

FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 29 November 2016



Bonhams

HONG KONG







FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 29 November 2016 at 14.00
2016年11月29日星期二下午兩點

Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place,
Hong Kong

香港邦瀚斯藝術廊
金鐘太古廣場一期2001室

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Sunday 27 November 10.00 - 19.00
Monday 28 November 10.00 - 19.00
Tuesday 29 November 10.00 - 12.30

PREVIEW

台北 **TAIPEI**

Saturday 29 October 10.00 - 19.00
Sunday 30 October 10.00 - 19.00

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SALE NUMBER

23357

We would like to thank
Natalia Brusa for the
design of the catalogue.

PAYMENT

For an overview of the payment
process please refer to Clause 9
of the "NOTICE TO BIDDERS" at
the back of this catalogue.

ILLUSTRATIONS

Front cover: Lots 26 (detail)
Back cover: Lot 32
Inside front cover: Lot 35 (detail)
Inside back cover: Lot 19 (detail)

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The Property of a British Family

英國家族藏品

1

A RARE JUNYAO OCTAFOIL 'LOTUS' DISH

13th century

The dish rising from a slightly recessed base to shallow curved sides below a flared barbed rim, covered overall in a thick lustrous lavender-blue glaze thinning to a mushroom tone at the rim.

11.6cm (4 1/2in) diam.

HK\$400,000 - 600,000

US\$52,000 - 77,000

十三世紀 鈞窯天藍釉葵花口盤

Provenance:

Edward T. Chow (1910-1980)

Sotheby's Hong Kong, *The Edward T. Chow Collection: Part Two, Early Chinese Ceramics and Ancient Bronzes*, 16 December 1980, lot 274

Colonel R.J.H. Carson, OBE (1910-1983) and Mrs L.M.F. Carson (d.1987) Collection no.67

A distinguished British private collection, and thence by descent

來源:

仇焱之（1910-1980年）舊藏

香港蘇富比，《太倉仇氏抗希齋曾藏珍品圖錄第二輯：陶瓷青銅》，1980年12月16日，拍品編號274

獲頒發官佐勳章的R.J.H. Carson陸軍上校（1910-1983年）伉儷收藏（其夫人L.M.F. Carson卒於1987年），收藏編號67

顯赫英國私人收藏，後由其家族繼承



Edward T. Chow (1910-1980)

Edward 'Eddie' T. Chow (1910-1980), resided at the French Concession of Shanghai city and lived briefly in New York, before moving to Hong Kong in 1949 and then Switzerland in 1967. He was amongst the most respected dealers of his generation and known for his three fundamental tenets in building his collection: rarity, quality and decoration.

仇焱之（1910-1980年），國際知名古董商、陶瓷收藏家。幼年跟隨上海晉古齋朱鶴亭作為其學徒，抗戰之後遷往香港發展，後來於瑞士居住。在香港期間與敏求精舍創始人胡惠春、徐伯郊等為第一批南下香港的收藏家。仇焱之先生精鑑賞、富收藏，其為人及藏品一直受眾人欣賞。

The present dish is rare in its lotus-lappet shaped barbed-rim form, indicative of the period between the Southern Song and Yuan dynasty. Compare a related *Junyao* barbed-rim dish, Song/Yuan dynasty, in the collection of the Weltkulturen Museum, Frankfurt (previously named the Städtliches Völkermuseum), illustrated by R.Schmidt, *Chinesische Keramik*, Frankfurt, 1924, pl.47(d); and see another related example, illustrated by A.Leth in *Catalogue of Selected Objects of Chinese Art in the Museum of Decorative Art, Copenhagen*, Copenhagen, 1959, no.88. Similar lotus-shaped wares were produced during the Southern Song dynasty in other materials such as silver and lacquer; compare a silver 'lotus' barbed-rim dish, excavated from a tomb dated to 1274 of Zhou, wife of Wu Chou, De'an Prefecture, Jiangxi Province, and a lacquer cup stand, Southern Song dynasty, illustrated in *Sō Gen no bi: denrai no shikki o chūshin ni*, Tokyo, Nezu Bijutsukan, 2004, no.158, p.189, fig.62d.

See a related *Junyao* hexafoil 'lotus' dish, Song dynasty, which was sold at Sotheby's London on 12 July 2006, lot 39.

類似於本器的葵花口盤甚為少見，或為金/元時期燒造。法蘭克福世界文化博物館藏一宋/元代的鈞窯葵花口盤可資參考，收錄於R.Schmidt，《Chinesische Keramik》，法蘭克福，1924年，圖版47(d)；另見一例藏於哥本哈根裝飾藝術博物館，著於A.Leth，《Catalogue of Selected Objects of Chinese Art in the Museum of Decorative Art, Copenhagen》，哥本哈根，1959年，編號88。本器的葵花口造型也見於其他品種如銀器和漆器，江西省德安縣南宋咸淳十年（1274年）周氏墓曾出土一件銀葵花口盤和一件漆葵花口托盞，收錄於《Sō Gen no bi: denrai no shikki o chūshin ni》，東京根津美術館，2004年，編號158，頁189，圖62d。

倫敦蘇富比曾售出一鈞窯葵花口盤亦可供參考，2006年7月12日，拍品編號39。





2

A LONGQUAN CELADON CARVED BOWL

Early Ming Dynasty

The deep fluted sides supported on a short tapered foot, the exterior carved with two rows of lotus petals, the interior cavetto decorated with meandering leafy scrolls bearing the 'Flowers of the Four Seasons' surrounding a central medallion enclosing a fruit spray, covered in a lustrous sea-green glaze.
21.3cm (8 1/2in) diam.

HK\$120,000 - 150,000

US\$15,000 - 19,000

明初 龍泉青釉刻花蓮瓣碗

Provenance:

Nicholas de la Mare Thompson (1928-2010)

來源：

尼古拉斯·湯姆森舊藏（1928-2010）

Nicholas de la Mare Thompson (1928-2010), was grandson of the author Walter de la Mare and brother to Julian Thompson, the renowned specialist in the field of Chinese Ceramics. He was an active member of the Oriental Ceramics Society in London.

此拍品為尼古拉斯·湯姆森舊藏，尼古拉斯是著名作家沃特兒之孫，同時亦是著名中國陶瓷專家朱湯生之兄。同其兄一樣，尼古拉斯熱愛東方陶瓷收藏，尤其對早期單色釉瓷痴迷。他曾任倫敦東方陶瓷協會委員會委員，曾發表過東方陶瓷研究的獨到見解。

A related Longquan celadon bowl carved with two rows of lotus petals, early Ming dynasty, is in the National Palace Museum, Taipei, illustrated by Tsai Mei-fen, *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2011, pls.9-10; compare also with the scrolling blossoms in the present lot to two other bowls, illustrated in *ibid.*, pls.7 and 11.

It is interesting to note that some of the blue and white 'lotus' bowls made in the Imperial kilns during the Yongle and Xuande periods share the same design of the double lotus petals on the exterior and the meandering floral scrolls on the cavetto; see an example of a blue and white 'lotus' bowl, Xuande mark and of the period, in the Tianminlou Collection, illustrated in *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, Hong Kong, 2015, no.117.

Compare a similar example, but with the centre of the interior with a lotus blossom and a key-fret band around the rim, which was sold at Christie's Hong Kong on 30 May 2012, lot 4243.

台北國立故宮博物院藏兩件龍泉窯青釉蓮瓣碗可資參考，該兩件外壁均飾兩層疊壓蓮瓣紋，與本器類似，見蔡玫芬編，《碧綠－明代龍泉窯青瓷》，台北，2011年，圖版9至10；本器碗內的轉枝花卉紋亦可與台北故宮藏的另外兩件作對比，見圖版7和11。

明代永樂及宣德時期的青花蓮子碗也見類似的紋飾，其外壁同樣飾雙層疊壓蓮瓣紋，內壁飾轉枝花卉紋。天民樓藏一例可資參考，見香港歷史博物館展覽圖錄《日昇月騰：從敏求精舍藏品看明代》，香港，2015年，編號117。

香港佳士得曾售出一例與本器類似，該碗碗心飾蓮花，口沿下飾回紋，2012年5月30日，拍品編號4243。





Almira Goodsell Rockefeller (1844-1920)

Almira Geraldine Rockefeller (1844-1920), born Almira G. Goodsell, married in 1864 William Avery Rockefeller Jr. (1841-1922), a prominent member of the Rockefeller family. The Rockefeller dynasty dominated the American industrial, political and financial businesses for over one hundred and forty years and is regarded as one of the most powerful families in US history, controlling one of the world's largest fortunes in the oil business during the late 19th and early 20th centuries. Almira Rockefeller was very active with numerous philanthropic activities as well as in war relief work.

Copper-red glazes, which had not been revisited since the Ming dynasty, were not only successfully fired but technically improved during the Kangxi period renowned for its *langyao* and 'peach bloom' group. These may have been produced under the supervision of Zang Yingxuan and Lang Tingji, who demonstrated a commitment to precision and technological innovation, which would determine the subsequent history of Qing Imperial porcelain production; see J.Hay, 'The Diachronics of Early Qing Visual and Material Culture', in *The Qing Formation in World Historical Time*, Cambridge, 2004, p.318.

The present vase, with its combination of the compressed globular bottle vase form and use of the copper-red glaze, is a development of the Yongzheng reign, celebrated for its innovative forms and technical virtuosity, demanded by the emperor, a highly discerning connoisseur of art.

The form is related to that of a bottle vase decorated in *clair-de lune* glaze, Yongzheng mark and of the period, in the Fitzwilliam Museum, Cambridge, no.C.9-1948; as well as that shown in outline, recorded by Geng Baochang in *Ming Qing ciqi jian ding*, Hong Kong, 1993, p.236, fig.9. The compressed globular bottle vase form continued onto subsequent reigns as exemplified in a copper-red glazed compressed bottle vase, Qianlong seal mark and of the period, which was sold at Christie's Hong Kong on 27 November 2013, lot 3506.

The Property of a Gentleman

紳士藏品

Lots 3 - 4

3

A RARE COPPER-RED-GLAZED BOTTLE VASE

Yongzheng six-character mark and of the period

The compressed pear-shaped body elegantly rising from a slightly spreading foot to a tall cylindrical neck beneath a lightly flared mouth, richly applied to the exterior with an even copper-red glaze stopping neatly at the rim and foot.

23.3cm (8 7/8in) high

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

US\$100,000 - 150,000

清雍正 霽紅釉長頸瓶 青花「大清雍正年製」楷書款

Provenance:

Almira Goodsell Rockefeller (1844-1920), wife of William A. Rockefeller Jr. (1841-1922), and thence by descent, by repute
An American private collection

來源：

傳威廉·埃弗里·小洛克菲勒（1870-1922年）之妻，阿爾米拉·古德賽爾·洛克菲勒夫人（1844-1920年）舊藏，後由其家族繼承
美國私人收藏

阿爾米拉·古德賽爾·洛克菲勒（1844-1920年）為威廉·埃弗里·小洛克菲勒（1870-1922年）之妻，兩人於1864年結為夫婦。威廉是聞名於世的洛克菲勒家族成員之一，其家族在美國的工業、政治和銀行業等領域佔有重要的一席之地。洛克菲勒家族在美國佔有舉足輕重的地位超過一百四十年，並在十九世紀末到二十世紀初之間控制着全美國的石油資源，而且在文化、藝術、公共事業方面都做出巨大貢獻。阿爾米拉對許多慈善和戰後救濟工作做出了積極的貢獻。

銅紅釉燒造對技術要求極高，明代宣德以後因種種原因，燒造逐漸減少，至明晚期幾乎停燒，直到清代康熙晚期才再度興盛起來，當時清朝廷派駐景德鎮的督陶官臧應選及郎廷極管理業務時所燒製的御窯瓷器色品種甚多，尤其是紅釉瓷，包括豇豆紅、郎窯紅、和霽紅釉等，反映出當時的燒造技術已十分成熟，更多論述可參閱J.Hay「The Diachronics of Early Qing Visual and Material Culture」一文，刊於《The Qing Formation in World Historical Time》，劍橋，2004年，頁318。

單色釉以其釉色及釉質取勝，所以對窯火溫度的掌握必須非常嚴格，呈色才能控制自如，可見燒製難度極高。雍正一朝所製的單色釉可說是最為成功的，無論從其胎質、釉色、造型以及藝術風格等均無可挑剔，水平之高可說是達到了歷史的高峰。此瓶完全符合雍正皇帝講究簡約而含蓄的審美眼光，或為雍正皇帝親自授意景德鎮御窯廠燒造。

本瓶造型雅緻，比例協調，釉色均勻，為清朝御窯廠銅紅釉再度盛行後又一佳作。雍正朝在瓷器造型方面進行了多方面的創新，像本拍品的荸薺扁瓶除了見直口長頸者，亦有見頸肩部凸有弦紋的品種，本器器型與耿寶昌先生書中的雍正器型示意圖的荸薺瓶相近，見《明清瓷器鑒定》，香港，1993年，頁236，圖9；類似的造型也見劍橋菲茨威廉博物館藏一清雍正帶款天藍釉荸薺瓶，博物館編號C.9-1948；雍正紅釉荸薺瓶的例子傳世品中似乎不為多見，因此更顯得本器彌足珍貴，唯香港佳士得曾售出一清乾隆紅釉荸薺瓶可資參考，2013年11月27日，拍品編號3506。

大清雍正
元年製



4

A RARE COPPER-RED-GLAZED GARLIC-NECK BOTTLE VASE

Qianlong seal mark and of the period

The globular body rising from a splayed foot to a long slender neck surmounted by a garlic-shaped bulbous mouth, covered with a rich copper-red glaze of an attractive tone stopping neatly at the mouth and foot rim.

28cm (11in) high

HK\$300,000 - 500,000

US\$39,000 - 64,000

清乾隆 紅釉蒜頭瓶 青花「大清乾隆年製」篆書款

Provenance:

Almira Goodsell Rockefeller (1844-1920), wife of William A. Rockefeller Jr., and thence by descent, by repute

An American private collection

來源：

傳威廉·埃弗里·小洛克菲勒（1870-1922年）之妻，阿爾米拉·古德賽爾·洛克菲勒夫人（1844-1920年）舊藏，後由其家族繼承
美國私人收藏

The crushed-raspberry tone of the copper-red glaze, as beautifully shown in the present vase, is in continuation of the copper-red glaze re-introduced during the Kangxi reign and inspired by the copper-red glazes used in the early Ming dynasty, during the reign of the Xuande emperor. The form follows on that used during the preceding Yongzheng reign, as can be seen in a lazurite blue glazed vase, Yongzheng seal mark and of the period, from the Qing Court Collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Monochrome Porcelain*, Shanghai, 1999, pl.194.

See a similar copper-red glazed garlic-neck vase, Qianlong seal mark and of the period, illustrated by P.Y.K.Lam, ed., *Ethereal Elegance: Porcelain Vases of the Imperial Qing: The Huaihaitang Collection*, Hong Kong, 2007, no.7.

Compare with a similar copper-red glazed garlic-neck bottle vase, Qianlong seal mark and of the period, which was sold at Sotheby's London on 16 May 2012, lot 178.

此瓶造型秀美，線條柔和，銅紅釉呈色較為鮮豔。乾隆時期的一些瓷器仍承襲了雍正朝的造型，見北京故宮藏一清宮舊藏清雍正青金藍釉蒜頭瓶，收錄於《故宮博物院藏文物珍品大系：顏色釉》，上海，1999年，圖版194。

香港懷海堂藏一清乾隆紅釉蒜頭瓶與本器甚為相似，見林業強，《機暇情賞：懷海堂藏清代御窯瓷研》，香港，2007年，編號7。倫敦蘇富比亦曾售出一類似清乾隆帶款紅釉蒜頭瓶可作參考，2012年5月12日，拍品編號178。



5

A RARE FLAMBÉ-GLAZED LOBED VASE

Impressed Jiaqing seal mark and of the period
Finely potted with a generous rounded ovoid body rising from a spreading foot to an everted lipped rim, applied overall with a rich vibrant purplish-red glaze with broad creamy lavender-blue streaks, the base with a coffee-coloured glaze.

19cm (7 ½in) high

HK\$700,000 - 900,000

US\$90,000 - 120,000

清嘉慶 窯變釉瓜棱石榴尊 「大清嘉慶年製」篆書印款

Provenance:

A Scottish private collection
Sold in our London rooms on 8 November 2012, lot 122

來源:

蘇格蘭私人收藏

倫敦邦瀚斯，2012年11月8日，拍品編號122

The present vase is remarkable for its attractive tones of vibrant reddish purple and milky blue as well as its well-proportioned pomegranate form, which represents one of the best examples of its type. The high quality and the shape of the vase are a direct continuation from the preceding Qianlong reign, indicating it may have been produced in the early Jiaqing period.

For related examples, Qianlong seal marks and of the period, see one illustrated in the *Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, vol.2, Tokyo, 1981, pl.75; another illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.4 (II), London, 2010, no.1811; and a further example is illustrated by J.Ayers, *Chinese Ceramics in the Baur Collection*, vol.2, Geneva, 1999, no.A.291, pl.260. Compare also a flambé-glazed 'pomegranate' vase, Qianlong incised seal mark and of the period, which was sold at Christie's Hong Kong on 29 May 2013, lot 2287.

尊呈花瓣式，花口外撇，束頸，斜肩，圓腹，器身均勻分佈六條凹線，圈足微外撇，底部「大清嘉慶年製」六字篆書款。通體施窯變銅紅釉，器身呈紫色，凹線處釉呈天藍色，紫釉與天藍、月白兩色斑駁相間，互相輝映，內施天藍釉。尊因形似石榴，故稱石榴尊，其造型別緻，比例規整端莊，釉質瑩潤，釉色濃艷悅目，其華麗之美及製瓷水平仍保持著乾隆朝御窯遺風，此尊或為嘉慶御窯早期之作。

類似的清乾隆帶款作品可參考台北國立故宮博物院藏一例，錄於《故宮清瓷圖錄》，第二冊，東京，1981年，圖版75；又見玫茵堂一例，錄於康蕊君，《中國陶瓷》，第四集（下冊），倫敦，2010年，編號1811；再參考鮑氏東方藝術館一例，見J.Ayers，《Chinese Ceramics in the Baur Collection》，第二冊，日內瓦，1999年，編號A.291，圖版260。香港佳士得亦曾售出一清乾隆作品可資參考，2013年5月29日，拍品編號2287。



A DISTINGUISHED EUROPEAN
PRIVATE COLLECTION

顯赫歐洲私人珍藏御用瓷器

Lots 6 - 11







The collector's home, Alexandria, Egypt, pre-1952
藏家位於埃及亞歷山大港的住處 (1952年前)

The European private collection to which these rare Imperial porcelains belong, ranging from the Zhengde to the Yongzheng period, was formed by a highly discerning collector, mostly between the 1930s and the 1960s.

The pieces forming the collection in its entirety, were acquired from some of the foremost dealers of their generation, including in London John Sparks, Bluett's and William Clayton, in Paris L.Wannieck and Pierre Saqué and in New York Frank Caro (as successor to C.T. Loo). In a correspondence between John Sparks and the owner in 1930, the former was informed that a recently acquired piece has arrived safely despite the hard landing of the aeroplane...

The exceptional rarity of many of the pieces stand as a testament to the connoisseur's eye of the collector. The collection moved with the owner and her family across three continents, always beautifully displayed around the home to be enjoyed and admired daily.

此組拍品屬同一歐洲藏家，此藏家眼光獨到，其收藏大部分從上世紀的三十年代到六十年代間組成，一部分來自於老一代頂級古董商之手，如倫敦John Sparks 和 William Clayton，巴黎L.Wannieck和Pierre Saqué及紐約Frank Caro（既為盧芹齋繼承人）。其中在John Sparks和藏家的一則有趣通信中，藏家被告知「最近獲得的一件古董已安全到達，儘管降落時飛機是硬著陸...」，獨具眼光之外不乏幽默談諧。

此藏家藏品主要以明正德至清雍正年間御用瓷器為主，每件盡顯皇家風度，精美絕倫，其品質足顯示藏家高雅藝術品味。此批藏品更隨藏家及家人的移居，先後跨越了三個大洲，而其藏品從不離身，不論定居何處，藏家都會將藏品於家中陳列賞玩。





The Property of a Gentleman

紳士藏品

Lots 6 - 11

6

A RARE PAIR OF IMPERIAL YELLOW-GLAZED DISHES

Zhengde six-character marks and of the period
Each with shallow rounded sides rising to a slightly flaring rim, covered overall in a glaze of even bright egg-yolk yellow glaze, the base glazed white, wood stands.

Each 17.8cm (7in) diam. (4).

HK\$300,000 - 500,000

US\$39,000 - 64,000

Provenance:

Bluett & Sons, Ltd., London

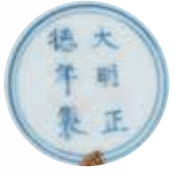
A distinguished European private collection, and thence by descent

來源：

倫敦古董商Bluett & Sons, Ltd.

顯赫歐洲私人收藏，後由其家族繼承

明正德 黃釉盤一對 青花「大明正德年製」楷書款



Yellow-glazed wares such as the present lot are believed to have been produced for use at the Imperial Court, although a small number have reached other Royal collections and were possibly given as Imperial gifts; see for example a pair of bowls, Zhengde marks and of the period, in the Ottoman Royal Collection, illustrated by R.Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, London, 1986, vol.2, p.448, pl.775.

Similar dishes are preserved in important museum and private collections; see one example from the Qing Court Collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, pl.41; another pair of similar size is illustrated by A.M.Joseph, *Ming Porcelains: Their Origins and Development*, London, 1971, pl.103; and see a further example illustrated by J.Ayers, *Chinese Ceramics: The Koger Collection*, London, 1985, pl.69.

A similar single yellow-glazed dish, Zhengde mark and of the period, from the Roger Pilkington Collection, was sold at Sotheby's Hong Kong on 6 April 2016, lot 31.

土耳其伊斯坦布爾托普卡比皇宮舊藏中，亦有一對明正德黃釉碗，見R.Krahl, 《Chinese Ceramics in the Topkapi Saray Museum, Istanbul》, 倫敦, 1986年, 卷2, 頁448, 圖版775, 作為明代皇宮用器的黃釉碗出現在奧斯曼帝國皇室收藏中, 可能隱射明代皇室與奧斯曼蘇丹皇室有所交流。類似之例選藏於不同的重要博物館和私人收藏, 見北京故宮博物院清宮舊藏一例, 錄於《故宮博物館藏文物珍品大系: 顏色釉》, 香港, 1999年, 圖版41; 另見一對與本器尺寸相近的例子, 載於A.M.Joseph, 《Ming Porcelains: Their Origins and Development》, 倫敦, 1971年, 圖版103; 再參考一例, 見J.Ayers, 《Chinese Ceramics: The Koger Collection》, 倫敦, 1985年, 圖版69。

羅傑·瑟金頓舊藏一相似之例亦可資參考, 後售於香港蘇富比, 2016年4月6日, 拍品編號31。

7

A PAIR OF YELLOW-GLAZED INCISED BOWLS

Kangxi six-character marks and of the period
Each finely potted with deep rounded sides raised on a straight foot, the exterior finely incised with four stylised flowerheads alternating with wispy clouds, all above a lappet border, the interior with a further flowerhead, covered with a lustrous glaze of egg-yolk-yellow tone, wood stands.

Each 12cm (4 3/4in) diam. (4).

HK\$180,000 - 240,000
US\$23,000 - 31,000

清康熙 黃釉暗刻團花紋一對
青花「大清康熙年製」楷書款

Provenance:

William Clayton Ltd., London, acquired by the below on 16 March 1960
A distinguished European private collection, and thence by descent

來源：

倫敦古董商William Clayton Ltd.，由前一藏家購於1960年3月16日
顯赫歐洲私人收藏，後由其家族繼承

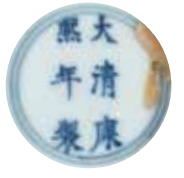
Compare a similar example from the Elphinstone collection, now in the Sir Percival David Foundation in the British Museum, London, listed in *Illustrated Catalogue of Ming and Qing Monochrome Wares*, London, 1989, PDF,A.599; see another, illustrated by R.Krahl and C.von Spee in *Chinese Ceramics from the Gulexuan Collection*, Lunen, 2003, no.97; and a further example from the Kostolany collection was included in the Oriental Ceramic Society exhibition, *Monochrome Porcelain of the Ming and Manchu Dynasties*, London, 1948, no.188.

A similar single yellow-glazed incised bowl, Kangxi mark and of the period, was sold at Christie's Hong Kong on 26 November 2014, lot 3291.

倫敦大維德基金會藏一例為埃爾芬斯通(Elphinstone)舊藏，現存倫敦大英博物館，列於《Illustrated Catalogue of Ming and Qing Monochrome Wares》，倫敦，1989年，PDF,A.599；另見一例收錄於康蕊君及史明理，《Chinese Ceramics from the Gulexuan Collection》，呂嫩，2003年，編號97；再參考一例為科斯托蘭尼(Kostolany)收藏，曾展於東方陶瓷學會展覽《Monochrome Porcelain of the Ming and Manchu Dynasties》，倫敦，1948年，編號188。香港佳士得曾售出一例與本器相似，2014年11月26日，拍品編號3291。



7 (invoice)





8

**A PAIR OF VERY RARE YELLOW-GLAZED INCISED
'DRAGON' DISHES**

Yongzheng six-character marks and of the period
Each well potted with shallow curved sides, the well intricately incised with two leaping five-clawed dragons chasing a flaming pearl amidst billowing clouds and fire scrolls, encircled around the cavetto with eight flowers of the seasons including lotus, peony, hibiscus, rose, camellia, chrysanthemum, plum blossom and cherry blossom, the underside similarly decorated with four dragons each chasing a flaming pearl, covered in rich egg-yolk-yellow glaze stopping short of the foot ring, the white-glazed base with a six-character *kaishu* mark.
32.2cm (12 5/8in) and 31.8cm (12 1/2in) diam.

