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

詹姆斯·桑頓醫生珍藏中國重要瓷器

Hong Kong, 29 November 2017 | 香港 2017年11月29日







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

詹姆斯·桑頓醫生珍藏中國重要瓷器

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2.00 pm (Lots 2801-2816) · 下午2.00 (拍賣品編號2801-2816)

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CHRISTIE'S 佳士得



DR. JAMES D. THORNTON — AN OLD-FASHIONED AMERICAN COLLECTOR



Dr. James D. Thornton, photograph taken circa 1942
詹姆斯·桑頓醫生，攝於 1942 年前後

Dr. James D. Thornton (b. 1921) is amongst the last of a generation of serious American collectors of Chinese Qing dynasty imperial porcelains. He was born in 1921 in Hot Springs, Arkansas, the son of a rural physician, and received his college degree from Louisiana State University before going on to medical school at The Johns Hopkins University in Baltimore. During World War II, his service in the U.S. Navy as a young medical officer brought him on station in Casablanca and Rabat, Morocco, where he oversaw the treatment of allied casualties during the North Africa campaign. Dr. Thornton returned from the war to practice medicine in Philadelphia and later in Chicago as a company physician for the Pennsylvania Railroad. It was during the 1960's that he began his frequent trips to New York and visits to the Gallery of Frank Caro,

successor to C.T. Loo in the U.S.A., where he was first exposed to the Qing treasures that he so ardently collected over a period of several decades. He enjoyed only one trip to China, in 1981, and there he was able to see collections in Beijing and Shanghai. In Chicago, he was a longtime member of the collector's group "The Orientals" associated with the Art Institute of Chicago. For over 30 years he generously shared many of his best porcelains, including those offered in this sale, with the public while they were on long-term exhibition in the San Antonio Museum of Art in Texas. Now in his later years, he has been watching with fascination and incredulity the rapid growth of the Chinese art market, and especially the popularity of Qing enamelled and monochrome porcelains.

幽雋雅逸 — 美國老輩藏家桑頓醫生



Dr. Thornton with Tina Zonars, Christie's
桑頓醫生與佳士得宋天娜

詹姆斯·桑頓醫生，可謂是美國收藏清代瓷器最後的老輩藏家之一。一九二一年生於美國阿肯色州的溫泉城，來自小康醫學世家，在路易斯安那州立大學畢業後，即到巴爾的摩約翰·霍普金斯大學醫學院就讀。二戰期間，他曾在美國海軍擔任醫官，這使其得以駐留在摩洛哥的卡薩布蘭卡及拉巴特，並於北非戰役期間照料傷兵。戰事結束後，他留在費城行醫，繼而又在芝加哥的賓夕凡尼亞鐵路公司擔任醫師。自六零年代起，他頻繁來往於紐約之間，從而在盧芹齋繼任者—古董商弗蘭克·凱洛那裏與清代工藝瓷器結下不解之

緣，是故其數十年後的收藏均以清代文物瑰寶為依歸。一九八一年，他終於踏上神州大地，更有幸在造訪北京和上海期間，一觀當地不少藝術收藏。雖僅此一次，卻足以令其意猶未盡。在芝加哥時，他曾是芝加哥藝術學院博物館東方部收藏協會的長期會員。而過去三十年乃至更長時間，他通過在德州聖安東尼奧美術館的長期借展，將自身庋藏之瓷器，包括是次上拍的十數件拍品，與大眾慷慨共享。如今在其桑榆暮景之際，其仍能見證中國藝術市場急遽升值之魅惑，而以清代彩瓷及單色釉瓷，莫此為甚。





2801

A FINE PEACHBLOOM-GLAZED
SEAL PASTE BOX AND COVER
KANGXI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE
PERIOD (1662-1722)

清康熙 豇豆紅釉印盒 六字楷書款

HK\$300,000-500,000

US\$39,000-64,000

The exterior of the box is covered with a mottled glaze of soft reddish colour, fading to a lighter tone at the rim, the interior and base are covered in a clear glaze.

2 7/8 in. (7.2 cm.) diam.

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 1960s

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

Similar peachbloom seal-paste boxes are in various museum collections, including the National Palace Museum, Taipei, illustrated in the *Catalog of the Special Exhibition of K'ang-Hsi, Yung-Cheng and Ch'ien-Lung Porcelain Wares from the Ch'ing Dynasty in the National Palace Museum*, 1986, no.11; Palace Museum, Beijing, illustrated in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 141, col. pl. 124; and The Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, pl. 138. Compare also one sold at Christie's Hong Kong, 29 May 2013, lot 2101.

來源

Frank Caro, 盧芹齋繼承人, 紐約, 1960年代

展覽

德州聖安東尼奧美術館, 1984-2017年

此印盒小巧玲瓏，線條優美，釉色如豇豆皮，深淺不一，柔和嬌嫩，盒沿有綠斑若干。豇豆紅釉器燒製難度高，且僅限宮廷御用，因此傳世作品極其稀少。近似例見諸於全球著名公私收藏：如台北故宮，見《清康雍乾名瓷特展》，台北，1986年，圖版11號；北京故宮，《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁141，圖版124號；以及大都會博物館，《A Handbook of Chinese Ceramics》，紐約，1975年，圖版138號。另參考一例於2013年5月29日香港佳士得拍賣，拍品2101號。





2802

A CARVED PALE CELADON-GLAZED 'BATS' BOWL
YONGZHENG SIX-CHARACTER MARK
IN UNDERGLAZE BLUE WITHIN A
DOUBLE CIRCLE AND OF THE PERIOD
(1723-1735)

清雍正 粉青釉刻五福紋盤 雙圈六字楷書款

HK\$600,000-800,000

US\$78,000-100,000



The finely potted bowl is crisply carved in shallow relief around the exterior with five bats, *wufu*, in different attitudes of flight, the details of their ribbed bodies and extending wings well defined, covered overall in a pale bluish-celadon glaze.
5 7/8 in. (15 cm.) diam.

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 1960s

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

A Yongzheng bowl of this unusual design is in the Victoria and Albert Museum, illustrated by W. B. Honey, *Ceramic Art of China and Other Countries of the Far East*, London, 1945, pl. 118(a); another bowl is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, pp. 202-203, no. 855; a pair included in the *International Exhibition of Chinese Art*, 1935-36, Royal Academy of Arts, London, 1935-1936, is illustrated in the Catalogue, nos. 2223 and 2225; another single bowl from the Jingguantang collection, sold at Christie's Hong Kong, 3 November 1996, lot 568; and a further bowl sold at Christie's New York, 4 November 2008, lot 190.

來源

Frank Caro, 盧芹齋繼承人, 紐約, 1960年代

展覽

德州聖安東尼奧美術館, 1984-2017年

此盤紋飾刻劃細致，釉色純淨，體現了雍正官窯清雅脫俗的美學特點。近似例藏於倫敦維多利亞和阿爾伯特博物館，參考《Ceramic Art of China and Other Countries of the Far East》，倫敦，1945年，圖版118 (a) 號；以及一件玫茵堂的珍藏，見康蕊君著《玫茵堂中國陶瓷》，倫敦，1994-2010年，第2冊，頁202-203，圖版855號；1935-1936年倫敦皇家藝術學院《International Exhibition of Chinese Art》展覽編號2223和2225；一件來自靜觀堂的舊藏，見1996年11月3日香港佳士得拍賣，拍品568號；及一件於2008年11月4日紐約佳士得拍賣，拍品190號。



2803

A FINE AND VERY RARE PAIR
OF CLAIR-DE-LUNE GLAZED
BEAKER VASES, *ZHI*
QIANLONG INCISED SIX-CHARACTER
SEAL MARKS AND OF THE PERIOD
(1736-1795)

清乾隆 天藍釉鱗式花插一對 六字篆書刻款

HK\$2,400,000-3,800,000
US\$310,000-490,000

Each vase is finely potted with a baluster body supported on a pedestal foot tapering towards the middle and rising to a flared trumpet mouth. The middle is incised with a band of *leiwen* between two raised bands. The vases are covered overall in an even pale bluish celadon glaze.

