



CELESTIAL BRILLIANCE

The Wang Xing Lou Collection

Hong Kong, 30 May 2022 · 香港 2022 年 5 月 30 日

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CHINESE CERAMICS AND WORKS OF ART

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CELESTIAL BRILLIANCE - THE WANG XING LOU COLLECTION OF IMPERIAL QING DYNASTY PORCELAIN

燦若繁星 — 望星樓藏清代官窯瓷器

MONDAY 30 MAY 2022 · 2022 年 5 月 30 日 (星期一)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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Monday 30 May · 5月30日 (星期一)
10.30am (Lots 2701-2728) · 上午10.30 (拍賣品編號2701-2728)

Location: Hall 3D, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong
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HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Sunday – Friday, 22 May – 29 May · 5月22日至5月29日 (星期日至五)
10.30am – 6.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店

Saturday – Sunday, 7 – 8 May · 5月7至8日 (星期六至日)
11.00am – 6.00pm

BEIJING, Christie's Beijing Art Space

北京，佳士得北京藝術空間

Sunday – Tuesday, 8 – 10 May · 5月8至10日 (星期日至二)
10.00am – 6.00pm

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Chen Liang-Lin

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CHRISTIE'S 佳士得

STAR BURSTS – A BRIEF VIEW OF WANG XING LOU

CHI FAN TSANG, DEPUTY CHAIRMAN, ASIA PACIFIC

A collection often reveals a great deal about the philosophy and personality of a collector. It takes a certain vision, immense passion, a dedicated quest to search for objects, perseverance, and patience in building up a group of treasures. Whilst these essential elements may be appealing to a collector, they are not easy tasks to execute, let alone to accomplish. The Master of Wang Xing Lou was remarkable in his foresight in collecting early Qing dynasty imperial ceramics that were produced during the reigns of three Qing emperors: Kangxi (r. 1662-1722) (fig. 1), Yongzheng (r. 1723-1735) (fig. 2) and Qianlong (r. 1736-1795) (fig. 3). Collectively these three emperors are commonly referred to as the 'three generations of Qing'. In the early 1990s, collecting in this area was particularly unusual as the Chinese art market was predominantly looking for Song dynasty monochromes and early Ming Dynasty blue and white ceramics. This category of Chinese ceramics, at that time, tended to be considered by the mature and seasoned collectors as 'too young'. Perhaps to this generation of second half of 20th Century collectors, the vestigial legacies of the Qing era probably still resonated within their memories.

As a teenager, the Master of Wang Xing Lou was drawn to antiques and frequently paced the lengths of Hollywood Road. With serendipity, after a brief spell in banking, he became a dealer in the 1980s and even passed up on the opportunity in joining an international auction house. It was in the early 1990s that the aspiring young dealer decided to collect early Qing Dynasty ceramics for their beauty, quality and techniques. He was also fascinated by the culmination of influences and traditions the Qing potters had adopted from an earlier Song, Yuan and Ming ceramics tradition, and at the same time pioneered their own decorative styles. Drawing inspirations from well-respected older generation of formidable Hong Kong based dealers, who were also collectors in their own right such as Lai Tak and Robert Chang, the Master of Wang Xing Lou followed very much in their aspiration and tirelessly searched for quality and rarity. It was the Robert Chang exhibition of important Chinese ceramics at Christie's which opened in London in June 1993 that convinced and assured the Collector of his own collecting journey.



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



Lot 2701
拍品 2701 號



Lot 2710
拍品 2710 號

摘星記：望星樓概述

曾志芬 佳士得亞太區副主席

一般而言，藏品恍若反映藏家理念與性情的一面鏡子。蒐藏藝術瑰寶的過程中，真知灼見、滿腔熱忱、對佳器上下求索之精神、鏗而不捨、堅韌不拔缺一不可。藏家固然珍視這些特質，但知易行難，更遑論持之以恆、身體力行。望星樓主人戮力度藏清初康熙(公元1662-1722年在位)(圖一)、雍正(公元1723-1735年在位)(圖二)、乾隆(公元1736-1795年在位)(圖三)三朝之御瓷，其遠見卓識非同凡響。康雍乾三朝盛世常合稱「清三代」。1990年代初，這一範疇的收藏仍屬另類，因為在當時的中國藝術市場，最炙手可熱的仍是宋代單色釉和明青花瓷器。當年，成名的資深藏家認為此類瓷器仍「不夠老」。對於二十世下半葉的前輩藏家來說，清代遺珍在其心中或許仍有記憶猶新之感。

望星樓主人弱冠之年已醉心古玩，每每於荷李活道流連忘返。他雖曾投身銀行界，但機緣巧合，未幾便於八十年代加入了古董商行列，更為此放棄了加盟一家國際拍賣行的機會。九十年代初，這位胸懷大志的年輕古董商已折服於清初瓷器之美、工料之精和技藝之高，故矢志收藏這一時期的作品。望星樓主尤為欽佩的是，清代工匠既師古效賢，多方借鑑宋、元、明代陶瓷的流派與傳承，亦銳意開創自己獨有的裝飾風格。他事事做效香港古董商泰斗(當中不乏鑑藏名家，如黎德先生、張宗憲先生等)，緊緊追隨前輩師執的步伐，對珍罕之作孜孜以求。直至1993年6月，倫敦佳士得推出張宗憲先生「重要中國陶瓷」展覽，於此望星樓主對其收藏志向益發確信不疑、篤行不怠。

自八十年代至千禧之初，新的考古發現和研究成果紛至沓來，使人們對中國陶瓷的認知突發猛進。在此期間，關於江西景德鎮御窯考古新知的報告亦陸續發表，其內容引人入勝；此外，宋代窯址也有重大發現，最矚目者當數河南清涼寺出土的汝窯器。該等窯址的出土殘片經過拼合修復，其後在海內外。多次展出，其中又以香港、倫敦、臺北等地尤為哄動。這些活動大大增進了人們對御瓷發展的興趣和了解。一部自宋至元、明時期的陶瓷史，伊始在國際舞台徐徐展開，隨之亮相的還有諸多高溫單色釉、釉下青花、釉裏紅及釉上琺瑯彩佳作。



fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品



Lot 2711
拍品 2711 號



Lot 2713
拍品 2713 號

CONTINUED



fig. 3 Collection of the Palace Museum, Beijing
圖三 北京故宮博物院藏品

From the 1980s to early 2000, new discoveries and deeper research greatly heightened enthusiasm for Chinese ceramics. During this period, fascinating reports were published of newly excavated materials that were discovered at the imperial kilns sites in Jingdezhen, Jiangxi Province; and in addition there were significant finds from Song dynasty kiln sites, the most notable was Ru ware discovered at Qingliangsi in Henan Province. Re-constructed examples of sherds found at these kilns, and the subsequent exhibitions of these objects were toured in Hong Kong, London and Taiwan. These events greatly increased interest and understanding in the developments of imperial ceramics. For the first time, the history of Chinese ceramics from the Song, Yuan, and Ming periods began to unfold on the international stage with fascinating published examples of high-fired monochromes, underglaze blue and white, underglaze copper-red and overglaze enamelled wares.

This first selection of twenty-eight pieces of ceramics from the Wang Xing Lou Collection offered in the present sale were all part of the exhibition *Imperial Perfection – The Palace Porcelain of Three Emperors* that took place in 2003 at the Minneapolis Institute of Arts, and where the entire collection remained on loan for the following two decades. Included in the present selection are examples of Qing archaism as in two Qianlong period lots that are potted in the archaic *Hu*-vessel shape, the first is a pair celadon-glazed vases and the second is an impressively large vase painted with a floral design in underglaze blue (Lot 2721). During the early Qing, there was a propensity for a revival of Ming decorative styles. The delicate over the glaze *doucai* palette first seen in Ming dynasty Xuande and Chenghua reigns re-emerged in the Qing as seen in the Kangxi wine cup (Lot 2701). The popular Chenghua ‘chicken cup’ theme was also revived but this time Qing potters advocated a larger-sized format in the form of a bowl (Lot 2711). Offered in the collection is a magnificent Qianlong *Fahua*-style jar and cover (Lot 2722); this bold decoration paid homage to the colourful ceramics originally pioneered by the Ming tile making industry of the Shanxi province. Additionally, there is a finely potted Yongzheng double gourd vase painted in the underglaze-blue and copper-red technique with lotus scrolls (Lot 2713) that enshrines the prototype of the Yuan and early Ming period.

The early Qing ceramicists were also imaginative technical innovators, with new overglaze enamel colours pioneered by the Qing ateliers in the late Kangxi period and being perfected in the Yongzheng reign. This type of fine, exquisite enamelling is exemplified by the Yongzheng *falangcai* wine cup (Lot 2710). An interesting point worthy of note was Julian Thompson’s mention in his introduction to the *Wang Xing Lou Collection, Imperial Perfection*, that there were numerous commissions of ceramics recorded and documented by the Qing Court. In recent years, much work has been done in researching the copious archival material that provided information on commission and directions given to ceramics, and other works of art, made for the palace and attempts have been made to match these references with surviving works. For example, a close description can be found for the *falangcai* winecup when it was mentioned that on 16th day of 7th month of Yongzheng (1726) twenty-four ‘first rate red-ground *falang* wine cups’ were presented to the Emperor. Another reference found was for a Yongzheng underglaze-blue and copper-red double-gourd vase (Lot 2713), to which palace records referred as ‘double happiness precious pearl vase’; and five Yongzheng-marked vases of such type were documented in an inventory list dating to Guangxu 30th year (1904). A further reference was found for a massive *famille rose* decorated with panels of flowers of the four seasons alternating with imperial poems (Lot 2726). These poems were composed when Qianlong was still a prince and were compiled under the auspicious of the hall name, Leshantang. It is possible to surmise that this impressive vase may have been commissioned before 1752 when Qianlong tasked his superintendent, Tang Ying, at the Jingdezhen kilns to apply these early poetic compositions to large vases.

This group of imperial ceramics finely illustrates the tradition of Chinese ceramics through the eyes of three generations of Qing emperors. Faithful to the best ceramics of the period, the Master of Wang Xing Lou gathered these bright, jewel-like pieces for his collection. It is with the greatest pleasure that Christie’s is able to offer this group at auction, and may the long tradition of collecting continue.



Lot 2721
拍品 2721 號



Lot 2722
拍品 2722 號

本季萃選的首批二十八件望星樓藏瓷，曾於2003年明尼阿波利斯美術館「清代康雍乾官窯瓷器：望星樓藏瓷」(Imperial Perfection - The Palace Porcelain of Three Emperors)展覽亮相，此後倏忽廿載，這批珍瓷一直外借予該館。本季呈獻的佳器中也有乾隆仿古之作，當中有兩件拍品為仿古壺，一者是青釉貫耳壺一對，另一例則是釉下青花纏枝花卉紋貫耳壺(拍品編號2721)。清初，明代裝飾風格大有捲土重來之勢。釉上鬥彩秀雅清新，此工藝肇興於明宣德、成化二朝，清代再度興起，就此可證諸拍品中的康熙鬥彩蓮池紋酒盃(拍品編號2701)。膾炙人口的明成化「雞缸盃」此時亦大行其道，但清代陶工更偏向於燒造器型較大的雞缸盃(拍品編號2711)。望星樓藏瓷中尚有一例大氣磅礴的乾隆琺瑯花蓋罐(拍品編號2722)，其裝飾手法自然奔放，琺瑯原創燒於明代山西琉璃作坊，其製品色彩紛呈。此外，不得不提的尚有一件品相佳妙的雍正青花釉裏紅纏枝蓮紋葫蘆尊(拍品編號2713)，此作亦借鑑了元代和明初的原型。

清初陶瓷藝術家亦發揮創意，在技術上迭有革新。釉上琺瑯彩紋飾創燒於康熙末年的宮廷作坊，雍正年間日臻成熟。這種畫琺瑯工藝佳妙無比，本季推出的雍正胭脂紅地琺瑯彩花卉紋小盃(拍品編號2710)堪為此現身說法。有意思的是，朱湯生(Julian Thompson)在望星樓藏瓷展覽序言中曾提到，清檔中有關宮廷訂製御瓷的史料浩如煙海。近年來，學者針對宮廷訂製陶瓷及其他工藝品的大量記錄，展開了深入翔實的研究，並根據相關的記載，試圖在傳世品中尋找對應之作。頗堪玩味的是，雍正四年(公元1726年)七月十六日的清檔提到，向皇上進呈「琺瑯花抹紅地頭等酒圓二十四個」，相關描述與前述琺瑯彩酒盃不謀而合。拍品中飾四季花卉與乾隆御製詩開光的粉彩大瓶(拍品編號2726)，在清檔中也有對應的記錄。據此推測，這例大瓶也許訂製於公元1752年，乾隆皇更欽令景德鎮御窯廠督陶官唐英在瓶身紋飾中，結合其樂善堂御製詩與蔣廷錫(公元1669-1732年)所繪的花卉。

本季呈獻的這批御瓷珍藏，仿佛從康雍乾盛世三代君王的視角，完美地詮釋了源遠流長的中國陶瓷史。望星樓主對這一時期的圭臬之作孜孜以求，匯聚了一批燦若繁星、華彩熠熠的稀世奇珍。佳士得躬逢其盛，承蒙委託推出是次專拍，誠為吾等之幸，亦謹此希望收藏一脈薪火不息、代代相傳。



Lot 2726
拍品 2726 號





2701

A FINE AND SUPERBLY DECORATED DOUCAI 'LOTUS POND' WINE CUP

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

The delicately potted cup is decorated to the exterior of the flaring sides with a lotus pond, the lotus flowers elegantly highlighted in tones of iron-red and resting on stippled blue stems, all framed between a double-line border encircling the mouth rim and a single-line border above the foot. 2 3/4 in. (6 cm.) diam.

HK\$1,000,000-2,000,000
US\$130,000-260,000

PROVENANCE

Acquired circa 2000

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 122, no. 43

The decoration of the present cup is inspired by *doucai* porcelains from the Chenghua period (1465-1487). It is rare to find a Kangxi *doucai* cup with this motif. A related pair from the Tianminlou Collection, decorated with ducks in lotus pond, is illustrated in *Chinese Porcelain. The S.C. Ko Tianminlou Collection, Part II*, Hong Kong, 1987, p. 130, no. 85.

清康熙 鬥彩蓮池紋酒盃 雙圈三行六字楷書款

來源

入藏於 2000 年

展覽

借展明尼阿波利斯美術館，2003-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，122 至 123 頁，圖版 43 號

本盃紋飾取材自成化鬥彩器。天民樓珍藏一對類似的康熙鬥彩荷塘鴛鴦紋小盃，著錄於《天民樓藏瓷》，第二冊，香港，1987 年，圖 85。



(base 底部)



2702

A FINE AND RARE BLUE AND WHITE 'PHOENIX AND LOTUS' BOWL

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

The body is decorated to the exterior with two large phoenix in flight amidst scrolling lotus, all above a band of stylised lappets enclosing the foot. The centre of the interior is decorated with a large roundel depicting a *ruyi*-shaped cloud.

5 ¾ in. (13.8 cm.) diam.

HK\$600,000-800,000
US\$77,000-100,000

PROVENANCE

Sold at Sotheby's Hong Kong, 15 May 1990, lot 127

Sold at Sotheby's Hong Kong, 2 May 2000, lot 661

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp 34, no. 4

While the phoenix and scrolling lotus motif is often found on porcelain designs from the Ming and Qing dynasties, it is rare to find blue and white porcelain bowls from the Kangxi period with this design. The motif of two large phoenix in flight amongst scrolling lotus draws its inspiration from early Ming dynasty prototypes. Although slightly different in execution, this design can be found on bowls, dishes and other vessels from the Xuande period (1426-1435) and also in the later Ming Jiajing period (1522-1566). A Xuande mark and period bowl with two large phoenix amongst scrolling lotus on the flared sides is in the National Palace Museum, Taipei, is illustrated in *Porcelain of the National Palace Museum, Blue and White Porcelain of the Ming dynasty II, part 2*, Hong Kong, 1963, p. 140, pl. 56-56c. Another Xuande period *anhua* 'phoenix and lotus' bowl from the Meiyintang Collection was sold at Sotheby's Hong Kong, *The Meiyintang Collection Part V. An Important Selection of Imperial Chinese Porcelains*, 3 April 2013, lot 35. A closely related blue and white 'phoenix' bowl with scrolling lotus but of larger size from the Jiajing period was sold at Sotheby's London, 13 May 2015, lot 280.

Compare to a Kangxi-marked bowl of similar form and size, decorated with three phoenix in flight amidst clouds, sold at Sotheby's Hong Kong, 8 April 2014, lot 3128.

清康熙 青花鳳穿花紋墩式盤 雙圈六字楷書款

來源

香港蘇富比，1990年5月15日，拍品127號

香港蘇富比，2000年5月2日，拍品661號

展覽

借展明尼阿波利斯美術館，2003-2020年

出版

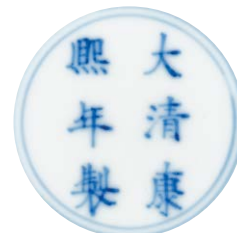
Robert Jacobsen, 葉佩蘭及朱湯生：《清代康熙乾隆宮窯瓷器：望星樓藏瓷》，香港，2004年，34至35頁，圖版4號

青花鳳穿花紋盤早見於明初，如國立故宮博物院藏一件宣德青花鳳穿蓮紋盤，著錄於《故宮藏瓷：明青花二》香港，1963年，圖版56-56c；玫茵堂舊藏一件宣德暗花鳳穿蓮紋盤，2013年4月3日於香港蘇富比拍賣，拍品35號。嘉靖年間亦有燒製，如一件嘉靖款青花鳳穿蓮紋盤，2015年5月13日於倫敦蘇富比拍賣，拍品280號。

另可參考一件器形及尺寸接近的康熙青花墩式款，上繪三只鳳凰飛翔於騰雲間，2014年4月8日於香港蘇富比拍賣，拍品3128號。



(inside view 內部)



(mark)







2703

A FINE AND RARE BLUE-GLAZED OVOID JAR, YUEYA ER GUAN

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

The tapering body is carved to two sides with a pair of crescent-shaped handles in relief and covered overall with a rich dark blue colour stopping just below the mouth rim.