HK\$250,000 - 400,000
US\$32,000 - 52,000

清雍正 黃釉刻花雙龍戲珠紋盤一對
青花「大清雍正年製」楷書款



Provenance:

Pierre Saqué, Paris

A distinguished European private collection, and thence by descent

來源：

巴黎Pierre Saqué

顯赫歐洲私人收藏，後由其家族繼承



Image courtesy of the Victoria and Albert Museum, London
維多利亞及阿伯特博物館藏

The design of the dishes is in direct continuation from the Kangxi reign, albeit covered with rich yellow glaze rather than the combination of yellow, green and aubergine glazes, as can be seen on a related Kangxi mark and period dish, illustrated by R.L.Hobson, *The George Eumorfopolous Collection Catalogue of Chinese Ceramics and Persian Pottery and Porcelain*, London, vol.V, 1927, pl.XXXVIII, no.E199.

Yongzheng period examples such as the present lot are very rare; a single similar dish is in the Victoria and Albert Museum, London, museum no.1492-1902; and compare another similar dish illustrated by A.Eggebrecht, et al., *China eine Wiege der Weltkultur*, Mainz, 1994, no.268.

A similar yellow-glazed incised 'dragon' dish, Yongzheng mark and of the period, was sold at Christie's New York on 30 March 2005, lot 436.

本器造型及紋飾繼承前朝康熙一朝遺風，但同紋飾者多見黃地綠褐彩，如一康熙例子但施黃綠褐釉，為George Eumorfopolous舊藏，著錄於R.L.Hobson，《The George Eumorfopolous Collection Catalogue of Chinese Ceramics and Persian Pottery and Porcelain》，倫敦，第五冊，1927年，圖版XXXVIII，編號E199。

類似於本器僅施黃釉之清雍正龍紋盤極為罕見，倫敦維多利亞及阿伯特博物館藏一例，博物館編號1492-1902；另參考一例收錄於A.Eggebrecht，《China eine Wiege der Weltkultur》，美茵茨，1994年，編號268。紐約佳士得亦曾售出一相似之例，2005年3月30日，拍品編號436。



大清
雍正
年製

大清
雍正
年製



9

**A PAIR OF MAGNIFICENT AND RARE LARGE IMPERIAL
YELLOW-GLAZED INCISED 'AUSPICIOUS EMBLEMS' DISHES**

Yongzheng six-character marks and of the period
Each superbly potted with shallow rounded sides rising from a short tapered foot to a broad everted lipped rim, the interior brilliantly and meticulously incised with a central *shou* medallion surrounded by a band of five bats interspersed with lotus blooms amidst foliate tendrils, further encircled by a row of the Eight Buddhist Emblems at the cavetto, each emblem tied with ribbons and supported on lotus blooms, all below a border of confronted pairs of stylised dragons separated by *shou* medallions, the exterior finely incised with three fruiting peach branches alternating with pairs of bats, covered overall in a rich glaze of egg-yolk-yellow tone, the base glazed white, wood stands.
40.6cm (16in) and 41cm (16 1/8in) diam. (4).

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

清雍正 黃釉刻花五福捧壽八吉祥紋大盤一對
青花「大清雍正年製」楷書款



Provenance:

Acquired from Henry, 6th Earl of Carnarvon (1898-1987), by repute
A distinguished European private collection, and thence by descent

來源：

傳得於亨利·第六代卡那封伯爵（1898-1987年）
顯赫歐洲私人收藏，後由其家族繼承



9 (profile of one of the pair)



Bonhams London, 8 June 2004, lot 119
倫敦邦瀚斯·2004年6月8日·拍品編號119

The present pair of exquisite dishes is exceedingly rare; no other similar yellow-glazed dish of the same design, dating to the Yongzheng period, appears to have been published. However, two dishes of the same form, size and design, but decorated in yellow, green and aubergine glazes, Yongzheng marks and of the period, are recorded: the first, from the Edgar collection, which was sold in our London rooms on 8 June 2004, lot 119, illustrated in *Encompassing Precious Beauty: The Songzhitang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, no.26; and the second, from the Edward H. Bennett collection which was sold at Sotheby's New York on 16 March 2016, lot 306.

The elaborate design, which appears to have been devised during the Yongzheng reign, demonstrates the consummate skill of the craftsmen, creating a perfectly balanced composition, precisely executed on each charger in finely incised lines.

The highly auspicious symbolism particularly powerful in the wishes for long life, suggests they were most probably specially commissioned for an important Imperial occasion such as an Imperial birthday. The *shou* character, forming the centre of the dish, symbolises longevity; bats represents 'good fortune' and five bats are especially auspicious, representing 'The Five Blessings' of prosperity, long life, love of virtue, health and a natural death. Combined, the decoration of five bats surrounding the *shou* character forms a rebus for *wu fu peng shou* (五福捧壽), which may be translated as 'longevity held up by the five blessings'; the bat, *fu* (蝠) and peach *shoutao* (壽桃) form the pun *fushou shuangquan* (福壽雙全) or 'may you have both blessings and longevity'; the 'Eight Buddhist Emblems', *bajixiang*, represent the offerings presented to Shakyamuni by the gods upon his enlightenment, and the motif entered Chinese design around the time of the Yuan dynasty, when they became symbols of good fortune.

The design was repeated during the Qianlong reign on yellow, green and aubergine glazed dishes; see J. Ayers, *Chinese Ceramics in the Baur Collection*, vol.2, Geneva, 1999, no.205.

類似以刻花飾五福捧壽之大盤，雍正一朝，極為少見，單色黃釉者，傳世品更甚稀少。目前有著錄者，僅見兩例黃地三彩大盤，一件為Edgar舊藏，後售於倫敦邦瀚斯，2004年6月8日，拍品編號119，著錄於《瑯環琳瑯：松竹堂中國御窯瓷器珍藏》，香港，2016年，編號26；另一件為Edward H. Bennett舊藏，後售於紐約蘇富比，2016年3月16日，拍品編號306。

此對大盤燒造精湛，紋飾繁複卻有層次感，劃花線條極為細膩，暗刻的花紋透過釉層清晰可見，黃釉色澤淡雅，盡顯工匠爐火純青的工藝，實為雍正黃釉御窯瓷器中難得佳作。

大盤中心圖案繪五蝠環於「壽」字，寓意「五福捧壽」，據《尚書·洪範》載：「五福，一曰壽，二曰富，三曰康寧，四曰攸好德，五曰考終命」；而壽桃和蝙蝠的結合亦象徵福壽雙全，加上佛教常用的象徵吉祥的八寶紋，本器充滿長壽多福的吉祥含義，應為皇室祝壽而特製的器物。

此類作品到了乾隆時期仍然燒製，見一清乾隆黃地綠褐彩的例子，藏於鮑爾東方藝術館，著錄於J. Ayers，《Chinese Ceramics in the Baur Collection. Volume 2》，日內瓦，1999年，編號205。



A VERY RARE IMPERIAL YELLOW-ENAMELLED 'LOTUS' MOULDED DISH

Yongzheng six-character mark and of the period

The shallow rounded dish superbly moulded on the exterior with a band of lotus petals radiating from a short foot towards the barbed rim, the interior decorated with a similar band of undulating lotus petals emanating from a central lotus seed pod, covered overall in an enamel of soft egg-yolk tone, wood stand.

29.5cm (11 1/2in) diam. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

清雍正 黃釉蓮瓣式盤 青花「大清雍正年製」楷書款

Provenance:

A distinguished European private collection, and thence by descent

來源:

顯赫歐洲私人收藏，後由其家族繼承

This very rare dish is one of the finest examples of Imperial monochrome porcelain produced for the Imperial Court during the Yongzheng reign; combining the vivid yellow enamel glaze with the refined moulded technique, creating a naturalistic open lotus form, reminiscent of the moulded chrysanthemum shaped dishes, achieving a striking result.

Similar examples are preserved in important museum and private collections. See a similar dish illustrated in *Gugong bowuyuan cang Qingdai yuyao ciqu*, Beijing, 2005, pl.192; another one is illustrated in *The Prime Cultural Relics Collected By Shenyang Imperial Palace Museum: The Chinaware Volume The Second Part*, Liaoning, 2008, p.85, no.6.; two others in the British Museum, London are published by R.E.Scott, *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, nos.PDF,A.521 and PDF,B.538, pl.C; two further dishes are published in the *Illustrated Catalogue of Tokyo National Museum: Chinese Ceramics II*, Tokyo, 1990, p.181, no.709; and see also another dish in the Fitzwilliam Museum, Cambridge, illustrated by S.Jenyns, *Later Chinese Porcelain: The Ch'ing Dynasty (1644-1912)*, London, 1951, pl.XXXIX.

A lemon-yellow-glazed lotus dish, Yongzheng mark and of the period, was sold at Sotheby's Hong Kong on 15 May 1990, lot 71, illustrated in *Sotheby's Hong Kong. Twenty Years*, Hong Kong, 1993, p.237, no.348.

盤呈蓮花瓣形，弧壁，圈足。盤內外施單色黃釉，足圈內施白釉，底書青花「大清雍正年製」六字楷書款，與雍正時期著名的十二色菊瓣盤概念相近，為專供宮廷御用的瓷器。此盤造型優雅別致，線條流暢有力，蓮花形象雋巧玲瓏，黃釉釉面瑩潤，精美無比，展示了雍正一朝單色釉瓷器的燒製工藝已達到了鼎盛時期。

此類單色黃釉蓮瓣盤傳世品較為罕見，多為重要博物館及私人收藏，北京故宮博物院藏一例，收錄於《故宮博物院藏清代瓷器》，北京，2005年，圖版192；另見一例藏於瀋陽故宮博物院，《瀋陽故宮博物院院藏文物精粹：瓷器卷（下）》，遼寧，2008年，頁85，編號6；倫敦大英博物館亦藏兩例，見R.E.Scott，《Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art》，倫敦，1989年，編號PDF,A.521和PDF,B.538，圖版C；再參考兩例載於《Illustrated Catalogue of Tokyo National Museum: Chinese Ceramics II》，東京，1990年，頁181，編號709；劍橋菲茲威廉博物館藏一例，見S.Jenyns，《Later Chinese Porcelain: The Ch'ing Dynasty (1644-1912)》，倫敦，1951年，圖版XXXIX。

香港蘇富比曾售出一清雍正帶款檸檬黃釉蓮瓣盤可資參考，1990年5月15日，拍品編號71，收錄於《香港蘇富比二十週年》，香港，1993年，頁237，編號348。

大清雍正
正年製



11

**A PAIR OF RARE COPPER-GREEN-GLAZED
INCISED FLORAL BOWLS**

Yongzheng six-character marks and of the period
Each finely potted with deep rounded sides raised on a short straight
foot, the exterior with a densely-incised decoration enclosing five
blossoming flowers borne on leafy foliage, applied overall with a
lustrous glaze of deep rich-green tone displaying an iridescent sheen,
wood stands.

Each 14cm (5 1/2in) diam. (4).

HK\$150,000 - 200,000
US\$19,000 - 26,000

清雍正 綠釉暗刻花卉紋碗一對 青花「大清雍正年製」楷書款

Provenance:

A distinguished European private collection, and thence by descent

來源:

顯赫歐洲私人收藏，後由其家族繼承

The present pair of bowls is rare in their dynamic and bold design of floral blooms and feathery leaves, in comparison to the type more commonly decorated with dragon or *bajixiang* motifs.

See a similar example of a single bowl, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol.2, no.887, which was later sold at Sotheby's Hong Kong on 5 October 2016, lot 3661.

Compare also a related copper-green-glazed bowl, incised with lotus blossoms and similar leafy fronds, Yongzheng mark and of the period, in the Victoria and Albert Museum, London, illustrated by R.Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1998, p.90, no.65.

此類綠釉作品更常見飾龍紋或八吉祥紋，本器外壁所飾的纏枝花卉紋較為罕見，且暗刻手法簡練嫺熟，風格頗為豪放生動，有別於雍正一朝常見的嚴謹精細的作風，十分珍貴。

玫茵堂舊藏一例造型和紋飾與本器相似，後售於香港蘇富比，2016年10月5日，拍品編號3661。倫敦維多利亞及阿伯特博館藏一清雍正綠釉暗刻花卉紋碗亦可資參考，見 R.Kerr, 《Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911》，倫敦，1998年，頁90，編號65。









Sir William Burrell (1861-1958)

Sir William Burrell Jr. was a Scottish shipping magnate and philanthropist. In 1918 following a considerable success in the family business, Burrell decided to sell most of his fleet of 30 ships and devote his life to art. By the end of his life Burrell owned some 9,000 works of art including paintings, bronzes, furniture, carpets, metalworks, tapestries, stained glass, carvings and Chinese porcelain and works of art. His interest in Chinese art is thought to have been stimulated by the 1910 *Burlington Fine Arts Club Exhibition*. He acquired Chinese ceramics and works of art from a number of dealers including John Sparks (as early as 1910), Bluett's, Dickinson, Franck, Hancock, Larkin, Nott, Spink, Partridge and Moss. The Chinese group formed the largest single category in his diverse collection. In 1944 he presented his collection to the City of Glasgow and continued to add to it for the rest of his life. He added a generous gift to the city, allowing Glasgow to build a public museum to house the collection, which was constructed in 1983 in Pollok Park, displaying only a portion of his comprehensive collection.

An anecdote, telling of the collector, was recorded by Roger Bluett: 'On the day we opened the *Exhibition of the Rutherford Collection* [in 1948], the door was of course kept shut until the opening time, and we, the members of the firm, went in by the back door. On approaching I found a figure amongst the dustbins. It was Sir William Burrell, then aged 83 [in fact Burrell was 87 years old], trying to get in the back way himself, to steal a march on the other collectors!'; see R.Davids and D.Jellinek, *Provenance*, Oxon, 2011, pp.100-101.

Whilst most of Burrell's collection was gifted to the City of Glasgow, the rare yellow jade tapir has remained with the family. It stands as a testament to the connoisseurial eye of one of the greatest collectors and philanthropists of the early 20th century.

威廉姆·巴勒爵士是蘇格蘭知名的企業家及慈善家。1918年其家族企業取得巨大成功後，巴勒爵士將其企業旗下30多艘貨輪出售，決心投身藝術收藏。其畢生藏品包括書畫、青銅器、家具、波斯地毯、布藝、玻璃器、中國陶瓷等等超過9000多件，其中中國古代藝術品數量最多。巴勒爵士在1910年倫敦的一個高級私人俱樂部舉辦的藝術展接觸中國藝術品，從此醉心於中國藝術品收藏。他的大部分藏品來自當時著名的古董商，包括John Sparks, Bluett's, 迪克森, Franck, Hancock, Larkin, Nott, 斯賓克, 莫斯家族等等，最早可追溯至1910年代。1944年，巴勒爵士將其大部分藏品捐獻給了蘇格蘭格拉斯哥政府，政府在1983年修建格拉斯哥博物館，並在其中設立巴勒珍藏館，向公眾展出他捐獻的部分藏品。

如今巴勒爵士大部分藏品都陳列於格拉斯哥博物館中，但此件黃玉雕犧牛則一直留在巴勒爵士家中至今，實為難得。其玉質瑩潤，雕工流暢，打磨精細，賞玩皆宜，如此品質也從側面反映了20世紀早期西方著名收藏家的品味和眼光。



The Property of a distinguished Scottish Family

重要蘇格蘭家族收藏

12

A VERY RARE YELLOW JADE TAPIR

Qianlong

Superbly carved standing foursquare, with a collar around its neck, the head raised slightly upwards in alert position with the ears swept backwards, the powerful rounded body with stout legs ending in a short curled tail, the stone of a yellow tone with shades of chestnut brown inclusions.

10.2cm (4in) long

HK\$500,000 - 800,000

US\$64,000 - 100,000

清乾隆 黃玉雕犧牛擺件

Provenance:

Sir William Burrell (1861-1958), and thence by descent

來源:

威廉姆·巴勒爵士 (1861-1958) 舊藏，後由其家族繼承

The present lot is an exceptional example - both in its carving and in the choice of the rare yellow and chestnut jade stone - of the peak of jade craftsmanship achieved during the height of the Qing dynasty, in the reign of the Qianlong emperor.

The appreciation of yellow jade is recorded as early as 1388 in the *Gegu Yaolun* (格古要論) written by Cao Zhao, and translated by Sir Percival David as *Chinese Connoisseurship: The Ko Ku Yao Lun. The Essential Criteria of Antiquities*, London, 1971, p.120, where it is noted with regard to the category of yellow jade (huang yu), that: 'stones with the colour of the chestnut kernel, known also as pure (literally 'sweet') yellow, are the most valuable...'

The Qianlong emperor proposed to 'restore ancient ways', suggesting that jade carvers turn to antiquity for models, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance; see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, p.49. The emperor's personal taste is exemplified in the present lot which takes its inspiration from archaic bronzes of the early Warring States period; see a bronze vessel based on a tapir, early Warring States, excavated in 1965 in Shanxi, now in the Shanxi Provincial Museum, illustrated in *Zhongguo qing tong qitu ji*, Beijing, 2005, p.346.



Image courtesy of the Metropolitan Museum of Art, New York
紐約大都會博物館藏

Compare with a white jade tapir, Qianlong, in the Metropolitan Museum of Art, New York (accession no.24.80.138); see also a spinach-green jade tapir-form water dropper, Qianlong seal mark and period, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shanghai, 2009, p.190, no.175; and see a pale green jade tapir-shaped zun, Qianlong, illustrated in *Shanghai Museum Ancient Chinese Jade Gallery*, Shanghai, p.39.

Tapir-shaped vessels were also produced for the Imperial Court in other materials; see a cloisonné enamel tapir-shaped zun, Qianlong mark and of the period, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Metal-bodied Enamel Ware*, Hong Kong, 2001, p.124, no.120.

A related white jade tapir, 18th/19th century, was sold at Sotheby's Hong Kong on 8 April 2013, lot 3203.

此玉雕犧牛玉質偏黃，有褐色糖沁。明人曹昭在《格古要論》中提及：「黃玉如栗者為貴謂之甘黃玉焦黃者次之」，可見黃玉自古倍受珍視。犧牛為古代一種純色牛，《禮記·曲禮下》中：「天子以犧牛，諸侯以肥牛。」其中「犧」是「色純」的意思。最早常見於古代青銅器上，被稱為犧尊。中國自宋代以來，對文學及藝術方面都倡導「復古」。清高宗乾隆繼承宋明以來文人好古的傳統思想，認為古典器物樸素、精純、高雅、有意涵，並將《西清古鑑》交付玉工命其按古彝器樣式雕刻玉器。此玉雕犧牛則是仿古代青銅犧尊而作，見1965年山西出土一件戰國青銅犧尊，現藏於山西省博物館，見《中國青銅器圖集》，北京，2005年，頁346。

紐約大都會博物館藏一件清乾隆白玉雕犧牛（博物館編號24.80.138），可作比較；另見北京故宮博物院清宮舊藏一件清乾隆碧玉犧牛硯滴，見《故宮博物院藏文物珍品大系：文玩》，上海，2009年，頁190，編號175；上海博物館藏一件清乾隆青白玉雕犧尊，可資比較，見《上海博物館玉器館》，上海，頁39。

除玉器外，犧尊的形式還出現在宮廷掐絲琺瑯器中，見北京故宮博物館藏一件清乾隆掐絲琺瑯卷雲紋犧尊，《故宮博物院藏文物珍品大系：金屬胎琺瑯器》，香港，2001年，頁124，編號120。另見香港蘇富比曾售出一件白玉雕犧牛擺件，2013年4月8日，拍品編號3203。





13

**A VERY PALE GREEN AND RUSSET JADE CARVING
OF A RECUMBENT QILIN**

18th century

Well carved as a mythical beast with the head held high and twin horns reaching down its back, its alert bulging eyes framed by furry eyebrows and mane running down the sides, the strong haunches and the bifurcated tail emphasised with bold archaic scrolls, the stone of a very pale green tone with russet inclusions on one side, box.
9.2cm (3 7/8in) long (2).

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

十八世紀 青白玉雕麒麟擺件

Compare a related white and brown jade carving of a qilin, 17th/18th century, from the Oscar Raphael collection, in the Fitzwilliam Museum, Cambridge, illustrated by J.C.S.Lin, *The Immortal Stone: Chinese Jades from the Neolithic to the Twentieth Century*, Cambridge, 2009, no.44.

青白玉質，帶皮色。以圓雕技法，雕麒麟卧狀，身體略傾，雙眼圓睜，相貌神武，造型豐滿。麒麟為吉祥之物，主太平、長壽，有吉祥和幸福的象徵。據記載，伏羲、舜、孔子等聖人都伴有麒麟出現，並帶來神的指示，最終指引勝利。麒麟瑞獸為元明清玉雕流行題材之一。此麒麟玉雕可用作陳設，亦可作為鎮紙使用。英國劍橋大學菲茨威廉博物館藏一件十七或十八世紀白玉雕麒麟，可資比較，見 J.C.S.Lin 著，《The Immortal Stone: Chinese Jades from the Neolithic to the Twentieth Century》，劍橋，2009年，編號44。

The Property of an English Family

英國家族收藏

14

**A VERY FINE WHITE AND BROWN JADE CARVING OF
FOUR MONKEYS**

18th century

Intricately and very imaginatively carved with two seated adult monkeys, one clasping a large peach with both hands, the other gazing at the fruit, one young monkey playfully clambering on its elder's shoulders and resting a foot above another young monkey, all naturalistically carved with wrinkled foreheads and protruding spines finely detailed with incised hairs.

8.8cm (3 1/2in) long x 5.6cm (2 1/4in) wide.

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

十八世紀 白玉巧色雕靈猴獻壽擺件

Provenance:

An English private collection, acquired before 13 December 1961 (date of valuation by Spink & Son Ltd., London), and thence by descent

來源:

英國私人收藏，購於1961年12月13日前（倫敦斯賓克原始單據日期），後由其家族繼承

The jade carving of the four monkeys exemplifies the masterful craftsmanship achieved in the jade ateliers during the 18th century. The craftsman would have assessed the unusual jade stone composed of the rare contrasting white and chestnut-brown tones, utilising the fine natural material to create the exceptionally skilful carving.

The homophone for monkey, *hou* (猴), one of the twelve zodiac animals, is 'nobleman' or 'high official' as well as 'descendants'. The monkey therefore represents the wish for success of one's descendants. The representation of monkey and peach relates to the legendary Sun Wukong, also known as the Monkey King, who stole the peaches of immortality; when shown with baby monkeys as in the present lot, an additional rebus is formed of *beibei fenghou* (輩輩封侯), 'may generations of your descendants gain official salaries'. Therefore, the present lot, bestows the auspicious wishes for success and longevity for generations.

Compare a related white jade group of two monkeys and peaches, 18th century, which was sold in our London rooms on 17 May 2012, lot 75.

此玉雕靈猴擺件雕工精湛，構思巧妙，採用圓雕手法，並巧妙將玉質本身顏色及沁色分開，雕出四隻不同顏色的靈猴。靈猴獻瑞題材玉雕於明清十分流行，常有「長壽吉祥」、「加官晉侯」、「步步高升」之寓意。通常以此主題的玉雕為兩隻靈猴，而此件玉雕採用有限的玉料雕出四隻靈猴，為難得的案台陳設賞玩佳品。見倫敦邦瀚斯曾售出類似的一組十八世紀白玉雕靈猴獻壽擺件，2012年5月17日，拍品編號75。



14 (detail reverse)



The Property of a British Family

英國家族收藏

Lots 15 - 16

15

A VERY FINE PALE GREEN JADE FIGURE OF A LUOHAN

18th century

The aged figure, probably Asita, crisply carved kneeling and wearing long voluminous robes, holding prayer beads in his right hand, the left hand hidden beneath the folds, the face with a benevolent expression defined by a prominent chin, downcast eyes and long, incised eyebrows, the pale green stone of semi-translucent tone with natural icy and grey inclusions, wood stand.

11.3cm (4 1/2in) high (2).

HK\$300,000 - 500,000

US\$39,000 - 64,000

十八世紀 青白玉雕阿氏多尊者像

The highly naturalistic rendering of the emaciated *luohan*, with his expressive facial features and long eyebrows, may identify him as Asita, or the 'Long Eyebrow' *Luohan*, also known as Pindola Bharadvaja and Changmei (長眉羅漢). He was one of the Sixteen or Eighteen *Luohans*, disciples of Gautama Buddha and protectors of the Buddhist faith.

Worship of the 'holy group' became widespread much earlier in China during the Six Dynasties period (4th-6th century). In the late Ming to early Qing period, the sages became a major theme in literati paintings, with the popularity continuing onto later periods as demonstrated in the Qianlong emperor's preservation of the depiction of the Sixteen *Luohans*, attributed to the artist Guanxiu and dated to AD 891, which he instructed to be engraved on stone tablets alongside a eulogy he composed for each figure. This translated also onto contemporaneous decorative art as exemplified in the present lot as well as in other materials.

Fully carved jade seated figures of *luohans* are rare in comparison to those carved within jade 'cave grottos' or boulders. However, related examples can be found in important museum collections: compare three related pale green jade figures of seated *luohans*, Qing dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeaware (II)*, Shanghai 2008, pls.174-176; and see also another pale green jade figure of a *luohan* under a tree, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 8. Qing Dynasty*, Beijing, 2011, pl.92; another example from the Heber R. Bishop collection, is in the Metropolitan Museum of Art, New York, no.02.18.610.

Provenance:

Christie's London, 13 May 2008, lot 83

Acquired from Roger Keverne Ltd., London, on 1 December 2008

A distinguished British private collection

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重要英國私人收藏

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Roger Keverne Ltd 著，《Catalogue》，倫敦，2008年10月30日，編號93

For related examples of jade '*luohan*' boulders see: one from the National Palace Museum, Taipei, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Qing Court*, Taipei, 1997, p.148, fig.43; another example, 18th century, in the British Museum, London, is illustrated by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.410, fig.1; two further examples but in malachite and lapis lazuli, are illustrated in *Chinese Decorative Arts: The Metropolitan Museum of Art Bulletin*, v.55, New York, 1997, pp.34-35.

