

COURT, STUDIO, ATELIER
CHINESE WORKS OF ART AND PAINTINGS FROM
THE MING DYNASTY
EVENING SALE

御苑·文心·匠藝 – 明代器物書畫
晚間拍賣

Hong Kong, 27 November 2017 | 香港 2017年11月27日



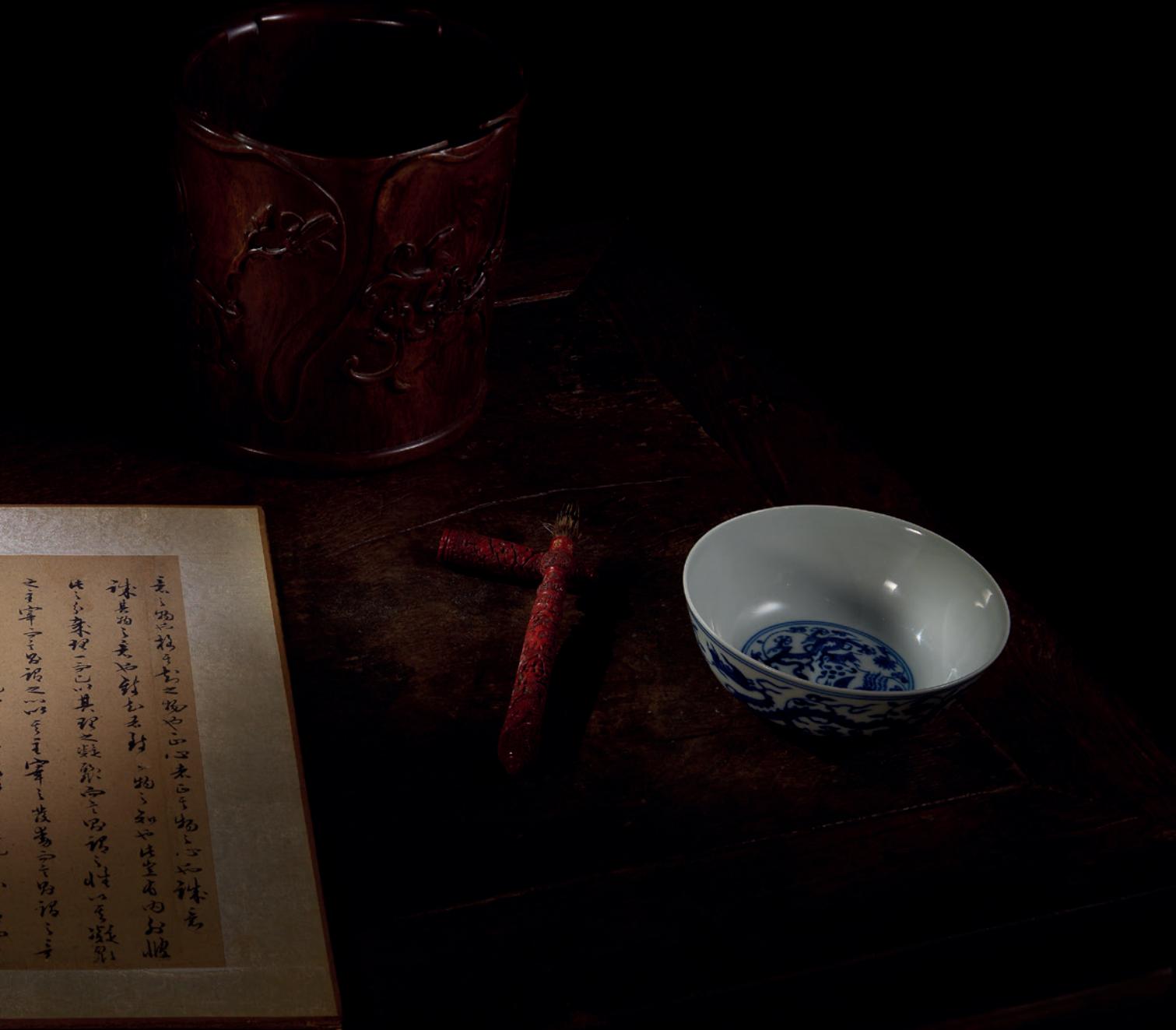
CHRISTIE'S 佳士得

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CHRISTIE'S 佳士得

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COURT, STUDIO, ATELIER CHINESE WORKS OF ART AND PAINTINGS FROM THE MING DYNASTY EVENING SALE

御苑 · 文心 · 匠藝 – 明代器物書畫 晚間拍賣

MONDAY 27 NOVEMBER 2017 · 2017年11月27日(星期一)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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Monday 27 November · 11月27日(星期一)

7:15 pm (Lots 8101-8120) approximately, immediately following the sale of Important Ming Imperial Works of Art from The Le Cong Tang Collection 約下午7:15 (拍賣品編號8101-8120) 樂從堂藏明代宮廷珍器拍賣後隨即舉行。

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香港, 香港會議展覽中心

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10.30am - 8.00pm

Saturday - Monday, 25 - 27 November · 11月25至27日(星期六至一)

10.30am - 6.30pm

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SHANGHAI, Christie's Shanghai Art Space

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Tuesday - Thursday, 7 - 9 November · 11月7至9日(星期二至四)

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TAIPEI, Fubon International Convention Center

台北, 富邦國際會議中心

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CHRISTIE'S 佳士得

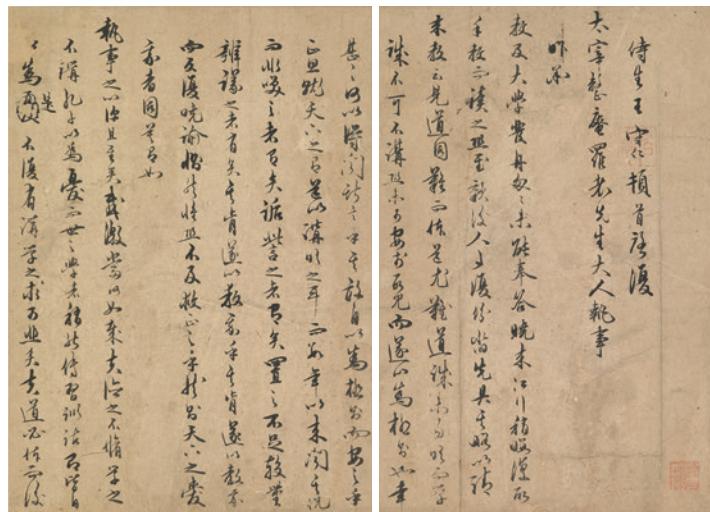




COURT, STUDIO, ATELIER ART OF THE MID TO LATE MING DYNASTY



lot 8102
拍品 8102



lot 8110 (part)
拍品 8110 (部份)

During the latter part of the Ming Dynasty, Chinese society underwent dramatic changes. The three emperors of this period: Jiajing, Longqing and Wanli, were in constant power struggles with the bureaucratic class led by the scholar officials. Theoretically the Emperor wielded supreme power but they were alone in their battles against the massed numbers of officials, and each side claimed victories in the numerous conflicts that ensued. After countless demotions, court floggings and executions, there were some notable outcomes: the Jiajing Emperor turned his attention in search of longevity, elixir making, and stopped court audiences for a duration of over 20 years of his reign; the Longqing Emperor, in his pursuit of carnal pleasures died prematurely after six years on the throne; while the Wanli Emperor, after a prolonged dispute with his courtiers regarding the choice of his heir, also stopped court audiences for a lengthy period of 28 years. These three emperors all had a great start in their reigns, in particular the Wanli Emperor, whose first chief minister Zhang Juzheng ushered in a period of prosperity unrivalled by any of his predecessors in the dynasty. These early achievements could be glimpsed by the three fine imperial works of art offered in the present sale – lot 8101 is an early Jiajing blue and white bowl with a fine

御苑·文心·匠藝 明朝中晚期藝術

明朝中晚期，中國社會出現了重大的轉變。這個時期的三位皇帝，嘉靖，隆慶，萬曆，與文人主導的文官階層展開了一場角力戰，雖然皇權至上，但是皇帝畢竟人單，而文臣勢衆，幾番接兵，雙方各有勝敗；多少廷杖貶謫，人頭落地之後，最顯著的結果是嘉靖迷上煉丹，二十多年不上朝；隆慶縱情聲色，在位較短；萬曆也爲了立儲一事與文官翻臉，學他祖父二十八年不問政事。三位皇帝在登基初期都頗有作爲，尤其萬曆初年有張居正主事，國力一時蒸蒸日上。這些盛況可以從此次拍賣中三件御製宮廷器物上窺見一二：拍品 8101 嘉靖青花龍鳳紋盤是嘉靖早期御窯精品，胎土細膩，釉水澄潤，



lot 8115 (detail)
拍品 8115 (局部)



lot 8108 (detail)
拍品 8108 (局部)

body and lustrous glaze, the delicate painting recalls that of the Chenghua porcelain; **lot 8102** is a large Longqing-marked blue and white dragon basin, and the epitome of the Longqing kiln, with powerfully painted dragons and intense cobalt blue reminiscent of the Xuande period; **lot 8103** is a Wanli-marked cinnabar lacquer 'dragon' brush, a rare example of imperial scholar's object, exemplifying the best work from the Imperial lacquer workshop at the time. **Lot 8104**, the fan painting by Qiu Ying and **lot 8105** the long scroll depicting *The Everlasting Regret* by You Qiu, are two fine examples of court-style paintings of the period.

The absence of the emperor caused many problems but it did not cause the collapse of the dynasty owing to the massive bureaucratic mechanism that kept the country running. On the contrary, the decline of imperial control meant that the economy was free to develop more organically, and society became much more diversified contributing to the emergence of a golden period in which cultural activities flourished. The 'School of Mind' promulgated by Wang Shouren freed the literati class from the shackles of the 'School of Principles', a school of thought which by that time had been dominant for five hundred

畫工精緻，媲美成窯佳器；拍品 **8102** 隆慶青花龍紋大缸是隆慶一朝製作最大型的瓷器，隆慶窯的代表作，其上所繪龍紋蒼勁矯健，青花發色濃烈，有宣窯遺風；而拍品 **8103** 萬曆款的龍紋雕漆筆則是難得一見的御製文房精品，展現了此時期果園廠漆器的絕美風采。書畫上，拍品 **8104** 仇英的扇面及拍品 **8105** 尤求的長恨歌長卷則是此時院體派的代表。

皇帝怠政雖然引起許多弊病，但是有龐大的文官體系把持朝政，一時還不見衰敗之勢，反而因為皇權削弱，社會經濟發展澎湃，呈現開放多元的活潑態勢，文化發展更是邁入了黃金時代，大放異彩。王守仁所倡導的心學讓文人從幾百年來的理學桎梏中解放，啟發他們探索、表達內心的思想，以情感自然為核心的審美觀。拍品 **8110** 便是他探討心學要旨的一篇手札，是難得一見的陽明真跡，也是明朝文人思潮轉變的明證。此時江南地區文人因為朝政腐敗，無心仕途，再加上物質文化發達，



lot 8109
拍品 8109



lot 8113
拍品 8113

years. The 'School of Mind' led to an inward exploration of thoughts and a new aesthetic that emphasised unadulterated self-expression. **Lot 8110** is a letter written by Wang discussing the 'School of Mind'. Rarely appearing on the market, his handwriting is a clear proof of the philosophical transformation taking place amongst the literati during this period. Driven by their frustration of life in officialdom, while at the same time immersed in unprecedented material wealth, the literati in the Jiangnan region devoted most of their energy and creativity in painting, calligraphy and poetry. These artists, led by Shen Zhou, Wen Zhengming and their contemporaries such as Zhu Yunming (**lot 8106**), as well as their successors, such as Lan Ying (**lot 8116**) and Chen Hongshou (**lot 8115**), became the tastemakers of the day. Chen Hongshou in particular was deeply influenced by the 'School of Mind' and created works of great individuality and unique style. The handscroll (**Lot 8115**) is a very rare example of flower painting by him, and it is very interesting to compare his style to that of Shen Zhou's painting of a similar subject-matter (**lot 8108**). The literati in the Jiangnan area also influenced the design and making of objects in their daily lives, especially furniture in the scholar's studio, preferring elegant lines and

生活寬裕，多全心寄情詩詞書畫之上。沈周及文徵明與其同儕跟子弟們為首的文人，如祝允明（**拍品 8106**），及後期的藍瑛（**拍品 8116**），陳洪綬（**拍品 8115**）等人在書畫風格上成為主導。其中陳洪綬受心學影響頗深，作品特立獨行，自成一格，**拍品 8115**是他難得一見的花卉精品，可以與代表吳派風格的沈周花卉卷軸（**拍品 8108**）作一比較。江浙一帶的文人對於當時日常生活所使用的器物的製作也產生極大的影響，尤其對書房內使用的傢具特別講究，線條及比例上極力崇尚雅致，**拍品 8109**黃花梨畫桌及**拍品 8111**黃花梨玫瑰椅均是蘇州作坊的作品，比例勻稱，線條優美，富文人風格，與**拍品 8113**黃花梨大四件櫃大材方正，魁偉氣派的京作風格大異其趣。

在心學理念的啟發及市場經濟推動下，文人與匠人之間幾千年來存在的界限變得模糊，許多匠人開始為自己的作品署名，他們的社會地位也逐漸提高。其中如善於治



lot 8120
拍品 8120

proportions. Lot 8109 the *huanghuali* painting table and lot 8120 the *huanghuali* chair are two such examples produced by the workshops in Suzhou. Their elegant proportions and graceful lines are typical of the literati style, very different to the pair of *huanghuali* compound cabinets from the Beijing workshops, lot 8113, which are notable for their generous use of material, square form and impressive size.

The promulgation of the 'School of Mind' and the buoyant market economy helped to remove the boundaries between literati-artists and artisans that have existed for thousands of years. Many artisans began signing names on their works, while their social status began to rise. Names like Hu Wenming, the renowned bronze maker (lot 8117), and He Chaozong, master of porcelain sculpture (lot 8120), were celebrated names, their works inspiring countless imitations. The cultural developments in this period were multifarious, and whether in painting, calligraphy or other works of art there were many notable achievements, surpassing the Western Renaissance of the same period. It could be suggested that the latter Ming period was indeed a golden period in China's cultural history.

銅的胡文明（拍品 8117）及以瓷雕聞名的何朝宗（拍品 8120）都是現在膾炙人口的名匠，而其作品也引發後人無數的仿作。這個時期的文化多采多姿，不管是書畫或是器物均呈現百花齊放，各領風騷的局面，其成就可比西方同一時期的文藝復興而有過之，是中國文化值得驕傲的一個黃金時期。



THE PROPERTY OF A GENTLEMAN

8101

A VERY RARE BLUE AND WHITE 'DRAGON AND PHOENIX' SHALLOW BOWL

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

The bowl is delicately potted with shallow rounded sides resting on a slightly recessed base. The interior is exquisitely painted with a roundel of a striding five-clawed dragon and phoenix in flight amid leafy lotus and floral scrolls, the exterior is painted in a similar fashion within double-line borders beneath the rounded rim and above the unglazed foot.

5 $\frac{7}{16}$ in. (13.8 cm.) diam.

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Joe Yuey, San Francisco
Bluett, London

Sold at Christie's New York, 17 September 2010, lot 1368

來源

Joe Yuey, 三藩市
Bluett, 倫敦
紐約佳士得, 2010年9月17日, 拍品1368號

明嘉靖 青花龍鳳穿花紋淺盤 雙圈六字楷書款







fig. 1 Collection of the Palace Museum, Beijing
圖一 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

The current bowl belongs to a group of porcelain made by the imperial kilns during the early Jiajing period that was closely modelled after Chenghua ceramics. The imitation reflected a delicate time in history when the Jiajing Emperor and his court were engaged in a political conflict known as the Great Rites Controversy. The Jiajing Emperor had succeeded his first cousin the Zhengde Emperor after the latter bore no children and his father the Hongzhi Emperor did not leave any surviving children either. According to tradition, the Jiajing Emperor was advised to be posthumously adopted by his late uncle who had been dead for more than two decades, but instead he insisted that his own biological father, the fourth son of the Chenghua Emperor and the younger brother of the Hongzhi Emperor be posthumously declared emperor, thus claiming his legitimacy through his biological father instead of his paternal uncle.

The Emperor's personal preference may have extended to the production at the imperial kilns, giving rise to porcelains such as the current bowl that closely emulated those of the Chenghua reign, not only for their remarkable quality, but also to assert the Emperor's legitimacy by making a direct connection with the Chenghua Emperor.

Shallow bowls such as the present type were used as altar vessels for Buddhist rituals during the Chenghua period. All the surviving examples from the Chenghua period are painted with floral motifs and appear in three sizes, the smallest measure approx. 10.2 cm. and are painted with pomegranate scroll, the second smallest measure approx. 12

cm. with lotus scroll, and the largest measure approx. 13.7 cm. with floral medallions, see *Blue and White Porcelain with Underglaze Red (II)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2000, pp. 27-29, nos. 25-27 (fig. 1).

The Jiajing examples remain true to their Chenghua prototype in terms of potting, glaze, and the painting style, see for example, a Jiajing-marked shallow bowl painted with floral medallions in the Palace Museum, Beijing, illustrated in *ibid.*, p. 157, no. 146 (fig. 2), which is hardly distinguishable from its prototype. The Jiajing repertoire expands beyond floral motifs, and in addition to dragon and phoenix seen on the current bowl, there are motifs such as children at play, dragons pursuing flaming pearls, and phoenix among others. For a description of the different motifs on Jiajing shallow bowls housed in the National Palace Museum, Taipei, see *Gugong ciqu*, vol. 2, Ming (2-2), Taipei, 1961, pp. 139-142. It is worthy of note from the 1925 inventory number noted in the catalogue that the 'dragon and phoenix' bowls were housed in the Jingyang Palace in the Forbidden City, where a number of Chenghua porcelain including the palace bowls, 'boys' bowls were also kept.

For an almost identical example in the National Palace Museum, Taipei, see *Chia-ching Ware Lung-ch'ing Ware Wan-li Ware*, Taipei, 1978, no. 17 (fig. 3); and an example with dragons in pursuit of flaming pearls, in the same institution, see Catalogue of the *Special Exhibition of Cheng-hua Porcelain Ware*, Taipei, 2003, p. 74, no. 48 (fig. 4).



