

Classical Chinese Furniture

FROM HEVENINGHAM HALL

赫維寧漢莊園珍藏中國古典家具

Hong Kong, 28 May 2021 | 香港 2021 年 5 月 28 日



CHRISTIE'S 佳士得





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CLASSICAL CHINESE FURNITURE FROM HEVENINGHAM HALL

赫維寧漢莊園珍藏中國古典家具

FRIDAY 28 MAY 2021 • 2021年5月28日 (星期五)

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11.00am (Lots 2801-2826) • 上午11.00 (拍賣品編號2801-2826)
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CHRISTIE'S 佳士得

AN INTRODUCTION TO THE HEVENINGHAM HALL COLLECTION OF MING AND QING FURNITURE

Zhang Zhihui

The history of Chinese furniture collecting was characterised by two major periods. The first spanned the 1930s and 1940s when foreigners living in Beijing amassed exquisite Ming furniture to give their homes an oriental touch. The trend was evidenced by two publications, namely the *Chinese Domestic Furniture* by Gustav Ecké (1944) and the *Chinese Household Furniture* by George Kates (1948), as well as the extensive research done by collectors Yang Yao, Chen Mengjia and Wang Shixiang. The second period started in 1985 when Wang Shixiang published *Connoisseurship of Chinese Furniture* in Hong Kong, marking the rise of furniture as an important category of Chinese art collecting. In the next three decades, exceptional examples of Ming and Qing furniture that once graced the homes of the elites were dispersed around the world, delighting collectors with their unprecedented quality and quantity. The period saw the emergence of scholars, collectors and experienced dealers, and a growing number of exhibition halls dedicated to Ming and Qing furniture. The increasing recognition of the artistic value of Chinese furniture was also underlined by the frequent seminars and exhibitions on antique furniture and record-breaking prices achieved at auctions. The numerous history-making moments made this period the “golden era” of Chinese furniture collecting. In particular, the second half of the period starting from 2000 was known for the regular research, exhibitions and sales that established Chinese furniture as a well-developed category, as well as the clear visions of collectors and the consistent quality of their collections. The classical Chinese furniture presented in the Heveningham Hall Collection sale is the epitome of this period.

Nestled in the picturesque county of Suffolk in Eastern England, Heveningham Hall dates back to the early 18th century (late Kangxi to early Qianlong period) when Ming furniture was still popular and Qing furniture began to draw attention. The majestic Heveningham Hall is a fabulous example of Palladian architecture and one of the finest English aristocratic homes in the country with impeccable landscaped



Lot 2803
拍品編號 2803

gardens designed by great British landscape architect Lancelot Brown (1716-1783). This historic and stately residence also houses the diverse collection of Ming and Qing furniture lovingly amassed by the owner that perfectly complements the sophisticated Western décor.

Most of the lots in this exceptional and diverse collection were acquired at Christie's, including those illustrated in *Chinese Domestic Furniture* published in the 1940s, and pieces that had passed through the hands of important dealers such as Robert Hatfield Ellsworth, Marcus Flacks and Nicholas Grindley. I am honoured to be invited by Christie's to introduce the selected lots, which I could not examine and admire personally due to the pandemic.

Chinese Domestic Furniture published in Beijing in 1944 pioneered the modern research on Ming furniture with detailed illustrations of 122 fine examples. In the past three decades, some of these rare items appearing at auctions would garner instant attention. The book features a groundbreaking image layout by highlighting an almost life-sized close-up of the horse hoof leg of a daybed. The three-dimensional leg outlined by three flowing curves reveals the ripple-like grain of *huanghuali*, scattered pinholes and two “ghost face” patches. Through



英國赫維寧漢莊園所藏明清家具談略

張志輝

中國家具的收藏，有兩個重要時間段。一是二十世紀三四十年代，收藏者以在京的外國人為主，明式家具是點綴空間、體驗東方意蘊的佳選。能反映當時收藏盛況者，當屬古斯塔夫·艾克《中國花梨家具圖考》（1944年）和喬治·凱茨《中國家具》（1948年）兩本專著。此外，也有楊耀、陳夢家、王世襄等，一邊研究、一邊收藏中國家具。第二個時間段自1985年王世襄《明式家具珍賞》在香港出版始，涓涓細流，終成江河，家具漸成為中國藝術品收藏中的重要種類。三十餘年來，優秀的明清家具自昔日貴冑門庭，傳播至世界各地，數量之眾、品質之高，為前所未有。這期間，湧現出了一批學者、收藏家、資深行家；明清家具陳列專

館陸續出現；古代家具相關的學術會議、展覽頻頻；拍賣市場屢創佳績，不斷攀高的價格彰顯著對中國家具藝術的認同。中國家具的收藏，也以這三十餘年最為重要，成就斐然，可譽為「黃金時代」。尤其是作為後半的2000年以來，中國家具的研究、展覽、拍賣等活動已成常態，可與其他成熟門類並駕齊驅，收藏家們的收藏理念逐步清晰，藏品質量穩定。此次“赫維寧漢莊園珍藏中國古典家具專場”呈現的這批家具，正是這一時段收藏狀況的縮影。

赫維寧漢莊園（Heveningham Hall）位於英格蘭東部沙福郡（Suffolk），建於18世紀早期，相當於中國的康熙晚期至乾隆初，



Lot 2809
拍品編號 2809

正是明式家具依然流行，清式家具暫露頭腳的時期。建築之代表為義大利帕拉第奧式，自然風景式園林則出自英國權威造園師蘭斯洛·布朗（1716-1783年），瑰麗典雅，乃英國首屈一指的貴族莊園。在此歷史悠久、典雅莊重的建築之內，便陳設著主人精心購置的明清家具，中西之古典，薈萃一園。

這批家具多為佳士得早年釋出，既有早至二十世紀四十年代已見《中國花梨家具圖考》著錄者，也有安思遠、馬科斯·弗拉克斯、尼古拉斯·格林利等重要古董商所經手者，品類眾多，濟濟一堂，可謂善矣！佳士得盛情邀我，對此場家具擇數件點評，惜疫情未除，不能親睹風采，

望圖止渴，就個人認識略談幾件。

1944年，《中國花梨家具圖考》在京出版，開明式家具研究之先河。書中所錄122件家具實例，精彩紛呈。近三十年來，凡偶顯拍場者，其稀其珍，視如明星，備受關注。書中圖版的開篇，創造性地放了一張榻的馬蹄腿局部，幾近原大，佈滿畫面。只見三段弧線圍合而成的飽滿形體裡，黃花梨紋路如水漣漪，棕眼如風飄雪，並點綴著兩處“狸斑”，雖是黑白圖版，卻依然能感受到黃花梨溫潤如玉的質感和簡約造型蘊含的張力。明式家具在用材、工藝、造型等方面的成就，顯現無遺，跨越中西、古今，震撼人心，堪稱明式家具最經典的鏡頭之一，不得不佩服古斯塔夫·艾克先生對明式家具理解之深刻。該榻全貌見於書中圖版15，曾於1997年、2000年兩次現身紐約佳士得，時隔21年，今春又呈現於香港佳士得（拍品編號2803）。其寬105厘米，在珍貴硬木榻中屬於大型，數年所見三五例而已。從面框底部孔眼來看，初為席面，現在為硬板貼席，這是民國時北京的家具修復手法。榻的造型以渾樸大氣示人，周身光素無飾，突出木質自然的自然美。面框、束腰、牙板、腿足間比例自然和諧，壯碩穩健的馬蹄腿最為引人矚目。

交椅是家具中稀見且重要的品類，攜帶方便，為行旅所常用。自宋以來，皇帝出行的大駕鹵簿中，便有交椅。交椅歷久亦損，存世者少，目前所知，面世的公私所藏黃花梨明清交椅不過30餘例。黃花梨麒麟紋圈背交椅（拍品編號2809），中等尺寸，其靠背板乍看似三攢式，實為一塊整板雕成，這種手法流行於清早



the monochromatic picture, we can still feel the warm and rich texture of the material and the tension hidden in the clean silhouette. This iconic image also highlights the excellence of Ming furniture in terms of material, craftsmanship and design, capturing the allure of the classical Ming furniture that transcends time and space. I am deeply impressed by Gustav Ecké's understanding of the category. The daybed, illustrated again on p.15 of the book, was sold twice by Christie's New York in 1997 and 2000. This spring, it returns to the saleroom of Christie's Hong Kong after 21 years (**lot 2803**). With a width of 105 cm, it is amongst the largest hard wood daybeds, of which only a few examples were seen in the past few years. The holes on the underside indicate that it originally came with soft mats and was later refitted with hard boards, demonstrating the common restoration technique used in Beijing during the Republic period. The daybed is simple and elegant in design with a plain body to set off the natural beauty of the material. The frame, recessed waist, apron and legs illustrate the harmonious proportions, while the sturdy legs terminating in hoof feet are a sight to behold.

Folding chairs (*jiaoyi*) are the rarest and most important type of Chinese furniture and were used on travels due to their portability. Since the Song dynasty, a *jiaoyi* had been used as the throne for the emperor when he left the palace. However, very few examples survived the test of time and only around 30 *huanghuali* folding chairs from the Ming and Qing dynasties remain in public institutions and private hands today. This medium-sized *huanghuali* folding horseshoe-back armchair (**lot 2809**) features a seemingly three-panel back splat that was in fact crafted from a single board. This style was popular among folding chairs and horseshoe-back chairs made in early Qing dynasty, a good example is the folding horseshoe-back armchair previously in the collection of the Museum of Classical Chinese Furniture in California. The majestic *qilin* in relief standing on the rocks gazes at the clouds and sun in the sky, echoing the design of the rank badge with *qilin* (*buzi*). These badges were used by dukes, marquises, counts, consort princes, or first military rank officials of the Qing court. Therefore, the pattern hints at the prominent status of the folding chair's original owner. The openwork *ruyi* pattern on the



Lot 2820 拍品編號 2820

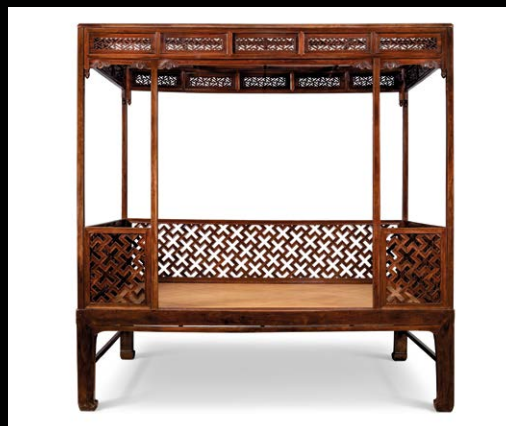
upper back splat encircles the lively dragons, echoing the *qilin* pattern on the middle section.

Folding stools (*jiaowu*) are the predecessors of folding chairs and are a common type of Chinese furniture that dates back to the Eastern Han dynasty. The design was introduced to China with the rise of Buddhism. The west wall of Mogao Cave 257 in Dunhuang features an early image of a *jiaowu*, while an important example was unearthed in a Tuyuhun royal tomb from the Wuzhou period in the Tang Dynasty in Tianzhu, Gansu in 2019. The design had barely changed for over a thousand years, and only a variation with foot rest was developed in the late Yuan dynasty and the early Ming dynasty. A dozen of *huanghuali* folding stools remain in existence today, but there are only two surviving *zitan* models, including the one presented in this sale. This *zitan* folding stool with a well-documented provenance (**lot 2820**) was previously in the collection of the Museum of Classical Chinese Furniture in California. The institute is acclaimed for its collection of remarkable quality and diversity, as well as its contributions to academic research on Chinese furniture collecting. A selection of its furniture collection, including this folding stool, were presented at a designated Autumn sale of Christie's New York in 1996, and all lots were sold, setting a new world record for a single Chinese art sale.

Now, I would like to introduce two examples of armchairs. The first one is the *huanghuali* Southern official's hat armchair (*nanguanmaoyi*) (**lot 2811**) illustrated in *Classical Chinese Furniture: A Very Personal Point of View* by Marcus Flacks measuring 123.2 cm in height. The low seat contrasts sharply with the elevated arm rails, exuding authority and power. The striking and sleek crest rail carved from a single block extends outwards like the widespread wings. The thick headrest in the middle and the wide and sturdy back splat offer both visual pleasure and physical comfort. Without the standard arch-shaped apron between the legs, it is unconventionally set on a humpbacked stretcher supported by short vertical struts. Using the common construction of small and medium-sized seating, this grand armchair has a unique sense of lightness and exquisiteness. Another *huanghuali* "four-corners-exposed



Lot 2811 拍品編號 2811



Lot 2806 拍品編號 2806



Lot 2804 拍品編號 2804

期，多見於交椅或圈椅，如美國加州中國古典家具博物館舊藏圈背交椅也是如此。浮雕的麒麟立于山石之上，回望空中祥雲拱日，與明清時官員麒麟補子圖案相近。麒麟補子在明為公、侯、駙馬、伯所用，在清為一品武官所用，級別甚高，現施之器物，雖無禮儀定制，但也側面可見使用者地位非凡。靠背板上段則為如意開光，內透雕團螭紋，靈動活潑，與中段麒麟紋裝飾對應。

交杌屬交椅之前身，是中國家具中較為常見者，其歷史可上溯至東漢時期，傳自外域，佛教的傳播亦對其有促進作用，早期圖像如敦煌莫高窟 257 窟主室西壁所見，實物則有 2019 年在甘肅天祝唐武周時吐谷渾王族墓所出土。千餘年來，交杌形象幾無變化，只是約元明之際出現了增設腳踏的樣式。傳世黃花梨交杌見有十數件，紫檀所製者，計本場在內僅二例。此紫檀交杌流傳有序（**拍品編號 2820**），為美國加州原中國古典家具博物館舊藏。該館因藏品質量高、品類豐富，加之在推動學術研究方面的貢獻，為中國家具收藏中又一傳奇。該館家具於 1996 年秋在紐約佳士得專場拍出，全數成交，創造了當時中國藝術品單場拍賣的最高記錄，此交杌即在其中。

