

A large, ornate Chinese porcelain vase with two dragon handles and a central dragon motif. The vase is white with colorful enamel decorations. The central motif is a large, fierce orange dragon with a green mane and whiskers, surrounded by smaller green dragons and colorful clouds. The vase has two large, ornate handles in the shape of dragons, one on each side. The background is a solid red color.

THE IMPERIAL PALETTE
THREE QIANLONG
TREASURES

絢彩鬥妍
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Hong Kong, 30 May 2023
香港 2023 年 5 月 30 日

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THE IMPERIAL PALETTE – THREE QIANLONG TREASURES

絢彩鬥妍 — 乾隆御瓷三珍

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CHRISTIE'S 佳士得





2901

AN EXTREMELY RARE ENAMELLED AND GILT-DECORATED
SIMULATED 'GOLD AND TURQUOISE-INLAID BRONZE' HAT
STAND

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

清乾隆 瓷胎仿銅錯金嵌綠松石冠架
描金六字篆書款

The hat stand comprises three interlocking sections, intricately slotted together around a central column, supported on a waisted stand supported on six *nuyi*-form feet, the upper and lower sections are both formed with four arms, each reticulated with two *chilong* around a circular panel simulating turquoise, covered overall in a rich chocolate-brown glaze with details picked out in gilt, the top removable section is pierced with a florette.

11 in. (27.8 cm.) high, *zitan* stand

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

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



(mark)







fig.1 A jade-inset *zitan* hat stand *in situ*, Yangxindian, Forbidden City, Beijing. After *Qingdai gongting shenghuo*, Taipei, 1986, p. 133, fig. 185

圖一 養心殿內所置紫檀嵌玉璧冠架。載於《清代宮廷生活》，台北，1986年，頁133，圖185

Hat stands played an indispensable part in the daily life in the Qing imperial household. Members of the imperial family placed their hats on the hat stands, which often have small removable covers on the top for placing *potpourri* in the cavity below to perfume the hats. Several hat stands are found *in situ* in the Forbidden City, Beijing, including a jade-inset *zitan* hat stand displayed on a *kang* table inside the inner chamber of Yangxindian, on which an informal hat of the Emperor is placed, see *Qingdai gongting shenghuo*, Taipei, 1986, p. 133, fig. 185 (fig. 1); and another hat stand made of jades and wood displayed by the window of the Hall of Three Rarities within the same palace complex, see *The Qianlong Emperor: Treasures from the Forbidden City*, Edinburgh, 2002, p. 157.

瓷冠架，由三部分組成。第一部分為冠架頂部的透雕小圓蓋，打開圓蓋後可置入香花或香粉，香氣自鏤空處散出以熏香冠帽。第二部分為上部脊棱及四片透雕扇形出脊。第三部分則由下部脊棱、四片透雕弧形出脊及圓形底座組成。整器以紫金釉為地，上施描金，於各片出脊上精心繪製螭龍紋一對，圍繞著一仿綠松石圓片。承座頂部亦仿綠松石紋理，下承六如意足，底部中央描金書「大清乾隆年製」篆書款。本冠架製作之精巧，很可能即為皇帝本人所用。

冠架為清代帝后生活中不可或缺的用具，置於炕桌或案上，以便放冠。清代諸多宮殿內皆可看到冠架的陳設。1986年台北出版《清代宮廷生活》中便載有一件置於養心殿內炕桌上的紫檀嵌玉璧冠架，上面放的是皇帝常服冠，見頁133，圖185（圖一）。三希堂窗前擺設中亦能見到冠架的身影。



fig.2 Collection of the Palace Museum, Beijing

圖二 北京故宮博物院藏品

Hat stands not only served a utilitarian function in the Qing court, they were objects of art worthy of appreciation. They were made in a variety of materials, from jades, woods, enamels, lacquer to porcelain, and sometimes from a combination of these materials, as exemplified by the aforementioned example in the Palace Museum, Beijing (Gu00122084-1/7, fig. 2).

作為伴隨帝后的日常用具，冠架不僅需要具備實際功能，外形上的美觀也十分重要，宮廷匠人因此不斷推陳出新，採用不同材質進行製作，從木、玉、漆、瓷、至琺瑯，種類多樣，令人歎為觀止。更有將不同材質結合於一體的冠架，如上述提及紫檀嵌玉冠架（故00122084-1/7，圖二）即為該類。



fig. 3 Collection of the Palace Museum, Beijing

圖三 北京故宮博物院藏品

Similar to the Palace Museum example, the present hat stand is rather unusual in design for having flanges on the upper half rather than a sphere. Such design is mostly found on materials other than porcelain. For other examples of Qianlong hat stands constructed with four flanges on the upper half, see a jade example with *zitan* stand in the Palace Museum, Beijing, (Gu00089882, fig. 3); a pair of jade and cloisonné examples with *zitan* stands sold at Christie's Paris, 16 December 2022, lot 53 (fig. 4); and a *tianqi* and *qiangjin* lacquer example sold at Christie's Hong Kong, 30 November 2020, lot 2834 (fig. 5).

本冠架以四瓣出脊組成，此造型於冠架上不多見，於瓷器上更為罕見，本冠架應為孤品。造型近似的四瓣出脊冠架可參考北京故宮博物院藏一青玉帶木托嵌石冠架（故00089882，圖三）；巴黎佳士得2022年12月16日拍賣一對乾隆玉及掐絲琺瑯帶紫檀托冠架，拍品53號（圖四）；及香港佳士得2020年11月30日拍賣一件乾隆填漆戧金冠架，拍品2834號（圖五）。



fig. 5 Sold at Christie's Hong Kong, 30 November 2020, lot 2834

圖五 香港佳士得，2020年11月30日，拍品2834號



fig. 4 Sold at Christie's Paris, 16 December 2022, lot 53

圖四 巴黎佳士得2022年12月16日，拍品53號

Among imperial hat stands, those made of porcelain are some of the most exquisite. The majority of porcelain hat stands of the Qianlong period are made with a spherical top, many reticulated to allow for more perfumed air to pass through. Most of the porcelain hat stands housed in the National Palace Museum, Taipei are of this type, such as a green-enamelled hat stand reticulated with dragons and clouds (*zhong-ci*-003541, **fig. 6**), and several other examples decorated in *yangcai*.

乾隆瓷器冠架上部多作球狀，以利放置香花或香粉。台北故宮博物院藏有多件彩瓷冠架，器型多屬該類，如一件綠釉鏤雕雲龍紋冠架，（中-瓷-001283，圖六）及多件洋彩冠架，見該院器物典藏資料檢索系統。



fig. 6 Collection of the National Palace Museum, Taipei

圖六 國立故宮博物院藏品





fig. 7 Collection of the National Palace Museum, Taipei

圖七 國立故宮博物院藏品



fig. 8 Sold at Christie's Hong Kong, 29 May 2013, lot 2126

圖八 香港佳士得，2013年5月29日，拍品2126號

The present hat stand further distinguishes itself from other porcelain examples by showcasing the exceptional ability of ceramic decorators at the Imperial kilns at Jingdezhen in imitating a range of different materials using glaze and enamel colours on porcelain. A new array of glaze and enamel colours were developed in the Imperial workshops during the Kangxi and Yongzheng periods, thus the craftsmen had a vastly enlarged palette with which to create new designs and effects on porcelain. The 18th century fascination with imitating other materials through the use of glazes and enamels on porcelain was brought to a new height during the Qianlong period, as can be seen in a set of nine thumb rings in the collection of the National Palace Museum, Taipei, each of which imitates a different material, including wood, bamboo, marble, pudding stone, inlaid bronze, malachite and turquoise, see *Emperor Ch'ien-lung's Grand Cultural Enterprise*, National Palace Museum, Taipei, p. 199, no. V-36.

