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THURSDAY 30 OCTOBER 2025 星期四 2025年10月30日

AUCTION 拍賣

Thursday, 30 October 2025 · 2025年10月30日 (星期四)  
2.30pm (Sale 21661, Lots 1001-1133)  
下午2時30分 (拍賣編號 21661, 拍賣品編號 1001-1133)  
Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central  
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VIEWING 預展

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

Thursday – Wednesday, 23–29 October  
10月23日至29日 (星期四至三)  
10.30am – 6.00pm

HIGHLIGHTS PREVIEW 精選拍品預展

BEIJING, Hong Kong Jockey Club Clubhouse  
北京, 香港馬會會所  
Tuesday – Wednesday, 16–17 September  
9月16至17日 (星期二至三)  
10.00am – 5.00pm

SHANGHAI, BUND ONE  
上海, 久事國際藝術中心  
Saturday – Sunday, 20–21 September  
9月20至21日 (星期六至日)  
10.00am – 5.00pm

TAIPEI, Taipei Marriot Hotel  
台北, 台北萬豪酒店  
Saturday – Sunday, 18–19 October  
10月18至19日 (星期六至日)  
11.00am – 6.00pm

AUCTIONEERS 拍賣官

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AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **CELADON-21661**.  
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An Important Hong Kong Family Collection  
重要香港家族珍藏

1001

A YELLOW-ENAMELLED BLUE-GROUND  
‘DRAGON’ DISH

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1821-1850)

9 7⁄8 in. (25.2 cm.) diam.

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:  
Sold at Sotheby's Hong Kong, 19 November 1986, lot 293

清道光 藍地黃彩遊龍戲珠紋盤 六字篆書款

來源:  
香港蘇富比, 1986年11月19日, 拍品293號



An Important Hong Kong Family Collection  
重要香港家族珍藏

1002

A GREEN-ENAMELLED AND UNDERGLAZE  
BLUE ‘DRAGON’ JAR

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

8 in. (20.2 cm.) high

HK\$100,000-120,000

US\$13,000-15,000

清乾隆 鬥彩八吉祥綠龍紋罐 六字篆書款



(mark)





An Important Hong Kong Family Collection  
重要香港家族珍藏

1003

A FAMILLE ROSE SGRAFFITO PINK-GROUND  
GROUND ‘MEDALLION’ BOWL

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1821-1850)

5¾ in. (14.6 cm.) diam.

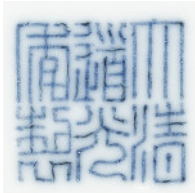
HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:  
Sold at Sotheby's Hong Kong, 19 November 1986, lot 262

清道光 御用粉紅地外粉彩內青花丹桂飄香圖  
中秋節膳盤  
六字篆書款

來源：  
香港蘇富比，1986年11月19日，拍品262號



(mark)



(two views 兩面)

An Important Hong Kong Family Collection  
重要香港家族珍藏

1004

A FAMILLE ROSE PINK-GROUND  
SGRAFFITO ‘MEDALLION’ BOWL

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1821-1850)

5¾ in. (14.6 cm.) diam.

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:  
Sold at Sotheby's Hong Kong, 19 November 1986, lot 263

清道光 御用粉紅地外粉彩內青花丹桂飄香圖  
中秋節膳盤  
六字篆書款

來源：  
香港蘇富比，1986年11月19日，拍品263號



(mark)



(two views 兩面)

An Important Hong Kong Family Collection  
重要香港家族珍藏

1005

A PAIR OF FAMILLE ROSE ‘MILLE FLEURS’  
CUPS

JIAQING SIX-CHARACTER SEAL MARKS IN IRON-RED AND OF THE PERIOD (1796-1820)

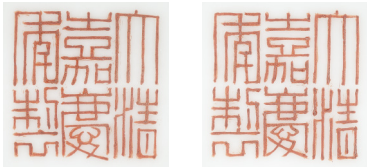
each: 3¼ in. (8.2 cm.) diam. (2)

HK\$120,000-180,000 US\$16,000-23,000

PROVENANCE:  
Sold at Sotheby's Hong Kong, 19 November 1986, lot 259

清嘉慶 粉彩萬花錦紋盃一對 礬紅六字篆書款

來源:  
香港蘇富比，1986年11月19日，拍品259號



(marks)



1006

A PAIR OF UNDERGLAZE BLUE AND IRON-  
RED DECORATED ‘DRAGON’ DISHES

YONGZHENG SIX-CHARACTER SEAL MARKS IN BLACK ENAMEL  
AND OF THE PERIOD (1723-1735)

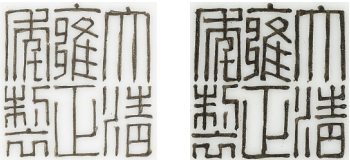
6¾ in. (16.3 cm) diam., box (2)

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

PROVENANCE:  
Sold at Sotheby's New York, 22 September 2021, lot 135

清雍正 青花礬紅遊龍趕珠紋盤一對 黑彩六字篆書款

來源:  
紐約蘇富比，2021年9月22日，拍品135號



(marks)





The Property of a North American Collector  
抱樸山居珍藏

•1007

A CARVED CIZHOU WHITE-GLAZED  
‘LOTUS’ WASHER

NORTHERN SONG-JIN DYNASTY (960-1234)

The slightly compressed sides are incised with overlapping lotus flower petals.  
5½ in. (14 cm.) diam.

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE:  
Acquired in Taiwan in 2000

北宋/金 磁州白釉刻蓮葉紋洗

來源:  
2000年入藏於台灣



The Property of a North American Collector  
抱樸山居珍藏

1008

A CRISPLY MOULDED YAOZHOU CELADON  
‘FISH AND WAVES’ CONICAL BOWL

NORTHERN SONG DYNASTY-JIN DYNASTY (960-1234)

4 ¼ in. (11 cm.) diam., Japanese wood box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE:  
Kochukyo, Tokyo

北宋/金 耀州窑青釉模印水浪魚紋笠式盥

來源:  
壺中居，東京



(two views 兩面)

The Superb Barlow Ding Carved “Peony” Vase  
巴羅爵士舊藏定窯刻牡丹紋瓶





# Breath and Soul – An Exceptionally Rare Song Dynasty Ding Vase

Rosemary Scott, *Independent Scholar*

The current vase is not only exquisite and exceptionally rare, but was also formerly included in several important Chinese ceramic collections in both Britain and Hong Kong. For several decades of the 20th century it was in England in the famous collection of Sir Alan (1881-1968) (**fig. 1**) and Lady (1885-1989) Barlow, while in late 20th and early 21st centuries it was in important Hong Kong collections - the Muwen Tang collection from 1986 to 2003, and the Xiwenguo Zhai collection from 2003 to 2017.

Sir Alan Barlow was one of the great European collectors of Chinese ceramics of the early to mid-20th century, and loaned 22 pieces from his collection to the prestigious 1935-6 *International Exhibition of Chinese Art* held at the Royal Academy in London. Having been born in 1881, he first began collecting Ottoman ceramics around 1900, but from the 1920s he started to collect Chinese ceramics, developing a special appreciation of Song dynasty wares. He joined the Oriental Ceramic Society in 1932, became a member of its Council in 1933, and served as its President from 1943-61. In 1911, he married Nora Darwin –



fig. 1 Sir Alan Noel Barlow, circa June 1938 © National Portrait Gallery, London  
圖一 艾倫巴羅爵士，約1938年6月 © National Portrait Gallery, London

granddaughter of the famous naturalist and biologist Charles Darwin, author of *On the Origin of Species*. She shared his interest in art, and their many generous loans to exhibitions were usually credited to: ‘Sir Alan and Lady Barlow’. Sir Alan and Lady Barlow

## 氣韻與靈魂—罕世北宋定窯瓶

蘇玫瑰, 獨立學者

本瓶不僅造型絕美，工藝精緻，彌足珍貴，更歷經英國與香港知名中國陶瓷收藏序列之遞藏。二十世紀中葉數十載，屬英國知名藏家艾倫·巴羅爵士伉儷雅蓄（巴羅爵士，1881-1968（圖一）；巴羅夫人，1885-1989）。其後於二十世紀末至二十一世紀初，續藏於香港兩大重要私人收藏：先於1986年至2003年間歸沐文堂寶蓄，後於2003年至2017年於入藏於喜聞過齋，流傳有緒，來源顯赫。

艾倫·巴羅爵士為二十世紀初至中期，歐洲最負盛名的中國陶瓷藏家之一，藏品中曾有二十二件借予1935-36年間倫敦皇家藝術學院舉辦之中國藝術國際展覽會。巴羅爵士生於1881年，約自1900年開始收藏奧斯曼陶瓷，而後1920年代，轉而珍藏中國陶瓷，尤對宋代器物傾心不已。1932年加入東方陶瓷學會，1933年成為理事，後於1943年至1961年擔任會長。1911年，巴羅爵士迎娶諾拉·達爾文，正是博物學與生物學泰斗查爾斯·達爾文（《物種起源》作者）孫

女。夫妻志趣相投，皆愛藝術，慷慨借展諸多藏品，多以「艾倫巴羅爵士伉儷」名義示人。艾倫巴羅爵士伉儷對多所重鎮博物館慷慨捐贈，包含大英博物館、維多利亞與艾伯特博物館、劍橋大學菲茨威廉博物館及倫敦大學大維德中國藝術基金會。艾倫爵士1968年逝世後，其中國藝術藏品借予杜倫大學古本金東方博物館，1974年又移至薩塞克斯大學。2012年，艾倫爵士故藏轉移至牛津大學阿什莫林博物館。少數藏品，包括此瓶，為家族後人留存。另外，艾倫爵士伊斯蘭陶瓷故藏捐贈予牛津大學阿什莫林博物館。

論中國陶瓷，艾倫爵士尤其偏愛早期匠人手作之器物，宋代尤甚，而非後世「機械製作」之陶瓷品。1937年，艾倫爵士在倫敦東方陶瓷學會所發表精彩演講「收藏家與專家」中曾言：「工匠將性情烙印於無生命泥土上，遂不再為無生之物，而是蘊含氣韻與靈魂；獨一無二，雖不完美，卻更添雅趣。」

made a number of generous gifts to major museums, including the British Museum; the Victoria and Albert Museum; the Fitzwilliam Museum, University of Cambridge, and the Percival David Foundation of Chinese Art, University of London. After Sir Alan’s death, in 1968, items from his Chinese collection were loaned to the Gulbenkian Museum of Oriental Art, University of Durham, and in 1974 transferred to the University of Sussex. In 2012 they moved to the Ashmolean Museum, University of Oxford. A small number of items, including this vase, remained in the family. His Islamic ceramics were donated to the Ashmolean Museum, University of Oxford.

In Chinese ceramics, Sir Alan greatly preferred the fine hand-made ceramics of the early period – particularly Song – rather than those ‘machine-made’ in later times. In his fascinating 1937 lecture ‘The Collector and the Expert’ to the Oriental Ceramic Society, London, he noted: ‘The craftsman has impressed his personality on the lifeless clay. It almost ceases to be inanimate; it has a breath and soul of its own; it is individual, unique; its very imperfections add to its allure.’

The vast majority of extant Ding wares are open wares, and closed forms, such as vases, are rare. The current vase form with its elegant high foot, spherical body, long narrow neck and flattened mouth is especially rare. The only other published Song dynasty Ding ware vase of the same shape as the current vase, although slightly smaller at 22 cm. high, is from the Qing court

collection, preserved in the Palace Museum, Beijing (illustrated in *Porcelain of the Song Dynasty (1), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1996, p. 41, no. 35) (**fig. 2**). The Beijing vase is decorated in similar technique to that on the current vase, but includes chi dragons. On the base are carved three characters *shang shi ju*, linking the vessel to one of the six bureaux of the inner palace concerned with food and drink. This indicates that vessels of this type were used as bottles – probably for wine – rather than to contain flowers.

A Song dynasty Ding ware vase with the same height of 25 cm. as the current vase, which has a mallet-shaped body, rather than the spherical shape of the current vase and the Beijing example, is in the collection of Sir Percival David (illustrated by S. Pierson and S. McCausland in *Song Ceramics – Objects of Admiration*, London, 2003, pp. 20-1, no. 1). The mouth of this vase, which originally was of flattened form, was broken, ground-down, and covered with a metal band before it entered Sir Percival’s collection, but it is clear that the mouth was originally similar to that of the current vase. The design on the Percival David vase has also been carved and incised in a similar style to that on the Barlow vase.

The form of the current vase evokes parallels with certain rare Northern Song Ru ware vases. On the one hand the Barlow Ding vase’s spherical body resting on a high, splayed foot is reminiscent of a Ru ware vase found at Qingliangsi and included



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

現存定窯器絕大多數為開放形臥件，瓷瓶等封閉形立器則殊為罕見。本拍品器形尤為稀罕，雅致高足、圓球形器身、纖長瓶頸及扁平口。迄今唯有一例已知宋代定窯瓶，形制與此瓶相類，尺寸略小，高二十二公分，出自清宮舊藏，現存北京故宮博物院（見《故宮博物院藏文物珍品大系：兩宋瓷器（上）》，香港，1996年，頁41，圖版35）（圖二）。北京故宮藏例施與此瓶相似紋飾工藝，惟刻螭龍紋，底刻「尚食局」三字，顯示與內宮六尚之一、掌管飲饌之尚食局相聯，可見器皿本用以盛液，或許盛酒，非供插花用。

另一例定窯瓶，高二十五公分，形制為槌形，異於此瓶及北京故宮藏例之圓球形，現存大維德爵士收藏（見畢宗陶（S. Pierson）與 S. McCausland，《Song Ceramics—Objects of Admiration（宋瓷：讚賞之物）》，倫敦，2003年，頁20-21，圖版1）。該瓶口本為扁平形，納入大維德爵士收藏前，已損且磨平，後加金屬包鑲；但觀其器形，原與本拍品口部相若。大維德爵士所藏瓶例，其紋飾亦近似本瓶刻劃風格。



in the National Palace Museum’s exhibition *Grand View Special Exhibition of Ju Ware from the Northern Sung Dynasty*, Taipei, 2006, pp. 66-7, exhibit 11. This Qingliangsi Ru vase has a slender columnar neck, but has a flared mouth rim, similar to that seen on a Ding ware vase from the collection of the National Palace Museum, Taipei – illustrated in the same catalogue, p. 70, top left (**fig. 3**). These slender, columnar necked vases would have been difficult to make with flared mouth rims, but those with flattened mouth rims have been even more challenging given the applied downward pressure necessary to achieve them. It is unsurprising that so few have survived.

A small number of mallet-shaped Ru ware vases with flattened mouth rims are known, including two with broken mouths in the National Palace Museum, Taipei (see *Grand View Special Exhibition of Ju Ware from the Northern Sung Dynasty*, op. cit., pp. 116-20, nos. 24 and 25). However, a Ru mallet vase, which has retained its flattened mouth, was found at the Qingliangsi site (see *ibid.*, pp. 114-5, no. 23). Fragments of flattened rims on columnar necks found at the site of the Ru kilns at Qingliangsi in Henan have also been published by Ye Zheming and Ye Peilan in *Ruyao juzhen (Collection of Porcelain Treasures of the Ru Kiln)*, Beijing, 2001, pp. 158-9. Pls. 1-2. Southern Song imperial Guan ware

mallet-shaped vases with flattened mouths were also excavated at the Laohudong kiln site between 1996 and 2002 (see *Southern Song Xiuneisi Guan Ware Archaeological Findings from the Kiln Site at Laohudong, Hangzhou*, Osaka, 2010, pp. 70-1, no. 6; and Du Zhengxian (ed.), *Hangzhou Laohudong yaozhi qi jingxuan*, Beijing, 2002, pp. 53-9, nos. 28-32).

It is significant that neither the Percival David Ding ware mallet-shaped vase, or the Taipei and Qingliangsi Ru ware mallet-shaped vases, or indeed the Laohudong vase stands on a high, flared foot, but rest on flat bases or very low feet. This would have been an advantage when forming the vessels. Flattened mouths do appear on rare Southern Song celadon vases made at the Longquan kilns – for example the pair of octagonal vases from the Barlow Collection (illustrated by Craig Clunas in *The Barlow Collection of Chinese Ceramics, Bronzes and Jades: an Introduction*, University of Sussex, 1997, p. 43, no. 38). These Longquan vases do have relatively high feet, but their faceted shape would have provided added stability during manufacture.

It is worth noting that comparisons between Ding, Ru and Guan wares are germane, since, like Ru ware, Ding ware was greatly favoured by the Northern Song court, while Guan ware was

made for the Southern Song court. It is significant that, according to the 52nd entry of the ‘Food and Commodities’ section in *juan* 146 of the *Song huiyao jigao* (Collected Statutes of the Song Dynasty), Ding wares were amongst the prized items stored in the Imperial warehouse for porcelain and lacquer wares established at the Northern Song capital at Kaifeng in Jianlong Square, and assiduously guarded by court eunuchs working in three shifts.

The difficulties involved in throwing ceramics with wide, flattened mouths, raises the question of where the notion of having such a form might have derived. Some scholars have suggested the influence of metal work, but glass from west of China’s borders provides a more likely inspiration. This view is supported by the fact that according to the Song dynasty scholar Hong Mai (1123-1202), in his *Yijian zhi*, the Northern Song Emperor Huizong (r. 1100-26 CE) himself amassed a collection of western glass. It has been clearly established that glass from the Middle East reached China via the ‘Silk Routes’ even earlier, and western glass has been found in a number of Han, Sui and Tang dynasty tombs and Buddhist sites in China, indicating that it was already highly prized in those periods.

Glass vessels with sharp shoulders and almost cylindrical bodies combined with flattened mouths and columnar necks were made in the Iranian region – especially around Nishapur - in the 9th and 10th centuries. Vessels of this type certainly made their way east and while broken vessels of this form were found amongst the cargo of the 10th century so-called ‘Intan’ wreck excavated in 1997 from the Java Sea, an almost complete glass vessel of this type was found in the Inner Mongolian tomb of the Princess Chen dated to 1018 CE. However, even more significant to the current discussion are the glass vases made with flattened mouths, columnar necks, and spherical bodies, which were manufactured in the Iranian region in the 8th-10th century CE. Several such vessels are illustrated by Stefano Carboni in *Glass from Islamic Lands*, London, 2001, pp. 32-5, cats. 9a-9d, and 110, cat. 2.6a. It is also interesting to note that included in the 2022 Hong Kong exhibition *Technological advances along the Silk Road Blown and Tooled: Western Asian Influences in Ancient Glass in China*, was a mould-blown glass vessel with spherical body and flattened mouth, which was catalogued as “Roman Empire (3rd–4th century CE) or China (Tang dynasty (618–906) or Liao dynasty (907–1125))” (see <https://www.hku.hk/press/press-releases/detail/24995.html>; HKU.M.2019.2471) (**fig. 4**).



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

本拍品之形制，令人聯想北宋汝窯瓶罕見類例。其一，巴羅爵士舊藏定窯瓶之圓腹瓶身，下承高撇足，使人想及清涼寺汝窯遺址出土一例，曾展於台北故宮博物院《大觀：北宋汝窯特展》，2006年，頁66–67，展品編號11。該清涼寺出土汝窯瓶，頸細長，口沿外撇，近似台北故宮博物院所藏一件定窯瓶口沿（同上圖錄頁70左上圖）（圖三）。此類頸身細長之瓶器，加以撇口製作已屬不易，製作扁平

口者，更是難上加難，因須於成形之際施以下壓之力方能製成，故成品傳世者鳳毛麟角。

槌形汝窯瓶中，亦有扁平口沿之例可見，如台北故宮博物院所藏二件，惟口部皆已殘（見《大觀：北宋汝窯特展》，出處同上，頁116–120，圖版24及25）。清涼寺遺址曾出土一件汝窯槌瓶，扁平口沿仍完好存留（見出處同上，頁114–115，圖版23）。河南清涼寺汝窯遺址，亦出土長頸扁平口沿之殘片，載於葉喆民及葉佩蘭編，《汝窯聚珍》，北京，2001年，頁158–159，圖版1–2。另一件扁平口沿南宋官窯槌瓶，1996–2002年間於老虎洞窯址出土（見《幻的名窯：南宋修內司官窯》，大阪，2010年，頁70–71，圖版6；及杜正賢編，《杭州老虎洞窯址器精選》，北京，2002年，頁53–9，編號28–32）。

無論是大維德爵士舊藏定窯槌瓶，抑或台北故宮及清涼寺之汝窯槌瓶、老虎洞窯址出土例，皆非立於外撇高足上，瓶底多平底或臥足，方為成形之便。扁平口沿，確實偶見於南宋龍泉窯青瓷瓶，如巴羅爵士收藏八方對瓶（見Craig Clunas, 《Barlow Collection of Chinese Ceramics, Bronzes and Jades: an Introduction (巴羅收藏之中國陶瓷、青銅器和玉器：導讀)》，薩塞克斯大學，1997年，頁43，圖版38）。此類龍泉瓶器雖圈足較高，但其多面形制，於成形時可增穩固性。

定瓷、汝瓷與官瓷之比較深具意義；如汝瓷、定瓷為北宋朝廷所重，而官瓷則為南宋朝廷所製。據《宋會要輯稿》卷一百四十六食貨五十二，定窯瓷器為北宋首都開封建隆坊宮廷瓷器及漆器庫珍品，以京朝官三班內侍監庫，可見其重要性。

製作寬扁平口瓷器所涉難度，引發一問：此形制概念從何而來？有學者以金屬器影響為說，但中原西方傳入之玻璃器，或許更可能為其形制之啟發。此說由宋代翰林學士洪邁（1123–1202）於《夷堅志》中所載事證支持：北宋徽宗（位1100–26年）曾收藏西方玻璃器。可明確得知，中東玻璃早自古經絲路入華；於漢、隋、唐諸代陵墓及佛寺遺址中，西方玻璃屢見其蹤，可見彼時已備受珍重。

九、十世紀間，伊朗內沙布爾周邊等地區，曾造折肩、身近圓柱、兼具扁平口與長頸之玻璃器皿。此類器皿必向東方傳入，1997年爪哇海出土十世紀印坦沉船貨物中，可見破損器皿若干，而內蒙古定年1018年陳國公主墓中，亦得一件幾近完好玻璃器皿。對當前論述更為關鍵者，實為伊朗地區八至十世紀所造，具扁平口、長頸及圓腹瓶身之玻璃瓶，史蒂法諾·卡波尼於《Glass from Islamic Lands (來自伊斯蘭的玻璃)》中刊載數件此類器皿（倫敦，2001年，頁32–35，編號9a–9d，頁110，編號2.6a）。另一有趣的是，2022年香港展覽《匠藝琉光：中國古代玻璃器的西亞元素》中，曾展一件圓

腹瓶身、扁平口沿之模具吹製玻璃器皿，載為「羅馬帝國（公元三至四世紀）或中國（唐代（公元618年至906年）或遼代（公元907年至1125年））」（見[https://www.hku.hk/press/press-releases/detail/c\\_24995.html](https://www.hku.hk/press/press-releases/detail/c_24995.html); HKU.M.2019.2471）（圖四）。



fig. 4 University Museum and Art Gallery, The University of Hong Kong, HKU.M.2019.2471  
圖四 香港大學美術博物館，HKU.M.2019.2471

The Property of a North American Collector  
抱樸山居珍藏

1009

A MAGNIFICENT AND EXTREMELY RARE  
DING CARVED ‘PEONY’ VASE

NORTHERN SONG DYNASTY (960-1127)

The exquisite vase is with an elegant tall neck that flares subtly to an everted rim, surmounting a full globular body and supported by a splayed foot. The body is finely carved with two peony sprays, with stems and foliage extending gracefully toward one another, and the vase is covered in a creamy-white glaze, with the hollow foot and base left partly glazed.

9 ⅞ in. (25 cm.) high.

HK\$18,000,000-25,000,000    US\$2,400,000-3,200,000

PROVENANCE:

Collection of Sir Alan and Lady Barlow (1881-1968 and 1885-1989)  
Sold at Christie’s London, 8 December 1986, lot 227  
The Muwen Tang Collection  
Sold at Sotheby’s London, 12 November 2003, lot 8  
Eskenazi Ltd., London  
Xiwenguo Zhai Collection  
Sold at Sotheby’s Hong Kong, 5 April 2017, lot 3218

EXHIBITED:

*Song Dynasty Wares: Ting, Ying Ch’ing and Tz’u Chou*, The Oriental Ceramic Society, London, 1949, cat. no. 13  
*Chinese Ceramics from Sir Alan Barlow’s Collection*, Arts Council, London, 1953, no. 42  
*The Arts of the Sung Dynasty*, Oriental Ceramic Society, London, 1960, cat. no. 27, pl. 15  
*A Thousand Years of Chinese Ceramic Art*, Oriental Ceramic Society, Quantas Gallery, London, 1966, cat. no. 23  
*The Ceramic Art of China*, Arts Council of Great Britain and The Oriental Ceramic Society, London, 1971, fully illustrated catalogue in *Transactions of the Oriental Ceramic Society*, vol. 38, 1969-71, pl. 43, cat. no. 68  
*Selected Treasures of Chinese Art*, Min Chiu Society Thirtieth Anniversary Exhibition, Hong Kong Museum of Art, Hong Kong, 1990-91, cat. no. 87  
*Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 10  
*The Grandeur of Chinese Art Treasures*, Min Chiu Society Golden Jubilee Exhibition, Hong Kong Museum of Art, Hong Kong, 2010-11, cat. no. 97

LITERATURE:

Michael Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, pl. 41, no. C178  
Jan Wirgin, ‘Sung Ceramic Designs’, *Bulletin of the Museum of Far Eastern Antiquities*, no. 42, 1970, pl. 61c  
W.B.R. Neave-Hill, *Chinese Ceramics*, Edinburgh and London, 1975, pl. 60  
Basil Gray, *Sung Porcelain and Stoneware*, London, 1984, pl. 48

北宋 定窯刻牡丹紋淨瓶

瓶長頸，口沿外折，下接球形腹刻兩折枝牡丹，枝葉舒展，線條柔韌生動，足微外撇。整體造型典雅秀麗，通體施暖白釉，釉質勻潤，色調柔和。

來源:

艾倫·巴羅爵士伉儷舊藏 (1881–1968年及1885–1989年)  
倫敦佳士得，1986年12月8日，拍品227號  
沐文堂舊藏  
倫敦蘇富比，2003年11月12日，拍品8號  
埃斯肯納齊，倫敦  
喜聞過齋舊藏  
香港蘇富比，2017年4月5日，拍品3218號

展覽:

《Song Dynasty Wares: Ting, Ying Ch’ing and Tz’u Chou》，東方陶瓷學會，倫敦，1949年，編號13  
《Chinese Ceramics from Sir Alan Barlow’s Collection》，Arts Council，倫敦，1953年，編號42  
《The Arts of the Sung Dynasty》，東方陶瓷學會，倫敦，1960年，編號27，圖版15  
《A Thousand Years of Chinese Ceramic Art》，東方陶瓷學會，Quantas Gallery，倫敦，1966年，編號23  
《The Ceramic Art of China》，Arts Council of Great Britain 及東方陶瓷學會，倫敦，1971年，編號68，圖刊於《東方陶瓷學會彙刊》，卷38，1969–71年，圖版43，編號68  
《歷代文物萃珍：敏求精舍三十週年紀念展》，香港藝術館，香港，1990–91年，編號87  
《關氏所藏宋代陶瓷》，香港藝術館，香港，1994年，編號10  
《博古存珍－敏求精舍金禧紀念展》，香港藝術館，香港，2010–11年，編號97

出版:

蘇立文，〈Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow〉，倫敦，1963年，圖版41，編號C178  
Jan Wirgin，〈Sung Ceramic Designs〉，〈Bulletin of the Museum of Far Eastern Antiquities〉，卷42，1970年，圖版61c  
W.B.R. Neave–Hill，〈Chinese Ceramics〉，愛丁堡及倫敦，1975年，圖版60  
Basil Gray，〈Sung Porcelain and Stoneware〉，倫敦，1984年，圖版48



The Property of a North American Collector  
抱樸山居珍藏

1010

A DING WHITE-GLAZED MELON-FORM  
EWER

NORTHERN SONG DYNASTY (960-1127)

8¼ in. (21 cm.) high

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

US\$200,000-320,000

PROVENANCE:

Acquired in Japan in 2018

The present ewer with a dragon head-shaped spout and melon-form body is a fine example of Ding porcelains and appears to be unique. A Ding ewer of very similar form and decorative technique, but with a more globular body and flared neck is in the National Palace Museum, Taipei and illustrated in *Decorated Porcelains of Dingzhou, White Ding wares from the collection of the National Palace Museum*, Taipei, 2014, p. 44, nos. II-1. (fig. 1)

北宋 定窯瓜棱式執壺

來源:

2018年購於日本

此執壺曲流飾龍首、腹呈瓜棱形，為定窯瓷器當中的精品。比較一造型及做工十分相似的定窯執壺，然腹部較圓、頸外撇，藏台北故宮博物院，並出版於《定州花瓷—院藏定窯系白瓷特展》，台北，2014年，頁28，圖版I-9 (圖一)。

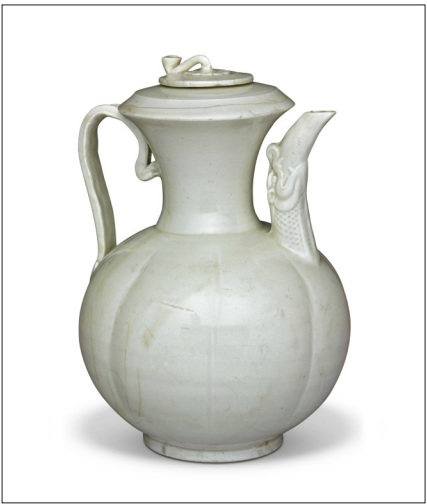


fig.1 Collection of the National Palace Museum, Taipei  
圖一 國立故宮博物院藏品





The Property of a North American Collector  
抱樸山居珍藏

1011

A VERY RARE CARVED YAOZHOU PETAL-  
RIM JAR

NORTHERN SONG DYNASTY, 11TH CENTURY

4 5⁄8 in. (11.8 cm.) high, Japanese wood box

HK\$2,800,000-3,500,000      US\$370,000-450,000

PROVENANCE:  
Mayuyama and Co., Ltd., Tokyo  
Sold at Christie's Hong Kong, *The Classic Age of Chinese Ceramics*  
- *The Linyushanren Collection, Part I*, 2 December 2015, lot 2803

EXHIBITED:  
Museum of Oriental Ceramics, Osaka, *The Masterpieces of Yaozhou Ware*, Yamaguchi, 25 October to 21 December 1997;  
Osaka, 10 January to 22 February 1998; Aichi, 4 April to 10 May 1998, Catalogue, no.32  
Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Colletion*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013, Catalogue, no.15

LITERATURE:  
Museum of Oriental Ceramics, Osaka (eds), *The Masterpieces of Yaozhou Ware*, Tokyo, 1997, p.30, p.32  
Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 58-59, no. 15

北宋 耀州窯刻牡丹紋花口尊

來源:  
繭山龍泉堂，東京  
香港佳士得，《古韻天成 – 臨宇山人珍藏(一)》，2015年12月2日，拍品2803號

展覽:  
大阪市立東洋陶磁美術館，《耀州窯：中国中原に華ひらいた名窯》，山口，1997年10月25日至12月21日，大阪，1998年1月10日至2月22日，愛知縣，1998年4月4日至5月10日，圖錄編號32  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日，圖錄編號15

出版:  
大阪市立東洋陶磁美術館編，《耀州窯：中国中原に華ひらいた名窯》，東京，1997年，30頁，編號32  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，58–59頁，編號15



1011 Continued

This distinctive Yaozhou vessel is an especially elegant version of a form that in China is usually called a *zun*. At the Yaozhou kilns it is possible that the form has a predecessor in a similar type of jar, but without an everted rim, that has been found among the Five Dynasties vessels at the Huangbao *zhen* kiln site. See Museum of Oriental Ceramics, Osaka (eds), *The Masterpieces of Yaozhou Ware*, Tokyo, 1997, p. 101, no. 133. Another form similar to the current example, and with the same type of decoration, but without curled rim sections, was also made at the Yaozhou kilns. For an example in the Yale University Art Gallery see Y. Mino and K. Tsiang, *Ice and Green Clouds*, Indianapolis Museum of Art, 1986, pp. 144-5, no. 54. Several jars similar to the current example, with raised lines inside the mouth, curled lip, and carved decoration, have been found in the late Northern Song strata at the Yaozhou kiln at Huangbao *zhen*. See *Shaanxi Tongchuan Yaozhou yao*, Beijing, 1965, pl. 19, no. 3; and Shaanxi Provincial Archaeological Research Institute and Museum of Yaozhou Ware, *Songdai Yaozhou Yaozhi*, Beijing, 1998, p. 589. A very similar Yaozhou celadon jar but without the pierced *ruyi* head design on the foot is in the collection of the Metropolitan Museum. See S. Valenstein, *Handbook of Chinese Ceramics*, Metropolitan Museum of Art, New York, rev. ed. 1989, p. 82, no. 76. A similar Yaozhou jar in the collection of the Buffalo Museum of Science is illustrated by N. Wood, *Chinese Glazes*, London, 1999, p. 117, left hand illustration. And another similar jar with somewhat sketchy carved floral motifs on both body and neck is in the collection of the Museum of Yaozhou Ware, Tongchuan city, Shaanxi province. See *The Masterpieces of Yaozhou Ware, op. cit.*, p. 107, no. 145. Compare also a related vessel of compressed form from Robert E. Barron, III, M.D. collection, discussed and illustrated by Lisa Rotondo-McCord, *Heaven and earth seen within: Song ceramics from the Robert Barron Collection*, New Orleans, 2003, pp. 50-51, no. 10 and subsequently sold at Christie's New York, 30 Mar 2005, lot 272.

