

INSPIRING THE MIND -  
LIFE OF A SCHOLAR-OFFICIAL

擣翰藻 - 文房雅器

Hong Kong, 30 November 2020 | 香港 2020 年 11 月 30 日



CHRISTIE'S 佳士得

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# INSPIRING THE MIND – LIFE OF A SCHOLAR-OFFICIAL

## 擣翰藻 — 文房雅器

MONDAY 30 NOVEMBER 2020 • 2020年11月30日 (星期一)

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Monday 30 November • 11月30日 (星期一)  
11.30am (Lots 2801-2868) • 上午11.30 (拍賣品編號2801-2868)  
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No.1 Harbour Road, Wanchai, Hong Kong  
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#### SHANGHAI, Christie's Shanghai Art Space

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10.00am – 6.00pm

### AUCTIONEER · 拍賣官

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CHRISTIE'S 佳士得

## 2801

AN EXCEPTIONAL AND VERY RARE BRONZE  
RITUAL OWL-FORM WINE VESSEL, *XIAO YOU*  
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The vessel is well cast in the form of two addorsed owls with plump bodies raised on four stout legs with splayed feet, and the sides are cast in soft relief with simplified wings sweeping back from the rounded breast to a pair of loops attached to the rope-twist swing handle. The domed cover is finely cast in crisp relief at each end as the head of an owl with upturned beak, domed circular eyes with recessed pupils, narrow, feather-detailed brows and small ears. Behind each head is a pair of confronted dragons with long snouts that flank the base of the finial which is divided into eight cicada segments. The bronze has a mottled dark grey and brown patina and malachite encrustation.

10 in. (25.5 cm.) high with handle, 8 in. (20.3 cm.) across

HK\$7,000,000-9,000,000      US\$910,000-1,200,000

### PROVENANCE

A Japanese private collection, prior to 1998  
Galerie Christian Deydier, Paris  
Sold at Christie's New York, 21-22 March 2013, lot 1220

### EXHIBITED

Galerie Christian Deydier, Paris, *Biennale des Antiquaires*, 2002

## 晚商 青銅鸞卣

### 來源

日本私人珍藏，1998年前入藏  
戴克成，巴黎  
紐約佳士得，2013年3月21-22日，拍品1220號

### 展覽

戴克成，巴黎，《Biennale des Antiquaires》，2002年

Vessels of this unusual addorsed owl form appear to have been made primarily during the Shang dynasty, and are of two different types; those with a dense surface decoration and those of more austere, simplified design, exemplified by the present magnificent example.

Those of the first, ornate type, densely decorated with fine scale-like feathers, *leiwén* grounds and sometimes additional small bird motifs, are represented by three examples illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1987: one in the Freer Gallery of Art, p. 371, fig. 63.4; one in the Sumitomo Collection, Kyoto, p. 115, fig. 154; and in the Fitzwilliam Museum, Cambridge, p. 371, fig. 63.3. Another example is in the Avery Brundage Collection, illustrated by d'Argencé, *Ancient Chinese Bronzes*, San Francisco, 1966, pl. XVIII (B).

Two other vessels appear to be a bridge between the first and second types. The bodies are completely decorated with small scale-like feathers and *leiwén*, but the decoration is more flat-cast and the shape of the wings is very similar to those of the second plain group. One is an example from Zhuzhou, Hunan province, illustrated in *Wenwu*, 1960:3, p. 29, fig. 2, and the other is in the Winthrop Collection, Harvard Art Museums, illustrated by R. Bagley, *op. cit.*, p. 115, fig. 153. The beaks of the former are hooked, while the beaks of the latter are upturned like that those of the present *you*, and like the present vessel both have a rope-twist handle.





fig. 1 Collection of the Shanghai Museum  
圖一 上海博物館藏品



fig. 2 Sold at Christie's New York, 21 September 2004, lot 145  
圖二 紐約佳士得，2004年9月21日，拍品145號

## 2801 Continued

The second, plain group, which includes the present *you*, shares the same basic form, but has a smooth surface decorated only with simplified wings and facial details cast in crisp relief creating an elegance of form devoid of unnecessary distractions. The closest comparable *you* to the present vessel appears to be one of approximately the same size (25 cm. high) in the Hubei Yingcheng Wenhuan which is illustrated in *Zhongguo Qingtongqi Quanji - 4 - Shang(4)*, Beijing, 1998, p. 152, no. 156. Like the present *you*, the heads of the owls on the Hubei Yingcheng example exhibit unusual 'eyebrows' with a combed, hair-like texture. Another unusual feature of the present vessel is the inclusion of the pair of confronted dragons behind the owl heads, rather than the more usual C-shaped horns that appear on most of the other published examples. A smaller (18.5 cm. high), but otherwise very similar *you* to the present vessel and the Hubei Yingcheng example, lacking the 'eyebrows', as well as the pair of confronted dragons behind the owl heads, is in the Shanghai Museum and illustrated in *Ancient Chinese Bronzes in the Collection of the Shanghai Museum Exhibited at the Hong Kong Museum of Art*, Hong Kong, 1983, pp. 68-69, no. 16 (fig. 1).

Other related vessels of the plain group, but with hooked, rather than upturned beaks and cast with more distinctively owl-like facial features, rather than the *taotie*-like features of the present vessel, include the *you* from the Doris Duke Collection sold at Christie's New York, 21 September 2004, lot 145 (fig. 2); the example from Shilou, Shanxi province, included in the exhibition, *The Genius of China*, Royal Academy of Art, London, 29 September 1973 - 23 January 1974, no. 81; the *you* included in the Kaikodo exhibition of 15 September - 26 October 1996, New York, no. 49; and the vessel illustrated by E. B. Avril in *Chinese Art in the Cincinnati Art Museum*, 1997, pp. 15 and 33, no. 7, which, like the Shilou *you*, features animal mask rather than loop terminals.

此類雙鴉相背造型的青銅卣大多製作於商代，主要有兩類形制，一類器面滿布紋飾，另一類則如此器光素簡潔。

第一類鴉卣的紋飾細密，以羽毛紋及雷紋為主，偶見小型的鳥紋。R.W. Bagley著1987年出版《Shang Ritual Bronzes in the Arthur M. Sackler Collections》中收錄了三件此類例子，一件藏於美國華盛頓特區弗瑞爾美術館，見頁371，編號63.4；一件藏於京都泉屋博物館，頁115，編號154；一件藏於英國劍橋大學菲茨威廉博物館，頁371，編號63.3。布倫岱奇珍藏中亦見一例，見《Ancient Chinese Bronzes》，三藩市，1966年，圖版XVIII(B)。

另有一種介於第一類及第二類之間的鴉卣，其器身如第一類滿布羽毛紋及雷紋，但效果趨於平面，而翅膀的形狀也與第二類較為相似，如湖南省株洲徵集一件，見《文物》，1960年第3期，頁29，圖2；及哈佛藝術博物館內溫斯羅普珍藏中一件，見R.W. Bagley著前揭書，頁115，圖153。前者喙向下勾，後者則如此器一樣上翹，兩者皆有繩形提梁。

第二類鴉卣的器形與第一類並無差別，但器面光素無飾，使得翅膀及五官更顯突出。此器即屬第二類。第二類近似例中與此器最為相近的一例應為湖北應城市博物館藏品，其高度與此近乎相同（高25公分），眉毛亦見如同梳理過的效果，見《中國青銅器全集-4-商》，北京，1998年，頁152，圖版156號，但雙角呈C形，不見此器上的龍形角。另比較上海博物館所藏一件較小的鴉卣（高16.7公分），其眉毛未見細節處理，亦無龍形角，見《上海博物館珍藏中國青銅器香港藝術館展覽圖集》，香港，1983年，頁68-69，圖版16（圖一）。

第二類鴉卣中還有一種喙下勾而且五官更寫實的例子，如紐約佳士得2004年9月21日拍賣一例，拍品145號（圖二）；山西博物院藏一例，見1974年倫敦皇家藝術學院《The Genius of China》展覽圖錄，圖版81號；紐約懷古堂1996年9月15日至1996年10月26日展覽一例，見圖錄49號；辛辛那提博物館藏一例，見《Chinese Art in the Cincinnati Art Museum》，1997年，頁15、33，圖版7號。



2802

A BRONZE 'TIGER' WEIGHT

HAN DYNASTY OR LATER

The circular weight is cast as three tigers with their heads turned over their backs and leaning against a central mountain, all supported on a circular platform.

2 ¾ in. (7 cm.) diam., 550g, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Hirano Kotoken, Tokyo, prior to 2000

LITERATURE

*Oishii ocha kokonotsu no hiden*, Tokyo, 2000, p. 8

Weights of this type are believed to have been used to hold down the corners of mats used for seating, and would have been made in sets of four. Compare three gilt-bronze weights dated to the Han dynasty nearly identical in style in the Harvard Art Museum, object number: 1943.52.43.A; and two bronze weights in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., one dated to the Han dynasty and very similar to the present weight in the style of casting, see accession number: S2012.9.2180, and another example dated to the Western Han dynasty with parallel indented lines on the bodies of the animals and an inscription above a key-fret band on the circular platform, see accession number: S2012.9.2296. Compare also a similar Han-dynasty bronze weight sold at Christie's New York, 18-19 September 2014, lot 1009.

漢或以後 銅虎鈕席鎮

來源

平野古陶軒，東京，入藏於 2000 年以前

出版

《おいしいお茶 9 つの秘伝》，東京，2000 年，頁 8

近似的漢代席鎮可參考哈佛大學美術館藏三件風格類似的鑲金銅例子，藏品編號：1943.52.43.A；華盛頓特區賽克勒博物館藏兩例無鑲金例子，一件定年漢代，風格與此接近，見藏品編號：S2012.9.2180，一件定年西漢，其獸身及仙山上有平行線紋，座有銘文及一圈弦紋，見藏品編號：S2012.9.2296。另比較一件 2014 年 9 月 18-19 日於紐約佳士得拍賣的漢銅席鎮，拍品 1009 號。



2803

A RARE GILT-BRONZE 'BUDDHIST-LION'  
CENSER

FIVE DYNASTIES (907-960)

The censer is modelled in the shape of a recumbent Buddhist-lion, with jaw agape snarling to expose teeth, feathery tail pointing upwards, supporting a two-tiered lotus vessel and beaded openwork stem on its back.

4 ½ in. (11.5 cm.) high., box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired in Hong Kong, 1998

Formerly in the Liaolouju Collection, acquired in 2002

Tiered lotus petals are often seen on censers from the same period, such as a Tang-Five Dynasties Qiong kiln yellow and green glazed censer with three-tiered lotus petals from the Qiong Kiln Museum, illustrated by Geng Baochang in *Qiongyao gutaoci yanjiu*, Beijing, 2000, p.261. Compare also a Five Dynasties Yaozhou lotus-shaped censer excavated from Tongchuan, Shannxi, which has additional lions applied to the base, illustrated in *Songdai Yaozhou Yaozhi*, Beijing, 1998, col.pl. 10. Most of the lotus petals from this period are thick with ridged mid-sections, like the petals on the current censer.

五代 鎏金銅瑞獅托蓮香爐

來源

1998 年購於香港

遼樓居舊藏，入藏於 2002 年

仰瓣蓮裝飾常見於香具，如邛窯古陶瓷博物館藏晚唐至五代邛窯黃綠釉蓮瓣高足香薰，爐身通體貼塑三重捲曲蓮瓣，見耿寶昌，《邛窯古陶瓷研究》，北京，2000年，頁261；另參考陝西銅川耀州窯窯址出土蓮花形香爐，三層仰瓣蓮爐身，座與爐身的連接寬沿上貼飾六卧獅，見《宋代耀州窯址》，北京，1998年，彩色圖版10。此時期的蓮瓣紋均飽滿大氣，有著富貴華麗的時代特征。



PROPERTY OF THE FENGSAANTANG FOUNDATION  
美國奉三堂基金會收藏

2804

A PARCEL-GILT BRONZE 'EIGHT BUDDHIST EMBLEMS' CENSER BY HU WENMING

INCISED SIX-CHARACTER YUNJIAN HU WENMING ZHI MARK, LATE MING DYNASTY

The censer has a bulbous body standing on a flaring foot and attached with two scroll handles. It is decorated around the exterior with the Eight Buddhist Emblems in gilt against a ring-punched ground, below a band of archaic scrolls around the rim and above a band floral scrolls around the foot.

6 ½ in. (16.5 cm.) wide

HK\$ 100,000-120,000

US\$ 13,000-16,000

PROVENANCE

Acquired in London in the 1970s

晚明 局部鑲金銅八吉祥紋龍耳簋式爐  
「雲間胡文明製」款

來源

1970年代購於倫敦

Hu Wenming is considered one of the most accomplished craftsmen of the late Ming dynasty. The shape of the incense burner is inspired by an archaic bronze vessel, *gui*, dating to the Shang or Zhou dynasty. While most examples of his works are commonly decorated with fantastic animals drawn from the 'Classic of Mountains and Seas', *Shan Hai Jing*, the current example is rare in that it is decorated with the Eight Buddhist Emblems and could have been commissioned by a devout Buddhist scholar. Compare an example decorated with mythical beasts sold at Christie's Hong Kong, 27 November 2017, lot 8117.



PROPERTY OF THE FENGSAANTANG FOUNDATION  
美國奉三堂基金會收藏

2805

A VERY RARE PARCEL-GILT BRONZE DOUBLE-GOURD CENSER AND COVER

MING DYNASTY, 16TH - 17TH CENTURY

The censer is cast as a double gourd with an over-hanging handle decorated with two confronting dragons; the handle is attached to the lower bulb through two brocade balls held in the mouths of two crouching lions; the upper bulb is cast with a band of lotus petals around the mouth; the cover is decorated with a pierced lotus scroll culminating in a floral finial. The base of the censer is cast with an apocryphal six-character Xuande mark. 6 1/8 in. (15.5 cm.) high

HK\$150,000-180,000

US\$19,000-23,000

PROVENANCE

Acquired in Paris, 2015

Compare a smaller, un gilt example, illustrated in *The Second Bronze Age*, Sydney L. Moss, London, 1991, no. 53. Compare also the Qianlong-period cloisonné enamel censer of similar form in the Lady Lever Art Gallery, National Museums of Liverpool, which was probably inspired by the current bronze prototype, illustrated in 'Chinese Art in the Lady Lever Art Gallery', *Transactions of the Oriental Ceramic Society*, London, 1979-1980, no. 12 (fig. 1).



明十六 / 十七世紀  
局部鑲金銅雙獅戲球龍提樑葫蘆式香薰

來源

2015年購於巴黎

Sydney L. Moss 曾出版一件較小、缺鑲金的相似例，見 1991 年倫敦出版《The Second Bronze Age》，圖 53 號。英國利物浦博物館藏一件乾隆掐絲琺瑯葫蘆提樑爐，造型與本品相似，可能受其啓發（圖一）。



fig. 1 Collection of the Lady Lever Art Gallery, National Museums of Liverpool  
圖一 英國利物浦博物館藏品

~2806

A HUANGHUALI SINGLE-PLANK RECESSED  
-LEG TABLE WITH EVERTED FLANGES,  
QIAOTOU'AN

LATE MING DYNASTY, 17TH CENTURY

With thick, single-plank top set with everted scroll-form ends, above beaded aprons and spandrels carved as *ruyi*-heads, all supported on thick, beaded, convex legs of rectangular section framing openwork panels of *ruyi*-head, the whole set into wide shoe feet.

34 ¼ in. (87 cm.) high, 77 ¾ in. (197.5 cm.) wide,  
18 in. (45.8 cm.) deep

HK\$3,000,000-5,000,000

US\$390,000-650,000

PROVENANCE

Ho Cheung, Hong Kong, 1990s

晚明 黃花梨如意紋獨板翹頭案

案面獨板黃花梨木製，兩端翹頭。素直牙條起陽線，牙頭雕成卷雲紋，接堵頭。腿間嵌擋板透雕如意雲紋，下承托泥。

來源

何祥，香港，1990年代

The proportions of the present table, and generous use of large, single planks and panels of *huanghuali*, suggest an early date, as the members generally became smaller due to the shortage of *huanghuali* wood in subsequent years.

The everted flanges could be associated with features of ritual furniture that were to be handled with respect and reverence. When it comes to domestic use, the ritual aspect seemed to have remained. Tables such as the present lot would have been used as a side table or an altar table to occupy the central position at the main hall, as seen in the woodblock printed illustration of the late-Ming dynasty novel *Jin Ping Mei* (The Plum in the Golden Vase) Ch. 7, 'Auntie Xue Proposes a Match with Tower of Jade'.









fig. 1 Former collection of the Tsui Museum of Art  
圖一 徐氏藝術館舊藏

## 2806 Continued

The superb level of craftsmanship, and style of carving seen on the present table demonstrate the finest taste and prominence of the owner. There are various designs and carved patterns to this type of tables, which can be found in renowned museums and private collections. Only a few other examples are known with *rui*-head panels carved as elegantly as the present table; one formerly in the collection of the Tsui Museum of Art, illustrated in *Chinese Furniture: Selected Articles from Orientations 1984-2003*, Hong Kong, 2004, P. 201 (fig. 1); another one from Prince Gong's Palace and currently in the collection of National Museum of China, is illustrated in *Splendid Artwork in Wood- Chinese Qing and Ming Furniture*, Beijing, 2014, p.70-71; and also a table previously in the Dr S Y Yip Collection, was sold at Sotheby's Hong Kong, 7th October 2015, Lot 127.

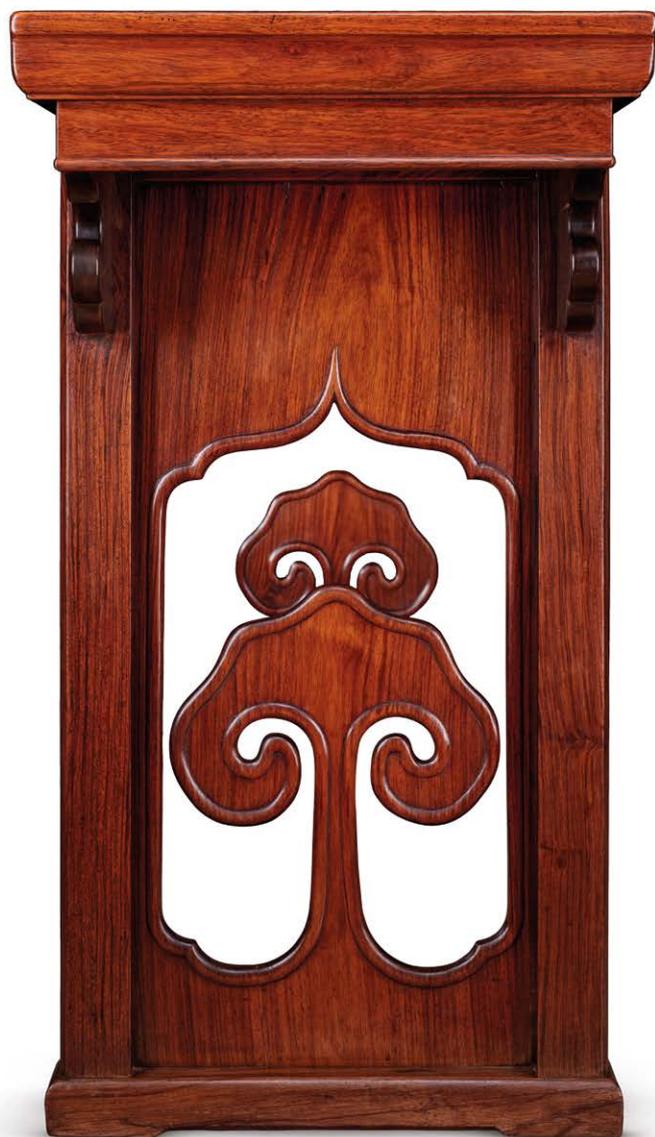
整案用上珍貴黃花梨的大材，面板、牙板與案腿皆取材厚實，恢弘大氣，存世稀少，也證明本器製作年代較早，因為後期黃花梨木料短缺，而本器所有部件皆保存完整，實屬難得。

翹頭案可能與祭祀禮儀有關。從明代小說《金瓶梅》第七回，「薛媒婆說娶孟三兒」的版畫和納爾遜-阿特金斯藝術博物館藏的第六十六回「黃真人發牒薦亡」絹本水彩畫中，也能看見同設計的翹頭案被安放於廳堂居中的重要位置，上置香爐及觀音像等，顯示出翹頭案在古代作為室內家具的功能性及重要性。

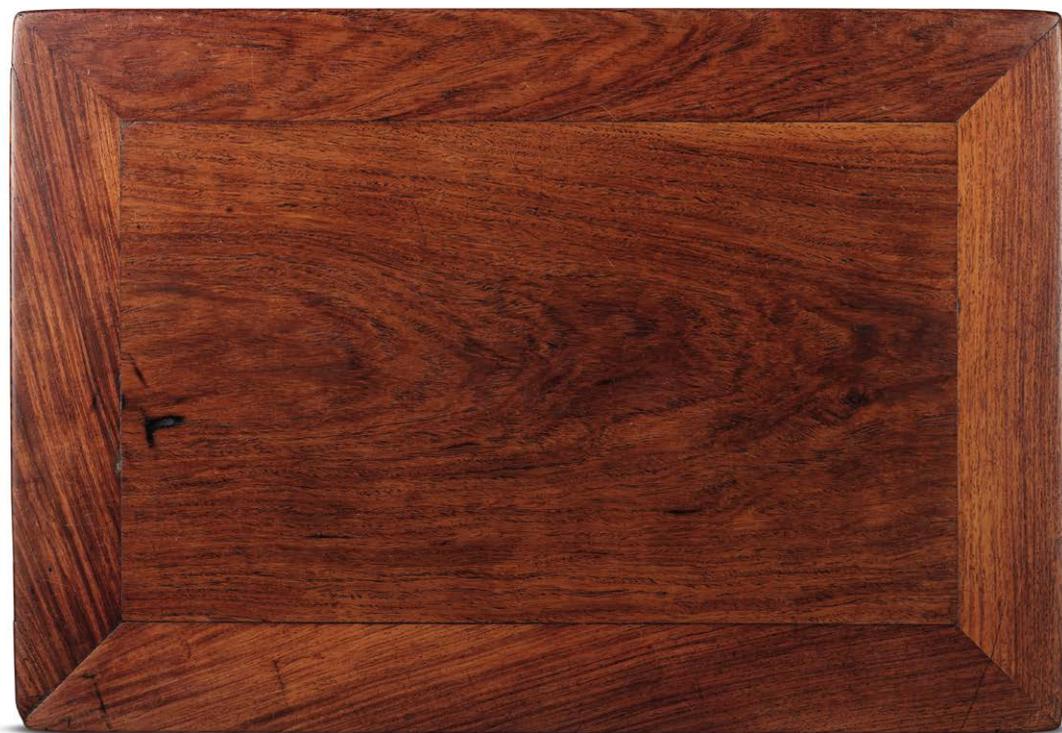
從眾多博物館及私人收藏中能看到翹頭案有不同設計及紋飾，但是一如本器這般簡潔而優雅的如意雲紋側面擋板，全黃花梨木製的相近尺寸，只見於最頂級及重要的收藏之中。見一例為徐氏藝術館舊藏，著錄於《美成在久 Chinese Furniture: Selected Articles from Orientations 1984-2003》，香港，2004年，201頁，圖4（圖一）；一件曾藏於恭王府管理中心，現藏於中國國家博物館藏一例，載於《大美木藝-中國明清家具珍品》，北京，2014年，70-71頁；另見攻玉山房葉承耀醫生舊藏，拍賣於香港蘇富比，2015年10月7日，拍品127號。

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detail  
細部

~2807

A RARE SMALL *HUANGHUALI* INCENSE TABLE,  
*XIANG'AN*

LATE MING/EARLY QING DYNASTY, 17TH CENTURY

The single-panel top is set within a *huanghuali* frame with an 'ice plate' edge above a *kunmen* opening formed by the cusped, beaded apron with convex surface continuing into gently splayed legs terminating in horse-hoof feet with a square tab. The front and back legs are joined with single side stretchers of rectangular form with rounded edges.

