CHRISTIE'S 佳士得

MASTERPIECES OF CHINESE ART FROM THE PALMER FAMILY COLLECTION



SPECIALISTS AND SERVICES FOR THIS AUCTION Specialists & Liaison











Sherese Tong



Audrey Lee

Joyce Tsoi

Marco Almeida





Dai Dai

Felix Pe



Masahiko Kuze

CHINESE CERAMICS AND WORKS OF ART

Hong Kong Pola Antebi International Director Tel: +852 2978 9950

Chi Fan Tsang International Director Tel: +852 2978 9954

Marco Almeida Specialist Head of Department & Head of Private Sales Tel: +852 2978 6810

Liang-Lin Chen Specialist Head of Sale . Tel: +852 2978 6725

Timothy Lai Associate Specialist Tel: +852 2978 9943

SERVICES

Written and Telephone Bids & Christie's Live Tel: +852 2978 9910 Email: bidsasia@christies.com

Paddle Registration Tel: +852 2760 1766 Email: registrationasia@christies.com

Audrev Lee Associate Specialist Tel: +852 2978 6951

Joyce Tsoi Associate Specialist Tel: +852 2978 5343

Yunhan Sun Junior Specialist Tel: +852 2978 6863

Beijing

Auction Results

HK: +852 2760 1766

US: +1 212 703 8080

UK: +44 (0)20 7627 2707

Internet: www.christies.com

Dai Dai, Senior Specialist Felix Pei, Senior Specialist Tel: +86 (0) 10 8583 1766

Shanghai Sherese Tong Senior Specialist Tel: +86 (0) 21 2226 1512

Taipei Ruben Lien Senior Specialist

Tel: +886 2 2322 0010 Tokyo Masahiko Kuze Associate Vice President

Tel: +81 362 671 787

Lotfinder®

Sale Co-ordinators Yvonne Jiang yvonnejiang@christies.com Tel: +852 2978 9955

Calista Cheung calistacheung@christies.com Tel: +852 2978 6734

Global Managing Director Heidi Yang Tel: +852 2978 6804

Regional Managing Director Nicole Wright Tel: +852 2978 9952

Catalogues Online Internet: www.christies.com

Client Services Tel: +852 2760 1766 Email: infoasia@christies.com Post-Sale Services Tel: +852 2760 1766 Email: postsaleasia@christies.com

www.christies.com

Email For general enquiries about this auction, emails should be addressed to the Sale Co-ordinator(s).

CHRISTIE'S 佳士得

MASTERPIECES OF CHINESE ART FROM THE PALMER FAMILY COLLECTION 帕默家族典藏中國藝術

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) 2.45pm (Sale 23834, Lots 1201-1225) 下午2時45分(拍賣編號 23834, 拍賣品編號 1201-1225) 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

HIGHLIGHTS PREVIEW 精選拍品 福展

TAIPEI, Taipei Marriott Hotel 台北,台北萬豪酒店 11.00am - 6.00pm BEIJING, Beijing Hong Kong Jockey Club Clubhouse 北京,北京香港馬會會所 10.00am - 6.00pm SHANGHAI, BUND ONE 上海,久事國際藝術中心 10.00am - 6.00pm

Friday - Saturday, 11 - 12 October · 10月11至12日(星期五至六) Thursday - Friday, 31 October - 1 November · 10月31日至11月1日(星期四至五) Monday - Thursday, 4 - 7 November · 11月4至7日(星期一至四)

AUCTIONEERS 拍賣官

AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as FISH-23834. 在遞交書面和電話競投表格或查詢拍賣詳情時,請註明拍賣名稱及編號為 魚-23834。

CONDITIONS OF SALE - BUYING AT CHRISTIE'S 業務規定 - 買家須知

The sale for each lot is subject to the Condition of Sale, Important Notices and Explanation of Cataloguing Practice, which are sale information for a lot, please see the full lot description, which can be accessed through the sale landing page on christies.com. 可能會在拍賣前發生變化。有關拍賣品的最新拍賣信息,請參閱 christies.com 上的拍賣登陸頁面中的完整拍賣品描述。

set out on christies.com. Please note that the symbols and cataloguing for some lots may change before the auction. For the most up to date 每件拍賣品的銷售均受 christies.com 上列出的業務規定、重要通知及目錄編列方法之說明的約束。請注意,某些拍賣品的符號和目錄

ENQUIRIES 杳詢

UK 英國:+44 (0)20 7627 2707 HK香港:+85227601766



Scan to view auction details

掃瞄以瀏覽拍賣詳情



WeChat mini program 掃描二維碼或微信搜索



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

Audrey Lee

US 美國: +1 212 703 8080



Scan QR to access Christie's "佳士得"小程序, 查閱 全球拍賣資訊



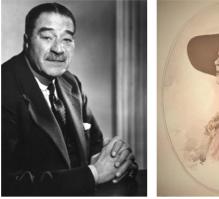
Follow us on Instagram 關注佳士得 亞洲Instagram賬戶 @christiesasia

R.H.R. PALMER AND LENA- A PERSONAL VIEW BY HOWARD PALMER

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

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

Howard Palmer died very young, in 1923. Reggie was married in February 1924 to Lena Cobham, and they moved to their matrimonial home, Hurst Grove, near Reading. The RHRP ledger shows the first items in their collection of Chinese Art – 12 Blue and White plates (Kangxi) and a *Famille Verte* vase – were wedding presents. After that, the ledger witnesses a prolific practice of buying (and sometimes selling – often



Reginald Howard Reed Palmer 雷金納德 · 帕默 Lena Palmer 莉娜・帕默

to buy a better example of the same type of piece) Porcelain, Jade, Enamels and Cloisonné, Bronzes, Ivory, Lacquer and Pictures, until further additions came to an end, in about 1965. Other items, not recorded in the RHRP ledger, were inherited from his mother upon her death in 1953.

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

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

Lena, on the other hand, was neither stern nor austere, but indulged her grandchildren in the traditional manner of an irresponsible and high-spirited grandmother (a Christmas present of pet white mice for very young grandchildren springs to mind as a method of entrancing the recipients, whilst teasing their parents, who thoroughly disapproved!). But she was also unforthcoming about the history and quality of the collection in the house. It was only after their deaths that we began to find out the meaning of *Famille Rose*, Cloisonné, Spinach Jade, how enamels were made and the thousand aspects of the history, skill and craftsmanship which are exhibited by the pieces Reggie and Lena had collected. Lena was no less an avid collector than Reggie, and they combined a learned and deeply ingrained knowledge of the

R.H.R. 帕默伉儷雜憶

華德・帕默(HOWARD PALMER)

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

雷金納德·帕默退役回國後,順理成章加入了家族經營的知名餅 乾製造企業Huntley & Palmers,戰時其父浩瑋·帕默一直出任公 司主席。瑋浩·帕默與妻子艾達長居沃金厄姆附近的大宅「楠園 (Heathlands)」,其中國瓷器珍藏即存放於此。1919年,雷金納德·帕默擢升公司董事,其後再升任公司主席,1963年始因病退休。

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

身為東方陶瓷學會的早期會員, 雷金納德·帕默當年積極參與該會 組織的會議, 與同儕探討新近購藏之作, 對斷代或溯源之類的課題 尤為關注。他還不時外借藏品予該會展出。帕默絕大部份珍藏,皆 來自倫敦各大古董商,如史柏克 (Sparks)、史賓克 (Spink)、布魯埃 (Bluetts)、麥勒 (Mallett)、韓考克 (Hancock) 及山中商會等,也與 許多職員建立了友誼。不少鑑藏界的同好——如布樂泊 (Robert Bruce)、柯弗瑞伉儷 (Alfred與lvy Clarke) 及瞿北川 (Bertram Currie)——均為雷金納德·帕默與莉娜的擊友。1945年,雷金納德· 帕默作客蘇格蘭北部的瞿氏宅邸,期間聽聞並當機立斷購入附近的 狩獵莊園,如今該處仍是帕默家族產業。

作為祖父, 雷金納德·帕默形象嚴肅, 令人望而生畏。但若細心從旁 觀察, 便會發現他為人慷慨、當仁不讓。祖父生性低調, 故從未向兒 孫解釋或細說浩園內俯拾皆是的中國藝術瑰寶。我們只是滿心好 奇地遠觀這些藏品 (生怕靠得太近會意外碰倒), 但對其價值懵然 不知。 history and art of the Chinese craftsman with superb taste in decorative shape and design. In all probability it was Reggie who majored in the former whilst Lena's infallible taste decided on the final choice of piece from the dealers' offerings. The sheer beauty and superb craftmanship of the pieces has always been apparent to the younger generations, but acquiring even a tenth of Reggie's undoubted learning on the subject has taken a longer time for his descendants. I hope that those who acquire any of these pieces will gain both pleasure and learning.



Hurst Grove, 1980 浩園,1980年

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

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

ROSEMARY SCOTT, INDEPENDENT SCHOLAR



Lot 拍品編號1218

This is the second selection of treasures from the renowned Palmer Collection which Christie's Hong Kong has been honoured to present in recent years. The first selection was sold on 30 May 2023. The collection was started by William Howard Palmer (1865-1923, great-grandfather to the current owners) and his wife Ada (1870-1953). The collection then passed to their only son, Reginald Howard Reed Palmer (1898-1970, grandfather of the current owners), who, with his wife Lena (1900-1981), added the greatest number of pieces to the family's collection of Chinese art. The couple had two sons, each of whom was bequeathed a portion of the collection. The elder son was father to the owners of the pieces in this catalogue, and it is from his part of the Palmer Collection that these items have been drawn. The catalogue for the 30 May 2023 sale contains extended discussion of the background to the Palmer Collection, which is one of the finest English collections of the late 19th and early 20th centuries.

The largest group within the Palmer Collection of Chinese art is comprised of ceramics, but smaller numbers of fine and rare lacquer wares, bronzes, jades, painted enamels on copper, cloisonné enamels, and other materials, are also included in this remarkable collection. The current sale contains some exceptional jades and enamels. Interestingly, while Lena Palmer (wife of Reginald Palmer) eschewed the contemporary

fashion for jadeite jewellery, she was fascinated by jade especially nephrite jade - and was responsible for a number of very fine jades being added to the collection. One of the most important jades in the collection is an imperial jade washer in the current sale (Lot 1218), which is carved in archaistic style with two fish in high relief on the interior. The washer bears on the base a Qianlong mark, and, even more importantly, a Qianlong inscription of some 40 characters including a date citing autumn of the bingwu year - equivalent to 1786. The text of this imperial poem is recorded in Complete Collection of the Imperial Poems of the Qing Emperor Gaozong (Qianlong) (Qing Gaozong yuzhi shiwen quanji: yuzhishi, volume 5, juan 29), where it is entitled: 'A jade double fish washer replete with harmony' (Ti hetian vu shuangvu xi). (For the text of the inscription see the essay accompanying the lot.) The Palmer jade washer was purchased from Spink in December 1934.

Another important jade piece in the current sale (**Lot 1222**), which has been fashioned in archaistic style, is the rare 17th century jade *zhi* vessel. This was purchased from Spink in April 1926. Such cylindrical drinking vessels with circular handles and lids were popular in the Warring States (475-221 BCE) and Han (206 BCE-220 CE) dynasties, and were made in bronze, lacquer, ceramic, and jade. Some had lids,



Lot 拍品編號1222

which were either relatively flat topped with cylindrical sides, or slightly domed, without pendant sides. Painted lacquer versions, for example, were excavated in 1972 from the tomb of Xin Zhui, wife of Li Cang, Marquis of Dai. Xin Zhui died in 168 BCE, and was buried in Mawangdui tomb number one at Changsha, Hunan province. Two of the Mawangdui early lacquer zhi are illustrated in Changsha Mawangdui yihao Hanmu, Beijing, 1973, p.151, pls. 160-1. Early jade examples are rare, but a Bronze Age example, representing the type which provided inspiration for the current Qing dynasty jade zhi is illustrated in 'Lun Handai vinshi qi zhongde zhi he kui'. Wenwu, 1964, no. 4, pl. 1. Like the current jade zhi, this early vessel has a small circular handle with extended thumb rest, and stands on three neat feet. The surface decoration of its sides also has a spiral dot ground. A very similar, but smaller. 17th century jade zhi, loaned by Mr and Mrs Richard C. Bull to the 1975 OCS/V&A exhibition Chinese Jade throughout the ages, as exhibit 385, also stands on three neat feet, while the lid is of the same shape and is topped by three small creatures and an elaborate central knob as the Palmer example. The Palmer zhi cup itself appears to have been loaned anonymously to the same exhibition, as exhibit 387, where it is dated to 17th-18th century. Also in the 1975 Chinese Jade throughout the ages exhibition, as exhibit 318, was a zhi vessel belonging to Mr Wilfred Fleisher, dated in the exhibition

博物鑒古 克紹箕裘

蘇玫瑰 獨立學者

繼2023年5月30日「博古紹裘 - 帕默家族珍藏」於香港佳士得盛 大揭幕,本行有幸呈獻這批顯赫名藏的續章。帕默家族珍藏聞名遐 遼,創立自現任藏家曾祖父母浩瑋·帕默(1865-1923年)、艾達· 帕默(1870-1953年)伉儷,後由獨子與媳即現任藏家祖父母雷金納 德·帕默(1898-1970年)、莉娜·帕默(1900-1981年)伉儷悉心繼 承、鼎力擴充,再傳予兩兒——長子即現任藏家父親系蓄之部分, 經由這代主人襄此。帕默家族藏品聲威顯要,位列十九世紀末至二 十世紀初英國典藏前茅,傳奇事跡在上述首回拍賣之圖錄中已作 詳述。

帕默家族庋藏極富,所擁之中國藝術蔚爲大觀,數量以陶瓷居首,貴 精不濫的漆器、青銅器、玉器、銅胎畫琺瑯、掐絲琺瑯等珍稀逸品次 之。部分臻美玉器和琺琅彩器,在是次拍賣中難得亮相。莉娜·帕默 對風靡其時的翡翠首飾無甚興趣,對玉器尤其軟玉則深感著迷,入 藏多件頂級玉雕,奠立帕默藏玉的佳譽。當中桂冠要數本場拍賣涵 蓋的一件清代乾隆白玉御題詩雙魚如意洗(拍品編號1218)。玉洗古 意盎然,飾高浮雕仿古雙魚圖案,刻「乾隆年製」底款兼題乾隆皇帝 御製五言律詩,並含「乾隆丙午(1786年)閏秋御題」詳實紀年。該詩 載於《清高宗(乾隆)御製詩.五集.卷二十九》,題為「題和闐玉雙魚 洗」(全詩見後頁拍品專論)。玉洗由帕默家族於1934年12月購藏自 斯賓克拍賣行。

玉器藏品的另一精華,是一件無比重要的明代十七世紀白玉雕仿 古紋龍鈕三足單耳杯(**拍品編號1222**),由帕默家族於1926年4月購 藏自斯賓克拍賣行。這種圓筒形帶耳酒器名卮,盛於戰國(公元前 475-221年)至漢代(公元前206-220年),除玉製外,有青銅、漆及 陶製。當中有些帶蓋,蓋有平頂,也有略呈圓拱,有些帶子母口。1972 年,西漢軟侯長沙國丞相利蒼妻辛追墓發掘一件漆製例子。辛追卒 於公元前168年,葬於位處湖南長沙的馬王堆一號墓。兩件出自馬 王堆的早期漆卮可參見《長沙馬王堆一號漢墓》,北京,1973年,頁 151,圖版160-1。早期玉製例子甚少,但一青銅例子可被視爲清代玉 卮的靈感來源,見〈論漢代飲食器中的卮和魁〉,《文物》,1964年,編 號4,圖版1。該卮與本杯相似,皆有帶指托的小圓環耳,下設工整三 足,壁飾穀紋。李察・C・布爾伉儷珍藏一件十七世紀玉卮,1975年 借予東方陶瓷學會暨維多利亞與艾伯特博物館合辦「Chinese Jade throughout the ages」展出,展品編號385。該卮與本品非常相似, 但尺寸較小,其三足與本杯一樣工整,蓋形雷同,蓋邊兼飾三獸,中 心雕一華麗圓鈕。帕默家族當時以匿名借出本杯參予同一展覽,展 品編號387,被斷為十七至十八世紀製。同場展品編號318亦爲一 卮,無蓋,屬威爾佛勒·法萊士先生珍藏,在展覽圖錄上被標注為十 三至十五世紀製,器壁紋飾與本杯相若。值得注意的是,製作本杯 的玉匠別出心裁,巧雕可套扣杯口的子母蓋,使之從內外壁垂直貼 合,完美穩固。



Lot 拍品編號1221

catalogue as 13th–15th century, which had similar decoration around the sides of the vessel to that on the Palmer cup. The Fleisher vessel, however, did not have a lid. It is notable that the lapidary who made the Palmer *zhi* created a very stable lid by carving a double pendant edge which would fit over the rim of the cup, descending on both the interior and exterior.

A further spectacular jade group in the current sale, which bears archaistic decoration, is the rare and exquisite imperial spinach green jade incense garniture with its original, elaborately carved, wooded stands (Lot 1221). The group comprises a tripod incense burner, the lid of which is carved with a reticulated archaistic design, while the sides of the body have flanges which evoke those of ancient bronzes. On the top of the lid, the finial is carved as a powerful dragon. The censer is accompanied by a tall tool vase, also with archaistic relief decoration, which has tubular handles on either side of the neck. This vase would have been used to contain the tools, such as spatulas and chopsticks, required to manipulate the incense and incense ash. The third vessel is a small circular, domed-lidded, box, which would have been used to contain incense in the form of pellets, strips or coils, prior to its placement in the censer. The quality of the carving is exceptional on both the jades and the wooden stands. The burning of incense in religious and secular contexts can be

帕默藏玉地位斐然,一套由爐、瓶、盒組成的清代乾隆御製碧玉三式 (拍品编號1221),玉質絕頂,雕工超卓,木座綺麗,是另一何其壯觀 的稀世巨作。一是雙耳三足爐,爐蓋鏤雕縝緻仿古圖案,形制參照上 古青銅禮器,蓋鈕雕龍氣勢磅礴。二是一件貫耳長頸瓶,帶仿古浮雕 紋飾,用以盛放鏟、箸等器具,以便處理香、灰。三是一件小圓蓋盒, 拱頂,弧邊,用作盛放塔香、綫香或盤香,以備入爐之用。三式極其富 麗,玉供雕琢固然精絕,木座雕刻也不相伯仲。無論焚香頂禮,抑或 起居點香,在宗教乃至世俗層面的燒香文化,皆可追溯自漢代,而香 具則至清代演變成華貴縟麗精緻藝術。台北故宮博物院藏有兩例,見 《故宮歷代香具圖錄》,1994年,圖錄編號84、85。頂級御製碧玉器 本已珍稀,連帶精雕細鏤的原座更是鳳毛麟角。三式各設一座,兼以 華麗鋪張的巨座相連,實屬絕世宏構。三式由帕默家族於1926年4 月購藏自斯賓克拍賣行。



Lot 拍品編號1211

traced back at least as early as the Han dynasty, but elaborate garnitures are generally associated with the Qing dynasty. Two jade incense garnitures from the National Palace Museum, Taipei, were included in the museum's *Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, 1994, catalogue numbers 84 and 85. It is especially rare to find an imperial incense garniture complete with its original stands – a stand for each item and a further stand to hold all three pieces. The Palmer garniture was purchased from Spink in April 1926.

Two particularly rare and attractive cloisonné enamel groups are included in the current sale. One of these depicts a richly attired little boy (possibly a prince) riding a hobby horse and accompanied by his pet dog (Lot 1211). The figure was illustrated by Sir Harry Garner in his book Chinese and Japanese Cloisonné Enamels, London, 1962, (1977 reprint). p. 93, pl. 76, who dates the figure to the 17th century, and notes that human figures are rare. This beautifully rendered piece was also included in the Oriental Ceramic Society Loan Exhibition of the Arts of the Ming Dynasty, London, 1957, exhibit 328. At that time, it was dated to the late Ming period, but recent scholarship has tended to suggest an early Qing dynasty date within the reign of the Kangxi Emperor (1662-1722). A number of scholars have declared this to be their favourite item of cloisonné, both for its inherent quality, and the charming, lively style in which both the child and the dog are portrayed. The depiction of a boy child riding a hobby horse provides a wish for further sons to be born in quick succession, since to be on a horse is mashang, which also



Lot 拍品編號1212 means 'immediately'. This figure was purchased from Spink in February 1930.

