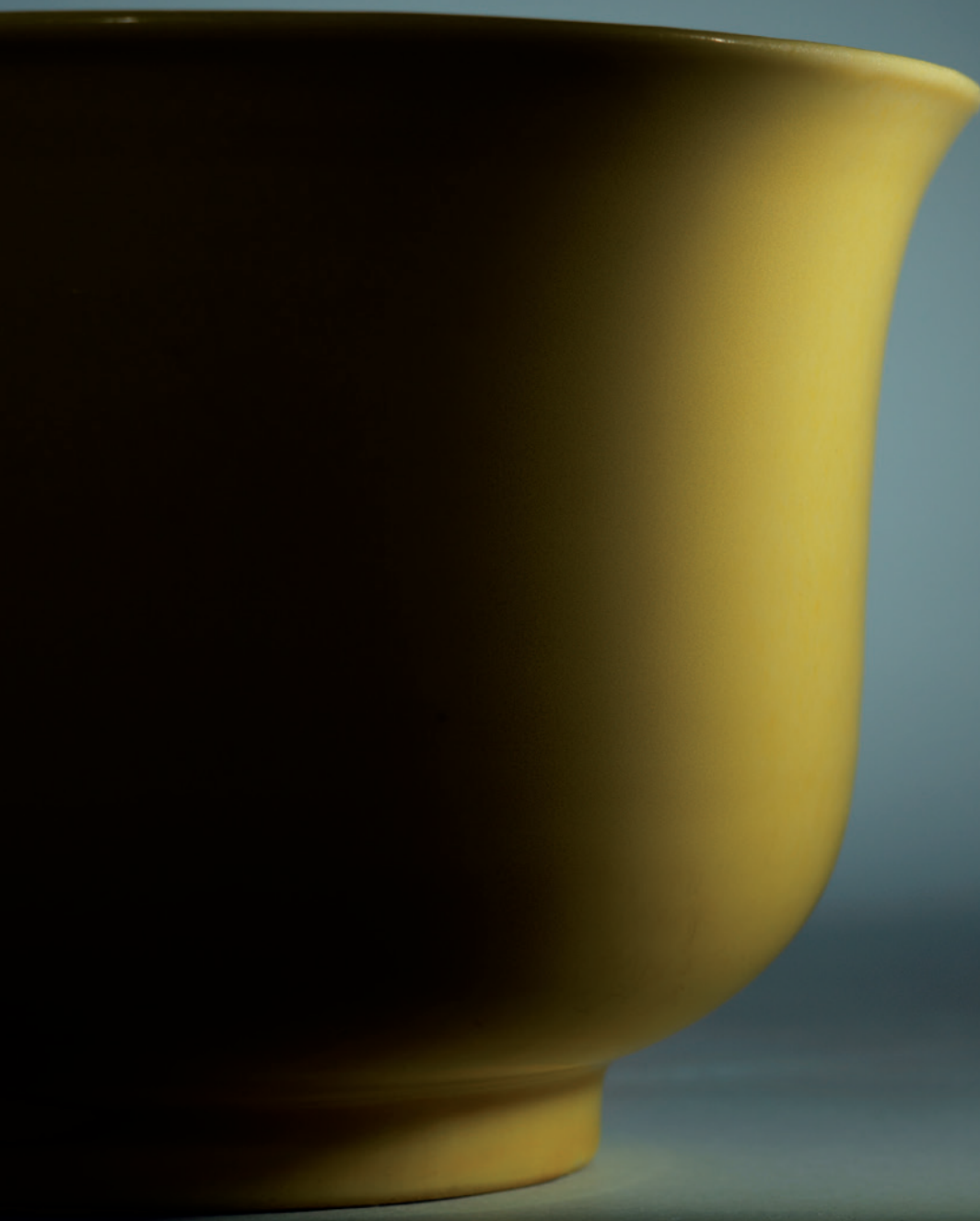


IMPORTANT MING IMPERIAL WORKS OF ART FROM
THE LE CONG TANG COLLECTION
EVENING SALE

Hong Kong, 27 November 2017 | 香港 2017 年 11 月 27 日

樂從堂

晚間拍賣



CHRISTIE'S 佳士得

東方文藝復興之瑰寶
'THE EASTERN RENAISSANCE'





文物的靈氣

樂從堂主人

人類身體的功能，跟許多動物比起來，差得很遠。鳥能飛在天上，魚能游在海裡，這些人類都做不到；而有些猛獸力大無窮，動如閃電，人類身體根本無法對抗。但是人類卻自稱為萬物之靈，憑的是什麼呢？

我想人類勝過動物的地方起碼有三點。

第一、人類有抽象思考的能力，所以能發展數學、科學，建立技術和技巧。

第二、人類具有美感，會被美所感動，並能將美感轉化成藝術。

第三、人會尊敬崇高的事物，而動物只懂得屈從暴力。這些崇高的事物，包括神明、自然、生命、傳統、學問和藝術等等。

以上三種能力，構成了人類的「靈性」，我們可以自稱為萬物之靈，就是因為具有這些動物所無的靈性。

一位藝術家所以能創造傑出的藝術品，一方面需要多年的努力來培養技術、技巧，二要具備超凡絕俗的美感，三要對藝術充滿敬意，肯竭盡所能做到盡善盡美。這些出自「靈性」的作品，必定具備飽滿的「靈氣」。

常有人問，仿冒的假文物，如果仿得逼真，不是跟真的一樣有欣賞價值嗎？

假文物的問題，是缺乏「靈氣」。造假者對他人的技巧和創意進行粗魯的抄襲，意圖欺騙大眾以賺取不當利益，所以假文物充滿惡意和邪氣。

文物看似沒有生命，卻可以傳遞強烈的訊息。出於真誠的原創文物，具有靈氣，好像清新的空氣，能讓我們舒爽而產生活力；意圖騙人的虛矯作品，會吐出濁氣，害我們日趨庸俗昏沉。

**收藏的意義，不是囤積居奇、買低賣高，
而是彙集靈氣而後分享給他人。**

收藏家的成就，不在於從收藏中賺了多少錢。

收藏的成績高低，取決於發掘並傳遞出多少靈氣。

THE SPIRIT OF ART

Master of Le Cong Tang

Compared to many animals, we humans fall far behind when it comes to certain physical abilities. Birds fly effortlessly in the sky and fish breathe underwater, neither of which human can do; nor can human compete in speed and strength with some ferocious animals. Yet, humans consider themselves as the “spirit” of all species on Earth. Why?

Personally, I think humans surpass animals in at least three important aspects:

First of all, humans have the ability to form abstract thoughts, leading to the development of mathematics and science, as well as technology and skills.

Second, humans have a sense of aesthetics, are inspired by beauty and have the ability to transform their experience into art.

Finally, humans are capable of showing respect, whereas animals merely resort to force and violence. There are many things that people respect, including deities, nature, life, tradition, erudition, and art.

These three aspects form the “spirit” of humanity. In fact, the reason why humans are superior is precisely because animals lack such kind of “spirit”.

An artist can create outstanding art works only as a result of three factors. Firstly, the artist needs numerous years of hard work to develop his or her technique and skill. Secondly, the artist must possess a transcendent sense of aesthetics. Thirdly, the artist needs to have the utmost respect for art, and endeavours for perfection. Works that come from the “soul” must thus be full of “spirit.”

People often ask, “If forgeries are just as good as the originals, why can’t they be appreciated on the same level?”

The problem with forgeries, however, is that they lack “spirit.” The forgers apishly imitate the techniques of the original in an attempt to deceive the public in the quest for illicit profit. As a result, forgeries are full of malicious intent and unrighteousness.

Seemingly inanimate, art works actually convey strong messages. Original art works are created with a sense of sincerity that is full of “spirit”, like a breath of fresh air, imbuing viewers with vitality. On the other hand, forgeries poison the viewers, lulling them into a state of vulgarity.

The point of collecting is not hoarding things to make a profit but to gather the “spirit” and then share it with others.

The success of collectors lies not in how much profit they can make from their collections.

The value is derived from the amount of “spirit” that can be discovered and passed on.



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樂從堂藏明代宮廷珍器
晚間拍賣

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Monday 27 November • 11月27日(星期一)
7.00pm (Lots 8001-8013) • 下午7.00 (拍賣品編號8001-8013)
Location: Grand Hall, Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong
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Friday, 24 November • 11月24日(星期五)
10.30am – 8.00pm
Saturday – Monday, 25 – 27 November • 11月25至27日(星期六至一)
10.30am – 6.30pm

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MING PORCELAIN AND LACQUER FROM THE LE CONG TANG COLLECTION

Having known collectors of many types over decades, I have concluded that three elements make for a great collector. First is a sense of beauty and the good taste that comes and develops with it. Second is the ability and willingness to devote ample resources, including time, to collecting and researching. This is especially true of Chinese art. Third is a willingness to seek out the best advice possible, technical and general, and to pay heed to it. With regard to the Master of the Le Cong Tang collection, these three elements are all present in abundance.

I have had the good fortune to be in regular contact with the Master of the Le Cong Tang Collection for a number of years and it has been a stimulating experience. It is not an exaggeration to say that there has hardly been a dull moment. His enthusiasm has been infectious. The principal and overriding criterion in forming the collection has been aesthetic quality, irrespective of other factors such as academic importance, rarity or provenance. Nevertheless, the collection has come to include many items with significant provenances that are rare and important as well as beautiful. The thirteen Ming items here clearly demonstrate this.

PORCELAIN

The Ming imperial kilns were established at Jingdezhen in the Hongwu period (1368–1398), but following the disruption of international trade at the fall of the Mongol Yuan dynasty, high-grade Middle-Eastern cobalt had ceased to be available to Jingdezhen. As a result of this, the Hongwu reign is unique in the Ming and Qing dynasties as the only one in which cobalt blue was not the major type of underglaze decoration. In this period

樂從堂藏明代重要瓷器漆器

與藏家交往多年，我歸納出一個頂級藏家該具備的三項特質：其一，擁有美感知能，從而培養發展個人品味。其二，兼具能力動力，積極投入時間、資源於鑒藏領域，中國藝術尤當如此。其三，無論是專業或一般問題，均樂於受教，且能擇善從之。樂從堂主人就此而言，可謂有過之而無不及。

我有幸與樂從堂主人交往多年，其人談吐逸趣橫生，每每會晤總能激起思惟。其對器物之愛好極具感染力，對自身藏品之要求先以美感為取捨的首要條件，至於學術價值、稀有程度或來源顯赫與否則非其首要考慮因素。即便如此，其收藏中卻有多件器物身世不凡，舉足輕重，絕美珍稀。此十三件明朝重器當為佳例。

瓷器

御器廠創建於洪武時期（1368–1398），但因元末戰亂，貿易受阻，景德鎮難以取得中東進口的上好鈷料。也正如此，洪武一朝與明清其他各朝不同，其釉下彩瓷生產之大宗並非青花瓷。此時御瓷的彩料主要為銅，以其在釉下作著色劑，於特定的條件下燒出紅色。由於銅紅釉料的發色比鈷料更難控制，在窯中



Lot 8001
拍品 8001



Lot 8003
拍品 8003

the chief colorant on imperial porcelain was copper. Copper produces a red colour when fired under the glaze in the right conditions, but it is far more difficult to control than cobalt and requires a strict reducing (de-oxidising) atmosphere in the kiln. The colour all too easily becomes brown, grey or blurred. The cup stand (lot 8001) is an example of a successful firing of underglaze red decoration. The design is clear and the colour is evenly red. The oval chrysanthemum flowers that constitute the main design are major characteristics of the Hongwu period.

Up until the Xuande reign (1426–1435), the Ming court also ordered celadon wares from the Longquan kilns of Zhejiang province. The massive jardinière (lot 8003), decorated with dense peony in high relief, is one of the largest known examples of this early Ming imperial celadon type and is one of the rarest forms. The exceptionally strong high relief of the decoration creates variety in the depth and tone of the glaze.

The Yongle reign (1403–1424) was one of the most dynamic periods in the history of China and this is clearly reflected in the quality and diversity of the art works, in different media, produced to imperial order. New and exotic foreign influences appeared on imperial porcelain at Jingdezhen, especially those of Islam, of which the blue and white basin (lot 8002) is a clear example. Its distinctive form, previously unknown in China, was made in metal and glass in Egypt and Syria from about the 13th century onwards. It is believed that such Islamic forms were first made in porcelain in order to be sent to the Middle East on the fourth and subsequent voyages (1414–1433) of Admiral Zheng He. An example of the form now at the Topkapi Saray Museum, Istanbul, Turkey¹ probably reached the Middle East in that way. However the type also appears to have met with imperial approval, as some examples were retained in China, including those now at the Palace Museum,

需要高溫還原燄氣氛燒成，否則呈色泛灰趨黃、或暈散模糊。拍品 8001 號的明洪武釉裏紅纏枝花卉菱口盞托即為一件釉裏紅成功之作，其上以扁圓菊花作主要紋飾，時代風格特色極為明顯。

宣德（1426–1435）以前，浙江龍泉窯亦為明代宮廷燒製青瓷。一件龍泉青釉刻牡丹紋大花盆（拍品 8003 號），全器外壁滿飾凸雕牡丹，此乃明初御窯青瓷其中一件大型器物，同時亦為罕見器型之一。高浮雕紋樣凸出器表，使釉色出現濃淡深淺的層次變化。

永樂（1403–1424）一朝，風起雲湧，此時各式御製器物，無論質量種類，皆反映此一盛世風華。景德鎮御窯瓷器受外來新穎器物影響，猶以伊斯蘭風格至為突出。拍品 8002 號的明永樂青花纏枝四季花卉紋折沿洗即為一例。其器型獨特，於中國前所未見，當為十三世紀後期從埃及及敘利亞一帶的金屬器及玻璃器演變而來。據傳這類瓷器是鄭和第四次及其後數次下西洋（1413–1433）為前往中東所作。土耳其托普卡帕宮所藏一件同類造型的相似器¹即可能因此流入中東。而這類瓷器似乎同樣受到宮廷許可，有些甚至還傳承中國，今北京故宮博物院²及台北國立故宮博物院³均見有類似藏品。

十五世紀早期開始研發多種新式釉色，黃釉即其中之



Lot 8002
拍品 8002

Beijing² and the National Palace Museum, Taipei³.

New glazes were developed in the early fifteenth century, including the imperial yellow glaze.

The use of the imperial yellow colour on any material was restricted to the emperor. This restriction was especially relevant to textiles and porcelain. The Xuande period (1426–1435) inverted bell-shaped bowl (lot 8012) has such an imperial yellow glaze. It is a very rare combination of form and colour. The National Palace Museum, Taipei, appears to have the only similar example⁴.