7 7/8 in. (19.4 cm.) high

HK\$2,000,000-3,000,000
US\$260,000-380,000

PROVENANCE

Acquired circa 2002

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 222, no. 86

Jars of this form with a cover are sometimes called *ri yue guan* ('sun and moon jar'), or *yueya er guan* ('jar with crescent moon handles'), where the cover is supposed to represent the sun and the crescents at the sides the moon. This form appears to have originated in the Kangxi period, however, it is very rare to find one example with blue glaze. A closely related vessel from the Kangxi period in the National Palace Museum, Taipei, is illustrated in *Qing Kang Yong Qian ming ci tezhan* (Catalogue of the Special Exhibition of K'ang-hsi, Yung-chen and Chi'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum), Taipei, 1986, no. 27. An example identified specifically as a tea caddy is illustrated in *Empty Vessels, Replenished Minds: The Culture, Practice, and Art of Tea*, National Palace Museum, Taipei, 2002, p. 178, no. 156; and another in *Qing Imperial Porcelain of the Kangxi, Yongzheng, and Qianlong Reigns*, Art Gallery, the Chinese University of Hong Kong, 1995, no. 68.

Vessels of this shape from the Qianlong period are usually covered with a celadon glaze, see a jar and cover from the Qianlong period, illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. II, p. 211, no. 866, and subsequently sold at Sotheby's Hong Kong, 3 April 2012, lot 14. Also compare to a Qianlong period vessel of the same shape and with celadon-glaze sold at Christie's London, 8 November 2011, lot 323 and another jar from the Studio of the Clear Garden, sold at Christie's New York, 22 March 2018, lot 615.

清康熙 霽藍釉月牙耳罐 雙圈六字楷書款

來源

約 2002 年入藏

展覽

借展明尼阿波利斯美術館，2003-2020 年

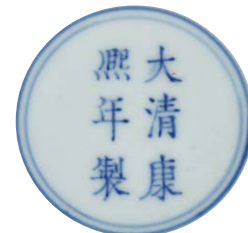
出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，222 至 223 頁，圖版 86 號

月牙耳罐，又稱日月罐，因罐側彎月形耳而命名，創燒於康熙朝，但多見粉青釉例子，霽藍釉罐非常少見。此類蓋罐應該是供清宮裝置茶葉而製的茶葉罐，例如乾隆時期《點查報告》上稱類似的豆青釉月牙蓋罐為「乾隆款豆綠茶罐」。

國立故宮博物院藏一件類似的康熙霽藍釉罐，著錄於《清康熙乾名瓷特展》，台北，1986 年，圖 27 號。中文大學文物館藏另一例，著錄於《清瓷薈珍》，香港，1995 年，圖 68 號。

另可參考國立故宮博物院藏一件康熙款冬青釉蓋罐，器形及紋飾均與本拍品相似，文物圖檔編號 C1B001287N000000000PAE。



(mark)





2704

A FINE AND RARE BLUE AND WHITE 'DRAGON' VASE, MEIPING

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

The vase is finely potted with a short tapering neck below a lipped mouth rim. The slightly rounded body is decorated to the sides with two five-clawed sinuous dragons leaping amidst flames. 9 3/4 in. (23.8 cm.) high

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

PROVENANCE

Sold at Parke Bernet, New York, 23-25 September 1943, lot 425
Stephen Junkunc III (1904-1978) Collection
Sold at Christie's New York, 21 September 1995, lot 216

EXHIBITED

Los Angeles, Los Angeles County Museum, *Chinese Ceramics*, 1952, no. 369
On loan to the Minneapolis Institute of Arts, 1997-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp 28, no. 1

清康熙 青花雙龍雲紋梅瓶 六字楷書款

來源

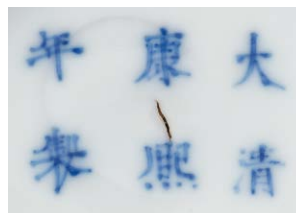
紐約 Parke Bernet, 1943 年 9 月 23 至 25 日, 拍品 425 號
史蒂芬·瓊肯三世 (1904-1978) 舊藏
紐約佳士得, 1995 年 9 月 21 日, 拍品 216 號

展覽

洛杉磯郡博物館, 洛杉磯, 《中國瓷器》, 1952 年, 圖版 369 號
借展明尼阿波利斯美術館, 1997-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生: 《清代康雍乾宮窯瓷器: 望星樓藏瓷》, 香港, 2004 年, 28 至 29 頁, 圖版 1 號



(mark)





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



fig. 2 Collection of the Shanghai Museum
圖二 上海博物院藏品



fig. 3 J.M. Hu and Robert Chang Collections, later sold at Christie's Hong Kong, 28 November 2006, lot 1317.
圖三 胡惠春及張宗憲先後遞藏，2006年11月28日於香港佳士得拍賣，拍品1317號

2704 CONTINUED

The five-clawed dragon continued as an imperial symbol during the Qing dynasty, and its use was even more severely restricted than in the Ming. The rendition of the dragon on the present lot is characteristic of that in the Kangxi period, which is exemplified by a fierce and powerful demeanour giving an impression of authority and majesty, with finely detailed painting of the head and scales. This is a considerable development from the more freely drawn and often, more simplified, versions of the late Ming dynasty. The full-faced representation of the dragon already existed in Ming times, and became popular in the Qing, but it is from the Kangxi period onwards, as evident from the present lot, that the dragon was imbued with a greater sense of vitality and martial spirit.

Dragon vases of this type appear with both underglaze-blue and copper-red decorations, although it is rare to find a blue and white example with a Kangxi reign mark. The closest comparisons to the present vase are the examples with identical design and Kangxi marks, an ovoid vase of slightly more elongated form in the Beijing Palace Museum, illustrated in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 23, pl. 6 (fig. 1); one from the Shanghai Museum, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 12 (fig. 2); and another one formerly in the J.M. Hu and Robert Chang Collections, later sold at Christie's Hong Kong, 28 November 2006, lot 1317 (fig. 3).

Compare also the vases of this form and pattern with Kangxi marks, but painted in underglaze-red, one of more *meiping* shape in the Shanghai Museum, illustrated *op. cit.*, 1998, pl. 70; one in the Baur Collection, illustrated by John Ayers, *Chinese Ceramics in the Baur Collection*, Vol. 2, Geneva, 1999, pl. 146 [A527]; one from the Sir Harry and Lady Garner Collection, included in the Oriental Ceramic Society Exhibition, *Arts of the Ch'ing Dynasty*, London, 1964, Catalogue no. 108; one from the Walters Art Gallery, Baltimore, illustrated by Stephen Bushell, *Oriental Ceramic Art*, New York, 1897, fig. 225; and another, also more of a traditional *meiping* shape from the Asian Art Museum of San Francisco, illustrated by He Li, *Chinese Ceramics: A New Comprehensive Survey*, San Francisco, 1996, p. 286, pl. 576. A vase decorated in both red and blue but with the same pattern is in the Percival David Foundation, illustrated in *Oriental Ceramics, Kodansha Series*, vol. 6, Japan, 1982, pl. 208; while a larger vase with the addition of underglaze-blue waves is also illustrated *ibid.*, col. pl. 49.

此瓶器型雋秀，青花發色清麗，雙龍張牙舞爪，矯健有勁，為典型的康熙龍紋造型，與明中晚期較纖細草率的龍紋形象明顯不同，極具時代特徵。同類例子有青花、釉裏紅、青花釉裏紅品種，但署康熙年款的青花例子並不多見，北京故宮博物院藏一件類似的康熙款青花龍紋梅瓶，著錄於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版6號(圖一)；上海博物館藏一例，著錄於1998年香港出版《上海博物館藏康熙瓷圖錄》，圖版12(圖二)；胡惠春及張宗憲先後遞藏一例，2006年11月28日於香港佳士得拍賣，拍品1317號(圖三)。

另可參考數件康熙款釉裏紅龍紋梅瓶，一件藏上海博物館，見《上海博物館藏康熙瓷圖錄》，圖版70；日內瓦鮑氏珍藏一件，見John Ayers著《Chinese Ceramics in the Baur Collection》，第二冊，日內瓦，1999年，圖版146；一件為Harry Garner爵士舊藏，1964年展於東洋陶瓷學會展覽《Arts of the Ch'ing Dynasty》，圖錄圖版108號。大維德基金會藏一件青花釉裏紅例子，現藏大英博物館，著錄於《Oriental Ceramics》，第六冊，日本，1982年，圖版208號。





2705

A VERY RARE BLUE AND WHITE SQUARE VASE

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

The tall faceted vase is of square section and decorated to each side with a different motif in underglaze blue, a sage under a pine tree in a mountainous landscape; a pair of butterflies above a mantis perched on a branch above flowering begonia growing from a rock; tall bamboo branches growing from a rock and a single butterfly above chrysanthemums and rocks, each framed in double-outlined shaped cartouche. The flared shoulder is decorated with *lingzhi* and sprays of orchid, begonia, lotus and mallow, supporting the trumpet-form neck decorated with bamboo branches.

20 7/8 in. (53 cm.) high

HK\$1,500,000-3,000,000
US\$200,000-380,000

PROVENANCE

J.J. Lally & Co., New York, circa 2000

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp 30, no. 2

It is rare to find a vase of this shape and decoration from the Kangxi period. Large vases of this shape and style are more commonly found with landscape illustrations and poetic verses from the 'Odes to the Red Cliff'. One example in the Shanghai Museum is illustrated in *Kangxi Porcelain Wares*, Hong Kong, 1998, pp. 42 and 43, pl. 31 and another similar vase is illustrated by Julia Curtis, *Chinese Porcelains of the Seventeenth Century*, New York, 1995, p. 84, no. 26. Three further similar examples from the famous Butler Family Collection, two of which with Kangxi marks, are illustrated by Sir Michael Butler, 'Chinese Porcelain at the Beginning of Qing', *Transactions of the Oriental Ceramic Society 1984-1985*, London, 1986, pls. 38 - 40, and discussed pp. 33-36, where the author suggests they belong to a group of porcelain produced before the establishment of the Imperial kilns in Jingdezhen.

清康熙 青花山水竹石紋方瓶 三行六字楷書款

來源

藍理捷 紐約，約 2000 年

展覽

借展明尼阿波利斯美術館，2003-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，30 至 31 頁，圖版 2 號

此瓶青花發色淡雅，四面紋飾主題各異，相當難得。一般較常見繪赤壁賦例子，如上海博物館藏一例，著錄於《上海博物館藏康熙瓷圖錄》，香港，1998 年，頁 42 及 43；一件 Julia Curtis 著，《Chinese Porcelains of the Seventeenth Century》，紐約，1995 年，圖 26；英國 Butler 家族收藏三件，其中之二署康熙年款，著錄於 Sir Michael Butler 著「Chinese Porcelain at the Beginning of Qing」，《Transactions of the Oriental Ceramic Society》，1984-1985 年號，倫敦，圖版 38-40 號。



(mark)











2706

A FINE SMALL BLUE AND WHITE 'POMEGRANATE' DISH

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

The finely potted small dish is decorated to the exterior depicting pomegranate branches bearing fruits growing from pierced garden rocks on one side, the other side with two fluttering butterflies.

3 ¼ in. (8.2 cm.) diam.

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Acquired circa 1990

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1998 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 48, no. 11

The unusually small size and the plain interior of the present dish suggests this could have been used at the table for sauce or condiments. Dishes of this size first appeared among the *doucai* and blue and white decorated Imperial wares during the Chinghua period (1465-1487). Described by Gu Tai in the late Ming publication *Bowu Yaolan* (Important Criteria for Studying Ancient Objects) as chopstick rests, those Chinghua examples would have additional decoration to the interior.

清雍正 青花石榴洞石紋小盤 雙圈六字楷書款

來源

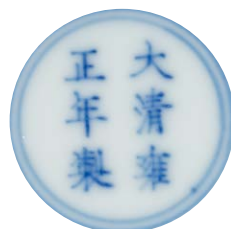
約 1990 年入藏

展覽

借展明尼阿波利斯美術館，2003-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，48 至 49 頁，圖版 11 號



(mark)



2707

A FINE AND RARE WHITE-GLAZED CHRYSANTHEMUM DISH

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

The dish is finely moulded with a fluted wall suggesting the petals of a chrysanthemum flowerhead, ending in an everted mouth rim. The body is covered overall in a transparent glaze except the foot rim. 9 in. (22.8 cm.) diam.

HK\$800,000-1,500,000
US\$110,000-190,000

PROVENANCE

Acquired circa 1995

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 176, no. 64

Chrysanthemum dishes in monochrome glazes from the Yongzheng period appear in various shapes. It is rare to find a monochrome chrysanthemum dish with fluted wall below the circular rim like the present dish. More common are chrysanthemum dishes with lobed rims, as illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, pl. 257, where a complete set of twelve different monochrome colours is shown. Another chrysanthemum-dish shape has twenty-four flutes and a lobbed rim, such as a white-glazed example in the Meiyintang collection, illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4(II), pp. 320-321, no. 1781.

A white-glazed dish from the Yongzheng period very similar to the present dish in shape and size (22.6 cm. diam.) is in the Nanjing Museum Collection, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.182.

According to palace archival records, on the 27th day of 12th month of Yongzheng 11th year (1733), Nian Xiyao, supervisor of the Imperial kilns at Jingdezhen, presented the Yongzheng Emperor with 'chrysanthemum dishes in twelve different colours', and appeared to have impressed the Emperor who later ordered him to fire forty dishes in each colour.

清雍正 白釉菊瓣盤 雙圈六字楷書款

來源

約 1995 年入藏

展覽

借展明尼阿波利斯美術館，2003-2020 年

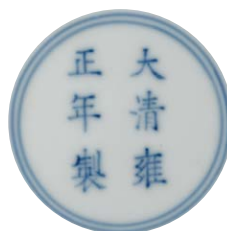
出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，176 至 177 頁，圖版 64 號

雍正菊瓣盤有多種器形及釉色，其中較為常見的是每瓣均為尖頭細長形的單色釉盤，例如故宮博物院藏的十二色雍正菊瓣盤，著錄於《故宮博物院藏文物珍品全集·顏色釉》，香港，1999 年，圖版 257。另一常見菊瓣盤品種每盤均二十四瓣，花瓣呈圓頭，如玫茵堂藏一件雍正白釉例子，著錄於康君蕊著《Chinese Ceramics from the Meiyintang Collection》，卷 4 (II)，倫敦，1994-2010 年，圖版 1781。

本拍品為圓口，弧壁模印花瓣一圈，最為少見。可比較南京博物院藏一件雍正白釉盤，器形及尺寸與本盤基本相同（22.6 公分），著錄於《宮廷珍藏：中國清代官窯瓷器》，上海，2003 年，頁 182。

據清宮《活計檔》記載，雍正十一年（1733）十二月二十七日，「年希堯家人鄭天賜送來各式菊花式瓷盤十二色（內每色一件）呈覽……奉旨：著江西燒造瓷器處照此樣各色燒造四十件。欽此。」



(mark)







2708

A FINE IMPERIAL YELLOW-ENAMELLED INCISED 'CRANE AND PINE' DISH

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

The dish is finely incised to the central roundel with a pair of cranes standing amidst *lingzhi* and rocks below a pine tree. The reverse is decorated with five auspicious bats in flight amongst *ruyi*-shaped clouds. 5 ¼ in. (13.3 cm.) diam.

HK\$700,000-900,000
US\$90,000-120,000

PROVENANCE

Acquired in 1995

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1998 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 236, no. 93

Imperial yellow-enamelled dishes of this design are very rare and only very few examples have been published. A very similar dish in shape, design and size, also from the Yongzheng period, was sold at Sotheby's New York, 21 March 2018, lot 530. Another example was sold at Sotheby's Hong Kong, 17 May 1988, lot 77.

清雍正 黃釉暗花松鶴遐齡小盤 雙圈六字楷書款

來源

於 1995 年入藏

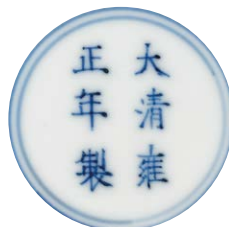
展覽

借展明尼阿波利斯美術館，1998-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，236 至 237 頁，圖版 93 號

暗刻松鶴紋的雍正黃釉盤非常少見，只有少數出版例子。紐約蘇富比於 2018 年 3 月 21 日曾拍賣一件，拍品 530 號。另一件 1988 年 5 月 17 日於香港蘇富比拍賣，拍品 77 號。



(mark)



2709

A PAIR OF IMPERIAL LEMON-YELLOW-ENAMELLED CUPS

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

The cups are of 'bubble' shape and delicately potted with shallow sides rising from a small foot ring. The exterior is covered in a vibrant pale lemon-yellow enamel stopping just above the foot and mouth rim. 3 7/8 in. (9.9 cm.) diam. (2)

HK\$3,000,000-5,000,000
US\$390,000-640,000

PROVENANCE

Collection of Eli Lilly
Sold at Sotheby's New York, 1-2 June 1993, lot 334

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 250, no. 100

Yellow-enamelled cups of this exact shape are relatively rare. A single cup from the collection of Dr. Ip Yee, was included in the Min Chiu Society exhibition, *An Anthology of Chinese Ceramics*, Hong Kong Museum of Art, 1980, no. 128. Another pair of yellow-enamelled cups with four-character Yongzheng marks, in the Museum of Far Eastern Antiquities, Stockholm, is illustrated by Jan Wirgin, *Chinese Ceramics from the Axel and Nora Lundgren Bequest*, 1978, pl. 59a, no. 79.

A related pair of lemon-yellow-enamelled 'bubble' cups with Yongzheng marks, from the Paul and Helen Bernat collection, were sold at Sotheby's Hong Kong, 15 November 1988, lot 59; another pair from a private English collection sold at Christie's Hong Kong, 27 October 2003, lot 702. A single yellow-enamelled cup was sold at Christie's Hong Kong, 30 November 2011, lot 3300. Another single cup was sold at Sotheby's Hong Kong, 22 April 2021, Lot 12.

