

THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS

寶芳閣官窯瓷器珍藏

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

CHRISTIE'S 佳士得







THE BAOFANG PAVILION COLLECTION
OF IMPERIAL CERAMICS

寶芳閣官窯瓷器珍藏



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THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS

寶芳閣官窯瓷器珍藏

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

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上午10.50 (拍賣品編號2801-2816) 禹火紫霞拍賣後隨即舉行。

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10.00am - 6.00pm

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2801

A FINE AND RARE ENAMELLED AND COPPER-
RED DECORATED WATER POT, *MATIZUN*

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

The steep incurved sides terminating in a wide mouth with lipped
rim, each side painted with a rose in bloom rising on leafy stems
from the foot, the flowers in copper-red with the leafy stem in
green enamel detailed in black, the interior and base glazed white.
4 7/8 in. (12.5cm.) diam, box

HK\$ 1,800,000-2,600,000

US\$240,000-330,000

PROVENANCE

The J.M. Hu Collection

Sold at Christie's Hong Kong, 30 October 1995, lot 715

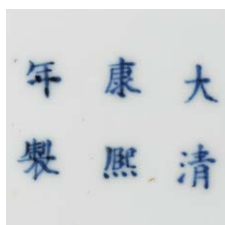
清康熙 釉裏紅加彩月季花紋馬蹄尊 三行六字楷書款

此器大口、卷唇、斜肩、平底、矮圈足，因造型似馬蹄，故
稱爲「馬蹄尊」。用器面一側以釉裏紅繪一朵盛開的月季花，
再以釉上五彩描繪其枝葉，自然優雅。

來源

胡惠春珍藏

香港佳士得，1995年10月30日，拍品715號





2801 Continued

This elegant water pot belongs to an elite group of small scholar's objects made during the Kangxi reign which employed a rare combination of underglaze copper-red and overglaze green, and black. Compare to four water pots of this design, one in the Baur Collection, illustrated in *Chinese Ceramics in The Baur Collection*, vol. 2, no. 148; one in the Percival David Foundation on loan to the British Museum, illustrated in Rosemary Scott, *Illustrated Catalogue of Qing Enamelled Ware in the Percival David Foundation of Chinese Art*, London, 1991, p.59, no. B706; one in the Shanghai Museum, see *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, no. 84; one illustrated in the Chang Foundation, illustrated in *One Thousand Years of Jingdezhen*, Tokyo, 2006, p. 49, no. 31. Compare also with another example in the Musée Guimet painted with two additional blossoms in overglaze purple and blue, illustrated in *The World's Great Collections, Oriental Ceramics*, vol.7, Musée Guimet, Paris, Tokyo, 1981, no. 42.

Also included in this group are globular water pots painted with a comparable design, such as an example in the Palace Museum, Beijing, illustrated in *Kangxi Yongzheng Qianlong: Qing Porcelain from the Palace Museum Collection*, Beijing, 1989, p. 41, no. 24; in the Baur Collection, illustrated in *Chinese Ceramics in The Baur Collection*, vol. 2, 1999, no. 149; and from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 2.

此馬蹄尊結合了高溫釉裏紅及低溫釉上五彩，為康熙官窯生產的一種特殊品種，通常以製作小件文具和陳設瓷為主。與此器形及紋飾近乎相同的例子見於：大英博物館大維德珍藏，見蘇玫瑰著《Illustrated Catalogue of Qing Enamelled Ware in the Percival David Foundation of Chinese Art》，倫敦，1991年，圖版B706號；瑞士鮑氏東方藝術館，見John Ayers著《Chinese Ceramics in The Baur Collection》，第2冊，倫敦，1991年，圖版148號；上海博物館，見《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版84號；及一例載於《景德鎮千年展》，東京，2006年，圖版31號。另可比較巴黎吉美博物館所藏一件構圖與此對稱並以藍、紫彩多飾了兩朵月季的例子，見《The World's Great Collections, Oriental Ceramics: Musée Guimet, Paris》，第7冊，東京，1981年，圖版42號。

此類品種及紋飾的水丞亦見有蘋果尊造型，多飾以兩朵月季，見《故宮珍藏康雍乾瓷器圖錄》，1989年，圖版24號；瑞士鮑氏東方藝術館，《Chinese Ceramics in The Baur Collection》，第2冊，倫敦，1991年，圖版149號；玫茵堂舊藏一例，2011年4月7日於香港蘇富比，拍品2號。



2802

A RARE DOUCAI ZUN-FORM VASE

YONGZHENG PERIOD (1723-1735)

The mid-section of the vase is decorated with two striding five-clawed dragons amidst clouds and flames divided by vertical flanges, below the broad flaring neck with branches of tree peony emerging from behind a pierced rock, above the pedestal foot decorated with three horizontal bands of *lingzhi*-shaped clouds, floral sprays and colourful dots. The underside of the base is inscribed with a six-character Chenghua mark within a double-circle in underglaze-blue.

7 7/8 in. (20 cm.) high, box

HK\$ 1,800,000-2,600,000

US\$240,000-330,000

PROVENANCE

The property of a gentleman

Sold at Christie's London, 18 June 2002, lot 252

清雍正 鬥彩雲龍紋出戟尊

撇口，粗頸，圓腹，高圈足外撇，頸部、腹部及足部兩側出戟。頸飾洞石牡丹，腹繪五爪遊龍，高足分別以祥雲、朵蓮、點紋為飾。底青花雙圈內書「大明成化年製」楷書款。足內貼有黃籤「御一千七百二十三號」。此器釉彩明亮清新，紋飾描繪細緻，填彩精準，符合雍正官窯鬥彩器的典型特徵。

來源

私人珍藏

倫敦佳士得，2002年6月18日，拍品252號







fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



fig. 2 Collection of the National Palace Museum, Taipei
圖二 國立故宮博物院藏品

2802 Continued

The form and decoration on the current vase are inspired by late-Ming blue and white *zun*, such as two examples in the Palace Museum, Beijing, one with Jiajing mark bearing almost an identical pattern, the other with Wanli mark with dragon and phoenix but closer in painting style with the current vase, see *The Complete Collection of Treasures of the Palace Museum – Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, nos. 91 and 171 (fig. 1), respectively.

Compare the style and colour of the enamelling with the archaic *zun*-shaped *doucai* vase illustrated in *Kangxi, Yongzheng, Qianlong*, from the Palace Museum Collection, p. 199, no. 28. Significantly this Imperial vase also bears a Chenghua reign mark rather than a contemporary reign mark. Compare also with three Yongzheng-marked *doucai* lobed vases with *kui*-dragons decorated in a similar palette with the style of *kui*-dragon evidently inspired by Chenghua wares, one in the National Palace Museum, Taipei, museum number: zhongci-001135 (fig. 2), one in the Palace Museum, Beijing, displayed in the Palace of Gathered Elegance, see *Qingdai gongting shenghuo*, Taipei, 1986, no. 219, and one in the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 142.

The base with an Imperial inventory label, inscribed *Yu yiqian qibai ershisan hao*, 'Imperial No. 1723'.

此器在諸多方面皆可發現明代官窯的身影。在紋飾布局上，此器與晚明的青花出戟尊十分相近，見北京故宮博物院藏嘉靖款龍紋出戟尊一例，載於故宮博物院藏文物珍品全集《青花釉裏紅（中）》，香港，2000年，圖版91號，及萬曆款龍鳳紋一例，圖版171號（圖一）。而清雅的鬥彩，及器底的成化寄托款，又明顯出自對於成化官窯的追慕。

雍正官窯對於傳承性的注重，另可體現於其他同期的鬥彩器物上。比較北京故宮博物院藏一件同署成化寄托款的雍正菊瓣形大尊，見《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版28號，其釉彩與此器非常接近，且亦為仿古器型。另比較雍正本年款的鬥彩龍紋瑞樹紋瓜棱小瓶，其龍紋仿自成化香草龍，見台北故宮博物院藏一例，典藏編號：中一瓷-001135（圖二），北京故宮博物院一例，展示於儲秀宮中，見《清代宮廷生活》，台北，1986年，圖版219號，及南京博物院一例，載於《中國清代官窯瓷器》，上海，2003年，頁142。



2803

A DOUCAI 'BIRTHDAY' DISH

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

The dish is finely painted in the interior with five iron-red bats, *wufu*, flying around a fruiting peach tree growing from the side of a cliff that overhangs a blue rock rising from breaking green waves. The exterior is painted with pairs of bats alternating with four fruiting branches, each incorporating a *Shou* medallion, all within double blue line borders.

6 1/8 in. (15.7cm.) diam, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Sold at Christie's Hong Kong, 25 October 1993, lot 850

Similar examples bearing Yongzheng marks are found in museums and private collections worldwide, including one in the Victoria & Albert Museum, illustrated by Rose Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty, 1644-1911*, London, 1986, no. 86; one smaller (11.3 cm.) in the Shanghai Museum of Art, illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J.M. Hu*, Hong Kong, 1989, no. 48; one illustrated in the exhibition catalogue, *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1973, no. 87; and several sold at auctions, such as one sold at Christie's Hong Kong, 27 November 2013, lot 3430; and another sold at Christie's Hong Kong, 6 October 2015, lot 149.

