

# MULTIFARIOUS COLOURS THREE ENAMELLED MASTERPIECES

## 繁華似錦 — 乾隆彩瓷三絕

Hong Kong, 28 November 2018 | 香港 2018 年 11 月 28 日

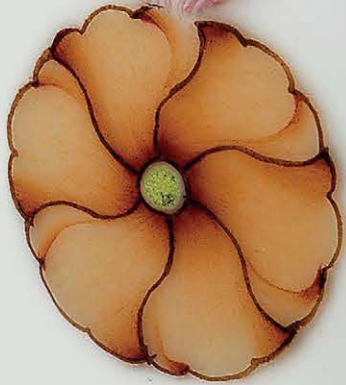


CHRISTIE'S 佳士得









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Dai Dai



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## CHINESE CERAMICS AND WORKS OF ART

### HONG KONG

Pola Antebi,  
International Director  
Tel: +852 2978 9950  
Chi Fan Tsang,  
Specialist Head of  
Department  
Tel: +852 2978 9954  
Ruben Lien, Senior Specialist  
Tel: +852 2978 6735  
Liang-Lin Chen,  
Specialist Head of Sale  
Tel: +852 2978 6725  
Sherese Tong  
Specialist  
Tel: +852 2978 6733  
Joan Ho  
Tel: +852 2978 6810  
Timothy Lai  
Tel: +852 2978 9943  
Fax: +852 2973 0521

### BEIJING

Dai Dai, Senior Specialist  
Felix Pei, Specialist  
Tel: +86 (0) 10 8583 1766  
Fax: +86 (0) 10 8572 7901

### SALE CO-ORDINATORS

Stephenie Tsoi  
stsoi@christies.com  
Tel: +852 2978 9955  
Priscilla Kong  
pkong@christies.com  
Tel: +852 2978 9958  
Fax: +852 2973 0521

### REGIONAL MANAGING DIRECTOR

Nicole Wright  
Tel: +852 2978 9952  
Fax: +852 2525 8157

### HEAD OF SALE MANAGEMENT

Yanie Choi  
Tel: +852 2978 9936  
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繁華似錦 — 乾隆彩瓷三絕

WEDNESDAY 28 NOVEMBER 2018 • 2018年11月28日(星期三)

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# CHRISTIE'S 佳士得





MULTIFARIOUS COLOURS  
THREE ENAMELLED MASTERPIECES

繁華似錦 — 乾隆彩瓷三絕



QIANLONG'S  
BLUE-HANDLED DEER VASE  
乾隆洋彩藍耳百鹿尊

# A HUNDRED BLESSINGS: AN IMPERIAL QIANLONG 'HUNDRED DEER' VASE

Rosemary Scott,  
Senior International Academic Consultant Asian Art,  
Asian Art

This magnificent vase belongs to a very small group of imperial Qianlong 'hundred deer' vases, which are of exceptional quality and have blue-enamelled archaic dragon handles highlighted in yellow enamel. Both the Beijing Palace Museum and the Taipei National Palace Museum have examples of these blue-handle 'hundred deer' vases in their collections. The pair of blue-handled deer vases in the collection of the National Palace Museum, Taipei, was included in the exhibition *Stunning Decorative Porcelains from the Ch'ien-lung Reign* 《華麗彩瓷 – 乾隆洋彩》, held in Taipei in 2008 and was illustrated in the exhibition catalogue on pages 156-8, exhibit 51 (fig. 1) with further discussion by curator Liao Baoxiu 廖寶秀 on page 25. An example from the collection of the Palace Museum, Beijing, is illustrated in Feng Xianming 馮先銘 and Geng Baochang 耿寶昌 (eds.) *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum* 《故宮博物院藏清盛世瓷選粹》, Hong Kong, 1994, p. 279, no. 12. Another blue-handled deer vase, which was probably originally housed either in the Fengtian Palace (奉天宮, now known as the Shenyang Palace 瀋陽故宮 in Liaoning province) or in the Rehe Palace (熱河行宮, now known as the Chengde Summer Palace 承德避暑山莊 in Hebei province), and is today part of the collection of the Nanjing Museum, was included in a joint exhibition with the Art Gallery, The Chinese University of Hong Kong, *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, 1995, catalogue, no. 86. A Qianlong deer vase with blue handles from the collection assembled by two members of the Iwasaki family – Baron Iwasaki Yanosuke (岩崎彌之助 1851-1908) and Baron Iwasaki Koyata (岩

## 百祿千齡： 清乾隆 磁胎洋彩藍耳百鹿尊

蘇玫瑰  
資深國際學術顧問 亞洲藝術部

這件絕妙佳瓷屬於一小批乾隆御製百鹿尊，其做工極為精湛，且飾藍彩螭耳，並綴黃彩。北京和台北故宮珍藏中，均有這款藍耳百鹿尊。台北曾於2008年舉行《華麗彩瓷：乾隆洋彩》展覽，展品中有台北故宮珍藏的一對藍耳百鹿尊，詳見圖錄頁156-8 展品51號（圖一），策展人廖寶秀相關的探討載於第25頁。北京故宮也有一件近似例，圖見馮先銘和耿寶昌合編的《故宮博物院藏：清盛世瓷選粹》頁279編號12（香港：1994）。另一例藍耳百鹿尊應是奉天宮（今遼寧瀋陽故宮）或熱河行宮（今河北承德避暑山莊）之物，現已納入南京博物院珍藏，它曾在該院1995年聯同香港中文大學文物館舉辦的《清代康雍乾官窯瓷器》展亮相，詳見圖錄編號86。靜嘉堂文庫美術館珍藏一例乾隆藍耳百鹿尊，源於岩崎彌之助男爵（1851至1908年）與岩崎小彌太男爵（1879至1945年）



fig. 1 A pair of yangcai 'hundred deer' vases with blue-enamelled handles. Qianlong marks and period.  
Collection of the National Palace Museum, Taipei  
圖一 清乾隆 磁胎洋彩藍耳百鹿尊一對 國立故宮博物院藏品

崎小彌太 1879-1945 - and now in the Seikadō Bunko Art Museum, is illustrated in the catalogue *Seikadō zō Shinchō tōji. Keitokuchin kanyō no bi* 《靜嘉堂藏 清朝陶瓷景德鎮官窯之美》(Qing porcelain in the Seikado collection - Beauty from the Imperial Kiln at Jingdezhen), Tokyo, 2006, p. 68, no. 58. A further Qianlong deer vase with blue handles was sold by Christie's Hong Kong in May 2005, lot 2188.

There is considerable variety amongst extant Qianlong 'hundred deer' vases. The most frequently seen examples have red and gilt handles, such as the example sold at Christie's Paris, 13 December 2017, lot 98 (fig. 2); there is a small group with blue handles, including the current vase, and occasional examples without handles. Both the layout of the design and the quality of the painting are somewhat variable between the groups. It is significant, therefore, that the especially fine examples with blue handles all have the same enamels, painting style and disposition of deer, trees and landscape. Careful comparison of the designs on the Beijing Palace Museum, National Palace Museum, Nanjing and Seikado vases with the current vase show identical depiction - the only difference being the occasional swapping of colours (white for russet, and vice versa) between some of the hinds on the current vase and that in the Seikado collection when compared to the vases in Beijing, Taipei and Nanjing. The positions and painting style of the deer are the same on all the blue-handled vases, only the colours are occasionally exchanged.

舊藏，圖見《靜嘉堂藏清朝陶瓷景德鎮官窯之美》圖錄頁 68 編號 58 (東京:2006)。2005 年 5 月，香港佳士得亦曾拍出一例乾隆藍耳百鹿尊 (拍品編號 2188)。

現存乾隆百鹿尊樣式多變，最常見者飾鑲金紅耳，如巴黎佳士得 2017 年 12 月 13 日拍賣一例，拍品 98 號 (圖二)；另有寥寥數例像本拍品般飾以藍耳，偶有無耳之作。以構圖和畫工優劣而言，該等作品落差頗大。因此，飾藍耳的上乘之作尤為突出，因為它們不僅採用了相同的琺瑯彩料和畫風，群鹿山林的佈局亦一模一樣。若詳加比對北京故宮、台北故宮、南京博物院、靜嘉堂珍藏與本拍品，即可發現各例的描寫手法如出一轍；唯一的區別在於，與北京、台北和南京藏品相比，本拍品和靜嘉堂藏品間或會對調雌鹿的顏色，如用白替代赤褐，反之亦然。除了偶爾調換顏色，所有藍耳瓶的群鹿佈局與畫風皆無二致。

此尊裝飾用的琺瑯彩料製備精良。值得一提的是，北京宮廷的專業作坊偶爾會將琺瑯彩料發往景德鎮御窯，同時也為宮內繪瓷作坊供應琺瑯彩料。早於



fig. 2 A yangcai 'hundred deer' vase with iron-red handles. Qianlong mark and period.  
Sold at Christie's Paris, 13 December 2017, lot 98  
圖二 清乾隆 磁胎洋彩鑲金鑲紅耳百鹿尊 巴黎佳士得 2017年12月13日 拍品98號

The quality of the enamels which have been used to decorate this vase is particularly high. It is worth noting that enamels were on occasion sent to the imperial kilns at Jingdezhen from the specialist imperial ateliers in Beijing, which also supplied the enamels to the porcelain painting workshops in the palace. This is recorded in a palace memorandum as early as the sixth year of the Yongzheng reign (1728), and it is likely that similar provision would have been made for important commissions in the Qianlong reign. The especially rich blue of the handles on this vase, and the small number of others in the group, is unusual. It is a somewhat softer, clearer blue than the basic cobalt enamel seen on the majority of *famille rose* porcelains. However, the blue of the handles can also be seen as a *sgraffito* ground on a small number of Qianlong *falangcai* vases preserved in the palace collections. Vases with this ground are, for example, illustrated in *Porcelain with Cloisonne Enamel Decoration and Famille Rose, The Complete Collection of Treasures of the Palace Museum*, vol. 39, Hong Kong, 1999, pp. 36-38, nos. 29-31. (no. 30, **fig. 3**) The blue used on the handles is also strikingly similar in tone to that which provides the solid background colour to two Qianlong *falangcai* bowls decorated with yellow *chi* dragons and flowers. One of these bowls was bequeathed by Ernest Grandidier (1833-1912) to the Musée national des arts asiatiques-Guimet in Paris (illustrated by Xavier Besse in *La Chine des porcelaines*, Paris, 2004, p. 127, no. 49), while the other, formerly in the collection of Chutarō Nakano, was sold by Christie's Hong Kong in June 2011, Lot 3650 (**fig. 4**). It may be significant that the predominant colours on the bowls are

雍正六年（1728年），清檔對此已有記載，類似的情況或許亦適用於乾隆朝的重器。但是，本拍品（及若干近似例）雙耳的湛藍之色殊不尋常。粉彩瓷大多採用普通的藍彩，而本拍品的藍彩較柔和明澈。但其瓶耳的藍色，亦見於故宮珍藏數例乾隆琺瑯彩瓶的軌道錦紋。以此色為地的瓷尊，可參見《故宮博物院藏文物珍品全集 39：琺瑯彩、粉彩》頁 36-38 編號 29-31（香港：1999）（編號 30，圖三）。尊耳的這抹藍彩，也與飾黃彩螭紋與花卉紋的二例乾隆琺瑯彩盤之藍地十分接近：一盤由葛荻艾（Ernest Grandidier，1833-1912年）遺贈巴黎吉美國立亞洲藝術博物館，圖見 Xavier Besse 所著《La Chine des porcelaines》頁 127 編號 49（巴黎：2004）；另一盤為中野忠太郎舊藏，經香港佳士得於 2011 年 6 月拍出（拍品編號 3650）（圖四）。頗堪玩味的是，二盤也採用了百鹿尊雙耳的藍黃二彩為主色。

這類百鹿尊不僅以精製琺瑯彩料見長，其畫工之了得，亦屬畫瓷高手所為，該等朝廷招攬的能工巧匠或在景德鎮御窯畫瓷，或供職於宮廷作坊。經過畫師的苦心經營，本拍品的草木和群鹿細節刻畫入微、



fig. 3 A falangcai 'flowers and butterflies' vase. Qianlong mark and period. Collection of the Palace Museum, Beijing  
圖三 清乾隆 琺瑯彩藍紫地花蝶紋瓶 北京故宮博物院藏品



fig. 4 A falangcai 'kui dragons' bowl. Qianlong mark and period. Sold at Christie's Hong Kong, 1 June 2011, lot 3650  
圖四 清乾隆 琺瑯彩夔龍紋盤 香港佳士得 2011年6月1日 拍品 3650 號

blue and yellow, as they are on the handles of the 'hundred deer' vases.

Not only is the quality of the enamels used on these vases exceptional, the quality of the painting is clearly achieved by exceptionally skilled ceramic decorators; probably from amongst the admired artists who were co-opted to paint on imperial porcelains either at the Jingdezhen kilns or the Beijing ateliers. The ceramic artist working on this vase has created very effective juxtapositions of delicate detail in the grasses, undergrowth and the deer themselves, with the bold treatment of the rocks and trees. The layout of the design is also skilful in the way that the landscape, vegetation, and streams are naturalistic whilst providing perfect clearings in which the deer can be placed to best visual advantage. The natural, playful, way in which the deer interact with each other on the vase, as well as the type of landscape in which they appear, is reminiscent of the imperial handscroll *A Hundred Deer* 百鹿圖 by the Bohemian Jesuit missionary Ignatius Sichelbarth (艾啟蒙 Ai Qimeng 1708-1780), which is preserved in the collection of the National Palace Museum, Taipei (fig. 5). Indeed, images of deer in landscape, without human figures, such as Ignatius Sichelbarth's *A Hundred Deer*, and images of smaller numbers of deer, such as the painting *Autumn Cries on the Artemesis Plain* 荳野鳴秋 by the most famous of the European missionary artists, Giuseppe Castiglione (Chinese name Lang Shining 郎世寧 1688-1766), sold by Christie's Hong Kong in April 2000, lot 518, and Castiglione's *Deer in an*

錯落有致，其間巉巖林立、綠樹成蔭，筆意揮灑縱橫。此外，山林清溪亦生動寫實，作者更巧闢空間，讓群鹿徜徉嬉戲，構圖疏密得當。瓶身群鹿神態自然、動靜相隨，加上四周的山水格局，無不使人聯想起波希米亞耶穌會傳教士艾啟蒙 (Ignatius Sichelbarth, 1708-1780 年) 的《百鹿圖》卷 (圖五) 此畫現為台北國立故宮博物館珍藏。誠然，無論是人跡杳然的山水百鹿圖 (如艾氏《百鹿圖》)，或是群鹿數目較少的畫作，均深受乾隆皇喜愛；以後者而言，可參見家喻戶曉的歐洲傳教士暨藝術家郎世寧 (Giuseppe Castiglione 1688-1766 年) 所作《荳野鳴秋》及《秋林群鹿》，前者經香港佳士得於 2000 年 4 月拍出 (拍品編號 518)，後者亦於香港佳士得在 2005 年 5 月成交 (拍品編號 1207)。饒富興味的是，《秋林群鹿》(圖六) 的畫面與本拍品及其近似例頗為接近。其中數鹿的神態，在瓷尊和絹本畫作均有出現。兩者均繪盤鬱糾曲的古松，立軸繪畫的前景有青綠怪石和溪澗，與瓷尊所見遙相呼應。

在前述《華麗彩瓷：乾隆洋彩》圖錄中，策展人廖寶秀曾探討台北國立故宮的一對藍耳百鹿尊，







fig. 5 *A Hundred Deer* by Ignatius Sichelbarth (1708-1780). Collection of the National Palace Museum, Taipei  
圖五 艾啟蒙 (1708-1780) 《百鹿圖》 國立故宮博物院藏

*Autumn Forest* 秋林群鹿圖, also sold by Christie's Hong Kong in May 2005, lot 1207 (fig. 6), were much admired by the Qianlong Emperor. It is especially interesting to note similarities between the scene depicted in *Deer in an Autumn Forest* and that on the current vase and others in the blue-handled group. A number of the stances of the deer appear on both the porcelain and the painted silk. The depiction of ancient pine trees with twisted trunks appear on both, and in the foreground of the hanging scroll are rocks of bluish-green and a small stream reminiscent of those seen on the vases.

