

卓木沁香

曾氏收藏中國古典家具



RICH GOLDEN HUES AND GRACEFUL FORMS

Classical Chinese Furniture
From The Tseng Collection

Hong Kong, 29 November 2022
香港 2022 年 11 月 29 日

CHRISTIE'S 佳士得





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TUESDAY 29 NOVEMBER 2022 • 2022 年 11 月 29 日 (星期二)



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卓木沁香：曾氏收藏中國古典家具

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CHRISTIE'S 佳士得

ELEGANCE IN SIMPLICITY

PIPER TSENG
(ABSTRACT)

Many years ago, I read a research paper entitled "Psychological Aspects of Art Collecting", which listed many characteristics of art collectors. Some of these included: collecting early in life, often in childhood; using collecting activities and collections to enhance self-definition and owning works of art to provide a sense of security; developing personal relations with other collectors, dealers, and museum curators; and possessing a drive to arrange their collection with catalogues and exhibits. And women collectors are few. All those features help to explain my own collecting motivations, and my desire to exhibit and share my passion.

My collecting has benefitted from dealers who gave me the opportunities to see and to buy some of the finest examples in *huanghuali* furniture, and the fellow collectors and experts who generously shared their knowledge and expertise with me and inspired me - and with whom I have formed lifelong relationships. Last but not the least, I want to thank my former husband, Malcolm, and my dear brother, Manfred, who helped to make the collection a reality.

Looking back, I wonder how the collection, or the life surrounding collecting, defined or shaped me as a collector. In collecting *huanghuali* furniture of the late Ming, I was inspired by a longing for the Ming literati life and the aesthetic preferences manifested by the works of art from that literati class. Paintings and other works of art have left traces from that period, but I felt that the furniture was by far the most concrete legacy of that group at that time. Chinese *huanghuali* furniture held a special aesthetic charm for me with austere elegance of its design, beautiful wood grains, honey-coloured patina, and the design concepts and construction techniques that it shared with Chinese architecture. As I reflect on how the collection came together, I realise what a learning curve I experienced and what processes I went through as a collector. I had bought on impulse, based upon my intuition. I had no wish to be accused of owning controversial objects, and so pursued the best I could find. As my knowledge grew and evolved, I purchased more pieces, and when my collection had matured and come together as a whole, what I finally saw in my *huanghuali* collection was elegance in simplicity.

I remained close to a key group of dealers during my collecting years. I bought my first set of furniture, a pair of stools (**lot 2817 part**), from Peter Lai, and before he sold his gallery and moved to the US, I also purchased his remaining collection of Ming *sancai* tomb furniture - as references for the furniture style from the Ming period (**lot 2828**). I also managed to purchase Peter's famous daybed from Nick Grindley a few years later (**lot 2807**).

I must credit Grace Wu Bruce for the majority of my acquisitions. I have the greatest respect for her drive to achieve excellence. When I made my first visit to Grace's gallery, I saw that she had every piece of her furniture nicely and tastefully displayed, and it dawned on me that beautiful art needed to be carefully arranged and gracefully displayed to show its beauty. Grace's sale exhibitions have always been outstanding, and her sophistication, discrete manner, and research and writing have also set her apart.



The Collector, Piper Tseng
收藏家曾憲芬

I commissioned Charles Wong to restore a *huanghuali* square table I had bought in Beijing after learning of his exceptional skill as a restorer. Charles is soft-spoken with a mild manner and has a way of putting a new student of antique furniture like me at ease. I bought some of my favourite furniture from Charles and have enjoyed hunting through his workshop for special finds.

Relationships with dealers involved mutual trust, and Nick Grindley was another of the dealers I have enjoyed liked to working with. However, since Nick was based in London, I did not get to meet him until later in my collecting career. Nick had become a leading dealer early on and had already helped assemble a few famous collections. Of the few pieces I bought from him, the famous Peter Lai daybed (**lot 2807**), mentioned above, was the outstanding highlight. Several years later, when he

sent me the picture of a *huanghuali* footstool (**lot 2801**), I bought it without having laid eyes on it.

Collecting activities are varied and can be wonderfully rewarding for the collector. Learning, studying, meeting with experts and other collectors, going to exhibitions, auctions, and auction previews, attending symposiums, and going to museums to view not only Chinese, or other Asian art, but also western art were all been part of my learning process, and, indeed, way of life. I met Wang Shixiang during my early days of collecting when I invited him to my home in Taipei in 1994 and, a short while later, I visited him again in Beijing. I learned from him the meaning of the meritorious life while listening to his accounts of his investment in scholarship relating to his "pleasure pursuits" - raising Pekingese dogs, pigeons, crickets and hawks, as well as growing gourds. In him, I saw a learned man engaged in the constant quest for knowledge, and, disguised under an air of humility, was a modern-day literatus who had experienced the vicissitudes of life.

With Dr S. Y. Yip, I found not only a lasting friendship but also a mentor. He inspired me to undertake a serious pursuit of knowledge in the objects we collected. As a dedicated collector, Dr Yip adopted a methodical approach to collecting art - whether paintings or furniture - and researched and wrote on furniture, publishing several catalogues of his collections. On many of my trips to Hong Kong, he took me to meetings of the Min Chiu Society and introduced me to the Oriental Ceramic Society of Hong Kong where I met collectors of other Chinese arts. As time went by, I developed even more respect for Dr Yip, for his unwavering pursuit of knowledge even at an advancing age. I am grateful to him for his generous guidance, the introduction to the collectors' circles in Hong Kong, and an enduring love of intellectual curiosity.

Early in my collecting career I turned to Curtis Evarts for advice on my purchases. I had met Curtis when I made a trip to visit the Museum of Classical Chinese Furniture in Renaissance, California, in 1995, before its collection was sold. Through close examination of each part of each piece of furniture with Curtis - armed with a magnifying glass and under bright lighting - I learned how to detect heavy restoration or fake patina applied to furniture to make it look like an antique. Thus, with the help of a key group of dealers, scholars, and advisers, I have been able to amass and maintain the integrity of my furniture collection.

清簡隨安

曾憲芬
(節錄)

多年前，我讀到一篇《藝術收藏的心理面》的研究論文，其中舉出了藝術藏家的諸多特徵，例如：在人生早期便開始收藏，而所謂的早期往往是童年時期；透過收藏活動和藏品來加強自我定義，並因擁有藝術品而得到安全感；與其他藏家、古董商和博物館館長發展出友誼；致力於讓自己的藏品出現在圖錄與展覽中。而女性藏家鳳毛麟角，因此這些特徵有助於解釋我身的收藏動機，以及我對展現及分享自己這股熱情的渴望。

我能有今日的收藏，要感謝給我機會鑑賞、購入極品黃花梨家具的古董商，以及總是大方與我分享專業知識、激勵我的藏家與專家，而我們之間的友誼長存。最後，我要特別感謝前夫麥爾康和親愛的哥哥曾憲偉(Manfred)，有他們的支持，我的收藏才能成真。

我想藉由回顧這一路走來的歷程，爬梳這些藏品或是尋覓藏品的生活，究竟是如何將我定義或塑造成藏家。我之所以會收藏晚明的黃花梨家具，乃嚮往明代文人的生活，受到當時文人藝術所展現的審美觀所啟發。儘管繪畫和其他藝術亦留下那個時代的痕跡，但我總覺得家具才是當時文人所留下最具體的遺產。對我來說，中式黃花梨家具結合了古樸典雅的設計、優美的木紋、蜜黃色的陳年表面，蘊藏著常見於中式建築的設計概念與構築工法，別具一番美感。當我回想收藏的過程，我發覺自己在成為藏家的道路上，其實經歷了一段學習曲線和各種精彩過程。我曾光憑直覺，衝動購入家具。我不希望被人質疑收藏有爭議的物件，因此只追求最頂級的臻品。隨著我的知識成長蛻變、購入的藏品日益增多，我的黃花梨家具收藏終於成形，而當我回首欣賞這些藏品，我看到它們共同的特點：簡約中的典雅。

在尋覓藏品的歲月裡，我與一群古董商密切保持聯繫。我在黎志江先生(黎氏古玩)出售藝廊並搬到美國之前，自他手中購得我人生中第一組古董家具：一對凳子(拍品2817號一部)。我也買下他收藏的明三彩墓家具(拍品2828號)，以便作為明代家具款式的參考。幾年後，我又自尼克·格林利先生(Nick Grindley)的手中，購得了黎先生著名的涼榻(拍品2807號)。

我大多數的藏品，須歸功於伍嘉恩女士(嘉木堂)。我非常敬佩她追求卓越的態度。我第一次參觀伍女士的藝廊時，見到她每一件家具皆以饒富品味的方式精美展示，突然意識到原來美麗的藝術也需要精心陳設，優雅展示方能彰顯其魅力。伍女士的拍賣展向來出色，而她縝密周詳、一絲不苟的態度，深入的研究與撰文，更使她與眾不同。



fig. 2: Museum of Classical Chinese Furniture, California

圖二：美國加州中國古典家具博物館

在認識王就穩先生(恆藝館)這位技藝高超的修復師後，我請王先生修復了我在北京購得的一件黃花梨方桌。王先生溫文儒雅，讓像我這樣的古董家具新手十分放心。我很喜歡在他的工作室物色獨樹一格的家具，有些我最愛的家具便是自他手中購得。與古董商合作需要互相信任，尼克·格林利先生便是另一位我很喜歡合作的古董商。不過格林利先生住在倫敦，我是到了收藏生涯後期一點才見到他本人。格林利先生在年輕時就成為了頂尖的古董商，幫忙促成了一些著名的收藏。在我自他手中購得的幾件藏品當中，最特別的當屬前面所提到黎先生著名的涼榻(拍品2807號)。幾年後，他寄給我一張黃花梨腳凳的照片(拍品2801號)，我沒飛去看就直接買下了。

在尋覓藏品的過程中，需要進行各種各樣的活動，而藏家有時會從這些活動得到不小的收穫。學習、研究、與專家和其他藏家聚會、參加展覽、拍賣會與拍賣預展、參加座談會，以及去博物館欣賞中國藝術、其他亞洲藝術和西方藝術，都是我學習過程的一部分，也是一種生活方式。在收藏生涯初期，我結識了王世襄先生，於1994年邀請王先生到我家北京家中作客，不久後，我又跑到北京拜訪他。從他身上，我瞭解到什麼叫傑出的人生。我聽著他細數自己對養北京犬、鴿子、蝸牛、老鷹以及種葫蘆等「對生活樂趣的追求」所投入的相關研究。在他身上，我見到一位現代文人，博學卻仍求知若渴，態度謙遜卻有著豐富的生活經歷。

從葉承耀醫生身上，我不僅得到了一輩子的友誼，也獲得了一位良師。他激勵我去認真瞭解自己收藏的物品。葉醫生身為專注的藏家，有一套專門的方法來收藏繪畫和家具等藝術品，對家具進行研究和撰文，並為他的收藏出版了幾本圖錄。有許多次我去香港，他帶我去參加敏求書舍的聚會，並將我引進香港東方陶瓷學會，讓我結識了其他中國藝術藏家。隨著時光流逝，見到葉醫生即便上了年紀，求知的熱情卻絲毫不減，讓我對葉醫生感到更加敬佩。我很感謝他慷慨給予指導，引領我進入香港的收藏同好圈，教導我永遠保持求知的熱情。

在收藏生涯初期，我邀請柯惕思先生為我購入的藏品提供建言。我在1995年參觀文藝復興鎮博物館時結識柯惕思先生，那時該館的館藏尚未拍出。透過跟著柯惕思先生一起拿著放大鏡，在聚光燈下仔細審視每件家具的每個細節，我學會如何辨識家具上的大量修復痕跡，或是使家具看起來像古董的仿舊塗漆。因此，可以說我是在一群專家古董商、學者與顧問的幫助下，日積月累出一套真品家具收藏。

THE TSENG COLLECTION: FORMATION, JOURNEY, AND HIGHLIGHTS

CURTIS EVARTS (INDEPENDENT SCHOLAR)

In 1995, Piper Tseng and Malcolm Riddell visited the Museum of Classical Chinese Furniture in Northern California. They were enthusiastic young collectors from Taiwan, and we quickly forged a mutual relationship that lasted over many years. After the sale of the California collection in 1996, it was their generosity that was instrumental in assisting my move to the Far East, and while initially residing in Taipei, I was able to offer guidance as they continued to build the collection. As time passed, providence led us all along divergent paths, and the collection that was formed during the late 90's also journeyed on its own through several venues in search of its fate. Now, after some 25 years, the Tseng Collection is offered at Christie's Hong Kong. This occasion provides the opportunity to reflect upon the collector and collection, as well as comment on several of its many highlights.



fig. 1: Piper Tseng (center), Malcolm Riddell (right), and Sarah Evarts (left) at the Tseng-Riddell home, Taipei. Photo by Curtis Evarts

圖一：曾憲芬女士(中)、麥爾康·瑞戴爾先生(右)及莎拉·艾瓦茲女士(左)於曾女士與瑞戴爾先生的宅邸·柯惕思攝

Having been separated from the collection for more than a decade and unable to find yet another accommodation, Piper regrettably decided that it was time to both let go of the collection and provide the opportunity for the new generation of collectors to add important pieces to their collections. Indeed, the Tseng Collection embodies the some of the finest quality hardwood furniture that was available during the ripe golden years of the nineties. Piper had also long wished for the Tseng Collection to be published, and finally with the eventuality of time, its legacy will be preserved with the help of the Christie's sale and special sale catalogue.

Christie's has included my commentary related to several of the unique pieces in the Tseng Collection, including a reassessment of those that were acquired from the former Museum of their catalogue notes on the following pages.

During my years in Taipei, I was a regular guest at the Riddell-Tseng residence and watched over the growing collection (fig. 1). They had already acquired four of the hundred-and-six lots offered in the 1996 Christie's New York sale of the Museum of Classical Chinese Furniture (which was not a small amount considering that they were the second most successful bidder after Bruce Dayton, who managed to acquire seven lots on behalf of the Minneapolis Institute of Art). In a relatively short period of time they became familiar with many of the important dealers and collectors in the field. In 1999, sixteen pieces were selected from the Tseng Collection for the National Museum of History exhibition and catalogue *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*. A group photo (fig. 2) captured during a luncheon following the exhibition opening reveals their circle of furniture-loving friends, including Grace Wu Bruce, Bob and Alice Piccus, Dr. S. Y. Yip and wife, Marcus and Debbie Flacks, myself and others.

Classical Chinese Furniture, beside pages.

Piper's strong enterprising spirit was evident in her business acumen as well as her focused approach to collecting. In 2004, she expanded an education venture into the China market, which eventually required her to move to Beijing. At that time, it was inconceivable to bring the collection to China, so it was decided to send it to the States with the intention of finding a secure home where it could be properly exhibited. With the assistance of Lark Mason, a temporary loan to the Crow Museum of Asian Art at the University of Texas was arranged. In 2009, the exhibition *In Pursuit of Elegance and Simplicity: Chinese Scholars' Studio Furniture from the Tseng Collection* opened. Selections from the collection were tastefully displayed to reveal the simple elegance of classical Chinese hardwood furniture (fig. 3 and fig. 4).



fig. 2: Gathering after the exhibition opening *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties* in 1999. Front row left to right: Grace Wu Bruce, Alice Piccus, Sarah Evarts, Lana Kinoshita, Man Tong Su Yip, Piper Tseng, Debbie Flacks. Back Row left to right: Dr. S. Y. Yip, Malcom Riddell, Robert Piccus, Marcus Flacks, Curtis Evarts, Jim Kinoshita.

In 2014, another temporary loan was arranged with the LA County Museum. Hardwood wood furniture from the Tseng Collection was exhibited side-by-side lacquer works from LACMA's permanent collection. However, several years later, due to major renovations and reconstruction scheduled for the museum, all loan collections were requested to be removed from the premises.

