

CHRISTIE'S 佳士得

THE TEN PERFECTIONS
QING IMPERIAL CERAMICS
FROM THE WANG XING LOU
COLLECTION

十全
望星樓珍藏清代官窯瓷器

HONG KONG | 30 MAY 2024
香港 | 2024年5月30日



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Yunhan Sun



Dai Dai



Felix Pei



Masahiko Kuze

CHINESE CERAMICS AND WORKS OF ART

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

Chi Fan Tsang
International Director
Tel: +852 2978 9954

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

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

Timothy Lai
Associate Specialist
Tel: +852 2978 9943

Audrey Lee
Associate Specialist
Tel: +852 2978 6951

Joyce Tsoi
Associate Specialist
Tel: +852 2978 5343

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

Beijing
Dai Dai
Senior Specialist
Felix Pei
Senior Specialist
Tel: +86 (0) 10 8583 1766
Fax: +86 (0) 10 8572 7901

Shanghai
Sherese Tong
Senior Specialist
Tel: +86 (0) 21 2226 1512
Fax: +86 (0) 21 6355 1767

Yunhan Sun
Junior Specialist
Tel: +852 2978 6863 Fax:
+852 2973 0521

Taipei
Ruben Lien
Senior Specialist
Tel: +886 2 2322 0010
Fax: +886 2 2736 4856

Tokyo
Masahiko Kuze
Associate Vice President
Tel: +81 362 671 787

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

Calista Cheung
calistacheung@christies.com
Tel: +852 2978 6734
Fax: +852 2973 0521

Natasha Cheung
natashacheung@christies.com
Tel: +852 2978 6734
Fax: +852 2973 0521

Global Managing Director
Heidi Yang
Tel: +852 2978 6804
Fax: +852 2525 5398

Regional Managing Director
Nicole Wright
Tel: +852 2978 9952
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CHRISTIE'S 佳士得

THE TEN PERFECTIONS - QING IMPERIAL CERAMICS FROM THE WANG XING LOU COLLECTION 十全一望星樓珍藏清代官窯瓷器

THURSDAY 30 MAY 2024 星期四 2024年5月30日

AUCTION 拍賣

Thursday 30 May 2024 · 2024年5月30日 (星期四)
10.30am (Lots 2701-2710) · 上午10時30分 (拍賣品編號 2701-2710)

Location: HONG KONG, Hall 3D, Hong Kong Convention and
Exhibition Centre, No.1 Harbour Road, Wanchai
地點：香港，灣仔港灣道1號香港會議展覽中心展覽廳3D
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VIEWING 預展

HONG KONG, Hong Kong Convention and Exhibition Centre
香港，香港會議展覽中心
Saturday – Wednesday, 25 May – 29 May
5月25日至5月29日 (星期六至三)
10.30am – 6.30pm

HIGHLIGHTS PREVIEW 精選拍品預展

TAIPEI, Taipei Marriott Hotel
台北，台北萬豪酒店
Saturday – Sunday, 20 – 21 April · 4月20至21日 (星期六至日)
11.00am – 6.00pm

BEIJING, Christie's Beijing Art Space
北京，佳士得北京藝術空間
Tuesday – Wednesday, 7 – 8 May · 5月7至8日 (星期二至三)
10.00am – 6.00pm

SHANGHAI, BUND ONE
上海，久事國際藝術中心
Saturday – Sunday, 11 – 12 May · 5月11至12日 (星期六至日)
10.00am – 6.00pm

AUCTIONEERS 拍賣官

Chen Liang-Lin

AUCTION CODE AND NUMBER 拍賣名稱及編號

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2701

A FINE AND RARE PINK-ENAMELLED TEA BOWL

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

4 $\frac{1}{16}$ in. (11.9 cm.) diam., box

HK\$700,000-900,000
US\$90,000-120,000

PROVENANCE:

Collection of Charles A. Dana (1819-1897), New York
Sold at The American Art Association, New York, 26 February
1898, lot 449 (fig. 1)
Sold at Christie's New York, 28 March 1996, lot 386

EXHIBITED:

On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE:

Ye Peilan and J. Thompson, *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi- Yongzheng-Qianlong, A Selection from The Wang Xing Lou Collection*, Hong Kong, 2004, pp. 254-255, no. 102

清雍正 胭脂紅釉茶圓 雙圈六字楷書款

來源:

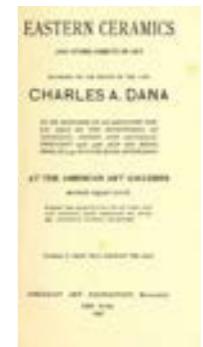
Charles A. Dana (1819-1897) 舊藏, 紐約
美國藝術協會, 紐約, 1898年2月26日, 拍品449號 (圖一)
紐約佳士得, 1996年3月28日, 拍品386號

展覽:

借展於明尼阿波利斯美術館, 2003-2020 年

出版:

葉佩蘭及朱湯生, 《清代康雍乾官窯瓷器: 望星樓藏瓷》, 香港, 2004 年, 頁254-255, 編號102



(fig.1 圖1)



(mark 底款)

This elegant and refined bowl is representative of the extraordinary techniques and the speed of development in Chinese porcelain production in the eighteenth century. Ruby-coloured enamel was originally developed in Europe, and can be seen on wares produced at Meissen and Sèvres, but Chinese craftsmen were able to make significant improvements: through the use of ground ruby glass, as well as reducing the proportion of colloidal gold and the amount of tin in the mixture, they created a more stable and even product which surpassed the European versions of this enamel.



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

Pink-enamelled wares from Yongzheng period are generally small vessels, combined with exceptionally fine porcelain body to emphasize the quality of the enamel. Pink-enamelled bowls with deep, rounded sides in the size of present lot are extremely rare, as most similar examples are slightly smaller, around 9.5 cm diameter. These examples include one in the collection of the National Palace Museum, Taipei, which was exhibited in *The Special Exhibition of Qing Monochromes*, Taipei, 1981, Catalogue, p. 49, no. 12 (fig. 2). A further Yongzheng bowl covered in rich ruby enamel on the exterior is preserved in the Metropolitan Museum of Art, New York, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989 ed., p. 252, no. 255.

Most other examples of this type of tea bowls are decorated with *anhua* dragons, see two formerly from the Metropolitan Museum of Art collection, New York, sold at Christie's New York, 15 September 2016, lot 925 and 928; another was sold at Christie's New York, 22 March 2019, lot 1829; and one previously in the James and Marilynn Alsdorf Collection, sold at Christie's New York, 24 September 2020, lot 815 (fig. 3).



fig. 3 James and Marilynn Alsdorf Collection, sold at Christie's
New York, 24 September 2020, lot 815
圖三 詹姆斯·阿爾斯多夫伉儷舊藏，
2020年9月24日於紐約佳士得拍賣，拍品815號

胭脂紅釉因如女子絳唇胭脂之色故名，又稱玫瑰紅、薔薇紅、洋紅等。康熙年間由西洋傳入，以微量黃金做為呈色劑，並以吹釉法上色，在800–850度二次低溫焙烤，工藝極其講究。此茶圓胎薄輕巧，外壁所施釉彩勻稱豔麗，色調純正，整體細緻典雅，反映出極高燒製技術水平，底書雙圈「大清雍正年製」款。

雍正胭脂紅器精緻清雅，多見於小件器物，如本茶圓之尺寸較為難得，近似例多半以尺寸較小者居多，口徑約9.5公分，可參考一例台北故宮博物院之藏品，曾展出並載於《清代單色釉瓷器特展目錄》，台北，1981年，頁49，編號12（圖二）。再比一件紐約大都會博物館藏品，載於S. Valenstein, 'A Handbook of Chinese Ceramics', 紐約，1989年版，頁252，編號255。

其他胭脂紅釉近似例多刻有暗花龍紋，包括兩件紐約大都會博物館舊藏，2016年9月15日於紐約佳士得拍賣，拍品925及928號；一件於紐約佳士得2019年3月22日拍賣，拍品1928號；以及詹姆斯·阿爾斯多夫伉儷舊藏一件，2020年9月24日於紐約佳士得拍賣，拍品815號（圖三）。



2702

A FINE PAIR OF LEMON YELLOW-ENAMELLED TEA BOWLS

清雍正 檸檬黃釉茶圓一對 雙圈六字楷書款

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE
BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD
(1723-1735)3^{5/8} in. (9.2 cm) diam., box

(2)

HK\$800,000-1,500,000
US\$110,000-190,000

來源:

Robert Somerville舊藏,芝加哥(傳)

Harold L. Geiger舊藏,於1954年入藏

紐約蘇富比,2000年3月22日,拍品122號

展覽:

借展於明尼阿波利斯美術館,2003-2020年

出版:

葉佩蘭及朱湯生,《清代康雍乾官窯瓷器:望星樓藏瓷》,香港,

2004年,頁252-253,編號101

PROVENANCE:

Collection of Robert Somerville, Chicago, by repute
Collection of Harold L. Geiger, acquired in 1954
Sold at Sotheby's New York, 22 March 2000, lot 122

EXHIBITED:

On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE:

Ye Peilan and J. Thompson, *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi- Yongzheng- Qianlong, A Selection from The Wang Xing Lou Collection*, Hong Kong, 2004, pp. 252-253, no. 101

(marks 底款)





fig. 1 Christie's London, 7 June 2004, lot 267
圖一 倫敦佳士得，2004年6月7日，拍品267號



fig. 2 Wang Xing Lou Collection, sold at Christie's Hong Kong, 30 May 2022,
lot 2709 (price realized HKD 3,780,000)
圖二 望星樓舊藏，於2022年5月30日香港佳士得拍賣，拍品2709號
(成交價 3,780,000港元)

This 'lemon-yellow' enamel is a pastel tone mixed with white to achieve opaqueness. Its tone was derived from lead stannate (lead and tin), which was almost exclusively used for small cups and dishes.

