

# CHINESE SNUFF BOTTLES AND MATCHING DISHES FROM PRIVATE COLLECTIONS

## 私人珍藏鼻煙壺及煙碟

Hong Kong, 8 October 2020 | 香港 2020 年 10 月 8 日



CHRISTIE'S 佳士得

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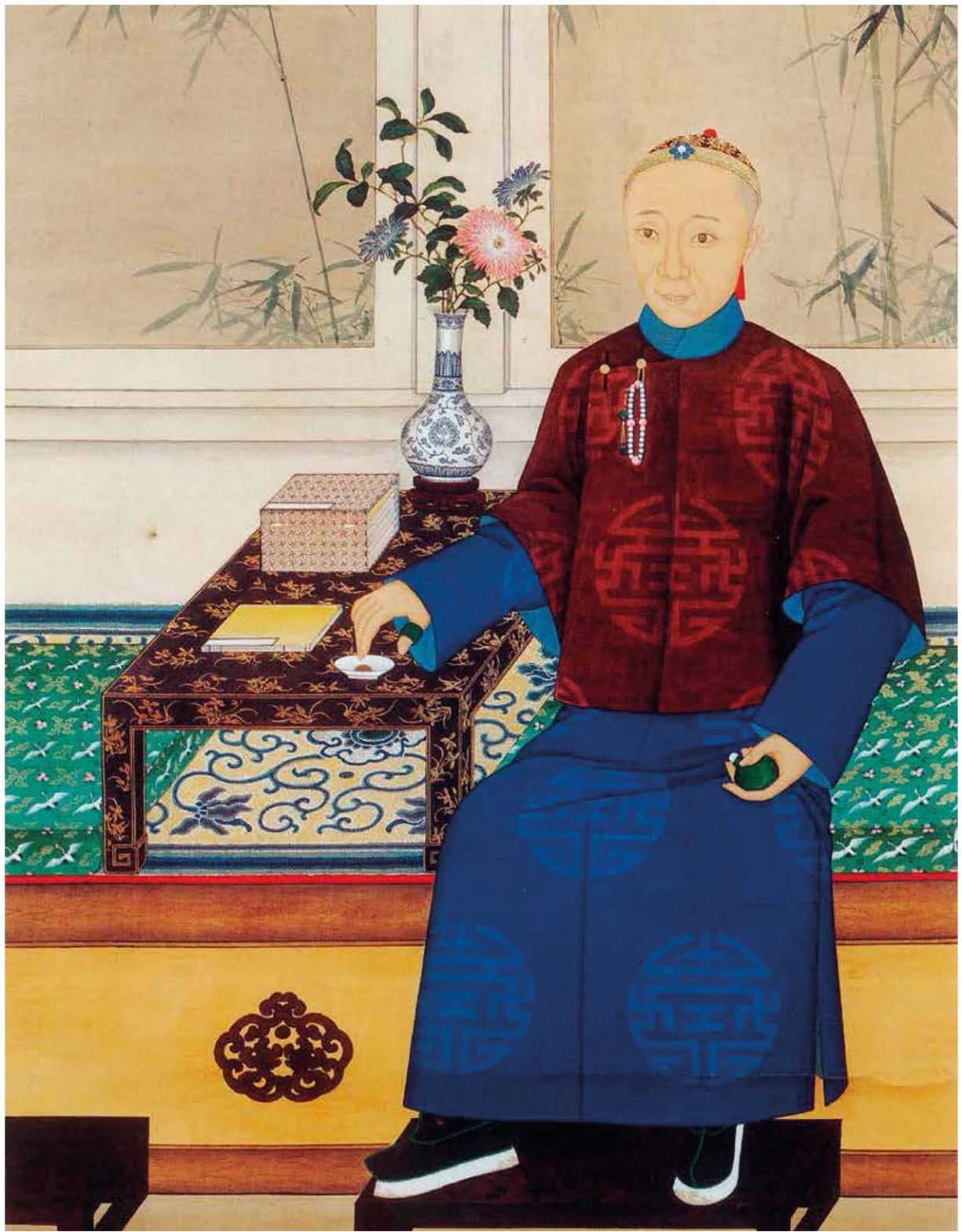
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**CHRISTIE'S 佳士得**



Portrait of the Tongzhi Emperor holding a snuff bottle in one hand and the other dipping into a snuff dish. Collection of the Palace Museum, Beijing  
《同治帝便裝像》，北京故宮博物院藏品。圖中同治帝一手執鼻煙壺，一手點入鼻煙碟。

CHINESE SNUFF BOTTLES AND MATCHING DISHES  
FROM PRIVATE COLLECTIONS

私人珍藏鼻煙壺及煙碟

# CHINESE SNUFF BOTTLES AND MATCHING DISHES FROM PRIVATE COLLECTIONS

A snuff dish was part of Qing-dynasty snuff-taking paraphernalia. It seems to have served several functions. It would allow for a portion of snuff to be taken from a bottle so that any lumps that may have formed could be returned to the powdered state for inhalation, perhaps by using either the snuff-bottle spoon, a stopper of suitable shape – a cabochon, for instance – or even a finger-nail or finger. When Ye Bengqi 葉萃祺, the inside-painted artist son of Ye Zhongsan 葉仲三, was interviewed in Beijing by Hugh Moss over a two week period in January 1974, the question of the snuff dish was raised.<sup>1</sup> Ye Bengqi stated that during the first half of the twentieth century, when snuff was still commonly used, the dish was associated not with a particular bottle but with a particular snuff taker. When snuff takers gathered, and snuff bottles were passed around socially the etiquette was to transfer the proffered snuff onto a personal dish in order to prepare it for inhalation. This would certainly be a hygienic solution, but may also have evolved as part of snuff-taking etiquette. It would also solve the riddle of why so many plain ivory snuff dishes have survived into the present day. If there were certain standard materials that were considered ideal for snuff dishes, then dishes in those materials would far outnumber any other type, which is the case.

How such etiquette came about, however, is speculative. Many early bottles have what must, presumably, be integral snuff dishes where the two main sides are dished. But equally common with many early- and mid-Qing snuff bottles were bottles with raised, flat panels on each main side which could also have served as integral snuff dishes, leading to the possibility that any bottle with at least one flat main side could equally be used as an integral snuff dish. Because none of the more common, ivory and stained walrus-ivory snuff dishes are precisely dateable, it is entirely speculative as to when a separate dish came into use. Snuff taking was a Manchu social marker, and at the Qing court, a snuff bottle and a thumb-ring were among the most common accoutrements of the Manchu elite, soon copied, of course, by Han Chinese who served the Qing court. As snuff bottles became fashionable at court by the first half of the eighteenth century, novelty of materials, forms and decoration guided fashion, and the wealthy elite, including of course the Emperor and his imperial workshops, became obsessed with snuff, snuff taking, and snuffing accessories, so it would be a natural inclination to evolve an integral snuff dish to a separate one to further complicate the rituals of snuff taking, and introduce more novelty.

Matching snuff dishes appear to have been the exception rather than the rule, suggesting that Ye Bengqi's account of early twentieth century snuffing practice may have represented Qing practice in general. The earliest dateable snuff dishes are made of enamels on metal, and less commonly, enamels on glass, imperially made either at the Palace Workshops or, in the case of one very rare group, at Guangzhou during the second half of the eighteenth century.<sup>2</sup> The Guangzhou group, where four are known, all of foliate, asymmetrical form, possibly dating from as early as the mid-eighteenth century, but if not from the second half of the Qianlong period, from the 1760s to 1780s.<sup>3</sup> The one remaining in the imperial collection has a northern-style blue enamel, regular-script reign mark in a white cartouche.<sup>4</sup> The others have small four-character marks in black that are typical of Guangzhou. Another clue is the subject matter of small creatures and insects on lotus leaves, which match in style a small group of superbly painted small boxes and covers from Guangzhou, some of them of European hinged

## 私人珍藏鼻煙壺及煙碟

鼻煙碟是清代吸嗅鼻煙時所用的器具之一，似乎兼備數個功能。將鼻煙自瓶中取出後置於鼻煙碟上，以小勺、瓶塞或指甲、手指等，將結塊的煙草重新研磨成粉狀方便吸取。葉仲三之子、鼻煙壺內繪大師葉萃祺曾於1974年1月在北京接受Hugh Moss(莫士搗，水松石山房主人)為期兩週的訪問，期間亦談及鼻煙碟。<sup>1</sup>葉萃祺指出，二十世紀上半葉時，鼻煙仍然廣泛流行，而鼻煙碟並非為搭配某一特定的鼻煙壺，而是每位吸鼻煙者專用。人們在社交場合聚集一同吸用鼻煙時，將鼻煙壺相互傳遞，大家各自將鼻煙取出置於自己的鼻煙碟內隨後吸食。這種方法比較潔淨衛生，可能亦演化成為吸鼻煙的禮節之一。同時也可以解釋為何倖存至今的鼻煙碟中許多為象牙材質。若當年有某種標準物料適合製作鼻煙碟，那當屬象牙無疑，現今也正是這種象牙碟數量遠超其它各類鼻煙碟。

這種禮儀從何開始仍然無從得知。許多早期鼻煙壺雙面均有凹陷，推測壺碟應為一體。但許多清初及清中期的鼻煙壺每面都有凸起的平面，可能亦曾作鼻煙碟使用，因此可推測所有至少有一個平面的鼻煙壺均可作鼻煙碟用。更常見的象牙或染色海象牙鼻煙碟中，無一有明確紀年，所以人們何時開始使用獨立鼻煙碟，全憑猜測。吸嗅鼻煙是滿人社會地位的象徵，清廷中的滿族士大夫幾乎人人必備鼻煙壺和扳指。不久後朝廷中的漢臣亦接受了這一習俗。十八世紀上半葉時，鼻煙壺成為宮廷熱潮，採用全新物料、形狀和裝飾，富有的上流階級包括皇帝及其宮廷作坊都深深著迷於鼻煙吸用以及相關用品。因此將鼻煙碟與鼻煙壺分開製作，令吸用鼻煙的過程更為細緻複雜，並引入更多花樣巧思，亦是大勢所趨。

與鼻煙壺相配的鼻煙碟似乎並非主流，而是例外，也意味著葉萃祺所述二十世紀初的鼻煙吸嗅方法可能代表了清朝慣例。最早能準確斷代的鼻煙碟以銅胎畫琺瑯製成，少數為玻璃胎畫琺瑯，於宮廷作坊內製作，更少部分於十八世紀下半葉在廣州製成，<sup>2</sup>當中包括一組四件均為葉狀不對稱形狀的鼻煙碟，斷代最早可至十八世紀中期，或是乾隆朝下半期的1760-80年代。<sup>3</sup>另外一件為清宮舊藏，年款為宮廷琺瑯作常見的白地藍料楷書款<sup>4</sup>其它則附黑料四字年款，為廣州製作的典型鼻煙碟。另一條線索則是蓮葉上的細小生物及昆蟲，與來自廣州的精緻畫琺

snuff-box shape. The example with the blue mark is a useful reminder, however, of the confusion that can be caused by workshops hundreds of miles apart both producing wares for the court with a good deal of influence going back and forth between them, sometimes in the form of expert enamellers being co-opted to the Palace workshops. A neat northern-style blue reign mark does not necessarily prove a northern product by any means. An open mind is still appropriate for this rare group, but Guangzhou now seems the more likely place of manufacture.

Several of the late-Qianlong Palace workshops enamelled metal dishes are primarily monochrome with either ruby red or blue landscapes, although others are known with the fuller palette.<sup>5</sup>

Among these is a small group, obviously made at the Palace workshops, that is decorated with chicks in a garden setting on a yellow ground, with regular-script marks reading *Jingwei tang zhi* 敬畏堂製 ('Made for the Hall of Respect and Awe'). The mark on ceramics is usually dated to the Qianlong reign, or sometimes optimistically to as early as the Yongzheng reign, but given the enamelled metal dishes which can be confidently dated to around 1780-1810 at the latest, this would seem the more likely period for its use. It is probably one of many imperial studio names in mid-Qing residences of the imperial family.<sup>6</sup> These are less well recorded than many private studio names, and we have been unable to locate it in the literature, although we have identified a number of non-imperial studios by this name around the country, none suggesting any relevance to these snuff dishes. As products of the palace workshops (evident by style and materials), and with their yellow ground, they appear to have been made for imperial use, or distribution, whether by the emperor or his family or officials granted the honour of using imperial yellow wares. It seems likely that as snuff-dishes became fashionable, the emperor, or perhaps another member of his family, decided to make a series of these snuff dishes, all with chicks in a garden scene. The design of chickens and chicks is found elsewhere on late-Qianlong palace enamels on glass, possibly a reflection of the popular chicken cups inspired by Chenghua originals from the Ming dynasty and produced for the court at Jingdezhen from the Yongzheng into the Qianlong period.

It would perhaps make more sense for the Emperor to have encouraged the matching dish as it seems that at Court the imperial family and high ranking officials would have had bottles full of snuff set aside in various living spaces where it would make sense to have beside it a matching dish. It would also be less likely that the Emperor, or perhaps other high-ranking members of the family would, in any case, be as frequently offering their snuff to others as a social habit. Few of these enamelled dishes ever precisely match a known bottle, and even when they do it would be difficult to prove that they were intended as an original, matching set.

Apart from these more identifiable dishes, there are also many others in plain glass, even glass overlay dishes that can be matched to bottles, but only because they are in the same materials as the bottles; there is no particular indication in nearly all cases that they were originally made to be matched. This may also be the case with other relatively common types, such as in cloisonné enamel, nephrite, agate and many other materials. As the paraphernalia of snuff taking became more complex, there is no reason why the same fashionable approach to novel types of bottles should not have spread to the associated snuff dishes.

Even if we can identify nothing in the way of a separate snuff dish that is definitely earlier than the mid eighteenth century, dishes survive in large numbers. Hundreds are known in ivory, which seems to have been the single most popular material for them. Chinese ivory snuff bottles made to function before collectors became involved are relatively rare, which would seem to endorse the conviction that bottles and dishes were not generally made in matching sets of the same material. Many of these ivory dishes may appear to be earlier than they

瑯小蓋盒風格一脈相承，有些還是歐洲鉸鏈式的鼻煙盒。而藍色年款亦能提醒我們，相隔幾百里卻共同為宮廷製作器物的工場彼此均有深刻影響，有時一流瑯瑯工匠會被指派至宮廷作坊內一同工作，因此可能產生混餉。宮廷作坊式的藍料年款並不意味著這件器物一定於北京製作。看待這組珍罕鼻煙碟時要抱持開放心態，但廣州似乎是最有可能的產地。

部分出自乾隆晚期宮廷作坊的銅胎畫琺瑯鼻煙碟主要為單色紋飾，繪胭脂紅或藍料山水圖，雖然另有一部分作品為多彩紋飾。<sup>5</sup>當中有一組附「敬畏堂製」楷書年款的精品，顯然來自宮廷作坊，在黃地上飾有園中雛雞圖案。瓷器上年款一般為乾隆朝。有時可以樂觀追溯至雍正朝，但由於我們有信心推測此組金屬琺瑯鼻煙碟最晚於 1780 至 1819 年製作，其使用年份應該亦相若。「敬畏堂」可能為清朝中期皇室所用的多個書房名號之一。<sup>6</sup>皇家書房名號比起諸多私人書房而言較不為人知，我們亦未能在出版物中找到參考資料。儘管學國上下有數個非皇室書房亦用此名，但與此組鼻煙碟並無任何關聯。（由風格和物料可明顯看出）此組鼻煙碟為宮廷作坊所製，所用的黃色顏料亦為皇室專用，或是皇帝、皇族及被授權使用皇家黃色器皿的官員所用。隨著鼻煙碟風潮漸盛，皇帝或某位皇室成員似乎決定製作一系列飾有園中雛雞圖案的鼻煙碟。在乾隆晚期御製玻璃琺瑯器中亦可見到同樣的圖案設計，可能呼應以明成化雞缸盃為靈感、在雍正至乾隆朝期間於景德鎮為皇室燒造的盃皿。

清宮皇室成員及重臣都喜愛在生活空間中放置裝滿鼻煙的鼻煙壺，若是有配套的鼻煙碟相伴就更合理不過，因此皇帝可能鼓勵製作配套鼻煙碟。而皇帝或其他高級皇室成員亦不太可能會將自己的鼻煙與他人分享。幾乎沒有琺瑯鼻煙碟與已知任何鼻煙壺能配成一套，就算勉強可以，也很難證明二者為原本配套設計而成。

除去較明顯者外，亦有許多玻璃乃至套玻璃鼻煙碟可與鼻煙壺搭配，但唯一原因是它們以相同物料製作；對所有壺碟而言，幾乎沒有任何其為原本配套設計的標誌。以其它常見物料如掐絲琺瑯、玉、瑪瑙等製作的鼻煙碟亦是如此。隨著吸用鼻煙的步驟不斷精緻細化，鼻煙碟與鼻煙壺一樣也發展出多個全新種類。

就算我們無法辨別來自十八世紀中期前的獨立鼻煙碟，如今亦有大量鼻煙碟存世。以象牙製作的便有成百件，似乎這是最受歡迎的物料。在鼻煙壺收藏未見風行以前，象牙鼻煙壺的數量相對不多，似乎也支持了鼻煙壺與鼻煙碟一般並非以同樣物料配套製作這一說法。因為表面皮殼的緣故，許多象牙鼻煙碟可能從外觀上看比實際年份更為久遠。日常使用與手部接觸後，象牙會很快生出皮殼，若是曾與鼻煙接觸則更容易迅速變為棕色。儘管考慮到上述因素，許多鼻煙壺仍然於乾隆晚期之前製作。

are as their patinated surface can be misleading. Ivory will patinate rapidly in constant use and contact with the hand, the more so if used in conjunction with something that would rapidly stain it brown, such as snuff. Even allowing for that, however, many of them might date from an earlier period than the late Qianlong.

The proliferation of snuff dishes dateable to the mid-Qing into the early twentieth century allows us to speculate that the integral snuff dish may have gradually given way to its separate counterpart at some time during the latter part of the eighteenth century, the influence coming from the court as did so much snuff taking fashion at that time. It then became a popular accessory, taking on a life of its own for the rest of the dynasty and into the twentieth century. Snuff dishes are known bearing dates into the 1920s and they undoubtedly continued to be produced even thereafter.

Matching of bottles and dishes is seemingly primarily a recent, collectors' response. Prior to the 1960s such matches are uncommon with only the occasional set found in an old, specially fitted case. But in Hong Kong in the 1960s-1980s, when the market was awash with snuff bottles and dishes, a keen and very active group of local collectors sometimes matched the two as part of their collecting hobby. The driving force behind this, and keenest exponent, was the late Arthur Gadsby who not only formed one of the more impressive collections of snuff bottles in Hong Kong at the time, but the largest and most comprehensive collection of dishes matched to bottles.<sup>7</sup>

The current sale comprising matching snuff bottles and dishes from private collections was formed with the advice and help of Hugh Moss for over nearly thirty years, with continued additions up until quite recently. It includes some of Gadsby's original collection, in his signature, blue-cloth fitted cases. While every bottle has been matched with a dish of similar material or design, one must note that they were not necessarily made together as a set, nor were they necessarily made at the same time. The dating in this catalogue largely applies to the bottles only. As will be seen, in most cases the matching has been done recently, by buying bottles and matching dishes separately over a period of time. Nonetheless, very few private collectors are able to amass over a hundred pieces of matched snuff bottle and dish, which requires tremendous effort and time. This sale comprises a rich array of materials including enamel, jade, jadeite, glass, agate, amber, jasper, ruby, mother-of-pearl, lacquer, and coconut shell, among others, encompassing almost all materials seen among snuff bottles and dishes, making it a truly representative and remarkable group.

