

CHRISTIE'S 佳士得

區百齡珍藏

THE  
AU BAK LING  
COLLECTION



VOLUME II 第二部分

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



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# CHRISTIE'S 佳士得

## THE AU BAK LING COLLECTION VOLUME II 區百齡珍藏第二部分

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)  
11.15am (Sale 23842, Lots 901-960)  
上午11時15分 (拍賣編號 23842, 拍賣品編號 901-960)  
Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central  
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Tel 電話: +852 2760 1766

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 NUMBER 拍賣編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **23842**.  
在遞交書面和電話競投表格或查詢拍賣詳情時, 請註明拍賣編號為 **23842**。

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區百齡珍藏

THE  
AU BAK LING  
COLLECTION

VOLUME II 第二部分





Mr. Au Bak Ling at home, circa 1982–1983, the lots on right page visible on display  
區百齡先生於家中，約1982/83年，展櫃上可見右頁拍品

## 德智勇毅：區百齡珍藏

區氏瓷器珍藏堪稱全球最全面的私人藏瓷之一。區百齡先生（1928–2019）一直醉心搜羅珍罕的中國瓷器精品，建立了橫跨宋、元、明、清四大時期的非凡瓷器珍藏，當中區氏收藏的成化時期（1465–1487）頂級御瓷更是享負盛名。1998年，英國皇家藝術學院於倫敦舉行「區百齡珍藏百件名瓷展覽」，展出區百齡先生的精選藏品，是學院自1768年成立以來首次舉行的單一中國瓷器私人珍藏展覽，彰顯區氏珍藏在全球藝術界的超然地位。

1928年，區百齡出生於香港一個貧苦家庭，年僅十歲的他便不得不離開校園，和父親一同經營二手書攤，以此幫補家計。1941年12月，太平洋戰爭全面爆發，香港於12月25日淪陷於日軍鐵蹄之下。當時只有13歲的區百齡毅然負起養家的重擔，他於1943年創辦了自己的公司，即如今廣為人知的「齡記」。

憑藉先天的聰穎和後天鏗而不捨的努力，區百齡開始拓展齡記的批發業務，並從英國進口新書。由於競爭激烈，他決定進軍零售業務，最終成為

香港最大的教科書供應商，打破了120年來英國出版業壟斷香港教科書的局面，通過製作優秀的教科書來幫助和提高香港教育水平，培育更多優秀的人才，作為今天社會棟梁。

1974年11月，區先生與扶輪社好友胡世昌夫人一同參加拍賣預展，當時他對藝術的喜愛僅限於嶺南畫派的中國書畫，但他馬上對展覽中琳琅滿目的瓷器形制、色彩及裝飾風格如癡如醉。第二天的拍賣中，他憑藉一腔熱忱，竟然成功投得14件瓷器，自此誤打誤撞開啟了瓷器收藏的四十五年旅程。

40多年來，區先生一直鏗而不捨尋覓最頂尖的中國名瓷，建立首屈一指的瓷器收藏。是次拍賣包含宋、元、明、清各大時期的傑作，完美體現輝煌的歷代制瓷工藝，全面呈現一部完整的中國陶瓷製作史，同時反映區先生雄心壯志的收藏目標。

是次拍賣部分拍品貼有「百齡珍藏」貼紙，該標籤是區先生於上世紀七十至八十年代初、為當時入藏的藏品特別訂製，後來已停止使用。



Lot 936  
拍品936號

Lot 937  
拍品937號

Lot 910  
拍品910號

Lot 933  
拍品933號

Lot 927  
拍品927號

Lot 925  
拍品925號

Lot 907  
拍品907號

## THE CELEBRATED AU BAK LING COLLECTION

The Au Bak Ling Collection is one of the most comprehensive private collections of Chinese ceramics with examples spanning over 1,000 years of ceramic production, comprising iconic and the rarest pieces dating from the Song (960-1279), Yuan (1279-1368), Ming (1368-1644) and Qing (1644-1911) dynasties. Mr. Au Bak Ling (1928–2019) was particularly renowned for his collection of exquisite Chenghua period (1465–1487) imperial porcelains. In 1998, highlights from his collection were displayed at the Royal Academy of Arts in London in an exhibition titled *'100 Masterpieces from the Au Bak Ling Collection'*. This was the first exhibition of Chinese ceramics from a private collection held at the Royal Academy since its founding in 1768, underscoring the collection's significance in the global art world.

Au Bak Ling was born in Hong Kong in 1928 into a poor family. When he was only ten years old, he was forced to leave school, in order to help his father run a small, second-hand bookstall. In December 1941, war broke out in Asia-Pacific, and on 25th December Hong Kong was occupied by Japanese troops. Mr. Au was only thirteen years of age at the time, but found himself burdened by the responsibility of supporting his family. Nevertheless, in 1943 he formally started a business under his own name 'Ling Kee'.

Mr. Au later expanded the Ling Kee business, ordering new books from England. The competition in the book trade was extremely fierce and he found it necessary to move into the retail market, where he

managed to become the largest supplier of school textbooks in Hong Kong. It brought Mr. Au considerable satisfaction when, despite the fact that British publishing houses had dominated the market in Hong Kong for more than 120 years, Ling Kee became the major publisher of textbooks for Hong Kong students.

In November 1974, Mr. Au joined Mrs. Dorcas Hu, a fellow Rotarian in attending an auction preview. Until that time, his interest had only been in Chinese paintings of the Lingnan School. He became enthralled by the great variety of shapes, colours, and decorative styles of the porcelains on display. The next day, he ventured into the saleroom and bid freely on everything that attracted him. By the end of the sale, he had purchased 14 pieces, and thus began his forty-five-year journey of collecting Chinese ceramics.

For over 40 years, Mr. Au passionately searched for the finest and rarest Chinese ceramics, forming a truly extraordinary collection. The long and glorious period of China's ceramic production is illustrated in this collection, an all-encompassing overview of its history which became Mr. Au's collecting objective.

*Several lots in this sale, all acquired in the 1970s and early 1980s, are accompanied with a sticker reading "Bak Ling Collection". Mr. Au ceased using his collection sticker for acquisitions made in the late 1980s and beyond.*







A FINE AND VERY RARE JUN SKY-BLUE GLAZED CENSER  
北宋 鈞窯天藍釉琴爐

NORTHERN SONG DYNASTY (960-1127)

2 ¼ in. (5.5 cm.) high

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

PROVENANCE

Edward T. Chow (1910-1980)  
*The Edward T. Chow Collection, Part Two*, sold at Sotheby's  
London, 16 December 1980, lot 271

It is very rare to find a Jun censer of this type with a ring foot, as most examples are in the form of a tripod in imitation of the archaic bronze *ding*. A tripod example in Taiwan is illustrated in *Porcelain of the National Palace Museum: Chun Ware of the Sung Dynasty*, Hong Kong, 1961, no. 42; another illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. I, no. 391.

來源

仇焱之 (1910–1980 ) 珍藏  
《The Edward T. Chow Collection, Part Two 》，倫敦蘇富比，  
1980年12月16日，拍品271號

鈞窯爐多作三足鼎式，極少見圈足的作法。此爐應為文人雅士撫琴焚香所用。

可比較台北故宮博物院藏有一件三足鈞窯小爐，見《故宮藏  
瓷—鈞窯》，香港，1961，圖版42。另一件三足例子為玫茵堂  
收藏，見康蕊君《玫茵堂藏中國陶瓷》，第1冊，倫敦，1994，  
圖版391。



(Base 底部)



A FINE AND SUPERB JUN SKY-BLUE GLAZED DISH  
北宋 鈞窯天藍釉折沿盤

NORTHERN SONG DYNASTY, 11<sup>TH</sup>-12<sup>TH</sup> CENTURY

7⅞ in. (17.8 cm.) diam.

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

PROVENANCE

Frank Caro (1904-1980), successor to C. T. Loo, New York,  
no. 5680 (according to label)  
Sold at Christie's New York, 28 October 1977, lot 65

The simple form of the current dish well complements the soft opalescent glaze characterising the best Jun wares of this period. A Jun dish with a similar pale blue glaze and everted rim, but with spur marks within the foot ring, is in the National Palace Museum, Taipei (museum number *guci* 000044N000000000). Another similar dish was formerly in the collection of Mrs. Alfred Clark, illustrated in Basil Gray, *Early Chinese Pottery and Porcelain*, London, 1953, pl. 84.

來源

盧芹齋繼承人 Frank Caro (1904–1980)，編號5680（根據標籤）  
紐約佳士得，1977年10月28日，拍品65號

鈞窯器的特點是造型簡練樸拙，線條明朗剛勁，配合肥厚溫潤的天藍釉，柔化了硬朗的輪廓，帶來一種剛柔並濟的視覺美。

台北故宮博物院藏有器形相似的折沿鈞窯盤，支釘在圈足內，典藏編號故瓷000044N000000000。另一件相似的盤子為克拉克夫人舊藏，見Basil Gray《Early Chinese Pottery and Porcelain》，倫敦，1953，圖版84。



(Base 底部)





A RARE AND EXQUISITE QINGBAI ‘CHILONG’ CUP  
南宋/元 青白釉螭龍柄酒盃

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

5⅞ in. (13 cm.) wide

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

PROVENANCE

Carl Kempe (1884-1967)  
Sold at Sotheby's London, 14 May 2008, lot 319

EXHIBITED

Kunst Industri Museet, Copenhagen, 1950  
Palazzo Ducale, *Exhibition of Chinese Art*, Venice, 1954, no. 569  
Asia House Gallery, *Chinese Gold, Silver and Porcelain: The Kempe Collection*, New York, 1971, no. 124

LITERATURE

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, no. 533  
*Oriental Ceramics, vol. 8: The World's Great Collections-Museum of Far Eastern Antiquities*, Stockholm, Tokyo, 1982, no. 183  
*Chinese Ceramics in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities, Ulricehamn, 2002, no. 730

Compare three similar *qingbai* cups illustrated by Jan Wirgin in *Sung Ceramic Design*, Stockholm, 1970: one in the Fitzwilliam Museum, Cambridge, no. 28g; one in the Honolulu Academy of Arts, pl. 28h; the third in the Barlow Collection, no. 28i. Another example from the Meiyintang Collection is published by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, no. 618.

來源

卡爾·坎普 (1884–1967)  
倫敦蘇富比，2008年5月14日，拍品319號

展覽

Kunst Industri Museet，哥本哈根，1950  
威尼斯總督府，《Exhibition of Chinese Art》，1954，圖版569  
紐約亞洲協會，《Chinese Gold, Silver and Porcelain: The Kempe Collection》，紐約，1971，圖版124

出版

Bo Gyllensvärd，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥摩爾，1964，圖版533  
《世界陶瓷全集》，第8冊，東京，1982，圖版183  
《Chinese Ceramics in the Carl Kempe Collection》，The Museum of Art and Far Eastern Antiquities，烏爾里瑟港市，2002，圖版730

三件相似的青白釉盃收錄於Jan Wirgin著《Sung Ceramic Designs》，斯德哥摩爾，1970；第一件由費茲威廉博物館所收藏，見圖版28g；第二件藏於檀香山藝術學院，見圖版28h；第三件為Barlow 收藏，見圖版28i。

又一件為玫茵堂收藏，見康蕊君《玫茵堂藏中國陶瓷》，第1冊，倫敦，1994，圖版618。



(Base 底部)



905

A RARE SMALL LONGQUAN BLACK-BODIED GUAN-  
GLAZED WASHER  
南宋 龍泉窯黑胎官釉小水洗

SOUTHERN SONG DYNASTY (1127-1279)

3⅞ in. (9.8 cm.) diam.

**HK\$500,000-1,000,000**  
*US\$65,000-130,000*

PROVENANCE

Sold at Sotheby's London, 7 December 1993, lot 190

來源

倫敦蘇富比，1993年12月7日，拍品190號



(Base 底部)



(Two views 兩面)



906

A FINE LONGQUAN CELADON ‘RIBBED’ TRIPOD CENSER  
南宋 龍泉窯青瓷匱式三足爐

SOUTHERN SONG DYNASTY (1127-1279)

5 in. (12.7 cm.) diam.

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

PROVENANCE

Sold at Sotheby's Hong Kong, 16 May 1977, lot 21

A similar Longquan censer of the same form in the Idemitsu Museum of Art Collection, was illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 462.

來源

香港蘇富比，1977年5月16日，拍品21號

日本出光美術館有一件同類的龍泉窯匱式爐，著錄於《出光美術館藏品圖錄——中国陶磁》，東京，1987，圖版462。



907

A LONGQUAN CELADON ‘TWIN FISH’ DISH  
南宋 龍泉青瓷貼雙魚紋折沿盤

SOUTHERN SONG DYNASTY (1127-1279)

8 in. (20 cm.) diam.

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

PROVENANCE

Sold at Sotheby's Hong Kong, 12 May 1976, lot 44

來源

香港蘇富比，1976年5月12日，拍品44號



A FINE AND RARE SMALL DING WATER POT  
五代 定窯貼花小水丞

FIVE DYNASTIES (907-960)

2 ¼ in. (5.5 cm.) high

HK\$200,000-400,000  
US\$26,000-52,000

PROVENANCE

Edward T. Chow (1910-1980)  
*The Edward T. Chow Collection, Part Two*, sold at Sotheby's  
London, 16 December 1980, lot 248

This delicate water pot is finely potted of an unusual shape with a sharp angular profile, which may have been influenced by a metal prototype. A very similar water pot from the Ingram Collection, possibly the same example as the current lot, was included in the *Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. 349f.