The other rare and fascinating cloisonné enamel group in the current sale comprises a pair of figures in foreign dress. which were purchased from Sparks at the Antique Dealers Fair in June 1951 (Lot 1212). Each of the figures kneels on one knee and has his hands in a position suggesting that he holds something precious - such as a vase. It seems likely that the figures are intended to represent foreign tribute bearers probably from Central Asia - offering gifts to the emperor. They are extremely well cast and details of their physiognomy and hair are beautifully reproduced. They are shown with somewhat protruding eyes, curling eyebrows and beards, long, wavy hair, and wearing large circular earrings. Their dress is distinctive, with striped collars and cuffs, but it is their hats which are of particular interest. They are striped and hornshaped, and bear a striking resemblance to that worn by the Yongzheng Emperor in one of the 13 leaves in the album Life Portrait of Emperor Yongzheng, illustrated in Paintings by the Court Artists of the Oing Court - The Complete Collection of Treasures of the Palace Museum, vol. 14, Hong Kong, 1996, p. 118, pl. 18.2. In this album, the Yongzheng Emperor is depicted in various styles of dress, including that of a European (complete with curling wig), and a Tibetan monk. The foreign horn-shaped hats can be seen as early as the Tang dynasty (618-907 CE) on sancai-glazed figures, but clearly caught the particular interest of the Chinese elite in the 18th century, since they can be seen on a number of fine quality cloisonné figures, including the two carrying the large rectangular ice

珍藏中的掐絲琺瑯器亦相當矚目,現淺談工藝精湛、無比珍稀的 兩品。先是一組清代康熙掐絲琺瑯嬰騎木馬與犬像(拍品編號1211),載於哈里·嘉納爵士著《Chinese and Japanese Cloisonné Enamels》,倫敦,1962年(1977年再版),頁93,圖版 76。作者定之 為十七世紀製,表示掐絲琺瑯製人像屬稀有品種。此像造型清新秀 拔,曾展出於東方陶瓷學會舉辦之「Loan Exhibition of the Arts of the Ming Dynasty」,倫敦,1957年,展品編號328,被斷為明末之 作。然而,近年學界傾向斷代為清初,或康熙年間(1662-1722年)。 此像之工藝水平絕佳,童子、幼犬韶顏稚齒,神采駿發,被不少學者 封爲掐絲琺瑯奇珍。嬰騎木馬語作「馬上」,可引申為「馬上封侯」, 意涵豐富。本品由帕默家族於1930年2月購藏自斯賓克拍賣行。

再談一對清代十八世紀掐絲琺瑯鎏金胡人像, 生趣勃鬱, 造型罕 見, 由帕默家族於1951年6月於「古董商博覽會」(Antique Dealers Fair)購藏自史伯斯藝術商行(**拍品編號1212**)。各像單膝跪地, 一手 作捧寶狀, 貌似向清帝朝貢的中亞胡人, 貢品疑是寶瓶一類貴器。 兩像鑄造精細, 眉目髮絲傳神, 突目, 弓眉, 捲鬚, 長髮如波浪, 耳戴 大環,身穿奇裝,領、袖均飾彩間條紋。番帽殊異,尖頂,彩間,與《胤 禎行樂圖冊》十三開冊頁一畫所繪之帽甚爲相似,見《故宮博物院 藏文物精品集 - 卷十四-清代宮廷繪畫》,香港,1996年,頁118,圖 版18.2。雍正皇帝在圖冊中形象百變,穿戴奇詭,裝扮成洋人、藏僧 等不同角色。這種角形番帽早見於唐三彩人像,至十八世紀受文士 階層喜愛,屢見於工藝精巧的掐絲琺瑯人像,包括維多利亞與艾伯 特博物館所藏兩像,手持巨型長方冰箱或香爐,見哈里 · 嘉納爵士 著《Chinese and Japanese Cloisonné Enamels》,同上,頁92,圖版 71。一組乾隆年製掐絲琺瑯太平有象之胡人番帽亦可作比較,見《清 宮秘藏:承德避暑山莊藏傳佛教文物特展圖錄》,台北,1999年,頁 164、編號71。

珍藏不乏工藝絕倫的銅胎畫琺琅,包括一組清代康熙御製松花石嵌 鏍鈿「康熙宸翰」長方硯連御製畫琺瑯花石紋蓋盒(**拍品编號1214**) 。石硯由康熙皇帝親自御題「以靜為用,是以永年」。黃地盒蓋細繪 道逸洞石、蒼勁竹枝,襯托招展罌粟花。此圖可與兩件御製瓷胎畫 琺瑯盃比對——分別為練松柏及大維德爵士珍藏,後者見蘇玫瑰著



Lot 拍品編號1214

chest or incense burner in the collection of the Victoria and Albert Museum (illustrated by Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, op. cit., p. 92 and pl. 71). A similar hat can also be seen worn by the mahout in a Qianlong cloisonné elephant group (illustrated in *Buddhist Art from Rehol*, Taipei, 1999, p. 164, no. 71).

The current sale also includes some very fine examples of painted enamels on metal. One of these is a painted enamel box made to house an inscribed Kangxi Songhua inkstone (Lot 1214). The latter bears an inscription from the brush of the Kangxi emperor himself, which can be translated as: 'It is serene and therefore lasts forever'. The lid of the box is exquisitely painted in enamels with a design of rocks, bamboo, and poppies on a yellow ground. Interestingly, the design is reminiscent of that seen on two imperial enamelled porcelain cups – one in the collection of C.P. Lin and the other in the collection of Sir Percival David (illustrated by Rosemary Scott in Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain, London/Singapore, 1992. p. 119. nos. 129 and 130). The two cups are very similar, but the vessel in C. P. Lin's collection bears a Kangxi mark, while that from Sir Percival David's collection bears a Yongzheng mark. It seems clear that the current enamelled box belongs to the late Kangxi reign. The box and inkstone were purchased from Spink in April 1933, and were illustrated by R. Soame Jenyns and William Watson in Chinese Art - The Minor Arts II, New York, 1965, pl. 207. They were also included by the Ashmolean Museum, in their exhibition Chinese Painted Enamels. Oxford, 1978, no. 22.

《Elegant Form and Harmonious Decoration-Four Dynasties of Jingdezhen Porcelain》, 倫敦/新加坡, 1992年, 頁119, 編號129 、130。兩例酷似, 前者帶康熙款, 後者帶雍正款。本盒該是康熙末年 作, 硯連蓋盒由帕默家族於1933年4月購藏自斯賓克拍賣行, 載錄 於詹甯斯、威廉·屈遜合著《Chinese Art-The Minor Arts II》, 紐 約, 1965年, 圖版207, 並展出於1978年牛津大學阿什莫林博物館舉 辦的「Chinese Painted Enamels」, 牛津, 1978年, 編號22。

珍藏涵蓋一件罕見的清代乾隆御製畫琺瑯黃地開光麻姑圖提壺(拍 品編號1213),屬華安田上尉(1861-1937年)舊藏,1945年4月由雷 金納德·帕默購自布魯特拍賣行。提壺之一大特色,在於其方角式 宛如對倒「U」形的仿古夔龍形耳,精美凸邊內施濃淡有致的藍釉。 各面飾菱花形開光圖案,綴黃地纏枝花錦。一面開光繪飾道教傳説 仙女麻姑漫步河畔,旁有一鹿相伴。麻姑是長壽女神,兼具守護婦 女的法力,藝術形象多見猶如清秀仕女。另一面畫意吉祥,繪飾一 對麻雀棲息樹上,上有兩菊絢爛盛放,下有樹葉徐徐落下。此鳥稱「 樹麻雀」,分佈歐亞地區,象徵幸福和樂、春臨大地。菊花帶有圓滿



Lot 拍品編號1213

Another elegant example of enamels on metal in the current sale is the rare Qianlong oval ewer and cover (Lot 1213). This was formerly in the collection of A.T. Warre (1861-1937) and was purchased by Reginald Palmer from Bluett in April 1945. The ewer has an upturned u-shaped handle in the form of an archaistic dragon, and a notable feature is the raised edge of the handle and the delicately shaded blue enamel applied to the resulting channel. On each side of the ewer is a quadrilobed panel set against a yellow-ground with a multicoloured formal floral scroll. On one side the decorative panel contains a depiction of the legendary Daoist immortal Magu beside a river, accompanied by a deer. Magu is generally portraved as a beautiful maiden and is associated with both the elixir of life and also the protection of women. On the other side of the ewer is an auspicious design with a pair of sparrows perching on a tree which is in the process of losing its leaves, above two blossoming chrysanthemums. The sparrows are Eurasian tree sparrows (*Passer montanus*) and are considered to symbolise happiness and the arrival of spring. Chrysanthemums are known as flowers associated with wealth, but the Chinese word for chrysanthemum (*ju*) also sounds like the word to dwell (*ju*). On this ewer the chrysanthemums are combined with falling leaves (luove). The phrase for falling leaves sounds like another (*leve*), meaning 'happy in one's work' and the combination suggests 'may you dwell in peace and be happy in your work' (anju leve).

While this short essay has concentrated on items from the collection made in jade or metal, the current author cannot leave the subject without mentioning two of her favourite

富貴的意思,「菊」與「居」同音,旁邊之「落葉」與「樂業」同音,比喻「 安居樂業」。

本文雖集中探討帕默典藏中的玉器及金屬器,但筆者未能就此擱 筆——兩件珍貴瓷器,一爲五彩,二為粉彩,實在美不勝收,不得不 提。先論一件清代康熙五彩花鳥圖盤(拍品編號1201),1935年12 月由帕默家族購藏自斯賓克拍賣行。其畫意生動,筆觸酣暢,施釉 細密,用色巧妙,繪飾之翠鳥、桃實、枝葉栩栩如生,口沿綴一周礬 紅釉錦地邊飾,間書「萬」、「壽」、「疆」四字。「萬壽無疆」出自 採集周初至春秋中葉的中國首部許歌總集、儒學典籍五經之一《詩 經》,例見《國風.七月》:「稱彼兕觥,萬壽無疆」、《小雅.南山有臺》 :「樂只君子,萬壽無疆」。「萬壽節」作爲皇帝壽辰節慶的傳統可溯 源至宋代,到明清兩代更發展為京城盛況空前的週年慶典。每逢皇 帝或皇太后慶祝六十、七十或八十大壽,慶典規模便更為龐大。據 說這類賀壽盤是康熙五十二年(1713年)為慶祝皇帝六句大壽特意 御製。某中國藝術史學者認為,此盤疑應熙春園(後名清華園)舉辦 之皇帝壽宴「千叟宴」,製以賞賜年逾六十而地位顯赫的年長賓客。



Lot 拍品編號1201

pieces of porcelain - one decorated in *famille verte*, and one in famille rose enamels. The beautiful small Kangxi famille verte dish (Lot 1201) was purchased in December 1935 at Sparks. The fine overglaze enamels have been painted with the greatest skill to depict a bird perched on a fruiting branch in the centre of the dish, while the rim bears a brocade-like band in iron-red enamel containing four characters written in archaistic style and placed at the cardinal points within the brocade like band. The four characters read: Wanshou wujiang, literally 'ten thousand years of long life without end'. This phrase comes from the Shijing (Book of Odes or *Classic of Poetry*), which is comprised of poems and songs dating from the 11th to the 7th century BCE, and is traditionally believed to have been one of the 'Five Classics' compiled by Confucius (551-479 BC). The phrase wanshou wujiang was preserved for imperial birthdays to the end of the dynastic period. From as early as the Song dynasty (AD 960-1279), the birthday of the emperor was known as the Wanshou *jie* (Festival of Ten Thousand Longevities), and in the Ming and Qing dynasties it was one of the major annual festivals of the Beijing court, occasioning extensive celebrations. The festivities were on an even grander scale when either the reigning emperor or his mother, the Empress Dowager, celebrated their 60th, 70th, or 80th birthdays. It is thought that the group of plates with this type of decoration were made for the 60th birthday of the Kangxi Emperor in 1713, and it has been suggested by one Chinese art historian that these plates may have been made for the so-called 'grey beards banquet', which was held in the Garden of Joyous Spring in celebration of his birthday. Gentlemen of 60 years or older were invited from all over the empire to attend the banquet, and these plates may have been imperial gifts presented to especially favoured guests. As such, they would have been handed down as precious family heirlooms. They are generally known as 'Kangxi birthday plates'. This dish was included in two Oreintal Ceramic Society exhibitions - Exhibition of Enamelled



Lot 拍品編號1206

Polychrome Porcelain of the Manchu Dynasty 1644-1912, London 1951, exhibit 119, and The Arts of the Ch'ing Dynasty, London, 1964, exhibit 178.

Finally, the current sale also includes an exquisite Yongzheng dish (Lot 1206) decorated in famille rose enamels with hibiscus and dragonfly, which was purchased from Yamanaka in March 1937. This small imperial porcelain dish is an example of Yongzheng enamel painting at its most impressive, with extraordinarily fine details on the dragonfly's wings, and delicate colour blending on the hibiscus flowers. The combination of the dragonfly and the hibiscus blossoms with a single reed framing the righthand side of the design, provides an auspicious rebus for: 'May you celebrate wealth and glory all the way'. The dish is also an example of an intriguing decorative device known as guozhihua (flowering branch passing over [the rim]), or guogiangzhi (branch passing over the wall), which provides a rebus for 'eternal governance'. This type of decoration requires that the design begins on the exterior of the vessel, above the foot, and then the flowering branch continues over the rim and onto the interior of the dish or bowl. The device first seems to have appeared on Chinese porcelain in the second guarter of the 17th century -the latter part of the Ming dynasty. However, it was on enamelled imperial porcelains of the Yongzheng reign - such as the current dish - that the guozhihua decorative scheme reached its apogee, reflecting both the excellence of the painting ability of ceramic artists, and the admiration of the imperial court. It was rarely used thereafter, since it required consummate skill to create a design which flowed smoothly over the rim and also produced harmonious designs on both the exterior and interior of the dish. This dish was included in the Oriental Ceramic Society Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912, London 1951, exhibit 187.

對年高德劭的一衆紳耆而言,這批「康熙賀壽盤」是光耀門庭的家 傳之寶,信由後人慎重珍藏,世代相傳。此盤曾兩度展出於東方陶 瓷學會舉辦的「Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912」,展品編號119(見同名圖錄, 倫敦, 1951年),以及「The Arts of the Ch'ing Dynasty」,(見同名圖錄,倫敦, 1964年),倫敦, 1964年,展品編號178。

珍藏中另一殿堂之作,是一件清代雍正粉彩過枝秋水芙蓉蜻蜓圖盤,由帕默家族於1937年3月購藏自山中商會(拍品編號1206)。盤 繪飾的蜻蜓翼紋細密如絲,芙蓉花顏色繁富絢麗,盡顯雍正宮廷的 彩瓷高峰。芙蓉的「芙」與「富」同音,蓉」與「榮」同音,加上旁邊之 「一蘆」與「一路」同音,組成「一路富榮」的吉祥寓意。此盤之一大 特色,在於延展内外壁一氣呵成的「過枝花」或「過牆枝」紋飾,後者 與「長治」諧音,象徵國家長治久安。手法是以盤或盌足外壁為花紋 起點,繞過邊沿延展至內壁。「過枝花」疑始於十七世紀中葉前,即 明朝後半葉,至雍正時期釉上彩繪技術成熟而臻至高峰,反映宮廷 對彩繪瓷器的追捧,以及御窯畫師千錘百煉的造詣。這技術在雍正 以後漸趨式微,皆因習得其時巨匠絕技——落筆準繩且兼顧從器 壁内外迤邐不絕地一圖到底,是後繼者的一大挑戰。此盤於1951年 借予東方陶瓷學會舉辦之「Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912」展出,展品編號187。





1201

A SMALL *FAMILLE VERTE* 'BIRD AND PEACH BIRTHDAY' DISH

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

55/8 in. (14.4 cm.) diam.

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

US\$260,000-390,000

PROVENANCE:

John Sparks, London, December 1935, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 392

EXHIBITED:

London, The Oriental Ceramic Society, *Exhibition* of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912, 23 May- 21 July 1951, no. 119 London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts* of The Ch'ing Dynasty, 26 May- 2 July 1964 Bonham's London, *Reginald and Lena Palmer, Their* Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition, 25 October- 2 November 2021

LITERATURE:

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, cat. no. 119 (Fig. 1) The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ch'ing Dynasty*, London, 1964, cat. no. 178 Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 64-67, no. 19

清康熙 五彩「萬壽無疆」花鳥圖盤 雙圈六字楷書款

來源:

John Sparks,倫敦,1935年12月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號392

展覽:

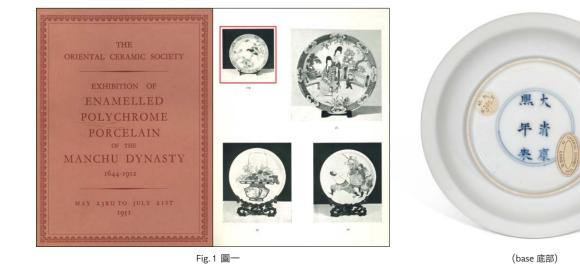
倫敦,東方陶瓷學會,《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》,1951年5月23日 -7月21日,編號119

倫敦,大不列顛藝術委員會及東方陶瓷學會,《Loan Exhibition of The Arts of The Ch'ing Dynasty》,1964年5月26日-7月2日 倫敦邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition》,2021年10月25日-11月2日

出版:

東方陶瓷學會,《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912》,倫敦,1951年,圖錄編號 119(圖一)

大不列顛藝術委員會及東方陶瓷學會,《Loan Exhibition of The Arts of The Ch'ing Dynasty》,倫敦,1964年,圖錄編號178 邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition》, 倫敦,2021年,頁64-67,圖錄編號19





A ROSE VERTE 'LADY AND

CHILDREN' OVOID VASE

KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Xuande sixcharacter mark. 14 $\frac{1}{2}$ in. (37 cm.) high

HK\$600,000-800,000 US\$78,000-100,000

PROVENANCE:

Bluett & Sons, London, June 1956 (**Fig. 1**) The Reginald and Lena Palmer Collection, no. 679

清康熙 五彩加粉彩仕女嬰戲圖瓶

底款:大明宣德年製

來源:
Bluett & Sons,倫敦,1956年6月(圖一)
雷金納德暨莉娜,帕默伉儷珍藏,編號679



(another view 另一面)



(current lot in−situ 本拍品於藏家展櫃)







A PAIR OF *FAMILLE VERTE* FIGURAL DISHES

KANGXI PERIOD (1662-1722)

The bases are inscribed with apocryphal Chenghua six-character marks. 6¹³/₁₈ in. (17.3 cm.) diam. (2)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

The Cumberbatch Collection Sold at Christie's London, 15 May 1946, lot 196 (part) The Reginald and Lena Palmer Collection, no. 616

清康熙 五彩仙人圖折沿盤一對 底款:大明成化年製

來 源:
Cumberbatch 舊藏
倫敦佳士得,1946年5月15日,拍品196號(部分)
雷金納德暨莉娜·帕默伉儷珍藏,編號616





(current lot in-situ 本拍品於藏家展櫃)



A FAMILLE ROSE 'LANDSCAPE' RECTANGULAR STAND

QIANLONG PERIOD (1736-1795)

8³/₄ in. (22.2 cm.) wide

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:

John Sparks, London, October 1937, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 500

Compare to an almost identical stand in both form and size, decorated in *grisaille* with a riverscape from the Yongzheng period, is illustrated in The Complete Collection of Treasures of the Palace Museum, *Small Refined Articles of the Study*, Hong Kong, 2009, p. 319, no. 316. (**Fig. 1**).

清乾隆 粉彩山水亭臺圖小几案

來源:

John Sparks · 倫敦 · 1937年10月 (據R.H.R.帕默帳本) 雷金納德暨莉娜 · 帕默伉儷珍藏 · 編號500

比較一件形制及尺寸幾乎一致之雍正近似例,几面以墨彩繪山 水圖,可見故宮博物院藏文物珍品全集《文玩》,香港,2009年, 頁319,編號316(圖一)。





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



(current lot in-situ 本拍品於藏家展櫃)





(another view 另一面)



TWO *GRISAILLE*-DECORATED SEMI-EGGSHELL 'PEONY AND PRUNUS' DISHES

THE PORCELAINS: YONGZHENG PERIOD (1723-1735)

Each dish is inscribed with a poem describing the scene with the seal da in iron-red. 6¹/₁₆ in. (15.5 cm.) diam.

(2)

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

C.T. Loo, as recorded in the RHRP ledger John Sparks, London, May 1937, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 482

LITERATURE:

S. Jenyns, Later Chinese Porcelain- The Ch'ing Dynasty (1644-1911), London, 1951, pl. LVIII

墨彩牡丹梅花圖盤兩件

白釉盤:清雍正 _{鈐印:達}

來源:

盧芹齋 (據R.H.R.帕默帳本) John Sparks,倫敦,1937年5月 (據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號482

出版:

詹寧斯,《Later Chinese Porcelain- The Ch'ing Dynasty (1644-1911)》, 倫敦, 1951年, 圖版LVIII



けちえる 踏





CELEBRATING WEALTH AND GLORY A VERY RARE YONGZHENG HIBISCUS AND DRAGONFLY DISH

ROSEMARY SCOTT, INDEPENDENT SCHOLAR

This exquisite imperial porcelain dish displays Yongzheng enamel painting at its finest. The extraordinarily fine details of the dragonfly's wings and the delicate colouring of the hibiscus flowers are evidence of the exceptional skill of the ceramic artist. The limpid bluish and green of the enamels effectively blended to depict the foliage, provide a particularly pleasing contrast to the soft opaque pastels used to paint the blossoms. The dish bears a six-character underglaze blue Yongzheng mark written within a double square on its base.

