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AI LIAN TANG
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IMPERIAL SCHOLAR'S OBJECTS

愛蓮堂珍藏 御用文房雅製



HONG KONG | 30 OCTOBER 2025
香港 | 2025年10月30日



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AI LIAN TANG
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IMPERIAL SCHOLAR'S OBJECTS

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CHRISTIE'S 佳士得

THE AI LIAN TANG COLLECTION -
IMPERIAL SCHOLAR'S OBJECTS
愛蓮堂珍藏 - 御用文房雅製

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)
10.30am (Sale 23841, Lots 801-825)
上午10時30分 (拍賣編號 23841 · 拍賣品編號 801-825)
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

AUCTIONEER 拍賣官

Liang-Lin Chen

AUCTION CODE AND NUMBER 拍賣名稱及編號

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REFLECTIONS ON THE QING IMPERIAL SCHOLAR'S STUDIO

Chi Jo-hsin

The Qianlong Emperor, or Qing Gaozong, reigned from 1736 to 1795, a span of sixty years. After abdicating, he continued to wield power for over three years as Emperor Emeritus. Regarding his military exploits, he termed them the Ten Great Military Campaigns. In 1792, the 57th year of his reign, the Qianlong Emperor composed the essay *Shiquan Wugong* (*Ten Great Military Campaigns*) to celebrate his victories, adopting for himself the epithet “Old Man of the Ten Completed (Great Campaigns)”. Culturally, the Qianlong era left a lasting legacy. The compilation of the *Siku Quanshu* (*Complete Collection of the Four Treasuries*) in seven sets became renowned through the ages, while works such as the *Shiqu Baoji* (and its Sequel) and the *Midian Zhulin* (and its Sequel) documented important historical calligraphy, paintings, and religious art from the imperial court. The imperial commissioned catalogues of bronze vessels and ink stones produced in the palace at that time remain invaluable pictorial references for the study of ancient artefacts today. Moreover, recent research has revealed that Emperor Qianlong took an interest in the systematising and cataloguing of imperial kiln porcelain across various dynasties in the imperial collection. Did he also intend to compile an illustrated catalogue of these wares?

The bronze catalogues commissioned by Emperor Qianlong—known collectively as the *Qianlong Sijian* (*Qianlong's Four Catalogues*), comprising the *Xiqing Gujian*, *Xiqing Xujian* (Vol. 1 and 2), and *Ningshou Jiangou*—together with the *Xiqing Yanpu*, which catalogued the imperial ink stone collection, were soon followed by plans for sequels, the *Ningshou Xujian* and *Xiqing Xupu*. These last two catalogues, however, remained unfinished cultural undertakings of the Qianlong reign¹.

In the preface to the *Xiqing Yanpu* (*Xi Qing Ink Stone Manual*), Emperor Qianlong observed that since antiquity, when scholars extolled writing implements, ‘the Four Treasures of the Study’—brush, inkstick, paper, and ink stone—were regarded as ‘absolutely essential tools.’ Among the four, the brush is the least durable, followed by paper, then ink; only the

ink stone endures the longest. In the mid-Northern Song Dynasty, Mi Fu (1051–1107) authored *Yanshi* (*The History of Ink Stones*). At the end of the Southern Song, Li Zhiyan (dates unknown) compiled *Yanpu* (*The Ink Stone Manual*), which later generations acclaimed as an excellent discourse in the arts: “The imperial palace houses a considerable number of ink stones, some inherited from the previous dynasty and others collected since the founding of the present one. Without proper organisation and cataloguing, they might be lost or forgotten—a true pity.” Consequently, imperial officials were commissioned to compile a record, completed in the 43rd year of Qianlong’s reign (1778) as a twenty-four-volume illustrated manuscript, preserved in the imperial palace. The introductory guide of *Xiqing Yanpu* notes that volumes one through twenty-one each illustrate and describe two hundred ancient ink stones, including both clay and stone varieties from Duan, She, Tao River, Huo Village, and others (notably including a *Jingtian* ink stone inscribed by Zhu Yizun [1629–1709]). Volumes twenty-two to twenty-four, designated as ‘appendices,’ cover ceramic and jade ink stones. Although Mi Fu’s *The History of Ink Stones* had already recorded ceramic and jade ink stones, such pieces were considered “quite rare but impractical.” As for Shandong-produced ink stones—*zijin* stone, *tuji* stone, and *hongsu* stone—these were recorded by various ink stone compilers but regarded as ‘inferior in stone quality.’ Thus, they were not included in the ‘official compilation’ and only treated as supplementary entries in the appendices. Additionally, the appendices recorded Songhua ink stones used by the three Emperors, Kangxi, Yongzheng, and Qianlong, illustrating the ‘beginning of cultural prosperity’ in Northeast China, the birthplace of the Qing Dynasty. Furthermore, Emperor Qianlong personally selected and catalogued the cinnabar ink stones and black ink stones made from chengni clay from Jiangxian, Shanxi Province, produced under his command, as well as archaic ink stones crafted from *chengni*, Duan stone, and She stone produced under imperial orders.

In fact, Qing Songhua ink stones were made from two main types of stone. The first type is Qiaotou stone, produced in Qiaotou Town, Benxi,

清代皇室文房懷想

嵇若昕

清高宗乾隆皇帝在位六十年（1736–1795），歸政後仍以太上皇的身份訓政三年餘。在武功方面，他自己併稱之為「十全武功」，於乾隆五十七年（1792）親撰〈十全武功〉來誇耀自己的成就，因此自號「十全老人」。在文治方面，乾隆一朝也為後世留下不少影響；七部《四庫全書》的編纂享譽古今，至於《石渠寶笈》（包括《續編》）和《秘殿珠林》（包括《續編》）的編纂，分別記錄了內廷重要歷代書畫與宗教書畫作品。對於當時內廷收藏的銅器與硯台譜錄的敕編，至今仍是古器物學的重要圖籍。此外，近人的研究也發現乾隆皇帝亦曾關注內廷所藏歷代重要官窯瓷器的整理與編目，他是否也曾想要編纂官窯瓷器圖譜呢？

清高宗主政時敕編的銅器譜錄—《乾隆四鑑》，是《西清古鑑》、《西清續鑑》（甲編和乙編）與《寧壽鑑古》的合稱，以及整理內廷藏硯編纂的《西清硯譜》，在完成不久，便分別起心動念準備編纂它們的續集—《寧壽續鑑》與《西清續譜》，可惜這兩部譜錄都成為乾隆皇帝的文化未竟之業¹。

乾隆皇帝在《西清硯譜》的書序中曾提到：自古以來文人詠讚文具時，筆墨紙硯這「文房四事」是「所必資也」！但是筆最不耐久，紙次之，墨又次之，惟硯最耐久。北宋中期米芾（1051–1107）寫〈硯史〉，南宋末李之彥（生卒不詳）撰〈硯譜〉，後人譽為「藝林佳話」。「內府藏硯頗夥，或傳自勝朝，或弄自國初」，若不加以整理編次，「或致遺佚失傳，為可惜也！」遂命內廷臣翰編纂成譜，於乾隆四十三年（1778）完成二十四卷寫繪本，深藏內府。《西清硯譜》的「凡例」又指出，全書卷一至卷二十一分別圖繪與列述兩百方昔日的陶質與端、歙、洮河、膽村等石質古硯（包括曾刻有朱彝尊[1629–1709]硯銘的井田硯），卷二十二至卷二十四列為「附錄」，收錄如瓷質與玉質硯，雖然米芾〈硯史〉已曾載錄瓷、玉質硯，其實傳世「頗鈔，且不適用」；至於產於山東的紫金石、駝基石與紅絲石之類，雖然是石質硯，編纂硯譜各家也曾載錄，但是「石質較遜」；這些都不能登入「正錄」，只能聊備一格地「附載」。此外，附錄中還載錄了曾經康熙、雍正與乾隆三位皇帝御用的松花石硯，以顯示清代東北龍興之地的「文運肇興」。另外，乾隆皇帝還親自選錄在他主持之下研製的山西絳縣澄泥硃硯與澄泥墨硯，以及下令用澄泥、端石、歙石製作的仿古式硯。



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

Liaoning. These stones mostly display overlapping purple-green or yellow-green patterns, though some are purely purple or green. Many feature cloud-like markings, earning the names ‘blue cloud stone’ or ‘purple cloud stone.’ There are also yellow stones with wood-grain patterns, which are collectively referred to today as Liao ink stones. The second type is green Songhua stone with horizontal striations, currently mined in Daan Town, Tonghua County, and in Kucanggou, Baishan City, at the foot of Changbai Mountain in Jilin Province. Similar stones have also been found in Ronghua Village and Limin Village of Liujia Baozi Town, Jiangyuan County, in the Yalu River basin south of Changbai Mountain’s main peak. In the 1980s, old Qing dynasty quarries were additionally discovered in Liangjiang Town, Antu County. Since all the stones mentioned above were sourced from the Northeast region through which the Songhua River flows, during the Qing dynasty, the generals of Heilongjiang and Jilin oversaw their extraction and transport to Beijing. At that time, these stones were already commonly referred to as Songhua stones.

Recent studies have drawn on the writings of Yi Hwang (1501-1570), an official of Korea’s Joseon Dynasty, as recorded in *The Anthology of Toegye, Supplementary Collection*, and *The Anthology of Wŏlchŏng* by Joseon Dynasty official Yun Kŭnsu (1537-1616), to learn that during the mid-to-late Ming Dynasty, green stone from Qingshiling in Liaodong was quarried to make ink stones, which may be the blue or purple cloud *Qiaotou* stone. Though Ming Dynasty literati in Jiangnan greatly admired Duan and She Stone ink stones, they were largely unfamiliar with *Qiaotou* stone from Benxi or the green, horizontally striated Songhua stone from Jilin.

Whether it was the green striated stone from Jilin or the blue and purple stone from Benxi, before the early Qing dynasty, these materials were mostly selected and crafted locally into whetstones. It was not until the mid-Kangxi period that Emperor Kangxi elevated green-striated Songhua stones to be used for ink stone production, while also selecting Qiaotou stone to craft ink stone boxes. He praised the Songhua ink stone as ‘far superior to green Duan stone,’ implying that even the finest ink stones from the traditional Duanxi quarries could not surpass it. Later, Emperor Qianlong further lauded the Songhua ink stones as “comparable to the best Duan and She stones.” During the Qing dynasty, Emperor Kangxi regarded Songhua stone from the northeastern Longxing region as an exclusive imperial ink stone material, forbidding unauthorised civilian mining. Nearly all quarried stones were required to be sent to the capital, while local craftsmen could only use leftover, lower-quality pieces to carve ink stones for sale. Songhua stone materials sent as tribute to the capital were crafted into ink stones by artisans of the Imperial Workshop. Except for a small portion reserved for imperial use, most were presented as gifts to esteemed court officials or high-ranking provincial officials, serving both as writing implements and as instruments to cultivate loyalty and reinforce imperial authority.

Upon accession, Emperor Yongzheng continued Kangxi’s tradition of employing Songhua ink stones as instruments of imperial statecraft, and in the early years of his reign, he even selected and bestowed ink stones that had been remnants from the Kangxi era². During the reigns of Kangxi and Yongzheng, Songhua ink stones were often inscribed with the phrase: *Yi jing wei yong, shi yi yong nian* (Embracing stillness leads to everlasting

江南文人盛讚端石硯與歙石硯，卻不認識本溪出產的橋頭石或吉林出產的綠色帶橫紋的松花石。

不論吉林所產綠色帶橫紋的石材或本溪所產青、紫雲石，清初之前在當地多被選製成磨刀石。降及康熙中期，清聖祖方將綠色帶橫紋的松花石提昇為製硯的石材，又選用橋頭石配置硯盒，並盛讚松花石硯「遠勝綠端」，即使是最好的端溪舊坑所產名硯也不能出其右，乾隆皇帝進而推崇松花石硯是「品埒端歙」。清聖祖將產於龍興之地的東北松花石視為皇家御用石硯材，民間不得擅自開採，所採石材幾乎全須遠送京師，產地硯工僅能運用開採之餘、品質較差者琢硯售人。貢送進京的松花石材由造辦處匠役成做為硯，除了很小一部分御用外，大多作為賞賜近身文臣或封疆大吏的文具，以達攬絡統御之功。

近人依據朝鮮李朝官員李滉（1501–1570）的《退溪先生文集·外集》和朝鮮李朝官員尹根壽（1537–1616）的《月汀先生集》的記載，得知在明代中晚期遼東青石嶺曾採青石製硯，或以為即是橋頭石中的青、紫雲石。雖然如此，明代



Lot 810
拍品810號

years). However, among the Qianlong-era Songhua ink stones in the collection of the National Palace Museum in Taipei, no examples bearing this inscription have been identified.

In the late Yongzheng period (1735), on January 8 of the Qing calendar, the Emperor ordered the Imperial Workshop to produce eighteen Songhua ink stones. Since Songhua stone was also known at the time as Songhua jade, the decree was interpreted in such a way that, in addition to the regular ink stone craftsmen, jade carvers idle within the imperial court were also enlisted to assist in the task. When the Emperor learned of this half a month later, on January 24, he reprimanded them. Thus, although the order to produce eighteen Songhua ink stones was issued on January 8, the work was not completed and reported back until April 30³. Three and a half months later, on August 12, Emperor Yongzheng ordered that eighteen more Songhua ink stones with boxes be ‘prepared for spare use.’ Yet, only eleven days after this order was issued, on August 23, the Emperor passed away in the early morning at the Yuanmingyuan Palace⁴. Perhaps by this time, the Songhua ink stones commissioned by the Imperial Workshop had already been inscribed with: *Yi jing wei yong, shi yi yong nian*. The seal inscription had to be altered to read, *Qianlong Nianzhi* (Made during the Qianlong reign). When comparing the calligraphic style of the inscription on the Imperial Songhua ink stone, box and cover (Lot 816) with that of the Songhua ink stone inscriptions from the Yongzheng period in the National Palace Museum, Taipei, a marked similarity can be observed. The distinction lies in that the latter typically bears a single square reign mark with four seal-script characters reading, *Yongzheng Nianzhi* (Made during the Yongzheng reign), whereas the former bears a single square reign mark

雍正皇帝繼位後，延續聖祖以松花石硯作為君王術的媒介之一，初期還曾選賜康熙朝的遺物²。康熙朝與雍正朝都曾選「以靜為用，是以永年」作為松花石硯銘，台北國立故宮博物院（以下簡稱「台北故宮」）所藏的乾隆朝松花石硯倒未見用此硯銘者。

雍正末年（1735）正月初八日，皇帝傳旨造辦處成做十八方松花石盒硯，或許因當時松花石也被稱為松花玉，皇帝旨意傳送到硯作時，除了原來的硯匠，也招來內廷比較空閒的玉匠助手協助琢製松花石硯，半個月後的正月二十四日被皇帝獲悉，遂受到斥責。於是，正月初八日傳做十八方松花石盒硯的旨意，遲至四月三（十）日方達成、覆命³。三個半月後的八月十二日，雍正皇帝又傳做十八方帶盒的松花石硯「備用」⁴，旨意傳出後的十一天（八月二十三日）凌晨，皇帝薨逝於圓明園。或許此時造辦處奉旨成做的松花石硯已琢刻了「以敬為用，是以永年」的硯銘，印文只好改琢「乾隆年製」款識了。比對此次拍



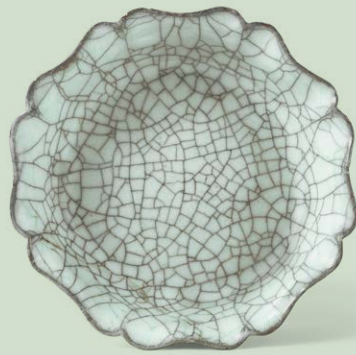
Lot 803
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with seal-script characters reading, *Qianlong Nianzhi*⁵. As for the twin phoenix motif skilfully carved on the cover of the former’s box, comparable designs can be found on the cover of the *Yongzheng Songhua* ‘dragon and phoenix’ ink stone (museum number: no. 286; fig.1), now housed in the National Palace Museum, Taipei. The difference lies in the material: the museum example features a box cover of purple-green layered stone⁶, whereas the piece on offer is fashioned from yellow-green layered stone. Therefore, this Qianlong-period Songhua ink stone box with twin-phoenix design may very well reflect the adaptive methods employed by imperial craftsmen during the transition from the Yongzheng to the Qianlong reigns. According to the records of the Imperial Workshop, Emperor Yongzheng’s final decree for the production of Songhua ink stones ordered the simultaneous manufacture of eighteen pieces. Although none of the Songhua ink stones from the Qianlong era in the imperial collection of the National Palace Museum, Taipei, bear the inscription: *Yi jing wei yong, shi yi yong nian*, such examples are preserved in the imperial collection of the Palace Museum, Beijing. Notably, the accompanying box of a particular example is not the typical Songhua stone box but a gilded purple sandalwood box, a design strongly characteristic of the Yongzheng period. This case vividly illustrates how the three Emperors of the Qing dynasty’s flourishing age collectively elevated the political and cultural stature of Songhua ink stones⁷.

In addition to his appreciation of Songhua ink stones, Emperor Kangxi also greatly admired the brilliant hues and splendour of Western enamel glaze. During the late Kangxi period, these enamels were applied to the surfaces of delicate porcelain produced at Jingdezhen, giving rise to enamel-

品中的〈清乾隆 御製松花石旭日東昇池硯及雙色松花石鳳凰雲紋蓋盒〉（拍品816號）硯銘文字筆法，與台北故宮所藏雍正朝松花石硯硯銘相似⁵，只是後者往往琢刻單方框四字篆文「雍正年製」印款，前者單方框內則改琢「乾隆年製」篆款印文。至於前者盒蓋巧雕的雙鳳紋飾，也可在台北故宮所藏〈清雍正 松花石龍鳳硯〉（故文286）（圖一）的硯盒蓋面看到相似的鳳紋⁶，只是它的盒蓋石材為紫綠交疊者，拍品的硯盒則是黃綠交疊的石材。因此，這件乾隆年款的雙鳳紋松花石盒硯或可折射出當時雍正與乾隆兩朝更迭時，內廷匠役的因應之道？

依據造辦處檔案所載，雍正皇帝最後一次傳旨琢製松花石硯時，一次要求傳做十八方，雖然台北故宮的清宮舊藏乾隆朝松花石硯中未見硯銘作「以敬為用，是以永年」者，但是北京故宮博物院的清宮舊藏中倒見其例，它所附硯盒甚至不是常見的松花石盒，竟是深具雍正朝風格的描金紫檀木盒⁷，著實呈現出清盛世康、雍、乾三帝提昇松花石硯材的政治文化地位實況之一斑。



Lot 811
拍品811號

decorated porcelain, celebrated worldwide even till today. At the time, the imperial court referred to it as *citai huafalang* (porcelain painted with enamels). Emperor Qianlong not only inherited and refined this tradition established by his grandfather and father, but also commissioned porcelain wares decorated in imitation of cloisonné enamel on bronze, such as the gilt-decorated *yangcai* ‘lotus’ tripod censer (**Lot 810**) in the current sale.

In addition, Emperor Qianlong, having encountered the refined tea culture of Jiangnan literati during his southern inspection tours, enthusiastically revived this practice at court. He frequently engaged in tea tastings both within and beyond the Forbidden City, and even created the unique Three Purities Tea recipe, while composing and reciting poetry in praise of the tea. Even today, tea wares featuring the *Sanqing cha* (Three Purities Tea) poem remain common. An example is an Imperial *yangcai* inscribed ‘Three Purities Tea’ celadon-ground teapot and cover (**Lot 803**) offered in this auction, which belongs to the period’s category of *citai huafalang*.

The Kangxi, Yongzheng, and Qianlong Emperors of the Qing dynasty’s prosperous era inherited the antiquarian literary tastes of the late Ming Jiangnan region. Beyond their interest in archaic ink stones, they also valued renowned Song wares, such as a Guan mallow-shaped lobed washer (**Lot 811**). Emperor Qianlong, in particular, frequently composed and recited poetry in praise of these wares from famous ancient kilns.

During the prosperous era of the three Emperors, they cultivated a refined taste for art and literary objects, showing particular discernment

除了松花石硯，清聖祖對於西洋琺瑯釉料的華麗多彩也甚喜愛，康熙晚期將其運用在景德鎮出品的細薄瓷胎器表，發展出至今仍受世人稱頌的琺瑯彩瓷器，當時內廷稱為「磁胎畫琺瑯」；乾隆皇帝不只延續父祖兩代燒製精緻琺瑯彩瓷器的傳統，還出現模仿銅胎掐絲琺瑯器皿的磁胎畫琺瑯器，例如此次拍品中的〈清乾隆 洋彩仿景泰藍番蓮紋三足爐〉（**拍品810號**）。

此外，清高宗因南巡而帶回江南文人品茶的愛好，經常在紫禁城內外進行品茶活動，甚至獨創三清茶譜，同時吟詩讚詠。流傳至今吾人可經常得見飾寫著三清茶詩的各式茶具，例如此次拍品中帶六字篆款的〈清乾隆 洋彩御題三清茶詩茶壺〉（**拍品803號**），也是當時「磁胎畫琺瑯」之屬。

清盛世康熙乾隆三帝沿承明晚期江南好古文風，古硯之外當然也關注宋代名窯瓷器（〈南宋 官窯八棱葵瓣洗〉（**拍品811號**）），乾隆皇帝還常常吟詠讚譽這些古代名窯瓷器。



Lot 808
拍品808號

in their appreciation of scholarly wares. Their influence extended to many descendants of the House of Aisin-Gioro, who similarly pursued such cultural refinement. For instance, numerous artefacts bearing the *Xingyouhengtang* (Hall of Constancy) mark have been preserved, most of which were commissioned by Prince Ding Zaiquan during the Daoguang and Xianfeng periods. Prince Kung (Yixin), who experienced numerous vicissitudes in the political arena of the late Qing dynasty, also left behind a rich legacy of furniture, cultural artefacts, and other treasures in the Prince Kung Mansion. In the late Qing dynasty and the early Republic period, Prince Kung (Puwei), the second-generation Prince Kung, released many of his family’s treasured collections due to political and financial pressures. An emerald-green jadeite archaistic censer and cover (**Lot 808**) on offer in this auction is believed to be among these pieces.