來源

仇焱之珍藏 (1910–1980)  
《The Edward T. Chow Collection, Part Two》, 倫敦蘇富比,  
1980年12月16日, 拍品248號

本水丞器形特殊, 線條筆直利落, 應受早期金屬器之影響。釉色胎土淨白細膩, 屬五代時期精品。威尼斯1954年展覽曾展出一件非常相似的水丞, 源自Ingram家族珍藏, 有可能與本拍品是同一件, 見《Exhibition of Chinese Art》, 威尼斯, 1954, 圖版349f。



A RARE AND EXCEPTIONAL CIZHOU BLACK-GLAZED SGRAFITTO VASE,  
YUHUCHUNPING  
金 磁州窯黑釉剔花玉壺春瓶

JIN DYNASTY (1127-1234)

The base is inscribed in ink with several partially illegible characters ending in 'li xiang', possibly denoting the name of a studio.

11 ¼ in. (28.5 cm.) high

HK\$240,000-550,000  
US\$31,000-71,000

PROVENANCE

Offered at Sotheby's London, 17 November 1999, lot 734

底部墨書文字, 部分難以辨識, 當中包含「立祥」二字, 有可能是作坊名字。

來源

曾於倫敦蘇富比拍賣, 1999年11月17日, 拍品734號

A number of related carved Cizhou vases are in important private and museum collections. A similar bottle vase was illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 523. Another example is in the Honolulu Academy of Arts, illustrated by J. Wirgin, *Sung Ceramic Designs*, Stockholm, 1970, no. 55d. A third example is in the Tokyo National Museum, published by M. Tregear, *Song Ceramics*, London, 1982, no. 9.

此瓶線條優美, 比例適中, 剔花明快流暢, 為磁州窯中之精品。可比較數件相似例, 日本東京出光美術館曾著錄一件, 見《出光美術館藏品圖錄——中国陶磁》, 東京, 1987, 圖版523。另一件藏於檀香山美術學院, 見J. Wirgin著《Sung Ceramic Designs》, 斯德哥爾摩, 1970, 圖版55d。再一例藏東京國立博物館, 見M. Tregear著《Song Ceramics》, 倫敦, 1982, 圖版92。





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A RARE BLUE AND WHITE ‘PEONY SCROLL’ VASE, YUHUCHUNPING  
元 青花纏枝牡丹紋玉壺春瓶

YUAN DYNASTY (1279-1368)

11 in. (28 cm.) high

HK\$900,000-1,500,000  
US\$120,000-190,000

PROVENANCE

Sold at Sotheby's London, 11 December 1979, lot 253

A very similar *yuhuchunping*, also decorated with a peony scroll, is illustrated in *Seikai Toji Zenshu - 13 - Liao, Jin, Yuan*, Tokyo, 1981, p. 221, fig. 115. Another similar vase decorated with a lotus scroll in a private collection in the Philippines, is published in Ye Peilan, *Yuandai ciqu (Yuan porcelain)*, Beijing, 1998, pl. 95. A Yuan *yuhuchunping* decorated overall with a chrysanthemum scroll is in the British Museum, exhibited at Shanghai Museum, *Art of Yuan Blue-and-white Porcelain*, Shanghai, 2012, pl. 15.

來源

倫敦蘇富比，1979年12月11日，拍品253號

此瓶器型優雅，線條修長，畫工生動嫺熟。有一件非常相似的牡丹紋青花玉壺春瓶，著錄於《世界陶磁全集 -13- 遼金元》，東京，1981，221頁，插圖115。另一件相似的作品則繪以纏枝蓮紋，藏於一菲律賓私人博物館，見葉佩蘭《元代瓷器》，北京，1998，圖版95。大英博物館藏一件元青花玉壺春瓶，整體外壁繪纏枝菊花紋，展覽於上海博物館，《幽藍神采：元代青花瓷器特集》，2012年，圖版15號。



(Base 底部)





A VERY RARE BLUE AND WHITE ‘DRAGON AND PEONY’ DISH  
元 青花龍戲珠纏枝牡丹紋盤

YUAN DYNASTY (1279-1368)

7 in. (17.8 cm.) diam.

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

PROVENANCE

Sold at Sotheby's London, 6 April 1976, lot 111

The dragon on this dish bears characteristics of dragons found on earlier works of art on Tang and Song dynasty art, such as the slender curved neck and pointed agape mouth, while displaying traits seen on later Ming and Qing dynasty dragons with a robust body and well-delineated scales. Compare to a very similar dish of larger size (35 cm.), also decorated with a dragon and flaming pearl in the centre surrounded by a peony scroll, from a tomb in Weichang County, Hebei province and now housed in the Weichang County Museum (fig. 1), illustrated in *Zhongguo wenwu jinghua daquan: Taoci juan* (Complete Masterpieces of Chinese Cultural Relics: Ceramics Volume), Hong Kong, 1993, p. 337, pl. 569. Another bowl decorated with a very similar three-clawed dragon is in the collection of Capital Museum, Beijing, illustrated in Zhu Yuping, *Yuandai Qinghua ci*, Shanghai, 2000, no. 40.

來源

倫敦蘇富比，1976年4月6日，拍品111號

此元青花盤子上的龍紋既保留著唐宋時期龍頸細彎、尖嘴張開的形象，又展現了一點明清時期龍身矯健有力、龍鱗分明的形象，反映元代承先啟後的獨特歷史地位。河北圍場古墓曾出土一件非常相似的青花盤，同樣飾龍戲珠纏枝牡丹紋，尺寸稍大（35公分），現藏河北圍場縣博物館（圖一），見《中國文物精華大全—陶瓷卷》，香港，1993，337頁，圖版569。首都博物館另藏一件元青花盤，盤心繪非常相似的三爪龍，見朱裕平著，《元代青花瓷》，上海，2000年，圖40。



fig. 1 Collection of Weichang County Museum Collection  
圖一 河北圍場縣博物館



(Base 底部)





A RARE COPPER-RED DECORATED ‘CHRYSANTHEMUM SCROLL’ BARBED-RIM CUP STAND  
明洪武 釉裏紅纏枝菊花紋菱花式盞托

HONGWU PERIOD (1368-1398)

7⅞ in. (20 cm.) diam.

HK\$1,000,000-1,800,000  
US\$130,000-230,000

PROVENANCE

Sold at Sotheby's Hong Kong, 27 October 1992, lot 30

A number of Hongwu cup stands of this design have been preserved in important museum and private collections, though few match the intensity of the copper red tone found on this rare example.

Similar copper-red cup stands painted with a central *ruyi* medallion include an example in the Palace Museum Collection, Beijing (fig. 1), illustrated in *The Complete Collection of Treasures of the Palace Museum, vol. 34: Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, no. 225; one in the Shanghai Museum, illustrated by Lu Minghua, *Mingdai guanyao ciqu* [Ming Imperial Ceramic], Shanghai, 2007, p. 8; and another from the collections of Manno Art Museum and Le Cong Tang, sold at Christie's Hong Kong, 27 November 2017, lot 8001.



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

來源

香港蘇富比，1992年10月27日，拍品30號

釉裏紅盞托始燒於元末，至洪武年間仍繼續燒製，但如此器發色鮮紅者則極少。

如此器內底飾如意紋的盞托有數例，一藏北京故宮博物院（圖一），見《故宮博物院藏文物珍品全集·青花釉裏紅（上）》，第34冊，香港，2000，圖版225；一為上海博物館藏品，見陸明華《明代官窯瓷器》，上海，2007，8頁；另一為日本萬野美術館及樂從堂先後遞藏，香港佳士得2017年11月27日拍賣，拍品8001號。



(Base 底部)





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A FINE AND RARE BLUE AND WHITE ‘LOTUS SCROLL’ BOWL, *LIANZI WAN*  
明宣德 青花石榴纏枝蓮紋蓮子盃 雙圈六字楷書款


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

8⅞ in. (20.5 cm.) diam.

HK\$3,800,000-5,500,000  
US\$490,000-710,000

PROVENANCE  
Sold at Sotheby's Hong Kong, 29 November 1976, lot 467

來源  
香港蘇富比，1976年11月29日，拍品467號





(Two views 兩面)





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

The current bowl takes its name, *lianzi wan* (lotus bowl) from its resemblance to a lotus pod. The form originated in the Yongle period, and retained its popularity through the reign of Xuande, as demonstrated by a group of Xuande-marked *lianzi* bowls in the National Palace Museum, Taipei, published in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 360-377, nos. 153-161.

The double-petal and wave band decoration on the exterior of this bowl is rarely seen. Compare two bowls held in the Palace Museum, Beijing, published respectively in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I)*, Shanghai, 2000, pl. 154 (fig. 1) and the *Gugong Bowuyuan cang Ming chu qinghua ci*, vol. 2, Beijing, 2002, pl. 150; one held in the British Museum bequeathed by Dr Stephen Wootton Bushell illustrated by J. Harrison-Hall, *Ming Ceramics*, London, 2000, p. 134, fig. 4:27; one in the Idemitsu Museum of Art, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 633; and finally one from the YC Chen Collection sold at Christie's Hong Kong, 29 May 2013, lot 1931.

盃敞口，深弧腹，窄底，圈足。通體青花紋飾。盃心雙圈內繪折枝石榴果，內壁飾纏枝蓮紋，口沿下飾回紋一周。外壁飾雙層蓮瓣紋，口沿邊環飾海水紋。底雙圈內書青花「大明宣德年製」楷書款。

宣德青花蓮子盃，因形似蓮房，故得其名。台北故宮博物院收藏一系列的宣德款蓮子盃，分為白釉及青花紋飾二種，見1998年台北出版《明代宣德官窯菁華特展圖錄》，頁360-377，圖版153-161號。

外壁繪雙層蓮瓣紋蓮子盃的其他例子包括：北京故宮博物院藏兩件，其一刊錄於《故宮博物院藏文物珍品全集·青花釉裏紅（上）》，上海，2000年，圖版154（圖一），另一刊錄於《故宮博物院藏明初青花瓷》，下冊，北京，2002年，圖版150；Dr Stephen Wootton Bushell捐贈大英博物館藏品，見2000年倫敦出版J. Harrison-Hall，《Ming Ceramics》，頁134，圖版4：27；東京出光美術館藏一件，見於《出光美術館藏品圖錄——中國陶磁》，東京，1987年，圖版633；以及陳玉階舊藏一件，2013年5月29日於香港佳士得拍賣，拍品1931號。



A VERY RARE IRON-RED DECORATED ‘FIVE FISH’ DISH  
明弘治 白地礬紅彩五鯉盤

HONGZHI PERIOD (1488-1505)

8 ¼ in. (21.1 cm.) diam.

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

PROVENANCE

The Yiqingge Collection  
Sold at Christie's Hong Kong, 1 June 2011, lot 3728

EXHIBITED

The Gotoh Museum, Tokyo, 14 February-12 March 1967

When the present dish was exhibited at the Gotoh Museum, Tokyo in 1967, its rarity was recorded in a hand written note at the time stating that the dating was "earlier than Chenghua period. The color is good. The shape of the fish is good. The shape of the body is very beautiful and of typical early Ming style".

Compare to three dishes of this type decorated with iron-red fish, including one in the Palace Museum Collection, dated also to Hongzhi period, currently on loan exhibition in the Hong Kong Palace Museum (fig. 1); one in the Capital Museum, Beijing, illustrated in *Shoudu Bowuguan Cangcixuan*, Wenwu chubanshe, 1991, p. 126, no. 116; and one sold at Sotheby's London, 15 July 1980, lot 93.

來源

益清閣珍藏  
香港佳士得，2011年6月1日，拍品3728號

展覽

五島美術館，東京，1967年2月14日至3月12日

此盤曾於1967年2月14日至3月12日在日本東京五島美術館展出，當時認為此器應為成化之前的作品，釉色、魚紋描繪俱佳，器形規整，器足製作俱佳，是少見的精品。

有數件同類的礬紅魚紋盤可資比較，一件藏故宮博物院，同樣定年弘治，現借展於香港故宮文化博物館（圖一）；一件藏首都博物館，見《首都博物館藏瓷選》，北京，1991，圖版116；一件1980年7月15日於倫敦蘇富比拍賣，拍品93號。



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



(Two views 兩面)



A FINE AND RARE YELLOW-GROUND UNDERGLAZE-BLUE  
'POMEGRANATE' DISH

明正德 黃地青花石榴花紋盤 雙圈六字楷書款

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE  
BLUE WITHIN A DOUBLE CIRCLE AND OF THE  
PERIOD (1506-1521)

11 $\frac{5}{8}$  (29.5 cm.) diam.

