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THE AI LIAN TANG COLLECTION
800 YEARS OF CHINESE CERAMICS

愛蓮堂珍藏　中國瓷器八百年



HONG KONG | 30 APRIL 2026
香港 | 2026年4月30日



THE AI LIAN TANG COLLECTION

800 YEARS OF CHINESE CERAMICS

愛蓮堂珍藏　中國瓷器八百年

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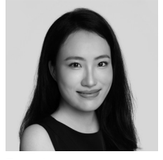
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CHINESE CERAMICS AND WORKS OF ART

Hong Kong
Chi Fan Tsang
International Director
Tel: +852 2978 9954

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

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

Hong Kong/Shanghai
Sherese Tong
Senior Specialist
Tel: +852 2978 6731

Hong Kong
Audrey Lee
Specialist
Tel: +852 2978 6951

Timothy Lai
Associate Specialist
Tel: +852 2978 9943

Joyce Tsoi
Associate Specialist
Tel: +852 2978 5343

Yunhan Sun
Junior Specialist
Head of Online Sale
Tel: +852 2978 6863

Zongxi Lu
Cataloguer
Tel: +852 2978 5357

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

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

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

Sale Co-ordinators
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calistacheung@christies.com
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Priscilla Chan
priscillachan@christies.com
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CHRISTIE'S 佳士得

THE AI LIAN TANG COLLECTION – 800 YEARS OF CHINESE CERAMICS
愛蓮堂珍藏 – 中國瓷器八百年

THURSDAY 30 APRIL 2026　星期四 2026年4月30日

AUCTION　拍賣

Thursday 30 April 2026 · 2026年4月30日（星期四）
10.30am (Sale 24526, Lots 801–820)
上午10時30分（拍賣編號 24526，拍賣品編號 801–820）
Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central
地點：香港，中環美利道2號 The Henderson 6樓
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 April
4月23日至29日（星期四至三）
10.30am – 6.00pm

HIGHLIGHTS PREVIEW　精選拍品預展

BEIJING, Christie's Beijing Art Space
北京，佳士得北京藝術空間
Sunday – Monday, 29–30 March · 3月29至30日（星期日至一）
10.00am – 5.00pm

SHANGHAI, BUND ONE
上海，久事國際藝術中心
Thursday – Friday, 2–3 April · 4月2至3日（星期四至五）
10.00am – 5.00pm

TAIPEI, Taipei Marriot Hotel
台北，台北萬豪酒店
Saturday – Sunday, 18–19 April · 4月18至19日（星期六至日）
11.00am – 6.00pm

AUCTIONEER　拍賣官

Liang-Lin Chen

AUCTION CODE AND NUMBER　拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **YUEMEI-24526**.
在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為 **月梅-24526**。

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自2025年6月起，歐盟法規2019/880及2021/1079對文物進口至歐盟實施新的許可要求和規定。
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ENDURING EXCELLENCE – ICONIC CERAMICS FROM THE AI LIAN TANG COLLECTION

Rosemary Scott, *Independent Scholar*

The current selection of ceramics from the Ai Lian Tang Collection includes rare and important items ranging in date from the classic wares of the Song dynasty (960-1279) to Qing dynasty imperial porcelains of the 18th century. They have a wealth of provenance including that from other major collections, such as the Charles Oswald Liddell Collection, R.H.R. Palmer Collection, the Edward T. Chow Collection, the Paul and Helen Bernat Collection, the Britian Rail Pension Fund, the Toguri Museum of Art, the Endo Collection, and the Robert Chang Collection.

One of the earliest and rarest pieces is the magnificent Song dynasty Cizhou jar with striking *sgraffito* decoration of individual peony sprays (**lot 803**). This jar was exhibited as early as 1970 at the Tokyo National Museum (*Exhibition of Far Eastern Ceramics*, Tokyo, 1970, exhibit no. 48), and was selected for illustration in the iconic series *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 12, *Sung Dynasty* (Hasebe Gakuji and the Zauho Press eds.), Shogakukan, Tokyo, 1977, p. 241, colour plate 236. Exceptional Yuan dynasty porcelain is represented in the sale by the large 14th century blue and white jar (**lot 804**), formerly in the British Rail Pension Fund, which depicts skilfully-painted scenes from *Meng Yuemei xie hen Jinxiang Ting* (Meng Yuemei writes of her regrets in the Pavilion of Fragrant Brocades). This jar is the subject of a separate essay in this catalogue.

Among the important Ming dynasty porcelains in the current sale is a remarkable underglaze copper red decorated *kendi* (**lot 805**), dating to the Hongwu reign (1368-98). This vessel, on which the copper red has fired to a pleasing raspberry tone, was exhibited at the Tokyo National Museum as early as 1963, and was included in the catalogue *Chinese Arts of the Ming and Ch'ing Periods*, as exhibit no. 294. It too was selected for inclusion in *Sekai Toji Zenshu* (Ceramic Art of the World), in vol. 14, *Ming Dynasty* (Fujioka Ryoichi and Hasebe Gakuji eds.), Shogakukan, Tokyo, 1976, p. 161, colour plate 138.

Two early 15th century imperial blue and white porcelains in the current sale represent design highlights of their respective



lot 803
拍品803號



lot 804
拍品804號

periods. The Yongle (1403-25) pear-shaped ewer (**lot 806**) admirably demonstrates the development of this form from the late 14th to the early 15th century. While although the ogival panels decorating the sides of the vessel are reminiscent of late 14th century style, the reduction in the number of minor bands allows the s-shaped profile and the purity of the body material - contrasting with the deep cobalt blue decoration - to come to prominence. The large Xuande (1426-35) bowl (**lot 807**) demonstrates the development of the 'Three Friends of Winter' motif, following its introduction among blue and white porcelains of the Yuan dynasty. On this bowl the motif encircles the bowl, filling the band from foot to mouth rim, but emerging from an apparently natural ground plane, and without distracting minor bands. Bowls of this kind are deliberately thickly potted, and have to be thrown with great accuracy and skill in order that they do not distort or crack during firing.

The blue and yellow dish (**lot 808**) from the Chenghua reign (1465-87), is an excellent example of a technique, which first appeared on imperial porcelains in the Xuande period, but was brought to a particularly high standard under Chenghua. On this dish the bold floral decoration was painted in underglaze

瓷韻流芳：愛蓮堂珍藏陶瓷珍品

蘇玫瑰，獨立學者

愛蓮堂所藏陶瓷，匯聚稀見重要珍品，年代自宋代（960–1279年）典雅名瓷，以迄十八世紀清代御瓷，跨越數朝，蔚為大觀。其來源尤為顯赫，多承自名藏，包括利德爾上校夫人舊藏、帕默伉儷舊藏、仇焱之舊藏、白納德伉儷舊藏、英國鐵路局退休基金會舊藏、戶栗美術館、T. Endo舊藏、張宗憲舊藏等。

藏品年代最早且最珍稀者，乃一件精美宋代磁州窯罐，罐身以白地黑剔飾以牡丹花枝紋（**拍品803號**）。此罐早於1970年即曾展出於東京國立博物館（《東洋陶瓷展》，東京，1970年，圖錄編號48），其後錄於長谷部樂爾編《世界陶磁全集》，卷十二：宋，東京，1977年，頁241，圖版236。此拍賣亦呈獻非凡元代瓷器，一件14世紀大型青花罐（**拍品804號**），曾為英國鐵路局退休基金會舊藏，罐身繪《孟月梅寫恨錦香亭》故事場景，筆意精到，畫功精湛；拍品圖錄另有本罐專文一篇。

本次拍賣所呈重要明代瓷器之一，為一件罕見釉裏紅軍持（**拍品805號**），年代可溯至洪武年間（1368–98年），器上銅紅釉燒成色澤妍麗，呈悅目覆盆子色調，早於1963年即曾展出於東京國立博物館，並收錄於《中國明清美術展目錄》，圖錄編號294；此器亦收錄於小山富士夫編《世界陶磁全集》，卷14：明，東京，1976年，頁161，圖版138。

此次拍賣亦呈獻兩件15世紀早期御製青花瓷，各擅其勝，足以代表當時設計風華，永樂（1403–25年）執壺（**拍品806號**）彰顯此一器形自14世紀晚期至15世紀初之演變歷程，器身兩側所飾菱花開光紋樣，猶帶14世紀末風格餘韻，而次要紋飾數量已然減省，使器身流暢S形輪廓與胎質潔白純淨更為突出，與濃豔青花紋飾相映成趣，對比鮮明。另一件宣德年間（1426–35年）大盌（**拍品807號**），展示歲寒三友紋飾演變，此紋最早見於元代青花瓷中。盌上紋飾環繞器身，自足際至口沿，滿佈一周，近乎自然從底部而上，且無繁複次要紋飾



lot 805
拍品805號



lot 806
拍品806號



lot 807
拍品807號



lot 808
拍品808號



lot 816
拍品816號



lot 820
拍品820號

cobalt blue, and the dish was given a colourless porcelain glaze and fired. After cooling, the background was filled with a yellow enamel. The application of this enamel required great care, since all the white area had to be covered, but any blue areas had to be scrupulously avoided. If the yellow overlapped the blue, it would appear green. On a well-decorated piece, such as this dish, the deep blue and the brilliant yellow provide impressive contrasts.

The use of overglaze enamels became progressively more extensive and sophisticated in the succeeding periods. The current sale includes some exceptionally fine examples from the Qing dynasty Yongzheng (1723-35) and Qianlong (1736-95) reigns. The extremely fine *famille rose* 'peach' bowl (**lot 816**) is a masterpiece of the ceramic decorator's art. The painting on the bowls is so skilful that the artist has managed to make the peaches appear as luscious; fully-ripened fruit, hanging heavy on the bough. Their skin is carefully depicted using enamels that have been blown onto the surface of the glaze, as well as those that have been painted, in order to produce the correct softness of texture, and effective shading. The design has been particularly skilfully disposed over both the outer and inner surfaces of the bowl – starting at the exterior foot, and extending over the rim into the interior of the vessel. This design concept was known as *guozhihua* (flowering branch passing over [the rim]) or *guoqiangzhi* (branch passing over the wall). The challenging composition has been beautifully conceived and brilliantly executed on the current bowl.

The magnificent pair of large Qianlong celadon-ground vases (**lot 820**) in the current sale were previously in the collection of Captain Charles Oswald Liddell, who acquired most of his porcelains in China between 1877 and 1913 – several being purchased from the collection of Prince Qing. The decoration of the vases combines a variety of techniques. The fluted bodies are covered with a delicate pale celadon glaze, with the exception of a reserved leaf-shaped panel on each side, which is painted in *famille rose* enamels with deer and pine. Around the neck, shoulders, lower body and foot, each vase has delicate gold enamel designs painted on top of the celadon glaze. It is somewhat unusual to see such delicacy in the Qianlong reign, but it is mirrored by the delicacy of the reticulated phoenix handles. The deer in the panels were a favourite motif for the Qianlong Emperor – not only having auspicious connotations, such as long life, but reminding him of his famous autumn hunts.

喧賓奪主。此類大盤刻意厚胎製作，拉坯成形之際，須極高準確純熟技藝，否則燒造時易變形或開裂。

一件明成化（1465–87年）黃地青花盤（**拍品808號**），為一特殊技法之卓越典範，該技法肇見於宣德御瓷，至成化年間，臻於極高境界。此盤花卉紋樣雍容大氣，先以釉下青花繪飾，復施透明釉入窯燒成，待冷卻後，於地子填飾黃色琺瑯。此類琺瑯施飾須極為審慎：凡白地皆須覆及，而青花之處則必嚴加避讓；倘黃藍相侵，則色轉為綠。此等紋飾精美之器上，深濃青藍與鮮明黃地相互映襯，對比殊為奪目。

釉上彩在其後諸朝越趨廣泛而精緻。本次拍賣並呈清代雍正（1723–35年）及乾隆（1736–95年）兩帝精品佳作。一件極為精緻之粉彩蝠桃紋盌（**拍品816號**），誠為陶瓷繪飾藝術傑作。盌上繪事工致入微，畫工巧妙勾勒出桃子豐腴可人，宛若垂掛枝頭、熟透沉重之果，果皮透過琺瑯吹製於釉面，輔以手工描繪而成，呈現柔潤質感與分明光影層次。紋飾設計尤見匠心，自外足蜿蜒越過口沿，延展至內壁，內外相接，渾然一體，此畫法稱「過枝花」，亦名「過牆枝」，構圖深具挑戰，而此盌匠心獨運，工藝精湛，堪稱上乘之作。

本拍賣欣呈一對粉青地鳳耳瓶（**拍品820號**），先前為利德爾上校夫人舊藏，利德爾伉儷於1877年及1913年間在華蒐羅瓷器，多數藏品皆於此時所得，其中數件更購自慶親王舊藏。此對鳳耳瓶紋飾，融匯多種技法，瓜棱狀器身通體施淡雅豆青釉，兩側各留一葉形開光，其內以粉彩繪松鹿圖。每瓶之頸、肩、腹及足部，均於粉青釉上描以細緻金彩琺瑯紋飾。乾隆時期雖工藝精絕，然如此繁縟細膩之作，仍屬罕見，華麗巧工與玲瓏鳳耳相互輝映。開光中所繪松鹿，為乾隆帝所鍾愛題材，不僅寓意長壽吉祥，亦令人聯想到帝王舉行之秋季圍獵盛事，興味深遠。

宋
Song







元
Yuan



明
Ming



清
Qing

康熙
Kangxi

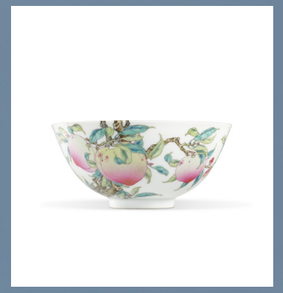




雍正
Yongzheng













乾隆
Qianlong

















801 LEARN MORE

北宋 定窯紫金釉葵口盌

A DING PERSIMMON-GLAZED HEXAFOIL BOWL

NORTHERN SONG DYNASTY (960-1127)

8 in. (20.1 cm.) diam., box

HK$1,200,000-1,800,000
US$150,000-240,000

PROVENANCE:
Chang Foundation, Taipei, prior to 1990

EXHIBITED:
Tokyo, The Shoto Museum of Art, *Chinese Treasures from the Chang Foundation*, 29 May - 8 July 2001
Hokkaido, Hokkaido Obihiro Museum of Art, *Chinese Treasures from the Chang Foundation*, 13 July - 5 September 2001
Shimonoseki, Shimonoseki City Art Museum, *Chinese Treasures from the Chang Foundation*, 21 September - 21 October 2001

LITERATURE:
Chang Foundation, *Selected Chinese Ceramic from Han to Qing Dynasty*, Taipei, 1990, pp. 94-95, no. 28
Chinese Treasures from the Chang Foundation, Japan, 2001, p. 34, no. 24

來源：
鴻禧美術館舊藏，台北，1990年前入藏

展覽：
東京，涉谷區立松濤美術館，《中国美術の精華：台北·鴻禧美術館所藏品展》，2001年5月29日–7月8日
北海道，北海道立帶廣美術館，《中国美術の精華：台北·鴻禧美術館所藏品展》，2001年7月13日–9月5日
下關市，下關市立美術館，《中国美術の精華：台北·鴻禧美術館所藏品展》，2001年9月21日–10月21日

出版：
鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁94–95，編號28
《中国美術の精華：台北·鴻禧美術館所藏品展》，日本，2001年，頁34，編號24



Base 底部





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



fig. 2 Sold at Christie's New York, 23 March 2023, lot 865
圖二 紐約佳士得，2023年3月23日，拍品865號

Persimmon-glazed bowls were produced by many Chinese kilns in the Song and early Jin periods, including the Ding and Yaozhou kilns, and were particularly admired on forms associated with tea ceremony. The striking near-white body visible through the glaze at the rim and the foot is a distinctive feature of wares produced at the Ding kilns.

It is very rare to find a Ding bowl with foliated rim of such large size and exquisite glaze colour like the present lot. A similar Ding persimmon-glazed bowl with a petal-lobed rim is in the Freer Gallery of Art, illustrated by J. A. Pope, *et. al.*, in *The World's Great Collections: Oriental Ceramics*, vol. 9, Tokyo, 1972, no. 62. Another foliated rim dish of ogee-form is in the collection of Palace Museum, Beijing, collection no.: *xin*00140815 (**fig. 1**). Other Ding persimmon-glazed bowls include a slightly smaller foliate bowl, illustrated by S. Kwan, *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp. 82-83, no. 23, and in the Princeton Art Museum illustrated by Z. Kwok, *The Eternal Feast: Banqueting in Chinese Art from the 10th to 14th Century*, Princeton, 2019, p. 170, no. 41.

Compare further to a conical bowl, sold at Sotheby's New York, 23 March 2011, lot 519; and another hexafoil bowl that is slightly smaller in size, previously in the J. J. Lally & Co. Collection, was sold at Christie's New York, 23 March 2023, lot 865 (**fig. 2**).

