MARCHANT EIGHT TREASURES FOR THE WANLI EMPEROR

馬錢特 萬曆瓷器八珍



CHRISTIE'S



MARCHANT

EIGHT TREASURES FOR THE WANLI EMPEROR

馬錢特 萬曆瓷器八珍

CHRISTIE'S



AS A LEADER IN THE ART MARKET,

Christie's is committed to **building a sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates:



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.







MARCHANT

EIGHT TREASURES FOR THE WANLI EMPEROR

馬錢特 萬曆瓷器八珍

AUCTION

Thursday 21 September at 11.00am (Lots 881-888)

20 Rockefeller Plaza New York, NY 10020

VIEWING

Friday	15 September	10.00am-5.00pm
Saturday	16 September	10.00am-5.00pm
Sunday	17 September	1.00pm-5.00pm
Monday	18 September	10.00am-5.00pm
Tuesday	19 September	10.00am-5.00pm
Wednesday	20 September	10.00am-2.00pm

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as WANLI-22869

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437



Please scan for complete auction information

CHRISTIE'S

10/08/2023 5

SPECIALISTS AND SERVICES FOR THIS AUCTION



Athena Zonars Co-Chairman Asian Art, Deputy Chairman, Americas tzonars@christies.com



Michael Bass International Director mbass@christies.com



Vicki Paloympis Specialist Head of Department vpaloympis@christies.com rchen@christies.com



Rufus Chen Specialist Head of Sale



Michelle Cheng Senior Specialist mcheng@christies.com



Margaret Gristina Senior Specialist Head of Private Sales, New York mgristina@christies.com



Andrew Lueck Specialist, San Francisco alueck@christies.com



Sophia Zhou Specialist Chinese Paintings szhou@christies.com



Lucy Yan Cataloguer lucyyan@christies.com



Zhengdong Guo Cataloguer & Researcher zguo@christies.com



Hiroo Nakamoto Sale Coordinator hnakamoto@christies.com

For inquiries, please contact the Sale Coordinator, Hiroo Nakamoto at hnakamoto@christies.com or +1 212 636 2180.

HEAD OF SALE MANAGEMENT

Holly Rittweger hrittweger@christies.com Tel: +1 212 641 7529

REGIONAL MANAGING DIRECTOR

Rachel Orkin-Ramey rorkin-ramey@christies.com Tel: +1 212 636 2194

POST-SALE COORDINATORS

Ning Chen Tel: +1 212 636 2605 Andrea Ng Tel: + 1 212 636 2289

PAYMENT, SHIPPING AND COLLECTION

Tel: +1 212 636 2650 Fax: +1 212 636 4939 Email: PostSaleUS@christies.com

The department would like to thank Jessica Chang for her invaluable expertise and consultation on this catalogue, as well as Laraine Dong for her dedicated assistance.



6 10/08/2023



IMPERIAL PORCELAIN REFLECTIONS OF THE WANLI REIGN

by Rosemary Scott, Independent Scholar

The group of porcelains contained in this catalogue are not only examples of exceptional ceramics made for the court of the Wanli Emperor, but also reveal specific imperial taste and interests that prompted their commissioning. Zhu Yijun, who was to rule as the Wanli Emperor, was the third son of the Longging Emperor (1567-72), and came to the throne as a child of eight in June 1572, following his father's death in May of that year. It was declared that Zhu Yijun's Wanli reign would officially be considered to have begun at the beginning of the following year, in February 1573 [by the Gregorian calendar]. His was to be the longest ruling of all the Ming dynasty emperors - reigning 48 years from 1573-1620. During the early part of his reign, when he was guided by wise ministers such as Senior Grand Secretary Zhang Juzheng (1525-82), much was accomplished to restore the financial and political stability of the empire. In the middle part of the reign, following Zhang's death in 1582, when the Wanli Emperor took over complete personal control, he proved himself to be both a diligent and largely competent ruler. However, after 1600, certain events left the emperor disillusioned and he virtually withdrew from government, leaving the country to the mercies of corrupt and venal officials, a succession of scandals, and an increasing threat from the Jurchens in the north. The imperial kilns were amongst the institutions which suffered as a result, and in 1608 production ceased and the eunuch officials were recalled to Beijing. Nevertheless, in the early and middle parts of the reign a wide range of fine porcelains were made for the court, as represented by the pieces in the current catalogue.

It is clear that the Wanli Emperor had a sincere admiration for the porcelains of the 15th century made in the revered reigns of the Xuande (1426-35) and Chenghua (1465-87) Emperors. The very rare blue and white stem cup in the current sale (lot 881) reflects this admiration, having both form and decoration which were inspired by Xuande vessels. The stem cup is decorated with a group of animals known as the sea creatures *haishou*. This group of creatures, which are usually depicted amongst turbulent waves, comprised winged elephants *yixiang* (sometimes referred to as flying elephants *feixiang*), winged *ying* dragons, celestial horses *tianma*, *qilin*, foxes, goats, lions, dogs, deer, antelope, turtles, flying fish, flying shrimps, sea molluscs, and other strange, sometimes

unidentifiable, creatures – from which certain creatures, nine in the case of the current stem cup, were selected to decorate particular vessels.

A number of the sea creatures can be identified with those mentioned in the ancient text, Shan hai jing, which was compiled by Liu Xiang and his son Liu Xin in the Han dynasty (206 BC-AD 220), and revised by Guo Pu in the Eastern Jin period (AD 317-420), but includes material from earlier times. In 1983 a symposium was convened in Chengdu, Sichuan province to discuss new research into the Shang hai jing, and the proceedings were published by the Chinese Academy of Sciences, Further Studies on the Shan Hai Jing, Sichuan, 1986, while Chen Ching-kuang of the National Palace Museum, Taipei also undertook research into the use of this motif on Chinese imperial porcelains, and a paper by her on the subject was published in 1993 (Chen Ching-kuang, 'Sea Creatures on Ming porcelains', in The Porcelains of Jingdezhen, Rosemary Scott (ed.), Colloquies on Art & Archaeology in Asia No. 16, London, 1993, pp. 101-22). The *ying* winged dragon, the *xuan* nine-tailed turtle, the tianly heavenly deer, and others mentioned in the Shan hai jing can be identified with animals on Ming porcelains. These, and the other sea creatures, are all regarded as auspicious. Significantly, there was a revival of interest in the Shan hai jing during the early Ming period, and this may have encouraged the application of the sea creature motif on early 15th century porcelains. This Wanli example is very closely linked to these 15th century examples and clearly reflects the Wanli Emperor's admiration for them and his determination that they should provide inspiration for porcelains made during his own reign.

Although the sea creature motif may have initially been of Daoist origin, it is notable that the current Wanli stem cup, and a number of Xuande stem cups bearing this motif, also bear a Sanskrit inscription on the interior. This inscription is comprised of a nine-character mantra – clearly linking the vessels to Lamaism (Tibetan Buddhism). It is significant that the winged dragon, the elephant, the winged goat and the lion also appear on the doorways of the Porcelain Pagoda at the Bao'en Temple, built by the Yongle Emperor in honour of his mother near Nanjing, as well as in other Buddhist contexts. It is believed that the theme of sea creatures



Fig. 1 Stem cup decorated with sea creatures in underglaze blue, Xuande mark and of the period (1426-1435), Ming dynasty. National Palace Museum, Taipei, 故瓷 007771N000000000.

圖二青水白海獸高足杯, 明宣德, 臺北國立故宮博物院, 館藏編號 救營00777110000000000



Fig. 2 Stem cup decorated with sea creatures and Sanskrit script in underglaze blue, Wanli mark and of the period (1573-1620), Ming dynasty. National Palace Museum, Taipei, 故瓷003631N000000000.

圖一青花海獸梵文高足杯, 明萬曆, 臺北國立故宮博物院, 館藏編號 故瓷003631N0000000000.

formed part of the decoration on a wall in the original Tianfeigong Temple in Nanjing, which was built in the early 15th century on the orders of the Yongle Emperor. The building is dedicated to Mazu (also known as Tianfei), the Goddess of the Sea, who was credited by Admiral Zhenghe with protecting his voyages of exploration.

Stem bowls with this type of decoration were made as early as the Yongle reign and a stem bowl decorated with thirteen sea creatures, reserved in white against a ground of underglaze blue turbulent waves was excavated in 1984 from the late Yongle stratum at the imperial kilns at Jingdezhen (illustrated Imperial Porcelain of the Yongle and Xuande periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen, Hong Kong, 1989, pp. 148-49, no. 33). Also, in 1984 a stem bowl decorated with thirteen sea creatures in underglaze copper red against a ground of underglaze blue turbulent waves was unearthed from the late Yongle stratum at Jingdezhen (illustrated ibid., pp. 156-57). On both these Yongle stem bowls ten sea creatures appear on the bowl of the vessel and three on the stem. As noted above, the sea creatures theme continued to be applied to imperial porcelain in the Xuande reign, and in 1984 a stem bowl decorated in underglaze copper red with sea creatures against an incised ground of turbulent waves (illustrated in Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen, Taipei, 1998, p. 49, no. 45-2) was excavated from the Xuande stratum at the imperial kilns at Jingdezhen. In 1993 a small stem cup decorated in underglaze blue with a design of sea creatures, against a background of pale blue turbulent waves, was excavated from the Xuande stratum (illustrated Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen, op. cit., p. 55, no. 51-1). In 1983 a small cup decorated with nine sea creatures, in underglaze

copper red was excavated from the Xuande stratum at Jingdezhen (illustrated Chang Foundation, *Xuande Imperial Porcelain excavated at Jingdezhen, op. cit.*, p. 99, no. 101-3). The National Palace Museum, Taipei has 17 Xuande stem cups with sea creature decoration bearing such inscriptions, indicative of the importance of this theme to the court in this reign. **(Fig. 1)**

A small number of Chenghua porcelains decorated with sea creatures are known, but Wanli examples are even rarer. The National Palace Museum, Taipei has only two stem cups bearing this motif which can be securely dated to the Wanli reign. One, like the current example, has white creatures reserved against blue waves and a Sanskrit inscription (Fig. 2); the other is decorated with iron-red sea creatures depicted against blue waves (see Chen Ching-kuang, op. cit., p. 112). A stem cup with white sea creatures shown against blue waves, which has an apocryphal Xuande mark, but dates to the Wanli reign, is in the collection of Sir Percival David (see Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art, Revised edition, London, 2004, p. 99, no. C601).

The large rare Wanli *doucai* bowl in the current sale (lot 883) is an excellent example of an imperial porcelain vessel which has been closely modelled on a Chenghua *doucai* piece.

While the imperial porcelains of both the Xuande reign and the Chenghua reign have been traditionally admired, it is specifically the blue and white of the Xuande reign and the polychrome wares of the Chenghua reign which have been especially appreciated. Craig Clunas has noted in his analysis of literature on the tastes of the literati in the late 16th and 17th century, that the porcelains





Fig. 3 Bowl with the Eight Buddhist Emblems, Chenghua mark and of the period (1465-1487), Ming dynasty. National Palace Museum, Taipei, #签 014791N000000000

圖三 青花蓮扥八吉祥紋碗, 明成化, 臺北故宮博物院, 館藏編號 故瓷014791N0000000000.