The gilt-decoration against a *café-au-lait* glazed ground on the present hat stand successfully imitates gold-inlaid bronzes, while the turquoise-

enamelled discs highlighted with black-enamelled veins closely simulate the colour and texture of turquoise matrix. The present hat stand appears to be the only porcelain hat stand with this decoration. At least four other Qianlong porcelain hat stands imitating carved cinnabar lacquer are known, two decorated with the Eight Buddhist Emblems, one in the National Palace Museum, Taipei (*zhong-ci*-003543-N000000000, **fig. 7**), one in the Shenyang Museum, illustrated in *The Prime Cultural Relics Collected By Shenyang Imperial Palace Museum, the China ware volume, the second part*, Shenyang, pp. 188-189, no. 3, two decorated with dragons, one sold at Christie's Hong Kong, 29 May 2019, lot 3110, another sold at Sotheby's Hong Kong, 16 May 2012, lot 179.

The current type of decorative technique and palette is most similarly found on a censer sold at Christie's Hong Kong, 29 May 2013, lot 2126 (**fig. 8**), which is similarly covered with gilt-decoration on a *café-au-lait* ground, but with celadon-glazed reticulated panels on the sides possibly imitating the colour of Longquan wares.

除了器形以外，本冠架最特別之處，乃以瓷胎模仿他類材質之裝飾手法。瓷匠以紫金釉為地，模仿銅質，上以描金為飾仿效錯金，再以松石綠釉表現綠松石之色澤及紋理。整體效果幾可亂真，體現了乾隆官窯致力於新、奇、巧作品燒造之成就。乾隆時期，以瓷胎仿製數量最多的材質應為雕漆。比較四件乾隆瓷胎仿雕漆冠架，二件飾以八吉祥紋，一藏於台北故宮博物院，藏品編號：中-瓷-003543-N000000000（圖七），另一件藏於瀋陽故宮博物院，見《瀋陽故宮博物院院藏文物精粹-瓷器卷-下》，瀋

陽，2008年，頁188-189，圖版3號。另外二件飾以龍紋，一件2019年5月29日於香港佳士得拍賣，拍品3110號，另一於2012年5月16日於倫敦蘇富比拍賣，拍品179號。

以瓷胎仿銅錯金的例子還可參考2013年5月29日香港佳士得拍賣一件四足熏爐，該例四面開光青釉鑲雕夔龍紋，見拍品2126號（圖八）。






AUSPICIOUS ROTATION: THE QIANLONG EMPEROR'S YANGCAI 'DRAGON BOAT' REVOLVING VASE

Zhuanxinping (center-turning vases) were the most iconic genre amongst the new creations of Qianlong imperial kilns. In the records of *Zaobanchu*, they are often referred to as *zhuanxuanping* (revolving vase), such as 'a pair of *yangcai* café-au-lait ground 'bats and *ruyi*' revolving vases', 'a pair of *yangcai* double gourd revolving vases' etc. Not many revolving vases survive, and their first appearance is generally accepted to be around 1743, under the instigation of supervisor Tang Ying. They were produced at the imperial kilns at Jingdezhen for over 30 years in accordance with the taste and preferences of the Qianlong emperor.

瑞獻玲瓏 - 乾隆洋彩鏤雕萬字龍舟轉心瓶

轉心瓶可說是乾隆朝官窯瓷器中具代表性的新品類之一，在清代造辦處的檔案記載中，常以「轉旋瓶」稱呼之，如〈洋彩米色地萬福如意轉旋瓶一對〉、〈洋彩瓷葫蘆轉旋瓶一對〉等。傳世的轉心瓶數量不多，大部份產造於乾隆時期，學界研究認為轉心瓶的燒造約出現於乾隆八年（1743）左右，由當時的督陶官唐英所創燒，並依乾隆皇帝的品味與喜好，在景德鎮御窯廠持續燒製了三十餘年。



On perusing *The Records of Zaobanchu*, indeed in 1743, many ceramics with revolving components started to appear, including bowls, brushpots, hat stands, spittoons and double gourd vases. There are many such examples in the Taipei and Beijing Palace Museums, several of which have corresponding entries in the *Records*. For example, there is an entry for 'a pair of *yangcai* revolving reticulated hat stands', which appears to correspond to the *yangcai* revolving hat stand (fig. 1) in the Taipei Palace Museum. After 1745, vases with revolving components and *yangcai* decoration frequently appeared in the *Records*, illustrating that the sizes of these vases became larger as the manufacturing techniques advanced.

The revolving vases that are found in world museums, although quite small in number, all vary in their forms and decorations. The current vase is approximately 40 cm. high and off a popular form in the Qianlong period, with long neck, broad shoulders, rounded pierced body and splayed foot. The interior and the base are glazed in turquoise, with the six-character mark written in underglaze-blue seal script, in a calligraphic style

翻閱乾隆時期《養心殿造辦處各作成做活計清檔》(以下簡稱《活計檔》)的記載,乾隆八年開始的確相繼出現可旋轉的器物,包括有碗、筆筒、冠架、渣斗、葫蘆瓶等,臺北的故宮博物院和北京的故宮博物院中就收藏有不少前述可以旋轉的文物,而許多現存作品都可在《活計檔》找到相對應的紀錄。如在乾隆九年出現「洋彩夾鍍玲瓏冠架一對」的這條記事,與傳世臺北故宮所藏的「洋彩玲瓏轉旋冠架」相似(圖一,詳細內容見余佩瑾〈唐英監造轉心瓶及其相關問題〉一文,刊於2013年的《故宮學術季刊》)。而約乾隆十年之後,有旋轉設計及洋彩裝飾的瓶類即不斷出現於檔案記載之中,可以推測隨著工藝的嫺熟度,器形從較小尺寸的容器,發展至以較大體型的瓶式為主要。





fig. 1 Collection of the National Palace Museum, Taipei

圖一 國立故宮博物院藏品

commonly found on *yangcai* porcelains in the Qianlong period. The neck is applied with two brown-glazed archaic *kui* dragon handles with gilt decoration, a motif often found on Qianlong period porcelains. Similar archaic dragon handles are seen on revolving vases, such as those on the vase with reticulated *kui* dragon designs (fig. 2) in the collection of National Museum of China. In the Beijing Palace Museum, there are also revolving vases with archaic phoenix handles (fig. 3) and elephant-head handles (see *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 155 and 156). The eye-catching highlight of the ingenious double-layered revolving vase is the intricate painting or decoration on the inner vase, which can be seen moving through the reticulated design of the outer vase while it turns. The mechanism and manufacture of these vases are complex and laborious. The assumption

目前存世收藏在世界各地博物館的轉心瓶，雖然數量有限但品類豐富，樣式各異。本拍品約40公分高，為乾隆年間流行的長頸瓶式樣，造型為長頸、豐肩、鏤空圓腹，外撇圈足。瓶內和瓶底皆施湖綠色釉，底以青花書「大清乾隆年製」六字篆款，署款樣式在乾隆時期洋彩瓷器上是最常見的款識。此外，瓶頸兩側有一對醬釉描金夔龍耳，這種仿古的夔龍造型裝飾在乾隆一朝的瓷器中很常見，轉心瓶亦有所應用，如中國國家博物館收藏的〈粉彩鏤雕夔龍紋轉心瓶〉即與本拍品有類似的夔龍耳（圖二，文物細節見中國國家博物館網站）。北京故宮收藏的轉心瓶中，還有以夔鳳（圖三，文物細節見《琺瑯彩·粉彩》，香港：商港，1999年，圖版157），或以象頭為轉心瓶的雙耳（圖見《琺瑯彩·粉彩》，圖版155和156）。



fig. 2 Collection of the National Museum of China, Beijing

圖二 中國國家博物館藏品

that the manufacturing of these vessels began in 1743 as mentioned earlier is based on a memorial submitted by Tang Yin in that year, which stated that ‘your servant has designed nine types of new vases involving ‘enclosed layers’, ‘reticulated decoration’ and ‘interlocking components.’ From this statement, we know that these revolving vases make use of several techniques, including ‘enclosed layers’, where the inner vase is enclosed by an outer layer; ‘reticulated decoration’, where decoration is carved so one can see through to the inner layer; and ‘interlocking components’, where the upper and lower parts appear interlocked but are actually made separately, an example of which is the *yangcai* yellow ground *sgraffito* interlocked revolving vase (fig. 4) in the Taipei Palace Museum.