圖二：1999年《風華再現：明清家具收藏展》開幕典禮後的合影。前排左至右：伍嘉恩女士、愛麗絲·畢格史女士、莎拉·艾瓦茲女士、Lana Kinoshita女士、葉承耀醫生夫人、曾憲芬女士、黛比·弗拉克斯女士。後排左至右：葉承耀醫生、麥爾康·瑞戴爾先生、羅伯特·畢格史先生、馬克斯·弗拉克斯先生、柯惕思先生、Jim Kinoshita先生。

曾氏收藏： 形成、歷程與精華

柯惕思 (獨立學者)



fig. 3: *In Pursuit of Elegance and Simplicity: Chinese Scholars' Studio Furniture from the Tseng Collection exhibition setting, Crow Museum, Dallas, Texas 2009.*

圖三：2009年克洛亞美術館《追尋簡約典雅：曾氏收藏的中國文房家具展》。



fig. 4: *In Pursuit of Elegance and Simplicity: Chinese Scholars' Studio Furniture from the Tseng Collection exhibition setting, Crow Museum, Dallas, Texas 2009.*

圖四：2009年克洛亞美術館《追尋簡約典雅：曾氏收藏的中國文房家具展》。

關係。1999年，曾氏收藏當中有16件藏品獲選納入於國立歷史博物館的《風華再現：明清家具收藏展》與該展覽的圖錄中。在該展覽開幕典禮後的一張午餐會合影中（圖二），可一窺他們的家具收藏同好圈，包括伍嘉恩女士、

1995年，來自台灣的曾憲芬女士及麥爾康·瑞戴爾先生，來到北加州的中國古典家具博物館參觀。當年他們還是年輕的收藏家，滿懷熱情，而我們一拍即合，多年互動關係從此展開。在北加州中國古典家具博物館的收藏於1996年拍賣結束後，我在他們的慷慨協助下，搬至亞洲。一開始我待在台北，在他們持續蒐集藏品的過程中，從旁提供一些建言。隨著時間過去，我們各自踏上不同的道路，而他們在90年代末蒐集的藏品，也展開了自己的旅程，在各展場探尋自己的命運。25年後的今天，曾氏收藏交由香港佳士得拍賣，我也有了這次機會回顧收藏家以及該收藏本身，分享眾多藏品中的精華亮點。

在台北的那些年，我經常到瑞戴爾先生與曾女士的宅邸，參觀日益增多的藏品（圖一）。他們從1996年中國古典家具博物館交由紐約佳士得拍賣的一百零六件拍品當中，標下其中四件（這數字可謂不少，因為他們的得標件數僅次於布魯斯·達頓先生代表明尼亞波里斯美術館標下七件拍品）。在相當短的時間內，他們就與許多重要的古董商和收藏家建立起良好的



Masterpieces from the Museum of Classical Chinese Furniture exhibition setting at the Pacific Heritage Museum, San Francisco, 1995-1996

《中國古典家具博物館館藏品展》，舊金山太平洋歷史博物館，1995至1996年。

羅伯特·畢格史與愛麗絲·畢格史夫婦、葉承耀醫生夫婦、馬克斯·弗拉克斯與黛比·弗拉克斯夫婦、敵人等。

曾女士強烈的事業心在她的商業頭腦與收藏方法上可見一斑。2004年，她的教育事業版圖擴張到中國市場，最終必須搬到北京。在當時，無法想像將收藏帶到中國，於是她決定將其運至美國，為其找一個安全的棲身之所兼適宜的展示場地。在拉克·梅森先生的牽線下，該收藏被借展於德州大學的克洛亞亞洲美術館。2009年，《追尋簡約典雅：曾氏收藏的中國文房家具展》開展，曾氏收藏中精選臻品以富饒品味的方式展示，呈現中國古典硬木家具的簡約典雅（圖三及圖四）。

2014年，借展給洛杉磯郡立博物館，曾氏收藏的硬木家具得以與該博物館永久收藏的漆器珍品並列展出。惟數年後，該館預計進行大規模翻修與改建，所有借展的藏品皆被要求自館內撤出。

曾女士與其收藏分隔十多年後，無法為其找到下一個棲身之所，決定忍痛割愛，給新生代收藏家一個機會添置藏品。曾氏收藏無疑展現了90年代收藏黃金歲月中一些最精緻的硬木家具，曾女士長久以來也一直希望其收藏能有圖錄，而現今佳士得的專場拍賣與拍賣圖錄，終能一圓曾女士心願，亦將其收藏的風采長傳於世。

拍賣圖錄將記載本人對曾氏收藏部分藏品的評述，並重新審視先前從中國古典家具博物館購藏的數件藏品。

~2801

A VERY RARE *HUANGHUALI*
RECESSED-LEG FOOTSTOOL, *JIAOTA*

MING DYNASTY, 16TH-17TH CENTURY

The rectangular top frame is divided by a central stretcher and flanked on either side by latticework pattern forming the character *jing*, all supported on thick, beaded recessed legs of rectangular section and openwork *ruyi*-head spandrels, the whole resting on wide shoe feet.

7 ½ in. (19 cm) high, 28 in. (71 cm.) wide, 11 ⅝ in. (29.5 cm.) deep

HK\$200,000-300,000
US\$26,000-38,000

PROVENANCE

Nicholas Grindley LLC, 2000

EXHIBITED

Nicholas Grindley, *Exhibition at Kate Ganz*, New York, 22-30 March 2000.

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.

Los Angeles County Museum of Art, California, on loan from 2014-2019.

LITERATURE

Nicholas Grindley, *Exhibition at Kate Ganz*. New York, 2000, no. 3.

明十六 / 十七世紀 黃花梨井字面腳踏

來源

Nicholas Grindley LLC, 2000 年

展覽

Nicholas Grindley, 《Exhibition at Kate Ganz.》, 紐約, 2000 年 3 月 22 至 30 日

借展 Crow 亞洲藝術館, 得克薩斯, 達拉斯, 2007-2014 年

借展洛杉磯郡藝術博物館, 加利福尼亞, 2014-2019 年

出版

Nicholas Grindley, 《Exhibition at Kate Ganz.》, 紐約, 2000 年, 編號 3



(another view 另一面)

Footrests have been used in association with a wide array of furniture, including chairs, couches, painting tables, beds and thrones. Formal room settings in the Beijing Palace Museum include furniture in combination with footrests. For such examples, see *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p.294, 302-304.

The present footrest can be compared to a *huanghuali* example very similar in size and design, which could be the pair to the present one, illustrated by Grace Wu Bruce, *The Best of the Best - The MQJ Collection of Ming Furniture*, Beijing, 2017, Vol. 2, p. 310-313.

腳踏常與一系列家具一同出現，如椅、榻、案、床、寶座等。北京故宮博物院內亦將腳踏與其他家具組合作陳設，可見《故宮博物院藏文物珍品全集：明清家具（II）》，香港，2002年，頁294，302-304。本品的尺寸及造型可與另一非常相似的黃花梨腳踏作比對，可能原為一對。該例著錄於伍嘉恩，《木趣居—家具中的嘉具》，第二冊，北京，2017年，頁310-13。



(top view 頂部)



~2802

A VERY RARE PAIR OF *HUANGHUALI*
FAN-SHAPED STOOLS

QING DYNASTY, 18TH CENTURY

Each stool is elegantly formed in imitation of bamboo furniture, with the fan-shaped top panel set within double-ribbed frame of conforming shape and raised on round-section legs joined by stretchers below the waist.

18 ½ in. (47 cm.) high, 13 ½ in. (34.3 cm.) wide,
22 ½ in. (57.2 cm.) deep

(2)

HK\$500,000-800,000
US\$65,000-100,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1996

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.

Los Angeles County Museum of Art, California, on loan from 2014–2019.

清十八世紀 黃花梨扇形凳一對

來源

嘉木堂, 香港, 1996 年

展覽

借展 Crow 亞洲藝術館, 得克薩斯, 達拉斯, 2007–2014 年

借展洛杉磯郡藝術博物館, 加利福尼亞, 2014–2019 年



(another view 另一面)

Fan-shaped stools were made to complement round dining tables. It is particularly rare to find a surviving pair of this, especially those made from *huanghuali*. Stools of various shapes, including fan-shape, are illustrated in the early Qing dynasty album *Bai Mei tu*, see Wang Shixiang, *Connoisseurship of Chinese Furniture, Ming and Early Qing Dynasties*, Volume I, Hong Kong, 1990, p. 32. For a further discussion on the shape and utilization in the domestic life of the Chinese upper-class in the Qing dynasty, see Wu Meifeng, *Shengqing Jiaju Xingzhi liubian yanjiu* (Research on the evolution of Qing dynasty furniture shapes), Beijing, 2005, p. 312.

A pair of stools of rectangular shape but of bamboo-inspired design, dated to the late 16th-early 17th century, in the Lu Ming Shi collection is illustrated by Grace Wu Bruce, *Living with Ming - The Lu Ming Shi Collection*, 2000, pp. 78-9, pl. 13. A very similar stool also inspired by bamboo design but of square shape from the Robert and William Drummond Collection is illustrated by Gustav Ecke, *Chinese Domestic Furniture*, Rutland and Tokyo, 1962, p. 97, fig. 77.

扇形凳乃為圓桌而設計，兩者形狀相稱，自成一體，然而明代遺留至今的成對扇形杌則極為難覓。各類杌凳，包括扇形杌均可見於明初《百美圖》，詳見王世襄著，《明代家具研究》，第一冊，香港，1990年，頁32。關於清代貴胄日常家具生活中的杌凳形狀及用途，可見吳美鳳著，《盛清家具形制流變研究》，北京，2005年，頁312。

侶明室藏有一對造型更方，且作竹節設計的杌凳，來自明十六世紀末至十七世紀初，著錄於伍嘉恩著，《侶明室家具圖集》，香港，2000年，頁78-9，圖版13號。另一來自Robert and William Drummond舊藏竹節設計方凳著錄於伍嘉恩著，《Chinese Domestic Furniture》，拉特蘭、佛蒙特州和東京，1962年，頁97，圖版77。



A VERY RARE LARGE HUANGHUALI FOLDING STOOL, JIAOWU

17TH CENTURY

The elegantly formed stool with two thick members carved and shaped with tendrils to the sides forming the upper seat are connected by a woven top, resting on a pair of crossing hinged legs of circular section joined at the mid-point with round pins and shaped hardware. The footrest is inlaid in metal with an interlocking triple lozenge and corner mounts, all above a curved apron, the whole supported by base stretchers.

22 in. (56 cm) high, 25 ¾ in. (65.4 cm) wide, 18 ¾ in. (47.5 cm.) deep

HK\$800,000-1,200,000
US\$110,000-150,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1995

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 26 June–5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–2019.

LITERATURE

Grace Wu Bruce, *Ming Furniture*, Hong Kong, 1995, pp. 30–31.
National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 62.
Grace Wu Bruce, *Ming Furniture Through My Eyes*, Beijing, 2015, p.154.

Folding stools, such as the present example, were constructed as a practical alternative for seating when travelling or hunting. Light in weight and easily folded, they can be carried over the shoulder and were therefore a popular seat for rulers and dignitaries when travelling. A Ming dynasty 16th century woodblock illustration of *Qiu Hua Lienu Zhuan* (The Stories of Upright Woman) depicts a servant carrying a similar folding stool while accompanying a rider on horseback (fig. 1).

The present folding stool was likely made for a gentleman of significant stature by special commission as it is taller than most other known folding stools by nearly 10cm. Slightly smaller examples of this design are seen in a variety of woods, including less expensive materials such as *tielimu* but also other precious hard woods such as *zitan*. A *tielimu* folding stool formerly in the Lai Family Collection was sold at Christie's New York, 17 September 2015, lot 931. A *zitan* example from the Heveningham Hall Collection, previously in the Museum of Classical Chinese Furniture Collection, was sold at Christie's Hong Kong, 28 May 2021, lot 2820. While rare, several similar *huanghuali* folding stools are known. A similar example in the Shanghai Museum, formerly in the collection of Wang Shixiang, is illustrated by Wang Shixiang, *Classic Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1986, pl. 31, details 1 and 2, and in Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, pl. A41. Another *huanghuali* example is illustrated by Grace Wu Bruce in *Chan Chair and Qin Bench: The Dr. S.Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998, pp. 76–77, no. 9. Another *huanghuali* folding stool of this type is illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp.36–37, no. 1.

十七世紀 黃花梨交杌

來源

嘉木堂，香港，1995年

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，1999年6月26日–9月5日
借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019年

出版

嘉木堂，《明式家具》，香港，1995年，30–31頁
國立歷史博物館，《風華再現：明清家具收藏展》，台北，1999年，62頁
伍嘉恩，《明式家具經眼錄》，北京，2015年，154頁

交杌如本例乃為行旅或打獵所設計。它輕巧易攜，可以輕鬆扛於肩上，因此成為達官貴人出行時的常用坐具。一幅明十六世紀出自《仇畫列女傳》的木刻版畫上即可見到一隨從提一交杌伴於馬上主人左右（圖一）。

交杌各種質地均有，包括較平價的鐵梨木，亦有如紫檀等珍貴木材。一例黎氏家族舊藏的鐵梨木交杌於紐約佳士得售出，2015年9月17日，拍品931號。赫維寧漢莊園舊藏一例紫檀交杌，屬前美國加州古典家具博物館舊藏，於香港佳士得售出，2021年5月28日，拍品2820號。黃花梨質地的交杌儘管極為罕有，仍有幾例可考。上海博物館中有一近似例，只是多一腳踏，為王世襄舊藏，並著錄於王世襄著，《明式家具珍賞》，香港，1986年，圖版31號，細部1和2，以及王世襄著，《明式家具研究》，第二冊，香港，1990年，圖版A41。

另一黃花梨例子由伍嘉恩著錄於《攻玉山房藏明式黃花梨家具II》，香港，1998年，頁76–7，編號9。還有一例，著錄於Robert Jacobsen及Nicholas Grindley著《明尼阿波利斯藝術博物館藏中國古典家具》（*Classical Chinese Furniture in the Minneapolis Institute of Arts*），芝加哥，1999年，36–7頁，編號1。



fig. 1: Woodblock print illustration to *Qiu Hua Lienu Zhuan* (Biographies of Exemplary Women)
圖一：明代《仇畫列女傳》木刻版畫插圖







~2804

AN IMPORTANT AND EXTREMELY RARE
THREE-LEGGED *HUANGHUALI*
LAMPSTAND, *SANZUDENGTAI*

MING DYNASTY, EARLY 17TH CENTURY

The upright pole passes through a circular panel supported on three elegantly formed cabriole legs superbly carved at the bottom in ball feet enclosed by scrolling leaves, all set above inverted lotus heads and terminating at the top with *sichi tuntou* (four-fanged swallowing heads), animals heads depicted with gaping jaws, flared nostrils and bulging eyes. The legs are connected at the upper section by brass mounts incised with waves and joined by a triangular wooden panel at the lower section. The top end of the pole is set with a candle stand above three openwork spandrels finely carved and pierced with scrolling tendrils.

63 in. (162 cm.) high, 13 in. (33 cm.) wide

HK\$1,500,000-2,500,000
US\$200,000-320,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, 1989.
The Museum of Classical Chinese Furniture, Renaissance, California.
Christie's New York, *Important Chinese Furniture, Formerly the Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 61.
Grace Wu Bruce, Hong Kong.

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LITERATURE:

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Wang Shixiang, "Additional Examples of Classical Chinese Furniture", *Oriental Art*, January 1992, pp. 49-50, no. 14.
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Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 166, no. 77.
National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 195.
Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, p. 310.
Wang Shixiang, *Mingshi Jiaju Yanjiu* (Research on Ming Style Furniture), Beijing, 2007, p. 392, no. 14.
Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 257.

明十七世紀初 黃花梨三足燈臺

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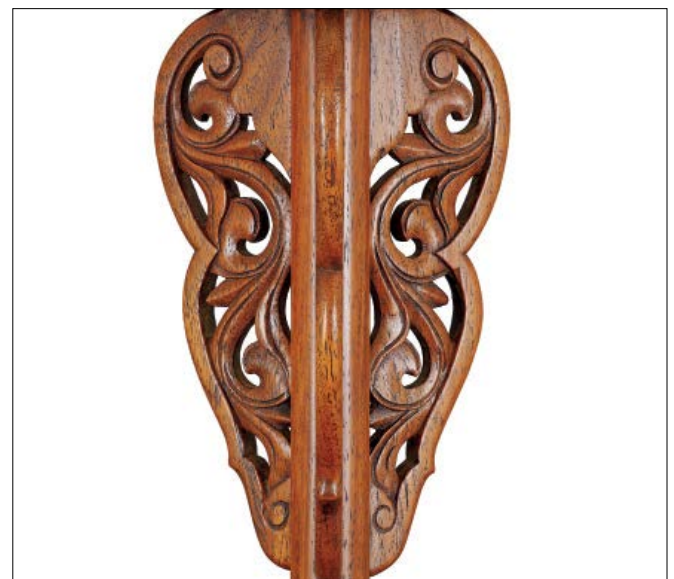
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《重要中國家具 - 中國古典家具博物館舊藏》, 紐約佳士得,
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《風華再現: 明清家具收藏展》, 台北, 國立歷史博物館,
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借展洛杉磯郡藝術博物館, 加利福尼亞, 2014-2019 年

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王世襄, 《明式家具研究》北京, 2007 年, 392 頁, 編號 14
伍嘉恩, 《明式家具二十年經眼錄》, 北京, 2010 年, 257 頁



(detail 細部)

It is extremely rare to find *huanghuali* lampstands from the Ming dynasty and the present example is probably the only surviving lampstand designed with three legs. The ball foot delicately enclosed by scrolling leaves is a typical design element from the Ming dynasty while the superbly carved details of the animal heads interlinked with etched brass mounts showcase the extremely high artistic approach and workmanship in furniture production during this period.

A pair of lampstands constructed with two uprights and a central adjustable post, previously in the Museum of Classical Chinese Furniture Collection, sold at Christie's New York, 19 September 1996, lot 49, and now in the Minneapolis Institute of Arts, is illustrated by Robert Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Chicago, 1999, pp. 168-169, no. 59. Another pair of similarly designed lampstands, formerly in the Collection of Gustav Ecke (1896-1971) and later in the collection of Robert H. Ellsworth (1929-2014), was subsequently sold at Christie's New York, 18 March 2015, lot 104 (fig. 1).