Fig. 4 Bowl with Indian lotus and the Eight Treasures decoration in *doucai* painted enamels, Wanli mark and of the period (1573-1620), Ming dynasty. National Palace Museum, Taipei, 故瓷 011972N000000000.

of the Xuande and Chenghua reigns became increasingly desirable, and the names of these two reign periods also came to stand for high aesthetic value even at this early date (see Craig Clunas, Superfluous Things - Material Culture and Social Status in Early Modern China, Polity Press, Cambridge, 1991, p. 103). Shen Defu (1578-1642) is the author of one of the most frequently quoted Ming dynasty biji (note-form literature) Wanli ye huo bian (Random Gatherings of the Wanli Era), published in 1606. In his discussion of the antiques market at the Temple of the City God (held each month from the 15th to the 25th day) Shen Defu noted that: 'In ceramics the dearest are those of the Chenghua reign, then those from the Xuande reign. A cup used to count only several ounces [of silver], when I was a child I did not think of them as valuable treasures. A pair of Chenghua wine cups now fetches 100 ounces [of silver], and a Xuande incense burner almost as much' (Craig Clunas, Superfluous Things - Material Culture and Social Status in Early Modern China, op. cit., p. 136-7). A list of admired Chenghua porcelains - including doucai wares - can be found in the Rong Cha Li Shuo by Cheng Zhe (active c. 1710). This author also specifically notes that the Wanli Emperor liked to use such vessels, and that a pair of these Chenghua cups was already worth 10,000 cash (see Ts'ai Ho-pi, 'Chenghua Porcelain in Historical Context'. The Emperor's broken china - Reconstructing Chenghua porcelain, London, 1995, p. 17).

It is therefore perhaps unsurprising that in the Wanli reign a small group of imperial porcelains took their inspiration from Chenghua *doucai*. Due to the expense and difficulty of production, the use of the *doucai* technique to decorate porcelains had been largely abandoned after the end of the Chenghua period. Some *doucai*-

decorated porcelains were made in the Jiajing reign, but these often had rather dull greyish body material, pale cobalt, and weakly drawn lines. A number of doucai porcelains in Chenghua style, but bearing Jiajing marks were included in the Special Exhibition of C'heng-hua Porcelain Ware at the National Palace Museum, Taipei, in 2003, together with the Chenghua originals (National Palace Museum, Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware, Taipei, 2003, nos. 187-8, 195. 198-201, 204-7). The Wanli Emperor's genuine appreciation of Chenghua doucai porcelains led to the technique being applied to good quality wares in his reign. Those Wanli imperial porcelains made in Chenghua doucai style generally exhibit rich blue cobalt, boldly drawn. The Shanghai Museum has in its collection several copies of Chenghua doucai porcelains, which were made in the Wanli reign, and Lu Minghua has discussed in particular bowls, of similar shape to the current example, decorated in doucai style with fruiting branches inside ogival frames (Lu Minghua, Ming dai guanyao ciqi (Ming Dynasty Imperial Ceramics), Studies of the Shanghai Museum Collections, Shanghai, 2007, p. 174), and dishes with fish swimming in water (op. cit., p. 297). A Wanli mark and period doucai bowl of similar form, but slightly larger in diameter, with a design of fruiting branches within ogival panels is in the collection of the Victoria and Albert Museum (see Rosemary Scott and Rose Kerr, Ceramic Evolution in the Middle Ming Period, London, 1994, p. 20, no. 16).

It may be noted that both Jiajing and Wanli copies of Chenghua *doucai* porcelains are frequently larger than the Chenghua originals, although the designs are often copied with considerable accuracy. However, there is a small group of Chenghua *doucai*

bowls which have a diameter of approximately 16.5 cm., similar to the current Wanli example. A Chenghua bowl bearing the same decoration as the current bowl on its exterior - the Eight Buddhist Emblems on lotus blossoms above a lotus petal band - and of both the same shape and size (d: 16.5 cm.) as the current Wanli vessel, is in the National Palace Museum, Taipei (see *Catalogue of the Special Exhibition of Ch'enghua Porcelain Ware*, Taipei, 2003, p. 145, no. 131). **(Fig. 3)** The Taipei Chenghua bowl is unfinished, having only the underglaze blue outlines, and lacking the overglaze enamels. The fragments of a similar (completed) Chenghua *doucai* bowl were excavated from the late Chenghua stratum at the imperial kilns (see Tsui Museum of Art, *A Legacy of Chenghua – Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Hong Kong, 1993, pp. 334-5, no. C123).

A Wanli doucai bowl identical to the current example – including having a mark written inside a double circle – is in the collection of the National Palace Museum, Taipei (see Porcelain of the National Palace Museum – Enamelled Ware of the Ming Dynasty, Book III, Hong Kong, 1966, pp. 50-1, colour plates 11, 11a-c). (Fig. 4) A Wanli doucai bowl of the same size, shape and decoration as the current bowl is also in the collection of the Palace Museum, Beijing (see The Complete Collection of Treasures of the Palace Museum, vol. 38, Porcelains in Polychrome and Contrasting Colours, Hong Kong, 1999, p. 205, no. 187), however, this bowl bears a mark written within a double square – an additional reference to Chenghua doucai wares. A further Wanli example with square mark was sold by Sotheby's Hong Kong in April 2012, lot 44.

The jewel-like, vibrant, cobalt blue applied to fine imperial porcelains in the first half of the Wanli reign can be seen not only on the sea creatures stem cup, discussed above, but also on the ingot-shaped box (lot 884) and the rectangular writing box (lot 882) in the current sale. It is recorded that in the late 16th century blue and white imperial porcelains were decorated using imported cobalt. The Ming shilu (Veritable Records of the Ming) states that in the 24th year of the Wanli reign (AD 1596) imported blue pigment for imperial use was sent as tribute from various Muslim countries in the west, but that, nevertheless, it was proving difficult to obtain and therefore the Vice Governor of Gansu province was commanded to purchase pigment and send it to the court without delay (see Wang Qingzheng, Qinghua youlihong (Underglaze Blue and Red), Hong Kong, 1987, p. 12). The Ming shilu also states that by the 34th year of the reign (AD 1605) it was necessary to use domestic pigment and that only the cobalt from Zhejiang was deemed to be a high enough quality for imperial use (see ibid.). The Tiangong kaiwu (Exploitation of the Works of Nature), written by Song Yingxing and first published in 1637, confirms this and notes the Qu and Xin prefectures in Zhejiang as the source of the best domestic cobalt. This could be refined to give a good blue using advanced techniques described in the ceramics section of the Jiangxi dazhi of 1597, but it was still less vivid than the imported blue.

The *Ming shilu* also states that by the 34th year of the reign (AD 1605) it was necessary to use domestic pigment and that only the cobalt from Zhejiang was deemed to be a high enough quality for imperial use.

Both the ingot-shaped box and the rectangular writing box in the current catalogue are rare. The shape of the ingot box references the silver or gold ingot (ding), which is one of the traditional babao 'Eight Treasures' or 'Eight Precious Things'. The shape is known in lacquer ware, but is particularly rare in porcelain because it would have been difficult to make and fire successfully. The combination of incurving and outcurving arcs would have placed great stress on the porcelain while it was being fired. Two boxes of this form dating to the Longging reign (1567-72) have been published - one of these is in the collection of the National Palace Museum, Taipei (see Porcelain of the National Palace Museum - Blue and White Ware of the Ming Dynasty, Book VI, Hong Kong, 1963, pl. 2), while the other is in the Hallwyl Museum, Stockholm (see the catalogue of the exhibition Utställningen av kinesisk konst och konsthantverk i Stockholm, 1914). Only a small number of Wanli boxes in this form are known in international collections - one in the Musée Guimet, Paris (illustrated by Daisy Lion-Goldschmidt, La Porcelain Ming, Fribourg, 1978, fig. 213); one in the Asian Art Museum, San Francisco (illustrated by He Li, Chinese Ceramics, A New Comprehensive Survey, New York, 1996, fig. 435); another in the Baur Collection, Geneva (illustrated by John Ayers, The Baur Collection. Chinese Ceramics, vol. 2, Geneva, 1969, pl. A187); while a fourth was included in the exhibition China Institute in America Exhibition of Chinese Art from the Newark Museum, China Institute in America, New York, 1980, cat. no. 26. A further example from the collection of T.Y. Chao was sold by Sotheby's Hong Kong in 2017, lot 315, and another was sold by Christie's Hong Kong in May 2007, lot 1458.



Fig. 5 Rectangular porcelain writing box, Wanli mark and of the period (1573-1620), Ming dynasty. The British Museum, PDF,B.611. Courtesy of the Trustees of the Sir Percival David Foundation; ©The Trustees of the British Museum.

The rarity of the rectangular writing box may also, in part, be

explained by the difficulty of successfully making and firing such

an object. 90-degree angles on slab-made porcelain vessels are

圖五 人物圖蓋盒, 明萬曆, 大英博物館, 館藏編號PDF,B.611, 大維德基金會信託理事會; ◎ 大英博物館信託理事會.



Fig. 6 Herd of Deer in a Maple Grove (detail), Five Dynasties (AD 907-960). National Palace Museum, Taipei, 故畫 000032N00000000.

圖六 五代人丹楓呦鹿, 臺北故宮博物院, 館藏編號故畫000032N000000000

wont to split when fired. In addition, the walls of both the base and lid of these writing boxes are, necessarily, relatively thick making them liable to warping as they shrank during firing. The lid of such boxes also has a top which is made of a quite large section of flat, unsupported, clay. This section had to be skilfully and evenly formed, as well as very carefully fired in order to prevent distortion. It is interesting to note that Jiajing rectangular porcelain boxes, such as that in the Aga Khan Museum in Toronto, Canada (accession no. AKM806), which is decorated with Arabic inscriptions in circular panels, are smaller and have less challenging lids. In the case of the Aga Khan Museum example, it is 21.4 cm. long and 12.6 cm wide (compared to 30.8 cm long and 22.5 cm wide for the current Wanli box). Its lid simply rests on the top of the sides, with a short inside flange to provide stability, instead of having full height sides like the Wanli example. As the lid of the Wanli box has sides which fit over the sides of the base.

very precise building and firing were necessary. One other, almost

identical, Wanli writing box is known. This was previously in the

collection of Charles Russell, and was acquired by Sir Percival

David (see Rosemary Scott and Rose Kerr, Ceramic Evolution in

the Middle Ming Period, London, 1994, p. 31, no. 56). (Fig. 5) Two

wucai decorated boxes of this form, but with different decorative

schemes are in the British Museum (see J. Harrison-Hall, Ming

Ceramics in the British Museum, London, 2001, p. 334, no. 11:154) and the Tokyo National Museum (see T. Degawa, Imperial Overglaze-Enamelled Wares in the Late Ming Dynasty, Osaka, 1995, cat. no. 34).

The current catalogue includes several important examples of Wanli porcelain decorated in wucai style (lots 885-888). One of these is a rare 'hundred deer' jar (lot 888), on which a herd of deer is depicted in a landscape of rocks, streams, trees, and fruiting and flowers plants, encircling the sides of the iar. As is often the case, the word 'hundred' is not to be taken literally but in the context of a rebus. The deer - lu - provide a rebus for the word lu, which can mean either good fortune/blessings or an official salary. A hundred deer bai lu thus suggests the wish shoutian bailu, 'May you receive a hundred blessings from heaven'. It is probable that the deer on the jar were intended to be Sika deer, which naturally have coats or pelage in a range of colours, including white. Some of the deer on the jar are clearly intended to be white, which is significant, since white deer were believed to be especially auspicious. The Jin dynasty scholar Ge Hong (AD 283-343) wrote in his Baopuzi (The Master Who Embraces Simplicity) that a deer can live one thousand years and turns white after five hundred years. A white deer therefore symbolised long life, as well as good fortune and nobility.