- 1 Hugh Moss arranged the two-week visit specifically to interview the artist regarding his work in painted enamels with the help of the snuff-bottle collector Adolph Silver who was an advisor on economics to Mao Zedong and Zhou Enlai.
- 2 For Palace enamels on metal, see *The Water, Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, 21.3.596, and 21.3.307 for enamelled glass. This publication is available free of charge on the website e-yaji.com. Also, for enamelled metal, see *The Complete Collection of the Treasures of the Palace Museum 47: Snuff Bottles – Gugong Bowuyuan Cang Wenwu Zhenpin Quanjii 47: Biyanhu*, no. 178.
- 3 The smallest of these was in Hanhai Beijing, 12 January 2004, lot 2142 – also in *The Water, Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, 21.3.505. This publication is available free of charge on the website e-yaji.com. Another is still in the imperial collection in Beijing (*Xia Gugong*, no. 36, and *Gugong Complete Snuff Bottles*, no. 179). One is in *Treasures from the Scholar's Studio*, Tokyo: Dohosha, 1992, Illustrations Vol., p.145, no. 115. 52, fig. 43, and the fourth, with a katydid on the leaf-shaped dish, was in Sotheby's, New York, 1 June 1993, lot 108.
- 4 Not illustrated in the earlier publication but shown in Zhang Rong 2008, no. 104.
- 5 *The Water, Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, 21.3.1101. This publication is available free of charge on the website e-yaji.com
- 6 *The Water, Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, 21.3.616, 21.3.800, 21.3.801. This publication is available free of charge on the website e-yaji.com
- 7 For an article by him, see Arthur Gadsby, 'Matching Snuff Bottles and Saucers', *Arts of Asia*, 1/1 (January-February 1971), 33-35.

製作年代可追溯自清朝中期至二十世紀初的大量鼻煙碟令我們得以猜測，一體式鼻煙碟可能於十八世紀下半葉逐漸讓位於獨立鼻煙碟，這一潮流與多種其它鼻煙吸用方式一樣源於宮廷。在清朝中後期直至二十世紀，鼻煙碟逐漸成為獨立的時髦配飾。有一部分鼻煙碟帶有1920年代紀年，而鼻煙碟的製作在之後仍然川流不息。

將鼻煙壺與鼻煙碟相互搭配似乎是收藏家近期的愛好。1960年代前很少見到此類搭配，偶然間才能於特別製作的舊盒中看到整套壺碟。但1960至80年代的香港市場充斥著大量鼻煙壺及鼻煙碟，當地一些慧眼獨具的活躍藏家有時會喜好將二者搭配。這一收藏潮流背後最有力的推手為已故藏家 Arthur Gadsby，他的鼻煙壺收藏規模不僅在當時的香港首屈一指，更是最大型全面的鼻煙碟與鼻煙壺配套收藏。<sup>7</sup>

此場拍賣呈獻的鼻煙壺及鼻煙碟源自不同私人珍藏，由 Hugh Moss (莫士搗) 扮演顧問、將近三十載的引導下形成，當中一部分為 Gadsby 舊藏，並配有其標誌性藍布盒。每件鼻煙壺都配有材質或題材相近的鼻煙碟。但必須注意的是，這些配對一般於近年而成，藏家先分開購買壺及碟再湊合成對，所以壺及碟並非原套製作，其斷代並不一定完全一致，而本圖錄的定年一般只針對拍品中的鼻煙壺。雖然如此，能夠拼湊成對且為數過百件，在鼻煙壺私人珍藏中絕對是寥寥可數。本拍賣涵蓋的材質非常豐富，包括琺瑯、玉、翡翠、玻璃、瑪瑙、蜜蠟、玉髓、紅寶石、螺鈿、漆、椰殼等，幾乎包含所有鼻煙壺類別，相當具代表性。

- 1 在鼻煙壺藏家阿道夫·希爾弗幫助下，莫士搗特別安排兩週時間訪問藝術家，探討其彩繪琺瑯作品。希爾弗曾為毛澤東及周恩來擔任經濟顧問。
- 2 宮廷製作的銅胎琺瑯器，見《水松石山房珍藏鼻煙壺第一部分 皇室對鼻煙壺藝術的影響》，21.3.596，及 21.3.307 (玻璃琺瑯)。此書可於 e-yaji.com 網站上免費瀏覽。另外可參考《故宮博物院藏文物珍品全集 47：鼻煙壺》，品號 178。
- 3 當中最小者曾於 2004 年 1 月 12 日在北京瀚海拍賣，拍品編號 2142- 亦可見於《水松石山房珍藏鼻煙壺第一部分 皇室對鼻煙壺藝術的影響》，21.3.505。此書可於 e-yaji.com 網站上免費瀏覽。另外一件仍藏於北京故宮，見《故宮，下》，品號 36，及《故宮博物院藏文物珍品全集 47：鼻煙壺》，品號 179)。另一件可見於《文房寶物》，Tokyo: Dohosha, 1992 年，插圖，145 頁，品號 115.52，43 號圖，第四件於葉形鼻煙碟上可見蟋蟀，於 1993 年 6 月 1 日在紐約蘇富比拍賣，拍品編號 108。
- 4 未於早期出版物中刊載，但可見於張榮，《你應該知道的 200 件鼻煙壺》，2008 年，品號 104。
- 5 《水松石山房珍藏鼻煙壺第一部分 皇室對鼻煙壺藝術的影響》，21.3.1101。此書可於 e-yaji.com 網站上免費瀏覽。
- 6 《水松石山房珍藏鼻煙壺第一部分 皇室對鼻煙壺藝術的影響》，21.3.616，21.3.800，21.3.801。此書可於 e-yaji.com 網站上免費瀏覽。
- 7 參見 Arthur Gadsby 所著文章，〈鼻煙壺與鼻煙碟搭配〉，《Arts of Asia》，1/1 (1971 年 1-2 月號)，33-35。







1

2

### 1

#### A 'WINE YELLOW' GLASS DOUBLE-GOURD FORM SNUFF BOTTLE

IMPERIAL, ATTRIBUTED TO THE PALACE WORKSHOPS, QING DYNASTY, 1740-1850

The transparent, pale-yellow glass bottle is of compressed double-gourd form. *Together with a streaked yellow and ochre glass double-gourd form snuff dish.*

Bottle: 2½ in. (5.5 cm.) high, mother-of-pearl stopper;  
Dish: 2½ in. (5.4 cm.) long (2)

HK\$12,000-28,000

US\$1,600-3,600

#### PROVENANCE

Dish: The Blanche B. Exstein Collection of Fine Chinese Snuff Bottles, sold at Christie's New York, 21 March 2002, lot 263 (part)

The double gourd was a popular Imperial form throughout the eighteenth century and into the mid-Qing period, being symbolic with its generalised auspicious meaning of the continuation of the family line, elegant and functional. The colour here is unusual, and is probably a paler version of the colour known as 'wine yellow' which appears in the records of the Imperial glassworks from as early as 1753.

#### 清 1740-1850 年 御製透明酒黃色玻璃葫蘆式鼻煙壺 (連黃玻璃葫蘆式鼻煙碟)

#### 來源

碟：Blanche B. Exstein 珍藏，紐約佳士得，2002 年 3 月 21 日，拍品 263 號（其中之一）

### 2

#### A PINK GLASS DOUBLE-GOURD FORM SNUFF BOTTLE

PROBABLY IMPERIAL, QING DYNASTY, 1760-1900

The translucent pink glass bottle is of double-gourd form with a flat lip and protruding, flat, circular base. *Together with a pink glass heart-shaped snuff dish.*

Bottle: 2 in. (5.1 cm.) high, aquamarine stopper;  
Dish: 1¾ in. (3.9 cm.) long (2)

HK\$12,000-28,000

US\$1,600-3,600

#### PROVENANCE

Dish: Sold at Christie's New York, 1 October 2008, lot 314 (part)

#### 清 1760-1900 年 粉紅玻璃葫蘆式鼻煙壺 (連粉紅玻璃心形鼻煙碟)

#### 來源

碟：紐約佳士得，2008 年 10 月 1 日，拍品 314 號（部分）



3

### 3 A PALE COBALT-BLUE GLASS FACETTED SNUFF BOTTLE

IMPERIAL GLASSWORKS, BEIJING, DAOGUANG WHEEL-CUT FOUR-CHARACTER MARK AND OF THE PERIOD (1821-1850)

The blue glass is of octagonal profile with the two main sides with raised convex circular panels divided into four facets. The base is wheel-cut with the reign mark in regular script. *Together with a lavender blue glass snuff dish.*

Bottle: 2½ in. (6.3 cm.) high, stained quartz stopper;

Dish: 1½ in. (3 cm.) diam.

(2)

HK\$26,000-40,000

US\$3,400-5,200

#### PROVENANCE

Bottle: The Agatha Aronson Collection  
Acquired in Los Angeles, September 2012

清道光 御製天藍玻璃八角形鼻煙壺  
「道光年製」楷書刻款（連天藍玻璃鼻煙碟）

#### 來源

壺：Agatha Aronson 珍藏  
2012年9月購於洛杉磯



3 (mark)



4

### 4 AN EMERALD-GREEN GLASS FACETTED SNUFF BOTTLE

IMPERIAL WORKSHOPS, BEIJING, QING DYNASTY, 1720-1820

The transparent green glass bottle is of octagonal profile, the main sides each with a raised panel surrounded by eight facets, the base flat. *Together with a green glass snuff dish.*

Bottle: 1¾ in. (4 cm.) high, tourmaline stopper;

Dish: 1¾ in. (3.7 cm.) long

(2)

HK\$16,000-30,000

US\$2,100-3,800

This is one of a large series of octagonal faceted glass bottles made at the Court for distribution by the Qing Emperors as gifts to officials, scholars, military men and other worthies on specific occasions each year. The faceting arose out of the influence of the Bavarian Kilian Stumpf who set up the Imperial glassworks in 1696, and became a popular form of decoration for glass bottles, and other wares, throughout the dynasty. Because they were so frequently distributed as gifts, they were symbols of honour. Emerald-green was one of the standard colours at the eighteenth century Imperial glassworks used extensively as a monochrome and as an overlay colour.

清 1720-1820 年 御製綠玻璃八角形鼻煙壺  
（連綠玻璃鼻煙碟）



5

6

5

A 'REALGAR' GLASS SNUFF BOTTLE  
PROBABLY IMPERIAL GLASSWORKS, BEIJING, QING DYNASTY,  
1720-1840

The bottle is carved through a red overlay on an orange ground with a mask-and-ring handle on each side. *Together with a 'realgar' glass snuff dish.*

Bottle: 2 $\frac{3}{16}$  in. (5.6 cm.) high, glass stopper;

Dish: 1 $\frac{1}{8}$  in. (3.6 cm.) diam.

(2)

HK\$16,000-30,000

US\$2,100-3,800

PROVENANCE

Bottle: C.K. Liang, Jade House, Hong Kong, October 1996

Dish: C.K. Liang, Jade House, Hong Kong, October 1986

For a discussion on 'realgar' glass, see Moss, Graham, Tsang, A *Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection, Vol 5, Glass*, where its likely Imperial origins are discussed.

清 1720-1840 年 仿雄黃玻璃鋪首銜環耳鼻煙壺  
(連仿雄黃玻璃鼻煙碟)

來源

壺：C.K. Liang, Jade House，香港，1996年10月

碟：C.K. Liang, Jade House，香港，1986年10月

6

A 'REALGAR' GLASS SNUFF BOTTLE  
PROBABLY IMPERIAL GLASSWORKS, BEIJING, 1720-1840

The bottle is of ruby-red, orange-yellow and orange-brown tones with some slight green colouring. *Together with a 'realgar' glass snuff dish.*

Bottle: 2 $\frac{3}{16}$  in. (5.5 cm.) high, glass stopper;

Dish: 1 $\frac{1}{8}$  in. (3.4 cm.) diam.

(2)

HK\$16,000-30,000

US\$2,100-3,800

PROVENANCE

Dish: C.K. Liang, Jade House, Hong Kong, October 1986

清 1720-1840 年 仿雄黃玻璃鼻煙壺  
(連仿雄黃玻璃鼻煙碟)

來源

碟：C.K. Liang, Jade House，香港，1986年10月



7

**7**  
A CARVED RUBY-RED GLASS 'BUTTERFLY AND PEONY' SNUFF BOTTLE

QING DYNASTY, 1760-1860

The transparent ruby-red bottle is carved in relief on either side with a butterfly hovering above a blossoming peony. *Together with a ruby-red glass snuff dish.*

Bottle: 2 $\frac{1}{2}$  in. (5.9 cm.) high, mother-of-pearl stopper;  
Dish: 1 $\frac{1}{2}$  in. (3.7 cm.) long (2)

HK\$10,000-20,000 US\$1,300-2,600

PROVENANCE

Bottle: Sold at Christie's London, 16 February 1970, lot 37  
Dish: Ching Wah Lee, San Francisco, 1960s by repute  
The Wilson Collection, Sotheby's New York, 23 March 1998, lot 272 (part)

**清 1760-1860 年 透明紅玻璃雕蝶戀花鼻煙壺  
(連透明紅玻璃鼻煙碟)**

來源

壺：倫敦佳士得，1970年2月16日，拍品37號  
碟：Ching Wah Lee，三藩市，1960年代（傳）  
Wilson 珍藏，紐約蘇富比，1998年3月23日，拍品272號（部分）



8

**8**  
A YELLOW GLASS SNUFF BOTTLE

IMPERIAL GLASSWORKS, QING DYNASTY, 1700-1850

The bottle with a flat lip and oval foot ring is of a deep, egg-yolk yellow colour. *Together with a yellow glass snuff dish.*

Bottle: 2 $\frac{3}{4}$  in. (7.1 cm.) high, glass stopper;  
Dish: 1 $\frac{1}{4}$  in. (3.6 cm.) diam. (2)

HK\$30,000-50,000 US\$3,900-6,400

PROVENANCE

Bottle: Kay Blair Collection (1916-1985), Princeton, New Jersey, acquired in London, 1960s, and thence by descent  
Sold at Christie's New York, 21 March 2014, lot 2437 (one of two)

**清 1700-1850 年 御製黃玻璃鼻煙壺  
(連黃玻璃鼻煙碟)**

來源

壺：Kay Blair (1916-1985) 珍藏，新澤西州，1960年代購於英國，之後於家族中流傳  
紐約佳士得，2014年3月21日，拍品2437號（其中之一）

9

### A WHITE GLASS 'CHRYSANTHEMUM' SNUFF BOTTLE

PROBABLY IMPERIAL, ATTRIBUTED TO THE PALACE WORKSHOPS, BEIJING, QING DYNASTY, 1730-1820

The translucent white glass bottle with a wide mouth and protruding, flat base is carved on the body with three registers of vertical, scalloped facets resembling stylised chrysanthemum petals. *Together with a white glass snuff dish.*

Bottle: 1 $\frac{3}{8}$  in. (4.6 cm.) high, tourmaline stopper;

Dish: 1 $\frac{3}{8}$  in. (3.2 cm.) long

(2)

HK\$ 12,000-28,000

US\$1,600-3,600

In 1705, the governor of Suzhou received seventeen pieces of glass from the Court. This included wares in three monochrome colours, white, yellow and blue, as well as blue glass flecked with gold. (See Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles*, Vol. 5, Glass, Chronological List.) By the end of the Kangxi period white glass was being produced at Court in several distinguishable shades or types of white. It was then used regularly for the rest of the dynasty, either as a monochrome glass, or as part of an overlay combination. Although of an unusual form, which evokes fairly common formalized chrysanthemum leaves, the colour, faceting and the wide mouth with a concave lip are all features of known eighteenth-century Palace glass snuff bottles on the current bottle.

### 清 1730-1820 年 白色玻璃菊瓣式鼻煙壺 (連白色玻璃鼻煙碟)

10

### A RUBY-RED AND WHITE GLASS SNUFF BOTTLE

PROBABLY IMPERIAL, QING DYNASTY, 1730-1850

The ruby colour of the glass bottle is sandwiched between two layers of white, concentrated in the upper part of the bottle and ending in a clear-cut line around the neck. *Together with a pink and white glass snuff bottle.*

Bottle: 2 $\frac{1}{8}$  in. (5.5 cm.) high, stained quartz stopper;

Dish: 1 $\frac{3}{4}$  in. (4.5 cm.) long

(2)

HK\$ 14,000-25,000

US\$1,900-3,200

#### PROVENANCE

Bottle: The Chilcott Collection, Vancouver, before 2009

### 清 1730-1850 年 紅白玻璃鼻煙壺 (連紅白玻璃鼻煙碟)

#### 來源

壺：Chilcott 珍藏，溫哥華，2009 年以前



9

10

## 11

### A WHITE JADE SNUFF BOTTLE

QING DYNASTY, 1730-1850

The bottle is well hollowed with a wide mouth, flat lip and flat, oval base. The material is of a translucent, even white tone.

*Together with a white jade snuff dish.*

Bottle: 1 $\frac{1}{4}$  in. (4.9 cm.) high, stained jadeite stopper;

Dish: 1 $\frac{1}{8}$  in. (3.4 cm.) long

(2)

HK\$ 50,000-70,000

US\$6,500-9,000

#### PROVENANCE

Bottle: The Peter Garvin Collection  
Robert Hall, London, July 2011

### 清 1730-1850 年 白玉鼻煙壺 (連白玉鼻煙碟)

#### 來源

壺：Peter Garvin 珍藏

Robert Hall 珍藏，倫敦，2011 年 7 月

## 12

### A WHITE JADE FACETTED SNUFF BOTTLE

IMPERIAL, PALACE WORKSHOPS, QING DYNASTY, 1750-1850

The bottle is of octagonal profile and each main side with four facets, the stone is of an even white tone with slight mottling.

*Together with a white jade snuff dish.*

Bottle: 2 $\frac{1}{4}$  in. (5.2 cm.) high, jadeite stopper;

Dish: 1 $\frac{3}{4}$  in. (4.5 cm.) diam.

(2)

HK\$ 50,000-70,000

US\$6,500-9,000

#### PROVENANCE

Bottle: Sold at Christie's London, 15 May 2015, lot 636  
Dish: The Crane Collection, before April 2005

#### LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.3.974

### 清 1750-1850 年 白玉八角形鼻煙壺 (連白玉鼻煙碟)

#### 來源

壺：倫敦佳士得，2015 年 5 月 15 日，拍品 636 號

碟：鶴聚堂珍藏，2005 年 4 月以前

#### 出版

壺：莫士搵、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017 年，編號 31.3.974



11



12

# 13

## A QUARTZ 'MAKARA' SNUFF BOTTLE

QING DYNASTY, 1730-1870

The bottle is carved in the form of a mythical beast with the body of a fish and the head of a single-horned dragon. *Together with a yellow agate leaf-form snuff dish.*

Bottle: 3¼ in. (8.2 cm.) long, jadeite stopper;

Dish: 2¾ in. (6 cm.) long

(2)

HK\$65,000-80,000

US\$8,200-11,000

### PROVENANCE

Bottle: Robert Kleiner, London, 1992

Snuff Bottles from the Mary & George Bloch Collection: Part IX, sold at Sotheby's Hong Kong, 24 November 2014, lot 152

### EXHIBITED

Bottle: Robert Kleiner, Boda Yang, and Clarence F.