While discussing the pair of blue-handled deer vases in the collection of the National Palace Museum, Taipei, in the catalogue for the exhibition *Stunning Decorative Porcelains from the Ch'ien-lung Reign* 《華麗彩瓷 – 乾隆洋彩》, *op. cit.*, the curator Liao Baoxiu 廖寶秀 notes a reference in the *Huoji dang* 活計檔, which incorporates the original records of all works undertaken by the Construction Office of the Yangxindian (養心殿 Hall of Mental Cultivation in the Forbidden City), which exclusively served the Qing imperial family. Liao notes that 'hundred blessings' 百祿 vases (which she refers to as jars - *zun* 罇 - because their form originated in ancient bronze vessels) were made early in the Qianlong reign. Liao draws attention to an entry in the *Huoji dang* relating to the sixth month of the third year of the Qianlong reign (1738) which mentions a 'hundred blessings' vase and the command for another to be fired, but without handles 「洋彩百祿雙耳罇一件，照樣燒造不要耳子」 (see *Stunning Decorative Porcelains*

當中提到她在《活計檔》發現的一筆記錄《活計檔》乃紫禁城內務府（總管皇室大小事務）轄下養心殿造辦處所有承辦活計之檔案總匯。廖氏指出「百祿」尊（以「尊」名之是因此乃古青銅形制）燒造於乾隆初年，並提及乾隆三年（1738年）六月《活計檔》的一筆記錄：「洋彩百祿雙耳尊一件，照樣燒造不要耳子。」（詳見前述《華麗彩瓷：乾隆洋彩》頁156 編號51）。廖氏推想此處的「百祿」尊即「百鹿」尊，與台北故宮珍藏的一對藍耳尊相仿，並據此將二尊斷代為1738年的作品。惟須一提的是，靜嘉堂文庫美術館的珍藏，是已發表無耳百鹿尊的孤品，圖見前述《靜嘉堂藏清朝陶瓷景德鎮官窯之美》頁69 編號59（圖七）。此尊的畫工，與所有傳世藍耳百鹿尊（甚或所有較常見的紅耳百鹿尊）皆迥然有別。

有人指出，乾隆皇於1738年恢復皇室秋獵，燒造百鹿尊或是為此誌慶。但清史專家歐立德（Mark Elliot）認為，乾隆皇其實是在1741年恢復行獵，詳見其著作《Emperor Qianlong—Son of Heaven, Man of the World》頁64（紐約：2009）。北京故宮珍藏1741年郎世寧作《哨鹿圖》（圖八），堪可

from the *Ch'ien-lung Reign* 華麗彩瓷 – 乾隆洋彩, *op. cit.*, p. 156, no. 51). Liao assumes that the 'hundred blessings' vase in the text is a 'hundred deer' vase similar to the pair with blue handles in the National Palace Museum, and therefore ascribes a 1738 date to that pair of deer vases. However, it is worth noting that the painting style on the only published deer vase without handles, in the collection of the Seikadō Bunko Art Museum (illustrated in *Seikadō zō Shinchō tōji. Keitokuchin kanyō no bi* 《靜嘉堂藏 清朝陶瓷 景德鎮官窯之美》 *op. cit.*, p. 69, no. 59 **fig. 7**) is very different from all the surviving deer vases with blue handles, or indeed any of the more usual examples of this design with red handles.

It has been suggested that the vases may have been made to celebrate the reinstatement of the imperial autumn hunt by the Qianlong Emperor in 1738. However, the Qing historian Mark Elliot has stated that the Qianlong Emperor actually reinstated the autumn hunt in 1741 (see Mark C. Elliott, *Emperor Qianlong – Son of Heaven, Man of the World*, New York, 2009, p. 64). This view tends to be borne out by a scroll painting, dated to 1741, *Troating for Deer* 哨鹿圖 (**fig. 8**), by Giuseppe Castiglione, in the collection of the Palace Museum, Beijing, which is believed to depict the Qianlong Emperor's first hunting trip to Rehe in 1741. It is certainly possible that the vases were commissioned to commemorate the re-establishment of the autumn hunt, be that in 1738 or 1741. The unusual choice of blue and yellow for the handles of these deer vases, which does not appear to be replicated elsewhere, suggests that the small group of blue-handled deer vases were a special order, perhaps to commemorate a particular occasion. In view of the outstanding quality of the painted enamels on the blue-handled vases, the 1741 date may be more likely, since in the 'Introduction' to the *Stunning Decorative Porcelains from the Ch'ien-lung Reign* catalogue, the author notes that many of the particularly fine imperial Qianlong *fangcai/yangcai* porcelains in the National Palace Museum collection can be dated to the period from the 5<sup>th</sup> to the 9<sup>th</sup> year of the Qianlong reign (i.e. 1741-1744).

There are several other indications as to when in the Qianlong reign these remarkable vases were made. Recent research has suggested that spectacular imperial porcelain vessels covered with continuous overglaze enamel landscape scenes in Chinese style – like that seen on the blue-handled deer vases – were only made during the period when the great ceramicist Tang Ying (唐英 1682-1756) was supervisor of the imperial kilns. If this is the case, then it would follow that these vases must have been made in or before 1756. In addition, Professor Peter Lam has conducted detailed research into the form of reign marks during the Qianlong reign, and the reign mark on the current vase and others in the blue-handled group accords with the style which Lam denotes 'style 6' (Peter Y.K. Lam, 'Towards a Dating Framework for Qianlong Imperial Porcelain', *Transactions of the Oriental Ceramic*



fig. 6 *Deer in an Autumn Forest* by Giuseppe Castiglione (1688-1768). Sold at Christie's Hong Kong, 30 May 2005, lot 1207  
圖六 郎世寧 (1688-1768) 《秋林群鹿圖》  
香港佳士得 2005年5月30日 拍品1207號

視為此說之佐證，因為畫中描寫的應是乾隆1741年首赴熱河行圍的光景。無論恢復秋獵的年份是1738或1741年，百鹿尊確有可能是紀念此事之作。這批百鹿尊雙耳選用的藍黃二色殊不尋常，似乎未見於別的作品，據此推論，這一小批藍耳尊確屬專門訂製，或特為紀念某種特殊的慶典。鑑於藍耳尊的畫珐瑯工精料絕，出自1741年的可能性較高，因為《華麗彩瓷：乾隆洋彩》的作者在序中提到，台北故宮珍藏的上乘乾隆珐瑯彩或洋彩器中，以乾隆五年至九年（即1741至1744年）的製品居多。

關於這批名瓷在乾隆時期的燒造年份，尚有一些其他的線索。近年來研究顯示，繪釉上珐瑯彩通景山水的上乘御瓷（如藍耳百鹿尊），僅見於陶瓷大師唐英（1682至1756年）執掌御窯期間。若然如此，則可料想這批百鹿尊應是燒造於1756年



fig. 7 A yangcai 'hundred deer' vase. Qianlong mark and period.  
Collection of the Seikadō Bunko Art Museum  
Seikadō Bunko Art Museum Image Archives/DNPartcom  
圖七 清乾隆 磁胎洋彩百鹿尊 靜嘉堂文庫美術館藏品  
靜嘉堂文庫美術館イメージアーカイブ / DNPartcom

*Society*, vol. 74, 2009-2010, p. 24). Lam suggests that this style of reign mark was prevalent from the late 1740s to the late 1780s, but notes that the dates could be somewhat stretched at either end (i.e. perhaps into the early 1740s). In view of the various clues to dating available at present, it seems probable that fine blue-handled 'hundred deer' vases, such as the current example, were made in the period 1738-1756.

The National Palace Museum, Taipei, has in its collection an anonymous Ming dynasty handscroll with a similar theme of 'a hundred deer' in landscape with the addition of groups of immortals. It is worth noting that in most instances in the Chinese arts the term 'a hundred' was not intended to be taken literally, but simply implied an abundance. The title of the Ming dynasty scroll, *A Hundred Blessings* 百祿圖, explains the rebus provided by the theme. The deer - *lu* 鹿 - in the paintings (and on the vases) provide a rebus for the word *lu* 祿, which can mean good fortune or blessings. A hundred deer 百鹿 *bai lu* thus suggests the wish 受天百祿 *shoutian bailu* 'May you receive a hundred blessings from heaven'. The number one hundred is implied by two other rebuses within the design on the current vase. One of these is provided by the inclusion of a cypress tree in the design, since the name for cypress in Chinese is also *bai* 柏. The other rebus is the inclusion of white deer amongst the brown and russet animals, since the word for white in Chinese is *bai* 白 - another homophone for the word meaning a hundred. It is also interesting that there are several deer with white coats depicted on the vessels - both stags

或之前。此外，林業強教授曾勳力鉤沉乾隆年號款樣式，而本拍品及近似藍耳尊的年款均與林氏歸納的「第六類」吻合，詳見其著作〈Towards a Dating Framework for Qianlong Imperial Porcelain〉，載於《東方陶瓷學會會刊》2009-2010年刊號74頁24。林氏認為，此類年款通用於1740年代末至1780年代末，但這一範圍或須稍加提前或延後（即有可能始於1740年代初）。觀乎已有的斷代線索，以本拍品為例的上乘藍耳百鹿尊，極可能燒造於1738至1756年期間。

台北故宮珍藏一幅明人手卷《百祿圖》，繪近似的山林百鹿，並加插群仙。惟須注意的是，中國藝術題材中的「百」字，十居其九象徵數目之眾，而非實數。該畫的標題道出了百鹿題材的寓意。畫中和尊身所示的「鹿」，音同「祿」，祿者福也，寓意禎祥。故此，「百鹿」暗喻「受天百祿」。本拍品的構圖之中，還暗藏兩個「百」的線索：一者是畫中的柏樹，因「柏」與「百」同音；二者是混雜在褐鹿、赤褐鹿中之白鹿，而「白」亦諧「百」。頗堪玩味的是，百鹿尊上尚有雌雄白鹿數隻，蓋因白鹿乃大吉之兆。晉代學者葛洪（公元283至343

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and hinds -since white deer were regarded as being especially auspicious. The Jin dynasty scholar Ge Hong (葛洪 AD 283-343) wrote in his *Baopuzi* (抱朴子 The Master Who Embraces Simplicity) that the deer can live one thousand years and turns white after five hundred years. A white deer therefore symbolises long life, as well as good fortune and nobility.

More generally, deer had a number of other auspicious associations in traditional Chinese culture. Shoulao, the Star God of Longevity, is usually depicted accompanied by a spotted deer, crane, peach and pine tree. Each of these, including the deer, thus represents long life. Deer were also believed to be the only animals that are able to locate *lingzhi*, the fungus of immortality. Multicoloured *lingzhi* fungus are included in the composition on the current vase, as are fruit-laden peach branches, emphasising the wish for longevity. The theme of 'a hundred deer', is therefore an especially potent wish for health, happiness, good fortune, and long life, especially when combined with peaches and *lingzhi* fungus.

The depiction of the deer in a rocky, wooded, landscape with winding streams on these vases was not only intended to showcase the ceramic artists' skill in painting such encircling panoramas, but was undoubtedly intended to recall imperial gardens and hunting parks, which were frequently stocked with animals - especially deer. As early as the Bronze Age dynasties of Xia and Shang, their rulers are traditionally believed to have constructed gardens and parks. The first Qin dynasty emperor, Qin

年)《抱樸子》有「鹿壽千歲，與仙為伴」之言，另外亦有「千年為蒼鹿，又五百年為白鹿」之說。由此可見，白鹿確為延年益壽之徵，代表厚福崇德。

根據中國傳統文化，鹿尚有一些大家耳熟能詳的吉祥寓意。壽老常伴以梅花鹿、仙鶴、蟠桃與松樹，所以鹿及各物皆象徵長壽。此外，相傳鹿是惟一能覓得靈芝仙草的瑞獸。此尊繪五彩靈芝，襯以果實累累的桃枝，祈求長生不老之心呼之欲出。綜上所述，可見「百鹿」題材（配蟠桃和靈芝者尤然）飽含福壽康寧之願。

這類百鹿尊描寫群鹿在嶙峋山石、蒼翠林木、蜿蜒清溪之中徜徉，既彰顯了畫師駕馭通景山水之功力，亦可重現皇家園林和圍場之景致，而鹿正是其間飼養的主要動物之一。早於青銅器時期夏商二代，統治者已有興建園林苑囿的傳統。秦始皇（公元前221至210年在位）據說還親自構思了長安（今西安）以西至西南的上林苑，毗鄰皇宮的園林則兼具休憩和行獵之用。漢武帝（公元前140至87年在位）曾擴建此園，並增設人工湖。



fig. 8 *Troating for Deer* by Giuseppe Castiglione (1688-1768).  
Collection of the Palace Museum, Beijing  
圖八 郎世寧 (1688-1768) 《哨鹿圖》 北京故宮博物院藏品

Shihuangdi (221-207 BC), is thought to have conceived the initial design for the Shanglin Park to the west and south-west of the capital Chang'an (modern Xi'an), and the Upper Grove Park near his palace was used partly as a leisure park and partly as a hunting park. The Han dynasty Emperor Wudi (140-87 BC) expanded this park and had artificial lakes created within it. Some of the pools were specifically dug to provide water for the deer, which were among the animals and plants brought to the imperial park from all over China (see N. Titley and F. Wood, *Oriental Gardens*, British Library, London, 1991, p. 72). The second Sui dynasty emperor (Emperor Yang 隋煬帝 AD 598-618) ordered the construction of a similar park outside his capital at Luoyang, into which he too commanded deer to be brought. The Northern Song emperor Huizong (AD 1101-26) was another enthusiastic builder of gardens, and the imperial garden at Kaifeng contained many different types of deer amongst its varied animal inhabitants. The Southern Song emperors also enjoyed gardens at their capital at Hangzhou, and Marco Polo's *Travels* mentions a large park on the shores of West Lake containing many types of deer in the Yuan dynasty. Deer became well established in Chinese imperial gardens and parks for their visual attractiveness and interesting variety, but also to provide sport for imperial hunting parties.