31 ½ in. (80 cm.) high, 21 ¼ in. (54 cm.) wide,

14 ½ in. (37 cm.) deep

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

US\$370,000-490,000

### 明末/清初 黃花梨小香案

小型案，攢框鑲獨板黃花梨面心，案面下為壺門形牙，牙條及邊沿起陽線。兩側腿間裝單橫枱，四腿外撇，帶側角收分，方直腿，馬蹄下承方形足。

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禮 壺



fig. 1 *Scholar* by anonymous, Song dynasty. Album leaf, ink and colours on silk. Collection of the National Palace Museum, Taipei. After *Special Exhibition of Furniture in Paintings*, Taipei, 1996, pp. 81  
圖一 宋人《人物圖》，絹本設色，載於1996年國立故宮博物院出版《畫中家具特展》，頁81，國立故宮博物院藏品



fig. 2 Honolulu Academy of Arts, 1954. Photo: Tibor Franyo  
圖二 檀香山藝術博物館，1954年

## 2807 Continued

The rare form of the present table is distinguished by its simple elegance and graceful contours. The convex surface and curvilinear shape of the apron, as well as the fine silhouette of the legs and tipped feet, may have been inspired by features seen on Song dynasty furniture. See a small table depicted in the Song dynasty album leaf 'Scholar' (fig. 1), and other designs of Song dynasty tables depicted in the hanging scroll 'The Eighteen Scholars' both are published in *Special Exhibition of Furniture in Paintings*, The National Palace Museum, Taipei, 1996, pp. 54-56, 81. There is no other extant published *huanghuali* example similar to the present lot, except a larger (127 cm. wide) *huanghuali* table (fig. 2) dated to Ming dynasty late 15th century to early 16th century, in the collection of Honolulu Academy of Arts, accession number 1920.1.

此類造型案桌承早期家具造型風格，腿足線條靈動纖細，壺門造型優美，牙板面呈弧形，做工講究，可參考台北故宮博物院藏數幀《宋人十八學士圖》及《宋人人物圖》中描繪的宋代風格桌案（圖一），著錄於《畫中家具特展》，台北，1996年，54-56，81頁。此造型傳世黃花梨例極為珍罕，美國檀香山藝術博物館藏一張造型結構相近，尺寸更大（長127公分）的黃花梨條案（圖二），典藏號1920.1，定年明十五世紀晚期至十六世紀早期。

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

~2808

A RARE *HUANGHUALI* FLUSH-CORNER LEG  
DAYBED, *TA*

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

Of 'four-corners flush' form, the soft mat seat is set within  
a thick rectangular frame above a plain apron. The whole is  
supported on legs of square section ending in hoof feet.

18 7/8 in. (48 cm.) high, 79 7/8 in. (203 cm.) wide,

26 1/2 in. (67.5 cm.) deep

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

US\$260,000-390,000

The *simianping*, or 'four-corner's flush' form, is amongst the most  
attractive forms found in Chinese furniture construction. It relies on  
the simplicity of its lines and figure of the wood for its beauty, and  
the present bed is a superb example of this successful combination.  
Furniture of *simianping* form is likely derived from the earlier method of  
box-construction, and it became a much revered form during the Ming  
dynasty.

明末/清初 黄花梨四面平榻



榻四面平式，蓆面下素直牙條，方直腿內翻馬蹄足。四面平結構為面板與腿相交處皆平面，源於早期箱台式家具，盛行於明代，因線條極簡，結構嚴謹，乃中國古代家具在現代最受歡迎的樣式之一。此外，本拍品為存世例珍稀的榻形制，其用途多廣，可坐可卧，結合四面平結構，實在不可多得。

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PROPERTY FROM AN ASIAN PRIVATE COLLECTION

~2809

A SMALL *HUANGHUALI* SINGLE-PLANK  
'LINGZHI' RECESSED-LEG TABLE WITH  
EVERTED FLANGES, *QIAOTOU'AN*  
LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The single-panel top terminating in everted flanges is set above the finely beaded apron and spandrels pierced with *ruyi*-heads. The whole is raised on trestle legs fitted with openwork panels carved with *lingzhi* stems and set into shoe feet.

33 ½ in. (85.2 cm.) high, 54 ⅝ in. (138.8 cm.) wide,  
17 ¼ in. (43.8 cm.) deep

HK\$2,200,000-3,000,000

US\$290,000-390,000

明末/清初 黃花梨靈芝紋獨板小翹頭案

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THE PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

~2810

AN IMPORTANT AND VERY RARE PAIR OF *HUANGHUALI* ROUND-CORNER TAPERED CABINETS AND STANDS, *YUANJIAOGUI* MING DYNASTY, 17TH CENTURY

Each cabinet is well-proportioned and constructed with a rounded, protruding, rectangular, double-cushion moulded top supported on slightly splayed corner posts of conforming shape. The figured floating-single panel doors are contained within rounded moulded frames and fitted with shaped lockplates and pulls. Each set of doors open to reveal a removable shelf, above a further shelf and two drawers. The cabinets are elegantly raised on matching stands with splayed legs double tenoned to the single plank top, each constructed with two drawers above a dovetailed stretcher. The horizontal plain apron with a beaded edge and the vertical sides with elegantly carved *ruyi*-shaped aprons.

73 ¼ in. (186 cm.) overall height,

34 ⅝ in. (80.5 cm.) wide,

18 ½ in. (47 cm.) deep

(2)

HK\$ 16,000,000–20,000,000

US\$ 2,100,000–2,600,000

明十七世紀

黃花梨圓角櫃一對連原底座







## 2810 Continued

### PROVENANCE

Dr S. Y. Yip, 'Ming Furniture – the Dr S. Y. Yip Collection' sold at Sotheby's Hong Kong, 7 October 2015, lot 115

### EXHIBITED

*The Dr S. Y. Yip Collection of Classical Chinese Furniture*, The Macau Museum of Art, Macau, 2003

Grace Wu Bruce, *Feast by a wind table reclining on a couch:*

*The Dr S. Y. Yip Collection of Classical Chinese Furniture III*, Art Museum, Chinese University of Hong Kong, Hong Kong, 2007, Catalogue no. 27, pp. 88-91

Grace Wu Bruce, *Grace Wu Bruce Presents a Choice Selection of Ming Furniture from the Dr S. Y. Yip Collections*, Hong Kong Convention and Exhibition Centre, Hong Kong, 2012, pp. 38-39.

### LITERATURE

Grace Wu Bruce, *Feast by a wine table reclining on a couch: The Dr. S. Y. Yip Collection of Classic Chinese Furniture III*, Hong Kong, 2007, p.88-91

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 223

Grace Wu Bruce, *Ming Furniture Through My Eyes*, Beijing, 2015, p. 227

### 來源

葉承耀醫生，《攻玉山房藏明式家具》，香港蘇富比，2015年10月7日，拍品115號

### 展覽

《堂上清華：南陽葉氏攻玉山房藏明清家具》，澳門藝術博物館，澳門，2003年

伍嘉恩，《燕几衍榻：攻玉山房藏中國古典家具》，香港中文大學文物館，香港，2007年，編號27，頁88-91

伍嘉恩，《嘉木堂呈獻攻玉山房黃花梨精選》，香港會議展覽中心，香港，2012年，頁38-39

### 出版

伍嘉恩《燕几衍榻：攻玉山房藏中國古典家具》香港，2007，頁88-91

伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，223

伍嘉恩，《明式家具經眼錄》，北京，2015年，頁227

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## 2810 Continued

The distinctive figuration on the four broad, single panels indicates that they were cut from the same piece of timber. The panels are fitted with the grain set at opposing mirror image, thus giving a sense of drama and motion to the cabinets. The careful matching of the doors suggests that the cabinet-maker intentionally designed the cabinets to feature the natural markings of the wood and had remarkable sensitivity with materials.

Of special note on the present cabinets is the original wood stands. The function of the wood stand is to raise and protect the furniture from having direct contact with the damp floor, which may have been used exclusively in the southern region of China with relatively high humidity. It is extremely rare to find cabinets retaining the original wood stand because this type of structure has been difficult to preserve as damage from moisture would be expected. In addition to the rarity, the planks on the likely damaged stands are also constructed in single panel *huanghuali*, showing off the extravagance of wealth to the most refined but subtle detail.

The present pair of cabinets stands out as a truly exquisite example of its type, all the rarer for being a pair. The gentle splay in its design lends a sense of stability and balance to the form while retaining a very graceful and pleasing profile. The simple but elegant form of these cabinets is the classic Ming style, characterised by the finely carved *ruyi*-form apron on the stands which is a typical design of the period. Such detail is also seen on the apron of a *huanghuali* square table dated to Ming dynasty (fig. 1) in the Beijing Palace Museum collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 85, no. 69. Although the form of the present example was widely used in cabinet making throughout the Ming and Qing dynasties, only one published example of slightly lower height has retained its original stands, which is exhibited and illustrated in *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, National Museum of History, Taipei, 1999, p. 160-161.

此對圓角櫃的四扇獨板門皆取自同一木料，而木紋更是對稱相抵，側門板亦為獨板，足見選材之嚴謹，匠人獨具匠心之處。

本拍品最特別之處在於其原底座。底座的功能為承托及保護家具免於直接接觸濕潤的泥地，極有可能用於濕度相對較高的南方地區。底座的保存狀態非常困難，無論任何種類的存世原底座都異常稀少。此外，本拍品的底座木板皆為獨板黃花梨木，於極有可能消耗的底座上亦如此豪華大方，沒有偷工減料，足以證明原主人雄厚的財力，高尚的品味，低調的奢華。

此對圓角櫃充份展現明代家具的簡練沉穆，得以成對流傳，實為罕見。其通體光素，櫃形上窄下寬，比例勻稱，線條流暢。底座上起線優雅的如意雲頭牙為典型的明代家具風格，同樣裝飾牙板亦見於北京故宮博物院藏定年明代的黃花梨方桌（圖一），著錄於《故宮博物院藏文物珍品大系—明清家具（上）》，香港，2002年，頁85，編號69。圓角櫃結構雖是明清通用的式樣，但目前僅見另外一稍矮例子帶原底座，曾展於國立歷史博物館，收錄於《風華再現：明清家具收藏展》，台北，1999年，頁160-161。

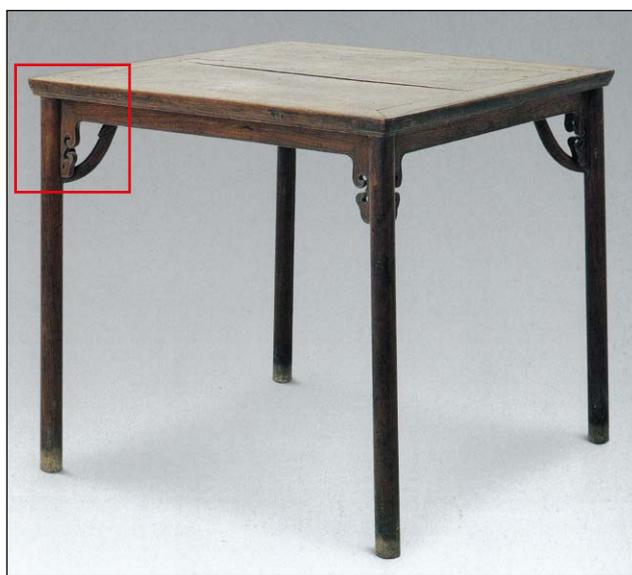


fig. 1 Collection of the Palace Museum, Beijing  
圖一 北京故宮博物院藏品



# 關於乾隆帝壽山芙蓉石「琴書道趣生」璽

郭福祥



fig. 1 *The Shu River* (detail) Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Gift of Charles Lang Freer  
圖一 《蜀川圖卷》(局部)，美國弗利爾美術館藏品

清代皇帝的寶璽，絕大部分得以保存至今，種類齊全，體系完備，從不同側面勾勒出清代皇帝自身的性格特點、生活情趣、文化修養，成為難得的宮廷史研究資料，其中乾隆皇帝的御用璽印可以說最具有代表性。通觀乾隆皇帝的御用璽印，我們會發現一些值得關注的現象，其中之一即是他在位期間製作了相當數量的由一方引首章和兩方壓腳章組成的三方一組的組璽。這種組璽又可分為兩種情況：一是引首為宮殿璽，兩方壓腳為詩文警句璽，用以說明殿名璽中殿名的含義及來歷，可以稱之為宮殿組璽；一是引首和壓腳都是成語璽，在內容上可以相互注解，可以稱之為成語組璽<sup>1</sup>。香港佳士得公司最近徵集到的「琴書道趣生」就是這類組璽中的一方，其所在的組璽屬於前一種情況，即宮殿組璽。

此璽為壽山芙蓉石質地，隨形雕馬鈕，印文為陽文「琴書道趣生」五字，印面 2.8 釐米見方，通高 7.5 釐米。此璽在現藏於北京故宮的《乾隆寶藪》中有明確著錄，經與實物比對，無論是材質、體量，還是篆法佈局都與該書中的記載完全相合，可以確定此璽為乾隆皇帝寶璽的真品。根據《寶藪》的著錄，此璽為三方組璽中的一方，作為壓腳章使用。與其相配的另外兩方為壓腳章「飛躍天機適」璽和引首章「四美具」璽，表明該組璽與乾隆時期著名的藝術典藏地點「四美具」有密切關係，應該是專門為「四美具」宮殿刻製的。乾隆皇帝將「琴書道趣生」和「四美具」、「飛躍天機適」放在同一組璽之中，決非隨意而為。因此只有將三方璽結合起來考察，才能明瞭乾隆皇帝鑄刻此璽的真實意圖。既然「琴書道趣生」所在的組璽是專門為四美具製作的，就不能不考察印主乾隆皇帝與四美具之間的關係。

傳為東晉顧愷之的《女史箴圖》、北宋李公麟的《瀟湘卧遊圖》、《蜀川圖》、《九歌圖》曾為晚明松江收藏家顧從義的收藏，曾經著名

鑒賞家董其昌題跋和品賞，是中國書畫收藏史上的赫赫名跡。乾隆十一年（1746）的夏天，乾隆皇帝在品鑒《瀟湘卧遊圖》時，看到尾紙上董其昌那段關於「四美」的題跋，竟意外地發現這四大名卷已經全部收歸內府，重聚一堂。欣喜之余，乾隆皇帝即命董邦達繪製了《四美具和幅》冊頁。並仿照三希堂之例，特將四卷置於紫禁城建福宮花園之靜怡軒西室，並題其室名為「四美具」。此後乾隆皇帝又命董邦達繪《四美具和幅圖》軸以紀其盛。這是乾隆時期十分著名的書畫鑒藏事件。從此，四美具這個名字出現在了乾隆宮廷龐大的收藏序列之中。乾隆四十九年（1784）第六次南巡時，在杭州獲得了文徵明、文彭、何震、甘陽所治印章各一枚，頓生愛心，極為推崇，便以「四美」名之，並作《題明印四美》以紀其事。<sup>2</sup>四印被帶回宮廷後，乾隆皇帝特意遵照董其昌鑒藏四名卷之例，也將四枚印章儲存在靜怡軒中，從而使四美具的鑒藏內涵更為豐富。

根據上述四美具收藏構建的過程和筆者現在掌握的資料，對此方「琴書道趣生」璽可以獲得以下幾個方面的認識：

一是此璽所在組璽的印文組合反映出乾隆御用璽印的基本特點。

眾所周知，乾隆皇帝文化素養極高，一生喜歡吟詩作文，以他的名義刊刻的御製詩文多達四萬餘首，數量堪與全部唐詩相比。在這些御製詩文中，不乏朗朗上口的佳篇佳句，這無形中為其實璽印文的選取提供了一個新的空間。乾隆寶璽的一大特點即是許多印文選自他自己的御製詩，這是以前皇帝璽印所沒有的情況。這些文字都充滿詩情畫意，寓意深刻，直觀地反映出乾隆帝儒雅而恬靜的內心世界。乾隆之所以選這些詩句入印，大概也有自我宣揚的意思。此方「琴書道趣生」璽和同一組璽中的「飛躍天機適」璽的璽文即均出自他的御製詩。

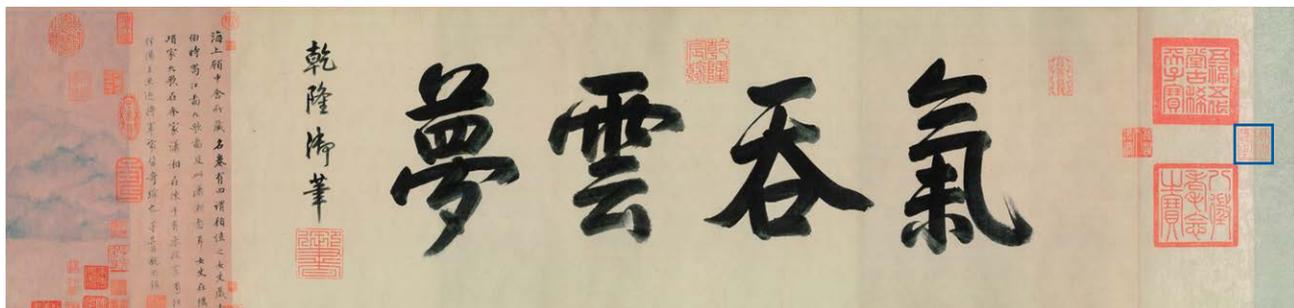


fig. 2 *Imaginary Tour through Xiaoxiang* (detail), Tokyo National Museum. Image edited from 国立博物館所蔵品統合検索システム  
圖二 《瀟湘卧遊圖卷》(局部)，日本東京國立博物館藏品

乾隆乙丑年即乾隆十年（1745）的暮春，乾隆皇帝與往年一樣到圓明園小住，期間遊歷了京西各皇家園林。在三月初遊覽玉泉山靜明園過程中，乘興寫下了「暮春靜明園雜詠」組詩，其中第一首為：「風物欣和暢，林泉果靜明。觀山常住體，樂水太初聲。飛躍天機適，琴書道趣生。西岩聊縱目，綠野事深耕。」<sup>3</sup>想必乾隆皇帝對自己新作中的「飛躍天機適，琴書道趣生」的詩句很滿意，一年以後，便將其選作印文，成為「四美具」組璽中的兩方壓腳章。



fig. 3 Admonitions scroll (detail). Collection of The British Museum  
圖三 《女史箴圖卷》（局部），英國大英博物館藏

在這裡我們所關注的是，乾隆皇帝在製作「四美具」組璽時，為什麼要用「飛躍天機適，琴書道趣生」與「四美具」相配呢？「四美具」出自王勃的《滕王閣序》：「四美具，二難並」。原典中四美指「良辰、美景、賞心、樂事」，二難則指「賢主」和「嘉賓」。「四美具，二難並」一般引申為兩個或四個美好的事物因難得的機緣聚在一起。以乾隆皇帝的文學修為，對王勃的名篇並不陌生，應該十分瞭解「四美」與「二難」之間成組聯用和相互呼應的意義。而上文所述四幅名卷相聚於宮廷，成為內府收藏，對乾隆皇帝而言絕對可以稱得上是賞心樂事，「乃今四美具一室，賞心樂事無倫比。寓意於物不留意，咄咄是吾乃所以。」<sup>4</sup>而如此因緣際會的盛事，難道不是上天之意嗎？當乾隆十一年乾隆帝看到《瀟湘卧遊圖卷》時，曾講到：「董題時，此圖已聚而復散矣。而此時複聚，聚散散聚，豈有定形哉？」從而發出了「聚散千秋事」<sup>5</sup>的感慨。四名卷的再次彙聚內府，不也正是天意與人事因緣巧合的結果嗎？而「飛躍天機適，琴書道趣生」二句講的正是自然天意和人生樂事的和諧美好，也和四美具所收藏的四幅古代名卷聚合的歷史情境形成呼應，不但很好地融合了「四美具，二難並」的原典，同時也賦予了新的屬於乾隆自己的歷史內涵。



fig. 4 Dangbo ningjing leaf, (Forty Scenes of the Yuanmingyuan).  
Bibliothèque nationale de France  
圖四 《圓明園四十景圖冊》「澹泊寧靜」冊，法國國家圖書館藏

二是此璽製作的具體時間得以確定。

按照乾隆時期璽印製作的成例，此方「琴書道趣生」璽所在的組璽應該是在四美具殿命名後不久專門為其刻制的。幸運的是，我們在清宮檔案中發現了如下記錄：乾隆十一年五月二十二日「司庫白世秀來說，太監胡世傑交凍石圖章二方、凍石印首一方，傳旨：著照三喜堂圖章匣一樣，配做五面，俱糊字畫片，得時在四美聚安，欽此。于六月初四日，七品首領薩木哈、副催總達子將做得凍石圖章匣一件，持進交太監胡世傑呈覽。奉旨：將三面著周昆、曹夔音、董邦達畫畫，兩小面著梁詩正、陳邦彥寫字，欽此。于六月二十九日司庫白世秀將凍石圖章二方、印首一方配得糊字畫匣，持進交太監胡世傑呈進訖。」<sup>6</sup>這裡的三喜堂應該是三希堂，四美聚應該是四美具，印首應該是引首。在乾隆寶數中，有關四美具的組璽只此一組。此條檔案不但在時間上與四美具殿命名的時間接近，而且所記組璽的材質、組合方式、收存地點都與乾隆寶數著錄的此璽所在的四美具組璽高度一致，可以推知檔案所提到的這三方印即是「四美具」組璽。由此可知此方「琴書道趣生」璽製作於乾隆十一年的初夏，正是乾隆皇帝建立四美具收藏的時候。

三是此璽的使用情況比較明確。

既然「琴書道趣生」所在組璽是專門為四美具收藏而製作，那麼其鈐用就應該有比較明確的物件，即在四美具中收藏的各名卷中鈐用，事實上也是如此。在美國弗利爾美術館收藏的《蜀川圖卷》（圖一）、日本東京國立博物館收藏的《瀟湘卧遊圖卷》（圖二）、英國大英博物館收藏的《女史箴圖卷》（圖三）中都鈐有此組璽。可注意者，這些圖卷鈐蓋的此組璽並不是三方在一起的，而是分散開來鈐於不同部分的騎縫處。如《蜀川圖卷》引首後隔紙的前面騎縫處鈐「飛躍天機適」和「琴書道趣生」，後面騎縫則鈐蓋「四美具」；

《瀟湘卧遊圖卷》乾隆「氣吞雲夢」大字引首前面的騎縫處鈐「飛躍天機適」和「琴書道趣生」，後面董其昌題跋和本幅騎縫處則鈐蓋「四美具」；《女史箴圖卷》乾隆「彤管芳」大字引首前面的騎縫處鈐「琴書道趣生」璽，引首後面的騎縫處則鈐「飛躍天機適」和「四美具」璽。另外，此璽也作為御用小璽單獨鈐蓋於一些畫作上，如唐代沈源合繪的《圓明園四十景圖冊》（現藏法國國家圖書館）中「澹泊寧靜」部分由汪由敦書寫的乾隆御製詩後面就鈐蓋此璽（圖四），另外在《石渠寶笈》著錄的《名賢妙跡冊》、《平定烏什戰圖冊》中也鈐有此璽。

四是此璽的選材和印鈕雕刻體現出御用璽印製作的精緻品味。

此璽用壽山製作。壽山石是中國三大印石品種之一，其石種類繁多，色彩絢麗，質地通靈，宜於雕刻，備受制印者喜愛，是製作清代帝后寶璽十分重要的材質，乾隆帝的寶璽中有相當一部分就是用壽山石刻制的。這方「琴書道趣生」璽所用為壽山石中的芙蓉石，溫潤細膩，色彩豔麗，品質極佳。

此璽的下半部分切割規矩，上半部分則隨形雕刻山岩及牧放的馬匹。山岩峻嶒峻峭，在一面的半山腰處，雕刻者利用石材的天然紅色用減低技法雕出臥地休息的雙馬，在頂部山岩之上則用圓雕技法雕刻馬三匹，或低頭吃草，或仰頭觀望，相互之間互有呼應。三馬身形健碩，體態靈動，神態怡然，毛髮繁簡有致，表現力極強，顯示出雕刻者的匠心和巧技。

1. 郭福祥：《明清帝后璽印》頁 169。北京：國際文化出版公司，2003 年。  
2. 《清高宗御制詩五集》卷七。  
3. 【清】弘曆：《御製詩初集》卷 25。  
4. 【清】弘曆：《御製詩初集》卷 32。  
5. 【清】弘曆：《御製詩初集》卷 32。  
6. 中國第一歷史檔案館、香港中文大學文物館合編：《清宮內務府造辦處檔案總匯》第 14 冊，頁 619，乾隆十一年九五月「廣木作」。北京：人民出版社，2005 年。

2811

### AN IMPERIAL SOAPSTONE SEAL

QIANLONG ELEVENTH YEAR, CORRESPONDING TO 1746 AND OF THE PERIOD

The square columnar seal is surmounted by three well reticulated horses shown standing on a grassy hill above two recumbent horses carved in sunken relief on one vertical side. The seal face is carved with a five-character inscription in relief, *qin shu dao qu sheng*, 'leisurely delight from the enjoyment of *qin* and calligraphy'. The stone has a creamy-white tone with some vermilion inclusions. 2 7/8 in. (7.3 cm.) high, 134g

HK\$2,200,000-3,500,000

US\$290,000-450,000

The impression of the current seal is included in *Qingdai dihou xiyin pu* [An Album of Impressions of the Qing-dynasty Emperors and Empresses' seals], Qianlong *juan*, no. 1, Beijing 2005, p. 22 (fig. 1); Jiaqing *juan*, no. 1, p. 38; and Daoguang *juan*, p. 34.

