

RARITY AND REFINEMENT:

TREASURES FROM A DISTINGUISHED EAST ASIAN COLLECTION

雍容獨秀 - 重要亞洲私人珍藏中國藝術瑰寶

London 15 May 2018

2018年5月15日



CHRISTIE'S









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at 10.30 am (lots 1-24)

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(lots 31-311)

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Friday	11 May	10.00am - 4.30pm
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Sunday	13 May	12 noon - 5.00pm
Monday	14 May	9.00am - 4.30pm

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AUCTIONEERS

Hugh Edmeades and Leila de Vos van Steenwijk

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FRONT COVER:
Lot 17

INSIDE FRONT COVER:
Lot 21

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Lot 16

BACK COVER:
Lot 5

* 1

A RARE PAINTED ENAMEL GU-SHAPED MINIATURE VASE

QIANLONG FOUR-CHARACTER MARK IN BLUE ENAMEL AND OF THE PERIOD (1736-1795)

清乾隆 銅胎畫琺瑯萬花錦紋觚式小瓶 「乾隆年製」款

The vessel is intricately enamelled on the globular lower body with a dense *millefleurs* design depicting chrysanthemum, peony, hibiscus and daisy amidst other exotic blooms, between blue trefoil collars and pink classic scrolls. The trumpet neck is decorated with upright overlapping lappets rising to a ground of yellow key-fret, all raised on a spreading foot encircled by *ruyi* heads and C-scrolls. The interior is decorated with turquoise enamel.

2½ in. (6.4 cm.) high

£30,000–50,000

\$43,000–70,000

€35,000–57,000

PROVENANCE:

Christie's Hong Kong, 30 May 2006, lot 1570

來源:

香港佳士得2006年5月30日拍賣, 拍品1570號

A miniature vase like this would probably have been made to fit into a treasure box, where small items and interesting pieces in the miniature were kept and admired. Treasure boxes and their contents were enjoyed by the Emperor Qianlong and were also popular among collectors in the 18th century. Compare with other painted enamel versions of *millefleurs* in the miniature, found on snuff bottles in the collection of the Palace Museum, Beijing, illustrated in *Snuff Bottles, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, pl. 135 (alternating with ruby landscapes), pl. 139, and pl. 152 (both with a multitude of fruit and flowers).



(mark)



* 2

A FAMILLE ROSE PINK-GROUND PAINTED ENAMEL CUP AND COVER

YONGZHENG FOUR-CHARACTER MARK IN BLACK ENAMEL AND OF THE PERIOD (1723-1735)

清雍正 銅胎畫琺瑯粉紅地萬代福壽蓋杯 「雍正年製」款

The cover is brightly decorated with colourful peaches and gourds on leafy branches, below *fu* characters enclosed in yellow roundels, all reserved on a pale pink ground and surmounted by a rounded finial. The exterior of the cup is similarly decorated with peaches and gourds, supported on a short ring foot. The base is enamelled with a large peach bearing the four-character reign mark.

2¾ in. (7 cm.) high

£30,000–50,000

\$43,000–70,000

€35,000–57,000

PROVENANCE:

Acquired in Taiwan in the early 2000s.

來源:

2000年代購自臺灣

Gourds symbolise future generations, the character *fu* represents happiness, and peaches signify longevity; the combination of these images on this cup and cover thus provide the auspicious blessing *wan dai fu shou*, meaning 'may many generations enjoy happiness and longevity'.



(mark)







* 3

A SMALL CLOISSONNÉ ENAMEL PEAR-SHAPED VASE, HU

QIANLONG FOUR-CHARACTER MARK CAST IN RELIEF WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

清乾隆 掐絲琺瑯仿古饕餮紋小瓶 「乾隆年製」款

Each side of the vessel is exquisitely decorated with a large golden-olive *taotie* mask surrounded by gilt wire lotus scroll, below a narrow band cast in relief with classic scroll and further blue *taotie* masks on the neck. The mouth rim is delicately encircled by another narrow band of classic scroll.

4⅞ in. (11.2 cm.) high

£50,000–80,000

\$71,000–110,000

€58,000–91,000

PROVENANCE:

Sotheby's New York, 31 May 1989, lot 30

Christie's New York, 20 September 2005, lot 113

來源:

紐約蘇富比1989年5月31日拍賣, 拍品30號

紐約佳士得2005年9月20日拍賣, 拍品113號

The present lot appears to be related to three *cloisonné zun* that have the same Qianlong four-character mark cast in relief and archaistic decoration that includes golden-olive *taotie* masks, as well as subsidiary *taotie* masks in blue. See *The Complete Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 119, no. 115; H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, The Asia Society Galleries, New York, 1989, no. 268; and the Alfred Morrison Collection, Fonthill House, sold by order of the Lord Margadale of Islay, D.L., Christie's, London, 9 November 2004, lot 45.

The decoration and shapes of all of these vessels was inspired by ancient bronzes, and reflect the fashion for archaism during the Qianlong reign. They also display highest quality craftsmanship that seems to apply to all Qianlong *cloisonné* enamel vessels bearing the same cast mark.



(mark)



* 4

A RARE PAIR OF CLOISSONNÉ ENAMEL DOUBLE-GOURD VASES

QIANLONG CAST SIX-CHARACTER SEAL MARKS WITHIN DOUBLE-SQUARES AND OF THE PERIOD (1736-1795)

清乾隆 掐絲琺瑯花鳥圖蒜頭瓶一對 「大清乾隆年製」款

Each vase is enamelled around the globular body with two pairs of birds perched on a branch bearing white and purple begonia clusters and leaves in two shades of green, and on another branch with prunus blossoms. The waisted neck and garlic-mouth are decorated with lotus scrolls, all between *ruyi* collars and against a rich turquoise ground. The pair of loop handles are cast with gilt-bronze floral scrolls.

10½ in. (26.6 cm.) high

(2)

£50,000–80,000

\$71,000–110,000

€58,000–91,000

PROVENANCE:

Christie's Hong Kong, 30 May 2006, lot 1287

來源:

香港佳士得2006年5月30日拍賣, 拍品1287號

The current pair of vases are notable for their elegant double gourd form with flowing 'S'-shape handles. This form appears to be associated with the highest order of imperial works of art dating the Qianlong reign, as displayed by the magnificent pair of famille rose 'butterfly' double gourd vases sold at Christie's King Street, 9 May 2017, lot 99. The double gourd is representative of fertility and good fortune and is thought to ward off evil.



(marks)







*** 5**

A RARE DING 'LION' PILLOW

SONG-JIN DYNASTY (960-1234)

宋/金 定窯瑞獅枕

The pillow is modelled with a foliate headrest carved and incised to the top with scrolling peonies, above a recumbent lion with the mouth open and the tail detailed with stylised scrolls.

8¼ in. (21 cm.) wide

£80,000-120,000

\$120,000-170,000

€92,000-140,000

PROVENANCE:

Sotheby's London, 12 November 2003, lot 130

來源:

倫敦蘇富比2003年11月12日, 拍品130號





A RARE DING WARE LION PILLOW

ROSEMARY SCOTT, SENIOR INTERNATIONAL ACADEMIC CONSULTANT

The current pillow is a rare example of a Ding ware pillow supported by the figure of a lion. While ceramic pillows surprise those in the West, who are accustomed to soft pillows, the use of ceramic pillows has a very long history in China and were regarded as eminently practical. In his poem *Thanks to Master Huang for the Green Porcelain Pillow*, the Northern Song poet Zhang Lei (張耒 1054-1114) from Chuzhou in modern Jiangsu province wrote: 'The pillow made by Gong is green and sturdy; an old friend gave it to me to combat the heat; it cools down with the breeze in the room; so that my head is cool while I sleep'.

The form of the lion supporting the current pillow – particularly the head – clearly has its origins in Tang dynasty white Xing ware figures of lions. These are guardian lions, depicted sejant – that is seated on their haunches with forelegs straight and both forepaws on the ground in front. They often are shown with their mouths open to display ferocious teeth, in keeping with their role as guardians. Two such lions were excavated in 1978 from a Tang dynasty tomb at Zhongyangquan village, Xingtai city, Hebei province (illustrated in *Complete Collection of Ceramic Art Unearthed in China – 3 – Hebei*, Beijing, no. 62). In China lion-shaped ceramic pillows were particularly popular during the Song-Jin period. A Song dynasty white-glazed pillow in the form of a lion, with the back of the lion providing the head rest, is in the collection of the Palace Museum, Beijing (illustrated in *Porcelain of the Song Dynasty (I)*, The Complete Collection of Treasures of the Palace Museum, vol. 32, Hong Kong, 1996, p. 190, no. 172), while a Cizhou white-slipped lion-shaped pillow, with similarly scrolling tail to that on the current pillow, and with the back of the lion providing the head rest, is in the collection of the Tokyo National Museum (illustrated

in *Sekai toji zenshu – 12 – Song*, Tokyo, 1977, p. 233, fig. 96). Lions were always regarded as auspicious and noble creatures, often depicted as guardians, and symbolising both harmony and protection against evil spirits, along with blessings and high rank. The character for lion in Chinese 獅 *shi* is a homophone for 世 *shi* meaning generations and can also suggest 師 *shi* meaning tutor and 思 *si* meaning thoughts. In the case of this pillow the intention is almost certainly to suggest a wish for future generations who will enjoy high rank. A similar wish for male heirs is implied by the well-known Ding ware pillows with boy babies, but lion pillows incorporate the additional element of protection.

Pillows in the shape of animals were already established amongst Chinese ceramics wares by the 9th century. In the 舊唐書 *Jiu Tangshu*, compiled by Liu Xu 劉昫 (888–947) and Zhang Zhaoyuan 張昭遠 (who took his *jinshi* degree in 877), it is noted that in the early 8th century pillows in the form of leopards were used in order to ward off evil spirits, while pillows in the form of crouching bears were believed to encourage fertility (see *Xin Tangshu*, *juan* 37, p. 1377). A Tang dynasty Changsha pillow in the form of a rhinoceros is in the collection of the Jínan City Museum, Shandong (illustrated in *Zhongguo wenwu jinghua daquan Taoci juan*, Taipei, 1993, p. 236, no. 206). A 9th-10th century brown lion or tiger-shaped pillow was excavated from the Tang dynasty port of Yangzhou in Jiangsu province; a 10th century Yue celadon tiger-shaped pillow was excavated in 1977 from Shangpu in Zhejiang province; and a Song dynasty white-glazed tiger-shaped pillow was excavated in 1953 at Hanyang in Hubei province (illustrated in *Zhongguo wenwu jinghua daquan*, *Taoci juan*, *op. cit.*, p. 310, pl. 475). An 11th century Song or Liao white-glazed tiger or



lion pillow was excavated in Bayan’erdeng township, Balin right Banner (illustrated in *Gilded Splendor – Treasures of China’s Liao Empire (907-1125)*, New York, 2006, pp. 346-7, no. 111). A small *sancai* Liao dynasty lion pillow from the Bishop W.C. White and Harris collections was sold by Christie’s New York 16 March 2017, lot 878.

There is a relationship between the current pillow and a small group of Ding ware pillows in the form of little boys. The National Palace Museum, Taipei has two of these boy pillows (illustrated in *Catalogue of the Special Exhibition of Ting Ware White Porcelain*, Taipei, 1987, nos. 15 and 16), and the Palace Museum, Beijing has a similar pillow also depicting a little boy lying on his stomach with one foot crossed over the other and his head resting on both arms (illustrated in *Porcelain of the Song Dynasty (I)*, *op. cit.*, pp. 46-7, no. 39). These three pillows are of almost identical shape. The platform base on which the lion in

the lower section of the current pillow is depicted, strongly resembles the couch-like platforms which are seen on pillows with reclining boy children in the Palace Museum, Beijing, and the National Palace Museum, Taipei – albeit that the lion’s platform flares towards the foot of the pillow. The lion’s platform and the couch-like platforms on which the children lie each has similar recessed panels around the sides. The same feature can be seen on the remaining fragment of another Ding pillow excavated in 1973 at Beizhen village, Quyangxian, Hebei province (illustrated in *Complete Collection of Ceramic Art Unearthed in China – 3 – Hebei*, Beijing, no. 143). The base of this pillow, which has lost its upper section, is modelled as a reclining woman, and the couch-like platform on which she lies also has, somewhat simplified, recessed panels around the sides. It is also interesting to note that the figure of the woman is enveloped in scrolls, which are very similar to those which embellish the lion’s tail on the current pillow.



