

**IMPORTANT CHINESE JADES  
FROM THE DIZANG STUDIO**

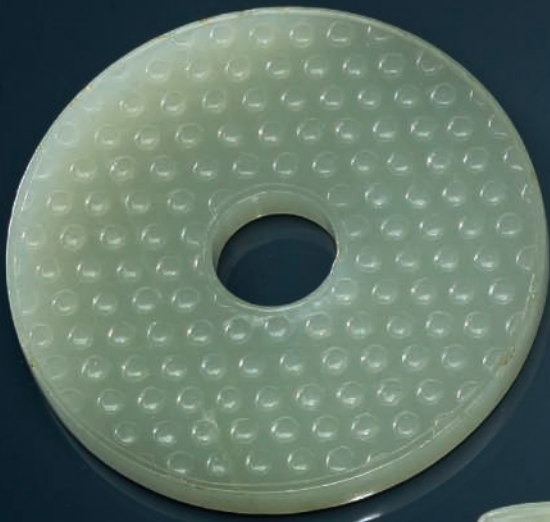
地藏山房珍藏中國玉器

*London 14 May 2019*

倫敦2019年5月14日



CHRISTIE'S







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己卯年秋

設以厚收告玉

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## IMPORTANT CHINESE JADES FROM THE DIZANG STUDIO

LONDON 14 MAY 2019

### AUCTION

Tuesday 14 May 2019  
at 10.00am

8 King Street, St. James's  
London SW1Y 6QT

### VIEWING

|          |        |                  |
|----------|--------|------------------|
| Friday   | 10 May | 10.00am – 4.30pm |
| Saturday | 11 May | 12.00pm – 5.00pm |
| Sunday   | 12 May | 12.00pm – 5.00pm |
| Monday   | 13 May | 9.00am – 4.30pm  |

With selected viewing from 6:00 pm – 8:30 pm (Monday 13th May)

### AUCTIONEERS

Leila de Vos van Steenwijk



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Lot 20

BACK COVER:  
Lot 28







# IMPORTANT CHINESE JADES FROM THE DIZANG STUDIO

## 地藏山房珍藏中國玉器



鄭堯先生伉儷，攝於1982年  
Mr and Mrs Cheng Rao, 1982

佳士得非常榮幸能於倫敦舉行「地藏山房珍藏中國玉器」專場拍賣，呈獻五十五件由藏家精心挑選出的玉器。藏品式樣紛呈，耀眼奪目，以尺寸較小的作品居多，充分展現天然玉石材質之美以及雕刻工匠的超凡技藝。

鄭俊民先生是台灣收藏界知名的玉器藏家，堂號取名為「地藏山房」有兩個因緣：其一，藏家信仰佛教，長年供養地藏王菩薩香華與持誦地藏王菩薩本願經，藉菩薩殊勝因緣而集人間玉寶；其二，玉乃大地蘊孕之精華，從古至今都視為神物寶貨，備受尊寵，中國傳統認為玉有玉德，象徵為君子，且引東坡赤壁賦造物無盡藏之意，表示在收藏中不斷領受並理解玉文化的發展傳承與文化工藝。

Christie's is delighted to present *Important Chinese Jades from the Dizang Studio*. The collection showcases fifty-five outstanding examples of jade carving which were all carefully selected by the collector. This attractive assemblage includes a wide range of designs. The majority of the pieces are relatively small in size and capture the natural beauty of the nephrite stone while demonstrating the impressive carving skills of the lapidary.

Mr. Cheng Juan-min is a well-known jade collector in Taiwan, who named his collection *The Dizang Studio* for two reasons: firstly, as a devout Buddhist, Mr. Cheng follows the religious teachings of the Kṣitigarbha Bodhisattva, who is known as Dizang Pusa in Chinese, hence he believes it was through the blessing of Dizang that he obtained opportunities to amass this great collection; secondly, the Chinese word 'Dizang' literally means 'treasures of the earth', and alludes to the Song poet Su Shi's *Ode to the Red Cliff* which praises the unlimited





鄭堯先生及鄭俊民先生，攝於1995年  
Mr. Cheng Rao and Mr. Cheng Jiuan-min, 1995

鄭俊民先生出生於藏玉世家，自幼耳濡目染，養成對玉器的喜好。其父親鄭堯先生本任公職，由公職退休後，投入了文物市場的經營，於一九七零年代始在世界各地大量收藏中國玉器文物，集三十年精力而有所成。父親過世後，鄭俊民先生持續苦心鑽研中國玉器，更積極推廣文物研究活動，曾獲邀於台北國立歷史博物館及中國文化大學舉辦多場玉器講座，分享其鑑賞玉器多年的心得。1981年，地藏山房蒙國立故宮博物院購藏玉器；藏品更先後於1982年及2011年在國立歷史博物館展出，博物館為此出版了「玉映豐年」個展圖錄。2016至2018年間，鄭俊民先生亦應邀於中正紀念堂及台南文化中心展出收藏玉器。

本拍賣中的作品大部份於1970至1990年間入藏。地藏山房為父子兩代收藏，盛載了兩代喜愛玉器的熱忱，具有特殊的傳承美義。

vastness of nature's creations. 'Dizang' thus refers to the precious material of jade, eulogised throughout Chinese history, and prized for bearing the virtuous characteristics that a gentleman should also possess.

Born into a family of jade collectors, Mr. Cheng was surrounded by connoisseurs from a young age and naturally developed an appreciation for jade carving. His father Mr. Cheng Rao retired from public service and became a respected antiques dealer, travelling extensively around the world to collect Chinese jades over a thirty year period. After the death of his father, Mr. Cheng devoted himself to the study of jades and worked tirelessly to promote the subject and engage in public education in Chinese art. He lectured on Chinese jades at several institutions, including the National Museum of History and the Chinese Culture University in Taipei. In 1981, some items from *The Dizang Studio* were acquired by the National Palace Museum in Taipei, and the National Museum of History exhibited selections from the collection in 1982 and 2011, publishing the catalogue *Jade and the Age of Prosperity: Jade Artifacts from Cheng Jiuan-min's Collection*. Between 2016 and 2018, Mr. Cheng also accepted invitations to exhibit his jades in the National Chiang Kai-shek Memorial Hall and the Tainan Municipal Cultural Center.

The majority of the jade carvings offered here were acquired between 1970 and 1990. *The Dizang Studio* is particularly meaningful as it was lovingly collected by both father and son, representing a longstanding passion for Chinese jades which extends over two generations.





\*1

**A WHITE JADE RETICULATED 'DRAGON-FISH' PLAQUE**  
17TH-18TH CENTURY

The plaque is finely carved as a mythical beast with its head in the form of a dragon with a fierce expression. The S-shaped body is decorated with elegant archaic scrolls. The jade is of an even tone with small flecked russet inclusions.

3 in. (7.5 cm.) high

£6,000-8,000

US\$8,000-11,000

€7,000-9,300

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十七/十八世紀 白玉鰲魚紋牌

來源：地藏山房珍藏，台北，於1970至1990年間入藏



\*2

**A WHITE JADE RETICULATED 'DRAGON-FISH' PLAQUE**  
QING DYNASTY (1644-1911)

The plaque is carved and pierced as a fish with a dragon-form head. Its S-shaped body is decorated with archaic scrolls, and its tail is flicked upwards touching the curve of its back. The stone is of a white tone with some speckled pale grey inclusions.