**HK\$3,500,000-5,000,000**  
*US\$460,000-640,000*

PROVENANCE

The Manno Art Museum, Osaka, no. 435  
*One Man's Vision : Important Chinese Art from the Manno Art  
Museum*, sold at Christie's Hong Kong, 28 October 2002, lot 530

LITERATURE

*Selected Masterpieces of the Manno Collection*, Japan, 1988,  
pl. 115

來源

萬野美術館，大阪，編號435  
《獨具慧眼：萬野美術館藏重要中國藝術》，香港佳士得，2002年  
10月28日，拍品530號

出版

《萬野コレクション撰集》，日本，1988年，圖錄編號115







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

This current dish is remarkable for its attractive and thick yellow enamel, reminiscent of chicken oil, as well as the rich and vivid tones of cobalt blue. Zhengde dishes of this type decorated with pomegranate flowers are rare in the market. This superb example has impeccable provenance, formerly in the esteemed Manno Art Museum in Osaka.

A number of comparable examples are preserved in important museums, including one in the Palace Museum, Beijing (fig. 1), illustrated in *The Complete Collection of Treasures of the Palace Museum, vol. 35: Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, no. 232; one in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum: Blue-and-White Ware of The Ming Dynasty, Book IV*, Hong Kong, 1963, p. 66, no. 13; and another in the Percival David Collection, now housed in the British Museum, London, registration number: PDF. 779.

Another similar example also decorated with pomegranate flowers, formerly in the Sir Quo-Wei Lee Collection, was sold at Sotheby's Hong Kong, 3 October 2018, lot 127.

此盤黃釉濃艷肥厚，青花深邃幽藍，品相完好，傳承有緒，誠為難得一見的正德官窯器。同類黃地青花器有飾梔子花及石榴花兩種，後者如本例子在市場上不為多見，非常珍罕。

可參考數件博物館藏同類例子，包括北京故宮博物院藏一件（圖一），見《故宮博物院藏文物珍品全集·青花釉裏紅〈中〉》，第35冊，香港，2000，圖版232。台北故宮博物院另藏一件，載於《故宮藏瓷——明青花瓷〈四〉》，香港，1963，66頁，圖版13；另見大維德爵士珍藏一件，現藏大英博物館，藏品編號PDF. 779。

利國偉爵士舊藏一件正德黃地青花石榴紋盤，2018年10月3日於香港蘇富比拍賣，拍品127號。



(Both views 兩面)



A RARE BLUE AND WHITE ‘EIGHT IMMORTALS’ JAR  
明嘉靖 青花八仙過海罐 「大明嘉靖年造」楷書環款

JIAJING NIANZAO SIX-CHARACTER MARK IN A RING  
AND OF THE PERIOD (1522-1566)

4 ¾ in. (12 cm.) wide

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

PROVENANCE

Sold at Sotheby's Hong Kong, 24 November 1987, lot 23

According to the *Jiangxi Sheng Da Zhi* (Gazetteer of Jiangxi Province) compiled in 1560, in Jiajing 21<sup>st</sup> year (1542), ‘one hundred pieces of blue and white jars decorated with the Eight Immortals crossing the sea’ were made by the imperial kilns at Jingdezhen. The current jar is likely to be one of the one hundred pieces from this imperial order.

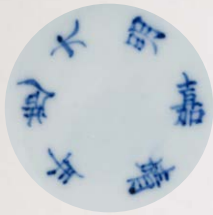
A Jiajing jar of identical form and design is in the Huaihaitang Collection, illustrated in *Eternal Enlightenment: the Virtual World of Jiajing Emperor*, Hong Kong, 2023, pl. 95. Another jar of the same form and with the same arrangement of the reign mark, but painted with phoenix and cranes, is in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum: Blue and White Ware of the Ming Dynasty, book V*, Hong Kong, 1965, no. 17.

來源

香港蘇富比，1987年11月24日，拍品23號

據嘉靖三十九年王宗沐編撰的《江西省大志》卷之七【陶書】記載，嘉靖二十一年（1542），景德鎮御器廠燒製了「青花白地八仙過海罐一百（件）」，本拍品很有可能就是其中一例。

嘉靖皇帝篤信道教，是以嘉靖一朝御瓷上屢見道教紋飾，並首創「大明嘉靖年造」楷書環款。懷海堂藏一件款式相同的嘉靖八仙紋罐，著錄於《浮華·仙境——嘉靖皇帝的虛擬世界》，香港，2023年，圖版95。台北故宮博物院藏一件器形及底款相同，但繪鳳凰及雲鶴之罐，見《故宮藏瓷——明青花瓷（五）》，香港，1965，圖版17。



A SMALL WUCAI ‘DRAGON AND PHOENIX’ DISH  
明萬曆 五彩龍鳳呈祥小盤 雙圈六字楷書款

WANLI SIX-CHARACTER MARK WITHIN A DOUBLE  
CIRCLE AND OF THE PERIOD (1573-1619)

5 in. (12.7 cm.) diam.

HK\$180,000-350,000  
US\$24,000-45,000

PROVENANCE

Sold at Sotheby's London, 6 April 1976, lot 121

Compare to a very similar Wanli-marked *wuca*i dish from the Meiyintang Collection, published in Regina Krah, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, vol. II, no. 729. A set of five *wuca*i dishes similarly decorated with a dragon and phoenix in the centre, but with the *bajixiang* on the inner well, is in the Idemitsu Museum of Art collection, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 760.

來源

倫敦蘇富比，1976年4月6日，拍品121號

玫茵堂藏一件紋飾非常接近的萬曆五彩盤，見康蕊君《玫茵堂藏中國陶瓷》，第2冊，倫敦，1994，圖版729。出光美術館另藏五件類似的龍鳳紋小盤，但盤壁飾八吉祥紋，見《出光美術館藏品圖錄——中國陶磁》，東京，1987年，圖760。



(Another view 另一面)







(Another view 另一面)



919

A FINE AND EXQUISITE BLUE AND WHITE ‘IMMORTALS’ BRUSH POT  
明崇禎 青花群仙祝壽圖筆筒

CHONGZHEN PERIOD (1628-1644)

6 ¼ in. (15.9 cm.) high

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

PROVENANCE

Sold at Sotheby's Hong Kong, 29 November 1976, lot 487

This brush pot is exceptionally well painted depicting immortals and their attributes in a restrained and scholarly style. Compare to several similar brush pots, all with different figural scenes, illustrated in R. S. Kilburn, *Transitional Wares and Their Forerunners*, Hong Kong Museum of Art, 1981, pl. 84; in *Chinese Porcelains of the Seventeenth Century*, China Institute Gallery, New York, 1995, no. 34; and in Harry M. Garner, *Oriental Blue and White*, London, 1954, no. 60A.

來源

香港蘇富比，1976年11月29日，拍品487號

本筆筒佈局疏朗，畫工溫婉細膩，青花發色清麗鮮亮，筒上紋飾如仙鹿、寶葫蘆、仙草、蟠桃、纏枝石榴等，皆寓意福壽安康，既祥瑞又不失文人氣。

有幾件紋飾風格相似的筆筒，繪以不同的人物，見以下著錄：Richard S. Kilburn，《Transitional Wares and Their Forerunners》，香港藝術館，1981，圖版84；《Chinese Porcelains of the Seventeenth Century》，華美協進社中國美術館，1995，圖版34；Harry M. Garner著，《Oriental Blue and White》，倫敦，1954，圖版60A。





(Another view 另一面)

920

# A FINE AND EXCEPTIONAL INSCRIBED ‘PHOENIX AND PEONY’ SLEEVE VASE

明崇禎甲戌年（1634） 青花鳳鳴在竹  
牡丹朝陽詩文圖筒瓶

CHONGZHEN PERIOD, DATED *JIAXU* CYCLICAL  
YEAR CORRESPONDING TO 1634

18 in. (45.5 cm.) high

**HK\$500,000-1,000,000**  
*US\$65,000-130,000*

## PROVENANCE

Douglas J K Wright Ltd, London (according to label)  
Sold at Sotheby's Hong Kong, 12 May 1976, lot 101

## LITERATURE

R. S. Kilburn, *Transitional Wares and Their Forerunners*, Hong  
Kong Museum of Art, 1981, p.33, no.16

## 來源

Douglas J K Wright Ltd, 倫敦（根據標籤）  
香港蘇富比，1976年5月12日，拍品101號

## 出版

Richard S. Kilburn, 《Transitional Wares and Their Forerunners》,  
香港藝術館，1981，33 頁，圖版16

## 題識：

落盡殘紅始吐芳  
嘉名號位百花王  
競誇天下無雙艷  
獨占人間第一香  
醉態迎風嬌欲笑  
妖姿含（露）濕啼粧  
間花野蕊君休採  
足稱栽培向畫堂

## 汪潤之

甲戌之秋作于  
群英館

明代末年燒造的青花瓶，一般筆法自由奔放，但細緻入微，青花亦經細心渲染，層次分明，並多帶有紀年款。

巴黎吉美博物館藏有一件帶相同紀年款的青花瓶，但紋飾為蝴蝶和蟲草紋，見Daisy Lion-Goldschmidt 《Ming Porcelain》，倫敦，1978，圖版247。

Richard S. Kilburn曾專文討論本瓶以及吉美的例子，認為它們是這類紀年款筒瓶中年代最早的兩件作品。







(Another view 另一面)

921

## A RARE DOUCAI MING-STYLE JAR 清康熙/雍正 鬥彩花蝶紋罐

KANGXI-YONGZHENG PERIOD (1662-1735)

The base is inscribed with an apocryphal Chenghua mark.

5⅞ in. (13 cm.) diam.

**HK\$1,200,000-2,500,000**  
**US\$160,000-320,000**

### PROVENANCE

Sold at Christie's Hong Kong, 13 January 1987, lot 486

The design on the current jar is inspired by Chenghua prototypes. A Chenghua jar of this design is illustrated together with a Kangxi version by Geng Baochang in, *Ming Qing ciqi jian ding* (Appraisal of Ming and Qing porcelains), Hong Kong, 1993, col. pls. 37 and 38. Another Chenghua jar from the Percival David Collection, now housed in the British Museum, London, is published together with a Qing dynasty jar from the National Palace Museum, Taipei, by Yeh Pei-lang, *Beauty of Ceramics: Gems of the doucai*, Taipei, 1993, nos. 135 and 136.

According to the palace archives, in the fourth month of Yongzheng seventh year (1729), the Emperor ordered wooden models to be made based on a pair of Chenghua *wuca* jars. The models were then sent to Nian Xiyao in Jingdezhen in order to fire vessels in imitation of those Chenghua jars. The current lot is possibly one of the jars made under the special request by the Emperor to emulate Chenghua wares.

底青花書成化寄託款。

### 來源

香港佳士得，1987年1月13日，拍品486號

此罐之造形與紋樣皆仿照著名的成化鬥彩罐。耿寶昌著錄了兩件相似的鬥彩罐，一為成化時期，另一為康熙，見《明清瓷器鑒定》，香港，1993年，彩圖37、38號。葉佩蘭亦於書中登錄過兩件相似例子，一件成化罐來自大英博物館大維德珍藏，另一為台北故宮博物院藏清代例，見《鬥彩名瓷》，台北，1993年，圖版135、136號。

據清宮活計檔記載，「雍正七年四月十六日，太監劉希文王太平交來成窯五彩瓷罐一件無蓋，傳旨著做木樣呈覽…四月二十日做得畫五彩木樣一件…將此罐交年希堯添一蓋。照此樣燒造幾件。原樣花紋不甚好，可說與年希堯往精細裡改畫…於四月二十五日將成窯五彩罐一件並木樣一件。郎中海望交年希堯家人鄭旺持去。」足見雍正帝對此類五彩罐的極高要求。



(Base 底部)



A FINE *FAMILLE VERTE* 'APRICOT BLOSSOM' MONTH CUP  
清康熙 五彩「杏花」花神盃 雙圈三行六字楷書款

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

2⅞ in. (6.6 cm.) diam.

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

PROVENANCE

Sold at Christie's London, 5 April 1976, lot 80

'Month' cups were produced in the Kangxi period (1662-1722) in both *famille-verte* and blue and white palettes. While most Kangxi 'month' cups are inscribed with reign marks in two lines, the current lot is very rare bearing a mark in three lines.

The present cup is associated with the second lunar month of the year. Refer to a complete set of *famille verte* 'month' cups in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, no. 48.