椅另擇兩例介紹。黃花梨高靠背南官帽椅（**拍品編號 2811**），為古董商馬科斯·弗拉克斯舊藏，著錄於《中國家具私房觀點》，該椅高達 123.2 釐米，座面卻矮，扶手又高，對比明顯，氣勢雄奇。搭腦頗為醒目，以大料斫挖而成，如飛鳥展翅，舒緩優揚，中間枕部肥厚，配合以寬闊堅實的靠背板，觀感、坐感皆佳。腿足間不設券口牙板，一反常態，設羅鍋棖加矮老連接，這多是中小型椅具中採用的結構，用在這件大椅處顯得疏朗通透，甚為別致。黃花梨四出頭官帽椅，制式與蘇州明萬曆王錫爵墓所見木椅模型相同，為明末清初時椅具之經典，將明式家具的凝練、精緻、優雅充分顯現，晚明風雅顯現無遺。搭腦、扶手、鵝脖、腿足以柔婉的曲線圍成上部空間。C 形靠背和反向的後腿對持，充滿張力。搭腦、扶手末端均是鯨魚頭做法，柔和含蓄。座面下的窄秀刀牙板造型實在精彩，如同利刃一蹴而就，顯現制者對比例的拿捏能力和嫺熟的製作技巧。腿間前後低趕棖，高低錯落甚為顯著。從造型以及施銷釘、底髹黑漆等手法，很容易判斷這是江南地區製品，不設聯幫棍、座面矮且近方是這類四出頭官帽椅的突出特

徵，安徽、江蘇等地皆有製作。數年來過眼同類者十數件，此例屬其中之佼佼者。

黃花梨架子床三張，繁簡不同，各有特點。其中一例為黃花梨攢卍字紋圍子六柱架子床（**拍品編號 2806**），造型、結構特殊。床座四面平式，腿足扁方，正側差別較大，為他床少有，也因此，腿足的榫卯，正面為大斜格肩與牙板、面框相交，側面卻只以小格肩與牙板相交于面框下方。這種正側不同的四面平榫卯結構甚為罕見，也可見制者因地制宜使用不同榫卯的活變能力。床側腿足間設直棖，榫眼寬於榫頭，下有墊銷，應是活拆結構。圍子比常見者高，密攢斜卍字紋，工手扎實，上方則鑲鏤而成的斜卍字紋楣板呼應。床頂邊框為倒冰盤沿式，宛如墨頂，與床體渾然一體，是稀見的妙筆。與此床造型相似者分別見於侶明室及霍艾博士舊藏，均屬珍罕，三者結體相近，但此例的細節更加獨特。

另介紹兩件黃花梨圓角櫃。一附底座（**拍品編號 2804**），採用雙混面夾陽線線腳，形成瓜棱腿造型，頗為富麗。其櫃門、側山四塊心板木紋相近，顯為一板開出，紋路細密流暢，美觀大方。櫃內抽屜所裝銅飾件的吊牌做成蟾形，富有生機。蟾在中國有財富豐盈、子孫眾多之寓意。櫃背尚有原裝紅色厚漆，斑駁滄桑。另一件為方材圓角櫃（**拍品編號 2810**），造型文質彬彬，氣質甚佳，內膛原裝漆灰，暗綠色，為維揚家具特徵，其櫃門下容納窠白的橫棖，兩端直抵腿足外側，亦是該地區特徵。此櫃亦為馬科斯·弗拉克斯舊藏，見於《中國家具私房觀點》。

此場所見唯一一件清式家具，乃安思遠舊藏紫檀宮燈一對（**拍品編號 2814**）。木質宮燈因造型玲瓏，多由小料攢接而成，易損壞，且宜懸掛不宜擱置，故存世者稀少。此例宮燈造型宛如建築方亭，上有毗盧帽式造型，下方與之對稱成須彌座式，鏤雕與浮雕兼施，以西番蓮紋為主，點綴蝠紋。從雕飾來看，此宮燈為清乾隆宮廷風格，如是則與這建于 18 世紀初的莊園為“同齡”，兩個近 300 歲的中西方“同齡”相遇，是何等有趣，時間、空間浩渺，令人生造化神奇之歎！遐邇百年，赫維爾漢莊園的這批家具今春又將易主，于歷史、於時間，人皆過客，希望它們能為珍之者所得，也希望有緣再會。

official's hat" armchair (*sichutouguanmaoyi*) shares the same shape with the wooden chair model unearthed from



Lot 2810 拍品編號 2810

the tomb of Wang Xijue from the Wanli period in Suzhou. This classical chair prevailing in late Ming dynasty and early Qing dynasty embodies the purity, sophistication and elegance of late Ming furniture. The crest rail, arm rails, stiles and legs curve gracefully to form the upper section. The C-shaped back splat and reverted rear legs create a strong visual tension, and the rounded end pieces of the crest rail and arm rails complete the subtle and understated style. The unrivalled skills and techniques of the artisans are manifested in the impressive narrow blade-shaped apron beneath the seat. The stretchers between the legs are set at different heights to create a pleasant visual effect. The overall design, wooden nails and the black lacquer base reveal that this chair was likely made in the Jiangnan area. Similar chairs characterised by the low square seat and the absence of side posts can also be found in Anhui and Jiangsu. Among the dozen examples I have seen in the past few years, this lot is undoubtedly amongst the best.

The sale also presents three distinctive *huanghuali* canopy beds, including this *huanghuali* six-poster canopy bed (*jiazichuang*) (lot 2806) featuring a special design and construction. The "four-corner flush" form is matched with the rarely seen flat rectangular legs. The leg fronts are fixed to the apron and the frame with large diagonal joints, while on the sides they are connected with the apron through the small joints under the frame. This four-corner mortise and tenon construction with different front and side design is very rare, and reflects the maker's flexible use of joints. The straight side stretchers have wide mortises but slightly narrower tenons and insert pins, forming a detachable structure. The meticulously crafted panels decorated with diagonal *wan* motifs are slightly higher than normal, and match the openwork top panels featuring the same pattern. Resembling a Chinese even roof, the canopy frame is ingeniously adorned with reverted ice-plate edges that merge seamlessly with the body. The present bed is similar to those owned by Lu Ming Shi and Dr. Vok. Despite the structural



Lot 2814 拍品編號 2814

similarity between the three rare pieces, this lot stands out with its distinctive details.

Let's take a look at two more *huanghuali* round-corner tapered cabinets (*yuanjiaogui*). The first one (lot 2804) with an original base and constructed with members of lobed molding. The four doors and side panels bear the same fine and delicate grains, proving that they were crafted from the same log. Each drawer features a copper puller inspired by a lively toad, a symbol of wealth and fertility in the Chinese culture. We can still see the original thick red lacquer, though partially worn, on the back. The other cabinet is a square-section round-corner cabinet (lot 2810). This sophisticated and elegant piece reveals the original interior décor in dark green, a common feature of Weiyang furniture. Another distinctive characteristic of the design is the transverse stretcher under the doors that reaches the outer sides of the legs. This cabinet was in the collection of Marcus Flacks and was illustrated in *Classical Chinese Furniture: A Very Personal Point of View*.

The only Qing furniture in this sale are a pair of imperial *zitan* lanterns (lot 2814) formerly in the collection of Robert-Hatfield-Ellsworth. The exquisite imperial wooden lanterns consist of many small and fragile elements that tend to break easily when placed on flat surfaces. Therefore, only a few examples survive today. The present pair in the form of a pavilion each has an upper part resembling a Buddha hat and a lower part resembling a sumeru pedestal. Adorned with openwork and relief decorations, the lanterns are finely engraved with undulating lotus scrolls and bat motifs. The decorative elements show that these lanterns were probably made for the Qianlong court in the early 18th century, coinciding the construction time of the Heveningham Hall. It is truly intriguing and amazing to see these two three-century old treasures, one from the East and one from the West, to cross paths. The Chinese furniture from Heveningham Hall will find new homes this Spring. As they pass through different hands, I hope that their owners will truly appreciate their precious qualities; I would love to have the opportunity to see them one day.





~2801

A HUANGHUALI RECTANGULAR
CORNER-LEG SIDE TABLE, *BANZHUO*

QING DYNASTY, 17TH-18TH CENTURY

With single-panel top set within the wide, rectangular frame with grooved edge above a waist and plain, beaded aprons, all raised on thick, beaded legs of square section joined by humpback stretchers and terminating in hoof feet.

33 $\frac{7}{8}$ in. (86 cm.) high, 38 $\frac{7}{8}$ in. (98.7 cm.) wide,
20 $\frac{5}{8}$ in. (51.7 cm.) deep

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

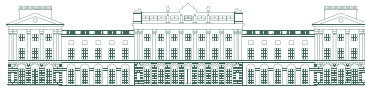
M.D. Flacks, Ltd., New York
Christie's New York, 21 March 2013, lot 928
The Heveningham Hall Collection

來源

馬克斯·弗拉克斯，紐約
紐約佳士得，2013年3月21日，拍品編號 928
赫維寧漢莊園珍藏

清十七 / 十八世紀 黃花梨羅鍋枱半桌





~2802

A HUANGHUALI 'FOUR-CORNER'S
EXPOSED' OFFICIAL'S HAT ARMCHAIR,
SICHUTOUGUANMAOYI

LATE MING DYNASTY, 17TH CENTURY

The shaped top rail terminating in protruding rounded ends are supported on the gently curved upper extensions of the rear legs, the arms continuing in an elegant S-curve above the goose-neck posts with shaped spandrels. The plain well-figured backsplat with a gentle curve, the square soft cane seat set in a mitred frame above a plain apron and supported on round legs joined at the front by a stepped stretcher below the footrest and at the sides and back with round stretchers.

39 in. (99.1 cm.) high, 20 ½ in. (52.1 cm.) wide,
20 in. (50.8 cm.) deep, seat 18 in. (45.7 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Christie's New York, 21 September 2000, lot 13
The Heveningham Hall Collection

晚明 黃花梨四出頭官帽椅

來源

紐約佳士得，2000年9月21日，拍品編號13
赫維寧漢莊園珍藏





~2803

AN IMPORTANT AND EXCEPTIONALLY
RARE *HUANGHUALI* WAISTED DAYBED, TA

LATE MING DYNASTY, 17TH CENTURY

The well-proportioned bed with rectangular frame enclosing the hard mat seat above a high waist and plain, straight apron supported on sturdy legs of square section terminating in hoof feet, the wood a rich golden colour with striking, swirling 'landscape' grain.

18 5/8 in. (47.5 cm.) high, 77 in. (197 cm.) wide,

41 1/2 in. (105 cm.) deep

HK\$2,500,000-4,000,000

US\$330,000-520,000

PROVENANCE

Herr J. Plaut

Christie's, New York, 18 September 1997, lot 180

Property from a New York City Collection

Christie's New York, 21 September 2000, lot 24

The Heveningham Hall Collection

LITERATURE

Gustav Ecke, *Chinese Domestic Furniture*, Rutland, Vermont and Tokyo, 1962, pl. 19, no. 15.

晚明 黃花梨束腰榻

來源

Herr J. Plaut.

紐約佳士得，1997年9月18日，拍品編號 180

紐約市私人珍藏

紐約佳士得，2000年9月21日，拍品編號 24

赫維寧漢莊園珍藏

著錄

古斯塔夫·艾克，《中國花梨家具圖考》，東京，1962年，圖板 19 號，15 頁





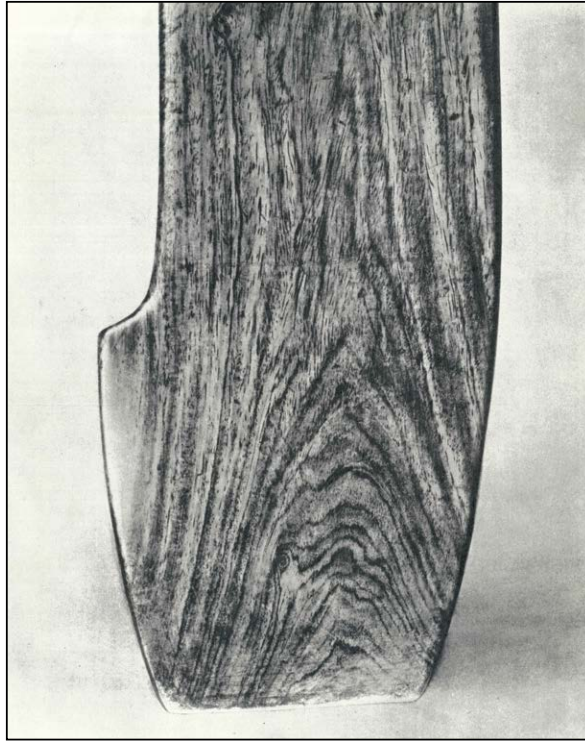


fig. 1 Gustav Ecke, *Chinese Domestic Furniture*, Rutland, Vermont and Tokyo, 1962, pl. 1
圖一 古斯塔夫·艾克，《中國花梨家具圖考》，東京，1962年，圖板1號

2803 Continued

The platform bed, or *ta*, with its simple and restrained lines, represents one of the very few forms to be preserved in classical Chinese furniture design. By the Ming dynasty, platforms with four legs in various sizes had come into favour replacing earlier box-construction platforms. The present lot has a bold and simple design, with restrained lines and no relief decoration that fashioned from thick pieces of beautifully grained wood, as how it was strikingly illustrated by Gustav Ecke in *Chinese Domestic Furniture*, 1962 (fig. 1).

The use of the daybed was manifold - during the day, it served as a sitting platform, and at night a bed. In *Austere Luminosity of Classical Chinese Furniture*, Berkeley, 2001, pp. 105-21, S. Handler discusses the origins and uses of this intriguing form. For a further explanation of the daybed as indoor and outdoor seating during the Ming dynasty, refer to Wang *et al.*, *op.cit.*, p. 6. For paintings depicting daybeds used in the above manner, refer to the Catalogue for the *Special Exhibition of Furniture in Paintings*, National Palace Museum, Taiwan, 1996, nos. 20 - 23 where scholars are variously depicted seated casually with legs draped over the side of the bed or seated cross-legged with both legs on the mat.

Daybeds with hoof feet and without stretchers are exceptionally rare. A citable example is the wooden model mentioned by Wang Zhengshu in his article, 'Conjectures on Models of Ming-Period Furniture from the Pan Yunzheng Tomb in Shanghai', *Beyond the Screen*, Museum of Fine Arts, Boston, 1996, pp. 77-83, and illustrated by N. Berliner, *op. cit.*, p. 150, no. 30b.

