



IMPORTANT CHINESE  
CERAMICS AND  
WORKS OF ART

重要中國瓷器及工藝精品

Hong Kong, 29 May 2019 | 香港 2019 年 5 月 29 日

CHRISTIE'S 佳士得

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## CHINESE CERAMICS AND WORKS OF ART

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# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

## 重要中國瓷器及工藝精品

WEDNESDAY 29 MAY 2019 • 2019 年 5 月 29 日 (星期三)

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3.30pm (Lots 3101-3181) approximately, immediately following the sale of Leisurely Delights.  
約下午3.30 (拍賣品編號3101-3181) 浮生閑趣拍賣後隨即舉行。  
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Saturday – Tuesday, 25 – 28 May • 5月25至28日 (星期六至二)  
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3101

A LONGQUAN CELADON 'DRAGON'  
JAR AND COVER

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The body is decorated with an applied dragon chasing after a flaming pearl, above a band of upright petals. The cover is surmounted by a bird-form finial. Both are covered with an unctuous crackled glaze of soft sea-green colour, the rims unglazed revealing the buff body.

8 7/8 in. (22.5 cm.) overall height

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

The Collection of Stephen Junkunc, III (1904-1978)

南宋 / 元 龍泉青釉雕龍紋蓋罐

來源

史蒂芬·瓊肯三世 (1904-1978)



3102

A LARGE LONGQUAN CELADON DEEP BOWL

EARLY MING DYNASTY, 15TH CENTURY

The bowl has deep rounded sides rising to a straight rim and stands on a short foot ring. It is covered all over in a thick, even celadon glaze of sea-green tone, with a circle in the interior of the foot ring left unglazed to expose the body.

10 ½ in. (26.5 cm.) diam., Japanese lacquer cover, Japanese wood box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

A Japanese private collection, Osaka, acquired in the early 20th century.

This type of deep bowl would have been used as a water container during tea ceremony. Compare the present lot with an almost identical bowl in the Hakutsuru Fine Art Museum, Kobe.

明十五世紀 龍泉窯青釉盤

來源

大阪私人珍藏，於二十世紀初入藏



# AN EXTREMELY RARE XUANDE FLOWER POT WITH UNDERGLAZE BLUE AND OVERGLAZE IRON-RED DECORATION

Rosemary Scott

Senior International Academic Consultant Asian Art

Although the reign of the Xuande Emperor was relatively short (AD 1426–1435), it was a period of intense imperial patronage at the kilns of Jingdezhen, which resulted not only in the creation of porcelains of exceptional quality but also a range of innovations in shape and decoration. The current rare flower pot provides an example of innovation in both shape and decoration. In terms of shape, the excavations carried out at the Xuande strata of the imperial kilns at Jingdezhen in the 1980s brought to light a range of different flower pot forms including rectangular, hexagonal, octagonal, lobed, bell-shaped, tub-shaped and rounded (see Chang Foundation, *Xuande Imperial Porcelain excavated at Jingdezhen*, Taipei, 1998, nos. 32, 33-2, 34-1, 34-2, 35, 36 and 37). A further variant in flower pot form can be seen in the two blue and white Xuande caltrop-flower shaped examples in the collection of the Palace Museum, Beijing, which also has an octagonal flower pot in its collection (illustrated *Gugong bowuyuan cang Ming chu qinghua ci, xia ce*, Beijing, 2002, pp. 226–229, nos. 115–7). Several of the excavated Xuande flower pots have petal-shaped flattened mouth rims, including nos. 34-1 and 35. Interestingly, while both of these flower pots have mallow petal rims, the current Xuande flower pot has a lotus petal rim. Both these petal forms are found on rims of other porcelain shapes of the period.

Apart from the difference in the petal shape of the rims, the current flower pot is very similar in shape and size to the excavated flower pot illustrated as no. 34-1 in the Chang Foundation catalogue. Both vessels have a six-character Xuande mark written in a single horizontal line within a reserved panel just under the rim. More significantly, both the excavated flower pot and the current vessel are decorated in a combination of underglaze blue and overglaze iron-red. However, while the excavated flower pot has red decoration on a blue ground, which does not appear to have been very successful, the current flower pot has a well-painted underglaze blue floral scroll against an iron-red ground. This appears visually much more pleasing.

The combination of underglaze blue and overglaze iron-red is relatively rare on Xuande porcelain. Indeed, the use of overglaze iron-red does not appear to have been used at Jingdezhen until the Yuan dynasty, and then only very rarely. Porcelain shards decorated with overglaze copper-green and overglaze iron-red were excavated from the Yuan dynasty remains at Luomaqiao, Jingdezhen (illustrated in Fung Ping Shan Museum, *Ceramic Finds from Jingdezhen Kilns*, Hong Kong, 1992, nos. 177 and 178). A very rare Hongwu example of the use of overglaze iron-red dragon decoration on an imperial dish was found in 1964 in the early Ming section of the Yudai River that formed the moat around the inner palace at the Nanjing imperial palace (illustrated *A Legacy of the Ming*, Hong Kong, 1996, pp. 40-1, no. 22). A rare bowl decorated with an overglaze iron-red phoenix, applied over a typical Yongle 'sweet white' glaze, was excavated in 1984 in the late Yongle stratum at the imperial kilns at Jingdezhen (illustrated in *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site*

## 明宣德 青花礬紅纏枝菊紋菱口花盆

蘇玫瑰

亞洲藝術部資深國際學術顧問

宣德朝雖國祚較短（公元1426至1435年），但朝廷對景德鎮御窯投入甚鉅，這不僅催生了一批絕色佳瓷，形制與紋飾的變革之多亦讓人耳目一新。是次拍賣的珍罕花盆，其形制和紋飾的創新俱為宣德瓷中的佼佼者。就形制而言，1980年代景德鎮御窯遺址宣德地層的挖掘工作，呈現了形態各異的花盆造型，如長方、六棱、八棱、瓣式、鐘式、水仙盆式及圓形等，詳見《景德鎮出土明宣德官窯瓷器》展覽圖錄編號32、33-2、34-1、34-2、35、36及37（台北：鴻禧美術館，1998）。其中一種變奏可參見北京故宮博物院藏二例宣德青花五棱花盆，館內藏品中尚有一例八棱花盆，圖見《故宮博物院藏明初青花瓷（下冊）》頁226–229編號115–7（北京：2002）。也有數例出土宣德花盆的瓣口折沿，圖見前述著作編號34-1及35。有趣的是，雖然前述二例花盆均為葵口，但本拍品的口沿卻作蓮瓣形。而這兩種花口，均見於同一時期其他造型的瓷器。

除了花口的差異，本拍品的形制、大小均與鴻禧美術館圖錄編號34-1所示的出土花盆極為接近。兩者的口沿之下，都在留白處書六字楷書宣德橫款。更重要的是，出土花盆和本拍品均糅合了釉下青花和釉上礬紅。然而，出土花盆雖在藍地之上繪礬紅紋飾，但效果不大理想，而本拍品礬紅地上的釉下青花纏枝花卉紋則畫工精湛。以視覺效果而言，本拍品無疑遠勝前者。

釉下青花與釉上礬紅的組合，在宣德瓷中較為罕見。事實上，景德鎮似乎要到元代始引進釉上礬紅，而且此後使用頻率甚低。景德鎮落馬橋曾出土以釉上銅綠和釉上礬紅為飾的殘片，圖見《景德鎮出土陶瓷》編號177及178（香港：馮平山博物館，1992）。1964年，在南京明故宮的內宮牆外，玉帶河明初一段曾發現一例珍罕的洪武御製釉上礬紅龍紋盤，圖見《朱明遺寶：南京明故宮出土陶瓷》頁40-1編號22（香港：1996）。1984年，景德鎮御窯永樂晚期地層亦曾出土一例珍罕瓷盃，器身以經典的永樂

of the Ming Imperial Factory at Jingdezhen, Hong Kong, 1989, pp. 134-5). Further evidence of the use of overglaze iron-red on its own has come from Xuande excavations. A Xuande stem cup decorated with 'stencil' style iron-red fish was unearthed from the Xuande strata at the imperial kilns at Jingdezhen in 1988, and another Xuande stem cup decorated with dragons amongst clouds in overglaze iron-red was found in 1993 (illustrated in *Imperial Porcelain: Recent Discoveries of Jingdezhen Ware*, Osaka, 1995, pp. 40-1, nos. 45 and 47, respectively).

In the Xuande reign there was a clear mandate for the potters to experiment and so several Xuande porcelains have been preserved which combine underglaze blue and overglaze iron-red. A lidded bowl in the collection of the National Palace Museum, Taipei combines underglaze blue clouds with overglaze iron-red dragons. It is significant to note that the museum has two other Xuande lidded bowls with similar design – one being decorated wholly in underglaze blue and the other combining underglaze blue and underglaze copper-red (illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 162-167, nos. 54-56). Interestingly, a similarly decorated group of three is in the collection of Sir Percival David (inventory numbers PDF 684; PDF A778; PDF A678).

Further Xuande experimentation combining underglaze blue and overglaze iron-red can be seen on a stem cup in the collection of the National Palace Museum, Taipei, which is decorated with some bands of iron-red scrolls and other bands in which underglaze blue elements and those in iron-red are combined (illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, *op. cit.*, pp. 220-1, no. 83). The most popular combination, however, appears to be the depiction of dragons or sea creatures in underglaze blue against a background of turbulent waves painted in overglaze iron-red. A stem cup with a decoration of sea creatures in this colour scheme is in the National Palace Museum, Taipei is illustrated *ibid.*, pp. 222-3, no. 85, while a dish and a bowl decorated with underglaze blue dragons against overglaze iron-red waves were excavated in 1987 from the Xuande strata at the imperial kilns at Jingdezhen and are illustrated in *Imperial Porcelain: Recent Discoveries of Jingdezhen Ware*, *op. cit.*, p. 67, nos. 96 and 97, respectively). The depiction of underglaze blue floral scrolls against an overglaze iron-red background on the current flower pot was clearly part of the same technological and artistic development.

The decorative motifs on the current flower pot differ from those on the similarly-shaped excavated pot (Chang Foundation, *op. cit.*, no. 34-1). Although it does not appear to have a faceted or lobed body, the sides of the excavated flower pot have been divided into panels which relate to the lobing of the rim, which is not completely successful. The decorator of the current flower pot, in contrast, has made use of the smooth sides and has decorated the main body with a bold chrysanthemum scroll. The distinctive scrolls on the lower band of the current vessel suggest the form of feet, as they do on the rectangular flower pot excavated at the imperial kiln site (Chang foundation, *op. cit.*, no. 36). This decorative device, which makes a heavy base appear lighter, was also employed on certain Chenghua and Zhengde porcelains, which, like the flower pots, required a heavy base to lower their centre of gravity.

This is an extremely rare flower pot from a Golden Age of Chinese porcelain and represents the experimentation and innovation that took place at the imperial kilns under an emperor who was an exceptionally keen patron. It should be no surprise that the Japanese ambassador, who was a previous owner of this vessel, was so fascinated by it that he personally painted a picture of the flower pot in 1959 (fig. 1).

甜白釉爲地，並飾以釉上礬紅鳳紋，圖見《景德鎮珠山出土永樂宣德官窯瓷器展覽》頁134-5（香港：1989）。至於僅以釉上礬紅彩爲飾的例子，俱屬出土宣德文物。1988年，景德鎮御窯宣德地層出土一件紋飾帶模印風格的宣德礬紅魚紋高足盃，另一例出土於1993年的宣德高足盃則繪釉上礬紅雲龍紋，圖見《皇帝的磁器：新發現的景德鎮官窯》頁40-1編號45及47（大阪：1995）。

宣德年間，陶工顯然是奉朝廷之命推陳出新，所以多件傳世的宣德佳瓷俱結合了釉下青花與釉上礬紅。台北國立故宮珍藏蓋盃，便是結合了青花祥雲和礬紅龍紋的佳作。尤須一提的是，台北故宮尚有二例紋飾相若的宣德蓋盃：一例通體飾青花，另一例則糅合了釉下青花和釉上銅紅，圖見《明代宣德官窯菁華特展圖錄》頁162-167編號54-56（台北：1998）。有意思的是，大維德爵士珍藏中也有紋飾相近的一組三件瓷器（典藏號PDF 684、PDF A778及PDF A678）。

此類釉下青花與釉上礬紅相結合的嘗試，亦可證諸台北故宮珍藏高足盃，其器身有若干紋飾帶僅飾以礬紅纏枝紋，別的則結合了釉下青花與礬紅元素，圖見前述著作《明代宣德官窯菁華特展圖錄》頁220-1編號83。但最流行的搭配，應是以釉上礬紅波濤紋爲背景，其上描繪釉下青花龍紋或海獸。台北故宮珍藏高足盃也採用了這種色調，圖見前述著作頁222-3編號85，而景德鎮御窯宣德地層也曾於1987年出土一例釉下青花龍紋與釉上礬紅海水紋並用的瓷盃，圖見前述著作《皇帝的磁器：新發現的景德鎮官窯》頁67編號96及97。本拍品以釉上礬紅爲地，其上綴以釉下青花纏枝花紋的格局，顯然源自同一波的技术和藝術發展浪潮。

本花盆的紋飾題材，有別於上文提及的近似出土花盆（詳見前述鴻禧美術館出版物編號34-1）。雖然出土花盆的器身看似沒有稜面或作瓣形，但卻以開光作爲區隔，以此呼應菱口的起伏，但效果不大理想。對比之下，本拍品的畫師充份利用光滑的器表，在器身創作出如意揮灑的纏枝菊紋。此處的菊紋造型獨特，構圖繁而不雜、層次分明，近似紋飾可見於以下各例：北京故宮珍藏宣德青花玉壺春瓶，圖見《故宮博物院藏明初青花瓷（上冊）》頁148-9編號77（北京：2003）；北京故宮珍藏宣德大罐，圖見《故宮博物院藏文物珍品全集34：青花釉裏紅》頁111編號105（香港：2000）；以及台北國立故宮珍藏宣德大罐，圖見前述《明代宣德官窯菁華特展圖錄》頁122-3編號34。本拍品近足處飾一道風格特異的如意雲紋，紋飾帶恍若足牆，樣式與御窯出土的長方花盆如出一轍（參見鴻禧美術館前述出版物編號36）。此類裝飾手法，使厚重的器足看來頓時輕盈不少，同樣的處理方式也見於部份成化和正德瓷器，它們跟本花盆一樣，都要靠厚重的底足來降低重心。

本拍品堪稱爲中國製瓷業黃金時期的精絕之作，更代表了天子不吝贊助推動下，御窯所作的大膽嘗試與推陳創新。此器的舊主之一曾任日本駐華大使，他對此器一見傾心，1959年更親自寫生誌之（圖一），其鍾愛之情，於焉可見一斑。

3103

AN IMPORTANT AND EXTREMELY RARE  
IRON-RED DECORATED BLUE AND WHITE  
'CHRYSANTHEMUM SCROLL' BARBED-RIM  
FLOWER POT

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A  
HORIZONTAL LINE AND OF THE PERIOD (1426-1435)

The flower pot is sturdily potted with deep rounded sides supported on a stepped base simulating a stand, rising to an everted, bracket-lobed rim. The exterior is decorated in rich cobalt blue with a broad band featuring chrysanthemum blossoms borne on scrolling tendrils, above a band of classic scroll around the foot, the inner mouth rim with a row of detached florette sprays, all reserved against a rich iron-red ground. The interior is plain. The base is unglazed, with a cross-shaped firing mark left by the setter on which it was placed in the kiln. *Together with* a watercolour depiction of the flower pot by the previous owner, Yakichiro Suma, painted in 1959. (2)

17 ¼ in. (44 cm.) diam., Japanese wood box

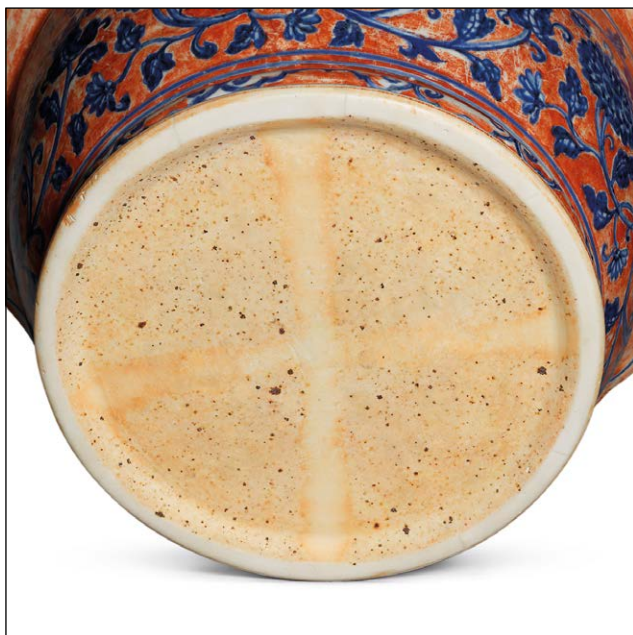
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PROVENANCE

Yakichiro Suma (1892 - 1970), a prominent Japanese diplomat in China from 1927 to 1937

LITERATURE

A watercolour depiction of the flower pot, painted by Yakichiro Suma, was illustrated on the front cover of *Seien*, Tokyo, November edition, 1959, with text description on p. 31 (fig. 1)



base  
底部

明宣德 青花礬紅纏枝菊紋菱口花盆 六字楷書橫款

來源

須磨弥吉郎 (1892 - 1970) 舊藏。須磨氏於 1927 至 1937 年間出任日本駐華大使

著錄

須磨弥吉郎先生爲此花盆作畫的水彩寫生圖曾著錄於：《清淵》，東京，1959年11月號，封面；文字記載於頁31（圖一）

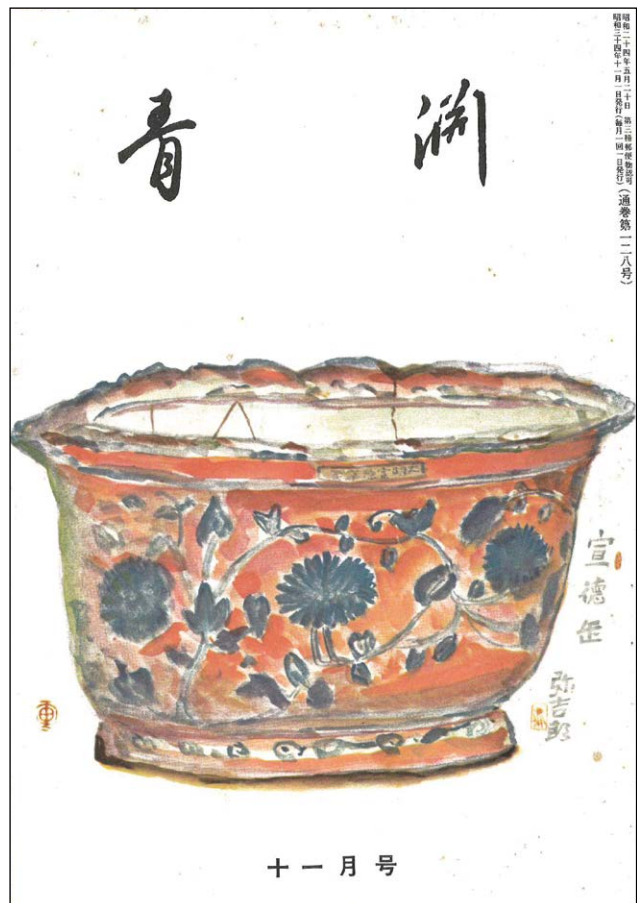


fig. 1 Front cover of *Seien*, Tokyo, November edition, 1959  
圖一 《清淵》，東京，1959年11月號，封面





大明宣德年製

## 3103 Continued

This magnificent flower pot was formerly in the collection of Yakichiro Suma (1892 - 1970), and was passed down within his family until very recently. Yakichiro Suma served as a diplomat in China from 1927 to 1937, during which he acquired a substantial number of modern Chinese paintings and other works of art. An avid art collector, Mr. Suma was most enthralled by paintings by the Chinese master Qi Baishi, forming the core of his collection. Most of his Qi Baishi paintings were donated to the Kyoto National Museum.

A watercolour depiction of the flower pot, painted by Mr. Suma in 1959, was illustrated on the front cover of *Seien*, a journal on socioeconomic and foreign policy published by *Sibusawa Seien kinen zaidan ryumonsha*. This hanging scroll, bearing Mr. Suma's signature, reflected his high regard and personal intimacy towards this prized treasure. The original painting will be sold together with this lot. (fig. 2)

The flower pot was originally repaired with metal rivets, which have recently been masterfully removed and repaired by the respected restorer Mr. Koji Mayuyama.

盆圓形，折沿菱口，弧壁，近足處凸起一周，平底。外壁礬紅彩為地，繪青花紋飾，腹部飾纏枝菊花紋一圈，內口沿環飾折枝花卉紋，近足處畫如意雲紋。內壁光素，底部無釉，呈十字形架燒痕，應是窯工為了讓此類大型厚底的器物在燒製時，空氣可以更好地於器底流通以減少窯裂所特別配置。附上前藏家須磨彌吉郎為此花盆作畫的水彩寫生圖一幅（圖二）。

本花盆源自須磨彌吉郎 (1892 - 1970) 舊藏，至近年為止一直於其家族中流傳。須磨氏於 1927 至 1937 年出任日本駐華大使，期間度藏多幅重要中國近代書畫。須磨氏熱衷藝術收藏，尤愛齊白石畫作，形成豐碩且為人稱道的齊白石珍藏。其大部分藏品皆捐贈予京都國立博物館。須磨氏於 1959 年為此花盆親繪水彩靜物圖一幅，可見其對花盆的鍾愛及珍重程度。該水彩圖著錄於澁沢青淵記念財團竜門社出版的期刊《青淵》的封面，並將與本拍品一同拍賣。花盆本以鉚釘黏補，現經日本修復大師 藤山浩司先生移除並重新復原。



fig. 2 Watercolour depiction of the present flower pot painted by Yakichiro Suma in 1959  
圖二 須磨彌吉郎 1959 年繪本花盆水彩圖







# AN ABUNDANCE OF NOBLE SONS

Rosemary Scott

Senior International Academic Consultant Asian Art

This jar is painted in beautiful jewel-like cobalt blue with a scene that reflects one of the major preoccupations within all strata of society in traditional China – the blessing of sons who will bring honour and prosperity to the family. The popularity of children as a theme in Chinese art has two-fold origins. One the one hand, it has roots in religious beliefs based in Buddhism, but also influenced by Daoism. Although not part of the *Infinite Life Sutra* (*Sukhavativyuha Sutra*, which was translated many times into Chinese, possibly the first being the 3<sup>rd</sup> century *Da Amitufo jing* 大阿彌陀經), in Chinese Mahayanist Buddhism the re-born soul was believed to enter paradise as an infant. This may have been partly due to the influence of the Shangqing Daoist vision of the self in embryonic state. However, it appears to have been the Chinese Buddhist monk and philosopher, Zhidun (支遁 AD 314-366) who first described the re-born soul entering the Western Paradise (*Sukhavati*, the Western Pure Land of Amitabha) through the calyx of a lotus flower.

On the other hand, the desire for children, especially sons, was a practical one – families needed sons, whether they were required to work the fields, to take up official posts, which would provide prosperity and security, or to provide imperial successors. Thus, images of young boy children frequently appear in the Chinese arts, and rebuses were developed, which emphasised both the wish for many sons and grandsons, and the hope that those sons would be healthy, intelligent, honourable and successful. This aspect of the boys' images also reflects the Confucian ideal of education, advancement in office, and filial piety. Indeed, families also needed boys to carry out all manner of ancestral and family ceremonies and rites.

In the case of ceramics, one of the earliest painted images with this theme appears on a Tang dynasty 8<sup>th</sup> century ewer from the Changsha kilns, which is decorated with a young boy holding a lotus flower (Illustrated by William Watson, *Tang and Liao Ceramics*, New York, 1984, fig. 95). The combination of a boy child and lotus is one of the most popular images, for it reflects the Buddhist belief in re-birth within a lotus, while simultaneously providing an auspicious rebus. One of the words for lotus in Chinese is *lian* 蓮, which is a homophone for *lian* 連 meaning successive. The boy with the lotus thus suggests the successive birth of male children. On the current jar this rebus also appears since one of the little boys can be seen holding a lotus leaf over the head of one of his companions, who is riding a hobby-horse.

In the Song period, the depiction of children on ceramics can be divided into two types – those carved or moulded onto the body of a vessel, and those painted with a brush onto the surface of the body. Perhaps not surprisingly, those carved into the clay body tend to be relatively static and are rarely involved in any kind of activity. In contrast, those painted onto the surface of the clay body are often depicted as full of life and playfulness – as indeed are

## 連生貴子：明嘉靖 青花庭院嬰戲圖大罐

蘇玫瑰

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此罐的青花翠藍濃艷，所繪場景反映了中國傳統社會無論貴賤俱視爲頭等大事的主題——即子嗣昌盛、光耀門楣。以童子爲題的中國藝術品長盛不衰，其源頭有二：一方面，這可歸結於佛教信仰，而當中也摻雜了道家的影響。雖然《無量壽經》（梵文爲 *Sukhavativyuha Sutra*，在諸多中譯本之中，年代最早的或許是公元三世紀的《大阿彌陀佛經》）未有提及，但中國大乘佛教認爲人死之後皆以嬰兒之軀歸化，這可能是受到了道家上清一派「胚胎天地元神」論的影響。至於衆生於蓮華化生而進入阿彌陀佛西方淨土之說，應始於中國高僧和哲學家支遁（公元 314 至 366 年）。

另一方面，傳宗接代（尤其是男孫）的願望背後，其實也有實際的考慮：家家戶戶都需要兒子種田耕地、入仕爲官，以求光耀門庭、安居樂業，在國家層面則可保障社稷傳承。故此，童子乃習見的中國藝術題材，並衍生出各種祝願兒孫瓜瓞綿延、健康穎慧、光宗耀祖的吉祥語。此外，童子題材的涵義也反映了儒家強調修身出仕、侍奉父母的觀念。而且一應祭祖和家庭儀式，均有賴家中男丁操持。

以嬰戲題材入畫的陶瓷，最早的例子之一是八世紀唐代長沙窯執壺，其器身繪一執蓮小兒，圖見 William Watson 所著《*Tang and Liao Ceramics*》圖 95（紐約：1984）。嬰蓮組合是最流行的題材之一，因爲它既呼應了佛家蓮花化生的說法，寓意也無比禎祥。而且「蓮」音同「連」，故嬰蓮暗指「連生貴子」。本拍品也隱含這一祝願，因其罐身繪一小兒高舉荷葉，葉下是一名騎竹馬的同伴。

those on the current jar. Particularly charming examples of boys at play can be seen on the upper surface of Northern Song pillows made at the Cizhou kilns, such as the little boy fishing on a bean-shaped Cizhou pillow, and a boy playing football on an octagonal Cizhou pillow – both in the collection of the Hebei Provincial Museum (illustrated in *Zhongguo wenwu jinghua daquan – Taoci juan*, Taipei, 1993, p. 302, nos. 443 and 444, respectively).

The Southern Song dynasty saw a period when paintings on silk depicting children at play found favour. One artist famous for his paintings of children was Su Hanchen (蘇漢臣 fl. mid-12<sup>th</sup> century), who, under the Emperor Huizong (r. AD 1100–1126) of the Northern Song, was Painter-in-attendance at the imperial academy and, after the Song court was forced to flee south to Hangzhou, resumed his position at the Southern Song academy. Those of his paintings which have survived into the present day include *Children Playing in an Autumn Garden* and *Winter Play*, both preserved in the National Palace Museum, Taipei (illustrated in A. Barratt Wicks (ed.), *Children in Chinese Art*, Honolulu, 2002, pls. 6 and 7, respectively), and *Children Playing with a Balance Toy* in the collection of the Museum of Fine Arts, Boston (illustrated in *Tales from the Land of Dragons – 1,000 Years of Chinese Painting*, Boston, 1997, p. 154, no. 26). Paintings of this type continued to inspire designs on the decorative arts thereafter. It is probably no coincidence that in his paintings Su Hanchen tended to depict the children within garden settings, which emphasised the domestic nature of the scenes. It is probably also no coincidence that when children came to be painted on Jingdezhen porcelain in the Ming period, these scenes were almost invariably set in luxurious gardens – as is the case on the current jar.