7 in. (18 cm.) high

(2)

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 1960s

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

來源

Frank Caro, 盧芹齋繼承人, 紐約, 1960年代

展覽

德州聖安東尼奧美術館, 1984-2017年





2803 Continued

Developed during the Kangxi period, the soft, gentle *clair-de-lune* glaze is one of the most admired Qing glazes, and was reserved exclusively for Imperial porcelains.

The form of the current vases is remarkably rare, and was likely to have been modelled after an archaic bronze in the Qing Imperial court collection, such as the example published in the *Xiqing Gujian*, 'Inspection of Antiques from the Zhou Dynasty' (fig. 1). The form first appeared in porcelain during the Yongzheng reign, see for example, a pair of Yongzheng-marked *clair-de-lune* glazed vases of the same form and comparable height (17.5 cm.) in an Asian private collection, exhibited at Christie's Shanghai, November 2014, see Catalogue, pp. 50-51, no. 11. Compare, also, a pair of Qianlong-marked vases of the same form from the J. Insley Blair collection, sold at Christie's Hong Kong, 28 November 2012, lot 2115, which are covered with a pale celadon glaze (fig. 2).

天藍釉是康熙朝景德鎮御窯廠創燒的一種高溫釉色，因其釉色淡素清澈，有若碧空如洗，故名。自雍正朝以降，天藍釉色又分深淺兩種，深色若晴空，淺色如霽月，此對即屬後者。

此對花插造型十分罕見，系仿青銅器而作，原形可能為清宮舊藏著錄於《西清古鑑》的周邢禪（圖一）。本花插的兩道弦紋和回紋，甚有原器韻味，但淡雅的天藍釉更添俊朗。此種器型始見於雍正朝，參考一亞洲私人珍藏中的一對雍正款天藍釉花插，其於2014年11月在上海佳士得展覽，可參見其展覽錄圖版11號。另參考美國貝萊爾舊藏一對乾隆款粉青釉花插，於2012年11月28日香港佳士得拍賣，拍品2115號（圖二）。

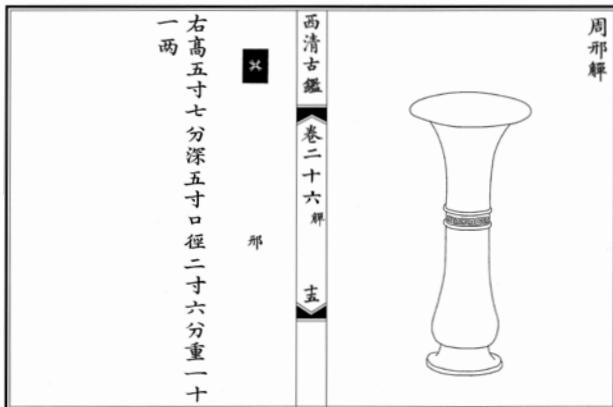


fig. 1 *Xing zhi* of Zhou Dynasty, after *Xiqing Gujian*, 'Inspection of Antiquities'
圖一 《西清古鑑》周邢禪著錄



fig. 2 A pair of Qianlong-marked celadon-glazed *zhi* from the Collection of J. Insley Blair, sold at Christie's Hong Kong, 28 November 2012, lot 2115
圖二 貝萊爾舊藏清乾隆款粉青釉禪式花插一對
香港佳士得 2012年11月28日 拍品2115號



2804

A FINE AND VERY RARE
YELLOW-ENAMELLED
CHRYSANTHEMUM DISH
YONGZHENG SIX-CHARACTER MARK
IN UNDERGLAZE BLUE WITHIN A
DOUBLE CIRCLE AND OF THE PERIOD
(1723-1735)

清雍正 檸檬黃釉菊瓣盤 雙圈六字楷書款

HK\$1,800,000-2,800,000
US\$240,000-360,000

The dish is moulded with twenty-four flutes rising from a gently tapered foot, covered inside and out with an even bright enamel of lemon-yellow tone with the exception of the base of the foot ring.
6 ½ in. (16.3 cm.) diam.

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 1960s

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

來源

Frank Caro, 盧芹齋繼承人, 紐約, 1960年代

展覽

德州聖安東尼奧美術館, 1984-2017年







2804 Continued

The present dish with wider petals is the rarer type among chrysanthemum dishes from the Yongzheng period, as most of the other monochrome examples are found with narrower flutes, such as the set of twelve dishes in the Palace Museum, Beijing, each is in a different colour, illustrated in *Qingdai yuyao ciqi*, vol. 1, pt. II, Beijing, 2005, pp. 414-415, no. 194. Other Yongzheng-marked yellow-enamelled dishes in this form include one in the Baur Collection, illustrated by J. Ayers, *The Baur Collection*, vol. 3, Geneva, 1972, no. A486; one from the Collection of James W. and Marilyn Alsdorf, sold at Sotheby's New York, 23 September 1997, lot 306; and another sold at Christie's London, 6 June 2000, lot 384. Compare, also, other Yongzheng-marked monochrome dishes in this form, such as a pair of celadon-glazed dishes sold at Sotheby's London, 16 May 2012, lot 170; and three white-glazed examples, one in the Meiyintang collection, illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4(II), pp. 320-321, no. 1781, and two sold at Sotheby's Hong Kong, 30 April 1991, lot 84, and 9 October 2007, lot 1533, respectively.

雍正菊瓣盤的型式有兩種，一作四十四瓣，如北京故宮博物院藏一套十二色菊瓣盤，載於《故宮博物院藏清代御窯瓷器》，卷一（下冊），北京，2005年，頁414-415，圖版194號；另一類如此盤般作二十四瓣者，數量及釉色皆較少。相同型式的雍正檸黃釉盤包括瑞士鮑爾珍藏一例，見《The Baur Collection》，第三冊，日內瓦，1972年，圖版A486號；Alsdorf伉儷舊藏一例，於1997年9月23日紐約蘇富比拍賣，拍品306號；以及2000年6月6日倫敦佳士得拍賣一例，拍品384號。另參考同式不同釉色的雍正款例子，如一對粉青釉盤，於2012年5月16日香港蘇富比拍賣，拍品170號；及三件白釉盤，一藏玫茵堂，載於《玫茵堂中國陶瓷》，倫敦，1994-2010年，第4集（下冊），頁320-321，圖版1781號，一於1991年4月30日香港蘇富比拍賣，拍品84號，一於2007年10月9日香港蘇富比拍賣，拍品1533號。



A VERY RARE PAIR OF
MOULDED TURQUOISE-
ENAMELLED MALLOW-FORM
TEA BOWLS

YONGZHENG SIX-CHARACTER MARKS
IN UNDERGLAZE BLUE WITHIN
DOUBLE CIRCLES AND OF THE PERIOD
(1723-1735)

清雍正 松石綠釉葵式茶鍾一對
雙圈六字楷書款

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

Each bowl is delicately moulded with a band of petal lappets above the foot rim, below swirling and overlapping mallow-flower petals flaring to corresponding lobed rim, covered on the exterior with an opaque turquoise enamel stopping neatly around the foot rim. The interior and base are covered with a transparent glaze.

4 ½ in. (11.3 cm.) diam.

(2)

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 1960s

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

The attractive form of the current bowl appears to have originated during the Yongzheng reign. It can be found in a range of sizes, from as small as a wine cups measuring just over 6 cm. in diameter, to large bowls measuring over 20 cm. in diameter. The present pair, appears to be the only known examples decorated with turquoise enamel and of this size.

Other Yongzheng-marked bowls of this form include: a smaller pair of lemon-yellow enamelled cups (6.3 cm.), sold at Sotheby's New York, 18 September 1996, lot 221; a white-glazed cup (7 cm.) moulded with longer petals on the upper tier with incised details illustrated in *The Wonders of the Potter's Palette, Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984, pp. 100-101, no. 58; a lime-green enamelled bowl (15.5 cm.) in the Victoria and Albert Museum, illustrated by R. Kerr in *Chinese Ceramics: Porcelain of the Qing Dynasty, 1644-1911*, London, 1986, p. 92, no. 66; a pair of lemon-yellow enamelled bowls (15.2 cm.) from the E. T. Hall collection, sold at Christie's London, 7 June 2004, lot 277; a white-glazed bowl (15.5 cm.) in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan cang Qingdai yuyao cizi* [Porcelains from the Qing dynasty imperial kilns in the Palace Museum], vol. 1, pt. II, Beijing, 2005, no. 96; and a large lemon-yellow enamelled bowl (20.7 cm.), sold at Christie's Hong Kong, 27 October 2003, lot 703.

