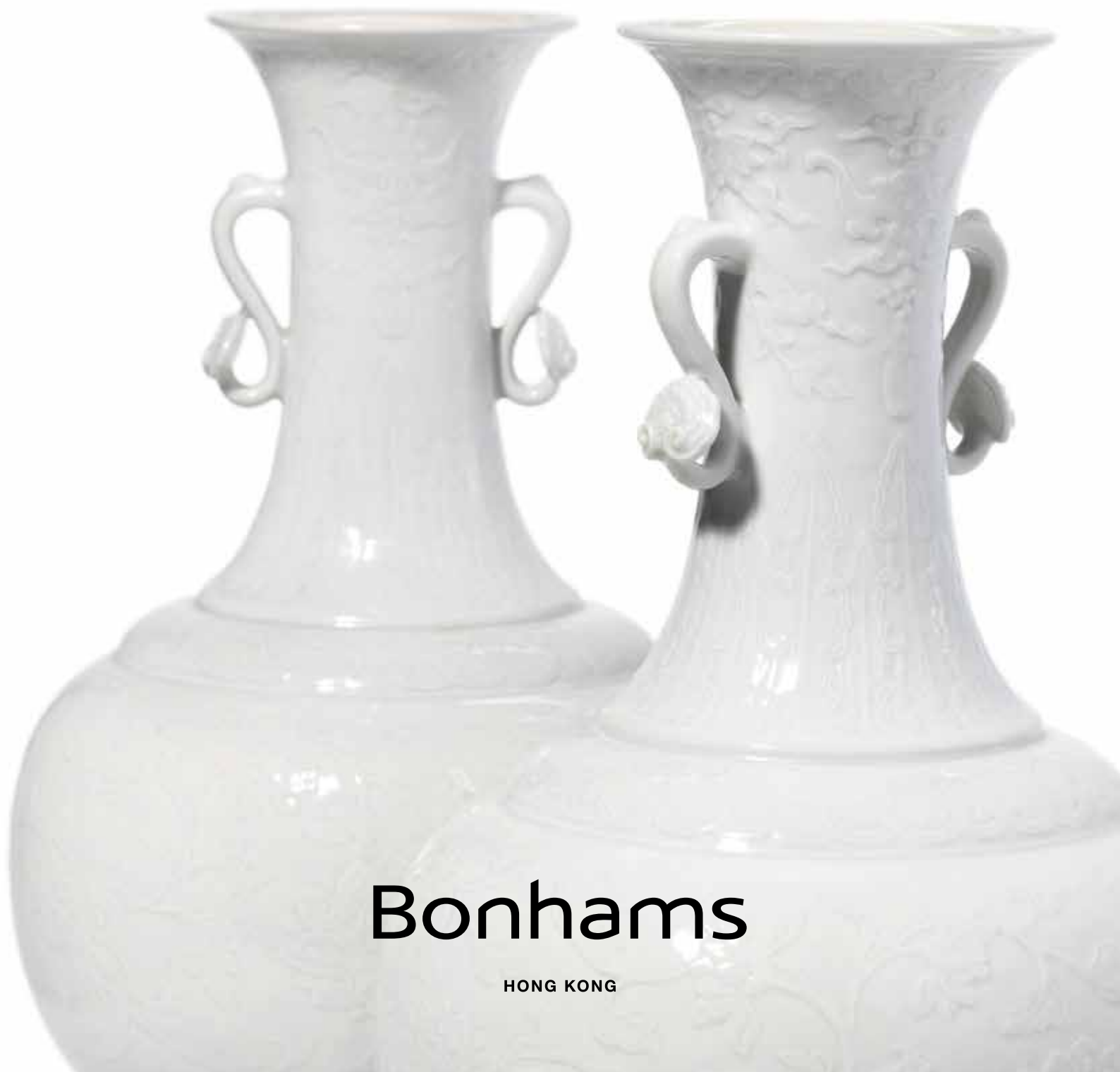


FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 28 November 2017



Bonhams

HONG KONG







FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 28 November 2017 at 14.00
2017年11月28日星期二下午二時

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

VIEWING

香港 HONG KONG

Saturday 25 November	10.00 - 19.00
Sunday 26 November	10.00 - 19.00
Monday 27 November	10.00 - 19.00
Tuesday 28 November	10.00 - 12.30

PREVIEW

台北 TAIPEI

Saturday 28 October	10.00 - 19.00
Sunday 29 October	10.00 - 19.00

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SALE NUMBER

24027

We would like to thank
Natalia Brusa for the design.

PAYMENT

For an overview of the payment
process please refer to Clause 9
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the back of this catalogue.

ILLUSTRATIONS

Front cover: Lot 30
Back cover: Lot 10
Inside front cover: Lot 8
Inside back cover: Lot 38

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PROPERTY FROM THE SZE YUAN TANG COLLECTION

思源堂藏品

Lots 1 - 4

1

A RARE GREY AND GREEN JADE RITUAL VESSEL, CONG

Neolithic Period, Liangzhu Culture

Of cylindrical square section, each side divided into five registers, each carved with a stylised mask formed by raised bands and finely incised details, the opaque stone of rich pale grey tone suffused with dark olive-green inclusions.

11.1cm (4 1/4in) high

HK\$200,000 - 300,000

US\$26,000 - 38,000

新石器時代 良渚文化 玉琮

Provenance:

The Sze Yuan Tang Collection

Published and Illustrated:

Art and Imitation in China, Hong Kong, 2006, no.11

Exhibited:

University Museum and Art Gallery, The University of Hong Kong
(14 October - 17 December 2006)

來源：

思源堂收藏

出版及著錄：

《馳騁古今：中國藝術的仿摹與創新》，香港，2006年，編號11

展覽：

香港大學美術博物館（2006年10月14日至12月17日）



The present *cong* displays the distinctive characteristic of Liangzhu Culture *cong* vessels, with a square outer section around a circular inner part and decorated with stylised masks neatly arranged on each of the four corners. Particularly notable in the present *cong* is the fine quality of the delicately incised lines.

One interpretation of the function of *cong* is that it symbolised the earth. Although the precise meaning and use of the *cong* is not entirely clear, it was found in extensive numbers in Liangzhu tombs and is believed to be of great significance. Compare an example of a jade *cong* also carved with five registers of stylised masks (14.8cm high), Neolithic period, Liangzhu Culture, illustrated in *Compendium of Collections in the Palace Museum: Jade 1 Neolithic Age*, Beijing, 2011, p.76, pl.31. See also another slightly larger jade *cong* (14.6cm high), also with five registers, excavated in 1973 from Sidun in Wujin, Jiangsu Province, illustrated in *Liangzhu wenhua yuqi*, Hong Kong, 1989, p.39, pl.50.