A further example is illustrated by T. Bartholomew, 'Botanical Puns in Chinese Art from the Collection of the Asian Art Museum of San Francisco', *Orientalism*, September, 1985, pp. 18-34, no. 24. The author also explains that the scene depicted invokes the traditional Chinese birthday greeting 'May your happiness be as deep as the Eastern Sea and may you live to be as old as the Southern Mountain'.

清雍正 鬥彩壽山福海紋盤 雙圈六字楷書款

盤敞口，圈足，器腹較淺。此盤先以淡描青花勾勒出紋飾輪廓，再填以各色彩料。盤內以紅彩繪五蝙蝠九桃，寓意「五福捧壽」；綠彩繪樹葉、海水，青花繪山石；褐彩繪樹幹。盤外壁繪壽果構成，構成福壽圖案。足底青花雙圈內書「大清雍正年製」楷書款。

來源

香港佳士得，1993年10月25日，拍品850號

本盤填彩準確，彩料精美，寓意吉祥。近似例包括維多利亞與阿爾伯特博物館藏品，見《Chinese Ceramics, Porcelain of the Qing Dynasty, 1644-1911》，倫敦，1986年，圖版86號；胡惠春伉儷捐贈予上海博物館較小一例（11.3公分），見《胡惠春先生王華雲女士捐贈瓷器精品選》，上海，1989年，圖版48號；香港佳士得2013年11月27日拍賣一例，拍品3430號；香港佳士得2015年10月6日再拍賣例，拍品149號。





2804

A FINE AND VERY RARE PAIR OF *DOUCAI*
'LOTUS-SCROLL' BOWLS

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

The exterior of each bowl is delicately outlined in underglaze-blue and enamelled in yellow, aubergine, green and iron-red, with four lotus flower borne on undulating branches above a band of lotus lappets encircling the foot.

4 in. (10cm.) diam, box

(2)

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

US\$210,000-330,000

PROVENANCE

Sold at Sotheby's Hong Kong, 22 May 1979, lot 214

Sold at Sotheby's Hong Kong, 15 November 1988, lot 349

Sold at Christie's Hong Kong, 29 April 1996, lot 756

清雍正 鬥彩纏枝寶蓮紋盤一對 雙圈六字楷書款

盤敞口，深弧腹，圈足。外壁以鬥彩繪四朵蓮花及枝蔓，近足處飾蓮瓣紋。足底青花雙圈內書「大清雍正年製」楷書款。

來源

香港蘇富比，1979年5月22日，拍品214號

香港蘇富比，1988年11月15日，拍品349號

香港佳士得，1996年4月29日，拍品756號





(two views 兩面)



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



fig. 2 Collection of the Jingdezen Ceramic Museum
圖二 景德鎮陶瓷博物館藏品

2804 Continued

Yongzheng *doucai* vessels are much inspired by Chenghua porcelain in terms of the choice of the motifs, painting style and the softness of the enamel colours. The depiction of the 'pomegranate-shaped' pistil seen on the present bowls is closely modelled after that found on Chenghua prototypes, as evinced by an iron-red decorated blue and white cup in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware*, Taipei, 2003, no. 54 (fig. 1). Three Chenghua-style *doucai* dishes from the Jiajing period painted with the same lotus-scroll motif are illustrated *ibid.*, nos. 119-121, with no. 121 bearing a Jiajing reign mark.

The pattern on the current pair of bowls is very rare, and only one other example of this pattern appears to have been published, which is in the Jingdezen Ceramic Museum, illustrated in *Jiangxi cangci quanji - Qingdai*, vol. 1, Beijing, 2005, p. 161 (fig. 2).

此對盃上的花心作石榴狀，與台北故宮博物院藏成化青花礬紅寶蓮紋盃所見相仿，見《成化瓷器特展圖錄》，台北，2003年，圖版54號（圖一），同書另載嘉靖仿成化寶蓮紋盤，紋飾亦相近，見圖版119-121號，除圖版121號書嘉靖款外，另兩例底部皆繪折枝花卉紋。

此對盃的紋飾極其罕見，迄今似僅知另外一件近乎相同的例子藏於景德鎮陶瓷博物館，載於《江西藏瓷全集 - 清代（上）》，北京，2005年，頁161（圖二）。





FULFILMENT OF IMPERIAL DESIRES
A PAIR OF YONGZHENG YUZHUI BOWLS

「雍正御製」洋彩盃一對



FULFILMENT OF IMPERIAL DESIRES A PAIR OF YONGZHENG YUZHI BOWLS

Rosemary Scott

Senior International Academic Consultant Asian Art

This pair of Yongzheng *yuzhi* bowls is exceedingly rare. A bowl of similar size, also with an underglaze blue *yuzhi* mark, and similar decorative scheme is in the collection of the Musée national des Arts asiatiques-Guimet in Paris (see website <http://www.guimet-grandidier.fr/html/4/index/index.htm>) (fig. 1) This Guimet bowl, which came from the famous collection of Ernest Grandidier (1833–1912), shares with the current bowls a red ground and yellow panels, but while the layout of the decoration is the same, some of the colours of design are different. For example, while all the large blossoms in the yellow panels on the current bowls are deep pink, some of those on the Grandidier bowl are pale purple. No other closely comparable Yongzheng *yuzhi* bowls appear to have been published.

A similar style of decoration to that on the current bowls can be seen on three rare Yongzheng *yuzhi*-marked cups with slightly everted rims – one in the collection of the Palace Museum, Beijing (illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, The Complete Collection of Treasures of the Palace Museum, vol. 39, Hong Kong, 1996, p. 93, no. 81) and another in the Baur Collection, Geneva (illustrated by John Ayers in *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pp. 98–9, no. 217 [A614]). A further cup with a matching cup stand, also with underglaze blue Yongzheng *yuzhi* mark, was published in the catalogue of the Min Chiu Society exhibition *Splendour of the Qing Dynasty*, Hong Kong, 1992, p. 291, no. 158, later sold at Christie's Hong Kong, 26 April 1999, lot 537. (fig. 2) These cups share with the bowls a deep red ground with three reserved yellow-ground panels containing large pink blooms. In the case of the cups, the blooms are roses, rather than the peonies of the current bowl and the Paris bowl. The yellow panels are framed by green vegetal scrolls in both cases, but those on the cups are clearly leaves, while those on the bowls are deliberately dissolved and more baroque in style. Between the yellow panels both bowls and cups have decorative motifs top and bottom, but while the cups have a butterfly above and a lotus flower below, both in pale lemon, the bowls have a blue camellia below and a smaller blue flower with leafy fronds above – the small blue flowers forming part of the panel frames.

A related decorative scheme can be seen on a pair of small tub-shaped cups with iron-red ground and reserved yellow enamel panels with simple lobed frame, which are in the collection of the National Palace Museum, Taipei (illustrated in *Porcelain with painted enamels of Qing Yongzheng period (1723-1735)*, Taipei, 2014, pp. 62–3, no. 24). The panels on these cups contain different flowers – rose, peony and chrysanthemum – while the spaces between the panels are decorated with large and small blooms.

The distinctive and visually rich style created by covering the whole bowl or cup with vivid enamel colours appears to have come to prominence in the Kangxi reign. While porcelains had been completely covered with colours in the Ming dynasty, the effect was very different and lacked the precision of painting, variety of colours and elaborate scrolling devices of the Qing enamelled wares. In the Kangxi reign red – both iron-red and ruby-red, yellow and blue were the most popular ground colours for these vessels, while the Yongzheng emperor also favoured black. In order to achieve

雍正御製 紅地開光牡丹紋盃一對

蘇玫瑰

亞洲藝術部資深國際學術顧問

是次拍賣的雍正御製盃殊為罕貴。巴黎吉美國立亞洲藝術博物館藏一例大小相若的盃，同樣底書釉下青花御製款，且紋飾雷同，就此可參考其網站 <http://www.guimet-grandidier.fr/html/4/index/index.htm> (圖一)。吉美藏品源於著名的葛茨艾舊藏 (Ernest Grandidier, 1833 至 1912 年)，其紅地之上飾黃色開光，與本拍品如出一轍，且紋飾佈局也一模一樣，僅若干顏色有別。譬如，本拍品黃色開光內的碩大花卉呈暗粉紅，而葛氏藏品的部份花卉卻作淡紫。除葛氏珍藏之外，著錄中似乎未見各方面如此相像的雍正御製盃。

與本拍品裝飾風格近似者，有三例口沿略撇的珍罕雍正御製款盃：其一為北京故宮博物院珍藏，圖見《故宮博物院藏文物珍品全集 39：琺瑯彩、粉彩》(香港：1996) 頁 93 編號 81；其二為日內瓦鮑爾珍藏，圖見艾爾斯 (John Ayers) 著作《Chinese Ceramics in the Baur Collection》(日內瓦：1999) 卷二頁 98–9 編號 217 [珍藏號 A614]；另一例配有盞托，同樣底書釉下青花雍正御製款，圖見敏求精舍《清朝瑰寶》(香港：1992) 展覽圖錄頁 291 編號 158 (圖二)。與本拍品一樣，上述三例皆飾三面黃地開光，內繪碩大的粉紅花卉，開光外地子深紅。但各盃俱繪玫瑰，而不是像本拍品和吉美盃般以牡丹為題。二盃的黃色開光外，皆用綠色纏枝植物為邊框，而三盃則用綠葉點綴，盃的邊飾更舒展規整，外觀更接近巴洛克風格。各例盃盞的黃色開光之間，紋飾題材皆以上下為分：盃為上蝶下蓮，兩者均作檸檬黃；盞則下繪藍色山茶花，其上藍花較小，襯以蕨蕤花葉，藍色小花巧作局部邊框。