來源

倫敦佳士得，1976年4月5日，拍品80號

此盃胎體輕薄瑩白，深弧壁。一面繪代表二月的褐枝杏花一株，曲折有致；另一面書青花五言對聯式題詞一首：「清香和宿雨，佳色出晴煙」。聯末有青花「賞」字印一方。

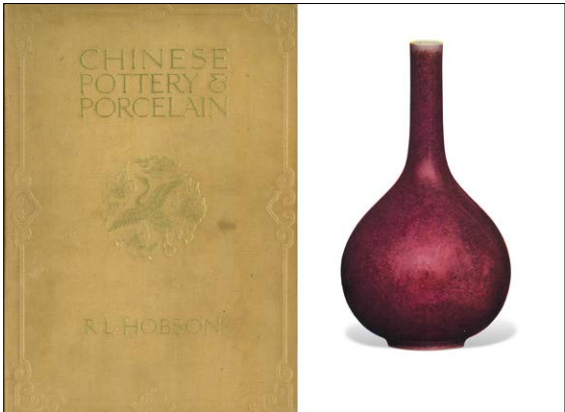
康熙花神盃多見兩行六字款；本拍品底書三行六字款，為數不多，非常珍稀。

北京故宮博物院藏成套康熙五彩花神盃，參閱《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版48號。



(Two views 兩面)





The current vase illustrated in R.L. Hobson, *Chinese Pottery and Porcelain*, vol. II, London, 1915  
本瓶著錄於R.L. Hobson，《Chinese Pottery and Porcelain》，第2冊，倫敦，1915年

923

## A FINE COPPER-RED GLAZED *LANGYAO* BOTTLE VASE

清康熙 郎窯紅釉長頸瓶

KANGXI PERIOD (1662-1722)

9 ½ in. (24 cm.) high

**HK\$600,000-1,500,000**  
*US\$78,000-190,000*

### PROVENANCE

The W. C. Alexander (1840-1916) Collection, sold at Sotheby's London, 7 May 1931, lot 234  
The Mrs. Alfred Clark (1890/1-1976) Collection, sold at Sotheby's London, 25 March 1975, lot 144

### LITERATURE

R.L. Hobson, *Chinese Pottery and Porcelain*, vol II, London, 1915, pl. 88, fig. 2

The term *Langyao* (Lang ware), derives its name from Lang Tingji, governor of Jiangxi province between 1705-1712, who was known to have an active interest in porcelain manufacture in Jingdezhen and credited with the revival of monochrome glazes, particularly copper-red glazes during the Kangxi period. The copper-red colour is often considered the most challenging to regulate during the firing process, as the exact right conditions are required within the kiln to achieve the rich tones. Although copper-red wares were fired successfully in the early Ming dynasty, their numbers diminished notably after the Xuande period due to the difficulty in firing, and were only revived during the Kangxi period with the emergence of *Langyao* wares.

It is rare to find a Kangxi *Langyao* bottle vase of this small size. Compare to two larger bottle vases, one sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth Part III - Chinese Works of Art: Qing Ceramics, Glass and Jade Carvings*, 19 March 2015, lot 449 (43.2 cm. high); the other sold at Sotheby's Hong Kong, 22 April 2021, lot 3626 (44.1 cm.).

### 來源

威廉·克萊爾利·亞歷山大珍藏 (W. C. Alexander 1840 -1916)，倫敦蘇富比，1931年5月7日，拍品234號  
克拉克夫人珍藏 (Mrs. Alfred Clark 1890/1-1976)，倫敦蘇富比，1975年3月25日，拍品144號

### 出版

R.L. Hobson，《Chinese Pottery and Porcelain》，第2冊，倫敦，1915年，圖版88，圖2

銅紅釉於永樂、宣德時期燒造得極為成功，但由於其發色容易受到火焰的影響而形成各種變化，燒造難度較大，故宣德以後銅紅釉產品減少，至晚明幾乎停燒。時至康熙，郎廷極任江西巡撫兼管景德鎮時，銅紅釉才得以再度興盛並有所突破，燒出紅豔生動的銅紅釉。由於這種紅釉的燒成極其困難，因此得到了極高的讚譽，並歸功於監督官郎廷極，故此類瓷器被稱之為「郎窯紅」。

郎窯紅釉長頸瓶一般尺寸較大，本拍品高24公分，玲瓏精巧，較為罕見。比較兩件較大長頸郎窯瓶，一件為安思遠珍藏（43.2公分），拍賣於紐約佳士得，2015年3月19日，拍品449號；另一（44.1公分）拍賣於香港蘇富比，2021年4月22日，拍品3626號。



(Base 底部)





A FINE SMALL COPPER-RED GLAZED *LANGYAO* VASE, *MEIPING*  
清康熙 郎窯紅釉梅瓶

KANGXI PERIOD (1662-1722)

6⅞ in. (17.3 cm.) high

**HK\$500,000-1,000,000**  
*US\$65,000-130,000*

PROVENANCE

Sold at Sotheby's Hong Kong, 12 May 1976, lot 187

Compare to two related *Langyao meiping*, one of similar size (17.1 cm. high.), sold at Christie's New York, *Chinese Art From the Art Institute of Chicago*, 12 September 2019, lot 719; and a larger (32 cm. high) *meiping*, from the Copeland Collection, sold at Sotheby's Paris, 13 June 2025, lot 149.

來源

香港蘇富比，1976年5月12日，拍品187號

比較兩件康熙郎窯紅梅瓶，一件同本拍品尺寸相近（17.1公分），拍賣於紐約佳士得，《芝加哥藝術博物館珍藏中國瓷器及工藝精品》，2019年9月12日，拍品719號；另一尺寸較大（32公分），Copeland珍藏，巴黎蘇富比，2025年6月13日，拍品149號。



(Base 底部)



A FINE AND EXTREMELY RARE PEACHBLOOM-GLAZED ‘THREE-STRING’  
VASE, *LAIFU ZUN*  
清康熙 豇豆紅釉萊菔尊 三行六字楷書款

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

8⅞ in. (20.5 cm.) high

**HK\$7,000,000-12,000,000**  
*US\$910,000-1,500,000*

**PROVENANCE**  
Sold at Sotheby’s Hong Kong, 21 May 1979, lot 95

**EXHIBITED**  
Royal Academy of Arts, *100 Masterpieces from the Au Bak  
Ling Collection*, London, 1998

**LITERATURE**  
*Sotheby’s Hong Kong - Twenty Years*, 1973-1993, Hong Kong,  
1993, no. 332

**來源**  
香港蘇富比，1979年5月21日，拍品95號

**展覽**  
英國皇家藝術學院，《區百齡珍藏百件名瓷展覽》，倫敦，1998年

**出版**  
《香港蘇富比二十週年》，香港，1993年，圖版332號





# ELEGANT KANGXI PEACH-BLOOM VASE

## 清康熙 豇豆紅釉萊菔尊

Rosemary Scott, *Independent Scholar*

蘇玫瑰，獨立學者

This elegantly-shaped vase, is covered with a subtle deep pink glaze known as ‘peach-bloom’, which was developed on porcelains in the Kangxi reign (1662-1722). The glaze was applied to a limited number of relatively small vessel shapes all of which were designed for use on a scholar’s table. They have traditionally been known as the *ba da ma* 八大碼 (Eight Great Numbers), comprised of four elegant vase forms, including the current vase form, three water pots and a seal-paste box. There are in fact four water pot forms, bringing the total to nine, rather than eight. This may be significant, since, although the number eight was traditionally regarded as lucky, the number nine is the imperial number. It has been suggested by several scholars that these peach-bloom vessels were made especially to be given as gifts from the Kangxi Emperor to favoured court officials.

These *ba da ma* bear an underglaze blue Kangxi mark on their bases. Some scholars have argued that the style of writing of the Chinese characters suggests that the pieces date to the period from 1678 to 1688. However, other scholars have proposed that the vessels date to the latter part of the Kangxi reign, on the basis of the sophistication of both glaze and form, as well as the discovery of one of the typical peach-bloom vase forms (decorated in underglaze copper red) bearing the reign mark of the succeeding Yongzheng reign (AD 1723-1735).

The subtle pinkish-red glaze seen on the current vase and related vessels is one of the Qing dynasty’s most interesting and admired glazes. It belongs to the copper-red family of glazes and is known as ‘peach-bloom’ in English and by a variety of names in Chinese, including ‘*pingguo hong* 蘋果紅 (apple red), *jiangdou hong* 豇豆紅 (bean red), and *meiren zui* 美人醉 (drunken beauty). The glaze is of particular beauty and technical complexity, and has been the focus of scientific research since the mid-20th century. Both the overall soft pinkish-red of the glaze, and the areas of clear green which appear to a greater or lesser extent on certain vessels, owe their colour to copper. Firing in a reducing atmosphere creates the red colour, while re-oxidation creates the green. This was therefore a glaze which had to be applied very precisely and fired with great care. Research suggests that a copper-lime pigment was applied between two layers of colourless glaze. The copper-lime pigment was applied by blowing through a bamboo tube with fine silk gauze over the end, to achieve an effect similar to modern spraying

techniques. This allowed the thickness of the copper-lime layer to be adjusted so that some areas would be thicker than others. In those thicker areas there was additional flux, which thinned the upper glaze layer and allowed the copper to re-oxidise and produce clear green. In the other areas, some of the pigment was undissolved in the glaze making it appear slightly opaque and yet smooth on the surface, while the majority of the copper did dissolve and produced a rich pinkish-red, and creating one of the most highly esteemed glazes from the Qing imperial kilns.

The current vase represents one of the rarer of the peach-bloom *ba da ma* forms, and one of the most elegant. In Chinese the form is often known as *sanxian zun* 三弦尊 (three stringed vase), which derives from the three fine rings around the base of the neck which recall the strings on Chinese musical instruments. It is also sometimes called, *laifu zun* 萊菔尊 (radish-shaped vase), because of the accentuated narrowing of the vase from the wide shoulders to the base. One name for this type of vase in English is ‘Morgan-shape vase’ after the American collector Mrs. Mary J. Morgan, who paid a legendarily large sum for an example in the mid-19th century. The vase was sold after her death by American Art Association on March 8, 1886 for US\$18,000. Two vases of this type were bought by William T. Walters (1820-94) from this sale and are now in the Walters Art Museum, Baltimore.

A small additional number of peach-bloom vases of this form have been published including one in the Metropolitan Museum of Art, New York, from the collection of Mary Stillman Harkness (1874-1952), accessioned in 1950. One from the Palace Museum Beijing (**fig. 1**) is illustrated in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 137, col. pl. 120; and another was included in the Min Chiu Society *Exhibition of Monochrome Ceramics*, Hong Kong, 1977, no. 10. A vase of this form from the Freer Gallery of Art was illustrated by R.M. Chait in ‘The Eight Prescribed Peachbloom Shapes Bearing the K’ang Hsi marks’, *Oriental Art*, 1957, vol. 3, no. 4, p. 132. An example previously in the collection of Mrs. Yale Kneeland (Anna Ilsley Ball 1869-1955) was sold at Christie’s Hong Kong 7 July 2003, lot 564, and another formed part of the set of eight peach-bloom-glazed vessels from the Jingguantang Collection, sold at Christie’s Hong Kong, 3 November 1996, lot 557.





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

此瓶造型典雅，通體掛幽微素雅的豇豆紅釉，而豇豆紅釉器正是康熙年間(1662至1722年)的研發成果。此釉僅用於一小批作品，其器型略小，且俱屬文房用品。傳統而言，此類作品合稱「八大碼」，包括四件秀雅的瓷瓶(本拍品為其中一款)、三水盂和一個印泥盒。實則水盂共有四式，所以合計九件，而非八件。推敲之下，此數或別具深意，因為「八」歷來是祥瑞之數，而「九」卻是帝王之徵。另有學者指出，燒造這批豇豆紅釉器的目的，正是供康熙賞賜功臣愛卿之用。

這批八大碼瓷器底署康熙青花楷書款。有學者根據年款的筆法，將之斷代為1678至1688年間的作品。但也有學者指出，觀乎其釉料之精與形制之美，而且現已發現一例署雍正(康熙繼承者，1723至1735年)年款的經典豇豆紅釉瓶(帶青花釉裡紅紋飾)，所以其燒造年代應是康熙後半葉。

本拍品及其近似之作所用的淡雅紅釉，是清代最引人入勝、備受青睞的釉料之一。它是銅紅釉家族的成員，英文名曰「peach-bloom(桃紅)」，中文有「蘋果紅」、「豇豆紅」和「美人醉」等諸多美譽。豇豆紅釉之美堪稱一絕，但工藝難度極大，故自二十世紀中葉以來，一直是熱門的科研對象。無論是主體的雅潔紅釉，或是其間夾雜的數量不一的綠色苔點，兩者均以銅呈色。銅經還原焰燒成後呈紅，再氧化則呈綠。故此，掛施此釉須一絲不苟，燒造火候也要拿捏精準。據研究顯示，夾在兩層無色釉之間的銅石灰顏料，是用一端包有薄絲的竹管吹至釉面，營造出類似現代噴色工藝的視覺效果。藉此，便可調節銅灰層之厚薄，達到局部加厚的目的。顏料較厚之處，額外的熔劑使其上釉層變薄，以致銅料再度氧化，因而呈色翠綠。至於其他部位，若釉中顏料未能完全溶解，則外觀會略顯乳濁失透，但釉面依然光滑；但大部份的銅料皆可順利溶解，是以色呈明艷的粉紅，在清代御窯諸多釉色之中一枝獨秀。

在豇豆紅釉八大碼器型之中，本拍品的樣式較為罕見且格外雋雅。此形制又名「三弦尊」，因瓶頸近肩處凸飾三道細紋，恍若傳統樂器之絲弦。「萊菔尊」(或「蘿蔔尊」)一名亦時可得見，以狀其豐肩斂足的曼妙曲線。英文著錄中有「Morgan-shape vase(摩根瓶)」一說，得名於美國藏家摩根夫人(Mrs. Mary J. Morgan)於十九世紀中葉以天價購入萊菔尊一事。摩根夫人辭世後，此器經美國藝術協會(American Art Association)於1886年3月8日以18,000美元拍出。該場拍賣會上，華威廉(William T. Walters, 1820-94年)購入二例萊菔尊，兩者現為巴爾的摩華特爾斯藝術博物館藏。