The theme of deer in landscape amongst trees inspired Chinese artists from at least the 10th century. A Five Dynasties period (AD

The Jin dynasty scholar Ge Hong (AD 283-343) wrote in his *Baopuzi* (The Master Who Embraces Simplicity) that a deer can live one thousand years and turns white after five hundred years.

A white deer therefore symbolised long life, as well as good fortune and nobility.



Fig. 7 Urns with lids, decorations of animals in a landscape in underglaze blue, Wanli marks and of the period (1573-1620), Ming dynasty. Östasiatiska Museet, CXV-1586 and CXV-1587

圖七 青花風景動物蓋罐, 明萬曆, 瑞典東方博物館, 館藏編號CXV-1586及CXV-1587.

907-960) hanging scroll in ink and colours on silk, entitled Herd of Deer in a Maple Grove is in the collection of the National Palace Museum, Taipei (illustrated in Splendid Treasures: A Hundred Masterpieces of the National Palace Museum on Parade, Taipei, 2012). (Fig. 6) However, the depiction of the deer in a rocky, wooded, landscape on this iar would have been intended as a reference to imperial gardens and hunting parks. As early as the Shang dynasty Chinese rulers appear to have been concerned with the construction of gardens and parks. The first Qin dynasty emperor, Qin Shihuangdi (221-207 BC), is thought to have commissioned the Shanglin Park to the west and south-west of the capital Chang'an (modern Xi'an), and the Upper Grove Park near his palace was used partly for hunting. When the Han dynasty Emperor Wudi (140-87 BC) expanded this park, some additional pools were specially dug for the benefit of deer, which were among the animals brought to the imperial park from all over China (see N. Titley and F. Wood, Oriental Gardens, British Library, London, 1991, p. 72). The second Sui dynasty Emperor Yang (AD 598-618) ordered the construction of a similar park outside his capital at Luoyang, into which he too commanded deer to be brought. The Northern Song, Southern Song, and Yuan dynasty emperors also constructed parks and gardens stocked with deer both for their beauty and for hunting. This passion for imperial hunting continued in the Ming dynasty, and the Xuande Emperor (1426-35) was depicted in several paintings hunting deer - for example The Xuande Emperor on an Outing, by Shang Xi (fl. 1426-35), and the anonymous The Xuande Emperor Hunting, both

in the Palace Museum, Beijing (illustrated in the catalogue of the British Museum exhibition *Ming – 50 years that changed China*, London, 2014, pp. 28-9, fig. 6 and pp. 134-5, fig. 120, respectively), establishing a new genre of imperial hunting pictures.

Imperial famille rose 'hundred deer' vases became particularly popular in the Qing Qianlong reign (1736-95), but Ming wucai examples of this design are rare. Amongst international collections, an example is in the Musée Guimet, Paris (illustrated in The World's Great Collections - Oriental Ceramics Vol. 7 - Musée Guimet, Paris, Kodansha, Tokyo, 1981, no. 26); another is in the National Palace Museum, Taipei (illustrated by Liu Liang-yu in Ming Official Wares: A Survey of Chinese Ceramics, vol.4, Taipei, 1991, p. 258); a third is in the Tokyo National Museum (see Illustrated Catalogues of Tokyo National Museum - Chinese Ceramics, Tokyo, 1965, p. 130, no. 538); and a fourth is in the Matsuoka Museum of Art, Tokyo (see Catalogue of Important Oriental Ceramics, 1991, p. 81, no. 96). The 'hundred deer' theme is also seen on a pair of large blue and white Wanli jars given to Queen Christina of Sweden (r. 1632-1654) by the Portuguese Ambassador in 1640 (illustrated in The World's Great Collections - Oriental Ceramics Vol. 8 - Museum of Far Eastern Antiquities, Stockholm, Kodansha, Tokyo, 1982, fig. 247). (Fig. 7)

The porcelains in this catalogue provide evidence of the fine imperial porcelains being made for the court of the Wanli Emperor during the first half of his reign.

吉光片羽:萬曆御瓷

蘇玫瑰 (Rosemary Scott,獨立學者)

本圖錄呈獻的這批珍瓷,既展示了萬曆御瓷之絕代風姿,亦體現了宮廷訂製該等作品時的審美意趣和考量。萬曆帝朱翊鈞乃隆慶帝(公元1567至1572年在位)第三子,登基時年僅八歲。他在位四十八年(1572至1620年),歷時之久為明室之冠。萬曆初期,他在內閣首輔張居正(公元1525至1582年)等賢臣輔佐下,國庫漸豐且政清人和,各方面成績斐然。萬曆中期,1582年張居正去世之後,萬曆帝親裁大政,治下勤政愛民,頗有建樹。但1600年之後變故迭生,萬曆帝心灰意冷,自此疏於朝政,任由貪官污吏敗壞朝綱,醜聞紛至沓來,北面的女真族亦日益坐大。如此一來,官府職司大不如前,官窯亦受波及,終於在1608年停燒,處理窯務的太監悉數受詔回京。萬幸的是,早於萬曆初年至中期,官窯燒造的各式珍品御瓷堪稱洋洋大觀,證諸本圖錄粹選之作,便知此言非處。

漢代(公元前206至公元220年)劉向、劉歆父子校刊之古籍《山海經》亦曾提及一些海獸,東晉時期(公元317至420年)郭璞曾修註此書,但收錄了更早期的素材。1983年,四川成都召開了一場座談會,以探討與《山海經》相關的研究新知,中國科學院將會議內容結集為《山海經新探》(四川:1986);與此同時,任職臺北國立故宮博物院的陳擎光亦致力於研究中國御瓷的同類題材,並於1993年就此發表了論文<Sea Creatures on Ming porcelains>,全文載於筆者編著的「Colloquies on Art & Archaeology in Asia」系列之十六《The Porcelains of Jingdezhen》頁101-122(倫敦:1993)。《山海經》提到的有翼應龍、九尾玄龜、天祿(又名「天鹿」)等神獸,在明瓷紋飾中亦時可得見。凡此種種,以及其他的海獸,俱屬禎祥無比之瑞獸。尤須一提的是,《山海經》於明初再度興起,或許正是十五世紀瓷器以海獸紋為飾的契機之一。本季的萬曆盃與這批十五世紀的作品息息相關,它承載了萬曆帝對後者的欽慕之情,更流露了他冀望本朝瓷器能與之比肩之決心。

雖然海獸紋最初可能源自道家,但值得注意的是,本季的萬曆高足盃和若干題材相若的宣德高足盃一樣,器內俱書梵文。據其所題九字看來,本品與喇嘛教(即藏傳佛教)之淵源呼之欲出。值得一提的是,永樂帝為紀念其母,勅令在南京附近重修大報恩寺,寺內有一座白瓷貼面的琉璃塔,其門框即飾以應龍、白象、飛羊和獅子,近似例子亦見諸別的佛教裝飾。據稱,南京天妃宮原來的墙身裝飾也有海獸元素,此宮乃永樂帝於公元十五世紀初命人修築而成,其供奉的媽祖即海神「天妃」,七下西洋之統帥鄭和認為其遠航之功全賴媽祖庇佑。

早於永樂一朝,已有燒造這款紋飾的高足盤,景德鎮官窯永樂晚期堆積層曾於1984年出土一例高足盤,其紋飾中的十三隻海獸留白,釉下繪青花波濤為地,圖見《景德鎮珠山出土永樂宣德官窯瓷器展覽》頁148-149編號33 (香港:1989)。同年,景德鎮永樂晚期堆積層還出土了另一件高足盌,器身繪青花袖裡紅海獸十三隻,背景為青花海水,圖見前述著作頁156-157。這兩件永樂盌的器身均繪海獸十隻,其餘三者分佈於盌把。誠如上文所述,宣德御瓷仍沿用此類海獸題材,以景德鎮官窯宣德堆積層1984年出土的高足盌為例,便是以青花釉裡紅海獸紋為裝飾,地子劃刻海水紋,圖見鴻禧美術館出版的《景德鎮出土明宣德官窯瓷器》頁

49編號45-2 (臺北:1998)。1993年,宣德堆積層出土的小巧高足盃亦飾和下青花海獸紋,背景為淺藍海水,圖見前述《景德鎮出土明宣德官窯瓷器》頁55編號51-1。1983年,景德鎮宣德堆積層出土的小盃繪有青花釉裡紅海獸九隻,圖見前述《景德鎮出土明宣德官窯瓷器》頁99編號101-3。臺北國立故宮博物院珍藏之中,題梵文的海獸紋高足盃多達十七例,可見這類題材在宣德年間備受推崇(圖一)。

已知的海獸紋成化實例已然稀少,但萬曆瓷器較之更甚。臺北故宮僅藏二例萬曆海獸紋高足盃,其斷代應無疑義。一者跟本拍品一樣,其海獸紋留白,背景為藍色海水,而且亦銘梵文(圖二);另一例繪礬紅海獸紋,襯以藍色波濤,圖見陳擎光前述著作頁112。大維德珍藏中也有一件青花海水地白色海獸紋高足盃,其宣德款為偽託,實則是萬曆製品,圖見《Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art》修訂版頁99編號C601 (倫敦: 2004)。

本季推出的珍罕萬曆御製鬥彩八吉祥紋盌(拍品編號883),正是一例惟 妙惟肖的仿成化鬥彩佳瓷。宣德、成化御瓷成名已久,其中又以宣德青花 與成化五彩最為人稱頌。Craig Clunas曾闡析十六世紀末及十七世紀 關於文人意趣的文獻,他指出早於當年,宣成瓷器已炙手可熱,而且宣成 儼然已成為審美標竿之代名詞,詳見其著作《Superfluous Things -Material Culture and Social Status in Early Modern China》頁 103 (劍橋: Polity Press, 1991)。沈德符 (公元1578至1642年) 的《 萬曆野獲編》刊行於1606年,是最常為人引述的明代筆記之一。他論及 城隍廟市(每月十五、二十日舉行)古董時有言:「至於窯器,最貴成化, 次則宣德。杯琖之屬,初不過數金,予兒時尚不知珍重。頃來京師,則成 窯酒杯每對至博銀百金,予為吐舌不能下,宣銅香爐所酬,亦略如之。」(相關論述請見前述著作《Superfluous Things - Material Culture and Social Status in Early Modern China》頁136-7)。程哲(活 躍於公元1710年左右)的著作《蓉槎蠡說》臚列了包括鬥彩器在內的 諸多成化名瓷。程氏云:「神宗時尚食御,成盃一雙,已值錢十萬。」就此 可參見蔡和璧論文<Chenghua Porcelain in Historical Context> ,全文刊於《The Emperor's broken china - Reconstructing Chenghua porcelain》頁17 (倫敦: 1995)。