台北國立故宮博物院藏一對缸式小盃，其紋飾格局也有近似之處，盃身鑲紅地飾黃色開光，邊框為簡單瓣式，圖見《金成旭映：清雍正琺瑯彩盃》(台北：2014) 頁 62–3 編號 24。二盃開光內的花卉品種不一，分別有玫瑰、牡丹和菊花，而開光之間則襯以大小各異的朵花。



fig. 1 Collection Ernest Grandidier, dist. RMN-Grand Palais
圖一 Ernest Grandidier 珍藏，巴黎吉美博物館藏品

maximum impact, the decoration on these vessels with entirely coloured exteriors tended to be bold floral designs. A contrast can be seen between vessels such as the current pair of Yongzheng wholly-coloured bowls and Yongzheng bowls with similar deep pink ground, but with reserved white panels decorated with flowers and birds in landscape. An example in the Palace Museum, Beijing, is illustrated in *Qing dai yuyao qi – Gugong bowuyuan cang*, vol. 1, Beijing, 2005, pp. 160–61, no. 69, (fig. 3) while a similar bowl in the collection of the National Palace Museum, Taipei, is illustrated in *Porcelain with painted enamels of Qing Yongzheng period (1723-1735)*, *op. cit.*, pp. 30–31, no. 7. On these latter bowls the three panels are simple, unframed, circles and the ground within them has been reserved in white, as a 'canvas' for bird and flower painting. The pink ground between the panels is scattered with formal flower heads. The overall effect is very different from that on the vessels with coloured panels on a coloured ground, like the current pair of bowls. It could be argued that the latter style required a decorator with a particularly well-attuned eye to incorporate a combination of colours that would achieve a dramatic but harmonious composition.

The decorative scheme seen on the current Yongzheng *yuzhi* bowls appears to have its origins in the Kangxi reign. A Kangxi *yuzhi* bowl in the collection of the Palace Museum, Beijing, also has a ruby ground with three yellow panels, each containing a peony bloom (illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, The Complete Collection of Treasures of the Palace Museum, vol. 39, Hong Kong, 1996, p. 4, no. 2). (fig. 4) The frame is of complex form, like those on the current pair of bowls, but is enamelled in blue. The decoration between the panels is comprised of a floral scroll with one open bloom and one bud. The Kangxi *yuzhi* mark, like those on the Yongzheng bowls, is written inside a double square, but on the Beijing Kangxi bowl is written in overglaze pink enamel, rather than being in underglaze blue. At 14.8 cm. diameter, the Kangxi bowl is slightly larger than the current bowls. The Palace Museum, Beijing, also has in its collection a Kangxi *yuzhi*-marked tub-shaped cup with ruby ground and three reserved panels – in this case the panels have a pale blue, rather than yellow ground – which contain pink peony blossoms. Like the Beijing Kangxi bowl, the frames of the panels on the cup are blue, and the *yuzhi* mark is in pink overglaze enamel (illustrated *ibid.*, p. 11, no. 9). It is also worth noting a Kangxi *yuzhi* bowl in the collection of the National Palace Museum, Taipei, which has a pastel pink ground and four reserved panels with pastel blue ground (illustrated in *Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, Taipei, 1992, p. 42, no. 6). (fig. 5) Like the other Kangxi examples this bowl has a Kangxi *yuzhi* mark in overglaze pink enamel. Having four panels, instead of three, each panel contains one of the flowers of the four seasons.

Prince Yi (1686–1730 怡親王), was the brother of the Yongzheng Emperor (and the Kangxi Emperor's 13th son), and was promoted by Yongzheng to Prince of the First Rank immediately upon his accession to the throne. Prince Yi had been born Aisin Gioro Yixiang 愛新覺羅·胤祥 but, when his brother became emperor, he had to change his name to Yunxiang 愛新覺羅·允祥. The Yongzheng Emperor had

盃盃通體滿施亮麗的琺瑯彩，其手法不落窠臼，且視覺效果絢麗多姿，此類裝飾工藝在康熙年間似乎大為流行。明瓷雖有通體施彩，但效果相去甚遠，而且跟清代琺瑯彩相比，不僅落筆有欠精準，色彩變化不多，連纏枝紋飾的精美程度也遠遠不及。康熙一朝，紅彩（涵蓋礬紅與珊瑚紅）、黃彩、藍彩俱是這類作品的常用色地，而雍正帝則對黑彩情有獨鍾。為營造最佳的裝飾效果，這些外壁滿掛彩釉之作，通常以揮灑自如的花卉為題材。就此可以將遍施彩地的本季拍品，較諸胭脂紅地留白開光內繪山水花鳥的雍正盃。後者有一例見於北京故宮珍藏，圖見《故宮博物院藏：清代御窯瓷器》（北京：2005）卷一頁 160–61 編號 69（圖三），另一例近似盃為台北故宮珍藏，圖見前述著作《金成旭映：清雍正琺瑯彩瓷》（台北：2014）頁 30–31 編號 7。就這批近似盃而言，其三面圓形開光式樣簡單且無邊框，開光內留白，宛若花鳥畫背景。開光之間以粉紅釉為地，其上飾工整細膩的朵花。這些作品的整體效果，跟本拍品這類開光內外皆為色地的器物相比，可謂大相逕庭。甚至可以說，後一類作品對畫瓷師的審美眼光要求甚高，因為這樣才能搭配出富於張力且和諧悅目的色彩組合。

就本季推出的雍正御製盃而言，其紋飾格局似乎肇始於康熙朝。北京故宮珍藏一例康熙御製盃，其紅地之上也有三個黃地開光，各飾牡丹一朵，圖見《故宮博物院藏文物珍品全集 39：琺瑯彩、粉彩》（香港：1996）頁 4 編號 2（圖四）。該盃的邊框式樣繁複，跟本拍品所示不遑多讓，但飾以藍彩。開光之間綴以纏枝花卉，枝上二花一者傲然綻放，一者含苞待放。該盃也像本拍品般，器底雙方框內書康熙御製款，但北京故宮的康熙盃用的是釉上胭脂紅料，而非釉下青花。此例康熙盃口徑 14.8 公分，比本拍品略大。北京故宮尚有一例具康熙御製款的胭脂紅地三開光缸式盃，其淡藍（而非黃地）開光內繪粉紅牡丹。康熙盃的開光邊框，採用與北京故宮康熙盃一樣的藍彩，御製款則用釉上紅彩呈現，圖見前述著作頁 11 編號 9。此外，還可參照台北故宮一例康熙御製盃，其色地為淡粉紅，飾四面淡藍開光，圖見《清宮中琺瑯彩瓷特展》（台北：1992）頁 42 編號 6（圖五）。此盃底書釉上胭脂紅康熙御製款，樣式與別的康熙作品相同。但其外壁開光有四面（而非三面），各飾四季花卉一朵。

怡親王（1686 至 1730 年）乃康熙帝第十三子，即雍正之弟，雍正即位後隨即封之為世襲親王。怡親王全名愛新覺羅·胤祥，



fig. 2 Yongzheng yuzhi ruby-ground wine cup and stand.
Sold at Christie's Hong Kong, 26 April 1999, lot 537

圖二 雍正御製款紅地酒盃及盃托 香港佳士得，1999年4月26日，拍品537號



fig. 3 Yongzheng yuzhi pink-ground bowl.
Collection of the Palace Museum, Beijing

圖三 雍正御製款胭脂紅地盤 北京故宮博物院藏品

the utmost faith in Prince Yi's loyalty and abilities and charged him with the posts of Superintendent of Court Affairs and Commander-general of the Ministry of Revenue, with accountability for the Three Storehouses. Prince Yi was therefore responsible for the management of the imperial ateliers of the Yangxindian. The Qing Archives of the Imperial Workshops in the Yangxindian contain a record for the 12th day of the 7th month of the 6th year of the Yongzheng reign [AD 1728]. On that day the Imperial Workshop of the Household Department received a note, which came from the Summer Palace, saying that two days earlier Prince Yi had presented nine Western coloured enamels and a further nine new enamel colours. Having received instructions from Prince Yi, Director Haiwang assured him that all these enamel colours were stored at the Imperial ateliers so that they could be used for comparison when firing enamels. Song Qiqe was given the task of going to the glass factory and making 300 catties (approximately 181 kilos) of each sample. After they were made, they were carefully labelled. It was said that Westerners mixed their enamels with *doermendina* oil and after a search some was found in a side room of the Wuying Hall. After the enamels were checked some were given to Nian Xiyao (年希堯 1726-36), supervisor of the Imperial kilns, with instructions for their use on porcelains. It would seem that between 1693 and 1728 some 21 different enamel colours had been developed and even more colours could be created by mixing. (See Fung Ming-chu, 'Preface', *Porcelain with painted enamels of Qing Yongzheng period (1723-1735)*, op. cit., p. 10).