清雍正 檸檬黃釉盃一對 雙圈六字楷書款

來源

Eli Lilly 舊藏
紐約蘇富比，1993年6月1至2日，拍品334號

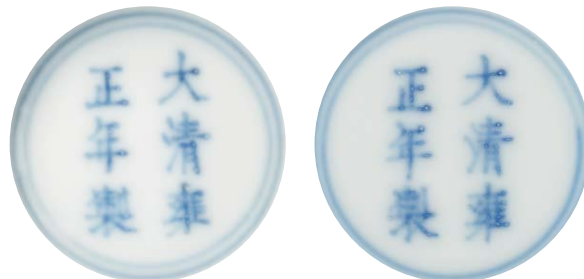
展覽

借展明尼阿波利斯美術館，2003-2020年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004年，250頁，圖版100號

有數件器形及大小相若的雍正檸檬黃釉盃可資參考，一件著錄於 J. Wirgin 著《Chinese Ceramics from the Axel and Nora Lundgren Bequest》，斯德哥爾摩，1978年，圖版8及77；一件2007年5月29日於香港佳士得拍賣，拍品1523號；一件2010年10月7日於香港蘇富比拍賣，拍品2654號；一件為玫茵堂舊藏，2011年4月7日於香港蘇富比拍賣，拍品32號；另一件2021年4月22日於香港蘇富比，拍品12號。



(marks)





2710

AN EXQUISITE IMPERIAL RUBY RED-GROUND *FALANGCAI* 'INDIAN LOTUS' WINE CUP

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

The cup is superbly potted with thin rounded sides rising from a countersunk base. The exterior is decorated with rich and vibrant enamels depicting large Indian lotus heads interlinked by leafy scrolls, all reserved against a rich ruby-red ground.

2 ½ in. (6.4 cm.) diam.

HK\$15,000,000-25,000,000
US\$2,000,000-3,200,000

PROVENANCE

Sold at Sotheby's Hong Kong, 28 November 1979, lot 260

Collection of T.Y. Chao

Sold at Sotheby's Hong Kong, 19 May 1987, lot 310

The Canton Collection, Hong Kong

Sold at Sotheby's Hong Kong, 4-5 November 1997, lot 1566

EXHIBITED

Arthur M. Sackler Gallery, Smithsonian Institution, *Joined Colours: Decoration and Meaning in Chinese Porcelain, Ceramics from Collectors in the Min Chiu Society Hong Kong*, Washington D.C., 1993, cat. no. 66

On loan to the Minneapolis Institute of Arts, 1998-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 144, no. 52.

According to palace archival records, on the 16th day of 7th month of Yongzheng fourth year (1726), twenty four 'first-rate red-ground *falang* wine cups' were presented to the Emperor with *zitan* trays, possibly referring to wine cups similar to the present one.

清雍正 御製胭脂紅地琺瑯彩纏枝蕃蓮紋酒圓 青花雙方框四字楷書款

來源

香港蘇富比，1979年11月28日，拍品260號

趙從衍舊藏

香港蘇富比，1987年5月19日，拍品310號

廣東珍藏，香港

香港蘇富比，1997年11月4至5日，拍品1566號

展覽

《Joined Colours: Decoration and Meaning in Chinese Porcelain, Ceramics from Collectors in the Min Chiu Society Hong Kong》，亞瑟·M·賽克勒美術館·史密森尼學會華盛頓，1993年，圖錄圖版66號

借展明尼阿波利斯美術館，1998-2020年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康熙乾隆宮窯瓷器：望星樓藏瓷》，香港，2004年，144至145頁，圖版52號

這件琺瑯彩小盃造型秀麗、紋飾精美，洵為難得一見的珍品。據清宮《活計檔》記載，「雍正四年七月十六日，圓明園來帖內稱太監杜壽交來琺瑯花抹紅地頭等磁酒圓二十四個（隨紫檀木盤）」，有可能指的是與本器相似的酒圓。



(base 底部)





Jewel-like Colours and Exquisite Painting

Rosemary Scott

Independent Scholar

Visiting Ceramics Research Fellow, Palace Museum, Beijing

This exquisite and extremely rare Yongzheng cup, formerly in the famous T.Y. Chao (1912-99) Collection, is beautifully potted and superbly painted in jewel-like colours. The deep ruby-coloured ground on the exterior of the cup has a richness of tone combined with a soft, soufflé-like, texture. It seems likely that this has been applied by blowing the deep pink enamel through a tube with gauze over the end. This is a technique which was used as early as the Song dynasty to apply some especially fine celadon glazes, and was also used for the application of so-called 'powder-blue' in the Kangxi reign. However, it would have required even greater skill on the part of the Yongzheng ceramic decorator in order to accurately and evenly apply the pink enamel in this way. The enamel colours used to create the elegant floral scroll which encircles the exterior of the cup are of a brilliance and clarity that enables them to stand out against the ruby-coloured ground, producing an overall design of exceptionally richness.

The use of ruby or rouge pink enamel as a ground colour is relatively rare on Yongzheng porcelains. A contributing factor to this rarity may have been the necessity to use gold in order to produce the colour, which would have added to the expense of the vessels. Decoration involving a ruby-coloured ground can be seen on a very small number of porcelains dating to the end of the Kangxi reign. A small tub-shaped cup, which has pale blue panels reserved against the ruby-ground, is in the collection of the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum*, 39, Hong Kong, 1999, p. 11, no. 9. Another Kangxi cup from the Paul and Helen Bernat collection, now in the Museum of Fine Arts, Boston, is decorated with prunus blossom depicted against a ruby ground, illustrated in *The World's Great Collections, Oriental Ceramics, vol. 10, Museum of Fine Arts, Boston*, Tokyo, 1980, colour plate 90.

It is notable that the majority of surviving Yongzheng porcelains with rich ruby grounds are also decorated with prunus blossom. A pair of *falangcai* Yongzheng tub-shaped cups with prunus blossom on a ruby-ground is in the collection of Mr. Alan Chuang (illustrated in *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pp. 278-281, no. 116), and a similar Yongzheng cup was sold by Christie's Hong Kong on 30 November 2016, Lot 3218 (fig. 1). A small number of Yongzheng bowls and dishes are known decorated with plum blossom on a ruby ground. A Yongzheng *falangcai* bowl with four-character mark in blue enamel from the collection of the National Palace Museum, Taipei, is illustrated in *Harmony and Integrity – The Yongzheng Emperor and His Times*, Taipei, 2009, p. 196, no. 11-24. A smaller Yongzheng bowl with similar design is in the collection of the Freer Gallery of Art (illustrated in *Imperial Command: An Introduction to Ch'ing Painted Enamels, op. cit., pl. 56*). Two Yongzheng dishes decorated with plum blossom on a ruby ground have also been published. The larger of the two dishes is illustrated in *Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers*, Taipei, 1991, pp. 178-79, no. 88. The smaller dish is illustrated in *Qingdai hua falang tezhān mulu* (Special Exhibition of Qing dynasty painted enamels, catalogue), Taipei, 1984, no. 57. Two Yongzheng *falangcai* cups, also decorated with plum blossom against a ruby ground, are in the Palace Museum, Beijing. They are both badly damaged and so are in the study collection (illustrated by the Palace Museum Research Centre in *Gugong Bowuyuan cang – Gu taoci ziliao xuancui* (Highlights of Ceramic Research Material in the Collection of the Palace Museum), vol. 2, Beijing, 2005, nos. 134-135; and also discussed and illustrated by Wang Jianhua in 'Gugong Bowuyuan gu taoci ziliao yanjiu', *Gugong Bowuyuan bashi huadan, gu taoci guoji xueshu yantaohui: lunwenji* (80th Anniversary of the Palace Museum, Proceedings of the International Conference on Academic Ceramic Research), Beijing, 2007, pp. 184-85.

A Yongzheng dish decorated on the exterior with bamboo stems against a ruby-coloured ground is in the collection of the National Palace Museum, Taipei (illustrated in *Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers, op. cit., p. 197, no. 99*). However, both the prunus blossom and the bamboo are limited in their colour palette, and the only Yongzheng vessel with ruby ground on which the decoration approaches the visual impact of the current cup, is a dish in the National Palace Museum decorated with a design of yellow chrysanthemums (illustrated *ibid., p. 194, no. 96*). Nevertheless, even this dish cannot really compete with the current cup in terms of virtuosity and brilliance of colour. The current cup employs yellow, orange, red, blue, several greens and black enamels to produce a floral scroll which both competes with and complements its rich background.

The pair to the current cup has also survived into the present day. It is in the collection of Sir Percival David (1892-1964), and is published in *Illustrated Catalogue of Qing enamelled Wares in the Percival David Foundation of Chinese Art*, London, revised edition, 1991, pp. 28 and 32, PDF 834 (fig. 2). Sir Percival David acquired the cup from another well-known collector, Charles Russell (1866-1960), who had published it in 1930 in an article entitled 'A Series of Ch'ing bowls made by Imperial Order' in *The Collector*, vol. XI, 1930, pp. 202-208.

The size and shape of the current cup, and its pair in the David Collection, suggests that they may date to the early part of the Yongzheng reign, since small, relatively deep, tub-shaped cups, without foot rings but with slightly recessed bases, and with straight mouth rims are more characteristic of the Kangxi reign. As noted above, a Kangxi cup of similar shape and size, with a four-character Kangxi *yuzhi* mark in rouge enamel, and decorated with pale blue panels reserved against a ruby ground is in the collection of the Palace Museum, Beijing. Two other tub-shaped cups of similar size and shape, which bear almost identical decoration of multicoloured flowers against an egg-yolk yellow ground – one with a blue enamel four-character Kangxi *yuzhi* mark and the other with a blue enamel four-character Yongzheng *yuzhi* mark – are in the collections of C. P. Lin and Sir Percival David, respectively (see R. Scott, *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 119, nos. 129 and 130). The closeness of form and decoration of these two yellow-ground cups also suggests that the Yongzheng example was made in the early years of the reign – shortly after the Yongzheng Emperor succeeded to the Kangxi Emperor's throne. The majority of the small tub-shaped cups of the Yongzheng reign appear to be slightly shallower than the current ruby-ground cup and its pair, as well as the yellow-ground cups. The deeper form was later revived in the Qianlong reign.

The current exquisite cup, made for the Yongzheng Emperor – a particularly demanding imperial patron – would be a jewel in any collection.

穠姿秀色：胭脂紅地琺瑯彩花卉紋小盃

蘇玫瑰

獨立學者暨

故宮陶瓷研究所客座研究員

此例珍罕雍正盃非同凡響，它出自名家趙從衍先生(1912-99年)舊藏，造型清逸秀雅，畫工妙不可言，各色彩料寶光璨然。盃外施穠麗的胭脂紅地，質感腴潤如脂。畫師很可能是用蒙紗細管，將胭脂色料吹至器表。這種工藝最早見於宋代一批上等青瓷，也有康熙作品以此營造「灑藍釉」效果。但若要用這種方法毫釐不差、厚薄均勻地掛施胭脂紅彩，對雍正畫瓷者而言難度極大。本拍品盃外環飾曼妙的纏枝花卉，各色琺瑯彩清澈明麗，與胭脂紅地交相輝映，視覺效果絢麗多姿。

雍正瓷器之中，飾胭脂紅地者較罕，蓋因配製胭脂紅料須用黃金，故其燒造成本不菲。康熙末年已有胭脂紅地之作，惟數目寥寥無幾。北京故宮博物院藏一例胭脂紅地粉藍開光小巧缸盃，圖見《故宮博物院藏文物珍品全集39：琺瑯彩、粉彩》(香港：1999)頁11編號9。白納德伉儷(Paul and Helen Bernat)亦舊藏一例胭脂紅地梅紋康熙盃，今藏波士頓美術館，圖見《The World's Great Collections, Oriental Ceramics》卷十之《波士頓美術館》彩色圖版90(東京，1980)。

尤須一提的是，傳世的胭脂紅地雍正瓷器也以飾梅紋者居多。莊紹綬先生珍藏一對雍正琺瑯彩梅紋缸盃，圖見《中國瓷器：莊紹綬收藏》頁278-281編號116(香港，2009)；2016年11月30日，香港佳士得亦曾拍出一例近似雍正盃(拍品編號3218)(圖一)。已知雍正盤器中，也有飾胭脂紅地梅紋之作，但數量不多。臺北國立故宮博物院藏一件署藍彩四字楷書款的琺瑯彩雍正盤，圖見《雍正：清世宗文物大展》頁196編號11-24(臺北：2009)。弗利爾美術館也有一例紋飾相若但器型較小的雍正盤，圖見《By Imperial Command: An Introduction to Ch'ing Painted Enamels》圖版56(香港：1976)。已發表作品中，尚有二例胭脂紅地梅紋雍正盤：器型較大者圖見《清宮中琺瑯彩特展》頁178-79編號88(臺北，1991)，較小者載於《清代畫琺瑯特展目錄》編號57(臺北：1984)。北京故宮藏品之中，也有兩件雍正琺瑯彩胭脂紅地梅紋盃，惟二盃嚴重破損，故已納入研究類藏品，圖見故宮博物院古陶瓷研究中心出版的《故宮博物院藏：古陶瓷資料選萃》卷二編號134-35(北京：2005)；相關論述和圖例可參見王建華所撰，發表於《故宮博物院八十華誕：古陶瓷國際學術研討會論文集》頁184-85(北京：2007)。



fig. 1 Christie's Hong Kong, 30 November 2016, lot 3218.
圖一 香港佳士得，2016年11月30日，拍品3218號

臺北故宮尚有一例雍正盤，器外飾胭脂紅地翠竹紋，圖見前述著作《清宮中琺瑯彩特展》頁197編號99。但無論是梅花或翠竹，這些圖紋的設色流於簡單，而視覺效果能與本拍品比肩的胭脂紅地雍正瓷器僅有一例，即臺北故宮館藏黃色菊紋盤，圖見前述圖錄頁194編號96。然而，若論用色之講究與繽紛絢麗，該盤依然不及本拍品。本拍品的彩料糅合了黃、橙、紅、藍、深淺不一的綠及黑，其纏枝花卉紋與穠艷的地子對比鮮明、妙趣橫生。

本拍品的配對之作亦倖存至今，此乃大維德爵士(1892-1964年)珍藏，曾發表於《Illustrated Catalogue of Qing enamelled Wares in the Percival David Foundation of Chinese Art》修訂版頁28及32館藏號PDF 834(倫敦：1991)(圖二)。大維德爵士當年從另一位藏家泰斗羅素先生(Charles Russell, 1866-1960年)購入此盃，後者曾在其專論《A Series of Ch'ing bowls made by Imperial Order》中予以發表，全文載於《The Collector》1930年卷XI頁202-208。

觀乎本拍品與大維德盃之大小與造型，其斷代應是雍正初年，這是因為其腹較深、無圈足但足內淺凹，這種小巧的直口缸盃樣式具鮮明的康熙時代特徵。如前所述，北京故宮珍藏一例形狀大小相若的胭脂紅地淺藍開光康熙盃，底署康熙御製四字楷書款。另有兩件器型、形制相似之作，其紋樣如出一轍，而且均飾蛋黃地五彩花卉，一者署藍料「康熙御製」四字楷書款，另一例署「雍正御製」四字楷書款，分別為練松柏長青館藏及大維德爵士珍藏，圖見拙作《形秀色麗四代珍》頁119編號129及130(倫敦：1992)。這兩件黃地小盃的形制與紋飾如斯接近，可見這件雍正盃應燒造於雍正即位之初，即康熙交接之際。較諸本季呈獻的胭脂紅地盃及前述黃地盃，小巧的雍正缸盃之器腹大多略淺。至於器腹較深的盃式，後於乾隆年間再度興起。

雍正皇帝對御瓷要求嚴苛，本拍品這一絕色佳瓷無論花落誰家，都必將成為芸芸藏品中的點睛之作。



fig. 2 The Percival David Foundation of Chinese Art, no. 834.
© SOAS, University of London

圖二 大維德中國藝術基金會，藏品編號834。© 倫敦大學亞非學院





2711

AN EXTREMELY RARE AND EXQUISITE DOUCAI 'CHICKEN' BOWL

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

The finely potted bowl is decorated to each side of the exterior depicting a group of a cockerel, a hen and chicks amongst flowering peony sprays in a garden setting, divided by sprays of flowering peony and asters growing from rocks finely rendered in shades of underglaze blue, one before a palm, the other next to lustrous plantain leaves. The centre of the interior is similarly decorated with a roundel depicting a further cockerel and a hen amongst peony blossoms and rocks.
6 in. (15.3 cm.) diam.

HK\$5,000,000-8,000,000
US\$650,000-1,000,000

PROVENANCE

Collection of Mrs. E.J. Venning
Sold at Sotheby's London, 12 July 1966, lot 311
Sold at Sotheby's New York, 1 June 1988, lot 172
Collection of The Tsui Museum of Art, Hong Kong
Sold at Christie's Hong Kong, 30 October 1995, lot 748

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1997 - 2020

LITERATURE

The Tsui Museum of Art, Chinese Ceramics IV, Qing Dynasty, Hong Kong, 1995, pl.140
Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, p.126-129, no. 45

清雍正 鬥彩雞缸盤 雙圈六字楷書款

來源

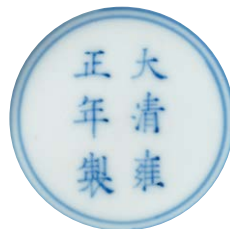
E.J. Venning 夫人舊藏
倫敦蘇富比，1966年7月12日，拍品311號
紐約蘇富比，1988年6月1日，拍品172號
徐氏藝術館，香港
香港佳士得，1995年10月30日，拍品748號

展覽

借展明尼阿波利斯美術館，1997-2020年

出版

徐氏藝術館，香港，「窯瓷IV - 清代」1995年，圖版140號
Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004年，126至129頁，圖版45號



(mark)



2711 CONTINUED

The present bowl belongs to a very small group of 'chicken' bowls from the Yongzheng period which was inspired by the famous Ming dynasty *doucai* 'chicken' cups from the Chenghua period (1465-1487). Due to the nature of the bowl's size, the variety of plants has increased on the Yongzheng examples. Thus, plantain, papyrus, and asters have been added in addition to the peonies to create a harmonious design. The other significant difference between the Chenghua *doucai* 'chicken' cups and the Yongzheng *doucai* cups and bowls is the use of a glossy black enamel for the roosters' tails. On the Chenghua vessels the tails are painted in underglaze cobalt blue and overglaze khaki-brown enamel. The Yongzheng tails are also fuller and more naturalistically painted than their Ming dynasty counterparts.