Such platforms with recessed panels also appear in a number of Buddhist contexts, especially from the Liao area. As Dingzhou was near the border between Northern Song and Liao territory, it is not surprising that there should have been cultural exchanges between the two states that can be recognised in some Ding wares. Harold Mok has noted that: 'Given their frequent contacts with Han Chinese living in Liao territory and those under the neighbouring Northern Song, a degree of sinicization of the Qidan naturally followed. Neither were the Chinese who lived in Liao territories impervious to Liao culture.' (see 'Theme and Culture: Wall Paintings in Liao Tombs', *Noble Riders from Pines and Deserts – the Artistic Legacy of the Qidan*, J. So (ed.), Hong Kong, 2004, p. 21). A Liao moulded ceramic *sancai*-glazed platform couch, with a cylindrical pillow placed at one end is in the Liaoning provincial museum (illustrated in *Zhongguo wenwu jinghua daquan*, *Taoci juan*, Tabei, 1993, p. 167, no. 570. This glazed

couch also has recessed panels. Although it has no figure upon it, it was obviously intended for a reclining figure of some kind. Of particular significance in relation to the current pillow and related Ding ware pillows, are two mid-11th century Liao dynasty painted marble recumbent Buddha figures, which were found in the imperial tombs at the White Pagoda in Balin, Right Banner, Qingzhou, in the 1970s. One of these is illustrated in *Gilded Splendor – Treasures of China's Liao Empire (907-1125)*, *op. cit.*, pp. 254-7, no. 67. The platform on which this stone figure rests also has similarly recessed decorative panels to those seen on the current Ding lion pillow. Interestingly, there are eight lions decorating the panels on the Buddha's couch, or bier. The Buddha represented is Shakyamuni, who is also known as Shakyasinha 'lion of the Shakya clan'. Perhaps the lion on the current pillow not only had auspicious meaning but was also a reference to Shakyamuni.

定窯獅形枕

蘇玫瑰

佳士得國際資深學術顧問

本定窯獅形枕上接枕面，下塑臥獅，鉤爪鋸牙，型製獨特，殊為罕見。西方社會慣用軟枕，難免對陶瓷製枕大惑不解。然而，中國瓷枕出處甚古，來歷有緒，在古代社會司空見慣。北宋詩人張耒（1054—1114年，楚州人，即現今江蘇省一帶）在《謝黃師是惠碧瓷枕》中詠道：「鞏人作枕堅且青，故人贈我消炎蒸，持之入室涼風生，腦寒發冷泥丸驚」，反映瓷枕與古人起居生活息息相關。

本臥獅造型，尤其獅頭部分，乃沿襲唐代刑窯白瓷獅像餘緒。本獅俯身而臥，弓背直腿，兩爪拔地，呲牙咧嘴，劍拔弩張，作守衛狀。1978年，河北邢台中羊泉—唐代古墓出土兩獅，形像與本器雷同，見《中國出土瓷器全集三—河北》，北京，編號62。

獅形瓷枕在宋、金兩代尤其普及。北京故宮博物院藏一宋代白釉獅形枕，獅背作枕面，見《故宮博物院藏文物珍品全集 兩宋瓷器（一）》，卷32，香港，1996年，頁190，編號172。東京國立博物館藏一磁州窯獅形枕，同以獅背作枕面，獅尾卷如波浪，狀似本器，見《世界陶磁全集 十二—宋》，東京，1977年，頁233，圖96。自古以來，獅子乃祥瑞之物，象徵威武莊嚴，收鎮宅闢邪之效，同時比喻尊貴地位。「獅」一字與多字同，諧音，語帶雙關：「世」，象徵世代繁衍；「師」，象徵為人師表，古有「人中獅子」之說，形容具威嚴、才華之人，佛典中「獅」常作「師」；「思」，即思想意念。由此推敲，本器可祈求家宅平安，寄願後人步步高升，福澤綿綿。其他定窯瓷枕偶繪嬰戲紋飾，與獅像喻意大同小異，求多子多福，或五子登科，惟獅子兼具鎮宅辟邪功用。

及至公元九世紀，獸形枕發展已臻於成熟，與諸多重要中國瓷器並列。據劉昫（888—947年）、張昭遠（877年考得進士）合撰之《舊唐書》記載，唐初豹形枕用以避鬼驅邪，臥熊枕則寄望連生貴子，見《新唐書》，卷37，頁1377。山東濟南市博物館藏一唐代長沙窯犀牛枕，見《中國文物精華大全—陶瓷卷》，臺北，1993年，頁236，編號206。出土之器可援數例：一褐釉獅或虎形枕，公元九至十世紀，江蘇揚州唐代商埠出土；越州窯虎形枕，公元十世紀，1977年浙江上浦出土；宋代白釉虎形枕，1953年湖北漢陽出土，見《中國文物精華大全—陶瓷卷》，同上，頁310，編

號475；白瓷虎或獅形枕，十一世紀宋或遼，內蒙古自治區巴林右旗巴彥爾登蘇木出土，見《Gilded Splendor — Treasures of Chinas Liao Empire (907-1125)》，紐約，2006年，頁346—7，編號111；遼代三彩獅形枕，Bishop W.C. White 及哈里斯先後收藏，佳士得2017年3月16日售出，拍品編號878。

本獅形枕與多具定窯孩形枕關係密切，臺北故宮博物院藏兩具定窯孩形枕，見《定窯白瓷特展圖錄》，臺北，1987年，編號15及16；北京故宮博物院藏一例，與上例相似，孩童俯身而臥，兩臂托腮，雙腳交疊，見《故宮博物院藏文物珍品全集—兩宋瓷器（一）》，同上，頁46至47，編號39。上述三具孩形枕，造型雷同，如出一轍。本獅形枕之基座形象，與兩院上述所藏孩形枕大為相似，惟前者底部稍往外撇。各器基座周邊皆施浮雕紋飾。1973年，河北曲陽北鎮村出土一定窯瓷枕殘件，同具以上特徵，見《中國出土瓷器全集—三—河北》，北京，編號143。該枕座上端已失，塑美人側臥塑，基座周邊雕刻簡練紋飾。無獨有偶，該美人與本獅尾皆飾以波浪紋飾，生動奇巧。

如此基座樣式，在佛教藝術中屢見不鮮，尤以遼代顯著。定窯位處北宋及遼國邊界，某程度上可謂集兩國文化之大成。莫家良稱，遼國境內有漢人聚居，加上毗鄰北宋，與中原文化交流頻繁，遂成一股漢化之契丹文化，兩者兼包並融，見莫氏《題材與文化—遼代墓葬壁畫》，蘇芳淑編《松漠風華—契丹藝術與文化》，香港，2004年，頁21。遼寧省博物館藏一三彩榻，一端連一管形枕，見《中國文物精華大全—陶瓷卷》，臺北，1993年，頁167，編號570。該榻四邊施浮雕，榻面雖無人像，惟放置臥像功能不言而喻。內蒙古自治區巴林右旗釋迦佛舍利塔，即慶州白塔，內裡之古代皇墓中有兩尊十一世紀遼國大理石彩繪臥佛，見《Gilded Splendor — Treasures of Chinas Liao Empire (907-1125)》，同上，頁254—7，編號67，形象細節可與本獅形枕及相關定窯瓷枕相互比擬。該石像基座與本獅形枕同施浮雕紋飾，款式相約。供佛俯臥之榻，或樞，上飾八獅，繞富趣味，值得聯想。釋迦牟尼，又有釋迦獅子之別稱，即釋迦族的人中獅子。本枕臥獅，不僅象徵勇猛吉祥，更可令人聯繫到釋迦牟尼之佛教隱喻。



* 6

A RARE COPPER-RED DECORATED EWER

HONGWU PERIOD (1368-1398)

明洪武 釉裡紅纏枝牡丹紋執壺

The pear-shaped vessel is painted to the exterior in varied greyish tones of underglaze red with large peony blooms and leafy scrolls below a cloud collar and ascending bands of peony scroll, key fret and stiff leaves. It has a large strap handle and a long, curved spout, the latter decorated with lotus blooms and leafy scrolls between bands of classic scroll to the tip and base of the spout.

13¼ in. (33.5 cm.) high

£70,000–90,000

\$99,000–130,000

€80,000–100,000

PROVENANCE:

Sotheby's London, 16 May 2007, lot 32

來源:

倫敦蘇富比2007年5月16日拍賣, 拍品32號

The Emperor Hongwu was fond of ceramics decorated in copper-red. From its appearance in the Tang dynasty, the use of copper to produce red in high-fired ceramics has proved a challenge to the potter as the colourant was volatile in the firing and produced an unpredictable range of shades from rich red to brownish-grey. Despite the technical difficulties in controlling copper during the firing process, many of the finest underglaze-red decorated porcelains were made during the Hongwu period.

Several known examples of this type of rare Hongwu ewer are recorded. Two copper-red decorated ewers, one in the Percival David Collection and another in the Matsuoka Art Museum, are included in *Sekai Toji Zenshu*, vol. 14, Tokyo, 1976, figs. 13 and 12. Another example from the Qing Court collection is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Blue and White Porcelain with Underglazed Red (I)*, Shanghai, 2000, pl. 201.



***7**

A RARE BLUE AND WHITE 'DOUBLE VAJRA' DISH

MING DYNASTY, 15TH CENTURY

明十五世紀 青花金剛杵紋盤

The interior of the dish is painted with two beribboned *vajra* conjoined with a flower head. The exterior is decorated with lotus blooms and foliate scrolls.
6¾ in. (17.3 cm.) diam.

£50,000–80,000

\$71,000–110,000

€58,000–91,000

PROVENANCE:

Sotheby's Hong Kong, 30 October 2002, lot 278

來源:

香港蘇富比2002年10月30日拍賣, 拍品278號

Compare this to a similar example from the collection of Sir John Addis, illustrated by Jessica Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, no. 6:10.





A RARE 'DOUBLE-VAJRA' DISH

ROSEMARY SCOTT, SENIOR INTERNATIONAL ACADEMIC CONSULTANT

Although unmarked, it is most probable that this dish with its unctuous glaze, fine body and soft, well-painted cobalt blue decoration dates to the Chenghua reign. A somewhat simpler double-*vajra* and ribbon design can be seen on the interior of a blue and white dish, in the collection of the Palace Museum, Beijing, which, like the current dish, is unmarked (illustrated in *Blue and White Porcelain with Underglaze Red (II), The Complete Collection of Treasures of the Palace Museum*, vol. 35, Hong Kong, 2000, p. 9, no. 7). However, while the exterior of the current vessel is decorated with elegantly scrolling lotus, the Beijing dish has four *kui* dragons. A dish with double *vajra* on the interior, which is similar to the Beijing dish, was excavated at the Ming imperial kilns from the late Chenghua stratum and is illustrated in *The Emperor's broken china – Reconstructing Chenghua porcelain*, London, 1995, p. 77, no. 102. Additionally, the fluttering ribbons that form part of the design on the current dish, bear a close resemblance to those on a dish decorated with lions playing with brocaded balls, which was excavated from the late Chenghua stratum at the Ming imperial kilns – illustrated in *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Hong Kong, 1993, pp. 226-7, no. C69.