玉琮褐綠色，有少許赭紅斑。長方柱形，外方內圓。外表分為五節，每節以四角為中線，刻簡化人面紋四組，共二十組。紋飾由兩條平行凸橫棱、雙重圓圈、凸橫檔構成，分別表示羽冠、眼睛和鼻子。整器製作規整，雕琢精緻，拋光細膩。

玉琮是良渚文化玉器中最典型器物之一。雖然學術界關於玉琮的起源及用途說紛紜，但從出土墓葬中所發現玉琮之數量足以顯示玉琮在良渚文化玉器中的特殊地位。目前大多數學者認同玉琮是和某種神祇崇拜有關的禮儀用玉。北京故宮博物院藏一件良渚文化玉琮（高14.8厘米），墨綠玉質，外表亦分五節，見《故宮博物院藏品大系：玉器編1新石器時代》，北京，2011年，頁76，編號31；另見1973年江蘇省武進縣寺墩出土一件良渚玉琮，尺寸較此拍品稍大（高14.6厘米），著錄於《良渚文化玉器》，香港，1989年，頁39，編號50。



2

A VERY RARE JADE FIGURAL DRAGON PENDANT

Western Zhou Dynasty

The flat plaque finely carved in openwork and well-defined double outlines as a crouching humanoid figure shown in profile, encircled by three dragon heads facing in different directions, the first at the top of the human face, the second forming the arms and trunk of the human body and the third behind the human leg, each depicted with a diamond-shaped eye below an angular forehead and a pointed ear, the semi-translucent stone of a pale green tone suffused with buff inclusions, finished to a lustrous polish.

15.6cm (6in) long

HK\$80,000 - 120,000

US\$10,000 - 15,000

西周 人龍形玉佩

Provenance:

The Sze Yuan Tang Collection

來源：

思源堂收藏

A similar but smaller jade pendant of a hybrid configuration of human and dragon, Western Zhou dynasty, was excavated from Tomb no.63 in the cemetery of the Marquis of the State of Jin in Shanxi Province, in the Shanxi Provincial Institute of Archaeology, see Gu Fang, *The Complete Collection of Jades Unearthed in China*, vol.3, Beijing, 2010, p.116. Another similar example excavated from the same tomb, in the Shanghai Museum, is illustrated by J.F.So in *Chinese Jades from the Cissy and Robert Tang Collection*, Hong Kong, 2015, p.97, fig.14.1.

此類人龍形玉佩為西周裝飾用玉，此件玉佩與同類器相比，尺寸較大。對比山西省曲沃縣晉侯墓地63號墓出土一件人龍形玉佩，現藏山西省考古研究所，見《中國出土玉器全集3》，北京，2010年，頁116；另見同墓地出土一件人龍形玉佩，現藏上海博物館，著錄於J.F.So，《Chinese Jades from the Cissy and Robert Tang Collection》，香港，2015年，頁97，圖14.1。



A VERY RARE GREY JADE CIRCULAR BOX AND COVER

Han Dynasty

The slightly domed cover delicately carved with a whorl motif as the central medallion surrounded by four leaf-shaped petals, further encircled by a border incised with four stylised curling phoenix, all enclosed within narrow raised bands, the sides of the box and cover carved with linked relief spirals, the cover mounted with a metal rim, the pale green stone suffused with grey and buff inclusions.

10.6cm (4 1/8in) diam. (2).

HK\$200,000 - 300,000

US\$26,000 - 38,000

漢代 玉蓋盒

Provenance:

The Sze Yuan Tang Collection

來源：

思源堂收藏



Image after Gu Fang, *The Complete Collection of Jades Unearthed in China*, vol.6, Beijing, p.104
《中國出土玉器全集6》，北京，2010年，頁104

The present box and cover is exceptionally rare. Compare, however, a closely related jade box and cover, Western Han dynasty, excavated in Beishantou, Chaohu, Anhui Province, in the Chaohu Municipal Museum, similarly carved with a central medallion, but with the external border carved with C-scrolls, illustrated by Gu Fang in *The Complete Collection of Jades Unearthed in China*, vol.6, Beijing, 2010, p.104; see also a related rock crystal box and cover, Han dynasty, illustrated by Littleton and Hennessy Ltd., *The Art of Scent*, London, November 2010, no.1.

Boxes such as these, made in prized materials, were probably used to store incense.

玉質青白色，有褐色沁。器由蓋、身兩部分組成，蓋身口沿內嵌一圈銅箍。蓋面中心飾柿蒂紋，外圈飾獸面紋，並間以四組鳳鳥紋，蓋及盒外壁飾勾連渦紋。整器形之規整，雕工細緻。

對比安徽省巢湖市北山頭西漢墓出土一件西漢獸面紋玉盒，現藏巢湖市博物館，除紋飾稍有變化外，器形及尺寸與本拍品相當，見《中國出土玉器全集6》，北京，2010年，頁104；另見漢代水晶蓋盒一例，形制與紋飾類似，見Littleton and Hennessy，《The Art of Scent》，倫敦，2010年11月，編號1。



4

A VERY RARE JADE DISC, BI

Western Han Dynasty

Crisply carved in relief on both sides with evenly spaced 'grain' pattern, encircled by two narrow raised bands at the inner and outer edges, the inner rim issuing three pointed hooks, the stone of pale yellow tone, fitted box.

9.8cm (4in) diam. (2)

HK\$80,000 - 120,000

US\$10,000 - 15,000

西漢 穀紋玉璧

Provenance:

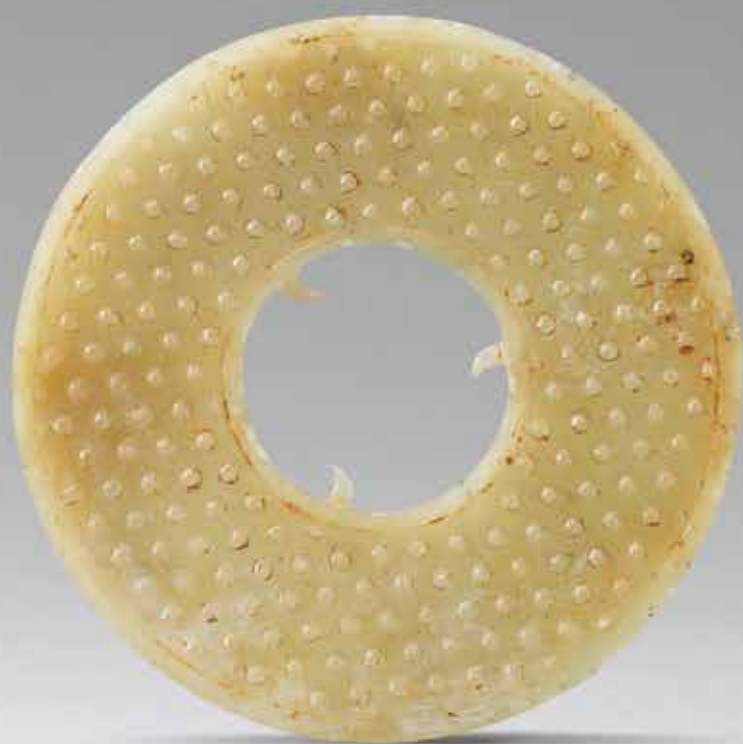
The Sze Yuan Tang Collection

來源：

思源堂收藏

This type of *bi* disc with three pointed hooks is rare, and it is possible that originally it was designed with an inset decoration at the inner hole. See a slightly larger *bi* of similar form and proportion, excavated from the tomb of the King of Chu in Shizishan, Xuzhou, Jiangsu Province, in the Nanjing Museum, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.231.

玉質白色。璧兩面飾穀紋，壁內壁有三個齒狀出尖，較為罕見，或為鑲嵌飾品而作，但中間飾品遺失。與此拍品類似穀紋及玉質的例子，見江蘇省徐州市獅子山楚王墓出土一件西漢穀紋玉璧，現藏南京博物院，著錄於古方主編，《中國古玉器圖典》，北京，2007年，頁231。



**A RARE ARCHAISTIC PALE GREEN AND RUSSET JADE
'DOUBLE-DRAGON' DISC, BI**

Ming Dynasty

Of flattened circular form, carved in openwork depicting a dragon chasing its own tail, the body delicately incised with stylised *kui* dragons and archaic scrolls, the softly-polished stone of a pale yellow tone suffused with caramel-russet inclusions, box.
11.2cm (4 3/8in) diam. (2).