宋代至金代早期不同窯口均有燒製紫金釉器，定窯與耀州窯即在其中；此類作品尤以茶事用器之形式備受推崇。口沿及足部因釉垂流而露出色澤潔白之胎，乃定窯所作其顯著特徵。

本盌腹微拱，口呈六瓣，尺寸稍大，釉色勻稱絕美，殊為罕見。比較一件定窯紫金釉花口盌，為美國佛利爾美術館藏品，著錄於 J. A. Pope 等人編，《世界陶磁全集》，卷九，東京，1972年，圖版62。北京故宮博物院藏一例定窯紫金釉葵口折腰盤（**圖一**），藏品編號：新00140815。香港著名藏家關善明博士所藏宋瓷中亦包括一器形相近、尺寸較小之紫金釉葵口盌，載於《關氏所藏宋代陶瓷》，香港，1994年，頁82–83，圖版23；及普林斯頓大學藝術博物館藏，著錄於 Z. Kwok 編《The Eternal Feast: Banqueting in Chinese Art from the 10th to 14th Century》，普林斯頓，2019年，頁170，圖版41。

拍賣市場近似例亦罕見，紐約蘇富2011年3月23日拍賣一笠式盌，拍品519號；再比一尺寸略小之葵口盌，為藍理捷舊藏，拍賣於紐約佳士得，2023年3月23日，拍品865號（**圖二**）。

802 LEARN MORE

金

定窯刻蟠龍紋大盤

AN IMPORTANT LARGE CARVED DING 'DRAGON' DISH

JIN DYNASTY (1115-1234)

11⅞ in. (30.2 cm.) diam., box

HK$4,000,000-6,000,000
US$520,000-770,000

PROVENANCE:
Bluett & Sons, London, February 1936, exhibition no. 30
Collection of Mr. and Mrs. R.H.R Palmer; sold at Christie's Hong Kong, 29 September 1992, lot 452

LITERATURE:
Christie's 20 Years in Hong Kong- Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 27

來源：
Bluett & Sons，倫敦，1936年2月，編號30
R.H.R帕默伉儷舊藏；香港佳士得，1992年9月29日，拍品452號

出版：
《香港佳士得二十週年－中國瓷器及工藝品精選》，香港，2006年，頁27



Base 底部







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



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

A related Ding dish carved with a similar three-clawed dragon is in the collection of the National Palace Museum, Taipei, collection no. *guci*014467N, illustrated in the *Special Exhibition of Dragon-Motif Porcelain in the National Palace Museum*, Taipei, 1983, no. 6; also included in the *Special Exhibition of Ting Ware White Porcelains*, Taipei, 1987, pl. 79 (**fig. 1**). Another related carved Ding 'dragon' dish of similar size is also in the National Palace Museum, Taipei, collection no. *zhongci*003788N, illustrated *in Decorated Porcelains of Dingzhou: White Ding wares from the collection of the National Palace Museum*, Taipei, 2014, no. II-63, pp. 108-109 (**fig. 2**).

敞口，弧壁下斂，圈足，整體施白釉，惟口沿露胎，盤內刻畫一蟠龍為主題紋飾。龍巨目張口，三趾犄張，身飛騰狀，神氣靈現。比較台北故宮博物院藏一件金代定窯龍紋大盤，其龍紋刻劃與此盤近乎相同，文物編號：故瓷014467N ，載於《瓷器上的龍紋－特展目錄》，台北，1983年，編號6；以及《定窯白瓷－特展目錄》，台北，1987年，圖版79（**圖一**）。比較另一件台北故宮博物院藏定窯盤，龍紋風格亦與此相近，文物編號：中瓷003788N，載於《定州花瓷: 院藏定窯系白瓷特展》，台北，2014年，頁108–109，圖版II–63（**圖二**）。

803 LEARN MORE

北宋

磁州窯白地黑剔花牡丹紋罐

A MAGNIFICENT AND EXTREMELY RARE CIZHOU *SGRAFFITO* 'PEONY' JAR

NORTHERN SONG DYNASTY (960-1127)

10⅞ in. (27.6 cm.) high, Japanese wood boxes

HK$5,500,000-6,500,000
US$710,000-830,000

PROVENANCE:
Toguri Museum of Art Collection, Tokyo
Sold at Sotheby's London, *100 Selected Chinese and Korean Ceramics from The Toguri Collection*, 9 June 2004, lot 62 (cover lot)

EXHIBITED:
Tokyo, Tokyo National Museum, *Exhibition of Far Eastern Ceramics,* October-November 1970, cat. no. 48
Tokyo, Toguri Museum of Art, *Commemorative Exhibition for the Opening,* 1987, cat. no. 14
Tokyo, Tobu Museum of Art; Osaka, The Museum of Oriental Ceramics; and Hagi, Hagi Uragami Museum, *So Ji – Shinpin to Yobareta Yakimono* (Song Ceramics), 1999, cat. no. 94
Osaka, Osaka Municipal Art Museum, *Tokubetsu Ten: Shiro to Kuro no Kyoen Chugoku Jishu-yo kei Toki no Sekai* (Special Exhibition: Charm of Black & White Ware: Transition of Cizhou Type Wares), 1 Oct- 8 December 2002, cat. no. 58

LITERATURE:
Hasebe Gakuji (ed.), *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 12, Tokyo, 1977, p. 241, pl. 236
Toguri Museum of Art, *Commemorative Exhibition for the Opening,* Tokyo, 1987, p. 29, no. 14
Fujio Nakazawa, 'Chinese Ceramics in the Toguri Museum of Art', *Orientations,* April 1988, pp. 45-46, fig. 7
So Ji – Shinpin to Yobareta Yakimono (Song Ceramics), Tokyo, 1999, no. 94
Zaidan Hojin Toguri Bijutsukan zohin senshu: Seireki 2000 nen kinen zuroku (Selected Works from the Toguri Art Museum Foundation: Commemorative catalogue of the year 2000 AD), Tokyo, 2000, pl. 16
Osaka Municipal Art Museum, *Tokubetsu Ten: Shiro to Kuro no Kyoen Chugoku Jishu-yo kei Toki no Sekai* (Special Exhibition: Charm of Black & White Ware: Transition of Cizhou Type Wares), Osaka, 2002, no. 58

來源：
戶栗美術館舊藏，東京
倫敦蘇富比，《100 Selected Chinese and Korean Ceramics from The Toguri Collection》，2004年6月9日，拍品62號（封面）

展覽：
東京，東京國立博物館，《東洋陶瓷展》，1970年，展覽圖錄編號48
東京，戶栗美術館，《開館記念名品展》，1987年，展覽圖錄編號14
東京，東武美術館；大阪，大阪市立東洋陶瓷美術館；山口，山口縣立萩美術館·浦上紀念館，《宋磁－神品とよばれたやきもの－》，1999年，展覽圖錄編號94
大阪，大阪市立美術館，《白と黒の競演－中国·磁州窯系陶器の世界》，2002年10月1日－12月8日，展覽圖錄編號58

出版：
長谷部樂爾（編），《世界陶磁全集》，卷十二：宋，東京，1977年，頁241，圖版236
戶栗美術館，《開館記念名品展》，東京，1987年，頁29，編號14
中澤富士雄，「Chinese Ceramics in the Toguri Museum of Art」，《Orientations》，1988年4月，頁45–46，圖7
《宋磁－神品とよばれたやきもの－》，東京，1999年，編號94
戶栗美術館，《財團法人戶栗美術館藏品選集：西曆2000年記念圖錄》，東京，2000年，圖版16
大阪市立美術館，《白と黒の競演－中国·磁州窯系陶器の世界》，大阪， 2002年，編號58



Base 底部





fig. 1 Collection of the Eisei Bunko Museum, Tokyo
圖一 永青文庫藏，東京



fig. 2 Rogers Fund, 1925; collection of The Metropolitan Museum of Art, New York
圖二 Rogers Fund，1925年，紐約大都會藝術博物館藏品

The very difficult two-slip *sgraffito* decoration technique used to produce the beautiful design on the present jar was developed at the Cizhou kilns in the Northern Song dynasty. It involved the application of a white slip to the unfired stoneware vessel, followed by a black slip. The outline of the decoration was then incised through the top black layer and the background area of the design was cut away to reveal the white slip beneath, a final thin colourless glaze was applied all over before the vessel firing.

This exacting and deliberate process demanded a highly skilled application, as the layers of slip were relatively soft, requiring artisans to precisely gauge the depth of incision to remove the dark upper layer without compromising the underlying white slip. This technique was characteristic of the finest wares produced at the renowned Guantai kilns, which were known not only for functional vessels but also for decorative pieces executed in two-slip *sgraffito*, frequently adorned with peony motifs.

The present lot is extremely rare, and possibly unique, for its combination of *sgraffito* technique and the design of scattered peony sprays on a jar form. A related scattered peony motif is found on a Cizhou *meiping* in the collection of the Eisei Bunko Museum, Tokyo (**fig. 1**). For larger-scale *sgraffito* peony decoration on Cizhou *meipings*, one is in the collection of The Metropolitan Museum of Art, New York, illustrated by S. G. Valenstein in *A Handbook of Chinese Ceramics*, New York, 1989, p. 93, pl. 88 (**fig. 2**). Several comparable examples have appeared at auctions; one was sold at Christie's New York, *The Classic Age of Chinese Ceramics- The Linyushanren Collection, Part III*, 22 March 2018, lot 516; another one sold at Sotheby's Hong Kong, *The Legacy of Hirano Kotoken*, 8 April 2023, lot 3511; and a most recent example was sold at Sotheby's Hong Kong, *Masterpieces of Chinese Ceramics from the Ise Collection*, 9 September 2025, lot 5008.

此罐直口，短頸，溜肩以下收斂，圈足些微外撇，器身以流暢之刀法剔刻數之牡丹為主題紋飾。

白地黑剔花是磁州窯最精美的裝飾技法之一，工藝複雜費時。窯工需先在素胎上施一層白化妝土，加施一層黑化妝土，然後刻劃花紋，將主紋飾以外部分的黑色化妝土剔除，露出白地襯托黑花，形成強烈的黑白對比效果，最後罩以透明釉燒成。此將黑色面層剔去而不傷及白色化妝土之工藝難度極高。

本器應屬磁州觀台窯製陳設用器，為同類裝飾器中稀見之佳作。黑剔花技法常見於梅瓶器形，然如本品之罐式造型則極為罕有。其所飾散點牡丹紋尤為珍稀，此拍品或為孤品。比較一件飾相似散點牡丹紋之白地黑剔花梅瓶，為日本東京永青文庫藏（**圖一**）；紐約大都會博物館藏一飾不同形制之牡丹紋梅瓶，載於S. G. Valenstein著，《A Handbook of Chinese Ceramics》，紐約，1989年，93頁，圖版88（**圖二**）。拍賣市場上亦出現同類器物，其一拍賣於紐約佳士得《古韻天成－臨宇山人珍藏（ 三 ）》，2018年3月22日，拍品516號；另一例拍賣於香港蘇富比《雅粹承珍：平野古陶軒》，2023年4月8日，拍品3511號；再比一例， 2025年9月9日於香港蘇富比《伊勢彥信珍藏重要中國陶瓷》拍賣，拍品5008號。



A MAGNIFICENT AND RARE 14TH CENTURY YUAN DYNASTY JAR

Rosemary Scott, *Independent Scholar*

This magnificent jar belongs to a small group of Yuan dynasty blue and white porcelain vessels, which are exceptionally finely decorated with scenes taken from *zaju* drama. *Zaju* was a very popular art form, which developed during the Yuan dynasty. Each production appears to have been devoted to a single story, which was told through songs, poetic dialogue, dance, and stage action, all of which was performed with musical accompaniment. While the poetic arias of the productions were composed in a more classical or literary form of Chinese, the dialogue was in the common vernacular familiar to all those who attended the performances. Hundreds of plays on themes such as romance, heroism, villainy, political intrigue, and filial devotion, were written during the Yuan dynasty, many of them being based on earlier stories, myths, legends and anecdotes, which were already familiar to the audience.

The stories of these *zaju* dramas were performed on stages or in booths set up in the city, or at private residences on the occasion of a banquet. They were usually told in four acts with additional introductions. The productions were aimed at a popular audience, not just to satisfy the refined tastes of the literary elite, and, as well as containing vernacular dialogue, often included scenes of fighting, which provided an excuse for displays of martial arts. While some of the stories were romantic tales, others were based on legendary or historical characters. The authors of these plays were storytellers, however, and did not seem to feel the need to adhere too closely to historical fact - embellishing the stories for dramatic effect and in order to make them more appealing to their audience. It is interesting to note that female figures dominate the decoration on the current jar and several other vessels in this group. This is in keeping with one of the major changes to drama in the Yuan period, when stage actresses were much more prominent than they had been in earlier periods, and, in many cases, female characters were particularly important to the narrative.

The significance of theatre in the Yuan dynasty is reinforced by several archaeological finds. In 2003 a tomb was excavated near Xi'an, Shaanxi province, belonging to man with the surname Han who had been buried in AD 1288 along with his wife who had died in 1286. The tomb contained extensive murals showing scenes from the daily life of upper-class Han Chinese in the Xi'an areas during the Yuan dynasty. It has been reported that one of these murals, on the western wall of the passage leading to the tomb chamber, depicts a troupe performing a *zaju* drama (reported in *China Cultural Relics News*, 3 October 2003). It is also interesting to note that the famous underglaze-red and blue porcelain granary bearing the epitaph of



fig. 1 Collection of the Jiangxi Provincial Museum
圖一 江西省博物館藏品



fig. 2 A blue and white 'Guiguzi' jar, Yuan dynasty.
Sold at Christie's London, 12 July 2005, lot 88
圖二 元 青花鬼谷子下山圖罐 倫敦佳士得，2005年7月12日，拍品88號

Madam Ling, dated AD 1338, which is now in the Jiangxi Provincial Museum, appears to have a theatrical performance depicted on the upper storey of the building (illustrated by Wang Qingzheng et al., *Underglaze Blue and Red*, Multi-art press, Hong Kong, 1993, p. 38, no. 7)(**fig. 1**).

The narrative scene on the current jar may be identified by the characters *Jinxiang Ting*, 'Pavilion of Fragrant Brocades', which are inscribed above the pavilion doorway. These indicate that the story depicted is that of *Meng Yuemei xie hen Jinxiang Ting*, 'Meng Yuemei writes of her regrets in the Pavilion of Fragrant Brocades', by the Dadu writer Wang Zhongwen. *Meng Yuemei xie hen Jinxiang Ting* was a story known to many in the 14th century through performances of *zaju* drama. This tale of a troubled romance is set during the reign of the Tang emperor Xuanzong, and relates the tribulations of Scholar Chen and Meng Yuemei. While he is visiting the Meng family garden, Chen Gui comes across the beautiful Meng Yuemei. They fall in love at first sight, and pledge to marry. However, Yuemei's father finds out about the proposed marriage and demands that Chen goes to the capital and gets his *jinshi* degree so that he can obtain an official position. Chen Gui succeeds in getting his degree, but unfortunately falls foul of the wicked General An Lushan. Chen is demoted and sent to a post far away in Shanxi province. On the way to his new post, Chen meets another girl, and, despairing of ever seeing Meng Yuemei again, he marries his new acquaintance.