The double *vajra* motif appears to have entered the Chinese repertoire of porcelain designs with the increased popularity of Lamaism – Tibetan Buddhism – in the Yuan

dynasty. As early as 1207 Ghengis Khan sent envoys to Tibet, and a system developed so that Tibet accepted Mongol protection and suzerainty while providing the Mongols with spiritual guidance. In 1239, however, a Mongol army under Koden, second son of Ogodai Khan attacked Tibet, and the Tibetans decided to negotiate. The result was that Tibet submitted to the Mongols and the latter appointed the abbot of the Sa-skya monastery to exercise political authority over the whole of Tibet. The magic of Tantric Buddhism appealed to the Mongols and when they were initiated into the practices of Lamaism they began to adopt that type of Buddhism to take the place of their own Shamanism. When he took over the great Khanate in 1260, Khublai Khan made Lamaism the national religion of the Mongols.

After the Mongols established the Yuan dynasty in China in 1279, Lamaism flourished, receiving huge grants of land from the ruling house and the nobility. In 1291 some 42,318 temples are recorded and 213,418 monks and nuns. The lamas enjoyed a very special position of privilege and protection. It is not surprising, therefore, to find the influence of Lamaism on the arts of China during the Yuan dynasty. This included the translation of the Tibetan Tripitaka not only into Mongolian (in Wuzong's reign 1308-11), but also into Chinese – and indeed into Tangut for the Xi Xia region, and examples of Tibetan Buddhist iconography appeared on objects in a variety of media



made for the Yuan court. These included motifs such as the double *vajra*, which is seen on blue and white porcelain of the period. Significantly, one of the *weiqi* boxes decorated with a horned, five-clawed dragon, excavated from the Yuan stratum at the Jingdezhen kilns, has a double *vajra* on the top of its lid (illustrated in 景德镇出土元明官窑瓷器 *Jingdezhen chutu Yuan Ming guan yao ciqu*, Beijing, 1999, p. 68, no. 2, while a double *vajra* can also be seen in the central medallion on the interior of a large blue and white bowl in the collection of the Idemitsu Museum, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, colour plate 140. The influence of Lamaism on the porcelains made for the Yuan court, came not only from the interests of the Mongols themselves, but from the Tibetan and Nepalese craftsmen who held high positions at the imperial porcelain kiln at Jingdezhen. The famous Nepalese craftsman Anige (1245-1306) was appointed head of the imperial workshops in 1278.

In the Ming dynasty a number of the Chinese emperors of had a genuine interest in Lamaist Buddhism, but they also patronized Lamaism as a way of maintaining control over both the Tibetans and the Mongols, through the support of the powerful high lamas. When the first Ming emperor, Hongwu (1368-98), came to the throne he was concerned that there should be no repetition of

the conflict between China and Tibet that had occurred in Tang times. He therefore sent an envoy to the Karma-pa abbots who controlled the Kham region and south-eastern Tibet asking those who had held office under the Yuan dynasty to come to Nanjing for re-investiture. The Yongle emperor (1402-24) also sent a mission to Tibet the famous hierach Halima (De-bzin-gsegs-pa 1384-1415) to come to Nanjing. Halima first sent a tribute mission and then came to the Ming court himself in the spring of 1407. The Yongle emperor also invited the hierarch of the Sa-skyapa to the court at Nanjing in 1413 and also tried to bring the famous leader of the Yellow Sect (Tsong-kha-pa) to Nanjing in 1407. Other Tibetan leaders were also brought to the Imperial court and all were treated with great honour and showered with gifts, thus preventing any one sect from using Chinese patronage to establish political hegemony.

The Yongle Emperor involved both Tibetan and Nepalese craftsmen in the building of his new palace in Beijing. He also involved them in the running of the imperial workshops, as had the previous Mongol dynasty. Their influence can clearly be seen in the works such as exquisite gilt-bronze Buddhist figures in Tibeto-Chinese style made during this reign. These pieces and those of the succeeding Xuande period (1426-35) were made with reign marks and were for ritual use by the imperial



household or as gifts from the emperor to high Tibetan lamas favoured by the Chinese court. A number of these gilt bronze figures held double *vajras* – for example the gilt bronze Bodhisattva Vajrapani in the Rietberg Museum, Zurich (illustrated by Helmut Uhlig in *On the Path to Enlightenment – The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, pp. 106-7, no. 59), who holds a *vajra*, which is his attribute, in his right hand. This figure was made in the imperial workshops in Beijing and bears a Yongle bestowal mark. A magnificent Xuande blue and white porcelain lidded jar with horizontal flanges and several Lamaist inscriptions is preserved in the collection of the Palace Museum, Beijing, and is illustrated in *Blue and White Porcelain with Underglaze Red (I)*, *The Complete Collection of Treasures of the Palace Museum*, vol. 34, Hong Kong, 2000, p. 115, no. 109. In the Xuande reign the number of Tibetan lamas who came to reside in the monasteries in the capital rose to record numbers, so much so that at the beginning of the Zhengtong period (1436-49), 691 of them were sent home, and soon after that the Minister of Rites requested that a further 450 be removed, but the emperor would not allow forcible repatriation.

In the reign of the Chenghua emperor (1465-87) there were 437 Tibetan monks holding high rank and 789 lamas, who could enter the court freely. In the early years

of the Chenghua reign the emperor's advisers became concerned by his preoccupation with Buddhism and the amount spent by the emperor in connection with it, that they suggested a sharp reduction in his perceived support of Buddhism. This appears to have been adopted for the middle part of his reign, but his resumption of expressed interest in Buddhism can clearly be seen through the arts produced in the latter years of the Chenghua reign. Among these the ceramics made at the imperial kiln provide a good indication of the incorporation of Buddhist motifs, including Tibetan Buddhist motifs, on porcelains made for the court. In addition to the dishes which bear double *vajra* motifs – such as the current dish and the others discussed above – a number of blue and white porcelains made for the Chenghua court were decorated with Lamaist inscriptions, such as the dish with Lamaist inscriptions on both interior and exterior in the collection of the Palace Museum, Beijing, illustrated in *Blue and White Porcelain with Underglaze Red (II)*, *The Complete Collection of Treasures of the Palace Museum*, vol. 35, *op. cit.*, p. 20, no. 18. Lamaist inscriptions also appear on Chenghua vessels decorated in *doucai* style, such as the small *doucai* cup with scrolling lotus and Sanskrit characters, which was excavated from the late Chenghua stratum at the imperial kilns at Jingdezhen, illustrated in *A Legacy of Chenghua – Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, *op. cit.*, pp. 290-1, no. C101.



本器釉色瑩潤，胎體勻稱，鈷青透薄，紋飾雅致，筆觸細膩，佈局疏朗，儘管無款，亦不難推斷為明代成化之作。北京故宮博物院藏一青花盤，內壁同飾十字寶杵及綬帶圖案，風格相對簡樸，皆無款，見《故宮博物院藏文物珍品大系—青花釉裡紅（二）》，卷35，香港，2000年，頁9，編號7。兩盤外壁紋飾各異，本器繪纏枝蓮，該器則為四夔龍。明代皇墓曾出土一盤，成化晚期，內壁同飾十字杵紋，與上述北京故宮藏例一脈相承，見《The Emperor's broken china - Reconstructing Chenghua porcelain》，倫敦，1995年，頁77，編號102。此外，本綬帶圖案飄逸靈動，與另一明代皇墓出土成化晚期獅子戲球盤相約，見《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，頁226—7，編號C69。

喇嘛教，即藏傳佛教，在元代盛極一時，其法器諸如金剛杵亦隨之傳至中原，成為中國瓷器之經典紋飾圖案。自1207年，成吉思汗派遣使者到訪西藏，後者接納蒙古給予的防衛及宗主權，同時向統治者宏揚藏佛教義和哲理。1293年，元太宗窩闊台次子闊端率兵攻打西藏，雙方進行和談，最終西藏投降歸順蒙古，薩迦寺方丈被欽點管轄當地。蒙古人對怛特羅密教的神秘主義深感著迷，紛紛信奉喇嘛教，取代原生宗教薩滿教。1260年，忽必烈自立為大蒙古國大汗，同時奉喇嘛教為國教。

蒙古人建立元朝後，於1279年統一全中國。喇嘛教發展鼎盛，深得政客及貴族大力襄助。據古籍記載，及至1291年，當地共有寺廟42,318座及僧侶213,418名。喇嘛地位顯赫，備受尊崇，廟宇受朝廷保護，守衛森嚴。喇嘛教影響力無遠弗屆，之於中國藝術，同樣昭然若揭。著名的藏文《大藏經》，先後被翻譯成蒙古文（元武宗，1308—11年）、漢文及西夏文；宮廷御製器物紛呈各種佛教符號圖像，諸如十字杵紋，屢見於青花瓷器。景德鎮曾出土元代圍棋蓋盒，繪帶角五爪龍，蓋頂飾十字杵紋，見《景德鎮出土元明宮窯瓷器》，北京，1999年，頁68，編號2；出光美術館藏一青花大碗，內壁開光繪十字杵紋，見《中國陶磁》，出光美術館，東京，1987年，圖版140。喇嘛教對元代御瓷藝術風格影響深遠，基於蒙古人對該教之熱切追求。再者，來自西藏及尼泊爾的工匠也應記一功，他們造詣精湛，在景德鎮御窯的地位舉足輕重。出身尼泊爾的藝術巨匠阿尼哥（1245—1306年），更在1278年被委任為宮廷匠師的督導官。

及至明代，歷任皇帝依然普遍篤信喇嘛教，廣為布施，持續厚待喇嘛領袖，鞏固中原對藏蒙兩族的統治地位。明代開國君主洪武帝在位期間（1368—98年），為恐藏漢兩族在唐代的糾紛再度復蘇，遂派遣使者會見控制康區及西藏東南部一帶的噶瑪巴，並詔當地曾於元代期間功勞有緒的高僧到赴南京重新授封。永樂皇帝（1402—24年）亦詔西藏尚師哈立麻（1384—1415年）上京覲見。哈立麻先派弟子入京，其後更在1407年之春親自出訪。1413年，永樂皇帝誠詔薩迦派高僧到赴南京，先前亦於1407年試圖詔格魯派（黃派）首領宗喀巴訪京覲見。其他藏族首領也逐一受詔赴京，被明宮視為上賓款待，饋贈厚禮，維持友好，鞏固國勢，以保太平。

永樂皇帝沿用元代典章，續聘西藏及尼泊爾匠師興建北京宮殿，督導宮中匠師，不惜工本。享負盛名的明代鑲金銅佛像，蘊含西藏藝術的豐富元素。永樂至宣德（1426—35年）年間御製佛像皆刻款，供帝皇祭祀所用，或作贈禮授予西藏名僧。部分鑲金銅佛手持十字杵，例如蘇黎世里特貝格美術館藏一鑲金銅金剛手菩薩，其右手執持金剛寶杵，宮廷御製，刻永樂年款，見Helmut Uhlig, 《On the Path to Enlightenment - The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，蘇黎世，1995年，頁106—7，編號59。北京故宮博物院藏一宣德青花蓋罐，上寫有喇嘛教經文，見《故宮博物院藏文物珍品大系—青花釉裡紅（一）》，卷34，香港，2000年，頁11，編號109。宣德年間，西藏喇嘛駐京人數臻至高峰，正統（1436—49年）初年，喇嘛數量雖有所調整，先後刪減691及450名，朝廷則未有實施強行送返。

及至成化時期（1465—87年），歷史記載有437名藏佛高僧及786名喇嘛，全可在宮中自由進出。成化早年，朝政大臣考慮到皇帝對佛教資源投放過多，建議收窄對廟宇僧侶的支援。此情況約莫在成化中年出現，惟成化皇帝對佛學終身熱情未減，御製瓷器依舊滲入佛教元素，包括藏傳佛教紋飾。除了本器及上述諸例所飾之十字寶杵紋，記有喇嘛經文的青花瓷器亦屢見不鮮，例如北京博物院藏一盤，內外壁均寫有喇嘛經文，見《故宮博物院藏文物珍品大系—青花釉裡紅（二）》，卷35，同上，頁20，編號18。喇嘛經文更見於成化鬥彩瓷器，例如景德鎮出土一成化晚期鬥彩盃，飾纏枝蓮紋及梵文，見《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，同上，頁290—1，編號C101。

*** 8**

A RARE YELLOW-GLAZED TWIN-HANDLED JAR

HONGZHI PERIOD (1488-1505)

明弘治 黃釉犧耳罐

The jar is glazed overall in an attractive pale yellow enamel, with a pair of animal-mask handles to the sides.