The impression of the current seal is found on the following paintings: *Minxian miaoji* album leaves, no. 9, *Green Hut and Thatched Pavilions*, by Fang Congyi (c. 1302-1393) in The National Palace Museum, Taipei; *The Shu River* by Li Gonglin (1049-1106) in the Freer and Sackler Galleries, Washington D.C.; *Imaginary Tour through Xiaoxiang* by Li Gonglin (1049-1106) in the Tokyo National Museum; *Forty Scenes of the Yuanmingyuan* by Tang Dai (1673-1752) and Shen Yuan (active during the Yongzheng and Qianlong periods) in the Bibliothèque Nationale de France; and *Battle of Qurman* by Jia Quan (active during the Qianlong period).

An English translation of a discussion on this seal by Guo Fuxiang is available on [www.christies.com](http://www.christies.com).

### 清乾隆十一年（1746）御用芙蓉石五駿圖「琴書道趣生」寶璽

印文：琴書道趣生

此印文收錄於：

- 《清代帝后璽印譜》，乾隆卷，卷一，北京，2005年，頁22（圖一）
- 《清代帝后璽印譜》，嘉慶卷，卷一，北京，2005年，頁38
- 《清代帝后璽印譜》，道光卷，北京，2005年，頁34

此印鈐印見於：

1. 《名賢妙蹟》冊第九幅，元方從義翠屏茅堂，台北國立故宮博物院藏品  
原畫著錄：《石渠寶笈續編》第二十，養心殿藏五列朝名人書畫四  
原畫出版：《故宮石圖錄》第二十九冊，頁142，2010年
2. 宋李公麟《蜀川天圖》卷，美國華盛頓特區弗利爾美術館藏品  
原畫著錄：《石渠寶笈初編》，靜怡軒藏列朝人畫卷上等  
原畫出版：《石渠寶笈名畫珍賞》第二卷，頁296，北京美術大學出版社出版，2017年
3. 宋李公麟《瀟湘卧遊圖》卷，日本東京國立博物館藏品  
原畫著錄：《石渠寶笈初編》靜怡軒藏列朝人畫卷上等  
原畫出版：《石渠寶笈名畫珍賞》第二卷，頁309，北京美術大學出版社，2017年
4. 唐岱、沈源合筆畫《圓明園四十景》二冊，法國國家圖書館藏品  
原畫著錄：《石渠寶笈續編》第七十八 圓明園等處藏一 正大光明二 本朝臣工書畫
5. 賈全繪《平定烏什戰圖冊》一冊  
原畫著錄：《石渠寶笈續編》乾清宮藏第十五，本朝臣工書畫 五



seal face  
印面



impression  
印文



fig. 1  
圖一



## 2812

### A SMALL *TIANHUANG* SEAL

LATE QING DYNASTY, 19TH CENTURY

The seal knob is carved with a phoenix on each side above a four-character inscription on the platform, *Juxian nigu*, 'Juxian imitating antiquity'. The seal face is carved with a further four-character poetic inscription.

1 1/16 in. (2.7 cm.) wide, 14g

HK\$80,000-120,000

US\$11,000-16,000

Hu Jue (1840-1910), pseudonym Julin, was a late-Qing carver, calligrapher and poet. He was able to work on a variety of different materials including soapstones, bamboos, ivories and stones.



2812

### 晚清 田黃鳳鈕印（14克）

印文：式徑花香

邊款：菊叢擬古

胡饒（1840-1910），字菊鄰（菊叢），號老菊。晚清篆刻家，書法家，收藏家，亦善刻竹木、石刻，曾為秋瑾墓刻碑。



2812 rubbing  
拓印



2812 impression  
印文

## 2813

### A SMALL OVAL *TIANHUANG* SEAL

QING DYNASTY (1644-1911)

The oval platform is surmounted by a finial in the form of a bird, with a ten-character poetic inscription on one side followed by a signature, Zhucha, with another two-character signature Zhou Bin on the other side. The seal face is carved with a two-character phrase, *dusu*, 'pure and simple' on the seal face.

1 1/2 in. (3.8 cm.) high, 14g

HK\$120,000-180,000

US\$16,000-23,000

Zhucha is the pseudonym of Zhu Yizun (1629-1709), a scholar-official, epigraphist and book collector during the Kangxi period. Zhou Bin, pseudonym Shangjun, was a renowned carver of seal knobs, and is thought to have worked during the Kangxi period.



2813 (two views 兩面)

### 清 田黃鳳鳥鈕印（14克）

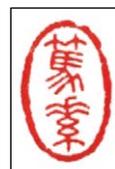
印文：篤素

邊款：周彬 / 其質地潤以比君子之澤。竹垞

朱彝尊（1629-1709），字錫鬯，號竹垞，浙江嘉興人。明末清初政治人物、詩人、經學家。周彬，字尚均，福建漳浦人，擅長印鈕雕刻，相傳曾為康熙朝宮廷御工，供奉內廷。



2813 seal face  
印面



2813 impression  
印文



2814

## 2814

### TWO SOAPSTONE SEALS

QING DYNASTY (1644-1911)

The lot comprises an oval seal with an irregularly-shaped top carved to simulate ascending cloud, with a two-character signature on the side, Danian, and a three-character inscription *yi zisun*, 'blessings for future generations', flanked by a pair of *chilong* on the seal face; and a flattened bell-form seal carved with a band of archaic *kui*-dragon scroll in shallow relief on the mid-section of each of the wider side above a four-character inscription *Shujun fang Han*, 'Shujun imitating the Han-style' on one side, and a six-character inscription in seal script on the seal face.

Larger: 2 ¼ in. (5.7 cm.) high, box

(2)

HK\$80,000-120,000

US\$11,000-16,000

Weng Danian (1811-1890), pseudonym Shujun, was the son of the Qing-dynasty painter Weng Guangping (1760-1842) and a well-known calligrapher, epigraphist and seal carver during the 19th century.



2814 rubbings  
拓印

2814 impressions  
印文

### 清 壽山石仿漢夔龍紋鐘式印及雲紋鈕印各一

鐘式印：

印文：長富貴，樂吾事

邊款：叔均仿漢

雲紋鈕印：

印文：宜子孫

邊款：大年

翁大年（1811-1890），字叔鈞，又字叔均，清代篆刻家，清代畫家翁廣平（1760-1842）之子。

THE PROPERTY OF A GENTLEMAN

## 2815

### A SMALL SOAPSTONE 'LION' OVAL SEAL

QING DYNASTY (1644-1911)

The oval platform is surmounted by a recumbent lion with eyes highlighted in black. There is a signature of Yuxuan incised on the side, above the seal face carved with a seven-character poetic inscription in relief.

1 ½ in. (2.9 cm.) high

HK\$30,000-50,000

US\$3,900-6,500



2815 (two views 兩面)

### 清 芙蓉石天狗橢圓印

邊款：玉璇

印文：梅花應是我前身



2815 seal face  
印面

2815 impression  
印文

## 2816

A WHITE JADE SQUARE SEAL  
QING DYNASTY, 18TH CENTURY

The square seal is carved on the top in relief with a coiled *chilong* finial. The seal face is carved in seal script with a four-character inscription *chuntian zhou'e*. The stone has an even translucent pale celadon tone.  
1 ¼ in. x 1 ¼ in. (3.1 cm. x 3.1 cm.)

HK\$30,000-50,000

US\$3,900-6,500

### 清十八世紀 青白玉螭龍鈕印

印文：春田周鄂



2816



2816 seal face  
印面



2816 impression  
印文

## 2817

AN INSCRIBED SOAPSTONE 'MYTHICAL BEASTS' SEAL  
EARLY 20TH CENTURY

The square form seal is carved with a recumbent mythical beast, its head turned backward to face its small cub, clambering on the back of its parent, with four sides inscribed with three peach-blossom related poems, and signed *renyinnian yuanyue shiliuri Changshuo zhiyu hushing* (Changshuo made in Shanghai at sixteenth day and first month of *Renyin* Year, corresponding to 1902).

2 ½ in. (5.6 cm.) high., box, 189 g

HK\$120,000-180,000

US\$16,000-23,000

### 二十世紀初 壽山石太獅少獅鈕印（189克）

印文：春愁不自聊

邊款：

尋得桃源好避秦，桃紅又是一年春。  
花飛莫遣隨流水，怕有漁郎來問津。  
百畝庭中半是苔，桃花淨盡菜花開。  
種桃道士歸何處，前度劉郎今又來。  
重重疊疊上瑤臺，幾度呼童掃不開。  
剛被太陽收拾去，卻教月亮送將來。  
壬寅年元月十六日昌碩製於滬上



2817



2817 seal face  
印面



2817 impression  
印文

2818

A SOAPSTONE SEAL FOR PRINCE ZAIXUN  
QING DYNASTY (1644-1911)

The rectangular seal is carved on the top with a plectrum with two sinuous *chilong* in relief. The seal face carved with a ten-character poetic inscription in seal script in relief, which is repeated in standard script on the side, followed by the signature Zaixun.  
2 7/16 in. (6.5 cm.) long, box

HK\$280,000-420,000 US\$37,000-54,000

Aisin Gioro Zaixun (1885-1949) was a noble of the late Qing dynasty, and a half first cousin of the Tongzhi Emperor (r. 1862-1874), a paternal half-brother of the Guangxu Emperor (r. 1875-1908), and a paternal half-uncle of the Xuantong Emperor (r. 1908-1911). Skilled in calligraphy and paintings, Zaixun was also known for carving of seal inscriptions, and the present seal might have been one of his own works.

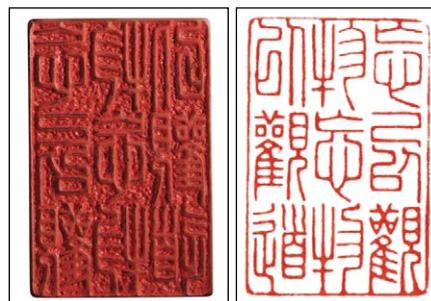


2818

清 芙蓉石螭龍鷄心珮紋載洵自用印

邊款：忘己以觀物，忘物以觀道。載洵  
印文：忘己以觀物，忘物以觀道

此印取壽山紅花芙蓉為材，質地細潔膩凝，如脂如膏。圓雕結合深浮雕技法刻雙螭鈕，以漢代玉璧為範，一大一小兩條螭龍作團身拱璧狀，線條處理皆用剔地陽刻，流暢靈動，造型拙古傳神。製作工藝雖繁複但精緻，為典型的清代宮廷製作手法。印文結篆佈局勻停工致，運刀犀利爽挺，據印側邊款「載洵」得知此印款應出自晚清洵貝勒載洵之手。愛新覺羅·載洵（1885-1949），郡王銜貝勒，俗稱洵貝勒。醇親王奕譞第六子，光緒帝之弟，宣統帝之叔。擅書畫，精篆刻。活躍於京津一帶，傳世作品罕見。



2818 seal face  
印面

2818 impression  
印文

THE PROPERTY OF A GENTLEMAN

2819

A CARVED SOAPSTONE SEAL FOR ZENG  
GUOQUAN

SIGNED GUO SHAOGAO AND ZHONG QUAN, QING DYNASTY (1644-1911)

The rectangular seal is surmounted by a finial carved in the form of a recumbent horse, above two incised inscriptions on the side, one dedicated to Yuanfu and signed Zhong Quan, the other reads Xixian *zhi*, 'made by Xixian'. The seal face is carved with a ten-character couplet composed by Zeng Guoquan in seal script.  
2 1/8 in. (5.5 cm.) wide, box

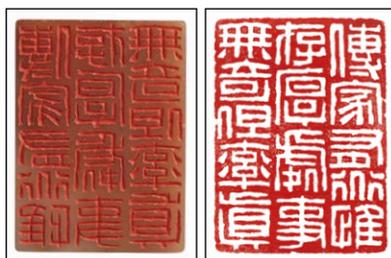
HK\$100,000-150,000

US\$13,000-19,000

Guo Shaogao (dates unknown), pseudonym Xixian, was a Qing-dynasty seal carver known for his exquisite carving of the seal finials. Zhong Quan (1818-?) was known for his carving of seal inscriptions. Zeng Guoquan (1824-1890), pseudonym Yuanfu, was a late-Qing official and military leader, and the ninth brother of the prominent statesman and general Zeng Guofan (1811-1872).



2819



2819 seal face  
印面

2819 impression  
印文

清 郭邵高作鈕鍾權刻芙蓉石臥馬鈕曾國荃自用印

印文：傳家有道惟存厚，處事無奇但率真

邊款：

沉甫九兄正之，石驪弟，鍾權  
慈仙製

郭紹高，字慈仙，號棄翁、葉翁。工篆刻，尤擅製鈕。鍾權（1818-?），字石驪，早年結交陳鴻壽，工篆刻。曾國荃（1824-1890），字沉甫，號叔純，曾國藩（1811-1872）的九弟。

THE PROPERTY OF A GENTLEMAN

2820

A *TIANHUANG* OVAL SEAL  
REPUBLIC PERIOD

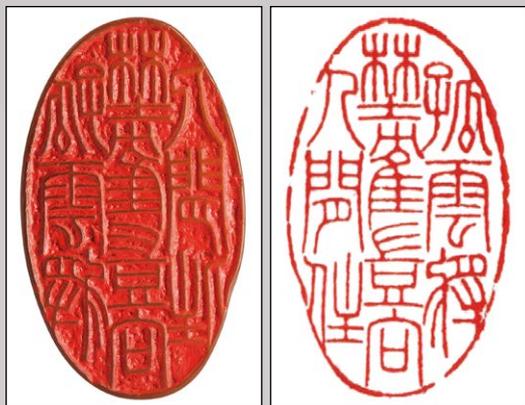
The oval seal is carved with an irregularly-shaped sloping top simulating a rocky hill. The seal face is carved with a ten-character inscription in relief taken from a poem composed by the Tang-dynasty poet Liu Changqing. The stone is of a reddish-orange tone with some characteristic 'radish veining'. 2 in. (5 cm.) long, box, 105g

HK\$600,000-800,000

US\$78,000-100,000

民國 田黃山形印 (105克)

印文：孤雲將野鶴，豈向人間住



2820 seal face  
印面

2820 impression  
印文



2820

THE PROPERTY OF A GENTLEMAN

2821

A CARVED *TIANHUANG* 'MYTHICAL BEAST'  
SEAL FOR WANG JIQIAN

SIGNED CHEN JULAI (1904-1984), DATED CYCLICAL *GENGCHEN*  
YEAR, CORRESPONDING TO 1940 AND OF THE PERIOD

The square seal is surmounted by a finial carved in the form of a recumbent mythical beast, with an eight-character inscription on the side, *gengchen suimo* Julai *fang* Han, 'Julai imitating the Han-style at the end of the *gengchen* year (1940)'. The seal face is carved with a three-character inscription, *Zhuli Guan*, 'Lodge in the Bamboo Grove'.

1 ¼ in. (3.1 cm.) high, box, 52g

HK\$180,000-260,000

US\$24,000-34,000

Chen Julai (1904-1984) was a renowned seal carver, calligrapher, painter and poet. *Zhuli Guan* is the hall name of Wang Jiqian (C.C. Wang)(1907-2003), the prominent 20th-century collector of Chinese paintings. This is one of the several seals that Chen Julai carved for Wang Jiqian.

民國二十九年 (1940)

陳巨來刻田黃瑞獸鈕王季遷自用印 (52克)

邊款：庚辰歲莫巨來仿漢

印文：竹里館

陳巨來 (1904-1984)，二十世紀著名篆刻家，工詩，擅書法。王己千 (1906-2003)，原名王季遷，為著名畫家、鑒賞家及大收藏家，尤精於中國古代繪畫及手稿。曾出讓一批藏品予紐約大都會博物館。



2821 seal face  
印面

2821 impression  
印文



2821

2822

A PAIR OF SOAPSTONE SEALS BY ZHANG YUECHENG FOR DU YUESHENG

DATED CYCLICAL XINWEI YEAR CORRESPONDING TO 1931 AND OF THE PERIOD

Each columnar seal is surmounted by a finial carved in the form of a seated mythical beast with a bifurcated horn. One is incised with a seven-character inscription to one side incorporating the signature of the carver and the year, with a four-character inscription in *intaglio* on the seal face, Du Yong *xin yin*, 'seal of Du Yong'. The other is incised on the side with a dedicatory inscription from Lu Jingshi for Du Yuesheng, signed Zhang Yin, with a two-character inscription in relief on the seal face reading Yuesheng.

3 15/16 in. (10 cm.) high, box

(2)

HK\$320,000-550,000

US\$42,000-71,000

Du Yong (1888-1951), pseudonym Yuesheng, was one of the key leaders of the Green Gang of Shanghai during the Republic period. Zhang Yuecheng (1883-1961) was a seal carving master who had created seals for numerous important figures from the late Qing dynasty to Republic period including Puyi, Duan Qirui, Wu Peifu, Feng Yuxiang, Bai Chongxi. The present pair of seals were given to Du Yuesheng from Lu Jingshi (1907-1983), a contemporary businessman and politician, to commemorate the construction of the Du Family Temple in Pudong, Shanghai.



seal faces  
印面



impressions  
印文



The current lot in its fitted box  
本拍品及其原盒

民國二十年（1931）張越成刻、陸京士贈壽山石杜月笙自用對章

邊款：辛未夏越丞仿漢；京士索刻奉月笙先生正，新河張蔭刊  
印文：杜鏞印信；月笙

1931年六月，位於浦東高橋的杜氏宗祠落成，慶典活動盛況空前。蔣介石亦親筆揮毫「孝思不匱」四字以贈，此時可謂杜月笙人生之巔峰。此對印章便是1931年夏，杜氏得意門生陸京士所贈之物。陸京士（1907-1983），名之鏞，字京士。江蘇太倉人。作為杜氏門生，陸京士跟萬墨林一樣，是杜月笙極為倚重的人。



THE PROPERTY OF A GENTLEMAN

~2823

### A CARVED ALOESWOOD 'DRAGON AND PHOENIX' LIBATION CUP

QIANLONG PERIOD (1736-1795)

The deep cup is carved from a single piece of wood, resting on three small cloud-feet. The exterior is decorated in openwork with a phoenix with finely detailed wings and tail perched on an angular scroll, accompanied by a small mythical beast and a small *chilong*. A ferocious *chilong* with sinuous body and a further small *chilong* clambering on to the loop handle, opposite to the phoenix head with curled plumage on the rim above the *taotie* mask suspending a ring handle.

6 in. (15.2 cm.) high, box

HK\$500,000-700,000

US\$65,000-91,000

#### PROVENANCE

Sold at Christie's Hong Kong, 2 December 2015, lot 3264

Compare to a very similar aloeswood libation cup dated to the Qianlong period in the National Palace Museum, Taipei, illustrated in *Uncanny Ingenuity and Celestial Feats: The Carvings of Ming Qing Dynasties*, Taipei, pp. 119-122, no. 28 (fig. 1). The design is derived from Western Han dynasty jade cup carved with dragon and phoenix, see one in the National Palace Museum collection, illustrated in *Possessing the Past: Treasures from the National Palace Museum*, Taipei, New York, 1996, p.52, pl.14 (fig. 2).

## 清乾隆 沉香木雕龍鳳紋觥

### 來源

香港佳士得，2015年12月2日，拍品3264號

比較國立故宮博物院藏一件乾隆近似例，其題材相同，風格近似，惟器身較窄，著錄於《匠心與仙工－明清雕刻展》台北，2009年，119-122頁，圖版28號（圖一）。此器乃仿西漢時期角形玉盃之形制與紋飾，見國立故宮博物館藏一例，著於《Possessing the Past: Treasures from the National Palace Museum, Taipei》，紐約，1996年，頁52，圖版14號（圖二）。

The historical CITES paperwork for this lot is not available and it will not be possible to obtain CITES export permits to ship it to addresses outside Hong Kong post-sale. The item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office. Please contact the department for further information.

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



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



~2824

A RARE PAIR OF ADJUSTABLE  
*HUANGHUALI* LAMPSTANDS,  
*DENGTAI*

QING DYNASTY, 18TH CENTURY

Each has a central, adjustable post with wedge lock surmounted by a platform above openwork spandrels, and set into the upright frame joined by a panel with lozenge-shaped opening. The legs are flanked by shaped spandrels above flared curvilinear aprons, and set into shoe feet. 47 in. (119.5 cm.) high, 9 7/8 in. (25 cm.) wide, 11 in. (28 cm.) deep (2)

HK\$700,000-900,000

US\$110,000-160,000

PROVENANCE

A North American private collection,  
purchased in Hong Kong in 2000

清十八世紀 黃花梨燈台一對

來源

北美私人珍藏，2000年購於香港



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PROPERTY FROM AN ASIAN PRIVATE COLLECTION

~2825

A HUANGHUALI HORSESHOE-BACK ARMCHAIR, QUANYI  
QING DYNASTY, 17-18TH CENTURY

The sweeping crest rail terminates in out-swept hooks above shaped spandrels, and forms an elegant curve above the plain S-shaped splat flanked by shaped spandrels. The rear posts continue to form the back legs below the rectangular frame above shaped aprons. The legs are joined by stepped stretchers and a foot rest above a plain apron. 38 3/8 in. (97.5 cm.) high, 26 3/4 in. (68 cm.) wide, 22 1/2 in. (57 cm.) deep

HK\$400,000-600,000

US\$52,000-78,000

清十七/十八世紀 黃花梨圈椅



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~2826

AN EXTREMELY RARE PAIR OF *HUANGHUALI*  
RECESSED-LEG BENCHES

QING DYNASTY, 18TH CENTURY

The rectangular soft mat surface of each is set within a frame above a beaded apron with shaped spandrels, supported on slightly splayed legs of circular section and joined by double stretchers of oval section.

20 ¾ in. (52.7 cm.) high, 49 ¼ in. (125.1 cm.) wide,  
14 ¼ in. (35.8 cm.) deep

HK\$2,400,000-3,000,000

US\$320,000-390,000

PROVENANCE

*The Hung Collection – A Selection of Important Chinese Furniture*, sold at Sotheby's Hong Kong, 8 April 2014, lot 61

LITERATURE

Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 54-55, no. 7.

清十八世紀 黃花梨條凳一對

來源

《木韻：洪氏珍藏明清家具》，香港蘇富比，2014年4月8日，拍品編號61

出版

安思遠，《洪氏所藏木器百圖》，紐約，1996年，頁54-55，編號7



Benches in pairs are extremely rare among the repertoire of Chinese furniture. Published examples of the exact form have not been found, but a *huanghuali* bench of simialer size with cloud-scroll spandrels and feet, from the Tseng Riddel Collection is illustrated in *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, National Museum of History, Taipei, 1999, p. 63.

成對之條凳極為珍罕，傳世品中幾乎未見相同的例子。Tseng-Riddel珍藏一張尺寸相仿，牙條飾卷雲紋、卷雲足例曾展於台北歷史博物館，見《風華再現：明清家具特展》，台北，1999年，頁63。

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THE PROPERTY OF A LADY

~2827

A RARE PAIR OF *HUANGHUALI* 'FOUR-CORNER'  
EXPOSED' ARMCHAIRS, *SICHUTOU GUANMAOYI*  
LATE MING-EARLY QING DYNASTY, 17TH CENTURY

Each of the imposing chairs is constructed with a curved top rail centred by a sloping neckrest and terminating with projecting ends. The top rail is supported on backward curving splayed stiles continuing through the seat frame to form the back legs. The curvature of the stiles is echoed in the well-figured plain tapered backsplats. The serpentine arms extend beyond the curved front posts and are anchored by tapering side posts to the rectangular seat frame enclosing a hard mat seat.