The decoration on this dish has previously been described as including dragonfly and peonies, but closer inspection, and consideration of the symbolism of the design, indicates that the flowers are, in fact, hibiscus (*hibiscus mutabilis*). Hibiscus flowers were a popular subject for Chinese painters on paper and silk at least as early as the Five Dynasties period (907–960), and several such paintings are listed in the 12th century catalogue of the Song imperial collection (*Xuanhe huapu*). This hibiscus is known by a number of names in Chinese, including *mufurong, zuijiu furong* (intoxicated hibiscus), and *jushuang* (resists frost). It is the name *mufurong*, which is significant on the current dish.

The dragonfly (in Chinese *qingting*) provides auspicious associations through its first character *qing*, which is a homophone for both *qing* meaning 'pure' and *qing* meaning 'celebration'. While dragonflies are often shown with lotus or begonia flowers, in this case the insect hovers above pink

清輝翠華 雍正御製粉彩過枝芙蓉蜻蜓紋盤 ^{蘇玫瑰獨立學者}

雍正彩瓷釉色臻至,畫工錘煉,箇中堂奧,可窺自這件盡顯宮匠造詣 的御製芙蓉蜻蜓紋盤。蜻蜓秀巧,薄翅紋路縝緻;芙蓉綺麗,彩調宛 轉曼妙。藍綠釉拼凑明快,精妙渲染攢簇枝頭的蒼翠茂葉。胭脂紅釉 淡雅澄澈,細膩鋪展暄妍綻開的芙蓉嫩瓣。綠葉托紅花,渾然天成。 盤底書「大清雍正年製」青花雙方框六字楷書款。

此紋曾被描述為蜻蜓牡丹,但經仔細端詳及反思意象,可推斷圖中 花卉為芙蓉。早於五代時期(907-960年),芙蓉花已是紙本、絹本 畫作的屢見題材,十二世紀宋徽宗年間編訂的《宣和畫譜》已錄有數 例。「芙蓉」即「木芙蓉」、又有「醉酒芙蓉」以及「拒霜」等別號。木芙 蓉在此盤的象徵意義頗值深思。



and white hibiscus (*mufurong*). These blossoms provide an auspicious wish for wealth and glory through the homophones *fu* meaning 'wealth' and *rong* meaning 'glory'. The single reed which frames the righthand side of the interior design on this dish adds to the auspicious message. The single reed *yilu*, suggests *yilu* meaning 'all the way'. Thus, the message provided by the overall design on the dish may be interpreted as: 'may you celebrate wealth and glory all the way'.

The decoration on this dish has been disposed over the interior and exterior surfaces using a device that is known as guozhihua (flowering branch passing over [the rim]), or guoqiangzhi (branch passing over the wall), which provides a rebus for 'eternal governance'. This type of decorative scheme entails beginning the design on the exterior of the vessel, above the foot, and then taking the flowering branch over the rim and onto the interior of the dish or bowl. The device first seems to have appeared on Chinese porcelain in the second quarter of the 17th century -the latter part of the Ming dynasty. It can be seen on a rare blue and white *ko-sometsuke* vessel illustrated by Saito Kikutaro in Toji Zenshu, vol. 15, plate 4. A rare early Qing dynasty white porcelain bowl, dating to the Kangxi reign, late 17th century, with guozhihua decoration, previously belonging to Paul and Helen Bernat, is in the collection of the Boston Museum of Fine Arts (illustrated by Wu Tung in Earth Transformed – Chinese Ceramics in the Museum of Fine Arts, Boston, MFA Publications, Boston, 2001, p. 149). The Boston bowl bears the name of the

蜻蜓的「蜻」與「清」及「慶」同音,可喻清正、喜慶。在彩繪紋飾中, 蜻蜓多配蓮花或海棠,有別於此盤所見的木芙蓉。芙蓉的「芙」與「 富」同音,「蓉」又與「榮」同音,即指富貴、榮華。盤內壁右側攀沿招 展的「一蘆」與「一路」同音。如是者,諸物交織出「一路富榮」的吉祥 寓意。

此盤之一大特色,在於延展盤身内、外壁一氣呵成的花枝紋飾。這 種繪飾風格術語為「過枝花」或「過牆枝」,後者與「長治」諧音。花草 一枝到底,寄寓生生不息、長治久安。其手法是以器足外壁為花紋 起點,繞過邊沿漫溯至內壁。「過枝花」疑始於十七世紀中葉前,即 明朝後半葉。早期例子可參考一件青花外銷瓷,或日本所稱之古染



Fig.1 Meiyingtang Collection 圖一 玫茵堂藏品



legendary potter Hao Shijiu, and is decorated in white slip with a design of prunus blossom starting at the foot of the vessel on the exterior and continuing into the interior.

However, it was on enamelled imperial porcelains of the Yongzheng reign that the *guozhihua* decorative scheme reached its apogee, reflecting both the excellence of the painting skills of ceramic artists, and the admiration of the court. Indeed, the extant records of the Imperial Household's Workshops, *Zaobanchu*, contain an entry for the 19th day of the 4th month of the 9th year of the Yongzheng reign [1731] in which the emperor specifically ordered porcelains decorated with enamelled designs of 'eternal tranquility' and 'eternal governance'. The latter can be taken as referring to the 'branch passing over-the-rim' decorative scheme seen on the current dish.

Dishes decorated with this type of design appeared on both small and large finely-painted dishes in the Yongzheng reign, but rarely thereafter, since arranging decoration so that it presented a harmonious design when the interior and exterior were examined together, as well as two coherent designs when viewed separately, required an artist of immense skill. Two of the larger Yongzheng dishes with *guozhihua* decoration are in the collection of Sir Percival David, including one decorated with flowering and fruiting peach, tree peony and bats (illustrated by Rosemary Scott, *Imperial Taste – Chinese Ceramics from the Percival David Foundation*, San Francisco/Los Angeles, 1989, p. 84, no. 52). The David dish has a diameter of 50.8 cm.

While no Yongzheng vessel of this largest size with decoration similar to the current dish appears to have been published, a medium-sized example with a diameter of 30 cm., is published in *Mayuyama, Seventy Years*, vol. one, Tokyo, 1976, p. 353, no. 1057, where its location is noted as Umezawa Gallery, Japan. An example of a dish of similar size to the current dish and bearing similar decoration is illustrated in *Chinese Ceramics from the Meiyingtang Collection*, London, 1994-2010, vol. 2, no. 959 (**Fig. 1**). The Meiyingtang dish bears a four-character Yongzheng mark. The design was rarely applied to bowls, but a Yongzheng tea bowl in the collection of the Art Institute Chicago is decorated with a similar design of dragonfly and pink hibiscus (**Fig. 2**). This cup (accession no. 1941.704), which has a diameter of 9 cm., was acquired by the Institute in 1941 as part of the bequest of Henry C. Schwab.

付皿,見齋藤菊太郎著《陶磁全集-卷15-古染付》,圖版4。保羅、海 倫.伯納伉儷舊藏、現藏於波士頓美術館的一件罕見康熙白瓷盌,是 早年採用過枝花技術的著名例子,見吳同著《Earth Transformed-Chinese Ceramics in the Museum of Fine Arts, Boston》,波士頓 美術館出版社,2001年,頁149。該盌帶明代傳奇陶匠昊十九底款, 是以精細捏塑的白瓷梅枝貼飾白地,從外壁足上宛延蔓展至內壁。

然而,過枝花瓷繪的黃金時期,無疑是由雍正年間的釉上彩瓷所締造。宮廷對彩繪瓷器日益追捧,憑藉御窯畫師的淬煉成果,把過枝技術推上高峰。據內務府造辦處《活計檔》記載,雍正九年(1731年)四月十九日,皇帝下旨御造「久安長治」釉上彩瓷,即上文所指語帶雙關、如本盤所飾之「過牆枝」瓷器。

這類祥瑞瑰逸的雍正過枝花盤有大有小,惟以後漸趨式微。畫意宛妙的過枝紋飾,要一圖到底,又要內外兼善,有賴一代能匠之非凡手

藝,而後繼者難以貫徹水準。大維德爵士珍藏兩件雍正過枝花大盤, 其一繪飾桃實、牡丹和蝙蝠,直徑50.8公分。見蘇玫瑰著《Imperial Taste-Chinese Ceramics from the Percival David Foundation》, 舊金山、洛杉磯, 1989年, 頁84, 編號52。

能與大維德爵士藏盤尺寸匹比者,史料暫無記載。一件雍正年 製直徑30公分的中型例子曾被刊錄,見繭山龍泉堂《龍泉集芳》 ,1976年,頁353,編號1057,所示藏址為梅澤記念館。現存一件與 本盤尺寸、紋飾相若的雍正帶四字款盤,見《玫茵堂藏中國陶瓷》, 1994-2010年,卷二,編號959(圖一)。芙蓉蜻蜓紋甚少繪於盌,然 芝加哥藝術博物館所藏一件雍正茶盌(館藏編號1941.704),直徑 9 公分,1941年由亨利.C.史華培遺贈入館,即見同類構圖(圖二)。

雍正御製芙蓉蜻蜓紋盤極為罕見,鮮有傳世,然此紋飾組合魅力 悠遠,及至乾隆時期仍有燒造。紐約大都會博物館藏有一例,直徑



Fig. 3 Collection of The Metropolitan Museum of Art 圖三 紐約大都會藝術博物館藏品

Yongzheng examples of this design are very rare, but the design continued to find favour with the court in the Qianlong reign. A Qianlong dish with a diameter of 13.8 cm., and very similar decoration to the current dish, is in the collection of the Metropolitan Museum of Art, New York, having been acquired by the Museum in 1965 through a bequest of Rosina H. Hoppin to the Alfred W. Hoyt Collection. On the Metropolitan Museum Qianlong dish (accession no: 65.86.21) (Fig. 3) the dragonfly appears significantly paler than on the Yongzheng examples. Another small Qianlong dish with similar decoration of the Asian Art Museum, San Francisco (no. B60P 1550) (Fig. 4). The San Francisco dish is illustrated by Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, Asian Art Museum, San Francisco, 2006, p. 148, no. 6.21.

Reginald Palmer acquired the current dish in London in 1937 from Yamanaka & Co. Ltd., and was loaned by he and his wife to the 1951 Oriental Ceramic Society *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty* 1644-1912, exhibit no. 187 (Fig. 5).

13.8公分,紋飾恰如本盤,1965年由露辛娜.H. 霍萍遺贈艾佛.W. 海特典藏入館(館藏編號65.86.21)(圖三),其蜻蜓圖案用色淺淡, 不及本盤濃鬱。舊金山亞洲藝術博物館艾佛里. 布倫戴奇典藏亦含 一例(館藏編號B60P1550)(圖四),見謝瑞華著《中國吉祥圖案》 ,2006年,頁148,編號6.21。

本盤於1937年由雷金納德. 帕默購藏自山中商會;1951年受帕默 伉儷借予倫敦東方陶瓷學會舉辦之《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》展出, 展品編號為187(**圖五**)。



Fig. 4 Collection of Asian Art Museum, San Francisco 圖四 舊金山亞洲藝術博物館藏品

	THE
ORIENT	AL CERAMIC SOCIETY
Е	XHIBITION OF
El	NAMELLED
PO	LYCHROME
P	ORCELAIN
	OF THE
MANO	CHU DYNASTY
	1644-1912
MAY	23RD TO JULY 21ST 1951

Fig. 5 London, The Oriental Ceramic Society, Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912, 23 Mav-21 July 1951

圖五 倫敦,東方陶瓷學會,《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》,1951年5月23日 - 7月21日



A *FAMILLE ROSE* 'HIBISCUS AND DRAGONFLY' DISH

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

5 ¼ in. (13.5 cm.) diam.

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

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

PROVENANCE:

Yamanaka & Co. Ltd., London, March 1937, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 473

EXHIBITED:

London, The Oriental Ceramic Society, *Exhibition* of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912, 23 May- 21 July 1951 Bonham's London, *Reginald and Lena Palmer, Their* Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition, 25 October- 2 November 2021

LITERATURE:

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, cat. no. 187 Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 72-75, no. 22

清雍正 粉彩過枝秋水芙蓉蜻蜓圖盤 雙方框六字楷書款

來源:

山中商會,倫敦,1937年3月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號473

展覽:

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

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

出版:

東方陶瓷學會,《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912》, 倫敦, 1951年, 圖錄編號 187

邦瀚斯[,]《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition 》[,] 倫敦[,] 2021年[,] 頁72⁻⁷⁵, 圖錄編號22



(current lot in-situ 本拍品於藏家展櫃)









A RARE *FAMILLE ROSE* 'BUTTERFLY AND FLOWER' RECTANGULAR TEAPOT AND COVER

QING DYNASTY (1644-1911)

Two sides are inscribed with six characters reading *chen* Jiang Tingxi *gonghui* (respectfully painted by Official Jiang Tingxi), followed by seals reading *chen* (official) and *yin* (seal). The base is inscribed a four-character seal mark reading *baohe taihe* (pursue and preserve the perfect harmony). 7 ¹/₄ in. (18.5 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Yamanaka & Co. Ltd., London, March 1937, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 472

EXHIBITED:

London, The Oriental Ceramic Society, *Exhibition* of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912, 23 May- 21 July 1951, no. 181 Bonham's London, *Reginald and Lena Palmer, Their* Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition, 25 October- 2 November 2021

LITERATURE:

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, cat. no. 181 Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 70-71, no. 21



(current lot in-situ 本拍品於藏家展櫃)

清 粉彩蝶戀花圖方壺

款識 : 臣蔣廷錫恭繪 鈐印 : 臣、印 底款 : 保合太和

來源:

山中商會,倫敦,1937年3月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號472

展覽:

倫敦,東方陶瓷學會,《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912》, 1951年5月23日-7月21日,編號181 倫敦邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition》, 2021年10月25日-11月2日

出版:

東方陶瓷學會,《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912》,倫敦,1951年,圖錄編號181 邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition》, 倫敦,2021年,頁70-71,圖錄編號21



(mark 款識)



(another view 另一面)





A *FAMILLE ROSE* 'MILLEFLEURS' BOWL

QIANLONG PERIOD (1736-1795), CAIXIU TANG ZHI HALL MARK IN BLUE ENAMEL WITHIN A DOUBLE SQUARE

4¼16 in. (10.3 cm.) diam.

HK\$1,500,000-2,500,000

US\$200,000-320,000

PROVENANCE:

The Duveen Collection, as recorded in the RHRP ledger John Sparks, London, December 1945, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 597

清乾隆 粉彩萬花錦紋盌 藍料雙方框「彩秀堂製」楷書款

來源: Duveen舊藏(據R.H.R.帕默帳本) John Sparks,倫敦,1945年12月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號597





This attractive and complex *millefleurs* pattern was used to decorate a limited number of wares bearing differing hallmarks, including bowls, dishes and vases. The blueemamelled Caixiu Tang zhi (made for the Hall of Brilliant Elegance), is a Qianlong period hall mark.

The elaborate enamel decoration on the present bowl is recorded on another bearing a Yongzheng four-character blue enamel mark, illustrated in The Complete Collection of Treasures of the Palace Museum, Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, Hong Kong, 1999, p. 18, no. 15 (Fig. 1). An almost identical bowl in size and with the same Kangxi mark is previously in the Robert Chang Collection, sold at Christie's Hong Kong, 31 October 2000, lot 811 (Fig. 2). Compare also to a related Qianlong vase of the same finely detailed *millefleurs* pattern bearing the same mark, sold at Christie's Hong Kong, 30 May 2005, lot 1264 (Fig. 3).

此盌工致精細, 撇口, 弧腹, 圈足, 外壁在溫潤白釉為地, 以粉彩通 景飾百花爭艷圖,畫面繁密細緻,包括荷花、牡丹、菊花、月季花、秋 葵花等花卉,千姿百態,各盡其妍。底藍料雙方框內書「彩秀堂製」 款,尤為難得。萬花錦又稱百花紋或百花不落地,流行於乾隆、嘉慶 年間。據清宮檔案記載,此紋飾的器物為賞花時所用,有「萬花獻瑞」 的象徵意義。

北京故宮博物院藏有一件與本件紋飾極為近似之百花盌,底書藍料 「雍正年製」雙方框款,載於故宮博物院藏文物珍品全集《琺瑯彩・ 粉彩》,香港,1999年,頁18,編號15(圖一)。比較一件紋飾、尺寸均 一致並書有相同藍料款之盌,為張宗憲舊藏,2000年10月31日於香 港佳士得拍賣,拍品811號(圖二)。另一同飾白地萬花錦並書有彩 秀堂款之乾隆瓶,於2005年5月30日香港佳士得拍賣,拍品1264號 (圖三)。





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



Fig. 2 Christie's Hong Kong, 31 October 2000, lot 811 圖二 香港佳士得,2000年10月31日,拍品811號





Fig. 3 Christie's Hong Kong, 30 May 2005, lot 1264 圖三 香港佳士得,2005年5月30日,拍品1264號



A CARVED DING 'LOTUS' SHALLOW DISH

SONG DYNASTY (AD 960-1279)

6 ¼ in. (16.1 cm.) diam.

HK\$200,000-400,000 US\$26,000-52,000

PROVENANCE:

John Sparks, London, July 1936, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 442

宋 定窯刻蓮紋盤

來源:

John Sparks,倫敦,1936年7月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號442









A DEHUA FIGURE OF BODHIDHARMA

MING DYNASTY, 17TH CENTURY

16 ¼ in. (41.3 cm.) high

HK\$1,000,000-1,500,000 US\$130,000-190,000

PROVENANCE:

Bluett & Sons, London, December 1934, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 348

EXHIBITED:

London, The Oriental Ceramic Society, *Two Thousand Years of Chinese Ceramic Figures*, 8 April-21 June 1947 London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, 15 November- 14 December 1957 Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society*, 1921-1970: A *Loan Exhibition*, 25 October- 2 November 2021

LITERATURE:

The Oriental Ceramic Society, *Two Thousand Years of Chinese Ceramic Figures*, London, 1947, no. 88 The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, London, 1957, cat. no. 95 E.E. Bluett, 'Chinese Works of Art in English Collections: The Collection of Mr and Mrs R.H.R. Palmer', *Apollo- The International Art Magazine*, 1958, fig. 1 Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society*, 1921-1970, London, 2021, pp. 88-91, no. 27



(another view 另一面)

明十七世紀 德化達摩立像

來源:

Bluett & Sons, 倫敦, 1934年12月(據R.H.R.帕默帳本) 雷金納德暨莉娜: 帕默伉儷珍藏, 編號348

展覽:

倫敦,東方陶瓷學會,《Two Thousand Years of Chinese Ceramic Figures》,1947年4月8日-6月21日 倫敦,大不列顛藝術委員會及東方陶瓷學會,《Loan Exhibition of The Arts of The Ming Dynasty》,1957年11月 15日-12月14日

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

出版:

東方陶瓷學會,《Two Thousand Years of Chinese Ceramic Figures》,倫敦,1947年,編號88 大不列顛藝術委員會及東方陶瓷學會,《Loan Exhibition

of The Arts of The Ming Dynasty 》,倫敦,1957年,圖錄 編號95

E.E. Bluett , 〈Chinese Works of Art in English Collections: The Collection of Mr and Mrs R.H.R. Palmer 〉,《Apollo-The International Art Magazine 》, 1958年,圖1 邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition 》,倫敦, 2021年,頁88 - 91,圖錄編號27





A CLOISONNÉ ENAMEL FIGURE OF A BOY RIDING A HOBBY- HORSE ACCOMPANIED BY A DOG

KANGXI PERIOD (1662-1722)

5 ½ in. (14 cm.) high

HK\$500,000-800,000 US\$65.000-100.000

PROVENANCE:

Spink & Son, London, February 1930, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 15

EXHIBITED:

London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, 15 November- 14 December 1957 Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society*, 1921-1970: A Loan Exhibition, 25 October- 2 November 2021

LITERATURE:

The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, London, 1957, cat. no. 328 Sir H. Garner, *Chinese and Japanese Cloisonné Enamels*, London and Boston, 1977, p. 93 and pl. 76 R. Soame Jenyns and W. Watson, *Chinese Art- The Minor Arts: Gold, Silver, Bronze, Cloisonné, Cantonese Enamel, Lacquer, Furniture, Wood*, London, 1963, pp. 208-209, pl. 96

Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970,* London, 2021, pp. 92-93, no. 28

清康熙 掐絲琺瑯戲嬰像

來源:

Spink & Son,倫敦,1930年2月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號15

展覽:

倫敦,大不列顛藝術委員會及東方陶瓷學會,《Loan Exhibition of The Arts of The Ming Dynasty》,1957年11月15日-12月14日 倫敦邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society,1921-1970: A Loan Exhibition》,2021年10月25日-11月2日

出版:

大不列顛藝術委員會及東方陶瓷學會,《Loan Exhibition of The Arts of The Ming Dynasty》,倫敦,1957年,圖錄編號328 Harry Garner爵士,《Chinese & Japanese Cloisonné Enamels》, 倫敦和波士頓,1977年,頁93及圖版76 詹寧斯與威廉·沃特森,《Chinese Art- The Minor Arts: Gold, Silver, Bronze, Cloisonné, Cantonese Enamel, Lacquer, Furniture, Wood》,倫敦,1963年,頁208-209,圖版9 邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition》, 倫敦,2021年,頁92-93,圖錄編號28



(another view 另一面)





A PAIR OF CLOISONNÉ ENAMEL FIGURES OF KNEELING FOREIGNERS

QING DYNASTY, 18TH CENTURY

5¹/₂ in. (14 cm.) high overall with wood stands

HK\$500,000-800,000 US\$65,000-100,000

PROVENANCE:

The Antiques Dealers' Fair, Grosvenor House, London, 1951, as recorded in the RHRP ledger John Sparks, London, June 1951, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. X75

清十八世紀 掐絲琺瑯獻寶胡人跪像一對

來源:

(2)

格羅夫納古董展,倫敦,1951年(據R.H.R.帕默帳本) John Sparks,倫敦,1951年6月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號X75



(another view 另一面)





AN IMPERIAL YELLOW-GROUND PAINTED ENAMEL 'IMMORTAL AND MAGPIE' WINE EWER AND HINGED COVER

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

6 in. (15.2 cm.) high

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

US\$260,000-390,000

PROVENANCE:

Captain A. T. Warre collection, as recorded in the RHRP ledger Bluett & Sons, London, April 1945, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. X195

清乾隆 御製銅胎畫琺瑯黃地開光福祿壽喜圖 帶蓋鴨蛋壺 藍彩雙方框四字楷書款

來源:

A.T. Warre上校舊藏(據R.H.R.帕默帳本) Bluett & Sons,倫敦,1945年4月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號X195





The present ewer is of oval form with a short spout and a long chi-dragon shaped handle. The body is decorated on one side with the immortal Magu accompanied by a deer, symbolizing longevity, and the other side with a pair of magpies, peonies and a prunus tree, symbolizes prosperity and happiness.

