

A DREAM REALISED

KANGXI'S ULTIMATE *FALANGCAI* BOWL

圓 夢

康熙琺瑯彩千葉蓮盃

Hong Kong, 27 November 2019 | 香港 2019 年 11 月 27 日



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A DREAM REALISED: KANGXI'S ULTIMATE *FALANGCAI* BOWL

圓夢 — 康熙珐琅彩千葉蓮盃

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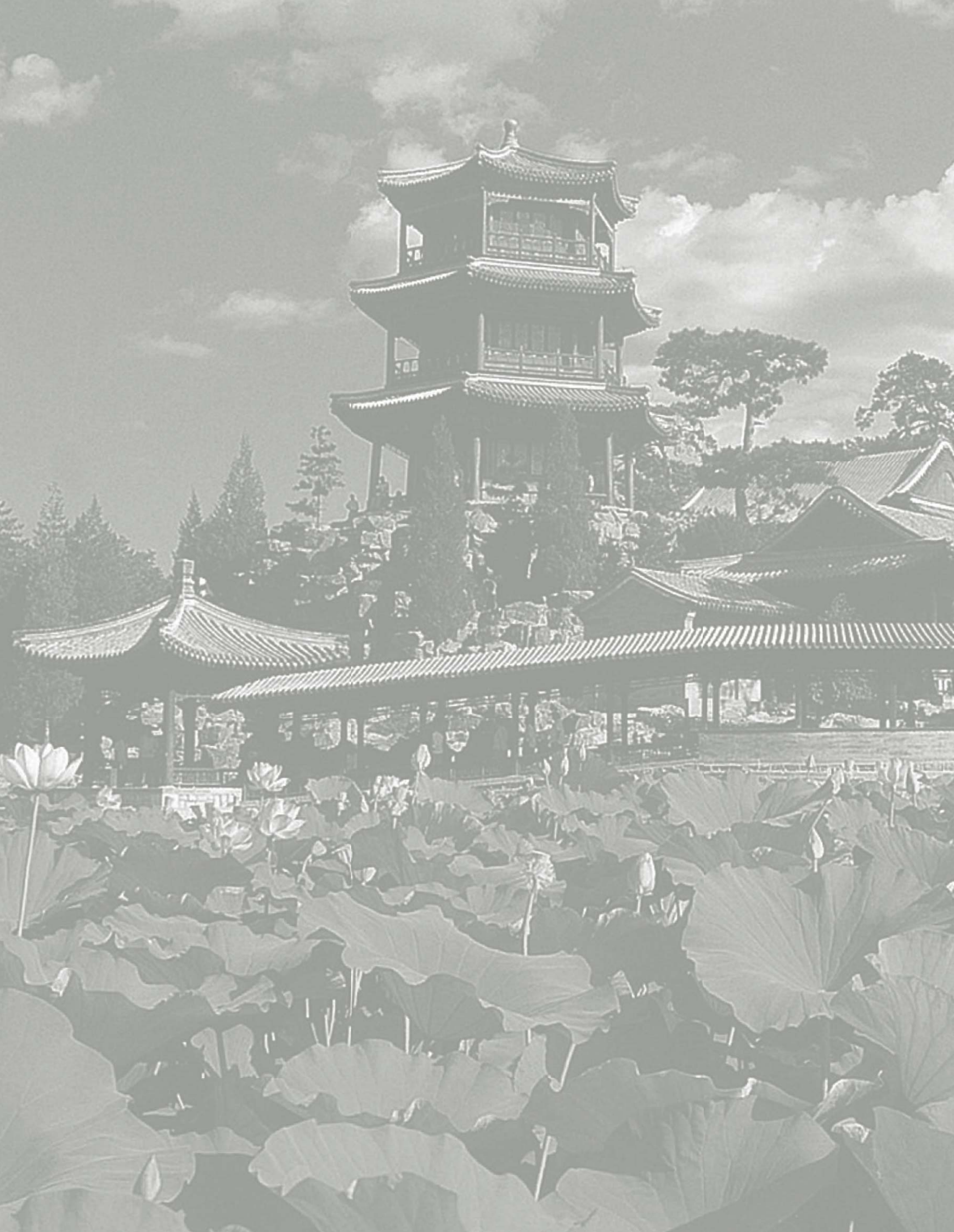


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AN ILLUSTRIOUS COLLECTING CENTURY – THE VOYAGE OF THE KANGXI FALANGCAI BOWL

The present bowl has a fascinating collecting history beginning with its earliest record as being in the collection of Alfred Trapnell (1838-1917) (fig. 1). Trapnell was formerly a sea captain who traded with the East and whom once remarked that ‘If you are a collector you will never feel old’ (see, Roy Davids & Dominic Jellinek, *Provenance*, 2011, p. 424). It was through Trapnell’s sea faring ventures that he became interested in fine Chinese porcelain. Among a small group of late 19th century/early 20th century western collectors, Trapnell privately published his collection under the title of *An Illustrated Catalogue of Chinese Porcelain and Pottery Forming the Collection of Mr Alfred Trapnell*, in 1901 (fig. 2).

In 1955, the bowl appeared at auction for the first time as from the collection of Mrs Mary Jane Trapnell. Although the exact connection between the two Trapnells was unclear, the two-day single owner collection of Mrs Trapnell’s ceramics was designated in the Christie’s London catalogue of 16 February 1955, as ‘formerly in the collection of the late Alfred Trapnell, Esq.’ (fig. 3). Catalogued as a ‘*famille rose* small circular bowl’, lot 88, it was purchased by the London dealer, Sydney L. Moss

for the sum of 36 guineas (£37.80) and who in turn sold it to Raymond F.A. Riesco (1877-1964) (fig. 4) in the same year for £50.

In the collection of Raymond Riesco, this *falangcai* bowl was kept together with a small number of ceramics in a ‘tin box’, and as such these were kept separate from the rest of the Riesco ceramics. It is of no surprise then that it was not among the Riesco Collection when it was bequeathed to Croydon Council in 1964 together with Mr Riesco’s house -Heathfield - and its surrounding grounds. In 1983, through Bluett and Sons in London, the bowl was sent to Sotheby’s Hong Kong for auction, where it was sold on 15 November 1983, lot 277, to the legendary collector Mr Robert Chang. The bowl was among a group of Mr Chang’s prized imperial ceramics that were exhibited at Christie’s London in the summer of 1993 before it was sold at Christie’s Hong Kong, 2 November 1999, lot 509, to Mr Chang’s sister Dr Alice Cheng. An equally formidable collector, also with an incredible eye for beautiful and rare objects, Dr Cheng, sold the bowl through Sotheby’s Hong Kong in April, 2013.



fig. 1 Alfred Trapnell (1838-1917)
圖一 阿爾弗雷德·捷本諾爾先生

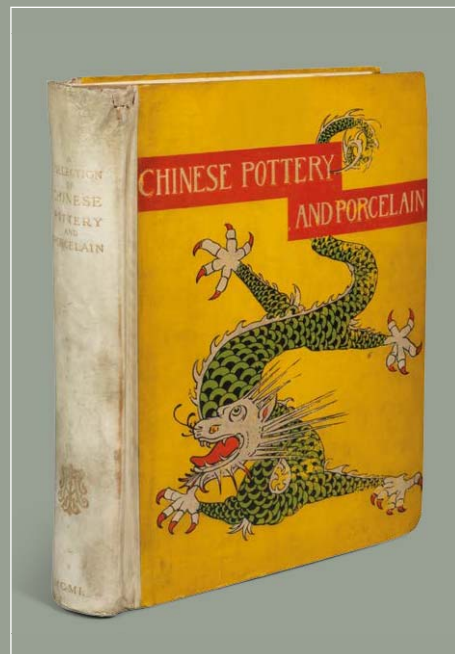


fig. 2 《An Illustrated Catalogue of Chinese Porcelain and Pottery Forming the Collection of Mr Alfred Trapnell》 published privately by Alfred Trapnell, 1901
圖二 由阿爾弗雷德·捷本諾爾於1901年自費出版的《An Illustrated Catalogue of Chinese Porcelain and Pottery Forming the Collection of Mr Alfred Trapnell》

世紀遞傳 — 康熙珐瑯彩千葉蓮盃收藏史

此盃的傳承歷史豐富且傳奇。迄今能追溯到的第一位藏家為英國的阿爾弗雷德·捷本諾爾（1838–1917）（圖一）。捷本諾爾原是一位船長，曾至遠東進行貿易活動。他曾說：「假如你是一位收藏家，你永遠不會感覺老」（見 Roy Davids 及 Dominic Jellinek 合著《Provenance》，2011年，頁424）。多年的海上冒險啟發了捷本諾爾對於中國瓷器的興趣。如其他十九世紀晚期至二十世紀初的西方藏家一樣，他也於1901年自費出版了個人的中國瓷器珍藏圖錄《An Illustrated Catalogue of Chinese Porcelain and Pottery Forming the Collection of Mr Alfred Trapnell》（圖二）。

1955年，此盃首次出現於拍賣市場。拍賣由倫敦佳士得舉行，為期兩天，為瑪麗·珍妮·捷本諾爾夫人的珍藏專場。瑪麗·珍妮·捷本諾爾夫人與阿爾弗雷德·捷本諾爾之間確切關係尚待厘清，但在1955年2月16日的圖錄裏明確標明了阿爾弗雷德·捷本諾爾舊藏的這筆來源（圖三）。此盃為圖

錄中的拍品88號，名稱為「粉彩小圓盃」，由倫敦古董商 Sydney L. Moss 以36 堅尼（英鎊37.80）購得，同年再轉賣于藏家雷蒙·里埃斯科（1877–1964）（圖四）。