元 青花錦香亭圖罐

蘇玫瑰，獨立學者

此絕美錦香亭圖罐為元代青花瓷中珍稀之作，繪飾精麗非凡，圖案取材於雜劇。雜劇乃肇於元代極為流行的表演藝術形式，每一劇作多專述一事，以歌曲、詩意對白、舞蹈與舞台演出敘述情節，並佐以音樂。劇中詩歌曲子，往往以較古典或文學漢語寫成，對白則採當時觀眾所熟悉的通俗白話。元代時創作數百齣雜劇，題材涵蓋愛情、英雄事蹟、惡行、權謀與孝道等，情節多據前代故事、神話、傳說或軼聞改編而成，故多為觀眾所熟悉。

雜劇故事，或於城市所搭建之舞台、劇場演出，或於私第宴集場合呈現，多為一本四幕，並附引子一段。觀眾對象為廣大庶民，非僅供文人雅士欣賞，因此除採白話對白外，亦常包含武打場面，藉以展演武藝。有些劇描寫兒女情長，有些則以傳奇人物、歷史人物為本改編。雖然雜劇作者為說書人，對史實未必拘泥嚴守，為求戲劇效果與觀眾興味，往往會加油添醋一番。值得注意的是，罐上的女性人物居於畫面主位，與同類佳器的紋飾佈局相同，並與元代戲劇一大轉變相契：當時舞台上，女伶地位較往昔更為突出，且多數情節中，女性角色對敘事尤為關鍵。

元代戲劇之重要性，已由多項考古發現所證。2003年，陝西省西安市近郊發掘一墓，韓氏墓主葬於1288年，其妻卒於1286年，墓室內繪有大量壁畫，描繪元代西安地區漢族上層階級日常生活景象。據報導，通往墓室之甬道西壁有一幅壁畫，描繪一戲班演出雜劇之場景（見2003年10月3日《中國文物報》）。另外，今藏江西省博物館著名青花釉裡紅瓷倉，上刻有凌氏墓誌銘，紀年1338年。其上層裝飾，亦似有一戲劇演出場景（見汪慶正編，《青花釉裏紅》，香港，1987年，圖版7）（**圖一**）。

此罐所繪故事場景，可由題識辨之，「錦香亭」三字題於亭中一匾上，顯示描繪《孟月梅寫恨錦香亭》，為大都雜劇作家王仲文所撰。《孟月梅寫恨錦香亭》一劇，於14世紀間藉雜劇演出而廣為流傳。此情路多舛的故事，設於唐玄宗之世，敘述書生陳圭與孟月梅之悲歡離合。陳圭遊孟家花園時，邂逅容貌姣美之孟月梅，二人一見鍾情，私訂終身。然而孟月梅父親得知後，命陳圭赴京應試，取得進士方能許婚。陳圭果然登第為進士，卻不幸觸怒奸邪的安祿山將軍，遂遭貶謫，調赴山西偏遠地方任職。赴任途中，陳圭遇見另一女子，自念此生恐難再見孟月梅，心灰意冷之下，遂娶此新識女子為妻。

女主角孟月梅的悲劇，並未就此終止。其父亦觸怒安祿山將軍，先遭貶斥，繼而被迫捲入臭名昭彰的安史之亂。一家為叛軍所俘，惟孟月梅與侍女得以逃脫。亂平之後，孟父尋得侍女，始悟未實踐昔日許婚於陳圭之約，遂遣侍女代女赴見陳圭，以圖踐言。至於可憐的孟月梅，被賣入名將郭子儀家成為歌伎。幸好將軍心地仁厚，待之以禮，最終在得知其悲苦身世後，送其歸於陳圭，使二人終得完婚。

此罐發色濃鬱翠豔，通體繪成構圖精妙故事場景，亭台樓閣錯落於花園之中，人物穿插其間，不僅人物刻畫生動，草木與建築諸元素，亦出自匠心獨運、技藝精湛之畫工。此器為14世紀中期元代現存十件故事青花罐之一，其一為鬼谷子下山罐，於倫敦佳士得2005年7月12日拍賣，拍品88號（**圖二**）。元代若干梅瓶與玉壺春瓶上，亦可見故事圖景；罐形與其他兩式瓶形，雖三種器形皆為環形器皿，提供空間描繪故事，惟罐身所成的「畫布」最為有效。尤值一提，存世諸器紋飾品質未必盡同；其中至高之作，以此罐為代表。諸瓶當中，僅有兩件梅瓶品質可與此罐比肩，瓶身通繪完整景物，供人物棲止其間。一件藏於南京博物院（見《幽藍神采：元代青花瓷器特集》，上海博物館，上海，2012，頁184–5，圖版61）（**圖三**），一件藏於倫敦維多利亞與艾伯特博物館（見三上次男編，《世界陶磁全集：遼、金、元》（卷13），小學館，東京，頁210，圖202）；另有一件玉壺春瓶藏於湖南省博物館（見《幽藍神采：元代青花瓷器特集》，上海博物館，上海，2012，頁192–3，圖版65）（**圖四**）。



fig. 3 Collection of the Nanjing Museum
圖三 南京博物院藏品



fig. 4 Collection of the Hunan Provincial Museum
圖四 湖南省博物館藏品



fig. 5 Detail of a blue and white 'figural' bowl, Xuande period. Collection of the National Palace Museum, Taipei
圖五 明宣德 青花仕女圖盌（細圖）國立故宮博物院藏品

Yet more tragedy is in store for the heroine, however, since Meng Yuemei's father also incurs the wrath of General An Lushan and is first demoted and then forcibly embroiled in the notorious An Lushan Rebellion. The family are captured by the rebels, but Yuemei and her maid escape. In the aftermath of the rebellion Mr. Meng finds Yuemei's maid and conscious that he has failed in his promise to Scholar Chen, he sends the maid to Chen in place of his daughter, as a way of keeping his side of the bargain. For her part the wretched Yuemei is sold into the household of the famous General Gu, to be a singer and entertainer. The general, however, is a sympathetic man and is kind to her. Eventually, on learning of her sad history, he sends her back to Chen Gui in order that the two will finally be able to marry.

This jar is painted in rich, deep cobalt blue with a well composed narrative scene depicting a pavilion and figures in a garden. Not only the figures, but the plants and architectural elements of the design have all been painted by an artist of exceptional ability. This vessel is one of ten surviving narrative jars dating to the mid-14th century of the Yuan dynasty, including the 'Guiguzi' jar sold at Christie's London, 12 July 2005, lot 88 (**fig. 2**). Narrative scenes can also be found on several Yuan dynasty vases of *meiping* and pear-shape. While all three of these forms – jar and the two vase shapes – provide generous space for the depiction of narratives encircling the vessels, the most effective 'canvas' is provided by the jars. It is also noteworthy that not all the surviving vessels bear decoration of the same quality – the highest of which is represented by the current jar. Of the vases, only two *meiping* vases, one in the Nanjing Museum (illustrated by the Shanghai Museum, *Art of Yuan Blue-and-white*, Shanghai, 2012, pp. 184-5, fig. 61)(**fig. 3**) and one in the Victoria and Albert Museum, London (illustrated by Tsugio Mikami, Sekai Toji Zenshu, 13 Liao, Jin, Yuan, Shogakukan, Tokyo, 1981, p. 210, fig. 201), as well as a pear-shaped vase in the collection of the Hunan Provincial Museum (illustrated by *ibid*., pp. 192-3, no. 65)(**fig. 4**) are of the same high quality, with fully developed landscapes for the figures to inhabit. They were almost certainly influenced by woodblock printed illustrated books, which told the stories on which the *zaju* dramas were based. Given the shared details of dress, hair styles and other aspects of the designs on different vessels, it seems probable that some porcelain designs were inspired by illustrations created by the same publisher.

The wave band that appears around the neck of the current jar and also on one of the balustrades, is painted in a very similar style to those on the 'David vases' in the collection of Sir Percival David Foundation, which bear inscriptions dating them to the 11th year of the Zhizheng reign, equivalent to AD 1351 (discussed by R. Scott in *Imperial Taste - Chinese Ceramics from the Percival David Foundation*, Chronicle Books, San Francisco, 1989, pp 54-5, no. 27). Similar waves bands can be seen on five of the other jars in this group, as well as on a jar previously in the collection of Baron Ito. This feature, as well as other rare decorative devices, not only suggest a date for the jars, but possibly a common site of production. Further evidence regarding the site of production of these high-quality narrative Yuan dynasty vessels – indicating the Luomaqiao kiln at Jingdezhen - has recently been published by Weng Yanjun and Li Baoping in *New Finds of Yuan Dynasty Blue-and-White Porcelain from the Luomaqiao Kiln Site, Jingdezhen: An Archaeological Approach*, London, 2021. Shards from vases and jars of this type are illustrated on pp. 142-3 and p. 153.

The architectural elements on the current jar are very important, not only because they help to identify the theme of the jar's decoration, but for the comparisons they allow with contemporary and later porcelains. In addition to the wave-decorated balustrade, noted above, one of the most remarkable architectural features depicted on the current jar is the chequered floor of the pavilion. While no other vessels from this period incorporating this type of floor design appear to have been published, distinctive chequered floors re-emerge in pavilions depicted on imperial blue and white porcelains of the Xuande reign. They can be seen on several fine Xuande-marked dishes bearing designs of court ladies and children in garden settings preserved in the National Palace Museum (see Catalogue of the *Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, pp. 352-355, nos. 149 and 150, and pp. 400-401, no. 173)(**fig. 5**).

This magnificent jar is a particularly fine example of a small group of important Yuan dynasty porcelains, which owe their decorative inspiration to drama and illustrated printed books, and their striking appearance to the skill of their ceramic decorators.

上述諸器，幾可斷定受木版印刷插圖書籍影響；其所敘故事，正為雜劇所本。考究不同器皿上服飾、髮型及其他設計細節，多有相通之處，瓷上繪飾可能取自於同一刊坊所刊插圖而來。

此罐頸部及一處欄柵所飾之海濤紋，其風格與大維德藝術基金會所藏「大維德花瓶」之海濤紋極為相近；該對花瓶之銘文紀年至正十一年，即1351年（見蘇玫瑰，《Imperial Taste: Chinese Ceramics from the Percival David Foundation》（皇家品味：大維德基金會藏中國陶瓷），舊金山，1989年，頁54–5，圖版27）。此類別其餘五罐上，以及原屬伊藤男爵舊藏一罐，皆可見相類之海濤紋飾。此特徵與其他罕見紋飾圖樣，不僅有助推斷諸罐年代，或可暗示其來自相同產地。翁彥俊與李寶平所著《New Finds of Yuan Dynasty Blue–and–White Porcelain from the Luomaqiao Kiln Site, Jingdezhen: An Archaeological Approach（景德鎮落馬橋窯址元代青花瓷新發現：考古學研究法）》（倫敦，2021年）一書中，提出關於此類高品質元代故事青花瓷產地考古證據，指出其燒造處應當為景德鎮落馬橋窯；此類瓶罐殘片，可見書中頁142–143及頁153所示。

此罐所繪建築元素殊為關鍵，不僅有助於辨識紋飾所表現主題，亦可與同時代及後出瓷器相互比勘。除前述飾海濤紋之欄柵外，此罐所繪建築特色中，亭內鋪設棋盤格地面尤為醒目。雖然此時期他器，未見採用此類地面設計之出版記載，但此獨特棋盤格地面，後來復見於宣德年間御製青花瓷所繪亭台中。此類棋盤格地面，可見於台北故宮博物院所藏數件精美宣德款瓷盤，其上繪宮廷女子與童子遊憩花園之景（參見《明代宣德官窯精華特展圖錄》，台北故宮博物院，1998年，頁352–355，圖版149及150，及頁400–401，圖版173）（**圖五**）。

此罐精美絕倫，為元代一小類重要瓷器中之上乘佳作，其紋飾靈感取自戲劇與木版印刷插圖，引人入勝之藝術風貌，歸功畫工精湛技藝。

804 LEARN MORE

元 青花「錦香亭」圖罐

AN IMPORTANT MAGNIFICENT BLUE AND WHITE *'JINXIANG TING'* NARRATIVE JAR

YUAN DYNASTY (1279-1368)

10¾ in. (27.4 cm.) high

Estimate Upon Request
估價待詢

PROVENANCE:
Sold at Sotheby's New York, 23 October 1976, lot 242
The British Rail Pension Fund collection
Sold at Sotheby's Hong Kong, *Important Chinese Porcelain, Enamels and Jade Carvings from the Works of Art Collection of The British Rail Pension Fund*, 16 May 1989, lot 12
The Property of a Gentleman; sold at Christie's Hong Kong, 28 November 2005, lot 1403

EXHIBITED:
On loan at Dallas Museum of Art, Texas, 1985-1988
Chugoku meito ten: Chugoku toji 2000-nen no seika (Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics), Japan, 9 April- 23 November 1992, cat. no. 66

LITERATURE:
Chugoku meito ten: Chugoku toji 2000-nen no seika (Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics), Tokyo, 1992, p. 75, no. 66
Sotheby's Hong Kong Twenty Years, Hong Kong, 1993, p. 55, no. 25
Sotheby's Thirty Years in Hong Kong, 2003, p. 193, no. 196
Christie's 20 Years in Hong Kong- Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 53

來源:
紐約蘇富比，1976年10月23日，拍品242號
英國鐵路局退休基金會舊藏
香港蘇富比，《Important Chinese Porcelain, Enamels and Jade Carvings from the Works of Art Collection of the British Rail Pension Fund》， 1989年5月16日，拍品12號
士紳珍藏；香港佳士得，2005年11月28日，拍品1403號

展覽:
借展於達拉斯藝術博物館，達克薩斯州，1985－1988年
《中国名陶展：中国陶磁2000年の精華》，日本，1992年4月9日至11月23日，展覽圖錄編號66

出版:
《中国名陶展：中国陶磁2000年の精華》，東京，1992年，頁75，編號66
《蘇富比香港二十週年》，香港，1993年，頁55，編號25
《香港蘇富比三十週年》，香港，2003年，頁193，編號196
《香港佳士得二十週年－中國瓷器及工藝品精選》，香港，2006年，頁53







805 LEARN MORE

明洪武 釉裏紅山茶梅竹紋軍持

A HIGHLY IMPORTANT AND RARE COPPER-RED DECORATED 'CAMELLIA, PRUNUS AND BAMBOO' *KENDI*

HONGWU PERIOD (1368-1398)

5⅜ in. (13.5 cm.) high, box

HK$4,000,000-6,500,000
US$520,000-830,000

PROVENANCE:
Masterpieces of East Asian Ceramic Art from A Private Collection; sold at Sotheby's London, 7 June 2000, lot 117

EXHIBITED:
Tokyo, Tokyo National Museum, *Chinese Arts of the Ming and Ch'ing Periods*, 1963, cat. no. 294

LITERATURE:
Tokyo National Museum, *Chinese Arts of the Ming and Ch'ing Periods*, Tokyo, 1963, p. 134 & 156, no. 294
Fujio Koyama (ed.), *Sekai Toji Zenshu* (Ceramic Arts of the World), vol. 14, Tokyo, 1976, p. 161, pl. 138

來源：
私人珍藏之東亞瓷器傑作；倫敦蘇富比，2000年6月7日，拍品117

展覽：
東京，東京國立博物館，《中國明清美術展目錄》， 1963年，展覽圖錄編號294

出版：
東京國立博物館，《中國明清美術展目錄》，東京，1963年，頁134及156，編號294
小山富士夫（編），《世界陶磁全集》，卷14：明，東京，1976年，頁161，圖版 138







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



fig. 2 Sold at Christie's Hong Kong, 27 May 2008, lot 1566
圖二 香港佳士得，2008年5月27日，拍品1566號

The finely potted compressed globular body is decorated with a continuous scene of flowering camellia growing from rocks, accompanied by blossoming prunus and bamboo, all between rows of lappets at the shoulder and the foot. The spout and neck are encircled by further decorative bands.

Although underglaze-red decoration was known in the Yuan and early Ming dynasties, its production never matched the scale of blue-and-white porcelain in subsequent centuries. This was largely due to technical difficulties with copper being volatile during firing, often producing unpredictable results ranging from rich red to brownish grey, and is prone to dissipation. Consequently, many of the finest examples of underglaze-red porcelain dating to the early Ming, particularly the Hongwu period. One of the most distinctive forms among Hongwu underglaze-red porcelains is the present *kendi* type with compressed globular body. The remarkably even, dusty pink tone achieved on the present lot is extremely rare and technically challenging.

A Hongwu copper-red *kendi* decorated with peony is in the Palace Museum, Beijing, collection no.: *gu*00145497 (**fig. 1**). Further examples are in the Musée Guimet, Paris, *Oriental Ceramics, the World's Great Collections*, vol. 7, pl. 16; the Danish Museum of Decorative Arts, Copenhagen, illustrated by D. Lion-Goldschmidt in *Ming Porcelain*, no. 23; and two in the Victoria and Albert Museum, London, illustrated by Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 42, and pl. 140. Compare also to a *kendi* that is decorated with the same composition, formerly in the Arthur M. Sackler collection, sold at Christie's Hong Kong, 27 May 2008, lot 1566 (**fig. 2**).

軍持小口，短頸，肩置一短流，扁圓腹，平底，外壁通景繪石、茶花及梅竹，肩及足飾蓮瓣紋。

釉裏紅技法於元至明初已見應用，然其後數百年間，燒造規模始終不若青花之盛。此因銅紅料揮發性強，窯中呈色不易掌控，或成濃艷紅彩，或現褐灰之色，甚或因揮發而褪失，燒造難度極高。釉裏紅瓷器之至精者，多出於明初，尤以洪武時期為最。而洪武釉裏紅器中，扁腹軍持最具特色。本件釉色呈均勻之暗粉紅色調，極為珍罕。

比較北京故宮博物院藏一洪武釉裏紅軍持，飾牡丹紋，藏品編號：故00145497（**圖一**），另可參考巴黎吉美博物館藏品，載於《東洋陶瓷大觀》，卷七，圖版16；丹麥藝術與設計博物館及倫敦維多利亞與艾伯特博物館一藏近似例，後者所藏兩件載於艾爾斯，《 Far Eastern Ceramics in the Victoria and Albert Museum 》，倫敦，1980年，圖版42及140。再比一例，其紋飾佈局與本品近乎一致，為亞瑟· M · 賽克勒舊藏，後於香港佳士得2008年5月27日拍賣，拍品1566號（**圖二**）。

806 LEARN MORE

明永樂 青花折枝花果紋執壺

A BLUE AND WHITE 'FRUIT' EWER, *ZHIHU*

YONGLE PERIOD (1403-1425)

10 ½ in. (26 cm.) high, box

HK$2,500,000-4,000,000
US$320,000-510,000

PROVENANCE:
Chang Foundation, Taipei, acquired before 1990

LITERATURE:
Chang Foundation, *Selected Chinese Ceramic from Han to Qing Dynasty*, Taipei, 1990, pp. 200-201, no. 81

來源：
鴻禧美術館舊藏，台北，入藏於1990年前

出版：
鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁200–201，編號81



Another view 另一面







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



fig. 2 Collection of the National Museum of China
圖二 國家博物館藏品



fig. 3 Sold at Christie's Hong Kong, 28 November 2018, lot 2905
圖三 香港佳士得，2018年11月28日拍賣，拍品2905號

The pear-shaped body is superbly potted, with an elegantly curved spout joined to the neck by a cloud-shaped strut, and an elegantly curved handle on the opposite side. The slender neck is decorated with a band of upright plantain leaves above a lotus scroll. The body is painted on each side with a large quatrefoil cartouche, one enclosing a fruiting peach spray and the other a fruiting loquat spray, each flanked by flower sprays.

