

A HERITAGE OF APPRECIATION –  
SELECTED TREASURES FROM  
THE PALMER FAMILY COLLECTION

Hong Kong, 30 May 2023  
香港 2023 年 5 月 30 日



博古紹裘  
帕默家族珍藏



CHRISTIE'S 佳士得

# Inventory

- of -

- Furniture, China &c -

- the property of -

- Mr. Howard Palmer Esq: -

- Heathlands -

Wokingham.

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Furniture. Folio: 1.

China &c. } Folio: 22.  
Bronges. &c. }  
Silver. -

22

China Bronzes. 16.

✓	An old Spode dessert service painted with scenes from the life of Dr. Syntax (14 plates, 12 dishes, & centre piece.)	38	10	.
✓	A large blue & white Chinese jar with stand (old Kien Lung about 1760)	65	.	.
✓	A Chinese blue & white plate. Kangh Ni	4	1	.
✓	A ditto	4	14	6
✓	A ditto	4	1	.
✓	A ditto	4	1	.
✓	A ditto	5	8	.
✓	A ditto	6	19	6
✓	A ditto	6	19	6
✓	A ditto	1	1	.
✓	A blue & white bowl	3	16	.
✓	A ditto	7	18	6
✓	A ditto	2	14	.
✓	A ditto Vase	2	9	6

Forward 

157 13 6

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# A HERITAGE OF APPRECIATION: SELECTED TREASURES FROM THE PALMER FAMILY COLLECTION 博古紹裘-帕默家族珍藏

TUESDAY 30 MAY 2023 • 2023年5月30日(星期二)

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11.00am (Lots 2801-2863) • 上午11.00 (拍賣品編號2801-2863)  
Location: Hall 3D-3G, Hong Kong Convention and Exhibition Centre,  
No.1 Harbour Road, Wanchai, Hong Kong  
地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3D-3G  
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10.30am – 6.30pm

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**BEIJING, China World Summit Wing**  
北京，北京國貿大酒店  
Tuesday – Wednesday, 9 – 10 May • 5月9至10日(星期二至三)  
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**SHANGHAI, BUND ONE**  
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CHRISTIE'S 佳士得



## A HERITAGE OF CONNOISSEURSHIP: SELECTED TREASURES FROM THE PALMER FAMILY COLLECTION

ROSEMARY SCOTT, INDEPENDENT SCHOLAR



William Howard Palmer (1865-1923) and his wife Ada (1870-1953) 浩瑋·帕默及妻子艾達



Reginald Howard Reed Palmer (1898-1970) and his wife Lena (1900-1981) 雷金納德·帕默及妻子莉娜

It is rare that a group of pieces from such an admired and long-established European collection of Chinese art comes to the market. The Palmer collection perfectly represents the fine English collections of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries which were accumulated by informed collectors who not only appreciated each item as a unique art object, but who lived with them in their homes – sometimes arraying them alongside art from other cultures in such a way that each piece could be appreciated individually, while also complementing the others.

This remarkable collection was started by William Howard Palmer (1865-1923, great-grandfather to the current owners and known as Howard) and his wife Ada (1870-1953). The collection then passed to their only son, Reginald Howard Reed Palmer (1898-1970, grandfather of the current owners),

who, with his wife Lena (1900-1981), added the greatest number of pieces to the family's collection of Chinese art. Interestingly, while Lena eschewed the contemporary fashion for jadeite jewellery, she was fascinated by jade – especially nephrite jade – and was responsible for a number of very fine jades being added to the collection. The couple had two sons William and Richard, who were each bequeathed a portion of the collection. William Alexander Palmer (1925-2020), who married his wife Cherry in 1949, was father to the owners of the pieces in this catalogue, and it is from his part of the Palmer Collection that these items have been drawn. William (Bill) and Cherry Palmer continued the family tradition of connoisseurship. Not only did Bill assemble historical information regarding the pieces in the collection, but when he and his wife generously invited Chinese art specialists to their home, the opinions and comments made

### 香港佳士得2023年帕默珍藏專拍序言

鑑古遺芳：帕默家族珍藏選粹  
蘇玫瑰（獨立學者）

綜觀歐洲的中國藝術珍藏，聲名之隆、淵源之久遠如帕默收藏者，拍賣市場上難得一見。十九世紀末及二十世紀初，一批慧眼獨具的英國收藏家精心度藏了不少奇珍異寶，他們視每件珍藏為獨立的藝術品，並置於家中朝夕相隨（甚或伴以文化背景迥異的藝術品），如此一來，每件藏品既可獨當一面，彼此之間亦互為呼應、相得益彰，而帕默珍藏正是箇中的佼佼者。

這批稀世珍藏創始於浩瑋·帕默（William Howard Palmer，人稱「Howard」，1865至1923年，現任藏家之曾祖）及妻子艾達（1870至1953年），後由其獨子雷金納德·帕默（Reginald

Howard Reed Palmer，1898-1970年，現任藏家祖父）繼承。帕默珍藏的中國藝術品數量如斯可觀，雷金納德·帕默與妻子莉娜（Lena，1900至1981年）居功至偉。有意思的是，莉娜雖對當時備受追捧的翡翠無動於衷，但對中國玉（軟玉尤然）卻一往情深，更是納藏若干極品玉器的功臣。二人有子維廉和理查，各自繼承了一部份藏品。威廉·帕默（William Alexander Palmer，1925至2020年）與謝麗（Cherry）結縭於1949年，其兒女繼承了他名下的珍藏，亦即本圖錄拍品的現任主人。威廉·帕默（又名「比爾」）及夫人秉持好古善鑑的家風，比爾對藏品文獻上下求索自不待言，當夫婦二人誠邀中國藝術專家作客時，對於後者鑑賞之後提出的意見和言論，他倆無不鉅細無遺地一一記存。

帕默家族企業名為Huntley & Palmers（「H & P」），這是一

by the visitors in relation to specific items were meticulously noted.

Bill Palmer was the final surviving member of the fourth, and last, generation of Palmers to serve as a director of the family firm - Huntley & Palmers, biscuit manufacturers. At its height, Huntley & Palmers was the largest biscuit manufacturer in the world, and it has been estimated that its biscuits travelled to some 137 countries. The firm became the largest employer in the town of Reading in Berkshire. In 1850 it had fewer than 500 employees; by 1867 this had risen to 1,000; by 1872 there were 2,500 employees, rising again to 8,000 by 1913.

The firm originated with Thomas Huntley (1803-57), who in 1822, having trained as a baker, opened a biscuit and confectionary shop in Reading. The Huntley family were Quakers, and, while many other businesses at the time used poor quality raw materials, Quaker teaching prohibited such practices and the Huntleys used pure ingredients - a fact greatly appreciated by their customers. Thomas Huntley was, however, not a particularly practical man, who struggled somewhat with running an expanding business. Fortunately, he had a cousin by marriage - George Palmer (1818-97) - who was also a Quaker and a man of considerable practicality, energy, and organisational skills. Thomas Huntley and George Palmer went into partnership in 1842, and in 1843 facilitated the firm's expansion by taking over a former silk factory on the banks of the Kennett and Avon canal.

While he had been trained as a confectioner, George Palmer's entrepreneurial ambitions reached much further. He aspired to mechanise the biscuit-making business, and, with inventive engineer William Exall (1801-81), of the Reading foundry Barrett, Exall and Andrewes, he succeeded. In collaboration, they were able to produce the world's first continuously-running biscuit machinery in 1846. One of their biscuit machines, powered by a small Brunel steam

engine, was included in the 1851 Great Exhibition at Crystal Palace, and was featured in the Illustrated London News at that time. The firm's merchandise was included in the important *Vienna Exhibition* of 1873.

George Palmer also recognised the necessity of good management, efficient bookkeeping, and active marketing, bringing his two younger brothers into the firm to help him. Samuel Palmer (1820-1903), who was the father of William Howard Palmer, mentioned above, entered the firm in 1847 and William Isaac Palmer (d. 1893) joined in 1851. When Thomas Huntley died in 1857, his son, Henry, had little interest in the firm and was happy to sell his partnership share to the Palmers, and retire to live as a country gentleman. From 1873 onwards more Palmer family members joined the firm - George Palmer's sons: George William, Alfred, and Walter; as well as Samuel Palmer's sons Ernest, Charles, Howard and Bertie.

Among George Palmer's marketing initiatives for the company was the production of attractive posters and packaging. As the firm's biscuits began to be dispersed over greater distances, it was necessary to pack them in airtight tin boxes to keep them fresh and crisp. Fortunately, Thomas Huntley's younger brother Joseph (1807-95) had learned the craft of tin-making and in 1832 he established a tin-making business in Reading. This business, Huntley, Boorne & Stevens, ran on steam engines supplied by the same firm of Barrett, Exall and Andrewes, who worked with George Palmer on his biscuit-making machinery. Initially the tins bore attractive paper labels, which were designed by some of the best industrial designers of the day, but after the mid-1870s, when Huntley, Boorne & Stevens licensed the new off-set lithographic process for printing on tin, the tins took on a more luxurious appearance. They became known for their innovative appearance, and included tins shaped and decorated to resemble things as diverse as stacks of books, windmills, and palace sentry boxes. Today, Huntley & Palmers biscuit tins have become desirable collectors' items

家餅乾製造商，比爾是第四代也是最後一代出任該公司董事的家族成員。全盛時期，該公司位居全球餅乾製造商之冠，預計其行銷網絡遍佈137個國家。曾幾何時，帕默企業更是伯克郡雷丁市最具規模的僱主。1850年，公司聘用職員不足500名；到了1867年，人數已高達一千人；及至1872年，公司合共聘用2,500名員工，1913年更增至8,000名。

企業創辦人韓鐸禮 (Thomas Huntley, 1803至1857年) 早年是麵包學徒，1822年在雷丁開辦餅乾糖菓店。當時有不少商號選用劣質食材，這種行商手法為韓氏一家信奉的貴格教所不容，韓氏堅持採用純正食材，因而備受顧客好評。然而，韓氏不擅經營，生意興隆之際，益覺左右日絀。萬幸的是，韓妻有一堂表兄弟喬治·帕默 (George Palmer, 1818至1897年，同為貴格教徒)，其為人積極務實、進退有據。韓與帕默二人遂於

1842聯手，1843年進而收購肯奈特與埃文河畔的絲綢老廠，一舉奠定了開拓業務的基石。

喬治·帕默雖是糖菓學徒出身，但卻滿懷創業雄心。他一心將製餅作業機械化，並與一位極具創意的工程師William Exall (1801至1881年，受僱於雷丁市的Barrett, Exall及Andrewes鑄造廠) 聯袂達成了目標。他倆攜手同心，於1846年推出其研發的全球首台連續運轉製餅機。其中一部以小型布魯內爾蒸汽機驅動，並亮相於1851年水晶宮舉辦的「世界博覽會」，《倫敦新聞畫報》曾專題報道此事。1873年轟動一時的「維也納萬國博覽會」上，亦曾展出該公司的產品。

此外，喬治·帕默亦意識到管理有方、賬目清晰和營銷有道至關重要，於是邀請兩名弟弟助其一臂之力。1847年，塞繆·帕默



Lot 拍品編號 2811



Lot 拍品編號 2803



Lot 拍品編號 2801

in their own right. Several hundred are preserved in the collection of Reading Museum. As already noted, the subjects of the decoration on these tins are very varied, but it is interesting to note that a significant number of designs were inspired by Chinese art – predominantly Chinese porcelain, lacquer, and metalwork. As early as 1908-9, a tin was designed based on cloisonné enamel with a bird and flower design on a turquoise ground. In 1928 an ambitious and complex tin was made in the form of a square section 17<sup>th</sup> century Chinese vase with decoration resembling *famille verte* panels reserved against a blue ground. While almost 40 years later, in 1964, a tin was made with a design of white prunus blossom against a blue cracked-ice background, apparently tied with a golden cord, as if for presentation as a gift.

Christie's Hong Kong has had a relationship with the Palmer Collection for more than thirty years. One of the first groups of items from important private collections sold by Christie's Hong Kong after its founding in 1987, comprised nineteen pieces from the Palmer Collection. The sale of *Important Early Ming Blue and White Porcelain from the Collection of the late Mr and Mrs R.H.R. Palmer* took place on 17 January 1989. Two of the most important items in the sale were a delicate Chenghua 'palace bowl' and a fine Xuande-marked blue and white double gourd flask. The latter had formerly been in the collection of Major L. F. Hay (1891-1946), and it is notable that a number of the items in the current catalogue have also formerly been part of other famous collections or have links to important related pieces.

The distinctive Kangxi basket-shaped *parfumeur* (Lot 2811) was formerly in the collection of the Right Honourable Lord Brownlow. It is possible that Lord Brownlow inherited it from one of his ancestors, Sir John Brownlow, 3<sup>rd</sup> Baronet (1659-97). In their manor house at Belton, Lincolnshire, Sir John and Lady Brownlow are recorded to have followed the contemporary fashion for oriental art and chinoiserie, and to have had a collection of late 17<sup>th</sup> century Chinese and Japanese porcelain, some of which is still in Belton House today. If this *parfumeur* was originally part of Sir John's collection, he must have acquired it shortly after it was made. The vessel is identical to a basket-shaped *parfumeur* in the collection of Sir Percival David (illustrated by Rosemary Scott in *For the Imperial Court – Qing Porcelain from the Percival David Foundation of Chinese Art*, New York, Singapore, London, 1997, pp. 54-5, no. 4). The Percival David vessel was included in the *International Exhibition of Chinese Art*, London, 1935-6, exhibit no. 1664.

The 17<sup>th</sup> century *wucui* wine jar (Lot 2803) was formerly in the famous Alexander Collection. This collection was amassed by William Cleverley Alexander (1840-1916), a banker, who was described by R.L. Hobson in his 1931 publication *Chinese Ceramics in Private Collections* as being 'one of the noted connoisseurs of his day...' He was also a patron of the artist James McNeill Whistler (1834-1903). Items from the Alexander Collection were shown at a number of important early exhibitions of Chinese ceramics, such as the 1895 *Exhibition of Blue and White Oriental Porcelain* held

(Samuel Palmer, 1820至1903年, 即上文提到的浩璋·帕默之父) 加入公司, 維埃·帕默 (William Isaac Palmer, 1893年卒) 則於1851年加盟。韓鐸禮於1857年辭世, 其子亨利對公司業務興趣不大, 遂欣然將股份轉讓予帕默家族, 從此過着悠哉遊哉的鄉紳生活。自1873年起, 別的帕默家族成員陸續加入, 如喬治之子George William、Alfred和Walter, 以及塞繆·帕默之子Ernest、Charles、Howard和Bertie。

根據喬治執掌公司時製訂的營銷方案, 海報與包裝均須美觀大方。由於行銷網絡日廣, 其餅乾必須放在密封罐內, 方能確保新鮮酥脆。無巧不成書, 韓鐸禮的弟弟約瑟 (1807至1895年) 學的恰恰是製罐工藝, 其公司於1832年在雷丁市開業, 命名「Huntley、Boorne及Stevens」。該公司使用的蒸汽機出自Barrett, Exall及Andrewes, 正是與喬治合作研發製餅機的

企業。最初, 餅罐貼飾的都是當時頂尖工業設計師構思的精美貼紙, 但於1870年代中期, 借助韓氏工廠授權使用的全新膠印工序, 終可直接在餅罐上印刷圖案, 產品外觀益顯氣派。帕默商品以創意非凡的造型脫穎而出, 其餅罐的造型與裝飾變化多端, 如藏書、風車和皇宮尚亭等。如今, H & P的餅罐本身已成為炙手可熱的收藏目標。雷丁博物館珍藏中, 仍有數百個該公司的餅罐。誠如上文所述, 罐身的裝飾題材五花八門, 最引人入勝的是, 其設計常以中國藝術品 (以中國瓷器、漆器和金屬器為主) 為藍本。早於1908至1909年期間, 該公司已推出一款仿松石綠地花鳥紋掐絲琺瑯的造型。1928年的一款設計亦大膽精巧, 其造型脫胎於中國十七世紀藍地五彩開光四方瓶。約四十年後, 1964年再有一款藍地冰裂白梅紋餅罐面世, 據說罐身繫以金繩, 狀若饋贈之禮。



Lot 拍品編號 2834



Lot 拍品編號 2838



Lot 拍品編號 2823

by the Burlington Fine Arts Club; the Club's 1910 *Exhibition of Early Chinese Pottery and Porcelain*; and the 1913 *Exhibition of Chinese Applied Art*, held at the City of Manchester Art Gallery. Reginald Palmer purchased the *wucui* jar from Sotheby's in 1931, when William Alexander's daughters sold the collection. Sir Percival David acquired nine lots from the same sale.

The 17<sup>th</sup> century square *jardinière* (Lot 2801) in the current sale also has a prestigious provenance, having formerly been in the Clark Collection. Alfred (1873-1950) and Ivy (1890-1976) Clark, who were personal friends of Reggie and Lena Palmer, put together a collection of Chinese ceramics, which, according to Lady David, was the private collection most admired by Sir Percival David. Interestingly, a similar square *jardinière*, also decorated with birds, flowers and rocks, and with apocryphal four-character Xuande mark, is in the collection of Sir Percival David (illustrated by Rebecca Feng in *Ming Colours – Polychrome Porcelain from Jingdezhen*, London, 2006, pp. 48-9, no. 15). Despite the closeness of the two pieces and the fact that Sir Percival was director of the exhibition, it was the Clark *jardinière* (later purchased by Reginald Palmer) which was included in the *International Exhibition of Chinese Art*, at Burlington House, London, 1935-6, exhibit no. 1560.

The pair of *famille rose* ruby-back dishes (Lot 2834) came from the collection of Alfred T. Trapnell (1838-1917), who amassed major collections of both Chinese and English

porcelain. Like Alexander, Trapnell also loaned pieces to the Burlington Fine Arts Club's *Exhibition of Early Chinese Pottery and Porcelain* in 1910. Trapnell famously sold a number of his Chinese ceramics to the noted London dealer Edgar Ezekiel Gorer (1872-1915), prior to Gorer's death in the sinking of the *RMS Lusitania* in May 1915. The yellow-glazed square seal box (Lot 2838) was also previously in the Trapnell collection, and later belonged to Captain Annesley Tyndale Warre (1861-1937), who was a collector not only of Chinese ceramics, but also of Chinese glass. Warre loaned some 30 items to the *International Exhibition of Chinese Art*, London, 1935-6.

Reginald Palmer acquired the 'Water Margin' dishes (Lot 2823) from the Sotheby's sale of the van Heukelom Collection in June 1937. This was amassed by the Dutch collector Willem Frederik van Heukelom (1858-1937). Van Heukelom's father was one of the founders of the Nederlands-Indische Handelsbank (Dutch Indies Commercial Bank), which was the second largest enterprise in the Dutch East Indies. One of the commodities in which the bank was involved was sugar, and Willem Frederik van Heukelom made a significant fortune while engaged in trading interests in Jakarta. This allowed him to amass what has been described as: 'the most valuable collection of Chinese porcelain in the Netherlands in the early part of the 20th century', and to build a fine house on the Museumplein following his return to Amsterdam, which today houses the United States Consulate General.