阿氏多是梵文無比端正的音譯。阿氏多尊者原為十六羅漢中之第十五尊者，是釋迦摩尼的得道弟子。十六羅漢傳入中國後，唐末至五代十國時期演變為十八羅漢，也被稱為長眉羅漢，傳說出生時就有兩條長眉。十八羅漢的名字雖然在唐朝才被譯為漢語並流傳，到宋元以後十八羅漢之說才廣泛流行於宮廷和民間。至清乾隆年間，十八羅漢的名稱更是得到了乾隆皇帝的欽定，自此十八羅漢便以御封為準。

清宮陳設玉器中以羅漢為主題的玉雕多見於山子，而圓雕座像則非常稀少，參看北京故宮博物院藏三件青玉羅漢座像，見《故宮博物院藏文物珍品大系：玉器（下）》，上海，2008年，編號174至176；另見一尊清代青玉雕羅漢山子，著錄於《故宮博物院藏品大系：玉器編8》，北京，2011年，頁122，圖版92；紐約大都會博物館亦藏有一例，博物館編號02.18.610。台北國立故宮博物院藏一件清乾隆玉羅漢山子，著錄於《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁148，圖43；大英博物館有十八世紀玉雕羅漢山子一例，見J.Rawson，《Chinese Jade: From the Neolithic to the Qing》，倫敦，1995年，頁410，圖1；除玉石外，亦有以青金石雕刻者，見《Chinese Decorative Arts: The Metropolitan Museum of Art Bulletin》，卷55，紐約，1997年，頁34-35。





16

A FINE LARGE WHITE JADE BOULDER

Qianlong

The thick stone in the form of a mountain, skilfully worked on both faces with mountainous landscape scenes, the front with two scholars standing before an open pavilion and carrying baskets of flowers, led by an attendant bearing a musical chime, *qing*, all set amidst rocky outcrops and pine and *wutong* trees, the reverse worked with a *wutong* tree and a waterfall tucked behind a rock, the stone of an opaque white tone with pale brown inclusions.

16cm (6 1/4in) high

HK\$250,000 - 350,000

US\$26,000 - 39,000

清乾隆 青白玉雕仙山祝壽圖山子

Provenance:

Charles V. Swain (1914-2006)

Roger Keverne Ltd., London

A distinguished British private collection, acquired from the above on 26 May 2009

來源:

Charles V. Swain 舊藏

2009年5月26日購於倫敦古董商Roger Keverne Ltd.

重要英國私人收藏，後由其家族繼承

Charles V. Swain, Jr., was born in Sarasota, Florida in 1914. He attended the Marion Military Institute, the University of Florida, and the Ringling School of Art. As a teenager, he developed a strong interest in the arts, which naturally led to a career as an interior designer. He was also an indefatigable collector. By the time of his death in 2006 he had built what many consider to be one of the largest and finest private collections of American pewter in the United States. His involvement in the Pewter Collectors' Club of America eventually led to his becoming assistant editor and then editor of the PCCA Bulletin, posts he held from 1962-1973. He was a major collector of Asian art, and founding member of the International Chinese Snuff Bottle Society.

Evocative mountainous landscape scenes carved with scholars, sages and symbolic animals, were much admired during the 18th century, providing the literati class, and indeed the emperor, with inspiration and a momentary escape to idealised pursuits taken between official posts or on retirement.

See a related example of a jade boulder, Qing dynasty, in the National Palace Museum, Taipei, illustrated by Chang Li-tuan *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, nos.40 and 45; see also a further related jade boulder, illustrated by Lin Shwu-shih, *Jade: Ch'ing Dynasty Treasures from the National Museum of History, Taiwan*, Taipei, 1997, no.5.

此玉雕山子為Charles V. Swain, Jr. 舊藏，該藏家1914年出生於佛羅里達洲薩拉索塔市，自幼痴迷於藝術，大學畢業後從事室內設計。工作之餘投身於藝術品收藏，孜孜不倦，日日如一，至2006年逝世前已成為北美最大的錫製藝術品收藏家，並成立北美錫製藝術品收藏協會。同時亦是重要亞洲藝術收藏家，曾是國際鼻煙壺協會創立者之一。

此山子雕仙山祝壽圖，一面雕人物亭台，一面雕山巒松柏，頗具畫意。見台北國立故宮博物院藏一件類似的玉雕山子，著錄於《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，圖40及45；另見一例類似主題雕刻玉山子，林淑心，《清代玉雕之美》，台北，1997年，編號5。



The Property of an English Family

英國家族收藏

17

AN IMPERIAL SPINACH-GREEN JADE DOUBLE-SIDED CIRCULAR SCREEN

Qianlong/Jiaqing

Crisply carved in high relief on one side with a mountainous landscape, featuring a pavilion with a sage, possibly Shoulao, burning incense, accompanied by his young attendant holding a peach branch, all amidst rocks and trees, the reverse decorated with flowering prunus and chrysanthemum blossoms issuing from rockwork, the jade stone with attractive darker and lighter spinach-green tones.

19cm (7 1/2in) diam.

HK\$300,000 - 500,000

US\$39,000 - 64,000

清乾隆/嘉慶 碧玉雙面雕壽星獻壽圓插屏

Provenance:

Captain George Turnour Horton Atchinson (1833-1861), and thence by descent

來源：

喬治·艾金森（1833-1861年）上尉舊藏，後由其家族繼承

The present lot would have once adorned an Imperial hall, possibly one of the desks used by the emperor or his court. The designs on the table screen represent a multitude of well wishes and blessings. Shoulao, the God of Longevity, is often portrayed as a benevolent sage with a prominent cranium and long beard. When paired with the fruit of longevity, peach or *shoutao* (壽桃), it forms the rebus of 'Shoulao bestowing longevity' or *shouxing xianshou* (壽星獻壽), suitable as a gift for an Imperial birthday celebration. The plum blossoms are emblematic of perseverance and purity, as the blooming flowers on withered branches are not only a welcome sight in winter but also a symbol for vigorous old age. As the first flower to bloom each year, they also represent renewal and herald spring.

Compare a related spinach-green jade double-sided 'chrysanthemum' circular table screen, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum. Jade 8. Qing Dynasty*, Beijing, 2011, p.198, pl.157.

See a related larger spinach-green jade double-sided circular screen, Qianlong, which was sold at Sotheby's Hong Kong on 8 October 2014, lot 3684.

此碧玉圓屏以仙山祝壽為主題，另一面雕壽梅和菊花，雕工細緻、清新雅緻，有長壽之意，應為當時宮廷供案陳設之清玩雅器之一。見北京故宮博物院藏一件清碧玉菊花圖圓插屏，見《故宮博物院藏品大系：玉器編8》，北京，2011年，頁198，圖版157。香港蘇富比曾售出清乾隆碧玉圓屏一例，2014年10月8日，拍品編號3684。





Captain G.T.H. Atchinson (1833-1861)

Captain G.T.H. Atchinson entered the army in 1850 at the age of 17, as Ensign to the 67th (South Hampshire) Regiment of Foot, having obtained his commission from Sandhurst. In 1852 he embarked to the West Indies and was quartered in Antigua, St. Kitts and Barbados and obtained his Lieutenancy. In 1857 he was made Adjutant and was promoted in 1858 to a company on the embarkation of the Regiment for Bengal. The 67th left Calcutta in September 1859 and arrived in Canton early November, where they remained until March 1860 at which time the 67th left to join the Expeditionary Army assembling in Hong Kong, for service in North China.

The 67th was appointed to the Second Division and landed at Beitang in August 1860 and was present in the operations and capture of the Taku Forts on 21st August. The 67th formed the advance to Tianjin and was subsequently ordered to proceed to Beijing. The city surrendered to the Allied Army on 13 October, and Captain Atchinson took part in receiving over the Anding Gate. The Regiment left Beijing on 2nd November and on arrival at Tianjin, Captain Atchinson was appointed Deputy-Assistant Quartermaster-General to the force. He held this appointment until July 1861 when he succumbed to smallpox. Captain Atchinson was held by his compatriots and commanders in the highest regard.

The present lot is probably the one referred to in a handwritten 'List of Chinese Presents' as '1 jade plate'.

Captain Atchinson was a talented draftsman, painting in watercolours many of the places he visited during his military appointments. These important documentary watercolours capture a moment in time providing a contemporary view of the Qingyi yuan (Garden of Clear Ripples) as it was then called, and of the Anglo-French flags flying over the Anding Gate, Beijing.

此碧玉圓屏為喬治·T·H·艾金森舊藏。艾金森上尉於1850年參軍，加入英國皇家第67步兵團，時年17歲。1852年被派往西印度群島，先後駐紮在加勒比海安地卡島、聖基茨島及巴巴多斯島等地並榮陞為中尉。1857年至1858年再次被軍隊提拔，被派往印度加入皇家第67團孟加拉步兵團。1859年9月，第67步兵團從印度加爾各答起程並抵達廣東駐紮等候調令，直至1860年三月被調往香港加入英法聯軍部隊。1860年8月，第67步兵團接令作為第二分隊登陸北塘並攻占大沽口砲台，隨後北上佔領天津。同年10月，第67步兵團隨聯軍從安定門攻入北京，最後於11月2日返回天津。當時艾金森上尉在軍中擔任軍隊後勤副總司令，直至1861年逝世。

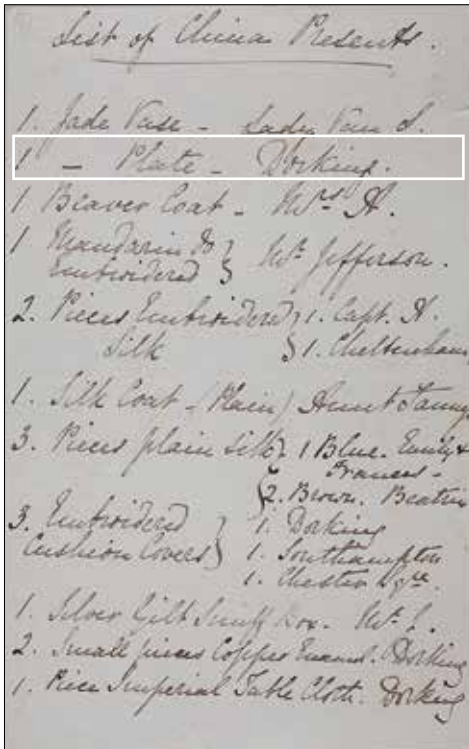
艾金森上尉愛好繪畫，曾在軍旅生涯中創作了很多水彩畫作。這些畫作亦是記錄當時歷史畫面的珍貴資料，如清漪園（頤和園舊稱）及安定門風景畫，都是對當時環境的寫實。



Captain G.T.H. Atchinson, watercolour of the Qingyi Yuan, 1860
清漪園·水彩畫·艾金森上尉繪



Captain G.T.H. Atchinson, watercolour of the British and French flags above the Anding Gate, Beijing, 1860
安定門·水彩畫·艾金森上尉繪



List of presents gifted by Captain G.T.H. Atchinson, 1860-1861
艾金森上尉獲贈物品清單



Memorial tribute to Captain G.T.H. Atchinson, 1861
艾金森上尉紀念碑



Lieutenant General John H.F. Elkington (1830-1889)

Lieutenant General John Henry Ford Elkington CB (1830-1889), was a British Army officer who was later appointed Lieutenant Governor of Guernsey in 1885. Elkington became a Lieutenant with the 6th Regiment of Foot in 1849. He served with his Regiment during the 7th and 8th Xhosa Wars; was appointed Assistant Quartermaster-General to the Ottoman Contingent during the Crimean War; and was the Aide-de-Camp to Field Marshal Sir John Michel GCB, PC during the Indian Mutiny and the Second Opium War. In 1880 he became Deputy Adjutant-General for the Auxiliary Forces at Army Headquarters. Elkington passed away whilst still in service in 1889.

此蓋爐為約翰·艾金頓中校（1830-1889年）舊藏。艾金頓於1849年任英國皇家華威步兵團第六團中尉，並參與非洲科薩人戰役。在克里米亞戰爭中，他被任命為陸軍軍需兵司令兼軍需局局長，在抗壓印度民族起義時，成為時任陸軍元帥約翰·麥克（1804-1886年）的副軍官並於後來入華參與第二次鴉片戰爭。直到1889年逝世前，艾金頓則一直擔任皇家軍隊總司令部輔助軍副總司令以及鐵路要色部隊榮譽上校。



18

**AN EXCEPTIONAL WHITE JADE INCENSE BURNER
AND COVER, LIDING**

Qianlong/Jiaqing

The hemispherical bowl raised on three gently tapering feet, superbly and crisply carved around the exterior with archaic *taotie* masks separated by six vertical flanges, surmounting three pairs of confronting *kui* dragons alternating with mythical birds deftly carved in high relief, the shoulder flanked by a pair of intricately-carved dragon-head handles, the interior cavetto elegantly carved with billowing clouds in raised relief, the domed cover similarly carved and surmounted by a reticulated finial decorated with a coiled dragon. 19.5cm (7 5/8in) across the handles (2).

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

US\$320,000 - 450,000

清乾隆/嘉慶 白玉雕獸面紋三足蓋爐

Provenance:

Lieutenant General John H.F. Elkington CB (1830-1889),
and thence by descent

來源：

約翰·H·F·艾金頓中校舊藏，後由其家族繼承



The present lot is an exceptional example of jade carving, representing the apex of Qing dynasty jade craftsmanship, reaching its peak during the celebrated reign of the Qianlong emperor, both in the masterful carving and the skilful use of the superb lustrous white jade stone.

The vessel is inspired in its *liding* form and design by archaic bronze ritual vessels of the Shang and Zhou dynasties, as advocated by the Qianlong emperor, who proposed to 'restore ancient ways', suggesting that jade carvers turn to antiquity for models, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance; see Chang Li-tuan in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, p.49.

The present vessel was produced from some of the finest white jade stone available during the Qianlong reign. Such high quality jade stones became more available following the Qianlong emperor's conquest of the Dzungar Khanate between 1755 and 1759, renamed Xinjiang, where much of the jade was sourced. The jade carver whilst demonstrating his skills in the form and relief carving, ensured that the magnificent quality of the stone would be exhibited through the areas left unadorned, polished to a lustrous high sheen.

The carving of the incense burner in a *liding* form would have required particularly skilful carving compared to the more commonly seen incense burners in *gui* form or raised on the more simplified cabriole shaped feet. In the present lot the masterful carving is further demonstrated in the high relief *kui* phoenix carved between each of the lobes; compare the conical feet and lobed carving on an archaic jade ewer and cover, *he*, Qianlong, from the National Palace Museum, Taipei, illustrated by Chang Li-tuan, *ibid*, pl.19.

The adroit hand of the master carver is further demonstrated in the unusually powerful dragon-shaped handles and the deft carving of the reticulated dragon finial. Mirroring the wispy clouds of the incense rising from the bowl to its domed cover, the imaginative carver has transformed the interior of the vessel into the heavens, carving in relief *ruyi* shaped cloud scrolls, further bestowing upon the owner auspicious wishes for long life. For a white jade incense burner featuring cloud decoration on the exterior, Qing dynasty, see *Compendium of Collections in the Palace Museum: Jade 10. Qing Dynasty*, Beijing, 2011, no.103.

Compare also with a related calcified jade incense burner and cover with related elaborately carved dragon-head handles which does not feature original suspending loose rings, archaic *taotie* motif and coiled dragon finial on the domed cover, which was sold in these rooms on 24 November 2012, lot 216.

白玉，玉質溫潤，圓形身，侈口，束頸。鏤空龍紋作蓋鈕，蓋內壁及爐內部浮雕卷雲紋，爐腹部及爐蓋外壁雕獸面紋，並以出戟作獸鼻，爐兩側各有一獸首形耳，獸耳下再雕鉤形小耳。器身下承三足，足外壁雕三角形蕉葉紋，腹部下半部三足之間各浮雕一凸起夔鳳紋，紋飾層次豐富，具有立體感，慕古而創新。

乾隆帝慕古求新，認為古典器物高雅並有意涵，一再強調「事不師古說聞匪」，這種古典主義情懷在很多清宮御用器上都有表現。此蓋爐雖主要以仿古獸面紋為主題，但其三足間凸雕夔鳳及器壁和蓋壁內浮雕卷雲紋的方式在同時期同類器物上非常少見。見台北國立故宮藏一件清乾隆白玉鳳盃，見《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁94，圖19；另見北京故宮藏青玉螭耳雲蝠紋蓋爐，其卷雲紋與本蓋爐內壁所飾類似，見《故宮博物院藏品大系：玉器編（10）清》，北京，2011年，頁140，編號103。

香港邦瀚斯曾售出一件清乾隆雞骨白玉雕仿古獸面紋活環薰爐，其獸耳尺寸較大，與此蓋爐類似，2012年11月24日，拍品216。









Kent, UK
英國肯特郡

The Property of a Gentleman

紳士藏品

19

A VERY RARE PAIR OF LARGE DOUCAI JARDINIÈRES

Kangxi six-character marks and of the period

Each heavily and deeply potted on a tapering pedestal and flared towards a wide, flat and foliate rim, the exterior superbly painted in soft underglaze-blue with delicate outlines, colourfully enamelled in shades of green, iron-red, yellow, black, brown, grisaille and gilt with six scenes of Daoist Immortals gathering in an idyllic landscape amidst rocks, overhanging pine trees and swirling waves, each bearing their associated attributes and engaging in various leisure and religious pursuits, the flattened rim decorated with four *shou* characters on a floral diaper ground, the splayed foot moulded with four foliate cartouches enclosing scrolling lotus, with metal liners.

Each 32.8cm (12 7/8in) high x 59.3cm (23 3/8in) wide x 42.7cm (16 7/8in) deep (4).

HK\$500,000 - 800,000

US\$64,000 - 100,000

清康熙 鬥彩群仙祝壽菱花式花盆 「大清康熙年製」 楷書款

Provenance:

An English private collection, acquired circa 1950s-1960s, and thence by descent

來源：

英國私人收藏，蒐集於1950至1960年代，後由其家族繼承

This remarkable pair of hexagonal jardinières is an outstanding example of the ambitious Imperial porcelain commissioned towards the end of the Kangxi period. It has been suggested that this group of sturdily-potted hexagonal jardinières, Kangxi mark and of the period, may be identified with those specially commissioned for the Kangxi emperor's seventieth birthday, which would have occurred in the third month of 1723; see J.Watt, *Possessing the Past: Treasures from the National Palace Museum, Taipei*, New York, 1996, p.504; and P.Y.K.Lam, 'Lang Tingji and the Porcelain of the Late Kangxi Period', *Transactions of the Oriental Ceramic Society*, vol.68, 2003-2004, p.44. The design on the vessels, bursting with Daoist representations and auspicious wishes for long life, would have been highly suitable for such an important Imperial birthday celebration. The special character of the jardinières is further demonstrated in the masterful composition and skilful painterly style, utilising (in addition to the underglaze-blue), a particularly diverse palette of enamels and subtle tones.

Compare a *doucai* jardinière of similar form and related design, Kangxi mark and of the period, from the Qing Court Collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Shanghai, 2007, pp.210-211, pl.192. See three further jardinières of similar form and related design but resting on four bracket feet, Kangxi marks and of the period; one in the National Palace Museum, Taipei, illustrated by J.Watt, *Possessing the Past: Treasures from the National Palace Museum, Taipei*, New York, 1996, pl.289; and two other examples in the Nanjing Museum, the first illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pp.94-95; and the second illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, pl.27. It is interesting to note that large jardinières made for the Imperial Court were inscribed with the Imperial Kangxi mark, both in underglaze-blue and occasionally in overglaze black enamel, as demonstrated on a *famille verte* octagonal jardinière from the Qing Court Collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Shanghai, 2007, pp.104-105, pl.95.

A related *doucai* jardinière, Kangxi mark and of the period, but decorated with female Immortals, was sold at Christie's London on 15 May 2007, lot 282; and compare with another single *doucai* jardinière, Kangxi mark and of the period, raised on four bracket feet, and decorated with male Immortals, which was sold at Christie's New York on 15 September 2011, lot 1549.

花盆六方形，菱口，深腹，圈足，盆底有兩孔。盆身六面以道教人物為主題，折沿上繪錦地水綠、鵝黃、淡紫朵花紋，並飾有四個紅彩團「壽」字，和四個篆「壽」字相間排列，其中一件兩黃兩淡紫壽字，另一件兩黃兩黑壽字。足外牆凸起八個如意頭紋，內繪折枝花卉紋。折沿下自右至左書「大清康熙年製」六字楷書橫款，一件以釉下青花書款，另一件以釉上黑彩書款。本器造型端莊沉穩，構圖飽滿而層次分明，人物姿態各異，衣紋線條細勁流暢，形象生動，筆法瀟灑，反映出高深的人物繪畫功力，是康熙門彩瓷器中具代表性的上乘之作。

此盆為宮廷御用陳設器皿，一般作為花盆等的外側套盆使用，花盆上折沿所飾的壽字紋及外壁所繪的道教吉祥圖案均顯示出本器或為康熙帝大壽所製，林業強教授在其學術文章中曾指出此類花盆應燒製於清康熙晚期，雖然康熙帝終年六十九，但本器更有機會為準備康熙帝七十大壽時所製，有關論述請詳閱J.Watt, 《Possessing the Past: Treasures from the National Palace Museum, Taipei》, 紐約, 1996年, 頁504; 及林業強, 「Lang Tingji and the Porcelain of the Late Kangxi Period」一文, 載於《Transactions of the Oriental Ceramic Society》, 第68冊, 2003至2004年, 頁44。

清宮舊藏一件清康熙門彩人物圖菱花瓷花盆，現藏於北京故宮博物院，該盆紋飾及造型與本器類似，同樣在折沿下自右向左書「大清康熙年製」六字楷書橫款，載於《故宮博物院藏文物珍品大系：五彩·門彩》，上海，2007年，頁210至211；圖版192。另見三例，造型與圖案與本器近似，但花盆底下均下承四個如意形頭雲足，一件藏於台北國立故宮博物院，收錄於J.Watt, 《Possessing the Past: Treasures from the National Palace Museum, Taipei》, 紐約, 1996年, 圖版289；另外兩件均藏於南京博物院，見徐湖平編, 《宮廷珍藏：中國清代官窯瓷器》，上海，2003年，頁94至95；和《清瓷萃珍：清代康雍乾官窯瓷器》，香港，1995年，圖版27。

此類專供宮廷使用的御用花盆之款識多以青花書寫，但亦見有釉上黑彩書款之例，見北京故宮博物院藏一件清宮舊藏五彩加金花鳥紋八方花盆，該盆口沿下橫書黑彩「大清康熙年製」六字楷書款，收錄於《故宮博物院藏文物珍品大系：五彩·門彩》，上海，2007年，頁104至105；圖版95。

倫敦佳士得曾售出一件清康熙帶款的門彩人物圖菱花瓷花盆，該器造型與本器相近，但其人物圖以女性仙人為題材，2007年5月15日，拍品編號282；另見一例售於紐約佳士得，該器花盆下承四個如意形頭雲足，並以男性仙人為主題，2011年9月15日，拍品編號1549。



Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏

大 清 康 熙 年 製



大清康熙年製



**AN EXCEPTIONALLY RARE IMPERIAL DOUCAI 'EIGHT
BUDDHIST EMBLEMS' STEM BOWL**

Yongzheng six-character mark and of the period

Superbly potted with gently rounded sides raised on a tall spreading foot, the exterior delicately and precisely decorated with the Eight Buddhist Emblems, *bajixiang*, each beribboned Emblem set on a lotus blossom borne on scrolling branches, all between a circular band of flower heads and a *ruyi*-head border, the interior meticulously decorated with a central medallion enclosing four lotus flower-heads amidst meandering foliage, all enamelled in delicate colourful shades of yellow, green, iron-red, and aubergine.

15.8cm (6 1/4in) diam.

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

US\$260,000 - 390,000

清雍正 鬥彩蓮托八吉祥紋高足碗
青花「大清雍正年製」楷書款

Provenance:

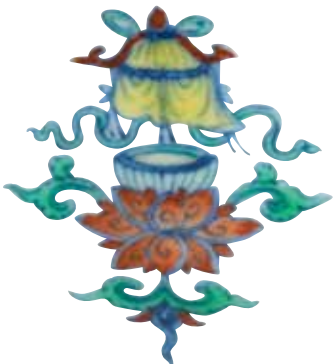
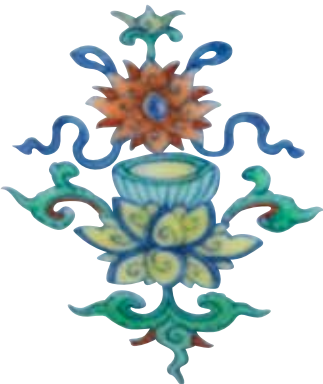
S. Marchant & Son, Ltd., London

Anthony Evans Collection, Kent, no.403, acquired from the above in 1962

來源：

倫敦古董商S. Marchant & Son, Ltd.

英國肯特郡Anthony Evans舊藏，編號403，於1962年購於S. Marchant & Son, Ltd.







This exquisite *doucai bajixiang* stem bowl is of exceptional quality, displaying a masterfully well-proportioned design, showcasing the skilfully decorated emblems precisely painted in cobalt pencilled lines decorated with delicate shades of enamels, contrasting with the jewel-like lustre of the elegant porcelain successfully fired by the master-potters.

It is exceedingly rare as only one other example, (possibly the pair to the present lot), appears to have been published, which was sold at Sotheby's Hong Kong on 14 November 1989, lot 220.

The Yongzheng emperor practiced a balanced combination of Confucianism, Buddhism and Daoism. He enjoyed discussing Buddhism, referring to himself as 'Head of the Shakyas' (the kingdom from which Buddha came) and engaging in Chan studies. The emperor also adopted Buddhist names such as 'Layman of Aloofness from the Dusty World' and 'Layman of Yuanming [Garden]', as well as bestowing one on his son Hongli, 'Layman of Everlasting Spring'. Amongst the depictions of Yongzheng is a painting of him wearing the Buddhist ceremonial robe of an esoteric high lama. The Yongzheng emperor regularly issued instructions on Buddhism, like his father before him had Buddhist scriptures printed; and personally contributed prefaces for Buddhist texts; see *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, pp.139 and 145.

See a *doucai* stem bowl, Yongzheng seal mark and of the period, decorated with the Eight Buddhist Emblems, but with a wider bowl and shorter stem, in the Nanjing Museum, illustrated in *Zhongguo lidai Jingdezhen ciqi: Qing juan*, Beijing, 1998, p.120. This stem bowl was made under Imperial command in the tenth year of the Yongzheng reign (AD 1733) as a gift to Mongolian nobles. Therefore, it is likely that the present stem bowl was specially commissioned for the emperor's personal use or as an Imperial gift.

Although the decoration does not follow a specific Chenghua design, it nonetheless draws its inspiration from the Chenghua period through the *bajixiang* motif executed with the *doucai* technique; see for example, a *doucai* bowl, Chenghua mark and of the period, with the *bajixiang* motif also issuing from lotus flowers, included in the exhibition *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan*, Hong Kong, 1993, pp.334-335, pl.C123.