Even prior to their conquest of China, organised hunts were an intrinsic part of Manchu culture. In 1630 Hong Taiji (who as successor to Nurhaci became the second emperor of the Qing dynasty 1636-43) established a hunting ground near Shenyang,

部份水池專供群鹿飲用，除了鹿之外，園中還有各地運來的奇花異草、珍禽異獸，詳見N. Titley與F. Wood合著的《*Oriental Gardens*》頁72（倫敦：大英圖書館，1991）。隋朝第二代君主煬帝（公元598至618年在位）亦曾在首都洛陽城外大興土木，打造皇家園林，並命人在園中養鹿。北宋徽宗（公元1101至1126年在位）同樣熱衷於造園，其開封御苑內飼養了各種珍禽異獸，其中不乏品種各異的鹿。在南宋都城杭州，君王皆好遊園，而《馬可波羅遊記》亦曾提到元代西湖岸邊有一大型園林，園中養鹿多種。鹿外型美觀，且品種多樣，所以自來是御花園內不可或缺的元素，也為皇家圍獵提供了獵物。

早在入主中原之前，有組織的狩獵一直是滿族文化的重要組成部份。皇太極（1636至1643年在位）是繼努爾哈赤之後的第二代清室君王，他曾於1630年在瀋陽（自1625年起成為滿清行政中心）設立圍場。1636年，他力陳倡行狩獵之故：「恐日後子孫忘舊制，廢騎射，以效漢俗。」他更預言，若真淪落至此，則清室滅亡之日亦不遠矣，詳見歐立德前述著作《*Emperor Qianlong - Son*

which had become the administrative centre for the Manchus in 1625. Hong Taiji explained his reasons for encouraging hunting in a speech in 1636: 'What I fear is that children and grandchildren of later generations will abandon the Old Way, neglect shooting and riding, and enter into the Chinese Way'. He predicted that if this were to happen then the Qing dynasty would fall (see Mark C. Elliott, *Emperor Qianlong – Son of Heaven, Man of the World*, *op. cit.*, p. 52). However, it was the Kangxi Emperor, who established the Manchu tradition of regular imperial autumn hunts at Mulan. The Kangxi Emperor believed that: 'The hunt is also training for war, a test of discipline and organisation: the squads of hunters have to be organised on military principles, not according to convenience on the march or family preferences (see Jonathan D. Spence, *Emperor of China – Self-portrait of K'ang-hsi*, Harmondworth, 1977, pp. 12-13). The Qianlong Emperor was also proud of the Manchu heritage and concerned that it might be lost. He feared that the Manchus would become too integrated into Chinese culture and would lose their martial capabilities. Hunting may have been enjoyable for the emperor and his retinue, but it was also important for the preservation and development of riding and shooting skills as well as for practice in the organisation and deployment of troops.

Not surprisingly, therefore, the theme of deer and deer hunting in art was important to the Qianlong emperor, as can be seen in numerous court paintings dating to his reign as well as in the decorative arts - not only porcelain, but other media, including cloisonné enamel. The subject was not only an auspicious one, but closely tied to important Manchu traditions. Rarely, however, was the theme so well depicted as it is on the magnificent blue-handled 'hundred deer' vases like that in the current sale.

of Heaven, Man of the World》頁52。但說到開創清室每歲木蘭秋獵傳統之人，實則是康熙皇帝。他認為可借行圍厲兵治戎，考核軍紀營陣，故行獵之事宜以兵法臨之，切不可因行軍或親族之利便宜行事，詳見Jonathan D. Spence著作《Emperor of China – Self-portrait of K'ang-hsi》頁12-13 (Harmondworth: 1977)。乾隆亦深以滿族傳承為傲，但擔心這一傳統會被淘汰。他深恐旗人會被中原文化同化，無復往昔的驍勇善戰。狩獵對君王和扈從而言或是賞心樂事，但就繼承和發揚騎射技巧，乃至練習調兵遣將，圍獵同樣意義重大。

由此可知，鹿及獵鹿的題材對乾隆來說別具意義，乾隆年間諸多宮廷畫和裝飾藝術品（涵蓋瓷器以至掐絲琺瑯等其他材質）便是最佳例證。這類題材寓意禎祥，且與滿族的重大傳統息息相關。但表現手法能與藍耳百鹿尊媲美者少之又少，而本拍品正是其中的巔峰之作。



THE PROPERTY OF A GENTLEMAN

2801

A FINE MAGNIFICENT AND EXCEPTIONALLY RARE YANGCAI 'HUNDRED DEER' BLUE-HANDLED VASE, *HU*

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

Of archaistic form, the full-bodied vase is superbly painted in vivid enamels with a herd of deer, comprising buck, does and their young with reddish-brown fur, spotted hide and dappled white coats, grazing, gambolling and resting in a lush landscape, amidst pine and peach trees, bamboo, *lingzhi*, and a meandering stream flowing through blue-shaded rocks from high mountains in the distance, the tapering sides set with a pair of stylised dragon handles decorated in blue and yellow enamels.

17 ½ in. (44.5 cm.) high, box

HK\$20,000,000-30,000,000

US\$2,600,000-3,800,000

PROVENANCE

The collection of a Scottish noble family, acquired prior to the 1920s

清乾隆 磁胎洋彩藍耳百鹿尊 青花六字篆書款

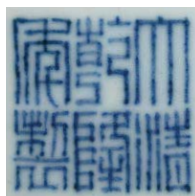
來源

蘇格蘭貴族珍藏，入藏於 1920 年代以前

尊敞口，口下漸廣，垂腹，圈足。肩兩側對稱飾藍地黃彩螭龍耳。腹通景繪百鹿圖，山林中松桐映掩，桃樹碩果纍纍，溪水淙淙，靈芝、花草叢生。蒼松下梅花鹿三五成群，或奔跑，或憩息，或相偎，或嬉戲，或覓食，姿態各異，一派祥和靜逸、生機勃勃的景象。底青花書「大清乾隆年製」篆書款。

此器造型源自明萬曆時期的大罐，器形規正，筆繪生動細膩，為乾隆朝重要的大型陳設器。「百鹿尊」又稱「百祿尊」，因為鹿與「祿」諧音，寓加官進祿之意；鹿為仙禽，與瑞草靈芝、桃、松桐象徵長生不老、松鶴延年之意願。

此百鹿尊是乾隆早期宮廷製作最華美的瓷器，如果把尊上的紋飾展開，猶如一幅山水畫卷展現眼前，表現了清皇朝重要的狩獵活動木蘭秋獮。木蘭為滿語，意為「哨鹿」，秋獮指秋天打獵。這是自康熙二十二年起幾乎每年秋天都舉辦的大典，這並非為了狩獵娛樂，而是具有重大的政治、軍事意義。康熙皇帝為鍛煉軍隊，在承德以北開關狩獵場，每年秋季狩獵時用八旗兵頭戴鹿頭，在樹林裡口學鹿啼叫，引誘異性，鹿出之則合圍獵殺。乾隆皇帝對此「祖制」甚為重視，還命宮廷畫師郎世寧把實況記錄下來，景德鎮工匠就照著這些畫卷，把這清皇朝重要的活動重現於百鹿尊。

























QIANLONG'S  
'JADE SPRING HILL' VASE  
乾隆洋彩「玉泉山」圖瓶

宜 人 爽 氣 階 前 景 載 我 扁 舟 畫 裏 行







# TRAVELLING TO JADE SPRING HILL – A RARE IMPERIAL *FAMILLE ROSE* VASE

Rosemary Scott,  
*Senior International Academic Consultant Asian Art,  
Asian Art*

This exquisite vase is not only decorated with a particularly beautiful landscape depicting elegant buildings beside the water, it also bears a fourteen-character quotation from one of the Qianlong Emperor's own poems.

The inscription on the vase reads:  
宜人爽氣階前景 載我扁舟畫裏行

This may be translated as:  
'In the crisp and refreshing air;  
With this landscape on my doorstep,  
I set sail in a small boat  
On my journey through this beautiful picture.'

This is followed by an iron-red seal mark reading 'Qianlong'.

The quotation is taken from a poem entitled: 《遊玉泉山見秋成誌喜》'In celebration of autumn harvest when travelling to the Jade Spring Hill'. The whole poem appears in *The Complete Compilation of Leshan Tang* 《樂善堂全集訂本》 included in *The Complete Collection of Qianlong Prose and Poetry*, volume one 《清高宗御製詩文全集》第一冊. *The Complete Compilation of Leshan Tang* was first published in the 1736, and again in 1757 (fig. 1).

The *Leshan tang* (Hall of Delight in Doing Good) was the study of Prince Hongli (fig. 2), who later ruled as the Qianlong Emperor. The study was located in the north-west part of the Forbidden City in a secluded corner just in front of the prince's own residence. Shortly after his 19th birthday, in 1730, Prince Hongli presented to the court an anthology of the work he had undertaken as part of his education in the previous seven years. This included essays, poems, historical notes, letters, examination exercises, colophons and other material. A lacquer case containing prefaces to this anthology, written by fourteen different members of the court, is inscribed on the exterior: *Prefaces to the Anthology of Studies from the Hall of Delight in Doing Good* 《樂善堂文鈔序》 and is preserved in the Palace Museum, Beijing (illustrated in Zhang Hongxing, *The Qianlong Emperor – Treasures from the Forbidden City*, Edinburgh, 2002, pp. 34-5, no. 4).

The name *Leshan tang* was inspired by the works of the great Chinese

遊玉泉山：  
清乾隆 磁胎洋彩  
錦上添花御題詩  
描金「玉泉山」圖瓶

蘇玫瑰  
資深國際學術顧問 亞洲藝術部

此乾隆瓶品相佳妙，所繪山水樓閣空靈秀逸、錯落有致。瓶肩題乾隆御製七言詩二句：「宜人爽氣階前景，載我扁舟畫裏行。」句末落一方「乾隆」胭脂彩篆書印。全詩名為《遊玉泉山見秋成誌喜》，出自《樂善堂全集訂本》，收錄於《清高宗御製詩文全集》第一冊。《樂善堂全集訂本》於1736年初版，1757年再版（圖一）。

「樂善堂」乃皇子弘曆即位為乾隆帝之前的書齋（圖二），位於紫禁城西北，是其住所前的一處幽靜所在。1730年，弘曆十九歲生日後不久，將此前七年習作文稿編纂成書，進獻朝廷。書中收錄了雜文、詩賦、史論、信札、經說、序跋等，不一而足。北京故宮珍藏一黑漆提箱，外刻《樂善堂文鈔序》，內有十四名王公大臣作序，圖見張弘星著作《The Qianlong Emperor – Treasures from the Forbidden City》頁34-5編號4（愛丁堡：2002）。

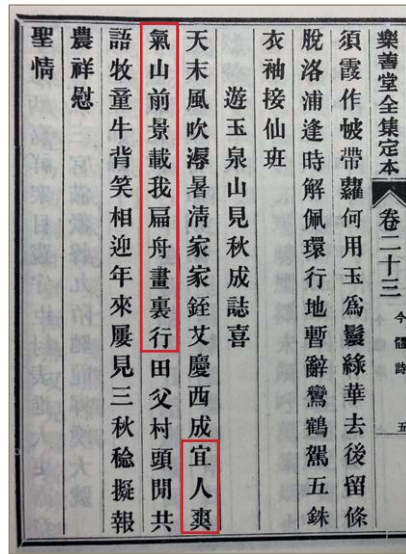


fig. 1  
圖一



fig. 2 Portrait of Prince Hongli, Collection of the Palace Museum, Beijing  
圖二 《弘曆古裝行樂圖》北京故宮博物院藏

philosopher Mencius (孟子 c. 372–289 BC), who, writing of one of the great sage rulers of antiquity Emperor Shun, said: ‘... [he] took delight in learning from others so that he might practice only what was good.’ The notion of an emperor devoted to learning and humility struck a chord with Hongli and thus ‘delight in doing good’ became a kind of personal motto for him. When he became emperor, Hongli chose the name *Leshan tang* as the title for the compendium of poems composed during his youth. This compendium of poems was published in the second year of Qianlong’s reign with the title *Leshan tang quanji*. The publication was revised some 21 years later, when the Qianlong Emperor personally wrote a preface to the 30 volumes of his collected literary works. Interestingly, on the sixteenth day of the tenth month of the seventeenth year of Qianlong [AD 1752], the emperor decided that a source other than the *Leshan tang quanji* should be used for the poetry applied to imperial porcelains. He decreed: ‘Send a set of the latest Compilation of Imperial Poems to Tang Ying. Going forward, when applying imperial poems onto porcelains, please select poems from this latest edition, instead of poems from the *Leshan Tang* edition.’

乾隆十七年（1752）

十月十六日，員外郎白世秀、達子來說總管王常貴交御製詩四套。傳旨：著賞唐英，嗣後燒造磁器，應用詩之處即用此詩揀選燒造，不必用樂善堂詩文。欽此。

The inspiration for both the poem and the exquisite landscape painted on the current vase is the area around Jade Spring Hill, in the Western Hills just outside Beijing, to the west of the Summer Palace. Jade Spring Hill has been an important source of water for the imperial court since the 12th century, when an imperial summer retreat was built there. In AD 1190 the Jin dynasty emperor Zhangzong (章宗 r. 1190-1208) diverted a stream from Jade Spring Hill to provide water for the adjacent area and to fill a newly dug ornamental lake. Unlike the water from the extensive nearby water table, which tended to be bitter and brackish, the water from Jade Spring Hill was sweet and clear. Indeed, the Qianlong Emperor declared it to be the ‘finest spring in the empire’. Jade Spring itself is located at the southern foot of Jade Spring Hill.