轉心瓶這項有著精巧設計的雙層瓶器，最吸引目光的就是觀者透過腹部的開光或鏤空處，在瓶身轉動時可以看到內瓶的圖案或精緻圖畫，其接合與燒製的工序繁複。前文述及轉心瓶約始於乾隆八年，學界主要依據唐英於乾隆八年呈給乾隆皇帝的奏摺而推論，奏摺中曾提到「奴才又新擬得夾層玲瓏交泰等瓶共九種」，也因此我們可以知道轉心瓶所使用的技法，包括內外兩層相套的「夾層」結構、使用透雕鏤空技法的「玲瓏」，以及瓶體的上下部份分離，但以紋樣交錯的方式相互鈎套而使得瓶身形成一體的「交泰」等表現技法，如臺北故宮的〈洋彩黃錦地乾坤交泰轉旋瓶〉即為此種技法（圖四，見《華麗彩瓷：乾隆洋彩》，國立故宮博物，2008年，頁206）。而本拍品則同時使用了夾層和





fig. 3 Collection of the Palace Museum, Beijing

圖三 北京故宮博物院藏品

The current vase makes use of the ‘enclosed layer’ and ‘reticulated design’ techniques; the outer layer of the lower body is pierced with a lime green-enamelled lattice ground surrounding four brown-glazed panels with auspicious 卍 symbols in the center. There is a revolving vase (fig. 5) in the Tokyo National Museum which is not only similar in form to the current vase, the pierced lattice decoration around the body and the brown-glazed panels are also comparable – albeit the panels are pierced with a cash motif. The interior of the Tokyo vase is painted in underglaze blue with bats amidst clouds. The presence of cash (*qian*; also ‘in front’) and bats (*fu*; also ‘fortune’) make up the rebus *fu zai yan qian* – fortune right in front.

The inner layer of the current vase is decorated in polychrome enamels with a dragon boat race, where the viewers are gathered on the riverbank or in buildings. As the vase rotates, the dragon boats appear to advance, re-enacting a heated race. The paddlers are painted in a variety of active poses,

玲瓏兩種技法，下段器腹外層以冬青色鏤雕錦地紋，並有四組褐彩描金開光，中心雕飾有寓意吉祥的卍字紋。東京國立博物館收藏的一件〈粉彩透雕雙耳瓶〉（圖五），本拍品除與其造型相似，器腹的鏤空錦地紋鏤雕也極為近似，但其開光的中心為銅錢紋樣，內瓶以青花繪上蝙蝠祥雲紋，而錢幣與蝙蝠的紋飾組合有「福在眼前」之意（參見《特別展吉祥：中國美術にこめられた意味》，東京國立博物館，1998年，頁283）。回看本拍品的內膽瓶腹，則彩繪上龍舟競渡的繪畫，觀賽的人群聚集在河岸邊或樓臺裡，原本靜止的龍舟，隨著內瓶的轉動，似乎可以看見龍舟正在划動的熱鬧景況，龍舟上各人動作形態各異，增添了如臨現場的觀賞



fig. 4 Collection of the National Palace Museum, Taipei

圖四 國立故宮博物院藏品

adding a touch of animation for the viewer. The Qianlong emperor paid great attention to festivities and ceremonies, and many objects of the period are decorated with the theme of Duanwu festival. The falangcai gallbladder vase painted with dragon boats (fig. 6) in the Taipei Palace Museum is one such example. Revolving vases were often used as decorations during important festivals or given as gifts, and it is very probable that the current vase, with its auspicious 卍 symbols and dragon boat decorations, was made as a tribute for the Duanwu festival.

In the Records of *Zaobanchu*, it is recorded that on the 12th day of the 5th month in 1753, the Qianlong emperor commissioned the imperial kilns in Jiangxi to make a ‘revolving vase decorated with dragon boats and summersault performers’. We have not yet located a vase that corresponds to this description, there are no summersault performers on the current vase, but we could imagine what it might look like. The vase described

趣味。乾隆皇帝素來重視節慶儀式，器物上也可看見以端午節為裝飾的主題，臺北故宮的〈琺瑯彩龍舟膽瓶〉即為一例（圖六，見《十全乾隆：清高宗的藝術品味》，國立故宮博物院，2013年，頁232-233）。而轉心瓶常作為年節陳設或禮物之用，本拍品器腹中央的萬字紋有吉祥的寓意，加之內瓶的龍舟圖，極大可能為端陽節的真物。

在《活計檔》乾隆十八年五月十二日，曾有乾隆皇帝下旨江西燒造「鬪龍舟打斛斗人轉旋瓶一件」的記載，此瓶至今未有留存的實物，而本拍品也沒有表演翻跟斗的人物，但可以想見類似作品的樣貌，不過據學界



fig. 5 Collection of the Tokyo National Museum

圖五 東京國立博物館藏品

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in the Records appears to be a revolving vase with a much more complex mechanism, while the current vase is more akin to the *yangcai* reticulated vase (fig. 7) in the Taipei Palace Museum, composing of the neck section of the outer vase, the body of the outer vase, the inner vase and the base. The neck of the outer vase is connected to the inner vase with a mortise and tenon joint. Turning the neck will cause the vase to turn accordingly, where the moving decoration can be seen through the reticulated design of the outer body. This is the most common mode of construction for revolving vases. (For a detailed discussion on the construction of the vase, see Yu Peichin, 'Tangying jianzao zhuanxinping jiqi xiangguan wenti', opt cit.; and Zhu Jiajin, *Guobao*, p. 182)

There are several revolving vases over 60 cm. high in the Nanjing Museum and Beijing Palace Museum that have more complex constructions, providing a more animated viewing experience for the viewer. One



fig. 6 Collection of the National Palace Museum, Taipei

圖六 國立故宮博物院藏品

of these, a blue-ground revolving vase with cut-out panels (fig. 8), is constructed with semi-automated mechanisms and is powered by running water and gears, a completely different construction method to the aforementioned vases. (see Huo Hua, 'Qing guanyao jiqingyou fencai Qianlong xingweitu zhuanxuanping yanjiu', *Dongnan wenhua*, 1997.02, pp. 132-140).