尊鼓腹，長頸微束，六瓣荷葉形花口，與頸內六條凸線出筋對應，沿卷侈，高圈足外撇。頸刻蕉葉紋，腹部刻牡丹紋，圈足透雕如意紋。通體施青釉，髮色青翠，勻淨光潤。

花口尊是耀州窯獨具特色的一種器形，其祖形可追溯至五代耀州窯一類口沿無翻折的五尖瓣菱花口尊，素身無紋，見大阪市立東洋陶磁美術館編，東京1997年出版，《耀州窯：中国中原に華ひらいた名窯》，101頁，編號133。另一類耀州窯花口尊為長頸外撇花口，口沿亦無翻折，飾纏枝牡丹紋，參見袁豐，蔣人和著，印第安納波里斯美術館1986年出版《Ice and Green Clouds: Traditions of Chinese Celadon》，144–145頁，編號54。口沿卷邊的荷葉形花口尊是耀州窯花口尊中最成熟的一個類型，近似的殘片在陝西黃堡鎮耀州窯址的北宋晚期地層多有發現，見陝西省考古研究所編，北京1965年出版《陝西銅川耀州窯》，圖版19.3；以及陝西省考古研究所編及耀州窯博物館編，北京1998年出版，《宋代耀州窯址》，589頁。紐約大都會博物館藏有一件近相的耀州窯花口尊，載於S. Valenstein著，紐約1989年出版，《Handbook of Chinese Ceramics》，82頁，編號76。水牛城科學博物館亦藏有一件近似的耀州窯花口尊，載於N. Wood著，倫敦1999年出版《Chinese Glazes》，117頁左側插圖。陝西銅川市耀州窯博物館藏有一件近耀州窯的花口尊，其頸部和腹部皆刻牡丹紋，惟刻工草率，見《耀州窯：中国中原に華ひらいた名窯》，107頁，編號145。另可比一件較矮的耀州窯花口尊，為Robert E. Barron, III, M.D.舊藏，載於 Lisa Rotondo-McCord著，新奧爾良2003年出版《Heaven and earth seen within: Song ceramics from the Robert Barron Collection》，50–51頁，編號10，是件花口尊後售於紐約佳士得，2005年3月30日，拍品272號。



(two views 兩面)

1012

A RARE LARGE WHITE-GLAZED *MEIPING*

SUI DYNASTY (581-618)

13⅞ in. (34 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Acquired in Taiwan in 2000

It is extremely rare to find Sui dynasty white ware of this form and size, as this type of ware is more commonly found in cups and smaller jars.

A similarly shaped *meiping* is preserved at the San Francisco Asian Art Museum, The Avery Brundage Collection, object number B60P155. A similarly shaped jar with a wider mouth from the Sui dynasty is preserved in the Palace Museum, Beijing and illustrated in The Complete Collection of Treasures of the Palace Museum, *Porcelain of Jin and Tang Dynasties*, Hong Kong, 2016, p. 64, no.58. A closely related *meiping* from Tang dynasty with a more exaggerated lower body and smaller lipped mouth, is preserved in the Palace Museum, Beijing collection number *xin*-00136908.

Compare to a similar Sui dynasty white-glazed *meiping*, sold at Tokyo Chuo Auction, 10 September 2022, lot 481. Compare also to a Sui dynasty white-glazed jar and cover with a taller and more slender body, formerly with J. J. Lally & Co., sold at Bonhams New York, 20 March 2023, lot 10. Compare to another almost identical *meiping* sold at Christie's Hong Kong, 30 May 2024, lot 2848.

隋 白釉梅瓶

來源:

2000年入藏於台灣

此梅瓶小唇口、短頸、豐肩、腹漸收至平底，通體施白釉，釉質溼潤均勻，並有細開片。整體造型飽滿，端莊敦厚，與釉色相互托襯，不僅為隋白瓷中的難得一作，更為早期梅瓶中之典範。

隋朝白瓷燒造時間短暫，傳世作品稀少，多見盃及小罐，如此瓶之器形及尺寸之作品極為罕見。美國舊金山亞洲藝術博物館藏有一件形制近乎相同之例，為Avery Brundage舊藏，館藏編號B60P155。北京故宮博物院藏有一件器形相似、帶寬口之隋白釉罐，載於故宮博物院藏文物珍品全集《晉唐瓷器》，香港，2016年，頁64，編號58；另藏有一唐代白釉梅瓶，惟腹收幅度較大，藏品編號：新00136908。

拍賣市場上曾出現一極為近似之隋白釉梅瓶，於東京中央2022年9月10日拍賣，拍品481號；另一瓶身較修長之隋白釉蓋罐，為藍理捷舊藏，2023年3月20日於紐約邦瀚斯拍賣，拍品10號；另一白釉梅瓶，2024年5月30日於香港佳士得拍賣，拍品2848號。



(base 底部)





The Property of a North American Collector  
抱樸山居珍藏

1013

A JIZHOU PAPER-CUT RESIST-DECORATED  
‘PHOENIX AND PRUNUS’ TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

6 in. (15.2 cm.) diam.

HK\$260,000-320,000

US\$34,000-41,000

PROVENANCE:  
The Muwen Tang Collection, Hong Kong  
Sold at Sotheby's London, 12 November 2003, lot 66  
Eskenazi, Ltd., London  
Ten-views Lingbi Rock Retreat Collection, North America,  
no. EK198  
Sold at Poly Beijing, 4 December 2019, lot 5805

EXHIBITED:  
*Song Ceramics from the Kwan Collection*, Hong Kong Museum of  
Art, Hong Kong, 1994, cat. no. 172

A Jizhou paper-cut decorated tea bowl of this form decorated with  
the same design in the collection of the Palace Museum, Beijing  
is illustrated in *Porcelain of the Song Dynasty (II)*, The Complete  
Collection of Treasures of the Palace Museum – 33, Hong Kong,  
1996, p. 239, no. 219.

南宋 吉州窯剪紙貼鳳梅紋茶盞

來源:  
沐文堂舊藏  
倫敦蘇富比, 2003年11月12日, 拍品66號  
艾斯肯納齊, 倫敦  
十面靈璧山居舊藏, 北美, 編號EK198  
北京保利, 2019年12月4日, 拍品5805號

展覽:  
香港藝術館, 《關氏所藏宋代陶瓷》, 1994年, 圖錄圖版172號

參考一件形制及紋飾與本品相同的吉州窯茶盞, 現藏北京故宮博物院,  
並出版於故宮博物院藏文物珍品大系《兩宋瓷器(下)》, 香港, 1996年,  
頁239, 編號219。



(interior 盞心)



The Property of a North American Collector  
抱樸山居珍藏

1014

A RARE JIZHOU ‘DEER SPOT AND TORTOISE  
SHELL’-GLAZED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

4⅞ in. (11.2 cm) diam.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:  
The Ronald W. Longsdorf Collection  
J.J. Lally & Co., New York  
Ten-views Lingbi Rock Retreat Collection, North America

EXHIBITED:  
J.J. Lally & Co., *Song Dynasty Ceramics: The Ronald W. Longsdorf  
Collection*, 15 March – 13 April 2013, no.30

Compare to a closely related tea bowl of similar form and pattern  
illustrated by J. Ayers, *The Baur Collection: Chinese Ceramics*, Vol. I,  
Geneva, 1968, no. A71. Compare to another similar Jizhou tea bowl  
published in *Illustrated Catalogues of Tokyo National Museum:  
Chinese Ceramics I*, Tokyo, 1988, p.165, no.662

宋 吉州窯鹿斑玳瑁釉茶盞

來源:  
Ronald Longsdorf舊藏  
藍理捷, 紐約  
十面靈璧山居舊藏, 北美

展覽:  
藍理捷, 《Song Dynasty Ceramics: The Ronald W. Longsdorf  
Collection》, 2013年3月15日-4月13日, 編號30



(interior 盞心)



The Property of a North American Collector  
抱樸山居珍藏

1015

A PAIR OF LARGE DING WHITE-GLAZED  
WASHERS

NORTHERN SONG DYNASTY (960-1127)

6 ⅞ in. (15.5 cm.) diam., box

(2)

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:  
Berwald Oriental Art, London, 2015  
Lam & Co., Hong Kong

Compare to a closely related plain Ding washer in the National Palace  
Museum, Taipei, illustrated in *Decorated Porcelains of Dingzhou,  
White Ding wares from the collection of the National Palace  
Museum*, Taipei, 2014, p. 44, nos. II-1.

北宋 定窯白釉洗一對

來源:  
Berwald Oriental Art, 倫敦, 2015年  
松豐堂

參考一件與本品相似的定窯洗, 現藏台北故宮博物院, 並載於《定州花瓷—  
院藏定窯系白瓷特展》, 台北, 2014年, 頁44, 圖版II-1號。



(two views 兩面)

The Property of a North American Collector  
抱樸山居珍藏

1016

A SMALL PAINTED CIZHOU TRUNCATED  
MEIPING

NORTHERN SONG-JIN DYNASTY (960-1234)

5 ⅞ in. (13 cm.) high, Japanese wood box

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE:  
Private Collection, Kyoto, Japan.

宋 磁州窯白地繪黑花紋小瓶

來源:  
2000年代早期於日本入藏





The Property of a North American Collector  
抱樸山居珍藏

1017

A MOULDED DING WHITE-GLAZED ‘DEER’  
DISH

JIN DYNASTY (1115-1234)

8¾ in. (22.3 cm.) diam.

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:

John Sparks Ltd., London

Sold at Sotheby's London, 11 December 1984, lot 158

Gerald Greenwald Collection, no. 30

Sold at Christie's New York, 24 March 2011, lot 1316

LITERATURE:

Gerald M. Greenwald, *The Greenwald Collection, Two Thousand Years of Chinese Ceramics*, 1996, no. 30

The dish crisply moulded with two spotted stags leaping amidst pomegranate scroll, one with a leaf stem in its mouth, below a band of lotus meander reserved on a stippled ground.

A Ding dish of this pattern from the Eumorfopoulos Collection is illustrated by J. Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 22. Another dish of the same pattern in the Metropolitan Museum of Art is illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, pl. 51.



金 定窯白釉印花鹿紋盤

來源:

John Sparks Ltd., 倫敦

倫敦蘇富比, 1984年12月11日, 拍品158號

Gerald Greenwald 舊藏, 編號30

紐約佳士得, 2011年3月24日, 拍品1316號

出版:

Gerald M. Greenwald, 《The Greenwald Collection, Two Thousand Years of Chinese Ceramics》, 1996年, 編號30

此盤刻工清晰, 兩隻雄鹿躍動於石榴紋中, 其一鹿銜一枝葉, 尤為生動。參考一件紋飾相類的定窯盤, 為尤摩弗帕勒斯典藏, 並出版於J. Ayers 所著《Far Eastern Ceramics in the Victoria and Albert Museum》, 倫敦, 1980年, 圖版22號; 另比較一件紋飾一致例, 現藏紐約大都會博物館, 並載於S. Valenstein著《A Hanedbook of Chinese Ceramics》, 紐約, 1975年, 圖版51號。

The Property of a Hong Kong Collector  
香港私人珍藏

1018

A RARE LARGE OUYAO CELADON TIGER-  
FORM EWER

SOUTHERN DYNASTIES (420-589)

10 in. (25.4 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Lam & Co., Hong Kong, early 1990s

It is extremely rare to find a Southern Dynasties tiger-form ewer of such magnificent size and preserved in such remarkably good condition. One comparable example is a slightly smaller Yue ewer (18.7 cm. high) in the Metropolitan Museum of Art, New York Collection (object no. 1985.207).



南朝 甌窯青瓷虎子

來源:

松豐堂, 香港, 1990年代初

在中國古代, 虎這種威猛的動物被人稱為「獸中之王」。關於虎子的起源, 在東晉成書的《西京雜記》卷123有云: 「李廣與兄弟共獵於冥山之北, 見臥虎焉。射之, 一矢即斃。斷其髀體以為枕, 示服猛也。鑄銅象其形為澍器, 示厭辱之也。」相傳西漢名將李廣曾鑄造虎形的夜壺, 以示對老虎的羞辱, 被認為是虎子的由來。而虎子作為夜壺之說明亦可見《西京雜記》卷104: 「漢朝以玉為虎子, 以為便器, 使侍中執之, 行幸以從。」

此虎子器身作蹲伏狀, 頭部以推貼技術塑成獅形, 並帶有雙翼, 尾部向上延伸至與前部連接成一提梁。這一雕塑形態, 代表象徵希臘及波斯文化的雙翼、印度佛教文化的獅子形象經絲路進入中國後所產生的新面相: 帶有雙翼、貌似獅子的虎子。



1019

A LARGE HIGH-FIRED WHITE-GLAZED CUP

SUI DYNASTY (581-618)  
4 13⁄16 in. (12.2 cm.) diam.

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

PROVENANCE:  
Acquired in Hong Kong, 1999

The present cup is a rare example of the fine high-fired white wares produced during the Sui dynasty, which are characterised by their fine clay body and thin, crackled translucent glaze. Related cups are known, but are usually of smaller sizes, such as an example (8.8 cm. diam.) in the Xi'an Institute of Cultural Relics Preservation, illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vo. 15, *Shaanxi*, Beijing, 2008, p. 14, no. 14. For other similar cups of this larger size group, compare one (12.1 cm. diam.) sold at Sotheby's New York, 21 September 2022, lot 321; and another from the Annenberg Jaffe Hall Collection (12.2 cm. diam.), sold at Christie's New York, 24 March 2023, lot 1001 (fig. 1).

隋 白瓷盃

來源:  
1999年購藏於香港

本盃造型簡練，胎質細膩潔白，釉面光潔瑩潤，滿覆細密開片，體現了隋代白瓷的典型特徵。存世的隋代白瓷數量稀少，近似的白釉盃尺寸多較小，如西安市文物保護考古所所藏一例（直徑8.8公分），見《中國出土瓷器全集》，第15冊，頁14，圖版14號。尺寸相仿之近似例可參考2022年9月21日紐約蘇富比拍賣一件（直徑12.1公分），拍品321號，以及2023年3月24日紐約佳士得拍賣一件（直徑12.2公分），拍品1001號（圖一）。



fig. 1 Christie's New York, 24 March 2023, lot 1001  
圖一 紐約佳士得，2023年3月24日，拍品1001號



1020

A VERY RARE INSCRIBED XING WHITE-GLAZED ‘DAYING’ JAR AND COVER

TANG DYNASTY (618-907)

The base is incised with two characters, *da ying*.

14½ in. (37 cm.) high overall

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

US\$160,000-230,000

PROVENANCE:

Acquired in Taiwan in 1999

Xing ware was the best quality white-glazed ceramic of the Tang dynasty, particularly those inscribed with *ying*, *da ying*, and *han lin* marks as these were tribute wares to the court. Lu Minghua in his article ‘Xingyao ying zi ji dingyao yang ding kao’, *The Shanghai Museum Journal* No. 4, 1987, p. 259, suggests that the character *ying* refers to the *Bai bao da ying ku* (the Imperial Repository of a Hundred Treasures). This repository is believed to have been established in the Kaiyuan period (713-741) of the Tang dynasty and was a treasury for the personal use of the emperor (mentioned in the *Jiu Tangshu* and the *Xin Tangshu* - the Old History of the Tang dynasty and the New History of the Tang dynasty, respectively). It is therefore reasonable to surmise that Xing wares were designated for the *Bai bao da ying ku*, were inscribed with *ying* and *da ying* marks.

A few *ying*-marked Xing wares were found in archaeological excavations in Xi'an, including a ewer with a 13th year of Dazhong (859) date inscribed in ink found in the Qinglong Temple, illustrated in *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), Beijing, 2008, vol. 15, p. 26, and five covered ewers with five accompanied dishes found in the site of Xingchangfang of Tang Chang'an (Xi'an), published in *Wenwu* (Cultural Relics), 2003, no. 12, pp. 81-88.



(mark)

唐 邢窯「大盈」款蓋罐

來源:

1999年入藏於台灣

邢窯是唐代盛極一時的白瓷名窯，而邢窯中帶有「大盈」、「盈」以及「翰林」字款的製品更是進貢朝廷的宮廷內用瓷器。成書於約開元二十六年的《大唐六典》卷三記載：「河北道貢……恆州春羅孔雀等羅、定州兩窠絲綾、懷州牛膝、洛博魏等州平紬、邢州瓷器」。由此可知，早在開元、天寶年間，邢州就曾向朝廷進貢瓷器。據上海博物館陸明華考證，邢窯「盈」字款瓷器與百寶大盈庫有關。（見陸明華，「邢窯“盈”字及定窯“易定”考」，《上海博物館集刊第四期》，1987年，259頁）《舊唐書·食貨志》有載：「開元中……楊崇禮為太府卿，清嚴善勾剝，分寸錙銖，躬親不厭……，又于鉷進計，奮身自為戶口邑役使，徵剝財富，每歲進錢百億，實貨稱是，云非正額租庸，使入百寶大盈庫，以供人主宴私賞賜之用」。可見百寶大盈庫於開元年間設立，是用於儲藏皇帝個人財貨的內庫。而在素胎上刻有「大盈」、「盈」字款的瓷器就是為百寶大盈庫定燒，供天子宴饗、賞賜之用的內用瓷器。

近年來，在西安市的考古工作中曾發現刻少量「盈」字款的瓷器，例如1992年在青龍寺遺址發現的一件帶大中十三年（859年）墨書紀年的「盈」字款執壺殘件，見北京2008年出版《中國出土瓷器全集》，卷15，26頁出土；以及2002年在唐長安城新昌坊發現的五件「盈」字款執壺以及五件「盈」字款花口盤，發表於文物2003年第12期，81-88頁。





1021

A LARGE DING WHITE-GLAZED ‘GUAN’-  
INSCRIBED EWER

FIVE DYNASTIES PERIOD (907-960)

15 in. (38 cm.) high, box

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE:  
Wui Po Kok Antique Co, Ltd., Hong Kong, acquired in 1990  
Gisèle Cröes, Brussels

It is very rare to find a white-glazed ewer of this form and large size. Compare to a ewer with similar form and smaller size, sold at Christie’s New York, 20-21 March 2014, lot 2075.

This type of ewer likely derives from metalwork prototypes originating in Western Asia. Compare a gilt-silver ewer from 6th/7th century, Iran, in the collection of The Metropolitan Museum of Art, New York, accession number 67.10a, b. For a closely related form compare with a gilt-silver foreign-style ewer unearthed in *Guyuan, Ningxia*, dated to the Northern Zhou Dynasty, and now preserved in the Guyuan Museum, Ningxia.

The result of Oxford thermoluminescence test no. P116d58 (6 April 2016) is consistent with the dating of this lot.

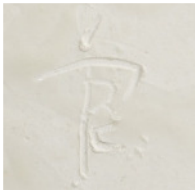
五代 定窯白釉「官」字款鳳嘴執壺

來源:  
滙寶閣古美術，香港，1990年入藏  
Gisèle Croës，布魯塞爾

此執壺器形碩大，造型挺拔優雅，存世甚少。壺口呈鳳首形，壺頸細長，腹部圓潤飽滿，下承圈足，整體線條一氣呵成。一側置帶狀曲柄，底刻「官」字款，筆力遒勁。尺寸略小，器型相近一例，於2014年3月20-21日紐約佳士得拍賣，拍品2075號。

此類執壺之器形，或源於西亞地區之金銀器，可參考美國大都會博物館藏六/七世紀伊朗銀鎏金執壺，編號67.10a, b；器形近似之執壺，另見於寧夏固原出土一例，北周鎏金銀胡瓶，現藏於寧夏固原博物館。

本拍品經牛津熱釋光測年法測試（測試編號：P116d58；2016年4月6日），證實與本圖錄之斷代符合。



(mark)



(base 底部)



The Property of a Hong Kong Collector  
香港私人珍藏

1023

A RARE YAOZHOU CELADON CONICAL BOWL

FIVE DYNASTIES (907-960)

4 5/8 in. (12 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:  
Acquired in Hong Kong in the 1990s



The Property of CF Hui Architect

1022

A WHITE-GLAZED STEM BOWL

LATE MING DYNASTY-EARLY QING DYNASTY, 17TH CENTURY

5 1/2 in. (13.8 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:  
Acquired in Hong Kong, 1980s

許灼勳建築師珍藏

明末/清初 白釉高足盃

來源:  
1980年代於香港入藏

1024

A SKY-BLUE GLAZED JUN BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

4 1/2 in. (12.2 cm.) diam.

HK\$500,000-800,000

US\$65,000-100,000

北宋/金 鈞窯天藍釉盃



(two views 兩面)



1025

A SMALL RUSSET-SPLASHED BLACK-GLAZED TRUNCATED *MEIPING*

NORTHERN SONG- JIN DYNASTY (960-1234)

4 in. (10.3 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:  
Acquired in Hong Kong, 1999

北宋/金 黑釉鐵鏽斑小吐魯瓶

來源:  
1999年購藏於香港



1026

A VERY RARE CIZHOU BLACK AND WHITE *SGRAFFITO* VASE

NORTHERN SONG DYNASTY (960-1127)

8 7/8 in. (22.5 cm.) high, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:  
K.Y. Fine Arts, Hong Kong  
Priestley & Ferraro, London, 2017

LITERATURE:  
Priestley and Ferraro, *Song Ceramics and Works of Art*, London, Autumn 2017, no. 13 (cover)

It is very rare to find a vase of this type decorated with flowers on the sides of the neck as well as on the body. A comparable vase, similar in form but lacking the extra flowers on the neck, was sold at Christie's New York, *Collected in America: Chinese Ceramics from the Metropolitan Museum of Art*, 15 September 2016, lot 806 (fig. 1).



fig. 1 Christie's New York, *Collected in America: Chinese Ceramics from the Metropolitan Museum of Art*, 15 September 2016, lot 806  
圖一 《美藏於斯——大都會藝術博物館珍藏中國瓷器》，紐約佳士得，2016年9月15日，拍品806號

北宋 磁州窯黑剔花牡丹紋卷口瓶

來源:  
繼遠美術，香港  
覺是軒，倫敦，2017年

出版:  
覺是軒，《Song Ceramics and Works of Art》，倫敦，2017年秋季，編號13 (封面)

此瓶於頸側及器身皆飾花卉紋樣者十分罕見。可比器型近似一例，惟頸部未飾花卉，2016年9月15日於紐約佳士得拍賣，《美藏於斯——大都會藝術博物館珍藏中國瓷器》，拍品806號 (圖一)。



Property from a Japanese Private Collection  
日本私人珍藏

1027

A LONGQUAN CELADON WASHER

SOUTHERN SONG DYNASTY (1127-1279)

5 ¾ in. (13.2 cm.) diam.

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE:  
Mayuyama & Co., Ltd., Tokyo, by repute

南宋 龍泉窯青釉洗

來源:  
繭山龍泉堂, 東京 (傳)



(two views 兩面)

Property from a Japanese Private Collection  
日本私人珍藏

1028

A RARE LONGQUAN CELADON 'BAMBOO'  
CYLINDRICAL WASHER

SOUTHERN SONG DYNASTY (1127-1279)

5 ¼ in. (12.9 cm.) diam., Japanese wood box

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:  
Baron Konoike Collection, Osaka  
Osaka Bijutsu Club, 12 June 1940

LITERATURE:  
*Catalogue of the Exhibition of the Shointei Collection*, Osaka,  
1940, no. 186

The present lot is accompanied by an exhibition label from the Nezu  
Museum, Tokyo

南宋 龍泉窯青釉仿竹節洗

來源:  
大阪鴻池男爵家舊藏  
大阪美術俱樂部, 1940年6月12日  
出版:  
《松筠亭藏品展觀目錄》, 大阪, 1940年, 圖版186號  
本拍品附根津美術館展覽標籤。





1029

A VERY RARE CARVED QINGBAI FLORAL-LOBED ‘BOYS AND LOTUS’ BOWL

南宋 青白釉刻嬰戲紋花口盃

SOUTHERN SONG DYNASTY (1127-1279)

6 ¼ in. (15.5 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

The bowl is carved to the interior with boys amidst stalks of lotus, covered overall with a clear glaze of pale aquamarine tone.



(two views 兩面)

Property from a Japanese Private Collection  
日本私人珍藏

1030

A RARE LONGQUAN CELADON ‘ARROW’ VASE

SOUTHERN SONG DYNASTY (1127-1279)

11 ⅝ in. (29.5 cm.) high, Japanese wood box

HK\$600,000-800,000

US\$78,000-100,000

The present lot’s archaic form reflects the refined aesthetic prevalent during the height of the Song dynasty. This period witnessed a major socio-political transition and the concomitant rise of Neo-Confucian ideology, which sought moral and aesthetic inspiration from the past. With a luscious glaze and cylindrical handles derived from archaic bronze prototypes, the vase exemplifies the scholarly revival of antiquity and the sophisticated adaptation of ancient forms into ceramic vessels.

Few Longquan examples of comparable shape and quality survive. For a slightly larger vase covered with a darker shade of green glaze, see Chu Boqian, *Celadons from Longquan Kilns*, Taipei 1998, pp. 144-145, no. 111. Compare also to a vase nearly identical in size, with slight crackling in the glaze, previously in the collection of Mildred R. (1908-2000) and Rafi Y. Mottahedeh (1901-78) and then the Leshantang collection, sold at Sotheby’s Hong Kong 9 April 2024, lot 143.