雷蒙·里埃斯科將此盃與幾件較小的瓷器放置於一個錫盒裏，與其他的瓷器分開存放。因此，1964年里埃斯科給克羅伊登市議會的遺贈中，並無此盃。其後，透過倫敦古董商 Bluett and Sons，此盃1983年11月15日於香港蘇富比拍賣，拍品277號，由傳奇人物張宗憲先生投得。張宗憲先生鍾愛此盃，他於1993年夏季在倫敦佳士得舉辦的瓷器精品展中，便可見其身影。此盃1999年11月2日再於香港佳士得拍賣，拍品509號，由張宗憲先生妹妹張永珍博士競得。張氏兄妹為收藏界中之泰斗，對於美及珍罕的作品皆有超然的鑒賞力。2013年4月，張永珍博士將此盃於香港蘇富比拍賣。

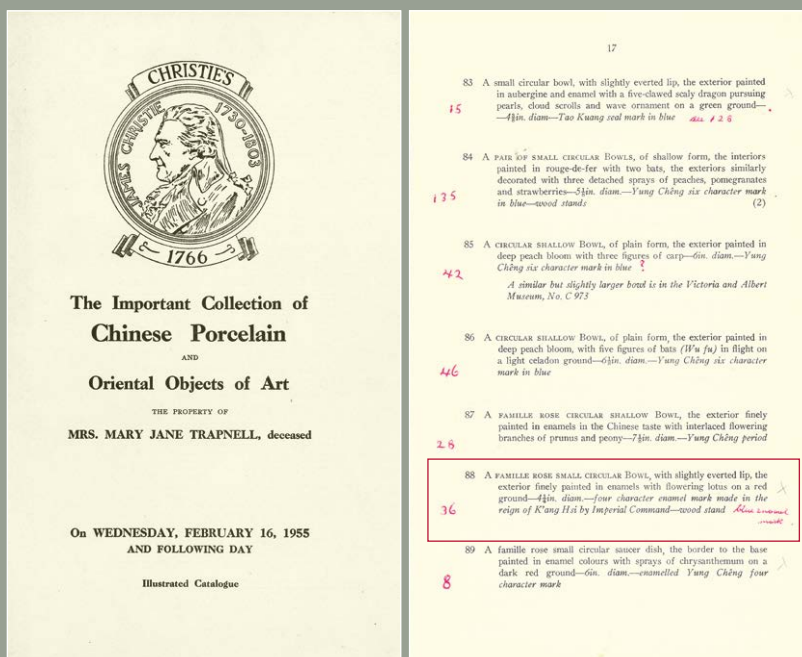


fig. 3 Christie's London 16 February 1955 sale catalogue, and lot description
圖三 倫敦佳士得1955年2月16日拍賣圖錄封面，及拍品描述

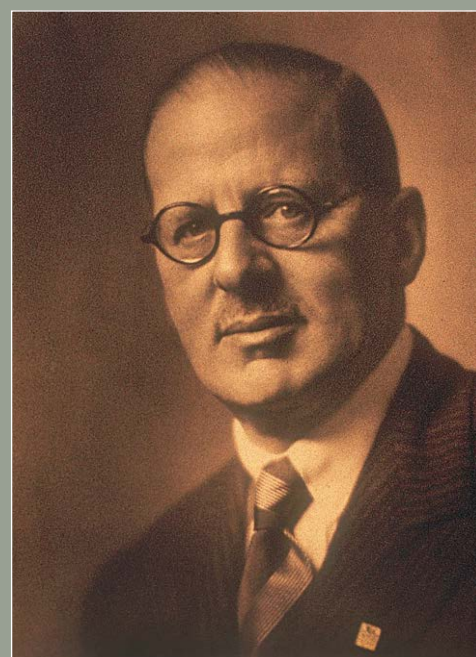


fig. 4 Raymond F. A. Riesco (1877-1964)
圖四 雷蒙·里埃斯科先生





Yangxin Gate, photograph taken in 1922
養心門 佚名 攝於1922年



IMPERIAL LOVE OF LOTUS

Rosemary Scott

Senior International Academic Consultant

This exquisite imperial Kangxi bowl belongs to a small group of exceptionally fine porcelains which bear the mark 'Kangxi *yuzhi*' 康熙御製. Such porcelains were thrown and fired at the Imperial kilns at Jingdezhen in Jiangxi province, but were then sent, in their white, unadorned, state, more than a thousand kilometres north to the court at Beijing. There, the porcelains were assigned to the imperial ateliers, established by the Kangxi Emperor, to be decorated to his exact specifications.

Indeed, the extent of the emperor's intense personal interest in these porcelains can be seen from some of the imperial documents that have survived to the present day, which make clear that the emperor personally inspected each piece before it was sent to the palace ateliers for enamelling. One such document involves the Cao family, who had very close links to the Kangxi emperor. Cao Yin 曹寅 was a childhood friend of Kangxi, and his mother Lady Sun 孫氏 had been the emperor's wet nurse, while Cao Yin's father Cao Xi 曹璽 was appointed by the Kangxi Emperor to be Imperial Textile Commissioner 織造. The post of Imperial Textile Commissioner was passed down through the family for three generations, and in 1720 it was held by Cao Yin's nephew Cao Fu 曹頌. It would appear that the Imperial Textile Commissioner in Nanjing was responsible for forwarding the undecorated porcelains from Jingdezhen to the palace in Beijing, and in the 59th year of the Kangxi reign (AD 1720) the emperor wrote a very terse response, in vermilion ink, on a report sent to him by Cao Fu. His Imperial Majesty noted:

“Your family is currently entrusted with many offices, including the provision of porcelain for enamelling. I have previously laid down quotas, which must be met. Only after I have finished inspecting them are the plain white porcelains, which have arrived in Beijing, approved for the application and firing of enamels. At present I do not know of how many porcelains you have cheated me.”

(Catalogue of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain ware from the Ch'ing Dynasty in the National Palace Museum, Taipei, 1986, p. 14)

The Kangxi Emperor's interest in these imperial porcelains was not, of course, limited to the inspection of the blanks sent from Jingdezhen. It was his personal fascination with painted enamel wares, such as those he received as gifts from Europe, coupled with his interest in technology, that caused him to establish and encourage the palace workshops to create fine enamelling on both porcelain and metal-bodied wares. The official workshops, making a wide range of items for the court, were run by a body known as the Zaobanchu (造辦處 Office of Manufacture and Procurement), which came under the auspices of the Imperial Household Administration. Some of these workshops were within the Forbidden City itself in the Qixiang gong (Palace of Unfolding Auspiciousness) near to the Yangxin dian (養心殿 Hall of Mental Cultivation), the emperor's main residence, although many

香遠益清：清康熙 御製胭脂紅地瑤彩千葉蓮紋盃

蘇玫瑰

亞洲藝術部資深國際學術顧問

本季呈獻的康熙御製盃巧絕天工，與之相近的傳世「康熙御製」款佳瓷寥寥無幾。此類作品俱由江西景德鎮御窯拉坯窯燒，製成素瓷胎後解運至北面一千公里外的皇城。創辦於康熙朝的宮廷作坊接手之後，再依照皇上的具體要求繪圖施彩。

無疑，皇上對此類瓷器常躬親過問，現存宮廷文檔多番提到，每件作品須先恭呈御覽，方可送至宮內作坊施彩。其中一筆記錄更涉及與康熙淵源甚深的曹家。曹寅曾入宮任康熙侍讀，母孫氏為康熙乳母，其父曹璽獲康熙賜官織造。曹家自此三代世襲，1720年由曹寅之侄曹頌接任。由此推論，景德鎮素瓷胎運京一事應由江寧織造承辦，故曹頌於康熙五十九年（公元1720年）奏摺內有朱批諭示：「近來爾家差事甚多，如磁器瑤彩之類，先還有旨意件數，到京之後，送至御前覽完才燒瑤彩，今不知騙了多少磁器……」，詳見台北國立故宮博物院《清康熙乾隆名瓷特展》圖錄頁14（台北：1986）。

康熙對該等御瓷的關注，當然不囿於視察景德鎮素瓷。他對畫瑤彩器物（如歐洲諸國所贈的畫瑤彩瓷器）青睞有加，兼之對科技興趣濃厚，故此特地在宮內設立作坊，以推動畫瑤彩瓷器與金屬器的製作。此類宮廷作坊的製品種類繁多，由內務府轄下造辦處全權營辦。1691年，許多作坊已遷至慈寧宮，但一部份仍位於紫禁城內皇上主要居所養心殿附近的啓祥宮內。至於別的宮廷作坊，則位於皇城西北面圓明園內，設於名號頗具雅趣的如意館內「洞天深處」。康熙銳意在本土製作上乘的御製瑤彩器，其重大舉措之一是於1696年創辦玻璃廠。他授命巴伐利亞傳教士紀里安（Kilian Stumpf）執掌玻璃廠，更在法國耶穌會傳教士居處及蠶池口教堂（近

