



The
Tianminlou
Collection

天民樓
珍藏

CHRISTIE'S 佳士得

The
Tianminlou
Collection

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THE TIANMINLOU COLLECTION

天民樓珍藏

THURSDAY 30 NOVEMBER 2023 · 2023 年 11 月 30 日 (星期四)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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Sunday – Monday, 5 – 6 November · 11月5至6日 (星期日至一)
10.00am – 6.00pm

SHANGHAI, BUND ONE

上海，久事國際藝術中心

Thursday – Saturday, 9 – 11 November · 11月9至11日 (星期四至六)
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CHRISTIE'S 佳士得

淵明五柳先生閑靜少言不慕榮利
好讀書常著文章自娛頗示已志
志懷得失以此自終天民樸立人亦虛
懷若谷心慈面善之謙謙君子當今
之五柳先生也
五柳先生傳贊曰黔婁有言不戚於
貧賤不汲於富貴其言茲若人之傳
乎銜觴賦詩以樂其志無懷氏之民歟
葛天氏之民歟傳說葛天氏乃能不言
而信之上古聖王其國度乃重樸樂
輕名利之淳樸世界天民樸葛天氏樂為
葛天氏之民故以天民樸之名闡示其
不戚戚於貧賤不汲汲於富貴好古
尚淡薄之志

癸卯仲秋程壽康書





淵明五柳先生閑靜少言 不慕榮利 好讀書 常著文章自娛 頗示己志 忘懷得失 以此自終

天民樓主人亦虛懷若谷 心慈面善之謙謙君子 當今之五柳先生也

五柳先生傳贊曰：黔婁有言 不戚戚於貧賤 不汲汲於富貴 其言茲若人之儔乎

銜觴賦詩以樂其志 無懷氏之民歟 葛天氏之民歟

傳說葛天氏乃能不言而信之上古聖王 其國度乃重禮樂輕名利之淳樸世界

天民樓葛氏樂為葛天氏之民 故以天民樓之名 闡示其不戚戚於貧賤 不汲汲於富貴

好古尚淡薄之志

癸卯仲秋程壽康書

程壽康

佳士得亞洲區主席

The Gentleman of Five Willows, as described by Tao Yuanming, was a man of few words. He was diligent in his studies, and unimpressed by fame and fortune. Also, the Gentleman was fond of writing for his own pleasure and aspirations, caring little about gaining or losing. These qualities he possessed to the end of his life.

The Master of Tianminlou was also a man of immense modesty, kind in both countenance and heart, and a man of humility. He is a modern-day Gentleman of Five Willows.

The Gentleman of Five Willows wrote in his autobiography: Qian Lou once referred to the virtues of 'Not lamenting in one's poverty, nor chasing after wealth and status'. Such were the virtues of the Gentleman himself, drinking wine while composing poetry to satisfy his aspirations. Was the Gentleman not a citizen of the mythical rulers of Wu Huai and Ge Tian?

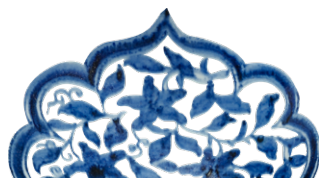
The ruler Ge-Tian was an ancient sage king commanding great respect and prestige. He created an ideal society in which propriety and sound ethos were prized above fame and fortune.

Mr. Ge (Ko), as the Master of Tianminlou, models himself after a citizen of Ge-Tian. He adopted the name 'Tian Min' as the name for his studio, expressing his aspiration to 'not lamenting in one's poverty, nor chasing after wealth and status'. Delighting in antiquity and favouring simplicity are preferred.

Kevin Ching
Chairman, Christie's Asia







The
Tianminlou
Collection

天民樓珍藏



THE MAGNIFICENT TIANMINLOU COLLECTION

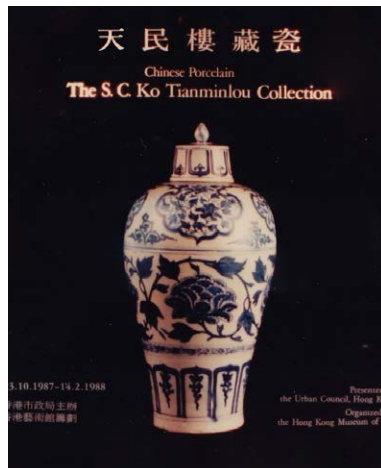
Rosemary Scott, *Independent Scholar*

In November of 1989 the current author, who was then a young museum curator, received from Mr Ko Shih Chao (葛士翹 Ge Shiqiao 1911-1992) a gift which she has treasured ever since. Mr Ko generously gave her an inscribed copy of the two-volume catalogue *Chinese Porcelain – The S.C. Ko Tianminlou Collection* 天民樓藏瓷. For lovers of Chinese ceramics – especially those who were unable to see the exhibition at the Hong Kong Museum of Art in 1987, for which the catalogue was printed - these beautifully-produced volumes, with spectacular panoramic photographs of the exhibited porcelains, provided an inspiring and scholarly introduction to the internationally-acclaimed Tianminlou Collection. The books, which were published in English and Chinese, quickly became standard reference works for students, connoisseurs, and collectors of Chinese ceramics. In his introductory essay in *Chinese Porcelain – The S.C. Ko Tianminlou Collection* in 1987 the late British scholar, John Ayers, noted that: ‘... It was with a distinct shock of pleasure that I realized the extent of his [Mr Ko’s] success in assembling what is unquestionably one of the finest groups of these [porcelain] wares to be seen anywhere in private hands today ...’ The late Professor Wang Qingzheng 汪慶正, former deputy director of the Shanghai Museum, also commented in another publication that Tianminlou had the finest collection of Yuan dynasty blue and white porcelains in private hands in the world. In 2023, any connoisseur of Chinese ceramics knows and reveres this remarkable collection.

Ko Shih Chao was born in Chengdu, Sichuan province, but in the 1940s he moved to Shanghai, where he established a business, later relocating to Taipei and then to Hong Kong. His primary business interests developed in domestic electrical appliances. He began acquiring art in the 1960s, and, having a scholarly nature, he approached his collecting with a determination to understand all relevant aspects of the art. At first, his interests were relatively broad, but soon he concentrated his acquisitions on fine porcelains, especially those from the imperial kilns at Jingdezhen.

This choice was consolidated by purchases from the E.T. Chow Collection made at the sales in Hong Kong in May 1981, which set the trend for Mr Ko’s acquisitions. Mr Ko fully involved himself in the art world of Hong Kong, including joining the prestigious Min Chiu Society, of which he served as chairman for several years. He was an active supporter of, and generous lender to Hong Kong Museums, most notably with the exhibition *Chinese Porcelain – The S.C. Ko Tianminlou Collection* held at the Hong Kong Museum of Art in 1987, for which he loaned 65 blue and white porcelains, 54 polychromes and 44 monochromes – 163 pieces in total – as well as sponsoring the catalogue. The Tianminlou Collection also loaned pieces to international museums, and in 1992 the Chang Foundation 鴻禧美術館 in Taipei held an exhibition entitled, *Blue and White Porcelain from the Tianminlou Collection* 天民樓青花瓷特展. Mr Ko Shih Chao passed on his passion for Chinese porcelain to his son Mr Ko See For (葛師科 Ge Shike), who, having been closely involved with the collection for many decades, also takes a scholarly approach to art, and has researched, refined, and added further spectacular pieces to the collection.

The source of the name of the collection, Tianminlou, is interesting, and relates to an autobiographical poem by the renowned Jin dynasty poet Tao Yuanming (陶淵明 365-427, also known as Tao Qian 陶潛). The poem is called *Biography of the Master of the Five Willows* (五柳先生傳 *Wuliu Xiansheng zhuan*), a reference to the five willows planted around his house, which Tao Yuanming mentions in his famous poem *Returning Home* (歸去來兮辭 *Gui qulai xici*) written in AD 405. The last verse of *Biography of the Master of the Five Willows* reflects on the simple but happy life of Master of the Five Willows, suggesting that his only ambition is to drink wine and compose poetry, and asking if he may be one of the people of legendary king Wu Huaishi 無懷氏, while the last line reads: 葛天氏之民歟? *Ge tianshi zhi min yu*, and has been translated as asking if he could be one of the people of Ge Tianshi. Ge Tianshi was a legendary, virtuous tribal chief, who brought peace to his people and whose rule was regarded as that of an



Hong Kong Museum of Art exhibition poster in 1987
1987年香港藝術館《天民樓藏瓷》展覽海報



Hong Kong Museum of Art exhibition:
Chinese Porcelain - The S.C. Ko Tianminlou Collection in 1987
1987年香港藝術館《天民樓藏瓷》展覽現場

ideal society. He was based in Ningling county in Henan province, and the city of Changge 長葛 in Henan is supposedly named after him. The surname Ge (Ko) is believed to derive from Ge Tianshi. Thus, the name Tianminlou suggests: 'Pavilion of a Descendant of Ge Tian'.

When Christie's was the first foreign auction house to be permitted to open an office in mainland China in April 1994, the company wanted to celebrate this momentous occasion with a special inaugural exhibition. For this Christie's hoped to display important examples of both Chinese and Western art. The exhibition of Western paintings was confirmed, but, just a few weeks before the opening, the collection of Chinese art, which had been scheduled to come from Japan, met with unexpected problems. With great generosity, Mr Ko See For stepped in and agreed to loan masterpieces of Ming and Qing porcelain from the Tianminlou collection. The pieces were displayed as A Special Inaugural Exhibition of Ming and Qing Polychrome Wares from the Collection of The Tianminlou Foundation 明清彩瓷特展天民樓基金會藏 in the Atrium of the Shanghai Centre. The exhibition ran from 23th to 25th April 1994 and was hugely popular, with visitors arriving early in the morning and queuing outside the building, several deep, around the block in order to see the displays. More than 5,000 people saw the exhibition in just three days. This was the first opportunity that many Chinese people had to see pieces of this kind, and they sparked great interest.

In October 1996 there was another, larger, exhibition of one hundred pieces from the Tianminlou Collection displayed in Shanghai – this time to celebrate the opening of the newly-built Shanghai Museum in Peoples' Square. The exhibition - Treasures of Blue and White Porcelain from the Tianminlou Collection 天民樓珍藏青花瓷器 - was accompanied by a beautifully-produced catalogue edited by Professor Wang Qingzheng and Mr Ko See For, and attracted vast numbers of visitors. Porcelains from

the Tianminlou collection were also loaned to the new Asian Civilisations Museum in Singapore, for its opening in 1997.

Several of the pieces in the current sale were included in either the 1994 exhibition at Christie's Shanghai or the 1996 exhibition at the Shanghai Museum. The imposing, boldly-painted, Yuan dynasty *meiping*, which, unusually, has retained its original cover, was exhibit no. 8 in the 1996 exhibition, while the impressive large dish with bracket-lobed rim and a cavetto with complex moulded floral designs reserved against a rich blue ground was no. 2. Also included in the Shanghai Museum exhibition in 1996 were the iconic Yongle 'grapes' dish and an important Xuande bowl decorated with ladies in a palace garden, as nos. 24 and 37, respectively. The blue and white Jiajing jar - skilfully painted with arched cartouches containing scenes of figures in landscape, the delightful Wanli 'Hehe twins' dish, and the striking Wanli blue and white lotus dish with iron red details were in the 1996 exhibition as nos. 60, 70, and 71, respectively. The three stunning blue and white pieces from the Golden Age of Qing imperial ceramics in the current sale – a Ming-style large moon flask, a Ming-style basin with flattened rim and base, and a particularly elegant, Ming-style *meiping* were included in the 1996 exhibition as exhibits 83, 87 and 94. Appropriately, four of the lots in the current sale were exhibited at Christie's Shanghai in 1994. These are the colourful Wanli *wucui* bowl decorated with flowering and fruiting sprays - exhibited as no. 5 in 1994, the rare vessel composed of six conjoined vases with delicate *clair de lune* glaze - exhibited as no. 14, the celadon-glazed vase with intricately moulded archaistic decoration - exhibited as no. 13, and the pair of Qianlong double gourd vases - reflecting the sumptuous elegance of the Qing court with their detailed and glittering overglaze gilded decoration of melon vines - exhibited in 1994 as no. 16. As is characteristic of the Tianminlou Collection, each of these pieces represents a highpoint of porcelain production in its particular era.



Christie's Shanghai exhibition: *Special Inaugural Exhibition of Ming and Qing Polychrome Wares from the Collection of The Tianminlou Foundation* in 1994

1994年上海佳士得舉辦《天民樓基金會藏明清彩瓷特展》



Special Inaugural Exhibition of Ming and Qing Polychrome Wares from the Collection of The Tianminlou Foundation catalogue, Christie's Shanghai, 1994

《天民樓基金會藏明清彩瓷特展》圖錄·上海佳士得·1994年



天民樓珍瓷舉隅

蘇玫瑰 (獨立學者)

1989年11月，時為年青館長的筆者欣獲一份來自葛士翹先生（1911至1992年）的禮物——一套兩冊的題辭本《天民樓藏瓷》展覽圖錄，其情在下銘感五內，其書亦珍存迄今。對於中國陶瓷同好（尤其是與香港藝術館1987年展覽緣慳一面者）而言，此書製作精美，選載的參展瓷器圖片精采絕倫，若欲一窺享譽國際的天民樓珍藏之妙，這本富於洞見、治學嚴謹的著作洵為不貳之選。此書以中英雙語刊行，出版後迅即成為中國陶瓷後學、鑑賞家及藏家案頭必備的參考典籍。1987年，已故英國學者John Ayers為《天民樓藏瓷》作序時有言：「**葛氏藏品是當今最優秀的私人陶瓷收藏之一，其內容令人讚歎不已。**」已故汪慶正教授（前任上海博物館副館長）也在另一著作中指出，天民樓元青花藏瓷堪稱海內外私人珍藏的制高點。時至2023年，此書儼然已是中國陶瓷鑑藏界無人不知、備受推崇的經典之作。

葛士翹先生出生於四川成都，1940年代移居上海並在當地創業，其後遷至臺北，終定居香港。他主營家電業務，及至1960年代始涉獵收藏，由於生性好學不倦，收藏生涯中他一直對相關的藝術課題潛心鉤沉、上下求索。起初，葛氏收藏興趣較廣，但未幾便開始專攻絕色佳瓷，尤以景德鎮御瓷為然。1981年5月，他在香港拍場投得一批仇焱之舊藏，此舉進一步確立了其購藏取捨與志向。此外，葛氏亦積極投身香港藝壇，如加入名家雲集的敏求精舍，並出任主席一職多年。他還大力襄助並外借藏品予香港藝術館，最為人津津樂道者當數該館1987年的「天民樓藏瓷」展覽，葛氏為此共借出163件藏品，其中青花瓷65件、五彩瓷54件及單色釉44件，並出資刊印圖錄。天民樓更多番外借藏品予海外各大博物館展出，臺北鴻禧美術館1990年的「天民樓青花瓷特展」便是一例。葛氏之子葛師科繼承了父親對中國瓷器的熱忱，數十年來多方參予購藏，且同樣以治學之道對待藝術，蒐奇擷珍之際鍥而不捨、精益求精，是故天民樓藏瓷多年來迭有新作。

「天民樓」一名饒富興味，它典出東晉著名詩人陶淵明（又名陶潛，公元365至427年）自述生平的《五柳先生傳》，而「五柳」則源自他公元405年創作的不朽名篇《歸去來兮辭》，文中提到其居處環植五柳。《五柳先生傳》最後一段，作者回顧主人翁恬淡自得的人生，言其志在暢飲賦詩，遂暗忖五柳先生會否是傳說中明君「無懷氏」之子民，文末更有「葛天氏之民歟」之設問，謂其人具葛天氏之遺風。據說葛天氏是一位賢明的首領，族人在其治下安居樂業，故後人視其統治方式為理想社會之典範。葛天氏部落位於河南境內寧陵縣，據說河南長葛市便是以之命名，「葛」姓亦然。引而申之，「天民樓」即葛天氏後人之居所。

1994年4月，佳士得成為首家獲准在中國內地成立辦事處的海外拍賣

行，故冀以開幕展的形式，為此重大里程碑誌慶。藉此機會，佳士得希望能呈獻一批典藏級的中西方藝術品。關於西方繪畫展覽，一切事宜皆已敲定；但在開幕前數週，原訂從日本運抵的中國藝術品卻狀況頻生。葛師科先生聞訊伸出援手，慨然應允借出一批天民樓珍藏明清佳瓷。這批珍品其後在上海商城中庭展出，亦即「明清彩瓷特展：天民樓基金會藏」。該次展覽（1994年4月23至25日）盛況空前，觀眾一大早便在場外排隊，輪候者絡繹不絕、大排長龍，無不希望一睹展品風采。短短三天之內，觀展人數高達五千多人。對許多內地觀眾而言，這次活動是他們頭一回親睹這一類型的作品，在當時引起了巨大的迴響。

1996年10月，上海推出一場更具規模的天民樓藏品展覽，呈獻一百件稀世奇珍，以慶祝新落成的上海博物館在人民廣場正式開幕。是次活動名為「天民樓珍藏青花瓷器」，同場還推出了汪慶正教授與葛師科先生合編的精美圖錄，吸引了大批慕名而來的觀眾。新加坡亞洲文明博物館於1997年開館，其開幕展也有天民樓外借藏品的身影。

本季秋拍呈獻的芸芸佳瓷之中，數例曾亮相於1994年上海佳士得展覽或1996年的上博開幕展。其中一例是恢宏大氣且畫工流麗的元青花纏枝牡丹雲肩紋帶蓋梅瓶（1996年上博展覽圖版8），最難能可貴的是此器仍配有原蓋；另一例是氣勢磅礴的元青花芭蕉瓜竹凸花果實紋菱花式大盤（1996年上博圖版2），其弧壁所飾的藍地留白模印花卉紋精妙無比。曾現身1996年上博展覽的尚有膾炙人口的明永樂青花葡萄花卉紋菱花式大盤（上博圖版24），以及一件別開生面的明宣德仕女亭榭納涼圖盤（上博圖版37）。此外，1996年展出作品還包括明嘉靖青花四面開光文士間趣圖大罐（上博圖版60），其山水高士場景皆巧用穹頂開光框景為圖；一例妙趣橫生的明萬曆和合二仙圖盤（上博圖版70）；以及匠心獨運的明萬曆青花礬紅梵文蓮瓣式盤（上博圖版71）。是次秋拍將囊括三例大清盛世絕妙青花御瓷，一者為雍正青花纏枝四季花卉紋雙耳抱月瓶（上博圖版83），其二是雍正青花纏枝花卉幾何紋折沿洗（上博圖版87），其三是素雅清貴的青花折枝花果紋梅瓶（上博圖版94）。觀乎於此，本季推出的1994年上海佳士得展出的四例藏品頗具點睛之妙，它們包括：色彩繽紛的明萬曆鬥彩三多團花果紋盤（上海佳士得圖版5）；施淡雅天藍釉的珍罕清乾隆六連瓶（上海佳士得圖版14）；刻精妙仿古夔龍紋的清乾隆豆青釉雙耳尊（上海佳士得圖版13），以及一對靚藍地描金瓜瓞綿綿大吉葫蘆瓶（上海佳士得圖版16），後者刻劃入微，其瓜藤所施釉上金彩熠熠生輝，充份體現了清宮裝飾風格之華美。前述藏品皆其所屬時代製瓷業的圭臬之作，天民樓主人之苦心經營、卓犖眼力於此一覽無遺。



Treasures of Blue and White Porcelain from the Tianminlou Collection exhibition at Shanghai Museum, 1996
1996年上海博物館《天民樓珍藏青花瓷器》展覽現場



Treasures of Blue and White Porcelain from the Tianminlou Collection exhibition at Shanghai Museum, 1996
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YUAN BLUE AND WHITE

Rose Kerr

The appearance of brilliantly coloured, skillfully decorated blue-and-white porcelain during the second quarter of the fourteenth century heralded a fundamentally new direction for Chinese ceramics. Pieces became larger, shapes more dramatic, and surface decoration dazzled. Designs in brilliant blue against a white ground were much more conspicuous than previous monochrome, muted tones of Song and early Yuan dynasty wares. The lidded meiping and lobed dish from the Tianminlou Collection are superlative examples of this new style of Yuan blue and white.