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



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

盃淺壁弧形，平足底內微凹。盃心、外壁各繪青花龍鳳一條，隙地繪纏枝花卉紋，口、足內外飾青線六條。外底青花雙圈內書「大明嘉靖年製」楷書款。此盃為嘉靖官窯追摹成化官窯之作，應燒製於嘉靖早期。

正德無子，駕崩後，皇位兄終弟及，由堂弟朱厚熜繼承，年號嘉靖。嘉靖即位之初，便因其生父的稱號問題與朝臣間發生了一場政治角力，史稱「大禮儀」。正德舊臣要求嘉靖承認自己過繼予明孝宗弘治，嘉靖卻只認孝宗為伯父，並執意追稱其生父興獻王朱祐杭為睿宗，一以示孝道，二以示自己及生父為明憲宗成化正統一脈。大禮儀事件由嘉靖獲勝而告終。嘉靖官窯對成化官窯的刻意摹仿，便在此特殊的歷史背景催化下而誕生。

此類卧足淺盃為成化時期皇家的佛前供具。清宮舊藏中的成化例子皆為花卉紋，根據紋飾變化有三種尺寸：各約 10.2、12、13.7 公分，分飾石榴紋、寶蓮紋、輪花紋，見故宮博物院藏文物珍品大系《青花釉裏紅（中）》，香港，2000 年，頁 27–29，圖版 25–27 號（圖一）。

嘉靖官仿成化作品無論在器型、胎釉、還有紋飾表現上皆竭力摹仿，如北京故宮藏嘉靖輪花紋淺盃一例，若不署本朝款，幾可亂真，見同上，圖版 146 號（圖二）。嘉靖官窯在摹仿之餘更力求突破，於紋飾上呈現了多種變化，除了此盃上的龍鳳紋，另有嬰戲圖、雲龍、鳳凰等紋飾，詳見《故宮瓷器錄》，第二輯，明（乙）中，台北，1961 年，頁 139–142。該書註名了龍鳳紋淺盃於 1925 年的點查號為「律一四五 37 之一一七、十二」，據查，其原藏地點為紫禁城景陽宮正殿，與一衆珍貴的成化瓷器包括宮盃、嬰戲圖盃、夔龍紋盃等之典藏地點相同，足見此盃之重要性。

台北故宮所藏龍鳳紋淺盃可見《明瓷名品圖錄—嘉靖窯·隆慶窯·萬曆窯》，台北，1978 年，圖版 17 號（圖三）；雲龍紋淺盃則見《成化瓷器特展圖錄》，台北，2003 年，頁 74，圖版 48 號（圖四）。









8102

AN EXCEEDINGLY RARE MASSIVE BLUE AND
WHITE 'DRAGON' BASIN

LONGQING SIX-CHARACTER MARK IN A LINE IN UNDERGLAZE BLUE
AND OF THE PERIOD (1567-1572)

The basin is boldly painted in vibrant blue around the body with two pairs of five-clawed dragons contesting flaming pearls, amongst cloud scrolls and above breaking waves and rocks, below a band of cash motifs. The top side of the rim is painted with a classic scroll.

27 in. (68.5 cm.) diam.

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

US\$200,000-320,000

PROVENANCE

Captain W. R. Clarke, sold at Christie's London, 12 October, 1970, lot 19
Anthony Derham, London & New York

LITERATURE

Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford,
1984, p. 133, fig. 6

明隆慶 青花雙龍戲珠紋缸 六字楷書橫款

來源

W. R. Clarke 舊藏, 倫敦佳士得, 1970 年 10 月 12 日, 拍品 19 號
Anthony Derham, 倫敦 / 紐約

著錄

Anthony du Boulay, 《Christie's Pictorial History of Chinese Ceramics》, 牛津,
1984 年, 頁 133, 圖 6



大明隆慶年造











fig. 1 Collection of the National Museum of China
圖一 中國國家博物館藏品

8102 Continued

This magnificent basin is exceptionally rare. The Longqing Emperor reigned for only a short period between 1567 to 1572, less than six years, and the area around Jingdezhen suffered from both extensive flooding and severe damage by fires during this reign. Not surprisingly, extant imperial Longqing porcelains are extremely scarce. Even the Qing court had relatively few pieces dating to the Longqing reign. The imperial Longqing porcelains are noted for their beautifully rich, jewel-like blue, a feature which is particularly evident on the current basin. Most surviving Longqing porcelains are relatively small in scale and very few other large Longqing-marked basins appear to have been published. Indeed in 1571 the Jingdezhen censor Xu Shi requested the large imperial order that were recently sent to Jingdezhen should be reduced by 80 percent. Specifically, he asked that the large basins should be removed from the order as they were particularly difficult to fire and there was a very high failure rate.

Only three other blue and white Longqing-marked basins of this design appear to have been published, all with varying degrees of restoration. One is in the National Museum of China, illustrated in *Studies of the Collections of the National Museum of China-Porcelain-Ming Dynasty*, Shanghai, 2007, p. 163, no. 88 (fig. 1); the second is in the Idemitsu Museum of Arts, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 713; and the third, with the fifth claw effaced, was sold at Christie's Hong Kong, 28 April 1997, lot 674.

Despite the brevity of the Longqing reign period the decoration of this very rare large blue and white basin, can be distinguished from similar basins of the preceding Jiajing reign, such as the example gifted by J.M. Hu to the Shanghai Museum, illustrated in *Mingdai guanyao ciji*, Shanghai, 2007, p. 158, fig. 3-84, and those of the succeeding Wanli reign, such as the example in the Idemitsu Museum of Art, see *ibid.*, no. 714. Because of their scarcity and the beauty of their jewel-like blue, the porcelains of the Longqing reign have always been greatly prized by connoisseurs, the even greater rarity of the current basin makes it undoubtedly so.

器外壁繪兩組五爪行龍，每組以火珠為中心，奔騰於祥雲及壽山福海之間，唇口平沿飾卷草紋，外口沿繪古錢紋，內口沿青花橫書「大明隆慶年造」楷書款。

隆慶在位僅六年，其間景德鎮地區又屢遭水患、祝融之災，因此存世的隆慶官窯數量極少，而且多見盤、盃等小品，大器尤其罕見。此缸口徑近 70 公分，為隆慶官窯中最大的一類，迄今似僅知其他三件經著錄，皆有修復，見：中國國家博物館一例，載於《中國國家博物館館藏文物研究叢書 - 瓷器卷 - 明代》，上海，2007 年，頁 163，圖版 88 號（圖一）；日本出光美術館一例，載於《出光美術館藏品圖錄 - 中国陶磁》，東京，1987 年，圖版 713 號；以及香港佳士得拍賣一例，見 1997 年 4 月 28 日，拍品 674 號。

嘉靖及萬曆是龍缸燒製的頂盛期，隆慶一朝間於其中，時間雖短，但品質卻勝於嘉萬。嘉靖龍缸可參考胡惠春捐贈予上海博物館一例（口徑 59.1 公分），載於《上海博物館藏品研究大系 - 明代官窯瓷器》，上海，2007 年，頁 158，圖 3-84 號；萬曆龍缸則可比較出光美術館所藏一件（口徑 56.5 公分），見同上，圖版 714 號。除了尺寸較大以外，隆慶龍缸在紋飾上亦較豐富，龍的形態更為生動威猛，青花發色更是三朝中最優者，呈色濃艷明麗。隆慶官窯已屬稀有，此品更是其中翹楚，誠為難得。

8103

A RARE CARVED CINNABAR LACQUER
'DRAGON' BRUSH AND COVER

WANLI INCISED AND GILT SIX-CHARACTER MARK AND OF THE
PERIOD (1573-1619)

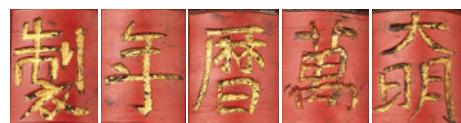
The shaft is carved with a ferocious five-clawed dragon pursuing a flaming pearl amidst *ruyi* clouds, fire scrolls and treasures, below a band of trefoil collar enclosing florettes. The terminal containing the hair brush is incised with five cartouches enclosing the six-character reign mark. The cover is carved with further treasures amidst clouds, between two rows of similar florette-enclosing trefoil collars.

8 ¾ in. (22.2 cm.) long, Japanese wood box

HK\$350,000-500,000

US\$46,000-58,000

明萬曆 別紅遊龍戲珠紋筆 描金「大明萬曆年製」楷書刻款





8103 Continued

Lacquer brushes bearing Wanli reign marks are extremely rare and the current brush appears to be unique. Two other Wanli-marked lacquer brushes are known, but both are of painted lacquer, each with the reign mark reserved in a rectangular cartouche in a vertical line at the top of the brush. The first example, gilt-decorated on a black ground with a five-clawed dragon (the last claw effaced) pursuing a flaming pearl, is in the Tokugawa Art Museum, illustrated in *Karamono, Imported Lacquerwork—Chinese, Korean and Ryukyuan (Okinawa)*, Japan, 1997, fig. 154. The second example gilt against a red ground with lotus scroll, was sold at Christie's Hong Kong, 30 May 2005, lot 1226. Similar treatment of the reign mark, reserved in a vertical cartouche, can be found on a pair of Jiajing-marked lacquer brushes painted with dragons and pearls, in the National Palace Museum, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, pl. 94. The rendering of the reign mark on the current brush, incised and gilt within five cartouches forming a horizontal band, is extremely unusual and no other related example appears to be known.

The depiction of the five-clawed dragon on the current brush is very similar to dragons found on other Wanli-period lacquerwares. Distinctive features, such as the slightly closed mouth, *ruyi*-shaped snout, and windswept mane on the head can also be found on a pair of five-clawed dragons incised on a Wanli-marked *qiangjin* and *tianqi* lacquer brush pot, in the Beijing Palace Museum Collection, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, pl. 182.

銘萬曆款的漆筆非常稀少，本拍品以剔紅技法雕五爪遊龍騰躍於火焰、卷雲、雜寶間，筆沿一圈刻五個開光，內描金刻「大明萬曆年製」款，刀法明快俐落，異常罕見，有可能為孤品。尚知另外兩件帶萬曆款的漆筆，但均為彩繪描金，筆尾雙長方框內書直行年款，與本拍品年款的處理迥異。第一件例子飾黑地描金龍紋，藏日本德川美術館，著錄於1997年出版《唐物漆器》，圖154號。第二件飾紅地彩繪蓮紋，2005年5月30日於香港佳士得拍賣，拍品1226號。亦可參考國立故宮博物院藏一對嘉靖款彩漆龍紋筆，同樣書雙方框直行年款，見2008年台北出版《和光剔采—故宮藏漆》，圖版94號。

本拍品上的龍紋極具時代風格，與其他萬曆漆器上的龍紋非常相似，如北京故宮博物院藏一件餽金填漆筆筒，其龍紋形象與本器相近，包括緊合的嘴巴、如意雲形鼻子、飛揚的鬃毛等，見2006年香港出版故宮博物院藏文物珍品全集《元明漆器》，圖版182號。



8104

QIU YING (ATTRIBUTED TO, 1495-1552)
A CLEAR AND QUIET DAY

Folding fan, ink and colour on gold paper

19 x 52.5 cm. (7 1/2 x 20 5/8 in.)

Signed, with two seals of the artist

Two collectors' seals: one of Shao Mi (ca. 1594-1642) and one of Emperor Qianlong (1711-1799)

Poem in running script by Emperor Qianlong on the reverse, signed, with three seals

NOTE:

The poem, originally composed by Mi Fu (1051-1107), was recorded in the *Pei Wen Zhai Selection of Qianlong's Inscription, juan 31*.

HK\$600,000-800,000

US\$78,000-100,000

明 仇英（傳） 山清水靜 設色金箋 成扇

款識：仇英實父製

鈐印：十州仙史、仇英之印

藏印：邵彌（約 1594-1642）：邵彌

乾隆皇帝（1711-1799）：乾隆御覽之寶

背面乾隆皇帝臨米芾《重九會郡樓》：

山清氣爽九秋天，黃菊紅茱滿泛船。

千里結言寧有後，羣賢畢至猥居前。

杜郎閑客今焉是，謝守風流古所傳。

獨把秋英緣底事，老來情味向詩偏。米帖御臨。

鈐印：乾、隆、三希堂

註：乾隆臨米芾《重九會郡樓》著錄於《御定佩文齋詠物詩選》卷三十一。





萬曆己卯仲春望日

長洲尤求製





8105

YOU QIU (CA. 1525-1580)
GARDEN WAYFARING IN SPRING

Handscroll, ink on paper

32.5 x 275.5 cm. (12 3/4 x 108 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated spring, fifteenth day, second month, *jimao* year of
the Wanli period (1579)

Long colophon by Yu Yunwen (1512-1579), signed

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

US\$110,000-130,000

明 尤求 長恨歌 - 春遊 水墨紙本 手卷
一五七九年作

題識：萬曆己卯（1579）仲春望日。長洲尤求製。

鈐印：吳人尤求



軍不發無奈何。宛轉蛾眉馬前死。花
錫委地無人收。翠翹金雀玉搔頭。君
王掩面救不得。回看血淚相和流。黃
埃散漫風蕭索。雲棧縈紆登劍閣。
峨眉山下少人行。旌旗無光日迴薄。蜀
江水碧蜀山青。聖主朝朝暮暮情。
官見月傷心色。夜雨聞鈴腸斷聲。
天旋地轉迴龍馭。到此躊躇不能去。馬
嵬坡下泥土中。不見玉顏空死處。君王
相顧盡沾衣。東望都門信馬歸。來
池苑皆依舊。太液夫裳未央柳。夫裳
如面柳如眉。對此如何不淚垂。春風
桃李花開夜。秋雨梧桐葉落時。西宮
南苑多秋草。宮葉滿堦紅不掃。黎園
子弟白髮新。椒房阿監青娥老。夕殿
螢飛思悄然。孤燈挑盡未成眠。夜
鼓初長夜耿耿。星河欲曙天鶯鶯。瓦
冷霜華重。翡翠衾寒誰與共。興
亡死別經年。魂魄不曾來入夢。時印
道士鴻都客。能以精誠致魂魄。鬼為感
君王展轉思。蓬萊方士殷勤覓排宮。
取氣奔如電。升天入地求之遍。上窮碧
落水黃泉兩處茫茫。皆不見。忽聞海上
有仙山。在虛無縹渺間。樓閣玲瓏五

卷後俞允文（1512–1579）題《白樂天長恨歌》：

漢皇重色思傾國，御宇多年求不得。
楊家有女初長成，養在深閨人未識。
天生麗質難自棄，一朝選在君王側。
回頭一笑百媚生，六宮粉黛無顏色。
春寒賜浴華清池，溫泉水滑洗凝脂。
侍兒扶起嬌無力，始是新承恩澤時。
雲鬢花顏金步搖，芙蓉帳暖度春宵。
春宵苦短日高起，從此君王不早朝。
承懽侍宴無閒暇，春從春遊夜專夜。
後宮佳麗三千人，三千寵愛在一身。
金屋妝成嬌侍夜，玉樓宴罷醉和春。
姊妹弟兄皆列土，可憐光彩生門戶。

遂令天下父母心，不重生男重生女。
驪宮高處入青雲，僂樂風飄處處聞。
緩歌謾舞凝絲竹，盡日君王看不足。
漁陽鼙鼓動地來，驚破霓裳羽衣曲。
九重城闕煙塵生，千乘萬騎西南行。
翠華搖搖行復止，西出都門百餘里。
六軍不發無奈何，宛轉蛾眉馬前死。
花錫委地無人收，翠翹金雀玉搔頭。
君王掩面救不得，回看血淚相和流。
黃埃散漫風蕭索，雲棧縈紆登劍閣。
峨眉山下少人行，旌旗無光日迴薄。
蜀江水碧蜀山青，聖主朝朝暮暮情。

行宮見月傷心色，夜雨聞鈴腸斷聲。
天旋地轉迴龍馭，到此躊躇不能去。
馬嵬坡下泥土中，不見玉顏空死處。
君臣相顧盡沾衣，東望都門信馬歸。
歸來池苑皆依舊，太液夫裳未央柳。
夫裳如面柳如眉，對此如何不淚垂。
春風桃李花開夜，秋雨梧桐葉落時。
西宮南內多秋草，宮葉滿堦紅不掃。
黎園子弟白髮新，椒房阿監青娥老。
夕殿螢飛思悄然，孤燈挑盡未成眠。
遲遲鍾鼓初長夜，耿耿星河欲曙天。
鴛鴦瓦冷霜華重，翡翠衾寒誰與共。



白樂天長恨歌

漢皇重色思傾國，御宇多年求不得。
楊家有女初長成，韻在深閨人未識。
天生麗質難自棄，一朝選在君王側。
回頭一笑百媚生，六宮粉黛無顏色。
春寒賜浴洛華清，池溫泉水滑洗凝脂。
侍兒扶起嬌無力，始是新承恩澤時。
雲鬢花顏金步搖，芙蓉美容帳暖度春宵。
春宵苦短日高起，但使君王不早朝。
承懽侍宴無閒暇，春從春遊夜專夜。
後宮佳麗三千人，三千寵愛在一身。
金盞妝成嬌侍夜，玉樓宴罷醉和春。
姊妹兄弟皆列土，可憐光彩生門戶。
蓬萊宮女不重生，重生男重生女體。
金闕西廂叩玉局，轉教小玉報雙成。
聞道漢家天子使，九華帳里夢魂驚。
攬衣推枕起徘徊，珠箔銀屏遙迤邐。
雲鬢半偏新睡覺，花冠不整下堂來。
風吹仙袂飄飄舉，猶似霓裳羽衣舞。
重城闕闕烟塵生，千乘萬騎西南行。
翠華搖搖行復止，西出都門百餘里。
六軍不發無奈何，宛轉蛾眉馬前死。
花