來源

Frank Caro, 盧芹齋繼承人, 紐約, 1960年代

展覽

德州聖安東尼奧美術館, 1984-2017年

此茶鍾造形特殊，經模印而成，下層花瓣平行仰立，上層相疊飄逸，猶如綻放之秋葵，外壁施松石綠釉，釉色幽雅，本拍品雙雙成對，更為難得。此造型始見於雍正官窯，其尺寸範圍不一，由徑6公分的酒圓至20公分的茶鍾皆有。

其他雍正款葵式盃、盤包括：檸檬黃釉盃一對（口徑6.3公分），1996年9月18日於紐約蘇富比拍賣，拍品221號；一件白釉盃（口徑7公分），載於《清瓷薈錦：香港藝術館藏清代陶瓷》，香港，1984年，頁100-101，圖版58號；一件藏於倫敦維多利亞和阿爾伯特博物館的淡綠彩盤（口徑15.5公分），載於柯玫瑰，《Chinese Ceramics: Porcelain of the Qing Dynasty, 1644-1911》，倫敦，1986年，頁92，圖版66號；E.T. Hall舊藏檸檬黃釉盤一對（口徑15.2公分），2004年6月7日於倫敦佳士得拍賣，拍品277號。一件藏於北京故宮博物院的白釉盤（口徑15.5公分），見《故宮博物院藏清代御窯瓷器》，第一冊，第二部，北京，2005年，圖版96號；以及檸檬黃釉大盤一件（口徑20.7公分），於2003年10月27日香港佳士得拍賣，拍品703號。





THE THORNTON 'POPPY' BOWLS
雍正粉彩虞美人盃





A PAIR OF EXQUISITE AND VERY RARE YONGZHENG 'POPPY' BOWLS

Rosemary Scott, Senior International Academic Consultant Asian Art

It is extremely rare to find imperial Yongzheng bowls of this size decorated with poppies. Even more rare and impressive is the fact that the decoration begins at the foot, continues up the exterior sides, and then extends over the rim to the interior of the vessels. This design concept was known as *guozihhua* - flowering branch passing over [the rim]. It was a technique which required great skill when depicting tree branches, but which required an even more skilful artist when depicting the slender, slightly angular stems of poppies. This decorative device was also sometimes known as *guoqiangzhi* (branch passing over the wall), which suggests the sound of the phrase *changzhi*, which in turn implies long peace under good government. This would provide a compliment to the reigning emperor and a wish for his longevity. On the current bowls this challenging composition has been beautifully conceived and brilliantly executed.

This particular type of decorative scheme, in which a flowering branch or stem was shown continuing from the exterior of a dish or bowl into the interior, first seems to have appeared on Chinese ceramics in the latter years of the Ming dynasty – in the second quarter of the seventeenth century. A blue and white *ko-sometsuke* bowl with grape vines depicted extending over the rim was published by R. Fujioka and G. Hasebe in *Sekai Tōji Zenshu*, vol. 14, Tokyo, 1976, p. 275, pl. 268. This *ko-sometsuke* bowl was intended for the Japanese market and the use of the *guozihhua* design may reflect similar approaches to decoration seen on Japanese wares of the 17th century.

It was not until the Qing dynasty that this style of decoration seems to have gained popularity in China, and specifically appears to have

won imperial favour. One of the earliest Qing dynasty examples of *guozihhua* can be seen in the collection of the Boston Museum of Fine Arts. The Museum has a rare white porcelain bowl, which was formerly in the collection of Paul and Helen Bernat. The bowl, which has been dated to the late seventeenth century, bears the name of the legendary potter, *Hao Shiju* 廿十九 and is illustrated by Wu Tung in *Earth Transformed - Chinese Ceramics in the Museum of Fine Arts, Boston*, Boston, 2001, p. 149. This Boston bowl, which probably dates to the early Kangxi reign, has a subtle white slip design of prunus blossom running up the outside walls and into the interior of the vessel. *Guozihhua* decoration is, however, generally associated with especially fine *famille rose* porcelains of the Yongzheng reign, and is usually seen on 'peach' dishes, and occasionally 'peach' bowls, made for imperial birthdays. It is extremely rare to find this style of decoration with other motifs. Given the difficulty of such decoration it is not surprising that pieces decorated in this way are very closely associated with the emperor, or that the *guozihhua* essentially disappears after the end of the Yongzheng reign.

Such a decorative device, which involves taking the floral branch(es) or stem(s) from the junction of the wall of the vessel with the foot ring, up the exterior of a vessel, and into the interior, requires consummate skill on the part of the ceramic artist if it is to appear natural, as on the current bowls, rather than contrived. Because of the complexities of the scheme, *guozihhua* was more often used on dishes, where the more open surfaces made the task of painting it a little easier. Bowls, like the current examples, would have rendered the task more difficult because of the restricted working space, and thus required an artist of exceptional talent.



fig. 1 A fine and rare *famille rose* 'poppy' bowl,
Yongzheng mark and period
Sold at Christie's Hong Kong, *Elegance and Artistry: Treasures from a Private Collection*, 27 May 2008, lot 1526

It is notable that extant smaller Yongzheng bowls decorated with poppies do not have this *guozihhua* decoration, but instead have scattered petals, nuts and fruit on their interiors. Indeed, two significantly smaller Yongzheng bowls with this type of poppy decoration on the exterior, but with scattered seeds, fruit and petals on the interior, are in the collection of Sir Percival David Foundation, London. While the current bowls have a diameter of 13.4 cm., the David Collection bowls have diameters of 9.1 and 9.3 cm. The latter bowls appear in *Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art*, Revised Edition, London, 1991, pp. 25 and 41, nos. PDF 821 and 878, with a black and white illustration of PDF 821. PDF 878 is illustrated in colour by Rosemary Scott in *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London and Singapore, 1992, p. 138, no. 157. PDF 821, which has gently flaring sides and a barely everted rim, has a six-character Yongzheng mark in underglaze blue within a double circle, while PDF 878, which has more typically rounded sides, has a six-character Yongzheng mark in underglaze blue within a single circle. A bowl from the Robert Chang collection, of similar size, shape and design to the second David Collection bowl was sold by Christie's Hong Kong 31 October, 2000, lot 808, and again by Christie's Hong Kong 27 May 2008, lot 1526 (fig. 1). An identical pair of small bowls was sold by Christie's Hong Kong 3 November 1998, lot 961.

The only larger Yongzheng poppy bowl, comparable to the current bowls, which appears to have been published, is in the collection of the British Museum, London (fig. 2). This bowl was donated to the British Museum in 1927 by the Oscar Charles Raphael (1874 – 1941). The diameter of the Raphael bowl is 13.5 cm. It

is significant that, like the current bowls, the Raphael bowl has a six-character Yongzheng mark in underglaze blue within a double square on its base. This unusual feature is found on one other group of imperial Yongzheng *famille rose* porcelains. The finest and most delicate of the Yongzheng peach dishes with *guozihhua* decoration also usually bear Yongzheng six-character marks within a double square. It seems probable that this was a deliberate reference to the highly esteemed imperial *doucai* wares of the Chenghua reign, which at the height of their production, in the latter part of the reign, bore six-character reign marks within double squares – similar in style to those on the current bowls and the British Museum bowl.