香港佳士得與帕默珍藏淵源甚深，兩者交情歷時三十餘載。1987年，香港佳士得正式成立，當年首批推出的重量級私人珍藏中，便有十九件帕默藏品。1989年1月17日，「雷金納德·帕默伉儷珍藏明初青花瓷器」專拍隆重登場，其中一例精美絕倫的成化宮盤和一件宣德款青花葫蘆瓶均屬壓軸之作。後者源自L. F. Hay少校 (1891至1946年) 舊藏，值得一提的是，本圖錄的拍品之中，也有數例源自份量相當的珍藏，或與典藏之作息息相關。

芸芸拍品中，清康熙五彩花卉紋薰爐 (拍品編號2811) 的造型獨具一格，此乃布氏勳爵 (Right Honourable Lord Brownlow) 舊藏，或是第三代從男爵布約翰 (Sir John Brownlow, 3<sup>rd</sup> Baronet, 1659至1697年) 的家傳之寶。布氏伉儷定居林肯郡的貝爾頓宅邸，據說二人熱衷於當時大行

其道的東方藝術與中國風，並購入一批十七世紀末的中國與日本瓷器，如今仍有部份作品貯藏於貝爾頓宅邸。購藏本品的若是布約翰爵士，則器成之日應與購藏日期相差無幾。大維德爵士珍藏的籃狀香薰與本品如出一轍，圖見拙著《For the Imperial Court - Qing Porcelain from the Percival David Foundation of Chinese Art》頁54-5編號4 (紐約、新加坡及倫敦: 1997)。1935至1936年期間，倫敦舉行的「中國藝術博覽會」亦曾展出大維德薰爐 (展品編號1664)。

本季呈獻的十七世紀五彩西廂記人物故事梅瓶 (拍品編號2803) 來自知名的艾氏舊藏。該批藏品由銀行家艾維廉 (William Cleverley Alexander, 1840至1916年) 點滴匯聚而成，R.L. Hobson著於1931年的《Chinese Ceramics in Private Collections》提到，艾氏「當年在鑑藏界名重一時」。



Lot 拍品編號 2832



Lot 拍品編號 2833

Two of the *famille rose* dishes in the current sale (**Lots 2832 and 2833**) came from the collection of Captain Bertram Currie (c. 1896–1959), another personal friend of Reginald and Lena Palmer. Currie served in the Scots Guards in the Great War and then entered the family bank. In addition to collecting both Chinese ceramics and European paintings, he was a keen sailor and, having purchased the Bermudan sloop *Windstar* in 1948, he raced her out of Cowes, often with HM King George VI and HRH Princess Elizabeth on board. Although Currie sold some of his Chinese overglaze enamels at Christie's in April 1933, the two Palmer dishes were exhibited at the *International Exhibition of Chinese Art*, Burlington House, London, 1935–6, as exhibits 2008 and 2269, respectively and were purchased from Currie by Reginald Palmer through Spink in 1936.

The blue and white pear-shaped vase (**Lot 2808**) was acquired from the collection of Charles Ernest Russell

(1866–1960), whose private means enabled him to collect not only Chinese porcelain, but English porcelain, glass, and furniture, as well as watercolours and 17th and 18th century English and Dutch oil paintings. Russell began collecting Chinese porcelain in the 1920s and sixteen of his pieces were included in the *International Exhibition of Chinese Art*, London, 1935–6. He was interested in earlier Chinese ceramics as well as Qing imperial porcelains, and is perhaps best-known for having once owned one of the Yuan blue and white, dated, temple vases, known as the 'David' vases, which he later sold to Sir Percival David. He sold a group of his Qing imperial porcelains to Bluetts in March 1932, including a bowl later purchased by Reginald Palmer. The current vase, however, was purchased in 1935 at Sotheby's sale of ceramics from the Russell Collection, lot 26.

The delicate *famille verte* wine cup in the current sale (**Lot 2814**), was formerly in the collection of Paul Baerwald (1871–

他更是藝術家惠斯勒 (James McNeill Whistler, 1834至1903年) 的贊助人之一。艾氏珍藏早年多次參展重量級的中國陶瓷展覽, 如伯靈頓美術俱樂部於1895年舉辦的「東方青花陶瓷展覽」和1910年的「中國早期陶瓷展覽」, 以及曼徹斯特市立美術館於1913年推出的「中國應用藝術展覽」。1931年, 艾氏女兒委約蘇富比拍賣珍藏, 這件五彩梅瓶終易手雷金納德·帕默。同一場拍賣會上, 大維德爵士亦投得九件珍品。

十七世紀青花五彩四季花鳥圖花盆 (拍品編號2801) 來自柯氏舊藏, 其出處亦不容小覷。柯孚雷 (Alfred Clark, 1873至1950年) 及妻子艾薇 (Ivy, 1890至1976年) 與雷金納德·帕默、莉娜私交甚篤, 大維德爵士夫人曾說過, 芸芸私人珍藏之中, 大維德爵士至為欣賞柯氏伉儷的中國陶瓷珍藏。有趣的是, 大維德珍藏中也有一例近似的花鳥秀石圖花盆, 書四字宣德偽款, 圖見馮汝嘉著作《Ming Colours - Polychrome Porcelain from Jingdezhen》頁48–9編號15 (倫敦: 2006)。即便兩件花盆大同小異, 在大維德爵士出任總監的1935–6年倫敦伯靈頓美術俱樂部「中國藝術博覽會」上, 入圍參展的依然是柯氏花盆 (展品編號1560, 其後易手雷金納德·帕默)。

拍品中還有一對源自查艾德 (Alfred T. Trapnell, 1838至1917年) 舊藏的外胭脂紅地內粉彩仙人獻壽圖盤 (拍品編號2834), 查氏以中、英瓷器收藏聞名於世。他跟艾氏一樣, 曾外借藏品

予伯靈頓美術俱樂部, 在1910年的「中國早期陶瓷展覽」展出。1915年5月, 盧西塔尼亞號被擊沉, 倫敦古玩巨擘戈愛德 (Edgar Ezekiel Gorer, 1872至1915年) 不幸罹難, 眾所周知的是, 他生前曾購入一批查氏珍藏的中國陶瓷。來自查氏舊藏的尚有一例黃釉雕雙龍戲珠紋方印盒 (拍品編號2838), 其後納入華安田上尉 (Captain Annesley Tyndale Warre, 1861至1937年) 的中國陶瓷與玻璃器珍藏。華氏曾借出約三十件藏品, 在1935至1936年倫敦舉行的「中國藝術博覽會」上展出。

1937年6月, 雷金納德·帕默在蘇富比拍賣會上投得外綠地內五彩水滸傳人物故事圖盤 (拍品編號2823), 此物來自荷蘭收藏家賀維孚珍藏 (Willem Frederik van Heukelom, 1858至1937年)。賀氏父親是荷蘭東印度第二大企業「荷蘭印度商業銀行」(Nederlands-Indische Handelsbank, 又名「Dutch Indies Commercial Bank」) 創始人之一。該銀行從事糖等商品的交易, 而賀氏在雅加達從事貿易期間獲利甚豐。以此為契機, 他蒐求了一批被譽為「二十世紀初荷蘭最具價值的中國瓷器珍藏」, 回到阿姆斯特丹後, 他更斥資在博物館廣場興建宅邸 (即美國總領事館現址)。

本圖錄刊載的二例粉彩盤 (拍品編號2832及2833), 均屬瞿北川上尉舊藏 (Captain Bertram Currie, 約1896至1959年), 他與雷金納德·帕默、莉娜份屬知交。瞿氏於一戰期間曾在蘇



Lot 拍品編號 2808



Lot 拍品編號 2814

1961), a banker and philanthropist who served as chairman of the American Jewish Joint Distribution Committee from 1932-1961. In fact, the collection of the Chinese porcelain had originally been amassed by Paul's brother, Emil Baerwald (1870-1948), who was resident in Europe. By 1937, when the Baerwald sale took place, the collection had been transferred to Paul Baerwald, possibly in settlement of a debt. Interestingly, while Paul Baerwald lived in New York, the collection stayed in Europe and was sent to London for sale by John Sparks, June 15 – July 3, 1937. Clearly, it was Emil Baerwald who was the true collector, with a particular interest in Chinese ceramics, and he was acquainted with other major European collectors, such as George Eumorfopoulos and Percival David. He was also important for introducing his niece, Pauline Baerwald (1910-2000) to Chinese art, when he visited New York. Pauline and her husband Myron S. Falk Jr. (1906-1992) became leading collectors of Chinese ceramics in America.

The Palmer Collection has been amassed, researched, documented, and treasured by the family over the past 100 years. During that time, purchases were made from some of the most famous collections of the day, with the advice of the leading, and most knowledgeable, dealers and auctioneers. The family has been generous with its treasures, not only inviting international Chinese ceramic specialists to examine the collection, but lending pieces to many important exhibitions, especially those held by the Oriental Ceramic Society. A visit to this collection was always a joy for a Chinese ceramic scholar, who, no matter how many times they had seen the pieces, would always discover a new work of art to admire.

格蘭衛隊服役，其後入職家族銀行。除了收藏中國陶瓷與歐洲繪畫，他亦熱愛航海，1948年更斥資買下百慕達單桅帆船「巽辰號 (Windstar)」，參與競逐考斯帆船賽，並常於船上款待英皇喬治六世與伊麗莎白公主。1933年4月，瞿氏委約佳士得拍賣一批中國釉上琺瑯彩瓷，本季的兩件帕默粉彩盤曾參展伯靈頓美術俱樂部1935至1936年舉行的「中國藝術博覽會」(展品編號2008及2269)，瞿氏於1936年經古董商史賓克 (Spink) 將之售予雷金納德·帕默。

另一件點睛之作是青花折枝蓮紋蒜頭瓶 (拍品編號2808)，其前任主人羅朝恩 (Charles Ernest Russell, 1866至1960年) 身家優渥，他除了收藏中國瓷器，更有涉獵英國瓷器、玻璃器、傢具，以及水彩畫和十七、十八世紀英國與荷蘭油畫。羅氏收藏中國瓷器始於1920年代，曾外借十六件藏品在1935至1936年的「中國藝術博覽會」上展出。羅氏偏愛中國早期陶瓷與清代御瓷，鼎鼎大名的具年款元青花象耳「大維德瓶」之一，便是羅氏出讓予大維德爵士的珍品。1932年3月，羅氏將一批御製清瓷賣給古董商布魯埃 (Bluetts)，雷金納德·帕默購入其中之一。至於本季拍賣的蒜頭瓶，乃帕默於1935年蘇富比舉辦的羅朝恩陶瓷拍賣會上投得，拍品26號。

拍品中的五彩高士賞月圖酒盃 (拍品編號2814) 亦精巧絕倫，其前任主人是銀行家暨慈善家裴保羅 (Paul Baerwald, 1871

至1961年)，1932至1961年期間，裴氏出任美猶聯合救濟委員會主席。其實，這批中國瓷器珍藏源自保羅的兄長裴埃彌 (Emil Baerwald, 1870至1948年)，後者長年旅居歐洲。1937年裴氏珍藏開拍之際，所有藏品已轉至裴保羅名下，有可能是以茲抵債。有意思的是，裴保羅雖以紐約為家，但裴氏珍藏卻一直存放於歐洲，直至1937年6月15至7月3日，始經古董商史柏克 (John Sparks) 運抵倫敦拍賣。顯而易見，實際從事收藏的應是裴埃彌，他對中國陶瓷青眼有加，與多名歐洲鑑藏大家交情甚深，如尤默夫 (George Eumorfopoulos)、大維德等。值得一提的是，他客居紐約期間，更為姪女裴寶琳 (Pauline Baerwald, 1910至2000年) 打開了中國藝術的大門。其後，裴寶琳與夫婿霍邁倫 (Myron S. Falk Jr., 1906至1992年) 均躋身美國一流中國陶瓷收藏家之列。

帕默代代悉心收藏、研究和輯錄其家族珍藏，百年滄桑，珍愛如昔。在此期間，他們不時聽取學識淵博的權威古董商和拍賣行之建言，向當代各大收藏蒐奇擷珍。帕默家族亦不吝分享其藝術瑰寶，每每誠邀世界級的中國陶瓷專家親臨鑑賞，並屢屢外借藏品予大型展覽，對東方陶瓷協會之展覽更有鼎力之恩。有緣親睹帕默珍藏者，即便賞玩再三，仍時有觀止之嘆，對中國陶瓷學者而言，洵為吾等之幸。



## R.H.R. PALMER AND LENA

— A PERSONAL VIEW BY HOWARD PALMER

Reginald Howard Reed Palmer was born on 7 April 1898, the only child of William Howard Palmer (always known as Howard) and his wife Ada (née Reed). One suspects that, being an only child, his childhood was lonely and probably pampered. From 1911 Reggie was educated at Eton College which he left in 1916 to join the Grenadier Guards as a 2<sup>nd</sup> Lieutenant on the Western Front. In common with so many others, he never discussed his experiences in France, but he did keep a diary for the last 3 months of the War which gives the reader a glimpse of the carnage he had to experience. A close contemporary and friend both at school and in his Battalion was R.C. Bruce (1898 – 1953), who inherited from an uncle in the diplomatic service a fabulous collection of Chinese Art. He must have had a huge influence on Reggie's enthusiasm for the subject.

On his return from the Front Reggie was destined to enter the family firm, Huntley & Palmers, famous biscuit manufacturers, of which his father Howard was Chairman during the war years. Howard and Ada Palmer lived at Heathlands, a large house near Wokingham where they had a collection of Chinese porcelain. Reggie became a director of H & P in 1919 and later became Chairman of the firm until his retirement (through ill health) in 1963.

Howard Palmer died very young, in 1923. Reggie was married in February 1924 to Lena Cobham, and they moved to their matrimonial home, Hurst Grove, near Reading. The RHRP ledger shows the first items in their collection



Reginald Howard Reed Palmer  
雷金納德·帕默



Lena Palmer  
莉娜·帕默

of Chinese Art – 12 Blue and White plates (Kangxi) and a *Famille Verte* vase – were wedding presents. After that, the ledger witnesses a prolific practice of buying (and sometimes selling – often to buy a better example of the same type of piece) Porcelain, Jade, Enamels and Cloisonné, Bronzes, Ivory, Lacquer and Pictures, until further additions came to an end, in about 1965. Other items, not recorded in the RHRP ledger, were inherited from his mother upon her death in 1953.

Reggie Palmer was an early member of the Oriental Ceramics Society and enjoyed meetings at which members' recent acquisitions were discussed – particularly in relation

## R.H.R. 帕默伉儷雜憶

華德·帕默 (HOWARD PALMER)

雷金納德·帕默 (Reginald Howard Reed Palmer) 生於 1898年4月7日，作為浩璋·帕默 (William Howard Palmer, 時人皆以「Howard」稱之) 及妻子艾達 (原姓「Reed」) 的獨子，不難相像其童年甚為寂寞但備受寵溺。1911年，雷金納德·帕默入讀伊頓公學，1916年離校加入英國近衛步兵第一團，時任西線第二中尉。他跟許多人一樣，對駐法見聞三緘其口，但其日誌記述了休戰前三個月的經歷，字裡行間足窺當時的情形何等慘烈。他與校友兼營部戰友布魯詩 (R.C. Bruce, 1898 至1953年) 相知相交；布氏有一叔叔從事外交，並繼承了後者的中國藝術珍藏。雷金納德·帕默醉心中國藝術，想必與此大有淵源。

雷金納德·帕默退役回國後，順理成章加入了家族經營的知名餅乾製造企業 Huntley & Palmers，戰時其父浩璋·帕默一直出任公司主席。浩璋·帕默與妻子艾達長居沃金厄姆附近的大宅「楠園 (Heathlands)」，其中國瓷器珍藏即存放於

此。1919年，雷金納德·帕默擢升公司董事，其後再升任公司主席，1963年始因病退休。

可惜的是，浩璋·帕默於1923年英年早逝。1924年2月，雷金納德·帕默與莉娜·孔 (Lena Cobham) 成婚，婚後遷居雷丁附近的「浩園 (Hurst Grove)」。雷金納德·帕默的賬目臚列了二人首批入藏的中國藝術珍品：康熙青花盤十二件，五彩瓶一件，俱屬新婚賀禮。自此，賬上買入 (間或也有賣出，通常是為了購買同一類別但更勝一籌之作) 的瓷器、玉器、琺瑯與掐絲琺瑯器、青銅器、牙雕、漆器和繪畫數目大增，直至1965年前後，其購藏進賬始告一段落。至於未入賬之藏品，皆來自其母1953年去世後的遺產。

身為東方陶瓷學會的早期會員，雷金納德·帕默當年積極參與該會組織的會議，與同儕探討新近購藏之作，對斷代或溯源之類的課題尤為關注。他還不時外借藏品予該會展出。帕默絕

to attribution of period and source. He lent pieces for OCS exhibitions on a regular basis. He purchased almost all the collection from dealers in London (including Sparks, Spink, Bluetts, Mallett, Hancock and Yamanaka), many of whose personnel became personal friends. Of his fellow collectors, Robert Bruce, Alfred and Ivy Clarke, and Bertram Currie were close friends of Reggie and Lena (it was whilst staying with Bertram Currie in his house in the North of Scotland in 1945 that Reggie was introduced to a neighbouring shooting estate which he bought then and there - and it remains in the family to this day).

As far as his grandchildren were concerned, however, Reggie presented as a rather stern and austere figure. He was undoubtedly generous and kind hearted, but this was displayed at something of a distance. He was a modest man. As a result, his superb collection of Chinese artefacts gathered all over the house at Hurst was never explained or expanded upon to the younger generation. We wondered at them from afar (fearing to get too close in case of an accidental knock) but never found out anything about them.

Lena, on the other hand, was neither stern nor austere, but indulged her grandchildren in the traditional manner of an irresponsible and high-spirited grandmother (a Christmas present of pet white mice for very young grandchildren springs to mind as a method of entrancing the recipients, whilst teasing their parents, who thoroughly disapproved!). But she was also unforthcoming about the history and

quality of the collection in the house. It was only after their deaths that we began to find out the meaning of *Famille Rose*, Cloisonné, Spinach Jade, how enamels were made and the thousand aspects of the history, skill and craftsmanship which are exhibited by the pieces Reggie and Lena had collected. Lena was no less an avid collector than Reggie, and they combined a learned and deeply ingrained knowledge of the history and art of the Chinese craftsman with superb taste in decorative shape and design. In all probability it was Reggie who majored in the former whilst Lena's infallible taste decided on the final choice of piece from the dealers' offerings. The sheer beauty and superb craftsmanship of the pieces has always been apparent to the younger generations, but acquiring even a tenth of Reggie's undoubted learning on the subject has taken a longer time for his descendants. I hope that those who acquire any of these pieces will gain both pleasure and learning.



Hurst Grove, 1980  
浩園, 1980年

大部份珍藏，皆來自倫敦各大古董商，如史柏克 (Sparks)、史賓克 (Spink)、布魯埃 (Bluetts)、麥勒 (Mallett)、韓考克 (Hancock) 及山中商會等，也與許多職員建立了友誼。不少鑑藏界的同好——如布樂泊 (Robert Bruce)、柯弗瑞伉儷 (Alfred與Ivy Clarke) 及瞿北川 (Bertram Currie)——均為雷金納德·帕默與莉娜的摯友。1945年，雷金納德·帕默作客蘇格蘭北部的瞿氏宅邸，期間聽聞並當機立斷購入附近的狩獵莊園，如今該處仍是帕默家族產業。

作為祖父，雷金納德·帕默形象嚴肅，令人望而生畏。但若細心從旁觀察，便會發現他為人慷慨、當仁不讓。祖父生性低調，故從未向兒孫解釋或細說浩園內俯拾皆是的中國藝術瑰寶。我們只是滿心好奇地遠觀這些藏品 (生怕靠得太近會意外碰倒)，但對其價值懵然不知。

相較之下，祖母莉娜個性迥異，她從不一本正經，且平易近人，她像一些略為任性、過度熱心的傳統祖母一樣，對兒孫有求必應 (她曾想出一個點子，要送小白鼠給年幼孫兒作為聖誕禮物，藉此跟孩子父母開玩笑，收禮的固然喜心翻倒，父母則大不以為然!)。即便如此，她對家中藏品的淵源與好壞亦絕口不提。祖父母去世後，我們才逐漸懂得何為粉彩、掐絲琺瑯、碧玉，甚或是琺瑯的製作方式，以及祖父母諸多藏品所蘊含的歷史、技巧和工藝細節。祖母對鑑藏之熱忱絕不亞於祖父，他倆對中國能工巧匠的傳承和藝術造詣知之甚詳，如數家珍，當中更糅合了對裝飾造型與設計的一流眼力。如無意外，祖父擅於前者，選購古玩之際，則以祖母的絕佳品味予以定奪。這些藏品之美與工藝之精，對晚生後學來說毫無疑義；但學問一道若要能及祖父十分之一，對我等子孫後輩而言，實須窮年累月之功。購藏此等珍品者，若能以之機暇怡情且學有所悟，誠吾所願也。



2801

**A RARE WUCAI SQUARE-SECTION JARDINÈRE**

MING DYNASTY, MID 17TH CENTURY

The sides are decorated with flowering branches of peach, magnolia, prunus and bamboo that emerge next to rocks and birds. The base is inscribed with a Xuande four-character mark.