The decorative motifs on the current vase, including the passionfruit scrolls, classic scrolls, the keyfret band around the body and the *ruyi* heads below the mouth rim are all very typical of the Qianlong period. The pink ground of the neck and the foot, and the yellow ground of the shoulder and lower body are all decorated with *sgraffito* design before the addition of passionfruit scrolls, florets or leaves – a classic example of Qianlong period *jinshang tianhua* (literally 'adding flowers to brocade') decoration. The *sgraffito* ground can either be done by incised design or painted. The 'feather' scroll seen on the current *sgraffito* design can be found on many

推測唐英的這件作品應是更為精密、結構複雜的一組轉心瓶。而本拍品之製作結構，應與臺北故宮的〈洋彩玲瓏轉旋瓶〉近似（圖七），分成外瓶的瓶頸、外瓶肩腹、內瓶和底座等四部份，而外瓶上半部的瓶頸與內瓶部份以雞心，類似榫卯的結構來套合，用手旋轉瓶頸處即可透過鏤空處看到底座上內瓶的轉動，這也是許多轉心瓶最常應用的構件組合（詳細的製作圖解可參見前述余佩瑾的〈唐英監造轉心瓶及其相關問題〉一文，以及朱家潛主編《國寶》一書裡第182頁〈粉彩鏤空轉心瓶〉）。不過，在南京博物院和北京故宮收藏有幾件超過六十公分以上的轉心瓶，其製作結構更為繁複，所呈現的視覺效果也更生動。其中

北京故宮的一件〈天藍地開光鏤空粉彩轉心瓶〉（圖八），旋轉機能甚至已走向更精密的半自動機械動力設計，內瓶的轉旋藉由水流與齒輪來轉動，已完全不同於前述轉心瓶的轉旋機制（詳細內容見：霍華，〈清宮窯霽青釉粉彩乾隆行圍圖轉旋瓶研究〉，《東南文化》，1997.02，頁132-140。）。

本拍品的裝飾紋樣，包括番蓮紋、卷草紋、器腹的一圈回紋、口沿下的如意紋等紋飾，皆為乾隆時期彩瓷上常見的紋樣。其中上段瓶頸與圈足的粉紅地，以及器肩與瓶腹鏤雕下部的黃地，皆描繪上鳳尾卷草錦





fig. 7 Collection of the National Palace Museum, Taipei

圖七 國立故宮博物院藏品



fig. 8 Collection of the Palace Museum, Beijing

圖八 北京故宮博物院藏品

examples in the Taipei Palace Museum, such as the pink-ground *sgraffito* vase (inventory number: 故瓷008214N000000000), and the yellow ground gold painted *sgraffito* revolving double gourd vase (see *Stunning Decorative Porcelains from Ch'ien-Lung Reign*, p.50). The *sgraffito* ground of the current vase and that of the yellow-ground double gourd vase are both painted.

Other coloured-ground *sgraffito* revolving vases are recorded, such as the aforementioned archaic phoenix-eared vase (fig. 3), the Tokyo National Museum vase with puce-ground *sgraffito* (fig. 5) and the revolving vase with *ambaxian* design in the Beijing Palace Museum (fig. 9). The latter two examples are very similar in form and decorative scheme to the current example, all with varying decorative bands from the mouth to the foot, and also compare very closely to the vase offered in Christie's Hong Kong in 2011 (fig. 10). The passionfruit scroll on the current vase, however, shows

地紋，錦地上滿繪纏枝番蓮、朵花、枝葉等花葉圖案，裝飾風格是乾隆朝彩瓷特有的錦上添花作法，而錦上添花可以錐剔與描繪錦紋兩種方式製作。以鳳尾卷草錦紋為地的作品，在臺北故宮的不少藏品中可以看到，如〈粉彩粉紅地錦上添花番蓮紋花口瓶〉即是粉紅色地錐剔卷草錦紋（故瓷008214N000000000）；或如乾隆八年的〈磁胎洋彩轉旋葫蘆瓶〉則為黃地描繪金彩卷草錦地（圖見《華麗彩瓷：乾隆洋彩》，頁50）。而本拍品的鳳尾卷草錦紋與前述這件葫蘆瓶一樣皆採描繪技法。使用色地錦上添花的裝飾手法，在其他轉心瓶也可看見，如前述北京故宮的夔鳳耳轉心瓶（圖三），東京國立博物館的雙耳轉心瓶則是紫紅地繪鳳尾卷草紋（圖五）、或是北京故宮〈粉彩暗八仙紋雙耳轉心瓶〉等（圖九，見《琺瑯彩·粉彩》，圖版158）。而後二者，東京國立博物館和北京故宮的這兩件轉心瓶，它們的造型近似本拍品，紋飾佈局亦類似，從口沿至圈足一層層繪飾不同紋樣與圖案；而這兩件與2011年佳士得的一件拍品〈乾隆時時報喜



fig. 9 Collection of the Palace Museum, Beijing

圖九 北京故宮博物院藏品

the use of *chiaroscuro* technique on the leaves and petals much more clearly compared to the other three vases, and is closer in style to the *yangcai sgraffito* ewer (see *Stunning Decorative Porcelains from Ch'ien-Lung Reign*, p.50) in the Taipei Palace Museum.

Revolving vases were complex and expensive commissions, there are very few surviving examples. The current vase epitomises the finesse of enamelling and the intricacy of porcelain reticulation in the Qianlong period. The precision of its construction and the richness of its decorative schemes make it an outstanding work of art, not to mention the pictorial depiction on the inner vase, which is rarely seen on recorded examples. This is Qing craftsmanship at its best, not only a tour-de-force of the Qing artisans, but also a reflection of Qianlong emperor's own taste and self-expression.

轉心瓶（圖十），從造型到裝飾手法與本拍品十分相似，不過在纏枝番蓮花的描繪上仍能看到一些差異。本拍品的纏枝番蓮紋，花葉的明暗光影較立體，其葉片的描繪也較前述三件作品更繁密，葉形較飽滿，與臺北故宮收藏的〈洋彩錦上添花壺〉上的纏枝葉更為接近（圖見《華麗彩瓷：乾隆洋彩》，頁50）。

轉心瓶的燒製耗時費工，燒造成本高，傳世作品更為難得。本件拍品充份表現了乾隆時期釉上彩瓷的精細，與純熟的雕鏤技法，其精緻的製作工藝，以及豐富絢麗的色彩與裝飾手法，無一不是精雕細琢之作，而內瓶繪有畫像的轉心瓶在傳世作品中亦少見，本器可謂是清代精品工藝的代表，本拍品一方面彰現了清代做工之精巧，另一方面也體現了乾隆皇帝在這類瓷器欲展現的自我風格。



fig. 10 Christie's Hong Kong, 1 June 2011, lot 3668

圖十 香港佳士得，2011年6月1日，拍品3668號





X-ray of the present lot

本拍品之X-光照片







2902

A MAGNIFICENT YANGCAI RETICULATED AND ROTATING ‘DRAGON BOAT’ VASE

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

The lantern-form outer body is carved with four openwork interlocked *ruyi*-shaped panels each enclosing a *wan* emblem, against a lime-green enamelled lattice-work ground, the body rising from a spreading foot with a floral scroll on a pink-ground with dense puce-enamelled feathery scrolls between a keyfret band below and above. The detachable waisted neck is similarly decorated below a *ruyi*-border below the gilt rim, flanked by a pair of dragon-form handles. The inner cylindrical vase is finely painted with four dragon boats, filled with boys rowing, with spectators watching along the banks, standing on the bridge, or sitting inside a pavilion. The inner neck and the base are enamelled turquoise.

15 ¾ in. (40 cm.) high

HK\$20,000,000-30,000,000 US\$2,600,000-3,800,000

PROVENANCE:

Acquired from a private European family collection, by repute

清乾隆

洋彩錦上添花萬字紋百子龍舟玲瓏轉心瓶
六字篆書款

來源:

自歐洲私人家族購藏(傳)



(mark)









A MAGNIFICENT AND VERY RARE QIANLONG DOUCAI MOONFLASK

ROSEMARY SCOTT, INDEPENDENT SCHOLAR

This moonflask is a superb and impressively large example of a particularly challenging form. The fact that the wide body of the vessel stands on a small flared foot, which is especially narrow where it meets the body, would have made the porcelain vessel inherently unstable during firing. This inherent instability would have been exacerbated by the flattened body shape, and these firing difficulties would have increased in proportion to the size of the vessel. It is to be expected that there would have been many kiln failures in order to produce the current successfully-fired flask.