The coherent theme of boys at play seems first to have been applied to fine porcelains decorated in underglaze cobalt blue in the Ming dynasty, early 15<sup>th</sup> century. A blue and white bowl decorated with boys playing in a garden dated to the Yongle reign (AD 1403–24) is illustrated in *Chinese Porcelain – The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 15. A similar bowl with a Xuande mark and of the period (AD 1426–35) from the collection of the National Palace Museum, Taipei, is illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, no. 152. In the latter case, while the boys are within a balustraded garden, mountains can be seen in the distance beyond the fence. This emphasis on distant landscape elements outside the garden seems to have been largely abandoned on Ming porcelains after the Xuande period. The theme of boys playing became even more popular on blue and white porcelain in the Chenghua reign (1465–87), and bowls with this design have been excavated from the late Chenghua stratum at the Ming imperial kilns at Jingdezhen (see *A Legacy of Chenghua*, Hong Kong, 1993, pp. 234–5, no. C73). The National Palace Museum, Taipei also has in its collection a number of

及至宋代，陶瓷的嬰孩紋飾大致可分為兩類：一類是在器身刻印或模印紋飾，另一類則是用筆在器表作畫。可想而知，泥胎之上刻印的紋飾偏於靜態，動態描寫少之又少。相形之下，泥胎作畫的例子大多栩栩如生、意趣盎然，本拍品便是最佳例證。最生動傳神的嬰戲之作，見於北宋磁州窯瓷枕的枕面，就此可參考河北省博物館藏磁州窯嬰戲豆形枕和磁州窯童子蹴鞠八角枕，圖見《中國文物精華大全：陶瓷卷》頁 302 編號 443 及 444（台北：1993）。

南宋時期，絹本嬰戲畫大行其道。蘇漢臣（活躍於十二世紀中期）便以擅繪嬰戲而名滿天下，他在宋徽宗（公元 1100 至 1126 年在位）時期曾任畫院待詔，宋室南渡偏安杭州之後，他仍於南宋畫院供職。他的傳世之作有一幅《秋庭嬰戲圖》和《冬日嬰戲圖》，兩者均為台北國立故宮博物院藏，圖見 A. Barratt Wicks 所編的《Children in Chinese Art》圖版 6 及 7（檀香山：2002），以及波士頓美術館藏《嬰戲圖》，圖見《Tales from the Land of Dragons – 1,000 Years of Chinese Painting》頁 154 編號 26（波士頓：1997）。同類題材的繪畫，為其後的裝飾藝術提供了源源不絕的靈感。蘇氏畫作以庭園嬰戲居多，富於日常生活的氣息，這很可能是畫家刻意為之。同樣道理，明代景德鎮瓷器的嬰戲題材，幾乎清一色以風光秀麗的庭園為背景，本拍品便是一例。

繁而不亂的嬰戲題材，似乎肇始於十五世紀初明代釉下青花佳瓷，就此可證諸《天民樓藏瓷》編號 15 所示的永樂朝（公元 1403 至 1424 年）青花庭園嬰戲紋盃（香港：1987）。台北國立故宮博物院藏一例具年號款的近似宣德（公元 1426 至 1435 年）青花盃，圖見《明代宣德官窯菁華特展圖錄》編號 152（台北：國立故宮博物院，1998）。就後者而言，一群娃娃在庭園的雕欄內嬉戲，欄外遠山清晰可見。自宣德以降，園外遠景山水這一重要元素已甚少見於明瓷紋飾。時至成化（公元 1465 至 1487 年），飾嬰戲紋的青花瓷益發流行，明代景德鎮御窯的成化晚期瓷層亦曾出土一批嬰戲盃，圖見《成窯遺珍》頁 234–5 編號 C73（香港：1993）。



fig. 1 detail of the current jar  
圖一 本罐上之細圖

blue and white Chenghua bowls decorated with boys at play (see *Catalogue of the Special Exhibition of Cheng-hua Porcelain Ware*, Taipei, 2003, pp. 45-47, nos. 19-21). There are even a small number of Chenghua cups decorated in *doucai* style with boys at play in a garden (see *ibid.* p. 149, no. 139).

The most impressive larger vessels bearing underglaze blue depictions of boys at play, sometimes called ‘the hundred boys’, are those, like the current jar, which date to the Jiajing period (1522-66) and are decorated in the finest cobalt. Not only does the greater size of the vessels provide the ceramic decorator with the larger ‘canvas’, but the cobalt blue available at the imperial kilns in the Jiajing reign was exceptionally vibrant and enhanced the decoration immeasurably. The Jiajing reign was one during which the emperor was a devout Daoist, who became involved with alchemical Daoism. As his reign progressed, he became obsessed with two things – immortality and imperial sons. According to the *Ming Shi* (明史 *History of the Ming*), in the 11<sup>th</sup> year of the Jiajing reign (AD 1532) the emperor commanded that a Daoist ritual be held in the Imperial Garden with the specific purpose of praying for the birth of imperial sons. Not surprisingly the emperor’s concerns were translated into designs on imperial decorative arts, including porcelains, such as the current jar.

The boy holding a lotus leaf over his companion’s head (fig. 1), as noted above, suggests the successive birth of sons, and could also suggest ‘may my descendants live in harmony’ 子孫和合 *zisun hehe*, because another word for lotus is *he* 荷, which is a rebus for *he* 和 meaning harmony. There are several other rebuses and wishes included in the design. Another of the boys on the jar carries an instrument called a *sheng* 笙 which provides a rebus for giving birth *sheng* 生 and thus also provides a wish for sons. Interestingly, on this jar there appears to be a branch inserted into the pipes of the *sheng*. It is possible that this is intended to represent osmanthus (*guihua* 桂花), in which case these symbols combine to represent the phrase ‘continuous birth of noble sons’ (*liansheng guizi* 連生貴子). Another of the boys on the jar is pulling an elaborate toy boat along with a length of string. In this case the boat, which

台北國立故宮亦珍藏若干成化青花嬰戲圖盤，圖見《成化瓷器特展圖錄》頁 45-47 編號 19-21 (台北：2003)。此外，該館藏品中更有一小批成化鬥彩庭園嬰戲盃，圖見前述著作頁 149 編號 139。

最讓人一見傾心的大型釉下青花嬰戲圖（或稱「百子圖」）器物，當屬像本拍品這一類飾上乘青料的嘉靖（公元 1522 至 1566 年）製品。除了器型較大，為畫瓷師提供了更具規模的「畫布」之外，嘉靖年間御窯採用的青料色澤亦格外明快，因此大大提升了紋飾的視覺效果。嘉靖皇帝篤信道教，沉迷於煉丹修仙。在位時間越長，他越念念不忘兩件事，即長生不老和後繼有人。據《明史》記載，嘉靖十一年（公元 1532 年），皇上在御花園內舉行道教儀式，求的正是天賜子嗣。不難想像，既然上有所好，宮廷裝飾藝術定然亦步亦趨，本拍品這一類瓷器於是應運而生。

如前所述，童子在同伴頭上高舉荷葉（圖一），意味着「連生貴子」，而「蓮」即「荷」，「荷」與「和」同音，故寄託了「子孫和合」的願望。此外，圖中更隱藏了若干吉祥語和祝願。例如罐身尚有一小兒執笙，「笙」音同「生」，所以暗指誕生。有趣的是，依本拍品所見，笙孔插有一根枝條。若此乃桂枝，則「連生貴子」之意更是呼之欲出。另有一名小兒用繩在拉一艘精緻考究的小船。「船」諧「傳」，故借指「傳位」或泛指「傳承」。寄望兒孫加官晉爵之心，還可以從一小兒舉扇立於同伴身後看出端倪，





fig. 2 detail of the current jar  
圖二 本罐上之細圖

is *chuan* 船 in Chinese and provides a rebus for *chuan* 傳 meaning to pass on something, such as rank, from one generation to another. A further clue to the desire for sons to achieve rank is the fact that one holds a fan over the head of another, suggesting rank, while a further child sits in state in front of an elaborate screen, on which is painted a landscape. The child is clearly imitating an adult official, while another boy, seated to his right, is reading a book to suggest a studious temperament (fig. 2). Some of the boys simply play in a way that suggests that they are healthy and happy. On the shoulders of the jar are cartouches containing fruiting and flowering sprays – including peaches, symbolic of longevity and pomegranate flowers, suggesting both celebration and protection. The cartouches are reserved against a band of *wan* 卍 lattice, multiplying the good wishes 10,000 times.

This spectacular jar was formerly in the collection of the Manno Art Museum, Osaka, and a small number of similar jars can be seen in other international collections. A jar, which was excavated in 1980 in the Chaoyang district of Beijing, is now in the Capital Museum, Beijing (illustrated in *Shoudu bowuguan cangci xuan*, Beijing, 1991, pl. 121); another is in the Hong Kong Museum of Art; a third, which was formerly in the collections of Charles Russell and Mrs. Ivy Clark, is now in the British Museum, London (illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 238, no. 9:50. Further similar jars are in the collections of the Museum of Decorative Arts, Copenhagen (illustrated by D. Lion-Goldschmidt, *La Porcelaine Ming*, Fribourg, 1978, p. 134, no. 124); the Fengchengxian Museum, Jiangxi province (illustrated in *Zhongguo wenwu jinghua da cidian*, Shanghai, 1995, p. 393, no. 766); and the Idemitsu Museum of Arts, Tokyo (illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1986, pl. 191. Smaller versions of this jar type are also known.

The current jar is remarkable for the exceptional quality of its blue, for its lively decoration, and for the way in which its decoration reflects certain aspects of Chinese traditional culture, and particularly the interests and preoccupations of the Jiajing Emperor and his court.

另一個線索則是端坐於精美山水屏風前方的孩兒。後者顯然是在模仿官員呈拜先生之態，其右方有一童子正執卷埋頭苦讀（圖二）。有些孩子只是在戲耍玩鬧，泛指兒孫安康。罐肩飾二開光，內繪折枝花果，當中既有象徵長壽的蟠桃，也有代表喜慶和庇蔭的石榴花。開光外為卍字錦地，暗示禎祥之兆多不勝數。

是次拍賣的佳瓷乃大阪萬野美術館舊藏，其近似例寥寥可數，散見於國際各大收藏。其中一例於1980年在北京朝陽區出土，現為北京首都博物館藏，圖見《首都博物館藏瓷選》圖版121（北京：1991）；另一例為香港藝術館藏；第三例出自 Charles Russell 與 Ivy Clark 夫人舊藏，現已納入大英博物館珍藏，圖見霍吉淑（J. Harrison-Hall）著作《Ming Ceramics in the British Museum》頁238編號9:50（倫敦：2001）。其他近似罐包括：哥本哈根裝飾藝術博物館珍藏，圖見 D. Lion-Goldschmidt 所著《La Porcelaine Ming》頁134編號124（弗里堡：1978）；江西省豐城縣博物館藏，圖見《中國文物精華大辭典》頁393編號766（上海：1995）；以及東京出光美術館藏，載於《出光美術館中國瓷器珍藏》圖版191（東京：1986）。此外，著錄中也有若干較小的近似罐。

此罐青料上乘、紋飾生動，而且題材深具中國傳統文化的特色，更體現了嘉靖皇帝和朝廷的審美意趣和念茲在茲的議題，凡此種種，皆為絕色佳瓷的典型特徵。

THE PROPERTY OF A HONG KONG COLLECTOR

3104

A FINE SUPERB BLUE AND WHITE 'BOYS' JAR  
JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF  
THE PERIOD (1522-1566)

The large strongly potted jar is finely painted with vibrant cobalt blue, on the shoulder with ogival panels containing fruit and flower sprays reserved against a background of *wan* lattice, the sides of the jar with a scene of boys playing in a terraced garden beneath trees and clouds pretending to be adults, one seated in front of a landscape screen like an official with another at his side seated at a table with an open book, while a third kneels in front of them, other children pulling toy carts, holding lotus leaf parasols and playing other games. The foot is decorated with overlapping petals. 15  $\frac{5}{8}$  in. (40.2 cm.) high, box

HK\$6,000,000-8,000,000      US\$770,000-1,000,000

PROVENANCE

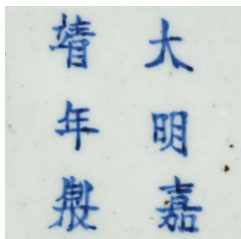
The Manno Museum of Art, Japan  
*Important Japanese and Chinese Art from the Collection of The Manno  
Art Museum*, sold at Christie's London, 21 June 2001, lot 87

明嘉靖 青花庭院嬰戲圖大罐 六字楷書款

罐直口，短頸，豐肩，鼓腹，圈足。通體繪十六子嬰戲圖，十六個可愛娃娃，姿態各異，有的拖車，有的鬥蟋蟀，有的騎竹馬，有的拜先生，有的結花燈，個個生動傳神，活潑可愛。近足處飾雙體蓮瓣紋一周，底青花書「大明嘉靖年製」楷書款。

來源

日本萬野美術館  
《萬野美術館珍藏重要日本及中國藝術品》，倫敦佳士得，  
2001年6月21日，拍品87號  
香港私人珍藏









THE PROPERTY OF A GENTLEMAN

3105

A FINE AND VERY RARE BLUE AND WHITE  
TWIN-HANDLED 'DRAGON' WINE CUP

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

The cup is of archaistic form applied with twin *chilong* dragons with knobby spines and pointed horns forming the looped handles. The dragons are flanked against the sides as if to pull themselves up towards the rim. The rounded sides are decorated with two pairs of confronting dragons leaping above rocks and waves and holding pearls enclosing the four characters *wanshou qitian* 'wishing you to live ten thousand years of life as long as the heaven'. All are painted in vibrant shades of a bright inky blue tone within double blue-line borders at the rim and foot. The centre of the interior is decorated with a lotus spray medallion.

3  $\frac{7}{8}$  in. (10 cm.) wide across the handles, box

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

US\$110,000-130,000

This type of wine cup is extremely rare in both form and style of decoration. It seems that only limited examples have been recorded. One, slightly smaller in size (9.6 cm. wide), has the same decoration and is illustrated in *Mayuyama, Seventy Years*, Mayuyama & Co. Ltd., Tokyo, vol. 1, 1976, pl. 967, p. 324. A second, also similarly decorated, is slightly larger in size (8.9 cm.) and is featured in Min Chiu Society, *Thirtieth Anniversary Exhibition: Selected Treasures of Chinese Art*, 1990, no. 138, pp. 306-307. A Wanli wine cup of this type but designed on the exterior with flowering tree peonies below emblem reserves and the interior with a *shou* (longevity) medallion was sold at Christie's New York, 13 January 1987, lot 552, and appears to be the only example to have been on the market.

明萬曆 青花萬壽齊天龍紋雙耳小盃 雙圈六字楷書款

是件萬曆小盃當屬晚明一件極為難得的精品。現僅見兩種紋飾，其一如是件拍品般飾以雙龍捧珠，內寫「萬壽齊天」四字，同例僅有兩件在出版資料中。當中尺寸較小（寬 9.6 公分）的載於繭山龍泉堂，《龍泉集芳：創業七十週年紀念》，東京，上冊，1976 年，圖版 967 號，頁 324；而尺寸略大者（寬 8.9 公分）則見於《敏求精舍三十週年紀念展》，1990 年，香港，圖版 138 號，頁 306 至 307。此外，尚有器外滿飾牡丹者，但僅見一例於紐約佳士得，1987 年 1 月 13 日，拍品 552 號，其尺寸同為 9.6 公分寬。





3106

A LARGE FAMILLE VERTE 'PHOENIX' BALUSTER VASE

KANGXI PERIOD (1662-1722)

The vase is densely enamelled around the exterior with two large phoenix perched on rocks and amidst peony blooms borne on leafy stems, all below a large prunus tree in full bloom and reserved on a pale green ground. The base is inscribed with an apocryphal Chenghua underglaze blue six-character mark.

30 ½ in. (77.5 cm.) high

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

US\$130,000-190,000

PROVENANCE

The Leonard Gow Collection

Sold at Christie's London, 15 May 2012, lot 204

The present vase belongs to a group of Kangxi porcelains finely enamelled in muted tones of green, yellow and aubergine known as *su sancai* (tri-coloured enamels), which were among the most highly prized Chinese porcelain by early 20th century collectors in Europe and America. Compare to several closely related examples of similar size, shape and palette, found in important museum collections, including one from the Gulbenkian Foundation Lisbon, illustrated in Daisy Lion-Goldschmidt and Jean-Claude Moreau-Gobard, *Chinese Art: Bronze. Jade. Sculpture. Ceramics*, London, 1960, fig. 154; one from the Nelson-Atkins Museum of Art, illustrated in *Sekai Toji Zenshu*, vol. 12, Tokyo, 1956, pl. 40; and one in the Metropolitan Museum of Art, New York, illustrated in *The World's Great Collections: Oriental Ceramics*, vol. 12, Tokyo, 1977, pl. 126.

清康熙 綠地素三彩雙鳳牡丹紋鳳尾尊

底書「大明成化年製」青花寄托款。

來源

Leonard Gow珍藏

倫敦佳士得，2012年5月15日，拍品204號

康熙素三彩瓷於二十世紀初受到歐美藏家喜愛並廣為收藏。如今眾多重要歐美博物館皆可見其身影。可參考數件尺寸、器形、紋飾相似的康熙觀音尊，一件藏紐約大都會博物館，著錄於1977年東京出版《The World's Great Collections: Oriental Ceramics》，卷12，圖版126號；一件藏納爾遜-阿特金斯藝術博物館，著錄於1956年東京出版《世界陶磁全集》，卷12，圖版40號；一件藏里斯本Gulbenkian基金會，載於Daisy Lion-Goldschmidt及Jean-Claude Moreau-Gobard著，《Chinese Art: Bronze. Jade. Sculpture. Ceramics》，倫敦，1960年，圖154號。





PROPERTY FROM THE JAMES K. LI COLLECTION

3107

A RARE MASSIVE BLUE AND WHITE 'BIRD AND FLOWER' BASIN

KANGXI-YONGZHENG PERIOD (1662-1735)

The impressive basin is finely decorated to the exterior in delicate shades of cobalt blue with pairs of birds perched and in flight amongst combinations of bamboo, prunus, and flowers growing from rocks, all reserved on a shaded blue ground.  
26 in. (66 cm.) diam.

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Collection of W.W. Winkworth (1897-1991)(by repute)

Hugh Moss Ltd., London

J&J Collection, acquired from the above in the 1970s

It is exceptional to find a basin of this massive size, and given the monumental dimensions of the piece it is impressive to see that the design was executed to such a high quality.

Compare two blue and white basins of comparable size and form dated to the 18th century, one decorated with crane and lotus sold at Sotheby's London, 8 November 2017, lot 118, and the other with dragon and phoenix sold at Christie's New York, 20-21 March 2014, lot 2155.

清康熙 / 雍正 青花喜上眉梢大缸

來源

W.W. Winkworth (1897-1991) 舊藏 (傳)

莫士搆, 倫敦

李公偉珍藏, 於1970年代入藏

可參考兩件青花盆, 尺寸及器型均於本拍品相近, 其一飾荷塘仙鶴圖, 2017年11月8日於倫敦蘇富比拍賣, 拍品118號; 另一飾龍鳳紋, 2014年3月20-21日於紐約佳士得拍賣, 拍品2155號。



3108

A PAIR OF RARE *DOUCAI* AND *FAMILLE ROSE*  
'NINE PEACHES' DISHES

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE  
WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each dish is finely painted to the interior with a central medallion  
enclosing a peach tree bearing nine ripe fruits highlighted in  
delicate shades of pink and green, beside rocks and *lingzhi*. The  
reverse is decorated with eight cranes in flight, each in a different  
position, their crests picked out in iron red.

7 3/8 in. (18.7 cm.) diam., Japanese wood box

(2)

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

US\$520,000-770,000

清雍正 鬥彩加粉彩雲鶴九桃紋盤一對 雙圈六字楷書款

雍正鬥彩加粉彩九桃紋盤非常罕見。近似例可參考香港佳士得  
1997年4月27日拍賣一件，拍品58號；Goldschmidt 舊藏一件，  
後於香港蘇富比1990年11月13日拍賣，拍品36號；香港佳士得  
2003年10月27日拍賣一件，拍品657號，後再於2015年6月3日拍  
賣，拍品3145號。

另可比較台北故宮博物院所藏一件僅飾青花廓的例子，典藏編  
號為故盜 - 008899。





## 3108 Continued

Peaches have traditionally been associated with Daoism and longevity. In mythology, the goddess Xiwangmu, the Queen Mother of the Western Paradise, owned a vast peach orchard, and it was said that anyone who ate the fruit would become immortal. As such, peaches are considered sacred and auspicious, and when used as a decorative motif, convey wishes for longevity and good fortune. Vessels decorated with luxuriant peach branches were very popular in the Qing dynasty, and might have been commissioned as birthday gifts or as a form of commemoration for an imperial birthday.

Compare to three other dishes of this pattern and palette. One was included in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., exhibition, *Joined Colors*,

*Ceramics from Collectors in the Min Chiu Society*, Hong Kong, 1993, no. 61, and subsequently sold at Christie's Hong Kong, 27 April 1997, lot 58; another was in the Goldschmidt Collection, and later sold at Sotheby's Hong Kong, 13 November 1990, lot 36; one was sold at Christie's Hong Kong, 27 October 2003, lot 657, and later again on 3 June 2015, lot 3145.

Compare also a Yongzheng-marked blue and white dish of this pattern in the National Palace Museum, Taipei, collection number *guci-008899*.





(two views 兩面)





# REINVENTING THE MING STYLE - A MAGNIFICENT YONGZHENG BLUE AND WHITE VASE

The magnificent Yongzheng blue and white ‘fruit and flower spray’ vase that will be offered at Christie’s Hong Kong this season appears to be unique, with no other vases of the same form, size and decoration having been published. Only three other Yongzheng vases of this form and size painted with dragons in pursuit of a flaming pearl have been recorded, which are preserved in the Palace Museum, Beijing, illustrated in *The Palace Museum’s Collection of Blue and White Porcelains from Yongzheng Period of Qing Dynasty*, Beijing, 2017, p. 227, no. 143 (fig. 1); the Nanjing Museum, illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, no. 42; and the Tianjin Municipal Museum, currently on display. The Shanghai Museum has a Qianlong-marked carved celadon-glazed vase of this form but slightly shorter by 2cm., which was gifted by Mr. and Mrs. J. M. Hu and illustrated in *Selected Ceramics from the Collection of Mr. & Mrs. J. M. Hu*, Shanghai, 1989, p. 112, no. 75 (fig. 2).

A detail in the album leaf titled ‘Vessels of vertical forms’ from *Illustration of the Intricacies of Porcelain Production* by Sun You, Zhou Kun, and Ding Guanpeng (sold at Christie’s Hong Kong, 25 April 1996, lot 65) (fig. 3), shows a potter in the process of applying transparent glaze over a large blue and white vase of the same form as the current vase but painted with floral scrolls. The *Illustration of the Intricacies of Porcelain Production* is an album of twenty leaves commissioned by the Emperor Qianlong in 1743 to illustrate the different stages of porcelain production at the Imperial kilns in Jingdezhen. An entry dated to the eighth day of the fourth month of the eighth year of Qianlong reign (1743) has recorded the various details commanded by Qianlong relating to the commission of this album, in which Qianlong, after viewing the illustrations, sends an order to Tang Ying, the Superintendent of the Imperial kilns in Jingdezhen, requesting him to include a detailed commentary for each illustration, carefully describing each scene in an elegant style and conscientious manner, including such details as the sources of the clay and water. Tang Ying duly completed the Emperor’s order and presented the albums with commentaries on the twenty-first day of the sixth month of the same year.

## 唐窯慕永宣 – 雍正青花折枝花果紋大尊

是次香港佳士得春季拍賣之清雍正青花四季三多紋大尊，未見有相同造型、尺寸及紋飾者，發表於海內外公私著錄之中，當為存世孤品。類似造型及尺寸之雍正朝青花器，僅見有戲珠龍紋器者三件，分別收藏於北京故宮博物院，參見《故宮博物院藏清雍正青花瓷器》，北京故宮出版社，2017年，頁227，圖143（圖一）；南京博物院，參見《清瓷萃珍——清代康雍乾官窯瓷器》，南京博物院·香港中文大學文物館，1995年，圖42，以及天津市博物館常設展覽。另上海博物館藏同器型、高度略小2公分乾隆青花款青釉剔刻花饕餮紋器有一，為胡惠春、王華雲伉儷捐贈，參見《胡惠春先生王華雲女士捐贈瓷器精品選》，上海博物館，1989年，頁112，圖75（圖二）。

此外，1996年4月25日，香港佳士得拍品編號65，孫祐、周鯤、丁冠鵬繪、戴臨書《陶冶圖》冊頁中的「琢」一開之中（圖三），可見描繪一陶工正為同造型之青花纏枝花卉尊施釉的場景。據《清宮內務府造辦處各作成做活計檔》記載，乾隆八年（1743）「四月初八日：催總白世秀來說太監胡世傑、高玉交陶冶圖二十張。傳旨：著將此圖交與唐英，按每張圖上所畫系做何枝葉，詳細寫來，話要文些，其每篇字數要均勻，或多十數位，少十數位亦可。其取土之山與夫取料，取水之處皆寫明地名，再講此圖二十幅，按陶冶先後次第，編明送來。欽此。」「于本月十一日，



fig. 1 A blue and white vase with dragons in pursuit of a flaming pearl.  
Yongzheng mark and period.  
Collection of the Palace Museum, Beijing  
圖一 清雍正 青花戲珠龍紋大尊 北京故宮博物院藏品



fig. 2 A carved celadon-glazed vase. Qianlong mark and period.  
Gift of Mr. and Mrs. J. M. Hu. Collection of the Shanghai Museum  
圖二 清乾隆 青釉剔刻花饕餮紋大尊 胡惠春先生王華雲女士捐贈  
上海博物館藏品

Li Ziwei from the Jingdezhen Ceramic Archaeological Research Institute has done extensive research on the *Illustration of the Intricacies of Porcelain Production* albums, and has found that an earlier version was already in the collection of the Qing court by the third year of the Qianlong reign (1739). It is highly possible that the illustrations in the earlier version are depicting activities at the Imperial kilns during the Yongzheng period, or even earlier. As the illustrations in the 1743 version are likely based on an earlier version – possibly the 1739 version, they provide a relatively realistic depiction of the operation of the Imperial kilns during the Yongzheng period.

It appears that Yongzheng Emperor's enthusiasm for porcelain began early, and even before his ascendance to the throne, as evidenced by the commission of ceramics bearing the mark of Langyinge – his residence at the Yuanmingyuan. The production of larger ceramics would have been very difficult and highly expensive to produce, and were probably special commissions. Those remaining examples of the Yongzheng blue and white wares preserved in the collection of the Palace Museum, Beijing, attest to the Emperor's fondness for these as display objects within the palaces.