5¾ in. (14.7 cm.) high

**HK\$200,000-300,000**

**US\$26,000-38,000**

**PROVENANCE:**

Mr. & Mrs. Alfred Clark Collection, United Kingdom, no. 248

Sold at Sotheby's London, 24 March 1953, lot 61

John Sparks, London, 27 March 1953

The Reginald and Lena Palmer Collection, no. 668

**EXHIBITED:**

London, The Royal Academy of Arts, *International Exhibition of Chinese Art*, 28 November 1935- 7 March 1936, ser. nos. 2555

London, *The Exhibition of Chinese Art*, 8- 28 January 1938, as recorded in the RHRP ledger

London, The Oriental Ceramic Society, *Polychrome Porcelain of the Ming and Manchu Dynasties*, 1950, no. 70, as recorded in the RHRP ledger and according label

Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October - 2 November 2021

**LITERATURE:**

The Royal Academy of Arts, *International Exhibition of Chinese Art*, London, 1935, pp. 129 & 151, cat. no. 1560

Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 40-41, no. 10

A similar vessel also bearing an apocryphal Xuande four-character mark, is in the collection of Sir Percival David (PDF 705). The David piece was included in the *International Exhibition of Chinese Art*, London, 1935-1936, exhibit no. 1560, and illustrated by R. Feng in *Ming Colours - Polychrome Porcelain from Jingdezhen*, London, 2006, pp. 48-49, no. 15.

**明十七世紀中期 青花五彩四季花鳥圖花盆**

款識: 宣德年製

**來源:**

Alfred Clark伉儷舊藏, 英國, 編號248

倫敦蘇富比, 1953年3月24日, 拍品61號

John Sparks, 倫敦, 1953年3月27日

雷金納德暨莉娜·帕默伉儷珍藏, 編號668

**展覽:**

倫敦, 皇家藝術學院, 《International Exhibition of Chinese Art》, 1935年11月28日-1936年3月7日, 編號2555

倫敦, 《The Exhibition of Chinese Art》, 1938年(據R.H.R. 帕默帳本)

倫敦, 東方陶瓷學會, 《Polychrome Porcelain of the Ming and Manchu Dynasties》, 1950年, 編號70(據R.H.R. 帕默帳本及標籤)

倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日- 11月2日

**出版:**

皇家藝術學院, 《International Exhibition of Chinese Art》, 倫敦, 1935年, 頁129 & 151, 圖錄編號1560

邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁40- 41, 圖錄編號10

一件與本拍品尺寸、紋飾及款識均為相似之近似例, 為大維德爵士舊藏(PDF 705), 曾於1935至1936年倫敦皇家藝術院之《International Exhibition of Chinese Art》展覽, 展覽編號1560, 並載於R. Fung, 《Ming Colours - Polychrome Porcelain from Jingdezhen》, 倫敦, 2006年, 頁48-49, 編號15。



(base 底部)





2802

**A RARE LARGE POLYCHROME  
DOUBLE-GOURD VASE**

WANLI PERIOD (1573-1619)

Finally enamelled around the body with a continuous leafy lotus spray, all below a band of *ruyi* heads at the mouth and divided by a band of scrolling *ruyi* heads at the waist, and above upright lappets around the base.

15 $\frac{1}{8}$  in. (39.7 cm.) high

**HK\$400,000-600,000**

**US\$52,000-77,000**

**PROVENANCE:**

John Sparks, London, November 1934, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 347

**明萬曆 青花五彩纏枝蓮紋葫蘆瓶**

來源:

John Sparks, 倫敦, 1934年11月 (據R.H.R. 帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號347



(another view 另一面)



(base 底部)





2803

**A RARE WUCAI MEIPING AND COVER**

LATE MING DYNASTY, 17<sup>TH</sup> CENTURY

The *meiping* is painted with a continuous scene of numerous figures set in a luscious garden with a pavilion, depicting a story from the novel *Romance of the Western Chamber*. The cover is decorated with fruits, flowers, *lingzhi* and bamboo emerging next to rocks, and surmounted by a bud-form finial.

11½ in. (29.3 cm.) high

**HK\$300,000-500,000**

**US\$39,000-64,000**

**PROVENANCE:**

William Cleverly Alexander (1840-1916) Collection  
Sold at Sotheby's London, 6 May 1931, lot 170  
John Sparks, London, May/June 1931, as recorded in the  
RHRP ledger  
The Reginald and Lena Palmer Collection, no. 240

**晚明十七世紀 青花五彩西廂記人物故事梅瓶**

來源:

William Cleverly Alexander (1840-1916) 舊藏

倫敦蘇富比, 1931年5月6日, 拍品170號

John Sparks, 倫敦, 1931年5/6月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號240



(another view 另一面)





2804

**A VERY RARE BLUE AND WHITE  
'PHOENIX' WINE EWER**

LATE MING DYNASTY, 16TH-17TH CENTURY

The teapot-shaped body is decorated with two phoenixes in flight amongst precious objects and foliage, all between the petal borders around the mouth and base and below the integral cover. The looped handle with a rectangular opening at the top and the spout are decorated with similar motifs.

9¼ in. (23.5 cm.) high

**HK\$100,000-150,000**

*US\$13,000-19,000*

**PROVENANCE:**

The Reginald and Lena Palmer Collection, no. (X)83

**晚明十六/十七世紀 青花鳳穿雜寶紋提樑倒流壺**

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號(X)83



(another view 另一面)





2805

## A RARE LARGE YELLOW-GROUND AND RED-ENAMELLED 'PHOENIX' BOWL

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The bowl is decorated on the exterior with two phoenixes in flight above a row of upward lappets around the foot. The interior is applied with red enamel around the mouth as a wide band and leaving the yellow center.

8¼ in. (21 cm.) diam.

HK\$100,000-150,000

US\$13,000-19,000

### PROVENANCE:

Bluett & Sons, London, October 1926, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 38

### EXHIBITED:

London, The Oriental Ceramic Society, *Polychrome Porcelain of the Ming and Manchu Dynasties*, 1950, no. 158, as recorded in the RHRP ledger  
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October – 2 November 2021

### LITERATURE:

Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 42-43, no. 10

The red and yellow combination is a distinctive colour scheme of the Jiajing period. The result required three firings: first at around 1300 °C for clear-glazed porcelain, then at a lower temperature for the yellow overglaze enamel, and finally at a still lower temperature for the iron-red enamel. The process was laborious and required meticulous attention to detail, contributing to the high failure rate and thus the rarity. The visual effect also serves as a pun 'huang shang hong (red above yellow)', which can be expanded into an auspicious message wishing the 'Emperor's fortune as vast as Heaven'.

It is unusual to find bowls decorated in yellow and red enamels. The present bowl appears to be the only example at auctions. The present lot is further painted with phoenix design, symbol of the Empress, above the two layers of enamels, and it is possible that it was used during imperial rituals. Compare to other vessels from the Jiajing period using the same combination of yellow and red enamels but different patterns, a double-gourd vase in the collection of Palace Museum, Beijing, and a yellow and red-enamelled 'dragon' jar and cover in the collection of National Palace Museum, Taipei. Furthermore, compare a Jiajing yellow-ground iron-red enamelled 'dragon and crane' stem cup, sold at Sotheby's Hong Kong, 10 April 2006, lot 1783.

## 明嘉靖 黃上紅地紅彩鳳紋盤 雙圈六字楷書款

### 來源:

Bluett & Sons, 倫敦, 1926年10月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號38

### 展覽:

倫敦, 東方陶瓷學會, 《Polychrome Porcelain of the Ming and Manchu Dynasties》, 1950年, 編號158 (據R.H.R.帕默帳本)  
倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日- 11月2日

### 出版:

邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁56- 59, 圖錄編號10

黃地紅彩器是嘉靖時創燒的新品種, 後世少有仿作。其先以高溫1300度燒成白釉器, 再施黃釉, 經低溫900度左右燒成黃釉器後, 又於器上施紅彩並露出黃色區塊, 二次低溫燒製而成。此法稱為「黃上紅」, 因「黃上」與「皇上」、「紅」與「洪」諧音, 因而傳達出「皇上洪福齊天」的祝願。由於需入窯三次, 大幅提高了製作難度。

此技法似乎未見於盤。此拍品繪鳳紋, 代表皇后, 很可能為皇家祭祀用器。相同技法之近似例, 參考一嘉靖黃地紅彩纏枝蓮紋葫蘆瓶, 現藏於北京故宮博物院。另一嘉靖近似例, 為台北國立故宮博物院所藏之紅地黃彩雲龍紋蓋罐。市場上亦出現嘉靖黃上紅器, 見香港蘇富比2006年4月10日所賣出一黃地紅彩遊龍雲鶴紋高足盃, 拍品1783號。



(interior 內部)



(mark 款識)





2806

**A BLUE AND WHITE 'FISH' DISH**

WANLI FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1573-1619)

The interior is decorated with a central medallion enclosing two carp swimming amidst water weeds. The decoration is repeated on the exterior with five fish, and the base is inscribed with a four-character mark in seal script reading *dehua changchun* (influence with virtue, everlasting spring) within a square and further surrounded by a Wanli four-character seal mark.

6 7/8 in. (17.5 cm.) diam.

**HK\$100,000-150,000**

**US\$13,000-19,000**

**PROVENANCE:**

Bluett & Sons, London, June 1927, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. C82

**明萬曆 青花魚藻紋盤 《萬曆年造》、《德化長春》款**

來源:

Bluett & Sons, 倫敦, 1927年6月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號C82



(base 底部)





2807

**A BLUE AND WHITE 'FISH' DISH**  
WANLI FOUR-CHARACTER SEAL MARK IN  
UNDERGLAZE BLUE AND OF THE PERIOD (1573-  
1619)

The interior is decorated in the center with two fish swimming amidst water weeds, all within a double-ring border. The decoration is repeated on the exterior with five fish, and the base is inscribed with a four-character mark in seal script reading *dehua changchun* (influence with virtue, everlasting spring) within a square and further surrounded by a Wanli four-character seal mark.

6 3/8 in. (16.4 cm.) diam.

**HK\$80,000-120,000**  
**US\$11,000-15,000**

**PROVENANCE:**

Spink & Son, London, January 1935, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 352

**明萬曆 青花魚藻紋盤 《萬曆年造》、  
《德化長春》款**

**來源:**

Spink & Son, 倫敦, 1935年1月 (據R.H.R. 帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號352



(base 底部)





2808

**A SMALL BLUE AND WHITE PEAR-SHAPED 'GARLIC-MOUTH' VASE**

KANGXI PERIOD (1662-1722)

The vase is decorated with lotus sprays above bands of stylised floral scrolls at the waisted foot and flower heads around the base. The bulbous mouth is inscribed with an apocryphal Jiajing six-character mark.

5 $\frac{7}{8}$  in. (15 cm.) high

**HK\$80,000-120,000**

*US\$11,000-15,000*

**PROVENANCE:**

Charles E. Russell (1866-1960) Collection, London  
Sold at Sotheby's London, 6 June 1935, lot 26  
The Reginald and Lena Palmer Collection, no. 370

**清康熙 青花折枝蓮紋蒜頭瓶**

款識: 大明嘉靖年製

來源:

Charles E. Russell (1866-1960) 舊藏, 倫敦  
倫敦蘇富比, 1935年6月6日, 拍品26號  
雷金納德暨莉娜·帕默伉儷珍藏, 編號 370



(base 底部)





2809

**A PAIR OF *FAMILLE VERTE* DISHES**

KANGXI PERIOD (1662-1722)

One dish is decorated on the interior with an immortal on a raft crossing crashing waves with a crane in flight; the other dish is decorated with an immortal riding a mythical beast crossing water. Each base is inscribed with an apocryphal Chenghua six-character mark.

8 in. (20.1 cm.) diam. (2)

**HK\$100,000-150,000**

*US\$13,000-19,000*

**PROVENANCE:**

John Sparks, London, March 1927, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. C70

**清康熙 五彩仙人渡海圖盤一對**

款識: 大明成化年製

印章紋: 「片石」

來源:

John Sparks, 倫敦, 1927年3月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號C70



(current lot in-situ at Hurst Grove, before 1981  
本拍品於藏家展櫃, 浩園, 1981年前)





2810

**A FAMILLE VERTE BRUSH POT**

KANGXI PERIOD (1662-1722)

The cylindrical brush pot is decorated with a continuous narrative scene with various figures on a terrace.

5 3/8 in. (13.8 cm.) high

**HK\$80,000-120,000**

**US\$11,000-15,000**

**PROVENANCE:**

The Reginald and Lena Palmer Collection, no. (X)136

**清康熙 五彩人物故事圖筆筒**

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)136



(another view 另一面)





2811

**A FAMILLE VERTE RETICULATED OVAL PARFUMIER**

KANGXI PERIOD (1662-1722)

The oval basket-shaped *parfumier* holder has a squared loop handle in imitation of woven bamboo, and the pierced body is decorated with rectangular panels each enclosing a flower spray, all between the keyfret border above and a scrolling border below. The cover is decorated with a chrysanthemum blossom and surmounted by a bud-form finial.

5 1/8 in. (13 cm.) high

**HK\$150,000-200,000**  
**US\$20,000-26,000**

**PROVENANCE:**

The Rt. Hon. Lord Brownlow Collection, according to label The Reginald and Lena Palmer Collection, purchased in 1929, no. (X)180

**LITERATURE:**

E.E. Bluett, 'Chinese Works of Art in English Collections: The Collection of Mr. and Mrs. R.H.R Palmer- I', *Apollo*, New York, January 1958, p. 198, fig. V (Fig. 1)

A nearly identical basket-shaped *parfumier* is in the collection of Sir Percival David (PDF 820), which was exhibited in the *International Exhibition of Chinese Art*, London, 1935-1936, exhibit no. 1664, and illustrated by R. Scott, *For the Imperial Court – Qing Porcelain from the Percival David Foundation of Chinese Art*, New York, Singapore, London, 1997, pp. 54-55, no. 4.

**清康熙 五彩鑲雕花卉紋薰爐**

來源:

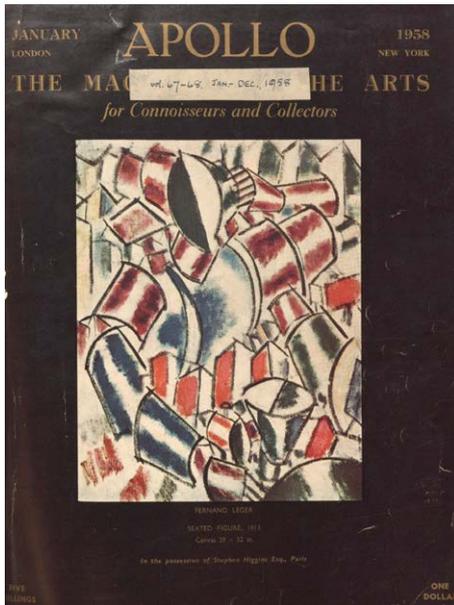
Brownlow勳爵舊藏(據標籤)

雷金納德暨莉娜·帕默伉儷珍藏, 編號(X)180

出版:

E.E. Bluett, 〈Chinese Works of Art in English Collections: The Collection of Mr. and Mrs. R.H.R Palmer- I〉, 《Apollo》, 1958年1月刊, 頁198, 圖版V(圖一)

大維德爵士舊藏一件與本拍品幾乎相同之薰爐(編號PDF 820), 曾於1935至1936年倫敦皇家藝術院之《International Exhibition of Chinese Art》展覽, 展覽編號1664, 後載於蘇玫瑰著《For the Imperial Court – Qing Porcelain from the Percival David Foundation of Chinese Art》, 紐約、新加坡、倫敦, 1997年, 頁54-55, 編號4。



(Fig.1 圖一)





2812

### A LARGE *FAMILLE VERTE* DISH

KANGXI PERIOD (1662-1722)

The interior is decorated with two ladies standing inside a pavilion looking over at a scholar and a lady, standing on a bridge.

15½ in. (39 cm.) diam.

**HK\$80,000-120,000**

**US\$11,000-15,000**

#### PROVENANCE:

Bluett & Sons, London, June 1935, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 376

### 清康熙 五彩樓臺人物圖盤

來源:

Bluett & Sons, 倫敦, 1935年6月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號376



(current lot in-situ at Hurst Grove, before 1981  
本拍品於藏家展櫃, 浩園, 1981年前)



(base 底部)





2813

**A FAMILLE VERTE AND  
UNDERGLAZE-BLUE OCTAGONAL  
BOWL**

KANGXI PERIOD (1662-1722)

The exterior is decorated on each side with a narrative scene with figures within a double-line border, all above a band of upright lappets around the foot. The interior is decorated with a seated figure in the centre and a band of scroll-form panels enclosing antiques. The base is inscribed with an apocryphal Chenghua six-character mark.

8¾ in. (21.5 cm.) diam.

**HK\$100,000-150,000**

**US\$13,000-19,000**

**PROVENANCE:**

Bluett & Sons, London, February 1946, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 607

A similar bowl is formerly in the George Eumorfopoulos Collection (inv. no. 1245), was bought by Sir William Burrell (inv. no. 38/786) from Frank Partridge & Sons on 19 June 1947. This bowl was exhibited at City of Manchester Art Gallery, *Exhibition of Chinese applied Art: bronzes, pottery, porcelains, jades, embroideries, carpets, enamels, lacquers, etc.*, Summer 1913.

**清康熙 青花五彩開光飲中八仙圖葵瓣盃**

款識: 大明成化年製

來源:

Bluett & Sons, 倫敦, 1946年2月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號607

一件與本拍品尺寸及紋飾相似之例為喬治·歐默福普洛斯(又譯為尤摩弗帕勒斯) 舊藏, 編號1245, 後由威廉·布雷爾爵士自Frank Partridge & Sons 於1947年6月19日購得 (編號38/786)。此近似例曾於英國曼徹斯特美術館1913年夏季《Exhibition of Chinese applied Art: bronzes, pottery, porcelains, jades, embroideries, carpets, enamels, lacquers, etc.》展覽中展出。



(another view 另一面)



(interior 内部)





2814

**A FAMILLE VERTE WINE CUP**

KANGXI PERIOD (1662-1722)

The exterior is decorated with a seated official on a terrace raising a cup to the moon, accompanied by an attendant.

2 3/8 in. (6 cm.) diam.

**HK\$40,000-60,000**

**US\$5,200-7,700**

**PROVENANCE:**

Baerwald Collection, cat. no. 172, as recorded in the RHRP ledger

John Sparks, London, June 1937, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 491

**清康熙 五彩高士賞月圖酒盃**

來源:

Baerwald舊藏, 圖錄編號172 (據R.H.R.帕默帳本)

John Sparks, 倫敦, 1937年6月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號491



(label 標籤)



(another view 另一面)





2815

### A LARGE FAMILLE VERTE DISH

KANGXI PERIOD (1662-1722)

The interior is finely decorated with an official holding court in a pavilion setting.

16⅞ in. (41 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

#### PROVENANCE:

Mallett, London, December 1929, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 221

#### EXHIBITED:

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May – 21 July 1951, no. 92

Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October – 2 November 2021

#### LITERATURE:

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, p. 11, cat. no. 92

Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 60-61, no. 17

### 清康熙 五彩指日高升圖盤

#### 來源:

Mallett, 倫敦, 1929年12月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號221

#### 展覽:

倫敦, 東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 1951年5月23日- 7月21日, 編號92

倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日- 11月2日

#### 出版:

東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 倫敦, 1951年, 頁11, 圖錄編號92

邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁60- 61, 圖錄編號17



(current lot in-situ at Hurst Grove, before 1981  
本拍品於藏家展櫃, 浩園, 1981年前)





2816

**A FAMILLE VERTE CYLINDRICAL  
BRUSH POT**

KANGXI PERIOD (1662-1722)

The exterior is decorated with a continuous riverscape scene with two figures inside a pavilion. There are figures crossing a bridge, others on a sampan and standing on the promontory, all between floral borders at the rim and the base.

7¼ in. (18.4 cm.) diam.

**HK\$600,000-800,000**

**US\$77,000-100,000**

**PROVENANCE:**

Mallett, London, September 1927, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 129

**清康熙 五彩通景山水圖筆筒**

來源:

Mallett, 倫敦, 1927年9月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號129



(current lot in-situ at Hurst Grove, before 1981  
本拍品於藏家展櫃, 浩園, 1981年前)





(other view 另一面)



(other view 另一面)



2817

**A FAMILLE VERTE 'DRAGON' EWER AND COVER**

EARLY QING DYNASTY, 17TH CENTURY

The body is decorated on either side with a ferocious descending four-clawed dragon grasping a flaming pearl above waves. The neck is flanked by the handle and spout decorated with two confronting dragons.

