

DRAGON THRONE FOR THE
SON OF HEAVEN

南面威儀：
御製御用剔彩雲龍福慶有餘紋寶座

London 14 May 2019

倫敦2019年5月14日



CHRISTIE'S







DRAGON THRONE FOR THE SON OF HEAVEN

南面威儀：御製御用剔彩雲龍福慶有餘紋寶座

LONDON 14 MAY 2019

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Tuesday 14 May 2019
at 11.00am

8 King Street, St. James's
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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)

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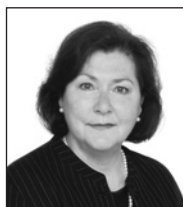
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PROPERTY FROM A PRIVATE ASIAN COLLECTION

***60**

**A VERY RARE AND MAGNIFICENT IMPERIAL THREE-COLOUR CARVED 'NINE
DRAGON' LACQUER THRONE**

QIANLONG PERIOD (1736-1795)

The throne is finely carved through the red lacquer to the ochre and dark green lacquer and has a stepped back separated into three vertical panels each containing dragons chasing flaming pearls amidst dense clouds. The two side railings are similarly carved in high-relief with dragons striding amidst bats in flight and dense scrolling clouds above a rectangular seat decorated with archaic lotus scroll and a narrow waist with a shaped apron centred with a front-facing dragon. The back panel is carved with a bat suspending a chime and a double-fish. The whole is raised on thick rounded legs joined by rectangular base stretchers.

43¼ in. (111.1 cm.) high; 45½ in. (115.5 cm.) wide; 33¾ in. (85.7 cm.) deep

£800,000-1,200,000

US\$1,100,000-1,600,000

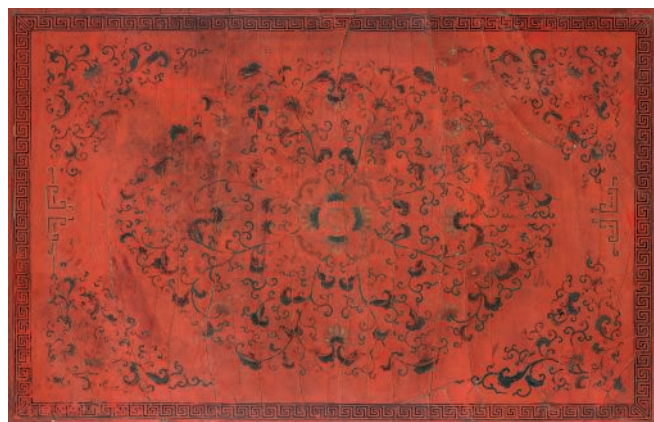
€930,000-1,400,000

PROVENANCE:

Private Asian Collection, acquired in Hong Kong in 1997.

清乾隆 御製御用剔彩雲龍福慶有餘紋寶座

來源:亞洲私人珍藏·香港1997年入藏



(Detail of seat)







莊重華美——剔彩雲龍紋寶座

張榮

紫禁城壽安宮

從家具分類來講，寶座屬於座榻類，包括寶座、床榻、羅漢床等。從使用功能上看，寶座不僅具有實用的功能，在封建社會更具有嚴格的身份標籤，隻有位居皇帝的一人可以使用。寶座通常陳設在皇帝所到之處正殿明間，周圍輔以屏風、宮扇等物，顯示皇帝的尊貴與威嚴。重要大殿中，如紫禁城中軸線上的太和殿、中和殿、保和殿，寶座兩側除了宮扇之外還陳設有太平有象、甬端、仙鶴、香筒，以示在位皇帝的英明。

見於《清宮造辦處活計檔》記載的寶座材質有紫檀、花梨、樹根、鹿角和大漆，大漆中又包括雕漆、彩漆、黑漆洋金、填漆、金漆、螺鈿漆和渾金單漆。如今故宮博物院太和殿中陳設的寶座屏風即是渾金單漆玲瓏寶座。

本文欲隆重介紹的是剔彩雲龍紋寶座。通高112.5厘米，座高53.6厘米，面長104.8厘米，面寬74.5厘米。寶座為五屏式圍子，中間搭腦最高，兩側依次遞減。座面長方形，束腰，鼓腿彭牙，內翻馬蹄足，足下為整版。寶座面為紅漆地描紅綠彩漆紋飾，以金漆勾勒花紋紋理，突出紋飾的層次效果。寶座通體採用雕漆工藝中剔彩方法制作而成，從下往上髹三種顏色的漆，即黃、綠、紅，每種顏色髹若干遍。黃色漆雕刻的波折形錦紋，表示大自然中的水，綠色漆作為紅色雲紋的襯色，紅色漆雕刻紋飾主體的雲龍紋。寶座圍屏的正中是寶座主體紋飾，雕刻一條正面圍龍，散發向后飄，順眉圓眼，炯炯有神，張吻露舌，軀體盤轉，粗壯有力，具有威嚴霸氣之勢。周圍祥雲籠罩，似飄似仙。圍屏內外共雕刻九條龍紋。寶座花牙處雕刻十二條龍紋。圍屏背面雕刻雲蝠紋及蝙蝠啣磬和雙魚，在中國傳統文化中，蝙蝠有幸福之意，磬與慶諧音，魚寓意富裕，故組成“福慶有余”的吉祥圖案。龍紋作為主體紋飾裝飾是皇家器物最喜歡、最常使用的裝飾紋樣，因其代表了皇權至上的思想，故龍紋是宮廷器物中具有身份地位、唯我獨享的紋飾之一。而寶座屏風更是集中體現皇帝威嚴的典章器物，故清代寶座屏風以裝飾龍紋見長。

雕漆是漆器工藝中最費時費工的品種之一，刷一遍漆需要一天或兩天，之後才能刷第二遍，類似這樣的寶座，至少要刷近百遍，在大漆未全干之時進行雕刻，制作一件寶座，最快也要一年左右的時間。匠人不僅要有巧奪天工的技藝，精心熟練地掌握制作要領，也要有足夠的耐心和細心。在封建時代為皇家制

作物，又是皇帝親自使用的寶座，工匠們不敢有絲毫的懈怠與馬虎。雕漆工藝發展到清代乾隆朝，可謂是全面發展的黃金時代，宮廷造辦處不僅集中了全國最優秀的工匠，而且投入了大量的人力財力。乾隆朝的漆器品種豐富多彩，雕漆、單色漆、戧金彩漆、填漆、描金漆、描彩漆、描油、螺鈿漆、百寶嵌等一應俱全，還發展了嵌玉、嵌竹等漆器品種，真正達到了“千文萬華”的局面。雕漆是乾隆朝發展的重要品種，從造辦處檔案看，乾隆朝雕漆不是在宮廷造辦處“漆作”完成的，而是委派蘇州織造在蘇州制作。至於制作哪些器物，如何制作，均由造辦處發號施令，畫圖樣，由蘇州工匠具體操作完成。與景德鎮官窯瓷器一樣，在蘇州做好之后再運送到紫禁城。漆器是否刻款，刻什麼款由造辦處定奪。

筆者查閱了《內務府造辦處各作成做活計清檔》（以下簡稱清檔），《故宮陳設檔》、《清宮瓷器全檔》和《故宮物品點查報告》中關於制作雕漆寶座，紫禁城、圓明園等地陳設雕漆寶座和地方官員進貢雕漆寶座的有關資料與檔案。

《清檔》雍正七年，記事錄，十月二十一日太監張玉柱王常貴交來

沉香天然萬年福祿一座

金漆萬壽鼎案一件

做洋漆萬國來朝萬壽圍屏一座

雕漆五龍寶座一張（錦褥全分）

做洋漆甜香炕椅靠背一座

做洋漆雲台香几二張

做洋漆百步燈四架

宮定爐瓶盒三件

萬福攸同甜香炕几一張

甜香炕几上陳設小香几一張

甜香花瓶一座

宮定香盤一個（俱係隋赫德進）傳著：送往圓明園交園內總

管太監收著，俟朕往圓明園去時著伊等呈覽。欽此。於本月二



Fig. 1: A carved lacquer throne with cloud and dragon design, mid Qing dynasty, 103.3 cm. long, 113 cm. high, originally collected in the Forbidden city, After The Complete Collection of Ming and Qing Dynasty Furniture in the Palace Museum: Throne, vol. 1, Beijing, 2015, p. 290.