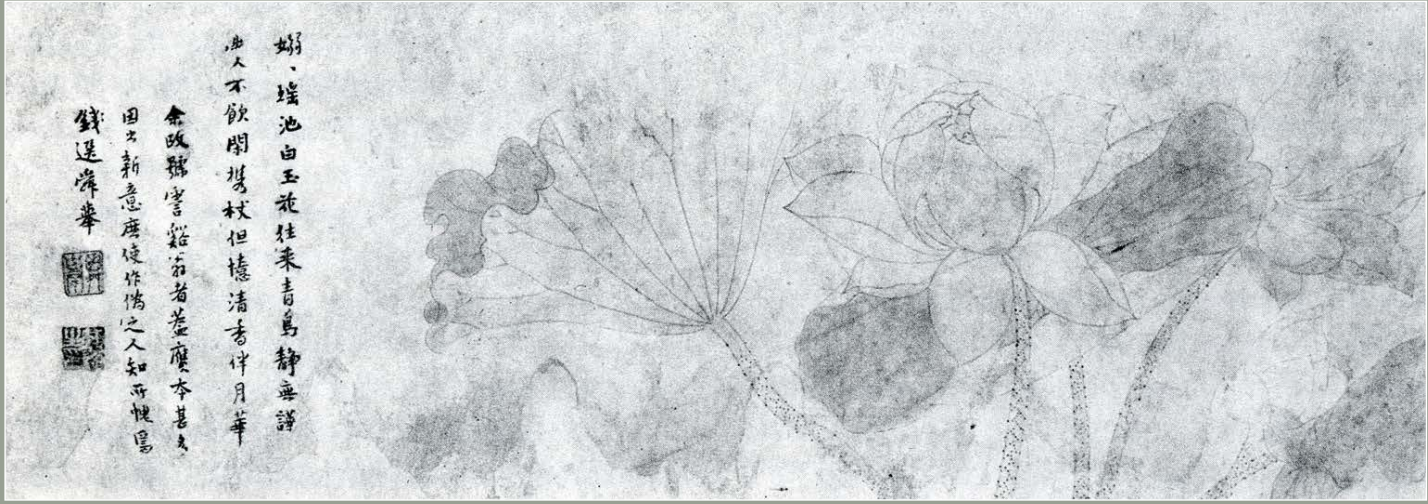


fig. 1 Qian Xuan, *White Lotus*, handscroll, ink and light colour on paper
Collection of the Shandong Museum
圖一 錢選《白蓮圖》紙本 設色
山東省博物館藏

workshops were moved to the Cining gong (慈寧宮 Palace of Benevolence and Tranquillity) in 1691. Other imperial workshops were set up in the Yuanming yuan (圓明園 Garden of Perfect Brightness) northwest of the Imperial City. They were in the area of the garden called Dongtian shenchi (洞天深處 Deep Vault of Heaven) in a complex bearing the evocative name Ruyi guan (如意宮 Hall of Wishes Fulfilled). A crucial part of the Kangxi Emperor's mission to have fine imperial enamelled wares made in China, was his establishment of an imperial glass factory in 1696. The emperor installed a Bavarian missionary, by the name of Kilian Stumpf, as director, and ordered the building of the glassworks near to the residence of the French Jesuits and the church at Canchiko 蠶池口, near the Xi'an Gate in the Forbidden City. In addition to making all types of ornamental glass and lenses, the imperial glassworks were also involved in the development of a palette of enamels for painting on metal and porcelain to augment, and eventually replace, the enamel colours being imported from Europe. According to the *Collected Statutes and Precedents of the Qing Dynasty* 欽定大清會典事例, in the 57th year of the Kangxi reign (AD 1718) the enamel ateliers were moved from the Wuying dian (武英殿 Hall of Martial Valour) and came under the direct auspices of the Yangxin dian, with additional administrative staff.

The current stunning Kangxi *yuzhi* bowl employs three of the important colours from the new enamel palette, which were all developed in the imperial ateliers to different recipes than those used in Europe. The most famous of these is the ruby red, which provides the exceptionally rich background colour on this bowl, and was also used to create the pink lotus blossoms, while the other two colours are white and yellow – both of which have significantly contributed to the beauty of the design on the current bowl. Analysis has shown that the rose colour of the Chinese enamel was due to tiny colloidal particles of gold. Two aspects of the Chinese rose enamel differentiate it from the European colour – the so-called 'Purple of

紫禁城西安門) 附近興建作坊。宮廷玻璃廠除了製作各式裝飾玻璃和鏡片外，還參與研發金屬器和瓷器的各色琺瑯彩，以期完善甚或取代歐洲進口琺瑯彩。《欽定大清會典事例》載述，琺瑯作坊於康熙五十七年（公元 1718 年）從武英殿遷出，並移交養心殿管理及增配人手。

是次拍賣的康熙御製盃堪稱絕色，其紋飾糅合了琺瑯新彩的三大成員，而三者皆由宮廷作坊研製，其配方與歐洲版本迥然有異。其中最為人稱道者，是本盃的色地與粉紅蓮瓣所用的胭脂紅料，餘下二者為白料與黃料，兩者均為紋飾圖案增色不少。分析結果顯示，中國的胭脂紅料是以黃金膠狀顆粒呈色。中國胭脂紅料與歐洲「卡斯阿斯紫」（安德烈·卡斯亞斯於 1650 年前後研發於萊頓）有兩大區別。中國琺瑯彩的含金量遠低於歐洲版本，且製備方式也有異於歐洲的卡斯阿斯紫。此外，中國彩料含錫甚低，工匠應是先製成紅玻璃，並將之研成粉末狀的顏料，再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，其優勢在於黃金用量較少，因而成本較低，且琺瑯彩的呈色更均勻，畫師落筆益發靈動揮灑。

至於不透明的粉紅彩，便是用這種紅玻璃粉末與研



fig. 2 Chen Chun, *Flowering Lotus*, handscroll, ink and colour on paper, 1543

The Art Institute of Chicago
圖二 陳淳《蓮花圖》紙本 設色
芝加哥藝術學院藏品

Cassius', developed by Andreas Cassius of Leyden in about 1650. The Chinese enamel has a significantly lower gold content than the European colour, and it does not appear to have been made in the same way as the European 'Purple of Cassius'. The Chinese enamel also has a much lower tin content and was made by making a ruby glass and then grinding this up as a pigment to be dispersed in the clear 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, allowing for a much more fluent painting style.

An opaque pink was achieved by mixing this ground-up ruby glass with lead arsenic white, and the translucent bright purple, seen on some other porcelains from the same group as the current bowl, was created by adding ground-up ruby glass to a clear blue enamel. It is also significant that the new white opaque enamel pigment was lead arsenate, rather than the tin oxide used in Europe, and the new opaque yellow owed its colour to lead-stannate, rather than antimony. The white enamel allowed mixing to create pastel shades and also could be used to form a base colour onto which other colours, such as pink or yellow could be applied to suggest shading. All three of these new colours were developed and used on fine imperial wares in the latter part of the Kangxi reign, and it is noteworthy that the decoration on this bowl, and others from the group, also includes a beautifully intense blue enamel. Blue enamel was developed a little earlier in the Kangxi reign, but it was not until later in the reign that this clear bright blue was perfected. It is tempting to see the current bowl, and the small number of other vessels in this group, as an imperial celebration of the success of the Kangxi Emperor's determination to achieve Chinese painted enamelled wares of the highest standard. These were not porcelains produced in multiples. Each was an individual work of art, and when a pair of vessels was made, their decoration was not identical, but was complementary.

化鉛白彩混合而成；而半透明的鮮紫（見於本拍品的近似例），則是將紅玻璃粉末與透明藍彩摻合的結果。值得一提的是，全新的不透明白彩採用的是砷酸鉛，而非歐洲的氧化錫；新的不透明黃彩則是用錫酸鉛呈色，而非歐洲習用之錒。各色與白彩混合後，可得出深淺有致的粉彩，或可當作施彩（如粉紅或黃）的底色，以渲染光影響暗。上述三種新彩俱研發於康熙後期，且常見於當時的御瓷，但除此之外，本拍品及其近似例尚糅合了一抹幽藍。雖然康熙朝創燒藍彩的年代略早，但這種清麗的瑤瑯彩要到康熙後期始至臻完美。康熙帝苦心孤詣催生本土的畫瑤瑯器物，觀乎此盃及其寥寥數件近似例，當可視之為清宮慶賀功成事遂之里程碑。此類器物絕非一式多件；相反，每器皆是獨一無二的孤品，即便配對者的紋樣亦非照搬無誤，而是相輔相成之作。

本季呈獻的絕妙康熙盃罕貴之至，一方面是因為其紋飾出於宮廷巧匠之手，且所用瑤瑯彩諸色紛呈，另一方面亦可歸功於其生動寫實的蓮紋畫工。此盃的蓮花風姿綽約，旋而觀之，宛若畫卷徐徐展開。其實，這種花葉從足底拔地而起的格局，與若干名畫中的構圖頗具異曲同工之妙。其中一例是1970年山東省鄒縣出土的一幅水墨淡彩紙本手卷，此乃

This beautiful imperial Kangxi bowl is extremely rare, not only for having been decorated at the imperial ateliers, and for the choice of enamel colours, but also for the choice of naturalistically painted lotuses as the decorative motif. These elegant lotuses encircle the exterior of the bowl like a handscroll. Indeed, the way in which the stems of both flowers and leaves appear to grow from the base of the bowl is very reminiscent of the way in which lotuses are painted on some important Chinese handscrolls. One such handscroll, in ink and light colour on paper, was excavated in 1970 at Zhouxian in Shandong province from the tomb of a member of the early Ming dynasty royal family (illustrated by Shandong Provincial Museum, 發掘明朱檀墓紀實 'Report of the excavation of the tomb of Zhu Tan of the Ming dynasty', *Wenwu*, 1972, no. 5, pp. 25-36, pls. 2-4; and J. Fontein and Wu Tung, *Unearthing China's Past*, Boston, 1973, pp. 235-7, fig. 133). The handscroll, entitled *White Lotus*, by Qian Xuan (錢選 1235-1305) (fig. 1) was found in the tomb of Zhu Tan, Prince Huang of Lu (魯荒王朱檀 1370-1390) the tenth son of the Hongwu Emperor (r. 1368-1398). The painting is likely to have been in the famous collection of the Grand Princess of Lu (Princess Sengge Ragi of Lu 公主祥哥刺吉 c. 1283-1331, great-granddaughter of Khublai Khan), as her seal 'Library of the Imperial Elder Sister' (皇姊圖書) appears on two of the four paintings found in Zhu Tan's tomb. The painting is important in relation to the current bowl, since it is an early example of this natural configuration in lotus painting, and is also an early example of the depiction of the tiny hairs on the surface of the lotus stems, which have similarly been painted in careful detail on the current bowl.