The current vase is painted with nine bands of motifs arranged in horizontal registers, starting from the top there are bands of *lingzhi*-scroll, *ruyi*-cloud collar, lotus-scroll, overlapping *ruyi*-cloud collar, composite floral-scroll, pendent lotus petals, *sanduo* and flower sprays, upright lotus petals, and crashing waves. These motifs are borrowed from various blue and white vessels of the Ming Dynasty Yongle and Xuande periods, and can be variously

司庫白世秀，將繕寫得陶冶圖上諭折片一件持進，交大監高玉等轉奏。奉旨：將此片改正折片于陶冶圖俱交唐英。欽此。」其後，「于本年六月二十一日，將唐英寫得對詞呈陶冶圖二十張隨原折片一件持進，交大監高玉呈進，訖。」。則此套《陶冶圖》所載之圖說，為景德鎮督陶官唐英為乾隆早期所著，另據景德鎮市陶瓷考古研究所李子鬼考證，乾隆三年之前北京宮廷即藏有《陶冶圖冊》，「其繪製時間極有可能是雍正或更早。」（參見李子鬼，〈院畫本〈陶冶圖〉小考〉，載于《督陶官文化與景德鎮學術研討會論文集》，江西美術出版社，2011年，頁331）則《陶冶圖》所繪施釉場景，當可視為雍正朝御窯廠此類大尊製作之實景。

青花四季三多紋大尊，自外口沿而下分別繪有纏枝靈芝紋、單層如意雲頭紋、纏枝蓮紋、雙層如意雲頭紋、纏枝花卉紋、覆蓮瓣紋、四季三多紋、仰蓮瓣紋及海水波濤紋九種紋飾，皆源自兩岸故宮清宮舊藏明代永樂、宣德時期的青花瓷器，例如青花纏枝牡丹紋梅瓶、青花海水龍紋盃、青花靈芝紋尊、青花萱蝶紋玉壺春瓶、青花纏枝蓮紋盃、青花扁壺、及青花折枝花果紋盃等器物，可謂集明代早期永樂、宣德青花紋飾之大成者。（請參閱頁34-35之比較圖）今北京故宮清宮



fig. 3 *Illustration of the Intricacies of Porcelain Production*, painted by Sun You, Zhou Kun, and Ding Guanpeng with calligraphy by Dai Ling  
Sold at Christie's Hong Kong, 25 April 1996, lot 65  
圖三 孫祐、周鯤、丁冠鵬繪、戴臨書《陶冶圖》冊頁，香港佳士得，  
1996年4月25日，拍品65號



fig. 4 A blue and white basin with fruiting and flowering sprays.  
Yongzheng mark and period.  
Collection of the Palace Museum, Beijing  
圖四 清雍正 青花折枝花果紋缸 北京故宮博物院藏品

found on a Yongle *meiping* with peony scroll, a Xuande bowl with dragons, a Xuande *zun* with *lingzhi* motifs, a Yongle *yuhuchunping* with daylily, a Xuande bowl with a lotus scroll, a Yongle flask with a composite floral scroll, and a Xuande bowl with fruiting and flowering branches. (refer to graph on pp. 34-35) The emulation of early-Ming blue and white wares was already popularised during the Kangxi period, when copies were so successful that even contemporary connoisseurs could not tell them apart. Official Liu Tingji (c. 1654 -?) praises the quality of Kangxi copies in the *Zaiyuan zazhi* [Jottings from Zaiyuan], describing their glaze, colour of cobalt, 'orange-peel' surface, pin-prick bubbles, marks, as 'indistinguishable' from the Chenghua and Xuande originals. He writes 'I saw a blue and white dish at the studio of Ms. Dong Qian, and thought it was a genuine Xuande piece. She gave me eight of them the next day.'

The fruiting and flowering sprays depicted on the current vase are similarly depicted on a Yongzheng-marked charger, which is painted to the centre with vines also bearing a total of seven melons, with sprays of peaches, and pomegranates on the exterior, see *The Palace Museum's Collection of Blue and White Porcelains from Yongzheng Period of Qing Dynasty*, Beijing, 2017, p. 32, no. 7. Compare also a large Yongzheng-marked basin painted with six similar fruiting and flowering sprays on the body of the exterior staggered alternately, with similar secondary bands above and below, see *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, no. 112. (fig. 4)

舊藏雍正青花大器，皆見有類似仿明代早期紋飾和風格者。考其原因，莫過於雍正帝鍾愛瓷器藝術，於登基地位前，即以其圓明園居所朗吟閣之名，訂燒“朗吟閣製”款瓷器。且康熙時期，不僅仿燒宣德青花為一時之冠，且蔚然成風。如活躍於康熙十六年（1677）至五十四年（1715）的清代大臣劉廷璣（約1654——？），在其所著的《在園雜誌》卷二中，即讚歎當時「仿古暗合，與真無二。其摹成（成化）、宣（宣德）勦水、顏色、橘皮、癩眼、款字，酷肖，極難辨別。」他「于董妹倩齋頭，見青花白地盤一面，以為真宣也。次日，董妹倩復惠其八。」因雍正皇帝對瓷器的喜愛、當時以宣德青花為範本的風尚，且唐英督陶工藝考究，才能燒造出如此大尺寸之青花珍品。

而三多紋石榴、壽桃及瓜瓞以七果為數，則於雍正青花瓜瓞綿綿紋大盤相同，參見《故宮博物院藏清雍正青花瓷器》，北京，2017年，頁32，圖7號。另比較一件紋飾種類及佈局皆與此相近的雍正青花折枝花果紋缸，見故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，2010年，圖112號（圖四）。兩件亦為借鑒明初永樂、宣德風格青花器物，與眾多兩岸故宮清宮舊藏青花器物一樣，體現著雍正朝於摹古同時，亦有創新和發展的雍正朝盛世風尚。

Blue and white *meiping* vase and cover, Yongle period. Collection of the National Palace Museum, Taipei  
 After *Ming Underglaze Blue Porcelains: Decorative Motifs and Glazes*, Taipei, 2016, no. 10  
 明永樂 青花纏枝牡丹紋帶蓋梅瓶 國立故宮博物院藏品  
 載於《明代青花瓷：釉色與紋飾》，台北，2016年，圖版10號



Blue and white bowl with dragons amidst clouds, Xuande period. Collection of the National Palace Museum, Taipei  
 After *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 42  
 明宣德 青花雲龍紋大盃 國立故宮博物院藏品  
 載於《明代宣德官窯菁華特展圖錄》，台北，1998年，圖版42號



Blue and white pomegranate vase, Xuande Period. Collection of the National Palace Museum, Taipei  
 After *Ming Underglaze Blue Porcelains: Decorative Motifs and Glazes*, Taipei, 2016, no. 21  
 明宣德 青花靈芝紋尊式瓶 國立故宮博物院藏品  
 載於《明代青花瓷：釉色與紋飾》，台北，2016年，圖版21號

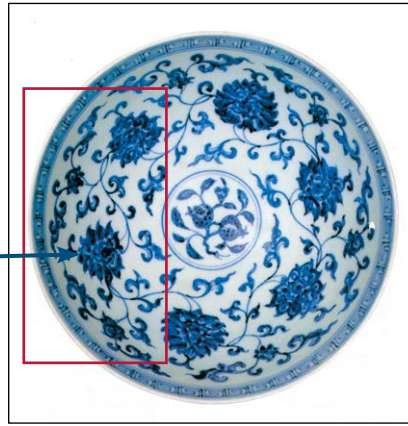


Blue and white *yuhuchun* vase with daylily and butterflies, Yongle period. Collection of the National Palace Museum, Taipei  
 After *Ming Underglaze Blue Porcelains: Decorative Motifs and Glazes*, Taipei, 2016, no. 11  
 明永樂 青花萱蝶紋玉壺春瓶 國立故宮博物院藏品  
 載於《明代青花瓷：釉色與紋飾》，台北，2016年，圖版11號

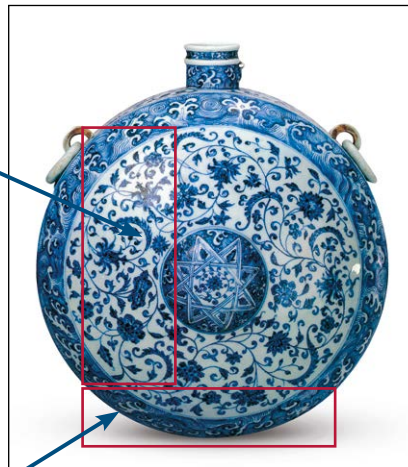


# MING INSPIRATIONS FOR THE VARIOUS DECORATIVE BANDS ON THE LARSON VASE

## 拉爾森大尊上集大成的明代紋飾



Blue and white bowl with lotus scroll, Xuande period. Collection of the Palace Museum, Beijing  
After *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, no.154  
明宣德 青花纏枝蓮紋盤 北京故宮博物院藏品  
載於故宮博物院藏文物珍品全集《青花釉裡紅(上)》，香港，2000年，圖版154號



Blue and white flask, Yongle period. Collection of the Palace Museum, Beijing  
After *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, no.36  
明永樂 青花纏枝蓮紋扁壺 北京故宮博物院藏品  
載於故宮博物院藏文物珍品全集《青花釉裡紅(上)》，香港，2000年，圖版36號



Blue and white bowl with fruiting and flowering sprays, Xuande Period. Collection of the National Palace Museum, Taipei  
After *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no. 47  
明宣德 青花折枝花果紋大盤 國立故宮博物院藏品  
載於《明代宣德官窯菁華特展圖錄》，台北，1998年，圖版47號

# FRANS AUGUST LARSON: 'DUKE OF MONGOLIA' (1870-1957)



Frans August Larson  
拉爾森



Frans August Larson in Mongolia, circa 1930s (far left)  
拉爾森（左一），約1930年代攝於蒙古

Frans August Larson, popularly known as 'Duke of Mongolia', was born to a humble family in Sweden. Orphaned at an early age, Larson found work as a stable boy, a vocation from which he discovered his love for animals. It was his special connection with horses that served Larson well in his early career: at first facilitating friendships with Chinese military officials when he arrived in Mongolia, and then with the Prince of Ordos and Mongolian dignitaries, as recorded in his memoirs, *Larson – Duke of Mongolia*, published in 1930.

Larson left Sweden for Mongolia in 1893. He arrived in Tianjin before travelling onto Beijing and then to Baotao. Acquiring proficiency in the Mongolian language through his friendship with the Prince of Ordos, he arrived at Kalgan (Zhangjiakou), a town 140 miles northwest of Beijing, where he met and married fellow missionary Mary Rogers in 1897. Kalgan was primarily a home for Larson for the next forty years. From the steppes, Larson raised his family and became a highly valuable resource for a network of Scandinavian explorers and missionaries as they travelled through the region. Against a backdrop of shifting political times of the early 20<sup>th</sup> century, Larson was consulted by political leaders such as Yuan Shikai and Chiang Kai Shek for his knowledge on Mongolia and for his advice in mediating border conflicts between Mongolia and China.

While living in Kalgan, the Larson family was well placed to meet many passing travellers including the future President of the United States,

## 「蒙古公爵」拉爾森 1870至1957年

拉爾森有「蒙古公爵」之譽，實則來自瑞典，出身寒微。早年父母雙亡，所以要在馬廄打雜維生，但透過這份工作，他發現自己由衷喜愛動物。拉爾森與馬匹心有靈犀，這對其早期的職業生涯大有裨益：這一才能初則為他建立與中國軍官的友誼，繼而加深他與鄂爾多斯王子與蒙古權貴的交情，拉爾森1930年出版的自傳《Larson – Duke of Mongolia》對此記之甚詳。

1893年，拉爾森離開瑞典，啟程前往蒙古，先到天津，再折往北京，後轉赴包頭。他與鄂爾多斯王子交情甚深，藉此還學會了一口流利的蒙古話，其後再到距北京西北面140英哩的張家口，並於當地邂逅同是傳教人員的羅瑪麗（Mary Rogers），二人於1897年結為連理。此後四十年間，拉爾森基本上以張家口為家。他在大草原上成家立業，對眾多路經此地的北歐探險家和傳教士來說，拉爾森直如一盞明燈。二十世紀初的政局風譎雲詭，在此背景下，政壇元首如袁世凱、蔣介石等皆慕名而至，諮詢他對蒙古之洞見，或討教他對斡旋蒙漢邊境衝突的建議。

在張家口生活期間，拉爾森一家頗多機會與旅人



The Larson Yongzheng Vase and Larson family members, circa early 1970s  
拉爾森雍正大尊及拉爾森家族成員，攝於約 1970 年代早期

Herbert Hoover (1874-1964) – who at the time was a young engineer working in China – and his wife Lou Henry Hoover. The Hoovers were known collectors of Chinese blue and white ceramics, an interest shared by Larson. Another visitor to the Larson home was the world renowned Swedish explorer Sven Hedin. In 1927, Larson and Hedin launched an expedition together which proved to be the largest scientific expedition in Mongolia to date. Putting his knowledge to good use, the intrepid Larson also led expeditions for renowned paleontologist Roy Chapman Andrews, the author of *Across Mongolian Plains: A Naturalist's Account of China's 'great Northwest*, which chronicled their adventures. Larson assisted in many other expeditions in the region during his time in Kalgan which are all well documented.

Aside from exploration, Larson was a keen businessman who set up various financial ventures in the support of his family including the establishment of a successful horse breeding business in Kalgan which supplied racehorses for the racing tracks of Beijing and Tianjin. Among his many business opportunities was the buying and selling of antiques. His family recalled that Larson collected bronzes in addition to porcelain. Many items became a source of income to the family when they were forced to flee certain regions and when they ultimately settled in the United States following the Japanese invasion in 1939 before the outbreak of the second World War. With his family settled in America, Larson travelled from Stockholm on the MS Gripsholm to join them. This voyage marked the end of his adventures in China and Mongolia.

交接，過客之一是在華工作的青年工程師胡佛（Herbert Hoover，1874 至 1964 年）及其夫人胡璠（Lou Henry Hoover），胡佛後來更成為了美國總統。胡氏伉儷是知名的中國青花瓷藏家，與拉爾森志同道合。舉世知名的瑞典探險家赫汀（Sven Hedin）亦是拉爾森的座上客。1927 年，拉爾森與赫汀聯袂展開一次科學探險之旅，其規模之大在蒙古可謂震古爍今，迄今無人能及。拉爾森充份發揮自己的學識與膽識，帶領著名的古生物學家安萊哲（Roy Chapman Andrews）遠征探險，後者的著作《Across Mongolian Plains: A Naturalist's Account of China's 'great Northwest'》記述了兩者途中的諸般見聞。拉爾森在張家口停居多年，期間大力協助多支探險隊，具體細節均見於文獻記載。

除探險之外，拉爾森亦營商有道，他曾從事多門生意，以支付家庭支出，例如在張家口繁育馬匹，專為北京和天津馬場供應賽馬，獲利甚豐。他在商場涉獵甚廣，買賣古董便是其中之一。據拉爾森親人憶述，除瓷器之外，他亦收藏青銅器。其後，拉爾森一家因時局動盪而屢次搬遷，最終在 1939 年日本侵華之後與二戰爆發前舉家定居美國，拉爾森珍藏遂成為家人的收入來源。身在斯德哥爾摩的拉爾森得悉親人已在美國安頓下來，於是乘坐格利普森號輪船赴美與親人團聚，此行也為他在中國和蒙古的探險之旅劃上了完美的句號。

THE LARSON YONGZHENG VASE  
THE PROPERTY OF AN AMERICAN FAMILY  
拉爾森雍正青花大尊  
美國家族私人珍藏

3109

A FINE AND EXCEEDINGLY RARE BLUE AND  
WHITE 'FRUIT AND FLOWER SPRAY' VASE

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1723-1735)

The vase is robustly potted with a compressed globular body rising from a splayed foot to a slightly waisted neck beneath a flared mouth. The body is exquisitely painted in delicate shades of cobalt blue with six fruit and flower sprays, comprising camellia flowers, fruiting and flowering pomegranate and peach, and vines of melon, below a band of lotus lappets around the shoulder and crashing waves around the foot. The neck is decorated with a broad band of lotus scroll, between rows of scrolling florettes, trefoils and *nyi*-heads.

22 ½ in. (57 cm.) high

HK\$32,000,000-45,000,000 US\$4,100,000-5,800,000

PROVENANCE

Frans August Larson (1870-1957), a Swedish missionary, diplomat and businessman who resided in Northern China and Mongolia from 1893 to 1939, and thence by descent within the family

清雍正 青花折枝花果紋大尊 六字篆書款

尊撇口，長頸，溜肩，扁鼓腹，圈足外撇。通體青花紋飾，口沿飾纏枝靈芝及如意紋一周，頸部畫纏枝蓮紋，肩部飾如意雲頭、纏枝蓮及變形蓮瓣各一周，腹部繪折枝茶花、瓜藤、石榴花、石榴果、桃花、桃果六組，脛部畫蓮瓣紋一圈，圈足飾海水紋。底部青花書「大清雍正年製」六字篆書款。

來源

瑞典拉爾森（1870-1957）珍藏，此後一直於家族中流傳。拉爾森是瑞典傳教士、外交官及商人，於 1893 至 1939 年間定居於華北及蒙古











3110

## A VERY RARE IMITATION-LACQUER 'DRAGON' PORCELAIN HAT STAND

QIANLONG PERIOD (1736-1795)

The hat stand is finely executed simulating carved cinnabar lacquer, the globular top is decorated in relief with four five-clawed dragons chasing the flaming pearl amongst bats and cloud scrolls all reserved on a patterned ground. The upper aperture is fitted with a cover in the form of a pierced cash symbol. The upper section rests on a lotus petal base which is supported on a column decorated to the bulbous centre with flanges, the lower bell-shaped section is decorated with four stylised dragon-form spandrels.

The entire stand rests on four *myi*-head feet separating a scalloped apron. The exterior and underside is covered with a bright red glaze decorated with gilt highlights.

10 3/8 in. (26.5 cm.) high

HK\$1,500,000-2,600,000

US\$200,000-330,000

### PROVENANCE

Property of an English gentleman, acquired in the early 20th century and thence by descent within the family  
Sold at Sotheby's London, 16 May 2012, lot 179

During the Qianlong period, as porcelain was a medium that was relatively easy to control and decorated to high standards of imperial quality, a variety of porcelain wares were produced simulating other materials such as hardstones, *cloisonné* enamels, wood, bronze, and in this case, lacquer. For a discussion on the virtuosity of the Chinese potters during the Qianlong period in simulating other materials in porcelain, see Soame Jenyns, *Later Chinese Porcelain*, London, 1971, p. 67.

Compare two very similar hat stands with a six-character gilt Qianlong seal mark decorated with the attributes of the Eight Immortals and *famille rose* spandrels, one published in *Catalog of the Special Exhibition of K'ang-hsi, Yung-cheng, and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, p. 139, no. 112, and the other in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume - The Second Part*, Shenyang, 2008, pp. 188-189.

It can be suggested that the present lot was a source of inspiration for an almost identical Jiaqing-marked piece in the Chinese National Museum, published in Geng Dongsheng ed, *Studies of the Collections of the National Museum of China: Qing Dynasty Ceramics*, Shanghai, 2006, no. 132.

The Qianlong Emperor appears to be a great admirer of the skill that was required to create complicated pieces that were reticulated and revolved. Hat stands were, therefore,

ideal media for potters to display their virtuosity. A hat stand decorated with openwork dragons is held in the National Palace Museum and published in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, pp. 212-213, no. 75. For two *famille rose* hat stands of different design, see *Qing Porcelain of Kangxi, Yongzheng and Qianlong Periods from the Palace Museum Collection*, Hong Kong, 1989, pp. 428-429, pls. 110 and 111.

For other examples of Qianlong imitation-lacquer porcelain wares, refer to a begonia-shaped porcelain tray in the Shenyang Palace Museum Collection, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume - The Second Part*, Shenyang, 2008, p. 191.

### 清乾隆 仿雕漆珊瑚紅地描金瑞蝠穿雲游龍紋冠架

#### 來源

英國私人珍藏，入藏於二十世紀初，此後於家族中流傳  
倫敦蘇富比，2012年5月16日，拍品 179 號

乾隆御瓷盛行模仿玉雕、掐絲琺瑯、木、漆、銅、金銀器等物料，造型維肖維妙，幾可亂真。陶匠對胎釉和裝飾技術及把握，已達爐火純青的境界。

參考兩件造型相似的冠架，雕暗八仙紋，托架施藍彩，落描金乾隆六字篆書款，一件藏國立故宮博物院，載於《清康熙乾隆名瓷特展》，台北，1986年，頁139，圖版112；另一件藏瀋陽故宮博物院，著錄於《瀋陽故宮博物院院藏文物經粹－瓷器卷－下》，瀋陽，2008年，頁188-189。

另可參考一件造型裝飾及釉色幾乎相同、書嘉慶款的例子，藏中國國家博物館，著錄於耿東升主編，《中國國家博物館館藏文物研究叢書：瓷器卷：清代》，上海，2006年，編號132。

乾隆皇帝似乎特別欣賞設計複雜玲瓏的雕瓷，冠架的獨特造型則讓瓷匠提供豐富的發揮空間，故乾隆一朝，出現多件匠心獨運的透雕轉心冠架，如北京故宮博物院藏兩件乾隆粉彩冠架，載於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁428-429，圖版110及111。

亦可參考其他乾隆仿漆瓷，如瀋陽故宮博物院藏一件仿剔紅海棠形盤，見瀋陽2008年出版《瀋陽故宮博物院院藏文物經粹－瓷器卷》，下冊，頁191。



3111

## AN IMPRESSIVE CARVED THREE-COLOUR LACQUER BALUSTER VASE

MID-QING DYNASTY, 18TH CENTURY

The magnificent vase is decorated with two gilt-bronze loose-ring monster mask handles to the shoulder. The exterior of the vase is crisply carved through layers of ochre-yellow, green and cinnabar-red lacquer with a sumptuous design of upright and pendent Indian lotus blossoms and flowerbuds growing on scrolling vines bearing trailing leaves, all between lappet panels to the neck and foot enclosing a pair of confronting phoenix with archaistic angular scrollwork bodies above a peony bloom. The mouth and foot rim are decorated with carved key-fret bands. The interior is lacquered red and the base lacquered black.

26 5/8 in. (67.5 cm.) high

HK\$600,000-800,000

US\$77,000-100,000

Only one other lacquer vase of this design is known, an almost identical vase was sold at Christie's Hong Kong, 1 November 2004, lot 1000, and illustrated in *Christie's 20 Years in Hong Kong, 1986-2006: Chinese Ceramics and Works of Art Highlights*, Hong Kong, 2006, p. 309 (fig. 1). Few others can rival the present lot for its imposing stature and opulent decoration which combines archaism with the distinctive pseudo-rococo style of dense floral motifs prevalent in the mid-Qing period.

This vase compares very closely with a porcelain counterpart, a spectacular famille rose yellow-ground baluster vase of very similar shape, size and floral motifs, sold at Christie's Hong Kong, 29 April 2001, lot 555 (fig. 2). It is highly likely that one of these two vases was made to emulate the other in a different medium. In both cases, the elaborate foliate scroll decoration has been intricately rendered and because of the density of the design, conveys a sense of *horror vacui*, a characteristic element of the 18th-century rococo style.

The lacquer decoration on the present vase is rarely seen on such a massive vase, compare a three-colour lacquer lobed vase of a similar size also decorated with two gilt-bronze handles and archaistic lappets sold at Christie's New York, 18-19 September 2014, lot 1088. This type of design is more often found on lacquer pieces on a much smaller scale. For example, the lotus scroll design can be found on a Qianlong-marked circular box and cover, illustrated in *Carved Lacquer in the Collection of the Palace Museum*, Beijing, 1985, pl. 356; while pls. 324 and 325 illustrate two vases with archaistic motifs of phoenix and lappet panels.

Lacquer vases as large as the present lot are extremely rare. Compare a few examples which are nearly as large, a *tianqiuping* with dragons in the Palace Museum, Beijing, illustrated *ibid.*, pl. 306; and a bottle vase with landscape panels from the Asian Art Museum of San Francisco, illustrated in *Hai-wai Yi-chen, Chinese Art in Overseas Collections - Lacquerware*, Taipei, 1987, pl. 166.

## 清中期 剔彩纏枝蓮紋鋪首耳大尊

此尊體大敦碩，雕工俐落有勢，富麗堂皇，罕見非常。暫只知另一相同例子，可能與本拍品本為一對，2004年11月1日於香港佳士得拍賣，拍品1000號，著錄於2006年香港出版《香港佳士得二十週年回顧1986-2006：中國瓷器及工藝品精選》，頁309（圖一）。

此尊無論紋飾或造型都非常獨特，與香港佳士得2001年4月29日拍賣的一件乾隆黃地洋彩大瓷瓶有許多對應的元素，尤其是器形、鑲金鋪首耳，以及繁縟的洛可可式花紋（圖二）。清代不同材質的宮廷藝術品，往往會互相參考及影響，因此本尊與上述洋彩瓶非常有可能是同時期製作、相互輝映的作品。

另可參考一件尺寸相若的清中期剔彩大瓶，雖為海棠式，但其鋪首耳及仿古紋飾與本拍品相若，可資比較，2014年9月18-19日於紐約佳士得拍賣，拍品1088號。

本尊上仿古紋飾一般多見於小型漆器上，例如故宮博物院藏兩件清中期剔紅仿古銅器，著錄於《故宮博物院藏雕漆》，香港，1985年，圖版324、325號。



fig. 1 After *Christie's 20 Years in Hong Kong, 1986-2006: Chinese Ceramics and Works of Art Highlights*, Hong Kong, 2006, p. 309  
圖一 《香港佳士得二十週年回顧1986-2006：中國瓷器及工藝品精選》，香港，2006年，頁309



fig. 2 Sold at Christie's Hong Kong, 29 April 2001, lot 555  
圖二 香港佳士得，2001年4月29日，拍品555號



THE PROPERTY OF A LADY

3112

### A JADE 'BUFFALO AND BOY' GROUP

QING DYNASTY (1644-1911)

The group is carved in the round as a buffalo with its head turned to the right to face the herdsman at its side, both playfully tugging on a leafy stalk. The buffalo is depicted with bulging round eyes, large ridged horns and a rope trails down its body. The other side is carved with a young buffalo. The stone is of a pale greyish tone with russet inclusions.

4 ¼ in. (11 cm.) long

HK\$400,000-600,000

US\$52,000-77,000

#### PROVENANCE

P. C. Lu & Sons Ltd., Hong Kong, 1975

Sold at Christie's London, 10 May 2011, lot 128

The style of carving of the current buffalo group is very similar to that of a horse group in the Avery Brundage Collection, Asian Art Museum of San Francisco, which shares a similar base supporting a figure grooming a horse carved in the round, finished with an satiny polish, see *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1997, cover and Plate XLIV (fig. 1).



fig. 1 © The Avery Brundage Collection, Courtesy of Asian Art Museum, San Francisco  
圖一 © Avery Brundage 珍藏，舊金山亞洲藝術博物館

### 清 玉雕童子牧牛擺件

此擺件的雕刻風格與亞洲舊金山藝術博物館 Avery Brundage 珍藏中的一件玉馬擺件十分相近，該擺件亦將一塊玉料以圓雕方式呈現人與動物之間的互動，拋光柔和，見《Chinese Jades in the Avery Brundage Collection》，舊金山，1997年，封面及圖版 XLIV(圖一)。

#### 來源

魯氏父子有限公司，香港，1975年

倫敦佳士得，2011年5月10日，拍品128號





THE PROPERTY OF A LADY

3113

A PAIR OF CELADON JADE BOWLS

QING DYNASTY, 19TH CENTURY

Each bowl is raised on a slightly flaring foot with rounded body and gently flaring rim.

The stone is of a slightly mottled, pale greyish-celadon tone.

6 ½ in. (16.5 cm.) diam., *zitan* stands (2)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Sold at Christie's London, 11 May 2010,  
lot 84

清十九世紀 青玉盃一對

來源

倫敦佳士得，2010年5月11日，拍品84號



THE PROPERTY OF A GENTLEMAN

~ 3114

A MAGNIFICENT AND RARE PAIR OF CANTON  
TRIBUTE BEJEWELLED AND JADEITE-INLAID  
SILVER-GILT BOXES

QIANLONG PERIOD (1736-1795)

Each silver-gilt box is of octagonal-form, set with a jadeite plaque of conforming shape on each side, framed by borders comprised of seed pearls and red glass beads. The gilt base is chased with auspicious emblems within an octagonal panel, surrounded by concentric rings of leafy scrolls and scrolling trefoils.

3 ¼ in. (8.3 cm.) wide (2)

**HK\$1,800,000-2,600,000**      *US\$240,000-330,000*

PROVENANCE

Brooke Astor (1902-2007), New York

*Property from the Estate of Brooke Astor, sold at Sotheby's New York,  
24 September 2012, lot 150*

**清乾隆 廣東進貢銀胎鑲金嵌寶翠玉盒一對**

**來源**

美國富豪慈善家阿斯特 (Brooke Astor) 夫人 (1902-2007)

珍藏

紐約蘇富比，2012年9月24日，拍品150號

盒為銀胎，四方倭角形，平面式蓋。盒蓋面和四壁嵌翠玉，邊沿嵌米珠及寶石紅料珠。底鑿刻吉祥紋飾。

此盒裝飾簡潔貴重，底部鑿刻花紋細緻，帶西洋情趣，具廣東工藝的特色。



## 3114 Continued

The current boxes, richly embellished with precious materials like jadeite and pearls, were in the collection of renowned New York philanthropist and socialite Brooke Astor, who once lived in China with her father, a former Marine commandant. It was during her childhood in China when she developed a lifelong passion for Chinese art and culture, to the point of learning the language. Brooke Astor passed away in 2007, and is well remembered as a lively and warm figure tirelessly supporting various philanthropic causes.