南宋 龍泉窯青釉貫耳瓶

此瓶造型古雅，釉色雅潤，筒形雙耳仿青銅器原型，體現出宋代鼎盛時期對古代之學術復興及將古代器形巧妙融於瓷器製作之時代風潮。

與本拍品器形及品質相當之龍泉窯例存世極少，可比較一件尺寸略大、釉色略深之例，見朱伯謙，《龍泉窯青瓷》，台北，1998年，頁144-145，編號111。另一尺寸幾近相同、釉面略開片，曾為Mildred R. (1908-2000)與Rafi Y. Mottahedeh (1901-78)伉儷以及樂山堂遞藏，於2024年4月9日香港蘇富比拍賣，拍品143號。



1031

A BLACK-GLAZED ‘OIL SPOT’ TEA BOWL

宋/金 黑釉油滴盞

SONG-JIN DYNASTY (960-1234)

4 ½ in. (11.4 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000



(two views 兩面)

# A Majestic Yuan Blue and White ‘Dragon’ Bowl

Rose Kerr, *Independent Scholar*

A fine, deep bowl that demonstrates a skill in potting and painting, and a quality of clay and cobalt blue, that epitomise high quality blue-and-white porcelains made for a short time during the late Yuan dynasty (circa 1335-1355). Such wares were created very soon after the introduction of cobalt blue as an underglaze decorative pigment at Jingdezhen in circa 1320. It is astonishing how quickly the difficult technique was mastered and employed to carry out complex designs on a range of elegant vessels. This bowl is among the earliest blue-and-white ‘dragon bowls’, whose decorative scheme would evolve into a standard imperial design from the early Ming through to the Qing dynasty. The energetic, sinuous beasts depicted on the vessel would go on to represent imperial vigour and power in ensuing eras.

The piece is well crafted, and has an exterior profile typical of a certain style of Yuan bowl. The body is flared towards the rim, angled below the main exterior pattern band and rounded on the lowest section. It stands on a straight, square-cut foot with a chamfered edge and has a broad base. The width of the base enables a wide interior well, enclosed by gently everting sides. The overall form of the bowl was used to good effect in its painting. In the well, a coiled, three-clawed dragon pursues a flaming pearl. This central design has a plain band above it which serves to emphasise the border of leafing floral scroll beneath the rim. On the exterior, two dragons pursue flaming pearls in a wide band encircling the body. On the lower, rounded belly is a register of rising petal panels. The patterns are painted in a deep vibrant blue beneath the clear glaze, while the footring and base are unglazed and reveal a dense white porcelain body.





It is evident that the dragon on the interior was painted in a different style (and perhaps by a different hand) than the two dragons on the exterior. The dragon inside has individual scales, while the two outside have scales drawn with cross-hatching. It could be argued that this distinction was due to the complex nature of decorating the outer convex surface. It would be more significant, however, to posit that the four pattern bands on the bowl were painted by a series of artisans, working on a production line. We know from written texts that this is the way in which kilns at Jingdezhen (including the imperial kilns) worked. Thus decorators would be deployed according to experience and skill, in a workshop system that maximised efficiency.

## 元青花雲龍戲珠紋盃

柯玫瑰, 獨立學者

此盃工巧精妙，陶繪兼美，甄選上乘陶土與青料，盡顯元末（約公元1335–1355年）短暫生產高品青花瓷之典範。此類器物，自景德鎮約1320年始引青料作釉下繪飾，不久即應運而生。令人驚奇的是，此艱難技藝竟能迅速習得，且巧施於一系列雅致器皿上，繪出繁複精美紋飾。此盃為最早期青花雲龍戲珠紋盃，其紋飾風格後演變為明初至清代標準御用設計，及至後世，器上所繪那生氣勃勃、蜿蜒曲折之異獸，遂成皇權象徵，寓意生機與權威。

此盃工藝精湛，外形輪廓呈元代盃典型風格，器身至口沿呈喇叭型外撇，外壁主紋飾下方呈斜角，最低處圓潤曲面。圈足平削，邊微斜，底足廣厚，以致盃內膛寬闊，側面緩緩外展。此盃整體造型與繪飾相得益彰，盃內底盤旋三爪龍，逐焰珠而舞，盃中心環飾單弦紋，凸顯口沿下方纏枝花卉紋邊界。外壁上，兩龍環繞器身追逐火焰珠，下方圓腹飾一周蓮瓣紋。紋飾施於透明釉下，發色濃艷，圈足與底部未施釉，露潔白瓷胎。

The style of the blue dragon on the interior, with its carefully delineated scales, is seen on other select pieces such as a drum-shaped covered jar and a barrel-shaped covered jar, both excavated from the Yuan dynasty imperial kiln strata at Jingdezhen. The exterior blue dragons with cross-hatched scales are common on many artefacts, such as a pear-shaped vase excavated from an aristocratic tomb in Shandong. It is unusual, however, to find a bowl with one dragon on the interior and two dragons on the exterior, though reconstructed sherds of a comparable vessel (D: 17 cm, H: 7.8 cm) were recently excavated at Jingdezhen (**fig. 1**). The excavated bowl is less deep than the Koyama bowl, and has a keyfret band rather than a floral band beneath the rim inside, but in other

顯然，盃內龍紋用筆風格別異（或為不同工匠所繪），與盃外雙龍迥然不同。盃內龍鱗逐片勾勒，盃外雙龍鱗以交叉線繪之，此差異或因外壁凸面進行繪飾繁複所致。然而，更有意義的假設是，盃上四式紋飾，乃由一眾工匠分工於作坊生產線繪成。據文獻所載，景德鎮諸窯（包括御窯）皆以此法運作，畫師依經驗技藝分配作業，採發揮效率之作坊制度。

盃內青龍，鱗片精繪，亦見於其他佳器，如皆自景德鎮元代官窯地層中出土之鼓形蓋罐、桶形蓋罐。外壁青花雲龍鱗片作交叉繪成，常見於多種器物，如山東一貴族墓出土之玉壺春瓶。然而內壁繪單龍、外壁繪雙龍之盃殊為罕見，惟近於景德鎮出土一件重建器物殘片類例（口徑17公分，通高7.8公分）（圖一）。出土之盃較本小山盃為淺，口沿下飾菱格錦紋而非纏枝花卉紋卉，然其餘紋飾多所相似。可見此類精美絕倫器物曾批量燒造，惟傳世者寥寥。景德鎮落馬橋窯址近年發掘，出土盃器352殘片，更佐此說。出土諸碗，內壁

decorative aspects is very similar. It suggests that such elite vessels were manufactured in multiples, though very few survive. Further evidence is provided by recent excavations at the Luomaqiao kiln site at Jingdezhen, that yielded 352 bowl fragments. Bowls with twisting dragons on their interior wells, the scales painted individually, were unearthed. Bowls with profiles akin to that of the Koyama bowl were carefully described, and various pattern elements were illustrated, including leafing floral scrolls and petal panels drawn in identical manner.

This exquisite vessel was once in the hands of Fujio Koyama (March 24, 1900—October 7, 1975) and subsequently in the collection of various Japanese connoisseurs. Koyama was a pre-eminent ceramics scholar and potter, who first began studying ancient Chinese and Japanese ceramics in 1925, worked as a researcher at the Oriental Ceramics Institute and was employed

at the Tokyo Teishitsu Museum (predecessor of the Tokyo National Museum). He spent time in China, and was the first scholar to investigate the Ding kilns in 1941. In Japan he was appointed to evaluate and rank Intangible Cultural Properties for the Bunkacho, and in the 1950s was instrumental in establishing the Living National Treasure system. He was always generous with advice for students, scholars and collectors from all over the world.

The bowl described here was inscribed on its box by Fujio Koyama as a “Yuan Dynasty sometsuke dragon design *bo*”. The word *bo* instead of *wan* speaks of its grand shape, which is slightly deeper and higher than the majority of bowls. The character *bo* is, for example, employed to describe Buddhist alms bowls. It is apparent that the piece held special significance to a renowned Japanese scholar and ceramicist, and has been treasured by several generations of collectors.



fig.1 Collection of the Jingdezhen Ceramic University  
圖一 景德鎮陶瓷大學藏品

所繪盤龍，鱗片逐一細繪，可見與小山盃外型相似之盃，各式紋飾異曲同工，其中花卉紋及蓮瓣紋皆依同法繪製。

此精美器物，曾為小山富士夫（1900年3月24日—1975年10月7日）經手，後輾轉為其他日本鑑賞家收藏。小山富士夫，卓越陶瓷學者兼陶藝家，自1925年始研中國及日本古陶，曾任東洋陶瓷所研究員，亦受僱於東京帝室博物館（今東京國立博物館前身）。曾居中國，於1941年為首位調查定窯之學者。曾受命於日本文化廳，評核無形文化財，並於1950年代在「人間國寶」制度建立上發揮要職。小山富士夫常慷慨為來自四方之學生、學者及收藏家提供指導。

藏盒上由小山富士夫題「元時代染付龍紋鉢」，以「鉢」稱之，非「盃」，指其宏偉造型，較常見盃略深且更高，「鉢」字用以稱佛教之托鉢碗。此器顯與知名日本學者及陶藝家緣深，歷幾代藏家珍藏不輟。

The Property of an Important Asian Private Collection  
重要亞洲私人珍藏

1032

A MAGNIFICENT BLUE AND WHITE  
‘DRAGON’ BOWL

YUAN DYNASTY (1279-1368)

6 <sup>15</sup>/<sub>16</sub> in. (17.6 cm.) diam., inscribed Japanese wood box, inscribed and signed by Fujio Koyama (1900-1975)

HK\$3,000,000-5,000,000 US\$390,000-650,000

PROVENANCE:  
Norio Yageta, Tochigi Prefecture, Japan, 1990s, by repute  
A Japanese private collection

The present lot is accompanied by a Japanese wood box signed by Koyama Fujio (1900-1975). Koyama Fujio was a pioneering Japanese scholar of Chinese and Japanese ceramics, as well as a ceramic artist. He made significant contributions to the study of early Chinese art, ancient architecture, Chinese celadon, and Song-Yuan ceramics, and authored works such as *Chūgoku Tōji Meihin-ten: Ise Korekushon no Shihō* (*Masterpieces of Chinese Ceramic Art Exhibition*) and edited *Sekai Tōji Zenshū* (*The Complete Collection of World Ceramics*).

元 青花雙龍戲珠紋盃

來源:  
Norio Yagata, 栃木縣, 日本, 1990年代 (傳)  
日本私人舊藏

本器隨附一由小山富士夫題字及簽名之日本木盒。小山富士夫 (1900-1975) 為日本研究中日陶瓷之先驅, 亦為陶藝家。在中國早期藝術、古代建築、中國青瓷及宋元陶瓷等領域貢獻卓著, 著有《中國名陶百選展》、《宋瓷》等書, 亦主編了《世界陶磁全集》。



Fujio Koyama signature



(two views 兩面)



1033

A VERY RARE BLUE AND WHITE  
‘CHRYSANTHEMUM’ JAR

YUAN DYNASTY (1279-1368)

6 ¾ in. (17 cm.) high

HK\$800,000-1,200,000 US\$110,000-150,000

PROVENANCE:  
Property of a Gentleman, sold at Sotheby’s London, 20 February 1968, lot 87  
The Property of R.L. Banks, Esq., M.C., sold at Sotheby’s London 25 March 1975, lot 235

The jar rises from a broad, gently recessed foot to a full, rounded body with softly swelling shoulders, narrowing into a short upright neck. Decorated in rich underglaze blue—typical of the finest Yuan dynasty wares.

Below the floral designs, each rendered in luxuriant detail upon meandering leafy stems, are upright lappets. The motif of cloud-like trefoils and rings balances the densely patterned scroll above, reflecting a well-established decorative convention of the period that complements the form of the vessel and enhances the harmony of the design. The tonalities of such lappets bear similarities to those illustrated in *So Gen no bijutsu* (Art of the Song and Yuan Dynasties), Osaka Municipal Art Museum, vol. 4, Osaka, 1978, no. 1-233; yet are strikingly similar to the blue and white ‘peony’ jar sold at Sotheby’s London, 10 November 2010, lot 32.

Framing the upper register, a composite clematis scroll unfurls before rising to a classic mid-fourteenth-century band, see a jar with similar floral compositions in the Shanghai Museum collection, exhibited in *Splendors in Smalt: Art of Yuan Blue-and-white Porcelain*, Shanghai, 2012, no. 7. The short upright neck reveals sinuous serpentine waves, swirling and breaking to evoke vivid motion. The free-spirited character of this unusually small jar reflects a liberty afforded to Jingdezhen potters during the Yuan period—a freedom later curtailed by the more formalised designs of the Ming dynasty. A variant of this scheme appears in *The Exquisite Chinese Artifacts*, Collection of Ching Wan Society, National History Museum, Taipei, 1995, p. 149, lot 87, which displays three narrow scrolls of the same pattern on a classic Yuan *meiping*.

The chrysanthemum design is especially auspicious, symbolising longevity and vitality. Comparable examples include a jar from the Ronald W. Longsdorf collection, sold at Christie’s Hong Kong, 12 April 2018, lot 25; and another of similar design on the neck from the collection of R. L. Bank Esq., sold in London, 9 December 1975, lot 125, and later sold at Christie’s Hong Kong, 30 October 2001, lot 781. Beyond their association with autumn and the ninth lunar month, chrysanthemums were also celebrated for their health-giving properties, first recorded in the Han dynasty (206–220). The dynamic serpentine waves at the neck, combined with the luxuriant floral scrolls, imbue the vessel with a sense of renewal and life.

The lavish use of imported cobalt indicates that this jar was exceptionally costly to produce. Surviving examples remain limited, and each was painstakingly finished by hand. Related pieces include a ‘peony’ jar from The Jingguantang Collection, Part II, sold at Christie’s New York, 20 March 1997, lot 69, and later at Christie’s Hong Kong, 31 May 2010, lot 1985; a larger jar in the Idemitsu Museum of Arts, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 617.

元 青花菊花紋罐

來源:  
士紳珍藏，倫敦蘇富比，1968年2月20日，拍品87號  
R.L. Banks, Esq., M.C.珍藏，倫敦蘇富比，1975年3月25日，拍品235號

罐直口，鼓腹，通體以青花繪四層圈帶紋飾，口沿繪卷草紋，肩部飾以纏枝梔子花，腹部主題紋飾纏枝菊花紋，下承仰瓣蓮紋。整體青花發色艷麗，濃淡相宜。

近足處仰蓮紋內填繪垂云紋及滴珠紋，蓮瓣間留有間隙，與罐身上半部分繁密的紋飾形成對比，整體設計疏密有致。此設計十分經典，常見於元代青花罐上。比較兩件有類似蓮瓣紋飾例子，其一見《中國美術展シリーズ：宋元の美術》，大阪市立美術館，大阪，1978年，第4冊，1-233號；另一見倫敦蘇富比，2010年11月10日，拍品32號。罐肩上繪纏枝梔子花，比較上海博物院藏一青花罐，其上亦飾類似紋飾，見《幽藍神彩：元代青花瓷器特集》，2012年，上海，7號。

罐身主紋飾為纏枝菊花，比較兩件元青花罐飾類似紋飾：其一為Ronald W. Longsdorf珍藏，拍賣於香港佳士得，2018年4月12日，拍品25號；另一為R. L. Bank Esq.珍藏，拍賣於倫敦，1975年12月9日，拍品125號，後再次於香港佳士得拍賣，2001年10月30日，拍品87號。



(base 底部)



1034

A VERY RARE ANHUA-DECORATED  
TIANBAI-GLAZED 'LOTUS SCROLL' VESSEL

MING DYNASTY, EARLY 15TH CENTURY

7 ¾ in. (19.8 cm.) diam., box

HK\$600,000-800,000

US\$78,000-100,000

The present vessel is decorated with an *anhua* design of a lotus scroll on the exterior and covered overall with a *tianbai*, 'sweet-white' glaze, with the exception of the base and foot rim, revealing the smooth and white body. Similar *anhua*-decorated *tianbai*-glazed vessels are found in institutions worldwide. See for example, a Yongle *meiping* in the National Museum of China, illustrated in *Studies of the Collections of the National Museum, ciqu juan, Mingdai*, Shanghai, 2007, no. 25, and a jar with three handles, *ibid.*, no. 24 (fig. 1), both decorated with lotus scrolls. However, no other *tianbai*-glazed vessel of this form has been published. The closest comparable is a slightly larger Yongle blue and white vessel with cover (25.8 cm. wide.) excavated at Dongmentou Zhushan (fig. 2), illustrated in *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, pp. 210-211, no. 74.

明十五世紀初 甜白釉暗花纏枝蓮紋皿

此器外壁飾以暗花纏枝蓮紋，通體施甜白釉，底部、圈足無釉，露出細緻潔白之胎體，具明初甜白瓷之典型風格。惟此器器形特殊，迄今未見相同器形之甜白釉例子。比較中國國家博物館藏永樂甜白暗花梅瓶，見《中國國家博物館藏品研究叢書·瓷器卷·明代》，上海，2007年，圖版25（圖一）；及永樂甜白暗花三繫罐，同上，圖版24，該二例之紋飾風格與此類似。景德鎮珠山東門頭曾出土一件器形相同但略大（寬25.8公分）之永樂青花折枝花卉紋蓋皿（圖二），見《景德鎮出土明代洪武永樂官窯瓷器》，台北，1996年，頁210-211，圖版74，為與此在器形上最接近之例子。



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



fig.2 Collection of the Jingdezhen Municipal  
Archaeological Research Institute  
圖二 景德鎮市陶瓷考古研究所藏品





1035

A RARE BLUE AND WHITE ‘LOTUS’ BOWL

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN  
A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

6 ¾ in. (17.2 cm.) diam., Japanese wood box

HK\$700,000-900,000 US\$91,000-120,000

PROVENANCE:

Sold at Christie's Hong Kong, 27 May 2008, lot 1846

The present bowl is finely potted with deep rounded sides rising to a slightly flared rim, decorated on the interior with a central medallion of a leafy lotus, surrounded on the cavetto by a continuous floral meander. The exterior is further decorated with lotus scroll between a keyfret border at the mouth rim and a classic scroll border at the foot rim. The base is inscribed with a six-character Xuande mark within a double circle.

Each flower depicted on the present bowl would convey a specific symbolic meaning: the tree peony embodies wealth and prosperity; the chrysanthemum denotes longevity and virtue; the herbaceous peony symbolises perseverance; the lotus represents purity and harmony; and the pomegranate signifies joy and protection through its blossoms, while its (unseen) fruit implies the blessing of numerous male descendants.

Similarly sized and decorated Xuande-marked bowls are preserved in both public and private collections. One example is in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 322-3, no. 134 (fig. 1); another is at the British Museum, London, illustrated by Jessica Harrison-Hall in *Ming Ceramics*, London, 2001, p. 133, no. 4:25. Among private hands, a comparable from the Tianminlou Collection is illustrated in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, part 1, Hong Kong, 1987, no. 22, and subsequently sold at Sotheby's Hong Kong, 3 April 2019, lot 10. A further almost identical example was sold at Christie's New York, 20 September 2024, lot 1039.

明宣德 青花纏枝花卉紋盃 雙圈六字楷書款

來源:

香港佳士得，2008年5月27日，拍品1846號

盃弧壁，撇口，矮圈足，盃心為折枝蓮花，內壁轉枝牡丹、菊花、芍藥、蓮花及石榴花，外壁飾轉枝蓮花五朵，於口沿回紋及足蓮瓣紋間，底書青花雙圈六字款。

盃上所繪花卉各傳遞着特定寓意：牡丹象徵富貴繁榮；菊花代表長壽高潔；芍藥寓意堅韌不拔；蓮花表達純潔與和諧；而石榴則以花朵喻示喜樂與護佑，其（未可見）果實更隱含子嗣綿延、人丁興旺的祝願。

尺寸及紋飾相同之宣德款近似例在公眾及私人收藏中皆有傳世範例。比較台北故宮博物院藏一例，載於《明代宣德官窯精華特展圖錄》，台北，1998年，頁322-3，編號134（圖一）；另一例為大英博物館藏品，載於Jessica Harrison-Hall，《Ming Ceramics》，倫敦，2001年，頁133，編號4:25。私人收藏中，可比較天民樓舊藏，載於《天民樓藏瓷》，卷一，香港，1987年，編號22，後於香港蘇富比拍賣，2019年4月3日，拍品10號。再比一例，於2024年9月20日紐約佳士得拍賣，拍品1039號。



(mark)



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



(two views 兩面)

Property from An Important Asian Private Collection  
重要亞洲私人珍藏

1036

AN EXTREMELY RARE AND FINE MOULDED  
CELADON-GLAZED FLORAL-FORM DISH

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN  
A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

7 ⅛ in. (18.2 cm.) diam., box

HK\$10,000,000-15,000,000      US\$1,300,000-1,900,000

PROVENANCE:  
A private collection, purchased in Hong Kong in the late 1990s  
Acquired from the above by the present owner, circa 2004

明宣德 翠青釉模印葵口盤 雙圈六字楷書款

來源:  
私人舊藏，於1990年代晚期購藏於香港  
現藏家約2004年購自上述者



(base 底部)







## 1036 Continued

The dish is with rounded sides that flare at the mouth, moulded on both interior and exterior to simulate flower petals, all raised on a short ring foot and covered overall in a luscious, even-textured pale celadon glaze. The base is inscribed with a six-character Xuande mark in underglaze blue within a double circle.

During the early Ming dynasty, Jingdezhen began producing celadon wares in emulation of Longquan celadon. The glaze tones vary, and the most prized and sought after type is a pale, translucent glaze resembling bamboo, developed during the Yongle period. The present lot belongs to this latter group.

Extant Ming dynasty celadon wares are exceptionally rare, and those bearing a Xuande mark are even more so. The present lot is likely to be unique within the recent market for its type, with other comparable examples residing in the collections of the Palace Museums in Beijing and Taipei. Compare two Xuande-marked celadon foliate dishes in the National Palace Museum, Taipei, collection no. *guci*003420N (**fig. 1**) that is covered with a deeper green glaze reminiscent of Longquan ware, and another, collection no. *guci*002736N (**fig. 2**) covered with a glaze tone closer to that of the present lot. Another related dish with a deeper glaze is in the collection of the Palace Museum, Beijing, collection no. *xin*00155427. Compare further to a Xuande-marked carved celadon bulb bowl, previously in the T. Y. Chao Collection, sold at Sotheby's Hong Kong, 29 November 2019, lot 310.

景德鎮自明初仿龍泉窯青釉瓷器，其色調深淺不一，通稱冬青釉。永樂時期創燒了一種青翠似嫩竹的淺青色，謂之翠青釉，本拍品即屬此類。本器侈口、弧壁、內外壁均模印線條至口沿，呈葵花式，圈足，通體施青釉，釉色細膩溫潤，底書青花雙圈「大明宣德年製」雙行六字楷書款。

明代青釉傳世作品微乎其微，帶宣德本朝款更是寥若星辰。此盤為近期流通市場中此類器型之孤品，其他近似例均為清宮舊藏。比較台北故宮博物院藏兩件宣德青釉花式盤，其一釉色偏深綠，具龍泉窯風韻，藏品編號：故瓷003420N（圖一）；另一件釉色與此拍品色較為相近，藏品編號：故瓷002736N（圖二）。北京故宮博物院所藏之例釉色亦偏深，藏品編號：新00155427。再比一明宣德款豆青釉劃花卉紋盆，為趙從衍（1912–1999年）舊藏，拍賣於香港蘇富比，2019年11月29日，拍品310號。



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



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

Property from the Chamber of Young Snow Collection  
少雪齋珍藏

1037

A FINE LONGQUAN CELADON BOWL

EARLY MING DYNASTY, 14TH-15TH CENTURY

8 ¼ in. (21 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Sold at Christie's Hong Kong, 28 November 2012, lot 2279

明十四/十五世紀 龍泉窯青釉盃

來源:

香港佳士得，2012年11月28日，拍品2279號



(base 底部)



1038

A LARGE MOULDED LONGQUAN CELADON JAR AND COVER

MING DYNASTY, 15TH CENTURY

13 ¼ in. (33.8 cm.) wide

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

The Collection of Baron Kawasaki Shozo (1836-1912), Kobe, sold at an auction organised by the Osaka Bijutsu Club, 11 October 1928, lot 274

明十五世紀 龍泉窯青釉模印開光花果紋獅鈕蓋罐

來源:

男爵川崎正藏(1836-1912)舊藏，神戶，1928年10月11日於大阪美術俱樂部拍賣，拍品274號





1039

A RARE SET OF FIVE IRON-RED-  
DECORATED ‘CRANE AND TRIGRAMS’  
SQUARE DISHES

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

5 ⅛ in. (13.2 cm.) square, Japanese wood box (5)

HK\$350,000-550,000 US\$46,000-71,000

PROVENANCE:  
Kochukyo, Tokyo, by repute

明嘉靖 磬紅八卦雲鶴紋方盤一組五件 六字楷書款

來源:  
壺中居，東京（傳）



(marks)



1040

A VERY RARE SMALL CELADON-GLAZED  
LOBED VASE

CHENGHUA SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1465-1487)

3 ¾ in. (9.5 cm.) high

HK\$400,000-600,000 US\$52,000-77,000

The vase is covered with a celadon glaze, the mouth and foot rims are covered with a black wash, to imitate the characteristic of Song dynasty *Guan* wares. Compare to a similar vase (9.5 cm. high), illustrated in *Jingdezhen chutu mingdai yuyao ciqu*, Beijing, 2009, no. 98.

明成化 青釉小貫耳瓶 雙方框六字楷書款

瓶內外壁均施青釉，口沿及圈足施醬釉，模仿宋代官窯「紫口鐵足」之特徵。比較一例，造型及尺寸相若（9.5公分高），見《景德鎮出土明代御窯瓷器》，北京，2009年，98號。



(mark)



1041

A BLUE AND WHITE ‘BUDDHIST LIONS’ BASIN

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1573-1619)  
13¾ in. (35.1 cm.) diam.

HK\$200,000-300,000 US\$26,000-39,000

PROVENANCE:  
A Japanese private collection, Tokyo, 1990's  
  
A slightly larger (41.8 cm. diam.) basin of this shape and pattern was from the Ise Collection and sold at Sotheby's Hong Kong, 9 September 2025, lot 5060.

明萬曆 青花獅戲繡球紋花缸 六字楷書橫款

來源:  
日本私人珍藏，東京，1990年代  
  
參考一件尺寸稍大的相似例，為伊勢彥信舊藏，2025 年 9月9日於香港蘇富比拍賣，拍品5060號。



1042

A LANGYAO RED-GLAZED VASE, GUANYIN ZUN

KANGXI PERIOD (1662-1722)  
15 ¾ in. (39.6 cm.) high

HK\$200,000-300,000 US\$26,000-39,000

PROVENANCE:  
Spink and Son Ltd, London (according to label)

清康熙 郎窯紅釉觀音尊

來源:  
Spink & Son Ltd.，倫敦 (據標籤)





1043

A RARE PAIR OF SANCAI-GLAZED BOWLS

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1662-1722)

each: 5 in. (12.7 cm.) diam. (2)

HK\$100,000-150,000 US\$13,000-19,000

PROVENANCE:  
Raymond F.A. Riesco Collection, no. 386a  
Sold at Sotheby's Hong Kong, 19 November 1986, lot 283

清康熙 虎皮三彩盃一對 雙圈六字楷書款

來源:  
里埃斯舊藏，編號386a  
香港蘇富比，1986年11月19日，拍品283號



(marks)



1044

A LARGE ANHUA-DECORATED AUBERGINE-GLAZED 'DRAGON' DISH

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

9 7/8 in. (25 cm.) diam.

HK\$240,000-450,000 US\$31,000-58,000

PROVENANCE:  
Broome Park, Kent, England (one of a pair, Christie's 1961 valuation inventory no. 29 and 30)  
Field-Marshal Horatio Herbert Kitchener, 1st Earl Kitchener (1850-1916) and thence by descent in the family  
Sold at Sotheby's London, 17 November 1938, lot 174

清康熙 茄皮紫釉暗刻龍紋大盤 雙圈六字楷書款

來源:  
佳士得於布盧姆莊園編製之財產清單，1916年12日，頁46，編號29及30號（其一）  
霍雷肖·赫伯特·基欽納，(1850–1916)，喀土穆伯爵一世，英國陸軍元帥舊藏，後家族傳承  
倫敦蘇富比，1938年11月17日，拍品174號



(mark)



1045

A BLUE AND WHITE ‘PHOENIX’ MALLET-  
FORM VASE, *SHUANGLUZUN*

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

7 ¾ in. (18.7 cm.) high

HK\$1,000,000-2,000,000 US\$130,000-260,000

PROVENANCE:  
Sold at Sotheby’s Hong Kong, 3 October 2018, lot 3666

Compare to a similar Kangxi mark and period vase in the Beijing  
Palace Museum collection, illustrated in *Gugong bowuyuan cang  
qingdai yuyao ciqu*, vol. 1, part I, Beijing, 2025, pp.162-163, no. 47 (fig.1).  
See also a Yongzheng period example, illustrated in *ibid.*, vol. 1, part II,  
pp. 102-103, no. 40.

清康熙 青花夔鳳紋雙陸尊 三行六字楷書款

來源：  
香港蘇富比，2018年10月3日，拍品3666號  
此類尊因器型模仿雙陸棋而得名「雙陸尊」，流行於康熙時期、後朝亦有燒  
製，見青花及釉里紅品類，為用於插花的陳設器。

比較一件尺寸相若的康熙青花例（18.5 公分高），見《故宮博物院藏清代  
御窯瓷器》，卷一，冊上，北京，2005年，頁162–163，圖版47號（圖一）。  
另可參考雍正青花例，見上述書，卷一，冊下，頁102–103，圖版40號。



(mark)



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





1046

A FAMILLE VERTE ‘NARRATIVE’ VASE

KANGXI PERIOD (1662-1722)

10 ¼ in. (25.5 cm.) high, box

HK\$200,000-400,000

US\$26,000-52,000

清康熙 五彩風塵三俠圖瓶



(other views)



Property from a Private Collection  
私人珍藏

1047

A FAMILLE ROSE ‘EIGHT IMMORTALS’ JAR

JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

7 ½ in. (19.1 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Sold at Christie's Hong Kong, 3 June 2015, lot 3257

Compare a Jianqing-marked wall vase decorated with a landscape scene in similar composition and style, in the collection of The National Palace Museum, Taipei (zhongci 000618N000000000). A related Jiaqing mark-and-period ruby-ground vase with a continuous scene of Immortals, is illustrated in *Ethereal Elegance; Porcelain Vases of the Imperial Qing - The Huaihaitang Collection*, Hong Kong, 2007, pp. 378-81, no. 137, later sold at *Exalted Legacy: The Huaihaitang Collection of Qing Imperial Porcelain Vases*, China Guardian Hong Kong, 7 April 2023, lot 900.