Qin (music), *qi* (Chinese chess), *shu* (calligraphy), and *hua* (painting) are collectively known as the ‘four arts. The earliest mention of this phrase appears in the third volume of *Shufa Yaolu* (Essential Records of Calligraphy) by Zhang Yanyuan (815–907) of the Tang dynasty. The text recounts a story in which Emperor Taizong of Tang sent the imperial censor Xiao Yi to disguise himself to privately visit Biancai, a disciple of Monk Zhiyong—who was the seventh-generation descendant of Wang Xizhi (303–361)—to ‘obtain’ the famous *Lanting* scroll (*Orchid Pavilion Preface*). In this account, Biancai is described as “broadly learned and skilled in literature, having mastered the subtleties of *qin*, *qi*, *shu*, *hua*. Furthermore, in the pre-Qin period, it was said that “a gentleman does not set aside his *qin* and se zithers without cause,” as recorded in the *Qu Li II* (*Summary of*

清盛世三帝雅好文玩，精鑑文房，影響所及，不少愛新覺羅氏子孫也好其道，例如傳世不少「行有恒堂」款識的器物，大多是道光、咸豐年間定親王載銓訂製的文物。至於在晚清政壇中大起大落的恭親王奕訢，也曾恭王府中留下甚多珍貴的家具、文玩等。清末民初第二代恭親王溥偉在當時政經因素下，釋出不少家藏精品，此次拍品中的〈晚清 翠玉饕餮紋瑞獅紐獸足雙耳方鼎式蓋爐〉（**拍品808號**）據了解即是其中之一。

琴棋書畫合稱「四藝」，就目前所知，最早見於唐代張彥遠（815–907）的《法書要錄》卷三，其中載錄唐太宗派出御史蕭翼變裝私行造訪王羲之（303–361）七世孫智永禪師的弟子辯才，「賺取」王羲之〈蘭亭序〉書跡的故事時，描寫辯才是「博學工文，琴棋書畫皆得其妙」。此外，先秦也有「士無故不撤琴瑟」的說法（《禮記·曲禮下》）。清代民初承繼晚明文風的帝王或名士當然也不能免俗地收藏古琴，在上者如乾隆皇帝就曾收藏一床唐宋古琴一〈萬壑松濤琴〉，如今是台北故宮的珍藏之一。至於上世紀前期的鑑藏巨擘吳湖



Lot 806
拍品806號

the Rules of Propriety Part 2) in the *Book of Rites*. Emperors and renowned scholars of the Qing dynasty and early Republic, inheriting the literary style of the late Ming, naturally embraced the trend of collecting *guqin* (zithers). Among the most prominent collectors, Emperor Qianlong acquired a Tang-Song dynasty zither, *wanhe songtao qin* (*Zither of Ten Thousand Ravines and Pine Waves*), which is now one of the treasures of the National Palace Museum, Taipei. Among the great collectors of the early twentieth century, Wu Hufan (1894–1968) and his wife Pan Jingshu (1894–1939) once jointly owned a Yuan dynasty *guqin* named *Zhuque* (Vermilion Bird). On offer in this auction (**Lot 806**), this instrument was crafted in the common *Zhongni* (Confucius) style, also known as the Ziqi style. Its underside bears the collector couple’s seal inscriptions: ‘Collection of Wu Hujun and Pan Jingshu’ and ‘Siou Tang Seal,’ the name of Wu’s studio, both executed in square seal script. Engraved in intaglio in clerical script above the dragon pond under the qin is the name *Zhuque*, followed by two lines in regular script: ‘Made in the middle spring of the third year of Zhizheng / by Lu Gongjin of Baixia.’ This inscription indicates that the instrument was crafted in the third year of Emperor Shun of Yuan’s Zhizheng reign (1343). Baixia was an ancient name for Nanjing, while the life dates of the maker, Lu Gongjin, remain unknown. As published in Arts from the scholar’s Studio, 1986, Hong Kong, which is considered by some as the 20th century’s version the *Changwuzhi* (*Treatise on Superfluous Things*), this *Zhuque qin* is so revered it appears as the first object in the book¹.

帆（1894–1968）和夫人潘靜淑（1894–1939）也曾共同擁有一床元代古琴，琴名「朱雀」，形制是常見的仲尼式，也稱子期式，此次拍品中可見其姿（**拍品806號**）。它的底面有他們夫婦鑑藏印文：「吳湖駿潘靜淑珍藏印」和「四歐堂印」，皆作方框篆文。琴底龍池上方陰刻隸書琴名「朱雀」和雙行楷書款識：「至正三年仲春/白下呂公瑾造」，即元順帝至正三年（1343），白下是南京舊名之一，呂公瑾生卒不詳。1986年香港曾出版一本有關中國文房器用的圖錄—Arts from the Scholar’s Studio，中文書名是《文玩萃珍》，有人譽之為「二十世紀的《長物志》」⁸，書中載錄的第一件文物就是這床朱雀琴，還為它撰寫了詳細的英文圖說！

- 1 Chi Jo-hsin, “Ningshou Xujian and Xiqing Xupu—The Unfinished Cultural Legacy of Emperor Qianlong,” Journal of Gugong Studies, Vol. 13, May 2025, pp. 323-339.
- 2 Chi Jo-hsin, “The Songhua Ink stone Bestowed by Emperor Yongzheng,” The National Palace Museum Monthly of Chinese Art, No. 318 (September 2009), pp. 42-51
- 3 Qing gong nei wu fu zao ban chu dang an zong hui (Comprehensive Archival Records from the Qing Imperial Household Department’s Workshops), ed. First Historical Archives of China and the Art Museum of the Chinese University of Hong Kong, Beijing: People’s Publishing House, 2005, Vol. 6; “Yanyazuo (Ink stone and Ivory Workshop),” January 8, Yongzheng 13th Year, p. 625 upper & pp. 693 lower-694 upper; “Yuzuo (Jade Workshop),” January 24, Yongzheng 13th Year, p. 627 lower & p. 723 upper.
- 4 Ibid, “Yanyazuo (Ink stone and Ivory Workshop),” August 12, Yongzheng 13th Year, pp. 676 lower-677 upper & p. 695 upper.
- 5 Chi Jo-hsin, A Special Exhibition of Sunghua Ink stone: comparable to the best tuan and she ink stones, Taipei: National Palace Museum, 1993, pp. 118-154.
- 6 Ibid, pp. 122-123.
- 7 Zhao Lihong, “Sunrise Pond Oblong Songhua Ink stone,” Palace Museum, Collection/ Scholar’s Tools, <https://www.dpm.org.cn/collection/studie/230857.html> (accessed on August 25, 2025)
- 8 https://www.sohu.com/a/435166998_203478, accessed on August 4, 2025.

- 1 嵇若昕，〈《寧壽齋鑑》與《西清續譜》—乾隆皇帝未竟的文化之業〉，《故宮學刊》，13輯，2025年5月，pp.323–339
- 2 嵇若昕，〈雍正皇帝御賜松花石硯〉，《故宮文物月刊》，總318（2009年9月），頁42–51
- 3 中國第一歷史檔案館、香港中文大學文物館合編，《清宮內務府造辦處檔案總匯》（北京：人民出版社，2005），冊6，雍正十三年正月初八日〈硯牙作〉，頁625上&頁693下–694上；同前書，雍正十三年正月二十四日〈玉作〉，頁627下&頁723上。
- 4 同前書，雍正十三年八月十二日〈硯牙作〉，頁676下–677上&頁695上。
- 5 嵇若昕，《品埶端歛：松花石硯特展》（台北：故宮，1993），頁118–154。
- 6 同前書，頁122–123。
- 7 趙麗紅，〈松花石雕旭日池圓硯〉，《故宮博物院·探索·藏品·文房用品》<https://www.dpm.org.cn/collection/studie/230857.html>（檢索日期：2025年8月25日）
- 8 https://www.sohu.com/a/435166998_203478，檢索日期2025/8/4。

TEA AND ZEN ARE OF ONE TASTE

*Tea and bamboo shoots
Thoroughly taste of Zen,
Pine and cedar trees
Truly sound of the Dharma.*

茶
禪
一
味

茶筍盡禪味，
松杉真法音。





801

清康熙

鬥彩東方朔茶圓一對

雙圈三行六字楷書款

A FINE PAIR OF *DOUCAI* 'FIGURAL' TEA BOWLS

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

3¾ in. (9.5 cm.) diam.

(2)

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

PROVENANCE:

Sold at Christie's London, 8 June 1987, lot 73
Chang Foundation, Taipei, prior to 1990

LITERATURE:

Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp.276-277, no.119

EXHIBITED:

Museum für Ostasiatische Kunst, *Kostbare Chinesische Keramik*, Köln, 1965, cat. no. 127

來源:

倫敦佳士得, 1987年6月8日, 拍品73號
鴻禧美術館, 台北, 1990年前入藏

出版:

鴻禧美術館, 《中國歷代陶瓷選集》, 台北, 1990年, 頁276-277, 圖版119號

展覽:

科隆東亞藝術博物館, 《Kostbare Chinesische Keramik》, 科隆, 1965年, 圖錄圖版127號



Marks 款識



Another view 另一面





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

Each bowl is painted with a scene of a master and two attendants. The master, dressed in a wide robe, walks ahead, while one attendant follows behind, carrying a peach on his shoulder, whilst the companion balances a shoulder pole with a bundle of paper scrolls and double gourd at one end and a wine jar at the other. A dragon emerges from the clouds, interacting dynamically with the trio of master and his attendants.

Compare to a nearly identical *doucai* bowl housed in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, no.199 (fig. 1); and a pair of Kangxi *doucai* 'figural' tea bowls sold at Sotheby's Hong Kong, 7 October 2009, lot 1611.

Dongfang Shuo embodies the cultural ideal of a mortal attaining eternal life. The motif of the peach corresponds to the legend of 'Dongfang Shuo stealing the peaches of immortality,' while the motif of the dragon echoes stories recorded in *Taiping Guangji* (Extensive Gleaning from the Reign of Taiping), first published in Song dynasty, in which Shuo –as a child–transforms his robe into a dragon to summon rain, and eventually becomes an immortal, flying away on a dragon's back.

茶圓撇口，深腹，圈足。外壁繪主僕三人，主人身披寬大衣袍行於前，一僕肩扛一壽桃隨其後，另一僕挑一扁擔，前挑一捆書畫與酒葫蘆，後擔一酒缸。一龍穿雲而出，並有山石花草夾雜期間。底青花書「大清康熙年製」楷書款。

北京故宮博物院藏一近乎一致的康熙款茶圓，見故宮博物院藏文物珍品全集《五彩·鬥彩》，香港，1999年，圖版199號（圖一）。此外，一對康熙人物圖茶圓於2009年10月7日售於香港蘇富比，拍品1611號，可作比較。

晉《博物志》曾載，「王母索七桃，以五枚與帝，謂三千年一生實...時東方朔竊從殿南廂窺母，母謂帝曰：此小兒三來盜吾此桃，帝乃大怪之，由此謂碩神仙也」。宋《太平廣記》又載：「朔見一枯樹，脫布掛樹，布化為龍...至太初元年，東方朔乘龍飛去，眾人見從西北上冉冉，仰望良久，大霧覆之，不知所適」。東方朔乃世俗人物投身仙緣的文化意象，本對康熙茶圓所繪之仙桃、雲龍紋飾恰與東方朔偷桃、布衣化龍又乘龍而去的典故相契合。



802

清乾隆

宜興竹節提樑紫砂壺

「陳蔭千製」款

A RARE YIXING 'BAMBOO' TEAPOT

CHEN YINQIAN MARK, QIANLONG PERIOD (1736-1795)

8¼ in. (21 cm.) high, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Acquired in Asia, 1997

The teapot is of oval body moulded to simulate bamboo at the mid-section, flanked by a bamboo-form spout and a twisted double bamboo handle at the top, all raised on a short foot ring. The cover is decorated with two sprays of bamboo leaves on either side of a twisted double-bamboo finial.

Chen Yinqian, dates unknown, was a Yixing potter active during the mid-Qianlong period. A nearly identical Yixing teapot and cover of the same design is in the National Palace Museum, Taipei, collection no.: *guci006545N* (fig. 1), which has accumulated a beautiful patina from years of use, possibly by the Qianlong Emperor himself. Another similar bamboo-form teapot bearing the same artist mark, with a concave base, is in the collection of Nanjing Museum.

Compare further to a very similarly-shaped Qianlong example bearing the same mark, covered in mottled robin's egg enamel, was sold at Christie's Hong Kong, 30 May 2024, lot 2897 (fig. 2).

來源:

1997年於亞洲入藏

竹節式茶壺橢圓壺身，飾弦紋一圈，矮圈足，流呈三竹節式，把為兩細長竹枝纏扭而成。橢圓拱形蓋上飾兩竹葉，蓋鈕亦為雙竹枝相扭呈拱橋式，壺底篆書印「陳蔭千製」。

陳蔭千為乾隆中期宜興製陶名家，生卒年不可考，善製竹節把壺。現傳世署「陳蔭千製」竹節提梁壺均為博物館所藏，台北故宮博物院（圖一）及北京首都博物館各藏一件器形與此相同之例，南京博物院另藏一件尺寸造型略異之例。台北故宮博物院該例為清宮舊藏，蓋內貼清宮黃紙原籤，裡外遺留舊有茶汁痕跡，表面因而飽覆光澤，可見乾隆如何鍾愛之；此拍品有類似使用痕跡，可能與台北故宮所藏均為乾隆品茗御所竹爐山房中煎泡茶器之一。煮茶，製茶湯之古法，必采選提樑大壺，兼合底爐材質為竹，乾隆皇帝的竹爐山房，納選陳蔭千竹節提樑壺於其中，順理成章。

流通市場上曾出現一把造型一致並帶有同款之乾隆爐鈞釉紫砂壺，為Wilfrid Fleisher（1897–1976）舊藏，拍賣於香港佳士得，2024年5月30日，拍品2897號（圖二）。



Mark 款識



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



fig. 2 Christie's Hong Kong, 30 May 2024, lot 2897
圖二 香港佳士得，2024年5月30日，拍品2897號



Qianlong Emperor's
'Three Purities' Teapot
乾隆御題三清茶詩茶壺



A PASSION FOR TEA – A RARE QIANLONG TEAPOT WITH IMPERIAL POETIC INSCRIPTION

Rosemary Scott, *Independent Scholar*

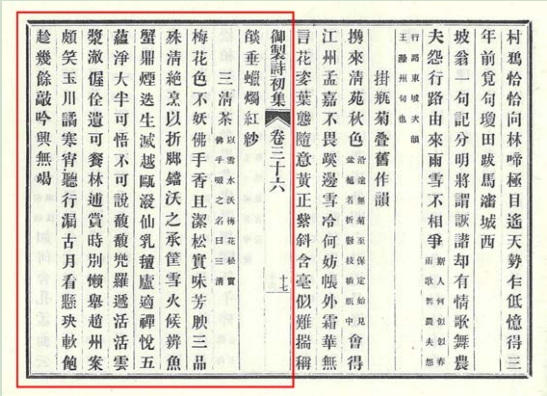


fig.1 圖一

This extremely rare teapot is exquisitely decorated in *famille rose* enamels and rich gilding on a pale celadon ground. In addition to the *ruyi* bands, the colourful floral scrolls, the auspicious red bat below the spout, and a moulded tied red ribbon at the handle, the teapot has a frieze of plum blossom, Buddha hand citron, and pine around the shoulder. These botanical elements provide a direct reference to the imperial poem that is inscribed in black enamel around the main body of the vessel. The poem, entitled ‘Three Purities Tea’ (*Sanqing cha* 三清茶) was composed by the Qianlong Emperor in 1746. It is believed that the emperor was inspired by an event that occurred while he was returning home from a visit to Mount Wutai in Shanxi province. His attendants prepared Longjing tea using melted snow to which were added prunus flowers, pine nut kernels and finger citron – a concoction which the emperor greatly appreciated. The poem, which is believed to have been written by the emperor while enjoying tea on the occasion of his 36th birthday, was published in *Qing gaozong yuzhi shiwen quanji*, ‘Collected Imperial Qianlong poems and prose’, *Yuzhi shiwen chují*, volume 1, chapter 36, p. 17 (fig.1),

The poem may be translated as:

‘The plum blossom’s hue is not gaudy,
The Buddha’s hand exudes fragrance and purity.
Pine nuts offer a rich, sweet flavour –



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

These three treasures are uniquely clear and sublime.
Brewed in a pot with out-curved legs,
With snow collected in basin poured on top.
Fish-eye and crab-eye bubbles indicate temperature,*
Cauldron-steam alternately waxes and wanes.
From Yue ware flows celestial nectar;
Beneath felt tents,** the heart finds tranquil joy.
The Five Aggregates*** are largely cleansed—
What is enlightenment cannot be described,
As fragrant as Buddha’s hand,
As clear as Immortal’s wine.
The parting gift of Wo Quan for feasting,
Or share Lin Bu’s rare delight.
No need to recite Zhaozhou’s famous line,
Nor mock Cai Ji’s eccentricity.
On cold nights, the dripping clepsydra is heard,
Gazing at the old moon like a suspended jade ring.
After a gentle meal, with time to spare,
Verses are tapped out, inspiration boundless.
Imperially inscribed in late autumn, Qianlong *bingyin* year [equivalent to 1746]’

御茗清賞—乾隆題詩稀世茶壺

蘇玫瑰，獨立學者

此極罕茶壺，通體施粉青釉地，麗飾琺琅彩料兼施描金。壺身除飾如意雲紋，間飾朵花紋；壺嘴下承吉祥赤蝠，把手飾紅色絲綬，寓意如意；肩部繪以梅花、松、佛手紋，諸多花草元素，與壺腹墨書御製詩文相互映照。《三清茶》詩為乾隆帝於1746年所作，據傳乾隆帝自山西五臺山還京所遇一事而獲靈感，侍從以融雪烹煮龍井茶，佐以梅花、松子及佛手，深得帝心。此詩傳為乾隆帝三十六歲生辰品茗時所作，收於《清高宗御製詩文全集》初集第一卷三十六章第十七頁（圖一）。

《三清茶》全詩如下：

「梅花色不妖，佛手香且潔。松實味芳腴，三品殊清絕。烹以折腳鑊，沃之承筐雪。火候辨魚蟹*，鼎煙迭生滅。越甌潑仙乳，氈廬**適禪悅。五蘊***淨大半，

可悟不可說。馥馥瓏羅遞，活活雲漿澈。僣住遣可餐，林逋賞時別。懶舉趙州案，頗笑玉川謫。寒宵聽行漏，古月看懸玦。軟飽趁幾余，敲吟興無竭。」

後落「乾隆丙寅小春御題」，另鈐二朱文印，一圓一方，「乾」、「隆」二字。

乾隆御詩往往旁徵博引，融通史傳典籍，而此詩正彰顯乾隆帝茶事學養與佛理淵源。乾隆帝不僅熱愛品茗，更親究茶的各個層面，舉凡茶葉栽培採選、烹泡之法，乃至頂級品茗所需茶具。一回南巡之際，乾隆帝遊至浙江杭州西湖近郊龍井村，此地以茶葉聞名。乾隆帝為風景之勝與茶葉之佳所傾心，據載曾親採茶葉，遂命將其親摘之十八株樹定為「御茶樹」，茶葉專供御用。

乾隆帝對茶之研究，亦及烹茗用水。帝行遍中土各地，細品比較諸泉水質，悉



fig.3 Collection of the Tianjin Museum
圖三 天津博物館藏品

The inscription is followed by two red seals – one circular and the other square - reading: ‘Qian’ and ‘Long’.

As is often the case with the Qianlong Emperor’s poems, the text contains many historical and literary references, in this case displaying his extensive knowledge of tea literature and culture, as well as Buddhist associations. The emperor was not only an enthusiastic drinker of tea, but also studied all aspects of tea, including its growth and selection, its preparation, and the accoutrements required to make and serve tea at the highest level of refinement. During one of his tours of the south, the emperor visited the village of Longjing (Dragon Well), near West Lake in the area of Hangzhou in Zhejiang province, which was famous for its tea. It is said that the emperor was so enraptured by the beauty of the landscape and the excellence of the tea that he reportedly picked some tea himself and then commanded that those eighteen trees from which he had personally gathered leaves should thenceforth be designated ‘Imperial Tea Trees’ and that the tea from them should be reserved for imperial use.

The Qianlong Emperor’s study of tea extended to the water which was used to prepare it. During his travels within China, the emperor carefully tasted and compared the water from various springs. He selected the spring water from Yuquan Mountain, west of the Summer Palace, Beijing, as providing the ideal lightness and crispness for making tea. The Qianlong Emperor



fig.4 After Purple Sand Ware – *The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2008, p. 27
圖四 《故宮博物院藏文物珍品大系：紫砂器》，上海，2008年，頁27

even commanded that quantities of this water should accompany him when he travelled. It was thought that infusion with lighter water produced tea of the greatest freshness, and Qianlong is believed to have personally developed scales for weighing water in order to ensure that the tea served to himself and his honoured guests was of the highest quality. The quality of the water was deemed very important, and it is noteworthy that Qianlong’s poem on the current teapot mentions the use of snow. Melted snow appears to have been especially prized by tea connoisseurs, and its use is also referred to in a telling passage from Cao Xueqin’s 18th century novel *Honglou meng* (*Dream of the Red Chamber*, sometimes called *The Story of the Stone* in English). In the forty–first chapter of the book, the author highlights the extravagances of tea culture and connoisseurship in his description of a visit to Longcui by the major male protagonist Jia Baoyu and other members of his household. They are served tea with exquisite care and attention to social status by the Buddhist nun Miaoyu. The tea she served to Dowager Lady Jia was made with ‘last year’s rain water’, and the tea she served to Baoyu and his female cousins was made with melted snow that had been collected from the branches of a flowering plum tree five years previously. While Baoyu is reported to have found the tea incomparably fresh, one of his cousins asks if the tea was made with rain water. She is abruptly informed by Miaoyu that it is made with precious snow, and the nun expresses her disappointment that the cousin is unable to recognise the fact.



fig.5 Collection of the Palace Museum
圖五 北京故宮博物院藏品

The emperor ordered that the poem seen on the current teapot should be inscribed on a small number of imperial vessels associated with tea. These include porcelain tea bowls decorated in overglaze iron–red enamel or underglaze cobalt blue, such as those preserved in the National Palace Museum, Taipei, illustrated in the exhibition catalogue *Empty Vessels, Replenished Minds: The Culture, Practice and Art of Tea*, Taipei, 2002, pp. 152–3, nos. 129 and 130, and in the Palace Museum Beijing, illustrated in the exhibition catalogue *The Life of Emperor Qianlong*, Macao, 2002, no. 79. Like the current vessel, these bowls are also decorated with bands of *ruyi*, while the poem is inscribed around the exterior. On the interior of the bowls are roundels containing plum blossom, Buddha hand citron, and pine, echoing the decoration on the shoulder of the current teapot. The Taipei catalogue notes that the Qianlong emperor occasionally bestowed bowls of this kind on favoured court officials. As part of the New year celebrations, the emperor held special tea gatherings in the Chonghua gong (the Palace of Double Glory). Part of the festivities involved the guests composing poems, and the guest who was judged by the emperor to have composed the best poem was awarded a *sānqīng cha* (Three Purities Tea) bowl. The design of these bowls clearly found particular favour with the emperor, since the same decorative scheme can be seen on a further blue and white tea bowl preserved in the Palace Museum Beijing, which bears another poem related to tea, written by the emperor in 1791 (illustrated *The Life of Emperor Qianlong, op. cit.*, no. 84). Indeed, bowls of this design

bearing various imperial poems related to tea, including *sānqīng cha*, can be seen amongst the underglaze blue and the overglaze iron–red enamelled porcelain tea bowls illustrated in *Purple Sand Ware – The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2008, pp. 42, 43 (fig.2), 44, and 46, where they are displayed with elaborate tea chests and other tea accoutrements.

The 1746 poem, as seen on the current teapot, was also carved on the exterior of a small number of red and black lacquer bowls, which also have *ruyi* bands, and Qianlong reign marks. One of these is in the collection of the Victoria and Albert Museum, London, and is illustrated by Sir Harry Garner in *Chinese Lacquer*, London, 1979, pl. 93. A pair of these lacquer bowls in the collection of the Tianjin Municipal Art Museum is illustrated in *Zhongguo qiqi quanji*, vol. 6, Fuzhou, 1993, no. 211 (fig.3).