A very rare late Ming period *huanghuali* lampstand with a central post flanked by shaped spandrels rising from carved humped feet formerly also in the collection of Gustav Ecke and later the collections of Robert H. Ellsworth and the Marie Theresa L. Virata Collection sold at Christie's New York, 16 March 2017, lot 627 (fig. 2).

Curtis Everts:

Although many examples of iron and bronze lampstands with tripod bases have survived, tripod lampstands of wood are very rare. Nonetheless, the "candle stand" pattern (*zhutai shi*) described in the Ming dynasty carpenter's manual, *Lu Ban jing*, is specified to be constructed with tripod legs. It also notes hanging spandrels supporting a round plate at the top and legs carved like a "curling [elephant's] trunk with an embracing leaf" (*zhuabi daiye*). All of these features were incorporated by the artisan who crafted this tripod lampstand. The "four-fanged swallowing-head" (*sichi tuntou*) motif carved on the shoulders of the short cabriole legs is also a furniture decoration cited elsewhere in the *Lu Ban jing* for short cabriole legs. Brass panels joining leg to leg are etched with the beast's horns and flowing manes merging into the clouds. This detail is a rare example of woodcarver and brass smith working closely together to achieve an artistic result.

This lampstand is indeed a rare and unique example of the category. It was acquired by the Museum of Classical Chinese Furniture in 1989 from the Hong Kong dealer Grace Wu Bruce and has been in the Tseng Collection since the 1996 Christie's New York sale.



明代黃花梨燈臺已屬罕見，而本拍品極有可能是現世僅存的唯一一件例三足樣式。卷草紋翻卷包裹圓珠而成的卷珠足乃典型明代設計，生動的獸首雕刻與精美的蝕刻銅板巧妙銜接，則彰顯了這一時期家具製作的藝術性和高超技術。

美國加州中國古典家具博物館舊藏中有一例燈臺，兩側安立柱，中間植入升降式燈杆，後於紐約佳士得售出，1996年9月19日，拍品49號。此例現藏於明尼阿波利斯藝術博物館，著錄於Robert Jacobsen及Nicholas Grindley著《明尼阿波利斯藝術博物館藏中國古典家具》(Classical Chinese Furniture in the Minneapolis Institute of Arts)，芝加哥，1999年，168-9頁，編號59。另有一例設計相似的燈臺，先後為古斯塔夫·艾克(1896-1971年)與安思遠(1929-2014)所藏，後於紐約佳士得售出，2015年3月18日，拍品104號(圖一)。

另有一件十分罕見的晚明黃花梨燈臺，站牙碩大，從四邊抵夾，成十字形坐墩，正中樹燈杆。它同樣曾先為古斯塔夫·艾克所藏，後入安思遠舊藏。此後作為瑪麗·泰瑞莎·L·維勒泰舊藏於紐約佳士得售出，2017年3月16日，拍品627號(圖二)。

柯揚思:

儘管現藏的鐵製與銅製三足燈臺為數眾多，木製三足燈臺卻十分罕見。儘管如此，明代《魯班經》中敘述的「燭臺式」乃以三足支撐，其中又說明以掛牙支撐圓盤，腿足則雕有「轉鼻帶葉」(卷曲象鼻上纏著葉子)的造型。製作此件三足燈臺的工匠融入了所有這些特色。短彎腿上方突出部雕刻的「四齒吞頭」面獸亦是《魯班經》中針對家具的短彎腿提到的裝飾。銜接各槩腿站牙的黃銅片上刻飾漸入雲朵中的獸角與飄動的鬃毛，這般細節是木雕師與黃銅匠緊密合作方能營造的美學效果，實為少見。

此件燈臺著實是獨一無二的少見古董，中國古典家具博物館1989年自香港古董商伍嘉恩手中購得，1996年於紐約佳士得拍後，便一直由曾氏收藏。



fig. 1: Collection of Gustav Ecke and Robert H. Ellsworth

圖一：古斯塔夫·艾克，安思遠舊藏



fig. 2: Collection of Gustav Ecke, Robert H. Ellsworth and Marie Teresa L. Virata.

圖二：古斯塔夫·艾克，安思遠，瑪麗·泰瑞莎·L·維勒泰舊藏



~2805

AN IMPORTANT AND RARE *HUANGHUALI*
TOWEL RACK AND WASHBASIN,
MIANPENJIA

MING DYNASTY, 16TH-17TH CENTURY

The stand comprises two back posts connected by a top rail terminating in carved *lingzhi* sprays above scrolling tendrils, a central openwork panel depicting blossoming magnolia rising from rocks, above hanging spandrels of leafy tendrils and an apron carved with interlinked vines, all above a narrow shelf with beaded edges supported by an apron with openwork scrolls. The metal basin is resting on a crossed stretcher joining the six legs terminating in lotus buds at the tops and interlinked by another cross stretcher at the bottom below.

70 1/2 in. (178cm.) high, 21 5/8 in. (55cm.) wide, 19 in. (48cm.) deep

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

PROVENANCE:

China Art, Hong Kong
Grace Wu Bruce, Hong Kong, 1993.
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Grace Wu Bruce, Hong Kong.

EXHIBITED:

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Los Angeles County Museum of Art, California, on loan from 2014–2019.

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Grace Wu Bruce, *Chinese Classical Furniture*, New York, 1995, pl. 25.
Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 174, no. 81
National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 194.
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明十六 / 十七世紀 黃花梨六足高面盆架

來源

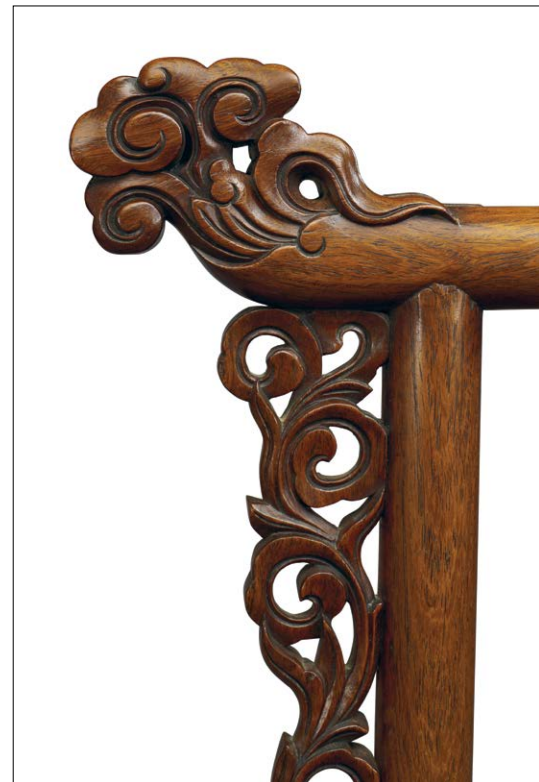
華藝 蔣念慈，香港
嘉木堂，香港，1993 年
加州文藝復興山莊中國古典家具博物館
《重要中國家具 – 中國古典家具博物館舊藏》，紐約佳士得，
1996 年 9 月 19 日，拍品 101 號
嘉木堂，香港

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，
1999 年 6 月 26 日 – 9 月 5 日
借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019 年

出版

伍嘉恩，《Chinese Classical Furniture》，紐約，1995 年，圖版 25
王世襄及柯惕思，《中國古典家具博物館藏珍》，舊金山，1995 年，
174 頁，編號 81
國立歷史博物館，《風華再現：明清家具收藏展》，台北，1999 年，
194 頁
伍嘉恩，《明式家具二十年經眼錄》，北京，2010 年，251 頁



(detail 細部)

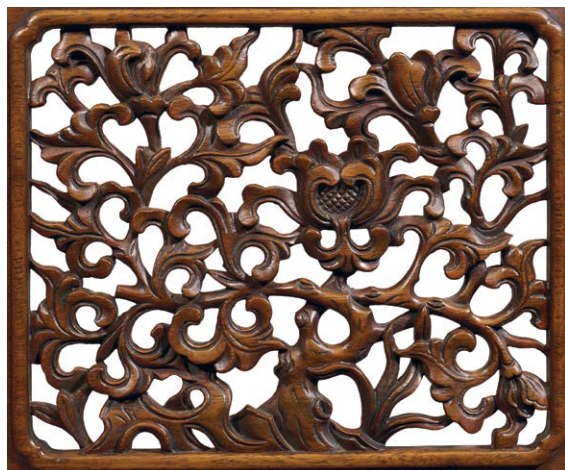


Functional furniture pieces were most often made of more common woods and examples made of *huanghuali* were considered a luxury, afforded by only the wealthiest patrons and the reason why only a few examples are known today.

A related towel rack and washbasin stand dated to mid-Ming dynasty, 1550-1620, and made of *huali* wood is in the Victoria and Albert Museum Collection, London, accession number FE.28-1989 (fig. 1). Similar to the present example, it is also elaborately carved with openwork spandrels but is decorated with phoenix-head finials to each side of the top rail.

Three *huanghuali* towel racks and washbasin stands have been illustrated by Gustav Ecke in *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, pp. 143-44, pls. 117, 118 and 119. The later example, pl. 119, from the collection of Mrs Henri Vetch, is closely related to the present *mianpenjia*, with top rail terminating in *lingzhi* sprays and the legs in lotus bud finials (fig. 2). The elaborately carved aprons below the central panel on the present example are particularly rare. A slightly plainer example is illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture*, vol. II, p. 185, E43. A related *huanghuali* example with a carved *lingzhi* panel is in the MQJ collection, illustrated by Grace Wu Bruce, *The Best of the Best - The MQJ Collection of Ming Furniture*, Beijing, 2017, Vol. 2, p. 408-411.

Very few washbasin stands with towel rack have appeared on the auction market. A related *huanghuali* washbasin stand with carved *chilong* decoration was sold at Christie's New York, 16-17 September 2010, lot 1211 (fig. 3). A pair of elaborately carved imperial *zitan* washbasin stands with towel racks from the Qianlong period (1736-1795) was sold at Christie's Paris, 19 December 2012, lot 109.



(Lot 2805 detail 本拍品細圖)

手巾掛桿與面盆架兩者構成中國古代達官貴人日常生活中必不可少的洗漱陳設。但在留存至今的古代黃花梨家具中，卻出乎意料地罕見。面盆架基本有兩類：一類較高，搭腦可掛手巾，另一類則較矮，僅有一面盆位。兩類均體量輕巧，常見於內室佈置之中。

大量古代畫作、木刻版畫甚至墓葬壁畫中均有描繪面盆架與手巾掛桿。在北宋元符二年（1099）修築的白沙宋墓一號墓穴中，後室牆壁上繪有閨房場景，其中便可見面盆架。此畫中之例搭腦兩頭翹起，呈如意紋，下有掛牙，與本件拍品式樣類似。關於此種面盆架的研究，可見Sarah Handler著，《Ablutions and Washing Clean: The Chinese Washbasin and Stand》，JCCFS，1991年秋季，23-36頁，作者在其中列舉了數個類似例子。更詳盡的研究可見Sarah Handler另一著作《Austere Luminosity of Chinese Classical Furniture》，伯克利，2001年，332-44頁。

建造於元代1265年的一座墓穴中，亦有發現面盆架與手巾掛桿分離的例子，其外觀與上文提及的白沙宋墓壁畫中面盆架非常相似。見《山西省大同市元代馮道真、王青墓清理簡報》，文物，1992年，第十期。此件以及明代墓穴中所發現的陶製模型，證明數個世紀以來面盆架的形制並無甚變化。以搭腦作為手巾掛桿的高面盆架款式極有可能從明代後期才興起，譬如在1587年的潘氏墓中所發掘的例子。這一件出土的微型面盆架在架腿頂端圓雕仰俯蓮紋，搭腦兩端則飾以靈芝紋，均與本拍品十分相似。關於考古發掘中的微型面盆架，以及它們與現存黃花梨家具的關係，可見Sarah Handler著，《Ablutions and Washing Clean: The Chinese Washbasin and Stand》，JCCFS，1997年秋季，26-27頁。

倫敦維多利亞與阿爾伯特博物館藏有一件類似的明代花梨木連掛桿高面盆架（編號FE.28-1989），掛牙雕飾花紋與本品相似，搭腦兩端則以鳳頭紋點綴（圖一）。

Gustav Ecke在其所著《Chinese Domestic Furniture》，佛蒙特及東京，1962年，143-44頁，圖版117，118及119，列舉了三例黃花梨連掛桿高面盆架。而同一書中圖版119，來自Henri Vetch夫人珍藏的一例，則與本拍品極為相近——搭腦兩端均雕有靈芝紋，足端亦以仰俯蓮紋裝飾（圖二）。本件拍品中牌子下部牙板紋飾之精美複雜程度甚為罕見。王世襄曾列舉一近似但不及繁複的例子，見其所著《明式家具研究》，第二冊，185頁，E43。

實家具常選用一般木材，而以黃花梨製成的則是專屬顯貴的珍品，也正因此如此少有存世。一件明末黃花梨高面盆架中牌為靈芝紋花板，該例著錄於伍嘉恩，《木趣居一家具中的嘉具》，第二冊，北京，2017年，408-411頁。

拍場之上鮮少出現連掛桿高面盆架。紐約佳士得售出一件螭龍雕刻紋飾黃花梨面盆架，於2010年9月16-17日，拍品1211號（圖三）。另一對乾隆年代紫檀面盆架於佳士得巴黎售出，2012年12月19日，拍品109號。



fig. 1 圖一

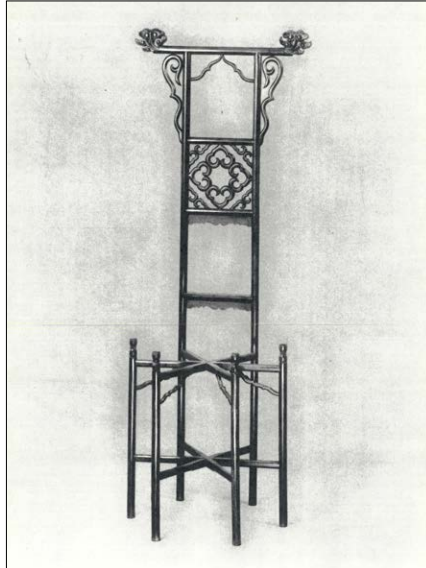


fig. 2 圖二



fig. 3 圖三

Curtis Everts:

The importance of bathing and washing in ancient China is reflected in the strict regulations recorded in early Chinese texts, as well as by the numerous bronze washbasins unearthed at excavation sites from the Shang (1600-1100 BC) and Zhou (1100-256 BC) dynasties. The use of high stands for washbasins corresponded to introduction of raised seating during the Tang and Song dynasties.

Many examples of basin stands and towel racks are evident amongst excavated materials; however, those integrated as a single unit are relatively rare. Early evidence is found in a ceramic model excavated from a Song dynasty (AD 960-1279) tomb in Fujian, which appears as a yokeback armchair. A pewter example from a Ming dynasty (1368-1644) tomb in Fujian is much more elaborate, with *ruyi* decoration on the crestrail terminals, a pierced panel with floral decoration, and elaborate cabriole legs with 'swallowing head' decoration. However, it is the two wood models excavated from late Ming tombs in the Jiangnan region that most similar in form to the Ming-style hardwood examples that have survived.

Such is the Tseng Collection basin stand and towel rack, which not only exhibits traditional Ming-style features, but also decorative carving executed by a master. The *lingzhi* fungus carvings on the upturned ends of the top rail look fresh and young, captured in the moment just after budding. The open-carved hanging spandrels bear crisply articulated patterns of scrolling grass. The central panel is decorated with magnolia blossoms, symbolic of a beautiful woman, and exposed seed pods representing fertility. Below the panel is a small, narrow shelf with a raised decorative beading around its perimeter, which can be used to hold small porcelain vessels of soap or cosmetics. Lotus bud finials extending from the front legs retain the inset washbasin.

This washbasin stand and towel rack is one of the finest known examples of its type. It was acquired by the Museum of Classical Chinese Furniture in 1993 from the Hong Kong dealer Grace Wu Bruce and has been in the Tseng Collection since the 1996 Christie's New York sale.



柯惕思:

盥洗在中國古代的重要性，從中國早期文字記錄的嚴格規定以及商朝（公元前1600-1100年）與周朝（公元前1100-256年）遺址出土的大量青銅臉盆中可見一斑。高型面盆架則對應著唐宋時期引進的高型坐具。

在出土的文物中，不乏各種款式的面盆架和掛巾架。然而，面盆架和掛巾架合而為一的架子相對少見，早期存在證據為福建宋朝（公元960-1279年）古墓出土、形似官帽椅的陶瓷模型。福建明朝（1368-1644年）古墓出土的錫合金模型則更為華麗，搭腦有如意雕飾，中牌子有鏤空雕花，足部則為具有華麗吞頭雕飾的彎腿。然而，江南地區晚明墓室出土的兩件木製模型，才是在形制上與現藏的明式硬木架子最為類似。

曾氏收藏的掛巾面盆架即是如此，既富傳統明式特色，又蘊藏大師級雕工。兩端搭腦雕刻的靈芝看似鮮嫩清新，恍若甫冒出的新靈芝。掛牙為細膩的鏤空卷草雕飾，中牌子雕有玉蘭花來象徵璧人，而外露的種莢則代表生育能力。中牌子的下方有個窄小的橫架，四周有裝飾造型的邊條，可用於承放裝有肥皂或化妝品的小瓷器。承托面盆的前腿頂端均雕有蓮花苞。

此件掛巾面盆架是同類古董家具中最為人所知的上乘代表作之一。中國古典家具博物館於1989年自香港古董商伍嘉恩手中購得，1996年於紐約佳士得拍出後，便一直由曾氏收藏。



fig. 1: Photo: © Victoria and Albert Museum, London

fig. 2: Gustav Ecke: *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, pl. 119.

fig. 3: Sold at Christie's New York, 16-17 September 2010, lot 1211.