(mark)



清嘉慶 粉彩八仙賀壽圖罐 磬紅六字篆書款

來源:

香港佳士得，2015年6月3日，拍品3257號

此拍品所繪之八仙主題常見於清代瓷器，帶有祝壽及祈福之喜願，與背景山水圖紋樣主次分明，應為慶賀壽辰而作，其山水圖風格可比較一件清嘉慶黃地粉彩山水花卉雙耳轆瓶，藏於台北故宮博物院 (中瓷000618N000000000)。再比較一胭脂紅地粉彩群仙祝壽瓶，畫風及紋樣制式相似，載於《機暇清賞－懷海堂藏清代御窯瓷瓶》，香港，2007年，頁378-381，編號137；後售於香港嘉德《仿古開今－懷海堂藏清代御窯瓷瓶》，2023年4月7日，拍品900號。



(detail 細部)

Property of a Gentleman  
士紳珍藏

1048

AN EXTREMELY RARE *FAMILLE ROSE*  
TURQUOISE-GROUND ‘EIGHT DAOIST  
EMBLEMS’ VASE

QIANLONG FOUR-CHARACTER SEAL MARK IN GILT AND OF THE  
PERIOD (1736-1795)

9 in. (22.8 cm.) high., box

HK\$2,800,000-4,800,000 US\$370,000-620,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 24-25 November 1987, lot 182  
Sold at Christie's Hong Kong, 3 December 2008, lot 2566

Emperor Qianlong was particularly fond of cloisonné enamel and inspired the creation of enamelled porcelain that imitated such aesthetic. On these porcelains, the metal wires defining various colours in cloisonné were translated into finely painted gold lines outlining the decorative motifs. The present vase exemplifies this innovative technique, demonstrating both the technical mastery and creative experimentation of the imperial workshops during the Qianlong reign.

The elephant-head handles on the present vase also derive inspiration from cloisonné enamel wares; compare to a ‘lotus’ basin preserved at the National Palace Museum, Taipei, collection no. *gufa*000653N (fig. 1).

For *famille rose* turquoise-ground comparables, see a square teapot decorated with lotus scroll motifs similarly outlined with gilt, bearing a six-character Qianlong seal mark in gold enamel on the base, also in the collection of the National Palace Museum, Taipei, collection no. *zongci*003317N (fig. 2). Another related *famille rose* turquoise-ground vase decorated with *chi* dragon and lotus but flanked with a pair of dragon handles, sold at Christie's New York, 3 June 1988, lot 304 (fig. 3), and subsequently at Sotheby's Hong Kong, 21 September 2022, lot 213.

清乾隆 綠地粉彩描金暗八仙紋象耳尊  
描金四字篆書款

來源:

香港蘇富比，1987年11月24–25日，拍品182號  
香港佳士得，2008年12月3日，拍品2566號

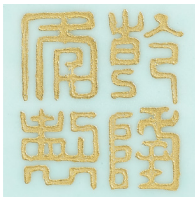
尊盤口，闊頸，溜肩，鼓腹向下斂收，圈足微外撇。器內外施松石綠釉，外壁粉彩描金纏枝蓮紋與暗八仙，圈足內以描金書「乾隆年製」篆書款。

清康熙、雍正及乾隆三朝為中國製瓷工藝之頂峰時期，其間屢見新創技法與發明，巧匠尤擅以瓷質摹擬諸般物料器皿，至乾隆朝，此類擬仿藝作近乎完美。乾隆皇帝素鍾華麗繁縟的掐絲琺瑯器，御窯工匠為承聖心，遂大量燒造以瓷胎仿掐絲琺瑯器之作，器身以描金線代替掐絲。本拍品筆法細緻精湛，盡顯乾隆御窯的至臻工藝與創新精神，實屬瓷胎仿掐絲琺瑯器之典範佳作。

此尊所飾暗八仙紋，魚鼓、寶劍、花籃、荷花、葫蘆、扇子、陰陽板、橫笛乃八仙手持之法器，與纏枝蓮相映，共寓長壽延綿之吉願。

描金技法外，此尊所飾雙象耳亦與掐絲琺瑯器有異曲同工之妙。象耳取祥瑞之形，敦重凝練，結合瓷塑之雅韻及琺瑯器之立體風，映現乾隆御窯融匯古今、摹創兼備之特質。比較一台北故宮博物院藏之乾隆款掐絲琺瑯番蓮紋象耳洗，藏品編號：故琺000653N（圖一）。

比較瓷胎仿琺瑯彩相近之例，可見台北故宮博物院藏一綠地粉彩描金纏枝蓮紋方茶壺，底金彩篆書「大清乾隆年製」，藏品編號：中瓷003317N（圖二）。另一相關松石綠地粉彩描金團龍紋瓶，兩側帶雙龍耳，亦書金彩六字篆書款，於1988年6月3日紐約佳士得拍賣，拍品304號（圖三），後拍賣於香港蘇富比，2022年9月21日，拍品213號。



(mark)



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 Christie's New York, 3 June 1988, lot 304  
圖三 紐約佳士得，1988年6月3日，拍品304號





Property of a Hong Kong Collector  
香港私人珍藏

1049

A FINE CELADON-GLAZED INCISED ‘BATS’  
BOWL

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

4 ¾ in. (12.1 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:  
Sold at Christie's Hong Kong, 3 June 2015, lot 3242

清雍正 粉青釉暗刻福如東海紋盃 雙圈六字楷書款

來源:  
香港佳士得，2015年6月3日，拍品3242號



(mark)



Property of a Hong Kong Collector  
香港私人珍藏

1050

A COPPER-RED DECORATED ‘SANDUO’  
BOWL

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

4 ¾ in. (12.2 cm.) diam., box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:  
Sold at Christie's Hong Kong, 26 November 2014, lot 3254

清雍正 釉裏紅三多紋盃 雙圈六字楷書款

來源:  
香港佳士得，2014年11月26日，拍品3254號



(mark)



1051

A ROBIN'S-EGG ENAMELLED 'LANTERN' VASE

YONGZHENG IMPRESSED FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1723-1735)

9 ¾ in. (24.6 cm.) high

HK\$200,000-300,000 US\$26,000-39,000

PROVENANCE:  
Collection of Takada Shinsuke, Saikodo, by repute

清雍正 爐鈎釉燈籠瓶 四字篆書印款

來源:  
採古堂高田新助舊藏(傳)



(mark)



1052

A FLAMBÉ-GLAZED LOBED GU-FORM VASE

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

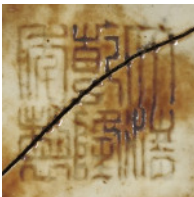
10 ½ in. (26.7 cm.) high, Japanese wood box

HK\$400,000-600,000 US\$52,000-77,000

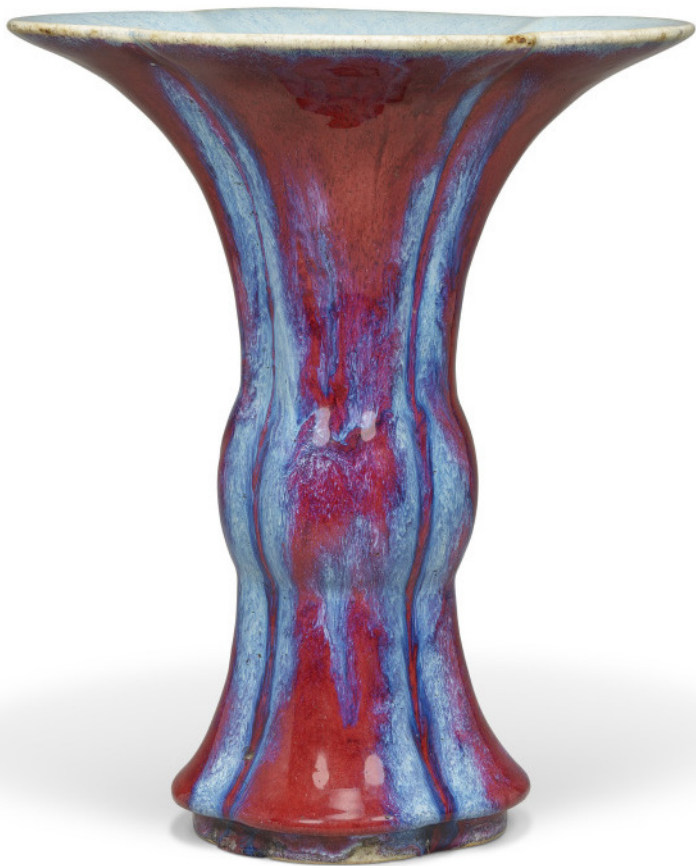
PROVENANCE:  
A Kobe private collection, Japan

清乾隆 窯變釉海棠式花瓶 六字篆書印款

來源:  
神戸私人舊藏, 日本



(mark)





1053

A RARE LARGE UNDERGLAZE BLUE AND  
COPPER-RED DECORATED ‘BATS AND  
CLOUDS’ OLIVE-SHAPED VASE

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

19 ¾ in. (50 cm.) high

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

PROVENANCE:  
A Bordeaux family collection, since the first half of the 20th  
century, by repute

The vase is finely painted in underglaze red with a multitude of bats  
in flight amid clouds, above a band of waves surrounding the foot,  
and between underglaze-blue lines on the mouth rim and foot rim.  
‘Red’, is a homophone for ‘abundance’, and ‘bat’ is a homophone  
for ‘fortune’ – thus, depicting bats in underglaze red conveys the  
meaning of ‘boundless fortune from heaven’. Compare to a nearly  
identical example in the Tokyo National Museum, collection number  
TG-2675 (fig. 1).

清乾隆 青花釉裏紅洪福齊天紋橄欖瓶 六字篆書款

來源：  
法國波爾多家族舊藏，於二十世紀上半葉集成（傳）

此瓶外壁以釉裏紅滿繪雲蝠紋，足上繪以海浪紋。再以青花於口沿、足沿處  
繪弦紋。「紅」與「洪」、「蝠」和「福」為諧音，以釉裏紅描繪蝙蝠，具有洪  
福齊天之意。參考東京國立博物館藏一近乎相同之例子（圖一）。



(mark)



fig.1 Collection of the Tokyo National Museum  
©TNM Image Archives  
圖一 東京國立博物館藏品



1054

A *FLAMBÉ* -GLAZED BOTTLE VASE

YONGZHENG FOUR-CHARACTER IMPRESSED SEAL MARK AND OF THE PERIOD (1723-1735)

12 7⁄8 in. (32.6 cm.) high

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

PROVENANCE:  
A Kanazawa private collection, Japan, 1970s

The present vase, with its attractive glaze colour, is an outstanding example of monochrome ceramics produced during the Yongzheng reign, specifically made in emulation of Jun wares of the Song dynasty.

Compare to a similar Yongzheng-marked compressed globular vase with moulded bowstrings, illustrated in *Monochrome Porcelain*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, no. 179. Another related example, covered in a glaze of reddish-purple tone and also impressed with a four-character Yongzheng seal mark, previously in the YC Chen collection, sold at Christie's Hong Kong, 29 May 213, lot 1901.

清雍正 窯變釉弦紋賞瓶 四字篆書印款

來源:  
日本金澤私人舊藏，1970年代

瓶盤口，長頸，矮圓腹，圈足外撇，通體施窯變釉，外壁呈紫藍色，頸部及腹部各飾弦紋，足沿不施釉，底施褐黃釉，印「雍正年製」篆書款。

窯變釉為雍正官窯器創新品種，從仿鈞釉中演變出來，採用二次或多次上釉過程燒製。因釉料中的不同金屬元素窯燒時自然結合而成，顏色斑斕奇幻，以紫紅色為主。雍正十三年（1735）唐英著《陶成紀事》所載五十七種釉色，包括了這類窯變釉。

北京故宮博物院藏三件同盤口、腹部較扁之近似例，頸部飾多道弦紋，其一載於1989年香港出版《故宮珍藏康熙乾嘉瓷器圖錄》，圖版108號，另二件見2005年北京出版《故宮博物院藏·清代御窯瓷器·卷一·下冊》，圖版130、134號；再比一撇口、頸部飾雙弦紋、外壁呈紫紅色之例，為陳玉階先生舊藏，2013年5月29日於香港佳士得拍賣，拍品1901號。



(mark)





Property from the Chamber of Young Snow Collection  
少雪齋珍藏

1055

A CAFE-AU-LAIT GLAZED DISH

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

6 5⁄8 in. (16.8 cm.) diam.

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:  
The Lorant J. Goldschlager Collection, no. 37  
Sold at Christie's London, 4-5 June 1973, lot 195  
Sold at Sotheby's Hong Kong, 1 May 2001, lot 597  
Sold at Christie's New York, 18 September 2015, lot 2156

清雍正 紫金釉弦紋盤 雙圈六字楷書款

來源:  
Lorant J. Goldschlager珍藏, 編號37  
倫敦佳士得, 1973年6月4-5日, 拍品195號  
香港蘇富比, 2001年5月1日, 拍品597號  
紐約佳士得, 2015年9月18日, 拍品2156號



(mark)



Property from the Chamber of Young Snow Collection  
少雪齋珍藏

1056

A RARE SMALL RU-TYPE GLAZED FLUTED  
DISH

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

5 3⁄8 in. (13.6 cm.) diam.

HK\$800,000-1,500,000

US\$110,000-190,000

PROVENANCE:  
John Sparks, London  
Sydney L. Moss, Ltd., London  
Langsdorf Collection, no. 109  
Sold at Christie's New York, 15 March 2015, lot 3124

清雍正 仿汝釉菊瓣折沿小盤 四字篆書款

來源:  
John Sparks, 倫敦  
Sydney L. Moss, Ltd., 倫敦  
Langsdorf珍藏, 編號109  
紐約佳士得, 2015年3月15日, 拍品3124號



(mark)



(two views 兩面)





1057

AN EXTREMELY RARE GILT-DECORATED  
TURQUOISE-GROUND *FAMILLE ROSE*  
FACETTED PEAR-SHAPED 'FLORAL' VASE

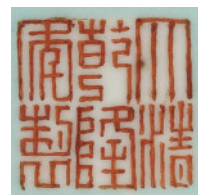
QIANLONG SIX-CHARACTER SEAL MARK IN IRON RED AND OF  
THE PERIOD (1736-1795)

11 in. (28.1 cm.) high

HK\$3,800,000-4,500,000

US\$500,000-580,000

清乾隆 松石綠地粉彩描金開光福壽連綿紋方瓶  
礬紅六字篆書款



(mark)





1057 Continued

The vase is of rectangular section, the two facets of the *bombé* body with quatrefoil medallion are exquisitely decorated with peonies and chrysanthemum on the reverse, all within gilt borders and against a turquoise ground, richly decorated with composite lotus scrolls. A narrow *ruyi* border is below the mouth rim. The interior and base are enamelled in turquoise.

Compare to an almost identical vase, sold at Christie’s New York, 18 September 2015, lot 2164 (fig.1), which may be the pair to the current lot.

The present vase is of a rare form, aside from the vase sold at Christie’s New York 2015, no other example seems to be published. Compare to a pair of Qianlong-marked handled vases of similar form, but relatively elongated, sold at Sotheby’s Hong Kong, 7 May 2025, lot 3652.

This exquisitely painted vase is a fine representation of the skill of the enamel painters at the Imperial kilns during the Qianlong period. The main flowers depicted in the medallions are chrysanthemum, symbolising longevity, and peonies, representing prosperity. The overall design is flanked by a pair of handles in the form of bats, each holding a *lingzhi* fungus of immortality in its mouth, contains wishes for health and prosperity. The decoration represents abundant auspicious wishes, making it an appropriate gift for a birthday.

瓶口及足長方形，圓鼓腹。瓶身內外均施松石綠釉，兩面設開光，內繪吉祥花卉紋樣；另兩側及頸部飾纏枝蓮紋，頸部另繪蝙蝠啣磬。比較一件同本拍品近乎相同的例子，於紐約佳士得拍賣，2015年9月18日，拍品2164號（圖一），似同本瓶原為一對。

本瓶極為罕見，除上述2015佳士得拍賣例子外，似無其他相似器型之乾隆瓶出版記錄。參考一對乾隆粉彩瓶，器型同本拍品相仿，但比例更為修長，於香港蘇富比拍賣。2025年5月7日，拍品3652號。

本瓶展現了乾隆時期瓷器的高超工藝以及考究的裝飾題材：開光內所繪牡丹象徵富貴，菊花寓意長壽，兩者結合代表富貴綿長的祈願；頸部的蝙蝠啣磬紋樣，取「蝠」通「福」音，「磬」通「慶」意，寓意福慶如意；蝠啣靈芝式雙耳亦喻幸福如意。整體紋飾飽含吉祥寓意及美好祝福，似為慶賀壽辰而製。



(detail 細部)

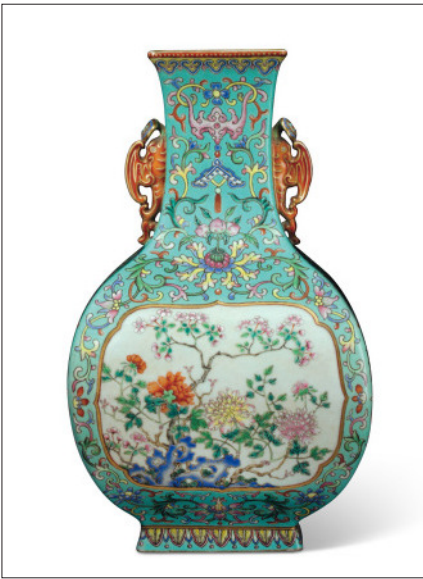


fig. 1 Christie’s New York, 18 September 2015, lot 2164  
圖一 紐約佳士得，2015年9月18日，拍品2164號

1058

A PAIR OF DOUCAI ‘FLORAL’ BOWLS

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

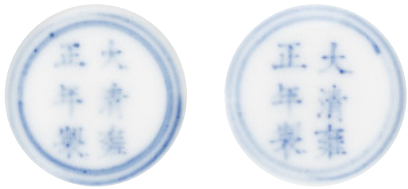
3 ¾ in. (9.8 cm.) diam., Japanese wood boxes (2)

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

PROVENANCE:  
A Japanese private collection, Tokyo

清雍正 鬥彩纏枝花卉紋盃一對 雙圈六字楷書款

來源：  
東京私人舊藏



(marks)



(two views 兩面)

The Property of a Gentleman  
士紳珍藏

1059

A RARE LARGE *FAMILLE ROSE* LIME-  
GREEN-GROUND ‘THREE RAMS’ VASE

SHENDE TANG ZHI MARK IN IRON RED, DAOGUANG PERIOD (1821-1850)

27 ¾ in. (70.6 cm.) high

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

PROVENANCE:  
Sold at Sotheby's London, 11 May 2011, lot 283

The present remarkably large vase bears a hall mark on its base, noting it belonged to a special group of imperial porcelain commissioned to furnish the Shende *tang* (Hall for the Cultivation of Virtue). Completed in 1831, the hall became Emperor Daoguang's preferred residence until his death there in 1850.

Porcelains bearing this mark are often decorated with brilliant enamels on rich grounds- a style inspired by silk-mounted paintings and pioneered during the Qianlong period- as vividly exemplified by the present vase. Its imposing dimension attests to the advanced skill of imperial kilns and the opulent aesthetic of the court.

The motif on the body of the vase combining three rams and a rising sun forms the rebus *sanyang kaitai*, symbolising 'Prosperity in Springtime'. It represents an auspicious change of fortune with the arrival of spring and the New Year, making it a theme closely associated with New Year celebrations.

As Professor Stacey Pierson notes, no fewer than thirty type of imperial Shende *tang* porcelains are extant in public and private collections, predominantly among smaller vessels such as bowls, dishes and vases, see Stacey Pierson, *Rare Marks on Chinese Ceramics*, London, 1998, p. 36. Vases of this considerable size, particularly those painted with the present motif, are exceptionally rare, and no other closely related example appears to have been published. Two comparable vases bearing Shende *tang* marks are preserved at the Palace Museum, Beijing: one is a *famille rose* pink-ground vase with dragon handles, decorated with 'antiques' as the main motif, collection no. *xin*00039287 (**fig. 1**); another is a *famille rose* vase painted with the same motif as the present vase, collection no. *xin*00096013 (**fig. 2**). Compare further to a much smaller vase decorated with the same motif and elephant handles, inscribed with a Daoguang mark and of the period, sold at Sotheby's Hong Kong, 11 April 2008, lot 3025.



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

清道光 綠地粉彩開光三羊開泰圖雙螭耳大瓶  
礬紅「慎德堂製」楷書款

來源:  
倫敦蘇富比, 2011年5月11日, 拍品283號

本瓶底書「慎德堂製」, 屬道光年間專為慎德堂燒造的一批陳設御瓷。器形宏碩, 反映景德鎮御窯瓷匠超凡絕倫的技藝, 也彰顯清代宮廷追求華麗恢弘的氣派。主題紋飾為三羊結合太陽, 諧音「三陽開泰」, 寓意否極泰來、萬物復甦, 象徵吉祥。

慎德堂建於道光十一年(1831年), 為道光皇帝喜愛之寢宮, 並於道光三十年駕崩於此。署「慎德堂製」款之瓷器, 多呈色彩艷麗之風, 釉彩呈強烈對比, 此風格靈感源於絹裱書畫, 首創於乾隆時期。

據畢宗陶教授研究, 現存慎德堂款瓷器存世不足三十款器型, 以盃、盤及瓶等小件器為主(畢宗陶, 《Rare Marks on Chinese Ceramics》, 倫敦, 1998, 頁36), 藏於各大博物館及私人收藏。如此尺寸並飾通景圖之大瓶極為珍罕, 本拍品或為孤例。北京故宮博物院藏有兩帶慎德堂款之近似例, 一為風格近似之粉彩粉紅地螭龍耳瓶, 瓶身開光繪博古圖, 館藏編號: 新00039287 (圖一); 另一為粉彩三陽開泰圖瓶, 館藏編號: 新00096013 (圖二)。再比一風格及紋飾均類似之近似例, 尺寸遠小於本品, 底書道光六字款, 於香港蘇富比2008年4月11日拍賣, 拍品3025號。



(mark)





Property from a Private Collection  
私人珍藏

1060

A PAIR OF SMALL CELADON-GLAZED CUPS

JIAQING SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

2 7/8 in. (7.3 cm.) diam. (2)

HK\$150,000-250,000 US\$20,000-32,000

PROVENANCE:  
Sold at Christie's Hong Kong, 1 May 1995, lot 718  
Sold at Christie's Hong Kong, 6 April 2015, lot 209

The celadon glaze on the present lot is very refined and luscious, which are characteristics inherited from the Yongzheng period. Compare a Qianlong-marked celadon-glazed cup that has slightly taller wall, sold at Sotheby's Hong Kong, 25 November 2022, lot 333.

清嘉慶 粉青釉小盃一對 六字篆書款

來源:  
香港佳士得, 1995年5月1日, 拍品718號  
香港佳士得, 2015年4月6日, 拍品209號

此對小盃所施之粉青釉尤其光潔瑩潤, 乃承襲雍正御窯特色。比較一件乾隆款相似例, 售於2022年11月25日, 拍品333號。



(marks)



The Property of a Lady  
女史珍藏

1061

A SACRIFICIAL BLUE-GLAZED ANIMAL-HANDLED VASE, XIERZUN

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

10 1/2 in. (26.9 cm.) high

HK\$400,000-600,000 US\$52,000-77,000

PROVENANCE:  
The Foxley Family Collection, Berkshire, UK, amassed in the 19th century, and thence by descent to the current owner

This type of *zun* can be found documented in the *Huangchao Liqi Tushi* (Illustrated Regulations for Ceremonial Paraphernalia of the Qing Dynasty), compiled during the Qianlong period and included in the *Siku Quanshu* (Complete Library of the Four Treasuries). It was designated as one of the official ritual vessels in the thirteenth year of the Qianlong reign (fig. 1). Compare to a similar Qianlong yellow-enamelled *zun* housed in the National Palace Museum, Taipei, collection number: zhongci004515.



(mark)



清乾隆 霽藍釉犧耳尊 六字篆書刻款

來源:  
Foxley家族珍藏, 英國伯克郡, 19世紀入藏, 並傳承至現任藏家

此類尊可見於清乾隆時期編纂的《欽定四庫全書》中的《皇朝禮器圖式》記載, 屬乾隆十三年來法定祭器之一, 其形制、顏色及高度與天壇正位尊的記錄一致(圖一)。比較一件造型相似的乾隆款黃釉獸耳尊, 現藏台北故宮博物院, 館藏編號: 中瓷004515。

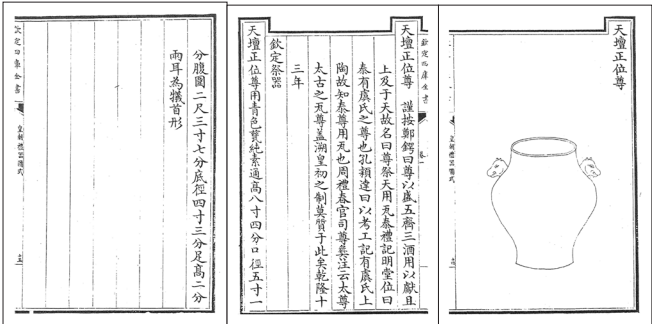


fig. 1 Huangchao Liqi Tushi  
圖一 《皇朝禮器圖式》

Property from a Japanese Private Collection  
日本私人珍藏

1062

A LARGE GUAN-TYPE GLAZED ARCHAISTIC  
VASE, *HU*

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

20¾ in. (52.6 cm.) high, wood stand

HK\$1,800,000-3,000,000 US\$240,000-390,000

PROVENANCE:  
Kyoto Bijutsu Club, *Properties from the Tamura family and an  
anonymous family*, 26 April 1932, lot 144 (fig. 1)  
A Japanese private family collection since 1932

清乾隆 仿官釉弦紋獸耳大壺 六字篆書款

來源：  
《田村家及某家所藏品入札》，京都美術俱樂部，1932年4月26日，  
拍品144號 (圖一)  
日本家族珍藏，自1932年入藏



(mark)



(fig.1 圖一)



1063

A RARE AND FINE SMALL MOULDED  
WHITE-GLAZED ‘DRAGON’ HANDLES JAR

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

4 in. (10.2 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

It is very rare to find a Qinglong vase of this form and decoration.  
Compare a nearly identical vase, in the National Palace Museum,  
Taipei, accession number: *guci*-012752N0000000000 (**fig.1**).



(mark)

清朝隆 白釉模印團龍紋雙繫罐 六字篆書印款

此罐通體施白釉，肩兩側置繩形耳，罐身模印團龍及卷草紋，型制古樸，  
典雅大方。拍品造型罕見，參考造型及尺寸相同一例，現藏台北故宮博  
物院，編號：故瓷012752N0000000000 (圖一)。



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



1064

A WHITE PORCELAIN MOON JAR

KOREA, JOSEON DYNASTY, 18TH CENTURY

13 5/8 in. (34.5 cm.) wide, Japanese wood box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Mineo Hata, Kobe, Japan, 2020s, by repute

Moon jars are characterised by the minimalist form and luminous  
glaze. Originally crafted as functional storage vessels, they were  
typically thrown in two halves and joined at the center, where a seam  
is often visible. Regarded as among the highest achievements of  
Korean ceramic production, these jars embody the essence of Korean  
aesthetics.

Compare to a moon jar of similar size and glaze, sold at Christie's  
New York, 21 March 2023, lot 179.

朝鮮王朝 十八世紀 白瓷月亮罐

來源:

秦峰男，神戶，日本，2020年前後（傳）

月亮罐以其極簡造型與瑩潤釉色著稱。此類器皿原為儲物器，通常以兩部分  
分別拉坯成形，再於腹部接合，接胎處常依稀可見。月亮罐被視為韓國陶瓷  
工藝巔峰成就之一，更體現了韓國美學之精髓。

比較一件尺寸及釉色與本拍品相近之月亮罐，於紐約佳士得2023年3月21日  
拍賣，拍品編號179。



# A Rare and Important Fifteenth-century, Korean Blue-and-white Porcelain Jar

Extremely Important Blue-and-white Porcelain Jar with Chrysanthemum Scrolls  
Korean; Joseon dynasty, first half 15th century  
Blue-and-white ware: porcelain with decoration painted in underglaze cobalt blue  
H. 28.0 cm, Diam. 26.2 cm  
From a Japanese Collection

Robert D. Mowry 毛瑞 / in Korean, 馬友利 / 마우리  
Alan J. Dworsky Curator of Chinese Art Emeritus,  
Harvard Art Museums, and Senior Consultant, Christie's  
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

A rare example of blue-and-white porcelain from early in the Joseon period 朝鮮時代 (1392–1910), this fifteenth-century jar features all-over decoration of a chrysanthemum scroll painted in underglaze cobalt blue and bordered top and bottom by a register of stylized lotus-petals. A vessel type closely associated with the palace, this elegantly shaped jar was likely made in Gwangju, Gyeonggi-do 京畿道廣州, at a royal kiln that was overseen and administered by the Saongwon 司饗院 / 사옹원, a government bureau within in the Ministry of Personnel, or Yijo 吏曹 / 이조, that was responsible for managing the king’s meals and royal cuisine. Well-known and widely published by both Korean and Japanese authors, this beautiful jar has an enviable history. Very rare and exceptionally important, it is a masterpiece of early Joseon blue-and-white ware.