2 3/4 in. (6.6 cm.) long

£6,000-8,000

US\$8,000-11,000

€7,000-9,200

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清 白玉鰲魚紋牌

來源：地藏山房珍藏，台北，於1970至1990年間入藏

\*3

**A WHITE JADE RETICULATED 'DOUBLE CHILONG' PENDANT**  
17TH-18TH CENTURY

The pendant is finely carved and pierced as two single-horned *chilong* with their sinuous bodies and bifurcated tails coiled around and weaving through a circular *bi* disc at the centre. The stone is of an even pale tone. 1 $\frac{1}{8}$  in. (4.8 cm.) long

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明末清初 白玉雙螭龍出廓璧

來源：地藏山房珍藏，台北，於1970至1990年間入藏



(reverse)



\*4

**A WHITE JADE RETICULATED 'DOUBLE CHILONG' PLAQUE**

QING DYNASTY (1644-1911)

The plaque is carved with a quatrefoil body decorated to both sides with incised archaic scrolls. Two *chilong* with sinuous bodies are carved grasping the sides of the plaque, their tails threading through the pierced centre of the plaque. The stone is of a pale white tone.  
3½ in. (8 cm.) wide

£5,000-8,000

US\$6,700-11,000  
€5,900-9,400

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清 白玉鏤雕雙螭龍紋珮

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)



\*5

**A GREENISH-WHITE JADE SCABBARD CHAPE**

17TH-18TH CENTURY

The chape is of lenticular section with a tapering body and a field of raised nodes to each side. The stone is of an even, pale tone, with a slight hint of russet inclusion to one side.

2 in. (5 cm.) wide

£5,000-8,000

US\$6,700-11,000  
€5,900-9,300

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明末清初 青白玉穀紋劍玦

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)





\*6

**A WHITE JADE RETICULATED 'ARCHAISTIC' PLAQUE**

18TH CENTURY

The plaque is carved with the body shaped as a *bi* disc decorated with archaistic C-scrolls to one side and the reverse inscribed with the Twelve Earthly Branches. The centre is carved with a revolving openwork floret. The disc is surmounted by a stylised dragon with its scrolling tail cascading along the sides of the disc.

3 in. (7.5 cm.) long

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 白玉仿古龍紋天干地支轉心珮

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)





(reverse)

\*7

**A WHITE JADE 'ARCHAISTIC' BI/DISC**

QIANLONG PERIOD (1736-1795)

The disc is finely carved to one side with an elaborate pattern of archaistic scrolls, and to the other side with a network of raised nodes. The stone is of an even, white, tone.

2½ in. (5.5 cm.) diam.

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

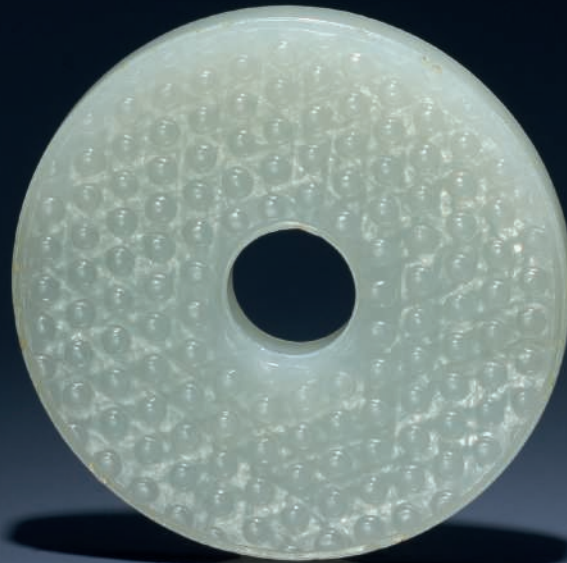
**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

The archaistic design on the present lot appears to be modelled after earlier jade styles which were popular during the Eastern Zhou and Han Dynasties. Compare the present lot to a Qianlong period (1736-1795) white jade archaistic *bi* disc in the Qing Court collection which is carved with a network of raised nodes on both sides, illustrated in *The Complete Collection of Treasures of the Palace Museum - Jade ware (III)*, vol. 42, Hong Kong, 1995, no. 126, p. 157.

清乾隆 白玉仿古勾雲穀紋璧

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



\*8

**A RUSSET JADE 'ARCHAISTIC' BI/DISC**

QIANLONG PERIOD (1736-1795)

The circular disc is intricately carved to each side with two large *taotie* masks separated by a field of raised comma designs. The details of the masks are finely executed in relief. The stone is of a rich mottled russet-brown tone. 2½ in. (6.5 cm.) diam.

£15,000-20,000

US\$20,000-27,000

€18,000-23,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired in the 1970s or earlier.

清乾隆 黃褐玉仿古饕餮紋璧

來源: 地藏山房珍藏, 台北, 於1970年代或之前入藏



(reverse)



\*9

**A WHITE AND RUSSET JADE 'DRAGON AND PEARL' CARVING**  
17TH-18TH CENTURY

The group is finely carved in the round with a stylised dragon coiled amongst crashing waves and *lingzhi*-shaped clouds. Its jaws open for a large flaming pearl. The jade is of a pale white tone with russet inclusions. 2½ in. (6.5 cm.) long

£6,000-8,000

US\$8,000-11,000

€7,000-9,200

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired in Taipei between the 1980s and 1990s.

清十七/十八世紀 白玉帶皮龍吐珠把件

來源: 地藏山房珍藏, 台北, 於1980至1990年代之間購自台北





\*10

**A STRING OF YELLOW JADE AND CARVED FRUIT KERNEL  
BEADS, DUOBAOCHUAN**

QIANLONG PERIOD (1736-1795)

The string comprises five yellow jade beads, with the largest carved as a seated mythical beast with its fur detailed as archaistic c-scrolls. The bottom of the beast is inscribed with a *bao* character in seal script. The other jade beads are carved as *bi* discs with various archaistic designs. Each jade bead is separated by a circular fruit kernel carved with figures.

The largest carving, 1½ in. (3 cm.) high

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.



(mark)

清乾隆 黃玉瑞獸多寶串

刻文：「寶」

來源：地藏山房珍藏，台北，於1970至1990年間入藏



\*11

**A WHITE JADE RETICULATED 'DRAGON' PLAQUE**

YUAN DYNASTY (1279-1368)

The teardrop-shaped plaque is intricately carved and pierced depicting a sinuous dragon pursuing a flower, all amongst dense foliage scrolls. 2½ in. (5.5 cm.) wide, mounted

£6,000-8,000

US\$8,000-11,000  
€7,000-9,200

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired prior to 1999.