圖一：©倫敦維多利亞與阿爾伯特博物館

圖二：Gustav Ecke著《Chinese Domestic Furniture》，佛蒙特及東京，1962年，圖版119

圖三：紐約佳士得，2010年9月16-17日，拍品1211號

~2806

A MAGNIFICENT HUANGHUALI CIRCULAR INCENSE STAND, XIANGJI

17TH CENTURY

The elegantly shaped incense stand is constructed with a circular top with an 'ice-plate' edge above a high waist moulded with elongated shaped cartouches. The arched apron is moulded with a stepped and beaded edge, converging at the shoulders to the long and slender cabriole legs, terminating in ball feet above the square, stepped pads resting on a circular base with low bracket feet.

38 1/8 in. (97 cm.) high, top panel 16 1/8 in. (41 cm.) diam

HK\$6,000,000-10,000,000
US\$770,000-1,300,000

PROVENANCE

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Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, p. 298, fig. 17.4.

Wang Shixiang, *Mingshi Jiaju Yanjiu* (Ming Style Furniture Research), Beijing, 2007, Appendix 5, p. 397.

十七世紀 黃花梨五足圓香几

來源

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嘉木堂, 香港

展覽

《中國古典家具博物館館藏品展》, 舊金山太平洋歷史博物館, 1995 年 6 月 7 日 - 1996 年 3 月 31 日

《風華再現: 明清家具收藏展》, 國立歷史博物館, 台北, 1999 年 6 月 26 日 - 9 月 5 日

借展 Crow 亞洲藝術館, 得克薩斯, 達拉斯, 2007-2014 年
借展洛杉磯郡藝術博物館, 加利福尼亞, 2014-2019 年

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Sarah Handler, 《The Incense Stand and the Scholar's Mystical State》, *JCCFS*, 冬季, 1990 年, 6 頁, 圖版 4 號及封面

Sarah Handler, 《Classical Chinese Furniture in the Renaissance Collection》, *Oriental Art*, 1991 年 1 月, 49 頁, 圖版 11

王世襄, 《簡約明練》, 故宮文物月刊, 1993 年 5 月, 7 頁, 122 號
王世襄, 《The Museum of Classical Chinese Furniture in California》, *JCCFS*, 1993 年, 秋季, 48 頁, 4 號

王世襄及柯惕思, 《中國古典家具博物館藏珍》, 芝加哥及舊金山, 1995 年, 162 頁, 編號 75

國立歷史博物館, 《風華再現: 明清家具收藏展》, 台北, 1999 年, 152 頁

Sarah Handler, 《Austere Luminosity of Chinese Classical Furniture》, 伯克利, 2001 年, 298 頁, 圖版 17.4

王世襄, 《明式家具研究》北京, 2007 年, 附錄五, 397 頁







fig. 1 MQJ Collection
圖一 木趣居珍藏



fig. 2 Collection of Gangolf Geis
圖二 Gangolf Geis舊藏



fig. 3 Collection of Marie Teresa L. Virata
圖三 瑪麗·泰瑞莎·L·維勒泰舊藏

Incense stands of similar shape from the Ming and early Qing dynasty are more commonly made of lacquered softwood material. Four similarly shaped lacquer *xiangji* are in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties*, 2002, nos. 162, 165, 166 and 169. However, examples made of hardwood or *huanghuali* from this period are exceptionally rare. One similarly shaped *huanghuali* censer stand from the late Ming–early Qing period is illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture. Ming and Early Qing dynasties*, Vol. II, p.75, fig. B26., now in the MQJ Collection, illustrated by Grace Wu Bruce in *Two Decades of Ming Furniture*, Beijing, 2010, p. 20–21 (fig. 1). Compared with the present *xiangji*, the circular incense stand published by Wang Shixiang has a more narrow waist and five sharply inward-curving legs resting on small ball-shaped rests. A smaller five-legged round incense stand (61 cm high) from the Gangolf Geis Collection was sold at Christie's New York, 18 September 2003, lot 55 (fig. 2), and again at Sotheby's Hong Kong, 11 July 2020, lot 127. Compared with the present *xiangji*, the stand from the Geis collection also has five less curved cabriole legs terminating in upward curling tendril and ball feet.

The elegant slender legs of less inward-curving form on the present *xiangji* can also be compared to a three-legged *huanghuali* circular incense stand, formerly in the collection of Wang Shixiang, illustrated in Wang Shixiang, *Classic Chinese Furniture, Ming and Early Qing Dynasties*, Chicago, 1986, p. 125, no. 72, and now in the collection of the Shanghai Museum. The pair to the incense stand in the Shanghai Museum, previously in the collection of Marie Theresa L. Virata Collection of Asian Art was sold at Christie's New York, 16 March 2017, lot 613 (fig. 3).

與本品形制類似的明至清初香几大多為漆器，如北京故宮博物館便藏有四件形似本品的漆器香几，著錄於《故宮博物院藏文物珍品全集：明清家具》，2002年，編號162、165、166和169。

然而同一時期硬木或黃花梨質地的類似例子則極為難覓。一例形似本品的明末清初黃花梨香几現藏於木趣居，並著錄於王世襄，《明式家具研究》，第二冊，頁75，圖版B26，也見伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，20至21頁（圖一）。與本品相比，王世襄所錄一例束腰更窄，並以五條鼓腿立於球足之上。一件稍小的五足圓香几（61釐米高），來自Gangolf Geis舊藏，於紐約佳士得售出，2003年9月18日，拍品55號（圖二）。相較本品，Geis舊藏之例亦採用曲度稍平的三彎腿，而足端則以外卷葉紋裝飾。

本件香几五足優雅纖長，曲線平緩流暢，亦可與王世襄舊藏，現屬上海博物館收藏的一件三足黃花梨圓几相比較，見王世襄《明式家具欣賞》，芝加哥，1986年，頁125，編號72。而與之成對的另一件香几，目前亦藏於上海博物館，曾屬瑪麗·泰瑞莎·L·維勒泰舊藏，於紐約佳士得售出，2017年3月16日，拍品613號（圖三）。



(top view 頂部)



Curtis Evarts:



The incense stand is perhaps the least secular of all furniture types. It traditionally served as a small altar for offering incense, but was also used to display sculptural stones, potted landscapes, and flower arrangements; at night it could be drawn up near the bed to support a candlelight. As a medium for the mystical and sacred dimensions of ancient Chinese culture, they are also one of the most artistically inspired forms.

The Tseng Collection incense stand displays a synthesis of an early traditional high-waisted style with the Qing period aesthetics of elegance and refinement. The art of line and space is apparent in the 'dragonfly legs' (*qingting tui*) and arched aprons that frame elongated spatial openings resembling lotus petals.

This incense stand also has several unique characteristics. Firstly, the top and base are both fashioned from solid material—the solid mass at top and bottom providing a striking contrast to the light and airy space in between. Secondly, the design retains archaic elements of high-waist, skirt-style apron and scrolled foot, but the original expressive styles of these elements have all been subdued with streamlining and appear only as subtle decorative enhancements to the overall elegant form. It is truly a masterpiece of conception and realization.

Since its appearance in publications and exhibitions, this round *huanghuali* incense stand has become an iconic work and has been used as model for countless reproductions.

The Museum of Classical Chinese Furniture acquired this piece from the Hong Kong dealer Peter Lai Antiques in 1989, and it has been in the Tseng Collection since 1996.

柯惕思:

在所有家具當中，香几或許是最不世俗的家具。傳統上為供香的小壇，亦可作為展示石雕、盆景和插花之用；在夜間，可拉近床邊來擺放燭臺。香几不僅是古代中國文化中用來承托香爐的器具，也是形制最富藝術感的家具之一。

曾氏收藏的香几既保留早期傳統的高束腰設計，又有明代簡樸典雅的美感。蜻蜓腿和券口牙子形成的開口空間輪廓猶若細長的蓮花瓣，盡顯線條與空間融合之美。

此香几還有幾個特點。首先，頂面和托泥皆為實心造型，與中間的細長腿足圍出的廣大通透空間形成鮮明對比。其次，設計保留了高束腰、券口牙子和卷足等古色古香的元素，但這些元素原本濃烈的飾紋皆改採流線造型，變成整體典雅風格的微妙點綴，著實為一件構思與執行雙佳的上乘之作。

此件黃花梨圓香几自出現於各圖錄與展覽後，已然成為標誌性逸品，當作無數仿製品的原型。





(detail 細部)

~2807

A VERY RARE *HUANGHUALI*
'CABRIOLE-LEG' DAYBED, *TA*

MING DYNASTY, 16TH-17TH CENTURY

The mat seat is enclosed within the wide rectangular frame carved with moulded edge and supported on a narrow waist, all above elegantly curved aprons. The whole is supported on thick cabriole legs resting on very small chucks.

20 ¼ in. (52 cm) high, 83 ½ in. (212 cm) wide,
44 ⅞ in. (114 cm.) deep

HK\$1,500,000-2,500,000
US\$200,000-320,000

PROVENANCE

Peter Lai Antiques, Hong Kong.
Judd C. Kinne Collection, Singapore.
Nicholas Grindley LLC, London, 1998.

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-2019.

LITERATURE

Peter Lai and Sandra Lai, *Classical Chinese Furniture: A Legacy of Refinement*, Hong Kong, 1992, p.18.
Sarah Handler, "Life on a Platform", *JCCFS*, 1993, p. 15, pls. 22 & 22A.
Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, p. 118, pl. 8.16.



明十六 / 十七世紀 黃花梨三彎腿榻

來源

黎氏古玩，香港

Judd C. Kinne 舊藏，新加坡

Nicholas Grindley，倫敦，1998 年

展覽

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007-2014 年

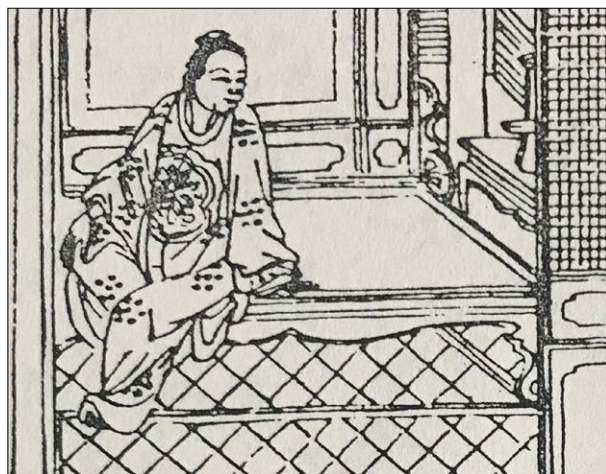
借展洛杉磯郡藝術博物館，加利福尼亞，2014-2019 年

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黎志剛及黎仙蒂，《Classical Chinese Furniture: A Legacy of Refinement》，香港，1992 年，18 頁

Sarah Handler，《Life on a Platform》，JCCFS，1993 年，秋季，15 頁，圖版 22&22A

Sarah Handler，《Austere Luminosity of Chinese Classical Furniture》，伯克利，2001 年，118 頁，圖版 8.16



Ming dynasty woodblock print illustration detail to *Xixiangji*
明代《西廂記》木刻版畫插圖





fig.1 Collection of Museum of Classical Chinese Furniture.

圖一 美國加州古典家具博物館舊藏

Daybeds such as the present example with carved cabriole-legs are extremely rare and only a few published examples are known. A very rare Ming dynasty *huanghuali* foldable daybed with cabriole-legs in the Palace Museum Collection, Beijing, is illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture*, Vol. II, Hong Kong, 1990, p. 127, C4. A closely related daybed also dated 16th-17th century with similarly shaped cabriole-legs and shaped aprons, from the Museum of Classical Furniture Collection, was sold at Christie's New York, 19 September 1996, lot 54 (fig. 1).

三彎腿榻屬稀世臻品，為人所知的僅有數例。北京故宮博物院有一十分罕見的明代黃花梨三彎腿折榻，著錄於王世襄著，《明代家具研究》，第二冊，香港，1990年，頁127，編號C4。另有一例明十六/十七世紀黃花梨木榻，三彎腿及望板造型均與本品十分相似。該例屬前美國加州古典家具博物館舊藏，後於紐約佳士得售出，1996年9月19日，拍品54號（圖一）。





Curtis Everts:

The *huanghuali* daybed with cabriole legs is an important early example of *huanghuali* furniture. Early characteristics on the present daybed evident in its relatively plain style, the high-waist construction pattern, and the quality of the *huanghuali* material. Although the aprons and legs are shaped with a lyrical *humen* opening, the surfaces are plain without beading or additional carved decoration. The exposed upper part of the legs visible at the corners of the high waist is a technique common to early lacquer furniture; later, with the development of more refined joinery techniques, a continuous waist that wrapped around a concealed upper leg post was realized. The deeply patinated *huanghuali* material has little figure and the aged surfaces are softly mellowed. Aesthetically, the daybed displays simple elegance and rustic refinement. It is a rare example of *huanghuali* furniture that can be safely attributed to the 16th century, and perhaps even earlier.

The present daybed was reserved for the Museum of Chinese Classical Furniture, Renaissance, California in 1993, but regrettably, the funding for its purchase was not realized. I was delighted when Piper was eventually able to acquire it. It was also the last major piece added to the Tseng Collection.

柯揚思:

黃花梨彎腿涼榻是早期黃花梨家具的重要實例，此件即充分展現了早期涼榻的特色，如較為樸素的風格、高束腰構造和黃花梨材質。儘管券口牙子和腿足為富饒詩意的壺門造型，但表面光素，無飾條或額外雕飾。在高束腰四角明顯露出的腿子上截是早期漆器家具的常見形制；隨著木工工法的進步，日後的腿子上截都是完整包覆在線條流暢的束腰內。此件涼榻高度低矮，黃花梨材質色澤溫潤，在美感上展現了簡約質樸的典雅韻味，是少見的黃花梨家具實例，製造時期應為16世紀或更早。

此涼榻原是1993年要保留給美國加州文藝復興鎮的中國古典家具博物館，但很遺憾買方的資金未到位。後聽聞由曾女士購藏，尤感欣慰。這亦是曾氏收藏中的最後一件添置的重要藏品。



~2808

A MAGNIFICENT LARGE HUANGHUALI
RECESSED TRESTLE-LEG SINGLE PLANK
TABLE, QIAOTOU'AN

17TH CENTURY

The massive and thick single-plank top is set with everted ends above plain, beaded aprons and cloud-form pierced spandrels. All raised on thick trestle legs of rectangular section, each framing a wide single panel finely carved in openwork with two confronting dragons pursuing the flaming pearl, the whole set into wide *tielimu* shoe feet.

32 $\frac{7}{8}$ in. (83.5 cm.) high, 108 $\frac{1}{8}$ in. (274.5 cm.) wide,
20 $\frac{3}{8}$ in. (51.8 cm.) deep, table top 2 $\frac{1}{4}$ in. (5.8 cm.) thick

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

PROVENANCE

Ever Arts, Hong Kong, 1995.

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties,
National Museum of History, Taipei, 26 June–5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–
2019.

LITERATURE

National Museum of History, *Splendor of Style: Classical Furniture from
the Ming and Qing Dynasties*, Taipei, 1999, p. 150.

十七世紀 黃花梨獨板翹頭案

來源

恆藝館，香港，1995 年

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，
1999 年 6 月 26 日–9 月 5 日

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019 年

出版

國立歷史博物館，《風華再現：明清家具收藏展》，台北，1999 年，
150 頁













It is very rare to find a single-top *qiaotou'an* of this size. The thickness of the present table top (5.8 cm.) is evidence that the furniture maker had the economic resources and access to precious materials of the highest quality. Tables of the present type tend to feature long, single-plank tops, thick members and aprons with integral spandrels which are joined by dovetail-housing to the trestle legs, providing added structural support. Altar tables of this type are known as *qiaotou'an* as they are distinguished by their elegant everted table-top ends and openwork panels joining the legs. The late Ming style-maker Wen Zhenheng also termed it *bizhuo*, or 'wall table,' as they were often found placed against a wall in the main hall of a formal setting, to display works of art or to hold offerings, as can be seen in an illustration of the popular Ming dynasty novel *Jin Ping Mei* (The Golden Lotus) (fig. 1).

There appears to be two types of recessed trestle-leg tables. The first type has everted feet and the second type, such as the current table, has straight legs set into shoe feet.

Notable *huanghuali* trestle-leg tables can be seen in several public collections, including a slightly smaller example (H85.3 cm. x W226.5 cm. x D42.5 cm.) in the Minneapolis Institute of Art, illustrated by Robert D. Jacobson and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, p. 127, no. 42 (fig. 2).