Another related handscroll in ink and colour on paper by the Ming dynasty artist Chen Chun (陳淳, 1483-1544), entitled *Flowering Lotus* (fig. 2), and dated by the artist's inscription to the seventh month of the *guimao* year (癸卯 AD 1543), is now in the collection of the Art Institute Chicago (illustrated in 'Oriental Art Recently Acquired by American Museums, 1955', *Chinese Art Society of America Archives*, X, 1956, fig. 6). This handscroll also shares the naturalistic arrangement in the depiction of lotus seen on the current bowl, and, like the Qian Xuan scroll, also shares the details of the hairs on the lotus stems.

However, naturalistically painted lotuses are very rare among the flowers included in the decoration of Kangxi enamelled *yuzhi* porcelains, and peonies are a more frequent choice. Nevertheless, it is entirely in keeping with what we know of the Kangxi Emperor that he should command that lotuses to be applied to such very personal ceramics. Despite being a Manchu, the Kangxi Emperor was fascinated by Chinese culture; he was himself something of a scholar, and in many ways his tastes were influenced by those of the Chinese literati. He was drawn to Neo-Confucianism, and would have been well aware of the auspicious symbolism of lotuses. Four poems on the subject of lotuses, written by the Kangxi Emperor himself, are recorded. However, the best known of all the Chinese literary references to this flower is the work entitled *On the Love of the Lotus* (Ai lian shou 愛蓮說) By Zhou Dunyi (周敦頤 1017-1073):

'Amongst the plants of water and land, there are many deserving of admiration.

*In the Jin dynasty Tao Yuanming particularly cherished chrysanthemums;
Since the royal house of Li in the Tang dynasty people have been enamoured of peonies;*

*But I especially love lotuses, for they emerge unsullied from the mud,
They are bathed by clear water and yet are not voluptuous,*

明初皇族墓葬文物，圖見山東省博物館發表的〈發掘明朱檀墓紀實〉，收錄於《文物》1972年第5期頁25-36圖版2-4，另可參考J. Fontein及吳同合撰的《Unearthing China's Past》頁235-7圖133（波士頓：1973）。這幅錢選（公元1235至1305年）所作的《白蓮圖》（圖一），是洪武帝（公元1368至1398年在位）第十子魯荒王朱檀（公元1370至1390年）陪葬之物。它很可能曾納入著名的祥哥刺吉公主（生卒年約為公元1283至1331年，曾祖為忽必烈）舊藏，因朱檀墓發現的四幅畫中，兩者鈐「皇姊圖書」印。此畫對本拍品而言意義重大，因為它畫工寫實，連蓮莖上的小刺亦如實呈現，屬於同類型畫作中的早期實例，而本拍品在這些細節上的處理同樣細緻入微。

另一幅相關的作品是明代陳淳（公元1483至1544年）的水墨設色紙本蓮花圖（圖二），畫家題識指繪於癸卯（公元1543年）七月，此畫現為芝加哥藝術學院藏，詳見〈Oriental Art Recently Acquired by American Museums, 1955〉圖6，全文發表於《Chinese Art Society of America Archives》1956年刊號X。畫中蓮花自然寫實，與本拍品如出一轍，而蓮莖亦像錢選畫作般帶刺。

但在康熙御製琺瑯彩瓷中，鮮見畫風寫實的蓮紋，相較之下牡丹更為常見。即便如此，康熙命人以蓮紋來裝飾這些他念茲在茲的瓷器，其實與後世對他的評價可謂不謀而合。康熙雖出身滿族，但素來仰慕中原文化，且學養甚佳，性情愛好無不深具文人意趣。他對宋明理學頗感興趣，所以對蓮花之吉祥寓意自當耳熟能詳。據載，康熙御製詠蓮詩便有四首。但論及中國文學史上最膾炙人口的詠蓮之作，依然首推周敦頤（公元1017至1073年）的《愛蓮說》：「水陸草木之花，可愛者甚蕃。晉陶淵明獨愛菊；自李唐來，世人甚愛牡丹。予獨愛蓮之出淤泥而不染，濯清漣而不妖，中通外直，不蔓不枝，香遠益清，亭亭淨植，可遠觀而不可褻玩焉。予謂：菊，花之隱逸者也；牡丹，花之富貴者也；蓮，花之君子者也。噫！菊之愛，陶後鮮有聞。蓮之愛，同予者何人？牡丹之愛，宜乎衆矣！」

較諸別的花卉，蓮花孤高清逸，周敦頤在字裏行間洋溢着對蓮的愛慕之情，且以儒家「君子」形象譽之。其實，在中國文學史上，對蓮花之謳歌還可追溯至更早，《楚辭》中仿民間招魂唱詞所作的〈招魂〉便是一例，此篇一說是屈原作，一說是戰國時宋玉作，收於王逸公元二世紀《楚辭章句》註



*Their stems are hollow [humble] on the inside and straight, without tendrils or branches.
At a distance their fragrance is all the purer,
Standing erect, they may be admired from afar, but should not be profaned by touch.
I regard the chrysanthemum as the recluse of flowers;
The peony as the flower of riches and honours;
But the lotus is the gentleman of flowers.
Alas, few since Tao [Yuanming] have loved the chrysanthemum;
Who else can match my love of the lotus?
As for peonies, they are always popular.'*

Zhou Dunyi makes clear his admiration for the modesty and purity of the lotus compared to other flowers and likens it to the Confucian ideal of a 'gentleman'. However, the lure of lotus is celebrated in even earlier Chinese literature, including a shamanistic chant, the *Zhao Hun* 招魂 (*Summoning of the Soul*), included in the *Chu Ci* (楚辭 *Songs of Chu*), named for works attributed to Qu Yuan and Song Yu of the Warring States period and anthologised by Wang Yi in the 2nd century AD. The shamans' chant is intended to persuade the soul of the king to return to his body and amongst the earthly delights with which they tempt him are gardens. The description of the gardens includes pavilions and galleries that are cool in summer, overlooking a winding pool in which the lotus blossoms have just opened (David Hawkes trans., 'The Songs of Ch'u', in Cyril Birch ed., *Anthology of Chinese Literature*, New York, 1965, p. 76).

Lotuses have been admired by many Chinese literati over the centuries, and in his poem *On the Pond* 池上篇 the revered Tang poet Bai Juyi (白居易 AD 772–846) described the pool in front of his famous 'grass hut' 草堂. He noted the white lotus and the purple water chestnuts, and expressed the pleasure he felt in the whole scene, while drinking wine or declaiming verse. The enjoyment to be found seated in a cool pavilion, watching the waves on a pond, seeing the aquatic plants gentle waving in the breeze, and breathing in the delicate scent of lotuses became a popular theme amongst Chinese poets. There are also many paintings depicting a scholar in summer, seated in a waterside pavilion, leaning out over the water to enjoy the fragrance of the lotuses. This was not only a representation of the pleasures of summer, but again a reference to the Confucian idea that the lotus represented the 'gentleman' or 'superior man' – the *junzi* 君子 of Zhou Dunyi's poem.

In traditional Chinese culture the lotus has many auspicious meanings. It is associated with Buddhism, is symbolic of beauty and purity, and both the lotus flower and the lotus leaf provide a pun for harmony. The various names for the lotus also provide rebuses auguring the imminent and continual arrival of illustrious sons. An unusual feature of the lotus is that the seedpod is already visible when the flower begins to open, and this too is believed to suggest the early birth of sons. When depicted in classical paintings, or indeed on Kangxi enamelled wares, all parts of the lotus are celebrated – the flower buds, the flowers and their seed pods, and the leaves. The fact that the lotus displays buds, flowers and seed pods at the same time is felt to represent the three stages of existence – past, present, and future. Even the delicate bronzing and tracery of the leaf edges as they age is carefully depicted on both the current Kangxi *yuzhi* bowl, and on the finest Kangxi *famille verte* 'birthday' plates (fig. 3), made for the 60th birthday of the Kangxi Emperor in 1716, such as the example in the collection of Sir Percival David (illustrated by Rosemary Scott in *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 115, no. 124). As all parts of

本。此處召喚的對象乃楚王之魂，作者以紅塵中百般旖旎誘之勸之，其中也提到了御苑景致，如「冬有突廈，夏室寒些」，以及「坐堂伏檻，臨曲池些。芙蓉始發，雜芰荷些」等蓮池風光，其英譯本可參詳霍克思 (David Hawkes) 著作〈The Songs of Ch'u〉，收錄於 Cyril Birch 所編《Anthology of Chinese Literature》頁 76 (紐約：1965)。

古往今來，高人逸士對蓮花無不揄揚有加，唐代著名詩人白居易 (公元 772 至 846 年) 亦曾借《池上篇》描述其「草堂」前的清池美景。詩中指出「紫菱白蓮」等「皆吾所好，盡在吾前」，兼具「時飲一杯，或吟一篇」之樂。涼亭高坐，眼前水波激灑、和風習習，觸目菱蓮搖曳、荷香幽幽，此乃詩人千古吟唱的題材之一。高士身處亭台水榭，探身細味一縷荷香之夏景，亦是司空見慣的繪畫主題。它們呈現的不僅是夏日情致，更隱含了周敦頤以蓮喻君子之德的儒家情操。