The moonflask shape with paired handles was adopted in the early 15th century at the imperial porcelain kilns and was made in two versions – one without a foot (see Rosemary Scott, *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London, 1992, p. 42, no. 29) and one, the predecessor of the current flask, with a flared foot (*ibid.* p. 39, no. 26). Flattened circular flasks with handles joining the mouth of the vessel to the shoulder on either side of the neck can be traced back to the ancient world. Indeed, an unglazed earthenware flask of this form, decorated with a painted octopus, and dating to the Late Minoan period, c. 1500 BC, was found at Palaikastro in eastern Crete (see Spyridon Marinatos and Max Hirmer, *Crete and Mycenae*, Harry N. Abrams, New York, 1960, pl. 87). Glazed earthenware examples have been found at Šuš, Iran, dating to the Sassanian period (AD 224–642) (see *The World's Great Collections – Oriental Ceramics, vol. 4, Iran Bastan Museum, Tehran*, Tokyo, 1981, colour plate 12). However, it is probable that the early 15th century Chinese porcelain flasks of this shape were inspired by glass or metal vessels of similar form, which came into China from Egypt, Syria or Iran. There are close parallels to be

清乾隆 鬥彩蒼龍教子圖夔龍耳抱月瓶 蘇玫瑰 (獨立學者)

此例扁瓶品相一流、敦碩大氣，然其形制極難駕馭。鑑於器腹寬廣，且撇足小巧，足與腹交接處尤窄，故窯燒時難以安放。再加上器身扁平，使其固有的不穩定性有增無減，而體積越大，諸多燒造難題亦相應遞增。燒造完美如本品者，窯燒過程之艱辛困阻可想而知。

雙耳扁瓶之樣式創燒於十五世紀初宮廷御窯，當時的版本有二：一者無足，就此可參見拙作《形秀色麗四代珍》頁42編號29（倫敦：1992）；其二承撇足，即本拍品之前身，參見前述著作頁39編號26。這種器身扁圓、口肩之間置對稱雙耳的樣式，可謂源遠流長。誠然，位於克里特島東面的帕萊卡斯特羅便曾出土同類型的章魚紋無釉陶壺，其斷代為公元前約1500年米諾斯晚期，詳見Spyridon Marinatos與Max Hirmer合著的《Crete and Mycenae》圖版87（紐約：Harry N. Abrams，1960）。伊朗蘇薩也曾出土薩珊時期的近似掛釉陶器（公元224至

drawn between the Chinese porcelain flasks and 12th-13th century glass *qumqum*, perfume sprinklers, from Egypt or Syria, such as those in the *Al-Sabah Collection in the Kuwait National Museum* (see Stefano Carboni, *Glass from Islamic Lands: The al-Sabah Collection at the Kuwait National Museum*, London, 2001, pp 310-2, catalogue no. 83b). However, a gold-coloured metal vessel, even closer to the Chinese early 15th century flask, can be seen in a painting of Humay and *Humayun in a Garden* from Herat dating to about AD 1430, which is currently in the collection of the Musée des Arts Decoratifs in Paris (see T. W. Lentz and G. D. Lowry, *Timur and the Princely Vision – Persian Art and Culture in the Fifteenth Century*, Los Angeles County Museum of Art, Los Angeles, 1989, p. 261, catalogue no. 146).

Early 15th century porcelain moonflasks standing on a flared foot and decorated in underglaze blue appeared in the reign of the Yongle Emperor, but this difficult form was largely abandoned after the 15th century. It was re-established as an imperial favourite in the 18th century, despite the challenges of firing such pieces successfully. It seems to have been especially admired by the Qianlong Emperor, who ordered vessels of this shape decorated in various techniques, but predominantly in underglaze blue. Large moonflasks decorated in *doucai* style, like the current example, are especially rare. A reason for their rarity is, undoubtedly, the double jeopardy occasioned by this type of decoration. Firstly, it was only the fine outlines which were painted in underglaze blue, which allowed no possibility of amendment if even a single brush stroke was imperfect. Secondly, *doucai* porcelains had to be fired twice – the second firing for the overglaze enamel colours painted within the blue outlines – and each firing would have resulted in some kiln failures.

642年), 圖見《The World's Great Collections, Oriental Ceramics》卷四之「德黑蘭伊朗古代博物館」彩色圖版12 (東京:1981)。但十五世紀初的中國扁圓瓷瓶, 很可能仿自埃及、敘利亞或伊朗傳入中原的近似玻璃或金屬器。源於埃及或敘利亞的十二至十三世紀玻璃香水瓶, 也與中原瓷製扁瓶密切相關, 就此可參考科威特國立博物館艾爾薩巴珍藏實例, 圖見Stefano Carboni著作《Glass from Islamic Lands: The al-Sabah Collection at the Kuwait National Museum》頁310-2圖錄號83b (倫敦:2001)。然而, 巴黎裝飾藝術博物館藏一幅繪於公元1430年前後的《Humay and Humayun in a Garden from Herat》, 畫中有一例金色金屬器, 其外觀與中國十五世紀初扁瓶更為神似, 圖見T. W. Lentz與G. D. Lowry合著的《Timur and the Princely Vision – Persian Art and Culture in the Fifteenth Century》頁261圖錄編號146 (洛杉磯: 洛杉磯市立美術館, 1989)。

十五世紀初釉下青花撇足扁瓶出自永樂一朝, 但因器形刁鑽, 十五世紀後幾已銷聲匿跡。直至十八世紀, 這款極難燒造的瓶式始再度成為宮廷寵兒。乾隆皇帝對之青睞有加, 並曾訂製多款扁瓶, 其裝飾技巧各異, 但仍以釉下青花為主流。以本拍品為例的大型鬥彩扁瓶, 在傳世品中尤罕。歸根究底, 無非是因為其裝飾技法使燒造過程難上加難。



So, why was this remarkable vessel attempted? The clue to this may lie in the choice of decorative theme. The image on either side of this flask depicts a large and powerful imperial five-clawed dragon, with iron red body, which has risen from the waves to fly amongst multicoloured clouds. This dragon symbolizes the emperor. Beneath this dragon's left foreleg is a smaller, five-clawed, green dragon, which is in the process of rising from the waves. The green dragon represents the heir apparent, and appears to be looking up at his father, as if mesmerised by him. This decoration is usually known as 'The Emperor instructing the Crown Prince', and it appears on only a small number of imperial porcelains.

According to the *Qing Court Archives*, on the 6th day of the 8th month of the 35th year of the Qianlong reign [1771], the Supervisor of the Jiujiang Custom House Yiling presented a pair of Chenghua-style *wucai* moonflasks decorated with the theme of 'The Emperor instructing the Crown Prince' 成窯五彩蒼龍訓子寶月瓶成對, ostensibly in commemoration of the emperor's 60th birthday.

Could it be that in 1771, perhaps prompted by reaching the age of 60, the Qianlong Emperor realised the need to make the decision as to who would succeed him? Certainly, two years later, in 1773, the emperor made the official announcement that he had chosen his successor, and that a casket containing that prince's name had been placed above the throne as custom

demand. The Qianlong Emperor had twenty-seven children, but only fifteen of those survived to become adults. Of these, ten were sons, but two of these the emperor removed from possible succession because they had failed in their filial duty in regard to mourning their mother. Others were found to be avoiding their studies and/or living frivolous lives. Two more, although talented, were regarded by the emperor as lacking the gravity and dedication to become emperor. His fifth son, a more conscientious and suitable heir, died in 1766 at the age of twenty-five. In the end, it was his fifteenth son, Yongyan (永琰, which was changed to 顥琰 when he became the emperor), who Qianlong chose as his successor. Yongyan was to reign as the Jiaqing Emperor from 1796-1820, although for the first four of those years the Qianlong Emperor, who abdicated in 1795, officially lived in retirement but was still greatly involved in affairs of state.