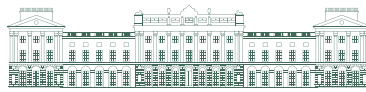
1944年，《中國花梨家具圖考》在京出版，開明式家具研究之先河。書中所錄122件家具實例，精彩紛呈。近三十年來，凡偶顯拍場者，其稀其珍，視如明星，備受關注。書中圖版的開篇，創造性地放了一張榻的馬蹄腿局部，幾近原大，佈滿畫面（圖一）。只見三段弧線圍合而成的飽滿形體裡，黃花梨紋路如水漣漪，棕眼如風飄雪，並點綴著兩處「狸斑」，雖是黑白圖版，卻依然能感受到黃花梨溫潤如玉的質感和簡約造型蘊含的張力。明式家具在用材、工藝、造型等方面的成就，顯現無遺，跨越中西、古今，震撼人心，堪稱明式家具最經典的鏡頭之一，不得不佩服古斯塔夫·艾克先生對明式家具理解之深刻。該榻全貌見於書中圖版15，曾於1997年、2000年兩次現身紐約佳士得，時隔21年，今春又呈現於香港佳士得。其寬105厘米，在珍貴硬木榻中屬於大型，數年所見三五例而已。從面框底部孔眼來看，初為席面，現在為硬板貼席，這是民國時北京的家俱修復手法。榻的造型以渾樸大氣示人，周身光素無飾，突出木質自然的自然美。面框、束腰、牙板、腿足間比例自然和諧，壯碩穩健的馬蹄腿最為引人矚目。











~2804

A VERY RARE HUANGHUALI ROUND-CORNER TAPERED CABINET AND STAND, YUANJIAOGUI

LATE MING DYNASTY, 17TH CENTURY

The cabinet is well-proportioned and constructed with a rounded, protruding, double-cushion moulded top supported on slightly splayed corner posts of lobed-section. The well-figured matched single panel doors are contained within double moulded frames and fitted with shaped lockplates and pulls, open to reveal a single shelf of two drawers, all above plain narrow aprons. The matching stand with double-moulded edge is supported on legs of similar lobed-section, the wood of a rich caramel tone.

The cabinet: 50 ½ in. (128.3 cm.) high, 31 ¼ in. (79.3 cm.) wide, 16 ¾ in. (42.6 cm.) deep;

the stand: 20 ½ in. (52 cm.) high, 31 ¼ in. (79.3 cm.) wide, 16 ¾ in. (42.6 cm.) deep

HK\$2,500,000-3,500,000 US\$330,000-450,000

PROVENANCE

Christie's New York, 21 September 2000, lot 25
The Heveningham Hall Collection

晚明 黃花梨花稜腿圓角櫃連原底座

來源

紐約佳士得，2000年9月21日，拍品編號25
赫維寧漢莊園珍藏

圓角櫃採用雙混面夾陽線線腳，形成花稜腿造型，頗為富麗。其櫃門、側山四塊心板木紋相近，顯為一板開出，紋路細密流暢，美觀大方。櫃內抽屜所裝銅飾件的吊牌做成蟾形，富有生機。蟾在中國有財富豐盈、子孫衆多之寓意。櫃背尚有原裝紅色厚漆，斑駁滄桑。

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。

圓角櫃結構雖是明清通用的式樣，但帶原底座例稀少。一對同為花稜腿造型，曾展於國立歷史博物館，收錄於《風華再現：明清家具收藏展》，臺北，1999年，頁160-161。另一對近似例為攻玉山房舊藏（圖一），拍賣於香港佳士得，2020年11月30日，拍品編號2810，成交價\$18,250,000。

The distinctive figuration on the four broad, single panels indicates that they were cut from the same piece of timber. Of special note on the present cabinet is the original wood stand. 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 easily damaged stand is also constructed in *huanghuali*, showing off the extravagance of wealth to the most refined but subtle detail.

The present cabinet stands out as a truly exquisite example of its type. The gentle splay in its design lends a sense of stability and balance to the form while retaining a very graceful and pleasing profile. Although the form of the present example was widely used in cabinet making throughout the Ming and Qing dynasties, very few examples with original stands remain.

See a pair with similar lobed form members, exhibited and illustrated in *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, National Museum of History, Taipei, 1999, p. 160-161. Another comparable pair previously in the Dr. S. Y. Yip collection (fig. 1) was sold at Christie's Hong Kong, 30 November 2020, lot 2810, for HK\$18,250,000.



fig. 1
圖一



~2805

A LARGE HUANGHUALI RECESSED-
LEG TABLE, PINGTOU'AN

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The single-panel top set into a broad frame with 'ice-plate' edges, supported on legs of round section joined by pairs of oval stretchers with plain aprons and apron-head spandrels. 32 5/8 in. (82.8 cm.) high, 81 1/2 in. (207.1 cm.) wide, 20 7/8 in. (53 cm.) deep

HK\$1,000,000-1,500,000 US\$130,000-190,000

PROVENANCE

Christie's New York, 17 September 2008, lot 160
The Heveningham Hall Collection

The spare, economical lines of this design make it one of the classic forms of Chinese furniture. The basic proportions were adapted to make large painting tables, smaller tables, benches and stools. This form is referred to in the *Classic of Lu Ban* as a 'character one' table due to its similarity in profile to the single horizontal stroke of the Chinese character for 'one'.

Several examples of this elegant form have been published. See *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, National Museum of History, Taipei, 1999, p. 143, for a large *huanghuali* recessed-leg painting table of similar form, dated to the 16th or 17th century. See, also, G. Ecke, *Chinese Domestic Furniture*, Rutland/Tokyo, 1962, pl. 46, no. 36 for another example in *huanghuali*.

明末清初 黃花梨平頭案

來源

紐約佳士得，2008年9月17日，拍品編號160
赫維寧漢莊園珍藏











~2806

A VERY RARE HUANGHUALI SIX-POSTER CANOPY BED, JIAZICHUANG

QING DYNASTY, 17-18TH CENTURY

The soft mat top is set into a rectangular base formed by members of *simianping*, 'four-sides-flush'. The waistless platform is set on the plain aprons continuing to the straight rectangular legs with hoof feet joined by stretchers on the short sides. The four corner posts and two front posts are joined on the three sides and part of the front with openwork railings of *wan*-design lattice. The posts are joined at the top by similarly pierced panels above spandrels carved with leafy scrolls.

85 ¼ in. (216.5 cm.) high; 83 ⅞ in. (211 cm.) wide;

52 ⅞ in. (134.5 cm.) deep

HK\$2,500,000-4,000,000

US\$330,000-520,000

PROVENANCE

Christie's New York, 21 March 2000, lot 27

The Heveningham Hall Collection

The present lot differs from other published examples of six-poster canopy beds such as lot 2815 in a number of ways. Its unusual *simianping*, 'four-sides-flush' construction in combination with slightly longer and narrower legs lends the bed clean lines and a light feel. An austere elegance is achieved by unity of design with the high latticework railings featuring the *wan*-design echoed in the narrow upper railings with slanted *wan* characters. Compare a closely related *huanghuali babuchuang*, alcove bed, also with *simianping* base platform construction and *wan*-design railing but without side stretchers (fig. 1) in the Nelson-Atkins Museum of Art collection, Kansas City. See another example of similar construction but only the front railing panels in *wan*-design previously in the Philippe de Backer Collection, sold at China Guardian Beijing, 21 May 2011, lot 3348, for RMB 9,430,000.

清十七/十八世紀 黃花梨萬字紋圍子四面平六柱架子床

來源

紐約佳士得，2000年3月21日，拍品編號27

赫維寧漢莊園珍藏

床座四面平式，腿足扁方，正側差別較大，為他床少有，造型結構特殊。也因此，腿足的榫卯，正面為大斜格肩與牙板、面框相交，側面卻只以小格肩與牙板相交于面框下方。這種正側不同的四面平榫卯結構甚為罕見，也可見製者因地制宜使用不同榫卯的活變能力。床側腿足間設直棖，榫眼寬於榫頭，下有墊銷，應是活折結構。圍子比常見者高，密攢斜萬字紋，工手紮實，上方則鑲鍍鏤而成的斜萬字紋楣板呼應。床頂邊框為倒冰盤沿式，宛如蓋頂，與床體渾然一體，是稀見的妙筆。與此床造型相似者分別見於霍艾博士及侶明室舊藏，後著拍賣於北京嘉德，2011年5月21日，成交價RMB 9,430,000，均屬珍罕，三者結體相近，但此例的細節更加獨特。另見一撥步床例（圖一），藏於美國堪薩斯州納爾遜·阿特金斯藝術博物館。



fig. 1 Gustav Ecke, *Chinese Domestic Furniture*, Rutland, Vermont and Tokyo, 1962, pl. 39

圖一 古斯塔夫·艾克，《中國花梨家具圖考》，東京，1962年，圖板39號





~2807

A RARE LARGE PAIR OF *HUANGHUALI*
RECTANGULAR CORNER-LEG STOOLS,
CHANGFANGDENG

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

Each with soft mat seat set within the rectangular frame, above a waist and plain aprons, the whole raised on legs of square section joined by humpback stretchers and terminating in hoof feet.

20 $\frac{5}{16}$ in. (51.6 cm.) high, 23 $\frac{1}{8}$ in. (58.7 cm.) wide,
18 $\frac{1}{8}$ in. (46 cm.) deep

(2)

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

US\$200,000-260,000

PROVENANCE

M.D. Flacks, Ltd., New York

Christie's New York, 21 March 2013, lot 925

The Heveningham Hall Collection

明末清初 黃花梨羅鍋枱長方凳一對

來源

馬克斯·弗拉克斯

紐約佳士得，2013年3月21日，拍品編號925

赫維寧漢莊園珍藏

It is known that stools were more commonly used than other forms of seating during the Ming period and yet it is still quite rare to find matching pairs, such as the fine pair offered here. The form is simple and restrained while evoking an elegant presence.



Sarah Handler in *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, pp. 82-102, evocatively explains the development of the use of the stool and its subsequent derivations and developments into chair forms. The author cites the earliest known depiction of the Chinese stool as an engraved fragment found on an incised bronze vessel from the Eastern Zhou period (770-221 B.C.). There appear to be few remaining examples of ancient Chinese stools, but we do begin to see representations again in Buddhist art in the fourth and fifth centuries A.D. Handler, explains, *ibid.*, "In a formal sense, every chair or table has a stool in it, even though additional elements may disguise the essential underlying form. Adding armrests conclusively changes a stool into a chair: expanding the dimensions of the stool's top produces a table. The stool's principle of support remains the same. The modest stool is ubiquitous and practical, and in the Chinese imagination has also made it beautiful in shape and surface."

Several examples of similar *huanghuali* stools dated to the 17th century are known, including a pair in the Minneapolis Institute of Arts, illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture*, Minneapolis, 1999, pp. 38-9, no. 2. Another, albeit smaller rectangular *huanghuali* stool dated to the Ming dynasty, from the Central Academy of Arts and Crafts, is illustrated by Wang Shixiang in *Classic Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1986, p. 61, no. 15. See, also, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, 1990, Hong Kong, p. 23, no. A16 and vol. I, pp. 27-31, where the author discusses the general form. Compare, also, the pair of similarly dated stools of almost identical height, but much smaller width and depth, sold at Christie's, Hong Kong, 28 November 2012, lot 2007.









~2808

A PAIR OF *HUANGHUALI*
SQUARE-CORNER
CABINETS, *FANGJIAOGUI*

QING DYNASTY, 17TH-18TH CENTURY

The top frame of each cabinet is supported on square corner posts joined at the feet by plain stretchers with apron-head spandrels. The two doors of well-figured matched panels open to reveal the interior fitted with two *nanmu* shelves set within *huanghuali* frames and fitted with *baitong* metalworks. The wood of a rich reddish tone

58 in. (147.5 cm.) high,
31 ½ in. (80 cm.) wide,
15 in. (38.2 cm.) deep (2)

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

US\$330,000-450,000

PROVENANCE

Christie's New York, 2 June 1994, lot 209.