由此看來,萬曆年間出現少量仿成化鬥彩的御瓷,亦属情理之中。但因成本不菲且極為費工,鬥彩瓷在成化之後一度式微。嘉靖時期雖曾燒造一批鬥彩瓷器,但其胎質通常流於灰黯,鈷藍偏淺,線條亦過於纖弱。2003年,臺北國立故宮在「成化瓷器特展」推出若干署嘉靖款的仿成化鬥彩瓷器,並將之與成化原型並置比對,詳見《成化瓷器特展圖錄》編號187-8、195、198-201、204-7(臺北:國立故宮博物院,2003)。正因萬曆帝對成化鬥彩瓷情之所鍾,所以上品萬曆御瓷常以鬥彩為飾。這些仿成化鬥彩風格的萬曆御瓷,多以線條奔放的濃艷鈷藍著稱。上海博物館藏數例萬曆年間的仿成化鬥彩瓷,陸明華曾詳析其中數盌,它們的造型近似本拍品,橢圓開光內繪鬥彩折枝果紋,詳見陸氏著作《上海博物館藏品研究大系:明代官窯瓷器》頁174(上海:2007);此外,他還提到幾件魚紋盤,就此可參見前述著作頁297。維多利亞與艾伯特博物館藏一例形制相若的萬曆款鬥彩盌,其口徑略大,橢圓開光內繪折枝果紋,詳見筆者與柯玫瑰合著的《Ceramic Evolution in the Middle Ming Period》頁20編號16(倫敦:1994)。

或值得一提的是,就嘉靖與萬曆時期的仿成化門彩瓷而言,其紋飾圖案 大多模仿得相當到位,但器型常比原型大。然而,傳世品中有少量口徑 約16.5公分的成化鬥彩盌,其器型與本季的萬曆盌大致相同。臺北故宮 珍藏一例成化盤,其外壁紋飾與本品雷同(即八吉祥番蓮紋,其下飾一道蓮瓣),形制大小(口徑16.5公分)亦一般無二,圖見前述《成化瓷器特展圖錄》頁145編號131(臺北:2003)。(圖三)臺北故宮的成化盌為半成品,釉下僅繪青花輪廓線,但未施釉上琺瑯彩。官窯成化晚期的堆積層中,曾出土近似(但為成品)的成化鬥彩盌之殘片,詳見《成窯遺珍:景德鎮珠山出土成化官窯瓷器》頁334-5編號123(香港:徐氏藝術館,1993)。

臺北故宮有一例與本品如出一轍的萬曆鬥彩盤,而且亦署雙圈年款,圖見《故宮藏瓷:明彩瓷(三)》(香港:1966)頁50-1彩色圖版11、11a-c。(圖四)北京故宮珍藏一件大小、造型、紋飾俱與本品相同的萬曆鬥彩盤,圖見《故宮博物院藏文物珍品全集38:五彩、鬥彩》頁205編號187(香港:1999);但該盌年款外圍雙方框,此乃成化鬥彩瓷的另一特徵。2012年4月,香港蘇富比也曾拍出一例署雙方框年款的萬曆盌(拍品編號44)。

萬曆前半葉御瓷精品所用的青料具寶石光澤、色澤濃艷,就此可證諸上述的海獸紋高足盃,或是本季推出的青花雙龍戲珠紋銀錠式蓋盒 (拍品編號884)與青花高士圖長方蓋盒 (拍品編號882)。據載,公元十六世紀晚期青花御瓷所用的是進口青料。《明實錄》指出,時至萬曆二十四年(即公元1596年),官窯採用的青料是西域進貢的回青,但因行將用竭,故命甘肅巡撫採辦青料,以供燒造御瓷之急用,詳見汪慶正《青花釉裡紅》頁12 (香港:1987)。《明實錄》更提到,萬曆三十四年(即公元1605年)已「需用土青,唯浙青為上」,詳見前述著作。宋應星著作《天工開物》成書於1637年,書中所言亦證實了這一說法,此外還提到「以衢、信兩郡山中者為上料,名曰浙料。」若採用《江西省大志·陶書》(成書於1597年)所述的先進工藝加以提煉,該等青料方能呈現出理想的藍色,惟顏色仍較進口回青淺淡。

本圖錄所示的錠式盒與長方蓋盒均彌足珍貴。前者借用了銀錠或金錠的 造型,此乃傳統「八寶」吉祥物之一。錠式造型在漆器中較常見,但瓷製 品甚罕,蓋因其製作與燒造難度極大。窯燒之際,內凹結合外曲的弧線 會給瓷胎造成極大的壓力。已發表錠式盒中,有兩者斷代為隆慶(公元 1567至1572年) 製品:一者為臺北故宮珍藏,圖見《故宮藏瓷:明青花 瓷(六)》圖版2(香港:1963);其二是斯德哥爾摩的哈維爾博物館藏,詳 見該館1914年出版的《斯德哥爾摩中國工藝品展覽》圖錄。全球各大珍 藏中的萬曆錠式盒少如鳳毛麟角:一者現藏巴黎吉美博物館,圖見Daisy Lion-Goldschmidt著作《明瓷》(La Porcelain Ming) 圖213 (弗里 堡:1978);其二是三藩市亞洲美術館珍藏,圖見賀利著作《Chinese Ceramics, A New Comprehensive Survey》 圖435 (紐約:1996) ;其三來自日內瓦包爾珍藏,圖見John Ayers著作《The Baur Collection. Chinese Ceramics》卷二圖版A187 (日內瓦:1969);其 四曾亮相「China Institute in America Exhibition of Chinese Art from the Newark Museum」展覽, 詳見圖錄編號26 (紐約:華美協 進社,1980)。此外,香港蘇富比於2017年曾拍出一件趙從洐舊藏(拍品 編號315),另一件近似例經佳士得於2007年5月拍出(拍品編號1458)。

長方蓋盒之所以數量稀少,在某種程度上,也可能關乎製作和燒造方面的難度。就板坯成形的瓷器而言,直角部位在窯燒時易於開裂。此外,瓷盒的底和蓋必然較厚,故此窯燒時在收縮過程中動輙變形。此類瓷盒的蓋面是用一片面積相當大且無支撐的黏土製成。經手的工匠既要手法熟練,更要確保厚薄均匀,燒造過程亦不能大意,以免變形。有意思的是,有些嘉靖長方蓋盒飾圓形開光,內題阿拉伯文,但其器型較小,盒蓋亦較易燒製,就此可證諸加拿大多倫多的阿迦汗博物館藏(館藏號AKM806)。該藏品長21.4公分,寬12.6公分;相比之下,本季的萬曆蓋盒長30.8公

分,寬22.5公分。前者的蓋盒以器壁頂端為依托,內壁略微凸緣,以增加其承托力,與本季萬曆盒的直高壁迥然有別。這件拍品的蓋子能與器底扣合,所以其塑形和燒造工序須毫釐不差。除此之外,已知實例中尚有一件大同小異的萬曆盒。此乃Charles Russell舊藏,後為大維德爵士庋藏,圖見筆者與柯玫瑰(Rose Kerr)合著的《Ceramic Evolution in the Middle Ming Period》頁31編號56(倫敦:1994)。(圖五) 傳世品中尚有二例形制相同的五彩瓷盒,惟其紋飾佈局有別:一者為大英博物館藏,圖見霍吉淑(Jessica Harrison—Hall)所著《大英博物館藏中國明代陶瓷》頁334編號11:154(倫敦:2001);另一例為東京國立博物館藏,圖見出川哲朗著作《Imperial Overglaze—Enamelled Wares in the Late Ming Dynasty》圖錄編號34(大阪:1995)。

本圖錄亦收錄了若干萬曆五彩瓷 (拍品編號885-888),一者為珍罕百 鹿尊 (拍品編號888)。此器繪通景山水,其間山石嶙峋、林木蒼翠,奇花 異果俯拾皆是。一般來說,「百鹿」之「百」僅言其數之眾,而非實指。「鹿」音同「祿」,故借指福澤利祿,「百鹿」則暗喻「受天百祿」。此尊所繪的很可能是梅花鹿,此應天然毛色多變,白色為其中之一。顯然,本品的「百鹿」當中應有一部份是白鹿,此類題材意味深長,因為它在神話傳說中積祥之至。晉代學者葛洪 (公元283至343年) 在《抱樸子》中提到,鹿「千壽歲,壽滿五百歲者,其毛色白。」由此可見,白鹿確為福壽綿長、厚德崇福之徵。

公元十世紀或更早之前,山水鹿群這一題材已成為中國藝術家的靈感泉 源。臺北故宮便有一幅五代時期(公元907至960)的絹本設色《丹楓呦 鹿圖》,就此可參見《精彩一百:國寶總動員》(臺北:2012)。(圖六)話雖 如此,本拍品的山林百鹿圖應是泛指宮廷苑囿。早於商代,中國統治者似 已銳意興建御苑園林。據說,秦始皇 (公元前221至207年) 曾敕令在國 都長安 (今西安) 以西至西南修建上林苑,毗鄰皇宮的園林則兼具行獵之 用。漢武帝(公元前140至87年在位)曾擴建此園,並特地掘池蓄水,專 供群鹿 (各地進呈的諸多珍禽異獸之一) 飲用,詳見N. Titley及F. Wood 合著的《Oriental Gardens》頁72 (倫敦:大英圖書館,1991)。隋朝第 二代君主煬帝(公元598至618年在位)曾令人在首都洛陽城外修築一座 類似的御花園,並下令在園中養鹿。北宋、南宋乃至元代,歷代君主無不 熱衷於造園及飼養鹿群,以作觀賞和圍獵用途。及至明代,宮廷狩獵之風 仍長盛不衰,宣德帝(公元1426至1435年在位)在多幅畫中俱以獵鹿者 的形象出現,例如商喜(活躍於1426-35)所繪的《明宣宗行樂圖》,以 及佚名之作《明宣宗射獵圖》,並由此開創了令人耳目一新的皇家狩獵畫 風,兩幅畫作均為北京故宮珍藏,圖見大英博物館「Ming - 50 years that changed China」展覽圖錄頁28-9圖6及頁134-5圖120 (倫 敦:2014)。

御製粉彩百鹿尊在清乾隆時期(公元1736至1795年)格外流行,但同類題材的明五彩實例卻少之又少。綜觀世界各大珍藏,巴黎吉美博物館藏一例,圖見《東洋陶磁大觀》卷七之「巴黎吉美博物館」編號26(東京:講談社,1981);其二為臺北故宮珍藏,圖見劉良佑著作《中國歷代陶瓷鑑賞》卷四之「明官窯」頁258(臺北:1991);其三為東京國立博物館藏,圖見《東京國立博物館圖版目錄:中國古陶磁篇》頁130編號538(東京:1965);其四為東京松岡美術館藏,圖見該館1991年出版的《東洋陶磁名品圖錄》頁81編號96。1640年,葡萄牙大使曾將一對萬曆青花大罐贈予瑞典克里斯蒂娜女王(公元1632至1654年在位),此器紋飾亦以「百鹿」為題材,圖見《東洋陶磁大觀》卷八之「斯德哥爾摩遠東古物博物館」》圖247(東京:講談社,1982)。(圖七)

在萬曆帝統治前半葉,為宮廷燒造的各式御瓷工料俱絕、美不勝收,本圖 錄收錄的珍品為此作了最完美的註腳。

φ881

A VERY RARE BLUE AND WHITE REVERSE-DECORATED STEM CUP

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

The stem cup is finely decorated on the exterior with nine mythical sea creatures (haishou), including a winged dragon, a turtle, a lion, a qilin and a celestial horse, all reserved in white and incised in anhua against a ground of crested waves painted in deep tones of cobalt blue. The pedestal foot is encircled by a raised ruyi band above further waves crashing against rocks. The interior is inscribed in lança characters with a nine-character mantra. 3½ in. (8.2 cm.) diam., silk pouch, cloth box

\$300,000-500,000

PROVENANCE:

Baronial family, Japan. Private collection, Japan. Christie's Hong Kong, 29 May 2013, lot 2247. Marchant, London.

EXHIBITED

London, Marchant, *Chinese Ceramics Tang to Qing*, 6-30 May 2014.