Influence for the changes seems initially to have come from the Middle East, by means of trade connections forged within the Mongol empire. Early fragments of underglaze-blue decorated porcelain at Jingdezhen have been dated to the period 1323-1336, and analysis showed their blue pigment was imported from West Asia. Moreover, seven items were decorated with Iranian verses, leading to the conclusion that those early wares were produced by Iranian potters who came to Jingdezhen along with imported cobalt. The best Persian cobalt probably came from the small village of Qamsar, thirty-five kilometres south west of Kashan in central Iran, and it constituted a valuable trade commodity to China.

The trade operated in both directions. Immense quantities of blue-and-white from Jingdezhen were traded to the Islamic Middle East, as evidenced by a shipwreck in the Red Sea. It contained fragments of fourteen Yuan dynasty blue and white dishes, decorated with motifs also found on the Tianminlou dish. Chinese ceramics were admired by Middle Eastern customers both because they were affordable, luxury alternatives to precious metal vessels, and also because they were aesthetically pleasing. Corroboration of this is provided by surviving collections in Iran and Turkey. Traditional Persian culinary customs did not require many shapes, for foods tended to be served in one large dish, just like the Tianminlou dish with its lobed rim, panel of decoration reserved white-on-blue in the well, and complex central picture. Very similar dishes, with their Persian owner's marks written in red on the outside, were dedicated in 1611 by Shah Abbas (ruled 1588-1629) to a holy shrine, and are now held in the collections of the National Museum of Iran. The Topkapi Palace in Istanbul in Turkey still contains forty Yuan pieces, including a very similar dish to the Tianminlou vessel with its central garden scene, and two meiping painted with peony and lotus scrolls like the Tianminlou vase, but minus their lids.

Some authors have concluded that splendid blue and white vessels were not to the taste of the educated Han elite in China itself, a view encapsulated by the ardent collector and scholar Cao Zhao, who published a connoisseurial manual called "Essential Criteria of Antiquities" at the beginning of the Ming dynasty in 1388. His remark that blue-and-white and coloured wares were "vulgar" has fostered the view that scholar-gentry preferred refined monochromes. As a matter of fact, material evidence demonstrates that many patrons and customers in late Yuan dynasty China purchased and used blue-and-white

artefacts. Buried tombs and hoards offer ample evidence of this, a spectacular example of which is the so-called "Gao'an hoard", located about 200 kilometres southwest of Jingdezhen. The cache contained 239 porcelain vessels, of which nineteen were top-quality late Yuan dynasty pieces. The cache was discovered in an underground cellar and had probably belonged to a Yuan dynasty court official, who concealed his prized possessions because of peasant insurrections around the period 1351-1352. The finds at Gao'an include six magnificent meiping vases with lids, including two painted with large peony scrolls round the body and with shaped cartouches on the shoulder, that are quite similar to the Tianminlou vase. Meiping were vessels for holding wine, for there was widespread manufacture of various wines and distilled spirits by the end of the Yuan dynasty. This "wine culture" is demonstrated by nine stemcups in the Gao'an hoard, one of which has an inscription in the centre of its drinking bowl that says "人生百年長在醉算來三萬六千場 (drinking helps one live to a hundred, and to enjoy 36,000 drinking days)". Although there were no blue-and-white dishes in the cellar at Gao'an there were several big Longquan celadon dishes with flattened rims, their forms reminiscent of the Tianminlou dish. Large dishes were made during the Yuan dynasty in both porcelain and bronze, and textual references describe how the vessels had ice put into them and fruit scattered around the ice and on top of it during hot summer weather. They were not just made for export, for Middle Eastern dining.

1351 is also significant as a date because it is written on a world-famous pair of vases in the Sir Percival David Collection in London, that were made and dedicated by inscription to a Daoist temple of the Five Manifested Gods, that lay about sixty-eight kilometres east of Jingdezhen. The "David vases" are decorated with bands of decoration that were clearly taken from pattern books or drawings used by the best decorators at Jingdezhen. One pattern band is of stormy waves, that also adorns the rim of the Tianminlou dish. Another is a band of scrolling peonies, also seen on the belly of the Tianminlou meiping and in the cartouches on its shoulder.

Recent archaeology at Jingdezhen has demonstrated a range of Yuan dynasty ceramics that were manufactured at the Luomaqiao kiln site between about 1339 and 1353. Many were of top quality, and they included dishes with flattened rims, white-in blue decoration, meiping vases and covers for them. It is to be hoped that future archaeology will reveal more evidence for Yuan dynasty manufacture of blue-and-white, either at kiln sites or in tombs and hoards. In the meantime, outstanding vessels in public and private collections will continue to delight scholars and collectors with their monumental forms, decoration and shining glazes. The dish and covered meiping from the Tianminlou collection are excellent examples of the genre.



元青花瓷器

柯玫瑰 (Rose Kerr)

公元十四世紀上半葉的後半段，一批色彩亮麗、畫工精湛的青花瓷應運而生，並引領中國陶瓷踏入了一個全新的紀元。自此，各式作品的器型日漸敦碩，造型益發妙趣橫生，表面紋飾更令人目不暇給。相對於宋及元初低調含蓄的單色釉製品，其白地青花紋飾之穠姿秀色更顯得絢麗奪目。天民樓珍藏帶蓋梅瓶與菱花式大盤，俱屬這批新生代元青花中的巔峰之作。

上述變革的原動力似乎源自中東，並借助蒙古帝國境內的商貿網絡傳入中土。景德鎮出土的早期釉下青花瓷殘片，現已斷代為1323至1336年，相關的分析結果顯示，其青料為來自西亞的舶來品。此外，殘片中有七例具伊朗題銘，學者據此斷言，燒造這些早期作品的正是運送進口青料至景德鎮的伊朗陶工。上等波斯青料是外銷中國的貴重商品之一，其產地很可能是伊朗中部卡尚城西南面三十五公里的小村莊加姆薩爾。

此類商業往來屬於雙邊貿易。因此，景德鎮也有大量青花瓷外銷至中東回教地區，紅海的一艘沉船便是明證。船上文物有十四例元代青花盤之殘片，其紋飾題材亦見於本季的「天民樓大盤」。中國陶瓷備受中東客戶青睞，因為它們相對於貴重金屬器堪稱價廉物美，且外觀富麗典雅。就此，伊朗和土耳其的傳世之作中亦不乏佐證。根據傳統的波斯飲食習俗，一個大盤即可盛放各式食物，所以當地的器形變化不多，天民樓珍藏菱花式大盤便是一例，其器壁飾藍地留白花紋，盤心構圖精巧繁密。1611年，貴為沙阿的阿拔斯（公元1588至1629年在位）曾向一座神廟捐獻一批大同小異的瓷盤，器外署波斯物主的紅色名號款，現已悉數納入伊朗國立博物館藏。土耳其伊斯坦布爾的托普卡比宮博物館也有四十件元瓷，一者盤心所繪的庭園圖與天民樓藏品如出一轍，館藏中尚有二例梅瓶，其纏枝牡丹蓮紋亦與天民樓梅瓶相若，但兩者俱無蓋。

有學者深信，濃艷富麗的青花與中原文人雅士大夫的審美觀大相逕庭，持此見解的代表人物當數鑑藏大家暨學者曹昭（其鑑藏大觀《格古要論》於明初1388年刊行）。曹氏指出「有青花及五色花者且俗甚」，進一步加深了文人雅士以淡雅蘊藉的單色釉瓷器為美之成見。但事實證明，元末中原境內購藏和使用青花工藝品的訂製者和買家大有人在。墓葬和窖藏文物為此提供了大量實證，最可觀的是景德鎮西南面約二百公里處的高安窖藏。這批文物共有239件瓷器，其中19例為極品元末珍瓷。它們貯藏於土窖之內，物主很可能是元代顯宦，因1351至1352年間農民起義期間避亂，始將珍藏封存於此。高安文物中有六件帶蓋梅瓶，其外觀美不勝收，兩者器身繪碩大飽滿的纏枝牡丹，並襯以雲肩開光，與天民樓藏品頗具異曲同工之妙。梅瓶屬於酒器，而時至元末，各類葡萄酒與蒸餾酒的釀造已相當普及。高安窖藏有九例高足盃，一盃內底題「人生百年長在醉，算來三萬六千場」，生動傳神地詮釋了中國的「酒文化」。高安文物中雖無青花盤，但卻有數例龍泉青釉折沿大盤，其形制亦與天民樓大盤遙相呼應。陶瓷與青銅大盤均見於元代製品，文獻中更提到置冰於盤，再將水菓灑放其間及其上的消暑之道。由此證明，這類作品絕非僅用於外銷中東的食器。

公元1351年「至正十一年」亦是意義非凡的一年，因為它曾出現在一對舉世聞名的倫敦大維德基金會瓷瓶之題銘，銘文還提到二瓶乃特為供奉五顯神的星源祖殿（位於景德鎮東面約68公里）所燒造。大維德瓶飾

多道紋飾，其素材顯然俱來自景德鎮一流畫師的紋飾圖冊或圖稿。兩者器身各繪一道海水波濤紋，與天民樓大盤口沿所示相若。另一道紋飾所採用的纏枝牡丹紋，亦與天民樓梅瓶器腹與雲肩開光的紋樣雷同。

景德鎮近來的考古發現顯示，落馬橋窯址曾於1339至1353年間燒造一系列元瓷。這批作品以上等瓷器居多，當中既有藍地留白折沿盤，也有帶蓋梅瓶。各界人士無不冀望未來的考古發現（包括窯址或墓葬、窖藏文物），能進一步展示元代燒造青花瓷的證據。與此同時，公眾與私人珍藏中的絕色佳瓷，仍將以其敦碩造型、典雅紋飾和腴潤釉色，讓學界和鑑藏同好心馳神往、神為之奪。天民樓珍藏大盤與帶蓋梅瓶，洵為近似例中的扛鼎之作。

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A YUAN BLUE AND WHITE 'PEONY
SCROLL' *MEIPING* AND COVER

元青花纏枝牡丹雲肩紋帶蓋梅瓶

2701

A FINE MAGNIFICENT AND EXCEPTIONAL BLUE AND WHITE 'PEONY SCROLL' MEIPING AND COVER

YUAN DYNASTY (1279-1368)
17 5/8 in. (44.7 cm.) overall height

HK\$20,000,000-30,000,000

US\$2,600,000-3,800,000

PROVENANCE:

Sold at Sotheby's London, 10 December 1985, lot 191

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- *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, Hong Kong, 2010, p. 256, no. 114
- *Treasures of Hong Kong: The 20th Anniversary of Hong Kong's Handover*, Beijing, 2018, p. 140, no. 111

元 青花纏枝牡丹雲肩紋帶蓋梅瓶

來源:

倫敦蘇富比, 1985年12月10日, 拍品191號

展覽:

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- 香港藝術館, 《歷代文物萃珍 — 敏求精舍三十週年紀念展》, 香港, 1990年11月30日至1991年2月10日, 圖版119號
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- 香港藝術館, 《博古存珍 — 敏求精舍金禧紀念展》, 香港, 2010年9月25日至2011年1月2日, 圖版114號
- 首都博物館, 《香江雅集: 香港回歸祖國20周年特展》, 北京, 2017年9月30日-12月3日, 頁104, 圖版111號

出版:

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- 《中国名陶展: 中国陶磁2000年の精華》, 東京, 1992年, 頁73, 圖版64號
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- 《博古存珍 — 敏求精舍金禧紀念展》, 香港, 2010年9月25日至2011年1月2日, 頁256, 圖版114號
- 《香江雅集: 香港回歸祖國20周年特展》, 北京, 2018年, 頁140, 圖版111號







COLLECTOR'S NOTE:

Tianminlou is renowned for its distinguished Yuan blue and white porcelain collection, notable for its breadth and depth. The collector recalls when in preparation for their first large-scale exhibition to be held at the Hong Kong Museum of Art in 1987, they learned about an important Yuan blue and white *meiping* with the original cover on offer at an auction in London. They decided they must secure this major piece for the exhibition, and were determined to win it at auction regardless of price. They were indeed the successful bidder, winning the lot at £286,000, a considerable sum at the time. This *meiping*, which is the current lot, became the cover piece for the 1987 Tianminlou exhibition, featuring prominently in posters and banners lining the exhibition (fig. 1).

藏家故事：

天民樓珍藏的元青花瓷器一直享負盛名，收藏既精且廣，反映藏家的獨具慧眼。天民樓主人回憶1987年他們在香港藝術館舉行第一次大型展覽，準備工作正如火如荼之際，突然知悉倫敦拍賣出現一件非常重要的元青花梅瓶，且帶原蓋。他們認為該梅瓶對展覽有著重大意義，決定機不可失，不惜代價一定要爭奪到手。最後在拍賣中得償所願，以英鎊286,000高價奪得心頭好。該梅瓶即本拍品，在1987年香港藝術館展覽中擔當封面藏品，印刷在展廳的海報上（圖一）。



Fig. 1 the current lot featured in the poster of the 1987 Hong Kong Museum of Art exhibition

圖一 1987年香港藝術館《天民樓藏瓷》展覽海報

Yuan blue and white vases have always been highly treasured by collectors, with vases of the elegant *meiping* form being especially desired. This exceptional and superb example stands out further due to the retention of its original cover, a feature that is often lost in other examples.

「立件」一直是元青花收藏家趨之若鶩的品種，而梅瓶更是當中最受喜愛的器形之一，在宋元期間多用作酒器。尤其難得的是此梅瓶保持原蓋，未有遺失；一般存世梅瓶均缺失原蓋。







During the Yuan dynasty, the *meiping* would have served as a wine container. The intricate designs are brilliantly painted in cobalt of vibrant sapphire-blue tones, using expensive cobalt pigments imported from the Persian regions, contributing to the characteristic 'heaping and piling' effect and dark iron spots on the underglaze-blue decorations.

此梅瓶紋飾豐富多樣，畫工奔放大氣，發色深邃濃郁如寶石藍，正是用上進口蘇麻離青鈷料的高級品種。

While vases of similar design and shape are known, there are often variations in the decorations, especially within the cloud collar, ranging from ducks in lotus pond, horse against waves, to phoenix motifs. There are only two examples that compare closely to the current lot, also with a cloud collar containing floral scrolls.

同類梅瓶紋飾細節上多有變化，尤其是雲肩內紋飾，有蓮池鴛鴦、海水騰馬、鳳凰等不同組合；如本梅瓶雲肩內飾牡丹、雞冠、梔子、菊花等四季花卉紋的例子，存世只有另外兩件。



Two closely comparable examples (but without original covers) include:

- 1) The first example from the Ernst Schaefer of Krefeld Collection was sold without a cover at Sotheby's London, 2 April 1974, lot 188; and was later sold with a matched cover from the Su Lin An Collection sold at Sotheby's Hong Kong, 31 October 1995, lot 308; and sold again at Christie's Hong Kong, 7 July 2003, lot 640 (**fig. 2**) for HK\$8,799,750.
- 2) The second example, without a cover, is in the collection of the Museum of Fine Arts, Boston, illustrated in *The World's Great Collections, Oriental Ceramics*, vol. 11, Kodansha series, Tokyo, 1980, col. pl. 74 (**fig. 3**).



Fig. 2 Christie's Hong Kong, 7 July 2003, lot 640 for HK\$8,799,750

圖二 香港佳士得，2003年7月7日，
拍品640號，以港幣8,799,750成交

與本拍品紋飾最接近的例子有二 (缺原蓋)：

- 1) 第一件源自Ernst Schaefer of Krefeld珍藏，最早1974年4月2日於倫敦蘇富比拍賣時未有原蓋，拍品188號；後來遞入蘇林庵 (坂本五郎) 收藏並配蓋，1995年10月31日於香港蘇富比拍賣，拍品308號；再於2003年7月7日於香港佳士得拍賣，拍品640號，以港幣8,799,750成交 (圖二)；
- 2) 第二件藏波士頓美術館，不帶蓋，著錄於《World's Great Collections, Oriental Ceramics》，11冊，東京，1980年，彩色圖版74 (圖三)。

Fig.3 Meiping-shaped vase with blue-and-white decoration of peony scrolls
Chinese, Yuan dynasty, late 14th century
Porcelain, Jingdezhen ware
38 cm (14 15/16 in.)
Museum of Fine Arts, Boston
Gift of Mr. and Mrs. F. Gordon Morrill
1974.480
Photograph © Museum of Fine Arts, Boston
圖三 波士頓美術館藏品





A YUAN BLUE AND WHITE
MOULDED 'PLANTAIN TREE'
BARBED-RIM CHARGER

元青花芭蕉瓜竹凸花果實紋菱花式大盤



2702

AN IMPORTANT AND EXTREMELY RARE BLUE AND WHITE MOULDED 'PLANTAIN TREE' BARBED-RIM CHARGER

YUAN DYNASTY (1279-1368)

16 ¾ in. (42.5 cm.) diam.

HK\$20,000,000-30,000,000

US\$2,600,000-3,800,000

元 青花芭蕉瓜竹凸花果實紋
菱花式大盤

PROVENANCE:

Sold at Sotheby's London, 9 December 1986, lot 188

來源:

倫敦蘇富比, 1986年12月9日, 拍品188號

EXHIBITED:

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LITERATURE:

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- *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990, p. 260-261, no. 115
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p. 38-39, no. 2
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 30-31, no. 2
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出版:

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- 《天民樓青花瓷特展》, 台北, 1992年, 頁38至39, 圖版2號
- 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁30至31, 圖版2號
- 《博古存珍 — 敏求精舍金禧紀念展》, 香港, 2010年9月25日至2011年1月2日, 頁254至255, 圖版113號







COLLECTOR'S NOTE:

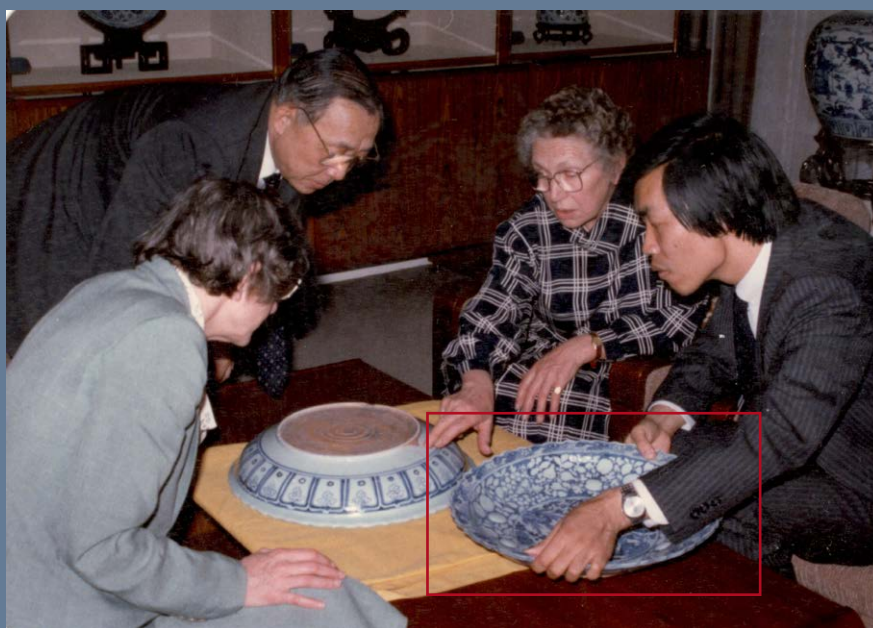
The collector fondly recalls when he and his father started collecting Yuan blue and white porcelain in the 1980s, very few Chinese collectors paid attention to this category. However they recognised the underlying importance behind Yuan blue and white porcelain and actively sought after significant pieces. This impressive charger belongs to one of the four earliest Yuan blue and white wares acquired by the collector, forming the foundation of the prestigious Tianminlou Collection.