11 in. (28 cm.) high

**HK\$100,000-150,000**

**US\$13,000-19,000**

**PROVENANCE:**

Bluett & Sons, London, February 1947, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 618

**清初十七世紀 五彩雙龍戲珠紋執壺**

來源:

Bluett & Sons, 倫敦, 1947年2月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號618



(current lot in-situ at Hurst Grove, before 1981  
本拍品於藏家展櫃, 浩園, 1981年前)



(another view 另一面)





2818

**A PAIR OF *FAMILLE VERTE* DISHES**

KANGXI PERIOD (1662-1722)

One dish is decorated with two ladies on a terrace engaged in leisurely pursuits; the other dish is decorated with a lady watching two boys at play on a terrace.

10½ in. (27 cm.) diam.

(2)

**HK\$80,000-120,000**

**US\$11,000-15,000**

**PROVENANCE:**

J.R. Findley Esq. collection, according to label

The Reginald and Lena Palmer Collection, no. (X)167

**清康熙 五彩仕女嬰戲圖盤一對**

來源:

J.R. Findley Esq. 舊藏 (據標籤)

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)167







2819

**A FAMILLE VERTE BOWL**

KANGXI PERIOD (1662-1722)

The bowl is decorated on the exterior with a continuous scene of figures gathering on a terrace on one side, accompanied by a poem describing the event. The interior is further decorated with a landscape.

7⅜ in. (18.8 cm.) diam.

**HK\$80,000-120,000**

**US\$11,000-15,000**

**PROVENANCE:**

John Sparks, London, February 1943, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 560

**EXHIBITED:**

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May – 21 July 1951, no. 21  
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October – 2 November 2021

**LITERATURE:**

The Oriental Ceramic Society, *Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, p.9, cat. no. 21  
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 52-53, no. 14

**清康熙 五彩沈周詩意圖盤**

**詩文:**

天涯繞見一人還，僧寺來偷半日閒，  
勘破十年塵土夢，畫中不寫晉陽山。  
卉庵

**來源:**

John Sparks, 倫敦, 1943年2月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號560

**展覽:**

倫敦, 東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 1951年5月23日- 7月21日, 編號21

倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日- 11月2日

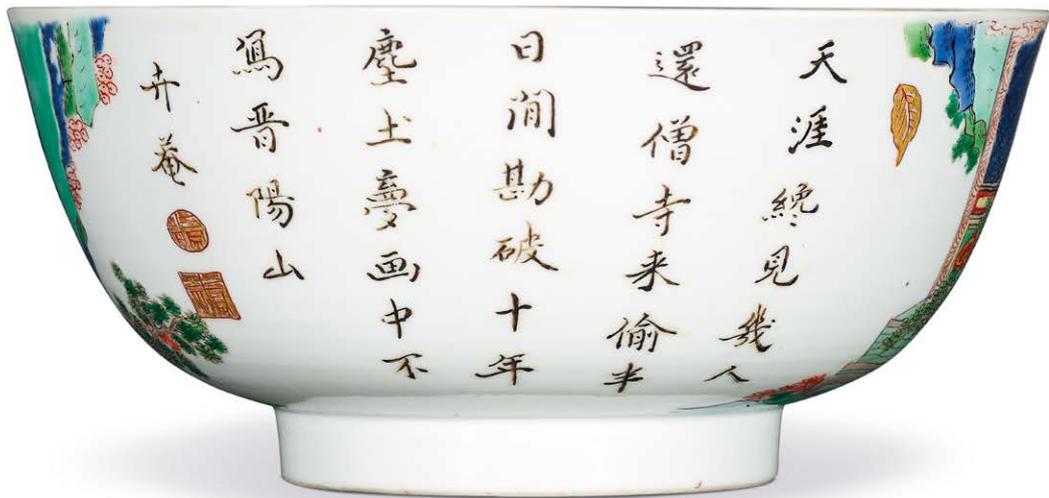
**出版:**

東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 倫敦, 1951年, 頁9, 圖錄編號21

邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁52- 53, 圖錄編號14



(base 底部)



(two views 兩面)



2820

**A FAMILLE VERTE 'MONTH' CUP**

KANGXI PERIOD (1662-1722)

The cup is decorated with flowering peony branches emerging next to a rock, accompanied by an inscription describing the scene. The base is inscribed with an apocryphal Chenghua four-character mark.

2 7/8 in. (6.5 cm.) diam.

**HK\$150,000-200,000**

**US\$20,000-26,000**

**PROVENANCE:**

Bluett & Sons, London, June 1927, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 84

The peony decoration represents the fourth lunar month. The inscription is taken from the poem, *Peony*, by the Tang dynasty poet Han Cong, which reads 'Xiao yan yuan fen jin zhang lu, chun feng shen re yu tang feng' (the radiant peony is worthy of the Immortals' dew; its fragrance is carried far on the spring breeze from the palatial halls).

**清康熙 五彩「月季花」花神盃**

詩文:

曉艷遠分金掌露，暮香深惹玉堂風

款識：成化年製

來源:

Bluett & Sons, 倫敦, 1927年6月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號 84

此盃一面繪四月花神牡丹花，另一面書唐韓琮詩句，讚美牡丹之高雅。



(another view 另一面)





2821

**A FAMILLE VERTE DISH**

KANGXI PERIOD (1662-1722)

The interior is painted with an official seated on a garden stool and a lady standing nearby playing with three boys in a terrace setting, all within a flower spray border at the rim.

14 in. (35.5 cm.) diam.

**HK\$60,000-80,000**

**US\$7,700-10,000**

**PROVENANCE:**

The Reginald and Lena Palmer Collection, no. (X)220

**清康熙 五彩人物圖盤**

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)220





2822

**A FAMILLE VERTE 'MYTHICAL BEAST'  
DISH**

KANGXI PERIOD (1662-1722)

The dish is decorated on the interior with a central medallion enclosing a *qilin* next to a pine tree with a phoenix in flight above. The deep cavetto is decorated with shaped panels of various mythical beasts and animals alternating with blossoming flowers. The everted rim is further decorated with panels of butterflies reserved on a diaper ground.

14 $\frac{3}{8}$  in. (36.5 cm.) diam.

**HK\$80,000-120,000**

**US\$11,000-15,000**

**PROVENANCE:**

Mallett, London, December 1933, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 294

**清康熙 五彩百獸圖折沿花口盤**

來源:

Mallett, 倫敦, 1933年12月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號294





2823

**A RARE PAIR OF *FAMILLE VERTE*  
LIME-GREEN-BACK DISHES**

KANGXI SIX-CHARACTER MARKS IN  
UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES  
AND OF THE PERIOD (1662-1722)

Each dish is decorated on the interior with three figures, all  
characters from the novel *The Water Margin*.

6 $\frac{7}{8}$  and 6 $\frac{3}{4}$  in. (17.3 and 17 cm.) diam. (2)

**HK\$200,000-300,000**

**US\$26,000-38,000**

**PROVENANCE:**

W. F. van Heukelom (1858-1937) Collection, Amsterdam, as  
recorded in the RHRP ledger

Sold at Sotheby's London, 16-17 June 1937, lot 169

The Reginald and Lena Palmer Collection, no. 489

The well-known novel, *Shuilu zhuan* ("The Water Margin"),  
attributed to Shi Nai'an (1296-1372), is regarded as one of the  
great novels of Chinese literature. The story is set in the Song  
dynasty and revolves around a group of some 108 outlaws, who  
assemble at the marshes of Liangshan and form a sizeable army.  
Eventually they are granted amnesty by the authorities, who then  
send them to repel foreign invaders and suppress rebels.

**清康熙 外綠地內五彩水滸傳人物故事圖盤一對  
雙圈六字楷書款**

來源:

W. F. van Heukelom (1858-1937) 舊藏, 阿姆斯特丹 (據  
R.H.R.帕默帳本)

倫敦蘇富比, 1937年6月16-17日, 拍品169號

雷金納德暨莉娜·帕默伉儷珍藏, 編號489

《水滸傳》是以官話白話文所著之章回小說, 內容描述北宋時一百零八位綠  
林好漢, 在梁山被迫落草, 而後發展壯大、受朝廷招安並東征西討之宏大故  
事。此拍品盤面各描繪三人, 分別為阮小二、花榮及一丈青 (扈三娘); 另一  
盤繪張順、呼延灼及秦明。



(bases 底)





2824

**A SMALL FAMILLE VERTE BALUSTER VASE**

KANGXI PERIOD (1662-1722)

The vase is decorated on one side with a bird, possibly a fork-tailed sunbird, perching on a fruiting lychee branch, accompanied by a poem describing the scene on the opposite side, all below three archaistic phoenixes at the shoulder.

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

**HK\$400,000-600,000**

**US\$52,000-77,000**

**PROVENANCE:**

Bluett & Sons, London, May/June 1931, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 238

**清康熙 五彩荔枝鳥詩文圖瓶**

詩文:

比容應無價，評香未有倫，  
獨持稜上潔，不染世間塵。

繡園

印章紋：「半山」、「居水石」

來源:

Bluett & Sons, 倫敦, 1931年5/6月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號 238



(current lot in-situ at Hurst Grove, before 1981  
本拍品於藏家展櫃，浩園，1981年前)



(another view 另一面)





2825

**A GILT-DECORATED WUCAI DISH**

KAGNXI PERIOD (1662-1722)

The interior is decorated with a scene from *Romance of Three Kingdoms*, depicting the tryst between a general and love interest, Lu Bu and Diao Chan, in a pavilion, and the warlord, Dong Zhuo, rushing in through the moon gate attempting to interrupt, all set within a diaper border with panels of antiques at the mouth rim.

15¼ in. (38.8 cm.) diam.

**HK\$80,000-120,000**

*US\$11,000-15,000*

**PROVENANCE:**

Mallett, London, October 1926, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 55

**清康熙 描金五彩呂布戲貂蟬圖盤**

來源:

Mallett, 倫敦, 1926年10月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號55





2826

**A SMALL FAMILLE VERTE 'PEONY' ROULEAU VASE**

KANGXI PERIOD (1662-1722)

The body is decorated with blossoming peony branches with a butterfly in flight on one side and a poem on the other side describing the scene. The trumpet-shaped neck is decorated with bamboo above a band of floral border at the shoulder.

9 7/8 in. (24.2 cm.) high

**HK\$100,000-150,000**

**US\$13,000-19,000**

**PROVENANCE:**

John Sparks, London, December 1927, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 136

**EXHIBITED:**

London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ch'ing Dynasty*, 26 May – 2 July 1964, as recorded in the RHRP ledger

**LITERATURE:**

The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ch'ing Dynasty*, London, 1964, as recorded in the RHRP ledger

**清康熙 五彩牡丹詩文圖瓶**

詩文:

(亭)雪半開春漏泄

猩袍斜掛寶珠香

雲庵

印章紋:「竹居」

來源:

John Sparks, 倫敦, 1927年12月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號136

展覽:

倫敦, 大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ch'ing Dynasty》, 1964年5月26日– 7月2日 (據R.H.R.帕默帳本)

出版:

大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ch'ing Dynasty》, 倫敦, 1964年 (據R.H.R.帕默帳本)



(current lot in-situ at Hurst Grove, before 1981  
本拍品於藏家展櫃, 浩園, 1981年前)



(another view 另一面)





2827

**A FAMILLE VERTE CYLINDRICAL  
BRUSH POT**

KANGXI PERIOD (1662-1722)

The brush pot is decorated with a continuous landscape scene depicting a scholar accompanied by his attendant and greeted by a boy carrying a basket of flowers.

5 in. (12.5 cm.) high

**HK\$80,000-120,000**

**US\$11,000-15,000**

**PROVENANCE:**

The Reginald and Lena Palmer Collection, no. (X)166

**清康熙 五彩陶淵明採菊東籬下圖筆筒**

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)166



(another view 另一面)





2828

**A PAIR OF FAMILLE NOIRE DISHES**

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

Each dish is decorated on the exterior with leafy lotus scrolls reserved on a black ground. The short foot is further decorated with scrolling design on a pale green ground.

5 $\frac{7}{8}$  in. (14.8 cm.) diam. (2)

**HK\$400,000-600,000**

**US\$52,000-77,000**

**PROVENANCE:**

Bluett & Sons, London, June 1929, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 202

**EXHIBITED:**

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May – 21 July 1951, no. 64 (one)  
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October – 2 November 2021

**LITERATURE:**

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, p.10, cat. no. 64 (one)  
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 54-55, no. 15

**清雍正 墨地五彩纏枝蓮紋盤一對 雙圈六字楷書款**

**來源:**

Bluett & Sons, 倫敦, 1929年6月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號202

**展覽:**

倫敦, 東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 1951年5月23日- 7月21日, 編號64 (其一)  
倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日- 11月2日

**出版:**

東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 倫敦, 1951年, 頁10, 圖錄編號64 (其一)  
邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁54- 55, 圖錄編號15



(another view 另一面)





2829

**A PAIR OF FAMILLE NOIRE VASES**

YONGZHENG PERIOD (1723-1735)

Each vase is decorated all over with leafy flower scrolls against a black ground, all above a scrolling border at the base.

8½ and 7¾ in. (20.5 and 20 cm.) high (2)

**HK\$400,000-600,000**

**US\$52,000-77,000**

**PROVENANCE:**

Gorer of London, according to label (one)  
R. Bennett Collection, as recorded in the RHRP ledger  
The Collection of Deming Jarves  
Sold at Christie's London, 12 July 1934, lot 11  
Bluett & Sons, London, September 1934, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 340

**EXHIBITED:**

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May- 21 July 1951, no. 66 (one)

**LITERATURE:**

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, p. 10, cat. no. 66 (one)  
R. Davids and D. Jellinek, *Provenance. Collectors, Dealers & Scholars: Chinese Ceramics in Britain & America*, Great Britain, 2011, pp. 347, 349-350, pl. 126

**清雍正 墨地五彩花卉紋瓶一對**

**來源:**

Gorer, 倫敦 (據標籤, 其一)  
R. Bennett 舊藏 (據R.H.R.帕默帳本)  
Deming Jarves 舊藏  
倫敦佳士得, 1934年7月12日, 拍品11號  
Bluett & Sons, 倫敦, 1934年9月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號340

**展覽:**

倫敦, 東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 1951年5月23日- 7月21日, 編號66 (其一)

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## AN EXTREMELY RARE YONGZHENG FAMILLE ROSE BLACK-BACK DISH

ROSEMARY SCOTT, INDEPENDENT SCHOLAR

This exquisite dish has been painted with birds, two colours of blossoming prunus, and bamboo by one of the most highly-skilled of ceramic decorators. The Yongzheng reign is known for the high standard of painting seen on overglaze enamelled imperial porcelain, but even within this elite group, the dish stands out for the exceptional quality of its painting, especially the naturalistic depiction of the birds. Interestingly, while the decoration on this dish has been unanimously praised, the birds depicted have been repeatedly misidentified. In western descriptions, they have frequently, and wrongly, been described as magpies. This is perhaps unsurprising, since the design of magpies and prunus is a popular and auspicious one. However, the four birds on this dish are clearly Eurasian tree sparrows (*Passer montanus*), 樹麻雀. These are also auspicious birds – symbolising happiness and the arrival of spring, and while they are less common on porcelains, sparrows, often shown with bamboo, have been a favoured subject for Chinese painters on silk and, later, paper since Song times.

In the collection of the Metropolitan Museum of Art, New York, there is a 12<sup>th</sup> century Southern Song fan painting in ink and colours on silk, mounted as an album leaf (accession number: 24.80.487 (<https://www.metmuseum.org/art/collection/search/40063>, accessed February 2023, **Fig. 1**) which, like the current dish, depicts sparrows, blossoming prunus and bamboo. Also, in common with the current dish, the plumage of the sparrows on the fan painting is painted in careful detail. While the genre of ‘bird and flower’ painting

can be traced back to the Six Dynasties period (AD 220–589), and two painters from this era specialising in the theme are mentioned in historical records, birds and flowers seem to have been well-established as a subject for painting in both two-dimensional art and on ceramics by Tang (AD 618–907) times (see Lai Sukyee, ‘Bird and flower painting on Tang and Song ceramics’, *Style in the East Asian Tradition – Colloquies on Art & Archaeology in Asia No. 14*, Rosemary Scott (ed.), London, 1987, pp. 103–119). It has been suggested that bird and flower painting thrived following the establishment of the Hanlin Academy in the reign of Xuanzong (r. 713–55). Bird and flower painting was to grow in popularity, especially amongst court painters, thereafter. In the Northern Song dynasty (AD 960–1127) bird and flower painting was even embraced by the emperor himself, as can be seen in surviving paintings from the brush of Emperor Huizong (r. AD 1100–26) – such as *Five-coloured Parakeet on Blossoming Apricot Tree*, a handscroll in ink and colour on silk, now in the Boston Museum of Fine Arts (illustrated by Wu Tung in *Tales from the Land of Dragons – 1,000 Years of Chinese Painting*, Boston, 1997, pp. 54–5, no. 13) and *Finches on Bamboo*, another handscroll in ink and colours on silk, now in the collection of the Metropolitan Museum of Art, New York, accession number 1981.278 (illustrated by James Cahill, *Treasures of Asia – Chinese Painting*, New York/Geneva, 1960, p. 73).

It is interesting to note that the famous hanging scroll in ink and colour on silk, known as *The Three Friends of Winter and a Hundred Birds* 三友百禽, dated to AD 1413, by the early Ming

### 清雍正 外烏金釉內粉彩梅雀爭春圖盤

蘇玫瑰 (獨立學者)

此盤工巧絕倫，所繪翎毛、二色梅花與翠竹俱出自頂尖畫師之手。雍正御瓷的釉上畫琺瑯素以丹青妙筆冠絕天下，但出神入化若本品者少之又少，其麻雀之惟妙惟肖尤顯功力。有意思的是，雖然本盤紋飾之佳已有公論，但其雀鳥卻屢遭誤認。西方文獻常誤稱之為喜鵲。說來這一誤會也算情有可原，蓋因喜鵲、梅花這一組合乃司空見慣的祥瑞紋飾。然而，本拍品所繪四鳥顯然是樹麻雀 (*Passer montanus*)。此鳥亦寓意禎祥，象徵歡欣喜慶、春回大地，縱然麻雀不算熱門的瓷器紋飾，但自宋以降，其身影常出現於中國絹本及宋以後的紙本畫作，且多以翠竹襯托。

紐約大都會藝術博物館藏鑲有冊頁的十二世紀南宋佚名絹本水墨設色《竹梅小禽圖》團扇 (典藏號24.80.487, 詳見<https://www.metmuseum.org/art/collection/search/40063>, 登

錄於2023年2月) (圖一)，該畫跟本盤一樣，俱以麻雀梅竹為題材。兩者另一個共通點，是扇面所繪的麻雀均細膩傳神。花鳥畫一脈可上溯至六朝 (公元220至589年)，史籍中亦有提及當時兩位花鳥畫名家，時至唐代 (公元618至907年)，花鳥儼然已是平面與陶瓷藝術不可或缺的題材之一，詳見黎淑儀論文〈Bird and flower painting on Tang and Song ceramics〉，全文發表於筆者主編的《Style in the East Asian Tradition – Colloquies on Art & Archaeology in Asia No. 14》頁103–119 (倫敦: 1987)。據稱，宋宣宗 (公元713至755年在位) 治下成立了翰林院，於焉花鳥畫日益流行。此後花鳥畫蔚然成風，備受宮廷畫家喜愛。北宋時期 (公元960至1127年)，花鳥畫深受天子推崇，宋徽宗 (公元1100至1126年在位) 的傳世之作堪為此現身說法：一者為絹本水墨設色《五色鸚鵡圖》卷，今藏波士頓美術館，圖見吳同著作《Tales from the Land of Dragons – 1,000 Years of Chinese Painting》頁54–5編號13 (波士頓: 1997)；另一例為紐約大都會藏絹本水墨設色《竹禽圖》卷 (典藏號1981.278)，圖見高居翰 (James Cahill)



Fig. 1 The Metropolitan Museum of Art, New York  
圖一 紐約大都會博物館藏品

dynasty court artist Bian Jingzhao (邊景昭 AD 1355–1428) in the collection of the National Palace Museum, Taipei (illustrated in *Possessing the Past – Treasures from the National Palace Museum, Taipei*, Wen C. Fong and James C.Y. Watt (eds.), New York, 1996, p. 340, pl. 165) has been estimated to depict approximately 97 birds of various species, but by far the largest number from any single species is represented by the Eurasian tree sparrows, more than 20 of which appear in a lively flock in the lower part of the painting. It is also noteworthy that the birds in Bian Jingzhao's painting, like those on the current dish are shown with bamboo and blossoming prunus. Bird and flower painting continued to flourish into the Yuan, Ming and Qing dynasties, with sparrows and bamboo continuing to provide inspiration for Chinese artists on silk and paper to the end of the Qing and into the Republic period – as in the case of painters like Wu Changshuo 吳昌碩 (1844–1927) and Chen Shizeng 陳師曾 (1876–1923).