LITERATURE:

Marchant, Chinese Ceramics Tang to Qing, London, pp. 36-7, no. 18.

(interior)

明萬曆 青花海獸紋高足盃 雙圈六字楷書款

平源:

爵位家族,日本日本私人珍藏香港佳士得,2013年5月29日,拍品編號2247馬錢特,倫敦

展覽:

倫敦, 馬錢特,「Chinese Ceramics Tang to Qing」, 2014年5月 6-30日

出版:

馬錢特,《Chinese Ceramics Tang to Qing》, 倫敦, 頁36-7, 編號18











Fig. 1 Stem cup decorated with sea creatures in underglaze blue, Xuande mark and of the period (1426-1435), Ming dynasty, National Palace Museum, Taipei, 故瓷007771N000000000.

圖一 青水白海獸高足杯,明宣德,臺北國立故宮博物院,館藏編號 故瓷007771N000000000.



Fig. 2 Stem cup decorated with sea creatures and Sanskrit script in underglaze blue, Wanli mark and of the period (1573-1620), Ming dynasty, National Palace Museum, Taipei, 故瓷003631N000000000.

圖二 青花海獸梵文高足杯, 明萬曆, 臺北國立故宮博物院, 館藏編號 故瓷003631N0000000000.

The present stem cup belongs to a very rare group produced in the Wanli period and is closely based on earlier Xuande-period (1426-35) prototypes. A Xuande mark-and-period example in the National Palace Museum, Taipei, is illustrated by Chiang Fu-tsung in *The Special Exhibition of Hsuan-te Porcelain*, Taipei, no. 70. **(Fig. 1)**

It appears that the only other known published stem cup of this design, with *lança* characters on the interior and with a Wanli mark, is in the National Palace Museum, Taipei, and is illustrated in *Ming Ci Ming Pin Tu Lu, Jiajing, Longqing, Wanli, The Catalogue of Famous Ming Porcelain from Japan and Taiwan*, 1978, no. 82, and again by Liu Liang-yu in *Ming Official Wares*, Taipei, 1991, p. 281. **(Fig. 2)** A related Wanli-period example, but bearing a

Xuande mark, from the Percival David Foundation, now in the British Museum, London, is illustrated by M. Medley in *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*, London, 1976, p. 73, no. C601.

The decoration of 'sea creatures' is discussed by Rosemary Scott in the introduction to this catalogue, where their relationship to Tibetan Buddhism is explained. A larger (8.2 cm. diam.) stem bowl, Xuande mark and period, with a related design of the nine 'sea creatures' on a blue wave ground in the British Musuem, London, is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 128, no. 4:13, where the author also discusses the relationship between these motifs and Tibetan Buddhism.



φ882

A VERY RARE BLUE AND WHITE WRITING BOX AND COVER

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1573-1620)

The top of the cover is decorated in vibrant tones of cobalt blue with a shaped panel enclosing a scene of three scholars and two attendants in a garden beside a floor screen. Each side of the cover is decorated with a further scene of scholars and attendants in a garden setting, and the interior is decorated with a large flowering peony branch enclosed on the sides by further flowering branches. The box is decorated on the interior with a fruiting tree enclosed by branches on each side, with each exterior side decorated with branches of the 'Three Friends of Winter' (pine, bamboo and prunus) above the flat plinth decorated around the sides with cloud motifs. 12½ in. (30.9 cm.) wide; 8½ in. (22.6 cm.) deep

\$250,000-350,000

PROVENANCE:

Tournet, Paris, c. 1960. Private collection of a famous French industrialist. Marchant, London.

明萬曆 青花高士圖長方蓋盒 單行六字楷書款

Tournet, 巴黎, 1960年前後 重要法國工業家私人珍藏 馬錢特, 倫敦



(mark)





Fig. 1 Rectangular porcelain writing box, Wanli mark and of the period (1573-1620), Ming dynasty. The British Museum, PDF,B.611. Courtesy of the Trustees of the Sir Percival David Foundation; © The Trustees of the British Museum.

圖一 人物圖蓋盒, 明萬曆, 大英博物館, 館藏編號PDF,B.611, 大維德基金會信託理事會; © 大英博物館信託理事會.

In her introduction to this catalogue, Rosemary Scott discusses this box and the use of the vibrant, imported cobalt blue used for the decoration, as well as the remarkable technical feat of successfully firing such an object created with slab construction. A nearly identical box and cover from the Percival David Foundation, now in the British Museum, London, has been extensively published and appears in the following publications: R. L. Hobson, B. Rackham, W. King, *Chinese Ceramics in Private Collections*, London, 1931, referenced p. 177, col. pl. 25;

International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-36, p. 186, no. 1983, listed p. 167; M. Medley, Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains, London, 1976, p. 55, pl. X, no. B611; R. Scott, Elegant Form and Harmonious Decoration, London, 1992, p. 92, no. 94. (Fig. 1) Another very similar example in the Gemeentemuseum, The Hague, is illustrated by C. J. A. Jörg in Oriental Porcelain in the Netherlands, Four Museum Collections, Groningen, 2003, pp. 20-21, no. 4.





(interior views)

Φ883

A SUPERB AND EXCEPTIONALLY RARE DOUCAI'BAJIXIANG' BOWL

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

The deep bowl with slightly everted rim is finely decorated in underglaze blue, iron-red enamel, and green and yellow glazes, with the *bajixiang* ('Eight Buddhist Emblems') on the exterior and on the interior with a central *lingzhi* with scrolling branches within a double blue line circle.

6½ in. (16.5 cm.) diam., cloth box

\$600,000-800,000

PROVENANCE:

Shogado, Tokyo, c. 1990. Marchant, London, 1994. Private collection, United States. Eskenazi, London, no. A-291. Marchant, London.

EXHIBITED:

Middlebury, Vermont, Middlebury College Museum of Art, 2006-2015.

明萬曆 鬥彩八吉祥紋盌 雙圈六字楷書款

來源:

日下尚雅堂, 東京, 1990年前後 馬錢特, 倫敦, 1994年 美國私人珍藏 埃斯卡納齊, 倫敦, 編號A-291 馬錢特, 倫敦

展覽:

米德爾堡, 佛蒙特, 明德學院美術館, 2006-2015年



(detail of interior)



(base)





Fig. 1 Bowl with the Eight Buddhist Emblems in underglaze-blue outline, Chenghua mark and of the period (1465-1487), Ming dynasty. National Palace Museum, Taipei, 故瓷014791N000000000.

圖一青花蓮扥八吉祥紋碗, 明成化, 臺北故宮博物院, 館藏編號 故咨014791N000000000



Fig. 2 Bowl with Indian lotus and the Eight Treasures decoration in *doucai* painted enamels, Wanli mark and of the period (1573-1620), Ming dynasty. National Palace Museum, Taipei, 故瓷011972N000000000.

圖二 門彩番蓮八寶紋碗, 明萬曆, 臺北故宮博物院, 館藏編號 故瓷011972N0000000000.

During the Wanli period, doucai wares from the Chenghua reign were greatly admired and emulated. The present bowl is based on a Chenghua prototype, such as the one illustrated in the exhibition catalogue, A Legacy of Chenghua: Imperial Porcelain of the Chenghua reign excavated from Zhushan, Jingdezhen, Hong Kong, 1993, pp. 334-35, no. C123. Another Chenghua example with the same design as the present bowl, but decorated only in underglaze blue and lacking the polychrome decoration, in the National Palace Museum, Taipei, is illustrated in Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware, 1465-1487, Taiwan, 2003, p. 145, no. 131. (Fig. 1) Both Chenghua and Wanli examples of this doucai pattern are extremely rare.

Only three other Wanli *doucai* bowls of this design appear to be recorded, two of the bowls, including the current bowl, have the

marks written within double circles, and the other two have the marks written within double rectangles. A very similar Wanli doucai bowl is in the National Palace Museum, Taipei, and is illustrated in Enamelled Ware of the Ming Dynasty, Book III, Hong Kong, 1966, plates 11a-d. (Fig. 2) The mark on the National Palace Museum bowl is also set within a double circle and written in the same style as that on the present bowl, and quite likely by the same hand. (Fig. 3) Other similarly decorated Wanli doucai bowls, but with the marks within double rectangles, include one in the Palace Museum, Beijing, illustrated in Porcelains in Polychrome and Contrasting Colors, The Complete Treasures of the Palace Museum, Hong Kong, 1999, p. 205, no. 187, and one from the Meiyintang Collection, and formerly in the collections of Sir John Braithwaite, The British Rail Pension Fund, and the Tsui Museum of Art, which was sold at Sotheby's Hong Kong, 4 April 2012, lot 44.



Fig. 3 mark on National Palace Museum bowl.

圖三 臺北故宮博物院藏鬥彩番蓮八寶紋碗款識



(mark on current bowl) 本件拍品款識





φ884

A RARE BLUE AND WHITE INGOT-SHAPED 'DRAGON' BOX AND COVER

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1573-1620)

The cover is decorated in rich cobalt-blue tones with a pair of dragons contesting a 'flaming pearl' in a raised panel of conforming ingot-shape. The rounded sides of both the box and the cover are decorated with borders of striding dragons, and the rims are decorated with a thin band of triangular diaper.

8% in. (22 cm.) wide, Japanese wood box

\$350,000-450,000

PROVENANCE:

Mayuyama & Co., Tokyo. Private collection, Japan. Kitayama Fine Arts, Tokyo. Marchant, London.

明萬曆 青花雙龍戲珠紋銀錠式蓋盒 六字楷書款

麻! 繭山龍泉堂,東京 日本私人珍藏 北山美術,東京 馬錢特,倫敦



(mark)







Fig. 1 Ingot-shaped box with cloud and dragon decoration in underglaze blue, Longqing mark and of the period (1567-1572), Ming dynasty. National Palace Museum, Taipei, 故瓷017844N000000000.

圖一 青花雲龍紋銀錠式盒, 明隆慶, 臺北故宮博物院, 館藏編號故瓷017844N00000000.

As discussed by Rosemary Scott in the introduction to this catalogue, while the ingot shape is more commonly found in lacquer ware, it is rare in porcelain, perhaps because of the difficulty in firing the complex curved shape. The shape in porcelain appears in Longqing-period blue and white boxes, such as one in the National Palace Museum, Taipei, illustrated in Porcelain of the National Palace Museum - Blue and White Ware of the Ming Dynasty - VI, Hong Kong, 1963, pl. 2. (Fig. 1)

Similarly decorated blue and white ingot-shaped boxes from the Wanli period can be found in several important museum collections. A very similar example to the present box from the Grandidier Collection, G. 5787, now in the Museé Guimet, Paris, is illustrated by A. LeBonheur in *The World's Great Collections, Oriental Ceramcis*, vol. 7, Tokyo, 1981, no. 79. Other related examples include one in the Baur Collection, Geneva, illustrated by J. Ayers in *The Baur Collection, Chinese Ceramics, Volume II*, Geneva, 1969, no. A187; one in the Asian Art Museum, San Francisco, illustrated by He Li in *Chinese Ceramics, A New Comprehensive Survey*, New York, 1996, fig. 435; and one in the Newark Museum, illustrated by V. Reynolds and Yen Fen Pei in *Chinese Art from the Newark Museum*, China House Gallery, New York, 1980, p. 48, no. 26.