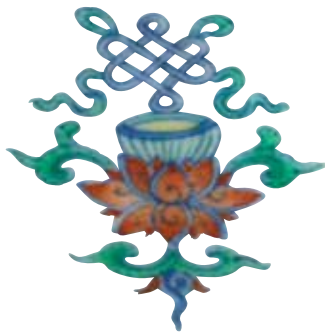
敞口微撇，弧壁，腹部漸收，下承高足。外壁作鬥彩蓮托八吉祥紋，以釉下青花和釉上紅、綠、黃、紫彩描繪八種吉祥物包括法輪、寶螺、寶傘、寶蓋、蓮花、雙魚、寶瓶和盤腸，碗內底心繪團花纏枝蓮花四朵，四蓮朵配色不一。近口沿處飾小團花紋，近足處飾以如意頭雲紋。高足處繪勾蓮紋，足內沿橫書青花「大清雍正年製」楷書款。此器造型端莊秀美，紋飾描繪清晰精細，整齊均稱，極為工巧，施釉技法精確，色彩明亮繽紛卻不失雍正時期清雅柔麗的特質，使器物越顯典雅別緻，和諧美觀，是雍正鬥彩器的上乘之作，實屬罕見。

雍正一朝以鬥彩飾蓮托八吉祥者在傳世品中鳳毛麟角。目前僅見香港蘇富比售出相似一例，亦或與本器原為一對，見1989年11月14日，拍品編號220。

雍正皇帝向來主張儒、佛、道三教並重。他自幼喜讀佛典，廣交僧衲，好談佛法，以「釋主」自稱。他身為天子，卻起了兩個法號，自號破塵居士和圓明居士，並賜弘曆「長春居士」的法號。除此之外，雍正皇帝還會直接干預佛教內部事務，如他常在宮中舉辦法會，召集全國有修為的僧人參加，並親自說法；也會頒發佛學諭旨，刊刻佛經，躬自抄錄、編輯、撰述，並親自書序。《胤禛行樂圖·喇嘛裝》一圖中留下雍正帝穿喇嘛法衣修密的影像，反映出雍正帝對佛教的感情。更多關於雍正皇帝宗教信仰，參閱《雍正－清世宗文物大展》，台北，2009年，頁139及145。

南京博物館藏一件清雍正鬥彩八吉祥紋高足碗可資參考，該碗與本器的區別是造型口徑較寬，足部中部外凸，書青花六字篆書款，見《中國歷代景德鎮瓷器：清卷》，北京，1998年，頁120。據記載該類高足碗於雍正十年二月奉命燒造，專為賞賜蒙古王公之用，因此本器或為雍正帝下旨燒造的御用瓷器或為皇室對蒙藏貴族的賞賜之物。

蓮托八吉祥紋飾更早見於成化鬥彩器上，雖然本器與成化之作的繪畫風格和技巧並不相同，但還是略顯成化朝遺風，參考一件明成化鬥彩蓮托八吉祥紋碗，著於徐氏藝術館展覽圖錄《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，頁334至335，圖版C123。









21

A RARE SMALL FAMILLE ROSE 'BUTTERFLIES' SAUCER-DISH

Yongzheng six-character mark and of the period

With steep flaring sides rising from a tapered foot, exquisitely enamelled to the interior with four butterflies with widespread wings, decorated in rich and various brilliant tones of famille rose, surrounded by dense vine scrolls framed within a medallion, the exterior and base left plain with a six-character *kaishu* mark, box.

9cm (3 1/2in) diam. (2).

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

US\$100,000 - 150,000

清雍正 洋彩花蝶紋小盤 青花「大清雍正年製」楷書款

Provenance:

A French private collection, by repute

Artus Enchères, Paris, 20 April 2011, lot 198

來源：

據傳法國私人舊藏

Artus Enchères · 巴黎 · 2011年4月20日 · 拍品編號198





Image courtesy of the National Palace Museum, Taipei
台北故宮博物院藏

The present saucer-dish is a refined and more complex 'butterflies and floral blossom' design following directly from the Kangxi period. See a Beijing enamel barbed-rim dish, Kangxi, illustrated in *Compendium of Collections in the Palace Museum: Enamels 5. Painted Enamels in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl.29.

A very similar design can be seen on a *falangcai*-enamelled teapot and cover, Yongzheng blue enamel four-character mark and of the period, which was originally in the Hall of Mental Cultivation (*Yangxin Dian*), and is now in the National Palace Museum, Taipei, illustrated in *Porcelain with painted enamels of Qing Yongzheng period (1723-1735)*, Taipei, 2013, pp.246-247 and 330, no.85.

The Yongzheng emperor made the 'Hall of Mental Cultivation' (*Yangxin Dian*), his primary residence in the Forbidden City, instead of the 'Palace of Heavenly Purity' *Qianqinggong*, which was used by previous emperors. Given the similarity of design, it is very possible that the present saucer-dish was also originally placed in the 'Hall of Mental Cultivation'. The design combining a pair of adult butterflies and a pair of young encircling a peony blossom, represents conjugal fidelity and the wish for descendants, and therefore would have been particularly suitable for the emperor's residence.

See also a related Beijing enamel lobed dish, Yongzheng mark and of the period, decorated with a pair of butterflies amongst peony and chrysanthemum, in the National Palace Museum, Taipei, illustrated by Chen Hsia-Sheng, *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, pl.99.

盤圓形，口微撇，斜腹內斂，圈足。盤內以洋彩飾四肢蝴蝶圍繞花卉飛舞，盤底青花「大清乾隆年製」六字楷書款。

此花蝶紋飾較為特別，相似的紋飾最早在康熙時期的銅胎畫琺瑯器上有所見，如北京故宮博物院藏一件清康熙畫琺瑯番蓮雙蝶紋花口盤，見《故宮博物院藏品大系：琺瑯器編5清畫琺瑯》，北京，2011年，圖版29。

台北國立故宮博物院藏一件清雍正琺瑯彩瓷花蝶把壺，此壺曾存放於養心殿，其腹部所繪二組四隻花蝶所形成圓形開光紋飾與此盤類似，見《金成旭映：清雍正琺瑯彩瓷》，台北，2013年，頁246-247及330，編號85。康熙年間，養心殿曾作為宮中造辦處的作坊，製作宮廷御用物品。雍正帝居住養心殿後，造辦處各作坊逐漸遷出內廷，養心殿則一直作為皇帝冬天的寢宮。此類兩組四蝶供花紋飾，寓意吉祥，如有「喜相逢」之意，或與皇帝寢宮有關。

另見台北國立故宮博物院藏一件清雍正銅胎畫琺瑯花蝶盤，亦飾有類似的紋飾，見陳夏生，《明清琺瑯器展覽圖錄》，台北，1999年，圖版99。



The Property of an English Family

英國家族收藏

22

A RARE UNDERGLAZE-BLUE AND COPPER-RED 'DRAGON' BALUSTER BOTTLE VASE

Yongzheng/Qianlong

Vividly painted in a powerful tone of copper-red with a five-clawed scaly dragon writhing sinuously and ferociously in pursuit of the flaming pearl of wisdom amidst fire scrolls and turbulent crashing waves in underglaze-blue.

35.2cm (13 7/8in) high.

HK\$250,000 - 400,000

US\$32,000 - 52,000

清雍正/乾隆 青花釉裏紅海水龍紋瓶

Provenance:

A European private collection

Sotheby's London, 15 December 1970, lot 105

An English private collection, and thence by descent

來源：

歐洲私人收藏

倫敦蘇富比，1970年12月15日，拍品編號105

英國私人收藏，後由其家族繼承



The present vase displays precise control of the underglaze copper-red during the firing resulting in a highly successful example, superbly contrasted against the underglaze-blue.

The design is inspired by early Ming dynasty blue and white *tianqiuping* painted with a single three-clawed dragon amidst fire and cloud scrolls; for a Xuande mark and period example, see Bai Wenyuan, ed., *Tianjin Museum*, Tianjin, 2012, no.209. The early Ming dynasty example was emulated during the Yongzheng reign in copper-red and underglaze-blue, with a similarly painted three-clawed *kui* dragon; see an example, Yongzheng seal mark and of the period, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Shanghai, 2010, pl.197. The Yongzheng design was in turn further transformed during the Qianlong reign, with a more ferocious dragon amidst *ruyi* shaped clouds above crashing waves, as can be seen in a Qianlong seal mark and of the period example, from the Qing Court Collection, illustrated in *ibid.*, pl.210. The present vase combines in a smaller *tianqiuping* form the earlier style, painted with an overall design of crashing waves, with the Qianlong style dragon.

Compare a related copper-red and underglaze-blue 'nine-dragon' vase, *meiping*, Yongzheng/Qianlong, which was sold at Sotheby's Hong Kong on 11 April 2008, lot 2923.

直口，長頸，圓腹。外壁海水龍紋，青花繪海水翻騰，紅龍穿躍期其間，青花釉裏紅色彩明艷，搭配協調，龍紋兇猛生動，極富生氣。此瓶造型端莊，器型及紋飾應仿明初青花雲龍紋天球瓶，見一明宣德例，收錄於白文源，《天津博物館》，天津，2012年，編號209。到了雍正時期，瓷器的一些器型和品種等都必須御出新樣，因此見青花釉裏紅的品種，參考北京故宮博物院清宮舊藏一例，載於《故宮博物院藏文物珍品全集：青花釉裏紅（下）》，香港，2010年，頁216，圖版197。乾隆一朝的瓷器在承襲前朝造型和紋飾基礎上不斷創新，雲龍紋描繪更雄健有力，海水更顯怒濤翻捲，又見北京故宮博物院清宮舊藏一青花釉裏紅雲龍紋天球瓶，見同上，香港，2010年，頁230，圖版210。本器的造型及所飾海水紋及龍紋亦有雍乾遺風。

香港蘇富比曾售出一件清雍正/乾隆青花釉裏紅九龍鬧海紋梅瓶可資參考，2008年4月11日，拍品編號2923。



AN IMPORTANT EUROPEAN
PRIVATE COLLECTION

重要歐洲私人珍藏

Lots 23 - 30



The European collector (1880-1952) was an entrepreneur with early links to Russia and Japan. From 1911-1917 he lived in St. Petersburg where he owned a company selling high-quality stainless steel, and where he learned the Russian language.

Although he first visited Japan in 1907, it was in 1920 that he returned home to set up a sales operation similar to that in St. Petersburg which had been halted three years earlier due to the political upheaval. He spent several years in Osaka and Kobe, when his interest in Japanese works of art commenced. Once again he realised the benefit of learning the language in order to facilitate the acquiring of works of art. The result was a fine collection of woodblock prints, netsuke, inro, porcelain (in particular Kakiemon vases), swords, lacquer and silver.

It was in the 1930s, when back in Japan, that he extended his collection to include Chinese art. Fine porcelain, Tang silver, and early bronzes were his particular interests, and he studied these subjects both in books and through his discussions with his friend Kusaka Shogado, who was a leading dealer based in Kyoto, and from whom he made many purchases. He visited Japan for the last time in 1938, when he bought numerous items for his collection.

此組器物為一位重要收藏家（1880-1952年）舊藏。該藏家早年在俄羅斯及日本創業，於1911年至1917年間旅居聖彼得堡並掌握俄羅斯語，其企業主要從事高品質不銹鋼銷售業務。該藏家最早於1907年抵達日本，在大阪市及神戶市居住多年期間，對當地語言文化及古代藝術品產生濃厚興趣並開始收藏，藏品涵蓋日本版畫、工藝品、陶瓷、及其他工藝品。1920年，藏家返回歐洲故地設立新公司。

1930年代藏家重返日本，不當重拾舊好，更將其收藏愛好延伸至中國古代陶瓷、銀器，尤其對中國古代青銅器著迷。自此閱覽群書，鑽研好學，結交同好，與京東尚雅堂日下先生相識並成為摯友。在藏家於1938年最後一次造訪日本時，又為自己的收藏添置了多件藏品。



The Property of a Gentleman

紳士藏品

Lots 23 - 30

23

AN ANHUA-DECORATED AUBERGINE-GLAZED 'DRAGON' DISH

Kangxi six-character mark and of the period

Finely potted with an everted rim, meticulously incised to the interior with a central roundel enclosing a sinuous five-clawed dragon in pursuit of a flaming pearl, surrounded by two striding dragons around the cavetto, the exterior similarly incised with a further pair of dragons amidst clouds and flames, all covered with a vibrant purple glaze.

25.2cm (10in) diam.

HK\$70,000 - 100,000

US\$9,000 - 13,000

清康熙 茄皮紫釉暗刻龍紋盤
青花「大清康熙年製」楷書款

Provenance:

An important European private collection formed during the first half of the 20th century, and thence by descent

來源：

重要歐洲私人收藏，蒐集於二十世紀上半葉，後由其家族繼承

Dishes similar to the present lot can be found in important museum and private collections; see one in the Nanjing Museum, illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, no.7; another is illustrated in *Kangxi Porcelains from the Shanghai Museum Collection*, Hong Kong, 1998, pl.224; a further example is illustrated in C.J.A.Jörg, *Chinese Ceramics in the Collection of the Rijkmuseum, Amsterdam: The Ming and Qing Dynasties*, London, 1997, no.261. Examples in private collections include a pair of dishes illustrated in *Shimmering Colours, Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Hong Kong, 2005, no.160; and another example which is illustrated in *Chinese Porcelain: The S. C. Ko Tianminlou Collection*, Hong Kong, 1987, pl.144.

A further similar example was sold at Sotheby's London on 7 November 2012, lot 401.

類似本器的傳世品亦藏於不同的重要博物館，見南京博物院藏一例，著於《清瓷萃珍-清代康雍乾官窯瓷器》，香港，1995年，編號7；另見上海博物館藏一例，參閱《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版224；再參考荷蘭國立博物館一例，見C.J.A.Jörg，《Chinese Ceramics in the Collection of the Rijkmuseum, Amsterdam: The Ming and Qing Dynasties》，倫敦，1997年，編號261；著名私人收藏中也見類似之作，見竹月堂所藏一對著於《五色瓊霞：竹月堂藏元明清一道釉瓷器》，香港，2005年，編號160；天民樓藏一例亦可資參考，見《天民樓藏瓷》，香港，1987年，圖版144。

另見倫敦蘇富比曾售出一例，2012年11月7日，拍品編號401。



24

**A RARE PAIR OF IMPERIAL YELLOW AND GREEN-ENAMELLED
'BOYS AT PLAY' BOWLS**

Yongzheng six-character marks and of the period

Each elegantly potted with rounded sides rising to a slightly everted rim, the exterior finely incised with a continuous scene depicting boys dancing and playing musical instruments in a terraced garden encircled by pine trees, beneath a stylised floral border at the rim, all highlighted in green enamels on a yellow ground.

Each 15.2cm (6in) diam. (2).

HK\$700,000 - 1,000,000

US\$90,000 - 130,000

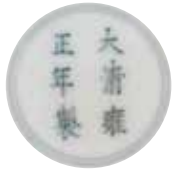
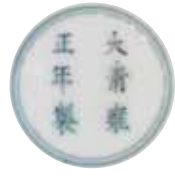
清雍正 黃地綠彩嬰戲圖碗一對
青花「大清雍正年製」楷書款

Provenance:

An important European private collection formed during the first half of the 20th century, and thence by descent

來源：

重要歐洲私人收藏，蒐集於二十年代上半葉，後由其家族繼承





Collection index card of lot 24 (one of the pair)
 藏品原索引卡片

The design of the present pair of bowls follows that of 'boys at play' decorated in green against yellow ground, which first appeared during the Jiajing period; see from the Qing Court Collection, a green and yellow ground 'boys at play' bowl, Jiajing mark and of the period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Shanghai, 2009, pl.85. The Jiajing period design combined the auspicious subject matter, which first appeared in underglaze-blue and white in the early Ming period, with the green and yellow palette, which was used since the Zhengde period.

The inspiration taken from the Ming dynasty during the Yongzheng period reflects the emperor's fascination with antiquity and his appreciation of the aesthetic conception and technical ability of the Ming potters. S.Jenyns in *Ming Pottery and Porcelain*, London, 1953, p.103, notes that reproductions of these wares is mentioned in the list of porcelain supplied to the Court, compiled in 1729 by Tang Ying (1682-1756), the director of the Jingdezhen Imperial kilns.

The motif of 'boys at play' was one of the most favoured subjects during the Ming and Qing dynasties, representing the wish for many sons and perpetuity of the family, and in the Imperial context, for the dynasty.

Similar bowls are preserved in important museum and private collections; see a bowl from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Shanghai, 2009, pl.100; another bowl is in the British Museum, London (museum no.1911,0603.3); two other examples are illustrated by T.M.Eliens, *Imperial Porcelain from the Shanghai Museum*, Amsterdam, 2011, pls.39-40; another one is illustrated by J.Ayers, *Chinese Ceramics in the Baur Collection*, vol.2, Geneva, 1999, p.82, no.203; see also another published in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, pl.103; and another included in the Min Chiu Society exhibition *Splendour of the Qing Dynasty*, Hong Kong, 1992, no.148.

Compare a pair of yellow and green glazed 'boys' bowls, Yongzheng marks and of the period, which was sold at Christie's London on 8 November 2011, lot 428; and another similar pair which was sold at Sotheby's Hong Kong on 5 October 2011, lot 2126.



The collector's home, circa 1940s showing lot 24
藏家居所，約1940年代（照片方框內為拍品編號24）

碗撇口，深腹，圈足。內施黃釉無紋飾。外壁黃地綠彩飾嬰戲紋飾，嬰孩在庭院內敲打樂器，近口沿及底處各繪朵花紋及變形蓮瓣紋，圖案均先在釉下以錐拱工藝完成。圈足內施白釉，書青花「大清雍正年製」六字兩行楷書款。整體造型胎薄體輕，構圖疏落有致，嬰孩姿態畫得生動傳神，甚是可愛，令人賞心悅目。這類嬰戲圖碗為雍正官窯仿明嘉靖官窯的上乘之作，康熙年間亦有燒造，北京故宮博物院清宮舊藏一明嘉靖黃地綠彩嬰戲圖碗可資對比，見《故宮博物院藏文物珍品大系：雜釉彩·素三彩》，上海，2009年，圖版85。

嬰戲圖紋盛行於明、清時期，有多子多福的美好象徵，於宮廷而言亦有朝代長承久傳的寓意。

類似於本對黃地綠彩碗的例子藏於不同重要博物館及私人收藏；見北京故宮博物院清宮舊藏一例，著錄於《故宮博物院藏文物珍品大系：雜釉彩·素三彩》，上海，2009年，圖版100；另見倫敦大英博物館藏一例，博物館編號1911,0603.3；再參考上海博物館藏二例，見T.M.Eliens，《Imperial Porcelain from the Shanghai Museum》，阿姆斯特丹，2011年，圖版39-40；鮑氏東方藝術館亦藏一例，見J.Ayers，《Chinese Ceramics in the Baur Collection》，第二冊，日內瓦，1999年，頁82，編號203；天民樓藏一例可資參考，見《天民樓藏瓷》，香港，1987年，圖版103；另見一例曾展出於敏求精舍《清朝瑰寶》展覽，香港，1992年，圖錄編號148。

倫敦佳士得曾售出一對清雍正帶款黃地綠彩嬰戲圖碗，2011年11月8日，拍品號碼428；也參考香港蘇富比售一對類似例子，2011年10月5日，拍品號碼2126。





25

**AN EXCEPTIONALLY RARE IMPERIAL FAMILLE ROSE
YELLOW-GROUND 'FLORAL' BOWL**

Qianlong six-character mark and of the period

Superbly enamelled in vibrant colours of pink, white, blue, coral-red and green with various blossoms including lily, narcissus, lotus and anemone, all borne on dense leafy scrolls with further florets reserved on a bright yellow ground, the interior decorated with five iron-red bats. *15cm (6in) diam.*

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

US\$100,000 - 150,000

清乾隆 粉彩黃地花卉紋碗
青花「大清乾隆年製」楷書款

Provenance:

An important European private collection formed during the first half of the 20th century, and thence by descent

來源：

重要歐洲私人收藏，蒐集於二十年代上半葉，後由其家族繼承





Image courtesy of the Wang Xing Lou Collection
望星樓藏



Image courtesy of the Shanghai Museum
上海博物館藏

The present bowl is exceptionally rare and only three other examples with a Qianlong regular *kaishu* six-character mark and of the period appear to have been published; see one in the Shanghai Museum, illustrated by Wang, *Zhongguo Taoqi, Jingdezhen Caihui Ciqi*, Shanghai, pl.III and *Chugoku Toji Zenshu*, vol.21, pl.111; for the second, from the Wang Xing Lou Collection, see *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp.158-159, no.57; and the third example, previously with S.Marchant & Son, Ltd., London, in 2006, was later sold at Sotheby's Hong Kong on 4 April 2012, lot 3190.

Superbly enamelled with full flowering blossoms, demonstrating the exceptional level of aesthetic and technical craftsmanship achieved during the Qianlong reign, the same design is also shared by a number of bowls with a Qianlong underglaze-blue seal mark as well as by bowls with a Qianlong blue-enamel four-character seal mark; for bowls with underglaze-blue six-character seal marks, see one in the British Museum, London (14cm diam.), illustrated by H.Moss, *By Imperial Command*, Hong Kong, 1976, pl.6; another example from the Qing Court collection, Palace Museum, Beijing, is illustrated in *The All Complete Qianlong: The Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, pp.220-221, pl.II-3.28; and another one is in the Nanjing Museum (18.5cm diam.), illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.243; for an example of a blue-enamel four-character seal mark bowl see Geng Baochang, *Ming Qing Ciqi Jianding*, Hong Kong, 1993, p.281, fig.485.

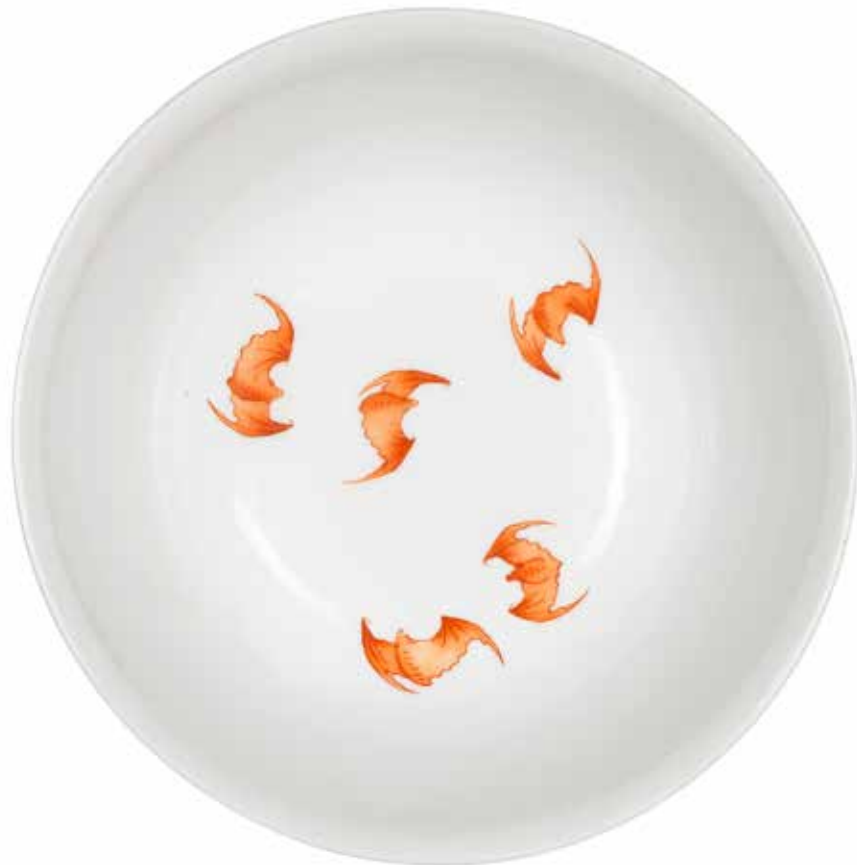
This decorative design on bowls continued onto the Daoguang period, indicating the particular popularity of this design in the Imperial Court; see S.G.Valenstein et al., *The World's Great Collections: Oriental Ceramics, Vol.11: The Metropolitan Museum of Art, New York*, Tokyo, 1982, pl.163; see also a pair of famille rose yellow-ground 'floral' bowls, Daoguang seal marks and of the period, which was sold at Sotheby's Hong Kong on 5 October 2011, lot 2069.

此碗敞口，深腹，圈足。內白釉，碗心紅彩繪五隻蝙蝠。外黃地粉彩繪各式纏枝花卉紋。底白釉書青花「大清乾隆年製」楷書款。此碗紋飾精美華麗，花卉嬌豔，色彩絢麗，所繪花卉融合西洋風格，呈現出典型乾隆器的奢華和創新風格，是不可多得的藝術珍品。

本器所書的青花六字楷書雙框款在同類的粉彩黃地花卉紋碗中極為罕見，目前所知傳世品只有三件，包括一件藏於上海博物館，見周麗麗著，《上海博物館藏品研究大系：清代雍正-宣統官窯瓷器》，上海，2014年，頁198，圖3-146；另見望星樓藏一例，著於《清代康雍乾官窯瓷器：望星樓藏瓷》，香港，2004年，頁158至159，編號57；再參考一件為倫敦古董商S.Marchant & Son舊藏，後售於香港蘇富比，2012年4月4日，拍品編號3190。

類似於本器之例更多見底部書青花「大清乾隆年製」篆書款或藍彩「乾隆年製」篆書款；青花六字篆書款之例見倫敦大英博物館藏一例（口徑14厘米），著錄於H.Moss，《By Imperial Command》，香港，1976年，圖版6；北京故宮博物院清宮舊藏一例，見《十全乾隆：清高宗的藝術品位》，台北，2013年，頁220至221，圖版II-3.28；再參考南京博物院藏一例（口徑18.5厘米），著錄於《宮廷珍藏：中國清代官窯瓷器》，上海，2003年，頁243；藍彩四字篆書款之例見耿寶昌著，《明清瓷器鑒定》，香港，1993年，頁281，圖485。

此紋飾在乾隆朝以後至道光一朝仍然有燒造，可見乾隆帝的審美品位對往後宮廷瓷器的影響，見一道光例子著錄於S.G.Valenstein，《The World Great Collections: Oriental Ceramics, Vol.11: The Metropolitan Museum of Art, New York》，東京，1982年，圖版163；另見香港蘇富比售出一對清道光帶款粉彩黃地花卉紋碗，2011年10月5日，拍品編號2069。



26

**A VERY RARE IMPERIAL TIANQI AND QIANGJIN
LACQUER 'PHOENIX' CHEST AND COVER**

Jiajing six-character mark and of the period

The chest of rectangular section with a detachable front panel concealing ten graduated drawers in four tiers, each carved with single or confronted pairs of phoenixes, the top, rear, two sides and front panels each carved through layers of red, black and yellow lacquer with a barbed cartouche enclosing a pair of flying phoenixes amidst stylised lotus scrolls, further encircled by four phoenixes at the four corners within a vine-scroll border, the plinth base carved with a band of lotus petals, the interior of the front panel incised with a six-character *kaishu* mark.