HK\$280,000 - 320,000

US\$36,000 - 41,000

明 玉雕夔龍紋環

Provenance:

Christie's Hong Kong, 1 June 2011, lot 3933

來源：

香港佳士得，2011年6月1日，拍品編號3933

The present jade disc with the design of a coiled dragon biting its own tail is based on Shang dynasty prototypes; see an example from the Shang period in the British Museum, London, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.208, pl.12:1.

During the Ming dynasty, appreciating and collecting antiques was very much in vogue, as depicted in a painting by Du Jin (active circa 1465-1509), titled *Wangu tu* 'Enjoying Antiquities', in the National Palace Museum, Taipei, and demonstrated in a woodblock print of a related double-coiled dragon-shaped inkcake, by Fang Yulu in the 1596 edition of *Fang shi mo pu*, illustrated by Huei-chung Tsao, *Jade: from Emperors to Art Deco*, Paris, 2016, pp.114-115, fig.1 and no.92.

For related examples of jade discs in the form of a coiled dragon, dated to the Ming dynasty, see *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2011, nos.26 and 298; and see also a disc in the form of an archaic double-dragon, 15th/16th century, in the National Palace Museum, Taipei, illustrated by Huei-chung Tsao, *ibid.*, p.116, no.93.

此龍形環仿效商代龍形玉璧而製，見大英博物館藏一件商代龍形玉璧，著錄於J.Rawson, 《Chinese Jades from the Neolithic to the Qing》，倫敦，1995年，頁208，圖12:1。

明代晚期文人士大夫熱衷收藏，台北國立故宮博物院收藏的明人杜堯（活躍於1465至1509）作「玩古圖」即是對當時「博古」風尚的描繪。巴黎吉美博物館藏一冊明人方于魯撰《方氏墨譜》中，亦有同類的仿古龍紋形墨，見Huei-chung Tsao, 《Jade: from Emperors to Art Deco》，巴黎，2016年，頁114-115，圖1及92。

明代龍形玉環，見北京故宮博物院藏一例，《故宮博物院藏品大系：玉器編6明代》，北京，2011年，頁51，圖26。另見台北國立故宮博物院藏一件明代雙龍玉璧，著錄於Tsao Huei-chung, 《Jade: From Emperors to Art Deco》，巴黎，2016年，頁116，編號93。



Image courtesy of the National Palace Museum, Taipei
台北國立故宮博物院藏





Rolf, Lord Cunliffe (1899 - 1963)

Rolf Cunliffe began collecting Chinese art when he was a Royal Air Force pilot stationed in London towards the end of World War II. Over the next 20 years, he acquired over one thousand Chinese ceramics, jades and bronzes. At his flat near Grosvenor Square, London, he had to build special storage units for his collection in the bathroom. As his son, the 3rd Baron Cunliffe remembers, 'visiting collectors like the King of Sweden would spend happy hours sitting on the edge of the bath discussing the finer points of a jade rhyton or a Junyao bowl.'

Rolf Cunliffe勳爵為英格蘭東南部薩里郡Baron Cunliffe 第二代，二戰前曾擔任英國皇家空軍飛行員。二戰後的二十年中，開始收藏中國陶瓷器，古代青銅器、玉器、鼻煙壺，是最具影響力的中國藝術品收藏家之一。他酷愛中國藝術，甚至把藏品放在位於倫敦格羅夫納廣場家裡浴室的保險櫃中。其子第三代勳爵曾回憶：「記得當瑞士國王來拜訪時，他和我父親兩人在浴室裡為討論一件玉杯或鈞窯洗可以坐上整整幾個小時。」

6

A RARE IMPERIALY-INScribed PALE GREEN AND RUSSET JADE 'THREE RAMS' PLAQUE

The jade Ming Dynasty, the inscription dated to *renchen* year of the Qianlong reign corresponding to 1772

The front carved in varying levels of relief with a scene of two reclining rams resting on a rocky ledge next to a standing ram looking up at a gnarled branch of pine issuing from a craggy cliff, the reverse skilfully inscribed with the poem *Kai Tai Shuo* in regular script and two seals *Tai* and *Pu*, the greyish green stone with russet inclusions, box. 6.3cm (2 1/2in) wide (2).

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

US\$100,000 - 150,000

明 青玉雕三陽開泰御題詩擺件
御題詩乾隆壬辰年（1772）

Provenance:

Rolf, 2nd Baron Cunliffe (1899-1963), Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge, and Lady Cunliffe, and thence by descent
Sold in our London Rooms, 8 November 2012, lot 140

來源：

劍橋大學菲茨威廉博物館榮譽館長Cunliffe勳爵（1899-1963）及Cunliffe夫人舊藏，後由家族繼承
倫敦邦瀚斯，2012年11月8日，拍品編號140

開泰說

陽交三而成泰此劉瓛柳宗元等開泰之
 說所由昉乎泰者過也又安也小往大來
 內陽外陰與夫任下事上君子小人之義
 註易家論之詳矣余以為泰之所以為泰
 在九來居三泰之九三即乾之九三也乾
 之九三曰君子終日乾乾夕惕若蓋必有
 以常保其泰也故本爻即曰无平不陂无
 往不復使無乾惕之意則平者陂而往者
 復矣又繼之曰艱貞元亨利涉大川而往者
 蓋艱貞即乾惕也必乾以知其艱貞
 以守其貞然後得无咎焉又曰相通通無
 不不憚之危懼三致焉而元亨利涉大川
 意無矣凡觀家玩古者皆當以貞為棘而
 有無世荷民之責人不可不慮淵冰而
 而戒盈滿積安遠而望魚窟恒守其
 泰而不五其美道以流入於否後世賢
 持盈保泰憂盛危明之說皆不外乎是
 乾隱至辰孟春御製



The Qianlong Emperor is known to have had many of the prized antiques in his collection inscribed with suitable Imperial inscriptions and poems composed by himself on a wide variety of medias including paintings, ceramics and jade, referring to a wide range of subjects. There is no doubt that the emperor deemed the objects worthy of his attention to be elevated by his personal admiration; see for example a *Guan* incense burner, Southern Song dynasty, from the Sir Percival David Collection, in the British Museum, London, with an inscription composed by the Qianlong Emperor in 1789, stating 'When it was made, this vessel was deemed unfit for sale by the court official. Now it is a treasure of the table, hallowed by the passing of the years. What was only of third quality in ancient times, has now become of the highest value', published by S.Pierson and A.Barnes, *A Collector's Vision: Ceramics for the Qianlong Emperor*, London, 2002, p.14.

This elevation is further underlined by the superb well-balanced Qianlong period calligraphy, which in the case of the present lot is contrasted against the more rustic relief carving on the opposite side dating to the Ming dynasty.

The present jade plaque, modest in size, comfortably fitting in one hand, and demonstrably Ming dynasty in its style of carving, is nearly the antithesis to the more ostentatious Qianlong period carvings. It is easy to imagine how it would have captured the emperor's imagination and interest, and its suitability to be included in one of the 'treasure' boxes, to be taken out and admired on occasion; see for example, a curio box, Qianlong, illustrated in *Splendors of the National Palace Museum*, Taipei, 2010, pp.118-119.