The combination of roosters and peonies is a particularly popular theme on Chinese ceramics because they form the auspicious rebus for 'a successful official with riches and honours'. The term for rooster in Chinese *gongji*, while the word for crowing is *ming*. Together they form the term *gongming*, which sounds like the phrase meaning 'successful official'. The peony is often known as the flower of riches and honours, *fuguihua*. Thus, roosters with peonies suggest *gongming fugui*, which can be translated as the wish for successful office with riches and honours. 'Chicken' cups were also described as 'wedding cups' by the 17th century writer Gu Yingtai (1620-1690) in his *Bowu yao lan* (The General Survey of Art Objects). The subject on the present bowl, showing a family group of rooster and hen with many offspring, would have been entirely suitable for this purpose and have been appropriate for use or as gifts on a wedding.

A similar bowl is in the collection of the Umezawa Kinenkan Museum, illustrated by Taru Nakano in *Tenkai shashin ni yoru Chugoku no monyo* (The Panoramic Views of Chinese Patterns), Tokyo, 1985, pl. 75. A closely related example in the Chang Foundation, Taipei, is illustrated in *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 139. The present bowl can also be compared to another pair of virtually identical bowls from the Yongzheng period, sold at Christie's London 12 May 2009, lot 166.

成化鬥彩雞缸盃，為明官窯瓷器之名品，清康熙、雍正、乾隆三朝皆以仿燒為能，然以雍正所製，最為上品。本盃青花質細且薄，通體釉色瑩澈婉潤，粉淡細膩，當為精品。

雍正帝於雞缸盃實愛有加，據《清檔》記載：雍正十年「正月二十一日，司庫常保、首領薩木哈持來雞缸杯十件。說太監滄州傳旨：著照寶貝格內盛雞缸杯合牌匣樣式做匣一件，不必安牌子，另糊別樣錦匣，內配一紫檀木架。欽此。於七月十九日，將雞缸杯十件配得綠西番花面合牌匣一件、紫檀木架一件，司庫常保、首領李久明、薩木哈持去交太監滄州呈進，訖。」

雍正朝見雞缸盃及雞缸盃兩品種，前者高度參照成化原器，後者尺寸面積略變大，紋飾設計方面則更創新流，而本器屬後者。細觀成化鬥彩雞缸盃，不難察見一種釉色從缺，乃明代所欠奉的黑釉。驟看成化盃，雞尾仿若呈黑，實以鐵焠煉淡褐彩覆蓋釉下青花。成窯欲製潤澤而牢固的黑釉，遍尋良法而不獲，惟至清代始見突破。康熙窯率用黑釉繪畫雞尾，然而色啞無光，甚易剝落，還得罩施粉青或紫釉加以鞏固。及雍正時期，真正的黑釉終於錘煉而生。新釉為瓷器紋飾滲入書畫效果，無論書法題字，抑或繪畫竹石、雄雞尾巴，皆相得益彰。盛極一時的黑釉，為工匠開闢造瓷新徑，本器為此對雞尾稍作改良，令羽毛型態倍見自然流麗，雞群躍躍欲動，釉色燦然。畫師更把一隻雄雞尾巴繪成扇狀，盡顯秘釉神髓。

類似的雍正雞缸盃，可比較鴻禧美術館藏一件，著錄於《中國歷代陶瓷選集》，台北，1990年，圖版139號。倫敦佳士得曾拍賣一對，2009年5月12日，拍品166號。



(base 底部)



(another view 另一面)





2712

A FINE AND VERY LARGE BLUE-GLAZED GLOBULAR BOTTLE VASE, TIANQIUPING

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The elegantly potted vase is covered overall with a rich dark blue glaze thinning neatly to the mouth rim and stopping just above the foot rim. 26 3/8 in. (67 cm.) high

HK\$3,000,000-5,000,000
US\$390,000-640,000

PROVENANCE

Sold at Sotheby's Hong Kong, 20 November 1984, lot 486
Sold at Christie's New York, 16 September 1998, lot 393
S. Marchant & Son, London

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 224, no. 87

It is very rare to find a massive vase of this size with cobalt-blue glaze from the Yongzheng period in comparison to the more common examples with Qianlong marks. Large monochrome vases like the present example were made as part of decorative furnishings for the Palace during the Qing dynasty. With its large globular body, the form of the present vase was one of the most popular forms and can be found in various colours and sizes. The rich cobalt-blue glaze of the present vase is sometimes referred to as 'sacrificial blue', deriving from the use of vessels bearing this coloured glaze during sacrifices at the Imperial Temple of Heaven. In 1369, the first Ming dynasty emperor Hongwu issued an edict declaring that the vessels used on the Imperial altars should henceforth be made of porcelain. Each temple was associated with a specific colour of porcelain, and in addition to blue being used in the Temple of Heaven, red was used in the Temple of the Sun, yellow in the Temple of Earth, and white in the Temple of the Moon.

One rare Yongzheng example of similar size from the Xulong Collection was exhibited at the Zhejiang Museum and published in *A Collection of Porcelain*, Beijing, 2006, pp. 118-119. A smaller (33 cm. high) cobalt-blue-glazed bottle vase with Yongzheng mark from the E.T. Chow Collection was sold at Sotheby's Hong Kong, 3 April 2019, lot 3658. A cobalt-blue-glazed vase of similar size but slightly different shape from the present vase was sold at Christie's New York, 25 September 2020, lot 1614.

清雍正 霽藍釉天球瓶 六字篆書款

來源

香港蘇富比，1984年11月20日，拍品486號
紐約佳士得，1998年9月16日，拍品393號
S. Marchant & Son，倫敦

展覽

借展明尼阿波利斯美術館，2003-2020年

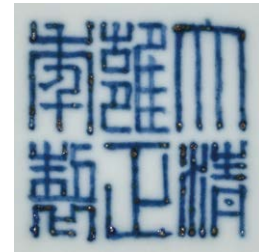
出版

Robert Jacobsen，葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004年，224至225頁，圖版87號

瓶長頸，鼓圓腹，圈足。通體施霽藍釉。瓶內、底部白釉。

霽藍釉燒製工藝繼承元代傳統，至清代生產歷朝未斷，且燒製精細，常見造型是宮廷祭器和陳設用瓷。霽藍釉祭器專供於天壇環丘台，乾隆十三年（1748年）冬至祭天首次奉詔用霽藍釉器。

傳世霽藍釉天球瓶以乾隆器居多，雍正器則流傳量極少，只有寥寥出版例子。倫敦佳士得曾拍賣一件尺寸較小例子（53.5公分），2005年7月12日，拍品173號；另一件2020年9月25日於紐約佳士得拍賣（54公分），拍品1614號。仇焱之舊藏一件尺寸更小例子（33.2公分），2019年4月3日於香港蘇富比拍賣，拍品3658號。



(mark)







2713

AN EXTREMELY RARE BLUE AND WHITE AND COPPER-RED DECORATED 'LOTUS' DOUBLE-GOURD VASE

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

The elaborately potted vase is decorated to the globular body with large copper-red lotus heads amidst cobalt blue leafy tendrils. The collared neck terminates in a bulbous mouth with a pair of strap-shaped handles with *ruyi*-head terminals, all similarly decorated with further scrolling lotus. The foot is encircled by a band of stylised upright lotus lappets. 10 ½ in. (26.6 cm.) high

HK\$18,000,000-28,000,000
US\$2,400,000-3,600,000

PROVENANCE

Madam Huang Hsi Chih (1922-1999) acquired from her parents General Huang Fu (1883-1936) and Madam Shen Yiyun (1894-1971), before 1948 Madam Huang Hsi Chih's estate, Connecticut
Sold at Christie's New York, 21 March 2000, lot 351

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, p. 78-82, no. 25

清雍正 青花釉裏紅纏枝蓮紋綬帶耳葫蘆尊 雙圈六字楷書款

來源

黃熙治女士 (1922-1999) 於 1948 年前自父親黃鄂 (1883-1936) 及母親沈亦雲 (1894-1971) 獲得
黃熙治女士府邸珍藏, 康涅狄格州
紐約佳士得, 2000 年 3 月 21 日, 拍品 351 號

展覽

借展明尼阿波利斯美術館, 2003-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生: 《清代康雍乾宮窯瓷器: 望星樓藏瓷》, 香港, 2004 年, 78 至 82 頁, 圖版 25 號



(mark)





2713 CONTINUED

Vases of this double-gourd form were sometimes referred as *shuangxi baozhuping*, 'double happiness precious pearl vase', in palace archives. According to an inventory list in the palace archives, in the 12th month of Guangxu 30th year (1904), 'five blue and red *shuangxi baozhuping* with Yongzheng marks' were stored in the Dongshun Shanfang complex in the palace, very likely referring to underglaze blue and red double-gourd vases like the present example.

This form of double-gourd vases with ribbon-like handles first appeared during the Yongzheng period and can be found in a number of different glazes and designs. However, examples decorated in underglaze blue and red like the present vase are particularly rare, due to the tremendous difficulty in successfully firing the copper-red pigment. The production of fine copper red decoration was so sensitive that great care has to be taken with the preparation and density of copper oxide, the composition of the glaze, the temperature and degree of reduction in the firing, and the placement of the vessels within the kiln. The present vase, which gracefully combines brilliant copper red and vibrant cobalt blue pigments fired with precision, is an exceptionally remarkable example among this rare group.

A closely related example is a Yongzheng copper red and underglaze blue vase of the same form and design in the Tianjin Municipal Museum, illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, no. 146. Another vase of this shape and design but slightly smaller in size (23.5 cm high) is in the Nanjing Museum collection (fig. 1), illustrated in *The Official Kiln Porcelain of the Chinese Qing Porcelain*, Shanghai, 2003, p. 128. Another similar vase with decoration in underglaze blue and copper red, was sold at Sotheby's Hong Kong, 1-2 November 1994, lot 178.

Compare also to a slightly smaller Yongzheng vase (22.9 cm.) of the same form and decoration but in underglaze blue only, formerly in the British Rail Pension Fund Collection, later sold at Christie's Hong Kong, 29 April 2001, lot 559. Yongzheng vases of this form are also found with monochrome glazes. Two examples moulded with lotus scrolls and formal bands on the waisted neck are in the Palace Museum, Beijing, illustrated in *Kangxi Yongzheng Qianlong: Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 271, pl. 100 for a light blue-glazed vase, and p. 294, no. 123, for a green-glazed one.

綬帶耳葫蘆瓶，在清宮又稱雙喜寶珠瓶。據《梨花伴月收存不在印檔瓷器清冊》記載，光緒三十年（1904）十二月，「素尚齋東順山房存雍正年款……葉裡紅花雙喜寶珠瓶五件」，很有可能就是與本器同類的青花釉裏紅葫蘆瓶。

此類造型之綬帶耳葫蘆瓶始見於雍正朝，另有青花及各類單色釉品種，但以青花釉裏紅例子最為稀罕，存世量最少，當中與釉裏紅燒製艱難不無關係。由於銅紅料極不穩定，所以無論是氧化銅的製備和密度，抑或是釉料成份、窯溫及還原程度，乃至於窯燒時擺放的位置，皆須一絲不苟。明永樂、宣德二朝曾出現質量上乘的釉裏紅御瓷，但因成功率極低，曇花一現後便停產，直至康熙一朝才復燒，但銅紅發色效果仍然不穩定，時呈灰澀或暈散之態。本瓶青花發色明麗、銅紅柔美，相得益彰，是難能可貴的上乘例子。

天津藝術博物館藏一件造型及紋飾均一致的雍正青花釉裏紅葫蘆瓶，著錄於《天津市藝術博物館藏瓷》，香港，1993年，圖版146。南京博物院另藏一件較小例子（23.5公分），著錄於《中國清代官窯瓷器》，上海，2003年，圖128（圖一）。香港蘇富比亦曾拍賣一例，1994年11月1-2日，拍品178號。

另可參考一尺寸較小的雍正青花例子（22.9公分），原英國鐵路基金會舊藏，後於香港佳士得拍賣，2001年4月29日，拍品559號。北京故宮博物院藏兩件單色釉例子，瓶身模印纏枝蓮紋，著錄於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版100及123。



fig. 1 Collection of the Nanjing Museum
圖一 南京博物院藏品





2714

A VERY RARE AUBERGINE-GLAZED FLOWER HOLDER

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

The finely potted vessel is moulded with a compressed body and a slightly domed top with three circular apertures. The glaze is of a dark purple colour slightly thinning at the rim and the foot. 3 in. (7.5 cm.) high

HK\$800,000-1,500,000
US\$110,000-190,000

PROVENANCE

Acquired circa 1995

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1998 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 240, no. 95

Although flower holders from the Qianlong period are well known, also compare lot 2715 in this catalogue, it appears this is the only flower holder with aubergine glaze recorded. The purple tone of this glaze can be compared to a related aubergine-glazed bottle vase, impressed with a Qianlong seal mark from the Baur Collection, illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, Geneva, 1999, vol. 2, A475, no. 323. Compare also to two Qianlong-marked aubergine-glazed archaic tripod vessels, *jue*, one from the Baur collection illustrated in *ibid.*, no. 322; and the other from the Robert Chang Collection, sold at Christie's Hong Kong, 2 November 1999, lot 507.

清乾隆 茄皮紫釉花插 六字篆書刻款

來源

約 1995 年入藏

展覽

借展明尼阿波利斯美術館，1998-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，240 至 241 頁，圖版 95 號



(mark)





2715

A CARVED CELADON-GLAZED FLOWER-HOLDER

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

The finely potted compressed pear-shaped body is carved elaborately with leafy lotus foliage and the foot is encircled by a band of stylised petals. The slightly domed top has three circular apertures and is similarly decorated with further lotus tendrils. The glaze is of an even translucent bluish-green colour.

3 1/8 in. (7.8 cm.) high

HK\$1,000,000-2,000,000
US\$130,000-260,000

PROVENANCE

Acquired circa 1990

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1997-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 196, no. 74

Compare the present lot to a celadon-glazed flower-holder from the Yongzheng period in the Sir Percival David Foundation of Chinese Art, PDF, B. 578, now in the British Museum, published by Rosemary Scott in *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, p.57. An almost identical flower-holder from the Qianlong period in the collection of the National Palace Museum, Taipei, was exhibited in *Qingdai danshe you ciqu tezhhan* (Special Exhibition of Monochrome Glazed Porcelain of the Qing Dynasty), Taipei, 1981, no. 93. Another celadon-glazed flower-holder with carved flower tendrils from the Qianlong period is published by Reginald Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 869, subsequently sold at Sotheby's Hong Kong, *The Meiyintang Collection, Part III*, 3 April 2012, lot 7.

清乾隆 粉青釉刻纏枝蓮紋花插 六字篆書款

來源

約 1990 年入藏

展覽

借展明尼阿波利斯美術館，1997-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，196 至 197 頁，圖版 74 號

國立故宮博物院藏一件幾乎相同的乾隆粉青釉刻花花插，著錄於《清代單色釉瓷器特展》，台北，1981 年，圖 93。玫茵堂舊藏另一件粉青釉例子，著錄於康君蕊編《Chinese Ceramics from the Meiyintang Collection》，卷二，倫敦，1994-2010 年，圖 869 號，後於 2012 年 4 月 3 日於香港蘇富比拍賣，拍品 7 號。



(base 底部)



2716

A FINE AND RARE PALE CELADON-GLAZED STEM BOWL

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

The finely potted bowl is moulded to the exterior with a raised double-ring enclosing the centre body and resting on a short-everted foot. The body is covered overall with an even pale celadon glaze. 4 5/8 in. (11.7 cm.) high

HK\$300,000-500,000
US\$39,000-64,000

PROVENANCE

Acquired circa 2000

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 204, no. 77

A related stem bowl with translucent pale-celadon glaze almost identical in shape and size to the present stem bowl was sold at Christie's Hong Kong, 26 November 2014, lot 3285.

清乾隆 粉青釉高足盃 六字篆書橫款

來源

約 2000 年入藏

展覽

借展明尼阿波利斯美術館，2003-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，204 至 205 頁，圖版 77 號



(base 底部)







2717

A FINE AND RARE RU-TYPE GLAZED 'GARLIC-MOUTH' VASE, SUANTOUPING

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

The vase is finely potted with a bulbous body and two raised bands encircling the long waisted neck flaring to a garlic-shaped mouth. The body is covered overall with a finely crackled bluish-grey glaze. 7 3/8 in. (18.7 cm.) high

HK\$800,000-1,500,000
US\$110,000-190,000

PROVENANCE

Acquired circa 2002

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 216, no. 83

Compare to a vase similar in shape and glaze in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, cat. no. 215 (fig. 1). Another closely related vase of slightly smaller size (17.8 cm.) was sold at Sotheby's Hong Kong, 9 April 2006, lot 1610. A Ru-type vase of this form with 'garlic-mouth' and slightly larger size is illustrated in *Ethereal Elegance. Porcelain vases of the Imperial Qing. The Huaihaitang Collection*, Hong Kong 2007, p. 188, no. 52.