Shangraw, *Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch*, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 238

National Museum of Singapore, Singapore, 1994-1995

### LITERATURE

Bottle: Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 2, Hong Kong, 1998, no. 245

Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.2.973

The creature here is probably intended as a dragon-carp, the symbol of a candidate passing the metropolitan examinations and qualifying as an official. This mythical creature and its symbolism are based upon observation of Yellow River carp swimming upstream and leaping over the falls at the 'Dragon gate' (Longmen), a particularly arduous task following a long, upriver journey, hence symbolising the final triumph of the student. The carp is thought to be transformed into a dragon, while the student becomes a scholar, qualifying automatically for official service. As a rule, such dragon-carp would be expected to have two horns, but such details are flexible in mythical expression and the head here is sufficiently dragon-like with or without two horns to carry the required symbolism.

Compare to a bottle in the same material, but in the form of a carp, also with rather impractical protruding detail and probably from the same school of carving, sold at Christie's London, 12 October 1987, lot 356.

## 清 1730-1870 年 玉髓摩羯魚形鼻煙壺 (連瑪瑙葉形鼻煙碟)

### 來源

壺：Robert Kleiner，倫敦，1992 年

瑪麗及莊智博鼻煙壺珍藏：第九部份，香港蘇富比，2014 年 11 月 24 日，拍品 152 號

### 展覽

壺：Robert Kleiner、楊伯達及 Clarence F. Shangraw，《盈寸織研——瑪麗及佐治伯樂鼻煙壺珍藏》，香港藝術館，香港，1994 年，編號 238

新加坡國家博物館，新加坡，1994-1995 年

### 出版

壺：莫士搗、Victor Graham 及曾嘉寶，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷 2，香港，1998 年，編號 245

莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017 年，編號 31.2.973





14

A YELLOW HORN SNUFF BOTTLE

QING DYNASTY, 1720-1850

The transparent yellow horn bottle is made up of four segments, the compressed globular main body, cylindrical neck, flat lip and concave foot. *Together with a yellow horn snuff dish.*

Bottle: 2<sup>3</sup>/<sub>16</sub> in. (6.2 cm.) high overall including the original yellow horn stopper;

Dish: 1<sup>1</sup>/<sub>16</sub> in. (4.3 cm.) diam. (2)

HK\$20,000-30,000

US\$2,600-3,800

PROVENANCE

Bottle: The Ko Collection, Italy, no. 811/6, acquired prior to 1930, by descent in the family till 1998

Dish: The Ko Collection, Italy, acquired prior to 1947, by descent in the family till 1998

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 32.7.65

清 1720-1850 年 角雕帶蓋鼻煙壺  
(連角雕鼻煙碟)

來源

壺：Ko 珍藏，意大利，編號 811/6，入藏於 1930 年以前，之後於家族中流傳至 1998 年

碟：Ko 珍藏，意大利，入藏於 1947 年以前，之後於家族中流傳至 1998 年

出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019 年，編號 32.7.65

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A MOTHER-OF-PEARL FISH-FORM SNUFF BOTTLE

QING DYNASTY, 1800-1900

The mother-of-pearl bottle is carved in the form of a fish, its mouth forming the opening of the bottle, the eyes inlaid in coral.

*Together with a mother-of-pearl snuff dish.*

Bottle: 4<sup>3</sup>/<sub>16</sub> in. (12.3 cm.) long, coral stopper;

Dish: 1<sup>1</sup>/<sub>4</sub> in. (3.1 cm.) diam., box (2)

HK\$20,000-30,000

US\$2,600-3,800

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 32.8.63

清 1800-1900 年 螺鈿嵌珊瑚魚形鼻煙壺  
(連螺鈿鼻煙碟)

出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019 年，編號 32.8.63

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### A RUBY PEBBLE-FORM SNUFF BOTTLE

QING DYNASTY, 1760-1880

Together with a ruby pebble-form snuff dish.

Bottle: 2½ in. (5.4 cm.) high, sapphire stopper;

Dish: 1½ in. (4.2 cm.) long

(2)

HK\$40,000-60,000

US\$5,200-7,700

#### PROVENANCE

Bottle: The Ko Collection, Italy, no. 787/F, acquired in 1930; by descent within the family

Dish: The Ko Collection, Italy, prior to 1947; by descent within the family

#### LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 31.5.34

### 清 1760-1880 年 紅寶石隨形鼻煙壺 (連紅寶石鼻煙碟)

#### 來源

壺：Ko 珍藏，意大利，編號 787/F，入藏於 1930 年，此後於家族中流傳

碟：Ko 珍藏，意大利，入藏於 1947 年以前，此後於家族中流傳

#### 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019 年，編號 31.5.34

## ~17

### A LAPIS LAZULI SNUFF BOTTLE

PROBABLY IMPERIAL, QING DYNASTY, 1770-1840

Together with a lapis lazuli snuff dish.

Bottle: 2¾ in. (6.8 cm.) high, coral stopper;

Dish: 1¾ in. (4.3 cm.) diam.

(2)

HK\$60,000-80,000

US\$7,800-10,000

#### PROVENANCE

Bottle: The Kaynes-Klitz Collection, sold at Sotheby's Hong Kong, 16 November 1989, lot 226

The Mary and George Bloch Collection, sold at Sotheby's Hong Kong, 24 November 2014, lot 30

Dish: The Crane Collection, April 2005

#### LITERATURE

Bottle: Hugh Moss, Victor E. Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, iii: *Stones*, Hong Kong, 1998a, no. 415

Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.5.121

### 清 1770 - 1840 年 青金石鼻煙壺 (連青金石鼻煙碟)

#### 來源

壺：Kaynes-Klitz 珍藏，香港蘇富比，1989 年 11 月 16 日，拍品 226 號

瑪麗及莊智博鼻煙壺珍藏，香港蘇富比，2014 年 11 月 24 日，拍品 30 號

碟：鶴聚堂珍藏，2005 年 4 月



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## 出版

壺：莫士搗、Victor Graham 及曾嘉寶，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷 3，香港，1998 年 a，編號 415

莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017 年，編號 31.5.121

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## 18

### A JASPER SNUFF BOTTLE

QING DYNASTY, 1760-1880

*Together with a jasper snuff dish.*

Bottle: 2 $\frac{1}{8}$  in. (5.4 cm.) high, glass stopper;

Dish: 1 $\frac{7}{8}$  in. (4.7 cm.) diam.

(2)

HK\$22,000-32,000

US\$2,900-4,200

#### PROVENANCE

Bottle: The Bob C. Stevens Collection, sold at Sotheby's New York, 26 March 1982, lot 126

The Blanche B. Exstein Collection, sold at Christie's New York, 21 March 2002, lot 169

### 清 1760-1880 年 羊肝瑪瑙鼻煙壺 (連羊肝瑪瑙鼻煙碟)

#### 來源

壺：Bob C. Stevens 珍藏，紐約蘇富比，1982 年 3 月 26 日，拍品 126 號

Blanche B. Exstein 珍藏，紐約佳士得，2002 年 3 月 21 日，拍品 169 號



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## 19

### AN AGATE CICADA-FORM SNUFF BOTTLE

QING DYNASTY, 1750-1860

The bottle is carved in the form of a cicada, the stone comprised of translucent carnelian, semi-transparent grey and white agate. *Together with a carnelian agate snuff dish.*

Bottle: 1 $\frac{1}{8}$  (4.3 cm.) high, stained bone stopper with jadeite finial;

Dish: 1 $\frac{3}{8}$  in. (3.4 cm.) diam.

(2)

HK\$32,000-50,000

US\$4,200-6,500

#### PROVENANCE

Dish: Robert Hall, London, October 1998

### 清 1750-1860 年 瑪瑙蟬形鼻煙壺 (連瑪瑙鼻煙碟)

#### 來源

盤：Robert Hall，倫敦，1998 年 10 月



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20

A JADEITE SNUFF BOTTLE

QING DYNASTY, 1800-1900

The bottle is carved on the narrow sides with mask-and-ring handles, the stone with red strata on one side, and white and deep-green mottling on the reverse. *Together with a beige quartzite snuff dish.*

Bottle: 2¼ in. (5.2 cm.) high, jadeite stopper;

Dish: 1¾ in. (3.3 cm.) diam.

(2)

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Bottle: Peter and Marion Bozzo Collection, Alexandria, Virginia, 2007

Hugh Moss (HK) Ltd., Hong Kong, 2008

The Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 4835, sold at Christie's New York, 15 March 2017, lot 356 (one of two)

Dish: The Arthur Gadsby Collection, Hong Kong, before January 2013

清 1800-1900 年 翡翠鼻煙壺  
(連石英岩鼻煙碟)

來源

壺：Peter 及 Marion Bozzo 伉儷珍藏，維珍尼亞州，2007 年莫士搵，香港，2008 年

Ruth 及 Carl Barron 伉儷珍藏，馬薩諸塞州，編號 4835，紐約佳士得，2017 年 3 月 15 日，拍品 356 (其中之一)

碟：Arthur Gadsby 珍藏，香港，2013 年 1 月以前

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A GREYISH-WHITE JADE 'MENG HAORAN' SNUFF BOTTLE

MASTER OF THE ROCKS SCHOOL, QING DYNASTY, 1740-1860

The bottle is carved on one side utilising the russet 'skin' of the stone to depict Meng Haoran accompanied by his attendant, the other side in low relief with a blossoming prunus tree growing amidst rocks. *Together with a pale celadon jade snuff dish.*

Bottle: 2¾ in. (6.5 cm.) high, jadeite stopper;

Dish: 1½ in. (3.9 cm.) diam.

(2)

HK\$40,000-60,000

US\$5,200-7,700

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 31.3.970

清 1740-1860 年 灰白玉帶皮高士圖鼻煙壺  
(連青白玉鼻煙碟)

出版

壺：莫士搵、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019 年，編號 31.3.970



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A WHITE AND RUSSET JADE AUBERGINE-FORM  
SNUFF BOTTLE

QING DYNASTY, 1720-1850

The bottle is carved in the form of two aubergines growing from a leafy branch, with a small butterfly on one side, and broad serrated leaves carved utilising the brown 'skin' of the stone.

*Together with a white jade snuff dish.*

Bottle: 2 $\frac{3}{8}$  in. (6 cm.) high, coral stopper;

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

(2)

**HK\$ 180,000-350,000**

**US\$ 24,000-45,000**

PROVENANCE

Bottle: The Mrs. Elmer A. Claar Collection

Parke Bernet Galleries, Inc. New York, 20 February 1970, lot 366

A North American private collection, sold at Christie's New York, 13 September 2012, lot 1119

Dish: Robyn Buntin, Honolulu, October 2010

清1720-1850年 白玉巧雕瓜瓞連綿鼻煙壺  
(連白玉鼻煙碟)

來源

壺：Elmer A. Claar夫人珍藏

Parke Bernet Galleries, Inc.，紐約，1970年2月20日，拍品366號

北美私人珍藏，紐約佳士得，2012年9月13日，拍品1119號

盤：Robyn Buntin，夏威夷，2010年10月

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## 23

### A CARVED BLUE JADEITE 'FLORAL' SNUFF BOTTLE

IMPERIAL, QING DYNASTY, 1770-1840

The decagonal bottle is carved on each main side with a stylised flower-head, the stone of a translucent, pale greyish-blue tone. Together with a jadeite snuff dish.

Bottle: 2½ in. (6.3 cm.) high, tourmaline stopper;

Dish: 1¾ in. (4.6 cm.) diam.

(2)

HK\$260,000-350,000

US\$34,000-45,000

#### PROVENANCE

Bottle: Howard Kaplan (The Jade Collector), Los Angeles  
The Ann and John Hamilton Collection, no. 193, sold at  
Sotheby's New York, 27 March 2003, lot 270

Dish: Sold at Sotheby's London, December 1979, lot 486

#### LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.4.98

Jadeite was a much favoured material for the Qianlong Emperor, and during the second half of his reign, the court had access to reasonable quantities of jadeite of various colours, including the enthralling blue jadeite seen on the current snuff bottle. Bottles of faceted form became hugely popular at court starting from the mid-Qing period, and the current bottle is of decagonal form, which is considerably larger than most existing octagonal bottles, giving rise to a more complex form with two extra facets. Each main side has the facets scalloped to represent a stylised flower, possibly a chrysanthemum in reminiscent of a blue blossom. A similarly faceted blue jadeite snuff bottle, possibly made from the same set due to their similar sizes, is illustrated in Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, e-yaji.com, no. 31.4.135.

### 清1770-1840年 御製糯種翡翠雕花卉紋鼻煙壺 (連翡翠鼻煙碟)

#### 來源

壺：Howard Kaplan，洛杉磯

Ann及John Hamilton伉儷珍藏，編號193，紐約蘇富比，2003年3月27日，拍品270號

碟：倫敦蘇富比，1979年12月，拍品486號

#### 出版

壺：莫士搵、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號31.4.98

翡翠於十八世紀中旬開始大量流入清宮，成為乾隆皇帝鍾愛的玉石之一，並製作顏色多樣的翡翠鼻煙壺，當中多角形鼻煙壺深受歡迎，而本拍品呈十角形，比一般八角形鼻煙壺尺寸更大、造型更豐富，腹部雕花瓣紋，猶如雪中綻放的藍菊，極具韻味。有一件器形及紋飾基本相同的藍翡翠鼻煙壺，可能與本拍品源自同一作坊，著錄於莫士搵、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，e-yaji.com，編號 31.4.135。





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A YELLOWISH-GREEN JADE SNUFF BOTTLE  
PROBABLY IMPERIAL, QING DYNASTY, 1700-1820

The bottle is carved from nephrite jade of an even, pale greenish-yellow tone with some white specks. *Together with a beige nephrite snuff dish.*

Bottle: 2 $\frac{1}{4}$  in. (6.8 cm.) high, ruby stopper;

Dish: 1 $\frac{1}{8}$  in. (3.4 cm.) diam.

(2)

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Bottle: The Carlos Pardo Collection, Europe, acquired prior to 1990

Dish: Sold at Christie's New York, 1 October 2008, lot 313

清1700-1820年 青玉鼻煙壺  
(連青玉鼻煙碟)

來源

壺：Carlos Pardo珍藏，歐洲，入藏於1990年以前  
碟：紐約佳士得，2008年10月1日，拍品313號



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A WHITE JADE SNUFF BOTTLE  
PROBABLY IMPERIAL, QING DYNASTY, 1740-1840

The bottle is carved with a flat lip and oval, flat foot. The translucent stone is of an even white tone. *Together with a white jade snuff dish.*

Bottle: 2 $\frac{1}{4}$  in. (5.6 cm.) high, semi-precious stone stopper;

Dish: 1 $\frac{1}{8}$  in. (4.2 cm.) diam.

(2)

HK\$20,000-40,000

US\$2,600-5,200

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.3.923

清1740-1840年 白玉鼻煙壺 (連白玉鼻煙碟)

出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號31.3.923





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A SPINACH-GREEN JADE SNUFF BOTTLE  
PROBABLY IMPERIAL, QING DYNASTY, 1730-1820

The bottle has a flat lip and base, the material of a translucent, spinach-green tone with some dark-green and black specks.

*Together with a spinach-green jade snuff dish.*

Bottle: 2 $\frac{1}{8}$  in. (5.2 cm.) high, glass stopper;

Dish: 1 $\frac{7}{8}$  in. (4.8 cm.) diam.

(2)

**HK\$80,000-100,000**

**US\$11,000-13,000**

### PROVENANCE

Bottle: Harold and Dorothy SooySmith

Harold and Rosalie Goodman

Jadestone Gallery, March 2013

Dish: A German private collection

Robert Kleiner, London, May 2006

### LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.3.913

## 清1730–1820年 碧玉鼻煙壺（連碧玉鼻煙碟）

### 來源

壺：Harold and Dorothy SooySmith

Harold and Rosalie Goodman

Jadestone Gallery，2013年3月

碟：德國私人珍藏

Robert Kleiner，倫敦，2006年5月

### 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號31.3.913

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### A BLUE AND WHITE PORCELAIN RECTANGULAR 'SCHOLAR' SNUFF BOTTLE

QING DYNASTY, 1870-1910

The bottle is painted on each side with a scholar accompanied by a young attendant carrying his *qin*, the shoulders decorated with two bats and clouds. *Together with a blue and white porcelain snuff dish decorated with a scenery at West Lake, inscribed on the base with the characters wanyu.*

Bottle: 2¾ in. (7.1 cm.) high, glass stopper;

Dish: 1⅞ in. (4.9 cm.) diam.

(2)

HK\$8,000-10,000

US\$1,100-1,300

## PROVENANCE

Bottle: A European private collection, acquired in the 1960s or earlier

Sold at Christie's New York, 21 March 2014, lot 2462 (one of two)

Dish: Sold at Christie's New York, 1 October 2008, lot 315

### 清1870-1910年 青花高士圖長方鼻煙壺 (連玩玉款青花西湖山水圖鼻煙碟)

## 來源

壺：歐洲私人珍藏，入藏於1960年代或以前

紐約佳士得，2014年3月21日，拍品2462號（其中之一）

碟：紐約佳士得，2008年10月1日，拍品315號



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### A BLUE AND WHITE PORCELAIN 'FIGURES' SNUFF BOTTLE

QING DYNASTY, 1830-1870

The bottle is painted with sixteen boys playing in a garden, some acting as Sima Guang saving a boy from drowning. *Together with a blue and white porcelain dish depicting five boys in a study, the base inscribed with the characters Wanyu (Jingdezhen, 1820-1880).*

Bottle: 2½ in. (6.4 cm.) high, glass stopper;

Dish: 1⅞ in. (4.9 cm.) diam.

(2)

HK\$12,000-18,000

US\$1,600-2,300

## PROVENANCE

Bottle: Dennis G. Crow, Los Angeles, California, 1994

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1592, sold at Christie's New York, 13 September 2017, lot 267

Dish: C.K. Liang, Jade House, Hong Kong, October 1998

### 清1830-1870年 青花嬰戲圖鼻煙壺 (連青花五子登科圖鼻煙碟)

## 來源

壺：Dennis G. Crow，洛杉磯，1994年

Ruth 及 Carl Barron 伉儷珍藏，典藏編號1592，紐約佳士

得，2017年9月13日，拍品267號

碟：C.K. Liang, Jade House，香港，1998年10月



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A FAMILLE VERTE 'ZHONG KUI' SNUFF BOTTLE  
QING DYNASTY, 1800-1840

Together with a famille verte 'crabapple' porcelain snuff dish with the characters wanyu on the base.

Bottle: 2¼ in. (5.8 cm.) high, glass stopper;

Dish: 1⅞ in. (4.8 cm.) diam.