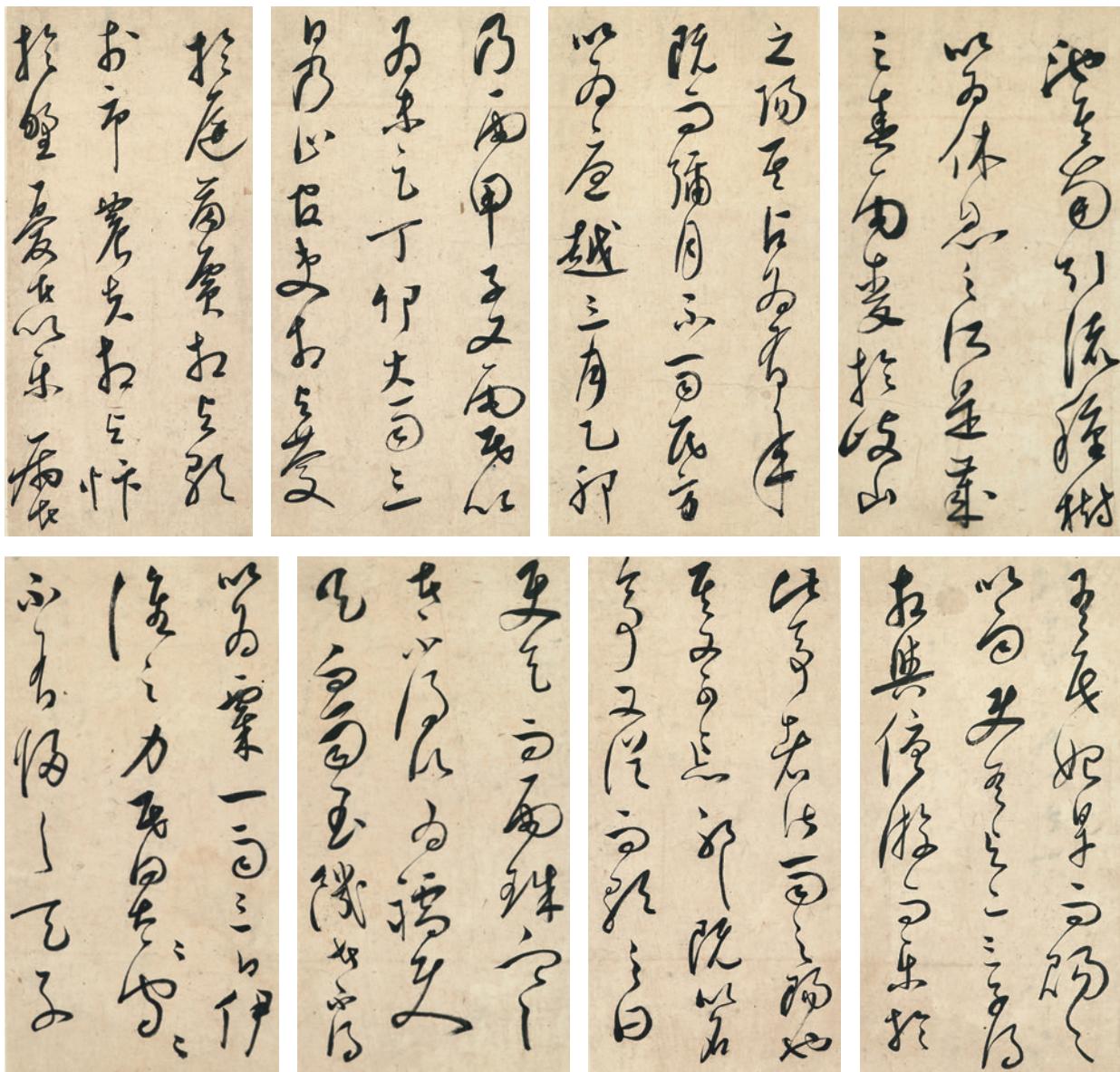
悠悠生死別經年，魂魄不曾來入夢。
臨邛道士鴻都客，能以精誠致魂魄。
爲感君王展轉思，遂教方士殷勤覓。
排空馭氣奔如電，升天入地求之遍。
上窮碧落下黃泉，兩處茫茫皆不見。
忽聞海上有仙山，山在虛無縹渺間。
樓閣玲瓏五雲起，其中綽約多仙子。
中有一人字太真，雪膚花貌參差是。
金闕西廂叩玉局，轉教小玉報雙成。
聞道漢家天子使，九華帳里夢魂驚。
攬衣推枕起徘徊，珠箔銀屏遙迤邐。
雲鬢半偏新睡覺，花冠不整下堂來。
風吹仙袂飄飄舉，猶似霓裳羽衣舞。

玉容寂寞淚闌干，梨花一枝帶春雨。
含情凝涕謝君王，一別音容兩渺茫。
昭陽殿裡恩愛絕，蓬萊宮中日月長。
回頭下望人寰處，不見長安見塵霧。
惟將舊物表深情，鈿合金釵寄將去。
釵留一股合一扇，釵擘黃金合分鈿。
但教心似金鈿堅，天上人間會相見。
臨別殷勤重寄詞，詞中有誓兩心知。
七月七日長生殿，夜半無人私語時。
在天願作比翼鳥，在地願爲連理枝。
天長地久有時盡，此恨綿綿無絕期。
河間鶩允文書。

名物不外乎
肉身而已
以肉身而
名之曰肉



晴樓藏印
書畫
古董
古物
古董
古物
古董
古物
古董
古物



8106

ZHU YUNMING (1460-1526)
POEMS IN RUNNING-CURSIVE SCRIPT

Album of twenty leaves, ink on paper

Each leaf measures 28.9 x 15.2 cm. (11 1/8 x 6 in.)

Inscribed and signed, with two seals of the artist

Dedicated to cousin Zhao

Dated *bingzi* year (1516)

One collector's seal

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

US\$260,000-520,000

明 祝允明 行草喜雨亭記 水墨紙本 冊頁二十開
一五一六年作

釋文：喜雨亭記。亭以雨名，志喜也。古者有喜，則以名物，示不忘也。周公得禾，以名其書；漢武得鼎，以名其年；古叔孫勝敵，以特以名其子。其喜之大小不齊，其示不忘一也。

予至扶風之明年，始治官舍。爲亭於堂之北，而鑿池其南，引流種樹，以爲休息之所。是歲之春，雨麥於岐山之陽，其占爲有年。既而彌月不雨，民方以爲憂。越三月，乙卯乃

雨，甲子又雨，民以爲未足。丁卯大雨，三日乃止。官吏相與慶於庭，商賈相與歌於市，農夫相與忭於野，憂者以樂，病者以愈，而吾亭適成。

於是舉酒於亭上，以屬客而告之曰：五日不雨可乎？曰：五日不雨則無麥。十日不雨可乎？曰：十日不雨則無禾。無麥無禾，歲且荐饑，獄訟繁興，而盜賊滋熾。則吾與二三子，雖欲優遊以樂於此亭，其可得耶？今天不遺吾民，始旱而賜之以雨。使吾與二三子得相與優遊而樂於此亭者，皆雨之賜也。其又可忘耶？

既以名亭，又從而歌之，曰：更乞而雨珠，寒者不得以爲襦；更乞而雨玉，饑者不得以爲粟。一雨三日，伊誰之力？民曰太守。太守不有，歸之天子。天子曰不然，歸之造物。造物不自以爲功，歸之太空。太空冥冥，不可得而名。吾以名吾亭。

題識：丙子（1516）歲余官廣州，歲大旱，既而天大雨，歲則大熟。適趙二表弟自家問至，書此以贈之，亦以志喜也。枝山居士祝允明識。

鈐印：允明、晞哲

藏印：時還讀書齋珍藏之印

卷一百一十一

曉書齋藏

高以而高之也
也者而也者也

多物不以之也肉
不以之也肉
清也以之也肉

年少好學能之
之大也亦難之未之

至一也而至技也
之而年始活古矣
故其妙於此也

以意而為之耳。此半
於此未復於今。又
以為是告白。吾以

西の半日半の半
半日半の半
西の半日半の半

每當學業未竟而
事務繁忙以至
資政院議事會

二三子誰以傳厥聲
莫於此矣可不哀乎

卷之三

中興之時
宋高宗

おまえ大早死なれ
大の死事から大歎き
おまえおまえおまえ

王少川以詩見示
志喜如
林山居士祝希儕

校山居士祝希傑

四
晉書

THE PROPERTY OF A GENTLEMAN

~ 8107

A VERY RARE AND FINELY CARVED
HUANGHUALI 'CHILONG' FLORAL-FORM
BRUSH POT

LATE MING-EARLY QING DYNASTY

The brush pot is crisply carved to the exterior depicting four large petals with elegantly downturned tips, enclosing *chilong* dragons with bifurcated tails engaged in various pursuits, the first one grasping a branch of prunus, the second chasing a *lingzhi* spray, the third grasping a branch bearing a peach fruit, and the fourth seeking after a magnolia branch. The base has three shallow tab feet.

7 $\frac{5}{16}$ in. (18.6 cm.) high, box

PROVENANCE

Susan Chen, Hong Kong, 1990s

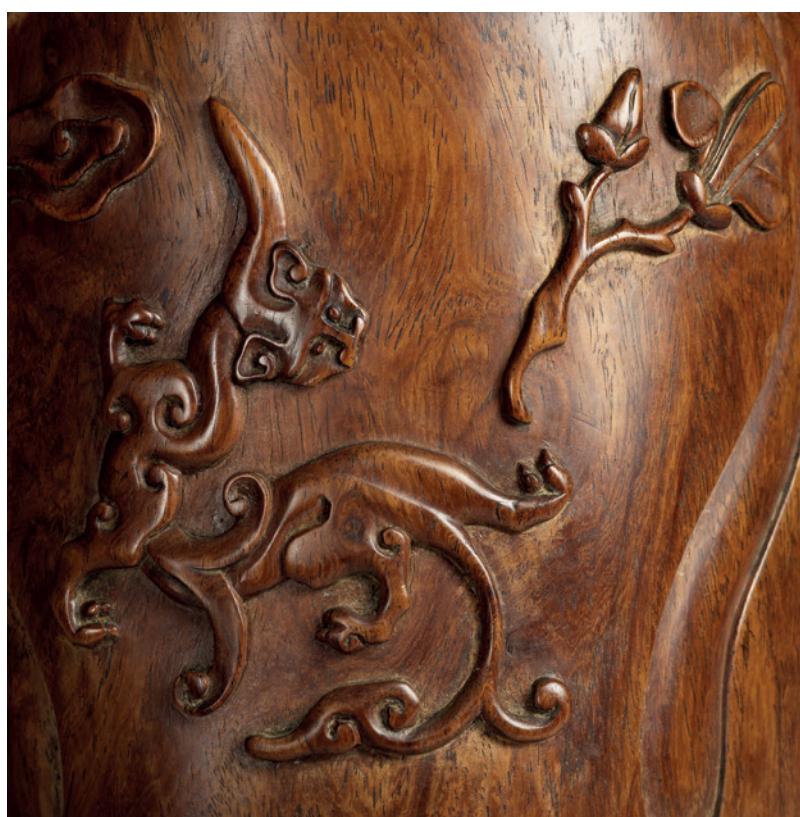
來源

陳淑貞，香港，1990年代

HK\$350,000-450,000

US\$46,000-58,000

明末/清初 黃花梨雕螭龍紋花瓣形筆筒



detail
細部







SHEN ZHOU (1427-1509)
FLOWERS OF THE FOUR SEASONS

Handscroll, ink on paper

Painting: 28.6 x 263 cm. (11 1/4 x 103 1/2 in.)

Calligraphy: 28.6 x 457 cm. (11 1/4 x 180 in.)

With one seal of the artist and one collector's seal of Wang Xiaxuan (19th Century) followed by a long poetic inscription by the artist, entitled 'Persuading Guests to Imbibe under the Shade of Flowers', signed, with one seal of the artist and one collector's seal of Wang Xiaxuan. Two damaged seal marks at the beginning of the scroll. Frontispiece by Gui Changshi (1574-1645), signed with two seals.

With a fitted wooden box, inside cover inscribed by Nagao Ko (1864-1942), signed with one seal

LITERATURE:

Christie's 20 Years Hong Kong, Classical Chinese Paintings and Calligraphy Highlights, 2006, pp.18-19.

PROVENANCE:

Lot 418, 27 October 2002, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

NOTE:

Born into an aristocratic family, Shen Zhou received rigorous training in literature, painting and calligraphy. He was thus able to travel extensively and to learn from the rich collection of paintings in his family, which laid the foundation for Shen Zhen's achievement in painting and calligraphy. With beautiful brushstrokes, the flowers fastidiously painted by Shen Zhou in boneless style come alive. He inspired the later painters such as Chen Chun, whose grandfather was acquainted with Shen Zhou. Important works of flowers by Shen Zhou are in various museum collections, including *Peony* in the Palace Museum in Beijing, *Daylily and Sunflower* in National Art Museum, *Album of Sketching from Life* in the National Palace Museum, Taipei, and *Flowers of the Four Seasons* in the Metropolitan Museum of Art in New York.

HK\$12,000,000-18,000,000

US\$1,550,000-2,330,000

明 沈周 四時花卉 水墨紙本 手卷

鈐印：啓南

王霞軒（十九世紀）藏印：王氏霞軒珍賞

卷末自題花下勸客飲酒長短句一首：

花下一壺酒，人與花酬酢。

樹上百枝花，花對人嬌媚。

昨日顏色正新鮮，今朝少覺不如昨。

人若無花人不樂，花若無人花寂寞。

看花不是久遠事，人生如花亦難托。

去年花下看花人，今年已漸隨花落。

花且開，酒且酌，催花鼓板撻芍藥。

醉他三萬六千觴，我與花神作要約。

右花下勸客飲酒長短句。沈周。

鈐印：啓南

王霞軒藏印：

桂林王氏家藏

卷首殘印兩方

歸昌世（1574-1645）題引首：三餘幽賞。歸昌世題。

鈐印：歸昌世印、文休

配木盒，盒面題：石田墨筆花卉卷。

蓋內長尾甲（1864-1942）題：

石田寫生，風神散朗，氣味重厚，妙無不臻。

後之白陽、青藤，非笨則怪，豈能望其後塵。

論者稱爲有明第一宜矣。

癸亥（1923年）百花生日，長尾甲。

鈐印：長尾甲印

出版：《香港佳士得二十週年中國古代書畫精選》，2006年，第18-19頁。

來源：香港佳士得，中國古代書畫，2002年10月27日，編號418。

註：沈周出身詩書門第，幼受嚴訓，師承大家，飽覽祖傳的書畫名蹟，又周遊名山大川，這些優厚條件，對他一生的創作，有莫大的裨益和幫助。沈周畫的梅、蘭、菊、竹傳統文人畫題，變化多樣，運用彩色沒骨畫法，創出新穎的文人花鳥畫。對後期的花卉畫家影響深遠。他跟陳淳的祖父是朋友關係，陳淳得而從前輩沈周畫中學到不少寫意真法。沈周重要花卉作品有北京故宮博物院藏《牡丹圖》、中國美術館藏《萱花秋葵圖卷》、台北故宮博物院藏《寫生冊》、美國大都會博物館藏《四季花卉卷》等。

歸昌世（1574-1645），江蘇昆山人，居常熟。歸有光孫，字文休，號假庵。明諸生。十歲便善作詩，致力古文，工書法，宗晉唐。畫山水，效法倪、黃；尤長畫蘭竹。精篆刻，脫胎於文彭，善變化布局。嘗論印：“刻印必須尋探古人的靈，方能以神相和。”印藝被評爲與文彭、王梧林鼎足而三。存世有《假庵集》、《假庵詩草》。

王霞軒（十九世紀），即王必達，臨桂（今桂林）人，字質夫，號霞軒，道光23年（1843）癸卯舉人。當官理政之餘，喜歡寫詩，著有《養拙齋詩》，計7集14卷2000餘首，風格健勁逸麗，被認爲是傳世的正品。子王鵬運，字幼霞，在晚清詞壇極負盛名，在詞作、詞論和詞的校勘等方面都頗有建樹，與朱祖謀、鄭文焯、況周頤，合稱爲四大詞人。

三餘幽賞

歸昌世題



覺不
如昨
人若無
花人
不樂花
若無
人花
人花
不樂
作要
事人
久遠
人生

他三
万六千
觴我
与花神
在花下
倒酒
勸客飲
酒長短
句沈周

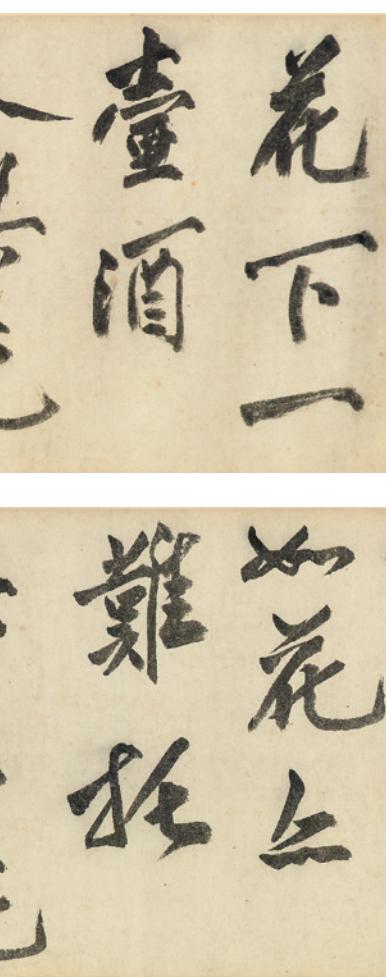
Translation of the inscribed poem “Persuading Guests to Imbibe under the Shade of Flowers” :

*Beneath the flowers with a bottle of wine,
I raise my cup to toast them,
The blossoms smile ever so invitingly.
How colourful were the petals of yesterday!
Did they seem less vivid this morning?
It is dull to live without the company of flowers,
And lonely are the flowers without admirers.
For they do not last long when in bloom,*



人與花去年花
酬酢下肩
樹上一百花人今
枝花對人
昨嬌如對人
色正日額
新鮮
今朝少
板櫈催花鼓
且酌
且開酒
落花隨年已
花人今
去年花

Life's vicissitude is not unlike their fate –
The one I admired underneath the flowers last spring,
Is now gone, like the fallen blossoms of yesteryear.
The flowers continue to bloom, whilst we continue to drink,
The drum beats again.
I will drink to my heart's content, to oblivion,
For the Goddess of Flowers shall be my guest.
Poem composed underneath the blossoms to urge my guest to drink.
Shen Zhou.







PROPERTY FROM AN AMERICAN WEST COAST PRIVATE
COLLECTION

~ 8109

A VERY RARE BURLWOOD-INLAID
HUANGHUALI HIGH-WAIST PAINTING TABLE,
HUAZHUO

LATE MING DYNASTY

The single-panel burlwood top is set within a wide rectangular frame, above an elegant tall waist and plain beaded aprons, all supported on sturdy corner legs of square section terminating in hoof feet.