Christie's New York, 21 September
2000, lot 50

The Heveningham Hall Collection

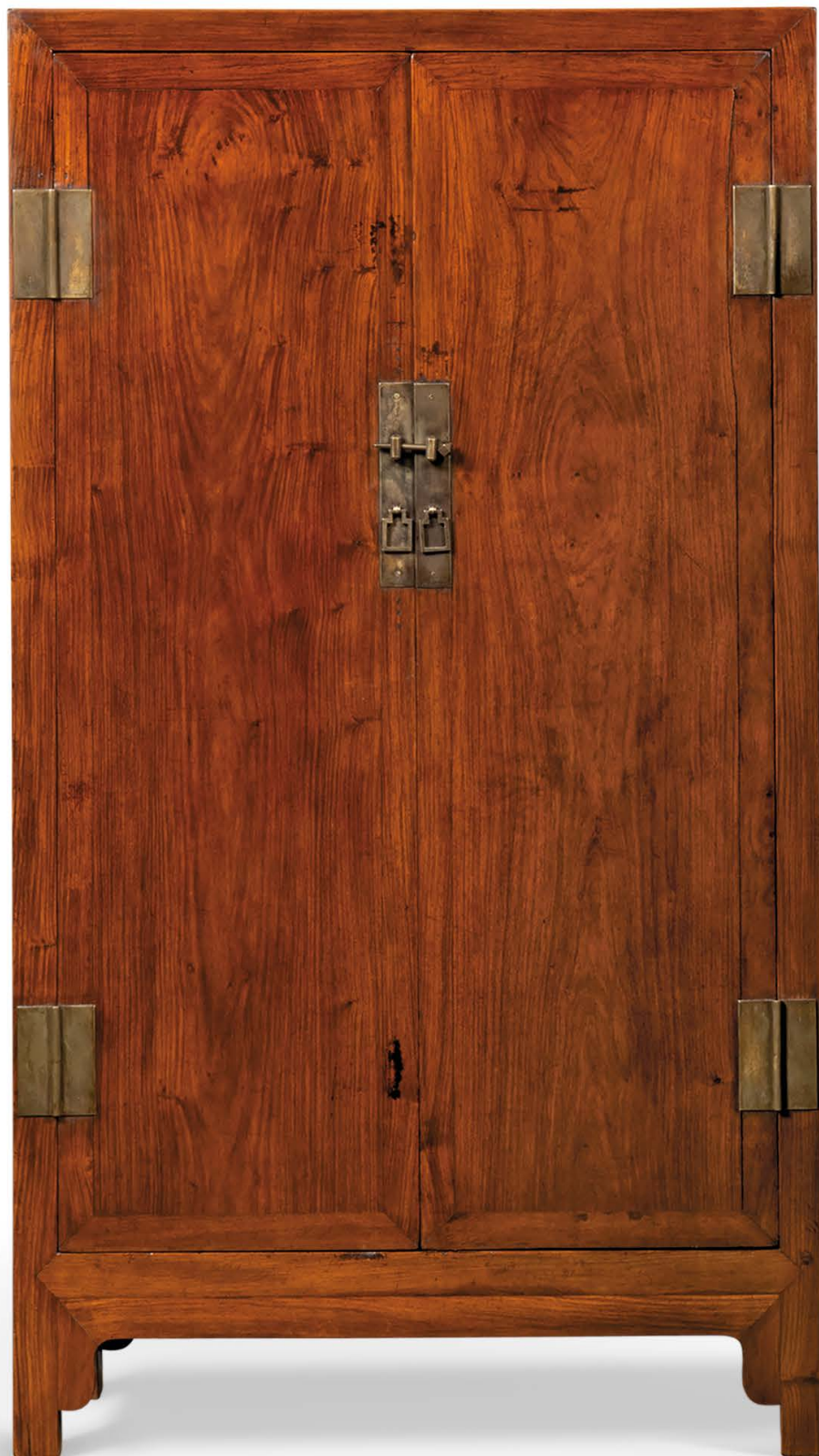
清十七 / 十八世紀
黃花梨方角櫃一對

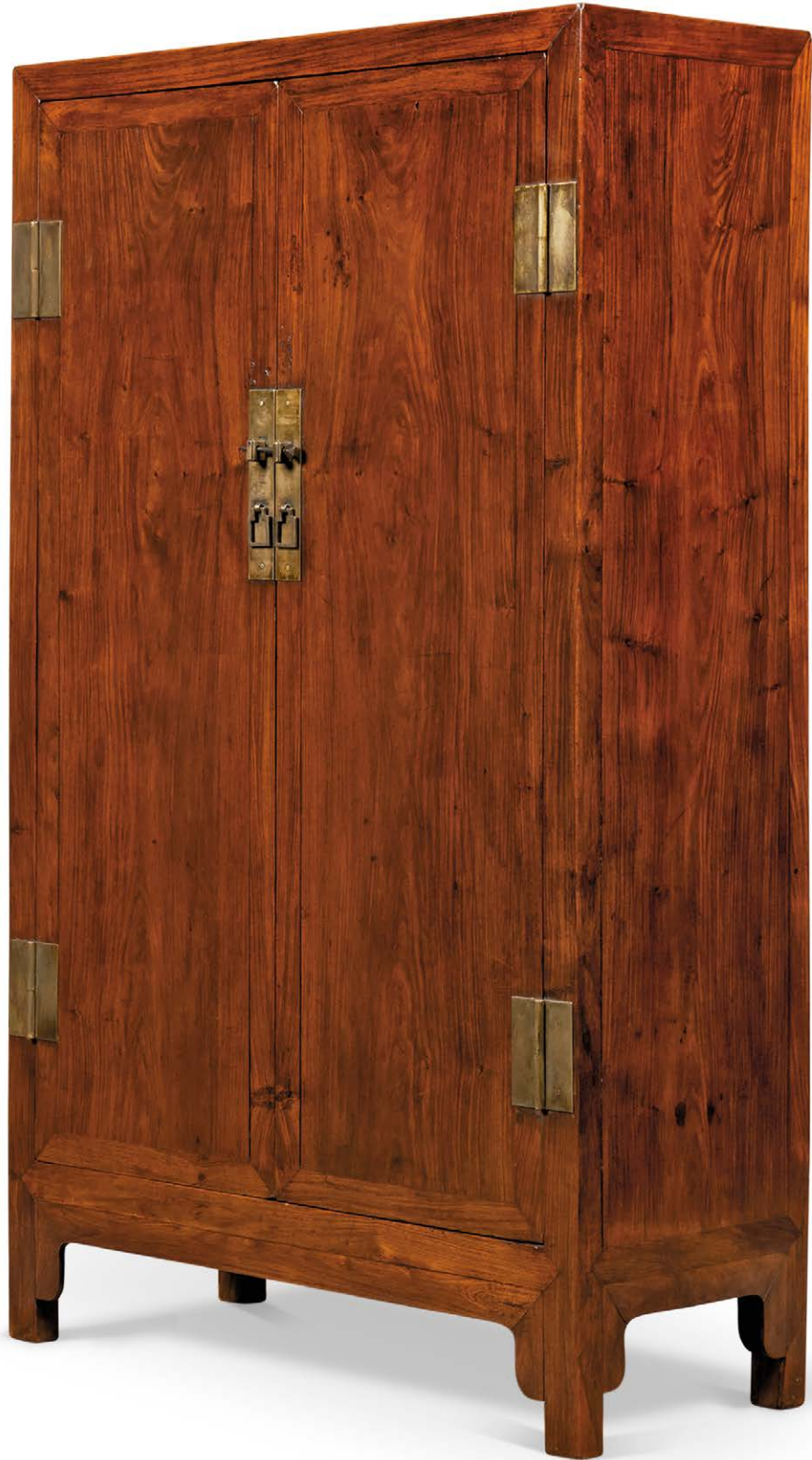
來源

紐約佳士得，1994年6月2日，拍品
編號 209

紐約佳士得，2000年9月21日，拍
品編號 50

赫維寧漢莊園珍藏







~2809

A MAGNIFICENT AND EXCEEDINGLY RARE
HUANGHUALI FOLDING HORSESHOE-BACK
ARMCHAIR, *JIAOYI*

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The curved crestrail terminates in out-swept hooks and is supported on a C-shaped single-panel back splat carved in relief forming three registers. The centre is carved with a lively *qilin* poised on rockwork looking over its shoulder at a flaming pearl, with a *ruyi*-form openwork cartouche carved with a coiled *chi*-dragon above and carved foliage below, and flanked by narrow shaped flanges fitted with brass mounts. The arms are supported by elegant curved supports reinforced with metal hardware that continue on to form the front leg. The woven seat is joined by beaded horizontal members carved with scrollwork and confronted *chi*-dragons above the round-section legs. The whole is supported on legs joined at the mid-point with round pins and shaped brass hardware above the long, horizontal feet. The legs are further joined by a foot rest with brass hardware and triple-lozenge pattern at the center.

42 in. (106.6 cm.) high; 29 in. (73.7 cm.) wide; 24 ½ in. (62.2 cm.) deep

HK\$8,000,000–12,000,000

US\$1,100,000–1,600,000

PROVENANCE

Scandinavian collection, circa 1910

Christie's New York, 21 March 2002, lot 24

The Heveningham Hall Collection

明末清初 黃花梨麒麟紋圈背交椅

來源

北歐私人珍藏，1910年代入藏

紐約佳士得，2002年3月21日，拍品編號24

赫維寧漢莊園珍藏







fig. 1 Woodblock print of Ming dynasty court rank badge, illustrated in *sancai tuhui*
圖一 明代麒麟補子圖像，王圻、王思義著明代《三才圖會》



detail
細部

2809 Continued

With its majestic proportions and deceptively complex design, this important folding chair embodies the subtle grace and technical genius of 17th century furniture. As seen in the graceful movement of the arms, the beautifully figured grain of the back splat, and the robust construction of the crossed legs, this folding chair suggests the power and importance of its original owner. Though folding horseshoe-back armchairs are seen in Ming-dynasty woodblock prints and in Song-dynasty paintings, there are only a limited number of surviving examples dating to 17th century. Of what furniture remains from the Ming period, the folding horseshoe-back armchair is the rarest.

The design is an elite variation of the older and humbler folding stool, such as lot 2820. Recorded to have been in use since the Han dynasty (206 BC – AD 220), the folding stool was called *huchang*, or ‘barbarian bed,’ a reference to its foreign origin. Of the four types of armchairs, the horseshoe-back design, with its sweeping U-shaped crestrail and outswepth hooks, is the most easily adapted to collapsing. When folded, the front seat rail fits snugly within the curved supporting arms. Metal bracing, as seen on the backward curves of the legs, the tops of the footrests, and the joins, was introduced to further strengthen these chairs. Metal pins, inserted where the legs cross, allow the legs to fold upwards.

The present lot is notable for its exceptionally handsome *qilin* motif carved in relief to imitate three sections on a single-panel splat. The *qilin* is an imperial symbol for prosperity and good fortune, corresponding to rank badges (fig. 1) of the Ming and Qing dynasties. As decreed in 1391, badges featuring the *qilin* were worn by dukes, marquises, earls, and sons-in-law of the emperor. The folding horseshoe-back armchair was used by the Imperial family and wealthy and powerful individuals as a symbol of status and rank. The “first folding chair” (*di yi ba jiaoyi*) is a well-known Chinese saying and conveys the importance of this type of chair, as the most honoured seat in a public room.

交椅常見者分二式。一式只設靠背，上部如燈掛椅或一統碑式，多稱為「直背交椅」；另一式上部如同圈椅，多稱為「圈背交椅」或「圓背交椅」。兩者造型的源頭，皆是憑几與交几（拍品編號 2820）結合而成，只是前者為直型憑几，後者為弧形憑几。交椅唐時已有，較早的圖像形象為敦煌莫高窟 61 窟五代時五臺山圖所見。

此交椅為圈背交椅，椅圈三接，用料頗足，形體壯碩而走勢蜿蜒，至末端外翻為卷珠式，氣勢開張，這是交椅中常採用的一種經典造型。其靠背板乍看為三攢式，其實為一塊厚板雕刻而成，因側腳收分，上方收窄，餘留部分斫挖為一體的窄長角牙，兼備結構和功能之用。靠背板被雕刻為混面攢框式，橫豎根相交的榫卯線也均以陰線刻畫，幾可亂真。這種手法，常見於交椅或圈椅。從結構上來說，一木製成的靠背板比攢接靠背板更耐久一些，但需要較寬厚的板料才可製成，以明末清初時所見較多。

交椅所飾的麒麟紋、螭紋和四簇雲紋皆有明代特徵，靠背板一木製成的做法也偏早，具較明顯的 17 世紀風格。靠背板分三段：中段為主體，鏤地浮雕麒麟紋。下方山石上站立一個回首的麒麟，嘴大張，如意鼻頭，眼如珠，龍鬚飄舞，鬚髮凝為一束而三彎，獨角後，牛身龍首，作回首狀，身軀孔武有力，四足健碩。後腿根部飄出火焰翼，塵尾高揚。其神情既見醇厚，又覺威儀。空中為四簇祥雲拱托紅日。麒麟為瑞獸，有武備而不為害，在古代多作為官員之象徵，明清時麒麟補子（圖一）是高級官員所用，在明為公、侯、駙馬、伯，在清為一品武官。以之施於器物，也可側面反映使用者地位之尊崇。祥雲拱日，則有清正廉潔之寓意。上段設如意形開光，其內飾團螭紋，採用透雕手法，更顯通透，並與中段麒麟紋形成製作手法和圖案之對比變化。下段鏤地浮雕兼陰刻壺門式亮腳牙板，略衍為卷草紋，起點綴和增層次變化的作用。



fig. 2
圖二

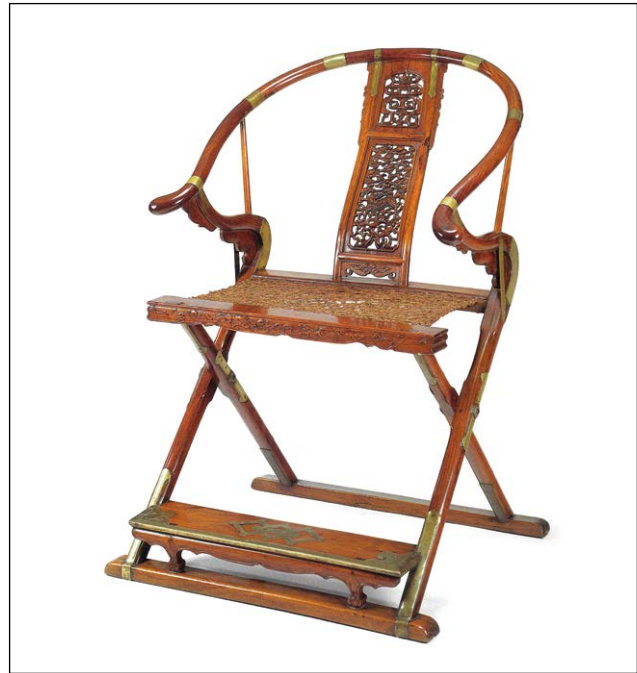


fig. 3
圖三

2809 Continued

Folding horseshoe-back armchairs also appear as quotidian furniture, used on verandas or outdoors. Collapsible for ease of transport and compact storage, their complex construction and fragile design made these chairs subject to greater wear and more susceptible to damage. In this context, the chair loses its symbol as a mark of status and instead is associated with leisure, the natural world, and comfortable, relaxed living.

Of the surviving examples dating to the Ming dynasty, the majority are found in prominent museum collections, while a few remain in private hands. The present folding chair, with its elaborately decorated splat exquisitely carved with *qilin* imitating three registers, is most similar in proportion and design to one formerly in the Museum of Classical Chinese Furniture, with also three carved registers on the splat but with stylized *chi*-dragon and *shou* character motif (fig. 1), illustrated by Wang, *et al.*, *Masterpieces from the Museum of Classical Chinese Furniture*, San Francisco and Chicago, 1995, p. 74, no. 35 and sold in Christie's New York, 19 September 1996, lot 50. The chair in the collection of Nelson-Atkins Museum of Art, Kansas City with also fully ornate back splat is carved with intricate floral scrolls, illustrated by S. Handler, 'The Elegant Vagabond: The Chinese Folding Chair', *Chinese Furniture: Selected Articles from Orientations*, pp. 146-147, fig. 2.

Two other known brass-mounted folding armchairs with *qilin* motif. One example formerly belonging to Wang Shixiang and now at the Shanghai Museum, is illustrated on the cover of *Chinese Furniture: Selected Articles from Orientations 1984-1999*, Hong Kong, 1999. The other armchair with a carved pierced central splat depicting a *qilin* amidst scrolling clouds (fig. 2), was formerly in the collection of John W. Gruber was sold at Christie's New York, From Elegant Mansions: Fine Classical Chinese Furniture and Works of Art, 16 September 1998, lot 32, and subsequently sold at Poly Auction, Beijing, 8 December 2018, lot 5405 and achieved RMB 27,370,000.