(2)

HK\$ 14,000-25,000

US\$ 1,900-2,400

PROVENANCE

Bottle: Heber Reginald Bishop (1840-1902)

A Rhode Island private collection, sold at Christie's New York, 13 September 2012, lot 1159 (part)

Dish: The Crane Collection, before April 2005

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 21.3.1129

清1800-1840年 五彩鍾馗降福鼻煙壺  
(連玩玉款五彩海棠紋鼻煙碟)

來源

壺：Heber Reginald Bishop (1840-1902)珍藏

羅德島私人珍藏，紐約佳士得，2012年9月13日，拍品1159號  
(其中之一)

碟：鶴聚堂珍藏，2005年4月以前

出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019年，編號21.3.1129



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AN IRON-RED DEOCRATED PORCELAIN 'TWO  
MANIFESTATIONS OF ZHONG KUI' CONJOINED  
SNUFF BOTTLE

QING DYNASTY, 1820-1860

Together with a famille verte 'crabapple' porcelain snuff dish with the characters wanyu on the base.

Bottle: 2⅜ in. (6.1 cm.) high, agate stoppers;

Dish: 2 in. (5 cm.) diam.

(2)

HK\$ 12,000-18,000

US\$ 1,600-2,300

PROVENANCE

Bottle: Dennis G. Crow, Los Angeles, California, 1994

Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 1254

Sold at Christie's New York, 14 September 2016, lot 518 (one of two)

Dish: Sold at Christie's New York, 1 October 2008, lot 315 (one of ten)

清1820-1860年 礬紅彩鍾馗降福雙聯鼻煙壺  
(連玩玉款五彩海棠紋鼻煙碟)

來源

Dennis G. Crow，洛杉磯，1994年

Ruth及Carl Barron伉儷珍藏，馬薩諸塞州，編號1254

紐約佳士得，2016年9月14日，拍品518號（其中之一）

碟：紐約佳士得，2008年10月1日，拍品315號（其中之一）



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A FAMILLE VERTE PORCELAIN 'DRAGON' SNUFF BOTTLE

GUANGXU SIX-CHARACTER MARK IN IRON RED AND OF THE PERIOD (1875-1908)

Together with a porcelain snuff dish decorated on each side with a five-clawed dragon chasing a flaming pearl (possibly Jingdezhen imperial kilns, 1830-1880).

Bottle: 2 $\frac{3}{4}$  in. (5.9 cm.) high, coral stopper;

Dish: 1 $\frac{1}{4}$  in. (3.2 cm.) diam.

(2)

HK\$22,000-40,000

US\$2,900-5,200

PROVENANCE

Bottle: A German private collection

Sold at Bonhams London, 2 November 2009, lot 337

Robert Hall, London, December 2009

Dish: Robert Hall, London, July 2009

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 21.3.865

清光緒 五彩蒼龍教子鼻煙壺 礬紅「大清光緒年製」楷書款（連五彩礬紅龍戲珠紋鼻煙碟）

來源

壺：德國私人珍藏

倫敦邦瀚斯，2009年11月2日，拍品337號

Robert Hall，倫敦，2009年12月

碟：Robert Hall，倫敦，2009年7月



31 (mark)



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出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號21.3.865

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A FAMILLE VERTE 'DRAGON' SNUFF BOTTLE

QING DYNASTY, 1840-1900

The cylindrical bottle is painted with two five-clawed dragons, one flying amidst clouds in pursuit of a flaming pearl, the other rising from waves, all against a *sgraffito* white ground incised with waves, the base inscribed in iron red with a Xuande four-character reign mark in seal script. Together with a famille verte 'dragon' dish.

Bottle: 3 in. (7.6 cm.) high, stained green quartz stopper;

Dish: 2 in. (5 cm.) diam.

(2)

HK\$6,000-8,000

US\$780-1,400

PROVENANCE

Dish: Robert Hall, London, June 1997

清1840-1900年 五彩蒼龍教子鼻煙壺  
（連五彩雙龍戲珠鼻煙碟）

壺款識：宣德年製；碟款式：玩玉

來源

碟：Robert Hall，倫敦，1997年6月



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### 33

#### A FAMILLE VERTE PORCELAIN 'DRAGON' SNUFF BOTTLE

DAOGUANG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1821-1850)

*Together with a famille verte porcelain snuff dish decorated with two dragons pursuing a flaming pearl, inscribed on the base with wanyu.*

Bottle: 2 in. (5.1 cm.) high, chalcedony stopper;

Dish: 1 7/8 in. (4.9 cm.) diam.

(2)

HK\$30,000-50,000

US\$3,900-6,400

#### PROVENANCE

Bottle: A Hong Kong private collection

Dish: The Crane Collection, before April 2005

#### LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 21.3.1093

This is one of a series of Imperial porcelain bottles made in sets during the Daoguang period, but is not of any of the more standard dragon-designs for such bottles. It is unusual in having the raised panels on four sides, and in the full-frontal pose of the dragon (which also occurs on dragon-ropes for the Court), the cloud-design on the narrow sides is also unusual. These dragon-bottles have either four or five claws. If the former, they were made to be presented to ennobled Courtiers as gifts from the Emperor, if the latter, for the Imperial family.

清道光 五彩龍戲珠紋鼻煙壺 磬紅「道光年製」篆書款（連五彩雙龍戲珠鼻煙碟）

#### 來源

壺：香港私人珍藏

碟：鶴聚堂珍藏，2005年4月以前

#### 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號21.3.1093



(mark)



34

A HAIR CRYSTAL SNUFF BOTTLE

QING DYNASTY, 1730-1850

The rectangular bottle is carved of colourless crystal with icy flaws and inclusions of straw-coloured rutile crystals. *Together with a red hair crystal snuff dish.*

Bottle: 2¾ in. (6 cm.) high, tourmaline stopper;

Dish: 1⅞ in. (3.3 cm.) diam.

(2)

HK\$26,000-35,000

US\$3,400-4,500

PROVENANCE

Bottle: The Hendry Collection

Dish: Sold at Christie's New York, 1 October 2008, lot 315 (one of ten)

清1730-1850年 金髮晶鼻煙壺  
(連金髮晶鼻煙碟)

來源

壺：Hendry珍藏

碟：紐約佳士得，2008年10月1日，拍品315號（其中之一）



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35

A ROCK CRYSTAL SNUFF BOTTLE

PROBABLY BEIJING, QING DYNASTY, 1720-1840

The colourless, almost flawless crystal is carved with a slightly concave lip and base. *Together with a rock crystal snuff dish.*

Bottle: 2¼ in. (5.6 cm.) high, tourmaline stopper;

Dish: 1½ in. (3.9 cm.) diam.

(2)

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Bottle: The Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 9, sold at Christie's, New York, 16 September 2015, lot 220 (one of two)

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.1.486

清1720-1840年 水晶鼻煙壺  
(連水晶鼻煙碟)

來源

壺：Ruth及Carl Barron伉儷珍藏，馬薩諸塞州，典藏編號9，紐約佳士得，2015年9月16日，拍品220（其中之一）

出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號31.1.486



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A MOSS-AGATE SNUFF BOTTLE

QING DYNASTY, 1740-1860

The bottle is carved on each narrow side with a mask-and-ring handle, the translucent stone with green, beige and greyish-white striations. *Together with a moss-agate snuff dish.*

Bottle: 2 3/8 in. (6.2 cm.) high, amethyst stopper;

Dish: 1 3/8 in. (4 cm.) diam.

(2)

HK\$8,000-10,000

US\$1,100-1,300

PROVENANCE

Bottle: The Philip S. Brachman Collection, sold at Bonhams New York, 13 March 2017, lot 1090

清1740-1860年 水藻瑪瑙獸面銜環耳鼻煙壺  
(連水藻瑪瑙鼻煙碟)

來源

壺：紐約邦瀚斯，2017年3月13日，拍品1090號

~37

A MOSS-AGATE INSIDE-PAINTED 'GOLDFISH' SNUFF BOTTLE

BOTTLE: QING DYNASTY, 1740-1860; INSIDE PAINTING: BY LIU SHOUBEN, BEIJING, 1960-1980

The transparent agate bottle with green and brown dendritic inclusions is painted inside with goldfish of various colours, inscribed with the signature Shouben. *Together with a moss-agate snuff dish.*

Bottle: 2 3/8 in. (6.1 cm.) high, coral stopper;

Dish: 1 3/8 in. (4.1 cm.) diam.

(2)

HK\$20,000-40,000

US\$2,600-5,200

PROVENANCE

Dish: Acquired in Hong Kong, April 1997

壺：清1740-1860年；內畫：1960-1980年  
劉守本內畫金玉滿堂水藻瑪瑙鼻煙壺 「守本」款  
(連水藻瑪瑙鼻煙碟)

來源

碟：1997年4月購於香港

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**38**  
AN AVENTURINE GLASS SNUFF BOTTLE  
QING DYNASTY, 1740-1840

The bottle has a wide mouth and oval foot, the material of a reddish-brown colour suffused with 'goldstone' specks. Together with an aventurine snuff dish.

Bottle: 2¾ in. (6.1 cm.) high, glass stopper;  
Dish: 1¾ in. (3.9 cm.) diam.

HK\$ 10,000-20,000

US\$1,300-2,600

PROVENANCE

Bottle: Rare Art, New York, 1985

Dish: Acquired in Los Angeles, December 2001

清1740-1840年  
金星玻璃鼻煙壺（連金星玻璃鼻煙碟）

來源

壺：Rare Art，紐約，1985年

碟：2001年12月購於洛杉磯



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**39**  
AN OVERLAY SAPPHIRE-BLUE GLASS 'CHI  
DRAGON' SNUFF BOTTLE  
QING DYNASTY, 1770-1850

The bottle is carved through an aventurine-glass overlay to the transparent, sapphire-blue ground with two young *chilong*, the original sapphire-blue glass stopper with a bud finial. Together with a sapphire-blue glass snuff dish.

Bottle: 3¾ in. (9.5 cm.) high overall including original glass cover;  
Dish: 1¾ (4.3 cm.) diam. (2)

HK\$ 12,000-25,000

US\$1,600-3,200

清1770-1850年 藍地套金星玻璃螭龍紋帶蓋鼻煙壺藍（連透明玻璃鼻煙碟）





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AN EMERALD-GREEN GLASS SNUFF BOTTLE  
PROBABLY IMPERIAL GLASSWORKS, BEIJING, QING DYNASTY, 1720-1840

The transparent green bottle is of compressed ovoid form. Together with a transparent green dish with a floral pattern on the base.

Bottle: 1 $\frac{1}{8}$  in. (4.9 cm.) high, glass stopper;  
Dish: 1 $\frac{1}{8}$  in. (4.1 cm.) diam.

(2)

HK\$6,000-8,000

US\$780-1,000

Transparent emerald green glass was one of the standard colours of the Imperial glassworks during the Qing dynasty, both as a monochrome and for overlay carving, although this intense, dark emerald colour is unusual. These glass bottles, mostly Imperial, were made in large numbers to be distributed by the Qing Emperors as gifts to officials, scholars, military men and other worthies on specific occasions each year.

清1720-1840年 透明綠玻璃鼻煙壺  
(連透明綠玻璃花卉紋鼻煙碟)



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A SAPPHIRE-BLUE GLASS DOUBLE-GOURD  
FORM SNUFF BOTTLE

IMPERIAL GLASSWORKS, BEIJING, QING DYNASTY, 1720-1800

The transparent blue glass bottle is of double-gourd form with a wide mouth and circular foot rim. Together with a transparent sapphire-blue glass snuff dish (probably Beijing, 1770-1850).

Bottle: 1 $\frac{1}{8}$  in. (4.9 cm.) high, mother-of-pearl stopper;  
Dish: 1 $\frac{1}{8}$  in. (3.4 cm.) diam.

(2)

HK\$30,000-50,000

US\$3,900-6,400

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 34.2.1185

清1720-1800年 御製透明藍玻璃葫蘆式鼻煙壺  
(連透明藍玻璃鼻煙碟)

出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號34.2.1185

42

A LAVENDER JADEITE SNUFF BOTTLE

LATE QING-EARLY REPUBLIC PERIOD, 1820-1920

The bottle is of a translucent, pale purplish-lavender tone.

*Together with a lavender jadeite snuff dish.*

Bottle: 2¼ in. (5.3 cm.) high, ruby stopper;

Dish: 2¼ in. (5.6 cm.) diam.

(2)

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Dish: A Mid-West American Collection, sold at Sotheby's New York, 22 March 2000, lot 224 (one of two)

晚清/民國 1820-1920年 紫羅蘭翡翠鼻煙壺  
(連紫羅蘭翡翠鼻煙碟)

來源

碟：美國中西部私人珍藏，紐約蘇富比，2000年3月22日，拍品224號（其中之一）



# 43

## A CARVED JADEITE 'NINE DRAGONS' SNUFF BOTTLE

PROBABLY IMPERIAL, QING DYNASTY, 1770-1850

The bottle is carved in low relief with a continuous design of nine sinuous intertwined *chi* dragons, the stone of translucent apple green tone with paler inclusions. *Together with a jadeite snuff dish.*

Bottle: 2 in. (5.1 cm.) high, ruby stopper;  
Dish: 2 1/8 in. (5.3 cm.) diam.

(2)

**HK\$ 100,000-200,000**

**US\$ 13,000-26,000**

### PROVENANCE

Bottle: George Horan Ltd., London, 1976  
Collection of Professor R. W Jackson, 1978  
The Ricardi Collection, London  
Sold at Christie's Hong Kong, 27 May 2009, lot 1924  
Dish: The Crane Collection, before April 2005

### LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.4.128

## 清1770-1850年 翠玉雕螭龍紋鼻煙壺 (連翠玉鼻煙碟)

### 來源

壺：

George Horan Ltd.，倫敦，1976年

R. W Jackson教授珍藏，1978年

Ricardi珍藏，倫敦

香港佳士得，2009年5月27日，拍品1924號

碟：鶴聚堂珍藏，2005年4月以前

### 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號31.4.128



44

A BROWN-ENAMELLED BISCUIT-GROUND  
PORCELAIN 'GOLDFISH' SNUFF BOTTLE

QING DYNASTY, 1820-1860

The two main sides of the bottle are moulded, incised and  
enamelled in brown with goldfish amidst aquatic plants,  
against an unglazed white biscuit ground. The interior is glazed.  
*Together with a biscuit porcelain snuff dish.*

Bottle: 2¼ in. (5.8 cm.) high, ruby stopper;  
Dish: 1⅞ in. (4.6 cm.) diam.

(2)

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Bottle: Robert Kleiner, London, October 2012

清1820-1860年

澀地褐彩貼塑金魚滿堂鼻煙壺（連澀胎鼻煙碟）

來源

壺：Robert Kleiner，倫敦，2012年10月

45

A RUBY-RED OVERLAY WHITE GLASS 'CARP'  
SNUFF BOTTLE

IMPERIAL, ATTRIBUTED TO THE PALACE WORKSHOPS, QING  
DYNASTY, 1740-1800

The bottle is carved through a red overlay on a white  
basketweave-ground with a carp on each main side. *Together  
with a leaf-form red overlay on clear bubble-suffused glass snuff  
dish.*

Bottle: 2⅞ in. (5.4 cm.) high, jadeite stopper;

Dish: 1⅞ in. (4 cm.) long

(2)

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Bottle: Ralph M. Chait, New York.

The Mr. & Mrs. Martin Schoen Collection, New York  
Belle Schoen, New York, 1988

EXHIBITED

Bottle: China Institute in America, *Exhibition of Chinese Snuff  
Bottles of the 17th and 18th Centuries from the Collection of Mr.  
& Mrs. Martin Schoen*, New York, 1 December 1952-31 January  
1953, cat. no. 34



清1740-1800年  
御製白地套紅玻璃鯉魚竹簍紋鼻煙壺  
(連透明地套紅玻璃葉形鼻煙碟)

來源

壺：Ralph M. Chait，紐約  
Martin Schoen 伉儷珍藏，紐約  
Belle Schoen，紐約，1988年

展覽

壺：華美協進會，《Exhibition of Chinese Snuff Bottles of the 17th and 18th Centuries from the Collection of Mr. & Mrs. Martin Schoen》，紐約，1952年12月1日至1953年1月31日，圖錄圖版34號



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46

A BLUE-OVERLAY WHITE GLASS 'PHOENIX AND PEONY' SNUFF BOTTLE

QING DYNASTY, 1760-1860

The bottle is carved through the blue overlay against the white ground depicting a phoenix perched next to a flowering peony bush on one side, the other side with a butterfly hovering above flowering bushes. *Together with a blue-overlay on white glass snuff dish.*

Bottle: 2¼ in. (5.7 cm.) high, glass stopper;

Dish: 1½ in. (3 cm.) long

(2)

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Bottle: A Hong Kong private collection, sold at Sotheby's Hong Kong, 25 November 2014, lot 1093

清1760-1860年

白地套藍玻璃鳳凰牡丹紋鼻煙壺  
(連白地套藍玻璃鼻煙碟)

來源

壺：香港私人珍藏，香港蘇富比，2014年11月25日，拍品1093號



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## AN IRON-RED DECORATED RED-GLAZED PORCELAIN 'CARP' SNUFF BOTTLE

QING DYNASTY, 1830-1880

Together with an iron-red decorated porcelain 'carp' dish (Jingdezhen, 1810-1880).

Bottle: 2 $\frac{7}{8}$  in. (7.3 cm.) high, glass stopper;Dish: 1 $\frac{1}{8}$  in. (4.7 cm.) diam. (2)

HK\$22,000-40,000

US\$2,900-5,100

## PROVENANCE

Bottle: The Jana Volf Collection, before May 2008

Dish: The Crane Collection, before April 2005

## 清1830-1880年 紅釉地礬紅彩金玉滿堂鼻煙壺（連礬紅彩鯉魚紋鼻煙碟）

## 來源

壺：Jana Volf珍藏，2008年5月以前

碟：鶴聚堂珍藏，2005年4月以前



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48

## A WHITE-GLAZED INCISED PORCELAIN 'DRAGON' SNUFF BOTTLE

QING DYNASTY, 1780-1899

The bottle is incised around the exterior with a five-clawed dragon pursuing a flaming pearl, covered inside and out with a clear glaze, the unglazed base inscribed in cobalt blue with the mark *Dingchen yazhi* 'Elegantly made by Dingchen'. Together with a white-glazed porcelain snuff dish inscribed on the base with a personal mark.

Bottle: 1 $\frac{1}{8}$  in. (4.6 cm.) high, stained jadeite stopper;Dish: 1 $\frac{1}{2}$  in. (3.9 cm.) diam. (2)

HK\$10,000-20,000

US\$1,300-2,600

## PROVENANCE

Bottle: Collection of Lieutenant Colonel Gladwyn and Mrs. R. Gladwyn

Sold at Bonhams London, 8 November 2010, lot 526

Robert Hall, London, November 2010

Dish: The Crane Collection, before April 2005

An 1899 work, *Yueyou xiaoshi* 粵遊小識 (Minor record of Guangdong travels), mentions an Yixing teapot made by a Dingchen, but there is no indication of how old it was thought to be or when Dingchen was known to have been active.