33 cm. high

£40,000–60,000

\$57,000–85,000

€46,000–69,000

PROVENANCE:

Acquired in Taipei circa 2004

來源:

約2004年購自台北





SACRIFICE TO EARTH - A RARE IMPERIAL HONGZHI SACRIFICIAL JAR

ROSEMARY SCOTT, SENIOR INTERNATIONAL ACADEMIC CONSULTANT

This jar is a rare Ming dynasty example of a jar type which is more frequently seen amongst Qing dynasty porcelains. However, the origins of this form in porcelain appear to have been in the Hongzhi reign, when the current jar was made. It was intended for use in imperial sacrifices conducted by the emperor in person at the Altar of the Earth. While the colour yellow came to be closely linked to the emperor, it was also linked to the Altar of the Earth, and while early examples are rare, it is generally believed that the warm yellow - created using small amounts of iron oxide in the glaze - reached its peak in the Hongzhi reign, when the current jar was made. Hongzhi yellow glazes are generally quite delicate in tone and have a clarity, which is not often replicated in later reigns.

Hongzhi imperial porcelains are significantly rarer than those of the preceding Chenghua reign. The Hongzhi Emperor was the third son of the Chenghua Emperor, but his spending appears to have been much more restrained than that of his father. The *Ming shilu*, *Xiaozong shilu* 明實錄 孝宗實錄 states that following the death of the Chenghua Emperor in the 9th month of 1487, Xiaozong (who became the Hongzhi Emperor) entered into the appropriate period of mourning and issued an edict requiring that all extraneous production was halted, and recalling the eunuchs from the Imperial kilns at Jingdezhen to the capital. It seems that there was a period at the beginning of the Hongzhi reign when there was no official production at Jingdezhen, and even after official production was resumed, it remained at a modest level. A jar of the current type would have been intended for ritual use, but most of the Hongzhi yellow porcelains

surviving in international collections are bowls and dishes, and even shards are rare. However, a fragment of a yellow bowl with a Hongzhi mark and a glaze of similar colour and texture to that of the current jar, was excavated from the imperial kilns at Zhushan, illustrated in *Ceramic finds from Jingdezhen Kilns (10th-17th Century)*, Hong Kong, 1992, no. 249.

With the return of Chinese rule at the beginning of the Ming dynasty and the enthronement of the Hongwu Emperor (AD 1368-98), monochrome ceramics made for the court took on some of the roles previously reserved for bronzes - they were used for state ritual. As early as the second year of his reign in 1369 Emperor Hongwu re-established imperial production at the Jingdezhen kilns in Jiangxi province. In the *Ming Shi* (明史 History of the Ming Dynasty) it is also recorded that as early as the first year of his reign (1368), the Hongwu emperor decreed the number and type of ceremonial vessels to be used on the altar in the *Taimiao* (太廟 the Temple of the Imperial Ancestors). Although the material from which the vessels were to be made was not specified in most cases, there were two exceptions. The Hongwu emperor required that there be eight gold *jue* (爵 libation tripods) vessels and sixteen porcelain *jue*. It is noted in the *Da Ming Huidian* (大明會典 Collected Statutes of the Ming Empire, 1587 edition, 卷 *juan* 201) that in the second year of the Hongwu reign (1369), the Hongwu Emperor went a step further, and issued an edict saying that all ceremonial vessels used in state sacrifices should be made of porcelain. The same edict is recorded in the *Ming Shi* (*juan* 47). This text also states that in the third year of the Hongwu reign (1370) the Ministry of Rites noted that:

'Following instructions laid down in the ancient *Li Ji* (禮記 Book of Rites), ceremonial vessels used for state sacrifices should be made either of clay or gourds.'

Thus, it was implied that it was in order to accord with the rules laid down in antiquity that the Ming court had to use porcelain ceremonial vessels, although the move towards replacing the bronze ritual vessels with those made from porcelain was undoubtedly driven in part by the need to conserve the copper, which would otherwise have been used in the manufacture of bronze vessels.

Although at the beginning of his reign the Hongwu emperor performed sacrifices to the gods of Heaven at the *Huanqiu* (圓丘 Circular Mound) in the southern part of Nanjing at the winter solstice; and sacrifices to the gods of Earth at the *Fangze* (方澤 the Square Mound) in the northern suburbs of Nanjing at the summer solstice, in 1377 he decided to combine these sacrifices into a single event (known as 合祀 *Hesi*) at a shrine called the 大祀殿 *Dasidian*, built on the site of the original *Huanqiu* (Circular Mound). According to rules laid down in the Zhou dynasty (1027-221 BC), items associated with sacrifices to Heaven should be blue, while those associated with sacrifices to Earth should be yellow. Therefore, the tiles and pillars of this new building were blue and yellow, and it is likely that these colours were also reflected in the porcelains made for use in the ceremonies conducted there. No finds of yellow or blue porcelains from the Hongwu strata at Jingdezhen have yet been published, but small blue fragments were found amongst the Hongwu remains at the Ming palace in Nanjing.

In the Ming dynasty there came to be three main levels of state sacrifice – Major sacrifice (*Da si* 大祀), Intermediate sacrifice (*Zhongsì* 中祀), and Minor sacrifice (*Xiao si* 小祀). The Major sacrifice was conducted by the emperor in person with offerings at the imperial altars. From the Jiajing reign these were conducted at the Altar of the Sun 朝日壇 *Chaoritan*, the Altar of Heaven 天壇 *Tiantan*, the Altar of Earth 地祈壇 *Diqitan*, the Altar of the Moon 夕月壇 *Xiyue tan*, and the Altar to the Imperial Ancestors. In time certain colours were associated with all these altars – red with the Altar of the Sun, blue with the Altar of Heaven, yellow with the Altar of Earth, white with the Altar of the Moon, and also white for the Altar to the Imperial Ancestors. However, in the Hongzhi reign, when the current jar was made, the sacrifices to Earth would have been conducted at the *Dasidian*, which later, in the Jiajing reign, became known as the *Qigutan* (祈穀壇 Altar

of Prayer for Grain). The current jar would have been used in imperial sacrifices to Earth, and it is appropriate that the animal heads on either side of the jar appear to be bovine, since it is recorded that bulls were sacrificed during the rituals. Identification of the animal heads on later, Qing dynasty Qianlong, versions of this form is much less certain.

A yellow Hongzhi jar of this type, with some residual gilding in the form of narrow lines at intervals around the body, from the Qing Court Collection, is in the Palace Museum, Beijing, illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, vol. 37, Hong Kong, 1999, pp. 40-1, no. 36, and front cover. Like the current jar, the Hongzhi jar in Beijing has a yellow exterior, but is white on the interior. A Qianlong yellow jar of this form from the imperial collection and now in the Nanjing Museum is yellow on both the exterior and the interior – illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, no. 65. This too has some gilded lines around the body but fewer than on the Hongzhi jar in Beijing. Another difference between the Hongzhi and the later examples of this form, is that the animal heads on the Hongzhi vessels are more clearly bovine, while on the Qing examples the necks of the animals are somewhat longer and they either look deerlike or vulpine.

It has been suggested that Qing dynasty jars of this type, copying the Hongzhi vessels, began to be made again at the imperial kilns under the Qianlong Emperor in 1749. Another Qianlong yellow jar of this form is in the collection of the National Palace Museum, Taipei, illustrated in *The National Palace Museum Special Exhibition of Qing Monochromes*, Taipei, 1981, pl. 28. The Victoria and Albert Museum, London has two Qianlong jars of this type – a red one, which would have been used on the Altar of the Sun and a 'moon white' (pale blue) example which would have been used on the Altar of the Moon, illustrated in *Chinese Art and Design*, R. Kerr (ed.), London, 1991, pl. 88. A blue jar of this form from the Jiaqing reign is in the Weishaupt Collection, illustrated by G. Avitabile in *From the Dragon's Treasure*, London, 1987, pp. 20-1, fig. 3. A yellow glazed Qianlong jar of this type was sold by Christie's New York on 20 September 2005, lot 379. A blue Qianlong version of this form was sold by Christie's Hong Kong on 30 May 2005, lot 1250, and an iron-red Qianlong jar of this type was sold by Christie's New York on 29 March, 2006, lot 524.





*** 9**

A SMALL ROBIN'S EGG GLAZED VASE, *HU*

18TH CENTURY

清十八世紀 爐均釉雙獸耳小壺

The vase is decorated overall in an attractive mottled blue and turquoise glaze, with a pair of animal mask handles to the neck.

3 $\frac{3}{8}$ in. (9.2 cm.) high

£6,000–8,000

\$8,500–11,000

€6,900–9,100

PROVENANCE:

Sotheby's London, 12 June 1990, lot 291

來源:

倫敦蘇富比1990年6月12日拍賣, 拍品291號

Advances in technology and experimentation at the Imperial kilns during the 18th century led to the introduction of various new intriguing monochrome glazes. The 'Robin's-Egg' glaze is generally thought to have been developed as a free interpretation of Song dynasty Jun glazes and reflects the contemporary interest in producing glazes that were both attractive in colour but also innovative in their use of texture. The extraordinary effect of the robin's-egg glaze is achieved with the use of copper and arsenic as an opacifier to create an opaque stippled turquoise glaze.

The small size of the current vase is reminiscent of the appreciation of miniature works of art during the 18th century and reflects the Qianlong emperor's tastes. Compare this piece to a vase of similar *hu* form with animal head loop handles but of larger size, dated to the Qianlong period (1736-1795) sold at Christie's Hong Kong, 27 May 2009, lot 1895.



*** 10**

AN IRON-RED DECORATED WATER POT

YONGZHENG PERIOD (1723-1735)

清雍正 鑿紅彩卷草紋水丞

The water pot is modelled in the shape of a compressed double-gourd, decorated to the exterior with stylised scrolling leaves, all supported on a short foot rim.

2 in. (5 cm.) high

£5,000–8,000

\$7,100–11,000

€5,800–9,100

PROVENANCE:

Sotheby's Hong Kong, 14 November 1989, lot 240

來源:

香港蘇富比1989年11月14日拍賣, 拍品240號







* 11

AN IRON-RED AND UNDERGLAZE-BLUE DECORATED 'DRAGON AND PHOENIX' QUATREFOIL DISH

QIANLONG PERIOD (1736-1795)

清乾隆 青花礬紅彩龍鳳呈祥盤

This dish is potted in elongated quatre-lobed form with shallow sides, painted to the centre with an iron-red dragon and phoenix amidst underglaze-blue cloud-scrolls. The cavetto and exterior sides are adorned with iron-red bats interspersed amidst clouds below the gilt mouth rim, all raised on four low tab feet.

7 ½ in. (19 cm.) wide

£15,000–25,000

\$22,000–35,000

€18,000–29,000

PROVENANCE:

Christie's Hong Kong, 30 May 2006, lot 1411

來源:

香港佳士得2006年5月30日拍賣, 拍品1411號

The exceptionally well-painted 'dragon and phoenix' motif displayed on the current dish represents the utmost wish for happiness and good fortune and is usually associated with imperial marriage; the dragon being a symbol of the Emperor and the phoenix of the Empress. The surrounding *ruyi*-form clouds symbolize the granting of all wishes and the bats to the border represent a blessing for further wealth and prosperity.