A similar pair to the present cups is illustrated by J. Virgin in *Chinese Ceramics from the Axel and Nora Lundgren Bequest*, Stockholm, 1978, pl. 8 and 77 (or pl. 58a, no. 77).

Compare to a slightly smaller pair of Yongzheng lemon-yellow cups (7.3 cm. diam.), formerly in the E. T. Hall Collection, sold at Christie's London, 7 June 2004, lot 267 (fig. 1); and a single Yongzheng cup in similar size and shape, sold at Christie's Hong Kong, 29 May 2007, lot 1523, later sold at Sotheby's Hong Kong, *The Meiyintang Collection- an Important Selection of Imperial Chinese Porcelain*, 7 April 2011, lot 32.

Another pair of lemon-yellow-enamelled cups of bubble shape, from the same collection as the present lot, was sold at Christie's Hong Kong, *Celestial Brilliance- The Wang Xing Lou Collection of Imperial Qing Dynasty Porcelain*, 30 May 2022, lot 2709 (fig. 2).

此對茶圓撇口，口以下漸收至底，造型俊雅，內白釉，外檸檬黃釉，釉色純正勻稱，屬難得一見之佳作。

雍正御瓷單色釉創新不斷，水平之高，奠定了雍正一朝高雅美學。此盃所施之檸檬黃釉為低溫釉，以錫為主要呈色劑，又稱洋黃，傳世作品稀少，多為小盃小盤。數件器形及大小相若的雍正檸檬黃釉盃可供參考，一對著錄於J. Virgin著《Chinese Ceramics from the Axel and Nora Lundgren Bequest》，斯德哥爾摩，1978年，圖版8及77。

比較一對尺寸較小之雍正黃釉盃（口徑7.3公分），為E. T. Hall舊藏，於倫敦佳士得2004年6月7日拍賣，拍品267號（圖一）。再比一只尺寸及造形近似之雍正黃釉盃，於香港佳士得2007年5月29日拍賣，拍品1523，後為玫茵堂舊藏，並於2011年4月7日在香港蘇富比拍賣，拍品32號。

望星樓舊藏另一對雍正撇口弧腹之黃釉盃，於香港佳士得2022年5月30日拍賣，拍品2709號（圖二）。



2703

**A FINE AND EXTREMELY RARE
CARVED YELLOW-GROUND GREEN-
ENAMELLED 'LOTUS' WINE CUP**

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

2½ in. (6.4 cm.) diam., box

**HK\$800,000-1,500,000
US\$110,000-190,000**

PROVENANCE:
Collection of Mrs. Marilynn Alsdorf (1925-2019); sold at
Sotheby's New York, 22 March 2001, lot 94 (part)

EXHIBITED:
On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE:
Ye Peilan and J. Thompson, *Imperial Perfection: The Palace
Porcelain of Three Chinese Emperors, Kangxi- Yongzheng-
Qianlong, A Selection from The Wang Xing Lou Collection*,
Hong Kong, 2004, pp. 100-101, no. 34.

清雍正 黃地綠彩刻番蓮紋酒圓 雙圈六字楷書款

來源:
瑪麗蓮·阿爾斯多夫 (1925-2019) 舊藏；紐約蘇富比，2001年3月22日，
拍品94號 (部分)

展覽:
借展於明尼阿波利斯美術館，2003-2020年

出版:
葉佩蘭及朱湯生，《清代康雍乾官窯瓷器：望星樓藏瓷》，香港，
2004年，頁100-101，編號34



(mark 底款)



The combination of yellow and green enamels was almost exclusively used on imperial wares, and more commonly seen decorated with dragon motifs. The present cup is very rare with its delicate size, vessel shape, and the choice of decoration in the use of a lotus scroll.

A similarly decorated but larger cup is in the Baur Collection, illustrated J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, p. 82, A544, no. 202. Another related dish with lotus motif, Yongzheng marked and period, was sold at Christie's Hong Kong, 29 May 2019, lot 3158 (fig. 1).

盃呈缸形，尺寸巧小，內外滿施黃釉，外壁刻四朵纏枝番蓮紋並以綠彩加以描繪，黃釉嬌柔，綠釉翠亮，兩者相互映襯，高雅脫俗。

黃地綠彩器為宮廷用器，多以龍紋為主題紋飾，如此拍品飾蓮紋缸形酒圓傳世極少。一件尺寸較大之近似例為包爾珍藏，載於約翰·艾爾斯著，《鮑爾藏中國瓷器》，冊2，頁82，A544，編號202。

比較另一件帶雍正本朝款之黃地綠彩折枝蓮紋盤，2019年5月29日於香港佳士得拍賣，拍品3158號（圖一）。



fig. 1 Christie's Hong Kong, 29 May 2019, lot 3158
圖一 香港佳士得，2019年5月29日，拍品3158號



2704

A FINE AND RARE GE-TYPE PENTA-LOBED BOTTLE VASE

清雍正 仿哥釉五瓣瓜棱瓶 六字篆書款

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

10 1/16 in. (27.7 cm.) high, box

HK\$1,000,000-2,000,000
US\$130,000-260,000來源:
倫敦古董商Berwald Oriental Art, 2003年前展覽:
借展於明尼阿波利斯美術館, 2003-2020 年出版:
葉佩蘭及朱湯生, 《清代康雍乾宮窯瓷器: 望星樓藏瓷》, 香港,
2004 年, 頁208-209, 編號79PROVENANCE:
Berwald Oriental Art, London, prior to 2003EXHIBITED:
On loan to the Minneapolis Institute of Arts, 2003-2020LITERATURE:
Ye Peilan and J. Thompson, *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi- Yongzheng- Qianlong, A Selection from The Wang Xing Lou Collection*, Hong Kong, 2004, pp. 208-209, no. 79.

(base 底部)





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



fig. 2 Collection of Alice Boney and The Irving Collection, sold at Christie's New York, 20 March 2019, lot 826
圖二 古董商Alice Boney及歐雲伉儷先後遞藏，2019年3月20日於紐約佳士得拍賣，拍品826號



fig. 3 Christie's Hong Kong, 3 December 2021, lot 2914
圖三 香港佳士得，2021年12月3日，拍品2914號

The glaze on the present vase is based on that of Song-dynasty Ge ware, one of the 'five famous wares of the Song dynasty'. Song-dynasty wares were highly admired by the Yongzheng emperor, a keen antiquarian who collected and studied material from earlier dynasties. The Yongzheng emperor is recorded to have specifically ordered that porcelain wares imitating the various stoneware glazes of the Song dynasty be produced at the imperial kilns in Jingdezhen. In fact, the famous kiln director Tang Yin became particularly well-known for the success of these imitation Song wares. Some of the finer imitation wares bear imperial reign marks, as seen on the base of the present vase. The Ge-type glaze on the present vase is extremely successful, achieving the soft pale blueish-grey tone interspersed with the elegant gold and dark-brown crackles. The foot rim is dressed in a dark brown slip, imitating the dark brownish-grey body associated with Ge wares. The current vase exemplifies both the sensitivity and success of the Yongzheng-period potters in imitating the original Song-dynasty prototypes.

Ge-type vase appears to be very rare with the combination of five-lobed form and this size, with only a few almost identical examples, also Yongzheng mark and period, one is in the collection of the Palace Museum, Beijing, illustrated in *Selection of Ge Ware: The Palace Museum Collection and Archaeological Discoveries*, 2017, pp. 270-271, no. 132 (fig. 1); another example that is slightly smaller in size, previously in the collections of Alice Boney and The Irving Collection, was sold at Christie's New York, 20 March 2019, lot 826 (fig. 2); and one formerly in the collections of H.F. Parfitt, and Mr. and Mrs. Alfred Clark, was sold at Sotheby's London, 25 March 1975, lot 113.