樂善堂之典出自中國大儒孟子（約公元前372–289年）對上古聖君舜帝之評語：「樂取於人以為善」。這種謙恭好學的帝王形象，頗合弘曆之意，故「樂善」幾已成其處世格言。登基之後，弘曆仍沿用「樂善堂」，為其年輕時的詩集命名。此集於乾隆二年付梓，名曰《樂善堂全集》，約二十一年後刪訂再版，乾隆更為三十卷定本親自作序。頗堪玩味的是，乾隆十七年（即1752年）十月十六日，皇上曾諭令御瓷題詩不必取材《樂善堂全集》：「員外郎白世秀、達子來說總管王常貴交御製詩四套。傳旨：著賞唐英，嗣後燒造磁器，應用詩之處即用此詩揀選燒造，不必用樂善堂詩文。欽此。」

本拍品的題詩及清幽山水，靈感來自北京近郊頤和園西側的玉泉山（西山支脈）。自皇家避暑行宮於十二世紀落成以來，玉泉山一直是宮廷的重要水源。公元1190年，金章宗（1190至1208年在位）將一股玉泉山溪改流，為鄰近地區供水，並用之灌注新掘的人工湖。附近的地下水位覆蓋雖廣，惜味苦微鹹，而玉泉山則水質甘冽。難怪，乾隆皇亦譽之為「天下第一泉」。玉泉水源，出自玉泉山南麓山腳。

玉泉山一名或出自唐代詩仙李白（公元701至762年）的《答族侄僧中孚贈玉泉仙人掌茶並序》：「常聞玉泉山，山洞多乳窟。仙鼠如白鴉，倒懸清溪月。茗生此



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



fig. 4a Collection of the National Palace Museum, Taipei  
圖四 a 國立故宮博物院藏品

It is probable that the name Jade Spring Hill was inspired by a work of the famous Tang dynasty poet Li Bo (李白 AD 701-762) - *Preface and Poem - Immortal's Palm Tea* 《答族侄僧中孚贈玉泉仙人掌茶並序》, which includes the lines:

'I have frequently heard about Jade Spring Hill,  
Of its mountain caves with numerous stalactites,  
Of its immortal bats like white crows  
Suspended upside-down above the clear moonlit stream.  
Tender tea leaves grow amongst the rocks  
As the Jade Stream flows without ceasing.'

常聞玉泉山 山洞多乳窟  
仙鼠如白鴉 倒懸清溪月  
茗生此中石 玉泉流不歇

The Jade Spring Hill referred to in Li Bo's poem is near Jingzhou 荊州 in Hubei province. The white bats, mentioned in the poem, were believed to have drunk the waters of the Jade Spring and thereby to have enjoyed considerable longevity, while the tea harvested from the plants by the spring was believed to promote longevity and restore youth. The tea was known as Immortal's Palm tea 仙人掌茶. The name Jade Spring Hill therefore has become synonymous with long life.

The remarkable panorama which encircles the current vase is exceptionally well painted and captures the beauty and serenity of the landscape. The choice of colours and the skilful spacing of the elements of the design bring to mind the poetic reference to the crisp and refreshing autumn air, while the small boat is depicted gliding slowly across the limpid water. The elegant buildings - multi-storied and with expansive terraces - as well as the multi-arched stone bridge, complemented by elegantly disposed trees, all suggest an imperial pleasure garden.

The ceramic decorator has made full use of the development of an expanded enamel palette, which 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 delicately applied to the white ground provided by the porcelain glaze, as in the case of the landscape band around the current vase. However, such panels could be set

中石，玉泉流不歇。」詩中的玉泉山位於湖北荊州，「仙鼠」即白蝠，據說因飲玉泉之水而長壽；而泉水附近所採的茶葉，亦具延年益壽、返老還童之效，名曰「仙人掌茶」。因此，玉泉山已與長生不老劃上了等號。

此瓶環飾一幅詩情畫意的通景山水，丹青妙筆盡顯流水樓閣之幽深寧謐。其設色之精與構圖之妙，無不使人聯想起詩中宜人的秋空爽氣，而漠漠清波之上，一葉扁舟緩緩前行。畫中樓閣錯落、亭台舒展，一座多孔石橋橫跨江面，綠樹成蔭，點綴其間，在在俱是皇家園林之格局。

清宮陶瓷和玻璃作的主要成就之一，是研發了大批新的琺瑯彩，它們在裝飾風格各異的瓷器上大放異彩，而畫瓷師亦充份利用了這一優勢。許多紋樣皆是在白釉地上用細筆繪就，本拍品的山水圖景便是一例。然而，這類圖景也可用色地為背景，就此可證諸本品器身上下的兩道紋飾。康熙二朝的琺瑯彩瓷，似乎僅採用了簡單的色地，而乾隆年間宮廷作坊的畫師則別出心裁，常在色地精心繪刻纏枝紋和櫺格紋。以本瓶為例，在軌道深紫地上剔刻卷草紋的工藝，又名「錦上添花」。乾隆朝之前，這種特殊的紋飾尚未出現，按此推論，本拍品應是著名的御窯廠督陶官唐英（公元 1682 至 1756 年）監製之作，以滿足精益求精的乾隆帝對奇思巧製之追





fig. 4b Collection of the National Palace Museum, Taipei  
圖四 b 國立故宮博物院藏品

against a coloured ground, as seen on the upper and lower sections of this vase. It seems that only plain coloured grounds were used on enamelled porcelains of the Kangxi and Yongzheng reigns, but in the Qianlong reign the decorators working at the imperial ateliers also produced coloured grounds with delicately painted or incised scrolls and lattices. The design of the incised deep rouge-pink ground areas with floral devices on the current vase 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 Tang Ying (唐英 1682-1756) in order to meet the demand for novelty and beauty expected by his demanding imperial patron, the Qianlong Emperor. The incised design on this vase is a feather-like scrolling pattern, which works well with the other decorative features. Interestingly, in the cloud-collar elements on the upper neck of the vase the scrolling elements have been painted in green on a pale background – in contrast to the incised design on the rouge areas, and a similar painted technique has been used for the narrow floral band around the mouth rim.

There are two versions of this 'flower brocade design', applied to the two most esteemed types of imperial porcelain made for the Qianlong court - *falangcai* 琺瑯彩 and *yangcai* 洋彩. In one group the delicate scroll or lattice on the background enamel was painted in a darker colour onto a paler-coloured ground, 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, a number of examples of such porcelains from the collection of the National Palace Museum are illustrated. 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 vase date to the 1740s – early in the Qianlong reign, during the tenure of Tang Ying.

求。此瓶所刻的鳳尾形卷草紋，與其他裝飾元素交相輝映。相形之下，瓶頸上半部如意雲頭內所繪的綠色卷草紋，則以淺綠地為背景，與紫地軋道錦紋相映成趣，而口沿所繪的一道細窄花卉紋，亦採用了類似的處理手法。

「錦上添花」紋飾有兩大類，分別用於裝飾兩款乾隆朝的經典御瓷：畫琺瑯及洋彩瓷器。其中一類以琺瑯彩為地，再用較深的顏色在淺色地描畫纖巧的卷草紋或檯格紋；另一類是在琺瑯彩地上剔刻紋飾，然後再窯燒而成。廖寶秀在其主編的《華麗彩瓷：乾隆洋彩》（臺北，2013 版）中提到，描畫錦紋見於乾隆五、六年間的琺瑯彩瓷；而剔地錦紋則見於乾隆六年的洋彩瓷，時間略晚，且與珍品御瓷湧現的年代不謀而合。就此，書中列示了台北國立故宮相關珍藏的圖例。《華麗彩瓷》的編撰者根據文獻資料，為這些作品逐一斷代；必須一提的是，所有像本拍品般飾剔地錦紋之作，盡皆燒造於十八世紀四十年代，即乾隆初年唐英執掌御窯之際。

根據故宮現有的藏品看來，飾胭脂紫軋道剔地錦紋者深受推崇。有趣的是，故宮珍藏中的大部份近似例，皆飾有本拍品的鳳尾形卷草紋，但也有數例飾檯格紋，圖見前述著作《華麗彩瓷：乾隆洋彩》頁 104–5 編號 29（圖三）。國立故宮博物院藏品中，許多作品也像本瓶般繪以特有



fig. 5 Collection of the National Palace Museum, Taipei  
圖五 國立故宮博物院藏品

Judging from the extant porcelains preserved in the palace collections, the deep rouge enamel was especially admired for those pieces with *sgraffiato* (incised) designs cut through the enamel. Interestingly, the majority of those preserved in the palace collections appear to have similar feather-like scrolling designs to those seen on the current vase, although a few, like the vase illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, *op. cit.*, pp. 104-5, no. 29 have a lattice design (fig. 3). 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 vase, a delicate incised feather-like scroll, do indeed merit comparison with the silk brocades suggested by their Chinese name.

It is significant that records show that on the eleventh day of the eighth month of Qianlong seventh year [1742] the Emperor decreed: 'Albarello jars with imperial poems and landscapes are rather nice. Order Tang Ying to fire other vases with poems, landscapes and flowers, and do not restrict these to albarello jars.'

乾隆七年（1742）

八月十一日，“司庫白世秀、副催總達子將唐英燒造得……瓶等六十九件持進，交太監高玉呈覽。奉旨：……御製詩句畫山水壯罐甚好，令唐英不獨此壯罐款式，別樣瓶亦照有詩句、山水、花卉燒造。欽此。”

There are a number of cups, bowls and dishes in the collection of the National Palace Museum which have landscape panels reserved against a *sgraffiato* decorated deep rouge ground - such as those illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, *op. cit.*, pp. 58-9, no. 8, pp. 62-71, nos. 10-12 (figs. 4ab). However, the panels on these vessels is not of the same quality as the landscape which encircles the current vase. The same may be said of the landscape panels which decorate a pair of square-section vases with deep rouge incised ground, illustrated pp. 92-95, no. 23 of the same volume. The only vessels decorated with landscapes comparable to

的規整卷枝紋，其枝幹、花朵深淺有致、渲染得宜。唐英在文章中指出，洋彩的紋飾糅合了西方影響，這不僅反映在工整勻稱的纏枝花卉，亦體現於畫瑤瑤的光影明暗和白料渲染。這些彩繪卷草紋，若襯以剔地櫺格錦紋或本拍品所示的細刻鳳尾紋，其美觀程度誠無愧於「織上添花」之譽。

必須一提的是，清檔有一筆乾隆七年（公元1742年）八月十一日的記錄：「唐英將洋漆收小翠地錦上添花冬青玲瓏夾首花瓶等六十九件持進。奉旨：……御製詩句畫山水壯罐甚好，令唐英不獨此壯罐款式，別樣瓶亦照有詩句、山水、花卉燒造。欽此。」

台北國立故宮有數例盃、盃和盤，皆飾以胭脂紫剔地錦紋山水開光，其圖例請見前述《華麗彩瓷：乾隆洋彩》頁58-9 編號8及頁62-71 編號10-12（圖四ab）。但其開光之藝術水平，鮮能企及本拍品的通景山水，此言亦適用於前述著作頁92-95 編號23 一對胭脂紫剔地錦紋四方瓶的山水開光。山水圖能與本拍品媲美者，惟有國立故宮珍藏的一對瓷瓶，圖見前述《華麗彩瓷：乾隆洋彩》頁159-161 編號52（圖五）。這對瓷瓶無色地，僅繪通景山水，以皇家園林為題，並題有乾隆帝1735年的詩作。國立故宮圖錄的編撰者以文獻資料為基礎，將該對瓷瓶斷

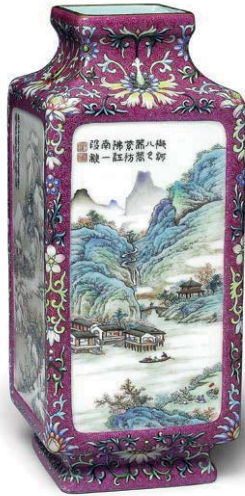


fig. 6 Collection of the National Palace Museum, Taipei  
圖六 國立故宮博物院藏品



fig. 7 Collection of the National Palace Museum, Taipei  
圖七 國立故宮博物院藏品

those on the current vase are a pair of vases in the collection of the National Palace Museum (illustrated *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, *op. cit.*, pp. 159-161, no. 52) (fig. 5). These vases are decorated overall with landscapes, without any coloured background. They bear landscapes depicting scenes of the imperial gardens, and also inscriptions of poems by the Qianlong Emperor written in 1735. On the basis of archival material, the authors of the National Palace Museum catalogue believe that these vases date to 1742. Comparably well-painted landscapes depicting the four seasons in panels – as opposed to encircling panoramas – can be seen on a square vase (illustrated *ibid.*, pp. 162-165, no. 53) (fig. 6) reserved against a *sgraffiato* deep rouge enamel ground. Each of the panels bears a Qianlong poem and the vase is believed to date to 1746, as on the twenty-seventh day of the eleventh month of the eleventh year of the Qianlong reign [1746] records note that the eunuch Hu Shijie presented a pair of *yangcai* red *sgraffiato*-ground square vases with poems, landscapes and Western-style flowers, and the Emperor decreed: 'Have a fitted box made and place the vases in the *Qianqing gong* (Palace of Heavenly Purity) alongside the other Qianlong-marked porcelains.'

乾隆十一年 (1746)

乾清宮十一月二十七日，「太監張進朝來說太監胡世傑交洋彩紅錦地洋花山水詩意方瓶一對。傳旨：著配匣盛裝，入乾清宮乾隆款磁器內。欽此。」

Similarly-fine landscape roundels depicting the four seasons with poetic inscriptions can also be seen on a double-walled vase in the National Palace Museum (illustrated *ibid.*, pp. 200-201) (fig. 7), which has been dated to 1743. This vase has *sgraffiato* deep rouge enamel both above and below the pierced section of the outer wall. All the above-mentioned vessels have underglaze blue six-character Qianlong seal marks of the same type as the current vase. However, such fine landscape painting is very rare, and *yangcai* vases with encircling landscapes and imperial poems are especially so.

The current vase was sold by Christie's London on 26 February 1973, lot 126, from the collection of H.P. Korf, Esq., at which time it was purchased by S. Marchant and Son. It was sold again, by Sotheby's Hong Kong in 1978, 1992, 2000 and 2009.

代為 1742 年。另有一例方瓶，其山水畫工不相上下，但繪四季開光而非通景山水，背景為深紫剔地錦紋，圖見前述著作頁 162-165 編號 53 (圖六)。方瓶開光內各題一首乾隆詩作，斷代為 1746 年，因為乾隆十一年 (公元 1746 年) 十一月二十七日清檔提到：「太監張進朝來說，太監胡世傑交洋彩紅錦地洋花山水詩意方瓶一對。傳旨：著配匣盛裝，入乾清宮乾隆款磁器內。欽此。」

國立故宮尚有一例斷代為 1743 年的玲瓏轉心瓶，飾圓形開光四季山水圖與題詩，其畫工同等精湛，圖見前述著作頁 200-201 (圖七)。該例外層鏤空的部份，上下均飾深紫剔地錦紋。上述各例俱署乾隆青花六字篆書款，樣式與本拍品一般無二。然而，畫工如此佳妙的山水圖極罕，飾通景山水和御製詩的洋彩瓶更是可遇而不可求。

本瓶早年為柯爾甫 (H.P. Korf) 先生珍藏，於 1973 年 2 月 26 日經倫敦佳士得 (拍品編號 126) 售出，買方為 S. Marchant and Son，其後再經香港蘇富比於 1978、1992、2000 及 2009 年拍出。





# JADE SPRING HILL – A HIDDEN IMPERIAL GARDEN OF PIVOTAL SIGNIFICANCE

*Wind from afar cleared away the humid summer;  
a sickle in hand to celebrate the autumn harvest*

*Pleasing is the cool air afore the mountain scenery;  
riding on a canoe, I go inside a painting.*

*Old farmers chatter at the village entrance;  
herdboys on buffalo-back smile welcomingly.*

*These days autumn harvests are frequently seen;  
this lucky tiding would his majesty comfort bring!*

This poem was composed by the Qianlong Emperor in 1729, when he was still a prince. It was titled *Commemorating Autumn Harvest on visiting Jade Spring Hill*, and expressed his delight at witnessing the autumn harvest, and how this joyful sight would comfort his father, the Yongzheng Emperor. Even as a prince, his concerns for agriculture in the poem foretold the emperor he would one day become.