藏家故事：

天民樓主人回憶他跟父親於80年代開始收藏元青花瓷器，當時元青花學術研究仍未在華人社會引起重大關注，故鮮有華人收藏家關注此門類。但父子倆早洞悉元青花的重要性不容輕視，決意積極蒐羅。本大盤即最早遞入天民樓珍藏的四件元青花器之一。

The collector, studying the present charger, together with eminent scholars Margaret Medley, Peter Lam and Fance Frank, circa mid-1980s

天民樓主人與著名陶瓷學者Margaret Medley、林業強、Fance Frank共同研究本大盤。照片攝於1980年代中旬





This magnificent charger is impressive not only for its size exceeding 42 cm. in diameter, it also combines multiple decorative techniques, seen on the 'blue-on-white' motifs in the centre; reverse 'white-on-blue' motifs on the well; and additional moulded decorations in relief. The barbed-rim shape adds further complexity to the design. Chargers of such complicated design would have been very costly and time-consuming to produce, and only small quantities were made for the upper echelon of society.

此盤口徑逾42公分，磅薄大氣，結合「白地青花」、「藍地白花」及模印印花等多種裝飾技法，再加上碩大尺寸，燒製難度非常高。菱花式口沿增添盤子的層次感，豐富了視覺效果。由於燒製費用高昂，只供貴族顯宦使用，故存世量極少。

The most distinct feature on this charger is the moulded decorations of various fruits including grapes, lychee, pomegranate, peach and plum on the well. Most comparable examples are moulded with floral scrolls on the well. Another highly unusual feature is the florettes amidst waves decorated on the rim. No other example of this pattern is recorded, presumably this dish is unique.

此盤最獨特之處在於內壁上模印的果實紋飾，包括葡萄、荔枝、石榴、桃、杏等，非常稀罕。同類大盤內壁一般模印纏枝牡丹或蓮花紋，暫未見另一件印果實紋的例子。另一獨特紋飾是內口沿上的落花流水紋，暫未見其他元青花盤有此裝飾，故本盤有可能是孤品。







Chargers of similar design and decoration but with moulded peony or lotus scrolls on the well include:

- 1) one in the Topkapi Saray Museum, illustrated in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol. 2, no. 56;
- 2) one in the Shanghai Museum, illustrated in *Splendors in Smalt. Art of Yuan Blue-and-white Porcelain*, Shanghai Museum, Shanghai, 2012, cat. no. 27 (fig. 1);
- 3) one in the Ardabil Shrine in Iran, is illustrated in John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, D.C., 1956, pl. 22;
- 4) one in the British Museum, illustrated in Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, cat. no. 1: 39; and
- 5) one formerly in the collection of Michel Ney (1769-1815), Field Marshal under Napoleon I, sold at Sotheby's Hong Kong, 5 October 2016, lot 3636, for HK\$29,880,000.

類似器形及紋飾但內壁印花卉紋的大盤包括：

- 1) 一件藏伊斯坦堡托普卡比宮殿博物館，著錄於康蕊君，《Chinese Ceramics in the Topkapi Saray Museum》，伊斯坦堡，John Ayers 編，倫敦，1986年，卷2，編號56；
- 2) 一件藏上海博物館，見展覽圖錄《幽藍神采：元代青花瓷器特集》，上海博物館，上海，2012年，編號27（圖一）；
- 3) 一件藏伊朗阿德比爾聖廟，圖載於 John Alexander Pope，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版22；
- 4) 一件藏大英博物館，著錄於霍吉淑，《Catalogue of Late Yuan and Ming Ceramics in the British Museum》，倫敦，2001年，圖版1:39；
- 5) 一件曾屬法國元帥米切爾·內伊（1769-1815年）舊藏，2016年香港蘇富比拍賣，拍品3636號，以港幣29,880,000成交。



All these previously mentioned comparable examples are moulded with floral scrolls on the well, unlike the current lot moulded with a variety of fruits and leaves.

上述類似例子盤壁均模印纏枝花卉紋，與本拍品模印的各類果物迥異。



Fig. 1 Collection of the Shanghai Museum

圖一 上海博物館藏品





A YONGLE BLUE AND WHITE
'GRAPES' BARBED-RIM CHARGER

明永樂青花葡萄花卉紋菱花式大盤



2703

A FINE AND MAGNIFICENT BLUE AND WHITE 'GRAPES' BARBED-RIM CHARGER

YONGLE PERIOD (1403-1425)

17 ½ in. (44.5 cm.) diam.

HK\$8,000,000-10,000,000

US\$1,100,000-1,300,000

PROVENANCE:

Sold at Christie's London, 9 December 1985, lot 151

EXHIBITED:

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- Chang Foundation, *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, no. 23
- *Chugoku meito ten: Chugoku toji 2000-nen no seika [Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics]*, Japan, 9 April – 23 November 1992, no. 72
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 76-77, no. 24

LITERATURE:

- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 7
- *Liu Liang-yu, A Survey of Chinese Ceramics, vol. 4: Ming Official Wares*, Taipei, 1991, p. 60
- *Chugoku meito ten: Chugoku toji 2000-nen no seika [Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics]*, Tokyo, 1992, p. 80, no. 72
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p. 80-81, no. 23
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 76-77, no. 24

明永樂

青花葡萄花卉紋菱花式大盤

來源:

倫敦佳士得，1985年12月9日，拍品151號

展覽:

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- 《中國名陶展：中國陶磁2000年の精華》，日本，1992年4月9日至11月23日，圖版72號
- 《天民樓珍藏青花瓷器》，上海，1996年，頁76至77，圖版24號

出版:

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- 劉良佑，《中國歷代陶瓷鑒賞4—明官窯》，台北，1991，頁60
- 《中國名陶展：中國陶磁2000年の精華》，東京，1992年，頁80，圖版72號
- 《天民樓青花瓷特展》，台北，1992年，頁80至81，圖版23號
- 《天民樓珍藏青花瓷器》，上海，1996年，頁76至77，圖版24號







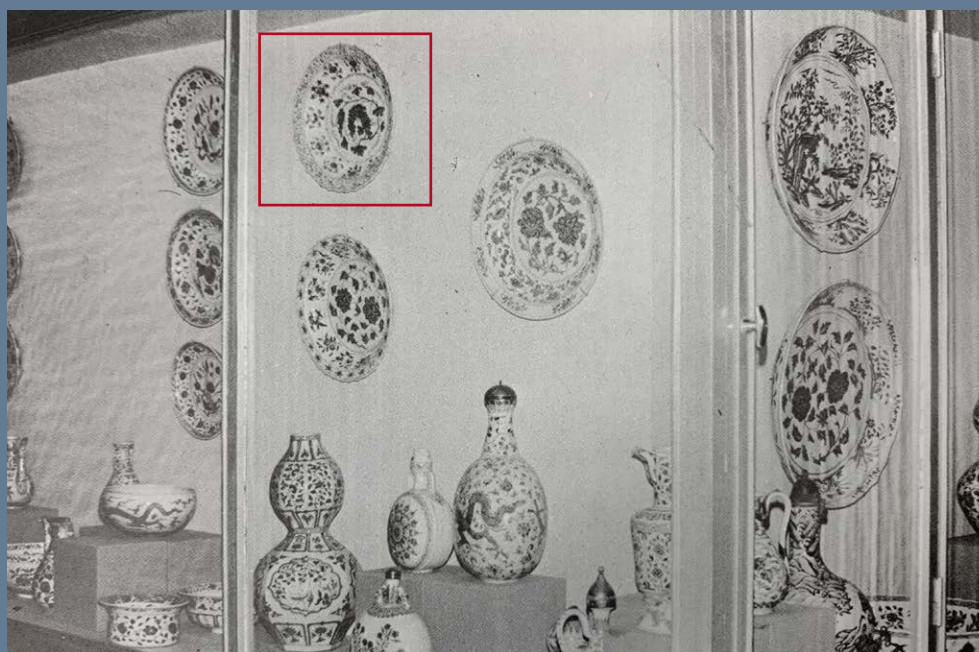
This magnificent charger is superbly potted at an impressive size of 44.5 cm. in diameter, brilliantly decorated in strikingly vibrant blue tones, indicative of the application of precious imported cobalt minerals. Chargers of this type were prized treasures within the Ming palace as well as courts in the West, and the barbed-rim shape adds further visual appeal.

此大盤口沿及盤壁呈十二瓣菱花式，口徑達44.5公分，器形工整，製作精良，以進口蘇麻離青鈷料繪畫，青花發色深邃濃郁。此類葡萄紋大盤在中原及伊朗、印度及土耳其的宮殿內均有保存，顯示既是明代宮廷器物，同時亦作為外交禮物而流入西域。



It was not until the early 15th century that grapes became a primary motif on porcelains decorated in underglaze cobalt blue. Before that, the fruit only appeared occasionally as a minor part of the decoration on Yuan blue and white vessels. Grapes are among the plants that are recorded as having been brought to China from Central Asia by Zhang Qian, a returning envoy of Emperor Wudi in 128 BC, and many different varieties of grape were grown in China by the early 15th century.

相傳，漢武帝特使張騫於公元前128年出使西域回朝，引進各式中亞的奇花異草，葡萄便是其中之一。葡萄作為西域果物，鮮見於早期中國藝術品上；雖唐代流行海獸葡萄紋銅鏡，但在瓷器上則屬罕見紋飾，直至十五世紀初，葡萄紋始大行其道，成為當時得令的青花紋飾。



The image originally appeared in *Chinese Porcelain Collections in the Near East: Topkapi and Ardebil, vol. II* (1982), pp. 9. Copyrights © 1982 by Hong Kong University Press. Reprinted by permission of Hong Kong University Press.

土耳其伊斯坦堡托普卡比宮殿博物館藏非常相似的青花葡萄盤

Porcelain vessels decorated with cobalt blue grapes were much admired in China, and their popularity with the court has been confirmed by finds in the Yongle strata at the imperial kiln site at Jingdezhen. However these early 15th century Chinese blue and white porcelains with grape designs, especially dishes like the one in the current sale, were also much admired in Iran, as is evidenced by the examples preserved in the Ardebil collection, now housed in the Iran Bastan Museum, Teheran. They were also popular in Turkey, as evidenced by those preserved in the collection of the Topkapi Saray, Istanbul. Indeed, such Chinese dishes were so admired that they were closely copied in lower-firing ceramics by the potters at the Turkish Iznik kilns in the early 16th century. Thus the Yongle porcelain dish with underglaze blue grape design provides an appropriate illustration of the way influences travelled back and forth across Asia.

青花葡萄紋瓷器在中國備受推崇，且深受皇親貴胄追捧，從景德鎮御器廠永樂瓷層出土的文物來看，此言非虛。此類大盤同時在伊朗及土耳其一帶風行一時，在伊朗古代博物館的阿德比爾聖廟珍藏、以及土耳其伊斯坦堡托普卡比宮殿博物館中，均可看見同類作品。土耳其的伊茲尼克瓷窯甚至在十六世紀時期仿製了許多形神俱似的瓷盤，反映葡萄盤在中東地區深受喜愛。



A very similar barbed-rim 'grapes' dish formerly from the Winkworth and Sedgwick Collections, now in the British Museum, is illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 117, no. 3:36. Other examples include one in the Freer Gallery Collection, illustrated in *The World's Great Collections*, vol. 9, Kodansha series, 1982, col. pl. II; another formerly in the H.M. Knight Collection, sold at Sotheby's London, 15 June 1982, lot 279.



有數件同類永樂葡萄大盤可資參考，一件藏大英博物館，著錄於霍吉淑，《Catalogue of Late Yuan and Ming Ceramics in the British Museum》，倫敦，2001年，圖版3:36；一件藏弗利爾美術館，著錄於《The World's Great Collections》，9冊，東京，1982年，彩色圖版II；一件為H.M. Knight舊藏，1982年6月15日於倫敦蘇富比拍賣，拍品279號。





There are two very similar examples previously sold at auction for exceptional prices.

- 1) One was formerly in the collection of Shah Jahan (r. 1628-1658), fifth emperor of the Mughal Dynasty of Northern India, sold at Sotheby's New York, 18 March 2015, lot 264, for US\$5,122,000.
- 2) Another was previously sold at Christie's Hong Kong, 27 November 2007, lot 1661 (**fig. 1**), and again at Sotheby's Hong Kong, 22 April 2021, lot 3612 for HK\$17,115,000.

近年有兩件永樂葡萄紋大盤出現於拍賣市場，並以高價成交。

- 1) 第一件為北印度莫臥兒帝國第五位君主沙賈汗舊藏，2015年3月18日於紐約蘇富比拍賣，拍品264號，以美金5,122,000成交；
- 2) 另一件2007年11月27日於香港佳士得拍賣，拍品1661（圖一），後再於2021年4月22日於香港蘇富比拍賣，拍品3612號，以港幣17,115,000成交。



Fig. 1 Similar dish sold at Christie's Hong Kong, 27 November 2007, lot 1661, and again at Sotheby's Hong Kong, 22 April 2021, lot 3612 for HK\$17,115,000

圖一 類似例子2007年11月27日於香港佳士得拍賣，拍品1661，後再於2021年4月22日於香港蘇富比拍賣，拍品3612號，以港幣17,115,000成交。

A XUANDE
'LADIES IN GARDEN' BOWL

明宣德青花仕女亭榭納涼圖盃







AN EXCEPTIONAL XUANDE BOWL WITH FEMALE FIGURES ON A PALACE TERRACE

Rosemary Scott, *Independent Scholar*

The current bowl belongs to a small group of fine imperial porcelains made for the court in the early 15th century, which are decorated with well-composed scenes of, predominantly, female figures in palace gardens. While female figures occurred relatively rarely on porcelains from previous eras – with the exception of the Queen Mother of the West, 西王母Xi wangmu, or female characters from history and literature, such as Wang Zhaojun 王昭君 from the drama *The Sorrow of Han* (漢宮秋 Han Gong Qiu), by Ma Zhiyuan 馬致遠 (c. 1250–1321) – in the early 15th century beautifully-painted depictions of, largely unidentified, ladies at leisure in sumptuous gardens began to appear on porcelains decorated in underglaze cobalt blue.

These intimate, but lively, scenes of ladies in gardens were applied to a somewhat limited range of forms. A small stem cup in the collection of the National Palace Museum, Taipei (see Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty, Taipei, 1998, pp. 198–9, no. 72) bears a decoration of ladies strolling on a terrace in the moonlight. Interestingly, this stem cup has a Sanskrit nine-character mantra inscribed on its interior. A smaller (D: 14.8 cm.) bowl with everted rim and this type of decoration was excavated from the Xuande stratum of the imperial kilns in 1993 (see Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen, Taipei, 1998, p. 103, no. 104). On this bowl the ladies may be intended to represent female immortals, and they too stroll through the gardens beneath a moonlit sky. However, it was the larger straight-rimmed bowls, like the current example from the Tianminlou collection, which provided the ceramic decorators with the best ‘canvas’ for these scenes of ladies in gardens. In the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty, held at the National Palace Museum, Taipei in 1998, eight of these larger, straight-rimmed bowls – ranging in size from 18.9 cm. to 19.6 cm. in diameter – were shown (see Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty, op. cit., pp. 342–57, nos. 144–151). One of these exhibited National Palace Museum bowls bears a scene strikingly similar to that on the Tianminlou bowl, but unlike the current bowl it has a medallion with the Three Friends of Winter on the interior, and is somewhat smaller in size (18.9 cm.). In fact, the National Palace Museum does have another Xuande bowl in its collection (inv. NPM 003132N000000000), which may be the companion bowl to the Tianminlou vessel. It is closer in size, and, like the Tianminlou bowl, it is undecorated on the interior, while sharing the same exterior design.

One of the pictorial devices used on these bowls, which can be seen employed to very good effect on the current vessel, is ornamental balustrades. These provide not only decoration, but also define the space as a luxurious garden. Ornamental balustrades have been used to indicate gardens on Chinese ceramics since at least the 12th–13th century. A decorated balustrade can be seen defining the garden setting on a moulded Ding ware dish in the collection of Sir Percival David (inv. PDF 117), which dates to the Northern Song or Jin dynasty (see Margaret Medley, *Illustrated Catalogue of Ting and Allied Wares*, London, 1980, plate VII, fig. 49). On Jingdezhen porcelains decorated in underglaze cobalt blue, balustrades were occasionally used to define garden settings on large Yuan dynasty ‘narrative’ jars in the second half of the 14th century. One of these (illustrated by Zhu Yuping 朱裕平 in *Yuan dai qinghua ci 元代青花瓷*, Shanghai, 2000, p. 229, no. 8–59), now in a private Asian collection, depicts a scene

from *The Romance of the Western Chamber* (西廂記Xi Xiang Ji) by Wang Shifu 王實甫, in which the heroine is shown offering incense in a garden. Decorative balustrades were also used on rare blue and white porcelains in the Hongwu reign, as can be seen on the fragment of a large bowl or dish excavated in 1994 from the Hongwu stratum at the imperial kilns at Jingdezhen (see Chang Foundation, *Imperial Hongwu and Yongle Porcelains* excavated at Jingdezhen, Taipei, 1996, pp. 356–7, no. 149).

Another feature which links the Tianminlou bowl, and its comparative pieces in the National Palace Museum, with important Yuan dynasty blue and white ‘narrative’ jars is the depiction of garden pavilions with chequered floors. A pavilion with a chequered floor, as well as a decorative garden balustrade, can be seen on the Yuan dynasty jar which was sold from the British Rail Pension Fund in 1989. This illustrates a scene from the story *Meng Yuemei Writes her Regrets in the Pavilion of Fragrant Brocades* (孟月梅 寫恨錦香亭 Meng Yuemei xie hen Jinxiang Ting), and the name Jinxiang Ting is inscribed over the pavilion doorway. It is probable that the scene on the Yuan dynasty jar was inspired by a woodblock-printed illustration, which may also have shown a chequered floor in the pavilion.

Clouds have been used very skilfully to provide framing of the scenes encircling the current bowl, as well as its companion bowls in the National Palace Museum. This is, to some extent, a naturalistic depiction, but clouds have also been used to divide the scene around the bowl into separate sections. The late Professor Wang Qingzheng noted the use of billowing clouds to partition pages in order to show different scenes on a single page in Ming dynasty woodblock-printed illustrations (see Wang Qingzheng, ‘The Arts of Ming Woodblock-printed Images and Decorated Paper Albums’, in *The Chinese Scholar’s Studio – Artistic Life in the Late Ming Period*, New York and London, 1987, pp. 56 and 61, fig. 1). It seems likely that the use of clouds to provide divisions on porcelain was inspired by such woodblock-printed images.

In addition to the ladies, two other significant motifs have been included in the decoration on the current bowl. In the pool, to the left of the pavilion in which two ladies are seated, a large carp rises from the surface of the water, suggesting an abundance of good wishes, wealth, and court rank. Also to the left of the same pavilion, a phoenix is depicted perched on one of the bamboo stems. Since phoenixes were believed to appear only in times of peace and prosperity, this too is an auspicious sign, as well as being a symbol of beauty and benevolence.

As is often the case on early 15th century porcelains decorated with female figures in a palace garden, there are no definite clues to the identity of the figures depicted on the Tianminlou bowl. However, while three of the figures can simply be recognised as court ladies, one figure is shown with fluttering skirts and scarves. The depiction of fluttering scarves can be traced at least as far back as the Tang dynasty, but in the Yuan and early Ming dynasties was often used to suggest an otherworldly figure, often an immortal. It seems possible, therefore that while two of the ladies on the bowl are simply seated in relaxed conversation in one of the garden pavilions, another is being visited by a female immortal. Whatever the identity of the figures on this bowl, the exquisite painting of the decoration is exceptional, and the bowl represents a particular highpoint in Xuande imperial blue and white porcelain.







明宣德 青花仕女亭榭納涼圖盃

蘇玫瑰 (獨立學者)

本品源自公元十五世紀初特為宮廷燒造的一小批珍品御瓷，其器身所繪場景以御苑仕女居多，構圖精妙嚴謹。在此之前，飾女性題材的瓷器較罕，但西王母或歷史文學作品中的人物屬於特例，其中一者為馬致遠（約公元1250至1321年）雜劇《漢宮秋》中的王昭君；及至十五世紀初期，庭院仕女圖逐漸出現於釉下青花紋飾，其畫工細膩婉約，但人物身份多無從稽考。

這類庭院仕女圖形神俱妙、栩栩如生，但以此為題的作品形制變化不多。臺北國立故宮博物院藏一件小巧的高足盃，就此可參見《明代宣德官窯菁華特展圖錄》頁198-9編號72（臺北：1998），其圖中仕女在皓月下漫步亭榭。有意思的是，此盃內書梵文九字。1993年，景德鎮御窯宣德堆積層出土一例器型較小（口徑14.8公分）但紋飾近似的撇口盃，圖見鴻禧美術館出版的《景德鎮出土明宣德官窯瓷器》圖錄頁103編號104（臺北，1998）。此盃的人物或是仙女，場景依然是月下閒亭信步。但對畫瓷師而言，描繪此類庭院仕女圖的理想「畫布」，仍非器型較大的直沿盃（如本季呈獻的天民樓宣德盃）莫屬。臺北故宮於1998年舉辦的「明代宣德官窯菁華特展」中，推出八例器型較大的近似直沿盃（口徑為18.9至19.6公分不等），圖見前述《明代宣德官窯菁華特展圖錄》頁342-57編號144-151。這批臺北故宮展品中，一者所繪場景與天民樓藏品如出一轍，它與本品差別在於其盃內飾團花歲寒三友圖，且呎吋略小（18.9公分）。事實上，臺北故宮尚珍藏一例宣德盃（館藏號NPM003132N000000000），它與天民樓藏品或屬配套之作。兩者大小更為接近，器外紋飾相若，盃內均光素無紋。

這批盃巧用雕欄來構圖佈局，本拍品所示更是出神入化。雕欄既具裝飾效果，更能借小喻大，彰顯庭園之氣派。早於公元十二至十三世紀或之前，已出現以雕欄借指庭園之手法。大維德爵士珍藏一例斷代為北宋或金代的定窯印花盤（館藏號PDF 117），其庭園亦用雕欄來呈現，圖見Margaret Medley著作《Illustrated Catalogue of Ting and Allied Wares》圖版VII圖49（倫敦：1980）。景德鎮燒造的釉下青花瓷當中，十四世紀下半葉的元代「敘事性」通景圖紋大罐偶爾也用雕欄象徵庭園。其中一例擷取了王實甫《西廂記》崔鶯鶯園內焚香一幕，圖見朱裕平《元代青花瓷》頁229編號8-59（上海：2000），此罐現已納入亞洲私人珍藏。珍罕洪武青花瓷的紋飾中也有雕欄的身影，就此可參見景德鎮御窯洪武堆積層1994年出土的大盃或盤之殘片，圖見《景德鎮出土明初官窯瓷器》頁356-7編號149（臺北：1996）。

無論是天民樓宣德盃或國立故宮的近似例，其亭閣內均有方格地，這是證明它們與典藏級元青花敘事圖紋罐息息相關的另一線索。英國鐵路養老基金會的元青花罐於1989年拍出，其紋飾也有方格地亭閣與雕欄。此罐以「孟月梅寫恨錦香亭」為題，亭前廊道上方書「錦香亭」三字。元代青花罐的圖景很可能是摹寫刻本插圖，其藍本的亭閣地上或許亦帶方格紋。

本拍品的通景人物圖中，雲氣紋發揮了框景為圖之妙用，同一手法亦見於臺北故宮近似例。在某種程度上，此處的雲氣紋雖自然寫實，但亦巧將盃壁畫面區隔為若干場景。已故汪慶正教授曾指出，明代刻本插圖擅用雲氣紋區隔頁面，方能做到一頁多景，詳見汪教授所撰《The Arts of Ming Woodblock-printed Images and Decorated Paper Albums》，全文載於《The Chinese Scholar's Studio - Artistic Life in the Late Ming Period》頁56及61圖1（紐約及倫敦：1987）。由此看來，瓷器以雲氣紋隔景分場的手法，的確可能脫胎於刻本插圖。

除仕女之外，本拍品的紋飾尚糅合了兩個意味深長的元素。圖中二女閒坐亭榭，左方池內一尾碩大的鯉魚在水面騰躍，飽含如意吉祥、富貴榮華、飛黃騰達之意。亭榭左方竹林內尚棲一鳳凰。由於太平盛世方能得睹鳳凰，所以此乃禎祥之兆，亦是雍容悲愴之化身。

一如大多數十五世紀初的庭院仕女圖瓷器，天民樓青花盃所示女性身份不明。雖然其中三者可用「仕女」概而稱之，餘下一人卻裙裾飄然、帔帛飛揚。飄揚的帔帛這一細節至少可上溯至唐代，但時至元代和明初，它儼然已成為神祇（多為仙人之輩）的象徵之一。故此，本品雖繪兩名仕女於亭榭小坐閒談，第三位很可能是幸逢仙駕。即便圖中人物的身份無從得知，但其畫工細膩傳神、堪稱一絕，在在俱屬宣德青花御瓷的巔峰之作。





2704

AN EXCEEDINGLY RARE AND OUTSTANDING BLUE AND WHITE 'LADIES IN GARDEN' BOWL

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

7 ¾ in. (19.7 cm.) diam.

HK\$15,000,000-18,000,000

US\$2,000,000-2,300,000

PROVENANCE:

Acquired from Tai Sing Fine Antiques Ltd., Hong Kong, prior to 1985

EXHIBITED:

- Hong Kong Museum of Art, *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, Hong Kong, 25 October 1985 – 15 January 1986, no. 149
- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 20
- Chang Foundation, *Blue and White Porcelain from the Tianminlou Collection*, 1992, Taipei, no. 20
- *Chugoku meito ten: Chugoku toji 2000-nen no seika [Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics]*, Japan, 9 April – 23 November 1992, no. 76
- Shanghai Museum, *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 102-103, no. 37
- Hong Kong Museum of History, *The Radiant Ming, 1368-1644 Through the Min Chiu Society Collection*, Hong Kong, 2015, no. 116

LITERATURE:

- *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, Hong Kong, 1985, p. 354, no. 149
- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 20
- *Liu Liang-yu, A Survey of Chinese Ceramics, vol. 4: Ming Official Wares*, Taipei, 1991, p. 102
- *Chugoku meito ten: Chugoku toji 2000-nen no seika [Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics]*, Tokyo, 1992, p. 84, no. 76
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p.106-107, pl. 36
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 102-103, no. 37
- *The Radiant Ming, 1368-1644 Through the Min Chiu Society Collection*, Hong Kong, 2015, p. 166, no. 116

明宣德 青花仕女亭榭納涼圖盃 雙圈六字楷書款

來源:

1985年以前購自大成古玩, 香港

展覽:

- 香港藝術館, 《中國文物集珍: 敏求精舍銀禧紀念展覽》, 香港, 1985年10月25日至1986年1月15日, 圖版149號
- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版20號
- 鴻禧美術館, 《天民樓青花瓷特展》, 台北, 1992年, 圖版20號
- 《中國名陶展: 中國陶磁2000年の精華》, 日本, 1992年4月9日至11月23日, 圖版76號
- 上海博物館, 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁102至103, 圖版37號
- 香港歷史博物館, 《日昇月騰: 從敏求精舍藏品看明代》, 香港, 2015年, 圖版116號

出版:

- 《中國文物集珍: 敏求精舍銀禧紀念展覽》, 1985年, 香港, 頁354, 圖版149
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- 劉良佑, 《中國歷代陶瓷鑒賞4 — 明官窯》, 台北, 1991, 頁102
- 《天民樓青花瓷特展》, 台北, 1992年, 頁106至107, 圖版36號
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- 《日昇月騰: 從敏求精舍藏品看明代》, 2015年, 香港, 頁166, 圖版116號







The exterior of the bowl is delicately decorated around the exterior with a continuous scene depicting four ladies in a garden scene; two of whom relaxing and conversing inside a pavilion, the other two are depicted strolling on a terrace. The continuous decoration to the exterior resembles a painting scroll when the bowl is rotated.

盃外壁繪庭園仕女圖，一面屋內二仕女執扇納涼，另一面屋前二仕女閒話休憩，一尾鳳鳥棲息翠竹上，池內一鯉魚張口吐水，寓意吉祥。





'Ladies in garden' is a theme frequently seen on paintings by Ming court painters. The scene on the current bowl is very likely a portrayal of noble ladies and their leisurely inner court life.

世稱宣德官窯人物「女多男少」，宣德青花瓷上仕女氣質高貴，亭台園林別緻，暗示所繪之仕女非尋常人家，而是宮廷或仙境中人，與元代青花瓷上的雜劇人物故事圖明顯有別，很有可能反映內廷女史的優渥生活。





Identical bowl in the National Palace Museum
國立故宮博物院藏同款例子



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

Very similar bowl with an additional painted roundel to the interior in the National Palace Museum

國立故宮博物院藏非常近似、但盃心加添歲寒三友洞石圖之宣德盃



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

An identical bowl with the same composition and shape, and of comparable size (19.2 cm.), is in the National Palace Museum Collection, possibly originally a pair with the current bowl (acquisition number *guci* 003132N000000000 **fig. 1**). Another Xuande-marked bowl of slightly smaller size (18.9 cm.) from the same collection, is painted with the same composition on the exterior, but with an additional decoration of 'Three Friends of Winter' on the interior. According to the National Palace Museum catalogue, this bowl is also characterised by distinctly thin potting, similar to our current lot (see *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pl. 149 **fig. 2**).

Compare also to a Xuande-marked bowl decorated with figures but depicting the immortal Xiwangmu riding a flying phoenix, formerly in the E.T. Chow and Falk Collections, sold at Christie's New York, 16 October 2001, lot 134, for US\$1,161,000 (**fig. 3**).

A comparable Xuande-marked bowl sold at Christie's New York in 2001 for US\$1,161,000

宣德西王母騎鳳圖盃，2001年紐約佳士得拍賣，以美金1,161,000成交



Interior view of Fig. 2

圖二之盃心



Fig. 3 Christie's New York, 16 October 2001, lot 134

圖三 紐約佳士得，2001年10月16日，拍品134號

國立故宮博物院有一件相同例子，構圖及器形與本器基本一致，尺寸相若（19.2公分），與本器可能本為一對，館藏編號故瓷003132N000000000（圖一）。同館另藏一件宣德仕女圖盃，外壁繪畫與本器一致，但盃心加添歲寒三友洞石圖，尺寸略小（18.9公分），據館方圖錄記載，盃壁與本器一樣，「胎骨均薄」，見《明代宣德官窯菁華特展圖錄》，台北，1998年，圖版149（圖二）。

另可比較一件宣德西王母騎鳳圖盃，為仇焱之及Falk舊藏，2001年10月16日於紐約佳士得拍賣，拍品134號，以美金1,161,000成交（圖三）。

A HONGZHI BLUE AND
WHITE 'DRAGON' DISH

明弘治青花雙龍戲珠紋盤



2705

A VERY RARE AND EXCEPTIONAL BLUE AND WHITE 'DRAGON' DISH

HONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1488-1505)

8 ¼ in. (21 cm.) diam.

HK\$2,400,000-3,200,000

US\$310,000-410,000

PROVENANCE:

Collection of Mrs Alfred Clark (c.1890-1976)

Sold at Spink & Son Limited, London, *Blue and White Porcelain from the Collection of Mrs Alfred Clark*, 24 October 1974, lot 33

EXHIBITED:

- Oriental Ceramic Society, *Exhibition of Ming Blue-and-White Porcelain*, London, 24 October – 21 December 1946, no. 58
- Oriental Ceramic Society, *Loan Exhibition of Chinese Blue and White Porcelain 14th to 19th Centuries*, London, 16 December 1953 – 23 January 1954, no. 111
- The Chinese University of Hong Kong, *Exhibition of Ancient Chinese Ceramics from the collection of the Kau Chi Society of Chinese Art in association with the Art Gallery*, Hong Kong, 19 December 1981 to 18 February 1982, p.75
- National Museum of History, *Exhibition of Ancient Chinese Ceramics from the collection of the Kau Chi Society of Chinese Art in association with the Art Gallery, Hong Kong*, Taipei, 20 April-30 May 1982, p.75
- Hong Kong Museum of Art, *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, Hong Kong, 25 October 1985 – 15 January 1986, no. 153
- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no.33
- Chang Foundation, *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, no. 50
- Shanghai Museum, *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 140-141, no. 55
- Hong Kong Museum of Art, *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, Hong Kong, 25 September 2010 – 2 January 2011, no. 142
- Hong Kong Museum of History, *The Radiant Ming, 1368-1644 Through the Min Chiu Society Collection*, Hong Kong, 2015, no. 16

明弘治 青花雙龍戲珠紋盤 雙圈六字楷書款

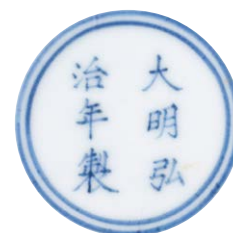
來源:

克拉克夫人珍藏 (約1890-1976年)

倫敦Spink & Son, 《Blue and White Porcelain from the Collection of Mrs Alfred Clark》, 1974年10月24日, 拍品33號

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- 東方陶瓷學會, 《Loan Exhibition of Chinese Blue and White Porcelain 14th to 19th Centuries》, 倫敦, 1953年12月16日至1954年1月23日, 圖版111號
- 香港中文大學文物館, 《求知雅集珍藏: 中國古陶瓷展》, 香港, 1981年12月19日至1982年2月18日, 頁75
- 台北歷史博物館, 《香港求知雅集珍藏: 中國古陶瓷展》, 台北, 1982年4月20日-5月30日, 頁75
- 香港藝術館, 《中國文物集珍: 敏求精舍銀禧紀念展覽》, 香港, 1985年10月25日至1986年1月15日, 圖版153號
- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版33號
- 鴻禧美術館, 《天民樓青花瓷特展》, 台北, 1992年, 圖版50號
- 上海博物館, 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁140至141, 圖版55號
- 香港藝術館, 《博古存珍 — 敏求精舍金禧紀念展》, 香港, 2010年9月25日至2011年1月2日, 圖版142號
- 香港歷史博物館, 《日昇月騰: 從敏求精舍藏品看明代》, 香港, 2015年, 圖版16號





LITERATURE:

- Oriental Ceramic Society, *Ming Blue-and-White Porcelain*, London, 1946, *Catalogue*, no. 58
- Oriental Ceramic Society, *Loan Exhibition of Chinese Blue and White Porcelain 14th to 19th Centuries*, London, 1953, *Catalogue*, no. 111
- Sir Harry Garner, *Oriental Blue and White*, London, 1954, pl. 39b
- *Exhibition of Ancient Chinese Ceramics from the collection of the Kau Chi Society of Chinese Art in association with the Art Gallery*, Hong Kong, 1981, p. 75
- *Exhibition of Ancient Chinese Ceramics from the collection of the Kau Chi Society of Chinese Art in association with the Art Gallery*, Hong Kong, Taipei, 1982, p.75
- *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, Hong Kong, 1985, p. 358, no. 153
- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 33
- Liu Liang-yu, *A Survey of Chinese Ceramics, vol. 4: Ming Official Wares*, Taipei, 1991, p. 158
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p.134-135, no. 50
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 140-141, no. 55
- *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, Hong Kong, 2010, p. 285, no. 142
- *The Radiant Ming, 1368-1644 Through the Min Chiu Society Collection*, Hong Kong, 2015, p. 34, no. 16

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- Sir Harry Garner, 《Oriental Blue and White》, 倫敦, 1954年, 圖版39b
- 《求知雅集珍藏: 中國古陶瓷展》, 香港, 1981年, 頁75
- 《香港求知雅集珍藏: 中國古陶瓷展》, 台北, 1982年, 頁75
- 香港藝術館, 《中國文物集珍: 敏求精舍銀禧紀念展覽》, 香港, 1985年, 頁358, 圖版153
- 《天民樓藏瓷》, 香港, 1987年, 圖版33號
- 劉良佑, 《中國歷代陶瓷鑒賞4 — 明官窯》, 台北, 1991年, 頁158
- 《天民樓青花瓷特展》, 台北, 1992年, 頁134至135, 圖版50
- 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁140至141, 圖版55號
- 《博古存珍 — 敏求精舍金禧紀念展》, 香港, 2010年, 頁285, 圖版142號
- 《日昇月騰: 從敏求精舍藏品看明代》, 2015年, 香港, 頁34, 圖版16號





The current dish is a remarkably rare example of the very few extant Hongzhi-marked blue and white porcelain pieces. The Hongzhi Emperor, unlike his father the Chenghua Emperor, was known to be an austere ruler and issued several edicts during his reign to cease ceramic production at the imperial kiln in Jingdezhen, which accounts for the general scarcity of Hongzhi-marked pieces. Blue and white wares from this period are even rarer, with Adrian Joseph speculating that there are possibly less than 20 extant pieces known to date (refer to Adrian Joseph, *Ming Porcelains. Their Origins and Development*, London, 1971, p. 26).

弘治青花器呈色淡雅和諧，繼承了成化器的燒造工藝。弘治皇帝主張節儉，曾多次敕令官窯停燒。例如《明史·本紀第十五孝宗》記：「弘治三年冬十一月甲辰，停工役，罷內官燒造瓷器」，故弘治青花器傳世品極少，學者A. Joseph甚至提出現存的弘治青花器可能少於二十件，見1971年倫敦出版著《Ming Porcelains. Their Origins and Development》，26頁。然而減產並不代表質素會下降。弘治官窯所製青花器水平極高，幾與成化器相等。

This exceptional dish came from the celebrated collection of Mrs. Alfred Clark (née Ivy), one of the preeminent collectors of Chinese art in the 20th century. Mr. and Mrs. Alfred Clark started collecting in the 1920s and their collection was first brought to the attention of the public in a series of articles written by Edgar E. Bluett in 1933-34. The couple were major supporters of the Oriental Ceramic Society in London, and regularly lent their pieces to its exhibitions. They are also remembered for their generous donation to the British Museum, including a Northern Song Ru dish (acquisition no. 1936,1019.1).

此盤來源顯赫，來自二十世紀初極具影響力的收藏家之一克拉克夫人收藏。克拉克伉儷自二十世紀開始蒐羅中國藝術品，其收藏經Edgar E. Bluett 在 1933-34年刊登的文章中介紹而聞名。夫妻倆對倫敦東方陶瓷學會貢獻良多，多次借藏品參與展覽。他們亦曾捐贈藏品予大英博物館，包括一件北宋汝窯盤（典藏號碼1936,1019.1）。



An identical Hongzhi dish decorated with double dragons contesting a 'flaming pearl' on the interior is in the collection of the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ming Dynasty, Book IV, Hong Kong, 1963, pl. 8 (fig. 1)*.

國立故宮博物院藏一件相同的弘治青花雙龍戲珠盤，著錄於1963年香港出版《故宮藏瓷 一明青花瓷四一 弘治正德》，圖版8號（圖一）。



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

Other variations of this type include dishes painted with a single dragon on the exterior and two dragons contesting a pearl on the exterior, such as the example formerly in the collection of Y.C. Chen, sold at Christie's Hong Kong, 29 May 2013, lot 1932 (HK\$3,870,000) (**fig. 2**); and another formerly in the Pilkington Collection, sold at Sotheby's Hong Kong, 6 April 2016, lot 28 (HK\$6,440,000).

亦見盤心畫單只五爪龍的弘治青花盤，如陳玉階舊藏一件，2013年5月29日於香港佳士得拍賣，拍品1932號，以港幣3,870,000成交（圖二）；另一件為琵琶頓舊藏，2016年4月6日於香港蘇富比拍賣，拍品28號，以港幣6,440,000成交。



Fig. 2 collection of Y.C. Chen, sold at Christie's Hong Kong, 29 May 2013, lot 1932 (HK\$3,870,000)

圖二陳玉階舊藏一件，2013年5月29日於香港佳士得拍賣，拍品1932號，以港幣3,870,000成交



A JIAJING 'FOUR SCHOLARLY
PURSUITS' JAR

明嘉靖青花四面開光文士閒趣圖大罐

2706

AN IMPRESSIVE AND FINELY PAINTED LARGE BLUE AND WHITE 'FOUR SCHOLARLY PURSUITS' JAR

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

13 ¾ in. (35 cm.) high

HK\$900,000-1,200,000

US\$120,000-150,000

PROVENANCE:

Acquired in Hong Kong prior to 1985

EXHIBITED:

- Hong Kong Museum of Art, *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, Hong Kong, 25 October 1985 - 15 January 1986, no. 156
- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 36
- Chang Foundation, *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, no. 55
- Shanghai Museum, *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 152-153, no. 60

LITERATURE:

- *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, Hong Kong, 1985, p. 361, no. 156
- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 36
- Liu Liang-yu, *A Survey of Chinese Ceramics, vol. 4: Ming Official Wares*, Taipei, 1991, p. 218
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p.144-145, no. 55
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 152-153, no. 60

明嘉靖 青花四面開光文士閒趣圖大罐
六字楷書款

來源:

1985年以前購藏於香港

展覽:

- 香港藝術館,《中國文物集珍: 敏求精舍銀禧紀念展覽》, 香港, 1985年10月25日至1986年1月15日, 圖版156號
- 香港藝術館,《天民樓藏瓷》, 香港, 1987年, 圖版36號
- 鴻禧美術館,《天民樓青花瓷特展》, 台北, 1992年, 圖版55號
- 上海博物館,《天民樓珍藏青花瓷器》, 上海, 1996年, 頁152-153, 圖版60號

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- 《天民樓藏瓷》, 香港, 1987年, 圖版36號
- 劉良佑,《中國歷代陶瓷鑒賞4 — 明官窯》, 台北, 1991, 頁218
- 《天民樓青花瓷特展》, 台北, 1992年, 頁144至145, 圖版55號
- 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁152-153, 圖版60號





This beautiful jar is decorated on the exterior with four cartouches, each depicting scholars and their attendants in leisurely pursuits in nature.



Another View
另一面

罐鼓腹四面開光，內繪四幅文人雅趣圖，包括「及第歸府」、「捉柳花圖」、「流連觀賞」、「畫梅品茶」，描畫文人雅士不逐名利、淡泊山林、悠然自得的情趣。



Another View
另一面



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

An identical jar is in the Palace Museum Collection, illustrated in *Blue and White Porcelain with Underglazed Red (II)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, pl. 100 (fig. 1). Another example with a cover is in the Hakone Art Museum Collection, illustrated in *Sekai Toji Zenshu - vol. 14 - Ming*, Tokyo, 1976, pl. 73. A third example was sold at Sotheby's New York, 23 March 2004, lot 639.

故宮博物院藏一件相同例子，著錄於故宮博物院藏文物珍品全集《青花釉裏紅（中）》，香港，2000年，圖版100號（圖一）。箱根美術館藏另一件同類帶蓋例子，著錄於《世界陶磁全集 - 14 - 明》，東京，1976年，圖版73號。另一件2004年3月23日於紐約蘇富比拍賣，拍品639號。





The current jar on display at the 1987 Hong Kong Museum of Art exhibition

本拍品展覽於1987年香港藝術館《天民樓藏瓷》

This impressive jar is vividly decorated with the intense cobalt blue seen on the finest imperial porcelains of the Jiajing reign.

According to the chapter on ceramics (*Taoshu*) in the *Jiangxisheng Dazhi* (Annals of Jiangxi province, compiled by Wang Zongmu between 1556 and 1597) there were three types of blue pigment used on Jiajing porcelains. One was *pitang* blue from Leping in Jiangxi, another was *shizi* (stone blue) from Ruizhou, and the last, most precious, was the so-called *hui qing*, 'Mohammedan' blue from the West, some of which entered China through Turfan, Xinjiang province.

As noted in the *Jiangxisheng Dazhi*, the *hui qing* blue was very precious and would probably have been used only for imperial porcelains. However, it had a slight tendency to run in the glaze during firing, and so was usually mixed with a small amount of *shizi* blue to counteract this problem. It is likely that a combination of blue pigments was used to paint the current jar, which displays vibrant colour combined with excellent control.

此罐畫工一流，而且所用的鈷藍青料具寶石光澤，是嘉靖上等御瓷之特徵。根據王宗沐公元1556至1597年間編撰的《江西省大志》之「陶書」卷，嘉靖瓷器所用青料分三種：一是樂平的陂塘青，二是來自瑞州的石子青，其三是最為珍罕的西域回青，部份回青來自新疆吐魯番。《大明會典》亦曾提到，吐魯番1554年便是以回青作為朝貢。

《江西省大志》還提到回青罕貴之至，因此這類青料很可能僅限用於御瓷。然而，回青窯燒時在釉內略有暈散，所以常混以少量石子青，以克服這一技術難題。本拍品的青花紋飾幽深靜穆，火候恰到好處，或許正是歸功於混合青料。根據《江西省大志》記載：「每兩加石青一錢，謂之上青；四六分加，謂之中青；十分之一，謂之混水。」顯然，此罐採用的應是上青。尚須一提的是，像本拍品這類呈色濃艷的嘉靖青花大多泛紫，且渾無永宣二朝青花瓷特有的鐵鏽黑斑。



A WANLI *DOUCAI*
'FRUIT AND FLOWER' BOWL

明萬曆鬥彩團花花果紋盃



2707

A RARE AND FINELY PAINTED DOUCAI 'FRUIT AND FLOWER' BOWL

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

6 ½ in. (16.4 cm.) diam.

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

US\$110,000-150,000

PROVENANCE:

Collection of Edward T. Chow

Sold at Sotheby Parke Bernet (Hong Kong), *The Edward T. Chow
Collection: Part III*, 19 May 1981, lot 430

EXHIBITED:

- The Chinese University of Hong Kong, *Exhibition of Ancient Chinese Ceramics from the collection of the Kau Chi Society of Chinese Art in association with the Art Gallery*, Hong Kong, 19 December 1981 to 18 February 1982, p.109
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- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 79
- *Chugoku meito ten: Chugoku toji 2000-nen no seika [Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics]*, Japan, 9 April - 23 November 1992, no. 99
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明萬曆 鬥彩團花花果紋盃 雙圈六字楷書款

來源:

仇焱之珍藏

香港蘇富比, *The Edward T. Chow Collection: Part III*, 1981年5月19日, 拍品430號

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- 台北歷史博物館, 《香港求知雅集珍藏: 中國古陶瓷展》, 台北, 1982年4月20日-5月30日, 頁109
- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版79號
- 《中國名陶展: 中國陶磁2000年の精華》, 日本, 1992年4月9日至11月23日, 圖版99號
- 上海佳士得, 《明清彩瓷特展: 天民樓基金會藏》, 上海, 1994年4月23日至25日, 圖版5號
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- *Exhibition of Ancient Chinese Ceramics from the collection of the Kau Chi Society of Chinese Art in association with the Art Gallery, Hong Kong, 1981, p.109*
- *Exhibition of Ancient Chinese Ceramics from the collection of the Kau Chi Society of Chinese Art in association with the Art Gallery, Hong Kong, Taipei, 1982, p.109*
- *Chinese Porcelain in the S.C. Ko Tianminlou Collection, Hong Kong, 1987, no. 79*
- *Liu Liang-yu, A Survey of Chinese Ceramics, vol. 4: Ming Official Wares, Taipei, 1991, p. 286*
- *Chugoku meito ten: Chugoku toji 2000-nen no seika [Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics], Tokyo, 1992, p. 100, no. 99*
- *Sotheby's Hong Kong -Twenty Years, Hong Kong, 1993, p. 124, no. 126*
- *Ming and Qing Polychrome Wares from the Collection of the Tianminlou Foundation, Shanghai, 1994, no. 5*
- *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition, Hong Kong, 2010, p. 297, no. 154*

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- 《求知雅集珍藏：中國古陶瓷展》，香港，1981年，頁109
- 《香港求知雅集珍藏：中國古陶瓷展》，台北，1982年，頁109
- 《天民樓藏瓷》，香港，1987年，圖版79號
- 劉良佑，《中國歷代陶瓷鑒賞4 — 明官窯》，台北，1991，頁286
- 《中國名陶展：中國陶磁2000年の精華》，東京，1992年，頁100，圖版99號
- 《香港蘇富比二十週年》，香港，1993年，頁124，圖版126號
- 《明清彩瓷特展：天民樓基金會藏》，上海，1994年，圖版5號
- 《博古存珍 — 敏求精舍金禧紀念展》，香港，2010年9月25日至2011年1月2日，頁297，圖版154號



Bowls of this type, delightfully decorated with sprays of flowers and fruits with the *doucai* technique, are based on Chenghua prototypes such as the Chenghua bowl from the National Palace Museum, illustrated in *Porcelain of the National Palace Museum: Enamelled Ware of the Ming Dynasty*, Book I, Hong Kong, 1966, pl. 5 (fig. 1).

Wanli bowls of this design are exceedingly rare. One known example is also in the National Palace Museum, illustrated *ibid.*, Book III, pl. 13 (fig. 2).

此盃設計最早見於成化朝，如國立故宮博物院藏一件成化鬥彩花果盃，紋飾設計與本器一致，是為藍本，著錄於《故宮藏瓷：明彩瓷一》，香港，1966年，圖版5號（圖一）。

萬曆鬥彩花果紋盃非常稀有，所知一例，同樣藏國立故宮博物院，著錄於《故宮藏瓷：明彩瓷三》，香港，1966年，圖版13號（圖二）。



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



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



A WANLI BLUE AND WHITE
'HEHE ERXIAN' DISH

明萬曆青花和合二仙圖盤



2708

A VERY RARE BLUE AND WHITE 'HEHE ERXIAN' DISH

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)
6 7/8 in. (17.5 cm.) diam.

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

US\$110,000-150,000

PROVENANCE:

Collection of Mr and Mrs Edmund Toeg

Sold at Sotheby's London, 3 December 1963, lot 83

EXHIBITED:

- Oriental Ceramic Society, *Loan Exhibition of Chinese Blue and White Porcelain 14th to 19th Centuries*, London, 16 December 1953 – 23 January 1954, no.178
- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 44
- Chang Foundation, *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, no. 63
- Shanghai Museum, *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 172-173, no. 70
- Hong Kong Museum of Art, *Auspicious Emblems: Chinese Cultural Treasures-45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 25 September 2005-19 July 2006, p.301, no.199

LITERATURE:

- *Loan Exhibition of Chinese Blue and White Porcelain 14th to 19th Centuries*, London, 1953, *Catalogue*, no. 178
- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 44
- Liu Liang-yu, *Ming Official Wares: A Survey of Chinese Ceramics 4*, Taipei, 1991, p.293
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p.160-161, no. 63
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 172-173, no. 70
- *Auspicious Emblems: Chinese Cultural Treasures-45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, November 2005, p.301, no.199

明萬曆 青花和合二仙圖盤 雙圈六字楷書款

來源:

Edmund Toeg 伉儷珍藏

倫敦蘇富比, 1963年12月3日, 拍品83號

展覽:

- 東方陶瓷學會, 《Loan Exhibition of Chinese Blue and White Porcelain 14th to 19th Centuries》, 倫敦, 1953年12月16日至1954年1月23日, 圖版178號
- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版44號
- 鴻禧美術館, 《天民樓青花瓷特展》, 台北, 1992年, 圖版63號
- 上海博物館, 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁172至173, 圖版70號
- 香港藝術館, 《千祥雲集: 中國吉祥圖案文物-敏求精舍四十五周年紀念展》, 香港, 2005年9月25日-2006年7月19日, 頁301, 圖版199號

出版:

- 《Loan Exhibition of Chinese Blue and White Porcelain 14th to 19th Centuries》展覽圖錄, 倫敦, 1953年, 圖版178號
- 《天民樓藏瓷》, 香港, 1987年, 圖版44號
- 劉良佑, 《中國歷代陶瓷鑑賞4: 明官窯》, 台北, 1991年, 頁293
- 《天民樓青花瓷特展》, 台北, 1992年, 頁160至161, 圖版63號
- 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁172至173, 圖版70號
- 《千祥雲集: 中國吉祥圖案文物-敏求精舍四十五周年紀念展》, 香港, 2005年11月, 頁301, 圖版199號





The *Hehe Erxian*, or the Two Immortals of Harmony and Unity, were believed to preside over happy marriages, and are adaptations of two famous poet-monks of the Tang dynasty, Hanshan and Shide.

During the Ming and Qing dynasties, the twins were usually depicted holding a box, *he*, and a lotus stem. The homophone provides a rebus for harmony.

此盤盤心描畫兩名仙人或道士手持掛燈及蓋盒，有可能代表傳說神話人物和合二仙。

《易林》云：「使媒求婦，和合二姓」。明田汝成《西湖遊覽志餘》第二三卷：「宋時，杭城以臘月祀萬回哥哥，其像蓬頭笑面，身著綠衣，左手擎鼓，右手執棒，云是和合之神」。後來民間又以唐代詩僧寒山、拾得與和合二仙形象結合，逐漸演變為婚姻和合之神。





Wanli dishes depicting this subject is very rare. One Wanli-marked example of identical design is known, exhibited at *Seventeenth-Century Blue and White and Copper-Red and Their Predecessors*, S. Marchant and Son Ltd., London, 1997, cat.no. 13 (**fig. 1**).

Compare also to a related Wanli dish depicting two immortals or priests wearing very similar caps to the figures on the current dish, also carrying lanterns, but decorated with a lotus scroll instead of double gourds on the well, in the National Palace Museum, acquisition no. *guci* 005555N000000000 (**fig. 2**).

畫此紋飾的萬曆青花盤非常罕見。已知一例與本盤紋飾一致，展覽於馬錢特S. Marchant and Son Ltd.，《Seventeenth-Century Blue and White and Copper-Red and Their Predecessors》，倫敦，1997年，圖錄圖版13號（圖一）。

另可比較國立故宮博物院藏一件題材相似的萬曆盤，盤心兩人物頭戴與本盤相似的冠帽，同樣持燈，惟盤壁以纏枝蓮紋取代葫蘆，典藏號碼故瓷005555N000000000（圖二）。

Identical dish from S. Marchant and Son Ltd.
馬錢特展覽一件相同例子



Fig. 1 S. Marchant and Son Ltd., London, 1997
圖一 馬錢特，倫敦，1997年

Dish with similar subject from the National Palace Museum
國立故宮博物院藏一件題材相似例子



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

A WANLI BLUE AND WHITE AND
IRON-RED MOULDED 'LOTUS' DISH

明萬曆青花礬紅梵文蓮瓣式盤



2709

A VERY RARE BLUE AND WHITE AND IRON-RED MOULDED 'LOTUS' DISH

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

8 3/8 in. (21.4 cm.) diam.

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

US\$110,000-150,000

PROVENANCE:

Acquired in Hong Kong prior to 1987

EXHIBITED:

- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no.45
- Chang Foundation, *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, no. 64
- Arthur M. Sackler Gallery, *Joined Colors – Decoration and Meaning in Chinese Porcelain*, Washington, D.C., 31 January – 28 November 1993, no. 48
- Shanghai Museum, *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 174-175, no. 71

LITERATURE:

- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 45
- Liu Liang-yu, *A Survey of Chinese Ceramics, vol. 4: Ming Official Wares*, Taipei, 1991, p. 278
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p.162-163, no. 64
- L.A. Cort & J. Stuart, *Joined Colors – Decoration and Meaning in Chinese Porcelain*, Washington, D.C., 1993, no. 48
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 174-175, no. 71

明萬曆 青花礬紅梵文蓮瓣式盤 雙圈六字楷書款

來源:

1987年以前購藏於香港

展覽:

- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版45號
- 鴻禧美術館, 《天民樓青花瓷特展》, 台北, 1992年, 圖版64號
- 亞瑟·M·賽克勒美術館, 《Joined Colors – Decoration and Meaning in Chinese Porcelain》, 華盛頓, 1993年1月31日至11月28日, 圖版48號
- 上海博物館, 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁174至175, 圖版71號

出版:

- 《天民樓藏瓷》, 香港, 1987年, 圖版45號
- 劉良佑, 《中國歷代陶瓷鑒賞4 — 明官窯》, 台北, 1991, 頁278
- 《天民樓青花瓷特展》, 台北, 1992年, 頁162至163, 圖版64號
- L.A. Cort & J. Stuart, 《Joined Colors – Decoration and Meaning in Chinese Porcelain》, 華盛頓, 1993年, 圖版48號
- 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁174至175, 圖版71號





This exquisite dish is elaborately moulded with two rows of overlapping petals, each row comprising sixteen petals in reminiscence of a lotus bloom. The central medallion and the exterior are inscribed with Sanskrit characters alternating with flower sprays. The overall design evokes the imagery of a three-dimensional Mandala, used as a meditation tool in Tibetan Buddhism.

本盤內外模印蓮瓣兩層，每層花瓣十六，全器似盛開的蓮花。盤心中央書一梵文種子字，外壁花瓣間書一梵字，據國立故宮博物院研究員考證，每一梵字代表佛身，八佛身統合於中央佛，彷彿密藏佛教中金蓮花式的壇城形式（參考蔡玫芬、翁宇雯編，《藍白輝映—院藏明代青花瓷展》，台北，2016年）。器形及紋飾都帶有濃烈的宗教色彩，很有可能在宮廷用作佛教供器。







Most Wanli lotus dishes of this type are decorated purely with cobalt blue, without iron-red enamels. Extremely few pieces combining blue and white and iron-red decorations similar to the current dish seem to have survived. One other example is known, formerly from the Tsui Museum of Art Collection, no. MPN018, sold at Christie's London, 10 May 2011, lot 243 for GBP49,250 (fig. 1).

同類的萬曆蓮瓣盤大部分是純粹青花裝飾，添加礬紅的例子極為少見，另外一例為徐展堂舊藏（典藏編號MPN018），2011年5月10日於倫敦佳士得拍賣，拍品243號，以英鎊49,250成交（圖一）。



Fig. 1 Christie's London, 10 May 2011, lot 243 for GBP49,250
圖一 倫敦佳士得，2011年5月10日，拍品243號，以英鎊49,250成交

Compare to several blue and white dishes of this type without iron-red decorations, including **1** one from the Palace Museum Collection, illustrated in *Blue and White Porcelain with Underglazed Red (II)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, pl. 194 (**fig. 2**);

可比較數件純青花的萬曆蓮瓣盤，**1** 一件藏北京故宮博物院，著錄於故宮博物院藏文物珍品全集《青花釉裏紅（中）》，香港，2000年，圖版194號（圖二）；



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

2) one from the National Palace Museum Collection, acquisition no. guci 16013N0000000000 (fig. 3); 3) and one formerly from the Manno Art Museum, sold at Christie's Hong Kong, 28 October 2002, lot 529, and again at Sotheby's Hong Kong, 4 April 2012, lot 3169, for HK\$1,220,000.

2) 一件藏國立故宮博物院，典藏編號故瓷016013N0000000000 (圖三)；3) 一件為日本萬野美術館舊藏，2002年10月28日於香港佳士得拍賣，拍品529號，後2012年4月4日於香港蘇富比拍賣，拍品3169號，以港幣1,220,000成交。



Fig. 3 Collection of the National Palace Museum
圖三 國立故宮博物院藏品





A YONGZHENG BLUE AND WHITE
'FLORAL SCROLL' BASIN

清雍正青花纏枝花卉幾何紋折沿洗





2710

A FINE AND EXCEEDINGLY RARE LARGE BLUE AND WHITE 'FLORAL SCROLL' BASIN

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

13 $\frac{3}{8}$ in. (34 cm.) diam.

HK\$6,000,000-8,000,000

US\$780,000-1,000,000

PROVENANCE:

Sold at Sotheby's London, 9 December 1986, lot 243

EXHIBITED:

- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 56
- Hong Kong Museum of Art, *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 30 November 1900 - 10 February 1991, no. 178
- Chang Foundation, *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, no.81
- Shanghai Museum, *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p/ 208-209, no. 87

LITERATURE:

- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 56
- *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990, p. 386-387, no. 178
- *Liu Liang-yu, A Survey of Chinese Ceramics, vol. 5: Ch'ing Official and Popular Wares*, Taipei, 1991, p. 94
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p.196-197, no. 81
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p/ 208-209, no. 87

清雍正 青花纏枝花卉幾何紋折沿洗 雙圈六字楷書款

來源:

倫敦蘇富比, 1986年12月9日, 拍品243號

展覽:

- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版56號
- 香港藝術館, 《歷代文物萃珍 — 敏求精舍三十週年紀念展》, 香港, 1990年11月30日至1991年2月10日, 圖版178號
- 鴻禧美術館, 《天民樓青花瓷特展》, 台北, 1992年, 圖版81號
- 上海博物館, 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁208至209, 圖版87號

出版:

- 《天民樓藏瓷》, 香港, 1987年, 圖版56號
- 《歷代文物萃珍 — 敏求精舍三十週年紀念展》, 香港, 1990年, 頁386-387, 圖版178號
- 劉良佑, 《中國歷代陶瓷鑒賞5 — 清官窯及官窯》, 台北, 1991, 頁94
- 《天民樓青花瓷特展》, 台北, 1992年, 頁196至197, 圖版81號
- 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁208至209, 圖版87號









COLLECTOR'S NOTE:

The collector recalls this Yongzheng basin was acquired from a London auction for quite a substantial sum in the 1980s. At the time, the market for Qing imperial porcelain had yet to gain universal recognition, but he and his father recognised it was very rare to find a basin of this type bearing a Yongzheng mark, and were determined to add this precious piece to their collection. The collector went through his hand-written records, and realised they paid more for this basin than the magnificent Yongzheng blue and white moonflask acquired around the same time (lot 2711 in this sale). The latter normally would be expected to fetch more in the market, showing the high regard they had for this exceptional basin and their unwavering determination to acquire it.

藏家故事：

天民樓主人記得此洗於八十年代從海外拍賣、以價值不菲的金額競拍而來。當時清代官窯市場還沒起飛，但父子倆認為雍正款折沿洗非常少見，是珍罕品種，遂決心拿下。後來翻查自家筆記，發現當年此洗比同期購藏的雍正青花抱月瓶（本拍賣拍品2711號）成本還要高，可見天民樓主人對於此雍正青花洗之珍視程度。

Basins of this form are modelled after Yongle and Xuande prototypes from the early 15th century. Interestingly, while there are considerable number of early Ming blue and white basins preserved in museum and private collections, extremely few Yongzheng basins of this type have survived.



此水洗無論造型或紋飾均仿照明初永樂宣德時期的官窯青花折沿洗，底署本朝款，屬清仿明的官窯精品器。值得一提的是，傳世品中明初折沿洗所見稍多，雍正器反而非常稀少，是難得一見的重要品種。





According to Qing dynasty palace archives, this type of basin was known as 'blue and white Western hat-form washer'. One record dating to Qianlong 3rd year (1778) 25th day of the 6th month, the Qianlong Emperor decreed that:

'A Xuande blue and white Western hat-form washer' was to be delivered to Tang Ying at the imperial kilns, where new copies based on this were to be fired. After which, the Xuande prototype should be returned to the porcelain storage within the palace.

清宮檔案中，此類折沿洗稱為「青花洋帽洗」。據活計清檔記載：

乾隆三年（1778）六月二十五日，七品首領薩木哈、催總白世秀報告說，「太監高玉交……**宣窯青花洋帽洗一件**……旨着交與燒造磁器處唐英……俱照樣燒造送來。燒造完時再將交出原磁器……仍交磁器庫。」

For a Yongle basin of very similar shape and design, one can refer to the example formerly in the Le Cong Tang Collection and sold at Christie's Hong Kong, 27 November 2017, lot 8002 (**fig. 1**). These early Ming porcelain prototypes are in turn based on metal basins from Islamic regions in the Near East, such as a Syrian/Egyptian brass basin with silver inlay dated to the 14th century in the Metropolitan Museum of Art, illustrated by Feng Xianming, 'Yongle and Xuande Blue-and-White Porcelain in the Palace Museum', *Chinese Ceramics Selected Articles from Orientations 1982-1998*, Hong Kong, 1999, p. 177, fig. 10 (**fig. 2**).

明代折沿洗一般分口徑32公分及26公分兩種尺寸，本器大於兩種明代器，可參照樂從堂舊藏一件26.3公分的永樂青花折沿洗，2017年11月27日於香港佳士得拍賣，拍品8002號（圖一）。而明初水洗又仿襲西亞伊斯蘭地區的金屬器，如美國紐約大都會博物館藏一件十四世紀敘利亞/埃及馬木路克時期的銅胎鑲嵌銀飾的折沿盆（圖二）。



Fig. 1 Yongle basin from the Le Cong Tang Collection and sold at Christie's Hong Kong, 27 November 2017, lot 8002

圖一 樂從堂舊藏永樂青花折沿洗，2017年11月27日於香港佳士得拍賣，拍品8002號



Fig.2 Ablutions Basin of Yemeni Sultan al-Mujahid Sayf al-Din 'Ali. ca. 1321-1363. Edward C. Moore Collection, Bequest of Edward C. Moore, 1891. Collection of The Metropolitan Museum of Art, New York

圖二 銅胎鑲銀摺沿洗，約1321-1363年間製
Edward C. Moore 於1891年贈予紐約大都會博物館



Two Yongzheng-marked examples of identical shape and design have been published.

1) The first is in the National Palace Museum Collection, illustrated in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, p. 163 (fig. 3);

2) The second is in the Beijing Palace Museum Collection, illustrated in *Gugong Bowuyuan cang Qingdai yuyao ciqi* [Porcelains from the Qing dynasty imperial kilns in the Palace Museum collection], vol. 1, pt. II, Beijing, 2005, pl. 46 (fig. 4).

The current lot is possibly the only Yongzheng-marked basin in private collections.

暫只見兩件出版過的雍正帶款例子，與本拍品紋飾及尺寸均相同，

1) 第一件藏國立故宮博物院，著錄於《適於心：明代永樂皇帝的瓷器》，台北，2017，頁163（圖三）；

2) 第二件藏北京故宮博物院，著錄於《故宮博物院藏清代御窯瓷器》，卷一下冊，北京，2005年，圖版46號（圖四）。

本拍品有可能是私人收藏裏唯一一件帶雍正款的例子。



Fig. 3 Collection of the National Palace Museum
圖三 國立故宮博物院藏品



Fig. 4 Collection of the Palace Museum
圖四 北京故宮博物院藏品



A YONGZHENG BLUE AND WHITE
'FLOWERS OF THE FOUR SEASONS'
MOONFLASK

清雍正青花纏枝四季花卉紋雙耳抱月瓶





2711

A FINE MAGNIFICENT AND EXCEEDINGLY RARE BLUE AND WHITE 'FLOWERS OF THE FOUR SEASONS' MOONFLASK

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

16 ¼ in. (41.5 cm.) high

HK\$18,000,000-26,000,000

US\$2,400,000-3,300,000

清雍正 青花纏枝四季花卉紋雙耳
抱月瓶 六字篆書款

PROVENANCE:

Collection of the late Dr. Chang His-hai

Sold at Sotheby's New York, 23-24 May 1974, lot 426

Sold at Sotheby's Parke Bernet (Hong Kong), 16 May 1977, lot 93

Acquired from Lally & Co., New York, 19 May 1987

來源:

Dr. Chang His-hai 珍藏

紐約蘇富比, 1974年5月23-24日, 拍品426號

香港蘇富比, 1977年5月16日, 拍品93號

1987年5月19日購自紐約Lally & Co.

EXHIBITED:

- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 54
- Chang Foundation, *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, no. 75
- Shanghai Museum, *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 200-201, no. 83

展覽:

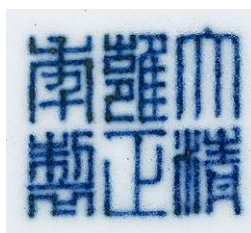
- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版54號
- 鴻禧美術館, 《天民樓青花瓷特展》, 台北, 1992年, 圖版75號
- 上海博物館, 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁200-201, 圖版83號

LITERATURE:

- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 54
- Liu Liang-yu, *A Survey of Chinese Ceramics, vol. 5: Ch'ing Official and Popular Wares*, Taipei, 1991, p. 85
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p. 184-185, no. 75
- *Sotheby's Hong Kong - Twenty Years*, Hong Kong, 1993, p. 154, no. 178.
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 200-201, no. 83

出版:

- 《天民樓藏瓷》, 香港, 1987年, 圖版54號
- 劉良佑, 《中國歷代陶瓷鑒賞5 — 清官窯及官窯》, 台北, 1991年, 頁85
- 《天民樓青花瓷特展》, 台北, 1992年, 頁184至185, 圖版75號
- 《香港蘇富比二十週年》, 香港, 1993年, 頁154, 圖版178號
- 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁200-201, 圖版83號











Moonflasks, known for their shape in reminiscence of a full moon, are particularly challenging to fire due to its particular shape in which an exceptionally wide body sits on a very narrow foot. Large-sized moonflasks exceeding 40 cm. like the current example are even more difficult to reach perfection. This explains why moonflasks have always been a form highly desired by connoisseurs. The current flask, superbly potted in elegant proportions and of powerful construction, is an exceptionally rare and fine piece.

抱月瓶，又稱寶月瓶，因瓶身似滿月而名，一直是鑑藏家最喜愛的器形之一。此抱月瓶瓶高達41.5公分，敦碩大氣，然其形制極難駕馭。鑑於器腹寬廣，足與腹交接處尤窄，故窯燒時難以安放。再加上器身扁平，使其固有的不穩定性有增無減，而體積越大，諸多燒造難題亦相應遞增。燒造完美如本品者，窯燒過程之艱辛困阻可想而知。



The shape and decoration of the current lot are largely based on early 15th century prototypes, except the latter lacks the handles on the shoulder. A Yongle blue and white moonflask of very similar shape and decorated with a lotus scroll in the National Palace Museum Collection, for example, is unmistakably a source of inspiration for the current flask, illustrated in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, p. 112 (**fig. 1**). Notably the painter of the current flask dabbled and added darker spots to the decoration to simulate the mottled 'heaping and piling' effect of 15th century wares.

此瓶形制及紋飾均承襲明初永樂青花器，惟永樂扁壺肩部不見雙螭耳，如國立故宮博物院藏一件永樂青花纏枝花卉紋扁壺，器形及裝飾明顯為本瓶之藍本，著錄於《適於心：明代永樂皇帝的瓷器》，台北，2017，頁112（圖一）。雍正青花器採用國產青料，燒製後不會產生明初進口蘇麻離青導致的暈散及鐵銹斑效果，但本器為仿照明初風格，刻意在青花紋飾上用筆點染，試圖營造永宣青花的深淺不一及鐵銹斑感，可謂維肖維妙。



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

Due to the difficulty and tremendous cost of firing such large-sized moonflasks, extremely few related examples are known. One Yongzheng-marked moonflask of almost identical shape, size and design is in the Palace Museum Collection, but the mouth of this example is decorated with lotus scrolls, differing from the wave band on the current vase. It is illustrated in *The Palace Museum's Collection of Blue and White Porcelains from Yongzheng Period of Qing Dynasty*, Beijing, 2017, pl. 125 (fig. 2).

因燒製難度高、成本高昂，同類的雍正抱月瓶極為罕見。博物館例子中暫只見故宮博物院藏一件帶雍正款例子，器形、尺寸、紋飾均與本器非常接近，惟口沿繪蓮紋，本器則飾海水紋，見《故宮博物院藏清雍正青花瓷器》，北京，2017，圖版125號（圖二）。



Fig. 2 Collection of the Palace Museum

圖二 北京故宮博物院藏品



It is very rare to find Yongzheng marked porcelains of this bold and impressive large size, as the majority are known to be of smaller proportion and delicately potted. Moonflasks dating to the Yongzheng reign more commonly seen, decorated with more simplified handles, such as the example measuring 28.4 cm. high in the Palace Museum Collection, is illustrated in *Gugong Bowuyuan cang Qingdai yuyao ciqu* [Porcelains from the Qing dynasty imperial kilns in the Palace Museum collection], vol. 1, pt. II, Beijing, 2005, pl. 41 (**fig. 3**); and another measuring 37 cm. high, first sold at Christie's London on 6 October 1980, lot 229 (**fig. 4**), and later again at Sotheby's Hong Kong, 8 October 2013, lot 3022, for HK\$11,440,000.

雍正官窯小巧玲瓏器居多，抱月瓶更是一般尺寸偏小；大如本拍品逾40公分者則極為稀罕。有一款尺寸較小、雙耳較簡約的雍正抱月瓶較為常見，如故宮博物院藏一件高28.4公分例子，著錄於《故宮博物院藏清代御窯瓷器》，卷一下冊，北京，2005年，圖版41號（圖三）；及一例高37公分，1980年10月6日於倫敦佳士得拍賣，拍品229號（圖四），後2013年10月8日於香港蘇富比拍賣，拍品3022號，以港幣11,440,000成交。



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



Fig. 4 first sold at Christie's London on 6 October 1980, lot 229, and later again at Sotheby's Hong Kong, 8 October 2013, lot 3022, for HK\$11,440,000

圖四 1980年10月6日於倫敦佳士得拍賣，拍品229號，後2013年10月8日於香港蘇富比拍賣，拍品3022號，以港幣11,440,000成交



A QIANLONG *CLAIR-DE-LUNE*
GLAZED CONJOINED VASE

清乾隆天藍釉六聯瓶



2712

A FINE AND SUPERB CLAIR-DE-LUNE GLAZED CONJOINED VASE

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

6 ¾ in. (17 cm.) high

HK\$2,000,000-3,000,000

US\$260,000-380,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 19 November 1986, lot 258

EXHIBITED:

- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 149
- Hong Kong Museum of Art, *Splendour of the Qing Dynasty*, Hong Kong, 9 June – 2 August 1992, no. 214
- Christie's Shanghai, *Ming and Qing Polychrome Wares from the Collection of the Tianminlou Foundation*, Shanghai, 23-25 April 1994, no.14
- China Capital Museum, *The 1st World Chinese Collection Exhibition*, Beijing, 30 September 2010-9 January 2011, p.98-99

LITERATURE:

- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 149
- *Splendour of the Qing Dynasty*, Hong Kong, 1992, p. 347, no. 214
- *Ming and Qing Polychrome Wares from the Collection of the Tianminlou Foundation*, Shanghai, 1994, no. 14
- *Official Wares in Qing Dynasty vol.11*, Japan, 25 November 1996, p.132, pl.69
- *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 326
- *The 1st World Chinese Collection Exhibition*, Beijing, December 2010, p.98-99

清乾隆 天藍釉六聯瓶
四字篆書款

來源:

香港蘇富比, 1986年11月19日, 拍品258號

展覽:

- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版149號
- 香港藝術館, 《清代瑰寶》, 香港, 1992年6月9日至8月2日, 圖版214號
- 上海佳士得, 《明清彩瓷特展: 天民樓基金會藏》, 上海, 1994年4月23至25日, 圖版14號
- 首都博物館, 《首屆世界華人典藏大展》, 北京, 2010年9月30日-2011年1月9日, 頁98-99

出版:

- 《天民樓藏瓷》, 香港, 1987年, 圖版149號
- 《清代瑰寶》, 香港1992年, 頁347, 圖版214號
- 《明清彩瓷特展: 天民樓基金會藏》, 上海, 1994年, 圖版14
- 《中國の陶磁11: 清の官窯》, 日本, 1996年11月25日, 頁132, 圖版69
- 《宮廷珍藏: 中國清代官窯瓷器》, 上海, 2003年, 頁326
- 《首屆世界華人典藏大展》, 北京, 2010年12月, 頁98-99







Conjoined vases of such complicated design, comprising five outer vases enclosing one taller inner vase, requires superior technical virtuosity, and production was not made possible until the 18th century. While Qianlong conjoined vases of this type are known, it is extremely rare to find one applied with a *clair-de-lune* glaze. The current vase is possibly the only published example to date.

六聯瓶造型複雜，燒製難度高，是十八世紀始出現的新品種。清宮檔案裏稱作「六口瓶」，如乾隆活計檔裏記載，乾隆九年二月初七日，司庫白世秀將「冬青暗花六口瓶一件，俱持進交太監胡世傑呈覽。」施天藍釉的乾隆六聯瓶極為罕見，本拍品有可能是唯一出版例子。

Compare to other Qianlong conjoined vases covered with different glaze colours or decorations, such as:

- 1) a blue and white example decorated with lotus scrolls in the Palace Museum, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 324 (**fig. 1**);
- 2) one example in teadust glaze in the National Palace Museum, Taipei, illustrated in *Catalog of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, no. 96 (**fig. 2**); and
- 3) a celadon-glazed example sold at Sotheby's New York, 20 March 2012, lot 237 for US\$572,500.



Fig. 1 Collection of the Palace Museum

圖一 故宮博物院藏品

可比較其他幾件飾青花或不同釉色的乾隆六聯瓶，如：

- 1) 北京故宮博物院藏一件青花纏枝蓮紋例子，著錄於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁324（圖一）；
- 2) 國立故宮博物院藏一件茶葉末釉例子，著錄於《清康雍乾名瓷特展》，台北，1986年，圖96號（圖二）；
- 3) 紐約蘇富比拍賣一件粉青釉例子，2012年3月20日，拍品237號，以美金572,500成交。

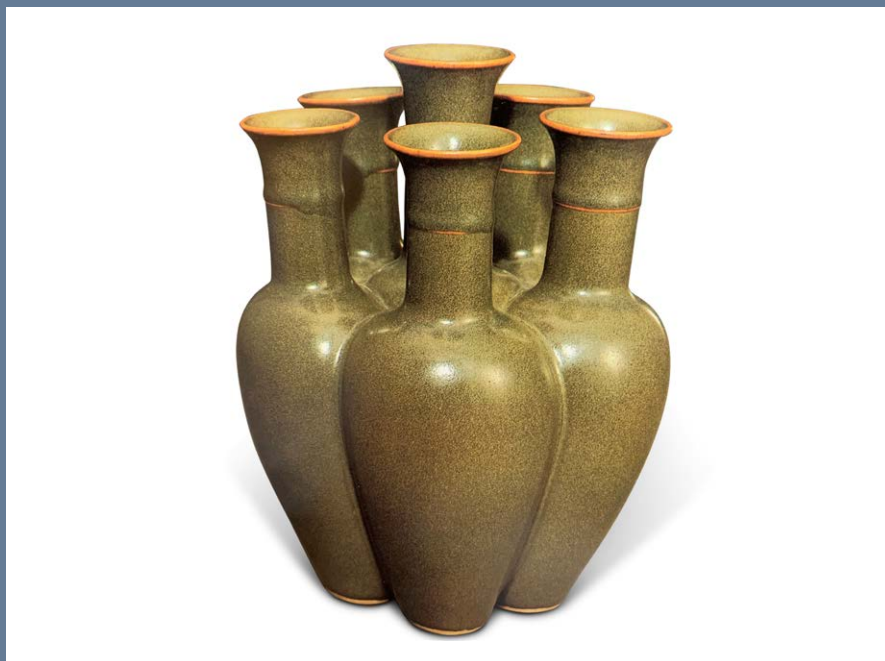


Fig. 2 Collection of the National Palace Museum

圖二 國立故宮博物院藏品

A QIANLONG CELADON-GLAZED
'KUI DRAGON' VASE

清乾隆豆青釉刻夔龍紋雙耳尊



2713

A FINE AND EXCEPTIONALLY RARE CELADON-GLAZED 'KUI DRAGON' VASE

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

12 $\frac{3}{8}$ in. (31.6 cm.) high

HK\$12,000,000-20,000,000

US\$1,600,000-2,600,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 20 May 1986, lot 88

EXHIBITED:

- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 159
- Christie's Shanghai, *Ming and Qing Polychrome Wares from the Collection of the Tianminlou Foundation*, Shanghai, 23-25 April 1994, no.13
- Hong Kong Museum of Art, *In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 22 December 1995 – 18 February 1996, no. 146
- Hong Kong Museum of Art, *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 6 July-26 August 2001, p.295, no.185
- China Capital Museum, *The 1st World Chinese Collection Exhibition*, Beijing, 30 September 2010-9 January 2011, p.142-143

LITERATURE:

- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 159
- *Selected Chinese Ceramic from Han to Qing Dynasties*, Taipei, 1990, p. 346-347, no. 154
- *Ming and Qing Polychrome Wares from the Collection of the Tianminlou Foundation*, Shanghai, 1994, no. 13
- *In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 1995, p. 194, no. 146
- *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2001, p. 295, no. 185
- *The 1st World Chinese Collection Exhibition*, Beijing, December 2010, p.142-143

清乾隆 豆青釉刻夔龍紋雙耳尊
六字篆書印款

來源:

香港蘇富比, 1986年5月20日, 拍品88號

展覽:

- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版159號
- 上海佳士得, 《明清彩瓷特展: 天民樓基金會藏》, 上海, 1994年4月23至25日, 圖版13號
- 香港藝術館, 《好古敏求—敏求精舍三十週年紀念展》, 香港, 1995年12月22日至1996年2月18日, 圖版146號
- 香港藝術館, 《好古敏求—敏求精舍四十週年紀念展》, 香港, 2001年7月6日至2001年8月26日, 頁195, 圖版185號
- 首都博物館, 《首屆世界華人典藏大展》, 北京, 2010年9月30日-2011年1月9日, 頁142-143

出版:

- 《天民樓藏瓷》, 香港, 1987年, 圖版159號
- 《中國歷代陶瓷選集》, 台北, 1990年, 頁346-347, 圖版154號
- 《明清彩瓷特展: 天民樓基金會藏》, 上海, 1994年, 圖版13號
- 《好古敏求—敏求精舍三十週年紀念展》, 香港, 1995年, 頁194, 圖版146號
- 《好古敏求—敏求精舍四十週年紀念展》, 香港, 2001年, 頁295, 圖版185號
- 《首屆世界華人典藏大展》, 北京, 2010年12月, 頁142-143







Celadon wares have always been held in high regard by connoisseurs in China. As early as the Tang dynasty, the renowned tea connoisseur Lu Yu declared that celadon ceramics, with their resemblance to jades, were best suited for tea drinking. The Qianlong Emperor, who showed a deep interest in Chinese classical art, displayed the same fondness for celadon wares. It was during his reign when celadon production reached a new peak in technical level, giving rise to a variety of thick, lustrous green glazes resembling jades, such as the radiant glaze seen on this current vase.

青瓷在中國地位一直崇高，早於唐代，茶聖陸羽在《茶經》便提及：「邢瓷白而茶色丹，越瓷青而茶色綠，邢不如越」。唐以後青瓷製作水平一直愈趨提高，至乾隆時代更達至新高峰，粉嫩翠綠的釉色直教人眨眼間難辨是玉或是瓷。而此青釉雙耳瓶正是箇中代表作：釉汁肥厚，溫潤有澤，翠青如玉，誠然是乾隆青瓷中出類拔萃之作。瓶身雕刻夔龍紋飾，添加釉色變化及層次感，繁而不亂，清新雅緻。

The glaze colour on this vase is particularly superior, with a soft, sea-green tone and attractive jade-like sheen. The delicate carving of dragons on the vase makes it even more visually interesting, creating contrasts and variety of tones where the glaze pools in the recesses of the monochrome surface.

十八世紀期間，景德鎮御窯不惜工本，銳意研製可施於白色瓷胎的青釉。其實早在明初，景德鎮御窯已有直接在瓷胎施仿青釉（以少量的鐵為呈色劑）的例子，但要到康熙年間，陶工始調製出最適用於瑩白（低鐵）瓷胎的完美青釉配方。相對於如南宋、元代等時期的標準青釉，素雅的康熙青釉僅需一半的鐵來呈色。雍正時期，御窯仍在改良這款新式青釉，力圖燒造出質感細膩且微微泛藍的效果，再經過乾隆年間多次微調，方配製出一系列御瓷（具紋飾或光素者皆然）專用的極品青釉。





Only one other vase of the same design and shape appears to be recorded, making it possibly a pair to the current lot. It was sold at Sotheby's Hong Kong, 8 April 2007, lot 708, for HK\$13,200,000. It is possible that only a single pair of vases of this pattern was produced, exclusively for the Qianlong Emperor's pleasure and appreciation.

出版例子中，暫時只見另一件紋飾及器形均相同的青釉瓶，與本拍品可能本為一對，2007年4月8日於香港蘇富比拍賣，拍品708號，以港幣13,200,000成交。近似例如此稀少，顯示當時御窯廠可能就只燒造了這一對，只供帝皇賞玩及珍藏。





Fig. 1 A Qianlong celadon meiping sold at Christie's Hong Kong, 29 November 2022, lot 2994 for HK\$ 81,060,000

圖一 乾隆青釉蒼龍教子梅瓶，香港佳士得，2022年11月29日，拍品2994號，以港幣81,060,000成交

Celadon wares of supreme quality continue to enthrall and captivate collectors. A Qianlong celadon-glazed *meiping*, for example, superbly carved with three dragons, was recently sold at Christie's Hong Kong, 29 November 2022, lot 2994 for HK\$ 81,060,000 (**fig. 1**). This current vase, applied with a glaze of unparalleled exquisiteness and elegance, is undoubtedly a masterpiece made to impress and delight.

上等的青釉器一直備受鑑藏家推崇，如香港佳士得最近拍賣一件質量一流的乾隆青釉蒼龍教子梅瓶，2022年11月29日，拍品2994號，以港幣81,060,000成交（圖一）。本拍品釉質清澈瑩潤，深淺有致的淺雕紋飾搭配得天衣無縫，無疑是乾隆青瓷中之佼佼者。

A QIANLONG BLUE AND WHITE
'FLOWER AND FRUIT SPRAY' *MEIPING*

清乾隆青花折枝花果紋梅瓶



2714

A SUPERBLY PAINTED BLUE AND WHITE 'FLOWER AND FRUIT SPRAY' MEIPING

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

12 ¾ in. (32.3 cm.) high

HK\$4,000,000-6,000,000

US\$520,000-770,000

PROVENANCE:

Sold at Sotheby's New York, 24 May 1974, lot 420 (sold as a pair)

Collection of T.Y. Chao (1912-1999)

Sold at Sotheby's Hong Kong, *The T.Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings: Part II*, 19 May 1987, lot 271

EXHIBITED:

- Hong Kong Museum of Art, *Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong, 1978, no. 79b
- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 63
- Chang Foundation, *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, no. 88
- Shanghai Museum, *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 222-223, no. 94

LITERATURE:

- *Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong, 1978, no. 79b
- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 63
- *Liu Liang-yu, A Survey of Chinese Ceramics, vol. 5: Ch'ing Official and Popular Wares*, Taipei, 1991, p. 180
- *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, p.210-211, no. 88
- *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, p. 222-223, no. 94
- *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 215

清乾隆 青花折枝花果紋梅瓶
六字篆書款

來源:

紐約蘇富比, 1974年5月24日, 拍品420號 (一對)

趙從衍珍藏 (1912-1999年)

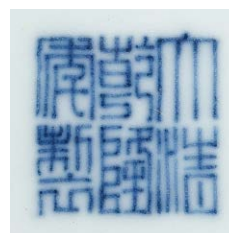
香港蘇富比, *The T.Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings: Part II*, 1987年5月19日, 拍品271號

展覽:

- 香港藝術館, 《趙從衍家族基金會明清瓷器收藏展》, 香港, 1978年, 圖版79b號
- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版63號
- 鴻禧美術館, 《天民樓青花瓷特展》, 台北, 1992年, 圖版88號
- 上海博物館, 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁222至223, 圖版94號

出版:

- 《趙從衍家族基金會明清瓷器收藏展》, 香港, 1978年, 圖版79b號
- 《天民樓藏瓷》, 香港, 1987年, 圖版63號
- 劉良佑, 《中國歷代陶瓷鑒賞5 — 清官窯及官窯》, 台北, 1991, 頁180
- 《天民樓青花瓷特展》, 台北, 1992年, 頁210至211, 圖版88號
- 《天民樓珍藏青花瓷器》, 上海, 1996年, 頁222至223, 圖版94號
- 《宮廷珍藏: 中國清代官窯瓷器》, 上海, 2003年, 頁215







The inspiration for the shape and pattern of this vase originates from *meiping* vases produced during the early Ming dynasty in the 15th century. One palace record reveals that it was under the specific instruction from the Qianlong Emperor that such vases were made at the imperial kilns in Jingdezhen: on the 25th day of the 6th month of Qianlong 3rd year (1778), the Emperor decreed that:

'A Xuande blue and white meiping decorated with three fruits' was to be delivered to Tang Ying at the imperial kilns, where copies based on this were to be fired. After which, the Xuande prototype should be returned to the porcelain storage within the palace.

梅瓶器形、紋飾均承襲明初永宣青花器，是乾隆皇帝特別要求御窯廠仿燒的宮廷陳設器。

據清宮活計檔記載：

乾隆三年六月二十五日，「七品首領薩木哈催總白世秀來說，太監高玉交……**宣窯青花三果梅瓶一件**……旨着交與燒造處唐英……照樣燒造送來，燒造完時再將交出原磁器……仍交磁器庫。」

This vase has illustrious provenance, formerly from the collection of shipping tycoon and renowned collector T.Y. Chao, before entering the Tianminlou Collection.

此瓶傳承有緒，源自香港船王暨著名收藏家趙從衍先生舊藏，後經拍賣進入天民樓珍藏。





Fig. 1 Collection of the Palace Museum
圖一 故宮博物院藏品



Fig. 2 sold at Christie's Hong Kong, 30 November 2011,
lot 2942, for HK\$24,180,000

圖二 2011年11月30日於香港佳士得拍賣，拍品2942號，以港
幣24,180,000成交

Compare to several similar Qianlong *meiping*, including :

- 1) one in the Palace Museum Collection, illustrated in *Blue and White Porcelain with Underglazed Red (III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2010, pl. 117 (**fig. 1**);
- 2) a pair exhibited at the Osaka City Museum of Fine Arts in 1980, sold at Christie's Hong Kong, 30 November 2011, lot 2942, for HK\$24,180,000 (**fig. 2**);
- 3) and one formerly in the Shorenstein Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2970, for HK\$7,820,000 (**fig. 3**).

有數件同類的乾隆梅瓶可資比較：

- 1) 一件藏北京故宮博物院，著錄於故宮博物院藏文物珍品全集《青花釉裏紅（下）》，香港，2010年，圖版117號（圖一）；
- 2) 一對1980年展覽於大阪市立美術館，2011年11月30日於香港佳士得拍賣，拍品2942號，以港幣24,180,000成交（圖二）；
- 3) 一件為舒思深伉儷舊藏，2010年12月1日於香港佳士得拍賣，拍品2970號，以港幣7,820,000成交（圖三）。



Fig. 3 formerly in the Shorenstein Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2970, for HK\$7,820,000
圖三舒思深伉儷舊藏，2010年12月1日於香港佳士得拍賣，拍品2970號，以港幣7,820,000成交







A PAIR OF QIANLONG BLUE-GROUND
GILT-DECORATED 'MELON AND VINE'
DOUBLE GOURD-FORM VASES

清乾隆霽藍地描金瓜瓞綿綿大吉葫蘆瓶一對





2715

AN EXCEPTIONALLY RARE AND EXQUISITE PAIR OF BLUE-GROUND GILT-DECORATED 'MELON AND VINE' DOUBLE GOURD-FORM VASES

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

11 3/8 in. (29 cm.) high

HK\$16,000,000-22,000,000

US\$2,100,000-2,800,000

PROVENANCE:

Collection of J.M. Hu

Sold at Sotheby's New York, *Important Chinese Ceramics from the J.M. Hu Family Collection*, 4 June 1985, lot 78

EXHIBITED:

- Hong Kong Museum of Art, *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 117 (one of the pair)
- Hong Kong Museum of Art, *Splendour of the Qing Dynasty*, Hong Kong, 9 June - 2 August 1992, no. 228 (one of the pair)
- Christie's Shanghai, *Ming and Qing Polychrome Wares from the Collection of the Tianminlou Foundation*, Shanghai, 23-25 April 1994, no. 16
- Hong Kong Museum of Art, *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 6 July-26 August 2001, p. 298, no. 188.
- China Capital Museum, *The 1st World Chinese Collection Exhibition*, Beijing, 30 September 2010-9 January 2011, p.88-89 (one of the pair)

LITERATURE:

- Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. IV, Hong Kong, 1950, pl. 207
- *Chinese Porcelain in the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 117 (one of the pair)
- *Splendour of the Qing Dynasty*, Hong Kong, 1992, p. 361, no. 228 (one of the pair)
- *Ming and Qing Polychrome Wares from the Collection of the Tianminlou Foundation*, Shanghai, 1994, no. 16
- *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2001, p. 298, no. 188
- *The 1st World Chinese Collection Exhibition*, Beijing, December 2010, p.88-89 (one of the pair)

清乾隆 霽藍地描金瓜瓞綿綿大吉
葫蘆瓶一對 礬紅六字篆書款

(2)

來源:

胡惠春珍藏

紐約蘇富比, *Important Chinese Ceramics from the J.M. Hu Family Collection*, 1985年6月4日, 拍品78號

展覽:

- 香港藝術館, 《天民樓藏瓷》, 香港, 1987年, 圖版117號 (其中之一)
- 香港藝術館, 《清代瑰寶》, 香港, 1992年6月9日至8月2日, 圖版228號 (其中之一)
- 上海佳士得, 《明清彩瓷特展: 天民樓基金會藏》, 上海, 1994年4月23至25日, 圖版16號
- 香港藝術館, 《好古敏求—敏求精舍四十週年紀念展》, 香港, 2001年7月6日至2001年8月26日, 頁298, 圖版188號
- 首都博物館, 《首屆世界華人典藏大展》, 北京, 2010年9月30日-2011年1月9日, 頁88-89 (其中之一)

出版:

- Helen D. Ling及仇焱之, 《暫得樓珍藏歷代名瓷影譜》, 第四冊, 香港, 1950年, 圖版207號
- 《天民樓藏瓷》, 香港, 1987年, 圖版117號 (其中之一)
- 《清代瑰寶》, 香港1992年, 頁361, 圖版228號 (其中之一)
- 《明清彩瓷特展: 天民樓基金會藏》, 上海, 1994年, 圖版16號
- 《好古敏求—敏求精舍四十週年紀念展》, 香港, 2001年, 頁298, 圖版188號
- 《首屆世界華人典藏大展》, 北京, 2010年12月, 頁88-89 (其中之一)







COLLECTOR'S NOTE:

This pair of vases came from the collection of the distinguished connoisseur J.M. Hu. Our collector whimsically recalls after acquiring this fabulous pair, they noticed an old medical prescription handwritten in traditional calligraphy hidden inside one of the vases. They tried to enlist Chinese traditional doctors to decipher the prescription, but eventually to no avail. To this date, he is still wondering whether the prescription came from the Palace, which would suggest the medical use of these vases, or could it simply be a medical slip left behind by the previous owner.

藏家故事：

此對葫蘆瓶源自收藏大家胡惠春先生。天民樓主人對此有段有趣的回憶：當他們剛購獲此對葫蘆瓶，發現其中一瓶藏有一張老藥方。他們曾嘗試找中醫師解讀藥方，看看是什麼葫蘆賣什麼藥，可惜最後都沒結果。直到今天，天民樓主人還在疑惑，到底該藥方是不是宮廷秘方，反映瓶子曾用作儲藥器，或只是前任藏家遺留下來的普通字條？箇中真相不得而知。





This stunning pair of vases is elaborately painted in dazzling gilt enamels with two tones of gold, against a dark blue ground, creating a striking visual contrast. The exterior is densely decorated with melons and flowers on undulating vines, symbolic of an abundance of descendants; while the double-gourd shape alludes to immortality. The overall effect reflects the flamboyant and ostentatious taste prevalent during the dynamic reign of the Qianlong Emperor.

According to Qing dynasty palace archives, on the 30th day of 11th month of Qianlong 10th year (1745), the Qianlong Emperor decreed that:

'A pair of gilt and blown-on blue double-gourd vases with scrolling flowers' be handed to Hai Wang to be brought to Shengjing, the palace in Shenyang.

It is likely that the record refers to the current pair of double-gourd vases, indicating it was made very early on during the Qianlong reign.

此對葫蘆瓶通體以金彩襯托霽藍色地，金光璀璨，富麗堂皇；瓶身滿佈瓜藤紋飾，象徵子嗣延綿；葫蘆器形象徵福祿未央，寓意祥瑞，突顯乾隆一朝華美輝煌的宮廷風格。

據清宮活計檔記載：

「乾隆十年十一月三十日，司庫白世秀七品首領薩木哈來說太監胡世傑交.....
吹青描金串枝花葫蘆瓶一對.....旨着交海望有便人帶往盛京，欽此」，

非常有可能指的就是此對葫蘆瓶，屬乾隆早年的佳作。拍品成對得以保存並傳世，更是難能可貴。



The current pair is possibly unique, as no other identical piece appears to have been published to date. It is even more outstanding that it is preserved as a pair.

飾描金瓜藤紋的乾隆葫蘆瓶非常稀有，暫未見同類例子，本拍品有可能是孤品。



The current lot came from the distinguished collection of J.M. Hu, and was illustrated in the 1950 Zande Lou catalogue (**fig. 1**). J.M. Hu born in 1911 in Beijing, as the eldest son of the influential banker Hu Bijiang. J.M. Hu was given a rigorous education in the Chinese classics; supplemented by a Western-style education. He first encountered Chinese ceramics during his student years, and developed a lifetime passion for collecting Chinese art. He relocated to Hong Kong during wartime, and founded the prestigious collector's club Min Chiu Society in 1960. J.M. Hu often spoke of the three necessary criteria in collecting: *zhen* (authenticity), *jing* (rarity and quality), and *xin* (condition). The collecting journey of J.M. Hu represents a lifetime's dedication to connoisseurship and beauty, and he remains a celebrated figure amongst collectors of Chinese art.

本拍品系出名門，源自收藏大家胡惠春先生舊藏，並著錄於胡氏暫得樓於1950年出版的圖錄（圖一）。胡先生1911年生於北京，名仁牧，字惠春，其父是叱咤銀行界的胡筆江先生。胡惠春乃家中長子，幼年即飽讀蒙學經典，同時還接受西式教育。他在求學階段初次邂逅中國陶瓷，後來歷經戰亂，輾轉至香港生活，並於1960年創立收藏家會社敏求精舍，致力收藏明清御瓷。胡惠春先生常論及收藏的三大要素：真、精、新。先生的珍藏，體現他對鑑藏之道和博雅尚美的終生追求。

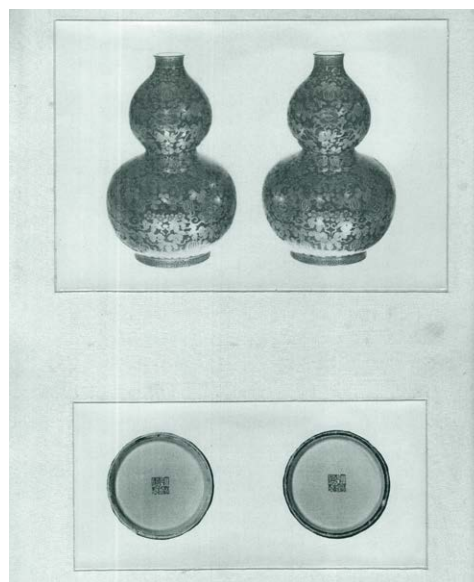
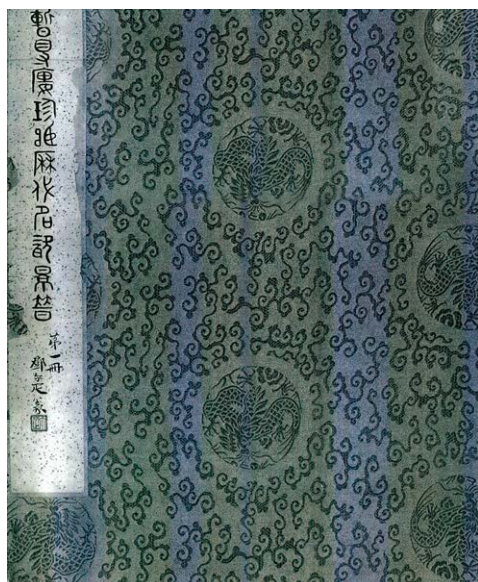


Fig. 1 Collection of Chinese Ceramics From The Pavilion of Ephemeral Attainment, published by Helen D. Ling and E.T. Chow, 1950

圖一 《暫得樓珍藏歷代名瓷影譜》，Helen D. Ling及仇焱之出版，1950年



Another type of gilt-decorated double-gourd vases, shorter in height and with a leaner body with handles on the shoulder, is more commonly seen. One such example is a blue-ground vase decorated with gilt lotus scrolls in the National Palace Museum Collection (20.8 cm. high), illustrated in *Porcelain of the National Palace Museum: Enamelled Ware of the Ch'ing Dynasty*, Book II, Taipei, 1969, pl. 15 (**fig. 2**). Another vase of this shape, decorated with gilt lotus scrolls against a teadust-glazed background, formerly in the J.M. Hu Collection (20.6 cm.), was first sold at Christie's Hong Kong, 28 November 2005, lot 1311 (**fig. 3**); and later again at Sotheby's Hong Kong, 6 April 2016, lot 3608, for HK\$14,480,000.



Fig. 2 Collection of the National Palace Museum

圖二 國立故宮博物院藏品

較常見的是瓶身較矮及修長的帶耳葫蘆瓶，如國立故宮博物院藏一件乾隆霽藍地描金蓮紋葫蘆瓶 (20.8公分)，著錄於《故宮藏瓷— 清彩瓷二》，香港，1969年，圖版15號 (圖二)。或胡惠春舊藏一件乾隆茶葉末地描金葫蘆瓶 (20.6公分)，2005年11月28日於香港佳士得拍賣，拍品1311號 (圖三)，後再出現於2016年4月6日香港蘇富比，拍品3608號，以港幣14,480,000成交。

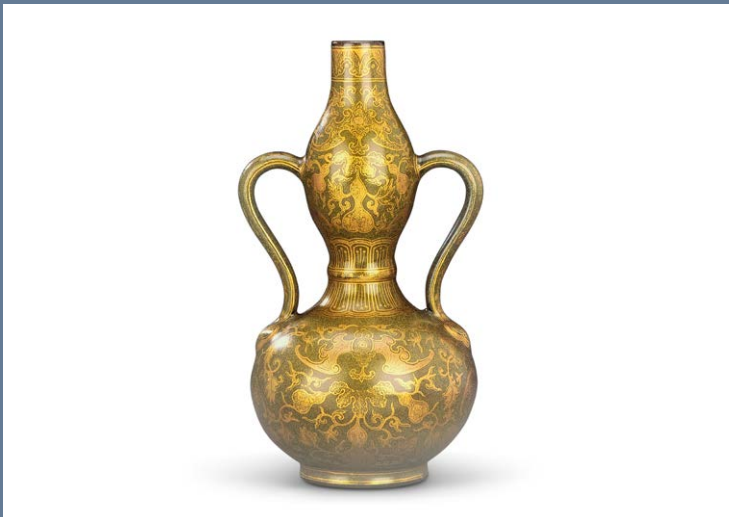


Fig. 3 first sold at Christie's Hong Kong, 28 November 2005, lot 1311; and later again at Sotheby's Hong Kong, 6 April 2016, lot 3608, for HK\$14,480,000

圖三 2005年11月28日於香港佳士得拍賣，拍品1311號，後再出現於2016年4月6日香港蘇富比，拍品3608號，以港幣14,480,000成交



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- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other

purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not

shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

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

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol **•** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **♦**.

3 AUCTIONEER'S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this

paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including HK\$7,500,000, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% of that part of the **hammer price** above HK\$50,000,000.

2 TAXES

The successful bidder is responsible for any

applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if

the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

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

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

the **Heading** and the **Subheading**.

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card

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

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by

the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

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

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

(i) we or a third party warehouse will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and we or they

may charge you transport costs and administrative fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol ✕ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol = or = and further information can be found in paragraph G5(h) below.

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

the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

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

(e) Lots of Iranian origin

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

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

(f) Gold

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

(g) Watches

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

(h) Handbags

A **lot** marked with the symbol = includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol = is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent

misrepresentation by us or other than as expressly set out in these conditions of sale; and

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

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

beginning of the sale, or before a particular **lot** is auctioned.

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 Δ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第E2段的**真品保證**以及第1段另有約定。

3. 狀況

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

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

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

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

5. 估價

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

6. 撤回

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

7. 珠寶

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

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

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

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

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零件。我們不能**保證**任何鐘錶的任何個別零件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

B. 登記競投

1. 新競投人

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

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

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客戶

我們可選擇要求您提供以上B1(a)段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年內沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請

聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

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

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

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

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

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

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

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

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

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入 <https://www.christies.com/auctions/christies-live-on-mobile>。如需網絡競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www。

christies.com 或佳士得微信小程序選擇拍賣並查看拍賣品取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考底價後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有底價的拍賣品，而且沒有其他更高叫價，我們會為您以低價估價的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有拍賣品均有底價。不定有底價的拍賣品，在拍賣品號碼旁邊用「標記」。底價不會高於拍賣品的低價估價，除非拍賣品已由第三方保證而相關不可撤銷的書面競投價高於低價估價。在此情況下，底價將被設為不可撤銷的書面競投的價格。該等由第三方保證的拍賣品在目錄中注以符號 Ⓢ 以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

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

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等或高於底價之出價。就不設底價的拍賣品，拍賣官通常會以低價估價的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，拍賣官可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

競投通常從低於低價估價開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供您參考。

7. 貨幣兌換

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

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付落槌價外，亦同意支付本公司以該拍賣品落槌價計算的買方酬金。酬金費率按每件拍賣品落槌價首港幣 7,500,000 元之 26%；加逾港幣 7,500,000 元以上至港幣 50,000,000 元部分之 21%；加逾港幣 50,000,000 元以上之 15% 計算。

2. 稅費

成功競投者將負責所有適用拍賣品稅費，包括增值稅，銷售或補償使用稅費或者所有基於落槌價和買方酬金而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先法適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的拍賣品，不論買方國籍或公民身份，均可能須支付基於落槌價、買方酬金和/或與拍賣品相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由拍賣品將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取拍賣品之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 買方保證

對於每件拍賣品，買方保證其：

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

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的購買款項（詳見以下第 F(1) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就此任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您作出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

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

- 我們對在拍賣日後 5 年內提供的申索通知提供真品保證。此期限過後，我們不再提供真品保證。
- 我們只會對本目錄描述第一行（“標題”）以大階字體註明的資料作出真品保證。除了標題中顯

示的資料，我們不對任何標題以外的資料（包括標題以外的大階字體註明）作出任何保證。

- 真品保證不適用於有保留標題或任何有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題中對“認為是...之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- 真品保證適用於被拍賣會通告修訂後的標題。
- 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題符合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。
- 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是拍賣品的唯一所有人，且拍賣品不受其他申索權、權利主張或任何其他契約的限制。此真品保證中的利益不可以轉讓。
- 要申索真品保證下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可能要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- 您在本真品保證下唯一的權利就是取消該項拍賣及取回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：
 - 此額外保證不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明估價的已出售拍賣品；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上 E2(h)(iii) 規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。
 - 中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）。以上 E2(b) - (e) 在此類別拍賣品將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出真品保證，並會對本目錄描述第二行以大階字體註明的

有關日期或時期的資料提供**真品保證**（“副標題”）。以上 E2(b) - (e) 所有提及**標題**之處應被理解為**標題及副標題**。

F. 付款

1. 付款方式

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

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

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

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

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

- 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKH1HKH

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

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

- 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；

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

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

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

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 31 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
- 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；

- 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；

- 我們可以選擇將您的身份及聯繫方式披露給賣方；

- 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；

- 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

- 採取我們認為必要或適當的任何行動。

- 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

- 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

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

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

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

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

- 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

- 我們或第三方倉庫將自拍賣後第 31 日起向您收取倉儲費用。

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

- 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

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

(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

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

2. 出口 / 進口
拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

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

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

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

- 含有受保護動植物物的拍賣品**
由瀕危物種及其他受保護野生動植物製成或組成（不論百分比）的**拍賣品**在**拍賣詳情**中注有 - 號。

這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鱈皮及駝鳥皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 α 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 β 號或 γ 號，進一步資料請參見以下第 G5(h) 段。

如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確認並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

- 美國關於非洲象牙的進口禁令**
美國禁止非洲象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙、海象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測

試或其他報告的費用。有關測試並無定論或確定物料乃非洲象牙牙，不被視為取消拍賣和退回購買款項的依據。

(e) 源自伊朗的拍賣品

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

(f) 黃金

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

(g) 鐘錶

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

(h) 手袋

注有 **≡** 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可將這些手袋在運送後運送到香港特別行政區境外是不可能的。

注有 **≡** 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可將這些手袋在運送後運送到香港特別行政區境內。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

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

I. 佳士得之法律責任

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

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為成交可能是違法行為或該銷售會令我們或買方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

- 真品**：以下所述的真實作品，而不是複製品或贗品：
- (a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
 - (b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
 - (c) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；

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

真品保證：我們在本協議 E2 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

落槌價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件物品(或作為一組拍賣的兩件或更多的物件)。

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

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保底价出售。

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

副標題：如 E2 段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

○ **Christie's** has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

◆ **Christie's** has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

△ **Christie's** has a financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

◆ **Christie's** has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

⌘ 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**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See paragraph G5 of the **Conditions of Sale** for further information.

⌘ Handbag **lot** incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph G5 of the **Conditions of Sale** for further information.

= Handbag **lot** incorporates material from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph G5 of the **Conditions of Sale** for further information.

∞ **Lot** incorporates elephant ivory material. See paragraph G5 of the **Conditions of Sale** for further information.

Ψ The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph G5 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**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

○ **佳士得就此拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

◆ **佳士得**已經提供最低出售價保證並對此**拍賣品**持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具備保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

△ **佳士得**就此**拍賣品**持有經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

◆ **佳士得**對此**拍賣品**持有經濟利益，該利益全部或部分通過第三方融資。如果具備保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

⌘ 對該**拍賣品**有直接或間接經濟利益的一方有可能對該**拍賣品**作出競投，其可能知道該**拍賣品**的底價或其他重要資訊。

• 此**拍賣品**不設底價。

~ 此**拍賣品**含有瀕危物種，或會導致出口限制。請參閱**業務規定**中的第 G5 段以獲得進一步資料。

⌘ 此手袋**拍賣品**含有瀕危物種。**拍賣品**只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參閱**業務規定**中的第 G5 段以獲得進一步資料。

= 此手袋**拍賣品**含有瀕危物種，受國際運輸限制約束。**拍賣品**在售後需要獲得出口 / 入口許可將其運送到香港特別行政區境外。請參閱**業務規定**中的第 G5 段以獲得進一步資料。

∞ 此**拍賣品**含有象牙材料。請參閱**業務規定**中的第 G5 段以獲得進一步資料。

Ψ 瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動植物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱**業務規定**中的第 G5 段以獲得進一步資料。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property in which Christie's has an ownership or financial interest

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

○ 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 lot. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ○ next to the lot number.

◆ Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots

which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆. Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

◆ Property in which Christie's has an interest and Third Party Guarantee/ Irrevocable bid

Where Christie's has a financial interest in a lot and the lot fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the lot. Such lot is identified in the catalogue with the symbol ◆.

Where the third party is the successful bidder on the lot, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any lot in which Christie's has a financial interest. If you are advised by or bidding through an agent on a lot in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

⌘ Bidding by parties with an interest

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

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of

any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term. Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

CHINESE CERAMICS AND WORKS OF ART

- In Christie's opinion a work by the maker or artist e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot. e.g. A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY
- If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark. e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)
- When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the

heading of the description of the lot and the term "AND EARLIER" appears.

e.g. A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

- If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

- When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description. e.g. A BLUE AND WHITE MING-STYLE BOWL
The Ming-style bowl is decorated with lotus scrolls...
- In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt. e.g. A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt. e.g. A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

保證最低出售價

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

◊ 第三方保證 / 不可撤銷的競投

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

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

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

▲ ◆ 佳士得的權益及第三方保證

佳士得對此拍賣品持有經濟利益。如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此拍賣品提交一份不可撤銷的書面競投的第三方擔保該風險。此拍賣品在拍賣詳情中註有 ▲ ◆ 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持有經濟利益的拍賣品中的經濟利益。如果您通過代

理人競投一件佳士得擁有經濟利益的拍賣品而該拍賣品已有合同訂明的書面競投出價，您應當要求您的代理人確認其是否對拍賣品持有經濟利益。

◻ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號 ◻。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

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

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方擔保風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

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

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定，買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按需求提供書面狀況報告。於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述之本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真實，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

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

中國瓷器及工藝精品

- 佳士得認為是屬於該創作者或藝術家之作品
例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- 當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。
例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY
- 如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。
例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)
- 作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。
例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC
- 在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。
例如：A BLUE AND WHITE BOWL

其他安排

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

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For a complete salerooms & offices listing go to christies.com

16/10/23

BIDDER REGISTRATION FORM

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

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form, and send it to us by email to registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

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

Please verify email address for post-sale communication

B Sale Registration

- | | |
|--|---|
| <input type="checkbox"/> 22122 The Dr. A. Botenga Cellar: Six Decades of Collecting Part I | <input type="checkbox"/> 21392 21 st Century Art Day Sale * |
| <input type="checkbox"/> 22123 Finest and Rarest Wines & Spirits | <input type="checkbox"/> 22016 The Tianminlou Collection * |
| <input type="checkbox"/> 21885 Handbags and Accessories | <input type="checkbox"/> 21657 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 22129 Important Watches * | |
| <input type="checkbox"/> 23129 The Philippe & Elisabeth Dufour Foundation Charity Sale | <input type="checkbox"/> 22020 Fine Chinese Modern And Contemporary Ink Paintings * |
| <input type="checkbox"/> 23076 The OAK Collection Part I | <input type="checkbox"/> 22021 Fine Chinese Classical Paintings & Calligraphy * |
| <input type="checkbox"/> 22176 Magnificent Jewels & The Pink Supreme * | |

- 22849 Post-Millennium Evening Sale *
- 21391 20th and 21st Century Art Evening Sale *
- 21393 20th Century Art Day Sale *

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

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

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

C Authorisation

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

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

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

Authorised Agent's Name

Authorised Agent's Photo ID

Authorised Agent's Address

Authorised Agent's Phone No. Authorised Agent's Email

D Declarations

- I have read the "Conditions of Sale • Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information section of the Conditions of Sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Christie's is required by applicable law to do due diligence on the source of funds for the purchase.

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

I agree to the above and agree to abide by the Conditions of Sale.

Name Signature Date

現場競拍登記表格

佳士得香港有限公司
香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766 www.christies.com

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤。

客戶名稱 客戶編號

客戶地址

電話號碼 您是否希望啟動您的網上帳戶？ 是 否

請確認電郵地址以作售後服務用途

B 拍賣項目登記

- | | |
|--|--|
| <input type="checkbox"/> 22122 A. Botenga 醫生珍藏名酒：六十載收藏之旅第一部份 | <input type="checkbox"/> 22016 天民樓珍藏 * |
| <input type="checkbox"/> 22123 珍罕名釀及烈酒 | <input type="checkbox"/> 21657 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 21885 典雅傳承：手袋及配飾 | <input type="checkbox"/> 22020 中國近現代及當代書畫 * |
| <input type="checkbox"/> 22129 精緻名錶 * | <input type="checkbox"/> 22021 中國古代書畫 * |
| <input type="checkbox"/> 23129 Philippe & Elisabeth Dufour 基金會慈善拍賣 | |
| <input type="checkbox"/> 23076 匠·鑿系列（第一部份） | |
| <input type="checkbox"/> 22176 瑰麗珠寶及翡翠首飾 * | |
| <input type="checkbox"/> 22849 千禧後晚間拍賣 * | |
| <input type="checkbox"/> 21391 二十及二十一世紀藝術 晚間拍賣 * | |
| <input type="checkbox"/> 21393 二十世紀藝術 日間拍賣 * | |
| <input type="checkbox"/> 21392 二十一世紀藝術 日間拍賣 * | |

* 如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高價拍品，請於以下方格劃上「✓」號。

本人有意登記高價拍品競投牌。

請提供閣下之競投總額：

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

C 委託授權書

本人/我們明白若上述被授權代理人成功競得拍賣品，本人/我們將有責任按佳士得目錄所載業務規定支付拍賣品的購買款項，包括買方酬金及任何適用的稅費及其他費用。本人/我們明白佳士得將不會接受由被授權代理人代本人/我們作出付款。

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- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高價拍賣預先登記，佳士得將有權不接受任何高價拍品之競投。

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本人同意以上各項並同意遵守業務規定所列之條款。

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Emmanuelle Chan, Nga Lam Chan, Jerry Chang,
Kelly Chang, Lesley Chen, Amy Cheng,
Henry Cheng, Joanne Cheng, Terry Choi,
Yanie Choi, Simon Chow, Dai Dai,
Helen Fung, Gigi Ho, Phylbie Ho,
Ronny Hsu, Yiwen Huang, Chie Kawasaki,
Masahiko Kuze, Rosita Kwong, Anita Lam,
Summer Lam, Annie Lee, Keyvyn Leung,
Caroline Liang, Faye Liu, Louis Lin, Vicky Liu,
Fai Lo, Yu-Shan Lu, Cissy Ngan,
Benson Or, Stephanie Pang, Felix Pei,
Thomas Portolano, Zhongwei Qin, Joe So,
Yorkie Tam, Sheresse Tong, Mandy Wang,
Aaron Wong, Hammond Wong, Frank Yang

08/09/2023

HONG KONG AUCTION CALENDAR

THE DR. A. BOTENGA CELLAR: SIX DECADES OF COLLECTING PART I

Sale number: 22122
FRIDAY 24 NOVEMBER
10.00 AM

FINEST AND RAREST WINES & SPIRITS

Sale number: 22123
FRIDAY 24 NOVEMBER
10.00 AM

HANDBAGS AND ACCESSORIES

Sale number: 21885
SATURDAY 25 NOVEMBER
3.00 PM
Viewing: 25 November

IMPORTANT WATCHES

Sale number: 22129
SUNDAY 26 NOVEMBER
1.00 PM
Viewing: 25-26 November

THE PHILIPPE & ELISABETH DUFOUR FOUNDATION CHARITY SALE

Sale number: 23129
SUNDAY 26 NOVEMBER
6.00 PM
Viewing: 25-26 November

THE OAK COLLECTION PART I

Sale number: 23076
SUNDAY 26 NOVEMBER
6.30 PM
Viewing: 25-26 November

MAGNIFICENT JEWELS & THE PINK SUPREME

Sale number: 22176
MONDAY 27 NOVEMBER
3.00 PM
Viewing: 25-27 November

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 21391
TUESDAY 28 NOVEMBER
7.00 PM
Viewing: 25-28 November

POST MILLENNIUM EVENING SALE

Sale number: 22849
TUESDAY 28 NOVEMBER
6.00 PM
Viewing: 25-28 November

20TH CENTURY ART DAY SALE

Sale number: 21393
WEDNESDAY 29 NOVEMBER
1.00 PM
Viewing: 25-28 November

21ST CENTURY ART DAY SALE

Sale number: 21392
WEDNESDAY 29 NOVEMBER
5.00 PM
Viewing: 25-28 November

THE TIANMINLOU COLLECTION

Sale number: 22016
THURSDAY 30 NOVEMBER
10.30 AM
Viewing: 25-29 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 21657
THURSDAY 30 NOVEMBER
11.15 AM & 2:00PM
Viewing: 25-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 22020
FRIDAY 1 DECEMBER
10.30AM & 2:30PM
Viewing: 25-30 November

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 22021
SATURDAY 2 DECEMBER
10.30 AM
Viewing: 25 November - 1 December

18/10/2023



CHRISTIE'S 佳士得

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