Importantly, the same inscription is found on a painting of three sheep attributed to the Qianlong Emperor himself, in the National Palace Museum, Taipei, illustrated in *Chinese Paintings in the Palace Museum*, Hong Kong, 1981, p.315. This painting was itself inspired by a painting attributed to the Xuande Emperor, and it is therefore perhaps not surprising that the Qianlong Emperor chose to have the same poem inscribed on a Ming dynasty jade plaque suitably carved with the same subject matter.

Although the carving of this jade appears straightforward at first glance, deeper meanings soon emerge. The image of the sheep or goat, *yang* 羊, appeared as early as the Han dynasty as a pun for *xiang* 祥, meaning auspicious or lucky. By the Qing period, the image of sheep had become heavily associated with *yang* 陽, meaning the sun, and the warm, positive or masculine force in Chinese cosmology. The sheep imagery then developed into three sheep, *sanyang* 三羊, often with three boys *sanyang* 三陽, as a reference to the favourable arrival of spring, since the phrase *sanyang kaitai* 三陽開泰, refers to the period between the winter solstice and the New Year. This is the period when the warm *yang* energy is said to emerge, as detailed in the ancient Chinese classic *Yijing* (Book of Changes). These intricate puns are therefore closely related to the late 18th century calligraphy inscribed on the back of the plaque, which is an exegesis on the auspicious meanings of the Book of Changes.

乾隆皇帝好古敏求，對前朝古物之研究及鑑賞為後朝帝王所不及。乾隆在位時，曾親自考訂文物，投入大量人力、物力、建置清宮典藏。根據《內務府造辦處各作成做活計清檔》中的記載，可知乾隆皇帝經常指定在宮廷所藏陶瓷、玉器以及書畫上刻御題詩。傳世所見乾隆御題詩，內容包羅萬象，但刻在器物上的詩詞通常以吟詠器物或闡述為君之道為目的，這些詩詞不僅可以當作是御覽記號，同時透過對詩內涵的探討，亦能反映乾隆皇帝的鑑賞觀。以陶瓷為例，大部分是歌頌「官窯」所作，相關之例，見大英博物館大衛德基金會有一例青釉爐，著錄於S.Pierson及A.Barnes，《A Collector's Vision: Ceramics for the Qianlong Emperor》，倫敦，2002年，頁14。

此玉擺件，正面浮雕山石松蔭，樹下三羊，雕刻因勢就形，邊角處打磨圓潤，具有典型的明代玉雕工藝特徵，並於背面御題詩形成對比。此擺件小巧玲瓏，恰容於一掌之中，陳設賞玩皆可。此類小件玉器，於宮中多存放於木製或漆製寶盒中，或陳列於多寶格。台北國立故宮博物院中仍存多件此類多寶格，多用於存放玉器珍玩，見《Splendors of the National Palace Museum》，台北，2010年，頁118-119。

擺件背面所刻御題詩為乾隆帝壬辰年（1772）新春自製《開泰說》，闡述「三陽開泰」的由來，並論述自己對「泰」的理解，認為一國之君，只有「終日乾乾」，才能達到「安而弗危」、「恆守其泰」之境界。台北國立故宮博物院藏一件清高宗御筆開泰說並仿明宣宗開泰圖，亦調同一首自製詩作為御題，見《故宮博物院藏書畫》，香港，1981年，頁315。

「三陽開泰」詞意源出於《易經》：「正月為泰卦，三陽生於下」，取其冬去春來，陰消陽長，表示佳運即將開始，是新年吉祥的賀詞。「三陽」取其諧音寫生綿羊三隻。



Image courtesy of the National Palace Museum, Taipei
台北國立故宮博物院藏



7

A PALE GREEN AND RUSSET JADE 'CHILONG' WATER POT

Ming Dynasty

Of compressed globular form with a raised lip, skilfully carved in high relief with three sinuous playful *chilong* clambering around the exterior above swirling waves, the attractively polished stone of light mottled pale green and russet tone, wood stand.

6.4cm (2 1/2in) wide (2).

HK\$300,000 - 400,000

US\$38,000 - 51,000

明 青灰玉雕螭龍水丞

Provenance:

Spink & Son, Ltd., London (label)

來源：

斯賓克·倫敦（標籤）

The present lot is superbly carved in high relief with three sinuous *chilong* clambering over the well-hollowed globular vessel.

The dynamic movement of the dragons mirrors the swirling waves underneath, embracing the round form of the water pot made for the scholar's desk.

Compare two related pale green jade *chilong* water pots, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 6-7 Ming Dynasty*, Beijing, 2011, vol.6, no.40, and vol.7, no.250.

見北京故宮博物院藏兩件主題紋飾類似的明代青玉雕螭龍水丞，著錄於《故宮博物院藏品大系：玉器編》，北京，2011年，卷6之編號40，卷7之編號250。





Phillip Cobb

Phillip Cobb worked in Shanghai for Unilever circa 1930s. The Lever brothers established their first operation in Shanghai in 1923 and soon became the largest soap manufacturer in the Far East.

菲利浦·柯布(Phillip Cobb)於約1930年代在上海聯合利華集團工作。利華兄弟於1923年在上海建立了第一個業務，並且很快成為遠東地區最大的肥皂製造商。

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

8

A VERY RARE IMPERIAL BLUE AND WHITE 'PEONY SCROLL' BOWL

Xuande six-character mark in a line and of the period
Sturdily potted with shallow rounded sides rising from a circular foot, the exterior painted in richly-toned cobalt blue with eight large herbaceous peony blooms borne on a meandering leafy scroll above a band of upright lotus lappets, all encased within double-lined borders and two bands of evenly-spaced flower-heads encircling the rim and foot, the body with a horizontal six-character *kaishu* mark.
27cm (10 5/8in) diam.

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

US\$100,000 - 150,000

明宣德 青花纏枝芍藥紋大盃 青花「大明宣德年製」楷書款

Provenance:

Phillip Cobb (d.1954), acquired in Shanghai circa 1930s,
and thence by descent

來源：

Phillip Cobb (卒於1954年)，約1930年代購於上海，後由家族繼承



The present bowl, superbly painted in vivid shades of cobalt blue, is exceptionally rare and only one other very similar example appears to have been published; see a blue and white 'peony scroll' bowl, Xuande mark and period, with similar secondary borders painted with plum blossom florets, but of slightly larger size (29.6cm diam.), illustrated by Liao Pao-show *A Panorama of Ceramics in the Collection of the National Palace Museum: Hsüan-te Ware*, vol.1, Taipei, 2000, pp.158-159, no.49. Compare also a similar blue and white 'peony scroll' bowl, Xuande mark and period (28.1cm diam.), but with the secondary borders painted with lily florets, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, p.154, no.146.

The Imperial collections include other related bowls with varying main border designs of lotus or peony blossoms, auspicious fruit, *lingzhi* fungus, *bajixiang* emblems, 'Three Friends of Winter', and dragon; and with single or double secondary bands variously enclosing plum blossom or lily florets, cloud scrolls, foliate lily, lappets, classic scroll, and waves; for examples in the National Palace Museum, Taipei, see Liao Pao-show, *ibid.*, nos.41-48, and 50-52; and from the Qing Court Collection, in the Palace Museum, Beijing, see *ibid.*, nos.143-145 and 147-148.