The phoenix depicted on the current dish, with its wings spread elegantly, its tail feathers flared upwards and its legs outstretched can be compared to several fine moonflasks decorated with a pair of confronting phoenix, dating to the Qianlong period (1736-1795), including a rare underglaze blue and iron red-decorated 'phoenix' moonflask from the Sui Yuan Zhai Collection, sold at Christie's London, 11 May 2015; and a magnificent pink-enamelled blue and white moonflask, Qianlong mark and period, from the Shorenstein Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2968.



* 12

A RARE MING-STYLE BLUE AND WHITE DOUBLE-GOURD VASE

YONGZHENG-QIANLONG PERIOD (1723-1795)

清雍正/乾隆 青花纏枝花卉紋葫蘆瓶

The vase is well potted with two pronounced bulbs, painted in Ming style with a dense composite floral scroll, divided by a waisted neck encircled by bands of key-fret, pendent trefoils and angular lappets. The narrow mouth rim is decorated with classic scrolls and petals. The underside is inscribed with an apocryphal Xuande six-character mark.

9 ¼ in. (23.5 cm.) high

£20,000–40,000

\$29,000–56,000

€23,000–46,000

PROVENANCE:

Sotheby's London, 13 November 2002, lot 129

From a private Asian collection

Christie's Hong Kong, 28 November 2006, lot 1541

來源:

倫敦蘇富比2002年11月13日拍賣, 拍品129號

亞洲私人舊藏

香港佳士得2006年11月28日拍賣, 拍品1541號

For the Ming prototype of this vase, see the example with very similar proportions and with a Xuande mark from the National Palace Museum, Taiwan, illustrated in the Catalogue to the *Special Exhibition of Ming Xuande Ceramic Wares*, Taiwan, no. 4; an unmarked vase from the Edward T. Chow Collection, sold at Sotheby's Hong Kong, 19 January 1981, lot 414; and another illustrated by Takushin Kushi, *Shina Minsho Tojizukan*, pl. 58.



*** 13**

A BLUE AND WHITE MINIATURE VASE, *HU*

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE-BLUE AND OF THE PERIOD (1736-1795)

清乾隆 青花纏枝花卉紋雙耳小壺 六字篆書款

The small vase is intricately painted in shades of cobalt blue to depict flower heads and scrolling leaves, below a band of crashing waves encircling the mouth and above a lappet band and classic scroll around the foot. The sides of the neck are applied with a pair of tubular handles.

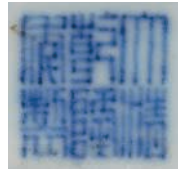
4½ in. (11.5 cm.) high

£40,000–60,000

\$57,000–85,000

€46,000–69,000

The taste for miniature pieces such as the present charming *hu* vase found its greatest imperial expression in the Qianlong reign when selected small antique items from the imperial collections were put into ingeniously constructed 'treasure boxes', *duobaoge*. Several examples of miniature *hu*-form Guan ware vases dating to the Southern Song dynasty (1127-1279) are known, such as the one in the collection of the National Palace Museum, Taipei, illustrated in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei, 2002, pp. 52-3, no. I-41. Another example, dated to the Southern Song/ Yuan dynasty, 13th century was sold at Christie's New York, 26 March 2010, lot 1337. It is possible that the appreciation of these miniature antique pieces inspired the production of contemporary counterparts with Qianlong imperial reign marks. Although the miniature *hu*-form appears to relate to early celadon wares, the decoration seen on the current vase draws its inspiration from underglaze blue floral scroll decoration seen on early Ming dynasty wares, a characteristic trait of imperial 18th century ceramics.



(mark)



* 14

A RARE DOUCAI MINIATURE VASE, HU

QIANLONG FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

清乾隆 鬥彩嬰戲圖雙貫耳小方壺 四字篆書款

The delicately potted vessel is decorated to the body with a continuous scene of young boys at play in a garden setting incorporating a plantain tree, garden rock and bamboo. The neck is painted with bands of *ruyi* heads which are highlighted in gilt, separated by a pair of tubular handles to the sides. The interior and base are enamelled in turquoise.

3 $\frac{3}{8}$ in. (8.5 cm.) high

£40,000–60,000

\$57,000–85,000

€46,000–69,000

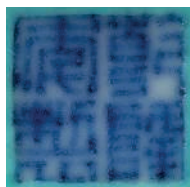
PROVENANCE:

Christie's New York, 17 September 2008, lot 514

來源:

紐約佳士得2008年9月17日, 拍品514號

See a similar Qianlong mark and period miniature vase also decorated in the *doucai* palette with a continuous scene of boys at play, sold at Christie's Hong Kong, 31 October 1994, lot 619, then again at Christie's London, 8 November 2016, lot 74.



(mark)





ABUNDANT NOBLE SONS A RARE QIANLONG DOUCAI 'BOYS' VASE

ROSEMARY SCOTT, SENIOR INTERNATIONAL ACADEMIC CONSULTANT

This charming miniature *hu*-shaped vase is a beautifully painted example of the much-loved decorative theme of children at play skilfully rendered in *doucai* technique. The decoration combines the lively depiction of boys at play in a garden with borders of intense cobalt blue and gold, creating an almost jewel-like impression. The vase takes its form from archaic bronze *hu* vessels of flattened pear-shape with tubular handles and a band running around the neck of the vessel at the same height as the handles. While vessels of this form were first seen in metal during the Bronze Age, the fascination with antiques during the Song dynasty led to this shape being adopted for ceramic wares made for the Song imperial court. Examples of *hu* vases with Guan ware glaze dating to the Southern Song dynasty can be found in a number of international museums, including the National Palace Museum, Taipei - one of these is illustrated in *Porcelain of the National Palace Museum - Kuan Ware of The Sung Dynasty*, Hong Kong, 1962, p. 24, plate I. The Qianlong Emperor, for whom the current vase was made, was a keen antiquarian with an interest in both early bronzes and the ceramics of the Song dynasty, and thus the shape of this vase would have appealed to him. The small size of the vase is also in accordance with the Qianlong Emperor's fondness for miniature vessels. This interest can be seen in his many 'treasure boxes', which he filled with small art objects of all kinds.

The main decorative band on this vase depicts children playing in a garden surrounded by bamboo, plantain, rocks and fencing. The *ruyi* band around the lower part of the neck is interspersed with pendant jewels. These formal devices are shown in deep cobalt blue and decorated with

flowers and gold, providing a pleasing contrast with the lively scene of children beneath. The depiction of children in Chinese art has its roots in Buddhist beliefs, influenced by Daoism. However, by the Tang dynasty (AD 618-907) images of young boys at play were no longer confined to religious art and were already a popular secular theme on the Chinese decorative arts, being viewed as an auspicious symbol associated with the wish for sons and grandsons, and thus the continuation of the family line as well as the prosperity of the family as a whole. Although the theme of groups of children at play does not seem to have been much employed in the Yuan dynasty (1279-1368) or in the early Ming reign of the Hongwu emperor (1368-98), it does appear on rare, porcelain bowls of the Yongle reign (1403-24). A bowl of this type is in the Tianminlou collection, decorated with sixteen boys playing in a garden, illustrated in *Chinese Porcelain - The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, p. 43, no. 15.

The theme of boys playing in a garden really established its popularity in the arts of the Chenghua reign, and a Chenghua blue and white bowl decorated with boys at play was excavated from the late Chenghua stratum at Jingdezhen (illustrated in *A Legacy of Chenghua - Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Hong Kong, 1993, p. 234, no. C73). A Chenghua *doucai* cup with boys at play was also excavated from the late Chenghua stratum at Jingdezhen and illustrated in *A Legacy of Chenghua - Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, *op. cit.*, p. 268, no. C90. A pair of Chenghua *doucai* cups decorated with boys at play preserved in the Palace Museum, Beijing, from the Qing Court Collection,

is illustrated in *Porcelains in Polychrome and Contrasting Colours*, The Complete Collection of Treasures of the Palace Museum, vol. 38, Hong Kong, 1999, p. 194, no. 176. It is not a coincidence that the current Qianlong vase is decorated in *doucai* technique, which, like the theme of children at play, came to prominence in the Chenghua reign. Chenghua *doucai* wares were greatly admired by the Qianlong Emperor.

In the Qing dynasty, the theme of boys at play reached a peak of popularity in the Qianlong reign. The emperor's fondness for this decorative theme is emphasised by the existence of a beautiful 貼落 *tieluo* mural painted by the court painter 王幼學 Wang Youxue, who was a disciple of the European Jesuit artist Castiglione (郎世寧 Lang Shining), and others on the 28th day of the 2nd month in 1776 (illustrated in *A Lofty Retreat from the Red Dust: The Secret Garden of Emperor Qianlong*, Hong Kong, 2012, pp. 170-5, no. 33). This mural is on the west wall of the central room of the 養和精舍 Yanghe Jingshe (Supreme Chamber for Cultivating Harmony), which is in the Qianlong Emperor's gardens in the Forbidden City, Beijing. The painting is one of several *trompe d'oeil* murals created in the palace which cover a whole wall and appear to extend the room, and in this case offer a view into a garden beyond. The focus of the scene is a group of seven young princes at play accompanied by two imperial concubines. The depiction of the young princes has strong similarities with the boys on the current vase.

A Qianlong *doucai* vase of the same size and design as the current vase was sold by Christie's New York on 17 September 2008, lot 514, the only difference between the two vases being that the New York vase had pink borders in place of the blue ones on the current vase. Two further Qianlong miniature *doucai* vases, of a different shape with scrolling handles, but sharing the same scene of boys in a garden and with blue and gold borders, were sold by Christie's Hong Kong in 1994 – one on 3 May, lot 148 and one on 31 October, lot 619. The latter vase was sold again at Christie's London on 8 November 2016, lot 74. A larger pear-shaped Qianlong vase with boys at play rendered in *doucai* technique and with a very similar scene to that on the current vase, including blue and gold borders (illustrated in *Porcelains in Polychrome and Contrasting Colours*, *op. cit.*, p. 272, no. 250) is in the collection of the Palace Museum, Beijing. In the Qianlong reign the theme

of boys at play also provided an ideal subject of painting on porcelain using the *famille rose* or *fencai* palette. There is, for example, a Qianlong *fencai* globular jar with boys at play in the collection of the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, *op. cit.*, p. 106, no. 92. Similar *famille rose* or *fencai* painting of boys at play can be seen on a covered jar in the collection of the Palace Museum (illustrated in the same volume, p. 146, no. 128). There is also a Qianlong *fencai* lantern-shaped vase decorated with children at play in the Palace Museum, which is illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, *op. cit.*, p. 150, no. 132.

On the current vase small boys are depicted in a very lively manner engaged in play of different kinds, and in most cases their activities have been chosen for their auspicious connotations. For example, one of the boys holds aloft a branch of blossoming osmanthus (桂花 *guihua*). This is a reference to the traditional belief that the most successful scholar in the imperial examinations would receive a branch of osmanthus from the moon goddess Chang E. The boy who holds the osmanthus is thus claiming to be a successful scholar, while the other boys are shown reaching up to grasp the branch for themselves. The blossoming branch may also be a reference to the Chinese saying 花開結子 *huakai jiezi* 'blossoming flowers soon bear fruit', which suggests abundant sons and grandsons as well as longevity. Regardless of the flowers actually depicted, the notion is that flowers can turn to fruit in the autumn. These little boys will soon have younger brothers. It is not possible to see clearly what the boys seated on the ground are doing. It is possible that they are playing dice. In Chinese die are 骰子 *touzi*, which is a pun for 生子 *shengzi* 'to give birth to sons'. The alternative interpretation of the scene is that the boys are playing with katydids (crickets), and that the boy dressed in red and yellow, standing beside the three seated on the ground, is holding a cricket jar. This interpretation would also relate to the birth of sons. The word for katydid in Chinese is 蝈蝈 *guoguo*, while the term for younger brother is 哥哥 *gege*, and so the combination of a boy with a katydid suggests the phrase 叫哥哥 *jiao gege* 'calling for a brother'. This delightful little vase is, therefore, not only a beautifully painted miniature treasure, but also carries auspicious messages.