The shape of the current lot is extremely rare, first created by modeling after Japanese lacquerware during the Yongzheng period. A painted enamel ewer of similar size and form, also bearing a Qianlong four-character mark in blue enamel yet decorated with landscape scene, is in the collection of the Palace Museum, Beijing, digital archive no. gu-00116607 (Fig. 1). Another painted enamel ewer decorated with bird and flower is in the collection of the National Palace Museum, Taipei, illustrated in Masterpieces of Chinese Enamel Ware in the National Palace Museum, Taipei, 1971, no. 44 (Fig. 2).

壺卵形,短流,螭龍形高柄,蓋與柄以轉軸連結,可開闔,壺身兩側開 光,內畫麻姑獻壽及喜上眉梢圖。

此類壺型極為少見,為雍正時期根據洋漆鴨蛋壺而以銅胎畫琺瑯工 藝創燒的品種。據《清檔》記載,雍正三年(1725)五月"二十二日(入 琺瑯作), 怡親王諭: 照洋漆鴨蛋壺式樣做琺瑯壺一對, 遵此。又《清 檔》"琺瑯作"記載, "乾隆四年(1739)"八月二十日, 首領盧全義來說 太監胡世傑傳旨,將乾隆刻欵琺瑯噐皿送進呈覧,欽此。於本日首領 吳書、催縂鄧八格、白世秀將......銅胎琺瑯鴨蛋壺一把......持進,交 太監胡世傑呈覧。奉旨將......提樑壺照樣燒造一件,配為成對...... 於本年十二月二十五日催縂鄧八格、首領吳書將......銅胎琺瑯鴨蛋 壺一把,照樣燒造得一把......持進。交太監毛團、高玉、胡世傑呈進 訖。此拍品或為其一。北京故宮博物院藏與此壺尺寸及形制極為近 似之開光山水人物圖執壺,底亦書藍彩四字款,數字文物庫編號故 00116607(圖一)。再比較一件乾隆畫琺瑯花鳥圖壺、盃及盤,為台 北國立故宮博物院藏,載《故宮琺瑯器選萃》,台北,1971年,編號44 (8_)。



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



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



(another view 另一面)



AN IMPERIAL MOTHER-OF-PEARL INSET SONGHUA RECTANGULAR INK STONE WITH A PAINTED ENAMEL 'POPPY AND ROCK' COVER

THE INK STONE: KANGXI *CHENHAN* INCISED SEAL MARK AND OF THE PERIOD (1662-1722)

ENAMEL COVER: KANGXI PERIOD (1662-1722)

The back of the ink stone is inscribed with eight characters reading *yijing weiyong, shiyi yongnian* (it is serene and therefore lasts forever), followed by a fourcharacter seal mark reading Kangxi *chenhan* (written by [Emperor] Kangxi). Ink stone 4 in. (10 cm.) long Enamel cover 4³/₈ in. (11 cm.) long (2)

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

US\$780.000-1.000.000

PROVENANCE:

Spink & Son, London, April 1933, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 18

EXHIBITED:

Oxford, Ashmolean Museum, Chinese Painted Enamels, An Exhibition held in the Department of Eastern Art, June-July 1978 Bonham's London, Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition. 25 October- 2 November 2021

LITERATURE:

R. Soame Jenyns and W. Watson, Chinese Art: The minor Arts II: Textiles, Glass and Painting on Glass, Carvings in Ivory and Rhinoceros Horn, Carvings in Hardstones, Snuff Bottles, Inkcakes and Inkstones, London, 1965, pp. 310-311, pl. 207 (Fig. 1) M. Gillingham, Chinese Painted Enamels: An Exhibition held in the [Ashmolean Museum] Department of Eastern Art, Oxford, 1978, p. 25, cat. no 22

Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970,* London, 2021, pp. 106-109, no. 34

御製松花石嵌貝長方硯及銅胎畫琺瑯虞美人 石竹圖蓋

硯:清康熙 「康熙宸翰」篆書刻款
蓋:清康熙

底款:以靜為用,是以永年

來源: Spink & Son,倫敦,1933年4月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號18

展覽:

牛津,阿什莫林博物館,《Chinese Painted Enamels, An Exhibition held in the Department of Eastern Art》,1978年6-7月 倫敦邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society,1921–1970: A Loan Exhibition》, 2021年10月25日-11月2日

出版:

詹寧斯與威廉·沃特森,《Chinese Art: The minor Arts II: Textiles, Glass and Painting on Glass, Carvings in Ivory and Rhinoceros Horn, Carvings in Hardstones, Snuff Bottles, Inkcakes and Inkstones》,倫敦, 1965年,頁310-311,圖版207號(圖一) M. Gillingham,《Chinese Painted Enamels: An Exhibition held in the [Ashmolean Museum] Department of Eastern Art》, 牛津, 1978年,頁25,圖錄編號22

邦瀚斯[,]《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition 》[,] 倫敦[,] 2021年[,] 頁106 - 109[,] 圖錄編號34

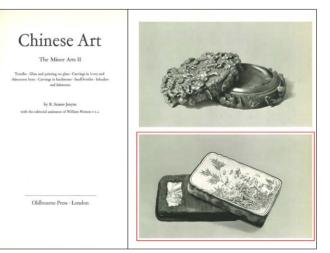


Fig.1 圖一



During the Kangxi period of the Qing dynasty, Songhua stone emerged as a prized material for ink stones. With its natural gradation of beautiful green shades and a velvety smooth texture, it was favoured by Emperor Kangxi, who bestowed these exquisite ink stones upon court officials and foreign envoys. To ensure a steady supply, the imperial workshop diligently produced Songhua ink stones throughout Kangxi's reign, and the tradition of gifting persisted through the reigns of both Emperor Yongzheng and Emperor Qianlong.

The inscription on the back of the present ink stone further acted as gentle reminder to the recipient to preserve his wellbeing, ensuring his longevity in serving the Emperor. This subtle message underscored the importance of loyalty and longevity in the service of the Emperor was a common feature on imperial Songhua ink stones, carrying deep implications of loyalty and dedication. See another Kangxi period Songhua ink stone with the same inscription but carved with a *qilin* ink well, is in the collection of Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum. The Four Treasures of the Study- Writing Paper and Inkstones, Hong Kong, 2005, p. 109, no. 69 (Fig. 2).

The present Songhua ink stone is further decorated with mother-of-pearl inlay imitating waves in the ink well, which elevates the artistry and complexity of the piece. A similar inlaid ink stone of rectangular form is in the collection of Palace Museum, Beijing, and illustrated in The Complete Collection of Treasures of the Palace Museum, The Four Treasures of the Study- Writing Paper and Inkstones, Hong Kong, 2005, p. 110, no. 70 (Fig. 3). Another oval-shaped ink stone carved and inlaid with similar motifs, with inscribed with the same inscription, is in the collection of National Palace Museum, Taipei, collection no.: guwen000262N00000000 (Fig. 4).

The enamelled cover of this ink stone is decorated with multicoloured poppies, bamboos and rocks set against a yellow ground, and the sides are further decorated with flower-head shou-character and geometric-patterned roundels. In China, poppies have numerous names, including yumeiren (beautiful woman), and one of traditional names *jinbei hua* (brocade quilt flower); this is a reference to high officials who would wear brocade. When paired with bamboos and rocks as on the present lot, it conveys the wish of prestige and honour. The initial inspiration of portraving of multicoloured poppies may have come from silk or paper paintings; however, the adaption of this subject on other mediums including painted enamel was innovative and exquisite. An Kangxi period enamelled oval box and cover decorated in similar style but with blossoming peonies, golden pheasants and rocks, was sold at Sotheby's Hong Kong, 2 May 2005, lot 535.

松花石硯,又名松花玉、砥石硯、綠石硯、烏喇石硯等,產自吉林長白 山下的砥石山,康熙時始開採並用以製硯。因其色澤溫潤如玉、石質 堅硬細膩、易受墨,深受康熙帝的青睞,將此種材質之硯自身御用, 更賞賜臣下。文獻記載康熙朝製作了大量的松花石硯,以後諸朝均 有藏品存世,雍正及乾隆兩帝更持續賞賜康熙朝製的松花硯。

本拍品背面所刻之硯銘,亦為康熙首創。「以靜為用,是以永年」,取 自北宋文人唐庚〈家藏古硯銘〉、為康熙帝在觀察筆、墨、硯三者動靜 關係後,體悟出永續養生之至道。此銘文為告誡其臣守静之方,示臣 延年之道。北京及臺北故宮博物院藏數十方帶有此銘之松花石硯, 並多刻於硯背。一近似松花石麒麟池硯,見故宮博物院藏文物珍品 全集《文房四寶·紙硯》,香港,2005年,頁109,編號69(圖二)。

本長方硯硯面上部開墨池,周圍雕流雲紋,池內嵌螺鈿,有如雲 瀑翻騰,氣勢壯闊。一紋飾近似之松花石嵌螺鈿長方硯,載於故 宮博物院藏文物珍品全集《文房四寶·紙硯》、香港、2005年、頁 109, 編號69(圖三)。另一件與本拍品紋飾相似並刻有相同硯文 之松花石隨形硯,為台北國立故宮博物院所藏,文物編號:故文 000262N00000000(圖四)。

康熙帝的松花石硯品質超眾,本拍品所帶之銅胎畫珐琅虞美人石竹 圖硯盒蓋,更是錦上添花。「虞美人」為罌粟花屬,在中國名稱眾多, 「錦被花」乃沿用已久的名稱之一,借指身穿錦衣,引申為錦袍加 身的高官。襯以竹石,則含有官員品格須正直清高之意。此蓋以各 色虞美人為飾,畫風寫實,彌足珍貴。一近似銅胎畫琺瑯黃地牡丹 雉雞圖蓋盒,帶「康熙御製」款,於香港蘇富比2005年5月2日拍賣, 拍品535號。

康熙奠定了松花石硯宮廷御用及賞賜制式與風格,使其成為大清 鼎盛時期帝王之最愛,雍正、乾隆都以此為源。十公分小硯,更是為 清代帝王百什件把玩器物。根據《清檔》「匣作」記載,乾隆三十五年 (1770)「二十三日,庫掌四德、五德來說太監胡世傑交百什件抽屜 一件,內盛琺瑯硯盒,內松花石硯一方......",或即為本拍品之屬。



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



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



Fig. 4 Collection of the National Palace Museum, Taipei 圖四 國立故宮博物院藏品





(reverse 背面)



A BLUE AND WHITE 'DRAGON' BRUSH REST

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

51⁄8 in. (13 cm.) long

HK\$400,000-600,000 US\$52,000-78,000

PROVENANCE:

Mallett, London, August 1925, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 16

明萬曆 青花龍紋筆山 雙方框六字楷書款

來源: Mallett,倫敦,1925年8月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號16



(mark 款識)





(back 背面)



A MOULDED BLUE AND WHITE 'LOTUS' DISH

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

7 ¾ in. (19.8 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Spink & Son, London, December 1929, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 229

明萬曆 青花模印福字紋蓮瓣盤 雙圈六字楷書款

來源: Spink & Son,倫敦,1929年12月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號229







A MASSIVE BLUE AND WHITE 'LOTUS' GLOBULAR JAR

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

19 ¼ in. (49 cm.) high

HK\$1,000,000-1,500,000 US\$130,000-190,000

PROVENANCE:

Bluett & Sons, London, April 1934, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 313

明嘉靖 青花纏枝蓮紋大罐 六字楷書款

來源:

Bluett & Sons, 倫敦, 1934年4月(據R.H.R.帕默帳本) 雷金納德暨莉娜, 帕默伉儷珍藏, 編號313







REPLETE WITH HARMONY: A RARE QIANLONG JADE WASHER WITH DATED IMPERIAL INSCRIPTION

ROSEMARY SCOTT, INDEPENDENT SCHOLAR



Fig. 1 The Baur Collection, Geneva, with the kind permission of the Baur foundation, Museum of the Far Eastern Art 圖一 鮑爾珍藏,日內瓦

This magnificent pale celadon-green jade washer is one of only three known Qianlong jade washers of this form with two archaistically-carved fish on the interior, and one of only two bearing a dated imperial inscription. There is a smaller washer of similar design, apparently without an inscription, in the Baur Collection, Geneva (illustrated by Pierre-F. Schneeberger, *The Baur Collection – Chinese Jades and Other Hardstones*, Geneva, 1976, no. B10) (**Fig. 1**), and a slightly larger example with inscription from the Florence and Herbert Irving collection, which was sold at Christie's New York in March 2019, lot 806 (**Fig. 2**). The Irving and Palmer washers are raised on five low, neatly-carved, feet, which, in the case of the Palmer washer, display an elegant cloud form.

The Palmer and Irving washers share exactly the same Qianlong reign mark, imperial inscription, and cyclical date. They bear a four-character Qianlong mark on the base, encircled by a forty-character imperial poem in radiating lines. At the end of the poem is a date - autumn in the *bingwu* year of the Qianlong reign – equivalent to AD 1786. The text of the imperial poem is recorded in *Complete Collection of the Imperial Poems of the Qing Emperor Gaozong (Qianlong)*

宸藻太和 清乾隆御製青白玉詩文雙魚洗 ^{蘇玫瑰獨立學者}

此乾隆御製青白玉洗渾樸端凝,珍稀至極。連它在内的同類乾隆御洗,至今所知內壁雕仿古雙魚紋者僅有三件,帶乾隆紀年御題詩者更僅得兩件。日內瓦鮑爾珍藏涵蓋一例,設計與本洗相似,但尺寸較小,無詩文題記,見史尼伯格著《The Baur Collection-Chinese Jade and Other Hardstones》,日內瓦,1976年,編號B10(圖一)。 佛羅倫斯、赫伯特.歐雲伉儷珍藏一例,尺寸稍大,帶御題詩,2019 年3月經紐約佳士得拍賣,拍品編號806(圖二)。此洗為帕默家族珍藏,與歐雲伉儷藏洗同設五足,足矮而工整、呈典雅雲形。



Fig. 2 Christie's New York, Lacquer, Jade, Bronze, Ink: The Irving Collection Evening Sale, 20 March 2019, lot 806 圖二 紐約佳士得,《 髹金飾玉 - 歐雲伉儷珍藏晚間拍賣》, 2019年3月20日,拍品806號

(Qing Gaozong yuzhi shiwen quanji: yuzhishi, volume 5, juan 29), where it is entitled: 'A jade double fish washer replete with harmony' (*Ti hetian yu shuangyu xi*). The poem reads: Shuang yu tong Han shi yuan xi yi Zhou jin zhu shui se ru yi fei tong wei bu qin kan xin jian huan gu fu zhi ri qu jin she zhan Xi Jing dui ying zhi jun zi xin.

This may be translated as: 'The pair of fish are in Han dynasty style, The round washer differs from Zhou dynasty bronzes. Its colour is that of the stored water, But not being metal it does not affect the taste. Gradually returning to antiquity, There is no need to hasten towards modernity. If one was to open the *Book of Changes*, One could understand the heart of a superior man.'

此洗與歐雲伉儷藏洗的年款、題詩與紀年完全相同。兩洗均有「乾隆 年製」四字底款,款外圍環扣共四十字的乾隆皇帝御製五言律詩,以 「乾隆丙午(1786年)閏秋御題」作結。詩標題「題和闐玉雙魚洗」, 載於《清高宗(乾隆)御製詩.五集.卷二十九》。全詩如下: 雙魚同漢式 圓洗異周金 貯水色如一 非銅味不侵 堪欣漸還古 弗致日趨今 設展羲經對 應知君子心

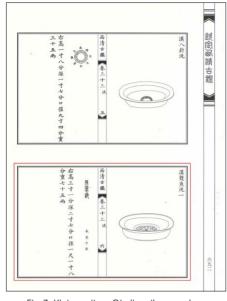


Fig. 3 Xiqing gujian- Qinding siku quanshu 圖三《西清古鑑》(欽定四庫全書)

Qianlong bing wu run qiu yu ti ('Imperially inscribed in the autumn of the bingwu cyclical year' [1786]. Two square seals are appended to the inscription. The seals may be read as: 'Son of Heaven at Seventy' (guxi tianzi) and 'Still Diligent Every Day' (youri zizi). The Qianlong Emperor owned some 42 seals reading 'Son of Heaven at Seventy'. and 24 reading 'Still Diligent Every Day'. It would be entirely in keeping with his preoccupation with these topics that the emperor should have these seals carved on this jade washer. which was clearly of considerable significance to him.

It is significant that the fish carved on these washers have been deliberately rendered in archaistic style, with the two fish carved facing each other, side by side, in high relief, and slightly under-cut, in a more formal style than is commonly seen on other jade pieces. As the inscription suggests, vessels with this type of twin fish design are well-known in bronze from the Han dynasty, and there were a number of these bronze examples in Qianlong's own collection. The Xiqing gujian illustrated six bronze washers with paired fish dated to the Han dynasty (see Xiqing gujian – Qinding siku quanshu,

題記首尾中間鈐刻方印「古稀天子」、「猶日孜孜」。乾隆皇帝對二印 尤其鍾愛,所藏方印中「古稀天子」共有四十二,「猶日孜孜」共有二 十四。兩印同銘一洗,意味皇帝對之十分珍視。

此洗的雙魚圖案刻意套用仿古風格。雙魚平排,臨腹對列,浮雕遒 勁,輪廓分明。陽刻圖案從外沿稍往内斜鏨而非直切。雕工拔萃,比 大多玉器紋飾佈局嚴謹。如題詩起首「雙魚同漢式」至餘句所言,此 洗與漢代青銅器同屬一式。乾隆皇帝博雅好古, 庋藏不少此類青銅 器。《西清古鑑》即錄有六件漢代青銅雙魚洗,見《西清古鑑》(欽定四 庫全書本),卷二,上海,2003年,頁692-695 (圖三)。《西清古鑑》 是清宮所藏古代青銅器譜錄,共四十卷,由乾隆皇帝頒詔編修,在

Shanghai, vol. 2, 2003, pp. 692-5) (Fig. 3). The Xiqing gujian is a 40-volume illustrated catalogue of ancient bronzes commissioned by the Qianlong Emperor. It was compiled between 1749 and 1755 by Liang Shizheng (1697-1763), Yu Minzhong (1714-1778) and Jiang Pu (1708-1761) and includes some 1529 bronze objects from the imperial collection. The images in this catalogue exerted considerable influence on the form of archaistic jades which were commissioned by the Qianlong Emperor.