φ885

A RARE LARGE WUCAI BEAKER VASE

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

The vase is boldly decorated on the central, bulbous section with four quatrefoil panels, each containing a five-clawed dragon amidst flames, reserved on a ground of stylized floral scroll, which is repeated on the neck and on the interior of the mouth rim. The tall foot is decorated with birds amidst fruiting trees. The broad bands of decoration are separated by various narrow decorative borders. 15% in. (40.4 cm.) high

\$300,000-400,000

PROVENANCE:

Private collection, Britain, and thence by descent within the family. Marchant, London.

明萬曆 五彩開光龍趕珠紋觚式大瓶 雙圈六字楷書款

來源:

不列顛私人珍藏,後於家族傳承 馬錢特,倫敦



(another view)



nark)







(interior)



Fig. 1 Polychrome beaker-shaped vase with design of dragon medallions, Ming dynasty, Wanli mark and of the period, (1573-1620), Ming dynasty. Palace Museum, Beijing, 故00145736. © Palace Museum, Beijing.

圖一萬曆款青花五彩團龍紋花觚, 明萬曆, 北京故宮博物院, 館藏編號故00145736. ◎ 北京故宮博物院.

Based on the ancient ritual bronze form known as a *gu*, Wanli mark-and-period vases of this shape and large size are very rare.

A nearly identical Wanli wucai vase to the present example, and of the same size, is in the Palace Museum, Beijing, and illustrated in Porcelains in Polychrome and Contrasting Colors – 38 - The Complete Treasures of the Palace Museum, Hong Kong, 1999, p. 36, no. 33. (Fig. 1) This same vase is also illustrated in Imperial Porcelains from the Reign of Jiajing, Longqing and Wanli in the Ming Dynasty, Beijing, 2018, pp. 654-5, no. 388. It is interesting to note that on both the Beijing vase and the current vase, the iron-red dragons on the central section are shown descending and pursuing flaming pearls, while the alternating green and blue dragons are shown ascending and writhing amidst cruciform cloud motifs centered by lingzhi heads.

Two Wanli wucai vases of related form, but with more compressed bulbous midsections decorated with pheasants amidst ornamental rocks between bands of writhing dragons on the neck and flared foot, were sold in Chinese Art from The Art Institute of Chicago; Christie's New York, 12 September 2019, lots 707 and 708. Formerly in the collection Russell Tyson (1867-1963), both of the Chicago vases are reduced at the neck but would likely have been of approximately the same size as the current vase.

Φ886

AN EXCEPTIONAL PAIR OF LARGE WUCAI 'GARLIC-MOUTH' VASES

WANLI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1573-1620)

Each vase is heavily potted with a pear-shaped body rising to a cylindrical neck surmounted by a garlic-bulb-form mouth, and is decorated in underglaze blue, iron-red enamel, and yellow and green glazes with dragons in pursuit of flaming pearls on a dense leafy floral ground. The necks are decorated with a wide band of scrolling *ruyi*-form *lingzhi* interspersed with 'precious objects' below the garlic mouths decorated with beaded strands suspending ingots and *ruyi*-heads between large iron-red tassels.

18½ in. (47 cm.) high \$600,000-800,000

PROVENANCE:

Bonta Family Collection, Belgium. Marchant, London. 明萬曆 五彩龍紋大蒜頭瓶一對 單行六字楷書款

來源:

Bonta 家族珍藏, 比利時 馬錢特, 倫敦







Fig. 1 A very rare *wucai* 'dragon and phoenix' garlic-mouth vase, Wanli six-character mark in underglaze blue in a line and of the period (1573-1620), sold at Christie's Hong Kong, 30 November 2016, lot 3397.

圖一 五彩穿花龍鳳紋蒜頭瓶, 明萬曆, 香港佳士得, 2016年11月30日, 拍品編號3397.

This extraordinary pair of vases combine elegant form, monumental size, and vibrant decoration. The form of the vases is known as *suantouping* in Chinese, and garlic-mouth vase in English, because of the bulb-like section at the top of the extended neck. While the garlic-shaped mouth may trace back to ancient bronzes of the late Eastern Zhou period, it was during the Yuan dynasty that the form became established in porcelain at the Jingdezhen kilns and flourished in the Ming and Qing dynasties.

Five Wanli wucai garlic-mouth vases in the collection of the Palace Museum, Beijing, are illustrated in Porcelains in Polychrome and Contrasting Colours - 38 - The Complete Treasures of the Palace Museum, Hong Kong, 1999, pp. 27-31. One of these, p. 31, no. 28, although smaller (46.6 cm.), features virtually identical decoration to that on the present pair. Other Wanli wucai vases with similar dragon decoration include one in the Matsuoka Museum, illustrated by M. Matsuoka in Catalogue of Masterpieces of Oriental Ceramics, Tokyo, 1991, no. 72, and another in the Victoria & Albert Museum, London, which appears on the museum's website, accession no. circ.23-1950. A further similar vase is illustrated in Selected Chinese Ceramics from Han to Qing Dynasties, Chang Foundation, Taipei, 1990, p. 256, no. 109, and was subsequently sold at Christie's Hong Kong, 30 November 2016, lot 3397. (Fig. 1)

See, also, the slightly smaller (45.5 cm.) garlic-mouth vase decorated with similar dragon decoration around the main section of the body, but with decoration of birds amidst two fruiting trees on the neck and floral scroll around the garlic-mouth, in the National Palace Museum, Taipei, illustrated in *Enamelled Ware of the Ming Dynasty, Book III*, Hong Kong, 1966, Wanli ware, pl. 1.

φ887

A RARE WUCAI 'DRAGON' CURVED BRUSH REST

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE RECTANGLE AND OF THE PERIOD (1573-1620)

The three-peak mountain-form brush rest is molded with three fiveclawed dragons writhing amidst stylized cloud scrolls above rocks and waves.

6¾ in. (17.1 cm.) wide, cloth box

\$150,000-250,000

PROVENANCE

Blair Charitable Trust, Blair Castle, Blair Atholl, Scotland. Christie's London, 10 November 2015, lot 194. Marchant, London.

Blair Castle, Blair Atholl, where this brush rest once resided, is the seat of the earls and dukes of Atholl, an historic Scottish family whose noble title dates back to the mid-15th century when John Stewart (c. 1440-1512) was christened 1st Earl of Atholl circa 1457. **(Fig. 1)** Queen Anne bestowed the title of Duke of Atholl upon John Murray, 2nd Marquess of Atholl, whom she had appointed to the prestigious role of Keeper of the Privy Seal in Scotland the previous year. Building began on the oldest part of the castle, Comyn's Tower, in 1259, which still stands to this day.

The dragons depicted on this rare brush rest form three tall peaks, and take the shape of the Chinese character for 'mountain' (shan). The slightly curved form of the present brush rest is extremely rare



Fig. 1 Blair Castle, Blair Atholl, Perthshire, Perth and Kinross, Scotland. scottishcreative/Alamy Stock Photo

圖一蘇格蘭布萊爾城堡, scottishcreative/Alamy Stock Photo.

明萬曆 五彩龍紋筆山 雙長方六字楷書款

來源:

布萊爾慈善信託, 布萊爾城堡, 布萊爾·阿索爾, 蘇格蘭倫敦佳士得, 2015年11月10日, 拍品編號194 馬錢特. 倫敦



mark)

and only three others of this shape appear to have been recorded. A crescent-form example in the British Museum, London, is illustrated by J. Harrison-Hall in *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 355, no. 11:155. Another in the Tsui Art Foundation was included in the Min Chiu Society of Hong Kong exhibition *Joined Colors, Decoration and Meaning in Chinese Porcelain*, Special Exhibition at the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D. C., 31 January-28 November 1993, illustrated in the *Catalogue*, p. 107, no. 35, and subsequently sold at The Jingguantang Collection, Christie's Hong Kong, 3 November 1996, lot 574. (Fig. 2) A third example from the Manno Art Museum was sold at Christie's Hong Kong, 28 October 2002, lot 536.



Fig. 2 A rare late Ming wucai 'three peak' 'dragon' brushrest, Wanli mark and of the period (1573-1620), sold at The Jingguantang Collection; Christie's Hong Kong, 3 November 1996, lot 574.

圖二 五彩三龍紋筆山, 明萬曆, 靜觀堂藏珍; 香港佳士得, 1996年11月3日, 拍品編號574.



Φ888

THE KESWICK 'HUNDRED DEER' JAR A VERY RARE AND IMPORTANT WUCAI 'HUNDRED DEER' JAR

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

The jar is boldly decorated in underglaze blue, iron-red enamel, and green, yellow, and aubergine glazes with the auspicious 'hundred deer' design. The deer are depicted resting, grazing and at playful leisure in a continuous landscape, all below a *ruyi* border on the shoulder beneath the neck decorated with floral sprays.

14 in. (35.6 cm.) high

\$700,000-900,000

PROVENANCE:

William Keswick (1834-1912), Eastwick Park, Great Bookham, Surrey, England.

Alice Henrietta Keswick Pyke (1874-1966).

Messrs. White and Sons, Capel Leyse House Sale, Surrey, 4 May 1967.

Marchant, London.

明萬曆 五彩百鹿尊 雙圈六字楷書款

來源:

William Keswick (1834-1912), 依思偉莊園, 大布克翰, 薩里郡, 英國 Alice Henrietta Keswick Pyke (1874-1966) Messrs. White and Sons, Capel Leyse House 拍賣, 薩里, 1967年5月4日 馬錢特, 倫敦



(mark)



Fig. 1 Exterior view of Eastwick Park from the west, showing scaffolding erected on the roof and porch, 1910. Historic England Archive, BL20858. © Historic England Archive.

圖一東威克公園西側的室外景觀,拍攝於1910年,照片顯示屋頂和門廊上搭建的腳手架. 歷史英格蘭檔案館,館藏編號BL20858. © 歷史英格蘭檔案館.



Fig. 2 The present jar shown on the mantle in the drawing room at Eastwick Park, May 1911 - Jun 1911. Historic England Archive, BL21274. © Historic England Archive. 国二 東威克公園的客廳,俯瞰壁爐,拍攝於1911年5月至1911年6月. 歷史英格蘭檔案館,館藏編號BL21274. © 歷史英格蘭檔案館,









(Far left

Fig. 3 Vase with "One hundred deer" motif in wucai painted enamels, Wanli mark and of the period (1573-1620), Ming dynasty. National Palace Museum, Taipei, #本の12030N000000000.

圖三 五彩百鹿圖尊, 明萬曆, 臺北國立故宮博物院, 館藏編號故瓷012030N000000000.

(Left):

Fig. 4 Jar with one hundred deer, Wanli mark and of the period (1573–1620), Ming dynasty. Tokyo National Museum, TG-901. Gift of Dr. Yokogawa Tamisuke, ©Tokyo National Museum

圖四 五彩百鹿文大壺, 明萬曆. 東京國立博物館, 館藏編號TG-901. 横河民輔博士寄贈, ⑤ 東京國立博物館.

The Keswick "Hundred Deer" jar derives its name from its illustrious owner William Keswick (1834-1912), who prominently displayed the jar on the mantle of the drawing room at his luxurious home, Eastwick Park. (Figs. 1 and 2) Keswick was a prominent figure in the powerful business dynasty Jardine Matheson. His grandmother, Jean Jardine Johnstone, was an older sister of Dr. William Jardine, co-founder of Jardine Matheson. Keswick worked for the Jardines in China and Hong Kong starting in 1855, and in 1859 he established a branch of the firm in Japan. He became a partner of the firm, based in Hong Kong, in 1862. Keswick also held various posts during his tenure, including director of Hudson's Bay Company, member of the Legislative and Executive Councils of Hong Kong, Consul-general for the Kingdom of Hawaii, and Consul for the Kingdom of Denmark in Hong Kong. His keen business acumen led him to oil interests in Peru, as well as involvement in railway companies and banks.