42 <sup>5</sup>/<sub>8</sub> in. (108.2 cm.) high, 22 in. (56 cm.) wide,  
19 <sup>3</sup>/<sub>4</sub> in. (50 cm.) deep

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

US\$520,000-780,000

PROVENANCE

Robert Hatfield Ellsworth (1929-2014)

A European collection, acquired from Robert Hatfield Ellsworth,  
New York, receipt dated 6th March 1980

Sold at Sotheby's Paris, 11 December 2014, lot 65

(2)



## 明末/清初 黃花梨四出頭官帽椅一對

來源

安思遠 (1929-2014)

歐洲珍藏，購自安思遠，紐約，收據日期1980年3月6日

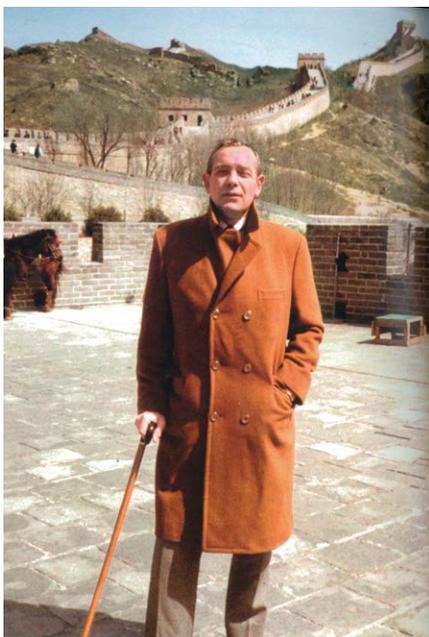
巴黎蘇富比，2014年12月11日，拍品編號65

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Robert Hatfield Ellsworth (1929-2014)  
安思遠 (1929-2014)

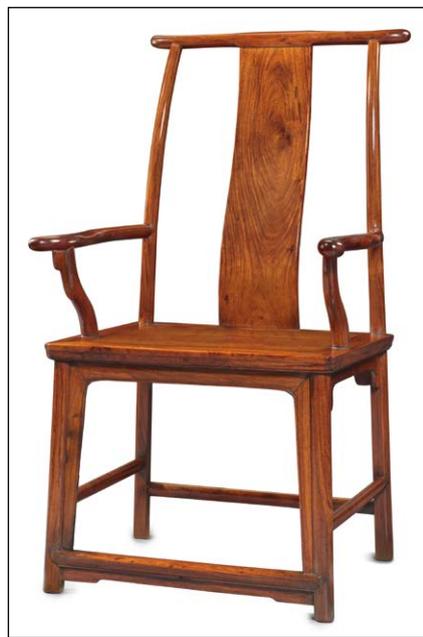


fig. 1 Formerly in the Ellsworth Collection, sold at Christie's New York,  
17 March 2015, lot 50

圖一 安思遠舊藏，紐約佳士得，2015年3月17日，拍品50號

## 2827 Continued

The present pair of chairs displays an unparalleled grace and finesse seen only in the finest furniture dating to the Ming and early Qing dynasties. Of the four categories of chair, the 'four-corners exposed' armchair is one of the earliest classic forms found in *huanghuali* furniture design. The present pair of chairs is distinguished by the elegant lines and fine quality of the *huanghuali*. The form of these chairs was derived from unusual winged hats formally worn by Ming officials, hence they are commonly termed as *guanmaoyi*. Chairs of this type were prominently displayed in the main reception halls to impress and receive guests. For a woodblock print illustrating their placement, see C. Clunas, *Chinese Furniture*, London, 1988, p. 20.

The deeply curved crest rails with rounded ends are beautifully carved and dramatically contrast the box-like construction of the lower section. The thick curved members would have resulted in a significant amount of wastage, and suggests the considerable importance of the gentleman who commissioned the chairs. One closely comparable published example, of similar proportion, is a single chair exhibiting the same protruding crest rail and handgrips, gently curved splat and square-section legs, illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pl. A70. Another example of similar proportions is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pl. 26.

Compare also to a closely related single *huanghuali sichutou* chair with plain aprons, formerly in the Robert H. Ellsworth Collection, sold at Christie's New York, 17 March 2015, The Collection of Robert Hatfield Ellsworth Part I: Masterworks: Including Indian, Himalayan and Southeast Asian Works of Art, Chinese and Japanese Works of Art, lot 50 (fig. 1), price realised US\$1,205,000.

搭腦兩端微翹，靠背板略微向後彎曲。扶手與鵝脖均為彎材，相交處飾有角牙。座面藤屨，座面下飾壺門牙條，腿間安步步高管腳棖，四腿帶側角。

四出頭官帽椅為中國家具體系中最經典款式，貫通明清。顧名思義，官帽椅得名自官帽的樣式，其搭腦的設計仿如官帽兩端的展腳，即明代王圻 (1530-1615) 著《三才圖會》中描繪的幞頭。官帽椅分兩類，搭腦與扶手皆出頭者如本拍品，是為四出頭；搭腦與扶手不出頭者，是為南官帽椅。官帽椅樣式多變，從整體線條弧度，靠背板及牙板裝飾，以及扶手下設計皆有講究，而本拍品正是其中經典氣派，雋永大方之例。王世襄整理數例不同樣式官帽椅，其中一例風格與本拍品相近而扶手下安連幫棍，收錄於《明式家具研究》，1990年，圖版A70；北京故宮博物院藏另兩例定年明代，著錄於《故宮博物院藏文物珍品大系—明清家具（上）》，香港，2002年，頁40-41，編號26-27。

同為安思遠舊藏的一把形制相近之明十七世紀黃花梨四出頭官帽椅，拍賣於紐約佳士得，2015年3月17日，《錦瑟華年—安思遠私人珍藏》，拍品編號50（圖一），成交價美元\$1,205,000。





~2828

A HUANGHUALI LUOHAN BED, LUOHANCHUANG  
LATE MING DYNASTY, 17 CENTURY

Elegantly constructed with three large single *huanghuali* shaped planks forming the back and side rails, fitted into the wide rectangular frame enclosing the soft mat seat above a narrow waist and plain aprons, all supported on thick inward-curving legs of square section terminating in hoof feet, the wood of attractive grain and figure.

28 ¾ in. (73 cm.) high, 82 ¾ in. (210 cm.) wide,  
45 ¼ in. (115 cm.) deep

HK\$6,000,000-8,000,000 US\$780,000-1,000,000

The *luohanchuang*, or couch bed, was commonly found in both the private chamber of a lady and the studio of a literati gentleman. This type of bed would not only have been used as an alternative bed to sleep on, but also as a seat to receive guests and a daybed to rest on. A woodblock print from the Ming dynasty novel, *Jin Ping Mei*, shows Pan Jinlian, the principal female character, reclining on a *luohanchuang* with solid rails and inward-curving legs, similar to the present example.

This elegantly proportioned *luohan* bed belongs to a rare group of lowback day beds with solid-plank backs and arms. The few published extant examples are in important museum or private collections and while their basic form is the same, there are a number of variations which allows them to be grouped into different categories. Among all known solid-plank back examples what is particularly striking is the superb quality of the timber used. The simple unadorned form allows the natural elegance of the grain to be admired without the distraction of carving or elaborate forms.

A closely related example also with heavily pronounced inward-curving legs of similar dimension is in the collection of Nelson-Atkins Museum of Art, Kansas City, illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture*, Vol II, Hong Kong, 1990, p. 128, pl. C6 (fig. 1); another similar but slightly larger example is in the Minneapolis Institute of Art collection, illustrated in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1990, pp. 82-83, no. 22 where it is noted that couch beds retaining their original back and arms are extremely rare with only around twelve published examples known.

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

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晚明 黃花梨羅漢床

羅漢牀，常見於女士廂房或文人書齋。明代小說《金瓶梅》之版畫插圖可見女主角潘金蓮躺在一張與本具相仿之圍子鼓腿彭牙羅漢牀上。北方人常寢於炕上，而據文獻記述，羅漢牀亦屬日常起居坐臥具。

本羅漢牀形制簡約，通體光素，不加雕飾，比例勻稱，應歸屬十分罕見的素面獨板羅漢牀制式。素面獨板對選材要求極高，必需用上最頂級的上材，以最直接的方式呈現黃花梨木紋天然之美，瑰麗婉轉，化繁為簡。此制式亦見直腿或全方床板等不同樣式，存世著錄例約有十二張，僅見於重要博物館收藏及私人收藏當中。美國堪薩斯城納爾遜艾特金斯美術館藏一張尺寸相若，同為香蕉腿的近似例（圖一），著錄於王世襄著《明式家具珍賞》卷二，香港，1990年，頁82-83，圖版C6。另見一張尺寸稍大例，藏於美國明尼阿波利斯藝術館，《Classical Chinese Furniture in the Minneapolis Institute of Arts》，明尼阿波利斯，1990年，頁82-83，編號22。



fig. 1 Collection of The Nelson Atkins Museum of Art, Kansas City, F72-51  
圖一 美國堪薩斯城納爾遜艾特金斯美術館藏品，典藏號 F72-51





(another view 另一面)

2829

A VERY RARE AND SUPERB CARVED CINNABAR LACQUER 'CHILONG' BOX AND COVER  
YUAN DYNASTY (1279-1368)

The cover is crisply carved with a single *chilong*, the sinuous body with a finely demarked spine extending to the curled bifurcated tail, the muscular legs with combed fur behind the calves supported on muscular paws each with three pronounced claws, the dragons head with a wide snout and clutching a *lingzhi* sprig in its jaw, the bulging eyes below the incised brows, the mane with a prominent wave combed upward into a point below a row of short curls, all framed by *ruyi*-shaped scrolling clouds. The rims are encircled by a wide double-line keyfret border, all reserved on a warm brown lacquer ground. The interior and base are covered in black lacquer.

9 ¼ in. (23.5 cm.) diam., box

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

US\$520,000-780,000

PROVENANCE

A French private collection

A Swiss private collection, acquired in 1971

元 剔紅螭龍銜靈芝紋蓋盒

來源

法國私人珍藏

瑞士私人珍藏，入藏於1971年

此漆盒雕工藏鋒不露，構圖簡潔有力，單獨雕刻一只矯健銜芝螭龍在雲中盤旋，留白空間較多，與同期漆盒一般以滿工雕刻兩至三條螭龍迥異，風格獨特，暫未見其他相同例子。有數件斷代宋元的漆盒子，上雕兩條以上螭龍，螭龍造型與本盒較為接近，可資比較。第一件為定年南宋的黑漆盒，上雕一對螭龍騰躍於密佈的祥雲中，現藏舊金山亞洲美術博物院，著錄於《舊金山亞洲美術博物院布倫德基氏收藏中國珍貴文物》，香港，1983年，圖錄圖版85號。京都龍源院藏一件楊茂款剔紅盒子，上雕三條銜芝螭龍，1984年10月10日至12月2日展覽於德川美術館及根津美術館《雕漆》，圖錄圖版180號。紐約大都會博物館藏一件龍紋較為抽象化的剔黑盒，著錄於《The Florence and Herbert Irving Collection》，紐約，1991年，圖16號。

風格相似的螭龍紋飾同樣出現於同期瓷器上，如美國費城藝術博物館藏一件元代龍泉大盤，上貼塑一對澀胎螭龍，造型與本盒相近，典藏編號1946-41-1。

此器經瑞士Art-Science Consulting碳14 測年法檢測 (測試編號ETH 34605-01231107)，證實與本圖錄之定年符合。

This box is extremely rare as there do not appear to be any other lacquer carvings from this early period with such a prominent central dragon reserved on an uncluttered ground.

The box can best be compared to several lacquer boxes carved with two or three *chilong* dragons, dated between the late Song to Yuan dynasty (13-14th century). The first and the closest example is a black lacquer box with a pair of very similar dragons each grasped in its mouth a *lingzhi* sprig amongst related cloud scrolls, illustrated in *Gems of Chinese Art, From the Asian Art Museum of San Francisco, The Avery Brundage Collection*, Hong Kong, 1983, no. 85. A cinnabar lacquer box carved with three similar *chilong* and bearing a Yang Mao signature, from the Ryogen-in Collection in Kyoto, was exhibited at the Tokugawa Art Museum and Nezu Institute of Fine Arts, *Carved Lacquer*, 10 October to 2 December 1984, no. 180. A stylistically freer version with more abstract dragons in The Metropolitan Museum of Art is illustrated in *East Asian Lacquer, The Florence and Herbert Irving Collection*, New York, 1991, no. 16. Compare also to a larger box dated to the Yuan dynasty, with three closely related confronted dragons amid a long stems of *lingzhi* illustrated by Sherman Lee and Wai-Kam Ho, *Chinese Art under the Mongols: The Yuan Dynasty (1279-1368)*, The Cleveland Museum of Art, 1968, no. 293.

Dragons of this distinctive style are also found on stoneware vessels dating to the Yuan period, such as the relief moulded biscuit dragons on a Longquan celadon charger in the Philadelphia Museum of Art, illustrated by S. Lee and W.K Ho, *op. cit.*, pl. 81 and another smaller dish from G. de Menasce collection, illustrated by Margaret Medley, *Yuan Porcelain and Stoneware*, London, 1974, pl. 62B.

The rims each encircled by a single large keyfret border is a feature found on lacquers of the Yuan dynasty, such as the seal paste box decorated with the poet Dao Qian in a garden picking chrysanthemum, excavated in 1954 from the tomb of the Ren Family, now in the Shanghai Museum, illustrated in *Miroir des arts de la Chine*, Le Musée de Shanghai, Ed. Zhen Zhiyu, Cultural Relics Publishing House, 1981, no. 197.

The result of Art-Science Consulting, Haigerloch, Switzerland carbon 14 test no. ETH 34605-01231107 is consistent with the dating of this lot.



2830

AN IMPORTANT AND VERY RARE LARGE  
IMPERIAL CARVED CINNABAR LACQUER  
'IMMORTALS' BOX AND COVER

YONGLE INCISED SIX-CHARACTER MARK IN A LINE AND OF THE  
PERIOD (1403-1425)

The cover is superbly carved through thick layers of cinnabar lacquer to depict a Daoist paradise with grand architectural complexes nestled among pine, *wutong* and peach trees, featuring immortals gathering in a fenced garden, some seated around a table with plates containing peaches, some playing musical instruments accompanied by attendants, a deer and a crane, all against an air, wave and diamond diaper-group. The sides of the box and cover are each carved with a band of luxuriant peony and chrysanthemum blossoms, the interiors and base applied with purplish-brown lacquer. The base is incised in needle near the rim with a Yongle vertical reign mark. 12 ¼ in. (31 cm.) diam., box

HK\$8,000,000-10,000,000 US\$1,100,000-1,300,000

PROVENANCE

A French private collection

Sold at Sotheby's Paris, 13 June 2012, lot 142

明永樂 御製剔紅群仙賀壽圖大蓋盒  
針刻「大明永樂年製」楷書款

來源

法國私人珍藏

巴黎蘇富比，2012年6月13日，拍品142號



fig. 1 ©Aberdeen City Council (Art Gallery & Museums Collections)  
圖一 蘇格蘭鴨巴甸市美術館藏品



## 2830 Continued

The current box is exceptionally impressive not only because of its large size and superb carving, but also of its unusual subject of immortals gathering in a Daoist paradise, which suggests the box was possibly made as a birthday gift conveying the wish for longevity. While a few Yongle-marked lacquer boxes with figural scenes have survived, very few of them are of this size, and most of them depict literati scenes with simpler composition, comprising fewer figures and architectural elements. Only one example of the same design is known, which is a box with almost identical decorations and size, also dating to the Yongle period, in the Aberdeen City Museum, illustrated in Derek Clifford, *Chinese Carved Lacquer*, London, 1992, pl. 34 (fig. 1).

Court records reveal that an official lacquer workshop known as *Guoyuan chang* (Orchard Workshop) was established in Beijing during the Yongle reign. Carved lacquer wares made during the Yongle period were considered some of the most desirable, distinguished by their unusually thick layers, which sometimes could reach 300, and masterful carving allowing for complex and multi-layered patterns. The remarkably elaborate scene and thick layers seen on the current box are characteristic of the finest imperial pieces made by the *Guoyuan chang* during the Yongle period.

Compare to a Yongle cinnabar lacquer box of the same size and carved with a literati scene, formerly in the Qing Court Collection and now in the Palace Museum, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, no. 44. Another Yongle-marked box of larger size and decorated with a literati scene within a shaped medallion is also in the Palace Museum, *ibid.*, no. 42.

此永樂大盒構圖華麗，繁而不亂，以天、地、水三種錦地、層次豐富的仙山樓閣，及仙人童子構成祥瑞喜慶的群仙賀壽圖案，題材難得。傳世品中有少量永樂人物圖蓋盒，但一般尺寸較小，且多為高士文會圖，構圖較簡約；如本盒上繁縟華美的群仙賀壽圖則極為少見，很有可能是作為祝壽的賀禮。暫只知一件相同例子，尺寸及紋飾幾乎一樣，同樣定年永樂，藏蘇格蘭鴨巴甸市美術館，著錄於Derek Clifford, 《Chinese Carved Lacquer》，倫敦，1992年，圖34（圖一）。

據文獻記載，永樂皇帝在北京設置果園廠，製作宮廷漆器。永樂一朝之雕漆以漆層厚潤、雕刻圓熟有勁、造型端莊規整著稱。本盒裝飾元素豐富，刀法嫻熟利落，髹漆肥厚，為典型永樂御製雕漆之臻品。

另可參考清宮舊藏，故宮博物院藏文物珍品全集，尺寸相同、構圖較簡單的永樂高士圖剔紅盒，現存北京故宮博物院，著錄於《元明漆器》，香港，2006年，圖44；及一件較大的永樂款送友圖剔紅盒，見前揭書，圖42號。





2831

A RARE QIANGJIN AND TIANQI LACQUER  
'FIGURAL' BOX AND COVER

XUANDE INCISED AND GILT SIX-CHARACTER MARK AND OF THE PERIOD (1426-1435)

The cover is finely incised in the *qiangjin* and *tianqi* technique depicting two bearded scholars carrying *qin* instruments conversing below a pine tree, with rolling mountains and wispy clouds in the background, all against a honeycomb diaper ground. The sides of the box and cover are incised and gilt with abstract scrolls. The base is incised and gilt on one side with the reign mark in a vertical line.

4  $\frac{7}{16}$  in. (11 cm.) diam., box

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

US\$130,000-190,000

Lacquer wares decorated in the *qiangjin* and *tianqi* techniques from the Xuande period are extremely rare, and only a very few examples have been published. A circular *qiangjin* and *tianqi* lacquer box decorated in a similar colour scheme, also incised on the base with a Xuande mark, rendered on the cover with 'Three Friends of Winter' and on the sides with peony scrolls, is in the Tokyo National Museum Collection, illustrated in *100 Masterpieces of Asian Art*, Tokyo, 2009, no. 54.

明宣德 戛金填漆攜琴圖圓蓋盒  
填金「大明宣德年製」楷書刻款

帶宣德款的戛金填漆器非常少見，只有少數出版例子。東京國立博物館藏一件宣德款戛金填漆歲寒三友圖圓盒，雕刻風格及色調與本品相近，可資比較，參考《東京國立博物館東洋美術100選》，東京，2009年，圖版54號。

大明宣德年製



2832

A SUPERB QIANGJIN AND TIANQI LACQUER  
'DRAGON' SQUARE TRAY

INCISED AND GILT WANLI XINMAO CYCLICAL DATE  
CORRESPONDING TO 1591 AND OF THE PERIOD

The tray is of square section with canted corners, decorated in the *qiangjin* and *tianqi* techniques with a leaping five-clawed dragon pursuing a flaming pearl in the centre above a mountain emerging from crashing waves, against a *wan*-diaper ground. The inner wall is decorated with a peony scroll and outer wall with a lotus scroll. The base is lacquered red, incised and gilt with the reign mark in a horizontal line with a *xinmao* cyclical date corresponding to 1591.

7 1/16 in. (19 cm.) long, Japanese wood box

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

US\$120,000-160,000

明萬曆辛卯年 (1591)

戩金填漆龍戲珠纏枝花卉紋方式盤  
填金「大明萬曆辛卯年製」楷書刻款

Compare to prunus-form *qiangjin* and *tianqi* lacquer box decorated with a very similar five-clawed dragon pursuing a flaming pearl, and to the sides with similar peony scrolls, also against an ochre ground and bearing a Wanli *dingwei* mark, formerly in the Qing Court Collection, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2006, no. 180.

清宮舊藏一件戩金填漆梅花式蓋盒，蓋上五爪龍趕珠紋的造型及側面牡丹紋風格與本盤非常相似，底刻「大明萬曆丁未年製」款，著錄於故宮博物院文物珍品全集《元明漆器》，香港，2006年，圖180號。

製年卯辛曆萬明大



2833

A MOTHER-OF-PEARL INLAID LACQUER  
STATIONERY BOX AND COVER

YUAN-MING DYNASTY (1279-1644)

The rectangular cover is finely inlaid with iridescent mother-of-pearl depicting a scene of scholars in a garden with pavilions, each side of the box and cover are decorated with cartouche enclosing floral sprays against a diaper-ground, the base of the box is decorated with two birds perching on a blossoming prunus branch, accompanied by a later added fitted lacquer tray with an ink stone and a water dropper.

7 ½ x 10 ½ in. (19 x 26.7 cm.), Japanese wood box (3)

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

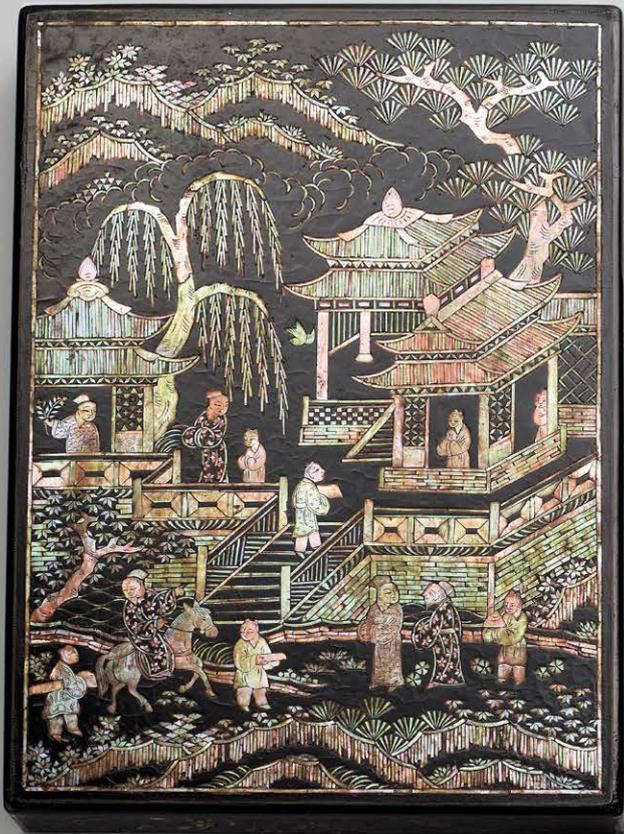
Acquired in Osaka in 2012

元/明 黑漆嵌螺鈿庭院人物圖蓋盒

來源

2012年購於大阪

盒呈平底長方形，蓋面、側壁及盒底均黑漆嵌螺鈿，分飾庭院人物、開光纏枝花卉及花鳥紋。內附後配硯台及水滴。



PROPERTY OF THE FENGSAANTANG FOUNDATION  
美國奉三堂基金會收藏

2834

A VERY RARE IMPERIAL *TIANQI* AND  
*QIANGJIN* LACQUER HAT STAND  
QIANLONG PERIOD (1736-1795)

The hat stand has five *ruyi*-shaped flanges and stands on a waisted, cinquefoil base. Each flange is pierced and decorated with a lotus bloom, a design echoed throughout the piece. The top of the hat stand is a removable cover pierced with a cash motif, below which is a receptacle for incense. 13 ¼ in. (33.5 cm.) high

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Alice Boney, New York

Ji Zhen Zhai Collection, Pennsylvania

清乾隆 填漆戧金蓮紋帽架

來源

Alice Boney, 紐約

集珍齋珍藏，賓州



PROPERTY OF THE FENGSANTANG FOUNDATION  
美國奉三堂基金會收藏

2835

A VERY RARE FINELY CARVED  
CINNABAR LACQUER 'WANG XIZHI'  
BRUSH POT

QIANLONG PERIOD (1736-1795)

The circular brush pot stands on four *ruyi*-shaped feet and is intricately carved with a continuous scene around the exterior with the calligrapher Wang Xizhi sitting in a pagoda by the river leaning on the railing, watching a flock of geese swimming on water. The opposite bank depicts a young attendant crossing the bridge holding a *qin*, the riverscape is decorated with verdant trees and fantastic rocks  
4 ¼ in. (10.8 cm.) high

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

US\$100,000-130,000

PROVENANCE

Spink & Son Ltd., London, before 1983  
Thomas Navratil, Zurich  
Sydney Moss Ltd., London, before 1999