A *huanghuali* painting table with openwork *kui*-dragon panels set into shoe feet similar in style to the present table (H81.5 cm. x W244 cm. x D46 cm.), is in the Palace Museum Collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 165 (fig. 3).

A massive single-plank top *huanghuali* recessed trestle-leg *qiaotou'an* of similar size, previously from the Estate of Fredric Mueller, was sold at Christie's New York, 27 November 1991, lot 235 and again at Christie's Hong Kong, 28 November 2012, lot 2004. Compare the present table also to a single-plank top *qiaotou'an* with carved *chilong* panels (H95.9 cm. x W309.9 cm. x D47.6 cm.) sold at Christie's New York, 24-25 March 2022, lot 1016 (fig. 4).



fig. 1 圖一

大小與厚度 (5.8公分) 與本品均相當的獨板翹頭案極為罕有, 可見製作本品的家具工匠有充沛資金與豐富資源, 方能獲得如此高級別的珍貴材料。條案如本品常以整板作案, 用料厚重, 一木連造牙條與牙頭, 與案腿以燕尾榫連接, 因此結構更加牢固。此類條案板兩頭翹起, 兩側腿間的擋板雕飾精美, 被稱作「翹頭案」。明代文人文震亨又稱其為「壁桌」, 因為在客廳正規陳設中, 它常常倚牆而立, 用以陳列工藝品或呈進貢品。在明代《金瓶梅》木刻版畫插圖中即可見到 (圖一)。

翹頭案形制分兩款, 一款腿向外撇, 另一款為直腿, 足下承托泥, 如本品。

數個美術館收藏中均可見到精美的黃花梨翹頭案 (高85.3厘米, 長226.5厘米, 寬42.5厘米), 如明尼阿波利斯藝術博物館藏有一例, 尺寸稍小於本品, 著錄於Robert Jacobsen及Nicholas Grindley著《明尼阿波利斯藝術博物館藏中國古典家具》(Classical Chinese Furniture in the Minneapolis Institute of Arts), 芝加哥, 1999年, 頁127, 編號42 (圖二)。

北京故宮博物院亦有一件風格相似的黃花梨帶托子翹頭案(高81.5厘米, 長244厘米, 寬46厘米), 飾有夔龍紋透雕擋板, 著錄於《故宮博物院藏文物珍品全集: 明清家具(1)》, 香港, 2002年, 頁165 (圖三)。

一件來自Fredric Mueller舊藏且尺寸相當的黃花梨翹頭案於紐約佳士得售出, 1991年11月27日, 拍品235號, 後又於香港佳士得售出, 2012年11月28日, 拍品2004號。另有一例相似的獨板翹頭案 (高95.9厘米, 長309.9厘米, 寬47.6厘米) 擋板飾以透雕螭龍紋, 於紐約佳士得售出, 2022年3月24-25日, 拍品1016號 (圖四)。

fig. 1: Ming dynasty woodblock print illustration detail to *Jin Ping Mei* (The Golden Lotus)

fig. 2: Collection of the Minneapolis Institute of Arts, Minnesota

fig. 3: Collection of the Palace Museum, Beijing.

fig. 4: Important American Collection, sold at Christie's New York, 24-25 March 2022, lot 1016.

圖一: 明代《金瓶梅》木刻版畫插圖

圖二: 明尼阿波利斯美術館藏品

圖三: 北京故宮博物館藏品

圖四: 重要美國舊藏, 於紐約佳士得售出, 2022年3月24-25日, 拍品1016號



fig.2 圖二



fig.3 圖三



fig.4 圖四

~2809

A VERY RARE HUANGHUALI CIRCULAR STOOL

17TH CENTURY

The seating mat is set within the circular frame above the tall waist and beaded shaped aprons carved with stylized *ruyi*-heads. The whole is raised on four curved legs terminating in *ruyi*-head feet, all resting on a circular base stretcher raised on small bracket feet.

19 ¼ in. (49 cm.) high, 16 ½ in. (42cm) diam.

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

US\$110,000-150,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1996.

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 26 June–5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–2019.

LITERATURE

National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 76.
Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p.163.

十七世紀 黃花梨四足三彎腿圓凳

來源

嘉木堂，香港，1996年

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，1999年6月26日–9月5日

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019年

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伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，163頁



fig. 1: Ming dynasty woodblock print illustration detail to Xixiang Ji (The Story of the Western Chamber)

圖一：明代《西廂記》木刻版畫插圖



Stools have been an integral part of Chinese furniture tradition and were commonly used both indoors and outdoors. Circular stools of different shapes have been illustrated in paintings and woodblock prints, such as in the 1498 illustration of *Xixiang Ji* (The Story of the Western Chamber) where the circular stool was used as a table (**fig. 1**). However, surviving examples of circular stools such as the present example with cabriole legs are rare.

The elegantly curved legs on the current example resemble an elephant trunk or a curved *ruyi*-scepter. This type of leg can be found on incense stands of circular form that are very similar in shape but are taller in size. A *huanghuali* circular incense stand (88 cm. high) with four legs terminating in *ruyi*-heads is in the collection of the Chinese Cultural Relic Information Center, kept at the Prince Gong's Palace, Beijing, is illustrated by Lv Zhangshen, *Wooden Art Chinese Furniture Treasures of Ming and Qing Dynasties*, Beijing, 2014, pp 104-105 (**fig. 2**). A very rare *zitan* circular stool of similar size (57 cm. high) with four cabriole legs terminating in scroll ends and braces supporting the seating tops is illustrated by Grace Wu Bruce, *Sublime and Divine. Chinese Ming Furniture*, Hong Kong, 2014, p. 124-31.

凳在中式家具傳統中不可或缺，室內室外皆有陳設。古代繪畫、版畫中也經常出現各種形制的圓凳，如在《西廂記》的明代木刻版畫插圖中，便可見到一張圓凳被當做矮几使用（圖一）。不過形如本品的三彎腿圓凳則較為少見。本品流暢優雅的腿部線條既如象鼻，又似如意，一般在更高的圓形香几上更為常見。一相似的黃花梨如意足四腿香几（88公分高）現屬中國文物信息諮詢中心收藏，藏於北京恭王府，著錄於呂章申著，《大美木藝—中國明清家具珍品》，北京，2014年，頁104-5（圖二）。另有一極為罕見且尺寸近似（57公分高）的紫檀三彎腿圓凳，著錄於伍嘉恩著，《器美神完—明式家具精華》，香港，2014年，頁124-31。



fig. 2: Chinese Cultural Relic Information Center, kept at the Prince Gong's Palace, Beijing.

圖二：中國文物信息諮詢中心藏品，藏於北京恭王府



~2810

AVERY RARE HUANGHUALI RECTANGULAR
INCENSE STAND WITH SERPENTINE PANEL
AND DRAWER, XIANGJI

17TH CENTURY

The stand is of rectangular section and the top is set with a green-serpentine stone panel within a thick frame with beaded edge resting on a high waist set with decorative *taohuan* panels framed with pillared struts, neatly constructed with a drawer on one side. The elegantly curved legs are shaped with flanges and terminate with scrolled feet and rising tendrils carved in openwork, all resting on a rectangular stretcher.

29 1/8 in. (74 cm.) high, top panel 16 1/8 in. (41 cm.) wide,
15 in. (38 cm.) deep

HK\$3,500,000-5,500,000
US\$450,000-700,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1995

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties,
National Museum of History, Taipei, 26 June–5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–
2019.

LITERATURE

National Museum of History, *Splendor of Style: Classical Furniture from
the Ming and Qing Dynasties*, Taipei, 1999, p.151.
Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 16.

十七世紀 黃花梨四足高束腰嵌蛇紋石帶托泥長方香几

來源

嘉木堂，香港，1995年

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，
1999年6月26日–9月5日
借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019年

出版

國立歷史博物館，《風華再現：明清家具收藏展》，台北，
1999年，151頁
伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，16頁



(detail 細部)



The burning of incense and other aromatics occurred in China since the Han dynasty and were commonly used for both secular and religious purposes. Censers and their stands were placed in interiors, in Imperial offices, private residences but could also be placed in places of worship or used outdoors. An incense stand of rectangular shape is illustrated in the Ming dynasty *Sanbao Tianjian Xiyangji Tongsu Yanyi* (The Eunuch Sanbao's Voyage to the Western Ocean) (fig. 1).

The high waist and the graceful undulations of the cusped apron on the present stand are both distinctive features that have strong links to Buddhism. High waisted pedestal stands, *xumizuo*, were commonly placed in front of Buddhist images, whilst the arched outlines formed by the apron resemble the *kunmen*, the outlines to the openings of Buddhist caves and pagodas, also seen on the incense stand illustrated as lot 2806 in this sale. For further discussion, see Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, Vol.1, p.52-54.

中國的焚香文化源遠流長，最早可追溯到漢代，既可禱祀許願，也可焚蘭盪麝。香爐及陳放香爐的香几，多置官府，邸舍，以及廟宇，室內外皆宜。明代刊本《三寶太監西洋記通俗演義》木刻版畫插圖中便有一張長方香几，與本品極為相似（圖一）。

本品束腰加高的設計源自佛教造像台座須彌座，而起伏優雅的壺門造型亦是仿照佛教龕窟門洞，均彰顯佛教色彩，如本場拍品2806號香几上所見。詳盡研究請參閱王世襄《中國傢具賞鑒——明代與清代早期》，香港，1990年，卷二，52-54頁。



fig. 1: Ming dynasty woodblock print illustration to *Sanbao Tianjian Xiyangji Tongsu Yanyi* (The Eunuch Sanbao's Voyage to the Western Ocean)

圖一：明代《三寶太監西洋記通俗演義》木刻版畫插圖



(top 頂部)



~2811

A VERY RARE LARGE STONE-INSET
HUANGHUALI YOKEBACK ARMCHAIR,
SICHUTOU GUANMAOYI

MING DYNASTY, 16TH-17TH CENTURY

The large chair is constructed with a sweeping crestrail supported by an S-shaped back splat inset with a *Dali* stone panel below a smaller rectangular panel carved with a pierced and shaped cartouche. The curved vertical round posts are resting on the moulded rectangular seat frame above straight legs of square section supported by 'giant's arm' braces.

45 ¼ in. (115 cm.) high, 26 ½ in. (67.4 cm.) wide, 21 ½ in. (54.5 cm) deep

HK\$2,400,000-3,500,000
US\$310,000-450,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1996.

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 26 June–5 September 1999.

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.

Los Angeles County Museum of Art, California, on loan from 2014–2019.

LITERATURE

National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 83.

明十六 / 十七世紀 黃花梨嵌石板束腰四出頭官帽椅

來源

嘉木堂, 香港, 1996 年

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，1999 年 6 月 26 日 – 9 月 5 日

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019 年

出版

國立歷史博物館，《風華再現：明清家具收藏展》，台北，1999 年，頁 83

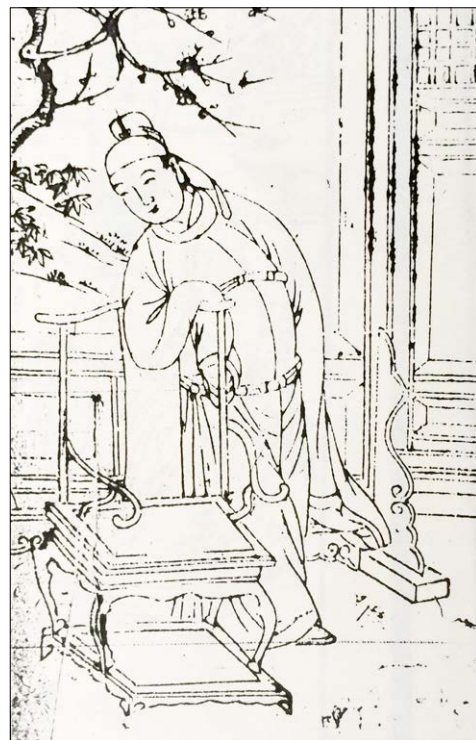






fig.1 圖一

Although the 'four corners exposed' armchair is one of the earliest and classic forms found in *huanghuali* furniture design, it is very rare to find the supporting braces and the elegant and simple lines of the straight legs such as on the present chair.

Several variations of this type are known, including those with rounded or cut-off squared members, those with carved splats, and those with added decorative carving or embellishment.



fig.2 圖二

四出頭官帽椅是黃花梨家具中歷史最悠久、亦是最經典的制式之一，然而如本品採用霸王棖與直腿設計者則極為少有。

官帽椅形制亦有多種變化，如出頭四端可為圓出頭或平切出頭，靠背板或有雕花，以及帶有其他裝飾細節的款式。



Curtis Evarts:

Although the chair constructed with a waisted base was a common Qing-style form, only a few surviving examples of Ming-style hardwood chairs are known. Nonetheless, depictions of such chairs in Song and Yuan paintings as well as Ming period book illustrations reveal a style that was once not so uncommon. The present large yokeback chair in the Tseng Collection is a rare example of a waisted Ming-style pattern that has survived.

The upper half of the Tseng Collection chair is constructed as a traditional yoke-back armchair. The wide backrest is fitted with a sizable Dali marble panel that is richly patterned with landscape scenery. The four legs of the waisted base terminate with horse-hoof feet, and are reinforced with giant's arm braces. An identical mate to the Tseng Collection chair, located in the Nelson-Atkins Museum of Art collection, is also fitted with a similarly patterned marble panel (fig. 1). These two chairs were originally a pair.

Other *huanghuali* examples of similar construction are also now known, including a group of chairs with C-curved legs from the Zhong Shu Tang Collection (fig. 2). Both examples display innovative refinement in the long history of Chinese furniture. Inspired from earlier Song and Yuan forms, they exhibit the streamlining and simplification that characterizes Ming-style hardwood furniture yet retain the dignity and grandeur of earlier forms that are now obsolete. The painterly quality of the figured marble panels in the Tseng Collection and Nelson-Atkins separated pair of chairs also display the distinct element of literati taste.

柯惕思:

束腰雖在清代座椅中是很常見的形制，在現藏的明式硬木椅中卻很少見。儘管如此，在宋元繪畫和明代書籍插畫中，卻能發現此造型一度是常見的設計。曾氏收藏的這張大官帽椅，是現藏明式座椅中少見具有束腰造型。

曾氏收藏的這張座椅，上半部是傳統的軛背扶手椅設計，寬闊的靠背板上鑲有一塊大理石，花紋豐富猶如潑墨山水畫。束腰椅座下承四根馬蹄腿，椅腿與椅座之間以霸王棖加固。納爾遜-阿特金斯藝術博物館收藏了一張近似的座椅，其靠背板上同樣鑲有一塊類似花紋的大理石（圖一），兩張座椅原屬一對。

現今已知其他具有類似構造的黃花梨椅實例，包括了種書堂收藏的一組鼓腿椅（圖二），展現了中國家具在淵遠流長的發展史中，精益求精的創新精神。在早期宋元形制的啟蒙下，這些實例展現了明式硬木家具簡約流暢的線條，同時仍保留了現已不復見的早期傳統形制之尊貴大氣。曾氏與納爾遜-阿特金斯藝術博物館各自收藏的這兩張座椅，其靠背板上如畫般的大理石花紋，也透露出文人獨特的品味。



fig. 1: Collection of the Nelson Atkins Museum of Art. Image © Curtis Evarts
fig. 2: Zhong Shu Tang Collection, Beijing ©Zhong Shu Tang Collection

圖一：納爾遜-阿特金斯藝術博物館藏品

圖二：種書堂藏品，北京©種書堂



~2812

A LARGE HUANGHUALI TAPERED SLOPING
STYLE CABINET, YUANJIAOGUI

17TH CENTURY

The beautifully proportioned cabinet is constructed with a rounded rectangular top supported on elegantly splayed round-section legs framing the single-panel side panels. The matched single-panel doors open from the centre stile to reveal the ochre lacquered shelved interior, all set above plain, beaded apron and spandrels.

75 ¼ in. (191 cm.) high, 37 ¾ in. (96 cm) wide, 17 ¼ in. (44 cm.) deep

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

PROVENANCE

Ever Arts, Hong Kong, 1995.

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-2019.

Round-cornered cabinets are usually splayed and have round-edged tops that protrude beyond the side posts. One related cabinet of similar proportions and form, and of smaller size (148 cm. high), dated to the 17th century, in the collection of The Minneapolis Institute of Arts, is illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minnesota, 1999, pp. 150-51, no. 52, where the authors note that "round-corner, sloping style cabinets, *yuanjiaogui*, were made in sizes ranging from those suitable for tabletops to more imposing storage furniture over seven feet in height." Another closely related round-corner cabinet is illustrated by Nancy Berliner in *Beyond the Screen*, Boston, 2000, p. 143, no. 26.

The present example can be compared to a pair of *huanghuali yuanjiaogui* from the Raymond Hung Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2951. A slightly smaller Ming dynasty *huanghuali* round-corner cabinet of the same shape from the Florence and Herbert Irving Collection was sold at Christie's New York, 21 March 2019, lot 1205.