53 ¼ in. (135.2 cm.) long, 23 in. (58.4 cm.) deep,
32 ½ in. (81.5 cm.) high

HK\$3,000,000-5,000,000

US\$390,000-640,000

PROVENANCE

Acquired in Hong Kong in the 1990s

晚明 黃花梨嵌瘿木高束腰馬蹄足畫桌

來源

1990 年代購於香港









8109 Continued

The present lot demonstrates the characteristic style of furniture making from the Suzhou region in the Jiangsu province. With elegant form and delicate lines, the recessed high waist is tongue-and-grooved to the underside of the frame top supported by the exposed square section on the upper part of the leg, adding a vertical element to the horizontal structure to create harmony. The recessed high waist design in Chinese furniture originated from the Buddhist pedestal structure known as *xumizuo* which could be traced back to the Tang dynasty. Refer to Wang Shixiang, *Connoisseurship of Chinese Furniture* for further discussions. Also, it is rare to find a large panel of dynamically grained burlwood in such a good condition as the present lot.

Compare with a smaller table inlaid with *nanmu*, in the former Museum of Classical Chinese Furniture Collection, sold at Christie's New York, 19 September 1996, lot 20. Also see another very similar table but slightly smaller in size with transverse braces, illustrated in *The Best of the Best: The MQJ Collection of Ming Furniture*, Beijing, 2017, p.112.

桌面攢框鑲獨板瘿木面心，邊抹冰盤沿線腳，下承高束腰，接弧面細直牙條，拱肩直腿邊沿起陽線，足端削成內翻馬蹄。

本拍品具有中國蘇州作坊的風格特徵，線條優雅流暢，清俊疏朗。高束腰嵌入方柱形外露腿足上端，是為明式家具束腰的標準做法，線條更顯豐富。家具上的高束腰設計，源自從佛教建築結構演變的須彌座，詳細討論可見王世襄著《明式家具研究》。

瘿木面板紋理變化萬千，大材保存完整者極為稀少。本拍品整體皮殼晶亮而透薄，顏色沉穩雅緻，是稱「原皮殼」，內斂大方。

比較一例前加州古典家具博物館珍藏黃花梨嵌楠木高束腰小桌，拍賣於紐約佳士得，1996年9月19日，拍品20號。見另一非常相似，尺寸較小帶有霸王枨的例子，著錄於《木趣居：家具中的嘉具（上）》，北京，2017年，頁112。

WANG SHOUREN (1472-1528)
CORRESPONDENCE

Album of twelve leaves, ink on paper

Each leaf measures 28 x 17.5 cm. (11 x 6 7/8 in.)

Inscribed and signed, with one seal of the artist

Nine collectors' seals

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

US\$130,000-190,000

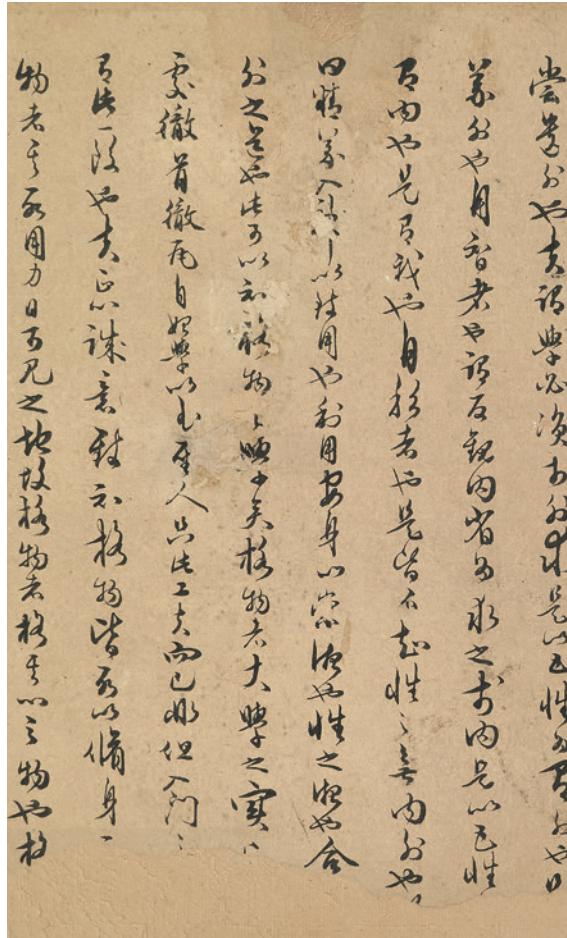
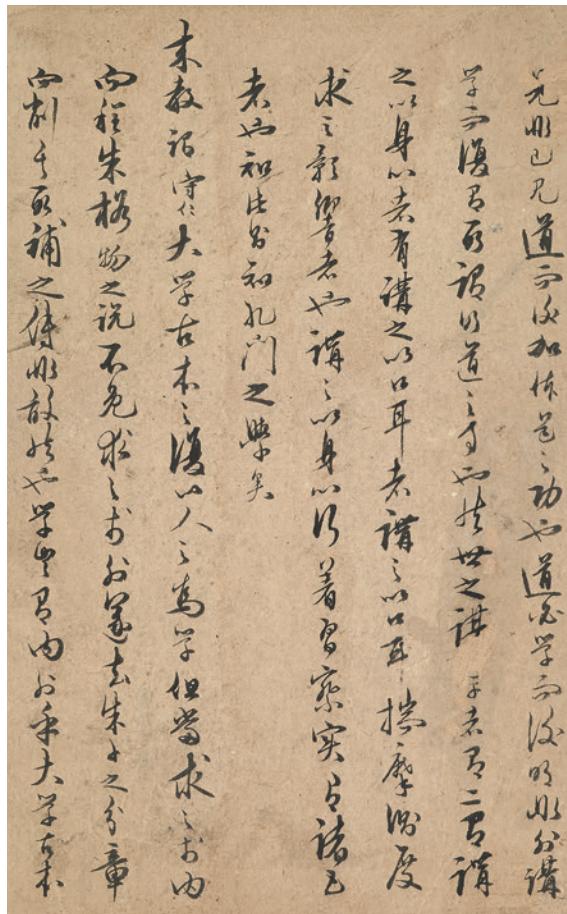
明 王守仁 復羅整庵太宰書 水墨紙本 冊頁十二開

釋文：侍生王守仁頓首啓復太宰整庵羅老先生大人執事：昨承教及大學，發舟匆匆，未能奉答。曉來江行稍暇，復取手教而讀之。恐至贛後人事復紛沓，先具其略以請，

來教云：見道固難，而體道尤難。道誠未易明，而學誠不可不講，恐未可安於所見而遂以爲極則也。幸甚幸甚！何以得聞斯言乎？其敢自以爲極則而安之乎？正思就天下之有有道以講明之耳。而數年以來，聞其說而非咈之者有矣，詬譽之者有矣。置之不足較量辨議之者有矣，其肯遂以教我乎？其肯遂以教我而反覆曉諭、惻然惟恐不及救正之乎？然則天下之愛我者，固莫有如執事之心深且至矣，感激當何如哉！夫德之不修，學之不講，孔子以爲憂。而世之學者稍能傳習訓詁，即將自以爲是，不復有講學之求，可悲矣！夫道必體而後見，非已見道而後加體道之功也；道必學而後明，非外講學而復有所謂明道之事也。然世之講學者有二，有講之以身心者，有講之以口耳者。講之以口耳，揣摩測度，求之影響者也；講之以身心，行著習察，實有諸己者也。知此，則知孔門之學矣。

來教謂：守仁大學古本之復，以人之爲學但當求之於內，而程朱格物之說不免求之於外，遂去朱子之分章，而削其所補之傳。非敢然也。學豈有內外乎？大學古本乃孔門相傳舊本耳，朱子疑其有所脫誤，而改正補綴之。守仁則謂其本無脫誤，悉從其舊而已矣。失在於過信孔子則有之，非故去朱子之分章而削其傳也。夫學貴得之於心，求之於心而非也，雖其言之出於孔子，不敢以爲是，而況其未及孔子者乎？求之於心而是也，雖其言之出於庸常，不敢以爲非也，而況其出於孔子者乎？且舊本之傳數千載矣，今讀其文詞，旣明白而可通；論其工夫，又易簡而可入，亦何所按據而斷其此段之必在於彼，彼段之必在於此，與此之如何而缺，彼之如何而補，而遂改正補綴之。無乃重於背朱而輕於叛孔矣乎！

來教謂：如必以學不資於外求，但當反觀內省以爲務，則正心誠意四字亦何不盡之有？何必於入門之際，便困以格物一段工夫也！誠然。若語其要，則修身二字亦何不足矣，何必又言正心？正心二字亦足矣，何必又言誠意？誠意二字亦足矣，何必又言致知、又言格物？惟其工夫之詳密，而要之只是口事，此所以爲精一之學，此正不可不思者也。夫理無內外，性無內外，故學無內外。講習討論，未嘗非內也；反觀內省，口嘗遺外也。夫謂學必資於外求，是以己性爲有外也，是義外也，用智者也；謂反觀內省爲求之於內，是以己性爲有內也，是有我也，自私者也。是皆不知性之無內外也。故曰：精義入神，以致用也；利用安身，以崇德也。性之德也，合口外之道也，此可以知格



侍生王實甫頤首謹復

太宰黎庵羅先生大人執事

四
卷

校及大學費舟奴、朱祐奉各晚來江上相晤。淳祐
年教示後之至，教以人少，漫於當先，具至明以待
朱教云：先道因難而作是尤難。道殊未可以時而
作。不可不溝通，亦可有以而作。而遂不為。相告一章

基。以日以燭潤於之。安於故自以篤極。而。易。于。平。
而。里。燭。失。之。三。占。是。以。薄。時。之。年。二。五。年。以。未。潤。年。光。
而。北。燭。之。者。百。失。振。誓。之。者。百。失。置。之。不。足。教。堂。
辨。燭。之。者。百。失。之。肯。遂。以。教。家。家。之。肯。遂。以。教。家。
而。及。復。曉。曉。燭。燭。之。燭。燭。之。不。及。教。之。家。家。之。燭。
家。者。固。是。也。

執事之以序且至矣。其激當以如來大法之不脩。字之
不傳。孔子以為至安之世。學未能於傳。智訓詁。石。皆
之為。是。不復有傳。字之。亦可。美。大。道。必。修。而。以。

乃孔門本傳上舊本耳朱子疑子弓有脫誤而改正補綱之序於弓被子本末去脫誤悉此之舊而已矣
人之左右方直橫如人弓弓之水枝去朱子之至章而割弓
枝也去至者得之水之水之弓之非也鋒至子之弓方
此子不放以弓先而況子朱及孔子亦子之承之也而是也
修主子之生弓而常不放以弓非之況其生方孔子者乎
生舊本之脩而子載夫々讀至文詞死貽而方直修
至工夫又而潤而子人二日而拂拂而削至其後工必上弓被
故之必生其興生如日而缺坡之而日而補而遂改而補綱上
卷之三
子弓言弓首朱子於弓粗孔朱子
末教語以以學不資弓公承但盡及親而省弓而移而
誠素而中而日而聚之有日以古入門之源便因以移而
改工夫也誠於若於子弓而脩身二事以日不才美以不
又不直心一之二事一之美以必又不諫素誠素二事一之失
日必又不致知又不移物將工夫之洋塞而焉之失是
子生而弓易精一之学此而石弓不直者也夫以吾吾而弓
言而弓移者言而弓譜者於朱者心而弓反親而省

8110 Continued

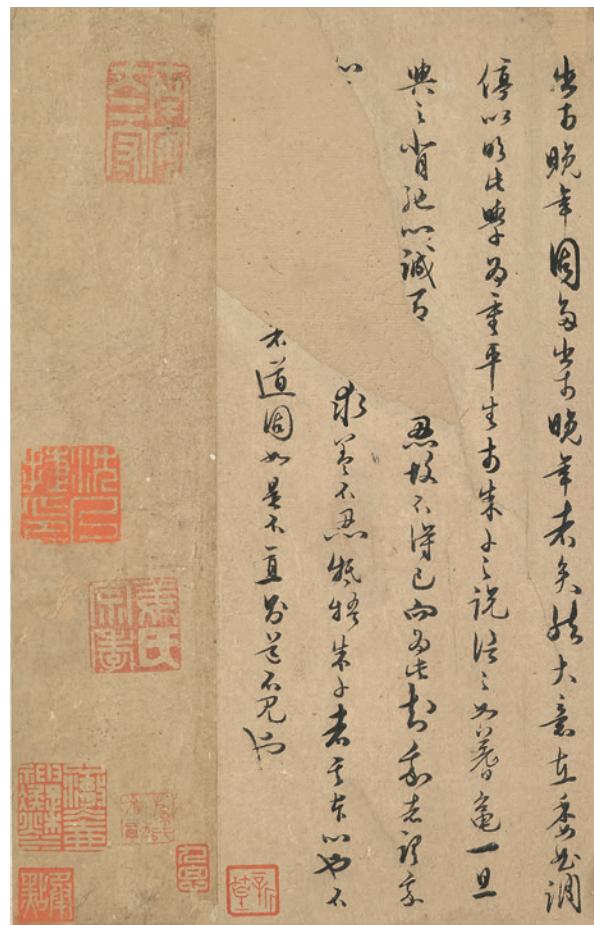
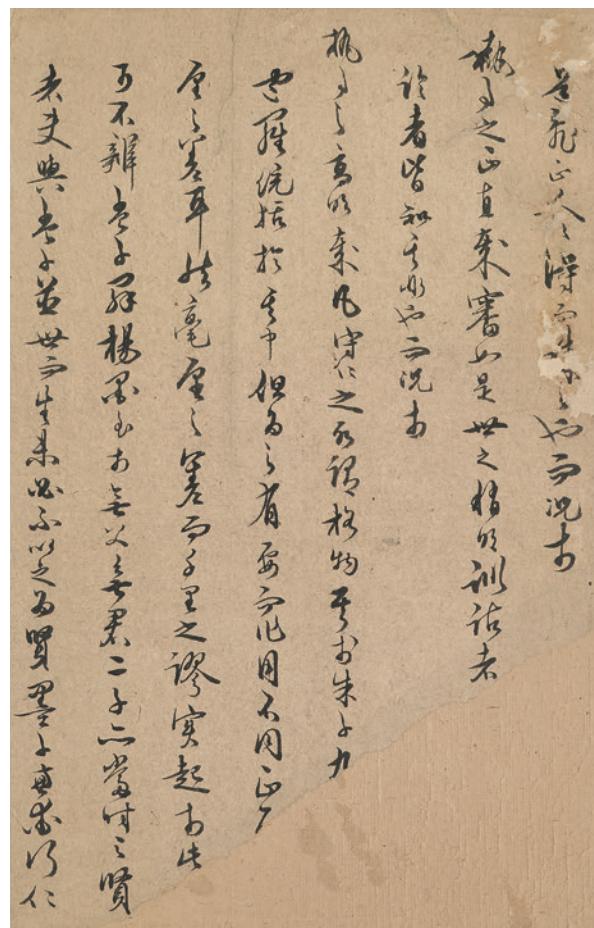
物之學矣。格物者，大學之實口口處，徹首徹尾，自始學至聖人，只此工夫而已，非但入門口口有此一段也。夫正心誠意，致知格物，皆所以修身口口物者，其所用力，日可見之地。故格物者，格其心之物也，格口意之物也，格其知之物也；正心者，正其物之心也；誠意口，誠其物之意也；致知者，致其物之知也。此豈有內外彼此之分哉？理一而已。以其理之凝聚而言，則謂之性；以其凝聚之主宰而言，則謂之心；以其主宰之發動而言，則謂之意；以其發動之明覺而言，則謂之知；以其明覺之感應而言，則謂之物。故就物而言謂之格；就知而言謂之致；就意而言謂之誠；就心而言謂之正。正者，正此也；誠者，誠此也；致者，致此也；格者，格此也。皆所以謂窮理以盡性也。天下無性外之理，無性外之物。學之不明，皆由世之儒者認理爲外，認物爲外，而不知義外之說，孟子蓋嘗辟之，乃至襲陷其內而不覺，豈非亦有似是而難明者乎？不可以不察也。

凡執事所以致疑於格物之說者，必謂其是內而非外也；必謂其專事於反觀內省之爲，而遺棄其講習討論之工也；必謂其口於綱領本原之地，而脫略於支條節目之詳也；必謂其口溺於枯槁虛口偏，而不盡於物理人事之變也。審如是，豈但獲罪聖門，獲罪於朱子，是邪口口口道亂正，人得而誅之也，而況於執事之正直哉？審如是，世之稍明訓詁者，口口口者，皆知其非也，而況於執事之高明哉？凡守仁之所謂格物，其於朱子九口口口包羅統括於其中，但爲之有要，而作用不同，正口口口釐之差耳。然毫釐之差而千里之謬實起於此，不可不辨。

孟子辟楊、墨至於無父無君。二子亦當時之賢者，使與孟子並世而生，未必不以之爲賢。墨子兼愛，行仁而過耳；楊子爲我，行義而過耳。此其爲說，亦豈減理亂常之甚，而足以眩天下哉？而其流之弊，孟子至比於夷狄禽獸，所謂以學殺天下後世也。今世學術之弊，其謂之學仁而過者乎？謂之學義而過者乎？抑謂之學不仁不義而過者乎？吾不知其於洪水猛獸何如也！孟子云：予豈好辨哉？予不得已也！楊墨之道塞天下，孟子之時，天下之尊信楊墨，當不下於今日之崇尚朱說，而孟子獨以一人呶呶於其間，噫，可哀矣！韓氏云：佛老之害甚於楊墨。韓愈之賢不及孟子，孟子不能救口與未壞之先，而韓愈乃欲全之於已壞之後，其亦不量其力，且見其身之危，莫之救以死也矣！嗚呼！若守仁者其尤不量其力，果見其身之危，莫之救以死也。夫衆方嘲之中，而獨出涕嗟，若舉世恬然以趨，而獨疾首蹙額以爲憂，此其非病狂喪心，殆必誠有大不安者隱於其中，而非天下之至仁，其孰能察之？其爲朱子晚口定論，蓋亦不得已而然。中間年歲早晚誠有所未考，雖不必盡出於晚年，固多出於晚年者矣。然大意在委曲調停以明此學爲重，平生於朱子之說從之如蓍龜，一旦與之背馳，心誠有口口忍，故不得已而爲此。知我者，謂我口口口口口求，蓋不忍牴牾朱子者，其本心也；不口口口口口者，道固如是，不直則道不見也。

鈐印：伯安

藏印：曹如溪印、南安太守、沈乃捷印，姜氏宗孝、心澈冰壺神凝秋水、新篁、九思、承點、孫氏文口



程子性分之場舉之有以當其事之傳者視程子之視物而
於予不以家分之說者不以家分之乃以物於物而以家
家也空也言似是而難明者本不可以不宗也凡
執事不以性分之視物之說者必得乎是而可以也必得乎
乎不以家分之說者之是者家主講會討於二也必得乎一也
而以性分之視物之說者之是者家主講會討於二也必得乎一也
而以性分之視物之說者之是者家主講會討於二也必得乎一也
而以性分之視物之說者之是者家主講會討於二也必得乎一也

宇平楊子為系之家之念年歲至五歲二歲滿四歲
常之甚多以懷夫以來家之甚多以懷夫以夫常
狹禽獸所為以學術教天以成世而之世學術之莫子
詔之學以之急者急以急者急者急者急者急者急者
不急者急者急者急者急者急者急者急者急者急者急者
生妙辨來事不惟也楊墨之道至天之老子之時
天之之生行楊墨之學不以古之日之老者朱既而老子
楊山一人也古之間嘗有矣歸之佛老之宮

甚有機智而無上質不及者多一不破故一古未
懷之先予錦金乃別全之古已懷之以全二不量手力
且兄空身之危早以故以死而鳴呼兄嘗言者至尤不量
手力兄弟其身之危早之故以死而大眾方嘆之中
而裕生歸嗟父舉世皆然以故而獨疾首載輶以
為憂生子而病壯志心故必殊有大不苟者懷古至中而
而夫山之小也其號號亦上不為朱子晚一室於其上
不悔也予小中間年來早晚殊可而未考惟未忍易

PROPERTY FROM AN AMERICAN WEST COAST
PRIVATE COLLECTION

~ 8111

AN EXCEPTIONALLY RARE HUANGHUALI
LOWBACK ARMCHAIR, MEIGUIYI

LATE MING/EARLY QING DYNASTY

The chair with a square-section top rail supported on posts of conforming shape extending to the back legs bracing series of vertical and horizontal square-section spindles forming three layers of lattice with a circular cartouche, flanking with rectangular frame of arms decorated with crossed spindles and circular cartouche, above a soft mat seat set with plain aprons and spandrels. The chair is supported on legs of square section joined by stepped stretchers and the footrest above a plain apron.