The admiration of the Yongzheng emperor for fine bird and flower painting on imperial porcelain can be seen from the range of bird and flower depictions on *falangcai* 琺瑯彩 vessels preserved in the collection of the National Palace



Fig. 2 Collection of the National Palace Museum, Taipei  
圖二 台北故宮博物院藏品

Museum, Taipei. Delicately painted bird and flower designs can be seen on dishes, bowls, cups and even teapots dating to the Yongzheng reign. Many examples were illustrated in the exhibition catalogue *Special Exhibition of Ch'ing Dynasty Enamelled Porcelains of the Imperial Ateliers 清宮中琺瑯彩瓷特展*, Taipei, 1992. The birds depicted on Yongzheng pieces in the exhibition included: peacocks (nos. 16, 26); paradise flycatchers (nos. 16, 33, 38); magpies (nos. 22, 31, 35); swallows (no. 24); quail (nos. 26, 31); pheasants (nos. 34); cranes (no. 38); orioles (no. 52); mynah birds (nos. 62, 67); and geese (no. 72). Two different shapes of Yongzheng *falangcai* vessel in the 1992 exhibition were decorated with sparrows. One was a bowl (no. 25), on which was depicted a flock of sparrows in flight or perched on a rock or bamboo stems with roses in the background (Fig. 2). The other was a small cup with sparrows perched on bamboo or rocks (no. 71) (Fig. 3). This cup was also included in the exhibition catalogue *Porcelain with painted enamels of Qing Yongzheng period (1723-1735) 金成旭映 清雍正琺瑯彩瓷*, Taipei, 2014, pp. 108–9, no. 44, where it was shown with its pair. As is usual the two cups have complementary, rather than strict mirror-image, designs and even complementary inscriptions. The painting of the sparrows on the current dish reaches the

著作《Treasures of Asia - Chinese Painting》頁73 (紐約/日內瓦: 1960)。

頗引人入勝的是，明初宮廷畫家邊景昭 (公元1355至1428年) 作於公元1413年的絹本水墨設色名作《三友百禽》圖中，所繪鳥類共約九十七種，而佔比最高者顯然是樹麻雀，它們為數二十多隻，成群結隊出現於畫面下方，神態栩栩如生。此作今藏臺北國立故宮博物院，圖見方聞與屈志仁合編的《Possessing the Past – Treasures from the National Palace Museum, Taipei》頁340圖版165 (紐約: 1996)。另須一提的是，邊氏畫中的鳥兒也像本拍品般，綴以翠竹與綻放的梅花。時至元明清三代，花鳥畫依然大行其道，麻雀、翠竹這一組合在清末和民國畫家的絹本和紙本畫中仍時可得見，如吳昌碩 (公元1844至1927年) 和陳師曾 (公元1876至1923年) 等。

臺北故宮珍藏一批花鳥畫琺瑯彩器物，它們充份顯示了雍正皇帝對花鳥畫御瓷何等喜愛。雍正年間燒造的盃盤子甚或

茶壺，常精繪各式花鳥圖案，《清宮中琺瑯彩瓷特展圖錄》(臺北: 1992) 收錄了不少箇中精品。該批雍正佳瓷所繪的鳥類包括: 孔雀 (編號16及26)、綬帶鳥 (編號16、33及38)、喜鵲 (編號22、31及35)、燕子 (編號24); 鸛鵲 (編號26及31)、雉雞 (編號34)、仙鶴 (編號38)、黃鸝 (編號52)、八哥 (編號62及67) 及鵝 (編號72)。1992年特展中飾以麻雀的雍正琺瑯彩瓷可按器形分為兩類: 其一為盃 (編號25)，器身繪一群麻雀，或於空中盤旋，或棲於石上或竹梢，背景為玫瑰 (圖二); 其二為小盃，其麻雀棲於竹枝或石上 (編號71) (圖三)。另外，這例小盃及其配對之作亦曾亮相於《金成旭映: 清雍正琺瑯彩瓷》展覽圖錄頁108–9 編號44 (臺北: 2014)。一如慣例，二盃的紋飾相輔相成，而非原樣照搬，其款識亦然。本拍品所繪之麻雀自然渾成，功力絕不遜於前述的琺瑯彩佳瓷。

再者，本拍品的梅紋亦堪稱一絕，其瑩白與粉紅梅枝在畫師筆下共冶一爐。此外，其白梅襯以灰色枝條，紅梅則以褐枝烘托，處處盡顯匠心巧思。這一格局亦見於別的傳世瓷盤，其中一例

same high standard as that on the *falangcai* pieces.

The prunus on the current dish is also exceptionally well painted, and the ceramic artist has included both white blossoming and pink blossoming branches. Again, it is a mark of the care taken with this decoration that the painter has depicted a grey-barked branch for the white blossoms and a brown-barked branch for the pink blossoms. This is the same approach as that seen on dishes such as the yellow-backed Yongzheng dish with six-character underglaze blue mark illustrated in the 1992 Taipei catalogue pp. 206-7, no. 104. This latter dish also includes bamboo in the decorative scheme, but no birds.

Prunus blossom is one of the most popular choices for floral decoration in the Chinese decorative arts, and particularly the porcelains made for the court of the Yongzheng emperor. It has auspicious meaning, suggesting perseverance, purity, and vigorous old age. It also suggests renewal and is regarded as heralding spring. The five petals of its flowers are taken to represent the five blessings of long life, health, wealth, love of virtue and a peaceful death.

Bamboo also has auspicious messages, for it represents humility and fidelity as well as moral integrity and peace. Sparrows, as mentioned above represent happiness and, like the prunus blossom, approaching spring.

The decoration on the current dish is visually very harmonious, and it is only when examining each feature individually and then comparing it to other elements of the design that one becomes aware that the scale of the birds in relation to the flower heads is not a natural one. The birds are rather small in relation to the size of the flowers. In fact, this is a common, and deliberate, feature of bird and flower painting on imperial porcelains of the Yongzheng reign, and

is referred to by Chen Liu 陳瀏 the author of the *Tao ya* 陶雅 (Ceramic Refinements), published in 1910 and translated into English by G.R. Sayer in *T'ao ya* (Pottery Refinements), 1959. Chen notes that:

'In painting flowers and birds on porcelain the birds should not be very big nor the flowers very small otherwise the unity of the picture is lost.' (G.R. Sayer translation, p. 77). For further discussion see Rosemary Scott, '18th century overglaze enamels: the influence of technological development on painting style', *Style in the East Asian Tradition – Colloquies on Art & Archaeology in Asia No. 14*, Rosemary Scott (ed.), London, 1987, pp. 149-68.

The black back of this *famille rose* dish is extremely rare. However, a pair of black-backed Yongzheng-marked dishes of exactly the same size is in the Zhuyuetang 竹月堂 collection (illustrated in *A Millennium of Monochromes from the Great Tang to the High Qing – The Baur and the Zhuyuetang Collections*, Geneva, 2018, pp. 260-1, nos. 114 a & b; and in *Shimmering Colours – Monochromes of the Yuan to Qing Periods – The Zhuyuetang Collection*, Hong Kong, 2005, p. 236, no. 158) (Fig. 4). The Zhuyuetang dishes also have *famille rose* decoration on the interior, but in this case the decoration is restricted to four small pink and white prunus flowers ranged just inside the rim. Like the current dish, the Zhuyuetang piece has a six-character mark on the base in underglaze blue.

The revival of black glazes on porcelain is attributed to the Kangxi reign (1662-1722) and this reign was particularly associated with the development of the so-called 'mirror black' glaze, the depth of colour and texture of which were enhanced by the addition of manganese and cobalt to the iron used to colour the glaze. However, it is significant that in the last year of the Yongzheng reign, 1735, the famous supervisor of the Imperial factory at Jingdezhen, Tang Ying

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是1992年臺北展覽圖錄頁206-7編號104所示的青花六字楷書款外黃地雍正盤。該盤紋飾結合了翠竹，但無雀鳥紋。

綜觀中國裝飾藝術的熱門花卉題材，梅花可謂中流砥柱，此言尤適用於雍正御瓷。梅花乃禎祥之物，喻指堅韌不拔、剛正不阿、老當益壯。另外，梅亦象徵萬象更新、春回大地。梅開五瓣，借指「五福」，即長壽、富貴、康寧、好德、善終。翠竹同樣寓意祥瑞，隱含謙和內斂、忠貞不渝之意，更代表高風亮節、安貧樂道。如上所述，麻雀被視為歡樂喜慶的化身，常與梅花合指梅雀爭春。

乍看之下，此盤的紋飾雋永和諧，唯有細觀個別題材，再對比圖中別的元素，方意識到花與鳥的大小比例並不合理。相對於梅花而言，麻雀的體積偏小。實際上，此乃雍正御瓷花鳥畫刻意為之的常用佈局，陳瀏在其著作《陶雅》(1910年成書，G.R.

Sayer的英譯本著於1959年)中亦曾提及。據陳氏所言：「瓷品之畫花鳥者，鳥不可甚大，花不可甚小，反是則於畫理欠合。」(英譯可參照G.R. Sayer譯本頁77)。關於進一步的探討，詳見拙作〈18th century overglaze enamels: the influence of technological development on painting style〉，全文發表於筆者主編的《Style in the East Asian Tradition – Colloquies on Art & Archaeology in Asia No. 14》頁149-68 (倫敦：1987)。

此例粉彩盤的外黑底罕見之極。話雖如此，竹月堂亦珍藏一對外黑底雍正盤，其大小與本品一般無二，圖見《千載霓霞：鮑氏東方藝術館及竹月堂藏唐至清一道釉》頁260-1編號114a及b (日內瓦：2018)；另可參見《五色瓊霞：竹月堂藏元明清一道釉瓷器》頁236編號158 (香港：2005) (圖四)。該對竹月堂瓷盤內雖然也有粉彩紋飾，但僅限於口沿之下的粉紅與白色梅花四朵。



Fig. 3 Collection of the National Palace Museum, Taipei  
圖三 台北故宮博物院藏品

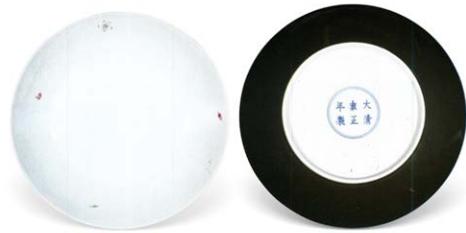


Fig. 4 Collection of Zhuyuetang  
圖四 竹月堂藏品

(唐英 1682-1756), in his *Taocheng jishi bei ji* (陶成紀事碑記 Commemorative Stele on Ceramic Production), noted black glazes among the almost 40 types of monochrome glaze mentioned. Tang Ying lists:

‘New reproduction of mirror black glazes: including those with white designs and those with gilding’ 新制仿烏金釉: 黑地白花 黑地描金二種; and ‘New European mirror black glazes’ 新制西洋烏金器皿. (English translations by Peter Lam in *Shimmering Colours – Monochromes of the Yuan to Qing Periods – The Zhuyuetang Collection*, Hong Kong, 2005, p. 45.)

An example of a Yongzheng porcelain vessel with white interior and black on the exterior, decorated with dragons in gold, is the Yongzheng-marked stem cup in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum*, 37, *Monochrome Porcelains*, Hong Kong 1999, p. 133, no. 122, where the Tang Ying text is quoted. This stem cup has a six-character underglaze blue Yongzheng reign mark written on the underside of the splayed foot. An example of Yongzheng porcelain with black ground decorated with white flowers, is the pair of small *jalangcai* dishes in the collection of the

National Palace Museum, Taipei, illustrated in *Porcelain with painted enamels of Qing Yongzheng period (1723-1735)* 金成旭映清雍正琺瑯彩瓷, Taipei, 2014, pp. 46-7, no. 13. These dishes have four-character overglaze blue enamel Yongzheng marks on their bases.

The use of black on the back of the current dish may be a subtle reference to the ink used by scholars in painting and calligraphy, or may have been intended to suggest black lacquer, which, on rare occasions, had been applied to the exterior of high-fired ceramics since the Tang dynasty – for example the mise ware bowl excavated from amongst the royal gifts found in the crypt of the Famen temple. However, given the exceptional quality of the decoration on the interior of the dish, and the close links to imperial bird and flower painting, a reference to ink seems more probable.

The current dish was with the well-known dealers Yamanaka & Co. Ltd. in London in the 1930s, and was purchased from Yamanaka in July of 1936 by R.H.R Palmer, and accessioned into the Palmer collection as no. 422. It was loaned by Mr. and Mrs. Palmer to the 1951 London Oriental Ceramic Society *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, as exhibit 65.

跟本拍品一樣，竹月堂藏品器底亦書青花六字楷書款。

黑釉瓷器於康熙年間(公元1662至1722年)東山再起，而「烏金」釉的配製也與康熙一朝密不可分，由於其呈色的鐵中添加了錳與鈷，釉色和質感益發醇濃。但尤須一提的是，雍正末年(即公元1735年)，景德鎮御窯知名督陶官唐英(公元1682至1756年)在《陶成紀事碑記》列舉的四十類單色釉中也曾提到黑釉：「新製仿烏金釉，黑地白花、黑地描金二種」，以及「新製西洋烏金器皿」，英譯本可參照林業強著作《五色瓊霞：竹月堂藏元明清一道釉瓷器》頁45(香港：2005)。

內白外黑的雍正佳瓷之中，北京故宮博物院藏一例雍正款描金雲龍紋高足盃，圖見《故宮博物院藏文物珍品大系37：顏色釉》頁133編號122(香港：1999)，書中也引用了前述唐英碑文。此高足盃撇足內書釉下青花六字楷書雍正款。臺北故宮珍藏一對

小巧玲瓏的黑地白花琺瑯彩盤，圖見《金成旭映：清雍正琺瑯彩瓷》頁46-7編號13(臺北：2014)。該對作品的器底書釉上青花四字楷書款。

本拍品外掛黑釉，這或是效法文人書畫翰墨，或是模擬自唐以降少量高溫陶瓷器外所髹的黑漆，就此可證諸法門寺地宮出土的御 秘色盃。然而，鑑於此盤紋飾畫意盎然，加上與宮廷花鳥畫息息相關，師法墨韻的可能性較高。

1930年代，本拍品的物主為倫敦著名古董商山中商會，1936年7月始易手帕默(R.H.R Palmer，典藏號422)。1951年，帕默伉儷將之外借予倫敦東方陶瓷學會，在該會舉辦的《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》中亮相(展品65號)。



2830

**A VERY RARE AND FINE *FAMILLE ROSE* BLACK-BACK 'FLOWERS AND BIRDS' DISH**

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

The dish is decorated on the interior with two pairs of birds amongst prunus blossoms, with one bird in flight and three birds perched on pink and white prunus branches interspersed with bamboo. The exterior is covered with black enamel.

7 $\frac{5}{8}$  in. (19.3 cm.) diam.

**HK\$5,000,000-7,000,000**

**US\$640,000-900,000**

**PROVENANCE:**

Yamanaka & Co., London, July 1936, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 422

**EXHIBITED:**

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May – 21 July 1951, no. 65  
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October – 2 November 2021

**LITERATURE:**

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, p. 10, cat. no. 65  
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 56-59, no. 16

**清雍正 外烏金釉內粉彩梅雀爭春圖盤 雙圈三行六字楷書款**

**來源:**

山中商會, 倫敦, 1936年7月 (據家族帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號422

**展覽:**

倫敦, 東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 1951年5月23日-7月21日, 頁10, 圖錄編號65  
倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日-11月2日

**出版:**

東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 倫敦, 1951年, 圖錄編號65  
邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁56-59, 圖錄編號16



(current lot in-situ 本拍品於藏家展櫃)





(bases 底)





2831

**A DOUCAI 'MANDARIN DUCK' DISH**  
YONGZHENG SIX-CHARACTER MARK IN  
UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE  
AND OF THE PERID (1723-1735)

The dish is decorated on the exterior in *doucai* and iron-red with mandarin ducks in a lotus pond, and the base is inscribed with a Yongzheng six-character mark in underglaze blue within a double-circle. The interior is decorated in *famille noire* with blossoming magnolia and chrysanthemum branches emerging next to ornamental rocks.

5 7/8 in. (15 cm.) diam.

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

**PROVENANCE:**

John Sparks, London, 25 June 1949 (Fig. 1)  
The Reginald and Lena Palmer Collection, no. 643

**EXHIBITED:**

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May – 21 July 1951, no. 47

**LITERATURE:**

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, p. 10, cat. no. 47

**清雍正 磬紅鬥彩荷塘鴛鴦紋盤 雙圈六字楷書款**

盤內彩為後加

**來源:**

John Sparks, 倫敦, 1949年6月25日 (圖一)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號643

**展覽:**

倫敦, 東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 1951年5月23日-7月21日, 編號47

**出版:**

東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 倫敦, 1951年, 頁10, 圖錄編號47

UNIVERSITY ACCOUNT			
JOHN SPARKS Porcelain Collector (1822) Singapore, Singapore and the Far East			
128, Mount Street, London, W.1.			
25th June, 1949			
R. H. Palmer Esq., M. C., Buck Grove, St. Leonards, SUSSEX.			
1946	To- amount of a/c rendered.	£236	0 0
Details.			
July 1st	One fine old Chinese blue & white porcelain saucer-dish, with decoration of playing boys and a border of dragons and flaming pearls. Small mark on base. Ming Dynasty, 1200-1644 A.D.	£85	0 0
" "	One old Chinese blue & white porcelain pokchew with alabaster head handles, decoration of the 8 Immortals, and fui head and ribbon band round base, head of boy pattern round lip. Ming Dynasty, 1200-1644 A.D.	£6	0 0
" 30th	One very fine old Chinese porcelain saucer, decorated with flowering branches of magnolia and chrysanthemum on rocks in foliage with a sun on a fanlike background. The reverse side with lotus flowers and ducks in rustle water enamel on a green ground. Yongzheng 1723-1735 A.D. of the Qing Dynasty.	£6	0 0
Amount forward.		£188	0 0
		£236	0 0

(Fig.1 圖一)



(reverse 背面)





2832

**A RARE FAMILLE ROSE 'EGG-SHELL' DISH**

YONGZHENG PERIOD (1723-1735)

The interior is decorated with a seated figure surrounded by three rams, all set in a landscape scene within a diaper border at the mouth rim.

7 7/8 in. (20 cm.) diam.

HK\$80,000-120,000

US\$11,000-15,000

**PROVENANCE:**

Bertram Currie (1899-1959) Collection, Farnborough, England  
Spink & Son, London, July 1936, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 419

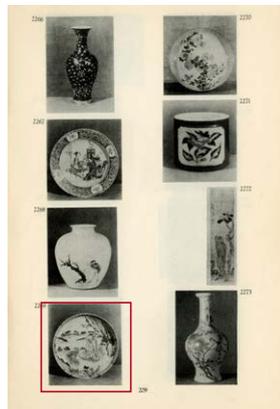
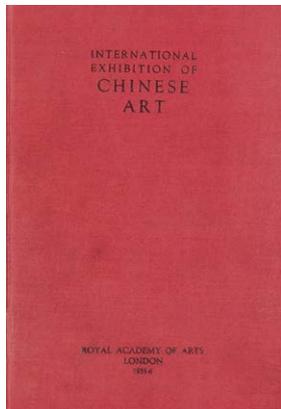
**EXHIBITED:**

London, The Royal Academy of Arts, *International Exhibition of Chinese Art*, 28 November 1935- 7 March 1936, ser. nos. 2131

**LITERATURE:**

The Royal Academy of Arts, *International Exhibition of Chinese Art*, London, 1935, p. 193 & 209, cat. no. 2269 (Fig. 1)

The figure depicted on the dish is Su Wu, a Western Han diplomat and politician, celebrated for his virtue of loyalty and bravery in Chinese history. On his diplomatic mission to the foreign territory of the Xiongnu as an ambassador, Su Wu was captured and detained for nineteen years. Regardless of the hardship endured during his captivity, Su Wu refused to surrender and remained loyal and faithful to his mission and Emperor Wu of Han. It was known that Su Wu served long years of herding sheep before managing to return home; this famous story is depicted on the present lot. The unusually shaped herding stick held by Su Wu is known as *jie*, also shown in the present lot; it is made with bamboo and decorated with three knots of yak tail. Such *jie* could only be bestowed by the Emperor; it not only serves as the pledge of the Emperor, but also represents the nation.