Another Yongzheng-marked example of related form but covered in Guan-type glaze, previously in a French private collection, was sold at Christie's Hong Kong, 3 December 2021, lot 2914 (fig. 3).

瓶長頸直口，溜肩，腹開五棱，通體施仿哥窯青灰釉，釉面油潤，開金絲鐵線紋片。口沿釉薄見胎泛紫，足圈棕褐，表現哥窯「紫口鐵足」之特徵；整體仿藝精細巧妙，沉博絕麗，清雅脫俗，為雍正時期仿宋哥窯之珍品。雍正皇帝與皇父康熙和皇子乾隆一樣，俱鍾情於蒐求古玩，並曾多次下令製作仿古用器，其中仿古陶瓷種類尤其繁多。御窯督陶官中的翹楚——唐英於1735年撰成《陶成記事碑記》，文中即列舉了約五十七類器物和近四十種釉料，包括一批從宋瓷汲取靈感的釉料。

雍正仿哥釉五瓣瓜棱瓶傳世稀少，近似例可參考北京故宮博物院所藏一件（28公分），載於《哥瓷雅集故宮博物院珍藏及出土哥窯瓷器薈萃》，北京，2017年，頁270-271，圖版132號（圖一）；知名古董商Alice Boney舊藏、後經歐雲伉儷舊藏之一件（21公分），2019年3月20日於紐約佳士得拍賣，拍品826號（圖二）；以及H.F.Parfitt及克拉克伉儷舊藏一件，1975年3月25日於倫敦蘇富比拍賣，拍品113號。

此外，另一器形相近的雍正五瓣瓜棱瓶但施仿官釉之例，可參考香港佳士得，2021年12月3日，拍品2914號（圖三）。



A MAGNIFICENT YONGZHENG
DRAGON MEIPING
雍正釉裏紅波濤錐拱蒼龍教子圖梅瓶



SPRING BENEFICENCE – A MAGNIFICENT YONGZHENG DRAGON MEIPING

Rosemary Scott, Independent Scholar

The decoration on this magnificent vase reflects and celebrates a traditional Chinese belief that, at the Spring Equinox, the dragon would rise from winter hibernation amongst the waves in order to bring rain to water the crops. This rain was essential for a good harvest and the wellbeing of the population as a whole. There is even a 14th century copper-red decorated porcelain jar, preserved in Yangzhou, which illustrates the importance of the dragon bringing rain in four cartouches painted around its sides. The story told in the cartouches is of a land where there was a drought and the land was parched. No crops would grow and the people were starving. They prayed to the dragon and he came. The final image on the jar shows the dragon sending down water to the earth as the people give thanks (fig. 1).

The depiction of white dragons amongst underglaze turbulent waves can be found as early as the Yuan dynasty - for example on the octagonal *meiping* decorated in underglaze blue, which was excavated from the Baoding hoard in Hebei province in 1964 (illustrated *Splendors in Small – Art of Yuan Blue-and-White Porcelain*, Shanghai, 2012, pp. 176-7, no. 57) (fig. 2). An early Ming dynasty Yongle *meiping*, decorated with a white dragon reserved against a ground of cobalt blue turbulent waves, was excavated in 1994 at Zhushan, Jingdezhen (illustrated in *Jingdezhen chutu Yuan Ming guanyao ciji*, Beijing, 1999, p. 98, no. 40) (fig. 3). Another early 15th century Yongle *meiping* with reserved dragon shown against underglaze copper red waves is in the collection of the Palace Museum, Beijing (illustrated by Geng Baochang in *Ming Qing ciji jijian*, Hong Kong, 1993, p. 19, fig. 26C). Both the excavated vessel and

the *meiping* in the Palace Museum collection have a thickened mouth rim and a significantly waisted lower section, in contrast to the majority of other *meiping* found at the Yongle strata at Jingdezhen, which have straighter sides. The former waisted type of early 15th century *meiping* probably provided the inspiration for both the decoration and the shape of the current Yongzheng *meiping*. Several of the straighter-sided Yongle *meiping* vases decorated with dragons rising above the waves have been excavated. These have been found with incised decoration under an all-over copper red glaze; with a copper red dragon against a white ground; and with a copper red dragon above cobalt blue waves (illustrated in *Zhongguo gu taoci yanjiu*, 3, Beijing, 2004, colour plates 19, 20 and 21, respectively) (fig. 4). A waisted *meiping* decorated with white dragons reserved against underglaze copper red waves, bearing a Xuande mark, is in the Baur Collection, Geneva (illustrated by John Ayers in *Chinese Ceramics in The Baur Collection*, volume 2, Geneva, 1999, p. 26, no. 150), but the mark is regarded as apocryphal and the date of manufacture is believed to be c. 1720-30.

While the straighter-sided excavated early 15th century vases of this type depict dragons perambulating around the vessels, as does the excavated waisted blue and white vessel, the underglaze red decorated Yongle *meiping* in the Palace Museum, Beijing (as well as the Baur Collection vase) depicts a dragon leaping and twisting, similar to the current Yongzheng *meiping*. Dragons are shown leaping and twisting from the waves on other excavated early 15th century vessels, such as the Xuande blue and white dish excavated at Zhushan in 1993



fig. 1 A Yuan Dynasty copper-red-decorated jar, with a panel depicting dragon sending water to earth. Preserved in Yangzhou
圖一 元釉裏紅開光祈雨圖罐 (局部)
揚州文物商店藏品



fig. 2 A Yuan Dynasty blue and white octagonal *meiping* depicting dragon amongst turbulent waves. Collection of the Palace Museum, Beijing
圖二 元青花海水白龍紋八方梅瓶
北京故宮博物院藏品

fig. 3 A blue and white 'dragon' *meiping*, Yongle period. Collection of the Jingdezhen Imperial Kiln Institute
圖三 明永樂青花海浪白龍紋撇足梅瓶
景德鎮御窯博物院藏品

fig. 4 A Yongle period copper-red-decorated blue and white 'dragon' *meiping*. Collection of the Palace Museum, Beijing
圖四 明永樂青花釉裏紅雲龍紋梅瓶
北京故宮博物院藏品

(illustrated in *Jingdezhen chutu Yuan Ming guanyao ciji*, op. cit., p. 191, no. 150) (fig. 5). It is this type of lively and powerful dragon that seems to have inspired the Yongzheng decorators.

The current vase, and the small number of similar Yongzheng vases preserved in international collections, skilfully create a feeling of forceful vitality in the large dragons depicted upon them. These dragons have no painted outlines, and the details of their scales, eyes, hair, etc., are carved in low relief, and can only be fully appreciated by close examination of the vessels. It is also interesting to note that each of these Yongzheng *meiping* vases has the turbulent waves painted in especially fine 'pencilled' style. They display excellent mastery of this challenging technique of 'pencilled' style in underglaze copper red. For the style to be effective, the copper red has to be perfectly controlled, to produce fine, clear red lines with no 'bleeding' into the surrounding white areas. To do this successfully was no mean feat, and the achievement demonstrated on the current vase is a testament to the skill of the ceramic artists and kiln masters employed at the imperial kilns in the Yongzheng reign.

Rare Yongzheng vases similar to the current example are to be found in the collections of the Palace Museum, Beijing (illustrated in *The Complete Treasures of the Palace Museum*, vol. 36, *Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, no. 171) (fig. 6), the National Palace Museum, Taipei, is with its original cover, (exhibited at *Harmony and Integrity- The Yongzheng Emperor and His Times*, Taipei, 2009, Catalogue, p. 175, pl. II-8) (fig. 7), the Metropolitan Museum, New York (illustrated by Warren E. Cox, *The Book of Pottery and Porcelain*, New York, 1944, p. 586, pl. 164) (fig. 8, museum accession no. 29.100.312), and the Hermitage Museum, St. Petersburg (illustrated by Tatiana Arapova, *Chinese Porcelains in the Hermitage Collection*, Leningrad, 1977, p. 129, no. 195).

The current vase was previously in a prestigious 19th century American art collection – that of Mary J. Morgan (1823-1885). Following her death, Mary Morgan's collection was put on view at the American Art Galleries from 12th February 1886, before being sold over a period of several days. Some parts were sold at Chickering Hall on 3rd, 4th and 5th March 1886, while the remainder was sold at the American Art Galleries over several more days starting on 8th March 1886. The current vase appeared as lot 538, and sold for \$225, which, would have been equivalent to a year's wages for some American workers at the time.