除此之外，尚有寥寥數例已發表的近似豇豆紅釉萊菔尊，一者為紐約大都會藝術博物館1950年登錄的哈瑪麗(Mary Stillman Harkness, 1874至1952年)舊藏。北京故宮博物院亦珍藏一例(圖一)，圖見《故宮珍藏：康雍乾瓷器圖錄》頁137彩色圖版120(香港：1989)；另一近似例著錄於敏求精舍《明清一色釉瓷》展覽圖錄編號10(香港：1977)。弗利爾美術館藏中也有一件萊菔尊，圖見R.M. Chait撰著的〈署康熙年款的八大碼豇豆紅釉器形(The Eight Prescribed Peachbloom Shapes Bearing the K'ang Hsi marks)〉，全文刊載於《東方藝術(Oriental Art)》1957年卷3編號4頁132。2003年7月7日，香港佳士得曾拍出一件近似例，此乃倪蘭德夫人(Mrs. Anna Ilsley Ball Kneeland, 1869至1955年)舊藏(拍品編號564)；另一例源自靜觀堂舊藏豇豆紅釉八大碼，已於1996年11月3日經香港佳士得拍出(拍品編號557)。



## A FINE SMALL GREEN-GLAZED VASE

清康熙 翠綠釉小瓶

KANGXI PERIOD (1662-1722)

5 ¼ in. (13.3 cm.) high

HK\$180,000-300,000  
US\$24,000-39,000

## PROVENANCE

Sold at Sotheby's Hong Kong, 29 November 1976, lot 569

## EXHIBITED

Hong Kong Museum of Art, *Monochrome Ceramics of the Ming and Ch'ing Dynasties*, 1977, cat.no. 59

## 來源

香港蘇富比，1976年11月29日，拍品569號

## 展覽

香港藝術館，《明清一色釉瓷》，香港，1977年，圖錄圖版59號

A FINE AND RARE *CLAIR-DE-LUNE* GLAZED INCISED 'CHI DRAGONS' VASE, MEIPING  
清康熙 天藍釉螭龍紋梅瓶

KANGXI PERIOD (1662-1722)

7 ⅞ in. (18 cm.) high

HK\$400,000-800,000  
US\$52,000-100,000

## PROVENANCE

Hugh Moss (HK) Ltd

## EXHIBITED

Hong Kong Museum of Art, *Monochrome Ceramics of the Ming and Ch'ing Dynasties*, Hong Kong, 1977, cat. no. 47

## 來源

莫士搗，香港

## 展覽

香港藝術館，《明清一色釉瓷》，香港，1977年，圖錄圖版47號

Compare a Kangxi *clair-de-lune* glazed jardinière carved with dragons from the British Rail Pension Fund, sold at Christie's Hong Kong, 27 April 1997, lot 726; and a Kangxi *clair-de-lune* glazed vase carved with floral medallions in the Percival David Collection of Chinese art, now housed in the British Museum, London, illustrated by Rosemary Scott in *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, Los Angeles, 1989, no. 40.

康熙天藍釉罕見帶刻花裝飾例，比較英國鐵路基金會舊藏一件康熙天藍釉刻龍紋花盆，1997年4月27日於香港佳士得拍賣，拍品726號；英國大維德珍藏一件康熙天藍釉刻團花紋瓶，見蘇玫瑰《Imperial Taste: Chinese Ceramics from the Percival David Foundation》，洛杉磯，1989年，圖版40號。二者底部皆書「宣和年製」寄托款。









929

AN EXCEEDINGLY RARE BLUE AND WHITE ‘RIVERSCAPE’ BRUSH POT  
清康熙 青花淡描寒江待渡圖筆筒 六字楷書款

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

6 ¼ in. (15.8 cm.) high

HK\$2,500,000-3,500,000  
US\$330,000-450,000

PROVENANCE  
Sold at Sotheby's Hong Kong, 29 November 1976, lot 489

This finely painted brush pot bearing an imperial reign mark and decorated with a tranquil landscape is extremely rare and possibly unique. While there are a number of surviving Kangxi-period brush pots made by popular kilns, exceedingly few examples were produced in the imperial kilns bearing a Kangxi reign mark.

Recorded examples of brush pots bearing Kangxi reign marks include three in the Palace Museum Collection, each decorated with a long inscription of different content in cobalt blue, all illustrated on the museum website; one decorated with insects and rocks in underglaze blue, red and celadon glaze, in the Shanghai Museum (illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 87); and the current brush pot. It is notable that among all recoded examples, only the current brush pot is decorated with a landscape. No other example appears to have been published.

A Kangxi brush pot of comparable quality, painted in light brush strokes with geese and landscape, but inscribed on the base with an apocryphal Chenghua mark, formerly in the Butler Family Collection, was sold at Christie's Hong Kong, 30 November 2023, lot 3008.

來源  
香港蘇富比，1976年11月29日，拍品489號

筆筒以極細緻的白描筆法繪通景山水人物，青料發色淡雅，山石均作白描無皴，不分水，不渲染，畫面遠中近景先後有序，層次分明，意境高雅悠遠，運筆柔勁細緻，尤其數棵蒼松，筆力非凡，仿如一幅名人墨寶。《陶雅》有評：「康熙最善畫松……起石谷地下，作意為之，殆無以復過也」，非虛言也。

存世的民窯康熙筆筒數量不少，但署康熙年款的官窯青花筆筒則非常罕見，現時得知的康熙款品類有青花釉裏紅「聖主得賢臣頌」筆筒（故宮博物院藏一例）、青花「萬壽尊賦」筆筒（故宮博物院藏一例）、康熙二十六年青花題《李太白送魏萬還王屋》詩筆筒（故宮博物院藏一例）、釉裏三彩山石花蝶圖筆筒（上海博物館藏一例），以及本拍品一例。當中繪山水人物圖的筆筒寥寥可數，暫只知本拍品一例，有可能是孤品。

英國巴特勒家族舊藏一件康熙青花筆筒，淡描秋雁山水詩文圖，底書成化寄托款，可資比較，2023年11月30日於香港佳士得拍賣，拍品3008號。





KANGXI PERIOD (1662-1722)  
The bases are inscribed with apocryphal Jiajing marks.  
8⅞ in. (20.6 cm.) diam.

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

PROVENANCE  
Kwong Fat Hong Antique, Hong Kong, acquired in 1984  
The Wah Kwong Collection (TY Chao)  
Sold at Christie's Hong Kong, 27 May 2008, lot 1758

EXHIBITED  
Chinese University of Hong Kong, *Ching Porcelain From the Wah Kwong Collection*, Hong Kong, November 1973-February 1974, no. 75

This delightful design of carps in a lotus pond is inspired by Jiajing *wucaï* jars decorated with this scheme. One group of such Kangxi *wucaï* dishes are inscribed with apocryphal Jiajing marks, such as the current example; another group is inscribed with *zai chuan zhi le* marks, which can be translated as ‘the joy of being in the rivers’.

An identical dish with a Jiajing mark in the Shanghai Museum Collection, (fig. 1), is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, no. 178. The museum also houses an example with *zai chuan zhi le* mark, *ibid.*, no. 179. Further examples bearing *zai chuan zhi le* marks include one in the Beijing Palace Museum, illustrated in *The Complete Collection of Treasures in the Palace Museum, vol. 38: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, cat. no. 134; one in the Percival David Foundation Collection, illustrated by Stacey Pierson, in *Designs as Signs: Decoration and Chinese Ceramics*, London, 2001, cat. no. 7; one in the National Palace Museum, Taipei, accession no. *guci* 018338N000000000.



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

底書「大明嘉靖年製」寄托款。

來源  
(2) Kwong Fat Hong Antique，香港，1984年  
華光艸堂珍藏（趙從衍）  
香港佳士得，2008年5月27日，拍品1758號

展覽  
香港中文大學，《華光艸堂珍藏清代瓷器》，香港，1973年11月至1974年2月，圖版75號

康熙五彩魚藻蓮塘紋飾受嘉靖朝五彩魚藻罐啓發，底款有「大明嘉靖年製」寄托款及「在川之樂」款，後者傳世量較多。上海博物館藏有一件跟本拍品相同的嘉靖款例子（圖一），見《上海博物館藏康熙瓷圖錄》，上海，1998，圖版178；館方另藏一件在川之樂款例子，見圖版179號。

有另外數件在川之樂款例子可資比較：北京故宮博物院一件《故宮博物院文物珍品全集·五彩·鬥彩》，香港，1999，圖版134；大維德爵士基金會珍藏一件，見《Designs as Signs: Decoration and Chinese Ceramics》，倫敦，2001，圖版7；台北故宮博物院藏一件，典藏編號故瓷018338N000000000。





A FAMILLE ROSE ‘FLORAL’ DISH  
清雍正 粉彩花卉紋盤 雙圈三行六字楷書款

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

6 in. (15.4 cm.) diam.

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

PROVENANCE  
Offered at Sotheby's Hong Kong, 15 May 1990, lot 223

Compare to a similar, yet smaller Yongzheng-marked *famille rose* dish, illustrated in the Complete Collection of Treasures of the Palace Museum, *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no. 60.

來源  
曾拍賣於香港蘇富比，1990年5月15日，拍品223號

北京故宮博物院藏一件形制相近但略小、花紋不同的雍正款粉彩盤，見故宮博物院藏文物珍品全集《琺瑯彩·粉彩》，第39冊，香港，1999年，圖版60號。



A CELADON-GLAZED MOULDED ‘FLORAL SCROLL’ BOWL  
清雍正 粉青釉模印纏枝花卉紋盤 雙圈六字楷書款

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

5 1/8 in. (12.7 cm.) diam.

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

PROVENANCE  
Sold at Sotheby's Hong Kong, 29 November 1976, lot 555

Compare to two closely related examples: one from the British Museum collection, donated by Sir Augustus Wollaston Franks, accession number: Franks.32.+; the other illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, no. 856.

來源  
香港蘇富比，1976年11月29日，拍品555號

比較兩件相似例：其一藏於大英博物館，為Augustus Wollaston Franks爵士捐贈，館藏編號：Franks.32.+；另一見康蕊君著《玫茵堂藏中國陶瓷》，第2冊，倫敦，1994年，圖版856號。



A FINE AND RARE *FLAMBE*-GLAZED RIBBED JARDINIÈRE  
清雍正 窯變釉弦紋小花盆 四字篆書刻款

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

5⅜ in. (13.5 cm.) diam.

HK\$700,000-1,200,000  
US\$91,000-150,000

PROVENANCE

Sold at Sotheby's Hong Kong, 12 May 1976, lot 199

EXHIBITED

Hong Kong Museum of Art, *Monochrome Ceramics of the  
Ming and Ch'ing Dynasties*, Hong Kong, 1977, cat. no. 27

The present jardinière is exquisite for its elegant small form  
and beautiful *flambé* glaze. Jardinières of this shape bearing  
four-character Yongzheng reign mark are extremely rare.

According to palace archival records, on the 13<sup>th</sup> day of the 9<sup>th</sup>  
month of Yongzheng tenth year (1732), the Emperor ordered  
Nian Xiyao to produce jardinières and trays in sacrificial  
red, sacrificial blue, Jun, and Ru glazes. He also ordered  
that wooden samples be presented first for the Emperor's  
approval. The present lot is possibly one of the jardinières in  
Jun glazes mentioned in this record.

A *flambé*-glazed flower pot with Yongzheng mark and of  
related form, but without horizontal ribs, is in the collection  
of Victoria and Albert Museum, London, illustrated by Rose  
Kerr, in *Chinese Ceramics: Porcelain of the Qing Dynasty  
1644-1911*, London, 1986, no. 61. Compare also a sacrificial  
blue glazed jardinière of similar form from the Beijing Palace  
Museum Collection, illustrated in *Gu taoci ziliao xuancui*, vol. 2,  
Beijing, 2005, no.170.

來源

香港蘇富比，1976年5月12日，拍品199號

展覽

香港藝術館，《明清一色釉瓷》，香港，1977年，圖錄圖版27號

花盆形制端秀，外壁窯變釉深沉濃艷，底刻「雍正年製」篆書款。

據清宮《活計檔》記載，「雍正十年（1732年）九月十三日，據  
圓明園來帖內稱本日司庫常保、首領薩木哈奉上諭：著寄信與年  
希堯，將霽紅、霽青、鈞窯、汝窯小花盆、水連燒造些來。先做  
木樣呈覽，朕看準時再發去燒造…欽此」。本拍品有可能就是此  
條目提及雍正皇帝下旨連希堯燒造的鈞窯小花盆。

此類有雍正篆書款花盆常見霽紅、霽藍釉例。如北京故宮博物館  
藏一件霽藍釉花盆，同本拍品器型相若，見《故宮博物館院藏古  
陶瓷資料選萃》，卷二，北京，2005年，圖版170號。然窯變釉  
弦紋例似未見其他著錄。比較倫敦維多利亞與艾伯特博物館藏一  
件窯變釉例，尺寸及器型同本拍品相若，惟無弦紋，見Rose Kerr  
著《Chinese Ceramics: Porcelain of the Qing Dynasty 1644–  
1911》，倫敦，1986年，圖版61號。







(Another view 另一面)

935

# AN EXCEPTIONAL AND EXTREMELY RARE *FAMILLE VERTE* 'LI TIEGUAI' DOUBLE-GOURD VASE

清雍正 五彩李鐵拐渡海圖葫蘆瓶

YONGZHENG PERIOD (1723-1735)

15½ in. (39.4 cm.) high

**HK\$700,000-1,500,000**  
**US\$91,000-190,000**

## PROVENANCE

Sold at Christie's London, 6 November 2007, lot 205

The masterful brushstrokes, meticulous details, delicate colours and refined potting of this double-gourd vase rank it among the finest imperial porcelains of the Yongzheng period, despite its lack of reign mark. The auspicious messages conveyed on the vase suggest it was commissioned as birthday gift for the Emperor or a senior member of the imperial family. Mr. Au highly prized this double-gourd vase and believed it was produced by Tang Ying, the superintendent of the imperial kilns at Jingdezhen. No similar example appears to have been published, presumably making this vase unique.