The distinctive deep pink enamel, which provides the ground colour for the current bowls appears to have been developed at the imperial workshops in the late Kangxi reign. Indeed, a range of new colours entered the Chinese decorator's palette in the late Kangxi reign and more were added in the Yongzheng reign, as noted above. Some of these came from Europe and others were developed at the imperial ateliers in response to the emperors' determination that Chinese craftsmen should be able to use enamels which were as good as, or surpassed, those entering China from Europe. In this they involved both European Jesuit missionaries at the court and also Chinese glass makers. When 20th century scientists examined the rose-pink enamel microscopically, what they saw were red particles immersed in a clear lead-potassium-silicate glass (see W.D. Kingery and P.B. Vandiver, 'The eighteenth century change in technology and style from the *famille verte* to the *famille rose* palette', *Technology and Style: Ceramics and Civilization*, 2, Ohio, 1986). The iron and copper content of the enamel were found to be too low to influence the colour. In the rose-pink colour, there were occasional specks of metallic gold, some pure and some alloyed with copper

其兄即位後，為避帝諱而易名愛新覺羅·允祥。雍正帝對怡親王的忠君之心和能力之高確信不疑，曾命之出任議政大臣，並總理戶部三庫。故此，養心殿各宮廷作坊亦屬怡親王管轄範圍。養心殿《造辦處各作成做活計清檔》中，有一筆雍正六年 [即公元 1728 年] 七月十二日的記錄。據圓明園七月十二日來帖稱，七月初十怡親王交西洋琺瑯料共九樣，另新增琺瑯料共九樣。郎中海望奉怡親王諭，確認此料「收在造辦處做樣，俟燒玻璃時照此樣。着宋七格到玻璃廠，每樣燒三百斤 [約 181 公斤]，再燒琺瑯片時背後俱落記號。」另外提到，「聞得西洋人說琺瑯調色用多爾門油」，爾後「查得武英殿露房舊存收貯多爾門油」。琺瑯彩經查核後，部份交予督陶官年希堯 (1726 至 1736 年在任) 燒瓷用。由此看來，1693 至 1728 年期間配製的琺瑯彩合共二十一款，混合而成的琺瑯彩數目更多，詳見前述著作《金成旭映：清雍正琺瑯彩瓷》頁 10 馮明珠撰寫的序言。

本拍品地子所用的珊瑚紅料獨具一格，很可能是康熙末年宮中作坊研發而成。顯然，康熙晚期畫瓷師可以選用的色彩數目大增，而且雍正一朝亦迭有創新，就此可參考上文所述。有些色彩源自歐洲，有的是宮廷作坊的製品，蓋因皇上強調中國工匠所用的本土琺瑯彩應與西洋傳入者平分秋色，甚或更勝一籌。故此，宮中行走的歐洲耶穌會傳教士及中國玻璃工匠皆有參與相關的工作。時至二十世紀，科學家用顯微鏡分析胭脂紅料時，發現有紅色顆粒浸泡在透明的鉛鉀硅玻璃內，詳見 W.D. Kingery 與 P.B. Vandiver 合撰的 <The eighteenth century change in technology and style from the *famille verte* to the *famille rose* palette>，全文發表於《Technology and Style: Ceramics and Civilization》卷二 (俄亥俄州：1986)。他們發現，琺瑯所含鐵、銅太低，根本無法影響呈色。胭脂紅料中偶有黃金微粒的蹤跡，它們或來自純金，或是銅合金或銀合金，但因顆粒太大，與呈色亦無關聯。其實，胭脂紅來自黃金的膠狀顆粒，其大小介乎 200 至 600 埃 (即億分之一公分) 之間。中國的胭脂紅料與歐洲「卡斯阿斯紫」(安德烈·卡斯亞斯於 1650 年前後在萊頓的研



fig. 4 Kangxi *yuzhi* ruby-ground bowl.
Collection of the Palace Museum, Beijing
圖四 康熙御製款紅地盤 北京故宮博物院藏品



fig. 5 Kangxi *yuzhi* pink-ground bowl.
Collection of the National Palace Museum, Taipei
圖五 康熙御製款胭脂紅地盤 國立故宮博物院藏品

or silver, but these particles were too large to contribute to the colour. The rose colour was due to colloidal particles of gold ranging in size from 200–600 Angstroms (100 millionth of cm). Two aspects of the Chinese rose enamel differentiated it from the European colour – the so-called ‘Purple of Cassius’, developed by Andreas Cassius of Leyden in about 1650. One was its actual gold content – the Chinese enamel had a significantly lower gold content (0–0.31% weight depending on the point analysed) than the European colour, and secondly it did not appear to have been made by the European ‘Purple of Cassius’ method (colloidal gold particles precipitated from an aqueous solution – usually of gold chloride with stannous-stannic chlorides). The Chinese enamel had a much lower tin content and the scientists concluded that it was made not by precipitation but by making up a ruby glass and grinding this up as a pigment to be dispersed in a clear, colourless, enamel. The advantages of the Chinese method, which was well known among glass makers, was that it was less expensive – in that it used less gold, and it was also easier to achieve an even coloration within the enamel. The opaque pink enamel was created by mixing this ground-up ruby glass with lead arsenic white. It is also interesting to note that the new white opaque enamel was made using lead arsenate, rather than the tin oxide used in Europe.

On the Beijing Kangxi *yuzhi* bowl with pink ground and yellow panels, discussed above, it is notable that the yellow enamel used as the ground colour within the panels is a warm egg-yolk yellow. However, on the Yongzheng bowls the colour of the ground within the panels is lemon yellow – another new addition to the Chinese enamel palette in the early 18th century. This new opaque lemon yellow was found on analysis to derive its colour from lead-stannate – rather than the antimony more commonly used in Europe. These three colours – pink, white and yellow – were important additions to the Chinese overglaze enamel palette and were used to very good effect on the current Yongzheng bowls. The fact that the new coloured enamels were all lead-alkali-silicates (with less lead, more silica and added alkalis, predominantly potassa), as opposed to the simple lead-silicates of the *famille verte* enamels, also aided the craftsmen in their quest for a good bright cobalt blue enamel, which had proved difficult with a high lead enamel. The clear bright blue can be seen used sparingly, but as an effective highlight on the current bowls.

The current pair of exceptionally rare bowls represent a special decorative style of imperial porcelain in the early 18th century, which may have been developed to showcase the new enamel colours, which were so highly regarded by the Kangxi and Yongzheng Emperors.

發成果) 有兩大區別：一是兩者的實際含金量不同，中國琺瑯彩的含金量遠低於歐洲琺瑯 (前者重量佔比 0–0.31%，具體數字視乎測試點而定)；二是中國工藝似有別於歐洲「卡斯阿斯紫」的製備方式 (其黃金膠狀顆粒自水劑沉析而來，其溶液通常是含二氯 – 四氯化錫的氯化金)。中國琺瑯彩的含錫量相對甚低，科學家由此斷定它並非來自沉析，而是先製成紅玻璃，再將之研成粉末，並當作顏料與透明無色的琺瑯料拌勻。這種本土工藝在玻璃匠當中十分流行，其優勢在於所需黃金較少，故此成本較低，而且琺瑯彩的呈色也更為均勻。至於不透明的粉紅琺瑯彩，便是用這種紅玻璃粉末與砷化鉛白彩混合而成。另一個有趣的現象是，這種新的不透明白彩所用的是砷酸鉛，而非歐洲的氧化錫。

上文提到一例飾粉紅地黃色開光的北京故宮康熙御製盤，其開光內的黃彩呈溫暖的蛋黃色澤。但雍正盤開光內的黃地卻是檸檬黃，此色正是十八世紀初新增的本土琺瑯彩之一。據分析結果顯示，這種不透明的新檸檬黃是用錫酸鉛呈色，而非歐洲習用的銻。粉紅彩、白彩和黃彩俱是中國釉上琺瑯彩家族新添的重要成員，也為是次拍賣的這對雍正盤增色不少。由於新的琺瑯彩皆採用鉛鹼硅酸鹽 (低鉛高硅，另外加鹼，最主要的成份為氧化鉀)，而非五彩琺瑯料常用的簡單硅酸鉛 (高鉛會使藍彩流於灰暗)，所以對於追求亮麗藍彩的匠人來說，這不啻為一大佳音。本拍品的藍彩清麗明快，僅寥寥數筆已極具畫龍點睛之效。

是次拍賣的這對雍正盤瑰麗罕貴，它們代表了十八世紀初特有的一派御瓷裝飾風格，康雍二帝對新研發的琺瑯彩推崇備至，這種絢麗多姿的裝飾手法，或許正是為了呈現各色新彩所應運而生的集大成者。

2805

A FINE AND EXQUISITE PAIR OF YANGCAI/RUBY-GROUND BOWLS

YONGZHENG YUZHUI MARKS WITHIN DOUBLE SQUARES IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

Each bowl is delicately painted in opaque enamels with three lemon-yellow-ground shaped panels, each enclosing a broad blossoming peony in shaded tones of aubergine, and framed with foliate scrolls connected by the slender stems bearing three smaller flowerheads picked out in blue amidst further leafy foliage of translucent green and yellow shades, detailed in black and ruby enamels.