The form of the present ewer is believed to derive from the Middle Eastern metalwork prototype, as exemplified by a Byzantine gilt-metal ewer in The Metropolitan Museum of Art, New York (accession no.: 17.190.1704). Although the Byzantine example lacks a spout, the shared shape and function suggest a clear lineage.

Ewers of this form from the Yongle period are known with a variety of decorative schemes. A Yongle ewer with peach design is illustrated in *Imperial Hongwu and Yongle porcelain excavated at Jingdezhen*, Taipei, 1996, no. 58. An almost identical Yongle ewer with fruiting sprays is in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Blue and White Porcelain with Underglazed Red*, Hong Kong, 2000, p. 43, no. 41 (**fig. 1**). The National Museum of China also holds a Yongle blue and white ewer with nearly identical design, illustrated in *Studies on the Collection of the National Museum of China- Ming*, Shanghai, 2007, p. 38, no. 13 (**fig. 2**). This iconic floral and fruiting pattern proved so enduring that it was copied in subsequent reigns, and notably, the design of fruit enclosed within panels appears to be the only design from this repertoire that Qing dynasty potters chose to replicate. A Xuande example painted with the same decoration is in the collection of the Palace Museum, Beijing, collection no.: *gu*00143613.

Compare further to Yongle ewers decorated with peony scrolls, one formerly in the Manno Art Museum, sold at Christie's Hong Kong, 28 November 2018, lot 2905 (**fig. 3**); and another formerly in the Okada Museum of Art, sold at Sotheby's Hong Kong, 22 November 2025, lot 1025.

壺身為玉壺春瓶式，撇口，細頸，垂腹，圈足。一側附長流，流頸之間有雲形板相連，另一側附曲長柄。頸飾芭蕉葉紋一周，下圍蓮紋，壺腹兩面菱形開光，一面繪折枝壽桃，另一面為枇杷果，間穿插折枝花卉。整體造型清雅端莊，其青花鈷料承自元代，發色明艷濃鬱。

明初瓷器之紋飾及造型往往帶中亞風格。本件永樂執壺，其造型源自中亞金屬盛酒器，參考紐約大都會藝術博物館藏一件八世紀拜占庭鎏金壺（典藏編號17.190.1704）；該例雖無流嘴，然其造型與功能與本品相當，顯示二者之間的傳承脈絡。

此類執壺裝飾題材多樣，比較一件永樂桃紋執壺，載於《景德鎮出土明初官窯瓷器》，台北，1996年，編號58。北京故宮博物院藏一紋飾與本品幾乎全同之例，收錄於故宮博物院藏文物珍品全集《青花釉裏紅》，香港，2000年，頁43，編號41（**圖一**）。比較另一近乎相同之例，參考《中國國家博物館館藏文物研究叢書－瓷器卷－明代》，上海，2007年，頁38，編號13（**圖二**）。此類永樂青花花果紋執壺堪稱典範，影響深遠，後朝多有仿效，而清代御窯廠之仿作中似僅見此類開光花果紋樣。北京故宮博物院藏一宣德朝款青花執壺，繪有相同紋飾，藏品編號：故00143613，可資比對。

壺身飾纏枝牡丹紋之永樂執壺，可比較日本萬野美術館舊藏一例，於香港佳士得2018年11月28日拍賣，拍品2905號（**圖三**）；另一為日本岡田美術館舊藏，於香港蘇富比2025年11月22日拍賣，拍品1025號。


大明宣德年製



807 LEARN MORE

明宣德 青花歲寒三友紋大盌 六字楷書橫款

A FINE AND RARE LARGE BLUE AND WHITE 'THREE FRIENDS OF WINTER' BOWL

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

11 in. (28 cm.) diam., Japanese wood box

HK$4,000,000-6,000,000
US$520,000-770,000

PROVENANCE:
Sold at Sotheby's Hong Kong, 13 November 1990, lot 130
The Property of a Gentleman; sold at Christie's Hong Kong, 26 April 2004, lot 955

LITERATURE:
Sotheby's Hong Kong Twenty Years, Hong Kong, 1993, p. 96, no. 84
Sotheby's Thirty Years in Hong Kong, Hong Kong, 2003, p. 221, no. 229
Christie's 20 Years in Hong Kong- Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 81

來源：
香港蘇富比，1990年11月13日，拍品130號
士紳珍藏；香港佳士得，2004年4月26日，拍品955號

出版：
《蘇富比香港二十週年》，香港，1993年，頁96，編號84
《香港蘇富比三十週年》，香港，2003年，頁221，編號229
《香港佳士得二十週年－中國瓷器及工藝品精選》，香港，2006年，頁81







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



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

In traditional Chinese culture, pine, bamboo, and prunus are celebrated as the 'Three Friends of Winter', embodying the resilience and noble virtues of scholars and literati who flourish despite adversity. As such, these three motifs have long been favoured in scholarly circles and widely employed across various artistic mediums.

The function of these thickly potted shallow bowls- an innovation of the Xuande period- is discussed in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, pt. II, p. 53. They have been variously identified as scholars' brush washers, as vessels for playing dice at court, or as containers for cricket fights- a popular Ming dynasty pastime for which, it has been suggested, 'the extreme thickness of the bowls would render them an ideal battlefield'.

Xuande bowls of this form decorated with the 'Three Friends of Winter' are rare. A small number of related examples are preserved in prestigious institutions worldwide, each varying slightly in shape and size. A nearly identical Xuande bowl in the Percival David Foundation, British Museum, is illustrated by R. Scott, *Percival David Foundation of Chinese Art: A guide to the Collection*, London, 1989, p. 74, no. 62. A slightly larger example in the National Palace Museum, Taipei, collection no. *zongci*003904N (**fig. 1**), illustrated in *Blue and White Ware of the Ming Dynasty*, Part II, Taipei, 1963, pl. 42. Further examples include one in the Cleveland Museum of Art, collection no.: 1953.631; one in the Shanghai Museum, included in *Underglaze Blue and Red*, Hong Kong, 1987, no. 53; a smaller example in the Percival David Foundation, British Museum, is illustrated by M. Medley, *Percival David Foundation of Chinese Art*, vol.7, Tokyo, 1975, pl.46; and one at the Palace Museum, Beijing, collection no.: *xin*00124553 (**fig. 2**).

For further comparison, see a related Xuande bowl decorated with fruiting branches, sold at Sotheby's London, 26 November 2024, lot 3848. A Xuande-marked bowl of similar shape from the Tianminlou Collection, decorated with a garden scene, was sold at Christie's Hong Kong, 30 November 2023, lot 2704. Another example, decorated with an immortal and bearing the mark on the base, was sold at Christie's Hong Kong, 29 November 2024, lot 1394.

松、竹、梅因其在寒冬時節仍保持頑强生命力，被譽為「歲寒三友」，象徵士人君子在逆境中堅韌不拔、卓然獨立的高尚品格。歲寒三友圖在宋朝以來備受文人雅士青睞，廣泛應用於各類藝術載體之中。

此類厚胎淺腹盌為宣德朝之創新器形，其功用於《天民樓藏瓷》下卷頁53中曾有探討。說法不一，或謂文人所用之筆洗，或謂宮廷擲骰所用之具，亦有用於載明代盛行之鬥蟋蟀，「此類盌壁極厚，正可作為理想的戰場」。

宣德朝此類盌形中裝飾「歲寒三友」圖者，傳世殊為罕見。全球重要文博機構庋藏數例，形制尺寸略有差異，可資比對。大英博物館大維德基金會藏一例，其造型與本品幾近一致，載於蘇玫瑰《Percival David Foundation of Chinese Art: A guide to the collection》，倫敦，1989年，頁74，圖版62號。台北故宮博物院藏一例，尺寸略大，文物編號：中瓷003904N （**圖一** ），出版於《故宮藏瓷·明青花瓷二》，台北，1963年，圖版42號。另見克里夫蘭藝術博物館藏一例 ，藏品編號：1953.631；上海博物館藏一例，收錄於《青花釉裏紅》，香港，1987年，編號53；大英博物館大維德基金會另藏一尺寸較小者 ，出版於M. Medley，《Percival David Foundation of Chinese Art》，冊七，東京，1975年，圖版46號；北京故宮博物院亦藏一例，藏品編號：新00124553（**圖二**）。

此外可參考私人收藏中之近似例：一為飾有瑞果折枝紋之宣德盌，於倫敦蘇富比2024年11月26日拍賣，拍品3848號；另一例為天民樓舊藏宣德款盌，形制相近，飾仕女亭榭納涼圖，於香港佳士得2023年11月30日拍賣，拍品2704號；再比一例，繪仙人圖並底書宣德款，於香港佳士得2024年11月29日拍賣，拍品1394號。




大明成化年製

808 LEARN MORE

明成化 黃地青花石榴花果紋盤 六字楷書橫款

AN IMPORTANT AND EXCEPTIONALLY RARE MING YELLOW-GROUND BLUE AND WHITE 'POMEGRANATE' DISH

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

11⅝ in. (29.5 cm.) diam., box

HK$4,500,000-6,500,000
US$580,000-830,000

PROVENANCE:
Mrs. Otto Harriman (1903-1970) collection
Offered at Sotheby's Hong Kong, 31 October 1974, lot 104
Collection of Edward T. Chow (1910-1980)
Sold at Sotheby's Hong Kong, *The Edward T. Chow Collection- Part One: Ming and Qing Porcelain,* 25 November 1980, lot 40
Collection of T.Y. Chao (1912-1999)
Sold at Sotheby's Hong Kong, *The T.Y. Chao Private and Family Trust Collections of Important Chinese Ceramics & Jade Carvings: Part II*, 19 May 1987, lot 256
Chang Foundation, Taipei, acquired before 1990

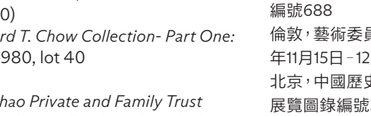
EXHIBITED:
Venice, *Mostra d'Arte Cinese: Settimo Centenario di Marco Polo* (Exhibition of Chinese Art: The Seventh Centenary of Marco Polo), 1954, cat. no. 688
London, The Arts Council Gallery, *The Arts of the Ming Dynasty*, 15 November- 14 December 1957, cat. no. 197
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation,* 5 May- 5 July 1996, cat. no. 20

LITERATURE:
Soame Jenyns, *Ming Pottery and Porcelain,* London, 1953, pl. 59A (left)
J.P. Dubosc, *Mostra d'Arte Cinese: Settimo Centenario di Marco Polo* (Exhibition of Chinese Art: The Seventh Centenary of Marco Polo), Venice, 1954, p. 187, no. 688
The Arts Council of Great Britain and The Oriental Ceramic Society, *The Arts of the Ming Dynasty*, London, 1958, no. 197
Regina Krahl and John Ayers, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, vol. II*, London, 1986, p. 531
Chang Foundation, *Chang Foundation Inaugural Catalogue*, Taipei, 1990, p. 46
Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 224-225, no. 93
Sotheby's Hong Kong Twenty Years, Hong Kong, 1993, p. 145, no. 159
Chang Foundation, *Treasures from the Chang Foundation,* Taipei, 1996, p. 14, no. 20
Sotheby's Thirty Years in Hong Kong, Hong Kong, 2003, p. 242, no. 262

來源：
Harriman夫人（Mrs. Gertrude Harriman，1903–1970）舊藏
拍賣於香港蘇富比，1974年10月31日，拍品104號
仇焱之（1910–1980年）舊藏
香港蘇富比，《The Edward T. Chow Collection– Part I: Ming and Qing Porcelain》，1980年11月25日，編號40
趙從衍（1912–1999年）舊藏
香港蘇富比，《The T.Y. Chao Private and Family Trust Collections of Important Chinese Ceramics & Jade Carvings: Part II》，1987年5月19日，拍品256號
鴻禧美術館舊藏，台北，入藏於1990年前

展覽：
威尼斯，《Mostra d'Arte Cinese: Settimo Centenario di Marco Polo（中國藝術展：馬可波羅誕辰700週年）》，1954年，展覽圖錄編號688
倫敦，藝術委員會藝廊，《The Arts of the Ming Dynasty》，1957年11月15日–12月14日，展覽圖錄編號197
北京，中國歷史博物館，《鴻禧集珍》，1996年5月5日–7月5日，展覽圖錄編號20

出版：
詹寧斯，《Ming Pottery and Porcelain》，倫敦，1953年，圖版編號59A（左）
J.P. Dubosc，《Mostra d'Arte Cinese: Settimo Centenario di Marco Polo（中國藝術展：馬可波羅誕辰700週年）》，威尼斯，1954年，頁187，編號688
大不列顛藝術委員會及東方陶瓷學會，《The Arts of the Ming Dynasty》，倫敦，1957年，編號197
康蕊君及艾爾斯，《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》，卷二，倫敦，1986年，頁531
鴻禧美術館，《鴻禧美術館開館紀念選集》，台北，1990年，頁46
鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁224–225，編號93
《蘇富比香港二十週年》，香港，1993年，頁145，編號159
鴻禧美術館，《鴻禧集珍－一九九六年北京中國歷史博物館》，台北，1996年，頁14，編號20
《香港蘇富比三十週年》，香港，2003年，頁242，編號262



Mark 款識





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



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



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

The dish is finely painted in underglaze blue in the centre with a leafy pomegranate branch, the cavetto with evenly spaced fruiting sprays of peach, pomegranate, apricot and lychee, the underside with four lotus sprays, all reserved against a rich yellow ground.

Dishes of this design were first produced during the Xuande period and reached the peak of their popularity in the Hongzhi period. A Xuande prototype is illustrated in *Xuande Imperial Porcelain Excavated at Jingdezhen*, Taipei, 1998, p. 89, no. 88.

Chenghua dishes of this design are particularly rare, the present dish may be the only known example bearing a Chenghua mark in auction. Most related examples are preserved in major museum collections- one is in the British Museum, illustrated by Jessica Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 170, no. 6:16; another is in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2000, p. 254, no. 229 (**fig. 1**); a further one is in the National Palace Museum, Taipei, included in *Catalogue of the Special Exhibition of Ch'eng-Hua Porcelain Ware*, Taipei, 2003, pp. 104-105, nos. 86 and 87 (**fig. 2**). Compare also to a Chenghua blue and white 'pomegranate' dish, in the Shanghai museum and recorded in *Mingdai Guanyao Ciqi*, Shanghai, 2007, p. 140, pl. 3-64 (**fig. 3**).

盤淺弧壁，口微撇，圈足，盤心以青花繪折枝石榴，內壁分繪桃、石榴、杏、荔枝瑞果折枝；外壁折枝蓮紋分飾四方，口沿下方青花書「大明成化年製」楷書橫款，通體黃地，典雅大方。

黃地青花花卉紋盤初見於宣德，至嘉靖仍有燒造，弘治及正德最為盛行。宣德款原型可參見《景德鎮出土明宣德官窯瓷器》，台北，1998年，頁89，編號88。相同紋飾之成化盤殊為珍稀，兼施嬌黃釉地者更是鳳毛麟角。本盤或為拍賣市場上唯一成化款黃地青花例。近似例多藏於全球知名機構，大英博物館藏一例，載於霍吉淑《Ming Ceramics in the British Museum》，倫敦，2001年，頁170，編號6:16；北京故宮博物院藏一例，收錄於故宮博物院藏文物珍品全集《青花釉裏紅（中）》，香港，2000年，頁254，編號229（**圖一**）；台北故宮博物院亦藏二例，見《成化瓷器特展圖錄》，台北，2003年，頁104–105，編號86及87（**圖二**）。另可比較上海博物館藏一成化青花盤，亦繪石榴紋，著錄於《明代官窯瓷器》，上海，2007年，頁140，圖版3–64（**圖三**）。



809 LEARN MORE

明正德 青花雲龍穿花紋帶蓋執壺 雙圈四字楷書款

A VERY RARE BLUE AND WHITE 'DRAGON' WINE EWER AND COVER

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

6 3/16 in. (15.7 cm.) high, box

HK$2,000,000-4,000,000
US$260,000-510,000

PROVENANCE:
Chang Foundation, Taipei, acquired before 1990

EXHIBITED:
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation,* 5 May- 5 July 1996, cat. no. 22

LITERATURE:
Ryoichi Fujioka and Gakuji Hasebe, *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 14, Japan, 1976, p. 64, pl. 65
Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 230-231, no. 96
Chang Foundation, *Chang Foundation Inaugural Catalogue*, Taipei, 1990, p. 47
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 15, no. 22

來源：
鴻禧美術館舊藏，台北，入藏於1990年前

展覽：
北京，中國歷史博物館，《鴻禧集珍》， 1996年5月5日－7月5日，展覽圖錄編號22

出版：
藤岡了一及長谷部樂爾，《世界陶磁全集》，卷十四：明，東京，1976年，頁64，圖版65
鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁230–231，編號96
鴻禧美術館，《鴻禧美術館開館紀念選集》，台北，1990年，頁47
鴻禧美術館，《鴻禧集珍－一九九六年北京中國歷史博物館》，台北，1996年，頁15，編號22



Mark 款識







fig. 1 Sold at Christie's Hong Kong, 27 November 2013, lot 3116
圖一 香港佳士得，2013年11月27日拍賣，拍品3116號



fig. 2 Sold at Christie's Hong Kong, 27 November 2013, lot 3117
圖二 香港佳士得，2013年11月27日拍賣，拍品3117號



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

The form of the present ewer follows the iconic ewer prototype established in the Yongle reign. The spout and handle are decorated with leafy scrolls, and the body with two five-clawed dragons in flight amidst lotus scrolls above a band of *ruyi*-cloud heads encircling the foot.