24.6cm (9 3/4in) high x 26.4cm (10 3/8in) wide x 20.5cm (8 1/8in) deep (13).

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

US\$130,000 - 190,000

明嘉靖 鍍金彩漆鳳鳥紋長方匣
「大明嘉靖年製」楷書刻款

Provenance:

An important European private collection formed during the first half of the 20th century, and thence by descent

來源：

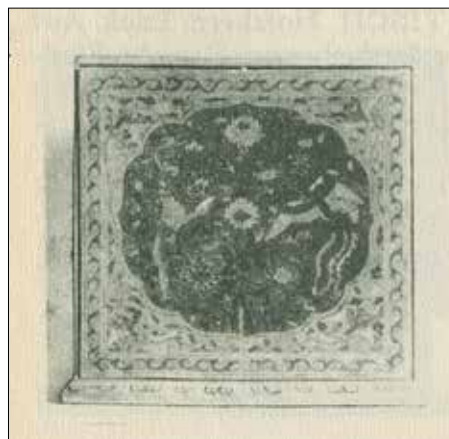
重要歐洲私人收藏，蒐集於二十年代上半葉，
後由其家族繼承



Collection index card of lot 26
藏品原索引卡片



Image courtesy of the Victoria and Albert
Museum, London
英國維多利亞及阿伯特博物館藏



A. Breuer Collection, Berlin; after *Ausstellung
Chinesischer Kunst*, Berlin, 1929, no. 774
德國柏林A. Breuer舊藏



The collector's home, circa 1940s showing lot 26
藏家居所·約1940年代(照片方框內為拍品編號26)



The present lot is an exceptionally rare and impressive example of lacquer ware made for the Imperial Court during the Jiajing reign period (1522-66). The decorative tianqi and qiangjin technique, the design layout, the shape, including the graduating inner-drawer arrangement of four-three-two-one, are all clearly inspired by early Imperial Ming lacquer ware, such as the 'dragon and phoenix' chest, Xuande period, in the Victoria and Albert Museum, London, which is illustrated by C.Clunas and J.Harrison-Hall, ed., *Ming: 50 Years That Changed China*, London, 2014, p.104, fig.94, where it is noted that the chest of drawers has been made portable by the addition of carrying handles, such as on the present lot, as the Ming Court was regularly on the move between Beijing and Nanjing.

Chests of similar form and design are exceptionally rare and only one other appears to have been published; see the example from the A.Breuer collection, Berlin, exhibited in the 1929 Berlin exhibition and illustrated in the catalogue *Ausstellung Chinesischer Kunst*, Berlin, 12 January - 2 April 1929, p.290, no.774.

Compare also two related tianqi and qiangjin decorated polychrome lacquer chests, with a top hinge, Jiajing mark and of the period, the first from the Qing Court collection, decorated with dragons, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Shanghai, 2006, pp.202-203, no.160; and the second, in the Victoria and Albert Museum, London, with a shou-character design, illustrated by H.Garner, *Chinese Lacquer*, London, 1979, p.186, pl.132 (with a Xuande over a Jiajing mark).

The principal phoenix motif of the design suggests it may have been made for the use of the empress or one of the high ranking ladies of the Imperial family. There are very limited numbers of tianqi and qiangjin lacquerwares in the Jiajing period. The 'double phoenixes in flight amidst floral scrolls' motif was an established motif during the Jiajing period; see for example, from the Qing Court collection, a carved cinnabar lacquer dish, with an apocryphal Qianlong mark, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Shanghai, 2006, p.164, no.123; see also related carved polychrome lacquer chest, Jiajing, carved with double-phoenix in the main cartouche, illustrated in *Layered Beauty: The Baoyizhai Collection of Chinese Lacquer*, Hong Kong, 2010, p.197, fig.8a.

A similar qiangjin and tianqi-decorated polychrome box, Jiajing mark and of the period, but in restored condition, was sold at Christie's Hong Kong on 26 April 2004, lot 927; see also a related carved polychrome lacquer 'dragon' stationery chest, Jiajing, sold at Christie's Hong Kong on 27 November 2013, lot 3557.

匣長方形，前有插蓋，兩側有銅提環，下連埤邊底座。通體髹朱漆為地，雕填彩漆鎏金花紋。匣的前、左、右、頂四面紋飾相同，均作菱花形開光，開光內以黑漆作地，雕填雙鳳穿纏枝蓮紋，開光外四角各雕填鳳鳥紋，邊沿則飾纏枝蓮紋一周。匣內置大小抽屜共十個，由下至上各層分別為一、二、三、四屜。匣底及插蓋背面髹黑漆，插蓋背面刻「大明嘉靖年製」填金楷書款。

此匣做工講究，為明代宮廷漆器不可多得一例，不論其戩金及填漆工藝所雕填之紋飾風格、還是其匣內抽屜之設計，帶有明代早期宮廷漆器遺風，如倫敦維多利亞及阿伯特博物館藏一件明宣德戩金彩漆龍鳳紋匣，見C.Clunas及J.Harrison-Hall編著，《Ming: 50 Years That Changed China》，倫敦，2014年，頁104，圖94。但紋飾及形制類似之傳世品，目前僅見德國柏林A.Breuer舊藏一例，於1929年展覽並出版，見《Ausstellung Chinesischer Kunst》，柏林，1929年1月12日至4月2日，編號774。形制及功能類似的方匣，見北京故宮博物院藏明嘉靖剔彩雙龍萬壽長方匣一件，著錄於《故宮博物院藏文物珍品全集：元明漆器》，上海，2006年，頁202-203，編號160；另見維多利亞及阿伯特博物館藏另一戩金填漆方匣，帶有嘉靖款及宣德寄託款，著錄於H.Garner，《Chinese Lacquer》，倫敦，1979年，頁186，圖版132。

明代晚期的宮廷漆器除了雕漆，戩金填漆也十分盛行，龍鳳紋也是皇室漆器常見的主題紋飾。此拍品採用雙鳳穿花紋，或為皇宮中有身份女子使用，此類紋飾在嘉靖戩金彩漆器中較為少見，剔紅者同類紋飾見北京故宮博物院藏一例，《故宮博物院藏文物珍品全集：元明漆器》，上海，2006年，頁164，編號123；另見一明嘉靖剔彩漆匣，同樣飾雙鳳穿花紋，見《豐彩：抱一齋藏中國漆器》，香港，2010年，頁197，圖8a。

香港佳士得曾售出一件類似的明嘉靖戩金彩漆方匣，有修，2004年4月26日，拍品927；另見香港佳士得售出明嘉靖剔彩一例，2013年11月27日，拍品3557。

大明嘉靖年製







27

**A VERY RARE ARCHAIC BRONZE RITUAL FOOD VESSEL,
FANGDING**

Late Shang/early Western Zhou Dynasty

Robustly cast in rectangular section supported on four columnar feet decorated with cicada blades, the body cast with *taotie* masks in relief below pairs of confronted *kui* dragons, all reserved on *leiwen* ground, centred and flanked at the edges with flanges, the top rim set with a pair of upright loop handles, the interior cast with a three-character inscription, with olive and light green patina and malachite encrustations.

22.8cm (9in) high

HK\$1,400,000 - 1,800,000

US\$180,000 - 230,000

商晚期/西周早期 青銅夔父乙方鼎

Provenance:

An important European private collection formed during the first half of the 20th century, and thence by descent

來源：

顯赫歐洲私人珍藏，蒐集於二十世紀上半葉，後由其家族繼承

Cast to the interior with an inscription which reads: 夔父乙, which may be translated as 'made for my father Fuyi of clan 夔'.





Lot 27 ink rubbing
拍品銘文拓印



Ink rubbing from the collection
of Zhang Xiaobin (1882-1968)
(private collection)
張效彬藏拓印 (現為私人收藏)



Ink rubbing from the collection of Chen Banghuai (1897-1986);
After *The Complete Collection of Chinese Bronze Inscriptions*,
Shanghai, 1986, p.11, no.1548
陳邦懷藏拓印 (《殷周金文集成·第四冊》·上海·1986年·頁11·
編號1548)

The *fangding* has been in the collection of the same European family for nearly eighty years and was almost certainly originally acquired in Japan between 1930-1938, most probably from the Kyoto dealer Kusaka Shogado.

An identical cast inscription, very possibly the one on the present lot or on a vessel which belonged to the same group, appears on two ink rubbings: the first, previously in the collection of Zhang Xiaobin 張效彬 (1882-1968), now in a private collection; and the second, formerly in the collection of Chen Banghuai 陳邦懷 (1897-1986), is published in *'yin zhou jinwen quanji, vol.4* (The Complete Collection of Chinese Bronze Inscriptions), Shanghai, 1986, p.11, no.1548, noting it was taken from a *fangding*.

Fangding are among the scarcest ritual vessels of the Bronze Age, and the present piece with its powerful *taotie* mask comprising *kui* dragons and robust shape is a rare example. Food vessels of square *ding* form were first produced in pottery as food containers in the Erlitou period and were later made in bronze in the Erligang period. In the Shang and Western Zhou dynasties, *fangding* were made for use in ancestral worship or other sacrificial ceremonies, and their ownership appears to have been strictly regulated; Li Xixing in *The Shaanxi Bronzes*, Xi'an, 1994, p.35, notes that in the Western Zhou, the gentry were allowed to acquire three *ding*, high-ranking officers five, Dukes seven and the emperor nine.

Compare a very similar, but larger (29.6cm high) *fangding*, Shang dynasty, from the Qing Court Collection and originally housed in the Yiheyuan (頤和園), which is cast with an inscription stating that the Shang King gifted his minister five years of grain, and that the vessel was made by the minister for his ancestral temple in veneration of his father; see *Collections of the Palace Museum: Bronzes*, Beijing, 2007, p.29, no.12. For other similar examples from important museum and private collections, see one dated late Anyang period/ early Western Zhou dynasty, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp.564-569, no.97; and another illustrated by B.Karlgren, 'Some Bronzes in the Museum of Far Eastern Antiquities', published in *The Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, 1949, no.21, pp.1-2, pl.1. A further example, from the Asian Art Museum of San Francisco, is illustrated by R.L.d'Argence, *Bronze Vessels of Ancient China in the Avery Brundage Collection*, San Francisco, 1977, pp.74-75, pl.XXIX; and compare also another illustrated by Takayasu Higuchi and Minao Hayashi, ed., *Ancient Chinese Bronzes in the Sakamoto Collection*, Tokyo, 2002, pl.108.



Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏

器身呈方斗形，口大底小，底稍外鼓，平沿，沿上有雙立耳，四柱形足。器身四角與四壁中部有扉棱。四壁紋飾相同，口沿下為兩兩相對夔龍紋，腹壁飾由夔龍紋組成的獸面紋，以扉棱為鼻，並以雲雷紋為地紋。四柱足飾填以雲雷紋的倒三角紋。方鼎內壁有銘文三字。

此方鼎內壁三字銘文為「𠄎父乙」。雖然有關此家族名稱的研究尚待考證，但與本方鼎所帶銘文相同之拓本，可見《殷周金文集成：第四冊》，上海，1986年，頁11，編號1548。此拓本為陳邦懷（1897-1986）舊藏。另見張效彬（1882-1968）舊藏拓本一例（現由私人收藏），其銘文與本拍品上銘文也幾乎一致，但此方鼎是否曾由張效彬經手尚待考證。

方鼎為飪食器，早在二里頭文化中就出現陶鼎，金石並用時代如二里崗文化則出現青銅鼎，經過夏商兩代的發展，青銅鼎的使用在周代達到鼎盛。青銅鼎也是中國青銅器最重要的器形之一，常被用作祭祀神明的禮器。

參看北京故宮博物院清宮舊藏一件商代晚期小臣冏方鼎，原藏於頤和園，尺寸稍大，根據銘文可知為此方鼎為小臣冏在接受商王賞賜後為祭司死去父親太子乙所製作，見《故宮收藏：青銅器》，北京，2007年，頁29，圖12。另見台北國立故宮博物院藏一件殷墟晚期到西周早期亞醜方鼎可資比較，一般鼎銘如本拍品一樣多在腹壁，台北故宮此件在器底正面，比較少見，見《故宮商代青銅禮器圖錄》，台北，1998年，頁564-569，編號97。另見斯德哥爾摩遠東藝術博物館藏一例，B.Karlgren著，《The Museum of Far Eastern Antiquities》，斯德哥爾摩，1949年，編號21，頁1-2，圖版1；舊金山亞洲藝術博物館藏一例可資比較，見R.L.d'Argence，《Bronze Vessels of Ancient China in the Avery Brundage Collection》，舊金山，1977年，頁74-75，圖版XXIX；另見坂本五郎舊藏一例，出版於樋口隆康、林巳奈夫主編《不言堂坂本五郎中國青銅器清賞》，東京，2002年，圖版108。



The collector's home, circa 1940s showing lot 27
藏家居所，約1940年代（照片方框內為拍品編號27）

28

A RARE ARCHAIC BRONZE RITUAL WINE VESSEL, GU

Late Shang Dynasty

Of tall slender form divided in three sections, the bulging mid-section and lower splayed section cast with *taotie* in relief on each side reserved on a dense *leiven* ground, divided by upright flanges at the four cardinal points, the trumpet neck crisply cast with four upright cicada blades, overall with pale and darkened green patina and malachite encrustations.

31.2cm (12 1/8in) high

HK\$1,200,000 - 1,500,000

US\$150,000 - 190,000

商晚期 青銅觚

Provenance:

An important European private collection formed during the first half 20th century, and thence by descent

來源：

顯赫歐洲私人收藏，蒐集於二十世紀上半葉，後由其家族繼承





Collection index card of lot 28
 藏品原索引卡片

Similar archaic bronze *gu* vases, dated to the late Shang dynasty, can be found in important museum collections. Compare two similar *gu* illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, pp.68-69, nos.40 and 43; see another dated to the middle/late Anyang period of similar size (31.7cm high) and archaic decorative motifs, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp.280-283, no.41; and another example, in the Henan Provincial Museum, illustrated in *Zhongguo Meishu Fenlei Quanj*. *Zhongguo Qingtongqi Quanj: Shang*, vol.IV, Beijing, 2006, p.67, no.69.

A similar *gu*, late Shang dynasty, excavated in Anyang, now in the Institute of Archaeology, The Chinese Academy of Social Sciences, Beijing, is illustrated by Li Jianwei and Niu Ruihong, *Zhongguo Qingtong ji tulu*, vol.I, Beijing, 2005, p.118 (top); see also a related excavated example, unearthed at Yongdoucun, Majiahe, Yanchuan county, Shaanxi province, in the Cultural Relics Institute of Yan'an, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi*, vol. II Chengdu, 2009, p.155; and another excavated from the Shang tomb at Xiaqiuyan, Ci county, in the collection of the Hebei Museum, illustrated in *National Treasures of Hebei Province*, Hebei, 2008, p.100.

A similar ritual bronze wine vessel, *gu*, late Shang dynasty, was sold at Sotheby's New York on 18 March 2014, lot 6.

細高體，喇叭口，細腹，高圈足。頸下飾蕉葉紋，其下為一周蛇紋，腹部及圈足飾以雲雷紋為地紋的獸面紋，間以扉棱為鼻。圈足上有夔龍紋，並有十字鏤空。

類似的傳世品青銅觚可在各大博物館中所見，如北京故宮博物院藏兩件商晚期青銅觚，見《故宮藏青銅器》，北京，1999年，頁68-69，編號40及43。另見台北國立故宮博物院藏一件殷墟中晚期青銅觚，紋飾佈局與本品幾乎一致，見《故宮商代青銅禮器圖錄》，台北，1998年，頁280-283，編號41。

類似之出土的青銅觚，見中國社會科學院考古研究所藏商晚期一例，見《中國青銅集圖錄》，卷1，北京，2005年，頁118（上圖）；另見1987年出土於陝西省延川縣馬家河鄉用斗村一件獸面紋觚，現藏於延安市文物研究所，見《陝北出土青銅器：2》，成都，2009年，頁155；另見1967年磁縣商代墓葬出土一件蕉葉紋觚，現藏於河北省文物研究所，著錄於《燕趙國寶》，河北，2008年，頁100。

拍賣行售出之例，見紐約蘇富比，2014年3月18日，拍品編號6。



29

A RARE ARCHAIC BRONZE RITUAL FOOD VESSEL, GUI

Late Shang/early Western Zhou Dynasty

Sturdily cast in compressed globular form rising from a splayed foot, the exterior decorated with *taotie* in relief and reserved on *leiwen* ground, each side centred with an animal mask and flanges, all beneath a band of upward cicada blades at the rim, flanked by a pair of 'C'-shaped handles at the shoulders issuing from mythical beast heads, with light green patina and malachite encrustations.

25.5cm (10in) across the handles

HK\$300,000 - 500,000

US\$39,000 - 64,000

商晚期/西周早期 青銅簋

Provenance:

An important European private collection formed during the first half 20th century, and thence by descent

來源：

顯赫歐洲私人收藏，蒐集於二十世紀上半葉，後由其家族繼承



The *gui* is most probably late Shang dynasty, although it is possible it may date to the very early Western Zhou dynasty. Related vessels variously cast with similar design elements of *taotie* masks, upright cicada blades around the rim; *kui* dragons, dragon handles with projecting snouts, and with flared rims, are illustrated by R.W.Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C., 1987, pp.516-519. Compare also a related *fangding* with similar archaistic *taotie* design dated to the late Anyang period or early Western Zhou dynasty, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp.564-569, no.97. See also a related archaic bronze *gui* with mythical beast C-shaped handles and similar *taotie* design in the Asian Art Museum of San Francisco, illustrated in *Zhongguo Meishu Fenlei Quanj. Zhongguo Qingtongqi Quanj. Shang. Vol.IV*, Beijing, 2006, pp.38-39, no.40.

侈口，方唇，束頸，鼓腹，圈足，腹兩側置獸首蓋，蓋下有小鉤形耳。口沿下飾三角蟬紋，頸部一周為鳥紋，間有獸首突出。腹部飾分解式獸面紋，圈足飾龍紋。通體紋飾以規整的雲雷紋作地紋，層次分明，立體感強。

此件簋裝飾風格偏向於商代晚期或西周早期。見賽克勒舊藏一件青銅簋，其蟬紋及獸面紋紋飾佈局均與此拍品類似，見R.W.Bagley著，《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，華盛頓，1987年，頁516-519。另見台北國立故宮博物院藏一件殷墟晚期或西周早期青銅獸面紋方鼎，其獸面紋形式與此件簋類似，見《故宮商代青銅禮器圖錄》，台北，1998年，頁564-569，編號97。舊金山亞洲藝術博物館藏一件商代晚期獸面紋簋，紋飾及獸首蓋與本器一直，可資比較，見《中國青銅器全集，商4》，北京，2006年，頁38-39，編號40。



The collector's home, circa 1940s showing lot 29
藏家居所·約1940年代(照片方框內為拍品編號29)

A LARGE AND RARE GILT-BRONZE FIGURE OF ANANDA

16th/17th century

The impressive arhat finely cast with a contemplative face and a raised urna on the forehead flanked by long pendulous ears, heavily modelled standing with both hands held together in prayer on a double-lotus pedestal, wearing a long flowing robe delicately cast with floral hems. 52cm (20 1/2in) high

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

十六/十七世紀 銅鑲金阿難尊者立像

Provenance:

An important European private collection formed during the first half of the 20th century, and thence by descent

來源：

重要歐洲私人收藏，蒐集於二十世紀上半葉，後由其家族繼承



The collector's home, circa 1940s showing lot 30
藏家居所·約1940年代（照片方框內為拍品編號30）



The present figure of Ananda is particularly striking for the refined and well-detailed lotus foliate scrolls adorning the hem of the robe as well as the superb casting of the clasps and naturalistic folds of the robe, attesting to the remarkable craftsmanship practiced during the late Ming dynasty.

A *luohan* is a disciple of Buddha who has attained Enlightenment and has achieved the status of the perfected being, but chooses to postpone his accession to Nirvana and remain in the world to aid all sentient beings. The *luohan* achieves enlightenment through instruction rather than through his own insight and meditation, and as a result, ranks just below the bodhisattva. The term *luohan*, or 'arhat' in Sanskrit, means 'worthy' or 'venerable' and refers to the Buddha's original disciples, and by extension, to any holy figure who upheld and defended the Buddhist dharma. Originally only four, their numbers increased to sixteen, then eighteen and ultimately to five hundred.

The current figure represents the well-known *luohan* Ananda, who was a first cousin of Gautama Buddha and one of his ten principal disciples. Amongst the Buddha's many disciples, Ananda stood out for having the most retentive memory. He is therefore also known as the Guardian of the Dharma, as most of the sutras of the Sutta Pitaka, or Pali Canon, are attributed to his recollection of the Buddha's teachings during the First Buddhist Council. He is often portrayed alongside Mahakasyapa, flanking Buddha on both sides.

Compare a related bronze figure of a *luohan*, 17th century, in the British Museum, London (accession no.1990,0529.1). See also a massive parcel-gilt bronze figure of Ananda, Ming dynasty, which was sold at Sotheby's New York on 17 September 2014, lot 430.

此尊銅鑲金阿難尊者立像尺寸碩大，鑄造精良。尊者姿態典雅，表情寧靜，面容及衣紋自然逼真，身上所帶配飾、僧衣邊沿鑿飾的纏枝蓮紋刻畫細緻，蓮座飽滿，具有明代晚期的造像風格。

阿難原為釋迦佛的堂弟，出身書香門弟，年輕出家後一直伴隨佛陀四處講經說法，能夠把佛的一言一語都謹記無誤，被譽為「多聞第一」，並在佛涅槃後的首次經典結集擔當大樑，誦出佛陀生前的教法，再經其他高僧對詰辯後，撰錄成後世流傳的經文，佛經中出現「如是我聞」的「我」者即指阿難本人。阿難非常長壽，在摩訶迦葉圓寂後，阿難被推為僧團的領導人。傳說阿難的圓寂，還使摩揭陀與毗舍離國修好，不再戰爭。

同時代類似的造像，見大英博物館藏一尊十七世紀銅羅漢尊者立像（博物館編號1990.0529.1）；另見紐約蘇富比售出一件明代局部鑲金阿難尊者立像，2014年9月17日，拍品編號430。







31

AN EXCEPTIONALLY RARE AND LARGE PAIR OF BRONZE FIGURES OF THE HEHE ERXIAN

Circa 1645-1660

Each cast standing on a hexagonal pedestal raised on six lion-mask cabriole legs, the monumental twins wearing loose robes incised with meandering floral scrolls and butterflies tied at the waist and suspending a pouch at the back carved with an eight-character *kaishu* inscription, the finely detailed hair neatly fastened with headbands, each carrying a double-gourd swung over the shoulder, one holding a basket-weave box and cover revealing a bat within, the other holding a lotus bud.

The taller 88.5cm (34 3/4in) high (2).

HK\$3,000,000 - 5,000,000

US\$390,000 - 640,000

明末清初 約1645-1660 銅和合二仙立像一對

「建炎紀元，李克榮玩」刻款

Provenance:

A European private collection assembled in China in the 1920s, by repute

來源：

傳歐洲私人舊藏，1920年代於中國蒐集



(inscriptions)





Hanshan and Shide by Yintuolu; image courtesy of the Tokyo National Museum
元 因陀羅 寒山拾得圖
東京國立博物館藏

二立象圓臉，面頰豐盈，杏眼扁鼻樑，長耳，口微張，面帶微笑。頭戴束髮金箍，上身著右衽寬袖衫，衫上飾纏枝花卉蝴蝶紋，下身著筒褲，褲邊沿飾迴紋，跣足而立於六方式井臺之上。井臺束腰處以鏤空飾花卉紋，臺基飾如意雲頭紋一周，下承虎首六足。立像背面開光內刻有銘文：「建炎紀元，李克榮玩」。

和合二仙是掌管和平與喜樂的神仙，相傳為唐代貞觀年間的兩位名僧，捨得及寒山的合稱。對於兩位高僧的形象，文獻中在唐代台州刺史閻邱胤撰的《寒山子詩集傳》與宋代僧贊寧著《宋高僧傳》已有提及。而在藝術表現上，東京國立博物館藏元代因陀羅繪《寒山拾得圖》（博物館編號TA-343）亦有描繪。明代以降，「和合二仙」的象徵形象變得更加成熟並得以確立。清雍正十一年（1733年），朝廷賜封寒山為「和聖」、捨得為「合聖」，以示官方對民間信仰的認可，進一步推動了這一題材的流行。

由銅質及鑄造工藝判斷，此對立像應為明末清初所作。但根據和合二仙所特有的「同心」、「和睦」之象徵，並結合當時政治背景分析，其背部所刻「建炎紀元」之寄託年款應是刻意所為，具有非常特殊的意義。

「建炎」是南宋宋高宗的第一個年號，據傳以陰陽家五德始終說的說法，宋朝為火德，火德既是大宋江山之根基，炎由兩個火字組成，因此建炎年號具有「重建大宋基業」的含義。然而後來因地域性反叛事件頻發，為避諱民眾議論炎字不吉利而致多盜，宋高宗將年號改為紹興。北宋末年靖康之難，徽、欽二帝皆被金人擄獲，宋室南遷臨安（今浙江杭州），紹興和議後與金國以秦嶺淮河為界。

500年後，歷史重演，大明皇朝衰微，農民起義不斷，關外後金政權虎視眈眈，明朝內憂外患。崇禎十七年（1644）發生甲申之變，李自成建國大順，率農民起義軍攻破北京，朱由檢於煤山自縊身亡。同年，吳三桂帶領清軍入關，擊潰大順軍，李自成退回陝西，最後被清軍圍殲於湖北，大順亡。明朝滅亡後，在南方尚有勢力，史稱南明。1661年，清軍三路攻入雲南，永曆帝流亡緬甸首都曼德勒，後吳三桂攻入緬甸，永曆帝最後於被吳三桂以弓弦絞死，南明正式滅亡。

縱觀歷史，這兩個朝代的更替雖然相隔500多年，但南宋皇室重建宋代基業的雄心大志與南明政權反清復明的決心及對滿清的抵抗似乎有很多的共通點。在相似的歷史背景之下，這種抵抗侵襲，祈求和睦、同心的渴望必然會在當時生產的藝術作品中以很隱晦的方式表現出來，而此拍品背面的寄託年款亦或是表現方式之一，同時也為判斷此對銅和合二仙立像的製作年代提供了參考。

明末遭受滿人的侵襲，這種採用藝術手段表達對前朝忠心不二的政治心願在明末清初景德鎮燒造的瓷器上也經常可見。如巴特勒家族收藏的一件明崇禎青花蘇武李陵故事圖蓋罐，描繪漢代李陵對蘇武堅貞不屈的敬意，同時隱射對正在滅亡的明朝廷的衷心。又如上海博物館藏一件明崇禎青花伯夷叔齊故事圖筆筒，以伯夷叔齊不食周粟的故事刻畫兩人對前朝忠貞不移的思想，藉以表光復明朝廷的渴望，見《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》，上海，2005年，頁92-93，編號14以及頁98-99，編號17，27。

正如景德鎮瓷器上所繪故事一樣，此對銅和合二仙立像背面的「建炎紀元」寄託年款亦可作為是在當時特殊政治背景下一種對前朝衷心以及重建渴望的表達。而將其刻於象徵「同心」、「和睦」的和合二仙立像之上，更顯其特殊意義。

The *Hehe Erxian* are considered by many scholars to be an iconic manifestation of the legendary eccentric monk-poet Hanshan (寒山) and his friend Shide (拾得) who are said to have lived during the Tang dynasty; see for example a 14th century ink on paper album leaf, depicting Hanshan and Shide by Yintuoluo (因陀羅) (accession no.TA-343), in the Tokyo National Museum, illustrated in *100 Masterpieces of Asian Art from the Tokyo National Museum Collection*, Tokyo, 2009, p.103, no.82. The representation of the two figures as the *Hehe Erxian* seems to have been more firmly established in the Ming dynasty, when the pair began to be depicted as two boys with joyous facial expressions, holding a stem of lotus flower and a round lidded box. Their symbolism was officially recognised during the Qing dynasty when in 1733, the Yongzheng emperor decreed that they should be known as the two Immortals of harmony and unity, forming part of the pantheon of Daoist Immortals.