LITERATURE

Spink & Son Ltd., *Minor Arts of China*, London, 1983, p. 15, no. 10  
Sydney Moss Ltd., *Escape from the Dusty World*, London, 1999, pp. 218-219, no. 59

清乾隆 御用剔紅「羲之觀鵝圖」筆筒

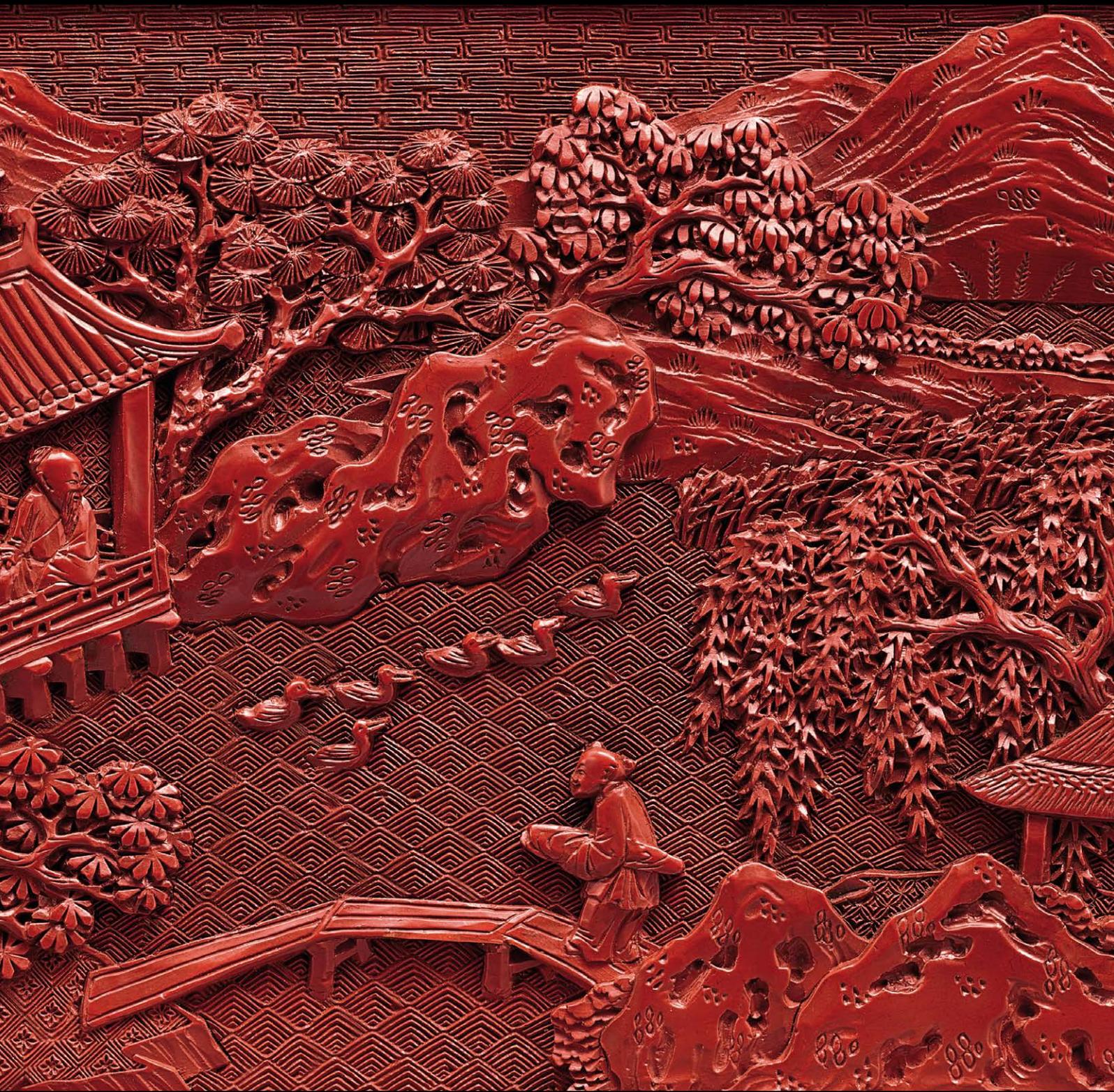
來源

Spink & Son Ltd.，倫敦，於 1983 年前  
Thomas Navratil，蘇黎世  
Sydney Moss Ltd.，倫敦，於 1999 年前

著錄

Spink & Son Ltd.，《Minor Arts of China》，倫敦，1983，頁 15，10 號  
Sydney Moss Ltd.，《Escape from the Dusty World》，倫敦，1999，59 號，218-219 頁



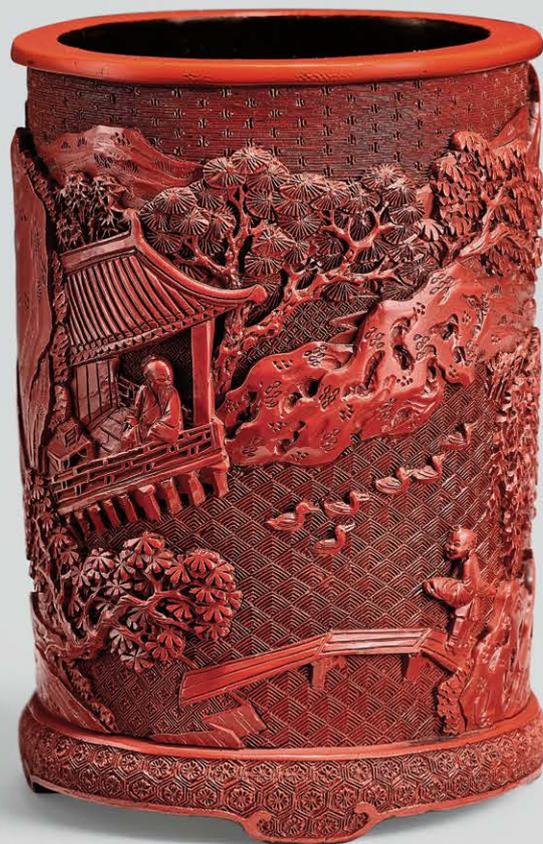




## 2835 Continued

The current brushpot exemplifies the 18th-century lacquer carving style, where sharp edged carving is prevalent with an emphasis on fine details. The subject of Wang Xizhi watching geese is particularly fitting for a brush pot, since he was supposed to have developed his unique calligraphic style by watching the graceful swimming of geese. A very similar brush pot in the Palace Museum, Beijing, is illustrated in *The Palace Museum: Peking*, London, 1982, pl. 170. Another brush pot with a Qianlong mark carved with the subject of Wang Xizhi exchanging a goose with his calligraphy, is in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors*, Taipei, 2008, no. 149. Compare also, the brush pot with Jiaqing mark illustrated in *Zhongguo meishu quanji*, vol 8., no. 187. A brush pot of the same form carved with scholars playing *qin* was sold at Sotheby's Hong Kong, 8 October 2006, lot 1095.

本件雕漆筆筒刻工犀利，細膩，紋飾繁複，是十八世紀雕漆風格的代表作。以羲之觀鵝為筆筒的題材最恰當不過，相傳王羲之便是在觀賞鵝怡然自得的游水姿態時領悟出書法的筆法。故宮博物院藏有一件非常相似的剔紅筆筒，著錄於《Palace Museum: Peking》，倫敦，1982年，圖版 170。台北故宮博物院也藏有一件帶乾隆款，雕羲之換鵝題材的筆筒，著錄於《蘇光剔彩》，台北，2008年，第 149 號。另外有一件帶嘉慶款的剔紅筆筒，題材與本件相同但是風格稍有差異，可茲比較，著錄於《中國美術全集》，第 8 集，187 號。香港蘇富比有一件雕高士賞琴的同類筆筒，可資比較，2006 年 10 月 8 日，拍品 1095 號。



2836

## A QISHA LACQUER INK STONE AND AN INLAID LACQUER BOX AND COVER

QING DYNASTY (1644-1911)

The top of the inkstone has an ink well surrounded by a raised border. The top of the cover is finely inlaid using various materials including mother-of-pearl, agate and hardstones to depict an egret in flight above flowering narcissus on a speckled black-lacquered ground. The centre of the underside of the box is inscribed with a rectangular maker's mark reading Kuisheng. Box and cover: 5  $\frac{1}{16}$  in. (14.5 cm.) long

HK\$240,000-400,000

US\$32,000-52,000

Lu Kuisheng (1779 - 1850) was a native of Yangzhou and came from a family known for making lacquer wares. Lu Kuisheng had inherited from his grandfather Lu Yingzhi the skill of making light-bodied lacquered wood inkstones covered with a mixture of *qisha*, 'lacquer and sand', which he further perfected with remarkable lightness and velvety texture. Also known as a talented painter, Lu Kuisheng imbued his lacquer works with keen artistic acumen, as evident from the current box and cover, which has a thoughtfully balanced composition achieved by a careful selection and placement of colourful materials, achieving a visual effect akin to Song-dynasty 'bird-and-flower' paintings.

Works by Lu Kuisheng are preserved in various museums, including the Palace Museum, Beijing, which has a similar set of inkstone and box inlaid with a scene of cockerels and flowers, see *The Complete Collection of Treasures of the Palace Museum - Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pp. 254-255, no. 189. Compare also to another *qisha* inkstone accompanied by a stand and a similarly embellished cover, see the example sold at Christie's Hong Kong, 30 May 2018, lot 2955; and a square *qisha* inkstone with an embellished box and cover sold at Christie's Hong Kong, 29 May 2019, lot 2972.

## 清 漆砂硯連百寶嵌鸞鷺水仙紋硯盒

此硯盒底心書紅漆「葵生」款。盧棟（1779-1850），字葵生，揚州人，祖父映之、父慎之均為製漆名家。其祖映之，曾於康熙間購得「宋宣和內府製」款的硯，形質類似澄泥但體絕輕，入水不沉，乃以沙和漆揣摩仿製之，備受書畫家稱賞，以為有發墨之樂，無殺筆之苦。葵生襲之，並將硯台配以成套硯盒。盧葵生善畫，因此可從其漆器作品觀察到其對構圖及用色的敏銳度。此套硯及硯盒為盧葵生的傳世佳作，選料及製作皆精細，畫面清麗雅致，色彩繽紛，即反映了盧葵生在漆藝及美學上的造詣。

諸多博物館如故宮博物院、四川博物院、天津博物館、南京博物館等皆藏有盧葵生的作品。北京故宮博物院藏一件盧葵生漆砂硯連百寶嵌三雞圖硯盒，見故宮博物院藏珍品全集《清代漆器》，香港，2006，圖版189。另參考2018年5月30日於香港佳士得拍賣一件盧葵生漆砂硯連硯座及蓋，拍品2955號；以及2019年5月29日於香港佳士得拍賣一件盧葵生漆砂硯連百寶嵌喜上眉梢紋硯盒，拍品2972號。



2837

AN IMPERIALY INSCRIBED *ZISHA CHENGNU*  
'RABBIT' CIRCULAR INK STONE  
QIANLONG *YUMING* MARK AND OF THE PERIOD (1736-1795)

The top of the circular inkstone is moulded with a rabbit gazing at the moon, surrounded by a raised band and a border incised and gilt with a Qianlong imperial poem praising the inkstone, followed by a Qianlong *yuming* mark and a four-character seal, *huixin buyuan*, 'epiphany in sight', with a further incised and gilt seven-character inscription, *fang Song yutu chaoyuan yan*, 'in emulation of an inkstone with rabbit and moon from the Song dynasty'.  
4 1/8 in. (10.5 cm.) diam, *zitan* box and cover

HK\$260,000-400,000

US\$34,000-52,000

Made of a combination of *zisha*, purple clay from Yixing, and *chengni*, fine river mud baked and polished, the current ink stone belongs to a group of imperial ink stones made during the Qianlong period as gifts for noteworthy officials. Compare a *chengni* ink stone with the same decoration and imperial poem accompanied by a jade-inset *zitan* box incised with the same poem and a cyclical *wuxu* year (1778) in the Palace Museum, Beijing, refer to the museum's official website: <https://www.dpm.org.cn/collection/studie/227597.html>

清乾隆 紫砂澄泥做宋玉兔朝元硯

「乾隆御銘」描金刻款

硯首壁側刻：「仿宋玉兔朝元硯」楷書七字，硯背以弦紋一道相圍，中刻一輪明月高舉長空，一靈兔作回首望月狀，周緣鑄刻乾隆御題硯銘一首：「月之精，顧兔生。三五盈，揚光明。友墨卿，宣管城。浴華英，規而成」。款題：「乾隆御銘」，鈐印：「會心不遠」。

參考北京故宮博物院藏同款乾隆御銘澄泥做宋玉兔朝元硯，附乾隆戊戌年（1778）屬款紫檀嵌玉盒。

硯元朝兔玉宋仿

inscription on the side  
壁側銘文



~2838

A DUAN 'ORCHID PAVILION' RECTANGULAR INK STONE

QING DYNASTY (1644-1911)

The rectangular inkstone is carved on the top with figures within a pavilion overlooking a winding stream serving as the inkwell above an irregularly shaped palette. The sides are carved with further scenes from the gathering at the Orchid Pavilion with poetic inscriptions from *Poems Collected from the Orchid Pavilion*. The sunken base is incised entirely with the *Preface to the Poems Collected from the Orchid Pavilion*. Ink stone: 8 <sup>13</sup>/<sub>16</sub> in. (22.4 cm.) long, lacquered *hongmu* cover inset with jade plaque and stand, Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

清 端石蘭亭序硯

附鑲鏤雕玉牌紅木蓋及紅木底座、日本木盒



2838

2839

A DUAN OVAL INK STONE WITH A FITTED BAMBOO-WOVEN BOX AND COVER

KANGXI PERIOD (1662-1722), INKSTONE SIGNED GU ERNIANG

The base and the shallow rounded sides are carved on the exterior in imitation of basket weave. The top of the oval ink stone is carved with a gently recessed grinding surface enclosed by a finely carved border in imitation of basket weave interrupted by a six-character signature in sunken relief, *Wumen Gu Erniang zhi*, 'made by Gu Erniang of Wumen'. Accompanied by a fitted wicker box and cover lacquered black on the interiors.

Inkstone: 4 <sup>5</sup>/<sub>16</sub> in. (11 cm.) long

Box and cover: 4 <sup>3</sup>/<sub>4</sub> in. (12.1 cm.) long

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

US\$110,000-160,000

清康熙 顧二娘製端石簸箕硯連隨形簸箕硯盒

「吳門顧二娘製」款



2838 jade-inset *hongmu* cover  
紅木嵌玉蓋

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A native of Suzhou, Gu Erniang's maiden name was recorded as Zao, and she was probably active during the late Kangxi to Yongzheng periods. Married into a distinguished family of ink stone carvers, she became a carver of ink stones herself, probably after the death of her husband. For a discussion of Gu Erniang, see *Zhongguo Meishu Jierenming Cidian*, Shanghai, 1985, p. 1531. Compare to a circular ink stone signed Gu Erniang with a similar simulated bamboo-woven base gifted by Mr and Mrs Zhang Zhenfang to the National Palace Museum, Taipei, accession number: zeng-wen-000014; and three Duan ink stones signed Gu Erniang in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, The Four Treasures of the Study - Writing Paper and Inkstones*, Hong Kong, 2005, nos. 58-60, two of which dated, one to 1719 (no. 58), the other to 1721 (no. 60).

顧二娘，吳門（今江蘇蘇州）人，姓鄒氏，琢硯名家，約活躍於康熙晚期至雍正年間。她的公公為順治年間姑蘇城裡的製硯名家顧德麟。顧德麟將技藝傳給其子顧啓明，惟惜其子早逝，只好由顧二娘繼承重任。顧二娘承襲了顧德麟刻硯之古雅，再揉合了纖巧、雅致的風格。其所刻之硯台，以三至五寸之小品硯台為多。此硯質地堅致細密，入手溫潤細膩。正面回紋處隱刻「吳門顧二娘製」六字陽文款。背以篋箕為形琢刻，錯綜交織、層層交疊，有條不紊，刻刀遊走之處，力度拿捏之精準令人嘆為觀止。硯盒的編織更顯精緻，嚴絲合縫，包漿亮麗。盒內髹漆斷紋清晰，具典型明代特色，推測顧氏在得此硯盒後，特意刻製而成。近似例可參考張振芳教授伉儷捐贈予台北國立故宮博物院一件顧二娘作及銘款竹編紋圓硯，典藏編號：贈-文-000014，其紋飾雕琢手法及款識風格與此極為接近。另可比較北京故宮藏三件顧二娘作及銘款之端硯，見故宮博物院藏文物珍品全集《文房四寶·紙硯》，香港，2005年，圖版58-60號，其中兩件刻有紀年，一為康熙己亥（1719）（圖版58號），另一為辛醜（1721）（圖版60號）。



(back view of ink stone 硯背面)



2839



2839 mark  
款識

2840

YONGLE DADIAN (THE YONGLE ENCYCLOPEDIA), JUAN 665-666

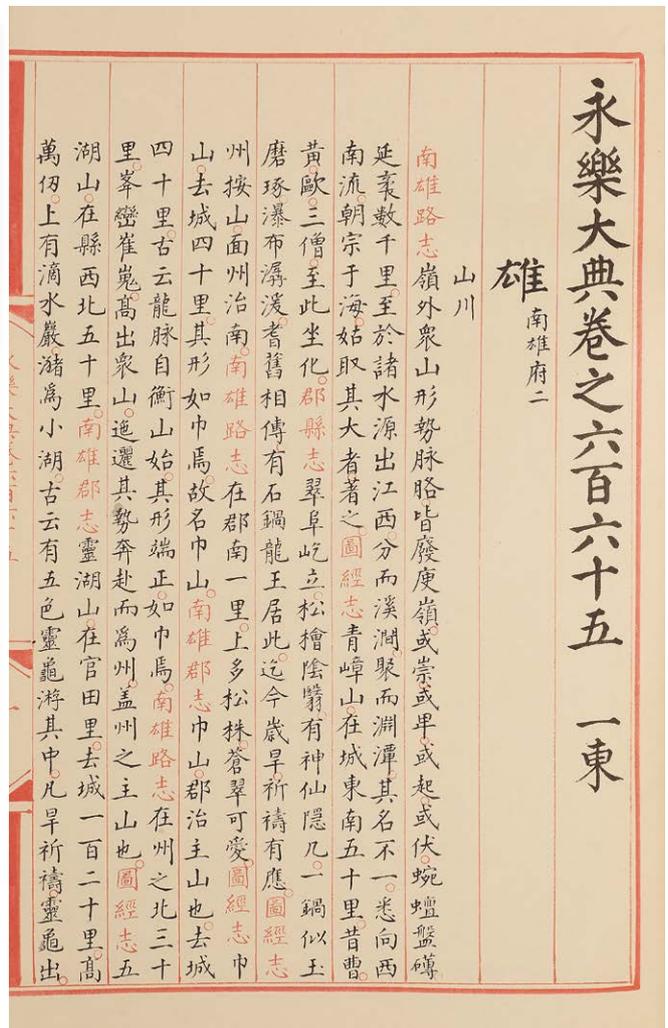
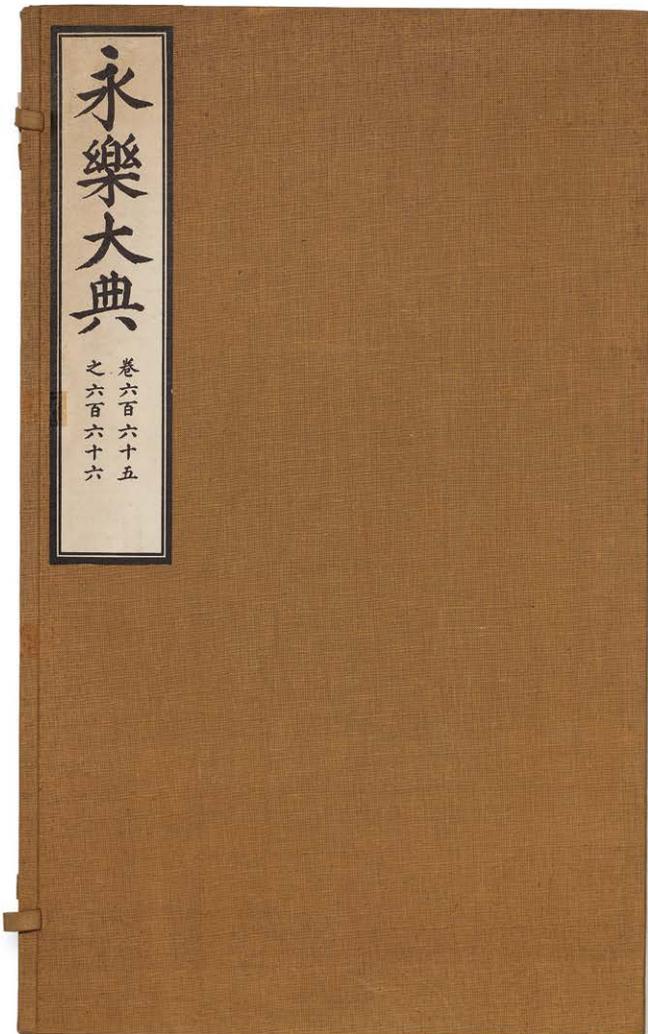
Published by Kyoto University and printed by Benrido in 1973, a limited edition reproduction of the Jiaping edition copy in the collection of Kyoto University.  
12 3/16 in. x 20 in. (30.8 cm. x 50.8 cm.)

HK\$60,000-80,000

US\$7,800-10,000

《永樂大典》，卷六百六十五之六百六十六

昭和四十八年（1973）年版，京都大學人文科學研究所發行，便利堂印刷，用京都大學人文科學研究所藏本影印的限量版



2841

A BRONZE 'CHILONG' BRUSH REST  
SONG-MING DYNASTY (960-1368)

The brush rest is cast as two opposing *chilong* with horned snouts, supported upon their tails and hind legs, each curled back over its own body to their sinuous bodies intertwined and legs. 7 in. (17.8 cm.) wide

HK\$50,000-80,000

US\$6,500-11,000

PROVENANCE

A Japanese private collection, Ishikawa, since the 19th century (by repute)

Compare a similar bronze brush rest (16.8 cm. wide) dated to the Southern Song to Yuan dynasties in the collection of Shoden-eigen-in, Kennin-ji, Kyoto, illustrated in *The Colors and Forms of Song and Yuan China: Featuring Lacquerwares, Ceramics and Metalwares*, Tokyo, 2004, no. 41.

宋 / 明 銅雙龍筆擱

來源

日本石川私人珍藏，自19世紀入藏至今（傳）

比較京都建仁寺正傳永源院藏一件形制類似、定年南宋至元的銅雙龍筆擱，見《宋元之美—伝来の漆器を中心に》，東京，2004年，圖版41號。



2841

PROPERTY OF THE FENGSAANTANG  
FOUNDATION  
美國奉三堂基金會收藏

2842

THREE FOLIOS OF IMPERIAL  
MARBLED SUTRA PAPER  
QIANLONG PERIOD (1736-1795)

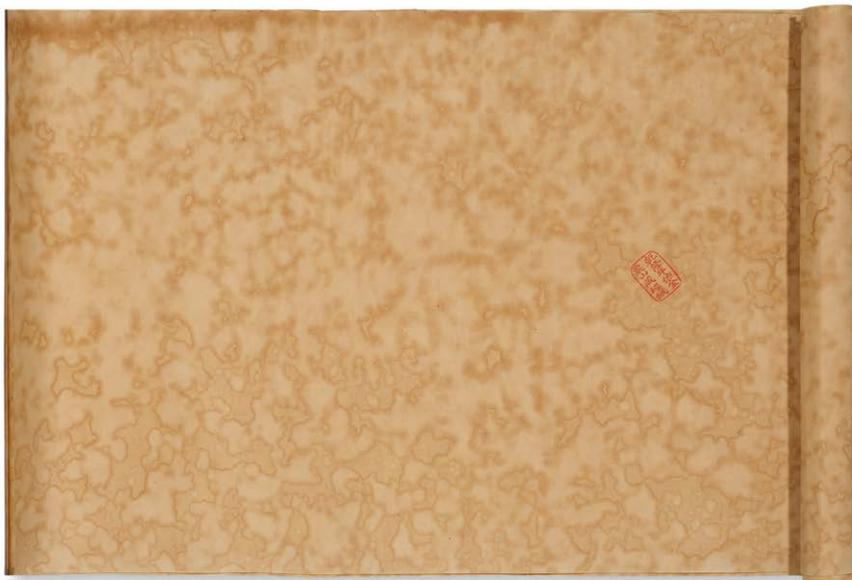
Each thin rectangular sheet with a marbled design, stamped with an oval seal chop, *Qianlong nian fang Jinsushan Cang Jingzhi*, 'Made in imitation of Jinsushan paper during the Qianlong period'.