* 15

A DOUCAI 'CHRYSANTHEMUM' JAR AND COVER

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

清乾隆 鬥彩團菊紋蓋罐 六字篆書款

The exterior of the jar is finely painted with chrysanthemum roundels interspersed with stylised foliate scrolls. The top of the cover is similarly decorated with a single chrysanthemum medallion.

4½ in. (11.6 cm.) high

£80,000-120,000

\$120,000-170,000

€92,000-140,000

PROVENANCE:

Sotheby's Hong Kong, 8 October 2008, lot 2636

來源:

香港蘇富比2008年10月8日拍賣, 拍品2636號

The decoration on the current jar is a Qing adaption of a design of medallions of chrysanthemums and butterflies seen on Chenghua jars, such as the jar from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong 1999, pl. 166.

Several similar examples of *doucai* jars of Qianlong mark and period have been published, including a jar and cover in the National Palace Museum in Taipei, published in *Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum* vol. II, Beijing, 1981, pl. 24; a pair of jars and covers in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pl. 177; and another pair in *Min Shin no Bijutsu*, Osaka, 1982, pl. 170.



(mark)



*** 16**

A PAIR OF FAMILLE VERTE 'MONTH' CUPS

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

清乾隆 五彩花神盃一對 六字篆書款

Each potted with deep flaring sides, the cups are painted in underglaze-blue and enamels with clusters of narcissi growing beside blue ornamental rocks and roses, emblematic of the eleventh month of the calendar year.

2 $\frac{3}{8}$ in. (6 cm.) diam.

(2)

£30,000-50,000

\$43,000-70,000

€35,000-57,000

PROVENANCE:

From a private Asian collection

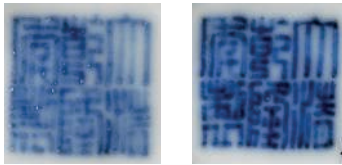
Christie's Hong Kong, 28 November 2006, lot 1549

來源:

亞洲私人舊藏

香港佳士得2006年11月28日拍賣, 拍品1549號

This pair of cups was made in imitation of the Kangxi month cups, such as the set of twelve from the Percival David Collection illustrated by Rosemary F. Scott in *For The Imperial Court, Qing Porcelain from the Percival David Foundation*, London, 1997, p83. A set of twelve Kangxi month cups sold in these Rooms, 18 March 1991, lot 543. A single *famille rose* month cup from the Qianlong period sold at Christies Hong Kong, 26 November 2014, lot 3371. The present Qianlong cups, however, lack the poems that are usually inscribed beside the main decorative side.



(marks)





* 17

**A RARE AND EXCEPTIONAL SMALL PINK-GROUND FAMILLE
ROSE MOONFLASK**

QIANLONG FOUR-CHARACTER SEAL MARK IN IRON-RED AND OF
THE PERIOD (1736-1795)

清乾隆 粉紅地粉彩開光玉堂富貴背壺 礬紅四字篆書款

The moonflask is finely potted with a flattened circular shape, supported on a spreading oval foot. The short, waisted neck terminates in an incurved mouth, flanked by two loop handles. The exterior of the body is elaborately enamelled with a large circular panel to each side, depicting large peonies beside branches of magnolia and crab apple, all reserved on a pink *scraffiato* ground decorated with stylised lotuses and colourful leafy scrolls, between a trefoil band at the base and *ruyi* lappets around the mouth. The interior and base are enamelled in turquoise, with gilt lines repeated around the base and mouth rim.

壺扁圓形，橢圓足，短頸，蒜頭口，兩側圈耳，雙面圓形開光，內以古月軒畫風精細描繪一片牡丹倚石盛開，上方伸出的枝極綴以朵朵玉蘭、海棠，花姿各異。開光外粉紅軋道地上繪折枝蓮紋，上下口沿各有一圈金彩裝飾，上沿飾以如意頭紋，下沿飾花卉紋。

6½ in. (15.5 cm.) high

£600,000–800,000

\$850,000–1,100,000

€690,000–910,000

PROVENANCE:

Purchased by Alfred Morrison (1821-1897) from the art dealer Henry Durlacher of New Bond Street, London, between September 1864 and September 1866 Fonthill Heirloom label, no. 450

Previously sold by the order of Lord Margadale of Islay, D.L., Christie's London, 9 November 2004, lot 47

Christie's Hong Kong, 29 May 2007, lot 1376

來源:

英國銀行家Alfred Morrison (1821-1897) 於1864年9月至1866年9月間購自倫敦古董商Henry Durlacher

Fonthill Heirloom 標籤, 450號

香港佳士得2004年11月9日受蘇格蘭貴族Lord Margadale of Islay, D.L.所託拍賣, 拍品47號

香港佳士得2007年5月29日拍賣, 拍品1376號



(mark)





(reverse)

AN EXCEPTIONALLY RARE QIANLONG ROSE-GROUND MOON FLASK

ROSEMARY SCOTT, SENIOR INTERNATIONAL ACADEMIC CONSULTANT

The development of a full enamel palette was one of the major achievements of the Qing imperial ceramic and glass workshops and was used to great effect on porcelains decorated in a range of different styles. Many designs were simply applied to the white ground provided by the porcelain glaze, others, however, appeared against a coloured ground. It seems that only plain coloured backgrounds were used on enamelled porcelains of the Kangxi and Yongzheng reigns, while coloured grounds with delicate painted or incised scrolls and lattices appear to have been a creation of the Qianlong craftsmen. The design of the incised pale rose pink ground areas with floral scrolls on the current flask is known in Chinese as 錦上添花 *jinshang tianhua* 'flower brocade design'. This specific type of decoration does not appear to have been used prior to the Qianlong reign, and it may be assumed that it was created by the great imperial kiln supervisor 唐英 Tang Ying in order to meet the expectations of his demanding patron, the Qianlong Emperor.

There are two versions of this 'flower brocade design', applied to the two most esteemed types of porcelains made for the Qianlong court - 琺瑯彩 *falangcai* and 洋彩 *yangcai*. In one group the delicate scroll or lattice on the background enamel was painted, while in the other the design was incised into the background enamel before firing. In *Stunning Decorative Porcelains from the Ch'ien-lung Reign* (華麗彩瓷：乾隆洋彩，廖寶秀 主編), Taipei, 2013 edition, Liao Pao Show suggests that the painted version was applied to *falangcai* porcelains in the 5th and 6th years of the Qianlong reign, while the incised version appeared on *yangcai* porcelains just a little later, in the 6th year – which also seems to mark the beginning of an era of particularly fine production at the imperial kilns. In the

same volume, many examples of such porcelains from the collection of the National Palace Museum are illustrated. Those with incised ground include pls. 1-14, 17-19, 21-25, 29-31. By reference to archival material, it was possible for the compilers of the *Stunning Decorative Porcelains from the Ch'ien-lung Reign* volume to determine the dates of production for the illustrated vessels, and it is noticeable that all those with similar incised ground to that on the current flask date to the 1740s – early in the Qianlong reign, during the tenure of Tang Ying.

Many of these National Palace Museum vessels share with the current flask distinctive painted formal floral scrolls with shaded stems and blooms. In his writings, Tang Ying noted that the decoration on *yangcai* porcelains was influenced by the West, and this can be seen not only in the formal style of these floral scrolls, but the use of shading and white details in the painted enamels. These painted scrolls, presented against a background of incised lattice, or, as in the case of the current flask, a delicate incised feather-like scroll, do indeed merit comparison with the silk brocades suggested by their Chinese name.

While a number of enamelled porcelain vessels with deep rouge pink incised background are known, and many are illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, *op. cit.*, very few with the delicate incised pale rose pink ground seen on the current moon flask seem to have survived. It is interesting to note that no vessels with this colour ground are illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*. A late Kangxi bowl in the National Palace Museum has turquoise panels reserved against a plain pale pink ground and is illustrated in *Special Exhibition of Ch'ing Dynasty*

Enamelled Porcelains of the Imperial Ateliers, National Palace Museum, Taipei, 1992, p. 42, no. 6. Another Kangxi *yuzhi* bowl with plain pale pink ground was exhibited in Hong Kong in *Selected Treasures of Chinese Art - Thirtieth Anniversary Exhibition*, Min Chiu Society, Hong Kong, 1990, p. 344-5, no. 157. A Qianlong teapot with pale pink scrolling ground surrounding panels containing delicately painted chrysanthemums and rocks is in the collection of the Palace Museum, Beijing, see *Kangxi Yongzheng Qianlong - Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 365, no. 46. This teapot, however, has the scrolls painted on the pale pink ground in a slightly darker pink enamel, rather than being incised into the pale pink enamel, as on the current flask. The pink areas on the Beijing teapot provide a ground for formal floral scrolls and blue archaistic *kui* dragons. Similar pale pink ground with scrolls painted in a darker pink providing the ground for coloured floral scrolls and blue archaistic *kui* dragons, can also be seen on a teapot from the collection of Mr. C.P. Lin (illustrated by Rosemary Scott in *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 165, no. 190). Plain pale pink enamel ground with painted formal flower scrolls, can be seen on the neck and foot of a square Qianlong vase, with squirrel and grape decoration around the body, from the Qing imperial collection in the Nanjing Museum (illustrated in *Imperial porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing, 1995, no. 88). There is, however, a Qianlong bowl with a design of scrolling flowers against an incised pale pink ground - the incised scrolling decoration similar that on the current flask - in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum, Fine-Enamelled Ware of the Ch'ing Dynasty - Ch'ien-lung Period, II*, Cafa, Hong Kong, 1967, pp. 112-3, no. 35.

The flower painting in the reserved panels on either side of the current flask is finely executed and the same design is seen on both sides – albeit with some small differences in detail, such as on the rocks. The decorative combination of white magnolia (*yulan* 玉蘭), crab apple (*haitang* 海棠) and peonies (*fuguihua* 富貴花), seen in these panels, has an auspicious meaning, since the names of the flowers combine to form a rebus for 玉堂富貴 *yutang fugui* 'may your noble house be blessed with wealth and honour', since the first character of magnolia and the second character of crab apple combine to provide a rebus for 玉堂 *yutang* 'jade hall', which is an elegant way of referring to a wealthy household, while the peony is known as the flower of 'wealth and honour'. The same combination of plants

can be found on a number of fine 18th century enamelled porcelains, including a large Yongzheng dish from the Qing Court Collection in the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, vol. 39, p. 67, no. 57.

A different combination of three flowering plants - peonies, lotus and plum blossom - adorns the circular panels on either side of a Yongzheng moon flask decorated in *doucai* technique in the collection of Shanghai Museum, illustrated in *Zhongguo taoci mingqi zhan, Shanghai bowuguan suozang*, 1995, p. 87, no. 72. A comparable *doucai* moon flask bearing a Qianlong mark is in the Palace Museum collection, Beijing, see *Porcelains in Polychrome and Contrasting Colours*, The Complete Treasures of the Palace Museum, vol. 38, Commercial Press, Hong Kong, 1999, p. 265, no. 243. Unlike the current flask, however, these two *doucai* examples have cylindrical necks. A pair of Qianlong moon flasks with archaistic dragon handles in the Matsuoka Museum of Art has a design of peonies and magnolia, somewhat reminiscent of the design on the current flask, on one side and an inscription on the other. The Matsuoka flasks, which are slightly larger than the current vessel, do not have bulb necks and have a dark ruby ground surrounding the reserved circular panels, see *Masterpieces of Oriental Ceramics from Matsuoka Museum of Art*, Aichi Prefectural Ceramic Museum, 1997, p. 44 no. 35.