Xuande-marked bowls such as the present lot are typified by their sturdy potting, shallow rounded sides, wide mouth and plain interiors, and the reign mark written in a line from the right to left below the rim. The purpose of the bowls remains obscure, but suggestions range from scholarly brush washers, to containers for playing dice and 'battle fields' for fighting crickets, as discussed in *Chinese Ceramics: The S.C.Ko Tianminlou Collection*, Part II, Hong Kong, 1987, p.53.

A related blue and white 'lotus scroll' bowl, Xuande mark and period, was sold at Sotheby's Hong Kong, 3 October 2017, lot 3677; and see another example, which was sold at Christie's Hong Kong, 1 December 2010, lot 3112.

敞口，寬口沿，淺弧壁，圈足。外壁繪纏枝芍藥花八朵，口沿及足圈各飾朵梅一周，口、足、間以八道弦紋分割，近底處飾蓮瓣紋一周。碗內素面白釉微泛青。青花發色濃艷帶紫。胎骨厚重，圈足平削工整。外口沿下青花書「大明宣德年製」六字一行楷書款。

傳世品中如此碗繪纏枝芍藥紋者，目前僅見台北國立故宮博物院一例，著錄於廖寶秀，《故宮藏瓷大系：宣德之部（上）》，台北，2000年，頁158-159，編號49。其尺寸稍大（29.6厘米口徑），口沿及足圈與此碗同樣均繪梅花。另見北京故宮博物院清宮舊藏一件紋飾類似的宣德大碗（28.1厘米口徑），唯有口沿朵花稍有變化，見《故宮博物院藏文物珍品大系：青花釉裏紅（上）》，香港，2000年，頁154，編號146。

此式大碗，造型敦厚，胎骨厚重，宣德時廣為流行，其大小尺寸幾乎相同，唯外壁主紋及足圈紋飾不同而已。此類宣德寬口沿大碗，其款識為六字一行楷書款，固定書於口沿之下，其主體紋飾多有變化，包括龍紋、八吉祥紋、纏枝蓮紋、靈芝紋、歲寒三友以及瓜果紋等。台北國立故宮博物院藏有數例可資對比，見廖寶秀，同前著錄，編號41-18及50-52。北京故宮博物院藏繪其他紋樣之例，見同前著錄，編號143-145及147-148。

有關此式宣德大碗之功用，有宮中賭具「骰碗」一說，亦有洗筆用器「筆洗」或盛放瓜果之用「果碗」之說，或為宮中祭祀用器，目前尚未有定論，但胎骨厚重、青花濃郁、繪工精良是其共同特點，更多對於其功用的討論，見《天明樓藏瓷》卷二，香港，1987年，頁53。

香港蘇富比曾售出一件明宣德青花纏枝蓮紋大碗，2017年10月3日，拍品編號3677；另見香港佳士得售出一例，2010年12月1日，拍品編號3112。



Image courtesy of the National Palace Museum, Taipei
台北國立故宮博物院藏



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





Lot 9, circa 1930, in 44-46 Am Hirrschsprung, Berlin Dahlem (image of cabinet and enlarged detail)
 本拍品，約1930年，柏林希爾施普龍44-46號公寓

Fritz Siegfried Hess was born in Wiesbaden, Germany in 1886 and was an eminent art collector. As a result of the 1929 financial crash and the rise of National Socialism, as a German Jew, he sold much of his collection in Lucerne in September 1931, including old master paintings by El Greco, Tintoretto, Rubens, van Dyck and Goya as well as works by artists such as Degas, Renoir, Daumier, Cezanne and Toulouse Lautrec. In preparation for his departure from Germany to the UK in 1933, Hess shipped to the UK a number of paintings and works of art including the present Lot.

Surviving photographs of his house at 44 - 46 Am Hirrschsprung, Berlin Dahlem, show part of his important art collection, including the rare jade 'dragon' washer, displayed within a cabinet below a painting by El Greco in the lounge.

Fritz Siegfried Hess於1886年德國威斯巴登出生，為當時知名藝術品收藏家。1929年，德國陷入金融危機，納粹主義日趨嚴重，身為猶太裔的他1931年將自己的大部分收藏在瑞士琉森出售，其中不乏眾多文藝復興名家名作，包括格雷考、丁托列托、魯本斯、范戴克等等，亦有眾多印象派大師作品，包括竇加、雷諾瓦、杜米埃、塞尚、羅特列克等。1933年搬離德國時，將自己剩餘的藏品一同運到了英國，其中包括此件玉筆舔。

從遺留至今其位於柏林希爾施普龍44-46號公寓的就照片中，仍然可見此件玉雕筆舔置於其櫃中，櫃上掛有格雷考的油畫。

THE PROPERTY OF AN ENGLISH FAMILY 英國家族藏品

9

A VERY PALE GREENISH-WHITE JADE 'DRAGON' WASHER

Qianlong/Jiaqing

The flattened circular vessel with rounded sides rising to a slightly lipped rim, the interior carved in high relief with a writhing dragon chasing a flaming pearl, the attractive semi-translucent stone of an even pale greenish-white tone.

13cm (5in) diam.

HK\$100,000 - 150,000

US\$13,000 - 19,000

清乾隆/嘉慶 青白玉雕龍紋筆舔

Provenance:

Fritz Siegfried Hess (1886-1975), Berlin and London, acquired prior to 1931, and thence by descent

來源：

Fritz Siegfried Hess (1886-1975)，柏林及倫敦，蒐集於1931年，後由家族繼承

The exquisite jade washer is superbly carved in the interior in high relief with a writhing dragon pursuing the flaming pearl, combining the aesthetics with the utilitarian use of the raised central boss necessary for the cleaning of the brush. Related jade brush washers are more typically carved with *chilong* rather than the rarer high relief design of a dragon as on the present lot.

A related white jade *chilong* washer, 18th century, was sold at Christie's Hong Kong, 3 June 2015, lot 3192; and see also a white jade quatrefoil *chilong* brush washer, Qianlong, which was sold at Christie's London, 5 November 2013, lot 246.

宮廷文房中，此式筆舔鮮為所見，筆舔內素面無紋，便於整理筆尖上的墨汁，中間高浮雕龍紋亦突出其藝術感，既實用又美觀。

香港佳士得曾售出十八世紀白玉螭龍筆洗一件，可資比較，2015年6月3日，拍品編號3192；另見倫敦佳士得售出乾隆一例，2013年11月5日，拍品編號246。



THE PRINCE YUNLI JADE BOULDER



Prince Yunli (1697-1738); image courtesy of the Freer and Sackler Galleries
果親王像 · 美國弗瑞爾賽克勒博物館藏



THE PROPERTY OF A GENTLEMAN 紳士藏品

10

**AN IMPERIALY-INScribed WHITE AND RUSSET JADE
'BIRTHDAY CELEBRATION' BOULDER**

First half of the 18th century, two-character seal mark Chun He
The attractive even-toned white stone retaining its characteristic russet
skin and crisply carved in various relief with one boy proffering a box
supporting a bat to another boy floating on a thick cloud and holding
aloft a double gourd issuing swirling smoke amidst further bats in flight,
the boys divided by a waterfall and stream and surrounded by pine,
wutong and rocks, the reverse with a pine tree issuing from craggy
rocks carved with an Imperial inscription, box.
11.3cm (4½in) wide (2).