清1780-1899年 白釉暗刻龍戲珠紋鼻煙壺  
「鼎臣雅製」款（連白釉鼻煙碟）

壺款識：鼎臣雅製

## 來源

壺：Gladwyn伉儷珍藏

倫敦邦瀚斯，2010年11月8日，拍品526號

Robert Hall，倫敦，2010年11月

碟：鶴聚堂珍藏，2005年4月以前

本鼻煙壺底部無釉，青花書「鼎臣雅製」楷書款。刊刻於光緒二十五年（1899）之《粵遊小識》入面提及「鼎臣製胡桃大之宜興壺」，雖未有說明鼎臣的生平或生卒年份，但從中可把本壺的下限設在 1899 年。



48 (mark)



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# 49

AN IRON-RED DECORATED PORCELAIN  
'SIXTEEN BOYS AT PLAY' SNUFF BOTTLE  
QING DYNASTY, 1810-1860

*Together with a famille verte 'crabapple' porcelain snuff dish  
with the characters wanyu on the base.*

Bottle: 3 $\frac{3}{8}$  in. (8.5 cm.) high, glass stopper;

Dish: 1 $\frac{1}{2}$  in. (4.6 cm.) diam.

(2)

HK\$18,000-30,000

US\$2,400-3,900

## PROVENANCE

Bottle: Maurice Teiche, New York  
Robert Kleiner, June 2007

## LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and  
Stone Retreat Collection of Snuff Bottles. Part Two. Non-  
Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019,  
no. 21.3.682

清1810-1860年 礬紅彩十六子嬰戲圖鼻煙壺  
(連玩玉款五彩海棠紋鼻煙碟)

## 來源

壺：Maurice Teiche，紐約  
Robert Kleiner，2007年6月

## 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻  
煙壺美術中所見皇宮風趣以外的因素》，香港，2019年，編  
號21.3.682



(two views 兩面)

50

A BLUE AND WHITE PORCELAIN 'STREET VENDOR' SNUFF BOTTLE

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

The bottle is decorated with street vendors and customers standing next to a display rack surmounted by a circular cartouche inscribed with the character *gao*. Together with a blue and white porcelain snuff dish painted with figures and inscriptions.

Bottle: 2 1/8 in. (7.5 cm.) high, glass stopper;

Dish: 1 1/8 in. (4.2 cm.) diam.

(2)

HK\$14,000-20,000

US\$1,900-2,600

PROVENANCE

Bottle: C.K. Liang, Jade House, Hong Kong, April 2006

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 21.3.625

清道光 青花賣貨郎圖鼻煙壺 四字楷書款  
(連青花玩玉款鬼趣圖鼻煙碟)

來源

壺：C.K. Liang, Jade House，香港，2006年4月

出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號21.3.625



(two views 兩面)



~51

A FINE IRON-RED DECORATED PORCELAIN 'ROMANCE OF THREE KINGDOMS' SNUFF BOTTLE

XIANFENG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1851-1861)

The bottle is painted with a continuous scene depicting the military general Jiang Wei kneeling in front of the legendary statesman Zhuge Liang holding his fan, accompanied by an attendant carrying a canopy. The base is inscribed with a Xianfeng reign mark. *Together with a porcelain snuff dish decorated in iron red with five fruits.*

Bottle: 3 3/8 in. (7.8 cm.) high; coral stopper;  
Dish: 1 5/8 in. (5 cm.) diam.

(2)

HK\$20,000-40,000

US\$2,600-5,100

PROVENANCE

Dish: Robert Hall, London, April 1998

LITERATURE

Bottle: *Journal of the International Chinese Snuff Bottle Society (JICSBS)*, 46/2 (Spring 2014), 10, fig. 40  
Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 21.3.1055

清咸豐 礬紅彩諸葛亮收姜維圖鼻煙壺 礬紅四字篆書款（連礬紅彩果紋鼻煙碟）

來源

碟：Robert Hall，倫敦，1998年4月

出版

壺：《*Journal of the International Chinese Snuff Bottle Society (JICSBS)*》，46/2 (2014年春)，10，圖40

莫士搆、薩進德，《*水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用*》，香港，2017年，編號21.3.1055

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(two views 兩面)

## 52

### A CARVED MOTHER-OF-PEARL 'MYTHICAL BEAST' SNUFF BOTTLE

QING DYNASTY, 1740-1860

The bottle is carved on one side in high relief with a mythical beast with bifurcated tail, incised on the other side with a *shou* roundel borne on foliage. *Together with a mother-of-pearl snuff dish incised on the underside with a Taiji symbol.*

Bottle: 2¾ in. (6 cm.) high, ruby stopper;

Dish: 1¾ in. (4.4 cm.) diam.

(2)

HK\$60,000-80,000

US\$7,800-10,000

#### PROVENANCE

Bottle: Michael Stern

Sydney L. Moss, Ltd, London, 1965

Kurt Graf Blücher von Wahlstatt, 1971

Hugh M. Moss, Ltd, 1985

Sold at Bonhams Hong Kong, 28 November 2011, lot 65

#### EXHIBITED

Bottle: Sydney L. Moss Ltd., London, March-April, 1965

#### LITERATURE

Bottle: Sydney L. Moss Ltd., London, 1965, no. 118 (unillustrated)

Hugh Moss, *Snuff Bottles of China*, London, 1971a, no. 169

*Journal of the International Chinese Snuff Bottle Society*

(JICSBS), 13/1 (March 1981), back cover

Hugh Moss, Victor Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, ii: Quartz, Hong Kong, 1998, no. 436

*Journal of the International Chinese Snuff Bottle Society*

(JICSBS), 46/1 (Spring 2014), 12, fig. 54

Hugh Moss and Stuart Sargent, *The Water Pine and Stone*

*Retreat Collection of Snuff Bottles. Part Two. Non-Imperial*

*Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no.

32.8.60

### 清1740-1860年 螺鈿雕螭龍太極紋鼻煙壺 (連螺鈿鼻煙碟)

#### 來源

壺：Michael Stern

Sydney L. Moss Ltd.，倫敦，1965年

Kurt Graf Blücher von Wahlstatt，1971年

莫士搗，1985年

香港邦瀚斯，2011年11月28日，拍品65號

#### 展覽

壺：Sydney L. Moss Ltd.，倫敦，1965年3至4月

#### 出版

壺：Sydney L. Moss Ltd.，倫敦，1965年，編號118（缺圖）

莫士搗，《Snuff Bottles of China》，倫敦，1971a年，圖169

《Journal of the International Chinese Snuff Bottle Society

(JICSBS)》，13/1 (1981年3月)，封底

莫士搗、Victor Graham 及曾嘉寶，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷2，

香港，1998年，編號436

《Journal of the International Chinese Snuff Bottle Society

(JICSBS)》，46/1 (2014年春)，12，圖 54

莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙

壺美術中所見皇宮風趣以外的因素》，香港，2019年，編號

32.8.60



53

A CAMEO AGATE 'KATYDID' SNUFF BOTTLE  
QING DYNASTY, 1780-1850

The bottle is carved on one side as a partial cameo with a katydid crawling on its gourd cage decorated with stylised flowers. *Together with an agate snuff dish.*

Bottle: 2 $\frac{3}{8}$  in. (6.9 cm.) high, ruby stopper;

Dish: 1 $\frac{1}{8}$  in. (4.6 cm.) diam.

(2)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Bottle: Collection of King George I of Greece (1845-1913)

Sold at Christie's New York, 15 September 2009, lot 177 (one of two)

清1780-1850年 巧雕瑪瑙官上加官鼻煙壺  
(連瑪瑙鼻煙碟)

來源

壺：希臘國王喬治一世（1845-1913）珍藏

紐約佳士得，2009年9月15日，拍品177號（其中之一）



54

A CARVED SHADOW AGATE 'FIGURES' SNUFF BOTTLE

OFFICIAL SCHOOL, QING DYNASTY, 1780-1900

The bottle is carved in low relief utilising the natural markings in the stone as a silhouette design of a scholar and his attendant in a boat sailing through turbulent waves above lotus blossoms. *Together with an agate snuff dish.*

Bottle: 2¾ in. (7.1 cm.) high, amethyst stopper;

Dish: 2½ in. (5.4 cm.) diam.

(2)

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Bottle: Robert Kleiner, April 2009

Dish: Acquired in Los Angeles, October 1997

清1780-1900年 巧雕瑪瑙東方朔乘槎圖鼻煙壺  
(連瑪瑙鼻煙碟)

來源

壺：Robert Kleiner，2009年4月

碟：1997年10月購於洛杉磯



55

A SHADOW AGATE SNUFF BOTTLE

QING DYNASTY, 1780-1910

The bottle is well hollowed with a flat base, utilising the darker markings in the stone to provide a silhouette design reminiscent of a duck standing and looking backwards. The stone is of variegated honey and dark-brown tones. *Together with a chalcedony snuff dish.*

Bottle: 2¼ in. (5.8 cm.) high, tourmaline stopper;

Dish: 1⅞ in. (3.9 cm.) diam.

(2)

HK\$ 140,000-250,000

US\$19,000-32,000

PROVENANCE

Bottle: Robert Hall, London, October 2010

Dish: The Arthur Gadsby Collection, Hong Kong

Sold at Sotheby's London, 13 June 2003, lot 771

清1780-1910年 影子瑪瑙鼻煙壺（連玉髓鼻煙碟）

來源

壺：Robert Hall，倫敦，2010年10月

碟：Arthur Gadsby珍藏，香港

倫敦蘇富比，2003年6月13日，拍品771號





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A LIME-GREEN GLASS SNUFF BOTTLE  
IMPERIAL, ATTRIBUTED TO THE PALACE WORKSHOPS, QING  
DYNASTY, 1730-1800

The transparent bottle has raised, circular panels on two sides,  
the narrow sides with raised bosses. *Together with a lime-green  
glass foliate-shaped snuff dish.*

Bottle: 1 $\frac{7}{8}$  in. (4.7 cm.) high, tourmaline stopper;

Dish: 1 $\frac{1}{2}$  in. (3.3 cm.) long

(2)

HK\$22,000-50,000

US\$2,900-6,400

PROVENANCE

Dish: Acquired in Los Angeles, March 1998

清1730-1800年

御製透明秋葵綠玻璃乳釘紋鼻煙壺  
(連透明秋葵綠玻璃花口鼻煙碟)

來源

碟：1998年3月購於洛杉磯

57

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A YELLOW GLASS SNUFF BOTTLE  
IMPERIAL GLASSWORKS, BEIJING, QING DYNASTY, 1696-1750

The bottle with a wide mouth, flat lip and oval foot is of a  
translucent, deep egg-yolk yellow tone. *Together with a yellow  
glass snuff dish.*

Bottle: 2 $\frac{3}{4}$  in. (5.9 cm.) high, ruby stopper;

Dish: 1 $\frac{1}{2}$  in. (3.6 cm.) diam.

(2)

HK\$50,000-70,000

US\$6,500-9,000

清1696-1750年 御製黃玻璃鼻煙壺  
(連黃玻璃鼻煙碟)



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A 'REALGAR' GLASS SNUFF BOTTLE

PROBABLY IMPERIAL GLASSWORKS, BEIJING, QING DYNASTY, 1720-1840

The bottle is of ruby-red, orange-yellow and orange-brown tones with some slight green colouring. *Together with a 'realgar' glass snuff dish.*

Bottle: 2¼ in. (5.7 cm.) high, glass stopper;

Dish: 1¾ in. (3.3 cm.) diam.

(2)

HK\$14,000-25,000

US\$1,900-3,200

PROVENANCE

Bottle: Acquired in Amsterdam, November 1997

Dish: C.K. Liang, Jade House, Hong Kong, October 1986

清1720-1840年 仿雄黃玻璃鼻煙壺  
(連仿雄黃玻璃鼻煙碟)

來源

壺：1997年11月購於阿姆斯特丹

碟：C.K. Liang, Jade House, 香港, 1986年10月



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A RED-OVERLAY 'REALGAR' GLASS 'EIGHT HORSES' SNUFF BOTTLE

PROBABLY IMPERIAL, ATTRIBUTED TO THE IMPERIAL GLASSWORKS, BEIJING, QING DYNASTY, 1770-1850

The opaque, yellow-streaked orange glass bottle is carved through a ruby-red glass overlay with the Eight Horses of Mu Wang. *Together with a 'realgar' glass snuff dish.*

Bottle: 2½ in. (6.4 cm.) high, stained jadeite stopper;

Dish: 1¾ in. (4.2 cm.) long

(2)

HK\$35,000-50,000

US\$4,500-6,500

PROVENANCE

Bottle: The Constance Margaret Goldney Collection

S. Marchant & Son, London, June 2009

Dish: C. K. Liang Jade House, Hong Kong, October 1986

清1770-1850年 仿雄黃地套紅玻璃八駿圖鼻煙壺  
(連仿雄黃玻璃鼻煙碟)

來源

壺：Constance Margaret Goldney珍藏

S. Marchant & Son, 倫敦, 2009年6月

碟：C. K. Liang Jade House, 香港, 1986年10月

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A BLUE OVERLAY SNOWFLAKE GLASS  
'PRUNUS' SNUFF BOTTLE

QING DYNASTY, 1760-1820

The bottle is carved through a blue overlay with two blossoming prunus trees, the foot carved as a large prunus flower. *Together with a sapphire-blue overlay white glass snuff dish (attributed to Beijing, 1770-1840).*

Bottle: 2 $\frac{1}{4}$  in. (7.5 cm.) high, coral stopper;

Dish: 1 $\frac{3}{4}$  in. (4.4 cm.) diam.

(2)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Bottle: Robert Hall, London, 1985

Snuff Bottles from the Mary and George Bloch Collection: Part

VI, sold at Sotheby's Hong Kong, 27 May 2013, lot 243

Dish: Acquired in Hong Kong, April 1998

LITERATURE

Bottle: Hugh Moss, Victor Graham and Ka Bo Tsang, *A*

*Treasury of Chinese Snuff Bottles: The Mary and George Bloch*

*Collection*, vol. 5, Hong Kong, 2002, no. 933

清1760-1820年 雪地套藍玻璃梅紋鼻煙壺  
(連白地套藍玻璃鼻煙碟)

來源

壺：Robert Hall，倫敦，1985年

瑪麗及莊智博鼻煙壺珍藏：第六部份，香港蘇富比，2013年  
5月27日，拍品243號

碟：1998年四月購於香港

出版

壺：莫士搗、Victor Graham 及曾嘉寶，《A Treasury of  
Chinese Snuff Bottles: The Mary and George Bloch Collection》，  
卷5，香港，2002年，編號933

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A RUBY-RED OVERLAY BEIGE GLASS 'EGRET  
AND LOTUS' SNUFF BOTTLE

PROBABLY PALACE WORKSHOPS, BEIJING, QING DYNASTY, 1740-  
1800

The bottle is carved through a red overlay with two egrets  
in a lotus pond with two raised bosses above, on a ground  
of swirled, pale beige glass. *Together with a red overlay on  
colourless glass snuff dish.*

Bottle: 2¼ in. (5.8 cm.) high, jadeite stopper;

Dish: 1½ in. (3.8 cm.) long

(2)

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Bottle: The Kobacker Collection, Florida

Robert Hall, London, September 2011

Dish: Sold at Christie's New York, 1 October 2008, lot 314 (one  
of nine)

清1740-1800年 藕地套紅玻璃一路連科鼻煙壺  
(連透明紅玻璃鼻煙碟)

來源

壺：Kobacker珍藏，佛羅里達州

Robert Hall，倫敦，2011年9月

碟：紐約佳士得，2008年10月1日，拍品314號（其中之一）



62

A WHITE JADE 'BASKET-WEAVE' SNUFF BOTTLE  
QING DYNASTY, 1730-1850

The bottle is carved around the body to simulate a container in a protective basket-weave casing. The stone is of an even white tone with a soft polish. *Together with a white jade snuff dish.*

Bottle: 2 in. (5.1 cm.) high, glass stopper;

Dish: 1½ in. (3.6 cm.) diam.

(2)

HK\$22,000-30,000

US\$2,900-3,800

清1730-1850年 白玉竹篾紋鼻煙壺  
(連白玉鼻煙碟)

63

A PALE CELADON JADE 'BASKET-WEAVE' SNUFF BOTTLE

PROBABLY IMPERIAL, QING DYNASTY, 1750-1860

The bottle is carved around the body to simulate a container in a protective basket-weave casing. The stone is of an even pale greyish-green tone. *Together with a pale celadon jade snuff dish.*

Bottle: 2¾ in. (5.6 cm.) high, jadeite stopper;

Dish: 2¼ in. (5.6 cm.) diam.

(2)

HK\$16,000-30,000

US\$2,100-3,800

PROVENANCE

Bottle: The Franca Arena Collection, sold at Bonhams Sydney, 4 May 2016, lot 3

Dish: The Crane Collection, before April 2005

清1750-1860年 青白玉竹篾紋鼻煙壺  
(連青白玉鼻煙碟)

來源

壺：Franca Arena珍藏，悉尼邦瀚斯，2016年5月4日，拍品3號

盤：鶴聚堂珍藏，2005年4月以前



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64

A BLACK AND WHITE JADE 'THREE CARP'  
SNUFF DISH

QING DYNASTY, 1750-1850

The stone is carved in the form of three entwined carp, the stone with white mottling and greyish specks. *Together with a black and white jade snuff dish.*

Bottle: 2 $\frac{1}{8}$  in. (6.8 cm.) high, tourmaline stopper;

Dish: 2 $\frac{1}{8}$  in. (5.3 cm.) diam.

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Bottle: Robert Hall, London, December 2005

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.3.708

清1750-1850年 墨白玉金玉滿堂鼻煙壺  
(連墨白玉鼻煙碟)

來源

壺：Robert Hall，倫敦，2005年12月

出版

壺：莫士搵、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號31.3.708



65

A JADEITE SNUFF BOTTLE

QING DYNASTY, 1770-1850

The bottle is carved with a compressed globular body rising from a flat, oval foot to a wide mouth. The translucent stone is of variegated apple-green and pale emerald-green tones. *Together with a jadeite snuff dish.*

Bottle: 1 $\frac{1}{16}$  in. (4.9 cm.) high, tourmaline stopper;

Dish: 1 $\frac{1}{16}$  in. (3.4 cm.) diam.

(2)

HK\$200,000-400,000

US\$26,000-52,000

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 31.4.172

清1770–1850年 翠玉鼻煙壺（連翠玉鼻煙碟）

出版

壺：莫士搵、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號31.4.172



~66

A FAMILLE ROSE PORCELAIN 'HEHE ERXIAN'  
LOBED SNUFF BOTTLE

QING DYNASTY, 1796-1830

Together with a famille rose porcelain dish decorated with flowers  
and inscribed on the base with the characters Guyuexuan zhi.

Bottle: 3¾ in. (8.4 cm.) high, coral stopper;

Dish: 2½ in. (5.5 cm.) diam.

(2)

HK\$ 14,000-35,000

US\$ 1,900-4,500

PROVENANCE

The John Sinclair Collection

Dish: The Ko Collection, Italy, acquired prior to 1947

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and  
Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial  
Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 21.3.1264

清1796-1830年 粉彩和合二仙瓜棱形鼻煙壺  
(連粉彩花卉紋古月軒款鼻煙碟)

來源

壺：John Sinclair珍藏

碟：Ko珍藏，意大利，1947年以前入藏

出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻  
煙壺美術中所見皇宮風趣以外的因素》，香港，2019年，編  
號21.3.1264

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A MOULDED AND ENAMELLED PORCELAIN  
'CHESS' MEIPING-FORM SNUFF BOTTLE

QING DYNASTY, 1810-1880

The bottle is moulded with a basketwork design enamelled  
in green, the gaps between the weave filled with characters  
representing Chinese chess pieces in iron-red and black. The  
flat base is unglazed. Together with a doucai porcelain snuff dish  
decorated with peach fruits.