## 來源

倫敦佳士得，2007年11月6日，拍品205號

李鐵拐，道教八仙之一，據明萬曆《山堂肆考》載，「拐仙姓李，不知其名，夙有足疾，西王母點化其昇仙，封東華教主，授以鐵拐一根」。後世形象經常蓬首跛足，背繫藥葫蘆，手執鐵拐杖，懸壺濟世，救助貧苦。此葫蘆瓶上繪李鐵拐乘葫蘆渡海，有「葫蘆上畫葫蘆」的意趣；藥壺中颺出一縷仙氣，仙鶴翔飛，一副祥瑞景色，很有可能是賀壽禮物。

此瓶構圖獨特，盡顯巧思，筆法細緻利落，渲染分明，顯然非一般民窯工匠能完成，很大可能出自御窯廠能人之手，並且是為天子或達官貴人賀壽而特別燒造的器物。區先生非常珍視此瓶，並相信是由督陶官唐英打造。暫時未見另外一件相同例子，有可能是孤品。



A RARE SMALL MOON-WHITE GLAZED ANHUA DECORATED ‘LOTUS’  
MONK’S CAPEWER AND COVER  
清雍正 月白釉暗花纏枝蓮紋小僧帽蓋壺

YONGZHENG PERIOD (1723-1735)

The base is incised with an apocryphal Chenghua four-character mark.

4 ½ in. (11.5 cm.) high

HK\$500,000-1,000,000  
US\$65,000-130,000

PROVENANCE

Edward T. Chow (1910-1980)  
*The Edward T. Chow Collection, Part Three*, sold at Sotheby's Hong Kong, 19 May 1981, lot 488

Qing dynasty ceramic monk's cap ewers are based on Yuan and early Ming dynasty prototypes, which were in turn influenced by metal examples used in ritual ceremonies of the Lamaist sect of Buddhism. The early Ming ceramic ewers of this form are decorated in sacrificial red, sacrificial blue, and white glazes, some of which are further detailed with *anhua* decoration.

The small size of this monk's cap ewer makes it extremely rare. Another copper red monk's cap ewer of similar size (11.7 cm high) with a Qianlong mark and of the period in the National Palace Museum, Taipei, is illustrated in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei, 2000, p.197, no. V-33.

底刻成化寄託款。

來源

仇焱之珍藏 (1910–1980 )  
《仇焱之珍藏－第三部分》，香港蘇富比，1981年5月19日，拍品488號

清代各式僧帽壺的造型承襲元至明初僧帽壺的風格，原型為藏傳佛教的金屬供器。明初僧帽壺多施霽紅、霽藍、甜白等釉色，或帶暗花紋飾。

比較台北故宮博物院藏一件寶石紅釉僧帽壺，書乾隆六字篆書款，器高同本拍品相仿（11.7公分），見《乾隆皇帝的文化大業》，台北，2000年，197頁，V-33號。



(Base 底部)





A FINE GUAN-TYPE GLAZED HU-FORM VASE  
清雍正 仿官釉貫耳壺 六字篆書款

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

9 in. (22.8 cm.) high

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

PROVENANCE

Sold at Sotheby's Hong Kong, 12 May 1976, lot 238

EXHIBITED

Hong Kong Museum of Art, *Monochrome Ceramics of the Ming and Ch'ing Dynasties*, Hong Kong, 1977, cat. no. 114

The beauty of Song dynasty glazes was greatly admired by the emperors of the Qing dynasty, and the potters at the imperial Jingdezhen kilns were charged with the task of reproducing these glazes on porcelain. The crackled celadon glaze seen on the present lot is an interpretation of *guan* ware, one of the most sought-after and treasured wares of the Southern Song dynasty (1127-1279), while its shape is derived from bronze vessels of the Zhou (C.1100-256BC) and Han (206 BC-AD 220) dynasties.

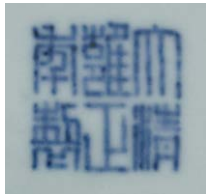
One example of the Southern Song dynasty *guan* vase prototype of similar form as the current lot, in the National Palace Museum, Taipei, is illustrated in *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, no.8. Compare to a Yongzheng-marked *guan*-type glazed vase of similar pear-shaped body but with animal-head handles, sold at Christie's New York, *Sacred and Imperial: The James and Marilyn Alsdorf Collection Part II*, 24 September 2020, lot 852.

來源  
香港蘇富比，1976年5月12日，拍品238號

展覽  
香港藝術館，《明清一色釉瓷》，香港，1977年，圖錄圖版114號

雍正一朝瓷器常見仿古釉者。據雍正十三年（1735 年）唐英所作《陶成紀事碑》記載：「廠內所造各種釉水、款項甚多，不能備載。茲舉其仿古、采今，宜於大小盤、杯、盅、碟、瓶、壺、罇、彝，歲例貢御者五十七種，開列與後，以志大概。仿鐵骨大觀釉，有月白、粉青、大綠等三種，俱仿內發宋器色澤。」

本壺胎體凝重，廣圓口外侈，圓腹，高圈足微撇，通體內外施肥厚的乳狀灰青色釉，仿效宋代官窯韻味。比較台北故宮藏一件器型相仿的南宋官窯貫耳壺，見《宋官窯特展》，台北，1989年，圖版8號。雍正例見一器型相似，惟飾獸耳的仿官釉壺，拍賣於紐約佳士得，《崇聖御寶 – 詹姆斯及瑪麗蓮·阿爾斯多夫珍藏（第二部分）》，2020年9月24日，拍品852號。



A FINE AND EXTREMELY RARE YANGCAI ‘POPPY’ BOWL  
清雍正 洋彩過枝虞美人盃 雙方框六字楷書款

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

5 ¼ in. (13.3 cm.) diam.

HK\$6,000,000-10,000,000  
US\$780,000-1,300,000

PROVENANCE

Sir Alfred Chester Beatty (1875-1968) Collection  
Sold at Sotheby's London, 23 October 1953, lot 32  
Mrs. Walter Sedgwick (1883-1967) Collection  
Sold at Sotheby's London, 2 July 1968, lot 152  
F.W.A. Knight Collection  
Bluett, London, 9 June 1976  
Hugh Moss (HK) Ltd

來源  
Alfred Chester Beatty (1875-1968) 舊藏  
倫敦蘇富比，1953年10月23日，拍品32號  
Walter Sedgwick夫人(1883-1967) 舊藏  
倫敦蘇富比，1968年7月2日，拍品152號  
F.W.A. Knight舊藏  
倫敦Bluett，1976年6月9日  
莫士搗，香港



(Base 底部)



(Two views 兩面)





## A DELICATE AND RARE YONGZHENG POPPY BOWL

### 清雍正 洋彩過枝虞美人盃

Rosemary Scott, *Independent Scholar*  
蘇玫瑰，獨立學者

Even before it entered the Au Collection, this bowl had been in several prestigious international collections. It was formerly in the collection of Sir Alfred Chester Beatty (1875–1968), who established the famous Chester Beatty Library in Dublin, Ireland. It was subsequently sold in October 1953, entering the collection of Mrs. Walter Sedgwick (1883–1967, Alice Marquita), who had loaned many pieces from her important collection to the *International Exhibition of Chinese Art* in London in 1935–6. While between 1968 and 1976 the bowl was in the collection of Frederick William Alexander Knight, who had begun his Asian art collection in the 1950s.

Imperial Yongzheng bowls of this size delicately enamelled with poppies are extremely rare. A comparably-sized bowl with similar decoration was donated to the British Museum, London in 1927 by Oscar Charles Raphael (1874–1941) (see: [https://www.britishmuseum.org/collection/object/A\\_1927-1216-1](https://www.britishmuseum.org/collection/object/A_1927-1216-1)). A further pair of similar bowls from the collection of James D. Thornton (b. 1921) – which had been purchased from Frank Caro, New York in the 1960s – was sold by Christie's Hong Kong in November 2017, lot 2806 (fig. 1). In addition to the exceptional quality of both the porcelain and the painted enamels shared by these bowls, there are two important features which set them apart from other 'poppy' bowls.

Firstly, the enamel decoration begins at the foot of the bowls, continues up the exterior sides, and then extends over the rim to the interior of the vessels – a design concept known as *guozhihua* – flowering branch passing over [the rim]. It was a technique which required great skill when depicting tree branches, but which required an even more skilful artist when depicting the slender, slightly angular stems of poppies. This decorative device was also sometimes known as *guoqiangzhi* (branch passing over the wall), which suggests the sound of the phrase *changzhi*, which in turn implies long peace under good government. This would provide a compliment to the reigning emperor and a wish for his longevity. *Guozhihua* decoration is generally associated with especially fine enamelled porcelains of the Yongzheng reign. Because of the complexities of the scheme, *guozhihua* was more often used on dishes, where the more open surfaces made the task of painting it a little easier. Application to bowls would have rendered the task more difficult because of the restricted working space, thus requiring a master painter, whose skill can also be seen in the exceptionally delicate handling of the enamels.

此盃納入區百齡珍藏之前，備受海內外收藏界巨擘青睞，享負盛名的愛爾蘭都柏林畢緹圖書館 (Chester Beatty Library) 之創辦人畢緹爵士 (Sir Alfred Chester Beatty, 1875至1968年) 便是其中之一。1953年10月，此器為賽維克夫人購藏 (Alice Marquita Walter Sedgwick, 1883–1967年)，1935至1936年間倫敦「中國藝術博覽會」(International Exhibition of Chinese Art) 展出作品中，便有多件賽維克夫人外借的重量級藏品。奈特亞洲藝術珍藏 (Frederick William Alexander Knight) 創建於上一世紀五十年代，本拍品於1968至1976年間亦屬其芸芸珍藏之一。

同樣大小並以洋彩過枝虞美人為飾的雍正御製盃寥寥可數。其中一例出自拉斐爾 (Oscar Charles Raphael, 1874至1941年) 舊藏，其器形、紋飾均與本拍品相若，早於1927年已餽贈予倫敦大英博物館 (see: [https://www.britishmuseum.org/collection/object/A\\_1927-1216-1](https://www.britishmuseum.org/collection/object/A_1927-1216-1))。桑頓醫生 (James D. Thornton, 生於1921年) 於1960年代在紐約向凱羅 (Frank Caro) 購入一對近似盃，其後於2017年11月經香港佳士得拍出 (拍品編號2806) (圖一)。這批雍正盃工料俱精，畫琺瑯逼真傳神，除此之外，它們尚有兩大重要特徵迥異於別的虞美人瓷盃。

首先，它們的畫琺瑯紋飾皆起於器足、越過盃沿延至內壁，有「過枝花」之稱。處理此類構圖時，畫好枝幹固需一流畫師，但唯有畫技出神入化者，方能駕馭虞美人婀娜曲折的花莖。此裝飾技巧又名「過牆枝」，音諧「長治」，借指政通人和、長治久安。故此，當中既有歌功頌德之心，亦含祝願聖上萬壽無疆之意。過枝花常用於點綴上等的雍正畫琺瑯佳瓷。由於其布局繁複，

因此多見於瓷盤，蓋因器身較為開闊，繪製時較易處理。但以瓷盃而言，苦於空間有限，繪製過程難上加難，則更須仰仗名家之技，而本拍品畫琺瑯之妙堪可為此現身說法。

其次，本拍品、桑頓二盃與拉斐爾盃俱署青花雙方框雍正六字楷書款。器型較小的雍正御製虞美人盃亦署六字青花楷書款，但外圍單圈或雙圈，就此可參照大維德爵士舊藏二盃 (口徑9.1及9.3公分)，二者收錄於《Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art》頁25及41編號PDF 821及878 (倫敦：1991修訂版)，PDF 821為黑白圖片。PDF 878的彩圖載於蘇玫瑰所著《形秀色麗四代珍》頁138編號157 (倫敦及新加坡：1992)。這批較小的瓷盃並無過枝花紋飾，僅於器內繪零星花瓣、籽實和佳菓。至於前述的青花雙方框雍正款，則見於另一批雍正琺瑯彩瓷。再者，雍正過枝桃紋盤中的上品，往往亦署雙方框雍正六字楷書款。這很可能是刻意模仿備受推崇的成化鬥彩御瓷，因成化晚年佳瓷多署雙方框六字楷書款，其樣式與本季推出的雍正盃、前述大英博物館藏品和桑頓珍藏二盃大同小異。