Teapots inscribed with the ‘Three Purities Tea’ poem are very rare and the shape of the current teapot is especially rare. Only one other example of a teapot bearing this inscription and of a similar shape to the current vessel appears to have been published. This second teapot, which was sold by Sotheby’s Hong Kong in 2007, lot 505, has a white background while the poem is inscribed in red, rather than black. Unlike the current example, it no longer has a lid. One other porcelain teapot of this form decorated with enamels and gilding, complete with lid, is illustrated in *Purple Sand Ware –*

The Complete Collection of Treasures of the Palace Museum, op. cit., p. 27 (fig.4). This teapot is decorated with two large cartouches – one on either side of the body of the vessel – against a background of floral roundels on a ground of small biscuit–coloured scrolls. One cartouche contains a scene of openair tea preparation for recipients seated in a garden pavilion, while the other cartouche bears an imperial ‘tea’ poem entitled, ‘Picking Tea at Cold Spring Pavilion’, composed by the Qianlong Emperor in the 16th year of his reign (equivalent to 1751), written in black enamel, and followed by two red seals.

Two teapots of essentially the same hemispherical form – although with slightly less constricted necks, scrolling handles and double–knopped lid finials – are preserved from the Qing Court Collection of Yixing stonewares in the Palace Museum, Beijing, and illustrated in *Purple Sand Ware – The Complete Collection of Treasures of the Palace Museum, op. cit.*, pp. 25–7, nos. 20 (fig.5) and 21. Both these Yixing teapots are decorated with a large cartouche on either side of the body – one bearing an outdoor scene of tea preparation and the other bearing a Qianlong ‘tea’ poem. The scene, showing tea preparation in a walled garden setting, on the teapot illustrated as no. 20 has been identified as ‘Illustration of Tea Preparation’ (*Pengcha tu*). The calligraphic cartouche on this teapot contains a poem, composed by the Qianlong Emperor in the 16th year of his reign (equivalent to 1751), entitled ‘Brewing Tea with a Bamboo Stove at Pine–Hearing Hermitage in Huishan, in Response to a Ming Poet’s Verse, Following Wang Fu’s Handscroll’, which describes brewing tea at the Pine–hearing Convent in Huishan, Jiangsu province. The Yixing teapot illustrated as no. 21 is decorated on one side with a cartouche containing a lake–side scene with pavilion and boats, while the calligraphic cartouche on the other side bears a poem entitled ‘Composed while Boiling Tea and Sailing on West Lake in the Rain’, composed by the Qianlong Emperor in the 7th year of his reign (equivalent to 1742).

The majority of Qianlong porcelain teapots are either globular or ovoid, and the hemispherical form of the current vessel is highly unusual. It seems possible that the shape may have been chosen for its additional stability, perhaps for use by the emperor while travelling or when he took tea in an outdoor setting. This type of usage seems to be supported by the choice of images on the related teapots bearing pictorial cartouches. The wide base and lower centre of gravity would certainly have provided greater stability, and can also be seen in the design of vessels from elsewhere, such

as European ‘ship’s’ decanters.

The hemispherical form of the current teapot may be compared to the that of large Chinese ceramic wine vats, and to small so–called ‘beehive’ water pots prized by 18th century imperial scholars. The latter vessels were often known as *taibo zun*, named after the Tang dynasty poet Li Bai (or Li Bo 701–62), who was also called Li Taibo. When depicted in Ming and Qing images, the poet, who was noted for his consumption of wine, was often shown resting against one of the large hemispherical wine vats. The hemispherical water pots, which rose to popularity during the reign of Qianlong’s grandfather, the Kangxi Emperor, benefitted from comparable stability to that of the current teapot – a feature that was advantageous when used during painting and calligraphy.

While teapots like the current vessel are extremely rare, it is likely that two such teapots are mentioned several times in Qing dynasty imperial palace inventories – specifically the inventory lists for porcelain and glass. The earliest of these inventory references appears to date to the 27th day of the 9th month of the 21st year of the Qianlong reign (equivalent to 1756), where (two *yangcai* enamelled circular vessels with poetic inscriptions) are mentioned. The same entry appears in inventories dated to the 2nd day of the 12th month of the 28th year of the Qianlong reign (equivalent to 1763); the 6th day of the 12th month of the 48th year of the Qianlong reign (equivalent to 1783), and the 4th day of the 12th month of the 58th year of the Qianlong reign (equivalent to 1793). In the case of the 1783 inventory, it is noted in the inventory that the two vessels were then housed in the imperial treasury. These palace inventories were significant undertakings. The inventory begun in late 1763, for example, took more than two months and recorded a total of 3,665 items of porcelain.

The current teapot appears to be the only extant complete example – retaining its lid – of such hemispherical enamelled teapots bearing the Qianlong Emperor’s ‘Three Purities Tea’ poem. It was clearly a very precious vessel reflecting one of the enduring passions of its imperial owner.

*bubbles of this type indicate the temperature of the water, just before it boils, - ideal for making tea
**yurts, a reminder of Manchu traditions
***the Five Aggregates or Skandas in Buddhism are the ever-changing components that comprise a person’s mental and physical existence.

文物珍品大系：紫砂器》（上海，2008年，頁 42、43（圖二）、44及46）中青花及磬紅彩茶盤類別，並與精緻茶箱及茶具同列展出。

此壺上所見1746年所作御製詩，亦書於少數紅黑雕漆盤外壁，盤上亦飾如意紋並帶乾隆年款。其中一件藏於倫敦維多利亞與艾伯特博物館，載於迦納爵士1979年倫敦出版之《中國漆器》圖版93。天津美術館藏亦有一對漆盤，見《中國漆器全集》，卷6，福州，1993年，圖版211（圖三）。

題《三清茶》詩文之茶壺極為罕見，而本拍品壺型尤屬稀罕。銘文相同、壺形亦與本品近似已知茶壺僅有一例，該壺於2007年香港蘇富比拍賣行售出，拍品編號505；壺身為白色，詩文書以朱紅，而非墨色；與本次拍品不同，並無壺蓋。另有一例此式瓷壺，以琺瑯彩及鍍金裝飾，附壺蓋，見《故宮博物院藏文物珍品大系：紫砂器》，出處同上，頁27（圖四）；壺身兩側繪飾框，背景繪

花卉紋，底部則飾餅乾色小卷紋，其一飾框描繪庭園涼亭中為賓客露天備茶之景，另一飾框則書乾隆十六年（1751）御製茶詩《冷泉亭採茶作歌》，以黑琺瑯書之，後鈐二朱印。

北京故宮博物院藏清宮紫砂茶壺二件，形制大致相同，呈半圓形，惟頸稍寬，壺耳為渦捲，壺蓋作雙鈕蓋頂飾，圖例見《故宮博物院藏文物珍品大系：紫砂器》，出處同上，頁25–27，圖版20（圖五）、21。此二例紫砂茶壺，壺身兩側皆有大飾框，一側繪戶外烹茶之景，另一側書乾隆帝茶詩。圖版20茶壺上繪圍牆庭園烹茶景色，名「烹茶圖」，此壺書法題字含一詩，為乾隆帝於1751年所作，題為《惠山聽松庵用竹爐煎茶因和明人詩即次王絳畫卷中》，詩中描繪江蘇惠山聽松庵烹茶之景。圖版21所示紫砂壺，一側為湖邊景、亭角之飾框，另一側飾框詩文書乾隆帝1742年所作《雨中烹茶泛舟遊西湖有作》。

乾隆瓷茶壺多為圓形或卵形，而此拍品為半圓形，實屬罕見。此形或因增穩而擇之，或為帝出行或於戶外品茗所用。此壺之用法，似可由相關茶壺飾框中所繪茶事圖像為佐證，廣底低重心，無疑增其穩定性，此式亦見於他域器物，如歐洲「船用」酒瓶。

此壺半圓形類似大型中原陶瓷酒罈之形，亦可與十八世紀翰林學士珍視之太白尊相較，「太白尊」以唐詩人李白（公元701–762）字太白命名。明清圖像中，以嗜酒著稱之詩人李白，常見倚半圓形大酒罈而憩。半圓形水盂，始興於乾隆祖父康熙帝，其穩定性亦與此壺相若，宜書畫活動所需。

如本拍品等茶壺極罕，然兩例茶壺或屢記於宮廷藏品目錄，尤其是《磁器玻璃器皿底簿》。最早藏品紀錄，可追至乾隆二十一年（1756）九月二十七日，記有「洋磁琺瑯題詩圓鉢二件」，同條目亦見於乾隆二十八年（1763）十二月

初二、乾隆四十八年（1783）十二月初六及乾隆五十八年（1793）十二月初四之藏品目錄。1783年藏品目錄記載此圓鉢二件當時為內庫現有。執行此等宮廷清冊為重大工程，舉例來說，1763年末始之清點，歷二月有餘，錄瓷器3665件。

此壺似為唯一半圓形琺瑯茶壺且壺蓋尚存完整者，並書乾隆帝《三清茶》詩，誠屬珍罕，映照乾隆帝長年嗜茗之雅好。

*此氣泡為水將沸之徵，泡茶理想溫度。
**蒙古包，滿族傳統象徵
***佛教所謂五蘊，或稱五蘊聚，乃構成人之身心、變化不息之要素。



清乾隆

洋彩粉青地御題三清茶詩茶壺

六字篆書款

803

AN IMPERIAL YANGCAI/INSCRIBED
‘THREE PURITIES TEA’ CELADON-
GROUND TEAPOT AND COVER

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

5¼ in. (13 cm.) high

HK\$30,000,000-40,000,000
US\$3,900,000-5,200,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 20 May 1986, lot 129
Chang Foundation, Taipei, prior to 1990

EXHIBITED:

Beijing, National Museum of Chinese History, *Treasures from the
Chang Foundation*, 5 May- 5 July 1996, cat. no. 54

LITERATURE:

Chang Foundation, *Selected Chinese Ceramics from Han to Qing
Dynasties*, Taipei, 1990, pp. 362-363, pl.162
Chang Foundation, *Treasures from the Chang Foundation*, Taipei,
1996, p.36, no.54

來源:

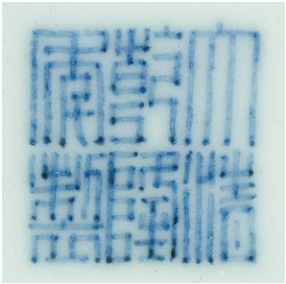
香港蘇富比，1986年5月20日，拍品129號
鴻禧美術館，台北，1990年前

展覽:

北京，中國歷史博物館，《鴻禧集珍》，1996年5月5日-7月5日，
展覽圖錄圖版54號

出版:

鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁362-363，
圖版162號
鴻禧美術館，《鴻禧集珍——一九九六年北京中國歷史博物館》，
台北，1996年，頁36，圖版54號



Mark 款識





The body of the exterior of the teapot is finely inscribed in black enamel with the poem titled ‘Three Purity Tea’ composed by the Emperor Qianlong, followed by two iron-red seals reading *Qian* and *Long*, below the exquisitely enamelled motif of the ‘Three Purity’ on the shoulders, comprising prunus, pine and finger citron, all divided by various decorative bands including *ruyi*-heads, lappets, and floral motifs.

The poem can be translated as follows:
The plum blossom's hue is not gaudy,
The Buddha's hand exudes fragrance and purity.
Pine nuts offer a rich, sweet flavour—
These three treasures are uniquely clear and sublime.
Brewed in a pot with out-curved legs,
With snow collected in basin poured on top.
Fish-eye and crab-eye bubbles indicate temperature,
Cauldron-smoke waxes and wanes in turn.
From Yue ware flows celestial nectar;
Beneath felt tents, the heart finds tranquil joy.
The five aggregates are largely cleansed—
What is enlightenment cannot be described,
As fragrant as Buddha's hand,
As clear as Immortal's wine.
The parting gift of Wo Quan for feasting,
Or share Lin Bu's rare delight.
No need to recite Zhaozhou's famous line,
Nor mock Cai Ji's eccentricity.
On cold nights, the dripping clepsydra is heard,
Gazing at the old moon like a suspended jade ring.
After a gentle meal, with time to spare,
Verses are tapped out, inspiration boundless.

壺及蓋通體施粉青釉地，壺腹部墨書「三清茶」詩：「梅花色不妖，佛手香且潔。松實味芳腴，三品殊清絕。烹以折腳鐺，沃之承筐雪。火候辨魚蟹，鼎煙迭生滅。越甌潑仙乳，氈廬適禪悅。五蘊淨大半，可悟不可說。馥馥兜羅遞，活活雲漿澈。偃住遣可餐，林逋賞時別。懶舉趙州案，顏笑玉川譌。寒宵聽行漏，古月看懸缺。軟飽趁幾余，敲吟興無竭。乾隆丙寅小春御題。」，隨「乾」、「隆」鐐紅印。肩部以琺瑯彩料繪以梅花、松、佛手紋。頸部飾蕉葉紋，各層紋飾之間飾以如意雲紋、朵花紋等紋飾。底心書青花「大清乾隆年製」篆書款。蓋鈕、口沿、部分紋飾加飾描金。



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清乾隆 / 嘉慶

白玉御題詩租查巴納答嘎尊者山子

AN IMPERIAL INSCRIBED WHITE JADE
'LUOHAN CUDAPANTHAKA' BOULDER

QIANLONG-JIAQING PERIOD (1736-1820)

7½ in. (19.6 cm.) high

HK\$1,200,000-2,000,000

US\$160,000-260,000

PROVENANCE:

S. Bernstein & Co., Jade & Oriental Art, San Francisco, no.3473,
according to label

來源:

S. Bernstein & Co. Jade & Oriental Art ,三藩市, 編號3473 (據
標籤)

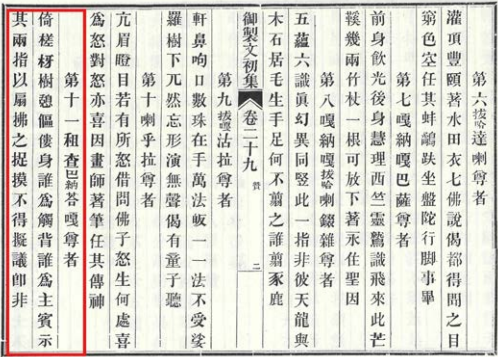
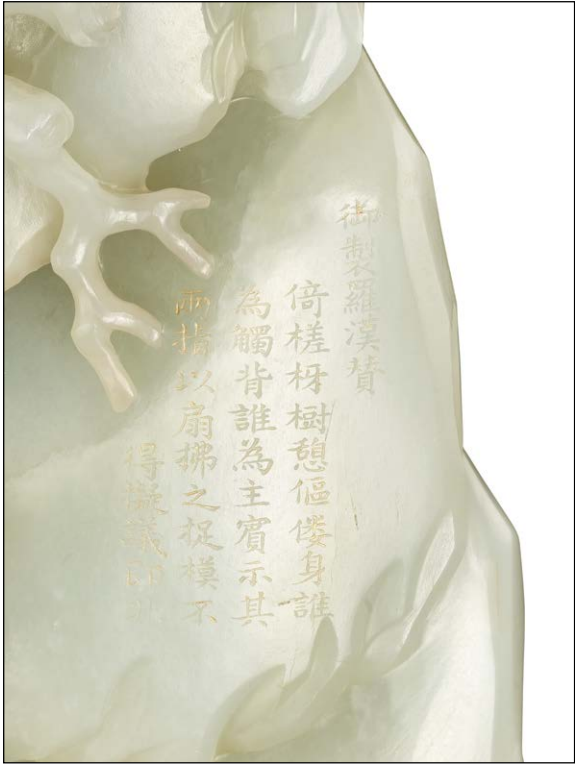


fig.1 Qinggaozong Yuzhi Shiwen Quanjī- Yuzhiwen Chuji
圖一 《清高宗御製詩文全集-御製文初集》



Detail 細部



The stone of even, pale white tone is finely carved in the form of a mountain boulder, depicting *Luohan* Cudapanthaka seated within a deep grotto, holding a fan in one hand, beneath a gnarled flowering tree branch. Above the figure, the rock face is incised with an imperial poem eulogising the Eleventh *Luohan*.

The poem composed by Emperor Qianlong is published in *Qinggaozong Yuzhi Shiwen Quanji-Yuzhiwen Chuji*, 1976, Taipei, vol.29, p.550 (fig. 1). It may be translated as:
Leaning on a gnarled tree, resting my bent body.
Who is the guest? Who is the host?
Two fingers raised, a fan sweeps by.
Unfathomable, truth slips through grasping hands, to think is to err.

Amongst all Buddhist figures, a group of Sixteen *Luohan* has long been regarded as especially revered. As Tibetan Buddhism was adopted by the Qing imperial court as the state religion, depictions of *Luohan* figures became increasingly prominent and were frequently rendered in a variety of media.

A similarly carved jade boulder depicting Cudapanthaka seated within a grotto is in the National Palace Museum, Taipei, collection number: *guyu001522* (fig. 2), with identical inscriptions on its front face as those seen on the present boulder. Another related jade boulder, portraying a *Luohan* seated on a rock with an inscription identifying him as the Ninth *Luohan* on one of the cliff faces, is in the collection of the British Museum, collection number: 1930,1217.15. Compare also a Qianlong jade boulder depicting the *Luohan* Kalika, sold at Christie's New York, 20 March 2019, lot 823.

此山子雕工俐落，層次豐富，生動刻畫了第十一羅漢查巴納答嘎尊者坐於石窟之中，背倚嶙峋樹幹，持扇拂風，慈眉善目，面色怡然。正面右上角刻乾隆御製詩文，背面巧雕嶙峋山石，重巒疊嶂，甚為壯麗。

此詩文載於《清高宗御製詩文全集-御製文初集》，1976年，台北，卷29，頁550（圖一）：
御製羅漢贊
倚槎枒樹，憩偃僂身。誰為觸背，誰為主賓。示其兩指，以扇拂之。捉摸不得，擬議即非。

乾隆皇帝南巡至杭州聖因寺，對寺中所藏貫休十六羅漢圖贊賞不已，朝廷此後出現大量以羅漢圖為藍本的藝術珍品，尤以玉器為多。比較台北故宮博物院藏一題材一致的乾隆玉雕查巴納答嘎尊者山子，岩面刻與本品一致詩文，藏品編號：故玉001522（圖二）；另比較大英博物館藏一例題材相類之玉山子，岩面上刻第九位拔嘎沽拉尊者，藏品編號：1930,1217.15；及比較一乾隆白玉雕迦哩迦尊者山子，屬十六羅漢之第四尊，2019年3月20日於紐約佳士得拍賣，拍品823號。



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





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清乾隆

御製青玉填金「佛說八大人覺經」冊頁四開

AN IMPERIAL GILT-INSCRIBED
CELADON JADE 'SUTRA ON THE EIGHT
REALISATIONS OF GREAT BEINGS'
ALBUM AND CARVED BOXWOOD COVERS

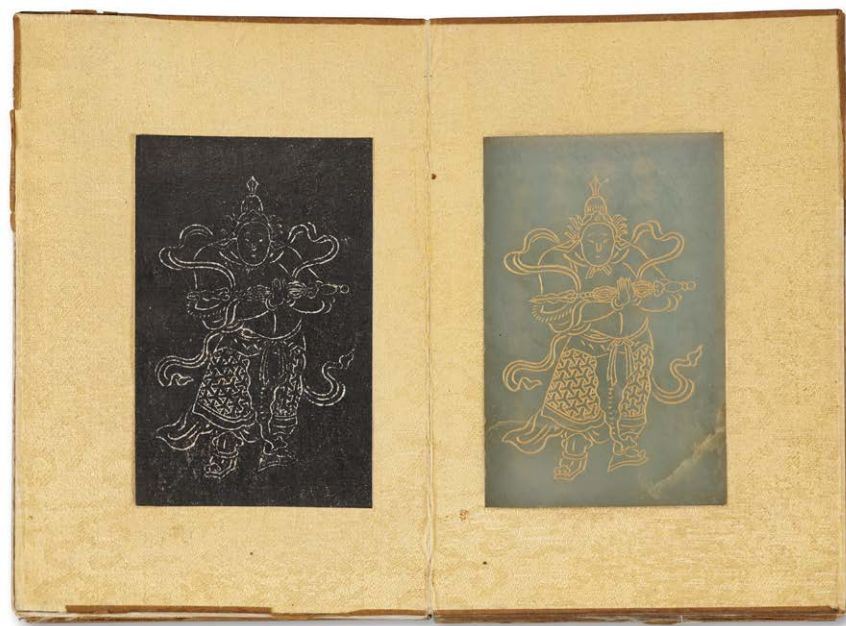
QIANLONG PERIOD (1736-1795)

4⅞ in. (10.6 cm.) long

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

PROVENANCE:
Acquired in Asia in 1998

來源：
1998年購藏於亞洲



Another view 另一面



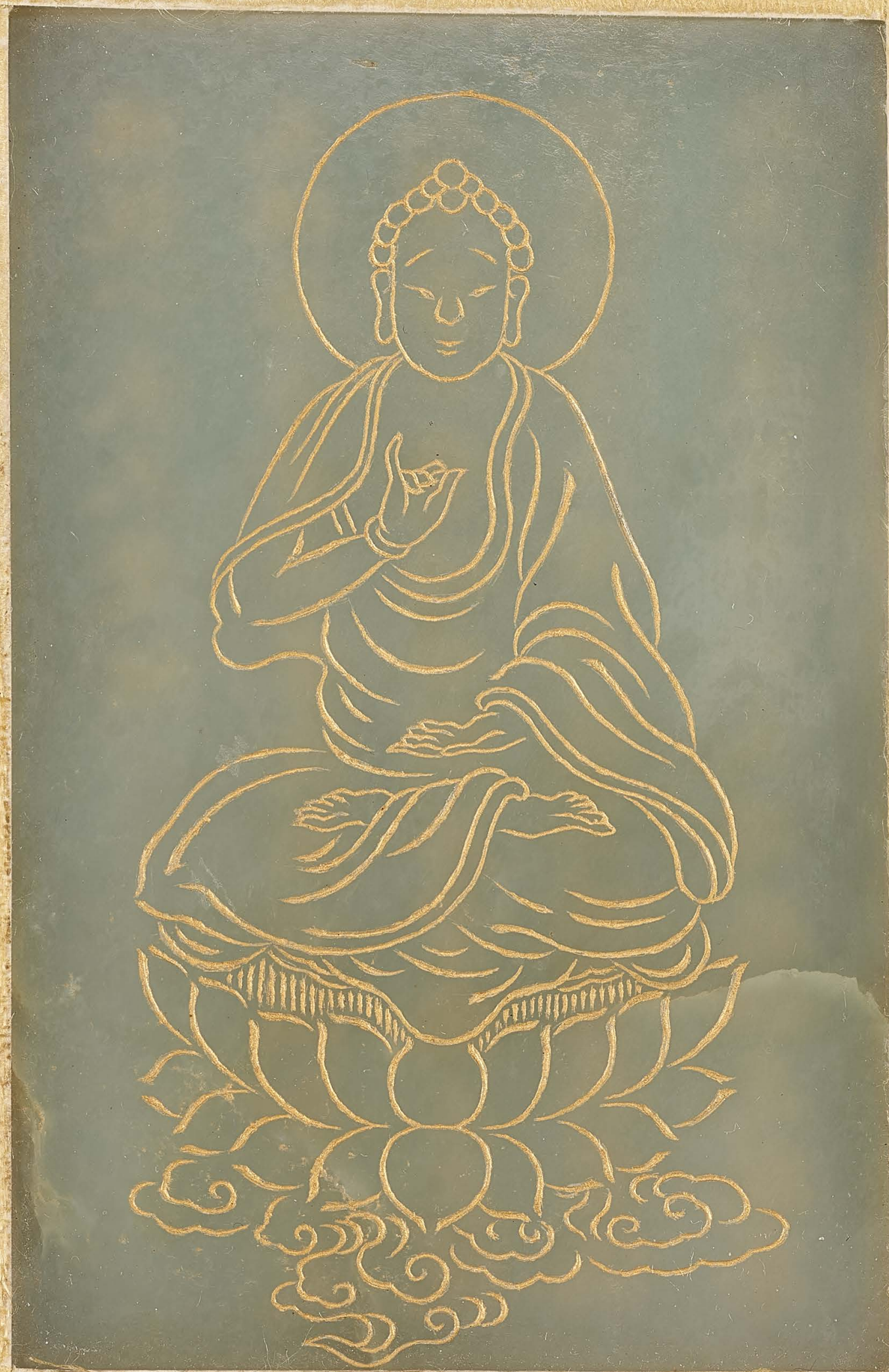




fig.1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

The present album comprises four inscribed rectangular jade plaques of translucent pale celadon tone mounted in yellow silk between carved and inscribed boxwood covers with scrolling lotus blooms. Each plaque is bound facing its corresponding rubbings.