Mary J. Morgan was born Mary Jane Sexton into a comfortably-off New York family in 1823, and was privately educated to a standard which allowed her to teach both French and mathematics. She married Charles Morgan (1795-1878) in 1851. According to the Frick Collection Archives *Directory of the History of Collecting in America*, Charles Morgan was a cousin of the famous financier and collector J. Pierpoint Morgan (1837-1913). Like Mary's own father, Charles Morgan was involved in trade with India, but was primarily a railroad, shipping, and iron magnate. Mary inherited significant shares in her husband's company following his death in 1878. Mary J. Morgan's art collection was wide-ranging and included European paintings and etchings, as well as sculpture, while her East Asian art included ceramics, ivory, lacquer, and glass. Pieces from Mary J. Morgan's collection can today be found in several major American museums, including the National Gallery of Art in Washington D.C.; the Metropolitan Museum, New York; the Museum of Fine Arts, Boston; the Walters Art Museum, Baltimore; and the Art Institute of Chicago. Her collection of Chinese porcelain was extensive and contained a number of important items, including the current vase.

春風雨露 日月光華 釉裏紅波濤錐拱蒼龍教子圖梅瓶

蘇玫瑰 獨立學者

此釉裏紅梅瓶工藝超卓，精刻細繪之海水龍紋寓意豐富，與中國古代二十四節氣之春分息息相關。古人形容龍「春分而登天，秋分而潛淵」，相傳龍秋潛冬眠至春分，醒後破浪而出騰躍天衢，呼風喚雨滋養萬物。春風雨露，大地豐收，龍騰雨降也比喻君恩普施，民生安寧。流傳揚州的一件十四世紀釉裏紅罐，以四開光圖案記敘典故，繪述天旱地涸，寸草不生；飢民遍野，祈雨求神；神龍顯靈，降水澆灌；久逢甘露，喜謝澤恩（圖一）。

描繪龍躍驚濤的海水白龍圖案，可追溯自元代。1964年河北保定出土的元青花八棱梅瓶，即飾有此紋（圖見《幽藍神采 - 元代青花瓷器特集》上海，2012年，頁176 - 117，編號57）（圖二）。及至明代，水紋白龍依然盛行，例見1994年德鎮珠山出土的明永樂梅瓶，飾青花海水白龍紋（圖見《景德鎮出土元明官窯瓷器》，北京，1999年，頁98，編號40）（圖三）。北京故宮博物院藏有一件同期例子，飾釉裏紅海水白龍紋（圖見耿寶昌：《明清瓷器鑑定》，香港，1993年，頁19，圖26C）。上述文物與院藏例子，均為唇口，溜肩下撇，即腹下收斂幅度較大，有別於景德鎮永樂層出土之大多數梅瓶，後者豐肩下直，收斂幅度較小。此處援引收腰較斜的明初二例，很可能是本瓶紋飾、形制之依據藍本。歷年文物收腰較直的永樂海水龍紋梅瓶，涵蓋通體釉裏紅暗刻龍紋、白地釉裏紅

龍紋，以及白地青花海水釉裏紅龍紋等不同種類（圖見《中國古陶瓷研究》，第三輯，北京，2004年，圖版19、20、21）（圖四）。日內瓦鮑爾基金會珍藏一件宣德帶款的束腰例子，飾釉裏紅海水白龍紋，（圖見John Ayers：《Chinese Ceramics in The Baur Collection》，卷二，日內瓦，1999年，頁26，編號150），惟底款僅屬偽托，被斷為約1720至1730年製。

紋飾方面，縱觀上述出土永樂梅瓶，不論前段所引之直腰三例，還是1994年之青花束腰一例，所飾之龍紋皆以側面游戲姿態環繞瓶身。北京故宮、鮑爾珍藏各釉裏紅例，以及本瓶，則見巨龍正面昂首，凌空騰躍於浪濤之上。同類龍紋造型另可參考1993年珠山出土的一件宣德青花盤（圖見《景德鎮出土元明官窯瓷器》，同上，頁191，編號150）（圖五）。這種明代海水龍紋的磅礴氣勢、威猛形象，正有可能是本類清代雍正梅瓶龍紋之雛形。

本瓶及上述傳世極少的諸館典藏，一概工藝精絕，細緻渲染巨龍之崢嶸神態。諸龍並無邊線勾勒輪廓，鱗片、眼睛、鬚鬚等細節以淺浮雕暗刻，宜近觀細賞，以徹底領略匠師巧工。各瓶之波浪紋皆以儼如鉛筆素描的「線描」技術繪畫，異常細膩。「線描」本已極考功夫，用於釉裏紅更是難上加難。釉裏紅波紋細密如絲，綫綫分明，



fig. 5 A Xuande period blue and white dish with dragons shown leaping and twisting. Collection of the Jingdezhen Imperial Kiln Institute
圖五 明宣德青花鬧潮龍紋高盤
景德鎮御窯博物院藏品



fig. 6 A Yongzheng mark and period copper-red 'dragon' meiping. Collection of the Palace Museum, Beijing
圖六 清雍正本朝款釉裏紅海水龍紋梅瓶
北京故宮博物院藏品



fig. 7 A Yongzheng mark and period copper-red 'dragon' meiping with cover, which is more similar in shape to Ming dynasty prototypes. Collection of the National Palace Museum, Taipei
圖七 清雍正本朝款釉裏紅波濤白龍紋梅瓶連蓋
國立故宮博物院藏品



fig. 8 A Yongzheng mark and period copper-red 'dragon' meiping. Collection of The Metropolitan Museum of Art, New York
圖八 清雍正本朝款釉裏紅波濤龍紋梅瓶
紐約大都會藝術博物館藏品

紅白相間，不蕪不素，只有頂尖巨匠，方能駕馭如此艱深技術。本瓶紋距毫釐不差，描畫絲絲入扣，仰賴畫師瓷匠淬鍊而成的非凡造詣，足證雍正御窯之輝煌盛世。

雍正釉裏紅刻波濤白龍紋梅瓶十分罕見，傳世若干例子現藏於北京故宮博物院藏（圖見《故宮博物院藏文物珍品全集36：青花釉裡紅（三）》，香港，2000年，編號171）（圖六）、台北故宮博物院，帶原蓋，曾展於《雍正 - 清世宗文物大展》（圖見其展覽圖錄，台北，2009年，頁175，圖版II-8）（圖七）、紐約大都會博物館（圖見 Warren E. Cox, 《The Book of Pottery and Porcelain》，紐約，1944年，頁586，圖版164）（圖八，館藏編號29.100.312），以及聖彼得堡艾米塔吉（隱士廬）博物館（圖見 Tatiana Arapova：《Chinese Porcelains in the Hermitage Collection》，列寧格勒，1977年，頁129，編號 195）。

此梅瓶為十九世紀美國著名收藏家瑪麗·J·摩根（Mary J. Morgan, 1823 - 1885年）舊藏。摩根夫人去世後，珍藏從翌年即1886年2月12日起在當時的紐約美國藝術廊（American Art Galleries）展出，部分藏品於3月3、4及5日在紐約齊克琳廳（Chickering

Hall）拍賣，餘品於3月8日起一連數天在美國藝術廊拍賣。此梅瓶為拍品538號，以美元\$225成交，相當於當時普遍美國工人的全年工資。

瑪麗·J·摩根本名瑪麗·珍·薩斯頓（Mary Jane Sexton），1823年生於紐約一小康之家，由家庭導師私授法文、數學，修業至教學程度，1851年與查理斯·摩根（1795 - 1878年）結為夫妻。據紐約弗里克藝術博物館（Frick Collection）藏之《Archives Directory of the History of Collecting in America》史冊記載，查理斯·摩根是著名金融大亨暨收藏巨擘J·皮爾龐特·摩根（J. Pierpoint Morgan, 1837 - 1913年）的堂兄。查理斯·摩根是一名鐵路、航運兼鋼鐵巨頭，與父皆從事印度貿易工作。1878年摩根歿後，大量公司股份由遺孀繼承。摩根夫人的藝術收藏範疇廣博，涵蓋歐洲繪畫、蝕刻版畫以及雕塑。她同時愛好東亞藝術，對陶瓷、象牙、漆器和玻璃工藝也有所涉獵。時至今日，摩根夫人的顯赫藏品珍存於美國各大博物館，包括華府國家美術館、紐約大都會博物館、波士頓美術館、巴爾的摩沃爾特斯藝術博物館，以及芝加哥藝術博物館。摩根夫人的中國瓷器珍藏品類繁多，當中不乏地位超然的頂級名器，本瓶正是其一大巨藏。

2705

**A FINE AND VERY RARE CARVED
COPPER-RED-DECORATED 'DRAGON'
MEIPING**

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

14 in. (35.5 cm.) high, box

**HK\$65,000,000-80,000,000
US\$8,400,000-10,000,000**

PROVENANCE:

Collection of Mary J. Morgan (1823-1885), New York
Sold at The American Art Association, New York, *The Art Collection formed by the late Mrs. Mary J. Morgan*, 9 March 1886, lot 538 (fig. 1)
Sold at Christie's New York, 28 March 1996, lot 385

EXHIBITED:

New York, The American Art Galleries, *The Art Collection formed by the late Mrs. Mary J. Morgan*, 12 February- 3 March 1886

On loan to the Minneapolis Institute of Arts, 2003-2020
London, Brunei Gallery, SOAS University of London, *Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021*, 15 October-11 December 2021

LITERATURE:

Ye Peilan and J. Thompson, *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi- Yongzheng- Qianlong, A Selection from The Wang Xing Lou Collection*, Hong Kong, 2004, pp. 76-77, no. 24
The Oriental Ceramic Society, *Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021*, London, 2021, pp. 252-253, no. 96

**清雍正 釉裏紅波濤錐拱蒼龍教子圖梅瓶
雙圈六字楷書款**

來源:

摩根夫人舊藏 (Mary Jane Morgan, 1823-1885年), 紐約
《The Art Collection formed by the late Mrs. Mary J. Morgan》, 美國藝術協會, 紐約, 1886年3月9日, 拍品538號 (圖一)
紐約佳士得, 1996年3月28日, 拍品385號

展覽:

紐約, 美國藝術藝廊, 「The Art Collection formed by the late Mrs. Mary J. Morgan」, 1886年2月12日至3月3日
借展於明尼阿波利斯美術館, 2003-2020年

倫敦, Brunei 藝廊, 倫敦大學亞非學院, 「百年清賞: 東方陶瓷學會的收藏家、鑑賞家及博物館員」, 2021年10月15日至12月11日

出版:

葉佩蘭及朱湯生, 《清代康雍乾官窯瓷器: 望星樓藏瓷》, 香港, 2004年, 頁76-77, 編號24
東方陶瓷學會, 《百年清賞: 東方陶瓷學會的收藏家、鑑賞家及博物館員》, 倫敦, 2021年, 頁252-253, 圖錄編號96



(fig.1 圖1)



(mark 底款)



A nearly identical example with a Yongzheng mark has appeared at auction, formerly in the collection of Stephen Junkunc III (d. 1978), was sold at Christie's New York, 21 September 1995, lot 225 (fig. 2). Another related meiping bearing a Yongzheng mark, whose shape closely follows the Ming dynasty prototypes and is more similar to the one preserved in Taipei National Palace Museum, formerly in the collection of Geraldine Rockefeller Dodge and The British Rail Pension Fund, was sold at Christie's Hong Kong, 29 April 2001, lot 602.

拍賣市場上曾出現一形制、紋飾及底款近乎相同之例，為史蒂芬·瓊肯三世（1978年卒）舊藏，於1995年9月21日紐約佳士得拍賣，拍品225號（圖二）。比較另一件帶雍正本朝款的梅瓶，器形與明代原型相較，較近似於臺北故宮博物院所藏之例，為杰拉爾丁·洛克菲勒·道奇（Geraldine Rockefeller Dodge）和英國鐵路基金會舊藏，於2001年4月29日在香港佳士得拍賣，拍品602號。



fig. 2 Stephen Junkunc III (d. 1978) collection, sold at Christie's New York, 21 September 1995, lot 225
圖二 史蒂芬·瓊肯三世（1978年卒）舊藏，於1995年9月21日紐約佳士得拍賣，拍品225號

2706

A FINE PAIR OF SMALL WUCAI
'FLOWER' DISHESYONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE
BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD
(1723-1735)

4½ in. (11.4 cm.) diam., box

(2)

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

EXHIBITED:

On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE:

Ye Peilan and J. Thompson, *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi- Yongzheng-Qianlong, A Selection from The Wang Xing Lou Collection*, Hong Kong, 2004, pp. 92-93, no. 30

The floral pattern on the current lot appears on dishes of various sizes. Compare to two larger pairs of dishes (27 cm. diam.), one is in the collection of Victoria and Albert Museum, London, accession no. 673-1907; another is illustrated in *Selected Chinese Ceramics from Han to Qing Dynasties*, The Chang Foundation, Taipei, 1990, pp.308-309, no. 135.

Compare to another related Yongzheng mark and period wucai 'floral' dish in the National Palace Museum, Taipei, included in *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, p.77, no. 42.

清雍正 青花五彩纏枝花卉紋盤一對 雙圈六字楷書款

展覽:

借展於明尼阿波利斯美術館, 2003-2020 年

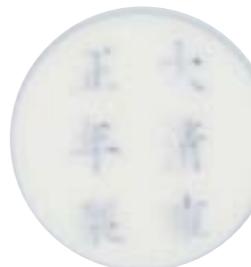
出版:

葉佩蘭及朱湯生,《清代康雍乾官窯瓷器: 望星樓藏瓷》, 香港, 2004 年, 頁92-93, 編號30

此對盤以紅綠彩內繪五朵花、外壁八朵，構圖豐富細膩，五彩對比鮮明，為宮廷用品。

此品種有不同尺寸，此拍品為最小者，較為罕見。比較兩尺寸較大之同品類對盤（直徑27公分），其一可參考倫敦維多利亞和艾伯特博物館藏品，館藏編號 673-1907；另一載於鴻禧美術館，見《中國歷代陶瓷選集》，台北，1990年，頁308-309，編號135。

再比一只類似之雍正款五彩盤，繪有不同的花卉紋飾且構圖較舒暢，曾在台北故宮博物院《清康雍乾名瓷特展》展出，並載於其展覽圖錄，台北，1986年，頁77，編號42。



(marks 底款)

2707

A VERY RARE AUBERGINE-GLAZED
MEIPING

清乾隆 茄皮紫釉梅瓶 六字篆書刻款

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF
THE PERIOD (1736-1795)8 $\frac{7}{8}$ in (22.4 cm.) high., boxHK\$1,000,000-2,000,000
US\$130,000-260,000PROVENANCE:
The Vera Goldschlager (1916-1999) Collection, no. 5; sold at
Christie's Hong Kong, 29-30 April 2001, lot 666EXHIBITED:
On loan to the Minneapolis Institute of Arts, 2003-2020LITERATURE:
Ye Peilan and J. Thompson, *Imperial Perfection: The Palace
Porcelain of Three Chinese Emperors, Kangxi- Yongzheng-
Qianlong, A Selection from The Wang Xing Lou Collection*,
Hong Kong, 2004, pp. 238-239, no. 94
*Christie's 20 Years in Hong Kong 1986 - 2006: Chinese
Ceramics and Works of Art Highlights*, Hong Kong, 2006, p. 157

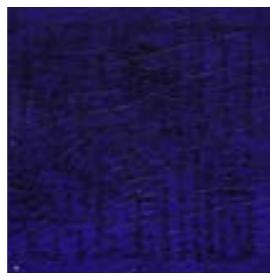
來源:

Vera Goldschlager (1916-1999) 舊藏, 編號5; 香港佳士得, 2001年4月
29-30日, 拍品666號

展覽:

借展於明尼阿波利斯美術館, 2003-2020年

出版:

葉佩蘭及朱湯生, 《清代康雍乾官窯瓷器: 望星樓藏瓷》, 香港,
2004年, 頁238-239, 編號94
佳士得, 《香港佳士得二十週年回顧1986-2006: 中國瓷器及工藝品
精選》, 香港, 2006年, 頁157

(mark 底款)

Meiping vases covered in aubergine glaze are very rare. A close comparison to the present vase is an aubergine-glazed bottle vase impressed with a Qianlong seal mark from the Baur Collection, illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, pp.218-219, A475, no. 323.

茄皮紫釉是一種以錳為呈色劑的低溫釉，燒製時容易剝落，因此傳世稀少。如此件梅瓶這樣的素身立件且釉色溼亮勻淨，極為珍貴。比較一近似茄皮紫釉長頸瓶，帶乾隆篆書印款，為鮑爾珍藏，載於約翰·艾爾斯著，《鮑爾藏中國瓷器》，冊2，頁218-219，A475，編號323。



2708

**A FINE AND EXTREMELY RARE BLUE
AND WHITE 'ELEPHANT HANDLE'
VASE**

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

12½ in. (30.8 cm.) high, box

HK\$5,000,000-8,000,000
US\$650,000-1,000,000

PROVENANCE:

Beatrice C. Goldschmidt (d. 2016) Collection
Sold at Sotheby's New York, 22 March 1995, lot 287

EXHIBITED:

On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE:

Ye Peilan and J. Thompson, *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi- Yongzheng-Qianlong, A Selection from The Wang Xing Lou Collection*, Hong Kong, 2004, pp. 50-51, no. 12

**清乾隆 青花纏枝蓮紋福慶有餘太平有象扁瓶
六字篆書款**

來源:

Beatrice C. Goldschmidt (2016年逝) 舊藏
紐約蘇富比, 1995年3月22日, 拍品287號

展覽:

借展於明尼阿波利斯美術館, 2003-2020 年

出版:

葉佩蘭及朱湯生, 《清代康雍乾宮窯瓷器: 望星樓藏瓷》, 香港, 2004 年, 頁50-51, 編號12



(mark 底款)



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



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



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

The present vase is unique in its shape and decoration, showcasing the high artisical and technical standards of pottery archived during the Qianlong period. Drawing inspiration from bronze vessels with a more compressed profile, the vase features an oval body framed by lobed bands below the tall neck and above the splayed foot. The body is adorned with elaborate lotus scrolls radiating from the endless knot suspending a chime and a tassel, repeated on all four sides. The mirrored bands above and below are decorated with overlapping lappets, scrolling flowers and rows of *ruyi* heads. The elegant tall neck is embellished at the top with *ruyi*-head and beaded chains, flanked on either side by a pair of exquisitely moulded elephant-head handles, and further decorated with a beribboned double-fish charm suspending a bat in between.