本拍品的虞美人紋飾妙不可言，此類花卉題材不僅楚楚動人，更飽含吉祥寓意，十七世紀末和十八世紀初的絹本和紙本畫中常有其倩影，而一代宗師惲壽平 (1633至1690年) 亦不時以之入畫。「虞美人」為罌粟花屬，在中國名稱眾多。「虞美人」乃西楚霸王項羽 (公元前233至202年) 愛妃「虞姬」之別稱，相傳其貌羞花閉月，且對項羽忠貞不渝。虞美人又名「舞草」，狀其花瓣在和風中搖曳之姿，此外也有「麗春花」或「錦被花」之說。





fig. 1 Dr. James D. Thornton Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2806  
圖一 詹姆斯·桑頓醫生珍藏，香港佳士得，2017年11月29日，拍品2806號

Secondly, the current bowl, the Thornton bowls, and the Raphael bowl all bear a six-character underglaze blue Yongzheng mark, written in clerical script, within a double square. Smaller imperial Yongzheng bowls with poppy decoration also bear underglaze blue six-character marks, but they appear within either a single or double circle – see for example two bowls from the collection of Sir Percival David with diameters of 9.1 and 9.3 cm. The David bowls appear in *Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art*, Revised Edition, London, 1991, pp. 25 and 41, nos. PDF 821 and 878, with a black and white illustration of PDF 821. PDF 878 is illustrated in colour by Rosemary Scott in *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London and Singapore, 1992, p. 138, no. 157. These smaller bowls do not have *guozhihua* decoration, but simply scattered petals, nuts, and fruit on the interior. The Yongzheng underglaze blue mark within a double square is found on one other group of imperial Yongzheng enamelled porcelains. The finest of the Yongzheng ‘peach’ dishes, with *guozhihua* decoration, also often bear Yongzheng six-character marks within a double square. It seems probable

that this was a deliberate reference to the much-prized imperial *doucai* wares of the Chenghua reign, which, in the latter part of the reign, bore six-character reign marks within double squares – similar in style to those on the current Yongzheng bowl, the British Museum bowl and the pair from the Thornton collection.

The poppies, which are painted with such exceptional skill on the current porcelain bowl, not only provide exquisite floral subjects, but also have auspicious associations, and were a favoured subject among late 17th and 18th century painters on silk and paper – including the famous Yun Shouping (惲壽平 1633-90). Poppies are known by various names in China, one of which is *yumeiren* 虞美人 Beautiful Yu. This refers to Yuji, the beautiful and passionately devoted concubine of the famous warrior Xiang Yu (233-202 BCE). Other names are *wucaao* 舞草 ‘dancing herb’, which refers to the fluttering of the flower’s delicate petals in the breeze, and *lichuncao* 麗春草 ‘herb of beautiful spring’. Another name for poppies is *jinbeihua* 錦被花 ‘brocade blanket flower’.



(Two views 兩面)



A RARE *CLAIR-DE-LUNE* GLAZED ‘PHOENIX’ BOWL  
清雍正 天藍釉凸花夔鳳紋盤 六字篆書款

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

8⅞ in. (22.3 cm.) diam.

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

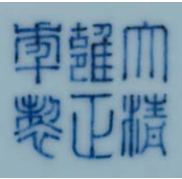
PROVENANCE

Sold at Sotheby’s Hong Kong, 23 May 1978, lot 233

The design of the current bowl is very rare with fine incised decoration subtly shown under the pale and even *clair-de-lune* glaze. Compare with a similar but slightly smaller (20.9 cm. diam.) Yongzheng-marked example, sold at Sotheby’s Hong Kong, 14 November 1989, lot 213, then sold again at Christie’s New York, 29 March 2006, lot 465.

來源  
香港蘇富比，1978年5月23日，拍品233號

此類天藍釉加暗刻的裝飾手法十分罕見。參考一件同本拍品相若惟略小例子（20.9公分），拍賣於香港蘇富比，1989年11月14日，拍品213號，後拍賣於紐約佳士得，2006年3月29日，拍品465號。



950

A VERY RARE SMALL BLUE AND WHITE RESERVE-DECORATED ‘DRAGON’  
WATER POT  
清雍正 青花留白龍紋水盂 雙圈六字楷書款

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

3⅞ in. (8.5 cm.) diam.

**HK\$500,000-1,000,000**  
*US\$65,000-130,000*

PROVENANCE

Sold at Sotheby's Hong Kong, 23 May 1978, lot 126

Yongzheng jars with reserve-decorated designs of dragons are very rare. Compare to a Yongzheng marked blue and white bowl decorated similarly with dragons on pencilled ground of waves, sold at Christie's Hong Kong, 3 December 2008, lot 2582.

來源  
香港蘇富比，1978年5月23日，拍品126號

如此飾龍紋的雍正青花白地小罐非常罕見，比較一件同以青花細描海水紋為地的雍正龍紋盃，拍賣於香港佳士得，2008年12月3日，拍品2582號。



(Two views 兩面)



A FINE AND SUPERB CORAL-GROUND *FAMILLE VERTE* ‘FLORAL’ BOWL  
清雍正 珊瑚紅地五彩九秋同慶紋盃 「雍正御製」雙方框四字楷書款

YONGZHENG FOUR-CHARACTER *YUZHI* MARK IN  
UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE  
AND OF THE PERIOD (1723-1735)

來源  
1998年以前入藏區氏

展覽  
英國皇家藝術學院，《區百齡珍藏百件名瓷展覽》，倫敦，1998年

5⅞ in. (13 cm.) diam.

HK\$2,800,000-4,000,000  
US\$370,000-520,000

PROVENANCE

Acquired by Mr. Au prior to 1998

EXHIBITED

Royal Academy of Arts, *100 Masterpieces from the Au Bak  
Ling Collection*, London, 1998



(Base 底部)







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

The current lot is a rare example of a well-known group of bowls decorated with colourful flowers on a coral-ground which were made in the early Yongzheng reign. The design, composition and palette of this type are based on Kangxi prototypes, such as an example bearing a Kangxi *yuzhi* mark in the Shanghai Museum, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, no.95 (fig.1). Hugh Moss in *By Imperial Command. An Introduction to Ch'ing Imperial Painted Enamels*, Hong Kong, 1976, p. 82, suggests that bowls of this type were most probably made at Jingdezhen within the first two years of the Yongzheng reign, when potters were not yet familiar with the *famille rose* palette which only emerged during the late Kangxi period based on *falangcai* enamels used within the palace workshops in Beijing.

Compare to a smaller Yongzheng bowl of this design (11 cm. diam.), illustrated in *The Tsui Museum of Art. Chinese Ceramics IV: Qing Dynasty*, Hong Kong, 1995 pls. 159. Compare also a slightly larger bowl (14.8 cm.) from the Meiyintang Collection, sold at Sotheby's Hong Kong, 3 April 2012, lot 49.

本品造型典雅，深弧壁，微撇口，外壁珊瑚紅地上繪牡丹、芍藥、蘭花等綻放花卉，斑斕絢麗，寓意「九秋同慶」。

此類設計始見於康熙末年，比較上海博物院藏一件書青花「康熙御製」款例，見《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版95號（圖一）。莫士瑪在其書《御製》中提到，似因為當時景德鎮陶匠未熟悉粉彩的應用，故此類九秋盃仍舊使用五彩裝飾，從而推測於雍正初年燒造，參考《御製》，香港，1976年，頁82。

同本拍品類似並書「雍正御製」款例可比較兩例：其一較小（11公分），見《徐氏藝術博物館：中國瓷器》，第4冊，香港，1995年，圖版159號；另一例較大（14.8公分），拍賣於香港蘇富比，《玫茵堂珍藏——重要中國御瓷選萃之三》，2012年4月3日，拍品49號。



(Two views 兩面)



A FINE AND RARE PAIR OF *FAMILLE VERTE* ‘PHEASANT’ BOWLS  
清雍正 五彩雉雞花卉紋盃一對 雙圈三行六字楷書款

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

5⅞ in. (13 cm.) diam.

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

PROVENANCE

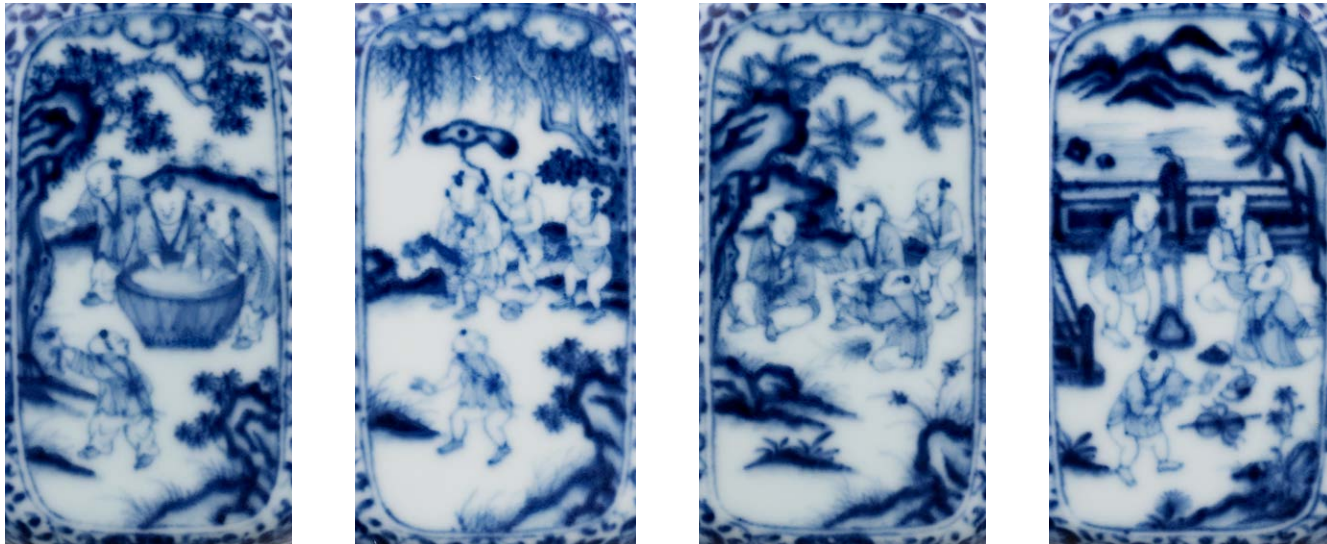
Sold at Sotheby's Hong Kong, 27 October 1992, lot 128

This delightful design appears to be inspired by Kangxi examples. Compare to a Kangxi-marked *doucai* bowl with similar design 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. 196.

來源  
香港蘇富比，1992年10月27日，拍品128號

(2) 雉雞立於山石，襯以牡丹、海棠、玉蘭等花卉，為康熙時期流行的瓷器紋飾之一，寓意玉堂富貴，喜報春來。參考同本拍品紋飾及構圖相若之康熙鬥彩例，見故宮博物院藏文物珍品全集《五彩鬥彩》，香港，1999年，圖版196號。





(Details 細部)

953 | A VERY RARE SMALL BLUE AND WHITE ‘BOYS AT PLAY’ SQUARE VASE  
清雍正 青花開光嬰戲圖小方瓶 六字楷書款

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

5⅞ in. (13 cm.) high

**HK\$400,000-800,000**  
*US\$52,000-100,000*

**PROVENANCE**  
Sold at Sotheby's Hong Kong, 29 November 1976, lot 485

Small Yongzheng square vases decorated with boys are very rare. Only a few vases of this type are recorded, including a smaller one from the collection of Ms. Dorothy Bushell, now in the Victoria and Albert Museum, London, accession no. FE.118-1975 (11.1 cm. high); and another, from the John Gardner Coolidge Collection, lent by Mrs. John Gardner Coolidge since 1946 to the Museum of Fine Arts, Boston, accession no, 46.802 (12.8 cm. high).

來源  
香港蘇富比，1976年11月29日，拍品485號

此類雍正青花瓶頗為罕見。比較兩件相似例，其一為倫敦維多利亞和阿爾伯特博物館藏品，略小（11.1公分高），Dorothy Bushell捐贈，館藏編號FE.118-1975；另一為John Gardner Coolidge Collection珍藏，現借展於波士頓美術館，館藏編號：46.802（12.8公分）。





A FINE PAIR OF *DOUCAI* ‘LOTUS BOUQUET’ BOWLS  
清雍正 鬥彩折枝花卉紋盤一對 雙圈六字楷書款

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

6 in. (15 cm.) diam. (2)

HK\$900,000-1,500,000  
US\$120,000-190,000

PROVENANCE

Collection of Louis Johnson  
Collection of Katherine J. Hill  
Sold at Sotheby’s Hong Kong, 3 May 1994, lot 134

Compare to a closely related bowl of this design and size in the Palace Museum, Beijing, illustrated in *Gu taoci ziliao xuancui*, vol. 2, Beijing, 2005, no. 143.

The *doucai* lotus bouquet design on this bowl appears to be a Yongzheng innovation and was reproduced on imperial porcelains of successive reigns; see a Qianlong example sold at Christie’s Hong Kong, 29 May 2013, lot 2017; a Jiaqing bowl in the Nanjing Museum, Nanjing, published in *the Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 362; a Daoguang bowl in the Palace Museum, Beijing, accession number *gu* 00161775-1/120.