4 ½ in. (10.8 cm.) diam, box

(2)

HK\$12,000,000-15,000,000 US\$1,600,000-1,900,000

PROVENANCE

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

Sold at Christie's Hong Kong, 1 May 1995, lot 668

LITERATURE

Christie's 20 Years in Hong Kong 1986-2006 – Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 225

清雍正 洋彩瓷紅地開光牡丹紋盤一對

雙方框「雍正御製」楷書款

盤撇口，弧壁，圈足。盤內素白，外壁以珊瑚紅釉為地，均勻分佈三朵黃地開光，上繪紅彩牡丹。足圈內施白釉，底青花雙方框內書「雍正御製」楷書款。

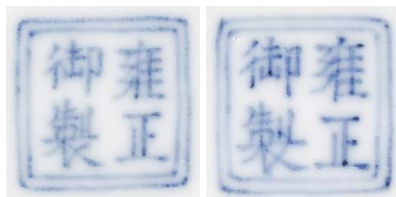
來源

史蒂芬·瓊肯三世 (1904-1978)

香港佳士得，1995年5月1日，拍品668號

著錄

《香港佳士得二十週年回顧－中國瓷器及工藝品精選》，香港，2006年，頁225





2806

A RARE CARVED 'LANDSCAPE' CELADON-GLAZED BRUSH POT

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

The sturdily potted cylindrical body is finely carved around the exterior with a continuous landscape depicting a solitary fisherman on a riverbank with gracefully shaped large pine trees and thatched cottages behind steep cliffs, all covered in a glaze of pale celadon tone. The interior and the countersunk base are covered with a clear glaze.

6 ¼ in. (15.8 cm.) high, box

HK\$900,000-1,200,000

US\$120,000-150,000

PROVENANCE

Sold at Christie's Hong Kong, 29 April 2001, lot 520

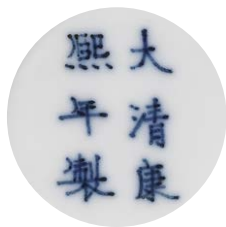
It is very rare to find a cylindrical brush holder of this kind in the Kangxi period with a carved decoration under a single-coloured glaze and bearing the reign mark. The landscape design was inspired by late-Ming dynasty paintings popular during this period and aptly applied to blue and white vessels of this form indicating the popularity of these scholars' receptacles. A carved and incised brush pot would have been much more difficult and time consuming to execute. A similarly carved celadon-glazed Kangxi-marked brush pot with an additional fourteen-character poem from the Robert Chang collection was sold at Christie's Hong Kong, 2 November 1999, lot 527.

清康熙 豆青釉刻山水人物圖筆筒 六字楷書款

來源

香港佳士得，2001年，4月29日，拍品520號

筆筒圓口直壁，外壁罩豆青釉，暗刻漁翁獨釣於江岸，內壁及底足施透明釉。此類豆青釉暗刻筆筒本不多見，此筆筒又書有康熙本朝款，更為珍罕。近似例可參考張宗憲先生舊藏一例詩句山水圖筆筒，拍賣於香港佳士得，1999年11月2日，拍品527號。









2807

A VERY RARE ROBIN'S EGG-GLAZED PEAR-SHAPED VASE

YONGZHENG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1723-1735)

The vase has a compressed globular pear-shaped body rising from a spreading foot to an elegantly waisted neck and a wide flaring mouth. The widest part of the body is moulded with a double bow-string, all covered with a mottled glaze ranging from pale blue through turquoise to purple.

10 $\frac{7}{8}$ in. (27.7 cm.) high, box

HK\$6,500,000-7,500,000

US\$840,000-960,000

PROVENANCE

The property of a North American gentleman

Sold at Christie's Hong Kong, 30 November 2011, lot 3303

清雍正 爐鈞釉弦紋瓶 六字篆書刻款

瓶撇口，束頸，矮圓腹。圈足。腹部環飾雙弦紋。通體施爐鈞釉。足緣露胎一圈，塗褐色護胎汁。足內陰刻「大清雍正年製」篆書款。

來源

北美私人珍藏

香港佳士得，2011年11月30日，拍品3303號







fig. 1 Collections of J.M. Hu and Robert Chang.
Sold at Christie's Hong Kong, 2 November 1999, lot 518
圖一 胡惠春、張宗憲遞藏 香港佳士得，1999年11月2日，拍品518號



fig. 2 J. M. Hu Collection. Sold at Christie's Hong Kong,
29 November 2017, lot 2856
圖二 胡惠春舊藏 香港佳士得，2017年11月29日，拍品2856號

2807 Continued

The present vase has a very rare form, not many pear-shaped vases are as deeply compressed with the centre of gravity so far down the lower body as in the present example. Firing a vase of this form successfully would have been extremely difficult with a high probability of the body sagging or leaning to one side, which may explain why extremely few other vases of this form appear to be published. The closest comparable example of this elegant form but decorated with a celadon glaze from the collections of J. M. Hu Family and Robert Chang, was sold at Christie's Hong Kong, 2 November 1999, lot 518 (fig. 1).

The Robin's-egg glaze was a monochrome glaze first invented in the Yongzheng reign. One of the most notable features of this type of glaze is the variation of the mottling that can be achieved. The present vase is half way between the typical peacock-feather glazes as exemplified by the Qianlong moonflask from the Robert Chang Collection, sold at Christie's Hong Kong, 28 November 2006, lot 1305; and the streaked glazes such as the *cong*-form vase in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Monochrome Porcelain*, Hong Kong, 1999, p. 209, no. 188. Compare with two Yongzheng garlic-head vases covered with similar glazes, one is in the National Palace Museum, Taipei, accession number: zhongci-000749, the other from the J.M. Hu Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2856 (fig. 2).

Two related Yongzheng examples of this compressed form are in the Palace Museum, Beijing, all with a lipped mouth and several bow-strings decorating the long cylindrical neck in flambé, see *Qingdai Yuyao Ciqi, juan 1*, Beijing, 2005, p. 289, no. 130, and p. 297, no. 134.

爐鈞釉為雍正朝新創的一種低溫仿鈞釉。清《南窯筆記》(佚名)載：「爐均(鈞)一種，乃爐中所燒，顏色流淌中有紅點者為佳，青點次之。」爐鈞釉主要以流淌的藍釉形成自然的垂流條紋，其中間佈著紅色或青色斑點。雍正朝爐鈞釉器的紅點泛紫，如成熟的高粱穗色，故俗稱「高粱紅」，此特徵於乾隆初期後不再出現。此器的釉色藍紫交融，符合該時代特徵。

此瓶矮圓腹，重心極低，需要高超的手拉坯技巧；窯燒時火候需控制準確，以防瓶身塌陷，故成功率極低。形制相若惟施青釉的例子一件，先後為胡惠春、張宗憲收藏，後1999年11月2日於香港佳士得拍賣，拍品518號(圖一)。

此瓶釉色間於爐鈞釉及孔雀藍釉之間。孔雀藍釉例子可參考張宗憲先生舊藏一件乾隆抱月瓶，2006年11月28日於香港佳士得拍賣，拍品1305號。較典型且普遍以藍色為主的爐鈞釉色，可參考北京故宮博物院藏一件乾隆琮式瓶，見故宮博物院藏珍品全集《單色釉》，香港，1999年，圖版188號。與此瓶釉色相近的雍正例子還可參考兩件蒜頭瓶，一件藏於台北故宮博物院，典藏編號：中瓷-000749，另一件為胡惠春舊藏，2017年11月29日於香港佳士得拍賣，拍品2856號(圖二)。

另見北京故宮博物院藏二件型制近似的雍正窯變釉瓶，均為盤口，頸部飾多道弦紋，載於《故宮博物院藏清代御窯瓷器·卷一·下冊》，北京，2005年，圖版130、134號。



2808

AN EXCEPTIONALLY FINE AND LARGE RU-TYPE
VASE, *FANGHU*

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

The vase is of faceted octagonal form and is applied to the neck
with a pair of tubular lug handles, covered in a thick bluish-grey
glaze suffused with a network of fine crackles.

15 ¼ in. (38.8 cm.) high, Japanese wood box

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

US\$520,000-770,000

PROVENANCE

Yokoe Chikken

A Japanese private collection

Sold at Christie's Hong Kong, 1 December 2010, lot 3050

EXHIBITED

Osaka Municipal Museum, *Art of the Ming and Qing Dynasties*,
1980, Catalogue, no. 207

清乾隆 仿汝釉貫耳方壺 六字篆書款

壺呈八方形，長頸，溜肩，鼓腹，隨形圈足，頸飾對稱貫耳。
通體施仿汝釉，有細碎開片紋。足底書「大清乾隆年製」篆
書款。

來源

日本橫江竹軒

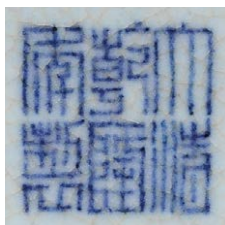
日本私人珍藏

香港佳士得，2010年，12月1日，拍品3050號

展覽

大阪市立美術館，《Art of the Ming and Qing Dynasties》，

大阪，1980年，圖版207號





2808 Continued

It is very rare to find a *fanghu* of this size and exceptional glaze quality. A number of Qianlong-marked Ru, Guan or Ge-type vases of the same form but of smaller size are known in museums and private collections worldwide, including four of varying height from 8.3 cm. to 15 cm. in the National Palace Museum, Taipei, illustrated in *Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012, no. 83-86; one in the Baur Collection, illustrated by J. Ayers, *The Baur Collection Geneva*, vol. 3, fig. A344 (14.6 cm.); and one formerly in the collection of H. Garner in the British Museum is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5, Tokyo, 1981, no. 235 (24.4 cm.). Compare also one of similar height (38.5 cm.) but with a more greenish glaze, sold at Christie's Hong Kong, 30 May 2006, lot 1364; and one of slightly smaller size (34.9 cm.) in celadon glaze with moulded decoration sold at Sotheby's New York, 16 September 2014, lot 158.