元 白玉鏤雕穿花龍紋牌

來源: 地藏山房珍藏, 台北, 於1999年前入藏



\*12

**A GREENISH-WHITE AND RUSSET JADE 'MYTHICAL BEAST'  
GROUP**

MING DYNASTY (1368-1644)

The carving depicts a larger and a smaller single-horned mythical beast, both carved recumbent with their legs tucked under their bodies and their trifurcated tails flicked upwards. The larger mythical beast holds a large *lingzhi* spray in its mouth. The underside is finely carved with *lingzhi*-shaped cloud scrolls which rise up the sides of the carving. The stone is of a creamy, greenish-white tone with dark brown and opaque grey inclusions. 2¾ in. (7 cm.) wide

£10,000-20,000

US\$14,000-27,000

€12,000-23,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明 青白玉褐斑雙瑞獸獻靈芝擺件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)



(base)







(reverse)

**\*13**

**A GREENISH-WHITE AND RUSSET JADE CARVING OF A BIRD**  
MING DYNASTY (1368-1644) OR EARLIER

The bird is carved in the round with its head turned towards the side, its wings folded on its back, and the details of the feathers executed with fine incised lines. The jade is of an olive-green tone suffused with russet and dark brown veins.

3 in. (7.5 cm.) long

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明或更早 青玉褐斑鳥

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



**\*14**

**A PALE GREENISH-WHITE AND GREY JADE MYTHICAL BEAST**  
MING DYNASTY (1368-1644)

The mythical beast is carved crouched with its head turned to the right. The head is carved with a single horn and an alert expression on its face. The backbone and tail are well-detailed. The jade is of a pale tone with opaque grey and russet inclusions.

2¾ in. (7 cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

Bonhams London, 7 November 2005, lot 165 (part lot).  
The Dizang Studio Collection, Taipei



(base)

明 青玉瑞獸把件

來源: 倫敦邦翰斯2005年11月7日, 拍品165號 (其一)  
地藏山房珍藏, 台北



\*15

**A RARE PALE-GREEN JADE SQUARE SEAL**

WANLI PERIOD (1573-1619)

The seal is of square section with a trapezoidal top which is carved with a band of geometric scrolls. The base is inscribed with a six-character inscription in archaic script reading 'zi zi sun sun yong zhi xie xiang', which may be translated as 'future generations to use and provide support'. The stone is of a greyish-green tone with pale caramel-toned inclusions.

2½ in. (5.5 cm.) square

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

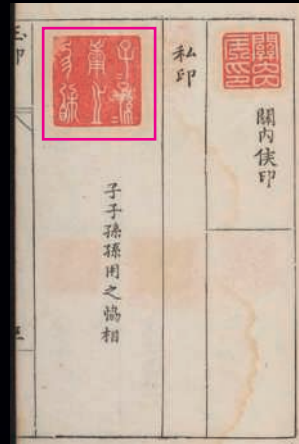
**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

A very similar seal face with the same inscribed phrase is illustrated by Cheng Yuan in the *Gu Jin Yin Ze*, published during the Wanli period between 1611 and 1620 (fig. 1).

明萬曆 青玉回紋「子子孫孫用之協相」印

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(fig. 1)



(mark)





**\*16**

**A WHITE AND GREY JADE CARVING OF A RAM**

17TH-18TH CENTURY

The ram is modelled recumbent with its front legs tucked underneath the body. The head is raised and is carved with an alert expression. The beard is finely incised, and the long horns and the details of the body are crisply carved. 2½ in. (7 cm.) long

£15,000-20,000

US\$20,000-27,000

€18,000-23,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十七/十八世紀 巧色玉臥羊

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)



**\*17**

**A WHITE JADE 'DUCK AND LOTUS' CARVING**  
18TH-19TH CENTURY

The duck is carved with its two feet tucked underneath it, holding the end of a leafy lotus stem in its mouth. The wing feathers and flower details are finely incised. The stone is of an even, pale tone with some russet inclusions which have been skillfully incorporated into the lotus.

2½ in. (5.5 cm.) wide

£6,000-8,000

US\$8,000-11,000

€7,100-9,300

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八/十九世紀 白玉寶鴨銜蓮把件

來源：地藏山房珍藏，台北，於1970至1990年間入藏



**\*18**

**A YELLOWISH-WHITE JADE CARVING OF A DUCK**  
MING DYNASTY (1368-1644)

The bird is carved with its head raised, wings folded on its back, and legs tucked under its body. It clutches a water weed in its beak with the leaves trailing along the side of its body. The stone is of a pale caramel tone.

2½ in. (5.3 cm.) long

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明 黃白玉寶鴨把件

來源：地藏山房珍藏，台北，於1970至1990年間入藏



\*19

**A WHITE JADE 'MANDARIN DUCK AND LOTUS' CARVING**

18TH CENTURY

The duck is carved with its wings closed and decorated with archaic scrolls, swimming on a lotus leaf with the stem in its mouth and a lotus flower trailing on its back. The stone is of an even white tone with a russet inclusion. 1 $\frac{1}{8}$  in. (4.8 cm.) wide

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 白玉寶鴨戲蓮把件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)





**\*20**

**A RARE AND FINELY CARVED WHITE JADE DRAGON**  
17TH CENTURY OR EARLIER

The mythical beast is finely carved and pierced with double horns, seated on its haunches. It has an alert expression, a long snout and its long mane is finely detailed and swept back. Its sinuous body is elegantly modelled and its tail is flicked up over its arched back and meets the long mane.

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

£30,000-50,000

US\$40,000-66,000

€36,000-58,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

It is very rare to find a jade dragon of this design. As a powerful symbol of the Son of Heaven, the proud stance and elegant posture of this beast are skilfully executed by the lapidary. The heads of two gilt bronze models of dragons, dated to the Tang Dynasty, portray very similar characteristics to the current lot, defined by an elongated snout, upright horns and backswept mane; see C. Michaelson, *Gilded Dragons: Buried Treasures from China's Golden Ages*, London, 1999, nos. 52 & 53. An early Yuan Dynasty example of a jade dragon modelled in a similar pose is in the collection of the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji - Sui, Tang-Ming*, vol. 5, Hebei, 1991, no. 166, p. 109.

十七世紀或更早 白玉龍

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)





(reverse)

**\*21**

**A MOTTLED JADE CARVING OF A QILIN**

MING DYNASTY (1368-1644)

The mythical beast is carved recumbent with its head facing towards the back.  
The jade is of a white tone with dark grey striations.

3 cm. (7,5 cm.) wide

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明 白玉灰斑麒麟把件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏





**\*22**

**A YELLOW JADE CARVING OF A MYTHICAL BEAST**

MING DYNASTY (1368-1644)

The recumbent single-horned beast is carved with its head turned to one side, ears pricked, and tail flicked over its haunches. The stone is of a yellowish-green tone with some paler inclusions.

2¼ in. (5.7 cm.) wide

£20,000-30,000

US\$27,000-40,000

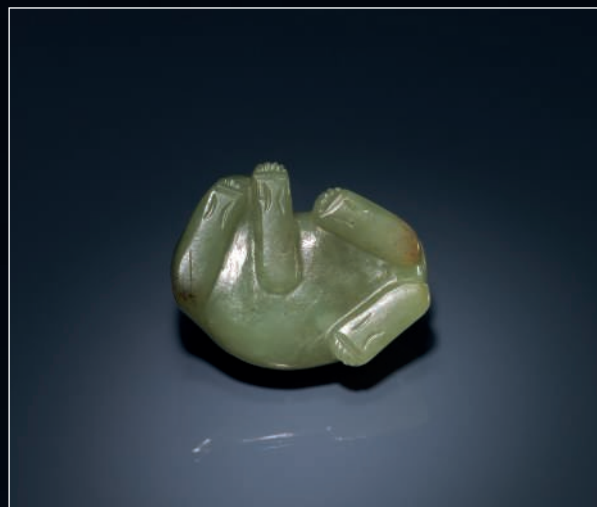
€24,000-35,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明 黃玉瑞獸

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(another view)



**\*23**

**A RARE YELLOW JADE 'THREE RAMS' GROUP**

17TH-18TH CENTURY

The group is finely carved as a large ram and two young, representing the rebus 'sanyang kaitai', which may be translated as 'the new year brings prosperity'. Two of the animals are carved with their heads turned behind them, and the smallest ram is depicted with two of its front hooves resting on the largest ram's hind leg. The jade is of a pale yellow tone with a russet vein and further russet inclusions.