This rare flask, with its depiction of the emperor instructing the crown prince, is likely to be one of the pair produced in 1771, and may well have been linked to the selection of Qianlong's successor, which was formally announced in 1773. At that time, the name of Qianlong's successor was still kept secret, and it was not until 1789 that the emperor officially bestowed on Yongyan the title Prince Jia of the First Rank 嘉親王. Perhaps the current flask not only represented a splendid gift, but also a coded message from father to son.

那為何仍要迎難而上，燒造這種別具一格的作品呢？就此，紋飾選材或可提供一些線索。此瓶器身後各飾一條威武堂皇的皇家五爪龍紋，龍身礮紅，自浪中騰飛而起，遊弋於五彩祥雲之間。此龍乃天子化身，其左前足下方有一條半身躍出海面的五爪綠色小龍。綠龍代表皇太子，只見它顥望父王，滿懷高山仰止之意。此即「蒼龍教子」圖，以之為飾的御瓷屈指可數。

據乾隆三十五年（1771）清宮進單記載，為皇帝六十萬壽節慶祝，九江關監督伊齡阿於八月初六日進貢「成窯五彩蒼龍訓子寶月瓶成對」，奉旨陳設於御蘭芬。

是否因為年近花甲而促使乾隆皇帝認真思考繼位人選？1773年，乾隆冊立儲君，並循例將遺詔封存密匣，置於龍椅上方匾後。乾隆共有兒女

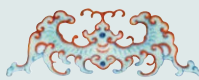
二十七名，然長大成人者僅十五，中有皇子十名。其中二人喪母後未克盡孝道，故不屬立儲之列。餘者或無心向學，或行止輕浮，或兼有二失。另有兩名皇子雖具才識，但在乾隆眼中既無天子威儀，亦無勤民謹政之心。皇五子相對較為勤勉，且頗具才幹，但於1766年二十五歲時薨歿。最終，乾隆欽定十五子永琰（即位後易名「顥琰」）為接班人。永琰即後來的嘉慶帝（公元1796至1820年在位），惟其登基的頭四年裡，乾隆（1795年退位）表面上雖已禪位，但仍手握大權、把持朝政。

本件抱月瓶，應即為清單中提及的其中一件，與應有極深的關聯。當時，乾隆對繼位人選仍秘而不宣，直到1789年，他才正式冊封永琰為嘉親王。推而論之，本品也許正是當年封賜之物，滿載着父子之間真摯綿長的叮嚀與期許。





Portrait of the Qianlong Emperor, 1735.
Collection of the Palace Museum, Beijing
《乾隆皇帝朝服像》, 1735年, 北京故宫博物院藏品







Portrait of Yongyang with an imperial concubine of the Qianlong Emperor

《乾隆帝妃與嘉慶帝幼年像》，北京故宮博物院藏品







2903

A FINE AND EXTREMELY RARE *DOUCAI* 'DRAGON'
MOONFLASK

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

The circular body is finely pencilled and enamelled on each side in iron-red, yellow, aubergine, and shades of green with a green five-clawed dragon emerging from waves to confront an ascending dragon in iron-red amid cloud-scrolls and flames. The neck is decorated with a pair of ascending bats flanked by a pair of reticulated *chilong*-form handles. The spreading foot is decorated with bats between further cloud scrolls.

20 in. (51 cm.) high

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

PROVENANCE:

Sold at Phillips, London, 12 June 1991, lot 116 (front cover)

Joseph Chan, Hong Kong

Sold at Christie's Hong Kong, 1 May 1995, lot 699

Gammon Art, Hong Kong, 1995

A Hong Kong private collection, 1998

Daijindo, Tokyo

清乾隆 鬥彩蒼龍教子圖夔龍耳抱月瓶
六字篆書款

來源:

Phillips, 倫敦, 1991年6月12日, 拍品116號 (封面)

Joseph Chan, 香港

香港佳士得, 1995年5月1日, 拍品699號

Gammon Art, 香港, 1995年

香港私人舊藏, 1998年

大仁堂, 東京



(mark)





fig. 1 Collection of the Palace Museum, Beijing

圖一 北京故宮博物院藏品

The present moonflask is one of the finest and most iconic pieces of porcelain from the Qianlong period. Measuring just over 50 cm. high, it is one of the largest moonflasks of that period and possibly one of the only two *doucai* examples decorated with two dragons to each face.

The closest comparable example to the present moonflask is a *doucai* moonflask (49.5 cm. high) with a slightly different composition in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 278, no. 254 (fig. 1), where the young dragon, of a smaller size, is shown half-submerged in the waves. Compare also with a similar *doucai* moonflask but of much smaller size (24.3 cm. high) depicting a pair of dragons confronted on a flaming pearl in the Palace Museum, Beijing, see *ibid.*, no. 241.

Other Qianlong *doucai* moonflasks of similar size but depicting single dragons include a pair included in the exhibition *100 Masterpieces of Imperial Chinese Ceramics from the Au Bak Ling Collection*, Royal Academy of Arts, London, 1998, and illustrated in *The Asian Art*

瓶撇口，短頸，頸飾對稱夔龍耳，扁腹，圈足。內飾松石綠釉。外底松石綠釉地青花篆書「大清乾隆年製」款。

本瓶高度逾50公分，器形規整，紋飾氣勢磅礴，為乾隆時期官窯之代表作。本瓶的紋飾以青花勾勒輪廓，再填入各色釉上彩，器身各面分別生動地描繪了一隻五爪游龍翻騰於江崖海水之上，及一隻伴隨其身旁之幼龍，構成蒼龍教子之寓意。

本瓶極其稀罕。大型的乾隆鬥彩蒼龍教子圖抱月瓶存世似僅有兩件，此為其一，另一件為北京故宮博物院所藏，高(49.5公分)，但其構圖略異，幼龍身形較小，且局部身軀浸於海水中，不如此瓶所見盤旋於空中，見故宮博物院藏文物珍品全集《五彩·鬥彩》，香港，1999年，頁278，圖版254(圖一)。本瓶固可被視為孤品。北京故宮博物院另藏

Newspaper, November 1998, p. 12, and one sold at Christie's New York, 21 September 2004, lot 331. The single-dragon design is also found on blue and white moonflasks, such as the example in the Matsuoka Art Museum, Tokyo, illustrated by J. Ayers and M. Sato (eds.), *Sekai toji zenshu - 15 - Qing*, Tokyo, 1983, p. 150, no. 152, where the parent dragon is painted with head turned in three-quarter view, and which is most probably the pair to another moonflask painted in mirror-image from the collection of Mrs. E. Wright, sold at Christie's London, 16 December 1981, lot 36 (fig. 2), and one with a front-facing dragon, sold at Sotheby's London, 7 November 2007, lot 407.

Qianlong moonflasks of this size are more commonly found in blue and white, see an example in the Matsuoka Art Museum, Tokyo, illustrated by J. Ayers and M. Sato (eds.), *Sekai toji zenshu - 15 - Qing*, Tokyo, 1983, p. 150, no. 152, where the parent dragon is painted with head turned in three-quarter view, and which is most probably the pair to another moonflask painted in mirror-image from the collection of Mrs. E. Wright, sold at Christie's London, 16 December 1981, lot 36.