20 ¼ x 11 ¾ in. (51.5 x 29 cm.) (3)

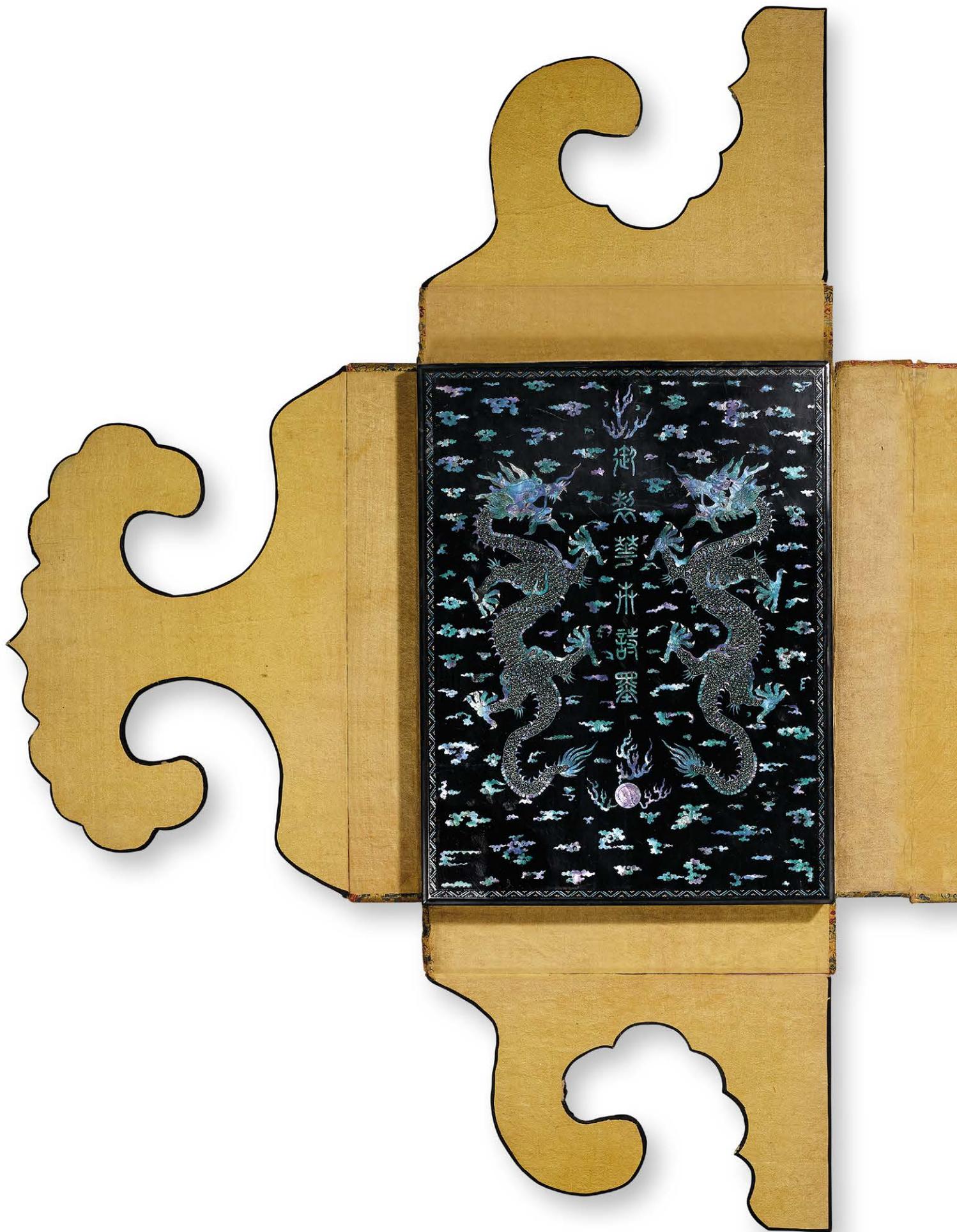
HK\$30,000-50,000

US\$3,900-6,500

清乾隆  
御用仿金粟山藏經紙三張



2842





PROPERTY OF THE FENGSAANTANG FOUNDATION  
美國奉三堂基金會收藏

2843

A RARE SET OF TWELVE IMPERIAL 'FLOWERS'  
INKCAKES AND MOTHER-OF-PEARL-INLAID LACQUER  
BOX AND COVER

QIANLONG MOULDED SIX-CHARACTER MARKS AND OF THE PERIOD (1736-1795)

Each rectangular inkcake is moulded on the front with a floral depiction, on the back with an imperial poem infilled with gold lacquer; the reign mark is moulded on the side in one line. The fitted lacquer box has yellow silk interior and inlaid in mother-of-pearl on the cover with two striding dragons flanking the six-character title *Yuzhi huahui shi mo* amidst clouds. 12 ¼ in. x 16 ⅜ in. (31.1 cm. x 41.7 cm.)

HK\$ 500,000-600,000

US\$ 65,000-80,000

PROVENANCE

Sold at Christie's London, 17 November 1994, lot 247

It is very rare to find complete sets of Imperial inkcakes together with their original fitted box. The current set probably belongs to one of four sets that were commissioned by the Qianlong Emperor. Compare, for example, the set of 48 inkcakes which include the 12 examples featured here, in the Taipei National Palace Museum ( 故文 000903N000000000) collection. The Taipei Palace Museum also has a set of 25 coloured inkcakes of the same design in its original box, illustrated in *Wenfang Juying*, Kyoto, 1993, no. 67, p. 98. An identical set of inkcakes with its original box was sold at Christie's Hong Kong, 19 January 1988, lot 546. Compare also the set of five Imperial inkcakes commemorating the Imperial Libraries, sold at Christie's Hong Kong, 29 May 2019, lot 3012.

清乾隆

御製詠花卉詩套墨十二方連黑漆嵌螺鈿龍紋盒  
「大清乾隆年製」印款

來源

倫敦佳士得，1994年11月17日，拍品247號

成套的御墨並保存了原蓋盒非常少見。本套御墨應為乾隆皇帝特別訂造的四套中的一套。台北故宮博物院中藏有一套48件的御墨（故文000903N000000000），其中就有12件與本套中的例子相同。台北故宮博物院還有一套25件的五色墨，著錄於《文房聚英》，京都，1993年，67號，98頁。香港佳士得曾拍出一套相同的套墨，也帶有原裝盒，1988年1月19號，拍品546號。比較佳士得香港2019年5月29日拍品3012號，一套五件的御墨，也帶有原裝漆盒。

御詠牡丹  
欲滴瀼 = 露未乾金鈴那  
藉護朱欄屈閣陶宅無須  
此祇合東山伴謝安

御詠粽子  
色馨官是通身淨風露由  
來滿意涼黃蝶不知夢歎  
開尋香時滾過橫塘

御詠紫蕨  
常開覆裏輕盈色亦散風  
前淡蕩香却咲無心花木  
種那知世有令和郎

御詠山丹  
嬰葢較 = 綻膚陰豔疊紅  
羅惹蝶尋比似淮南應致  
咲山人何得有月心

御詠瑞香  
麝仙輕靈雲仙窩柔枝不  
勝體婆娑比邛設謂聞香  
得憑是蘇端墮睡魔

御詠萬壽菊  
花大如盃金仙色瀼 = 瑞  
露湛瓊卮設云擬歎南山  
壽未識華封堯所辭

御詠枇杷花  
白花如雪雪中放竟與梅  
香讓不多嘉甫一時激故  
事却教詭辨發東坡

御詠迎春  
探得春來春復迎花於春  
亦特多情謂他不必爭時  
刻會見欄前紅雨并

御詠杏花  
憐惟有態全贏李羞是無  
香畧遜梅所幸一萼勝枝  
上展圖常得見蒼開

御詠蝴蝶花  
化生植長亦何奇丘字安  
名偶一時栩 = 試看露與  
卉誰賓誰主定誰知

御詠紫藤  
覆首春闌蒼蔓菲庭柯尋  
丈許相佞不嫌束縛成枯  
樹笑似山僧着紫衣

御詠水仙  
心鑲黃金瓣教玉玉金豈  
足累清高傳神若問誰稱  
取八斗唯應子建曹







2844

A MAGNIFICENT AND EXTREMELY RARE  
CARVED ZITAN HEXAGONAL TABLE

QIANLONG PERIOD (1736-1795)

The table top is constructed with six sides above a shallow waist that is decorated with a register of floral scrolls, and two further registers of lotus lappets and joined *ruyi* heads on the rounded shoulder. Each of the vertical sides is finely carved in shallow relief with large floral blooms growing on scroll-form vines, and skilfully concealing a drawer of trapezoid-form which can be neatly pulled by a metal ring at the centre. The corners of the table are supported by elegant tapering 'dragonfly' legs, each terminating in an upturned end of *ruyi* form. Set above the foot is a conforming hexagonal panel, sumptuously carved with floral blooms of varying sizes growing with leaves on long stems. 36 ½ in. (93 cm.) high, 44 ¾ in. (113 cm.) wide, 38 ½ in. (97 cm.) deep

HK\$16,000,000–20,000,000

US\$2,100,000–2,600,000

PROVENANCE

Yamanaka & Co., by 1932

Hosokawa Moritatsu (1883-1970) Family Collection

Hierlooms of Chinese Art from the Hosokawa Clan, sold at Sotheby's Hong Kong, 8 October 2014, lot 3108

EXHIBITED

*Sekai kobijutsu tenrankai*, Antiques of the World exhibition, Yamanaka & Co., and Tokyo Art Club, Osaka and Tokyo, 1932, Catalogue, no. 770

*Sekai kobijutsu daitenkan*, Grand Exhibition of the World Ancient Relics, Yamanaka & Co., Osaka, 1938, Catalogue, no. 193

ILLUSTRATED

*Sekai kobijutsu tenrankai shashinshu*, Photo Album of Antiques of the World exhibition, Yamanaka & Co., and Tokyo Art Club, Osaka and Tokyo, 1932.

清乾隆 紫檀西蕃蓮紋展腿式六方桌

來源

山中商會，1932年以前

細川護立（1883–1970）家族舊藏

《逸韻相承：細川家族藏中國藝珍》，香港蘇富比，2014年10月8日，拍品3108號

展覽

《世界古美術展覽會》，山中商會、東京美術俱樂部，大阪、東京，1932年，編號770

《世界古美術大展覽會》，山中商會，大阪，1938年，編號193

著錄

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Of all the forms in Chinese furniture, the square, rectangular (including those with canted corners) are the most common, followed by circular, and then the hexagonal, octagonal, quadri-lobed, cinque-lobed, hexa-lobed and the conjoined-lozenge form etc. As the forms became more complicated, the craftsmanship required became more demanding. These pieces with complicated forms were not only made to demonstrate the ultimate artistic skills that were achieved but they also served a functional purpose for their display locations. Take the current hexagonal table, for example, the inclusion of a drawer points to certain degree of frivolity and functionality, and it would have been placed in the centre of an important space where people can sit around it without the sitters having to distinguish their ranks. Its large size and unique style makes it the only such example. Most hexagonal or circular tables of this size were made with two independent halves, so that they can be used individually, and rarely have the gravitas of the current example.

The table top is made with six sections joined by invisible tenons, a common joinery in *zitan* furniture. The edge of the table top has a subtly tapered profile reducing to a single step towards the bottom edge, and looks very simple and elegant.

It has a relatively high waist, which is carved in relief with scrolling passion fruit blooms and acanthus leaves, each bloom accompanied by four leaves, giving the impression of four cartouches per each side of the waist. The step below the waist is carved with a band of lotus petals. This type of lotus petals are named in the *Records* (archival records of the imperial workshops known as the *Zaobanchu*) as the '*badama*', a terminology that could be traced back to the Yuan Dynasty. The raised apron is carved with a band of cloud scrolls on the top edge, much like a brocade border. Although it is also relief carving, the carving style is quite different. Unlike the sharp carving of the previous bands, this is carved in a more rounded and fuller style, akin to carvings on rhinoceros horns, and acts to elongate the lotus band below the waist to give a more luxurious effect.



©Yamanaka & Co., Ltd., 1932, *Antiques of the World* exhibition  
©山中商會，1932年，《世界古美術展覽會》





## 2844 Continued

The legs are placed at the six corners, and each conforms to the angle of the corner with a ridge. The way they are joined to the aprons has the appearance of inserted-shoulder joints, but is actually done by embracing-shoulder tenons. Between the legs there are stretchers on both sides, uncarved except for beading on the edges. The space between the aprons, legs and stretchers are inserted with a drawer. The drawers, because of the hexagonal form of the table, are in trapezoid shape. Each of the drawer is fitted on the base with a piece of slider, which slots into the grooved baseplate. The face of each drawer is carved with passion fruit scrolls, the central quatrefoil bloom fitted with a chrysanthemum form metal plate and fish-form handle, flanked by meandering acanthus leaves. Below the stretchers there are pierced aprons of floral scrolls, each with three blooms joined by scrolling leaves.

The cabriole legs are derived from the 'dragonfly legs' of Ming-style furniture. The upper sections are decorated with furled leaves, the 'wings' of the dragonfly, and the legs taper in from this point to form the cabriole. The lower section of the legs are straight from this point, with the two edges beaded, and terminate in an up-curved *ruyi* head, corresponding to the *ruyi* heads on the apron and the curled leaves of the upper section. The *ruyi* terminal is carved plump, with a raised spine, corresponding to the ridge of the legs. There are stretchers below the legs supporting a reticulated footrest. The stretchers have aprons carved with scrolling clouds terminating in the centre with a large *ruyi* head.

The current table is very large in size and also unique in style, and is the only such example recorded. However, its form and style are comparable to many *zitan* furniture from the Qianlong period. For example, there is a pair of square *zitan* stands with cabriole legs decorated with passion fruit scrolls in the Palace Museum (fig. 1), which is closely related to the current table from the details on the legs, the waist, the aprons and the spandrels, even though the size and form are different. These stands are recorded to be displayed in the Shoukang Palace, together with four *zitan* chairs with passion fruit scrolls. The Shoukang Palace was home to the dowager empress Chongqing in the Qianlong period.

The footrest panel is fitted recessed, with a beaded edge and canted corners. The passion fruit scroll, with a very balanced and classic composition and beautifully executed carving, is an exemplary Qianlong period carving of this genre. In the centre is a large passion fruit bloom with three rows of six petals, corresponding to the hexagonal form of the table. It is surrounded by curling acanthus leaves all around, dotted with buds and blooms, and rendered in various techniques such as relief, reticulated and incised carving to depict the leaves furling and unfurling. The luxurious carving coupled with the dark texture of the *zitan* produce a very noble effect overall.

The passion fruit scroll, composed of the passion fruit bloom, buds and acanthus leaves, is archetypical of the Rococo style. It was introduced to China in the early Qing period, and is also called 'western bloom' or 'foreign bloom'. This exotic pattern was very popular with the Imperial court, and was used extensively on objects. Missionaries were drafted into the Palace to produce enamelled wares, porcelain and furniture so that these objects could be displayed in western style palaces. For example, the records show that on the 14th day, 6th month of 16th year of Qianlong, the emperor requested to:

"Replace the four lacquer incense stands on the western stage of Shuifa Palace. Order Lang Shining to draft a few of the same size in western style for preview."

This table is a typical Imperial furniture made for the Palace. The *Records of the Zaobanchu* indicate that these *zitan* pieces of large size and quantity were mostly made by the *Zaobanchu* branch in the Guangzhou Customs office, either by Imperial command because *zitan* was mostly imported, or as tribute. The Guangzhou customs had abundant raw material because *zitan* was mostly imported, as well as a supply of capable craftsmen. In fact, many of the carpenters in the Yangxindian *Zaobanchu* were drafted from Guangzhou. Besides,

在中國傢俱的平面造型中，多寡而論，以方形、長方形（也包括委角方形、委角長方形）為大尊，其次為圓形，再次有六方形、八方形、海棠形、梅花形、菱花形、方勝形等少見者。造型越來越複雜，木工製作的難度也隨之增大。這些複雜造型的傢俱，除了藝術性方面的追求外，也與陳設位置有若干關係。如本例桌面作六方形，附有抽屜，是兼備情趣性和實用性的傢俱，推測應陳設在重要空間的中部，六面可憑，供人圍坐，不特意強調等級。其尺寸碩大，造型別致，為目前所僅見，一般這種尺度的六方桌、圓桌，多制為兩拼的半六方桌或圓桌，可聚可散，靈活有之，凝重不及此例。



fig. 1 Collection of the Palace Museum, Beijing

圖一 北京故宮博物院藏品

桌面以六段攢拼板心而成，皆施悶樅，外觀不見樅頭，此為紫檀傢俱常見樅卯方式。桌面冰盤沿簡練，近下方壓素邊線一道，造型醇厚。

束腰稍高，鏤地高浮雕花紋，以西番蓮花和荇莨葉紋組成一花四葉圖案，將每段束腰分割為四個開光狀，內浮雕四重瓣花頭。托腮肥厚，浮雕一周仰蓮紋，清宮造辦處檔案將這種仰俯蓮紋記為「八達馬」紋，此名稱歷史上可溯至元代。束腰下為鼓出的牙板，在其上沿浮雕垂雲紋，如同鑲裝一周錦邊，雖然亦為浮雕工藝，但與前者以爽利特點的刀工不同，雕刻圓潤飽滿，刀法圓活，宛如剔犀，富於裝飾，形成如雙托腮般效果，以增端莊華貴。

腿足位於六角，隨桌面六方形造型做成劍脊棱狀，其與牙板的結合，外觀近插肩樅，實為抱肩樅結構。腿足間另設素混面雙邊線直棖，與腿足、牙板一道形成空櫥，安設抽屜。抽屜之制，因六邊形每面皆外大內小，故做成梯形。抽屜下有托板，每屜居中設木條為軌道，相應地抽屜底板下開長槽口，與軌道相接。抽屜臉浮雕西番蓮紋，中為四重瓣花頭西番蓮花，裝銅菊瓣紋墊片，如同花蕊，並附鈕頭、魚形吊牌；兩邊為荇莨葉紋，花葉舒展蔓延、纏繞。腿間橫棖下方設透鏤而成的花葉紋牙板，三朵花左、中、右排開，以花葉勾纏相連。

腿足為展腿式，自明代傢俱「蜻蜓腿」衍變而來，上部有向兩邊翻卷花葉，如同小翅，具節奏變化，腿足也自此內折，形成展腿造型。腿足沿邊起線，至花葉處轉為卷珠紋。腿足展腿處內收後直落而下，末端外翻為如意頭狀，與展腿處的卷珠紋、牙板上的如意頭紋遙相呼應。如意足雕琢圓潤可愛，一道脊線峰棱挺拔，與劍脊棱相接。腿足間下方設橫棖，之間設雕花屜板，可作腳踏之用，但更多是裝飾和結構之需。橫棖下設卷雲紋牙板，中垂如意頭。

此桌尺寸碩大而造型獨特，為目前所僅見，但其造型和紋飾，都可以眾多乾隆時期宮廷紫檀傢俱印證，如故宮博物院藏有紫檀西番蓮紋高束腰展腿式方几成對（圖一）（《故宮博物院藏明清傢俱全集·17·几架》第164-171頁，故宮出版社，2015年），雖造型、尺寸不同，但西番蓮、如意雲頭等紋飾之應用，腿足、托腮、牙板甚至冰盤沿細節造型之特徵，都顯示出其共同的淵源。據查該幾原陳設於壽康宮，還有與之成套的紫檀西番蓮紋扶手椅四把。壽康宮在乾隆時期為崇慶太后居所。

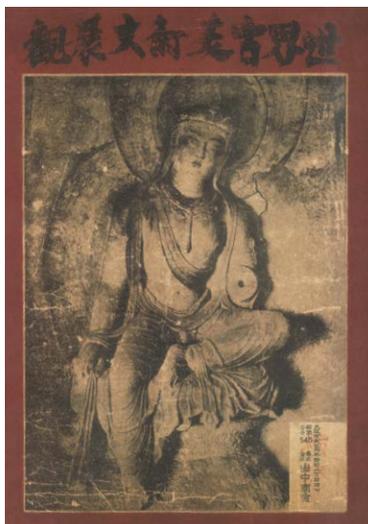


fig. 2 ©Yamanaka & Co., Ltd., 1932  
圖二 © 山中商會，1932年



fig. 3 ©Yamanaka & Co., Ltd., 1938  
圖三 © 山中商會，1938年

## 2844 Continued

missionaries often entered China through Guangzhou, there was a strong Western influence reflected in the works that were produced. Thus, the use of passion fruit scrolls was most successfully adapted on furniture made in Guangzhou. For example, on the 17th year of Qianlong, Ali Gun, the Governor of Hu Guang, and Li Yongbiao, the supervisor of Guangzhou Customs, sent as tribute 'a pair of large *zitan* chairs with foreign flowers, a pair of large *zitan* screens inset with glass, and a pair of *zitan* horizontal hanging panels with painted glass insets'. The 'hundred bats and western flowers' mentioned here are probably bats with lotus or passion fruit scrolls, while the 'foreign flowers' are likely also passion fruit scrolls.

The current table was once in the hands of renowned dealer Yamanaka & Co., and later included in the Hosokawa Moritatsu Family Collection. Yamanaka purchased a large amount of works of art from the residence of Prince Kung, including several furniture pieces that were published. The current table was included in Antiques of the World Exhibition in Tokyo, and published in 1932 (fig.2), followed by the Grand Exhibition of the World Ancient Relics in Tokyo, 1938 (fig.3). Hosokawa Moritatsu (1883-1970) was the founder of Eisei Bunko (Eisei Archive) in Tokyo that assembled 80,000 pieces of Eastern works of art. The lineage of Hosokawa clan dates back to 14th century in Kumamoto, Japan. It is worth mentioning that on the base of each of the drawer there is a stamped mark 'made in China' - a mark commonly seen on export porcelain pieces in the late Qing dynasty, Guangxu period. Perhaps this table was sent overseas as an export piece at the time.