20 3/4 in. (52.7 cm.) wide, 16 3/8 in. (41.5 cm.) deep,
31 1/4 in. (79.4 cm.) high

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

US\$110,000-150,000

PROVENANCE

Acquired in Hong Kong in the 1990s

明末／清初 黃花梨鏡光式方材玫瑰椅

玫瑰椅整體方材做，靠背、扶手仿窗櫺鏡光式，藤席座面上方裝帶矮老圍欄，下施方形券口式素牙條，腿間橫枨前後低兩側高，迎面枨下有牙條。

來源

1990 年代購於香港





fig. 1 Dai Jin (1388–1462), *A Nocturnal Outing of the Demon Queller Zhong Kui*, hanging scroll, collection of the Palace Museum, Beijing
圖一 明戴進（1388–1462）《鍾馗夜游圖》軸 北京故宮博物院藏品



fig. 2 Xie Huan (1377–1452), *Elegant Gathering in the Apricot Garden*, handscroll, collection of The Metropolitan Museum of Art
圖二 明謝環（1377–1452）《杏園雅集圖》卷 美國大都會博物館藏品

8111 Continued

The unparalleled design of the frame at the back and the armrests is inspired by the lattice panels decorating the alluring gardens of Southern China, illustrated in the earliest publication of Chinese garden designs and constructions, *Yuanye*, by the Ming Dynasty garden architect Ji Cheng (1582–1642). As with the preceding lot 8109, the present chair also originated from the Suzhou region. A chair made in bamboo with similar design of circular cartouche decorations in the chair frame, is illustrated in a hanging scroll by Dai Jin (1388–1462), *A Nocturnal Outing of the Demon Queller Zhong Kui*, in the collection of the Palace Museum, Beijing (fig. 1).

It is relatively rare to find chairs constructed of square sections compared to round sections, and exceptionally rare to find extant examples of this type of low back armchairs, *meiguiyi*, such as the present lot. A square section low back armchair is illustrated in a handscroll by Xie Huan (1377–1452), *Elegant Gathering in the Apricot Garden*, in The Metropolitan Museum of Art, Accession Number: 1989.141.3 (fig.2).

「鏡光式」一詞來自明代蘇州造園家計成（1582–1642）的著作，《園冶》，乃目前所知最早的園林典籍，記載明代江蘇園林設計建造樣式。

如拍品 8109 號，本拍品亦具有明顯蘇州作坊的風格特徵，用材線條細緻，做工饒富巧思。蘇州地區的家具，靈感亦取自南方園林，如本拍品靠背及扶手獨特的設計，極有可能來自於園林中的窗櫺樣式，線條猶如幾何圖案。唐代《周髀算經》曰「方屬地、圓屬天，天圓地方」，智圓行方，匠心獨韻，亦融會貫通現代設計。北京故宮博物院藏明代戴進（1388–1462）《鍾馗夜游圖》（圖一）軸中繪竹製椅子上亦見圓形開光裝飾。靠背不沿用挖煙袋鍋榫的做法，亦見於故宮博物院藏文物珍品大系《明清家具（上）》，香港，2002 年著錄之明代黃花梨扶手椅，頁 47，圖版 33 號。

椅子圓材者多，方材者少，玫瑰椅類有著錄的方材例子前所未見，更顯本拍品珍罕。玫瑰椅，在南方稱文椅，於王世襄《明式家具研究》中亦提到，此樣式可能沿自宋代。美國大都會博物館藏明代謝環（1377–1452）《杏園雅集圖》卷（典藏號 1989.141.3）（圖二）中繪一例極為罕見的方材低靠背扶手椅，靠背與扶手同高，可能為玫瑰椅的早期型態。可比較明代方材椅例子，見安思遠《中國家具》，著錄一黃花梨高靠背南官帽椅。



8112

MI WANZHONG (1570-1628)
POEMS IN RUNNING-CURSIVE SCRIPT

Handscroll, ink on paper

37.5 x 315 cm. (14 3/4 x 124 in.)

Inscribed and signed, with three seals of the artist

NOTE:

The family of Mi Wanzhong originated from Shaanxi and moved to Beijing. He passed the 1595 imperial examinations and served as an officer in Zhejiang, Jiangxi and Shandong. He was the descendant of Mi Fu, the renowned calligrapher of the Northern Song Dynasty, whose running and cursive script writing style Mi Wanzhong was inspired by. Together with Xing Tong, Dong Qichang and Zhang Ruitu, Mi is known as one of the Four Calligraphy Masters of Late Ming. He was particularly fond of strange rocks and ink stones, having travelled widely in search of rare rocks for his collection.

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

US\$200,000-260,000

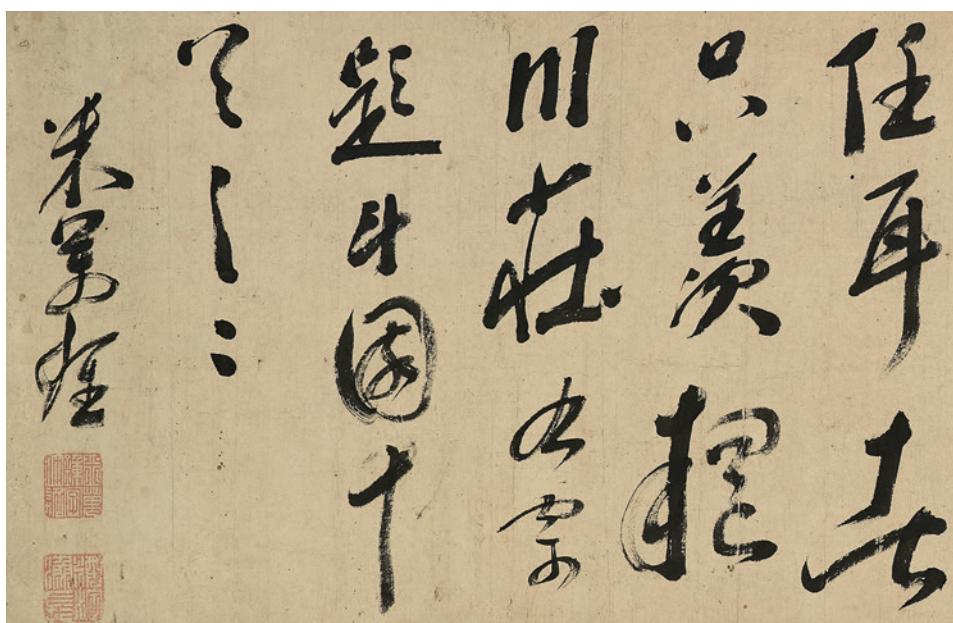
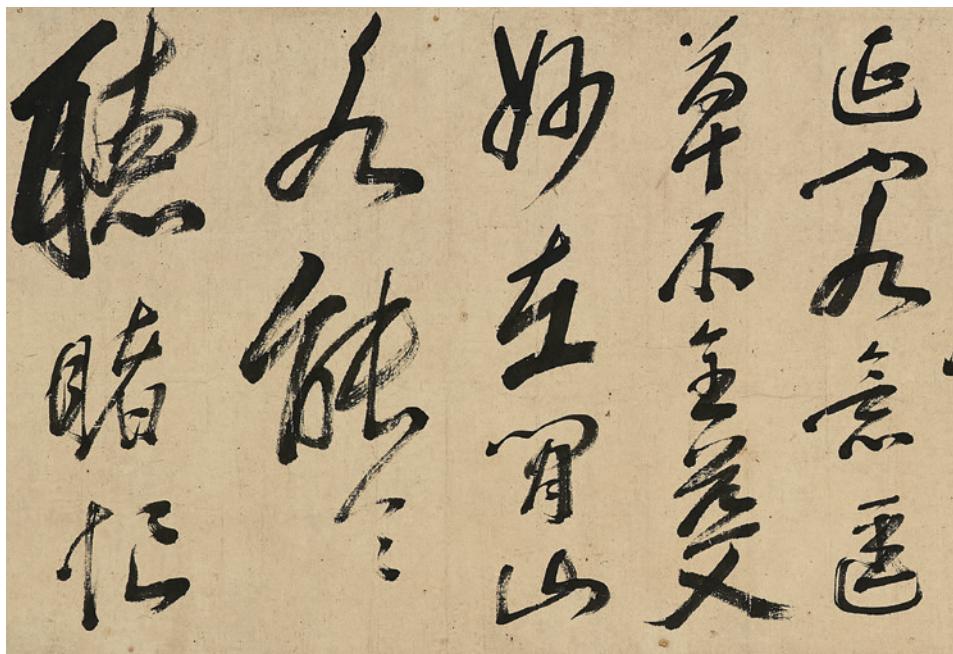
明 米萬鍾 行草題畫詩 水墨紙本 手卷

釋文：丘壑胸先富，爲園故不凡。
遠鐘開樹更，高月縱林橈。
崖斷雲爭補，峰環相互曠。
即深延客意，逕草不全芟。
妙在閒山水，能令聽晦恨。
鳥歇和牧篴，鈴語趁松簧。
磽柳高低浪，汀花遠近香。
翻嗤任耳者，只羨鷓鴣川莊。

題識：右寄題斗園十首之二。米萬鍾。

鈐印：米萬鍾字仲詔、海淀漁長、書畫船

註：米萬鍾，字仲詔，號友石，順天宛平（今北京市）人，祖籍陝西安化縣。其祖先關中人，後徙京師，遂籍順天。萬曆二十三年（1595）三甲進士，歷任浙江布政使司、江西按察使、山東右布政使。米萬鍾是北宋名書法家米芾後裔，行、草得米家法，與邢侗、董其昌、張瑞圖並稱「明末四大書家」，並與董其昌齊名，有「南董北米」之譽。米萬鍾還酷愛園林藝術和奇石，有祖風，尤喜雨花石，他一生走過許多地方，尋找奇石，收藏大量名石，人稱石癡、友石先生。



香烟堂上遠上花蕪高柳堤黃鶯





A MONUMENTAL PAIR OF HUANGHUALI 'SINGLE-PANEL DOORS' COMPOUND CABINETS

This magnificent pair of compound cabinets, *sijiangui*, 'four-part wardrobe' or *dingxiang ligui*, 'top cupboard and upright wardrobe', represents the finest quality of 17th century Chinese cabinetry. Compound cabinets are generally made in pairs, each comprising a large square-corner cabinet below a slightly smaller upper cabinet, which is specifically designed this way to secure support at the bottom. These cabinets were most likely have been exclusively made for the wealthiest and the most prominent families to define their interior living spaces.

This present pair is most desirable for their monumental single-panel doors. These single panels are cut from the same timber, and are matched in mirror opposites to achieve symmetrical balance. Wood materials of darker grain are deliberately utilised in the aprons, stretchers beneath the doors and frames, to create a sharp contrast against the lighter-grained door panels, highlighting the beauty of the *huanghuali* material. The formidable size of these cabinets, paired with a restrained design, create a subtle opulence that enhances their overall grandeur.

Another quality that adds charm to the present cabinets is their elegant proportions. The sizes of the metal lock plates and hinges are carefully calculated to maintain balance and harmony. The upper cabinets measure about one third the height of the bottom cabinets, and are placed at the top so that ladders are required to reach them, and understandably would have been used to store out-of-season clothing or infrequently used items. Although the upper cabinets are of separate construction, their unfinished undersides suggest that they were an integral part of the design and were never meant to serve as independent pieces of furniture.

無獨有偶降幽香 一對黃花梨獨板門大四件櫃

頂箱櫃由頂櫃及立櫃兩部分組成。兩櫃均為對開兩門，門板攢框打槽鑲獨板面心，中間有活動立栓。櫃內有抽屜架，安抽屜兩具。門下為櫃膛，櫃膛內有悶倉，悶倉上有活動倉板。方材直腿，邊框上安圓型銅活頁、面頁及長方型鏤空吊牌。

此櫃四件組成，俗稱四件櫃，又稱頂箱立櫃，為倉儲家具類中最大體型，亦是明代家具中最耗費名貴材料、工匠時間的重量級精品。櫃子一般成雙而造，頂箱尺寸比立櫃稍微小一點，以能夠平穩安放在上層。

此對櫃子體型碩大，用材大方，猶其採用獨板黃花梨做門板心，極盡奢華。門板心來自同一木材對開，紋理對稱，彷如木中山水，婉轉多變，氣勢磅礴；門框用上深色部分，為簡潔的線條添上如光影般的鮮明對比，把黃花梨木紋發揮的淋漓盡致，盡顯低調而高格調的品味。



fig. 1 Top of the hat chest
圖一 頂箱頂部照片

Fig. 1 shows the top of one of the hat chests, covered by a lacquer surface with crackling that is characteristic of the period, partially revealing the linen and ash lining underneath.

In ancient times, robes were never hung vertically, but were folded and laid flat in chests or shelves. It is not unusual to find cabinets constructed partially or entirely from camphor wood, for its ability to repel insects. *Huanghuali* wood also has a distinctive honey-like, mellifluous fragrant scent which acts as insect repellent. However its smell is notably more subtle and soothing than camphor. This feature may have provided an additional reason why this was so much more sought after by members of the upper echelons. The generous proportions of large *huanghuali* cabinets made them ideal for the storage of long scrolls, bolts of fabric, garments, and books.

It was common practice to place the cabinets against opposite walls, such as the pair displayed in the Astor Garden Court at the Metropolitan Museum of Art; or to place them side by side, separated in-between by a smaller piece of furniture, such as the pair of ornately carved compound cabinets displayed in the Palace Museum, illustrated in *Furniture of the Ming and Qing Dynasties (III)*, The Complete Collection of Treasures of the Palace Museum, Shanghai, 2002, p. 296, pl. 249 (fig. 2).

This extraordinary pair is the only example of this size and design that is luxuriously constructed with doors of single panels of *huanghuali*. A pair of *huanghuali* compound cabinets of almost identical design, but not of single-panel doors, from the Mimi and Raymond Hung Collection,

設計四件櫃時，比例乃極為重要的考量之一。頂箱的高度大概為立櫃的三分之一，需要使用梯子開啓，因此適宜存放過季或不常使用的物品。頂箱的頂部，能看見具有年代特徵的披麻灰及漆的開片（圖一）。

銅配件的大小亦與尺寸比例有密切關係，活頁通常會比面頁較小。衣物從前並非像現代這般懸掛，而通常摺疊存放，所以四件櫃亦有通體或部分使用具有驅蟲功效香味的樟木製作。但是黃花梨木，學名降香黃檀，本身亦具有防蟲效果的幽香，比起濃烈的樟木香，更顯清新優雅，可能更受有條件花費的王公貴胄所追崇。

四件櫃的擺放方式，可以參照紐約大都會博物館的中國庭園 Astor Garden，在空間的兩面牆相對擺放；亦可參考北京故宮養心殿後寢殿（圖二），著錄於《故宮博物院藏文物珍品大系，明清家具（下）》，上海，2002 年，圖版 249 號，平行擺放而中間置小件傢具，美觀而莊重，富麗堂皇。相對故宮雕刻豐富的例子，本拍品的極簡線條亦能融入任何現代室內設計。

本拍品乃唯一一對在年代、造型、尺寸相近的四件櫃著錄例子當中，使用獨板黃花梨做門板心的櫃子。見一對極為相似，為洪氏舊藏，著錄於安思遠，尼古拉斯·葛瑞德雷，柯安霓合著，《洪



fig. 2 The inner chamber of The Hall of Mental Cultivation, Forbidden City, Beijing
圖二 北京紫禁城養心殿後寢殿

is illustrated by R.H. Ellsworth et. al., *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, Vol. 1, New York, 1996, p. 188, no. 73, and later sold at Christie's New York, 19th-20 September 2013, lot 1566 (fig. 3). Another very similar pair from the collection of Madame Henri Vetch, also not of single-panel doors, was illustrated in Gustav Ecke's *Chinese Domestic Furniture*, Hong Kong, 1978, pl. 101, p. 125.

Compare with other pairs of cabinets decorated with plain aprons of various sizes and dating, such as a pair of cabinets with lock plates of similar design from the Frederic Mueller Collection, published by Robert Hatfield Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Ch'ing Dynasties*, New York, 1970, pl. 130, (later sold at Christie's New York, 27 November 1991, lot 237) (fig. 4); and a *huanghuali*-veneered pair, *ibid.*, pl. 132. Also see two pairs of veneered cabinets from the Reverend Richard Fabian Collection, sold at Sotheby's New York, 15 March 2016, lot 42; one pair previously in the Dr. S.Y. Yip Collection is illustrated in Grace Wu Bruce, *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, p. 119, no. 46, and sold at Christie's New York, 20 September 2002, lot 60.