椅座面前大邊上方起粗圓線，兩端「S」形輪廓，兼以下方斜鏟出的壺門造型，整體圍合成宛如台座的樣式，頗增莊重，為交椅之典型手法。其上看面浮雕雙螭紋，兩足蹬開，相向追逐著中間壺門處衍出的卷草紋，尾翼亦衍為兩片卷葉狀向後屈卷。前方托泥上設插肩榫式腳踏，其牙板挖為壺門式，腿足造型較為微妙，往內收後又往前方和兩側翻為馬蹄足。交椅的各個交接處和腳踏等易損處皆包以銅飾件。一般黃花梨交椅多用金屬飾件為鐵鍍銀工藝，或此例在後世有過維修、更換。

交椅是家具中稀少且重要的品類，攜帶方便，為行旅所用。自宋以來，皇帝出行的大駕鹵簿中，便有交椅，明清依然延續，如明代《大明集禮》《出警圖》、清代《皇朝禮器圖式》等，皆有反映，帝王或官員畫像，也以坐交椅為常式。但由於結構複雜，使用、搬動頻繁，年久易損，故傳世者稀。目前統計，黃花梨圈背交椅，不過三十餘例，除去博物館所藏，可流通者不過十來件而已，故交椅被視作明清家具中之重器，許多收藏家以未獲交椅為憾。

此交椅的獨板黃花梨靠背板上裝飾滿布，仿三段攢接的雕刻技法，與美國加州中國古典家具博物館舊藏黃花梨螭龍壽字紋圈背交椅雷同（圖二），後者上段沒有透雕，而中間飾螭龍紋和變形壽紋，拍賣於紐約佳士得，1996年9月19日，拍品編號50。美國堪薩斯州納爾遜·阿特金斯藝術博物館藏另一張靠背板滿雕的黃花梨圈背交椅，上飾纏枝花卉紋。另見兩例飾麒麟紋交椅，王世襄舊藏一例並現藏於上海博物館，著錄於《Chinese Furniture: Selected Articles from Orientations 1984-1999》封面，香港，1999年；另一例拍賣紐約佳士得，年月日，拍品編號（圖三），為John W. Gruber舊藏，後拍賣於北京保利，2018年12月8日，拍品編號5405，成交價RMB27,370,000。



(three views 三面)



~2810

A MAGNIFICENT AND EXTREMELY RARE *HUANGHUALI*
SQUARE-CORNER TAPERED CABINET, *FANGCAI*
YUANJIAOGUI

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

Beautifully proportioned with beaded top frame extending beyond the thick, square corner posts, the attractively figured single panels on the doors are set within square frames and open from the removeable center stile to reveal the shelved interior, all above plain aprons and spandrels.

66 $\frac{3}{4}$ in. (170 cm.) high, 32 $\frac{5}{8}$ in. (82.9 cm.) wide, 18 in. (45.7 cm.) deep

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

US\$520,000-780,000

PROVENANCE

M.D. Flacks, Ltd., New York

Christie's New York, 21 March 2013, lot 930

The Heveningham Hall Collection

LITERATURE

Marcus Flacks, *Classical Chinese Furniture*, Autumn, 1997, no. 3.

明末清初 黃花梨方材圓角櫃

來源

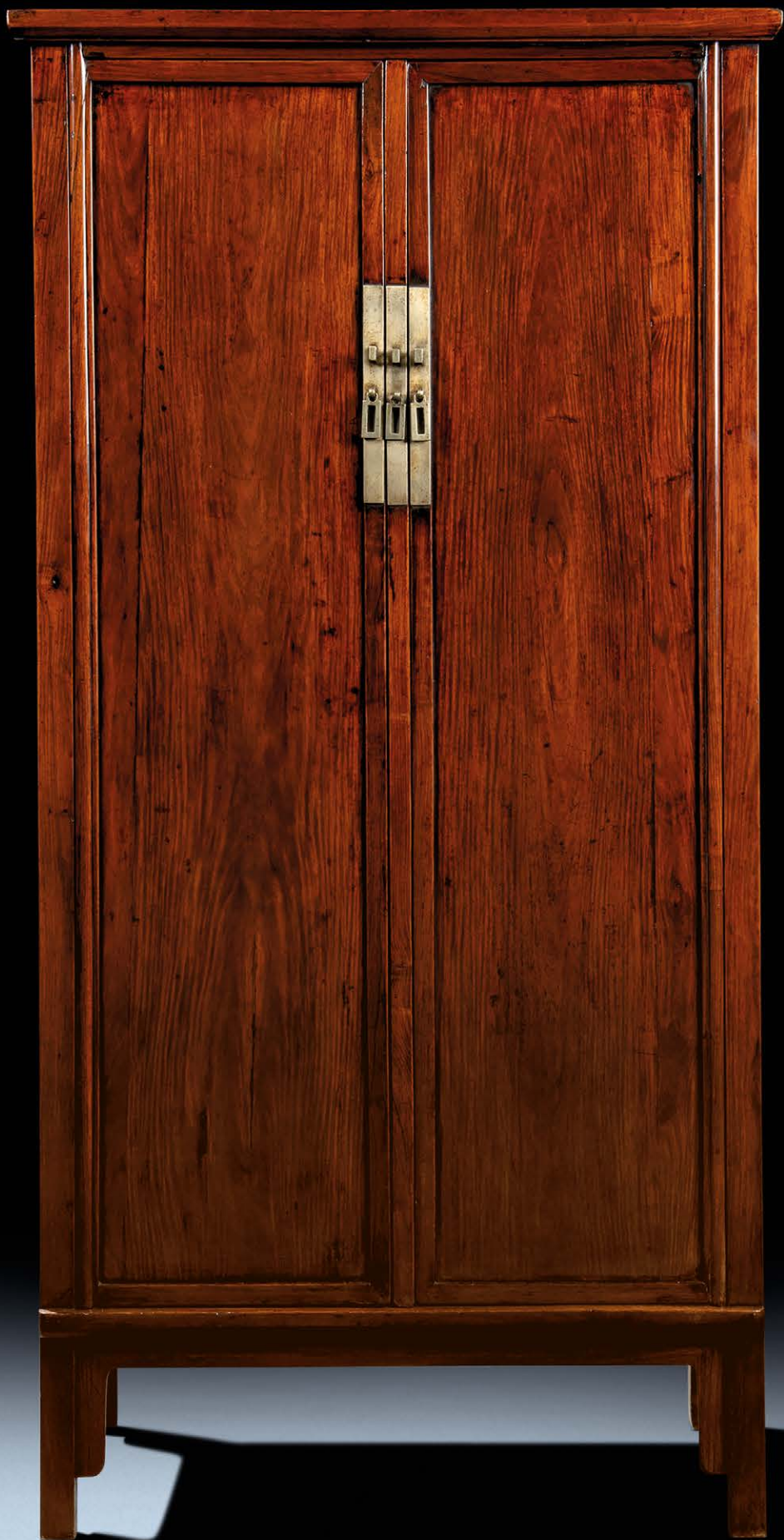
馬克斯·弗拉克斯，紐約

紐約佳士得，2013年3月21日，拍品編號930

赫維寧漢莊園珍藏

出版

馬克斯·弗拉克斯，《中國古典家具》，1997年秋，3號



2810 Continued

Wang Shixiang and Curtis Evarts in *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago, 1995, p. 130, explain that in general, "Chinese tapered cabinets may be divided into two categories: those made of circular members and those made of square members. Pieces belonging to the first category (circular members) are more common." The form of the current cabinet is of the rarer type and is a truly exquisite example of its type. The simplicity and elegance of form of this cabinet is in the classical Ming style. The combination of design, perfect proportions and precise craftsmanship lend this cabinet a refined elegance and sense of balance and stability. Marcus Flacks, *Classical Chinese Furniture*, Autumn, 1997, p. 10, mentions that "the use of flat members (as in the current cabinet) gives the design a sense of austere classical elegance that made it most at home in a gentlemen's quarters or in the scholar's studio."

For a discussion of the development of Chinese cabinet forms see Sarah Handler, "Cabinets and Shelves Containing All Things in China," *Journal of Classical Chinese Furniture Society*, Winter, 1993, pp. 4-29, where the author traces the development of cabinets and shelves from earlier storage containers such as boxes and chests. Handler makes the very interesting comparison between the elegance and restraint of classical Chinese furniture with Western developments in both Bauhaus and Shaker forms which emphasized serene unadorned beauty. "It is this harmony of proportion that transforms each of these common objects into a work of uncommon grace. In both, the verticality is perfectly balanced and contained by the shape and overhang of the top."

For a similar, although smaller example of the form see Wang Shixiang, *Connoisseurship of Chinese Furniture*, vol. II, Hong Kong, 1990, no. D33. In vol. I, pp. 87-89, Wang discusses the form and explains the general sizing of the *fangjiaogui* as being constructed in three approximate sizes: 3ft. (91.5cm.), 6ft. (183 cm.), and 9ft. (274.5cm.) high. The present cabinet, then, would be classified as of medium size, similar to the example illustrated by Gustav Ecke (fig. 1), *Chinese Domestic Furniture*, Rutland, Vermont and Tokyo, 1962, pl. 112; a slightly larger *huanghuali* square-corner cabinet of 17th/18th century date was sold at Christie's, New York, 22-23 March 2012, lot 1726.

方材圓角櫃，造型文質彬彬，氣質甚佳，內膛原裝漆灰，暗綠色，為維揚家具特徵，其櫃門下容納窠臼的橫棖，兩端直抵腿足外側，亦是該地區特徵。此櫃亦為馬科斯·弗拉克斯舊藏，見於《中國家具私房觀點》。

按照王世襄與柯惕思合著的《中國古典家具博物館藏珍》，芝加哥，1995年，頁130，中國古典家具中儲物的櫃子以外形區分成兩種：以方材製，稱之方角櫃；以圓材製，稱之圓角櫃，而前者存世例又比後者少。其中方角櫃的制式多見四面平式，櫃門常見以銅合頁開啓。如本拍品以圓角櫃常見的木軸門方式構築，門框上下外突，王世襄稱之為特別例，見其著作《明式家具研究》，香港，1990年，圖板D30。艾克著錄另一相似例（圖一），《中國花梨家具圖考》，東京，1962年，圖板112號；另見稍大相似例售於紐約佳士得，2012年3月22-23日，拍品1726號。

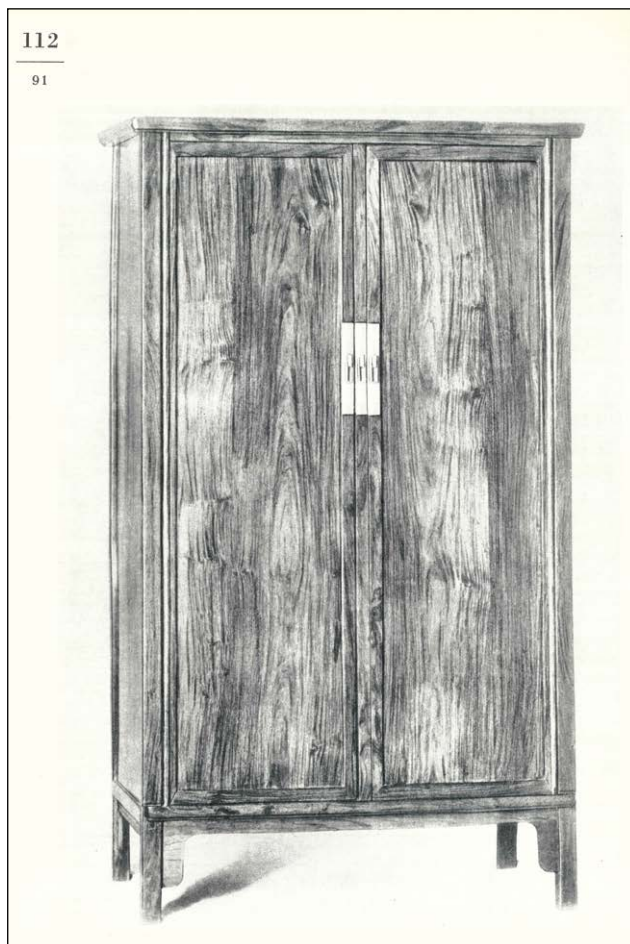
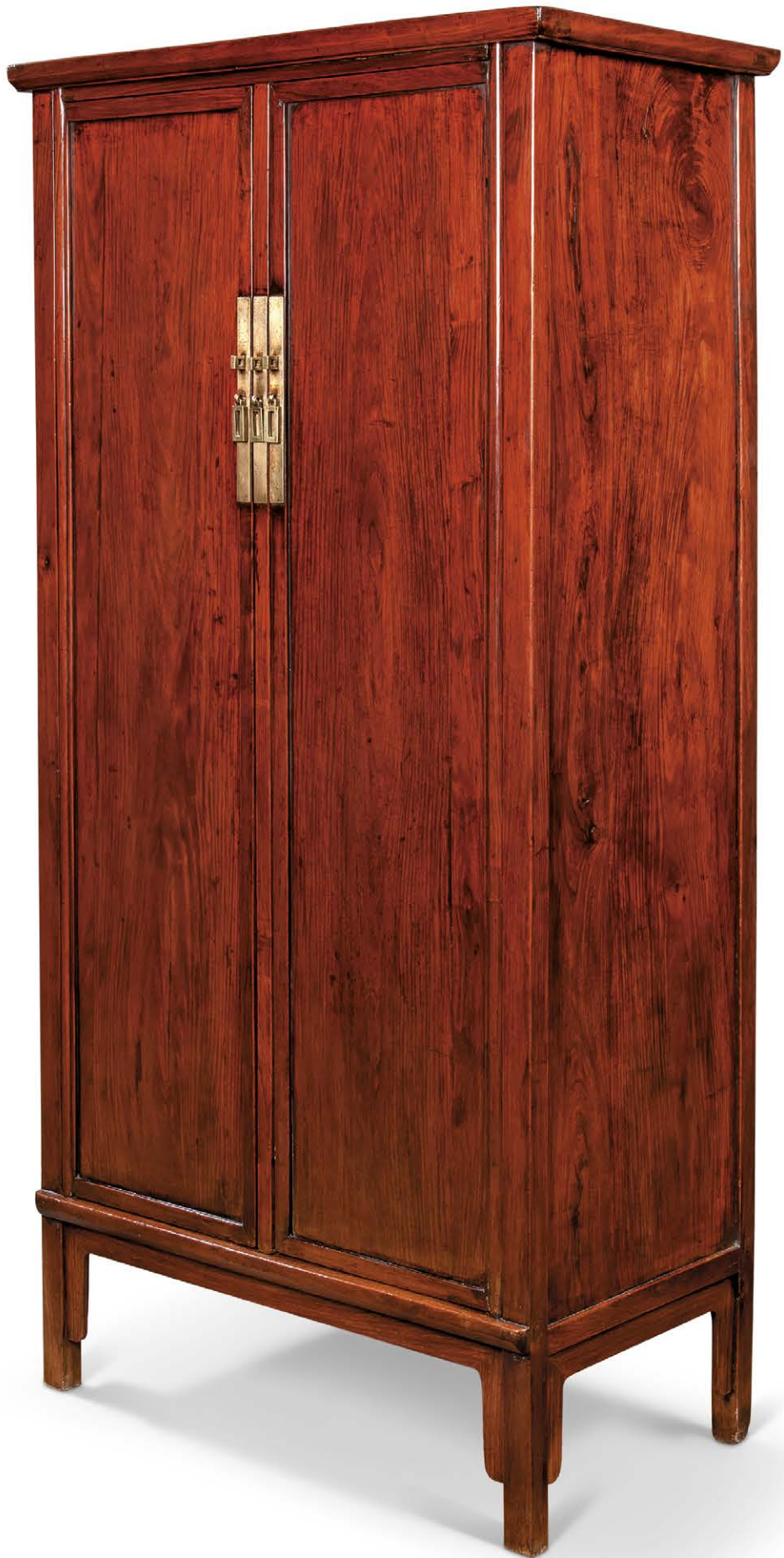


fig. 1 Gustav Ecke, *Chinese Domestic Furniture*, Rutland, Vermont and Tokyo, 1962, pl. 112

圖一 古斯塔夫·艾克，《中國花梨傢俱圖考》，東京，1962年，圖板112號





~2811

A MAGNIFICENT AND RARE LARGE HUANGHUALI SOUTHERN OFFICIAL'S HAT ARMCHAIR, NANGUANMAOYI

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

Of grand proportions, the strongly curved crestrail is supported on curved rear posts and the s-shaped splat, above the soft mat seat set within the rectangular frame with grooved edge. The arm rails are supported on slender standing stiles and terminating in the front posts, all raised on legs of rounded-square section joined by humpback stretchers with vertical struts on the front and sides, above stepped stretchers and footrest with plain aprons. 48 ½ in. (123.2 cm.) high, 24 in. (61 cm.) wide, 18 ½ in. (47 cm.) deep

HK\$2,000,000-3,000,000 US\$260,000-390,000

PROVENANCE

M.D. Flacks, Ltd., New York, 2001.
Christie's New York, 21 March 2013, lot 923
The Heveningham Hall Collection

LITERATURE

Marcus Flacks, *Classical Chinese Furniture*, Spring 2001, no. 2.
Marcus Flacks, *Classical Chinese Furniture: A Very Personal Point of View*, London, 2011, pp. 78-79.