雕花屨板以紫檀厚拼板製成，落膛安裝，起鼓委角六方形開光，內透雕西番蓮紋，佈局勻稱，構圖大氣，繁而不亂，雕琢精緻，磨制細膩，堪可作為清乾隆時期西番蓮紋圖案裝飾之典範。其中間為大朵西番蓮花絢爛開放，三層重花瓣，各為六瓣，交叉相疊，與六方桌的桌角、桌邊中心呈輻射狀對齊，圖案的設計兼顧與造型的呼應。花頭周圍為柔美的荇葉紋，並點綴有花蕾、花頭，佈滿整個空間，浮雕、鏤雕、陰刻技法兼備，葉片向背翻轉，造型流暢，繁而不亂，落落大方，紫檀幽深的質感配合爽利的雕工，富貴氣十足。

以西番蓮花、花蕾和荇葉紋組成的西番蓮紋，是洛可可裝飾之代表，清早期傳入中國，又稱之為「西洋花」、「番花」。這種外域特色的紋飾極受皇家青睞，移植、借鑒此種紋飾於器物之上，且令外國傳教士介入琺瑯器、瓷器、傢俱等器物設計，陳設在具有西洋風味的場所。如據清宮養心殿造辦處檔案記載，乾隆十六年六月十四日，命如意館將「水法殿西平臺現陳設漆香幾四件，著郎世寧照此高矮另畫西洋樣款呈覽」。

此桌為典型的清宮御用器，從造辦處檔案來看，這種大型或者批量的紫檀傢俱製作，多由造辦處分支機構廣州粵海關或奉旨、或按例製作後奉進，並核准奏銷。因紫檀為進口材料，粵海關有材料之便，且巧匠輩出，甚至養心殿造辦處木工基本都由廣州工匠組成。而傳教士至中國，首到港口也多為廣州，所以該地受西方外來文化影響亦重，故西番蓮紋飾的應用，也以廣州傢俱最為經典。如乾隆十七年湖廣總督阿裡衮和粵海關提督李永標貢進「紫檀百福洋花大案一對，紫檀番花椅十二張，紫檀鑲玻璃大插屏一對，紫檀畫玻璃橫披掛屏一對……送至圓明園交與總管李裕查收迄」。其中的「百福洋花」應該為蝠紋和西番蓮或纏枝蓮紋，「番花」即西番蓮紋。

此桌曾為著名的古董機構日本山中商會所藏，後經細川護立家族遞藏。山中商會曾從恭王府獲得大量珍貴文物，其中也包括數件傢俱，並出版有圖錄。此桌於1932年展於《世界古美術展覽直會》，東京（圖二），其後於1938年展於《世界古美術大展覽》（圖三），皆有圖錄著錄。細川護立（1883-1970）為東京永青文庫創立者，珍藏約8萬件東方藝術品，其家族淵源可追溯至14世紀日本熊本城。另需一提的是每具抽屨前臉底部有戳印「MADE IN CHINA」，這在清光緒、民國時期的外銷瓷上多見，此桌或即此時作為外銷物品，輾轉至外域的。



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

~2845

A VERY RARE *HUANGHUALI* SINGLE-PLANK  
'*KUI-DRAGON*' SCROLL-FORM LOW TABLE  
QING DYNASTY, 18TH CENTURY

The low table is constructed in three planks joining to the end supports which terminate in inward scroll feet, carved on both exterior and interior with quadrilobed panels enclosing *kui*-dragons amidst *ruyi*-clouds. The grain has a particularly pleasing pattern, with several 'ghost faces'. The colour is of a deep reddish-brown tone with natural striations and graining. 19 ¾ in. (50 cm.) high, 74 ¾ in. (190 cm.) wide, 14 ¼ in. (36.2 cm.) deep

HK\$2,200,000-3,500,000

US\$290,000-450,000

### 清十八世紀 黃花梨如意夔龍紋獨板書卷几

几為三塊黃花梨木整板雕刻組合而成，獨板面光素，兩側板足立面落堂踩鼓，中間雕如意夔龍紋開光，內翻書卷式足。

王世襄將此類窄長形桌歸類為「條几」，可以隨意置於室內空間間隔。此高度之几多見置於炕上，但少見如此大材整板。北京故宮博物院藏形制相近，定年乾隆但尺寸較小（長95公分）的紫檀炕几（圖一），著錄於故宮博物院藏文物珍品《大系明清家具（下）》，164頁，146號。

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





PROPERTY FROM AN ASIAN PRIVATE COLLECTION

~2846

A RARE *HUANGHUALI* DUAN STONE-INSET  
BAMBOO-FORM SQUARE TABLE, *FANGZHUO*  
QING DYNASTY, 17TH-18TH CENTURY

The large square Duan stone is set within a square frame with double-beaded edge above a waist with aprons framed by upright struts set into round hump stretchers, all supported on legs carved in quadrilobed section.

33 ½ in. (85 cm.) high, 33 ½ in. (85 cm.) square

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

US\$ 160,000-230,000

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清十七/十八世紀 黃花梨仿竹嵌端石方桌



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

~2847

A HUANGHUALI LOW BACK BAMBOO-FORM  
ARMCHAIR, MEIGUIYI

QING DYNASTY, 17-18TH CENTURY

After a bamboo prototype, the *huanghuali* back and arm rails enclose a spindle-back framework and interlocking double-circle struts. The soft mat seat is set within the rectangular frame with double moulded edge, above aprons framing vertical struts, all raised on legs of circular section joined by stretchers and the footrest above framed aprons.

33 7/8 in. (86 cm.) high, 22 7/8 in. (58 cm.) wide,  
16 1/2 in. (42 cm.) deep

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

US\$110,000-160,000

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清十七/十八世紀 黃花梨仿竹直樅玫瑰椅



THE PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

~2848

AN EXTREMELY RARE SMALL *HUANGHUALI* AND SPOTTED BAMBOO PARQUETRY ROUND-CORNER CABINET, *YUANJIAOGUI*

QING DYNASTY, 18TH CENTURY

The softwood top is set into a protruding *huanghuali* frame with round corners raised on slightly splayed legs of rounded square section. The sides and doors have beaded *huanghuali* frames that enclose panels composed of strips of spotted bamboo arranged in hexagons on the sides and interlocking angular scrolls on the doors both within borders of angular key fret, all above plain aprons and spandrels at the front and back. The doors open from the removable centre stile to reveal one shelf, the underside of the doors, the interior and the back are covered with a thin coating of black lacquer.

30 ¾ in. (78 cm.) high, 22 ¼ in. (56.5 cm.) wide,

13 ⅜ in. (34 cm.) deep

HK\$2,600,000-3,200,000

US\$340,000-410,000

PROVENANCE

MD Flacks Ltd., New York

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清十八世紀

黃花梨嵌湘妃竹幾何龜背紋小圓角櫃

來源

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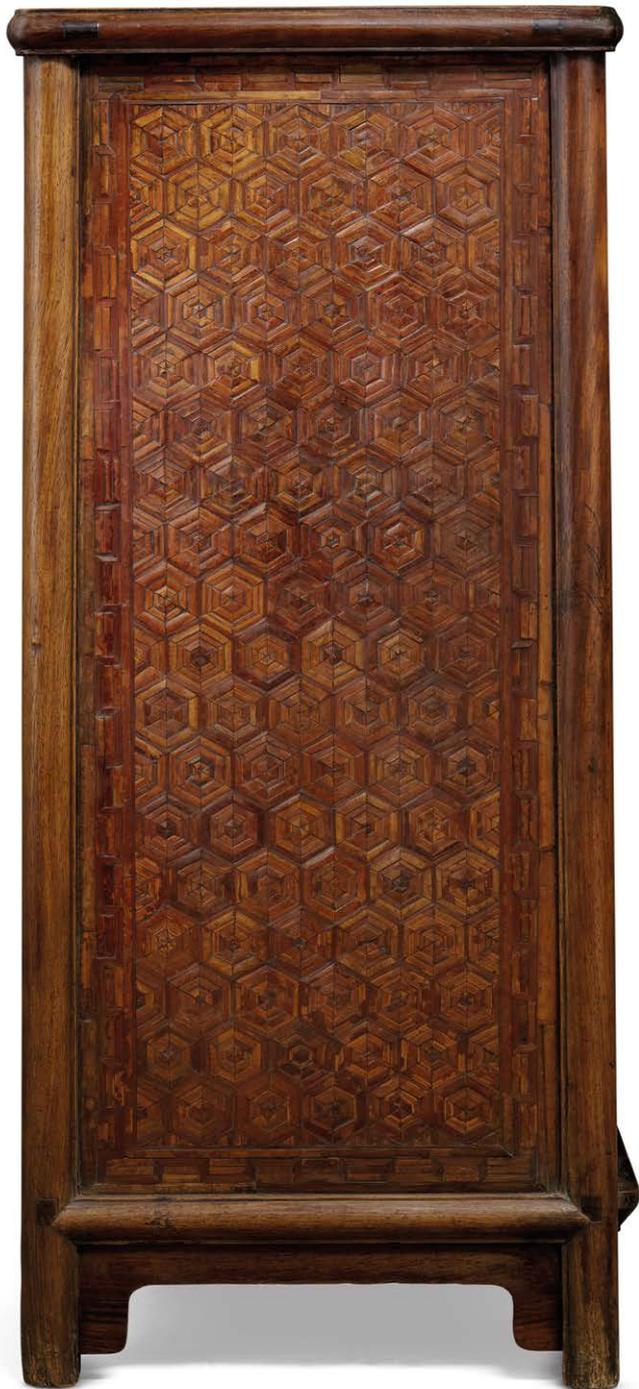
《維揚明式家具》，倫敦，2016年，120-123頁，圖58

圓角櫃黃花梨框架，雙門嵌幾何紋湘妃竹，兩側嵌龜背紋湘妃竹，活動櫃門立栓，內安單層板，素牙條，櫃門內側、櫃內部及櫃背面髹黑漆。

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## 2848 Continued

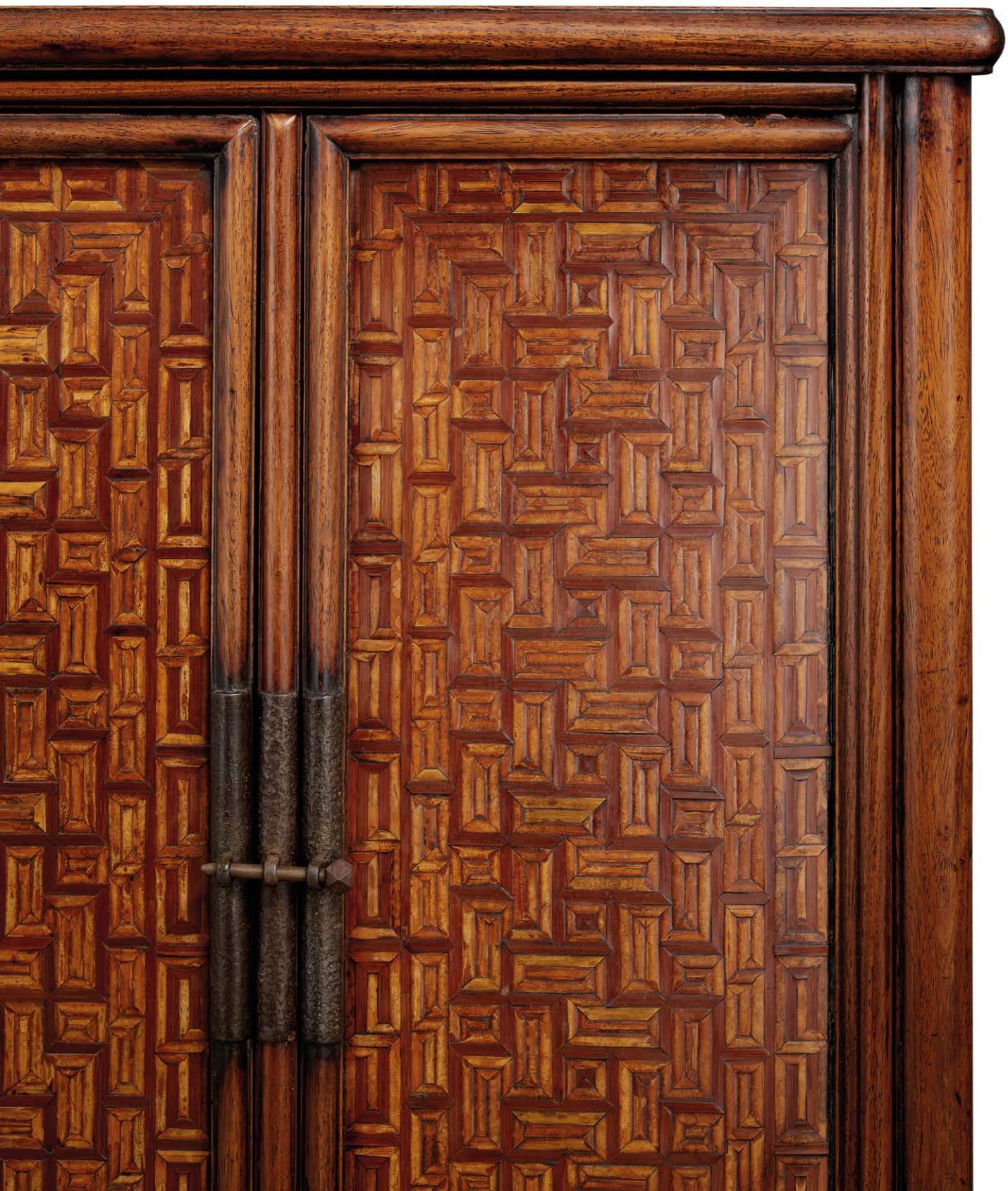
The present cabinet is a superb example of the highly successful combination of *huanghuali* and spotted bamboo. Thin strips of bamboo were meticulously inlaid in hexagons depicting the pattern seen on tortoise shell, and angular scrolls of geometric pattern resembling the lattice panels decorating gardens in Southern China, both demonstrating exquisite craftsmanship. The result is a pleasing combination of a mottled lighter bamboo contrasting attractively against the darker, lustrous grain of the *huanghuali* wood.

The round-corner tapered cabinet, *yuanjiaogui*, with its simple lines, is one of the most beautiful and elegant designs in classical Chinese furniture. It was a popular and successful form. Its type of construction was widely used in cabinet making throughout the Ming and Qing dynasties. In the present rare cabinet this simple but elegant form has been elevated not only by the refined moulding of the *huanghuali* members and the carefully balanced proportions, but by the use of strips of spotted bamboo which form the panels of the doors and sides. The uniquely figured natural spots of bamboo with varying patterns and colours play against each other to create a fascinating visual interplay of light and dark.

This combination of a simple, well-known shape and two highly prized materials, *huanghuali* and fine spotted bamboo, exemplifies the scholarly ideal of classical Chinese furniture of 18th century. This unique cabinet is extremely rare for combining mixed materials of multiple designs, a contemplated choice for the construction of furniture and furnishings which became fashionable during the Qianlong period. There are only two related published examples known: a pair of *huanghuali* cabinets decorated with bamboo hexagons on both doors and sides, is illustrated in *Living with Ming - the Lu Ming Shi Collection*, Hong Kong, 2000; another example with only the doors inset with hexagons, is illustrated in *Chan Chair and Qin Bench: The Dr S Y Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998, p.102.

於黃花梨家具上以湘妃竹裝飾乃極其珍罕，本拍品為融合十八世紀家具工藝及文人意趣的代表作，具中國南方地區風格。精挑細選黃花梨及湘妃竹兩種最珍貴的材質，並結合中國家具的圓角櫃結構及文雅多變的嵌竹工藝，融會貫通，相輔相成，以奢華貴氣和內涵技術，交織出高雅和諧的品味和意趣。此設計雅致美觀，以工藝巧妙運用昂貴材料，邊框和紋飾深淺對比，以創最極致的美感。櫃子上的幾何紋，源自南方園林中窗櫺的設計。圓角櫃結構自明清一直廣為沿用，但同時具備複合材質和多種花樣設計的家私，應盛行於工藝技術發展巔峰的乾隆朝。

黃花梨嵌湘妃竹圓角櫃只見兩例著錄。比利時侶明室舊藏一對，著錄於《侶明室家具圖集》，香港，2000年，櫃面與櫃側皆飾六角龜背紋，而本拍品的樣式更豐富多變；另一例只有櫃門有斑竹裝飾，見《攻玉山房藏明式黃花梨家具II：禪椅琴凳》，香港，1998年，頁102。



THE PROPERTY OF A GENTLEMAN

~2849

A PAIR OF HUANGHUALI RECTANGULAR  
STOOLS, CHANGFANGDENG

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The soft-mat seats are enclosed by the rectangular frame with convex moulding and beading, supported on splayed square legs with rounded outer corners, joined by plain double stretchers on the short sides and single stretchers on the long sides, and by the beaded apron with indented corner mouldings. 20 ¼ in. (51.4cm.) high, 20 ¼ in. (51.5cm.) wide, 16 ¼ in. (41.3cm.) deep

(2)

HK\$400,000-600,000

US\$52,000-78,000

The present stools were originally part of a larger set of four or more identical stools that became separated over time, the other identical pair was sold at Christie's Hong Kong, 31 May 2017, lot 3240. Compare with an almost identical pair of stools from the Museum of Classical Chinese Furniture, sold at Christie's New York, 19 September 1996, lot 15. Also refer to another pair of stools with similar design and proportions in the Shanghai Museum, illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture: Ming and Qing Early Dynasties*, 1990, Hong Kong, vol. II, p. 19, A3.

明末 / 清初 黃花梨無束腰長方凳一對

本拍品為一堂四張或更多的長方凳其中之二，另外相同一對拍賣於香港佳士得，2017年5月31日，拍品編號3240。可參考中國古典家具博物館舊藏一對幾乎完全相同之黃花梨長方凳，於紐約佳士得拍賣，1996年9月19日，拍品15號。亦可參考上海博物館藏一對與本拍品近似之黃花梨方凳，載於王世襄《明式家具研究》，卷二，香港，1990年，頁19，圖版A3。

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PROPERTY FROM AN ASIAN PRIVATE  
COLLECTION

~2850

A HUANGHUALI SQUARE  
CORNER CABINET,  
FANGJIAOGUI

QING DYNASTY, 18-19TH CENTURY

The *huanghuali* frame enclosing *huanghuali* panels on the sides and the doors fitted flush around the removable centre stile and opening to reveal the shelved interior with two drawers, all supported on thick legs of square section flanking reticulated, beaded aprons carved with confronting dragons amidst clouds.

63  $\frac{5}{8}$  in. (161.5 cm.) high,  
36  $\frac{3}{4}$  in. (93.5 cm.) wide,  
21  $\frac{7}{8}$  in. (55.5 cm.) deep

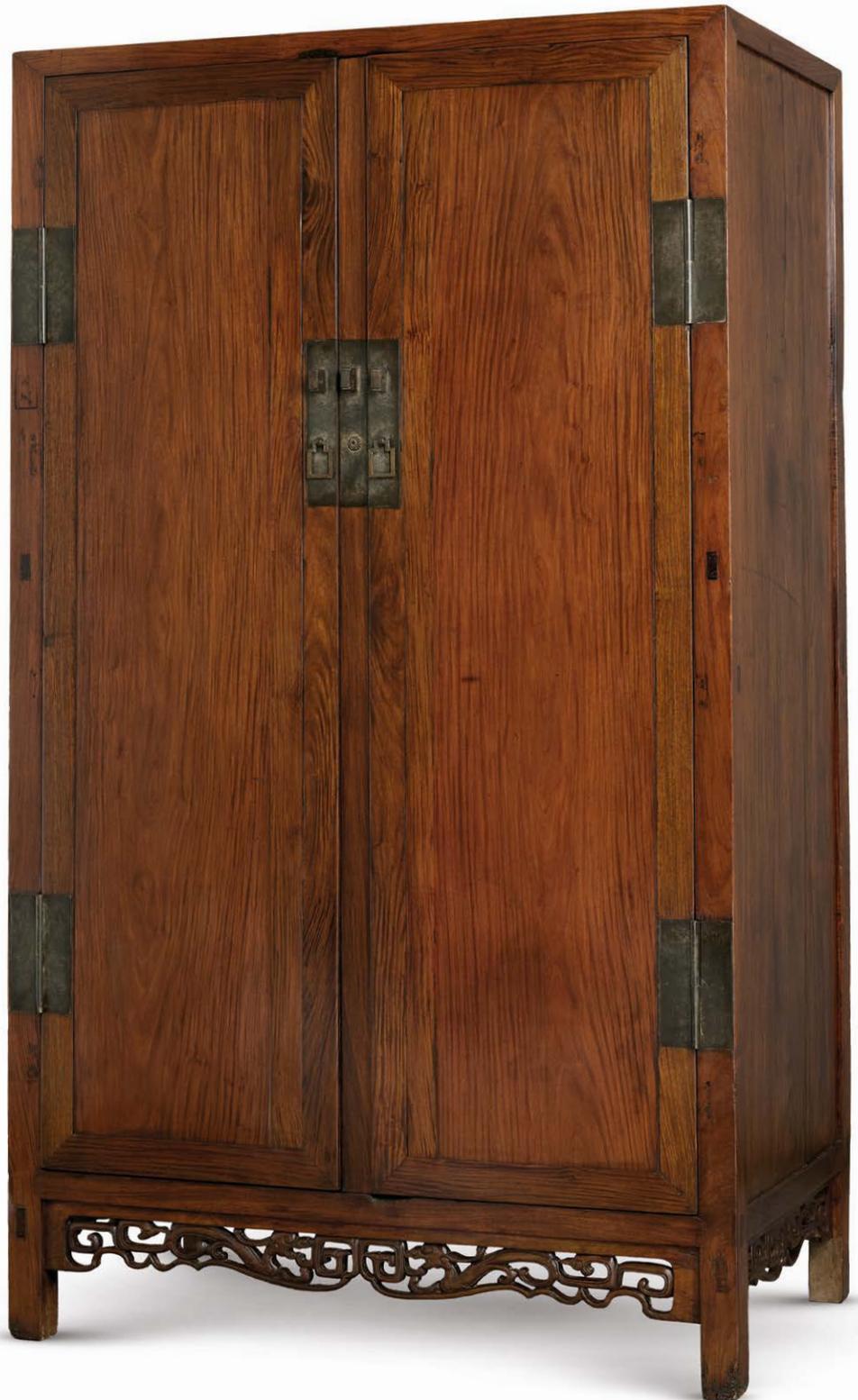
HK\$600,000-800,000

US\$78,000-100,000

清十八/十九世紀  
黃花梨方角櫃

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THE PROPERTY OF AN ASIAN COLLECTOR

~2851

A MARBLE-INSET *HUANGHUALI* TABLE SCREEN  
QING DYNASTY, 18TH CENTURY

The variegated marble panel is set into a *huanghuali* frame with beaded edge, above an openwork frieze carved with stylised *ruyi* lattice panel. The upright posts are flanked by shaped spandrels and are set into shoe feet joined by curvilinear apron. 32 ¼ in. (82 cm.) high, 29 ⅞ in. (76 cm.) wide, 15 ⅛ in. (38.5 cm.) deep

HK\$600,000-800,000

US\$78,000-100,000

清十八世紀 黃花梨嵌雲石座屏

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~2852

A HUANGHUALI FLUTED BRUSH POT, BITONG  
QING DYNASTY, 18TH-19TH CENTURY

The brush pot is constructed of cylindrical form with lobed ribs on the exterior, and is carved similarly at the mouth and base with a raised border and supported on six short feet. The sides have a characteristic golden hue and attractive grain. 7 ½ in. (19 cm.) diam.

HK\$ 150,000-200,000

US\$20,000-26,000

PROVENANCE

A North-American private collection, purchased in Hong Kong in 2000

清十八/十九世紀 黃花梨葵花式筆筒

來源

北美私人珍藏，2000年購於香港

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2852

~2853

A HUANGHUALI SINGLE-PLANK RECESSED TRESTLE-LEG TABLE STAND  
QING DYNASTY, 18TH-19TH CENTURY

With single-panel top set with everted ends, above plain aprons, all set on single panel trestle legs carved in openwork with ruyi heads.

6 ½ in. (16.5 cm.) high, 19 in. (48.3 cm.) wide, 7 ½ in. (18 cm.) deep

HK\$ 220,000-300,000

US\$29,000-39,000

PROVENANCE

A private North American collection, purchased in Hong Kong in 2000

清十八/十九世紀  
黃花梨如意紋獨板翹頭案上案

來源

北美私人珍藏，2000年購於香港



2853

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THE PROPERTY OF A GENTLEMAN

2854

A PALE CELADON JADE 'RAMS' GROUP

QIANLONG PERIOD (1736-1795)

The stone is carved in the round as two rams reclining against each other, both with grooved horns and feet tucked underneath the bodies, one ram grasping a *lingzhi* twig in its mouth. The material is of an opaque greenish-white tone with russet streaks.

4  $\frac{3}{16}$  in. (10.6 cm.) wide, wood stand

HK\$300,000-500,000

US\$39,000-65,000

The superb quality of carving seen in the present group reflects the high degree of workmanship employed by craftsman of the Qianlong period. The present group is also notable for the auspicious wishes conveyed through the subject matter. The ram is a symbol of filial piety, and is often shown in groups of three, known as *sanyang*, which are related both to the sun and to male children, and symbolize the opening up of the new growth in spring, which in turn symbolizes happiness and good fortune. The *lingzhi* held in the mouths of the rams represents a wish for longevity and immortality.

清乾隆 青白玉洋洋如意擺件

THE PROPERTY OF A GENTLEMAN

2855

A RARE LARGE GREYISH JADE CARVING OF A HORSE

YUAN DYNASTY (1279-1368)

The impressive horse is finely carved in a recumbent position with head slightly raised, with all four legs tucked underneath the body. The mane falls on both sides of the neck behind the forward-pricked ears, and the long tail is flicked to one side. The stone is of mottled dark and pale greyish tones with concentrated areas of russet inclusions.

7  $\frac{7}{8}$  in. (20 cm.) long, box

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

US\$260,000-390,000

The realistic modelling of the present jade with its finely executed mane, striated long tail and modest physique would suggest a Mongolian pony. A similarly carved jade horse discovered in a Jin period site (13th-14th century) in Heilongjiang province, was mentioned by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995 p. 372, and a rubbing of which is illustrated as fig. 1.

元 灰玉臥馬擺件

本玉馬四肢短壯，鬃毛飄逸，尾巴修長，帶有蒙古馬之特徵。比較一件相似的金代玉馬，發掘於黑龍江省，見Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁371，圖1拓本。



2854



2855

THE PROPERTY OF A GENTLEMAN

2856

A YELLOW JADE CAMEL-FORM PENDANT

SONG DYNASTY (960-1279)

The stone is well carved in the round as a camel with its legs tucked under its body and a rounded head with pricked-back ears, with a circular aperture drilled between the humps to the underside. The material is of a soft, chestnut yellow tone with concentrated areas of russet and streaks.