乾隆時期有一系列仿汝、官、哥釉的貫耳方壺，但小尺寸者為多，如台北故宮博物院藏界於 8.3 至 15 公分高四件，載於《得佳趣：乾隆皇帝的陶瓷品味》，台北，2012 年，圖版 84-86 號；瑞士鮑氏東方藝術館藏一件 (14.6 公分)，載於《The Baur Collection Geneva》，第 3 冊，圖版 A344 號；大英博物館藏一件 (24.4 公分)，見《Oriental Ceramics, The World's Great Collections》第五冊，東京，1981 年，圖版 235 號。另比較一件高度相當但釉色較青的一件，2006 年 5 月 30 日於香港佳士得拍賣，拍品 1364 號 (38.5 公分)；及一件青釉模印杏圓方壺，2014 年 9 月 16 日於紐約蘇富比拍賣，拍品 158 號 (34.9 公分)。



2809

A FINE BLUE AND WHITE MING-STYLE PEAR-SHAPED VASE, YUHUCHUNPING

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

The vase is painted in vivid tones of underglaze blue, in imitation of 'heaping and piling', with plantain and bamboo growing beside rocks on grassy mounds, below a band of foliate scroll in-between upright leaves and a pendent *nyyi* collar at the waisted neck. The base is encircled by a band of upright lotus panels above a band of demi-florettes on the splayed foot, all between a band of upright *nyyi* lappets at the base and of band of knobbed scroll bordered by upright leaves and a stylised *nyyi* collar at the waisted, flaring neck, a band of lotus encircling the foot.

11 3/8 in. (28.9 cm.) high, box

HK\$ 1,800,000-2,800,000

US\$240,000-360,000

PROVENANCE

Acquired in Hong Kong, 1992

The design and form of the current vase are closely modelled after early-Ming examples, such as a Yongle *yuhuchunping* in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, no. 33. For other Qianlong-marked *yuhuchunping* of this design, see one formerly housed at the Palace of Tranquil Longevity in the Forbidden City, included in the exhibition *A lofty retreat from the red dust: the secret garden of emperor*, Hong Kong, 2012, *Catalogue*, no. 51; one in the National Palace Museum, Taipei, illustrated in *The National Palace Museum: Blue and White Ware of the Ch'ing Dynasty*, Book II, Taipei, 1968, no. 12; and one sold at Christie's Hong Kong, 1 December 2010, lot 3053.

Vases of this type form an important part of imperial furnishing in the Qing palaces, see a pair of vases of the same design displayed on a side table in the Eastern Chamber of the Palace of the Gathered Elegance, and one on the curio display cabinet in the Studio of Pure Fragrance, illustrated in *Qingdai gongting shenghuo*, Taipei, 1986, figs. 214 and 224, respectively.

清乾隆 青花竹石芭蕉紋玉壺春瓶 六字篆書款

瓶撇口，細長頸，下圓腹略垂，圈足外撇。通體青花紋飾，頸部環飾蕉葉紋、纏枝花卉紋及如意雲頭紋，腹部繪芭蕉竹石紋，近足處飾蓮瓣紋，足外牆飾蓮花一周，底青花書「大清乾隆年製」篆書款。

來源

1992年購於香港

竹石芭蕉紋飾於元代形成較為成熟的裝飾格調，明代開始流行。可參考北京故宮博物院藏一件永樂青花竹石芭蕉紋玉壺春瓶，見故宮博物院藏文物珍品全集《青花釉裡紅(上)》，香港，2000，圖版33號。清康熙及之後各朝均有生產，可參考同本器造型尺寸相若的乾隆款青花竹石圖玉壺春瓶，原藏於寧壽宮花園，參閱《頤養謝塵喧－乾隆皇帝的祕密花園》，香港，2012年，圖版51號；台北故宮博物院藏品，見《故宮藏瓷－清青花瓷(二)》，台北，1968年，圖版12號；以及香港佳士得拍賣一例，2010年12月1日，拍品3053號。此類玉壺春瓶為清宮中的重要裝飾陳設器，有成對擺放的，如儲秀宮東四間，參閱《清代宮廷生活》，台北，1986年，圖版214號，亦可單只陳設，如漱芳齋內多寶格上一只，參閱同書圖版圖版224號。





2810

A LARGE BLUE AND WHITE 'BAJIXIANG' MOONFLASK

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

The moonflask is finely painted on the front and back in underglaze blue with eight lotus petal-shaped panels, each enclosing one of the *bajixiang*, Eight Buddhist Emblems, radiating from a central raised boss decorated with a stylised flower-head and divided by key-fret and lappet bands. The narrow sides are decorated with a band of stylised lotus scroll. The neck, flanked by a pair of scroll handles, is painted with *lingzhi* scroll and with a key-fret band at the rim, which is similarly repeated on the slightly spreading foot.

19 ½ in. (49.5 cm.) high, box

HK\$1,200,000-2,000,000

US\$160,000-260,000

PROVENANCE

Sold at Christie's London, 11 December 1989, lot 242

The form of these large Qianlong flasks is based on Ming-dynasty fifteenth century prototypes, which had a convex side that was decorated and a flat unglazed back with a countersunk medallion in the centre. For a Yongle (1403-24) example see the flask in the Freer Gallery of Art, illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo, vol. 9, 1981, no. 94. These fifteenth century blue and white porcelain flasks were themselves based on silver-inlaid brass prototypes.

For other similar Qianlong blue and white moonflasks see an example in the National Palace Museum, Taipei, illustrated in *Good Fortune, Long Life, Health and Peace: A Special Exhibition of Porcelain with Auspicious Designs*, Taipei, 1995, no. 11; one in the Nanjing Museum illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, p. 295; one illustrated in *Sekai Toji Zenshu*, vol. 15, Tokyo, 1983, no. 151; two included in *Chinese Ceramics in The Idemitsu Collection*, Japan, 1987, figs. 949 and 950; one from the Greenwald Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2826; another sold at Sotheby's Hong Kong, 8 April 2011, lot 3123; a pair sold at Sotheby's London, 15 May 2013, lot 222; and a further pair sold at Bonham's Hong Kong, 30 May 2017, lot 120.



清乾隆 青花八吉祥抱月瓶 六字篆書款

瓶直口，短頸，頸、肩相接處飾對稱螭龍耳，扁圓腹，圈足外撇。通體青花紋飾，口沿下及瓶腹邊沿繪回紋一周，頸、足牆飾靈芝紋。腹兩面中心凸起，上飾團狀靈芝紋；外環繪法輪、法螺、寶傘、華蓋、蓮花、寶瓶、金魚、盤長，八吉祥圖案。

來源

倫敦佳士得，1989年12月11日，拍品242號

此瓶外形圓若滿月，故稱「抱月瓶」或「寶月瓶」。其胎體潔白，青花發色亮麗，造型古樸端莊，充分表現了乾隆帝的好雅慕古的喜好。八吉祥，又稱「佛教八寶」，由西藏喇嘛教流入中原，是佛家常用象徵吉祥的八件器物，為典型的含有宗教意義的瓷器裝飾圖案，也是乾隆帝喜愛的紋飾，體現了乾隆皇帝對藏傳佛教的熱衷，亦是滿清皇族與蒙藏權貴禮尚往來，和睦相處的歷史見證。

紋飾、尺寸相仿的乾隆抱月瓶可參考：台北故宮博物院所藏一例，見《福壽康寧吉祥圖案瓷器特展圖錄》，台北，1995，圖版11；南京博物院藏一例，見《清宮萃珍—清代康雍乾官窯瓷器》，香港，1995，頁295；一例著錄於《世界陶磁全集》，第15冊，東京，1983年，圖版151；出光美術館藏二例，見《出光美術館藏品圖錄—中國陶磁》，東京，1987年，圖版949及950；葛沃得舊藏一例，拍賣於香港佳士得，2010年12月1日，拍品2826號。近期拍賣例子包括，香港蘇富比一例，2011年4月8日，拍品3123號；倫敦佳士得一對，2013年5月15日，拍品222號；及香港邦瀚斯一對，2017年5月30日，拍品120號。



2811

A FINE AND RARE LARGE *DOUCAI* JARDINIÈRE

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

The jardinière is sturdily potted with deep rounded sides rising to a thickened rim, finely painted on the exterior with four composite foliate roundels, interspersed by elaborate interlocking leafy scrolls, between borders of lotus petal lappets below and *nuyi*-heads above, with a band of interlocking quatrefoil panels each enclosing flower sprays reserved on a blue ground below the rim. The countersunk base is applied with a brown dressing surrounding the recessed centre inscribed with the reign mark.