清乾隆 仿汝釉蒜頭瓶 六字篆書款

來源

約 2002 年入藏

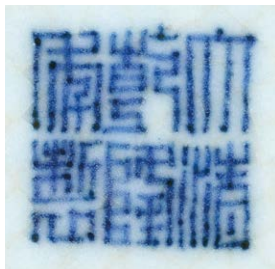
展覽

借展明尼阿波利斯美術館，2003-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，216 至 217 頁，圖版 83 號

北京故宮博物院藏一件相似的乾隆蒜頭瓶，著錄於北京《故宮博物院藏文物珍品全集：顏色釉》，香港，1999 年，圖版 215(圖一)。另一尺寸較小例子(17.8 公分)2006 年 4 月 9 日於香港蘇富比拍賣，拍品 1610 號。懷海堂珍藏一件尺寸較大的仿汝釉蒜頭瓶，著錄於《機暇清賞：懷海堂藏清代御瓷》，香港，2007 年，圖版 52。



(mark)

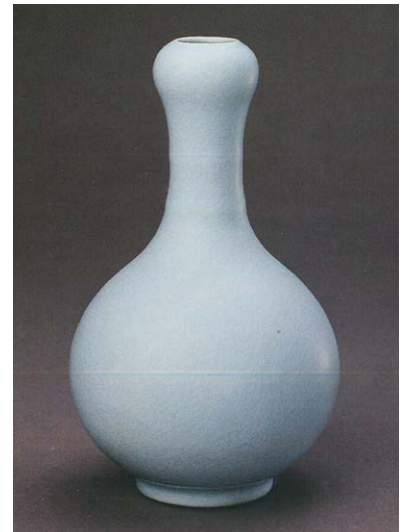


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品





2718

A FINE BLUE AND WHITE 'FRUITS AND FLOWERS' GARLIC-MOUTH VASE, SUANTOUPING

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

The vase is finely decorated with flowering branches alternating with fruiting peach, pomegranate and gourd, all between a band of upright petals and *ruyi* keyfrets to the shoulder, all below a band of stylised lappets to the neck. The well-formed bulbous mouth is encircled by a band of chrysanthemum flowers interlinked by leafy tendrils.
11 1/8 in. (28.2 cm.) high

清乾隆 青花折枝花果紋蒜頭瓶 六字篆書款

來源

拍賣於香港蘇富比，1994年11月1日，拍品161號

展覽

借展明尼阿波利斯美術館，1999–2020年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》香港，2004年，60至61頁，圖版16號

HK\$2,000,000-3,000,000
US\$260,000-380,000

PROVENANCE

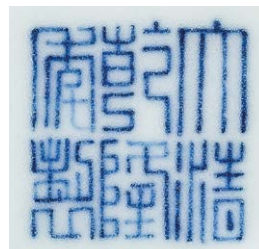
Offered at Sotheby's Hong Kong, 1 November 1994, lot 161

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1999-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 60, no. 16



(mark)

2718 CONTINUED

The distinctive shape of the mouth rim, which rises from an elongated neck, resembles the shape of a garlic bulb, and has been a popular design element during the Ming and Qing dynasties. The shape, probably modelled after archaic bronzes from the Eastern Zhou period, can be found on ritual bronze *hu* vases dated to the late Warring States period, 4th-3rd century BC, see Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York, 1995, no. 52. The underglaze blue decoration of the present vase is following designs from the Yongle and Xuande periods, showing individual fruiting branches dynamically placed on the porcelain surface. According to palace archival records, on Qianlong third year (1738), a 'Xuande blue and white garlic-head vase' was presented to Tang Ying, who was ordered to make copies and to return the Xuande vase to the palace after firing.

Suantouping with this design was also produced during the Yongzheng period and continued to be popular throughout the Qing dynasty. Compare to a Yongzheng vase, sold at Sotheby's New York, 29 November 1978, lot 234. A Jiaqing period vase in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, pl. 145; another sold at Christie's New York, 26 March 2010, lot 1375.

Other examples from the Qianlong period includes one vase in the collection of the National Palace Museum, Taipei (fig. 1), illustrated in *Porcelain of the National Palace Museum. Blue and White Ware of the Ch'ing Dynasty, Hong Kong, 1968, vol. 2, pls. 5a-c*; one vase in the Capital Museum, Beijing, published in *Zhongguo gu taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 15, pl. 8; in the Nanjing Museum, illustrated in *Zhongguo Qingdai guanyao ciqi*, Shanghai, 2003, p. 211; and in the Shanghai Museum, illustrated by Zhou Lili, *Qingdai Yongzheng-Xuantong guanyao ciqi* Shanghai, 2014, pl. 4-18.

Also compare to a vase from the collection of T.Y. Chao (1912-1999), sold at Sotheby's Hong Kong, 18 November 1986, lot 81, and again, 3 April 2019, lot 14, from the Tianminlou collection. Another vase was sold at Sotheby's Hong Kong, *Marchant - Fifty Qing Imperial Porcelains*, 10 July 2020, lot 3112.

本瓶器形端正雅致，口沿處圓鼓如蒜頭，因而稱蒜頭瓶。蒜頭瓶器形源自周漢青銅器，如蘇芳淑著錄一件戰國晚期青銅瓶，同樣口呈蒜頭形，見《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，卷3，紐約，1995年，編號52。本瓶設計則取材於明代永宣青花器，據清宮《活計檔》記載，乾隆三年六月二十五日，「七品首領薩木哈、催總白世秀來說太監高玉交……宣窯青花白地蒜頭瓶一件……傳旨，交與燒造磁器處唐英……燒造完時再將交出原磁器繳回，仍交磁器庫。此磁器內有大器皿應畫樣帶去，其小磁器皿俱各帶。欽此。」

青花折枝花果紋蒜頭瓶於雍正朝已有燒製，至乾隆時期仍然備受喜愛。可比較數件同類例子，一件藏國立故宮博物院（圖一），著錄於《故宮藏瓷》，卷二，香港，1968年，圖版5a-c；一件藏北京首都博物館，著錄於《中國古陶瓷全集》，上海，1999-2000年，卷15，圖版8；一件藏南京博物院，著錄於《中國清代官窯瓷器》，上海，2003年，頁211；一件藏上海博物館，著錄於《上海博物館藏品研究大系：清代雍正-宣統官窯瓷器》，上海，2014年，圖版4-18。

另可參考天民樓舊藏一件，2019年4月3日於香港蘇富比拍賣，拍品14號。



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



(another view 另一面)





2719

A VERY RARE BLUE AND WHITE RIBBED 'INDIAN LOTUS' VASE

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

The vase is moulded with sixteen lobes supported on a slightly flaring foot decorated with stylised lappets. The lobed body is decorated with large Indian lotus blossoms interlinked by scrolling tendrils. The elegant slender neck is decorated with crashing waves and flanked by a pair of tubular handles, each decorated with a flower head and scrolling leaves. The mouth rim is encircled by a band of keyfrets above *ruyi*-heads and suspending pendants.
11 1/8 in. (28.3 cm.) high

HK\$5,000,000-8,000,000
US\$650,000-1,000,000

PROVENANCE

Collection of Robert Yuen (1918 - 2005)
Sold at Christie's Hong Kong, 2 November 1999, lot 596

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 62, no. 17

清乾隆 青花纏枝蕃蓮紋瓜棱式貫耳瓶 六字篆書款

來源

袁勃 (1918 - 2005) 舊藏
香港佳士得, 1999年11月2日, 拍品 596 號

展覽

借展明尼阿波利斯美術館, 2003-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生: 《清代康雍乾宮窯瓷器: 望星樓藏瓷》, 香港, 2004年, 62至63頁, 圖版17號



(base 底部)

2719 CONTINUED

The present vase, with its tubular-shaped handles, is inspired by a type of ritual bronze vessel from the Han dynasty known as 'touhu', or 'arrow vase', associated with an ancient drinking game which first became popular amongst elites during the Spring and Autumn period (770-476 BC), involving throwing arrows into the mouth of the vessel. During the following centuries, this game became more elaborate and applied with intricate rules and rituals, as described in the *Touhu Yijie* (Ceremonial Usages and Rules of Touhu), an illustrated manual written by Wang Ti (1490-1530). At first only played by elites, this game became equally popular amongst aristocrats, scholars and merchants in later centuries. In the famous late Ming novel *Jin Ping Mei* (Plum Blossom in the Golden Vase), the wealthy merchant Qing Ximen is described playing this game. For further discussion on this shape, see Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001.

While earlier vessels of this shape were made in bronze and much larger in size, the present vase appears to be a development from Song dynasty ceramic vases. A pair of Longquan celadon-glazed arrow vases with tubular handles and rounded bodies were recovered from the tomb of the Yuan calligrapher Xian Yushu (1251-1302), see Zhang Yulan, "Hangzhoushi faxian Yuandai Xian Yushu mu," *Wenwu*, 1990:9, p. 24, figs. 11-12.

Although vases of this shape from the Qianlong period are known, it appears there is no other recorded example of this shape, size and design. The closest example is a Qianlong-marked blue and white vase of identical shape and similarly decorated with Indian lotus scrolls on the body, but of much larger size (41.2 cm.), and differently painted on the neck with a flowerhead on the handles with waves- the opposite arrangement to that on the present vase, in the National Palace Museum (accession number *guci* 012014N000000000), illustrated in the museum's official website: <https://digitalarchive.npm.gov.tw/Antique/Content?uid=37794&Dept=U> (fig. 1)

A *guan*-type glazed bottle vase of the same shape from the Yongzheng period was sold at Christie's London, 10 May 2011, lot 313. Another related *guan*-type Qianlong vase was sold at Christie's Paris, 14 June 2006, lot 365. A similar vase with teadust glaze was sold at Christie's Hong Kong, 29 April 2002, lot 670.

瓶直口，長頸，貫耳，腹部呈瓜棱式，圈足，器形設計靈感應源自宋元青瓷，如杭州元代鮮于樞墓曾出土一對青瓷貫耳圓腹瓶，著錄於「張玉蘭著杭州市發現元代鮮于樞墓」，《文物》，1990年第9期，頁24，圖11、12。

暫未見相同尺寸、紋飾及器形之例子，本瓶有可能是孤品。最接近的例子為一件尺寸較大（41.2公分）的乾隆青花貫耳瓶，器形與此基本相同，腹部同樣飾纏枝蕃蓮紋，惟頸繪朵花紋，貫耳飾海波紋，紋飾布局剛好與本瓶相反，為國立故宮博物院藏品，典藏編號：故瓷012014N000000000，著錄於院方官方網站<https://digitalarchive.npm.gov.tw/Antique/Content?uid=37794&Dept=U> (圖一)。

另可參考數件器形相同的單色釉瓶，一件雍正仿官釉瓶2011年5月10日於倫敦佳士得拍賣，拍品313號；一件乾隆仿官釉例子2006年6月14日於巴黎佳士得拍賣，拍品365號。另一件茶葉末釉例子2002年4月29日於香港佳士得拍賣，拍品670號。



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









2720

A WHITE-GLAZED CARVED ARCHAISTIC VASE, HU

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

The bulbous body is moulded and carved with intertwined archaistic dragons and the neck is decorated with six *ruyi*-heads below a moulded wave band, flanked by a pair of handles shaped as stylised bird-heads with applied rings. The vase is covered overall in an even creamy-white glaze.

7 ¾ in. (19.8 cm.) high

HK\$3,500,000-4,500,000
US\$450,000-580,000

PROVENANCE

Sold at Christie's New York, 2 June 1994, lot 336

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1999-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 180, no. 66

The form of the present vase is inspired by archaic bronze vessels from the late Western Zhou period. Vases of this form with different decoration and glaze were appreciated during the Yongzheng and Qianlong periods. A Qianlong-period Ru-type vase of larger size (48.7 cm.), but of similar shape, is in the Nanjing Museum, and illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 329. A Yongzheng-marked example with a teadust glaze in the collection of Lord Cunliffe is illustrated by S. Jenyns in *Later Chinese Porcelain*, London, 1951, pl. CIV 2, and also included in the Oriental Ceramic Society exhibition, *The Ceramic Art of China*, London, 1951, pl. 164, no. 242, where the heads on the handles are called elephant heads. Another vase of this form with a Qianlong mark, decorated in underglaze blue with flower scroll on the body and neck between decorative borders, in the Huaihaitang Collection, is illustrated in the exhibition catalogue, *Ethereal Elegance*, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 11 November 2007 - 30 March 2008, pp. 296-97, no. 101.

The present vase can be compared to a white-glazed soft-paste porcelain vase of similar form from the Qianlong period in the collection of the Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 268.

清乾隆 仿定白釉拱花仿古夔龍紋鳩耳尊 六字篆書刻款

來源

紐約佳士得，1994年6月2日，拍品336號

展覽

借展明尼阿波利斯美術館，1999-2020年

出版

Robert Jacobsen, 葉佩蘭及 Julian Thompson: 《清代康雍乾宮窯瓷器: 望星樓藏瓷》, 香港, 2004年, 180至181頁, 圖版66號

本壺形制及紋飾源自周代青銅壺，應參考清宮舊藏的周代壺形，其中例子於《西清古鑑》有所著錄。紐約大都會博物館藏一件非常相似的乾隆白釉壺，著錄於 S. Valenstein, 《A Handbook of Chinese Ceramics》, 紐約, 1989年, 圖版268號。亦見其他單色釉例子，如張宗憲舊藏一件書乾隆款冬青釉例子，紋飾與器形與本瓶一致，2008年5月27日於香港佳士得拍賣，拍品1590號。

同形制及紋飾的單色釉瓷早於雍正年間已燒製，例如北京故宮博物院藏一件雍正粉青釉螭龍紋尊，著錄於1989年香港出版《故宮珍藏康雍乾瓷器圖錄》，圖版105號。香港佳士得亦曾拍賣一件雍正粉青釉例子，2016年6月1日，拍品3204號。

各類單色釉瓷以外，在御製玉器及琺瑯器上亦能看見同器形及紋飾的仿古尊，如香港佳士得於2013年5月29日曾拍賣一件乾隆鑿胎填琺瑯壺，上飾同樣仿古紋，拍品2068號。



(mark)



2721

A VERY LARGE AND RARE BLUE AND WHITE ARCHAISTIC VASE, *HU*

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

The impressive vase is potted in imitation of an archaic bronze *hu* vessel with the body rising from a tall foot decorated with stylised *ruyi*-heads below a band of crashing waves. The oval-shaped body is moulded with raised bands decorated with scrolling flowers, suggesting straps and bosses of its archaic bronze prototype. The neck is decorated with a wide band of large flower heads interlinked by leafy tendrils, framed by two wave bands. The sides are applied with c-shaped handles, each moulded as a horned-dragonhead. All below a band of scrolling tendrils and an elaborate band of *ruyi*-heads with suspending tassels.
20 ¼ in. (51.4 cm.) high

HK\$3,000,000-5,000,000
US\$390,000-640,000

PROVENANCE

Collection of Baron Hisaya Iwasaki (1865-1955)
Sold at Sotheby's New York, 1-2 June 1993, lot 383

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1999-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 52, no. 13

清乾隆 青花纏枝花卉十字紋鳩耳壺 六字篆書款

來源

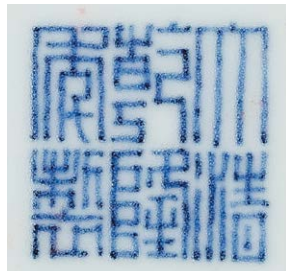
岩崎久弥男爵 (1865-1955) 舊藏
紐約蘇富比, 1993年6月1至2日, 拍品 383 號

展覽

借展明尼阿波利斯美術館, 1999-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生: 《清代康雍乾宮窯瓷器: 望星樓藏瓷》, 香港, 2004 年, 52 至 53 頁, 圖版 13 號



(mark)





2721 CONTINUED

The form of the present vase is inspired by archaic bronze prototypes, such as a Zhou dynasty bronze *hu* with a similar cross design enclosing a diamond-shaped centre and similar mask handles, illustrated in the *Xiqing Gujian* (Catalogue of Chinese ritual bronzes in the collection of the Qianlong emperor), first published in 1793, in vol. 19 page 22 (fig. 1). Although other archaistic *hu* vases from the Qianlong period of this shape are known, it appears this is the only recorded underglaze blue decorated *hu* vase with this specific design.

The closest example is a Qianlong-marked blue and white *hu* of identical form and similar size and design, but with added floral designs within the four cartouches around the cross, in the Palace Museum Collection, Beijing (fig. 2), illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red*, III, Hong Kong, 2000, no. 138.

A teadust-glazed *hu* vase of similar shape, archaistic design and applied with very similar dragon handles from the Qianlong period was sold at Christie's Hong Kong, 29 April 2002, lot 666. Another large *guan*-type archaistic *hu* vase with strips and bosses decoration from the Yongzheng period was sold at Christie's London, 7 November 2017, lot 269.

Other related vases with various different glazes are known, including a Qianlong period *guan*-type vase, illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. II, no. 873. Yongzheng period examples include a teadust-glazed vase, also in the collection of the Beijing Palace Museum, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 298, pl. 127.

鳩耳壺以古代青銅器為藍本，如《西清古鑑》裡有著錄與本器造型非常接近的「周宜壺」，同樣兩側有獸面耳，壺身飾十字紋，中間菱形紋飾，見卷十九，頁二十二（圖一）。雍正乾隆朝瓷器受其啟發，有青花、各類單色釉品種，但暫未見與本器完全相同的青花例子，有可能是孤品。

最接近例子為北京故宮博物院藏一件乾隆青花壺，尺寸、器形、紋飾與本器非常相似，惟十字開光內增添花卉紋，副紋飾也略為不同（圖二），著錄於《故宮博物院藏文物珍品全集：青花釉裏紅》，下，香港，2000年，圖138。

另可比較數件單色釉例子，如2002年4月29日香港佳士得拍賣一件乾隆茶葉末釉壺，拍品666；2017年11月7日倫敦佳士得拍賣一件雍正仿官釉壺，拍品269號；玫茵堂藏一件乾隆仿官釉例子，著錄於康君蕊著《Chinese Ceramics from the Meiyintang Collection》，倫敦，1994年，卷2，圖873；北京故宮博物院藏一件雍正茶葉末釉例子，著錄於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版127。

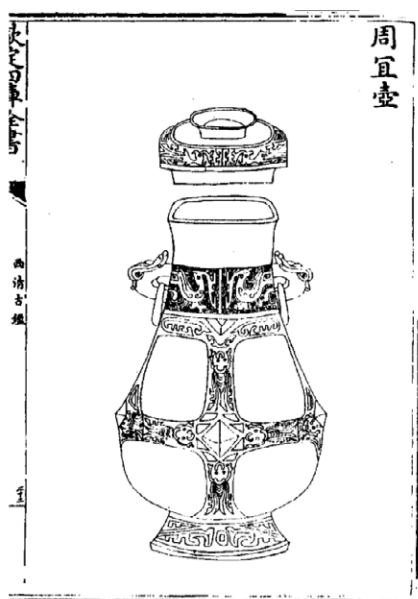


fig. 1 *Xiqing Gujian*, p. 22.
圖一 西清古鑑，頁二十二



fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品





2722

A MAGNIFICENT AND RARE FAMILLE ROSE FAHUA-STYLE JAR AND COVER

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

The baluster jar is finely decorated with a scene depicting white egrets in a lotus pond, all above a band of crashing waves to the foot. The neck is decorated with large scrolling clouds above a band of *ruyi*-heads and an elaborate band of tassels suspending from the shoulder. All outlines are finely gilded and raised against a rich sapphire-blue ground. The domed cover is similarly decorated with an egret and lotus pond scene enclosing the bud-shaped finial.