根據中國傳統文化，蓮的寓意無比禎祥。它與佛教息息相關，乃美麗與純潔之化身，其花與葉亦常借指和諧。蓮的名稱眾多，大部份寄寓了「早生貴子」、「連生貴子」等期盼。蓮花綻放之際，蓮房業已成形，這一特殊的現象應是蓮象徵「早生貴子」的原因之一。古代繪畫甚或康熙琺瑯彩瓷中的蓮紋，其形象無論是含苞、盛放、結籽或荷葉舒卷，俱極盡繪飾之能事。由於蓮的苞、花、籽實同時存在，仿佛體現了過去、現在與未來這三個天地萬物必經的階段。本拍品的荷葉邊沿微微泛黃，葉脈纖毫畢現，類似的畫工亦見諸於 1716 年為康熙六十壽辰燒造的珍罕粉彩祝壽盤 (圖三)，其中一例為大衛德爵士珍藏，圖見蘇玫瑰所著《形秀色麗四代珍》頁 115 編號 124 (倫敦：1992)。鑑於蓮花通體是寶，所以其興衰榮枯皆為吟誦之題材。即便寒冬來臨，水面僅餘枯枝敗葉，蓮依然為騷人墨客所喜，因其水面的倒影恍如書家筆下的婉約疏狂。

清代帝王的愛蓮之心，不僅體現在宮廷御製藝術品，更彰顯於他們在宮內廣植蓮花的熱忱。康熙之孫乾隆 (公元 1736 至 1795 年在位) 有詠蓮詩多首，並數度提到溫泉、湯泉或溫池中的蓮花。據《清高宗御製詩初集》卷四十〈湯泉新荷〉一詩所述，溫池或溫泉顯然有助提前蓮之花期。此詩節錄如下：

別浦田田才見葉，溫池灼灼已開荷。
寒暄誰令殊所託，遲速因之異幾多。



fig. 3 A famille verte 'birthday' dish, Kangxi mark and period
Collection of the Sir Percival David Foundation of Chinese Art, currently on loan to the British Museum © The Trustees of the British Museum
圖三 清康熙 五彩蓮池圖盤 六字楷書款
大衛德基金會藏品 現借展予大英博物館

the lotus were prized, so all stages of the lotus's life cycle were revered. Even in the winter, when all that remained above the surface of the pool were the bent and broken stems, these were admired by scholars, who saw in the reflection of the stems in the still water a likeness to the brush strokes of fine calligraphy.

The appreciation of lotuses by the emperors of the Qing dynasty is attested to not only in the art created for their courts, but in their own determination to surround themselves with the living plants. Among the many poems on the subject of lotuses composed by the Kangxi Emperor's grandson, the Qianlong Emperor (1736-95), several refer to special warm springs or warm ponds (*wenquan* 溫泉, *tangquan* 湯泉 or *wenchi* 温池) in which lotuses were grown. One of these poems, entitled *Tangquan xinhe* 湯泉新荷 *New Lotus in the Hot Spring* (recorded in *Qing Gaozong yuzhi shi chujì* 清高宗御製詩初集, *juan* 40), makes it clear that these warm pools or warm springs enabled lotuses to blossom much earlier in the year than they would naturally have done. Part of the poem may be translated as:

'In the other pools the new leaves are just beginning to sprout,
While the warm pool is already full of glorious lotus blossoms.
The temperature difference between the cold and warm [pools] is such
That the speed [of growth] is altered accordingly.'

As the poem was composed in the fourth month of the *dingmao* year (equivalent to AD 1747) it would seem that, by employing these specially warmed pools, the court could enjoy the beauty of lotus flowers in late spring, rather than having to wait for the warmer summer months.

The Kangxi Emperor also ensured that he could enjoy lotuses within his palaces. Lotuses were especially associated with relief from the heat of

此詩作於丁卯四月（即公元 1747 年），可見這些宮中特設的溫池，使皇上早於暮春即可賞荷，而毋須待到夏暖之時。

康熙亦想方設法，冀圖在宮中得享賞荷之樂。蓮花常與消暑相提並論，故此熱河（今河北承德）行宮也有蓮的芳蹤。當地群山圍繞，康熙於 1703 年敕令在此處動工興建避暑山莊。主宮殿群於 1711 年竣工，康熙賜名「避暑山莊」，並選三十六處勝景，各賦詩誌之，另詔令畫家沈嵒為詩製圖，1712 年結集為圖文並茂的《御製避暑山莊詩》，康熙特為此作序，並欽定書中題註。尤須一提的是，皇上御選勝景之中，多處植有蓮花，康熙更諭令在行宮設計中加設蓮池，所以避暑山莊內，蓮花隨處可見。宮內更將整片院落蓄水為池，以便種植金蓮。金蓮產自敖漢旗，地處蒙古地區，故又名「敖漢蓮」，此花風姿綽約，且頗為耐寒。乾隆於 1772 至 1781 年間命人編纂《欽定熱河志》（收錄於《四庫全書》），據卷九十四記載：「敖漢所產，較關內尤佳，山莊移植之。塞外地寒，草木多早黃落，荷獨深秋尚開，木蘭回蹕時猶有開放者。」

康熙帝有四首咏蓮詩傳世，三者皆提到「千葉蓮」。以下《千葉蓮》一詩正是寫他在御苑坐看斜陽，眼

summer and so were also a feature of the Imperial Summer Palace in Jehol (present-day Chengde in Hebei province). The Kangxi Emperor ordered the construction of a summer palace in this mountainous area, and work was begun in 1703. When the main palace complex was completed in 1711, the Kangxi Emperor bestowed upon it the name Bishu Shanzhuang (避暑山莊 Mountain Villa for Avoiding the Heat), and also selected thirty-six scenic views, composing a poem for each of them. The emperor commanded the artist Shen Yu to create illustrations for each poem, and the poems with their illustrations were published in 1712 in *Thirty-six Imperial Poems on Bishu Shanzhuang* 御製避暑山莊詩, with a preface by the Kangxi Emperor himself and annotations inscribed on the emperor's instructions. It is remarkable how many of the views chosen by the emperor included areas of lotus, and it is recorded that the emperor required lotus ponds to be incorporated into the design of the palace, and lotus are planted in profusion throughout the Bishu Shanzhuang. Indeed, one entire courtyard was given over to a pool containing golden lotuses. Lotuses were imported from an area in Mongolia that was part of the Aohan Banner 敖漢旗 and so the lotuses are known as Aohan lotus 敖漢蓮, and were appreciated not only for their beauty, but also because they were less susceptible to cold weather. There is specific mention in the *Qinding Rehe zhi* 欽定熱河志, juan 卷 94 (included in the *Siku quanshu* 四庫全書 *Complete Library in Four Branches of Literature*, compiled on the orders of the Qianlong Emperor between 1772 and 1781), noting that the lotuses from Aohan are even better than those grown in Rehe, and that as the area beyond the border is very cold, many other plants wither earlier than elsewhere. Only this lotus blooms well into the autumn, and was sometimes even in bloom after the court returned from the autumn Mulan hunt.

Of the four surviving poems written by the Kangxi Emperor on the subject of lotuses, three refer to the 千葉蓮 'thousand-petal lotus'. The following poem captures the tranquil pleasure experienced by the Kangxi Emperor as he sat at dusk in the imperial garden, enjoying the beauty and fragrance of the lotuses and watching the palace ladies in their boats viewing the blossoms, while favoured ministers try to capture the likeness of the lotuses in paintings.

Thousand-Petal Lotus

*'Early autumn in the Forbidden garden, the Jade Palace is cool;
Green lotuses in rushing stream, deliver clear music.
Thousands bloom above water, layered bright colours;
Countless rounds of wind blow, every stem fragrant.
Palace ladies row their boats, shaking the blue-green leaves;
Trusted ministers move their brushes, praising the red beauties.
Calming my mind, I sit quietly opposite the Western mountain;
Not disturbed by the scenery glowing in the setting sun.'*

So great was the Kangxi Emperor's admiration for thousand-petal lotuses that in the 61st year of his reign (AD 1722), which was also the last year of his reign, he commanded the court artist and Grand Secretary to the Imperial Court Jiang Tingxi (蔣廷錫 1669-1732) to create the painting *Lotus of a Thousand Petals* (fig. 4) (illustrated *Emperor Ch'ien-Lung's Grand Cultural Enterprise*, Taipei, 2002, p. 85, no. II-8). The Kangxi Emperor was so delighted with the painting that he instructed seven of the ministers who were in attendance to compose poems and inscribe them on the painting. Looking at this painting, which is in the collection of the National Palace Museum, Taipei, it is possible to see a clear similarity between the lotuses in the painting, which include a pink double lotus, and those on the current bowl. In view of the fact that the bowl was made late in the Kangxi reign,

前蓮池艷重芳傳，宮女泛舟採荷，近臣妙筆生花，一片閒情逸趣躍然紙上：

禁苑初秋玉殿涼，綠荷經瀨遞清商。
千英水面重重艷，幾度風前柄柄香。
宮女移船搖紺葉，近臣載筆詠紅芳。
定心坐對西山靜，不管穠纖暎夕陽。

康熙對千葉蓮情有獨鍾，在位最後一年前（即康熙六十一年，公元 1722 年）曾命工擅花鳥的內閣學士兼禮部侍郎蔣廷錫（公元 1669 至 1732 年）作《敖漢千葉蓮》軸（圖四），圖見《乾隆皇帝的文化大業》頁 85 編號 II-8（台北：2002）。康熙觀畫後龍顏大悅，着陪侍七臣題詩誌之。此軸現為台北國立故宮博物院珍藏，畫中蓮花（一枝為粉紅並蒂蓮）與本拍品的共通之處顯而易見。本拍品燒造於康熙晚期，所以畫盜師很可能曾師法蔣氏畫作，甚或是皇上授意為之，由此看來，此盃當可斷代為 1722 年。這一推論更可解釋，為何本拍品與雍正元年（即 1723 年）郎世寧所作《聚瑞圖》（詳見下文）如斯接近。頗堪玩味的是，康熙之孫乾隆對繪製於 1722 年的《敖漢千葉蓮》亦青眼有加，以至畫成六十三年之後，乾隆五十年（公元 1785 年），他在行宮居停期間，再次令人取出此畫觀賞。他對畫中蓮花的惟妙惟肖深為賞識，並命皇子及在座五臣為此賦詩誌之。