13 ¼ in. (33.5 cm.) diam, box

HK\$2,800,000-3,500,000

US\$360,000-450,000

PROVENANCE

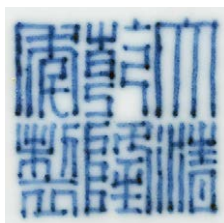
Sold at Christie's Hong Kong, 18 March 1991, lot 597B

清乾隆 鬥彩纏枝花卉紋缸 六字篆書款

缸直口，圓唇，深弧腹漸收，圈足。外壁通體飾以鬥彩，口沿下以青花為地繪連環開光，內分繪各式花卉紋，下接如意雲頭紋。腹部繪四組團花，以纏枝蓮紋為中心，外環各式花卉卷草紋，周邊飾以卷草紋及如意紋，近足處飾蓮瓣紋。底外圈施有褐色護胎汁，底心內凹，青花書「大清乾隆年製」楷書款。

來源

香港佳士得，1991年3月18日，拍品597B號





2811 Continued

Only a few other examples of this pattern are known, all seem to be decorated with *famille-rose* and *doucai*, these include one in the Shanghai Museum, illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J.M. Hu*, Shanghai, 1989, no. 68; one illustrated in *Sekai Toji Zenshu*, vol. 15, Tokyo, 1983, pp. 86-87, nos. 94 and 95; one in the Idemitsu Museum, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, fig. 947; one in the Seikado Bunko Art Museum, illustrated in *Exhibition of Qing Ceramics from the Seikado Bunko Art Museum*, Tokyo, 2006, p. 72, no. 62; a single one and a pair were included in the exhibition *Ming and Qing Ceramics and Works of Art* held at the Osaka Municipal Museum in 1980, see Catalogue, p. 43, nos. 191 and 193, respectively; one sold at Christie's Hong Kong, 28 November 2006, lot 1546; and one with the mark effaced sold at Christie's New York, 24 March 2011, lot 1704.

近似例數量稀少，似皆為粉彩加鬥彩品種，參考上海博物館胡惠春伉儷捐贈一例，載於《胡惠春先生·王華雲女士捐贈瓷器精品選》，上海，1989年，圖版68號；《世界陶磁全集》，第15冊，東京，1983年，圖版94、95號；《出光美術館藏品圖錄－中國陶磁》，東京，1987年，圖947；《靜嘉堂藏清朝陶磁·景德鎮官窯之美》，東京，2006年，圖版62號；1980年大阪市立美術館《中國美術展シリーズ5：明清の美術》曾展出一件及一對，見該展圖錄，頁43，圖版191及193號；一例拍賣於香港佳士得2006年11月28日，拍品1546號；及一件磨款的例子，拍賣於紐約佳士得，2011年3月24日，拍品1704號。







2812

A FINE AND EXTREMELY RARE EARLY-MING BLUE AND WHITE 'LOTUS' DISH

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

The dish is painted in deep cobalt tones in the interior with a lotus scroll in a central medallion with four blooms revolving around a central flower, the well with a similar scroll but with the flowers shown in profile, all within a narrow classic-scroll band below the rim, the reverse with a continuous chrysanthemum meander between a classic-scroll band around the foot and a key-fret band below the rim. The reign mark is written to one side between the floral scroll and the key-fret. The base is unglazed.
10 ¾ in. (27.6 cm.) diam, box

HK\$1,800,000-2,500,000

US\$240,000-320,000

PROVENANCE

Sam P. Williams

Sold at Christie's New York, 9 November 1981, lot 114

Sold at Christie's London, 9 June 1997, lot 63

LITERATURE

Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 123, fig. 2

Dishes of this pattern are very rarely marked. A very similar marked dish in the Victoria and Albert Museum, is illustrated by Sir H. Garner, *Oriental Blue and White*, London, 1954, no.16.

Unmarked dishes of this pattern are considerably more common, and are usually attributed to the Yongle period. Examples of this type are in museum and private collections worldwide, including two examples recorded by Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington D.C., 1956, no. 29.118-119, one of which is illustrated on pl. 36 bottom right; two published in Helen D. Ling and E.T. Chow, *Complete Collection of Ming Dynasty Kingtehchen Porcelain from the Hall of Disciplined Learning*, Hong Kong, 1950, vol. I, pl. 28; and one from the Meiyintang Collection, sold at Sotheby's Hong Kong, 5 October 2011, lot 24.

Compare also to a group of Xuande-marked dishes of similar pattern but with some variations. These are painted with a related lotus scroll in the centre, which is composed of only five lotus blooms instead of six, with the central flowerhead shown in full-face, and below a composite floral scroll that is repeated on the exterior between a conjoined trefoil band below and a *lingzhi* scroll above. Examples from this group include one excavated at Zhushan in 1982 and published in *Xuande Imperial Porcelain Excavated at Jingdezhen*, Taipei, 1998, no. 92; and one sold at Christie's Hong Kong, 30 May 2012, lot 3972.

明宣德 青花纏枝蓮紋盤 六字楷書橫款

盤敞口，弧腹，圈足漸斂。盤心繪五朵纏枝牡丹紋。內壁飾八朵纏枝蓮紋，口沿內飾卷草紋一周。外壁飾纏枝菊紋，口沿外一圈回紋，回紋下青花書「大明宣德年製」橫款。近底環飾卷草紋。外底無釉。

來源

Sam Williams

紐約佳士得，1981年11月9日，拍品114號

倫敦佳士得，1997年6月9日，拍品63號

著錄

Anthony du Boulay, 《Christie's Pictorial History of Chinese Ceramics》, 牛津, 1984年, 頁123, 圖版2號

此紋飾的青花盤多無款，帶款者極其罕見。相同例子參考倫敦維多利亞阿爾伯特博物館所藏一例，載於H. Garner爵士著《Oriental Blue and White》，倫敦，1954年，圖版16號。

紋飾相同但無款的例子多定年為永樂，數量較多，見諸於全球公私珍藏，包括：兩件紀錄於波普著《Chinese Porcelains from the Ardebil Shrine》，華盛頓特區，1956年，編號29.118-119，其一圖片載於圖版36號右下；兩件載於Helen D. Ling及仇焱之合著《抗希齋珍藏有明全代景德鎮名瓷影譜》，上冊，香港，1950年，圖版28號；一件為前瑞典國王古斯塔夫六世·阿道夫舊藏，現藏於斯德哥爾摩東方博物館，載於《Oriental Ceramics》，第九冊，1976年，東京，圖版215號；一載於A. Joseph著《Ming Porcelain》，倫敦，1971年，圖版20號；一件1990年10月8日於香港佳士得拍賣，拍品420號；一件為玫茵堂舊藏，2011年10月5日於香港蘇富比拍賣，拍品24號。

另可比較一組尺寸及紋飾布局皆相似但紋飾種類稍有差異的宣德款青花盤。這些例子的盤心繪以五朵纏枝蓮紋，中央一朵花心朝上，內、外壁皆繞以纏枝花卉紋，外口沿飾靈芝紋，近足處飾變形如意雲頭紋。參考1982年珠山發掘一例，見《景德鎮出土明宣德官窯瓷器》，台北，1998年，圖版92號；胡惠春、靜觀堂前後遞藏一例，1997年3月20日於紐約佳士得拍賣，拍品71號；及2012年5月3日香港佳士得拍賣一例，拍品3972號。





2813

A BLUE AND WHITE EARLY-MING FOLIATE-RIM
DISH

YONGLE PERIOD (1403-1424)

The dish has a foliate rim and rests on a circular slanting foot. The centre is painted with a mixed floral scroll with five blooms, with tree peony in the centre and lotus, hibiscus, camellia and gardenia around it, and sprays of lotus, morning glory, hibiscus, pomegranate, chrysanthemum and peony around the well, all repeated on the exterior. The rim is painted with a *lingzhi* scroll on the inside and left plain on the outside.

12 ½ in. (31.8 cm.) diam, Japanese wood box

HK\$ 1,600,000–2,600,000

US\$210,000–330,000

PROVENANCE

Sold at Christie's Hong Kong, 17 January 1989, lot 588

明永樂 青花纏枝花卉紋菱口大盤

盤口折沿作十二瓣菱花式，淺弧壁，平底略凹，矮圈足內斜。器底露出潔白胎體。盤心繪五朵纏枝花卉，居中為牡丹，繞以蓮花、芙蓉、山茶和梔子，弧壁內外均飾折枝花卉六種兩組共十二枝，折沿上為纏枝靈芝紋一周。

來源

香港佳士得，1989年1月17日，拍品588號



2813 Continued

Fine lobed dishes decorated in high-quality underglaze blue with this combination of mixed floral scrolls, floral sprays, and *lingzhi* fungus scroll around the rim were popular in the early 15th century and the choice of flowers is consistent on most examples. In the central panel these flowers were lotus, hibiscus, camellia, and gardenia encircling a peony blossom. The sprays in the cavetto are lotus, morning glory, hibiscus, pomegranate, chrysanthemum and peony. Each flower appears twice in strict rotation.

Dishes with identically arranged decoration are in the National Palace Museum, Taipei, see an example illustrated in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, pp. 70-71; and the British Museum, see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 116, no. 3:35; eleven from the Ardebil shrine now housed in the Iran Bastan Museum in Teheran recorded by J. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 35, nos. 29.101-111. Others are illustrated by A. Leith, *Catalogue of Selected Objects of Chinese Art in the Museum of Decorative Art Copenhagen*, Copenhagen, 1959, no. 108; by J. Wirgin, *Ming Porcelain in the Collection of the Museum of Far Eastern Antiquities: Hongwu to Chenghua*, Stockholm, 1991, no. 13; one sold at Sotheby's Hong Kong, 3 April 2018, lot 3207.