十七世紀 黃花梨圓角櫃

來源

恆藝館，香港，1995年

展覽

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007-2014年
借展洛杉磯郡藝術博物館，加利福尼亞，2014-2019年

圓角櫃往往上窄下寬，櫃門邊的木軸嵌入向外延伸的櫃頂。明尼阿波利斯藝術博物館藏一件比例及造型近似而尺寸稍小的明十七世紀圓角櫃，著錄於Robert Jacobsen及Nicholas Grindley著《明尼阿波利斯藝術博物館藏中國古典家具》(Classical Chinese Furniture in the Minneapolis Institute of Arts)，芝加哥，1999年，頁150-51，編號52，並輔有說明：「圓角櫃尺寸多樣，微型可置於案几上，大型可達七尺之高。」另一相似的圓角櫃著錄於Nancy Berliner著，《Beyond the Screen》，波士頓，2000年，頁143，編號26。

本例可與一對來自洪建生舊藏黃花梨圓角櫃相比較，其於香港佳士得售出，2017年11月29日，拍品2951號。另一造型類似而尺寸稍小的明代黃花梨圓角櫃，出自佛羅倫斯及赫伯特·歐雲伉儷舊藏，於紐約佳士得售出，2019年3月21日，拍品1205號。



(another view 另一面)



~2813

A RARE LARGE HUANGHUALI DRESSING CASE WITH FOLDING MIRROR STAND, ZHEDIESHIJINGTAI

17TH CENTURY

The mirror stand with a square support frame encloses carved prunus panels and side panels around a central openwork barbed panel for receiving the mirror knob, all above an adjustable lotus-shaped support enclosing the lower panel and a retractable pivoted backrest. The mirror case is set with *baitong* corner mounts and the doors carved with prunus branches, they open to reveal three drawers above carved and shaped aprons, all raised on short cabriole legs with *ruyi*-shaped feet.

11 in. (27.9 cm) high, 16 ¼ in. (41.3 cm) wide, 16 ¼ in. (41.3 cm) deep

HK\$500,000-800,000
US\$65,000-100,000

PROVENANCE

Acquired in Hong Kong in 1992.
Museum of Classical Chinese Furniture, Renaissance, California.
Christie's New York, *Important Chinese Furniture. Formerly The Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 57.
Grace Wu Bruce, Hong Kong.

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 26 June–5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–2019.

LITERATURE

Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, San Francisco, 1995, pp.150–151, no. 71.
National Museum of History, Taipei, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, 1999, p.186.

十七世紀 黃花梨摺疊式鏡台

來源

1992 年於香港購入
加州文藝復興山莊中國古典傢俱博物館
《重要中國家具 – 中國古典傢俱博物館舊藏》，紐約佳士得，
1996 年 9 月 19 日，拍品 57 號
嘉木堂，香港

展覽

《風華再現：明清傢俱收藏展》，國立歷史博物館，台北，
1999 年 6 月 26 日 – 9 月 5 日
借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019 年

出版

王世襄及柯惕思《中國古典傢俱博物館藏珍》，芝加哥及舊金山，
1995 年，150–151 頁，編號 71
國立歷史博物館，《風華再現：明清傢俱收藏展》，台北，1999 年，
186 頁





A closely related *huanghuali* dressing case with folding mirror stand is in the collection of the Shanghai Museum (**fig. 1**). Compare the present mirror stand also with another late Ming dynasty *huanghuali* folding mirror stand from the Dr. S.Y. Yip Collection, sold at Sotheby's Hong Kong, 5 April 2017, lot 3507.



Curtis Evarts:

Mirrors of polished or silvered bronze were in common use from the Han dynasty (206 B.C.-A.D. 220) until the early Qing period (17th Century), when glass mirrors were initially introduced to China. The bronze mirror was typically positioned upon a mirror stand. Yu Xin's (A.D. 513-581) line from *Rhapsody on a Mirror* "Set up the dressing case, pull out the mirror drawer" provides an early reference for a cosmetic case with a drawer for storing the mirror. Throughout history, bronze mirrors increased in size, and likewise did the dressing cases and mirror supports. A wide variety of styles are evident amongst the many examples that have survived from the late Ming and Qing periods.

Such is the *huanghuali* dressing case with independent folding mirror stand from the Tseng Collection. The mirror stand rests neatly on top of the cosmetic case, keyed into place by the raised beading around the outer edge of the top. The edges and corners are protected from abrasion with *paktong* mounts. The openwork panel at the center of the stand receives the knob on the back of the mirror, and the base of the mirror rests on an adjustable, lotus-shaped support.

The front and side panels of the dressing case are decorated with plum blossoms, appropriately signifying feminine beauty. Behind the wood pivot-hinged doors are two narrow drawers for storing cosmetics, hairpins, jewelry, and a wide drawer for placing the mirror when not in use.

When the mirror stand is removed, the dressing case can also be used as a low table. Such occasional use is described in the late Ming novel, *Jin Ping Mei*, when Wang Liu'er brings wine and food to one of the women's rooms and serves it on a cosmetic table after removing the mirror stand.

上海博物館藏有一件類似的明代黃花梨摺疊式鏡台(圖一)。本品可與另一件黃花梨摺疊式鏡台比較,其於蘇富比香港《輕巧袖珍寶:攻玉山房藏 明式家具》售出,2017年4月5日,拍品3507號。

柯惕思:

拋光或鍍銀的銅鏡自漢代(公元前206年至公元220年)起便普遍受到使用,直至玻璃鏡於清初十七世紀引進中國後才沒落。在過去,銅鏡通常放置於鏡架上使用。庾信(公元513-581年)《鏡賦》中的一句「暫設妝奩,還抽鏡屨」,是早期提到鏡台附有銅鏡收納抽屨的文獻。隨著時代演進,銅鏡越變越大,鏡台和鏡架也跟著變大。現藏許多晚明至清代的實例,不乏各式各樣的款式。

曾氏收藏的附獨立折疊鏡架的黃花梨鏡台即為一例。鏡架平整卡在鏡台頂端四周的外緣飾條內,鏡台邊角有防磨損的白銅片,鏡架中央的鏤空面板可讓鏡背的提鈕穿過,而升降式蓮花造型支架則可支撐鏡子的底部。

鏡台的正面與側面雕有梅花紋,恰如其分呼應女性美。打開外開式木門,可見兩個用於收納理容化妝品、髮夾、首飾的窄抽屨,以及一個用於收納鏡子的寬抽屨。

此鏡台取下鏡架後,亦可作為矮桌使用。晚明小說《金瓶梅》中的「王六兒安排酒餚上樓,撥過鏡架,就擺在梳妝桌上」即描述了此附加用途。



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



(another view 另一面)





(details 細部)

~2814

A VERY RARE PAIR OF INLAID HUANGHUALI
'SOUTHERN OFFICIAL'S HAT' ARMCHAIRS,
NANGUANMAOYI

MING DYNASTY, 16TH-17TH CENTURY

Each chair has an arched crestrail supported on curved rear posts and an S-shaped back splat decorated with 'hundred-treasure-inlay', *bai bao qian*, and inlaid with mother-of-pearl, lacquer and soapstone depicting a bird on flowering branches. The arm rails are elegantly supported on slender standing stiles terminating in the front posts above the soft mat seat with beaded aprons and spandrels. All supported on round-sectioned legs joined by a footrest at the front and stepped stretchers.

49 5/8 in. (126 cm.) high, 24 in. (61 cm.) wide, 17 3/4 in. (45 cm.) deep

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

PROVENANCE

Grace Wu Bruce, Hong Kong, 1995

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 26 June-5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-2019.

LITERATURE

National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 86.

The 'southern official's hat' armchair is probably one of the most popular and iconic forms in Chinese furniture construction. The elegant and visually striking inlaid decoration on the present chair's back splats is characterized by the usage of different materials, such as various hardstones, mother-of-pearl and other materials. This inlay technique can more frequently be found on smaller objects, such as brushpots or dressing cases. For further discussion and illustration on small hardwood objects of different shapes and functions with 'hundred-treasure-inlay' technique, see Curtis Everts, *Liang Yi Collection. Vol. III. Small Objects*, Hong Kong, 2007, p. 62 ff.

A *huanghuali nanguanmaoyi* with similarly decorated back splat inlaid with mother-of-pearl, ebony, boxwood and horn is illustrated by Nancy Berliner, *Beyond the Screen. Chinese Furniture of the 16th and 17th Centuries*, Boston, pp. 109-110, no. 10. Another pair of *huanghuali* 'southern official's hat' armchairs decorated with a bird perching on blossoming plum and pomegranate branches, respectively, is illustrated by Curtis Everts, *Liang Yi Collection. Vol. I. Huanghuali*, Hong Kong, 2007, pp. 60-61, no. 13. A closely related pair of 'southern official's hat' armchairs of similar heights (127.6 cm) is illustrated by Grace Wu Bruce, *The Best of the Best-The MQJ Collection of Ming Furniture, Vol. 1*, Beijing, 2017, p. 250-253.

明十六 / 十七世紀 黃花梨百寶嵌花鳥紋南官帽椅一對

來源

嘉木堂, 香港, 1995 年

展覽

《風華再現: 明清家具收藏展》, 國立歷史博物館, 台北, 1999 年 6 月 26 日 - 9 月 5 日

借展 Crow 亞洲藝術館, 得克薩斯, 達拉斯, 2007-2014 年

借展洛杉磯郡藝術博物館, 加利福尼亞, 2014-2019 年

出版

國立歷史博物館, 《風華再現: 明清家具收藏展》, 台北, 1999 年, 86 頁

南官帽椅可能是中國家具中最為普遍和具有代表性的形制之一。南官帽椅與四出頭官帽椅皆有扶手, 最明顯的區別, 在於搭腦是否穿出椅子兩邊後腿。本品靠背板嵌飾精美絕倫, 使用了珊瑚、寶石、貝母等衆多材料。如此精細的鑲嵌往往只能在小型物件如筆筒或皮箱上見到。關於「百寶嵌」工藝是如何應用於各種不同形制與功能的硬木小件, 可參閱柯惕思著, 《兩依藏一小件》, 香港, 2007 年, 62 頁。

與之相比, 明代採用「百寶嵌」工藝的大型家具則較為少見。北京故宮藏有一件黑漆木櫃與一件黃花梨上箱下櫃, 有「百寶嵌」裝飾, 可見《故宮博物院藏文物珍品全集: 明清家具 (I)》, 香港, 2002 年, 204-205 頁, 編號 173、174。紐約大都會博物館亦藏有一對十六世紀末至十七世紀初木櫃, 鑲嵌有貝母、琥珀、琉璃、象牙等, 藏品編號 51.100.1a-f。有一件黃花梨南官帽椅, 靠背板上有類似裝飾, 鑲嵌有貝母, 烏木、黃楊木和獸角, 著錄於 Nancy Berliner 著, 《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries》, 波士頓, 1996 年, 109-110 頁。另一對黃花梨南官帽椅, 靠背板分別雕有鳥雀鳴於梅花與石榴枝頭, 著錄於柯惕思著, 《兩依藏一黃花梨》, 香港, 2007 年, 60-61 頁, 編號 13。另一對明末黃花梨南官帽椅高 127.6 厘米, 著錄於伍嘉恩著, 《木趣居: 家具中的嘉具》, 第一冊, 北京, 2017 年, 250-253 頁。







~2815

*A HUANGHUALI LUOHAN BED,
LUOHANCHUANG*

MING DYNASTY, 16TH-17TH CENTURY

The mat seat is set within a rectangular frame above the narrow waist with plain, beaded aprons supported by solid square legs terminating in hoof-shaped feet. The railings are attractively carved with a lattice design forming an interlinked wan pattern.

30 ¾ in. (78 cm.) high, 78 ¼ in. (200 cm.) wide,
38 in. (96.5 cm) deep

HK\$3,000,000-5,000,000
US\$390,000-650,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1998

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 26 June-5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-2019.

LITERATURE

National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, pp. 108-109.



明十六 / 十七世紀 黃花梨羅漢床

來源

嘉木堂，香港，1998 年

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，
1999 年 6 月 26 日 - 9 月 5 日

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007-2014 年

借展洛杉磯郡藝術博物館，加利福尼亞，2014-2019 年

出版

國立歷史博物館，《風華再現：明清家具收藏展》，台北，
1999 年，108-109 頁



When comparing with Luohan beds from the Ming dynasty constructed with solid back and arm railings, the current example with interlinked mitred members is relatively rare. A closely related *luohanchuang* with similarly designed back and arm railings but with straight square legs, was sold at Sotheby's Hong Kong, *Ming Furniture - An Asian Private Collection*, 6 April 2016, lot 109.

本品採用攢接工藝將短材拼組成卍字紋圍子的作法於同期獨板圍子羅漢床中相當罕見。可與另一件攢接圍子羅漢床相比較，唯一不同在於該例使用了方材直腿的設計，於香港蘇富比「明式家具 — 亞洲私人珍藏」售出，2016年4月6日，拍品109號。



(another view 另一面)



~2816

A HUANGHUALI RECESSED-LEG BENCH,
CHUNDENG

17TH-18TH CENTURY

The woven mat seat is set within a wide rectangular frame above curved aprons and *ruyi*-head-shaped spandrels. All supported by rectangular legs terminating in *taotie* masks feet and joined by double-stretchers to the sides.

18 ½ in. (47 cm) high, 13 in. (33 cm) deep, 40 ½ in. (103 cm.) wide

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

PROVENANCE

Grace Wu Bruce, Hong Kong, 1997

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 26 June–5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–2019.

LITERATURE

National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 63.
Grace Wu Bruce, *Ming Furniture Through My Eyes*, Beijing, 2015, p. 169.

十七 / 十八世紀 黃花梨夾頭榫春凳

來源

嘉木堂, 香港, 1997 年

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，1999 年 6 月 26 日–9 月 5 日
借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019 年

出版

國立歷史博物館，《風華再現：明清家具收藏展》，台北，1999 年，63 頁
伍嘉恩，《明式家具經眼錄》，北京，2015 年，169 頁



(detail 細部)

The present bench is distinguished by the finely carved aprons and well-balanced proportions. It can be compared to a 17th century *huanghuali* bench with similarly shaped spandrels, but slightly smaller in size, and with straight plain legs illustrated by Curtis Everts, *A Leisurely Pursuit: Splendid Hardwood Antiquities from the Liang Yi Collection*, Hong Kong, 2000, pp. 56-57, no. 6. The carved spandrels of the present bench can also be compared with a 17th century bench of slightly larger size, illustrated by Gustav Ecke, *Chinese Domestic Furniture*, Rutland, Vermont and Tokyo, 1962, pl. 56. A *huanghuali* example with recessed-legs and plain stretchers and feet was sold at Christie's London, 10 November 2015, lot 387.

此張條凳望板雕刻精巧，比例優雅，為箇中翹楚。它可與一件明十七世紀的黃花梨長方凳相較，該例牙子造型與本例相近，惟尺寸稍小，承光面直腿，著錄於柯愷思著，《兩依藏：玩聞談》，香港，2000年，頁56-57，編號6。本品的牙板亦可與一張尺寸較大的明十七世紀長方凳相比較，其著錄於Gustav Ecke著，《Chinese Domestic Furniture》，拉特蘭、佛蒙特州和東京，1962年，圖版56。另有一黃花梨夾頭榫大條凳，於佳士得倫敦售出，2015年11月10日，拍品387號。



~2817

A RARE SET OF FOUR *HUANGHUALI*
WAISTED STOOLS

17TH CENTURY

Each stool is constructed with a rectangular frame enclosing the hard mat seat above the narrow waist and the beaded apron, all resting on beaded legs of square section joined by humpback stretchers and terminating in horse hoof feet.

19 ¼ in. (49.5 cm.) high, 19 ½ in. (49.5 cm.) wide,
17 ¾ in. (45 cm.) deep

HK\$1,500,000-2,500,000
US\$200,000-320,000

PROVENANCE

Two stools: Peter Lai Antiques, Hong Kong.
Other two stools: Ever Arts, Hong Kong, 1995.
The set was re-united by the current owner.

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties,
National Museum of History, Taipei, 26 June–5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–
2019.

LITERATURE

National Museum of History, *Splendor of Style: Classical Furniture from
the Ming and Qing Dynasties*, Taipei, 1999, p. 66–67.

十七世紀 黃花梨長方凳一組四件

來源

黎氏古玩，香港（其中之二）
恆藝館，香港，1995年（其中之二）

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，
1999年6月26日–9月5日
(4) 借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019年

出版

國立歷史博物館，《風華再現：明清家具收藏展》，台北，1999年，
66–67頁



It is rare to find a set of four stools which have survived from the Ming period as they were frequently separated overtime. The present stools were acquired from two respected furniture dealers: Peter Lai and Charles Wong and were re-united together in the Tseng Collection.

The simplistic but elegant style of the present stools makes them suitable for a variety of settings. Stools of this form exist with slight variations, with soft and hard mat seats, with and without stretchers, with or without carved surfaces. A similar pair of stool was sold at Christie's Hong Kong, *Fine Chinese Furniture From Private American Collections*, 28 November 2012, lot 2007. Two pairs of closely related *huanghuali* stools from the collection of Robert Hatfield Ellsworth were sold at Christie's New York, 18 March 2015, lots 130 and 168.