Emperor Qianlong had a particular affinity for jades, believing that while paper might last a thousand years, jade would endure forever. He commissioned important ancient calligraphy and paintings – including masterpieces by renowned artists and Buddhist scriptures – to be incised onto jades. These were then compiled into albums for future generations.

The *Sutra on the Eight Realisations of Great Beings*, translated by An Shigao during the Eastern Han dynasty, expounds the eight principles proclaimed by Sakyamuni that all Buddhas and Bodhisattvas must be mindful of and uphold. The text emphasises that Buddhist disciples must strive to recite and practice at all times, as doing so can eradicate karmic obstacles and lead to purity and peace. Emperor Qianlong, a devout Buddhist, commissioned this jade album as an expression of his commitment to moral refinement and self-cultivation.

Historical records from the Qing court's ceramics list indicate that in the 8th year of the Tongzhi reign, and again in the 8th month of 18th year of the Guangxu reign, a jade 'Sutra on the Eight Realisations of Great Beings' album was housed in the Yingtai Palace. It is highly plausible that the present jade album corresponds to the one documented in these historical records.

An imperial paper handscroll dated to the 11th year of the Qianlong reign, containing the same text as the present album, is in the collection of the Palace Museum, Beijing, and is illustrated in *Gugongwupin dianchabaogao*, vol.4, Beijing, 2004, p.358 (fig. 1). Additionally, a paper album written by Qianlong in his 26th year is in the National Palace Museum, Taipei, collection number: *gushu* 001086. A related Qianlong-period imperial jade sutra book, with sandalwood lotus scroll covers, was sold at Christie's Hong Kong, 26 April 2004, lot 988, and again at Sotheby's Hong Kong, 9 October 2007, lot 1332.

此玉冊以青玉為材，共計四片八面，玉片鑲嵌於黃緞邊框，皆施以填金工藝，並附拓印，配黃楊木匣。首頁刻番蓮紋，題刻「佛說八大人覺經」。

乾隆帝愛玉，認為儘管紙壽千年，然玉石永不腐朽，因而，他將重要的書法、佛經等刻於玉上並製成玉冊，以饗萬世。《佛說八大人覺經》全一卷，為東漢安世高譯。此經以釋迦牟尼佛所說的八法說明諸佛、菩薩等應覺知思念。其中提及佛門弟子應精勤奮進，時刻誦記並實行，即能消除罪業，清淨長樂。乾隆崇信佛法，此玉冊即體現他修身養德、祝禱祈福的志願。

據《清宮瓷器檔》記載，同治八年，「佛說八大人覺經一冊（玉四片）」陳設於瀛台隨安室明殿。又光緒十八年八月，「佛說八大人覺經一冊（玉四片）」陳設於瀛台涵元殿。記載中所指或為本品。

乾隆一生寫過數本《佛說八大人覺經》。乾隆十一年元日，乾隆作《佛說八大人覺經塔》立軸，內涵與本冊相同，現藏於北京故宮博物院，並錄於《故宮物品點查報告》第四冊，北京，2004年，頁358（圖一）；乾隆二十六年，御筆親書《八大人覺經》一冊，見台北故宮博物院，館藏編號：故書001086。比較一件乾隆御製《般若波羅蜜多心經》玉冊，配檀香木匣，匣面刻與本品一致番蓮紋，2004年4月26日於香港佳士得拍賣，拍品988號，2007年10月9日再於香港蘇富比拍賣，拍品1332號。



*BURNING INCENSE WHILE
PLAYING QIN*

*In qin playing lately do I
grasp its essence,
Burning incense to wake me
from my ignorance.*

操琴焚香

焚香
操琴
破幽
晚間
昧道
。



元《朱雀》琴記

張慶崇

子期式，原黑漆，栗殼色漆部分均為後修補。琴面以大小牛毛斷紋為主，組成流水斷紋 琴背側為冰裂斷紋。琴邊面底合處無斷紋，因五十年代剖修，填以新灰漆，故也。岳山承露均為硬木類，肩當三徽，雁足當九徽半，以蚌為徽，部份後換 。圓龍池，長偏圓鳳沼，納音微隆。護軫，焦尾及冠角均經修整，已非原置。水牛角軫及木雁足為後配。

琴頸背以隸書刻「朱雀」為琴名。
琴名下兩行銘：「至正三年仲春 白下呂公瑾造」。
至正乃元順帝年號，亦為元朝最後一個年號。至正三年為公元1343年。白下為今南京秦淮區北。南朝宋元嘉時期始建城於白石山南麓。因而得名。至唐朝武德九年正式納入行政區，命名為白下縣。呂公瑾當為斲琴者，惜查諸文獻未得有關記載。

考龍池琴腹內，左右外層刻銘：「晉藩寧化年一山於大明嘉靖癸未年命浙江武林任文盛」。
據明史料，「晉藩寧化」為晉王藩系下的郡王封號 。其封地在山西太原府寧化縣，為今山西寧武縣內。第一代寧化王朱濟煥（1375–1440）為晉恭王朱桐（朱元璋第三子）第六子，受封於永樂元年，即1403年。第三代世襲寧化王為朱鍾鈞，襲封於成化八年（公元1472），但於弘治四年（公元1491年）因罪被廢。嫡長子朱奇瀾得保寧化長子封號，但於弘治十八年（公元1505年）病故。朱奇瀾庶子朱表樸只封為‘輔國將軍’以管王府事，直至嘉靖八年（1529年）朱表樸才受冊襲封為寧化王。故大明嘉靖癸未年，即嘉靖二年（公元1523年）寧化府無郡王，是以龍池右款無郡王封號。
寧化縣地處貧瘠山區，而寧化王支系主要職責乃軍事戍邊為主，鎮守及修繕晉北長城寧武關、雁門關等，故無興學、修志等文治記載。與寧獻王朱權等文化型藩王成鮮明對比。

明滅後，此琴為清代駢文八大家之曾煥所得。
曾煥（1760–1831），字庶蕃，號賓谷，江西南城縣人。清朝乾隆四十六年（1781）進士，歷任兩淮鹽運使，貴州巡撫。其所著《賞雨茅屋集》卷八中記有：「明晉藩寧化王琴歌
昔聞謫琴在杭州，今得此琴廣陵郡。梓材零落嗟亡衛，桐葉摩挲憶封晉。晉國當時已可憐，嗣王哀感君臣絃。自從北鄙專殺伐，同室往往驚鳴蟬。誰操越裳比姬旦，未堪管蔡多家難。天風環佩不成音，好琴安得無琴心。」*「謫」即謫王朱翊繆，封於衛輝府。

據所記，曾煥得此琴於揚州。曾氏於乾隆五十七年至嘉慶十二年（1792–1807）任兩淮鹽運使，期間寓于揚州。 據《揚州畫舫錄》， 曾煥創辦「題襟館」延攬名士，辦文人雅集等。曾氏應於這期間得藏此琴。

龍池雁足間，蘭陵張孟則之刻銘：
「此琴製自元順帝癸未年 明世宗時浙右武君復斫治之 距今凡五百三十一年矣 鰓尾剝損而池平完飭 余以同治壬申秋得於大梁 手自修整 緻紋動質 冷然古音 致是實也 蘭陵張氏孟則鐫識」
據刻銘，張氏得琴於大梁，即今河南開封。「同治壬申」乃公元1872年，後花兩年親手修復龍鰓焦尾等。蘭陵張孟則乃清代乾嘉時期著名經學家張惠言（1761–1802）之曾孫張式曾。「蘭陵」所指乃今江蘇常州市武進區，為東晉南北朝時永嘉之亂後，為蘭陵郡(即今山東省棗莊市)士族人南遷而於江蘇常州同名橋置郡縣，後南朝梁廢之。史家或以南蘭陵北蘭陵分稱之。 張式曾，幼名孟言，字孟則，生於道光十六年（1836），光緒十二年（1885）卒於大梁省。張孟則為武進人（今江蘇常州市武進區），官河南知縣，著有《說文証異》一書。

龍池右則銘刻：
「此琴自至正迄今癸未（1943）正六百年 先憲齋公舊藏物也 數經喪亂 幸未損毀 戊寅（1938）春日自蘇攜出 欣愉無已 記於雙修閣 後隨篆印「吳湖帆」「潘靜淑」。

文中所謂「先憲齋公」乃清代金石學大家吳大澂之號。 吳大澂(1835–1902)，字清卿，號恒軒，又號憲齋。江蘇吳縣人，為清朝政治人物， 甲午戰爭主戰派，研究及收藏古代青銅器，尤以金石研究著稱。 前文謂張孟則所著《說文証異》一書，查閱之更有吳大澂為之作序。
吳湖帆本為吳大澂姪子吳本善之子，即為吳大澂姪孫。因吳大澂獨子過世，後吳湖帆過繼吳大澂為孫。 吳湖帆（1894–1968），初名翼燕，字遙駿，后更名萬，字東莊，又名倩，別署醜移，號倩庵，書畫署名湖帆。齋名有梅景書屋、雙修閣、淮海草堂、醜移、宋梅鄭蘭之室、迢迢閣，等等。吳氏齋名甚多，每一齋名必與所藏之書畫有關，此不復闡述。吳湖帆為近代國畫大師及書畫鑑定家。潘靜淑為其第一任妻，亦為書畫家。

查閱《吳湖帆文稿》中之《醜移日記》， 公元1938年六月廿四日尾段記有：「恭甫來，還余寄存之元朱雀琴一張。由其友自蘇取來，甚感之，因為其友畫一扇贈之。」
其時正值七七事變後，日軍繼以轟炸江蘇一帶。故吳氏將蘇州家書畫藏物等前幾後分多次移遷至上海文中「恭甫」，即彭恭甫。彭恭甫（1897—1963），字維梓，清代狀元彭啓豐后裔，蘇州吳門望族。與吳湖帆同好書畫，交誼甚篤。吳湖帆常為其藏品題跋。但凡吳潘伉儷之重要書畫藏品，均見其共同鑒藏印。龍池上方「吳湖駿潘靜淑珍藏印」 即為其中一枚。琴底鳳沼雁足間「四歐堂印」亦吳氏其早期齋名之一。
以上兩印，乃陳巨來為吳湖帆所刻之三百多枚印章中之兩方。據吳湖帆之《醜移日記》，吳氏與陳巨來互動頻繁，不時有‘巨來來，長聊’，‘談至深夜’等記，關係匪淺。陳巨來（1904—1984），名罍，字巨來，後以字行，號塙齋，齋名安持精舍，晚年自號安持老人。浙江平湖人，寓居上海。精於篆刻，其篆刻被譽為「三百年來第一人」。陳氏自言平生治印不下三萬方。當代書畫大家張大千、溥心畬、葉恭綽、張伯駒、謝稚柳等均用其印。

龍池內兩銘刻：
「甲午春月徐元白 剖修於西湖勾山」
徐元白（1892–1957）為近代浙派琴學大家。年輕時追隨孫中山，曾任何應欽秘書，參加北伐戰，後無心政治， 逐退出政壇。1936年協助查阜西創辦今虞琴社，亦曾在南京、開封、重慶等組織成立青溪琴社、中州琴社、天風琴社等。余氏除修琴外亦善斲琴，計有五十餘張，今不時現於各拍賣場。抗日戰爭結束後，徐氏居杭州西湖雷峯塔下之半角山房，於1957年病逝。此琴於甲午年剖琴腹重修，即為公元1954年，應當受吳湖帆之所托。

台灣松蔭藝術主理人潘敦先生於2016年發表的《霞外居閑話》文中記載唐老師十年前在古玩市場接連買了宋琴、元琴各一床。「元琴名「朱雀」是清末金石大家吳大澂的舊藏 傳到吳湖帆手上再請陳巨來親手刻了幾行銘文說清來歷」。兩琴被水松石山房主人Hugh Moss看上，以奇木椅一張換回兩床名琴。
以上為此琴自十六世紀初迄今，凡五百年之流傳略記。

後記：
予於八十年代中至香江，於演藝學院求學，習琴於霞外居。某冬日赴師所上課，唐師出示一佈滿斷紋老，謂元朝琴也，為某教授之物。因物主有意將琴讓出而托為上弦及鑑定。觀其背，見「朱雀」二字，下有數字云某某年，龍池下方及右更有刻銘鈐印等。其時琴學初蒙，尚在習撫秋風辭、歸去來辭之曲，意在指法琴韻，無心於琴器鑒賞，未留紀錄。及後數年始研究琴器，方知學習良機之錯失。前數年與琴友唐兄一聚時，倘聊及此琴。今重現供賞，誠始及不料也。

後學張慶崇 乙巳初秋 謹識于星州高文

For English essay from Teo Kheng Chong, please visit www.christies.com





元至正三年（1343）年
黑漆子期式「朱雀」琴

806

AN IMPORTANT AND VERY RARE
‘ZHUQUE’ BLACK-LACQUERED QIN

DATED BY INSCRIPTION TO THE 3RD YEAR OF THE ZHIZHENG REIGN OF YUAN DYNASTY, CORRESPONDING TO 1343 AND OF THE PERIOD

Overall length: 46 ¾ in. (119 cm.)

String length: 44 in. (112 cm.)

Width of the head: 7 ¾ in. (19.5 cm.)

Width of shoulder: 8 ½ in. (21.5 cm.)

Width of the tail: 6 ½ in. (16.5 cm.)

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

PROVENANCE:

Ming Dynasty Ninghua Prince, Zhu Biaochao (1503-1570)
Zeng Yu (1760-1831)
Zhang Mengze (1836-1885)
Wu Dacheng (1835-1902)
Wu Hufan (1894-1968) and Pan Jingshu (1892-1939)
Master of the Water, Pine and Stone Retreat, circa 1980s

LITERATURE:

Arts from the Scholars' Studio, Hong Kong, 1986, no. 1

通長：46 ¾ in. (119 cm.)

隱間：44 in. (112 cm.)

額寬：7 ¾ in. (19.5 cm.)

肩寬：8 ½ in. (21.5 cm.)

尾寬：6 ½ in. (16.5 cm.)

來源：

明寧化王朱表樸

曾燠 (1760–1831)

張孟則 (1836–1885)

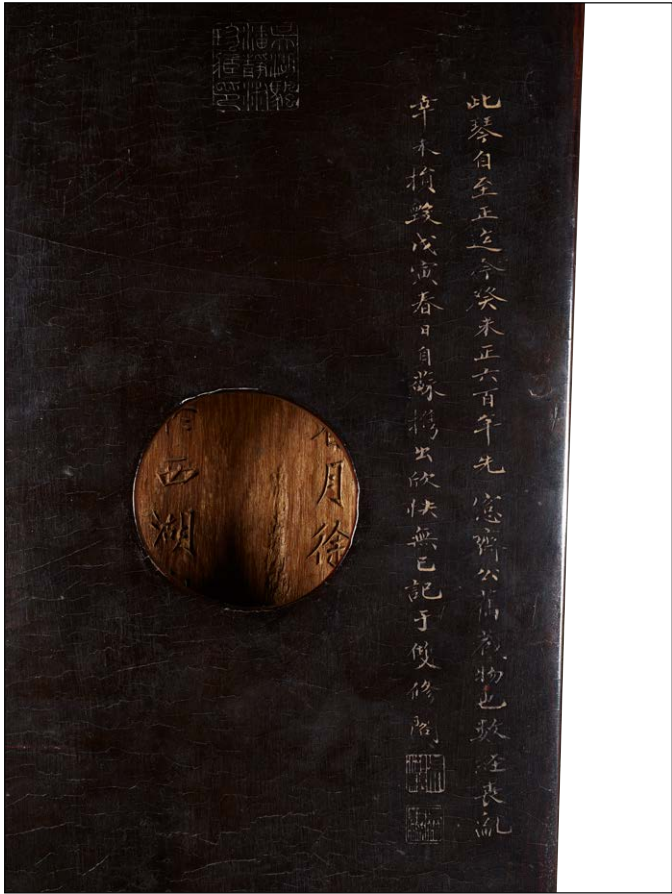
吳大澂 (1835–1902)

吳湖帆 (1894–1968) 潘靜淑 (1892–1939)

水松石山房主人，約1980年代

出版：

《文玩萃珍》，香港，1986年，1號



Detail 細部



The *qin* is of Ziqi style, lacquered in dark brown colour, the upper surface suffused with ‘ox-hair’ crackle and ‘flowing-water’ crackle and the side with ‘ice-crack’ crackle. The back of the qin with a rounded dragon pond and a rounded rectangular phoenix pool.

Above the *longchi* (dragon pond) , the name of the *qin*, Zhuque (Vermillion Bird), is inscribed in clerical script, followed by a 12-character inscription that translates to ‘made in spring of the third year of Zhizheng by Lv Gongjin of Baixia’.

琴底銘文：

朱雀

至正三年仲春 白下呂公瑾造

「吳湖駿潘靜淑珍藏印」方印

此琴自至正迄今癸未正六百年 先憲齋公舊藏物也 數經喪亂幸未損毀 戊寅春日自

蘇攜出 欣愉無已 記於雙修閣

此琴製自元順帝癸未年明世宗時浙右武君復斫治之 距今凡 五百三十一年矣齟尾

剝損而池平完飭 余以同治壬申秋得於大梁手自修整 緻紋黝質冷然古音致是實也

蘭陵張氏孟則鐫識

篆印「吳湖帆」，「潘靜淑」

「四歐堂印」方印

琴內銘文：

晉藩寧化年一山於 大明嘉靖癸未年命浙江武林任文盛

甲午春月徐元白 剖修於西湖勾山





807

清乾隆

剔紅夔龍鳳紋雙聯瓶式三層蓋盒連座

A CARVED CINNABAR LACQUER 'PHOENIX AND DRAGON' CONJOINED-VASE-FORM THREE-TIERED BOXES, COVERS AND STAND

QIANLONG PERIOD (1736-1795)

10% (27.5 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

The current lot is in the form of two conjoined vases, and can be separated into sections at the shoulder and lower body. Its form is inspired by Neolithic pottery prototype and gained popularity during the Qing dynasty as a 'double-happiness vase' or 'double-fish vase', symbolising harmony, love, and marital bliss through its paired fish-like silhouette. The decorative motifs are a combination of archaistic designs such as cicadas, *kui* dragon and phoenix, and spirals, and classic Qing motifs like *ruyi* head and *shou*-character roundels. This synthesis of forms, motifs, and exquisite craftsmanship is typical of the Qing court style which aims to emphasise its legitimacy through archaism.

Compare to two carved cinnabar lacquer three-tiered vases and covers in the form of archaic bronze *hu* from Qing dynasty, decorated with similar motifs, illustrated in The Complete Collection of Treasures of the Palace Museum, *Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pp. 80-81, no. 55 and 56 (fig. 1 and 2)

此套盒上下共三層，配二蓋及一底座，可於瓶肩與下腹處拆卸分離。雙聯瓶器形仿新石器時代之雙聯壺，後流行於清朝，又稱「合歡瓶」、「雙魚瓶」；雙魚交疊之姿有夫妻和諧、恩愛圓滿之意。

此雙連瓶紋飾採青銅器元素，包括蟬紋、夔龍鳳紋、回紋等，以及清瓷經典紋飾之如意雲頭紋、壽字紋，二者交互輝映，彰顯中國上古至清之藝術傳承，更臻於文化延續性與精工極致之體現。比較兩件清中期剔紅仿銅式套盒，刻有相似紋飾，均為北京故宮博物院藏品，載於故宮博物院藏文物珍品全集《清代漆器》，香港，2006年，頁80-81，編號55及56（圖一、圖二）。



fig. 1 and fig. 2 Collection of the Palace Museum, Beijing
圖一、圖二 北京故宮博物院藏品



Another view 另一面



The Baron Fujita Jadeite Censer
藤田男爵舊藏翠玉方鼎蓋爐





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晚清
翠玉饗餐紋瑞獅鈕獸足雙耳方鼎式蓋爐

A MAGNIFICENT AND EXTREMELY RARE
EMERALD-GREEN JADEITE ARCHAISTIC
CENSER AND COVER, *FANGDING*

LATE QING DYNASTY

6½ in. (16.5 cm.) high, gold and silver wire inlaid hardwood stand,
Japanese double wood box

HK\$6,000,000-8,000,000
US\$780,000-1,000,000

PROVENANCE:

Baron Fujita Denzaburo (1841-1912), Osaka
Sold at an auction organised by Osaka Bijitsu Club, held at the Baron
Fujita family residence, on 10 May 1929, no. 238 (fig. 1)
Sold at Sotheby's Hong Kong, 2 May 2000, lot 797

LITERATURE:

Osaka Bijitsu Club, *Fujita danshakuke zohin nyusatsu mokuroku*
(Auction catalogue of the collection of the Baron Fujita family), Osaka,
1929, no.238
Sotheby's Hong Kong Thirty Years, Hong Kong, 2003, p.331, no.382

來源:

藤田傳三郎 (1841-1912)，大阪
大阪美術俱樂部，藤田男爵家藏品拍賣會，1929年5月10日，拍品
238號 (圖一)
香港蘇富比，2000年5月2日，拍品797號

出版:

大阪美術俱樂部，《藤田男爵家藏品入札目錄》，大阪，1929年，
圖版238號
《香港蘇富比三十周年》，香港，2003年，頁331，圖版382號



fig. 1 Catalogue of the Collection of Baron Fujita
圖一 藤田男爵家藏品入札目錄





fig.2 Christie's Hong Kong, 30 May 2012, lot 4275
圖二 香港佳士得，2012年5月30日，拍品4275號



fig.3 Christie's Hong Kong, 3 November 1996, lot 602
圖三 香港佳士得，1996年11月3日，拍品602號

The rectangular vessel is raised on four tall angular scroll feet emerging from the jaws of lions, the main faces carved in low relief with *taotie* motifs, the shorter sides of the rim with openwork handles enclosing *ruyi*-head motifs. The cover is surmounted by a pair of lions with finely incised manes, all in a striking icy sea-green tone.