(Fig.1 圖一)

**清雍正 粉彩蘇武牧羊圖盤**

**來源:**

Bertram Currie (1899-1959) 舊藏, 法恩伯勒, 英國  
Spink & Son, 倫敦, 1936年7月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號419

**展覽:**

倫敦, 皇家藝術學院, 《International Exhibition of Chinese Art》, 1935年11月28日-1936年3月7日, 編號2131

**出版:**

皇家藝術學院, 《International Exhibition of Chinese Art》, 倫敦, 1935年, 頁193 & 209, 圖錄編號2269 (圖一)

蘇武·西漢郎中·受漢武帝派遣出使匈奴, 淪落被扣長達十九年但堅貞不屈, 其臨危不苟及不辱使命的氣節名垂青史。此拍品描繪蘇武北海牧羊、手持漢節的情境, 表現忠於職守及忠誠於國家民族之信念。



(reverse 背面)





2833

## A FAMILLE ROSE RUBY-BACK 'HE XIANGU' DISH

YONGZHENG PERIOD (1723-1735)

The interior is decorated with the one of the Eight Immortals, He Xiangtu, riding on a stag and accompanied by a female attendant carrying a flower basket.

8 1/8 in. (20.5 cm.) diam.

HK\$100,000-150,000

US\$13,000-19,000

### PROVENANCE:

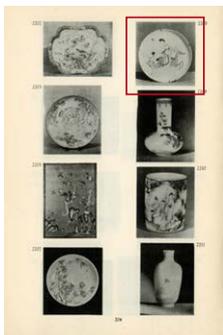
Bertram Currie (1899-1959) Collection, Farnborough, England  
Spink & Son, London, July 1936, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 417

### EXHIBITED:

London, The Royal Academy of Arts, *The International Exhibition of Chinese Art*, 28 November 1935-7 March 1936, no. 2134  
London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May-21 July 1951, no. 180  
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October-2 November 2021

### LITERATURE:

The Royal Academy of Arts, *The International Exhibition of Chinese Art*, London, 1935, p. 188 & 204, cat. no. 2208 (Fig. 1)  
The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, p. 15, cat. no. 180 (Fig. 2)  
S. Jenyns, *Later Chinese Porcelain: The Ch'ing Dynasty (1644-1912)*, London, 1965, pl. XLVII, no. 2 (Fig. 3)  
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 62-63, no. 18



(Fig.1 圖一)



(Fig.2 圖二)



(Fig.3 圖三)



(reverse 背面)

## 清雍正 外胭脂紅地內粉彩麻姑獻壽圖盤

### 來源:

Bertram Currie (1899-1959) 舊藏, 法恩伯勒, 英國  
Spink & Son, 倫敦, 1936年7月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜. 帕默伉儷珍藏, 編號417

### 展覽:

倫敦, 皇家藝術學院, 《International Exhibition of Chinese Art》, 1935年11月28日-1936年3月7日, 編號2134  
倫敦, 東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 1951年5月23日-7月21日, 編號180  
倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日-11月2日

### 出版:

皇家藝術學院, 《International Exhibition of Chinese Art》, 倫敦, 1935年, 頁188 & 204, 圖錄編號2208 (圖一)  
東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 倫敦, 1951年, 頁15, 圖錄編號180 (圖二)  
詹寧斯, 《Later Chinese Porcelain: The Ch'ing Dynasty》, 倫敦, 1965年, 圖版編號XLVII (圖三)  
邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁62-63, 圖錄編號18





2834

**A PAIR OF FAMILLE ROSE RUBY-BACK  
'IMMORTALS' DISHES**

YONGZHENG PERIOD (1723-1735)

Each dish is decorated with one of the Eight Immortals, Lan Caihe and Han Xiangzi, accompanied by their attendants.

8 1/8 in. (20.1 cm.) diam. (2)

**HK\$500,000-800,000**  
**US\$64,000-100,000**

**PROVENANCE:**

Alfred Trapnell (1838-1917) Collection, no. 37  
Mallett, London, February 1946, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 617

**EXHIBITED:**

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May – 21 July 1951, no. 173 (dish with Lan Caihe)  
London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ch'ing Dynasty*, 26 May – 2 July 1964 (dish with Han Xiangzi)  
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October – 2 November 2021

**LITERATURE:**

*An Illustrated Catalogue of Chinese Porcelain and Potter, forming the Collection of Mr. Alfred Trapnell*, Bristol, 1901, p. 6, no. 37, pl. XVII and XVIII (Fig. 1)  
The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, p.15, cat. no. 173 (dish with Lan Caihe)  
The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ch'ing Dynasty*, London, 1964, cat. no. 210 (dish with Han Xiangzi)  
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 68-69, no. 20



(reverse 背面)

**清雍正 外胭脂紅地內粉彩八仙獻壽圖盤一對**

**來源:**

Alfred Trapnell (1838-1917) 舊藏  
Mallett, 倫敦, 1946年2月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號617

**展覽:**

倫敦, 東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 1951年5月23日- 7月21日 (藍采和盤)  
倫敦, 大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ch'ing Dynasty》, 1964年5月26日- 7月2日 (韓湘子盤)  
倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日- 11月2日

**出版:**

《An Illustrated Catalogue of Chinese Porcelain and Potter, forming the Collection of Mr. Alfred Trapnell》, 布里斯托, 1901年, 頁6, 編號37, 圖版 XVII 及 XVIII (圖一)  
東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 倫敦, 1951年, 頁15, 圖錄編號173 (藍采和盤)  
大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ch'ing Dynasty》, 倫敦, 1964年, 圖錄編號210 (韓湘子盤)  
邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁68- 69, 圖錄編號20



Fig. 1 *An Illustrated Catalogue of Chinese Porcelain and Pottery, Forming the Collection of Mr. Alfred Trapnell*, pl. XVII and XVIII  
圖一 《An Illustrated Catalogue of Chinese Porcelain and Pottery, Forming the Collection of Mr. Alfred Trapnell》, 圖版 XVII 及 XVIII





2835

**A RARE FAMILLE ROSE RETICULATED  
HAT STAND**

QING DYNASTY, 18<sup>TH</sup> CENTURY

The openwork top section is applied with a central finial decorated with a phoenix in iron-red, from which six stems emanate. The hexagonal pedestal is applied with 'Dragon' silk panels and supported on a short open-work base.

13 in. (33 cm.) high

**HK\$200,000-300,000**

*US\$26,000-38,000*

**PROVENANCE:**

John Sparks, London, March 1929, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. C183

**清十八世紀 粉彩龍鳳如意花卉團壽紋帽架**

來源:

John Sparks, 倫敦, 1929年3月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號 C183



(top view 頂部)





2836

**A RARE SET OF SIX ANHUA-  
DECORATED WHITE-GLAZED  
'DRAGON' FOLIATE DISHES**

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

Each dish is incised on the interior in the center with a  
ferocious five-clawed dragon amidst clouds, surrounded by a  
row of flames in the well.

3 1/8 in. (8 cm.) diam., fitted cloth box (6)

**HK\$400,000-600,000**

*US\$52,000-77,000*

**PROVENANCE:**

Yamanaka & Co., London, February 1930, as recorded in the  
RHRP ledger  
The Reginald and Lena Palmer Collection, no. 228

**LITERATURE:**

E.E. Bluett, 'Chinese Works of Art in English Collections:  
The Collection of Mr. and Mrs. R.H.R Palmer- I', *Apollo*,  
New York, January 1958, p. 159

**清乾隆 白釉暗花雲龍紋葵口小盤一組六件  
四字篆書刻款**

**來源:**

山中商會, 倫敦, 1930年2月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜. 帕默伉儷珍藏, 編號228

**出版:**

E.E. Bluett, 〈Chinese Works of Art in English Collections:  
The Collection of Mr. and Mrs. R.H.R Palmer- I〉, 《Apollo》,  
1958年1月刊, 頁159



(reverse 背面)





2837

**A SMALL FAMILLE ROSE CONICAL BOWL**

REPUBLIC PERIOD

The exterior is decorated with flowering prunus branches, one of which rises up and over the rim to the interior, together with *lingzhi*, rose blossoms and two bees in flight. The base is inscribed with a four-character mark reading Yongzheng *yu zhi* within a double square in underglaze blue.

4¼ in. (10.7 cm.) diam.

**HK\$30,000-50,000**

**US\$3,900-6,400**

**PROVENANCE:**

Sydney L. Moss Ltd., London, June 1948, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 634

**民國 粉彩過枝梅紋盤**

款識: 雍正御製

來源:

Sydney L. Moss Ltd, 倫敦, 1948年6月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號634



(interior 內部)



(two views 兩面)



(base 底部)

2838

### A YELLOW-GLAZED CARVED AND MOULDED 'DRAGON' SQUARE SEAL BOX AND COVER

QING DYNASTY, 19<sup>TH</sup> CENTURY, WANG BINGRONG FOUR-CHARACTER IMPRESSED SEAL MARK

The cover is carved on top with two five-clawed dragons chasing a flaming pearl amidst clouds, and the sides are each carved with a bat enclosed by a keyfret border. The box is similarly carved with a *shou* character roundel on each side.

3½ in. (9 cm.) square

HK\$150,000-200,000

US\$20,000-26,000

#### PROVENANCE:

Alfred Trapnell (1838-1917) Collection, as recorded in the RHRP ledger and according to label  
A.T. Warre (1861-1937) Collection, as recorded in the RHRP ledger  
Bluett & Sons, London, June 1945, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 595

#### EXHIBITED:

London, The Oriental Ceramics Society, *Monochrome Porcelain of the Ming and Manchu Dynasties*, 27 October- 18 December 1948, no. 178  
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October - 2 November 2021

#### LITERATURE:

The Oriental Ceramics Society, *Monochrome Porcelain of the Ming and Manchu Dynasties*, London, 1948, p. 18, no. 178  
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 36-37, no. 8

### 清十九世紀 黃釉模印雕雙龍戲珠紋方印盒 「王炳榮作」篆書印款

來源:

Alfred Trapnell (1838-1917) 舊藏, (據R.H.R.帕默帳本及標籤)  
A.T. Warre (1861-1937) 舊藏 (據R.H.R.帕默帳本)  
Bluett & Sons, 倫敦, 1945年6月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號595

展覽:

倫敦, 東方陶瓷學會, 《Monochrome Porcelain of the Ming and Manchu Dynasties》, 1948年10月27日- 12月18日, 頁18, 編號178  
倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日- 11月2日

出版:

東方陶瓷學會, 《Monochrome Porcelain of the Ming and Manchu Dynasties》, 倫敦, 1948年, 編號178  
邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁36- 37, 圖錄編號8



(another view 另一面)





2839

A CLOISONNÉ ENAMEL  
RECTANGULAR ALBUM-LEAF FORM  
BOX AND COVER

QING DYNASTY, 18<sup>TH</sup> CENTURY

The cover is decorated with two descending five-clawed dragons on either side of a four-character inscription carved on a gilt rectangular panel reading *mohai zhengyun* (ocean of ink and clouds), all reserved against a ground of flames and clouds above crashing waves. The sides of the cover are decorated with The Eight Buddhist Emblems, and the sides of the box are further decorated with floral scrolls.

6 $\frac{1}{2}$  in. (16.8 cm.) wide

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE:

The Reginald and Lena Palmer Collection, no. NFX1

清十八世紀 掐絲琺瑯雙龍八吉祥「墨海蒸雲」  
冊頁蓋盒

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號NFX1



(another view 另一面)





2840

**A VERY RARE PAIR OF CLOISSONNÉ  
ENAMEL 'PHOENIX' CIRCULAR  
BOXES AND COVERS**

QIANLONG PERIOD (1736-1795)

Each cover is decorated on top with a stylised phoenix amidst leafy peonies, all enclosed by an outer band of scrolling peony blossoms, each box is further decorated on the sides with similar peony scrolls. The interiors of both boxes and covers are decorated with two archaistic phoenixes surrounding a *shou* (longevity) character. The bases are incised with apocryphal four-character marks reading *Jingtai nian zhi*.

5 1/8 in. (13 cm.) diam.

(2)

**HK\$400,000-600,000**

**US\$52,000-77,000**

**PROVENANCE:**

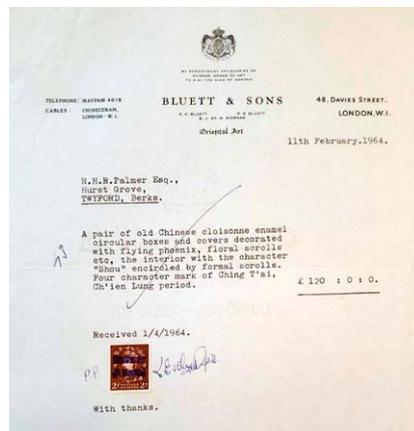
Bluett & Sons, London, 11 February 1964 (Fig. 1)  
The Reginald and Lena Palmer Collection, no. (X)95

**清乾隆 掐絲琺瑯鳳穿牡丹團壽紋圓形蓋盒一對**

款識：景泰年製

來源：

Bluett & Sons, 倫敦, 1964年2月11日 (圖一)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)95



(Fig.1 圖一)



It is rare to find a cloisonné enamel box and cover such as the present pair, where both exterior and interior are carefully decorated with equal level of attention, requiring extensive labour and time. There are only a handful of examples of cloisonné enamel circular boxes and covers from the Qianlong period, and it is rare to find a pair of the size of present lot and with the archaic phoenix as a motif. The combination of phoenix and peony symbolises prosperity, bright future and happiness. With the *shou* character motif on the interiors for the wish of longevity, it is possible that the present pair of boxes was made to commemorate an imperial birthday.

Compare to a cloisonné enamel basin of similar design in the collection of Palace Museum, Beijing, see collection no. GU00119034 (Fig. 2) on the digital archive.

蒸餅式盒，子母口蓋，淺壁，圈足，器內外均以掐絲琺瑯飾夔鳳牡丹紋，蓋緣、口緣以鎏金飾如意雲紋，蓋及盒內另飾壽字紋。鳳凰牡丹紋與團壽紋相互呼應，傳達富貴吉祥及長壽之祝願，巧心獨具，或為生日節慶所製。夔鳳紋應為十八世紀宮廷工匠們在夔龍的基礎上發展出的新紋飾，表現了皇帝好古慕雅的情結，直至乾隆朝夔鳳紋已成當時的時代特色，並常見於瓷器。北京故宮博物院藏一件乾隆期掐絲琺瑯菱花邊洗式盆，紋飾與此拍品相近，載於故宮博物院藏數字文庫，編號故00119034。（圖二）



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



(reverse 背面)



(another view 另一面)



2841

**A SMALL CLOISONNÉ ENAMEL  
YELLOW-GROUND COMPRESSED  
GLOBULAR WATER POT**

KANGXI PERIOD (1662-1722)

The exterior is densely decorated with prunus blossoms  
against a yellow cracked-ice ground.

3 1/8 in. (8 cm.) diam.

**HK\$300,000-500,000**

**US\$39,000-64,000**

**PROVENANCE:**

The Reginald and Lena Palmer Collection, no. (X)74

**清康熙 掐絲琺瑯黃地冰梅紋水丞**

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)74



(base 底)



(two views 兩面)



2842

**A LARGE CLOISONNÉ ENAMEL  
BRAZIER**

LATE MING DYNASTY, 17TH CENTURY

Supported on three elephant-head legs, the brazier has an everted foliated rim that is decorated with six pairs of confronting dragons above crashing waves. The bottom of the rim and the sides of the brazier are both decorated with lotus scrolls.

18 in. (45.8 cm.) diam.

**HK\$200,000-400,000**

*US\$26,000-51,000*

**PROVENANCE:**

Spink & Son, London, February 1933, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. (X)78

**明末十七世紀 掐絲琺瑯纏枝蓮紋折沿象首三足爐**

來源:

Spink & Son, 倫敦, 1933年2月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)78



(current lot at Hurst Grove's drawing room 此拍品展示於浩園客廳)





2843

**A PAIR OF PAINTED ENAMEL RUBY-BACK 'EUROPEAN SUBJECT' DISHES**

QING DYNASTY, 18<sup>TH</sup> CENTURY

Each is decorated on the interior with European figures within a flower-shaped panel and surrounded by a composite flower border at the rim. The bases are decorated with fruiting branches.

10 $\frac{1}{2}$  in. (26.4 cm.) diam.

(2)

**HK\$200,000-300,000**

**US\$26,000-38,000**

**PROVENANCE:**

The Reginald and Lena Palmer Collection, no. (X)204

**清十八世紀 銅胎畫琺瑯外胭脂紅地內粉彩西洋人物故事圖盤一對**

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)204



(reverse 背面)





2844

## A VERY RARE SMALL PAINTED ENAMEL STEM CUP

QIANLONG PERIOD (1736-1795)

The exterior is decorated with a continuous scene depicting European figures in an outdoor setting, all between a key fret border above and a diaper border below. The stem is decorated with blue downward lappets against a yellow ground above a green foliate border around the base.

2 $\frac{5}{8}$  in. (6.7 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

### PROVENANCE:

Mallett, London, January 1925, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 1

### EXHIBITED:

Oxford, Ashmolean Museum, *Chinese Painted Enamels, An Exhibition held in the Department of Eastern Art*, June-July 1978

### LITERATURE:

M. Gillingham, *Chinese Painted Enamels: an exhibition held in the [Ashmolean Museum] Department of Eastern Art*, Oxford, 1978, cat. no 32 (Fig. 1)

## 清乾隆 銅胎畫琺瑯西洋人物故事圖小高足盃

### 來源:

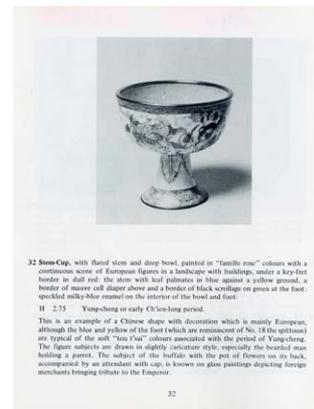
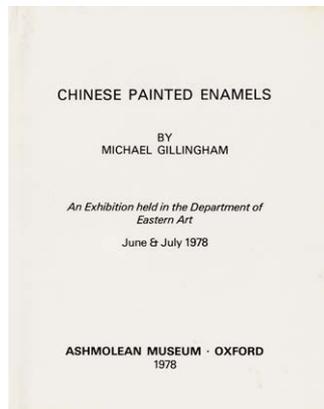
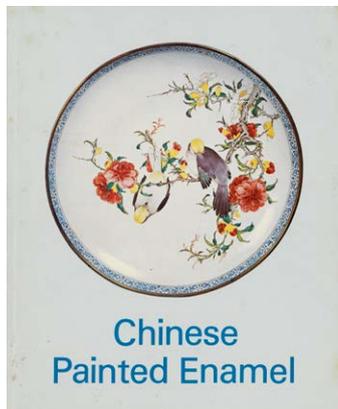
Mallett, 倫敦, 1925年1月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號1

### 展覽:

牛津, 阿什莫林博物館, 《Chinese Painted Enamels, An Exhibition held in the Department of Eastern Art》, 1978年6-7月

### 出版:

M. Gillingham, 《Chinese Painted Enamels: an exhibition held in the [Ashmolean Museum] Department of Eastern Art》, 牛津, 1978年, 圖錄編號32 (圖一)



(Fig.1 圖一)



(two views 兩面)



2845

## A PAINTED ENAMEL HEXAGONAL INKWELL AND COVER

QING DYNASTY, 18<sup>TH</sup> CENTURY

The inkwell is decorated on each side with either a landscape or riverscape scene featuring figures in different pursuits, and flanked by a gilt-bronze dragon handle to one side. The funnel-shaped cover is decorated with three archaic dragons around the central aperture.