可圈可點的是，《敖漢千葉蓮》中繪有一莖二花的並蒂蓮，本拍品亦繪並蒂蓮三枝。此花又名「並頭蓮」，極為罕貴，且飽含吉祥寓意，若置諸宮苑，還可引申為政清人和、太平盛世。花開並蒂亦象徵夫妻恩愛、至死不渝。它又稱「千瓣蓮」，借指千般願望皆如願以償。並蒂蓮是因花芽分生，形成兩個獨立的花蕾，故有二花並開的現象，由於無法人工複製或培植，所以被視為花中珍品。並蒂蓮的生成機率極低，且純屬天然，其蓮蓬亦並列而生。台北國立故宮博物院珍藏一幅意大利耶穌會傳教士郎世寧（Giuseppe Castiglione，公元 1688 至 1766 年）的水墨設色絹本名作《聚瑞圖》（圖五），郎氏題識顯示作於雍正元年（公元 1723 年），圖見《新視界：郎世寧與清宮西洋風》頁 50-51 編號 11（台北：2007）。畫中當眼處繪並蒂蓮一枝及蓮蓬一對。另有一幅雍正肖像（圖六），畫中的雍正輕拈一並蒂蓮狀的如意，此乃雍正初年的作品。該幅水墨設色絹本立軸現藏北京故宮，圖見《Forbidden City - Imperial Treasures from the Palace Museum, Beijing》頁 70-71 編號 47（弗吉尼亞：2014）。

珠池寫妙

靈湖解別開
 文綺留春
 色無跡
 招有神韻
 眼餘春何
 不可語
 重國漢中
 一時驚
 有祿東
 陳比宋
 出至眼
 差的天
 獨我香
 瓶者香
 不老祇
 以過
 宣通
 年携
 荏展
 坐相
 乙巳
 用國
 題句
 漁
 鶴立以
 全風
 備身
 蘭蘭
 太液池
 仙露
 冰消
 刺蓬
 秋水
 重美
 夕練
 吟
 江
 歡
 直
 多
 王



fig. 4 Jiang Tingxi (1669-1732),
Lotus of a Thousand Petals,
 executed in 1722, hanging scroll, ink
 and colour on silk. Collection of the
 National Palace Museum, Taipei
 圖四 蔣廷錫康熙六十一年繪
 《菡萏千葉蓮》軸 絹本 設色
 國立故宮博物院藏

it seems quite possible that the painting served as inspiration for the ceramic artist who painted the bowl – probably at the instigation of the emperor, and thus the bowl should be dated to 1722. This dating would also explain the close similarities with a Castiglione painting of *Assembled Auspiciousness*, discussed below, since the latter is dated to the first year of the Yongzheng reign, 1723. Interestingly, the 1722 paintings of *Lotus of a Thousand Petals* was also greatly admired by the Kangxi Emperor's grandson the Qianlong Emperor, and in the 50th year of the Qianlong reign (AD 1785), 63 years after it was painted, the emperor visited the Summer Palace and had the painting brought out so that he could view it. The Qianlong Emperor was so impressed by the accuracy with which it represented the lotus flowers, that he instructed his son and five of the ministers in attendance to add their own poems to the painting.

It is significant that one of the plants depicted in the painting of *Lotus of a Thousand Petals* is a double lotus – one which has two blooms on a single stem, and that three of the flower stems depicted on the current Kangxi *yuzhi* bowl bear double flower heads. Double lotuses – *bingdilian* 并蒂蓮 or *bingtoulian* 并頭蓮 – are highly prized, being regarded as particularly auspicious and in the current context also suggesting the reign of a wise and virtuous ruler, and successful future endeavours. Such flowers are also a literary reference to a loving couple who enjoy eternal harmony. They are sometimes known as *qianbanlian* (千瓣蓮 a thousand things accomplished lotus). On a double lotus the original bud divides into two meristem centres and produces twin flower buds, which open into paired blooms. Such double lotuses are especially valued because they cannot be induced artificially nor specially bred. Their appearance is rare and entirely natural, and their two flowers will in turn produce two seed pods. Double lotus stems are amongst the plants depicted in the famous hanging scroll in ink and colours on silk, entitled *Assembled Auspiciousness* 聚瑞圖 (fig. 5), by the Italian Jesuit court artist Giuseppe Castiglione (Lang Shining 郎世寧 1688-1766), signed and dated by him to the first year of the reign of the Yongzheng Emperor, AD 1723 (now in the collection of the National Palace Museum, the painting is illustrated in *New Visions at the Ch'ing Court – Giuseppe Castiglione and Western-Style Trends*, Taipei, 2007, pp. 50-51, no. 11). In this painting both a double lotus blossom and a double lotus pod are prominently displayed. There is also a portrait of the Yongzheng Emperor, (fig. 6) apparently from early in his reign, delicately holding a sceptre carved in the form of a double lotus. This hanging scroll in ink and colour on silk is preserved in the collection of the Palace Museum, Beijing (illustrated in *Forbidden City – Imperial Treasures from the Palace Museum, Beijing*, Virginia, 2014, pp. 70-71, no. 47).

On the current bowl the lotuses are accompanied by the slender leaves which may be intended to represent another aquatic plant, sweet flag (*Acorus calamus*, in Chinese *changpu* 菖蒲). This too is an auspicious plant, which was believed to have magical properties, including the ability to ward off



fig. 5 Giuseppe Castiglione (1688-1766), *Assembled Auspiciousness*, hanging scroll, ink and colour on silk
Collection of the National Palace Museum, Taipei
圖五 郎世寧《聚瑞圖》絹本 設色
國立故宮博物院藏品



fig. 6 Portrait of Yongzheng Emperor holding a scepter in the form of a double lotus. Collection of Palace Museum, Beijing
圖六 雍正帝手執並蒂蓮如意肖像 北京故宮博物院藏品



fig. 7 A Beijing enamel *famille rose* yellow-ground tripod censer, Kangxi *yuzhi* mark and period
Sold at Christie's London, 9 November 2004, lot 21
圖七 清康熙 銅胎畫琺瑯黃地蓮塘紋冲天耳三足爐 《康熙御製》款
倫敦佳士得，2004年11月9日，拍品21號

evil and prolong life. However, the second plant may, alternatively, be a type of reed *luwei* (蘆葦 *Phragmites australis*), although no seed heads are depicted. These reeds are also regarded as auspicious – on a practical level because their root system prevents soil erosion, but also because one of these reeds provides a pun for ‘all the way’, and they can provide auspicious wishes for imperial examination candidates.

As already noted, naturalistic depictions of lotus are very rare on the *yuzhi* enamelled wares of the Kangxi reign – either on porcelain or on metal bodies. Indeed, perhaps the closest vessel in terms of decorative arrangement and painting style is a beautiful metal-bodied Kangxi *yuzhi* mark and period tripod censer, which was sold by Christie's London on 9th November, 2004, lot 21 (fig. 7). This censer came from the famous Fonthill Collection, and had been in the family since it was acquired in the 19th century by Alfred Morrison (1821–1897). It is decorated with lotus plants and reeds arranged in a similar fashion to those on the current bowl. The censer has a yellow ground, and so in place of the yellow blossoms on the bowl, the censer has some purple flowers, in addition to the white, pink and blue blossoms shared by both vessels. The metal-bodied censer has a blue four-character Kangxi *yuzhi* mark, while some of the marks on porcelain vessels were written in rose pink enamel.

Only two other Kangxi *yuzhi* vessels with an encircling decoration of naturalistically painted lotuses appear to have been published. These are both porcelains with yellow grounds. One is a shallow dish (fig. 8) in the collection of the National Palace Museum, Taipei, illustrated in *Good Fortune, long Life, Health, and Peace: A Special Exhibition of Porcelains with Auspicious Designs*, Taipei, 1995, p. 160, no. 82. The other is a small cup, formerly in the collection of the American heiress and philanthropist Barbara Hutton, which was sold by Christie's Hong Kong on 3rd November 1998, lot 960 (fig. 9).

本拍品的蓮紋之間水草掩映，這種葉形修長的植物或是菖蒲。菖蒲本身亦是祥瑞之物，相傳具辟邪延年等奇效。但它也可能是蘆葦，雖則圖中未見蘆穗。蘆葦同樣是吉祥的象徵，其根系可防止水土流失，且蘆諧「路」，若與蓮同時出現，則形同祝願應試者「一路連科」。

如上所述，康熙御製畫琺瑯器物之中，無論是瓷器或金屬胎，以自然寫實的蓮紋為飾者極罕。實際上，紋飾格局與畫風最具參考價值的是一件品相一流的康熙御製銅胎香爐，此器於2004年11月9日經倫敦佳士得售出（拍品編號21）（圖七）。它出自著名的放山居舊藏，莫里森（Alfred Morrison，1821至1897年）於十九世紀購入，自此在其家族代代相傳。香爐的蓮花和蘆葦格局均與本拍品雷同。由於爐身以黃色為地，所以畫師用紫花取代了本盃的黃花，餘下的白色、粉紅色及藍色花卉俱同。金屬胎香爐署藍料四字康熙御製款，而瓷器似乎多署胭脂紅彩年款。

飾通景蓮紋且畫風寫實的近似康熙御製器物，似乎僅有二例見於著錄，兩者均飾黃地：一者為台北故宮珍藏淺盤（圖八），圖見《福壽康寧：吉祥圖案瓷器特展》頁160編號82（台北：1995）；其二是



fig. 8 A yellow-ground *falangcai* shallow dish, Kangxi *yuzhi* mark and period
Collection of the National Palace Museum, Taipei
圖八 清康熙 黃地琺瑯彩蓮花淺盤 康熙御製款
國立故宮博物院藏品

A third Kangxi *yuzhi* porcelain is described, but, sadly, not illustrated, in the catalogue of a Sotheby's London sale, which took place on 26th May, 1937, lot 100. This bowl, from the collection of the famous Chinese collector-dealer Wu Laixi (Wu Lai-hsi), is described in the catalogue as having a pink ground – possibly a dark pink similar to that of the current bowl. It is also described as being decorated with two yellow lotuses, one green lotus and one blue lotus, accompanied by buds and leaves and with a pink Kangxi *yuzhi* mark. Although no additional plants are mentioned in the description of the Wu Laixi bowl, the metal-bodied censer and the two yellow-ground porcelain vessels all have delicate reeds included amongst the lotuses. The small cup from the Hutton collection also includes small blue flowers amongst the lotuses and reeds. Naturalistic lotuses also appear on a pastel pink ground porcelain Kangxi *yuzhi* bowl (fig. 10) in the collection of the National Palace Museum, Taipei (illustrated in *Special Exhibition of Ch'ing Dynasty enamelled Porcelains of the Imperial Ateliers*, Taipei, 1992, p. 42, no. 6). However, on this Taipei bowl the lotuses are restricted to one of the four panels on the sides of the bowl, each of which contains one of the flowers of the four seasons – the other three being peony, plum, camellia, and chrysanthemum.