2½ in. (6.5 cm.) wide

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明末清初 黃玉三陽開泰把件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)





**\*24**

**A WHITE JADE 'TWIN-HOUND' CARVING**

QIANLONG PERIOD (1736-1795)

The group is elegantly carved in the round as two hounds, one recumbent and the other resting on the companion's haunches. Each hound holds part of a leafy *lingzhi* sprig in its mouth. The stone is of an even, white, tone. 2 $\frac{3}{8}$  in. (6 cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清乾隆 白玉雙犬

來源：地藏山房珍藏，台北，於1970至1990年間入藏



**\*25**

**A GREENISH-WHITE JADE CARVING OF A RAM**

MING DYNASTY, 17TH CENTURY

The animal is carved recumbent with its legs tucked beneath it. Its head is turned backwards, grasping a leafy *lingzhi* branch in its mouth. The stone is of an even tone.

2 $\frac{1}{2}$  in. (5.5 cm.) wide

£5,000-8,000

US\$6,700-11,000

€5,800-9,200

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明十七世紀 青白玉羊如意把件

來源：地藏山房珍藏，台北，於1970至1990年間入藏



**\*26**

**A GREENISH-WHITE JADE 'BUDDHIST LION' GROUP**

YUAN-MING DYNASTY (1279-1644)

The group is carved and pierced in the round as a recumbent Buddhist lion with bulging eyes and an alert expression on its face. Its head is turned to the right and its front paws rest on its cub which is playfully lying on its back. The mythical beast's hind leg rests on a brocade ball. The jade is of an even pale tone.

2½ in. (6.5 cm.) wide

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

元/明 青白玉太獅少獅把件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(another view)



**\*27**

**A GREENISH-WHITE AND GREY JADE 'MYTHICAL BEAST AND BOYS' GROUP**

MING DYNASTY (1368-1644)

The group is carved and pierced as a four-legged mythical beast with two horns and long whiskers. Its body and tail are covered in scales, and its front legs are carved kneeling. The beast is accompanied by two smiling boys who are playfully clambering on its back and front legs, clutching its ears and horns. The stone is of a pale tone with grey inclusions.

4½ in. (11.5 cm.) wide

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明 青白玉童子瑞獸擺件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)





**\*28**

**A RARE AND FINELY CARVED WHITE JADE FIGURE OF GUANYIN  
AND SPINACH-GREEN JADE 'LOTUS' STAND**

QIANLONG PERIOD (1736-1795)

The Guanyin is delicately carved with a serene expression, her long hair swept back and in two sections cascading down her shoulders. She wears long robes and holds a sphere in her hands which rest in her lap. She is seated in *dhyanasana* on an integrated rocky base. The stone is of an even white tone. The figure is accompanied by a fitted spinach-green jade double lotus stand. The figure, 2 $\frac{1}{2}$  in. (6.8 cm.) high, 3 $\frac{1}{2}$  in. (8.8 cm.) high overall including stand

£35,000-45,000

US\$47,000-59,000

€41,000-52,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清乾隆 白玉觀音坐像連碧玉蓮花座

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



# INFINITE COMPASSION – A WHITE JADE FIGURE OF GUANYIN

ROSEMARY SCOTT, SENIOR INTERNATIONAL ACADEMIC CONSULTANT ASIAN ART

This small, graceful figure of Guanyin (Avalokiteśvara) is beautifully and skilfully carved from white jade, and has a double lotus stand in spinach green jade. The bodhisattva is elegantly seated on a rocky dais with both knees bent and the left foot slightly forward so that her elegant foot protrudes slightly from the draped fabric of her robe. Both her hands are in her lap, holding a sphere. Her robes are well carved and draped naturally over her body, the undergarment being tied with a sash across her chest. This jade Guanyin does not wear a mantle and her hair, which is finely-incised to suggest its texture, is simply dressed - swept back from her face to fall in long tied bunches past her shoulders. Her face displays the gentle serenity appropriate to a deity known for her infinite compassion.

The face and hair style of the current figure are reminiscent of those seen on some of the finest 17th century figures of Guanyin from the Dehua kilns. The face and hair of one Dehua figure in the collection of Sir Percival David (illustrated by Rosemary Scott in *Percival David Foundation of Chinese Art – A Guide to the Collection*, London, 1989, p. 97, pl. 99), depicting Guanyin with a fish basket, bear a particularly strong resemblance to those of the current jade figure. The Percival David Dehua Guanyin has the mark of the ceramic artist He Chaozong impressed into its back. He Chaozong is perhaps the most admired of all the Dehua potters, and was known for the exquisite modelling of his figures. The 1763 *Gazetteer of Quanzhou Prefecture (Quanzhou fuzhi)* noted that He Chaozong created exceptional Buddhist figures which were: 'transmitted and treasured everywhere under heaven'. Figures by He Chaozong even graced altars in the imperial palace.

The current jade figure is unusual for the sphere held in her lap. When an object is held in two hands by seated figures depicting the Compassionate Guanyin, it is usually either a flask or an alms bowl. However, the object held by the current figure is a solid sphere and it seems likely that it represents

the 'pearl of light' given to Guanyin by the Dragon King in gratitude for saving his son. The story appears in a 16th century Chinese novel, *Complete Tale of Avalokiteśvara and the Southern Seas (Nanhai Guanyin Quanzhuan)*. According to the story, the third son of the Dragon King was swimming one day in the form of a fish when he was caught in the net of some fishermen and, being brought to the land, he was unable to regain his dragon form. While he was on land his father was unable to help him, but the son cried out and his cries were heard by Guanyin, whose full name in Chinese is Guanshiyin - 'the one who hears the cries of the world'. Guanyin sent one of her disciples, Sudhana (known as Shancai in Chinese), to try and save the Dragon King's son, but he had already been brought to market where the fact that he had remained alive, despite being out of water for so long, had drawn a considerable crowd. The disciple tried to buy the Dragon King's son with money given to him by Guanyin, but was outbid because it was assumed by other buyers that eating a 'fish' that could live for so long out of water would give them immortality.

The disciple pleaded with the fish monger to spare the life of the 'fish', but the potential buyers protested vociferously and tried to snatch it away. Guanyin, who was able to project her voice over vast distances, rebuked the crowd saying: 'A life belongs only to the one who tries to save it and not to the one who tries to take it'. Thus shamed, the people dispersed and Guanyin's disciple was able to buy the Dragon King's son. Guanyin promptly returned him to the sea where he was able to regain his dragon form. The Dragon King was so grateful that he sent his granddaughter, Longnü, to present Guanyin with the 'pearl of light', a precious night-shining pearl which constantly emitted light, by which Guanyin would be able to read the sacred texts even in the darkest hours of the night. Longnü herself was so in awe of Guanyin that she requested permission to become Guanyin's disciple and study the Dharma. Guanyin agreed, but instructed Longnü to become



containing the son of the Dragon King in fish form are seen quite frequently, seated figures of Guanyin, such as the current jade figure, depicting her holding the 'pearl of light' are relatively rare.