Traditionally they have come to symbolise a long, happy marriage: the box, *he* (盒) is a homonym for 'harmony', *he* (和), and box and cover when closed also symbolise 'togetherness', bestowing upon the recipient auspicious blessings of marital bliss. The symbolism of unity and harmony is particularly poignant in the context of the present monumental pair of figures, taking on a hidden political statement of support for the embattled Ming dynasty.

The double-lined inscription incised on the back of each of the figures reads 建炎紀元·李克榮玩, ('*First year of the Jianyan reign, refined article belonging to Li Kerong*').

The inclusion of an apocryphal Southern Song dynasty inscription on a bronze figure or vessel is exceptionally rare. It poses an intriguing question as to the date of these figures and the reason for the inscribed Jianyan date by the dedicator Li Kerong.

Let us compare two periods, about 500 years apart: that of the Southern Song dynasty's Jianyan era (1127-1130) and that of the self-proclaimed Southern Ming dynasty (1644-1662).



Jianyan (建炎) refers to the first year of the Southern Song dynasty's Jianyan era (1127-1130), during the reign of the Gaozong emperor (1107-1187). According to the Daoist concept of the Five Elements, the Song dynasty was associated with the element of Fire: the character *yan* is written as 'double fire' and therefore Jianyan represents re-establishing the glory of the Song dynasty (in 1130 the Gaozong emperor changed the reign name for auspicious reasons to the 'Shaoxing' reign, which lasted until 1162 when he abdicated in favour of his son, the Xiaozong emperor).

In 1127, the invading Jurchen Jin forces captured the capital Bianjing (Kaifeng) as well as the retired Huizong emperor and his successor, the Qingzong emperor. The remaining loyalist Song forces gathered under the newly-established Southern Song dynasty in Lin'an (Hangzhou) led by the Gaozong emperor.

On 25 April 1644, the Chongzhen emperor hanged himself rather than being captured alive by the Shun rebels and Beijing was captured. Li Zicheng proclaimed the establishment of the Shun dynasty which lasted less than a year, at which point joint Manchu and Han forces defeated Li Zicheng in the battle of Shanhai Pass (27 May 1644). The victorious Manchus were quick to consolidate Qing control of Beijing, whilst Ming dynasty loyalist forces only re-established the capital in Nanjing, naming Zhu Yousong, the Prince of Fu, as the Hongguang emperor. However, his reign lasted briefly until 1645 when he was captured and executed; with the Southern Ming dynasty nevertheless continuing until the last emperor, Zhu Youlang, was caught in Burma and executed in 1662.

The comparison between the re-establishment of the Southern Song and the so-called Southern Ming dynasty would have strongly resonated amongst Ming loyalists after 1644 and before 1662, after which time these hopes were firmly quashed. A Ming loyalist living in Qing-controlled territory would have been able to demonstrate his hopes and support only in a subtle and hidden manner, such as through the unique inscription incised on the striking figures of unity. This would also strongly indicate that the figures date to circa 1644 and most probably before 1662.

Similarly, Ming loyalist symbolism was also conveyed during the late Chongzhen and Shunzhi periods through literary decoration on porcelain. See for example a blue and white jar and cover, Chongzhen, in the Butler Family Collection, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty's Enchantment*, Shanghai, 2005, pp.92-93, no.14, painted with the story of Su Wu and Li Ling of the Han dynasty:

Li Ling, a Han dynasty general, was captured after a battle by the Xiongnu tribe; the Han emperor believed he was guilty of a plot and had his family put to death and so Li decided not to return home. Later the emperor sent Su Wu as an envoy to the Xiongnu chief and sent Li to persuade him to switch loyalties. Su refused and remained imprisoned for 18 years when he was finally released. At a later meeting Li expressed admiration for Su's integrity and admitted to a bad conscience over his own conduct.

Other loyalist stories depicted on porcelain include that of Bo Yi and Shu Qi who pleaded with Wu Wang not to attack the Shang, and later refused to eat the grain of the Zhou; illustrated *ibid.*, pp.98-99, 118-119, nos.17 and 27.

The apocryphal Southern Song inscriptions on the present figures, as well as such literary stories painted on porcelain vessels, would have conveyed a strong political message and call for loyalty to the Ming dynasty in general; and in the case of the present figures, most probably loyalty to the recently established Southern Ming in particular. Therefore, this magnificent pair of figures, joyous in their outward manner and inner symbolism, express through the hidden meaning of their inscriptions, a deeper meaning, capturing a historical moment in time of change between one dynasty and another.

32

A RARE AND LARGE GILT-BRONZE FIGURE OF MAITREYA

Kangxi

Heavily cast and gilt, seated with legs crossed in dhyanasana and hands held in vitarka mudra atop an exquisite double-lotus base decorated with beaded rim and details in relief, wearing a dhoti overflowing onto the pedestal and incised at the hem with intricate floral decoration, with billowing scarf across both shoulders leaving the chest bare, wearing beaded necklaces, armlets, bracelets and earrings inset with semi-precious hardstones, the meditative facial expression with downcast eyes framed by pendulous ears and an elaborate crown holding the hair in a high chignon, box.

51cm (20in) high (2).

HK\$5,500,000 - 6,500,000

US\$710,000 - 840,000

清康熙 銅鑲金彌勒菩薩坐像

Provenance:

The Jules Speelman Collection

An Asian private collection

來源：

英國 Jules Speelman 舊藏

亞洲私人收藏



The Kangxi emperor's strong personal affinity to impressive gilt and semi-precious-stone-inlaid bronze figures is demonstrated by the four-armed Avalokitesvara Shadakshari, from the Qing Court Collection, dated by inscription to the *bingyin* year, corresponding to 1686, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Shanghai, 2003, p.237, no.226; the inscription, which is engraved in four different languages including Chinese, Manchu, Mongolian and Tibetan Sanskrit, reads:

‘大清昭聖慈壽恭簡安懿章慶敦惠溫莊康和仁宣弘靖太皇太后虔，奉三室福庇萬靈，自於康熙二十五年歲次丙寅恭奉聖諭不日告成，永念聖祖母仁慈垂佑眾生更賴菩薩感應萬壽無疆雲爾。’

The inscription states that the gilt-bronze figure was commissioned and presented in dedication to the Kangxi emperor's grandmother, the dowager empress Xiaozhuangwen (1613-1688).

The heavily cast figure of Maitreya is exceptionally rare as it combines the Tibetan love of ornaments, as seen through the luxurious design of the jewellery, which was derived from the Malla period Nepalese stylistic tradition, with Imperial Chinese characteristics such as the delicacy of detail and elegant casting, as seen by the detailing of the hems of the robes and the robustness of the impressive figure raised upon the double-lotus dais. The technical virtuosity is best exemplified in the exceptional craftsmanship achieved in the early Qing dynasty and lavished upon devotional images worthy for Imperial worship.

Examples of comparable headdress are also found in gilt-bronze figures in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Shanghai, 2003, pp.238-241, nos.227-230; for a further example see a gilt-bronze figure of a Syamatara, 17th century, in the collection of the Royal Ontario Museum, Toronto, illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.542, no.153A.

The Maitreya is magnificently adorned with a multi-layered beaded necklace suspended from a beautifully incised collar around the neck, with floral and tear-drop shaped jewellery intricately inset with turquoise and coral stones. The waist, arms and feet are similarly bejewelled. The quality of the jewellery decoration is comparable to that on a large gilt-bronze standing figure of a Bodhisattva, illustrated by Wang Jiapeng, *Buddhist Art from Rehol: Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, Taipei, 1999, pp.74-75, no.16.

Compare the similar tri-lobed lotus petals on the pedestal of a larger gilt-bronze figure of Buddha Dipankara, Kangxi, dated 1662, illustrated by U.von Schroeder, *ibid.*, pp.540-541, pl.152E; and see also a smaller gilt-bronze figure of Buddha Shakyamuni, 17th/18th century, illustrated by the Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, p.42, no.14.

此尊佛像尺寸碩大，銅質厚重，通體鍍金。法相寧靜慈和，頭戴花冠，為康熙時期宮廷造像常見樣式；頭頂束高髮髻，餘髮垂於腦後，成兩條髮辮搭於雙肩；面相圓潤端莊，臉頰豐圓，眉上挑，眉間飾白毫，面容秀美，神態安詳。肩部寬闊，雙肩微側，腰部收束，軀體綽約多姿，頭部左側，挺拔婀娜，相得益彰，結金剛跏趺坐於蓮座之上；雙手順勢抬起，一於胸前，一於腰間，造型生動自然。身體肌肉線條鑄造圓潤豐滿，身披衣褶帔帛，其項圈、項鍊、臂釧、手鐲、腳鍊上均鑲嵌寶石，衣褶褶皺自然，衣緣鑿纏枝蓮花紋，蓮座雙層，蓮瓣飽滿，整器流光溢彩，華貴不失柔雅。

康熙時期宮廷造像數量不多，但銅質厚重，在鑄造工藝上不惜成本，在造像風格上既繼承明代造像遺風，又開創清代宮廷造像新風尚，其整體工藝水平明顯超過之後的雍正及乾隆兩朝造像，參看北京故宮清宮舊藏一件清康熙銅鍍金四臂觀音，其蓮座下陰刻漢、滿、蒙、藏寺中銘文：「大清昭聖慈壽恭簡安懿章慶敦惠溫莊康和仁宣弘靖太皇太后虔，奉三室福庇萬靈，自於康熙二十五年歲次丙寅恭奉聖諭不日告成，永念聖祖母仁慈垂佑眾生更賴菩薩感應萬壽無疆雲爾。」可見康熙皇帝御令鑄製此像，或為敬奉祖母之禮而製造，見《故宮博物院藏文物珍品大系：藏傳佛教造像》，上海，2003年，頁237，圖266。

此尊彌勒菩薩之寶冠製造精緻，冠葉鏤空，並鑲有寶石，其風格與清宮舊藏的幾尊宮廷造像所戴頭冠均非常類似，見《故宮博物院藏文物珍品大系：藏傳佛教造像》，頁238-241，圖版227-230。另見多倫多皇家安大略博物館藏一件18世紀銅鍍金彌勒菩薩坐像（博物館編號918.39.3），其頭冠風格可資比較，見烏爾里希·馮·施羅德著，《Indo-Tibetan Bronzes》，香港，1981年，頁542-543，編號153D。

此尊彌勒菩薩造像非常特別，是清代早期共同造像受西藏影響的最好例證之一。其曲線優美，其服飾及衣紋線條流暢，輕柔勁緻，身上佩戴之瓔珞寶飾繁複而有序，其胸前所佩戴之瓔珞的排列方式，與台北鴻禧美術館曾於1999年3月14日至1月16日以及高雄市立美術館於1999年3月21日至5月23日展覽的一件17/18世紀立姿菩薩較為相似，見《清宮秘藏：承德避暑山莊藏傳佛教文物特展》，台北，1999年，頁74-75，編號16。另見紐約雅克·馬歇西藏藝術博物館中所藏一尊17世紀或18世紀早期彌勒菩薩立姿，其胸前所佩戴之瓔珞排列方式與本尊菩薩相似，見B.Lipton及N.D.Ragnubs著，《Treasures of Tibetan Art: The Collections of the Jacques Marchais Museum of Tibetan Art》，牛津，1996年，頁141-143，編號68。



The Property of an English Family

英國家族收藏

33

A PAIR OF CLOISSONNÉ ENAMEL TRIPOD INCENSE BURNERS AND COVERS, DING

Qianlong

Each raised on three legs in the form of trunks issuing from gilt-bronze Buddhist lion masks, the exterior brightly enamelled in red, green, yellow, white, blue and aubergine on a turquoise ground with archaic *taotie* masks interspersed with clusters of flowers and a butterfly, the underside with a radiating *yin-yang* medallion amidst crashing waves, the domed cover with a raised central panel similarly enamelled, surmounted by a gilt openwork finial cast with a sinuous dragon amidst swirling clouds. *Each 31cm (12 1/4in) high. (4).*

HK\$400,000 - 600,000

US\$52,000 - 77,000

清乾隆 銅胎掐絲琺瑯獸面紋三足薰爐一對

Provenance:

Sotheby's London, 18 May 1971, lot 41 (catalogue included in this lot)
An English private collection, and thence by descent

來源:

倫敦蘇富比，1971年5月18日，拍品編號41（附原圖錄）
英國私人收藏，後由其家族繼承



The pair of cloisonné enamel incense burners and covers are inspired in form and design by archaic bronzes. However, unusually, this design is further embellished with a *yin-yang* motif and fruiting melon vines and butterflies; the melon, or *gua* (瓜), because of its many seeds, became a symbol of progeny. Together with butterflies, *die* (蝶), which is a homophone for another type of melon, *die* (颯), a rebus is created for 'the blessing of ceaseless generations of sons and grandsons' *guadie mianmian* (瓜颯綿綿). This blessing originates from a line in a poem included in the 'Classic of Poetry', *Shi Jing* (詩經), China's most ancient anthology of poetry. The *yin-yang* motif would be apt in this context, further reinforcing the wish for conjugal bliss. A related cloisonné enamel incense burner and cover, *ding*, mid-Qing dynasty, of similar form and decorated with waves on the underside, is illustrated in *Compendium of Collections in the Palace Museum: Enamels 3 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl.174; see also the similar design on the legs on another incense burner and cover, mid-Qing dynasty, illustrated *ibid.*, pl.168; and also on a further cloisonné enamel *ding*, Qianlong, in the Metropolitan Museum of Art, New York, museum no.29.110.66a,b.

Compare with the decoration on the legs and the butterflies on a cloisonné enamel tripod incense burner and cover, Qianlong, which was sold at Christie's New York on 13-14 September 2012, lot 1312.

熏爐圓身，冲天耳，下承獸首象鼻子形三足，通身填以藍色琺瑯彩為地色，蓋鈕作鏤空如意雲龍紋，器身及蓋外壁均飾獸面紋，間以瓜蝶紋。清宮陳設用掐絲琺瑯器中，多見帶有仿古獸面紋的鼎式熏爐，見《故宮博物院藏品大系：琺瑯器編3清掐絲琺瑯》，北京，2011年，圖版174。另見一清中期掐絲琺瑯勾蓮壽字紋朝冠耳蓋爐，其三足樣式與此對拍品類似，見同著錄，編號168；另見紐約大都會博物館藏一例（博物館編號29.110.66a,b）。

紐約佳士得曾售出一件乾隆瓜蝶紋三足爐可資比較，2012年9月13-14日，拍品編號1312。



underside detail (one of the pair)



Property from an Important European Collection

重要歐洲收藏

Lots 34 - 35

34

A RARE IMPERIAL CLOISSONNÉ ENAMEL AND GILT-BRONZE 'PRUNUS' TAZZA

Incised Qianlong six-character mark and of the period

The dish in the form of a plum blossom vibrantly enamelled at the interior with a centralised *shou* medallion encircled by five lotus sprays reserved on a turquoise ground, further surrounded by a yellow border decorated with *shou* roundels interspersed with archaic *kui* dragons, the exterior decorated on each lobe with a large lotus blossom comprising a *shou* roundel reserved on a turquoise ground, all raised on a splayed stem foot enamelled with alternating *shou* and bats on a yellow ground, the underside with four floral sprays reserved on a turquoise ground encircling the rectangular gilt-bronze plaque vertically incised with the six-character *kaishu* mark.

14.5cm (5 3/4in) wide.

HK\$400,000 - 600,000

US\$52,000 - 77,000

清乾隆 掐絲琺瑯勾蓮壽字紋梅花式高足盤 「大清乾隆年製」楷書刻款

Provenance:

An important European collection

來源:

顯赫歐洲收藏



The present lot almost certainly formed part of Imperial Court paraphernalia, suitable for the occasion of an Imperial birthday or for ritual offerings. The design of the dish is highly detailed and auspicious, comprising fifteen *shou* characters and five bats amongst multiple lotus blossoms. The *shou* is symbolic of longevity and the five bats, *wufu* (五福), represent the 'Five Auspicious Blessings': longevity, wealth, health, love of virtue and a peaceful death; the combination of the symbols may be translated as 'may you be granted longevity and the Five Blessings', *wufu pengshou* (五福捧壽). The lotus is one of the Eight Buddhist Emblems, *bajixiang* and a symbol of purity.

An example of identical shape and design is illustrated in *Compendium of Collections in the Palace Museum. Enamels 2. Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, p.362, no.290.

Compare with a similar tazza which was sold in our London rooms on 17 May 2012, lot 138; and another example, which was sold at Christie's Hong Kong on 1 June 2016, lot 3401.

盤呈梅花形，菱口微斂，淺腹，高足。盤心正中藍地飾壽字蓮花紋，襯以五朵盛開蓮花。器身內壁以黃地掐絲飾夔龍捧壽紋，外壁飾寶藍地纏枝勾蓮壽字紋。高足外壁則飾黃地五福捧壽紋，足內壁飾藍地掐絲纏枝蓮紋。底嵌金長方片並刻「大清乾隆年製」楷書款。

此高足盤造型獨特，或為宮廷賀壽或重要祭祀時使用。其工藝繁複，以黃、藍、寶藍填瑱瑯為不同地色，加上華麗構圖，是乾隆一朝掐絲瑱瑯器的創新之作。

北京故宮博物院藏一件完全相同之例，見《故宮博物院藏品大系：瑱瑯器編3》，北京，2011年，頁362，編號290。另見倫敦邦瀚斯售出類似一例，2012年5月17日，拍品編號138；以及香港佳士得售出一例，2016年6月1日，編號3401。



Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏



35

AN EXCEPTIONAL IMPERIAL GILT-BRONZE AND CLOISONNÉ ENAMEL 'ELEPHANT' TRIPOD INCENSE BURNER AND COVER

Qianlong

Heavily cast with deep rounded sides supported on three elephant-head feet, each with a pair of protruding tusks and bejewelled harness, flanked at the shoulders with another pair of elephant-head handles, their upturned trunks ending in curled tips, the body interspersed with three lotus blossoms and hanging chimes amidst dense foliate scrolls and grapevines below a *ruyi*-head and key-fret border, decorated in vivid enamels of red, green, yellow, white, blue, pink and purple on a turquoise ground, the pierced cover with three *ruyi*-shaped panels decorated with similar lotus scrolls, surrounded by intricately cast gilt openwork with further scrolling lotuses, surmounted by a recumbent elephant richly adorned across the body with bejewelled harness and beaded garlands, the saddle with a miniature offering bowl with ornately decorated cover, box.

43.8cm (17 1/4in) high (3).

HK\$4,000,000 - 6,000,000

US\$520,000 - 770,000

清乾隆 銅胎掐絲琺瑯西番蓮紋象耳三足薰爐

Provenance:

An important European collection

來源:

顯赫歐洲收藏



The present lot features the outstanding quality of enamelling and casting at the highest level, which is characteristic of cloisonné enamel vessels made in the Palace workshops, *Qingdai Gongting Zaobanchu* (清宮造辦處).

Imperial works of art made for the Court during the Qianlong period often combine archaic-inspired form and design, reflecting the emperor's appreciation of the past, with the opulence and grandeur representing the Qing Court's taste, at the height of the Qing dynasty. The exceptional result was due to the technical virtuosity achieved at the cloisonné enamel ateliers during the Qianlong reign; nowhere better demonstrated than in the superb jewelled elephant feet and the tour de force of the recumbent elephant on top of the vessel, carrying a vase laden with a cornucopia of auspicious representations.

The elephant in China is one of the seven Buddhist Sacred Treasures and symbolises peace. The combination of an elephant *xiang* (象) and a vase *ping* (瓶), is a reference to 'peaceful times', *taiping youxiang* (太平有象), making pairs of elephants carrying vases an important part of the Imperial throne regalia, as can be seen for example in the Hall of Supreme Harmony, *Taihe Dian* (太和殿) and the Hall of Mental Cultivation, *Yangxin Dian* (養心殿); see Wan-go Weng and Yang Boda, *The Palace Museum Peking: Treasures of the Forbidden City*, London, 1982, pp.44-45 and 64-65. See also the powerful symbolism demonstrated in a detail from the Imperial Court painting *Ten Thousand Envoys Come to Pay Tribute*, 1761, showing a tribute of an elephant carrying a vase, illustrated by C.Ho and B.Bronson, *Splendors of China's Forbidden City: The Glorious Reign of the Emperor Qianlong*, London, 2004, pl.82. It is most likely that the present incense burner would have formed part of a pair, which would have been placed in one of the Qing Palace halls; see for example the set of four large incense burners from the Qing Court Collection with tripod elephant-head feet, in situ at the Palace Of Heavenly Purity, *Qianqinggong* (乾清宮), illustrated in *Classics of the Forbidden City: Imperial Furniture of Ming & Qing Dynasties*, Beijing, 2008, no.363.

Compare a similar example illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Enamel Volume*, Shenyang, 2007, pp.100-101, no.IV-9; see also a related cloisonné enamel square incense burner and cover, Qianlong, from the Lady Lever Art Gallery, Liverpool, illustrated by B.Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, p.190, fig.10.5.

A similar cloisonné enamel and gilt-bronze tripod 'elephant' incense burner and cover, Qianlong, was sold at Christie's Hong Kong on 27 May 2008, lot 1542; and another, most probably the pair to the Christie's Hong Kong example, was sold at Sotheby's Hong Kong on 9 October 2007, lot 1308.

香爐深腹圓身，坡頂蓋，蓋上臥一鎏金象作蓋鈕，象身飾瓔珞，背披錦毯，錦毯填以紅色琺瑯，飾纏枝蓮紋，象托纏枝蓮紋花口尊，內承珍寶，蓋面鏤空雕刻，如意形開光以掐絲琺瑯工藝飾西番蓮紋。壺身兩側裝鎏金長鼻象首耳，腹外壁飾纏枝西番蓮紋，口沿下飾如意雲頭紋。下承象首三足，闊耳，長牙，卷鼻踏地，穩重碩健。

此薰爐蓋作鎏金象托寶瓶，寓意「太平有象」，在清代宮廷藝術中有重要的象徵意義。在太和殿及養心殿等重要宮殿中，都可以看到以「太平有象」為主題的宮廷陳設器，見楊伯達及翁萬戈，《古代中國美術品的寶庫：北京故宮博物院藏品選》，倫敦，1982年，頁44-45。清代宮廷繪畫如「萬國來朝圖」中也可見類似的御用器，見B.Bronson，《Splendors of China's Forbidden City: The Glorious Reign of the Emperor Qianlong》，倫敦，2004年，圖版82。

此薰爐胎體厚重，造型挺拔，鎏金緊實，掐絲細膩，工藝上以掐絲、鑿胎、鏤雕相結合，為乾隆盛世清宮造辦處琺瑯作所生產的巔峰傑作之一。清代至康熙時期，一度停滯不前的掐絲琺瑯御用器的生產開始全面復興。到了乾隆時期，掐絲琺瑯器的燒造更加繁榮，燒造大型掐絲琺瑯器的技術迅速提高。此時造辦處開始使用大型窯爐，並已經可以控制大型銅胎加熱後不會變形，而且嚴格掌握通體釉料一致。宮中眾多大型掐絲琺瑯陳設器，如屏風、寶座、佛塔、以及香爐等均是清中期以後燒造。此香爐亦可能是當時陳設於宮中一組貢器的其中一件，參見清宮舊藏一組四件象首三足爐，現陳設於乾清宮中，見《故宮經典：明清宮廷家具》，北京，2008年，編號363。另見北京故宮博物院藏兩例，其製作時代稍晚，工藝稍次於本拍品，見《故宮博物院藏品大系：琺瑯器編3》，北京，2011年，頁244-255。

瀋陽故宮博物院藏一件清乾隆掐絲琺瑯勾蓮象耳三足香爐可資參考，其爐蓋臥象與本件拍品相反，可知此類香爐應為成對燒造，見《瀋陽故宮博物院院藏文物精粹：琺瑯卷》，瀋陽，2007年，頁100-101，編號9。另見英國利物浦國立博物館藏一件清乾隆掐絲琺瑯象耳四足爐，著錄於Béatrice Quette，《Cloisonné. Chinese Enamels from the Yuan, Ming and Qing Dynasties》，紐約，2011年，頁190，圖10.5，此件四足爐屬Lever夫人舊藏，與維多利亞及阿伯特博物館、巴黎裝飾藝術博物館中所藏的其他幾件掐絲琺瑯器一樣均曾陳設於圓明園。拍賣售出之例，見香港佳士得曾售出一例，2008年5月27日，拍品編號1542；另見香港蘇富比售出一例，2007年10月9日，拍品編號1308。



A CINNABAR LACQUER 'DRAGONS' QUATRELOBED BOX AND COVER

Qianlong

Of quatrefoil shape, finely carved on the cover with three five-clawed dragons in flight chasing a flaming pearl above turbulent waves, framed within a key-fret and leaf lappet border, the body further carved with the Eight Treasures in relief emerging from raging waves, all bordered by key-fret scrolls at the rim and foot, the interior and base lacquered black.