The Jade Spring Hill area was on the course of the ancient Yongding River, therefore blessed with abundant underground water. As early as the Liao Dynasty, royal pavilions were erected around this area. In the Jin Dynasty, Zhangzong Emperor built the Lotus Palace (Furongdian) on the southern slope of the hill, thus began the ongoing building of Imperial Gardens at the site. The Shunzhi Emperor hunted here on numerous occasions, often for a length of time. In the Kangxi period, large scale building works started, and the Garden of Clear Mind (Chengxinyuan) was built in 1682, later re-named the Garden of Tranquil Brightness (Jingmingyuan).

As irrigation was underdeveloped in the Zhili area (modern

## 玉泉山 — 一所舉足輕重的秘密御花園

「天末風吹溽暑清，  
家家銜艾（zhiyi，鐮刀）  
慶西成（即‘秋成’）；  
宜人爽氣階前景，  
載我扁舟畫裡行  
田父村頭閒共語，  
牧童牛背笑相迎；  
年來屢見三秋（農曆九月）稔，  
擬報農祥慰聖情。」

這首詩是乾隆皇帝在雍正七年（1729年）還是皇子之時所作，題名為《遊玉泉山見秋成誌喜》，內容是敘述他遊覽玉泉山，見到秋天稻米收成，作詩以博雍正皇帝歡欣之情事，已可從中窺見他未來從政後關心農事的軌跡。



fig. 1 Paddy fields around Jade Spring Hill in the Early 20th Century  
圖一 二十世紀初玉泉山附近的稻田景觀

day Hebei), flooding around Beijing was common. In 1724 the Yongzheng emperor assigned his brother Prince Yi, Yunxiang, to be in charge of irrigation and waterworks around the capital. Yunxiang diligently mapped out the waterways and repaired them, while at the same time created acres of paddy fields to ease the floods. He employed Southern farmers to teach northerners how to grow rice in paddy fields, and massively reduced flooding in only a few years. What Qianlong described in his poem is a testament to Yunxiang's achievement (**fig. 1**).

Building on the foundation of previous dynasties and the works of Yunxiang, Qianlong intensified the irrigation works. He drew the water from the Jade Spring and built two large reservoirs, the Kunming Lake and the Yuyuan Lake, to the west of the Forbidden City, in order to provide for the city's daily water usage and to further reduce flooding. The water from Jade Spring Hill had a special place for Imperial Beijing. Qianlong once commissioned a silver measuring spoon to weigh water from different parts of the empire on his many travels. The logic was that, the lighter the water, the less impurities it contained and better

玉泉山地區曾是永定河古道，地下水資源充沛，早在遼代，玉泉山就曾是帝王行宮，之後金章宗在山南坡玉泉附近修建「芙蓉殿」，也稱「玉泉行宮」，是玉泉山園林建築的濫觴。清順治皇帝曾多次在玉泉山校獵和駐蹕。到了康熙年間，開始大規模修建玉泉山行宮，於康熙二十一年（1682）建成，命名為「澄心園」，十年後更名為「靜明園」。

因為直隸地區水利欠修，常壅塞水滯，雍正三年，怡親王允祥被派總理京畿營田水利事務。他親自勘查河道，修河造田，辟荒地數千里，還聘請南方農民教北方種植水稻，數年之間成了千里良田，水災減少，形成了弘曆詩中所吟詠的江南景象（圖一）。

在遼、金、元、明及允祥治水的基礎之上，清乾隆時期大興水利，大規模疏浚玉泉諸水，



'Lotus in Bright Sunlight'  
「芙蓉晴照」

fig. 2 'Leaping Jade Spring' of *The Eight Sceneries of Yanshan* by Zhang Ruocheng,  
Collection of Palace Museum, Beijing  
圖二 張若澄《燕山八景圖》之「玉泉趵突」  
北京故宮博物院藏品

the quality. The results, surprisingly, placed the Jade Spring water as the lightest in weight of all, prompting Qianlong to declare that it was the best water under the Heaven.

When the Manchus conquered China, they were troubled by the terrible quality of drinking water when they arrived in Beijing. Dorgon once said, 'The water in the capital is foul, and often makes people sick'. He originally planned to build a new city for this reason, but gave up because of the enormous costs entailed. When the Joseon ambassador Li Kun came to Beijing, he recorded the water quality along his travels:

*'...After Shenyang, the water is all rotten. It is muddy and tastes foul... it is the same within the Shanhai Pass, and almost embarrassingly so in the Beijing city, mostly carrying some local pathogen. Only the water from rivers is of good taste. The water from Jade Spring Hill is exceptionally clean and cool, hence its name.'*

The water within the Beijing city was so bad that it was not suitable for drinking. Therefore, water had to be brought in from Jade Spring Hill to the Palace every day. Every

開挖昆明湖、玉淵潭兩大水庫，以解決都城供水和西郊水患之難。玉泉山的水，在古代北京城供水中占有極其特殊地位。清代學者陸以活（1802–1865）的《冷廬雜識》第六卷中記載乾隆皇帝出巡之時，曾造一銀斗用以品評全國各地的水質。古人認為水越輕則水裡雜質越少，表示水質好。測量結果發現皇宮旁的玉泉山泉水竟然最輕，一斗恰重一兩，為天下第一，遂封玉泉水為天下第一泉。

滿清入主中原時曾因為北京城內水質不佳而深感苦惱，多爾袞便說過「京城水苦，人多疾病」，本想再建新城移居，最後因經費浩繁而罷。朝鮮使者李坤出使中國時記載過沿途用水的水質：

「…瀋陽以後皆是腐水，渾濁味惡… 關內之水亦然，至於北京城中，最難堪，多有土疾。



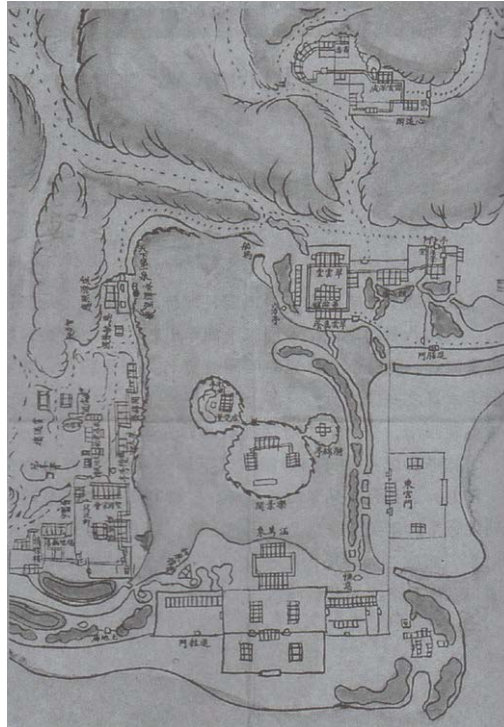


fig. 3 Draft plan of Jade Spring Hill southside by the Lei Family of Imperial Builders  
圖三 樣式雷玉泉山南部畫樣

morning before dawn, mule carts carrying large water tanks would leave the city to Jade Spring Hill and bring back water in the afternoon. These carts carried small yellow flags and had the right of way wherever they went. When the emperor went on his tours or hunts, water from the Jade Spring was also transported with the entourage. It was used to brew wine used in the Palace, and rice grown from water around the hill was reserved for Imperial use because of its superior quality. It is not an exaggeration to say that the Jade Spring was the source of life for the Imperial family. Unsurprisingly, its use was strictly controlled and forbidden for commoners.

The scenery around the Jade Spring Hill is renowned as one of the Eight Sceneries of Yanshan. Its old name was the 'Falling Rainbow of the Jade Spring', but was later renamed 'the Leaping Jade Spring' by Qianlong in 1751, since the 'Falling Rainbow' in the old title, originally a waterfall, no longer existed. The 'Leaping Jade Spring' is depicted in great detail in Zhang Ruocheng's *Yanshan Bajingtu* (The Eight Sceneries of Yanshan) (fig. 2). Here we see two groups of palace buildings of the Garden of

惟江河之水則味好，玉泉山下流極清且冽，其所得名，良以是也。」

由此可知北京城內水質惡劣，無法飲用，只好每天從玉泉山運水入宮使用。每天清晨未白，騾車便帶著大水缸，插著小黃旗，缸上覆以龍紋苫布，從西直門出城去玉泉山取水，到下午酉時再緩緩從西直門進城，由神武門入宮。行人、車輛若遇此車，都要立即讓路。出京巡幸、圍獵時亦載玉泉水以供御用，清宮御酒也以玉泉水釀造，泉水灌溉生產出來的水稻，質量極佳，成為享有盛名的「京西稻」，專門上貢內廷。故玉泉山水可以說是皇家的命脈，受到嚴格的管控，一般人不准汲取。

玉泉山的景色是燕京八景之一，古稱「玉泉垂虹」，後由於乾隆因「垂虹」不應時景，

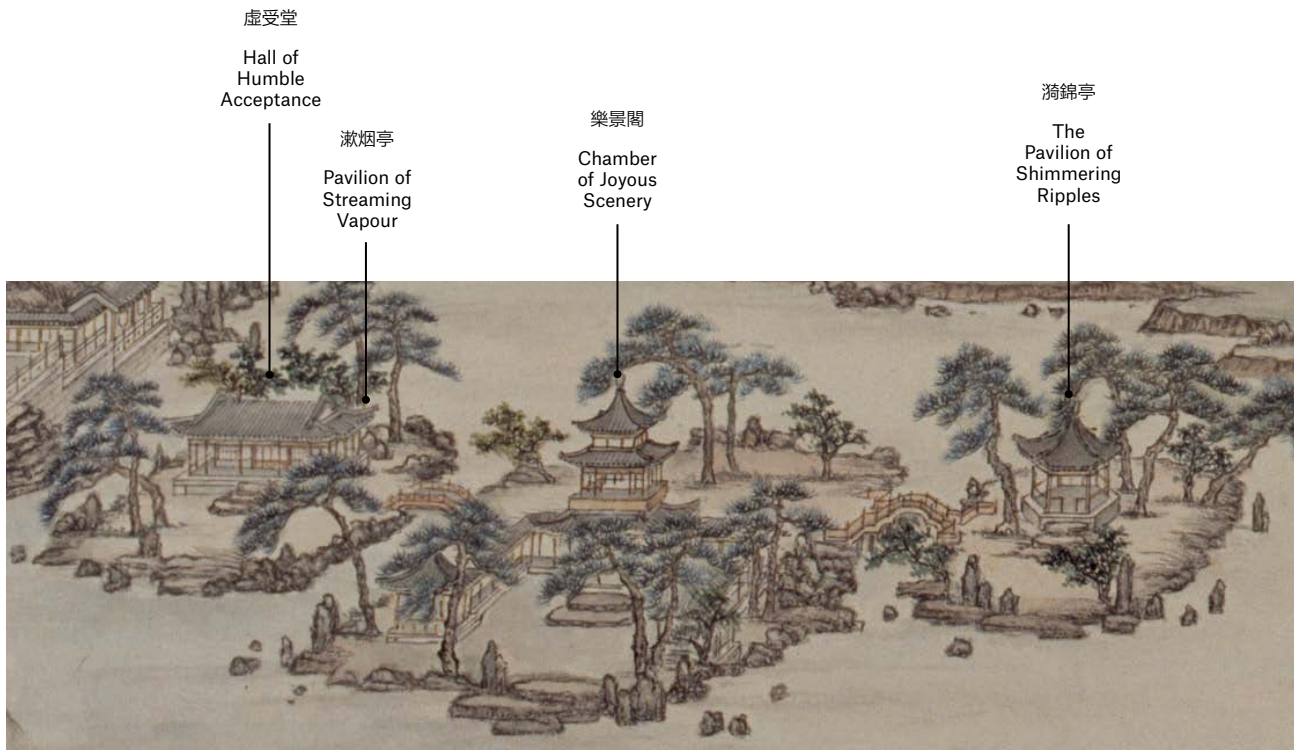


fig. 4 'The Lotus in Bright Sunlight' in the Garden of Tranquil Brightness  
圖四 靜明園中的「芙蓉晴照」

Tranquil Brightness, depicted on the southern slope of the hill, one on the west bank of the lake, and one on the north bank. On the foreground is the Jade Spring Lake populated by three islets. The layout is made even clearer when compared to the draft plan produced by the Lei family of Imperial builders, illustrated in *Haidian shidi congshu- Qianlong Yuquanshan Jingmingyuan shi*, Beijing, 2014 (fig. 3).

The scene painted on the current vase corresponds to the three islets in the lake, which were collectively named by Qianlong as The Lotus in Bright Sunlight (*Furong Qingzhao*) (fig. 4). The composition of these three islets – a central island flanked by two smaller ones within a lake – are designed to evoke the 'Immortal Islands' in Chinese mythology (fig. 5). The main island has a two-story building in the centre, named the Chamber of Joyous Scenery (Lejingge), behind two gateway houses, and with a small building to the right, named The Red Spring House (Hongquanguan). The western island has a meditation room named The Hall of Humble Acceptance (Xushoutang) and a pavilion called Pavilion of Streaming Vapour (Shuyanting).