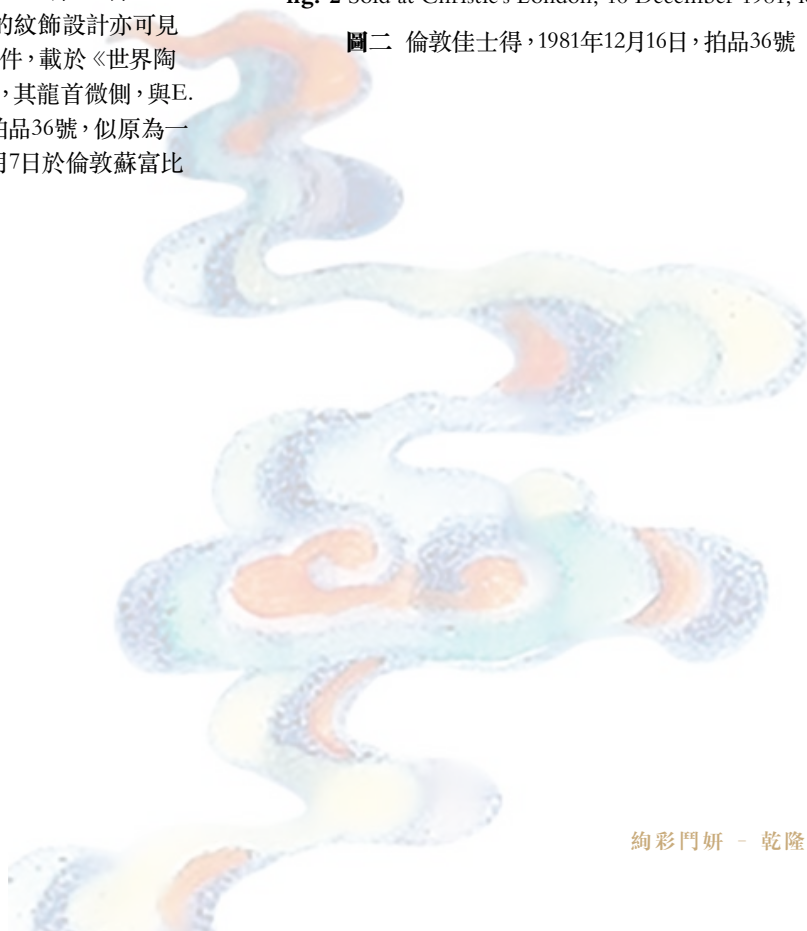
一件小型的乾隆鬥彩抱月瓶，見上揭書圖版241號，其主題紋飾為雙龍戲珠紋，設色與此相近。

其他乾隆鬥彩抱月瓶皆為單龍，包括區百齡珍藏中一對，其1998年曾於倫敦皇家學院《區百齡珍藏百件名瓷展覽》展出，及紐約佳士得2004年9月21日拍賣一件，拍品331號（圖二）。該種單龍的紋飾設計亦可見於同期之青花抱月瓶上，如東京松岡美術館所藏一件，載於《世界陶磁全集》，第15集，東京，1983年，頁150，圖版152號，其龍首微側，與E. Wright女士舊藏1981年12月16日倫敦佳士得拍賣，拍品36號，似原為一對。另參考一件龍首為正面的青花例子，2007年11月7日於倫敦蘇富比拍賣，拍品407號。



fig. 2 Sold at Christie's London, 16 December 1981, lot 36

圖二 倫敦佳士得，1981年12月16日，拍品36號







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(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(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid 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 F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may

be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

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

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any duties, goods, sales, use, compensating or service tax.

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

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

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

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is

available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card

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

(iv) Cash

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

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

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

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by

your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

(i) we 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 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. 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.

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

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant

ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (d) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

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

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances.

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♪ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and,

as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(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. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

section E2 of this agreement.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

(b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**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(g) 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) 信托、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/或反恐怖主義財政審查，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) **作為匿名委托人的代理人**：如果您以代理人身份為匿名委托人（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。佳士得只會由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 或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底**

價後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；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**號碼旁選用 **•** 標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號 **♦** 以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

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

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

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

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

6. 競投價遞增幅度

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

7. 貨幣兌換

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

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**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，均可須支付基於**落槌價**，**買方酬金**和 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人

必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

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

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

2. 真品保證

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

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何**保證**。
- (c) **真品保證**不適用於有**保留標題**或任何有保留的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**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。
- (f) 如果**拍賣品**只有通過科學鑑定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申

索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

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

下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

F. 付款

1. 付款方式

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

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 電匯至：
香港上海匯豐銀行總行
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
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
 - (vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香

港中環遮打道 18 號歷山大廈 22 樓)。
(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 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

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

項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

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

G. 提取及倉儲

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - 我們或第三方倉庫將自拍賣後第 31 日起向您收取倉儲費用。
 - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並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。
 - 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - 倉儲的條款適用，條款請見 www.christies.com/storage。
 - 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。
詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地

法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

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

- 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。
- 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。
- 含有受保護動植物物的**拍賣品**
由瀕臨絕種及其他受保護野生動植物物製造或組成（不論分比率）的**拍賣品**在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱈魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物物的任何**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 (d) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。
- 美國關於非洲象象牙的進口禁令
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。
- 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。如您受以上制裁或貿易禁運限制,您須確保您不會競投或進口有關**拍賣品**,違反有關適用條例。

(f) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」,並可能被拒絕入口。

(g) 鐘錶

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

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

I. 佳士得之法律責任

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

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任(無論是因違反本協議,購買**拍賣品**或與競投相關的任何其它事項);和 (ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求,任何種類之任何保證,均被本段排除在外。

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

(d) 就**拍賣品**購買的事宜,我們僅對買方負有法律責任。

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

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利,如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲,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者在 Christie's Live™ 競投。除非另有書面約定,您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別註釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。如您是加利福尼亞州居民,您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 棄權

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

9. 法律及管轄權

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

言,接受香港法院之排他性管轄權,並同時接納佳士得亦有權在任何其他司法管轄區提出索償,以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料,包括**目錄描述**及價款都可在 www.christies.com 上查閱。銷售總額為**落槌價**加上**買方酬金**,其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官: 個人拍賣官和/或佳士得。

真品: 以下所述的真實作品,而不是複製品或贗品:

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

真品保證: 我們在本協議 E2 段所詳述為**拍賣品**提供的保證。

買方酬金: 除了**落槌價**,買方支付給我們的費用。

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

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

狀況: **拍賣品**的物理狀況。

到期付款日: 如第 F1(a) 段所列出的意思。

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

落槌價: **拍賣官**接受的**拍賣品**最高競投價。

標題: 如 E2 段所列出的意思。

拍賣品: 供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件)。

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

購買款項: 如第 F1(a) 段的意思。

來源: **拍賣品**的所有權歷史。

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

底價: **拍賣品**不會以低於此保密底價出售。

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

副標題: 如 E2 段所列出的意思。

大階字體: 指包含所有的大寫字母。

保證: 陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ 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(c) 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(c) 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.