It appears that only one other visually identical vase of similar size from the Qianlong period is known, previously in a Japanese collection, and was sold at Sotheby's Hong Kong, 8 October 2009, lot 1699.

Two related examples are in the National Palace Museum, Taipei, one is a Qianlong blue and white 'phoenix and peacock' vase of a different shape yet with a similar pair of elephant-head handles, collection number: *guci-015886* (fig. 1); another is a Qianlong blue and white 'lotus' vase with dragon handles, the neck of which is decorated with a similar 'double-fish' charm suspending a chime, collection number: *guci-009911* (fig. 2).

Compare also with a Qianlong-marked yellow-ground blue and white vase painted with comparable decorations of *bajixiang* amidst lotus scrolls, all between bands of *ruyi* head and upward lappets, with the neck flanked by a pair of pink-enamelled elephant-head handles, in the Palace Museum, Beijing, collection number: *gu-00152202* (fig. 3).

此象耳扁瓶造型及紋飾極其獨特，展現了當時御窯工匠應乾隆皇帝對新穎瓷器的追求下所達到的精湛製瓷水平。瓶器形應效仿銅壺造型，撇口，長頸，橢圓腹，肩腹各接連兩條凸起寬帶，圈足稍外撇。頸兩側鋪貼象耳，瓶身富含太平有象之意，整體造型多變而和諧。其青花裝飾層次分明，繁密而不亂，並巧妙地穿插象徵吉祥之紋飾 - 腹部飾纏枝蓮紋、盤長及磬，頸繪瓊瑤懸掛卍形墜、雙魚及蝙蝠，寓意著「年年有餘」、「幸福常在」、「福慶有餘」；腹部上下分別飾蕉葉紋、纏枝花紋與如意雲紋，為當時之典型圖案。整體組合具西洋巴洛克風格但不失中國元素，色調鮮豔，畫工精巧，構圖嚴謹，工藝更是精雕細琢，可謂乾隆皇帝傳世御瓷之代表作。

本瓶為乾隆御瓷極少見之器，在博物館、私人珍藏及流通市場中僅知另一件外觀形制與本拍品幾乎完全相同之乾隆瓷瓶，為日本舊藏，於香港蘇富比2009年10月8日拍賣，拍品1699號。

台北故宮博物院藏有兩件近似例，一為乾隆青花孔雀牡丹瓶，器形雖不同，但配有造型近似之雙象耳，藏品編號：故瓷015886（圖一）；另一件為乾隆青花番蓮紋雙龍耳瓶，飾有與此瓶近似的雙魚與磬之紋飾組合，藏品編號：故瓷009911（圖二）。再比一件乾隆款黃地青花瓶，為北京故宮博物院所藏，通體飾纏枝蓮紋及八吉祥，頸兩側設粉彩象耳，藏品編號：故00152202（圖三）。



2709

A FINE AND EXTREMELY RARE
IMITATION-LACQUER PORCELAIN
CIRCULAR BOX AND COVER

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

4½ in. (12.4 cm.) diam., box

HK\$2,800,000-3,500,000
US\$360,000-450,000

PROVENANCE:

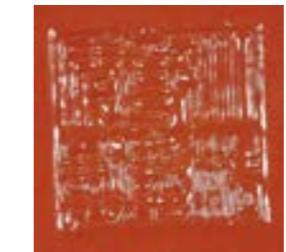
Sold at Sotheby's Hong Kong, 28-29 November 1978, lot 163
Sold at Sotheby's Hong Kong, *Important Chinese Porcelain, Enamels and Jade Carvings from the Works of Art Collection of the British Rail Pension Fund*, 16 May 1989, lot 47
The Robert Chang Collection, Hong Kong
Sold at Christie's Hong Kong, *Kangxi, Yongzheng, Qianlong-Imperial Wares from the Robert Chang Collection*, 2 November 1999, lot 506

EXHIBITED:

London, *The Dorchester International Ceramics Fair*, June 1986
Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2-14 June 1993, cat. no. 41
On loan to the Minneapolis Institute of Arts, 2003-2020

LITERATURE:

Sotheby's Hong Kong: Twenty Years, Hong Kong, 1993, no. 347
Sotheby's: Thirty Years in Hong Kong, Hong Kong, 2003, no. 160
Ye Peilan and J. Thompson, *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi- Yongzheng- Qianlong, A Selection from The Wang Xing Lou Collection*, Hong Kong, 2004, pp. 256-257, no. 103



(mark 底款)

清乾隆 瓷仿雕漆高士雅集圖圓盒
六字篆書印款

來源:

香港蘇富比, 1978年11月28-29日, 拍品163號
英國鐵路局退休基金會舊藏

《Important Chinese Porcelain, Enamels and Jade Carvings from the Works of Art Collection of the British Rail Pension Fund》, 香港蘇富比, 1989年5月16日, 拍品47號

張宗憲舊藏, 香港

《Kangxi, Yongzheng, Qianlong- Imperial Wares from the Robert Chang Collection》, 香港佳士得, 1999年11月2日, 拍品506號

展覽:

倫敦, 「Dorchester國際陶器會展」, 1986年6月

倫敦佳士得, 「雲海閣重要中國陶瓷:張宗憲珍藏展」, 1993年6月2-14日, 展覽圖錄41號

借展於明尼阿波利斯美術館, 2003-2020 年

出版:

《香港蘇富比二十週年》, 香港, 1993年, 編號347
《香港蘇富比三十週年》, 香港, 2003年, 編號160

葉佩蘭及朱湯生, 《清代康雍乾宮窯瓷器:望星樓藏瓷》, 香港, 2004 年, 頁256-257, 編號103



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



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

As porcelain was a medium that was relatively easy to control and decorate to high standards of imperial quality during the 18th century, it was frequently used to simulate a variety of other works of art such as hardstones, bronzes, *cloisonné* enamels, wood and lacquer. The present box and cover is exemplary of such innovation of imperial quality.

For a lacquer box and cover possibly served as inspiration to the present lot, see a carved Ming dynasty box with a pavilion amidst a riverscape preserved in the Palace Museum, Beijing, collection number *xin*-00123808 (fig. 1). Compare to an imitation lacquer porcelain box with very similar decoration on the cover and sides, and also raised on five-tab feet, is in the collection of the Palace Museum, Beijing, collection number *gu*-00152658 (fig. 2).

清乾隆年間，製瓷技術進入鼎盛時期，御窯場工匠對瓷器的掌控已到爐火純青的地步，開始以瓷器模仿各種工藝品，如寶石、銅器、掐絲琺瑯、木器及漆器。此蓋盒正是這類創新御窯作品之典範。

此瓷製蓋盒的臨摹範本為早期的剔紅作品，如一北京故宮博物院所藏的明代剔紅山水圖蓋盒，藏品編號：新00123808（圖一）。比較一件主題紋飾與此拍品極為相似的乾隆款仿雕漆五如意足圓蓋盒，為北京故宮博物院藏品，藏品編號：故00152658（圖二）。





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

Compare also to a smaller Qianlong period circular porcelain box in imitation of carved lacquer with prunus branches on a trellis ground, included in the Taipei National Palace Museum Special Exhibition of *K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, and illustrated in its exhibition catalogue, Taipei, 1986, p. 141, no. 114 (fig. 3).