A unique Korean interpretation of the shape, this jar—known as a *hu* 壺 in Chinese, which is pronounced *ho* 호 in Korean—has broad, rounded shoulders and sloping sides that gently taper as they descend to the circular foot; a short, elegantly rolled lip encircles the wide mouth. The distinctive shape, popular in the early Joseon period, points to this jar’s fifteenth-century date of manufacture. In fact, the jar’s shape finds its origins not in contemporaneous Chinese porcelains but in celadon-glazed wares 青瓷器 from Korea’s Goryeo dynasty 高麗時代 (918–1392) such as the covered jar with crane-and-cloud decoration inlaid in black and white slips 花妝土 in the collection of the National Museum of Korea, Seoul 서울 韓國國立中央博物館 (museum accession number Bongwan1984).<sup>1</sup>

Closest in shape to the present jar are two fifteenth-century, Korean, blue-and-white jars of similar size and identical shape, each with a rolled lip, in the collection of the Museum of Oriental Ceramics, Osaka, Japan 大阪市立東洋陶瓷美術館,

one with plum and bamboo décor (H. 35.0 cm) (no. 00263)<sup>2</sup> and one with decoration of birds and a pine tree (H. 27.3 cm) (no. 00508)<sup>3</sup>. (See: *In Blue and White: Porcelain of the Joseon Dynasty*, Seoul: National Museum of Korea, 2015, pp. 100, 102, nos. 62, 63.)<sup>4</sup> In addition, the collection of the National Museum of Korea includes two early Joseon, undecorated, white porcelain jars of identical shape and similar size (H. 36.8 cm and H. 25.0 cm), each also with a rolled lip (nos. Sinsu2587 and Jeung6911)<sup>5</sup>. Sporting a chrysanthemum design inlaid in white slip, a fifteenth-century, Korean jar in *buncheong* ware 분청사기 / 粉青沙器 and now also in the Museum of Oriental Ceramics (01375) shares the same elegant shape and short rolled lip. (See: *Ceramic Art of the World, vol. 19 Yi Dynasty*, Tokyo: Shogakukan, 1980, pp. 20-21, no. 9.)<sup>6</sup>

Korean and Japanese authors typically characterize the type of all-over floral decoration on this jar as *tangcaowen* 唐草紋 or *baoxianghuawen* 寶相花紋; the first term might be loosely translated as “arabesque pattern” and the second simply as “floral scroll.” In fact, this jar sports all-over decoration of a chrysanthemum 菊花 arabesque with multiple blossoms, numerous leaves, and scrolling vines that link all elements together. Shown fully open and *en face*, as if viewed from above, the blossoms appear around the vessel’s midsection, rhythmically spaced and in an alternating up-and-down arrangement.

Native to China and admired for millennia, the chrysanthemum 菊花 symbolizes autumn and figures among the flowers of the four seasons 四季名花, along with the orchid 蘭花 (spring), lotus 荷花 (summer), and plum 梅花 (winter). In his retirement, the early Chinese poet and politician Tao Yuanming 陶淵明 (c. 365–427) cultivated chrysanthemums in his garden and referred to

them in his poems, according them elevated status. Through association with the revered Tao Yuanming the chrysanthemum came to symbolize the refined, cultured taste of a Confucian gentleman, or *junzi* 君子. Chrysanthemum cultivation had spread to Korea and Japan by the eighth century, and the flower had gained recognition as an imperial emblem in Japan by the late twelfth century.

If its shape descends from the Korean tradition, the present jar’s painted decoration drew inspiration from such Yuan dynasty 元朝 (1279–1368) Chinese blue-and-white porcelains as the British Museum’s famous *yuhuchunping* bottle 玉壺春瓶 with overall decoration of a chrysanthemum scroll painted in underglaze cobalt blue (1924,0114.1)<sup>7</sup> and the well-known calabash-shaped bottle 葫蘆瓶 with overall decoration of a peony 牡丹 scroll in underglaze blue in the Topkapi Saray Museum, Istanbul. (See: *Splendors in Small: Art of Yuan Blue-and-white Porcelain*, Shanghai: Shanghai Museum, 2012, pp. 88-89, and 120-121, figs. 15 and 30.)<sup>8</sup> A *yuhuchunping* bottle with overall decoration of fruiting grape and melon vines 結果葡萄藤和瓜藤紋 in underglaze cobalt blue sold at Christie’s, New York, on 15 September 2017 (Lot 1179) .<sup>9</sup> Although the rare Yuan-dynasty bottles with overall decoration in cobalt blue seldom have borders at top or bottom, the *yuhuchunping* bottle with overall decoration of a peony scroll that sold at Bonhams, Hong Kong, on 4 December 2008 (Lot 206) sports a lower border of rising lotus petals surmounted by a narrow band of scrolling clouds.<sup>10</sup>

The present jar’s decoration is closest in style and general appearance—i.e., shape and definition of leaves and petals, pleasing shade of cobalt blue—to that of the fifteenth-century, Korean, blue-and-white flat dish with scrolling chrysanthemum

décor now in the Museum of Oriental Ceramics, Osaka (no. 00360).<sup>11</sup> (See: Rhee Byung-chang李秉昌, ed., *Masterpieces of Korean Art*, Tokyo, 1978, pp. 274-275, no. 299.)<sup>12</sup> Sherds 碎片 of early Joseon blue-and-white vessels with decoration virtually identical to that of the present jar have been excavated in the Cheongjin-dong 清進洞 and Seorin-dong 瑞麟洞 neighborhoods of Seoul, attesting that such porcelains were in use in capital in the fifteenth and sixteenth centuries; both neighborhoods are in the general vicinity of existing Joseon royal palaces. (See: Kim Hyejeong, “Formative Characteristics and Nature of Fifteenth- and Sixteenth-century Blue-and-white Porcelain Excavated from Sites within the City Wall of Seoul,” *Journal of Korean Art and Archaeology*, Seoul: National Museum of Korea, vol. 11, 2017, n.p. figs. 7, 8-1.)<sup>13</sup>

Virtually identical to those on the present jar, borders of stylized lotus petals employing both light and dark shades of cobalt blue appear on a superb early Joseon blue-and-white jar with bamboo and blossoming plum décor and short vertical lip in the collection of the Leeum Samsung Museum, Seoul서울 리움 三星美術館.<sup>14</sup> A masterwork of early Joseon porcelain, the Leeum jar has been formally designated a Korean National Treasure (no. 219); association with the Leeum National Treasure jar places the present jar in a very elevated, very rarified circle and suggests that, like the Leeum jar, it, too, was made for the palace. (See: *In Blue and White: Porcelain of the Joseon Dynasty*, Seoul: National Museum of Korea, 2015, p. 16, no. 5.)<sup>15</sup>

Although Korean potters took inspiration for the stylized lotus-petal borders from Chinese blue-and-white vessels of the Yuan and Ming 明朝 (1368–1644) periods, the borders on the present jar and that in the Leeum Museum display a distinct Korean



interpretation in the petals’ shape and internal embellishment as well as in the precise use of two shades of cobalt blue; Chinese potters, by contrast, tended to paint lotus-petal borders with only a single dark shade of cobalt blue. Sherds of early Joseon blue-and-white vessels with identical border decoration have been excavated in the Cheongjin-dong 清進洞 neighborhood of Seoul, attesting to the use of jars with such borders in Seoul at that time. (See: Kim, *Journal of Korean Art and Archaeology*, vol. 11, 2017, n.p. fig. 3-1.)<sup>16</sup>

With its strong, fully self-assured brushwork, the vibrant painting on this jar reveals both the hand of a master and the decided influence of Korean court painting. In fact, traditional records indicate that the royal court sometimes dispatched painters from the Dohwaseo 圖畫署, or Royal Academy of Painting, to the official kilns to paint decoration on porcelains destined for the palace, which likely accounts for this jar’s superb painting as well as that on the previously mentioned blue-and-white porcelain jars in the Leeum Samsung Museum, Seoul, and the Museum of Oriental Ceramics, Osaka. While at the kiln, those court painters doubtless also produced pattern books which porcelain decorators regularly working at the kilns subsequently took as models for the motifs they painted. The association of court painters with the kilns already at the beginning of the Joseon porcelain tradition ensured a close link between porcelain decoration and paintings on paper and silk throughout the dynasty.

The shade of cobalt blue varies widely on Korean blue-and-white wares, ranging from a pale, almost silvery blue to a dark, vibrant, midnight blue and every shade between. The cobalt used for painting the decoration on this jar had been well-purified so that the colors of the painted areas are clear and homogeneous; the painted designs thus lack the blackish spots often seen on early Joseon blue-and-white wares, the spots caused by iron impurities remaining in poorly purified cobalt. This jar’s skillful use of two shades of cobalt in the lotus-petal borders is especially noteworthy as it reveals the potters’ mastery of the medium of cobalt for porcelain embellishment, just as it shows a Korean departure from standard Chinese models.

This jar’s narrow-walled footring is well and precisely cut, and its flat base is fully glazed. Grains of sand from the kiln adhere to localized areas of the base, a feature often encountered on the bases of early Joseon porcelains. The glazed base, the shape and cut of the footring, and the adhering grains of sand all correspond to those on the previously mentioned early Joseon porcelain jars.

Influenced by Chinese tastes and ceramic techniques, Korean potters had mastered the art of porcelain 白瓷 manufacture during the Goryeo dynasty 高麗時代 (918–1392); even so, porcelain came to the fore as the most preferred ware at court only at the beginning of the Joseon dynasty due to the Goryeo era’s enduring taste for celadon ware 靑瓷器. Koreans call blue-and-white ware *cheonghwa baekja* 靑화백자. Although Chinese write the name for blue-and-white porcelain as 青花瓷, or *qinghuazi*, Koreans typically write it as 靑華白磁 and occasionally as 靑畫白磁, substituting the characters 華 or 畫 for the 花 character standardly used in the Chinese name; all three characters are identically pronounced as *hwa* 화 in Korean so that the Korean term for blue-and-white ware, *cheonghwa baekja*, is pronounced the same no matter which of the three characters is used.

When the Joseon dynasty—sometimes called the Yi Dynasty 李朝, after the surname of the royal family—supplanted Goryeo in 1392, the new government took that of Ming China as its model; as a result, the royal court pushed Buddhism aside and espoused Neo-Confucianism 宋明理學 as the state philosophy, just as it also left behind the previous dynasty’s taste for celadon wares and espoused porcelain as the ceramic ware most preferred for palace use. As Korean potters had located deposits of kaolin 高嶺土 and petuntse 白墩子—the two clays essential for producing porcelain—and had mastered the techniques of porcelain manufacture during the Goryeo period, early Joseon potters were prepared to meet the challenge of producing porcelain for the royal palaces, both monochrome white ware and blue-and-white ware. The deposits of Korea’s finest porcelain clays are in Gwangju 京畿道廣州市, just thirty-five kilometers (20 miles) to the southeast of Seoul, the Joseon

capital, so the kilns that produced the finest porcelain wares developed there. With the kilns conveniently located near the capital, the transport of finished porcelains to the palace was accomplished with relative ease.

Made primarily for the palace and for the very wealthy, early Joseon porcelains, like the present jar, were produced in small numbers. Very few of those early Joseon porcelains survive today due to the destruction of wars and to scant early interest in collecting Joseon porcelains.

In excellent condition, this beautiful jar belongs to a small group of surviving early Joseon porcelains; its shape and

style of decoration conform perfectly to those of famous fifteenth-century examples in Korean and Japanese collections. Though strongly influenced by Chinese porcelains from the Yuan and Ming dynasties, this jar shows marked differences from its Chinese models, demonstrating the beginning of a distinct Korean style in shaping and decorating blue-and-white porcelain. With its long record of exhibition and publication and its kinship to a designated Korean National Treasure, this beautiful jar is exceptionally rare; moreover, it is extraordinarily important for the insight it conveys into the development of a clearly defined Korean taste in porcelain wares.

<sup>1</sup> See: <https://www.museum.go.kr/ENG/contents/E0402000000.do?searchId=search&schM=view&relicId=351>

<sup>2</sup> See: [https://apisites.jmaps.ne.jp/mocoor/en/collection/1156?kwd\\_and\\_or=and&f50=1&list\\_type=LLC&title\\_query=yes&page=4&sort\\_type=asc&sort\\_field=&list\\_count=10](https://apisites.jmaps.ne.jp/mocoor/en/collection/1156?kwd_and_or=and&f50=1&list_type=LLC&title_query=yes&page=4&sort_type=asc&sort_field=&list_count=10)

<sup>3</sup> See: [https://apisites.jmaps.ne.jp/mocoor/en/collection/1373?kwd\\_and\\_or=and&f50=1&list\\_type=LLC&title\\_query=yes&page=5&sort\\_type=asc&sort\\_field=&list\\_count=10](https://apisites.jmaps.ne.jp/mocoor/en/collection/1373?kwd_and_or=and&f50=1&list_type=LLC&title_query=yes&page=5&sort_type=asc&sort_field=&list_count=10)

<sup>4</sup> See: National Museum of Korea, ed. [韓國國立中央博物館編輯], *In Blue and White: Porcelain of the Joseon Dynasty*, (Seoul: National Museum of Korea), 2015, pp. 100, 102, nos. 62, 63.

<sup>5</sup> See: <https://www.museum.go.kr/ENG/contents/E0402000000.do?searchId=search&schM=view&relicId=2026> and <https://www.museum.go.kr/ENG/contents/E0402000000.do?searchId=search&schM=view&relicId=5734>

<sup>6</sup> See: Zauhō Kankōkai, ed., *Richō* [Yi Dynasty], vol. 19 in Sekai tōji zenshū [Ceramic Art of the World] (Tokyo: Shogakukan), 1980, pp. 20-21, no. 9 / 座右寶刊行會編輯, 《李朝》, 《世界陶磁全集》第19卷, (東京: 小学館), 1980年, 頁20-21, 圖9.

<sup>7</sup> See: [https://www.britishmuseum.org/collection/object/A\\_1924-0114-1](https://www.britishmuseum.org/collection/object/A_1924-0114-1)

<sup>8</sup> Shanghai Museum, ed., *Youlan shencai: Yuandai qinghua ciqi teji* [Splendors in Small: Art of Yuan Blue-and-white Porcelain], (Shanghai: Shanghai Museum), 2012, pp. 88-89, 120-121, figs. 15 and 30 / 上海博物館編輯, 《幽藍神采: 元代靑花瓷器特集》, (上海市: 上海博物館), 2012年, 頁88-89, 120-121, 圖15, 30.

<sup>9</sup> See: <https://www.christies.com/en/lot/lot-6096801>

<sup>10</sup> See: <https://www.bonhams.com/auction/16276/lot/208/a-magnificent-and-extremely-rare-blue-and-white-bottle-vase-yuhuchun-ping-yuan-dynasty/>

<sup>11</sup> See: [https://apisites.jmaps.ne.jp/mocoor/en/collection/1243?kwd\\_and\\_or=and&f50=1&list\\_type=LLC&title\\_query=yes&page=5&sort\\_type=asc&sort\\_field=&list\\_count=10](https://apisites.jmaps.ne.jp/mocoor/en/collection/1243?kwd_and_or=and&f50=1&list_type=LLC&title_query=yes&page=5&sort_type=asc&sort_field=&list_count=10)

<sup>12</sup> See: Rhee Byung-chang (Yi Byeongchang), ed., *Masterpieces of Korean Art*, (Tokyo: Rhee Byung-chang; distributed by Tokyo University Press), 1978, pp. 274-275, no. 299 / 李秉昌編輯, 《韓國美術蒐選》, (東京: 李秉昌), 1978年, 頁274-275, no. 299.

<sup>13</sup> See: Kim Hyejeong, “Formative Characteristics and Nature of Fifteenth- and Sixteenth-century Blue-and-white Porcelain Excavated from Sites within the City Wall of Seoul,” *Journal of Korean Art and Archaeology*, (Seoul: National Museum of Korea), vol. 11, 2017, n.p., figs. 7, 8-1. For the original Korean version of the article see: 김혜정, “한양도성 출토 15~16세기 청화백자의 조형적 특징과 성격,” 《藝術史學 / 미술사학》, no. 31, (Seoul 한국미술사교육학회 / Korean Association of Art History Education), 2016, pp. 43-76. Cited as 10.14769/jkaahe.2016.02.31.43, the online version of the original article is available at <https://www.dbpia.co.kr/Journal/articleDetail?nodeId=NODE06634506>

<sup>14</sup> See: [https://commons.wikimedia.org/wiki/File:%EB%B0%B1%EC%9E%90\\_%EC%B2%AD%ED%99%94%EB%A7%A4%EC%A3%BD%EB%AC%B8\\_%ED%95%AD%EC%95%84%EB%A6%AC.jpg](https://commons.wikimedia.org/wiki/File:%EB%B0%B1%EC%9E%90_%EC%B2%AD%ED%99%94%EB%A7%A4%EC%A3%BD%EB%AC%B8_%ED%95%AD%EC%95%84%EB%A6%AC.jpg)

<sup>15</sup> See: National Museum of Korea, *In Blue and White*, 2015, p. 16, no. 5.

<sup>16</sup> See: Kim, *Journal of Korean Art and Archaeology*, vol. 11, 2017, n.p., fig. 3-1.

The Property from a Private Japanese Collection  
日本私人珍藏

1065

AN EXTREMELY IMPORTANT BLUE  
AND WHITE PORCELAIN JAR WITH  
CHRYSANTHEMUM SCROLLS

KOREA, JOSEON DYNASTY (FIRST HALF OF 15TH CENTURY)

Of well-proportioned ovoid form with high shoulder, short neck and everted lip, balanced on a tapering body elegantly painted in underglaze cobalt blue with scrolls of chrysanthemum, shoulder and foot decorated with bands of stylized lotus petals, applied with a lustrous transparent overglaze

11 in. (27.9 cm.) high, 10⅓ in. (26.2cm.) diam.

HK\$16,000,000-24,000,000      US\$2,100,000-3,100,000

PROVENANCE:

Mayuyama & Co., Tokyo

EXHIBITED:

"Richo toji gohyakunen no bi (Glory of Korean Pottery and Porcelain of the Yi Dynasty)", The Museum of Oriental Ceramics, Osaka, 14 October-23 November 1987

LITERATURE:

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朝鮮王朝 十五世紀上半葉 青花纏枝菊花紋罐

來源:

繭山龍泉堂，東京

展覽:

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伊藤郁太郎，《對高麗青磁、李朝白磁的致敬》，京都，2017年，頁217，圖版16





1066

A LIMESTONE MODEL OF A SEATED LION

TANG DYNASTY (618-907)

8 ⅝ in. (21.9 cm.) high

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE:

Sold at Sotheby's New York, 3 June 1987, lot 279

Sold at Christie's London, 5 November 2013, lot 310

唐 石灰岩雕獅子

來源:

紐約蘇富比，1987年6月3日，拍品279號

倫敦佳士得，2013年11月5日，拍品310號



1067

A RARE CARVED GREEN-GLAZED POTTERY KUNDIKA

TANG-LIAO DYNASTY (618-1125)

12 ⅜ in. (31.5 cm.) high, box

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE:

The Property of Mrs Alfred Clark; sold at Sotheby's London, 25 March 1975, lot 10

EXHIBITED:

Musée de l'Orangerie, 1937, no.367

Oriental Ceramic Society, *Wares of the T'ang Dynasty*, London, 27 April - 8 June 1949, no.117

Oriental Ceramic Society, *Arts of the T'ang Dynasty*, London, 25 February - 30 March 1955, no.156

LITERATURE:

Oriental Ceramic Society, *Wares of the T'ang Dynasty*, London, 1949, no. 117

Oriental Ceramic Society, *Arts of the T'ang Dynasty*, London, 1955, no. 156

唐/遼 綠釉刻花花口淨瓶

來源:

Mrs Alfred Clark珍藏; 倫敦蘇富比，1975年3月25日，拍品10號

展覽:

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東方陶瓷學會，《Arts of the T'ang Dynasty》，倫敦，1955年2月25日-3月30日，編號156

出版:

東方陶瓷學會，《Wares of the T'ang Dynasty》，倫敦，1949年，編號117

東方陶瓷學會，《Arts of the T'ang Dynasty》，倫敦，1955年，編號156







Property from the Yan Deng Studio

1068  
A LARGE PAINTED POTTERY FIGURE OF A GROOM

NORTHERN DYNASTIES (386-581)

24 in. (61 cm. high)

HK\$100,000-200,000 US\$13,000-26,000

PROVENANCE:  
Julius Eberhardt (1936-2012), Austria, acquired prior to 1999

LITERATURE:  
*Sammlung Julius Eberhardt: frühe chinesische Kunst*, Vienna, 1999, pp. 202-203, no. 117

The present figure is an unusually large and handsome example of this type. It was formerly in the collection of Julius Eberhardt (1936-2012), Austria, acquired prior to 1999, an acclaimed Austrian architect and collector of Chinese art. He assembled a significant collection of Chinese works of art at the end of the 20<sup>th</sup> century, ranging from the Neolithic period to the Tang dynasty. Highlights from his collection include a Western Zhou archaic bronze Zuo Bao Yi Gui sold at Sotheby's New York, *Magnificent Ritual Bronzes – Property from the Collection of Julius Eberhardt*, 17 September 2013, lot 3.

The result of Oxford Authentication thermoluminescence test no. C298h98 (22 December 1998) is consistent with the dating of this lot.

煙燈書房珍藏

北朝 彩繪胡人陶俑

來源:  
Julius Eberhardt (1936–2012)，奧地利，於1999年前入藏

出版:  
*Sammlung Julius Eberhardt: frühe chinesische Kunst*，維也納，1999年，頁202–203，圖版117號

本陶俑尺寸碩大，表情刻劃生動，實為罕見。此陶俑原為奧地利建築師暨收藏家Julius Eberhardt (1936–2012) 舊藏，其珍藏著重於新石器時代至唐朝之中國器物，其中尤以西周青銅作寶彝簋最為著名，該器於2013年9月17日紐約蘇富比拍賣，拍品3號。

此陶俑經牛津熱釋光測年法測試 (1998年12月22日，編號C298h98)，證實與本圖錄之斷代符合。

1069  
A LARGE AMBER-GLAZED POTTERY FIGURE OF A HORSE

TANG DYNASTY (618-907)

20 1/4 in. (51 cm.) high

HK\$400,000-600,000 US\$52,000-77,000

PROVENANCE:  
Acquired in 1998 in Hong Kong  
J. J. Lally & Co., New York, no. 8

EXHIBITED:  
J. J. Lally & Co., *Early Chinese Ceramics, An American Private Collection*, New York, 28 March-16 April 2005, no.8

LITERATURE:  
J. J. Lally & Co., *Early Chinese Ceramics, An American Private Collection*, New York, 2005, no.8



唐 褐釉陶馬

來源:  
1998年購於香港  
藍理捷，紐約，編號8

展覽:  
藍理捷，《Early Chinese Ceramics, An American Private Collection》，紐約，2005年3月18–4月16日，編號8

出版:  
藍理捷，《Early Chinese Ceramics, An American Private Collection》，紐約，2005年，編號8

A comparable amber-glazed horse from the Schloss collection, without the cream-glaze on the hooves and on the front of the head, was exhibited in the China Institute and illustrated in Robert E. Jr. Harrist, *Power and Virtue: The Horse in Chinese Art*, New York, 1997, p. 73, no. 10.

此陶馬造型雄健，立於長方形底座之上，神態警覺，雙耳豎立，栩栩如生。通體施褐釉，蹄及額前施白釉。參考一件形制相類之褐釉陶馬，惟蹄及額前無白釉，見Schloss收藏，曾於華美協進社展出，錄於Robert E. Harrist, Jr.，《力量與美德：中國藝術中的馬》，紐約，1997年，頁73，編號10。



1070  
A BRONZE BASIN, *ZUN*

HAN DYNASTY (206 BC-AD 220)

6¼ in. (16 cm.) high

HK\$120,000-200,000 US\$16,000-26,000

PROVENANCE:  
Acquired from Michael Goedhuis Ltd., London, 27 February 1996

The present *zun* vessel is distinguished by its three human-form supports. A similar human footed basin from the Capital Museum is illustrated in the *Zhongguo qingtongqi quanji* (Compendium of Chinese Bronzes), Beijing, 1998, vol.12, p.92, no.90. Three-footed basin of this type is known as *zun* and is the main wine vessel of the Han period (206 BC-220 AD). See a basin of the present type inscribed with the name *zun* and dated third year of the Heping reign (26 BC), illustrated in *ibid.*, p.44, no.42.



漢 青銅人形足鋪首樽

來源:  
1996年2月27日購藏自Michael Goedhuis Ltd., 倫敦

此件樽以三個雙手插腰的胡人為足，頗為罕見。這一母題的出現一方面體現了當時製作各種人物、動物形雕塑的藝術風尚，另一方面也體現了胡漢交流的歷史背景。首都博物館藏有一件近似的人形足樽，載於《中國青銅器全集》，北京，1998年，卷12，頁92，編號90。樽是漢代最主要的酒器，著名的例子如山西右玉出土的胡傅酒樽，形制與本器接近，自銘為“酒樽”，且有河平三年（26 BC）的紀年，見前揭書，頁44，編號42。



(detail 細部)

Property from a Japanese Private Collection  
日本私人珍藏

1071  
AN ARCHAIC BRONZE TRIPOD VESSEL,  
*DING*

WESTERN ZHOU DYNASTY – SPRING AND AUTUMN PERIOD  
(1046-481 BC)

There is a twenty-two character inscription cast on the interior of the vessel reading *dian* □ *yi* *zuo* □ *ge* *ling* □ *che* *zun* *ding* *qi* *qi* *wan* *nian* *zi* *zi* *sun* *sun* *yong* *bao* *yong*, ‘... wishing for ten thousand years, to be eternally treasured’.

8 ½ in. (21.6 cm.) high, wood stand, wood cover,  
Japanese wood box

HK\$400,000-600,000 US\$52,000-77,000

PROVENANCE:  
Acquired in Japan prior to 1935

The present vessel is accompanied by a letter dated to 6<sup>th</sup> of May in the 10<sup>th</sup> year of Showa era (1935) that mentions a gathering of Dong Kang (1867-1947), Tao Zhu (1875-1954), and Japanese numismatist Katsuyama Gakuyo, at which they appreciated this vessel.

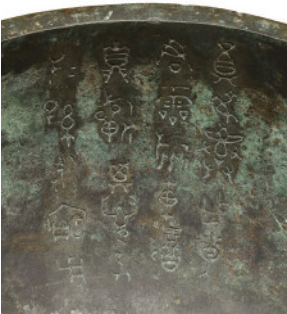


西周/春秋 青銅蟠虺紋鼎

銘文：奠□彝作□各靈□車尊鼎祈其萬年子子孫孫永寶用

來源:  
1935年前入藏於日本

此鼎隨附一信函，其內文為：「此鼎文字高古周鼎之上乘者，中華民國金石大家董康、陶洙及勝山岳陽三君共飲激賞審定。昭和十年五月六日 壽□（門）伯需謹識。勝山岳陽觀。」記錄了昭和十年（1935年）董康、陶洙赴日時與日人勝山岳陽觀此器之雅事。



(inscription 銘文)

Property from a Japanese Private Collection  
日本私人珍藏

1072

AN ARCHAIC BRONZE LIBATION VESSEL,  
*JUE*

SHANG DYNASTY, 12TH-11TH CENTURY BC

There is a one-character inscription cast underneath the handle reading *Tian*, 'field'.  
8 in. (20.5 cm.) high, hardwood stand, fitted wood box

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

PROVENANCE:  
Kochukyo, Tokyo, prior to 1985

LITERATURE:  
Luo Zhenyu, *Zhensongtang jigu yiwen xubian* (Supplement to the Gathering of Ancient Writings at the Zhensongtang Studio), 1934, vol.3, no.1  
Liu Tizhi, *Xiaojiaojingge jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio), 1935, vol.6, no.8  
Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol.15, no.13-7  
Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, p.2006, no.3278  
The Institute of Archaeology, Chinese Academy of Social Sciences, ed., *Yinzhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1984, vol.13, no. 7700  
Wang Xiantang, *Guoshi jinshizhi gao* (Manuscript of Archaic Bronze in Chinese History), Qingdao, 2004, vol.2, p.520, no.20

商 青銅饗饗紋爵

銘文：田

來源：  
壺中居，東京，1985年前入藏

出版：  
羅振玉，《貞松堂集古遺文續編》，1934年，卷下，圖版1號  
劉體智，《小校經閣金文拓本》，1935年，卷6，圖版8號  
羅振玉，《三代吉金文存》，1937年，卷15，圖版13-7  
嚴一萍，《金文總集》，台北，1983年，頁2006，編號3278  
中國社會科學院考古研究所編，《殷周金文集成》，北京，1984年，卷13，圖版7700號  
王獻唐，《國史金石志稿》，青島，2004年，第二冊，頁520，圖版20號



(inscription 銘文)



Property from a Japanese Private Collection  
日本私人珍藏

1073

AN ARCHAIC BRONZE TRIPOD VESSEL,  
*DING*

EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The interior is cast with a pictograph, above another character possibly reading *yi* or *fu*.  
11 ½ in. (30 cm) high, Japanese wood box

HK\$400,000-600,000 US\$52,000-77,000

PROVENANCE:  
Sold at Sotheby's London, 11 July 1978, lot 10  
A Kansai private collection, acquired prior to 1990

LITERATURE:  
Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, no. 8

西周早期 青銅饗饗紋鼎

銘文：戈大□（□為「乙」、或「父」）

來源：  
倫敦蘇富比，1978年7月11日，拍品10號  
關西私人舊藏，於1990年前入藏

出版：  
劉雨及汪濤著，《流散歐美殷周有銘青銅器集錄》，上海，2007年，編號8



(inscription 銘文)





1074

AN ARCHAIC BRONZE TRIPOD VESSEL,  
*DING*

WESTERN ZHOU DYNASTY (1100-771BC)

The interior of the vessel is cast with a six-character inscription reading *Shu lü zuo bao zun ding*, which can be translated in a number of ways depending on the interpretation of some of these characters.