18 in. (45.7 cm.) high

HK\$12,000,000-20,000,000
US\$1,600,000-2,600,000

PROVENANCE

Collection of the J.T. Tai Foundation
Sold at Sotheby's Hong Kong, 21 May 1985, lot 26
Collection of Mary Porter Walsh
Sold at Sotheby's New York, 28-29 November 1994, lot 375

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1997 - 2020

LITERATURE

Geng Baochang: *Ming Qing Ciqi Jianding*, Hong Kong, 1993, p. 514, no. 115
Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, p. 118-121, no. 42

清乾隆 粉彩仿珐花一路連科紋蓋罐 六字篆書刻款

來源

戴潤齋基金會舊藏
香港蘇富比，1985年5月21日，拍品26號
Mary Porter Walsh 夫人舊藏
紐約蘇富比，1994年11月28-29日，拍品375號

展覽

借展明尼阿波利斯美術館，1997-2020年

出版

耿寶昌：《明清瓷器鑑定》，香港，1993年，514頁，圖版115號
Robert Jacobsen，葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004年，118至121頁，圖版42號



(mark)



A Sumptuous Qianlong Jar and Cover Decorated in *Fahua*-style

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This sumptuously-decorated lidded jar reflects the Qianlong Emperor's admiration for two different decorative traditions – Ming dynasty *fahua* porcelains and cloisonné enamels on metal. Indeed, it would be fair to say that the current jar and cover combine the best of both these decorative techniques. On the one hand, the gilding of raised outlines, following the cloisonné custom, gives the jar a richness of surface and adds to its jewel-like quality. While, on the other hand, the trailed slip outlines and incised details, which are part of the *fahua* decorative technique, enabled the potter to achieve a far greater fluency of design than was possible in metal.

The decorative technique known as *fahua*, which employs raised lines to provide outlines and colour divisions on ceramics decorated with enamel colours, seems initially to have been developed in the Yuan or early Ming dynasty by kilns in Shanxi province associated with the tile-making industry. This technique was most frequently combined with either a cobalt blue or a copper turquoise ground, but, to date, the earliest porcelain example recovered from the imperial kilns at Jingdezhen is a dish from the Xuande (1426–35) stratum decorated with green five-clawed dragons on a yellow ground (see Chang Foundation, *Xuande Imperial Porcelain Excavated at Jingdezhen*, Taipei, 1998, p. 78, no. 73). Similar pieces have also been found in the mid-Chenghua (1465–87) stratum at the imperial kilns (see Tsui Museum of Art, *A Legacy of Chenghua*, Hong Kong, 1993, p. 148–9, no. B30). However, the acme of Ming dynasty *fahua* porcelain at Jingdezhen came in the late-15th – early-16th century, and is represented by handsome jars and vases, usually with cobalt blue or copper turquoise grounds and frequently adorned with bird and/or flower motifs. One of the most famous examples is the jar from the Ataka Collection, now in the Museum of Oriental Ceramics Osaka, illustrated by R. Fujioka and G. Hasebe in *Sekai toji Zenshu 14 Ming*, Shogakukan, Tokyo, 1976, p. 134, no. 135.

A corresponding decorative technique appeared in Chinese metalwork during the Yuan dynasty and gained popularity during the early Ming (see *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Commercial Press, Hong Kong, 1999, pp 6–7, no 5 and p. 19, no. 17). This technique, known as cloisonné enamel, involved the application of fine wire to the surface of the metal vessel (usually bronze) to form discrete areas, or *cloisons*, and provide the outlines for the decorative elements. The areas within and surrounding these elements were filled with enamels of different colours, which were fired and then the surface polished smooth, after which the exposed top of the wires was gilded. The ground colour for these metal-bodied cloisonné enamels was most frequently turquoise, but sometimes cobalt blue, white or occasionally yellow grounds were employed.

Given the popularity of the lotus as an auspicious theme in both the painting and the decorative arts of China, it is not surprising that it provides one of the most popular, as well as the most visually successful, designs on the highest quality *fahua* porcelains of the middle Ming dynasty. Perhaps the closest in overall design to the current Qianlong vessel, is the c. 1500 jar in the Burrell Collection in Glasgow (illustrated by R. Scott in *The Burrell Collection*, Glasgow, 1983, p. 55, pl. 21). The Burrell jar shares with the current Qianlong jar features such as clouds around the neck, jewelled pendants on the shoulder, lotus and herons as the main decorative band around the body and waves above the foot. These features, with the exception of the clouds on the neck, can also be seen on two Ming dynasty vases in the collection of the British Museum (see J. Harrison-Hall, *Ming Ceramics*, British Museum Press, 2001, p. 411, nos. 13:4 and 13:5) – one of temple vase form with dragon-head handles,

and the other a *meiping*. On a Ming dynasty *fahua* jar in the Matsuoka Museum of Art, Tokyo (see Fujioka and Hasebe in *Sekai toji Zenshu 14 Ming*, *op. cit.*, p. 135, no. 136) the clouds around the neck, main band of lotus pond and egrets, as well as the wave band are present, but the shoulder decoration is a band of lotus panels, rather than pendant jewels.

The lotus pond was also a popular motif on Ming dynasty metal-bodied cloisonné wares. It can be seen on vessels such as a 16th century cloisonné *meiping* in the collection of the National Palace Museum (see National Palace Museum, *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, p. 78, no. 10) and on a 16th century ewer in the Uldry Collection (see H. Brinker and A. Lutz, *Chinese Cloisonné - the Pierre Uldry Collection*, Asia Society Galleries, New York, 1989, no. 97).

Such was the Qianlong Emperor's admiration for the Ming dynasty porcelain *fahua* wares and the metal-bodied cloisonné wares, that he ordered similar items in both media to be made for his court. A Qianlong cloisonné metal-bodied *guan* jar with a lotus pond design is in the National Palace Museum (see National Palace Museum, *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, p. 158, no. 71). On this jar egrets appear on one side, while ducks appear on the other. Of the Qianlong porcelain vessels made in imitation of Ming *fahua*, the closest in appearance is a lidded jar in the collection of the National Palace Museum (see National Palace Museum, *Qing Kang Yong Qian mingci tezhan*, Taipei, 1986, p. 111, no. 81). On this vessel the enamel palette has been restricted to a cobalt blue ground and the translucent green, yellow and white of Ming examples. However, there is a small number of extant Qianlong jars which were decorated using the *fahua* technique combined with the *famille rose* palette. A jar, which is somewhat smaller than the current example and has no lid, is in the Palace Museum, Beijing (**fig. 1**) (see *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelain with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 167, no. 148), and another, also without a lid, formerly in the R.C. Bruce Collection is illustrated by Soame Jenyns in *Later Chinese Porcelain*, London, 1951, pl. CII). Both of these are decorated in a more formal style and lack herons. A lidded jar, formerly in the J.T. Tai Foundation, possibly the pair to the present jar, is in a private collection in North America. A similar but smaller jar, without lid, is in the Baur Collection (see J. Ayers, *The Baur Collection Geneva - Chinese Ceramics*, vol. 4, Geneva, 1974, no. A 634). A pair of smaller lidded jars with lotus pond and heron decoration in *famille rose fahua*, was sold by Christie's Hong Kong on 30 November, 2016, lot 3220 (**fig. 2**).

The current jar and cover are of unusually large size and of exceptional quality, and may well have been a special imperial order. The high regard in which such vessels were held by the Qianlong Emperor is evidenced by a court painting, c. AD 1771–2, in the collection of the Palace Museum, Beijing, by Yao Wenhan (active 1740s–70s), Zhou Ben (active 1760s–70s) and Yi Lantai (active 1748–86), depicting the emperor and his mother celebrating Empress Dowager Chongqing's Eightieth Birthday. Among the precious items displayed on the table beneath the dais on which they are seated, is a pair of lidded jars of this type (**fig. 3**).



清乾隆粉彩仿珐花一路連科紋蓋罐

蘇玫瑰

獨立學者暨

故宮陶瓷研究所客座研究員

本蓋罐華美幽雅，充份體現了乾隆皇對明代兩大裝飾傳統(即珐花瓷與金屬胎掐絲琺瑯器)之熱愛。誠然，若說本拍品將該等工藝之妙發揮得淋漓盡致，亦實不為過。一方面，此器依照掐絲琺瑯之慣例，將凸起的輪廓線鑲金，使器表層次更為豐富，觀之益發寶光璨然。另一方面，陶工用擠漿法勾勒輪廓，並結合刻花(兩者均源自珐花工藝)，其紋樣細部行雲流水，裝飾效果遠勝金屬胎器物。

所謂的珐花工藝，是指在珐瑯彩陶瓷之上，用凸線勾勒輪廓、區隔諸彩，很可能創燒於元代或明初，始見於與燒造琉璃相關的山西窯口。珐花器最常見的搭配是鈷藍或松綠地子，但迄今為止，景德鎮官窯出土最早的實例是來自宣德(公元1426-35年)堆積層的一件黃地綠彩五爪龍紋盤，圖見鴻禧美術館出版的《景德鎮出土明宣德官窯瓷器》頁78編號73(臺北：1998)。官窯的成化(公元1465-87年)中期堆積層亦曾出土一批近似之作，圖見《成窯遺珍：景德鎮珠山出土成化官窯瓷器》頁148-9編號B30(香港：1993)。然而，要到十五世紀末至十六世紀初，明代珐花瓷器始迎來其黃金時期，而最具代表性的當數明麗秀雅的珐花罐與瓶，其地子泰半為鈷藍或松綠彩，紋飾以飛鳥及/或花卉居多。大阪市立東洋陶磁美術館安宅珍藏珐花罐乃箇中名品，圖見藤岡了一及長谷部樂爾所著《世界陶瓷全集》卷十四之「明」頁134編號135(東京：小學館，1976)。

及至元代，中國金屬器出現了一種與珐花工藝相對應的裝飾技巧，明初更盛極一時，圖見《故宮博物院藏文物珍品全集43：金屬胎珐瑯器》頁6-7編號5及頁19編號17。這便是掐絲琺瑯工藝，即先用銅絲在金屬胎(以青銅為主)表面盤出各紋飾元素的輪廓或框格，並於框線內外填施諸彩，窯燒後將表面打磨平滑，再將外露銅絲鍍金始成。這批掐絲琺瑯金屬器大多襯以松石綠地，鈷藍地或白地亦時可待見，偶爾也有黃地之作。

蓮花寓意祥瑞，在中國是習見的繪畫和裝飾藝術題材，所以在明代中葉上乘珐花器當中，順理成章地成為最為流行和美觀的紋飾之一。格拉斯哥布萊爾珍藏一例燒造於公元1500年前後的瓷罐，其整體構圖與是次拍賣的乾隆罐或許最為接近，圖見拙作《The Burrell Collection》頁55圖版21(格拉斯哥：1983)。布萊爾罐與本拍品有若干共通之處，如器頸的雲紋、罐肩的瓔珞紋、腹部主紋飾帶的蓮池鷺鷥紋及脛部的海水江崖紋。除頸部的雲紋之外，前述特徵亦見於大英博物館藏兩件明代瓷瓶，圖見霍吉淑(J. Harrison-Hall)著作《Ming Ceramics》頁411編號13:4及13:5(大英博物館出版社，2001)，兩者分別為龍形鋪首瓶與梅瓶。東京松岡美術館亦珍藏一例明代珐花罐(圖見前述藤岡了一及長谷部樂爾著作《世界陶瓷

全集》卷十四之「明」頁135編號136)，其頸部亦飾雲紋，主紋飾同樣以蓮池鷺鷥為題材，而且也有海水江崖紋，但器肩飾一道蓮瓣紋，而非瓔珞紋。

以明代金屬胎器物而言，蓮池亦屬常見題材。國立故宮博物院藏十六世紀掐絲琺瑯梅瓶便是一例，圖見《明清珐瑯器》展覽圖錄頁78編號10(臺北：國立故宮博物院，1999)；另一例是鄔德禮珍藏十六世紀瓷壺，圖見H. Brinker與A. Lutz合著的《Chinese Cloisonné - the Pierre Udry Collection》頁97(紐約：亞洲協會博物館，1989)。

乾隆皇帝對明代珐花瓷器與金屬胎掐絲琺瑯器青睞有加，更特地命人據此仿製宮廷御用之物。台北故宮珍藏一例乾隆時期的金屬胎掐絲琺瑯蓮池紋罐，圖見《明清珐瑯器》頁158編號71(臺北：1999)。器身畫面一方飾鷺鷥，另一方繪鴛鴦。至於仿燒明代珐花器的乾隆瓷器，外觀最惟妙惟肖者是一例國立故宮珍藏蓋罐，圖見《清康熙乾隆名瓷》特展圖錄頁111編號81(臺北：國立故宮博物院，1986)。此罐的珐瑯彩僅施明代實例常見的鈷藍地及半透明的綠、黃、白諸彩。但傳世品之中，也有紋飾中結合了珐花與粉彩工藝的乾隆罐，惟數量不多。就此，北京故宮博物院藏一件略小於本拍品的無蓋罐(圖一)，圖見《故宮博物院藏文物珍品全集：珐瑯彩、粉彩》頁167編號148(香港：1999)；另一例同樣無蓋，為R.C. Bruce舊藏，圖見Soame Jenyns 著作《Later Chinese Porcelain》圖版CII(倫敦：1951)。戴福保基金會舊藏一例蓋罐，現為北美私人珍藏，應原與本罐成對。鮑爾珍藏(Baur Collection)中有一例體積較小的無蓋近似罐，圖見J. Ayers著作《The Baur Collection Geneva - Chinese Ceramics》卷四編號A634(日內瓦：1974)。此外，香港佳士得亦曾於2016年11月30日拍出一對較小的粉彩仿珐花一路連科紋蓋罐(拍品編號3220)(圖二)。

本蓋罐體積之大異乎尋常，且工料精良，很可能是特為宮廷燒造的御瓷。乾隆皇帝對這一類型的作品推崇備至，就此可證諸北京故宮珍藏的宮廷畫《崇慶皇太后八旬萬壽圖》，此乃姚文翰(活躍於公元1740-70年代)、周本(活躍於1760-70年代)及伊蘭泰(活躍於公元1748-86年)繪製約公元1771-2年的作品，描寫的是乾隆為母親賀壽之盛況。圖中乾隆母子台座前方的案上，滿設各式奇珍異寶，其中赫然可見一對珐花蓋罐，其外觀與本拍品極具異曲同工之妙(圖三)。



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



fig. 2 Christie's Hong Kong, 30 November 2016, lot 3220
圖二 香港佳士得，2016年11月30日，拍品3220號



fig. 3 Collection of the Palace Museum, Beijing
圖三 北京故宮博物院藏品







2723

A FINE FLAMBE-GLAZED PEAR-SHAPED VASE

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

The finely potted vase is applied to the compressed globular body with a striking purple glaze enriched with splashes of lavender and blue, thinning above the tall and slender neck to a soft mushroom-brown tone to the mouth rim. The base is covered in a mottled brown wash above the incised mark.

8 7/8 in. (22.5 cm.) high

HK\$1,500,000-3,000,000
US\$200,000-380,000

PROVENANCE

Acquired prior to 1998

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1998 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 228, no. 89

Compare the present vase to a similarly shaped vase of identical height, with an incised Qianlong mark, sold at Christie's New York, 19 September 2006, lot 370; and a nearly identical *flambé*-glazed vase of the same height, also bearing an incised Qianlong seal mark, sold at Christie's New York, 15 September 2011, lot 1593. A slightly smaller vase (16.9 cm) from the Qianlong period was sold at Christie's Hong Kong, 1 June 2016, lot 3335. A slightly smaller example (19.7 cm.) with a bluish-purple *flambé* glaze in the Victoria and Albert Museum is illustrated by Rose Kerr, *Chinese Ceramics - Porcelain of the Qing Dynasty 1644-1911*, Victoria and Albert Museum, London, 1998, no. 3.

清乾隆 窯變釉荸薺瓶 六字篆書刻款

來源

於 1998 年前入藏

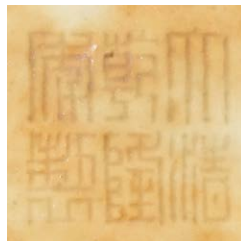
展覽

借展明尼阿波利斯美術館，1998-2020 年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，228 至 229 頁，圖版 89 號

可比較數件器形及大小相若的乾隆窯變釉瓶，一件 2006 年 9 月 19 日於紐約佳士得拍賣，拍品 370 號；一件 2011 年 9 月 15 日於紐約佳士得拍賣，拍品 1593 號。另見一較小例子（16.9 公分），2016 年 6 月 1 日拍賣，拍品 3335 號。維多利亞阿伯特博物館藏一件發色偏藍的乾隆窯變釉瓶（19.7 公分），著錄於柯玫瑰編《Chinese Ceramics - Porcelain of the Qing Dynasty 1644-1911》，倫敦，1998 年，圖 3。



(mark)





2724

A SMALL PAIR OF CELADON-GLAZED OCTAGONAL VASES, HU

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

Each vase is elegantly moulded with short tubular handles to each side of the neck, the body covered overall in a bluish-green glaze.

5 3/4 in. (13.8 cm.) high

(2)

HK\$2,000,000-3,000,000
US\$260,000-380,000

PROVENANCE

Collection of Stephen Junkunc III (1904-1978)
Sold Christie's New York, 21 September 1995, lot 240

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1997 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 194, no. 73

The form and design of the current vases pay deliberate homage to earlier prototypes of archaic bronze *hu* vases and Song dynasty ceramics. In the 18th century, such archaism was a court-directed initiative and archaic pieces from the imperial collections were sent to Jingdezhen to be reproduced in porcelain: Tang Ying, the Superintendent of the Imperial kilns at Jingdezhen, listed in *Taocheng jishi bei* (Commemorative Stele on Ceramic Production) in the thirteenth year of the Yongzheng reign (1735), a number of glazes in imitation of Song wares, including 'moon-white, pale green and deep green, all copied from ancient pieces sent from the Imperial Palace'.