再比一件尺寸較小的清乾隆仿雕漆釉梅花紋盒，曾展出於台北故宮博物院「清康雍乾名瓷特展」，並載於其展覽目錄，台北，1986年，頁141，編號114（圖三）。



2710

A FINE AND RARE MOULDED
CELADON-GLAZED 'DRAGON AND
PHOENIX' OCTAGONAL VASE

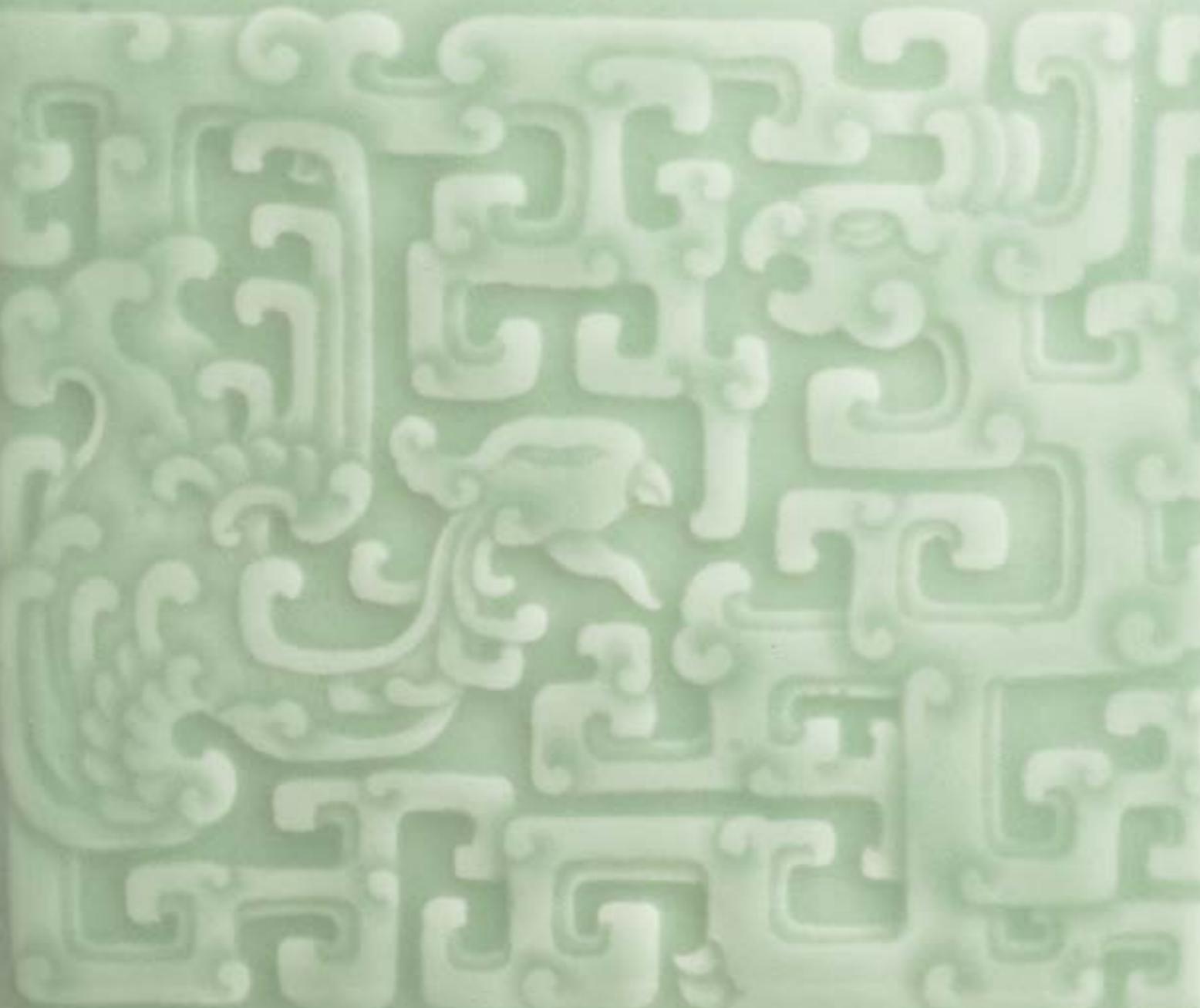
清乾隆 粉青釉模印夔龍鳳紋八方瓶 六字篆書款

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

13 in. (33 cm.) high, wood stand, box

HK\$1,500,000-2,500,000
US\$200,000-320,000來源:
香港蘇富比, 1994年11月1-2日, 拍品114號展覽:
借展於明尼阿波利斯美術館, 2003-2020年出版:
葉佩蘭及朱湯生, 《清代康雍乾宮窯瓷器: 望星樓藏瓷》, 香港,
2004年, 頁188-189, 編號70PROVENANCE:
Sold at Sotheby's Hong Kong, 1-2 November 1994, lot 114EXHIBITED:
On loan to the Minneapolis Institute of Arts, 2003-2020LITERATURE:
Ye Peilan and J. Thompson, *Imperial Perfection: The Palace
Porcelain of Three Chinese Emperors, Kangxi- Yongzheng-
Qianlong, A Selection from The Wang Xing Lou Collection*,
Hong Kong, 2004, pp. 188-189, no. 70

(mark 底款)



The present vase is especially attractive for its beautiful and soft glaze of bluish-green tone, the intricate relief decoration, and its elegant faceted form. The vase may be modelled after a Yongzheng prototype of similar shape and design, see an example preserved in the Beijing Palace Museum, collection number *gu-00148852* (fig. 1). The vase is decorated with archaic dragons, phoenixes, and other motifs derived from ancient bronzes, reflecting Qianlong emperor's admiration and fondness of antiques, as well as his ambition for innovation and refinement.

It is rare to find a Qianlong celadon-glazed vessel of octagonal shape with moulded design, as more often seen in plain; see one sold at Christie's Hong Kong, 28 November 2005, lot 1305, and later sold at Sotheby's Hong Kong, 6 April 2016, lot 3615. Another plain vase with Qianlong mark of similar size and shape, yet covered in a Ru-type glaze, is in Taipei National Palace Museum, collection number: *guci-007617* (fig. 2).

Further compare to two other almost identical examples in size, form and decoration, one from the Estate of Diana D. Ashcroft, sold at Sotheby's Hong Kong, 2 May 2000, lot 613; another formerly in a Japanese private collection, sold at Sotheby's Hong Kong, 8 April 2009, lot 1652.

瓶呈八方形，撇口，折肩，長腹並向下漸收，通體施粉青釉並模印夔龍鳳、如意雲紋及芭蕉葉等多層紋飾，色澤淡雅勻淨，器形規整，有龍鳳呈祥、八方升平之意。

此瓶或沿襲雍正同款委角八方瓶，可參考北京故宮博物院藏品，藏品編號：故00148852（圖一）；整體造型及紋飾更取意於青銅器，體現乾隆官窯仿古創新並存的風格。

此類乾隆粉青釉八方瓶加飾印花傳世稀少，多件素身者，其一例可參考2005年11月28日香港佳士得拍賣，拍品1305號，後於香港蘇富比2016年4月6日拍賣，拍品3615號。此外，可參考台北故宮博物院所藏一乾隆款仿汝窯八方瓶，藏品編號：故瓷007617（圖二）。

比較拍賣市場上兩件尺寸與形制幾近相同之例，一為Diana D. Ashcroft舊藏，拍賣於香港蘇富比，2000年5月2日，拍品613號；另一件為日本私人舊藏，拍賣於香港蘇富比，2009年4月8日，拍品1652號。



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



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

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

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

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

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

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

佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

ENQUIRIES

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes. Estimates may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item

which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the catalogue description are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a lot.

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

8 WATCHES & CLOCKS

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

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

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

9 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 documents showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder: If you are bidding on behalf of another person who will pay Christie's directly, that person will need to

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

(b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- withdraw any lot;
- divide any lot or combine any two or more lots;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in

any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The auctioneer accepts bids from:

- (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 at <https://www.christies.com/en/help/buying-guide-important-information-financial-information>.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM
In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 26% of the **hammer price** up to and including HK\$7,500,000, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% of that part of the **hammer price** above HK\$50,000,000. Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

2 TAXES

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not

be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.
- (m) **Guarantee in relation to Wines and Spirits**

(i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any lot, for any other error of description or for any fault or defect in any lot. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any lot and any express or implied condition or **warranty** is hereby excluded;

- (ii) If, (1) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any lot that in his view the lot was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the lot in its possession in the same **condition** as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the lot was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the lot free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the lot provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the lot was notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impractical or likely to have caused damage to the lot. (See also notes on ullages and casks);

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

- (iv) Cash
We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by 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.

3 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 and responsibility for the lot will transfer to you from whichever is the earlier of the following:

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that

Christie's will have all of the rights of the seller to pursue you for such amounts;

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G4(a) and (b). In such circumstances paragraph G4(d) shall apply.

5 KEEPING YOUR PROPERTY

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

6 COLLECTION AND STORAGE

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

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

- 3. 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.

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

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

(b) we can, at our option, move the lot to or within an affiliate or third party warehouse and we or they may charge you transport costs and administrative fees for doing so.

- (c) we may sell the lot in any commercially reasonable way we think appropriate.

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

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

7 TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

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

We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

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

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These 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

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"

person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

(h) Handbags

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

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

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

I OUR LIABILITY TO YOU

1. We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** 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**.

2. (a) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(b) 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.

3. 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.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the

English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

due date: has the meaning given to it 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.

UPPERCASE type: means having all capital letters.

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

TRANSLATIONS

If we have provided a translation of this agreement, we will use the

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue

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



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

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

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

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**.