The Zhengde reign marks a transitional period in Ming dynasty porcelain production, bridging the refined style of Chenghua and the more robust aesthetic of Jiajing. The present lot, however, is distinguished by its delicately potted body, vibrant blue pigment, and fine brushwork, making it a more refined example of Zhengde imperial ware. The design of dragons amid floral scrolls first appeared on early Ming imperial porcelain and reached prominence during the Zhengde reign. It conveys auspicious wishes for enduring imperial rule and unbroken succession, a motif of such enduring appeal that it continued to be prized at court into the Qing dynasty.

Among Zhengde blue and white wares, ewers are exceptionally rare; the present example may well be the only complete vessel of its kind recorded. Dragons amid floral scrolls can be more commonly found on dishes and bowls; compare to a blue and white dish and a bowl, formerly in the collection of R.F.A Riesco, both sold at Christie's Hong Kong, 27 November 2013, lot 3116 and 3117 respectively (**fig. 1** and **fig. 2**). A smaller example is a blue and white *zhadou* bearing the same Zhengde mark, decorated with six dragons amidst floral scrolls, preserved in the National Palace Museum, Taipei, collection no. *zhongci* 004978N (**fig. 3**).

此執壺承襲永樂朝造型典範，流、柄飾以忍冬紋，壺腹繪兩組五爪行龍穿梭於纏枝蓮紋之間，足牆飾一周如意雲頭紋。

正德一朝，青花瓷器上承成化遺風，下啟嘉靖新貌，處於明代瓷器由精緻轉向粗放之過渡階段。然本品無論就胎骨淘煉、青花發色，抑或紋飾繪工而論，仍屬正德官窯中之精細之作。青花穿花龍紋源自明初官窯，至正德朝最為盛行，寄寓江山永固、福澤綿長之吉祥意涵，其影響力直至清代，仍為御瓷重要紋樣之一。

正德青花器中，如此壺形制者極為罕見，完整傳世者似僅存此例。正德青花龍穿花紋器多見於盤、盌之類，如英國里埃斯科舊藏之青花穿花龍紋盤及青花穿花龍紋盌，可資參照，二者皆後於香港佳士得拍賣，2013年11月27日，拍品3116號及3117號（**圖一**及**圖二**）。另可比較尺寸較小之例，如台北故宮博物院藏一件正德青花漥斗，繪六龍穿花紋及相同底款，文物編號：中瓷004978N（**圖三**）。

明嘉靖 黃地青花礬紅纏枝牡丹紋葫蘆瓶 雙圈六字楷書款

A RARE YELLOW-GROUND UNDERGLAZE-BLUE AND IRON-RED-DECORATED 'PEONY' DOUBLE-GOURD VASE

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

8½ in. (21.5 cm.) high, boxes

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

PROVENANCE:
Sold at Sotheby's London, 1-2 April 1974, lot 224
Sold at Sotheby's Hong Kong, 28-29 November 1978, lot 102
Toguri Museum of Art Collection, Tokyo
Sold at Sotheby's London, *100 Selected Chinese and Korean Ceramics from the Toguri Collection*, 9 June 2004, lot 37

EXHIBITED:
Hong Kong, The Chinese University of Hong Kong, *Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art in Association with the Art Gallery,* 19 December 1981- 18 February 1982, cat. no. 100
Tokyo, Toguri Museum of Art, *Commemorative Exhibition for the Opening*, 1987, cat. no. 23

LITERATURE:
The Chinese University of Hong Kong, *Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art in Association with the Art Gallery,* Hong Kong, 1981, no. 100
Toguri Museum of Art, *Commemorative Exhibition for the Opening*, Tokyo, 1987, p. 39, no. 23
Fujio Nakazawa, 'Chinese Ceramics in the Toguri Museum of Art', *Orientations*, April 1988, p. 50, fig. 13
Zaidan Hojin Toguri Bijutsukan zohin senshu: Seireki 2000 nen kinen zuroku (Selected Works from the Toguri Art Museum Foundation: Commemorative catalogue of the year 2000 AD), Tokyo, 2000, pl. 31

來源：
倫敦蘇富比，1974年4月1–2日，拍品224號
香港蘇富比，1978年11月28–29日，拍品102號
戶栗美術館舊藏，東京
倫敦蘇富比，《100 Selected Chinese and Korean Ceramics from The Toguri Collection》，2004年6月9日，拍品37號

展覽：
香港中文大學文物館，《求知雅集珍藏中國古陶瓷展》，1981年12月19日至1982年4月20日，展覽圖錄圖版100
東京，戶栗美術館，《開館記念名品展》，1987年，展覽圖錄編號23

出版：
香港中文大學文物館，《求知雅集珍藏中國古陶瓷展》，1981年，圖版100
戶栗美術館，《開館記念名品展》，東京，1987年，頁39，編號23
中澤富士雄，「Chinese Ceramics in the Toguri Museum of Art」，《Orientations》，1988年4月，頁50，圖13
《財團法人戶栗美術館藏品選集：西曆2000年記念圖錄》，東京，2000年，圖版31


Mark 款識



According to Daoist, double gourds have served as vessels for concocting and storing elixirs of immortality. During the Jiajing reign, the imperial kilns produced vases of such shape in great quantity, directly reflecting the emperor's profound Daoist faith and personal pursuit of eternal life. Most Jiajing examples are decorated in underglaze blue, the present lot is exceptionally rare with additional yellow and iron-red enamel. Its complexity of manufacture likely accounts for its rarity: the underglaze-blue floral scrolls were first fired at a high temperature, after which the yellow was applied and fired at a lower temperature, followed by the iron-red details of the peonies in a third firing. This process not only demonstrates technical virtuosity but also resonates with Daoist cosmological principles aligning colour with the five elements.

Comparable examples include two vases in the British Museum, illustrated in Harrison-Hall, *Ming Ceramics*, 2001, pls. 9:88 and 9:89. A nearly identical vase, formerly in the Ataka Collection, is in the Osaka Museum of Oriental Ceramics, accession no. 805. Another related example from the Ise Collection was sold at Sotheby's Hong Kong, 9 September 2025, lot 5054.

葫蘆瓶自古代即為道士煉丹、貯藏「仙丹」之器，其形制象徵壺中天地，蘊含日月陰陽消長之理。嘉靖一朝，御器廠大量燒造大小葫蘆瓶，蔚為風尚，直接體現了嘉靖皇帝對道教信仰之虔誠及對長生久視之道的追求。此類葫蘆瓶多以青花為主，而本拍品採黃地紅彩加青花者，實屬珍罕。或與其製作工序繁複有關：先以青花繪纏枝紋飾，入窯高溫燒成，復於留白處施黃釉，二次低溫窯燒，再以礬紅彩點染牡丹，最終完成此工藝繁縟之作。其層層設色，不僅彰顯御窯巧思，亦與道家崇尚之陰陽五行、五色相參之觀念暗合。

近似例可參考大英博物館藏兩件，著錄於霍吉淑《Ming Ceramics in the British Museum》，倫敦，2001年，圖版9:88及9:89。另一與本拍品幾乎一致之例，為大阪市立東洋陶瓷美術館安宅舊藏，藏品編號 805，載於《東洋陶磁の美》，大阪，2014年，圖版58。香港蘇富比於2025年9月9日拍賣一件伊勢彥信舊藏之近似例，拍品5054號。



811 LEARN MORE

明萬曆　青花五彩穿花龍鳳紋鋪獸首耳方觚　六字楷書橫款

A *WUCAI* 'DRAGON AND PHOENIX' VASE, *FANGGU*

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1573-1620)

19⅞ in. (50.5 cm.) high, box

HK$240,000-280,000
US$31,000-36,000

PROVENANCE:
Acquired in Asia in 2003

During the Wanli reign, *wucai gu*-form vases were considerably popular. The motif of dragons and phoenixes amidst intertwined floral scrolls indicates the wish for prosperity, wealth and honour, further conveying hopes for peace and enduring blessings. The present vase is further distinguished by a band of recessed decoration right above the foot, an exceptionally rare feature on vessels of this type and a testament to its refined craftsmanship.

For comparable examples, see a vase of similar size and decoration in the British Museum collection, illustrated by Jessica Harrison-Hall in *Ming Ceramics in the British Museum,* London, 2001, p. 340, pl. II:168; another is in the Hakutsuru Museum, Kobe, published in *Hakutsuru bijutsukan zohin zuroku* (Collection in the Hakutsuru Fine Art Museum), Kyoto, 1988, pl. 129. Compare also to a *wucai* vase sold at Christie's London, 14 December 1983, lot 479; and a slightly larger example formerly in the Okada Museum of Art collection, Japan, later sold at Sotheby's Hong Kong, 22 November 2025, lot 1110.

來源：
2003年於亞洲入藏

萬曆一朝，五彩觚式瓶盛行，此瓶飾龍鳳穿梭於纏枝花卉之間，融合「龍鳳呈祥」之瑞應與「富貴榮華」之吉祥寓意，寄託國泰民安、福澤綿長之祝願。 本拍品足部上方飾以凹入之立體邊飾，於同類器中極為罕見，巧思獨運 。

近似例可參閱大英博物館藏一尺寸、紋飾相仿之器，載於霍吉淑《Ming Ceramics in the British Museum》，倫敦，2001年，頁340，編號II:168。神戶白鶴美術館藏一例，見《白鶴美術館藏品圖錄》，京都，1988年，圖版129。倫敦佳士得曾於1983年12月14日拍賣一例，拍品479號。另比日本岡田美術館舊藏一尺寸較大者，後於香港蘇富比拍賣，2025年11月22日，拍品1110號。



Mark 款識


Detail 細節



812 LEARN MORE

清康熙 磁胎畫琺瑯五色花紅地九秋圖茶盌

A FINE CORAL-GROUND *FAMILLE VERTE* 'FLORAL' BOWL

KANGXI FOUR-CHARACTER *YUZHI* MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1662-1722)

4 ¼ in. (10.8 cm.) diam., box

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

PROVENANCE:
Sold at Sotheby's Hong Kong, 17 May 1989, lot 156

來源：
香港蘇富比，1989年5月17日，拍品156號

「康熙御製」雙方框楷書款



Mark 款識





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



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

The current bowl is a very fine example of a well-known group of bowls decorated with colourful flowers on a coral-ground made in the Kangxi reign. The unusual *yuzhi* mark led some scholars to believe this group was made to imitate the enamelled porcelain *falangcai*. Bowls of this type continued to be manufactured in Yongzheng, Qianlong, and Daoguang periods.

A Kangxi-marked bowl of this design in the Shanghai Museum is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp. 140-141, no. 95 (**fig. 1**), and another in the Palace Museum, Beijing, illustrated in *Qing Porcelain of Kangxi, Yongzheng and Qianlong Periods from the Palace Museum Collection*, Hong Kong, 1989, p. 104, pl. 87 (**fig. 2**). The National Palace Museum, Taipei, also houses several examples of this type; see collection no.: *guci*011368N (**fig. 3**).

For other Kangxi *yuzhi* mark bowls of this design sold at auctions, see a pair from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 4; another pair from the collection of Dr. Alice Cheng, sold at Sotheby's Hong Kong, 9 October 2012, lot 122; a single bowl sold at Sotheby's London, 15 May 2013, lot 167; and another single bowl sold at Christie's Hong Kong, 1 June 2016, lot 3237 (**fig. 4**).

此類五彩盌論風格及用色均仿效康熙琺瑯彩器，且底書「康熙御製」而非一般康熙官窯器中常見的「康熙年製」，應是景德鎮御窯廠以內廷恭造的琺瑯彩器為藍本而燒製的品種，並一直至雍正、乾隆、道光等各朝均有續燒此形制的盌。

上海博物館有一件相同例子，著錄汪慶正編，1998年香港出版《上海博物館藏康熙瓷圖錄》，頁140–141，編號95（**圖一**）。北京故宮博物院亦有一例，見1989年香港出版《故宮珍藏康雍乾瓷器圖錄》，頁104，圖版87號（**圖二**）。台北故宮均藏數件相同之例，其一見藏品編號：故瓷011368N（**圖三**）。

拍賣市場上曾見近乎相同之例，可參考玫茵堂舊藏一對，2011年4月7日於香港蘇富比拍賣，拍品4號；張永珍博士舊藏一對，2012年10月9日於香港蘇富比拍賣，拍品122號；一單件近似例，於倫敦蘇富比2013年5月15日拍賣，拍品167號；又一例，於香港佳士得2016年6月1日拍賣，拍品3237號（**圖四**）。



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



fig. 4 Sold at Christie's Hong Kong, 1 June 2016, lot 3237
圖四 香港佳士得，2016年6月1日，拍品3237號







813 LEARN MORE

清康熙 豇豆紅釉菊瓣瓶 三行六字楷書款

A FINE AND RARE MOULDED PEACHBLOOM-GLAZED 'CHRYSANTHEMUM' VASE

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

8⅜ in. (21.2 cm.) high, box

HK$4,500,000-6,500,000
US$580,000-830,000

PROVENANCE:
Chang Foundation, Taipei, acquired before 1990

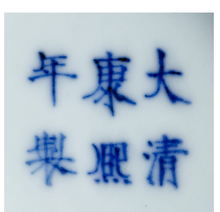
EXHIBITED:
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation*, 5 May- 5 July 1996, cat. no. 33

LITERATURE:
Chang Foundation, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 268-269, no. 115
Chang Foundation, *Chang Foundation Inaugural Catalogue*, Taipei, 1990, p. 52
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 21, no. 33

來源：
鴻禧美術館舊藏，台北，入藏於1990年前

展覽：
北京，中國歷史博物館，《鴻禧集珍》， 1996年5月5日－7月5日，展覽圖錄編號33

出版：
鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁268–269，編號115
鴻禧美術館，《鴻禧美術館開館紀念選集》，台北，1990年，頁52
鴻禧美術館，《鴻禧集珍－一九九六年北京中國歷史博物館》，台北，1996年，頁21，編號33



Mark 款識







fig. 1 Sold at Christie's Hong Kong, 30 October 2025, lot 926 (price realized HKD12,446,000)
圖一 香港佳士得，2025年10月30日，拍品926號（成交價12,446,000港元）

The present vase is distinguished by its harmonious form, with a flared trumpet mouth and a band of chrysanthemum petals encircling the base, covered in a copper glaze known as 'peachbloom', also known by a variety of names in Chinese, including *pingguo hong* (apple red), *jiangdou hong* (bean red), and *meiren zui* (drunken beauty).

A technical achievement of the Kangxi reign, the peachbloom glaze is celebrated for its aesthetic subtlety and complexity of its production. Both the characteristic soft pinkish-red of the glaze, and the areas of clear green that appear predominantly below the mouth rim on the current vase, are both derived from copper. Firing in a reducing atmosphere creates the red colour, while re-oxidation creates the green. This glaze 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 contrast, areas with a thinner application saw much of the copper dissolve into the glaze, producing a rich, translucent pinkish-red, while any undissolved pigment particles contributed a slight opacity and a smooth surface texture. This intricate process resulted in one of the most highly esteemed glazes of the Qing imperial kilns.

此瓶撇口，長頸，長圓腹，腹下凸飾菊花瓣紋，通體施銅紅釉，典雅大方。

豇豆紅釉為康熙年間之研發成果，又名「蘋果紅」、「豇豆紅」、「美人醉」 等，其美堪稱一絕，但工藝難度極大。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。

豇豆紅釉僅施於一小批形制小巧的文房用瓷，其器型合稱「八大碼」，計有四式秀雅瓷瓶－ 柳葉尊、蟠龍尊、萊菔尊 （參見區百齡舊藏一件，拍賣於香港佳士得2025年10月30日，拍品926號，圖一）、及本品之菊瓣瓶，另有三式水盂及一印泥盒 。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。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。



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



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



fig. 4 Sold at Christie's New York, 15 September 2016, lot 913
圖四 紐約佳士得，2016年9月15日，拍品913號

Owing to its technical demands and the time required for production, peachbloom glaze was reserved for a limited number of small vessel forms, all intended for use on a scholar's table. These have traditionally been known as the *ba da ma* (Eight Great Numbers), comprising four elegant vase forms- the *liuye zun* (willow-leaf vase), the *panlong zun* (coiled dragon vase), the *laifu zun* (see an example that is formerly in the Au Bak Ling collection, sold at Christie's Hong Kong, 30 October 2025, lot 926 (**fig. 1**), and the present *juban ping*- together with three water pots and a seal-paste box. However, there are in fact four water pot forms, bringing the total to nine, rather than eight. This numerical distinction may be significant, for while eight was traditionally regarded as a lucky number, nine is the imperial number. This has led some scholars to suggest that these peachbloom vessels were specifically commissioned by the Kangxi Emperor as gifts for favoured members of the court.

The chrysanthemums motif decorating the present vase has been greatly admired, especially by Chinese scholars, for centuries. Valued for its use in wine, tea, and medicine, and with dried petals placed in pillows for their fragrance and cooling properties, the chrysanthemum's association with men of strength, integrity and nobility makes it an eminently suitable decoration for objects destined for the scholar's desk.