Keswick returned to England and settled into Eastwick Park in 1882. After serving as High Sheriff of Surrey in 1897, he was elected Member of Parliament for Epsom in 1899, serving until his resignation on 8 March 1912. He died the following day, leaving his second wife, Alice Henrietta Barrington (b. 1874) personal effects of £500,000 (roughly equivalent to £50 million today). Alice sold Eastwick Park in 1915 and married Cyril Cameron Pyke OBE (c. 1873-1951) of the Colonial Service. The couple resided at Capel Leyse, Surrey, where Alice remained until her death in 1966. The present jar was purchased at the Capel Leyse House sale in 1967, the year after her death.

The present jar is a particularly fine example of its type, featuring vivid cobalt blue and great animation of the interactions of the deer. A similar jar in the National Palace Museum, Taipei (Fig. 3), is illustrated in *Ming Ci Ming Pin Tu Lu*, *Jiajing*, *Longqing*, *Wanli*,

The Catalogue of Famous Ming Porcelain from Japan and Taiwan, Tokyo, 1978, no. 101, and again by Liu Liang-Yu in Ming Official Wares: A Survey of Chinese Ceramics, Vol. 4, Taipei, 1991, p. 258. The Taipei jar has slightly higher shoulders than the present jar, and does not appear to have as fluid painting of the deer. Other similar jars of the same shape as the present jar include one in the Museé Guimet, Paris, illustrated in The World's Great Collections, Oriental Ceramics, Vol. 7, Tokyo, 1981, no. 26, one in the Tokyo National Museum, illustrated in Illustrated Catalogues of Tokyo National Museum, Tokyo, 1965, p. 130, no. 538 (Fig. 4), and one in the Matsuoka Museum of Art, illustrated by M. Matsuoka in Catalogue of Masterpieces of Oriental Ceramics, Tokyo, 1991, no. 75. A pair of blue and white jars and covers with the 'hundred deer' theme, given to Queen Christina of Sweden (r. 1632-54) by the Portuguese ambassador in 1640, is illustrated in The World's Great Collections - Oriental Ceramics, Vol. 8 - Museum of Far Eastern Antiquities, Stockholm, Tokyo, 1982, fig. 247. This pair of jars is also illustrated in the introduction to this catalogue.





The entry for the present deer jar cited in the S. Marchant & Son stock book in 1967. 本件拍品見於1967年馬錢特庫存記錄.



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill)
 dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S



CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to hid and/or by should read them carefully before doing so. You will find a glossary at the end explaining the mea of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "New York Conditions" (b) All types of gemstones may have been of Sale Buying at Christie's" and "Additional Conditions of Sale - Non-Fungible Tokens", the latter controls

Unless we own a **lot** in authen or in part (∆ symbol), Christie's acts as agent for the seller

A REFORE THE SALE

1 DESCRIPTION OF LOTS

- (a)Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called Symbols Used in this Catalogue
- (b) Our description of any lot in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or condition, artist. period, materials, approximate dimension or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a)The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is. in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to condition in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for quidance only. They offer our oninion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

- (a)If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable esentative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional
- (b)Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else may rely on any estimates as a prediction. or guarantee of the actual selling price of a lot o its value for any other nurnose Estimates do not include the buyer's premium or any applicable

6 WITHDRAWAI

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

7 JEWELLERY

- (a)Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care
- 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. oorts from American gemmologica laboratories will describe any improvement or treatment to the gemstone. Reports from Furopean 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. 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 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 often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c)Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmake before use.
- Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins 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
- (i)for individuals: Photo identification (driver's 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 together with documentary proof of directors and beneficial owners; and
- (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 at +1 212-636-2000.

2 RETURNING RIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasion please contact our Client Services Department at +1 212-636-2000

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.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person. that person will need to complete the registratio requirements above before you can bid, and supply ned letter authorising you to bid for him, her. A bidder accepts personal liability to pay the purchase price and all other sums due unless i has been agreed in writing with Christie's, before mencement 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

f you wish to hid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www. the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

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

(a)Phone Bids

- Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. 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
- (b)Internet Bids on Christie's LIVE™ For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buving services/buying-guide/register-and-bid/. As well as these Conditions of Sale internet hids are governed by the Christie's LIVE™ Terms of Use which are available at https://www.christies. com/LiveBidding/OnlineTermsOfUse.aspx (c)Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed n 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 hids on a **lot** for identical amounts, and a the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate, unless the lot is subject to a third party quarantee and the irrevocable bid exceeds the nted 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 guarante arrangement are identified in the catalogue with the

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option (a)refuse any bid:

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c)withdraw any lot;

(d)divide any lot or combine any two or more lots; (e)reopen or continue the bidding even after the hammer has fallen; and

(f)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 resel any lot If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim. rithin 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 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 ny 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), F(2)(i). F(4), and J(1).

4 RIDDING

The auctioneer accepts bids from:

(a)bidders in the saleroom: (b)telephone bidders:

(c)internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d)written bids (also known as absentee bids o commission bids) left with us by a bidder before

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 hid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer wil generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that , the auctioneer may decide to go backwards at his or her sole ontion until a hid is made, and then 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 auctionee will decide at his or her sole option where the bidding should start and the bid increments

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. 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 he 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 mail and/or email after the auction, we do not accept responsibility for tell 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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successfu bidder agrees to pay us a buver's premium on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and ncluding US\$1,000,000, 21% on that part of the hammer price over US\$1,000,000 and up to and cluding US\$6,000,000, and 15% of that part of the hammer price above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot.

For lots Christie's ships to or within the United States, a 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 successful bidder 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. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State. New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the lot from a Christie's New York location, Christie's must collect New York sales tax on the lot at a rate of 8.875% regardless of the ultimate destination of the lot.

If Christie's delivers the lot to, or the lot is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful hidder in New York and New York sales tay must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will annly to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidde may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions

F WARRANTIES

1 SELLER'S WARRANTIES For each lot, the seller gives a warranty that the

- (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.
- (c) 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 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 honored for claims notified within a period of 5 years from the date of the auction After such time, we will not be obligated to honor 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 Heading 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 nam Please read the full list of Qualified Headings and a lot's full catalogue description before

- (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 accep opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The authenticity warranty does not apply it 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 r 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 nvoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the riginal 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 recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the lot is not authentic. It we have any doubts, we **reserve** the right to obtain additional oninions at our expense
- (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, under 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 interest, costs, damages, other damages or
- (j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your purchase price subject to the following teri
- (a)This additional warranty does not apply to: (i) the absence of blanks, half titles, tissue quards 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 anuscripts, 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; o (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 21 days of the date of South East Asian Modern and Contemporary
- Art and Chinese Calligraphy and Painting. n these categories, the authenticity warranty does not apply because current scholarship does ot permit the making of definitive staten 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 notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph £2(h)(ii) above and the property must be returned to us in accordance with F2h(iii) above. Paragraphs F2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these

(I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and iewellerv).

n 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 references to both the **Heading** and the Subheading

3 NO IMPLIED WARRANTIES **EXCEPT AS SET FORTH IN PARAGRAPHS E1** AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN WITH RESPECT TO THE LOT INCLUDING THE IMPLIED WARRANTIES OF MERCHANTARII ITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity including tax evasion, and you are neither unde investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
 - (i) you have conducted appropriate custome due diligence on the ultimate buyer(s) of the lot(s) in accordance with 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 docum evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so:
 - (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part. facilitate tax crimes
 - (iii) 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, including tax evasion or that the ultimate huver(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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 **buver's premium**; and
- (iii) any applicable duties, goods, sales, use compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the
- (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
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
- (i) Wire transfer

an export licence.

- JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017: ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT CHASUS33.
- (ii) Credit Card

We accept Visa, MasterCard, American Express and China Union Pay, Credit card payments at the New York pre be accepted for New York sales, Christie's will not accept credit card payments for purchases in any other sale site.

(iii) Cash We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500

per buver. (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have nassed

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US 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
- Christie's Inc. Post-Sale Services
- 20 Rockefeller Center, New York, NY 10020. For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@ christies com
- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CMF CF Ether-Dollar Reference Rate (BRR and ETHUSD RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of ryptocurrency that must be paid to us if that is the payment option you select regardless. of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder you agree to receive such amounts in the fiat amount of the saleroom.

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 3 TRANSFERRING RISK TO YOU

(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 as set out on the page headed 'Storage and Collection', unless

The risk in and responsibility for the lot will transfer

to you from whichever is the earlier of the following

4 WHAT HAPPENS IF YOU DO NOT PAY

we have agreed otherwise with you.

- (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) we can charge interest from the due date at a rate of up to 1.34% per month on the
 - unpaid amount due; (ii) we can cancel the sale of the lot. If we do this we may sell the **lot** again publically 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 esale. 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 or on behalf of the buyer o to obtain a deposit from the buyer before accepting any bids;
- (viii) we can 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 interes 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

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 annronriate. 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 betwee the amount we have received from the sale and the

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within sever days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any lot within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage
- (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply
- (e) In accordance with New York law if you have paid for the **lot** in full but you do not collect the Int within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 value that need professional packing. 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 at +1 212 636 2650. See the information set out at https://www.christies.com/buying-services/ buying-quide/ship/ or contact us at PostSaleUS@ ties.com. We will take reasonable care when we are handling, packing, transporting, and shipping. 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 from importing a lot or may prevent you selling a **lot** in the country you import it into. (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 at +1 212 636 2650 and PostSaleUS@christies.com See the information set out at https://www. christies.com/buving-services/buving guide/ship/ or contact us at PostSaleUS@ 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
- (c) Endangered and 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 Brazilian 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

(d) Lots containing Ivory or materials resembling

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) you may be prevented from exporting the lot from the US or shipping it between US States without ing its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your lot may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated materia

(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 and export of this type of property without a license issued by the US
Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenie buvers. 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 mnort 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'.

(a) 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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's wil 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 auction. 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 nce 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 al warranties and other terms which may be added to this agreement by law are excluded. The eller's warranties contained in paragraph E1 are their own and we do not have any liability to you n 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 **condition**s 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 storical 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 writter 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 or breakdown in these (d) We have no responsibility to any person other
- than a buyer in connection with the purchase of anv lot
- (e) If, in spite of the terms in paragraphs I(a) to (d) or F2(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.

I 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 : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotage 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

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 s otherwise noted in the catalogue). You canno 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 **catalogue description**: the description of a **lot** in 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 this original version in deciding any issues or disputes which arise under this agreen

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/about us/contact/privacy and 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 nstitute a waiver of that or any other right o remedy, nor shall it prevent or restrict the furthe 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

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York, Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those ceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used

in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. ludgment upon the award may be entered by any court having jurisdiction thereof or having iurisdiction over the relevant narty or its assets This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

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: the 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 nufacturer, 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 paragraph E2 of this agreement.

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

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

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

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 hidders 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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial

From time to time Christie's may offer a lot in which Christie's has an ownership interest or a financial interest. Such property is identified. in the catalogue with the symbol A 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.

^o 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 quarantee. Where Christie's holds such financial. interest we identify such lots with the symbol o next to the lot number.

o ◆ 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 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 quarantee arrangement are identified in the catalogue with the symbol ∘ ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may continue to bid for the lot above the irrevocable written bid.