Both the current bowls are decorated with a naturalistic combination of red, pink and white, pink-tipped, poppies with leaves and buds. The extraordinary delicacy and detailed nature of the painting of these flowers is shown with especial clarity in the way that the stems and the pendant buds have been covered in tiny hairs. The petals of the red poppies provide examples of the finest painting in iron-red overglaze enamel seen on any imperial *famille rose* porcelains. The enamel itself has been meticulously prepared, and the painter has applied it in such a way as to achieve delicately shaded colour and the impression of paper-thin petals translucent in the sunlight. The pink and white, pink-tipped, flowers display different, but equally skilled use of finely prepared enamels. On these the ceramic decorator has made full use of the *famille rose* palette to achieve great subtlety in colour and texture. Layering and mixing of pink, white, yellow and pale green enamels creates both naturalism of colour and a sense of the volume of the curling petals. The painter has not only painted the thread-like veins on some petals in a slightly darker pink



fig. 2 A bowl with red and white poppies, Yongzheng mark and period
© The Trustees of the British Museum.

enamel, but has also finely incised some of the petal veins, for an even more delicate appearance and texture. The decorator has used the incised veins particularly effective on the white, pink-tipped poppies. The refined Yongzheng palette has also been used to its full potential on the leaves, where shades of green blend from one tone to another, while the tips of the leaves sometimes shade to either a bluer tone or to a delicate yellow. The blossoms themselves were clearly painted by an artist who was either very familiar with these flowers, or was working with the actual flowers in front of him. Each detail is naturalistically shown – from the stamens and carpels in the centre of each blossom, to the typical slight angularity of the stems and the distinctive way in which poppy buds open.

Poppies have numerous names in China, including *yumeiren* (beautiful woman). One of the traditional names for poppies is *jinbeihua* –literally ‘brocade quilt flower’, and as such it suggested ‘clothed in brocade’ – a reference to the fact that high officials wore brocade. Poppies were sometimes depicted accompanied by peonies to suggest the wish ‘clothed in brocade and enjoying wealth and honour’. Poppies were also a popular choice among painters on silk and paper in the late 17th and early 18th century. Among the ten album leaves in ink and colour on paper, entitled *Flowers and Plants* by Yun Shouping (1633–1690), in the collection of the Palace Museum, Beijing, and dated to AD 1685, is a leaf depicting red poppies (illustrated by E. S. Rawski and J. Rawson (eds.) in *China – The Three Emperors 1662–1795*, London, 2005, p. 330, no. 251). In the collection of the National Palace Museum, Taipei, there are surviving leaves from an album of flower paintings by Zou Yigui (1686–1772). Leaf twelve from this album, which depicts chrysanthemums, bears

an inscription which includes the date ‘fourth summer month of the *jiayin* year of *Yongzheng*’, equivalent to AD 1734. Leaf eight in this album depicts red, pink, purple and yellow poppies. The album leaf is illustrated in *Harmony and Integrity – The Yongzheng Emperor and His Times*, Taipei, 2009, p. 300, no. II-108. Interestingly, on this album leaf Zou Yigui was at pains to indicate the delicate veins on the petals and the fine hairs on the stems and buds, and was also careful to indicate the slight angularity of some of the stems – features which can also be seen in the painting on the current bowls.

Poppies were a theme embraced not only by Chinese artists, but also by the European Jesuit artists at the Qing court. The most famous of these, Giuseppe Castiglione (Lang Shining 1688–1766), painted poppies on several occasions. Leaf number five from the album *Immortal Blossoms of an Eternal Spring*, preserved in the collection of the National Palace Museum, Taipei, depicts a red poppy and a purple iris beside a rock. This album leaf is illustrated in *Harmony and Integrity – The Yongzheng Emperor and His Times*, op. cit., p. 324, no. II-118. Another leaf from the album, *Immortal Blossoms of an Eternal Spring*, depicts red, pink, purple and yellow poppies with ragged petals. In both depictions of poppies Castiglione, like Zou Yigui, emphasized the slight angularity of the poppy stems and the pendant buds.

However, while the initial inspiration for the depiction of multi-coloured poppies on these extremely rare bowls may have come from paintings on silk or paper, the painting on porcelain was innovative and exquisitely executed. The use of *guozihhua* on the bowls, with its implicit complement to the emperor, has been accomplished with consummate skill.





圖一 清雍正 粉彩虞美人紋盃 單圈六字楷書款
香港佳士得，典雅之珍藏，2008年5月27日，拍品1526號

清雍正粉彩過枝虞美人花卉紋盃一對

蘇玫瑰 — 資深國際學術顧問 亞洲藝術部

與本拍品大小相若的雍正御盃中，以虞美人為飾者尤罕。但更與衆不同及精奇佳妙者，是其起於器足、越過盃沿延至內壁的「過枝花」（攀沿而過的花枝）紋樣。就此類構圖而言，畫好枝幹固需一流畫師，但唯有畫技出神入化者，方能駕馭虞美人裊婷曲折的花莖。這種裝飾技巧又名「過牆枝」（攀牆而過的枝條），音諧「長治」，借喻政通人和、長治久安。故此，當中既有歌功頌德之心，亦含祝聖上萬壽無疆之意。是次拍賣的雍正盃在處理這種高難度題材時，處處匠心獨運，筆筆渾然天成。

此類盃盤外壁的花枝或花莖延至器內的裝飾風格，肇始於十七世紀上半葉明末崇禎年間的中國瓷器。藤岡了一及長谷部樂爾所著《世界陶磁全集》第十四冊，頁275，圖版268號（東京：1976年）內，便收錄了一例「古染付」過枝葡萄藤青花盃。此盃乃特為日本市場燒製，它選取的過枝花紋飾，或參照了十七世紀日本器物的近似紋飾。但要到清代，這類裝飾風格始大行其道，且備受皇室青睞。最早一例清代過枝花作品，是波士頓美術館的珍罕白盃盃，此器乃白納德伉儷（Paul and Helen Bernat）舊藏。它燒造於十七世紀末，署陶瓷名匠吳十九款，圖見吳同所著《Earth Transformed: Chinese Ceramics in the Museum of Fine Arts, Boston》頁149（波士頓：2001年）。該盃很可能出自康熙年間，器身用淡雅的白色胎土繪製梅花，花枝從外壁延至器內。但過枝花紋飾通常見於雍正粉彩佳瓷，其中又以桃紋盤居多，偶爾也用於桃紋盃，兩者皆屬宮中賀壽之物。除此之外，結合這種裝飾風格的紋樣少之又少。鑑於工藝難度大，所以過枝花器物多與皇家御苑息息相關，而雍正之後，過枝花基本上已銷聲匿跡。

這種花枝或花莖自圈足與外壁交接處拔地而起、順勢而上並延至器內的過枝花，若要像本拍品般處理得行雲流水，絲毫不見斧鑿痕跡，唯有畫技卓絕者方可為之。由於構圖複雜，因此過枝花多用於裝飾瓷盤，蓋因器身較為開闊，繪製時較易處理。但像本拍品這一類瓷盃，苦於空間有限，繪製過程難上加難，更須借助能人巧匠之功。

尤須一提的是，現存較小的雍正虞美人盃俱非過枝花格局，其器內皆繪零星的花瓣、籽實和佳果。事實上，倫敦大維德爵士珍藏中也有二例外壁繪近似虞美人圖案的雍正盃，其器型明顯較小，盃內散佈籽實、水果和花瓣。是次拍賣的這對盃口徑為13.4厘米，而大維德藏品分別為9.1及9.3厘米，後者收錄於《Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art》頁25及41編號PDF 821及878（倫敦：1991年修訂版），PDF 821為黑白圖片。PDF 878的彩圖載於蘇玫瑰所著《形秀色麗四代珍》頁138編號157（倫敦及新加坡：1992年）。PDF 821器身略外撇，撇口不明顯，器底單圈內書青花楷體六字雍正款；PDF 878盃身為常見的圓腹，器底單圈內書青花楷體六字雍正款。張宗憲先生珍藏一盃，其大小、樣式和設計俱近似第二例大維德盃，先後於2000年10月31日（拍品編號808）及2008年5月27日（拍品編號1526）（圖一）經香港佳士得拍出。於1998年11月3日，香港佳士得亦拍出一對相同的小盃（拍品編號961）。

堪與本拍品媲美的唯一一件略大的雍正虞美人盃，出自倫敦大英博物館珍藏，目前應已發表（圖二）。拉斐爾（Oscar Charles Raphael，1874–1941年）於1927年將之贈予大英博



圖二 清雍正 粉彩虞美人紋盤 雙方框六字楷書款
大英博物館藏品

物館，其口徑為 13.5 厘米。值得一提的是，拉斐爾盤跟本拍品一樣，均於器底雙框內書青花楷體六字雍正款。這一特徵殊不尋常，但亦見於另一批雍正御製粉彩瓷器。雍正過枝桃紋盤中的精妙之作，大多署雙框楷體六字雍正款。這很可能是在刻意模仿經典的成化鬥彩御瓷，因巔峰時期（即成化晚年）的成化鬥彩瓷多署雙框六字楷書款，樣式與本拍品和大英博物館藏品如出一轍。