於十六年（1751）更名為「玉泉趵突」，張若澄所畫的《燕山八景圖》上對此景有詳細的描繪（圖二）。圖中所見是玉泉山山坡南面的景致，以玉泉湖為中心，湖中布列三島，湖西面有一群建築群，再往內走到湖北面，有另外一組建築群，這兩處便是靜明園主要的宮廷園林建築。若對照樣式雷所繪的玉泉山南部畫樣（圖三）則更一目了然（著錄於《海淀史地叢書·乾隆玉泉山靜明園詩》，北京，2014年）。

而本瓶上所畫，應是玉泉湖中三島的景象，即乾隆欽定靜明園十六景中的「芙蓉晴照」（圖四）。這三座小島按「一池三山」的傳統仙境格式修建，中央大島上建造一座兩層樓正殿，名叫「樂景閣」，樓前有兩座牌坊，樓旁有一座扇式殿，御題為「紅泉館」；西島正殿為一禪室「虛受堂」，旁有「漱烟亭」，東島上建

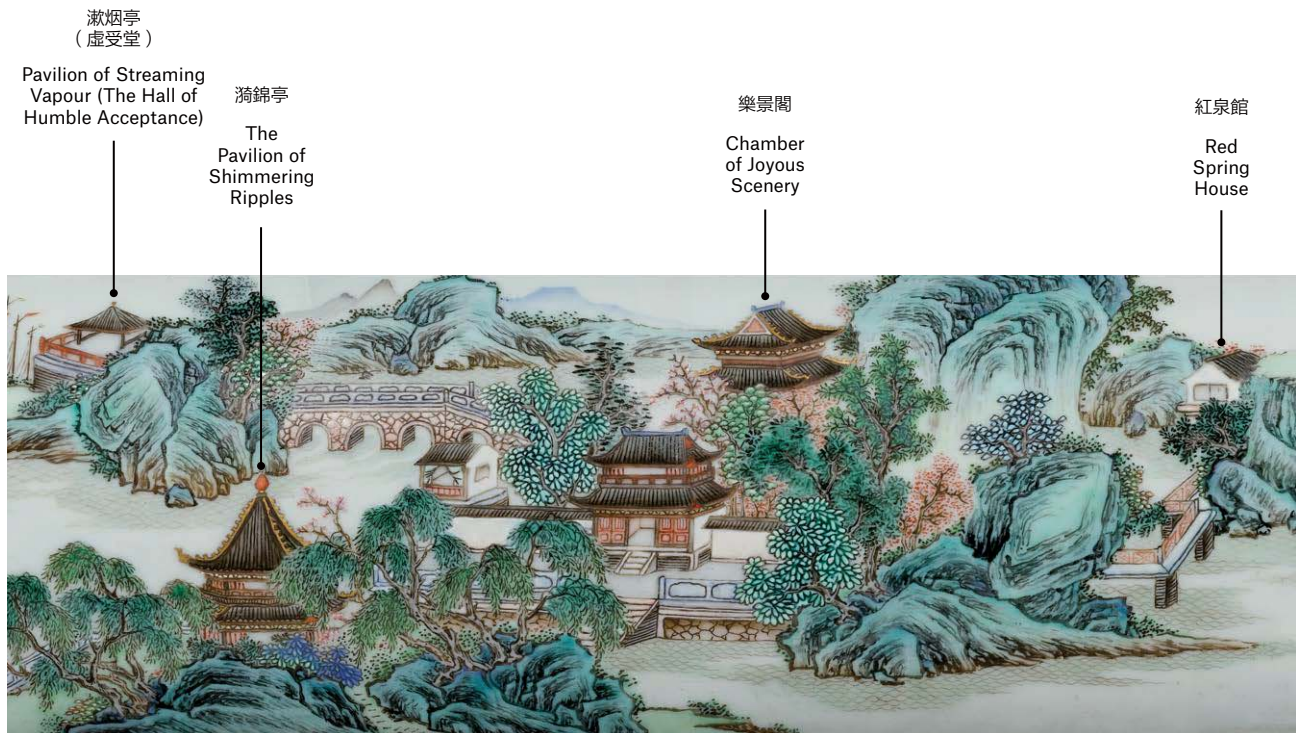


fig. 5 detail of the current vase  
圖五 本瓶上之細圖

The eastern island has a further pavilion called The Pavilion of Shimmering Ripples (Yijinting). The Lotuses in Bright Sunlight are not connected to the shore by bridges or roads, and are only reachable by boats. When Qianlong came here, he would often arrive by boat from Kunming Lake in the east, and as the boat turned into Jade Spring Lake, these beautiful islets would have been the first sights he saw. This is what he aptly described as *'riding on a canoe, I go inside a painting'* and the scenery depicted on the vase.

One could try imagining the kind of scenery Qianlong would have seen along the riverbanks from the painting *Waterways of the Capital* by his cousin Prince Hongwu (fig. 6). As mentioned earlier, at the time there were many paddy fields in this area, and this was the most immediate place where Qianlong, who placed enormous importance on farming, could observe the process at first hand. Qianlong composed over 170 poems in his lifetime praising the sceneries on this journey, many of them indicative of his concerns for farming.

Since the Jade Spring is the water source for the Imperial

有「漪錦亭」。比較瓶上之景與張若澄的畫，便能很明白認出島上所繪亭臺（圖五）。「芙蓉晴照」沒有橋或路與湖岸相連，必須乘船到達，乾隆來此通常由東面頤和園的昆明湖行舟而來，故瓶上之景應該便是御船抵達玉泉湖時第一眼所見之景，也就是他詩中所說的「宜人爽氣山前景，載我扁舟畫裡行」。

我們從乾隆之堂弟弘旿所畫之京畿水利圖卷可以略窺途經之水道（圖六），想像昆明湖到玉泉山這段河道的沿途風光。前文提及，這裡沿途有許多農田，是素來關心農事的乾隆最能就近觀察農作的地方，他曾作過一百七十多首詩吟詠這段舟行所見之景，而且常常在吟詠之間帶出關心農事的心情，如十七年作「玉帶長橋接玉河，雨餘拍岸水增波，靜明園古林泉秀，便趁清閒一晌過，兩旁溪町夾長川，稚稻抽秧千畝全」；十八年

Qianlong's water route from Kunming Lake to Jade Spring Hill  
乾隆從昆明湖坐船至玉泉山的水路

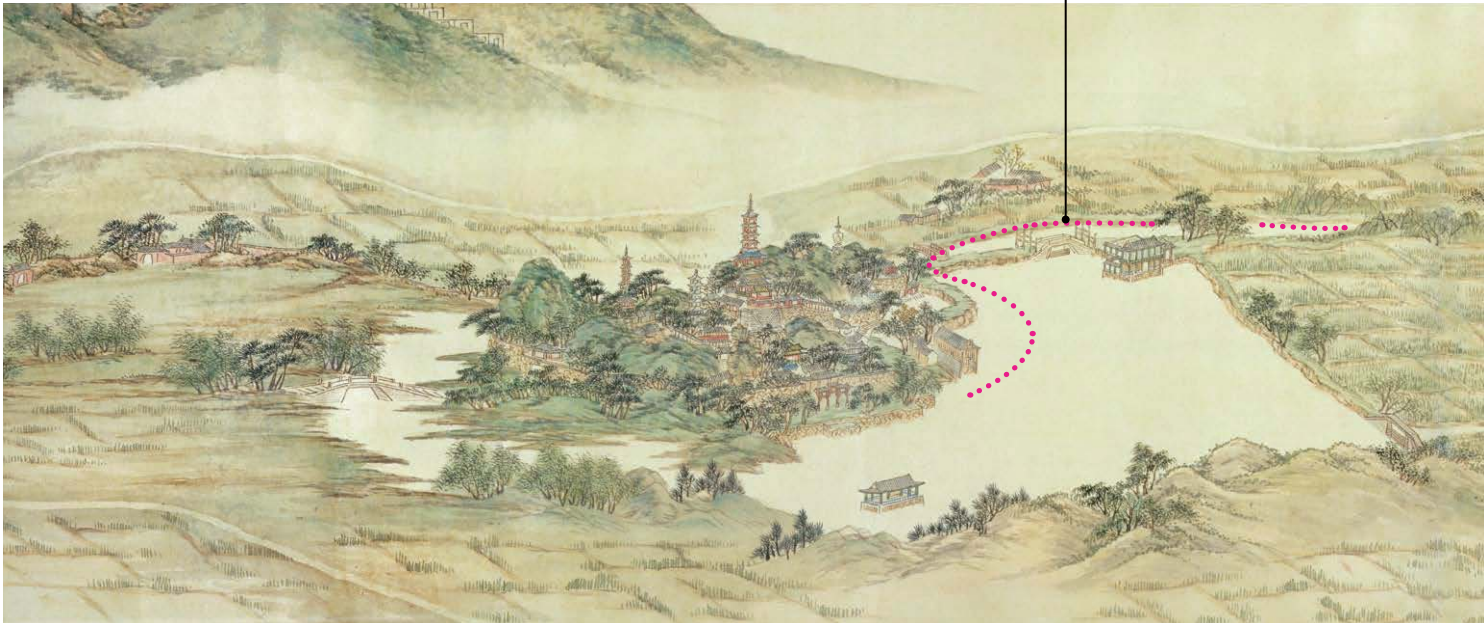


fig. 6 *Waterways of the Capital* by Prince Hongwu. Collection of National Museum of China  
圖六 弘旿《都畿水利圖》，中國國家博物館藏品

family, the Dragon God Temple (Temple for Rain) on Jade Spring Hill was where the Emperor frequently prayed for rain on behalf of his farmers. When composing a poem in 1794 on the Chamber of Joyous Scenery, he mentioned in his note:

*'I came to the Dragon God Temple in Jade Spring Hill in mid-spring to respectfully pray for rain. Although I am still anxious for more rain, it is but seven days after the last rain on the 9<sup>th</sup>. Therefore, I came here this morning only for a brief stop, taking care not to enter the temple in case I cause offense by excessive praying. I bowed my head from afar and sighed earnestly, hoping the gods would bestow benevolence.'*

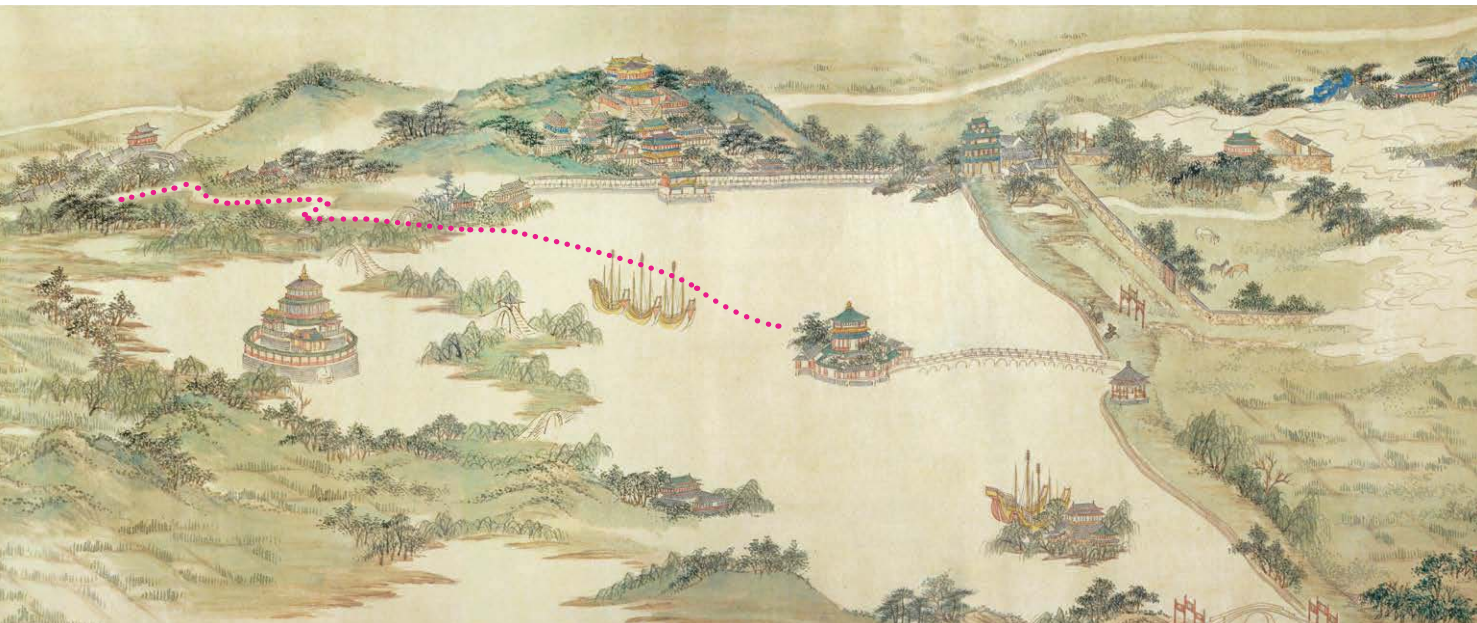
The note is full of veneration and reverence, almost timid in its tone, showing how important agriculture was to him. The Dragon God Temple on Jade Spring Hill was one of the highest ranking of all Dragon God Temples in the Qing Dynasty, second only to the one situated at the Black Dragon Lake in Yiheyuan. It was also the most frequently visited by Qianlong personally to pray for rain. Perhaps because of its connection to the Imperial family as a provider of daily water and food, or perhaps the farms in the immediate areas were such a constant reminder to

作「好雨頻霑心實慰，進舟遂造玉泉山」；二十年作「一雨昆明水漲波，夾川農事闕如何」等等。

因為玉泉山是皇家水源命脈，玉泉山上的龍王廟也成為他為農民祈雨之所，極為重視。如五十九年時他曾在吟詠樂景閣時提及：

「仲春曾來玉泉山恭詣龍神祠請雨，近日望雨雖切，但初九得雨後，至今甫閱七日，是以今早至此小駐，未敢詣靈祠瀆請，惟遙為頷首秉誠虔吁，冀邀神惠爾。」

字裡行間滿溢著對於雨神敬畏仰望之情，連求雨都不敢求得太勤，深怕邀神靈之責。玉泉山龍王廟在清朝一代位格僅次於黑龍潭龍王廟，但卻是乾隆皇帝親詣祈雨最頻繁的廟宇，可能因為玉泉山不但為皇家提供每日的用水、米飯，他作為皇子時就已經把玉泉山



Qianlong of the importance of agricultural success, the Jade Spring Hill was irreplaceable in his mind.

Regrettably, most of the Imperial buildings in this area were destroyed at the end of the Qing Dynasty, and we can only imagine the splendours of the past. In the beginning of the Republic era the Jade Spring Hill was for a period designated a park and open to the public. However, this did not last long as the area became residences and offices strictly reserved for high ranking officials and military personnel. Many historical figures such as Mao Zedong, Zhou Enlai, Zhu De and Ye Jianying all lived here at one point. As the People's Republic developed, central policies were being generated from Jade Spring Hill, and many crucial historical events happened here. The farmland around the Jade Spring Hill, following the practice in the Qing Dynasty, also became designated areas for growing food and farm produce intended for high officials and party leaders. This fortuitous piece of land played an important role to the success of the nation from the Qing Dynasty until the modern day, and doubtlessly its significance will live on far beyond the last 300 years.