In triads, such as the 16th century bronze group sold by Christie's New York on 26 March 2010, lot 1306, Guanyin is often flanked by Shancai and Longnü, and Longnü holds the 'pearl of light'. These two disciples became a more popular subject in the 18th century and an 18th-19th century scroll of some 29 folios, known as the *Precious Scroll of Sudhana and Longnü* (*Shancai Longnü Baozhuan* is devoted to the legends associated with them.

It is particularly appropriate that this figure of Guanyin should be carved from delicate white jade, as white is not only a colour associated with Buddhism and purity, it is also the colour in which Guanyin's robes are traditionally rendered in Chinese art. An excellent source of fine white nephrite jade, in addition to spinach green and other jade colours, became available to the Chinese lapidaries in the mid-18th century during the reign of the Qianlong Emperor. Jade from Xinjiang became more readily accessible following the Qianlong Emperor's military campaigns in the area during the 1750s, the final defeat of the Dzungars in 1758, and the so-called 'pacification' of Xinjiang in 1759. These events provided China with renewed access to the famous Khotan (Yutian or Hetian in Chinese) jade, and it has been estimated that from 1760 to the end of the Qianlong reign an average of about 2,000 kg. of jade was transported to Beijing each year, despite the fact that the journey from Xinjiang to Beijing covers some 3,000 miles.

Khotan was referred to as a source of precious jade in Chinese texts as early as the Western Han dynasty and it is mentioned by Sima Qian in his *Shi Ji* (*Records of the Grand Historian*). Khotanese jade is also mentioned in the *Xin Tang Shu* (*New History of the Tang*), in which it is stated that fine jade could

be easily found in that area – specifically that: 'There is a jade river in Yutian State. People find exquisite jade in the river whenever the moon shines at its brightest.' The town of Khotan was situated between two rivers – the Black Jade River (Karakash) and the White Jade River (Kurungkash) into which jade bearing boulders washed down from the Kunlun Mountains and could be collected from the riverbeds.

White nephrite jade and spinach green nephrite jade were both popular in the Qing period and, especially in the Qianlong reign, the two were sometimes combined in order to accentuate the visual qualities of one another. In the case of the current figure, the deep green stand serves to emphasise the whiteness of the jade used for the figure of Guanyin. A similar use of the stones can be seen on an imperial Qianlong four-armed figure of Sadaksari in white jade, which has a double lotus stand of spinach jade. This figure was sold by Sotheby's New York, 19 March 2007, lot 58. A reversal of the colours can be seen on an imperial Qianlong spinach green jade Buddha on a white jade double lotus stand sold by Christie's Hong Kong, 31 May 2010, lot 1967. The complementary jade colours were also occasionally used on vessels – as in the case of a finely carved and pierced white jade rectangular tool vase on a spinach green jade stand from the personal collection of Alan and Simone Hartman, sold by Christie's Hong Kong, 27 November 2007, lot 1514. In each case the deep green serves to emphasise the ethereal quality of the white jade, while the paleness of the white serves to accentuate the richness of the spinach green.

The fine quality, size and delicacy of this lovely Guanyin figure suggests that it was a highly personal piece, probably made to be placed on an altar in the home of a pious and wealthy individual. There its owner would not only be able to enjoy the beauty of the figure, but would be able to make offerings and call upon the compassion of Guanyin at any time.





蘇玫瑰

佳士得國際資深學術顧問

此尊觀音像小巧玲瓏，造型典雅。白玉瑩潤，精雕細刻，連碧玉雙蓮座，美侖美奐。觀音神態自若，舉止閒雅，屈膝盤坐，一足收斂，一足半掩，下擺沿足疊捲。觀音雙手捧珠，披帛沿肩垂拂，衣袂飄逸流轉，擺褶有條不紊，胸前束結，上纏一帶。觀音無頭披亦無頭飾，散髮掛耳垂肩，髮絲刻劃細緻，外型趨於簡約。此尊觀音像慈眉善目，謐靜祥和，貫徹觀世音菩薩的慈悲形象。

本白玉觀音像造型可與德化白瓷觀音像相互比擬。大維德爵士藏一德化觀音立像，手提魚籃，面容及髮型皆與本像如出一轍，背部印何朝宗款，見蘇玫瑰著，《Percival David Foundation of Chinese Art - A Guide to the Collection》，倫敦，1989年，頁97，圖版99。何朝宗乃德化窯第一名匠，瓷塑作品造型華美，廣為傳頌。據乾隆二十八年（1763年）修訂版本的《泉州府志》所述，何朝宗「善陶瓷像，天下傳寶之」，佳作屢成宮廷供器。

觀世音菩薩一般手持淨瓶或寶鉢，而本像則持一珠，殊為罕見。據明代小說《南海觀音菩薩出身修行傳》（又名《南海觀音全傳》）所述，海龍王三太子一天化身鯉魚巡海，卻誤入漁人網中兼送市場販售。能「觀察世間聲音覺悟有情」的觀世音菩薩聽到其哀嚎，即喚脅侍善才帶一吊錢去市場贖回並放之歸海。海龍王為答謝觀音菩薩救子之恩，欲獻上夜明珠一顆，以照衲夜間誦經。適時素心暮道的龍王孫女龍女聞得此事，遂自動請纓捧珠拜會觀音，更以堅毅的求道之心獲其收為弟子，時刻陪伴在側誦經說法，普救苦難。此典故豐富了觀音的藝術形象，魚籃觀音便是其一，提籃內有化身為魚的海龍王，惟取材夜明珠的作品，則寥若晨星。

然而，觀音連善才龍女的塑像造型也偶有出現，例如紐約佳士得2010年3月26日售出一組十六世紀銅像，拍品編號1306，由龍女捧珠。善才龍女的故事家喻戶曉，屢成藝術作品的珍貴素材，作於清代的《善才龍女寶撰》便是當中的表表者。



白玉材質與觀音形象甚為匹配。白色象徵清純潔淨、遠離諸垢，與佛教關係密不可分。傳統觀音畫像常見觀音身披白袍，觀音更有白衣大士、白衣觀音之稱。乾隆二十年（1755年）清軍進兵新疆伊犁攻打準噶爾部，三年後（1758年）獲勝，完成對該地所謂的「平定」，史稱準噶爾之役，珍貴的新疆玉材遂成乾隆皇帝的囊中物。最為矚目者，莫過於聞名遐邇的和田玉（和田古稱于闐、玉田）。據估計，自1760年至乾隆退位期間，每年平均有約二千公斤玉材從新疆運往北京，然而兩地相距甚遠，路途有逾三千里。

有關和田玉的最早記載，可追溯至西漢司馬遷著的《史記》。唐代的《新唐書》描述于闐「有玉，國人夜視月光盛處必得美玉」。和田位於墨玉河（喀拉喀什河）與白玉河（玉龍喀什河）之間，玉璞從崑崙山沿兩河流下並堆積於河床，繼而被採集琢磨。