是次拍賣的二盃均繪紅、粉紅及瓣沿粉紅的白色虞美人，襯以綠葉和蓓蕾，畫風寫實靈動。此處的花卉描寫無比細膩精湛，這從花莖與偃垂花苞上的絨毛之逼真程度，即一目了然。至於紅色虞美人的花瓣，亦展示了粉彩御瓷釉上鑲紅彩繪的丹青之妙。琺瑯彩本身乃精心調製而成，畫師用之恣意渲染濃淡深淺，營造出薄紗般的花瓣在陽光下若隱若現的效果。至於粉紅色及瓣沿粉紅的白色虞美人，它們所用的是另一款精製琺瑯彩，但畫工同樣出神入化。在描繪各色花卉時，畫師充份利用多種粉彩色調，濃淡粗細拿捏得恰到好處。層塗和調和後的粉紅、白、黃與淡綠彩，色彩益發寫實，捲曲的花瓣也更具質感。畫師除了用略深的粉紅彩來描繪某些花瓣的絲絡紋，還劃以細若毫芒的瓣紋，使其外觀和質感愈加逼真。在瓣尖粉紅的白花上，畫瓷師所劃的瓣紋效果尤佳。雍正粉彩以細膩見稱，這一優勢在呈現綠葉時發揮得淋漓盡致，只見深淺不一的綠彩濃淡相間，葉梢偶用泛藍或淡黃彩渲染烘托。描繪虞美人花的畫師，對此花應知之甚詳，或是描摹眼前的實物。所以無論是花芯的雄蕊和雌蕊，或是姍嫋曲折的花枝，乃至花蕾特有的綻放之姿，每個細節俱栩栩如生。

「虞美人」為瞿粟花屬，在中國名稱衆多，「錦被花」乃沿

用已久的名稱之一，借指身穿錦衣，再引申為錦袍加身的高官。瞿粟若襯以牡丹，則含「錦衣玉食」之意。虞美人這一題材，亦盛行於十七世紀末和十八世紀初的絹本和紙本畫。北京故宮藏惲壽平（1633–1690 年）繪於 1685 年的《花卉圖冊》十開之一便是紅色虞美人，圖見 E. S. Rawski 及 J. Rawson 合編的《盛世華章》展覽圖錄頁 330 編號 251（倫敦：2005）。台北國立故宮珍藏鄒一桂（1686–1772 年）所作花卉圖冊，第十二開以菊為題，題識中提到「雍正甲寅夏四月（即公元 1734 年）」。第八開畫的是紅、粉紅、紫和黃色虞美人，圖見《雍正：清世宗文物大展》頁 300 編號 II–108（台北：2009）。最引人入勝的是，鄒一桂費盡心思勾勒花瓣的細紋及莖萼的絨毛，還細意描摹姍嫋曲折的花枝，該等特色在是次拍賣的二盃俱一一重現。

虞美人既是中國藝術家喜聞樂見的題材，亦深受供職清廷的歐洲耶穌會傳教士青睞。最著名的例子莫如郎世寧（1688–1766 年），其作品中便有數幅以虞美人為題。台北國立故宮珍藏的《仙萼長春》圖冊第五開描繪的便是紅色虞美人、紫蝴蝶蘭與湖石，圖見前述著作《雍正：清世宗文物大展》頁 324 編號 II–118。《仙萼長春》的另一幅冊頁描寫的是紅、粉紅、紫及黃色虞美人，其瓣沿參差錯落有致。郎世寧在兩幅作品中，俱細意描摹寫花莖之曲折與花萼之偃垂，手法與鄒一桂遙相呼應。

以各色虞美人為飾的雍正盃彌足珍貴，其最初的靈感也許來自絹本或紙本繪畫，但瓷器版的變奏依然創意非凡、畫工一流。本拍品的過枝花構圖更蘊藏了對皇上的祝頌，誠為工精藝熟的巔峰之作。

2806

A FINE AND EXTREMELY RARE
PAIR OF *FAMILLE ROSE* 'POPPY'
BOWLS

YONGZHENG SIX-CHARACTER MARKS
IN UNDERGLAZE BLUE WITHIN
DOUBLE SQUARES AND OF THE PERIOD
(1723-1735)

清雍正 御製粉彩過枝虞美人盃一對
雙方框六字楷書款

HK\$15,000,000-20,000,000
US\$2,000,000-2,600,000

Each bowl is exquisitely enamelled on the exterior with poppies in different stages of bloom, with three shaded in pink and white with finely incised petals, and one in iron red, each borne on slender stems with naturalistically detailed bristles and leaves shaded in tones of bluish-green and yellowish-green. The design continues over the rim to the interior with a further three blooms.

5 1/4 in. (13.4 cm.) diam.

(2)

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 1960s,
no. C 3814

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-
2017

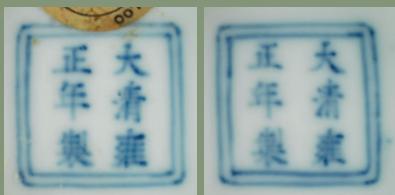
來源

Frank Caro, 盧芹齋繼承人, 紐約, 1960年代,
編號C3814

展覽

德州聖安東尼奧美術館, 1984-2017年

盃侈口, 深腹, 圈足。內外壁彩繪粟花, 紋飾相連, 如花枝過牆而出。外底青花雙方框內書「大清雍正年製」楷書款。兩盃紋飾章法基本相同。













2807

A FINE AND VERY RARE PAIR OF
DOUCAI 'FLORAL MEDALLION'
WASHERS

YONGZHENG SIX-CHARACTER MARKS
IN UNDERGLAZE BLUE WITHIN
DOUBLE SQUARES AND OF THE PERIOD

(1723-1735)

清雍正 鬮彩團花紋洗一對
雙方框六字楷書款

HK\$1,200,000-2,800,000
US\$160,000-360,000

Each is finely potted with shallow flaring sides and upturned rim, exquisitely painted with a borderless composite floral medallion on the interior with five different flowerheads delicately enamelled in pale pastel colours within finely delineated underglaze-blue outlines, amidst foliage and iron-red buds, the underside with a collar of stylised multi-coloured petal motifs radiating from the foot ring.

6 1/8 in. (15.6 cm.) diam.

(2)

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 1960s

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

來源

Frank Caro, 盧芹齋繼承人, 紐約, 1960年代

展覽

德州聖安東尼奧美術館, 1984-2017年





2807 Continued

The present pair of washers appears to be the only marked examples known in this form and decorative design. Compare to a pair of unmarked washers dated to 18th century, sold at Christie's New York, 27 November 1991, lot 413, which are almost identical in design with the exception of a slightly different depiction of petals on the underside. This unusual form, resembling a cymbal, is more often found in blue and white during the Yongzheng and Qianlong periods. Compare for example, a Yongzheng-marked blue and white washer painted with a double-*vajra*, illustrated in *Jiangxi cangci quanji* – *Qingdai*, vol. 1, p. 146, and a smaller pair (11.2 cm.) sold at Sotheby's Hong Kong, 8 April 2011, lot 3139; and a pair of Qianlong-marked dishes painted with dragons of comparable size from the Greenwald Collection, sold at Christie's Hong Kong, 1 December 2010, lot 2832.

此器型雖於雍正及乾隆二朝皆有燒製，但多見青花品種，鬥彩例子極其少見，此對洗帶款，更為珍罕，似無他例。比較一對十八世紀無款的鬥彩洗，其紋飾與此對近乎相同，惟背面紋飾略異，見1991年11月27日紐約佳士得拍賣，拍品413號。造型相仿的青花洗可參考：雍正款八吉祥紋例子三件，一件載於《江西藏瓷全集－清代（上）》，頁148，一對較小（口徑11.2公分），於2011年4月8日於香港蘇富比拍賣，拍品3139號；以及葛沃得舊藏乾隆款海水雲龍紋一對，於2010年12月1日於香港佳士得拍賣，拍品2832號。









A FINE AND EXCEPTIONAL
FAMILLE ROSE 'PEACH' DISH
 YONGZHENG SIX-CHARACTER MARK
 WITHIN A DOUBLE SQUARE AND OF
 THE PERIOD (1723-1735)

清雍正 御製粉彩過枝福壽雙全盤
 雙方框六字楷書款

HK\$7,000,000-9,000,000
 US\$900,000-1,200,000

The dish is exquisitely enamelled on the exterior with two branches in various shades of sepia growing from above the foot, bearing three ripe peaches shaded from bright pink to green, and flowers in pastel pink, beside two bats in flight. The design continues over the rim onto the interior with three further bats hovering above five peaches amidst blossoms and leaves rendered in two tones of green.