Interestingly, none of the other vessels include double lotus, like those seen on the current bowl. This suggests that the current bowl was a very special order, probably for an occasion regarded by the Kangxi Emperor as being of exceptional importance. This bowl with its sumptuous red ground and exquisite encircling lotus design, incorporating double lotus blossoms, appears to be a unique, auspicious, imperial treasure of the Kangxi reign.

美國女繼承人及慈善家赫頓 (Barbara Hutton) 舊藏小盃，於 1998 年 11 月 3 日經香港佳士得拍出 (拍品編號 960) (圖九)。倫敦蘇富比 1937 年 5 月 26 日拍賣會的圖錄中，曾提到第三例康熙御製瓷盃 (拍品編號 100)，惜未見圖示。此盃出自中國著名藏家暨古董商吳賚熙舊藏，據稱其地子粉紅，可能像本拍品般呈色偏深。另外，圖錄指盃身飾黃蓮二朵，翠蓮及藍蓮各一朵，伴以蓮蓬荷葉，署粉紅彩康熙御製款。雖然文中未有提及吳氏藏盃繪有其他植物，但上述金屬胎香爐及二例黃地瓷器的蓮紋，皆以修長的蘆葦點綴。赫頓小盃的蓮花和蘆葦中，也襯以小巧藍花。台北故宮尚珍藏一件康熙御製盃 (圖十)，器身以粉彩胭脂紅為地，其上繪自然寫實的蓮紋，圖見《清宮中琺瑯彩瓷特展》頁 42 編號 6 (台北：1992)。然而，其外壁有四面開光，內繪四季花卉 (即牡丹、梅花、茶花和菊花)，其中僅有一面開光繪蓮紋。

有趣的是，上述各例皆無本拍品的並蒂蓮紋。可見此器極為特殊，更有可能是為康熙格外重視的場合特為燒製。盃身的寶石紅地嬌艷欲滴，所繪通景蓮池細膩傳神，並綴以並蒂蓮數株，寓意禎祥，洵為康熙御瓷中獨一無二的絕色佳瓷。



fig. 9 An imperial *famille rose* yellow-ground winecup, Kangxi yuzhi mark and period
Christie's Hong Kong, 3 November 1998, lot 960
圖九 清康熙 黃地瑤瑯彩酒盃 康熙御製款
香港佳士得，1998年11月3日，拍品960號



fig. 10 A pink-ground *falangcai* bowl, Kangxi yuzhi mark and period
Collection of the National Palace Museum, Taipei
圖十 粉紅地開光四季花卉盤 康熙御製款
國立故宮博物院藏品

禁苑初秋玉殿涼，綠荷經瀨遞清商。
千英水面重重艷，幾度風前柄柄香。

康熙皇帝《千葉蓮》

Thousand-Petal Lotus

*'Early autumn in the Forbidden garden, the Jade Palace is cool;
Green lotuses in rushing stream, deliver clear music.
Thousands bloom above water, layered bright colours;
Countless rounds of wind blow, every stem fragrant.'*

Thousand-petal lotus, the Kangxi Emperor



DETAILS OF JIANG TINGXI'S (1669-1732) *LOTUS OF A THOUSAND PETALS*, EXECUTED IN 1722, COMPARED WITH THE PAINTING ON THE PRESENT BOWL
蔣廷錫康熙六十一年繪《菽漢千葉蓮》軸與本件琺瑯彩盤之細部對比





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2988

A FINE AND EXTRAORDINARY IMPERIAL
RUBY RED-GROUND *FALANGCAI* 'DOUBLE
LOTUS' BOWL

KANGXI BLUE-ENAMELLED FOUR-CHARACTER MARK WITHIN A
DOUBLE SQUARE AND OF THE PERIOD, CIRCA 1722

The bowl is superbly potted with thin rounded sides rising from a straight foot to a slightly flared rim, exquisitely painted on the exterior with enamels of rich, vibrant tones depicting a continuous lotus pond, featuring large lotus blooms in yellow, pink, blue and greenish white, including three double-headed blossoms, all supported on slender studded stalks bearing broad lotus leaves brilliantly enamelled in green, some of which decorated with pink and yellow on the furled edges, others with signs of wilting characterised by brown areas surrounding insect-eaten holes. The blooms are interspersed with smaller buds and water reeds in blue, all reserved against a dazzling ruby-red ground. The interior and base are left plain. The base is enamelled in blue with a Kangxi *yuzhi* mark.

4 $\frac{3}{8}$ in. (11 cm.) diam., box

ESTIMATE ON REQUEST 估價待詢

清康熙約六十一年 御製胭脂紅地瑛瑯彩千葉蓮紋盃
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口微外撇，深弧腹，圈足。外壁滿施明艷瑛瑯彩料，胭脂紅地，上繪蓮池通景圖，以粉黃、粉白、粉紅及粉藍料繪畫十一株綻放蓮花，包括三株璀璨並蒂千葉蓮，間以數朵待放花苞及水草。蓮葉交錯蜷展，部分邊沿以粉紅及粉黃點綴，部分有蟲蛀並變枯黃。構圖繁而不亂，色彩豐富瑰麗。內壁及底部罩透明釉。底部藍料書雙方框「康熙御製」宋體款。





PROVENANCE

Alfred Trapnell (1838-1917)

Mrs Mary Jane Trapnell

Sold at Christie's London, 16 February 1955, lot 88

Sydney L. Moss, London

R.F.A. Riesco (1877-1964) Collection, no. 388e

Bluett & Son, London

Sold at Sotheby's Hong Kong, 15 November 1983, lot 277

The Robert Chang Collection, sold at Christie's Hong Kong, 2 November 1999, lot 509

The Dr Alice Cheng Collection, sold at Sotheby's Hong Kong, 8 April, 2013, lot 101

來源

阿爾弗雷德·捷本諾爾 (Alfred Trapnell) (1838–1917)

瑪麗·珍妮·捷本諾爾夫人 (Mrs Mary Jane Trapnell)

倫敦佳士得，1955年2月16日，拍品88號

Sydney L. Moss，倫敦

里埃斯科 (R.F.A. Riesco) (1877–1964)，藏品編號 388e

Bluett & Son，倫敦

香港蘇富比，1983年11月15日，拍品277號

張宗憲珍藏

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張永珍博士珍藏

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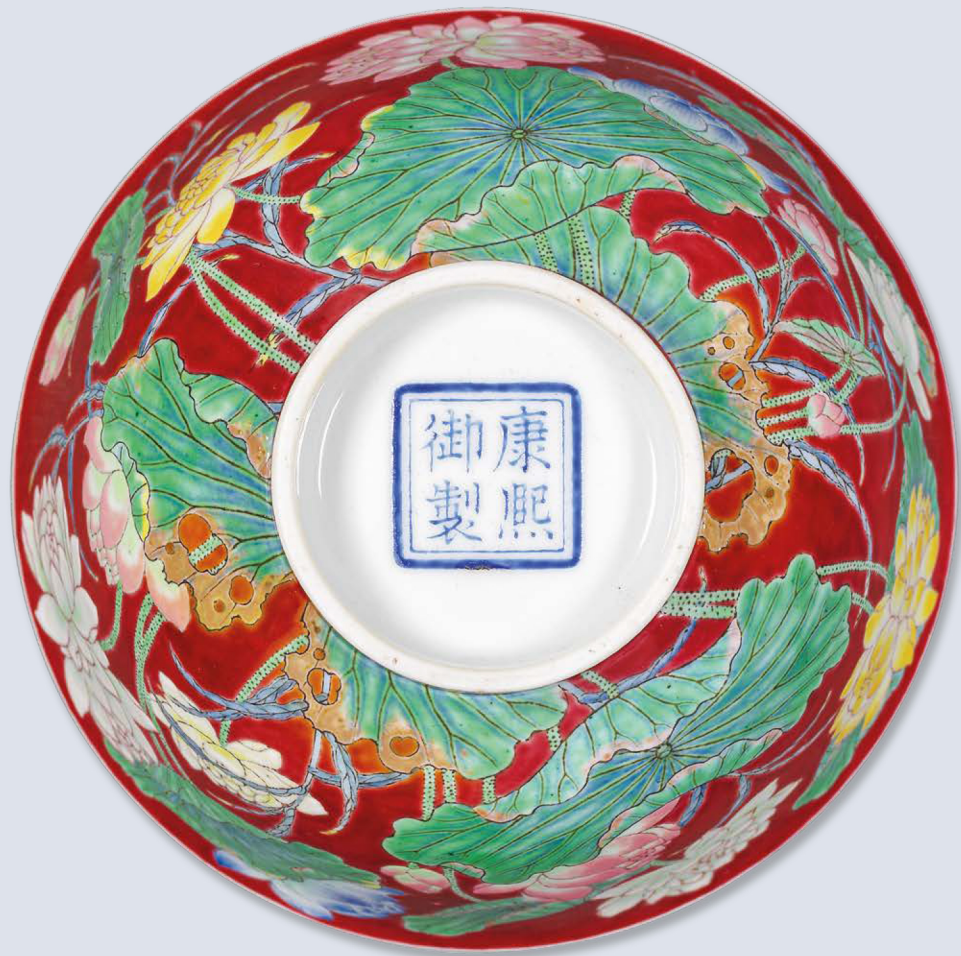
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- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless 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** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **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 • 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: (a) 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 line 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 line of the **catalogue description** (the "**Subheading**"). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

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

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

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

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

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

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

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

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

expected savings or interest, costs, damages, **other damages** or expenses.