Comparable examples can be found in several major museum collections. These include one in the collection of the National Palace Museum, Taipei, illustrated in *Catalogue of a Special Exhibition of Ch'ing-Dynasty Monochrome Porcelains in the National Palace Museum*, Taipei, 1981, p. 39, no. 2 (**fig. 2**); another in the Palace Museum, Beijing, illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, vol. 37, Hong Kong, 1999, p. 21, no. 18 (**fig. 3**); and a further example in the Shanghai Museum, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai and Hong Kong, 1998, pp. 316-7, no. 204. Another similar vase formerly in the collection of The Metropolitan Museum of Art, was later sold at Christie's New York, 15 September 2016, lot 913 (**fig. 4**). Compare further to another example, previously in the collection of Alan Chuang, sold at Sotheby's Hong Kong, 8 April 2023, lot 55.

此瓶因腹飾菊瓣而得名，數百年來，菊花備受喜愛，尤以文人學者為甚。菊花既可釀酒、沏茶、入藥，曬乾後復可填枕，不僅芳香怡人，更具清熱消暑之效。菊花亦象徵君子的堅毅、氣節與高貴品格；此等特質，與其於凜冽西風中傲寒而開的形象緊密相連，使其成為文人書齋用器之上選。

此類豇豆紅菊瓣瓶可見於多家重要博物館收藏。台北故宮博物院藏有一例，見《清代單色釉瓷器特展》，台北，1981年，頁39，編號2 （**圖二**）；北京故宮博物院亦藏一例，見故宮博物院藏文物珍品全集《顏色釉》，香港，1999年，頁21，編號18（**圖三**）；上海博物館藏例則出版於《上海博物館藏康熙瓷圖錄》，上海及香港，1998年，頁316–7，編號204 。此外，美國大都會藝術博物館舊藏一例，後於紐約佳士得拍賣，2016年9月15日，拍品913號（**圖四**）；香港蘇富比曾拍賣一例，為莊紹綏舊藏，2023年4月8日，拍品55號。

814 LEARN MORE

清雍正霽紅釉玉壺春瓶 雙圈六字楷書款

A FINE RED-GLAZED VASE, *YUHUCHUNPING*

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

9¼ in. (23.5 cm.) high, box

HK$500,000-800,000
US$64,000-100,000

PROVENANCE:
Robert Chang (1927-2024) Collection
Sold at Christie's Hong Kong, *Important Chinese Ceramics from the Robert Chang Collection*, 31 October 2000, lot 824

EXHIBITED:
London, Christie's, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2-14 June 1993, cat. no. 38

LITERATURE:
Christie's, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Hong Kong, 1993, pp. 88-89, no. 38
Christie's 20 Years in Hong Kong- Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 154

The present elegantly proportioned pear-shaped vase rises from a gently splayed foot to a slender neck and flared mouth. Its exterior is covered in a rich, lustrous red glaze of deep tone, which subtly darkens both below the mouth rim and just above the foot.

Yongzheng-marked *yuhuchunping* of this type can be found in both public museum collections and private hands. For comparison, see one in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong- Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 287, no. 116. The National Palace Museum, Taipei, also holds several examples of this type in its collection, all slightly larger in size than the present lot; for one such example, see collection no.: *zhongci*002599N (**fig. 1**). One from the T. Y. Chao collection, included in the *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1973, pl. 5. A further example in the Tsui Museum of Art, illustrated in *Chinese Ceramics* IV Qing Dynasty, Hong Kong, 1995, pl. 24.

來源：
張宗憲（1927－2024）舊藏
香港佳士得，《Important Chinese Ceramics from the Robert Chang Collection》， 2000年10月31日，拍品824號

展覽：
倫敦，佳士得，《雲海閣重要中國陶瓷：張宗憲珍藏展》， 1993年6月2－14日，展覽圖錄編號38

出版：
佳士得，《雲海閣重要中國陶瓷：張宗憲珍藏展》，香港，1993年，頁88–89，編號38
《香港佳士得二十週年－中國瓷器及工藝品精選》，香港，2006年，頁154

玉壺春瓶撇口，束頸，垂腹，圈足略外撇，造型優美，比例勻稱，外施霽紅釉，色澤濃潤雅致。

署雍正款之此類玉壺春瓶可見諸於公私收藏。比較北京故宮博物院藏一件，見《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁287，圖版116號。台北故宮博物院亦庋藏數例，尺寸皆較本品略大，其一為中瓷002599N號（**圖一**）。趙從衍藏一例，收錄於《華光草堂珍藏清代瓷器》，香港，1973年，圖版5號。徐氏藝術館亦藏一例，見《徐氏藝術館： 陶瓷IV · 清代》，香港，1995年，圖版24號。



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



Mark 款識



815 LEARN MORE

清雍正 窯變釉菊瓣弦紋花澆 四字篆書刻款

A FINE AND SUPERB *FLAMBÉ*-GLAZED EWER

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

12¼ in. (31.2 cm.) high, box

HK$2,600,000-4,000,000
US$340,000-510,000

PROVENANCE:
Sold at Sotheby's Hong Kong, 21 May 1979, lot 101
Chang Foundation, Taipei, acquired before 1990

EXHIBITED:
Beijing, *National Museum of Chinese History, Treasures from the Chang Foundation*, 5 May- 5 July 1996, cat. no. 47

LITERATURE:
Chang Foundation, *Selected Chinese Ceramic from Han to Qing Dynasties*, Taipei, 1990, pp. 294-295, no. 128
Sotheby's Hong Kong Twenty Years, Hong Kong, 1993, p. 240, no. 360
Chang Foundation, *Treasures from the Chang Foundation*, Taipei, 1996, p. 31, no. 47

來源：
香港蘇富比，1979年5月21日，拍品101號
鴻禧美術館舊藏，台北，入藏於1990年前

展覽：
北京，中國歷史博物館，《鴻禧集珍》， 1996年5月5日－7月5日，展覽圖錄編號47

出版：
鴻禧美術館，《中國歷代陶瓷選集》，台北，1990年，頁294–295，編號128
《蘇富比香港二十週年》，香港，1993年，頁240，編號360
鴻禧美術館，《鴻禧集珍－一九九六年北京中國歷史博物館》，台北，1996年，頁31，編號47

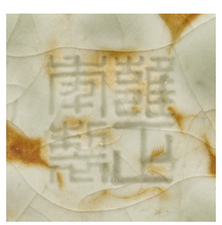

Mark 款識







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



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

The present ewer features a flared mouth with a short spout, a long slender neck with a raised ring, and a rounded body moulded with chrysanthemum petals at both upper and lower halves. The neck and shoulder are connected with a curved handle, and the ewer is covered overall in a *flambé* glaze of lustrous purplish-red colour.

This vessel form, known as a *huajiao* (flower waterer), was designed for watering plants and derived from metalwork prototypes of the Middle East. Porcelain examples can be traced to the early Ming dynasty's Yongle and Xuande periods, both with and without handles, and mostly decorated with waves, scrolling flowers, and lotus petals as main motif. During the Qing dynasty, it was rare to find forms derived from such foreign prototypes. Yongzheng ewers also exist both with handles and without, and most commonly seen in blue and white porcelains. A closely related Yongzheng blue and white chrysanthemum ewer with a handle is in the collection of the National Palace Museum, Taipei, collection no.: *guci*008222N (**fig. 1**); another Yongzheng blue and white example without a handle is in the collection of the Palace Museum, Beijing, collection no.: *gu*001495 (**fig. 2**). Vessels of this form are also known with other monochrome glazes, see a celadon-glazed Yongzheng ewer of same vessel shape moulded with same decoration, in the collection of the National Palace Museum, Taipei, collection no.: *zhongci*000227N (**fig. 3**).

Aside from the present ewer, only a very small number of vessels of identical form covered with *flambé* glaze and impressed with a four-character Yongzheng mark, appear to be known. For a related ewer with *flambé* glaze colour as brilliant as fire, is in the collection of the Palace Museum, Beijing, illustrated in *Gugong bowuguan cang Qingdai yuyao ciqi* [Porcelains from the Qing dynasty imperial kilns in the Palace Museum Collection], vol. 1, part II, Beijing, 2005, pp. 314-315, pl. 143 (**fig. 4**).

此花澆侈口短流，細直長頸中間凸起，腹扁圓形，上下模印仰覆菊瓣凸紋，頸肩飾一曲形柄，平底圈足。通體窯變釉，釉色以紫紅為主，瑩潤亮麗，底施醬釉並印「雍正年製」。

花澆器形源自中東金屬器，可前溯至明初永宣時期，有把或無把者，紋飾多以海水紋、纏枝花及蓮瓣紋為主；清代時罕見以外來器形為範之例。雍正花澆有附曲形把手或無把手者，多為青花器，公私典藏均有例可資比較，一器形相近有把之雍正青花菊瓣花卉紋花澆，見台北故宮博物院藏品，文物編號：故瓷008222N（**圖一**）；另一無手把之雍正青花例，為北京故宮博物院藏品，編號：故001495（**圖二**）。單色釉亦有雍正近似例，必較一見青瓷菊瓣花澆，為台北故宮博物院藏品，文物編號：中瓷000227N（**圖三**）。

器形與本拍品相同、通體施窑變釉並印雍正四字款者寥寥可數。比較兩件近似例窯變釉花澆，其一釉色鮮紅如火，為北京故宮博物院藏品，載於《故宮博物院藏清代御窯瓷器》，卷一，下冊，北京，2005年，頁314–315，圖版143（**圖四**）。



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



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



816 LEARN MORE

清雍正 粉彩過枝福壽雙全盌 雙圈六字楷書款

A MAGNIFICENT FINE *FAMILLE ROSE* 'PEACH' BOWL

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

5½ in. (14 cm.) diam., box

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

PROVENANCE:
J.D. Chen (Chen Rentao) collection, Hong Kong
Paul (1902-1998) and Helen Bernat (1908-1993) collection
Sold at Sotheby's Hong Kong, *The Paul and Helen Bernat Collection of Important Qing Imperial Porcelain and Works of Art*, 15 November 1988, lot 44 (one of a pair)
Sold at Sotheby's Hong Kong, *Highly Important Ming and Qing Imperial Porcelain from a Private Collection*, 29 April 1997, lot 401 (one of a pair)
Sold at Christie's Hong Kong, 29 May 2007, lot 1374 (one of a pair)

LITERATURE:
Sotheby's Hong Kong Twenty Years, Hong Kong, 1993, p. 202, no. 275
Sotheby's Thirty Years in Hong Kong, Hong Kong, 2003, p. 290, no. 326

來源：
陳仁濤舊藏，香港
保羅與海倫 · 白納德伉儷舊藏
香港蘇富比，《The Paul and Helen Bernat Collection of Important Qing Imperial Porcelain》，1988年11月15日，拍品44號（其一）
香港蘇富比，《Highly Important Ming and Qing Imperial Porcelain from a Private Collection》，1997年4月29日，拍品401號（其一）
香港佳士得，2007年5月29日，拍品1374號（其一）

出版：
《蘇富比香港二十週年》，香港，1993年，頁202，編號275
《香港蘇富比三十週年》，香港，2003年，頁290，編號326



Mark 款識





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

The painting on the present bowl demonstrates a masterful command of colour contrast and textural variation, achieved through sophisticated technical execution. The peaches, depicted as fully ripened and heavy on the branch, exhibit a remarkably lifelike plumpness. This effect was achieved by blowing enamels onto the glazed surface, combined with delicate brushwork that creates subtle shading from pale green to rose pink for the skin. For peaches depicted with a similarly subtle gradation of colour, compare a Yongzheng *famille rose* vase decorated with eight peaches in the collection of the Palace Museum, Beijing, collection no.: *xin*00046104 (**fig. 1**). The blossoms, painted with extreme delicacy, convey a sense of fragile beauty and provide a counterpoint to the solidity of the fruit, particularly as they appear to flutter in an implied breeze. The bats are rendered with dynamic energy, captured mid-flight in playful interaction.

The composition of six peaches and five bats is carefully arranged from the foot up the sides and extends over the rim into the interior of the bowl. This ambitious design, in which a flowering branch appears to continue from the exterior of a vessel into its interior, is known as *guozhihua* (flowering branch passing over the rim) or *guoqiangzhi* (branch passing over the wall). First emerging in the late Ming dynasty, this decorative scheme gained prominence during the Qing and appears to have found particular favour at court. The Yongzheng reign saw the apogee of *guozhihua* decoration on enamelled porcelains, both in terms of painterly excellence and imperial appreciation. Owing to the complexity of the scheme, *guozhihua* was more commonly employed on dishes, where the broader, more accessible surfaces facilitated execution. For a Yongzheng dish decorated with similar *guozhihua* design of peaches and bats, see an example in the Palace Museum collection, Beijing, collection no.: *gu*00150245 (**fig. 2**). Bowls, particularly those of small size, presented considerably greater difficulty due to their restricted and curved working spaces, demanding artists of exceptional skill. The painter of the present bowl undertook the additional challenge of rendering a further pair of fully developed peaches on the interior. Given the variety of techniques employed and the complexity of the design, the successful execution of such a refined composition within the confined space of this relatively small and delicate bowl is remarkable.

此盌畫工精湛，設色對比與質感變化皆見匠心獨運，技藝純熟。桃實飽滿，懸垂枝頭，幾欲墜落，極富生趣。其表皮由淺綠漸層渲染至粉紅，質感柔膩逼真，乃以吹釉技法施彩料，加細筆勾勒而成。桃實之色澤過渡如此微妙者，可比較北京故宮博物院藏雍正粉彩八桃瓶，藏品編號：新00046104（**圖一**）。桃花描繪至為細緻，婉約動人，與碩果之豐腴厚實相映成趣，尤以風中搖曳之姿，更添韻致。蝠蝠姿態靈動，或翔或嬉，生意盎然。

全器佈局為六桃五蝠，自足際蜿蜒而上，越過口沿，延展至器內。此種由器外壁延伸至內壁之裝飾技法，名「過枝花」或「過牆枝」，初見於晚明，至清代日趨盛行，尤得宮廷青睞。雍正一朝，無論繪畫造詣抑或御窯賞鑑，皆將過枝花彩瓷推向巔峰。此法構圖繁複，於盤類寬闊平坦之器面繪製較易，故更為常見，可參考北京故宮博物院藏雍正粉彩過枝桃蝠盤，藏品編號：故00150245（**圖二**）。小器如盌類，尤其弧壁內收，空間侷促，繪事難度倍增，非技藝超群者不能為。本盌更於盌心添繪一對碩桃，挑戰更增。在如此玲瓏曲狹之器內，運用多種技法，成就此般精妙構圖，實屬難能可貴。







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



fig. 3 Sold at Christie's Hong Kong, 26 April 1999, lot 539
圖三 香港佳士得，1999年4月26日，拍品539號

Numerous aspects of the design on the current bowl carry auspicious significance, suggesting the bowl may have been created to celebrate an imperial birthday. The term *guoqiangzhi* (branch passing over the wall) is a homophone for *guo chang zhi* (long peace under good government), offering both a compliment to the emperor and a wish for a protracted reign. The peach tree has long been regarded as sacred in China; peach wood was used to craft apotropaic charms. The peach itself symbolises longevity. The presence of six peaches (*liu*) forms a rebus for retaining or prolonging longevity. Peaches are also closely associated with the Daoist star god of longevity, Shou Lao, and with the legendary peaches of immortality in the orchard of Xiwangmu, Queen Mother of the West. Peach blossoms, in turn, symbolize spring and renewal. The five red bats constitute one of the most pervasive themes in Chinese decorative arts. The red bat (*hong fu*) provides a rebus for good fortune, while five bats represent the Five Blessings (*wu fu*): longevity, health, wealth, love of virtue, and a peaceful death. Bats rendered upside down offer an additional rebus: the word for upside down (*dao*) is a homophone for "arrived," thus conveying the message that "happiness has arrived." The present bowl, with its exceptional quality and layered auspicious imagery, would have been ideally suited as a birthday commission for the Yongzheng emperor, whose reign is widely regarded as having produced some of the finest enamelled porcelains in China's long ceramic history.

This bowl originally formed a pair from the collection of J.D. Chen (Chen Rentao) of Hong Kong, and later entered the collection of Paul (1902-1998) and Helen Bernat (1908-1993). Its counterpart remains in a private collection. A pair of similarly sized Yongzheng bowls with a design of peaches and bats are in the Baur Collection, illustrated by J. Ayers in *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 2000, pp. 108-9, no. 224 (A594).

Another Yongzheng bowl of the same size and decorated as the current bowl is in the collection of the Asian Art Museum of San Francisco and is illustrated by Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, San Francisco, 2006, p. 204, no. 7.44.1. A further pair of bowls is published in The Tsui Museum of Art, *Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, no. 155, sold at Christie's Hong Kong, 26 April 1999, lot 539 (**fig. 3**), and subsequently at Sotheby's London, 16 May 2007, lot 104, and Sothbey's Hong Kong, 6 April 2015, lot 112. A similar bowl was in the Eisei Bunko collection and then the Meiyintang collection, illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, pl. 960; later sold at Sotheby's Hong Kong, 5 October 2011, lot 16. Lastly, a Yongzheng bowl of the same size, formerly in the collections of Edward Chow and then Alan Chuang, has a similar design yet with no peaches on the interior, only blossoming branches and bats, was sold at Sotheby's Hong Kong, 9 October 2020, lot 3622.