8 $\frac{1}{16}$ in. (20.5 cm.) diam.

PROVENANCE

The Alfred E. Hippisley Collection (1848-1939)
 The Hippisley Collection of Chinese Porcelain; Anderson
 Galleries, New York, 30-31 January 1925, lot 193 (one of
 a pair)
 Frank Caro, successor to C.T. Loo, New York, 1960s

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-
 2017

The present dish was originally one of a pair, the companion dish is in
 the Cleveland Museum of Art, collection number 1930.639 (fig. 1).

來源

賀璧理舊藏 (1848-1939)
 賀璧理中國瓷器珍藏，紐約安德森藝廊，1925年1月
 30-31日，拍品193號 (一對之一)
 Frank Caro, 盧芹齋繼承人，紐約，1960年代

展覽

德州聖安東尼奧美術館，1984-2017年

此盤原為一對，另一件現藏克里夫蘭美術館，典藏編號1930.639
 (圖一)。



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





2808 Continued

The present dish belongs to a group decorated with a total of eight peaches growing flowering branches and accompanied by five bats, forming the auspicious *wufu*, from the Yongzheng period. Some of these dishes bear a six-character reign marks within double-squares as in the case of the present examples, on others the marks appear within double-circles.

Peach dishes appear in four differing sizes, the present dish is second largest in size among the group, and similar to the dish in the Nanjing Museum, illustrated by P. Lam in *Qing Imperial Porcelain*, Chinese University of Hong Kong, 1995, no. 62 (21 cm.); a dish in the British Museum Collection, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5, Kodansha series, 1981, no. 226 (20.6 cm.); a dish from the John M. Crawford, Au Bak Ling and Robert Chang collections, sold at Christie's Hong Kong, 27 October 2003, lot 665 (20.9 cm.); a dish from the Barbara Hutton collection, sold at Christie's Hong Kong, 28 May 2014, lot 2915 (21 cm.); and a pair, sold at Christie's Hong Kong, 28 May 2014, lot 3319 (20.7 cm.).

For examples of this pattern in the largest size, see *Far Eastern Ceramics in the Victoria and Albert Museum*, Kodansha series, 1980, col. pl. 63 (50.5 cm.); and in the Beijing Palace Museum, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, the Complete Collection of Treasures of the Palace Museum, Commercial Press, 1999, p. 66, no. 56. It is interesting to note that the reign marks of the largest dishes (those over 50cm diam.) are written within double-circles, and not rectangles as with the cited smaller examples.

It is believed by many scholars that this particular design was applied to vessels made for the celebration of imperial birthdays. The composition of eight peaches and five bats is very auspicious. The eight peaches symbolise extended long life through their association Shoulao, the Star God of the Longevity, and also through association with the peaches of longevity grown in the orchard of the Queen Mother of the West. The five red bats provide rebuses both for good fortune and for the Five Blessings of longevity, health, love of virtue and a peaceful death.

此類五蝠八桃盤的款識有雙方框六字款及雙圈框六字款兩種。尺寸分四種，此盤位居第二，近似例參考：南京博物院一例（口徑21公分）；大英博物館一例（口徑20.6公分）；John M. Crawford、區百齡及張宗憲先後遞藏一例（口徑20.9公分），2003年10月27日於香港佳士得拍賣，拍品665號；芭芭拉·赫頓舊藏一例（口徑21公分），2014年5月28日於香港佳士得拍賣，拍品2915號；以及一對於2014年5月28日於香港佳士得拍賣，拍品3319號（口徑20.7公分）。

北京故宮博物院及倫敦維多利亞和阿爾伯特博物館各藏一例尺寸最大的五蝠八桃盤（口徑50.6公分、口徑50.5公分），皆書雙圈款，與較小者書雙方框款有所區別。

這種從器內延伸至器外的畫面稱為「過枝花」，此畫法興起於雍正時期。此盤紋飾有「福壽雙全」、「洪福齊天」及「五福臨門」之祥瑞寓意，應為皇帝萬壽節而燒造。



2809

A FINE AND SUPERBLY PAINTED
PAIR OF DOUCAI 'PEONY' DISHES
YONGZHENG SIX-CHARACTER MARKS
IN UNDERGLAZE BLUE WITHIN
DOUBLE CIRCLES AND OF THE PERIOD
(1723-1735)

清雍正 鬮彩花石紋盤一對 雙圈六字楷書款

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

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

Each is decorated with two branches of tree-peony bearing large yellow and reddish-orange blooms springing from beside a pierced rock, beneath two butterflies in flight. The exterior is decorated with large branches of chrysanthemums and hibiscus, and small sprays of dianthus and aster clustered around two groups of rocks, with two butterflies above, all within double-line borders.

8 ¼ in. (21 cm.) diam.

(2)

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 1960s

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

來源

Frank Caro, 盧芹齋繼承人, 紐約, 1960年代

展覽

德州聖安東尼奧美術館, 1984-2017年













2809 Continued

While similar examples have been recorded, it is extremely rare to find dishes in the current pattern with superb quality of enamelling and in a pair. It appears that only one other pair of dishes in this pattern has been recorded, which was sold at China Guardian, 4 November 2005, lot 393. For other single dishes bearing this design, see one included in *Chogoku kotoji ten*, Exhibition of Old Chinese Porcelain, Hirano Kotoken, Osaka, 1990, illustrated in the Catalogue, no. 65; one from the Woodthorpe Collection, included in the O. C. S. *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty*, London, 1951, is illustrated in the Catalogue, no. 99, and sold at Sotheby's London, 6 April 1954, lot 105; one from the Aykroyd collection, sold at Sotheby's London, 17 May 1966, lot 229; and two sold at Sotheby's Hong Kong, 26 October 1993, lot 154, and 11 April 2008, lot 2970, respectively.

Compare also with several examples executed entirely in underglaze blue such as the pair included in the exhibition catalogue of *Chingtechen Porcelain for the Ming and Ch'ing Dynasties from the Collection of the T.Y. Chao Family Foundation*, 1978, Hong Kong, 1978, no. 86; and sold at Christie's Hong Kong, 28 November 2012, lot 2244 and to the single dish illustrated by S. Jenyns, *Later Chinese Porcelain*, London, 1971, pl. LXI, figs. 1 and 2.

The design of the present dish is striking in its combination of the stylised rockwork, skilfully executed in washes of underglaze-blue in the manner of monochrome ink painting, with the bright *doucai* palette of glossy overglaze enamels. The spaciousness of the composition sets the pure white of the porcelain in brilliant contrast with the painted design. The present example, both in the high quality of its potting and painted decoration, exemplifies the restrained and sophisticated aesthetic of the Yongzheng emperor's court.