20cm (7 7/8in) wide (2).

HK\$350,000 - 450,000

US\$45,000 - 58,000

清乾隆 剔紅海水三龍戲珠蓋盒

Provenance:

A German private collection

Published and Illustrated:

P.Frick, *Chinesische Lackkunst: Eine Deutsche Privatsammlung*, Muenster, 2010, p.104, no.53

Exhibited:

Museum of Lacquer Art, Muenster, *Chinesische Lackkunst: Eine Deutsche Privatsammlung*, 30 May - 29 August 2010

Museum Angewandte Kunst, Frankfurt, *Lack - Meisterwerke Chinesischer Handwerkskunst des 12. bis 18. Jahrhunderts*, 19 May - 29 August 2011

Museum of Asian Art, Berlin, *In Lack Getränkt: Eine Deutsche Privatsammlung Chinesischer Lackkunst*, 5 October 2012 - 13 January 2013

來源:

德國私人收藏

出版:

P.Frick, 《Chinesische Lackkunst: Eine Deutsche Privatsammlung》, 德國明斯特, 2010年, 頁104, 編號53

展覽:

德國明斯特漆器博物館, 《Chinesische Lackkunst. Eine Deutsche Privatsammlung》, 2010年5月30日 - 8月29日

法蘭克福應用藝術博物館, 《Lack - Meisterwerke Chinesischer Handwerkskunst des 12. bis 18. Jahrhunderts》, 2011年5月19日 - 8月29日

柏林亞洲藝術博物館, 《In Lack Getränkt. Eine Deutsche Privatsammlung Chinesischer Lackkunst》, 2012年10月5日 - 2013年1月13日

The form and design of the present box and cover can be seen in lacquer boxes and covers from the National Palace Museum, Taipei: for examples of similar shape, Qianlong marks and of the period, see Lin Mun-lee, *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 1997, pp.122-123, nos.110-113; and for examples with similar design of three-dragon pursuing the flaming pearl amongst intricately carved crashing waves, see a quatralobed petal shaped box and cover, and also a rectangular box and cover, both with Qianlong marks and of the period, illustrated in *ibid.*, pp.133-134, nos.132 and 134.

The design of the present box and cover unusually comprises the motif of the 'Eight Treasures', *babao* (八寶) subtly carved amidst the turbulent waves; for examples of lacquer boxes and covers, Qianlong marks and of the period, also carved with the Eight Treasures motif, from the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, nos.7, 8 and 61.

蓋盒方形，委角，盒內及蓋內髹黑漆，盒身、盒蓋外壁雕海水雜寶紋，盒蓋開光作三龍戲珠，三條五爪龍於滾滾波濤上追趕一寶珠，刀工嫺熟，氣勢磅礴。

此件寶盒的形制與宮廷中一組方形委角的剔紅蓋盒一致，見台北國立故宮博物院藏四件形制相同的清乾隆剔紅蓋盒，著錄於《和光剔彩：故宮藏漆》，台北，1997年，頁122-123，編號110-113。海水雲紋及三龍戲珠亦是宮廷漆器中常見的裝飾題材，台北國立故宮博物院亦藏有兩件同樣題材裝飾的清乾隆剔紅寶盒，見同著錄，頁133-134，編號132及134。



A RARE HORN CARVING OF HEHE ERXIAN

16th/17th century

Each twin figure superbly carved with a rounded face, the mouth agape in a joyous facial expression, with the ample belly protruding over loosely-worn robes, one twin seated with the right leg raised in relaxed posture and the left hand holding onto a basket-weave box, the other standing at the back with both hands holding onto a bat, the base lacquered red and possibly later gilt-decorated with a Wanli six-character *kaishu* mark.

18.5cm (7 1/4in) high

HK\$300,000 - 400,000

US\$39,000 - 52,000

十六/十七世紀 角雕和合二仙像



The Dr. Wou Kiuan Collection;
Image courtesy © Wou Lien-Pai Museum
英國吳蓮伯博物館藏

Bovine horn carvings, probably using water-buffalo horn, with lacquered and gilt Wanli marks are exceptionally rare. However, for two published examples bearing Wanli marks, see: a horn carving of Guanyin, previously in the collection of J.F.C.da Andrade, London, illustrated by R.S.Jenyns and W.Watson, *Chinese Art. Textiles, Glass and Painting on Glass, Carvings in Ivory and Rhinoceros Horn, Carving in Hardstones, Snuff Bottles, Inkcakes and Ink Stones. vol.III*, Oxford, 1981 (1st ed. 1963), no.147; and a horn carving of Shoulao, inscribed on the base with a Wanli mark corresponding to 1573, illustrated by R.Kerr, et al., *Chinese Antiquities from the Wou Kiuan Collection, Wou Lien-Pai Museum*, Camberley, 2011, p.165, no.190; see also two further rhinoceros horn carvings of Budai with related Wanli marks: the first formerly from the Sackler Collection, Wanli mark and of the period, and the second, Wanli mark corresponding to 1577 and of the period, previously in the George and Mary Bloch Collection, later sold at Sotheby's Hong Kong on 23 October 2005, lot 85, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.230-231, pls.325-328.

It is said that the legend of the Hehe Erxian derived from the Tang dynasty poet-monks, Hanshan and Shide. Often considered as unkempt figures with wide grins on their faces, they usually carry with them boxes, stalks of rice and lotus stems. The iconography of these monks has been immortalised through the ages with their representation transforming to the familiar two laughing boys carrying a lotus stem and a box, known as the Two Immortals of Harmony and Unity. The box, or *he* (盒) is a homonym for 'harmony', or *he* (和). The cover and the box in the present lot is carved closed, symbolising 'togetherness', bestowing the recipient with auspicious blessings of marital bliss.

牛角材質，圓雕捨得、寒山兩位名僧，一站一臥，手中分別捧蝙蝠及捧盒，寓意「賜福」及「和睦」。兩人喜笑顏開，面容及衣褶刻畫生動自然，底部髹朱漆，並以描金飾迴紋及書「大明萬曆年制」楷書款。

帶有萬曆紀年款的角雕傳說非常稀少，目前僅見兩例：一件為倫敦 J.F.C.da Andrade 舊藏明萬曆角雕觀音，底部有「大明萬曆年製」六字楷書款，著錄於 R.S.Jenyns 及 W.Watson 編著，《Chinese Art. Textiles, Glass and Painting on Glass, Carvings in Ivory and Rhinoceros Horn, Carving in Hardstones, Snuff Bottles, Inkcakes and Ink Stones》，卷三，牛津，1981 年，編號 147；英國吳蓮伯博物館藏一件明萬曆角雕壽老像，底部有「萬曆元年」四字款，見 R.Kerr 著，《Chinese Antiquities from the Wou Kiuan Collection, Wou Lien-Pai Museum》，坎伯利，2011 年，頁 165，編號 190。傳世品中帶有漆書萬曆紀年款的例子在犀角雕上也有所見，如瑪麗及莊智博舊藏一件犀角雕杯，著錄於 J.Chapman，《The Art of Rhinoceros Horn Carving in China》，倫敦 1999 年，頁 230-231，圖版 325-328，後由香港蘇富比售出，2005 年 10 月 23 日，拍品 85。此件角雕和合二仙款識書寫方式與明代有差異，或為後加款。

大明
萬曆
年制





Various views

38^Y

A RARE SMALL RHINOCEROS HORN 'PHOENIX' LIBATION CUP

17th century

Intricately carved in relief in the form of a phoenix, its outstretched wings with exquisite plumage and elongated feathery tail forming the sides of the vessel, its head curled inwards to form the handle, its beak grasping onto a ribbon-tied scroll, the details all rendered in relief and supported on two feet tucked away at the belly, the horn with a smooth reddish-brown patina darkening towards the base of the cup, carved *zitan* cloud-decorated stand, two boxes.

7.2cm (2 7/8in) wide (4).

HK\$350,000 - 450,000

US\$45,000 - 58,000

十七世紀 犀角雕鳳凰小杯

Provenance:

Christie's New York, 2 June 1994, lot 4
Thomas Fok Collection
Sotheby's Hong Kong, 9 October 2012, lot 3050

Published and Illustrated:

Connoisseurship of Rhinoceros Horn Carving in China, Hong Kong, 1999, p.238, no.177

Exhibited:

Hong Kong Museum of Art, Hong Kong: *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong*, 2003-2005

來源：

紐約佳士得，1994年6月2日，拍品編號4
霍滿堂先生舊藏
香港蘇富比，2012年10月9日，拍品編號3050

出版：

霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，頁238，圖177

展覽：

香港大學美術博物館，《金木水火土：香港文物收藏精品展》，2003-2005年

The sophisticated composition of the cup and the outstanding craftsmanship could only have been the product of a master carver and stand as a testament to the technical virtuosity achieved during the early Qing dynasty. It is exquisitely carved following the natural form of the horn, depicting the mythical creature with its head dipped low to naturalistically form the handle of the cup; the body of the vessel is intricately worked, finely emulating the fine layered plumage and tail feathers; the legs carefully tucked underneath.

Rhinoceros horn libation cups are rarely utilised in their entire form to emulate an animal-like shape, and in the case of the present lot, the highly naturalistic phoenix-bird shape. However, deer-shaped libation cup are also known, see a Wanli period example, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pl.175.

Phoenix or bird-shaped rhinoceros horn libation cups, such as the present lot, are exceptionally rare; see however, three further examples from important museum and private collections, illustrated *ibid.*, nos.173 (which was later sold at Sotheby's Hong Kong on 8 April 2011, lot 2701), 174 and 179.

杯由亞洲犀角雕刻而成，器身作鳳凰形，撇口，斜腹，以浮雕技法於杯外壁雕捲曲羽毛，鳳尾作流，並圓雕鳳頭作杯柄，鳳頭下彎，口啣天書一卷，杯內壁兩側雕翼，杯底陰刻鳳鱗，鳳尾從杯流處向外壁延伸至杯底，於鳳足形成杯足，極具巧思。此杯器身細小，但雕工精巧入微，集合浮雕、圓雕以及陰刻工藝將每個細節表現得淋漓盡致。犀角色澤光潤細膩，實為難得。

以鳳鳥為題材的犀角杯，可見仇焱之及仇大雄收藏一件十七世紀鳥形小杯，後售於香港蘇富比，2011年4月8日，拍品編號2701；另見哈佛大學博物館藏一件十七世紀鳥形杯，與此杯相反，以喙作流，以尾作柄，可資比較；黃蕙英女士收藏一件鴛鴦小杯，則是以鳥喙作柄，於本拍品類似，可作比較，見霍滿堂著，《中國犀角雕刻珍賞》，香港，1999年，頁234-235及240，圖173，174及179。





Two views

39^Y

**A RHINOCEROS HORN 'CHI DRAGON AND LINGZHI'
LIBATION CUP**

17th century

Exquisitely carved in high relief with a naturalistic scene of two *chi* dragons, their bifurcated tails intertwined at the ends, the handle formed by bamboo and *lingzhi* rising from a reticulated foot and extending over the rim, the interior deftly carved with raised and sunken knobs.

16.5cm (6 1/2in) wide

HK\$250,000 - 350,000

US\$32,000 - 45,000

十七世紀 犀角雕螭龍靈芝祝壽杯

Provenance:

Li Chun-hung Collection

來源：

李震熊先生舊藏

The superb carving on the present lot is a testament to the skill of the master craftsman. The use of highly detailed and intricately carved stems to form the handles and raised foot on floral-themed rhinoceros horn carvings was the predominant style since the late Ming dynasty. Compare with a similarly carved rhinoceros horn libation cup with magnolia motif, dated to the late Ming dynasty, in the collection of the National Palace Museum, Taipei, illustrated by Chi Jo-hsin, *Jiangxin yu xiangong. Mingqing diaoke zhan. Xiangya xijiao pian*, Taipei, 2009, pp.108-110, no.26. Both examples have very similarly worked reticulated designs, and their interiors are lightly but skilfully worked with simple petal or swirling motifs, unlike most other examples which are left plain. See also the similar subject matter of *chilong* and *lingzhi* on a rhinoceros horn libation cup, *jue*, late Ming dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.136.



By the Qing dynasty, in comparison with plainly carved Ming dynasty prototypes, more complex and challenging decorative motifs were carved onto the surface of rhinoceros horns. For another related cup carved with *chilong* and *lingzhi*, see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.165, fig.204.

The fungus or *lingzhi* (靈芝) is a symbol of longevity, while bamboo, *zhu* (竹), is a homophone for 'expressing good wishes', *zhu* (祝). Together they form the auspicious saying of 'birthday wishes', *zhushou* (祝壽).

Compare with a related rhinoceros horn 'chilong' libation cup, 17th century, which was sold at Sotheby's London on 11 May 2011, lot 24.

杯由亞洲犀角雕刻而成，口寬大，以鏤雕技法分別雕一竹幹及靈芝主幹為杯柄，杯身則以浮雕技法雕如意雲頭形靈芝以及竹葉，另一面雕二螭龍曲身盤遊於竹葉及靈芝之間，寓意「靈仙祝壽」，杯內壁一側浮雕卷雲紋，構圖簡潔卻不失巧思，極具雅韻。

以鏤空枝幹為杯柄及杯底的形式，在明末清初時期之犀角杯上較為常見。此杯雖整體構圖形式簡潔，但形象生動，線條流暢，獨具匠心。以類似技法雕刻之明代晚期犀角杯，見台北國立故宮博物院藏一例，著錄於《匠心與仙工：明清雕刻展象牙犀角篇》，台北，2009年，頁108-110，編號26。另見北京故宮博物院藏一件明晚期犀角雕螭龍靈芝杯，著錄於《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，圖136。到了清代，犀角杯雕刻和佈局較明代更為繁複，參考一犀角雕靈芝螭龍紋杯，著錄於Jan Chapman，《中國的犀牛角雕刻藝術》，倫敦，1999年，頁165，圖204。

另見倫敦蘇富比曾售出一件十七世紀犀角雕螭龍杯，2011年5月11日，拍品編號24。



Sir Victor Sassoon (1881-1961)
維克多·沙遜爵士



After S.E.Lucas, *The Catalogue of Sassoon Chinese Ivories*, vol.II, London, 1950, pl.492
S.E.Lucas著·《The Catalogue of Sassoon Chinese Ivories》·vol.II ·倫敦·1950年·頁689及691·編號492

40^YΦ

AN ARCHAISTIC CARVED IVORY 'BOYS AND GOAT' VASE

Qianlong

The vase with tapering sides rising to a waisted neck flanked by a pair of mythical-beast handles suspending loose rings, decorated with a main frieze of archaistic geometric scrolls between a row of lappets at the foot and a band of upright plantain leaves at the neck, the lower part of the vase surrounded by a group of four boys deftly carved in high relief, one holding a flag and another holding a goat on a leash, fitted box.

15cm (5 7/8in) high (2).

HK\$300,000 - 400,000

US\$39,000 - 52,000

清乾隆 象牙雕嬰戲龍首耳瓶

Provenance:

Sir Ellice Victor Sassoon (1881-1961)
Sotheby's London, 16 May 2012, lot 49

Published and Illustrated:

S.E.Lucas, *The Catalogue of Sassoon Chinese Ivories*, vol.II, London, 1950, pp.689 and 691, no.492

來源：

維克多·沙遜爵士舊藏
倫敦蘇富比·2012年5月16日·拍品編號49

出版：

S.E.Lucas著·《The Catalogue of Sassoon Chinese Ivories》·vol.II ·倫敦·1950年·頁689及691·編號492

Sir Ellice Victor Sassoon, 3rd Baronet, GBE (1881–1961) was a businessman and hotelier from the wealthy Baghdadi Jewish Sassoon merchant and banking family. Sassoon was born in Naples, Italy, and was raised in England where he attended Harrow School and Trinity College, Cambridge. He served in the Royal Flying Corps in the First World War before inheriting the title of 3rd Baronet of Bombay upon his father's death in 1924, as well as the family business of cotton and textile mills, E.D.Sassoon and Company Limited (founded in 1867). In the 1920s and 1930s, Sassoon moved and transferred much of his wealth from India to Shanghai, investing heavily into local real estate, where the remnant of his property portfolio is still present today. He lived in Shanghai until 1941 and was forced to leave due to the Second Sino-Japanese War. After the Communist Revolution in 1949, he sold his business interests in China and relocated to Nassau, Bahamas, where he spent his last years in retirement.

The present lot with its archaic bronze inspired *fanghu* form, and design of *taotie* mask on the exterior, embodies the artistic and historical preoccupations associated with the mid-Qing dynasty. Archaistic forms and decorative motifs were a symbolic way of venerating moral values drawn from antiquity.

維克多·沙遜，曾為上海首富，英籍猶太人，出身於沙遜家族，世襲男爵。於劍橋大學三一學院畢業後參軍，因參加一戰負傷導致左腳殘疾，人稱「翹腳沙遜」。1923年到上海主持新沙遜洋行的業務，擴大房地產投資，並相繼開設了華懋洋行、業廣地產公司、祥泰本行、安利洋行等企業，在經濟活動之餘也癡愛收藏，是較早關注中國牙雕的外國收藏家。其大部分藏品均出版於三冊《沙遜藏中國象牙雕刻》書中，該書為當時象牙收藏最權威之工具書之一。

此象牙瓶仿古式，瓶身外壁浮雕獸面紋、蕉葉紋、如意雲頭紋。頸部兩側飾雙龍首活環耳。瓶正面及兩側圓雕四小童牽羊嬉戲，工藝精湛，構思巧妙。本器體現了清中期皇帝慕古卻又追求創新的精神，既滿足了乾隆皇帝的精神需求，亦繼承了中國的傳統文化，可謂集古典藝術之美與乾隆盛世之工藝於一身之上乘之作，每每觀之意趣盎然。傳世品中以同類紋飾及題材之花瓶於象牙雕者不多見，極為稀罕，十分難得。



41^YΦ

**AN ARCHAISTIC STAINED IVORY 'TAOTIE AND PHOENIX'
RUYI SCEPTRE**

Qianlong

Elegantly carved in low relief, the arched shaft decorated with interlocking archaistic geometric scrolls and a stylised phoenix, extending to the *ruyi*-shaped head decorated in *taotie* and key-fret scrolls, stained overall in a light green tone, fitted box.

37cm (14 1/2in) long (2).

HK\$200,000 - 300,000

US\$26,000 - 39,000

清乾隆 茜色象牙雕仿古饕餮紋如意

The Yongzheng emperor revived the tradition of presentation of *ruyi* sceptres by commissioning examples in various prized materials including jade, wood, hardstones and lacquer. Examples of *ruyi* sceptres in various materials are in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shanghai, 2009, pp.325-332, nos.322-329.

The importance of the *ruyi* sceptre was further reinforced during the Qianlong period, as courtiers were instructed to present *ruyi* sceptres at Imperial birthdays and New Year celebrations. *Ruyi* (如意) literally translates as 'as you wish', which symbolises the bestowing of good fortune and longevity.

The use of archaistic designs on *ruyi* sceptres is unusual, and represents the Qianlong emperor's ideology of 'restoring ancient ways', which refers to the view of ancient culture as having intrinsic qualities of sincerity, simplicity and happy exuberance. Compare a stained ivory parfümier in similar archaistic style, published in *The Complete Collection of Chinese Bamboo, Wood, Ivory and Rhinoceros Horn Carving Volume 4: Ivory and Rhinoceros Horn*, Beijing, 2009, p.92, no.69. Archaistic *ruyi* sceptres were also made in other materials, such as two jade sceptres illustrated in *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, p.101, nos.70 and 71.

Compare with a naturalistically-carved stained ivory *ruyi* sceptre, which was sold at Sotheby's Hong Kong on 2 June 2016, lot 774; and another example which was sold at Christie's New York on 15 September 2009, lot 225.

明清時期，如意作為象徵吉祥之物受到帝王的推崇。乾隆御題詩中既常常提及如意，可見不同材質製作的如意已成為皇宮生活重要的一部分，如北京故宮清宮舊藏一系列不同材質的如意，見《故宮博物院藏文物珍品大系：文玩》，上海，2009年，頁325-332，編號322-329。

從乾隆御題詩中可以看出，乾隆皇帝最喜歡的是竹根、檀木、白玉和仿古如意，對比一件清乾隆茜色象牙香薰，其仿古獸面紋與此如意類似，見《中國竹木牙角器全集4：牙角器》，北京，2009年，頁92，編號69；皇宮中亦有採用玉雕的仿古如意，見《故宮博物院藏文物珍品大系：玉器（上）》，北京，2011年，頁101，編號70及71。

香港蘇富比曾售出茜色象牙如意一例，2016年6月2日，拍品774；另見紐約佳士得售出一例，2009年9月15日，拍品225。



THREE RARE FAMILLE ROSE RECTANGULAR PLAQUES

Signed Wang Qi, dated gengwu and xinwei years corresponding to 1930 and 1931

All painted in a refined famille rose palette with dated inscriptions relating to the scene; two plaques portraying the *luohan* Budai and Bodhidharma, each with a four-character *zhuan* title, painted red seal mark of the artist, with a twelve and thirteen-character *kaishu* inscription respectively; the third plaque depicting a scholar being served wine by his young attendant, accompanied by a twenty-eight-character *kaishu* inscription and a painted red seal mark of the artist, wood frames.

Each 20.5cm (8in) high x 13cm (5 1/8in) wide (3).

HK\$600,000 - 900,000

US\$77,000 - 120,000

民國 粉彩人物圖瓷板三件 1930及1931年 王琦款

Provenance:

An English private collection

來源：

英國私人收藏

Wang Qi (1884-1937), also named Bizhen, Taomi Daoren and Taotao Zhai, was a native of Xinjianxian in Jiangxi province. He went to Jingdezhen during his 17th year where he soon learnt to paint on porcelain. He was one of the founding members of the 'Eight Friends of Zhushan', who were amongst the best porcelain artists of the early 20th century. They were instrumental in revitalising the porcelain industry after the fall of the Qing dynasty, when Imperial orders for porcelain at Jingdezhen had ceased.

In 1916, Wang went to Shanghai where he had the opportunity to see a wide variety of paintings. He was particularly influenced by the artist Huang Shen (1687-1772), one of the 'Eight Eccentrics of Yangzhou'. From then on, his work would incorporate cursive calligraphy and looser brushwork. Later in Wang's career, he began to extensively explore mythical subjects from folklore and religion. This is evident in the present lot with its whimsically exaggerated renderings of folkloric and mythological figures, accompanied with long and uninhibited calligraphic inscriptions.

王琦（1884-1937年），祖籍安徽，字碧珍，號陶迷道人，齋名「匊匊齋」，為珠山八友之首。起初以捏面人為生，後畫瓷板肖像，曾向鄧碧珊學習陶瓷繪畫藝術和人物繪畫藝術，亦曾向錢慧安學習，後又受「揚州八怪」之一黃慎影響，改變了其畫風，用寫意方式畫人物。王琦繪畫功力非常紮實，用筆風格瀟灑豪放，率先用粉彩顏料畫人物臉部，其作品有西洋畫之風，為景德鎮陶瓷藝術帶來了一股清新之風，是繼清朝皇家御窯廠衰落後，二十世紀景德鎮陶瓷藝術家技藝超群的代表人物。

Depicted on one plaque is Budai; a monk purportedly from the Five Dynasties and Ten Kingdoms period, whose preternaturally gleeful demeanor caused him to be identified by some in Chinese folk religion as the Maitreya, or the reincarnation of Buddha. Another plaque shows Damo, or Bodhidharma, who is regarded as the first patriarch of Chan Buddhism in China. Originally an Indian monk living in the 5th or 6th century, his exotic foreignness is emphasised by his profusely bearded demeanor. Compare with a related famille rose plaque depicting Bodhidharma illustrated in *Brush and Clay: Chinese Porcelain of the Early 20th Century*, Hong Kong, 1990, pp.162-163, pl.12.

See also two related famille rose porcelain plaques individually depicting Budai and Bodhidharma, dated to the *renshen* year corresponding to 1932, which were sold in our San Francisco rooms on 17 December 2013, lot 8353; and see also another related famille rose porcelain plaque (one of a pair) showing a young attendant serving tea to an elderly scholar dated to the *gengzi* year corresponding to 1900, which was sold in the same rooms on 23 March 2009, lot 3205.