Bottle: 3½ in. (7.9 cm.) high, porcelain stopper;

Dish: 1¾ in. (4.6 cm.) diam.

(2)

HK\$ 15,000-20,000

US\$ 2,000-2,600

PROVENANCE

Bottle: An Asian collection, sold at Sotheby's Olympia, 13 June  
2003, lot 815

Dish: The Wilson Collection, sold at Sotheby's New York, 23  
March 1998, lot 272

LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and  
Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial  
Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no.  
21.3.466



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This is the largest known, and one of the most elaborate, of a series of snuff bottles from the nineteenth century imitating wine jars in protective basketwork.

The characters on the bottle represent pieces in Chinese chess. There are some anomalies, however. *Shuai* 帥 ('General') is miswritten as *shi* 師 (a word that can refer to soldiers but is not the name of a chess piece); moreover, while *shuai* normally is used only for the General on the red side, this bottle uses the name in both colours. Similarly, for Elephants, Cannons, and Soldiers, only the names of the red team (*xiang* 相、*pao* 炮、*bing* 兵) are used on this bottle, not the names for the corresponding black pieces (*xiang* 象、*pao* 砲、*zu* 卒). Perhaps the designer of this bottle understood that a simple array of all the names of the fourteen pieces in black and red would be too sober for a wine jar—less interesting than a random pattern that is reminiscent of the board game.

### 清1810–1880年 五彩印圍棋竹籃紋梅瓶式鼻煙壺 (連門彩蟠桃紋鼻煙碟)

#### 來源

壺：亞洲珍藏，倫敦蘇富比，2003年6月13日，拍品815號  
碟：Wilson珍藏，紐約蘇富比，1998年3月23日，拍品272號

#### 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019年，編號21.3.466

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### A FAMILLE ROSE PORCELAIN 'SCHOLAR' SNUFF BOTTLE

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

The bottle is decorated with a raised panel on each side, two panels depicting scholars in landscape, two panels with blossoming flowers. *Together with a famille rose porcelain dish decorated with flowers and inscribed on the base with a Guangxu six-character reign mark.*

Bottle: 2 $\frac{1}{16}$  in. (6.6 cm.) high, porcelain stopper;

Dish: 1 $\frac{1}{2}$  in. (3.9 cm.) diam.

(2)

HK\$ 120,000–240,000

US\$16,000–31,000

#### PROVENANCE

Bottle: Robert Hall, London

The Ferrari Collection

Robert Hall, London, September 2012

Dish: C. K. Liang, Jade House, Hong Kong, October 2003

### 清乾隆 粉彩礬紅開光高士圖鼻煙壺 礬紅方框四字篆書款（連「大清光緒年製」款 粉彩花卉紋鼻煙碟）

#### 來源

壺：Robert Hall珍藏，倫敦

Ferrari珍藏

Robert Hall珍藏，倫敦，2012年9月

碟：C. K. Liang, Jade House，香港，2003年10月



68 (marks)

A RARE AND SUPERB PAINTED ENAMEL 'EUROPEAN LADIES' SNUFF BOTTLE AND A PAINTED ENAMEL 'LANDSCAPE' SNUFF DISH  
BOTTLE: IMPERIAL, PROBABLY PALACE WORKSHOPS, QIANLONG BLUE ENAMEL FOUR-CHARACTER MARK AND OF THE PERIOD (1736-1795)

DISH: IMPERIAL, BEIJING PALACE WORKSHOPS, QIANLONG BLUE ENAMEL FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The bottle is delicately painted in *famille rose* enamels on copper, on each main side with a cartouche depicting two European ladies, the narrow sides with panels enclosing ruby-enamelled landscapes, all against a yellow diaper ground. The dish is decorated in ruby enamels with an idyllic river landscape, the underside with five multi-coloured flowerheads against a white ground.

Bottle: 2 in. (5.1 cm.) high, gilt-bronze stopper;

Dish: 1 $\frac{1}{8}$  in. (4.7 cm.) diam., box

(2)

HK\$450,000-600,000

US\$59,000-77,000

#### PROVENANCE

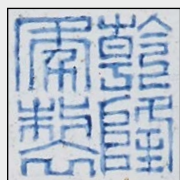
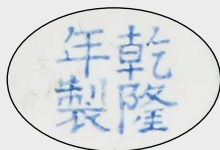
Bottle: An English private collection, sold at Bonhams London, 15 May 2014, lot 466  
Robert Hall, London, July 2014

#### LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 21.3.1285

This delicately enamelled bottle is decorated on each side with two European ladies instead of the usual combination of a mother and boy typically seen on examples from the early Qianlong period. This suggests the bottle was likely to be made in the Palace enamel workshops during the latter part of the Qianlong period, during a time when Jesuit influence rapidly diminished at court, in conjunction with a decline in use of the Madonna-and-Child image. However this bottle, with its superb enameling, is undoubtedly one of the finest known examples made during this period, and is very rare with the ruby landscape panels on the narrow sides, features which are more commonly found on enamelled bottles from the earlier Qianlong reign, such as an example painted with a European mother and boy on both sides and two ruby landscape panels on the narrow sides, in the National Palace Museum, illustrated in Hou Yi-Li, *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, no. II-011.

According to the archival records of the Imperial Household department, in Qianlong third year (1738), the Emperor gave praise to 'snuff bottles enamelled with red landscapes' and ordered more similar bottle to be made. Enamelled red landscape is undoubtedly a favoured subject for the Emperor. It is therefore highly likely that the current snuff dish was made by the palace workshops shortly following the Emperor's request for bottles of similar design.



清乾隆 御製銅胎畫琺瑯開光西洋仕女圖鼻煙壺  
藍料「乾隆年製」楷書款、  
清乾隆 御製銅胎畫琺瑯山水圖花卉紋鼻煙碟  
藍料「乾隆年製」篆書款

#### 來源

壺：英國私人珍藏，倫敦邦瀚斯，2014年5月14日，拍品466號

Robert Hall，倫敦，2014年7月

#### 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號21.3.1285

根據清宮造辦處活計檔記錄，乾隆三年（1738）皇帝下旨：「畫紅山水琺瑯鼻煙壺燒得甚好，照樣多燒造幾件」，可見本鼻煙壺及煙碟上繪的胭脂紅琺瑯山水圖深得乾隆皇帝歡心，並親自要求宮廷作坊多製作幾件。國立故宮博物院藏一件乾隆款銅胎畫琺瑯鼻煙壺，開光內繪西洋母子圖，側面開光繪胭脂紅風景圖，題材與本拍品相近，可資比較，見侯怡利著，《通曉輕揚：鼻煙壺文化特展》，台北，2012年，圖II-011。



(side views 側面)





(two views 兩面)



70

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A PINK GLASS SNUFF BOTTLE

PROBABLY IMPERIAL GLASSWORKS, BEIJING, QING DYNASTY, 1730-1840

The translucent deep pink glass bottle is carved around the foot with a raised band of upright lotus petals. *Together with a pink glass snuff dish.*

Bottle: 2 $\frac{3}{8}$  in. (6.1 cm.) high, stained jadeite stopper;

Dish: 1 $\frac{1}{4}$  in. (4.5 cm.) diam.

(2)

HK\$14,000-30,000

US\$1,900-3,800

PROVENANCE

Dish: The Crane Collection, before April 2005

清1730-1840年 粉紅玻璃蓮瓣紋鼻煙壺  
(連粉紅玻璃鼻煙碟)

來源

碟：鶴聚堂珍藏，2005年4月以前

71

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A SAPPHIRE-BLUE GLASS SNUFF BOTTLE

QING DYNASTY, 1700-1850

The elongated baluster body is supported on an oval foot ring.

*Together with a sapphire-blue glass snuff dish.*

Bottle: 2 $\frac{1}{8}$  in. (7.2 cm.) high, ruby stopper;

Dish: 1 $\frac{1}{2}$  in. (3.8 cm.) diam.

(2)

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Bottle: Acquired in Stockholm, 18 March 1970

Dish: C.K. Liang, Jade House, Hong Kong, April 1998

清1700-1850年 透明藍玻璃鼻煙壺  
(連透明藍玻璃鼻煙碟)

來源

壺：1970年3月18日購於斯德哥爾摩，

碟：C.K. Liang, Jade House，香港，1998年4月



72

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A CANTON ENAMEL 'FLORAL' SNUFF BOTTLE  
GUANGZHOU, QING DYNASTY, 1720-1780

The bottle is painted in *famille rose* enamels with a dense pattern of flowerheads borne on leafy, scrolling vines. The base is decorated with a blue flowerhead on a white ground. The copper mouth and foot rims once gilt. *Together with a Canton enamel 'floral' snuff dish.*

Bottle: 2½ in. (5.5 cm.) high, stopper;  
Dish: 1½ in. (5 cm.) diam.

(2)

HK\$12,000-20,000

US\$1,600-2,600

PROVENANCE

Bottle: The Dodge Collection  
The Ann and John Hamilton Collection, Houston, no. 277,  
sold at Sotheby's New York, 27 March 2003, lot 355 (one of  
three)

清1720-1780年 銅胎畫琺瑯花卉紋鼻煙壺  
(連銅胎畫琺瑯花卉紋鼻煙碟)

來源

壺：Dodge珍藏

Ann及John Hamilton珍藏，休斯頓，編號277，紐約蘇富比，2003年3月27日，拍品355號（其中之一）



73

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A CLOISSONNE ENAMEL 'FLORAL' SNUFF BOTTLE  
QING DYNASTY, 1780-1880

The bottle with a flat metal lip and flat metal base is enamelled on either side with a stylised flowerhead against a deep blue ground, between stylised waves around the foot and neck. *Together with a cloisonne enamel 'floral' snuff dish.*

Bottle: 2½ in. (6.3 cm.) high, metal stopper;  
Dish: 2 in. (5 cm.) diam.

(2)

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Bottle: The Arthur Gadsby Collection, Hong Kong  
Sold at Sotheby's London, 13 June 2003, lot 726  
Dish: Acquired in Los Angeles, October 2003

清1780-1880年 掐絲琺瑯花卉紋鼻煙壺  
(連掐絲琺瑯花卉紋鼻煙碟)

來源

壺：Arthur Gadsby珍藏，香港

倫敦蘇富比，2003年6月13日，拍品726號

碟：2003年10月購於洛杉磯

74

A JADEITE 'MASK HANDLE' SNUFF BOTTLE

PROBABLY IMPERIAL, QING DYNASTY, 1760-1850

The bottle is carved on either side with a ring-and-mask handle, the stone is of mottled milky-emerald green tones. *Together with a jadeite foliate-form snuff dish.*

Bottle: 2<sup>3</sup>/<sub>5</sub> in. (6.9 cm.) high, tourmaline stopper;

Dish: 1<sup>1</sup>/<sub>6</sub> in. (2.7 cm.) long

(2)

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Bottle: The John F. Ruckman Collection, Doylestown, Pennsylvania, no. 74

The Charles V. Swain Collection, no. 178

Sold at Sotheby's Hong Kong, 4 December 2015, lot 650

清1760-1850年 翠玉獸面銜環耳鼻煙壺  
(連翠玉海棠式鼻煙碟)

來源

壺：John F. Ruckman珍藏，賓西法尼亞州，編號74

Charles V. Swain珍藏，編號178

香港蘇富比，2015年12月4日，拍品650號



75

A JADEITE 'PHOENIX AND BAMBOO' SNUFF BOTTLE

PROBABLY IMPERIAL, ATTRIBUTABLE TO THE PALACE WORKSHOPS, QING DYNASTY, 1770-1840

The bottle is carved with a phoenix perched beside a bamboo stem, and a *lingzhi* stemming from the bottom. The stone ranges from emerald-green to icy greenish-white tones.

*Together with a jadeite snuff dish.*

Bottle: 2 $\frac{1}{8}$  in. (5.4 cm.) high, jadeite stopper;

Dish: 1 $\frac{5}{8}$  in. (4.2 cm.) long

(2)

HK\$160,000-300,000

US\$21,000-38,000

PROVENANCE

Bottle: Lilla S. Perry, Los Angeles, before 1965

Pat Miller, Hawaii, February 2008

Robert Kleiner, March 2008

LITERATURE

Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, no. 456

*Journal of the International Chinese Snuff Bottle Society (JICSBS)*, 46/1 (Spring 2014), 14, fig. 65

清1770-1840年 翠玉鳴鳳在竹鼻煙壺  
(連翠玉鼻煙碟)

來源

壺：Lilla S. Perry，洛杉磯，1965年以前入藏

Pat Miller，夏威夷，2008年2月

Robert Kleiner，2008年3月

出版

Bob C. Stevens，《The Collector's Book of Snuff Bottles》，紐約及東京，1976年，圖456

《Journal of the International Chinese Snuff Bottle Society (JICSBS)》，46/1 (2014年春)，14，圖65



# 76

A SHADOW AGATE SNUFF BOTTLE  
QING DYNASTY, 1770-1880

The bottle is slightly dented on one side with an attractive abstract pattern of darker markings suggesting trees beyond a mountain torrent. *Together with an agate snuff dish.*  
Bottle: 2¾ in. (6.6 cm.) high, aquamarine stopper;  
Dish: 1¾ in. (4.5 cm.) diam. (2)

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Bottle: Robert Hall, London, September 2012

清1770-1880年 瑪瑙鼻煙壺 (連瑪瑙鼻煙碟)

來源

壺：Robert Hall，倫敦，2012年9月

# 77

A CAMEO AGATE 'MONKEY' SNUFF BOTTLE  
OFFICIAL SCHOOL, QING DYNASTY, 1780-1880

The bottle is carved on one side as a cameo relief with two monkeys beneath a wrapped, official seal hanging from a pine tree, with a wasp hovering nearby.  
Bottle: 2¼ in. (5.7 cm.) high, amethyst stopper;  
Dish: 2¾ in. (6.1 cm.) diam. (2)

HK\$12,000-25,000

US\$1,600-3,200

Monkeys, an official seal and a wasp or bee form a rebus for a wish for a rise in the ranks of officialdom.

清1780-1880年 巧雕瑪瑙代代封侯鼻煙壺  
(連瑪瑙鼻煙碟)

# 78

A CARVED MARBLE 'LION' SNUFF BOTTLE  
QING DYNASTY, 1760-1860

The bottle is carved on one main side with a Buddhist lion and three cubs together with a beribboned *ruyi* utilising the 'skin' of the stone, the translucent beige material with white striations. *Together with a marble snuff dish.*  
Bottle: 2¾ in. (6.5 cm.) high, jadeite stopper;  
Dish: 1½ in. (4.9 cm.) diam. (2)

HK\$6,000-8,000

US\$780-1,000

PROVENANCE

Bottle: Acquired in London prior to 1975

清1760-1860年 石雕太師少師鼻煙壺  
(連石鼻煙碟)

來源

壺：1975年以前購於英國

# 79

A CARVED QUARTZITE 'ORCHID' SNUFF BOTTLE  
QING DYNASTY, 1730-1870

The bottle is carved in low relief with a continuous scene of orchids growing from a rocky ground with butterflies nearby, the translucent material of creamy-beige, pale yellow, and orange tones with banding. *Together with an agate lotus leaf-form snuff dish (1770-1900).*  
Bottle: 1¾ in. (4.9 cm.) high, jadeite stopper;  
Dish: 1¾ in. (4.1 cm.) long, box (2)

HK\$12,000-26,000

US\$1,600-3,400

PROVENANCE

Both: The Arthur Gadsby Collection, Hong Kong, January 2013

清1730-1870年 石英岩雕蘭石紋鼻煙壺  
(連瑪瑙荷葉形鼻煙碟)

來源

壺及碟：Arthur Gadsby珍藏，香港，2013年1月



76



77



78



79



80

A BLUE AND WHITE PORCELAIN 'DRAGON'  
SNUFF BOTTLE

QING DYNASTY, 1830-1880

*Together with a blue and white porcelain 'dragon and phoenix'  
snuff dish.*Bottle: 2 $\frac{1}{8}$  in. (7.4 cm.) high, pearl stopper;Dish: 2 $\frac{1}{8}$  in. (5.3 cm.) diam.

(2)

HK\$24,000-35,000

US\$3,200-4,500

## PROVENANCE

Bottle: A Canadian private collection

Dish: The Crane Collection, before April 2005

## LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone  
Retreat Collection of Snuff Bottles. Part One. Imperial Influence  
over the Snuff Bottle Arts*, Hong Kong, 2017, no. 21.3.1088清1830-1880年 青花蒼龍教子鼻煙壺  
(連內府侍右款青花龍鳳呈祥鼻煙碟)

## 來源

壺：加拿大私人珍藏

碟：鶴聚堂珍藏，2005年4月以前

## 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮  
廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017  
年，編號21.3.1088

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A BLUE AND WHITE PORCELAIN 'DRAGON'  
SNUFF BOTTLE

QING DYNASTY, 1820-1880

The base is inscribed with a six-character Yongzheng reign  
mark. *Together with a blue and white 'floral' porcelain snuff dish  
inscribed on the base with the characters wanyu.*

Bottle: 3 in. (7.6 cm.) high, coral stopper;

Dish: 1 $\frac{7}{8}$  in. (4.7 cm.) diam.

(2)

HK\$10,000-20,000

US\$1,300-2,600

## PROVENANCE

Bottle: Gerd Lester

S.L. Tan

The Ann and John Hamilton Collection, no. 249, sold at  
Sotheby's New York, 27 March 2003, lot 318 (one of three)

Dish: The Ko Collection, Italy, 1997

清1820-1880年 青花蒼龍教子鼻煙壺  
(連玩玉款青花纏枝花卉紋鼻煙碟)

## 來源

壺：Gerd Lester

S.L. Tan

Ann及John Hamilton珍藏，典藏編號249，紐約蘇富比，2003  
年3月27日，拍品318號（其中之一）

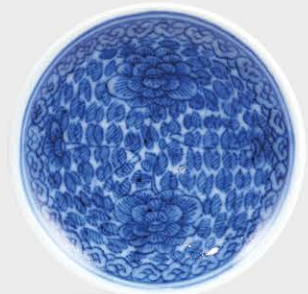
碟：Ko珍藏，意大利，1997年

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Hong Kong saleroom and office.

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82

A FINE IMPERIAL COPPER-RED DECORATED  
PORCELAIN 'DRAGON' SNUFF BOTTLE

QING DYNASTY, 1790-1830

*Together with a copper-red 'dragon' porcelain snuff dish inscribed on the base with a Yongzheng four-character reign mark.*Bottle: 2 $\frac{3}{8}$  in. (6.8 cm.) high, tourmaline stopper;Dish: 1 $\frac{3}{4}$  in. (4.5 cm.) diam.