3½ in. (9 cm.) wide across handle

**HK\$200,000-300,000**

**US\$26,000-38,000**

### PROVENANCE:

The Reginald and Lena Palmer Collection

### EXHIBITED:

Oxford, Ashmolean Museum, *Chinese Painted Enamels, An Exhibition held in the Department of Eastern Art*, June-July 1978

### LITERATURE:

M. Gillingham, *Chinese Painted Enamels: an exhibition held in the [Ashmolean Museum] Department of Eastern Art*, Oxford, 1978, p. 30, cat. no 29 (Fig. 1)

## 清 銅胎畫琺瑯人物山水圖墨水蓋瓶

來源:

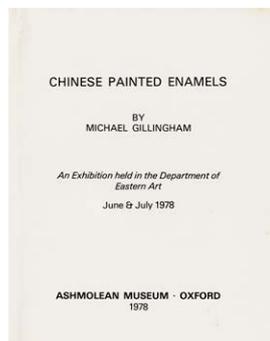
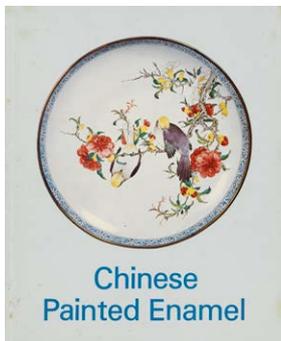
雷金納德暨莉娜·帕默伉儷珍藏

展覽:

牛津, 阿什莫林博物館, 《Chinese Painted Enamels, An Exhibition held in the Department of Eastern Art》, 1978年6-7月

出版:

M. Gillingham, 《Chinese Painted Enamels: an exhibition held in the [Ashmolean Museum] Department of Eastern Art》, 牛津, 1978年, 頁30, 圖錄編號29 (圖一)



(Fig.1 圖一)





2846

## A PAINTED ENAMEL RUBY-BACK DISH

YONGZHENG PERIOD (1723-1735)

The dish is decorated on the interior with a seated lady looking into a bronze mirror beside two boys at play, all within a diaper band on the cavetto. The everted rim is decorated with shaped panels enclosing flower sprays alternating with archaistic dragons, all reserved against an aubergine diaper ground.

8 $\frac{5}{8}$  in. (22 cm.) diam.

HK\$100,000-150,000

US\$13,000-19,000

### PROVENANCE:

Mallett, London, January 1926, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 2

### EXHIBITED:

London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ch'ing Dynasty*, 26 May – 2 July 1964, as recorded in the RHRP ledger

### LITERATURE:

The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ch'ing Dynasty*, London, 1964, as recorded in the RHRP ledger

## 清雍正 銅胎畫琺瑯外胭脂紅地內粉彩仕女嬰戲圖盤

### 來源:

Mallett, 倫敦, 1926年1月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號2

### 展覽:

倫敦, 大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ch'ing Dynasty》, 1964年5月26日– 7月2日 (據R.H.R.帕默帳本)

### 出版:

大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ch'ing Dynasty》, 倫敦, 1964年 (據R.H.R.帕默帳本)



(reverse 背面)





2847

### A RARE PAINTED ENAMEL CUP AND SAUCER

QING DYNASTY, 18<sup>TH</sup> CENTURY

The cup is decorated on the exterior with two cartouche panels, each enclosing a European classical subject with figures in an outdoor setting and surrounded by composite flower scrolls reserved on an olive-green ground, all above a border of fruiting wreath around the foot. The saucer is similarly decorated with a different figural scene in the center of the interior.

Cup: 3 7/8 in. (9.7 cm.) diam.

Saucer: 5 3/4 in. (14.5 cm.) diam. (2)

HK\$300,000-500,000

US\$39,000-64,000

#### PROVENANCE:

John Sparks, London, 20 December 1954 (Fig. 1)

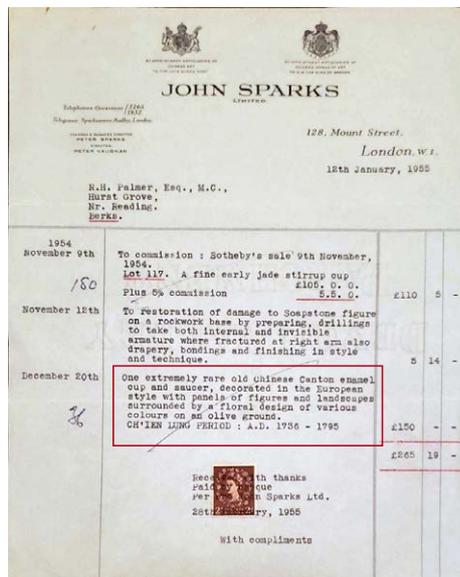
The Reginald and Lena Palmer Collection, no. (X)197

### 清十八世紀 銅胎畫琺瑯開光西洋神話故事圖盃連盤

來源:

John Sparks, 倫敦, 1954年12月20日 (圖一)

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)197



(Fig.1 圖一)



The present lot depicts three scenes with Classical goddesses. The central panel on the saucer depicts Cybele (the Great Mother of the Gods) in her chariot drawn by two lions, who is met with a beggar woman offering a laurel wreath. The cup is painted with a panel depicting Vertumnus (God of Seasons) and Pomona (Goddess of Abundance), and another with Ceres (Goddess of Agriculture), Pomona and Flora (Goddess of Flowers). All three scenes are set in a landscape that is executed in a Western stippling technique, and reserved on a composite floral ground with exotic flower blossoms resembling a Western-style *millefleurs* border. The designs were most likely inspired from engravings.

The present lot is of the highest quality and was made when enamel decoration was at its apogee in China. Compare two nearly identical sets of cups and saucers in the collection of the Victoria and Albert Museum, London, with museum numbers C.39-1962 (Fig. 2) and C.31&A-1969. As explained in the Victoria and Albert Museum online note, despite the origin of the decoration, these vessels were not intended for the western market, but a reflection of the fascination with European style and motifs at the Chinese court. Compare to another saucer with identical design from the collection of Mr. and Mrs. Rafi Y. Mottahedeh, New York, see D. Howard and J. Ayers' *China for the West- Chinese Porcelain and Other Decorative Arts for Export illustrated from the Mottahedeh Collection*, London, 1978, pp. 636-637, no. 662.

A further cup and saucer of similar size and design, but with a taller foot and a cover from an Italian collection, was sold at Christie's Paris, 10 December 2020, lot 129.

此拍品為中國琺瑯器製作鼎盛時期之上乘佳作。盃盤共繪有三幅神話故事圖，盤中央繪希臘羅馬神話中的西布莉女神(地母神)，盃一面繪有波摩納(果園之神)及威耳廷努斯(庭園之神)，另一面為波摩納、克瑞斯(豐收之神)及佛洛拉(花神)。三幅圖之背景風景皆採用西方點畫技術，並搭配典型西式花卉邊框。其構圖設計靈感應來自版畫。

比較兩組形式紋飾近乎相同之盃盤，為倫敦維多利亞和阿爾伯特博物館珍藏，館藏編號為C.39-1962 (圖二) 和C.31&A-1969。如該博物館官網註釋，雖紋飾主題源自西方，但這些器皿並不是為外銷西方市場而製，而是反映了中國宮廷對歐洲風格與圖樣之興趣與想像。

另一主題紋飾亦近乎相同之銅胎畫琺瑯盤為Rafi Y. Mottahedeh伉儷舊藏，紐約，載於D. Howard及J. Ayers' 《China for the West- Chinese Porcelain and Other Decorative Arts for Export illustrated from the Mottahedeh Collection》，倫敦，1978年，頁636-637，編號662。

再比較一紋飾近乎相同之盃盤，惟其盃足較高並連蓋，為意大利私人舊藏，於巴黎佳士得2020年12月10日拍賣，拍品129號。



(Fig. 2 圖二 © Victoria and Albert Museum, London)



(another view 另一面)





2848

**A PAIR OF SMALL PAINTED ENAMEL YELLOW-GROUND BOTTLE VASES**

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

Each vase is flanked with two phoenix-handles at the neck and decorated on the bulbous body with two cartouche panels enclosing immortals, further surrounded by flower sprays.

4 7/8 in. (11.7 cm.) high (2)

**HK\$300,000-500,000**

**US\$39,000-64,000**

**PROVENANCE:**

Bluett & Sons, London, 1 December 1955 (Fig. 1)  
The Reginald and Lena Palmer Collection, no. (X)192

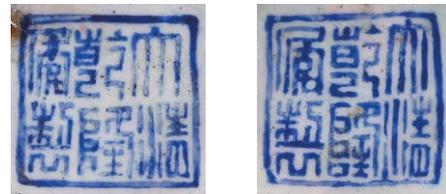
Compare a painted enamel bottle vase similar in size, decoration composition and palette, but with cloud-shaped handles and different figures depicted within the panels, bearing a Qianlong four-character seal mark, is in the collection of the Palace Museum, Beijing, illustrated in the *Compendium of Collections in the Palace Museum: Enamels 5*, Beijing, 2011, p. 102, no. 69. (Fig. 2)

**清乾隆 銅胎畫琺瑯開光人物故事圖雙鳳耳長頸瓶一對 長方框三行六字藍彩篆書款**

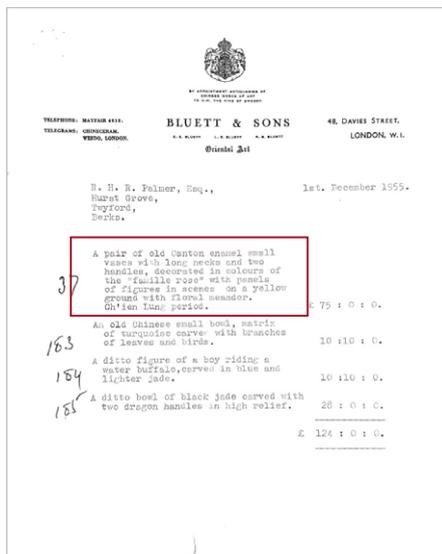
來源:

Bluett & Sons, 倫敦, 1955年12月1日 (圖一)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號(X)192

近似例可比較一件北京故宮博物院藏銅胎畫琺瑯開光人物圖雲耳瓶, 底書藍料「乾隆年製」, 載於《故宮博物院藏品大系-琺瑯器篇-5》, 北京, 2011年, 頁102, 編號69 (圖二)。



(marks 款識)



(Fig.1 圖一)



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





2849

## A PAINTED ENAMEL OVIFORM SNUFF BOTTLE

QIANLONG FOUR-CHARACTER MARK IN BLUE ENAMEL AND OF THE PERIOD (1736-1795)

The snuff bottle is decorated with a female figure brushing her hair inside her chamber, with a male figure reclining on a daybed and two other male figures feeding a horse in the garden outside, all under the pink scrolling border around the neck.

2¼ in. (5.7 cm.) high, glass stopper

**HK\$300,000-500,000**

**US\$39,000-64,000**

### PROVENANCE:

Mallett, London, November 1936, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. (X)194

### EXHIBITED:

Oxford, Ashmolean Museum, *Chinese Painted Enamels, An Exhibition held in the Department of Eastern Art*, June-July 1978

### LITERATURE:

M. Gillingham, *Chinese Painted Enamels: An Exhibition Held in the [Ashmolean Museum] Department of Eastern Art*, Oxford, 1978, p. 86, cat. no 116 (Fig. 1)

## 清乾隆 銅胎畫琺瑯人物圖鼻煙壺 藍彩四字楷書款

### 來源:

John Sparks, 倫敦, 1936年11月 (據R.H.R. 帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)194

### 展覽:

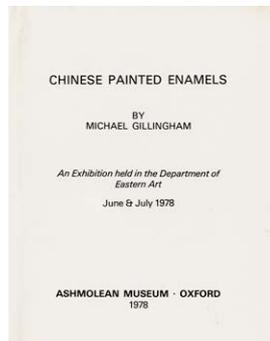
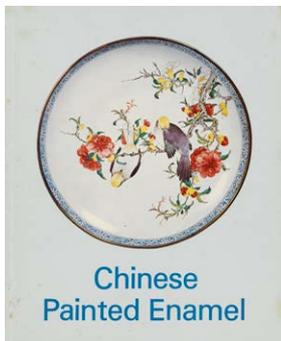
牛津, 阿什莫林博物館, 《Chinese Painted Enamels, An Exhibition Held in the Department of Eastern Art》, 1978年6-7月

### 出版:

M. Gillingham, 《Chinese Painted Enamels: an exhibition held in the [Ashmolean Museum] Department of Eastern Art》, 牛津, 1978年, 頁86, 圖錄編號116 (圖一)



(mark 款識)



(Fig.1 圖一)



(two views 兩面)

2850

**A WHITE JADE DOUBLE GOURD  
FORM SNUFF BOTTLE**

QING DYNASTY (1644-1911)

The snuff bottle is carved in naturalistic form as a double gourd with a bee carved in relief resting on the lower part of the body. The semi-translucent stone is of an even white colour.

2 $\frac{7}{8}$  in. (7.3 cm.) high, jade stopper

**HK\$80,000-120,000**

*US\$11,000-15,000*

**PROVENANCE:**

John Sparks, London, December 1947, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. (X)228

**清 白玉葫蘆形鼻煙壺**

來源:

John Sparks, 倫敦, 1947年12月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號(X)228



2851

**A WHITE JADE MUGHAL-STYLE  
DAGGER HANDLE**

QING DYNASTY, 18<sup>TH</sup> CENTURY

The dagger handle is carved as a ram's head with its mouth opened, and mounted as a paper knife. The stone is of an even white translucent tone.

Jade handle: 3 $\frac{3}{4}$  in. (8.5 cm.) long

**HK\$60,000-80,000**

*US\$7,700-10,000*

**PROVENANCE:**

Spink & Son, London, January 1930, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 91

**清十八世紀 白玉蒙兀兒式羊首形弋柄**

來源:

Spink & Son, 倫敦, 1930年1月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號 91





2852

**A PAIR OF WHITE JADE CARVINGS OF WALNUTS**

QING DYNASTY (1644-1911)

The pair is carved in a naturalistic form as two walnuts, both stones are of an even white colour.

1¼ in. (4.5 cm.) high, display case (2)

**HK\$60,000-80,000**

*US\$7,700-10,000*

**PROVENANCE:**

The Reginald and Lena Palmer Collection, no. (X)38

**清 白玉核桃把件一對**

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)38



(another view 另一面)



2853

A WHITE JADE OCTAGONAL AMULET

QING DYNASTY, 18<sup>TH</sup> CENTURY

Each faceted side is carved with eight characters, all together forming a poem; inside the tube is housed a small standing figure with his left hand raised to his waist which can be removed with a string.

2¼ in. (5.6 cm.) long

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE:

Spink & Son, London, July 1942, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 148

清十八世紀 白玉佛勒子

詩文:

我佛大名垂宇宙·宗臣遺像肅清高。  
三分割據紆籌策·萬古雲霄一羽毛。  
伯仲之間見伊呂·指揮若定失蕭曹。  
運移漢祚終難復·老決身殲軍務勞。

來源:

Spink & Son, 倫敦, 1942年7月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號 148





2854

**A WHITE JADE INKSTONE AND A SPINACH-GREEN JADE INKSTONE BOX AND COVER**

QING DYNASTY (1644-1911)

The inkstone is of bell shape with a recessed well of uniform shape and a very slightly concave grinding area, all within a raised border. The semi-translucent stone is of a pale greenish-white colour. The spinach-green jade inkstone box and cover are of same shape and carved on top of the cover with two confronting dragons surrounding a character *xi* (happiness); the stone is of a dark green colour with some inclusions.

Inkstone: 3 $\frac{3}{4}$  in. (9.8 cm) long

Inkstone box & cover: 4 $\frac{3}{4}$  in. (11.2 cm.) long

**HK\$100,000-150,000**

*US\$13,000-19,000*

**PROVENANCE:**

Spink & Son, London, October 1933, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 106

**清 白玉鐘形硯及碧玉隨形雙龍喜字紋硯盒一組**

來源:

Spink & Son, 倫敦, 1933年10月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號 106



(another view 另一面)



2855

**A SHORT MOTTLED BROWN JADE  
CEREMONIAL BLADE**

ZHOU DYNASTY (1100 BC-256 BC)

The blade has bevelled edges to both sides and pierced to one end with a hole. The stone is of a greyish-brown colour with areas of amber and dark brown inclusions.

4 in. (10.1 cm.) long

**HK\$30,000-50,000**

*US\$3,900-6,400*

**PROVENANCE:**

Bluett & Sons, London, June 1930, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 94

**周玉矛**

來源:

Bluett & Sons, 倫敦, 1930年6月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號 94



AN ARCHAISTIC CELADON AND  
RUSSET JADE CONG

MING DYNASTY (1368-1644)

The faceted exterior is left undecorated, terminating in a shallow circular foot and mouth. The highly polished stone is of opaque celadon tone with russet and black markings.

2 7/8 in. (7.3 cm.) square

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE:

John Sparks, London, 1 August 1951 (Fig. 1)  
The Reginald and Lena Palmer Collection, no. 176

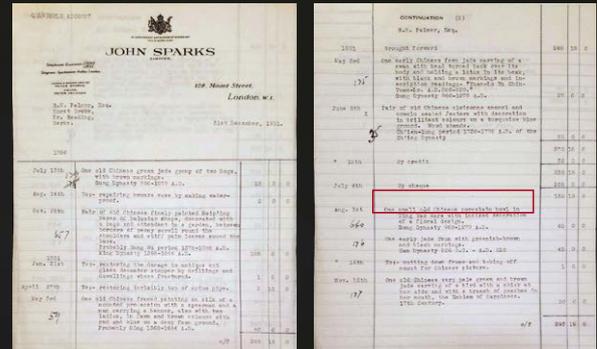
Compare to a similar green jade cong dated to Six Dynasties (220-589), in the collection of Nangjin Museum and illustrated in *Zhongguo Yuqi Quanji*, vol. 4, *Qin-Han-Northern and Southern Dynasties*, Hebei, 1993, pp. 199 & 318, no. 279.

明 仿古褐青玉琮

來源:

John Sparks, 倫敦, 1951年8月1日 (圖一)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號 176

比較南京博物院藏一玉琮, 形制及玉質與此拍品極為相近, 載於盧兆蔭編, 《中國玉器全集(4) 秦·漢-南北朝》, 河北, 1993年, 頁199及318, 編號279。



(Fig.1 圖一)



2857

**AN ARCHAISTIC CELADON JADE  
CEREMONIAL AXE**

QING DYNASTY (1644-1911)

The axe is carved on one end as the head of an opened-mouth mythical beast, with an aperture through its head between the eyes. The stone is of pale greyish celadon tone with a few areas of white inclusion.

5 in. (12.7 cm.) wide

**HK\$60,000-80,000**

**US\$7,700-10,000**

**PROVENANCE:**

Spink & Son, London, November 1927, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 76

**EXHIBITED:**

London, The Oriental Ceramics Society, *Exhibition of Chinese Jades*, 14 April – 9 June 1948

**LITERATURE:**

The Oriental Ceramics Society, *Exhibition of Chinese Jades*, London, 1948, cat. no. 205

**清 仿古灰青玉獸面釜**

**來源:**

Spink & Son, 倫敦, 1927年11月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號 76

**展覽:**

倫敦, 東方陶瓷學會, 《Exhibition of Chinese Jades》, 1948年4月14日-6月9日

**出版:**

東方陶瓷學會, 《Exhibition of Chinese Jades》, 倫敦, 1948年, 圖錄編號 205





2858

**A SMALL LONGQUAN CELADON  
PHOENIX-TAIL VASE**

EARLY MING DYNASTY, 14<sup>TH</sup>-15<sup>TH</sup> CENTURY

The slender trumpet neck is decorated with a raised bow string, and the body is incised with double bow-string around the shoulder and foot, covered overall in a soft, pale sea green glaze suffused with crackles.

6 $\frac{5}{8}$  in. (17 cm.) high

**HK\$60,000-80,000**

*US\$7,700-10,000*

**PROVENANCE:**

Peter Boode, London, March 1946, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 613

**明十四/十五世紀 龍泉青釉鳳尾尊**

來源:

Peter Boode, 倫敦, 1946年3月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號613





2859

## A RARE GREEN JUN 'LOTUS BUD' WATER POT

SONG DYNASTY (960-1279)

The water pot has rounded sides rising to a narrow mouth, covered overall with a glaze of dark sea-green colour suffused with attractive crackles.

3 5/8 in. (9.2 cm.) high

HK\$100,000-150,000

US\$13,000-19,000

### PROVENANCE:

John Sparks, London, 31 March 1950 (Fig. 1)  
The Reginald and Lena Palmer Collection, no. 654

Jun water containers of this elegant form, apparently inspired by a lotus bud, are well known, although green-glazed examples appear to be quite rare. Those with the more usual blue glaze are well represented in public and private collections, including some with their original covers, such as the example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 242, no. 218, and one in The Metropolitan Museum of Art, illustrated by S. Valenstein, *Handbook of Chinese Ceramics*, New York, 1989 rev. ed., p. 87, no. 79.