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，佳士得將不會于每一項拍賣品旁附注符號，但會于正文首頁聲明其權益。

○ 保證最低出售價

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

◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前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，但並不要尋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之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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www.christies.com

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Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
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Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
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Fax: +1 212 636 4931
Email: awhiting@christies.com

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Email: hongkong@christies.edu

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Fax: +44 (0)20 7665 4351
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Fax: +44 (0)20 7389 2168
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Hong Kong
Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

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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

19/04/23



**BID
REGISTRATION
FORM**

For internal use only	
PADDLE NUMBER	STAFF BIDDER
CTL	

Sale Title _____ Sale No. _____

Sale Date _____

Please select one Written Bid Telephone Bid

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

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

HK\$1,000 to HK\$2,000 by HK\$100s	HK\$200,000 to HK\$200,500, 800
HK\$2,000 to HK\$3,000 by HK\$200s	HK\$300,000 to HK\$300,000 by HK\$200,000s
HK\$3,000 to HK\$5,000 by HK\$200, 500, 800	HK\$4,000 to HK\$4,200, HK\$4,500, HK\$4,800
	HK\$5,000 to HK\$10,000 by HK\$500s
	HK\$10,000 to HK\$20,000 by HK\$1,000s
	HK\$20,000 to HK\$30,000 by HK\$2,000s
	HK\$30,000 to HK\$50,000 by HK\$3,000, 5,000, 8,000
	(i.e.: HK\$32,000, HK\$35,000, HK\$38,000)
	HK\$50,000 to HK\$100,000 by HK\$5,000
	HK\$100,000 to HK\$200,000 by HK\$10,000s

HK\$200,000 to HK\$200,000 by HK\$20,000s	HK\$500,000 to HK\$500,000 by HK\$50,000s
HK\$300,000 to HK\$300,000 by HK\$30,000s	50,000, 80,000
(i.e.: HK\$320,000, HK\$350,000, HK\$380,000)	(i.e.: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000 by HK\$50,000s	8,000
Above HK\$1,000,000 at auctioneer's discretion	

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

CHRISTIE'S

Bid Department
Tel: +852 2978 9910
bidsasia@christies.com

Account No. _____

Account Name _____

Email _____

Invoice Address _____

Complete for telephone bids

Contact Name _____

Language _____

Tel No. (+) _____

Alternative Tel No. (+) _____

Complete for 3-way call (For internal use only)

Staff Name _____

Staff Tel No. (+) _____

Staff Alternative Tel No. (+) _____

Christie's is required by applicable law to do due diligence on the source of funds for the purchase. If you are successful, will anyone else give you the funds to pay for the lot(s)? Yes No

Please send me a shipping quotation Yes No

Delivery address Invoice address
 Alternative address (complete below)

Address _____

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale. I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's). Christie's ONLY accepts payment from the account holder named on the invoice. I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.

Signature _____

Date _____

佳士得 競投表格

佳士得專用	
競投牌號	職員
CTL	

拍賣項目 _____ 拍賣編號 _____
拍賣日期 _____

請選擇以下一項 書面競投 電話競投

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

競投價遞增幅度
競投一般由低於低端估價開始，通常每次遞增之遞增幅度（競投價遞增幅度）最高為10%，拍賣官會自行決定競投起始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將按最低至下一個遞增金額；競投價每次遞增之遞增金額：

1,000-2,000 港幣 100 港幣	(例 4,200, 4,500, 4,800 港幣)
2,000-3,000 港幣 200 港幣	5,000-10,000 港幣 500 港幣
3,000-5,000 港幣 200, 500, 800 港幣	10,000-20,000 港幣 1,000 港幣

拍賣官會自行決定

50,000-50,000 港幣 2,000, 5,000, 8,000 港幣	(例 32,000, 35,000, 38,000 港幣)
50,000-100,000 港幣 5,000 港幣	100,000-200,000 港幣 10,000 港幣
200,000-300,000 港幣 20,000 港幣	300,000-500,000 港幣 20,000, 50,000, 80,000 港幣
	(例 520,000, 550,000, 580,000 港幣)
	500,000-1,000,000 港幣 50,000 港幣
	1,000,000 港幣或以上拍賣官自行決定

CHRISTIE'S 佳士得

投標部
Tel: +852 2978 9910
bidsasia@christies.com

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

只供電話競投填寫

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

只供三方電話競投填寫 (佳士得專用)

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

根據適用法律，佳士得必須對購買資金的來源進行盡職調查。如您是成功競投人，您的購買資金是否由他人提供？ 是 否

請提供付運報價 是 否

送貨地址 賬單地址 其他地址 (請於下方填寫) 地址 _____

客戶名稱及地址會列在附有最次登記之競投牌編號的發票上；付款資料於拍賣官交收後將不能更改，請確定以上資料確實無誤。

本人已細閱關於目錄內之買家須知、重要通知及目錄編列方法之說明，及不接受第三方付款通告，並同意遵守所有規定。本人理解之購買款項為客應儲蓄及買方佣金（以及所有關於遞增價和買方佣金而產生的稅費，及符合業務規定，買方得知。佳士得亦可接受發票上所列的客戶之付款。本人已細閱關於目錄內業務規定之個人信息條款，並同意遵守該規定。

簽署 _____
日期 _____

BIDDER REGISTRATION FORM

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 th and 21 st Century Art Evening Sale * | |
| <input type="checkbox"/> 21394 20 th Century Art Day Sale * | |
| <input type="checkbox"/> 21390 21 st Century Art Day Sale * | |

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

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

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

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
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 * |

21389 二十及二十一世紀藝術 晚間拍賣 *

21394 二十世紀藝術 日間拍賣 *

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，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

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

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付款通告，並同意遵守所有規定。

· 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。

· 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。

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

CHRISTIE'S INTERNATIONAL PLC

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

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

Francis Belin, President
Audrey Shum, Managing Director, Asia Pacific
Rebecca Yang, Chairman, China
Heidi Yang, Global Managing Director, Asian and World Art

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Jonathan Stone, Senior Advisor
Cristian Albu, Deputy Chairman
Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Charmie Hamami, Deputy Chairman
Elaine Holt, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

SENIOR VICE PRESIDENTS

Marco Almeida, Karen Au-Yeung,
Alexandre Bigler, Adam Billbey,
Linda Chan, Jacky Ho, Lillian Ng,
Jasmin Ngai, Audrey Shum, Bo Tan,
Nicole Wright, Katsura Yamaguchi, Kim Yu

VICE PRESIDENTS

Carmen Shek Cerne, Michelle Chan, Janet Chang,
Liang-Lin Chen, Isaac Choi, Betsy Chow,
Georgina Hilton, Seiji Inami, Wei-Ting Jud,
Yunah Jung, Michelle Kim, Hak Jun Lee,
Stephenie Leung, Ruben Lien, Gabrielle Mak,
Sara Mao, Tony Ng, Edward Ngan,
Jessie Or, Jing Jing Qiao, Sonal Singh,
Prapadavee Sophonpanich, CY Tang, Winsy Tsang,
Ada Tsui, Michael Xie, Maxwell Yao,
Phoebe Yeung, Alan Yip, Harriet Yu,
Dina Zhang, Mia Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Emmanuelle Chan, Nga Lam Chan, Jerry Chang,
Kelly Chang, Lesley Chen, Amy Cheng,
Henry Cheng, Joanne Cheng, Terry Choi,
Yanie Choi, Simon Chow, Dai Dai,
Helen Fung, Gigi Ho, Phylbie Ho,
Ronny Hsu, Yiwen Huang, Chie Kawasaki,
Masahiko Kuze, Rosita Kwong, Anita Lam,
Annie Lee, Kevyn Leung, Caroline Liang,
Faye Liu, Louis Lin, Vicky Liu,
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, Hammond 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
3.30 PM
Viewing: 24-25 May

IMPORTANT WATCHES, FEATURING THE TRIAZA COLLECTION (II)

Sale number: 21019
FRIDAY 26 MAY
1.00 PM
SUNDAY 28 MAY
7.00 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: 24-27 May

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 21389
SUNDAY 28 MAY
Viewing: 25-28 May

20TH CENTURY ART DAY SALE

Sale number: 21394
MONDAY 29 MAY
Viewing: 25-28 May

21ST 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
10.30AM & 2:30PM
Viewing: 25-30 May

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 21792
THURSDAY 1 JUNE
10.30 AM
Viewing: 25-31 May

27/04/2023



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