HK\$5,000,000 - 8,000,000
US\$640,000 - 1,000,000

十八世紀上半葉 御製白玉巧雕仙童祝壽山子
「如南山之壽以介景福」、「春和」篆書刻款

Provenance:

A Scottish private collection; according to the family acquired
in China between 1901 and 1906, and thence by descent
An important Asian private collection

來源：

蘇格蘭私人舊藏，於1901至1906年間蒐集於中國，後由家族繼承
重要亞洲私人收藏



The jade boulder is carved with the characters:

如南山之壽·以介景福。

Which may be translated as:

'Resembling the longevity of Southern Mountain so thou will have bright fortune.'

The line is taken from the ancient Classic of Poetry, *Shijing*, part of the Confucian Canon. The 'Southern Mountain' refers to the auspicious mountain south of the ancient capital of Xian.

The jade is carved in an oval cartouche enclosing the two characters *Chunhe* 春和 or 'Peaceful Spring'. The seal indicates that the inscription was composed by Prince Yunli 允禮 (originally named Yinli 胤禮 1697-1738), the seventeenth son of the Kangxi Emperor. Prince Yunli was a fine scholar and patron of the arts, and compiled an anthology of his own poetry entitled *Chunhe Tang Ji* 春和堂集 or 'The Collected Works of the Master of Peaceful Spring Hall'. He was also known as the Master of Chunhe 春和主人 whose studio names were also recorded as *Chunhe Tang* 春和堂 or *Jingyuan Zhai* 靜遠齋, see *Qingren shiming biecheng zihao suoyin*, (Guide to the Studio Names, Alternate Names, Personal Names and Sobriquets of Qing Era People), Shanghai, 2001, no.802.

As the seventeenth son of the Kangxi Emperor, Prince Yunli was able to cultivate his passion for calligraphy, classical learning and poetry - in which he excelled - since childhood. Modelling himself as a traditional Chinese literatus, refined and well read, he was shrewd enough to distance himself from factional Court politics and struggles for succession to the Imperial throne. Yet despite his caution towards politics, according to the official histories he rose high in the Qing government due to his honesty and diligence.

In April 1723, when his elder half-brother Prince Yinzhen became the Yongzheng Emperor, Prince Yunli was granted the title of Prince Guo of the Second Rank 果郡王. In 1725 he was awarded a higher allowance for his services and was promoted to Prince Guo of the First Rank 果親王. In 1727 Prince Yunli was further appointed as the Grand Secretariat of the Households Department or *Hubu*, which oversaw household census and determined the associated taxation. In 1734, Prince Yunli who was known as a patron and scholar of Tibetan Buddhism and the arts, escorted the Dalai Lama back to Tibet from his visit to the Qing Court, inspecting military forces along the way. The strong personal relationship and trust between Prince Yunli and his brother the Yongzheng Emperor was clearly demonstrated when the Yongzheng Emperor fell gravely ill; he entrusted Prince Yunli with raising and supporting the heir-apparent Prince Hongli, the future Qianlong Emperor.

During the Qianlong Emperor's reign, Prince Yunli was appointed to the Grand Council, the most influential policy-making body in the Qing Empire, empowering and investing him with great authority. His proposal to reduce taxation in the Jiangnan region was highly regarded

and approved by the emperor. When Prince Yunli died in 1738, the Qianlong Emperor ordered an additional memorial ceremony and a posthumous name was given to honour his lifetime accomplishments.

The present jade boulder is exquisitely carved enabling the beholder to first appreciate the luminous quality of the white jade stone highlighted against the contrast of the russet-toned deftly carved mountains. A second look observes the graduated mountains geometrically yet naturally carved. The eye is then free to roam the scene of the fluttering bats released from the box held by a boy ascending towards the cloud wisps emerging from the double gourd held by his companion amidst the tranquil landscape. This scene may depict the Hehe Erxian, also known as the Immortals of Harmony and Union. The bats represent auspicious wishes and good fortune and therefore this scene would have been complemented by the carved poetry meant to bestow upon the owner good wishes and fortune.

Very similar workmanship, particularly evident in the distinct sharp contours and manner of execution of the mountains, can be seen on an Imperially-inscribed pale green and russet jade boulder, Qing dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware II*, Shanghai, 2008, no.52; compare also the jagged rockwork on the Qing Court painting from the Qing Court Collection in the Palace Museum, Beijing, depicting the Yongzheng Emperor in various guises *Yinzhen at Play: Attacking a Tiger with a Trident*, illustrated in *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, p.308, pl.II-111. See also the similar style of carving of the *wutong* leaves on a white and russet jade boulder, Qing dynasty, imperially inscribed by the Qianlong Emperor, illustrated in *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2010, no.120.

The exceptional quality, imaginative design and technical virtuosity achieved by the master carver exemplifies the zenith of jade craftsmanship achieved by the jade ateliers during the Yongzheng or early Qianlong periods. This is made even more remarkable given the rarity of such extraordinary jade material, which only became more available following the Qianlong Emperor's conquest of the Dzungar Khanate, now known as Xinjiang, between 1755 and 1759. The rarity and jewel-like quality of the present jade boulder indicates it was specially commissioned for an important occasion such as an Imperial birthday or ascent to the throne, making it likely that it was gifted by Prince Yunli to the Yongzheng or Qianlong Emperors.

For another work carved with mark of Chunhe see a pebble-shaped jade snuff bottle, illustrated by S.Sargent, ed., *Franz Art: Chinese Art from the Hedda and Lutz Franz Collection – Jade*, Hong Kong, 2010, p.164; see also an Yixing teapot, 18th century, made for Yunli with the studio mark of *Jingyuan Zhai*, illustrated in *Purple Clay Wares: The K.S. Lo Collection, Flagstaff House Museum of Tea Ware*, Hong Kong, 2002, p.80, no.32. See also V.L.Uspensky, *Prince Yunli (1697-1738): Manchu Statesman and Tibetan Buddhist*, Tokyo, 1997; and for his poetry anthology see *Chun he tang shi ji* 春和堂詩集 (The Collected Poems of the Master of Peaceful Spring Hall), Shanghai, 2009.



如南山之壽以
永景福





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

白玉玉質，溫潤如脂，帶皮色。採用浮雕技法，在保留大量皮色的基礎上，於正面巧色浮雕仙山雲台，山間瀑布溪流，祥雲出岫，雕兩仙童分別立於山崖及雲頭之上，其中一童子手捧葫蘆，祥雲從葫蘆中湧出，雲中蝙蝠飛舞，另一童子手捧提籃，仰頭承接空中的蝙蝠，似有「福壽山海」及「接福祝壽」之意。兩童子高低錯落，俯仰顧盼，表情生動。背面依石形及皮色巧雕山石蒼松，山巒起伏，左下角鐫刻詩文並鈐「春和」款。

山子背面所刻兩句詩文「如南山之壽，以介景福」，前句取自《詩經·小雅·天保》：「如月之恆，如日之升，如南山之壽。」後句則取自《詩經·大雅·行葦》：「黃耇台背，以引以翼。壽考維祺，以介景福。」可見題詩主要用於祝壽。

「春和」是清康熙帝第十七子、雍正帝異母弟，愛新覺羅·胤禮（允禮）之堂號。允禮生於康熙三十六年（1697年）三月初二，生母為純裕勤妃陳氏，他一生工書畫、通音律、善詩詞，好遊歷，著有《春和堂集》、《靜遠齋集》、《奉使紀行詩集》、《工程做法》等書，可謂一位藝術家或準文學藝術家，見《清人室名別稱字號索引》，下冊，802。