9 in. (22.9 cm.) high, wood stand, wood cover, wood box

HK\$200,000-300,000 US\$26,000-39,000

PROVENANCE:  
Sun Zhuang (1879-?), acquired before 1935  
A private Japanese collection, acquired prior to 1984

LITERATURE:  
Ke Changsi, *Mizhai jinwen taben* (Rubblings of Archaic Bronze Inscription in the Mizhai), 1931-1941  
Luo Zhenyu, *Zhensongtang jigu yiwen buyi* (Supplement to the Gathering of Ancient Writings at the Zhensongtang Studio), 1931, vol.1, no.8-1  
Shang Chengzuo, *Shi er jia ji jin tu lu* (Corpus of Bronze Inscriptions from Twelve Families), 1935, no. xue 3-4 (fig. 1)  
Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol.3, no.4-1  
Yan Yiping, *Jinwen zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, p.310, no.781  
Hayashi Minao, *In Shu Jidai Seidoki no Kenkyu*, Tokyo, 1984, p. 19, no.120  
The Institute of Archaeology, Chinese Academy of Social Sciences, ed., *Yinzhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), vol. 4, Beijing, 1984, no. 2187  
Wang Xiantang, *Guoshi jinshizhi gao* (Manuscript of Archaic Bronze in Chinese History), Qingdao, 2004, vol.4, p.2099, no. 351

The present vessel is accompanied by a note written by Chinese scholar Luo Zhenyu (1866-1940) dated to 1935.

西周 青銅弦紋鼎

金文：叔旅作寶尊鼎

來源:  
孫壯 (1879–?)，入藏於1935年前  
日本私人舊藏，入藏於1984年前  
出版:  
柯昌泗，*《謚齋金文拓本》*，1931至1941年（膠州柯氏手寫並黏拓本）  
羅振玉，*《貞松堂集古遺文補遺》*，1931年，卷上，圖版8–1號  
商承祚，*《十二家吉金圖錄》*，1935年，雪3–4號（圖一）  
羅振玉，*《三代吉金文存》*，1937年，卷3，圖版4–1號  
嚴一萍，*《金文總集》*，台北，1983年，頁310，圖版781號  
林巳奈夫，*《殷周時代青銅器の研究－殷周青銅器綜覽・一》*，東京，1984年，頁19，圖版120號  
中國社會科學院考古研究所編，*《殷周金文集成》*，北京，1984年，卷4，圖版2187號  
王獻唐，*《國史金石志稿》*，青島，2004年，第4冊，頁2099，圖版351號

孫壯 (1879–?)，字伯恒，號雪園，清末民初金石學家，參與編纂諸多吉金圖錄與拓本集，包括*《漱秋館吉金圖錄》*等著作，為後人研究商周青銅器之重要參考資料。本器隨附羅振玉手札。



(inscription 銘文)

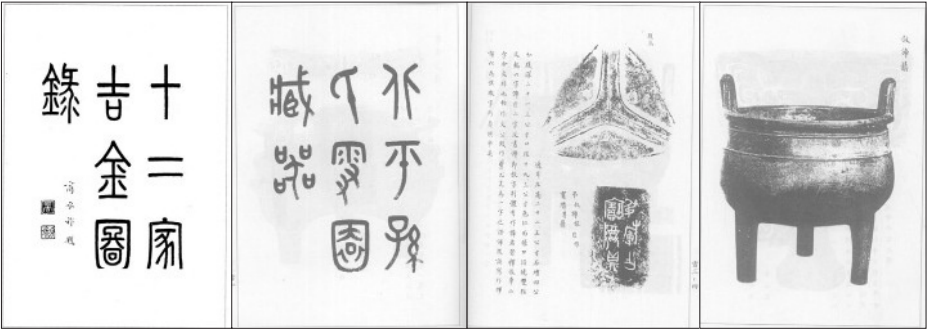


fig. 1 *Shi er jia ji jin tu lu*  
圖一《十二家吉金圖錄》

Property of a Gentleman  
士紳珍藏

1075

A RARE LARGE ARCHAISTIC GOLD AND  
SILVER-INLAID BRONZE GOOSE-FORM  
EWER

EARLY QING DYNASTY

19 ⅛ in. (48.5 cm.) wide

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 4-5 November 1997, lot 1267

The ewer is exquisitely inlaid with gold and silver and skilfully cast in the shape of a goose. The technique first emerged during the Zhou dynasty and reached its refinement by the Western Han period. With the intricate craftsmanship and diverse decorative motifs, Zhou dynasty pieces served as a rich source of inspiration for the craftsman of the Song dynasty and later periods in creating archaistic works.

Compare with a Zhou dynasty silver-wire inlaid duck-form prototype, illustrated in *Xiqing Gujian*, vol.9, no.72 (fig. 1); a nearly identical Song dynasty gold and silver-wire inlaid example from the Avery Brundage Collection, now housed in the Asian Art Museum of San Francisco; and a Song dynasty gold and silver-inlaid goose-form ewer with a handle across the back in the Victoria and Albert Museum, accession number: M.731:1-1910.

清初 銅錯金銀仿古鵝形壺

來源:

香港蘇富比，1997年11月4-5日，拍品1267號

此壺以青銅鑄造，表面採用金銀絲鑲嵌技術，精煉絕倫。這種以銅胎鑿刻線條繼而塗繪金銀的手法在東周興起，至西漢漸臻完善，其工序繁複，紋飾多樣，為宋代及後世的工匠提供了豐富的仿古創作靈感。

參考一件周代錯銀鴨形尊，當為本品原型，見《西清古鑑》卷九，圖版72號（圖一）；此外，比較一件宋代錯金銀仿古鴨形壺，其形制與本品十分相似，為艾弗里·布倫戴奇舊藏，現藏舊金山亞洲藝術博物館。及一件宋代錯金銀仿古鵝形提梁壺，現藏維多利亞艾伯特博物館，館藏編號：M.731:1-1910。

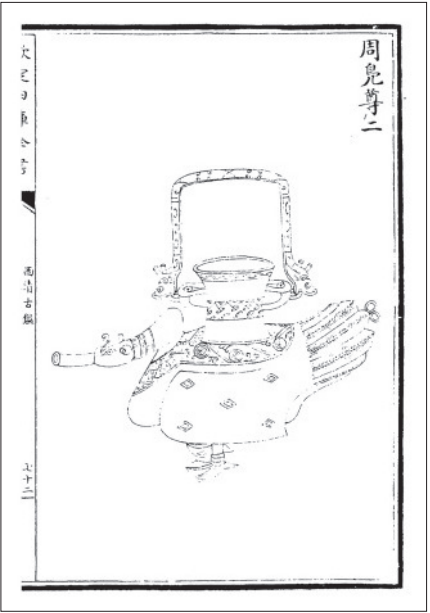


fig. 1 *Xiqing Gujian*  
圖一《西清古鑑》





1076

A LARGE GOLD AND SILVER DAMASCENED IRON ‘DRAGONS AND LOTUS’ DISH

MING DYNASTY, 15TH CENTURY

13 ⅞ in. (33.3 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

Damascening is a refined decorative metalworking technique in which a soft metal, often gold or silver, is mechanically inlaid into a harder metal like iron or steel. In China, the process begins with meticulously chiseling a series of fine, parallel cross-hatched grooves into the iron substrate. Gold or silver wires or sheets, are then secured into the grooves through a combination of heating and burnishing, creating a smooth, flush-inlaid surface. The procedure is highly complex and demands exceptional skill from the artisan.

This form of damascening appears to have gained prominence in northern China by the late Yuan dynasty and was applied to horse trappings, ceremonial regalia, weapons, armour, and Buddhist ritual implements. It was also used on everyday objects such as locks, seals, and vessels. During the Yongle and Xuande reigns, imperial workshops produced exceptional objects—including swords, helmets, censers, and ritual bronzes—adorned with damascened gold and silver, which are often decorated with dragons, lotus motifs, or Sanskrit mantras—rendered in precise, flowing compositions.

Compare a similar lobed gold and silver damascened iron dish in the Shanghai Museum, dated to the Yuan dynasty, its interior inlaid with silver floral motifs and its reverse inlaid with *vajra* and the Eight Auspicious Emblems. It was included in the exhibition *Wonders of the World: China and Beyond in the Eyes of Marco Polo* (fig. 1).



明十五世紀 鐵鍍金銀寶相花雙龍戲珠紋盤

鐵鍍金、鐵鍍銀工藝是一種以金、銀箔片或絲裝飾於鐵質基體表面的一種裝飾藝術。它首先要在基體表面上鑿刻密平行的交叉陰刻線，然後透過加熱、研壓的方法將金、銀絲（片）固定於基體表面。過程相當繁複，對工匠技藝要求極高。

鍍金銀技術至晚元代開始首先流行於中國北方地區，主要運用於車馬器、儀仗、武器、盔甲，法器上。鎖具、印章、器皿等日用品上也有使用。明代是中國鐵鍍金工藝的鼎盛時期。明永樂、宣德年間，宮廷作坊製作的寶劍、胄、法器及香爐等器物常採用此工藝，紋飾多為龍紋、蓮、或梵文真言，佈局嚴謹，線條流暢。

比較上海博物館藏一件鐵鍍金銀蓮瓣形盤，館方定年元代，其正面布滿銀花，背面為金剛杵紋及八吉祥紋，曾展出於《寰宇東西馬可·波羅眼中的中國世界》一展（圖一）。



fig.1 Collection of the Shanghai Museum  
圖一 上海博物館藏品

Property of a Gentleman  
士紳珍藏

1077

A MASSIVE BRONZE ‘KUI DRAGON’ CANDLESTICK

QIANLONG SIX-CHARACTER MARK IN A LINE AND OF THE PERIOD (1736-1795)

20 ½ in. (52 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

This massive candlestick was possibly part of a five-piece altar garniture such as a set in Xianruo Hall, located in the garden of Cining Palace, see *Qingdai Gongting Shenghuo*, Hong Kong, 1985, p. 299, no.467.

清乾隆 銅鑄夔龍紋燭臺「大清乾隆年造」款

此燭臺原應為五供之一，以夔龍為紋飾，碩大厚重。比較慈寧宮花園內咸若館藏一套器面光素的銅鑄五供，並出版於《清代宮廷生活》，香港，1985年，頁299，圖版467號。





The Property of a Lady  
女史珍藏

~1078

A HUANGHUALI RECESSED TRESTLE-LEG  
SINGLE-PLANK TABLE, QIAOTOUAN

QING DYNASTY, 18TH CENTURY

32 7⁄8 in. (83.5 cm.) high, 76 3⁄4 in. (195 cm.) wide,  
16 7⁄16 in. (41.7 cm.) deep

HK\$1,500,000-2,500,000 US\$200,000-320,000

PROVENANCE:  
Ho Cheung, Hong Kong, acquired in 1994

EXHIBITED:  
Indianapolis Museum of Art, Indiana, on loan from 1997 to 2021

清十八世紀 黃花梨獨板翹頭案

來源:  
何祥，香港，購藏於1994年

展覽:  
借展於印第安納波利斯藝術博物館，印第安納波利斯，1997–2021年

The single plank top is supported by trestle legs flanked by openwork spandrels of stylised phoenix integral to the apron. The pierced panels depict confronted phoenix, their elaborate tail feathers forming a graceful arch above them. A *huanghuali* table with comparable phoenix to the spandrels, sold at Christie's New York, *The Mr. and Mrs. Robert P. Piccus Collection of Fine Classical Chinese Furniture*, 18 September 1997, lot 15. The legs are set in shoe feet.

Altar tables of this type are known as *qiaotou'an* as they are distinguished by their elegant everted table-top ends and openwork panels joining the legs. The late Ming style-maker Wen Zhenheng also termed it *bizhuo*, or 'wall table,' as they were often found placed against a wall in the main hall of a formal setting, to display works of art or to hold offerings.

This lot incorporates material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

獨板作為面板，下接透雕鳳紋鏤空牙頭，弧線優美。相類鳳紋鏤空牙頭可參考一件黃花梨平頭案，紐約佳士得1997年9月18日拍賣於《The Mr. and Mrs. Robert P. Piccus Collection of Fine Classical Chinese Furniture》專場，拍品15號。腿足下承鞋履式足。

此類條案案板兩頭翹起，兩側腿間的擋板雕飾精美，被稱作「翹頭案」。明代文人文震亨又稱其為「壁桌」，因為在客廳正規陳設中，它常常倚牆而立，用以陳列工藝品或呈進貢品。

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The Property from A Hong Kong Private Collection  
香港私人珍藏

~1079

A PAIR OF *HUANGHUALIKANG* CABINETS

QING DYNASTY, 19TH CENTURY

27 ½ in. (69.8 cm.) high, 21 in. (53.5 cm.) wide,  
14 ¼ in. (36.3 cm.) deep (2)

HK\$700,000-900,000 US\$91,000-120,000

PROVENANCE:  
Alice Boney, New York, 20 February 1962  
Robert and William Drummond, New York  
Arthur M. Sackler Collections, New York  
Acquired from the above in 1974  
Property from the Estate of a Lady; sold at Christie’s New York,  
18-19 March 2021, lot 752

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import the lot into another country. Please refer to Christie’s Conditions of Sale.

清十九世紀 黃花梨炕櫃一對

來源:  
艾麗斯·龐耐，紐約，1962年2月20日  
Robert及William Drummond，紐約  
亞瑟·M·薩克勒舊藏，紐約  
於1974年得自上述藏家  
女史珍藏，紐約佳士得，2021年3月18-19日，拍品752號

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品前瞭解有關海關法例和規定。請參閱佳士得業務規定





Property of an Asian Collector  
亞洲私人珍藏

~1080

A MASSIVE *HUANGHUALI* COMPOUND  
CABINET, *DINGXIANG'GUI*

QING DYNASTY, 17TH-18TH CENTURY

58 in. (147.5 cm.) high, 31 ½ in. (80 cm.) wide,  
15 in. (38.2 cm.) deep

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

PROVENANCE:  
Sold at Sotheby's New York, 17 April 1985, lot 406  
Sold at Christie's New York, 17 September 2008, lot 165  
The Heveningham Hall Collection, England  
Sold at Christie's Hong Kong, *Classical Chinese Furniture from Heveningham Hall*, 28 May 2021, lot 2822

The present cabinet belongs to a group known as *sijiangui*, 'four-part wardrobes'. These compound cabinets were often made in pairs. Garments and large items would have been stored in the lower cabinets, while smaller items would have been kept in the top chests, often requiring the use of a ladder due to their massive size.

Compare with other pairs of cabinets decorated with plain aprons of various sizes and dating, such as a pair sold in Christie's Hong Kong, 27 November 2017, lot 8113 for HK\$14,500,000. Also see two pairs of veneered cabinets, one from the Reverend Richard Fabian Collection, sold at Sotheby's New York, 15 March 2016, lot 42; another pair previously in the Dr. S.Y. Yip Collection is illustrated in *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, p.119, no. 46, and sold at Christie's New York, 20 September 2002, lot 60.

This lot incorporates material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

清十七/十八世紀 黃花梨頂箱櫃

來源:  
紐約蘇富比, 1985年4月17日, 拍品編號406  
紐約佳士得, 2008年9月17日, 拍品編號165  
赫維寧漢莊園舊藏, 英國  
《赫維寧漢莊園珍藏中國古典家具》, 香港佳士得, 2021年5月28日, 拍品2822號

頂箱櫃由頂櫃及立櫃兩部分組成, 櫃框為黃花梨貼皮。本拍品原應成對, 為俗稱「大四件櫃」中的其中一組。此櫃子體型碩大, 用材大方, 為倉儲家具類中最大體型, 亦是明代家具中最耗費名貴材料、工匠時間的重量級精品。頂箱尺寸比立櫃稍微小一點, 以能夠平穩安放在上層。

此類櫃子尺寸大小不一, 為明清通用樣式。一對尺寸較窄的而同安光素牙板的明代例子, 拍賣於香港佳士得, 2017年11月27日, 拍品編號, 成交價\$14,500,000。另見兩對黃花梨貼皮門板四件櫃, 一對為Richard Fabian神父舊藏, 拍賣於紐約蘇富比, 2016年3月15日, 拍品42號; 及葉承耀醫生攻玉山房舊藏一對, 著錄於《楮壇室夢旅: 攻玉山房藏明式黃花梨家具》, 香港, 1991年, 頁119, 圖版46號, 拍賣於紐約佳士得, 2002年9月20日, 拍品60號。

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~1081

A RARE HUANGHUALI YOKE-BACK  
ARMCHAIR, SICHUTOUGUANMAOYI

QING DYNASTY, 17TH-18TH CENTURY

41 in. (104 cm.) high, 23 ¼ in. (59 cm.) wide,  
19 ½ in. (49.5 cm.) deep

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

PROVENANCE:  
A Hong Kong Private Collection

The bold and exceptional *huanghuali* ‘official’s hat’ armchair is identical in design to an example exhibited and published by N. Berliner, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Museum of Fine Arts Boston, Boston, 1996, p. 106-109, no. 9 (fig. 1) and a second example sold at Sotheby’s New York, 23 September 1997, lot 481. Square members accentuate the strong, architectural lines and when paired with the broad, curved back splat amplifies its sense of grandeur. Robust in construction, the chair is raised on a stool-like base with powerful incurved legs terminating in scroll-form feet, which are reinforced with ‘giant’s arm’ braces under the seat. A stone-inset *huanghuali* ‘official’s hat’ armchair with similar high waist and ‘giant’s arm’ braces construction forming the seat was sold at *Rich Golden Hues and Graceful Forms – Classical Chinese Furniture from the Tseng Collection*, Christie’s Hong Kong, 29 November 2022, lot 2811.

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

清十七/十八世紀 黃花梨四出頭方材官帽椅

來源:  
香港私人珍藏

此件黃花梨官帽椅氣勢赫奕，儼如寶座。整體線條道勁，徐疾有度，剛柔並濟。官帽椅方材為棖，異於常見圓棖，線條剛勁，與弧度圓婉流暢的靠背板相映，更顯宏偉氣勢。整器結構渾厚，有束腰，內彎馬蹄足，以「霸王棖」加固。傳世之同類例子無幾，惟造型相同一例錄於白鈴安，《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries》，波士頓，1996年，頁106–109，編號9（圖一）；另一例拍賣於紐約蘇富比1997年9月23日，拍品481號。見一黃花梨嵌石板之例，為曾氏舊藏，2022年11月29日經香港佳士得《卓木沁香：曾氏收藏中國古典家具》專場拍賣，拍品2811號。

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fig.1 A *Huanghuali* ‘Official’s Hat’ Armchair, 17th Century. © Private Collection  
圖一 十七世紀 黃花梨四出頭官帽椅©私人收藏



~1082

A PAIR OF HUANGHUALI YOKEBACK  
ARMCHAIRS, SICHUTOUGUANMAOYI

MING DYNASTY, LATE 16TH-17TH CENTURY

45 ⅝ in. (116 cm.) high, 23 ⅝ in. (60 cm.) wide,  
17 ¾ in. (45 cm.) deep (2)

HK\$2,000,000-3,000,000 US\$260,000-390,000

PROVENANCE:  
Eastern Pacific Co., Company (Hei Hung Lu), 1990s  
Canadian family collection

明十六世紀末/十七世紀 黄花梨四出頭官帽椅一對

來源:  
東泰商行（黑洪祿），1990年代  
加拿大家族舊藏



The name *guanmaoyi* or ‘official’s hat-shaped chair’ is derived from its resemblance to the winged hat that was part of the formal attire of the Ming officials. They were regarded as high chairs and retained a connotation of status and authority associated with the elite gentry in Chinese society. The classical text *Lu Ban jing* [Manuscript of Lu Ban], a 15th century carpenter’s manual, gives specifications for these chairs and describes the joinery as the embodiment and fine example of Chinese furniture.

Compare to a pair of slightly smaller *huanghuali* chairs (107 cm. high) of similar form and with similarly carved aprons, from the Mingjishantang Collection, sold at Christie’s Hong Kong, 30 November 2023, lot 2918, and a pair from the Gangolf Geis Collection, sold at Christie’s New York, 19 September 2003, lot 38 and again at Christie’s Hong Kong, 30 May 2024, lot 2916.

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官帽椅因其外觀與古代官吏所戴頂帽相似而得名。十五世紀木匠典籍《魯班經》詳細描述官帽椅製式，並稱許其榫卯結合方式為中國傢俱之典範。比較一對相似但較小的黃花梨四出頭官帽椅（107公分高），明積善堂珍藏，拍賣於香港佳士得，2023年11月30日，拍品2918號；以及Gangolf Geis舊藏一對，拍賣於紐約佳士得，2003年9月18日，拍品38號，再售於香港佳士得，2024年5月30日，拍品2916號。

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~1083

A PAIR OF *HUANGHUALI* ‘SOUTHERN OFFICIAL’S HAT’ LADY’S ARMCHAIRS, *NANGUANMAOYI*

QING DYNASTY, 18TH CENTURY

42 ½ in. (108 cm.) high, 21 in.(53.5 cm.) wide,  
16 ½ in. (42 cm.) deep (2)

HK\$800,000-1,200,000 US\$110,000-150,000

PROVENANCE:  
Eastern Pacific Co., Company (Hei Hung Lu), 1990s  
American private collection

The 'southern official's hat' armchair differs from the official's hat armchair in that its crest rail continues into the back rails as opposed to extending beyond them. The present chair has the added unusual feature of spandrels beneath the crest rail and below the arms. This current pair of chairs are unusual due to its relatively small size, suggesting that they may have been commissioned specifically for use by women.

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清十八世紀 黃花梨南官帽椅一對

來源:  
東泰商行（黑洪祿），1990年代  
美國私人舊藏

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Property of a Hong Kong Private Collector  
香港私人珍藏

~1084

A *HUANGHUALI* CORNER-LEG TABLE

MING DYNASTY, 17TH CENTURY

33 ½ in. ( 85 cm.) high, 76 ¾ in. (195 cm.) wide,  
22 ¼ in. ( 56.5 cm.) deep

HK\$1,200,000-1,800,000 US\$160,000-230,000

The present table is distinguished by its elegant and simple design. It is unusual as tables of this size are more commonly found with stretchers or giant’s arm braces to support the structure and weight, such as a *huanghuali* table of similar tall waist supported by giant’s arm braces illustrated in *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Museum of Fine Arts Boston, Boston, 1996, p. 130, no. 20.

Compare to a smaller *huanghuali* table with a burl-inset top which also has no stretcher or giant’s arm braces, from the Museum of Classical Chinese Furniture, sold at Christie’s New York, 19 September 1996, lot 20, and sold again at Christie’s new York, 21 March 2025, lot 808.

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

明十七世紀 黃花梨有束腰條桌

長方桌造型簡練，比例修長，整體凝煉雅緻。有別於其它黃花梨長桌，本拍品無羅鍋枱或霸王枱，較為罕見。

比較一張黃花梨嵌瘿木有束腰長方桌，略小，1996年9月19日，拍賣於紐約佳士得《中國古典家具博物館珍藏》，拍品20號，後再次上拍於紐約佳士得，2025年3月21日，拍品808號。

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An Important North American Private Collection  
北美重要私人珍藏

1085

A SET OF FOUR ZITAN 'OFFICIAL'S HAT'  
ARMCHAIRS, *SICHUTOUGUANMAOYI*

QING DYNASTY, 18TH CENTURY

45 5/8 in. (116 cm.) high, 23 in. (58.5 cm.) wide,  
18 1/16 in. (46 cm.) deep

(4)

HK\$1,800,000-2,800,000

US\$240,000-360,000

清十八世紀 紫檀四出頭官帽椅四張

With the top rail resembling the winged hat that was part of the formal attire of the officials, these chairs are generally referred to as *guanmaoyi* (official's hat-formed chair). Made of dense *zitan* wood, the present set of chairs exemplifies simplicity and elegance. This form of armchair, with "four exposed ends" to the yoke and arms cut-off square rather than round, is well known in *huanghuali* but extremely rare in *zitan*. Compare to a pair of *zitan* chairs of similar form, illustrated in *My Humble House*, 'Zitan The most Noble hardwood', Taipei, 1996, p.34, which was sold at *The Marie Theresa L. Virata Collection of Asian Art: A Family Legacy*, Christie's New York, 16 March 2017, lot 640.

官帽椅形同官帽，四出頭寓意「仕出」，體現著古代士大夫追求為民忠君的官場情懷。此為黃花梨椅子的經典形制之一，然罕見紫檀例。比較一對類似的紫檀官帽椅，見蔡辰洋著《古典紫檀家具》，台北，1996年，頁34，後拍賣於紐約佳士得《家族遺珍：瑪麗·泰瑞莎·L·維勒泰亞洲藝術珍藏》，2017年3月16日，拍品640號。





Property of an Asian Collector  
亞洲私人珍藏

~1086  
A PAIR OF *HUANGHUALI* SQUARE CORNER  
CABINETS, *FANGJIAOGUI*

QING DYNASTY, 17TH-18TH CENTURY

58 in. (147.5 cm.) high, 31 ½ in. (80 cm.) wide,  
15 in. (38.2 cm.) deep (2)

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

PROVENANCE:  
Sold at Christie's New York, 2 June 1994, lot 209  
Sold at Christie's New York, 21 September 2000, lot 50  
The Heveningham Hall Collection, England  
Sold at Christie's Hong Kong, *Classical Chinese Furniture from  
Heveningham Hall*, 28 May 2021, lot 2808

清十七/十八世紀 黃花梨方角櫃一對

來源:  
紐約佳士得，1994年6月2日，拍品209號  
紐約佳士得，2000年9月21日，拍品50號  
赫維寧漢莊園舊藏，英國  
《赫維寧漢莊園珍藏中國古典家具》，香港佳士得，2021年5月28日，  
拍品2808號



The top frames supported on square corner posts joined at the feet by plain stretchers with apron-head spandrels, the two doors of well-figured matched panels, opening to reveal the interior fitted with two *nanmu* shelves set within *huanghuali* frames, the rectangular fittings *baitong*. Compare the *huanghuali* and *jichimu* clothes cupboard illustrated by R.H. Ellsworth, *Chinese Furniture*, New York, 1970, p. 219, pl. 133.

This lot incorporates material from endangered species which could result in export restrictions. You should check the relevant customs laws and regulations before bidding on this lot if you plan to import the lot into another country. Please refer to Christie's Conditions of Sale.

黃花梨方角櫃成對，造型簡素。門板木紋對稱華美，方腿足間連素面橫枋，帶壺門牙頭。內部置兩層楠木擱板，框架為黃花梨，外設長方形白銅飾件。參考對一件形制相類之黃花梨及雞翅木櫃，見R.H. Ellsworth，《Chinese Furniture》，紐約，1970年，頁219，圖版133號。

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An Important North American Private Collection  
北美重要私人珍藏

•1087

A THREE-COLOUR-OVERLAY WHITE GLASS  
'PHOENIX AND PEONY' SNUFF BOTTLE

QING DYNASTY, 18TH CENTURY

2 ¼ in. (5.8 cm.) high, jadeite stopper, box

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE:

Property from a Private European Collection; sold at Sotheby's  
Hong Kong, *Important Chinese Snuff Bottles including a Private  
European Collection*, 28 April 1997, lot 34

清十八世紀 涅白地套三色玻璃鳳凰牡丹圖鼻煙壺

來源:

歐洲私人珍藏; 香港蘇富比, 《Important Chinese Snuff Bottles  
including a Private European Collection》, 1997年4月28日, 拍品34號



1088

A SMALL OCTAGONAL BLUE GLASS BOTTLE  
VASE

JIAQING FOUR-CHARACTER WHEEL-CUT MARK WITHIN A  
SQUARE AND OF THE PERIOD (1796-1820)

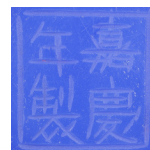
5 ¼ in. (13.3 cm.) high, box

HK\$200,000-400,000

US\$26,000-52,000

清嘉慶 藍玻璃八方長頸瓶

方框「嘉慶年製」楷書刻款



(mark)



1089

A FINELY CARVED IMPERIAL ZITAN 'LOTUS'  
SEAL BOX AND COVER

QING DYNASTY (1644-1911)

4 ½ in. (11.5 cm.) long

HK\$300,000-500,000

US\$39,000-65,000



(another view 另一面)





1090

A CARVED AND INSCRIBED ZITAN  
‘DRAGON’ TABLE SCREEN

QIANLONG CYCLICAL *GENGYIN* YEAR CORRESPONDING TO 1770  
AND OF THE PERIOD

13 5⁄8 in. (34.6 cm.) high

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

The reverse with gilt-filled inscription and ‘*Qian*’ ‘*Long*’ seal marks.

Compare with a very similar *zitan* table screen also with inscription on the wooden backplate, in the Harvard Art Museum, object number: 1942.185.280, illustrated in Jenny So, *Early Chinese Jades in the Harvard Art Museums*, Cambridge, 2019, p 281, pl. 38B.

清乾隆庚寅年 (1770) 紫檀龍紋詩文雙面插屏

淺刻填金御製詩：  
玉圍法物盤玲瓏  
伊誰可佩容所容  
出土禮然三代中  
延年鄂琢刻璧同  
上府用有螭文亥  
雙緣六股果無窮  
思日閒擊喜延宗  
乾隆庚寅御題

刻篆書款：「乾」「隆」

參考造型近似，其背板同樣刻有題字的紫檀插屏，現藏於哈佛藝術博物館，館藏編號：1942.185.280，載於蘇芳淑，〈Early Chinese Jades in the Harvard Art Museums〉，劍橋，2019年，頁281，圖版38B號。



(reverse)





Property from the Chamber of Young Snow Collection  
少雪齋珍藏

1091

A BLACK AND RED *TIXI* LACQUER  
SHALLOW SQUARE BOX AND COVER

YUAN-MING DYNASTY (1279-1644)

5⅞ in. (13.7 cm.) square

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Klaus F. Naumann, Tokyo, 1992  
The Florence and Herbert Irving Collection, no. 3816  
*Lacquer, Jade, Bronze, Ink: The Irving Collection Day Sale*, sold at  
Christie's New York, 21 March 2019, lot 1123

元/明 剔犀如意雲紋方蓋盒

來源:

Klaus F. Naumann, 東京, 1992年  
歐雲伉儷舊藏, 編號3816  
《髹金飾玉－歐雲伉儷珍藏日場拍賣》, 紐約佳士得, 2019年3月21日,  
拍品1123號



Property from the Chamber of Young Snow Collection  
少雪齋珍藏

1092

A CARVED BLACK LACQUER CIRCULAR  
DISH

YUAN-EARLY MING DYNASTY, 14TH CENTURY

The later added inscription on the base of the dish reads *xinmao Pan Dingjian zhi*  
and may be translated as 'Made by Pan Dingjian in the *xinmao* cyclical year.'