此盌所繪紋飾蘊含深厚吉祥寓意，或為御窯恭逢聖誕所製。「過牆枝」諧音「過長治」，既頌聖德，亦祈國祚綿長。桃花木自古在中國便被視為辟邪聖物。桃象徵長壽，六桃則寓意「留壽」。桃亦與道教壽星南極仙翁及西王母蟠桃盛會之仙種相關，傳食之可致長生。桃花則象徵春回大地，生生不息。五隻紅蝠為中國工藝紋飾中最常見之吉祥圖案，紅蝠諧音「洪福」，五蝠則寓意「五福」：長壽、富貴、康寧、好德、善終。蝙蝠或倒懸飛翔，「倒」諧音「到」，更添「福到」之吉兆。本盌質量卓絕，紋飾祥瑞層層遞進，極有可能是雍正皇帝萬壽節之御用貢物。

本盌原為一對，先後經香港陳仁濤先生、及保羅與海倫·白納德伉儷遞藏。其成對者現猶存於私人收藏。尺寸相若之雍正粉彩過枝桃蝠紋盌，可資比對者，鮑爾藏一對，見艾爾斯 《Chinese Ceramics in the Baur Collection》卷二，日內瓦，2000年，頁108–109，編號224（A594）。舊金山亞洲藝術博物館藏一例，尺寸、紋飾與本品全同，載於 Terese Tse Bartholomew 《 Hidden Meanings in Chinese Art 》，舊金山，2006年，頁204，編號7.44.1。徐氏藝術館亦藏一對，出版於《徐氏藝術館：陶瓷 IV·清代》，香港，1995年，編號155；後於1999年4月26日在香港佳士得拍賣，拍品539號（**圖三**），繼而於倫敦蘇富比2007年5月16日拍賣，拍品104號；及香港蘇富比2015年4月6日拍賣，拍賣112號。另一近似例，為永青文庫舊藏，後入玫茵堂，載於康蕊君《玫茵堂藏中國瓷器》，卷二，倫敦，1994年，圖版960，並於2011年10月5日香港蘇富比 拍賣，拍品16號。再比一尺寸相同之例，為仇焱之及莊紹綏遞藏，然其紋飾僅繪折枝花及蝙蝠，內壁無桃實，拍賣於香港蘇富比，2020年10月9日，拍品3622號。



817 LEARN MORE

清乾隆 茄皮紫釉爵 四字篆書刻款

A FINE AND RARE AUBERGINE-GLAZED ARCHAISTIC RITUAL VESSEL, *JUE*

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

4¾ in. (12 cm.) wide, boxes

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

PROVENANCE:
Robert Chang (1927-2024) Collection
Sold at Christie's Hong Kong, *Imperial Wares from the Robert Chang Collection*, 2 November 1999, lot 507

EXHIBITED:
London, Christie's, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2-14 June 1993, cat. no. 50

LITERATURE:
Christie's, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Hong Kong, 1993, pp. 112-113, no. 50

The vessel is delicately potted in the shape of an archaic bronze *jue*, with two short posts at the rims and a C-shaped handle to one side, all covered in a rich lustrous aubergine glaze.

A related Qianlong aubergine-glazed *jue* is in the Baur Collection, illustrated in J. Ayers, *The Baur Collection*, vol. II, Geneva, 1972, no. A473; another is illustrated in *Mayuyama, 70 years,* vol. 1, Tokyo, 1976, no. 1079. Compare further to another one, from the Jingguantang Collection, sold at Christie's Hong Kong, 3 November 1996, lot 563.

來源：
張宗憲（1927－2024）舊藏
香港佳士得，《Imperial Wares from the Robert Chang Collection》，1999年11月2日，拍品507號

展覽：
倫敦，佳士得，《雲海閣重要中國陶瓷：張宗憲珍藏展》，1993年6月2－14日，展覽圖錄編號50

出版：
佳士得，《雲海閣重要中國陶瓷：張宗憲珍藏展》，香港，1993年，頁112–113，編號50

器型仿青銅器，敞口深腹，兩側立雙柱，腹部接一鋬，下承三足，通體施茄皮紫釉。

著名瑞士藏家鮑爾藏有一件近似之乾隆款茄皮紫釉爵，載於艾爾斯，《鮑爾藏中國瓷器》，卷二，日內瓦，1972年，編號A473；另一近似例可參考《龍泉集芳》，卷一，東京，1976年，編號1079；再比靜觀堂舊藏一例，拍賣於香港佳士得，1996年11月3日，拍品563號。



Mark 款識



818 LEARN MORE

清乾隆 青花九龍攀芝紋花口瓶 六字篆書款

A FINE AND EXCEPTIONALLY RARE BLUE AND WHITE 'NINE DRAGON' VASE

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

14⅛ in. (35.7 cm.) high, box

HK$5,000,000-6,500,000
US$640,000-830,000

PROVENANCE:
The Property of an English Collector; sold at Christie's London, 11 July 2006, lot 142

來源：
英格蘭私人珍藏；倫敦佳士得，2006年7月11日，拍品142號

Mark 款識







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



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



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

The present vase is exceptionally rare, with the only other published example of identical size, shape, and design preserved in the National Palace Museum, Taipei, collection no.: *zongxi*000434N (**fig. 1**), and illustrated in *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ch'ing Dynasty,* vol. 2, Hong Kong, 1968, pp. 40-41, pl. 10. A close comparison of every detail suggests the two were possibly originally a pair. Beyond their immediately apparent similarity, they share specific features, including an unusual band of uneven blue wash at the neck-shoulder junction and a sketchily drawn line around the foot. Furthermore, the masterful rendition of lively dragons amidst intricate *lingzhi* scrolls on both vases appears to be by the same hand. The vase's exceptional quality in its refined potting, masterful painting, and use of the finest cobalt blue- coupled with the incorporation of the sacred number nine in its design, strongly indicate it was reserved for emperor. The prominent *lingzhi* motif, a symbol of longevity, further suggests the vase may have been created to commemorate an imperial birthday.

The form of the mouth of this vase is particularly attractive and skilfully executed - complementing the overall shape and decoration of the vase and providing additional symbolism. Turned-down *ruyi* mouths of this type are rare on porcelain vessels, as they would have been difficult to make and fire successfully. The rare turned-down mouths seen on Ming and Qing dynasty porcelains may ultimately derive from the vases with lobed turned-down mouths made in the 12th and 13th centuries. These latter vases were made at the Jun kilns and the Cizhou kilns, as well as being found amongst *qingbai* porcelains from the Jingdezhen kilns (see R. Kerr, Song Ceramics, London, 2004, p. 32, no. 22; T. Mikami, *Sekai Toji Zenshu 13 Liao Jin Yuan*, Tokyo, 1981, pp. 110-11, no. 92; and S. Pierson (ed.), *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, pp. 136-7, no. 71).

The first appearance of turned-down mouths on Ming dynasty porcelains from the Jingdezhen kilns appears to be in the Xuande reign, on vases such as the blue and white vessel illustrated in *Catalogue of the Special Exhibition of Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 80-1, no. 13 (**fig. 2**), which is also decorated with *lingzh*i sprays. However, the distinctive lappet-shape of the down-turned mouth on vessels such as the current vase appears to be a Qianlong period innovation. A related turned-down mouth featuring *ruyi*-head can be seen on the pair of blue and white Qianlong vases sold at Christie's London, 11 May 2010, lot 217. For related *famille rose* examples, Palace Museum, Beijing, has a vase that is strikingly similar in shape with the current vase, although with somewhat more attenuated proportions, see *Views of Antiquity in the Qing Imperial Palace: special exhibition to celebrate the 80th anniversary of the establishment of the Palace Museum*, 2006, pp. 164-165, no. 52 (**fig. 3**). Similarly shaped mouth rims can also be seen on a celadon-glazed *gu*-shaped vase, illustrated in *Kangxi, Yongzheng, Qianlong - Qing Porcelain from the Palace Museum Collection,* Hong Kong, 1989, p. 461, no. 143. The shape of the mouth of the vase was rarely attempted by potters, almost certainly because of the difficulties in firing such a form, and the beautifully painted *lingzhi* on each lappet of the mouth appear to be unique to this vase and the one in the National Palace Museum.

The deep, intense cobalt blue and refined painting style of the present vase are reminiscent of Ming-style pieces from the Yongzheng period, suggesting an early Qianlong date for this vase. The depiction of spotted dragons may also be derived from Yongzheng prototypes, as seen on a pair of *doucai* mallet-shaped vases in the Tianjin Municipal Museum, see *Porcelains from the Tianjin Municipal Museum,* Hong Kong, 1993, pl. 161, where the *chi* dragons are also depicted holding *lingzhi* sprays. Moreover, the proliferation of *lingzhi* fungi on this vase and its companion in the National Palace Museum, Taipei, is exceptional, with each fungus rendered with great care and attention to detail.

瓶口花式唇下垂，長頸，圓肩，斂腹，外撇圈足。以青花於花口繪靈芝紋，頸部繪兩對行龍，肩部飾一圈如意雲紋，腹部繪五隻行龍於纏枝靈芝紋間，腹部下緣飾一圈蓮瓣紋，底書乾隆六字篆書款。

此瓶極為罕見，與其尺寸、形制及紋飾幾乎近全同之例，僅見台北故宮博物院藏，文物編號：中瓷000434N ，載於《故宮藏瓷．清青花瓷》，卷二，香港，1968年，頁40–41，圖版10（**圖一**）。細審二者各處細節，應原為一對。除形制外觀顯而易見之相似性外，二者更共享若干特徵，包括頸肩相連處一道不規則的青花環帶，以及靠近足部以草率線條描繪之雙圈線。兩瓶瓶身繪九龍捲草靈芝，畫工精湛，應出自同一畫師之手。此瓶無論就造胎工藝、釉面光澤、繪圖技巧，抑或所用之青花鈷藍料，品質皆屬上乘，卓然超群。紋飾佈局中更巧妙地融入了聖數「九」，暗示此瓶或為皇帝御用。而靈芝象徵長壽，進一步指向此瓶或為慶賀皇帝萬壽所製。

此瓶口沿造型尤為別緻，與整體器形紋飾相得益彰，更蘊含象徵意義。因成形與燒造難度極高，此類下垂式花口殊為少見，其淵源或可上溯至十二、十三世紀鈞窯、磁州窯及景德鎮之青白作品。明代景德鎮似於宣德開始燒製此類花口，參考《明代宣德官窯菁華特展圖錄》，台北，1998年，頁80–81，編號13（**圖二**），亦飾靈芝紋。然而諸如此瓶之下垂式花口應為乾隆朝之創新風格，比較一對乾隆青花折枝蓮紋圖瓶，帶如意雲頭花口，於2010年5月11日倫敦佳士得拍賣，拍品217號。粉彩器亦見近似例，可參考北京故宮博物院藏一器形與本拍品極為相似，載於《邃古來今－慶祝故宮博物院建院八十周年清宮做古文物精品特集》，2006年，頁164–165，編號52（**圖三**）。青釉器上亦見此類花口，見一乾隆冬青釉龍紋花口花觚，著錄於《故宮珍藏康雍乾瓷器圖錄》， 香港，1989年，頁461，編號143。窯工極少燒製此種口沿造型，幾可斷言是因燒造難度過高所致。而本拍品花口每一瓣內精繪之靈芝，更似為此瓶及台北故宮博物院藏瓶所獨有。

本瓶青花發色濃豔深沉，畫風精細，可聯想雍正仿明代風格之作，依此推斷其燒製年代應為乾隆早期。瓶上所繪斑點夔龍，或亦源自雍正祖本，如天津市藝術博物館藏一對門彩長頸瓶，所飾螭龍亦帶斑點並同攀靈芝。尤值一提的是，本拍品所飾之捲草靈芝紋佈局極為繁茂，每朵靈芝描繪精細，與台北故宮博物院藏瓶可謂如出一轍，堪稱絕倫。



819 LEARN MORE

清乾隆 綠釉粉彩魚龍盤長耳長頸瓶 礬紅六字篆書款

A FINE AND VERY RARE GREEN-ENAMELLED AND *FAMILLE ROSE* 'DRAGON FISH'-HANDLED BOTTLE VASE

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

9⅛ in. (23.3 cm.) high, box

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

PROVENANCE:
Collection of Edward T. Chow (1910-1980)
Sold at Sotheby's Hong Kong, *The Edward T. Chow Collection- Part One*, 25 November 1980, lot 175
Property from a Private Collection; sold at Sotheby's Hong Kong, 30 April 1996, lot 501

來源：
仇焱之（1910－80年）舊藏
香港蘇富比，《The Edward T. Chow Collection– Part I》，1980年11月25日，拍品175號
私人珍藏；香港蘇富比，1996年4月30日，拍品501號



Mark 款識





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

The globular body is supported on a slightly splayed foot, rising to a tall neck and flaring at the mouth, flanked on both sides with a dragon-fish handle suspending a blue 'endless knot' on a yellow cord with pink tassels. The vase is covered with a soft lime green enamel.

The present vase is notable for its exceptionally restrained design, a rarity in which the unadorned body serves to showcase the subtle elegance of the enamel colour. This minimalist aesthetic is complemented by the exquisite craftsmanship of the dragon-fish handles, which are enriched by the inclusion of the 'endless knot'. As one of the Eight Buddhist Emblems, its presence reflects the emperor's personal devotion to Buddhism.

Compare to a Qianlong turquoise-ground vase with *ruyi*-form handles suspending tassels, is illustrated in The Complete Collection of Treasures of the Palace Museum, *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 135, no. 118 (**fig. 1**). Another related example is with fish-pendant handles suspending cords threaded through swastikas, published in *Chinese Ceramics in The Baur Collection*, vol. 2, Geneva, 1999, pp. 130-131. Further compare to a Qianlong celadon-glazed vase decorated with *ruyi*-shaped handles with 'endless knots', from the Zande Lou Collection and included in *Qing Imperial Monochromes- the Zande Lou Collection*, Hong Kong, 2005, p.120-121, no. 43.

瓶撇口，細長頸，圓垂腹，圈足，頸貼雙耳，呈魚龍狀，下接黃線，垂藍盤長及粉紅綬帶，呈飄逸之態。整體造型端莊，色澤清雋素雅。

此瓶釉色及紋飾獨特，殊為罕見。其身素淨典雅，釉色勻潤清雋，而雙耳的設計則別具一格，不僅體現乾隆帝將傳統吉祥紋飾與製瓷創新技法融於一體的追求，其所飾的「盤長」為佛教八寶之一，更反映出清帝對佛教的虔誠崇奉。

與本拍品近似的乾隆款綬帶耳瓶，可參考北京故宮博物院藏一粉彩綠地蓮紋如意耳瓶，出版於故宮博物院藏文物珍品全集《琺瑯彩．粉彩》，香港，1999年，頁135，編號118（**圖一**）；另比較鮑氏東方藝術館藏一乾隆粉彩開光山水圖瓶，帶如意耳一對，下懸「卍」形結，見《Chinese Ceramics in the Baur Collection》，卷二，日內瓦，1999年，頁130–131；再比暫得樓藏一件乾隆青釉纏枝蓮紋如意綬帶耳瓶，同，見《暫得樓清代官窯單色釉瓷器》，香港，2005年，頁120–121，編號43。





820 LEARN MORE

清乾隆 粉青地描金粉彩開光雉雞松鹿圖透雕雙鳳耳海棠式瓶一對 六字篆書款

A FINE AND VERY RARE PAIR OF CELADON-GROUND *FAMILLE ROSE* 'PHEASANT AND DEER' VASES

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

12 and 11⅞ in. (30.4 and 30 cm.) high, boxes (2)

HK$9,000,000-13,000,000
US$1,200,000-1,700,000

PROVENANCE:
The Liddell Collection, no. 180
Collection of Mrs. Charles Oswald Liddell, Pinehurst, North Carolina
Sold at Sotheby's Hong Kong, 20-21 May 1980, lot 256
Chang Foundation, Taipei, acquired before 1996

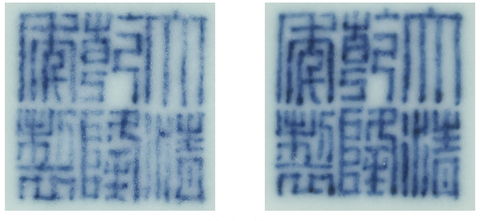
EXHIBITED:
Beijing, National Museum of Chinese History, *Treasures from the Chang Foundation,* 5 May- 5 July 1996, cat. no. 55

LITERATURE:
Sotheby's Hong Kong Twenty Years, Hong Kong, 1993, p. 218, no. 300
Chang Foundation, *Treasures from the Chang Foundation,* Taipei, 1996, p. 36, no. 55

來源：
利德爾舊藏，編號180
查爾斯·奧斯瓦爾德·利德爾上校夫人舊藏，派恩赫斯特，北卡羅萊納州
香港蘇富比，1980年5月20–21日，拍品256號
鴻禧美術館舊藏，台北，入藏於1996年前

展覽：
北京，中國歷史博物館，《鴻禧集珍》， 1996年5月5日–7月5日，展覽圖錄編號55

出版：
《蘇富比香港二十週年》，香港，1993年，頁218，編號300
鴻禧美術館，《鴻禧集珍–一九九六年北京中國歷史博物館》，台北，1996年，頁36，編號55



Marks 款識







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



fig. 2 Collection of the Tianjin Municipal Museum
圖二 天津市藝術博物館藏品

Each is of quatrefoil form, delicately decorated in *famille rose* on the front and back within gilt-outlined cartouches. One side depicts a pair of pheasants beneath a fruiting persimmon tree, while the other depicts a pair of deer under the pine tree. The two narrow sides are decorated in gilt with lotus blossom, all reserved against a lustrous celadon ground. The foot is encircled by bands of gilt floral scroll, *ruyi*-heads and upright lappets, and the neck is decorated with bands of lotus flower and *ruyi*-heads. The neck is further flanked with a pair of gilt phoenix handles in high relief. The base is inscribed with a Qianlong six-character reign mark.