此對盤通體鬥彩紋飾。盤心雙圈內繪洞石牡丹，一雙蝴蝶於花叢中飛舞。盤外壁一側繪洞石芙蓉，盛開怒放，石竹隨侍在旁；另一側繪洞石菊花，花開嬌豔，紫菀陪伴在側，兩隻蝴蝶穿梭其中。

此對盤造型規整，胎體輕薄，潔淨細緻，青花發色淡雅，各款釉彩呈色清麗。紋飾寓意吉祥，牡丹菊花象徵富貴壽考。雍正皇帝雅好花道，對菊花情有獨鍾，除了瓷器藝術品上飾菊花外，更喜歡用菊花造型製器，如菊瓣茶壺、菊瓣盤等，在畫中也有雍正帝穿漢服扮陶淵明東籬賞菊，可見雍正對菊花喜愛之深。

近似例雖經著錄，但成對者極少。本拍品成雙成對，而且無論畫意、釉彩及品相皆臻完美，實屬難得。近似例可參考：一例載於《中國古陶磁展》，大阪，平野吉陶軒，1990年，圖版65號；Woodthorpe舊藏一例，載於倫敦東方陶瓷學會展覽《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty》，倫敦，1951年，圖錄圖版99號，其後於1954年4月6日於倫敦蘇富比拍賣，拍品105號；Aykroyd舊藏一例，於1966年5月17日於倫敦蘇富比拍賣，拍品229；二例於香港蘇富比拍賣，見1993年10月26日，拍品154號，及2008年4月11日，拍品2970號；一對於嘉德2005年11月4日拍賣，拍品393號。

亦可比較相同紋飾的青花例子，如趙從衍舊藏一對，見1978年香港藝術館展覽《Chingtechen Porcelain for the Ming and Ch'ing Dynasties from the Collection of the T.Y. Chao Family Foundation》，圖版86號，後於2012年11月28日香港佳士得拍賣，拍品2244號；及一件載於S. Jenyns著《Later Chinese Porcelain》，倫敦，1971年，圖版LXI，圖1及2號。

2810

A FINE AND RARE DOUCAI
'DAOIST IMMORTALS' DISH
YONGZHENG SIX-CHARACTER MARK
IN UNDERGLAZE BLUE WITHIN A
DOUBLE CIRCLE AND OF THE PERIOD
(1723-1735)

清雍正 鬥彩海屋添籌圖盤 雙圈六字楷書款

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

US\$130,000-260,000

The dish is decorated with a scene depicting Xi Wangmu, the Daoist Queen Mother of the West and the Three Star Gods borne on iron-red clouds above stylised waves, arriving at the mythical palace of the Isles of the Blessed, the terraced pavilion emerging from multi-coloured clouds and with two cranes in flight to one side, all in a central medallion, within double-line borders repeated at the rim, the underside with bats and clouds in iron red amidst green-enamelled waves outlined in underglaze blue interspersed with two large blue rocks.

8 3/8 in. (21.1 cm.) diam.

PROVENANCE

Avery Brundage (by repute)
Moy Ying Ming Gallery, Chicago, acquired in 1969

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

來源

Avery Brundage (據傳)
梅英明藝廊，芝加哥，入藏於1969年

展覽

德州聖安東尼奧美術館，1984-2017年





2810 Continued

Compare to other Yongzheng-marked dishes of this unusual pattern in museums and private collections worldwide, including one illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pls. 159 and 160; one in the Victoria and Albert Museum, London, illustrated by W. B. Honey, *Chinese Porcelain*, London, 1927, no. 86a; one illustrated in *Sekai toji zenshu - 15 Qing*, Shogakukan, Tokyo, 1983, p. 174, no. 191; one sold at Sotheby's New York, 23 September 1997, lot 359; one sold at China Guardian, 15 May 2006, lot 1976; and a pair sold at Christie's New York, 23 March 2012, lot 2034.

其他相同紋飾的雍正款例子可參考：天津市藝術博物館所藏一例，載於《天津市藝術博物館藏盜》，香港，1993年，圖版159及160號；倫敦維多利亞和阿爾伯特博物館一例，見W.B. Honey著《Chinese Porcelain》，倫敦，1927年，圖版86a號；一例載於《世界陶磁全集·15·清》，東京，1983年，頁174，圖版191號；1997年9月23日紐約蘇富比拍賣一件，拍品359號；2006年5月15日嘉德拍賣一件，拍品1976號；以及2012年3月23日紐約佳士得拍賣一對，拍品2034號。

丁丁
#16

大清雍
正年製

2811

A GREEN AND YELLOW-
ENAMELLED 'CRANES' BOWL
YONGZHENG SIX-CHARACTER MARK
IN UNDERGLAZE BLUE WITHIN A
DOUBLE CIRCLE AND OF THE PERIOD
(1723-1735)

清雍正 黃地綠彩海水白鶴紋盌
雙圈六字楷書款

HK\$500,000-700,000
US\$65,000-90,000

The exterior is finely incised with a frieze of eight cranes in flight, their bodies enamelled in white with details picked out in black, with a red crest on their heads, interspersed by billowing clouds above crested waves and rocks encircling the base, the details highlighted in bright green enamels reserved on a rich yellow ground, extending across to the interior.

5 7/8 in. (15 cm.) diam.

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 1960s

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-
2017

來源

Frank Caro, 盧芹齋繼承人, 紐約, 1960年代

展覽

德州聖安東尼奧美術館, 1984-2017年

此盃通體施黃釉，外壁以綠彩填飾海水和祥雲，以白、黑、紅繪仙鶴，繪圖筆法細膩傳神，八隻仙鶴翩翩飛舞，栩栩如生，盡顯雍正御窯廠精益求精的態度。此盃為雍正時期的新創品種，唐英《陶成紀事碑》中所述：「新式所得……澆黃五彩器皿」即指此類在傳統的黃地綠彩基礎上加入了玻璃白、黑彩、礬紅彩作點綴的器皿。

紋飾、尺寸相同的雍正近似例藏於北京故宮博物院，見故宮博物院藏文物珍品大系《珐瑯彩·粉彩》，香港，1999年，頁96-97，圖版84號；瑞士鮑爾珍藏，見《The Baur Collection》，第二冊，日內瓦，2000年，頁83，圖版204 [A542]號；倫敦維多利亞和阿爾伯特博物館W.G. Gulland遺贈，載於《A Handbook to the W.G. Gulland Bequest of Chinese Porcelain》，倫敦，1950年，圖版VI (a) 號；Malcolm MacDonald舊藏，現藏杜倫大學東方文化博物館，見同名圖錄，倫敦，1972年，圖頁CXXV，圖版332號；Warre珍藏，載於霍蒲孫著《The Later Ceramic Wares of China》，倫敦，1925年，圖頁LIX，圖版3號。

拍賣過的近似例包括：Hall家族舊藏一對，於2000年5月2日香港蘇富比拍賣，拍品546號；一對載於《蘇富比香港二十週年》，香港，1993年，圖版370號，後於香港佳士得拍賣，2007年5月29日，拍品1364號；一對於2013年9月17-18日紐約蘇富比拍賣，拍品346號；以及一對於2013年11月6日倫敦蘇富比拍賣，拍品76號。







2812

A RARE SMALL WUCAI
'ABUNDANCE' DISH
WANLI SIX-CHARACTER MARK
IN UNDERGLAZE BLUE WITHIN
A DOUBLE CIRCLE AND OF THE
PERIOD (1573-1619)

明萬曆 五彩豐盛連年圖小盤
雙圈六字楷書款

HK\$100,000-260,000
US\$13,000-33,000

The central medallion is finely painted in underglaze blue with a shallow bowl overflowing with a melon, peaches, bamboo shoots, radish, lotus roots, flowers and grapes rendered in the *wucai* palette, supported on an iron-red stand with butterflies hovering above, below the cavetto painted with the Eight Treasures, *babao*. The reverse is decorated with four fruiting and flowering peach sprays. 4 7/8 in. (12.5 cm.) diam.

PROVENANCE

Avery Brundage (by repute)
Moy Ying Ming Gallery, Chicago, acquired in 1969

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

來源

Avery Brundage (據傳)
梅英明藝廊，芝加哥，入藏於1969年

展覽

德州聖安東尼奧美術館，1984-2017年

此盤心雙圈內繪一几，上面擺放一青花淺盆，裝滿了葡萄、瓜、萊菔、蓮藕、竹筍等物，寓意豐收。此類紋飾的萬曆小盤可細分為二，一如此盤於內壁加以紋飾，一則於內壁留白。與此紋飾近乎相同者包括：一件載於《龍泉集芳》，1976年，第1冊，頁316，圖版945；倫敦蘇富比拍賣兩件，1996年12月17日，拍品80號，及1997年12月2日，拍品213號，以及香港佳士得2009年12月1日拍賣一件，拍品1876號。另有內壁飾以靈芝紋的例子，如瑞典Lauritzen珍藏一例，見1965年斯德哥爾摩東亞博物館舉辦《Sung-Ming, Treasures from the Holger Lauritzen Collection》展覽圖錄，圖版87號。內壁留白之例子則可參考1957年倫敦東方陶瓷學會舉辦《Arts of the Ming Dynasty》展覽一例，見展覽圖錄，圖版215號。





2813

A RARE SMALL WUCAI
'LANTERN FESTIVAL' DISH
WANLI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE WITHIN A DOUBLE
CIRCLE AND OF THE PERIOD (1573-1619)

明萬曆 五彩元宵宮燈圖小盤
雙圈六字楷書款

HK\$150,000-280,000
US\$20,000-36,000

The centre of the dish is painted with two figures carrying lanterns through a garden, enclosed within a band of lotus scroll on the cavetto. The exterior is further decorated with four lanterns alternating with beribboned precious objects, including a scroll, a coin, a lozenge, and an ingot.
5 in. (12.7 cm.) diam.