(2)

HK\$32,000-50,000

US\$4,200-6,500

## PROVENANCE

Bottle: The Ruth and Carl Barron Collection, Belmont, Massachusetts, no. 2570, sold at Christie's New York, 16 September 2015, lot 246

Dish: The Blanche B. Exstein Collection of Fine Chinese Snuff Bottles, sold at Christie's New York, 21 March 2002, lot 263 (part)

## LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part One. Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2017, no. 21.3.1839清1790-1830年 御製釉裡紅蒼龍教子鼻煙壺  
(連雍正年製款釉裡紅龍紋鼻煙碟)

## 來源

壺：Ruth及Carl Barron珍藏，編號2570，紐約佳士得，2015年9月16日，拍品246號

碟：Blanche B. Exstein 珍藏，紐約佳士得，2002年3月21日，拍品263號（其中之一）

## 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第一部 宮廷風趣、技藝在鼻煙壺美術中所起的作用》，香港，2017年，編號21.3.1839



82

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A BLUE AND WHITE PORCELAIN 'DRAGON'  
TRIPLE-GOURD FORM SNUFF BOTTLE

QING DYNASTY, 1780-1820

The bottle is potted in the form of a flattened triple-gourd, painted in cobalt on a crackled beige glaze with a four-clawed dragon pursuing a flaming pearl amidst clouds and another dragon rising from stylised waves. *Together with a blue and white porcelain 'dragon' snuff dish with a Yongzheng four-character reign mark.*Bottle: 3 $\frac{1}{4}$  in. (8.4 cm.) high; glass stopper;Dish: 1 $\frac{3}{4}$  in. (4.5 cm.) diam.

(2)

HK\$20,000-40,000

US\$2,600-5,100

## PROVENANCE

Bottle: The Ko Collection, Italy

Sold at Christie's London, 14 June 1971, lot 96

Dish: The Crane Collection, before April 2005

The unglazed interior on this extremely unusual blue and white triple-gourd (the upper bulb is waisted to form a third bulb) suggests an early date, probably from the Jiaqing period, but possibly even before. The beige biscuit and crackled glaze are of the type erroneously called 'soft-paste'.

清1780-1820年 青花蒼龍教子紋葫蘆式鼻煙壺  
(連雍正年製款青花雲龍紋鼻煙碟)

## 來源

壺：Ko珍藏，意大利

倫敦佳士得，1971年6月14日，拍品96號

碟：鶴聚堂珍藏，2005年4月以前



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A CARVED AMBER 'BUTTERFLY AND GOURD'  
SNUFF BOTTLE

QING DYNASTY, 1730-1860

The bottle is carved as a gourd with a leafy branch, on one side with a butterfly hovering nearby an open bloom. The inner neck is lined with metal. *Together with a yellow amber fan-shaped snuff dish.*

Bottle: 2 $\frac{1}{4}$  in. (5.3 cm.) high, coral stopper;

Dish: 1 $\frac{1}{2}$  in. (4.2 cm.) long

(2)

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Bottle: The Marion and Peter Bozzo Collection, March 2011

清 1730-1860 年 琥珀雕瓜瓞連綿鼻煙壺  
(連琥珀扇形鼻煙碟)

來源

壺：Marion 及 Peter Bozzo 伉儷珍藏，2011 年 3 月

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此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。



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A CARVED AMBER 'STAG AND BAT' SNUFF BOTTLE

THE AMBER PEBBLE MASTER, QING DYNASTY, 1740-1860

The bottle is carved on one side with a reclining stag looking up at a bat and *lingzhi*, the material of variegated yellow and golden-brown tones. *Together with an amber dish.*

Bottle: 2 $\frac{1}{4}$  in. (5.3 cm.) high, jadeite stopper;

Dish: 1 $\frac{1}{2}$  in. (3.8 cm.) diam.

(2)

HK\$260,000-500,000

US\$34,000-64,000

PROVENANCE

Bottle: An American private collection

An English private collection

Hugh Moss (HK) Ltd, 2002

Snuff Bottles from the Mary & George Bloch Collection: Part VII, sold at Sotheby's Hong Kong, 26 November 2013, lot 28

Dish: The Crane Collection, before April 2005

LITERATURE

Bottle: Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 7, Hong Kong, 2009, no. 1589

清 1740-1860 年 蜜蠟雕福壽雙全鼻煙壺  
(連蜜蠟鼻煙碟)

來源

壺：美國私人珍藏

英國私人珍藏

莫士搵，香港，2002 年

瑪麗及莊智博鼻煙壺珍藏：第七部份，香港蘇富比，2013 年 11 月 26 日，拍品 28 號

碟：鶴聚堂珍藏，2005 年 4 月以前

出版

壺：Hugh Moss、Victor Graham 及曾嘉寶，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷 7，香港，2009 年，編號 1589





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86

A COCONUT SHELL SNUFF BOTTLE

QING DYNASTY, 1800-1900

The bottle is constructed of eight pieces of coconut shell joined together, including four forming the main body, one on the shoulder, one on the neck, one on the base and one on the foot rim. *Together with a coconut shell snuff dish.*

Bottle: 2 in. (5 cm.) high, jade stopper;

Dish: 1½ in. (3.9 cm.) diam.

(2)

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Bottle: Sold at Sotheby's New York, 23 April 1981, lot 142

Hugh Moss (HK) Ltd., 1993

Snuff Bottles from the Mary and George Bloch Collection, Part V, sold at Bonhams Hong Kong, 27 May 2012, lot 123

Dish: Acquired in Hong Kong, November 1995

LITERATURE

Dish: Hugh Moss, Victor Graham, and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vii: *Organic, Metal, Mixed Media*, Hong Kong, 2009, no. 1486

清1800-1900年 椰殼鼻煙壺（連椰殼鼻煙碟）

來源

壺：紐約蘇富比，1981年4月23日，拍品142號

莫士搗，香港，1993年

瑪麗及莊智博鼻煙壺珍藏，香港邦瀚斯，2012年5月27日，拍品123號

碟：1995年11月購於香港

出版

莫士搗、Victor Graham 及曾嘉寶，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷7，香港，2009年，編號1486



87

87

A CARVED LONGYAN WOOD 'EIGHT DAOIST IMMORTALS' SNUFF BOTTLE

QING DYNASTY, 1780-1920

The wood bottle is carved on the exterior in relief with the Eight Daoist Immortals standing side by side, each with his or her attribute. *Together with a wood snuff dish.*

Bottle: 2¾ in. (6.1 cm.) high, mother-of-pearl stopper;

Dish: 1⅞ in. (4.3 cm.) diam.

(2)

HK\$20,000-40,000

US\$2,600-5,200

PROVENANCE

Bottle: The Margaret and Edgar Wise Collection

Dish: The Crane Collection, before April 2005

LITERATURE

Bottle: *Journal of the International Chinese Snuff Bottle Society (JICSBS)*, 16/5 (Spring 1985), 10, fig. 23

Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 32.1.706

清1780-1920年 龍眼木雕八仙圖鼻煙壺  
(連木鼻煙碟)

來源

壺：Margaret及Edgar Wise伉儷珍藏

碟：鶴聚堂珍藏，2005年4月以前

出版

壺：《國際中國鼻煙壺協會的學術期刊》，16/5（1985年春），10，圖23

莫士搵、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019年，編號32.1.706

~88

A SILVER-INLAID BLACK LACQUER 'BIRD AND WILLOW' SNUFF BOTTLE

PROBABLY SHANDONG, QING DYNASTY, 1860-1910

The bottle is inlaid with silver on lacquer on one main side with a swallow in flight above a willow tree, the other side with sixteen characters in seal script. *Together with a silver-inlaid lacquer 'bird and branch' snuff dish.*

Bottle: 2 3/8 in. (5.6 cm.) high, coral stopper;

Dish: 2 1/8 in. (5.5 cm.) diam.

(2)

HK\$8,000-10,000

US\$1,100-1,300

PROVENANCE

Bottle: The Arthur Gadsby Collection, Hong Kong  
Sold at Sotheby's London, 13 June 2003, lot 728

清1860-1910年 黑漆錯銀絲柳燕圖鼻煙壺  
(連黑漆錯銀絲鼻煙碟)

款識：安成家銅鼎，容一升，蓋重十五斤，第十六

來源

壺：Arthur Gadsby珍藏，香港

倫敦蘇富比，2003年6月13日，拍品728號

This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office.

此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。

89

A SILVER-INLAID BLACK LACQUER 'BRONZE INSCRIPTION' SNUFF BOTTLE

QING DYNASTY, PROBABLY 1890

The wood bottle is covered in black lacquer and inlaid with silver-wire, on one side with a copy of an ancient bronze inscription followed by the seals *ji* 'auspicious' and *jin* 'gold'; the other side with a seal-script inscription copied from a Han-dynasty brick reading *Erqianshi gonghou shougui*, 'Lord with a two-thousand stone stipend: long life and honour', preceded by a transcription in regular script and followed by the date *gengyin suo zuo* 'Made in the *gengyin* cyclical year'. The foot is inlaid in seal script with *Junong zhenwan* 'For Junong to treasure and appreciate'. *Together with a silver-inlaid lacquer dish with the characters yannian 'prolonged life'.*

Bottle: 2 3/8 in. (6.1 cm.) high, jadeite stopper,

Dish: 1 3/8 in. (3.3 cm.) diam.

(2)

HK\$32,000-50,000

US\$4,200-6,500

PROVENANCE

Bottle: Arthur Loveless

Elizabeth and Ladislav Kardos

The Mary and George Bloch Collection, sold at Bonhams Hong Kong, 23 November 2010, lot 134

Dish: Robert Hall, London, April 1998

LITERATURE

Bottle: Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 7, Hong Kong, 2009, no. 1646

Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 36.1.288



The long inscription on one side of the bottle is an inscription found on a bronze tripod vessel owned by the Northern Song dynasty statesman Wen Yanbo (1006-1097), who was also a renowned archaic bronze collector. The inscription records a nobleman named Wu selecting auspicious metal to make a drinking tripod, which would give him unlimited longevity and his descendants were to treasure and use this vessel infinitely. Wen Yanbo's ownership of this bronze vessel was recorded by the Song dynasty text on epigraphy *Guangchuan shuba* written by Song You, a connoisseur active around the late Northern Song dynasty.

The shorter inscription is probably from a Han-dynasty brick. A brick with a similar inscription was in the collection of the Qing-dynasty Yixing master Chen Hongshou (see Ruan Yuan, *Liang Zhe jinshi zh, buyii* 兩浙金石志, 補遺 (1890), 1.8.). However, it lacks the number 'two' at the top. Perhaps the artist gave the lord a raise. Or, since we have not yet located a picture of the original brick's inscription, perhaps there was some element of it that the artist interpreted as a 'two'.

It should be noted that, although the cyclical date on this bottle probably refers to the year in which the bottle was made, it could be a date that was on the original brick.

Junong is a relatively common courtesy name, and we do not have enough information to identify the person to whom this bottle is dedicated.

## 清 1890 年左右 黑漆錯銀絲「二千石公侯壽貴」鼻煙壺（連漆錯銀絲「延年」鼻煙碟）

### 來源

Arthur Loveless

Elizabeth and Ladislav Kardos

瑪麗及莊智博鼻煙壺珍藏，香港邦瀚斯，2010 年 11 月 23 日，拍品 134 號

碟：Robert Hall，倫敦，1998 年 4 月

### 著錄

壺：Hugh Moss、Victor Graham 及曾嘉寶，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷 7，香港，2009 年，編號 1646

莫士搆、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019 年，編號 36.1.288

款識：惟正月初吉丁亥，王子吳擇其吉金自作斂，其糜壽無疆子子孫孫永寶用之

庚寅所作二千石公侯壽貴

印：吉、金

底款：菊農珍玩

壺上一面款識取自宋代董道《廣川書跋》第三卷〈王子吳斂〉記：「潞國文公守京兆得鼎，其銘曰：『惟正月初吉丁亥，王子吳擇其吉金自作斂』，其糜壽無疆子子孫孫永寶用之。」書家考古謂無斂，而斂見三蒼，知為鼎也。」潞國文公亦即北宋重臣文彥博（1006-1097），文同時為著名金石收藏家。「二千石公侯壽貴」可能取自漢磚，如「庚寅所作」是指鼻煙壺製作年代，那本壺可斷代至晚清庚寅年，即 1890 年。





90

90

A PALE BROWN CRYSTAL SNUFF BOTTLE  
PROBABLY IMPERIAL, QING DYNASTY, 1760-1850

The bottle is well hollowed with a flat lip and short, oval foot ring. *Together with a brown crystal leaf-form snuff dish.*

Bottle: 2 $\frac{1}{4}$  in. (6.8 cm.) high, aquamarine stopper;

Dish: 2 $\frac{3}{8}$  in. (6.7 cm.) long

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Bottle: Robert Hall, London, no. 4050

Robert Kleiner, London, September 2010

Dish: The Ko Collection, Italy

清1760-1850年 茶晶鼻煙壺（連茶晶葉形鼻煙碟）

來源

壺：Robert Hall，倫敦，編號4050

Robert Kleiner，倫敦，2010年9月

碟：Ko珍藏，意大利

(2)





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## 91

A CARVED MOSS-AGATE SNUFF BOTTLE  
OFFICIAL SCHOOL, QING DYNASTY, 1730-1860

The bottle is carved on the narrow sides each with a mask-and-ring handle, the transparent stone with natural markings unusually varied and expressive leaving open a wide range of interpretations. *Together with a moss-agate snuff dish.*

Bottle: 2 7/8 in. (6.6 cm.) high, ruby stopper;  
Dish: 1 5/8 in. (4.2 cm.) diam.

(2)

HK\$ 50,000-80,000

US\$ 6,500-11,000

### PROVENANCE

Bottle: Emily Newell  
Clara Newell  
Clare Chu, Los Angeles, March 2011

清1730-1860年 水藻瑪瑙獸面銜環耳鼻煙壺  
(連水藻瑪瑙鼻煙碟)

### 來源

壺：Emily Newell  
Clara Newell  
Clare Chu，洛杉磯，2011年3月

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## 92

A MOSS-AGATE PEBBLE-FORM SNUFF BOTTLE  
QING DYNASTY, 1740-1900

The bottle is of irregular flattened form, both sides indented to serve as integral snuff dishes, with dynamic natural markings in the stone. *Together with a moss-agate snuff dish.*

Bottle: 2 in. (5 cm.) high, ruby stopper;  
Dish: 1 5/8 in. (4.2 cm.) diam.

(2)

HK\$ 16,000-30,000

US\$ 2,100-3,800

### PROVENANCE

Bottle: A German private collection  
Sold at Bonhams London, 2 November 2009, lot 302  
Robert Hall, London, December 2009  
Dish: Robert Hall, London, 1998

清1740-1900年 水藻瑪瑙隨形鼻煙壺  
(連水藻瑪瑙鼻煙碟)

### 來源

壺：德國私人珍藏  
倫敦邦瀚斯，2009年11月2日，拍品302號  
Robert Hall珍藏，倫敦，2009年12月  
碟：Robert Hall珍藏，倫敦，1998年

93

A BLUE AND WHITE PORCELAIN 'LANDSCAPE' SNUFF BOTTLE

QING DYNASTY, 1840-1910

The bottle is painted in cobalt blue on each side with an idyllic river landscape, inscribed on the base with a four-character Qianlong reign mark in regular script. *Together with a blue and white porcelain 'landscape' snuff dish with a shou roundel on the underside.*

Bottle: 2 3/4 in. (6.5 cm.) high, glass stopper;  
Dish: 1 3/4 in. (5 cm.) diam., box

(2)

HK\$6,000-8,000

US\$780-1,000

PROVENANCE

The Arthur Gadsby Collection, Hong Kong  
Sold at Sotheby's London, 13 June 2003, lot 730

清1840-1910年 青花山水圖鼻煙壺  
(連青花山水圖團壽紋鼻煙碟)

壺款識：乾隆年製

來源

Arthur Gadsby珍藏，香港  
倫敦蘇富比，2003年6月13日，拍品730號

94

A BLUE AND WHITE PORCELAIN 'SCHOLARS IN LANDSCAPE' SNUFF BOTTLE

DATED CYCLICAL DINGYOU YEAR CORRESPONDING TO 1897 AND OF THE PERIOD

*Together with a blue and white porcelain 'landscape' snuff dish.*

Bottle: 2 3/4 in. (6.8 cm.) high, gilt-metal stopper;  
Dish: 1 3/4 in. (4.9 cm.) diam.

(2)

HK\$24,000-50,000

US\$3,400-6,400

PROVENANCE

Bottle: Dennis G. Crow Ltd  
Robert Kleiner, London, 1993  
Snuff Bottles from the Mary and George Bloch Collection: Part X, sold at Sotheby's Hong Kong, 1 June 2015, lot 153

EXHIBITED

Bottle: British Museum, Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, London, 1995, cat. no. 231  
Israel Museum, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, Jerusalem, 1997

LITERATURE

Bottle: Dennis G. Crow Ltd., *A catalogue of Chinese snuff bottles/Un catalogue de tabatières chinoises*, Los Angeles, 1994, cat. no. 18.  
Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol. 6, Hong Kong, 2007, no. 1422  
Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 21.3.1824

清丁酉年冬月作 (1897)

青花山水高士圖鼻煙壺 (連青花山水圖鼻煙碟)

來源

壺：Dennis G. Crow Ltd  
Robert Kleiner，倫敦，1993年  
瑪麗及莊智博鼻煙壺珍藏：第十部份，香港蘇富比，2015年6月1日，拍品153號

展覽

大英博物館，Robert Kleiner，《*Chinese Snuff Bottles in the Collection of Mary and George Bloch*》，倫敦，1995年，圖錄圖版231號  
以色列博物館，《*Chinese Snuff Bottles in the Collection of Mary and George Bloch*》，耶路撒冷，1997年



93



94

出版

壺：Dennis G. Crow Ltd.，《A catalogue of Chinese snuff bottles/Un catalogue de tabatières chinoises》，洛杉磯，1994年，圖錄圖版18號

莫士搗、Victor Graham 及曾嘉寶，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷6，香港，2007年，編號1422

莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019年，編號21.3.1824

95

A BLUE AND WHITE PORCELAIN 'FIGURES IN LANDSCAPE' SNUFF BOTTLE

QING DYNASTY, 1810-1870

Together with a blue and white porcelain 'landscape' snuff dish with the characters wanyu on the base.

Bottle: 2 3/8 in. (7.1 cm.) high, glass stopper;

Dish: 1 3/4 in. (4.5 cm.) diam.

(2)

HK\$12,000-30,000

US\$1,600-3,900

PROVENANCE

Dish: The Ko Collection, Italy, acquired prior to 1947, and by descent in the family until 1998

清1810-1870年 青花杜牧《清明》詩意圖鼻煙壺  
(連玩玉款青花樵夫山水圖鼻煙碟)

來源

碟：Ko珍藏，意大利，1947年以前入藏，之後於家族中流傳直至1998年



95

96

AN UNDERGLAZE-BLUE AND COPPER-RED PORCELAIN 'WOODCUTTER' SNUFF BOTTLE

QING DYNASTY, 1830-1880

The bottle is decorated with a landscape with a woodcutter carrying his kindling on a pole, beneath the moon inscribed yue 'moon', the base inscribed Wang yue si fu 'Gazing at the moon brings to mind one's axe'. Together with an underglaze-blue and copper-red 'figures' snuff dish inscribed with a private collector's mark.