2 3/8 in. (6 cm.) long, Japanese wood box

HK\$200,000-300,000

US\$26,000-39,000

宋 黃玉駱駝珮



2856



2857

2857

AN IMPERIALY INSCRIBED WHITE JADE  
ARCHER'S RING

QIANLONG YUTI MARK AND OF THE PERIOD (1736-1795)

The ring is carved in the form of an archaic archer's ring made of a bone segment, and incised on the exterior with an Imperial poem composed by the Emperor Qianlong titled *Praising The Archer's Ring* in 1760, followed by two seals, *Qian* and *Long*.

1 3/16 in. (3 cm.) high, tasseled and embroidered silk pouch

HK\$350,000-550,000

US\$46,000-71,000

The poem inscribed on the archer's ring is recorded in *Qing Gaozong Yuzhishi* (Imperial Poems of the Qianlong Emperor), vol. 2, *juan* 88, p. 23.

清乾隆 白玉御題詩鞞

鞞周身陰刻乾隆二十四年御題楷書詩文《詠玉鞞》：「廉貞質資古，溫潤製依今。闔體恒隨手，剖微在正心。藝惟重繩武志，志詎為從禽，三複車攻什，淺言義寓深。乾隆御題。」「乾」、「隆」印。該首詩收錄於《高宗御製詩》二集，卷八十八，頁二十三。

2858

A RARE LANÇA SANSKRIT INSCRIBED WHITE  
JADE BOWL

QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD  
(1736-1795)

The bowl is incised with an emblem of Kalachakra on the centre  
of the interior, below a band of incised inscription in Lança  
Sanskrit beneath the inner mouth rim. The semi-translucent  
stone is of an even white tone.

5 in. (13.2 cm.) diam., Japanese wood box

HK\$ 500,000-700,000

US\$65,000-91,000

清乾隆 白玉十相圖梵文蘭札體盃  
「乾隆年製」篆書刻款



detail  
細部



2859

A VERY RARE YIXING SLIP-DECORATED  
SQUARE BRUSH POT

SIGNED YANG JICHU, QIANLONG PERIOD (1736-1795)

Each side of the exterior is finely decorated in various colours of slip with a different scene of lotus, tree peony, millet and bees, and goose and weeds with two maker's seals, Yang, and Jichu, stamped in relief to the bottom left corner.

5 <sup>1</sup>/<sub>6</sub> in. (14.5 cm.) high, Japanese wood box

HK\$500,000-800,000

US\$65,000-100,000

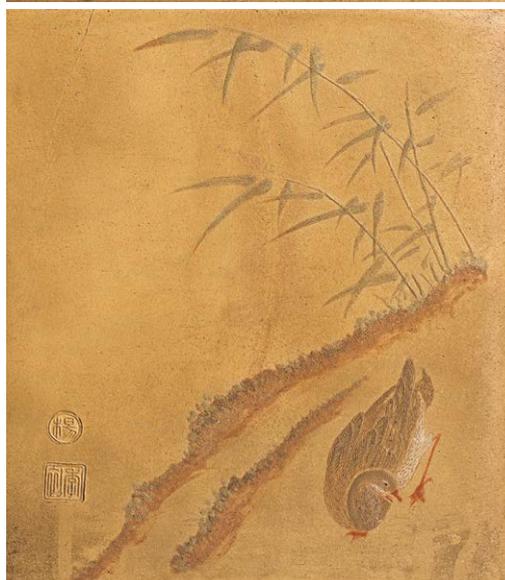
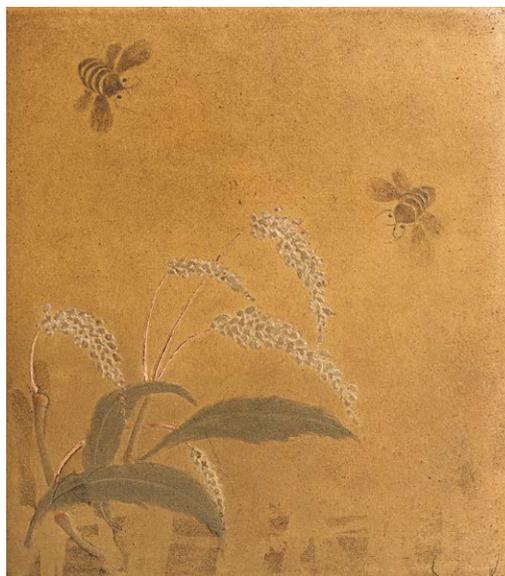
PROVENANCE

A private collection, Niigata, Japan, formed prior to 1960s

清乾隆 楊季初作宜興段泥繪花卉圖筆筒  
「楊」、「季初」印款

來源

日本新潟私人珍藏，1960年以前入藏



(three views 三面)



The artist of this brush pot, Yang Jichu, is recorded in *Chongkan jingxi xianzhi* (The Republished Jingxi Gazetteer), compiled by Tang Zhongmian during the Qing dynasty. Yang is noted as being active during the same period as Chen Hanwen, mid 17th-early 18th century. Like Chen Hanwen, Yang Jichu is famous for his work on Yixing wares, especially those, like the current brush pot, which are painted in coloured slips.

It is rare to find a square slip-painted Yixing brush pots as most of the other similar examples are of circular form. Several slip-painted Yixing brush pots dated to the Qianlong period are preserved in the Palace Museum, Beijing, and are illustrated in *The Complete Collection of Treasures of the Palace Museum - Purple Sandy Ware*, Beijing, 2008, pp. 114-118. Two of them bear the seal of Yang Jichu - one with a dark brown body (no. 115), the other with a beige body (no. 116) similar to the current example.

Compare also to three other brush pots decorated in similar technique with Yang Jichu seals sold at auctions, one of beige body decorated with a landscape scene formerly in the Robert H. Blumenfield Collection, sold at Christie's New York, 22 March 2012, lot 1246; one of purple body with landscape scene from the collection of Chen Keli (1908-1985), sold at Christie's Hong Kong, 1 June 2016, lot 3374; and another one of purple body decorated with crabs sold at Christie's Hong Kong, 30 November 2016, lot 3346.

本筆筒以泥漿順時針堆繪四幅花卉圖，分為蓮花、牡丹、蜜蜂稻穗（五穀豐登）及蘆葦秋雁。後者左下角印「楊」、「季初」款。楊季初，清雍正、乾隆時宜興名家，精通泥繪。清人唐仲冕於《重刊荆溪縣志》（清光緒刻本）卷四中記：「楊季初，菱花壺甚工，與陳漢文同時。」存世有少數楊季初作的宜興筆筒，但多堆繪山水人物圖。本筆筒上的紋飾在同類器中甚為少見，紋飾清雅，表現出如文人畫的神韻，十分難得。

傳世大多數的楊季初款筆筒皆為圓形，方形相對罕見，且題材多為山水，花卉紋似僅有此例。北京故宮博物院藏有數件宜興堆繪筆筒，見故宮博物院藏文物珍藏大系《紫砂器》，上海，2008年，圖版141-148號，其中兩件有楊季初印款，均繪通景山水圖，一為紫泥胎（115號），另一為段泥胎（116號）。另比較三件拍賣過的楊季初款筆筒，包括2012年3月22日紐約佳士得拍賣，拍品1246號，Robert H. Blumenfield舊藏段泥山水圖筆筒；2016年6月1日香港佳士得拍賣，拍品3374號，紫泥山水圖筆筒；以及2016年11月30日香港佳士得拍賣，拍品3346號，陳克立舊藏紫泥堆繪二甲傳臚筆筒。



2860

A BLACK YING SCHOLAR'S ROCK

Of dense glossy *ying* limestone, in the form of a mountain range with jagged peaks and deep furrows, the surface textured with characteristic small hollows and dimples.

14 ¾ in. (37.5cm.) long, wood stand

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Property from a Private Asian Collection, sold at Christie's New York, 20 September 2005, lot 72

A Palladian Villa by Michael S. Smith, sold at Christie's New York, 23-24 April 2013, lot 39

英石清供

來源

亞洲私人珍藏，紐約佳士得，2005年9月20日，拍品72號  
《A Palladian Villa by Michael S. Smith》，紐約佳士得，2013年4月23-24日，拍品39號



2861

A LINGBI SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The powerfully wrought stone of an irregular orientation is covered overall with dramatic cervices, sharp ridges and jagged protrusions, accentuated by pitted surfaces and concave sides. It is further pierced with several perforations of various sizes. The resonant stone is predominately of a blackish-grey tone throughout.

7 5/8 in. (19.3 cm.) long, inscribed wood stand, box

HK\$350,000-550,000

US\$46,000-71,000

清 靈璧石「禪境」山子





2862 seal face  
印面

2862 impression  
印文

2862  
mark

## 2862

A CARVED BAMBOO ROOT 'LION' SEAL  
SIGNED FENG XIZHANG, KANGXI PERIOD (1664-1722)

The circular seal is surmounted by a recumbent lion carved in the round. The side is carved with a two-character inscription, Hanhou, followed a single-character seal, Feng. The seal face is carved with a seven-character poetic inscription in relief. 2 in. (5.1 cm.) high, box

HK\$280,000-420,000

US\$37,000-54,000



2862

### 清康熙 封錫璋刻竹雕獅鈕印

印文：何可一日無此君

邊款：漢侯。封

封錫璋，字漢侯，清初嘉定人，康熙四十二年（1703）與兄封義侯應詔入京，供奉養心殿，專事雕刻。封錫爵、封錫祿兄弟三人時人號稱「三鼎足」。北京故宮博物院藏有封錫爵刻竹雕白茶筆筒，上海博物館有封錫祿刻竹雕羅漢像。

## 2863

A BAMBOO 'BOYS' WATER POT  
EARLY QING DYNASTY, 17TH CENTURY

The circular water pot with tall rounded sides is flanked by two boys facing forward with jovial expressions, both extending their hands around the mouth of the pot.

2 ¾ in. (7 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

清初 竹雕童子水丞



2863

2864

A RETICULATED BAMBOO 'SEVEN SAGES' BRUSH POT

KANGXI PERIOD (1662-1722)

The brush pot is carved in relief of varying depths and pierced to depict the 'Seven Sages of the Bamboo Grove' gathering in leisure in a lush wooded landscape, supported on three feet.

6  $\frac{3}{16}$  in. (15.7 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

清康熙 竹鏤雕竹林七賢圖筆筒



2865

AN INSCRIBED BOXWOOD RUYI

QING DYNASTY, 18TH CENTURY

The smooth wood is well carved as a gnarled *lingzhi* stem with a large *lingzhi* head at one end and smaller heads sprouting from the sides.

The middle of the stem is inscribed with an inscription, with a further inscription and a seal carved along the reverse.

13 1/8 in. (33.3 cm.) long, Japanese wood box

HK\$ 180,000-260,000

US\$ 24,000-34,000

PROVENANCE

The Zuiun Collection, sold at Bonhams New York, 15 March 2017, lot 5010

清十八世紀 黃楊木靈芝形如意

來源

Zuiun珍藏，紐約邦瀚斯，2017年3月15日，拍品5010號

款識：明月清風無價，遠山近水貴精

十笏園中舊主人，干戈風雨幾沉淪，誰知竟落書生口，留與管城結小鄰

鈐印：三山主人

十笏園，又名淑春園，位於北京海淀區，為乾隆皇帝賜予和坤的郊外舊園。道光年間改名睿王園，現成為北京大學校園一部分。



2866

A RARE LARGE ZITAN BRUSH

KANGXI PERIOD, DATED CYCLICAL WUZI YEAR, CORRESPONDING TO 1708 AND OF THE PERIOD

The *zitan* brush handle is formed by a dome-shaped receptacle, with inscription reading *Kangxi wuzi He Zhuo qingwan* (*Wuzi* year of Kangxi period, for He Zhuo's pure pleasure). *This lot is accompanied by a stone seal with the inscription *quan xi tang*.*

4 1/16 in. (10.5 cm.) long., box (2)

HK\$100,000-150,000 US\$13,000-19,000

PROVENANCE

Ueda Sokyū (1899-1968)

He Zhuo (1661-1722), studio name *Qizhan*, is one of the 'Four masters of rubbing' during the Kangxi period.

Ueda Sokyū (1899-1968), Japanese calligrapher, founder of the *Keiseikai* society.

清康熙戊子年（1708）紫檀提筆

來源

上田桑鳩（1899-1968）

款識：康熙戊子 何焯清玩

何焯（1661-1722），字記瞻，號茶仙，為康熙年間的帖學四大家之一。

上田桑鳩（1899-1968），日本書法家，奎星會創始人。

本拍品連「泉溪堂」石印一枚。



seal face  
印面





PROPERTY FROM AN ASIAN FAMILY COLLECTION

2867

A ZITAN RECTANGULAR DOCUMENT BOX

The well-proportioned box and cover is inlaid to the front with a circular metal lock plate that is cut to fit the beaded lip of the box and cover, and fixed with a cloud-form hasp. Its round edges are reinforced with *baitong* metal mounts that rise to *ruyi*-shaped tabs on the top four corners of the cover, while both sides are set with a bail handle.

16 1/8 in. (41 cm.) long, 9 1/4 in. (23.4 cm.) deep, 7 1/4 in. (18.5 cm.) high

HK\$ 100,000-150,000

US\$13,000-19,000

PROVENANCE

Sold at Sotheby's New York, 3 June 1992, lot 296

紫檀文件匣

來源

紐約蘇富比，1992年6月3日，拍品296號

2868

A BLACK LACQUERED INCENSE STAND  
MING DYNASTY, 16TH-17TH CENTURY

Of square section, the lipped-edge top supported on high waist with open-work inset panels and joined by a shaped rounded apron with carved-out *ruyi* head. The stand rests on four tapering cabriole legs ending in scroll feet, all on a low waisted base.

17 ½ in. (44.5 cm.) high

HK\$ 180,000-260,000

US\$ 24,000-34,000

PROVENANCE

A private collection, California, acquired in Japan prior to 1945

明十六/十七世紀 黑漆四足香几

來源

加州私人珍藏，1945年以前於日本購藏



# HIGH VALUE LOT PRE-REGISTRATION

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

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

## ENQUIRIES

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

## 高額拍賣品預先登記

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

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港幣以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

## 查詢

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

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

## (A) PHONE BIDS

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

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

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

### 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 **W** 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 **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com). 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**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

#### 4. 拍賣之前檢查**拍賣品**

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

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

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

#### 5. 估價

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

#### 6. 撤回

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

#### 7. 珠寶

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

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

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

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

#### 8. 鐘錶

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

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

### B. 登記競投

#### 1. 新競投人

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

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

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證明文件，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) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

#### 2. 再次參與競投的客人

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

#### 3. 如果您未能提供正確的文件

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

#### 4. 代表他人競投

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

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

#### 5. 親自出席競投

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

#### 6. 競投服務

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

##### (A) 電話競投

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

##### (B) 在 Christie's LIVE™ 網絡競投

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

##### 2. 底價

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

##### 3. 拍賣官之酌情權

**拍賣官**可以酌情選擇：

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

##### 4. 競投

**拍賣官**接受以下競投：

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

##### 5. 代表賣方競投

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

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

##### 6. 競投價遞增幅度

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

##### 7. 貨幣兌換

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

##### 8. 成功競投

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

##### 9. 競投地法律

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

#### D. 買方酬金及稅款

##### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**香港幣 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**：
- 此類外保證不適用於：
    - 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

- 拍賣後，您必須立即支付以下**購買款項**：
  - 成交價**；和
  - 買方酬金**；和
  - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

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

(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。

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

- 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 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：

- 現金  
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

- 銀行匯票  
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；

- 支票  
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

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

### 2. 出口 / 進口

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

許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負

責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

- 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。
- 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、鱈魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，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。
- 美國關於非洲象牙的進口禁令**  
美國禁止非洲象牙進口美國。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牙，不被視為取消拍賣和退回**購買款項**的依據。
- 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它事項）；和

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

**J. 其它條款**

**1. 我們的撤銷權**

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

**2. 錄像**

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

**3. 版權**

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別解釋外，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力或補償不應阻止或限制對其它權利或補償的行使。

**9. 法律及管轄權**

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

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

**10. www.christies.com 的報告**

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 [www.christies.com](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：

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

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

**買方酬金**：除了**成交價**，買方支付給我們的費用。

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

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

**狀況**：拍賣品的物理狀況。

**到期付款日**：如第 F1(a) 段所列出的意思。

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

**成交價**：拍賣官接受的**拍賣品**最高競投價。

**標題**：如 E2 段所列出的意思。

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

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

**購買款項**：如第 F1(a) 段的意思。

**來源**：拍賣品的所有權歷史。

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

**底價**：拍賣品不會以低於此保密密底價出售。

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

**副標題**：如 E2 段所列出的意思。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

⊠ 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.

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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註符號，但會於正文首頁聲明其權益。

##### ◦ 保證最低出售價

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

##### ◦◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號◦◆以資識別。

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

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

##### ✠ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附註符號✠。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業

務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

#### 目錄出版後通知

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

#### 其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

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

#### 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的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價，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之作品。

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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本屆國際研討會將從歷史與當下的雙重角度，探討中國藝術生態系統對全球的影響。

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製年德宣

CHRISTIE'S

EDUCATION 佳士得美術學院

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# BIDDER REGISTRATION FORM

Paddle No.

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

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

## A Bidder's Detail

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

Account Name ..... Account No. ....

Address .....

..... Post/Zip Code .....

Phone No. ....

**Please verify email address for post-sale communication** .....

Shipping Quote Required.

Shipping Address (  Same as the above address):

.....

## B Identity Documents and Financial References

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

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

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

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

## C Sale Registration

- |  |  |
|--|--|
| <input type="checkbox"/> 18907 Handbags & Accessories  | <input type="checkbox"/> 18964 The Chang Wei-Hwa Collection of Archaic Jades - Xia, Shang and Western Zhou Dynasties |
| <input type="checkbox"/> 18904 Important Watches<br>Including The Ruby Collection and An Important Private Asian Collection Part V | <input type="checkbox"/> 18965 Inspiring the mind - Life of a scholar-official *                                     |
| <input type="checkbox"/> 18906 Hong Kong Magnificent Jewels *  | <input type="checkbox"/> 19960 Imperial Glories from the Springfield Museums Collection                              |
| <input type="checkbox"/> 18902 A Wonderful Domaine de la Romanée-Conti Collection  | <input type="checkbox"/> 18244 Important Chinese Ceramics and Works of Art *   |
| <input type="checkbox"/> 18903 Finest & Rarest Wines And Spirits<br>Including A Magnificent Collection of Karuizawa                | <input type="checkbox"/> 16894 Modern and Contemporary Art Evening Sale *  |
| <input type="checkbox"/> 18268 Fine Chinese Modern and Contemporary Ink Paintings *  | <input type="checkbox"/> 19087 Sanyu: Goldfish *   |
| <input type="checkbox"/> 18267 Fine Chinese Classical Paintings and Calligraphy *  | <input type="checkbox"/> 12220 20th Century: Hong Kong to New York *   |
|  | <input type="checkbox"/> 16895 Modern and Contemporary Art Morning Session   |
|  | <input type="checkbox"/> 16896 Modern and Contemporary Art Afternoon Session *                                       |

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

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

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

## D Declarations

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

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

Name ..... Signature ..... Date .....

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[www.christies.com](http://www.christies.com)

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

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

## A 投標者資料

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

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址（ 同上述地址相同）：

.....

## B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片的身份證明文件（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的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

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

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

如需申請高額拍品競投號碼牌，閣下需繳付適用於高拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高拍品按高拍品登記程序進行登記。佳士得保留不時更改高拍品登記程序及要求的權利而不作另行通知。

## C 拍賣項目登記

- |   |  |
|---|--|
| <input type="checkbox"/> 18907 典雅傳承：手袋及配飾                   | <input type="checkbox"/> 18964 雲中玉筵 - 重要亞洲私人古玉收藏：夏商西周篇 |
| <input type="checkbox"/> 18904 精緻名錶<br>紅寶石系列及亞洲重要私人收藏（第五部份） | <input type="checkbox"/> 18965 擲翰藻 - 文房雅器 *            |
| <input type="checkbox"/> 18906 瑰麗珠寶及翡翠首飾 *                  | <input type="checkbox"/> 19960 韶華璀璨 - 斯普菲博物館珍藏         |
| <input type="checkbox"/> 18902 極尚羅曼尼康帝宮藏                    | <input type="checkbox"/> 18244 重要中國瓷器及工藝精品 *           |
| <input type="checkbox"/> 18903 珍罕名釀及烈酒呈獻顯赫輕井澤系列             | <input type="checkbox"/> 16894 現代及當代藝術 晚間拍賣 *          |
| <input type="checkbox"/> 18268 中國近現代及當代書畫 *                 | <input type="checkbox"/> 19087 常玉：八尾金魚 *               |
| <input type="checkbox"/> 18267 中國古代書畫 *                     | <input type="checkbox"/> 12220 香港 - 紐約：現當代聯合夜拍 *       |
|   | <input type="checkbox"/> 16895 現代及當代藝術 上午拍賣            |
|   | <input type="checkbox"/> 16896 現代及當代藝術 下午拍賣 *          |

\*如閣下有意競投 (i) 佳士得現代及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高拍品，請於以下方格劃上「✓」號。

本人有意登記高拍品競投牌。

請提供閣下之競投總額：

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

## D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
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  - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

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01/09/2020

# HONG KONG AUCTION CALENDAR

## HANDBAGS & ACCESSORIES

Sale number: 18907  
**FRIDAY 27 NOVEMBER**  
**2.00 PM**  
Viewing: 14-19 November (AH)

## IMPORTANT WATCHES INCLUDING THE RUBY COLLECTION AND AN IMPORTANT PRIVATE ASIAN COLLECTION PART V

Sale number: 18904  
**SATURDAY 28 NOVEMBER**  
**2.00 PM**  
Viewing: 14-19 November (AH),  
27-28 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 18906  
**SUNDAY 29 NOVEMBER**  
**2.00 PM**  
Viewing: 14-19 November (AH),  
27-29 November

## THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - XIA, SHANG AND WESTERN ZHOU DYNASTIES

Sale number: 18964  
**MONDAY 30 NOVEMBER**  
**10.00 AM**  
Viewing: 27-29 November

## INSPIRING THE MIND - LIFE OF A SCHOLAR-OFFICIAL

Sale number: 18965  
**MONDAY 30 NOVEMBER**  
**11.30 AM**  
Viewing: 27-29 November

## IMPERIAL GLORIES FROM THE SPRINGFIELD MUSEUMS COLLECTION

Sale number: 19960  
**MONDAY 30 NOVEMBER**  
**2.30 PM**  
Viewing: 27-29 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 18244  
**MONDAY 30 NOVEMBER**  
**2.45 PM**  
Viewing: 27-29 November

## FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 18268  
**TUESDAY 1 DECEMBER**  
**10.30 AM & 2.00 PM**  
Viewing: 27-30 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 18267  
**WEDNESDAY 2 DECEMBER**  
**10.00 AM**  
Viewing: 27-30 November

## MODERN AND CONTEMPORARY ART EVENING SALE

Sale number: 16894  
**WEDNESDAY 2 DECEMBER**  
**5.00 PM**  
Viewing: 27 November-2 December

## SANYU: GOLDFISH

Sale number: 19087  
**WEDNESDAY 2 DECEMBER**  
**8.00 PM**  
Viewing: 27 November-2 December

## 20TH CENTURY: HONG KONG TO NEW YORK

Sale number: 12220  
**WEDNESDAY 2 DECEMBER**  
**9.00 PM**  
Viewing: 27 November-2 December

## MODERN AND CONTEMPORARY ART MORNING SESSION

Sale number: 16895  
**THURSDAY 3 DECEMBER**  
**10.00 AM**  
Viewing: 27 November-2 December

## MODERN AND CONTEMPORARY ART AFTERNOON SESSION

Sale number: 16896  
**THURSDAY 3 DECEMBER**  
**1.30 PM**  
Viewing: 27 November-2 December

## A WONDERFUL DOMAINE DE LA ROMANÉE-CONTI COLLECTION

Sale number: 18902  
**SATURDAY 5 DECEMBER**  
**11.00 AM**

## FINEST & RAREST WINES AND SPIRITS INCLUDING A MAGNIFICENT COLLECTION OF KARUIZAWA

Sale number: 18903  
**SATURDAY 5 DECEMBER**  
**12.30 PM**

AH: Christie's Hong Kong, 22/F Alexandra House, 18 Chater Road, Central, Hong Kong

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

Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com  
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# CHRISTIE'S 佳士得

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