PROVENANCE

Avery Brundage (by repute)
Moy Ying Ming Gallery, Chicago, acquired in 1969

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

Dishes of similar size and design include a pair from the Christina Loke Balsara Collection, sold at Christie's Hong Kong, 19 January 1988, lot 262; and a pair from the E.T. Chow Collection, sold at 25 November 1980, lot 30, again at Sotheby's Hong Kong, 2 May 2000, lot 627.

來源

Avery Brundage (據傳)
梅英明藝廊，芝加哥，入藏於1969年

展覽

德州聖安東尼奧美術館，1984-2017年

紋飾、尺寸皆相近的例子可參考Christina Loke Balsara舊藏一對，其於1988年1月19日香港佳士得拍賣，拍品262號；以及仇焱之舊藏一對，其於1980年11月25日香港蘇富比拍賣，拍品30號，後再見於2000年5月2日香港蘇富比拍賣，拍品627號。





2814

A VERY RARE BLUE AND WHITE
'DRAGON AND PHOENIX' BOWL
WANLI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE WITHIN A DOUBLE
CIRCLE AND OF THE PERIOD (1573-1619)

明萬曆 青花雙龍戲珠紋盤 雙圈六字楷書款

HK\$300,000-500,000

US\$39,000-64,000

The deep bowl is painted in cobalt of deep sapphire-blue tones with a pair of sinuous five-clawed dragons striding amid clouds in pursuit of flaming pearls, above a band of linked *nyi*-heads. The centre of the interior is painted with a double-line roundel enclosing a dragon and a phoenix in flight amid lotus scrolls.

8 1/4 in. (21.1 cm.) diam.

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

It is very rare to find a bowl in this design and size from the Wanli period. The current bowl was probably made during the early Wanli period as bowls of similar patterns can be found on Longqing-marked examples, such as one of comparable size (22.5 cm. diam.) from the collections of Woodbridge, Mr. and Mrs. Eugene Bernat, and Dr Ip Yee, sold at Sotheby's Hong Kong, 19 November 1984, lot 189, and a smaller bowl (12.7 cm. diam.) from the J.M. Hu Collection, sold at Christie's New York, 20 March 2014, lot 2116, but with a double- and single-dragon roundel on the interior, respectively. Compare also, to a larger (36.5 cm. diam.) Wanli-marked bowl of similar design on the exterior but also a single-dragon roundel on the interior, sold at Christie's Hong Kong, 29 April 1996, lot 683.

展覽

德州聖安東尼奧美術館，1984-2017年

此盃外壁繪以雙龍戲珠紋，近足處如意雲頭紋一圈，盃心繪一龍鳳穿花紋，紋飾組合十分特殊，似未見其他相同例子。隆慶一朝曾燒製類似作品，如Woodbridge、Eugene Bernat伉儷及葉義醫生先後遞藏一件，其外壁紋飾及尺寸（口徑22.5公分）均與此相仿，惟盃心飾以雙龍紋；以及暫得樓舊藏一件，其於2014年3月20日於紐約佳士得拍賣，拍品2116號，尺寸較小（口徑12.7公分），盃心為雲龍紋。另可比較一件萬曆款青花大盤，見佳士得1996年4月29日拍賣，拍品683號，其外壁紋飾主題雖與此相似，但構圖較為鬆散，勾勒亦不如此清晰。此盃於畫風上更貼近隆慶作品，故推測應為萬曆早期之作品。





2815

A JUN DISH

NORTHERN SONG-JIN DYNASTY
(960-1234)

北宋/金 鈞窯天藍釉淺盤

HK\$100,000-200,000

US\$13,000-26,000

The dish is well potted with shallow sides rising to a slightly inturned rim, supported on a splayed foot. It is covered overall with a lavender-blue glaze thinning to mushroom at the mouth rim, with the exception of the brown-dressed foot.
6 ½ in. (16 cm.) diam.

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

展覽

德州聖安東尼奧美術館，1984-2017年





2816

A HENAN RUSSET-PAINTED
BLACK-GLAZED PEAR-SHAPED
VASE, YUHUCHUNPING
JIN DYNASTY (1115-1234)

金 河南黑釉鐵鏽花玉壺春瓶

HK\$80,000-120,000

US\$11,000-15,000

The vase is potted with a pear-shaped body rising to a waisted neck and a flared mouth and supported on a short foot. The body is decorated in bold brush strokes of iron brown with foliate motifs on a dark brownish-black glaze. The base is unglazed.

12 $\frac{3}{8}$ in. (30.8 cm.) high

EXHIBITED

San Antonio Museum of Art, San Antonio, Texas, 1984-2017

展覽

德州聖安東尼奧美術館，1984-2017年





HIGH VALUE LOT PRE-REGISTRATION

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

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

ENQUIRIES

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

高額拍賣品預先登記

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 adaption 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) the **buyer's premium**; and
 - (iii) any duties, goods, sales, use, compensating or service tax.

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

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

You must make payments to:

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

(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 2978 9910 或電郵至 bidsasia@christies.com

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延後，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**低端估計**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，標題或副標題乎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) 沒有標明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)(ii) 的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上 E2(h)(iii) 規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

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，但仍有不少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

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

(iii) 信用卡
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理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) 含有受保護動植物料的拍賣品

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(波斯)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(如短吻鰐或鱷魚)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 **PF** 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商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

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

(d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。

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

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

9. **法律及管轄權**

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

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

10. www.christies.com 的報告

售出的拍賣品的所有資料，包括**目錄描述**及價款都可在 www.christies.com 上查閱。銷售總額為**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：

- 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；
- 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；
- 拍賣品**在標題被描述為某來源，則為該來源的作品；
- 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.
- ◆ 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.
- ◆ **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。
- ◆ 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。
- ◆ **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, 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.

*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、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。

* 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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• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@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	<input type="checkbox"/> 16043 Court, Studio, Atelier - 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
<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, chopped 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

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"/> 晚間拍賣
<input type="checkbox"/> 13273 亞洲當代藝術 (日間拍賣)	<input type="checkbox"/> 中國近現代畫
<input type="checkbox"/> 13272 亞洲二十世紀藝術 (日間拍賣)	<input type="checkbox"/> 14342 瑪麗珠寶及翡翠首飾
<input type="checkbox"/> 15770 親愛的莫內先生	<input type="checkbox"/> 14721 千秋名韻 - 一孔祥熙家族舊藏傅抱石《琵琶行》
<input type="checkbox"/> 14339 中國當代水墨	<input type="checkbox"/> 16069 養德堂珍藏中國古玉器
<input type="checkbox"/> 14720 精緻名錶及古董腕錶	<input type="checkbox"/> 14712 典雅傳承: 手袋及配飾
<input type="checkbox"/> 14340 中國古代書畫	<input type="checkbox"/> 16072 詹姆斯·桑頓醫生珍藏中國重要瓷器
<input type="checkbox"/> 16030 樂從堂藏明代宮廷珍器 晚間拍賣	<input type="checkbox"/> 16071 暫得樓藏清代官窯單色釉瓷器
	<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會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。請於拍賣登記前至少 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 單聲明

- 本人已細閱載於目錄內之未的業務規定，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。

姓名

簽署

日期



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20/09/17

HONG KONG AUCTION CALENDAR

FINE & RARE WINES FEATURING A SUPERB COLLECTION

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

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

AN ODE TO THE PAST - FU BAOSHI'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





CHRISTIE'S 佳士得

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