圖1: 清中期剔紅雲龍紋寶座，103.3公分寬，113公分高，載2015年北京出版《故宮博物院藏明清家具全集1寶座》，頁290

十二日郎中海望員外郎滿毗交栢唐阿佛保送赴圓明園檔子房，交管理事務頭等侍衛兼郎中保德收訖（《清內務府造辦處檔案總匯》2005年人民出版社，4冊P199-200）。

隋赫德，系滿洲人，雍正四年任江寧織造。雍正朝僅有一例雕漆寶座的記錄。

《清檔》乾隆七年，記事錄，八月初十日太監呂進朝來說，首領開其裡交

雕漆寶座一座

五彩金龍錦坐褥一件

五彩金龍錦迎手一對

雕漆屏風一架（計五扇隨地平）

雕漆書案二張

雕漆福壽盤一對（隨香几一對）

雕漆香爐一對（隨香几一對）

雕漆挑杆明角燈一對（隨座）

仿洋漆書格一對

傳旨：著送往圓明園交司房。欽此。於本月十一日栢唐阿強湧將以上雕漆寶座等件送赴圓明園交司房訖（《清內務府造辦處檔案總匯》2005年人民出版社。11冊頁147）。

這是目前查到的乾隆朝最早的雕漆寶座記錄。檔案並沒有說明這些雕漆是哪裡制作的，又是什麼人進貢的？抑或是原清宮舊藏。有趣的是同一年（乾隆七年）十一月十八日又交來一堂洋漆寶座。

乾隆七年，記事錄，十一月十八日，司庫白世秀來說，首領開其裡交

洋漆寶座一張

洋漆書格一對

繡九屏風一架

洋漆香几二對

洋漆小香几二對。

傳旨，交圓明園司房欽此。於本月二十五日栢唐阿高五十將以上之物送赴圓明園交司房訖（《清內務府造辦處檔案總匯》2005年人民出版社。11冊頁160）。



此條檔案同樣沒有說明來源是哪裡，但根據雍正皇帝喜歡洋漆判斷，這一堂洋漆家具很可能是雍正朝的遺物。而雍正朝並沒有制作雕漆的記錄，那麼同樣是乾隆七年的雕漆一堂家具是哪裡制作的呢？極有可能是乾隆本朝制作的。

《清檔》乾隆九年十二月十五日，裁作。司庫白世秀來說太監胡世杰交

紅雕漆龍寶座一座（爪壞一塊靠背扶手下俱裂縫頂壞一塊）傳旨：著配貂皮坐褥一件，隨養心殿明間燈屏安。欽此。於本月二十一日司庫白世秀來說，太監胡世杰傳旨，將紅雕漆寶座不必隨燈屏安。貂皮坐褥得時在重華宮安設。欽此。於本月二十六日副總德福將雕漆寶座一座隨貂皮坐褥持進交太監胡世杰呈進訖（《清內務府造辦處檔案總匯》2005年人民出版社。13冊頁39）。

乾隆九年的雕漆寶座肯定不是乾隆七年的那件，七年那件送進了圓明園，這件放在了重華宮，重華宮是乾隆當太子時居住的宮殿，將紅雕漆龍紋寶座放在這裡也是方便乾隆皇帝偶爾來重華宮時使用。

《清檔》乾隆三十一年，行文。三月初四日，催長四德筆帖式五德來說，太監胡世杰傳旨：著照玉玲瓏館殿內現設雕漆寶座樣成做雕漆香几一對，先畫樣呈覽，準時發往蘇州成做欽此。於本月十二日催長四德筆帖式五德將做得長一尺三寸寬八寸高

一尺五寸香几木樣一件，上畫雕漆花紋安在玉玲瓏館地平上呈覽，奉旨準發往蘇州照樣成做雕漆香几一對欽此（《清內務府造辦處檔案總匯》2005年人民出版社。30冊，P333）。

這條檔案是指，按照雕漆寶座的樣式在蘇州制作雕漆香几一對。

《清宮瓷器檔案全集》不僅僅是記錄瓷器制作的檔案總匯，還有一部分地方官員的進貢檔案亦十分珍貴。

乾隆三十六年七月初四日山東巡撫（臣）周元理跪進

雕漆寶座一尊（繡墊踏凳全）

雕漆書案一張（繡套全）

雕漆屏風一座

雕漆榻牀一張（繡褥迎手全）

雕漆鸞扇成對

雕漆香几成對

雕漆書架成對

雕漆炕桌成對

雕漆繡墩四對（繡墊全）（《清宮瓷器檔案全集卷十一》P190-191）



乾隆四十六年八月初一日，安徽巡撫奴才農起跪進（交永和看地方供）

玉無量壽佛

雕漆寶塔三尊

御制十六羅漢玉冊壹部

（交熱河）御制嵌玉紫檀插屏成對

（交熱河）嵌玉萬福萬壽如意成對

（交熱河）紅雕漆三屏風成座

（交熱河）紅雕漆鸞扇成對

（交熱河）紅雕漆寶座壹尊

（交熱河）紅雕漆大案成張

（交熱河）紅雕漆天香几成對

（交熱河）紅雕漆琴桌成對

（交熱河）紅雕漆炕几成對

（交熱河）紅雕漆書櫃成對

（交熱河）紅雕漆方杌貳對（《清宮瓷器檔案全集卷十六》P187-188）。

從能夠查閱到的“活計檔”和“貢檔”資料看，沒有制作雕漆寶座的記錄，隻有按照雕漆寶座制作雕漆香几的記載。

故宮博物院現存雕漆寶座四件，（不包括紫檀嵌雕漆寶座）一件原藏如意館，一件來自沈陽或避暑山庄，一對原藏符望閣。只有來自沈陽故宮或避暑山庄的剔紅雲龍紋寶座（插圖1-2-3）從形制到制作工藝，與倫敦佳士得這件剔彩雲龍紋寶座非常相似。那麼，如何解釋這些寶座既沒有制作記錄，又具有宮廷形制與紋樣呢，這正是目前很多學者正在研究和逐步解決的問題，就是宮廷與地方的互動，由於資料的匱乏，目前還很難全部解釋清楚為什麼有些地方官員進貢的器物全部是宮廷紋樣，甚至帶有御制詩（詹鎮鵬：《帝國紀勳與地方貢品：乾隆朝（評定台灣得勝圖）雕漆掛屏考》，《美術史研究集刊》第四十五期），是不是宮廷委派制作，還是允許部分官員制作具有宮廷紋樣的器物在某個特定時間，如萬壽節、中秋節進貢給皇家。

無論如此，這件剔彩雲龍紋寶座，從其形制、紋樣組合和雕刻工藝特征，都是清代乾隆朝雕漆家具中的典范。

REGAL ENCOUNTERS

A CARVED POLYCHROME LACQUER THRONE WITH CLOUD AND DRAGON DESIGN

Zhang Rong, *Shou'angong*, Forbidden City

In terms of furniture classification, the category 'thrones' applies to a range of seat forms including throne chairs, beds or couches, or low-back daybeds. As to function, these not only served practical purposes, but were also unmistakable status symbols in imperial China, intended solely for the use of ruling emperors. They were often placed in the main audience chambers the emperor would visit, accompanied by throne screens and court fans, among other accessories, to emphasise imperial power and prestige. Apart from court fans, thrones in major halls on the central axis of the Forbidden City, such as the Hall of Supreme Harmony and Hall of Preserving Harmony, could also be flanked by vases and elephants (together the Chinese characters for "elephant" and "vase" form a rebus for the expression 'May there be a peaceful reign'), *luduan* (a mythical creature), cranes, and parfumiers, all to underline the idea that the emperor was indeed an able ruler.

According to the records of the *Zaobanchu* (Board of Works), materials used for making thrones included *zitan*, *huali*, tree roots, deer horn and Chinese lacquer, with the latter including carved lacquer, painted lacquer, painted gold designs against a ground of black lacquer, filled-in lacquer, gilt lacquer, mother-of-pearl inlaid lacquer, and gilt lacquer covered with a clear lacquer. The throne screen with pierced designs now on display in the Hall of Supreme Harmony of the Palace Museum, for instance, is a fine example of gilt lacquer covered with a clear lacquer.