參看一件王琦繪達摩像瓷板，著錄於《瓷藝與畫藝：二十世紀前期的中國瓷器》，香港，1990年，頁162-163，圖版12。舊金山邦瀚斯曾售出兩件粉彩瓷板分別繪布袋和達摩，作於壬辰年（1932年），其畫風和筆法可與本拍品作對比，2013年12月17日，拍品編號8353。另見一粉彩瓷板作於庚子年（1900年），其老者與童子的題材與本拍品其中一件瓷板相近，見舊金山邦瀚斯，2009年3月23日，拍品編號3205。

諱摩祖師

時至庚子年燬了南之佛久融定中



杀伐和尙

庚子仲夏南公久融畫於珠心



可之敬可也
物不喜之可也
辛未年仲秋
西水司畫
畫



CHRONOLOGY

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

**INTERNATIONAL ASIAN ART
AUCTION CALENDAR 2016/2017**

2016

ASIAN ART

Monday 7 November
London, Knightsbridge

FINE CHINESE ART

Thursday 10 November
London, New Bond Street

FINE JAPANESE ART

Thursday 10 November
London

**THE ETHEREAL BRUSH:
IMPORTANT JAPANESE PAINTINGS
FROM A LONDON COLLECTION**

Thursday 10 November
London, New Bond Street

ASIAN ART

Wednesday 16 November
Edinburgh

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 29 November
Hong Kong

**IMAGES OF DEVOTION:
INCLUDING MASTERPIECES
FROM THE COLLECTION OF
ULRICH VON SCHROEDER**

Tuesday 29 November
Hong Kong

**HOME & INTERIORS INCLUDING
ASIAN ART**

Tuesday 5 - Wednesday 6 December
London, Knightsbridge

ASIAN WORKS OF ART

Tuesday 13 - Wednesday 14 December
San Francisco

2017

CHINESE WORKS OF ART

Monday 13 March
New York

**SOUTHEAST, INDIAN AND
HIMALAYAN ART**

Monday 13 March
New York

ASIAN ART

Monday 8 May
London, Knightsbridge

FINE CHINESE ART

Thursday 11 May
London, New Bond Street

**HOME & INTERIORS INCLUDING
ASIAN ART**

Tuesday 23 - Wednesday 24 May
London, Knightsbridge

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Monday 29 May
Hong Kong

CHINESE WORKS OF ART

Monday 11 September
New York

**SOUTHEAST, INDIAN AND
HIMALAYAN ART**

Monday 11 September
New York

ASIAN ART

Monday 13 November
London, Knightsbridge

FINE CHINESE ART

Thursday 16 November
London, New Bond Street

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 28 November
Hong Kong

IMAGES OF DEVOTION

To be advised
Hong Kong

FINE CHINESE ART

Thursday 10 November 2016
New Bond Street, London

**A MAGNIFICENT AND RARE CLOISSONNÉ
ENAMEL AND GILT-BRONZE TRIPOD
'CRANES' INCENSE BURNER AND COVER**

Qianlong
86.4cm (34in) high
£60,000 – 80,000

ENQUIRIES

+44 (0) 20 7468 8248
chinese@bonhams.com



Bonhams

LONDON

bonhams.com/chineseart

IMAGES OF DEVOTION

Tuesday 29 November 2016
Suite 2001, One Pacific Place
Hong Kong

A SILVER INLAID BRASS ALLOY
FIGURE OF VIRUPA

TIBET, 15TH CENTURY

12.7 cm (5 in.) high

HK\$500,000 - 700,000

ENQUIRIES

+852 2918 4321

edward.wilkinson@bonhams.com



Bonhams

HONG KONG

bonhams.com/himalayan

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our **List of Definitions** and **Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as auctioneer of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing so on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer's Agreement** save for those varied by announcement given out orally before and/or during the *Sale*, which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. No reference is made in the *Catalogue* to any defect, damage or restoration of the *Lot*. Please see paragraph 15.

Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*.

Lots are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such

items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any Tax or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*.

Estimates are in the currency of the *Sale*.

Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'*

discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again.

Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee* and *Telephone Bidding Form* before the *Sale*. You may be asked for proof of identity, residence, financial details and references, which, if asked for, you must supply if your bids are to be accepted by us. Please bring your passport, Hong Kong Identity Card (or similar photo proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid.

We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You

will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful Bidder you will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the Buyer's. You should not let anyone else use your paddle as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed.

If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. The decision of the Auctioneer is considered final and conclusive.

At the end of the Sale, or when you have finished bidding please return your paddle to the Bidder registration desk.

Bidding by telephone

If you wish to bid at the Sale by telephone, please complete an Absentee and Telephone Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office which is responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls may be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interests to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee and Telephone Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our Website at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the Bidding Form although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the Bidding Form explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid.

Subject to the above, please let us know if you are acting on behalf of another person when bidding for Lots at the Sale. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to an Absentee and Telephone Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the Hammer Price and Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our Conditions of Business and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue save for those varied by announcement given out orally before and/or during

the Sale. You will be liable to pay the Purchase Price, which is the Hammer Price plus any Tax.

At the same time, a separate contract is also entered into between us as auctioneers and the Buyer. This is our Buyer's Agreement, the terms of which are set out in Appendix 2 at the end of the Catalogue. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and Expenses are also payable by the Buyer as set out in the Buyer's Agreement.

For this Sale the following rates of Buyer's Premium will be payable by Buyers on each lot purchased:
25% up to HK\$1,200,000 of the Hammer Price
20% from HK\$1,200,001 of the Hammer Price
12% from HK\$20,000,001 of the Hammer Price

8. TAX

The Hammer Price and the Buyer's Premium payable by the Buyer is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the Buyer shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the Purchase Price payable by the Buyer.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the Purchase Price and the Buyer's Premium (plus Tax and any other charges and Expenses to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to be made to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank : all cheques must be cleared before you can collect your purchases;

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK\$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes;

Bank transfer: you may electronically transfer funds to our Client Account. If you do so, please quote your paddle number and invoice number as the reference. Our Client Account details are as follows:
Bank : HSBC
Address : Head Office
1 Queen's Road Central, Hong Kong
Bonhams (Hong Kong) Limited. -
Client A/C
Account Number: 808 870 174001
SWIFT Code: HSBCCHKHHKHK

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Debit cards issued by a Hong Kong bank (EPS): there is no additional charge for purchases made with these cards;

Credit cards: American Express, Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first HK\$1,000,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over HK\$1,000,000.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Buyer's Agreement as set out in Appendix 2 of the Catalogue.

11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the Sale.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that Lots marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the Lot is not subject to CITES regulations. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise.

In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in

respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. DAMAGE AND RESTORATION

Bidders should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the *Sale*. When providing *Condition Reports*, we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

16. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

18. JEWELLERY

Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows: Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓧ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.

1.3 Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the striking of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The Seller undertakes to you that:

2.1.1 The Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;

2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;

2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot

2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and Taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.

3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.

4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.

5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.

6 PAYMENT

6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.

6.2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.

7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot. You will collect and remove the Lot at your own expense from Bonhams' custody and/or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.

7.3 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

7.4 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):

8.1.1 to terminate immediately the Contract for Sale of the Lot for your breach of contract;

8.1.2 to re-sell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the Lot;

8.1.4 to remove and store the Lot at your expense;

8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;

8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and

8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.		Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW AND DISPUTE RESOLUTION Law All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10 10.1	MISCELLANEOUS You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11.1	Language The <i>Contract for Sale</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
8.3	On any re-sale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	11.2	APPENDIX 2 BUYER'S AGREEMENT IMPORTANT: These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue for the Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.	1	THE CONTRACT
9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the Auctioneer's hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
9.2	Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the <i>Sale of Goods Ordinance</i> (Chapter 26 of the Laws of Hong Kong) or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue for the Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue for the Sale</i> , and where such information is referred to it is incorporated into this agreement.
9.3	The <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	1.3	Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the Auctioneer's hammer in respect of the <i>Lot</i> , when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
9.4	The <i>Seller</i> will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
9.5	In any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
9.6	Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.	1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
		10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1.5.3	we will provide a guarantee in the terms set out in paragraph 9.
		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assignees of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.	1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .

2	<p>PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>	premisses storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .	6.1.6	from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	
3	<p>PAYMENT</p> <p>Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p>	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;
3.1	The <i>Purchase Price</i> for the <i>Lot</i> ;	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor</i> 's premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;
3.1.1	A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
3.1.2	If the <i>Lot</i> is marked ^[6] , an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;
3.1.3	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	5	<p>STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p>	7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
3.2	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	6	<p>RESPONSIBILITY FOR THE LOT</p> <p>Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passed to you when it was knocked down to you.</p>	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .
3.3	Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.	7	<p>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):</p>	7.2	You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
3.4	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the <i>Seller</i> .	8	<p>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:</p>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
3.5	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.	6.1	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
3.6	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .	7.1	to terminate this agreement immediately for your breach of contract;	8	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
4	<p>COLLECTION OF THE LOT</p> <p>Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.</p>	7.1.1	to retain possession of the <i>Lot</i> ;	8.1	deliver the <i>Lot</i> to a person other than you; and/or
4.1	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i> .	7.1.2	to remove, and/or store the <i>Lot</i> at your expense;	8.1.1	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
4.2	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .	7.1.3	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.2	
4.3	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our	7.1.4	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited	8.1.3	

8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.	
8.2	The discretion referred to in paragraph 8.1:				
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.				
9	FORGERIES				
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.				
9.2	Paragraph 9 applies only if:	10.2.1	handling the <i>Lot</i> if it was affected at the time of sale to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or		
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.2	changes in atmospheric pressure; nor will we be liable for:		
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.2.3	damage to tension stringed musical instruments; or		
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:	10.3	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or <i>damage</i> is caused by or claimed in respect of any negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or			11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.	10.4	In any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or <i>damage</i> alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.8	In this agreement "including" means "including, without limitation".
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .			11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1)(b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>Tax</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .		You may wish to protect yourself against loss by obtaining insurance.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.			11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.			11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .	11	MISCELLANEOUS	12	GOVERNING LAW
10	OUR LIABILITY	11.1	You may not assign either the benefit or burden of this agreement.	12.1	Law
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription	11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.	12.2	Language
					The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
					DATA PROTECTION - USE OF YOUR INFORMATION
					As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.
					We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary).

Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client.services@bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked ["*"] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the

Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax on the Hammer Price. (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Tax" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees,

levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

"Website" Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

"Section 14 Implied undertaking as to title etc.

- (1) In every contract of sale, other than one to which subsection (2) applies, there is-
 - (a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and
 - (b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-
 - (a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and
 - (b) an implied warranty that neither-
 - (i) the seller; nor
 - (ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor
 - (iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

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圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。

拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。

敬請注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部份已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出品年代久遠，故可能有損毀及/ 或經過修理，閣下不應假設拍賣品狀況良好。

電子或機械部份或會不能操作或並不符合現時的方法要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。

任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計

拍賣品的合約說明

圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

成交價估計

在大部份情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代賣家提供該報告。邦瀚斯 並無就該狀況報告與閣下訂立合約，因此，邦瀚斯 並不就該報告向閣下承擔責任。對此份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家與買家訂立的任何銷售合約內。

邦瀚斯 對閣下的責任

如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與買家訂立而非邦瀚斯；邦瀚斯 僅作為賣家的代理行事（邦瀚斯作為主事人出售拍賣品除外）。

邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他責任。

閣下不應假定已經進行該等查驗、調查或測試。

就邦瀚斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。

邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。

修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。

拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

本公司亦保留權利，可全權酌情拒絕任何人進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可以按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。

本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。

拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。

倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。

任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

5. 競投

參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人進入拍賣會。

親自出席競投

閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將不予更改。

若對於成交價或閣下是否成功投得某項拍賣品有任何疑問，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站 <http://www.bonhams.com>。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及/或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首1,200,000港元的25%
成交價1,200,001港元或以上部分的20%
成交價20,000,001港元或以上部分的12%

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買價及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）、邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票/本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品。

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以鈔票、錢幣為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款。

銀行匯款：閣下可把款項匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：

銀行：HSBC
地址：Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱：Bonhams (Hong Kong) Limited-Client A/C
帳號：808 870 174001
Swift code: HSBCHKHHHK

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

由香港銀行發出的扣賬卡（易辦事）：以此等卡支付拍賣品不會額外收費。

信用卡：美國運通卡、Visa、Mastercard卡及海外扣賬卡均可使用。請注意，以信用卡付款的話，將收取發票總額2%的附加費。我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

中國銀聯（CUP）借記卡：如閣下使用中國銀聯借記卡1,000,000港元之內將不收取附加費，超過1,000,000港元之後的餘額將收取2%的附加費。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口/貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及/或進口許可證的責任。

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字樣的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及/或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。

在任何情況下，倘若本公司及/或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於於金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士或人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出的情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用及增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

紅寶石及翡翠

產自緬甸的紅寶石及翡翠或不能進口美國。非產自緬甸的紅寶石及翡翠在進口美國前需經過核證，買家有責任在付運前取得所有相關及規定的進出口執照、證明書及文件。買家未能成功將貨品運進美國，並不構成不付款或取消買賣的理由。因有關事宜所招致的額外費用，邦瀚斯概不負責。

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由辜青斯基製造
當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由辜青斯基署名
邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由辜青斯基裝嵌
邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「**巴薩諾**」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不

論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；

「**出自巴薩諾**」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「**巴薩諾畫室/ 工作室**」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「**巴薩諾圈子**」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「**巴薩諾追隨者**」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「**巴薩諾風格**」：我們認為這是該藝術家風格的、並且屬較後期的作品；

「**仿巴薩諾**」：我們認為這是該藝術家某知名畫作的複製作品；

「**由……署名及/ 或註上日期及/ 或題詞**」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手筆；

「**載有……的署名及/ 或日期及/ 或題詞**」：我們認為簽署及/ 或日期及/ 或題詞是由他人加上的。

20. 瓷器及玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明。

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於 4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下一瓶頸內或至少於 4 厘米

15-30 年一瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批最重拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量

拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB — 酒莊瓶裝
DB — 葡萄園瓶裝
EstB — 莊園瓶裝
BB — 波爾多瓶裝
BE — 比利時瓶裝
FB — 法國瓶裝
GB — 德國瓶裝
OB — 奧波爾圖瓶裝
UK — 英國瓶裝
owc — 原裝木箱
iwc — 獨立木箱
oc — 原裝紙板箱

符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動植物種國際貿易公約規限，請參閱第 13 條。
- ~ 請注意，受最近立法影響，產自緬甸的紅寶石及翡翠或不能進口美國。非產自緬甸的紅寶石及翡翠在進口美國前需經過核證。
- 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。
- ▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。
- Ⓞ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

22. 語言

本競投人通告以中英文刊載。如就譯本競投人通告有任何爭議，以英文條款為本。

保障資料 - 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第 1159 條及附表 6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡 Bonhams (Hong Kong) Ltd (就香港法例第 486 章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡 client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本

公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/或尋求對拍賣品進行獨立的查驗。

- 1 合約**
- 1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。
- 1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。
- 1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理人行事，而非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。
- 1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。
- 2 賣家的承諾**
- 2.1 賣家向閣下承諾：
- 2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；
- 2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。
- 2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。
- 2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所知，所有第三方亦已在過往遵從該等規定；
- 2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。
- 3 拍賣品的說明**
- 3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當單沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。
- 3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。
- 4 對用途的合適程度及令人滿意的品質
- 4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。
- 4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售

賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。

- 5 風險、產權及所有權**
- 5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。
- 5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。
- 6 付款**
- 6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。
- 6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。
- 7 領取拍賣品**
- 7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。
- 7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/或邦瀚斯的所有其他款項為止。
- 7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/或控制或由儲存承辦商保管的拍賣品，並將其移走。
- 7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。
- 7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而收取的所有收費、費用，包括任何法律訟費及費用、開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。
- 8 未有支付拍賣品的款項**
- 8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：
- 8.1.1 因閣下違反合約而即時終止銷售合約；
- 8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；
- 8.1.3 保留拍賣品的管有權；
- 8.1.4 遷移及儲存拍賣品，費用由閣下承擔；

- 8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；
- 8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；
- 8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；
- 8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；
- 8.1.9 保留由賣家及/或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠賣家或邦瀚斯任何款項；及
- 8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠賣家或邦瀚斯任何款項。

- 8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。
- 8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。

9 賣家的責任

- 9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。
- 9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而顯示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。
- 9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。
- 9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；

9.5	在任何情況下，倘若賣家就拍賣品，或任何其他就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	規管法律	個工作日下午四時三十分向本公司支付：
		11.1	法律	3.1.1 拍賣品的買價；
			本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。	3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及
		11.2.	語言	3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。
9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	附錄二	買家協議	3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。
			重要事項： 此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以在目錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地上以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。	3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10	一般事項	1	合約	3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。	1.1	此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。	3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/或產生的利息，利益歸本公司，直至將款項付予賣家時止。
10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在此情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	4 領取拍賣品
10.5	倘若銷售合約的任何條款或任何條款任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。	1.5	本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任：	4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分之前。
10.7	銷售合約內所用標語僅為方便參考而設，概不影響合約的詮釋。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
10.8	銷售合約內「包括」一詞指「包括，但不限於」。	1.5.3	本公司會按照第9段所載條款提供擔保。	4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。	1.6	不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。	4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。
10.10	凡提述第某段，即指銷售合約內該編號的段落。	2	履行銷售合約	4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。
10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。	3	付款
10.12	銷售合約凡賦予賣家豁免、及/或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後繼公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	3.1	除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二	

4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	售的貨品)而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	以識別該拍賣品。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費(按照本公司的目前收費率)及任何開支(包括根據儲存合約的任何收費)。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付(視情況而定)閣下為買家的任何拍賣品的買價。	9.3 於下述情況下，第9段不適用於廢品： 9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或
5	拍賣品儲存	7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支(不論是否已採取法律行動)，閣下同意按全數賠償基準並連同其利息(於頒布判決或命令之前及之後)向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。 9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非廢品而必需進行的程序及測試。
6	對拍賣品的責任	7.3 倘閣下僅支付部份應予本公司的款項，則該等付款將首先用於支付該拍賣品的買價(或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價)，然後支付買家費用(或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用)，再然後用以支付應予本公司的任何其他款項。	9.5 倘本公司信納拍賣品為廢品，本公司會(作為主事人)向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
6.1	待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	8 其他人士就拍賣品的申索	9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
7	未能付款或提取拍賣品及部份付款	8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索(或可合理地預期會提出申索)，本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可： 8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或 8.1.2 向閣下以外的其他人士交付拍賣品；及/或 8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或 8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。	9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
7.1	倘若應予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利(在不損害本公司可以代賣家行使的任何權利下)，而無須另行通知閣下： 7.1.1 因閣下違反合約而即時終止本協議； 7.1.2 保留拍賣品的管有權； 7.1.3 遷移及/或儲存拍賣品，費用由閣下承擔； 7.1.4 就閣下所欠的任何款項(包括買價)及/或違約的損害賠償，向閣下採取法律程序； 7.1.5 就任何應付款項(於頒布判決或命令之前及之後)收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行(香港)有限公司不時的基本借貸利率加5厘的年利率每日計息； 7.1.6 取回並未成為閣下財產的拍賣品(或其任何部份)管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業(不論是否連同汽車)，以取得拍賣品(或其任何部份)的管有權； 7.1.7 在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品； 7.1.8 保留由本公司因任何目的(包括，但不限於，其他已售予閣下或交予本公司出售的貨品)而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止； 7.1.9 以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應予本公司的任何款項； 7.1.10 在給予三個月書面通知下，把本公司因任何目的(包括其他已售予閣下或交予本公司出	8.2 第8.1段所述的酌情權： 8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何判決、命令或判決而終止，於該管有權終止後隨時行使；及 8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。	10 本公司的責任
7.1.1	因閣下違反合約而即時終止本協議；	9 廢品	10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出(不論是以書面，包括在圖錄或邦翰斯的網站上或口頭形式或以行為或其他)任何拍賣品說明或資料或拍賣品的成交估價計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。 10.2 當拍賣品由閣下承擔風險時及/或當拍賣品已成為閣下的財產並由本公司保管及/或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責： 10.2.1 處理拍賣品，倘若於閣下出售時拍賣品已受到蟲蛀，或任何損壞乃由於拍賣品受蟲蛀所導致；或 10.2.2 大氣壓力改變； 本公司亦不就以下負責： 10.2.3 弦樂器的損壞；或 10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
7.1.2	保留拍賣品的管有權；	9.1 本公司根據本第9段的條款就任何廢品承擔個人責任。	10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	9.2 第9段僅於以下情況適用： 9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及 9.2.2 閣下於知悉拍賣品為或可能為廢品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為廢品；及 9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	10.4 在任何情況下，倘若本公司就拍賣品，或任
7.1.4	就閣下所欠的任何款項(包括買價)及/或違約的損害賠償，向閣下採取法律程序；		
7.1.5	就任何應付款項(於頒布判決或命令之前及之後)收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行(香港)有限公司不時的基本借貸利率加5厘的年利率每日計息；		
7.1.6	取回並未成為閣下財產的拍賣品(或其任何部份)管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業(不論是否連同汽車)，以取得拍賣品(或其任何部份)的管有權；		
7.1.7	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；		
7.1.8	保留由本公司因任何目的(包括，但不限於，其他已售予閣下或交予本公司出售的貨品)而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；		
7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應予本公司的任何款項；		
7.1.10	在給予三個月書面通知下，把本公司因任何目的(包括其他已售予閣下或交予本公司出		

何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下宜購買保險以保障閣下的損失。

10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

11 一般事項

11.1 閣下不得轉讓本協議的利益或須承擔的責任。

11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。

11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。

11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦翰斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。任何或通訊發出人須確保其清晰可讀並於任何適用期間內收到。

11.5 倘若本協議的任何條款或任何條款中的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。

11.6 本協議內凡提述邦翰斯均指，倘適用，包括邦翰斯的高級職員、僱員及代理。

11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。

11.8 本協議內「包括」一詞指「包括，但不限於」。

11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

11.10 凡提述第某段，即指本協議內該編號的段落。

11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。

11.12 本協議凡賦予賣家豁免、及/或排除或限制邦翰斯責任時，邦翰斯的控股公司及該控股公司的附屬公司，邦翰斯及該等公司的後繼公司及承讓公司，以及邦翰斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓入亦可享有同樣的法律上利益。

12 規管法律

12.1 法律

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

12.2 語言

本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的資料，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

附錄三

釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「**額外費用**」按照競投人通告計算的費用，以彌補邦翰斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「**拍賣人**」主持拍賣會的邦翰斯代表。

「**競投人**」已填妥競投表格的人士。

「**競投表格**」本公司的競投人登記表格、缺席者及電話競投表格。

「**邦翰斯**」邦翰斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦翰斯亦稱為我們。

「**書籍**」於專門書籍拍賣會提供以作銷售的印刷書籍。

「**業務**」包括任何行業、業務及專業。

「**買家**」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「**買家協議**」邦翰斯與買家訂立的合約（見圖錄內附錄二）。

「**買家費用**」以成交價按競投人通告訂明的費率計算的款項。

「**圖錄**」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「**佣金**」賣家應付予邦翰斯的佣金，按照合約表格訂明的費率計算。

「**狀況報告**」由邦翰斯代表賣家向競投人或潛在競

投人提供有關拍賣品狀況的報告。

「**寄售費**」賣家應付予邦翰斯的費用，按照業務規則訂明的費率計算。

「**合約表格**」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦翰斯提供以作銷售的拍賣品清單。

「**銷售合約**」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「**合約說明**」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「**說明**」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「**資料**」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「**成交價估計**」本公司對成交價可能範圍的意見的陳述。

「**開支**」邦翰斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自負責買家的遷移收費或領取費用，加稅項。

「**贗品**」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該贗品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或概無進行修復及/或修改（包括重畫或覆畫）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保證**」在任何贗品上邦翰斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內訂立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保證**」指業務規則第8.2.1段所述的保證。

「**遺失或損壞保證費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦翰斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「**汽車圖錄費**」作為邦翰斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦翰斯的費用。

「**New Bond Street**」指邦翰斯位於101 New Bond Street, London W1S 1SR的拍賣場。

「**名義收費**」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「**名義費用**」賣家應付予邦翰斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「**名義價格**」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「**競投人通告**」刊印於本公司圖錄前部的通告。

「**買價**」成交價與成交價的稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「**拍賣會**」由邦翰斯提供以作銷售拍賣品的拍賣會。

「**出售所得款項**」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「**賣家**」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦翰斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵

票。

「**標準查驗**」由並非專家的邦翰斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

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「**稅項**」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

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「**信託帳戶**」邦翰斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦翰斯正常銀行帳戶有所區別及獨立的帳戶。

「**網站**」網址為www.bonhams.com的邦翰斯網站。

「**撤銷通知**」賣家向邦翰斯發出的書面通知，以撤銷由邦翰斯出售拍賣品的指示。

「**不設底價**」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「**藝術家轉售權**」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「**受託保管人**」：貨品所交託的人士。

「**彌償保證**」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有一

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

(2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品一

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

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By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
Please note that all telephone calls are recorded.	Please tick if you have registered with us before <input type="checkbox"/>

Important

When registering, the Bidder accepts personal liability for his/her purchase payment, unless it has been previously agreed in writing with Bonhams, that a Bidder is acting as an agent for a third party. Any person placing a bid as agent on behalf of another (whether or not he has disclosed this fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. By signing this form you agree to be bound by the Notice to Bidders printed in this Catalogue. You also authorise Bonhams to pursue a financial reference from your bank. Finally, Bonhams may request that you provide proof of identity and permanent address for verification and client administration purposes.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, TAX AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:
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* Covering Bid: A maximum bid (exclusive of Buyers Premium) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com
 Bonhams (Hong Kong) Limited, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

登記及競投表格

邦瀚斯

(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法

Bonhams

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號牌 (僅供本公司填寫)

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。

信用卡及扣賬卡付款

如閣下透過香港銀行簽發的扣賬卡付款，本公司將不會徵收附加費。如閣下以其他扣賬卡、銀聯卡及所有信用卡付款，本公司將徵收總發票金額的2%作為附加費。

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

如成功競投拍賣品

本人將自行提取貨品

請向本人提供運輸報價 (如適用)

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題: Fine Chinese Ceramics & Works of Art	拍賣會日期: 29 November 2016
拍賣會編號: 23357	拍賣會場地: 香港 Hong Kong

如閣下未能親身出席拍賣會，請最遲於拍賣會前24小時提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。

一般競投價遞增幅度 (港元):

\$10,000 - 20,000.....按 1,000s	\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....按 50,000s
\$50,000 - 100,000.....按 5,000s	\$1,000,000 - 2,000,000.....按 100,000s
\$100,000 - 200,000.....按 10,000s	\$2,000,000以上.....由拍賣官酌情決定

拍賣官可隨時酌情決定把任何競投價拆細。

客戶編號	稱銜
名	姓
公司名稱 (如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	傳真
競投電話號碼 (包括電話國家區號)	
電郵 (大楷)	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 <input type="checkbox"/>	本人登記為交易客戶 <input type="checkbox"/>
請注意所有電話對話將被錄音 <input type="checkbox"/>	

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。

簽字:

日期:

* 應急競投價: 表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價 (不包括買家費用) 代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

香港金鐘道88號太古廣場一期2001室客戶服務部 電話: +852 2918 4321 傳真: +852 2918 4320, info.hk@bonhams.com
香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited. 公司編號142652





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