明末清初 黃花梨高靠背南官帽椅

來源

馬克斯·弗拉克斯，紐約，2001年
紐約佳士得，2013年3月21日，拍品編號923
赫維寧漢莊園珍藏

出版

馬克斯·弗拉克斯，《中國古典家具》，2001年春，2號
馬克斯·弗拉克斯，《中國古典家具私房觀點》，倫敦，
2011年，78-79頁

The southern official's hat armchair is one of the most popular forms in Chinese furniture construction. It differs from the official's hat armchair in that its crest rail continues into the back rails as opposed to extending beyond them. The style of the present example is therefore also known as a continuous yokeback armchair. One of the most interesting features of the present armchair is its size, which is several inches taller than the standard, and examples which exceed 47 inches (119.5 cm.) in height are extremely rare and particularly sought after, as explained by Marcus Flacks, *Classical Chinese Furniture: A Very Personal Point of View*, London, 2011, p. 78. Flacks continues, "some of these tall chairs fail to resolve successfully the issues of proportion and balance that this added height creates. The outcome can often seem awkward, bulky or top-heavy. This chair is so well thought out and executed that it truly highlights the incalculable difference that skilled detail and subtle ingenuity can make." The extraordinary height, in combination with the thick, sweeping rails and dramatic, strong lines, helps make the present armchair a truly superb and very rare example of its type.

For a comprehensive view of the evolution of the yokeback chair, see Sarah Handler, 'A Yokeback Chair for Sitting Tall,' *Journal of the Chinese Classical Furniture Society*, Spring 1993, pp. 4-23, the author writes, "The yokeback chair is the most vertical of Chinese Chairs. It forces the body to assume a posture of upright rectitude, and hence it is natural and inevitable that it carries with it a significance of honour, dignity, and power. In both the ancient and modern worlds, verticality - in tower, cathedral, and skyscraper - asserts soaring authority." The present continuous yokeback chair, with its extraordinary height and elegance of form, certainly would have lent the seated owner or guest of honor the sense of dignity and power that Handler suggests.

Several similar though smaller examples of southern official's hat armchairs are published. See an example of the same form illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, 1990, Hong Kong, p. 47, no. A76. The present chair differs, however, in its lack of carving and ornamentation on the back splat and aprons which gives it an lends it even greater sense of elegance and strength. A smaller pair of this type with similar back splat, but with carved aprons is illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 52-3, no. 9. Compare, also, the pair of armchairs of 17th century date, sold at Christie's, Hong Kong, 28 November 2012, lot 2026. Although also much smaller in height, the chairs are similarly beautifully proportioned with plain back splats and gracefully curved rear posts.

本拍品為古董商馬克斯·弗拉克斯舊藏，著錄於《中國家具私房觀點》，該椅高達123.2厘米，座面卻矮，扶手又高，對比明顯，氣勢雄奇。搭腦頗為醒目，以大料斫挖而成，如飛鳥展翅，舒緩優揚，中間枕部肥厚，配合以寬闊堅實的靠背板，觀感、坐感皆佳。腿足間不設券口牙板，一反常態，設羅鍋枳加矮老連接，這多是中小型椅具中採用的結構，用在這件大椅處顯得疏朗通透，甚為別緻。

南官帽椅為中國古典家具體系中最經典之形制。靠背搭腦上以挖煙袋鍋桿連接一木連做的後腿，形成流轉舒暢的線條，疏朗有致。而其中又以高靠背南官帽椅的等級較高，靠背板的大材需要精挑細選，高大的靠背氣勢恢弘。家具陳設以及使用亦反映出用者的權勢地位，而高靠背南官帽椅通常為主人或顯赫賓客所坐。清代宮廷畫家冷枚（活躍於1703至1717年）的《人物圖》描繪了眾仕女圍棋耍樂的場景，而當女主主人就坐的高靠背南官帽椅，明顯不同於其他仕女的坐具，突顯上座的地位，載於1996年國立故宮博物院出版《畫中家具特展》，圖錄圖版29號。

數相近例曾見著錄，一張靠背上有雕刻的高靠背南官帽椅，載於王世襄著《明式家具研究》，香港，1990年，頁47，編號A76；明尼阿波利斯美術館藏一對尺寸較小但牙板帶雕刻的南官帽椅，載於《Classical Chinese Furniture in the Minneapolis Institute of Arts》，明尼阿波利斯，1999年，頁52-3，編號9。另見一對十七世紀例，拍賣於香港佳士得，2012年11月28日，精凝簡練—美國私人收藏家珍藏中國家具，拍品2026號。





~2812

A RARE *HUANGHUALI* RECESSED-LEG TABLE, *PINGTOU'AN*

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

Beautifully proportioned, with attractively figured single-panel top set within the wide, rectangular frame with beaded, thumb-grooved edge above plain aprons and spandrels, the whole raised on thick legs of rounded section joined by pairs of stretchers.

31 $\frac{7}{8}$ in. (81 cm.) high, 77 $\frac{1}{2}$ in. (197 cm.) wide,

22 $\frac{1}{4}$ in. (56.5 cm.) deep

HK\$4,000,000-5,000,000 US\$520,000-650,000

PROVENANCE

M.D. Flacks, Ltd., New York

Christie's New York, 21 March 2013, lot 924

The Heveningham Hall Collection

明末清初 黃花梨平頭案

來源

馬克斯·弗拉克斯，紐約

紐約佳士得，2013年3月21日，拍品編號924

赫維寧漢莊園珍藏

The recessed-leg table is amongst the most well-known and immediately recognizable forms found in classical Chinese furniture construction. Tables of this elegant and restrained form, with the graceful splay of the legs, trace their origins to furniture design of the Song dynasty, and several variations on this type are known. The basic proportions were adapted to make large painting tables, smaller tables, benches and stools. Tables of the size of the present table are generally referred to as painting tables.

One of the most impressive features of the present table is the long, single-panel floating top. Tables using large sections of *huanghuali*, such as seen here, are often considered early examples, as the precious material became harder to acquire in subsequent years. The use of single-panel tops and thick sections for aprons, stretchers, and legs are also testament to the fact that the table would have been quite expensive, even at the time of manufacture, and therefore would have likely been in the household of a wealthy literati family.

For a similar, although larger *huanghuali* recessed-leg table, see the 16th/17th century example illustrated by Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago, 1995, p. 114, no. 54, later sold at Christie's, New York, 19 September 1996, lot 75. Everts also points out that this basic form of table has been repeatedly depicted in paintings, as well, from as early as the Song dynasty (960 - 1279). See, also, Robert D. Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 122-23, no. 40, for a similar example of this type dated to the 17th century, although slightly longer, it is of approximately equal depth.

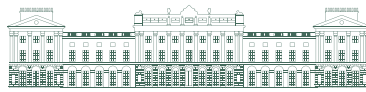












~2813

A PAIR OF HUANGHUALI HORSESHOEBACK ARMCHAIRS, QUANYI

QING DYNASTY, 17TH-18TH CENTURY

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

38 ½ in. (98 cm.) high, 27 in. (68.6 cm.) wide,
18 in. (46 cm.) deep

(2)

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

US\$200,000-260,000

PROVENANCE

Christie's, New York, 2 June 1994, lot 203

Christie's New York, 21 September 2000, lot 26

The Heveningham Hall Collection

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

One of the most notable features is the beautifully grained back splat on each of the present armchairs. Examples of *huanghuali* armchairs of this popular form carved with *ruyi* heads on the back splat, include a pair illustrated by Wang Shixiang and Curtis Evarts in *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 56, no. 26, and later sold at Christie's New York, 19 September 1996, lot 99; and a single *huanghuali* horseshoeback armchair, illustrated by R.H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 68-69, no. 14, where it was dated to the late Ming dynasty, 17th century.

清十七/十八世紀 黃花梨雙螭如意紋圈椅一對

來源

紐約佳士得，1994年6月2日，拍品編號203

紐約佳士得，2000年9月21日，拍品編號26

赫維寧漢莊園珍藏

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

本拍品上的靠背板紋理為其特點，黃花梨木材具象徵性的婉轉動人紋路，完全展示在靠背板上，顯示出製作時的認真工序以及對材料的極高要求。如意紋為靠背板上常見的雕刻紋樣，一對相近例收錄於

《Masterpieces from the Museum of Classical Chinese Furniture》，舊金山，1995年，頁56，編號26，為前加州中國古典家具博物館舊藏，後拍賣於紐約佳士得，1996年9月16日，拍品編號99。另見一張定年晚明的相似例，著錄於《洪氏所藏木器百圖》，紐約，1996年，頁68-69，編號14。









2814

AN EXTREMELY RARE PAIR
OF IMPERIAL *ZITAN* SQUARE
LANTERNS

QIANLONG PERIOD (1736-1795)

Each finely carved with flared openwork crown carved with descending bats above a pierced waist and continuing on the openwork scroll shoulder. The centre section with upper and lower openwork borders joined by slender knopped columns at the corners that frame the recessed panels. The waisted foot is similarly decorated as the crown and raised on ruyi-head feet. 28 7/8 in. (73.4 cm.) high, 14 in. (35.6 cm.) square (2)

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

US\$520,000-780,000

PROVENANCE

The Collection of Robert H. Ellsworth, New York, prior to 1978.

The Collection of Robert Hatfield Ellsworth Part I, Christie's New York, 17 March 2015, lot 52

The Heveningham Hall Collection

A very similar lantern from the imperial wedding chamber in the Palace of Earthly Repose is illustrated by Wen Wango and Yang Boda, *Treasures of the Forbidden City*, London, 1982, p. 56. The intricate openwork lattice work and columns mirror architectural elements found on doors and windows within the Imperial palaces. One of a set of four very similar lanterns from the Museum of Classical Chinese Furniture, almost certainly from the same workshops, is illustrated by Sarah Handler, "Carriers of Light: The Chinese Lampstand and Lantern," *Journal of the Classical Chinese Furniture Society*, Summer 1994, p. 32. The author notes that many of the smaller openwork elements are likely to have employed smaller pieces of unused *zitan* timber from larger pieces of furniture.

清乾隆 御製紫檀西番蓮紋長方宮燈一對

來源

安思遠舊藏，1978 年以前

錦瑟華年 – 安思遠私人珍藏 第一部分，紐約佳士得，2015 年 3 月 17 日，拍品編號 52

赫維寧漢莊園珍藏

木質宮燈因造型玲瓏，多由小料攢接而成，易損壞，且宜懸掛不宜擱置，故存世者稀少。此例宮燈造型宛如建築方亭，上有毗盧帽式造型，下方與之對稱成須彌座式，鏤雕與浮雕兼施，以西番蓮紋為主，點綴蝠紋。從雕飾來看，此宮燈為清乾隆宮廷風格。











~2815

A MAGNIFICENT *HUANGHUALI* SIX-POSTER CANOPY
BED, *JIAZICHUANG*

QING DYNASTY, 18TH CENTURY

The rectangular bed frame is with a soft-mat seat set above a high waist and decorated with bamboo-form struts dividing panels carved with birds and beasts among flower branches. The curvilinear apron is carved in low relief with stylised scrolls and confronted *chi* dragons, supported on cabriole legs with animal-masks at the shoulder and terminating in claw-and-ball-feet. The four corner posts and two front posts are joined with horizontal openwork panels of three sections forming a lattice-work gallery. The lower pierced with stylised dragons, the middle reticulated with compound *ruyi* blooms and floral designs with chilong roundels, and the upper carved with begonia roundels, all below a top rail and canopy reticulated with birds and flower branches flanked by entwined *chi* dragons among scrolls. 91 in. (231 cm.) high, 88 ¾ in (225.5 cm.) wide; 61 ½ in. (156.1 cm.) deep

HK\$5,000,000-8,000,000

US\$650,000-1,000,000

PROVENANCE

Chan Shing Kee, Hong Kong, April 2015
The Heveningham Hall Collection

清十八世紀 黃花梨四合如意團螭紋圍子六柱架子床

來源

陳勝記，香港，2015年4月
赫維寧漢莊園珍藏



fig. 1
圖一

2815 Continued

In contrast to the day-bed, *ta* such as lot 2803, or couch-bed, *luohanchuang*, which were often found in men's scholars studios or bedrooms, the canopy bed was generally associated with the female setting. The canopy bed would have been the most important part of a woman's dowry when she wed, as most important function in the female setting was for the conception of children, particularly sons. The form of the canopy bed subtly mirrors traditional Chinese architecture, many of the complex joins found in Chinese furniture are derived from architectural carpentry techniques. When viewed from the front, the basic form of the six-post canopy bed emulates the appearance of a traditional three-bay building, with the posts standing in for columns and the latticework railings echoing openwork balustrades.

The form of the canopy bed subtly mirrors traditional Chinese architecture, and likely developed from the application of the same set of skills; many of the complex joins found in Chinese furniture are derived from architectural carpentry techniques. When viewed from the front, the basic form of the six-post canopy bed in particular emulates the appearance of a traditional three-bay building, with the posts standing in for columns and the latticework railings echoing openwork balustrades. As such, the bed was in essence a room within a room, allowing for privacy when needed and serving as a social hub during the day.