The item discussed here is a throne decorated in carved polychrome lacquer, with an overall height of 112.5 cm. and a seat measuring 53.6 cm. high, 104.8 cm. long and 74.5 cm. wide. It is a five-panel throne, the stepped back of which is formed of a higher central panel flanked by lower ones on either side. The rectangular seat is raised on a waisted apron, and the structure is supported on four inward curving rounded legs terminating in scroll feet and joined by rectangular base stretchers. The seat is finely painted in red and green lacquer against a red ground, and details of its floral designs are picked out in gold, adding to the textural complexity of

the decoration. The entire throne is covered in carved polychrome lacquer, a finish that would have required the lacquer to be applied in three colours (i.e. yellow, green and red), with each colour being applied in multiple layers before the next could be painted on top. While a yellow lacquer ground carved with lozenges represents water in the natural world, green lacquer is employed to contrast with the red clouds, and the central motif of dragons amidst clouds is carved in red. On the central panel of the backrest is a front-facing encircling dragon, which sports a freely flowing mane, finely arched eyebrows, a powerful wide-eyed gaze, open jaws with tongue exposed, and a writhing sinuous body exuding both power and immense presence, all amidst a dense ground of swirling, ethereal clouds. Nine carved dragons decorate the front and back of the panels, and twelve additional dragons appear on the apron of the throne. The back of the panels is carved with bats amongst clouds, with one bat holding a suspended *qing* (chiming stone) and twin fish. In traditional Chinese culture, bats indicate blessings and *qing* is a homophone of the Chinese character for celebrations, while fish are usually associated with wealth, so together they provide a rebus for the wish *fuqing youyu*, or 'May there be a superabundance of auspicious happiness'. Synonymous with supreme imperial power, dragons were the most popular and extensively used primary imperial decoration, and remained one of the most exclusive status symbols associated with court wares. Throne screens also epitomised an emperor's authority and ranked amongst the imperial articles outlined in the Qing statutes, and the finest examples from the Qing dynasty are often celebrated for their exquisite dragon designs.

Carved lacquer is one of the most time-consuming and challenging approaches to making lacquer wares. The application of each layer of lacquer requires a day or two before the next can be added on top, and a throne such as the current lot could have at least a hundred layers. All the carving would have had to be done before the lacquer dried out completely, so a single throne would have taken at least a year to make. This not only required outstanding workmanship acquired through painstaking

effort to master the various techniques, but also considerable patience and attention to detail. Against an imperial backdrop, there was no room whatsoever for laxity or carelessness in making any court wares, let alone a throne meant for the emperor's personal use. The development of carved lacquer reached its zenith during the Qianlong reign of the Qing dynasty, and the *Zaobanchu*, with the country's most accomplished craftsmen at its disposal, spared no effort and money in its production. A great variety of lacquer wares were produced at the time. In addition to a diverse array of carved lacquer, monochrome lacquer, gilt-decorated polychrome lacquer, filled-in lacquer, painted gold lacquer, lacquer painted with *tung* oil (or Chinese wood oil), lacquer with mother-of-pearl inlays and lacquer inlaid with hardstones, new varieties were also developed by incorporating jade and bamboo inlays, bringing the art form to new heights. Carved lacquers represent an important variety developed in the Qianlong reign, yet the *Zaobanchu* records suggest that contemporary carved lacquer wares were not produced at the palace lacquer workshop but by the Imperial Silk Manufactory at Suzhou as royal commissions. As to which lacquer wares were to be made and how, the *Zaobanchu* would issue specific instructions and drawings to be followed by the Suzhou craftsmen. Like the porcelains made at the Jingdezhen imperial kilns, the finished lacquer wares were sent to the Forbidden City from Suzhou. As to whether they should bear inscriptions, and if so what was to be inscribed, such matters were also determined by the *Zaobanchu*.

By referring to the *Palace Records of the Workshops of the Imperial Household Department* (hereinafter referred to as "palace records"), the *Archives of Imperial Display*, and the *Complete Collection of Porcelains in the Qing Palaces and Auditing Report on Palace Items*, the current author has examined all relevant information and documents about the production of carved lacquer thrones, and about the carved lacquer thrones displayed in places such as the Forbidden City and the Yuanmingyuan, as well as those presented as tributes by local officials.

On the 21st day of the 10th month of the 7th year



Fig. 2: A carved lacquer throne with cloud and dragon design, mid Qing dynasty, 103.3 cm. long, 113 cm. high, originally collected in the Forbidden city, After *The Complete Collection of Ming and Qing Dynasty Furniture in the Palace Museum: Throne*, vol. 1, Beijing, 2015, p. 301.

圖2: 清中期剔紅雲龍紋寶座，103.3公分寬，113公分高，載2015年北京出版《故宮博物院藏明清家具全集1寶座》，頁301



Fig. 3: A carved lacquer throne with cloud and dragon design, mid Qing dynasty, 103.3 cm. long, 113 cm. high, originally collected in the Forbidden city, After *The Complete Collection of Ming and Qing Dynasty Furniture in the Palace Museum: Throne*, vol. 1, Beijing, 2015, p. 291.

圖3: 清中期剔紅雲龍紋寶座，103.3公分寬，113公分高，載2015年北京出版《故宮博物院藏明清家具全集1寶座》，頁291

of the Yongzheng reign, an entry in the palace records notes that eunuchs Zhang Yuzhu and Wang Changgui presented one *chenxiangmu* carving of a double-gourd, one gilt lacquer table for the *wanshou ding* (literally 'eternal longevity censer'), one *fangyangqi* (foreign style lacquer) folding screen depicting the theme of 'Envoys from Vassal States and Foreign Countries Presenting Tributes to the Emperor' and the *shou*-character, one carved lacquer five-dragon throne (complete with a silk brocade seat cushion), a *fangyangqi tianxiang* (literally 'filled-in with fragrant lacquer') *kang* seat with a backrest, two *fangyangqi* incense stands, four *fangyangqi* lanterns, a palace incense garniture set of three (i.e. a censer, a vase and a box), one *wanfu youtong* (a quote from the *Book of Odes*, meaning 'May you have eternal blessings') *tianxiang kang* table, one small incense stand to be placed on a *tianxiang kang* table, one *tianxiang* vase, and one palace incense dish (see illustration on page 22). All of these were presented by Sui Hede. And the Emperor decreed: 'Have them sent to the chief eunuch at the Yuanmingyuan for safekeeping and present them for perusal when I next visit the Yuanmingyuan.' On the 21st day of the same month, Hai Wang, a bureau director, and Man Pi, a director, handed these items to Bai Tang'a and Fo Bao, who would deliver them to the Palace Archive Office at the Yuanmingyuan for safekeeping by Bao De, the head of the imperial guards and bureau director. Sui Hede was a Manchurian appointed the superintendent of the Imperial Silk Manufactory at Jiangning in the

4th year of the Yongzheng reign. With regard to carved lacquer thrones, the one mentioned above seems to be the only example documented throughout the Yongzheng reign.

On the 10th day of the 8th month in the 7th year of the Qianlong reign, the palace records further note that a eunuch, Lu Jinchao, reported that the chief eunuch, Kai Qili, had presented one carved lacquer throne, one polychrome golden dragon silk brocade seat cushion, a pair of polychrome golden dragon silk brocade wrist cushions, a five-panel carved lacquer screen (accompanied by a raised throne platform), two carved lacquer altar tables, a pair of carved *fushou* ('blessings and longevity') dishes (accompanied by a pair of incense stands), a pair of carved lacquer incense censers (accompanied by a pair of incense stands), a pair of carved lacquer ram's horn lanterns with stands (together with a base for each), and a pair of *fangyangqi* bookcases. And the Emperor decreed: 'Have them delivered to the Chief Eunuch's Bureau at the Yuanmingyuan.' On the 11th day of the same month, Bai Tang'a and Qiang Yong delivered the aforementioned carved lacquer throne and the remaining items to the Chief Eunuch's Bureau at the Yuanmingyuan.

Insofar as carved lacquer thrones are concerned, this is the earliest Qianlong entry identified, but the palace records make no mention of where these carved lacquers had been produced or who had presented them, or if they were simply from the Imperial collection of the Qing court. Interestingly, a *yangqi* throne was presented

on the 18th day of the 11th month in the same year (i.e. the 7th year of the Qianlong reign). It is noted in the palace records that on the 18th day of the 11th month in the 7th year of the Qianlong reign, Bai Shixiu, a warehouseman, reported that the chief eunuch, Kai Qili, had presented a *yangqi* (foreign lacquer) throne, a pair of *yangqi* bookcases, an embroidered nine-panel screen, two pairs of *yangqi* incense stands, and two pairs of small incense stands. And the Emperor decreed: 'Have them sent to the Chief Eunuch's Bureau at the Yuanmingyuan.' The records also say that all the aforementioned items were delivered by Bai Tang'a and Gao Wushi to the Chief Eunuch's Bureau at the Yuanmingyuan on the 25th day of the same month (see illustration on page 24).

Again, the entry does not indicate the source of the set of *yangqi* furniture. Judging by the Yongzheng emperor's preference for *yangqi*, it seems probable that these items were inherited from his reign. But given the absence of records of carved lacquers being made during the Yongzheng reign, one cannot help but wonder where exactly these carved lacquer pieces mentioned in the 7th year of the Qianlong reign were from. In all likelihood they were contemporaneous pieces from the Qianlong reign.