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

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

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

業務規定 · 買方須知

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

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

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

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

JEWELLERY

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

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

QUALIFIED HEADINGS

Attributed to: in Christie's qualified opinion is probably a work by the jewellery/maker but no warranty is provided that the lot is the work of the named jeweller/maker.

Other information included in the catalogue description

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

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

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

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

Removal of Watch Batteries

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

CHINESE CERAMICS AND WORKS OF ART

In Christie's opinion a work by the maker or artist
e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

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

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

REFERENCE TO "HARDWARE"

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

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300

BC

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

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

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

The Ming-style bowl is decorated with lotus scrolls...

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

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

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

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY
DAWENKOU CULTURE

HANDBAGS

Condition Reports

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

Grades in Condition Reports

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

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

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

REFERENCE TO "HARDWARE"

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

e.g. A BLUE AND WHITE BOWL

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

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

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300

WINES

OPTIONS TO BUY PARCELS

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

CLASSIFICATIONS

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

ULLAGES AND CORKS OF OLD WINES

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

ULLAGE

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

業務規定

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圖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、修理及耗損等因素而差異甚大。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、收集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。這些方法都可能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) 除非經過寶石學實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試，

我們將提供寶石學報告。

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

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

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

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

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。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帶的部分，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更多信息，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、國民身分證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：公用事業帳單或銀行月結單；

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

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談問題。

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

2. 再次參與競投的客人</

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

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者或競投的方式，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。如果在此價位沒有入競投，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，拍賣官可視為該拍賣品為流拍拍賣品。

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

7. 貨幣兌換

拍賣會的顯示板、Christie's LIVE™和佳士得網站可能會以拍賣場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，佳士得並不以其約束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

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

2. 稅費

成功競投者將負責所有適用拍賣品稅費，包括增值稅，銷售或補償使用稅費或者所有基於落槌價和**買方酬金**而產生的該等稅費。賣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，均可能須支付基於落槌價、**買方酬金**和或與拍賣品相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由拍賣品將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取拍賣品之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 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；及
- (b) 有權利將拍賣品的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人的索賠權。

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F(a)段定義) 的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

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

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本目錄描述第一行 (“標題”) 以大階字體注明的資料作出真品保證。除了標題中顯示的資料，我們不對任何標題以外的資料 (包括標題以外的大階字體注明) 作出任何保證。

(c) 真品保證不適用有**保留標題**或任何**有保留**的部分標題。有**保留**是指受限於拍賣品目錄描述內的解釋，或者標題中有 “重要通告及目錄編列方法之說明” 內有**保留標題**的某些字眼。例如：標題中對 “認為是...之作品” 的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱覽**有保留標題**列表及拍賣品的**目錄描述**。

- (d) 真品保證適用於被拍賣會通告修訂後的標題。
- (e) 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題符合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑑定方法才能鑑定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。

(g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日起原本買方是拍賣品的唯一所有人，且拍賣品不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

- (h) 要申索真品保證下的權利，您必須：
- (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專

家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

- (i) 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**真品保證**下唯一的權利就是取消該項拍賣及收回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

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

- (i) 此**額外保證**不適用於：
- (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；

- (B) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
- (C) 沒有標題的書籍；

- (D) 沒有標明**估價**的已出售拍賣品；
- (E) 目錄中表明售出後不可退貨的書籍；
- (F) **狀況**報告中或拍賣時公告的瑕疵。

(i) 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真品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按照E2(h)(ii)的規定提供令佳士得滿意的證據，證實該拍賣品為真品，及須按照以上E2(h)和(i)適用於此類別之申索。

(l) **中國、日本及韓國工藝品 (中國、日本及韓國書畫、版畫、素描及珠寶除外)**。

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

(m) 與名酒及烈酒有關的保證。

(i) 除非佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人

均不會對任何有關拍賣品的創作者、產地、日期、年代、作品歸屬、真實性或**來源**所作的任何陳述的真確性或就任何其他

有關於任何拍賣品的任何缺陷或瑕疵所作的錯誤描述負責。此外，賣家、佳士得、佳士得僱員或代理人對任何拍賣品均不作出任何**保證**且任何明示或默認的條款或條件均被免除；

(ii) 如果佳士得按此**真品保證**有所接受的責任，如果(i)只有通過在出版目錄之日還未存在或未被普遍接納的科學鑑定方法或在拍賣日價格太昂貴或不實際或者可能損害拍賣品的方法才可得以證明，則買方不可獲得此條款下的權利 (參見就損耗及酒塞的備註)；

(iii) 買方無權按此**真品保證**作出相比其就拍賣品所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出索償；

(iv) 此**真品保證**的權益不可作轉讓，僅為佳士得在拍賣時就拍賣品所發出之原始發票所載之買方所獨有，且買方需在拍賣後對拍賣品持有無間斷而未有產權負擔之擁有權。

3. 您的保證

(a) 您**保證**用於結算的資金與犯罪活動 (包括逃稅) 沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。

(b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在您向我們為拍賣品付款之前向您提供資金，您**保證**：

(i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；

(ii) 您將向我們披露最終買家 (包括其任何職員，最終受益人以及代表其行事的任何人士) 的身份，並應我們的要求提供文件以驗證其身份；

(iii) 您和最終買方之間有關拍賣品或其他方面的安排不是為了完全或部分便於任何稅務罪行；

(iv) 您不知曉並且沒有理由懷疑最終買方 (或其職員，最終受益人以及代表其行事的任何人士) 被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動 (包括逃稅) 有關；

(v) 如果您是根據歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

- (i) 落槌價；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 (如您還未註冊網上賬戶，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1,000,000元之付款。CNP付款不適用於所有佳士得拍賣，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於售後服務部作總數不超過港幣80,000元之現金付款 (須受有關條件約束)。

(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。

3. 您的保證

(a) 您**保證**用於結算的資金與犯罪活動 (包括逃稅) 沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。

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發郵件至：postsaleasia@christies.com。

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

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

(c) 含有受保護動物物料的拍賣品

由瀕危物种及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有 \approx 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鯨魚皮、短吻鯨皮及鯨鴿皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物种的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 \bowtie 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物种物料的手袋注有 \approx 號或 \equiv 號，進一步資料請參見以下第H2(h)段。

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

(d) 美國關於非洲象象牙的進口禁令

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

(e) 源自伊朗的拍賣品

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

(f) 黃金

含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的

錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方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。請就個別**拍賣品**與相關部門聯絡。

(h) 手袋

注有 \approx 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

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

I. 佳士得之法律責任

1. 除了真品保證，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何保證。在法律容許的最大程度下，所有由法律附加的保證及其他條款，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。

2.

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

(b) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、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。

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

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

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

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他佳士得集團公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在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、遺產及任何承繼您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，如您是加利福尼亞州居民，您可在https://www.christies.com/about-us/contact/ccpa看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 權利

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

9. 法律及管轄權

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

10. www.christies.com的報告

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

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或偽品：

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

真品保證：我們在本協議E2段所詳述為拍賣品提供的保證。

買方酬金：除了落槌價，買方支付給我們的費用。

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

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

狀況：拍賣品的物理狀況。

到期付款日：如第F1(a)段所列出的意思。

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

落槌價：拍賣官接受的**拍賣品**最高競投價。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何

符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：拍賣品的所有權歷史。

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

底價：拍賣品不會以低於此保密底價出售。

拍賣場通告：張貼於拍賣場內的**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。

30/04/24

本目錄中使用的各類標識

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

○

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

○

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

●

此**拍賣品**不設底價。

~

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

△

△

△

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

△

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

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

△ 佳士得對該拍賣品持有所有權或經濟利益

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

○ 保證最低出售價

佳士得有時就某些受委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，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中註以符號 **◆** 以資識別。

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

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

◆ 佳士得的權益及第三方保證

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

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

○ 利益方的競投

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

目錄出版後通知

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

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方分擔保證風險，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，我們不會在目錄中註以符號。

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

目錄編列方法之說明

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

有保留之意見，拍賣品上載有生產商的標記。

時期

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

手錶

真品證書

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

拆除手錶電池

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

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認為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...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

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

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

珠寶

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

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該拍賣品時使用了由珠寶商的客戶所提供的原石。

有保留的標題

“Attributed to”：根據佳士得有保留之意見，有可能是其珠寶商/製造商的作品，但不能保證該拍賣品是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

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

告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋拍賣品的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗拍賣品或您自行就拍賣品尋求的專業意見。拍賣品均以拍賣時的「現狀」出售且佳士得或賣家對於拍賣品的狀況不設任何陳述或保證。

狀況報告評級

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

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考拍賣品描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未被使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級： 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

第4級： 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

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

有關「配件」

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

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的落槌價購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

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

舊酒的自然耗損及酒塞

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

耗損

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

例如: A JADE BLADE
NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

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



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