Another rarity is the *fahua* vase, *meiping*, decorated with lotus (lot 8004). The special characteristics of *fahua* decoration are dark background colours and relief outlines in trailed slip. The *fahua* scheme appeared on pottery in Shanxi province in the Yuan period (1280–1368) and was developed to a higher technical level on porcelain at Jingdezhen in the fifteenth century. The *meiping* is one of the best examples of the latter genre. On it the white lotuses and waves contrast beautifully with the dark purplish-blue background as if they are seen in moonlight. There are other examples of *fahua* with various similar forms and subjects, but the Musée Guimet, Paris, appears to have the only other vase with this combination of form and design⁵.

The Chinese term *wucai* means 'five colours.' On porcelain the vivid *wucai* colour scheme reached maturity in the Jiajing reign (1522–1566) when the overglaze colours, yellow, iron-red and green, with black outlines, were used in combination with underglaze blue. Among the various forms and sizes of *wucai* porcelain made for the court, the jar and cover (lot 8006) represents the largest and most ambitious type. The Jiajing emperor was an ardent Daoist with a keen desire for auspicious symbolism. Fish symbolize surplus and wealth. On the jar there are eight fish, an auspicious number. The cover also has the *bajixiang*

一。明黃為帝王用色，此例於瓷器織品尤為顯著，拍品 8012 號的明宣德（1426–1435）黃釉仰鐘式盤即為黃釉名器。如此器般所結合之造型、釉色，實為罕稀至極。今僅知一近似例於台北國立故宮博物院⁴。

另一珍罕之作為一明成化珙華釉蓮池紋梅瓶（拍品 8004 號）。「珙華」彩即製作之時於陶胎表面採用立彩方式勾勒紋飾凸線，此種工藝早於元代（1280–1368）已在山西一帶的陶器上出現，直至十五世紀才在景德鎮瓷器有更成熟的技藝發展。正如此瓶所示，器上白蓮浪花反襯深紫藍地，藉以營造月下觀花之境。其器型紋飾雖非罕物，但如今只有巴黎吉美博物館的一件館藏⁵與本品之器型紋飾相對應。

「五彩」即五色，其至嘉靖年間（1522–1566）發展已臻成熟。透過釉下青花及釉上黃彩、礬紅、綠彩及黑色輪廓線的結合，呈現濃重豔麗的畫面。御製各式五彩瓷中，以一件明嘉靖五彩魚藻紋蓋罐（拍品 8006 號）為其中翹楚，其製作難度之高，體積之大，可見一斑。嘉靖崇信道教，更追求「言必有意、意必吉祥」，魚寓「豐餘」、「餘裕」，罐上共繪八魚，八為吉數，故蓋上亦飾八寶。此類魚罐今存世仍保有原蓋者實為寥若晨星，現有其中數件為中國、日本、法國及美國博物館館藏，而本罐則為其中至精之作。早年曾屬移居香港的上海藏家一



Lot 8012
拍品 8012

(eight precious emblems). A small number of such jars have survived with their original covers, including examples in museums in China, Japan, France and the U.S.A. This example, one of the finest, was formerly in the collection of J.M. Hu in Shanghai. Later, it made art market history in 2000 when it was sold at auction⁶ for a then world record price for Chinese porcelain.

‘Children at play’ is a subject often depicted in paintings from the Song dynasty onwards. It suggests a peaceful world in which children can play happily and safely and was one of the auspicious subjects favoured by the Jiajing emperor. On the jar (lot 8005) eight boys are at play with various toys, including a hobby horse and a model pagoda. The subject is more commonly found on blue and white porcelain in this period, but here it is painted in the richer *wucai* palette, including the aubergine-purple colour. On the dragon jar of the same period (lot 8010) only the ‘hot’ and ‘warm’ colours, red and yellow, were employed. The result appears as yellow dragons on a red background. In fact the exterior of the jar was first covered in an imperial yellow glaze and fired, then the design was outlined in black lines and the background was painted red. This fiery colour scheme is one of the distinctive features of Jiajing imperial porcelain.

Blue and white porcelain was the dominant type of imperial porcelain for most of the Ming dynasty, but the quality of the cobalt blue colour varied greatly and was dependent in part on the availability of high quality cobalt from the Middle East. The Wanli reign (1573–1619) exemplifies this wide variation. The square box and cover (lot 8013) demonstrates Wanli underglaze blue at its bluest and best. It is painted with peony and chrysanthemum branches around a strange elegant rock resembling a finger citron.

In the same period certain distinctive forms were made to imperial order, including the gourd-shaped wall vase, of which the *wucai* example, painted with

胡惠春舊藏。2000年更締造中國古董拍賣歷史新高⁶，為當時世界中國瓷器最高之成交紀錄。

嬰戲圖素為宋畫常見之題材，藉孩童嬉戲玩耍、畫面熱鬧以取太平盛世之象。其童真童趣、無憂無慮，為嘉靖喜愛的題材之一。一件嘉靖五彩嬰戲圖罐（拍品 8005 號）上畫有八名童子，其各持玩具桃枝，或騎竹馬、或散置佛塔。嬰戲題材常見於嘉靖之青花瓷器。然此器卻以青花五彩繪飾，更有茄紫釉色點綴其中。至於同一時期之黃地紅彩雲龍紋罐（拍品 8010 號），只見有代表冷、暖二色的紅、黃彩釉。先著以代表帝皇之色的黃色，再以黑線勾勒輪廓，後填紅地形成黃龍騰躍雲間的色彩反差，而如此強烈的火紅色調正是嘉靖御瓷的特色之一。

青花瓷在明代幾乎作為生產主流，然而鈷料質量在此期間卻極為參差，此亦與中東地區對優質鈷料的供應息息相關。萬曆青花於鈷藍色調上的變化可謂多姿多采。是次上拍的一件青花長命富貴倭角方盒（拍品 8013 號），其釉下藍調色彩著實濃豔非常，蓋上繪有佛手柑般之奇石，並以折枝牡丹菊花圍繞旁邊。

與此同時，某些特製器型則由朝廷下旨燒造，此包括拍品中一件萬曆五彩鳳紋葫蘆形壁瓶（拍品 8008 號），葫蘆已喻福祿，更象徵多子多孫、繁衍不息、長久不絕。此類葫蘆形壁瓶於十八世紀頗



Lot 8004
拍品 8004



Lot 8005
拍品 8005

phoenixes (lot 8008) is an example. The gourd form is auspicious; it symbolizes proliferation in plants and in human life, such as having many children and more grandchildren. When gourd-shaped wall vases were again popular at court in the eighteenth century, they were typically flatter in form. This more voluminous Wanli type has survived in far fewer numbers. The Palace Museum, Beijing⁷, and the Tianjin Museum⁸ both have examples with similar phoenixes on the upper part, but with differences in the decoration on the other parts.

LACQUER

For lacquer, as with other media, the Yongle period was climactic. The imperial workshops excelled in the production of carved cinnabar-red lacquer in this and the following Xuande reign. Such early Ming lacquer has a fluency and a three-dimensional quality that compares very favourably with other periods. The box and cover (lot 8009) is a fine example. It is carved with tree peony on the top. The blooms are shown from different angles and in different stages of development; the leaves are dense and lush. On the sides are other species, including lotus, chrysanthemum and camellia. Between the many upper layers of red and the ochre-brown background there is a thin black layer that as a 'guideline' to the carver. Whereas only a minute proportion of Yongle imperial porcelain was written with a reign mark, lacquer that met the imperial standard was regularly inscribed with a reign mark. On the box, the Yongle mark is written, typically, in small characters in a single column at the side of the base. The Qianlong emperor (reigned 1736–1795) owned a box with very similar peony decoration. He clearly valued it and in 1782 he had an inscription added to the interior of the cover. It is now at the National Palace Museum, Taipei⁹.

The Jiajing period (1522–1566) imperially-marked ewer (lot 8011) is carved with *nuyi* clouds, a popular pattern in lacquer design. The highly distinctive form is taken from Islamic metalwork. Most lacquer has a wood core, but

為流行，但造型較為扁平。萬曆器型較豐滿，存世極為少見。北京故宮博物院⁷、天津博物館⁸均有類似之鳳紋壁瓶，但只上半部所繪之雲鳳紋相同，下半的圖案則各有異。

漆器

就漆器而言，正如其它工藝般，漆器在永樂年間臻於高峰。宮廷御用監所造之剔紅漆器在永、宣年間可謂成就斐然。明初漆器線條盡顯流暢，花紋層次更趨立體，且不比其他時期遜色。拍品 8009 號的明永樂剔紅牡丹紋蓋盒即為佳例。蓋面刻飾牡丹三朵，每朵牡丹皆以不同角度呈現，重重花瓣優雅綻放，葉片茂密蔥鬱。盒側亦刻飾蓮花、菊花及山茶花等植物。層疊交錯的紅漆與底色的赭漆之間，還有一層黑漆薄層可讓漆匠作為指標。永樂帶款瓷器不多，而合於御用標準之漆器則常帶御款。此盒底部內緣即豎刻典型「大明永樂年製」針劃款。乾隆皇帝（1736–1795 年在位）亦擁有一件圖案相近之牡丹漆盒，因此盒為其珍重，乾隆遂於一七八二年在盒內題詩一首，此盒現正藏於台北國立故宮博物院⁹。

拍品 8011 號的明嘉靖（1522–1566）剔犀如意雲紋六方執壺，其所飾之如意雲紋為漆器常見之圖案。該器型紋樣極具特色，追本溯源當來自伊斯蘭



Lot 8010
拍品 8010



Lot 8011
拍品 8011

a wood core would have made the very slender neck, spout and handle too vulnerable to breakage, so the ewer was made with a metal core. It appears to be unique in red lacquer. One other ewer of similar form is recorded, with a variant ruyi cloud pattern¹⁰, but it is in black lacquer and has no reign mark.

The red chrysanthemum-form dish (lot 8007) is another product of the imperial lacquer workshops of the Jiajing period. It is decorated with a five-clawed dragon pursuing a sacred pearl and with a hibiscus branch. Here the decoration is in two techniques, firstly the *qiangjin* technique in which the outlines are incised and gilt, secondly in the *tianqi* technique in which areas within the outlines are painted in different colours from the background. The reign mark on the base is in the *qiangjin* technique. The Palace Museums in Beijing¹¹ and Taipei¹² both have similar dishes.

CONCLUSION

I believe the Ming porcelain and lacquer offered here will allow collectors to add highly significant items to their collections. I hope they will have the same enthusiasm for them as the Master of the Le Cong Tang collection. I hope too that future collectors will be willing, as he has, to lend them to exhibitions. The imperial porcelain and lacquer is up to the standards of any major museum and deserves to be seen and enjoyed by the public.

JAMES SPENCER

Mr James Spencer first joined Christie's London in 1969 and was transferred to the Chinese department in 1971 where he became a director in 1979. He set up the Christie's Hong Kong office in 1983. In 1987, Mr Spencer left Christie's to join the Chang Foundation Museum of Art, Taipei, where he remained a curator until his retirement in February 2017. At present he is a consultant to the Chang Foundation.

金屬器。漆器多為木胎，然木胎漆器用於執壺製作時，因壺頸、壺嘴及把手過度纖細而容易毀損，為避此險，遂以金屬製胎。此剔紅執壺似乎為孤品。除此之外，還有一類似之如意雲紋執壺曾被記載¹⁰，但此器為剔黑漆器且不帶款。

拍品 8007 號的明嘉靖御製戩金填漆牡丹龍紋菊瓣盤為宮中御用監所造的另一作品。可見盤心飾一折枝木槿，四周繞有趕珠雲龍。此盤運用戩金及填漆手法：戩金處予以陰紋勾勒線路，並在其內填金；填漆則於器面刻出陰線花紋，再以彩漆填入磨平。此盤盤底帶有刀刻戩金款，北京故宮博物院¹¹及台北國立故宮博物院¹²均有同類藏品。

我相信，是次上拍之明代瓷器漆器，是藏家們網羅名品的絕好機會。此外，我更希望在輾轉遞藏之後，新藏者能如樂從堂主人般，亦能不吝公諸同好，以饗諸君。此處珍品件件皆有資格入藏於重要館藏，值得愛好藝術者觀摩賞鑑。

史彬士

史彬士先生於 1969 年加入倫敦佳士得，至 1971 年加入中國藝術品部，進而在 1979 年擔任該部門總監，並於 1983 年替佳士得成立香港分公司。1987 年，他離開佳士得加入鴻禧美術館任館長一職至 2017 年 2 月退休，現為鴻禧美術館顧問。



Lot 8009
拍品 8009

NOTES

1. Regina Krahl (ed. John Ayers), *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. 2, *Yuan and Ming Ceramics*, London, 1986, no. 611, pp. 421 and 516 (TKS 15/1472)
2. *Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, nos. 49 and 50, pp. 52-53
3. *Mingdai chunian ciqu tezhan mulu* (Catalogue of the Special Exhibition of Early Ming Porcelain), 1982, no. 45, fig. 2, p. 110
4. *Jingdezhen chutu Ming Xuande guanyao ciqu* (Xuande Imperial Porcelain Excavated at Jingdezhen), Chang Foundation, Taipei, 1998, nos. 115-1 and 115-2.
5. Reference 故宮 12497/ 院 199
6. *Sotheby's Thirty Years in Hong Kong*, 2003, no. 175, pp. 178-179
7. *Ceramics Gallery of the Palace Museum*, Beijing, 2008, Part II, p. 353
8. *Zhongguo taoci quanji* (The Complete Works of Chinese Ceramics), vol. 13, Ming period part 2, Shanghai, 1999, no. 110, pp. 109 and 235
9. *Gugong Qiqi Tezhen* (Special Exhibition of Lacquer at the National Palace Museum), Taipei, 1981, no. 7
10. From the collection of Professor and Madame Robert de Strycker, sold at a Piasa auction, Paris, 5 December 2007, lot 56
11. *Lacquer Wares of the Yuan and Ming Dynasties, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, no. 159 (fig 1), p. 201
12. *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum*, 2007, no. 093, p. 104

註：

1. 康蕊君及 John Ayers, 《托普卡帕宮博物館的中國瓷器》，第 2 冊，倫敦，1986 年，編號 611，頁 421 及 516 (TKS15/1472)。
2. 《青花釉裏紅（上）》，香港，2000 年，編號 49 及 50，頁 52-53。
3. 《明代初年瓷器特展目錄》，1982 年，編號 45，圖 2，頁 110。
4. 《景德鎮出土明宣德官窯瓷》，鴻禧美術館，台北，1998 年，編號 115-1 及 115-2。
5. 參考故宮 12497/ 院 199。
6. 《香港蘇富比三十週年 1973-2003》，2003 年，編號 175，頁 178-179。
7. 《故宮陶瓷館》，北京，2008 年，第二部份，頁 353。
8. 《中國陶瓷全集·明（下）》，第 13 冊，上海，1999 年，編號 110，頁 109 及 235。
9. 《故宮漆器特展》，台北，1981 年，編號 7。
10. Robert de Strycker 教授伉儷舊藏，巴黎 Piasa，2007 年 12 月 5 日，拍品 56 號。
11. 《元明漆器·故宮博物院藏文物珍品全集》，香港，2006 年，編號 159（圖 1），頁 201。
12. 《和光剔彩：故宮藏漆》，2007 年，編號 093，頁 104。





8001

A RARE COPPER-RED DECORATED
BRACKET-LOBED CUP STAND

HONGWU PERIOD (1368-1398)

明洪武 釉裏紅纏枝花卉紋菱口盞托

HK\$500,000-700,000

US\$65,000-90,000

The centre is painted with a quatrefoil *nyūi* surrounded by a raised collar to support the cup and by a continuous chrysanthemum scroll bearing six blossoms, the petal-moulded cavetto further painted with lotus sprays below a classic scroll on the everted bracket-lobed rim. The exterior is painted with upright petal lappets. The copper red is of a deep raspberry-red tone.