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

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

You must make payments to:

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

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 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\$1,000,000 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

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

Lots made of or including (regardless of the percentage) endangered and other protected species

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

(d) **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**.

(e) **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.

(f) **Gold**

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

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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 I 段另有約定。

3. 狀況

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

4. 拍賣之前檢查**拍賣品**

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

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

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

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方酬金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最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份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - (iii) 信托、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 / 或反恐怖主義財政審查，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) **作為匿名委託人的代理人：**如果您以代理人身份為匿名委託人（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，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

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

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，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士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (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：

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

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

2. 真品保證

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

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

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**註明的資料作出**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**第二行以**大階字體**註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**以外的大階字體註明）作出任何**保證**。
- (c) **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**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**或**副標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**或**副標題**乎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。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - (iii) 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- (a) 此**額外保證**不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有**標題**的書籍；
 - (iv) 沒有**標明估價**的已出售**拍賣品**；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) **狀況報告**中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：

- (i) **成交價**；和
- (ii) **買方酬金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

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

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

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

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

- (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關係款及限制適用。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 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

- (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
- (vi) 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。

- (d) 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 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

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

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

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

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。
- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。
- (c) **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、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。
- (d) **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乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。
- (e) **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。

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

J. 其它條款

1. 我們的撤銷權
除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人員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文件，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。**中間估值**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**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.

⌘ Bidding by parties with an interest.

• **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。

⌘ 利益方的競投。

• 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. 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.

◦ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 irrevocable 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.

⌘ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ⌘. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

◆ **Post-catalogue notifications**

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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

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。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。

○ 保證最低出售價

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

◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與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的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 ◆ 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不可撤銷的成交價及買方酬金。

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。

□ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附註符號

□。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附註目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

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，我們不會在目錄中注以符號。

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。

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。請注意本目錄中所有關於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。

有保留的標題

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」

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* 「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。

* 「附有...簽名」、「附有...款識」

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* 「日期...」

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* 「附有...之日期」

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* 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的拍賣品。

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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，該作品大概乃在所述時期、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」）。
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CODE NAME: **DOUBLE LOTUS**
SALE NUMBER: **19172**
LOT NUMBER: **2988**

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HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
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二〇一九年 十一月二十七日
星期三 下午二時五十分

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香港會議展覽中心大會堂

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拍賣編號：**19172**
拍賣品編號：**2988**

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5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官 自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定·買方須知）**。**買方酬金費率**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 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 13.5% 計算。名酒的**買方酬金**是按每件**拍賣品**成交價之 25%。
- 本人確認已閱讀本目錄中所列適用於我通過此表格登記競投**拍賣品**之業務規定，並同意接受該業務規定的管限。
- 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。
- 本人理解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。
- 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**低價估價**的 50% 進行競投；或如果您的投標價低於**低價估價**的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：+852 2760 1766。

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高價拍賣品預先登記人士之高價拍賣品競投。請將已填妥之高價拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高價拍賣預先登記，本人將不獲准競投高價拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或佳士得集團其他公司亦無任何欠款，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。

CHRISTIE'S 佳士得

競投牌編號

書面競投表格

香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號（若適用）_____

客戶名稱（請用正楷填寫）_____

地址_____

聯絡電話（手提電話）_____

請確認電郵地址以作售後服務用途：

請提供運費報價

運送地址（ 同上述地址相同）：_____

如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「」號。

我本人已細閱並理解本書面競投表格及業務規定·買方須知。

簽名 _____ 日期 _____

如閣下未曾於佳士得競投或託售**拍賣品**，請附上以下文件之副本。**個人**：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售**拍賣品**人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得**拍賣品**，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及 / 或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)

BIDDER REGISTRATION FORM

Paddle No.

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

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

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

Account Name Account No.

Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

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

B Identity Documents and Financial References

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

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

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

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

C Sale Registration

- | | |
|--|---|
| <input type="checkbox"/> 17625 Fine & Rare Wines and Spirits Featuring an Exceptional Private Collection and a Collection of Century Old Madeira | <input type="checkbox"/> 17208 Chinese Contemporary Ink |
| <input type="checkbox"/> 17474 Handbags & Accessories | <input type="checkbox"/> 17209 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 17478 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 17210 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 17481 The Masterpiece Auction *
Important Watches including an Important Private Asian Collection Part 1 | <input type="checkbox"/> 17742 The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period |
| <input type="checkbox"/> 15618 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 19171 On The Studio Desk * |
| <input type="checkbox"/> 18773 HI-LITE * | <input type="checkbox"/> 17741 An Important Collection Of Chinese Ceramics From A Private Collector |
| <input type="checkbox"/> 15619 20th Century & Contemporary Art (Morning Session) | <input type="checkbox"/> 19172 A Dream Realised: Kangxi's Ultimate <i>Falangcai</i> bowl * |
| <input type="checkbox"/> 15620 20th Century & Contemporary Art (Afternoon Session) | <input type="checkbox"/> 16696 Important Chinese Ceramics and Works of Art * |

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

I wish to apply for a HVL paddle.

If you intend to bid on the "Five Nudes" by Sanyu, please tick the box below.

I wish to apply for a HVL paddle designated for the "Five Nudes".

Please indicate the bidding level you require:

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

D Declarations

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

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

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

現場競拍登記表格

競投牌編號

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

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

A 投標者資料

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

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同) :

B 身份證明文件及財務證明

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

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。

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

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金——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值總額之 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，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額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"/> 17625 佳士得珍罕名釀及烈酒：呈獻顯赫私人珍藏及馬德拉酒百年極尚窖藏 | <input type="checkbox"/> 17208 中國當代水墨 |
| <input type="checkbox"/> 17474 典雅傳承：手袋及配飾 | <input type="checkbox"/> 17209 中國古代書畫 |
| <input type="checkbox"/> 17478 瑰麗珠寶及翡翠首飾* | <input type="checkbox"/> 17210 中國近現代畫* |
| <input type="checkbox"/> 17481 名匠巨鑄*
精緻名錶及亞洲重要私人收藏（第一部份） | <input type="checkbox"/> 17742 雲中玉筵——重要亞洲私人古玉珍藏：新石器時代篇 |
| <input type="checkbox"/> 15618 二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 19171 斗室案上* |
| <input type="checkbox"/> 18773 HI-LITE* | <input type="checkbox"/> 17741 私人珍藏重要中國瓷器 |
| <input type="checkbox"/> 15619 二十世紀及當代藝術（上午拍賣） | <input type="checkbox"/> 19172 圓夢——康熙珐琅彩千葉蓮盤* |
| <input type="checkbox"/> 15620 二十世紀及當代藝術（下午拍賣） | <input type="checkbox"/> 16696 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) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

如閣下有意競投常玉《五裸女》，請於以下方格劃上「✓」號。

本人有意登記有關《五裸女》的高額拍品競投牌。

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額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
 - 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
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Héloïse Temple-Boyer
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01/09/2019

HONG KONG AUCTION CALENDAR

FINE & RARE WINES AND SPIRITS FEATURING AN EXCEPTIONAL PRIVATE COLLECTION AND A COLLECTION OF CENTURY OLD MADEIRA

Sale number: 17625
**SATURDAY 23 NOVEMBER
10.30 AM**

THE MASTERPIECE AUCTION

Sale number: 17481
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15618
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

HI-LITE

Sale number: 18773
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15619
**SUNDAY 24 NOVEMBER
10.00 AM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15620
**SUNDAY 24 NOVEMBER
1.30 PM**
Viewing: 22-23 November

CHINESE CONTEMPORARY INK

Sale number: 17208
**MONDAY 25 NOVEMBER
11.00 AM**
Viewing: 22-24 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 17209
**MONDAY 25 NOVEMBER
2.30 PM**
Viewing: 22-25 November

HANDBAGS & ACCESSORIES

Sale number: 17474
**MONDAY 25 NOVEMBER
3.00 PM**
Viewing: 22-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 17210
**TUESDAY 26 NOVEMBER
2.00 PM**
Viewing: 22-25 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 17478
**TUESDAY 26 NOVEMBER
1.00 PM**
Viewing: 22-26 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES, PART I - NEOLITHIC PERIOD

Sale number: 17742
**WEDNESDAY 27 NOVEMBER
10.30 AM**
Viewing: 22-26 November

IMPORTANT WATCHES INCLUDING AN IMPORTANT PRIVATE ASIAN COLLECTION PART 1

Sale number: 17481
**WEDNESDAY 27 NOVEMBER
11.00 AM**
Viewing: 22-26 November

ON THE STUDIO DESK

Sale number: 19171
**WEDNESDAY 27 NOVEMBER
11.30 AM**
Viewing: 22-26 November

AN IMPORTANT COLLECTION OF CHINESE CERAMICS FROM A PRIVATE COLLECTOR

Sale number: 17741
**WEDNESDAY 27 NOVEMBER
2.30 PM**
Viewing: 22-26 November

A DREAM REALISED: KANGXI'S ULTIMATE FALANGCAI BOWL

Sale number: 19172
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16696
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

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

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







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