Jadeite was known during the Ming dynasty but was not generally accepted as material for carvings until the latter part of the Qianlong reign in the late 18th century. During the late Qing period, with a brilliant spectrum of colours, gem-quality jadeite became synonymous with status and sophistication. Jadeite ornaments and vessels were frequently featured in Qing dynasty imperial portraits preserved in the Palace Museum.

The present vessel is closely comparable to a jadeite *fangding* from the Ernest and Helen Dane Collection, sold at Christie's Hong Kong, 30 May 2012, lot 4275 (fig. 2). Another jadeite censer of this archaistic form from the Jingguantang Collection, was sold at Christie's Hong Kong, 3 November 1996, lot 602, and again at Sotheby's Hong Kong, 8 April 2010, lot 1816 (fig. 3).

翠玉鼎呈長方形，口下漸收，下承四獸足，腹部雕饗饗紋，口沿兩側以透雕如意雲頭為耳，蓋面隆起，蓋鈕雕一對瑞獅。此方鼎器型源自古青銅器，為仿古之作，色澤翠綠純淨，鬼斧神工，古樸俊美。

翡翠於明朝傳入中國，其色澤多樣，最受珍視者為翠綠色，稱為翠，呈赭紅色者則為翡。翡翠於乾隆年間逐漸引起重視，時至晚清，以翡翠為原料的工藝品作為極其貴重的珍玩，成為皇家身份的象徵。在故宮博物院收藏的清代帝后繪畫中，翡翠飾物、器皿亦十分常見。

參考一件與本品造型十分相似的翠玉饗饗紋活環耳方鼎，為Dane伉儷舊藏，後於2012年5月30日在香港佳士得拍賣，拍品4275號（圖二）；另一件仿古翠玉鼎為靜觀堂舊藏，1996年11月3日於香港佳士得拍賣，拍品602號，2010年4月8日再於香港蘇富比拍賣，拍品1816號（圖三）。





fig.4 Christie's Hong Kong, 31 May 2010, lot 2089
圖四 香港佳士得，2010年5月31日，拍品2089號



fig. 5 Collection of Yiheyuan
圖五 頤和園藏品

Compare also a few related jadeite examples carved in a globular form and supported on tripod feet. One from Yamanaka Shokai, sold at Christie's Hong Kong, 31 May 2010, lot 2089 (fig. 4); one sold at Christie's Hong Kong, 30 October 1995, lot 977; and one from the Cleveland Museum of Art Collection, sold at Sotheby's Hong Kong, 30 October 1991, lot 381. Additionally, compare a Late Qing archaistic jadeite censer in the collection of the Yiheyuan, its stand is comparable to the present one (fig. 5).

This censer was formerly in the collection of Baron Fujita, and the majority of his collection originated from the collection of Prince Kung. The finest pieces from Prince Kung were all selected first by Baron Fujita, with the remaining pieces later auctioned by Yamanaka & Co. The present censer is very likely the finest jade incense burner from Prince Kung's treasured collection.

此外，比較題材相似的翠玉三足圓腹鈕蓋爐，一例為山中商會舊藏，2010年5月31日於香港佳士得拍賣，拍品2089號（圖四）；一例1995年10月30日於香港佳士得拍賣，拍品977號；及一例為克利夫蘭藝術博物館舊藏，1991年10月30日於香港蘇富比拍賣，拍品381號，為當季圖錄封面。此外，參考頤和園藏一尺寸較大的晚清饕餮紋龍耳翡翠方鼎，其木座與本品相似（圖五）。

此爐為藤田男爵舊藏，而藤田藏品絕大部分來自恭親王府，恭王府所藏最精品皆由藤田男爵先挑選後，餘者才由山中商會拍賣。此爐極有可能為恭王府所藏翡翠香爐最精者。



809

清乾隆

銅鑲金嵌百寶角端式蓋爐

A SUPERB HARDSTONE-INLAID GILT-BRONZE *LUDUAN*-FORM CENSER AND COVER

QIANLONG PERIOD (1736-1795)

8 $\frac{7}{8}$ in. (22.5 cm.) high

HK\$1,800,000-2,500,000

US\$240,000-320,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 15 May 1990, lot 365

LITERATURE:

Sotheby's Hong Kong Twenty Years, Hong Kong, 1993, p.257, no.400

Sotheby's Thirty Years in Hong Kong, Hong Kong, 2003, p.353, no. 417

來源:

香港蘇富比, 1990年5月15日, 拍品365號

出版:

《香港蘇富比二十週年》, 香港, 1993年, 頁257, 圖版400號

《香港蘇富比三十週年》, 香港, 2003年, 頁353, 圖版417號



Another view 另一面





fig.1 *Ningshou jiang*
圖一 《寧壽鑑古》



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

The censer is finely cast as a mythical beast standing foursquare with its head raised, bearing a fierce expression with bulging eyes and mouth open baring its teeth and outstretched tongue. The body is elaborately inset overall with different hardstones in vivid tones, including chalcedony, carnelian, agate, lapis-lazuli and jade.

Ludian is a mythical beast in ancient Chinese legends, depicted with a single horn and said to traverse hundred miles in one day, and comprehends all languages. *Ludian* often appears in the form of incense burners placed beside the emperor's throne in the Hall of Supreme Harmony and Mental Cultivation, signifying the emperor's wisdom and omniscience.

Animal-form censers are unique amongst incense burners, and the present censer is inspired by bronze prototypes of Han dynasty, such as the gold and silver-inlaid bronze *ludian*-form censer illustrated in *Ningshou jiang*, vol.14, no.46, reflecting Emperor Qianlong's interests in archaism by recreating masterpieces through innovative designs (fig. 1). According to the Qing court archives, on the fourteenth day of the eighth month in the seventh year of the Qianlong reign (1742), the Enamel Workshop received the order: "...eunuch Gao Yu submitted a hardstone-inlaid luduan. By imperial command: 'Produce a pair of cloisonné enamel luduan of the same form and size as this model...'" Furthermore, an entry in the Shouhuang Hall inventory from the seventh day of the eleventh month in the forty-sixth year of the Qianlong reign (1781) records: "Chief Eunuch Yongqing and others, by imperial decree, installed a pair of zitan display cabinets, within one of which was placed a hardstone-inlaid gilt luduan (with a stand)..." The present lot was not only once displayed in a zitan curio cabinet in the Shouhuang Hall, but also served as the original model for imperial cloisonné enamel luduan, rendering it an object of exceptional rarity and historical significance.

A Qianlong gilt-bronze mythical beast-form censer is illustrated in *Art and Imitation in China*, Hong Kong, 2006, no.25, which the inlays and decoration closely resemble those of the present censer; and another similar one included by the National Palace Museum in *Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1993, no.119 (fig. 2). Compare also a gilt-bronze censer without the decorative inlay, in the British Museum, London, included in *The British Museum Book of Chinese Art*, London, 1992, front cover.

此香爐採用銅鎏金工藝，精雕細琢，為角端瑞獸型，呈仰望狀，四爪扣地，張嘴露齒，威風凜凜。獸身鑲嵌玉髓、瑪瑙、青金石、白玉等，用料繁富華麗，色彩瑰麗濃郁，盡顯乾隆朝富貴鼎盛之態。

角端，乃中國古代神話中的神獸，傳說其頭上一角，日行萬八千里，通四夷之語，富有風調雨順的吉祥寓意。故宮太和殿和養心殿內，常見有以角端為造型的香爐，陳設於皇帝寶座兩側，以示皇帝為有道明君，曉天下事。

宋代洪芻編《香譜》，在記載水浮香中提到，「香獸以塗金為狻猊、麒麟、鳬鴨之狀，空其中以燃香；使煙自口出，以為玩好。」可見獸型香爐在宋代已成為獨特的門類。此角端香爐造型源自漢代，見一造型幾乎一致的漢代銅錯金銀香爐，載於乾隆時期編纂的《寧壽鑑古》，卷14，圖版46號，可見乾隆帝摹古創新的追求（圖一）。據《清檔》記載，乾隆七年八月十四日，琺瑯作，「柏唐阿婁柱來說太監高玉交鑲嵌寶石角端一件。傳旨：著照此角端款式大小做掐絲琺瑯角端一對.....」另據《同治十三年壽皇殿東龕供奉陳設檔》：乾隆四十六年十一月七日壽皇殿，「總管永清等奉旨，紫檀格一對（內設）嵌玉石鍍金角端一件（隨座）.....」則本拍品不僅曾經陳設於壽皇殿紫檀多寶閣內，還是掐絲琺瑯角端的原本，極為珍罕。

比較一件造型相似的乾隆嵌寶瑞獸香爐，錄於《馳騁古今：中國藝術的仿摹與創新》，香港，2006年，圖版25號；另見一件藏於台北故宮博物院，其載於《國立故宮博物院歷代香具圖錄》，台北，1993年，圖版119號（圖二）。此外，參考一件未鑲嵌寶石的乾隆麒麟香爐，現藏大英博物館，並為1992年所著《The British Museum Book of Chinese Art》的封面之一。

*The J. M. Hu Porcelain Imitation
Cloisonné Enamel Tripod Censer*

暫得樓舊藏瓷胎仿景泰藍三足爐





810

清乾隆

瓷胎仿景泰藍番蓮紋三足爐

長方框六字篆書印款

A FINE AND EXTREMELY RARE
PORCELAIN IMITATION CLOISSONNÉ
ENAMEL ‘LOTUS’ TRIPOD CENSER

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

The *zitan* stand is inscribed with a character reading *bing*.

4⅝ in. (11.7 cm.) wide, *zitan* stand

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

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

PROVENANCE:

The J. M. Hu (1911-1995), Zande Lou Collection

Sold at Christie's Hong Kong, 30 May 2005, lot 1240

LITERATURE:

Helen D. Ling and E.T. Chow, *Collection of Chinese Ceramics from the
Pavilion of Ephemeral Attainment*, Hong Kong, 1950, vol. IV, no. 200
(fig. 1)

紫檀座刻款：丙

來源：

暫得樓胡惠春 (1911–1995) 舊藏

香港佳士得，2005年5月30日，拍品1240號

出版：

Helen D. Ling 及仇焱之，〈抗希齋珍藏歷代名瓷影譜〉，香港，
1950年，卷4，編號200（圖一）

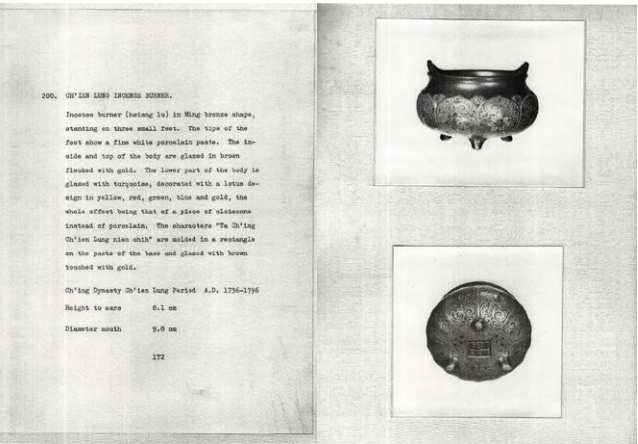


fig. 1 圖一



Base 底部





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



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



fig. 4 Christie's Hong Kong, 27 November 2019, lot 2906
圖四 香港佳士得，2019年11月27日，拍品2906號

With the technical advances and virtuosity of porcelain production during the Qianlong period, potters from the official kilns were able to experiment with different styles and techniques to satisfy the emperor's penchant for the curious and archaic. Although the idea of porcelain imitating other materials was not pioneered by the potters during the Qianlong reign, the technique was nevertheless very popular.

The present lot belongs to a small group of porcelain wares decorated in imitation of cloisonné and *champlevé* enamel. On this censer and others like it, even the effect of the gilt-wire outlines has been simulated. The aspirations of classical Ming metal wares are evident on the current censer- as its form is modelled after bronze censers of Xuande period; such form in gilt-splashed bronze was highly favoured by literati of Ming and Qing dynasties. Furthermore, the three-dimensional decoration on the body also echoes to Ming dynasty, particularly the lotus petals enclosing lotus sprays, which resembles cloisonné enamel boxes and covers of Jingtai period, see the one at the National Palace Museum, Taipei, collection no.: *zongfa*000714N (fig. 2). The imperial potters ingeniously combined different glazes and fused elements from past to present to create something both classic and innovative.

No other censer of this design appears to have been published, and none that are as exquisitely made with the combination of the intricate enamelled decoration and the simulated gilt-splashed bronze. The most closely related piece is an enamelled gilt-bronze censer decorated with archaistic dragons, in the collection of the National Palace Museum, Taipei, collection no.: *guci*015030N (fig. 3). Another similar example is an imitation gilt-bronze archaistic tripod censer with similar gilt-splashed ground, bearing the same impressed Qianlong mark, sold at Christie's Hong Kong, 27 November 2019, lot 2906 (fig. 4).

爐撇口，立橋形耳一對，頸略收，鼓腹下垂，腹圓收，三乳足，器外底印「大清乾隆年製」篆書款。

乾隆御窯廠為滿足皇帝對新奇設計的追求，製作出各式仿效不同材質的瓷器，如仿木、仿漆、仿石、仿銅等器物，而本拍品正屬仿銅類別。本爐造型仿明宣德銅爐，其雙耳、口、頸及三足施褐色釉，上灑金粉，同明清文人所尚並常見於案上之灑金銅爐；爐腹呈立體感九瓣蓮花，蓮瓣內均飾紅、黃、藍九朵折枝蓮花及葉，形制紋飾仿效明景泰瑤瑯器，可比較台北故宮博物院藏刻景泰本朝款之蕃蓮紋盒，藏品編號：中琺000714N（圖二）。御窯廠工匠以釉色為媒介，融匯古今元素，其與古為新之作法既承傳統，復見新意，別出心裁，匠心獨運。

此拍品之造型及紋飾表達手法極為少見，應為孤品。比較一件同施古銅釉並加松石綠釉、以變形蓮瓣紋為主題紋飾且帶乾隆款之近似例，可參考台北故宮博物院藏古銅釉雙龍耳爐，藏品編號：故瓷015030N（圖三）。另一帶沖天耳並印有相同乾隆篆書款之仿銅釉三足爐之近似例，於香港佳士得2019年11月27日拍賣，拍品2906號（圖四）。



UNROLLING THE SCROLL TO APPLY BRUSHWORK

*Observing the ancient calligraphy
with total concentration,
The tip of my brush renders
spirited movement.*

舒
卷
揮
毫

凝
神
觀
古
帖
，
筆
端
出
神
游
。



*The Garner and Riesco Guan
Mallow-Shaped Washer*

加納暨里埃斯科舊藏
官窯葵瓣洗





AN EXCEPTIONAL GUAN MALLOW-SHAPED LOBED WASHER

SOUTHERN SONG DYNASTY (1127-1279)

4¾ in. (12.1 cm.) diam.

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

PROVENANCE:

Sir Harry Garner (1891-1977)
The collection of R.F.A Riesco (1877-1964), Heathfield, UK, acquired in 1952 (fig. 1)
The collection of the Corporation of Croydon
Sold at Sotheby's London, 11 December 1984, lot 206
Sold at Sotheby's London, 5 December 1995, lot 246
Sold at Sotheby's London, 12 June 2003, lot 104

LITERATURE:

Raymond Riesco, *Oriental China No.1: Riesco Collection*, p. 35 (fig.1)

來源:

Harry Garner爵士 (1891–1977)
R.F.A 里埃斯科 (1877–1964)，希斯菲爾德，英國， 1952年入藏
克羅伊登市珍藏
倫敦蘇富比，1984年12月11日，拍品206號
倫敦蘇富比，1995年12月5日，拍品246號
倫敦蘇富比，2003年6月12日，拍品104號

出版:

R.F.A 里埃斯科，《Oriental China No.1: Riesco Collection 》，頁35
(圖一)

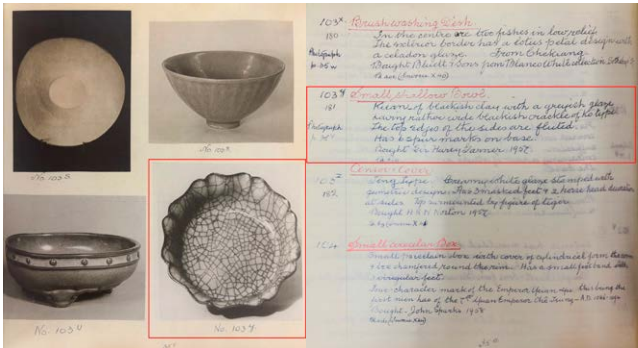


fig.1 Raymond Riesco, *Oriental China No.1: Riesco Collection*, p.35.
Courtesy of Croydon Archives
圖一 R.F.A 里埃斯科，《Oriental China No.1: Riesco Collection 》，頁35
克羅伊登檔案提供



Base 底部

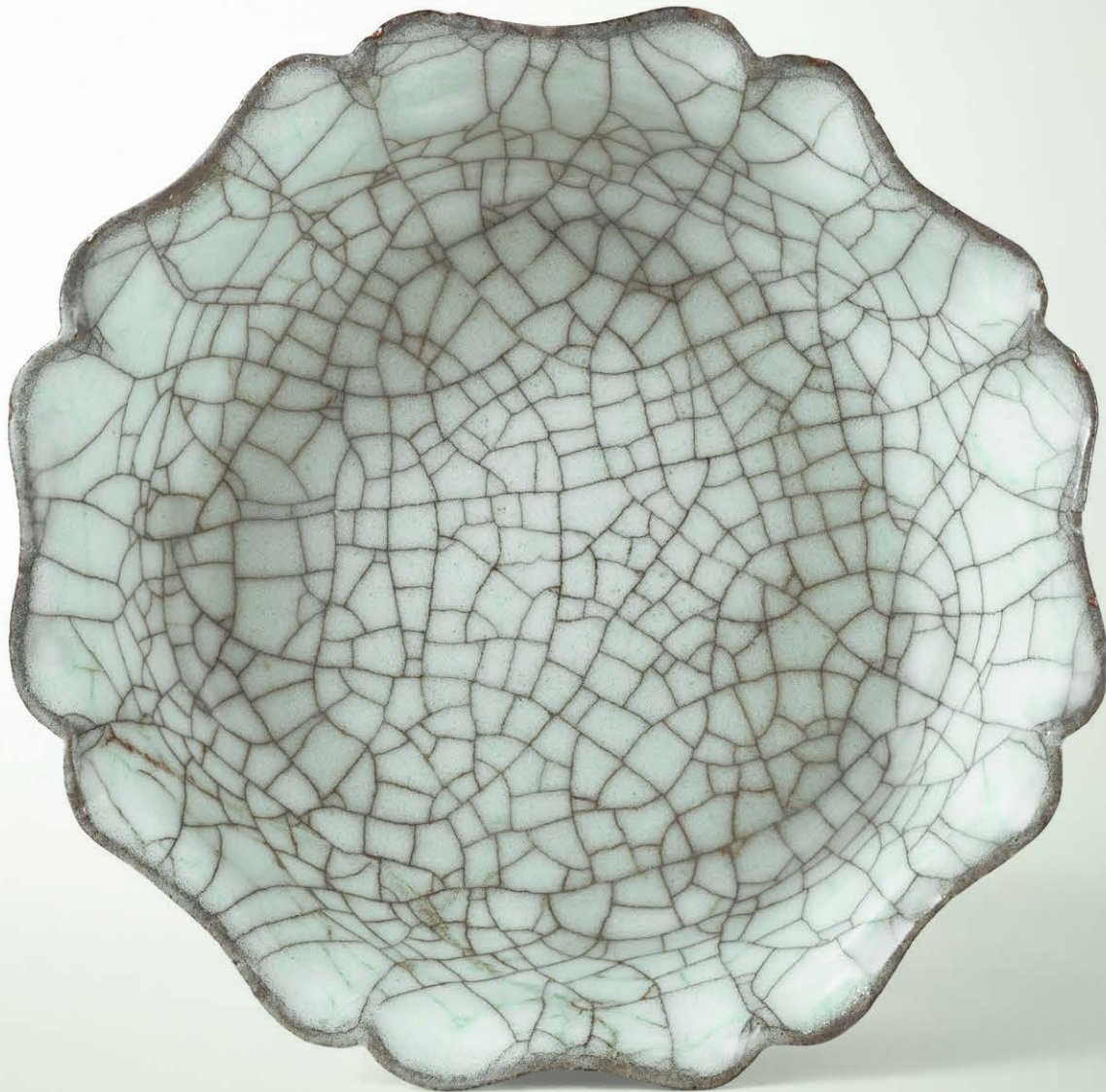




fig.2 Christie's Hong Kong, 1 June 2016, lot 3126
圖二 香港佳士得，2016年6月1日，拍品3126號



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

The brush washer is potted with eight lobes, each in the shape of a mallow petal, flaring from a slightly recessed base with six spur marks, covered overall with a thick greyish-blue glaze suffused with a dense network of russet crackles thinning on the mouth rim.

Following the fall of the Northern Song dynasty in 1127, the Song court relocated to Lin'an (modern Hangzhou), marking the beginning of the Southern Song dynasty. To maintain the legitimacy of their rule, the Southern Song government reestablished many of the institutions inherited from the Northern Song court. As part of this effort, the Southern Song imperial kilns were set up in Hangzhou in the fourteenth year of the Shaoxing reign (1144).

Two kiln sites producing Guan (official) wares are mentioned in the texts. One of these is the Jiaotianxia (Beneath the Sacrificial Altar) kiln, which was located by archaeologists on Wuguishan (Turtle Hill) in the suburbs of Hangzhou in the 1930s. However, an earlier kiln is mentioned in literature, and has traditionally been credited with the finest Guan ware: this is the Xiuncisi (The Palace Maintenance Office) kiln, which most scholars today believe is the kiln site discovered near Fenghuang Hill in Hangzhou in 1996 – commonly referred to as the Laohudong Kiln.

The form and spur marks of the present washer closely resemble to those of a fragmentary eight-lobed washer unearthed at the Laohudong kiln site. See *Hangzhou Laohudong yaozhi ciqi jingxuan*, Beijing, 2002, p. 155, no. 123, suggesting that the present washer was likely produced at the same site.

Several Guan mallow-form washers are preserved in the Qing court collection, which are found with six-, eight-, nine-, ten-, or sixteen-lobed rims, with the eight-lobed form being the most popular. See two Guan eight-lobed washers in the National Palace Museum, Taipei, *Guci*008673N0000000000 (12 cm. diam.), and *Guci*017456N0000000000 (12.4 cm. diam.) (fig.2), both with six spur marks on the base; and a Guan ten-lobed washer, *Guci*017145N0000000000 (fig.3), also with six spur marks, that shares a very similar pattern of crackles and glaze colour to the present washer. Compare also with a smaller Guan eight-lobed washer (9.9 cm. diam.) with similar crackles and glaze in the Percival David Foundation at the British Museum (PDF30), which only has five spur marks on the base, perhaps due to its smaller size.

It is extremely rare to find a Guan washer in private hands. A similar Guan ten-lobed washer from the collections of Sir Harry and Lady Garner, then Dr Mortimer D. Sackler was sold at Christie's Hong Kong, *Classical Chinese Art from the Sui to the Song Dynasties*, 1 June 2016, lot 3126.