的秋收作為農祥的徵兆，在乾隆心目中，農事成敗左右著國家興衰，故玉泉山的地位與其他地方無法相比。可惜這裡的皇家園林建築大多於清末時燒毀，昔景不再，我們只能想像當時的勝景。

民國時期玉泉山曾開放為公園讓民眾參觀，但建國後旋即成為軍政首長辦公休憩之地，從此又成為禁地，尋常人不得進入，毛澤東主席，周恩來總理，朱德元帥及葉劍英將軍等人都曾留居於此。隨著國家創建，玉泉山成為重要的政治決策地，許多政策的起草都在這裡制定，也見證了許多重要的歷史事件；沿襲清朝舊制，玉泉山農地也再次負起為黨政軍領導提供農作物的使命，成為特屬農地。這一處得天獨厚的寶地，從清代到今日都與國運息息相關，在這近三百年的中國歷史中扮演著舉足輕重的角色。

舟  
行  
畫  
行



宜爽階前  
人氣我景  
載前



THE PROPERTY OF A GENTLEMAN

2802

AN EXTREMELY RARE AND SUPERBLY  
ENAMELLED IMPERIALY INSCRIBED YANGCAI  
'LANDSCAPE' VASE

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

The vase is exquisitely painted around the globular body with a continuous scene depicting an elaborate architectural complex with pavilions and a gate, all nestled in a mountainous landscape, with a bridge arching over a flowing river which extends to the other side of the vase, detailed with a canopied boat carrying two scholars, below a poetic inscription rendered in black enamels, followed by two iron-red seals reading *Qian and Long*, all between two rows of relief-moulded chrysanthemum petals around the shoulder and above the foot. The slightly waisted neck is decorated with florettes on a bright yellow ground enclosed within upright lappets, below a band of trefoils enclosing florettes, all against a ruby-red *sgraffito* ground further decorated with detached lotus sprays. The rims and raised bands gilt decorated. The base is applied with turquoise enamels reserving the reign mark in underglaze blue in the centre.  
7 ½ in. (19.1 cm.) high, box

Estimate on Request 估價待詢

PROVENANCE

The collection of H.P. Korf Esq., England  
Sold at Christie's London, 26 February 1973, lot 126  
Sold at Sotheby's Hong Kong, 29 November 1978, lot 303  
S. Marchant & Son, London  
Kusaka Shogado & Co, Tokyo  
A Japanese private collection  
Sold at Sotheby's Hong Kong, 27 October 1992, lot 155  
Sold at Sotheby's Hong Kong, 2 May 2000, lot 643  
The Alan Chuang Collection, Hong Kong

EXHIBITED

S. Marchant & Son, *Qing Mark and Period Monochromes and Enamelled Wares*, London, 1981, cat. no. 55 and back cover

LITERATURE

Hugh Moss, *By Imperial Command*, Hong Kong, 1976, pl. 87  
Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 249, fig. 14  
*Sotheby's Hong Kong Twenty Years*, Hong Kong, 1993, no. 304  
*Sotheby's Thirty Years in Hong Kong*, Hong Kong, 2003, no. 347

清乾隆 磁胎洋彩錦上添花御題詩描金「玉泉山」圖瓶  
青花六字篆書款

瓶敞口，長頸，溜肩，碩腹，圈足。瓶口、肩、脛、足均描金彩裝飾，富麗華貴。頸部作胭脂紅錦上添花地，彩繪如意雲紋及折枝蓮紋，頸肩處飾黃地蕉葉紋一周，內繪折枝花卉紋，肩部及脛部各模印菊瓣凸紋一圈。腹部繪通景山水人物圖，畫中層巒疊嶂，茂松碧柳，殿宇亭角，石橋流水，極盡皇家園林景緻；另一面繪二文士泛舟遊湖，其上空白處墨書乾隆御題詩一首：「宜人爽氣階前景，載我扁舟畫裏行」。句後鑿紅彩「乾隆」(朱)篆印一方。圈足胭脂紅錦上添花地，上飾折枝花卉紋。底部施松石綠釉，底心青花書「大清乾隆年製」六字三行篆書款。

來源

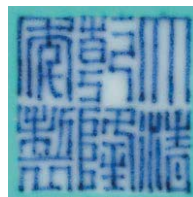
英國H.P. Korf紳士珍藏  
倫敦佳士得，1973年2月26日，拍品126號  
香港蘇富比，1978年11月29日，拍品303號  
S. Marchant & Son，倫敦  
日下尚雅堂，東京  
日本私人珍藏  
香港蘇富比，1992年10月27日，拍品155號  
香港蘇富比，2000年5月2日，拍品643號  
香港莊紹綏先生珍藏

展覽

S. Marchant & Son，*《Qing Mark and Period Monochromes and Enamelled Wares》*，倫敦，1981年，圖錄圖版55號及封底

著錄

莫士搗，*《御製》*，香港，1976年，圖版87號  
Anthony du Boulay，*《Christie's Pictorial History of Chinese Ceramics》*，牛津，1984年，頁249，圖14號  
*《蘇富比香港二十週年》*，香港，1993年，圖304號  
*《香港蘇富比三十週年》*，香港，2003年，圖347號







宜人 爽氣 階前 景載 我扁 舟畫 裏行



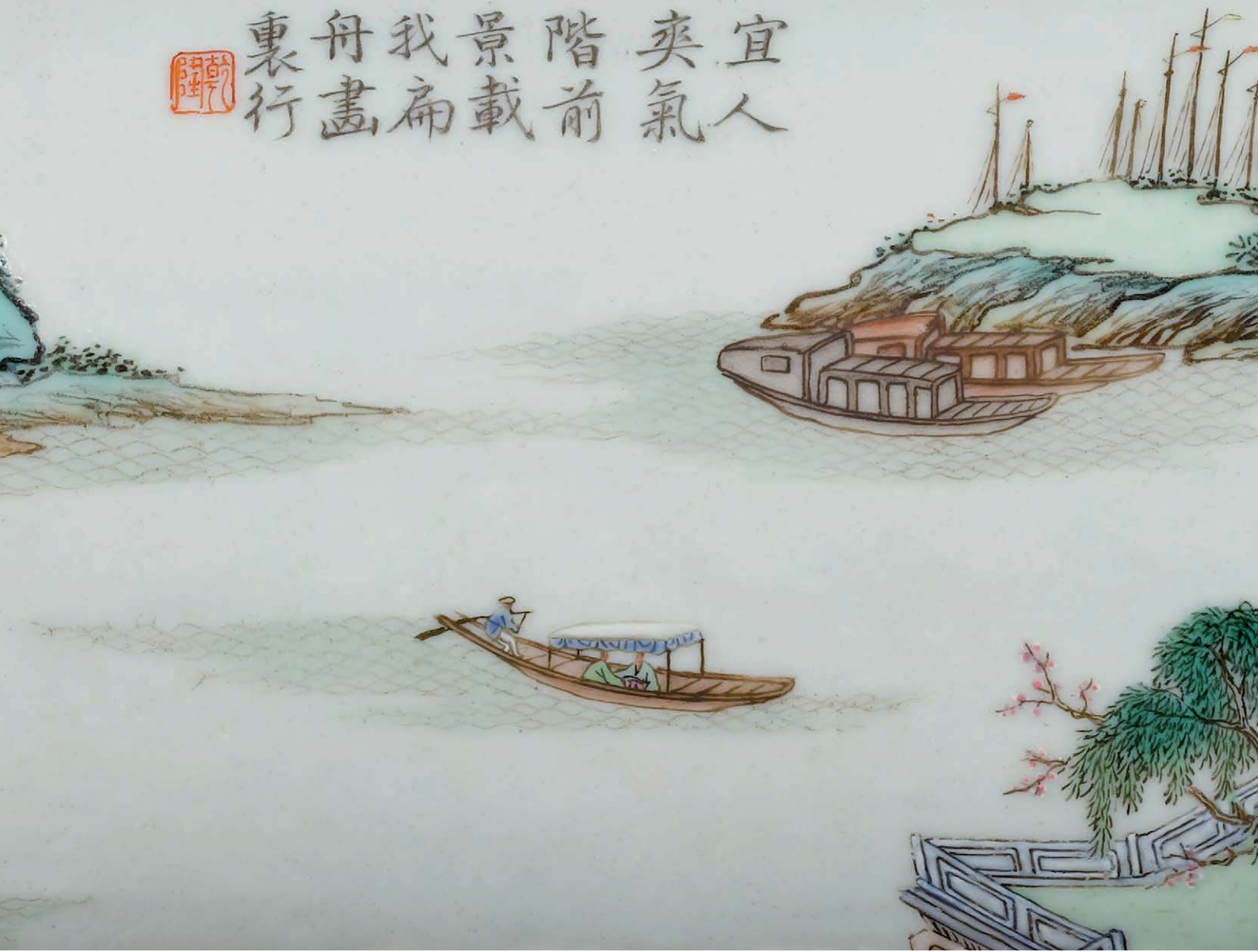


宜人  
爽氣  
階前  
景載  
我扁  
舟盡  
裏行





宜人 爽氣 階前 景載 我扁 舟畫 裏行



















PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

2803

A FINE AND EXTREMELY RARE YANGCAI  
'BROCADE-FLOWER' JAR

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

The ovoid jar is painted in shades of bright enamels with numerous  
flower-heads individually or in groups, floating against a plain  
background above the recessed base inscribed with the reign mark  
in the centre.

6 7/8 in. (17.5 cm. high)

HK\$8,000,000-12,000,000 US\$1,000,000-1,500,000

PROVENANCE

Sold at Sotheby's Hong Kong, 1 May 2001, lot 562

LITERATURE

*Sotheby's Thirty Years in Hong Kong*, Hong Kong, 2003, no. 354

清乾隆 洋彩皮球錦紋罐 青花六字篆書款

來源

香港蘇富比，2001年5月1日，拍品562號

著錄

《香港蘇富比三十週年》，香港，2003年，圖版354

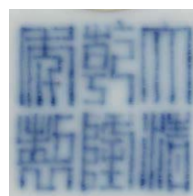






fig. 1 A *maki-e* lacquer tiered box. Collection of the National Palace Museum, Taipei  
圖一 蒔繪蓋盒 國立故宮博物院藏品



fig. 2 A *yangcai* 'brocade-flower' bowl, Yongzheng mark and period. Collection of the National Palace Museum, Taipei  
圖二 清雍正 洋彩皮球錦紋碗 國立故宮博物院藏品

## 2803 Continued

The unusual and playful decoration on the current jar known as *piqiu hua*, 'brocade-flower' is probably inspired by Japanese design, where roundels representing family emblems known as *mon*, were a popular motif on lacquers, textiles and ceramics. Such design seems to have first appeared on Chinese porcelain during the late Ming dynasty, when they were made in blue and white and *wucaï* for the Japanese export market, with the roundels copying distinctive Japanese *mon*, as can be seen on a *wucaï* bowl in the Idemitsu Museum of Arts, *Chinese Ceramics in the Idemitsu Museum of Arts*, Tokyo, 1987, no. 244.

The design of overlapping roundels reappeared on Chinese porcelain during the 18th century, when the imperial potters in Jingdezhen adopted the general composition but reinterpreted the *mon* as finely depicted flower-heads in both the *yangcai* and *doucai* palettes. The design was very popular during the Yongzheng period, probably reflecting the Yongzheng Emperor's appreciation of the Japanese aesthetics, and it is very likely that the small group of *maki-e* lacquers in the Qing Court collection had provided the blueprint for the new design rather than the export bowls, such as a box and cover that was used to store snuff bottles in the National Palace Museum, Taipei (fig. 1).

Yongzheng porcelain decorated with this design include jars, bowls, and cups, see for example, a *yangcai* jar much like the current jar sold at Sotheby's Hong Kong, 11 November 1982, lot 690; a *yangcai* bowl in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, no. 67 (fig. 2); an unmarked *doucai* jar in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, no. 45 (fig. 3); a *doucai* cup in the Nanjing Museum, illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong reigns*, Hong Kong, 1995, no. 55; and a pair of *doucai* cups from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 6.

Only two other Qianlong jars of this design in *yangcai* appear to have been recorded, one was offered at Sotheby's Hong Kong, 8 April 2013, lot 3021; the other is illustrated in *The Collections of the National Gallery of Art. Systematic Catalogue: Decorative Arts, part II: Far Eastern Ceramics and Paintings; Persian and Indian Rugs and Carpets*, Washington, D.C., 1998, p. 225. The *piqiu hua* motif is also incorporated as part of a more elaborate design on some of the most sumptuous pieces of imperial porcelain produced during the Qianlong period, including a rotating reticulated *yangcai* double-gourd form vase dating to the eighth-year of Qianlong (1743), illustrated in *Stunning Decorative Porcelain from the Ch'ien-lung Reign*, Taipei, 2008, no. 76 (fig. 3); and a teapot with panels enclosing a scene of tea-brewing and a corresponding imperial poem, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, no. 108.

It is also interesting to find the *piqiu hua* design on two painted enamel metal-bodied archaistic vessels from the Qianlong period, now in the National Palace Museum, Taipei, see *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, nos. 139 (fig. 4), 140.







fig. 3 A yangcai 'brocade-flower' reticulated double-gourd form rotating vase. Qianlong mark and period.

Collection of the National Palace Museum, Taipei

圖三 清乾隆 洋彩錦上添花皮球錦紋葫蘆轉心瓶 國立故宮博物院藏品



fig. 4 A painted-enamel metal-bodied 'brocade-flower' you. Qianlong mark and period.

Collection of the National Palace Museum, Taipei

圖四 清乾隆 銅胎畫琺瑯皮球錦紋卣 國立故宮博物院藏品

## 2803 Continued

罐短頸，微撇口，豐肩，下腹漸收。外壁繪洋彩皮球花，花形、大小各異，三三兩兩不規則地組合一起，色彩活潑、亮麗。外底微凹，中心青花書「大清乾隆年製」篆書款。

皮球錦紋又稱繡球花紋，其靈感很可能取材於日本器物上用以代表家徽的紋。明代末期的出口青花、五彩瓷上，便見有該類紋飾的運用，參考出光美術館所藏一件五彩盃，載於《出光美術館藏品圖錄—中國陶磁》，1987，東京，圖版244，其紋飾依照實際的日本家徽描繪，可能為特別訂製品。

時至十八世紀，景德鎮御窯廠將直接模仿家徽的圖案轉換為多瓣式花瓣，燒製為洋彩及鬥彩兩個品種。皮球錦紋於雍正一朝甚為流行，可能與雍正皇帝對於日本設計的濃厚興趣有關。清宮舊藏中的幾件蒔繪作品，即可能為景德鎮御窯廠提供了此類紋飾的構圖原樣，如台北故宮所藏一件被用來存放鼻煙壺的蒔繪蓋盒（圖一）。

皮球錦紋可見於雍正時期的罐、盃、盃上，如：香港蘇富比拍賣一洋彩罐，1982年11月11日，拍品690號；台北故宮博物院藏一洋彩盃，《雍正：清世宗文物大展》，台北，2009，no.