These boxes reflect the superb workmanship of Canton artisans of the period and are representative of the novelty items treasured by imperial members of the Qing court. The surge of consumerism in the 17th and 18th centuries following the expansion of urbanisation and commercial activities in the coastal cities led to a burgeoning demand for luxury items and foreign curiosities all over the empire. This gave rise to a flourishing metalwork industry in Canton area. Guangzhou (or Canton), with the establishment of the 'Thirteen Hong' in the Kangxi period, became the exclusive port for foreign trade in the 18th century, as well as the main source of foreign imports for the imperial court in Beijing. Artisans in the area were exposed to a wide array of European products including luxury items and artworks in various materials, bringing about a distinct Canton style in works of art, well reflected in the current pair of boxes which embraces both European and Chinese decorative elements.

The elongated octagonal shape is typically seen among European metal boxes, and the Canton artisans quickly adopted this shape in the tributes made for the imperial court, including a silver filigree box of the same shape and decorated with coloured stones and enamels, from the Beijing Palace Museum and included in the exhibition *Treasures from Guangdong: Exhibition of Tributes from Guangdong to the Qing Court*, Guangdong Museum, 2005. This box, of slightly larger size, is attributed as a jewellery box for the imperial consorts according to the Palace Museum website. Another Canton silver box with repoussé work and decorated with enamels, also of the same shape, from the Palace Museum, was exhibited in *Tributes from Guangdong to the Qing Court*, Art Gallery, The Chinese University of Hong Kong, 1987, Catalogue, no. 40.

A similarly decorated octagonal box, but with additional floral design on the cover, was sold at Yamanaka & Co., New York, 26 and 27 January 1917, lot 43.

此盒源自美國富豪慈善家阿斯特 (Brooke Astor) 夫人。阿斯特夫人 1902 年出身於美國海軍家庭，父親為海軍軍官，曾隨父居住於中國、多明尼加、海地等國家。她經歷過三段婚姻，她的財產來自她第三任丈夫文森阿斯特。文森阿斯特離世後，她用丈夫的名字設立了慈善基金。她於 2007 年 8 月辭世，享年 105 歲。

當年全世界最富的人之一阿斯特四世 (John Jacob Astor IV) 帶著懷有五個月身孕的十八歲年輕妻子，住進了全鐵達尼號郵輪最貴的特等艙裏，他是船上唯一的億萬富翁。在船要沉沒之際，他把體弱的太太送上了救生艇，因為當時先要撤退婦孺，他未能同行，也沒有因為自己特殊的身份要求先被救，終與鐵達尼號一起沉沒。而他的遺腹子文森阿斯特 (Vincent Astor) 就是阿斯特女士的第三任丈夫。

廣東貢品是指清順治至宣統年間廣東主要官員進貢給皇帝的工藝陳設、文玩、西洋玩藝。從傳世的貢品中，我們可以看出，清中期廣州的工藝製造業尤為繁。這極可能是當朝的皇帝癡迷西洋珍寶的緣故。據清史記載乾隆二十三年 (1758) 他發了一道諭旨：「買辦洋鐘錶、西洋金珠、奇異陳設或新樣器物……，皆可不必惜費。」導致乾隆時期廣東貢品製作數量龐大，品質上乘奢侈。此對盒應為其中之一的精品。廣州因地理環境的優勢，成為清朝主要的對外貿易口岸。當時華洋匯集，除了經營貿易之外，也聚集了華洋能工巧匠，諸如玻璃畫工、製扇匠、牙匠、漆匠、寶石匠等，也製造出深得皇帝喜愛的以歐洲工藝融入民族風格的鐘錶、琺瑯、傢具、牙雕等精品。此對盒上鑲嵌的米珠及料石與同期製作鐘錶上裝飾如出一轍。

可比較一件裝飾手法非常相似的八角嵌翡翠寶盒，盒蓋加添花卉紋飾，1917 年 1 月 26 日於紐約山中商會拍賣，拍品 43 號。



(two views 兩面)

~ 3115

## AN IMPRESSIVE BRONZE TRIPOD 'ELEPHANT' CENSER AND COVER

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

The well-proportioned body is cast in the form of an inverted bell supported on three elephant-head feet, each with long tusks and bejewelled harnesses. The sides are flanked by a pair of handles formed as elephant heads with their trunks elegantly raised in an s-form. The trappings on the elephants are inlaid with turquoise, coloured glass, and hardstone inlays. The domed cover is decorated with finely and intricately cast openwork scrolling lotus, surmounted by a recumbent richly-decorated caparisoned elephant, the saddle supporting the finial cast as an offering bowl bearing precious objects.

20 ½ in. (52 cm.) high overall, wood stand

HK\$700,000-900,000

US\$90,000-120,000

The tradition of using three elephant heads as the feet of imperial bronze censers and braziers can be traced back at least as far as the Xuande reign (1426 -1435). An example of a censer, bearing a six-character Xuande reign mark, on which the elephants balance on their rolled trunks, as on the present lot, is in the collection of the National Palace Museum, Taipei, and illustrated in *A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1994, p. 199, no. 54.

Comparable vessels include: an identical example was sold at Bonhams San Francisco, 17 December 2018, lot 267; a parcel gilt bronze censer dated to the 18th century sold at Christie's Hong Kong, 30 May 2012, lot 4128; a similarly-decorated *cloisonné* enamel sold at Christie's Hong Kong, 27 May 2008, lot 1542; and a *cloisonné* enamel censer with makara handles from the Kitson collection sold at Sotheby's London, 21 February 1961, lot 258.

This wood stand accompanying this item is made of a type of Dalbergia wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.



## 清乾隆 銅太平有象三足爐 六字篆書款

爐由三象首支撐，兩側置象首立耳，象鼻高舉外捲。通體飾纏枝蓮紋。蓋頂部卧象為鈕，上承寶盤，象身之下飾鏤空纏枝蓮紋。

象首三足爐在宣德年代開始流行，台北故宮藏一宣德款例子，載於《故宮歷代香具圖錄》，台北，1994年，頁199，圖版54號。

有數件同類的例子經拍賣，包括：一件相同例子售於2018年12月17日舊金山邦瀚斯拍賣，拍品267號；一件局部鑲金銅爐，定年十八世紀，2012年5月30日於香港佳士得拍賣，拍品4128號；一件掐絲琺瑯紋飾相若的例子售於2008年5月27日香港佳士得拍賣，拍品1542號；另一件Kitson舊藏掐絲琺瑯雙摩伽羅耳三足爐，1961年2月21日於倫敦蘇富比拍賣，拍品258號。

本拍賣品之木座由木黃檀屬的木製造而成。從2017年1月2日起，所有由黃檀屬的木製成的物品受CITES出入口管制。除非獲得CITES再出口許可，此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。



3116

A VERY RARE ZITAN TEAPOT HOLDER

QING DYNASTY (1644-1911)

Of plain cylindrical form in the shape of a traditional pail, the holder is flanked by two upright flared tabs with openings for the arch-shaped removable handle. The handle is hinged on one side to insert into the openings above the fitted wood cover. There is a U-shaped opening at the rim for the spout of the teapot to be placed, and reinforced by a *nuyi*-shaped metal mount. The body is encircled with a ring of metal mounted at the waist and the bottom. The wood is of deep purplish black tone.

7 1/8 in. (18 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

A teapot filled with hot water would have been put inside the current holder, with the spout resting on the U-shaped opening at the rim. After the fitted cover and handle are placed, tea can be poured directly by holding the handle. It is very rare to find a holder made exquisitely in *zitan* and being kept in good condition, as most were made from rattan or softwood and would have been easily disposable. A more elaborate *huanghuali* teapot holder is illustrated in *The Best of the Best: The MQJ Collection of Ming Furniture*, Beijing, 2017, p. 474.

清 紫檀壺桶

壺桶有為茶壺保暖的功用。打開活動把手與圓蓋，把沖泡好的茶壺安放其中，並把流置於壺桶口沿上之凹處；蓋上圓蓋及固定把手後，可以直接提著把手倒茶。壺桶一般以漆木製作或以藤編織，容易損耗。以貴重木材紫檀製作，非常稀少，盡顯茶事之高雅興致。見《木趣居一家具中的嘉具》，北京，2017年，頁474，著錄一例黃花梨壺桶。

來源

台灣瑞秀樓珍藏





PROPERTY FROM A PRIVATE COLLECTION

~ 3117

A HUANGHUALI SEDAN CHAIR BOX, JIAOXIANG

QING DYNASTY, 17TH-18TH CENTURY

The cover has a long rectangular top above the low sides and is hinged at one side. It opens to reveal a conforming upper section of the box with a removable tray between two small lidded compartments, above a lower section that is recessed. The *nuyi*-mounts on each of the top corners, the side mounts and the hinged lockplate are made of *huangtong*. 5 ½ in. (14 cm.) high, 25 ¼ in. (64 cm.) wide, 6 ⅞ in. (17 cm.) deep

HK\$150,000-200,000

US\$20,000-26,000

This portable box was designed to fit between the rails of an official's sedan chair, and easily removed and taken indoors. This standard form accommodated paper and scrolls in the central section with brushes and seals being placed in the projecting ends. For a discussion on sedan chair document boxes see Grace Wu Bruce, 'Small Portable Treasures', *Journal of the Classical Chinese Furniture Society*, Autumn, 1993, pp. 57-59.

A *huanghuali* box of similar size and shape, formerly from the collection of the Museum of Classical Chinese Furniture Collection, Renaissance, California, was sold at Christie's New York, 19 September 1996, lot 6. Compare also to another example in the Feng Wen Tang Collection, sold at Christie's Hong Kong, 3 June 2015, lot 2821.

清十七/十八世紀 黃花梨轎箱



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THE PROPERTY OF AN ASIAN COLLECTOR

~ 3118

A HUANGHUALI RECESSED-LEG SIDE TABLE,  
TIAO'AN

QING DYNASTY, 17TH-18TH CENTURY

The two-panel top is set in a moulded rectangular frame above plain aprons and spandrels. The whole is raised on slightly splayed legs of round section, which are joined by pairs of stretchers and fitted with brass shoes.

31 ½ in. (80 cm.) high, 48 ½ in. (123 cm.) long,

21 ½ in. (54 cm.) wide

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

US\$200,000-260,000

PROVENANCE

The Geldart Collection, New York

Sold at Bonhams New York, The Geldart Collection of Chinese Furniture, Scholar Objects and Carpets, 18th September 2009, Lot 8026

清十七 / 十八世紀 黃花梨條案

來源

紐約格蓋達特伉儷收藏

紐約邦瀚斯，2009年9月18日，拍品8026號

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PROPERTY FROM THE RAYMOND HUNG COLLECTION

~ 3119

A FINE AND RARE HUANGHUALI SIX-POSTER  
CANOPY BED, JIAZICHUANG

MING DYNASTY, 16TH-17TH CENTURY

The rectangular mitred bed frame with soft mat seat is set with beaded, 'ice-plate' edge, above a narrow waist and plain beaded apron continuing to the square legs with incurving hoof feet. The four corner posts and two front posts of square section are supported on slightly flared tabs, joined with delicately constructed openwork panels composed of continuous *wan* emblems forming a lattice-work gallery. All below a top rail and canopy reticulated with finely beaded, rectangular reserves flanked by small *nuyi*-heads. The wood of attractive, rich yellowish-brown tone.

87 in. (221 cm.) high, 89 in. (226 cm.) wide, 62 in. (157.5 cm.) deep

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

US\$770,000-1,000,000

EXHIBITED

Asian Art Museum of San Francisco, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*, San Francisco, 1998, Catalogue, pl. 14

Hong Kong Museum of History, *The Radiant Ming 1368-1644: through the Min Chiu Society Collection*, Hong Kong, 2015, Catalogue, pl. 221

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 106-107, no. 33

明十六/十七世紀 黃花梨萬字紋圍子六柱架子床

展覽

舊金山亞洲藝術博物館，《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》，舊金山，1998年，圖錄圖版14號

香港歷史博物館，《日昇月騰：從敏求精舍藏品看明代》，香港，2015年，圖錄圖版221號

著錄

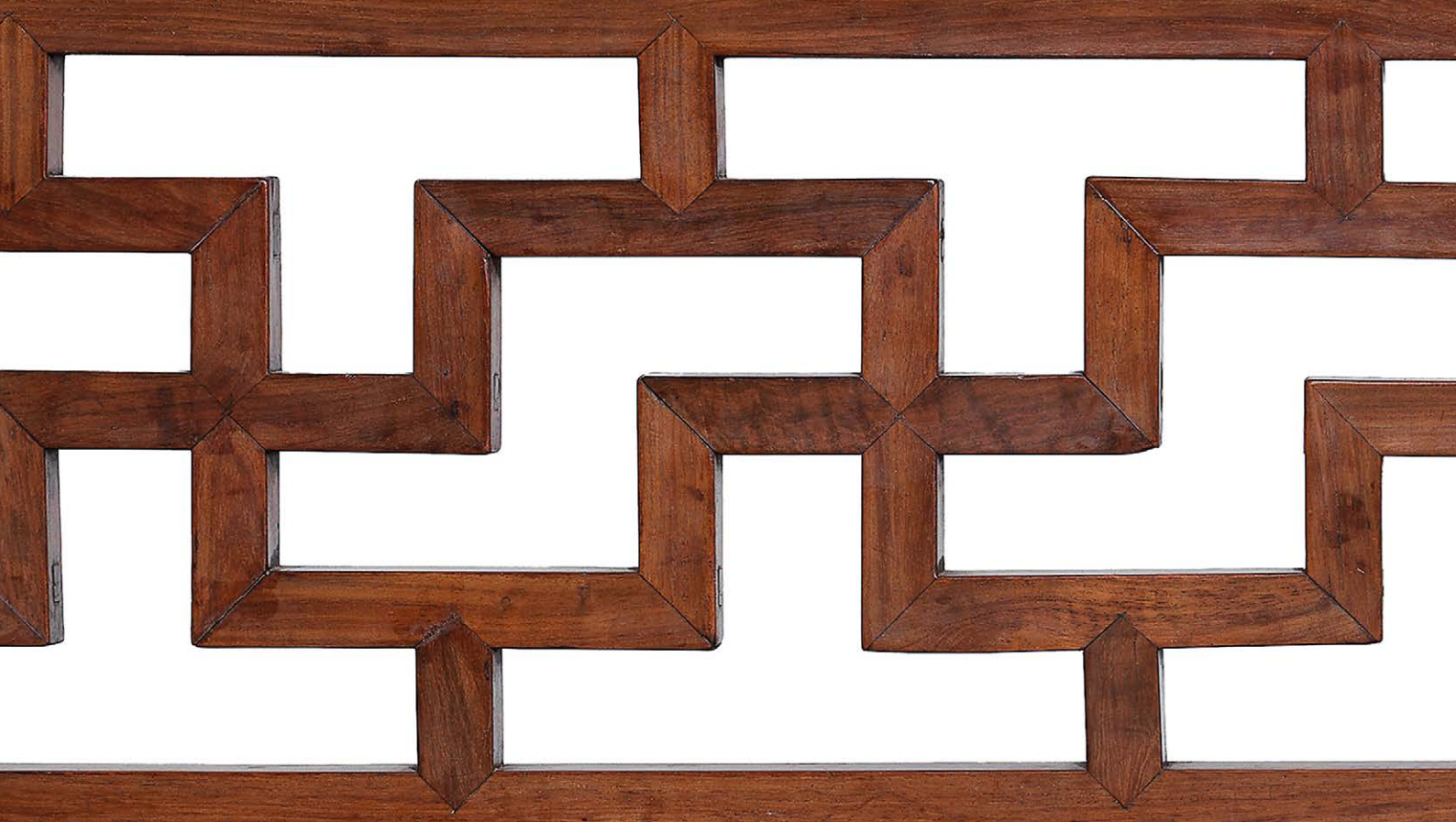
安思遠，《洪氏所藏木器百圖》，第一冊，紐約，1996年，頁106-107，編號33

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### 3119 Continued

Canopy beds have either six or four posts. As noted by Sarah Handler in her discussion of the form in *Austere Luminosity of Chinese Classical Furniture*, Hong Kong, 2001, pp.139-58, canopy beds occupied a central and dominant position in the Ming dynasty household. It was common for drapery to be used to create a private world within closed curtains, and examples can be seen in Ming and Qing woodblock prints (**fig. 1**).

A miniature model of an alcove bed made in *jumu* (southern elm) of almost the same design as the present bed was found in the tomb of a Wanli period (1573-1619) official Pan Yunzheng, discovered in Shanghai in 1960 (**fig. 2**). The excavated model is constructed with the original antechamber and stand, and is currently on display in the Shanghai Museum. The model demonstrates how the bed was originally displayed in a Ming dynasty bedroom together in a setting surrounded by other miniature furniture. See also the drawing of another miniature model of an alcove bed discovered in Suzhou from the tomb of Wang Xijue (1534-1614), the head of the Ministry of Personnel, also from the Wanli period (**fig. 3**). Both models suggest that the design of the present bed was popular among high ranking officials in the 16th century.

The geometric decoration on the railings resembles the *wan* character in Chinese. The *wan* emblem arranged repeatedly symbolises the wish for infinite longevity, *wan shou wu jiang*. A *huanghuali* bed of nearly the same size and ornamentation is in the Philadelphia Museum of Art, accession number 1961-89-1, and is illustrated by Michael Beurdeley in *Chinese Furniture*, New York, 1979, p. 83, no. 112 (**fig. 4**). Both the present bed and Philadelphia bed share the same carved panels beneath the top frame, similarly grooved posts, beaded aprons and thick, rectangular legs. The outer surfaces of the lustrous wood on the railings and posts are all slightly concave to create a beautiful play of light.

A similarly designed *luohan* bed was sold at Sotheby's Hong Kong, 6 April 2016, lot 109. Also see another *luohan* bed from the Tseng Riddell collection, exhibited in *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, National Museum of History, Taipei, 1999, pp. 108-109. A canopy bed with a related design of *wan* emblems on the surrounding panels is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 53 - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pp. 6-9, no. 2.

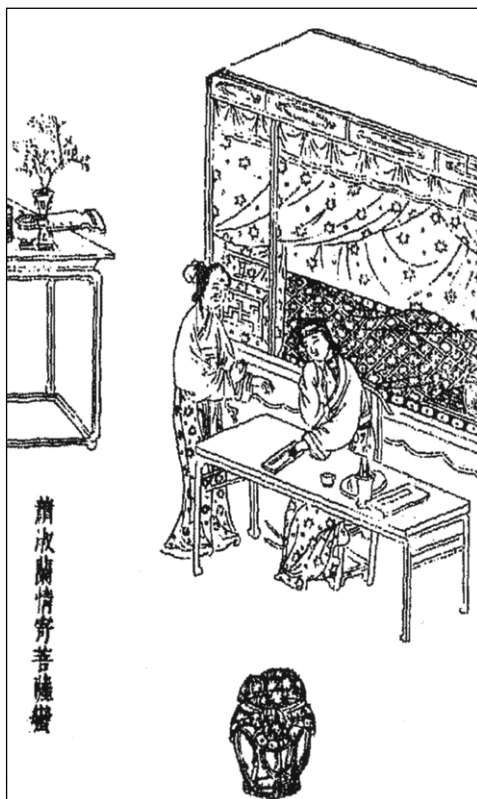
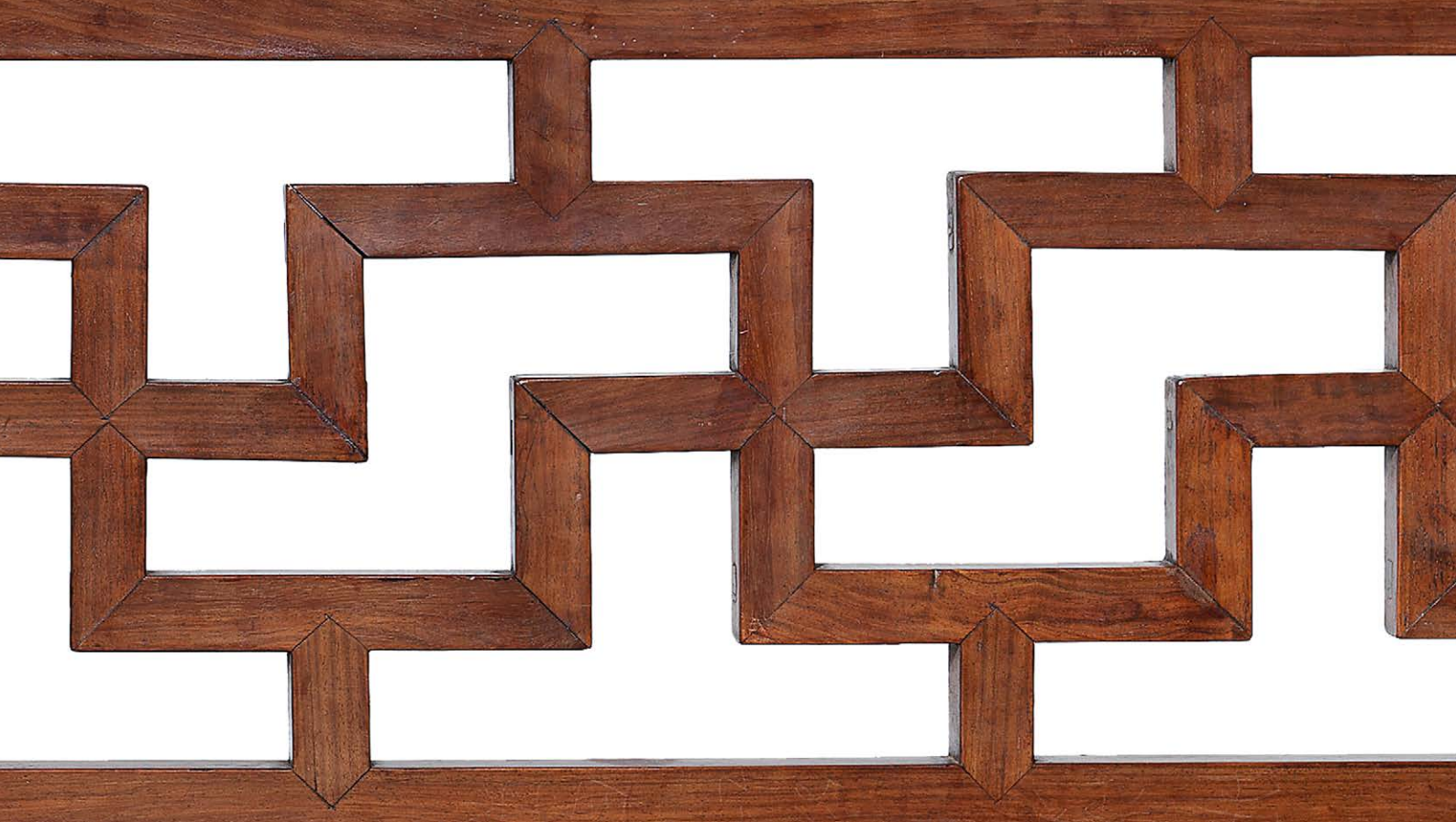


fig. 1 A six post canopy bed illustrated in Chongzhen edition woodblock print Xiao Shulan  
圖一 明崇禎本版畫《蕭淑蘭》插畫中的六柱架子床



fig. 2 A Jumu miniature alcove bed mode lexcavated from a Wanli period tomb of Pan Yunzheng in Shanghai  
圖二 上海明萬曆潘允征墓出土榿木製拔步床模型

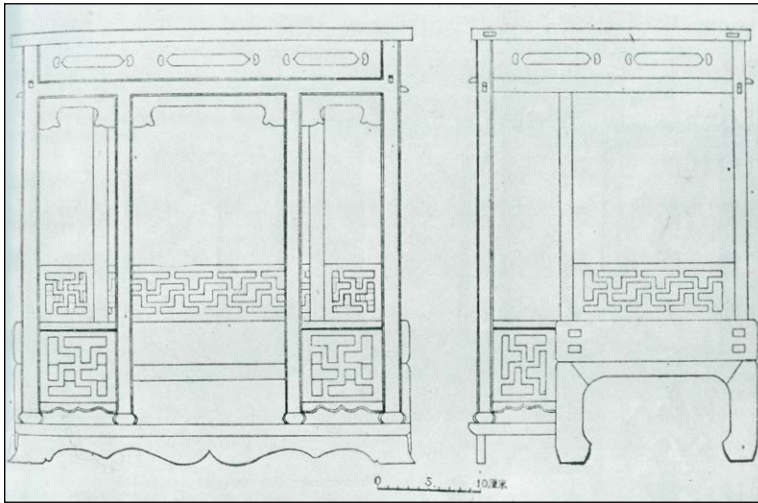


fig. 3 Drawing of a miniature alcove bed model excavated from a tomb of Wang Xijue in Suzhou dated 1613

圖三 蘇州明萬曆王錫爵墓(1613年)出土的拔步床線描圖



fig. 4 Purchased with museum Funds, 1961, The Philadelphia Museum of Art

圖四 費城藝術博物館藏品

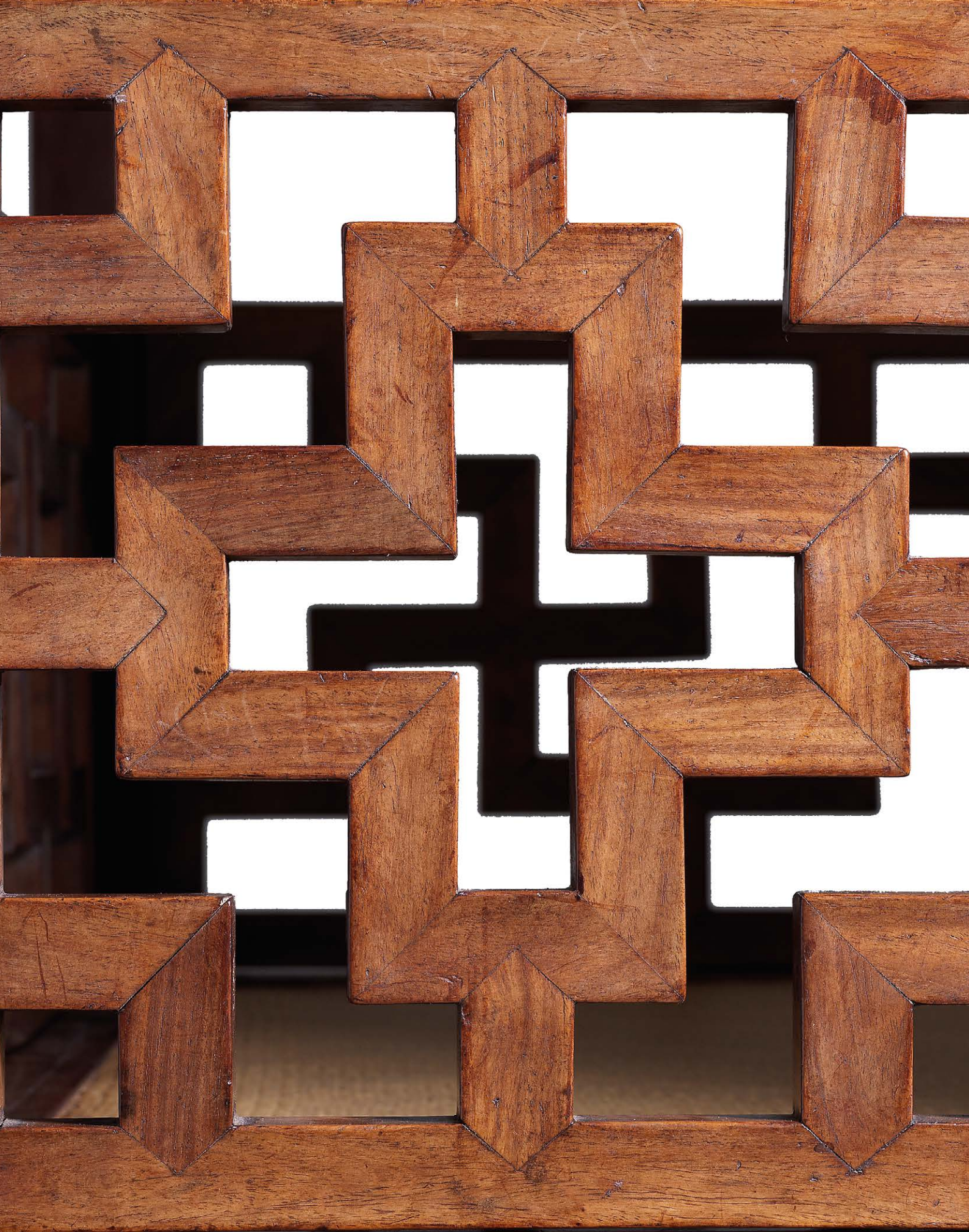
### 3119 Continued

架子床分六柱和四柱，於明清版畫上可見圍以簾幕（圖一）。1960年在上海出土於明萬曆年間（1573–1619）光祿寺監事潘允征墓中一具櫟木製的拔步床模型（圖二），拔步床為架子床附側緣空間及底座的形態，此模型與其他展現明代臥室格局的家具模型，現展於上海博物館。另見一張在蘇州出土於明萬曆年間吏部尚書王錫爵（1534–1614）墓的拔步床線描圖（圖三）。兩模型上的床圍子紋飾與本拍品上的如出一轍，證明本拍品上的設計為明代高官權貴所追捧。

床圍子上飾的重複排列萬字紋，寓意萬壽無疆。美國費城藝術博物館藏一具與本拍品尺寸及設計雷同的架子床（圖四），典藏號 1961–89–1，著錄於《Chinese Furniture》，紐約，1979年，頁 83，編號 112。兩張床上的床圍子及立柱表面均有洼面處理，極度費工，締造富立體感的光影效果，流暢靈動，有可能皆來自於南方同一工坊。

見一具飾以相同床圍子的羅漢床，拍賣於香港蘇富比，2016年4月6日，拍品 109 號。另一具造型相似但為馬蹄足設計的羅漢床為 Tseng Riddell 度藏，曾展於國立歷史博物館，收錄於《風華再現：明清家具收藏展》，台北，1999年，頁 108–109。北京故宮博物院藏一具不同排列方式的萬字紋架子床，著錄於《故宮博物院藏文物珍品大系—明清家具（上）》，香港，2002年，頁 6–9，編號 2。





### 3120

## A VERY RARE PAIR OF BLACK LACQUERED BAMBOO ARMCHAIRS

QING DYNASTY, 18TH- EARLY 19TH CENTURY

Each with a straight splat divided into three sections, the uppermost pierced with a shaped opening, the central section with traces of poetic inscriptions and the bottom section with a circular opening, all below a top rail bent at two corners to form the rear posts which continue to the rear legs. The straight arms are supported on spindle-like braces and front posts which continue through the seat to form the front legs. The legs are encircled by double layered stretchers at the sides and a foot rest at the front.