One of these Han dynasty bronze basins, with similar twin fish decoration on its interior is in the Lee Kong Chian Art Museum, Singapore (illustrated by National University of Singapore, Lee Kong Chian Art Museum, Singapore, 1990, pp. 306, No. 336). On this bronze vessel there is an additional short auspicious inscription, which has been placed between the fish. Like the jade washers, the bronze vessels depict the fish head to head - not head to tail as was often the case on other vessels. Bronze basins with similar fish apparently linked by a line - possibly to suggest a string that would facilitate carrying them - have been found in tombs in Anhui

1749至1755年間由梁詩正(1697-1763年)、千敏中(1714-1778年) 及蔣溥(1708-1761年)編纂而成,所錄宮藏青銅器約1529件。圖鑑 宏帙,是乾隆玉作的汲古素材。

上溯這類漢代青銅器,可參考新加坡李光前文物館所藏一件雙魚 紋盆。魚紋中間銘刻吉祥題記,見新加坡國立大學,《李光前文物 館》,新加坡,1990年,頁306,編號336)。青銅器的雙魚紋多見兩 魚首尾相接,但該盆跟本玉洗一樣,兩魚首尾並致,面朝一方。位於 安徽、江蘇的漢墓曾出土兩件雙魚紋青銅盆,兩魚皆以一綫相連, 分別為公元245及295年製,見《考古》,1978年,第3期,頁155,圖3 ;《考古》1984年,第11期,圖版3,圖6。遼寧博物館藏有一件風格雷

and Jiangsu, dated AD 245 and 295 respectively (illustrated Kaogu, No. 3, 1978, pp. 155, fig. 3, and Kaogu, No. 11, 1984, plate 3, fig. 6). Another similar bronze basin, now in the Liaoning Museum, with a design of a bird and a fish, rather than two fish, but in similar style (illustrated in *Liaoningsheng* bowuguan, Wenwu chubanshe, 1983, plates 28 & 29), has an inscription dated to first year of the Yongxing period of the Eastern Han dynasty [AD 153].

This formal twin fish motif was also applied to early ceramics. There is a small number of early Yue ware basins, which were clearly inspired by the bronze vessels with paired fish. One of these is the Western Jin dynasty (late 3rd–early 4th century) basin in the collection of Sir Percival David (illustrated by Rosemary Scott, Percival David Foundation - A Guide to the Collection, London, 1989, p. 33, pl. 13). On the David collection basin, the fish are joined at the mouth with an incised undulating line. There is another early Yue ware basin from the Ingram Collection in the Ashmolean Museum, Oxford (illustrated by Mary Tregear, Catalogue of Chinese Greenware, Ashmolean Museum, Oxford, 1976, no. 13) (Fig. 4),

同的青銅盆,以一鳥一魚取代雙魚,見《遼寧省博物館》,文物出版 社,1983年,圖版28、29。銘文標示其製作年份為東漢永興元年 (公元153年)。

繼青銅器後,早期陶瓷也出現這種雙魚圖案。傳世一批早期越窯 雙魚紋盆,顯然帶有因襲青銅器的跡象。大維德爵士珍藏一件 西晉(三世紀末至四世紀初)盆, 見蘇玫瑰著《Percival David Foundation-A Guide to the Collection 》, 倫敦, 1989年, 頁33, 插圖13。雙魚之間刻有一綫,綿延起伏地聯綴魚嘴。牛津大學阿什 莫林博物館英格林典藏亦收一例, 見崔吉著《Catalogue of Chinese Greenware in the Ashmolean Museum Oxford》,阿什莫林博物





Fig. 4 Collection of Ashmolean Museum © Ashmolean Museum 圖四 阿什莫林博物館藏品

which has similar formal paired fish on the interior base, but the fish on this basin are not joined by a string. Fish also occasionally appear on Western Han dynasty cold-painted vessels, such as the 1st century dish preserved in the Yamato Bunkakan Museum, Nara (Illustrated in Special Exhibition -Jixiang -Auspicious Motifs in Chinese Art, Tokyo National Museum, 1998, p. 66, no. 42).

It was not only as a reference to ancient vessels that fish were chosen to decorate the current imperial jade brush washer. The meanings behind the depiction of fish were even more important. One of these meanings is made clear in the title which Qianlong gave to the poem which he ordered to be applied to the washer: 'A jade double fish washer replete with harmony' (*Ti hetian yu shuangyu xi*). A source for the link between fish and harmony can be found in philosophical Daoism, specifically in the Zhuangzi, attributed to Zhuangzi, or 'Master Zhuang' (369-298 BC), who, after Laozi, was one of the earliest philosophers of what has become known as Daojia, or the 'School of the Way'. Among other things, Zhuangzi consistently uses fish to exemplifying creatures

館,牛津,1976年,編號13(圖四),內壁飾有相類的雙魚圖案,魚嘴 無繩。西漢彩陶亦偶有繪飾雙魚圖案,例見奈良大和文華館所藏一 件公元一世紀雙魚紋盤,見東京國立博物館,《吉祥-中国美術にこ められた意味》(中國美術吉祥圖案考),1998年,頁66,編號42。

慕仿古物固然是這件乾隆玉洗之一大特色,但雙魚在物象以外的文 化底蕴,如皇帝詠此洗所賦的「題和闐玉雙魚洗」詩一樣,睿哲盎然。 魚的意象與道家思想息息相關。莊子(公元前369-298年)繼承老 子學說發揚道家思想,相傳所著之《莊子》,曾反覆以游魚比喻天地 和諧,萬物齊一。其中第十七「外篇:秋水」記莊子曰「鯈魚出游從容, 是魚之樂也」,以莊子與惠子在濠水橋上辯論魚樂的「濠梁之辯」,

今	色	雙	1	矣	輕	慢	紫	紫冬	徧	花		日	留有	午	務	溶	遙	備
設	如	魚			雲	腼	嫩	条雪	製	朝	31	然	意聪	前	廑	者	顧	さ
展	-	同	題		閣	放	紅	然優	詩五	\$	花		之驛	老	恒	稻	盼	巅
羲	非	漢	和		雨	豔	方	雅霑	重集	巖	朝		旨 遊	尹	慮	田	-	其
經	銅	式	闘		意	裔	出	稱兹	*	不	22		相山	有	玩	水	攬	名
對	味	圓	Ŧ		為	思	色	花御	卷	孤			合之	名	景	足	全	E
應	不	洗	雙		怦	其	文	朝國	=	名			難喻	喻	其	遲	青	麗
知	侵	異	魚		難遛	戒	禽	之已	+	開北			近正	少昔	次	種	青	腸
君	堪	周	洗		洞日	滿	言	名紅	九	放方	-		戲與	魏谈	焉	旃	者	Ň
子	胶	金			然毎	盈	鳥	御		去花	23	10	言予	即南	復	五北	麥	塤
心	漸	錄周			整溴	佳	亦	苑		康事	1	10	實寫	行巡	降	月方	町	超
	還	西銀		1.6	澤陰	景	彈	名		盆稍			亦意	大毎	命	周種	新	清
	古	清弦		-	已而	良	聲	花	二十七	日選	1		佳而	學至	輕	以稻	苗	便
	弗	古教			爲未	辰	薰	已		立花			話不	士名	輿	地率	思	左
	致	鑴 洗			之霈	合	馨	向		春朝			愜	尹勝	御	寒於	雨	右
	日	貯		10-12	不爾	娛	謂	榮		叉率	1 de		我	繼之	園	也四	湔	近
	趨	水			彩地	豫	爾	柔		逢未			in	善所	歸	農	溶	而

Qing Gaozong yuzhi shiwen quanji: yuzhishi, volume 5, juan 29 《清高宗(乾隆)御製詩・五集・卷二十九》

who achieve happiness by being in harmony with their environment. As part of a much more complex discussion in chapter seventeen (Qiu shui The Floods of Autumn), Zhuangzi, who is crossing a bridge over the Hao river with Huizi, notes: 'See how the small fish are darting about [in the water]. That is the happiness of fish.' In chapter six (Dazongshi Great Ancestral Master) Zhuangzi recounts Confucius' comments to illustrate Daoist attitudes. Confucius said: 'Fish are born in water. Man is born in the Dao. If fish, born in water, seek the deep shadows of the pond or pool then they have everything they need. If man, born in the Dao sinks deep into the shadows of non-action, forgetting aggression and worldly concern, then he has everything he needs, and his life is secure. The moral of this is that all fish need is to lose themselves in water, while all man needs is to lose himself in the Dao.' It is therefore not surprising that the depiction of fish in water came to provide a rebus for *yushui hexie*, 'may you be as harmonious as fish and water'. When the fish in the bottom of the current jade washer were covered with water they would have perfectly represent this wish for harmony.

Emperor) was perhaps the most fervent collector and patron of jade carving. Like his grandfather, the Kangxi Emperor, Qianlong was also a fervent collector of antiques, and these two passions resulted in his commissioning significant numbers of jade items in archaistic style, a number of which were specifically inscribed with the characters Qianlong fanggu - 'Qianlong copying the ancient'. In the case of the current jade washer, the emperor's intentions are made quite clear by the inscription that he commanded to be applied to the base of the vessel. In the early part of his reign the emperor expressed dissatisfaction with the work of the lapidaries producing carved jades for the court and encouraged the craftsmen to achieve higher standards of perfection. New sources of fine jade available to the palace lapidaries after the 1750s allowed them to produce carved jade pieces of the exemplary standard sought by the emperor. Clearly the current jade washer met the extremely high imperial expectations and was deemed a fitting vessel on which to inscribe a poem from the imperial brush and two of his imperial majesty's favourite seals.

Of all the Ming and Qing Emperors Gaozong (the Qianlong

帶出悠然自得的出世思想。第六「内篇:大宗師」記「泉涸,魚相與處於陸,相呴以溼,相濡以沫,不如相忘於江湖」,後述孔子對門生子 貢說:「魚相造乎水,人相造乎道。相造乎水者,穿池而養給;相造乎 道者,無事而生定。故曰:魚相忘乎江湖,人相忘乎道術」,以魚在水 比喻人在道,帶出「相忘以生,無所終窮」的無我境界。由此可見,雙 魚圖案涵義古渺。當玉洗注滿水,恍惚雙魚游曳,如魚得水,洋溢「魚 水和諧」的哲理。 縱觀明清歷代皇帝, 論藏玉與製玉之多, 清高宗乾隆帝應當魁首。乾 隆帝繼承祖父康熙帝的雅好, 同樣熱衷鑒藏古玩。乾隆年間的仿古 玉器製作甚豐, 部分更銘刻「乾隆仿古」字款。乾隆皇帝的仿古銳意, 在本洗所刻的詩文題記中清晰闡述。乾隆皇帝在任内初年, 對清宮 造辦處玉作坊的雕工頗有微言, 吩咐宮匠務必改良技術。十八世紀 中葉以後, 玉材質量大有提升, 得以製作滿足皇帝追求的玉雕典範。 本玉洗質純工精, 紋意深厚, 應甚得乾隆皇帝稱許, 方被賜宸筆辭 藻, 兼落所愛二印, 誠然軼類超群的頂級之作。





AN IMPERIAL INSCRIBED WHITE JADE 'TWIN FISH' BOWL

QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD, DATED BY INSCRIPTION TO THE CYCLICAL *BINGWU* YEAR, CORRESPONDING TO 1786

7 ¼ in. (18.4 cm.) diam.

HK\$10,000,000-15,000,000

US\$1,300,000-1,900,000

PROVENANCE:

Spink & Son, London, December 1934, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 116

清乾隆 青白玉御題詩雙魚弦紋洗 「乾隆年製」隸書刻款

詩文:

雙魚同漢式,圓洗異周金。 貯水色如一,非銅味不侵。 堪欣漸還古,弗致日趨今。 設展義經對,應知君子心。

乾隆丙午 [即公元1786年] 閏秋御題

鈐印: 古稀天子、猶日孜孜

來源:

Spink & Son, 倫敦, 1934年12月(據R.H.R.帕默帳本) 雷金納德暨莉娜, 帕默伉儷珍藏, 編號116



(another view 另一面)



1219

A WHITE-METAL MILITARY OFFICIAL 'TIGER' SQUARE SEAL

QIANLONG PERIOD, DATED BY INSCRIPTION TO THE 14TH YEAR, CORRESPONDING TO 1749

The seal face is cast in Manchurian and Chinese seal script reading *zongguan manzhou huoqiying wuyin* (seal of Firearm Battalion Head Quarter of Manchuria); these texts are repeated at the top on either side of the tiger finial. The sides are further inscribed with three inscriptions in Chinese: *libu zao* (made by the Ministry of Rites), *qianzi yibai jiushijiu hao* (number 199 of *qian*), and Qianlong *shisi nian si yue* (fouth month of the fourteenth year of Qianlong) which corresponds to 1749; and the fourth side is inscribed with three Manchurian characters. 4 ¼ in. (10.7 cm.) square; weight 144.7 troy ounces

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:

Spink & Son, London, February 1938, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 25

清乾隆 1749年 白銅虎鈕「總管滿洲火器 營務印」方印

邊款: 「總管滿洲火器營務印」 「禮部造」 「乾隆拾肆年肆月」 「乾字壹百玖拾玖號」

來源:

Spink & Son,倫敦,1938年2月(據R.H.R.帕默帳本) 雷金納德暨莉娜,帕默伉儷珍藏,編號25



(inscriptions 款識)





A LARGE GREYISH-GREEN JADE

'DRAGON' SQUARE SEAL

THE SEAL: MING DYNASTY (1368-1644)

The seal face is possibly recarved later with four characters reading Xiang Xi *dian bao* (Treasure of the Hall of Xiang Xi). 4½ in. (10.4 cm.) square

HK\$600,000-800,000 US\$78.000-100.000

PROVENANCE:

The Reginald and Lena Palmer Collection, acquired in April 1945, no. 154

EXHIBITED:

London, Victoria and Albert Museum, The Arts Council of Great Britain and The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, 1 May- 22 June 1975

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

LITERATURE:

The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, London, 1975, p.139, cat. no. 459 (**Fig. 1**)

Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970,* London, 2021, pp. 102-103, no. 32

灰青玉雕龍鈕方璽

璽:明

印文或為後刻:「祥曦殿寶」

來源:

雷金納德暨莉娜·帕默伉儷珍藏,入藏於1945年4月,編號154

展覽:

倫敦,維多利亞和艾伯特博物館,大不列顛藝術委員會及東方陶瓷 學會,《Chinese Jade Throughout the Ages》,1975年5月1日-6月22日

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

出版:

東方陶瓷學會,《Chinese Jade Throughout the Ages》,倫敦, 1975年,頁139,圖錄編號459(圖一) 邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition》, 倫敦,2021年,頁102-103,圖錄編號32

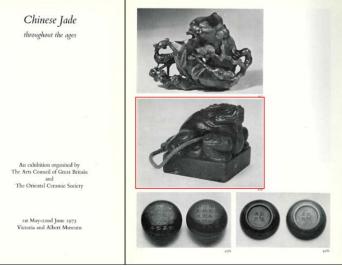


Fig.1 圖一







AN IMPERIAL SPINACH GREEN JADE THREE-PIECE INCENSE GARNITURE SET

QIANLONG PERIOD (1736-1795)

The set comprises three vessels: a censer and pierced cover, a tool vase and an incense powder box and cover. Vase 5% in. (15 cm.) high, censer 6 ¼ in. (16 cm.) wide across handles, box 2 ¼ in. (6.9 cm.) diam.; *zitan* stands

HK\$1,500,000-2,500,000

US\$200,000-320,000

PROVENANCE:

Spink & Son, London, April 1926, as recorded in the RHRP ledger The Reginald and Lena Palmer Collection, no. 7

A complete incense garniture is highly unusual and is even rarer to find a set carved in jade. The set is known as 'Three Accessories' (sanshi), which includes a censer (lu), a box (he) and a vase (ping), together form the homophones with words for wealth, longevity and peace. Incense burning had been a Chinese tradition since as early as the Han dynasty (206 B.C. - 220 A.D.), and has been well demonstrated by the numerous pottery and bronze censers with their lids modelled as mountains, known as hill jars. These censers have apertures for smoke to escape and as such they probably had a spiritual meaning as smoke dispersed heaven-wards through the aperture in the mountain peaks. The circular box is for the storage of incense either in strip, coil or pellet form, and the tool vase is used to accommodate implements such as chopsticks and spatula to rake or smooth the bed of ashes placed in the censer.

The ritual of incense burning served not only a spiritual element but it facilitated other more practical purposes such as the fumigation of clothes. From the Song dynasty onwards, censers became increasingly popular paraphernalia for the scholar's studio as the burning of incense was thought to enhance the clarity of mind. It was a tradition to burn incense nearby when scholars played the *qin*, a seven string musical instrument.

Over time the incense appreciation has been blended into daily life and become an art; they hold not only practical and ornamental function, but also serve as gifts in the literati circle and symbols for intellects. A similar spinach green jade set yet of square-form, is in the collection of the Palace Museum, Beijing, collection no. *Gu*00101279-1 (**Fig. 1**). Another similar set in white jade and made specifically as a wedding gift, was sold at Christie's Hong Kong, *3000 Years of Jades*, lot 658 (**Fig. 2**).

清乾隆 御製碧玉雕仿青銅器紋爐瓶盒三式 ^{帶紫檀座}

來源:

Spink & Son, 倫敦, 1926年4月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏, 編號7

自東漢「博山爐」的出現即可知人們習於焚香,千年以來焚香已成為 人們日常生活的一部分,後更成為文人四藝的一部分。隨之普及, 與香有關的香譜及器具,也大量生產並廣泛流傳。明、清時香具的使 用,將爐、瓶、盒組成一套,稱「爐瓶三式」,興於清代,有青玉、碧玉、 白玉之分,紋飾與造型也多有殊異。爐用以焚香,瓶用以插置鏟、箸, 盒則用以盛放香品。多是文房用具,或將三件擺放於几案上作為陳 設品。它們兼具實用及觀賞性,亦是文人間相互餽贈的禮品。

此拍品碧玉玉質上乘、雕工精細,是富裕的象徵,更是文人精神的 體現。北京故宮博物院藏有一套碧玉近似例,形制較方,館藏文物 編號:故00101279-1(圖一)。另一套白玉雙喜如意爐瓶盒之近似例, 於2000年10月30日《3000 Years of Jade》,香港佳士得拍賣,拍品 658號(圖二)。



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



Fig. 2 Christie's Hong Kong, 300 Years of Jade, 30 October 2000, lot 658 圖二 香港佳士得,《300 Years of Jade》, 2000年10月30日,拍品658號





A VERY RARE WHITE JADE ARCHAISTIC FOOTED CUP AND COVER

MING DYNASTY, 17TH CENTURY

4⁷/₈ in. (12.3 cm.) high inclusive of cover

HK\$1,000,000-1,500,000 US\$130,000-190,000

PROVENANCE: Spink & Son, London, April 1926, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 17

EXHIBITED:

London, Victoria and Albert Museum, The Arts Council of Great Britain and The Oriental Ceramic Society, Chinese Jade Throughout the Ages, 1 May- 22 June 1975

LITERATURE:

The Oriental Ceramic Society, Chinese Jade Throughout the Ages, London, 1975, p. 116, cat. no. 387 (Fig. 1)

明十七世紀 白玉雕仿古紋龍鈕卮

來源:

Spink & Son, 倫敦, 1926年4月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號17

展覽:

倫敦,維多利亞和艾伯特博物館,大不列顛藝術委員會及東方陶瓷 學會,《Chinese Jade Throughout the Ages》,1975年5月1日-6月22日

出版:

東方陶瓷學會,《Chinese Jade Throughout the Ages》, 倫敦, 1975年,頁116,圖錄編號387(圖一)



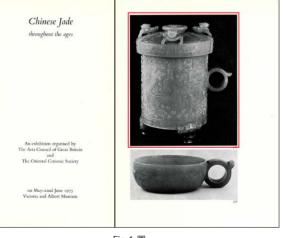


Fig.1 圖一







A RUSSET AND GREYISH-GREEN JADE HORSE

MING DYNASTY (1368-1644)

4 ½ in. (11.4 cm.) long

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Sold at Christie's London, 12 July 1945, lot 125 John Sparks, London, July 1945, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 156

EXHIBITED:

London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, 15 November- 14 December 1957 London, Victoria and Albert Museum, The Art Council of Great Britain and The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, 1 May- 22 June 1975

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

LITERATURE:

The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, London, 1957, cat. no. 358 (**Fig. 1**) The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, London, 1975, p. 111, cat. no. 364 Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 96-97, no. 30

明 灰青玉馬

來源:

倫敦佳士得,1945年7月12日,拍品125號 John Sparks,倫敦,1945年7月(據R.H.R.帕默帳本) 雷金納德暨莉娜·帕默伉儷珍藏,編號156

展覽:

倫敦,大不列顛藝術委員會及東方陶瓷學會,《Loan Exhibition of The Arts of The Ming Dynasty》,1957年11月15日-12月14日 倫敦,維多利亞和艾伯特博物館,大不列顛藝術委員會及東方陶瓷 學會,《Chinese Jade Throughout the Ages》,1975年5月1日-6月 22日

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

出版:

大不列顛藝術委員會及東方陶瓷學會,《Loan Exhibition of The Arts of The Ming Dynasty》,倫敦,1957年,圖錄編號358(圖一) 東方陶瓷學會,《Chinese Jade Throughout the Ages》,倫敦, 1975年,頁111,圖錄編號364

邦瀚斯,《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921–1970: A Loan Exhibition》, 倫敦, 2021年, 頁96 - 97, 圖錄編號30

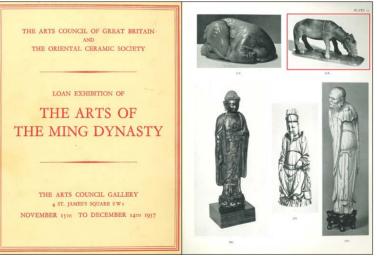


Fig.1 圖一





A RUSSET AND GREEN JADE CARVING OF A 'BEAR AND EAGLE' GROUP

MING DYNASTY (1368-1644)

3³/₄ in. (9.5 cm.) long

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE: John Sparks, London, October 1955 The Reginald and Lena Palmer Collection, no. 186

明 褐青玉雕英雄把件

來源: John Sparks [,] 倫敦 [,] 1955年10月 雷金納德暨莉娜·帕默伉儷珍藏,編號186



A JADEITE ARCHER'S THUMB RING

QING DYNASTY (1644-1911)

1¹/₄ in. (3.2 cm.) diam.