Related examples with more elaborate metal hardware and carved elements include a pair from the Museum of Classical Chinese Furniture Collection, sold at Christie's New York, 19 September 1996, lot 30; and the aforementioned pair displayed in the Astor Garden Court at the Metropolitan Museum of Art.

氏所藏木器百圖》，第一冊，紐約，1996年，頁188，73號，拍賣於紐約佳士得，2013年9月19至20日，拍品1566號（圖三）；另見Madame Henri Vetch珍藏，著錄於古斯塔夫·艾克著《中國花梨家具圖考》，香港，1978年，頁125，圖版101號。以上兩對櫃子均使用光素面板及素直牙條製作，但其面板心均是拼板，而非像本拍品般使用獨板。

可比較其他造型相若但年代尺寸迥異的例子，見一對有相同銅吊牌設計的櫃子，為Frederic Mueller舊藏，著錄於安思遠著《中國家具》，紐約，1970年，圖版130號，拍賣於紐約佳士得，1991年11月27日，拍品237號（圖四）；另見安思遠，同上，圖版132號的一對貼皮櫃子；還有兩對黃花梨貼皮四件櫃，一對為Richard Fabian神父舊藏，拍賣於紐約蘇富比，2016年3月15日，拍品42號；及葉承耀醫生攻玉山房舊藏一對，著錄於《楮壇室夢旅：攻玉山房藏明式黃花梨家具》，香港，1991年，頁119，46號，拍賣於紐約佳士得，2002年9月20日，拍品60號。其他有雕刻造型的櫃子，可參閱前加州古典家具博物館舊藏，拍賣於紐約佳士得，1996年9月19日，拍品30號，及紐約大都會博物館中國庭園Astor Garden。



fig. 3 A pair of *huanghuali* compound cabinets and hat chests, 17th century, from the Robert Hatfield Ellsworth and Hung Collections, sold at Christie's New York, 19-20 September 2013, lot 1566

圖三 十七世紀 黃花梨大四件櫃一對 洪氏及安思遠舊藏

紐約佳士得 2013年9月19至20日 拍品1566號



fig. 4 A pair of *huanghuali* compound cabinets and hat chests, Ming dynasty, former collection of Fredric Mueller, sold at Christie's New York, 27 November 1991, lot 237

圖四 明 黃花梨大四件櫃一對 Fredric Mueller 舊藏

紐約佳士得 1991年11月27日 拍品237號

THE PROPERTY OF A HONG KONG COLLECTOR

~ 8113

A MAGNIFICENT AND MASSIVE PAIR OF
HUANGHUALI COMPOUND CABINETS
AND HAT CHESTS, *SIJIANGUI*

LATE MING DYNASTY

PROVENANCE

Cola Ma, Hong Kong, acquired in 1994

來源

馬可樂，香港，購於 1994 年

Each cabinet is of massive rectangular form and constructed from large panels of *huanghuali* with beautiful graining and rich amber tone. The hat chest has two square single panel doors with a removable centre stile open to reveal a single shelf. The large cabinet below has rectangular single panel doors similarly fitted with removable centre stile. The hinged doors open to reveal the shelved interior with two drawers and a concealed storage space. The legs are of rectangular section and are joined by plain aprons and spandrels at the bottom.

106 $\frac{1}{8}$ in. (271.5 cm.) high, 44 $\frac{3}{16}$ in. (112.3 cm.) wide,
22 $\frac{7}{16}$ in. (56.9 cm.) deep

(2)

Estimate on Request 估價待詢

晚明 黃花梨大四件櫃一對







8114

ZHANG RUITU (1570-1641)
POEM IN CURSIVE SCRIPT CALLIGRAPHY

Hanging scroll, ink on silk

186.3 x 56.8 cm. (73 3/8 x 22 3/8 in.)

Signed, with two seals of the artist

Titleslip by Wu Changshuo (1844-1927), signed with two seals and dated spring, *dingsi* year (1917)

EXHIBITED:

Tokyo, Kenshin Shodokai, *Zhang Ruitu Exhibition*, January 2016.

LITERATURE:

Kenshin Shodokai ed., *Zhang Ruitu*, Kindai Shodou Kenkyusho Co. Ltd., Tokyo, 13 January 2016, p.104, pl. 20.

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

US\$130,000-260,000

明 張瑞圖 草書李夢陽詩 水墨絹本 立軸

釋文：宛宛酒船至，依依小隊過。
亭於草玄近，溪比浣花多。
繫馬穿芳樹，持杯向碧蘿。
更謀泉上飲，無遽促鳴珂。

款識：瑞圖。

鈐印：張長公、張瑞圖印

吳昌碩（1844-1927）題簽條：
張二水行草真蹟，寶石齋珍藏。
丁巳（1917）春分客海上去駐隨緣室，
吳昌碩書簽時年七十有四。

鈐印：俊、缶

展覽：東京，謙慎書道會，“張瑞圖展”，2016年1月。

出版：謙慎書道會編，《張瑞圖》，株式會社近代書道研究所，東京，2016年1月13日，第104頁，圖版20號。

張工水行草真蹟 寶石齋珍藏
丁巳春分水海去駐隨僂室吳昌碩書於時年七十有四



溫婉靈動：陳洪綬的花卉手卷

明朝是文學和書畫藝術發展最豐富的朝代，尤以其明中期，江南地區經濟富庶，文化藝術得以高度發展。文人讀書萬卷，用於詩畫，經常聚會品鑑作品，在當時濃厚的文化氛圍裡，創作主題多樣化，大量的佳品流傳下來。

陳洪綬，浙江人，出身地靈人傑的江南地區，從藍瑛學畫，建立堅固的技術根基；後自創新途，轉畫花鳥、人物。畫花鳥色彩亮麗，以柔和溫婉為美，遵從宋畫的嚴謹法度，他守著宋徽宗的要求：四時朝暮至春時日中的花都要「無毫髮差」。他認為，畫得準確，就有理，理是萬物的具體規律。他在此花卉卷後有題識云：「甚矣。今人之不古若也。」又云：「昔人造理入神之妙，不知何適。」頗有追憶懷古之憾。

陳洪綬個性強烈，是典型明朝文人的寫照，崇禎 12 年（1642）經過考試進入國子監，因人物畫功造詣過人，被皇帝召入宮廷臨摹帝王肖像，當時朝廷已然衰弱，他不能出力改變朝政，只是作為宮廷畫家，當然不是陳洪綬的本意，所以對明王朝由忠心變成了灰心。1644 年清兵入關，明朝滅亡以後，為逃避新王朝而放縱山水之間，1646 年曾經在雲門寺落髮為僧，法號悔遲，就是沒有盡力救國而後悔已遲了的意思。他為人冷淡，喜好杯酒，又慨歎「然世乏知己，頗自慚惜。」性格矛盾，後來意識到滿清的穩固，舊朝無可挽回，心靈更痛苦，凡此種種，傷時、傷世、傷身，令陳洪綬在 1652 年，以五十四歲之年早逝。

此卷淺淡色白描花卉，長餘十二米，描繪名花四十多種，歷時百日於 1652 年而成，線條剛中帶柔，細緻中不失天真。構圖以開首野海棠伸展向左，迎以牡丹，再來杜鵑花，以繡球相應，厚重荷葉向下，隨之梔子花昂首向陽；水仙清新，配合新梅蒼枝，陳洪綬有作品《水仙靈石》一圖，題曰：「此華韻清冷，並與梅華俱。却如孤性客，喜與高人居。」他認為水仙和梅花都帶有孤高性格，所以把兩者放一起。至卷末萱草隨風飄揚左方，以踏實竹子站穩結束，乾筆勾勒竹葉，濕染以淡青，增突出感，加強效果。

畫卷後自題行書，取法唐人寫經體，筆法跌宕有節奏，深諳掌豎腕平執筆的奧秘，亦具宋徽宗瘦金體的韻味。包世臣把陳洪綬的書法列為逸品，云：「楚調自歌，不謬風雅，曰逸品。」他的書畫同調，對後期的畫家惲壽平、于非闇、謝稚柳、任熊、任薰等都影響深遠。

陳洪綬寫的同類主題精品，有北京故宮博物院藏《雜畫圖冊》，上海博物館藏《花鳥圖冊》、《春風蛱蝶圖》，南京博物院藏《竹石萱草圖》，台北故宮博物院藏《花蝶寫生圖》，美國大都會博物館藏《雜畫冊》等，綜觀所得，鮮有長卷花卉，此卷書畫合一，是非常難得的精品。

唐

書

甚矣今人之不古也石之寒奇釣異習乍
性朱墨墨之塗事為尤僻方之經義
國家不以取士由種變史由史復子近且
六代是沿設葩剪彩先草明白正大
之術本而千里小之繪吏賢達所以
自娛失神取骨失韻取貌近日六灑
不究恣意肆诡昔人造理入神之妙不
知仍遠夫失之大者有功令以司之失之
小者當以筆墨而之金幼嘗無聲年之
詩樂範革機之動妙於昔以月夕帶
靈一枝迎秋數朵絲溶縛旋莫不研
摵厥趣隨其所得捕毫寫之然妄之
亦已殷自創惜或墮褊之暇聊擣管以
自怡悅耳壬辰新稿納稿比自因彙
名花四時餘種合圖一卷以備清閑雅
翫計十歷旬而始克就降不敵云因物以
形奪造化之巧因于自然之眞彼任意
自恣者猶為未生物情也小春下絳并

謔以詒以修賞鑒古家

唐

書

書



8115

CHEN HONGSHOU (1598-1652)
FLOWERS

Handscroll, ink and light colour on paper
26.8 x 1220 cm. (10 1/2 x 480 in.)

Signed, with two seals of the artist

Followed by an inscription by the artist, dated seventh month of the *renchen* year (1652), with two seals
Fourteen collectors' seals, including two of Jiang Tingxi (1669-1732), three of Dai Guangzeng (18th-19th Century), two of Lin Zexu (1785-1850), and six of Zhou Xingyi (1833-1904)

Colophon by Dai Guangzeng at the end of the scroll, dated third month, *jiaxu* year of the *Jiaqing* period (1814), stating that this scroll was previously in the collection of Song Baochun (1748-1818), with one seal
With a fitted wooden box, inside cover inscribed by Nagao Ko (1864-1942), signed with one seal

LITERATURE:

Christie's 20 Years Hong Kong, Classical Chinese Paintings and Calligraphy Highlights, 2006, pp.26-27.

PROVENANCE:

Lot 468, 27 October 2002, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

HK\$20,000,000-30,000,000
US\$2,600,000-3,880,000



明 陳洪綬 花卉 水墨淡色紙本 手卷
一六五二年作

款識：老蓮洪綬畫

鈐印：陳洪綬印、章侯氏

卷後陳洪綬自題：

甚矣。今人不古若也。摹奇釣異，習與性成，筆墨之塗事，爲尤癖大之經義。國家所以取士，由經變史，由史變子。近且六代，是沿設葩剪彩。先輩明白正大之道，去而千里，小之繪吏，賢達所以自娛，失神取骨，失韻取貌，近日六法不究，恣意肆詭，昔人造理入神之妙，不知何適。夫失之大者，有功令以司之。失之小者，當以筆墨正之。余幼嗜無聲之詩，樂觀曳機之動，每於春朝月夕，帶露一枝，迎風數朵，紛溶旖旎，莫不研搜厥趣，隨其所得，揮毫寫之。然世乏知己，頗自慚惜。或吟誦之暇，聊搦管以自怡悅耳。壬辰（1652）新秋，納涼北窗，因彙名花四十餘種，合圖一卷，以備清閑雅觀，計十歷旬而始克就，雖不敵云。因物仞形，奪造化之巧，同于自然，然眎彼任意自恣者，猶爲未失物情也。小春下絃并誌數語，以俟賞鑒定我。

鈐印：陳洪綬印、章侯氏

藏印：

蔣廷錫（1669-1732）：廷錫私印、酉君

戴光曾（十八、十九世紀）：戴光曾印、光曾、

嘉興戴光曾鑒藏經藉書畫印

林則徐（1785-1850）：林少穆珍藏印、江蘇巡撫關防

周星詒（1833-1904）：星詒印信、星詒、季睨（兩次）、
周星詒印（兩次）

其他：不夜樓

戴光曾題跋：嘉慶甲戌（1814年）閏三月，購於武林，
係倦廬宋丈葆淳（1748-1818）所藏。
償值番銀二十四餅。

鈐印：松門

配木盒，盒面題：明陳老蓮精筆名花卷。

蓋內長尾甲（1864-1942）題：

老蓮陳洪綬天性孤介，襟抱高曠，絕意祿壽，放情丘壑，獨嗜書畫，以爲命抗。心希古規，撫唐宋搜究妙理，發揮天趣，孤詣獨造憂乎奪化工矣！嘗歎時史六法不究，恣意肆詭失神，取骨失韻，取貌不知昔人造理入神之妙，可以見其意所促存焉！是卷合圖名花四十餘種，用生紙墨筆淺彩，備極精妙，一筆無流俗之習。其跋語云：壬辰新秋十歷旬而始克就，壬申永明王永曆六年，老蓮年五十四，以是歲沒，則是卷殆其絕筆也！辛未歲杪。長尾甲。

鈐印：雨山

出版：《香港佳士得二十週年中國古代書畫精選》，2006年
26-27頁。

來源：香港佳士得，中國古代書畫，2002年10月27日，編
號468。







GENTLE VITALITY: FLOWERS BY CHEN HONGSHOU

Art and culture flourished in China during the Ming Dynasty. During mid-Ming in Jiangnan, the prosperous region south of the Yangtze River, cultural life thrived: erudite scholars, poets, artists and collectors often gathered in celebration of art. The literati drew inspiration from the rich tradition of painting and literature to create many masterpieces, some of which contemporary viewers can still enjoy the opportunity to view today.

One of the most visually exciting artists of his time, Chen Hongshou was born in Zhejiang in the Jiangnan area and studied under Lan Ying. Chen was extraordinary in his creativity – he is most celebrated for his paintings of vividly coloured flowers and birds as well as highly stylised figures. His mastery of techniques and traditions lends an aura of antiquity to his flower paintings, abiding by the Emperor Huizong's teaching that one's depiction of flowers and plants ought to be exact and precise. As Chen Hongshou writes in the colophon of *Flowers*, it is impossible to 'match the greatness of old masters', paying homage to the masters he admired.

A headstrong character, Chen Hongshou lived a short and tumultuous life. He entered the Imperial Academy in 1642, and was called to court as a portraitist for the emperor for his outstanding skills as a figure painter. With the Ming dynasty already in decline, he was inevitably frustrated by the lack of prospects and dissatisfied with his position as a court artist. Chen left the court shortly after the fall of the Ming Dynasty and travelled, before briefly becoming a monk in 1646, taking up Huichi, Repentant for Belatedness – perhaps for the belatedness of his ambitious aspirations – as a name. He died in 1652 at the age of 54.

The exceptional 12-metre *Flowers* scroll depicts over forty types of flowers with extremely simple lines and light colour,

displaying a rhythmic fluidity and an unrivalled child-like grace. The scroll begins with a few elegantly shaped branches of begonia, followed by the flowers of the four seasons moving from right to left. From peonies in bloom, azaleas, hydrangeas, the composition is a perfectly balanced one: where the leaf of the lotus flowers tilts downwards, it is met by the upward stem of the gardenia blossoms. In a poem, Chen Hongshou has once written about the narcissus flowers: 'Noble like the plum blossoms, a lone guest in seclusion, far from the madding crowd.' It is perhaps why the artist places the narcissus next to the plum blossoms towards the end of the scroll, where bamboo leaves are contoured in ink and further tinted in light blue, culminating in a strong and powerful end to the procession of flowers.

At the end of the handscroll, the painting is complemented with a colophon in running-script inscribed in the artist's fine hand in the style of Tang scriptural calligraphy, inspired also by the slender gold style calligraphy pioneered by Emperor Huizong of Song. Praised by the scholar Bao Shichen (1775–1855) as 'out of the ordinary', Chen Hongshou's calligraphy left a lasting impact on artist such as Yun Shouping, Yu Fei'an, Xie Zhihui, Ren Xiong and Ren Xun.

Similar works by Chen Hongshou are in the collections of important institutions, including *Album of Various Subjects* in the Palace Museum in Beijing, *Flowers and Birds* and *Butterflies in Spring Wind* in the Shanghai Museum, *Bamboo, Rock and Reeds* in the Nanjing Museum, *Sketch of Flowers and Butterflies* in the National Palace Museum, Taipei, and *Figures, Flowers, and Landscapes* in the Metropolitan Museum in New York. With a remarkable freshness and vitality, *Flowers* is one of the finest works of its kind that compellingly encapsulates the unique sensibilities of the time the artist lived in.



“How impossible it is to match the greatness of old masters! Seeking the road less travelled they fully understood and revered the classics. In the past, scholars were well-versed in the Classics, the Histories, the Masters. Today, scholars merely understand the superficial and blindly follow the briefest formulas and models. It is no wonder that artists today cannot compete with superior masters that came before them, for they only dogmatically outline the form without capturing the essence or spirit, willfully losing hold of tradition without respecting the Six Principles. Present-day scholars should therefore familiarise themselves with the classics as much as artists today should also adjust their ink and brush. I have long loved the silent poetry of painting from a young age, and loved how the flowers, heavy with dew one morning in spring, or in the soft moonlight, sway and quiver gently against the wind. I study them carefully, using my brush to paint from observation whenever inspiration strikes. I only lament that I have not found another soul in the world who enjoys them as much as I. In the early autumn chill of renchen year (1652), I gathered and painted over forty kinds of different flowers on a single scroll, taking over a hundred days to finish, letting nature be my teacher in an attempt to preserve some of its beauty. Here are a few words I inscribed in late spring – but I will wait for others to be the judge.”



8116

LAN YING (1585-AFTER 1664)
GATHERING IN A PAVILION

Hanging scroll, ink and colour on silk

198 x 49.5 cm. (78 x 19 1/2 in.)