According to an entry about the palace sewing workshop on the 25th day of the 12th month in the 9th year of the Qianlong reign, Shixiu reported that eunuch Hu Shijie had presented a carved red lacquer dragon throne, which had

a chip in one claw, cracks in the backrest and under the armrest, and another chip on top. The Emperor decreed: 'Have it fitted with a mink seat cushion and displayed with the lanterns and screen at the main audience chamber of the *Yangxindian* (Hall of Mental Cultivation).' On the 21st day of the same month, Bai Shixiu, a warehouseman, reported that eunuch Hu Shijie had transmitted an edict, saying that the carved red lacquer throne was no longer required to be placed with the lanterns and screen, and that it should be displayed instead at the *Chonghuagong* (Palace of Cherished Glory) once the mink seat cushion became available. On the 26th day of the same month, De Fu, the deputy chief, brought in a carved lacquer throne with a mink seat cushion and handed both to eunuch Hu Shijie for presentation.

The carved lacquer throne documented in the 9th year of the Qianlong reign is almost certainly not the one mentioned in the 7th year of the Qianlong reign, for the latter was delivered to the Yuanmingyuan and the former was sent to the Chonghua gong, the residence of the Qianlong emperor when he was still the heir apparent, for the emperor's use during his occasional visits.

There was a further entry in the palace records in the 31st year of the Qianlong reign. Accounts suggest that supervisor Si De and clerk Wu De reported on the 4th day of the 3rd month an edict transmitted by eunuch Hu Shijie. This edict ordered a pair of carved lacquer incense stands to be made in the style of the carved lacquer throne currently on display at the main hall of the *Yulinglongguan* (Exquisite Jade Studio). Drawings were to be submitted for inspection before being sent off in time to the Suzhou manufactory. On the 12th day of the same month, supervisor Si De and clerk Wu De set a wood specimen of the incense stands, which measured one foot three inches long, eight inches wide and five inches high and was painted with the carved lacquer designs, on the raised throne platform at the *Yulinglongguan* for imperial perusal. The specimen was approved by imperial command and dispatched to Suzhou to be made into a pair of carved lacquer incense stands. This entry therefore confirms that a pair of carved lacquer incense stands were ordered to be made in Suzhou in accordance with the style of an existing carved lacquer throne.

The *Qinggong ciqi dang'an quanji* (Complete Records on Porcelain from the Qing Court) is not only a compendium of porcelain production, but also contains immensely valuable information on the tributes presented by certain local officials. An entry on the 4th day of the 7th month in the 36th year of the Qianlong reign notes that Zhou Yuanli, governor of Shandong, humbly submitted a carved lacquer throne with an embroidered seat cushion and a stool, a carved lacquer altar table with an embroidered cover, a carved lacquer screen, a carved lacquer daybed with an embroidered wrist cushion, a pair of carved lacquer imperial fans, a pair of carved lacquer incense stands, a pair of carved lacquer bookcases, a pair of carved lacquer *kang* tables, and four pairs of carved lacquer garden stools with embroidered cushion covers.

Accounts on the 1st day of the 8th month in the 46th year of the Qianlong reign suggest that Nong Qi, a humble servant and governor of Anhui, respectfully presented a jade figure of Amitayus, a carved lacquer stupa and an imperial jade book of the sixteen Arhats, all of which were ordered to be delivered to the *Yonghegong* (Palace of Eternal Harmony) and properly placed for worship. Included in addition were a pair of jade-inset *zitan* table screens, a pair of jade-inset *wanfu wanshou* (literally 'eternal blessings and longevity') *ruyi*, a three-panel red carved lacquer screen, a pair of red carved lacquer imperial fans, a red carved lacquer throne, a large red carved lacquer altar table, a pair of red carved lacquer *tianxiang* incense stands, a pair of red carved lacquer *qin* tables, a pair of red carved lacquer *kang* tables, a pair of red carved lacquer bookcases, and two pairs of red carved lacquer square stools, all of which were to be delivered to Rehe.

There is no mention of carved lacquer thrones being created in palace records and tribute archives. The two sources only contain accounts of matching carved lacquer incense stands being made for certain carved lacquer thrones.

Excluding the carved lacquer throne with *zitan* inlays, there are currently four carved lacquer thrones in the Palace Museum collection, one originally from the *Ruyiguan* (Imperial Production Studios), one from either Shenyang or the Summer Palace, and a pair formerly in the

collection of the *Fuwangge* (Belvedere of Viewing Achievements). Yet the carved red lacquer throne decorated with dragons amidst clouds from either the Shenyang Imperial Palace or the Summer Palace (figs. 1-3) is the only example comparable in form and workmanship to the carved polychrome lacquer throne currently on offer at Christie's London. But how should we explain the absence of production records in relation to thrones with imperial forms and decorations? It is not surprising that this has proved a popular research subject, and many scholars have attempted to solve the puzzle, which often points them towards the interaction between court and local authorities. However, the lack of information makes it hard to say for sure why some tributes presented by local officials are covered with imperial designs or even bear imperial poems. Could they be imperial commissions or simply tributes from officials who were authorised to produce works with imperial designs for special occasions such as the Wanshou Festival (the emperor's birthday) or Mid-Autumn Festival?

Be that as it may, there is no question at all that the current carved polychrome throne with dragon and cloud design is exemplary of its type and ranks amongst the finest specimens of carved lacquer Qianlong furniture.

¹ *Qinggong neiwufu zaobanchu dang'an zonghui* 清宮內務府造辦處檔案總匯 (Complete Compilation of the Archives of the Qing Dynasty Imperial Workshops), Renmin chubanshe, 2005, vol. 4, pp. 199-200.

² *Ibid.*, vol. 11, p. 147.

³ *Ibid.*, vol. 11, p. 160.

⁴ *Ibid.*, vol. 13, p. 39.

⁵ *Ibid.*, vol. 30, p. 333.

⁶ *The Qinggong ciqi dang'an quanji* 清宮瓷器檔案全集 (Complete Records on Porcelain from the Qing Court), vol. 11, pp. 190-191.

⁷ *Ibid.*, vol. 16, pp. 187-188.

⁸ Zhan Zhenpeng, 'Imperial Imagery and Local Tributes: Research on Carved Lacquer Panels of the Taiwan Campaign during the Qianlong Reign 帝國紀勳與地方貢品：乾隆朝《平定臺灣得勝圖》雕漆掛屏考', *Taida Journal of Art History*, no. 45.



DRAGON THRONE FOR THE SON OF HEAVEN

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

The primary decoration on this magnificent carved three-colour lacquer throne depicts nine five-clawed dragons amongst clouds. The link between dragons and Chinese emperors can be traced to legends associated with emperors of early China. One of these relates to the legendary first emperor of China, known as the Yellow Emperor (Huangdi) whose dates are usually given as 2697–2597 BC. Among the myths associated with the Yellow Emperor it is stated that at his death he was transformed into a dragon and ascended to Heaven. This and other legends contributed to the adoption of the dragon as the symbol of imperial power – a symbolism which spread to other parts of Asia. The dragon is also one of the four celestial animals, which represent the four quarters – with the dragon representing the east.

The imperial title Son of Heaven (*Tianzi*) for the Chinese Emperor also had its origins in antiquity – as far back as the Zhou dynasty (c. 1046–256 BC) – and was linked to the doctrine of the Mandate of Heaven. The Zhou rulers claimed that Heaven had withdrawn its mandate from the previous Shang dynasty rulers (c. 1600–1046 BC), because of their corruption and failures in government, and had instead bestowed it on the Zhou, as being the most fit to rule. The Son of Heaven was seen as having the Mandate of Heaven to rule the Empire – *tianxia*, literally ‘land under Heaven’, and having personal responsibility for the prosperity and safety of his subjects. This responsibility for the welfare of their subjects is another reason for the link between emperors and dragons. In China the dragon was a beneficent creature, associated with water and specifically was seen as the bringer of the rain, which was required to water the crops and ensure a bountiful harvest. The dragon was believed to rise from beneath the waves at the spring equinox in order to bring this essential rain.

On the current throne nine dragons are depicted. Nine was regarded as particularly auspicious and was also the imperial number. Traditionally in China odd numbers were regarded as masculine while even numbers were regarded as feminine. Nine was the highest single digit number and was therefore regarded as the ultimate masculine number – thus symbolising the supreme power of

the emperor. Nine representations of auspicious emblems were therefore often depicted on decorative arts intended for the emperor – such as nine peaches painted on a porcelain vase (fig. 1). Even the large metal studs on the huge gates at the entrances to the Forbidden City were usually arranged in nine rows of nine studs – 81 in all. Nine and its multiples can frequently be seen in palace architecture and furniture – such as the current throne. Nine is also an important number for the attributes of dragons. A dragon was believed to have 117 scales, of which 81 were male (9 x 9) and 36 were female (9 x 4). There were believed to be nine different forms of dragon, and the dragon was supposed to have nine children. Two of the most well-known examples of imperial decoration featuring nine dragons are the magnificent ceramic nine-dragon screens, such as that in the Forbidden City Beijing – built in 1771, and the famous Qing dynasty nine-dragon imperial robes (fig. 2).