38 3/8 in. (98.2 cm.) high, 20 1/4 in. (51.5 cm.) wide, 17 7/8 in. (45.5 cm.) deep

(2)

HK\$70,000-90,000

US\$9,100-12,000

#### PROVENANCE

Purchased from Mallet, London, circa 1985

#### LITERATURE

Ronald W. Longsdorf, 'Chinese Bamboo Furniture: Its History and Influence on Hardwood Furniture Design - January 1994', *Chinese Furniture: Selected Articles from Orientations 1984-2003*, Hong Kong, 2004, p.189, fig.11

The present pair of armchairs feature design elements which were later incorporated into hardwood furniture design. The structure where the top rail and armrests continue to become the rear posts and the front posts respectively, and share the characteristics of a 'southern official's armchair', *nanguanmaoyi*. It has been suggested by Sarah Handler, 'that perhaps the continuous arms evolved from bent bamboo construction' (see 'A Yokeback Chair for Sitting Tall', *Journal of the Classical Furniture Society*, Spring 1993, pp. 4-23), as illustrated by a drawing of a bamboo chair in the Ming dynasty woodblock prints *sancai tuhui* (fig. 1).

### 清十八 / 十九世紀 黑漆竹扶手椅一對

#### 來源

約 1985 年於倫敦 Mallet 購入

#### 著錄

Ronald W. Longsdorf, 「Chinese Bamboo Furniture: Its History and Influence on Hardwood Furniture Design - January 1994」, 載《Chinese Furniture: Selected Articles from Orientations 1984-2003》, 香港, 2004 年, 頁 189, 圖 11

此對椅子為一堂四張或以上之部分, 另外一張定年為乾隆的扶手椅著錄於 M. Beurdeley, 《Chinese Furniture》, 紐約, 1979 年, 頁 49, 圖版編號 66。竹扶手椅中的眾多結構元素影響了硬木扶手椅的設計, 如搭腦與後腿、扶手與前腿的一木連做, 明代版畫《三才圖會》中亦繪有一張早期竹椅 (圖一)。



fig. 1  
圖一



THE PROPERTY OF A LADY

~ 3121

A RARE SMALL *HUANGHUALI* ROUND-CORNER  
KANG CABINET, *KANGGUI*

QING DYNASTY, 18TH CENTURY

The protruding round-corner top is supported on slightly splayed corner posts of rounded section, enclosing the rectangular single panel doors opening from the centre to reveal a detachable shelf, all above plain narrow aprons. The wood is of a dark, attractive tone.

26 ¼ in. (66.8 cm.) high, 17 ¾ in. (45 cm.) wide,  
10 ⅞ in. (25.7 cm.) deep

HK\$400,000-600,000

US\$52,000-77,000

Cabinets of this small size would have been used on a bed or *kang* in Northern China, and in the corridor an alcove canopy bed in Southern China. A slightly smaller *jichimu* cabinet of similar form with a shaped apron is illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture: Ming and Qing Dynasties*, vol. II, 1990, Hong Kong, p. 150, no. D21.

清十八世紀 黃花梨小圓角櫃



3121

THE PROPERTY OF A HONG KONG COLLECTOR

~ 3122

A PAIR OF HUANGHUALI HORSESHOE-BACK  
ARMCHAIRS, QUANYI

QING DYNASTY, 17TH CENTURY

Each sweeping crest rail terminates in out-swept hooks above shaped spandrels, and forms an elegant curve above the S-shaped splat carved with a *nuyi*-head roundel enclosing confronted *chilong* dragons and flanked by shaped spandrels. The rear posts continue to form the back legs below the rectangular frame above shaped, beaded aprons and spandrels carved in the front with a stylised scroll. The legs are joined by stepped stretchers and a foot rest above a shaped apron

38  $\frac{7}{8}$  in. (98.8 cm.) high, 26  $\frac{1}{4}$  in. (66.8 cm.) wide,

22  $\frac{7}{8}$  in. (58 cm.) deep

(2)

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

US\$260,000-380,000

PROVENANCE

Cola Ma, Hong Kong, 1987

清十七世紀 黃花梨圈椅一對

來源

馬可樂，香港，1987

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## 3122 Continued

Horseshoe-back armchairs of this type are among the most sought after forms and are found in public and private collections. The major distinguishing feature, other than the form of these chairs, is the decorative carving found on the back splat and the apron. For discussions of this elegant form and decorative motifs of this type of chairs, see R.H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasty*, New York, 1971, pp. 86-87, and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pp. 43-45.

One of the most notable features is the beautifully grained back splat on each of the present armchairs. Examples of *huanghuali* armchairs of this popular form carved with *ruyi*-heads on the back splat, include a pair illustrated by Wang Shixiang and Curtis Everts in *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 56, no. 26, and later sold at Christie's New York, 19 September 1996, lot 99; and a single *huanghuali* horseshoe-back armchair, illustrated by R.H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 68-69, no. 14, where it was dated to the late Ming dynasty, ca. 1600-1650.

圈椅為中國古典家具形制中最受歡迎的品類，於所有私人及博物館收藏中皆可見度藏，是一個收藏體系中的典範。每對圈椅除了其優美線條外有不同特色，重點是觀察其靠背板以及牙板的特點。觀於圈椅的詳細形制與設計，見安思遠著《中國家具》，紐約，1971年，頁86-87；及王世襄著《明式家具研究》，第一冊，香港，1990年，頁43-45。

本拍品上的靠背板紋理為其特點，黃花梨木材具象徵性的婉轉動人紋路，完全展示在靠背板上，顯示出製作時的認真工序以及對材料的極高要求。如意紋為靠背板上常見的雕刻紋樣，一對相近例收錄於《Masterpieces from the Museum of Classical Chinese Furniture》，舊金山，1995年，頁56，編號26，為前加州中國古典家具博物館舊藏，後拍賣於紐約佳士得，1996年9月16日，拍品編號99。另見一張定年晚明的相似例，著錄於《洪氏所藏木器百圖》，紐約，1996年，頁68-69，編號14。



THE PROPERTY OF A HONG KONG COLLECTOR

~ 3123

A HUANGHUALI RECESSED-LEG PAINTING TABLE, PINGTOU'AN

LATE MING DYNASTY, 17TH CENTURY

The two-panel top is set within the wide rectangular frame, above plain aprons and spandrels moulded with beaded edge, the whole supported on legs of circular section and joined by pairs of similar stretchers.

32 in. (81.3 cm.) high, 62  $\frac{3}{8}$  in. (158.5 cm.) long,  
27  $\frac{3}{4}$  in. (70.6 cm.) wide

HK\$2,000,000-3,000,000 US\$260,000-380,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1993

The simple, economical lines of this design make it one of the most classic forms of Chinese furniture. The basic proportions of this type of tables were adapted to make large painting tables, smaller tables, benches and stools. This form is referred to in the Ming dynasty woodblock prints *Classic of Lu Ban* as a 'numeral one form' table, *yi zi zhuo shi*, due to its similarity in profile to the single horizontal stroke of the Chinese numeral 'one'. The four legs are mortised and tenoned to the table top and slightly splayed outward, as seen on the present table. This distinctive feature adds stability to the whole structure, and aesthetically provides a dynamic element to the upright design.

Compare a *huanghuali* recessed-leg table of similar proportions and elegant splayed legs, sold at Christie's New York, The Lai Family Collection of Fine Chinese Furniture and Works of Art, 17 September 2015, lot 922. See, also, a slightly larger example, illustrated by George N. Kates, *Chinese Household Furniture*, New York, 1948, pl. 30, from the collection of Gustav Ecke; and another of shorter form, from the collection of Dr S.Y. Yip, included in the exhibition *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 1991, catalogue, no. 22, and sold at Sotheby's Hong Kong, 7 October 2015, lot 130.

晚明 黃花梨平頭案

來源

嘉木堂，香港，1993

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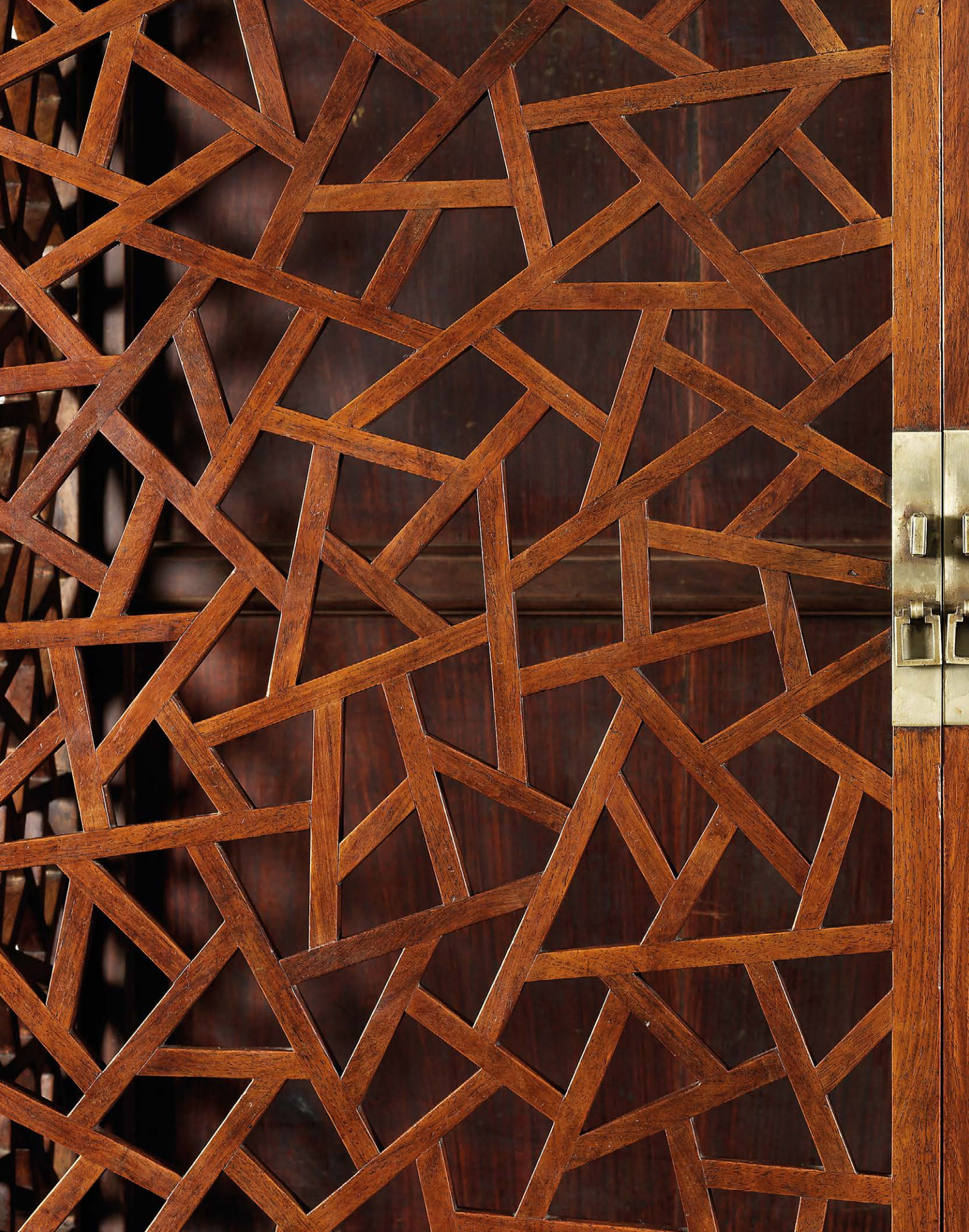














THE PROPERTY OF A LADY

~ 3124

A MAGNIFICENT AND EXTREMELY RARE  
HUANGHUALI SQUARE-CORNER DISPLAY  
CABINET

LATE MING DYNASTY

Of massive rectangular form, the cabinet of two sections is constructed from panels of *huanghuali* with beautiful graining and rich amber tone. The upper section is enclosed by 'ice-crackled' lattice work panels, and the front removable panel doors open to reveal a single shelf with a removable centre stile. The section below has removable rectangular panel doors fitted with also removable centre stile and the doors open to reveal the shelved interior with two drawers. The legs are of rectangular section and are joined by curvilinear aprons and spandrels at the bottom. 77 ¾ in. (197.4 cm.) high, 43 ⅛ in. (109.5 cm.) wide, 19 ⅝ in. (50 cm.) deep

HK\$14,000,000-18,000,000 US\$1,800,000-2,300,000

PROVENANCE

Former Collection of Lu Ming Shi, Philippe De Backer, Brussels, Belgium

EXHIBITED

The Guimet Museum of Asian Art, *Ming: Page d'or du mobilier chinois - The Golden Age of Chinese Furniture*, Paris, 2003, Catalogue, p.198-201, no.64  
Beijing Palace Museum, *Ming Furniture in the Forbidden City*, Hong Kong, 2006, Catalogue, p.206, no.59

LITERATURE

Grace Wu Bruce, *Ming Furniture: Rare Examples from the 16th and 17th Centuries*, London Exhibition, Hong Kong, 1999, no.14  
Grace Wu Bruce, *Living with Ming-the Lu Ming Shi Collection*, Hong Kong, 2000, p.168. no.48  
Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p.206

晚明 黃花梨冰裂紋透櫺格櫃

來源

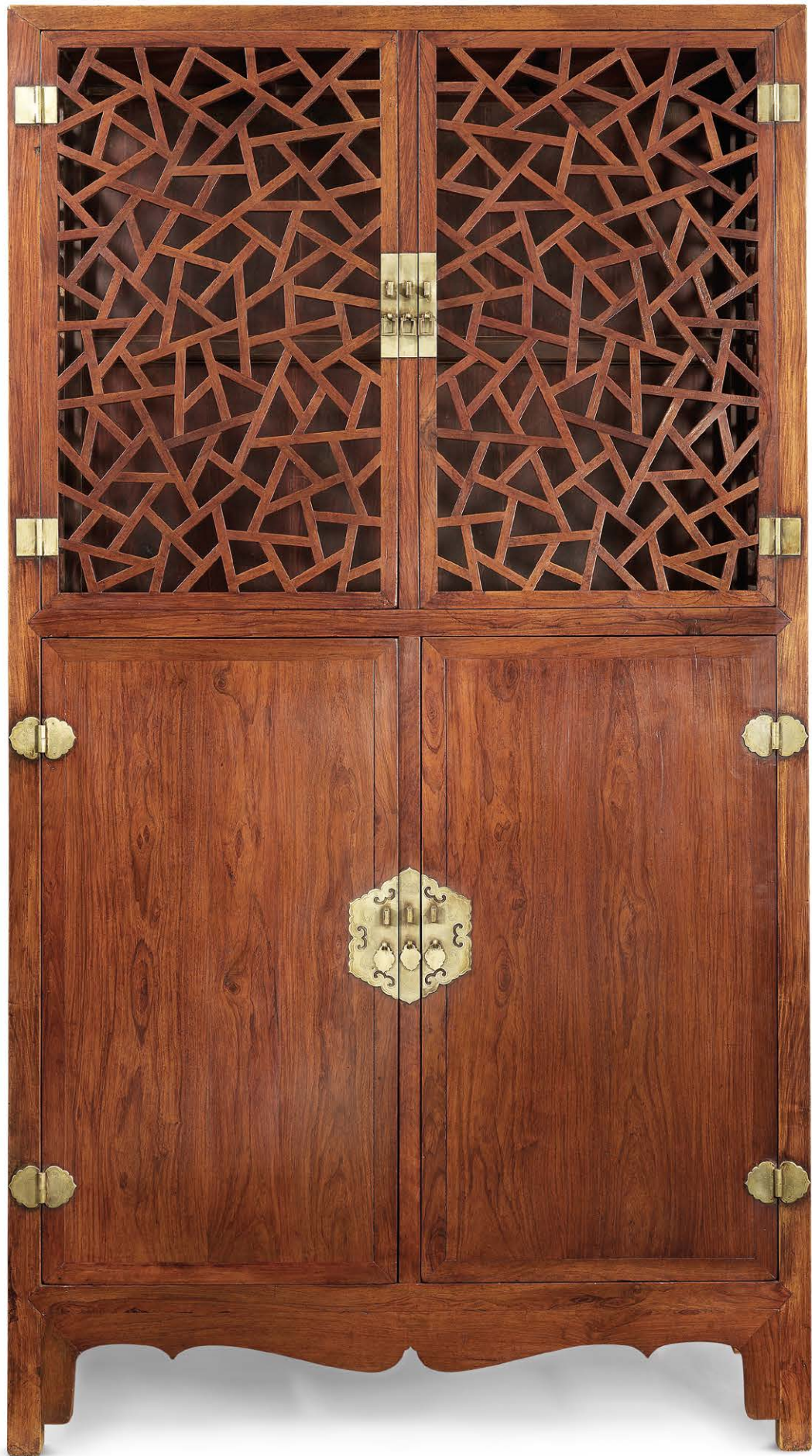
比利時布魯塞爾侶明室 Philippe De Backer 舊藏

展覽

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北京故宮博物院，《永恆的明式傢俱》，香港，2006年，展覽圖錄，頁206，編號59

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嘉木堂，《侶明室家具圖集》，香港，2000年，頁168，編號48  
伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，頁206



## 3124 Continued

Of massive rectangular form, the two-sectioned cabinet is constructed from *huanghuali* panels of beautiful graining and rich amber tone. The upper section is enclosed by 'ice-crackled' lattice work panels, and the front removable panel doors open to reveal a single shelf with a removable centre stile. The lower section below has removable rectangular panel doors also fitted with a removable centre stile and the doors open to reveal the shelved interior with two drawers. The legs are of rectangular section and are joined by curvilinear aprons and spandrels along the bottom.

The unparalleled design of the of the openwork decorating the sides of the upper section of the cabinet was inspired by lattice panels decorating the greatly admired gardens of Southern China as illustrated in one of the earliest publications of Chinese garden-scape designs known as the *Yuanye*. Dated to 1631, the *Yuanye* was published by the famous garden architect Ji Cheng (1582-1642) who was active from Wanli to Chongzhen periods in Southern China. This published masterpiece of garden design literature combined architectural principles and decorative features through its detailed descriptions and illustrations. The manuscript greatly influenced the designs of furniture in Southern China.

The openwork design on the panels of the cabinet is known as *bingsheshi*, 'ice-crackled' decoration in the *Yuanye* (fig. 1), where it is described as 'the best design for a window panel for the simple yet most elegant lines. The arrangement of this pattern is as versatile as a painting'. This clever design can maximise a dramatic visual effect from the minimum use of expensive *huanghuali* wood. When light is shone on the openwork panels, the projecting shadows produce an intricate network of reflected light.

Elegant and finely decorated *huanghuali* display cabinets with latticework are extremely rare. It is exceptionally remarkable to find such an ingeniously designed cabinet as the current example which seemingly has a dual-function with its removable front door panels as well as its removable central stile. The upper unit is lockable so that when the door panels and stile are installed it transforms into a neatly formed closed cabinet hiding the contents within. However, if the panels and the stile are removed, precious objects could be stored on the exposed shelves such as those displayed in a typical *liang'ge gui*, square-corner display cabinet, for example the pair of display cabinets from the Dr Sam and Annette Mandel Collection, sold at Christie's Hong Kong, 28 November 2012, lot 2018.

No other example of this type of cabinet appears to have been published. A drawing of a related cabinet constructed entirely of openwork lattice panels is illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. 2, Hong Kong, 1990, p. 145, D11. The published cabinet is said to be made of softwood and was more likely for domestic use in the storage of food as the lattice-work permits ventilation. Hardwood cabinets, however, were more likely for the storage of books and small objects as mentioned by Wang Shixiang, refer to *ibid.*, p. 142-149 for illustrations of various types of general display cabinets.

此櫃分上下兩部，上為透格層，活動式門杆旁兩扇可拆卸的櫃門及櫃幫均以短材攢接成冰裂紋。櫃身裝有白銅長方形合葉與面葉，三個方形鈕頭與吊牌。下層櫃身裝活動式門杆，兩扇櫃門可拆卸。櫃內中央有一格板裝兩具抽屜。門下與兩側安壺門牙條。

櫃子上層的透格門板，其幾何花樣源自南方園林中窗櫺的設計，載於明代園林建築設計鉅作《園冶》。《園冶》於崇禎4年（1631年）成稿，為活躍於萬曆至崇禎年間的著名南方造園家計成（1582-1642）集其畢生經驗而成的重要造園理論著作，附詳盡插圖，在南方家具設計上亦見其深遠影響。

《園冶》曰：「冰裂式，冰裂惟風窗之最宜者，其文致減（簡）雅，信畫如意，可以上疎下密之妙」（圖一）此設計的雅致美觀，大方線條可以如寫意畫般隨意發揮，同時亦巧妙運用昂貴材料黃花梨以創最極致的美感。當光線從櫺格中穿透而出，如天光雲影，足見中國古典家具的巧思。

飾以幾何紋的櫃格存世品極少，更難得精妙設計如本拍品可以「一櫃兩用」。本拍品上層的透格門板及門杆均可活動，拆卸後櫃子成亮格櫃展示藝術品，情調高雅，富麗堂皇。需要時把櫃門裝上，搖身一變成美輪美奐的方角櫃，並可以上鎖確保安全。

存世的黃花梨幾何紋飾透櫺格櫃，本拍品屬孤品。見一個上下兩層均以透櫺格構建的櫃子的線描圖，載於《明式家具研究》，香港，1990年，第二冊，頁145，D11。此類櫃子均以非硬木製作，因透氣性佳而在蘇州地區用以儲存食物；王世襄提出，此樣式如本拍品般以硬木製作，乃用以存放書籍及精緻玩意兒。參閱前揭書，頁142-149比較櫺格的不同種類及區別。

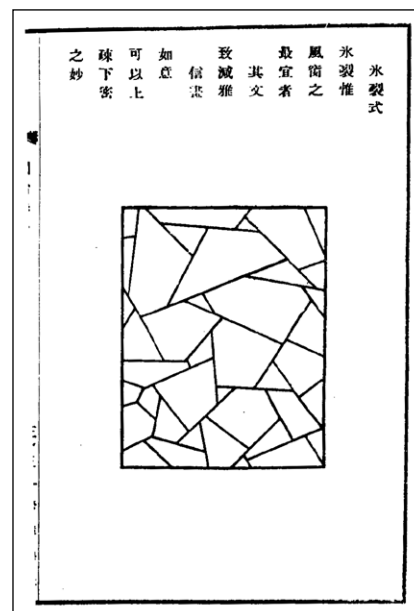
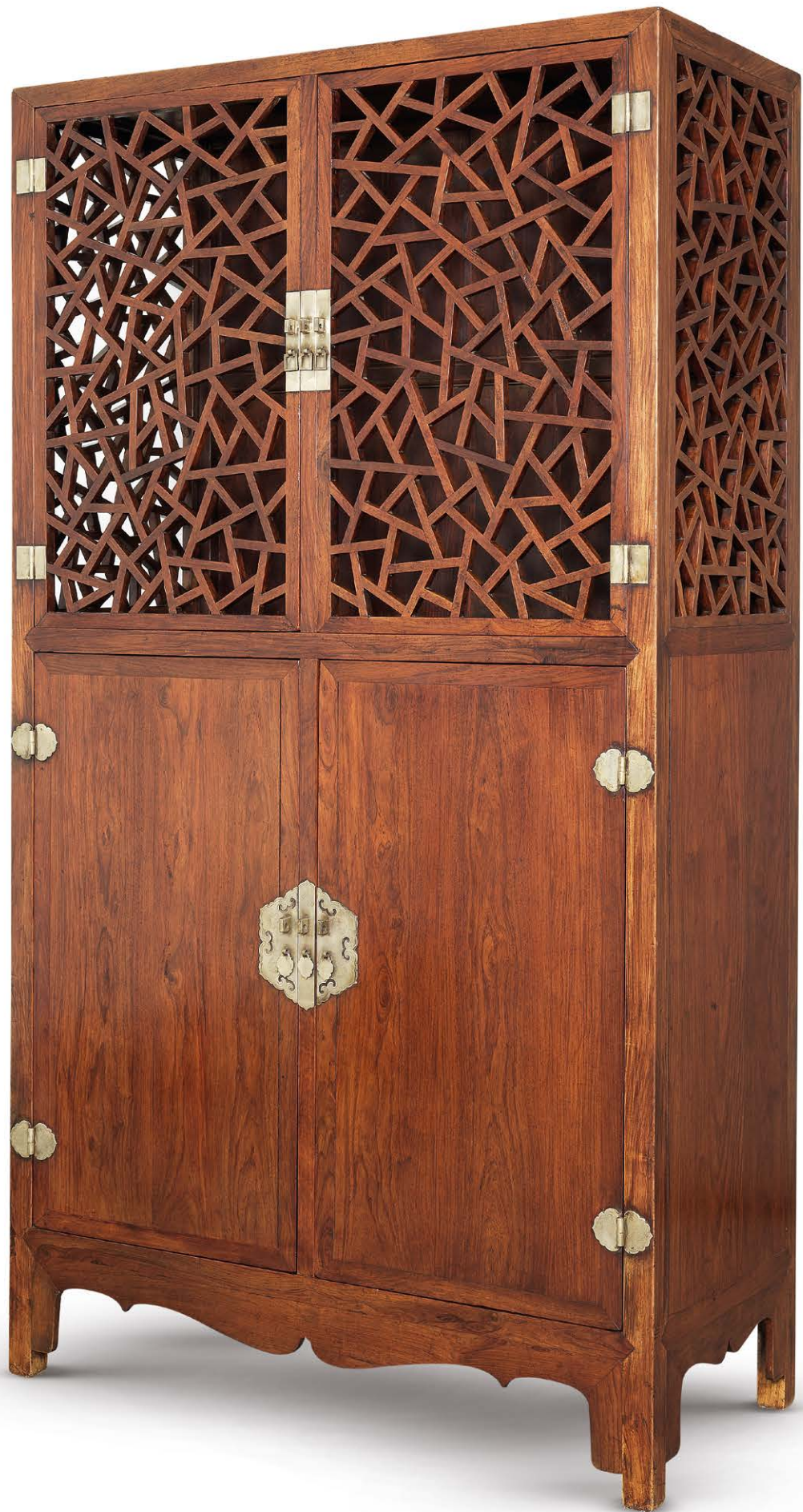


fig. 1  
圖一





THE PROPERTY OF A LADY

~ 3125

A GREEN STONE-INSET *HUANGHUALI*  
RECESSED-LEG WINE TABLE, *JIUZHUO*

LATE MING-EARLY QING DYNASTY

The dark green stone top is set within a *huanghuali* frame with an 'ice plate' edge above a *kummen* opening formed by the cusped apron and spandrels continuing into legs terminating in spurred feet. The front and back legs are joined with double side stretchers. 31 ¼ in. (79.4cm.) high, 38 ½ in. (97.7cm.) wide, 18 ¾ in. (47.7cm.) deep

HK\$1,500,000-2,600,000

US\$200,000-330,000

PROVENANCE

Sold at Christie's New York, 21 March 2000, lot 20

For a slightly larger table of similar form, but with the top made of *yingmu* (burlwood) and a high humpback stretcher, see R.H. Ellsworth, *et al.*, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 138-139, fig. 48.