八瓣葵花形，臥底無足。通體滿袖，釉色灰青，滿佈細密開片，底部一圈六枚圓點狀支釘。口緣釉薄處呈鐵灰色。

北宋末年，金軍攻破汴京（今開封），徽欽二帝被俘，北宋滅亡，宋室南遷，定都臨安（今杭州），史稱南宋。此時的宋室，需要延續政權的正統性，於臨安重建北宋制度，因此南宋官窯於紹興十四年（1144）正式成立。

史籍曾提及兩個南宋官窯，一處為郊壇下官窯，考古學家於1930年代已確定其窯址位於杭州市郊烏龜山，以及修內司官窯。目前多數認為，1996年在杭州鳳凰山附近所發現的老虎洞窯，即為修內司官窯。

本洗的器形及支燒點的特徵，與老虎洞窯址出土的一件八棱葵瓣洗殘件相當類似，見《杭州老虎洞窯址器精選》，北京，2002年，頁155，圖版123。清宮傳世品中亦不乏此類作品，周壁為六、八、九、十、十六不等，其中以八瓣最為常見，如台北故宮博物院藏品：故瓷008673N0000000000（口徑12公分）及故瓷017456N0000000000（口徑12.4公分，底9公分）（圖二），兩件底部皆有六枚支釘痕。

另比較台北故宮博物院藏一件官窯十棱葵瓣洗，見故瓷017145N0000000000（圖三），其底部亦有六個支釘痕，片紋、釉色與此洗尤其接近（口徑11.7*11.5公分，高3.4公分）。類似的官窯葵瓣洗亦見於大英博物館大維德基金會，比較一件八棱洗，尺寸較小，底部僅有五個支釘痕（PDF 30，口徑9.9公分，底徑7.8公分），片紋、釉色亦與此十分類似。

此類官窯洗多為博物館藏品，於流通領域中十分罕見。加納爵士曾收藏另一件官窯十棱葵瓣洗，後由賽穆攸遞藏，其於香港佳士得2016年6月1日拍賣，拍品3126號。





812

清乾隆

粉青釉仿生甲冠天下葉形筆搨
四字篆書款

A RARE *TROMPE L'OEIL* CELADON-GLAZED 'BEETLE' LEAF-FORM INK PALETTE

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

5¾ in. (14.7 cm.) long

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

PROVENANCE:
Sold at Christie's Hong Kong, 26 April 1999, lot 510

來源：
香港佳士得，1999年4月26日，拍品510號



Base 底部





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

The palette is delicately modelled as a leaf with incised veins on the interior and moulded veins on the reverse. A moulded insect is applied to the interior under a rusty-brown glaze, the surface of the leaf is covered overall in a pale celadon glaze.

The ink palette, which belongs to one of the many scholar's objects made for the scholar's table, was used to brush off excessive ink before writing or painting on paper. Many of them are in the form of a leaf, as its elegant shape appeals greatly to the scholarly taste of the elite.

The beetle has been regarded as an auspicious motif in traditional Chinese scholar's objects. Since the character *jia* occupies the first position in the heavenly stems, it gradually acquired symbolic meanings of 'supremacy' and 'first place'. Among Qing dynasty literati, this motif became deeply intertwined with imperial examination culture- the use of beetles reflected their aspirations for top rank in the examinations and the ideal of attaining both official success and prosperity.

Historical records from the Qing court's list indicate that from the 9th to the 24th year of the Qianlong reign, several leaf-form ink palettes were sent to the court. For example, on the 30th day of the 4th month in the 9th year, a *yangcai* leaf-form ink palette with a wood stand was presented to Qianlong, indicating the popularity of such type of scholar's object during his reign.

Compare with a Qianlong *yangcai* leaf-form palette in the Palace Museum, Beijing, illustrated in *Zhongguo wenfang sibaoquanji*, *Wenfang qingong*, vol.4, Beijing, 2008, pl.189 (fig. 1). Another celadon-glazed leaf-form palette was sold at Christie's Hong Kong, 28 November 2012, lot 2307, the interior is incised with a cicada.

筆舔通體施粉青釉，作葉形，內裏精雕葉脈，外部脈絡為模印。一隻褐釉仿生甲蟲靜立筆舔內，生動得趣。

甲蟲乃中國傳統文房用具中的吉祥紋飾。甲屬天干之首，故逐漸衍生出首位、第一等象徵。在清代文人學士階層中，此意象更與科舉文化緊密相連，使用甲蟲紋飾，體現出他們對「名列甲等」的功名追求與「甲第連雲」的人生理想。故而，甲蟲的意象承載著深邃的哲學理念與精神寄托。

據清檔記錄，乾隆九年至二十四年，數件洋彩葉形筆舔曾恭呈皇帝，譬如乾隆九年四月三十日《各作成做活計清檔》曾載，「司庫白世秀、副催總達子來說太監胡世傑交.....洋彩荷葉筆舔一件.....傳旨著配木座」，可知乾隆時期葉形筆舔乃盛行的文房用具之一。

筆舔屬文房清供之一，為下筆行文前用以舔墨之具，避免墨色不均。多作葉形，清雅別致。比較一乾隆洋彩仿生綠葉筆舔，現藏北京故宮博物院，並載於《中國文房四寶全集-文房清供》，北京，2008年，圖版189號（圖一）。另參考一件乾隆粉青釉葉式筆舔，其內部刻一隻夏蟬，2012年11月28日於香港佳士得拍賣，拍品2307號。



813

清乾隆

白玉雕福壽雙全桃形洗

A MAGNIFICENT WHITE JADE PEACH-FORM BRUSH WASHER

QIANLONG PERIOD (1736-1795)

8⅞ in. (20.6 cm.) wide

HK\$1,800,000-3,500,000

US\$240,000-450,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 18 May 1988, lot 543

LITERATURE:

Sotheby's Hong Kong Twenty Years, Hong Kong, 1993, p.303, no.528

來源:

香港蘇富比，1988年5月18日，拍品543號

出版:

《香港蘇富比二十周年》，香港，1993年，頁303，圖版528號



Base 底部





The washer is exquisitely carved in the form of a large peach borne on a leafy branch that is carved in high relief across the base and around the sides to the rim, with bats flying atop clusters of leaves.

The present washer, exceptional for both its impressive size and superbly carved details, exemplifies the pinnacle of craftsmanship achieved by master jade carvers during the Qianlong reign. The decorative motifs of peaches and bats are rich in auspicious meaning. The peaches allude to extended longevity through their connection with *Shoulao*, the Star God of Longevity, while the bats function as rebus symbols for *fu*, signifying good fortune, and further denote the Five Blessings: longevity, health, wealth, virtue, and a peaceful passing.

Several jade washers of this design are documented, though they generally vary slightly in proportion. The present example is comparable to a similar washer from the Alan and Simone Hartman collection, illustrated in R. Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 107; a celadon jade example in the Palace Museum, Beijing, recorded in *Compendium of Collections in the Palace Museum: Jade*, vol. 10, Beijing, 2011, p.244, no.193 (fig. 1); and another from the Alan and Simone Hartman collection, see Kleiner, *op.cit.*, pl.92, sold at Christie's New York, 26 March 2010, lot 1111.

此洗呈白玉地，作桃形狀，造型柔潤飽滿，玉質光潔素淨，桃枝自底部伸展，葉梗豐饒，口沿處有數只蝙蝠展翅環行。此筆洗以其非凡的體量與精妙雕工，完美展現了乾隆朝御用玉匠的技藝。

桃實與蝙蝠的結合素有福壽雙全、五福臨門的美意。傳世的此類乾隆桃形筆洗見於世界各地收藏中，其造型雖相似，但器型比例與本品略有異同。比較艾倫·哈特曼收藏一例，見R. Kleiner, 《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版107號；以及北京故宮博物院藏青玉雙蝠桃式洗一件，收錄於《故宮博物院藏品大系：玉器編10：清》，北京，2011年，頁244，圖版193號（圖一）；另比較一件乾隆白玉桃式洗，原為哈特曼舊藏，出處同上，圖版92號，後拍賣於紐約佳士得，2010年3月26日，拍品1111號。



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



*Qianlong Emperor's Painted Enamel
'Geese and Quails' Ink Stone Warmer*

乾隆畫琺瑯八方雁安煖硯



BA FANG YAN AN — QIANLONG MARK PAINTED ENAMEL INK STONE WARMER

Zhang Rong

Painted enamels represent the pinnacle of Qing dynasty craftsmanship and artistry, born from the fusion and interplay of Chinese and Western cultures. Painted enamel on copper was successfully developed in the Imperial Household Workshops during the Kangxi period, later giving rise to various forms: enamel painting on porcelain, enamel painting on Yixing stoneware, enamel painting on glass, enamel painting on gold, and enamel painting on silver (*yinshaolan*). These six categories represent the full spectrum of painted enamel wares throughout the Qing dynasty. Official production was concentrated during the reigns of Kangxi, Yongzheng, and Qianlong, all executed by the Imperial Household Workshops.

This current ink stone warmer measures 10.8 centimetres in height, octagonal in shape, and features an exterior that appears to have three layers but in fact comprises two. The cover depicts a tranquil scene of wild geese. Along a winding stream, four geese are depicted: two with heads lowered foraging, one resting quietly, and one with its head raised and beak open, as if calling to the quails across the bank. In the sky, two geese soar with outstretched wings. On the stream's right bank, two quails stand beside ripe grain ears, symbolising enduring peace. Behind the geese, blooming hibiscus flowers represent prosperity and wealth. The composition balances movement and stillness, evoking a serene atmosphere and a refined sense of artistic conception. The interior of both the cover and the box is applied with a light blue enamel. The box contains an octagonal *Duan* ink stone with a circular aperture at one of its edges. The compartment beneath the ink stone shows clear signs of use, with a semicircular area partitioned near the edge, where three small holes are evenly spaced near the bottom. The semicircular section connects directly to the ink stone hole above, while the second and third layers are vertically linked internally. The second layer showcases a hollow, gilded chrysanthemum motif, containing a bronze circular censer, while the cover and sides of the box are decorated with yellow enamel of scrolling lotus patterns. The bottom of the box is enamelled in white, with a central inscription in blue enamel reading Qianlong Nianzhi (Made during the Qianlong reign), rendered in imitation Song script — the standard script for painted enamel on copper.

The primary function of an ink stone warmer is to prevent the ink from freezing, ensuring a smooth and uninterrupted flow in calligraphy. Ink stone warmers were in use as early as the Tang dynasty, as documented in Zhang Yue's essay *Nuanyanming (On Ink stone Warmers)* and in the poetry of Bai Juyi. The production of ink stone warmers in the Qing court began during the Kangxi reign. The Palace Museum in Beijing holds a Kangxi cloisonné enamel ink stone warmer (**fig.1**), a Yongzheng red-copper ink stone warmer, a Qianlong-mark gilt-bronze ink stone warmer and an enamelled silver ink stone warmer (**fig.2**), and a cloisonné ink stone warmer (**fig.3**). Observational research has shown that ink stone warmers generally employ three methods: charcoal warming, water warming, or a combination of both. Based on its design, this present ink stone warmer was made for charcoal and water warming.

Consultation of *Zaobanchu gezuocheng zao huoji qingdang* or *Records of the Various Imperial Household Workshops* (hereafter *Workshop Records*) revealed that this painted enamel ink stone warmer was ordered for production in the first year of the Qianlong reign (1735). On the fourth

day of the eleventh month in the first year of Emperor Qianlong's reign in the enamel workshop, Leader Wu Shu and eunuch Hu Shijie presented an bronze octagonal ink stone warmer, accompanied by a *Duan* ink stone and a gilded bronze spoon, and announced the decree to 'Produce an enamel ink stone warmer modelled on this example, fitted with eight legs. First produce a prototype for inspection, and proceed with production after approval. So it was decreed. On the first day of the twelfth month of this year, Leader Wu Shu presented a painted wooden model of an ink stone warmer with a yellow ground and Western floral design, decorated with *ba fang yan an* (Eight-Direction Geese of Harmony) motif, to eunuch Hu Shijie for inspection. It was decreed that the actual ink stone warmer be created accordingly to the sample. So it was decreed. On the first day of the twelfth month of the same year, Leader Wu Shu presented one patinated bronze ink stone warmer to eunuch Hu Shijie, who received it. On the sixth day of the eleventh month of the second year of Emperor Qianlong's reign, Leader Wu Shu presented a *ba fang yan an* enamel ink stone warmer to eunuchs Mao Tuan, Hu Shijie, and Gao Yu for imperial inspection. The emperor decreed: Make another one after this example. So it was decreed. On the twenty-fifth day of the twelfth month of the second year of Qianlong's reign, one completed octagonal enamel ink stone warmer was presented by Leader Wu Shu to eunuch Mao Tuan, who presented it to the Emperor¹. This record notes that in the first year of the Qianlong reign, two sets of painted enamel octagonal ink stone warmers with yellow ground and Western flower decoration were produced, modelled after the design of a patinated bronze ink stone warmer.

'On the tenth day of the eleventh month in the second year of Emperor Qianlong's reign in the bronze workshop, Samuha, Shouling of the seventh rank, came to say that eunuch Mao Tuan had presented a *ba fang yan an*² enamel ink stone warmer and one patinated bronze ink stone warmer. The imperial decree instructed: Produce two patinated bronze ink stone warmers, following the pattern and feet of the enamel example. In addition, make ten ink stone warmers after the archaic bronze example, with feet also in the style of the enamel warmer. So it was decreed³.' Between the eleventh month of the second year and the twelfth month of the third year of Qianlong's reign, twelve patinated bronze octagonal ink stone warmers were produced over the course of a year, attesting to Emperor Qianlong's particular passion for this type of octagonal ink stone warmer. Archival research revealed that Emperor Qianlong's inspiration for commissioning the octagonal enamel ink stone warmers stemmed from his father, Emperor Yongzheng's earlier creation of a patinated octagonal bronze ink stone warmer. The *Workshop Records* noted: 'On the twenty-ninth day of the ninth month in the fourth year of the Yongzheng reign, Imperial Household Director Haiwang received an order from Prince Yi to make several patinated bronze ink stone warmers, and to produce two jars employing either the archaised colour or silver-paste technique. So it was obeyed. On the third day of the twelfth month, a patinated octagonal bronze ink stone warmer was made and Director Haiwang submitted it to the court. On the seventh day of the twelfth month, two round patinated bronze ink stone warmers and one bronze bowl-shaped ink container were made, and Director Haiwang submitted them to the court. On the twenty-first day of the twelfth month, one patinated rectangular ink stone warmer, two silver-paste jars were made, and Director Haiwang submitted them to the court⁴.'

八方燕安—乾隆款銅胎畫琺瑯煖硯盒

張榮



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

畫琺瑯是清代工藝美術的最高成就，是中西文化交融與碰撞的成果。銅胎畫琺瑯在康熙年間宮廷造辦處研發成功，之後陸續衍生出瓷胎畫琺瑯、宜興胎畫琺瑯、玻璃胎畫琺瑯、金胎畫琺瑯和銀胎畫琺瑯（銀燒藍），六種胎質的畫琺瑯構成有清一代畫琺瑯器總貌，官造畫琺瑯集中在清代康雍乾三朝，且都在宮廷造辦處製作完成。

該文介紹的煖硯盒，高10.8釐米，八方形，外表三層，實為二層。蓋面描繪一幅祥和安寧的大雁圖，彎彎曲曲的小溪邊有四隻大雁，兩隻俯首覓食，一隻靜臥，一隻昂首張嘴似與對岸的鵪鶉聊天，空中兩隻大雁振翅飛來，小溪右岸描繪兩隻鵪鶉，旁畫有熟透的穀穗，象徵歲歲平安，大雁的背景是盛開的芙蓉花，象徵榮華富貴。整幅畫面動靜結合，一派祥和的氛圍與意境。蓋內與盒內施淡藍色琺瑯。蓋內置八方形端硯，硯邊有一圓孔，硯下盒內有明顯的使用痕跡，靠邊處隔出半圓形，近底處有三個均勻的小孔，半圓形上方直通硯孔，第二層與第三層在內部上下連通。第二層為鏤空鑲金菊花紋，盒內置圓形雙提樑銅爐，蓋壁與盒壁為黃色琺瑯上繪纏枝蓮紋。盒底白色琺瑯，中心處藍色琺瑯雙方框內寫「乾隆年製」仿宋體款，為標準的銅胎畫琺瑯款識字體。

煖硯的基本功能是防止墨汁凍結，方便書寫。唐代已有，張說《煖硯銘》和白居易的詩句都曾提到過。清代宮廷煖硯始於康熙朝，故宮博物院珍藏一方康熙年製款掐絲琺瑯煖硯（圖一），雍正紅銅煖硯及乾隆款銅鑲金煖硯、銀燒藍煖硯（圖二）、掐絲琺瑯煖硯（圖三）等。通過觀察發現，煖硯基本採用炭煖、水煖及炭煖與水煖結合等三種方式，從這方煖硯的設計判斷，採用的是碳煖加水煖方式。

筆者查閱清代《造辦處各作成做活計清檔》（以下簡稱《清檔》）發現，該畫琺瑯煖硯為乾隆元年（1735）下旨製作。“乾隆元年十一月初四日琺瑯作，首領吳書、太監胡世傑交銅燒古八角煖硯一方（隨端石硯銅鍍金匙），傳旨：著照樣做琺瑯煖硯一方，安八隻腿，先做樣呈覽，準時再做。欽此。于本年十二月初一日首領吳書將畫得八方雁安黃地番花煖硯木樣一件交太監胡世傑呈覽。奉旨：照樣准做。欽此。于本年十二月初一日首領吳書將原銅煖硯一方交太監胡世傑收訖。於乾隆二年十一月初六日首領吳書將做得八方雁安琺瑯煖硯一方交太監毛團胡世傑、高玉呈覽，奉旨：著照樣再做一方。欽此。於乾隆二年十二月二十五日將燒造得八方琺瑯煖硯一方首領吳書持進交太監毛團呈進訖。”這段檔案記錄了乾隆元年按照銅燒古煖硯製作了兩方畫琺瑯八方雁安黃地番花煖硯¹。



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

These two archival records from the fourth year of Yongzheng (1726) and the first year of Qianlong reveal that the copper-body painted enamel ink stone warmers produced in Qianlong’s first year were modelled after the patinated octagonal ink stone warmers previously ordered by Emperor Yongzheng. Following this train of thought, I sought out Yongzheng’s octagonal bronze ink stone warmers. To my delight, the Beijing Palace Museum collection includes several octagonal bronze ink stone warmers (**fig.4**). Judging from their forms and decorative patterns, these are likely the Yongzheng ink stone warmers documented in the Workshop Records, though regrettably none bears his reign mark⁵. An interesting detail emerged: Yongzheng’s octagonal ink stone warmers were made in both four-legged and eight-legged versions. Emperor Qianlong, however, specifically ordered that ‘eight legs be made,’ indicating his preference for the eight-legged type over the four-legged ones. From this, it can be

deduced that the unmarked bronze ink stone warmer was the prototype for the painted enamel ink stone warmer produced in the first year of the Qianlong reign. Two octagonal painted enamel ink stone warmers were produced in the first year of the Qianlong period; according to published sources, there appear to be no recorded examples in the collections of Beijing Palace Museum or Taipei Palace Museum. That one of these exceptional ink stone warmers will grace Christie’s Hong Kong 2025 Autumn Auction is truly an occasion to be cherished.

In the first year of Qianlong’s reign, the vigorous 25-year-old Hongli, Qianlong’s personal name, had just ascended the throne, aspiring to bring peace and harmony to the Qing empire, a vision embodied in this *ba fang yan an* ink stone warmer.

Mao Tuan, Hu Shijie, and Gao Yu to be presented to the Emperor. On the 20th day of the twelfth month of this year, Treasurer Liu Shanjou and Samuha, Shouling of the 7th rank, presented two bronze octagonal ink stone warmers to eunuch Hu Shijie to be presented to the Emperor. On the 28th day of the tenth month of the third year of Qianlong, Samuha, Shouling of the 7th rank, submitted two bronze octagonal ink stone warmers to eunuchs Mao Tuan and Hu Shijie to be presented to the Emperor. On the 3rd day of the twelfth month of the third year of Qianlong, Treasurer Liu Shanjou and Samuha, Shouling of the 7th rank, presented two bronze octagonal ink stone warmers to eunuch Hu Shijie to be presented to the Emperor. On the 11th day of the twelfth month of the third year of Qianlong, Treasurer Liu Shanjou and Samuha, Shouling of the 7th rank, along with Chief Supervisor Bai Shixiu, submitted two *ba fang yan an* enamel ink stone warmers to eunuchs Mao Tuan, Hu Shijie, and Gao Yu to be presented to the Emperor.’

4 ‘*Qing gong nei wu fu zao ban chu dang an zong hui*’, Vol. 2, pp. 389.

5 Research indicates that many artifacts from the Yongzheng era lack reign marks.



fig.4 Collection of the Palace Museum, Beijing
圖四 北京故宮博物院藏品

“乾隆二年十一月初十日銅作，七品首領薩木哈來說太監毛團交八方晏安¹珪瑯煖硯一方，銅燒古煖硯一方，傳旨：著照珪瑯煖硯上花樣足子做銅燒古煖硯二方，再照銅燒古煖硯樣做燒（煖）硯十方，足子亦照珪瑯煖硯上足子樣式，欽此³。”從乾隆2年11月到乾隆3年12月，整整一年時間製作了12方銅燒古八方煖硯，足見乾隆皇帝弘曆對八方煖硯之熱衷。筆者爬疏檔案發現，乾隆皇帝製作的畫珪瑯八方煖硯的靈感源于其父親雍正皇帝胤禛曾經做過的銅燒古八方煖硯。《清檔》“雍正四年九月二十九日郎中海望奉怡親王諭，著將銅燒古煖硯做幾方，再將或燒古或銀麵糊罐做二件，遵此。于十二月初三日做得銅燒古八角煖硯一方，郎中海望呈進諒⁴。於十二月初七日做得銅燒古圓煖硯二方，銅鉢盂墨海一件，郎中海望呈進諒。於十二月二十一日做得銅燒古長方煖硯一方，銀麵糊罐二件，郎中海望呈進諒。”雍正四年（1726）及乾

隆元年兩段檔案正好告訴我們，乾隆元年製作的銅胎畫珪瑯煖硯是按照雍正皇帝曾經製作的銅燒古八方煖硯的形制製作而成。順著這個思路，筆者嘗試尋找雍正銅燒古八方煖硯，令筆者欣喜的是故宮博物院收藏幾件無款銅燒古八方煖硯盒（**圖四**），從形制、紋樣判斷，應是檔案記錄的雍正煖硯，遺憾的是均無雍正款⁵，筆者注意到一個有趣的細節，雍正八方煖硯有四足與八足之分，乾隆皇帝特意要求“安八隻腿”，可見他不喜歡四隻腿八方煖硯。由此可以斷定這方無款銅燒古煖硯就是乾隆元年製作的畫珪瑯煖硯的標本。乾隆元年製作的兩方畫珪瑯八方煖硯，兩岸故宮已發表的材料中均未見收藏。可喜的是，其中一方現身香港佳士得2025年秋拍，可喜可賀。

乾隆元年，英姿勃發的25歲弘曆剛剛登基，希冀大清江山八方燕安，一片祥和。

1 ‘*Qing gong nei wu fu zao ban chu dang an zong hui*’ (Comprehensive Archival Records from the Qing Imperial Household Workshops), ed. First Historical Archives of China and the Art Museum of the Chinese University of Hong Kong, People’s Publishing House, 2005, Vol. 7, pp. 21-22.