7 7/8 in. (20 cm.) diam., Japanese wood box

PROVENANCE

The Manno Art Museum, no. 427

Sold at Christie's Hong Kong, *One Man's Vision, Important Chinese Art from The Manno Art Museum*, 28 October 2002, lot 528

LITERATURE

Yoshiaki Yabe, *Toji Taikei, Gen no Sometsuke*, vol. 41, Tokyo, 1974, nos. 74 and 75

Sekai toji zenshu - 14 Ming, Tokyo, 1976, p. 161, no. 139

Selected Masterpieces of the Manno Collection, Japan, 1988, no. 105

來源

萬野美術館，編號 427

香港佳士得，獨具慧眼：萬野美術館藏重要中國藝術專場，2002年10月28日，拍品 528 號

著錄

矢部良明，《陶磁大系 -41- 元の染付》，東京，1974年，編號 74 及 75

《世界陶磁全集 14 明》，東京，1976年，頁 161，圖版 139 號

《Selected Masterpieces of the Manno Collection》，日本，1988年，編號 105





8001 Continued

For similar examples with the *nuyi* medallion in the centre, see the stand in the Palace Museum, Beijing, illustrated in *Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 244, no. 225; another in the Shanghai Museum, illustrated by Wang Qingzheng (ed.), *Underglaze Blue and Red*, Hong Kong, 1987, no. 39; and another sold at Christies London, 28 June 1964, and illustrated by A. du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 148, no. 1. There are also stands each with an open lotus flower in the centre medallion, such as the one in the Museum of Far Eastern Antiquities, Stockholm, illustrated in *Oriental Ceramics*, Kondasha Series, Tokyo, 1982, vol. 8, no. 51; for an example with a peony in the centre, see the example from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 44.

This type of petal-moulded cup stand originated in the late Yuan dynasty, and was modelled after Middle Eastern metal work. For a Yuan cup stand of this type in blue and white, see an example in the Meiyintang Collection, illustrated in *Chinese Ceramics from the Meiyintang Collection*, vol. 4 (I), London, 2010, p. 31, no. 1616.

盞托菱花口，折沿，淺弧腹，托心凸起一槽，槽內飾十字花紋，外環六組纏枝菊紋，內壁飾八朵折枝蓮紋，折沿飾卷草紋，外壁飾仰蓮瓣紋。足內無釉。

紋飾相若的洪武釉裏紅盞托雖見諸於全球公私珍藏，但如此發色鮮紅者則極少。

如此器內飾十字花紋的盞托有數例，一藏北京故宮博物院，見故宮博物院藏文物珍品大系《青花釉裏紅（上）》，香港，2000年，頁244，圖版225號；一藏上海博物館，見汪慶正編《青花釉裏紅》，香港，1987年，圖版39號；一載於A. du Boulay著《Christie's Pictorial History of Chinese Ceramics》，牛津，1984年，編號148。亦有中心飾折枝蓮紋的例子，如斯德哥爾摩東亞博物館所藏一例，見《Oriental Ceramics》，1982年，第8冊，圖版51號；及中心飾折枝牡丹紋的例子，如玫茵堂舊藏一例，於2011年4月7日香港蘇富比拍賣，拍品44號。

此類菱口盞托源於元末，器型仿自中東金屬器。可比較玫茵堂所藏一件元代的青花例子，載於康蕊君著《玫茵堂中國陶瓷》，第4冊（上），倫敦，2010年，頁31，圖版1616號。







8002

AN IMPORTANT AND EXTREMELY
RARE BLUE AND WHITE BASIN

YONGLE PERIOD (1402-1425)

明永樂 青花纏枝四季花卉紋折沿洗

HK\$12,000,000-18,000,000

US\$1,600,000-2,300,000

The basin is well potted with deep, slightly tapered sides rising to a flared rim, and finely painted in brilliant cobalt-blue with extensive 'heaping and piling' on the flat base of the interior with a central florette enclosed within a roundel from which radiates six *ruyi*-shaped petals divided by foliate sprigs, all within a classic-scroll border. The steep well is encircled by a composite floral scroll bearing six blossoms, including lotus, gardenia, chrysanthemum, camellia, peony and hibiscus, the undulating stem with leaves corresponding to each flower, all below a band of crashing waves at the rim. The exterior is similarly painted with a composite floral scroll bearing eight blossoms, all within double-line borders and below detached floral sprays. The unglazed base reveals the smooth white ware with a light speckling of orange tone.

10 $\frac{3}{8}$ in. (26.3 cm.) diam., box

PROVENANCE

Eskenazi Ltd., London, c2179

Sold at Christie's Hong Kong, 28 November 2006, lot 1510

EXHIBITED

Eskenazi, *Yuan and early Ming blue and white porcelain*, June-July 1994, London, p. 34-35, no. 10

LITERATURE

A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi, Italy, 2012, p. 312, pl. 337

來源

埃斯卡納齊，倫敦，編號 c2179

香港佳士得，2006年11月28日，拍品 1510 號

展覽

埃斯卡納齊，《Yuan and early Ming blue and white porcelain》，倫敦，1994年6-7月，頁34-35，編號10

著錄

《中國藝術品經眼錄 - 埃斯卡納齊的回憶》，上海，2015年，頁310，編號337





fig. 1 Ablutions Basin of Yemeni Sultan al-Mujahid Sayf al-Din 'Ali. ca. 1321-1363. Edward C. Moore Collection, Bequest of Edward C. Moore, 1891. Collection of The Metropolitan Museum of Art, New York

圖一 銅胎鑲銀摺沿洗，約 1321-1363 年間製
Edward C. Moore 於 1891 年贈予紐約大都會博物館

This rare and beautiful Yongle basin is a particularly successful melding of Chinese design with a form taken from the Islamic West. The distinctive form of the basin has its origins in the Near East, where it was produced both in metal and in glass. A 14th century Syrian enamelled glass example (d: 29.2 cm.) in the collection of the Metropolitan Museum, New York, is illustrated by John A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Philip Wilson, London, 1981, plate 135, B. Compare also a Syrian/Egyptian brass basin with silver inlay dated to the 14th century in the Metropolitan Museum of Art, illustrated by Feng Xianming, 'Yongle and Xuande Blue-and-White Porcelain in the Palace Museum', *Chinese Ceramics Selected Articles from Orientations 1982-1998*, Hong Kong, 1999, p. 177, fig. 10 (fig. 1); where it is illustrated together with a Yongle blue and white basin in the Palace Museum. A further inlaid silver metalwork example dated to 13th-14th century Egyptian Mamluk period is now in the collection of the Los Angeles County Museum of Art, and was exhibited at the Hayward Gallery and published in *The Arts of Islam*, Arts Council of Great Britain, London, 1976, p. 189, no. 213. The authors of this exhibition catalogue point out that these basins follow a form that was already known in Syria and Egypt in Ayyubid times (AD 1238-40) and refer to one in the same volume, cf. *ibid.*, p. 181, no. 198. This earlier version, however, lacks the very slightly waisted, straight sides and the sharp angle to a flattened rim that is characteristic of the later form that inspired the Chinese porcelain basins. A further example in the collection of Nasser Sabah al-Ahmad al-Sabah is illustrated in *Islamic Art in the Kuwait National Museum, The al-Sabah Collection*, Marilyn Jenkins (ed.), London, 1983, p. 94.

Despite the fact that both the Syrian glass example and the Mamluk brass example, mentioned above, both bear decoration in which Arabic calligraphy plays a major role, the Chinese blue and white porcelain versions of this form adopt a very different decorative style. Although the arabesques on the interior base of some of the porcelain basins, and the pinks on the rim of others, have Near Eastern origins, the rest of the decoration appears purely Chinese. The inclusion of such basins in the Chinese imperial collections, and the fact that none appear in the Ardebil collection, and only one in the collection of the Topkapi Saray in Istanbul, illustrated by J. Ayers & R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. II, Philip Wilson, London, 1986, p. 516, no. 611, and colour plate on p. 421, suggests that these vessels, despite their foreign form, were in fact intended for elite patrons in China and not as export wares.

這件珍貴的永樂盆，將借自西亞伊斯蘭教地區的器型，融入了中國的紋飾設計中，表現極為傑出。此盆獨特的器型，係源自近東的金屬器與玻璃器。紐約大都會博物館所收藏的一件十四世紀敘利亞釉彩玻璃盆（口徑 29.2 公分）便是一例，參見約翰·波普著《阿德比爾寺之中國瓷器收藏》倫敦，1981 年，圖版 135b。另參考一件藏於美國紐約大都會博物館十四世紀敘利亞 / 埃及馬木路克時期的銅胎鑲嵌銀飾的折沿盆（圖一）。另一件十三至十四世紀埃及馬木路克時期的大盆（口徑 46 公分）以銅嵌銀絲製作，現藏洛杉磯郡美術館，曾在倫敦海沃德美術館展覽並出版圖錄，參見《伊斯蘭藝術》倫敦，1976 年，頁 189，圖版 213 號。此展覽圖錄的作者指出，這類折沿盆沿襲了敘利亞與埃及阿尤布王朝時期（公元 1238 至 40 年）既有的器型，並在該圖錄中舉出一例，見同書，頁 181，圖版 198，但這種早期的折沿盆，卻缺乏後來啓發中國瓷器那種盆腹微斂、直壁，以及伸轉至折沿的銳利角度。另參考一件為納賽爾·薩巴赫·艾哈邁德·薩巴赫珍藏，載於《科威特國家博物館藏伊斯蘭藝術》，倫敦，1983 年，頁 94。

上述的敘利亞玻璃器和馬木路克時期銅器之紋飾，都以阿拉伯文字為主；但中國的青花折沿盆，卻採取了迥異的裝飾風格。儘管某些盆心繪纏枝花卉圖案，或折沿正面有石竹紋飾，反映出了近東的源流；但其他部份的裝飾，則展現出純粹的中國風格。此類青花折沿盆可見於中國宮廷收藏，卻未見於阿德比爾寺之收藏，且伊斯坦堡的托普卡比宮僅藏有一件，參見 J. Ayers 及 R. Krahl 所著，《伊斯坦堡托普卡比宮博物館之中國陶瓷》，第 2 冊，倫敦，1986 年，頁 561，圖版 611 號，及頁 421 之彩圖，因此可以推測這類器皿雖具異國形式，但其實是針對中國達官顯貴製作，並非外銷瓷。





fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

In the Yongle reign the porcelain vessels of this form were made in a variety of sizes from those with a mouth diameter of 16.5 cm., to those with a mouth diameter of 31.6 cm. The current basin with a mouth diameter of 26.3 cm. can be regarded a middle-sized. The majority of these blue and white basins, including the current example, have a band of turbulent waves around the rim. This distinctive wave band is characteristic of fine imperial wares of the Yongle reign. It appears that only the very large Yongle basins bear a different decorative band on the rim. A basin of 30.9 cm. diameter in the collection of the Nanjing Museum, illustrated in *Zhongguo Nanjing Bowuyuan Suocang*, TBS, Tokyo, 1998, p. 34, no. 6; and an even larger one with a diameter of 31.6 cm. in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 34 - Blue and White Porcelain with Underglaze Red (I)*, Commercial Press, Hong Kong, 2000, p. 52, no. 49. Both these examples have an elaborate scroll of carnations or pinks around the rim. The two larger basins also have a different design on the interior base. They both have a ring of lotus petals containing emblems within a circle of keyfrets, while the medium and small sized basin have elaborate scrolling arabesques within a circle of formal wave patterns.

A much smaller basin with the same decoration as the current example is in the collection of the Palace Museum, Beijing, illustrated *The Complete collection of Treasures of the Palace Museum - 34 - Blue and White Porcelain with Underglaze Red (I)*, *op. cit.*, p. 53, no. 50 (fig. 2). A similar basin of the same design and approximately the same size is in the collection of the National Palace Museum, Taipei, illustrated in *Ming dai chunian ciqi tezhen mulu*, National Palace Museum, Taipei, 1982, p. 110, no. 45 (fig. 2). A further example of this size is published by R. Fujioka and G. Hasebe, *Sekai toji zenshu - 14 Ming*, Shogakukan, Tokyo, 1976, p. 166, no. 151. An example from the Brundage Collection was exhibited in *Blue and White - Chinese Porcelain and its Impact on the Western World*, University of Chicago, 1985, no. 28.

The form appears to have survived, perhaps only briefly into the Xuande reign, and an example bearing a Xuande reign mark is published in *Chinese Ceramics from the Museum Yamato Bunkakan*, illustrated catalogue Series no. 7, Nara, 1977, no. 134. However the decoration on the Xuande vessel is different. The combination of graceful Yongle decoration on this simple, but elegant, Near Eastern form, as seen on the current example produces a particularly attractive vessel.