雍正元年四月（1723年），破格封允禮為多羅果郡王，主持理藩院事務。《世宗憲皇帝御製詩文集》卷二十八錄《賜果郡王》詩：「花萼連枝夾帝京，英才挺秀信維城。沖和自保穰穰福，恭敬無勞赫赫名。」可見雍正帝對其賞識。

雍正六年二月初五（1725年），雍正帝諭旨宗人府：「果郡王為人直朴謹慎，品行卓然。朕即位以來，命王辦理理藩院及三旗事務數年，王矢志忠誠，毫不顧及己私，執持正理，概不瞻徇，贊襄朕躬，允稱篤敬……其人為尤甚，其事為尤難，著將王晉封親王，為朕之子弟及世世子孫之表範。」允禮晉升為親王。雍正七年（1726年），受命主管工部。雍正八年（1727年），總理戶部三庫。雍正十一年（1733年）又授宗令，管理宗人府事。雍正十二年（1734年）七月，奉旨遠行秦寧，護送達賴喇嘛回西藏，並順路巡視各省駐防及綠營兵，翌年返還京師，奉命辦理苗疆事務。雍正帝臨終時，更是授遺詔輔政。

允禮秉性忠直，亦深受乾隆帝的賞識。乾隆即位後，授允禮總理事務大臣，並特賜親王雙俸，免其宴見叩拜。允禮向乾隆帝密疏，請求免除江南諸省民欠漕項、蘆課、學租、雜稅，乾隆允之並諭曰：「果親王秉性忠直，皇考所信任。外間頗疑其嚴厲，今觀密奏，足見其存心寬厚，特以宣示九卿。」乾隆三年（1738年）正月，允禮病重，二月薨，乾隆帝悲痛萬分，親臨其喪，並令為允禮加祭一次，賜諡號。

此件山子雕工、刀法及留皮方式與乾隆晚期宮廷玉雕有所不同，整件山子依玉石原型雕刻，其白玉玉質溫潤剔透，與紅褐玉成鮮明對比，是一件融合繪畫與巧雕手法的玉器，古樸雅緻。其山石雕刻方法，不見尖銳峰稜，山頭呈鈍角，此類表現手法在雍正時期宮廷玉雕及繪畫上都可以看到。與本山子形制及山石處理手法類似的作品，見清宮舊藏一件清乾隆青玉御題詩策杖圖山子，《故宮博物院藏文物珍品大系：玉器（下）》，上海，2008年，編號52。北京故宮博物院藏一套十三開胤禛行樂圖冊頁，其中刺虎圖中對山石的描繪手法與此山子類似，見《雍正：清世宗文物大展》，台北，2009年，頁308，圖版II-111。另見北京故宮博物院藏一件乾隆御題詩山子，其樹木雕刻風格與本山子類似，見《故宮博物院藏品大系：玉器編8清代玉器》，北京，2011年，編號120。

此玉雕山子雖形制較之晚期作品稍小，但乾隆二十四年（1759）平定新疆地區準格爾部和回部動亂後，大量上等玉料才進入宮廷，如此更顯此塊玉料之珍貴，以至於工匠寧願保留大量玉皮進行巧雕而不隨意廢棄材料。允禮受雍正及乾隆兩朝帝王賞識，固然亦有機會在宮廷玉器上題詩落款，為父皇或皇兄祝壽之用。

鈐允禮堂號之器，見一件由春和主人題並鐫「春和」款之白玉鼻煙壺，著錄於S.Sargent編，《Franz Art: Chinese Art from the Hedda and Lutz Franz Collection, Vol 1 Jade》，卷一，香港，2010年，頁164。攜允禮「靜遠齋」堂號款之例，見香港茶具文物館羅桂祥珍藏一件十八世紀漢方壺，著錄於《茶具文物館羅桂祥珍藏宜興紫砂陶器》，香港，2002年，頁80，編號32。有關允禮與蒙藏佛教之論述，見V.L.Uspensky，《Prince Yunli (1697-1738): Manchu Statesman and Tibetan Buddhist》，東京，1997年。



THE PROPERTY OF A GENTLEMAN 紳士藏品

11

A RARE AND LARGE RED AND YELLOW LACQUER 'DRAGONS' BOX AND COVER

Mid-Qing Dynasty

The high rectangular cover masterfully carved through two thick layers of lacquer, the upper layer red and the lower layer yellow, vividly decorated with two five-clawed writhing dragons emerging from tumultuously crashing waves releasing splashes of foam, facing each other from a distance ferociously chasing a flaming pearl, surrounded by undulating scrolling clouds, the sides elaborately carved with rectangular panels, each framed within a rope work border encircling two flying bats amidst a dense ground of curling foliage issuing a blooming chrysanthemum at the centre symmetrically flanked by lotus flowers, the box deftly decorated in openwork with a *ruyi*-head border at the rim, supported on bracket feet.

106cm (41 5/8in) long x 47.5cm (18 5/8in) deep x 18.5cm (7 1/4in) high (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