Inscribed and signed, with four seals of the artist

One collector's seal of Ha Lin (1856-1936)

Titleslip by Ha Lin, signed with two seals

NOTE:

A seasoned connoisseur of painting and calligraphy, Ha Lin (1856-1936) lived in Nanjing and had travelled to Japan twice. He was acquainted with politicians, aristocrats and scholars, together with whom he enjoyed and appreciated art.

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

US\$200,000-260,000

明 藍瑛 玄亭清話 設色絹本 立軸

題識：王黃雀玄亭清話圖，擬於禾中郡署。藍瑛。

鈐印：藍瑛、田叔、亦山齋、萬篆阿主者

藏印：哈麌（1856-1936）：少夫所藏

哈麌題簽：藍田亦玄田清話圖真跡精品。讀畫聽香室所藏。

鈐印：結翰墨緣、哈麌私印

註：哈麌（1856-1936），字少甫，一作少夫，一字韻松，號觀叟、寶鐵硯齋，晚號觀津老人，南京人。工書畫，精鑒賞，曾兩度赴日，廣交日本朝野名流和文人雅士，以鑒寶識古和品德高潔受到稱譽。



藍田亦玄田清話圖真跡精品
讀畫聽香室所藏

THE PROPERTY OF A GENTLEMAN

8117

A RARE PARCEL-GILT BRONZE CENSER,
GUI

MING DYNASTY, 16TH-17TH CENTURY, YUNJIAN HU WENMING
ZHI SEAL MARK

The censer is decorated in repoussé on each side in a central band with various mythical sea creatures including winged dragons and horses rising from waves, all in relief, finely chased and gilt against a dark ground, between bands of silver-inlaid keyfret around the neck and foot, flanked on either side by dragon-head loop handles, cast with a rectangular gilt panel on the base bearing the mark.
10 1/2 in. (26.7 cm.) wide

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Gerard Hawthorn Ltd Oriental Art, London, 2003
Sold at Christie's New York, 20 September 2005, lot 126

LITERATURE

Gerard Hawthorn Ltd Oriental Art, *Oriental Works of Art*, London,
9-20 June 2003, Catalogue, pl. 18

晚明 局部鎏金銅錯銀海獸紋龍耳簋式爐
「雲間胡文明製」刻款

來源

Gerard Hawthorn Ltd Oriental Art, 倫敦, 2003 年
紐約佳士得, 2005 年 9 月 20 日, 拍品 126 號

展覽

Gerard Hawthorn Ltd Oriental Art, 《Oriental Works of Art》, 倫敦,
2003 年 6 月 9-20 日, 圖錄圖版 18 號







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

8117 Continued

The current censer displays remarkable workmanship combining several complex decorative techniques, including inlay of silver wires, chasing of the wavy ground and hammering of gilt decorations on the main band. The engraved seal mark, *Yunjian Hu Wenming zhi*, may be translated, 'made by Hu Wenming of Yunjian (modern Songjiang, near Shanghai)'. Hu Wenming was a celebrated metalworker who was active during the late 16th to early 17th century. The same mark can be found on a slightly smaller censer with similar decoration in the main band and with similar handles, in the Palace Museum Collection and listed as a 'national first-grade cultural relic', illustrated in *Illustrated Important Chinese Cultural Relics Ranking Standard-Bronze*, Beijing, 2006, pl. 143 (fig. 1).

For other related censers with the same primary decoration and mark, but with variations to the decorative bands, see one illustrated in *The Literati Mode*, Sydney L. Moss, Ltd., London, 1986, pp. 291-2, no. 145; one illustrated in *Sotheby's Hong Kong Twenty Years*, Hong Kong, 1993, no. 402; and one sold at Christie's Hong Kong, 1 June 2011, lot 3946.

Compare also with a group of metalwork examples all bearing the Hu Wenming mark, included in the exhibition *Arts from the Scholar's Studio*, Hong Kong, 1986, nos. 73, 103, 230, 231, 237, and 246.

此爐工藝繁複，結合多種裝飾手法，口沿及足沿各飾錯銀回紋一周，腹部錘揲各式海獸紋如應龍、海馬、麒麟等，紋飾上鎏金再細刻陰紋，地鑿刻海波紋，爐底鎏金陰刻「雲間胡文明製」款，形制規整，構圖生動具立體感，當為胡文明作品中之佳作。

胡文明為晚明銅器製作大家，尤以製爐聞名，北京故宮藏一件簋式爐，腹部紋飾及雙耳造型跟本爐一致，刻相同款式，惟尺寸略小及口沿裝飾迥異，定為「國家館藏壹級文物」（圖一），著錄於《文物藏品定級標準圖例 - 銅器卷》，北京，2006年，圖版143號。

亦可比較數件主題紋飾一樣的同類例子，均刻「雲間胡文明製」款，惟邊沿裝飾略異，包括一件收錄於 Sydney L. Moss, Ltd. 的《The Literati Mode》，倫敦，1986年，圖版145號；一件著錄於《蘇富比香港二十週年》，香港，1993年，圖402號；一件2011年6月1日於香港佳士得拍賣，拍品3946號。

另可參考一組帶胡文明款的銅器，展覽於《Arts from the Scholar's Studio》，香港，1986年，圖版73、103、230、231、237、246號。



ANONYMOUS (16TH CENTURY)
BUDDHA AMITABHA

Hanging scroll, ink and colour on silk

189.6 x 97 cm. (74 5/8 x 38 1/4 in.)

Without signature and seal

HK\$400,000-600,000

US\$52,000-77,000

The current painting is painted with the Buddha Amitabha seated in the upper centre on a lotus throne, his hands folded in his lap in *Dhyana mudra*. He is flanked by two Arhats, one younger and the other older, possibly Ananda and Kasyapa. Below the Buddha is a tall octagonal seven-storied pagoda. It is flanked by the Four Guardian Kings: the Guardian of the East, Dhataratha, holding a lute, the Guardian of the North, Vaisravana, holding an umbrella and pagoda, the Guardian of the South, Virudhaka, holding a sword, and the Guardian of the West, Virupaksha, holding a jewel and a snake.

The current painting is most likely painted for a Water Land Ritual, and could be one of the three principal figures, the other two being Vairocana Buddha and Sakyamuni. The Water Land Ritual was first held by Emperor Wu of Southern Liang Dynasty to facilitate the deliverance of the deceased. It reached a zenith in the Ming Dynasty, where the scale of these rituals was unprecedentedly large, and the rituals were becoming more codified. The first ever Water Land Ritual was held in the Jinshan Temple of Zhenjiang, and subsequently, large scale rituals were held here in Song, Yuan and Ming Dynasties. The pagoda painted here resembles closely the Cishou Pagoda of Jinshan temple, and could have been modelled on it. The Cishou Pagoda was built in the Song Dynasty, but became dilapidated by the Ming Dynasty. It was rebuilt under the auspices of Buddhist Master Mingliao in the third year of Longqing. It is possible that the current painting was painted soon after the pagoda was rebuilt, in the late Longqing or early Wanli period.

Compare an earlier set of Water Land Ritual paintings, bearing the date of 5th year of Jingtai (1454), now in the collection of Cleveland Museum of Art (fig.1).

明 無款 阿彌陀佛像 設色絹本 立軸

此畫設色絹本，上方正中畫阿彌陀佛，跏趺坐於蓮花座上，手結冥想印，脅侍兩位羅漢，一老一少，似是阿難與迦葉，下有一八面七層佛塔，佛塔兩側畫了四位護法天王，分別是持琵琶的東方持國天王，托塔持傘的北方多聞天王，持寶珠、蛇的西方廣目天王，及持劍的南方增長天王。

本畫應該是為水陸法會所畫，是三方主尊之一，其他二尊當為大日如來及釋迦牟尼佛。水陸法會始自南朝梁武帝，明朝時極盛，法會製作規模空前，相關的儀軌也定型下來。水陸法會始於鎮江金山寺，宋元明都曾經在此舉辦大規模的水陸法會，而此畫上之寶塔恰與金山寺之慈壽塔造型相近，有可能便是以慈壽塔為藍圖而畫。慈壽塔於宋代便已落成，如圖所示一樣是八面七層，明朝時坍毀，於明隆慶三年由僧人明了法師重建。此水陸畫或是於塔重建後所畫，則繪成時間應在隆慶晚期或萬曆早期。

試比較一組年代較早，帶景泰五年紀年款的水陸法會佛畫（圖一），現藏於美國克里夫蘭博物館。



fig. 1 Courtesy of the Cleveland Museum of Art
圖一 克里夫蘭美術館藏品





8119

A FINELY CAST PARCEL-GILT BRONZE
FIGURE OF DAMO

MING DYNASTY, 16TH CENTURY

The attenuated figure is modelled standing barefoot, wearing loose robes gilt and finely chased with floral scrolls against a fish-roe ground, partially revealing his chest, his face with a serene expression, framed with bushy eyebrows, curly beard and moustache.

19 1/4 in. (48.7 cm.) high

HK\$1,200,000-1,500,000

US\$160,000-190,000

PROVENANCE

Sold at Christie's Paris, 22 November 2005, lot 81

Water, Pine and Stone Retreat Collection, Scholarly Art III, sold at Sotheby's Hong Kong, 8 April 2013, lot 113

The present figure is remarkable for its size, fine casting and superb chasing of details on the gilt robes. The modelling is confident and regal, most notably seen in the arresting expression of the deity as well as the liveliness of his form, such as the draperies on the robe swept gracefully to one side. This windswept depiction of Damo was particularly popular during the Ming dynasty, and could be seen on figures made in different media, such as a Dehua figure of Damo in very similar standing posture made by He Chaozong, sold at Christie's Hong Kong, 26 November 2014, lot 3120.

Compare to a smaller silver-inlaid bronze figure of Damo standing on waves, bearing the mark Shisou on the back, included in the exhibition *Escape from the Dusty World: Chinese Paintings and Literati Works of Art*, Sydney L. Moss Ltd., 1999, pl. 115.

明十六世紀 局部鎏金銅達摩立像

來源

巴黎佳士得, 2005年11月22日, 拍品81號

水松石山房藏珍玩專場——儒雅清蘊(三), 香港蘇富比, 2013年4月8日, 拍品113號

此像造工精細, 達摩低眉垂目, 神情莊嚴, 令人心生敬畏之情; 衣袍隨風飄曳, 繹褶流暢自然, 雕工逼真靈動, 當為晚明銅器造像中不可多得之作。類似的達摩造型亦見於同期不同材質, 如香港佳士得曾拍賣一尊何朝宗造德化白瓷達摩立像, 形態與本尊相若, 見2014年11月26日, 拍品3120號。

亦可參考一尊尺寸較小、帶「石叟」款的錯銀達摩渡海像, 載於1999年Sydney L. Moss Ltd.著《Escape from the Dusty World: Chinese Paintings and Literati Works of Art》, 圖版115號。









8120

AN EXCEPTIONALLY LARGE AND RARE
DEHUA FIGURE OF GUANYIN

MING DYNASTY, 16TH-EARLY 17TH CENTURY, HE CHAOZONG
IMPRINTED SEAL MARK

The graceful figure is superbly and skilfully modelled, standing on a vase spilling water and a lotus blossom amidst dramatic swirling waves, with the head turned slightly to the left. She is dressed in voluminous robes characterised by heavy folds that cover the hands, while open at the chest to reveal a bejewelled necklace. The face has a benevolent expression and serene smile rendered with the *urna* of wisdom and with pendulous earlobes. Her hair is arranged beneath a cowl and secured with a *ruyi*-head diadem. The four-character mark *He Chaozong yin* in seal characters is impressed in relief on the back of the figure. An even creamy, ivory-tinged glaze has been applied to the figure overall.

20 1/4 in. (51.5 cm.) high, box

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

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

PROVENANCE

Sold at Sotheby's Hong Kong, 20 May 1987, lot 528

Sold at Christie's London, 8 November 2005, lot 86

明十六/十七世紀 德化白釉渡海觀音立像
《何朝宗印》款

此尊德化白釉渡海觀音法相慈祥，清雅靜穆。其寬額豐頤，雙目低垂，眉間白毫，福耳垂掛，頭微左傾，髮髻高盤，簪頭作如意雲形。觀音上身袒胸飾蓮花瓔珞，下身衣褶輾轉自若，雙手拱藏袖中，衣袂飄飄，並跣足踏一寶瓶，瓶中蓮花於波濤洶湧中時隱時現。整體線條流暢，飄逸柔美，動靜相兼。立像釉色呈象牙白，瑩亮溫潤，並鈐有方形陰文篆書「何朝宗印」四字於像背。

來源

香港蘇富比，1987年5月20日，拍品528號

倫敦佳士得，2005年11月8日，拍品86號





8120 Continued

The goddess Guanyin, also known as the bodhisattva Avalokitesvara, was one of the most popular figures around the late sixteenth and early seventeenth centuries, a period in which the sculptural style of images of Guanyin was expanded. Elements, such as the draperies on the robe swept gracefully to one side contrasted with the turbulent waves on the base, can be connected to styles popular with late-Ming and early-Qing paintings depicting religious figures. Among these, figures of Guanyin created by He Chaozong, the most celebrated master potter of the Dehua Kilns in Quanzhou, Fujian, are particularly rare. Their distinctive form is most notably seen in the arresting expression of the deity as well as the attention paid to detail, such as his extraordinarily deft handling of the drapery with its naturalistic folds and thin, razor-sharp edges, and the sensitive modeling of the face, fingers and toes.

The exact dates of He's life remain unclear. However, two dated Guanyin figures from Dehua might be good evidence that he was active around the Jiajing and Wanli periods, although some scholars believe him to have been active as early as 1522 (see Rose Kerr, et al., *Blanc de Chine: Porcelain from Dehua, A Catalogue of the Hickley Collection*, Singapore, 2002). One was incised in front at the foot of the throne with the characters *jiwei nian* (corresponding to 1559, 1619, or 1679), which is illustrated in John Ayers, *Blanc de Chine: Divine Images in Porcelain*, China Institute Gallery, New York, 2002, No. 25. Together with the citation from the introduction to the 1763 *Quanzhou Gazette*, this is the only written record for dating the work of He Chaozong. The other evidence, also a cyclical date written on the mandala of a seated Guanyin and referring to the year of Wanli's reign corresponding to 1618, appears on a figure in the Stephen D. Winkwork Collection, which was first illustrated in R.L. Hobson, *The Wares of the Ming Dynasty*, London, 1923, plate 45, fig. 1, and subsequently published in Robert Blumenthal, *Blanc de Chine: The Great Porcelain of Dehua*, Berkeley 2002, pp. 164-165, in the collection of the author.

This figure belongs to a group of the very few large Dehua standing Guanyin made by He. An almost identical example, of the same height as the present lot, was formerly part of the Edward T. Chow Collection and, later, the Koger Collection at the John and Mable Ringling Museum of Art, the State Art Museum of Florida. It was included in the exhibition catalogue *Blanc de Chine: Divine Images in Porcelain*, New York, 2002, plate 26, and illustrated in M. Beurdeley and G. Raindre, *Qing Porcelain, Famille Verte, Famille Rose*, London, 1987, plate 333, and again in *Blanc de Chine*, by S. Marchant & Son, London, 1985, No. 1.

It may also be compared with two very similar pieces slightly shorter in height: the first is 48 cm. high, with less detailed carving on the wave-base, and is now in the Shanghai Museum, which has never been published but was exhibited in the Museum in 1995 and 2007; the other, 46 cm in height, now in the Quanzhou Maritime Museum, is classified as a grade one cultural relics of the state and is illustrated in *Zhongguo taoci quanji: Fujian taoci* [Series of Chinese Ceramics in Chinese Collections: Fujian Ceramics], Shanghai, 1983, plate 105.

Apart from models of elegant Guanyin standing above waves, He Chaozong also produced the characteristic figure of Guanyin standing on clouds with the left hand crossed over the right hand. Three examples of this type of figure can be found. One, in the Victoria and Albert Museum, London, was depicted in Patrick Donnelly, *Blanc de Chine*, London, 1969, plate 145A; one, is in the collection of the Fujian Provincial Museum, whose figure was exhibited in Hong Kong and illustrated on the cover of *Dehua Wares*, Fung Ping Shan Museum, The University of Hong Kong, Hong Kong, 1990, Catalogue No. 113; one, is in the Dehua Ceramic Museum, published in *Dehua taoci bowuguan guancang*, Fuzhou, 2011, plate 91. See, also, there is one example which is attributed to He Chaozong, is to be found in the Rijksmuseum, Amsterdam, illustrated in Christiaan J.A. Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: the Ming and Qing Dynasties*, London, 1997, Catalogue No. 281, p. 245.

He Chaozong-marked series of Guanyin figures have several manifestations in seated poses, such as one with a leg raised and the hands concealed by the heavy folds of the robe, which can be seen in the collection of the Palace Museum, Beijing and is illustrated in *Classics of the Forbidden City: Guanyin in the Collection of the Palace Museum*, Beijing, 2014, plate 176; another seated cross-legged on a similar pedestal is in the Musée Guimet, Paris, and is illustrated in *Oriental Ceramics: The World's Great Collections*, Tokyo, 1981, Vol. 7, colour plate 31; and one, which does not appear to be published, seated with right knee raised, holding a *ruyi* in her left hand, now in the Chongqing China Three Gorges Museum.

The impressed mark of He Chaozong is commonly seen either within a double-gourd outline or in a square format, as in the case of the present figure. For relative discussion on He Chaozong's potter's mark, see P.J. Donnelly, *Blanc De Chine*, New York, 1967, pp. 155-156, 354-356.