永樂時期所燒製的青花折沿盆有各種不同的大小，口徑從 16.5 公分至 31.6 公分不等。此器口徑 26.3 公分，屬於中等尺寸。大部分青花折沿盆的口沿均繪海水波濤紋，此器即為一例。這種特殊的海水紋乃永樂朝御製精品的特徵，只有尺寸非常大的永樂折沿盆，其折沿才會有不同的紋飾，如南京博物館藏一例（口徑 30.9 公分），參見《中國南京博物館所藏 - 復甦的南遷文物》，東京，1998 年，頁 34，圖版 6 號，以及北京故宮博物院藏一件（口徑 31.6 公分），參見故宮博物院藏文物珍品大系《青花釉裏紅·上》，香港，2000 年，頁 52，圖版 49 號，口沿均繪精巧的纏枝石竹紋。這兩件大型折沿盆之盆心亦有不同的裝飾，均為裡心飾吉祥紋·外繞蓮瓣紋·外圍飾回紋；但中小型折沿盆之盆心，則繪上精緻的纏枝如意雲頭紋，外圍飾以一般的海水紋。

北京故宮博物院載有一件紋飾相同但尺寸較小的折沿盆，見故宮博物院藏文物珍品大系《青花釉裏紅·上》，頁 53，圖版 50 號（圖二）。台北故宮博物院亦藏一件，其紋飾與此相同而且尺寸相仿，載於《明代初年瓷器特展目錄》，台北，1982 年，頁 110，圖版 45 號。另可比較一例載於《世界陶磁全集 14 明》，東京，1976 年，頁 166，圖版 151 號。以及布倫德基藏品，見《青花 - 中國瓷器及其對西方世界的影響》，芝加哥，1985 年，頁 84-85，圖版 28 號。

本器的器型似仍延續至宣德時期，但為時應頗為短暫，一件具宣德款的例子可參見日本的大和文華館藏品，見《大和文華館所藏品圖版目錄 7 - 中國陶磁》，奈良，1977 年，圖版 134 號。然而宣德的折沿盆的裝飾手法已然不同。本器具有永樂時代雅緻的裝飾風格，以及近東的優美造型，兩者結合之下，成就此一魅力獨具的精品。







8003

A RARE MASSIVE CARVED
LONGQUAN CELADON JARDINIÈRE
MING DYNASTY, EARLY 15TH CENTURY

明初 龍泉青釉刻牡丹紋大花盆

HK\$1,500,000-2,500,000

US\$190,000-320,000

The thickly potted jardinière is well carved with a wide frieze of dense peonies bearing large blossoms arranged in two rows, all below a flat, everted rim lightly incised with floral sprays, and above the lower body carved in imitation of a decorative stand with six ruyi-head legs joined by shaped aprons, covered inside and out with a glaze of rich sea-green tone, with central drainage hole.

24 in. (61 cm.) diam., box

PROVENANCE

Sold at Christie's New York, 21 March 2002, lot 152

LITERATURE

Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987, no. 598

來源

紐約佳士得，2002年3月21日，拍品152號

著錄

《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版598號







fig. 1 From the collection of William Randolph Hearst, sold at Christie's New York, 16 September 1998, lot 26
圖一 威廉·赫茲舊藏 紐約佳士得 1998年9月16日 拍品26號



fig. 2 detail
圖二 細部

8003 Continued

Massive Longquan celadon jardinières of this shape and with this type of fine relief carving are extremely rare, and no other example with the same design appears to have been published. A closely related example carved with lotus scroll is illustrated by Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 97, no. 21, which is possibly the same as the jardinière from the collection of William Randolph Hearst, sold at Christie's New York, 16 September 1998, lot 26 (fig. 1). The band of floral sprays incised on the everted rim (fig. 2) is also found on blue and white cup stands from the Yongle period, such as the example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 84, no. 81.

器深弧腹，折沿刻忍冬紋，腹刻上下交錯大朵牡丹花葉紋，近底處以圓稜為分，稜痕以下仿几座刻六組如意雲頭紋。盆底中央設一圓孔。通體青釉，釉色勻稱青翠。

此花盆形制巨大，紋飾雕琢細膩卻又不失大氣，於龍泉器中罕見。紋飾器型均相仿的花盆可參考一件藏於日本出光美術館，載於《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版598號。另可比較一件飾以蓮花的例子，其載於Anthony du Boulay著《Christie's Pictorial History of Chinese Ceramics》，牛津，1984年，頁97，圖21號，後於1998年9月16日於紐約佳士得拍賣，拍品26號（圖一）。此盆口沿刻有折枝忍冬紋（圖二），與永樂青花盞托上所見形式如出一轍，故可知製作年代相仿，永樂青花盞托見故宮博物院藏文物珍品大系《青花釉裏紅（上）》，香港，2000年，頁84，圖版81號。





8004

A FINELY DECORATED *FAHUA*
'LOTUS POND' VASE, *MEIPING*
CHENGHUA PERIOD (1465-1487)

明成化 琺華釉蓮池紋梅瓶

HK\$3,000,000-5,000,000

US\$390,000-650,000

The elegantly potted vase is finely and crisply decorated with moulded and thread appliqués in slip to depict a lotus pond from which emerge long stems bearing lotus blooms and leaves amid aquatic plants and butterflies in flight above a border to rolling and cresting waves interspersed with rocks, below the shoulder decorated with a border of alternating peony sprigs and cranes above a band of pendent-*nuyi* heads. 15 in. (38 cm.) high, Japanese wood box

PROVENANCE

A Japanese private collection

Sold at Christie's Hong Kong, 30 May 2005, lot 1452

LITERATURE

Christie's 20 Years in Hong Kong, 1986-2006. Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 119

來源

日本私人珍藏

香港佳士得，2005年5月30日，拍品1452號

著錄

《Christie's 20 Years in Hong Kong, 1986-2006中國瓷器及工藝品精選》，香港，2006年，頁119





fig. 1 Collection of the Musée Guimet, Paris
圖一 吉美國立亞洲藝術博物館藏品

8004 Continued

The current *meiping* is one of the finest *fahua* vessels known. The clean outlines of the appliqués and the meticulous precision at which they have been applied are of a remarkably high quality. A *meiping* of nearly identical design but without a band of beads beneath the *ruyi*-heads, is in the Musée Guimet, Paris, illustrated in *Oriental Ceramics, The World's Greatest Collections*, vol. 7, Tokyo, 1981, no. 80 (fig. 1).

瓶短頸，圓肩，肩以下至底漸收，近足處外撇，淺圈足。外壁琺華裝飾，以深藍色釉為地，圖案先以瀝粉法勾勒輪廓，再於輪廓內施以各色釉彩。肩部飾折枝牡丹紋間以鶴紋，以及如意雲頭紋一周，主體紋飾為蓮池紋，近足處為海水江崖紋。足底、瓶底澀胎無釉。

琺華器創燒於元代，興盛於明。傳世例子多不如此瓶精美，瀝粉輪廓不僅不清晰，釉彩亦常見流淌於輪廓外的情況。此器採梅瓶造型，器型修長秀美，輪廓立體，釉彩鮮麗，蓮瓣以罕見貼花堆疊的方式而成，蓮葉上更生動地掛著露珠，為琺華器中難能可貴的佳作。

法國吉美國立亞洲藝術博物館藏有一件紋飾近乎相同的梅瓶，但於如意雲肩下並無珠飾，見《東洋陶磁大觀-7》，東京，1981年，圖版80號（圖一）。





fig. 2 Sold at Christie's Hong Kong, 28 November 2005, lot 1420
World Auction Record for a Ming *fahua* vessel
圖二 香港佳士得 2005 年 11 月 28 日拍賣，拍品 1420 號
明代琺華器世界拍賣紀錄

8004 Continued

Compare also a jar of comparable quality decorated with egrets in a lotus pond from the Rockefeller Collection, sold at Christie's Hong Kong, 1 May 1994, lot 646, and again at Christie's Hong Kong, 28 November 2005, lot 1420 (fig. 2), when it set the world auction record for a Ming *fahua* vessel.

Other related *meiping* with different treatment to secondary bands include that with lotus lappets at the shoulder (late 15th or early 16th century, 30.5 cm.), from the George Eumorfopolous Collection, illustrated in the *Catalogue*, vol. IV, pl. XXXV, included in the *Exhibition of Chinese Art*, London, 1938 and illustrated by J. Ayers, *The Baur Collection*, vol. II, Geneva, 1969, no. A 152; another with *ruyi*-heads at the shoulder and upright petals around the foot (late 15th century, 36.8 cm.) from the Metropolitan Museum of Art, illustrated in *Oriental Ceramics, The World's Greatest Collections*, vol. 12, Tokyo, 1977, no. 35; and a *meiping* with jewelled chains at the shoulder illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no. 13:5; another sold at Christie's London, 6 December 1993, lot 76; and a jar of this pattern illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, fig. 816.

工藝水平與此相當的琺華器還可參考洛克斐勒家族舊藏的一件蓮池鷺鸞紋罐，於香港佳士得 1994 年 5 月 1 日拍賣，拍品 646 號，再於香港佳士得 2005 年 11 月 28 日拍賣，拍品 1420 號（圖二），創下了明代琺華器世界拍賣紀錄。

可參考其他主體紋飾類似但輔以紋飾不同的琺華梅瓶，如瑞士鮑爾珍藏一例，其原為艾莫福普洛斯舊藏，肩飾蓮瓣紋，載於《The Baur Collection》，第二冊，日內瓦，1969 年，圖版 A152 號；紐約大都會博物館一例，其肩飾如意雲頭紋，近足處繞仰式蓮瓣紋一周，見《東洋陶磁大觀-12》，1977 年，圖版 35 號；肩飾瓔珞紋二例，一藏大英博物館，見 Jessica Harrison-Hall 著《Ming Ceramics in the British Museum》，倫敦，2001 年，圖版 13:5 號，另一於 1993 年 12 月 6 日倫敦佳士得拍賣，拍品 76 號，以及飾此紋飾的琺華罐一例，載於《龍泉集芳》，第一冊，東京，1976 年，圖 816 號。



8005

A VERY RARE *WUCAI* 'BOYS' JAR
JIAJING SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD
(1522-1566)

明嘉靖 五彩嬰戲圖罐 六字楷書款

HK\$2,000,000-3,000,000

US\$260,000-390,000

The jar is painted with bright enamels with a continuous scene of eight boys at play engaged in various pursuits, including riding a wooden horse, holding a lotus leaf as a canopy, flying a flag, holding a vase, and spinning a top, interspersed with ornamental rocks and pine trees under swirling clouds and a band of downward over-lapping plantain leaves on the sloping shoulder.

5 ½ in. (14 cm.) high, Japanese wood box

PROVENANCE

Sold at Sotheby's London, 11 December 1984, lot 303

An East Asian private collection

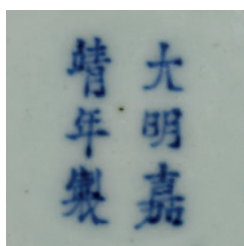
Sold at Sotheby's Hong Kong, 31 October 2004, lot 113

來源

倫敦蘇富比，1984年12月11日，拍品303號

東亞私人珍藏

香港蘇富比，2004年10月31日，拍品113號





8005 Continued

While the subject of boys at play was very popular on imperial porcelain produced during the Jiajing reign, those decorated in the *wucui* palette are very rare. Only two other Jiajing-marked jars of this design appear to have been published, one from the Lauritzen collection is illustrated by Osvald Sirén, *Kinas konst under tre årtusenden*, vol. 2, Stockholm, 1942, fig. 543, which has a reduced neck; and the second was formerly in the collections of A.T. and Montague L. Meyer, sold at Sotheby's London, 10 July 1951, lot 84, and again 17 February 1959, lot 92, from the Kolkhorst Collection, and then again 14 April 1970, lot 92.

The design continued into the Wanli period, see for example, a Wanli-marked jar illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, no. 934; and another sold at Christie's Hong Kong, 26 September 1989, lot 585. The painting style on both of these jars is much more stylised and less refined than their predecessors.

罐短頸，豐肩下斂，淺圈足。外壁五彩繪通景嬰戲圖，八子盡情於庭園中嬉戲，或騎木馬、或執荷葉、或打陀螺等，每人姿態各異，生動傳神。肩飾蕉葉紋一周。足內青花書「大明嘉靖年製」楷書款。

嬰戲圖為嘉靖官窯主要的紋飾之一，多見青花品種，五彩者十分罕見。嘉靖近似例僅知兩例，一件經截口，為瑞典 Holger Lauritzen 珍藏，載於喜仁龍著《Kinas konst under tre årtusenden》，第 2 冊，斯德哥爾摩，1942 年，圖 543；另一先後為 A.T. Warre、Montague L. Meyer、Kolkhorst 遞藏，於倫敦蘇富比三次拍賣，1951 年 7 月 10 日，拍品 84 號，1959 年 2 月 17 日拍賣，拍品 92 號，以及 1970 年 4 月 14 日，拍品 92 號。

此紋樣設計延續至萬曆，參考一例載於《龍泉集芳》，第 1 冊，東京，1976 年，圖版 934 號，以及香港佳士得 1989 年 9 月 26 日拍賣一例，拍品 585 號。惟此二例的構圖較鬆散，紋飾勾勒過於隨意，品質不如前朝。





(three views 另三面)



THE JIAJING WUCAI FISH JAR
嘉靖五彩魚藻紋大罐





東方文藝復興之瑰寶
A DAZZLING GEM OF THE
EASTERN RENAISSANCE



8006

A HIGHLY IMPORTANT AND
EXTREMELY RARE *WUCAI*
'FISH' JAR AND COVER
JIAJING SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE
PERIOD (1522-1566)

明嘉靖 五彩魚藻紋蓋罐 六字楷書款

Estimate on Request 估價待詢

The globular jar is robustly potted and exuberantly painted around the sides with a continuous scene of eight golden carp depicted in different positions as they swim amidst floating aquatic plants above a band of lotus plants in shades of green and yellow and further water weeds in underglaze blue. The carp are set between a band of overlapping leaf tips in underglaze blue below and a band of petals lappets in yellow, iron-red and blue with blue outlines at the shoulder. The jar is completed with the original cover finely painted on the sides with lotus dividing two pairs of golden carp, surmounted by a bud-finial decorated with swirling colours of green, red, yellow and blue, above radiating beaded tassels interlinked with various miscellaneous treasures.

18 ⅞ in. (46 cm.) high, brocade box

PROVENANCE

The J.M. Hu Family Collection

Sold at Sotheby's New York, 1 December 1992, lot 282 (sold for US\$2,860,000)

Sold at Sotheby's Hong Kong, *An Extraordinary Collection of Ming and Qing Imperial Porcelain and Works of Art from a Private Trust*, 29 October 2000, lot 18 (sold for HK\$44,044,750, establishing the then world record price for a Chinese porcelain)

LITERATURE

Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, pl. 55

Sotheby's Thirty Years in Hong Kong, Hong Kong, 2003, p. 178, no. 175

罐唇口，短頸、豐肩，圓腹，腹下漸收，圈足內凹。通體以青花、紅、黃、綠等色繪傳統魚藻紋。肩飾覆葉紋；近足處青花繪蕉葉紋；腹部以黃彩加礬紅繪八尾鯉魚，輔以各式水草荷花。圈足內青花書「大明嘉靖年製」楷書款。蓋周邊一圈繪魚藻紋，蓋面飾繚絡雜寶紋，上置火焰紋寶珠鈕。

來源

胡惠春家族珍藏

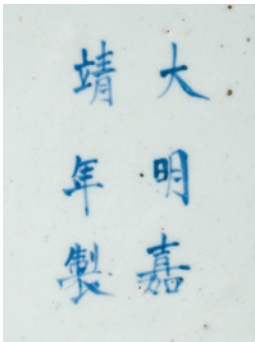
紐約蘇富比，1992年12月1日，拍品282號（美金2,860,000）

香港蘇富比，私人基金珍藏明清御製瓷器及工藝品專場，2000年10月29日，拍品18號（港幣44,044,750，當時為中國瓷器世界拍賣記錄）

著錄

Helen D. Ling及仇焱之，《暫得樓珍藏歷代名瓷影譜》，第一冊，香港，1950年，圖版55號

《香港蘇富比三十週年》，香港，2003年，頁178，圖版175號









8007

AN EXTREMELY RARE IMPERIAL
QIANGJIN AND *TIANQI* 'DRAGON'
CHRYSANTHEMUM-SHAPED DISH
JIAJING INCISED AND GILT SIX-CHARACTER
MARK AND OF THE PERIOD (1522-1566)

明嘉靖 御製餞金填漆牡丹龍紋菊瓣盤
描金《大明嘉靖年製》直款

HK\$1,200,000-1,800,000

US\$160,000-180,000

The dish is delicately worked with forty-eight narrow fluted sides with pointed tips radiating from a slightly recessed centre and continuing on the exterior across the foot, each incised and gilt on both sides to represent the feathers of a peacock around a central roundel finely etched and gilt with a scaly sinuous dragon descending through a leafy peony spray filled with polychrome lacquer. The base is covered with a dark brown lacquer with an incised and gilt Jiajing six-character reign mark in a vertical line to the centre.