The dragons on the current throne are depicted pursuing flaming pearls amongst dense and complex clouds, as is often the case on Chinese imperial decorative arts. The clouds themselves are auspicious symbols, in part because they provide a rebus for good fortune. It is also significant that clouds, such as the examples on this throne, are often shaped like *lingzhi* fungus of immortality, and so emphasise a wish for long life. Particularly in an imperial context, the clouds also recall the shape of the head of a *ruyi* sceptre, suggesting the hope for ‘everything as you wish it’. It is interesting to note that on this throne the clouds have subtle green highlights. Although the greatest proportion of the design appears in carved red lacquer against a yellow lacquer ground carved with lozenges, the majority of the clouds have small carved green lacquer extensions – either to the side or below the individual cloud forms.

The nine dragons appear on the interior backrest and sides of the throne. There are additional small dragons on the apron and in-turned horse hoof shaped legs. On the exterior of the throne back bats are depicted amongst clouds. Bats provide a rebus for blessings – combining with the clouds representing good fortune. On the central panel of the back an upside-down bat holds a ribbon



Fig. 1: A famille rose ‘nine-peaches’ globular bottle vase, Qianlong six-character seal mark and of the period (1736–1795), 50 cm. high, sold Christie’s Hong Kong, 29 April 2002, lot 568.

圖1：清乾隆粉彩九桃五蝠天球瓶，50公分高，香港佳士得2002年4月29日拍賣，拍品568號

from which are suspended a *qing* chiming stone and a pair of fish. The fact of the bat being upside-down suggests the arrival of blessings as the word for upside (*dao*) is a pun for (*dao*) ‘arrive’. The *qing* chiming stone provides a rebus for congratulations or celebrations (*qing*), while the paired fish are one of the Eight Buddhist Emblems, but in this context, they represent abundance and in combination with the chiming stone suggest the wish *jiqing youyu* ‘May there be a superabundance of auspicious happiness’. It should be noted that the symbols which would have been seen by those permitted to enter the emperor’s presence were the dragons of imperial power, while the more personal auspicious emblems were on the back of the throne and would have been largely obscured from view even by those standing to the side of the emperor since a large throne screen would have been placed behind the throne. Most of the minor bands on this throne are either filled with bats and clouds



Fig. 2: An important and very rare imperial yellow brocade dragon robe, *jifu*, Kangxi period (1677-1722), 135 cm. long, 204 cm. across, sold Christie's Hong Kong, 27 May 2009, lot 1817.

圖2: 清康熙御製明黃織錦龍紋吉服，135公分長，204公分寬，香港佳士得2009年5月27日拍賣，拍品1817號

or with well-carved squared spirals. However, at the waist is a band of scrolling lotus and a petal panel band. The lotus provides both a link with Buddhism and a suggestion of purity. The uncarved seat of the throne is well painted with floral scrolling designs, but in use this would have been covered with a silk-covered seat cushion.

The Imperial Household Department (*Neiwufu*) in the Ming dynasty had included some 24 departments and two of these – the *Neiguanjian* (Directorate of Palace Servants, responsible for all palace construction and repairs) and the *Yuyongjian* (Directorate of Imperial Accoutrements) – both produced lacquer wares and in the case of the *Neiguanjian*, these lacquer wares included furniture. There were further lacquer workshops elsewhere, run by local government agencies. However, the production of official Ming dynasty carved lacquer appears to have come to an end in 1610 and there seems to have been no official carved lacquer made in Beijing until the Qianlong reign. In 1739 an official lacquer workshop producing carved lacquer wares was established in Suzhou, Jiangsu province, where there was already an official textile and embroidery workshop, and as the Qianlong reign progressed, carved lacquer wares came to dominate the lacquers made for the court. Records suggest that the lacquer items made in the palace in the late 1730s and 1740s were not carved by craftsmen who restricted themselves to carving lacquer, but who were also skilled carvers of ivory, bamboo, rhinoceros' horn and a range of other materials. It seems that even in the 1750s relatively few carved lacquer pieces were made in the Beijing palace workshops

and that these were carved by craftsmen who specialised in carving, rather than simply lacquer carving.

There has been a tendency amongst scholars to ascribe all fine Qing dynasty carved lacquer in the palace collections, which does not bear a reign mark, to the Qianlong reign. However more recent research by Chinese scholars such as Zhu Jiajin has shown that finely carved vermilion lacquer thrones decorated with dragons were in use in the Qing palaces prior to the Qianlong reign. Interestingly, the *Yangxin dian Zaobanchu Gezuo Chengzuo Huoji Qingdang* (Catalogue of Objects made in the Palace Workshops of the Hall of Cultivating the Mind), provides information that makes it clear that a wide range of lacquer wares – some 20 different types – are mentioned as being made in the palace workshops during the Yongzheng reign, including those covered with gold lacquer and those with painted gold lacquer, but does not mention any carved lacquer from the palace workshops in the Yongzheng reign. However, palace records of lacquer wares manufactured in provincial workshops and either specially ordered by the emperor or presented to the emperor do include items of carved lacquer. One of these is an unusually long red lacquer throne, carved with dragons amongst clouds and waves, in the collection of the Palace Museum Beijing (illustrated in *Gugong shou cang - diaoqi* Palace Museum Collection - Carved Lacquerwares, Beijing, 2008, p. 210, no. 140). Zhu Jiajin has discovered that this was in fact presented to the Yongzheng Emperor by Sui Hede of Jiangning on the 21st day of the 7th month of the 7th year of the Yongzheng reign

[1729] (see Zhu Jiajin, "Yongzheng Lacquerware in the Palace Museum, Beijing", *Orientalis*, March 1988, p. 36). On the same date several other lacquer wares from Sui Hede were also presented to the emperor, including pieces of *yangqi* (foreign style lacquer) and *tianxiangqi* (literally 'filled-in with fragrance lacquer') – see *ibid.* p. 38. It is possible that the carved red dragon throne presented by Sui Hede was the 'carved lacquer five dragon throne' mentioned in the palace archives as being one of the items sent on the Yongzheng Emperor's orders to the Yuanming yuan in November 1729 (fig. 3). It is not surprising to note that the official who presented the throne to the emperor was Sui Hede, who was Superintendent of the Imperial Silk Manufactory at Nanjing in the Jiangnan region, where there were workshops making fine lacquer, from which the Yongzheng Emperor himself ordered special lacquer wares. Carved lacquer was popular in the Jiangnan region during the Yongzheng reign and pieces of very high quality were made there.

The palace archives note that in December of the ninth year of the Qianlong reign [1744] the Emperor ordered that a carved lacquer dragon throne should be placed in the Chonghua gong, the Palace of Doubled Glory (fig. 4). In March the following year the Qianlong Emperor ordered a matching throne screen to stand behind it, despite the fact that the throne was not in the best condition. The screen was to be decorated with the theme of *yinghai fei long*, dragons flying over the sea. The emperor's fondness for the carved lacquer dragon throne is further suggested by the fact that he ordered incense stands to accompany the throne and screen, and



Fig. 6: An important imperial gilt-incised lacquer throne, *baozuo*, Kangxi period (1662-1722), 104.9 x 125.9 x 81.3 cm., Sold Christie's Hong Kong, 29 May 2007, lot 1395.

圖6: 清康熙御製五屏式黃地填漆雲龍紋寶座，104.9 x 125.9 x 81.3 公分，香港佳士得2007年5月29日拍賣，拍品1395號

these were delivered in December of the eleventh year of his reign [1746] (fig. 5).