8120 Continued

觀音，即觀世音菩薩，《普陀洛迦新志》卷十記：「及萬曆中，爲極盛。」證明觀音奉祀在萬曆年間極爲鼎盛。基於觀音信仰與航海外銷貿易有著密切關係，故渡海觀音形象多見以神情自若，臨風飄拂，但足下卻波濤翻滾，宛如乘風破浪。福建德化窯因靠海之便，其所作之瓷塑多以釋道爲主，至晚明期間，工藝則更臻於巔峰，尤以何朝宗創作之觀音造像因面目生動，衣紋飈勁，而被視爲上乘之作，加上傳世數量精罕藝絕，大件作品則更顯寥若晨星。

何朝宗之生卒年份已不可考，但學者因兩件紀年德化白瓷觀音，估計其活躍時間當介於明代嘉、萬年間，甚至認爲最早可追溯到1522年。（見柯玫瑰，《Blanc de Chine: Porcelain from Dehua, A Catalogue of the Hickley Collection》，新加坡，2002年）一件是刻有「己未年」款的觀音坐像，刊載於John Ayers，《Blanc de Chine: Divine Images in Porcelain》，華美協進社中國美術館，紐約，2002年，圖版5號。若將其與乾隆28年（1763年）出版的《泉州府志》合併參考，此件觀音瓷塑可謂是何朝宗唯一一件附有紀年款的作品。而另一件紀年作品則是身後附背光的白瓷觀音坐像，其背光部份以深色黑料書萬曆戊午（1618）紀年銘文。此像原屬Stephen D. Winkworth收藏，並載於R.L. Hobson，《The Wares of the Ming Dynasty》，倫敦，1923年，圖版45號，圖1，之後又再成爲Stephen D. Winkworth雅蓄並載於其所著之《Blanc de Chine: The Great Porcelain of Dehua》，柏克萊，2002年，頁164至165。

何朝宗製作之觀音形象多變，立像中以渡海觀音最負盛名，作品尺寸多介於二、三十至四、五十厘米。John Ayers，《Blanc de Chine: Divine Images in Porcelain》，華美協進社，中國美術館，紐約，2002年，圖版26號所載之德化觀音，曾先後爲仇焱之及美國佛羅里達州立美術博物館Koger舊藏（藏品編號20.98），其大小尺寸與此件拍品大小相若，約51公分高。除John Ayers之外，M. Beurdeley and G. Raindre，《Qing Porcelain, Famille Verte, Famille Rose》，倫敦，1987年，圖版333號及S. Marchant & Son，《Blanc de Chine》，倫敦，1985年，編號1也曾刊登過同一件觀音。

除此以外，有兩件尺寸略小的渡海觀音：一件高48厘米，海浪部分刻劃較爲簡單，爲上海博物館所藏，其並未曾出版，但卻於1995年與2007年在常設館中展示出來；另一件則屬泉州海外交通史博物館館藏的觀音，其高46厘米，爲國家一級文物，並收錄在《中國陶瓷全集：福建陶瓷》，上海，1983年，圖版105號。

何朝宗立像觀音，還見有祥雲觀音，姿勢均以左手輕搭右手手背並踏於祥雲上。是類作品有三件可供參考：一件爲倫敦維多利亞和艾伯特博物館館藏，刊載於Patrick Donnelly的《Blanc de Chine》，倫敦，1969年，圖版145A；一件爲福建省博物館館藏，收錄於香港大學美術博物館（前馮平山博物館），《德化瓷》，香港，1990年，圖錄編號133。一件則藏於德化陶瓷博物館，刊於《德化陶瓷博物館藏精品集粹》，福州，2011年，圖版91號。此外，荷蘭阿姆斯特丹國立美術館亦藏有一件相傳何朝宗所塑之祥雲觀音，其高49厘米，載於J.A. Jörg，《Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: the Ming and Qing Dynasties》，倫敦，1997年，圖錄編號281，頁245。

至於何朝宗所塑之坐像觀音，可參考北京故宮博物院之披坐觀音，載於《Classics of the Forbidden City: Guanyin in the Collection of the Palace Museum》，北京，2014年，圖版176號；法國巴黎吉美國立亞洲藝術博物館亦藏有一件何朝宗觀音坐像，見於《Oriental Ceramics: The World's Great Collections》，東京，1981年，第7冊，彩色圖版31號；及一件並未出版過，藏於重慶中國三峽博物館的自在觀音。

何朝宗印款均示以葫蘆形框或方形框，相關資料可再參考P.J. Donnelly的《Blanc de Chine》，倫敦，1967年，頁155–156及354–356。



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For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

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如閣下擬競投高額拍賣品（即佳士得亞洲二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20%（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。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 www.christies.com/highvaluelots。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange

used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with

documentary proof of directors and beneficial owners;
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;
(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;
(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;
(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.
A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids

by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. 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.

(C) WRITTEN BIDS

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids 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 auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the

bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

2 TAXES

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **"authenticity warranty"**). If, within 5 years of the date of the auction, you satisfy 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 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 phrase of the **catalogue description** (the **"Heading"**) and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the **"Subheading"**). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The authenticity warranty does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a lot's **catalogue description** or the use in a **Heading** or **Subheading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO...." in a **Heading** or **Subheading** 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** and **Subheading** 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** or **Subheading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

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

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) any duties, goods, sales, use, compensating or service tax.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
(ii) Wire transfer

You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;
(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
(ix) we can take any other action we see necessary or appropriate.

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page.

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

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

(i) we will charge you storage costs from that date.
(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

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

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

(b) **Lots made of protected species**

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

you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

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

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

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

(f) **Watches**

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

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and
(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to

have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 **△** 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**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況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

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

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

5. 估價

估價是基於**拍賣品的狀況**、稀有程度、質量、來源及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最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

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

7. 珠寶

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

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

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

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

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是

原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是真品。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

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

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

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

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐怖主義財政審查，我們可能會不允

許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

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

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

- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於5年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非(1)它已經在公共領域存在，(2)根據法律要求須被披露，(3)符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

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

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

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

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊

“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。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 網站。

(C) 書面競投

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

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用•標記。底價不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有出錯或爭議，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**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

拍賣官可選擇代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）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

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

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品**成交價計算的**買方酬金**。酬金費率按每件**拍賣品**成交價首港幣2,000,000元之25%；加逾港幣2,000,000元以上至港幣30,000,000元部分之20%；加逾港幣30,000,000元以上之12.5%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**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件拍賣品，賣方保證其：

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

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

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品（我們的“真品保證”）。如果在拍賣日後的五年內，您使我們滿意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) 我們在拍賣日後的5年內提供真品保證。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組詞（“標題”）以大階字體注明的資料作出真品保證以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以大階字體注明的有關日期或時期的資料作出真品保證（“副標題”）。除了標題或副標題中顯示的資料，我們不對任何標題或副標題以外的資料（包括標題或副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副標題或任何有保留的部分標題或副標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題或副標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題或副標題中對“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或副標題。
- (e) 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題或副標題平合被普遍接受的學者或專家的意見，或標題或副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，且僅在原本買方在拍賣日與申索之日持續擁有該拍賣品才適用。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並提供詳情，包括完整的佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - (iii) 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- (i) 您在本真品保證下唯一的權利就是取消該項拍賣及收回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期14天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：
 - (a) 此額外保證不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有明確估價的已出售拍賣品；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) 狀況報告中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日起12個月內以書面通知本公司有關拍賣品為贗品並能按以上E2(h)(i)的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上E2(h)(iii)規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g)和(i)適用於此類別之申索。

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) 成交價；和
 - (ii) 買方酬金；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“到期付款日”）。

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

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

- (i) 佳士得通過“MyChristie's”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄www.christies.com/MyChristies進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：
 - 香港上海匯豐銀行總行
 - 香港中環皇后大道中1號
 - 銀行編號：004
 - 帳號：062-305438-001
 - 賓名：Christie's Hong Kong Limited
 - 收款銀行代號：HSBCHKHHHKH
- (iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣500,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段：

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

- (v) 銀行匯票
- 抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

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

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

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

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則拍賣品根據“倉儲與提取”頁由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

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

- (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加 7% 的利息；
- (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出追討。
- (iv) 您必須承擔尚欠之購買款項，我們可就收回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (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方；
- (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拍賣品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (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 G(d)(i) 及

(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

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

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。
- (b) 有關提取拍賣品之詳情已列明於“倉儲與提取”頁。
- (c) 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到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 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：
 - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將拍賣品移到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 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。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

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

許多國家就拍賣品出境要求出口聲明及 / 或就拍賣品入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。

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

- (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，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

(b) 含有受保護動植物的拍賣品

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）的拍賣品在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱸魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何拍賣品進口至其他國家，您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，拍賣品必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該拍賣品或因任何原因拍賣品被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和規例要求。

(c) 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退回購買款項的依據。

(d) 源自伊朗的拍賣品

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

(e) 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。

(f) 鐘錶

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

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

I. 佳士得之法律責任

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

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項）；和

(ii) 本公司無就任何拍賣品的可售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

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

(d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。

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

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它佳士得集團公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 廉權

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

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競

投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

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

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品：

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

真品保證：我們在本協議 E 段所詳述為拍賣品提供的保證。

買方酬金：除了成交價，買方支付給我們的費用。

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

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

狀況：拍賣品的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：拍賣官接受的拍賣品最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件拍賣品（或作為一組拍賣的兩件或更多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：拍賣品的所有權歷史。

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

底價：拍賣品不會以低於此保密底價出售。

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

副標題：如 E2 段所列出的意思。

大楷字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

◆

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

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ

Lot incorporates material from endangered species that is not for sale and is shown for display purposes only.

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

本目錄中使用的各類標識

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

◆

佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△

全部或部分由佳士得或其他**佳士得集團公司**持有。請參閱重要通知及目錄編列方法之說明。

◆

佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

•

不設底價的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~

拍賣品含有瀕危物種的材料，可能受出口限制。請參閱業務規定・買方須知第H2(b)段。

Ψ

拍賣品含有瀕危物種的材料，只用作展示用途，並不作銷售。

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNMENT FOR AUCTION

△: Property Owned in part or in full by Christie's
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◆ Minimum Price Guarantees:

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

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. 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 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.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot 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.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will

not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"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 ..." / "Sealed ..."

In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.

*"With signature ..." / "With seal ..."

In Christie's qualified opinion the work has a signature/seal which is not that of the artist.

**Dated...
In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.
**With date.../
In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.
**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.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

2. A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").

3. A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").

4. A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").

5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有△符號以資識別。

◦保證最低出售價

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

◦◆第三方保證／不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方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。第三方因此承諾競投該拍賣品，如果沒有其它競投，第三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中注以符號◦◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過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成交價及買方酬金。

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

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就拍賣品銷售所得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。

利益方的競投

如果競技人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委托拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和／或通知我們其競投該拍賣品的意願。

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

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

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」

指以佳士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…」、「款識…」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名／款識。

*「附有…簽名」、「附有…款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名／款識應不是某藝術家所為。

*「日期…」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

*「附有…之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

*「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／題詞。

*「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、近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。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代之風格，以佳士得之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

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Email: info@christiesrealestate.com

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Email: singapore@cfass.com

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

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

20/10/17

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 29 November 2017 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at www.christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 30 November 2017.

All collections from the offsite warehouse will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: postsaleasia@christies.com .

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or postsaleasia@christies.com . To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.

倉儲與提取

提取地點與條款

所有未在 2017 年 11 月 29 日下午 4 時從香港會議展覽中心提取的拍賣品將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定拍賣品所在倉庫。拍賣品的移送和倉儲受 www.christies.com/storage 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論拍賣品是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有拍賣品自 2017 年 11 月 30 日下午 2 時起可以開始提取。

所有在其它倉庫之提取，將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。

電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

對於儲存在其它倉庫的拍賣品，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的拍賣品，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

應付費用的支付

所有成功出售或未能出售的拍賣品均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放拍賣品。所有費用付清之後，方可提取拍賣品。

裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 postsaleasia@christies.com。為確保您的拍賣品的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

有形損失和損壞責任

佳士得對已出售的拍賣品在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取拍賣品後終止。佳士得的責任受 www.christies.com 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買拍賣品的成交價的 0.5% 或全部倉儲費用收費（以較低者為準）	
如果在拍賣後 30 天內提取拍賣品，無須支付上述費用。 物品大小由佳士得酌情決定。		

長期倉儲服務方案可按客戶要求提供。

BIDDER REGISTRATION FORM

Paddle No.

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

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

A Bidder's Detail

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

Account No.

Account Name

Address

City/District Post/Zip Code

County/State Country

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address)

B Sale Registration

Please register me for the following sessions:

<input type="checkbox"/> 14723 Fine & Rare Wines Featuring A Superb Collection Part II	<input type="checkbox"/> 16043 Chinese Works of Art and Paintings from The Ming Dynasty Evening Sale
<input type="checkbox"/> 13271 Asian 20th Century & Contemporary Art (Evening Sale)	<input type="checkbox"/> 14342 Fine Chinese Modern Paintings
<input type="checkbox"/> 13273 Asian Contemporary Art (Day Sale)	<input type="checkbox"/> 14721 Hong Kong Magnificent Jewels & The Pink Promise
<input type="checkbox"/> 13272 Asian 20th Century Art (Day Sale)	<input type="checkbox"/> 16508 An Ode to the Past – Fu Baoshi's <i>The Song of the Pipa Player</i> Previously from the Collection of H. H. Kung
<input type="checkbox"/> 15770 Dear Monsieur Monet	<input type="checkbox"/> 16069 Chinese Archaic Jades from The Yangdetang Collection
<input type="checkbox"/> 14339 Chinese Contemporary Ink	<input type="checkbox"/> 14712 Handbags & Accessories
<input type="checkbox"/> 14720 Important Watches & an Evening of Vintage Wristwatches	<input type="checkbox"/> 16072 Important Chinese Ceramics from The Dr. James D. Thornton Collection
<input type="checkbox"/> 14340 Fine Chinese Classical Paintings and Calligraphy	<input type="checkbox"/> 16071 Imperial Qing Monochromes from The J. M. Hu Collection
<input type="checkbox"/> 16030 Important Ming Imperial Works of Art from The Le Cong Tang Collection Evening Sale	<input type="checkbox"/> 14710 Important Chinese Ceramics and Works of Art

C Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, stamped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle? Yes No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20% of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

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

D Declarations

- I have read the "Conditions of Sale • Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

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

Name Signature Date

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現場競拍登記表格

競投牌編號

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

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

A 投標者資料

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

客戶編號

客戶名稱

客戶地址

城市 / 區 郵區編號

縣 / 省 / 州 國家

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同)

B 拍賣項目登記

本人有意競投下列拍賣項目：

<input type="checkbox"/> 14723 佳士得名釀	<input type="checkbox"/> 16043 御苑·文心·匠藝 - 明代器物書畫
<input type="checkbox"/> 13271 亞洲二十世紀及當代藝術 (晚間拍賣)	<input type="checkbox"/> 14342 中國近現代畫
<input type="checkbox"/> 13273 亞洲當代藝術 (日間拍賣)	<input type="checkbox"/> 14721 琥珀珠寶及翡翠首飾
<input type="checkbox"/> 13272 亞洲二十世紀藝術 (日間拍賣)	<input type="checkbox"/> 16508 千秋名韻 — 孔祥熙家族舊藏傅抱石《琵琶行》
<input type="checkbox"/> 15770 親愛的莫內先生	<input type="checkbox"/> 16069 養德堂珍藏中國古玉器
<input type="checkbox"/> 14339 中國當代水墨	<input type="checkbox"/> 14712 典雅傳承：手袋及配飾
<input type="checkbox"/> 14720 精緻名錶及古董腕錶	<input type="checkbox"/> 16072 詹姆斯·桑頓醫生珍藏中國重要瓷器
<input type="checkbox"/> 14340 中國古代書畫	<input type="checkbox"/> 16071 暫得樓藏清代官窯單色釉瓷器
<input type="checkbox"/> 16030 樂從堂藏明代宮廷珍器 晚間拍賣	<input type="checkbox"/> 14710 重要中國瓷器及工藝精品

C 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。個人：政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？ 是 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣品低估價為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額：

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

D 聲明

- 本人已細閱載於目錄內之末的業務規定，買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。
- 拍賣官僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣品預先登記，本人將不獲准競投高額拍賣品。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「√」號。閣下可隨時選擇拒收此訊息。

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簽署

日期

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 Jussi Pylkkänen, Global President
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20/09/17

HONG KONG AUCTION CALENDAR

FINE & RARE WINES FEATURING A SUPERB COLLECTION PART II

Sale number: 14723
SATURDAY 25 NOVEMBER
11.00 AM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13271
SATURDAY 25 NOVEMBER
6.00 PM
 Viewing: 24-25 November

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13273
SUNDAY 26 NOVEMBER
10.30 AM
 Viewing: 24-25 November

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13272
SUNDAY 26 NOVEMBER
12.30 PM
 Viewing: 24-25 November

DEAR MONSIEUR MONET

Sale number: 15770
SUNDAY 26 NOVEMBER
5.00 PM
 Viewing: 24-26 November

CHINESE CONTEMPORARY INK

Sale number: 14339
MONDAY 27 NOVEMBER
11.00 AM
 Viewing: 24-26 November

IMPORTANT WATCHES & AN EVENING OF VINTAGE WRISTWATCHES

Sale number: 14720
MONDAY 27 NOVEMBER
1.00 PM
 Viewing: 24-26 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14340
MONDAY 27 NOVEMBER
1.30 PM
 Viewing: 24-27 November

IMPORTANT MING IMPERIAL WORKS OF ART FROM THE LE CONG TANG COLLECTION EVENING SALE

Sale number: 16030
MONDAY 27 NOVEMBER
7.00 PM
 Viewing: 24-27 November

COURT, STUDIO, ATELIER CHINESE WORKS OF ART AND PAINTINGS FROM THE MING DYNASTY EVENING SALE

Sale number: 16043
MONDAY 27 NOVEMBER
7.15 PM
 Viewing: 24-27 November

FINE CHINESE MODERN PAINTINGS

Sale number: 14342
TUESDAY 28 NOVEMBER
10.30 AM, 2.30 PM & 4.30 PM
 Viewing: 24-27 November

HONG KONG MAGNIFICENT JEWELS & THE PINK PROMISE

Sale number: 14721
TUESDAY 28 NOVEMBER
1.00 PM
 Viewing: 24-28 November

AN ODE TO THE PAST - FU BAOSH'S THE SONG OF THE PIPA PLAYER PREVIOUSLY FROM THE COLLECTION OF H. H. K'UNG

Sale number: 16508
TUESDAY 28 NOVEMBER
4.30 PM
 Viewing: 24-27 November

CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION

Sale number: 16069
WEDNESDAY 29 NOVEMBER
10.30 AM
 Viewing: 24-28 November

HANDBAGS & ACCESSORIES

Sale number: 14712
WEDNESDAY 29 NOVEMBER
11.00 AM
 Viewing: 24-28 November

IMPORTANT CHINESE CERAMICS FROM THE DR. JAMES D. THORNTON COLLECTION

Sale number: 16072
WEDNESDAY 29 NOVEMBER
2.00 PM
 Viewing: 24-28 November

IMPERIAL QING MONOCHROMES FROM THE J. M. HU COLLECTION

Sale number: 16071
WEDNESDAY 29 NOVEMBER
2.15 PM
 Viewing: 24-28 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14710
WEDNESDAY 29 NOVEMBER
2.20 PM
 Viewing: 24-28 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com
 Mak Kin Pon









CHRISTIE'S 佳士得

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