7½ in. (18.1 cm.) diam., Japanese wood box

PROVENANCE

The Funabashi Family Collection

Collection of Shinomura Toun

A Japanese private collection

Sold at Christie's Hong Kong, 1 December 2010, lot 3081

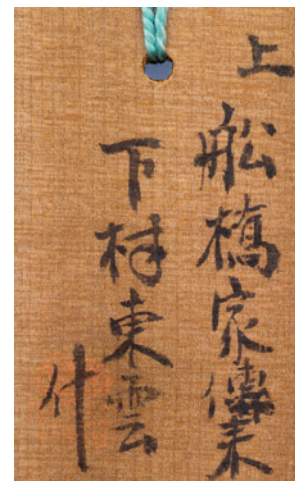
來源

日本船橋家族珍藏

日本下村東雲珍藏

日本私人收藏

香港佳士得，2010年12月1日，拍品3081號



Label inscribed with the provenance
包裝盒合藏家木牌





fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

8007 Continued

During the mid-Ming period, the combination of *qiangjin* and *tianqi* was employed for use on imperial lacquer, and the present dish is a good example of the high quality of the works that were produced.

Two dishes of comparable size and identical design are known. The first, in the National Palace Museum, Taipei, was included in the exhibition, *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, 2007, p.104, no. 093. The second, in the Palace Museum, Beijing, is illustrated in *Lacquer Wares of the Yuan and Ming Dynasties, the Complete Collection of Treasures of the Palace Museum, Hong Kong*, 2006, p. 201, no. 159 (fig. 1).

Another Jiajing-marked *tianqi* and *qiangjin* 'dragon' dish of the same form but without the peony branch from the Baoyizhai Collection, was included in the exhibition *2000 Years of Chinese Lacquer*, The Oriental Ceramics Society of Hong Kong and the Art Gallery of the Chinese University of Hong Kong, 1993, illustrated in the Catalogue, no. 81, and later sold at Sotheby's Hong Kong, 8 October 2014, lot 3217.

盤呈菊瓣形，圈足。盤沿作四十八瓣，每一瓣戩金似孔雀羽毛的圓眼，猶如孔雀開屏。盤心戩金勾勒一龍，其紋理疏密分明，穿梭於中央一枝以戩金填漆而成的牡丹。足內髹深褐色漆，中描金「大明嘉靖年製」直款。

嘉靖一朝的官造漆器數量頗豐，但以雕漆為主，戩金填漆次之，而其中工藝作品參差不齊，如此盤戩畫之精細者極其罕見，推測其必出自內廷技藝高超之人。

清宮舊藏兩件紋飾相同的菊瓣盤，一為台北故宮博物院藏品，見《和光別采 - 故宮藏漆》，台北，2008年，頁104，圖版93號；另一藏北京故宮博物院，見故宮博物院藏文物珍品全集《元明漆器》，香港，2006年，頁201，圖版159號（圖一）。

另可參考抱一齋舊藏一件盤心龍紋無牡丹的近似例，其曾於1993年展出於香港東方陶瓷學會暨中文大學文物館聯辦《中國漆藝二千年》一展，見展覽圖錄圖版81號，後於2014年10月8日於香港蘇富比拍賣，拍品3217號。



大明嘉靖年製





8008

A RARE *WUCAI* 'PHOENIX' DOUBLE-GOURD FORM WALL VASE

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE RECTANGLE AND OF THE PERIOD (1573-1619)

明萬曆 五彩鳳紋葫蘆式壁瓶 雙長方框六字楷書款

HK\$1,000,000-1,500,000

US\$130,000-190,000

The upper bulb is vibrantly enamelled with a pair of phoenix in flight amid *ruyi*-shaped clouds below a band of downward plantain leaves at the rim, the lower bulb with a pair of confronted phoenix standing amid peonies and rocks beneath seven smaller long-tailed birds above a classic scroll on the flared foot, divided by *ruyi*-head and *lingzhi* borders at the waist. The reverse is inscribed with the reign mark enclosed within a double-rectangle between a lotus flower and leaf above a square aperture.

12 ¼ in. (31 cm.) high, Japanese wood box

PROVENANCE

The T.T. Tsui Collection, acquired circa 1990s

Offered at Christie's Hong Kong, 30 October 1995, lot 712

Sold at Sotheby's Hong Kong, 10 April 2006, lot 1781

來源

徐展堂珍藏，入藏於 1990 年代

曾於香港佳士得拍賣，1995 年 10 月 30 日，拍品 712 號

香港蘇富比，2006 年 4 月 10 日，拍品 1781 號







8008 Continued

A very similar example from the Jingguantang Collection, was included in the exhibition *Joined Colours. Decoration and Meaning in Chinese Porcelain*, and later sold at Sotheby's London, 12 July 2006, lot 68; another closely related example with the pair of phoenix on the upper bulb facing the opposite directions from the Mr. and Mrs. Otto Doering Collection, was sold at Christie's New York, 9 November 1978, lot 130, and illustrated by Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 171, no. 3; and a third also with the rightward facing phoenix but with the mark in blue and white, was sold at Nagel, 7 December 2015, lot 456.

Another closely related group of wall vases painted with cockerels on the lower bulb is known, examples include one in the Palace Museum, Beijing, illustrated in *Porcelains in Polychrome and Contrasting Colours* Tianjin City Art Museum; a second is illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pl. 120; a third in the Baur Collection, published by John Ayers, *The Baur Collection*, vol. 2, Geneva, 1969, pl. A 201; a further example in the Staatliche Kunstsammlungen Dresden, published in E. Zimmerman, *Chinesisches Porzellan*, Leipzig, 1923, pl. 66; and a fifth sold at Sotheby's Hong Kong, 5 October 2011, lot 1901.

瓶為半個葫蘆形，以鳳紋為主題。上腹繪雙鳳紋，穿梭於如意雲紋之中，下腹繪鳳鳥立於地面，置身於牡丹花叢及洞石之間，及三隻小鳥飛動於空中。口沿與腰部分別繪蕉葉紋及如意雲頭紋，圈足飾卷草紋一周。背面頸部青花雙長方框內青「大明萬曆年製」款，上覆荷葉，下承蓮花。

靜觀堂舊藏一件極為相似的例子，曾於 1993 年華盛頓特區亞瑟·M·賽克勒美術館舉辦《Joined Colours. Decoration and Meaning in Chinese Porcelain》展覽展出，見該展圖錄圖版 34 號，其後於 2006 年 7 月 12 日於倫敦蘇富比拍賣，拍品 68 號。另參考兩件上腹雙鳳朝右的例子，一為 Otto Doring 伉儷舊藏，1978 年 11 月 9 日於紐約佳士得拍賣，拍品 130 號，後載於 Anthony du Boulay 著《Christie's Pictorial History of Chinese Ceramics》，牛津，1984 年，頁 171，圖版 3 號；另一書青花款，2015 年 12 月 7 日於德國納高拍賣，拍品 456 號。

相同品種但下腹繪以公雞的萬曆壁瓶可參考北京故宮博物院所藏一例，載於故宮博物院藏文物珍品大系《五彩·鬥彩》，香港，1999 年，頁 33，圖版 30 號；天津市藝術博物館一例，《天津市藝術博物館藏瓷》，香港，圖版 120 號；瑞士鮑爾珍藏一例，見《The Baur Collection》，第二冊，日內瓦，1969 年，圖版 A.201 號；德勒斯登國家藝術收藏館一例，見《Chinesisches Porzellan》，萊比錫，1923 年，圖版 66；以及香港蘇富比 2011 年 10 月 5 日拍賣一例，拍品 1901 號。



8009

A SUPERBLY CARVED CINNABAR
LACQUER BOX AND COVER
YONGLE INCISED SIX-CHARACTER MARK
AND OF THE PERIOD (1402-1425)

明永樂 剔紅牡丹紋蓋盒 「大明永樂年製」刻款

HK\$8,000,000-10,000,000

US\$1,000,000-1,300,000

The top of the cover is carved through layers of lacquer with budding and blossoming tree peonies among dense leafy stems to an ochre ground, the sides of the box and cover are carved with a composite floral scroll comprising lotus, peony, camellia, gardenia, and chrysanthemum, each with two blooms. The interiors and base are covered with brown lacquer, with the Yongle reign mark incised on the inner left footrim on the base. 10 ½ in. (26.5 cm.) diam., Japanese wood box

PROVENANCE

Sold at Sotheby's Hong Kong, 7 May 2002, lot 623

來源

香港蘇富比，2002年5月7日，拍品623號

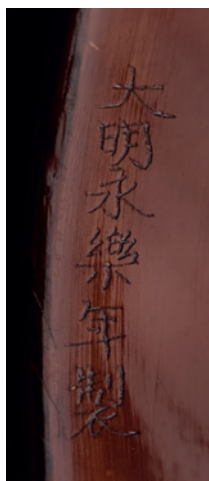






fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

8009 Continued

The floral designs on early Ming lacquer boxes represent some of the finest decoration found in Chinese decorative repertoire, as evident in the exquisite carving on the present box.

Boxes with similar configuration of a central peony blossom surrounded by further blooms among dense foliage are known, though larger examples in the current size are very rare. The closest comparable example is a Yongle-marked box and cover in the National Palace Museum, Taipei, which is inscribed with a Qianlong imperial poem on the underside of the cover, see *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum, Taipei*, 2008, p. 33, no. 14 (fig. 1). For two smaller examples following this configuration, see a Yongle-marked box and cover in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan cang diaoqi*, Taipei, 1985, no. 31; and another in the Shanghai Museum, which is incised with a Xuande mark over an effaced Yongle mark, illustrated in *Zhongguo qiqi quanji*, vol. 5, Fuzhou, 1995, no. 22.

盒為蔗段式，通體黃漆素地雕朱漆紋飾。蓋面刻牡丹花叢，中心一朵，外圍五朵。盒壁作轉枝花葉紋，間隔著蓮花、牡丹、茶花、梔子花，兩兩成組。蓋內、盒內、盒底髹褐色漆。盒底邊緣針刻「大明永樂年製」款。整體紋飾雕刻纖細精緻，構圖滿而不窒，刀法流利，磨製圓滑，反映了永樂一朝高超的官方水平。

此類花卉紋圓盒為永樂官造雕漆中的典型作品，惟此件尺寸較大，於同期作品中極其罕見。台北故宮有一件紋飾、尺寸相仿的永樂款蓋盒，蓋內刻乾隆四十七年（1782）御題詩，載於《和光剔彩 - 故宮藏漆》，台北，2008年，頁33，圖版14號（圖一）。另參考兩件紋飾相仿但尺寸較小的例子，一藏北京故宮，底邊永樂刻款，載於《故宮博物院藏雕漆》，北京，1985年，圖版31號；一藏上海博物館，底邊宣德刻款，係改永樂款而成，載於中國美術分類全集《中國漆器全集 - 5 - 明》，福州，1995年，圖版22號。







8010

AN EXCEPTIONAL AND RARE
RED AND YELLOW-ENAMELLED
'DRAGON' JAR

JIAJING SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD
(1522-1566)

明嘉靖 紅黃彩雲龍紋罐 六字楷書款

HK\$4,000,000-6,000,000

US\$520,000-780,000

The jar is decorated with a pair of five-clawed dragons striding amid *lingzhi* sprays above a band of waves crashing against rocks, all brightly enamelled in iron red on a yellow ground with the outlines and details picked out in black.

5 ¾ in. (13.7 cm.) high, Japanese wood box

PROVENANCE

The Manno Art Museum, no. 388

Sold at Christie's Hong Kong, *One Man's Vision, Important Chinese Art from The Manno Art Museum*, 28 October 2002, lot 540

LITERATURE

Selected Masterpieces of the Manno Collection, Japan, 1988, no. 117

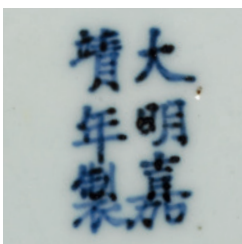
來源

萬野美術館，編號 388

香港佳士得，*獨具慧眼：萬野美術館藏重要中國藝術專場*，
2002年10月28日，拍品 540 號

著錄

《*Selected Masterpieces of the Manno Collection*》，日本，1988
年，編號 117





8010 Continued

The red and yellow combination is a distinctive colour scheme of the Jiaping period. The result required three firings: first at around 1300 °C for clear-glazed porcelain, then at a lower temperature for the yellow overglaze enamel, and finally at a still lower temperature for the black outlines and the iron-red background. The process was laborious and required meticulous attention to details, contributing to the high failure rate and thus the rarity of these jars.

Jars with the same design and comparable size, ranging from 12.7 cm. to 15.2 cm. high, are found in museums and private collections worldwide, see, for example, a jar in the Museum Yamato Bunkakan, Nara, illustrated in *Mayuyama: Seventy Years* no. 834; another in the Ashmolean Museum, Oxford, included in the Oriental Ceramic Society Exhibition, *Iron in the Fire*, 1988, and illustrated in the Catalogue, no. 64; a covered jar in the National Palace Museum, Taipei, illustrated by D. Lion-Goldschmidt, *Ming Porcelain*, Fribourg, 1978, no. 144; one formerly from the Avery Brundage Collection now in the Asian Art Museum, San Francisco, illustrated by He Li, *Chinese Ceramics: A New Comprehensive Study*, New York, 1996, p. 239, no. 483; one from the British Rail Road Pension Fund, sold at Sotheby's Hong Kong, 16 May 1989, no. 28; and one from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 66.