Thrones were of immense importance in emphasising imperial power and majesty. They, together with the throne screens that usually accompanied them, provided a setting by which the emperor's person was rendered even more imposing, set apart from those who sought audience but the focus of attention for all. Thrones were undoubtedly the most important items of furniture in the palace in terms of reinforcing the position of the Son of Heaven. The thrones would always have faced south, so that those approaching the emperor faced north. They would have been required in all of the halls in which the emperor received officials and J.C. Ferguson in *Survey of Chinese Art*, Shanghai, 1940 noted that there would have been more than one hundred thrones in the palace. In Wan Yi, Wang Shuqing and Lu Yanzhen, *Daily Life in the Forbidden City*, translated by Rosemary Scott and Erica Shipley, Hong Kong, 1988, p. 144, plate caption 196, it is noted that early in his reign the Qianlong Emperor decreed that a throne and a throne screen should be placed in each of the 12 Eastern and Western Palaces. The emperor stated that these could not be changed, but in fact numerous alterations were made in succeeding reign periods. Thus, it was not only in the main audience chambers on the central axis of the Forbidden City where thrones would have been placed, but also in smaller halls, palaces and pavilions, where appropriate. The Chonghua gong, for example, where the Qianlong Emperor placed a carved lacquer dragon throne, throne screen and incense stands in the 1740s, was built in 1727 on the orders of the Yongzheng emperor for the use of the heir apparent Prince Hongli (the future Qianlong Emperor), and was part of the Inner Court in the rear, north, section of the Forbidden City. It was one of the palaces in which the Qianlong Emperor hosted tea parties

during the Spring Festival, at which guests were required to compose poems in *bailiang* style, with seven characters to a line, each carrying the same rhyme.

Although a significant number of thrones are preserved in the Palace Museum Beijing, very few of those are of carved red lacquer, despite the fact that thrones of this material, rather than hardwood, appear to have been favoured for the most important occasions. There is a set of carved red lacquer throne, throne screen and pair of incense stands illustrated in *The Palace Museum Collection – A Treasury of Ming & Qing Dynasty Palace Furniture*, volume 1, Beijing, 2006, p. 15, fig. 1, and in the same volume is illustrated an early Qing dynasty carved red lacquer throne with pierced back rest and sides (*ibid.* p. 76, fig. 50). A *zitan* and carved red lacquer throne and throne screen from the Yongshou gong (Palace of Eternal Longevity) is illustrated in *The Palace Museum Collection – A Treasury of Ming & Qing Dynasty Palace Furniture*, volume 2, Beijing, 2006, p. 689, fig. 787.

While the carved lacquer dragon throne presented to the Yongzheng Emperor has an undulating back, the current throne is a so-called 'five-panel' throne in which the backrest is formed of a higher central panel with a lower panel on either side. A carved red lacquer dragon throne of similar form in the collection of the Palace Museum, Beijing is illustrated in *Lacquer Wares of the Qing Dynasty*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2006, p. 6, no. 4, where it is dated to the Kangxi reign. The Kangxi throne is also decorated with dragons amongst clouds, and also has in-turned horse hoof feet. A very similarly-shaped Kangxi throne decorated with *tianqi* and *qiangjin* lacquer was sold by Christie's Hong Kong on 29 May 2000, lot 1395 (fig. 6). The proportions of both of these thrones as slightly different from those

of the current throne. There is less difference in height between the central back panel and the panels on either side, and the legs of the thrones are longer and thinner. The proportions of the current throne are closer to those of another carved red lacquer dragon throne in the collection of the Palace Museum Beijing, which is illustrated by C. Ho and B. Bronson in *Splendors of China's Forbidden City*, London and New York, 2004, p. 251, no. 321. This latter throne dates to the Qianlong reign and is also decorated with dragons amongst clouds. The back of this throne is decorated with bats, clouds and a *qing* chiming stone, similarly to the back of the current throne, although the back of the Beijing throne is painted in gold on yellow, rather than carved in red lacquer. The shape of the apron of the Beijing Qianlong throne is somewhat more exaggerated than that of the current throne.

Another carved lacquer throne decorated with dragons amongst clouds, but with an additional panel inset into the backrest depicting figures in landscape, is in the Victoria and Albert Museum, London (discussed by Craig Clunas in 'Whose Throne Is It Anyway? The Qianlong Throne in the T.T. Tsui Gallery', *Orientalism*, July 1991, pp. 44-50) (fig. 7). The Victoria and Albert Museum throne is a much heavier piece of furniture with very elaborate carved decoration including raised *ruyi*-shaped strips and the raised panel depicting figures in landscape, mentioned above. From its overall style it would appear to date to later in the Qianlong reign. While the current magnificent throne has immense presence, its less exaggerated form and more restrained decoration suggest that it probably dates to the early part of the Qianlong period, or even to the Yongzheng reign. For either emperor, this rare three-colour carved lacquer throne with its decoration of nine dragons would have been a precious and treasured reflection of supreme imperial authority.



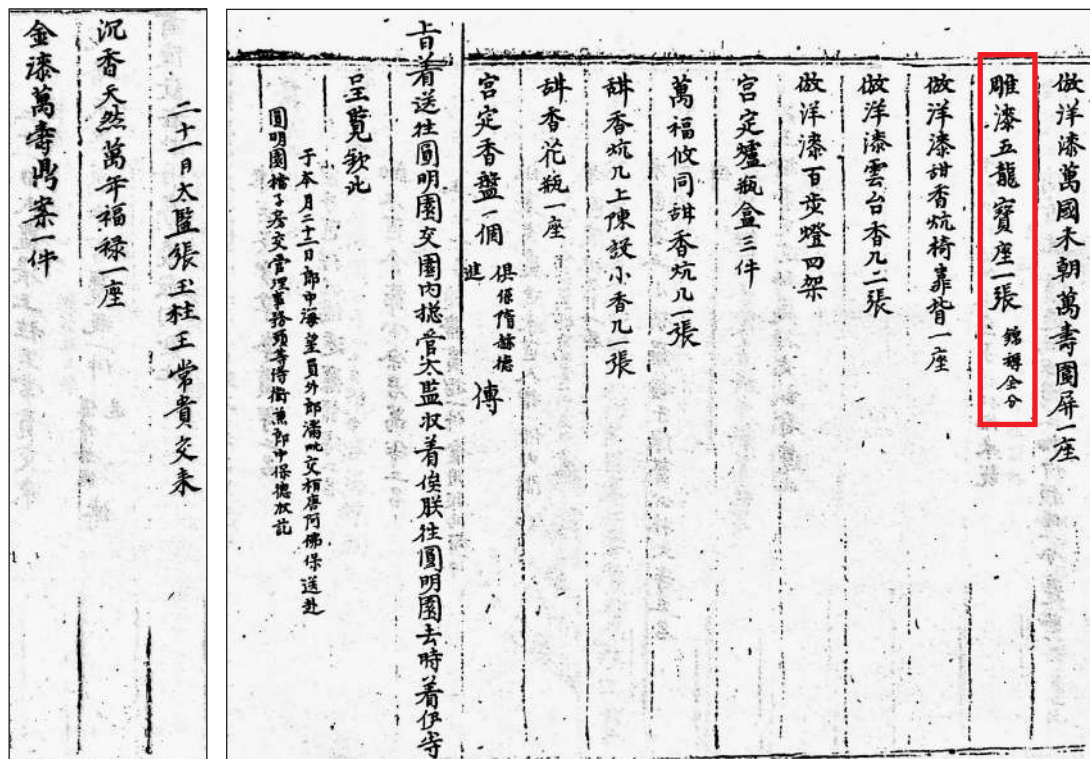


Fig. 3: Excerpt from the palace archives noting that the Yongzheng Emperor ordered a carved red lacquer 'five dragon' throne to be sent to the Yuanming yuan in November 1729.

圖 3: 1729年11月清檔提到奉雍正之命交送圓明園諸物中的雕漆五龍紋寶座

南面威儀：御製御用剔彩雲龍福慶有餘紋寶座

蘇玫瑰

佳士得國際資深學術顧問

此例三色剔彩寶座以五爪雲龍為主紋飾，外觀華貴典雅。龍在中國文化與帝王息息相關，若究其源，可上溯至遠古先皇的神話，其中之一關乎被奉為五帝之首的「黃帝」（相傳生卒年為公元前2697至2597年）。與之相關的傳說之中，有指他離世時駕龍歸天。此類神話傳奇確立了龍作為皇權的象徵，這一形象亦逐漸蔓延至其他亞洲地區。此外，龍更是坐鎮東西南北四宮的神獸之一，被尊為東方之神。

至於稱皇帝為「天子」，這一稱謂亦源遠流長，最早可追溯到周代（約公元前1046至256年），且與「天命」之說密切相關。周室指商代（公元前1600至1046年）統治者昏庸腐敗、治國無方，上天因之收回成命，並將天下交託素有賢德之名的周室。天子乃天命之依歸，是統治天下的理想人選，對天下的安危興亡責無旁貸。這種對萬民福祉的承擔，正是天子與龍的另一重淵源。龍在中國為禎祥之兆，與水密不可分，它專司興雲佈雨，雨水滋養萬物，方可時和歲稔。相傳龍於春分自水中騰空而起，為天下普降甘霖。