HK\$250,000-350,000 US\$33,000-45,000

PROVENANCE: The Reginald and Lena Palmer Collection, no. X229





(two views 二面)

清 翠玉扳指

來源: 雷金納德暨莉娜·帕默伉儷珍藏,編號X229

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 hefore 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 hid 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

高額拍賣品預先登記

如閣下擬競投高額拍賣品(即佳十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 元或以上之拍曹品),必須辦理高額拍曹品預 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 南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

ENOUIRIES

christies com

For further details, please contact our Client Services

Department at + 852 2760 1766 or email infoasia@

如欲了解詳情,請致電+85227601766與本公司客戶服 務部聯絡或電郵至 infoasia@christies.com。

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 里,佳十得對閣下何時收到有關款頂不作保證。

定之其他方式很儇閣下。請確保於預先登記表格上提供

- 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 田須作出任何涌知

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation f 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 xplaining 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 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 unde the section of the catalogue called "Symbols Used in this Catalogue"
- 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 m a restorer or other professional advis
- (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 ely on any estimates as a prediction or guarantee of the actua 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 fo guidance only. The rate of exchange used in our printed catalogues s 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 IEWELLERY

- (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 genstones 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.

- Certain weights in the catalogue description are provided for
-) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted germological laboratories, such reports will be described in the catalogue. Reports from American germological laboratories will describe any improvement or treatment to the germstone. 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,

(b) Our description of any lot in the catalogue, any condition

WATCHES & CLOCKS

- (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

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g). REGISTERING TO BID

NEW BIDDERS

- 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
- following: (i) for individuals: Photo identification (driving licence, national
- current utility bill or bank statement); (ii) for corporate clients: Your Certificate of Incorporation or
- documentary proof of directors and beneficial owners; (iii) for trusts, partnerships, offshore companies and other
- our requirements (b) We may also ask you to give us a financial reference and/or a

RETURNING BIDDERS

IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

f 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 fo 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.

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

guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

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.

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.

(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.

have them checked by a competent watchmaker before use.

) If this is your first time bidding at Christie's or you are a and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the

identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a

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

business structures, please contact us in advance to discuss

deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

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 dition 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.

complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/

(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 helo, 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 hids by telephone for lots only if our staff are available to take the hids. Telephone hids 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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept hids 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.

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 fo 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.

CONDUCTING THE SALE

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 dentify 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:
- 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:
- divide any lot or combine any two or more lots;
- 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 der any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), F(2)(i), F(4) and J(1),

4 BIDDING

The auctioneer accepts hids from: (a) bidders in the saleroom:

- (b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6): and (c) written bids (also known as absentee bids or commission bids)

left with us by a bidder before the auctio

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 or behalf of the seller and will not make any bid on behalf of the eller 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 isual bid increments are shown for guidance only at https://www christies.com/en/help/buying-guide-important-information/ inancial-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) sion or breakdown in providing these services.

8 SUCCESSEUL 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 ime 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 bay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's ecommends 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 ed 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 hidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with urther auestions.

E WARRANTIES

SELLER'S WARRANTIES

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

not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not

be responsible to you for any reason for loss of profits or usiness, 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. OUR AUTHENTICITY WARRANTY

We warrant subject to the terms below that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid

- by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows: (a) It will be honoured for claims notified within a period of 5 years
- from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty. (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading").
- 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 leadings on the page of the catalogue headed "Importan Notices and Explanation of Cataloguing Practice". For example use of the term "ATTRIBUTED TO....." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.
- (d) The authenticity warranty applies to the Heading as amended by any saleroom notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive of impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anvone else
- (h) In order to claim under the authenticity warranty you must: give us written notice of your claim within 5 years o
- the date of the auction. We may require full details and supporting evidence of any such claim; (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field
- of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale. 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:
- (A) 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:
- (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (C) books not identified by title:
- (D) lots sold without a printed estimate;
- (E) books which are described in the catalogue as sold not
- subject to return: or (F) defects stated in any condition report or announced at the time of sale.
- (ii) 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
- he time of sale, within 14 days of the date of the sale (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.
- n 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) ths of the date of the auction. We may require full detail 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 nce 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 selle Christie's, its employees or agents in respect of any lot and any express or implied condition or warranty is hereby excluded:
- (ii) If. (1) within twenty-one days of the date of the auction. Christie's has received notice in writing from the buver of any lot that in his view the lot was at the date of the auction short or ullaged or that any statement of opinior 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 umbrance, Christie's will set aside the sale and refund to the buver any amount paid by the buver in respect of the **lot** provided that the buyer shall have no rights unde 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 atalogue 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);
- (iii) 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 fo any loss, consequential loss or damage whether direct or rect suffered by him;
- (iv) 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. red ownership thereof.

3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged *i*th or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding as agent on behalf of any ultim 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;
- (ii) 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;
- (iii) the arrangements between you and the ultimate buyer(s) i relation to the lot or otherwise do not in whole or in part facilitate tax crimes;
- (iv) 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;
- (v) 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 nspection on our request.

E PAYMENT 1 HOW TO PAY

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

(ii) the buyer's premium; and

(iii) any duties, goods, sales, use, compensating or service tax Payment is due no later than by the end of the 7th calendar day

- following the date of the auction (the "due date"). (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must nav ediately even if you want to export the **lot** and you need an
- export licence. (c) You must pay for lots bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways
- (i) Christie's is pleased to offer clients the option of viewing nvoices, paying and arranging shipping online through MvChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/ MyChristies. While this service is available for most **lots**,
- payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate (ii) Wire transfer
 - You must make payments to:
 - HSBC
- Head Office
- 1 Queen's Road Central Hong Kong
- Bank code: 004 Account No. 062-305438-001
- Account Name: Christie's Hong Kong Limited SWIFT: HSBCHKHHHKH
- (iii) Credit Card

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

(iv) Cash

- We accept cash subject to a maximum of HKD80 000 per buyer per year at our Post-Sale Services Department only (subject to conditions) (v) Banker's draft
 - You must make these payable to Christie's Hong Kong
- Limited and there may be conditions.
- (vi) Cheque You must make cheques payable to Christie's Hong Kong
- Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by nost must be sent to: Christie's Post-Sale Services Departmen 5th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to

caleacia@c 2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

on the resale:

- The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the **lot**: or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.
- 4 WHAT HAPPENS IF YOU DO NOT PAY
- (a) If you fail to pay us the purchase price in full by the due date we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) to charge interest from the due date at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due: (ii) we can cancel the sale of the **lot**. If we do this, we may sell the lot again, publically or privately on such terms we

shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and

the proceeds from the resale. You must also pay all costs

or may suffer and any shortfall in the seller's commissio

payable in respect of the amount bid by your default

n which case you acknowledge and understand that

Christie's will have all of the rights of the seller to pursue

(iii) we can pay the seller an amount up to the net proceeds

expenses, losses, damages and legal fees we have to pay

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

you for such amounts.

are allowed by law:

have paid to us):

details to the seller;

accepting any bids;

appropriate.

postsaleasia@christies.com.

costs from that date.

we think appropriate.

com/storage shall apply.

under paragraph F4.

if you ask us to do so.

acts, failure to act or neglect

import it into.

any lot you purchase.

EXPORT AND IMPORT

л

(c)

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

(vi) we can at our option, reveal your identity and contact

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

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

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

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 ve owe you to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days follo 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). 2 For information on collecting lots please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email:

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: (a) we or a third party warehouse will charge you storage

(b) 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

(d) the storage terms which can be found at www.christies.

(e) nothing in this paragraph is intended to limit our rights

H TRANSPORT AND SHIPPING 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

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

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

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

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 will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

You alone are responsible for any applicable taxes, tariffs or (b) 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: postsaleasia@christies

(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 countrie Lots made of or including elephant ivory material are marked with the symbol ~ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act Handbags containing endangered or protected species material are marked with the symbol \approx or \equiv 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

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 (fo 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 fund 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 o 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 conventiona 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 ou also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC

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

Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected anima materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's 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.

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

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

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

I OUR LIABILITY TO YOU

- 1. We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to ose warranties.
- 2. (a) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale:
- (b) We do not give any representation, warranty or guarante or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or mination of any of these services.
- 4. We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may nage our reputation. 2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agree nent will not be affected 5 TRANSFERRING YOUR RIGHTS AND

RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

about-us/contact/ccpa WAIVER

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

LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- authentic: a genuine example, rather than a copy or forgery of: the work of a particular artist, author or manufacturer, if the lot
- is described in the **Heading** as the work of that artist, author or manufacturer: (ii) a work created within a particular period or culture, if the lot is
- described in the Heading as a work created during that period or culture: (iii) a work for a particular origin source if the lot is described in the
- Heading as being of that origin or source; or (iv) in the case of gems, a work which is made of a particular
- naterial, if the **lot** is described in the **Heading** as being made of that material. authenticity warranty: the guarantee we give in this agreement that

a lot is authentic as set out in section F2 of this agreement buver's premium: the charge the buver pays us along with the ner price.

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

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group. condition: the physical condition of a lot.

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

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

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot. Heading: has the meaning given to it in paragraph E2.

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

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of "special", "incidental" or "consequential" under local law. purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". reserve: the confidential amount below which we will not sell a lot.

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

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

UPPERCASE type: means having all capital letters. warranty: a statement or representation in which the person making

it guarantees that the facts set out in it are correct.

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

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

information.

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

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

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

Lot offered without reserve.

of Sale for further information

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

catalogue with the symbol $\Delta \blacklozenge$.

relation to the lot.

Post-catalogue notifications

Other Arrangements

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction the Seller will receive a minimum sale price for the lot. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ^o next to the lot number.

• Third Party Guarantees/Irrevocable bids

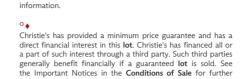
Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there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

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

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

$\Delta \blacklozenge$ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a lot and the lot fails ascribed to them below. Please note that all statements in a catalogue



A party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot.

Handbag lot incorporates materials from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the Conditions of Sale for further information.

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the Conditions

Handbag lot incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the Conditions of Sale for further information.

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the Conditions of Sale

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

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

© Bidding by parties with an interest

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

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

Christie's may enter into other arrangements not involving bids These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see http://www.christies.com/financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings

or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

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

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

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

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

"Manner of ...": in Christie's qualified opinion a work executed in the artist's style but of a later date

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

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

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

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

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS OLIAL IEIED HEADINGS

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

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

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

IEWELLERY

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

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

QUALIFIED HEADINGS

"Attributed to": in Christie's qualified opinion is probably a work by the iewellery/maker but no warranty is provided that the lot is the work of the named ieweller/make

Other information included in the catalogue description

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

"With maker's mark for Boucheron": in Christie's qualified opinion has a mark denoting the maker

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the

Removal of Watch Batteries

A lot marked with the symbol \oplus in the catalogue incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the lot to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the lot is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie's opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states

that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears

e.g A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300

BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot . in Christie's opinion it is of uncertain date or late manufacture.

eg A BI UF AND WHITE BOWI QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which

it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the

description e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls.

In Christie's gualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's gualified opinion, this object could belong to a particular culture but there is a strong element of doubt

e.g. A JADE BLADE NEOLITHIC PERIOD POSSIBLY

DAWENKOU CUI TURE

HANDBAGS

Condition Reports

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

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

- Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.
- Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report
- Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition
- Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition
- Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes

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

REFERENCE TO "HARDWARE"

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

WINES

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie's will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer's discration

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accented

ULLAGE

The amount by which the level of wine is short of being fullthese levels may vary according to age of the wines and. as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find . this helpful.

業務規定·買方須知

業務損定

業務規定和重要通知及目錄編列方法之說明列明佳士得 拍賣刊載在本日錄中拍賣品的條款。 通過登記競投和/或在拍賣會中競投即表示您同意接受 這些條款,因此,您須在競投之前仔細閱讀這些條款。 下述粗體字體詞語的解釋在尾部詞匯表列明。 除非佳士得擁有**拍賣品**所有權(以△標示),佳士得為

南方的代理人。

- A. 拍賣之前 1. 拍賣品描述
- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請 見構成條款部分的重要通知及目錄編列方法之說 明。對目錄內的標識的解釋,請見本目錄內"本目 袋中使田的各類標識"
- (b) 本公司在本目錄中對任何拍賣品的描述, 拍賣品狀 **况**報告及其它陳述(不管是口頭還是書面),包括 拍賣品性質或**狀況**、藝術家、時期、材料、概略尺 寸或**來源**均屬我們意見之表述,而不應被作為事實 之陳述。我們不像專業的歷史學家及學者那樣進行 深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於拍賣品描述佳士得所負的責任

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

3. 狀况

- (a) 在我們拍賣會上拍賣的拍賣品狀況可因年代、先前 指傳、修復、修理及指耗等因素而差異其大。甘性 督即音味著樂平不可能處於完美的**狀況。拍賣品**是 按照其在拍賣之時的情况以"現狀"出售,而且不 包括佳士得或賣方的任何陳述或**保證**或對於**狀况**的 任何形式的青任承擔
- (b) 在本目錄條目或狀況報告中提及狀況不等同於對狀 况的完整描述,圖片可能不會清晰展示出拍賣品。 拍賣品的色彩和明暗度在印刷品或屏幕上看起來可 能會與實體檢查時的情况不同。**狀況**報告可協助您 評估**拍賣品的狀況**。為方便買方,狀況報告為免費 提供,僅作為指引。**狀况**報告提供了我們的意見, 但是可能未指出所有的缺陷、內在瑕疵、修復、更 改及改造,因為我們的僱員不是專業修復或維護人 員。出於這個原因,他們不能替代您親自檢查**拍賣** 品或您自己尋求的專業意見。買方有責任確保自己
- 已經要求提供、收悉及考慮了任何狀況報告。

4. 拍賣之前檢查拍賣品

- (a) 如果您計劃競投一件拍賣品,應親自或通過具有專 業知識之代表檢視,以確保您接受**拍賣品**描述及**狀** 况。我們建議您從專業修復人員或其它專業顧問那 裏索取意見。
- (b) 拍賣之前的檢視免費向公衆開放。在拍賣之前的檢 視或通過預約,我們的專家可在場回答問題。

5 估價

估價是基於拍賣品的狀況、稀有程度、質量、來源及類 似物品的近期拍價決定。**估價**可能會改變。您或任何其 他人在任何情况下都不可能依赖估信,將甘作為拍賣品 的實際售價的預測或保證。估價不包括買方酬金或任何 適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯 示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近 目錄付印時的兌換率設定,所以可能與拍賣當日兌換率 有差別。

6. 撤回

佳士得有權單方面决定在**拍賣品**拍賣過程中或拍賣之前 的任何時間將拍賣品撤回。佳士得無須就任何撤回决定 向您承擔責任。

7 珠寶

- (a) 有色寶石(如紅寶石、藍寶石及綠寶石)可能經過 虑理以改良外朝,包括加埶及上油等方法。這些方 法都被國際珠寶行業認可,但是經處理的寶石的硬 com 9 度可能會降低及/或在日後需要特殊的保養。
- (b) 除非經過寶石學實驗室的測試,否則我們無法明顯 知道鑽石是天然還是合成的。如果鑽石經過測試

我們將提供寶石學報告。

測量估算的,因此不應被依賴為精確。

- 有從國際認可的寶石鑒定實驗室取得鑒定報告,我 鑒定報告會描述對寶石的改良或處理。歐洲寶石 鑒定實驗室的報告僅在我們要求的時候,才會提及 有被改良或處理。因各實驗室使用方法和技術的差 異,對某寶石是否處理過、處理的程度或處理是否 為永久性,都可能持不同意見。寶石鑒定實驗室僅
- 帶拍賣品的任何報告或證書負責。 被處理戓提升渦。

8. 鐘錶

H2(g)段

R 登記語投

1. 新競投人

(a) 幾乎所有的鐘錶在使用期內都被修理過,可能都含 **跟隨沒有鐘擺、鐘錘戓鑰匙出售**。

我們不提供證書。

人。您需提供以下資料

2. 再次參與競投的客人

(c) 所有類型的寶石均可能經過某些改良處理。如果某 件**拍曹品**沒右報告,您可以在拍曹日之前至少提前 三周向我們要求寶石鑒定報告,報告的費用由您支

(d) 目錄描述中的某些重量僅供參考,因為它們是通過

- (e) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們 們會在目錄中提及。從美國寶石鑒定實驗室發出的 對寶石的改良及處理,但是該報告會確認該寶石沒 對報告作出日之時實驗室所知悉的改進及處理進行 報告。我們不保證,也不對寶石鑒定實驗室可能附
- 對於珠寶銷售來說,**估價**是以寶石鑒定報告中的信 息為基礎,如果沒有報告,就會認為寶石可能已經
- 有非原裝零部件。我們不能保證任何鐘錶的任何個 別零部件都是原裝。被陳述為"關聯"字樣的錶帶 不是原裝錶的部分,可能不是真品。拍賣的鐘可能
- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構 浩,可能雲要—船保養服務、更換雷池戓淮—步的 修理工作,而這些都由買方負責。我們不保讀每一 隻鐘錶都是在良好運作狀態。除非目錄中有提及,
- (c) 大多數的錶都被打開過查看機芯的型號及質量。因 為這個原因,帶有防水錶彀的錶可能不能防水,在
- 使用之前我們建議您讓專業鐘錶師事先檢驗。 手錶及錶帶的拍賣及運送方面的重要信息,請見第

(a) 如果這是您第一次在佳士得競投,或者您曾參與我 們的拍賣,但在過去兩年內未曾從任何佳士得拍賣 **提成功競投渦任何東西,您必須在拍賣之前至少48** 個小時登記,以給我們足够的時間來處理及批准 您的登記。我們有權單方面不允許您登記成為競投

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

- (ii) 公司客戶:顯示名稱及註冊地址的公司註 冊證明或類似文件,被授權競投者附有相 片的身份證文件,由法定代表人簽署及蓋 有公司章 (若有)的競投授權書,以及列 出所有董事和最終受益人的文件證明;
- (iii) 信托、合夥、離岸公司及其它業務結構 請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及/或押金作為 許可您競投的條件。如需幫助,請聯繫我們的客戶 服務部:+852 2760 1766。

我們可選擇要求您提供以上B1(a)段所提及的現時身份 證明,財務證明及/或押金作為許可您競投的條件。 如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣** 品,或者您本次擬出價金額高於過往,請聯繫我們的 投標部:+852 2978 9910或電郵至bidsasia@christies.