See a similar example, of a lesser vibrant colour, sold at Christie's New York, 14 September 2018, lot 1316.

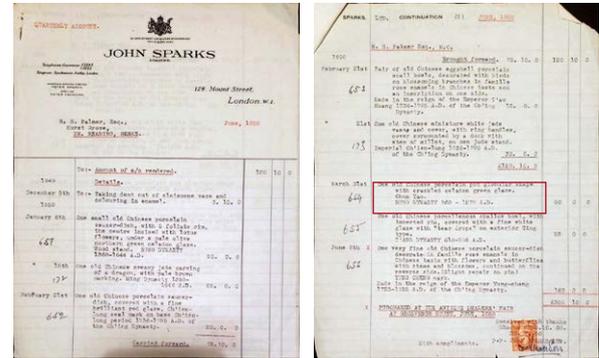
## 宋鈞窯青釉雞心罐

來源:

John Sparks, 倫敦, 1950年3月31日 (圖一)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號654

鈞窯雞心形水丞可屬較常見器物, 但綠釉作品則為罕見。相近鈞窯藍釉之例子可見於全球知名珍藏, 部分帶有原配蓋, 其一為北京故宮博物院藏品, 載於《故宮博物院藏文物珍品全集-卷32-兩宋瓷器(上)》, 香港, 1996年, 頁242, 編號218, 另一近似例為紐約大都會博物館藏品, 載於S. Valenstein, 《Handbook of Chinese Ceramics》, 紐約, 1989年再版, 頁87, 編號79。

市場上曾出現一與本拍品相似之例, 但其釉色未有此拍品鮮麗, 於紐約佳士得2018年9月14日拍出, 拍品1316號。



(Fig.1 圖一)



(base 底部)





2860

**A LONGQUAN CELADON BOTTLE VASE**

YUAN-EARLY MING DYNASTY, 13<sup>TH</sup>-14<sup>TH</sup> CENTURY

The pear-shaped vase is decorated with a key fret band around the mouth above the waisted neck with two raised bow strings, and flanked by two angular handles suspending circular rings. The body is further decorated with another key fret band and bow string around the mid-section.

11½ in. (29.5 cm.) high

**HK\$50,000-80,000**

*US\$6,400-10,000*

**PROVENANCE:**

Bluett & Sons, London, October 1943, as recorded in the RHRP ledger  
The Reginald and Lena Palmer Collection, no. 575

**元/明初 十三/十四世紀 龍泉青釉弦紋雙耳長頸瓶**

來源:

Bluett & Sons, 倫敦, 1943年10月 (據R.H.R.帕默帳本)  
雷金納德暨莉娜·帕默伉儷珍藏, 編號575



(base 底部)





2861

**A PAIR OF SMALL DING FOLIATE DISHES**

SONG DYNASTY (960-1279)

Each dish is potted with six-lobed rim and covered overall with an even ivory glaze.

3 $\frac{3}{8}$  in. (9.4 cm.) diam. (2)

**HK\$60,000-80,000**

*US\$7,700-10,000*

**PROVENANCE:**

Norton, London, March 1937, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 477

**宋 定窯葵口小盤一對**

來源:

Norton, 倫敦, 1937年3月 (據R.H.R. 帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號477



(reverse 背面)





2862

**A SMALL CARVED CINNABAR  
LACQUER 'PRUNUS' INCENSE BOX  
AND COVER**

MING DYNASTY, 16<sup>TH</sup>-17<sup>TH</sup> CENTURY

The box and cover are both carved to the exterior with flowering prunus branches on a floral diaper ground. The interiors are lacquered black.

2 $\frac{3}{4}$  in. (7.3 cm.) diam.

**HK\$120,000-180,000**

*US\$16,000-23,000*

**PROVENANCE:**

Spink & Son, London, August 1942, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. (X)109

**明十六/十七世紀 剔紅梅紋香盒**

來源:

Spink & Son, 倫敦, 1942年8月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號(X)109





2863

**A SMALL CARVED CINNABAR  
LACQUER INCENSE BOX AND COVER**

YONGZHENG PERIOD (1723-1735)

The dome-shaped box and cover are both carved with a pair of butterflies in flight amidst flowering melon branches, and the interiors are lacquered black.

2¾ in. (7 cm.) diam.

**HK\$60,000-80,000**

*US\$7,700-10,000*

**PROVENANCE:**

The Reginald and Lena Palmer Collection, no. (X)110

**清雍正 剔紅瓜蝶戀花香盒**

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號 (X)110



# 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](http://www.christies.com) or on the Christie's WeChat Mini Program. We must receive your completed Written Bid 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 **reserve** 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 B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 BIDDING ON BEHALF OF THE SELLER

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

#### 6 BID INCREMENTS

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

#### 7 CURRENCY CONVERTER

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

#### 8 SUCCESSFUL BIDS

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

#### 9 LOCAL BIDDING LAWS

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

### D THE BUYER'S PREMIUM, TAXES

#### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including HK\$7,500,000, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% 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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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

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

(m) **Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery.**

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

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

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

(iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit

card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash  
We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft  
You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque  
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may

charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

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

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

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

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

- (i) we or a third party warehouse 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 we or they may charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges

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

#### (c) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **W** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (e) Lots of Iranian origin

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

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

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our

representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **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 notice at [www.christies.com](http://www.christies.com). If you are a resident of California you can see a copy of

our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**auctioneer** : individual auctioneer and/or Christie's.

**authentic** : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

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

**UPPER CASE type** : means having all capital letters.

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

# 業務規定 · 買方須知

## 業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

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

#### 2. 對於**拍賣品**描述佳士得所負的責任

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

#### 3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示**拍賣品**。**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所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

### 4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，

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

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

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

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

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

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

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

您同意電話競投受業務規定管限。

##### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。如需了解更多信息，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](http://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 小時提交已經填寫的書面競投表格。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**底價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

#### C. 舉行拍賣

##### 1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

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

(e) 重開或繼續競投，即便已經下槌；

(f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)，E(2)(i)，F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

##### 4. 競投

**拍賣官**接受以下競投：

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

##### 7. 貨幣兌換

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

##### 8. 成功競投

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

##### 9. 競投地法律

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

#### D. 買方酬金及稅款

##### 1. 買方酬金

成功競投人除支付**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 21%；加逾港幣 50,000,000 元以上之 15% 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：

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

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

### 2. 真品保證

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

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的**大階字體**注明）作出任何**保證**。
- 真品保證**不適用於有**保留標題**或任何有保留的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符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。
- 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
  - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - 佳士得有權要求您提供為佳士得及

您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

- 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- 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。
  - 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
    - 此額外**保證**不適用於：
      - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
      - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
      - 沒有標題的書籍；
      - 沒有標明**估價**的已出售**拍賣品**；
      - 目錄中表明售出後不可退貨的書籍；
      - 狀況**報告中或拍賣時公告的瑕疵。
    - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
  - 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。
    - 中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上 E2(b) - (e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b) - (e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

## F. 付款

### 1. 付款方式

- 拍賣後，您必須立即支付以下**購買款項**：
    - 落槌價；和
    - 買方酬金；和
    - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

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

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

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

(ii) 電匯至：

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

(iii) 信用卡

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

(iv) 現金

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

(v) 銀行匯票

抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

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

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

### 2. 所有權轉移

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

### 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；

- (b) 自拍賣日起 31 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) 我們或第三方倉庫將自拍賣後第 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，並且我們或第三方可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](http://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](mailto: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](mailto: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（波斯）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

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

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

### I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和  
(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™ **狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須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

壞我們的名聲，我們可取消該**拍賣品**的拍賣。

#### 2. 錄像

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

#### 3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，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](http://www.christies.com) 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

#### 8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

#### 9. 法律及管轄權

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

#### 10. [www.christies.com](http://www.christies.com) 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為**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](http://www.christies.com) 網站上刪除。

### K. 詞匯表

**拍賣官**：個人拍賣官和 / 或佳士得。

**真品**：以下所述的真實作品，而不是複製品或贗品：

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

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**：除了**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。**中間估值**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**不會以低於此保密密底價出售。

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

**副標題**：如 E2 段所列出的意思。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.
- Ψ The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer to the Conditions of Sale

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。
- △ 佳士得或其他**佳士得集團**公司對該拍賣品持有所有權或經濟利益。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。
- Ψ 瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動植物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定以獲取進一步資料。

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 in which Christie's or another Christie's Group company has an ownership or financial interest

From time to time, Christie's may offer a lot in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

## Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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'.

#### CHINESE CERAMICS AND WORKS OF ART

- 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

#### 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

### 重要通告

#### 佳士得在受委託拍賣品中的權益

##### ▲ 佳士得或其他佳士得集團公司對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其或其他佳士得集團公司持有所有權或經濟利益之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附注符號，但會於正文首頁聲明其權益。

#### ◦ 保證最低出售價

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

#### ◦◆ 第三方保證 / 不可撤銷的競投

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

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於落槌價計算的酬金。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

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新 christies.com 相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

#### 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預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

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

#### 目錄編列方法之說明

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

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

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

#### 中國瓷器及工藝精品

- 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

#### 有保留的標題

- 以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。  
例如：A BLUE AND WHITE MING-STYLE BOWL  
The Ming-style bowl is decorated with lotus scrolls...
- 以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。  
例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- 佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。  
例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

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**CHRISTIE'S EDUCATION**  
New York  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

Hong Kong  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

London  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

**CHRISTIE'S  
INTERNATIONAL  
REAL ESTATE**  
New York  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email:  
info@christiesrealestate.com

London  
Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email:  
info@christiesrealestate.com

Hong Kong  
Tel: +852 2978 6788  
Fax: +852 2760 1767  
Email:  
info@christiesrealestate.com

**CHRISTIE'S FINE ART  
STORAGE SERVICES**  
New York  
Tel: +1 212 974 4579  
Email: newyork@cfass.com

**CHRISTIE'S REDSTONE**  
Tel: +1 212 974 4500

## -DENOTES SALEROOM

**ENQUIRIES?**— Call the Saleroom or Office **EMAIL**— info@christies.com  
For a complete salerooms & offices listing go to christies.com





# BIDDER REGISTRATION FORM

Christie's Hong Kong Limited

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

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 to 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 .....

Phone No. .... Would you like to activate your online account?  Yes  No

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

## B Sale Registration

- |   |   |
|---|---|
| <input type="checkbox"/> 22119 Finest and Rarest Wines  | <input type="checkbox"/> 22014 A Connoisseur's studio - The Cissy and Robert Tang Collection of Chinese Classical Furniture * |
| <input type="checkbox"/> 22120 Finest and Rarest Wines  | <input type="checkbox"/> 22013 A Heritage of Appreciation: Selected Treasures from the Palmer Family Collection               |
| <input type="checkbox"/> 21723 Handbags and Accessories   | <input type="checkbox"/> 22646 The Imperial Palette - Three Qianlong Treasures *  |
| <input type="checkbox"/> 21019 Important Watches, Featuring The Triazza Collection (II) *       | <input type="checkbox"/> 21656 Important Chinese Ceramics and Works of Art *  |
| <input type="checkbox"/> 22608 The Ultimate Collection  | <input type="checkbox"/> 21793 Fine Chinese Modern And Contemporary Ink Paintings *   |
| <input type="checkbox"/> 22175 Magnificent Jewels   | <input type="checkbox"/> 21792 Fine Chinese Classical Paintings & Calligraphy *   |
| <input type="checkbox"/> 21389 20 <sup>th</sup> and 21 <sup>st</sup> Century Art Evening Sale * |   |
| <input type="checkbox"/> 21394 20 <sup>th</sup> Century Art Day Sale *                          |   |
| <input type="checkbox"/> 21390 21 <sup>st</sup> Century Art Day Sale *                          |   |

\* If you intend to bid on: (i) any lot in the 20<sup>th</sup> and 21<sup>st</sup> 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+           |

## C Authorisation

I/We understand that if the Authorised Agent named below is a successful bidder on a lot, I/we will be liable to pay Christie's the purchase price of the lot, including the Buyer's Premium and applicable taxes and other charges, pursuant to the Conditions of Sale set forth in Christie's sale catalogues. I/We understand that Christie's will not accept payment from the Authorised Agent on my/our behalf.

Please provide a copy of the authorised agent's government-issued photo ID (e.g. photo driving license, national identity card or passport).

This authorises the below person to Bid for:  All Sales  Only Sale No. ....

Authorised Agent's Name .....

Authorised Agent's Photo ID .....

Authorised Agent's Address .....

Authorised Agent's Phone No. .... Authorised Agent's Email .....

## 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.

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.

Christie's is required by applicable law to do due diligence on the source of funds for the purchase.

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

I agree to the above and agree to abide by the Conditions of Sale.

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

# 現場競拍登記表格

佳士得香港有限公司  
香港中環遮打道 18 號歷山大廈 22 樓 電話: +852 2760 1766 www.christies.com

競投牌編號

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

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

## A 投標者資料

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

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

電話號碼 ..... 您是否希望啟動您的網上賬戶？  是  否

請確認電郵地址以作售後服務用途 .....

## B 拍賣項目登記

- |   |   |
|---|---|
| <input type="checkbox"/> 22119 珍罕名釀   | <input type="checkbox"/> 22014 明窗淨几：鄧氏伉儷藏中國古典家具 * |
| <input type="checkbox"/> 22120 珍罕名釀   | <input type="checkbox"/> 22013 博古紹裘 – 帕默家族珍藏      |
| <input type="checkbox"/> 21723 手袋及配飾  | <input type="checkbox"/> 22646 絢彩鬥妍 – 乾隆御瓷三珍 *    |
| <input type="checkbox"/> 21019 精緻名錶<br>特別呈獻：The Triazza Collection ( 第二部分 ) * | <input type="checkbox"/> 21656 重要中國瓷器及工藝精品 *      |
| <input type="checkbox"/> 22608 極致系列   | <input type="checkbox"/> 21793 中國近現代及當代書畫 *       |
| <input type="checkbox"/> 22175 瑰麗珠寶及翡翠首飾                                      | <input type="checkbox"/> 21792 中國古代書畫 *           |
| <input type="checkbox"/> 21389 二十及二十一世紀藝術 晚間拍賣 *                              |   |
| <input type="checkbox"/> 21394 二十世紀藝術 日間拍賣 *                                  |   |
| <input type="checkbox"/> 21390 二十一世紀藝術 日間拍賣 *                                 |   |

\* 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) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高價拍品，請於以下方格劃上「✓」號。

本人有意登記高價拍品競投牌。

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+           |

## C 委託授權書

本人 / 我們明白若上述被授權代理人成功競得拍賣品，本人 / 我們將有責任按佳士得目錄所載業務規定支付拍賣品的購買款項，包括買方酬金及任何適用的稅費及其他費用。本人 / 我們明白佳士得將不會接受由被授權代理人代本人 / 我們作出付款。

請提供被授權代理人由政府發出附有相片的身分證明文件（如附有照片的駕駛執照、國民身分證或護照）。

現授權以下人士於指定拍賣場次代為競投： 所有拍賣場次  僅限於拍場編號 .....

被授權代理人姓名 .....

被授權代理人身分證明文件編號 .....

被授權代理人住址 .....

被授權代理人電話 ..... 被授權代理人電郵 .....

## D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
- 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價拍賣預先登記，佳士得將有權不接受任何高價拍品之競投。

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

本人同意以上各項並同意遵守業務規定所列之條款。

姓名 ..... 簽署 ..... 日期 .....



# CHRISTIE'S

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Guillaume Cerutti, Chief Executive Officer  
Jussi Pylikkänen, Global President  
François Curiel, Honorary Adviser; Chairman, Europe  
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Fai Lo, Yu-Shan Lu, Cissy Ngan,  
Benson Or, Stephanie Pang, Felix Pei,  
Thomas Portolano, Zhongwei Qin, Joe So,  
Yorkie Tam, Sherese Tong, Mandy Wang,  
Aaron Wong, Harmond Wong, Frank Yang

13/04/2023

# HONG KONG AUCTION CALENDAR

## FINEST AND RAREST WINES

Sale number: 22119  
**WEDNESDAY 24 MAY**

## FINEST AND RAREST WINES

Sale number: 22120  
**THURSDAY 24 MAY**

## HANDBAGS AND ACCESSORIES

Sale number: 21723  
**THURSDAY 25 MAY**  
**2.00 PM**  
Viewing: 24-25 May

## IMPORTANT WATCHES, FEATURING THE TRIAZZA COLLECTION (II)

Sale number: 21019  
**FRIDAY 26 MAY**  
**1.00 PM**  
Viewing: 24-26 May

## THE ULTIMATE COLLECTION

Sale number: 22608  
**FRIDAY 26 MAY**  
**6.00 PM**  
Viewing: 24-26 May

## MAGNIFICENT JEWELS

Sale number: 22175  
**SATURDAY 27 MAY**  
**2.00 PM**  
Viewing: 25-27 May

## 20<sup>TH</sup> / 21<sup>ST</sup> CENTURY ART EVENING SALE

Sale number: 21389  
**SUNDAY 28 MAY**  
Viewing: 25-28 May

## 20<sup>TH</sup> CENTURY ART DAY SALE

Sale number: 21394  
**MONDAY 29 MAY**  
Viewing: 25-28 May

## 21<sup>ST</sup> CENTURY ART DAY SALE

Sale number: 21390  
**MONDAY 29 MAY**  
Viewing: 25-28 May

## A CONNOISSEUR'S STUDIO- THE CISSY AND ROBERT TANG COLLECTION OF CHINESE CLASSICAL FURNITURE

Sale number: 22014  
**TUESDAY 30 MAY**  
**10.30 AM**  
Viewing: 25-29 May

## A HERITAGE OF APPRECIATION: SELECTED TREASURES FROM THE PALMER FAMILY COLLECTION

Sale number: 22013  
**TUESDAY 30 MAY**  
**11.00 AM**  
Viewing: 25-29 May

## THE IMPERIAL PALETTE- THREE QIANLONG TREASURES

Sale number: 22646  
**TUESDAY 30 MAY**  
**2.30 PM**  
Viewing: 25-29 May

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 21656  
**TUESDAY 30 MAY**  
**2.45 PM**  
Viewing: 25-29 May

## FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 21793  
**WEDNESDAY 31 MAY**  
**10.30 AM & 2:30 PM**  
Viewing: 25-30 May

## FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 21792  
**THURSDAY 1 JUNE**  
**10.30 AM**  
Viewing: 25-31 May

21/04/2023

1917.

Forward. 5585 3 1

Nov: ✓	A very choice old Chinese wine ewer, green & yellow ground & flower panels.	220	0	0
" ✓	An old Chinese powder blue plate, figure & dragon panels.	31	0	0
" ✓	A powder blue bowl, raised prunus brand.	✓ 30	0	0
" ✓	An eggshell Chinese plate enamelled with figures & border of flying cranes on gold ground.	✓ 30	0	0
" ✓	A Mason's Ironstone Scaled bowl.	2	0	0
" ✓	A pair of old Nankin bowls painted birds.	13	10	0
" ✓	An old Chinese Famille Verte 2 handed Cup enamelled with utensils.	12	0	0
" ✓	A pair of Octagonal Famille Rose plates with birds. From the Massey Collection.	12	0	0
" X	An old Chinese bronze quail.	X 5	15	0
" ✓	A small blue & white bowl painted with figures.	3	15	0
" ✓	5 Custard glasses. & 10 tall wine glasses.	4	17	0
" ✓	An old Chinese bronze.	3	0	0
" ✓	A Chinese mug, Lowestoft style.	1	2	0
" ✓	A blue & white octagonal coffee pot cover.	2	15	0

5956 17 1

1936. Large-powder blue porcelain dish  
Spink. Kang H'Si 1662 - 1722 ✓ 2 20 - -
- Place in smoky rock crystal with  
" / 35 Diamond Eyes. Original Case  
From Prince David off Collection.
- Crystal owl with Cats Eyes by Fabergé
- 1936 Chinese Powdered Blue Bottle and lamp 18 0 0  
Hancock Kang - Hsi Peri. 1661. 1722
- " a P' of Do fine tall Nankin oviform  
Vases & Covers. decorated with vandyck  
" design sprays & flowers. 1661-1722 38 0 0
- " P' of fine quality Nankin Tea Pots & Covers 25 0 0  
Kang Hsi P. 1661 - 1722
- " Fine quality Nankin Vase, Hexagonal  
shaped painted with figures 14 0 0  
Kang - H. Si Peri. 1661. 1722

# 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