The present bed is exquisitely carved and sumptuously designed, which belongs to a group of canopy beds that were probably produced in the same workshop in northern China, tailor-made to specific commissions. Comparable examples that share many common features with the present bed include a *huanghuali* bed in the collection of Beijing Palace Museum, and another *huanghuali* bed in The Great Mosque in Xi'an. A closely related example with *qilin*, *chilong* and *shou* motifs previously in the collection of Classical Chinese Furniture Museum, was sold in Christie's New York, 19 September 1996, lot 62, and later sold at Sotheby's Hong Kong, 9 October 2020, lot 53 for HK\$23,165,000 (fig. 1).

架子床分六柱和四柱（拍品編號 2823），於明清版畫上可見圍以簾幕，分隔出一個完全私密的空間。門圍子上似花形的四朵如意雲紋，成四簇紋，又稱四合如意，吉祥和瑞，雅致美觀，同時亦巧妙運用昂貴材料黃花梨，匠心獨運，足見中國古典家具的巧思。

雖然同為臥具，榻（拍品編號 2803）及羅漢床多為文人仕紳之用；而六柱架子床有可能為仕女陪嫁之禮，祝願早生貴子。架子床的結構亦與大木作建築息息相關，床柱的分佈設計一如建築中最重要的中流砥柱。

本拍品的華麗設計與豐富雕刻，應與其他同類型架子床來自北方同一地區，以用材大方，富麗堂皇見稱。兩張做工相近但紋飾迥異的黃花梨六柱架子床，分別藏於北京故宮博物館及西安大清真寺。美國加州古典家具博物館舊藏一張飾麒麟門圍子螭龍壽字紋的架子床，拍賣於紐約佳士得，1996年9月19日，拍品編號62；後拍賣於香港蘇富比，2020年10月9日，拍品編號53，成交價\$23,165,000（圖一）。



~2816

AN UNUSUAL PAIR OF
HUANGHUALI ROUND-
CORNER MEDICINE
CABINETS, *YAOGUI*

QING DYNASTY (1644-1911)

The protruding round-corner top on each cabinet is supported on corner posts of rounded section, enclosing the rectangular single panel doors opening from the centre to reveal nineteen drawers, all above a plain platform base. The wood is of a dark, attractive tone.

27 ½ in. (70 cm.) high;

15 ¾ in. (40 cm.) wide;

22 ½ in. (57 cm.) deep

(2)

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

US\$110,000-160,000

PROVENANCE

The Heveningham Hall Collection

清 黃花梨圓角藥櫃一對

來源

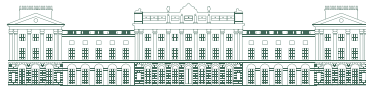
赫維寧漢莊園珍藏



interior view
另一面







~2817

A HUANGHUALI BAMBOO-FORM
CORNER-LEG PAINTING TABLE,
HUAZHUO

QING DYNASTY, 17TH CENTURY

Of bamboo prototype, the top comprising two panels of equal width set within a frame of generous proportions and with double-moulded edge resting on the round legs joined by a plain humped apron rail wrapping around the corners and articulated with pillar struts.

34 ½ in. (87.6 cm.) high, 62 ½ in. (158.2 cm.) wide,
28 ¾ in. (73 cm.) deep

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

US\$130,000-190,000

PROVENANCE

Christie's New York, 21 September 2000, lot 26
The Heveningham Hall Collection

清十七世紀 黃花梨裹腿羅鍋棖畫桌

來源

紐約佳士得，2000年9月21日，拍品編號26
赫維寧漢莊園珍藏

Compare the very similar *huanghuali* table, but with three instead of four pillar struts on the long aprons, included in the MD Flacks Ltd., New York, Autumn 1997 exhibition, no. 7, pp. 20-21. For a discussion of bamboo-inspired design, see R. W. Longsdorf, 'Chinese Bamboo Furniture, Its History and Influence on Hardwood Furniture Design', *Orientalism*, January 1994.





~2818

A HUANGHUALI CORNER-LEG BENCH, *ER'RENDENG*

QING DYNASTY, 17TH-18TH CENTURY

The rectangular soft cane seat set in a frame with 'ice-plate' edge supported on a narrow waist, above square-corner legs terminating in hoof feet and joined by humpback stretchers.

20 in. (50.8 cm.) high, 54 ¾ in. (139.1 cm.) wide, 15 in. (38.1 cm.) deep

HK\$700,000-1,000,000

US\$91,000-130,000

PROVENANCE

Christie's New York, 21 September 2000, lot 31
The Heveningham Hall Collection

清十七 / 十八世紀 黃花梨羅鍋枱二人凳

來源

紐約佳士得，2000年9月21日，拍品編號31
赫維寧漢莊園珍藏





~2819

A HUANGHUALI SOUTHERN OFFICIAL'S
HAT ARMCHAIR, NANGUANMAOYI

QING DYNASTY, 18TH CENTURY

The elegantly shaped crestrail is supported on rear posts which continue to form the rear legs, flanking the s-shaped splat above the *huanghuali* seat set within rectangular frame. The curved armrails are supported on slender standing stiles and terminating in front posts which continue to form the front legs, all joined at the top by stepped stretchers supported on vertical struts at the front and sides, and below by stepped stretchers and the footrest above plain, shaped aprons.

39 ½ in. (100.3 cm.) high, 23 ¼ in. (59 cm.) wide,
17 ¾ in. (45.1 cm.) deep

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

US\$130,000-190,000

PROVENANCE

Nicholas Grindley, 2004.

Christie's New York, 21 March 2013, lot 932

The Heveningham Hall Collection

EXHIBITED

Hazlitt, Gooden & Fox Ltd., London, 4-12 November 2004.

LITERATURE

Nicholas Grindley, November 2004, no. 17.

The present chair is an example of a variation of the standard southern official's hat armchairs, which is also known as continuous yokeback armchairs such as lot 2811. One of the distinguishing features of the present chair is the construction of entirely square section members. The current example displays a most elegant shape with graceful curves emanating a refined aesthetic of form and function.

方材南官帽椅，為古董商尼古拉斯·格林利過手，小巧玲瓏，方材蜿蜒變化，比例得當，可用可賞，並難得保留黃花梨原始皮殼。其座面為落膛鑲板做法，這在黃花梨椅具中並不常見，值得注意，然審視座面正背，風化自然，與周邊皮殼一致，信是原裝。相同樣式者在蘇北地區曾有發現，但落膛鑲板做法是廣作傢俱較顯著特徵，尚待分析研究。

清十八世紀 黃花梨方材南官帽椅

來源

尼古拉斯·格林利，2004年

紐約佳士得，2013年3月21日，拍品編號932

赫維寧漢莊園珍藏

展覽

Hazlitt, Gooden & Fox Ltd. 畫廊，倫敦，2004年11月

出版

尼古拉斯·格林利，2004年11月，17號







2820

AN IMPORTANT AND EXTREMELY RARE
ZITAN FOLDING STOOL, *JIAOWU*

17TH-18TH CENTURY

The stool is of elegant form with a woven seat joined by two thick members forming the upper frame, above two pairs of hinged legs of circular section joined at the middle with metal hardware and at the front by the footrest above a shaped apron and two vertical struts. The whole is supported on flat, wedge-shaped feet, and the wood is of attractive grain and colour.

18 7/8 in. (48 cm.) high, 23 in. (59 cm.) wide,
15 3/4 in. (39 cm.) deep

HK\$2,000,000-3,000,000 US\$260,000-390,000

PROVENANCE

Important Chinese Furniture: Formerly the Museum of Classical Chinese Furniture Collection; Christie's New York, 19 September 1996, lot 95.

Christie's New York, 19-20 September 2013, lot 1580

The Heveningham Hall Collection

LITERATURE

Grace Wu Bruce, *Classic Chinese Furniture in Tzu-T'an Wood*, Arts of Asia, November-December 1991, p. 144, fig. 10.

Sarah Handler, *The Ubiquitous Stool*, JCCFS, Summer 1994, p. 21, fig. 29.

Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 30, no. 14.

Sarah Handler, *Austere Luminosity of Classical Chinese Furniture*, Hong Kong, 2001, p. 101, fig. 7.22.

十七/十八世紀 紫檀交杌

來源

前美國加州古典家具博物館舊藏，紐約佳士得，1996年9月19日，拍品編號95

紐約佳士得，2013年9月19-20日，拍品編號1580

赫維寧漢莊園珍藏

著錄

伍嘉恩，《中國古典紫檀家具》，Arts of Asia，1991年11月-12月號，頁144，圖10

韓蕙，《The Ubiquitous Stool》，載《Journal of the Classical Chinese Furniture Society》，1994年夏，頁21，圖29

王世襄、柯惕斯、中國古典家具學會，《中國古典家具博物館圖錄》，芝加哥和三藩市，1995年，頁30，14號

韓蕙，《Austere Luminosity of Chinese Classical Furniture》，香港，2001年，頁101，圖7.22

2820 Continued

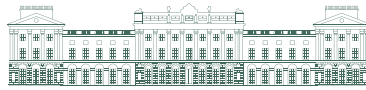
According to Curtis Everts and Wang Shixiang in *Masterpieces From the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 30, folding stools in *zitan* are extremely rare. The authors note that while similar examples exist in *huanghuali*, their members are often carved with decorative elements. The present stool may have been left unadorned to highlight both the elegant shape and attractive grain.

Perhaps the only other known example in *zitan* is that illustrated by Grace Wu Bruce in *Chan Chair and Qin Bench: The Dr. S.Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998, pp. 78-9, no. 10, where it is dated to the 16th/17th century. A closely related *huanghuali* folding stool is published by Wang Shixiang in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, p. 31, no A40. Wang refers in vol. I, p. 35, to the illustrated example as being imperial, and discusses the construction, with metal rods passing through both legs and being secured by decorative washers called *huyanqian*, which can also be seen on the present stool. Wang also notes that the construction, material, hardware and weaving are all of superior quality, and indicative of highly skilled and talented carpenters.

交杌屬交椅之前身，是中國家具中較為常見者，其歷史可上溯至東漢時期，傳自西域，佛教的傳播亦對其有促進作用，早期圖像如敦煌莫高窟257窟主室西壁所見，實物則有2019年在甘肅天祝唐武周時吐谷渾王族墓所出土。千餘年來，交杌形象幾無變化，只是約元明之際出現了增設腳踏的樣式。傳世黃花梨交杌見有十數件，紫檀所製者，計本場在內僅二例。此紫檀交杌流傳有序，為美國加州原中國古典家具博物館舊藏。該館因藏品質量高、品類豐富，加之在推動學術研究方面的貢獻，為中國家具收藏中又一傳奇。該館家具於1996年秋在紐約佳士得專場拍出，全數成交，創造了當時中國藝術品單場拍賣的最高記錄，此交杌即在其中。



(two views 兩面)



~2821

A HUANGHUALI HORSESHOEBACK
ARMCHAIR, QUANYI

QING DYNASTY, 17TH CENTURY

The sweeping crest rail terminates in out-swept hooks above shaped spandrels, and forms an elegant curve above the plain S-shaped splat. The rear posts continue to form the back legs below the rectangular frame above cusped apron carved in relief with curling tendrils. The legs are joined by stepped stretchers and a foot rest above a plain apron.

40 in. (101.6 cm.) high, 24 in. (62.2 cm.) wide,
19 in. (48.2 cm.) deep

HK\$600,000-800,000

US\$78,000-100,000

清十七世紀 黃花梨卷草紋圈椅

PROVENANCE

Christie's New York, 16 September 1999, lot 102

Christie's New York, 20 April 2007, lot 1842

The Heveningham Hall Collection

來源

紐約佳士得，1999年9月16日，拍品編號 102

紐約佳士得，2007年4月20日，拍品編號 1842

赫維寧漢莊園珍藏





~2822

A MASSIVE HUANGHUALI COMPOUND CABINET, DINGXIANG'GUI

QING DYNASTY, 17TH-18TH CENTURY

Of massive rectangular form and beautiful graining, the frame composed of *huanghuali* veneer over solid hardwood. The hat chest with two *huanghuali* square-panel doors fitted flush around a removable center stile, above the large cabinet with rectangular *huanghuali* panel doors similarly fitted and with removable center stile. Fitted with brass hardware and double-fish-shaped pulls, the doors open to reveal the shelved interior and two drawers, above a horizontal panel and plain apron.

110 in. (279.4 cm.) high; 62 $\frac{7}{8}$ in. (159.7 cm.) wide;

26 $\frac{1}{2}$ in. (67.3 cm.) deep

HK\$1,500,000–2,000,000

US\$200,000–260,000

PROVENANCE

Sotheby's New York, 17 April 1985, lot 406

Christie's New York, 17 September 2008, lot 165

The Heveningham Hall Collection

The present cabinet belongs to a group of cabinets known as *sijianguai*, 'four-part wardrobes'. These compound cabinets were often made in pairs. Garments and large items would have been stored in the lower cabinets, while smaller items would have been kept in the top chests, often requiring the use of a ladder due to their massive size.

Compare with other pairs of cabinets decorated with plain aprons of various sizes and dating, such as a pair sold in Christie's Hong Kong, 27 November 2017, lot 8113 for HK\$14,500,000. Also see two pairs of veneered cabinets, one from the Reverend Richard Fabian Collection, sold at Sotheby's New York, 15 March 2016, lot 42; another pair previously in the Dr. S.Y. Yip Collection is illustrated in *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, p.119, no. 46, and sold at Christie's New York, 20 September 2002, lot 60.

清十七/十八世紀 黃花梨頂箱櫃

來源

紐約蘇富比，1985年4月17日，拍品編號406

紐約佳士得，2008年9月17日，拍品編號165

赫維寧漢莊園珍藏

頂箱櫃由頂櫃及立櫃兩部分組成，櫃框為黃花梨貼皮。本拍品原應成對，為俗稱「大四件櫃」中的其中一組。此櫃子體型碩大，用材大方，為倉儲家具類中最大體型，亦是明代家具中最耗費名貴材料、工匠時間的重量級精品。頂箱尺寸比立櫃稍微小一點，以能夠平穩安放在上層。

此類櫃子尺寸大小不一，為明清通用樣式。一對尺寸較窄的而同安光素牙板的明代例子，拍賣於香港佳士得，2017年11月27日，拍品編號，成交價\$14,500,000。另見兩對黃花梨貼皮門板四件櫃，一對為Richard Fabian 神父舊藏，拍賣於紐約蘇富比，2016年3月15日，拍品42號；及葉承耀醫生攻玉山房舊藏一對，著錄於《楮壇室夢旅：攻玉山房藏明式黃花梨家具》，香港，1991年，頁119，46號，拍賣於紐約佳士得，2002年9月20日，拍品60號。









~2823

AN EXTREMELY RARE *HUANGHUALI*
FOUR-POSTER CANOPY BED,
JIAZICHUANG

QING DYNASTY, 18TH CENTURY

The soft mat platform is enclosed by a rectangular frame and narrow waist above plain beaded aprons and thick inward-curving legs of square section terminating in hoof feet. The four posts are joined on three sides by a railing enclosing *ruyi*-form struts, above a lattice-work railing holding squares. The posts are also joined at the top by similarly decorated railing on all four sides.