3. 如果您未能提供正確的文件

如果我們認為,您未能滿足我們對競投者身份及登記手

續的要求,包括但不限於完成及滿足本公司可能要求進 行的所有反洗黑錢和/或反恐怖主義財政審查,我們可 能會不允許您登記競投,而如果您成功投得拍賣品,我 們可能撤銷您與賣方之間的買賣合約。佳十得有權單方 面決定所須的身份證明文件類別,作為滿足我們對競投 者身份及登記手續的要求。

4. 代表他人競投

- (a) 作為授權競投人:如果您代表他人競投而此委託人 會直接向佳士得付款,在競投前,委託人需要完成 以上的登記手續及提供已簽署的授權書,授權您代 **耒甘**部投
- (b) 作為委托人的代理人:如果您以自己的名義註冊但 以代理人身份為他人("最終買方")進行競投而 此人會在你向我們付款之前向你提供資金,您同 音承擔支付購買款項和所有甘他應付款項的個人書 任。我們將要求您披露最終買家的身份,並可能要 求您根據E3(b)段提供文件以段驗證其身份。

5. 親自出席競投

如果您希望在拍曹現揚競投,必須在拍曹舉行前至少 30分鐘辦理登記手續,並索取競投號碼牌。如需協助, ia 1766。

6 競投服務

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

(a) 電話競投

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

(b) 在Christie's LIVE™

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

(c) 書面競投

您可於任何佳士得辦公室或通過www.christies. com或佳士得微信小程序選擇拍賣並查看拍賣品取 得書面競投表格。您必須在拍賣開始前至少24/ 時提交已經填妥的書面競投表格。投標必須是以拍 賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後, 合理地履行書面競投務求以可能的最低價行使書面 標。如果您以書面競投一件沒有**底價的拍賣品**,而 且沒有其他更高叫價,我們會為您以**低端估價**的 50%進行競投;或如果您的書面標比上述更低,則 以您的書面標的價格進行競投。如佳士得收到多個 競投價相等的書面競投,而在拍賣時此等競投價乃 該**拍賣品**之最高出價,則該**拍賣品**售給最先送達其 書面競投書給本公司之競投人

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地,參與拍賣,亦 可拒絕接受任何競投

2. 底價

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

3. 拍賣官之酌情權

拍曹官可以酌情選擇

- (a) 拒絕接受任何競投;
- (b) 以其决定方式將競投提前或拖後,或改變**拍賣品**的 順 宮 :

(c) 撤回任何拍曹品;

- (d) 將任何拍賣品分開拍賣或將兩件或多件拍賣品合併 拍賣
- (e) 重開或繼續競投,即便已經下槌;及
- (f) 如果有關於競投的錯誤或者爭議,無論是在拍賣時 或拍賣後,選擇繼續拍賣、決定誰是成功競投人 取消**拍賣品**的拍賣,或是將**拍賣品**重新拍賣或出 售。如果您相信**拍賣官**在接受成功投標時存在錯 誤,您必須在拍賣日後3個工作天內提供一份詳細 記述您訴求的書面通知。拍賣官將本著真誠考慮該 訴求。如果**拍賣官**在根據本段行使酌情權,在拍賣 完成後決定取消出售一件**拍賣品**,或是將**拍賣品**重 新拍賣或出售,**拍賣官**最遲將在拍賣日後第7個日 **暦日结束前通知成功競投人。拍曹官**右最終決定 權。本段不在任何情況下影響佳士得依據本業務規 定中任何其他適用規定,包括第B(3),E(2)(i),F(4) 及J(1)段中所列的取消權,取消出售一件拍賣品的 權利。

4. 競投

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

5. 代表賣方競投

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

6. 競投價遞增幅度

競投通常從低於**低端估價**開始,然後逐步增加(競投價 遞增幅度)。**拍賣官**會自行决定競投開始價位及遞增幅 度。在網址https://www.christies.com/en/help/buyingguide-important-information/financial-information顯示 的是一般遞增幅度,僅供您參考。

7. 貨幣兌換

拍賣會的顯示板、Christie's LIVE[™]和佳士得網站可能 會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳 十得使用的兑换率僅作指引,佳十得並不受其約束。對 於在提供該服務出現的任何錯誤(人為或其它),遺漏 或故障,佳士得並不負責。

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

84

成功競投人除支付**落槌價**外,亦同意支付本公司以該 拍賣品落槌價計算的**買方酬金**。酬金費率按每件 拍賣品落槌價首港幣7,500,000元之26%;加逾港幣 7,500,000元以上至港幣50,000,000元部分之21%; 加逾港幣50,000,000元以上之15%計算 名酒例外:名酒的買方酬金按落槌價之25%計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費,包括增值稅 銷售或補償使用稅費或者所有基於**落槌價**和**買方酬金**而 產生的該等稅費。買方有責任查明並支付所有應付稅 費。在任何情况下香港法律先決適用。佳士得建議您徵 詢獨立稅務意見。

有關佳士得運送至美國的拍賣品,不論買方國籍或公民 身份,均可能須支付基於**落槌價,買方酬金**和或與拍賣 品相關的其他費用而產生的州銷售稅或使用稅費。佳士 得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品** 將渾送到的州分,縣,地點而决定。要求豁免銷售稅的 成功競投人必須在提取拍賣品之前向佳士得提供適當文 件。佳士得不須收取稅費的州分,成功競投人可能須繳 付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅 務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**,賣方**保證**其:

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

如果以上任何保證不確實,賣方不必支付超過您已向我 們支付的購買款項(詳見以下第F1(a)段定義)的金額。 賣方不會就您利潤上或經營的損失、預期存款、商機喪 失或利息的損失、成本、賠償金、**其他賠償**或支出承擔 責任。賣方不就任何拍賣品提供任何以上列舉之外的保 證;只要法律許可,所有賣方對您做出的**保證**及法律要

求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

- 在不抵觸以下條款的情況下,本公司保證我們拍賣的拍 **賣品**都是**真品**(我們的"**真品保證**")。如果在拍賣日 後的五年內,您通知我們您的**拍賣品**不是**真品**,在符合 以下條款規定之下,我們將把您支付的**購買款項**退還給 您。業務規定的詞匯表裏有對"**真品**"一詞做出解釋。 真品保證條款如下
- (a) 我們對在拍賣日後5年內提供的申索通知提供真品 保證。此期限過後,我們不再提供真品保證。
- (b) 我們只會對本目錄描述第一行("標題")以大階 **字體**注明的資料作出**真品保證**。除了標題中顯示的 資料,我們不對任何標題以外的資料(包括標題以 外的大階字體注明)作出任何保證。
- (c) 真品保證不適用有保留標題或任何有保留的部分標 题。**有保留**是指受限於**拍賣品目錄描述**內的解釋, 或者**禮題**中有"重要通告及日錄編列方法之說明 內有保留標題的某些字眼。例如:標題中對"認為 是...之作品"的使用指佳士得認為拍賣品可能是某 位藝術家的作品,但是佳士得不保證該作品一定是 該藝術家的作品。在競投前,請閱畢"有保留標 題"列表及**拍賣品的目錄描述**
- (d) 真品保證適用於被拍賣會通告修訂後的標題。
- (e) 真品保證不適用於在拍賣之後,學術發展導致被普 漏接受的學者或專家意見有所改變。此**保證**亦不適 用於在拍賣日時,標題符合被普遍接受的學者或專 家的意見,或標題指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是 **真品**,而在我們出版目錄之日,該科學方法還未存 在或未被普遍接納,或價格太昂貴或不實際,或者 可能損壞拍賣品,則真品保證不適用。
- (g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之 發票之原本買方,且僅在申索通知做出之日原本買 方是**拍賣品**的唯一所有人,且拍賣品不受其他申索 權、權利主張或任何其他制約的限制。此真品保證 中的利益不可以轉讓。
- (h) 要申索真品保證下的權利,您必須: (i) 在拍賣日後5年內,向我們提供書面的申 索通知。我們可以要求您提供上述申索完 整的細節及佐證證據; (ii) 佳士得有權要求您提供為佳士得及您均事
 - 先同意的在此拍賣品領域被認可的兩位專

- 家的書面意見,確認該**拍賣品**不是真品 如果我們有任何疑問,我們保留自己支付 費用獲取更多意見的權利;及 (iii) 自費交回與拍賣時狀況相同的拍賣品給佳
- 十得拍曹愓。 (i) 您在本**直品保證**下唯一的權利就是取消該項拍賣及

取回已付的**購買款項**。在任何情况下我們不須支 付您超過您已向我們支付的**購買款項**的金額,同時 我們也無須對任何利潤或經營損失、商機或價值喪 失、預期存款或利息、成本、賠償金或**其他賠償**或 支出承擔責任。

(i) 書籍。

如果**拍賣品**為書籍,我們提供額外自拍賣日起為期 14天的保證,如經校對後,拍賣品的文本或圖標存 有瑕疵,在以下條款的規限下,我們將退回已付的 購買款項

(i) 此額外保證不適用於:

- (A) 缺少空白頁、扉頁、保護頁、廣告、及 書籍鑲邊的破損、污漬、邊緣磨損或其 它不影響文本及圖標完整性的瑕疵 (B) 繪圖、簽名、書信或手稿;帶有簽名
- 的照片、音樂唱片、地圖冊、地圖或期 ∓I|;
- (C) 沒有標題的書籍;
- (D) 沒有標明估價的已出售拍賣品;
- (E) 目錄中表明售出後不可退貨的書籍;
- (F) 狀況報告中或拍賣時公告的瑕疵。
- (ii) 要根據本條規定申索權利,您必須在拍賣 後的14天內就有關瑕疵提交書面通知,並 交回與拍賣時狀況相同的拍賣品給當時進 行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫

真品保證並不適用於此類別**拍賣品**。目前學術界不 容許對此類別作出確實之說明,但佳士得同意取消 被證實為贗品之東南亞現代及當代藝術以及中國書 書拍**會品**之交易。已付之購買款項則根據佳士得真 品保證的條款很還予原本買方,但買方必須在拍賣 日後12個月內,向我們提供書面的申索通知。我們 可以要求您提供上述申索完整的細節及佐證證據。 買方需按以上E2(h)(ii)的規定提供令佳士得滿意的 證據,證實該拍賣品為價品,及須按照以上E2(h) (iii)規定交回拍賣品給我們。E2(b),(c),(d),(e),(f),(g) 和(i)滴用於此類別之由索。

(1) 中國、日本及韓國工藝品(中國、日本及韓國書 畫、版畫、素描及珠寶除外)

以上E2(b)-(e)在此類別拍賣品將作修改如下。當 創作者或藝術家未有列明時,我們不僅為標題作出 真品保證,並會對本目錄描述第二行以大階字體注 明的有關日期或時期的資料提供**真品保證**("副標 题")。以上E2(b)-(e)所有提及標題之處應被理解 為種類及副種類。

(m) 與名酒及烈酒有關的保證。

- (i) 除佳士得按此真品保證有所接受的責任 外,賣家、佳士得、佳士得僱員或代理人 均不會對任何有關**拍賣品**的創作者、產 地、日期、年代、作品歸屬、真實性或**來** 源所作的任何陳述的真確性或就任何其他 有關於任何拍賣品的任何缺陷或瑕疵所作 的錯誤描述負上責任。此外,賣家、佳士 得、佳士得僱員或代理人對任何拍賣品均 不作出任何保證且任何明示或默認的條款 **戓條件均被免除**
- (ii) 如果(1)在拍賣日後二十一日內,佳士得接 獲任何拍賣品的買方所提交的書面通知, 當中表示按買方的意見認為在拍賣日之時 該拍賣品有短缺或損耗的情況或圖錄所載 的任何意見並無根據,(2)在該通知的十四 日內,佳士得管有該**拍賣品**而該**拍賣品**的 狀況與拍賣日時的狀況一樣及(3)在此後 於合理時間內,買方能夠滿足佳士得該**拍 賣品**和買方通告內所述一致(見前述)而 買方可以將拍賣品的良好而尚可交易的產 權於沒有任何留置權或產權負擔的情況下 作轉讓,則佳士得將會擱置交易並退還買

- 方其就拍賣品所付的款項。然而,如果(i) 瑕疵在目錄中有所描述; 或 (ii)在拍賣日 的圖錄描述符合當時被普遍接受的學者或 **事家意見或已經指出意見衝突的地方;或** (iii) 置方在通知中所指出的拍**音品**的狀況 (見前述)只有通過在出版目錄之日還未 存在或未被普遍接納的科學鑒定方法或在 拍賣日價格太昂貴或不實際或者可能損害 **拍賣品**的方法才可得以證明,則買方不可 獲得此條款下的權利(參見就損耗及酒塞
- 的備注); (iii) 買方無權按此真品保證作出相比其就拍賣 品所付金額更高之索償。買方無權就其所 蒙受的任何直接或間接的損失、連帶損失 或指害作出由索 ;
- (iv) 此真品保證的權益不可作轉讓,僅為按佳 士得在拍賣時就拍賣品所發出之原始發票 所載之買方所獨有,且買方需在拍賣後對 拍賣品持有無間斷而未有產權負擔之擁有

3. 您的保證

- (a) 您保證用於結算的資金與犯罪活動(包括逃稅)沒 有任何關係,而您沒有基於洗錢、恐怖活動或其他 罪行而被調查,起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投, 而此最 終買方會在你向我們為拍賣品付款之前向你提供資 金,您**保證**
- (i) 您已經對最終買方進行必要的客戶盡職調查, 並已經遵守所有適用的反洗錢,打擊恐怖分子 資金籌集及制裁法律;
- 您將向我們披露最終買家(包括其任何職員, (ii) 最終受益人以及代表其行事的任何人士)的身 份,並應我們的要求提供文件以驗證其身份;
- (iii) 您和最終買方之間有關拍賣品或其他方面的安 排不是為了完全或部分便於任何稅務罪行; (iv) 您不知曉並且沒有理由懷疑最終買方(或其職
 - 員,最終受益人以及代表其行事的任何人士) 被列入制裁名單,因洗錢,恐怖活動或其他罪 行而被調查,起訴或定罪,或用於結算的資金 與犯罪活動(包括逃稅)有關;
- (v) 如果您是根據歐洲經濟區法律,或根據其他與 歐盟第4條洗錢指令有等效要求的司法管轄區 的法律下因反洗錢曰的被監管的人十,而我們 在您註冊時沒有要求您提供文件來驗證最終買 家的身份,您同意我們將依賴您就最終買家進 行的盡職調查,並同意將在由交易之日起不少 於5年的期間裏保存盡職調查的證明和驗證文 件。您將根據我們的要求提供此類文件供即時

F. 付款

1. 付款方式

- (a) 拍賣後,您必須立即支付以下購買款項 (i) 落槌信: 和
- (ii) **買方酬金**;和

檢查。

(iii) 任何關稅、有關貨物、銷售、使用、補償或服 <u> 務</u>段 佰。

所有款項須於拍賣後7個日曆天內悉數付清 ("到期付款日")。

- (b) 我們只接受登記競投人付款。發票一旦開具,發票 上買方的姓名不能更换,我們亦不能以不同姓名重 新開具發票。即使您欲將**拍賣品**出口且需要出口許 可證,您也必須立即支付以上款項。
- (c) 在香港佳士得購買的拍賣品, 您必須按照發票上顯 示的貨幣以下列方式支付:
 - (i) 佳士得通過MyChristie's網上賬戶為客人提供 查看發票、付款及運送服務。您可直接登錄 查詢(如您還未註冊線上賬戶,請登錄www christies.com/MyChristies進行註冊)。本服 務適用於大多數拍賣品,但仍有少數拍賣品的 付款和運送安排不能通過網上進行。如需協
 - 助,請與售後服務部聯絡。 (ii) 電匯至:
 - 香港上海匯豐銀行總行

- 香港中環皇后大道中1號 銀行編號:004 賬號:062-305438-001 賬名: Christie's Hong Kong Limited 收款銀行代號:HSBCHKHHHKH

(iii) 信用卡

- 取,詳情列於以下(d)段。 (iv) 現金
- 關條件約束)。 (v) 銀行匯票
- 關條件約束)。 (vi) 支票
- 須於香港銀行承兌並以港幣支付。 (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼
- 以郵寄方式支付必須發送到:佳士得香港有限公 司,售後服務部(地址:香港中環美利道2號The Henderson 6樓)。 (e) 如要瞭解更多信息,請聯繫售後服務部。
- @christies.com 2. 所有權轉移

3. 風險轉移

4. 不付款之補救辦法

- 者為準)
- (a) 冒方提省日; 戓

7%的利息

出追討:

費田

方:

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

本公司每年只接受每位買方於售後服務部作總 數不超過港幣80,000元之現金付款(須受有

抬頭請注明「佳士得香港有限公司」(須受有

抬頭請注明「佳士得香港有限公司」。支票必

電話:+852 2760 1766或發電郵至:postsaleasia

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

拍賣品的風險和責任自以下日期起將轉移給您(以較早

(b) 自拍賣日起31日後,如較早,則拍賣品由第三方倉 庫保管之日起;除非另行協議。

(a) 如果**到期付款日**,您未能全數支付購買款項,我們 將有權行使以下一項或多項(及執行我們在F5段的 權利以及法律賦予我們的其它權利或補救辦法) : (i) 自**到期付款日**起,按照尚欠款項,收取高於香 港金融管理局不時公布的三個月銀行同業拆息

(ii) 取消交易並按照我們認為合適的條件對拍賣品 公開重新拍賣或私下重新售賣。您必須向我們 支付原來您應支付的購買款項與再次轉賣收益 之間的差額。您也必須支付我們必須支付或可 能蒙受的一切成本、費用、損失、賠償,法律 費用及任何賣方酬金的差額;

(iii) 代不履行責任的買方支付賣方應付的拍賣淨價 金額。您承認佳士得有賣方之所有權利向您提

(iv) 您必須承擔尚欠之購買款項,我們可就取回此 金額而向您提出法律訴訟程序及在法律許可下 向您索回之其他損失、利息、法律費用及其他

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

(vi) 我們可以選擇將您的身份及聯繫方式披露給賣

(vii) 在將來任何拍賣中,不允許您或您的代表作出 競投,或在接受您競投之前向您收取保證金; (viii) 在拍賣品所處地方之法律許可之下,佳士得就 您擁有並由佳士得管有的物品作為抵押品並以

抵押品持有人身份行使最高程度之權利及補救 方法,不論是以典當方式、抵押方式或任何其 他形式。您則被視為已授與本公司該等抵押及 本公司可保留或售賣此物品作為買方對本公司 及曹方的附屬抵押責任;和

- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項,包括保證金及其他部份付款或我 們欠下您之款項用以抵銷您欠我們或其他佳士得集 團公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項,同時,我 們選擇接受該付款,我們可以自拍賣後第31日起根 據G4(a)及(b)段向您收取倉儲和運輸費用。在此情 况下,G4(d)段將適用。

5. 扣押拍賣品

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

G. 提取及倉儲

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

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排 拍賣品的運送和付運事宜。我們也可以依照您的要求安 排包裝運送及付運事宜,但您須支付有關收費。我們建 議您在競投前預先查詢有關收費的估價,尤其是需要專 業包裝的大件物品或高額品。應您要求,我們也可建議 處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部,電話:+852 2760 1766 或發郵件至:postsaleasia@christies.com。我們會合 理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向 您推薦任何其他公司,我們不會承擔有關公司之行為, 遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口 法律及其他國家的進口法律限制。許多國家就物品出境 要求出口聲明及/或就物品入境要求進口聲明。進口國 當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進 口國出售。

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

(a) 在競投前,您應尋求專業意見並負責滿足任何法律 或法規對出口或進口**拍賣品**的要求。如果您被拒發 許可證,或申請許可證延誤,您仍須全數支付**拍賣** 品的價款。如果您提出請求,在我們能力範圍許可 內,我們可以協助您申請所需許可證,但我們會就 此服務向您收取費用。我們不保證必能獲得許可 證。如欲了解詳情,請聯繫佳十得售後服務部 電話:+852 2760 1766發郵件至:postsaleasia@ christies.com •

(b) 您應負責支付與**拍賣品**出口或進口有關的所有適用 殺費、關殺或其他政府徵收的費田。如果佳十得為 您出口或進口拍賣品,且佳士得支付了上述適用的 税費、關稅或其他政府徵收的費用,您同意向佳士 得很還該筆費田。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙 或英國的烈酒或利口酒,包括愛爾蘭及蘇格蘭威 士忌;或(ii)來自法國、德國、西班牙或英國的不 含碳酸且酒精量不足14%的兩公升以下的瓶裝酒 類此類**拍賣品**的成功買方,而您打算將此**拍賣品** 入口到美國,您個人將負有在入口時支付此拍賣 品的關稅的責任。如要瞭解更多信息,請聯繫我 們的售後服務部:+852 2760 1766或發郵件至電 郵:postsaleasia@christies.com。

(c)含有受保護動植物料的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成 (不論分比率)的拍賣品在拍賣詳情中注有~號。 這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些 珊瑚品種、玫瑰木、鳄鱼皮、短吻鰐皮及鴕鳥皮。 由於您或需要獲得相關牌照,若您有意將含有野生 動物物料的任何拍賣品從出售地進口至其他國家 您須於競投該**拍賣品**之前瞭解有關海關法例和規 定。在某些情況下,**拍賣品**必須附有獨立的物種的 科學證明和/或年期證明,方能運送,而您需要自行 安排上述證明並負責支付有關的費用。部分國家對 象牙交易設有限制,例如美國全面禁止進口象牙, 而部分國家則嚴格規管淮口、出口及售賣象牙。由 象牙材料製成或包含象牙材料的拍賣品均標有 ~ 符 號,並根據英國《象牙法》登記為"豁免"物品。 含有瀕危或受保護物種物料的手袋注有 ≈ 號或 = 號,進一步資料請參見以下第H2(h)段。 如果您無法出口或進口該拍賣品或拍賣品因任何原

因被政府部門查收,我們沒有義務因此取消您的交 易並退回您的購買款項。您應負責確定並滿足有關 含有上述物料拍賣品進出口的法律和規例要求。

(d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含 有象牙或其他可能和象牙相混淆的野生材料(例如 猛獁象牙,海象象牙和犀鳥象牙),其必須通過受 美國漁業和野生動物保護局認可的嚴格科學測試確 認該物料非非洲象象牙後方可進口美國。如果我們 在拍賣前對**拍賣品**已經進行了該嚴格科學測試,我 們會在拍賣品陳述中清楚表明。我們一般無法確認 相關拍賣品的象牙是否來自非洲象。您凡購買有關 拍賣品並計畫將有關拍賣品進口美國,必須承擔風 險並負責支付任何科學測試或其他報告的費用。有 關測試並無定論或確定物料乃非洲象象牙,不被視 為取消拍賣和很回**購買款項**的依據。

(e) 源自伊朗的拍曹品

為方便買方,佳士得在源自伊朗(波斯)的拍賣品下 方特別注明。一些國家禁止或限制購買和/或進口伊 朗原產的財產。您有責任確保您的競標或您進口**拍 曹**品時不會違反任何制裁、貿易禁運或其他有關適 用條例。例如,美國禁止在沒有適當許可證的情況 下交易和進口原產於伊朗的"傳統工藝作品"(如 地毯、紡織品、裝飾品和科學儀器)。佳十得擁有 OFAC的一般牌照,在符合某些條件的情況下,買 家可以將此類拍賣品進口到美國。如您使用佳士得 的一般OFAC牌照作此用涂,即表示您同意遵守牌 照條件,並向佳士得提供所有相關信息。您亦確認 佳士得會向OFAC披露您的個人資料及您對牌照的 (古田)

(f) 黃金

含量低於18k的黃金並不是在所有國家均被視為 「黃金」,並可能被拒絕入口。

(g) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及 受保護動物(如短吻鱷或鱷魚)的物料所製成的 錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 ¥ 符號顯示。這些錶帶只用來展示拍賣品並不作銷售 用途。在運送手錶到拍賣地以外的地點前,佳士得 會把上述錶帶拆除並予以保存。若冒方在拍賣後一 年內親身到拍賣所在地的佳十得提取,佳十得可酌 情免費提供該展示用但含有瀕危及受保護動物物料 的錶帶給買方。請就個別拍賣品與相關部門聯絡。

(h) 手袋

2.