紋飾相同的永樂菱口大盤見諸於全球公私珍藏，包括台北故宮博物院，見《適於心－明代永樂皇帝的瓷器》，台北，2007年，頁70-71；大英博物館，《Ming Ceramics in the British Museum》，倫敦，2001年，頁116，編號3:35；伊朗阿德比爾寺，現藏伊朗古代博物館，見John A. Pope著《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版35，編號29.101-111；哥本哈根裝飾藝術博物館，見《Catalogue of Selected Objects of Chinese Art in the Museum of Decorative Art Copenhagen》，哥本哈根，1959年，圖版108；斯德哥爾摩東方博物館，《Ming Porcelain in the Collection of the Museum of Far Eastern Antiquities: Hongwu to Chenghua》，斯德哥爾摩，1991年，圖版13；及香港蘇富比拍賣一例，2018年4月3日，拍品3207號。



2814

A LARGE MING WHITE-GLAZED BOWL

HONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1488-1505)

The bowl is thinly potted with deep rounded sides rising to a slightly flaring mouth rim, supported on a low tapered foot ring. The interior and exterior are covered with a transparent glaze, the underside of the base bearing the reign mark in underglaze-blue. 8 in. (20.4 cm.) diam., box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Mayuyama Ryusendo
Yiqingge Collection

Similar examples include one in the Ardebil Shrine collection now in the Iran Bastan Museum, Teheran, illustrated by John A. Pope, *Chinese Porcelains from the Ardebil Shrine*, 1956, Washington, no. 114, another from the Sir Percival David Collection currently on loan to the British Museum, museum registration number PDF.495.

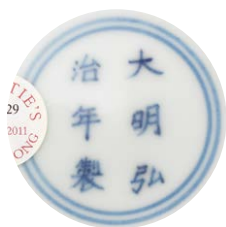
明弘治 白釉盃 雙圈六字楷書款

盃撇口，弧腹，圈足。通體施白釉。足內白釉泛青，青花雙圈內書「大明弘治年製」。

來源

日本蘆山龍泉堂
益清閣珍藏

傳世品中，署青花年款的弘治白釉器以盃、盤較多，其足內白釉多泛青或灰青，甚具時代特色。相似尺寸的弘治白釉盃可參考一件原伊朗阿德比爾寺藏品，現藏伊朗古代博物館，見 John A. Pope 著《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956 年，圖版 114；一件藏於大英博物館大維德珍藏，館藏編號 PDF.495。





2815

A RARE MING WUCAI OVOID JAR

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE-BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The jar is decorated in overglaze turquoise, yellow, green, iron-red and black enamels with six quatrefoil cartouches, alternately enclosing phoenix or cranes, on a ground of twelve beribboned musical instruments interspersed with floral sprays, between bands of clouds around the rim and above the foot.

4 in. (10 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Jingquantang Collection

Sold at Christie's New York, 16 September 1998, lot 363

The decoration of this jar, especially the depiction of the twelve musical instruments, is very rare. The twelve instruments depicted on this jar in counterclockwise order are: *qin*, pan pipes, drum, two-ended gong, *xiao*, hand drum in the top row; *sheng*, flute, *se*, chime, castanets, waist drum in the lower row.

A jar of this form and decoration but with the twelve musical instruments arranged in a slightly different order is in the British Museum, illustrated in Jessica Harrison-Hall, *Ming Ceramics*, London, 2001, no.9:108, where the author explains that these instruments are traditional Chinese musical instruments whose origin may be traced to the Shang and Zhou dynasties, and that they represent the *Bayin*, 'Eight Classes or Sounds' of instrument - stone, metal, silk, bamboo, wood, skin, gourd and earth. The author makes a further remark on the importance of musical rites at the Ming imperial court.

明嘉靖 五彩鳳鶴八音紋小罐 雙圈六字楷書款

罐直口，短頸，豐肩，斂腹，圈足。通體施釉上五彩裝飾，腹部菱形開光內分繪鳳鶴紋，肩部與底部環飾折枝花卉紋及十二種樂器，上排逆時針方向為：琴、排簫、鼓、鑼、蕭、擊鼓，下排逆時針方向為：笙、笛、瑟、磬、響板、腰鼓。頸上、足上繪彩雲紋。底青花雙圈內「大明嘉靖年製」楷書款。

來源

靜觀堂珍藏

紐約佳士得，1998年9月16日，拍品363號

此器紋飾十分罕見。大英博物館藏有一件器形、尺寸及紋飾皆相仿的近似例，惟樂器順序不同，載於 Jessica Harrison-Hall 著《Ming Ceramics》，倫敦，2001，編號 9:108。據作者所述，此十二件樂器代表了中國樂器裏的「八音」，亦即金、石、絲、竹、匏、土、革、木。





2816

A VERY RARE MING WUCAI 'BOYS' SQUARE BOX
AND COVER

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

The box is decorated on each side with children at play in a garden landscape within a double-outlined frame, under a key-fret band surrounding the exterior of the mouth rim. The flat square lid is similarly decorated, surmounted by a finial modelled as a small dog, and fitting neatly onto the recessed rim of the box, all raised on a short foot ring, the base bearing the reign mark in underglaze-blue.

5 ¼ in. (13.5 cm.) square, lacquer cover, Japanese wood box

HK\$900,000-1,200,000

US\$120,000-150,000

PROVENANCE

Manno Art Museum, no. 451

Sold at Christie's Hong Kong, 28 October 2002, lot 553

EXHIBITED

Nihonbashi Takashimaya, Tokyo, *Gen Min Meihinten*, 24 April - 6
May 1956, Catalogue no. 169

明萬曆 五彩嬰戲圖方蓋盒 雙圈六字楷書款

盒呈方形，蓋嵌於盒口，頂飾獸形鈕。盒口沿下繪回紋，蓋面及四側面青花雙方框開光內飾五彩嬰戲圖，底青花雙圈內書「大明萬曆年製」。

來源

日本萬野美術館珍藏，典藏編號 451

香港佳士得，2002 年 10 月 28 日，拍品 553 號

展覽

日本橋高島屋，東京，《中国陶磁元明名品展》，1956 年 4
月 24 日至 5 月 6 日，圖錄圖版 169 號







2816 Continued

It is very rare to find this popular 'children at play' theme rendered in the *wucai* palette, only one other example of this form and pattern appears to be published, which is illustrated in *Sekai Toji Zenshu*, vol. 11, Tokyo, 1955, fig. 169. For a similar Wanli *wucai* box and cover depicting this theme but of hexa-lobed form, see the example in the Musée Guimet, Paris, museum accession number G4984. For other Wanli *wucai* boxes with figural scenes, compare one of foliate-form in the Baltimore Museum of Art, accession number: BMA 1939-2532-b; one of ten-lobed form in the Idemitsu Museum, illustrated in *Sekai Toji Zenshu*, vol. 14, Tokyo, 1976, p. 274, no. 263; and a circular box and cover painted with dancing figures from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 70, now in the collection of Studio of Measure, was exhibited in *No Doubts*, Christie's Shanghai, 2014, see *catalogue*, no. 30.

The theme is more familiar in underglaze-blue, such as the octagonal box and cover, sold at Christie's Hong Kong, 29 April 2002, lot 611; and a dish with children seated around tables in the Percival David Foundation, included in the exhibition *Ceramic Evolution in the Middle Ming Period*, 1994, and illustrated in the *Catalogue*, p. 31, no. 55.

嬰戲圖屬萬曆時期較為流行的紋樣，但繪於方盒上卻十分罕見。目前似僅知另外一件相同器形的近似例，其載於《世界陶磁全集》，第11冊，東京，1955年，圖169。另可比較巴黎吉美博物館所藏一件六瓣花口式嬰戲圖蓋盒，典藏編號：G4984。其他五彩人物圖蓋盒包括出光美術館藏十瓣花口一件，見《世界陶磁全集》，第14冊，東京，1976，頁274，圖版263；玫茵堂舊藏圓盒一件，2011年4月7日於香港蘇富比拍賣，拍品70號，現為衡齋主人珍藏，見上海佳士得2014年《不惑》展覽圖錄圖版30號。

萬曆嬰戲圖蓋盒多見青花品種，如一件八方式蓋盒，於2002年4月29日於香港佳士得拍賣，拍品611號；大衛德基金會藏一件，載於展覽圖錄《Ceramic Evolution in the Middle Ming Period》，倫敦，1994年，圖版55。



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.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（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），必須辦理高額拍賣品預先登記。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額拍賣品預先登記，或於拍賣當日往高額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額拍賣品預先登記後，方可競投高額拍賣品。
- 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，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額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額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。

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** (▲ 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 and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

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

C 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 **n** 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. 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: HSBCCHKHHKHK

(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.

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

(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 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. 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.

(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 Ψ 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 Ψ 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.

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. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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

UPPER CASE type : means having all capital letters.
warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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 1 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**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付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

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

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

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室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，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 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 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**的**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**，如經校對書本，**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 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。

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
- (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。
 - (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品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發電郵至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

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

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

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

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口拍賣品的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付拍賣品的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。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。

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

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

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

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

真品保證: 我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金: 除了**成交價**,買方支付給我們的費用。

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

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

狀況: **拍賣品**的物理狀況。

到期付款日: 如第 F1(a) 段所列出的意思。

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

成交價: **拍賣官**接受的**拍賣品**最高競投價。

標題: 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 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...」

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*「附有...簽名」、「附有...款識」

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*「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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Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):
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C Sale Registration

- | | |
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Please indicate the bidding level you require:

- | | | |
|--|---|--|
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| <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 + |

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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估價總額之 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醅威士忌 | <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醅威士忌 | <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) 其他類別拍賣低估價為港幣 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。
- 如閣下為新客戶並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



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Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

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The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

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Michael Xie, Maxwell Yao, Harriet Yu,
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



CHRISTIE'S 佳士得

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