90 ⅞ in. (229 cm.) high; 55 ½ in. (141 cm.) wide;

82 ⅝ in. (210 cm.) deep

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

US\$520,000-780,000

PROVENANCE

Chan Shing Kee, Hong Kong, April 2015
The Heveningham Hall Collection

Four-poster canopy beds in *huanghuali* are uncommon and the interlocked square motif on the present lot was inspired by lattice panels decorating the greatly admired gardens of Southern China as illustrated in one of the earliest publications of Chinese garden-scape designs known as the *yuanye*, The Garden Treatise. Sarah Handler mentions that the interlocked patterns symbolize eternal unity and marital harmony in *A Little World Made Cunningly: The Chinese Canopy Bed*, published in *Journal of The Classical Chinese Furniture Society*, Spring 1992, p. 11, fig. 9. For another four-poster bed with interlocked circular braces on the upper part of the railing refer to Wang Shixiang, *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, vol. II, p. 134, C15.

It has been suggested that the four-poster bed was more likely to have been made for a man's apartment, with its ideal of 'pleasant refinement and elegant simplicity without stylish adornment,' cited by Wen Zhenhung in his early Ming guide to stylish living, *zhangwuzhi*, Treatise on Superfluous Things, in contrast to six-poster beds such as lot 2807 and lot 2814. often a dowry item brought into the marriage with the bride, was more likely to be made for the women's quarters. Compare with a *huanghuali* four-poster bed with denser interlocking loops on rails imitating bamboo design, sold at Christie's Hong Kong, 30 May 2012, lot 4075. Two four-poster beds in *huanghuali* of different railing and leg designs have been sold at Sotheby's Hong Kong, 5 April 2015, lot 2867 for HK\$10,280,000 and 7 October 2015, Ming Furniture - The Dr S Y Yip Collection, lot 123 for HK\$13,880,000.

清十八世紀 黃花梨套方紋圍子四柱架子床

來源

陳勝記，香港，2015年4月

赫維寧漢莊園珍藏

床圍子的花樣為「套方式」，重複排列的方形紋，寓意長壽無疆，與南方園林窗櫺的設計見共通點，可參考明代計成著《園冶》。四柱架子床比六柱架子床存世量少，而有可能並非為嫁妝而造（如拍品編號 2807，2814）。四柱架子床甚為珍罕，一例同為重複排列圓形紋圍子的黃花梨仿竹式四柱架子床，拍賣於香港佳士得，2012年5月30日，拍品編號 4075。另外兩例不同年代樣式的四柱架子床，拍賣於香港蘇富比，2015年4月5日，拍品 2867 號，成交價 HK\$10,280,000；葉承耀醫生攻玉山房舊藏一張，拍賣於香港蘇富比，2015年10月7日，拍品 123 號，成交價 \$13,880,000。





2824

A PAIR OF ELMWOOD HORSESHOEBACK
ARMCHAIRS, QUANYI

QING DYNASTY, 18TH CENTURY

Each with curving top rail continuing in a broad sweep above the rounded back posts formed by the upper extensions of the rear legs and extending beyond the tapering side posts and front corner posts. The plain backsplat is gently curved, above the soft mat seat supported on legs enclosing plain beaded aprons and joined by stepped stretchers front and back, double stretchers on the sides.

37 ½ in. (95.3 cm.) high, 23 ¼ in. (59.1 cm.) wide,
18 in. (45.8 cm.) deep, seat 19 ¼ in. (48.9 cm.) high

(2)

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Christie's New York, 21 September 2000, lot 32
The Heveningham Hall Collection

A similar pair of chairs in *huali* wood in the collection of the Victoria and Albert Museum is illustrated by C. Clunas, *Chinese Furniture*, London, 1988, p. 26, fig. 12.

清十八世紀 榆木圈椅一對

來源

紐約佳士得，2000年9月21日，拍品編號32
赫維寧漢莊園珍藏





~2825

A HUANGHUALI CLOTHES RACK, YIJIA

QING DYNASTY (1644-1911)

The two slender corner posts are of square section and joined to the top rail which terminates in floral scrolls. Two additional horizontal rails enclose openwork panels of meandering floral and leafy scrolls. The whole is fitted into shoe feet carved with archaic scrollwork with standing spandrels in the form of stylized dragons.

63 3/4 in. (161 cm.) high; 76 1/8 in. (193.5 cm.) wide

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Phillips London, 18 June 1999

The Heveningham Hall Collection

清 黃花梨花卉紋衣架

來源

倫敦富藝斯，1999年6月18日

赫維寧漢莊園珍藏





2826

AN IMPORTANT AND VERY RARE LARGE GILT-COPPER DRAGON PLAQUE

LIAO DYNASTY (AD 907-1125)

Cast as a ferocious three-clawed, scaly dragon shown striding with its mouth open in a roar revealing long pointed fangs and the tongue, with a pair of sweptback horns above the trailing, wind-blown mane, and short spines along the backbone leading to the long tail. The edges are adapted with small pierced tabs for attachment.

62 in. (157.5 cm.) long

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

US\$260,000-390,000

PROVENANCE

Acquired in Hong Kong in the late 1970s.
Christie's, New York, 17 September 2008, lot 579
The Heveningham Hall Collection

EXHIBITED

Traverse City, Dennon Museum Center, Northwestern Michigan College, *Land of the Dragons: 6000 Years of Chinese Art*, 17 March - 1 September 2002.

This magnificent, lavishly gilded copper plaque likely represents the Azure Dragon of the East, one of the animal symbols of the four directions (Sishen or Siling, the Four Divinities). The other animals are the White Tiger of the East, the Vermillion Bird of the South and the Dark Warrior of the North. This animal symbolism originated in central China and was well established by the Han dynasty, when images of the four directional animals were frequently represented in tombs. In a funerary context, such imagery, illustrating the temporal or directional order of the universe, embodied talismanic powers and would have served an apotropeic function.

A very similarly rendered dragon, along with the other three animals of the four cardinal points, can be found decorating the casket cover of a Liao dynasty painted wood coffin unearthed in 1965 from a tomb at Lingzidonggou, Guangdegong, Wengniute Banner, north of Chifeng. See *Empires Beyond the Great Wall*, Natural History Museum of Los Angeles County, March - August 1994, fig. 72. See, also, the group of four wood carvings of the four directional animals, including a similarly depicted dragon, excavated in Baomotugacha in Chaogewendu Township, Wengniute Banner, included in the exhibition, *Gilded Splendor - Treasures from China's Liao Empire (907-1125)*, Asia Society, New York, 2006, pp. 198-205, no. 48a-d. Also included in the exhibition, pp. 224-5, no. 55, was a gilt-bronze mirror decorated with a similar dragon encircling the central knob, which was excavated from the tomb of Yelü Yuzhi and Chonggun at Hansumu Township, Aluke'erqin Banner. A Liao gilded silver crown also displaying similar striding dragons is illustrated by E.C. Bunker and J.M. White, *Adornment for the Body and Soul*, Hong Kong, 1999, no. 90.

遼 鑲金銅三爪龍形匾

來源

1970年代購於香港
紐約佳士得，2008年9月17日，拍品編號579
赫維寧漢莊園珍藏

展覽

美國密歇根州特拉弗斯城，西北密歇根學院 Dennon 博物館中心，《Land of the Dragons: 6000 Years of Chinese Art》，2002年3月17日 - 9月1日。



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7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <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. 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. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

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

- (iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP

payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash
 We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- (v) Banker's draft
 You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) Cheque
 You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www.christies.com/storage shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **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. 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. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有拍賣品所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示**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，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 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：

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

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

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**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**。
- (c) **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**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**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。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

(h) 要申索**真品保證**下的權利，您必須：

- (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - (iii) 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- (a) 此類外**保證**不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明估價的已售**拍賣品**；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) 狀況報告中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。
- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

F. 付款

1. 付款方式

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

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - (i) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 電匯至：
 - 香港上海匯豐銀行總行
 - 香港中環皇后大道中 1 號
 - 銀行編號：004
 - 賬號：062-305438-001
 - 賬名：Christie's Hong Kong Limited
 - 收款銀行代號：HSBCHKHHHKH
 - (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
 - (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
 - (v) 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
 - (vi) 支票
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

- 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
 - 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
 - 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
 - 採取我們認為必要或適當的任何行動。
- 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您我們或其他**佳士得集團**公司的款項。
- 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

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

G. 提取及倉儲

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- 如果您未在拍賣後第三十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。
 - 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（不論百分比率）的**拍賣品**在本目錄中註有 [-] 號。這些物料包括但不限於象牙、玳瑁殼、鱈魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，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 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。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（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。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 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

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

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的**保證**。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

佳士得集團：Christie's International Plc 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 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 made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with

a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any

issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

- In Christie's opinion a work by the maker or artist e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot. e.g. A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY
- If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark. e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

- When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears. e.g. A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC
- If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

CHINESE CERAMICS AND WORKS OF ART QUALIFIED HEADINGS

- When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

- In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt. e.g. A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt. e.g. A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△ 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有△符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，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或者潛在買方提供借款或者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。佳士得也可按的要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語的使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述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贗，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

- 佳士得認為是屬於該創作者或藝術家之作品
例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

• 如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

• 作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

• 在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

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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Suffolk, UK

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wildernessreserve.com

01986 802 113



BIDDER REGISTRATION FORM

Paddle No.

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

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

A Bidder's Detail

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

Account Name Account No.

Address

..... Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

B Identity Documents and Financial References

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

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

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

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

C Sale Registration

- | | |
|--|--|
| <input type="checkbox"/> 19856 The Ultimate Private Collection Featuring The Greatest Burgundies | <input type="checkbox"/> 20193 Chinese Jade Carvings From a Distinguished European Collection |
| <input type="checkbox"/> 19861 Handbags & Accessories | <input type="checkbox"/> 20194 Classical Chinese Furniture from Heveningham Hall * |
| <input type="checkbox"/> 19858 An Exceptional Season of Watches | <input type="checkbox"/> 19677 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 20619 The Legends of Time * | <input type="checkbox"/> 16897 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 19860 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 20265 Legacy: Xu Beihong's Slave and Lion * |
| <input type="checkbox"/> 19679 Fine Chinese Classical Paintings and Calligraphy * | <input type="checkbox"/> 16898 20 th and 21 st Century Art Morning Session |
| <input type="checkbox"/> 19678 Fine Chinese Modern and Contemporary Ink Paintings * | <input type="checkbox"/> 16899 20 th and 21 st Century Art Afternoon Session * |
| | <input type="checkbox"/> 20640 Mr Doodle : Caravan Chaos |

* If you intend to bid on: (i) any lot in the 20th and 21st Century Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

* If you intend to bid on the "Slave and Lion" by Xu Beihong, please tick the box below.

I wish to apply for a HVL paddle designated for the "Slave and Lion".

Please indicate the bidding level you require:

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

D Declarations

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

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

Name Signature Date

Christie's Hong Kong Limited

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

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。

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C 拍賣項目登記

19856 絕代私人窖藏布良地稀世名釀

19861 典雅傳承：手袋及配件

19858 時代巨鑄

20619 驚世傳奇*

19860 瑰麗珠寶及翡翠首飾*

19679 中國古代書畫*

19678 中國近現代及當代書畫*

20193 凝秀輝英 — 歐洲私人珍藏玉雕

20194 赫維寧漢莊園珍藏中國古典家具*

19677 重要中國瓷器及工藝精品*

16897 二十及二十一世紀藝術 晚間拍賣*

20265 國之瑰寶：徐悲鴻不朽傑作*

16898 二十及二十一世紀藝術 上午拍賣

16899 二十及二十一世紀藝術 下午拍賣*

20640 Mr Doodle：瘋狂旅行車

*如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣品低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

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港幣 0 - 500,000

港幣 500,001 - 2,000,000

港幣 2,000,001 - 4,000,000

港幣 4,000,001 - 8,000,000

港幣 8,000,001 - 20,000,000

港幣 20,000,000 +

D 聲明

• 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。

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13/04/2021

HONG KONG AUCTION CALENDAR

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES

Sale number: 19856
**THURSDAY 20 MAY
11.00 AM**

HANDBAGS & ACCESSORIES

Sale number: 19861
**FRIDAY 21 MAY
1.00 PM**
Viewing: 21 May

AN EXCEPTIONAL SEASON OF WATCHES

Sale number: 19858
**SATURDAY 22 MAY
2.00 PM**
Viewing: 21-22 May

THE LEGENDS OF TIME

Sale number: 20619
**SATURDAY 22 MAY
7.00 PM**
Viewing: 21-22 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 19860
**SUNDAY 23 MAY
2.00 PM**
Viewing: 21-23 May

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16897
**MONDAY 24 MAY
7.30 PM**
Viewing: 21-24 May

LEGACY: XU BEIHONG'S SLAVE AND LION

Sale number: 20265
**MONDAY 24 MAY
7.30 PM**
Viewing: 21-24 May

20TH AND 21ST CENTURY ART MORNING SESSION

Sale number: 16898
**TUESDAY 25 MAY
10.30 AM**
Viewing: 21-24 May

20TH AND 21ST CENTURY ART AFTERNOON SESSION

Sale number: 16899
**TUESDAY 25 MAY
12.30 PM**
Viewing: 21-24 May

MR DOODLE : CARAVAN CHAOS

Sale number: 20640
**TUESDAY 25 MAY
12.30 PM**
Viewing: 21-24 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 19679
**WEDNESDAY 26 MAY
2.00 PM**
Viewing: 21-26 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 19678
**THURSDAY 27 MAY
10.00 AM & 2.30 PM**
Viewing: 21-26 May

CHINESE JADE CARVINGS FROM A DISTINGUISHED EUROPEAN COLLECTION

Sale number: 20193
**FRIDAY 28 MAY
10.30 AM**
Viewing: 21-27 May

CLASSICAL CHINESE FURNITURE FROM HEVENINGHAM HALL

Sale number: 20194
**FRIDAY 28 MAY
11.00 AM**
Viewing: 21-27 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 19677
**FRIDAY 28 MAY
2.00 PM**
Viewing: 21-27 May