注有 ≈ 號的手袋受瀕危野生動植物種國際貿易公約 的出口/進口限制所管制。這些手袋只可運往香港特 別行政區谙內地址或從香港的拍賣揚領取。獲取額 危野生動植物種國際貿易公約出口許可以將這些手 袋在售後運送到香港特別行政區境外是不可能的。 注有 = 號的手袋受瀕危野生動植物種國際貿易公約 的出口/進口限制所管制,需要出口/進口許可以將 這些手袋在售後運送到香港特別行政區境外。買家 有責任獲取必須的許可並為此付款。請與部門聯繫 以獲得進一步資料。

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

佳士得之法律責任

1. 除了真品保證,佳士得、佳士得代理人或僱員,對 任何拍賣品作任何陳述,或資料的提供,均不作出 任何保證。在法律容許的最大程度下,所有由法律 附加的保护及其他修款,均被排除在木協議外。在 E1段中的賣方保證是由賣方提供的保證,我們對這 些保證不負有任何責任。

- (a) 除非我們有所欺詐或作出有欺詐成份的失實陳 述或在本業務規定中另有明確說明,我們不會 因任何原因對您負有任何責任(無論是因違反 本協議,購買拍賣品或與競投相關的任何其它 事項);和
- (b) 本公司無就任何**拍賣品**的可商售品質、是否適 合某特定用涂、描述、尺寸、質量、**狀況**、作 品歸屬、真實性、稀有程度、重要性、媒介、 **來源**、展覽歷史、文獻或歷史的關聯等作出任 何陳述、保證或擔保或承擔任何責任。除非當 地的法律强制要求,任何種類之任何**保證**,均 被本段排除在外。
- 3. 請注意佳士得所提供的書面競投及電話競投服 務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示 板及拍賣室錄像影像為免費服務,如有任何錯誤 (人為或其它原因)、遺漏或故障或延誤、未能提 供、暫停或終止,本公司不負任何責任。
- 4. 就拍賣品購買的事宜,我們僅對買方負有法律責
- 5. 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些 原因須對您負上法律責任,我們不須支持超過您已 支付的購買款項。佳士得不須就任何利潤或經營捐 失、商機或價值喪失、預期存款或利息、費用、**其** 他賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們 會對個人信息加以保密。該資料可能用於或提供其他**佳 十得集團**公司和市場夥伴以作客戶分析或以便我們向買 方提供合滴的服<u>路。</u>若你不相被錄影,你可透過雷話武 書面競投或者在Christie's LIVE™競投。除非另有書面 約定,您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖 片、插圖與書面資料(除有特別注釋外,包括我們的目 錄的內容) <>>> > 版權均屬於佳十得所有。沒有我們的事先 書面許可不得使用以上版權作品。我們沒有保證您就投

得的拍賣品會取得任何版權或其他複製的權利。

4 效力

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

5. 轉讓您的權利及責任

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

6 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

10. www.christies.com的報告

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

K 詞匯表

- 拍賣官:個人拍賣官和/或佳士得。
- **真品**:以下所述的真實作品,而不是複製品或赝品:
- (i) 拍賣品在標題被描述為某位藝術家、作者或製 作者的作品,則為該藝術家、作者或製作者的 作品:
- (ii) 拍賣品在標題被描述為是某時期或流派創作的 作品,則該時期或流派的作品
- (iii) 拍賣品在標題被描述為某來源,則為該來源的 作品
- (iv) 以寶石為例,如拍賣品在標題被描述為由某種 材料製成,則該作品是由該材料製成。
- 真品保證:我們在本協議E2段所詳述為拍賣品提供的 保證。

買方酬金:除了**落槌價**,買方支付給我們的費用。

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

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

- **狀况:拍賣品**的物理**狀况**。
- 到期付款日:如第F1(a)段所列出的意思。
- 估價:目錄中或拍賣場通告中列明的我們認為拍賣品可

能出售的價格範圍。低端估價指該範圍的最低價;高端 估價指該範圍的最高價。中間估價為兩者的中間點。

落槌價:拍賣官接受的拍賣品最高競投價。

標題:如E2段所列出的意思。

拍賣品:供拍賣的一件物品(或作為一組拍賣的兩件或 更多的物件)。

其他賠償:任何特殊、連帶、附帶或間接的賠償或任何

符合當地法律規定的"特殊"、"附帶"或"連帶"賠 **醋冒款፤**:如第F1(a)段的意思。 **來源:拍賣品**的所有權歷史。 **有保留**:如E2段中的意思;**有保留標題**則指目錄中 "重要通知和目錄編制說明"頁中的"有保留標題"的 音田。 **底價:拍賣品**不會以低於此保密底價出售。 **拍賣場通告**:張貼位於拍賣場內的**拍賣品**旁或www. christies.com的書面通知(上述通知內容會另行通知以 電話或書面競投的客戶),或拍賣會舉行前或拍賣某**拍 曹品前拍曹官**宣布的公告。 **副標題**:如F2段所列出的意思。

大階字體:指包含所有的大寫字母。

保證:陳述人或聲明人保證其所陳述或聲明的事實為正

本目錄中使用的各類標識

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

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

佳士得已經提供最低出售價保證並對此拍賣品持有直接 經濟利益。**佳十程**的全部或部分利益涌過第三方融資。 如里旦保證拍賣品被售出,該等第三方通堂會獲得經濟 利益。請參閱業務規定中的重要通知以獲得進一步資 料。

此拍賣品含有瀕危物種,或會導致出口限制。請參見業 務規定中的第H2段以獲得進一步資料。

佳士得對此拍賣品持有經濟利益。請參閱業務規定中的 重要通知以獲得進一步資料。

此手袋拍賣品含有瀕危物種。拍賣品只可運送到香港特 別行政區境內的地址或經親身從我們的香港拍賣場提 取。請參見業務規定中的第H2段以獲得進一步資料。

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

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

此**拍賣品**不設底價。

訊

17/09/24

對此**拍賣品**有直接或間接利益的一方有可能對該**拍賣品** 作出競投,其可能知道該拍賣品的底價或其他重要資

此手袋**拍賣品**含有瀕危物種,受國際運輸限制約束。拍 **盲品**在售後需要獲得出口/入口許可以將其運送到香港特 別行政區境外。請參見業務規定中的第H2段以獲得進一

此拍賣品含有象牙材料。請參見業務規定中的第H2段以

獲得進一步資料。

湖危物種錶帶只用作展示用途並不作銷售。出售後,此 手錶或會配以不受瀕危野牛動植物種國際貿易公約所管 制的錶帶(未有展示)以提供予買家。請參閱業務規定 以獲取進一步資料。請參閱業務規定H2項。

重要涌告

佳士得在受委託拍賣品中的權益

△ 佳士得對該拍賣品持有所有權或經濟利益 住十得可能會不時提供甘持有所有權式經濟利益之**拍**曹

品。該等拍賣品在目錄中於拍賣編號旁註有 🛆 符號以資 部別。

• 保證最低出售價

佳士得有時就某些受委托出售的拍賣品的拍賣成果持有 直接的經濟利益。通常為其向南方保證無論拍南的結果 如何,南方將就拍南品的出售獲得最低出售價。這被稱 為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁 註有⁰號以資識別。

○◆ 第三方保證/不可撤銷的競投

在佳士得已經提供最低出售價保證,如果**拍賣品**未能出 售,佳士得將承擔遭受重大損失的風險。因此,佳士得 有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤 銷的書面競投的第三方分擔該風險。如果沒有其他更高 的競價,第三方承諾將以他們提交的不可撤銷的書面競 投價格購買該拍賣品。第三方因此承擔拍賣品未能出售 的所有或部分風險。該等拍賣品在目錄中注以符號 ⁰◆ 以資識別。

第三方需要承擔風險,在自身不是成功競投人的情況 下,佳十得將給予酬金給第三方。第三方的酬金可以是 固定金額或基於落槌價計算的酬金。第三方亦可以就該 拍賣品以超過不可撤銷的書面競投的價格進行競投。如 果第三方成功競投,第三方必須全額支付**落槌價**及**買方** 酬金。

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

△◆ 佳士得的權益及第三方保證

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出 售,佳士得將承擔遭受損失的風險。為此,佳士得或選 擇與在拍賣之前簽訂合同同意就此**拍賣品**提交一份不可 撤銷的書面競投的第三方分擔該風險。此拍賣品在拍賣 詳情中注有△◆符號。

如果第三方成功競投,第三方將不會獲得任何作為承擔 風險而交換所獲的酬金。如果第三方不是成功競投人, 佳十得戓老會給予補償予第三方。此外,我們要求第三 方向其客戶披露其在佳十得所持有經濟利益的拍賣品中 的經濟利益。如果您通過代理人競投一件佳士得擁有經 濟利益的**拍賣品**而該拍賣品已有合同訂明的書面競投出 價,您應要求您的代理人確認其是否對**拍賣品**持有經濟 利益。

□ 利益方的競投

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

目錄出版後诵知

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

其他安排

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

請容錄http://www.christies.com/financial-interest/ 瞭解更多關於最低出售價保證以及第三方融資安排的說 問 ∘

目錄編列方法之說明

下列詞語於本日錄或**拍賣品**描述中旦有以下意義。請注 意本目錄內或**拍賣品**描述中有關創作者、時期、統治時 期或朝代的所有陳述均在符合本公司之業務規定·買方 須知,包括**真品保證**的條款下作出。該用詞的表達獨立 於**拍賣品**本身的狀況或任何程度的修復。我們建議買方 親身檢視**拍賣品**的狀況。佳士得也可按要求提供書面狀 识報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義 為對**拍賣品**創作者、時期、統治時期或朝代有所保留的 陳述。該詞語之使用,乃依據審慎研究所得之佳士得專 家之音目。佳十得及曹方對該詞語及甘斫陣述的木曰錄 拍賣品之創作者或拍賣品於某時期、統治時期或朝代內 創作的真贋,並不承擔任何風險、法律責任和義務。而 **真品保證**條款,亦不適用於以該詞語所描述的**拍賣品**。 目錄描述中資料的前後編排版面的英文版本與中文翻譯 可能出現偏差。我們將會使用革文版本之目錄描述解決 **真品保證**或「有保留的標題」下產生的任何問題以及爭

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、 書法及手繪瓷器 有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見 認為,某作品大概全部或部份是藝術家之創作。 「…之創作室」及「…之工作室」指以佳十得有保留之 意見認為,某作品在某藝術家之創作室或工作室完成,

可能在他監督下完成。 ...時期」指以佳士得有保留之意見認為,某作品屬於 該藝術家時期之創作,並且反映出該藝術家之影響。

「跟隨...風格」指以佳士得有保留之意見認為,某作品 具有某藝術家之風格,但未必是該藝術家門生之作品。

「具有...創作手法」指以佳士得有保留之意見認為,某 作品具有某藝術家之風格,但於較後時期完成。 ...複製品」指以佳士得有保留之意見認為,某作品是

某藝術家作品之複製品(任何日期) 「簽名…」、「日期…」、「題寫…」指以佳士得有保

留之意見認為,某作品由某藝術家簽名/寫上日期/題 「附有...簽名」、「附有...之日期」、「附有...之題

詞」、「款」指以佳士得有保留之意見認為某簽名/某 日期/題詞應不是某藝術家所為。

古代、沂現代印刷品之日期是指製造模具之日期〔或大

概日期〕而不一定是作品印刷或出版之日。 中國古籍及拓本之日期是指作品印刷或出版之時期〔或 大概時期]

中國古代書畫及中國近現代畫及當代水墨 有保留的標題

「傳」指以佳士得有保留之意見認為,某作品大概全部 或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名/某日期/ 題詞應不是某藝術家所為。 中國古籍及拓本之日期是指作品印刷或出版之時期 [或

大概時期〕。

"Boucheron":若製造商之名稱出現於拍賣品標題, 則表示根據佳士得之意見,此件**拍賣品**為該珠寶製造商

所製造。 "Mount by Boucheron":根據佳士得之意見,該珠 寶製造商在生產該拍賣品時使用了由珠寶商的客戶所提 **仕的**百石。

有保留的標題

"Attributed to":根據佳士得**有保留**之意見,有可能 是其珠寶商/製造商的作品,但不能保證該**拍賣品**是指 定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

"Signed Boucheron / Signature Boucheron" :根據 佳士得有保留之意見,拍賣品上載有珠寶商的簽字 "With maker's mark for Boucheron": 根據佳十得

有保留之意見,拍賣品上載有牛產商的標記。 時期

Art Nouveau 1895-1910 Bella Epoque 1895-1914 Art Deco 1915-1935 Retro 1940年代

真品證書 因有些製造商不會提供真品證書,所以(除非佳士得在 圖錄內另有特別說明),佳十得沒有義務向買家提供製 造商的真品證書。除非佳士得同意其應該按真品保證條 款取消交易,否則不能以製造商不能提供**真品證書**作為 取消交易的理由。

目錄中拍賣品注有 ⊕ 標誌代表其含有的電池可能被管轄 航空運輸的國際法律法規認定為「危險物品」。如果買 家要求將此王錶渾送到拍賣會提所在的以外地區,雷池 將在運送手錶之前被拆除並予以保存。若該**拍賣品**由拍 賣會場提取,其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品 例如:AYIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722) 當作品描述標題的直接下方以英文大階字體註明作品的 歸屬,以佳士得之意見認為,該作品屬於所註明之時 **期、**統治時期戓朝代。

例如: A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

加日期、時期武統治時期款識出現在作品描述煙顆的直 接下方並以英文大階字體註明款識為屬於某時期,則以 佳士得之意見認為, 該作品乃款識所示之日期、時期或 統治時期之作品。

例如:A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以 詞語「和更早」註明,以佳士得之意見認為,該作品不 遲於該時期、統治時期或朝代創造。

例如: A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日 期、時期或統治時期款識之作品,以佳士得之意見認 為,該作品之創作日期不詳或屬於較後時期創作之作 品

例如: A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為,作品並非自歸屬於基於其風格其 通常被認為的時期,此風格將會註明在描述的第一行或 描述內容中

例如: A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls..

以佳士得有保留之意見認為作品可能或為康熙時期但佳 士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳 士得有保留之意見認為,作品可能屬於某文化但佳士得 對此有強列懷疑。

CULTURE

狀況報告及評級 拍賣中所出售拍賣品的狀況可受多種因素如年代、先前 損壞、修復、修理及損耗等因素而有較大變化。狀況報

告及評級為我們所免費提供,僅為方便我們的買家並謹 供參閱用。狀況報告及評級反映了我們的如實意見但未 必足以覆蓋拍賣品的所有缺陷、修復、更改及改造。它 們不能取代由您親身檢驗拍賣品或您自行就拍賣品尋求 的重举音目。拍曹昂也以拍喜時的「租狀」出售日佳十

得或賣家對於拍賣品的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體 性狀況提供指引。另外,請在競投前閱讀每個**拍賣品**的 狀況報告及附加圖像。

- **第1级:** 該物品未呈現使用或磨損的跡象,可被視為如 新,沒有瑕疵。原裝包裝及保護膠膜可能完整 無缺,請參考**拍賣品**描述。
- **第2級:**該物品呈現細微的瑕疵,可被視為幾乎全新。 該物品可能從未被使用渦,或可能被使用渦幾 次。該物品上僅有在狀況報告中所述的細微的 狀況備註。
- **第3級:** 該物品呈現可察覺的被使用過的痕跡。任何使 田戓糜損的跡象都很輕微。狀況良好。
- **第4級:** 該物品呈現頻繁使用後一般的磨損跡象。該物 品存在輕度總體性磨損或小範圍內的重大磨 損。狀況不錯。
- **第5級:** 該物品呈現出因經常或重度使用所造成的損 耗。此物品處於可被使用的狀況,請參照狀況 記錄。

對於**拍賣品**狀況,由於目錄版面所限未能提供對**拍賣品** 的全面描述,而所載圖像亦可能無法清禁顯示**拍喜品**狀 況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和 色調或會存在色差。閣下有責任確保閣下已收到並已考 慮到任何狀況報告及評級。我們建議閣下親身檢驗**拍**賣 品或自行就拍賣品尋求專業意見。

有關「配件」

在本目錄中,「配件」所指為皮具之金屬部分,如鍍以 有色金屬 (例如金、銀或鈀金)袋扣、底部承托配件、 掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」 「純銀配件」或「鈀金配件」純粹為配件顏色或處理方 法而非實際原料之描述。若任何拍賣品之配件完全以某 種金屬製造,相關條目將附以特別說明

名洒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競 投將會由一系列貨批之中的第一貨批開始,成功競投的 買家有權以相同的**落槌價**購入系列中部分或全部貨批。 若果第一省批的冒家未有谁一步購入,該系列省批的餚 下貨批將會相似的方式開放競投。佳士得建議對貨批的 出價應在該系列貨批的第一貨批之上。如果出價被取 代,佳士得將會自動把買家的出價置在下一相同貨批 如此類推。在所有情況下,有關出價均全權由拍賣官處 ∓⊞ ₀

分類

內容中的波爾多分類標準僅作識別之用,並月根據 Médoc 1855年正式的分類標準及其他標準來源。除註 明外,所有名酒均在莊園內裝瓶。

舊洒的自然耗指及洒塞

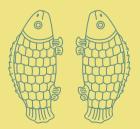
在本目錄內列明的名酒均在印刷前盡量確定內容正確 惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤 酒塞及名酒的差異作出包容。恕不接受退貨。

赶埍

名酒水位未能達至滿的水位之差距,有關差距會根據名 酒之年期而有所不同,而在銷售前能通過檢驗確定的, 均會在目錄中註明。本目錄以圖表的形式詳細說明水位 與損耗量形容及解釋以方便閣下參考。

例如·A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU

CHRISTIE'S 佳士得



6TH FLOOR THE HENDERSON 2 MURRAY ROAD CENTRAL HONG KONG 香港 中環 美利道2號 THE HENDERSON 6樓