Compare also to two similar jars of smaller size with a more globular proportion, one is illustrated in *Mayuyama: Seventy Years*, no. 833, which has a serrated design on the neck, and another in the National Museum of China, illustrated in *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu: ciji juan (Mingdai)*, Shanghai, 2007, p. 159, no. 85, together with a larger example (13.5 cm.) of the same colour scheme but with lotus scrolls and emblems, no. 86.

A third size group exceeding 20 cm. in height exists. A greater number of examples from this group are known compared to the other two size groups, all of which have a classic scroll above the shoulders and a band of *nuyi*-heads above the foot, such as a jar in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Miscellaneous Enamelled Porcelains. Plain Tricoloured Porcelains*, Shanghai, 2009, pp. 58-9 no. 50; another in the British Museum, London, illustrated by Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no. 9: 90; two jars included in the International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-6, with the neck cut-down, which has a cut-down neck from the collection of Dr. E. Hultmark, Stockholm, Sweden, no. 1949, and one from the Museum für Kunst und Gewerbe, Hamburg, Germany, no. 1952; one from the Eugene Fuller Memorial Collection in the Seattle Art Museum, included in the exhibition *Dragons in Chinese Art*, China Institute in America, New York, 1972, no. 42; one with cut-down neck in the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics, the World's Great Collections*, Tokyo, New York, and San Francisco, 1980-82, vol. 10, no. 234; and one sold at Sotheby's Hong Kong, 7 October 2015, lot 3659.

圓口，短頸，豐肩下斂，圈足。外壁黃釉作地，黑彩勾繪輪廓。肩飾如意雲紋，腹飾遊龍靈芝紋，近足處繪江崖海水紋，紋飾空處填紅釉為地。內部、圈足內施透明釉，外底青花書「大明嘉靖年製」楷書款。

紅地黃彩器為嘉靖朝之特有品種，需先以 1300 攝氏溫度燒好白瓷，再於外壁釉上施以黃彩以較低的溫度入窯複燒，再以黑彩點睛、描繪輪廓，並以礬紅彩塗地，然後第三次入窯燒造。因過程繁複，難度極高，故傳世品數量稀罕。

相同紋飾且尺寸接近者可見於全球各大博物館及拍賣市場，高度皆介於 12.7 至 15.2 公分之間，參考一例藏於奈良大和文華館，載於《龍泉集芳》，東京，1976 年，第 1 冊，圖版 834 號；一件藏牛津阿什莫林博物館，見 1988 年東方陶瓷學會展覽圖錄《Iron in the Fire》，圖版 64 號；一件帶蓋，藏台北故宮博物院，載於 D. Lion-Goldschmidt 著《Ming Porcelain》，佛立堡，1978 年，圖版 144 號；Avery Brundage 舊藏一例，現藏舊金山亞洲藝術博物館，見 He Li 著《Chinese Ceramics: A New Comprehensive Study》，紐約，1996 年，頁 239，圖版 483 號；英國鐵路基金會舊藏一例，後於 1989 年 5 月 16 日於香港蘇富比拍賣，拍品 28 號；玫茵堂舊藏一例，後於 2011 年 4 月 7 日香港蘇富比拍賣，拍品 66 號。

另可比較兩件尺寸較小各約 11 公分高的例子，紋飾近乎相同但器身更為圓鼓，一例載於《龍泉集芳》，圖版 834 號；另一藏於北京國家博物館，著錄於《中國國家博物館館藏文物研究叢書 - 瓷器卷(明代)》，上海，2007 年，頁 159，圖版 85 號，同書另刊一件(13.5 公分)相同品種但繪以纏枝蓮紋的例子，圖版 86 號。

還有一組高度逾 20 公分的近似例可資比較，此組數量較多，紋飾亦較為不同，如肩上為一圈卷草紋，足上為一圈如意雲頭，見北京故宮博物院藏一例，載於故宮博物院藏文物珍品大系《雜釉彩·素三彩》，上海，2000 年，圖版 50 號；大英博物館一例，見 Jessica Harrison-Hall 著《Ming Ceramics in the British Museum》，倫敦，2001 年，圖版 9:90；兩件載於 1949 年倫敦皇家藝術學院展覽舉辦國際中國藝術展覽圖錄，一為瑞典 E. Hultmark 醫生舊藏，截口，圖版 1949 號，另一藏德國漢堡工藝美術館，圖版 1952 號；一藏西雅圖藝術博物館，見華美協進會展覽《Dragons in Chinese Art》圖錄，紐約，1972 年，圖版 42 號；一藏波士頓美術館，見《Oriental Ceramics, the World's Great Collections》，1980-2 年，第 10 冊，圖版 234 號；以及香港蘇富比，2015 年 10 月 7 日，拍品 3659 號。







8011

A HIGHLY IMPORTANT CINNABAR
TIXI LACQUER HEXAGONAL EWER
JIAJING INCISED SIX-CHARACTER MARK
AND OF THE PERIOD (1522-1566)

明嘉靖 剔犀如意雲紋六方執壺
「大明嘉靖年製」楷書刻款

HK\$6,000,000-8,000,000

US\$780,000-1,000,000

The ewer is elegantly formed with a pewter core, the wide body is finely carved through a thick layer of lacquer with *nuyi* clouds below the conforming sloping shoulder with classic scrolls, which are repeated on the arched handle and along the S-shaped spout. The interior and base are applied with a dark brown lacquer, with the reign mark incised on the base. 9 ¼ in. (23.6 cm.) high, Japanese wood box

PROVENANCE

Sold at Christie's London, 14 December 1983, lot 54
The Sammy Lee Collection

Sold at Christie's Hong Kong, *Important Chinese Lacquer from the Lee Family Collection*, 3 December 2008, lot 2126

EXHIBITED

The Museum of East Asian Art, *Dragon and Phoenix: Chinese Lacquer Ware: The Lee Family Collection*, Cologne, 24 March – 24 June 1990, Catalogue, col. pl. 19, no. 13

Los Angeles County Museum of Art, 1990/91

The Shoto Museum of Art, *Chinese Lacquerware*, Japan, 1991, no. 32

LITERATURE

Zhongguo Meishu Qiqi Quanji, vol. 5, Ming, Fuzhou, 1995, no. 121

Zhongguo Qiqi Jinghua, Fuzhou, 2003, no. 214

執壺錫胎，六棱式，撇口，細長頸，垂腹，平足，長曲流，曲型柄。通體髹朱漆，刀口斷層處露出黑漆二層，隨形雕琢三組不同的如意雲頭紋。底髹黑漆，正中楷書刻「大明嘉靖年製」款。

來源

倫敦佳士得，1983年12月14日，拍品54號

李汝寬珍藏

香港佳士得，千文萬華－李氏家族重要漆器珍藏，2008年12月3日，拍品2126號

展覽

東亞藝術博物館，《Dragon and Phoenix: Chinese Lacquer Ware: The Lee Family Collection》，科隆，1990年3月24日－6月24日，彩色圖版19號，編號13

洛杉磯郡立美術館，1990-91年

松濤美術館，《中国の漆工芸》，東京，1991年，編號32

著錄

《中國美術漆器全集-5-明》，福州，1995年，編號121

《中國漆器精華》，福州，2003年，編號214







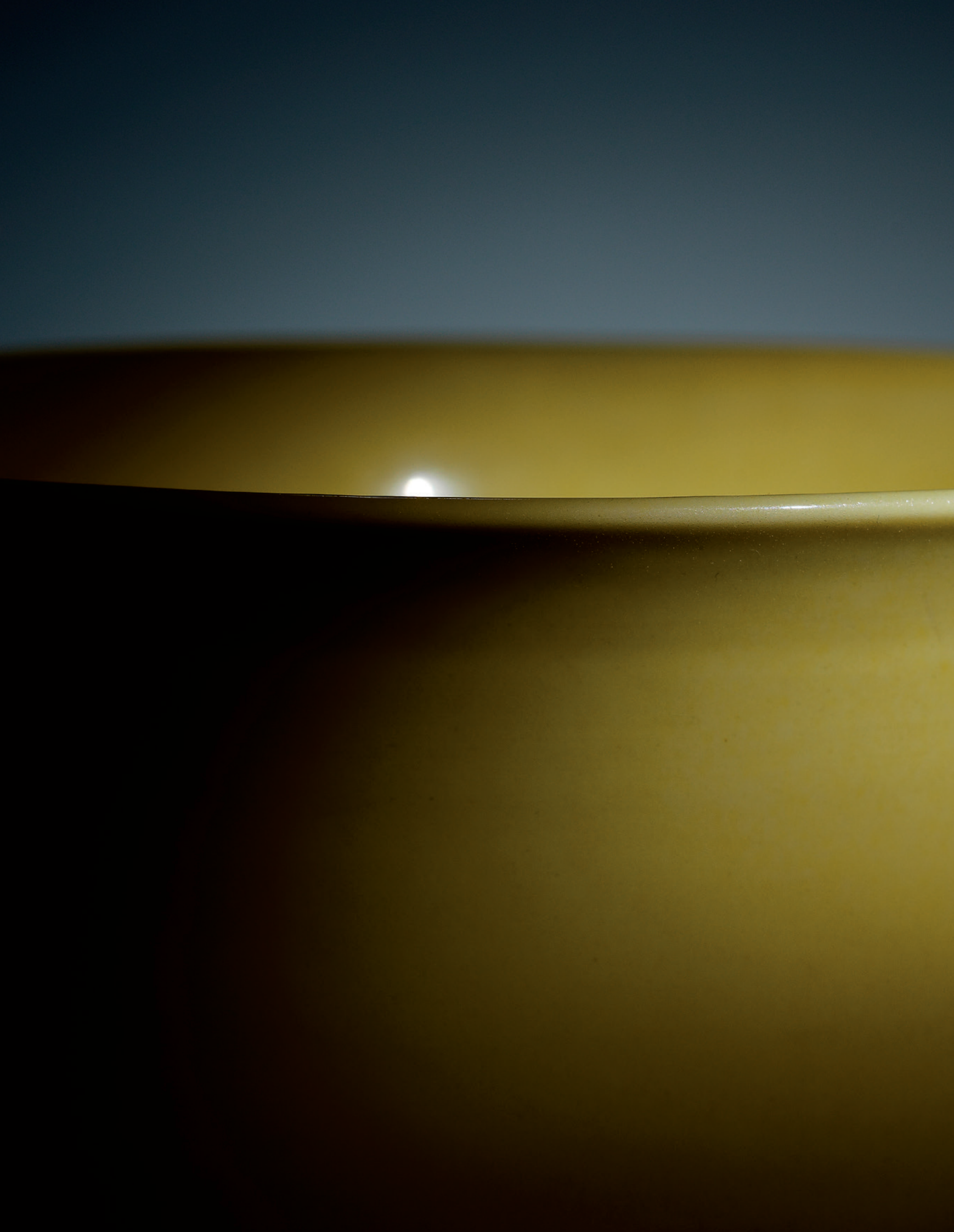
8011 Continued

During the Jiajing period, ewers appear to have been popular vessels in both lacquer and ceramic form. A related hexagonal porcelain ewer dated to the mid-16th century, decorated in the *kinrande*-style, is illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 1, Geneva, 1999, no. 94. However, *tixi* lacquer ewers of this hexagonal form are extremely rare. The present example, carved of cinnabar lacquer, appears to be unique; the only other known comparable Jiajing period ewer of this shape carved of dark-brown *tixi* lacquer, from the collection of Professor and Madame Robert de Strycker, was sold at Piasa, Paris, 15 December 2007, lot 56. The Paris ewer, the present ewer and a related double-gourd ewer of dark-brown *tixi* lacquer in the Beijing Palace Museum, each have a pewter core. The Palace Museum ewer is dated to the late Ming period and is illustrated in *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, p. 255, no. 202 (fig. 1).

執壺的造型於嘉靖期間甚為流行，多用於瓷器，亦偶見於漆器。此器造型優雅，雕刻深峻但流暢，在傳世朱漆剔犀作品中未見他例，屬孤品。最接近的例子為一把同期帶蓋的黑漆剔犀執壺，其為 Robert de Strycker 教授夫人舊藏，2007 年 12 月 15 日於巴黎 Piasa 拍賣，拍品 56 號。北京故宮博物院另藏有一把定年為明代晚期的黑漆剔犀雲頭紋葫蘆形執壺，載於故宮博物院藏文物珍品全集《元明漆器》，香港，2006 年，頁 255，圖版 202 號（圖一）。此三把執壺皆為錫胎。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品





A XUANDE YELLOW-ENAMELLED INVERTED BELL-SHAPED BOWL

Lü Chenglong, Palace Museum, Beijing



fig. 1 Collection of The Jingdezhen Institute of Ceramic Technology
圖一 景德鎮市陶瓷考古研究所藏品

The bowl is of an inverted bell-shaped form, measuring 15.2 cm. diam. (mouth), with gently flared rims rising from deep curved walls and raised on a foot ring. The exterior and interior are covered in a yellow enamel. The base is incised under a transparent glaze with a Xuande six-character reign mark within a double circle.

Yellow-enamelled wares made by the imperial kilns during the Xuande reign have been passed down and excavated in various forms, including deep bowls, inverted bell-shaped bowls, dishes, and pear-shaped ewers. Some bear either an underglaze-blue or incised mark, some are unmarked. For an example with incised six-character reign mark within a double circle, see a dish in the National Palace Museum, Taipei, measuring 4.2 cm. high, 18.5 cm. diam. (mouth), 12 cm. diam. (base). For another example with an underglaze-blue mark, see a dish in the National Museum of China. Both examples are covered with a yellow enamel on the interior and exterior with the base under a transparent glaze.

Xuande yellow-enamelled wares that have been passed down are remarkably rare. Yellow-enamelled sherds unearthed from the Xuande strata at the imperial kilns at Jingdezhen since the 1980s have enriched the public's understanding of this type of wares. Among those which have been unearthed is an unmarked pear-shaped ewer measuring 12.9 cm. high, 4 cm. diam. (mouth), 5.7 cm. diam. (foot), which is covered with a yellow enamel on the exterior, and a transparent enamel on the interior and on the base (**fig. 1**); a deep bowl, measuring 7.4 cm. high, 13.8 cm. diam. (mouth), 7.8 cm. (foot), covered with a yellow enamel on both the exterior and interior, with an underglaze-blue six-character reign mark within a double circle under a transparent glaze on the base (**fig. 2**).

The present type of inverted bell-shaped bowls first appeared at the imperial kilns during the Xuande period. The National Palace Museum, Taipei, has a nearly identical example in its collection, and also an unmarked example decorated in iron red and underglaze blue (**fig. 3**).