12 7⁄8 in. (32.5 cm.) diam., cloth box

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

US\$110,000-150,000

PROVENANCE:

The Florence and Herbert Irving Collection  
*Lacquer, Jade, Bronze, Ink: The Irving Collection Day Sale*, sold at  
Christie's New York, 21 March 2019, lot 1124

元/明初十四世紀 剔黑茶花綬帶鳥圖圓盤

盤底後加題字「辛卯潘庭堅真」。

來源:

歐雲伉儷舊藏  
《髹金飾玉－歐雲伉儷珍藏日場拍賣》, 紐約佳士得, 2019年3月21日,  
拍品1124號



(inscription 銘文)





1093

A FINELY CARVED CINNABAR LACQUER ‘SHOU’ DISH

JIAJING INCISED AND GILT SIX-CHARACTER MARK AND OF THE PERIOD (1522-1566)  
6 5⁄8 in. (16.8 cm.) diam.

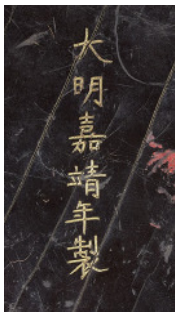
HK\$150,000-250,000 US\$20,000-32,000

Compare to a carved cinnabar lacquer dish of very similar decoration and form, also bearing Jiajing six-character mark, sold at Christie's Hong Kong, 29 November 2024, lot 1426. A comparable polychrome lacquer dish of similar decoration and form, also bearing Jiajing six-character mark is in the Ashmolean Museum Collection, illustrated by Impey, O. R., and M. Tregear, *Oriental Lacquer: Chinese and Japanese Lacquer from the Ashmolean Museum Collections*, Oxford, 1983, p. 2, Catalogue, no. 2 on p. viii.



明嘉靖 剔紅雲鶴壽字紋盤 填金六字楷書刻款

比較一造型及紋飾均十分相似的嘉靖剔紅盤，拍賣於香港佳士得，2024年11月29日，拍品1426號。見另一造型及紋飾相似的嘉靖剔彩盤，為牛津阿什莫林博物館珍藏，見Impey, O. R., 及 M. Tregear著，*Oriental Lacquer: Chinese and Japanese Lacquer from the Ashmolean Museum Collections*，牛津，1983年，p. 2, cat. no. 2 on p. viii。



(mark)

1094

A FINELY CARVED POLYCHROME LACQUER ‘DRAGON’ BOWL

QIANLONG PERIOD (1736-1795)  
8 1⁄4 in. (20.5 cm.) diam., box

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

The bowl is carved through the thick lacquer on the exterior with six dragons amongst *ruyi* clouds. The interior is lined with gilt-bronze. Compare a closely related example with its stand, sold at *Fine Chinese Works of Art from the Yaogushanfang Collection*, Christie's Hong Kong, 6 April 2015, lot 20. Another example without gilt lining, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p.21, no. 12.



清乾隆 綠地剔紅雲龍紋盃

盃內嵌鎏金裏，外壁剔刻六條雲龍圖案，盃底髹黑漆。造型相似，連蓋托之例，見2015年4月6日香港佳士得《樂古山房藏珍》拍賣，拍品20號。另無嵌鎏金裏一例，現藏於北京故宮博物院，載於故宮博物院藏文物珍品全集《清代漆器》，香港，2006，頁21，圖版12號。



(base)

~1095  
A RARE *HUANGHUALI* SHRINE

QING DYNASTY, 18TH CENTURY

21 5⁄8 in. (55 cm.) high, 15 3⁄4 in. (40 cm.) wide,  
12 1⁄4 in. (31 cm.) deep

HK\$180,000-250,000 US\$24,000-32,000

PROVENANCE:  
M. D. Flacks Ltd., New York, acquired in early 2000's

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



清十八世紀 黃花梨佛龕

來源:  
馬科斯·弗拉克斯, 紐約, 2000年代初購入

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

1096  
A VERY RARE SMALL INSCRIBED SILVER  
*REPOUSSÉ* RELIQUARY VASE AND COVER

DATED BY INSCRIPTION TO THE SEVENTH YEAR OF THE  
TIANBAO REIGN OF TANG DYNASTY, CORRESPONDING TO 748  
AD AND OF THE PERIOD

2 3⁄4 in. (7 cm.) high

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

PROVENANCE:  
Acquired in Macau in 1985

The inscriptions on the vase may be translated as: On the 8th day of  
the 10th month in the 7th year of the Tianbao reign, this silver vase is  
reverently made to serve as a reliquary offering.

唐天寶七年（748） 銀胎錘揲蓮紋舍利蓋瓶

來源:  
1985年於澳門入藏

刻文內容為：「天寶七年，閏十月八日，敬造佛舍利瓶壹，永為供養。」



(detail 細部)





1097

A LARGE SILVER-WIRE-INLAID BRONZE  
FIGURE OF GUANYIN

LATE MING DYNASTY, 17TH CENTURY

14 ¼ in. (36.1 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

The figure is cast sitting on a plinth with a flask, in an elegant posture with her hands held together to the right side, wearing voluminous robes detailed with *ruyi* cloud scrolls, with a *Yutang Shisou* mark inlaid on the back of the robe.

晚明 十七世紀 銅嵌銀絲觀音坐像

此尊觀音像以銅精鑄並錯銀絲，形態優雅端莊，身著雲紋寬袍，背面為嵌銀「玉堂石叟」款。



(mark)



Property from a Hong Kong Collection  
香港私人珍藏

1098

A RARE GILT-BRONZE FIGURE OF  
SEATED SHAKYAMUNI

SUI DYNASTY (581-618)

6 ⅞ in. (17.5 cm.) high including wood base

HK\$900,000-1,200,000

US\$120,000-160,000

PROVENANCE:

Rossi & Rossi, London, March 1997

A distinguished European private collection

Sold at Christie's London, 8 November 2016, lot 194

EXHIBITED:

New York, The International Asian Fair, 21-26 March 1997

The figure is seated in *dhyanasana* with both feet concealed under the folded robe. The right hand is raised in *abhaya mudra*, the 'gesture of fearlessness' that symbolises protection, benevolence, peace and the driving out of fear, while left hand rested gently, facing upwards, on the left knee. The countenance, with its downcast eyes, expresses serene benevolence. Originally placed within a devotional setting, the figure would have been gazed upon from below, creating the powerful illusion that its compassionate gaze was directed downward upon the believer.

Compare closely to a gilt-bronze figure of a seated Buddha that is similar in gesture and iconography of the present lot, dated to Northern Qi to Sui dynasty, previously in the Jane and Leopold Swergold Collection, sold at Sotheby's Hong Kong, 12 October 2021, lot 3507.

隋 鎏金銅釋迦摩尼坐像

來源:

Rossi & Rossi, 倫敦, 1997年3月

顯赫歐洲私人舊藏

倫敦佳士得, 2016年11月8日, 拍品194號

展覽:

紐約, The International Asian Fair, 1997年3月21-26日

此造像結跏趺坐，雙足隱於袈裟下。右手上舉施無畏印，象徵護佑、慈悲、平靜與祛除恐懼；左手掌心向上，輕置於左膝之上。面容神情靜謐祥和，雙目下視。若處於原供奉環境中，信眾自下仰視，便能感受到佛像悲憫垂注之目光。

「佛陀」意為「覺者」，指證得覺悟、進入涅槃之人。在中國佛教造像中，此類形象通常身著樸素僧衣，不佩飾物，耳垂延長，頭頂肉髻隆起，所有特徵本拍品皆具足。比較手勢及風格與此造像極為近似之一鎏金銅坐佛，斷代北齊至隋，屬思沃格伉儷舊藏，於香港蘇富比2021年10月12日拍賣，拍品3507號。







Property from a Hong Kong Collection  
香港私人珍藏

1099

A RARE LARGE GILT-BRONZE FIGURE OF  
SEATED BODHISATTVA

LATE MING DYNASTY, 17TH CENTURY

23 in. (58.5 cm.) high

HK\$2,200,000-3,000,000

US\$290,000-390,000

PROVENANCE:

Kierulff family collection, acquired in the late 19th-early 20th century by Danish businessmen Peter Arnt Kierulff (1838-1909) and Hannibal Julius Kierulff (1858-1907); thence by descent within the family

Sold at Christie's London, 8 November 2016, lot 114

The Bodhisattva is shown seated in *dhyanasana*, with the right hand raised, while the left hand holds a handscroll. Dressed in loose robes elaborately decorated with floral borders, wearing a finely detailed reticulated crown and bejewelled necklaces around the chest. The countenance radiates profound serenity, conveying both divine grace and contemplative depth.

The present lot is exceptional for its unusually large size. The flat chest and rectangular feet are stylistic features of late Ming dynasty Buddhist iconography. A closely comparable example, a seated Bodhisattva rendered in a similar style, is preserved in the National Palace Museum, Taipei, collection no. *zintong*000205N.

晚明 鑲金銅菩薩坐像

來源:

Kierulff家族舊藏，由丹麥商人兄弟Peter Arnt Kierulff (1838–1909) 及Hannibal Julius Kierulff (1858–1907) 於清末民初購藏，後由家族珍藏至今

倫敦佳士得，2016年11月8日，拍品114號

菩薩結跏趺坐，右上手舉，左手持經卷。身披寬鬆法衣，衣緣飾有精細花卉紋，頭戴透雕寶冠，胸前佩有瓔珞珠寶。面容深沈靜謐，流露聖潔慈祥與靜慮凝神之韻。本造像體量碩大，甚為罕見。其胸部扁平與方扁足部乃晚明佛教造像之典型風格特徵。一風格極相近之菩薩坐像可做比較，現藏於台北故宮博物院，藏品編號：贈銅000205N







The Property of a Gentleman  
士紳珍藏

1100

## A GILT-BRONZE FIGURE OF SEATED MANJUSHRI

MING DYNASTY, 15TH CENTURY

17 ¼ in. (43.5 cm.) high

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

PROVENANCE:

Sold at Christie's Hong Kong, 26 April 1998, lot 612

Manjushri, the embodiment of the Perfection of Wisdom, is finely cast seated in *dhyanasana* atop a Buddhist lion on a lotus base. The left hand is in *dhyana mudra* with the right hand resting on the knee, each holding the tip of the lotus stems, extending up the arms to flank the shoulders. The deity wears a sash around the shoulders revealing the bare chest adorned with beaded pendent jewellery chains. The face is modelled with a benevolent expression.

### 明十五世紀 鑲金銅文殊菩薩坐像

來源:

香港佳士得，1998年4月26日，拍品612號

文殊菩薩乃佛教中智慧的象徵，其騎一獅，端坐於蓮座，面容端雅莊嚴，頭戴五葉寶冠，結高髻，袒上身，披飾瓔珞，下身著裙。其左手結禪定印，右手撫膝，蓮花在其兩肩盛開。







The Property of a Gentleman

1101  
A LARGE GILT-BRONZE FIGURE OF  
CUNDI BODHISATTVA

MING DYNASTY, 16TH-17TH CENTURY

17 ⅞ in. (43.5 cm.) high overall

HK\$280,000-420,000      US\$37,000-54,000

PROVENANCE:  
Sold at Sotheby's London, 12-13 July 2006, lot 466  
Sold at Sotheby's London, 11 May 2022, lot 54

The Cundi Bodhisattva, also known as the 'Bodhisattva of seven hundred million', is an important Bodhisattva revered by both the Exoteric and Esoteric Buddhism. The characteristic iconography comprises the third eye and eighteen arms, holding various attributes including banner, lotus flower, vase, rope, Wheel of Law, conch shell, kundika, sword, rosary, pomegranate, axe, hook and vajra. The present figure is seated in *dhyanasana* above a separately cast lotus stand, which is elevated on a hexagonal base, supported by a lotus stem flanked by the two Dragon Kings, Nanda and Upananda.

The present figure is well cast, with most of the gilding preserved. Compare to two other gilt-bronze figures of Cundi Bodhisattva, one with similar stands but smaller in size, sold at Sotheby's New York, 20 March 2019, lot 686, the other without stands and less finely cast, sold at Christie's New York, 24 March 2011, lot 1631.

士紳珍藏

明十六/十七世紀 鑲金銅準提佛母坐像

來源:  
倫敦蘇富比, 2006年7月12-13日, 拍品466號  
倫敦蘇富比, 2022年5月11日, 拍品54號

準提菩薩為佛教中顯教、密宗共尊之大菩薩, 含有七億佛母、三世諸佛之母的意思, 故又稱七俱胝佛母。此尊造像三目十八臂, 為準提菩薩典型之形象。其各臂分別持寶幢、蓮花、寶瓶、繩索、輪、法螺、軍持、劍、數珠、子滿果、斧、鉤、金剛杵等法器。菩薩結跏趺端坐於雙層蓮座之上, 蓮座下為一六角形須彌台座, 兩者經一代表蓮花莖之圓柱連結, 由難陀、跋難陀兩位龍王扶持。此尊菩薩鑄造精細, 鑲金保存良好, 遠較其他近似例為佳。近似例可參考紐約蘇富比2019年3月20日拍賣一例, 拍品686號, 其菩薩尺寸較小; 以及紐約佳士得2011年3月24日無座一例, 拍品1631號。

Property from a Japanese Private Collection  
日本私人珍藏

1102  
A SMALL GILT-BRONZE FIGURE OF  
BODHISATTVA

TANG DYNASTY (618-907)

9 ¼ in. (23.5 cm.) high, Japanese wood box

HK\$260,000-320,000      US\$34,000-41,000

PROVENANCE:  
Acquired in Kansai prior to 1990

唐 鑲金銅菩薩立像

來源:  
關西私人舊藏, 入藏於1990年前





1103

A VERY RARE RETICULATED INSCRIBED  
GOLD *REPOUSSÉ* DEVOTIONAL PLAQUE

DATED BY INSCRIPTION TO THE THIRD YEAR OF THE TONGHE  
REIGN OF LIAO DYNASTY, CORRESPONDING TO 985 AND OF THE  
PERIOD

4 in. (10 cm.) long

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:  
A Virginia private collection, USA, since the 1990s, by repute

During the reign of Emperor Shengzong, the empire reached its  
zenith. According to the *History of Liao*, Shengzong, a devout  
believer of Buddhism, commissioned white gold pagodas, gold  
statues of Buddha, and gold Buddhist ritual implements. Gold,  
symbolising eternity in Buddhism, was used lavishly during this  
period.

The back of the present plaque bears the inscription:  
In the third year of the Tonghe reign, from the Upper Capital,  
Buddhist disciple Wang Kuan devoutly crafted this pure-gold plaque,  
and reverently consecrated it. May the Dharma Wheel turns eternally;  
may the Buddha's doctrine flourish forever.

The present plaque is made of 20k gold and weighs 63 grams.

遼統和三年(985) 透雕刻銘文金鍾揲蓮紋禮佛牌

來源:  
美國弗吉尼亞私人舊藏，1990年代入藏（傳）

遼聖宗在位期間，遼朝國力鼎盛，據《遼史》載，統和年間，因聖宗崇信佛  
教，曾用白金打造佛塔，並製作金佛與黃金禮器。因黃金在佛教中寓意永  
恆，故由此關聯。

此禮佛牌背面刻：「統和三年，臨潢府居，佛弟子王寬施金敬造純金佛牌一  
面，恭敬奉養。願法輪常轉，佛道永昌」。

此佛牌材質為20k金，重63克。



(detail)



(two views 兩面)





The Property from an Important Private European Collection  
歐洲顯赫私人珍藏

1104

## A LARGE GILT-BRONZE FIGURE OF A LAMA

TIBET, 15TH CENTURY

17 ¾ in. (45 cm.) high

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

US\$110,000-160,000

PROVENANCE:

Sold at Christie's New York, *Indian and Southeast Asian Art*,  
20 March 2002, lot 81

The rotund monk well cast seated in *dhyanasana* on a double lotus base with his hands incised with *chakras* in the gesture of teaching, wearing voluminous robes with incised lotus and cloud scroll bands, his face in a genial expression with wide-open eyes, smiling lips and cropped hairstyle.

### 西藏 十五世紀 鑲金銅上師坐像

來源:

《印度、喜瑪拉雅及東南亞藝術》，紐約佳士得，2002年3月20日，  
拍品81號

此尊造像體態豐碩，結跏趺坐於雙層蓮瓣座上，鑄工精湛。右手刻有法輪紋樣，雙手於胸前結說法印，身披僧袍，衣褶間鑿刻花葉紋。上師面容慈祥，雙目圓睜，唇角含笑，整體神態栩栩如生。





1105

A LARGE GILT-BRONZE FIGURE OF A DAOIST IMMORTAL

DATED BY INSCRIPTION TO THE TENTH YEAR OF THE CHONGZHENG PERIOD, CORRESPONDING TO 1637 AND OF THE PERIOD

24 ¼ in. (61.6 cm.) high, wood stand

HK\$800,000-1,000,000 US\$110,000-130,000

The figure is inscribed on the reverse at the bottom with characters reading *Da Ming Chongzhen shi nian Shanxi, Wang Youxian, Pingyang fu ren cheng zao*, ‘respectfully made by Wang Youxian of Pingyang County, Shanxi in the tenth year of Chongzhen period of the great Ming’ corresponding to 1637.

The figure is shown seated, holding a *hu* tablet, and dressed in official regalia including a black circular hat, a long robe finely embroidered with incised five-clawed dragons along the hem, and upturned-toed shoes.

The present figure most likely represents Tianguan (the Heaven Official), one of the Three High Officials in Daoist tradition. Charged with bestowing upon mortals their allotted measure of good fortune and happiness, Tianguan is occasionally conflated with Fuxing, the stellar deity of happiness. In ritual contexts, such a figure would typically be accompanied by the other two High Officials- Diguan (Earth Official) and Shuiguan (Water Official) as part of a triad venerated in Daoist worship.

For a closely related example, see to a similar yet slightly larger (75 cm. high) gilt-bronze figure of Tianguan, sold at Christie’s New York, 20 March 2014, lot 1627 (fig. 1).

明崇禎(1637年) 鑲金銅天官坐像

款識：大明崇禎拾年山西 王有賢 平陽府人誠造

此造像坐持笏，頭戴黑高帽，身著長袍，袍邊精細刻劃五爪龍紋，足蹬翹頭鞋，神情嚴肅凜然，莊重靜穆。

坐像造形碩大，推塑形態逼真，應為道教「三官」中的「天官」，其職司為賜予世人福運與吉祥，有時亦與「福星」相融合。在宗教儀式場合中，天官通常與地官、水官另兩位神明共同組成三官。參考一件尺寸略大（高75公分）之鑲金銅天官造像，2014年3月20日於紐約佳士得拍賣，拍品編號1627（圖一）。



fig.1 Christie’s New York, 20 March 2014, lot 1627  
(price realized USD845,000)  
圖一 2014年3月20日於紐約佳士得拍賣，拍品編號1627  
(成交價美元845,000)



(inscription 銘文)





1106

A CARVED LIMESTONE HEAD OF BUDDHA

TANG DYNASTY (618-907)

10 7/8 in. (27.5 cm.) high, stand

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

T.Z. Shiota Oriental Objects of Art, San Francisco, prior to 1965

Dr. J. Lester Gabrilove, New York, purchased in January 1966,

thence by descent within the family

Acquired by the present owner from the above

唐 石灰岩雕佛首

來源:

T.Z. Shiota Oriental Objects of Art, 舊金山, 1965年前

J. Lester Gabrilove博士舊藏, 紐約, 1966年1月, 後於家族中流傳

現藏家購自上述者



1107

A MASSIVE CARVED BLACK LIMESTONE HAND OF BUDDHA

TANG DYNASTY (618-907)

12 3/4 in. (32.3 cm.) long

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Acquired in Macau, 1989

The massive Buddha hand is exceptionally rare, with its palm facing outward, three fingers extended upward and the other two naturally bent. Though detached from its original statue, the present carving still evokes the grandeur and exquisite craftsmanship of the statue it belonged to.

Compare with a Northern Qi limestone hand of Buddha housed in the Metropolitan Museum of Art, collection number: 30.81 (fig. 1); and another limestone hand in the Asian Art Museum of San Francisco, illustrated in *Chinese Art in Overseas Collections: Buddhist Sculpture*, Taipei, 1986, no.44.

唐 石灰岩佛手

來源:

1989年購藏於澳門

此佛手尺寸碩大, 極其罕見, 其手心向外, 三指舒展向上, 兩指自然下垂。雖與原身離散, 然其遺存之姿, 猶可想見當年形制之宏麗。

參考一件北齊彩繪石雕佛手, 現藏紐約大都會博物館, 藏品編號: 30.81 (圖一); 及一件北齊石灰岩佛手, 藏美國舊金山亞洲博物館, 見《海外遺珍: 佛像》, 台北, 1986年, 圖版44號。



fig.1 Collection of the Metropolitan Museum of Art  
圖一 紐約大都會博物館藏品





The Property of a Gentleman  
士紳珍藏

1108

A CELADON JADE ‘DRAGON’ PENDANT

WARRING STATES PERIOD (475-221 BC)

7 ½ in. (19.2 cm.) long, box

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

PROVENANCE:  
Charles Antoine Vignier (1863-1931), Paris  
Bluett & Sons, London, purchased from the above in 1924  
Charles Lambert Rutherston (1866-1927) collection, UK, no. 24  
Lord Rolf Cunliffe Collection, no. JA44; purchased from Bluett & Sons in March 1948  
Sold at Bonhams London, *The Cunliffe Collection- Chinese Ceramics and Jade Carvings*, 11 November 2002, lot 112

EXHIBITED:  
On loan: The Victoria and Albert Museum, London, 1928-1936  
Travel exhibition in Wellington, Auckland, Dunedin and Christchurch, New Zealand, *An Exhibition of Chinese Art*, 1937  
Bluett & Sons, London, *The Rutherston Collection of Old Chinese Works of Art*, 1948  
Ashmolean Museum, Oxford, 1962-2002

LITERATURE:  
Herbert Read, *The Meaning of Art*, Maryland, 1931, pl. 7  
Captain G. Humphreys-Davies, *Chinese Art Including Many Examples from Famous Collections, Exhibited in New Zealand*, New Zealand, 1937, p. 32, no. 122  
Bluett & Sons, *The Rutherston Collection of Old Chinese Works of Art*, London, 1948, p. 24, no. 122

Charles Lambert Rutherston (1866-1927), a notable British collector and brother of the painter Sir William Rothenstein, established a significant collection of Chinese art from 1908 that was recognised by R. L. Hobson of the British Museum. His collection was exhibited posthumously at the Victoria and Albert Museum for seven years; a substantial portion, including the present lot, was lent to a major exhibition of Chinese art in New Zealand.

Lord Rolf Cunliffe, 2nd Baron Cunliffe of Headley (1899-1963), was a Royal Air Force pilot and a prominent Chinese art collector. A member of the Oriental Ceramic Society from 1946, he formed a discerning collection of Chinese works of art, including the present lot, and many of which have entered major public institutions.

An almost identical jade dragon pendant is in the collection of the Musée National des Arts Asiatiques-Guimet, Paris, accession no. MG 18435.

戰國 玉龍形珮

來源:  
Charles Antoine Vignier (1863-1931) , 巴黎  
Bluett & Sons , 倫敦 , 於1924年購自上述者  
Rutherston (1866-1927) 舊藏 , 英國 , 編號24  
Rolf Cunliffe勳爵 (1899-1963) 舊藏 , 英國 , 編號 JA44 , 於1948年  
3月購自Bluett & Sons  
倫敦邦瀚斯 , 《The Cunliffe Collection- Chinese Ceramics and Jade Carvings》 , 2002年11月11日 , 拍品112號

展覽:  
借展於倫敦維多利亞與艾伯特博物館 , 1928 - 1936年  
威靈頓、奧克蘭、但尼丁及基督城 , 紐西蘭 , 《An Exhibition of Chinese Art》 , 1937年  
倫敦 , Bluett & Sons , 《The Rutherston Collection of Old Chinese Works of Art》 , 1948年  
阿什莫爾博物館 , 牛津 , 1962 - 2002年

出版:  
Herbert Read , 《The Meaning of Art》 , 馬里蘭州 , 1931年 , 圖版7  
G. Humphreys-Davies上校 , 《Chinese Art Including Many Examples from Famous Collections, Exhibited in New Zealand》 , 紐西蘭 , 1937年 , 頁32 , 編號122  
Bluett & Sons , 《The Rutherston Collection of Old Chinese Works of Art》 , 倫敦 , 1948年 , 頁24 , 編號122

Charles Lambert Rutherston (1866 - 1927) , 英國著名收藏家 , 為畫家及爵士William Rothenstein之兄。1908年起建立其中國藝術收藏 , 並獲大英博物館之R. L. 霍布森予以高度評價。其收藏於他離世後在維多利亞與艾伯特博物館展出長達七年 , 其中重要部分 - 包括本品 - 亦曾借展至新西蘭一中國藝術展。

Rolf Cunliffe勳爵 (1899 - 1963) , 曾任英國皇家空軍飛行員 , 更是著名東方陶瓷學會收藏家。其收藏匯集了包括本品在內的中國藝術珍品 , 尤具慧眼 , 多件收藏後由重要公共機構館藏。

比較一件近乎相同之玉龍佩 , 藏於巴黎吉美美術館 , 館藏編號 : MG 18435。



1109

A WHITE AND RUSSET JADE ‘DRAGON  
HEAD’ ORNAMENT

WARRING STATES PERIOD (475-221BC)

2 ⅝ in. (6.7 cm.) long

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:

Sold at Christie’s Hong Kong, 20 March 1990, lot 873

戰國 白玉龍首飾

來源:

香港佳士得，1990年3月20日，拍品873號



1110

A RARE RETICULATED CELADON AND  
RUSSET JADE ‘DAOIST IMMORTAL’  
MOUNTAIN

JIN DYNASTY (1115-1234)

5 1¼ in. (14.5 cm.) high, stand

HK\$400,000-600,000

US\$52,000-77,000

The mountain is carved to simulate a *Taihu* rock with Shoulao above the Daoist immortal Han Xiangzi and a crouching deer amid *lingzhi* sprays. Compare to a similar jade mountain with Mi Fu bowing before a boulder, sold at Christie’s Hong Kong, 28 May 2014, lot 3246.

金 青玉帶皮透雕鶴鹿同春山子

來源:

比較一件相似的鏤雕米芾拜石圖山子，售於香港佳士得，2014年5月28日，拍品3246號。





1111

A RARE MINIATURE JADE ‘TAOTIE’ VASE,  
*HU*

SONG DYNASTY OR EARLIER

2 in. (5 cm.) high

**HK\$150,000-250,000**

*US\$20,000-32,000*

PROVENANCE:  
A European private collection

宋或更早 袖珍饕餮紋鋪首玉壺

來源：  
歐洲私人舊藏



(another view 另一面)



Property from the Jinshi Tang Collection  
香港金石堂珍藏

1112

A RETICULATED WHITE JADE ‘EAGLE AND  
BEAR’ PLAQUE

LIAO DYNASTY (907-1125)

4 in. (10.2 cm.) long

**HK\$300,000-500,000**

*US\$39,000-65,000*

PROVENANCE:  
Acquired in Hong Kong before 2000

遼 白玉鏤雕英雄牌

來源：  
2000年前於香港入藏



Property from the Muwentang Collection  
沐文堂珍藏

1113

A CELADON JADE DRAGON-HEAD FORM  
FINIAL

YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

9 in. (23 cm.) long, stand

HK\$3,000,000-5,000,000 US\$390,000-650,000

PROVENANCE:

Ralph M. Chait Collection, according to label

Acquired by the current owner in Hong Kong in the 1980s

LITERATURE:

*In pursuit of antiquities : 40th anniversary exhibition of the Min Chiu Society*, Hong Kong, 2001, pp. 206, no. 96

The present ornament is powerfully carved and exceptional in size. It is drilled with two conjoined circular depressions on the underside, suggesting that it was probably mounted on top of a ceremonial post. A very similar example, carved from celadon jade and comparable in size (24.3 cm. long), from the Arthur M. Sackler Collection in the National Museum of Asian Art, accession number: S1987.819 (**fig. 1**).

The Sackler example has retained the long, flowing mane on one end, with an additional smaller hole underneath which the museum believes may have been used for attaching streamers. Another, smaller celadon jade finial (9.1 cm.) in the Shanghai Museum is included in the museum's digital archive (**fig. 2**).

元/明初 青玉龍首嵌飾

來源:

Ralph M. Chait舊藏 (據標籤)

現任藏家於1980年代入藏於香港

此件嵌飾雕刻雄渾有力，尺寸尤為罕見。其底部鑽有兩個相連的圓形凹槽，顯示它可能被安裝在某種儀仗之頂端。一件非常相似、尺寸相近（長24.3公分）、由青玉雕成的例子，現藏於美國史密森國家亞洲藝術博物館亞瑟·M·賽克勒美術館收藏中，編號S1987.819（圖一）。該器一端保留著長長的飄逸鬚毛，並在鬚毛下方另有一個較小的穿孔，館方認為可能用於系掛飄帶。另一件較小的青玉飾件（長9.1釐米）藏於上海博物館，收錄於該館的數位檔案中（圖二）。



fig.1 National Museum of Asian Art, Smithsonian Institution,  
Arthur M. Sackler Collection, Gift of Arthur M. Sackler, S1987.819

©National Museum of Asian Art

圖一 美國國立亞洲藝術博物館，史密森尼學會，亞瑟·M·賽克勒美術館藏品



fig.2 Collection of the Shanghai Museum

圖二 上海博物館藏品





Property from the Jinshi Tang Collection  
香港金石堂珍藏

1114

A MAGNIFICENT IMPERIAL WHITE JADE  
‘MAKARA’ VASE

QING DYNASTY, 17TH-18TH CENTURY

8¾ in. (22.1 cm.) high

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE:

Sold at Sotheby's London, 6-7June 1967, lot 332

Sold at Christie's Hong Kong, 27 November 2013, lot 3396

According to Buddhist legend, the makara was originally a whale that saved the lives of five hundred drowning merchants at sea, and then sacrificed itself by providing its own body for food to feed the victims. Because of its compassion and sacrifice, both important virtues in Buddhist philosophy, the whale was then immortalised and transformed into a makara, characterised by the head of a dragon, the body of a whale with wings and a pearl by its side.