2 In the first year of Qianlong’s reign, the record notes *ba fang yan* (雁) *an*. In the second year, it notes *ba fang yan* (雁) *an*. Characters such as typos, variant forms, and homophonic variants are commonly found in the *Workshop Records*.

3 ‘*Qing gong nei wu fu zao ban chu dang an zong hui*’, Vol. 7, pp. 738-739. ‘On this day, Treasurer Liu Shanjou and Samuha, Shouling of the 7th rank, presented the *ba fang yan an* enamel ink stone warmer and one patinated bronze ink stone warmer to eunuch Mao Tuan to be presented to the Emperor. On the ninth day of the twelfth month of this year, Treasurer Liu Shanjou and Samuha, Shouling of the 7th rank, presented two bronze octagonal ink stone warmers to eunuch Mao Tuan to be presented to the Emperor. On the 15th day of the twelfth month of this year, Treasurer Liu Shanjou and Samuha, Shouling of the 7th rank, presented two bronze octagonal ink stone warmers to eunuchs

1 中國第一歷史檔案館 香港中文大學文物館合編：《清宮內務府造辦處檔案總匯》人民出版社2005年。（以下稱《總匯》）》第7冊，第21-22頁。

2 乾隆元年記錄的是八方雁安，乾隆二年記錄的是八方宴安。《清檔》中錯字、異體字、同音異體字常用。

3 《總匯》第7冊，第738-739頁。……于本日司庫劉山久七品首領薩木哈將原交出八方晏安珪瑯煖硯一方，銅燒古煖硯一方交太監毛團呈進諒。于本年十二月初九日司庫劉山久七品首領薩木哈將做得銅燒古八方煖硯二方持進交太監毛團呈進諒。于本年十二月十五日司庫劉山久七品首領薩木哈將做得銅燒古八方煖硯二方持進交太監毛團胡世傑高玉呈進諒。于本年十二月二十日司庫劉山久七品首領薩木哈將做得銅燒古八方煖硯二方持進交太監胡世傑呈進諒。於乾隆三年十月二十八日七品首領薩木哈將做得銅燒古八方煖硯二方交太監毛團胡世傑呈進諒。于乾隆三年十二月初三日司庫劉山久七品首領薩木哈將做得銅燒古八方煖硯二方交太監胡世傑呈進諒。於乾隆三年十二月十一日司庫劉山久七品首領薩木哈催總白世秀將做得八方晏安燒古煖硯二方持進交太監毛團胡世傑高玉呈進諒。

4 《總匯》第2冊，第389頁

5 根據研究發現，雍正朝很多器物不落年號款。



814

清乾隆

銅胎畫琺瑯八方雁安黃地番花煖硯

藍料雙方框「乾隆年製」楷書款

AN IMPERIAL BEIJING ENAMEL 'GEESE AND QUAILS' TIERED INK STONE WARMER BOX AND COVER, WITH DUAN INK STONE

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

4¼ in. (10.8 cm.) high

HK\$12,000,000-18,000,000
US\$1,600,000-2,300,000

PROVENANCE:

An American private collection
J.J. Lally & Co., New York
Hugh Moss (HK) Ltd., Hong Kong
Nino Marakovic Collection
Property from a private European Collection; sold at Sotheby's Hong Kong, *The World of Qianlong*, 27 April 2003, lot 4

LITERATURE:

Sotheby's Thirty Years in Hong Kong, Hong Kong, 2003, p. 354, no. 419

來源:

美國私人舊藏

藍理捷，紐約

莫士搗，香港

Nino Marakovic舊藏

歐洲私人珍藏：《The World of Qianlong》，香港蘇富比，2003年4月27日，拍品4號

出版:

《香港蘇富比三十週年》，香港，2003年，頁354，圖版419號



Mark 款識





Top view 頂部

The cover is delicately enamelled with geese and quails in a riverside scene, two geese depicted in flight with outstretched wings against a blue sky, above four others standing by the riverbank, opposite a pair of quails standing on a blue rock. The flowering plants, rocks and green grass are brilliantly enamelled in a variety of colours, all enclosed within an orange hatched border. The sides are enamelled with rectangular cartouches each enclosing a different floral scroll design. The central gilt-bronze section is cast with openwork peony motifs, all supported on eight *ruyi* feet. The interior is fitted with a conforming octagonal Duan ink stone with a small oval aperture, resting on a deep receptacle with a semi-circular oval dividing wall to hold water. The lower tier of the box contains a circular bronze handled tray designed to hold charcoal. The interior base is enamelled turquoise, and the exterior base is enamelled white with a four-character Qianlong mark in blue enamel.

銅胎，八方疊盒，共四層。蓋面琺瑯彩繪大雁及鸕鶿於河畔旁，色彩清麗淡雅。盒側三層繪以黃地琺瑯折枝花卉紋，一層為鎏金銅透雕牡丹紋。承八如意足。匣口卡一置硯的平台，放置一方極薄的端硯，平台下方可放熱水，防止寒冷的冬天墨汁凝固。下層內置以一圓形雙提梁爐，可以燒炭。內部施松石綠釉，外底白釉，中央以藍料書雙方框「乾隆年製」楷書款。





清乾隆

粉彩描金仿石紋釉書卷式筆床

單方框磬紅四字篆書款

815

A GILT-DECORATED *FAMILLE ROSE* AND *FAUX-MARBLE* SCROLL-FORM BRUSH REST

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

3⅞ in. (8.6 cm.) long, box

HK\$300,000-500,000
US\$39,000-64,000

PROVENANCE:

The T. T. Tsui Collection
Offered at Christie's Hong Kong, 26 April 1999, lot 516

During the early Qianlong reign, the renowned ceramicist Tang Ying (1682-1756) continued to supervise the imperial kilns at Jingdezhen until his death in 1756. A figure of exceptional versatility, Tang excelled as a ceramist, administrator, designer, and painter; under his directorship, the kilns produced some of the most technically sophisticated and artistically inventive porcelains of the period. This included the production of porcelain simulations of other materials, such as wood, lacquer, bronze, and marble, created to satisfy the Emperor's taste for novelty and ornate decoration. The *faux-marble* glaze at the top and sides of the present brush rest exemplifies the technological advancements and artistic innovation achieved under this system of keen imperial patronage.

The application of such simulation glazes on scholar's objects is significant, as it introduced an element of naturalistic whimsy and visual intrigue into the scholar studio and space. Compare to a Qianlong brush pot in the collection of Palace Museum, Beijing, collection no. *xin*00152283 (fig. 1); another related a *faux-marble* brush pot that is inscribed with a poem, sold at Sotheby's Hong Kong, 25 April 2004, lot 58.

來源:

徐展堂舊藏

拍賣於香港佳士得，1999年4月26日，拍品516號

此筆床裝飾紋樣新穎別緻，其頂部與側面施以仿石紋釉，存世稀少，極可能為唐英任督陶官期間為乾隆皇帝特別燒造的文房用具之一。唐英（1682-1756）以製瓷聞名於世，1728年奉調景德鎮協理窯務，後正式接任督陶官，直至1756年辭世為止。在其督導下，景德鎮燒造出了一批中國製瓷史上堪稱典範之佳作，其中包括仿製其他材質的釉彩及像生瓷，如仿木、仿漆、仿青銅及仿大理石釉等，旨於滿足皇帝對奇巧新穎之物之喜好。

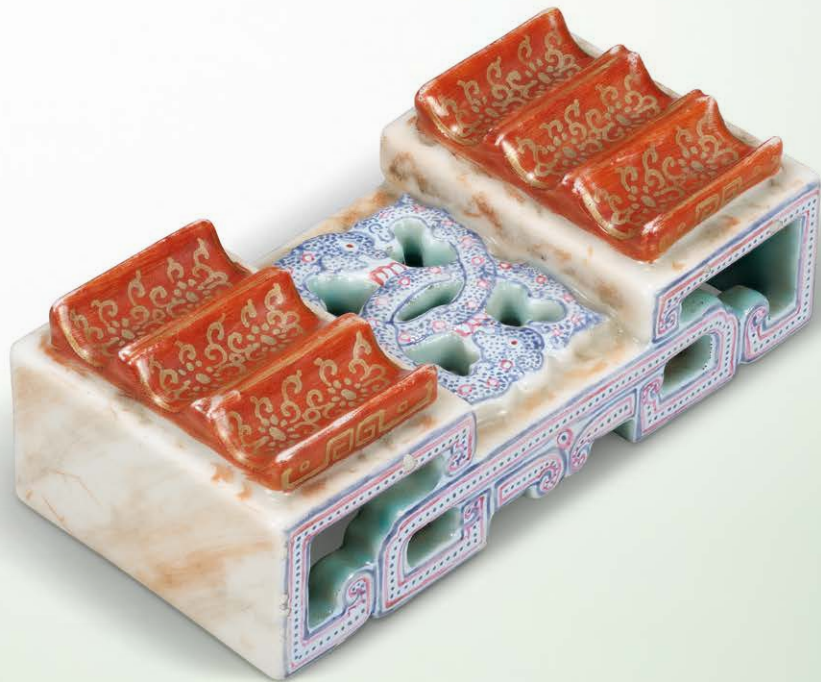
此筆床不僅是製瓷技術進步與藝術創新的代表，將仿石紋釉巧妙運用於文房用具，為文人書齋增添自然意趣與視覺玩味，更折射出乾隆皇帝慕古求新的審美意趣與風雅心境。比較一北京故宮博物院藏乾隆筆筒，釉色與之相近，藏品編號：新00152283（圖一）。另一例飾題詩之乾隆仿石紋釉筆筒，2004年4月25日於香港蘇富比拍賣，拍品58號。



(mark 款識)



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





816

清乾隆

御製松花石旭日東昇池硯及雙色松花石鳳凰雲紋蓋盒
單方框「乾隆年製」篆書刻款

**A RARE IMPERIAL SONGHUA INK STONE,
BOX AND COVER**

QIANLONG FOUR-CHARACTER INCISED SEAL MARK WITHIN A
SQUARE AND OF THE PERIOD (1736-1795)

Ink stone 4 5/8 in. (11.8 cm.) long; box and cover 5 in. (12.6 cm.) long, box

HK\$2,400,000-3,500,000

US\$310,000-450,000

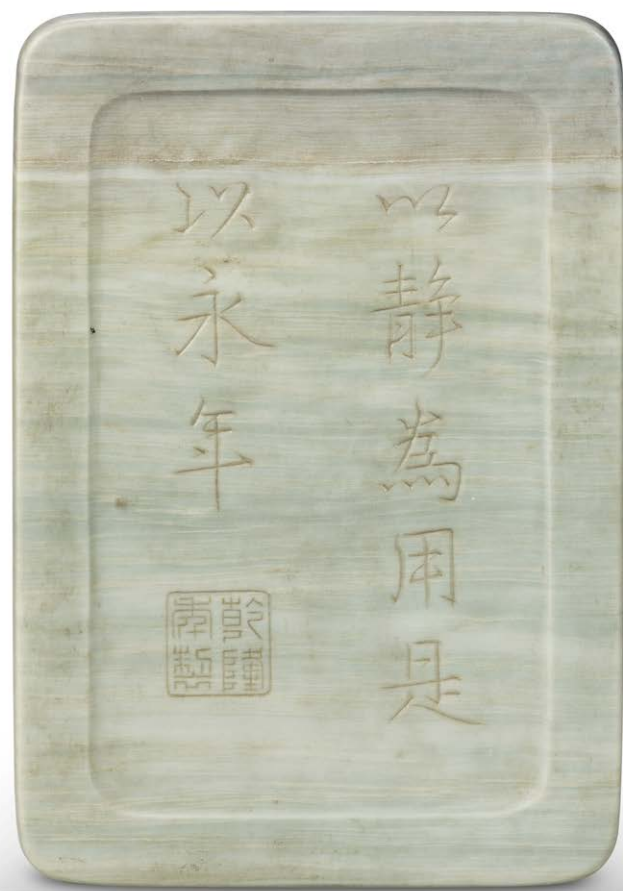
PROVENANCE:

Offered at Christie's Hong Kong, 30 October 2001, lot 609

硯背款：以靜為用，是以永年
鈐刻：乾隆年製

來源：

拍賣於香港佳士得，2001年10月30日，拍品609號



Back view 背面





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



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



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

The present lot stands as a testament to the Qing court's reverence for Songhua stone's natural beauty and its enduring legacy as a medium of imperial grace and cultural refinement. Songhua stone was prized not only for its natural gradation of verdant hues and velvety texture, but also for its geological origin, which was shared with the Manchurian homeland, the ancestral land of the Qing rulers. It was discovered and designated by Emperor Kangxi as the material for imperial ink stones. To ensure a steady supply, the imperial workshop diligently produced Songhua ink stones throughout Kangxi's reign, and the tradition of gifting persisted through the reigns of both Yongzheng and Qianlong emperors.

The inscription on the back of the present ink stone further served as a gentle reminder to the recipient to preserve his well-being, ensuring his longevity. This subtle message was a common feature on imperial Songhua ink stones. The inscription evidently continued into the Qianlong reign. Compare to another Qianlong-marked Songhua ink stone of oval shape with a similar inkwell carved as the sun raising above clouds, inscribed with the same inscription on the back, in the collection of Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, The Four Treasures of the Study- Writing Paper and Ink stones*, Hong Kong, 2005, p. 149, no. 99 (fig. 1).

The present box and cover exemplify the celebrated technique of incorporating Songhua stone's natural multitone hues into carved decoration, an artistic tradition also originated during the Kangxi period and flourished throughout the Qing dynasty. Surviving examples of Songhua ink stones with their original boxes and covers are exceedingly rare, with most extant pieces now residing in museums. See a two-tone Songhua ink stone cover and box, similarly decorated with a double-phoenix amidst clouds, where the Songhua ink stone bears the same inscription yet with a Yongzheng mark, in the collection of the National Palace Museum, Taipei, collection no.: *guwen000300N* (fig. 2). Compare also to a Qianlong two-tone Songhua rectangular ink box and cover, decorated with prunus blossom, in the collection of the National Palace Museum, Taipei, collection no.: *guwen000237N* (fig. 3).

淡綠石長方硯，紋理自然天成，墨池狀如半月形，下刻雲紋，硯背中央淺凹，中鐫「以靜為用，是以永年」、鈐刻篆書「乾隆年製」。硯盒為雙色松花石琢製而成，盒身為赭黃色，蓋面嵌灰綠色巧雕雙鳳相向於雲海間，各御靈芝及桃。

松花石硯，又名松花玉、砥石硯、綠石硯、烏喇石硯等，產自吉林長白山下的砥石山。松花石之珍貴，在於其產地與滿族發祥地同源，且由康熙帝親命開採製硯。此石色澤溫潤如玉、質地堅硬細密，發墨極佳，甫經發現即被定為御用硯材，成為清宮文房之寶。文獻記載康熙朝製作了大量的松花石硯，雍正、乾隆兩朝繼之。三朝所製之松花硯各有特色，而乾隆朝松花硯之形制多承襲前兩朝。

此硯背面之硯銘「以靜為用，是以永年」，取自北宋文人唐庚〈家藏古硯銘〉，從硯台上體會出守靜之方，方得延年之道。北京及台北故宮博物院藏數十方帶有此銘之松花石硯，並多刻於硯背。比較一近似乾隆松花石硯，橢圓形，雕相同旭日東昇池硯，並刻有相同御銘及鈐印，帶黑漆描金花卉紋蓋盒，見故宮博物院藏文物珍品全集《文房四寶·紙硯》，香港，2005年，頁149，編號99（圖一）。

此外，此硯盒工藝繁複，構思巧妙，其用石質天然黃、綠交疊之色層而雕刻出不同之紋飾之工藝，亦是從康熙朝開始，後成為松花石硯盒常見之裝飾技法。比較一件紫色夾灰綠色松花石雙鳳紋硯及盒，硯刻有相同硯文，鑄雍正篆書款，為台北故宮博物院藏，藏品編號：故文000300N（圖二）。再比一件乾隆款黃夾綠松花石雕梅長方硯及盒，亦為台北故宮博物院藏，藏品編號：故文000237N（圖三）。

清宮綠松石硯傳世品寥若星辰，此拍品配有原松花石蓋盒，實屬難得，為康雍乾盛世御用文房之典範。





817

清
黑漆描金龍紋提匣及墨一組

A GROUP OF INK CAKES WITHIN A FITTED PAINTED LACQUER ‘DRAGON’ BOX AND COVER

QING DYNASTY (1644-1911)

The lot comprises 54 ink cakes of various shapes and inscriptions.

Ink cake: Longest 8 in. (20.3 cm.) long

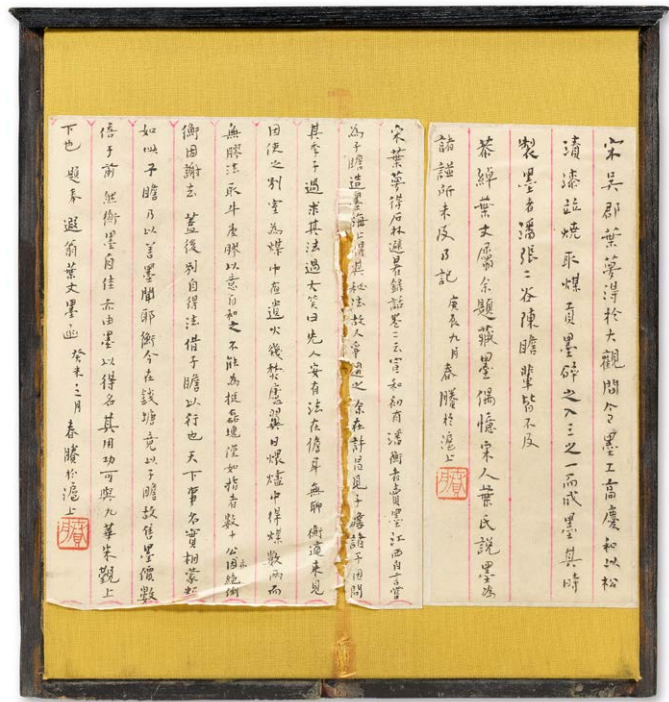
Box: 11⅞ in. (29.5 cm.) high with handles, 9⅞ in. (24.5 cm.)

wide, 12⅞ in (32.7 cm.) deep (55)

HK\$400,000-600,000

US\$52,000-77,000

According to the letter affixed to the back of the lacquer box cover, this set of ink cakes belonged to Ye Gongchuo (1881-1968), a Chinese politician, calligrapher, poet and art connoisseur.



Back of the lacquer box cover
漆盒蓋背面所附之信籤

據漆盒蓋背面所附之信籤，此套墨錠為中國政治家、書法家、詩人及藝術鑑賞家葉恭綽（1881–1968）舊藏。墨條共54件。

匣一（11件）：

龍紋長方墨：「香」、「諭麋寶墨 筆硯精良 人生式樂」、「曹素功珍藏 頂煙」

雙龍紋圭氏墨：「歷歷千言照今古」、「含經堂藏墨」、「乾隆年製」

雙龍紋長方墨一對：「高呼萬歲」、「雍正元年敬製」

雙龍紋圭氏墨一對：「青圭 御墨」、「乾隆癸巳年製」

牛舌形墨一對：「御製無膠松煙十萬杵」、「乾隆乙卯年汪由敦謹製」

龍形珮氏墨一對：「御製 珍寶墨」、「蒼佩室監造」

竹冊式墨：「定冊帷幕 有安社稷之勳」、「漢蔡邕書 竹冊 邊若櫛 點如漆 對此

君摩古文 傾八斗藏二酉 鸞鳳章奎璧光 于魯摹古 口玄氏 古口原印」

匣二（10件）：

長條墨：「五石頂煙 乾隆壬子年造」、「音田學書墨」

山水圖長條墨：「貢品」、「天保九如 曹素功氏」、「紫玉光康熙丁亥年製」

長條墨一對：「尺木堂」、「如石」、「乾隆乙卯年製 東武 劉墉」

倭角長方墨：「曹氏漆煙」、「大紫重玄 藝栗齋」、「紫兒紫玄而玄較畫一布大

千默默者黑蒼蒼者天 素功仿古」、「紫玉光康熙甲子年素功仿君房法製」

龍紋墨：「千鐙寸玉 古歛玉泉孫瑞卿藏」

長方墨：「御墨 山樓繡佛圖 文瑜 潤甫」、「大清乾隆年」、「徽州休城胡開文

製」

喜上眉梢紋墨一對：「超頂貢煙」、「龍香劑 曹素功輕膠十萬杵法」、「康熙

丁亥年製」

雙龍紋墨：「超頂貢煙」、「藝栗齋」、「天琛 曹素功氏 萬古超今」、「紫玉

光康熙丁亥年製」

匣三（14件）：

長條墨一對：「尺木堂」、「如石」、「乾隆乙卯年製 東武 劉墉」

麒麟紋墨一對：「金膏水碧 卿氏」、「祥麟」

長方墨一對：「超漆貢煙」、「御賜 紫玉光 素功珍藏」、「歛曹素功謹製」、「

「乾隆元年歲次丙辰」

龍紋橢圓墨一對：「紫玉光 曹素功仿古法製」

圓柱形墨一對：「清和神品」、「乾隆辛亥歲最堂氏藏」

大圓柱形墨一對：「敬勝齋珍藏」、「乾隆壬辰年製 玉質 金相」

小長方墨一對：「貢品」、「易水」、「大清乾隆年製」

匣四（10件）：

牛舌形墨一對：「細煤煙黑龍跡」、「龍射文房祕寶」

橢圓形墨一對：「小蓬萊閣 翁方綱題」、「五石頂煙」、「錢唐黃易摹碑之墨」、

、「乾隆甲寅仲春歛汪節菴造」

長條墨一對：「御用 淳化軒摹古寶墨」、「乾隆丁巳年製」

長方墨一對：「采蘭書屋珍藏」、「十萬杵 乾隆己巳年造 近聖」、「養性殿珍

藏」

玉璫形墨一對：「御墨」、「天府永寶 大清乾隆年製樂壽堂珍藏 古香」

匣五（9件）：

長方墨條一對：「超漆煙」、「玉堂染翰」、「康熙戊寅年吳守默製」、「唐文

宗敕左右省起居寶筆硯及止於螭頭記言記事 延緣」、「延緣齋真賞」

竹花石紋橢圓墨：「御墨 凌雲向日 筆端造化」、「玉粹軒珍藏」、「大清乾隆

年製」

琵琶式墨條一對：「南昀鑒定」、「乾隆壬子年」

山水夔龍紋墨：「玩日愒時斯枉珍」、「大清乾隆年製」、「敬勝齋藏墨」

九龍紋墨：「九子」、「壬午年海陽方于魯珍藏」

葉形墨：「御墨」、「內殿輕煤」、「乾隆癸巳年製」





818

清

紫檀夔龍紋提箱

A ZITAN 'KUI' DRAGON' RECTANGULAR BOX

QING DYNASTY (1644-1911)

5 $\frac{5}{16}$ in. (13.5 cm.) high, 13 $\frac{3}{16}$ in. (33.5 cm.) wide, 8 $\frac{7}{8}$ in. (22.5 cm.) deep

HK\$120,000-180,000

US\$16,000-23,000

LITERATURE:

My Humble House, *The Most Noble Hardwood*, Taipei, 1996, pp.226-227

出版:

寒舍,《紫檀》,台北,1996年,226-227頁



Top view 頂部





819

明末 / 清初
琥珀雕太獅少獅鈕對章

A PAIR OF CARVED AMBER ‘BUDDHIST LION’ SEALS

LATE MING-EARLY QING DYNASTY

The two labels on the box read: Fan Gu-an *zhen cang yi* (Fan Gu-an collection- one); *xian zhai qing shang* (for the Tranquil Studio’s appreciation).