明宣德澆黃釉仰鐘式盃

呂成龍，故宮博物院



fig. 2 Collection of The Jingdezhen Institute of Ceramic Technology
圖二 景德鎮市陶瓷考古研究所藏品



fig. 3 Collection of the National Palace Museum, Taipei
圖三 國立故宮博物院藏品

盃呈仰鐘式。口徑 15.2 釐米。撇口、深弧壁、圈足。內、外施澆黃釉，圈足內施白釉。外底釉下錐拱「大明宣德年製」六字雙行周邊錐拱雙圈款。

宣德時期景德鎮御器廠燒造的澆黃釉瓷器在傳世品和出土物中均有所見，造型見有墩式盃、仰鐘式盃、盤、梨式執壺等。有的署年款，有的則不屬年款。署年款者，有的署青花楷體「大明宣德年製」六字雙行周邊雙圈款，有的署錐拱楷體「大明宣德年製」六字雙行周邊錐拱雙圈款。如台北故宮收藏的宣德澆黃釉窩盤，高 4.2 釐米，口徑 18.5 釐米，足徑 12 釐米。敞口，淺弧壁，圈足。內、外均施澆黃釉，圈足內施白釉。外底釉下錐拱「大明宣德年製」六字雙行周邊錐拱雙圈款。中國國家博物館收藏的一件宣德澆黃釉撇口盃，內、外施澆黃釉，圈足內施白釉，外底署青花楷體「大明宣德年製」六字雙行周邊青花雙圈款。

總的來說，傳世宣德朝御窯澆黃釉瓷器不多見。20 世紀 80 年代以來，景德鎮市珠山明代御器廠遺址出土的宣德朝澆黃釉瓷器標本，豐富了人們對宣德朝澆黃釉瓷器的認識。所出土澆黃釉梨式執壺（圖一），通高 12.9 釐米，口徑 4 釐米，足徑 5.7 釐米。直口、短頸、垂腹、圈足。壺內施白釉、外施澆黃釉，圈足內亦施白釉，不署款。出土的澆黃釉墩式盃（圖二），高 7.4 釐米，口徑 13.8 釐米，足徑 7.8 釐米。直口、深弧腹、圈足。內、外施澆黃釉，圈足內施白釉。外底署青花楷體「大明宣德年製」六字雙行周邊青花雙圈款。

這種仰鐘式盃創燒於宣德朝景德鎮御器廠。與本拍品相同的仰鐘式澆黃釉盃，台北故宮亦收藏一件。另外，同樣造型的盃還見有青花加礬紅彩品種，如故宮博物院所藏宣德御窯青花加礬紅彩九龍開海紋仰鐘式盃（圖三），不署年款。

8012

A FINE AND EXTREMELY RARE
YELLOW-ENAMELLED BOWL
XUANDE INCISED SIX-CHARACTER MARK
WITHIN A DOUBLE CIRCLE AND OF THE
PERIOD (1426-1435)

明宣德 黃釉仰鐘式盃 雙圈六字楷書刻款

HK\$26,000,000-35,000,000

US\$3,400,000-4,500,000

The bowl is in the form of an inverted bell shape flaring at the rim and supported on a wide foot ring. The exterior and interior are covered in an imperial yellow enamel pooling around the foot, the base is incised under a transparent glaze with a six-character reign mark.
6 in. (15.2 cm.) diam., box

PROVENANCE

Sold at Christie's Hong Kong, 25 October 1993, lot 732
Eskenazi Ltd., London

Sold at Sotheby's Hong Kong, The Meiyintang Collection Part III, 4 April 2012, lot 15

EXHIBITED

The British Museum, *Chinese Ceramics from the Meiyintang Collection*, London, 1994

Sporting d'Hiver, *Evolution vers la perfection. Céramiques de Chine de la Collection Meiyintang*, Monte Carlo, 1996, no. 119

LITERATURE

Christie's 20 Years in Hong Kong, 1986-2006. Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 105

Reginal Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4(I), pp. 130-131. no. 1665

來源

香港佳士得，1993年10月25日，拍品732號

埃斯卡納齊，倫敦

香港蘇富比，*玫茵堂珍藏（三）*，2012年4月4日，拍品15號

展覽

大英博物館，《*Chinese Ceramics from the Meiyintang Collection*》，倫敦，1994年

Sporting d'Hiver，《*Evolution vers la perfection. Céramiques de Chine de la Collection Meiyintang*》，蒙地卡羅，1996年，編號119

著錄

《*Christie's 20 Years in Hong Kong, 1986-2006 中國瓷器及工藝品精選*》，香港，2006年，頁105

康蕊君，《*玫茵堂中國陶瓷*》，倫敦，1994-2010年，第4集（上冊），頁130-131，圖版1665號







fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

8012 Continued

Yellow monochrome porcelains from the Xuande period are exceptionally rare. The only one other example in this distinctive form is in the National Palace Museum, Taipei, and has a similarly incised reign mark, see collection number: *guci12497/ yuan199* (fig. 1). The serial number for the National Palace Museum bowl from the 1925 inventory begins with the character *li*, indicating that it was originally housed in the *gudong fang*, 'Chamber of Antiques', in the Forbidden City.

The majority of the other surviving Xuande mark and period yellow-enamelled porcelain are dishes, bearing either an incised reign mark for larger examples, or underglaze-blue marks for smaller dishes. For the former, see two dishes in the National Palace Museum, Taipei, one (18.3 cm.) published in *Minji meihin zuroku*, Tokyo, 1977-8, vol. 1, no. 100, and the other (18.5 cm.) in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 162; and a third (20 cm.) sold at Sotheby's Hong Kong, 13 November 1990, no. 120.

Yellow-enamelled sherds had been recovered from the Xuande stratum of the Ming imperial kiln site at Jingdezhen. These include fragments of an unmarked yellow-enamelled covered ewer, and of a deep bowl bearing an underglaze-blue mark, illustrated in Xuande Imperial Porcelain excavated at Jingdezhen, Chang Foundation, Taipei, 1998, p. 47, nos. 43-2, and p. 109, nos. 112-1, respectively.

The current form was also made in different monochrome glazes as well as in blue and white, all bearing underglaze-blue marks, see examples in white glaze with *anhua* decoration, blue glaze, and blue and white in the National Palace Museum, Taipei, illustrated in *op. cit.* pp. 168-9, no. 57, pp. 170-1, no. 58, and pp. 172-3, no. 59, respectively. Sherds of a red-glazed bowl have also been recovered from the Xuande stratum of the Ming imperial kiln site at Jingdezhen, see the Chang Foundation, *op. cit.*, p. 114, nos. 115-1.

撇口，深弧壁，圈足。器型因反扣如銅鐘故名。內外皆施黃釉，釉色柔美勻亮。器底施透明釉，中心劃雙圈內「大明宣德年製」楷書款。

黃釉瓷創燒於宣德一朝，數量極其稀少。此盃為仰鐘式，更是難能可貴，流通市場上僅見此例，傳世品僅知另外一例藏於台北故宮博物院，館藏編號：故瓷 12497/ 院 199 (圖一)。該盃於 1925 年點查號為「麗」字，原藏地點為紫禁城古董房，可見此盃之珍貴。

存世的宣德黃釉瓷器以盤居多，款識見刻款及青花款兩種。刻款的盤子尺寸較大，如台北故宮博物院所藏兩件，一載於《明瓷名品圖錄》，東京，1977-8 年，第 1 冊，圖版 100 號 (直徑 18.3 公分)，另一見《明代宣德官窯菁華特展圖錄》，台北，1998 年，圖版 162 號 (18.5 公分)；以及一件於香港蘇富比拍賣，1990 年 11 月 13 日，拍品 120 號 (20 公分)。青花款的例子可參考北京國家博物館所藏一例，載於《中國國家博物館館藏文物研究叢書：瓷器卷：明代》，上海，2007 年，圖版 49 號 (12.8 公分)；香港佳士得拍賣一例，2014 年 5 月 28 日，拍品 3418 號 (12.1 公分)；Alfred Clark 舊藏一例，載於東方陶瓷協會《Monochrome Porcelain of the Ming and Manchu Dynasties》，倫敦，1948 年，圖版 180 號 (12.1 公分)，同書圖版 186 號為一件宣德刻款的黃釉高足盃，後於倫敦蘇富比拍賣，1975 年 12 月 9 日，拍品 134 號。

仰鐘式盃盛行於宣德期間，除了上述的黃釉例子以外，台北故宮博物院另藏有白釉暗花、霽青釉、青花、及仿龍泉青釉等例，分載於《明代宣德官窯菁華特展圖錄》，圖版 57-60 號。景德鎮珠山御器廠亦曾出土紅釉仰鐘式盃殘片，見《景德鎮出土明宣德官窯瓷器》，圖版 115-1 號。

黃釉以氧化鐵為呈色劑，有兩種施釉方法，一為素坯上直接上釉，一為在高溫燒成的白釉施釉，再以約攝氏 800 度的低溫二次燒造，但往往會造成釉色不均的現象。此盃雖採二次施釉，但釉色均勻，極為難得。景德鎮御窯廠宣德地層曾出土黃釉執壺及盤的殘片，但二者釉色皆不均勻，故經淘汰，見 1998 年鴻禧美術館展覽《景德鎮出土明宣德官窯瓷器》展覽圖錄圖版 43-2 號 (執壺) 及 112-1 號 (盤)。





8013

A BLUE AND WHITE SQUARE BOX
AND COVER

WANLI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD
(1573-1619)

明萬曆 青花長命富貴倭角方盒 六字楷書款

HK\$260,000-350,000

US\$34,000-45,000

The gently domed cover is well painted in bright tones of cobalt blue with a central panel containing a scholar's rock flanked by sprays of peony and chrysanthemum on either side, above shaped cartouches alternately enclosing flowers on the sides against a ground of floral sprays at the canted corners, repeated on the sides of the box raised on a straight foot of conforming shape.

5 7/8 in. (13 cm.) square, Japanese wood box

PROVENANCE

A Japanese family collection

Sold at Christie's Hong Kong, 26 April 2004, lot 1039

Boxes of square or rectangular shape with canted corners were popular during the Jiajing and Wanli periods. For example, see a Wanli-marked rectangular box and cover with lotus scrolls in the Palace Museum, Beijing, illustrated in, *Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, p. 197, no. 184; a Jiajing-marked square box and cover of similar design, sold at Christie's London, 5 December 1994, lot 195; and a Wanli-marked square box and cover with birds in the central panel, sold at Christie's Hong Kong, 28 November 2005, lot 1427.

來源

日本家族舊藏

香港佳士得，2004年4月26日，拍品1039號

盒四方形，倭角，子母口。通體青花紋飾。蓋面開光花石紋，巧石居中，左伴牡丹，右隨雅菊，蓋側四開光，交替繪以牡丹、菊花，間以上下折枝花卉紋。底青花書「大明萬曆年製」楷書款。

方形倭角盒於嘉萬二朝皆有燒造。參考一件萬曆款青花纏枝蓮紋長方盒，藏於北京故宮，載於故宮博物院藏文物珍品大系《青花釉裏紅（中）》，香港，2000年，頁197，圖版184號；一件紋飾與此近乎相同的嘉靖款方盒，於1994年12月5日倫敦佳士得拍賣，拍品195號；以及一件萬曆款花鳥紋方盒，於2005年11月28日香港佳士得拍賣，拍品1427號。





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- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估值總額之 20%（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange

used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with

documentary proof of directors and beneficial owners; (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids

by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **r** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the

bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first phrase of the **catalogue description** (the "**Heading**") and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the "**Subheading**"). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** or **Subheading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** and **Subheading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** or **Subheading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (k) This additional **warranty** does not apply to:
- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCCHKHHKHK

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www.christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

(b) **Lots made of protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if

you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to

have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it in paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading : has the meaning given to it in paragraph E2.

UPPER CASE type : means having all capital letters. **warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是

原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允

許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人：**如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委託人的代理人：**如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊

“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 * 標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有

人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件拍賣品，賣方保證其：

- 為拍賣品的所有人，或拍賣品的共有人之一並獲得其他共有人的許可；或者，如果賣方不是拍賣品的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其法律上有權這麼做；
- 有權利將拍賣品的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的購買款項（詳見以下第F1(a)段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品（我們的“真品保證”）。如果在拍賣日後的五年內，您使我們滿意您的拍賣品不是真品，在符合以下條款規定之下，我們將把您支付的購買款項退還給您。

業務規定的詞匯表裏有對“真品”一詞做出解釋。真品保證條款如下：

- 我們在拍賣日後的5年內提供真品保證。此期限過後，我們不再提供真品保證。
- 我們只會對本目錄描述第一組詞（“標題”）以大階字體注明的資料作出真品保證以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以大階字體注明的有關日期或時期的資料作出真品保證（“副標題”）。除了標題或副標題中顯示的資料，我們不對任何標題或副標題以外的資料（包括標題或副標題以外的大階字體注明）作出任何保證。
- 真品保證不適用有保留標題或副標題或任何有保留的部分標題或副標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題或副標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題或副標題中對“認為是…之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- 真品保證適用於被拍賣會通告修訂後的標題或副標題。
- 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題或副標題乎合被普遍接受的學者或專家的意見，或標題或副標題指出意見衝突的地方。
- 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法尚未存在或未被普遍接

納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。

- 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該拍賣品才適用。保證中的利益不可以轉讓。
- 要申索真品保證下的權利，您必須：
 - 在拍賣日後5年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- 您在本真品保證下唯一的權利就是取消該項拍賣及取回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期14天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：
 - 此額外保證不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明估價的已售拍賣品；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日起12個月內以書面通知本公司有關拍賣品為贗品並能按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上E2(h)(iii)規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

- 拍賣後，您必須立即支付以下購買款項：
 - 成交價；和
 - 買方酬金；和
 - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後7個日曆天內悉數付清（“到期付款日”）。
- 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將拍賣品出口且需要出口許可證，您也必須立即支付以上款項。
 - 在香港佳士得購買的拍賣品，您必須按照發票上顯示的貨幣以下列方式支付：
 - 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄www.christies.com/MyChristies進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中1號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
 - 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣500,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段：
 - 現金
本公司每年只接受每位買方總數不超過港幣80,000元之現金付款（須受有關條件約束）；
 - 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
 - 支票
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
 - 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道18號歷山大廈22樓）。
 - 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則**拍賣品**根據“倉儲與提取”頁由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
 - (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及

(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

(b) 含有受保護動植物料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) **源自伊朗的拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”(身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)購買以上物品。有些國家,例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方,佳士得在源自伊朗(波期)的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制,您須確保您不會競投或進口有關**拍賣品**,違反有關適用條例。

(e) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」,並可能被拒絕入口。

(f) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱈或鱈魚)的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不承擔任何責任。

1. **佳士得之法律責任**

(a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**。在法律容許的最大程度上,所有由法律附加的保證及其他條款,均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證,我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任(無論是因違反本協議,購買**拍賣品**或與競投相關的任何其它事項);和

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求,任何種類之任何保證,均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。

(d) 就**拍賣品**購買的事宜,我們僅對買方負有法律責任。

(e) 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些原因須對您負上法律責任,我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. **其它條款**

1. 我們的撤銷權

除了本協議中的其他撤銷權利,如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲,我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影,您可透過電話或書面競投或在 Christie's Live™ 競投。除非另有書面約定,您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別註釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行,則該部分應被視為刪除,其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的權利或責任設立任何抵押,亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償,也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍賣的行為及任何與上述條文的事項,均受香港法律管轄及根據香港法律解釋。在拍賣競

投時,無論是親自出席或由代理人出席競投,書面、電話及其他方法競投,買方則被視為接受本業務規定,及為佳士得之利益而言,接受香港法院之排他性管轄權,並同時接納佳士得亦有權在任何其他司法管轄區提出索償,以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料,包括**目錄描述**及價款都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**,其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品: 以下所述的真實作品,而不是複製品或贗品:

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品,則為該藝術家、作者或製造者的作品;
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品,則該時期或流派的作品;
- c) **拍賣品**在**標題**被描述為某來源,則為該來源的作品;
- d) 以寶石為例,如**拍賣品**在**標題**被描述為由某種材料製成,則該作品是由該材料製成。

真品保證: 我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金: 除了**成交價**,買方支付給我們的費用。

目錄描述: 拍賣目錄內對**拍賣品**的陳述(包括於拍賣場通過對有關陳述作出的任何更改)。

佳士得集團: Christie's International Plc、其子公司及集團的其它公司。

狀況: **拍賣品**的物理狀況。

到期付款日: 如第 F1(a) 段所列出的意思。

估價: 目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價;**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

成交價: 拍賣官接受的**拍賣品**最高競投價。

標題: 如 E2 段所列出的意思。

拍賣品: 供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件);

其他賠償: 任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項: 如第 F1(a) 段的意思。

來源: **拍賣品**的所有權歷史。

有保留: 如 E2 段中的意思;**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價: **拍賣品**不會以低於此保密底價出售。

拍賣場通告: 張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知(上述通知內容會另行通知以電話或書面競投的客戶),或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

副標題: 如 E2 段所列出的意思。

大階字體: 指包含所有的大寫字母。

保證: 陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale - Buying at Christie's'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale - Buying at Christie's.