The subject-matter is visually very similar to that of the carp reaching the upper courses of the Yellow River and leaping up the rapids at Dragon Gate where it transforms into a dragon. This feat is compared to success in the state examinations and the transformation from carp to dragon symbolising promotion to the position of official. This was a popular subject on carved jadeware for its drama and auspicious representations. A white jade twin carp vase which compares very closely to the present example is illustrated by S. Nott, Chinese Jade Throughout the Ages, London, 1936, pl. XCII.

It is interesting to note that in different carvings the makara are depicted in varying states of transformation. On the current example the makara is predominantly fish-like with only some of the facial features revealing its change in state. Compare another jade carving of a makara, from the Hartman Collection sold at Christie's Hong Kong, 27 November 2007, lot 1551 in which the representation of the makara differs considerably, with a much more dragon-like appearance and in accordance with this, the young at its side is depicted as a dragon rather than a carp as in the present example. Another white and russet jade markara, also from the Hartman Collection was sold at Christie's Hong Kong, 28 November 2006, lot 1425.

A very similar spinach jade carving, this time of a pair of leaping makara is in the Palace Museum, Beijing, illustrated in Jadeware (III), The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, p. 61, no. 49

清十七/十八世紀 白玉雕摩竭魚花插

來源:

倫敦蘇富比，1967年6月6–7日，拍品332號

香港佳士得，2013年11月27日，拍品3396號

白玉巧雕成雙魚，大魚張口，雙目炯炯，頭形如龍身披鱗片，惟背鰭異乎尋常，似有飛翼，旁雕小魚。

此器紋飾特徵應為《洛陽伽藍記》卷五所記載佛經中的摩竭魚。其本為鯨魚，為了拯救佛教徒往返大海，托送彼岸，最終以其自身肉體供飢民餐食。佛教經典以摩竭魚來比喻菩薩以愛念縛住眾生，不到圓滿成佛，終不放捨。中國紋飾中的魚龍造型與此近似，其寓意金榜題名、高升昌盛。





(two views 兩面)

Property of a Hong Kong Collector

1115

AN INSCRIBED WHITE JADE PLAQUE

QING DYNASTY (1644-1911)

2 ½ in. (6.3 cm.) long

HK\$150,000-300,000

US\$20,000-39,000

PROVENANCE:

Acquired in the late 1990s in Hong Kong

The reverse carved with a poem and a mark reading *zigang*.

香港私人珍藏

清 白玉雕織女圖詩文子岡牌

來源:

1990年代末購於香港

陽刻詩文:

窗外細吟蛩

庭梧葉送風

秋來矜戰勝

為歆助機工

陸子岡作

鈐印:子岡



Property of a Hong Kong Collector

1116

A FINELY CARVED YELLOW JADE 'CHANGYI ZISUN' PENDANT

QING DYNASTY (1644-1911)

3 ¼ in. (7.8 cm.) long

HK\$150,000-300,000

US\$20,000-39,000

PROVENANCE:

Acquired in the late 1990s in Hong Kong

香港私人珍藏

清 黃玉鏤雕龍紋「長宜子孫」珮

來源:

1990年代末購於香港

Property of a Hong Kong Collector

香港私人珍藏

1117

A WHITE JADE MUGHAL-STYLE 'RAM-HEAD' WASHER

QING DYNASTY (1644-1911)

4 ¼ in. (10.8 cm.) long

HK\$180,000-350,000

US\$24,000-45,000

PROVENANCE:

Acquired in the late 1990s in Hong Kong

清 白玉痕都斯坦式羊首瓜棱洗

來源:

1990年代末購於香港







1118

A MUGHAL JADE-HILTED DAGGER

NORTH INDIA, 18TH CENTURY

13 ½ in. (34 cm.) long

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE:

Sold at Sotheby's London, 5 April 2006, lot 152

Sold at Christie's London, 4 November 2010, lot 250

印度北部 十八世紀 痕都斯坦式玉柄匕首

來源:

倫敦蘇富比，2006年4月5日，拍品152號

倫敦佳士得，2010年11月4日，拍品250號

1119

A MUGHAL GEM-SET JADE-HILTED DAGGER

NORTH INDIA, 18TH CENTURY

17 in. (43 cm.) long

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Sold at Sotheby's London, 5 April 2006, lot 155

Sold at Christie's London, 4 November 2010, lot 248

印度北部 十八世紀 痕都斯坦式嵌寶玉柄匕首

來源:

倫敦蘇富比，2006年4月5日，拍品155號

倫敦佳士得，2010年11月4日，拍品248號



Property from a Private Collection

1120

A RETICULATED PALE CALEDON JADE CYLINDRICAL  
PARFUMIER

QING DYNASTY, 18TH CENTURY

8 ⅛ in. (20.5 cm.) high, wood stand

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:

Sold at Christie's Hong Kong, 23 March 1993, lot 969

Sold at Christie's Hong Kong, 6 April 2015, lot 252

Compare with two cylindrical jade parfumier housed in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Jadeware (III)*, Hong Kong, 1995, nos.36-37.

私人珍藏

清十八世紀 青白玉鏤雕山水人物圖香筒

來源:

香港佳士得，1993年3月23日，拍品969號

香港佳士得，2015年4月6日，拍品252號

比較兩件相似的玉香筒，均雕刻亭台、山林與人物，現藏北京故宮博物院，並出版於故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，圖版36、37號。

1121

A WHITE JADE RUYI

清 白玉如意

QING DYNASTY (1644-1911)

16 ¼ in. (41.2 cm.) long, box

HK\$300,000-500,000

US\$39,000-65,000





Property from the Jinshi Tang Collection  
香港金石堂珍藏

1122

AN IMPERIAL WHITE JADE 'BUTTERFLY'  
OCTAGONAL MARRIAGE BOWL

QIANLONG PERIOD (1736-1795)

7⅞ in. (18.7 cm.) wide

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:  
Sold at Christie's London, 12 July 2005, lot 57

清乾隆 白玉八方蝶耳洗

來源:  
倫敦佳士得，2005年7月12日，拍品57號



(top view 頂部)



Property from the Jinshi Tang Collection  
香港金石堂珍藏

1123

AN IMPERIAL YELLOW JADE RECUMBENT HOUND 清乾隆 黃玉臥犬

QIANLONG PERIOD (1736-1795)

3 1/8 in. (8 cm.) long, box

HK\$400,000-600,000

US\$52,000-77,000



Property from a Hong Kong Collection  
香港私人珍藏

1124

A CARVED JADEITE ‘CRANE AND PINE’ BRUSH POT

QING DYNASTY, 18TH-19TH CENTURY

5 1/8 in. (13 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:  
T.Y. Chao Collection, no.161  
Sold at Sotheby's Hong Kong, *The T. Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings: Part I*, 18 November 1986, lot 156  
The Property of a Gentleman; sold at Christie's Hong Kong, 1 April 1992, lot 1314

清十八/十九世紀 翡翠雕松鶴遐齡圖筆筒

來源:  
趙從衍舊藏，編號161  
《趙從衍私人及家族基金會藏重要中國瓷器及玉雕：第一部分》，  
香港蘇富比，1986年11月18日，拍品156號  
士紳珍藏；香港佳士得，1992年4月1日，拍品1314號





The Property of a Private Collector  
私人珍藏

1125

A SUPERBLY CARVED PALE CELADON JADE MARRIAGE BOWL

QIANLONG PERIOD (1736-1795)

9 7⁄8 in. (25.1 cm.) wide

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE:  
Ashkenazi & Co., San Francisco, acquired in 1980

The iconography of this bowl has been chosen with care to provide auspicious messages, such as butterflies, which symbolise happiness, wealth and longevity; and hibiscus blossoms, a symbol of wealth and glory.

Compare two white jade marriage bowls displaying equally deep carving to the interior; the first included in the Oriental Ceramic Society exhibition *Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, illustrated in the Catalogue, no. 425; the second in the British Royal Collections, illustrated by C. Nott, *Chinese Jade Throughout the Ages*, pl. CXXIX.



(two views 兩面)

清乾隆 青白玉雕蓮紋雙活環蝠耳洗

來源:  
Ashkenazi & Co. '三藩市' 購於1980年

1126

A SHOUSHAN SOAPSTONE 'DRAGON' SEAL CARVED FOR YUAN SHIKAI

REPUBLIC PERIOD

The seal face reads: *Ju Ren tang* (Hall Where Benevolence Resides)

3 3⁄4 in. (9.5 cm.) high, 494 g, box

HK\$280,000-400,000

US\$37,000-52,000

*Ju Ren tang* (Hall Where Benevolence Resides), originally named *Haiyan tang*, served as the residence of Empress Dowager Cixi in her later years and the venue where she received female foreign guests. After the establishment of the Beiyang government, *Ju Ren tang* became the place where the first official president of the Republic of China, Yuan Shikai (1885-1916), worked and lived. This hall mark also appears on a number of Imperial porcelains made for the court of Yuan Shikai, during his very brief reign. The present lot came from the same collection as the soapstone 'makara' seal made for Yuan Shikai, sold at Christie's Hong Kong, 30 May 2018, lot 2968 (fig. 1).



(seal face 印面)



(seal impression 印文)

民國 壽山石雙龍戲珠鈕袁世凱自用印(494克)

印文：居仁堂

居仁堂原名海晏堂，是慈禧太后晚年的寢宮和會見外國女賓的地方。北京政府成立後，中南海被辟為總統府，居仁堂成為袁世凱辦公和居住的地方，見證了袁氏一生中的最後歲月。此印與香港佳士得2018年5月30日，拍品2968號，張樾丞刻壽山石螭龍鈕袁世凱用印為同一藏家舊藏並提供（圖一）。



(fig.1 圖一)



1127

A SOAPSTONE SEAL CARVED FOR PRINCE GUO

YONGZHENG PERIOD (1723-1735)

1 ½ in. (3.7 cm.) long, 68 g, box

HK\$120,000-180,000 US\$16,000-23,000

The present seal was carved for Prince Guo (1697-1738), Yunli, who was the seventeenth son of the Emperor Kangxi (1662-1722). The seal face is carved in *intaglio* with a six-character inscription, *Heshuo Guoqinwang Bao*, 'seal of Prince Guo'. The present seal came from the same collection as the pair of small yellow soapstone seals carved for Prince Yunli, sold at Christie's Hong Kong, 28 May 2021, lot 3035 (fig. 1).



(seal face 印面)



(seal impression 印文)

清雍正 壽山石獸鈕康熙皇帝十七子果親王允禮自用章 (68克)

印文：「和碩果親王寶」

愛新覺羅·允禮 (1697-1738年) 是清康熙帝第十七子，雍正帝異母弟，因未參與九子奪嫡，雍正元年封果郡王，管理理藩院及旗務，後歷任工部、戶部要職。雍正六年晉和碩果親王，故此印當為雍正六年晉封親王後所制。此印與香港佳士得2021年5月28日，拍品3035號，黃壽山石胤禮用印一對為同一藏家舊藏並提供 (圖一)。



(fig.1 圖一)



1128

A TIANHUANG 'RAM' SQUARE SEAL

QIANLONG PERIOD (1736-1795)

1 ¼ in. (3.3 cm.) square, 74 g, box

HK\$400,000-600,000 US\$52,000-77,000

Liu Xuexun (1855-1935) was a native of Sanxiang, Xiangshan (now Zhongshan), Guangdong. He was the proprietor of the estate known as Shui Zhu Ju (commonly called Liu Manor).

From late Qing dynasty to early Republic period, Liu's career traversed the political and commercial worlds in a series of remarkable phases: entering officialdom via the imperial examinations, amassing a fortune through gambling operation, funding Sun Yat-sen's revolutionary endeavors, and culminating in the construction of the Liu Manor—a testament to his ambition. His life, deeply entangled in epochal transformations and power struggles, has led modern scholars to regard him as one of the most complex political-business figures. By 1900, his personal fortune had reached the equivalent to roughly ten percent of the national revenue at the time. The present-day West Lake State House in Hangzhou occupies the site of his former estate.

This lot is accompanied by *A Century of Liu Manor: The Legendary Life of the Unconventional Tycoon Liu Xuexun and the Transformation of an Estate*, Shanxi, 1998, for reference.

清乾隆 田黃羊鈕方章 (74克)

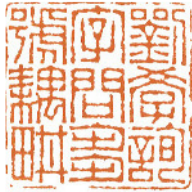
印文：劉學詢 字問芻 號藕耕

此印乃劉學詢舊物，色呈金黃，質地通透，為中坂所出之田黃佳石。圓雕瑞獸鈕，刀工精湛，形神俱妙。包漿醇厚，皮殼瑩潤，或為宮廷造辦處之作。劉學詢 (1855—1935)，字問芻，號藕耕，廣東香山 (今中山) 三鄉人，水竹居 (世稱劉莊) 主人。清光緒五年 (1879) 中舉，十八年 (1892) 登進士第。於廣州承辦官督民辦之「闡姓」賭博場多年，權傾一時，為廣州豪紳。其人是清末民初極具傳奇色彩的廣東名紳：以科舉入仕，憑闡姓積財，資助孫中山革命及建造西湖劉莊聞名。其一生融合時代變局與政商博弈，被後世譽為近代中國至複雜之政商人物之一。至1900年時，其家財已達七百萬銀元，相當於當時國家財政收入的十分之一。今杭州西湖國賓館，即是劉氏故園。

此拍品附《劉莊百年：梟雄劉學詢的傳奇一生及一座莊園的變遷》，山西，1998年，以資考鑑。



(seal face 印面)



(seal impression 印文)





1129

A SQUARE *TIANHUANG* ‘LION’ SEAL

1 ½ in. (4 cm.) square, 68g

HK\$150,000-200,000 US\$20,000-26,000

The seal face is carved with a four-character inscription, *Shanghua diaoyu*, ‘flower appreciation, fishing’.



田黃雙獅鈕方印 (68克)

印文：賞花釣魚



(seal face 印面) (seal impression 印文)

1130

A PAIR OF RECTANGULAR *TIANHUANG* ‘KUI DRAGON’ SEALS

Each: 1 ⅝ in. (4.1 cm.) high, 23g and 24g (2)

HK\$120,000-240,000 US\$16,000-31,000

PROVENANCE:  
Sold at Christie’s Hong Kong, 13 June 2019, lot 8155

Both seals are carved near the top with a narrow keyfret band, one incorporating the signature Shangjun in seal script.



螭龍鈕田黃印章料一對 (23克、24克)

來源：  
香港佳士得，2019年6月13日，拍品8155號

印上沿刻一圈回文，其一刻有「尚均」款。



(inscription)

The Property of a Gentleman  
士紳珍藏

1131

A LARGE *TIANHUANG* ‘DRAGON AND FLAMING PEARL’ SEAL

QING DYNASTY (1644-1911)

3 ⅝ in. (9.1 cm.) wide, 263g

HK\$150,000-180,000 US\$20,000-23,000

PROVENANCE:  
A Japanese private collection formed at the beginning of the 20th century  
Sold at Christie’s Hong Kong, 1 December 2010, lot 3127

The seal face is carved with a seven-character poetic inscription.



(seal impression 印文)

清 田黃刻雲龍戲珠紋印 (263克)

來源：  
日本私人舊藏，於20世紀初建立  
香港佳士得，2010年12月1日，拍品3127號

印文：  
名心未滯愛根多



~1132

A SET OF THREE WHITE JADE ‘DRAGON’ SEALS

REPUBLIC PERIOD

2 ½ in. (6.3 cm.) high, *hongmu* box (3)

HK\$150,000-250,000 US\$20,000-32,000

PROVENANCE:  
A Japanese family collection, prior to 1930s



民國 白玉龍鈕印章料三方

來源：  
日本家族舊藏，1930年代前



1133  
*REVERIE (TRÄUMEREI)*

HUBERT VOS (DUTCH, 1855-1935)

39 x 30 in. (99 x 76 cm.)

HK\$180,000-260,000 US\$24,000-34,000

PROVENANCE:  
Nick Van Yperen  
Private collection, Florida  
Sold at Kaminski Auctions, Beverly, MA, 8 January 2023, lot 1199  
Acquired from the above by the present owner

Hubert Vos's work is often associated with the Impressionist movement, characterised by vibrant colours and light effects, and known for his interior scenes. He focused on capturing the essence of his subjects rather than detailed realism. Vos travelled extensively throughout Europe and Asia, which exposed him to various cultures and artistic styles. When Vos travelled to China in the early 20th century, around 1900, this trip was part of his broader interest in Asian cultures, and greatly influenced his artistic style. Vos was commissioned to create a portrait of Empress Dowager Cixi, now housed in the Palace Museum, Beijing. Upon his return to the United States, he created another portrait of Empress Dowager Cixi, depicting her with a much sterner expression and facial features more consistent with her real age, which is featured in another oil painting sold at Christie's Hong Kong, 2 December 2015, lot 3129, where Cixi's portrait is shown hanging on a wall behind the pianist (fig. 1).

胡博·華士 (荷蘭, 1855-1935)  
《彈琴的女子》約1914年 油彩 畫布

胡伯·華士 (Hubert Vos) 於1855年1月8日誕生於荷蘭。其作品風格在寫實的基礎上添加了印象派對於光影的敏感度，尤以其室內場景畫作聞名。華士在歐洲和亞洲廣泛旅行，使他接觸到了各種文化和藝術風格。藝術家於20世紀初，約在1900年前往中國。這次旅行對他的藝術風格產生了重大影響。華士曾受委託為慈禧太后創作一幅肖像畫，該畫作目前由北京故宮博物院收藏。回到美國後，華士創作了慈禧太后的另一幅肖像畫，畫中慈禧太后的表情更加嚴肅，面部特徵更符合她的真實年齡，這在他另一幅油畫中得到了重現，該畫作於2015年12月2日在香港佳士得拍賣，拍品號3129 (圖一)。



fig.1 Christie's Hong Kong, 2 December 2015, lot 3129  
圖一 香港佳士得，2015年12月2日，拍品3129號





# HIGH VALUE LOT PRE-REGISTRATION

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

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

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

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

## ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email [infoasia@christies.com](mailto:infoasia@christies.com).

# 高額拍賣品預先登記

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

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

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

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

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

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

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

## 查詢

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

- 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".
- 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

- 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.
- 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

- 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.
- 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

- 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.
- 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.
- 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.

- 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.
- 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**.
- 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

- 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.
- 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.
- Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

- 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:
  - 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);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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 [bidasia@christies.com](mailto:bidasia@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

- 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 them.

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com/LiveBidding/OnlineTermsOfUse.aspx](http://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](http://www.christies.com) or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way they 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** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they 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 their 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 their 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 their 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 their 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 27% of the **hammer price** up to and including HK\$10,000,000, 22% on that part of the **hammer price** over HK\$10,000,000 and up to and including HK\$60,000,000, and 15% of that part of the **hammer price** above HK\$60,000,000. 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 F(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 obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - (i) This additional **warranty** does not apply to:
    - (A) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (C) books not identified by title;
    - (D) **lots** sold without a printed **estimate**;
    - (E) books which are described in the catalogue as sold not subject to return; or
    - (F) defects stated in any **condition** report or announced at the time of sale.
  - (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details

and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

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

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

- (m) **Guarantee in relation to Wines and Spirits**

- (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 their view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same condition as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
- (iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by them for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by them;
- (iv) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

#### 3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:
  - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
  - (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
  - (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - (iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
  - (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

### F PAYMENT

#### 1 HOW TO PAY

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

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer  
You must make payments to:  
HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKH-HHKH
- (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 do not accept cash in Hong Kong.
- (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, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

#### 2 TRANSFERRING OWNERSHIP TO YOU

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

#### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse 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.

#### 5 KEEPING YOUR PROPERTY

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

### G COLLECTION AND STORAGE

- (a). You must collect purchased **lots** within 7 days from the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b). If you do not collect a **lot** within 90 days following the date of the auction we may, at our option:
  - (i) charge you storage costs at the rates set out at [www.christies.com/en/help/buying-guide/storage-fees](http://www.christies.com/en/help/buying-guide/storage-fees).
  - (ii) move the **lot** to or within another Christie's location or an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (c). The Storage conditions which can be found at [www.christies.com/en/help/buying-guide/storage-conditions](http://www.christies.com/en/help/buying-guide/storage-conditions) will apply.
- (d). Nothing in this paragraph is intended to limit our rights under paragraph F4.

### H TRANSPORT AND SHIPPING

#### 1 TRANSPORT AND SHIPPING

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

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

#### 2 EXPORT AND IMPORT

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

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or

other government-imposed charges, you agree to refund that amount to Christie's.

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

- (c) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol ~ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ~ or ~ and further information can be found in paragraph H2(h) below.

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

- (d) **US import ban on African elephant ivory**

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

- (e) **Lots of Iranian origin**

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

- (f) **Gold**

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

- (g) **Watches**

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

- (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

- 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**.
- 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
  - 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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

#### J OTHER TERMS

##### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may 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](http://www.christies.com). If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

##### 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 Hong Kong law. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer/bidder 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 for the resolution of any disputes related thereto, 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](http://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](http://www.christies.com).

#### K GLOSSARY

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

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

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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 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](http://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.

## SYMBOLS USED IN THIS CATALOGUE

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

#### ▣

**Christie's** has provided a minimum price guarantee and 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.

#### ↔

A party has provided Christie's with a bid to cover all or part of Christie's financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the **Conditions of Sale** for further information.

#### Δ

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

#### ▣

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

#### •

**Lot** offered without **reserve**.

#### ~

**Lot** incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

#### ≈

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

#### ≡

Handbag **lot** incorporates material 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.

#### Ψ

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**.

#### ❖

Accepting payment in certain cryptocurrencies for this lot, conditions apply.

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**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

##### ◆ Minimum price guarantees

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

##### ◆ Third party guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆. Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the **hammer price** and the **buyer's premium** in full.

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

##### ↔ Financial Interest/ Irrevocable bids

Where Christie's has a financial interest in a **lot**, Christie's is at risk of making a loss if the **lot** fails to sell. As such, Christie's may share that risk with a third party who agrees, prior to the

auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie's. Christie's requires the bidding party to disclose to anyone they are advising of their financial interest in the **lot**.

##### ▣ Bidding by parties with an interest

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

##### Post-catalogue notifications

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

##### Other Arrangements

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

### EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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

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

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

##### QUALIFIED HEADINGS

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

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

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

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

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

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

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

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

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

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

#### CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

##### 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.



## 拍賣品之描述

### JEWELLERY

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

“Mounted by Boucheron”: in Christie’s opinion the branded jeweller (e.g. Boucheron) set the stone into the mount using stones originally supplied to the jeweller by their 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.

e.g. A BLUE AND WHITE BOWL

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

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

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

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

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 condtion 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 condtion notes.

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

#### REFERENCE TO “HARDWARE”

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

### WINES

#### OPTIONS TO BUY PARCELS

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

## 拍賣品之描述

### 業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以Δ標示），佳士得為賣方的代理人。

#### A. 拍賣之前

##### 1. 拍賣品描述

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

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

#### 2. 對於拍賣品描述佳士得所負的責任

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

### 3. 狀況

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

(b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

#### 4. 拍賣之前檢查拍賣品

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

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

### 5. 估價

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

### 6. 撤回

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

### 7. 珠寶

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

(b) 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，

## 拍賣

#### 拍賣前之準備

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鑒定報告，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鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之時實驗室所知悉的改進及處理進行報告。我們不保證，也不對寶石鑒定實驗室可能附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**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

### 8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

#### B. 登記競投

##### 1. 新競投人

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

- (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：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分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明；
- (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

#### 2. 再次參與競投的客人

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

#### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

## 拍賣

## 拍賣

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

#### 4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委托人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（“最終買方”）進行競投而此人會在你向我們付款之前向你提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您根據 E3(b) 段提供文件以段驗證其身份。

#### 5. 親自出席競投

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

### 6. 競投服務

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

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

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

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

#### C. 舉行拍賣

##### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用Δ標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號♦以資識別。

#### 3. 拍賣官之酌情權

**拍賣官**可以酌情選擇：



- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；

- (e) 重開或繼續競投，即便已經下槌；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的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的拍賣品，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，**拍賣官**可視該拍賣品為流拍拍賣品。

#### 6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。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當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

#### 8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。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10,000,000元之27%；加逾港幣10,000,000元以上至港幣60,000,000元部分之22%；加逾港幣60,000,000元以上之15%計算。

名酒例外：名酒的**買方酬金**按**落槌價**之25%計算。

#### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情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之索賠權。

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

#### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後五年的年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品**保證條款如下：

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何標題以外的資料（包括標題以外**的大階字體**注明）作出任何保證。
- (c) **真品保證**不適用於**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，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的標題。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普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**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：

- (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

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

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

  - (i) 此額外**保證**不適用於：
    - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    - (B) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    - (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。
  - (ii) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

- (k) **東南亞現代及當代藝術以及中國書畫**。

**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**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。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。
- (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) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或**來源**所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何保證且任何明示或默認的條款或條件均被免除；
- (ii) 如果(i)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的買方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而賣方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會擱置交易並退還買方

其就**拍賣品**所付的款項。然而，如果(i)瑕疵在目錄中有所描述；或(ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或(iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；

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

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

#### 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(如您還未註冊線上賬戶，請登錄[www.christies.com/MyChristies](http://www.christies.com/MyChristies)進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  - (ii) 電匯至：香港上海匯豐銀行總行

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

- (iii) 信用卡

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

- (iv) 現金  
本公司在香港不接受現金付款。
- (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：香港中環美利道2號The Henderson 6樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。

#### 2. 所有權轉移

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

#### 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；或
- (b) 自拍賣日起31日後，如較早，則**拍賣品**由第三方倉庫保管之日起，除非另行協議。

#### 4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
  - (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息；
  - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
  - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
  - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其

他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

- (ix) 採取我們認為必要或適當的任何行動。

- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

#### 5. 扣押拍賣品

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

#### G. 提取及倉儲

- (a) 您必須在拍賣後7日內提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。

- (b) 如果您未能在拍賣後90日內提取您購買的**拍賣品**，我們有權：
  - (i) 向您收取倉儲費用，相關費用列於<https://www.christies.com/zh/help/buying-guide/storage-fees>。
  - (ii) 將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫，並且向您收取因此產生的運輸費用和處理費用；而您將受第三方倉庫的標準條款約束，並支付其標準費用和成本。
  - (iii) 按我們認為商業上合理且恰當的方式出售**拍賣品**。

- (c) 倉儲的條款適用，條款請見<https://www.christies.com/zh/help/buying-guide/storage-conditions>。
- (d) 本段的任何內容不限制我們在F4段下的權利。

#### H. 運送

#### 1. 運送

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

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

#### 2. 出口/進口

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

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

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話+852 2760 1766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**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

#### (c) 含有受保護動植物料的拍賣品

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

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

#### (d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，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OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，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 ♡ 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 ≈ 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是不可能的。注有 ≡ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可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。

#### 1. 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他事項）；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像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

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。我們沒有保證您就取得的**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](http://www.christies.com)上找到本公司私隱政策，如您是加利福尼亞州居民，您可在<https://www.christies.com/about-us/contact/ccpa>看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

#### 8. 棄權

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

#### 9. 法律及管轄權

各方就有關本業務規定的權利及義務，拍賣的行為及任何與上述條文有關的事項，均受香港法律管轄及並據此解釋。在拍賣競投時，買方/競投人無論是親自出席、經過代理人、以書面、電話或其他方法參與拍賣競投，即被視為接受本業務規定，及為佳士得之利益，接受香港法院之專屬管轄權以解決任何有關糾紛，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](http://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](http://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，而不是複製品或贗品：

- (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**：張貼位於拍賣場內的**拍賣品**旁或[www.christies.com](http://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。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

## 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**已經提供最低出售價保證並對此**拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

○◆

**佳士得**已經提供最低出售價保證並對此**拍賣品**持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。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。

↔

第三方已向**佳士得**提供競投，以涵蓋佳士得對此**拍賣品**的所有或部分財務利益，並可能從該競投獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

△

**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。

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

04/09/25

✠

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

≈

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

❖

此**拍賣品**可根據業務規定以某些加密貨幣支付。



## 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。

**○ 保證最低售價**

佳士得有時就某些受委託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注以符號 **○◆** 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於落槌價計算的酬金。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。

**↔ 經濟利益/不可撤銷的競投**

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。因此，佳士得可與第三方分擔該風險，在拍賣之前，該第三方同意就此拍賣品提交不可撤銷的書面競投，並可從佳士得獲得賠償。佳士得要求第三方向其所提供建議的任何人披露其對拍賣品中的經濟利益。

**▣ 利益方的競投**

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

**目錄出版後通知**

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，我們不會在目錄中注以符號。

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。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

**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/她監 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製造。

“Mounted by Boucheron”：根據佳士得之意見，該品牌珠寶製造商（如Boucheron）將由其客戶所提供的原石鑲嵌在托上。

**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（除非佳士得在目錄內另有特別說明），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。

**中國瓷器及工藝精品**

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

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

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

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

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

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

例如：A BLUE AND WHITE BOWL

**有保留的標題**

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

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

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

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

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，如鑲以有色金屬（例如金、銀或鈹金）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「鈹金配件」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。



# CHRISTIE'S 佳士得

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**PAUL CEZANNE (1839–1906)**  
*Fruits et pot de gingembre*

Estimate: US\$35,000,000 – 55,000,000  
Price realised: US\$38,935,0000  
20th Century Evening Sale  
9 November 2023, New York



**保羅·塞尚 (1839–1906)**  
水果與姜罐

估價：US\$35,000,000 – 55,000,000  
成交價：US\$38,935,0000  
20世紀晚間拍賣  
紐約 2023年11月9日



CHRISTIE'S 佳士得



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