2½ in. (6.5 cm.) high, box

(2)

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

PROVENANCE:

Fujimura Yōken (1613-1699), according to label on box

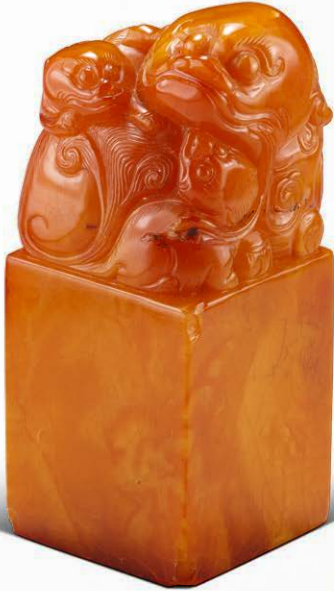
Fujimura Yōken (1613-1699) was a prominent Japanese tea master, one of the four chief disciples of Sen Sōtan (1578–1658), and the founder of the Yōken-ryū- a school of tea ceremony within the Omotesenke tradition. He was also an accomplished poet who published several collections of verse. Fan Go-an (Hango-an), was both an alternative name for the master and the designation of his tea studio. The present pair of amber seals were likely part of his personal collection.

來源:

藤村庸軒 (1613 –1699)，據木盒標籤

木盒標籤：「反古庵珍藏式」、「閑齋清賞」

日本茶道大師藤村庸軒 (1613 –1699)，為千宗旦 (1578 –1658) 四大弟子「宗旦四天王」之一，亦是表千家茶道庸軒流之創始人，別名反古庵，亦用作其茶室名。藤村庸軒亦為著名詩人，曾出版《反古庵庸軒茶之湯之留書》、《庸軒詩集》等著作。此對琥珀對章應為其舊藏。





820

A CARVED CINNABAR LACQUER 'NINE
DRAGONS AND *BAJIXIANG*' JARDINIÈRE

QING DYNASTY, 18TH CENTURY

7¼ in. (18.5 cm.) diam.

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE:

Sold at Sotheby's Hong Kong, 17 May 1988, lot 339

來源:

香港蘇富比，1988年5月17日，拍品339號

清十八世紀

剔紅九龍戲珠八吉祥圖盆



Another view 另一面



*UNCLUTTERED OFFERING OF
FLOWERS IN VASES*

*A tattered sutra rests casually on a
bamboo table,*

*I brew tea to offer to the flowers in
the porcelain vase.*

瓶
花
清
供

殘經閒竹几，
瀾茗供花瓷。



*Qianlong Celadon-Glazed
Archaistic Vase*

乾隆粉青釉仿古銅鬲式尊





821

清乾隆

粉青釉刻古銅器紋壘式尊

六字篆書款

A FINE MAGNIFICENT AND RARE
CELADON-GLAZED ARCHAISTIC VASE,
ZUN

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

14¾ in. (37.5 cm.) high

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

PROVENANCE:

Chang Foundation, Taipei, prior to 1990

EXHIBITED:

Beijing, National Museum of Chinese History, *Treasures from the
Chang Foundation*, 5 May- 5 July 1996, cat. no.59

LITERATURE:

Chang Foundation, *Selected Chinese Ceramics from Han to Qing
Dynasties*, Taipei, 1990, pp. 348-349, pl.155
Chang Foundation, *Treasures from the Chang Foundation*, Taipei,
1996, p.38, no.59

來源:

鴻禧美術館，台北，1990年前入藏

展覽:

北京，中國歷史博物館，《鴻禧集珍》，1996年5月5日-7月5日，
展覽圖錄圖版59號

出版:

鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁348-349，
圖版155號

鴻禧美術館，《鴻禧集珍——一九九六年北京中國歷史博物館》，
台北，1996年，頁38，圖版59號



Mark 款識





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

The vase is well potted in baluster form with an angular sloping shoulder rising to a broad waisted neck surmounted by a galleried rim. It is finely moulded and carved all around with five registers of archaistic scrollwork, the central frieze with an undulating band filled with formal ring and hook motifs, between bands of stylised animals, and with lappet borders at the extreme ends. It is covered with an even glaze of soft sea-green tone.

The exquisite vase exemplifies a perfect fusion of meticulous technical craftsmanship and deliberate archaism, evident in its refined celadon glaze and in its form and decorative motifs derived from ancient bronze prototypes. Specifically, the present vase was inspired by Western Zhou bronze *lei*.

During the Shang dynasty, bronze vessels were revered as ritual objects, symbolising power. By the Ming and Qing dynasties, the trend of antiquarianism grew stronger among scholars. People at the time believed that bronze vessels, having absorbed the essence of the earth over centuries, were ideal for flower arrangements. Therefore, using them as flower holders became highly fashionable. See the painting *Gathering in a Bamboo Grove* by Qiu Ying, housed in the Palace Museum, Beijing, collection number: *xin00119160*, a group of scholars is depicted gathered around a table adorned with various bronze vessels (fig. 1). Among them, a *gu* is placed alone with a coral branch inside, serving as a flower vase. The ritual significance of bronze vessels was weakened, while their aesthetic function was amplified within the scholarly pursuit of elegance.

In the 7th year of the Jiajing reign, the *Catalogue of Xuanhe Antiquities* (*Xuanhe Bogutu*) was revised, correcting errors in the inscriptions of bronze vessels recorded during Song dynasty. This laid the foundation for its republication during the Qianlong period, and the book was later included in the *Siku Quanshu*. Inspired by Ming dynasty designs, many Qianlong porcelain vases imitated archaic bronze forms. The present vase, though no longer made of bronze, retains the shape and decoration of its prototype, fully highlighting its role as an elegant flower vessel for scholarly enjoyment.

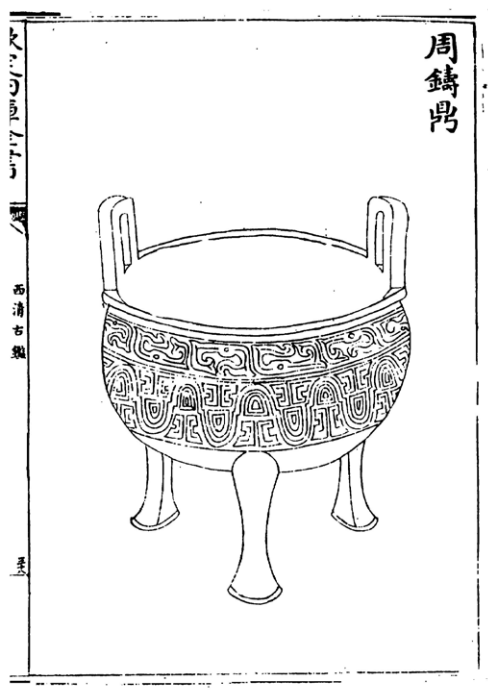


fig.2 *Xiqing gujian*
圖二 《西清古鑑》

瓶撇口，短頸，折肩，肩下漸收，通體施粉青釉。由上至下共五層紋飾，頸、肩及腹下飾竊曲紋，腹部飾波曲紋，近足處飾垂葉紋。底青花書「大清乾隆年製」篆書款。此器造型古樸俊美，釉色光潔瑩潤，其紋飾充分體現出乾隆皇帝好雅慕古的情懷。

此尊的造型和紋飾靈感來自西周青銅器血壺。商周時期，青銅器作為立國傳家禮器，被賦予尊崇地位。秦漢以降，青銅器的形制與審美一直對宮廷器物的製作產生影響。時至明清，文人雅逸生活方式進一步細分，仿古之風興起，尤以青銅器為盛。且時人認為銅器深浸土氣，適宜養花，故而，銅器作花器一時風靡。見北京故宮博物院藏仇英作《竹院品古圖》，藏品編號：新00119160，文人萃聚，桌案擺滿各式青銅重器，有一銅觚單獨安置，一株紅珊瑚立於其中，儼然作花器之用（圖一）。此時，青銅器的法禮性與厚重感被弱化，其賞玩功能在文人雅事精神的發揚中得以無限放大。

明嘉靖七年重修《宣和博古圖》，考證宋代記載青銅器銘文謬誤，為後來清乾隆年間修訂刊刻定立基礎。此書收錄於《欽定四庫全書》，並評述「當時裒集之功亦不可沒」，而乾隆年間仿青銅瓷器造型多受宋明之啟發，當為此故。此粉青釉壺式尊脫離青銅原料，而保留其形制與紋飾，使其作為花器的賞玩性得以完全凸顯。



fig.3 Collection of the Shanghai Museum
圖三 上海博物館藏品



fig.4 Christie's Hong Kong, 30 May 2012, lot 3963
圖四 香港佳士得，2012年5月30日，拍品3963號

The motifs on the present vase are similar to those found on an archaic bronze *lei* in the Freer Gallery of Art, illustrated by John A. Pope et al., *Freer Chinese Bronzes*, vol.1, Washington DC, 1967, pl.83. Similar bands of decoration on the current vase can also be seen on a Western Zhou *ding* recorded in *Xiqing gujian*, vol.3, no.38 (fig. 2); and on the large bronze *Xiao ke ding* housed in the Shanghai Museum (fig. 3).

A small number of other vases of the Qianlong reign with this rare combination are published. One from the Baur Collection is illustrated by J. Ayers in *Chinese Ceramics in the Baur Collection*, Vol.2, Geneva, 1999, pl.290; one formerly in the T.Y. Chao Collection, was sold at Christie's Hong Kong, 1 November 2004, lot 875; one from the Wang Xing Lou Collection, illustrated in *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors: Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, p.184, no.68; and one formerly in the collection of Shoken Kotaigo, wife of Emperor Meiji, sold at Christie's Hong Kong, 30 May 2012, lot 3963 (fig. 4).

參考美國費瑞爾美術館藏一件造型及紋理十分相似的青銅罍，見John. A. Pope 等所著《Freer Chinese Bronzes》，卷一，華盛頓，1967年，圖版83號。然本瓶不設青銅罍原型之雙耳，使得整體造型更簡樸俊麗。相同的竊曲紋與波曲紋可比較《西清古鑑》所錄一周鑄鼎，見第三卷，圖版38號（圖二）；以及上海博物館藏一西周小克鼎，腹部波曲紋飾與本瓶一致（圖三）。

此尊為刻花單色瓷中的傑作，燒造時先在胎體雕刻精緻的仿古紋，再施剔透粉青釉，釉彩流入綫條之中，使得釉色呈現出不同層次的對比，令人賞心悅目。此類傳世品僅見數例。一例藏鮑氏東方藝術館，見J. Ayers 所著《Chinese Ceramics in the Baur Collection》，卷二，日內瓦，1999年，圖版290號；另一例為趙從衍舊藏，並於2004年11月1日香港佳士得拍賣，拍品875號；再一例為望星樓舊藏，出版於《清代康雍乾官窯瓷器：望星樓藏瓷》，香港，2004年，頁184，圖版68號；及日本明治皇后舊藏一例，2012年5月30日於香港佳士得拍賣，拍品3963號，可相比較（圖四）。





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清乾隆

釉裏紅夔鳳紋搖鈴尊

六字篆書款

A FINE RARE COPPER-RED DECORATED
‘PHOENIX’ MALLET-SHAPED VASE,
YAOLINGZUN

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

7 in. (18 cm.) high

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

PROVENANCE:

Chang Foundation, Taipei, prior to 1990

LITERATURE:

Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp.340-341, no. 151

The bell-shaped body rising to a tall tubular neck with a slightly lipped rim, painted on both sides with a stylised *kui* phoenix design. The base is inscribed with a six-character Qianlong reign mark in underglaze blue.

A Kangxi vase of this design in the Shanghai Museum, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, p.108, no.71. Compare also with a blue and white Kangxi example, housed in the Palace Museum and recorded in *Gugongbowuyuan cang qingdai yuyao ciqu*, Beijing, 2005, vol.1, pl.47.

來源:

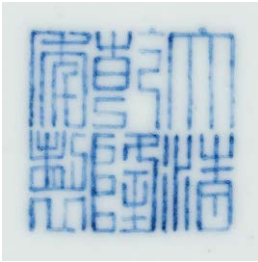
鴻禧美術館，台北，1990年前入藏

出版:

鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁340–341，圖版151號

此尊唇口微撇，長直頸，直腹，淺圈足。釉裏紅裝飾兩組夔鳳紋，發色鮮麗，羽毛曲卷如雲。底青花書「大清乾隆年製」篆書款。

比較一件紋飾相同的康熙釉裏紅搖鈴尊，現藏上海博物館，並錄於《上海博物館藏康熙瓷圖錄》，香港，1998年，頁108，圖版71號。另參考北京故宮博物院藏一青花例，見《故宮博物院藏清代御窯瓷器》，北京，2005年，卷一，圖版47號。



Mark 款識





823

清雍正

青花事事如意紋小抱月瓶

A FINE RARE MINIATURE BLUE AND WHITE 'PERSIMMON AND LONG-TAILED BIRD' MOONFLASK

YONGZHENG PERIOD (1723-1735)

4⅞ in. (10.8 cm.) high

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE:

Collection of Edward T. Chow (1910-1980)

Sold at Sotheby's Hong Kong, *The Edward T. Chow Collection*, 19 May 1981, lot 543

Sold at Sotheby's Hong Kong, 28-29 April 1992, lot 118

The vase is elegantly potted with a gently flattened spherical body surmounted by a cylindrical neck flanked by two arched *ruyi* scroll handles. Both sides are delicately painted in cobalt blue with a long-tailed bird perched on leafy branches bearing persimmons and buds, all between bands of trefoil motifs encircling the shoulder and the foot. The neck is further decorated with bamboo sprays.

A number of Yongzheng moonflasks are recorded but they are generally of larger proportions. Compare with a Yongzheng blue and white 'persimmon' moonflask, housed in the National Palace Museum, Taipei, collection number: *guci 016953*(fig. 1); and one decorated with prunus and magpies, included in the Palace Museum and illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, no.97.

來源:

仇焱之舊藏 (1910–1980)

香港蘇富比，仇焱之珍藏專場，1981年5月19日，拍品543號

香港蘇富比，1992年4月28–29日，拍品118號

瓶直頸，頸部繪竹葉，頸肩處飾對稱如意耳，扁圓腹，肩、足繪三葉紋一周，腹部兩面分繪綬帶鳥立於柿子花枝之上，姿態各異。本瓶通體青花紋飾，造型精細玲瓏，柿子與如意紋的運用正表現了事事如意的吉祥美意。

傳世的雍正抱月瓶見於各大博物院收藏中，然器型尺寸普遍較大，如本品之小巧者十分珍罕。參考台北故宮博物院藏一尺寸較大的雍正青花抱月瓶，紋飾與本品相若，館藏編號：故瓷016953（圖一）；此外，參考一件雍正青花喜上眉梢抱月瓶，現藏北京故宮博物院，並載於故宮博物院藏文物珍品全集《青花釉裏紅（下）》，香港，2010年，圖版97號。



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



Another view 另一面





824

清乾隆

黃玻璃長頸瓶

雙方框「乾隆年製」楷書刻款

AN IMPERIAL YELLOW GLASS BOTTLE VASE

QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

9¼ in. (23.5 cm.) high, box

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

PROVENANCE:
Sold at Sotheby's Hong Kong, 30 October 2002, lot 369

LITERATURE:
Sotheby's Thirty Years in Hong Kong, Hong Kong, 2003, p. 371, no. 443

來源：
香港蘇富比，2002年10月30日，拍品369號
出版：
蘇富比，《香港蘇富比三十週年》，香港，2003年，頁371，編號443



Mark 款識





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

The Imperial Glass Workshop was established in the 35th year of Kangxi's reign (1696) under the management of the *Zaobanchu* (Imperial Palace Workshop) located at *Yangxin Dian* (Hall of Mental Cultivation). The Glass Workshop enjoyed strong Imperial patronage which greatly increased the status of this material whose original principal function was imitation of jade and other precious stones. However, it was not until the Qianlong period that glass was made on a grand scale and glass-making reached its peak. Notably, between the 5th and 18th years of the Qianlong reign, Jesuit missionary Gabriel-Leonard de Brossard, S.J. (1703-1758) contributed greatly to advancements in the Imperial Workshop's glassmaking techniques- under his influence, the glass formula was refined, producing pieces with a smoother texture and more uniform colouration. The vibrant yellow hue and flawless evenness of the current lot strongly suggests it was created during this period, exemplifying the zenith of imperial glassmaking.

Compare to an almost identical example with the same mark in the collection of the Kyoto National Museum, collection no.: GK584. Another similar-sized yellow glass bottle vase of Qianlong period, with slightly tapered neck, is in the collection of the Palace Museum, Beijing, collection no.: *gu00106291* (**fig. 1**).

瓶圓口，長直頸，闊腹下斂至足，平底，通體光素無飾，器形端莊，線條流暢，渾黃色澤均勻潔淨。

歐洲的玻璃工藝於清初傳入中國，清宮玻璃廠於康熙三十五年（1696年）建立，開啟了宮廷御用玻璃器的製作，直至清朝末年。乾隆時期政局穩定、物質基礎雄厚，加上乾隆本身對於藝術的喜愛與推崇，使宮廷工藝技術進入了鼎盛時期，而玻璃廠生產數量亦大幅提高並創新。乾隆五年至十八年，在傳教士紀文（1703–1758）的影響下，玻璃配方改良加入了礬砂與砷，使其成品更純淨光滑；此拍品渾黃色調之光亮嬌豔，應為這時期所做，屬清宮玻璃器之精品。

比較日本京都國立博物館亦藏一機近相同之帶乾隆款黃玻璃長頸瓶，館藏編號：GK584。北京故宮博物院藏另一件尺寸相近、口部略收之近似例，藏品編號：故00106291（**圖一**）。



825

清乾隆

御製黃玻璃刻龍鳳紋鼻煙壺

「乾隆年製」篆書刻款

AN IMPERIAL CARVED YELLOW GLASS 'DRAGON AND PHOENIX' SNUFF BOTTLE

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

2¼ in. (5.9 cm.) high, jadeite stopper, box

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

PROVENANCE:

Collection of Edgar. S and Margaret Prescott Wise
Sold at Sotheby's Hong Kong, *Important Chinese Snuff Bottles*
including a *Private European Collection*, 18 April 1997, lot 28

LITERATURE:

Bob C. Stevens, *The Collector's Book of Snuff Bottles*, New York,
1976, pl. 186

The present lot belongs to a small group of superb yellow glass snuff bottles that can be attributed to the Imperial Glass Workshop, probably to the first half of the Qianlong period, based upon the yellow colour that is strictly reserved for the court and the impeccable level of carving.

The present lot appears to be the only yellow glass example decorated with both *kui* dragon and phoenix, while the related examples are decorated with only *kui* dragons. Compare to a very similar decorated bottle with a Qianlong mark, where the mask handles resemble more closely of a bovine, formerly in the Katherine Kitchin Collection and the Edmund F. Dwyer Collection, sold at Christie's London, 12 October 1987, lot 73, and Christie's New York, 3 December 1992, lot 364 (fig. 1). For another related example with antelope handles, also bearing a Qianlong mark, previously in the collection of Hugh Moss and the Belfort Collection, sold at Bonhams Hong Kong, 25-26 May 2011, lot 25.

來源:

Edgar. S暨Margaret Prescott Wise舊藏
香港蘇富比,《Important Chinese Snuff Bottles including a Private
European Collection》,1997年4月18日,拍品28號

出版:

Bob C. Stevens,《The Collector's Book of Snuff Bottles》,紐約,
1976年,圖版186

此件鼻煙壺採用宮廷御用黃色玻璃為材,以極精微的淺浮雕技法呈現
夔龍鳳紋與鋪瑞獸首,應屬清宮玻璃廠為乾隆前期所製之御用鼻煙壺
之一。

此拍品應為惟一雕有夔龍及夔鳳之黃玻璃例,市場上曾見兩件雕有相
近夔龍紋飾之乾隆款黃玻璃鼻煙壺,一例刻有鋪牛首,為Katherine
Kitchin舊藏及Edmund F. Dwyer舊藏,1992年12月3日紐約佳士得
拍賣,拍品364號(圖一);另一例則刻鋪鹿首,為莫士搗舊藏及
Belfort舊藏,於香港邦瀚斯2011年5月25-26日拍賣,拍品25號。



fig. 1 Christie's New York, 3 December 1992, lot 364
圖一 紐約佳士得,1992年12月3日,拍品364號



Base 底部



HIGH VALUE LOT PRE-REGISTRATION

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- 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

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- 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.
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ENQUIRIES

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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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

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- 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.

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- 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.

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- 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**.
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 - 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.
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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.

c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids 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 **actioneer** decides to use their discretion as set out in paragraph C3 above, when the **actioneer'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 F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be 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 E2(hiii) 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.
- #### 5 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; 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. 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.

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, we 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.
 - (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 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. 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.
- (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.

- (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 purchased, 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 V 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**.

1 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.

5 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

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

K GLOSSARY

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

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

- 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, 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

Δ 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 next to its **lot** number.

◻ Minimum price guarantees

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

業務規定・買方須知

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繩、鐘繩或鑰匙出售。
- (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：
- 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；
 - 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；
 - 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

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 1 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打印時的兌換率設定，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，

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.

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

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

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

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

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

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

Grades in Condition Reports

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

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

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

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

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

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

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

REFERENCE TO “HARDWARE”

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

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

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

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**售給最先達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 ⓘ 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**將本着真誠考慮該訴求。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託競投）。

5. 代表賣方競投

拍賣官可選擇代表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22%；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。賣方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

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

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方**保證**其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；及
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。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F(a)段定義）的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品**保證條款如下：

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**註明的資料作出**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**以外的大階字體註明）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的發票之原本買方，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**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、及書籍鑰邊的破損、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**的條款還還予原本買方，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**註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實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，買方能夠滿上地向您取回該**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，而此最終買方會在你向我們為**拍賣品**付款之前向你提供資金，您**保證**：
 - (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有通用的反洗錢，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、法律費用及其它費用；
 - (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入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) 倉儲的條款通用，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額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

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

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的**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、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鰐皮及駝鳥皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、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（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認為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 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。請就個別拍賣品與相關部門聯絡。

(h) 手袋

注有 **≈** 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它事項）；和

(b) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、**來源**、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。
- 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。
- 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- 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**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**上查閱。銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從**www.christies.com**網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- (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**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。

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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。

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∞

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。

◦ 保證最低出售價

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贗，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

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概 全部或部份是藝術家之創作。「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他/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（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的真品證書。除非佳士得同意其應該按真品保證條款取消交易，否則不能以製造商不能提供真品證書作為取消交易的理由。

拆除手錶電池

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

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、銀或鍍金）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「鍍金配件」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Medoc 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
Art Finance 藝術融資部

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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



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