來源  
Louis Johnson珍藏  
Katherine J. Hill珍藏  
香港蘇富比，1994年5月3日，拍品134號

北京故宮博物院藏有一件近乎相同的盤，見《故宮博物院藏古陶資料選萃》，第2冊，北京，2005年，圖版143號。

此類瓷器紋樣始於雍正時期，後流行於乾隆嘉慶道光三朝。乾隆例可參考一件拍賣於香港佳士得，2013年5月29日，拍品2017號；嘉慶例見南京博物院藏，《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁362；道光例見北京故宮博物院藏，館藏編號：故00161775-1/120。



(Two views 兩面)

A FINE SMALL GUAN-TYPE GLAZED HU-FORM OCTAGONAL VASE  
清乾隆 仿官釉貫耳八方壺 六字篆書款

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

5 ¾ in. (14.5 cm.) high

HK\$600,000-900,000  
US\$78,000-120,000

PROVENANCE

Sold at Sotheby's Hong Kong, 29 November 1977, lot 120

Vases of this type from the Qianlong period were applied with both *guan*-type and Ru-type glazes. The National Palace Museum Collection has two such examples, each inscribed on the base with an Imperial poem by the Qianlong Emperor, with lines indicating that these vases functioned as receptacles for flowers, see *Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012, nos. 85, 86.

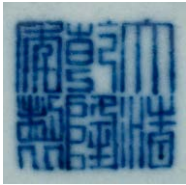
See a pair of Qianlong *guan*-type vases from the J.M. Hu collection, sold at Christie's Hong Kong, *Imperial Qing Monochromes From the J.M. Hu Collection*, 29 November 2017, lot 2851.

來源

香港蘇富比，1977年11月29日，拍品120號

這種方壺的造型源自古青銅器，清代仿燒基本上是依從宋代作品的造型變化而來。台北故宮博物院藏兩件造型及尺寸相若之仿汝釉與仿官釉貫耳瓶，分別於器底暗刻乾隆皇帝御題詩。其中「簪花勝酒斟」、「擷芳攜取供吟興」兩句表明此為花器，見《得佳趣——乾隆皇帝的陶瓷品味》，台北，2012年，圖版85、86號。

另比較胡惠春舊藏一對乾隆仿官釉貫耳瓶，拍賣於香港佳士得，《暫得樓藏清代官窯單色釉瓷器》，2017年11月29日，拍品2851號。





A FINE AND RARE WHITE-GLAZED CARVED AND MOULDED ‘LOTUS  
SCROLL’ DOUBLE-GOURD VASE  
清乾隆 仿定窯白釉凸花纏枝蓮紋葫蘆瓶 六字篆書刻款

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

7⅞ in. (20 cm.) high

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

PROVENANCE  
Sold at Sotheby’s Hong Kong, 17 May 1976, lot 201

EXHIBITED  
Hong Kong Museum of Art, *Monochrome Ceramics of the  
Ming and Ch’ing Dynasties*, Hong Kong, 1977, cat. pl. 140

It is rare to find a white-glazed double-gourd vase with carved  
and moulded decorations like the current example. Compare  
to a larger Qianlong-marked white-glazed double-gourd vase  
(29.8 cm. high) in the Walters Art Museum, carved with lotus  
and peony scrolls, accession number 49.120.

來源  
香港蘇富比，1976年5月17日，拍品201號

展覽  
香港藝術館，《明清一色釉瓷》，香港，1977年，圖錄圖版140號

此瓶綫條優雅，比例均勻，為追慕宋代定窯的產物。督陶官唐英  
《陶成紀事碑》中記載：「一仿白定窯，只仿粉定一種」。

巴爾的摩市沃爾特斯藝術博物館藏一件乾隆白釉葫蘆瓶，尺寸較  
大（29.8公分），飾纏枝蓮及牡丹紋，館藏編號：49.120，可資  
比較。



A RARE SMALL *DOUCAI* ‘LOTUS SCROLL’ WATER POT  
清乾隆 鬥彩纏枝蓮紋水盂 六字篆書款

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

2 ¾ in. (7 cm.) diam.

HK\$900,000-2,000,000  
US\$120,000-260,000

PROVENANCE  
Sold at Christie’s Hong Kong, 29 September 1992, lot 565

Compare to a *doucai* waterpot of this design also bearing  
a Qianlong seal mark, illustrated by John Ayers, *The Baur  
Collection*, vol. 4, Geneva, 1974, pl. A571; and another, from  
the Goldschmidt Collection, sold at Sotheby’s Hong Kong,  
13 November 1990, lot 37, and again at Christie’s Hong Kong,  
28 November 2006, lot 1545 (fig. 1).

來源  
香港佳士得，1992年9月29日，拍品565號

相似例可參考鮑氏東方藝術館藏一件，見John Ayers 著《The  
Baur Collection》，第4冊，日內瓦，1974年，圖版A571號；  
另參考Goldschmidt舊藏一件，於1990年11月13日香港蘇富比拍  
賣，拍品37號，後於香港佳士得拍賣，2006年11月28日，拍品  
1545號（圖一）。



fig. 1 Goldschmidt Collection, later sold at Christie's Hong Kong, 28 November 2006, lot 1545  
圖一 Goldschmidt舊藏，後於香港佳士得拍賣，2006年11月28日，拍品1545號



(Two views 兩面)



A FINE AND RARE BLUE AND WHITE 'BAJIXIANG' MALLOW-FORM TRIPOD WASHER  
清乾隆 青花八吉祥葵瓣三足洗 六字篆書款

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

8 ¼ in. (21 cm.) wide

HK\$1,800,000-2,500,000  
US\$240,000-320,000

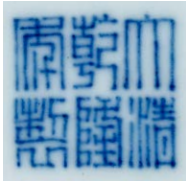
PROVENANCE  
Sold at Sotheby's Hong Kong, 17 November 1975, lot 56

The Qianlong Emperor had a keen interest in the revival of antiquities, and commissioned the Imperial kilns at Jingdezhen to produce ceramics imitating Song period shapes and glazes. The shape of this washer is modelled after Song prototypes; see a Southern Song dynasty *guan* washer of similar form but without the tripod feet, published in the *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, no. 137. Compare to a Qianlong marked washer of similar form but covered in a *guan*-type glaze, from the collections of the J.M. Hu family and Robert Chang, sold at Sotheby's New York, 4 June 1985, lot 65, and again at Christie's Hong Kong, 2 November 1999, lot 517.

來源  
香港蘇富比，1975年11月17日，拍品56號

乾隆皇帝雅好慕古，許多器物仿照前朝風骨並加以創新，本拍品便是其中一例。

本洗器型取自宋代，比較故宮博物院藏南宋官窯葵瓣式洗，但無足，見《宋官窯特展》，台北，1989年，圖錄圖版137號。另比較暫得樓及張宗憲先後遞藏的乾隆時期仿官釉葵瓣式洗，造型同本拍品相仿，1985年6月4日紐約蘇富比拍賣，拍品65號，後再次拍賣於香港佳士得，1999年11月2日，拍品517號。



(Another view 另一面)







(Different views 各面)

960

# A RARE *GRISAILLE*-DECORATED ‘FOUR SCHOLARLY PURSUITS’ RHOMBOID BRUSH POT

清乾隆 墨彩四藝圖菱形筆筒 六字礬紅篆書款

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

4 ½ in. (11.5 cm.) high

**HK\$600,000-1,000,000**  
*US\$78,000-130,000*

## PROVENANCE

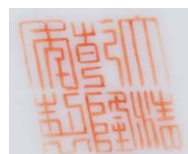
Sold at Sotheby's Hong Kong, 29 November 1976, lot 588

The use of *grisaille* enamel on a white porcelain brush pot creates a visual contrast similar to the effect of unfolding a Chinese handscroll, enabling the viewer to travel through the changing scenes of the horizontal landscape. Such technical achievement first originated in the Yongzheng period, see for example, a *grisaille* enamelled circular brushpot formerly in the J.M. Hu Collection and now in the Shanghai Museum, illustrated in *Selected Ceramics from the Collection of Mr and Mrs J.M. Hu*, Shanghai, 1989, no. 50.

## 來源

香港蘇富比，1976年11月29日，拍品588號

以墨彩於白瓷上作畫效果有如文人山水卷軸一般，令觀者觀賞時似隨景游逸。此手法首見於雍正時期。參考胡惠春及王華雲舊藏一件墨彩筆筒，後贈予上海博物館，見《胡惠春先生王華雲女士捐贈瓷器精品選》，上海，1989年，圖版50號。





# HIGH VALUE LOT PRE-REGISTRATION

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

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

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

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

## ENQUIRIES

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

# 高額拍賣品預先登記

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

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

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

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

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

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

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

## 查詢

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

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item

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

- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### a) Phone Bids

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

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

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

#### c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

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



under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

#### 4. BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5. BIDDING ON BEHALF OF THE SELLER

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

#### 6. BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only at <https://www.christies.com/en/help/buying-guide-important-information/financial-information>.

#### 7. CURRENCY CONVERTER

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

#### 8. SUCCESSFUL BIDS

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

#### 9. LOCAL BIDDING LAWS

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

#### D THE BUYER'S PREMIUM, TAXES

##### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 27% of the **hammer price** up to and including HK\$10,000,000, 22% on that part of the **hammer price** over HK\$10,000,000 and up to and including HK\$60,000,000, and 15% of that part of the **hammer price** above HK\$60,000,000. Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

##### 2 TAXES

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

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

#### E WARRANTIES

##### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph 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](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer  
You must make payments to:  
HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKH-HHKH
- (iii) Credit Card

- We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.
- (iv) Cash  
We do not accept cash in Hong Kong.
- (v) Banker's draft  
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) Cheque  
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

##### 2 TRANSFERRING OWNERSHIP TO YOU

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

##### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

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

##### 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
  - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we

are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
  - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

##### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, 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](http://www.christies.com/en/help/buying-guide/storage-fees).
  - (ii) move the **lot** to or within another Christie's location or an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (c). The Storage conditions which can be found at [www.christies.com/en/help/buying-guide/storage-conditions](http://www.christies.com/en/help/buying-guide/storage-conditions) will apply.
- (d). Nothing in this paragraph is intended to limit our rights under paragraph F4.

#### H TRANSPORT AND SHIPPING

##### 1 TRANSPORT AND SHIPPING

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

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

##### 2 EXPORT AND IMPORT

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

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or

other government-imposed charges, you agree to refund that amount to Christie's.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

- (c) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol – and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol – or – and further information can be found in paragraph H2(h) below.

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

- (d) **US import ban on African elephant ivory**

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

- (e) **Lots of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

- (f) **Gold**

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

- (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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](http://www.christies.com). If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

##### 8 WAIVER

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

##### 9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and

interpreted by Hong Kong law. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer/bidder shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts for the resolution of any disputes related thereto, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

##### 10 REPORTING ON WWW.CHRISTIES.COM

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

#### K GLOSSARY

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

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

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPERCASE type**: means having all capital letters.

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

## SYMBOLS USED IN THIS CATALOGUE

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

◊

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

◆

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

↔

A party has provided Christie's with a bid to cover all or part of Christie's financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the **Conditions of Sale** for further information.

Δ

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

▣

A party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot.

•

**Lot** offered without **reserve**.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

≈

Handbag **lot** incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

≈

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

∞

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

ψ

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

❖

Accepting payment in certain cryptocurrencies for this lot, conditions apply.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

#### IMPORTANT NOTICES

##### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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、鐘鐘或鑰匙出售。
- (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份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明；
  - 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

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](http://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](http://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](http://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之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
  - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在**此拍賣品**領域被認可的兩位專

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

- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

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

#### (j) 書籍。

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

- (i) 此額外**保證**不適用於：
  - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑰邊的破損、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，買方能夠滿足以佳士得該**拍賣品**和買方通告內所述一致（見前述）而賣方可以將**拍賣品**的良好而尚可交易的權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。即使您將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 佳士得通過MyChristie’s網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶，請登錄[www.christies.com/MyChristies](http://www.christies.com/MyChristies)進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：香港上海匯豐銀行總行

香港中環皇后大道中1號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie’s Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH

- (iii) 信用卡

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

- (iv) 現金

本公司在香港不接受現金付款。

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

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

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環美利道2號The Henderson 6樓）。

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

### 2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

### 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；或
- (b) 自拍賣日起31日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

### 4. 不付款之補救辦法

- (a) 如果有**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) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以抵押品持有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價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，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度不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

##### (c) 含有受保護動植物料的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品在拍賣詳情**中注有 **~** 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鰐皮及駝鳥皮。由於您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。

**估值**：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。**低端估值**指該範圍的最低價；**高端估值**指該範圍的最高價。**中間估值**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。

##### ⚡

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

##### ⚡

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

##### •

此**拍賣品**不設底價。

##### ~

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

##### ≡

此手袋**拍賣品**含有瀕危物種。**拍賣品**只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參見業務規定中的第H2段以獲得進一步資料。

##### ❖

此拍賣品可根據業務規定以某些加密貨幣支付。



## 重要通知及目錄編列方法之說明

#### 重要通告

#### 佳士得在受委託拍賣品中的權益

#### ▲ 佳士得對該拍賣品持有所有權或經濟利益

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

#### ○ 保證最低出售價

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。



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