明末 / 清初 黃花梨嵌石面劍腿酒桌

來源

紐約佳士得，2000年3月21日，拍品20號



PROPERTY FROM A PRIVATE COLLECTION

~ 3126

A HUANGHUALI LOW SQUARE CORNER  
DISPLAY CABINET, LIANG'GE GUI  
QING DYNASTY, 18TH CENTURY

The cabinet has attractively figured panels set within narrow frames, and doors open to reveal the shelved interior with two drawers. The upper display shelf is enclosed by openwork panels carved with lotus meander on the two sides and stylised *lingzhi* stems at the top-most corner. The stiles project below the doors to form the legs and are joined by a shaped apron carved in relief with a pair of dragons confronted on a flaming pearl amidst clouds.

51 ½ in. (131 cm.) high,  
32 ⅝ in. (83 cm.) wide,  
19 ¼ in. (50 cm.) deep

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Ho Cheung, Hong Kong, 1990s

The display cabinet was an important part of the connoisseur's furnishings, and would have served to simultaneously store and showcase cherished objects. It is more common to find display cabinets of larger size featuring continuous balustrades, occasionally with an opening, at the front of the upper shelf. See, for example, a *huanghuali* cabinet with continuous balustrades on the upper shelf, illustrated in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. I, Hong Kong, 1990, p. 84, D18. An example with an open balustrade is illustrated *ibid.*, p. 84, D19. For a general discussion on display cabinets, see Wang Shixiang, *ibid.*, p.84.

Compare with two similar pairs of *huanghuali* display cabinets sold by Christie's, New York; a pair which is almost identical to the present cabinet but with continuous balustrades at the front on the upper shelf, sold on 20-21 March 2014, lot 2296; and a larger but less elaborate pair without the front balustrades from the Dr. S.Y. Yip Collection, sold on 20 September 2002, lot 12.

清十八世紀 黃花梨亮格櫃

來源

何祥，香港，1990年代

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~ 3127

A PAIR OF HUANGHUALI SOUTHERN OFFICIAL  
ARMCHAIRS, NANGUANMAOYI

QING DYNASTY, 18TH-19TH CENTURY

Each with a bowed crestrail above a curved back splat carved with *nuyi*-shaped medallion, the S-shaped arms with vertical supports continued to S-shaped front support, extended to a hard cane seat mortised and tenoned to vertical struts above a humpbacked stretcher. All supported by legs of circular section with plain stepped stretchers.

43 1/8 in. (109.6 cm.) high, 22 in. (57.3 cm.) wide,  
17 1/4 in. (44 cm.) deep (2)

HK\$2,000,000-3,000,000 US\$260,000-380,000

Armchairs such as the present type with enclosed crestrails are named *nan guanmaoyi*, or southern official's armchair. The characteristic style of construction is depicting the image of an official's hat, *putou*, as illustrated in *Sancai Tuhui*, which was published during Ming dynasty to demonstrate the power of privileged social rankings. Compare a few examples of the Southern Official's Armchairs in the Beijing Palace Museum, illustrated in *Furniture of the Ming and Qing Dynasties (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, pp. 44-45, no. 30, 31. Also refer to *Connoisseurship of Chinese Furniture, Ming and Early Qing Dynasties* by Wang Shixiang, Hong Kong, 1990, for further discussions on the differing forms of chairs.

清十八 / 十九世紀 黃花梨南官帽椅一對

在明式高靠背椅具的體系當中，搭腦兩端不與後腿連接而向外伸展之扶手椅，是為四出頭官帽椅；如本拍品的搭腦兩端與後腿使以挖煙袋鍋樺構成之扶手椅，是為南官帽椅。官帽椅之稱謂，並非單指椅子的某特定結構部位，而是意指整體的設計風格，與明王圻《三才圖會》中描繪的襍頭相似，反映出對官祿權貴的追求。見北京故宮藏兩例南官帽椅，著錄於故宮博物院藏文物珍品大系《明清家具（上）》，香港，2002年，頁44-45，圖30，31。有關明式椅具體體的詳細探討，可參考王世襄著《明式家具研究》，香港，1990年。

This item is made of a type of Dalbergia wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.

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PROPERTY FROM THE QUEK KIOK LEE COLLECTION  
(LOTS 3128-3152)

郭克禮家族珍藏（拍品3128-3152）

3128

A LARGE CARVED POLYCHROME LACQUER  
'SPRING' CIRCULAR BOX AND COVER

QIANLONG PERIOD (1736-1795)

The cover with layers of lacquer in red, black, and brown is deeply and crisply carved with Shoulao seated under a pine in a roundel within a large 'Chun' (spring) character and flanked by a pair of five-clawed dragons amidst clouds above a basin overflowing with auspicious emblems. On the rounded sides of the box and cover, four shaped cartouches enclosing leafy sprays of peaches are divided by the Eight Buddhist Emblems, *Bajixiang*, against a dense diaper with lozenge. The interior and base are lacquered black.

15 1/8 in. (38.3 cm.) diam.

PROVENANCE

Acquired in London, circa 1990

HK\$400,000-600,000

US\$51,000-77,000

A similar box and cover with a gilt Qianlong six-character mark but a red lacquered interior in the Palace Museum, Beijing, is illustrated in *Zhongguo Meishu Quanji: Lacquer*, Beijing, vol. 8, 1989, pl. 172, p. 171. Another similar box in the National Palace Museum, Taiwan, is illustrated in the *Gugong qiqi tezhan mulu* (A Special Exhibition of Lacquer Wares in the Palace Museum), Taipei, 1981, pl. 67, together with the Jiajing prototype of the box, no. 37.

清乾隆 剔彩春壽百寶蓋盒

來源

約 1990 年代購於倫敦

郭克禮珍藏

北京故宮博物院藏有一類似件附乾隆六字款，其載於《中國美術全集》，北京，第 8 冊，圖版 172 號，頁 171。此外，台北故宮亦藏有一件乾隆六字楷書款的剔彩春壽寶盒，見《故宮漆器特展目錄》，台北，1981 年，圖版 67 號。同書圖版 37 亦刊有一件嘉靖剔彩春壽寶盒，以茲比較。







3129 (two views 兩面)

PROPERTY FROM THE QUEK KIOK LEE COLLECTION

**3129**  
A WHITE JADE 'PRUNUS' PLAQUE

QING DYNASTY (1644-1911)

The plaque is carved on one side with a blossoming prunus tree and a *lingzhi* spray, with a four-character inscription in seal script reading *mei shou wan chang* (longevity) on the reverse.

2 ¾ in. (6 cm.) long

**HK\$80,000-120,000**

**US\$11,000-15,000**

清 白玉雕梅壽萬長牌

來源  
郭克禮珍藏

PROPERTY FROM THE QUEK KIOK LEE COLLECTION

**3130**  
TWO WHITE JADE 'DRAGON' BELT HOOKS

QING DYNASTY, 18TH CENTURY

Each hook is carved and pierced with a sinuous *dilong* crawling along the shaft towards the dragon-head terminal, the underside with a circular stud for attachment. One is in slender form with an even milky-white tone, the other with some cloudy white mottling and natural veins.

Larger: 5½ in. (14 cm.) wide

(2)

**HK\$100,000-120,000**

**US\$13,000-15,000**

清十八世紀  
白玉螭龍紋靈芝帶鉤兩件

來源  
郭克禮珍藏



3130



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3131

A WHITE AND RUSSET JADE 'ELEPHANT AND BOY' CARVING

QING DYNASTY (1644-1911)

The flattened pebble is carved as an elephant standing foursquare with its trunk curled slightly to the side and the boy sprawled onto its back holding a hooked staff. The stone is of an even white tone with areas of natural brown veins.

2 7/8 in. (7.3 cm.) long

HK\$120,000-180,000

US\$16,000-23,000

清 白玉刻童子骑象把件

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE  
COLLECTION

3132

A RARE BLUE AND WHITE  
SEATED FIGURE OF SHOULAO

WANLI PERIOD (1573-1619)

The god of Longevity, with his characteristic elongated bald cranium, is shown seated on a kneeling deer and holding a *ruyi* sceptre, all raised on a faceted rectangular base decorated with a recumbent crane to his right and a climbing tortoise to his left. His beard and the folds of his robes are highlighted with blue lines.

10 ¼ in. (26.3 cm.) high, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Acquired in Singapore, 8 January 1975

Large blue and white figures of this type and date, depicting Shoulao seated on a deer, appear to be quite rare. One in the British Museum (Franks. 1472) is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2002, pp. 324-325, no. 11:131, where it is dated circa. 1573-1620. The figure is raised on a separate plinth and the height overall is 43 cm. As with the present figure, Shoulao holds a *ruyi* sceptre but the decoration throughout differs from that of the present figure, the robes being decorated with crane roundels.

Another figure of Shoulao, very similar and also dated to the Wanli period but decorated in *wucaï*, is illustrated in Min Chiu Society, *Thirtieth Anniversary Exhibition: Selected Treasures of Chinese Art*, 1990, no. 149.

明萬曆 青花壽老騎鹿坐像

來源

1975年1月8日購於新加坡

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE  
COLLECTION

3133

A BLUE AND WHITE BOTTLE  
VASE

TRANSITIONAL PERIOD, CIRCA 1630-1650

The globular body, surmounted by a tall neck, is painted in rich cobalt blue tones depicting a farmer with buffalo being greeted by a dignitary and his attendants amongst rock and overhanging trees, all below a narrow band of scrolling foliage and flowers. The slender neck is painted with leafy long-stemmed tulip flowers interspersed with precious objects separated by a lotus scroll on the bulb.

14  $\frac{3}{8}$  in. (37.2 cm.) high

HK\$ 150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired in Amsterdam, 19 June 1967

明末 / 清初 青花丙吉問牛圖長頸瓶

來源

1967年6月19日購於阿姆斯特丹  
郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE  
COLLECTION

3134

A LARGE BLUE AND WHITE  
GU-FORM BEAKER VASE

KANGXI SIX-CHARACTER MARK IN  
UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE  
AND OF THE PERIOD (1662-1722)

The vase is of archaic *gu* form. The top section is painted in vibrant shades of cobalt blue with a continuous garden with two magpies in flight amidst blossoming prunus and bamboo. The central section has composite floral sprays of peony, chrysanthemum, lotus and orchid, the lower section with a pair of magpies flying amidst rocks and flowering branches. The base is inscribed with a Kangxi six-character mark within a double circle.

17 ¼ in. (43.8 cm.) high

HK\$260,000-400,000

US\$34,000-51,000

PROVENANCE

Sold at Sotheby's London, 3 July 1973, lot 94

清康熙 青花喜鵲登梅紋觚  
雙圈六字楷書款

來源

倫敦蘇富比，1973年7月3日，拍品94號  
郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3135

A LARGE FAMILLE VERTE 'SIX DRAGON' FISH BOWL

KANGXI PERIOD (1662-1722)

The underglaze-blue large vessel is finely enamelled and gilt to the exterior with six dragons chasing the flaming pearl amongst clouds and flame scrolls, all above prunus flowers scattered on top of tumultuous waves. The interior is decorated with scattered fish and water weeds.

22 7/8 in. (57.5 cm.) diam.

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Sold at Christie's London, 25-26 November 1974, lot 22

清康熙 五彩六龍趕珠紋大缸

來源

倫敦佳士得，1974年11月25-26日，拍品22號  
郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE  
COLLECTION

3136

A RARE PAIR OF FAMILLE  
VERTE DISHES

KANGXI PERIOD (1662-1722)

Each dish is delicately enamelled with  
four colourful butterflies hovering above a  
leafy crab-apple branch spreading from the  
reverse, over the rim and to the interior.

All bases have an encircled six-character  
apocryphal Chenghua mark.

6 ¼ in. (17.2 cm.) diam

(2)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Dr. Ip Yee Collection

Sold at Sotheby's Hong Kong, 22

November 1984, lot 722

清康熙 五彩過枝果碟紋盤一對

盤底均書「大明成化年製」寄托款。

來源

葉義醫生珍藏

香港蘇富比，1984年11月22日，拍品

722號

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3137

A FAMILLE VERTE 'CHILONG' WASHER

KANGXI PERIOD (1662-1722)

The washer is of an archaistic *gong*-form which is supported on a gnarled branch bearing multiple *lingzhi* heads, with a *chilong* dragon lithely climbing up one side of the washer. The cavetto is painted with a pair of sinuous *chilong* dragon roundels on one side and a pair of butterflies in flight on the other.

5 3/4 in. (13.8 cm.) wide, box

HK\$120,000-180,000

US\$16,000-23,000

清康熙 五彩螭龍瑞芝洗

來源

郭克禮珍藏



3137

PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3138

A RARE BLUE-GROUND GILT-DECORATED ARCHAISTIC CUP

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

The cup is potted with a semi-spherical body flanked by a pair of small S-shaped handles above a short tapered foot. The mid-body is highlighted with a prominent band of blue enamel with rows of raised bosses on the rounded exterior in the form of an archaistic bronze *gui*. All are against a brilliant gold ground. The base is applied with turquoise enamel.

3 1/2 in. (8.9 cm.) wide across the handles

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

The Helen D. Ling Collection, acquired in 1979

清乾隆 霽藍釉金彩穀紋簋式小盃 磬紅四字篆書款

來源

Helen D. Ling 珍藏，購於 1979 年

郭克禮珍藏



3138



3138 mark

PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3139

A FINE RARE *FAMILLE ROSE* 'EIGHT BUDDHIST EMBLEMS' TRIPOD CENSER

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

The censer is potted with a compressed globular body decorated in underglaze-blue and enamelled with the Eight Buddhist Emblems, *Bajixiang*, alternating with lotus blooms on scrolling leafy tendrils extending onto the cabriole legs beneath a band of *nuyi*-heads. The shoulders are set with tall upright curved handles, a scrolling lotus foliage collar around the recessed neck, below a galleried rim with a multi-coloured key-fret border reserving the reign mark written in a horizontal line. The base is decorated with a flowerhead within a puce floral border.

9 7/8 in. (25.2 cm.) wide across the handles

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

US\$160,000-230,000

PROVENANCE

Sold at Phillips London, 23 October 1974, lot 101

A related Qianlong mark-and-period white-ground *famille rose* censer with similar shape and decoration but with a slightly different mouth rim is included in National Palace Museum, Taipei, *Special Exhibition of Incense Burners and Perfumes throughout the Dynasties*, Taipei, 1994, p. 266, no. 120. Compare also with the slightly larger Qianlong mark and period white-ground *famille rose* censer with a similar decoration from the Collection of Dr. Gordon and Dr. Rosemary Fryer sold at Christie's London, 14 May 2013, lot 226.

Two similar censers but reserved on a pink ground were sold at Christie's: one in London on 15 May 2018, lot 262, from the collection of the Gardener family, Hertfordshire and another in Hong Kong on 26 November 2014, lot 3314. A unique comparable censer with rouge-enamel for the dragon decoration and glazed in turquoise-ground was sold at Christie's Hong Kong on 28 November 2018, lot 2925.

清乾隆 白地粉彩番蓮托八寶雙耳鼎式爐 六字篆書橫款

來源

倫敦富藝斯，1974年10月23日，拍品101號  
郭克禮珍藏

此類器型原為五供中的其中一供。同樣以白地為類似例的乾隆六字橫款香爐，可參照台北故宮博物院所藏一件八寶紋白地粉彩鼎式爐，載於《故宮歷代香具圖錄》，台北，1994年，圖版120號。此外亦可比較一件於2013年5月14日，倫敦佳士得，拍品226號的八寶紋白地粉彩鼎式爐，其原為 Gordon 博士及 Rosemary Fryers 博士之收藏。

另可參考兩件粉紅地類似例，原為倫敦佳士得2018年5月15日的拍品262號及香港佳士得，2014年11月26日，拍品3314號。而香港佳士得2018年11月28日，拍品2925號的乾隆款松石綠地胭脂紅彩雲龍紋雙耳鼎式爐當為孤品。





PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3140

**A RARE SOFT-PASTE CREAMY-WHITE GLAZED  
MALLOW-FORM CUP STAND**

YONGZHENG IMPRESSED FOUR-CHARACTER SEAL MARK AND OF  
THE PERIOD (1723-1735)

The cup stand is finely moulded as a mallow flower, the furled edges of the ten overlapping petals alternately barbed and gently incurved, the raised centre crisply indented and moulded with a stylized *Shou* (longevity) character encircled by a raised band with seed-bosses. The base bears six tiny evenly-spaced spur marks with a Yongzheng reign mark impressed at the centre of the recessed base. 5 3/8 in. (13.8 cm.) wide, box

HK\$200,000-300,000

US\$26,000-38,000

It is quite rare to find a monochrome moulded cup stand in this form from the Yongzheng period. A related example with similar design, but with six lobed petals and covered with a *clair-de-lune* glaze and formerly in the Edward T. Chow and Greenwald Collections, was sold at Christie's Hong Kong, 1 December 2010, lot 2817. See also a related cup stand covered with a blue glaze with four characters in cobalt blue and dated to the 18th century illustrated by B. Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 816.

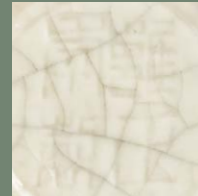
**清雍正 粉定釉團壽心蓮花式盞托 四字篆書印款**

盞托呈十瓣葵花形，花瓣相疊，底部均勻有六個支釘痕，圈足內凹，內書「雍正年製」四字篆書款。

**來源**

郭克禮珍藏

此類形制多飾以單色釉，可參考一件天藍釉團壽心蓮花式盞托，其底書青花雍正雙行四字篆書款，曾為仇炎之舊藏及葛沃得舊藏，香港佳士得 2010 年 12 月 1 日拍賣，拍品 2817 號。另可參考一件相似例，其同為藍釉，底書青花四字款，原為卡爾坎普舊藏，刊於 B. Gyllensvärd 所著《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964 年，圖版 816 號。



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3141

A FINE RARE MOULDED SOFT-PASTE CREAMY-WHITE GLAZED 'DRAGON' VASE

QIANLONG IMPRESSED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The vase stands on a high slightly splayed foot rising to sharp shoulders and a tall neck below an upturned rim. It is applied with a *chilong* coiled around the neck and shoulder. The body is crisply impressed with three scrolling dragon motifs above a band of lotus petals around the base. It is covered overall with a creamy-white glaze suffused with crackles.

6 ½ in. (16.5 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Acquired in Singapore, circa 1990s

Compare with an almost identical example but without a moulded dragon, which was formerly in the E.T. Hall Collection, sold at Christie's London, 7 June 2004, lot 7170.

清乾隆 粉定釉浮雕螭龍小瓶 六字篆書印款

來源

約 1990 年代購於新加坡  
郭克禮珍藏

倫敦佳士得 2004 年 6 月 7 日，拍品 7170 號為一件同款但卻沒有螭龍的仿定白釉浮雕小瓶相似例，同樣具有乾隆六字刻款，且原為 E.T. Hall 舊藏。



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3142

A FINE LARGE BLUE AND WHITE  
HEXAGONAL VASE

QING DYNASTY, 18TH CENTURY

The body is heavily potted with bulbous body tapering to a waisted spreading foot and rising to a tall flared neck to form six faceted sides. The hexagonal facets are decorated with large single upright boughs of pomegranate, peach and persimmon alternating with flowering branches of peony, chrysanthemum and lotus, separated by elaborate scrolling motifs at the vertical raised edges. The neck and body are divided at the shoulder by a band of dense *wan* and *nuyi*-heads. All are painted in inky tones of cobalt blue.

28 3/8 in. (72 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Sold at Sotheby's London, 29 January 1974, lot 164

清十八世紀

青花三多折枝花果紋六方尊

來源

倫敦蘇富比，1974年1月29日，

拍品 164 號

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3143

A LARGE UNDERGLAZE BLUE AND  
COPPER-RED DECORATED 'DRAGON'  
VASE, *TIANQIUPING*

QING DYNASTY, 18TH-19TH CENTURY

The vase has a generous globular body rising from a recessed base to a well-balanced cylindrical neck. It is painted around the exterior with three four-clawed scaly dragons and a scrolling dragon in powerful copper-red tones striding amongst vibrant undulating and crashing cobalt blue waves and contesting a 'flaming pearl'. The base remains unglazed. 23  $\frac{7}{8}$  in. (60.8 cm.) high

HK\$ 500,000-700,000

US\$65,000-90,000

PROVENANCE

Sold at Christie's London, 25-26 November 1974, lot 214

清十八 / 十九世紀 青花釉裏紅蛟龍戲水紋天球瓶

來源

倫敦佳士得，1974年11月25-26日，拍品214號  
郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3144

A PAIR OF FINE SMALL CLAIR-DE-LUNE GLAZED POMEGRANATE-FORM VASES

DAOGUANG PERIOD (1821-1850), HAORAN TANG HALL MARKS IN UNDERGLAZE BLUE

Each vase is finely potted with a globular body resting on a countersunk base rising to a waisted neck and a flared mouth in the form of five barbed sepals. The exterior is decorated on one side in white slip with a flowering branch of pomegranate and a smaller branch on the other side, and is covered overall with a lustrous *clair-de-lune* glaze.

3 ½ in. (8.8 cm) high, boxes

(2)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired in Singapore, 20 December 1972

This attractive form of small vase appears to have been produced with a variety of well-applied monochrome glazes in the Yongzheng reign. Other Yongzheng-marked vases in this form include: one in the Palace Museum, Beijing, covered with powder blue-glaze but slightly larger in size (18.7 cm. high), illustrated in, *Qingdai yuyao ciqi*, juan 1, vol. 2, Beijing, 2005, pp. 282-283 pl. 127; another two Yongzheng-marked tea-dust glazed examples in the Nanjing Museum and the Guimet Musée, published, respectively, in *Zhongguo Qingdai guanyao ciqi*, Shanghai, 2003, p.206 and *Oriental Ceramics: The World's Great Collection-Musée Guimet*, vol. 7, 1981, col. pl. 47; and a copper-red glazed example sold at Sotheby's Hong Kong, 8 October 2013, lot 3057.

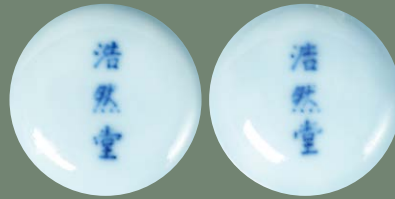
清道光 天藍釉小石榴尊一對 「浩然堂」楷書款

來源

1972年12月20日購於新加坡

郭克禮珍藏

是對石榴小尊的形制當始燒於雍正年間，且見於多個不同單色釉的似例。其它雍正石榴尊可參考北京故宮博物院一件灑藍釉尺寸略大的藏品，其高 18.7 公分，載於《清代御窯瓷器·卷一》，第 2 冊，北京，2005 年，頁 282-283，圖版 127 號；此外有兩件茶葉末釉石榴小尊，分別藏於南京博物院及巴黎吉美美術館，分別載於《中國清代官窯瓷器》，上海，2006 年，頁 206 及《Oriental Ceramics: The World's Great Collection-Musée Guimet》，第 7 冊，1981 年，彩色圖版 47 號。而香港蘇富比 2013 年 10 月 8 日亦曾出現一件紅釉石榴尊，其為拍品 3057 號。



PROPERTY FROM THE QUEK KIOK LEE  
COLLECTION

3145

A RARE LARGE RU-TYPE GLAZED  
*HU*-FORM VASE

QING DYNASTY, 18TH CENTURY

The vase is robustly potted with archaic *hu* form. The wide flared body rises to a sharply angled shoulder and tapers to a tall slight flaring neck which is flanked by a pair of tubular handles. It is covered overall with an even glaze of pale blue tone.  
15 in. (38.1 cm.) high

HK\$300,000-500,000

US\$39,000-64,000

清十八世紀 仿汝釉貫耳瓶

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE  
COLLECTION

3146

A PAIR OF FAMILLE ROSE  
'DAJI' DOUBLE-GOURD WALL  
PLAQUES

QIANLONG-JIAQING PERIOD (1736-1820)

Each plaque is moulded as a flattened double gourd vase supported on a simulated wood stand and decorated with a turquoise *trompe l'oeil* ribbon tied at the waist. The upper and lower sections are decorated with roundels enclosing the gilt characters 'da' and 'ji', encircled by five bats (*wufu*) in blue enamel reserved on a gilt and coral-red diaper ground. The mouth rim is surmounted by a large gilt bat. The plaques are mounted on a lacquered frame decorated with further bats in flight. 19 7/8 x 13 3/8 in. (50 x 34 cm.) (2)

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Acquired in Singapore, 25 November 1972

Compare the present lot to two nearly identical plaques, both without the carved lacquer frame: one sold at Christie's New York, 19-20 September 2013, lot 1414; and another from the collection of Sir Quo-Wei Lee, sold at Sotheby's Hong Kong, 3 October 2018, lot 146.

清乾隆 / 嘉慶  
粉彩描金綬帶福壽「大吉」葫蘆掛屏  
一對

來源

1972年11月25日購於新加坡  
郭克禮珍藏









PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3147

A FINE FAMILLE ROSE SGRAFFITO RUBY-GROUND 'MEDALLION' BOWL

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl has rounded sides with a straight foot and rising to a slightly everted rim. The exterior is well enamelled with four gilt-bordered roundels painted with landscapes of the four seasons, one in *grisaille*, two in sepia tones and the last in *famille-rose* enamels. Each roundel is separated by stylised lotus sprigs against a deep ruby-pink *sgraffito* ground. The interior is centred with a radiating stylised eight-point flower-head.

5 7/8 in. (15.1 cm.) diam.

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Tai Sing Fine Antiques Ltd., Hong Kong, 16 December 1983

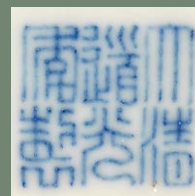
Several bowls of this pattern have previously been sold at auction, including one at Christie's Hong Kong, 29 September 1992, lot 612; and a pair at Christie's Hong Kong, 27 April 1997, lot 767.