II-88（圖二）；北京故宮博物院藏一洋彩盃，見《故宮博物院藏文物珍品全集—琺瑯彩·粉彩》，香港，1999年，圖版67，及鬥彩罐，見《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版45；南京博物院藏鬥彩盃，《清瓷萃珍：清代康雍乾官窯瓷器》，香港，1995年，圖版55；及玫茵堂舊藏鬥彩盃一對，香港蘇富比，2011年4月7日，拍品6號。

乾隆時期的皮球錦紋承襲了雍正的樣式，但呈色更為鮮明、亮麗。除此罐以外，目前似僅知其他兩件例子經著錄，一曾於香港蘇富比拍賣，2013年4月8日，拍品3021號；另一藏於華盛頓特區國家藝廊，見《The Collections of the National Gallery of Art. Systematic Catalogue: Decorative Arts, part II: Far Eastern Ceramics and Paintings; Persian and Indian Rugs and Carpets》，1998年，頁225。皮球錦紋亦被運用於乾隆時期最華麗、精巧的瓷器之上，如台北故宮博物院所藏一件於乾隆八年燒製的洋彩透雕轉心葫蘆瓶（圖三），及粉彩開光烹茶圖茶壺。

台北故宮博物院藏銅胎畫琺瑯提梁卣及花觚上亦可發現皮球錦紋的蹤跡，見《明清琺瑯器展覽圖錄》，台北，1999年，圖版139（圖四）、140，足見皮球錦受到愛好及重視的程度。



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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly

signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners; (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

## (A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

## (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://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](http://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](http://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, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM, TAXES

### 1 THE BUYER'S PREMIUM

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

### 2 TAXES

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest,

costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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:

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

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text

or illustration, we will refund your **purchase price**, subject to the following terms:

- (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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
  - (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
  - (ii) Wire transfer

You must make payments to:

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

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

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

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property

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

## G COLLECTION AND STORAGE

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

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com)

(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 administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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

(b) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs

laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

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

**(d) Lots of Iranian origin**

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

**(e) Gold**

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

**(f) Watches**

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

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

**I OUR LIABILITY TO YOU**

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

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

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

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

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

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

**J OTHER TERMS**

**1 OUR ABILITY TO CANCEL**

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

**2 RECORDINGS**

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

**3 COPYRIGHT**

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

**4 ENFORCING THIS AGREEMENT**

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

**5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES**

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

**6 TRANSLATIONS**

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

**7 PERSONAL INFORMATION**

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

**8 WAIVER**

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

exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

**9 LAW AND DISPUTES**

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

**10 REPORTING ON WWW.CHRISTIES.COM**

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://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 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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

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

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# 業務規定 · 買方須知

## 業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

#### 2. 對於**拍賣品**描述佳士得所負的責任

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

#### 3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

#### 4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

#### 5. 估價

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

#### 6. 撤回

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

#### 7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

#### 8. 鐘錶

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

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

- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
  - (c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。
- 手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

### B. 登記競投

#### 1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
  - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
  - (ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
  - (iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：  
+852 2760 1766。

#### 2. 再次參與競投的客人

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

#### 3. 如果您未能提供正確的文件

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

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

#### 4. 代表他人競投

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

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

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

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

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

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

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

#### 5. 親自出席競投

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

#### 6. 競投服務

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

##### (A) 電話競投

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

##### (B) 在 Christie's LIVE™ 網絡競投

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

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

##### (C) 書面競投

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

#### C. 拍賣之時

##### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

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

##### 3. 拍賣官之酌情權

拍賣官可以酌情選擇：

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

##### 4. 競投

拍賣官接受以下競投：

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

##### 5. 代表賣方競投

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

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

##### 6. 競投價遞增幅度

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

##### 7. 貨幣兌換

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

##### 8. 成功競投

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

##### 9. 競投地法律

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

#### D. 買方酬金及稅款

##### 1. 買方酬金

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

##### 2. 稅費

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

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

## E. 保證

### 1. 賣方保證

對於每件**拍賣品**，賣方保證其：

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

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

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本目錄描述第一組詞（“**標題**”）以大階字體注明的資料作出**真品保證**以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以大階字體注明的有關日期或時期的資料作出**真品保證**（“**副標題**”）。除了**標題**或**副標題**中顯示的資料，我們不對任何**標題**或**副標題**以外的資料（包括**標題**或**副標題**以外的大階字體注明）作出任何**保證**。
- (c) **真品保證**不適用於有**保留標題**或**副標題**或任何有**保留**的部分**標題**或**副標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**或**副標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**或**副標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**或**副標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**或**副標題**乎被普遍接受的學者或專家的意見，或**標題**或**副標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接

納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
  - (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  - (iii) 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
  - (a) 此額外**保證**不適用於：
    - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    - (iii) 沒有**標題**的書籍；
    - (iv) 沒有標明**估價**的已售**拍賣品**；
    - (v) 目錄中表明售出後不可退貨的書籍；
    - (vi) **狀況報告**中或拍賣時公告的瑕疵。
  - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

## F. 付款

### 1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
  - (i) **成交價**；和
  - (ii) **買方酬金**；和
  - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

- (ii) 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH

- (iii) 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

- (iv) 現金  
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

- (v) 銀行匯票  
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

- (vi) 支票  
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

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

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

## 4. 不付款之補救辦法

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

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

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

## 5. 扣押拍賣品

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

## G. 提取及倉儲

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
  - 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
  - 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
  - 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

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

### 2. 出口 / 進口

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

許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地

法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

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

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

### (b) 含有受保護動植物材料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比）的**拍賣品**在本目錄中註有 [-] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

### (c) 美國關於非洲象象牙的進口禁令

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

### (d) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明

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

(e) **黃金**

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

(f) **鐘錶**

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

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

I. 佳士得之法律責任

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

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和  
(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

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

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、

商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被

視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. [www.christies.com](http://www.christies.com) 的報告

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

K. 詞匯表

**真品**：以下所述的真實作品，而不是複製品或贗品；

a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；

b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；

c) **拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；

d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**：除了**成交價**，買方支付給我們的費用。

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

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

**狀況**：**拍賣品**的物理狀況。

**到期付款日**：如第 F1(a) 段所列出的意思。

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

**成交價**：拍賣官接受的**拍賣品**最高競投價。**標記**：如 E2 段所列出的意思。

**拍賣品**：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

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

**購買款項**：如第 F1(a) 段的意思。

**來源**：**拍賣品**的所有權歷史。

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

**底價**：**拍賣品**不會以低於此保密底價出售。

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

**副標題**：如 E2 段所列出的意思。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

## 本目錄中使用的各類標識

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

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

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

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

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

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

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

#### • **Minimum Price Guarantees:**

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

#### •◆ **Third Party Guarantees/ Irrevocable bids**

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

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

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

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

#### **Other Arrangements**

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

#### **Bidding by parties with an interest**

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

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

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

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

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

#### **Qualified Headings**

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ...

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

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

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

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

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

\*\*Dated..."

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

\*\*With date..."/

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

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

#### FOR CHINESE PORCELAIN AND WORKS OF ART

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

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

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

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

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

## 重要通知及目錄編列方法之說明

### 重要通知

佳士得在受委託拍賣品中的權益

**△: 部分或全部歸佳士得擁有的拍賣品**

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

#### ◦ 保證最低出售價

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

#### ◦◆ 第三方保證 / 不可撤銷的競投

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

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

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

#### 其他安排

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

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

#### 利益方的競投

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

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

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

#### 有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

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

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

#### 有保留的標頭

佳士得認是屬於該藝術家之作品

\* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\* 「...之創作室」及「...之工作室」

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

\* 「...時期」

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

\* 「跟隨...風格」

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

\* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\* 「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。

\* 「附有...簽名」、「附有...款識」

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

\* 「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

\* 「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

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

#### 有關陶瓷及中國工藝拍賣品之規定

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

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

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

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

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

# WORLDWIDE SALEROOMS, OFFICES AND SERVICES

## ARGENTINA

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA

**SYDNEY**  
+61 (0)2 9326 1422  
Roman Sulich

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

## BELGIUM

**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

## BRAZIL

**SÃO PAULO**  
+55 21 3500 8944  
Nathalie Lenci  
(Independent  
Consultant)

## CANADA

**TORONTO**  
+1 647 519 0957  
Brett Sherlock  
(Consultant)

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratnoff  
de Lira

## COLOMBIA

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Independent  
Consultant)

## DENMARK

**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant)  
+45 2612 0092  
Rikke Juul Brandt  
(Consultant)

## FINLAND AND THE BALTIC STATES

**HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

## FRANCE

**BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

## GREATER

**EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## •PARIS

+33 (0)1 40 76 85 85

## POITOU-CHARENTE

**AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-  
Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

**DÜSSELDORF**  
+49 21 14 91 59 352  
Arno Verkade

## FRANKFURT

+49 (0)170 840 7950  
Natalie Radziwill

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin  
Huyn

## STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

## INDIA

**•MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

## INDONESIA

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

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Cristiano De Lorenzo

## ROME

+39 06 686 3333  
Marina Cicogna

## NORTH ITALY

+39 348 3131 021  
Paola Gradi  
(Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene  
Valenti Gonzaga  
(Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

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+39 010 245 3747  
Rachele Guicciardi  
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+39 335 704 8823  
Alessandra Niccolini  
di Camugliano  
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(Consultant)

## JAPAN

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+81 (0)3 6267 1766  
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**KUALA LUMPUR**  
+65 6735 1766  
Jane Ngiam

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Gabriela Lobo

## MONACO

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Mafalda Pereira  
Coutinho  
(Consultant)

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+7 495 937 6364  
+44 20 7389 2318  
Zain Talyarkhan

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**SINGAPORE**  
+65 6735 1766  
Jane Ngiam

## SOUTH AFRICA

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+27 (21) 761 2676  
Juliet Lombreg  
(Independent  
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+27 (31) 207 8247  
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Jun Lee

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+34 (0)91 532 6626  
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## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996  
Christine Ryall  
(Consultant)

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**CHICAGO**  
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Catherine Busch

## DALLAS

+1 214 599 0735  
Capera Ryan

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EMAIL — info@christies.com







# BIDDER REGISTRATION FORM

Paddle No.

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

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

## A Bidder's Detail

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

Account Name ..... Account No. ....

Address .....

..... Post/Zip Code .....

Phone No. ....

**Please verify email address for post-sale communication** .....

Shipping Quote Required.

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

## B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

## C Sale Registration

- |  |  |
|--|--|
| <input type="checkbox"/> 16127 Fine and Rare Wines Featuring an Incredible Collection of Century Old Madeira                                 | <input type="checkbox"/> 15956 Chinese Contemporary Ink  |
| <input type="checkbox"/> 16129 Important Watches   | <input type="checkbox"/> 15957 Fine Chinese Classical Paintings and Calligraphy *                          |
| <input type="checkbox"/> 16131 Hong Kong Magnificent Jewels *  | <input type="checkbox"/> 15958 Fine Chinese Modern Paintings *   |
| <input type="checkbox"/> 16133 Handbags & Accessories  | <input type="checkbox"/> 17461 Beyond Compare: A Thousand Years of the Literati Aesthetic (Evening Sale) * |
| <input type="checkbox"/> 13278 Asian 20th Century & Contemporary Art (Evening Sale) *  | <input type="checkbox"/> 17418 The Meiji Aesthetic: Selected Masterpieces from a Private Asian Collection  |
| <input type="checkbox"/> 13280 Asian Contemporary Art (Day Sale)   | <input type="checkbox"/> 16264 Chinese Archaic Jades From The Yangdetang Collection PART II                |
| <input type="checkbox"/> 13279 Asian 20th Century Art (Day Sale) Including a Selection of Japanese Woodblock Prints from Private Collections | <input type="checkbox"/> 16266 Multifarious Colours - Three Enamelled Qianlong Masterpieces *              |
| <input type="checkbox"/> 17441 Gold Boxes  | <input type="checkbox"/> 15961 Important Chinese Ceramics and Works of Art *                               |

\* If you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

If you intend to bid on the "Wood and Rock" by Su Shi, please tick the box below.

I wish to apply for a HVL paddle designated for the "Wood and Rock".

Please indicate the bidding level you require:

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

## D Declarations

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

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

Name ..... Signature ..... Date .....

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

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

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

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址（ 同上述地址相同）：

### B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

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新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

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16127 佳士得名釀：呈獻馬德拉酒百年極尚窖藏

16129 精緻名錶

16131 瑰麗珠寶及翡翠首飾\*

16133 典雅傳承：手袋及配件

15956 中國當代水墨

15957 中國古代書畫\*

15958 中國近現代畫\*

17461 不凡 — 宋代美學一千年（晚間拍賣）\*

13278 亞洲二十世紀及當代藝術（晚間拍賣）\*

13280 亞洲當代藝術（日間拍賣）

13279 亞洲二十世紀藝術（日間拍賣）包括日本木刻版畫私人珍藏

17418 明心匠治：亞洲私人收藏明治時代精品

16264 養德堂珍藏中國古玉器（二）

16266 繁華似錦 — 乾隆彩瓷三絕\*

17441 金盒

15961 重要中國瓷器及工藝精品\*

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港幣 500,001 - 2,000,000

港幣 2,000,001 - 4,000,000

港幣 4,000,001 - 8,000,000

港幣 8,000,001 - 20,000,000

港幣 20,000,000 +

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05/10/18

# HONG KONG AUCTION CALENDAR

## FINE AND RARE WINES FEATURING AN INCREDIBLE COLLECTION OF CENTURY OLD MADEIRA

Sale number: 16127  
**SATURDAY 24 NOVEMBER  
10.00 AM**

## ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13278  
**SATURDAY 24 NOVEMBER  
6.00 PM**  
Viewing: 23-24 November

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13280  
**SUNDAY 25 NOVEMBER  
10.30 AM**  
Viewing: 23-24 November

## ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS

Sale number: 13279  
**SUNDAY 25 NOVEMBER  
1.30 PM**  
Viewing: 23-24 November

## GOLD BOXES

Sale number: 17441  
**SUNDAY 25 NOVEMBER  
4.00 PM**  
Viewing: 23-25 November

## CHINESE CONTEMPORARY INK

Sale number: 15956  
**MONDAY 26 NOVEMBER  
11.00 AM**  
Viewing: 23-25 November

## IMPORTANT WATCHES

Sale number: 16129  
**MONDAY 26 NOVEMBER  
12.00 PM**  
Viewing: 23-25 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 15958  
**MONDAY 26 NOVEMBER  
2.30 PM**  
**TUESDAY 27 NOVEMBER  
2.30 PM**  
Viewing: 23-26 November

## BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)

Sale number: 17461  
**MONDAY 26 NOVEMBER  
7.00 PM**  
Viewing: 23-26 November

## THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION

Sale number: 17418  
**TUESDAY 27 NOVEMBER  
10.00 AM**  
Viewing: 23-26 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15957  
**TUESDAY 27 NOVEMBER  
10.30 AM**  
Viewing: 23-26 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 16131  
**TUESDAY 27 NOVEMBER  
1.00 PM**  
Viewing: 23-27 November

## CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II

Sale number: 16264  
**WEDNESDAY 28 NOVEMBER  
10.30 AM**  
Viewing: 23-27 November

## HANDBAGS & ACCESSORIES

Sale number: 16133  
**WEDNESDAY 28 NOVEMBER  
11.00 AM**  
Viewing: 23-27 November

## MULTIFARIOUS COLOURS - THREE ENAMELLED QIANLONG MASTERPIECES

Sale number: 16266  
**WEDNESDAY 28 NOVEMBER  
2.30 PM**  
Viewing: 23-27 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15961  
**WEDNESDAY 28 NOVEMBER  
2.30 PM**  
Viewing: 23-27 November

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

Photography: **Fung Tsang, ST United Studio Limited, fungtsang@stunited.com**  
MFPL









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