這套從明代生存下來的一組四套的四角凳實屬罕見，由於此類傢具經常因為時間流逝而被打散。這組套椅從兩位受人尊敬的家具經銷商，黎志剛和王就穩手中分別獲得，並在曾氏收藏中重新組合在了一起。

這組凳子簡約卻不失優雅的風格使其適用於各種場景。它們的形式各有千秋——軟墊亦或是硬墊，有或沒有擔架及雕刻表面。本組可與一對類似的黃花梨長方凳比較，其於香港佳士得《精凝簡練：美國私人收藏家珍藏中國傢具》售出，2012年11月28日，拍品2007號。另兩對密切相關來自Robert Hatfield Ellsworth收藏的黃花梨凳於紐約佳士得售出，2015年3月18日，拍品130及168號。



~2818

A HUANGHUALI SIX-POST CANOPY BED,
JIAZICHUANG

17TH CENTURY

The mat seat is set in a large rectangular frame above the narrow waist above plain aprons raised on tall legs of square section terminating in hoof feet. The posts are joined by openwork railings of wan-design lattice and shaped openwork panels below the canopy frame.

84 ½ in. (214.5 cm) high, 50 ¾ in. (128 cm) wide,
84 ¼ in. (214 cm) deep

HK\$3,000,000-5,000,000
US\$390,000-650,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1995

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 26 June–5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–2019.

LITERATURE

Grace Wu Bruce, *Chinese Classical Furniture*, Hong Kong, 1995, pl. 20.
National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 112.

十七世紀 黃花梨萬字紋圍子六柱架子床

來源

嘉木堂，香港，1995 年

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，
1999 年 6 月 26 日 – 9 月 5 日
借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019 年

出版

伍嘉恩，《Chinese Classical Furniture》香港，1995 年，圖版 20 號
國立歷史博物館，《風華再現：明清家具收藏展》，台北，
1999 年，112 頁





Beds were among the most important pieces of furniture in the traditional Chinese domestic setting. Large in size, they were probably the most expensive items to commission. Canopy beds such as the present example either have four or six posts with curtains that could be hung from the canopy frame to provide privacy during the night. During the day, the curtains were drawn to the sides, and the bed functioned as a couch; sometimes a side table was pulled up to the frame of the bed, or a *kang* table could be placed directly on the mat itself, offering a surface for tea or wine, small meals, or board games. Thus, canopy beds are versatile in use and can fulfil multiple functions, offering not only a place to sleep at night but also to act as a center of activity during the day.

The geometric decoration on the railings resembles the *wan* character in Chinese, which arranged repeatedly, symbolizing the wish for infinite longevity, *wan shou wu jiang*. A woodblock print from the *Chundengmi* illustrates a canopy bed with curtains pulled to the sides revealing *wan* character railings very similar to the present lot (**fig. 1**).

A *huanghuali* bed of similar size but with larger *wan* emblems on the railings is in the Philadelphia Museum of Art, accession number 1961-89-1, illustrated by Michael Beurdeley in *Chinese Furniture*, New York, 1979, p. 83, no. 112. Another canopy bed with a related design of *wan* emblems on the surrounding panels is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pp. 6-9, no. 2 (**fig. 2**).

Compare the present canopy bed with a similarly decorated *huanghuali* six-poster *jiazichuan* from the Heveningham Hall Collection, sold at Christie's Hong Kong, 28 May 2021, lot 2806.

床乃傳統中式室內陳設中最為重要的家具之一。因其體積較大，往往訂製費用最為昂貴。架子床如本品有四柱、六柱之分，帷帳可從架上放下以在夜間增添私密性。日間帷帳收至兩側，床便可做榻來使用。有時會在床邊置一邊几，或將一張炕桌直接置於床板之上，以便品茗酌酒，弈棋搏戲。由此可見，架子床功能多樣，不僅是可供夜間安眠，亦可在日間作娛樂消遣之用。

本品圍子上的裝飾為卍字紋，反覆聯結，象徵萬壽無疆。明代《十錯認春燈謎記》木刻版畫插圖中便有一張卍字紋圍子的架子床，與本品極為相似（圖一）。

費城美術館藏有一張尺寸近似的黃花梨六柱架子床，圍子卍字紋較本品稍大，藏品編號1961-89-1，Michael Beurdeley著錄於《中式家具》，紐約，1979年，頁83，編號112。北京故宮博物院藏有另一張類似的卍字紋架子床，著錄於《故宮博物院藏文物珍品全集：明清家具（I）》，香港，2002年，頁6-9，編號2（圖二）。本品亦可與赫維寧漢莊園舊藏中一件紋飾相似的黃花梨六柱架子床相比較，於香港佳士得售出，2021年5月28日，拍品2806號。



fig. 1: Ming dynasty woodblock print illustration to *Chundengmi*

圖一：明代《十錯認春燈謎記》木刻版畫插圖

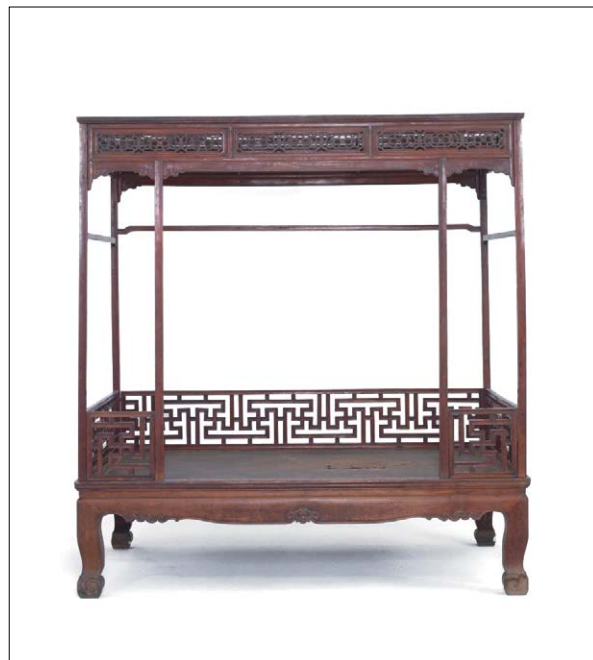


fig. 2: Collection of the Palace Museum, Beijing

圖二：北京故宮博物院藏品



(another view 另一面)

~2819

A LARGE HUANGHUALI TRAVEL BOX

17TH CENTURY

The box is of square section with the two front panel doors opening to reveal the interior with three drawers. The sides are flanked by the standing spandrels. The top corners, the shaped pulls and the rectangular lockplate are all in *baitong*.

15 ½ in. (39.5 cm.) high, 16 ½ in. (42 cm.) wide,
16 ½ in. (42 cm.) deep

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE

Art of Chen, Taipei, 1998.

EXHIBITED

Splendor of Style: Classical Furniture from the Ming and Qing Dynasties, National Museum of History, Taipei, 26 June–5 September 1999.
Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–2019.

LITERATURE

National Museum of History, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 174.

Travel or carrying boxes such as the present example were used as portable chests for scholars, officials or doctors. The composition of the inner drawers would vary depending on the purpose of the chest. Portable medicine chests could have small drawers for herbs and medicinals; chests with large drawers could contain books or documents.

The square shape and large size of the current example make it very rare. The handle would have been used to move the chest rather than to lift it. For transportation, the box would have been bound with two woven cords tied around each arched side of the handle and then carried by two porters with a pole slipping through the cords.

十七世紀 黃花梨提盒

來源

陳氏藝術，台北，1998 年

展覽

《風華再現：明清家具收藏展》，國立歷史博物館，台北，1999 年 6 月 26 日–9 月 5 日
借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019 年

出版

國立歷史博物館，《風華再現：明清家具收藏展》，台北，1999 年，174 頁

如本品之行旅箱乃文人、官宦、以至醫者隨身攜帶的儲物箱。箱體內部結構會因用途各異而有所不同，如便攜藥箱一般有小抽屜以盛放草藥和藥物，而大抽屜的設計則一般用於放置書籍和文件。本品方正墩碩，十分罕見；把手形制應為方便搬運而設，不具提樑功能。運輸時，會將其用麻繩捆綁，兩名腳夫以木桿穿過繩結，一前一後扛起。



(another view 另一面)



~2820

A RARE LARGE HUANGHUALI BALANCE STAND, TIANPINGJIA

17TH CENTURY

The elegantly formed upright frame is joined by a beaded humpback stretcher above the humpback top, suspending a pair of balance scales. The corner posts are flanked by phoenix shaped standing spandrels, all supported on two solid feet framing a long rectangular base with two drawers. The scale pulls, plates and lock receptacles are made of *baitong*.

30 ¼ in. (77 cm.) high, 24 ½ in. (62.3 cm) wide, 9 in. (22.9 cm) deep

HK\$500,000-800,000
US\$65,000-100,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1995.

EXHIBITED

Ming Furniture, Grace Wu Bruce, Hong Kong, 30 October–18 November 1995.

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007–2014.
Los Angeles County Museum of Art, California, on loan from 2014–2019.

LITERATURE

Grace Wu Bruce, *Ming Furniture*, Hong Kong, 1995, pp. 68–69, no. 32.

Scales were essential for use in the Ming dynasty when silver was the main form of currency. Large balance stands could be found in shops, such as in a silk shop illustrated in a 17th century woodblock print from the *Jin Ping Mei* (The Golden Lotus) (fig. 1), but also used by wealthy families, where scales were used for the administration of the household.

A Ming dynasty hump-back balance stand of almost the same size and very similarly carved standing spandrels is kept in the collection at Prince Gong's Palace, Beijing, illustrated by Gu Changjiang et al., *Selected Chinese Classic Furniture at the Prince Gong's Palace*, Beijing, 2008, no. 78 (fig. 2).

A closely related *huanghuali* balance stand from the Raymond Hung Collection was sold at Christie's New York, 22–23 March 2018, lot 949. Another related balance stand made of *zitan* wood was sold at Christie's New York, *The Marie Theresa L. Virata Collection of Asian Art: A Family Legacy*, 16 March 2017, lot 645.

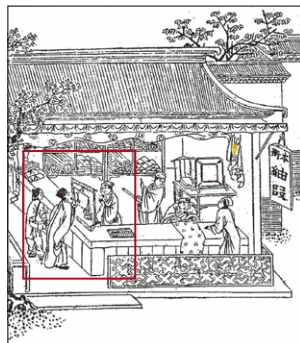


fig. 1: Ming dynasty woodblock print illustration detail to *Jin Ping Mei* (The Golden Lotus)
圖一：明代《金瓶梅》木刻版畫插圖

十七世紀 黃花梨天平架

來源

嘉木堂，香港，1995年

展覽

《明式家具》，嘉木堂，香港，1995年10月30日至11月8日
借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007–2014年
借展洛杉磯郡藝術博物館，加利福尼亞，2014–2019年

出版

嘉木堂，《明式家具》，香港，1995年，68–69頁，編號32

銀為明代主要貨幣單位，天平為其時日常生活之必需品，全國大小商店均見其蹤。明代章回小說《金瓶梅》中之木刻版畫插圖，就有描繪絲綢店使用天平架（圖一）。而在貴冑之家，天平亦是管理內務的必備工具。

本例可與另一較大的黃花梨天平架相較。該例屬前美國加州古典家具博物館舊藏，於佳士得紐約售出，1996年9月19日，拍品11號，後入藏明尼阿波利斯藝術博物館，著錄於Robert Jacobsen及Nicholas Grindley著《明尼阿波利斯藝術博物館藏中國古典家具》(Classical Chinese Furniture in the Minneapolis Institute of Arts)，芝加哥，1999年，頁176–77，編號63。北京恭王府亦藏有一件明代拱梁天平架，尺寸幾乎相同，立柱雕飾近似，著錄於谷長江等著，《恭王府明清家具集萃》，北京，2008年，編號78（圖二）。有一件結構類似的明十七世紀黃花梨雙槓天平架，為Richard Fabian牧師舊藏，後於紐約蘇富比售出，2016年3月15日，拍品3號。另一近似例出自洪建生舊藏，於紐約佳士得售出，2018年3月22–23日，拍品949號。

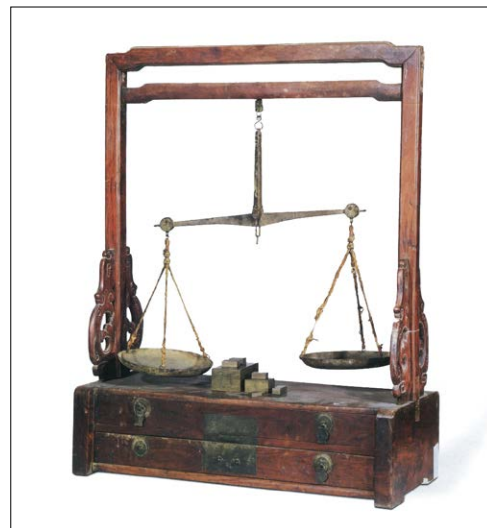


fig. 2: Collection at the Prince Gong's Palace, Beijing.
圖二：北京恭王府藏品



~2821

A HUANGHUALI AND WUMU SIX-POSTER
CANOPY BED, JIAZICHUANG

17TH-18TH CENTURY

The soft mat is set within a rectangular frame above rounded waist and openwork aprons set with interlocked double-circles, joined at each corner by solid circular legs. The four *wumu* corner posts and two front posts are joined on the sides and part of the front with vertical lattice railings intercepted with *wan*-roundels below a band with interlocked double-circles. The same design is repeated at the top joining the six posts above humpback stretchers.

96 7/8 in. (246.4 cm.) high, 80 1/4 in. (204 cm) wide,
50 in. (127 cm.) deep

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

PROVENANCE

Ever Arts, Hong Kong, 1995.

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-2019.

十七 / 十八世紀 黃花梨及烏木六柱架子床

來源

恆藝館，香港，1995 年

展覽

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007-2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014-2019 年







fig. 1: Sold at Christie's Hong Kong, 28 November 2012, lot 2024.
圖一：香港佳士得，2012年11月28日，拍品2024號



fig. 2: Sold at Christie's New York, *Important Chinese Furniture. Formerly the Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 80.
圖二：《重要中國家具-中國古典家具博物館舊藏》，紐約佳士得，1996年9月19日，拍品80號



Curtis Everts:

The *huanghuali* and *wumu* canopy bed exhibits a unique pattern with a bamboo-style (*yuanbaoyuan*) platform, spindle railings with round *wanzi* medallions, and interlocked circle motifs above and below. The platform has a massive stance with powerful round legs, while the canopy is light and airy. Jet black *wumu* was used for the posts of the canopy and spindles of the railings, and its juxtaposition with the warm-toned *huanghuali* timber also provides a striking decorative effect.

Although the use of *huanghuali* and *wumu* is rare for canopy beds, a number of similarly styled rose chairs with spindle armrests and backrests are known (fig. 1). The *huanghuali* book shelf formerly in the Museum of Classical Furniture was also crafted with *wumu* decoration (fig. 2). The style of these various objects is complementary, and some may possibly have been produced in the same workshops. The use of *wumu* for furniture-making was particularly popular in the Weiyang region of Northern Jiangsu, which is quite possibly the origin of this canopy bed.

The stature of this bed particularly noble in bearing.

柯惕思:

這張黃花梨鑿烏木架子床的樣式獨特，有竹式（圓包圓）床臺、帶鏤空卍字圓徽的直櫥圍欄、以及床臺上方與下方的鏤空相扣雙環。床臺氣宇非凡，穩如泰山的粗壯圓腿，對比著架子的輕巧空靈，六根柱子以及圍欄中的直櫥皆使用墨黑色烏木，與暖色調的黃花梨木並呈，額外產生了鮮明的裝飾效果。

儘管同時採用黃花梨與烏木的架子床很少見，但已知有數張採用直櫥式扶手與靠背的玫瑰椅亦具類似風格（圖一）。前中國家具博物館舊藏的黃花梨書架亦有烏木裝飾（圖二）。這些不同物件的風格相互映襯，可能是出自相同的工坊所造。江蘇北部的維揚地區特別流行用烏木製作家具，這張架子床或許就是源自該地區。

這張床的高度特別能展現其高貴大氣。





•~2822

*A HUANGHUALI CYLINDRICAL BRUSHPOT,
BITONG*

17TH-18TH CENTURY

The brushpot has a rounded form with beaded edge and fitted with a circular plug to the base above low bracket feet.

10 in. (25.4 cm) wide

HK\$50,000-70,000
US\$6,500-9,000

PROVENANCE

Ever Arts, Hong Kong, 1995.

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-2019.

十七 / 十八世紀 黃花梨筆筒

來源

恆藝館, 香港, 1995 年

展覽

借展 Crow 亞洲藝術館, 得克薩斯, 達拉斯, 2007-2014 年
借展洛杉磯郡藝術博物館, 加利福尼亞, 2014-2019 年

•~2823

A HUANGHUALI BRUSHPOT, BITONG

17TH-18TH CENTURY

The brushpot is of cylindrical form with straight sides and a vigorous grain.

8 ¾ in. (21.3 cm) high

HK\$50,000-70,000
US\$6,500-9,000

PROVENANCE

Ever Arts, Hong Kong, 1995.

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-2019.