清道光 粉彩胭脂紅地軋道開光四季山水紋盤  
六字篆書款

來源

大成公司，香港，1983年12月16日  
郭克禮珍藏

同款的道光開光四季山水盤亦見於拍賣，可參考香港佳士得，1992年9月29日，拍品612號及1997年4月27日，拍品767號的一對道光軋道盤。



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3148

A PAIR OF FINE DOUCAI 'MARRIAGE' BOWLS

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each bowl is delicately painted in underglaze-blue and enamelled on the exterior with a frieze of pairs of mandarin ducks swimming in a lotus pond below a narrow band of dragons chasing flaming pearls to the rim. The decoration is repeated as a medallion on the interior below a band of *lanca* characters at the rim.

6 7/8 in. (16.8 cm.) diam.

(2)

HK\$300,000-500,000

US\$39,000-64,000

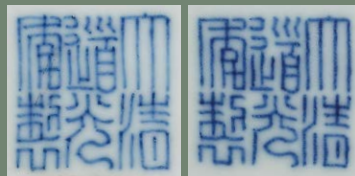
PROVENANCE

The Helen D. Ling Collection, acquired in 15 April 1972

清道光 鬥彩荷塘鴛鴦圖直口臥足盤一對 六字篆書款

來源

Helen D. Ling 珍藏，1972年4月15日購於新加坡  
郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3149

A FINE FAMILLE-ROSE 'BAJIXIANG' PEAR-SHAPED VASE

REPUBLIC PERIOD (1912-1949), JINGYUAN TANG HALL MAKE IN IRON RED

The elongated pear-shaped body rising to a tall cylindrical neck accentuated with a single gilded raised fillet. The exterior is finely painted with *bajixiang* (Eight Buddhist Emblems) together with flowing brocade ribbon and blooming flowers. All are set between a galleried rim and the foot encircled by evenly-spaced sprigs of flowers and scrolls. The base is inscribed with a *Jingyuan Tang zhi* hall mark. 10 ¼ in. (26 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

The hall mark *Jingyuantang zhi* (Hall of Tranquillity and Remoteness) was used by Xu Shichang, who served as the President of the Republic of China from 1918 to 1922.

民國 粉彩八寶紋長頸瓶 礬紅方框「靜遠堂製」篆書款

來源

郭克禮珍藏

徐世昌 (1855-1939) 於 1918 至 1922 年時曾任中華民國第二任大總統。「靜遠堂」為其書齋號，而在其總統任內曾以此款燒製一批瓷器，但存世量頗少。



3149

PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3150

A SET OF FOUR FAMILLE ROSE 'LANDSCAPE' PLAQUES

SIGNED WANG YETING AND DATED BINGYIN YEAR CORRESPONDING TO 1926

Each plaque is skilfully enamelled in pastel and rich blue-green tones depicting four different scenes of figures at leisure amongst trees, pavilions, and sampans in a mountainous river landscape. Each plaque bears a poetic inscription and is dated the eleventh month of *bingyin* year (corresponding to 1926), signed Wang Yeting, and two seals reading 'zuo' and 'Ting'.

11 x 8 ¼ in. (28 x 21 cm.)

(4)

HK\$200,000-300,000

US\$26,000-38,000

Compare the landscape plaques by the same artist from the Muwen Tang Collection as illustrated by Simon Kwan, *Chinese Porcelain of the Republic Period*, Hong Kong, 2008, pp. 136-145, nos. 39-43.

1926年 汪野亭款粉彩山水圖瓷板一套四件

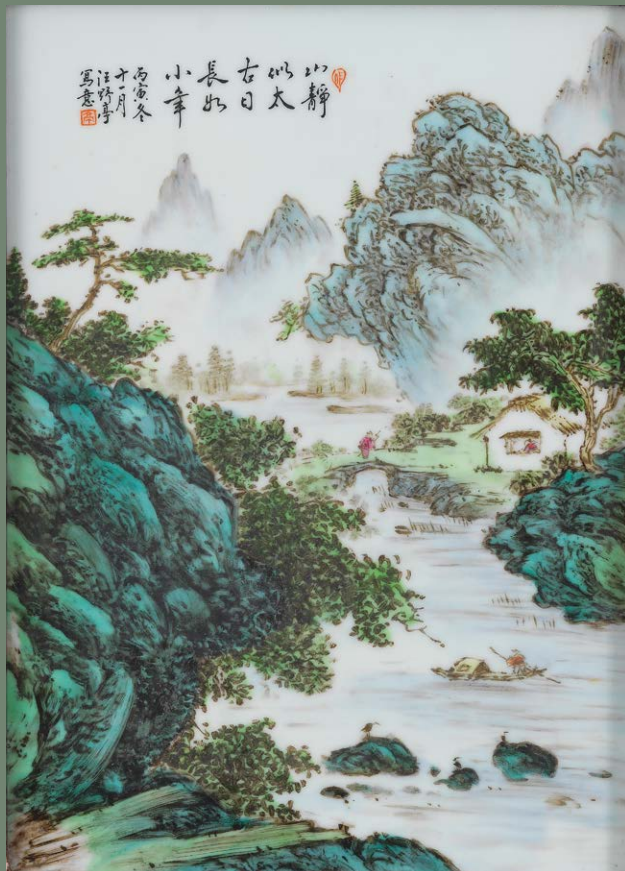
題款：

白沙留月色，綠竹助秋聲。丙寅冬十一月汪野亭寫意。  
山靜似太古，日長入小年。丙寅冬十一月汪野亭寫意。  
水曲山如畫，樓高月傍花。丙寅冬十一月汪野亭寫意。  
露滴珠璣顆，波明錦繡粧。丙寅冬十一月汪野亭寫意。

印文：作、亭

來源

郭克禮珍藏



PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3151

A SET OF FOUR *FAMILLE ROSE* 'FLOWERS OF THE FOUR SEASONS' PLAQUES

SIGNED CHENG YITING (1895-1948), REPUBLIC PERIOD

Each plaque is finely and delicately enamelled to depict one of the 'Flowers of the Four Seasons', each accompanied by a different species of bird. The 'spring' panel depicts a peacock below a large flowering peony branch; the 'summer' panel depicts a pair of mandarin ducks amongst lotus flowers; the 'autumn' panel is decorated with a hawk and two smaller birds in flight above chrysanthemum and asters; and the 'winter' panel is decorated with two magpies perched on a prunus branch. Two panels bear iron red seals reading '*Pei gu zhai*' (Studio of Respect for the Ancient) and the other two reading 'Cheng yin' (Seal of Cheng).

30 3/4 x 8 in. (78 x 20.5 cm.) (4)

HK\$ 500,000-600,000

US\$ 65,000-77,000

For an overview of the artists' plaques depicting birds amongst lotus and chrysanthemum, see those from the Muwentang Collection published in Simon Kwan, *Chinese Porcelain of the Republic Period*, Hong Kong, 2008, nos. 44, 45, 47, 49, and 50.

民國

程意亭 (1895-1948 年) 款粉彩四季花鳥圖瓷板一套四件

印文：程印、佩古齋

來源

郭克禮珍藏







PROPERTY FROM THE QUEK KIOK LEE COLLECTION

3152

AN APRICOT-GROUND EMBROIDERED  
'DRAGON' ROBE, *JIFU*

QING DYNASTY, 19TH CENTURY

The robe is embroidered with nine couched-gilt dragons amongst *lingzhi*-shaped clouds, bats and peach sprays, and the attributes of the Eight Immortals, all above crashing striped *lishui* waves.

52 ¾ in. (133 cm.) long

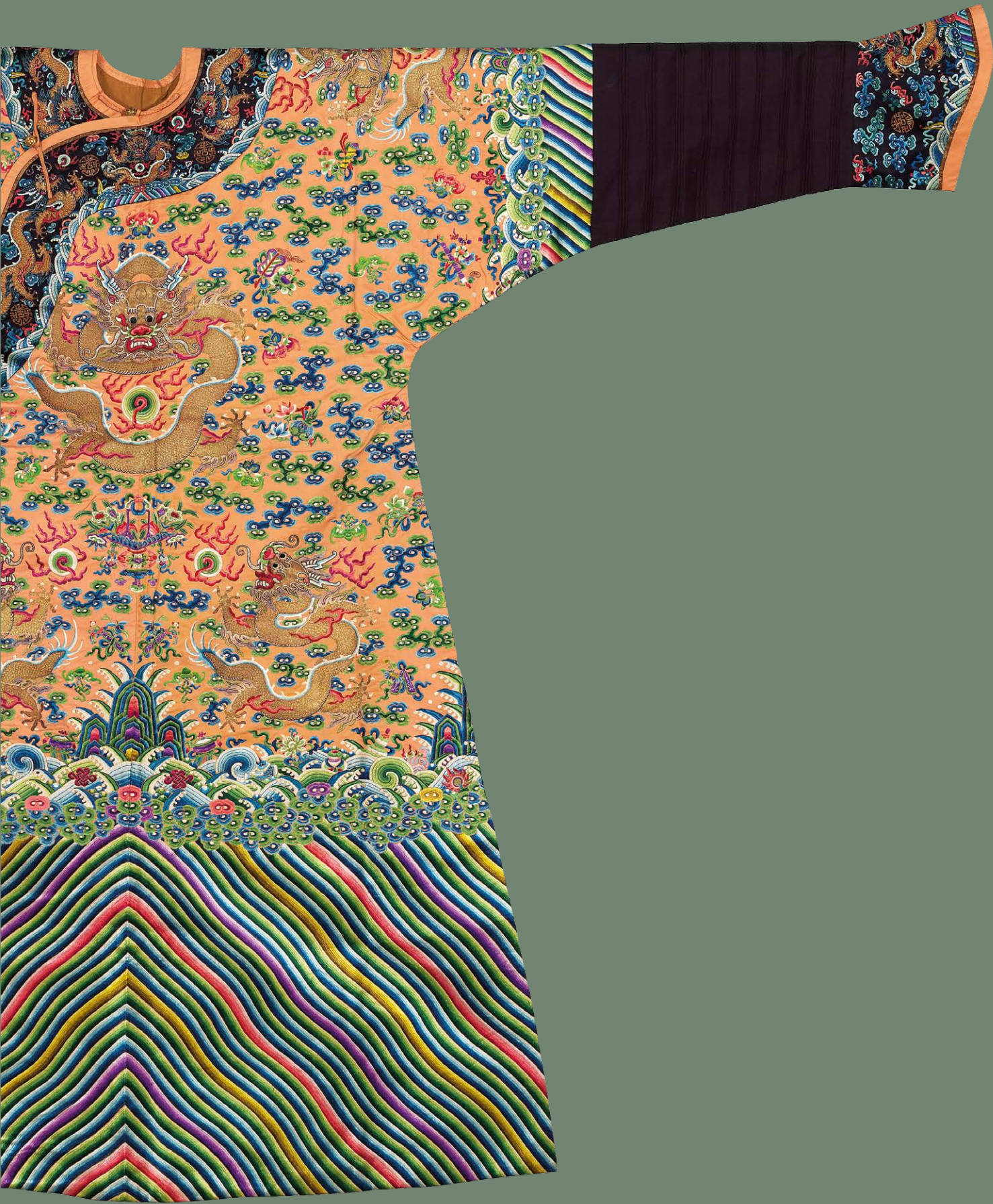
HK\$400,000-600,000      US\$52,000-77,000

*Jifu* is worn by the Emperor, all members of the imperial family, as well as officials and their wives for festive occasions including banquets, Winter Solstice, first day of the New Year, birthdays, some sacrificial rituals and military affairs. They are characterised by a round collar, horseshoe-shaped cuffs, right-buttoned front, narrow sleeves, front and back slits as well as side slits. The colour of *jifu* for the Imperial Heir-Apparent is apricot yellow. The *jifu* of an Emperor and Imperial Heir Apparent has dragons as the insignia, and thus are also known as *longpao*, or dragon robes.

清十九世紀  
杏黃色金龍暗八仙紋吉服

來源  
郭克禮珍藏







3153

A FINE YELLOW-ENAMELLED BOWL

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

The bowl is thinly potted with rounded sides rising to a slightly flared rim, supported on a short foot, enamelled inside and out with a rich yellow enamel of deep egg-yolk tone. The base is covered with a clear glaze.

7 1/8 in. (18.2 cm.) diam., Japanese wood box

HK\$380,000-450,000

US\$49,000-58,000

A Wanli yellow-enamelled bowl of similar size is in the Percival David Collection, now on loan to the British Museum (accession number: PDF. 543), illustrated in the R. Scott, *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, no. 543, pp.18-19; another was sold at Christie's Hong Kong, 30 May 2005, lot 1461.



明萬曆 黃釉盤 雙圈六字楷書款

THE PROPERTY OF A GENTLEMAN

3154

A MASSIVE BLUE AND WHITE  
'DRAGON' VASE, MEIPING

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

Of an impressive size, sturdily potted with broad rounded shoulders tapering to a narrow foot, painted with two leaping five-clawed dragons amidst flames and freely scrolling lotus, all between lappet bands with trefoil borders, the reign mark inscribed in a line below the waisted neck. 23  $\frac{3}{4}$  in. (60 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

A Japanese private collection  
Sold at Christie's Hong Kong, 1 November  
2004, lot 1091

There are two vases of identical shape and design in the Palace Museum, Beijing, the larger (72 cm. high overall) with covers, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, pl. 160; and the smaller example (43 cm. high), pl. 161. Eight blue and white meiping vases of this form, including three of this exact design, still with their covers, were discovered in the Wanli Emperor's tomb, Ding Ling, among the few porcelain items found when the tomb was excavated in 1958.

明萬曆 青花穿花龍紋梅瓶  
六字楷書橫款

來源

日本私人珍藏  
香港佳士得，2004年11月1日，拍品  
1091號

大 明 萬 曆 年 製





3155

3155

A FAMILLE VERTE 'FIGURAL' MEIPING

KANGXI PERIOD (1662-1722)

The vase is decorated and gilt to the body with the pivotal scene from the story of General Yue Fei, with the figure kneeling and his mother painting a tattoo on his back accompanied by two elegant ladies and two scholars. The shoulder is decorated with a band of flowers and butterflies on a seeded ground interspersed with cartouches enclosing precious objects. The neck is decorated with further beribboned precious objects.

11 in. (28 cm.) high

HK\$200,000-300,000 US\$26,000-38,000

The scene on this vase is the story of Yue Fei, a Chinese general who lived during the Song dynasty and a symbol of Chinese patriotism. He was a brilliant military commander who fought against the invading Jin Jurchen forces, and according to popular legend, his mother tattooed the characters on his back, "*jingzhong baoguo*" (utmost loyalty in serving the country) to remind him of his duty to the nation.

清康熙 五彩精忠報國圖梅瓶

3156

A FAMILLE VERTE 'XIWANGMU' CHARGER

KANGXI PERIOD (1662-1722)

The impressive charger is decorated to the interior with Xiwangmu holding a *ruyi* sceptre accompanied by two attendants, each holding a peach and two further attendants each holding a staff, one suspending a spray of *lingzhi* fungus, and the other a flower basket. The figures are depicted amongst towering rocks, a gnarled pine tree, and the full moon rising above scrolling iron-red clouds. The exterior is decorated with three flower sprays surrounding the channelled footring.

16 ½ in. (42 cm.) diam.

HK\$200,000-300,000 US\$26,000-38,000

清康熙 五彩西王母圖盤



THE PROPERTY FROM A HONG KONG  
COLLECTOR

3157

A BLUE AND WHITE MING-STYLE  
'LOTUS' VASE, *MEIPING*

YONGZHENG PERIOD (1723-1735)

The vase is painted in the Ming-style with a continuous flowering lotus scroll. The flowers are enveloped by a slender stem with leaves, tendrils and pods, all between a frieze of detached flowers encircling the base and a classic scroll on the shoulders. The underglaze-blue simulates the 'heaped and piled effect'.

7 ¾ in. (19.6 cm.) high, box

HK\$180,000-250,000

US\$24,000-32,000

清雍正 青花纏枝蓮紋梅瓶



THE PROPERTY FROM A HONG KONG COLLECTOR

3158

A FINE YELLOW-GROUND GREEN-ENAMELLED  
'LOTUS' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The exterior of the dish is finely incised and enamelled in emerald green with eight stylised lotus flowers, all reserved on a translucent egg-yolk yellow glaze that also covers the interior.

4 ½ in. (11.2 cm.) diam., box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Sold at Sotheby's London, 9 November 2011, lot 440

清雍正 黃地綠彩折枝蓮紋盤 雙圈六字楷書款

來源

倫敦蘇富比，2011年11月9日，拍品440號



(two views 兩面)



THE PROPERTY FROM A HONG KONG COLLECTOR

**3159**

A FINE PAIR OF *FAMILLE ROSE* 'BONELESS-STYLE' WINE CUPS  
YONGZHENG FOUR-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD  
(1723-1735)

The exterior of each bowl is enamelled in 'boneless' style with a butterfly amidst  
blossoming flowers.

2 ⅜ in. (6 cm.) diam., box

(2)

**HK\$500,000-600,000**

*US\$65,000-77,000*

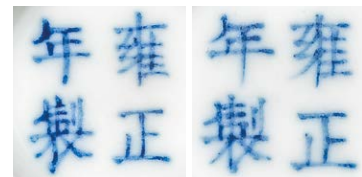
PROVENANCE

Sold at Sotheby's Hong Kong, 6 April 2016, lot 3619

清雍正 粉彩沒骨花卉紋酒盃一對 四字楷書款

來源

香港蘇富比，2016年4月6日，拍品3619號





3160

A DOUCAI 'CHILDREN AT PLAY' JAR

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE-BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

Of compressed globular form, the jar is painted with a continuous scene of ten children at play in a garden scene, below a band of shaped cartouches alternately enclosing twin-fish and chime, and above a moulded band imitating a terrace. The rim is unglazed.

8 7/8 in. (22.5 cm.) wide

HK\$280,000-400,000

US\$36,000-51,000

PROVENANCE

Sold at Sotheby's Hong Kong, 2 May 2000, lot 730

清雍正 鬥彩嬰戲圖罐 雙圈三行六字楷書款

來源

香港蘇富比，2000年5月2日，拍品730號



3161

A RARE ROBIN'S-EGG-GLAZED LANTERN VASE

QIANLONG SIX-CHARACTER IMPRESSED SEAL MARK AND OF THE PERIOD (1736-1795)

The ovoid vase is moulded on either side in relief with inverted vase-form handles just below the sloping shoulder. It is covered overall with an unctuous glaze which cascades down the vase of rich mottled glaze of deep turquoise, maroon, and purple tones at the body, and turquoise and purple tones on the base, reminiscent of the colours of peacock feathers.

9  $\frac{3}{4}$  in. (24.7 cm.) high, Japanese wood box

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

US\$110,000-130,000

The present 'robin's egg' glaze and its rarer variant 'peacock feather' are both derived from copper mixed with arsenic as an opacifier, although further research is needed to clarify the chemistry of these glazes, R. Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty 1644-1911*, Victoria and Albert Museum, 1986, p. 88.

Other robin's-egg-glazed vases of this shape are recorded: one in the Musée Guimet, Paris, illustrated in *Oriental Ceramics, Kodansha Series*, vol. 7, Tokyo, 1982, no. 184; one included in *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 1993, illustrated in the Catalogue, no. 49; and another illustrated by A. du Boulay, *Christie's Pictorial History of Chinese Ceramics*, London, 1984, p. 220, fig. 3 which was sold at Christie's Hotel Okura, Tokyo, Part II, 16 and 17 February 1980, lot 838.

清乾隆 爐鈞釉燈籠瓶 六字篆書印款







THE PROPERTY FROM A HONG KONG COLLECTOR

3162

A PAIR OF COPPER-RED GLAZED BOWLS

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

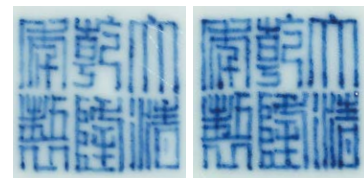
The exterior of each bowl is covered overall with a strawberry-red glaze, stopping just above the foot rim. The interior and underside of base are covered with a transparent glaze.

4 ½ in. (11.4 cm.) diam., box

(2)

HK\$150,000-250,000

US\$20,000-32,000



清乾隆 霽紅釉盤一對 六字篆書款



THE PROPERTY FROM A HONG KONG COLLECTOR

3163

A PAIR OF SMALL CELADON-GROUND BLUE-ENAMELLED 'BATS' DISHES

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

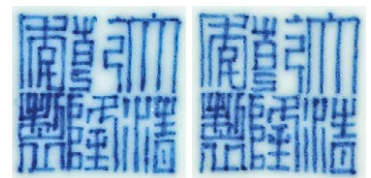
Each dish is well-potted with sloping sides rising to gilt rims. The dishes are covered overall in a celadon-glaze and painted to the exterior with five bats, *wufu*, in blue enamel. 3 1/8 in. (8 cm.) diam., box (2)

HK\$250,000-400,000

US\$33,000-51,000

PROVENANCE

John Sparks Ltd., London  
The Alexander Hood Collection, 7th Viscount Hood, formed in the 1950s  
Sold at Sotheby's London, 4 November 2009, lot 108



清乾隆 豆青釉藍彩五福臨門小盤一對 六字篆書款

來源

John Sparks Ltd., 倫敦  
Alexander Hood 珍藏，胡德子爵七世，於 1950 年代入藏  
倫敦蘇富比，2009 年 11 月 4 日，拍品 108 號

THE PROPERTY FROM A HONG KONG COLLECTOR

3164

A GUAN-TYPE GLAZED FLORAL LOBED BOWL

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

The bowl is formed with deep rounded lobed sides, supported on a short straight foot, rising to a foliate rim. It is covered inside and out with a lustrous bluish-grey glaze, infused with a network of golden and dark brown crackles. The mouth and foot rims are both covered in a brown dressing.

4  $\frac{3}{4}$  in. (12 cm.) diam., box

HK\$180,000-250,000 US\$24,000-32,000

PROVENANCE

Sold at Sotheby's Hong Kong, 11 April 2008, lot 2983

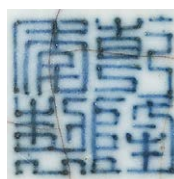
清乾隆 仿官釉盤 四字篆書款

來源

香港蘇富比，2008年4月11日，拍品2983號



3164



3164 mark

THE PROPERTY FROM A HONG KONG COLLECTOR

3165

A COPPER-RED AND UNDERGLAZE-BLUE 'IMMORTALS' DISH

YANGHE TANG FOUR-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE, QIANLONG PERIOD (1736-1795)

The dish is potted with lobed sides and five sectioned petal-form compartments to the interior. Each compartment is painted with a bat encircling the central roundel with a *shou* character. The exterior is densely painted in various shades of blue with the Eight Immortals against an underglaze-red wave ground.

5  $\frac{1}{8}$  in. (13 cm.) wide, box

HK\$200,000-400,000 US\$26,000-51,000

PROVENANCE

An English private collection acquired in Asia during the 1940s

Sold at Christie's London, 6 November 2009, lot 241

清乾隆 青花釉裡紅五福格盤  
雙方框「養和堂製」楷書款

來源

英國私人珍藏，購於1940年代

倫敦佳士得，2009年11月6日，拍品241號



3165

THE PROPERTY FROM A HONG KONG COLLECTOR

3166

A MING-STYLE BLUE AND WHITE 'LOTUS' DISH

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

The interior of the dish is decorated in varying tones of blue with a central roundel containing a lotus pond surrounded by three separate bands of scrolling foliage. The exterior is decorated with four roundels enclosing the characters *ruyi jixiang* which may be translated as "May all your wishes come true" against a lotus scroll ground. 6 ¼ in. (16 cm.) diam., box

HK\$ 120,000-150,000

US\$ 16,000-19,000

清乾隆  
青花開光吉祥如意荷塘紋盤  
六字篆書款



3166

THE PROPERTY FROM A HONG KONG COLLECTOR

3167

A BLUE AND WHITE 'BAJIXIANG' BOWL

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

The exterior is painted in vibrant cobalt blue with four characters, *wanshou wujiang*, each within a medallion formed by a band of *ruyi*-heads, interspersed with the Eight Buddhist Emblems, *bajixiang*. The interior is decorated with a stylised *shou* medallion surrounded by the Eight Buddhist Emblems within a double-circle border.

7 ¼ in. (18.5 cm.) diam., box

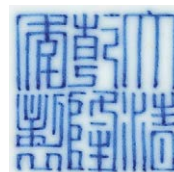
HK\$ 180,000-250,000

US\$ 24,000-32,000

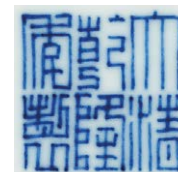
清乾隆 青花萬壽無疆纏枝蓮紋盃  
六字篆書款



3167



3166 mark



3167 mark

THE PROPERTY FROM A HONG KONG COLLECTOR

3168

A FAMILLE ROSE 'SANDUO' BOWL

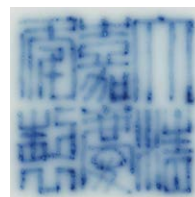
JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD  
(1796-1820)

The deep, rounded sides are decorated with the 'Three Abundances' (*sanduo*), comprising  
fruiting branches of peach, pomegranate and lychee.

5 7/8 in. (14.6 cm.) diam., box

HK\$500,000-700,000

US\$65,000-90,000



清嘉慶 粉彩三多紋盤 六字篆書款





THE PROPERTY FROM A HONG KONG COLLECTOR

3169

TWO DOUCAI 'ANBAXIAN' Ogee DISHES

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each dish is delicately enamelled to the centre with a flower head encircled by four peaches alternating with four stylised chrysanthemum sprays below the Eight Daoist Emblems, *anbaxian*, on the well. The exterior is painted with stylised flowers and foliate scrolls above a *ruyi* band at the foot.

Larger: 8 in. (20.5 cm.) diam., box (2)

HK\$300,000-500,000

US\$39,000-64,000

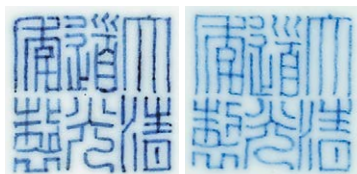
PROVENANCE

Sold at Sotheby's New York, 8 March 2008, lot 174 (one of a pair)

清道光 鬥彩暗八仙紋折腰盤兩件  
六字篆書款

來源

其一：紐約蘇富比，2008年3月8日，  
拍品 174 號





3170

THE PROPERTY FROM A HONG KONG COLLECTOR

**3170**  
**A FAMILLE ROSE 'BITTER MELON AND BUTTERFLY' BOWL**

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is delicately enamelled on the exterior with a butterfly hovering above fruiting and flowering bitter melon vines entwined on bamboo branches, the pattern extending over the everted rim into the interior detailed with another butterfly.

4 ½ in. (11.5 cm.) diam., box

**HK\$120,000-150,000**

**US\$16,000-19,000**

清道光 粉彩瓜瓞綿綿罍 六字篆書款



3170 mark

THE PROPERTY OF A LADY

**3171**  
**A PAIR OF YELLOW-GROUND GRISAILLE-DECORATED JARDINIÈRES**

GUANGXU PERIOD (1875-1908), TIHEDIAN ZHI SEAL MARKS IN IRON RED

Each *jardinière* is delicately painted in shades of grey enamel with leafy chrysanthemum sprays interspersed with smaller sprays of asters, all reserved on an even lemon-yellow ground. Each mouth rim is decorated with scrolls in lime-green enamel against an aubergine ground. Each base is covered with a clear glaze and marked with a *Tihedian zhi* seal mark in iron red, which may be translated as 'Made for the Hall of Manifest Harmony' in the centre surrounded by spur marks.

8 ⅛ in. (20.6 cm.) wide, wood stands

(2)

**HK\$200,000-300,000**

**US\$26,000-38,000**

PROVENANCE

Sold at Christie's Hong Kong, 26 November 2014, lot 3340.

清光緒 黃地墨彩菊花紋長方盆一對  
 礮紅「體和殿製」篆書款

來源

香港佳士得，2014年11月26日，拍品3340號

During the Empress Dowager Cixi's tenure as Regent to her son, Emperor Tongzhi, she mostly resided in the six palaces located in the northwestern sector of the Forbidden City, one of which being the Tihedian (Hall of Manifest Harmony). Special porcelains were commissioned by the Empress Dowager and produced specifically for several of these palaces from the Tongzhi or early Guangxu period, many of which bearing the name of their destination, as is the case of the present lot. For a discussion on these porcelains, refer to two articles by Ronald W. Longsdorf, 'Dayazhai Ware: Empress Dowager Porcelain', *Orientations*, March 1992, p. 56 and 'The Imperial Tongzhi Wedding Porcelain', *Orientations*, October 1996, pp. 67-70.