Third party quarantors 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 interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol #. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full buyer's premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made

Other Arrangements

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

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 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. Written condition reports are usually available on request

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship. 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 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

PICTURES DRAWINGS PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's oninion a work by the artist

QUALIFIED HEADINGS

"Attributed to ...": in Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under

artist and showing his influence. "Follower of...": in Christie's qualified opinion a work executed in the

artist's style but not necessarily by a pupil. "Manner of...": in Christie's qualified opinion a work executed in the

artist's style but of a later date "After ...": in Christie's qualified opinion a copy (of any date) of a work of the artist

"Signed ..."/"Dated ..."/ "Inscribed ...": in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/ "With inscription ...": in Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

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 BOWI 18TH CENTURY

If the date period or reign mark mentioned in uppercase letters after the hold type first line 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)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, 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: or

The Ming-style bowl is decorated with lotus scrolls... In Christie's qualified opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's $\boldsymbol{qualified}$ opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

FARERGE

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster...": in Christie's qualified opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's qualified opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's qualified opinion a work of the period of the master and closely related to his style. "Bearing marks...": in Christie's qualified opinion not a work of the

IEWELL ERY

"Boucheron": when maker's name appears in the title, in Christie's oninion it is by that maker

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the ieweller's client

OUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's qualified opinion has a signature by the jeweller.

"Circle of ...": in Christie's qualified opinion a work of the period of the "With maker's mark for Boucheron": in Christie's qualified opinion has a mark denoting the maker

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good conditio

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARF"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations

11/04/2023 10/08/2022

master's workshop and bearing later marks.

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'

Christie's has a direct financial interest in the lot See Important Notices and Explanation of Cataloguing Practice

Properties in which Christie's or another Christie's **Group** companyhas 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 Paragraph H2(b) of the Conditions of Sale



See Storage and Collection pages in the catalogue.

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that this **lot** is subject to an import tariff The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the lot to a foreign address the buyer will not be required to pay the import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange shipping of the lot to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shinning (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax. if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of 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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services, All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your lot is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

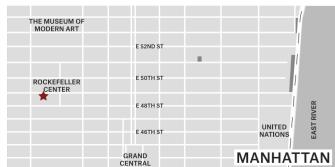
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleLIS@christies.com

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 PostSaleUS@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500 PostSaleUS@christies.com Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM Monday-Friday except Public Holidays

02/08/19

03/08/23

CHRISTIF'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, Director & Company Secretary

INTERNATIONAL CHAIRMEN

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

CHRISTIF'S AMERICAS

Marc Porter, Chairman Bonnie Brennan, President

CHAIRMAN'S OFFICE

Alexander Rotter, Chairman Max Bernheimer, Deputy Chairman Catherine Busch, Deputy Chairman Cyanne Chutkow, Deputy Chairman Sheri Farber, Deputy Chairman Sara Friedlander, Deputy Chairman Jennifer K. Hall, Deputy Chairman John Hays, Deputy Chairman Darius Himes, Deputy Chairman Conor Jordan, Deputy Chairman Richard Lloyd, Deputy Chairman Maria C. Los. Deputy Chairman Adrien Meyer, Co-Chairman Ellanor Notides, Chairman, West Coast Tash Perrin, Deputy Chairman Jonathan Rendell, Deputy Chairman Margot Rosenberg, Deputy Chairman Sonya Roth, Deputy Chairman Capera Ryan, Deputy Chairman Will Strafford, Deputy Chairman Barrett White Denuty Chairman Fric Widing, Deputy Chairman Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS SENIOR VICE PRESIDENTS

Diane Baldwin, Heather Barnhart, Michael Bass, Eileen Brankovic, Max Carter, Ana Maria Celis, Angelina Chen, Michelle Cheng, Nick Cinque, Deborah Coy, Francois de Poortere, Johanna Flaum, Marcus Fox, Vanessa Fusco, Sayuri Ganepola, Benjamin Gore, Helena Grubesic, William Haydock Allison Heilman Sima Jalili Alex Heminway, Margaret Hoag, Nicole Jacoby, Frik Jansson, Michael Jefferson, Rahul Kadakia. Emily Kaplan, Jessica Katz, Caroline Kelly, Julie Kim, Stefan Kist, David Kleiweg de Zwaan. Emily Klug, Rachel Koffsky, Samantha Koslow, Kathryn Lasater, Natasha Le Bel. Danhne Lingon Gabriela Loho Deidrea Miller Carly Murphy, Richard Nelson, Illysa Ortsman. Joanna Ostrem, Joseph Quigley, Jason Pollack, Denise Ratinoff, Daphne Riou, Stephanie Roach. Casey Rogers, Gillian Gorman Round, Raj Sargule, Elise de la Selle, Devang Thakkar, Sarah Vandeweerdt, Cara Walsh, Michal Ward, Ben Whine, Neda Whitney, Jen Zatorski, Steven J. Zick

VICE PRESIDENTS Tylee Abbott, Nicole Arnot, Abigail Barkwell, Marina Bertoldi, Laura Betrián, Sara Bick-Raziel, Bernadine Boisson, Diana Bramham, Maryum Busby, Cristina Carlisle, Kayla Cohen, Kristen de Bruyn, Cathy Delany, Jacqueline DiSante Sarah Fl-Tamer Brian Evans Shannon Euell, Abby Farha, Stephanie Feliz, Kristen France, Christina Geiger, Joshua Glazer, Douglas Goldberg, Vanessa Graff, Lindsay Griffith. Margaret Gristina, Izabela Grocholski, Anne Hargrave, John Hawley, Kristina Hayes, Lindsay Hogan, Amy Indyke, Heather Jobin, Bennett Jackson, Stephen Jones, Sumako Kawai, Paige Kestenman, Peter Klarnet, Elizabeth LaCorte, Samuel Lai, Isabella Lauria, Alexandra Lenobel, Andrew Leuck, Alexander Locke, Ryan Ludgate, Cheryl Lynch, Samantha Margolis, Alex Marshall Anita Martignetti, Camille Massaro-Menz, Laura Mathis, Stephanie McNeil Singh, Katie Merrill, Nina Milbank, Kimberly Miller, Melissa Morris, Christopher Munro, Takaaki Murakami, Megan Murphy, Libia Nahas, Michele Nauman, Marysol Nieves, Jonquil O'Reilly, Rachel Orkin-Ramey, Vicki Paloympis, Claibourne Poindexter Anna Pomales, Carleigh Queenth, Elizabeth Quirk, G. Rhett Prentice, Prakash Ramdas, Rebecca Ross, Rebecca Roundtree, William Russell, Reed Ryan, Nicole Sales, Emily Salzberg Stacey Sayer, Morris Scardigno, Elizabeth Seigel, Hannah Solomon, Joanna Szymkowiak, Pip Tannenbaum, Paul Tortora, Lillian Vasquez, Grace Voges, Connie Vu, Jill Waddell, Rachael White Young, Kathryn Widing, Cara 7immerman

ASSOCIATE VICE PRESIDENTS

Betsy Alexandre, Nishad Avari, Alexander Badura, Anna Baitchenko, Anna Bar, Alexandra Bass, Abigail Bisbee, Gabriela Bonilla, Tristan Bruck, Michelle Carpanzano, Stephen Chambers, Rufus Chen, Laura DeMartis, Shaun Desiderio, Emma Diaz Julie Drennan Julian Ehrlich Annabel Enquist, Danielle Finn, William Fischer Juarez Francis, Ella Froelich, Agostino Guerra. Krista Hannesson, Allison Houghton, Allison Immergut, Rhiannon Knol, David Lieu, Katya McCaffrey, Christopher Mendoza. Charles McCormick, Alexandra O'Neill, Nell Plumfield. Antonio Quizhnilema Dehorah Robertson Peter Rusinak IIII Sieffert Heather Smith Victoria Solivan, Jessica Stanley Amelie Sun Jennie Tang, Victoria Tudor, Joslin Van Arsdale. Heather Weintraub, Sara Weintraub, Kristina Weston. Christina Wolf, Gretchen Yagielski, Zhi Yin Yong, Sophia 7hou

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Jessie Fertig, Lisa Hubbard, Ashley Schiff, Brett Sherlock, Jody Wilkie



© Christie, Manson & Woods Ltd. (2023)

INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR

Heidi Yang Tel: +852 2978 6804

CHINESE CERAMICS & WORKS OF ART

Pola Antebi, Deputy Chairman, Asia Pacific International Director Tel: +852 2978 9950

Michael Bass, International Director Tel: +1 212 636 2180

Chi Fan Tsang, Deputy Chairman, Asia Pacific International Director Tel: +852 2760 1766

BEIJING

Dai Dai Felix Pei Tel: +86 (0) 10 8572 7958

HONG KONG

Marco Almeida Liang-Lin Chen Timothy Lai Audrey Lee Joyce Tsoi Yunhan Sun Tel: +852 2760 1766

LONDON

Kate Hunt Tel: +44 207 752 3389

NEW YORK

Vicki Paloympis Rufus Chen Michelle Cheng Margaret Gristina Lucy Yan Zhengdong Guo Tel: +1 212 636 2180

PARIS

Tiphaine Nicoul Camille de Foresta Zheng Ma Carla Trely Tel: +33 (0)1 40 76 83 75

SAN FRANCISCO

Andrew Lueck Tel: +1 415 982 0982

SHANGHAI

Sherese Tong Tel: +86 (0)21 6355 1766

TAIPEI

Ruben Lien Tel: +886 2 2736 3356

Masahiko Kuze Tel: +81 (0) 3 6267 1766

CHAIRMAN

Athena Zonars Deputy Chairman, Americas Tel: +1 212 636 2177

CHINESE PAINTINGS

Kim Yu, Chairman, International Chinese Paintings Tel: +852 2760 1766

BEIJING

Michael Xie Vicky Liu Tel: +86 (0) 10 8572 7939

HONG KONG

Carmen Shek Cerne Jessie Or Dr Man Kung Yorkie Tam Frank Yang Andy Kang Tel: +852 2760 1766

NEW YORK

Sophia Zhou Tel: +1 212 641 5760

TOKYO

Seiji Inami Tel: +81 (0) 3 6267 1778

SENIOR ADVISOR

Jonathan Stone Tel: +852 2978 9989

JAPANESE & KOREAN ART

Katsura Yamaguchi, Managing Director/ International Director, Asian Art Tel: +81 (0)3 6267 1766

NEW YORK

Takaaki Murakami Hua Zhou Tel: +1 212 636 2160

REGIONAL MANAGING DIRECTORS

Rachel Orkin-Ramey Tel: +1 212 636 2194 Valeria Severini Tel: +33 (0)1 40 76 7286 Nicole Wright Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT

Yanie Choi Tel: +852 2978 9936 Holly Rittweger Tel: +1 212 641 7529 Samantha Yuen Tel: +852 2978 6703

ASIA PACIFIC REGIONALOFFICES

BANGKOK

Prapavadee Sophonpanich Tel: +66 (0)2 252 3685

BEIJING

Rebecca Yang Tel: +86 (0) 10 8583 1766 JAKARTA

Charmie Hamami Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Charmie Hamami Tel: +62 (0)21 7278 6268

MUMBAI Sonal Singh

Tel: +91 222 280 7905 SEOUL

Jun Lee

Tel: +82 2 720 5266 SHANGHAI

Rebecca Yang Tel: +86 (0)21 6355 1766

SINGAPORE

Kim Chuan Mok Tel: +65 6735 1766

TAIPEI

Ada Ong Tel: +886 2 2736 3356

TOKYO

Katsura Yamaguchi Tel: +81 (0)3 6267 1777