These beautiful vases combine two aspects of imperial porcelain which had reached peaks of refinement by the early Qianlong reign- pale celadon glaze applied to porcelain, and *famille rose* overglaze enamel decoration. As early as the Yongle reign (1403-24), the imperial kilns at Jingdezhen experimented with a delicate celadon glaze which could be applied to a white porcelain body. Experimentation with celadon glazes continued during the reigns of the Xuande and Chenghua emperors, but it was not until the Qing dynasty Kangxi, Yongzheng and Qianlong reigns that success with a subtle range of delicate celadon glazes for porcelain were successively achieved. These celadon glazes were greatly admired by the court and were given various descriptive names such as *douqing* (bean green), *dongqing* (eastern green/ winter green), and *fenqing* (soft green). The application of reserving white panels against coloured grounds and decorating them with painterly overglaze enamel designs was an innovation of the Kangxi reign. This decorative approach found favour with Qianlong emperor, especially with *famille rose* palette.

On the present vases, the enamels are employed to beautiful effect, depicting plants and animals that convey layers of auspicious meaning. The panel featuring a pair of pheasants standing on rockwork beneath the branches of a fruiting persimmon tree symbolises the wish that all affairs proceed according to one's desires. The opposing panel, depicting a pair of deer under a pine tree, demonstrates a wish for longevity. The lotus blossoms adorning the sides further reinforce themes of purity and virtue. Together the iconography expresses the aspiration for a long and steadfast life lived by high moral character, and also suggesting the vases were likely created for a celebratory occasion. The link with archaic bronze decoration is shown by the gilt phoenix handles on either side of the vessel.

It is very rare to find a celadon-ground *famille rose* vase of this particular shape and design; the present pair of vases is possibly the only known example of this combination. A related celadon-ground vase decorated in gilt '*shou*' characters and flanked with two archaistic dragon handles, is in the collection of the National Palace Museum, Taipei, collection no. *guci* 011267N (**fig. 1**). Another celadon ground jar decorated with dragon roundals in underglaze blue and flanked with two gilt dragon handles, is illustrated in *Porcelains from the Tianjin Municipal Museum*, Beijing, 1993, pl. 167 (**fig. 2**). Two more closely related examples of lobed oval form and decorated with four panels enclosing flowers representing the four seasons, one is in the Victoria and Albert Museum, London, accession no. C.1465-1910, and another in the Alan Chuang Collection. Further comparison of a vase of the same oval-form but decorated with panels of landscapes accompanied by imperial poems, also bearing a Qianlong six-character seal mark in underglaze blue, sold at Bonhams Hong Kong, 29 May 2022, lot 133.

Captain Charles Oswald Liddell (1854-1941) and his brother John Oswald Liddell (1858-1918) were known for their joint venture, Liddell Bros. & Co., in Shanghai in the late 19th century, and both were avid collectors of Chinese art. Charles O. Liddell lived in China from 1877 to 1913, during which time he acquired porcelains from distinguished sources, including Prince Qing Yikuang, the last Regent of the Qing dynasty, and a private secretary and adviser of the influential statesman Li Hongzhang. Upon returning to England, he settled in Shirenewton Hall in Wales, where he created a Japanese-style garden featuring oriental pavilions and a large Chinese temple bell. His collection was largely sold through a landmark exhibition and sale held by Bluett & Sons, London, in 1929.

此對瓶器身成海棠形，圓唇，口微外侈，長束頸，兩側飾鳳耳，腹略鼓，圈足外撇。口沿、鳳耳、圈足、前後開光之邊線及側邊紋飾施金彩，開光內以粉彩繪雉雞一對立於洞石之上，另一面繪雙鹿於松下，兩側窄面繪蓮花紋，頸部飾纏枝蓮紋及如意雲紋，圈足飾仰蓮瓣紋及如意雲紋，均以瑩潤之粉青地襯托，底書青花「大清乾隆年製」篆書款。

粉青釉與粉彩兩種技法於乾隆早期均已臻至境，此對瓶將兩者共同運用，相得益彰。永樂年間（1403–24），御窯廠已嘗試在白瓷素胎上施加瑩潤之青釉。此後宣德、成化諸朝，御窯持續探索青釉配製，直至有清康熙、雍正、乾隆三朝，成功燒造出色澤細膩、層次豐富之青釉瓷器，其色或謂之「豆青」，或「冬／東青」，亦有「粉青」之名，深得宮廷珍視。於彩地之上留白開光並於其內以釉上彩裝飾，此法創自康熙一朝。乾隆皇帝對此裝飾技法尤為鍾愛，以粉彩為最。

本品紋飾佈局巧妙，於花木禽獸之間，寄託吉祥寓意。開光內所繪雉雞立於柿枝之下，諧音「事事如意」；另面雙鹿與松，則寓「福祿」、「長壽」之意。側面蓮花，更添「純潔」、「品德高尚」之象徵。器身兩側之金彩夔鳳耳，則體現了對上古青銅器之繼承與化用。整體紋飾傳達出對德壽雙全、福澤綿長之期許，本對瓶或為宮廷慶典所特製。

本拍品之形制與紋飾於粉青地粉彩例中極為罕見。台北故宮博物院藏一冬青釉描金壽字夔龍耳瓶，無粉彩紋飾，文物編號：故瓷011267N（**圖一**）；天津博物館藏一乾隆款豆青地開光青花團龍紋罐，帶描金雙龍耳，載於《天津市藝術博物館藏瓷》，北京，1993年，圖版167（**圖二**），可資比對。另有兩件與本拍品形制更為相近之海棠式尊，四面開光繪四季花卉，其一為倫敦維多利亞與艾伯特博物館藏，館藏編號：C.1465–1910）；另一件則為莊紹綏先生藏。再比一例海棠式尊，開光內繪山水並題御製詩，底書青花六字篆書款，拍賣於香港邦瀚斯，2022年5月29日，拍品133號。

查爾斯·奧斯瓦爾德·利德爾上校（1854–1941年）與其弟約翰·奧斯瓦爾德·利德爾（John Oswald Liddell，1858–1918年）以十九世紀末在上海合資經營的利德爾兄弟公司聞名，且二人皆為熱忱的中國藝術收藏家。查理斯·利德爾自1877年至1913年間居於中國，在此期間，他購藏之瓷器來源顯赫，包括慶親王奕劻，以及李鴻章的秘書。返回英國後，他定居於威爾斯的Shirenewton莊園，並在宅邸闢建日式庭園，園中設有東方亭閣以及一口巨大的中國寺廟銅鐘。其藏品大部分於1929年經由倫敦知名古董商Bluett & Sons舉辦的里程碑式展售會賣出。





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- 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。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**: If you are bidding on behalf of another person 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.

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) **Phone Bids**

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

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

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

(c) **Written Bids**

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute 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 Catalouging Practice". For example, use of the term "ATTRIBUTED TO….." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(i) This additional **warranty** does not apply to:

(A) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(C) books not identified by title;

(D) **lots** sold without a printed **estimate**;

(E) books which are described in the catalogue as sold not subject to return; or

(F) defects stated in any **condition** report or announced at the time of sale.

(ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

(m) **Guarantee in relation to Wines and Spirits**

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

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

(iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by them for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by them;

(iv) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the lot when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot**(s), you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any duties, goods, sales, use, compensating or service tax.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Christie's Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: **www.christies.com/MyChristies**. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:
HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

(iii) Credit Card

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

(iv) Cash

We do not accept cash in Hong Kong.

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within 7 days from the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us)**.

(b) If you do not collect a **lot** within 90 days following the date of the auction we may, at our option:

(i) charge you storage costs at the rates set out at **www.christies.com/en/help/buying-guide/storage-fees**.

(ii) move the **lot** to or within another Christie's location or an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(c) The Storage conditions which can be found at **www.christies.com/en/help/buying-guide/storage-conditions** will apply.

(d) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

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

2 EXPORT AND IMPORT

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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

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

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

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

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

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

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

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

(e) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ∀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

(h) **Handbags**

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

A **lot** with the symbol ≡ is subject to CITES export/import

restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com**. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/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**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPERCASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

○

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

○◆

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

⇔

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

Δ

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

¤

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

•

Lot offered without **reserve**.

~

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

≈

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

≡

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

∝

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

Ψ

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

⁘

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified with the symbol Δ in the next to its **lot** number.

○ Minimum price guarantees

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

JEWELLERY

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

"Mounted by Boucheron": in Christie's opinion the branded jeweller (e.g. Boucheron) set the stone into the mount using stones originally supplied to the jeweller by their client.

QUALIFIED HEADINGS

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

Other information included in the catalogue description

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

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

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

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

Removal of Watch Batteries

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

CHINESE CERAMICS AND WORKS OF ART

In Christie's opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

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

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

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

e.g. A BLUE AND WHITE BOWL

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

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

e.g A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

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

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

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

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

The Ming-style bowl is decorated with lotus scrolls…

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

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

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

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

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

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific 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 of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

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

ULLAGE

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

業務規定・買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述**粗體**字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於拍賣品描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第E2段的**真品保證**以及第I段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或**保證**或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查拍賣品

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公衆開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為拍賣品的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 除非經過寶石學實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。 如果鑽石經過測試，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**真品**。任何隨附**拍賣品**的展示盒未必為原裝「配套盒」。標示為「關聯」的錶帶不是原裝錶的部分，可能不是**真品**。時鐘可能在沒有跟隨鐘擺、鐘錘或鑰匙的情況下出售。

(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，亦不**保證**其可被製造商接受維修或進行維修。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少48個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：公用事業帳單或銀行月結單；

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

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(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續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委托人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（“最終買方”）進行競投而此人會在你向我們付款之前向你提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您根據 E3(b) 段提供文件以段驗證其身份。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少30分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設的免費服務，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(a) 電話競投

您必須在拍賣開始前至少24小時辦理申請電話競投，並可以在佳士得微信小程式中做出申請。**佳士得**只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(b) 在Christie's LIVE™

在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入www.christies.com/auctions/christies-live-on-mobile。如需網路競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie's LIVE™使用條款的管限，詳情請見www.christies.com/LiveBidding/OnlineTermsOfUse.aspx。

(c) 書面競投

您可於任何佳士得辦公室或通過www.christies.com或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 ◦ 標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號 ◦♦ 以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

(a) 拒絕接受任何競投；

(b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；

(c) 撤回任何**拍賣品**；

(d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；

(e) 重開或繼續競投，即便已經下槌；及

(f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3),E(2)(i),F(4)及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

(a) 拍賣會場參與競投的競投人；

(b) 從電話競投人，和通過Christie's LIVE™（如第B6部分所示）透過網絡競投的競投人；及

(c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的拍賣品，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該拍賣品為流拍**拍賣品**。

6. 競投價遞增幅度

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

7. 貨幣兌換

拍賣會的顯示板、Christie's LIVE™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**落槌價**外，亦同意支付本公司以該**拍賣品落槌價**計算的**買方酬金**。酬金費率按每件**拍賣品落槌價**首港幣10,000,000元之27%；加逾港幣10,000,000元以上至港幣60,000,000元部分之22%；加逾港幣60,000,000元以上之15%計算。

名酒例外：名酒的**買方酬金**按**落槌價**之25%計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

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

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方**保證**其：

(a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；及

(b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，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**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的**大階字體**注明）作出任何**保證**。

(c) **真品保證**不適用**有保留標題**或任何**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內**有保留標題**的某些字眼。例如：**標題**中對“認為是…之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**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賣方，且僅在申索通知做出之日原本賣方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

(h) 要申索**真品保證**下的權利，您必須：

(i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；

(ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

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

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

(j) **書籍**。

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

(i) 此額外**保證**不適用於：

(A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；

(B) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；

(C) 沒有標題的書籍；

(D) 沒有標明**估價**的已出售**拍賣品**；

(E) 目錄中表明售出後不可退貨的書籍；

(F) **狀況**報告中或拍賣時公告的瑕疵。

(ii) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(k) **東南亞現代及當代藝術以及中國書畫**。

真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贋品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贋品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。

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

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

(m) **與名酒及烈酒有關的保證**。

(i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或**來源**所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何保證且任何明示或默認的條款或條件均被免除；

(ii) 如果(1)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的買方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而買方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會撤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，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；

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

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

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

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

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

(i) **落槌價**；和

(ii) **買方酬金**；和

(iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“**到期付款日**”）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

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

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

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

(iv) 現金
本公司在香港不接受現金付款。

(v) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。

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

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

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

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

(a) 買方提貨日；或

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

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：

(i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息；

(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；

(iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；

(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；

(v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；

(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；

(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；

(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上F4段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的物品。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關物品。我們亦可選擇將您的物品按照我們認為適當的方式出售。我們將用出售該物品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

(a) 您必須在拍賣後7日內提取您購買的**拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）**。

(b) 如果您未在拍賣後90日內提取您購買的**拍賣品**，我們有權：

(i) 向您收取倉儲費用，相關費用列於https://www.christies.com/zh/help/buying-guide/storage-fees。

(ii) 將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫，並且向您收取因此產生的運輸費用和處理費用；而您將受第三方倉庫的標準條款約束，並支付其標準費用和成本。

(iii) 按我們認為商業上合理且恰當的方式出售**拍賣品**。

(c) 倉儲的條款適用，條款請見https://www.christies.com/zh/help/buying-guide/storage-conditions。

(d) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

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

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒登許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話+852 2760 1766發郵件至：postsaleasia@christies.com。

(b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為

您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

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

(c) **含有受保護動植物料的拍賣品**

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有 ~ 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱷魚皮、短吻鱷皮及鴕鳥皮。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/進口許可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

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

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在E1段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

(b)

(i) 除非我們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

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、**來源**、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

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

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

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

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie's LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼您責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策，如您是加利福尼亞州居民，您可在https://www.christies.com/about-us/contact/ccpa看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 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，而不是複製品或贋品：

(i) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；

(ii) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；

(iii) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；

(iv) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議E2段所詳述為拍賣品提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理**狀況**。

到期付款日：如第F1(a)段所列出的意思。

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

落槌價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或www.christies.com的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如E2段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

本目錄中使用的各類標識

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

∘
佳士得已經提供最低出售價保證並對此**拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

∘◆
佳士得已經提供最低出售價保證並對此**拍賣品**持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具保證拍賣品被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

⇔
第三方已向**佳士得**提供競投，以涵蓋佳士得對此**拍賣品**的所有或部分財務利益，並可能從該競投獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

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

¤
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。

≡
此手袋**拍賣品**含有瀕危物種，受國際運輸限制約束。**拍賣品**在售後需要獲得出口/入口許可以將其運送到香港特別行政區境外。請參見業務規定中的第H2段以獲得進一步資料。

∝
此**拍賣品**含有象牙材料。請參見業務規定中的第H2段以獲得進一步資料。

Ψ
瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動植物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定以獲取進一步資料。請參閱業務規定H2項。

✣
此拍賣品可根據業務規定以某些加密貨幣支付。

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。

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

Λ　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 Λ 符號以資識別。

º　保證最低出售價

佳士得有時就某些受委托出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 º 號以資識別。

º♦ 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 º♦ 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賣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震，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書及當代水墨

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，如鍍以有色金屬（例如金、銀或鈀金）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「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何拍賣品之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

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

分類

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

舊酒的自然耗損及酒塞

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

耗損

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

CHRISTIE'S 佳士得

Identity Verification
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Anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

- A copy of your passport or other government-issued photo ID.
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. For alternative ways to provide your documents, please contact info@christies.com.

Organisations

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners.
- A passport or other government issued photo ID for each beneficial owner and authorised user.

Please contact info@christies.com to set up your organisation account.

反洗黑錢規例要求佳士得及其他藝術企業核實所有客戶的身份。新註冊的客戶必須提供以下文件，而現有客戶則須於下一次交易時按照系統指示補交尚未提供的文件。

個人客戶

- 護照或其他由政府簽發並附有照片的身份證明文件副本。
- 最近三個月內發出的住址證明（例如銀行月結單或水電費帳單）。

請於christies.com登入帳戶，按「我的帳戶」（My Account）後選擇「填寫個人資料」（Complete Profile），然後上傳文件。如欲以其他方式提供文件，請發送電郵至info@christies.com與我們聯絡。

企業客戶

- 顯示公司成立資料、註冊辦事處、營業地址、其高級管理人員、成員和最終實益擁有人的正式文件。
- 每位實益擁有人及獲授權用戶的護照或其他由政府簽發並附有照片的身份證明文件。

如欲開設企業帳戶，請發送電郵至info@christies.com與我們聯絡。



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