Compare to two pairs of *jardinières* also bearing iron-red *Tihedian zhi* marks: a pair of larger rounded *jardinières* (50.8 cm. diam.) from the Northrop Grumman Corporation Collection, sold at Christie's New York, 15-16 September 2011, lot 1599, and a pair of smaller size (13 cm.) sold at Christie's Paris, 14 December 2011, lot 209. See further similar pairs with *Dayazhai* marks from the Studio of the Clear Garden sold at Christie's New York, 22 March 2018, lot 617, and a pair from the collection of Ronald W. Longsdorf, sold at Christie's Hong Kong, 3 December 2008, lot 2201.

體和殿為紫禁城內西六宮之一翊坤宮之後殿。光緒九年，為慶祝慈禧太后五十大壽，儲秀宮及翊坤宮獲改建並打通，穿堂殿取名「體和殿」，牌匾亦於同年懸掛，故書「體和殿」款瓷器應是光緒九年以後由景德鎮御窯廠專為慈禧太后而製。

參考兩對礬紅「體和殿製」款花盆，一對尺寸較大（直徑 50.8 公分）圓花盆為諾斯洛普·格魯門公司珍藏，售於紐約佳士得，2011 年 9 月 15-16 日拍賣，拍品 1599 號，及一對尺寸較小售於巴黎佳士得拍賣，2011 年 12 月 14 日拍賣，拍品 209 號。再可比較兩對「大雅齋」款之相似例，一對為澄園山房舊藏，2018 年 3 月 22 日於紐約佳士得拍賣，拍品 617 號，另有一對 Ronald W. Longsdorf 珍藏，售於香港佳士得，2008 年 12 月 3 日，拍品 2201 號。



3171 marks



3171



3172

3172

A CELADON JADE PIG

EASTERN HAN DYNASTY (AD 25-220)

The stone is carved as a recumbent pig with a flat snout and pointed ears. It is decorated with deep, slanting grooves that delineate the front and rear legs which are tucked underneath the body. The stone is of a celadon colour with inclusions of russet tone.

4 ¼ in. (10.8 cm.) long, box

PROVENANCE

Acquired from Chang Wei-Hwa & Co. in Taipei, 1998.

HK\$40,000-60,000

US\$5,200-7,700

東漢 青玉握豬

來源

1998 年購自雲中居

3173

A WHITE AND RUSSET JADE CARVING OF A COCKEREL

QING DYNASTY (1644-1911)

The cockerel is carved standing with its wings folded and head raised clutching a long sprig of millet in its beak. The stone is of a white tone with russet caramel and opaque inclusions.

1 ¾ in. (4.5 cm.) wide, box

HK\$100,000-150,000

US\$13,000-19,000

清 白玉褐斑雞



3173

3174

A PALE CELADON JADE CARVING OF A TIGER

YUAN DYNASTY (1279-1368)

The tiger is carved recumbent with its head raised and turned to one side and its legs tucked under it. The stone is of a pale celadon tone with russet veins.

1 7/8 in. (4.7 cm.) wide, box

HK\$100,000-150,000

US\$13,000-19,000

元 青白玉臥虎把件



THE PROPERTY OF A GENTLEMAN

3175

AN INSCRIBED WHITE JADE 'HORSE BATHING' TABLE SCREEN

QING DYNASTY (1644-1911)

The rectangular plaque is carved on three sides with reticulated keyfrets, to the surface with a scene depicting two horses resting on the embankment by a flowing stream in the shade of *wutong* trees. The upper left corner is inscribed with the characters *yuzhi* 'By Imperial command', followed by an Imperial poem.

6 1/8 in. (15.4 cm.) wide, box

HK\$150,000-250,000

US\$20,000-32,000

清 白玉題詩浴馬圖硯屏



3176

A WHITE JADE CARVING OF A  
MYTHICAL BEAST

QING DYNASTY (1644-1911)

The stone is carved in the round depicting a recumbent beast with two horns, rounded eyes, a broad snout and bifurcated tail, turning its head to face its back, grasping a sprig of lotus in its mouth. The material is of an even, milky-white tone. 3 in. (7.6 cm.) long, box

HK\$200,000-300,000

US\$26,000-38,000

清 白玉瑞獸銜蓮把件



3176

THE PROPERTY OF A GENTLEMAN

3177

A WHITE JADE RETICULATED  
CIRCULAR PARFUMIER

QING DYNASTY (1644-1911)

The parfumier is carved as two separate circular sections. Each side is decorated with a slightly raised panel carved and pierced to the border with two figures amidst continuous floral scrolls beneath, all encircling a central flowerhead. 2 in. (5 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

清 白玉鏤雕圓形香囊



3177

3178

A ROCK CRYSTAL PEACH-FORM BOX AND COVER

QING DYNASTY, 18TH-19TH CENTURY

The box and cover are carved to form a peach growing from a gnarled leafy branch, perched to one end of the cover with a bat. 2 ¾ in. (7 cm.), long, box

HK\$150,000-200,000

US\$20,000-26,000

清十八 / 十九世紀  
水晶刻福壽雙全桃形蓋盒



3178



3179

3179

A JADEITE 'SQUIRREL AND GRAPES' WATER POT AND COVER

LATE QING DYNASTY

The domed water pot is carved with a squirrel presenting a grape perched on a thinly carved leafy vine bearing further grapes which coils around the vessel. The cover is surmounted by a smiling boy on one knee, holding the stem of a lotus pod in one hand and a tasseled rope in the other. The stone is of a mottled tone with spinach and apple green inclusions. 4 in. (10.2 cm.) high overall, Japanese wood box

HK\$240,000-350,000

US\$31,000-45,000

晚清 翠玉松鼠葡萄紋水盂連蓋



3180

A SPINACH-GREEN JADE ARCHAISTIC EWER AND COVER

LATE QING DYNASTY-EARLY REPUBLIC PERIOD

The vessel is raised on an circular pedestal foot rising to a rounded body below a long tubular neck. It is carved on the shoulders with a band of interlinking *nuyi*-heads. The handle is carved in the form of a stylised archaic dragon and carved to the other side with a phoenix head that forms the spout.

8 in. (20 cm.) high, box

HK\$200,000-300,000

US\$26,000-38,000

清末 / 民初 碧玉鳳首蓋壺



3181

A LARGE GILT-BRONZE SEATED FIGURE OF  
BUDAI

QIANLONG-JIAQING PERIOD (1736-1820)

The laughing deity is modelled with a broad smiling face between two pendulous earlobes. He is seated leaning on a large sack with his left leg tucked under and his right leg drawn up, the shoulders and extremities draped in a flowing robe which opens to reveal his ample belly. He holds a rosary and an ingot in his hands. The base is incised to the centre with a flower head.

13 ¾ in. (35 cm.) wide

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Sold at Christie's London, 1 December 1997, lot 272

Sold at Christie's Hong Kong, 1 June 2011, lot 3780

The monk Budai, also known as the Laughing Buddha, is an incarnation of the Bodhisattva Maitreya, who is the Buddha predicted to succeed Gautama Buddha in the future. Typically depicted with a joyful expression and wearing loose fitting robes to reveal his plump stomach representing contentment and abundance, Budai is also associated with the protection of children and is often shown with small children playfully climbing on his belly or back.

清乾隆 / 嘉慶 鑲金銅布袋和尚坐像

來源

倫敦佳士得，1997年12月1日，拍品272號

香港佳士得，2011年6月1日，拍品3780號

布袋和尚開懷大笑，手持佛珠、錠銀，造型象徵歡喜，蓄財，並流傳是彌勒菩薩的化身。





# HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH CENTURY & CONTEMPORARY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

## ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots).

## 高額拍賣品預先登記

如閣下擬競投高價拍賣品（即佳士得二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高價拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高價拍賣品預先登記，或於拍賣當日往高價拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高價拍賣品預先登記後，方可競投高價拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高價拍賣品競投牌，以資識別。拍賣官一般只接受以高價拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高價拍賣品預先登記程序及規定而毋須作出任何通知。

## 查詢

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

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (A) PHONE BIDS

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

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

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

#### (C) WRITTEN BIDS

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

### C 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 **x** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

#### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, 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 sections B(3), E(2)(i), F(4) and J(1).

#### 4 BIDDING

The **auctioneer** accepts bids from:

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

#### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders.

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

#### 6 BID INCREMENTS

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

#### 7 CURRENCY CONVERTER

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

#### 8 SUCCESSFUL BIDS

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

#### 9 LOCAL BIDDING LAWS

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

### D THE BUYER'S PREMIUM, TAXES

#### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% of that part of the **hammer price** above HK\$30,000,000.

#### 2 TAXES

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

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/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 own independent tax advice with further questions.

### E WARRANTIES

#### 1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

#### 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

You must make payments to:

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

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are

subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

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

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the

date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

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

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

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

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

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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



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

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

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

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

#### (d) Lots of Iranian origin

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

#### (e) Gold

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

#### (f) Watches

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

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

### I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law

are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

### J OTHER TERMS

#### 1 OUR ABILITY TO CANCEL

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

#### 2 RECORDINGS

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

#### 3 COPYRIGHT

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

#### 4 ENFORCING THIS AGREEMENT

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

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

#### 6 TRANSLATIONS

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

#### 7 PERSONAL INFORMATION

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

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or

remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

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

### 10 REPORTING ON WWW.CHRISTIES.COM

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

### K GLOSSARY

**auctioneer** : 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 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 conditional amount below which we will not sell a **lot**.

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

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

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

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

# 業務規定 · 買方須知

## 業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

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

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

#### 2. 對於**拍賣品**描述佳士得所負的責任

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

#### 3. 狀況

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

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

#### 4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保

您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

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

#### 5. 估價

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

#### 6. 撤回

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

#### 7. 珠寶

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

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

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

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

#### 8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

### B. 登記競投

#### 1. 新競投人

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

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

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

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

#### 2. 再次參與競投的客人

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

#### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

#### 4. 代表他人競投

- (a) **作為授權競投人：**如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委託人的代理人：**如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

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

#### 5. 親自出席競投

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

#### 6. 競投服務

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

##### (A) 電話競投

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

##### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 [www.christies.com](http://www.christies.com) 網站。

##### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 選擇拍賣並查看**拍賣品**

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

#### C. 舉行拍賣

##### 1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

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

##### 3. 拍賣官之酌情權

**拍賣官**可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)，E(2)(i)，F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

##### 4. 競投

**拍賣官**接受以下競投：

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

##### 5. 代表賣方競投

**拍賣官**可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出

相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

##### 6. 競投價遞增幅度

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

##### 7. 貨幣兌換

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

##### 8. 成功競投

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

##### 9. 競投地法律

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

#### D. 買方酬金及稅款

##### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,500,000 元之 25%；加逾港幣 2,500,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 13.5% 計算。

##### 2. 稅費

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

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付

稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 賣方保證

對於每件**拍賣品**，賣方保證其：

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

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

### 2. 真品保證

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

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

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本目錄描述第一組詞（“**標題**”）以**大階字體**注明的資料作出**真品保證**以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以**大階字體**注明的有關日期或時期的資料作出**真品保證**（“**副標題**”）。除了**標題**或**副標題**中顯示的資料，我們不對任何**標題**或**副標題**以外的資料（包括**標題**或**副標題**以外的大階字體注明）作出任何保證。
- 真品保證**不適用有**保留標題**或**副標題**或任何**有保留**的部分**標題**或**副標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**或**副標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**或**副標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**或**副標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**或**副標題**乎合被普遍接受的學者或專家的意見，或**標題**或**副標題**指出意見衝突的地方。

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

E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

## F. 付款

### 1. 付款方式

- 拍賣後，您必須立即支付以下**購買款項**：
  - 成交價**；和
  - 買方酬金**；和
  - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
  - 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  - 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH
  - 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
    - 現金  
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
    - 銀行匯票  
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
    - 支票  
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

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

## 2. 所有權轉移

只有我們自您處收到全額且清算購買款項後，您才擁有拍賣品及拍賣品的所有權，即使本公司已將拍賣品交給您。

## 3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則拍賣品由第三方倉庫保管之日起；除非另行協議。

## 4. 不付款之補救辦法

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

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

(c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

## 5. 扣押拍賣品

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

## G. 提取及倉儲

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

## H. 運送

### 1. 運送

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

### 2. 出口/進口

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

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

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

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

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

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

#### (d) 源自伊朗的拍賣品

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

#### (e) 黃金

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

#### (f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不承擔任何責任。

#### I. 佳士得之法律責任

- (a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**,或資料的提供,均不作出任何**保證**,或在法律容許的最大程度上,所有由法律附加的**保證**及其他條款,均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**,我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任(無論是因違反本協議,購買**拍賣品**或與競投相關的任何其它事項);和  
(ii) 本公司無就任何**拍賣品**的可售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求,任何種類之任何**保證**,均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜,我們僅對買方負有法律責任。
- (e) 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些原因須對您負上法律責任,

我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

#### J. 其它條款

##### 1. 我們的撤銷權

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

##### 2. 錄像

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

##### 3. 版權

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

##### 4. 效力

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

##### 5. 轉讓您的權利及責任

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

##### 6. 翻譯

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

##### 7. 個人信息

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

##### 8. 棄權

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

##### 9. 法律及管轄權

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

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

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

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

#### K. 詞匯表

**拍賣官**: 個人拍賣官和 / 或佳士得。

**真品**: 以下所述的真實作品,而不是複製品或贗品:

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

**真品保證**: 我們在本協議 E 段所詳述為**拍賣品**提供的**保證**。

**買方酬金**: 除了**成交價**,買方支付給我們的費用。

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

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

**狀況**: **拍賣品**的團體狀況。

**到期付款日**: 如第 F1(a) 段所列出的意思。

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

**成交價**: **拍賣官**接受的**拍賣品**最高競投價。

**標題**: 如 E2 段所列出的意思。

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

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

**購買款項**: 如第 F1(a) 段的意思。

**來源**: **拍賣品**的所有權歷史。

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

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

**副標題**: 如 E2 段所列出的意思。

**大階字體**: 指包含所有的大寫字母。

**保證**: 陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

## 本目錄中使用的各類標識

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

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

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

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

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

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

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

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

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

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

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

### ◦ **Minimum Price Guarantees:**

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

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

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

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

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

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

### **Other Arrangements**

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

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

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

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

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

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

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

### **Qualified Headings**

In Christie's opinion a work by the artist.  
\*\*Attributed to ..."  
In Christie's qualified opinion probably a work by the artist in whole or in part.  
\*\*Studio of ..."/ "Workshop of ..."  
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.  
\*\*Circle of ..."  
In Christie's qualified opinion a work of the period of the artist and showing his influence.  
\*\*Follower of ..."  
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.  
\*\*Manner of ..."  
In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ...

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

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

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

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

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

\*\*Dated ..."

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

\*\*With date ..."/

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

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

#### FOR CHINESE PORCELAIN AND WORKS OF ART

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

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

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

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

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

## 重要通知及目錄編列方法之說明

### 重要通知

#### 佳士得在受委託拍賣品中的權益

##### ▲: 部分或全部歸佳士得擁有的拍賣品

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

##### ◦ 保證最低出售價

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

##### ◦◆ 第三方保證 / 不可撤銷的競投

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

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

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

#### 其他安排

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

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

#### 利益方的競投

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

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

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

#### 有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

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

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

#### 有保留的標頭

佳士得認是屬於該藝術家之作品

\*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\*「...之創作室」及「...之工作室」

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

\*「...時期」

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

\*「跟隨...風格」

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

\*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\*「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名/款識。

\*「附有...簽名」、「附有...款識」

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

\*「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

\*「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

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

#### 有關陶瓷及中國工藝拍賣品之規定

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

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

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

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

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



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A MAGNIFICENT WHITE AND RUSSET JADE  
'DA JI' DOUBLE-GOURD VASE AND COVER  
China, Qianlong period (1736-1795)  
From a French private collection  
20 cm high  
€ 150,000 - 200,000

**ART D'ASIE**  
*12 June 2019*

**VIEWING**  
7-8, 10-11 June 2019  
9, avenue Matignon  
75008 Paris

**CONTACT**  
Tiphaine Nicoul  
tnicoul@christies.com  
+33 1 40 76 83 75

**CHRISTIE'S**

**A VERY RARE LARGE BLUE AND WHITE  
'DRAGON AND LOTUS' VASE, TIANQIUPING**  
QIANLONG SIX-CHARACTER SEAL MARK  
IN UNDERGLAZE BLUE AND OF THE  
PERIOD (1736-1795)  
24 ½ in. (62.3 cm.) high  
清乾隆 青花龍穿花紋大天球瓶 六字篆書款  
Estimate: \$300,000-500,000

Provenance:  
Mr. and Mrs. Martin A. Ryerson Collection, Chicago,  
before 1932.  
The Art Institute of Chicago, accessioned in 1937.



**CHINESE ART FROM  
THE ART INSTITUTE OF CHICAGO**  
*New York • 12 September 2019*

**VIEWING**  
6-11 September 2019  
20 Rockefeller Plaza

**CONTACT**  
Olivia Hamilton  
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**CHRISTIE'S**



CHINESE SCHOOL, CIRCA 1780  
*The Hongs at Canton*  
oil on canvas  
17 ¼ x 29 ½ in. (43.8 x 74.8 cm.)  
Christie's London, 14 December 2018, £68,750

INVITATION TO CONSIGN

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*London, 23 October 2019*

CONSIGN BY 3 SEPTEMBER 2019

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**CHRISTIE'S**



HONG KONG SHORT COURSE 香港短期課程

## Chinese Art in Hong Kong: A Brief History of Collecting and the Art Market 中國藝術在香港：收藏及市場簡史

Providing an overview on the history of collecting Chinese art in Hong Kong from the late 19th century to the present, this dynamic course includes lectures and visits which highlight major collectors, dealers, museums and auctions that enabled Hong Kong to become an international hub for Chinese art.

本充滿互動性的系列課程縱觀自十九世紀晚期至今香港地區的中國藝術品收藏史，透過講座及參觀活動，讓您認識促使香港成為中國藝術品國際交易中心的重要藏家、藝術商、博物館和拍賣行。

### Part II: Ceramics | 25-26 May 2019 第二部分：瓷器 | 2019年5月25至26日

**Katie Lundie 龍愷曦**

Specialist, Chinese Ceramics & Works of Art,  
Christie's London  
佳士得倫敦中國瓷器及藝術品部專家



### Part III: Paintings | November 2019 第三部分：書畫 | 2019年11月

**Dr Malcolm McNeill 莫友柯博士**

Specialist, Chinese Paintings, Christie's London  
佳士得倫敦中國書畫部專家



#### Language 語言

English and Mandarin,  
with simultaneous  
interpretation  
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輔以即時傳譯

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EDUCATION 佳士得美術學院

# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

**WEDNESDAY 29 MAY 2019  
AT 3.30 PM**

Convention Hall,  
Hong Kong Convention and Exhibition Centre,  
No.1 Harbour Road, Wanchai, Hong Kong

**CODE NAME: LARSON  
SALE NUMBER: 16694  
LOT NUMBER: 3101-3181**

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HK\$1,000 to HK\$2,000 by HK\$100s  
HK\$2,000 to HK\$3,000 by HK\$200s  
HK\$3,000 to HK\$5,000 by HK\$200, 500, 800  
(ie: HK\$4,200, HK\$4,500, HK\$4,800)

HK\$5,000 to HK\$10,000 by HK\$500s  
HK\$10,000 to HK\$20,000 by HK\$1,000s  
HK\$20,000 to HK\$30,000 by HK\$2,000s  
HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000  
(ie: HK\$32,000, HK\$35,000, HK\$38,000)

HK\$50,000 to HK\$100,000 by HK\$5,000s  
HK\$100,000 to HK\$200,000 by HK\$10,000s  
HK\$200,000 to HK\$300,000 by HK\$20,000s  
HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000  
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Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

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二〇一九年 五月二十九日  
星期三 下午三時三十分

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編號名稱：**拉爾森**  
拍賣編號：**16694**  
拍賣品編號：**3101-3181**

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5,000-10,000 港元	500 港元
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20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
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客戶編號（若適用）\_\_\_\_\_

客戶名稱（請用正楷填寫）\_\_\_\_\_

地址 \_\_\_\_\_

聯絡電話（手提電話）\_\_\_\_\_

**請確認電郵地址以作售後服務用途：**

請提供運費報價

運送地址（ 同上述地址相同）：

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

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名 \_\_\_\_\_ 日期 \_\_\_\_\_

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

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

請用正楷填寫清楚

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



# BIDDER REGISTRATION FORM

Paddle No.

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

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

## A Bidder's Detail

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

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

Address .....

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

Phone No. ....

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

Shipping Quote Required.

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

## B Identity Documents and Financial References

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

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

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

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

## C Sale Registration

- |                                                                                                                            |                                                                                                                                             |
|----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> 17620 Finest & Rarest Wines and Spirits<br>Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 18203 Masterpieces of Ukiyo-e:<br>A Collection of Japanese Prints Formerly in a Japanese Private Museum            |
| <input type="checkbox"/> 17621 Finest & Rarest Wines and Spirits<br>Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 16697 Chinese Contemporary Ink                                                                                     |
| <input type="checkbox"/> 17479 Important Watches                                                                           | <input type="checkbox"/> 16698 Fine Chinese Classical Paintings and Calligraphy<br>Including Property From The Chokaido Museum Collection * |
| <input type="checkbox"/> 17476 Hong Kong Magnificent Jewels *                                                              | <input type="checkbox"/> 16699 Fine Chinese Modern Paintings *                                                                              |
| <input type="checkbox"/> 17472 Handbags & Accessories                                                                      | <input type="checkbox"/> 17740 Glories of Buddhist Art *                                                                                    |
| <input type="checkbox"/> 18164 ICONOCLAST *                                                                                | <input type="checkbox"/> 18454 Four Masterpieces of Jun Ware *                                                                              |
| <input type="checkbox"/> 15615 20th Century & Contemporary Art (Evening Sale) *                                            | <input type="checkbox"/> 17739 The Baofang Pavilion Collection of Imperial Ceramics *                                                       |
| <input type="checkbox"/> 15616 20th Century & Contemporary Art (Morning Session)                                           | <input type="checkbox"/> 18336 Leisurely Delights *                                                                                         |
| <input type="checkbox"/> 15617 20th Century & Contemporary Art (Afternoon Session)                                         | <input type="checkbox"/> 16694 Important Chinese Ceramics and Works of Art *                                                                |

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

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

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

## D Declarations

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

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

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

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766  
[www.christies.com](http://www.christies.com)

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

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

### A 投標者資料

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

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址（ 同上述地址相同）：

### B 身份證明文件及財務證明

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

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。

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

如需申請高額拍品競投號碼牌，閣下需繳付適用於高拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高拍品按高拍品登記程序進行登記。佳士得保留不時更改高拍品登記程序及要求的權利而不作另行通知。

### C 拍賣項目登記

- |                                                    |                                                   |
|----------------------------------------------------|---------------------------------------------------|
| <input type="checkbox"/> 17620 珍罕名釀及烈酒呈獻顯赫窖藏及醇酪威士忌 | <input type="checkbox"/> 18203 浮世刻印：日本私人博物館日本版畫舊藏 |
| <input type="checkbox"/> 17621 珍罕名釀及烈酒呈獻顯赫窖藏及醇酪威士忌 | <input type="checkbox"/> 16697 中國當代水墨             |
| <input type="checkbox"/> 17479 精緻名錶                | <input type="checkbox"/> 16698 中國古代書畫與澄懷堂美術館藏品 *  |
| <input type="checkbox"/> 17476 瑰麗珠寶及翡翠首飾 *         | <input type="checkbox"/> 16699 中國近現代畫 *           |
| <input type="checkbox"/> 17472 典雅傳承：手袋及配飾          | <input type="checkbox"/> 17740 梵華古韻 *             |
| <input type="checkbox"/> 18164 離心力 *               | <input type="checkbox"/> 18454 禹火紫霞 *             |
| <input type="checkbox"/> 15615 二十世紀及當代藝術（晚間拍賣）*    | <input type="checkbox"/> 17739 寶芳閣官窯瓷器珍藏 *        |
| <input type="checkbox"/> 15616 二十世紀及當代藝術（上午拍賣）     | <input type="checkbox"/> 18336 浮生閑趣 *             |
| <input type="checkbox"/> 15617 二十世紀及當代藝術（下午拍賣）     | <input type="checkbox"/> 16694 重要中國瓷器及工藝精品 *      |

\* 如閣下有意競投 (i) 佳士得二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低價為港幣 8,000,000 元或以上的拍賣品，即高拍品，請於以下方格劃上「✓」號。

本人有意登記高拍品競投牌。

請提供閣下之競投總額：

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

### D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
  - 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
  - 本人知悉若本人未於拍賣前完成高拍預先登記，佳士得將有權不接受任何高拍品之競投。
  - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶并希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 ..... 簽署 ..... 日期 .....

# CHRISTIE'S

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Michelle Zhang, Terry Zhou

09/04/19

# HONG KONG AUCTION CALENDAR

## **FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY**

Sale number: 17620  
**FRIDAY 24 MAY  
3.00 PM & 5.30 PM**

## **FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY**

Sale number: 17621  
**SATURDAY 25 MAY  
10.00 AM**

## **ICONOCLAST**

Sale number: 18164  
**SATURDAY 25 MAY  
5.30 PM**  
Viewing: 24-25 May

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

Sale number: 15615  
**SATURDAY 25 MAY  
5.30 PM**  
Viewing: 24-25 May

## **20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)**

Sale number: 15616  
**SUNDAY 26 MAY  
10.00 AM**  
Viewing: 24-25 May

## **20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)**

Sale number: 15617  
**SUNDAY 26 MAY  
1.00 PM**  
Viewing: 24-25 May

## **MASTERPIECES OF UKIYO-E: A COLLECTION OF JAPANESE PRINTS FORMERLY IN A JAPANESE PRIVATE MUSEUM**

Sale number: 18203  
**MONDAY 27 MAY  
10.00 AM**  
Viewing: 24-26 May

## **CHINESE CONTEMPORARY INK**

Sale number: 16697  
**MONDAY 27 MAY  
11.00 AM**  
Viewing: 24-26 May

## **IMPORTANT WATCHES**

Sale number: 17479  
**MONDAY 27 MAY  
1.00 PM**  
Viewing: 24-26 May

## **FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY INCLUDING PROPERTY FROM THE CHOKAIDO MUSEUM COLLECTION**

Sale number: 16698  
**MONDAY 27 MAY  
2.30 PM**  
Viewing: 24-27 May

## **FINE CHINESE MODERN PAINTINGS**

Sale number: 16699  
**TUESDAY 28 MAY  
10.00 AM & 2.30 PM**  
Viewing: 24-27 May

## **HONG KONG MAGNIFICENT JEWELS**

Sale number: 17476  
**TUESDAY 28 MAY  
1.00 PM**  
Viewing: 24-28 May

## **GLORIES OF BUDDHIST ART**

Sale number: 17740  
**WEDNESDAY 29 MAY  
10.30 AM**  
Viewing: 24-28 May

## **FOUR MASTERPIECES OF JUN WARE**

Sale number: 18454  
**WEDNESDAY 29 MAY  
10.45 AM**  
Viewing: 24-28 May

## **THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS**

Sale number: 17739  
**WEDNESDAY 29 MAY  
10.50 AM**  
Viewing: 24-28 May

## **LEISURELY DELIGHTS**

Sale number: 18336  
**WEDNESDAY 29 MAY  
11.00 AM & 2.30 PM**  
Viewing: 24-28 May

## **HANDBAGS & ACCESSORIES**

Sale number: 17472  
**WEDNESDAY 29 MAY  
11.00 AM**  
Viewing: 24-28 May

## **IMPORTANT CHINESE CERAMICS AND WORKS OF ART**

Sale number: 16694  
**WEDNESDAY 29 MAY  
3.30 PM**  
Viewing: 24-28 May

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

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



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG  
香港 中環 遮打道18號 歷山大廈22樓