十七 / 十八世紀 黃花梨筆筒

來源

恆藝館, 香港, 1995 年

展覽

借展 Crow 亞洲藝術館, 得克薩斯, 達拉斯, 2007-2014 年
借展洛杉磯郡藝術博物館, 加利福尼亞, 2014-2019 年





•~2824

*A HUANGHUALI TWO-TIERED PICNIC BOX
AND COVER, TIHE*

17TH-18TH CENTURY

Of rectangular form, the box comprises a narrow cover and two rectangular trays, all resting on a base frame flanked by shaped spandrels, joined at the top by humpback handle. The corners of the handle are reinforced with brass mounts.

9 in. (22.9 cm.) high, 13 ½ in. (34.3 cm.) wide, 7 ¼ in. (18.4 cm.) deep

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1994

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-2019.

十七 / 十八世紀 黃花梨雙層提樑盒

來源

嘉木堂，香港，1994 年

展覽

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007-2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014-2019 年



•2825

A HUANGHUALI BRUSHPOT, BITONG

17TH-18TH CENTURY

Of cylindrical form, the brushpot has plain sides and features an attractive grain.

10 ½ in. (26.7 cm.) wide

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Ever Arts, Hong Kong, 1995.

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.

Los Angeles County Museum of Art, California, on loan from 2014-2019.

十七 / 十八世紀 黃花梨筆筒

來源

恆藝館，香港，1995 年

展覽

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007-2014 年

借展洛杉磯郡藝術博物館，加利福尼亞，2014-2019 年

•2826

A JICHIMU BRUSH POT, BITONG

18TH-19TH CENTURY

The brush pot is of cylindrical form with an attractively feathered grain.

10 ½ in. (26.8 cm.) diam.

HK\$30,000-50,000

US\$3,900-6,500

EXHIBITED

Los Angeles County Museum of Art, California, on loan from 2014-2019.

清十八 / 十九世紀 雞翅木筆筒

展覽

借展洛杉磯郡藝術博物館，加利福尼亞，2014-2019 年





•~2827

**A HUANGHUALI BAMBOO-FORM
BRUSHPOT, BITONG**

17TH-18TH CENTURY

The brushpot is of cylindrical section and carved with two horizontal ribs in imitation of bamboo.

7 in. (17.8 cm) wide

HK\$50,000-70,000
US\$6,500-9,000

PROVENANCE

Ever Arts, Hong Kong, 1995

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-2019.

十七 / 十八世紀 黃花梨竹形筆筒

來源

恆藝館，香港，1995 年

展覽

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007-2014 年
借展洛杉磯郡藝術博物館，加利福尼亞，2014-2019 年

•2828

A GROUP OF 45 GREEN AND AMBER-
GLAZED POTTERY FIGURES AND
MODELS OF FURNITURE

MING DYNASTY (1368-1644)

The group is comprised of 45 figures and miniature furniture models.

The attendant, 10 5/8 in. (27 cm.) high

(45)

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Peter Lai Antiques, Hong Kong, 1996.

EXHIBITED

Crow Museum of Asian Art, Dallas, Texas, on loan from 2007-2014.
Los Angeles County Museum of Art, California, on loan from 2014-
2019.



明 三彩袖珍家具一組四十五件

來源

黎氏古玩，香港，1996 年

展覽

借展 Crow 亞洲藝術館，得克薩斯，達拉斯，2007-2014 年

借展洛杉磯郡藝術博物館，加利福尼亞，2014-2019 年



(illustrated in part 部分)

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Sarah Handler, 《The Incense Stand and the Scholar's Mystical State》, *JCCFS*, 1990年, 冬季



Curtis Everts, "The Classic of Lu Ban and Classical Chinese Furniture", *JCCFS*, Winter 1993 Lot 2804

柯惕思, 《The Classic of Lu Ban and Classical Chinese Furniture》, *JCCFS*, 1993年, 冬季



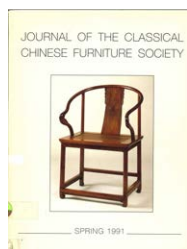
Sarah Handler, "Classical Chinese Furniture in the Renaissance Collection", *Orientalism*, January 1991 Lot 2806

Sarah Handler, 《Classical Chinese Furniture in the Renaissance Collection》, *Orientalism*, 1991年1月



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Sarah Handler, "Carriers of Light: The Chinese Lampstand and Lantern", *JCCFS*, Spring 1991 Lot 2804

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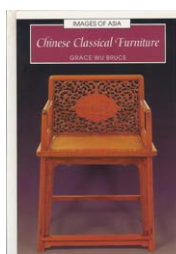
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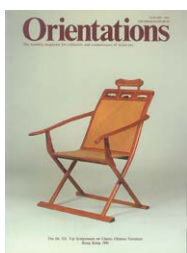
Peter Lai and Sandra Lai, *Classical Chinese Furniture: A Legacy of Refinement*, Hong Kong, 1992 Lot 2807

黎志剛及黎仙蒂, 《Classical Chinese Furniture: A Legacy of Refinement》, 香港, 1992年



Grace Wu Bruce, *Chinese Classical Furniture*, New York, 1995 Lot 2805, 2818

嘉木堂, 《Chinese Classical Furniture》, 紐約, 1995年



Wang Shixiang, "Additional Examples of Classical Chinese Furniture", *Orientalism*, January 1992 Lot 2804

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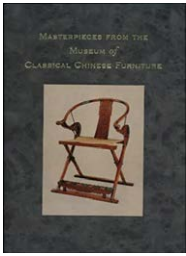
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 2803,
 2820



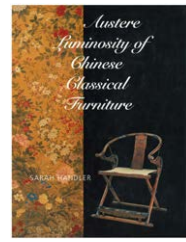
Nicholas Grindley, *Exhibition at Kate Ganz*, New York, 2000
 Lot
 2801

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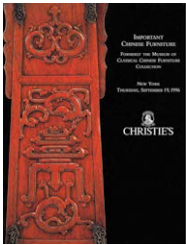
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Lots
 2804,
 2805,
 2806,
 2813



Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001
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 2804,
 2806,
 2807

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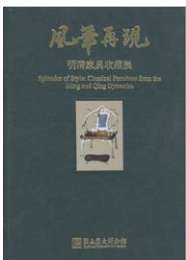
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 2804,
 2805,
 2806,
 2813



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 國立歷史博物館,《風華再現:明清家具收藏展》,台北,1999年

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 2809,
 2810,
 2811,
 2813,
 2814,
 2815,
 2816,
 2818,
 2819



Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010
 Lots
 2804,
 2809,
 2810

伍嘉思,《明式家具二十年經眼錄》,北京,2010年



Grace Wu Bruce, *Ming Furniture Through My Eyes*, Beijing, 2015
 伍嘉思,《明式家具二十年經眼錄》,北京,2015年

Lots
 2803,
 2816



Grace Wu Bruce, *Ming Furniture Through My Eyes*, Beijing, 2015
 Lots
 2803,
 2816

伍嘉思,《明式家具二十年經眼錄》,北京,2015年



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- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

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

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 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** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction 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 a **reserve** with the symbol **•** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserves** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◆**.

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 B(6)); 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: (a) is the owner of the **lot** or a joint owner of the **lot**

acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(1a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified.

Qualified means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

(i) 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;

(ii) 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

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with 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 MyChristies. 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, export 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(ii) 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, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

Heading : has the meaning given to it in paragraph E2.
lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

saleroom notice : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
Subheading : has the meaning given to it in paragraph E2.

UPPER CASE type : means having all capital letters.
warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

4. 拍賣之前檢查**拍賣品**

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

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

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

5. 估價

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

6. 撤回

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

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“**關聯**”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - (ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和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須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，

在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

- (b) **作為隱名委託人的代理人：**如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**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。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 <https://www.christies.com/auctions/christies-live-on-mobile>。如需網絡競投，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**低價估價**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**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不**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**低價估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低價估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號 ♦ 以資識別。

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

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**落槌價**外，亦同意支付本公司以該**拍賣品**落槌價計算的**買方酬金**。酬金費率按每件**拍賣品**落槌價首港幣 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**落槌價**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**落槌價**，**買方酬金**和 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人

之一，其已獲得所有人的授權出售**拍賣品**或其有權這麼做；

- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

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

2. 真品保證

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

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何**保證**。
- (c) **真品保證**不適用有**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**乎合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
- (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；

- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

- (i) 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

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

(a) 此額外**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) **落槌價**；和
- (ii) **買方酬金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清

（“**到期付款日**”）。

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

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

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

- (ii) 電匯至：
香港上海滙豐銀行總行
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：HSBCHKHHKHK

(iii) 信用卡

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

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

- (v) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

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

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號匯豐大廈 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它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦

可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。

- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com

- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。

- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。

- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

- (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。

- (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

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

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

2. 出口 / 進口

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

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

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

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費

用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

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

- (c) **含有受保護動植物物的拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。

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

- (d) **美國關於非洲象象牙的進口禁令**

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

- (e) **源自伊朗的拍賣品**

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

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（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

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

I. **佳士得之法律責任**

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

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

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

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

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、其他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譽，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（除有特別注釋外，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利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 www.christies.com 上查閱。

銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. **詞匯表**

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

(a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；

(b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；

(c) **拍賣品**在**標題**被描述為**某來源**，則為該**來源**的作品；

(d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的**保證**。

買方酬金：除了**落槌價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

落槌價：**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.
 - ⊠ 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**.
 - ⊡ **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.
 - ⊣ **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。
 - ⊠ 對該**拍賣品**有直接或間接經濟利益的一方有可能對該**拍賣品**作出競投，其可能知道該**拍賣品**的**底價**或其他重要資訊。
 - ⊡ 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。
 - ⊣ **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擔保風險。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落槌價計算的酬金。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落槌價及買方酬金。

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

✠ 利益方的競投

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

任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

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

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方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擔保風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

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

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定：買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要提供書面狀況報告。

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

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

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

KANGXI PERIOD (1662-1722)

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

例如：A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

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

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

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

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

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

例如：A BLUE AND WHITE BOWL

中國瓷器及工藝精品

有保留的標題

- 以佳士得之意見認為，作品並非自歸屬於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如：A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

- 以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

- 佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

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BID REGISTRATION FORM

For internal use only	
PADDLE NUMBER	STAFF BIDDER
CTL	

Sale Title _____
 Sale Date _____ Sale No. _____

Please select one Written Bid Telephone Bid

Lot Number	Absentee Maximum Bid or Emergency Telephone Bid (in Hong Kong Dollars, excluding Buyer's Premium)	For internal use only	
		Bought ✓ or x	Under bid to / Result

BIDDING INCREMENTS
 Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bid that do not conform to the increments set below may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000 by HK\$100s
 HK\$2,000 to HK\$3,000 by HK\$200s
 HK\$3,000 to HK\$5,000 by HK\$200, 500, 800

(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\$5,000
 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)
 HK\$500,000 to HK\$1,000,000 by HK\$50,000s
 Above HK\$1,000,000 at auctioneer's discretion
 The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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Account No. _____
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 Contact Name _____
 Language _____
 Tel No. (+ _____) _____
 Alternative Tel No. (+ _____) _____

Complete for 3-way call (For internal use only)
 Staff Name _____
 Staff Tel No. (+ _____) _____
 Staff Alternative Tel No. (+ _____) _____

Christie's is required by applicable law to do due diligence on the source of funds for the purchase.
 If you are successful, will anyone else give you the funds to pay for the lot(s)? Yes No
 Please send me a shipping quotation Yes No
 Delivery address Invoice address
 Alternative address (complete below)
 Address _____

Signature _____
Date _____

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale. 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 Parties" will be the terms of the agreement to be bound by them. Under no circumstances will the account holder be liable for the account holder's payment in accordance with the Conditions of Sale - Buying at Christie's. Christie's ONLY accepts payment from the account holder named on the invoice. 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.

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):

.....

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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.

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

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"/> 21090 Finest and Rarest Wines | <input type="checkbox"/> 19901 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 21214 Finest and Rarest Wines | <input type="checkbox"/> 22179 Marc Chagall, Colour of Life:
Works formerly from the Artist's Estate (Part II) * |
| <input type="checkbox"/> 21087 Handbags and Accessories | <input type="checkbox"/> 19902 20 th Century Art Day Sale * |
| <input type="checkbox"/> 21089 Important Watches, Featuring The Triazza Collection * | <input type="checkbox"/> 19903 21 st Century Art Day Sale * |
| <input type="checkbox"/> 21655 The Champion Collection Part VI: The Finest Watchmaking | |
| <input type="checkbox"/> 21088 Magnificent Jewels | <input type="checkbox"/> 20832 Fine Chinese Modern and Contemporary Ink Paintings * |
| <input type="checkbox"/> 20851 The Chang Wei-Hwa Collection of Archaic Jades -
Qin and Han Dynasties * | <input type="checkbox"/> 20833 Fine Chinese Classical Paintings & Calligraphy * |
| <input type="checkbox"/> 20848 Rich Golden Hues and Graceful Forms -
Classical Chinese Furniture from the Tseng Collection * | |
| <input type="checkbox"/> 20849 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.

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If you are successful, could you please confirm that the funds to pay for the lot(s) will be from you and not anyone else? Yes No

Name Signature Date

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..... 郵區編號

電話號碼

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請提供運費報價。

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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"/> 21090 珍罕名釀 | <input type="checkbox"/> 19901 二十及二十一世紀藝術 晚間拍賣 * |
| <input type="checkbox"/> 21214 珍罕名釀 | <input type="checkbox"/> 22179 夏加爾的繽紛人生：藝術家舊藏傑作（第二部分）* |
| <input type="checkbox"/> 21087 手袋及配飾 | <input type="checkbox"/> 19902 二十世紀藝術 日間拍賣 * |
| <input type="checkbox"/> 21089 精緻名錶 | <input type="checkbox"/> 19903 二十一世紀藝術 日間拍賣 * |
| 特別呈獻：The Triazza Collection * | |
| <input type="checkbox"/> 21655 臻極系列（第六部分）：爐火純青 | <input type="checkbox"/> 20832 中國近現代及當代書畫 * |
| <input type="checkbox"/> 21088 瑰麗珠寶及翡翠首飾 | <input type="checkbox"/> 20833 中國古代書畫 * |
| <input type="checkbox"/> 20851 雲中玉筵 重要亞洲私人古玉珍藏：秦漢篇 * | |
| <input type="checkbox"/> 20848 卓木沁香：曾氏收藏中國古典家具 * | |
| <input type="checkbox"/> 20849 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末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 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。根據相關法例，佳士得必須對購買資金的來源進行盡責調查。如您是成功競投人，您的購買資金是否由本人而非他人提供？ 是 否

姓名 簽署 日期



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Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Honorary Adviser; Chairman, Europe
Benjamin Gore, Chief Operating Officer
Jean-François Palus
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

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The Earl of Snowdon, Honorary Chairman, EMEA
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CY Tang, Sherese Tong, Ada Tsui,
Mandy Wang, Aaron Wong, Hammond Wong,
Mia Zhang

15/8/2022

HONG KONG AUCTION CALENDAR

FINEST AND RAREST WINES

Sale number: 21090
FRIDAY 25 NOVEMBER

FINEST AND RAREST WINES

Sale number: 21214
SATURDAY 26 NOVEMBER

HANDBAGS AND ACCESSORIES

Sale number: 21087
SATURDAY 26 NOVEMBER
2.00 PM
Viewing: 25-26 November

IMPORTANT WATCHES, FEATURING THE TRIAZZA COLLECTION

Sale number: 21089
SUNDAY 27 NOVEMBER
1.00 PM
Viewing: 25-27 November

THE CHAMPION COLLECTION PART VI: THE FINEST WATCHMAKING

Sale number: 21655
SUNDAY 27 NOVEMBER
7.00 PM
Viewing: 25-26 November

MAGNIFICENT JEWELS

Sale number: 21088
MONDAY 28 NOVEMBER
2.00 PM
Viewing: 25-28 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - QIN AND HAN DYNASTIES

Sale number: 20851
TUESDAY 29 NOVEMBER
10.00 AM
Viewing: 26-28 November

RICH GOLDEN HUES AND GRACEFUL FORMS - CLASSICAL CHINESE FURNITURE FROM THE TSENG COLLECTION

Sale number: 20848
TUESDAY 29 NOVEMBER
11.30 AM
Viewing: 26-28 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20849
TUESDAY 29 NOVEMBER
1.30 PM
Viewing: 26-28 November

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 19901
WEDNESDAY 30 NOVEMBER
Viewing: 26-30 November

MARC CHAGALL, COLOUR OF LIFE: WORKS FORMERLY FROM THE ARTIST'S ESTATE (PART II)

Sale number: 22179
THURSDAY 1 DECEMBER
Viewing: 26-30 November

20TH CENTURY ART DAY SALE

Sale number: 19902
THURSDAY 1 DECEMBER
Viewing: 26-30 November

21ST CENTURY ART DAY SALE

Sale number: 19903
THURSDAY 1 DECEMBER
Viewing: 26-30 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20832
FRIDAY 2 DECEMBER
10.00AM & 2.30PM
Viewing: 26 November - 1 December

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 20833
SATURDAY 3 DECEMBER
10.30 AM
Viewing: 26 November - 2 December

5/10/2022







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