Some of the minor decoration on the current flask can also be seen on other fine imperial enamelled vessels of the Qianlong reign. The band of blue and yellow *ruyi* heads around the mouth, for example, appears around the mouth of a number of Qianlong vessels with colour grounds, including a turquoise-ground vase with formal scrolling plant designs in the collection of the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, op. cit.*, p. 135, no. 118, a vase with lime green ground, floral scrolls and reserved flower panels, also in the Palace Museum and illustrated in the same volume, p. 141. No. 123, a vase with rouge red ground and floral scrolls from the Palace Museum, also illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, op. cit.*, p. 145, no. 127, and a vase with gold ground, floral scrolls and reserved flower panels in the Palace Museum, illustrated in the same volume, p. 155, no. 137. The small upward-pointing *ruyi* band with pink shading seen around the foot of the current flask can also be found, in the same



orientation, around the lower neck of a pair of blue ground vases, dated to 1742, in the National Palace Museum, Taipei, illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, *op. cit.*, pp. 148-9, no. 47.

Flattened porcelain flasks with compressed bulb mouths and strap handles appear among Chinese porcelains of the early 15th century. An early 15th century blue and white example with Islamic inspired lattice decoration is in the collection of the Percival David Foundation of Chinese Art, see Rosemary Scott, *Elegant Form and Harmonious Decoration*, *op. cit.*, p. 39, no. 26; while another is in the Palace Museum, Beijing. The form enjoyed renewed popularity in the 18th century, and in the case of a Yongzheng blue and white example in the Palace Museum, Beijing, the same lattice decoration was applied (see *Blue and White Porcelain with Underglaze Red*, III, *The Complete Collection of Treasures of the Palace Museum*, vol. 36, 2000, p. 113, no. 99), while the underglaze red Qianlong flask in the Baur Collection was also decorated with an adaptation of the early design, see John Ayers, *The Baur Collection*, 1974, vol. 4, no. A535. On the current flask, however, a delicately enamelled, typically Qing, design has been applied in a manner that perfectly complements the form. From the Qianlong reign several moon flasks, with a variety of neck forms, with coloured grounds are preserved

in the Palace collections. A triple-necked moon flask with pale celadon ground and reserved circular panels showing immortals in landscape is in the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, *op. cit.*, p. 142, no. 124, while a moon flask with dragon handles and a turquoise ground surrounding reserved panels depicting children at play is in the same museum collection, illustrated in *Kangxi Yongzheng Qianlong - Qing Porcelain from the Palace Museum Collection*, p. 354, no. 35. A conjoined double moon flask with one rouge red and one blue ground flask is in the collection of the National Palace Museum, Taipei, illustrated, *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, *op. cit.*, pp. 88-9, no. 21. These conjoined flasks have long necks and everted mouth rims

Fine Qing dynasty enamelled porcelains with rare pink or pinkish-mauve ground colours appear to have particularly appealed to the famous 19th century collector, Alfred Morrison, who amassed the Fonthill heirlooms collection. Recent research has shown that the current flask was one of several porcelain vessels decorated with backgrounds in these rare colours, which Morrison purchased from the London art dealers Durlacher Brothers of New Bond Street between September 1864 and September 1866.



蘇玫瑰

佳士得國際資深學術顧問

登峰造極的釉色技術，乃清宮御窯及玻璃廠之一大成。釉色豐富齊備，對瓷器製作尤見裨益，風格紋飾愈趨千變萬化。清代彩瓷多用白地，亦有少數為色地。康熙、雍正兩代僅見單色作地，大概及至乾隆，才出現錦地款式，以筆畫或工具剔劃出纏枝花草或規矩圖案。諸如本器，開光外粉紅軋道地上飾折枝蓮紋，內繪吉祥花卉，顧名思義，即「錦上添花」。此一風格，在乾隆年代以前未有見聞，有說乃當時御窯督導官唐英之傑作，以滿足乾隆皇帝對瓷器藝術力臻完美，求新求變的熱切追求。

乾隆「錦上添花」御瓷分兩大類別——琺瑯彩及洋彩。一類錦地為直接繪畫，另一類則在燒造前先沿紋飾剔劃軋道。在《華麗彩瓷：乾隆洋彩》一書中，（台北，2013年），編者廖寶秀提出，上述繪法先在乾隆五年見於琺瑯彩，剔法則在翌年見於洋彩，亦即乾隆造瓷黃金時代之肇始。該書羅列出不少臺北故宮博物院藏品，施剔法之例包括版圖1—14、17—19、21—25及29—31。與紀錄文獻相互對照，上述御瓷之製作年份遂有跡可尋。值得注意的是，當中與本壺施相若剔法者，被推斷為1740年代作品，亦即唐英尚在監督御窯廠之乾隆初年。

以上所述臺北故宮博物院藏瓷與本壺均以工整規矩布局描繪花卉圖案，枝幹與花朵部分輕描陰影，富立體感，朝氣盎然。唐英曾撰文論述洋彩瓷受西方藝術之影響，不單在於規矩工整的花卉蔓草紋飾，更見於光影元素及白釉在細節上的運用。此類花草紋飾襯以規矩布局，諸如本壺所飾之折枝蓮花，細膩婉約，輕盈纖巧，與絲綢織錦上的花紋圖案如出一轍，跟「錦上添花」之「錦」字遙相呼應。

以珊瑚紅或胭脂紅作色地軌道之傳世例子屢見不鮮，當中大部分收錄於上說著作，惟像本壺用上粉紅色地，則屈指可數，該書更無一例施本粉紅釉作地。臺北故宮博物院藏一碗，康熙晚期，松石綠地開光，外為淡粉紅色，收錄於《清宮中琺瑯彩瓷特展》，臺北故宮博物院，1992年，頁42，編號6。另一康熙御製碗亦用上淡粉紅色，曾展出於香港敏求精舍，見《歷代文物萃珍——敏求精舍三十週年紀念展》，敏求精舍，香港，1990年，頁344—5，編號157。北京故宮博物院藏一乾隆茶壺用淡粉紅色地，飾纏枝蔓草，開光內精細繪畫菊花奇石，見《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁365，編號46。該器採繪法，在淡粉紅色地上施胭脂紅釉，棄本壺所採之剔法，飾纏枝花卉，規矩布局，藍釉繪夔龍紋。同類紋飾及釉色組合之茶壺可參考練松柏先生珍藏，見蘇玫瑰，《形秀色麗四代珍》，倫敦，1992年，頁165，編號190。南京博物院藏清代御瓷中有一四方瓶，乾隆年製，瓶頸及瓶足皆用淡粉紅色地，上飾纏枝花卉，瓶身則繪松鼠葡萄，見《清瓷萃珍》，南京，1995年，編號88。粉紅色地軌道者，則可參考臺北故宮博物院藏一碗，淡粉紅色地，纏枝花卉紋，風格與本壺相仿，見《故宮藏瓷——清乾隆琺瑯彩瓷二》，香港，1967年，頁112—3，編號35。

本壺兩邊開光繪相同吉祥花卉圖案。花團錦簇，姘紫嫣紅，落筆細膩，巧逾造化，兩圖僅見毫釐之別，例如石頭紋理。各花爭妍，朵朵生輝，玉蘭、海棠及富貴花相互拼湊，每取諧音，得「玉堂富貴」之瑞意。富貴花，亦即牡丹，外貌雍容華貴，象徵富貴榮華。同類裝飾組合可參考



北京故宮博物院藏清宮御瓷諸多十八世紀琺瑯彩瓷，包括一雍正年製大盤，見《故宮博物院藏文物珍品大系——琺瑯彩·粉彩》，商務印書館，香港，1999年，卷39，頁67，編號57。

上海博物館藏一雍正扁壺，兩邊圓形開光鬥彩繪牡丹、蓮花及桃花，見《中國陶瓷名品展——上海博物館所藏》，1995年，頁87，編號72。同類鬥彩扁壺可參考北京故宮博物院藏一例，乾隆款，見《故宮博物院藏文物珍品大系——五彩·鬥彩》，商務印書館，香港，1999年，卷38，頁265，編號243。上述二者均為直口，異於本壺。日本松岡美術館藏一對乾隆扁壺，螭耳，一面同飾牡丹玉蘭，近似本壺，另一面為題文。該對扁壺比本壺略大，非蒜頭口，圓形開光外為珊瑚紅地，見《松岡美術館名品展東方陶瓷》，愛知陶磁資料館，1997年，頁44，編號35。

本壺之紋飾細節亦常見於乾隆時期之琺瑯彩瓷。本壺壺口所飾之黃、藍釉如意頭紋，在不少乾隆色地彩瓷中出現過，諸如北京故宮博物院藏以下各瓶：瓶一，松石綠地，卷草紋，見《故宮博物院藏文物珍品大系——琺瑯彩·粉彩》，頁135，編號118；瓶二，綠地，纏枝花卉紋，開光繪花卉圖，著錄同上，頁141，編號123；瓶三，胭脂紅地，纏枝花卉紋，著錄同上，頁145，編號127；瓶四，金地，纏枝花卉紋，開光繪花卉圖，著錄同上，頁155，編號137。本壺壺足一周如意頭紋，如意頭朝上，兩側描粉紅陰影。臺北故宮博物館藏一對藍地瓶，1742年製，瓶頸下方設計雷同，見《華麗彩瓷：乾隆洋彩》，頁148—9，編號47。

壺身扁圓，蒜頭口，兩側圈耳之器型早見於十五世紀。大衛德中國藝術基金會藏一青花扁壺，十五世紀初期，飾規矩圖案，帶伊斯蘭風格，見蘇玫瑰，《形秀色麗四代珍》，頁39，編號26。北京故宮博物院亦藏一例，造型相若。及至十八世紀，此型製得以復興。北京故宮博物院藏另一青花例，雍正年製，飾同款規矩圖案，見《故宮博物院藏文物珍品大系——青花釉裡紅 三》，卷36，2000年，頁113，編號99。鮑爾珍藏 (Baur Collection) 中有一乾隆釉裡紅壺，帶早期風格，見約翰·艾雅斯 (John Ayers)，《鮑爾珍藏》(The Baur Collection)，1974年，卷四，編號A535。本壺釉色瑩潤，筆法精煉，反映清代爐火純清的施釉技術，配上如此雅緻的器型，兩者互相輝映，互為昇華。故宮兩院藏多件乾隆色地扁壺，器口各異。北京故宮博物院藏一粉青地三孔扁瓶，開光繪山水神仙，見《故宮博物院藏文物珍品大系——琺瑯彩·粉彩》，頁142，編號124；另藏一扁壺，松石綠地，夔耳，開光繪嬰戲圖，見《故宮珍藏康雍乾瓷器圖錄》，頁354，編號35。臺北故宮博物院藏一雙連瓶，長頸，撇口，一瓶施珊瑚紅釉，另一瓶施藍釉，見《華麗彩瓷：乾隆洋彩》，頁88—9，編號21。

十九世紀收藏泰斗，放山居珍藏主人艾爾佛萊德·莫里森 (Alfred Morrison) 對清代粉紅地彩瓷或類近色系之頂尖名器情有獨鍾。近年有研究指出，本壺正來自一組多件同款名瓷，由莫里森於1864年9月至1866年9月期間購自倫敦古董商，新龐德街之杜拉格兄弟 (Durlacher Brothers of New Bond Street)。

* 18

**A YELLOW-GROUND FAMILLE ROSE TIBETAN-STYLE VASE,
BENBAPING**

QIANLONG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE
PERIOD (1736-95)

清乾隆 黃地粉彩蓮托八吉祥紋貴巴瓶 礬紅六字篆書款

The body is of slightly compressed spherical shape, surmounted by a fluted domed neck and drum-shaped top, brightly enamelled with the Eight Buddhist Emblems, *bajixiang*, alternating with stylised lotus blooms on a lemon-yellow ground. The colourful decoration to the neck imitates a Tibetan banner, below the top with florets enclosed by flower scrolls. The interior and base are enamelled in turquoise.