Two related archaistic vases with Qianlong marks, each inscribed on the base with an Imperial poem by the Qianlong Emperor are in the National Palace Museum Collection, Taipei. The poem lines indicate that the vases were used as receptacles for flowers, see *Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012, pl. 85-86. Two further Qianlong-marked examples are illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection, Vol. Two*, London, 1994, p. 216, nos. 874-875, and another pair of *guan*-type glazed vases from the J. M. Hu Collection was sold at Christie's Hong Kong, 29 November 2017, lot 2851.

清乾隆 粉青釉八方貫耳瓶一對 六字篆書款

來源

史蒂芬·瓊肯三世 (1904-1978) 舊藏
紐約佳士得, 1995年9月21日, 拍品 240 號

展覽

借展明尼阿波利斯美術館, 1997-2020 年

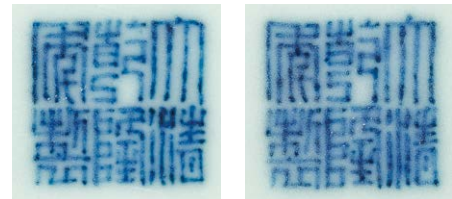
出版

Robert Jacobsen, 葉佩蘭及朱湯生: 《清代康雍乾宮窯瓷器: 望星樓藏瓷》, 香港, 2004年, 194至195頁, 圖版 73 號

本瓶小巧玲瓏, 八方形器身, 瓶身兩側各飾一貫耳, 於《清檔》中稱之為「八方雙管瓶」, 製作靜雅, 把手可玩。通體施晶瑩粉青釉, 仿效宋代青瓷韻味。與據雍正十三年 (1735 年) 唐英所作《陶成紀事碑》中記載相合: 「廠內所造各種釉水、款項甚多, 不能備載。茲舉其仿古、采今, 宜於大小盤、杯、盅、碟、瓶、壺、罇、彝, 歲例貢御者五十七種, 開列與後, 以志大概。仿鐵骨大觀釉, 有月白、粉青、大綠等三種, 俱仿內發宋器色澤。」

國立故宮博物院藏兩件造型及尺寸相若之仿汝釉與仿官釉製品, 分別於器底暗刻乾隆皇帝御題詩, 其中「簪花勝酒斟」、「擷芳攜取供吟興」兩句, 表明是為花器之用 (參見《得佳趣——乾隆皇帝的陶瓷品味》, 台北, 2012, 頁188、189, 圖85、86)。另可參見國立故宮博物院藏一件尺寸較小的同類例子 (13.9 公分), 見《清代單色釉瓷器》, 台北, 1981年, 頁149, 圖89。

胡惠春舊藏一對造型及尺寸相若的乾隆仿官釉八方瓶, 2017年11月29日於香港佳士得拍賣, 拍品2851號, 亦可資參考。



(marks)



2725

A VERY RARE AND FINELY CARVED CELADON-GLAZED 'DRAGON' BOTTLE VASE

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

The well-formed vase is magnificently carved in high relief with a large five-clawed dragon to the globular body, confronting a second dragon to the shoulder, with its long tail continuing to the long neck, all skilfully set amongst *ruyi*-shaped clouds and bats in flight. The whole vessel is applied with a translucent watery bluish-green glaze.

11 1/8 in. (28.3 cm.) high

HK\$10,000,000-18,000,000
US\$1,300,000-2,300,000

PROVENANCE

Collection of Arthur Rothwell, no. 39
Collection of Stephen Junkunc III (1904-1978)
Sold at Christie's New York, 21 September 1995, lot 241
S. Marchant & Son, London

EXHIBITED

S. Marchant & Son, *Imperial Porcelain of Kangxi, Yongzheng & Qianlong*, London, 1996, pp. 54-55, pl. 35.
On loan to the Minneapolis Institute of Arts, 1997 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 190, no. 71

清乾隆 粉青釉浮雕蒼龍教子長頸瓶 六字篆書刻款

來源

Arthur Rothwell 舊藏，藏品 39 號
史蒂芬·瓊肯三世 (1904-1978) 舊藏
紐約佳士得，1995 年 9 月 11 日，拍品 241 號
S. Marchant & Son，倫敦

展覽

S. Marchant & Son，《Imperial Porcelain of Kangxi, Yongzheng & Qianlong》，倫敦，1996 年，54 至 55 頁，圖版 35 號
借展明尼阿波利斯美術館，1997-2020 年

出版

Robert Jacobsen，葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004 年，190 至 191 頁，圖版 71 號



(mark)



2725 CONTINUED

The present vase belongs to a very small group of vessels from the Qianlong period with motifs brilliantly carved in high relief below a bluish-green celadon glaze. Celadon glaze has thousands of years of tradition in ceramic production and has never failed in winning the favour of connoisseurs. It is likely that the present vase was manufactured under the supervision of Tang Ying (1682-1756), who was assigned to oversee the Imperial kilns in Jingdezhen in 1728. It is recorded in Tang Ying's *Taocheng jishi bei* (Commemorative Stele on Ceramic Production) that 'a careful study of the shades of celadon glazes from the Longquan kiln' was conducted. The superbly carved motifs combined with the lustrous translucent glaze on the present vase embodies the highest level of quality and craftsmanship achieved during the Yongzheng and Qianlong periods.

The quality carving of fine details, well-balanced composition and exquisite clear watery bluish-green glaze on the present vase make it incredibly rare. Only one identical example is known, in the National Palace Museum Collection (accession number *guci* 008481N000000000), with almost the same size, shape and design. It is illustrated in the museum's official website: <https://digitalarchive.npm.gov.tw/Antique/Content?uid=37345&Dept=U> (fig. 1).

The style of the current vase is also comparable to the famous Qianlong celadon 'dragon jar' from the collection of Alfred Morrison (1821-97), Fonthill House, sold at Christie's London, 18 October 1971, lot 51, and subsequently in the collection of the Idemitsu Museum, Tokyo, and sold again at Sotheby's Hong Kong, 8 October 2014, lot 1. Like the present vase, the 'Fonthill dragon jar' is also powerfully carved in high relief and the glaze is skillfully transmuting to a white on the outlines of the dragons and motifs. The likely pair to this jar was sold at Sotheby's Hong Kong, 24-25 November 1987, lot 119.

Compare also to two Qianlong-marked celadon *tianqiuping* similarly carved with dragons and clouds, but of larger size (57.1 cm.) and with a broader neck, one from the Qing court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Commercial Press Hong Kong, 1999, pl. 137; the other sold at Christie's Hong Kong, 1 November 2004, lot 1141.

Other closely related examples include two Yongzheng large celadon basins similarly carved with dragons and clouds in high relief and of equally superb quality: one is in the Palace Museum collection, Beijing, illustrated in *The Complete Collection of the Treasures of the Palace Museum, Monochrome*, Hong Kong, 1999, pl. 135, and another in the collection of the Shanghai Museum, illustrated in Zhou Lili, *Collection from the Shanghai Museum: Qing Dynasty Imperial Porcelain from the Yongzheng to Xuantong Period*, Shanghai, 2014, pl. 3-32. Although slightly different in shape, it is believed these two jars might form a pair.

The quality of the carving and the shape of the present vase can also be compared to a bottle vase with olive-green celadon-glazed from the Qianlong period, formerly in the collection of Ernst Oehlmer, now in the Roemer Museum, Hildesheim, Germany, illustrated by Ulrich Wiesner in *Chinesisches Porzellan. Die Oehlmsche Sammlung im Roemer-Museum Hildesheim*, 1981, p. 156, no. 89. This vase is slightly larger (30 cm. high) and depicts a phoenix and dragon amongst clouds on a more bulbous body with a broader neck.

瓶直口，長頸，圓鼓腹，臥足。通體罩施粉青釉，凸雕蒼龍教子騰雲紋，釉色澄淨晶瑩，透徹亮澤，浮雕層次分明，利落有力。底部刻「大清乾隆年製」篆書款。

本瓶比例優美，胎質細緻，釉汁光潤，雅致逸朗，渾然天成，當屬乾隆朝唐英督陶時期之上乘之作。中國青瓷歷燒四千餘載，一直備受鑑藏家青睞。本瓶青釉溫潤含蓄，承襲宋代青瓷韻味。唐英在《陶成紀事碑》就有記「仿龍泉釉，有淺深二種」，足見清代督陶官致力仿燒宋代青瓷之舉。

本品浮雕蒼龍教子騰雲紋，紋飾輪廓分明，傳世品極少，暫只見國立故宮博物院藏一件相同例子（典藏編號故瓷008481N000000000），其紋飾、尺寸及器形與本品幾乎相同，可參考故宮官方網頁<https://digitalarchive.npm.gov.tw/Antique/Content?uid=37345&Dept=U>（圖一）。

本瓶風格及題材與英國放山居舊藏一件乾隆青釉蒼龍教子大罐同樣接近，該罐1971年10月18日於倫敦佳士得拍賣，拍品51號，後傳至日本出光美術館，2014年10月8日再於香港蘇富比拍賣，拍品1號。另一同類罐子1987年11月24-25日於香港蘇富比拍賣，拍品119號，其後2021年12月2日於香港保利拍賣，拍品3501號。

亦可參考兩件紋飾相似的乾隆青釉天球瓶，同樣雕刻蒼龍教子紋，惟尺寸較大（57.1公分），頸部較寬，一件藏北京故宮博物院，著錄於《故宮博物院藏文物珍品全集：顏色釉》，香港，1999年，圖版137；另一件2004年11月1日於香港佳士得拍賣，拍品1141號。德國羅默和佩利措伊斯博物館另藏一件乾隆浮雕長頸瓶（30公分），紋飾為龍鳳呈祥紋，瓶頸較寬，著錄於《Chinesisches Porzellan. Die Oehlmsche Sammlung im Roemer-Museum Hildesheim》，1981年，圖89。

蒼龍教子青釉器早見於雍正朝，如北京故宮博物院及上海博物館各藏一件雍正款粉青釉蒼龍教子大缸，風格與本瓶相似，分別著錄於《故宮博物院藏文物珍品全集：顏色釉》，香港，1999年，圖版135；及《清代雍正至宣統官窯瓷器》，上海，2014年，圖版3-32。



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





錦繡堂中靜畫屏牡丹紅間在杏青園
烘始識三春祇燕暮猶翰百尺亭天嬌
擊空欣得地輝煌徵彩正當庭式般韻
是生生意坐對以知筆多靈





2726

A MAGNIFICENT LARGE AND VERY RARE TURQUOISE-GROUND YANGCAI IMPERIALLY INSCRIBED 'FLOWERS OF THE FOUR SEASONS' VASE

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

The massive vase is decorated with eight cartouches on the body, four of which are inscribed with imperial poems followed by the seals *Qianlong chenhan*, *weijing weiyi*, *bide runlang*; the other four painted with flowers of the four seasons including peony, prunus, lotus and peach. 30 7/8 in. (78.3 cm.) high

HK\$8,000,000-12,000,000
US\$1,100,000-1,500,000

PROVENANCE

Sold at Christie's London, 6 December 1993, lot 108

EXHIBITED

On loan to the Minneapolis Institute of Arts, 1999 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, p. 146-149, no. 53

清乾隆
松石綠地洋彩開光御製詩四季花卉圖大瓶
磬紅六字篆書款

來源

倫敦佳士得，1993年12月6日，拍品108號

展覽

借展明尼阿波利斯美術館，1999-2020年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004年，146至149頁，圖版53號



(mark)





玉鏡平鋪一帶長
紅衣翠蓋儼明粧
不爭艷麗當春日
獨濯清漣傍夕陽
雲髻我我疑洛浦
秋風嫋嫋憶瀟湘
鷺鷥可
是知人意雙落明波領晚香



金絲錦浪舞東風
點綴陽欄尺幅
中見說花源
百霽霽
超和灑
岸雨瀟瀟
輕綃雜間
參差綠翠帶
低臨深
綠紅消
息化玉歸
變理丹鉛
未評畫師同





錦繡堂中裊畫屏牡丹紅間老杏青
 烘始識三春旣歲暮猶餘百尺亭
 天矯擎空欣得地輝煌散彩正當庭
 弋般韻是生生意坐對以知筆多靈



天上春陽回未回早傳消息到庭梅
 暗和香尋常放嫩等侵宵三兩開每
 倚階前照清淺更於月下重徘徊一
 枝風物資清供調鼎遠為濟古才



2726 CONTINUED



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

The four imperial poems inscribed on the present vase were composed by the Qianlong Emperor when he was still Prince Bao, before he ascended the throne, and are recorded in *Yuzhi Leshantang quanji dingben* [Complete works from the Delight in Goodness Hall, by His Majesty], vol. 24, pp. 15-16. These four poems, together with an additional one, were written in eulogy for a set of five flower paintings by Jiang Tingxi (1669-1732), a subject consistent with the decorations seen on the present vase.

According to palace archival records, on the 16th day of 10th month of Qianlong 17th year (1752), the superintendent at Jingdezhen, Tang Ying, was presented with four copies of Compiled Imperial Poems by the Qianlong Emperor, and was given the order 'going forward, when applying poems on porcelains, select works from these copies instead of the Leshantang poems'. Since the poems inscribed on the current vase belong to Qianlong's Leshantang poems, this record suggests our vase was very likely made prior to 1752, during the early reign of Qianlong.

Jiang Tingxi was an esteemed scholar-official and painter active during the Kangxi and Yongzheng reigns. It appears that the Qianlong Emperor held high regard for his works, as there have been several imperial porcelains inscribed with the same poems in praise of Jiang's paintings. A large Qianlong *famille rose* vase (74.5 cm.), similarly decorated on four sides with four different flowers, and inscribed on the other four other sides with the same poems, is in the Palace Museum Collection (fig. 1), illustrated on the museum's website <https://www.dpm.org.cn/collection/ceramic/227725.html>. Another smaller lantern-shaped vase (40 cm.), also inscribed with the same poems and decorated with flowers of the four seasons, was formerly from Yamanaka and later sold at Sotheby's Hong Kong, 5 April 2017, lot 3626. Compare also to a similarly inscribed and decorated *doucai* and *famille rose* vase in the Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 97.

Paintings by Jiang Tingxi have been well preserved by the Qing court, and it appears his paintings did provide inspiration to the ceramic artist who painted the current vase. For example, the multi-petalled peony bloom on the vase is strikingly similar to a peony painting by Jiang (fig. 2), now preserved in the National Palace Museum, Taipei (accession number: guhua00322500001). In fact, as early as the Kangxi period, ceramic artists started to appropriate Jiang's paintings on imperial porcelains made for the Emperor. A Kangxi *falangcai* bowl, formerly in the Robert Chang Collection, painted with 'double-headed' lotus stems, is inspired by a painting by Jiang executed in 1722 known as *Lotus of a Thousand Petals*. The bowl was later sold at Christie's Hong Kong, 27 November 2019, lot 2988. This bowl, as well as the current vase, illustrate the special attachment the Qing emperors had for the artistic works by Jiang Tingxi, and the considerable role Jiang played in works made for the imperial court.



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

題識

錦繡堂中開畫屏，牡丹紅間老松青。
日煇始識三春麗，歲暮猶看百尺亭。
天矯擎空欣得地，輝煌散彩正當庭。
一般都是生生意，坐對從知筆有靈。
「惟精」、「惟一」印
〈題蔣南沙相國畫屏五景·蒼松牡丹〉，
《御製詩樂善堂全集定本》，卷24，頁15

天上春陽回未回，早傳消息到庭梅。
暗香和雪尋常放，嫩蕊侵寒三兩開。
每傍階前照清淺，更於月下重徘徊。
一枝風物資清供，調鼎還看濟世才。
「比德」、「潤朗」印
〈題蔣南沙相國畫屏五景·梅〉，
《御製詩樂善堂全集定本》，卷24，頁16

玉鏡平鋪一帶長，紅衣翠蓋儼明妝。
不爭艷麗當春日，獨濯清漣傍夕陽。
雲鬟峨峨疑洛浦，秋風嫋嫋憶瀟湘。
鸞鷲可是知人意，雙落明波領晚香。
「乾隆」、「辰翰」印
〈題蔣南沙相國畫屏五景·荷〉，
《御製詩樂善堂全集定本》，卷24，頁15

金絲錦浪舞東風，點綴陽和尺幅中。
見說桃源春靄靄，遙知灞岸雨濛濛。
輕綃雜間參差綠，翠帶低臨深淺紅。
消息化工歸變理，丹鉛未許畫師同。
「乾隆」、「辰翰」印
〈題蔣南沙相國畫屏五景·桃柳〉，
《御製詩樂善堂全集定本》，卷24，頁15

瓶松石綠為地，上施洋彩紋飾，瓶腹分八開光，四面繪牡丹、梅花、荷花、桃柳四季花卉圖，四面書乾隆御題詩。四首詩皆出自《御製詩樂善堂全集定本》，為乾隆實親王時期所作，原題為〈題蔣南沙相國畫屏五景〉。蔣南沙相國，亦即蔣廷錫（1669-1732），字西君、楊孫，號南沙，康熙雍正時期文官、畫家，歷任禮部侍郎、戶部尚書等職，拜文華殿大學士。

據清宮《活計檔》記載，「乾隆十七年十月十六日，員外郎白世秀達子來說，總管王常貴交御製詩四套，傳旨着賞唐英，嗣後燒造瓷器應用詩之處即用此詩揀選，燒造不必用樂善堂詩文，欽此。」本瓶詩文出自《御製詩樂善堂全集定本》，可見應為乾隆十七年（1752）前所燒製，屬乾隆早期作品。

乾隆皇帝似乎對蔣廷錫作畫的花卉五景畫屏非常欣賞，多次將此題材融入其御製瓷器中，如北京故宮博物院藏一件乾隆綠地粉彩大瓶（74.5公分），同樣分八面，四面墨書出處相同的四首御製詩，四面繪四季花卉圖（圖一），可參照官方網站<https://www.dpm.org.cn/collection/ceramic/227725.html>。香港蘇富比曾拍賣一件山中商會舊藏乾隆粉彩八開光燈籠瓶（40公分），四開光書出處相同的御製詩，四面繪四季花卉圖，2017年4月5日，拍品3626號。另可參考一件故宮博物院藏乾隆八開光花卉御製詩瓶，鬥彩纏枝花卉紋為地，載於《故宮博物院藏文物珍品全集·琺瑯彩、粉彩》，香港，1999年，圖版97。

蔣廷錫書畫備受清帝賞識，其作品在清宮多有保留。本瓶紋飾以蔣廷錫畫作為藍本，畫風亦受其影響，例如細觀瓶上牡丹花多瓣盛放的形態，便與國立故宮博物院藏一幅蔣廷錫畫牡丹圖的神韻甚為相近（典藏編號：故畫00322500001）（圖二）。甚至早於康熙時期，已出現以蔣廷錫畫作為藍本的御製瓷器，例如張宗憲舊藏一件康熙紅地琺瑯彩盤，盤上所繪並蒂蓮正師法蔣廷錫在康熙六十一年作畫的《菽漢千葉蓮》圖，可見蔣廷錫在清代宮廷藝術佔有一定地位。該琺瑯彩盤2019年11月27日於香港佳士得拍賣，拍品2988號。







2727

**A FINE AND VERY RARE ENAMELLED
CORAL-GROUND FAMILLE ROSE
'PEONY' BOWL**

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

The bowl is finely decorated with three lemon-yellow ground shaped cartouches, each enamelled with a large peony flower-head, framed by scrolling foliage, interlinked by slender stems bearing smaller blue flower heads with further leafy tendrils.
4 3/4 in. (11.1 cm.) diam.