和田白玉及碧玉皆在清代盛極一時，乾隆年間更屢見兩者合併使用，營造對比色澤的藝術效果。本觀音正遵從此

道，以碧綠色的雙蓮座，突顯造像的亮白晶瑩。同類例子有一尊乾隆御製白玉四臂觀音連碧玉雙蓮座，紐約蘇富比售出，2007年3月19日，拍品編號58。兩色對調之例有一尊乾隆御製碧玉觀音連白玉雙蓮座，香港佳士得售出，2010年5月31日，拍品編號1967。此玉色組合同見於器物，例如一白玉鏤雕方瓶連碧玉方座，香港佳士得「瑰玉清雕 - Alan and Simone Hartman」專場售出，2007年11月27日，拍品編號1514。白色柔和清雅，碧綠內斂深沉，以上援引諸例，皆能把兩者互相映襯，渾然天成。

本觀音像雕工精湛，玲瓏秀巧，含蓄細膩，相信當時由富有而虔誠的主人供奉在家，朝夕欣賞造像的絕色美態，時刻感受觀音菩薩的大慈大悲。

**\*29**

**A WHITE JADE CARVING OF A RECLINING LADY**

17TH-18TH CENTURY

The reclining figure is carved in the round with her head propped on one hand, and the other hand holding the edge of a blanket which covers her lower body. A small, long-tailed animal rests beside her arm.

3½ in. (8 cm.) long

£6,000-8,000

US\$8,000-11,000

€7,000-9,300

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

明末清初 白玉仕女把件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



**\*30**

**A WHITE JADE 'BOY AND LOTUS' CARVING**

18TH CENTURY

The figure is carved in the round as a smiling boy, with his two hands holding a long lotus stem slung over his shoulder. The flower and broad leaves trail down his back and his foot rests on a lotus pod. The stone is of an even pale tone. 2½ in. (6.3 cm.) high

£6,000-8,000

US\$8,000-11,000

€7,000-9,200

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 持蓮白玉童子立像

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



**\*31**

**A WHITE JADE 'BOY AND VASE' CARVING**

18TH CENTURY

The boy is carved with a smiling face and hair tied in two buns. He wears long robes and holds a slender vase containing a *lingzhi* spray in both hands. The stone is of an even white tone with some light russet inclusions to the reverse. 2½ in. (5.5 cm.) high

£6,000-8,000

US\$8,000-11,000

€7,000-9,300

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired circa 2000s or earlier.

清十八世紀 持瓶白玉童子立像

來源: 地藏山房珍藏, 台北, 約於2000年代或更早入藏





\*32

**A WHITE JADE 'EIGHT IMMORTALS' RUYI SCEPTRE**  
18TH CENTURY

The sceptre is carved with the Eight Immortals split into three panels on the head, shaft, and base. The Immortals are depicted each holding their respective attributes, all amongst trees and pavilions in a rocky landscape. The jade is of a white tone with opaque white and ivory-coloured inclusions. 16¼ in. (41.3 cm.) long

£30,000-50,000

US\$40,000-66,000  
€35,000-58,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

The term *ruyi* is a homonym for 'as you wish', and these ceremonial sceptres have therefore come to represent the power and prestige of the holder, as can be seen in imagery associated with deities, immortals, and nobility. *Ruyi* sceptres crafted from precious materials such as prized woods and jades such as the present lot were given as gifts at the Qing court.

清十八世紀 白玉八仙紋如意

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



**\*33**

**A WHITE JADE CARVING OF SHOULAO ON A PEACH**

QING DYNASTY (1644-1911)

The jade is well-carved to depict the god of Longevity with a smiling face and a long beard wearing long robes, holding a dragon-headed staff in one hand and a fly whisk in the crook of the other. He is reclining on a large peach which grows from a leafy gnarled stem. The jade is of an even white tone, with a few fine russet veins.

3 $\frac{1}{8}$  in. (8 cm.) wide

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清 白玉壽上添壽

來源：地藏山房珍藏，台北，於1970至1990年間入藏



**\*34**

**A WHITE JADE 'BUTTERFLY AND MELON' CARVING**  
QING DYNASTY (1644-1911)

The group is carved following the natural shape of the pebble, with a melon growing from a gnarled branch, and the curled leaves falling along the side of the fruit. A small butterfly is carved perched on the other side. The stone is of an even white tone.  
2¼ in. (5.7 cm.) long

£6,000-8,000

US\$8,000-11,000  
€7,000-9,300

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清 白玉瓜瓞綿綿把件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



**\*35**

**A WHITE AND BLACK JADE 'BATS AND PEACH' CARVING**  
18TH CENTURY

The jade is crisply carved in the round with two bats with their wings outstretched perched on a peach which grows from a gnarled, leafy branch. The jade is of a pale tone with dramatic black inclusions.  
2½ in. (5.5 cm.) wide

£6,000-10,000

US\$8,000-13,000  
€7,000-12,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 巧色玉福壽雙全把件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



**\*36**

**A WHITE JADE 'PEACH' CARVING**

18TH CENTURY

The peach is carved growing from a gnarled openwork branch bearing long leaves that spread along the sides of the fruit. The jade is of a pale, even tone. 2½ in. (6.5 cm.) wide

£15,000-20,000

US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired in the 2000s.

清十八世紀 白玉壽桃

來源: 地藏山房珍藏, 台北, 約於2000年代入藏





**\*37**

**A GREENISH-WHITE JADE CARVING OF A BITTER MELON**  
18TH CENTURY

The jade is naturalistically carved in the form of a bitter melon growing from a leafy gnarled vine. There is a butterfly resting on the undulating surface of the fruit. The stone is of an even celadon tone.  
3½ in. (9 cm.) long

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 青白玉錦荔枝

來源：地藏山房珍藏，台北，於1970至1990年間入藏



**\*38**

**A WHITE AND RUSSET JADE 'FROG AND LOTUS' CARVING**  
17TH-18TH CENTURY

The jade is carved as a lotus flower blooming between two large lotus leaves, with a small frog perching on one of the leaves. The stone is of an even white tone with russet inclusions to the reverse.  
2 in. (5 cm.) long

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十七/十八世紀 白玉帶皮雕戲蓮青蛙把件

來源：地藏山房珍藏，台北，於1970至1990年間入藏



(reverse)

**\*39**

**A WHITE AND RUSSET JADE 'BAT AND GOURD' CARVING**  
18TH CENTURY

The group is finely carved in the round as two double gourds, one large and one small, surrounded by large leaves and coiling vines all growing from a gnarled stem. A bat is perched on the base of the larger gourd. The stone is of an even white tone with russet inclusions skillfully integrated into the design. 3½ in. (8.2 cm.) high

£15,000-20,000

US\$20,000-27,000  
€18,000-23,000

**PROVENANCE:**

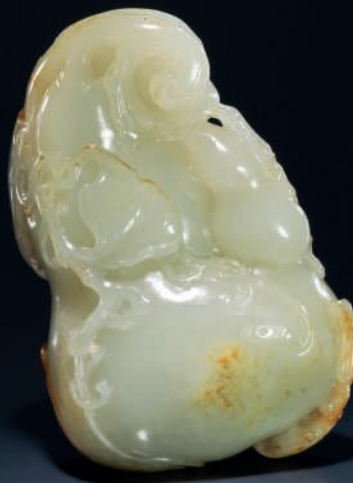
The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 白玉帶皮巧雕福祿萬代擺件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)





(reverse)

**\*40**

**A WHITE JADE 'CHILONG AND LINGZHI' OVAL PENDANT  
18TH-19TH CENTURY**

The oval pendant is carved in relief to the upper section with a *chilong* dragon clambering with a *lingzhi* in its mouth, its sinuous body and long tail trailing over the rest of the rounded surface. The flat reverse is carved with a cartouche reading '*da ji xiang*' which may be translated as 'great auspiciousness'. The stone is of an even, pale tone with faint russet veins.  
2½ in. (6.3 cm.) long

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八/十九世紀 白玉螭龍紋「大吉祥」珮

來源：地藏山房珍藏，台北，於1970至1990年間入藏



\*41

**A WHITE JADE 'DRAGON-FISH' PENDANT PLAQUE**

18TH-19TH CENTURY

The plaque is decorated to the centre with a *yinyang* symbol within a band of archaic scrolls, further encircled by a dragon-fish. The reverse is carved with a pierced two-*liang* coin. The jade is of an even pale tone with some small russet inclusions.

2 in. (5 cm.) long

£5,000-8,000

US\$6,700-11,000

€5,900-9,300

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八/十九世紀 白玉太極鰲魚紋珮

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)



\*42

**A WHITE JADE FIGURAL OVAL PENDANT PLAQUE**

18TH-19TH CENTURY

The plaque is carved with a lady seated at a window, one hand supports her head and the other hand holds a fan. The reverse is carved with a poem, and two seals reading 'wen' and 'wan'. The stone is of an even tone with a pale russet inclusion.

1 7/8 in. (4.7 cm.) long

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

The poem inscribed on the pendant plaque may be translated as 'rise early to witness flowers in blossom; sleep late to appreciate the beauty of the moon'.

清十八/十九世紀 白玉仕女圖詩文圓牌

詩文: 「惜花春起早, 愛月夜眠遲」

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



(reverse)





\*43

**A RARE AND FINELY CARVED WHITE JADE 'LINGZHI' PENDANT  
PLAQUE**

QIANLONG PERIOD (1736-1795)

The plaque is exquisitely carved in relief on one side with a baluster vase-shaped panel, depicting a large cluster of *lingzhi*, with the ridges of the fungus finely detailed. The reverse is carved with a 'fu' character in a roundel above the auspicious saying 'tianbao jiuru' in seal script. The panel is surmounted by *ruyi* heads and scrolls. The stone is of an even white tone.

2 1/2 in. (6.5 cm.) long

£35,000-45,000

US\$47,000-59,000

€41,000-52,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired before 1999 in Hong Kong.

The four-character inscription refers to the *Tianbao* chapter in the *Book of Odes*, where it includes the *jiu ru* (the 'Nine Similitudes'), a felicitous wish. The nine wishes are: 'May you be as the mountains and the hills, as the greater and the lesser heights, as all directions, having the constancy of the moon, like the rising sun, with the longevity of the southern mountain, and the green luxuriance of the fir and the cypress.'

清乾隆 白玉靈芝紋「天保九如」葫蘆形牌

來源: 地藏山房珍藏, 台北, 於1999年前購自香港



(reverse)





(reverse)

\*44

**A WHITE JADE 'LINGZHI' PENDANT PLAQUE**

18TH CENTURY

The quatrefoil plaque is carved with openwork geometric and cloud scrolls at the four sides. One side is elegantly carved with a cluster of *lingzhi* fungus, and the other side is carved with an auspicious four-character inscription reading 'tian bao jiu ru'.

2 $\frac{1}{2}$  in. (6.1 cm.) long

£10,000-20,000

US\$14,000-26,000

€12,000-23,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 白玉靈芝紋「天保九如」牌

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏



\*45

**A WHITE JADE INSCRIBED 'SCHOLAR' PENDANT PLAQUE**

QING DYNASTY (1644-1911)

The oval plaque is carved to one side with a scholar and an attendant picking herbs enclosed in a panel formed by two *kui* dragons. The reverse is carved with a poetic inscription eulogising the scene and signed Zigang.

2¼ in. (5.5 cm.) long

£15,000-20,000

US\$20,000-27,000

€18,000-23,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清 白玉高士採藥圖詩文牌

詩文：「采藥到天台 仙源取次開 胡麻隨水出 誰費寸心來」

來源：地藏山房珍藏，台北，於1970至1990年間入藏



(reverse)







(reverse)

\*46

**A WHITE JADE 'DRAGON' PENDANT PLAQUE**

QIANLONG PERIOD (1736-1795)

The plaque is carved with a dragon coiled amongst swirling *lingzhi*-shaped clouds chasing the flaming pearl. The reverse is carved with a two-character seal mark reading 'fu shou', meaning blessings and longevity. 2 in. (4.9 cm.) long

£30,000-50,000

US\$40,000-66,000

€35,000-58,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired from a private American collection in Palm Springs circa 1999.

清乾隆 白玉趕珠雲龍紋「福壽」牌

來源: 地藏山房珍藏, 台北, 約於1999年購自美國棕綠泉



\*47

**A RARE WHITE JADE 'ZODIAC' PENDANT PLAQUE**

QIANLONG PERIOD (1736-1795)

The plaque is carved in low relief with a zodiac figure with the head of an ox and a human body, wearing long robes and holding a fly whisk. The reverse is carved with the character 'chou' (cyclical year) in seal script enclosed within a shaped cartouche. The plaque is surmounted with a Buddhist swastika symbol flanked by two catfish to one side, *lingzhi* sprays to the reverse. 2¼ in. (5.8 cm.) long

£30,000-50,000

US\$40,000-66,000

€35,000-58,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired from a private Taiwanese collection.

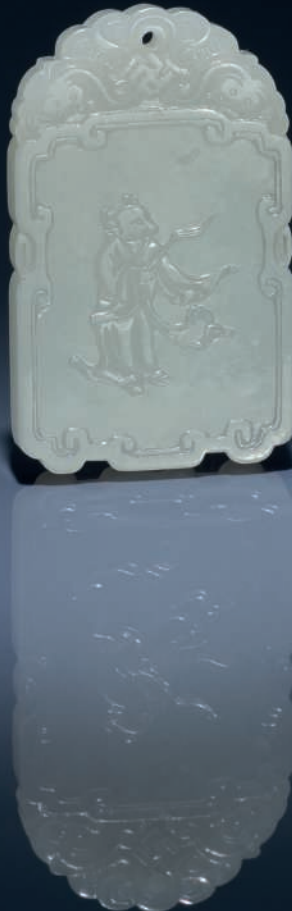
The Year of the Ox, represented by the Earthly Branch symbol *chou*, signifies the second of the twelve-year cycle of animals in the Chinese zodiac. See a complete set of twelve jade carvings depicting all the zodiac figures from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Jade ware (III)*, vol. 42, Hong Kong, 1995, no. 111, pp. 132-133. These humanoid animals are celebrated as guardian figures of their representative year, and they each hold an auspicious attribute, with the ox carrying the fly whisk as depicted on the current lot.