是次拍賣的寶座飾九龍紋。九這一數字尤為吉祥，常用於代表九五至尊。自古至今，中國人民視單數為陽，雙數為陰。由於九是最大的個位數，故被視為至陽之數，代表天子至高無上的權力。因此，宮廷裝飾藝術的祥瑞紋樣多為九個一組，繪九桃紋的瓷瓶便是最佳例證（圖1）。甚至連紫禁城入口處大門的碩大金屬乳釘，亦採用橫九路、豎九路的格局，合共八十一釘。皇宮建築和傢俱也常用九及其倍數，本拍品便是箇中實例。此外，九也與龍的屬性亦密不可分。相傳，龍共有鱗甲117片，81片為陽（9 x 9），36片為陰（9 x 4）。據說龍生九子，每子形態各異。在最膾炙人口的御製九龍紋作品當中，一例是富麗堂皇的九龍紋瓷屏（如北京紫禁城珍藏1771年作屏風），另一例是著名的清代御製九龍紋龍袍（圖2）。

本拍品的龍紋作雲龍戲珠狀，四週祥雲繚繞、氤氳層疊，樣式與中國宮廷裝飾藝術大致相同。雲紋本身乃禎瑞之物，部份是因為雲諧「運」，故代表好運。另須一提的是，雲紋大多形似靈芝（如本拍品所示），是以飽含祝壽之願。再者，在宮廷背景之下，祥雲往往使人聯想起如意的柄端，所以當中也有「萬事如意」的祝福。本拍品的雲紋還襯以綠色，效果別出心裁。雖然大部份紋飾是在波折形錦紋黃地上以剔紅方式呈現，但大多數朵雲的側面或下方皆綴有小巧的剔綠襯底。

九龍分佈於寶座靠背和扶手的正面，牙子和內翻馬蹄足另雕飾小龍，寶座靠背反面飾雲蝠紋。「蝠」音同「福」，配以流雲，則象徵福運延綿。背屏正中飾一幅上下倒垂，口啣綬帶，下懸一磬



Fig. 7: A carved polychrome lacquer throne, Qianlong period (1736-1795), 119.3 cm. high, 125.7 cm. wide, in the collection of the Victoria & Albert Museum, W.399:1, 2-1922, © Victoria and Albert Museum, London.

圖7: 維多利亞與艾爾伯特博物館藏清乾隆雕漆木胎龍椅, 119.3公分高, 125.7公分寬 ©倫敦維多利亞與艾爾伯特博物館

及雙魚。由於「倒」諧「到」,故此「蝠倒」暗指「福到」。「磬」有恭賀之意,且音同「慶」,而雙魚乃八吉祥之一,但此處的雙魚應指「年年有餘」,襯之以磬,則意味著「吉慶有餘」。尤須一提的是,有幸親見聖上者,也只能看見象徵王權的龍紋;至於較具個性化色彩的吉祥元素,則用於裝飾寶座的背面,但由於寶座後常配一架大型屏風,所以即便是皇上兩側的侍從,大多數情況下亦無緣得見。本拍品的次紋飾帶以滿飾雲蝠紋者居多,或綴雕工細膩的回紋,而束腰和托腮則飾纏枝蓮紋和蓮瓣紋一道。蓮花與佛教淵源甚深,是清靜無垢的象徵。座面雖無雕飾,但繪各式纏枝花卉,日常使用時多配錦褥。

明代二十四衙門轄下有十二監,其中「內官監」和「御用監」負責製作漆器,而內官監的漆製品則涵蓋傢具。別處也有漆作,其運作概由地方官府主理。但明代官府製作雕漆的歷史於1610年劃上了句號,自此直到乾隆年間,北京未見任何官府製作雕漆的記錄。及至1739年,江蘇省蘇州(該處原設有蘇州織造署)開辦官方雕漆作坊,自此雕漆漸成為乾隆御製漆器的主流。據文獻記載,十八世紀三、四十年代宮中的漆作工匠,並非專職雕漆器,他們亦兼擅牙、竹、犀及其他材質。即使是五十年代,北京內府作坊的雕漆產量依然偏低,且工匠兼刻其他材質,而非專責雕漆。

舉凡無年號款的清宮舊藏雕漆傑作,學者向來傾向於斷代為乾隆朝。但朱家潛等中國學者較近期的研究顯示,其實早於乾隆朝之前,清宮業已採用雕工考究的剔紅龍紋寶座。頗

堪玩味的是,《養心殿造辦處各作成做活計清檔》的文獻亦清楚顯示,雍正宮廷作坊向有製作各式漆器,品種約二十種,當中包括髹金漆和描金漆之作,但未提及雍正宮廷作坊出品的雕漆。然而,清檔中關於各省作坊奉旨製作或進貢的漆器中,確曾提到雕漆器物,實例可參照北京故宮珍藏海水雲龍紋雕漆寶座,其造型比例尤為修長,圖見《故宮收藏:雕漆》頁210編號140(北京:2008)。朱家潛還發現,此乃江寧隋赫德於雍正七年[即1729年]七月二十一日進獻之物,詳見朱氏於《Orientations》1988年3月刊發表的<Yongzheng Lacquerware in the Palace Museum, Beijing>內文頁36。隋赫德當天呈上多件漆器,當中有若干洋漆和填香漆器物,詳見前述著作頁38。他進貢的剔紅龍紋寶座,或許正是1729年11月清檔提到奉雍正之命交送圓明園諸物中的雕漆五龍紋寶座(圖3)。可以料想的是,向天子進獻寶座者正是隋赫德,他時任江寧織造,轄下所設作坊精擅漆藝,專門按雍正的要求製作各式漆器。雍正年間,雕漆在江南大行其道,不少精美絕倫的作品皆出自當地。

《清檔》提到乾隆九年[即1744年]十二月,皇上傳旨將一張雕漆龍紋寶座安設於重華宮(圖4)。寶座雖有傷缺,但他翌年三月仍命人在其背後配置瀛海飛龍屏風。此外,他更下令為寶座和屏風配香几一對,一應器物終於在乾隆十一年[即1746年]十二月交訖,乾隆對此雕漆龍紋寶座的鍾愛之情,於此可見一斑(圖5)。

論及彰顯王權和威儀,寶座可謂至關重要。它通常與屏風搭配使用,使天子威嚴肅穆之感倍增,既可與親見者主次立分,且

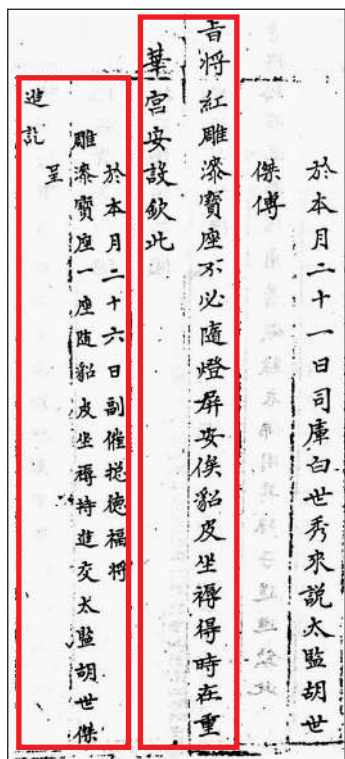


Fig. 4: Excerpt from the palace archives noting that in November of the ninth year of Qianlong (1744) the Emperor Qianlong ordered a carved lacquer dragon throne to be placed in the Chonghua gong, the Palace of Doubled Glory.

圖4:《清檔》提到乾隆九年[即1744年]十二月, 皇上傳旨將一張雕漆龍紋寶座安設於重華宮

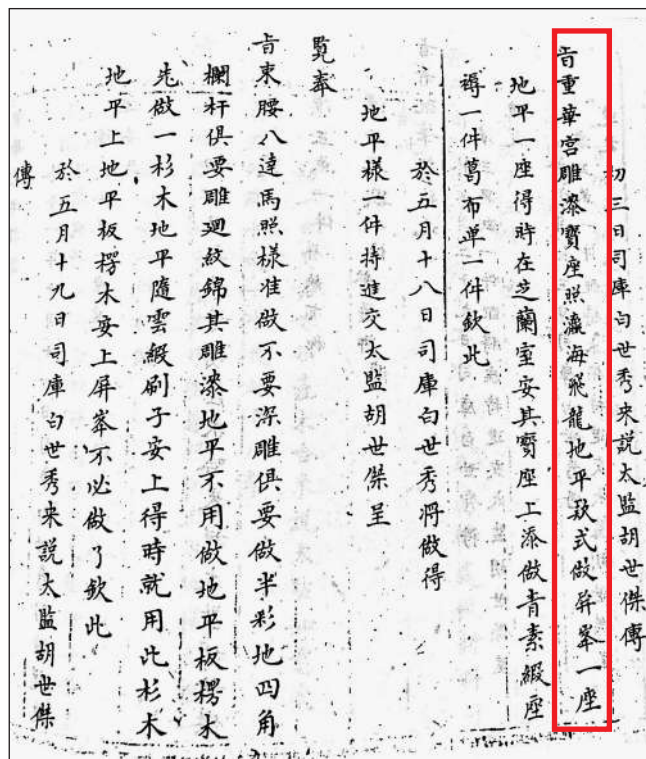


Fig. 5: Excerpt from the palace archives noting that the emperor ordered incense stands to accompany the throne and screen, which were delivered in December of the eleventh year of Qianlong (1746).