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

PROVENANCE

Collection of the Grierson Family, Ireland
Sold at Sotheby's London, 14 November 2001, lot 104

EXHIBITED

On loan to the Minneapolis Institute of Arts, 2003 - 2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 162, no. 58

The design and colour palette of the present bowl first appeared on Kangxi period *falangcai yuzhi* bowls, such as an example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 4, no. 2, and transformed on *famille verte* porcelain during the Yongzheng period. A rare example of such, from the Stephen Junkunc III Collection was sold at Christie's New York, 21 September 1995, lot 200, where the design is much closer in composition to the present bowl than the Kangxi examples.

While bowls of this design became very popular during the 19th century, it is rare to find an example from the Qianlong period. One example from the British Rail Pension Fund was exhibited in *Splendor of the Qing Dynasty*, Hong Kong Museum of Art, Hong Kong, 1992, no. 159, and subsequently sold at Sotheby's Hong Kong, *Important Chinese Porcelain, Enamels and Jade Carvings from the Works of Art Collection of the British Rail Pension Fund*, 16 May 1989, lot 81. The same bowl was later published in *The Tsui Museum of Art, Chinese Ceramics*, vol. IV, Hong Kong, 1995, pl. 167, and appeared subsequently on the auction market several times: Christie's Hong Kong, *The Jingguantang Collection*, 3 November 1996, lot 584; Sotheby's Hong Kong, 8 April 2007, lot 802 and again Christie's Hong Kong, 30 May 2012, lot 3994.

One bowl of this design and with a seal mark from the Qianlong period from the Sybil Luna Moses and Maurice Dangoor collection was sold at Sotheby's New York, 15 March 2017, lot 519. Another *yuzhi* bowl was sold at Sotheby's Hong Kong, *Marchant - Fifty Qing Imperial Porcelains*, 11 July 2020, lot 3109.

**清乾隆 珊瑚紅地粉彩開光牡丹紋盤
六字篆書款**

來源

Grierson 家族舊藏，愛爾蘭
倫敦蘇富比，2001年11月14日，拍品104號

展覽

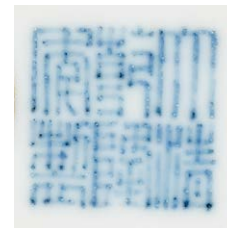
借展明尼阿波利斯美術館，2003-2020年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004年，162至163頁，圖版58號

珊瑚紅地粉彩開光盤，釉質肥厚，色彩明艷，工匠巧妙地運用開光技法，增加紋飾的立體感，使主體紋飾牡丹更為鮮明。這種紋飾的盤早見於康熙朝琺瑯彩瓷器，如北京故宮博物院藏一件胭脂紅「康熙御製」款例子，見《故宮博物院藏文物珍品全集：琺瑯彩·粉彩》，香港，1999年，圖版2號。至雍正時期發展出五彩例子，如瓊肯三世舊藏一件雍正款五彩開光盤，1995年9月21日於紐約佳士得拍賣，拍品200號。

乾隆款例子甚為少見，參考1992年香港敏求精舍《清朝瑰寶》展出一例，見圖錄159號；香港佳士得2012年5月30日拍賣一例，拍品3994號；一件為Sybil Luna Moses and Maurice Dangoor舊藏，2017年3月15日於紐約蘇富比拍賣，拍品519號；一件為Marchant舊藏，2020年7月11日於香港蘇富比拍賣，拍品3109號。



(mark)







2728

A FINE AND VERY RARE FAMILLE ROSE 'LOTUS' BOWL AND COVER

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

The bowl is finely enamelled with two bands of overlapping lotus petals between a green band encircling the foot in imitation of the lotus stem and a band of stamens to the mouth rim. The domed cover is similarly decorated with a band of overlapping petals and leaves below a seed pod surmounted by a gilt finial.

4 ¼ in. (10.8 cm.) high.

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

US\$390,000-640,000

PROVENANCE

Sold at Sotheby's Hong Kong, 16 November 1988, lot 386

Exhibited

On loan to the Minneapolis Museum, 2003-2020

LITERATURE

Robert Jacobsen, Ye Peilan and Julian Thompson: *Imperial Perfection. The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, p. 164-167, no. 59

清乾隆 粉彩蓮瓣紋蓋盃 六字篆書款

來源

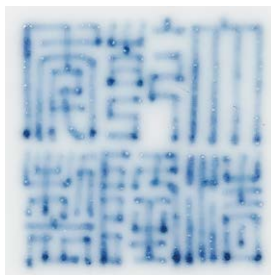
香港蘇富比，1988年11月16日，拍品386號

展覽

借展明尼阿波利斯美術館，2003-2020年

出版

Robert Jacobsen, 葉佩蘭及朱湯生：《清代康雍乾宮窯瓷器：望星樓藏瓷》，香港，2004年，164至167頁，圖版59號



(mark)



2728 CONTINUED

This vibrantly enamelled bowl, reminiscent of a lotus blossom, is inspired by the metal-body prototype first seen during the Kangxi period, such as a painted enamel bowl and cover of the same design bearing a Kangxi *yuzhi* mark, in the National Palace Museum, Taipei, published in *Museum's Special Exhibition of Enamelled Painted Wares of the Ch'ing Dynasty*, Taipei, 1979, no. 128. (fig. 1) While porcelain versions bearing Qianlong marks are known, extremely few examples retain the original cover, making the current lot exceptionally rare.

Compare to a few Qianlong porcelain bowls of the same design but lacking the cover, including one sold at Christie's New York, 23 March 1995, lot 400; a pair sold at Sotheby's Hong Kong, 5 October 2016, lot 3603; and also a pair of Qianlong-marked dishes of this design, sold at Sotheby's Hong Kong, 29 November 1978, lot 309.

This type of porcelain bowls continued to be made during the later periods, such as a Daoguang example sold at Sotheby's New York, 12 September 2018, lot 381; and a Guangxu example sold at Christie's New York, 17 March 2017, lot 1272.

此盃及蓋通體施粉彩，各繪層疊蓮瓣，盃蓋相扣，猶如兩朵綻放紅蓮，嬌豔華美，別出心裁。此設計承襲康熙銅胎畫琺瑯彩器，如國立故宮博物院藏一件「康熙御製」款銅胎畫琺瑯蓋盃，紋飾與本品一致，顯然為最初藍本，見1979年台北出版《清代畫琺瑯特展目錄》，圖128(圖一)。至乾隆時期衍生出瓷胎品種，但大部分傳世品缺失原蓋，本拍品蓋及盃均為原配，極為難得。

可比較數件不帶原蓋的乾隆款瓷胎蓮瓣盃，一件1995年3月23日於紐約佳士得拍賣，拍品400號；一對2016年10月5日於香港蘇富比拍賣，拍品3603號。亦可參考一件乾隆款蓮瓣盤，1978年11月29日於香港蘇富比拍賣，拍品309號。

同類蓮瓣盃於清晚期仍繼續流行，如紐約蘇富比曾拍賣一件道光例子，2018年9月12日，拍品381號；及一件光緒例子，2017年3月17日於紐約佳士得拍賣，拍品1272號。



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





HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣品低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港幣以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies than that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date

prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with

documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. 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. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. 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 or on the Christie's WeChat Mini Program. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through "Christie's LIVE™" (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid

on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including HK\$7,500,000, 20% on that part of the **hammer price** over HK\$7,500,000 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:

- 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

- 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:

- 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**.

- 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**.

- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- 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.

- 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**.

- 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.

- 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.

- 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.

- 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 E2(h)(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 - 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 ♣ 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出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

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

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

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

5. 估價

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

6. 撤回

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

7. 珠寶

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

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

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

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

8. 鐘錶

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

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、

更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

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

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

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證明文件，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最終受益人的文件證明。

(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：
- 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。
 - 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。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

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

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

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

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 <https://www.christies.com/auctions/christies-live-on-mobile>。如需網路競投，您必須在拍賣開始前至少 24 小時辦理申請。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 或佳士得微信小程序選擇拍賣並查看**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；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**的最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 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：

- 拍賣會場參與競投的競投人；
- 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；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委託競投）。

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**低端估價**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場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 7,500,000 元之 26%；加逾港幣 7,500,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**、**買方酬金**和 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，

如果賣方不是**拍賣品**的所有人或共有人

之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；

- (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**提供以上列舉之外的**保證**；只要法律許可，所有賣方對您作出的**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契約的限制。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) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- (a) 此額外**保證**不適用於：
- (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
- (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
- (iii) 沒有標題的書籍；
- (iv) 沒有標明**估價**的已出售**拍賣品**；
- (v) 目錄中表明售出後不可退貨的書籍；
- (vi) **狀況**報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 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) **買方佣金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即

使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

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

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

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

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關係款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

(iv) 現金

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

(v) 銀行匯票

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

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

4. 不付款之補救辦法

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

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其他**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銷，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發電郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

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

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

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒絕許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發電郵件至 postsaleasia@christies.com。

- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物材料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在本目錄中註有 [~] 號。

這些物料包括但不限於象牙、玳瑁殼、鱈魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(e) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別註明。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

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱈或鱈魚）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。買方若是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上，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(ii) 本公司無就任何**拍賣品**的可售品質、是否適合特定用途、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：

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

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

佳士得集團：Christie's International Plc 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**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，佳士得將不會于每一項拍賣品旁附注符號，但會于正文首頁聲明其權益。

◦ 保證最低出售價

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

◦◆ 第三方保證 / 不可撤銷的競投

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

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

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

◦ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號◦。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。

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目錄出版後通知

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

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方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、統治時期或朝代之所有陳述均在符合本公司之業務規定：買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，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實，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、統治時期或朝代創製。

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

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(i.e.: HK\$4,200, HK\$4,500, HK\$4,800)
 HK\$5,000 to HK\$10,000 by HK\$500s
 HK\$10,000 to HK\$20,000 by HK\$1,000s
 HK\$20,000 to HK\$30,000 by HK\$2,000s
 HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000
 (i.e.: HK\$32,000, HK\$35,000, HK\$38,000)
 HK\$50,000 to HK\$100,000 by HK\$5,000s
 HK\$100,000 to HK\$200,000 by HK\$10,000s

HK\$200,000 to HK\$300,000 by HK\$20,000s
 HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000
 (i.e.: HK\$320,000, HK\$350,000, HK\$380,000)
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書面競投 電話競投

拍賣品編號	書面最高競投價或緊急電話競投價 (港幣, 酬金不計在內)	佳士得專用	
		成功 ✓ 或 x	出價至 / 成交價

競投價遞增幅度

競投一般由位於低沽位價開始，通常每次遞增之遞增幅度 (競投遞增幅度) 最高為10%，拍賣官會自行決定競投起始價位及遞增幅度，書面競投價若與下列之遞增幅度不一致，其價格則以下一個遞增幅度。

5,000-10,000 港幣	10,000-20,000 港幣	20,000-30,000 港幣	30,000-50,000 港幣	50,000-100,000 港幣	100,000-200,000 港幣	200,000-300,000 港幣	300,000-500,000 港幣	500,000-1,000,000 港幣	1,000,000 港幣或以上
(5,000-10,000 港幣)	(10,000-20,000 港幣)	(20,000-30,000 港幣)	(30,000-50,000 港幣)	(50,000-100,000 港幣)	(100,000-200,000 港幣)	(200,000-300,000 港幣)	(300,000-500,000 港幣)	(500,000-1,000,000 港幣)	(1,000,000 港幣或以上)

在拍賣時拍賣官可酌量更改每次增加之幅度。

客戶編號 _____
 客戶姓名 _____
 電郵地址 _____
 賬單地址 _____

只供電話競投填寫

聯絡姓名 _____
 拍賣語言 (+) _____
 聯絡電話 (+) _____
 其他聯絡電話 (+) _____

只供三方電話競投填寫 (佳士得專用)

職員姓名 _____
 職員聯絡電話 (+) _____
 職員其他聯絡電話 (+) _____

請提供付運報價 是 否

送貨地址 賬單地址
 其他地址 (請於下方填寫)

地址 _____

客戶名稱及地址會列印在附有是次登記之競投牌號碼的發票上；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。

本人已細閱載於目錄內之買家須知、重要通知及目錄列方法之說明 及不接受第三方付款通告，並同意遵守所有規定。本人知悉如競投成功，本人應付之購買款項為成交價及買方佣金 (以及所有基於成交價和買方佣金而產生的稅費，及符合業務規定，買方須知。佳士得只可接受發票上所列明的客戶之付款。本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。

簽署 _____
 日期 _____

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"/> 21212 The Visionary's Spectacular Cellar
Sold to further the impact of London Business School | <input type="checkbox"/> 19898 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 21086 The Ultimate Private Collection
Featuring The Greatest Burgundies Part II | <input type="checkbox"/> 19899 20 th Century Art Day Sale * |
| <input type="checkbox"/> 20889 Handbags & Accessories | <input type="checkbox"/> 19900 21 st Century Art Day Sale * |
| <input type="checkbox"/> 21425 Champion Collection Part III: The Artistry of Complications * | <input type="checkbox"/> 20831 Fine Chinese Classical Paintings & Calligraphy * |
| <input type="checkbox"/> 21018 Important Watches and The Rise of The Independent
Watchmakers, Featuring The Kairos Collection Part II | <input type="checkbox"/> 20830 Fine Chinese Modern and Contemporary Ink Paintings * |
| <input type="checkbox"/> 21085 Magnificent Jewels | <input type="checkbox"/> 20847 Celestial Brilliance - The Wang Xing Lou Collection of
Imperial Qing Dynasty Porcelain* |
| | <input type="checkbox"/> 20846 Important Chinese Ceramics and Works of Art * |

* 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.

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

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（ 同上地址相同）：

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及最終受益人的公司文件。**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，連同該人士簽發的授權書。

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

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

C 拍賣項目登記

- | | |
|--|--|
| <input type="checkbox"/> 21212 卓越藏家非凡窖藏
拍賣收益撥捐倫敦商學院 | <input type="checkbox"/> 19898 二十及二十一世紀藝術 晚間拍賣 * |
| <input type="checkbox"/> 21086 絕代私人窖藏布良地稀世名釀 第二部分 | <input type="checkbox"/> 19899 二十世紀藝術 日間拍賣 * |
| <input type="checkbox"/> 20889 手袋及配飾 | <input type="checkbox"/> 19900 二十一世紀藝術 日間拍賣 * |
| <input type="checkbox"/> 21425 臻極系列（第三部分）：匠心藝韻 * | <input type="checkbox"/> 20831 中國古代書畫 * |
| <input type="checkbox"/> 21018 精緻名錶及獨立錶匠之崛起
特別呈獻：凱羅斯珍藏 - 百達翡麗非凡當代時計（第二部分） | <input type="checkbox"/> 20830 中國近現代及當代書畫 * |
| <input type="checkbox"/> 21085 瑰麗珠寶及翡翠首飾 | <input type="checkbox"/> 20847 燦若繁星 - 望星樓藏清代官窯瓷器 * |
| | <input type="checkbox"/> 20846 重要中國瓷器及工藝精品 * |

* 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) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

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

D 聲明

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

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CY Tang, Sherese Tong, Ada Tsui,
Mandy Wang, Aaron Wong, Hammond Wong,
Mia Zhang

01/4/2022

HONG KONG AUCTION CALENDAR

THE VISIONARY'S SPECTACULAR CELLAR (SOLD TO FURTHER THE IMPACT OF LONDON BUSINESS SCHOOL)

Sale number: 21212
SATURDAY 21 MAY
10.30 PM

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES PART II

Sale number: 21086
SUNDAY 22 MAY
10.00 PM

HANDBAGS & ACCESSORIES

Sale number: 20889
MONDAY 23 MAY
2.00 PM
Viewing: 23 May

CHAMPION COLLECTION PART III: THE ARTISTRY OF COMPLICATIONS

Sale number: 21425
TUESDAY 24 MAY
2.00 PM
Viewing: 21-24 May

IMPORTANT WATCHES AND THE RISE OF THE INDEPENDENT WATCHMAKERS, FEATURING THE KAIROS COLLECTION PART II

Sale number: 21018
TUESDAY 24 MAY
4.00 PM
Viewing: 21-24 May

MAGNIFICENT JEWELS

Sale number: 21085
WEDNESDAY 25 MAY
2.00 PM
Viewing: 23-25 May

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 19898
THURSDAY 26 MAY
8.30 PM
Viewing: 23-26 May

20TH CENTURY ART DAY SALE

Sale number: 19899
FRIDAY 27 MAY
10.30 AM
Viewing: 23-26 May

21ST CENTURY ART DAY SALE

Sale number: 19900
FRIDAY 27 MAY
3.00 PM
Viewing: 23-26 May

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 20831
SATURDAY 28 MAY
2.30 PM
Viewing: 22-28 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20830
SUNDAY 29 MAY
10.00 AM & 2.30 PM
Viewing: 22-28 May

CELESTIAL BRILLIANCE - THE WANG XING LOU COLLECTION OF IMPERIAL QING DYNASTY PORCELAIN

Sale number: 20847
MONDAY 30 MAY
10.30 AM
Viewing: 22-29 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20846
MONDAY 30 MAY
11.30 AM & 2.00 PM
Viewing: 22-29 May

20/4/2022







CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