10 $\frac{1}{8}$ in. (25.7 cm.) high

£30,000–50,000

\$43,000–70,000

€35,000–57,000

PROVENANCE:

Christie's Hong Kong, 28 November 2006, lot 1618A

來源:

香港佳士得2006年11月28日拍賣, 拍品1618A

This rare form of altar vase, known as *benbaping* in Chinese, was made to contain Sacred Plants for rituals associated with Lamaist Buddhism, and is related to ewers used to contain Sacred Water for ritual washing. The ewers share with the vases the same globular body and drum-like upper section, but with the addition of a spout emanating from a dragons's mouth. An example of this type of ewer is illustrated by R. Kerr in *Chinese Ceramics - Porcelain of the Qing Dynasty 1644-1911*, Victoria and Albert Museum Far Eastern Series, London, 1986, p. 115, no. 101. The form of the current vase is even more closely related to the gold *Bum-pa* urn which contained the ivory plaques used to confirm the identity of boys who were the reincarnated Grand Lamas (see *Treasures from Snow Mountains - Gems of Tibetan Cultural Relics*, Shanghai Museum, 2001, p. 50, no. 4).

The colourful banding seen on the neck of the current vase and the green ground example in the Shanghai Museum has been painted to resemble the multi-coloured silk banners, often hung in cylindrical form, in Buddhist temples. Examples can be seen in the Hall of Long Life of the Potala illustrated in *The Potala*, Encyclopedia of China Publishing House, Beijing, 1995, p. 52, no. 11.



(mark)







* 19

A LIME-GREEN GROUND FAMILLE ROSE VASE, MEIPING

QIANLONG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1736-1795)

清乾隆 綠地粉彩纏枝蓮三多紋梅瓶 鑿紅六字篆書款

The vase is brightly enamelled around the body with an elaborate lotus meander enclosing four lotus blooms growing *lingzhi* supporting a pomegranate, finger citrus and peach, forming the *sanduo*, 'three abundances'. The upper shoulder is decorated with stylised iron-red bats, below a band of stiff leaves encircling the waisted neck.

8½ in. (21.5 cm.) high

£40,000-60,000

\$57,000-85,000

€46,000-69,000

PROVENANCE:

Christie's London, 16 December 1996, lot 14

Christie's Hong Kong, 28 November 2006, lot 1563

來源:

倫敦佳士得1996年12月16日拍賣, 拍品14號

香港佳士得2006年11月28日拍賣, 拍品1563號

The decorative motifs on this meiping are rich with auspicious symbolism. The *sanduo* - pomegranate, finger citron and peach - together herald an abundance of blessings, long life and many sons. The word for finger citron (*foshou*) is homophonous with blessings (*fu*) and longevity (*shuo*). The peach also symbolises longevity and the pomegranate, with its many seeds, represents many sons. The presence of bats on this vase adds more blessings while the lotus flower is both a symbol of purity and a happy marriage.



(mark)







*** 20**

A LIME-GREEN GROUND FAMILLE ROSE TWIN-HANDLED VASE

JIAQING SIX-CHARACTER SEALMARK IN IRON-RED AND OF THE PERIOD (1796-1820)

清嘉慶綠地粉彩連年福壽紋雙獸耳尊 礬紅六字篆書款

The bulbous body and tall flaring neck are elaborately enamelled with colourful lotus blooms, bats and peaches, all set against a lime-green ground and separated by bands of *ruyi* heads, key fret and foliate scrolls. The neck is further decorated with a pair of animal mask handles with gilt rings. The spreading foot is encircled by foliate borders, below a band of overlapping blue and pink lotus petals rising from the lower body of the vessel. The interior and base are decorated with a turquoise enamel.

7¾ in. (19.8 cm.) high

£80,000–120,000

\$120,000–170,000

€92,000–140,000

PROVENANCE:

Acquired in Taipei circa 2003

來源:

約2003年購自臺北

The decoration skilfully executed on this vase is replete with auspicious symbolism. The iconography of the bat (representing happiness), peach (representing longevity) and lotus (representing continuity) form the rebus for 'May happiness and longevity continue for years to come'.

Compare the present lot to similar lime-green ground examples from this period, including a Jiaqing-marked *meiping* decorated with Indian lotus amidst *Shou* and *Fu* characters from the Qing Court Collection, illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p. 195, no. 172; and a Jiaqing-marked lantern vase with exotic flowers, *op. cit.*, pl. 173. Similar designs are also seen on earlier Qianlong period prototypes, such as a Qianlong-marked vase detailed with lotus borne on tendrils between phoenix on a lime-green ground, included in the Nanjing Museum and Chinese University of Hong Kong joint exhibition *Qing imperial Porcelain*, Hong Kong, 1995, Catalogue, no. 96.



(mark)



* 21

A TURQUOISE-GROUND FAMILLE ROSE TWIN-HANDLED VASE

JIAQING SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1796-1820)

清嘉慶 孔雀綠地粉彩纏枝蓮紋雙耳瓶 礬紅六字篆書款

The exterior of the vase is densely decorated with colourful lotus blooms, dragons, bats and foliate scrolls, set against a turquoise ground. The neck is applied with a pair of gilt-decorated iron-red dragon handles. The base is enamelled in turquoise.

11½ in. (29.2 cm.) high

£30,000-50,000

\$43,000-70,000

€35,000-57,000

PROVENANCE:

Acquired in Taiwan in the early 2000s.

來源:

2000年代購自臺灣

The vase is decorated with various symbols bearing auspicious meaning. The iconography of bats (representing happiness), scrolling lotus (representing continuity), *ruyi*-heads (meaning as *you wish*), combined with two facing dragons (symbolizing a happy reunion), can be read as 'May happiness and reunion continue for years to come'.



(mark)



* 22

A RARE FAMILLE ROSE YELLOW-GROUND 'MEDALLION' BOWL
XIANFENG SIX-CHARACTER MARK IN IRON-RED AND OF THE
PERIOD (1851-1861)

清咸豐 黃地粉彩開光人物圖碗 礬紅六字楷書款

The bowl is enamelled with four gilt-bordered medallions on the exterior, two depicting Daoist figures and two with dragon-boat racing scenes featuring a phoenix-head boat on one and a dragon-head boat on the other, divided by lotus scrolls on a bright lemon-yellow ground.
4½ in. (10.5 cm.) diam.

£15,000-25,000

\$22,000-35,000

€18,000-29,000

PROVENANCE:

Christie's Hong Kong, 30 May 2006, lot 1459

來源:

香港佳士得2006年5月30日拍賣, 拍品1459號



(mark)



*** 23**

A BLUE AND WHITE AND *FAMILLE ROSE* CONJOINED VASE

19TH CENTURY

清十九世紀 青花粉彩歲寒三友雙聯瓶

The vessel is skilfully potted in the form of two conjoined vases, one decorated in underglaze-blue with lotus blooms and bats, the other in *famille rose* enamels depicting bamboo, pine and prunus.

5 in. (12.8 cm.) high

£10,000–15,000

\$15,000–21,000

€12,000–17,000

PROVENANCE:

Sotheby's Hong Kong, 31 October 2004, lot 264

來源:

香港蘇富比2004年10月31日拍賣, 拍品264號



* 24

A FAMILLE ROSE INSCRIBED 'LANDSCAPE' BOTTLE VASE

REPUBLIC PERIOD (1912-1949)

民國 粉彩題詩山水人物圖長頸瓶 礬紅「昭德堂製」款

The exterior of the body is delicately enamelled with a continuous lakeside landscape scene, featuring fishermen and travellers within tall mountains, trees and rocks, below a long poetic inscription to the neck which ends with two red seals. The base bears the iron-red seal mark *Zhaode tang zhi*, made for the Hall of Zhaode.

8 in. (20.3 cm.) high

£6,000-8,000

\$8,500-11,000

€6,900-9,100

PROVENANCE:

Sotheby's Hong Kong, 8 October 2006, lot 1135

來源:

香港蘇富比2006年10月8日拍賣, 拍品1135號

The two-line inscription to the neck is extracted from the poem *Chun Ri* (Spring Day) by the Southern Song author Zhu Xi (1130-1200), eulogising the beauty of a sunny and vibrant spring landscape.

The hallmark *Zhaode tang zhi* appears to be one of the hallmarks used by Cao Kun (1862-1938), sixth President of the Republic of China between 1923-1924.

題詩:

「勝日尋芳泗水濱
無邊光景一時新」



(mark)



晴日碧芳泗水濱
邊光景一時新







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** (Δ 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.

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 together with documentary proof of directors and beneficial owners; and

(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 Credit Department on +44 (0)20 7839 9060.

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 Credit Department on +44 (0)20 7839 9060.

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.

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 five 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. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

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. 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 • 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 (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. 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 AND ARTIST'S RESALE ROYALTY

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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

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. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). 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 state of 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.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **A** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) 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

(b) 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 five years of the date of the auction, you give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) 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

(iii) 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:

(a) This additional **warranty** does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **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 E2(h)(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 amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh 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 the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB22LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by

logging into your MyChristie's account by going to: www.christies.com/mychristies. 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 (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 5% a year above the UK Lloyds Bank base 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 or on behalf of the buyer or to obtain a deposit from the buyer 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 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(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 and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(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 administration 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 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 Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@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 Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@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 Brazilian 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 recognised artist and/or that have a function, for example: 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) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) 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  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 one 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; or

(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 or breakdown in 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 this original 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

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

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.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

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'.

○

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.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

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.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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**.

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 ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration 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, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR PAINTINGS, PRINTS AND WORKS OF ART

A work catalogued with the name(s) or recognised designation of an artist or maker, without any qualification, is, in our opinion, a work by the artist or maker. In other cases, the following words or expressions, with the following meanings are used:

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"Attributed to ..."

In our opinion probably a work by the artist or maker in whole or in part.

"Circle of ..."

In our opinion a work of the period of the artist or maker and showing his influence.

"Manner of ..."

In our opinion a work executed in the style of the artist or maker but of a later date.

"After ..."

In our opinion a copy of any date of a work of the artist or maker.

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

Has a signature/seal which in our opinion is that of the artist

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

Has a signature/seal which in our opinion is not that of the artist

"Dated ..."

Is so dated and in our opinion was executed at about that date.

"With date ..."/

Is so dated but was not in our opinion executed at that date.

FOR PORCELAIN AND CERAMICS

- 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 (eg. "a Ming vase")
- 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 (eg. "a vase in Ming style")
- A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (eg. "Kangxi six-character mark and of the period").
- 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 (eg. "Kangxi six-character mark").
- Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at 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 or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will 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 Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@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 Service 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	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. 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.		

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2018

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

26 MAY

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

27 MAY

Asia Contemporary Art
(Day sale)
HONG KONG

27 MAY

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

28 MAY

Chinese Contemporary Ink
HONG KONG

28 MAY

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

29 MAY

Fine Chinese Modern Paintings
HONG KONG

30 MAY

The Imperial Sale
Important Chinese Ceramics and Works of Art
HONG KONG

13 JUNE

Art d'Asie
PARIS

11 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13&14 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

21 SEPTEMBER

First Open
SHANGHAI

21 SEPTEMBER

20th Century and Contemporary Art
SHANGHAI

6 NOVEMBER

Fine Chinese Ceramics and Works of Art
LONDON, KING STREET

24 NOVEMBER

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

25 NOVEMBER

Asia Contemporary Art
(Day sale)
HONG KONG

25 NOVEMBER

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

26 NOVEMBER

Chinese Contemporary Ink
HONG KONG

26 NOVEMBER

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

27 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

28 NOVEMBER

Important Chinese Ceramics and Works of Art
HONG KONG

12 DECEMBER

Art d'Asie
PARIS

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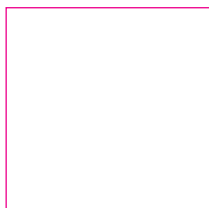
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