圖5: 乾隆下令為寶座和屏風配香几一對, 在乾隆十一年[即1746年]十二月交訖

能輕易成為眾人焦點。在宮廷傢具之中, 寶座也是強調天子身份的首要工具。寶座一律朝南, 故晉謁者皆面向北方。皇帝接見朝臣的宮殿, 定設寶座一張, 福爾森 (J.C. Ferguson) 撰著的《Survey of Chinese Art》(上海: 1940) 指出, 宮中的寶座數目逾百。萬依、王樹卿、陸燕貞合著的《清代宮廷生活》提到, 乾隆初年曾諭令在東西十二宮各安設一組寶座與屏風, 英譯本可參見蘇玫瑰與Erica Shipley合譯的《Daily Life in the Forbidden City》頁144圖版說明196 (香港: 1988)。乾隆皇帝雖明令子孫恪守不渝, 但歷朝仍多有變更。由此看來, 紫禁城內除了中軸線上的正殿明間, 連較小的宮殿樓閣也可按實際需要陳設寶座, 重華宮便是一例。乾隆帝於1740年代命人在重華宮安放雕漆龍紋寶座、屏風和香几一套, 該處是奉雍正之命於1727年建成, 作為皇子弘曆 (即未來的乾隆皇帝) 的居所, 地處紫禁城內廷西路以北。重華宮是乾隆每年春節舉辦茶宴的處所之一, 與會者須仿句押韻的七言柏梁體聯句。

北京故宮博物院藏寶座數量可觀, 而剔紅 (而非硬木) 寶座在最隆重的場合中應屬上上之選, 然藏品中的剔紅之作寥寥可數。《故宮博物院藏明清宮廷傢具大觀》(北京: 2006) 上冊頁15圖1收錄了一套剔紅寶座、屏風和一對香几, 同一冊內尚有一例清初剔紅寶座, 其靠背、扶手均透雕紋飾 (見前述著作頁76圖50)。另有一例出自永壽宮的紫檀剔紅寶座連屏風, 詳見《故宮博物院藏明清宮廷傢具大觀》(北京: 2006) 下冊頁689圖787。

進獻雍正皇帝的雕漆龍紋寶座採用高低起伏的圍子, 而本拍品卻是一張「五屏式」寶座, 其靠背的中屏略高, 左右雙屏漸次略低。北京故宮珍藏一例剔紅龍紋寶座, 圖見《故宮博物院藏文物珍品全集: 清代漆器》(香港, 2006年) 頁6編號4, 書中斷代為康熙製品。該例康熙寶座同樣飾雲龍紋, 而且亦承內翻馬蹄足。2000年5月29日, 香港佳士得拍出一例造型大同小異的康熙填漆戩金寶座 (拍品編號1395) (圖6)。兩張寶座的比例與本拍品略有出入, 兩者靠背的中屏與左右二屏之間的落差較小, 腿足亦較為細長。本拍品的造型比例更接近另一例北京故宮藏剔紅龍紋寶座, 圖見C. Ho與B. Bronson合著的《Splendors of China's Forbidden City》(倫敦及紐約: 2004) 頁251編號321。這件近似例出自乾隆朝, 而且同樣飾雲龍紋, 其圍子背面雖像本拍品般飾雲蝠與磬, 但以黃地描金呈現, 而非剔紅。相形之下, 北京故宮乾隆寶座的牙條形狀也比本拍品略顯張揚。

維多利亞與艾伯特博物館亦珍藏一例雲龍紋寶座, 惟其靠背嵌山水人物圖, 相關的探討請見Craig Clunas所撰《Whose Throne Is It Anyway? The Qianlong Throne in the T.T. Tsui Gallery》, 全文發表於《Orientations》1991年7月刊頁44-50 (圖7)。該例寶座明顯更重, 且雕工繁縟, 攢如意形邊框, 並嵌有上述的山水人物圖。從整體風格看來, 此物應是乾隆晚期的作品。是次拍賣的寶座氣勢非凡, 然其造型含蓄、紋飾秀雅, 看來很可能出自乾隆初年甚或雍正年間。無論是乾隆或雍正, 對這張剔彩三色雕漆九龍紋寶座定然珍若拱璧, 並視之為九五至尊的完美化身。



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. 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. 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 Δ 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.

(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 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 or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

o

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.

o **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 o next to the **lot** number.

o◆ **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 o◆.

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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

FOR ORIENTAL PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot e.g. A BLUE AND WHITE BOWL 18th century

2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description e.g. "... painted in the Ming style"

3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark e.g. A BLUE AND WHITE BOWL kangxi six-character mark and of the period

4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture e.g. A BLUE AND WHITE BOWL kangxi six-character mark

5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture e.g. A BLUE AND WHITE BOWL

WRITTEN BIDS FORM

CHRISTIE'S LONDON

DRAGON THRONE FOR THE SON OF HEAVEN
TUESDAY 14 MAY 2019 AT 11.00 AM

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

CODE NAME: THRONE
SALE NUMBER: 18229

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

18229

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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.

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

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.

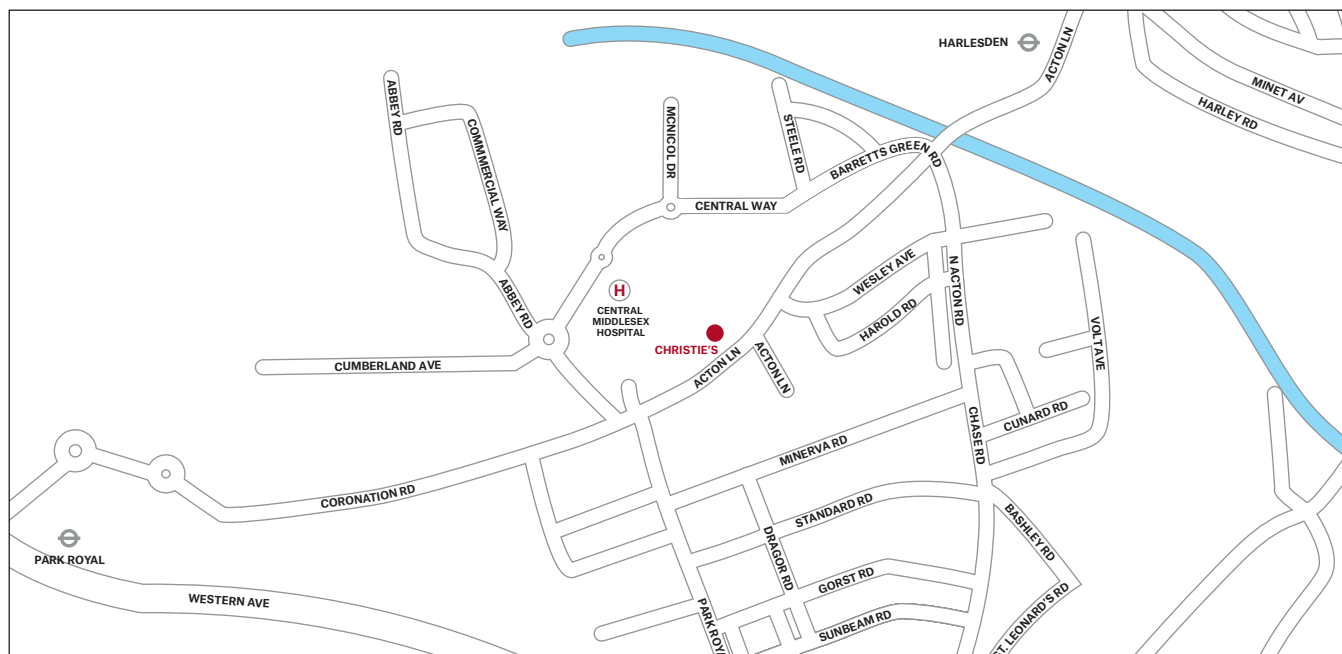
CHRISTIE'S PARK ROYAL

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.







CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT