

CHRISTIE'S 佳士得

嘉木留芳

木趣居

精選明式家具

- E T E R N A L M I N G -
TREASURES FROM THE
MQJ COLLECTION

HONG KONG | 29 NOVEMBER 2024
香港 | 2024年11月29日

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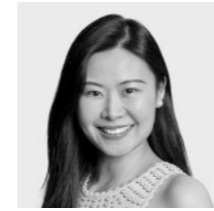
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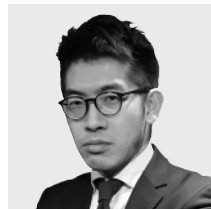
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CHRISTIE'S 佳士得

ETERNAL MING - TREASURES FROM THE MQJ COLLECTION 嘉木留芳 - 「木趣居」精選明式家具

FRIDAY 29 NOVEMBER 2024 星期五 2024年11月29日

AUCTION 拍賣

Friday 29 November 2024 · 2024年11月29日 (星期五)
2.00pm (Sale 22737, Lots 1101-1115)
下午2時 (拍賣編號 22737, 拍賣品編號 1101-1115)

Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central
地點: 香港, 中環美利道2號 The Henderson 6樓

Tel 電話: +852 2760 1766

VIEWING 預展

HONG KONG, 6/F, The Henderson
香港, The Henderson 6樓

Friday - Thursday, 22 - 28 November
11月22至28日 (星期五至四)
10.30am - 6.00pm

HIGHLIGHTS PREVIEW 精選拍品預展

HONG KONG, The Henderson
香港, The Henderson

Friday - Tuesday, 11 - 15 October · 10月11至15日 (星期五至二)
10.30am - 5.30pm

AUCTIONEERS 拍賣官

Liang-Lin Chen

AUCTION CODE AND NUMBER 拍賣名稱及編號

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A SPECIAL EXHIBITION OF THE
MQJ COLLECTION

木趣居

明式家具曠世珍藏特展



1101

A SMALL ZITAN RECTANGULAR BOX

LATE MING DYNASTY-EARLY QING DYNASTY

17 1/8 in. (43.5 cm.) wide, 9 5/8 in. (24.5 cm.) deep,
7 7/8 in. (20 cm.) high

HK\$80,000-180,000

US\$11,000-23,000

PROVENANCE:

The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017

Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 484-485

晚明至清前期 紫檀小長方箱

來源:

木趣居珍藏, 香港

展覽:

香港蘇富比, 《木趣居·家具中的嘉具》, 2017年9月29日-10月2日

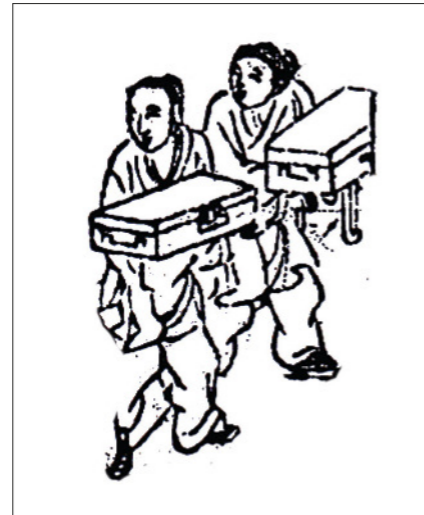
香港佳士得, 《「木趣居」明式家具曠世珍藏特展》, 2024年10月11-15日

出版:

伍嘉恩, 《木趣居-家具中的嘉具-下》, 北京, 2017年, 頁484-485



Zhongyi Shuihu Zhuang (Outlaws of the Marsh)
《忠義水滸傳》梁山伯分金大買市



Qing Ye Zhong (Alarm Bell on a Still Night)
《清夜鐘》



This box of classical design is a standard example of its type among surviving examples of the late Ming dynasty. It is completely plain but for the beadings on the edges of the cover and the body. The *baitong* metalware includes the lotus shaped plate in front, the rectangular corner mounts on the walls and the inlaid *ruyi*-shaped mounts at the four corners of the lid. There are also the bale handles on the sides with protective plates. Made of choice *zitan* wood with tight grains and whirling pattern.

此箱為傳世晚明小箱子的基本式。蓋口與箱口起兩度燈草線，起加固作用。正面荷花瓣形面頁，立牆四角用銅頁包裹，頂蓋鑲釘雲紋如意頭形飾件。兩側安提環，並設護眼錢。銅活均白銅做。此箱子選材講究，充分呈現紫檀天然緊密迴旋的紋理。



(other views 另二面)



~1102

A RARE AND LARGE HUANGHUALI ROUND BOX 十七至十八世紀 黃花梨大圓盒

17TH-18TH CENTURY

9 5/16 in. (23.7 cm.) diam., 3 1/8 in. (8 cm.) high

HK\$150,000-280,000

US\$20,000-36,000

PROVENANCE:

The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017

Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 496-497

來源:

木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日

香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

伍嘉恩，《木趣居-家具中的嘉具-下》，北京，2017年，頁496-497

This simple round box carved from a solid piece of wood appears easy to make but in fact requires a high degree of skill and craftsmanship. The edge of the cover and the box are beaded on the outsides and rabbeted on the insides for a tight fit. There is a *baitong* lobe-shaped plate inlaid into the front, and a cloud-shaped lift-up hasp with opening for the lock receptacle. The back has a rectangular strap hinge, also made of *baitong*. Round boxes made in *huanghuali* wood are very rare. This exquisite round box is fashioned from one solid piece of beautifully grained *huanghuali* wood, with both the cover and the body of the box showing flowing patterns like clouds, like rivers.

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此盒獨木為之，看似至簡，而所需工至繁，藝至高。蓋口及箱口起兩道陽線，蓋與箱踩子口上下扣合。正面鑲蓮瓣形白銅面頁，拍子作雲頭形，開口容納鈕頭，背面安長方形白銅合頁。傳世品中黃花梨木製圓盒不多，屬珍稀種類。這個從整木挖鑿而成的圓盒非常精緻。取材自木紋華美的黃花梨獨木，盒蓋與盒身上的紋理連接，如行雲流水。

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(two views 二面)



木趣居
乙亥六月
暢女為
嘉恩女史
題



~1103

AN EXTREMELY RARE HUANGHUALI OCTAGONAL INCENSE STAND

LATE MING DYNASTY

The top is of frame construction with a single board flush, tongue-and-grooved floating panel supported by one dovetailed transverse stretcher below. The edge of the frame moulds downwards and inwards from about one third way down and then again to end in a very narrow flat band. The waist and the beaded-edged leaf-shaped aprons are made of one piece of wood. The four rectangular legs are shaped in a graceful curve to end in small outward hoofs which are tenoned to the slightly curved, rectangular base stretchers, with four small feet at the corners.

19 7/8 in. (50.5 cm.) wide, 14 7/8 in. (37.7 cm.) deep, 40 5/8 in. (103.3 cm.) high

HK\$12,000,000-22,000,000

US\$1,600,000-2,800,000

PROVENANCE:

Chung Wah Pui Collection (Hong Kong Min Chiu Society member),
Hong Kong, 1990-1997
The MQJ Collection, Hong Kong

EXHIBITED:

Hong Kong, Grace Wu Bruce Co Ltd., *Best of the Best- An Exhibition of Ming Furniture from Private Collections*, December 1994

Hong Kong Museum of Art, *In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, 22 December 1995-18 February 1996

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017

Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Hong Kong Museum of Art, *In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 1995, p. 281, no. 253

P.P. Piccus, 'Conference and Exhibition Review', *Oriental Arts*, February 1995, Hong Kong, p. 69

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, pp. 18-19

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 1*, Beijing, 2017, pp. 70-73

Grace Wu, *Three Decades of Ming Furniture*, Beijing, 2024, pp. 22-23



晚明 黃花梨四足葉紋八方高香几

八方几面攢邊打槽平鑲獨板面心，下裝一根穿帶出梢支承。框面冰盤沿上部平直，自中上部下斂至底壓窄平線。束腰與沿邊起皮條線的葉形牙子一木連做，互相銜接，並向上與邊框結合。四根修長的方材三彎腿足弧形舒斂有致，於底向外微翻出蹄足，足底出榫納入帶有小足支承於四角的微弧形長方托泥。

來源:

鍾華培舊藏（香港敏求精舍成員），香港，1990-1997年
木趣居珍藏，香港

展覽:

香港，嘉木堂，《家具中的家具-明式家具私人珍藏精選》，1994年12月
香港藝術館，《敏求精舍三十五週年紀念展》，1995年12月22日-1996年2月18日

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日
香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

香港藝術館，《好古敏求-敏求精舍三十五週年紀念展》，香港，1995年，頁281，編號253

R·P·畢格史，「會議展覽評論」，《Orientations》，1995年2月刊，香港，頁69

伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，頁18-19

伍嘉恩，《木趣居-家具中的嘉具-上》，北京，2017年，頁70-73

伍嘉恩，《明式家具三十年經眼錄》，北京，2024年，頁22-23





(top 几面)



The waist and leaf-shaped aprons are made of one piece of wood
束腰及葉形牙子一木連做

The shape of this incense stand is very unusual. It is identical to the piece that was in the collection of Wang Shixiang, illustrated in Wang Shixiang, *Ming Shi Jiaju Zhenshang* (Appreciating Ming-Style Furniture), Beijing, 2003, p. 130, no. 75 (Fig. 1), now in the collection of the Shanghai Museum, China. They were made as a pair.

This item is made of a type of Dalbergia wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.

此香几造型獨特，與前屬王世襄先生收藏、現歸上海博物館的高香几，載於王世襄《明式家具珍賞》，北京，2003年，頁130，圖版75（圖一），造型完全一樣。原來是一對。

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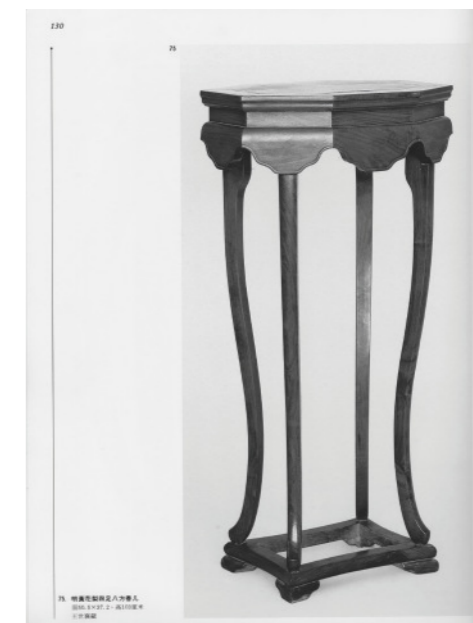


Fig. 1 圖一



(other views 另二面)



~1104

A CARVED *HUANGHUALI*
'CHI-DRAGON' FOLDING MIRROR
STAND

LATE MING DYNASTY-EARLY QING DYNASTY

The mirror support panel comprises a frame inset with corner spandrels of C-scroll design, and in the centre, a large roundel with openwork carving of a coiled *chi*-dragon flanked by four double cloud scrolls. A lotus leaf-shaped support where the mirror would rest is fitted in the centre below. The base with curvilinear-shaped aprons and beautifully modelled low hoof feet.

12 3/8 in. (31.4 cm.) wide, 12 3/8 in. (31.4 cm.) deep, 10 1/4 in. (26 cm.) high when set up; 2 15/16 in. (7.5 cm.) high when folded

HK\$150,000-280,000

US\$20,000-36,000

PROVENANCE:

The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017
Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 462-463

晚明至清前期 黃花梨螭龍雲紋折疊式鏡架

黃花梨鏡架，在妝台上承放鏡子的用具。折疊式，可支起承鏡，不用時放平。支架銅鏡的背板攢框造成。四角安兩卷相抵雲紋角牙，正中大圓透雕螭龍，龍身蟠轉，組成圖案。四周門四簇雲紋。下部正中安荷葉式托子承鏡。鏡架座安裝壺門輪廓牙子，小馬蹄足勁俏可人。

來源:

木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日
香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

伍嘉恩，《木趣居-家具中的嘉具-下》，北京，2017年，頁462-463



(other views 另二面)

Mirror stands are small pieces of furniture on the dressing table for supporting a mirror. This folding example may be set up to support a mirror or folded flat when not in use. Popularly in use at least by the Song dynasty, most examples are foldable. The folding mirror stand made in silver, currently in the collection of Suzhou Museum (Fig. 1), was discovered from a Yuan period tomb, and is a glamorous predecessor of the Ming folding mirror stands.

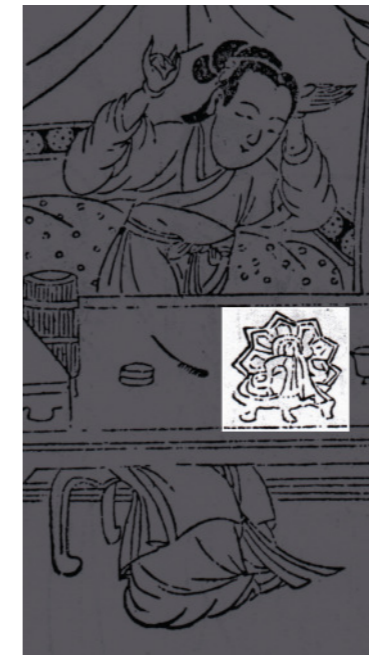
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鏡架是狀如帖架的一種梳妝用具，多作折疊式，宋代已流行。蘇州博物館藏元代發掘之折合式銀鏡架（圖一），就是明代折疊式鏡架的華麗前身。

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Fig. 1 Collection of Suzhou Museum
圖一 蘇州博物館藏品



Pipa Ji (Story of the Lute)
《琵琶記》



Zhan Huakui (Tale of the Popular Courtesan)
《占花魁》

1105

A ZITAN TABLE CABINET

LATE MING DYNASTY-EARLY QING DYNASTY

The top of the lid is flat and it opens to reveal a tray-like compartment. The doors are cut with ledges on their upper edge so that when the lid is closed, these ledges fit behind the lid, preventing the doors from being opened. Behind the two doors are three drawers. The corners of the lid are fitted with rectangular and *ruyi*-shaped *baitong* plates for reinforcement. Rectangular strap hinges of the lid and the doors, and in front, the lotus-shaped plate with a hasp and lock receptacles, small plates with door pulls below, and handles on both sides are all made of *baitong*. The curvilinear-shaped base is carved with scrolling tendrils.

15 ¾ in. (40 cm.) wide, 12 ¼ in. (32.5 cm.) deep, 14 in. (35.5 cm.) high

HK\$180,000-320,000

US\$24,000-41,000

PROVENANCE:

The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017

Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu Bruce, 'Small Portable Treasures, Examples of Classical Chinese Furniture: (V)', *Oriental Art*, Autumn 1993, London, p. 50

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 270

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 470-473

Grace Wu, *Three Decades of Ming Furniture*, Beijing, 2024, p. 274

晚明至清前期 紫檀官皮箱

紫檀官皮箱，平頂，箱蓋掀開是一個平屨，兩扇小門後設抽屨兩層，上二下一共三具。門上緣留子口，頂蓋關好後，扣住子口，兩門就不能開啓。箱蓋四角用長方以及如意雲頭形白銅片加固，箱身與箱蓋背後安長方形合頁。正面蓮瓣形面頁，雲頭形拍子開口容納鈕頭，其下安拉手連長方面頁。兩側有提環。底座鏤出壺門式輪廓，雕卷草葉紋。

來源:

木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日

香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

伍嘉恩，「經典明朝家具之五：輕巧袖珍寶」，《Oriental Art》，

倫敦，1993年秋季刊，頁50

伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，頁270

伍嘉恩，《木趣居-家具中的嘉具-下》，北京，2017年，頁470-473

伍嘉恩，《明式家具三十年經眼錄》，北京，2024年，頁274



These table cabinets were used as dressing cases by both men and women to store toiletries, jewellery and other valuables. They were also used on desks for the storage of stationery, writing implements and seals. Woodblock illustrations to the popular drama *Xi Xiang Ji* (The West Chamber) show these table cabinets in use in all its various editions (Fig. 1).

官皮箱傳世實物頗多，形製尺寸差別不大，應是平常人家常備之物，而不是衙門官府的專門用具，因此“官皮箱”之名的由來尚待考證。此類官皮箱男女皆適用來存放梳妝用品，珠寶首飾以及其他貴重物件。也可以置於書桌上，便於收納文房書寫用具以及印璽。《西廂記》“妝台窺簡”一回，各版本插圖中皆見官皮箱（圖一）。



Fig. 1 *Xi Xiang Ji* (The West Chamber)
《西廂記》玉台窺簡，妝台窺簡



(back view 背面)



~1106

A HUANGHUALI SQUARE BOX

17TH-18TH CENTURY

15 ¾ in. (40 cm.) wide, 15 ½ in. (39.4 cm.) deep, 6 ¼ in. (17 cm.) high

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE:

The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017

Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 488-489

十七至十八世紀 黃花梨方箱

來源:

木趣居珍藏, 香港

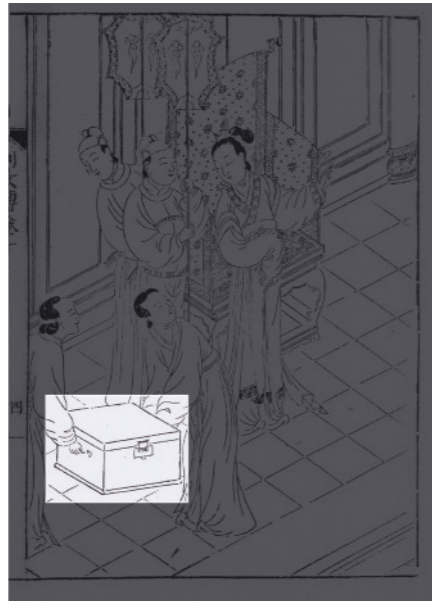
展覽:

香港蘇富比, 《木趣居·家具中的嘉具》, 2017年9月29日-10月2日

香港佳士得, 《「木趣居」明式家具曠世珍藏特展》, 2024年10月11-15日

出版:

伍嘉恩, 《木趣居-家具中的嘉具-下》, 北京, 2017年, 頁488-489



Qiu Hua Lienu Zhuan (Biography of Women in Ancient China)
Illustrated by Qiu Ying
《仇畫列女傳》



This nearly square box with a base is a rare type. The *baitong* metalware with its rectangular front plate and handles on the sides is also less common than the round ones. Made in *huanghuali* wood throughout, including the base panel.

Please note these lots contain a type of *Dalbergia* wood that is subject to CITES export/import restrictions. However, as each lot (or each individual item in the lot) the weight of this type of *Dalbergia* does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.

此箱近方形，又帶座，是稀有的種類。白銅面頁也不是一般圓形而是長方形，兩側提環亦成長方。箱子徹黃花梨木製，包括箱內底板。

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(top 箱頂)



(other views 另二面)

~1107

A MINIATURE *HUANGHUALI*
TABLE, *QIAOTOU'AN*

17TH-18TH CENTURY

20 1/16 in. (51 cm.) wide, 7 3/8 in. (18.8 cm.) deep, 6 5/16 in. (16 cm.) high

HK\$220,000-380,000

US\$29,000-49,000

PROVENANCE:

The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017

Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 448-449

十七至十八世紀 黃花梨小型翹頭案

來源:

木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日

香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

伍嘉恩，《木趣居-家具中的嘉具-下》，北京，2017年，頁448-449



(another view 另一面)



This miniature *qiaotou'an* table looks similar to its large size counterpart but is in fact constructed differently. So miniatures were unlikely to be workshop models of the Ming for patrons to order furniture as claimed by some present day scholars. The cloud-spandrelled apron is made of one piece of wood, unusual in large size *qiaotou'an* tables. The spandrels end in delicate, attractive points rarely seen in large scale *qiaotou'an* tables. In addition, thick planks inset into the shoe-feet carved with a large cloud shape serve as legs. Regular *qiaotou'an* tables are constructed with two legs and an inset panel in between. The single plank top is tightly grained with attractive whirling pattern and “eyes”.

Miniature tables like the present lot may be placed on painting tables, desks serving as stands for treasured antiques, or as an independent object to be admired in the studios of the literati in old times.

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獨板微型翹頭案，形像與大型家具無異，但結構有別。應該不是近人傳為明代工場作坊供人訂購家具的模型。雲紋牙頭牙條一木連做，大型翹頭案多分開製作。牙頭兩旁出尖，俏麗異常，大型家具罕見。托子上嵌厚板，成為板足，鑿開口鉗夾牙條，鏤大雲頭。大型翹頭案多為腿足間嵌檔板結構。小案獨板紋理細密生動，有斑眼花紋。

此類小型家具，可以擺在大條案上陳置文玩或獨立鑒賞，當是古代文人書齋內的案頭珍玩。

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(underside 底部)



(other views 另二面)

~1108

A VERY RARE *HUANGHUALI*
PLANK-TOP TABLE,
QIAOTOU ZHUO

LATE MING DYNASTY

Of substantial material, the single plank top of well-figured wood has small inset shaped everted flanges which return down the outside edges of the plank as a bread board end piece. The edge of the plank is completely flat. The massive legs into which the aprons are set flush in a mortise and tenon pyramid joint are mortised and tenoned to the top and end in strong low hoof feet. Metal nails applied to the underside of the plain straight aprons further secured them to the top. There are square section S-braces mortised and tenoned to the legs in a hook and pegged joint and pinned to the underside of the plank top.

78 $\frac{3}{16}$ in. (198.6 cm.) wide, 18 $\frac{1}{16}$ in. (45.8 cm.) deep, 35 in. (88.9 cm.) high

HK\$2,500,000-4,500,000

US\$330,000-580,000

PROVENANCE:

Gangolf Geis Collection, Hong Kong, til 2003
Sold at Christie's New York, *The Gangolf Geis Collection of Fine Chinese Furniture*, 18 September 2003, lot 44
The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017
Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu Bruce, 'Two Decades of Ming Furniture Part IV: *Zhuo* (Tables)', *Forbidden City*, Beijing, November 2008, issue 166, p. 135
Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 49
Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 1*, Beijing, 2017, pp. 142-147
Grace Wu, *Three Decades of Ming Furniture*, Beijing, 2024, p. 54



晚明 黃花梨獨板面霸王棖翹頭桌

選料厚實的獨板桌面木紋生動華美，兩端嵌入小翹頭，向下延伸接入獨板桌面成為抹頭。獨板立面平直。素直牙子緊貼獨板，作肩以棕角榫與結實的腿足相接。腿足上端與桌面結合，下端伸展為有力的矮馬蹄足。牙子下方用鐵釘貫穿上達獨板面加固。四角有方材霸王棖以鈎掛墊榫接入腿足，上方交獨板底，用銷釘固定。

來源:

Gangolf Geis 舊藏，香港，至2003年
《The Gangolf Geis Collection of Fine Chinese Furniture》，紐約佳士得，2003年9月18日，拍品44號
木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日
香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

伍嘉恩，「明式家具二十年經眼錄之四-桌類」，《紫禁城》，北京，2008年11月，第166期，頁135
伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，頁49
伍嘉恩，《木趣居-家具中的嘉具-上》，北京，2017年，頁142-147
伍嘉恩，《明式家具三十年經眼錄》，北京，2024年，頁54



Ming tables are divided into two main types, those with legs at the four corners, *zhuo*, and those with recessed legs called *an*. Tables with tops that end with everted flanges usually have recessed legs and there is a large body of surviving Ming dynasty examples. Everted end tables with legs at the four corners like the present lot are very rare, with only a few extant examples. However, the design is illustrated in the Ming dynasty book *Sancai Tuhui* (Pictorial Encyclopedia of Heaven, Earth and Man) and is referred to as “*yanji*” (Fig. 1), so it must have been a main category of the time.

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“桌”在明式家具詞彙中，指四腿足安在四角的，而腿足從四角內縮安裝則稱“案”。桌案面板兩端高出上翹成翹頭，在傳世品中多採用四足內縮安裝的造法，所以翹頭案是明式家具的一大類。而“翹頭桌”就十分罕見。傳世品中只有屈指可數幾例。雖然明代翹頭桌沒有太多實例能留傳至今，但從晚明插圖本百科全書《三才圖會》中，能見到稱為“燕几”的翹頭桌圖例（圖一），就知道它們必是當時桌案造型標準系列之一。

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(other views 另二面)

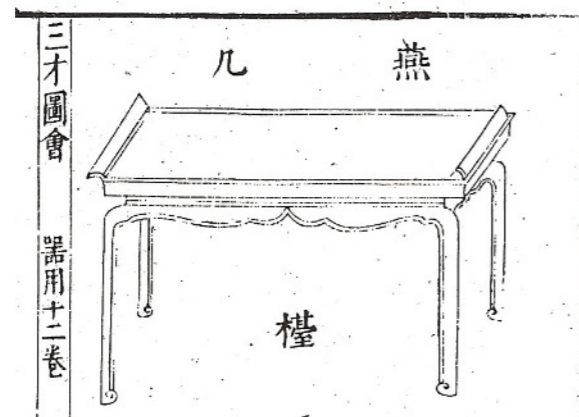


Fig.1 *Sancai Tuhui* (Pictorial Encyclopedia of Heaven, Earth and Man)
圖一《三才圖會》



(another view 另一面)



Top view of the joinery of the everted end board with the plank top
翹頭抹頭與獨板面交接榫卯面細圖



Details of the apron-leg join
牙子與腿足相接榫卯細圖



~1109

A MARBLE-INSET *HUANGHUALI* *LUOHAN* BED, *LUOHAN CHUANG*

LATE MING DYNASTY

The bed is of mitre, mortise and tenon frame construction supported by three curved transverse braces underneath. It was drilled for soft seat construction and is now restored with old matting. The edge of the frame moulds downwards and inwards from about one third way down and there are exposed tenons on the short sides. The high waist and the plain straight apron, made of one piece of wood, is half-lapped onto and mortised and tenoned to the legs, the upper portion of which indents to appear as part of the waist, and extend down to end in moulded pad feet. There are wedge-shaped dovetailed pegs on the backs of the aprons for further support, two on the long sides and one on the short sides. The back and arms, inset with marble panels of beautiful natural pattern that appear as scenes of misty mountains, are removable. The back is of three framed marble panels, each with butterflyed corners and beautifully shaped base aprons. The two arms, similarly constructed with an additional spandrel exquisitely carved with a drum-shaped base, are slide-joined to the back.

78 1/8 in. (198.5 cm.) wide, 35 7/16 in. (90 cm.) deep, 38 7/8 in. (98.7 cm.) high; seat high 19 5/16 in. (49 cm.)

HK\$3,000,000-6,000,000

US\$390,000-780,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, 2007
The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017
Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, pp. 238-239
Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 374-379
Grace Wu, *Three Decades of Ming Furniture*, Beijing, 2024, pp. 234-235



晚明 黃花梨五屏風攢邊嵌理石圍子 羅漢床

床面格角榫攢邊，四框內緣踩邊打眼造軟屉，下裝三根彎帶支承，現用舊蓆是更替品。邊抹冰盤沿自中上部上舒下斂，抹頭可見明榫。高束腰與直素牙條一木連做，與腿足連結。腿足上端收窄凹入接合束腰，出榫納入床面邊框底部，向下至着地處成三道線腳的方形足墊作結束。牙條內安穿銷上貫床座邊框底部加強穩固，長邊一雙，短邊一枚。床圍子可裝可卸，均鑲嵌大理石心板，優美的天然紋理如雲霧間的山巒。後背板由三片組成。邊框上角內外踩線條柔婉的委角。下雕別緻舒緩的壺門輪廓牙子。兩側圍子構造相同，前端加添造型精致的抱鼓墩形站牙，用走馬梢與後圍子接合。

來源:

嘉木堂，香港，2007年
木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日
香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，頁238-239
伍嘉恩，《木趣居-家具中的嘉具-下》，北京，2017年，頁374-379
伍嘉恩，《明式家具三十年經眼錄》，北京，2024年，頁234-235

There are not many surviving examples of classical furniture made in *huanghuali* wood with inset marble panels, be they tables, chairs or beds. This *luohan* bed with refined features of butterflyed corners, beautifully-shaped base aprons and front spandrels rarely seen on other pieces would seem to indicate that *huanghuali* furniture with inset marble panels was an exalted type and highly valued at the time.

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傳世品中鑲嵌石板的黃花梨家具，無論是桌案、椅凳或床榻，都相對稀少。此具羅漢床，從其圍子邊框內外踩柔婉委角，下端典雅別緻壺門牙子，前端添加抱鼓墩式站牙等異常考究，在一般家具難得一見的造法，頗能推斷晚明時代黃花梨家具大盛時，鑲嵌石板的家具是上乘類別，享有崇高的身價。

本拍賣品由黃檀屬的木製造而成。從2017年1月2日起，所有由黃檀屬的木製成的物品受CITES出入口管制。除非獲得CITES再出口許可，此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。





(Back panels and two arms 后背板及兩側圍子)





~1110

A MARBLE-INSET *HUANGHUALI* FOOT STOOL

LATE MING DYNASTY-EARLY QING DYNASTY

The top is of mitre, mortise and tenon construction with a marble centre supported by three transverse stretchers below, two with exposed tenons. The edge of the frame is carved with a groove and moulds downwards and inwards to a narrow flat band and moulds in again to form a recessed waist. There are exposed tenons on the short sides of the frame. The beaded-edged, curvilinear aprons carved with leaves and scrolling tendrils in high relief are mortised and tenoned into and half-lapped onto the legs, which are doublelock tenon to the top and terminate in outward flaring feet, carved with three leaves.

24 ½ in. (62.3 cm.) wide, 11 1¾ in. (30 cm.) deep, 7 in. (17.8 cm.) high

HK\$180,000-320,000

US\$24,000-41,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, 2002
The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017
Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 172
Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 300-301
Grace Wu, *Three Decades of Ming Furniture*, Beijing, 2024, p. 170

晚明至清前期 黃花梨嵌雲石有束腰三彎腿腳踏

踏面格角榫攢邊鑲大理石面心，下裝三根直帶支承，其中兩根出透榫。邊抹上沿打窪兒後向下內縮，壓一窄平線後再向下內縮成束腰。抹頭可見明榫。沿邊起線的壺門輪廓牙條刻高浮雕卷草紋，以抱肩榫與三彎腿結合。腿足上出雙榫納入踏面邊框，下展為外翻馬蹄足，上雕三葉紋。

來源:

嘉木堂，香港，2002年
木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日
香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，頁172
伍嘉恩，《木趣居-家具中的嘉具-下》，北京，2017年，頁300-301
伍嘉恩，《明式家具三十年經眼錄》，北京，2024年，頁170



This foot stool of standard Ming design is constructed in an unusual manner in that the waist is part of the frame, rather than a separate piece or as part of the apron. The exposed tenons of the underneath stretchers are veneered with *huanghuali* strips to conceal the dark end grains of the tenons, also a not often seen feature.

This item is made of a type of *Dalbergia* wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.

此腳踏結構特殊。家具的束腰一般與牙子一木連做，或獨立分開做。但現例束腰與踏面框一木連做，十分罕見。透榫的榫頭貼上黃花梨木片讓較深色的榫頭斷紋不外露，也不常見。

本拍賣品由黃檀屬的木製造而成。從2017年1月2日起，所有由黃檀屬的木製成的物品受CITES出入口管制。除非獲得CITES再出口許可，此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。



(another view 另一面)



(other views 另二面)



~1111

A HUANGHUALI FOLDING GAME BOARD

17TH-18TH CENTURY

18 5/16 in. (46.5 cm.) wide, 18 5/16 in. (46.5 cm.) deep, 5/8 in. (1.6 cm.) high

HK\$220,000-380,000

US\$29,000-49,000

PROVENANCE:

The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017

Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 452-453

十七至十八世紀 黃花梨折疊棋盤

來源:

木趣居珍藏, 香港

展覽:

香港蘇富比, 《木趣居·家具中的嘉具》, 2017年9月29日-10月2日

香港佳士得, 《「木趣居」明式家具曠世珍藏特展》, 2024年10月11-15日

出版:

伍嘉恩, 《木趣居-家具中的嘉具-下》, 北京, 2017年, 頁452-453

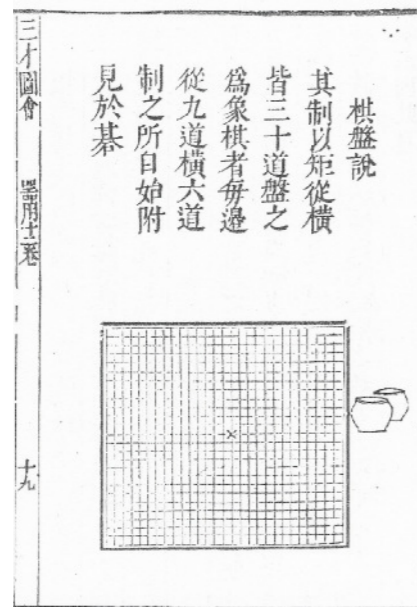


This well-crafted game board comprises two halves joined to the middle wide band by metal pivots allowing it to be folded for easy transportation and storage. Each half is with a framed floating panel of tightly grained, highly figured *huanghuali* wood conjuring up swirling cloud patterns. The natural grain of the wood is exquisite, a sight to behold. These panels are inlaid with silver wire in a grid pattern creating a *xiangqi* chess board on one side and a *weiqi* board on the reverse. In spite of the popularity of these games from ancient times to the present day, hardwood *weiqi* and chess boards dateable to the Ming and early Qing dynasties are relatively rare.

Please note these lots contain a type of Dalbergia wood that is subject to CITES export/import restrictions. However, as each lot (or each individual item in the lot) the weight of this type of Dalbergia does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.

此精製棋盤由兩塊攢邊框心板，中間潤直條，用銅軸釘連接組成。可折疊，方便攜帶及儲存。黃花梨心板紋理生動醒目，咫尺間有風起雲湧之勢。天然紋理之美，嘆為觀止。心板嵌銀絲一面格出象棋盤，背面圍棋盤。圍棋與象棋雖然自古代至今為人喜愛，但傳世珍貴硬木晚明清初棋盤卻十分罕見。

請注意所列拍賣品包含一種黃檀屬的木。所有含有黃檀屬木的拍賣品受 CITES 出/入口管制。但由於每件拍賣品 (或拍賣品內的個別物品) 該類黃檀木的重量不超過 10 公斤，由 2021 年 5 月 1 日起，該拍賣品 (或拍賣品內的個別物品) 分別進口香港不再需要 CITES 許可證。在您決定競投之前，閣下應確定目的地國家是否允許在沒有 CITES 許可證的情況下入口。如果目的地需要 CITES 許可證，您可選擇在香港提取拍賣品。佳士得不會因為目的地國家對拍賣品有 CITES 規定限制出口該國而取消您的交易。



Sancai Tuhui (Pictorial Encyclopedia of Heaven, Earth and Man)
《三才圖會》



A COLLECTING JOURNEY

GRACE WU, OWNER OF THE MQJ COLLECTION

This exceptional and rare pair of square corner cabinets was in the collection of Dr S. Y. Yip of Hong Kong¹ and they were prominently displayed in the landmark exhibition held at the Chinese University of Hong Kong, Art Museum in the autumn of 1991². The exhibition played an important role in the advancement of knowledge in the Ming Furniture field. The renowned Chinese scholar Wang Shixiang, considered the modern father of Chinese furniture, wrote a poem to commemorate the event for publication in the exhibition catalogue. In it he lamented the vicissitudes of Ming Furniture in its recent 20th century history as well as expressing his joy in their revival³.

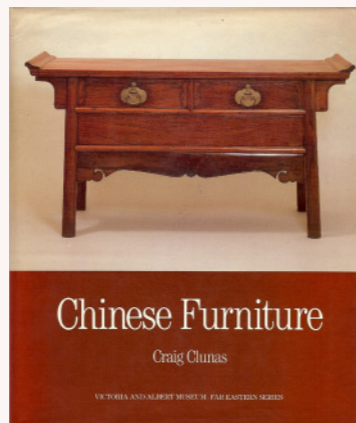
In those years, magnificent examples of Chinese furniture were beginning to surface in quantities, and those discoveries led to a revival of interest in Ming Furniture. In addition to the growing scholarly attention resulting from the dramatic increase in the availability of early material, classical Chinese furniture also gradually became the focus of private collectors and museums worldwide. In 1991 when these events were only beginning to take shape, there were few publications on the subject, so during the period of the Chinese University Museum exhibition, I invited scholars and researchers to participate in a lecture programme to speak about Ming Furniture, seven in all including myself, and launched the first international symposium on Ming Furniture.

The illustrious list included Wang Shixiang, the renowned scholar from China; Craig Clunas, then the keeper of the Asian Department, Victoria and Albert Museum, London, now History of Art professor emeritus at Oxford University, the V & A has quite a collection of Ming Furniture, many of them pieces gifted to them by the ambassador John Addis who had served in Asia⁴; Lark E Mason Jr who was at the time in charge of Chinese auctions at Sotheby's, New York, in the 1980's, Lark had combed the US from coast to coast for pieces of classical Chinese furniture that had been brought out of China before 1949⁵, to transport them to New York for auction making New York the center for Ming Furniture transaction at the time; Tian Jiaqing, one of the founding members of the Association of Classical Chinese Furniture, a researcher in Qing imperial furniture; Curtis Evarts, assistant curator at the Museum of Classical Chinese Furniture, California at the time; Klaas Ruitenbeek, at the time curator of the Chinese and Japanese department at the Rijksmuseum and now at the Museum für Asiatische Kunst in Berlin, Klaas studied carpentry, his doctorate thesis being on "A study of the fifteen century carpenter's manual Lu Ban Jing"⁶; and myself adding up to seven speakers. The metamorphosis from a private collector to a dealer had given me the opportunity to handle large quantities of early material and afforded me the practical experience to learn about their designs and constructions.

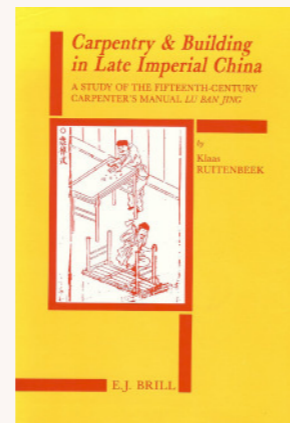
The lecture series was a huge success attended by droves of collectors, curators and others from the cultural relics world. I also invited the Asian art magazine *Orientalism* to publish the lectures delivered as a special issue in January 1992, so that the good news of Ming Furniture may be disseminated to their worldwide audience.



The 1991 exhibition at the Art Museum of the Chinese University of Hong Kong



Cover of *Chinese Furniture*, Victoria and Albert Museum Far Eastern Series © Victoria and Albert Museum, London



Cover of the book by Klaas Ruitenbeek, *Carpentry and Building in Late Imperial China, A Study of the Fifteenth-Century Carpenter's Manual Lu Ban Jing*, 2nd edition, Brill, Netherlands, 1993

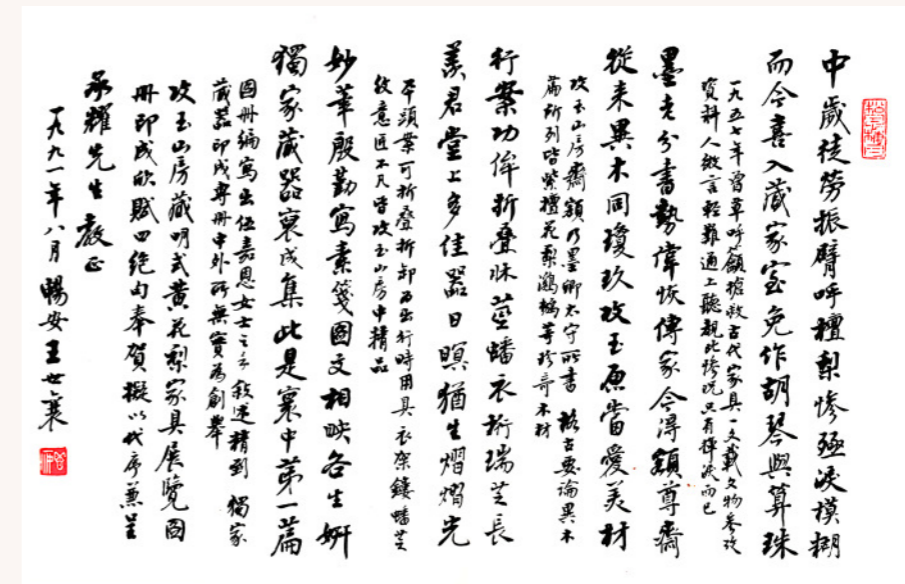


Fig. 1

Years ago I raised my arms in vain appeal,
Through my tears I witnessed the cruel destruction of the
precious zitan and huanghuali furniture.
Happy am I to see them now in the connoisseur's studio,
Having escaped the transmutation to fiddle and abacus.
Note: In 1957 I wrote an article, published in *The Reference Material for Cultural Relics*, pleading for preservation of antique furniture, but I was a nobody and my appeal was ignored, leaving me to shed silent tears at what was to happen.

Grand is the inscription by Master Yi Moqing,
How befitting is this heirloom naming your studio.
Rare wood is as precious as fine jade,
Loving furniture is loving the polished gem.
Note: The horizontal scroll hung in the studio was inscribed with the four characters *Gong Yu Shan Fang* (the Jade Study). It was inscribed by Prefect Yi Bingshou (1754 - 1815) in 1811. In *Ge Gu Yao Lun*, which was translated by Sir Percival David and titled *Chinese Connoisseurship*, the chapter on "Rare Wood" lists *zitan*, *huanghuali*, and *jichi* as examples of rare wood.

The portable table serves as worthily as
the folding couch,
Entwining the long stem of the magic fungus, the raised
beading corner the clothes rack.
How I yearn to own such beautiful pieces,
They shine so brightly long after the sun has set.
Note: The flat-topped table is portable and can be packed away. Skilful craftsmen have decorated the clothes rack with stems of magic fungus. These are examples of some of the rare pieces of furniture in the Jade Study.

An ingenious mind compiled an album,
The text and illustrations complement each other.
The first of its kind, I believe,
A collection of furniture from one single connoisseur.
Note: This catalogue is the work of Ms. Grace Wu Bruce. It is the record of a single connoisseur's collection and the first of its kind either in China or abroad.

The publication of this catalogue brings me great pleasure. It documents the collection of *huanghuali* Ming furniture of the Master of the Jade Study. To extend my congratulations to Mr. Shing Yiu, it is my great pleasure to offer the above stanzas, if he should deem proper, as a foreword to the publication.

WANG SHIXIANG
August 1991
(Fig. 1)

NOTES

1. This pair of cabinets published in Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pp. 116 - 117, was auctioned at Christie's New York in 2002 and I decided to buy it back to add to my MQJ collection. Christie's, *The Dr. S. Y. Yip Collection of Fine and Important Classical Chinese Furniture*, New York, September 20, 2002, no. 41, pp. 78 - 79
2. In the Yip collection volume two is an illustration of the pair of square corner cabinets installed at the exhibition at the Art Museum, Chinese University of Hong Kong: Grace Wu Bruce, *Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998, p. 192

3. Grace Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pp. 8 - 9
4. The book devoted to the collection of the Ming Furniture collection of the Victoria and Albert Museum: Craig Clunas, *Chinese Furniture Victoria and Albert Museum Far Eastern Series*, London, 1988
5. Lark E Mason Jr, 'Examples of Ming Furniture in American Collections Formed Prior to 1980', *Orientalism*, January 1992, Hong Kong, pp. 74 - 81
6. Klaas Ruitenbeek, *Carpentry and Building in Late Imperial China, A Study of the Fifteenth-Century Carpenter's Manual Lu Ban Jing*, Leiden, the Netherlands, 1993



收藏故事

伍嘉恩，「木趣居」藏家

香港中文大學文物館「攻玉山房」家具展覽

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香港中文大學文物館「攻玉山房」家具展覽

這對優秀獨特的黃花梨大方角櫃，是香港攻玉山房主人葉承耀醫生的舊藏¹。1991年9月香港中文大學文物館以整館展出葉氏收藏的明式家具時，它們是展覽品的主角之一²。

香港中文大學文物館「攻玉山房」家具展覽

這次展覽是當代人對明式家具認知的重要里程碑。王世襄先生更在展覽圖錄中以四首絕句闡述古代家具在中國20世紀走過的滄桑經歷³。

香港中文大學文物館「攻玉山房」家具展覽

隨着當年早期家具實例接二連三地問世，吸引了專家學者與收藏家的注意力，明式家具逐漸成為世界各地私人收藏家與博物館的關注項目。鑒於當時中國古典家具研究的書籍不多，筆者在中文大學展覽期間，邀請了中外學者包括筆者七人，出席巡迴講座，發佈明式家具研究新信息，開創以明式家具為專題的國際研討會先河。

香港中文大學文物館「攻玉山房」家具展覽

出席講學有中國文博大家王世襄先生;英國國立維多利亞與艾爾伯特博物館當時的遠東藝術部主任柯律格(Craig Clunas)，維多利亞與

香港中文大學文物館「攻玉山房」家具展覽

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艾爾伯特博物院得天獨厚，館內藏明式家具頗富，部分是早期駐亞洲大使回國後的捐贈品⁴；拉克·梅森 (Lark E Mason Jr.)，美國紐約蘇富比中國部主任，梅森在上世紀80年代四處搜獵存在美洲、於1949年前流出中國的明式家具⁵，並運到紐約上拍，使紐約成為當時中國古典家具的交易中心；田家青，北京的中國古典家具研究會創辦人之一，研究清代家具；柯惕思(Curtis Evarts)，美國加州中國古典家具博物館副主任；魯克思(Klaas Ruitenbeek)，當時是荷蘭亞姆斯特丹國立博物館(Rijksmuseum)的中國、日本藝術部主任，現任德國柏林國家博物館亞洲藝術博物館總監，魯克思鑽研木工，博士論文為《〈魯班經匠家鏡〉校注》⁶；加上筆者共七人，筆者由收藏家轉型為業者，累積了些早期家具經眼、過手的實踐經驗。

香港中文大學文物館「攻玉山房」家具展覽

明式家具專題講學大受歡迎，香港收藏界，文物界傾巢而出，座無虛席。筆者更邀請國際亞洲藝術月刊雜誌Orientations在1992年1月以專輯刊載發表論文，向全世界讀者傳達明式家具收藏研究的信息。

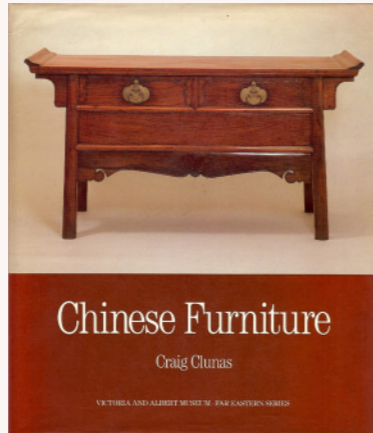
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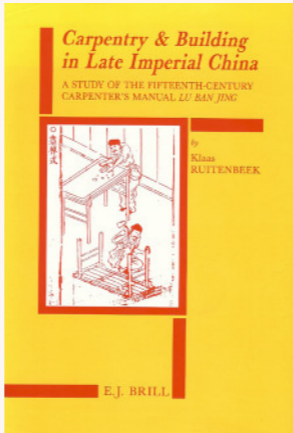
香港中文大學文物館「攻玉山房」家具展覽



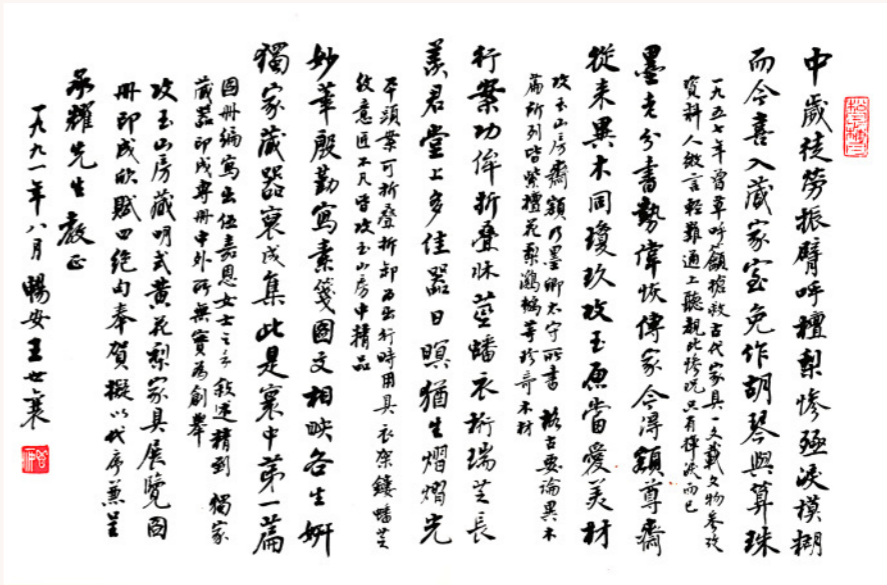
1991年在香港中文大學文物館「攻玉山房」家具展覽場景



英國國立維多利亞阿伯特博物院藏中國明式家具專輯封面 © Victoria and Albert Museum, London



魯克思，《魯班經匠家鏡校注》封面，第二版，博睿學術出版社，荷蘭，1993年



圖一

香港中文大學文物館「攻玉山房」家具展覽

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中歲徒勞振臂呼，檀梨慘極淚模糊。而今喜入藏家室，免作胡琴與算珠。

一九五七年曾草呼籬擔救古代家具一文，載《文物參考資料》，人微言輕，難通上聽，觀此慘況，只有揮淚而已。

墨老分書勢偉恢，傳家今得額尊簪。從來異木同瓊玖，攻玉原當愛美材。

攻玉山房齋額乃墨卿太守所書，《格古要論·異木篇》所列皆紫檀花梨鸚鵡等珍奇木材。

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行案功侷折疊牀，莖蟠衣桁瑞芝長。羨君堂上多佳器，日暝猶生熠熠光。

平頭案可折疊拆卸，為出行時用具，衣架鑲蟠芝紋，意匠不凡，皆攻玉山房中精品。

妙筆殷勤寫素箋，圖文相映各生妍。獨家藏器哀成集，此是囊中第一篇。

圖冊編寫出伍嘉恩女士之手，敘述精到，獨家藏器印成專冊，中外所無實為創舉。

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^[1] Eternal Ming - Treasures from The MQJ Collection • 嘉木留芳 - 「木趣居」精選明式家具

~1112

A PAIR OF HUANGHUALI SQUARE-CORNER CABINETS

LATE MING DYNASTY

Of imposing size and excellent material, the top of the cabinet is of mitre, mortise and tenon frame construction with a tongue-and-grooved, floating panel supported by two dovetailed transverse stretchers underneath. There are exposed tenons on the short sides of the frame. The four square uprights, pyramid-joined to the top, each with one long tenon exposed, are edged with line mouldings, a gently curved one ending in a narrow flat bead, where they meet the side, back panels and the doors. The top frame members are similarly moulded. In front near the top, a stretcher with a central raised flat band and similar line mouldings on both sides, is mitred, mortised, and tenoned to the uprights above the doors, and above it is inset a recessed panel. The removable doors, on either side of the removable central stile, are of standard mitred, mortised, and tenoned frame single board, floating panel construction, with two transverse dovetailed stretchers tenoned into the door frame on the insides. The door frame members are similarly edged with line mouldings where they meet the recessed door panels. Below the doors are two mitred stretchers, similarly decorated as the stretcher above the doors. A tongue-and-grooved recessed panel is inset between them, forming a cabinet cavity behind. Below is a beautifully shaped, beaded-edged, curvilinear apron. There are similar aprons on the sides and back. Inside the cabinet, there is a central section which constitutes a shelf and two drawers with *baitong* plates and pulls. Below there are two wood-hinged covers for the cabinet cavity, with *baitong* plates and ring pulls. The two back panels are removable. The rectangular *baitong* door hinges are inlaid. The central plates, also rectangular and inlaid, have three lock receptacles and shaped door pulls. Every member of these cabinets, including the top panels, inside stretchers, and back panels, is made of *huanghuali* wood.

41 3/8 in. (105 cm.) wide, 24 5/8 in. (62.6 cm.) deep, 73 3/8 in. (187 cm.) high(2)

HK\$2,800,000-5,000,000

US\$370,000-650,000

PROVENANCE:

Grace Wu Bruce, Hong Kong

Dr. S Y Yip Collection, Hong Kong, 1991-2002

Sold at Christie's New York, *The Dr. Yip Collection of Important Chinese Furniture*, 20 September 2002, lot 41

The MQJ Collection, Hong Kong

EXHIBITED:

Art Gallery, The Chinese University of Hong Kong, 20 September-24 November 1991

Singapore, National Heritage Board, Asian Civilisations Museum, 1997-1999

London, Institute of Contemporary Arts, 18-26 November 1999

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017

Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

晚明 黃花梨大方角櫃成對

此對方角櫃體型碩大，選料考究。櫃頂以格角榫攢邊框鑲板心，下裝二根出梢穿帶支承。抹頭可見明榫。四根方材櫃腿足上以棕角榫與頂邊框接合，出一透榫。內沿壓混面接窄平邊線。櫃頂邊框內沿亦起同樣線腳。櫃門上方直棖中部隆起刻皮條線，兩旁起混面接窄平線，作肩接入櫃足，其上落堂裝板。活動式門杆兩旁可裝可卸的櫃門為標準格角榫攢邊框，背面各安二根出梢穿帶。門框內沿同樣起混面連窄平邊線。門下兩根直棖作肩納入櫃足，兩根棖子間落堂裝板。板後櫃內空間成為櫃膛。櫃下安壺門輪廓沿邊起線牙子。櫃內設隔板，下安抽屜兩具。櫃膛上蓋板兩塊以木軸啟閉。抽屜臉與膛板上安拉手與菊花瓣面頁。櫃背兩扇可裝可卸，用栽榫與櫃身連結。長方形平鑲合頁、面頁、鎖鈕與拉手俱為白銅。此櫃內外所有構件包括櫃頂心版，穿帶等通體用黃花梨造。

來源:

嘉木堂，香港

葉承權醫生舊藏，香港，1991-2002年

《攻玉山房藏中國古典家具》，紐約佳士得，2002年9月20日，拍品41號
木趣居珍藏，香港

展覽:

香港中文大學文物館，1991年9月20日至11月24日

新加坡，亞洲文明博物館，1997-1999年

倫敦，當代藝術中心，1999年11月18-26日

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日

香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日





LITERATURE:

Grace Wu Bruce, *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S Y Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pp. 116-117, no. 45

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, pp. 203-205

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 344-349

Grace Wu, *Three Decades of Ming Furniture*, Beijing, 2024, pp. 199-201

The present lot is in an excellent state of preservation. Made in *huanghuali* throughout, these large cabinets of square shapes with strict, clean lines are subtly decorated with line mouldings and unexpected cusped aprons. These features make them at once powerful and alluring, simple yet refined.

This item is made of a type of *Dalbergia* wood which is subject to CITES export/import restrictions since 2 January 2017. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office unless a CITES re-export permit is granted. Please contact the department for further information.

出版:

伍嘉恩,《攻玉山房藏明式黃花梨家具: 楮壇室夢旅》,香港,1991年,頁116-117,編號45

伍嘉恩,《明式家具二十年經眼錄》,北京,2010年,頁203-205

伍嘉恩,《木趣居-家具中的嘉具-下》,北京,2017年,頁344-349

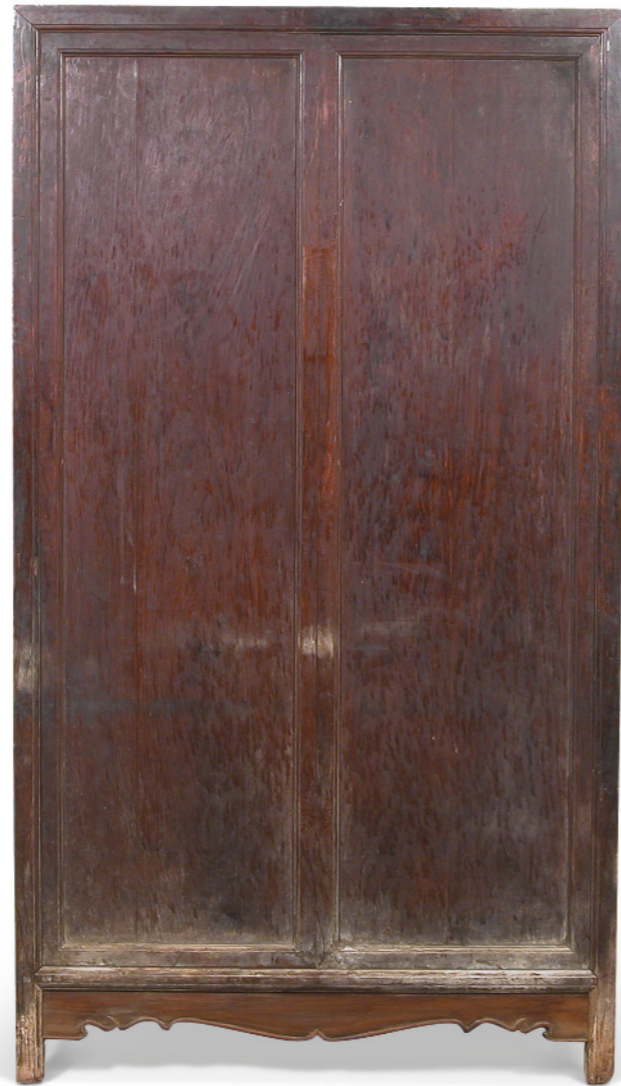
伍嘉恩,《明式家具三十年經眼錄》,北京,2024年,頁199-201

此對大方角櫃保存狀況極佳。通體黃花梨製造。大方角櫃外形方正,線條明確利落。雖全身光素,但線腳裝飾細膩,壺門式牙條弧線柔和悅目,剛勁中含柔婉,簡約明快中見精緻。

本拍賣品由黃檀屬的木製造而成。從2017年1月2日起,所有由黃檀屬的木製成的物品受CITES出入口管制。除非獲得CITES再出口許可,此拍賣品只可運送至香港境內的地址或從我們的香港拍賣場提取。請與專家部門聯繫以瞭解詳情。



Two wood-hinged covers for the cabinet
櫃上兩塊蓋板



Every member of these cabinets is made of huanghuali, including the top panels, inside stretchers and back panels
此對櫃內外所有構件均用黃花梨造，包括櫃頂心板、背板及穿帶等



~1113

A HUANGHUALI MUSICAL INSTRUMENT STAND

LATE MING DYNASTY

This stand is of folding construction and comprises two identical parts. Each part has a rounded top rail which begins and ends in flattened round knobs, engraved with a curl to accentuate the turn of the ends. The two legs are mortised, tenoned and lapped to the top rail and the base feet stretcher. There are inlaid *ruyi*-head *huangtong* mounts where they meet. Near the upper and the lower ends are two horizontal stretchers. The two identical parts are joined by metal rods passing through openings in the middle of their legs, serving as hinges and cushioned with round *huangtong* plates on both ends. Metal rings cushioned with plates are fitted to the higher level horizontal stretchers to allow a detachable metal rod ending with a hook on each end to constrain the stand to an appropriate height.

35 ⁷/₁₆ in. (90 cm.) wide, 12 ¹³/₁₆ in. (32.5 cm.) deep, 31 ⁷/₈ in. (81 cm.) high when extended; 49 ³/₈ in. (125.5 cm.) high when folded

HK\$550,000-980,000

US\$72,000-130,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, 1994
The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017
Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu Bruce Co. Ltd., *Ming Furniture*, Hong Kong, 1995, pp. 62-63
Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 262
Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 422-425
Grace Wu, *Three Decades of Ming Furniture*, Beijing, 2024, p. 262



晚明 黃花梨折疊式琴架

琴架為接疊式結構，由兩組相同構件結合組成。搭腦兩端出頭成圓鈕形並順勢刻有一弧線以強調其轉折。腿足兩端以榫卯納入搭腦與足下着地橫材，交接處鑲嵌如意頭黃銅飾件，上下各一橫樑。兩組構件以金屬軸釘貫穿腿足中部相互銜接，出卯處墊有黃銅圓型護眼鏡。近上端的橫樑裝有銅片與環圈，可掛拆卸式的帶鉤金屬細桿，用以平衡維持琴架高度。

來源:

嘉木堂，香港，1994年
木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日
香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

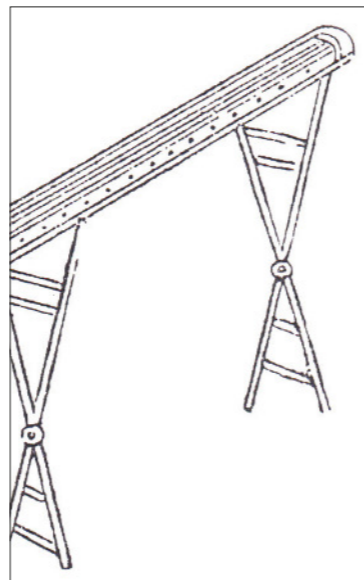
出版:

嘉木堂，《中國家具精粹展》，香港，1995年，頁62-63
伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，頁262
伍嘉恩，《木趣居-家具中的嘉具-下》，北京，2017年，頁422-425
伍嘉恩，《明式家具三十年經眼錄》，北京，2024年，頁262



Musical instrument stands are seen in woodblock illustrations to Ming dynasty publications as well as paintings but few actual examples have come to light. The only one known is the very similar example in the Dr S Y Yip collection, exhibited at the *Splendor of Style* in the National Museum of History, Taipei.

Please note these lots contain a type of Dalbergia wood that is subject to CITES export/import restrictions. However, as each lot (or each individual item in the lot) the weight of this type of Dalbergia does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.



Ling Bao Dao (The Renown Knife Lingbao)
《靈寶刀》

樂器承架可見於明朝話本與戲曲的插圖及繪畫中。但傳世實例非常罕見。公開發表的只有香港攻玉山房藏一具十分相似，曾於台北歷史博物館《風華再現：明清家具收藏展》中展出。

請注意所列拍賣品包含一種黃檀屬的木。所有含有黃檀屬木的拍賣品受 CITES 出/入口管制。但由於每件拍賣品（或拍賣品內的個別物品）該類黃檀木的重量不超過 10 公斤，由 2021 年 5 月 1 日起，該拍賣品（或拍賣品內的個別物品）分別進口香港不再需要 CITES 許可證。在您決定競投之前，閣下應確定目的地國家是否允許在沒有 CITES 許可證的情況下入口。如果目的地需要 CITES 許可證，您可選擇在香港提取拍賣品。佳士得不會因為目的地國家對拍賣品有 CITES 規定限制出口該國而取消您的交易。



Zhengbo Zhoujie Zhuan (Putting Down the Rebellion at Bozhou)
《征播奏捷傳》



(another view 另一面)



(other views 另四面)

~1114

A HUANGHUALI LOW BRAZIER STAND

LATE MING DYNASTY

The top is of standard mitred, mortised and tenoned frame construction with exposed tenons on the short sides of the frame top. The edge of the frame is flat and moulds inwards and downwards from about a third way down to end in a narrow band. The recessed waist and the deep curvilinear, beaded-edged apron are mortised and tenoned and half-lapped to the straight legs ending in elegantly shaped hoof-feet.

21 7/8 in. (55.5 cm.) wide, 14 7/8 in. (37.8 cm.) deep, 6 1/4 in. (16 cm.) high

HK\$150,000-280,000

US\$20,000-36,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, 1995
The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017
Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 260
Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 426-427
Grace Wu, *Three Decades of Ming Furniture*, Beijing, 2024, p. 261

晚明 黃花梨有束腰馬蹄足矮火盆架

邊框為標準格角榫攢邊造，抹頭可見明榫。邊抹冰盤沿平直，自上中部下斂，至底壓窄平線。束腰與形狀優美沿邊起線的壺門式牙條以抱肩榫與腿足和桌面結合。四足內翻馬蹄，造型低扁，勁峭有力。

來源:

嘉木堂，香港，1995年
木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日
香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，頁260
伍嘉恩，《木趣居-家具中的嘉具-下》，北京，2017年，頁426-427
伍嘉恩，《明式家具三十年經眼錄》，北京，2024年，頁261



Brazier stands were an essential type of furniture for warming up the cold interiors in old China as depicted in many woodblock prints and paintings (Fig. 1) although extant examples in *huanghuali* wood are very rare. As they were mundane articles for everyday use and their function to support a brazier with burning charcoal made them susceptible to damage by fire, it stands to reason that most were made in inexpensive soft wood and few were ever made in the precious and durable *huanghuali*.

Please note these lots contain a type of Dalbergia wood that is subject to CITES export/import restrictions. However, as each lot (or each individual item in the lot) the weight of this type of Dalbergia does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.

火盆架為古代中國家居中必備家具之一，嚴寒時室內用以燒炭取暖，木刻版畫與繪畫中皆多見（圖一）。唯黃花梨木製傳世品異常稀少。火盆架既為日常用品，而使用時又近火源易被炭火燒灼，理當用一般柴木製作，珍貴木材如黃花梨的實例不多也就不足為奇。

請注意所列拍賣品包含一種黃檀屬的木。所有含有黃檀屬木的拍賣品受 CITES 出/入口管制。但由於每件拍賣品（或拍賣品內的個別物品）該類黃檀木的重量不超過 10 公斤，由 2021 年 5 月 1 日起，該拍賣品（或拍賣品內的個別物品）分別進口香港不再需要 CITES 許可證。在您決定競投之前，閣下應確定目的地國家是否允許在沒有 CITES 許可證的情況下入口。如果目的地需要 CITES 許可證，您可選擇在香港提取拍賣品。佳士得不會因為目的地國家對拍賣品有 CITES 規定限制出口該國而取消您的交易。



Fig. 1 *Nansong Zhizhuan* (Historical Tales of the Southern Song)
圖一《南宋志傳》



(other views 另二面)

~1115

A HUANGHUALI SHRINE

LATE MING DYNASTY-EARLY QING DYNASTY

This shrine is shaped like a gatehouse. Three single boards are inserted into the base, and one on top creating the shrine cavity. The base stretchers are carved with curvilinear silhouettes and two uprights rise from the corners in front with low railings, encircling an anteroom-like space in front of the shrine cavity, the central part left open. Openwork carved panels of *chi*-dragons are inset into the railings. On top of the anteroom are eaves, *guayan*, on all three sides, inset with openwork panels of floral, *shou* character and antique coin pattern. The shrine cavity has long aprons on the sides while the one on top is fitted with short columns carved with lotus buds and leaves.

9 5/8 in. (24.4 cm.) wide, 9 5/16 in. (23.6 cm.) deep, 17 3/8 in. (44 cm.) high

HK\$180,000-320,000

US\$24,000-41,000

PROVENANCE:

The MQJ Collection, Hong Kong

EXHIBITED:

Sotheby's Hong Kong, *The Best of the Best- The MQJ Collection of Ming Furniture*, 29 September-2 October 2017

Christie's Hong Kong, *A Special Exhibition of the MQJ Collection*, 11-15 October 2024

LITERATURE:

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 283

Grace Wu, *The Best of the Best- The MQJ Collection of Ming Furniture- vol. 2*, Beijing, 2017, pp. 502-503

Grace Wu, *Three Decades of Ming Furniture*, Beijing, 2024, p. 288

晚明至清前期 黃花梨神龕

門樓式神龕，以三塊獨板插入如地平的下座，加板蓋成龕室。地平下座四邊鏤出壺門式亮腳。室前立柱兩根，用欄杆圍出前廊，中間開敞，欄杆嵌裝螭紋花卉紋繚環板。廊頂三面均設繚環板掛檐，透雕花卉、壽字和古錢紋圖案。內室安券口牙子，下垂短柱雕蓮苞蓮葉。

來源:

木趣居珍藏，香港

展覽:

香港蘇富比，《木趣居·家具中的嘉具》，2017年9月29日-10月2日

香港佳士得，《「木趣居」明式家具曠世珍藏特展》，2024年10月11-15日

出版:

伍嘉恩，《明式家具二十年經眼錄》，北京，2010年，頁283

伍嘉恩，《木趣居-家具中的嘉具-下》，北京，2017年，頁502-503

伍嘉恩，《明式家具三十年經眼錄》，北京，2024年，頁288



Traditional households often have shrines to house deities for worship. Most surviving examples are made of *zitan* wood, *hongmu* or lacquered softwood with *huanghuali* pieces being quite rare.

The Guanyin figure is not included in this lot (Fig. 1).

Please note these lots contain a type of *Dalbergia* wood that is subject to CITES export/import restrictions. However, as each lot (or each individual item in the lot) the weight of this type of *Dalbergia* does not exceed 10 kg, starting from 1 May 2021, CITES license is no longer required for importing the lot (or the individual item in the lot) into Hong Kong. Before you decide to bid, please check whether your destination country permits import without CITES license. If CITES license is required, we will make the lot available for your collection in Hong Kong. We will not cancel your purchase due to any CITES restrictions impacting the import of the lot to the destination country.

神龕是傳統家居供奉神明的用具，傳世品似多為紫檀、紅木或漆木製作，黃花梨木造不多見。

此拍品不包含觀音像(圖一)。

請注意所列拍賣品包含一種黃檀屬的木。所有含有黃檀屬木的拍賣品受 CITES 出/入口管制。但由於每件拍賣品(或拍賣品內的個別物品)該類黃檀木的重量不超過 10 公斤，由 2021 年 5 月 1 日起，該拍賣品(或拍賣品內的個別物品)分別進口香港不再需要 CITES 許可證。在您決定競投之前，閣下應確定目的地國家是否允許在沒有 CITES 許可證的情況下入口。如果目的地需要 CITES 許可證，您可選擇在香港提取拍賣品。佳士得不會因為目的地國家對拍賣品有 CITES 規定限制出口該國而取消您的交易。



(top of the interior 龕內頂部)



(Fig.1 圖一)



(another view 另一面)

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

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

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** (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) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) 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.

- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- (e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) 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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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 www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and 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 at <https://www.christies.com/en/help/buying-guide-important-information/financial-information>.

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.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

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:

- 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
 - 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - 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;
 - 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
 - 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.
- 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.
- 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:
 - This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.
- 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.

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

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

(m) Guarantee in relation to Wines and Spirits

- Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;
 - If, (i) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in his view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same **condition** as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
 - The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by him for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;
 - The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.
- #### 3 YOUR WARRANTIES
- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
 - Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
 - you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
 - where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction.

You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - 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**").
- 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.
- 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:
 - 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.
 - 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: HSBCHKHHKH
 - 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.
- Cash
We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- 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.

- 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, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.
- For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsalesia@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:

- When you collect the **lot**; or
 - 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
- 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):
 - 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;
 - 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - we can take any other action we see necessary or appropriate.
- 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.
 - 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 G4(a) and (b). In such circumstances paragraph G4(d) 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

- 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**).
- For information on collecting **lots**, please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsalesia@christies.com.
- 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.
- 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:
 - we or a third party warehouse will charge you storage costs from that date.
 - 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.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at www.christies.com/storage shall apply.
 - 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 postsalesia@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.

- 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 postsalesia@christies.com.

- 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.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale Service Department on +852 2760 1766/ Email: postsalesia@christies.com.

(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 = or = 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 H2(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

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(f) Gold

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

(g) Watches

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