Bottle: 3 1/4 in. (8.3 cm.) high, gilt-bronze stopper;

Dish: 1 3/4 in. (4.5 cm.) diam.

(2)

HK\$14,000-28,000

US\$1,900-3,600

PROVENANCE

Bottle: John Sinclair Collection, California

Clare Chu, October 2010

Dish: The Arthur Gadsby Collection, Hong Kong, January 2013

清1830-1880年 青花釉裡紅人物圖鼻煙壺  
(連青花釉裡紅人物圖鼻煙碟)

壺款識：望月思斧；碟款識：若深珍藏

來源

壺：John Sinclair珍藏，加州

Clare Chu珍藏，2010年10月

碟：Arthur Gadsby珍藏，香港，2013年1月



96 (mark)



96

97

A CELADON AND RUSSET JADE POUCH-FORM  
SNUFF BOTTLE

QING DYNASTY, 1700-1840

The bottle is carved to resemble a pouch, tied around the upper neck with a ribbon, carved with an overall diaper design of wan symbols. The stone is of a mottled greyish-green tone with large areas of dark russet inclusions. *Together with a celadon jade snuff dish carved on the underside with the characters Yulin.*  
Bottle: 2¼ in. (5.8 cm.) high, jadeite stopper;  
Dish: 2⅞ in. (5.6 cm.) diam. (2)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Bottle: The Lizzadro Collection, sold at Christie's New York, 6 October 2014, lot 55  
Dish: Acquired in Hong Kong, April 1998

清1700-1840年 青褐玉包袱式鼻煙壺  
(連青玉鼻煙碟)

來源

壺：Lizzadro珍藏，紐約佳士得，2014年10月6日，拍品55號  
碟：1998年4月購於香港



97

~98

A CELADON JADE 'THREE GOATS' SNUFF  
BOTTLE

MASTER OF THE ROCKS SCHOOL, QING DYNASTY, 1740-1860

The bottle is carved utilising the russet 'skin' of the stone with three goats, one of which emitting vapour from its mouth supporting a *yinyang* symbol. *Together with a celadon jade snuff dish.*  
Bottle: 2½ in. (6.4 cm.) high, coral stopper;  
Dish: 1⅞ in. (3.4 cm.) diam. (2)

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Bottle: Hugh M. Moss Ltd.  
Lionel Copley  
Susan Ault  
Robert Hall, London, March 2011

LITERATURE

Bottle: Robert Hall, *Chinese Snuff Bottles. From the Collection of Lionel Copley. VI.* London, 1993, no. 9  
Susan Page and Robert Hall, *The SB Collection. Chinese Snuff Bottles XV*, 2011, no. 55  
Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 31.3.837

清1740-1860年 青玉帶皮三陽開泰鼻煙壺  
(連青玉鼻煙碟)

來源

壺：莫士搵  
Lionel Copley  
Susan Ault  
Robert Hall，倫敦，2011年3月



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## 出版

壺：Robert Hall，《Chinese Snuff Bottles. From the Collection of Lionel Copley. VI》，倫敦，1993年，圖9號

Susan Page及Robert Hall，《The SB Collection. Chinese Snuff Bottles XV》，2011年，圖55

莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019年，編號31.3.837

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## 99

### A SPINACH-GREEN JADE SNUFF BOTTLE

PROBABLY IMPERIAL, 1720-1820

The bottle is carved on each narrow side with a mask-and-ring handle, the stone of a bright spinach-green tone with darker specks and areas of paler beige-green.

Bottle: 2¼ in. (5.6 cm.) high, tourmaline stopper;

Dish: 1¾ in. (4.4 cm.) long

(2)

HK\$15,000-30,000

US\$2,000-3,900

#### PROVENANCE

Bottle: Christie's New York, 1 October 2008, lot 275 (part)

### 清1720-1820年 碧玉獸面銜環耳鼻煙壺 (連碧玉海棠式鼻煙碟)

#### 來源

壺：紐約佳士得，2008年10月1日，拍品275號（部分）



99

## 100

### A RARE SMALL JADEITE BOTTLE

QING DYNASTY, 1800-1860

The bottle is of rounded cylindrical form, the greyish-white mottled stone with feathery dark bluish-green inclusions, the effect suggestive of a misty mountain landscape. Together with a jadeite snuff dish.

Bottle: 2¼ in. (5.6 cm.) high, stopper;

Dish: 1½ in. (3.8 cm.) diam.

(2)

HK\$30,000-50,000

US\$3,900-6,400

#### PROVENANCE

Bottle: Hugh M. Moss Ltd., London

The Blanche B. Exstein Collection of Fine Chinese Snuff

Bottles, sold at Christie's New York, 21 March 2002, lot 235

Compare a nearly identical bottle in the collection of Mary and George Bloch illustrated in H. Moss, V. Graham, K.B. Tseng, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Hong Kong, 1995, vol. I, Jade, p. 448, no. 176.

### 清1800-1860年 翠玉鼻煙壺（連翠玉鼻煙碟）

#### 來源

壺：莫士搗，倫敦

Blanche B. Exstein珍藏，紐約佳士得，2002年3月21日，拍品235號



100

## 101

### AN AVENTURINE GLASS RECTANGULAR SNUFF BOTTLE

PROBABLY IMPERIAL, QING DYNASTY, 1780-1880

The bottle is of rectangular form with raised panels on each of the four sides. *Together with a heart-shaped aventurine glass snuff dish.*

Bottle: 1 $\frac{1}{8}$  in. (4.3 cm.) high, glass stopper;

Dish: 1 $\frac{1}{8}$  in. (4.3 cm.) long (2)

HK\$10,000-20,000

US\$1,300-2,600

#### PROVENANCE

Dish: Acquired in London, March 1998

### 清1780-1880年 金星玻璃長方式鼻煙壺 (連金星玻璃葉形鼻煙碟)

#### 來源

碟：1998年3月購於倫敦

## 103

### A TIGER'S EYE SNUFF BOTTLE

1955-1970

The bottle is carved of chatoyant quartz (of the variety known as 'tiger's eye'), with the original stopper of the same material.

Bottle: 3 $\frac{3}{8}$  in. (8.44 cm.) high including the original stopper;

Dish: 2 in. (5 cm.) long (2)

HK\$30,000-50,000

US\$3,900-6,400

#### PROVENANCE

Bottle: Acquired in mid- to late-1960s

Hugh M Moss Ltd., London

Dish: Acquired in the UK prior to 1975

### 1955-1970年 虎眼石帶蓋鼻煙壺 (連虎眼石海棠式鼻煙碟)

#### 來源

壺：1960年代下半葉入藏

莫士搵，倫敦

碟：1975年以前購於英國

## 102

### A WHITE GLASS SNUFF BOTTLE

PROBABLY IMPERIAL, ATTRIBUTED TO BEIJING, QING DYNASTY, 1700-1760

The transparent, snow-white glass bottle is of compressed, elongated ovoid form with a short oval foot ring. *Together with a white glass leaf-form snuff dish.*

Bottle: 2 $\frac{1}{8}$  in. (5.4 cm.) high, glass stopper;

Dish: 1 $\frac{1}{8}$  in. (3.7 cm.) long (2)

HK\$12,000-30,000

US\$1,600-3,800

#### PROVENANCE

Bottle: Hugh M. Moss Ltd., London, circa 1972

The Dr. Paula Hallett Collection, sold at Sotheby's New York,

2 December 1985, lot 29

### 清1700-1760年 白色玻璃鼻煙壺 (連白色玻璃葉形鼻煙碟)

#### 來源

壺：莫士搵，倫敦，約1972年

Dr. Paula Hallett珍藏，紐約蘇富比，1985年12月2日，拍品29號

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### A CORAL AND TURQUOISE-INLAID SILVER SNUFF BOTTLE AND COVER

MID-QING DYNASTY-EARLY REPUBLIC PERIOD, 1800-1920

The silver body is inlaid with six alternating turquoise and coral cabochons, above a band of stylised floral lappets. The shoulder is incised with a *leiwen* band, above pendant petals inlaid with alternating coral and turquoise. The original silver stopper is chased with a stylised floral design with an integral spoon.

*Together with a silver scoop-form snuff dish with the signature Gaoji.*

Bottle: 3 $\frac{1}{4}$  in. (8.4 cm.) high overall including original silver stopper;

Dish: 1 $\frac{1}{4}$  in. (3.4 cm.) long (2)

HK\$8,000-10,000

US\$1,100-1,300

#### PROVENANCE

Dish: The Ko Collection, Italy, acquired prior to 1947

### 清中期/民國早期1800-1920年 銀嵌珊瑚綠松石帶蓋寶瓶式鼻煙壺 (連高記款銀魚鱗紋鼻煙碟)

#### 來源

碟：Ko珍藏，意大利，1947年以前入藏

This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office.

此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。



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### 105 A CLOISSONNE ENAMEL 'LANDSCAPE' SNUFF BOTTLE

QING DYNASTY, 1770-1900

*Together with a cloisonné enamel 'landscape' snuff dish.*

Bottle: 2 $\frac{1}{2}$  in. (5.3 cm.) high, gilt-metal stopper;

Dish: 2 $\frac{1}{2}$  in. (5.3 cm.) diam.

(2)

HK\$12,000-20,000

US\$1,600-2,600

PROVENANCE

Bottle: Hugh Moss (HK) Ltd., July 1993

Sold at Bonhams New York, 13 March 2017, lot 1022

Dish: Ching-wah Lee, San Francisco, 1960 by repute

The Wilson Collection, sold at Sotheby's New York, 23 March 1998, lot 272 (one of forty five)

### 清1770-1900年 掐絲琺瑯山水圖鼻煙壺 (連掐絲琺瑯山水圖鼻煙碟)

來源

壺：莫士搗，香港，1993年7月

紐約邦瀚斯，2017年3月13日，拍品1022號

碟：Ching-wah Lee，三藩市，1960年（傳）

Wilson珍藏，紐約蘇富比，1998年3月23日，拍品272號

（其中之一）

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### 106 A CLOISSONNE ENAMEL 'EGRET AND LOTUS' SNUFF BOTTLE

QING DYNASTY, 1780-1900

The bottle is decorated in *famille rose* enamels within cloisons depicting three egrets in a lotus pond against a black ground.

*Together with a cloisonné enamel snuff dish with a black crab within a circular panel (1800-1900).*

Bottle: 2 $\frac{1}{2}$  in. high, metal stopper;

Dish: 1 $\frac{1}{2}$  in. (3.6 cm.) diam.

(2)

HK\$12,000-20,000

US\$1,600-2,600

PROVENANCE

Bottle: The Hon. Judge Edgar Bromberger Collection

Dish: The Frances and Neal Hunter Collection

Sold at Sotheby's New York, 15 September 1998, lot 383

Robert Hall, London, October 1998

### 清1780-1900年 掐絲琺瑯一路連科鼻煙壺 (連掐絲琺瑯一甲一名鼻煙碟)

來源

壺：Edgar Bromberger法官珍藏

碟：Frances and Neal Hunter珍藏

紐約蘇富比，1998年9月15日，拍品383號

Robert Hall珍藏，倫敦，1998年10月





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### A CLOISSONNE ENAMEL 'FLORAL' MEIPING-FORM SNUFF BOTTLE

QING DYNASTY, 1800-1910

*Together with a cloisonné enamel 'prunus' snuff dish inscribed on the base with Da Ming nian zao 'Made in the Ming Dynasty'.*

Bottle: 2 $\frac{7}{8}$  in. (7.2 cm.) high, coral stopper;

Dish: 1 $\frac{1}{2}$  in. (4.9 cm.) diam.

(2)

HK\$ 12,000-20,000

US\$ 1,600-2,600

#### PROVENANCE

Dish: The Crane Collection, before April 2005

#### LITERATURE

Bottle: Hugh Moss and Stuart Sargent, *The Water Pine and Stone Retreat Collection of Snuff Bottles. Part Two. Non-Imperial Influence over the Snuff Bottle Arts*, Hong Kong, 2019, no. 24.2.48

### 清1800-1910年 掐絲琺瑯花卉紋梅瓶式鼻煙壺 (連掐絲琺瑯梅紋鼻煙碟)

#### 來源

碟：鶴聚堂珍藏，2005年4月以前

#### 出版

壺：莫士搗、薩進德，《水松石山房鼻煙壺珍藏：第二部 鼻煙壺美術中所見皇宮風趣以外的因素》，香港，2019年，編號24.2.48

This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office.

此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。



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## 108

### A CLOISSONNE ENAMEL 'PRECIOUS OBJECTS' SNUFF BOTTLE

QING DYNASTY, 1760-1920

The bottle is decorated with a shaped panel on each side

enclosing various auspicious objects and flowers, all surrounded by a stylised floral design in yellow against a blue ground.

*Together with a cloisonné enamel 'precious object' snuff dish.*

Bottle: 2 $\frac{1}{2}$  in. (6.4 cm.) high, original cloisonné enamel stopper;

Dish: 2 in. (5 cm.) diam.

(2)

HK\$ 14,000-25,000

US\$ 1,900-3,200

### 清1760-1920年 掐絲琺瑯開光博古圖帶蓋鼻煙壺 (連絲琺瑯博古圖鼻煙碟)

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (A) PHONE BIDS

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

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

For certain auctions we will accept bids over the Internet. Please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/> 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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (C) WRITTEN BIDS

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

### C CONDUCTING THE SALE

#### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

#### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

#### 3 AUCTIONEER'S DISCRETION

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

- 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\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

#### 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**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.

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

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

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

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

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

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

- 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 recognized 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 gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. 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.

**(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

**F PAYMENT**

**1 HOW TO PAY**

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
  - (ii) Wire transfer

You must make payments to:

HSBC  
 Head Office  
 1 Queen's Road, Central, Hong Kong  
 Bank code: 004  
 Account No. 062-305438-001  
 Account Name: Christie's Hong Kong Limited  
 SWIFT: 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](mailto:postsaleasia@christies.com).

**2 TRANSFERRING OWNERSHIP TO YOU**

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

**3 TRANSFERRING RISK TO YOU**

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

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

**4 WHAT HAPPENS IF YOU DO NOT PAY**

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
  - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
  - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

**5 KEEPING YOUR PROPERTY**

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

**G COLLECTION AND STORAGE**

- (a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com)
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - (i) we will charge you storage costs from that date.
  - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
  - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
  - (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
  - (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

**H TRANSPORT AND SHIPPING**

**1 TRANSPORT AND SHIPPING**

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

**2 EXPORT AND IMPORT**

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).
- (b) 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 **Ψ** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

### (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 for 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](https://www.christies.com). If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**auctioneer** : individual auctioneer and/or Christie's.  
**authentic** : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### 4. 拍賣之前檢查**拍賣品**

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

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

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

#### 5. 估價

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

#### 6. 撤回

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

#### 7. 珠寶

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

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

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

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

#### 8. 鐘錶

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

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

### B. 登記競投

#### 1. 新競投人

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

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

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

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

#### 2. 再次參與競投的客人

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

#### 3. 如果您未能提供正確的文件

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

#### 4. 代表他人競投

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

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

#### 5. 親自出席競投

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

#### 6. 競投服務

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

##### (A) 電話競投

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

##### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 <https://www.christies.com/buying-services/buying-guide/register-and-bid/>，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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

##### (C) 書面競投

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

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

#### C. 舉行拍賣

##### 1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

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

##### 3. 拍賣官之酌情權

**拍賣官**可以酌情選擇：

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

##### 4. 競投

**拍賣官**接受以下競投：

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

##### 5. 代表賣方競投

**拍賣官**可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達**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 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 計算。

##### 2. 稅費

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

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

## E. 保證

### 1. 賣方保證

對於每件**拍賣品**，賣方保證其：

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

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

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何**保證**。
- 真品保證**不適用於有**保留標題**或任何有保留的部分**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**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**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 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**合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

### (h) 要申索**真品保證**下的權利，您必須：

- 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  - 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (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**：
- 此額外**保證**不適用於：
    - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    - 沒有標題的書籍；
    - 沒有標明估價的已售**拍賣品**；
    - 目錄中表明售出後不可退貨的書籍；
    - 狀況報告中或拍賣時公告的瑕疵。
  - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (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後 12 個月內，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。買方需按以上 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。
- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

## 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**：

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

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

(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：

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

(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，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 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

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請注明「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) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

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



## 2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 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

- 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）：

- 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；
- 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；
- 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
- 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；
- 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；
- 我們可以選擇將您的身份及聯繫方式披露給賣方；
- 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；
- 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
- 採取我們認為必要或適當的任何行動。

- 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我們或其他佳士得集團公司的款項。

- 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

- 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**）。
- 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
- 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。
- 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
  - 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - 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。
  - 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**。
  - 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發電郵至 postsaleasia@christies.com。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。

- 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。

- 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、鱧魚皮、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机构取得許可證。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（例如猛獁象牙，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（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象象牙，不被視為取消拍賣和退回購買款項的依據。

### (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  $\Psi$  符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. **佳士得之法律責任**

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，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他事項）；和

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. **其它條款**

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》(California Consumer Privacy Act) 聲明。

8. 棄權

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

9. 法律及管轄權

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

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

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

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

K. **詞匯表**

**拍賣官**：個人拍賣官和 / 或佳士得。

**真品**：以下所述的真實作品，而不是複製品或贗品：

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

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

**買方酬金**：除了**成交價**，買方支付給我們的費用。

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

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

**狀況**：**拍賣品**的物理狀況。

**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**不會以低於此保密密底價出售。

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

**副標題**：如 E2 段所列出的意思。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

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

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

△ Owned by Christie's or another **Christie's Group** company in whole or in 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.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being created in certain period, reign or dynasty 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.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any

issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

- In Christie's opinion a work by the maker or artist e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot. e.g. A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY
- If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark. e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

- When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears. e.g. A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC
- If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

#### CHINESE CERAMICS AND WORKS OF ART QUALIFIED HEADINGS

- When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL  
The Ming-style bowl is decorated with lotus scrolls...

- In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt. e.g. A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt. e.g. A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

## 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注符號，但會于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注符號 ✠。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注目錄符號的競投。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。

#### 目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定、買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語的使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述之本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贗，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

- 佳士得認為是屬於該創作者或藝術家之作品  
例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

• 當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

• 如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

• 作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

• 在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作的作品。

例如：A BLUE AND WHITE BOWL

#### 中國瓷器及工藝精品

##### 有保留的標題

• 以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如：A BLUE AND WHITE MING-STYLE BOWL  
The Ming-style bowl is decorated with lotus scrolls...

• 以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。  
例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

• 佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

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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.

**C Sale Registration**

19829 Chinese Snuff Bottles and Matching Dishes from Private Collections

18243 The Pavilion Sale - Chinese Ceramics and Works of Art

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.
- 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 .....



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）蓋有公司章之競投授權書，以及列出所有董事及股東之公司文件。**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，請附上閣下本人之身份證明文件，以及閣下所代表競投人士之身份證明文件，連同該人士簽署之授權書。

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。

## C 拍賣項目登記

19829 私人珍藏鼻煙壺及煙碟

18243 古今 | 佳士得

請提供閣下之競投總額：

港幣 0 - 500,000

港幣 500,001 - 2,000,000

港幣 2,000,001 - 4,000,000

港幣 4,000,001 - 8,000,000

港幣 8,000,001 - 20,000,000

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。

• 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。  
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