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第H2(b)段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party

is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

**Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

*"Signed ..."/"Sealed ..."

In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.

*"With signature ..."/"With seal ..."

In Christie's qualified opinion the work has a signature/seal which is not that of the artist.

*"Dated..."

In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.

*"With date..."

In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

2. A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").

3. A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").

4. A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").

5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲ 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

◦ 保證最低出售價

佳士得有時就某些受委託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就**拍賣品**的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 ◦ 號以資識別。

◦◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該**拍賣品**提交一份不可撤銷的書面競投。第三方因此承諾競投該**拍賣品**，如果沒有其它競投，等三方將以書面競投價格購買該**拍賣品**，除非有其它更高的競價。第三方因此承擔**拍賣品**未能出售的所有或部分風險。如果**拍賣品**未能出售，第三方可能承擔損失。該等**拍賣品**在目錄中註以符號 ◦◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該**拍賣品**以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他 / 她是否在**拍賣品**持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就**拍賣品**銷售所得預付

金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

利益方的競投

如果競投人在**拍賣品**持有經濟利益並欲競投該**拍賣品**，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的**拍賣品**或者風險共擔安排下的合作方保留權利參與競投**拍賣品**和 / 或通知我們其競投該**拍賣品**的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項**拍賣品**中均有所有權或經濟利益，佳士得將不會於每一項**拍賣品**旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中關於作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

* 「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

* 「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

* 「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

* 「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。

* 「附有...簽名」、「附有...款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名 / 款識應不是某藝術家所為。

* 「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

* 「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄中使用此詞語及其所描述之**拍賣品**及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述之**拍賣品**。

有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

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AUCTION AND OTHER SERVICES

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Email: privatesaleservicecentre@christies.com

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Email: newyork@cfass.com

Singapore
Tel: +65 6543 5252
Email: singapore@cfass.com

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com

20/10/17

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 29 November 2017 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at www.christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 30 November 2017.

All collections from the offsite warehouse will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: postsaleasia@christies.com .

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or postsaleasia@christies.com . To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.

倉儲與提取

提取地點與條款

所有未在 2017 年 11 月 29 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定**拍賣品**所在倉庫。**拍賣品**的移送和倉儲受 www.christies.com/storage 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2017 年 11 月 30 日下午 2 時起可以開始提取。
所有在其它倉庫之提取，將只能通過提前預約方式。
請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。
電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

對於儲存在其它倉庫的**拍賣品**，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放**拍賣品**。所有費用付清之後，方可提取**拍賣品**。

裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 postsaleasia@christies.com。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 www.christies.com 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買 拍賣品 的成交價的 0.5% 或全部倉儲費用收費（以較低者為準）	
如果在拍賣後 30 天內提取 拍賣品 ，無須支付上述費用。 物品大小由佳士得酌情決定。		
長期倉儲服務方案可按客戶要求提供。		

**IMPORTANT MING IMPERIAL
WORKS OF ART FROM THE
LE CONG TANG COLLECTION
EVENING SALE**

**MONDAY 27 NOVEMBER 2017
AT 7.00 PM**

Grand Hall,
Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong

**CODE NAME: GOLDEN CARP
SALE NUMBER: 16030
LOT NUMBER: 8001-8013**

**Please note that Christie's does not accept payment
from third parties, including agents, and that invoice
details cannot be changed after the sale.**

**BID ONLINE FOR THIS SALE AT
WWW.CHRISTIES.COM**

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,000,000, 20% on any amount over HK\$ 2,000,000 up to and including HK\$ 30,000,000 and 12.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale - Buying at Christie's printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

CHRISTIE'S 佳士得

Paddle No. _____

**Written Bids Form
Christie's Hong Kong**

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:
Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable)

Client Name (please print)

Address

Post Code

Contact Number (Mobile)

Please verify email address for post-sale communication

Shipping Quote Required

Shipping address (Same as the above address)

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S

Signature

Date

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

樂從收藏明代宮廷珍器 晚間拍賣

二〇一七年 十一月二十七日
星期一 下午七時正

香港灣仔博覽道 1 號
香港會議展覽中心大會堂

編號名稱：**金魚**
拍賣編號：**16030**
拍賣品編號：**8001-8013**

**佳士得不接受包括代理人在內之第三方付款；付款資料
於拍賣會完結後將不能更改。**

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

競投一般由低於**低價估價**開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價金額：

競投價	每次喊價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定。買方須知）**。買方酬金費率按每件**拍賣品**成交價首港幣 2,000,000 元之 25%，加逾港幣 2,000,000 元以上至 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。名酒的買方酬金是按每件**拍賣品**成交價之 22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先達其書面競投書給本公司之競投人。
- 如果您以書面競投一件“沒有底價”的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的投標價低於**低價估價**的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會對任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：+852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高價拍賣品預先登記人士之高價拍賣品競投。請將已填妥之高價拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高價拍賣預先登記，本人將不獲准競投高價拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或佳士得集團其他公司亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

CHRISTIE'S 佳士得

競投牌編號

書面競投表格

香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號（若適用）

客戶名稱（請用正楷填寫）

地址

郵編

聯絡電話（手提電話）

請確認電郵地址以作售後服務用途

請提供運費報價

運送地址（ 同上述地址相同）

如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名

日期

如閣下未曾於佳士得競投或託售**拍賣品**，請附上以下文件之副本。**個人**：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售**拍賣品**人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得**拍賣品**，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及/或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)

BIDDER REGISTRATION FORM

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account No.

Account Name

Address

City/District Post/Zip Code

County/State Country

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address)
.....

B Sale Registration

Please register me for the following sessions:

- | | |
|-------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> 14723 Fine & Rare Wines Featuring A Superb Collection | <input type="checkbox"/> 16043 Court, Studio, Atelier - Chinese Works of Art and Paintings from The Ming Dynasty Evening Sale |
| <input type="checkbox"/> 13271 Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 14342 Fine Chinese Modern Paintings |
| <input type="checkbox"/> 13273 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 14721 Hong Kong Magnificent Jewels |
| <input type="checkbox"/> 13272 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 16508 An Ode to the Past - Fu Baoshi's <i>The Song of the Pipa Player</i> Previously from the Collection of H. H. K'ung |
| <input type="checkbox"/> 15770 Dear Monsieur Monet | <input type="checkbox"/> 16069 Chinese Archaic Jades from The Yangdetang Collection |
| <input type="checkbox"/> 14339 Chinese Contemporary Ink | <input type="checkbox"/> 14712 Handbags & Accessories |
| <input type="checkbox"/> 14720 Important Watches & an Evening of Vintage Wristwatches | <input type="checkbox"/> 16072 Important Chinese Ceramics from The Dr. James D. Thornton Collection |
| <input type="checkbox"/> 14340 Fine Chinese Classical Paintings and Calligraphy | <input type="checkbox"/> 16071 Imperial Qing Monochromes from The J. M. Hu Collection |
| <input type="checkbox"/> 16030 Important Ming Imperial Works of Art from The Le Cong Tang Collection Evening Sale | <input type="checkbox"/> 14710 Important Chinese Ceramics and Works of Art |

C Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle? Yes No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

- | | | |
|------------------------------------------------------|-------------------------------------------------------|------------------------------------------------------|
| <input type="checkbox"/> HK \$ 0 - 500,000 | <input type="checkbox"/> HK \$ 500,001 - 2,000,000 | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 + |

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name Signature Date

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現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶編號

客戶名稱

客戶地址

城市 / 區 郵區編號

縣 / 省 / 州 國家

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同)

B 拍賣項目登記

本人有意競投下列拍賣項目：

- | | |
|---------------------------------------------------|----------------------------------------------------------|
| <input type="checkbox"/> 14723 佳士得名錄 | <input type="checkbox"/> 16043 御苑·文心·匠藝 - 明代器物書畫
晚間拍賣 |
| <input type="checkbox"/> 13271 亞洲二十世紀及當代藝術 (晚間拍賣) | <input type="checkbox"/> 14342 中國近現代畫 |
| <input type="checkbox"/> 13273 亞洲當代藝術 (日間拍賣) | <input type="checkbox"/> 14721 瑰麗珠寶及翡翠首飾 |
| <input type="checkbox"/> 13272 亞洲二十世紀藝術 (日間拍賣) | <input type="checkbox"/> 16508 千秋名韻 - 孔祥熙家族舊藏傳抱石《琵琶行》 |
| <input type="checkbox"/> 15770 親愛的莫內先生 | <input type="checkbox"/> 16069 養德堂珍藏中國古玉器 |
| <input type="checkbox"/> 14339 中國當代水墨 | <input type="checkbox"/> 14712 典雅傳承：手袋及配飾 |
| <input type="checkbox"/> 14720 精緻名錶及古董腕錶 | <input type="checkbox"/> 16072 詹姆斯·桑頓醫生珍藏中國重要瓷器 |
| <input type="checkbox"/> 14340 中國古代書畫 | <input type="checkbox"/> 16071 暫得樓藏清代官窯單色釉瓷器 |
| <input type="checkbox"/> 16030 樂從堂藏明代宮廷珍器
晚間拍賣 | <input type="checkbox"/> 14710 重要中國瓷器及工藝精品 |

C 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。個人：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用品帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？ 是 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額：

- | | | |
|---------------------------------------------------|----------------------------------------------------|---------------------------------------------------|
| <input type="checkbox"/> 港幣 0 - 500,000 | <input type="checkbox"/> 港幣 500,001 - 2,000,000 | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。
 - 拍賣官僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣品預先登記，本人將不獲准競投高額拍賣品。
 - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期

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20/09/17

HONG KONG AUCTION CALENDAR

FINE & RARE WINES FEATURING A SUPERB COLLECTION

Sale number: 14723
**SATURDAY 25 NOVEMBER
11.00 AM**

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13271
**SATURDAY 25 NOVEMBER
6.00 PM**
Viewing: 24-25 November

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13273
**SUNDAY 26 NOVEMBER
10.30 AM**
Viewing: 24-25 November

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13272
**SUNDAY 26 NOVEMBER
12.30 PM**
Viewing: 24-25 November

DEAR MONSIEUR MONET

Sale number: 15770
**SUNDAY 26 NOVEMBER
5.00 PM**
Viewing: 24-26 November

CHINESE CONTEMPORARY INK

Sale number: 14339
**MONDAY 27 NOVEMBER
11.00 AM**
Viewing: 24-26 November

IMPORTANT WATCHES & AN EVENING OF VINTAGE WRISTWATCHES

Sale number: 14720
**MONDAY 27 NOVEMBER
1.00 PM**
Viewing: 24-26 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14340
**MONDAY 27 NOVEMBER
1.30 PM**
Viewing: 24-27 November

IMPORTANT MING IMPERIAL WORKS OF ART FROM THE LE CONG TANG COLLECTION EVENING SALE

Sale number: 16030
**MONDAY 27 NOVEMBER
7.00 PM**
Viewing: 24-27 November

COURT, STUDIO, ATELIER - CHINESE WORKS OF ART AND PAINTINGS FROM THE MING DYNASTY EVENING SALE

Sale number: 16043
**MONDAY 27 NOVEMBER
7.15 PM**
Viewing: 24-27 November

FINE CHINESE MODERN PAINTINGS

Sale number: 14342
**TUESDAY 28 NOVEMBER
10.30 AM, 2.30 PM & 4.30 PM**
Viewing: 24-27 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 14721
**TUESDAY 28 NOVEMBER
1.00 PM**
Viewing: 24-28 November

AN ODE TO THE PAST - FU BAOSHI'S THE SONG OF THE PIPA PLAYER PREVIOUSLY FROM THE COLLECTION OF H. H. K'UNG

Sale number: 16508
**TUESDAY 28 NOVEMBER
4.30 PM**
Viewing: 24-27 November

CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION

Sale number: 16069
**WEDNESDAY 29 NOVEMBER
10.30 AM**
Viewing: 24-28 November

HANDBAGS & ACCESSORIES

Sale number: 14712
**WEDNESDAY 29 NOVEMBER
11.00 AM**
Viewing: 24-28 November

IMPORTANT CHINESE CERAMICS FROM THE DR. JAMES D. THORNTON COLLECTION

Sale number: 16072
**WEDNESDAY 29 NOVEMBER
2.00 PM**
Viewing: 24-28 November

IMPERIAL QING MONOCHROMES FROM THE J. M. HU COLLECTION

Sale number: 16071
**WEDNESDAY 29 NOVEMBER
2.15 PM**
Viewing: 24-28 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14710
**WEDNESDAY 29 NOVEMBER
2.20 PM**
Viewing: 24-28 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: MFPL

Fung Tsang, ST United Studio Limited, fungtsang@stunited.com





CHRISTIE'S 佳士得

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香港 中環 遮打道18號 歷山大廈22樓