清乾隆 白玉生肖牛圖牌

來源: 地藏山房珍藏, 台北, 購自台北私人舊藏



(reverse)





(reverse)

\*48

**A GREENISH-WHITE JADE 'SCHOLAR' PENDANT PLAQUE**  
17TH-18TH CENTURY

The small rectangular plaque is decorated with a panel enclosing two figures in a mountainous landscape, and surmounted by a pair of confronting *kui* dragons. The reverse is carved with a poetic inscription and a seal reading 'wen wan' which may be translated as 'scholarly plaything'.

2 in. (5 cm.) long  
£10,000-20,000

US\$14,000-26,000  
€12,000-23,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

The inscription contains two lines extracted from the poem *Zeng Fan Hwa* composed by Lu Kai (?- c.504). The story described by the poem corresponds with the carved decoration to the front of the plaque, illustrating the scene in which the protagonist is picking prunus flowers when he encounters a messenger, so he asks the messenger to send a prunus branch to his friend Fan Ye (AD 398-445), the author of the *Hou Hanshu*, as a gift from Jiangnan. The inscription may be translated as: 'There's not much to offer in Jiangnan, but I can send you this branch of prunus which announces the arrival of spring'.

明末清初 青白玉高士圖詩文牌

詩文：「江南無所有，聊贈一枝春」

來源：地藏山房珍藏，台北，於1970至1990年間入藏



\*49

**A WHITE JADE 'RAM' PENDANT PLAQUE**

18TH CENTURY

The plaque is carved to one side with a recumbent ram amongst *lingzhi* fungus below the moon behind clouds. The panel is surmounted by ruyi-heads and clouds. The reverse is inscribed with the four-characters 'san yang kai tai' in seal script, which may be translated as 'the new years brings prosperity'.  
2½ in. (5.5 cm.) long

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired in the 2000s or earlier.

清十八世紀 白玉「三陽開泰」牌

來源: 地藏山房珍藏, 台北, 於2000年代或更早入藏



(reverse)







**\*50**

**A WHITE JADE 'SQUIRREL AND GRAPES' GROUP**  
18TH-19TH CENTURY

The group is carved and pierced in the round with a long-tailed tree shrew clambering on a large bunch of grapes growing from a gnarled leafy vine. The stone is of an even white tone with rich russet veins.  
1¾ in. (4.5 cm.) long

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired in the 2000s from Taiwanese antique dealer.

清十八/十九世紀 白玉松鼠葡萄把件

來源: 地藏山房珍藏, 台北, 約於2000年代購自台北古董商



**\*51**

**A WHITE JADE 'CAT AND RAT' CARVING**  
18TH CENTURY

The feline is carved recumbent, with its curled body conforming with the shape of the pebble. A small rat with a long tail is carved clambering on the cat's front paws as its hind leg rests on the rat's haunches. The well-polished stone is of an even white tone.  
1¾ in. (4.5 cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 白玉貓戲鼠把件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏

\*52

**A WHITE JADE 'MONKEY AND PEACH' GROUP**

18TH CENTURY

The group is well-carved in the round as two seated monkeys, each with a lively expression on its face, clutching a leafy peach branch between them. The stone is of an even pale tone.

1½ in. (3.8 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 白玉雙猴獻壽把件

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏





**\*53**

**A WHITE JADE CARVING OF A HOUND**

QIANLONG PERIOD (1736-1795)

The slender dog is finely carved with the head raised and turned facing to one side and its tail swept over the hind quarters. Its head is naturalistically carved with a slightly open mouth and teeth bared. The stone is of an even tone. 2½ in. (5.3 cm.) wide

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

See a similar white jade hound dated to the 18th century from The Collection of Raine, Countess Spencer, sold at Christie's London, 13 July 2017, lot 64.

清乾隆 白玉臥犬

來源：地藏山房珍藏，台北，於1970至1990年間入藏



**\*54**

**A SMALL WHITE JADE CARVING OF A RAM**

QIANLONG PERIOD (1736-1795)

The horned recumbent beast is finely carved in the round with its legs tucked beneath it and its head slightly lifted. The stone is of an even pale tone with some pale russet veins.

1⅞ in. (4.2 cm.) wide

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清乾隆 白玉臥羊

來源：地藏山房珍藏，台北，於1970至1990年間入藏

**\*55**

**A SMALL WHITE JADE 'QILIN' SEAL**

18TH CENTURY

The seal is surmounted by a recumbent *qilin* coiled with its head resting on its paws, all above an incised keyfret band on a square-section base. The seal face is uncarved. The stone is of an even, pale tone.

1½ in. (3.8 cm.) high

£20,000-30,000

US\$27,000-40,000

€24,000-35,000

**PROVENANCE:**

The Dizang Studio Collection, Taipei, acquired between 1970 and 1990.

清十八世紀 白玉麒麟鈕印

來源: 地藏山房珍藏, 台北, 於1970至1990年間入藏





地



藏

山

房

己卯九秋

頤真



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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### 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.

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### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

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### 1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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 CONDUCTING 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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

## 2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased lot has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For lots Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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

## 3 ARTIST'S RESALE ROYALTY

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

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

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 500,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- 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 five years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five 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 line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** 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** 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** 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** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

(g) The benefit of the **authenticity warranty** is only available to the

original buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

### 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lots in accordance with 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 evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

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



against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

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

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

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

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

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

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

#### (f) Jewellery over 50 years old

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

#### (g) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](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

**auctioneer**: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](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.

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

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

# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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



## SYMBOLS USED IN THIS CATALOGUE

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

◊

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

Δ

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

◆

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

λ

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

•

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

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

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

†, \*, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

## IMPORTANT NOTICES

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

#### Δ **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 Δ next to its **lot** number.

#### ◊ **Minimum Price Guarantees**

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

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

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### EXPLANATION OF CATALOGUING PRACTICE

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

### FOR PAINTINGS, PRINTS AND WORKS OF ART

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

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

"Attributed to ..."

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

"Circle of ..."

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

"Manner of ..."

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

"After ..."

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

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

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

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

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

"Dated ..."

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

"With date ..."/

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

### FOR PORCELAIN AND CERAMICS

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

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

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

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

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

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

## CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

**Vehicle access via Central Park only.**

## COLLECTION FROM CHRISTIE'S PARK ROYAL

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





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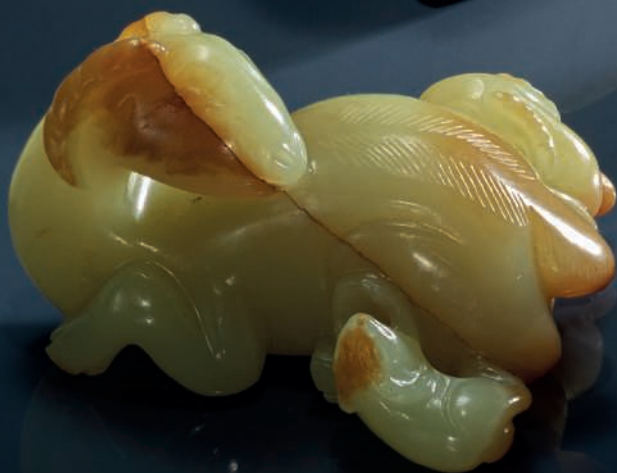
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