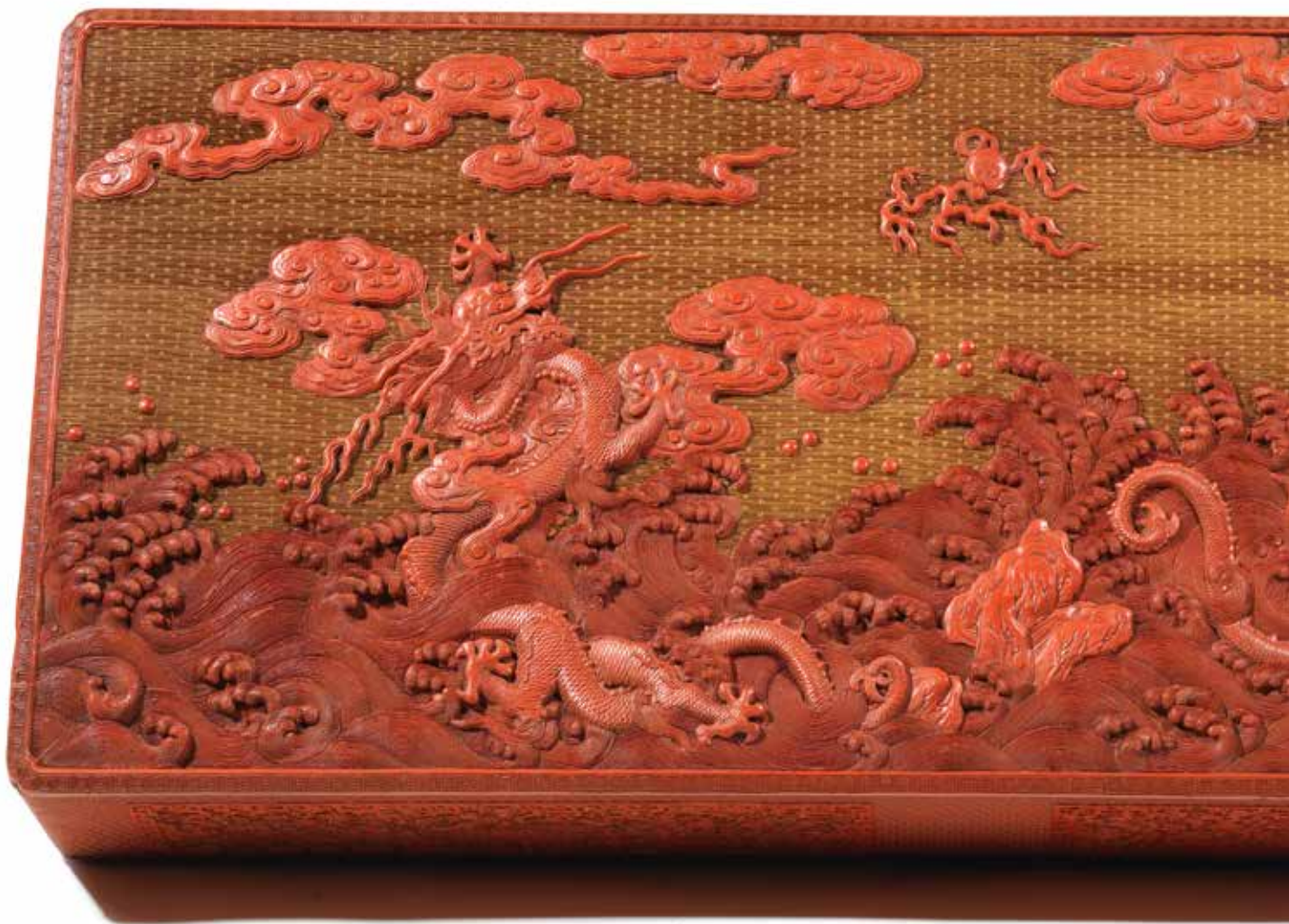
清中期 剔紅海水雲龍戲珠紋長方大盒

Provenance:

An American private collection

來源：

美國私人收藏

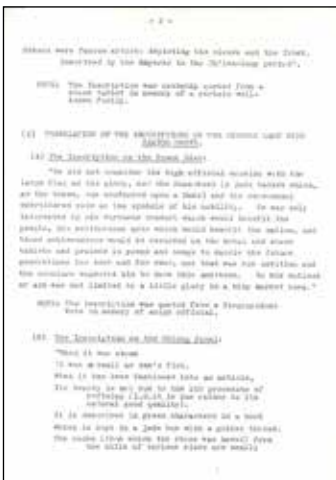


This lacquer box and cover is remarkable for its impressive size and well-detailed decoration carved in cinnabar red lacquer on a yellow ground. The subject matter, of contrasted dragons emerging from waves and pursuing the flaming pearl of wisdom, follows on that seen in late Ming dynasty lacquer-ware, such as a carved red and yellow lacquer tray, 16th century, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, no.99. This subject matter continued into the Qing dynasty as can be seen in related variously shaped red lacquer boxes and covers, 18th century, illustrated in *ibid.*, nos.134 and 153; and see also a large red lacquer box and cover, early Qing dynasty, and another with a pair of dragons above waves, mid-Qing dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, nos.2 and 46. For a related design of stylised lotus scrolls as can be seen on the sides of the box, see a carved red lacquer 'cart' box, 18th century, in the National Palace Museum, Taipei, illustrated *ibid.*, no.164. Related carved red lacquer *ruyi* terminals stands were often used on Imperial lacquers to elevate vases or boxes; for related examples, 18th/19th century, see *ibid.*, nos.167, 168, and 179. This type of decoration and highly accomplished execution exemplify the high level of craftsmanship achieved by the lacquer ateliers in the mid-Qing dynasty period, responding to the Imperial Court's exacting demands.

盒長方形，天蓋地式，平蓋面，通體以黃漆為地色，紅漆雕圖紋。蓋面黃漆錦紋之上雕壽山福海、雙龍戲珠及祥雲紋。盒壁以錦紋為地，前後、兩側共雕六組開窗纏枝番蓮紋，開窗以夔龍紋為花邊。盒身邊沿飾如意雲頭一周，盒底座則飾錦地紋。盒內髹黑漆。

海水龍紋圖最早在明代宮廷雕漆上就已經出現，例如台北國立故宮博物院藏一件明十六世紀宣德款剔彩龍紋長方盤，著錄於《和光剔采—故宮藏漆》，台北，2008年，編號99。此紋飾在清代宮廷雕漆中得以延續，如台北國立故宮博物院中所藏清乾隆剔紅雲龍寶盒，以及雲龍紋方匣，見同著錄，編號134及153。北京故宮博物院也藏有此類雕漆大盒，如一件清早期剔紅雲龍紋長方盒，以及一件清中期剔彩雲龍紋長方盒，見《故宮博物院藏文物珍品全集：清代漆器》，上海，2006年，編號2及46。另見台北國立故宮博物院藏一件剔紅輦式三層套盒，其側面番蓮紋與本拍品類似，同著錄，編號164。與此盒如意形足類似之例，見台北國立故宮博物院，同著錄，編號167，168及179。此盒器形碩大，蓋面雙龍於翻騰海水追趕火焰珠，海水洶湧、祥雲四起，一幅氣勢澎湃景象。宮中此類大盒可能是用於放置寫本冊頁之用。





(invoice 收據)

THE PROPERTY OF A GENTLEMAN 紳士藏品

**12
A RARE PAIR OF IMPERIAL GILT-BRONZE AND
JADE-INSET LANTERNS**

Qianlong
Each elaborately reticulated in the form of a moonflask, rising from a high stepped spreading foot to a waisted flaring rim, set to each side with a spinach-green jade panel, variously incised and gilt with a landscape encircling the 'Seven Sages of the Bamboo Grove', other mountainous landscapes and an Imperial inscription, framed by meticulously decorated gilt-bronze borders of floral scrolls with finely chased details in openwork, all below a *ruyi*-head collar at the rim and above a key-fret border at the foot, the interior lined with red silk, wood stands.
30.6cm (12 1/16in) high (4).

**HK\$400,000 - 600,000
US\$51,000 - 77,000**

清乾隆 銅鑲金鑿花嵌碧玉吊燈一對

Provenance:
Bluet & Sons, Ltd., London
An English private collection, acquired from the above on 20 December 1955, and thence by descent

來源：
倫敦古董商Bluet & Sons, Ltd.
英國私人收藏，於1955年12月20日購於以上來源，後由家族繼承





The inscription on the lantern decorated with landscapes, may be translated as follows:

Circular panel:

'At leisure after my official duty, I wear a cloak trimmed with crane's down, put on a Daoist cap and hold in my hand a volume of the Book of Changes, and then burn incense and sit in silence to pass away the time without anxiety. Besides the river and hills, the things I see are only the sails of boats, birds on the sands, the mist, clouds, bamboo and trees. When I recover from the strength of the wine and after I stop drinking tea and burning incense, I say goodbye to the setting sun and welcome the white moon. These are also pleasantries during the period of my banishment. Inscribed by the Emperor in the Qianlong period.'

Oblong panel:

'The mist vanished; the characters can be seen. The moss has fallen off; the texts appear. The writings are like the waves under the moonlight; the literary piece is as bright as metal in the sunshine.

It makes known the ancestral line traced back for eight thousand years, and also the high reputation of the last three generations.

Some are ever-happily married, as happy as male and female birds.

Others were famous artists depicting the clouds and the frost.

Inscribed by the Emperor in the Qianlong period'.

The inscription on the lantern decorated with a bamboo grove can be translated as follows:

Circular panel:

'He did not consider the high official mansion with the large flag as his glory, nor the Huan-kui (a jade tablet which as a token was conferred upon a Duke) and the ceremonial embroidered robe as the symbols of his nobility. He was only interested in his virtuous conduct which would benefit the people, his meritorious acts which would benefit the nation, and these achievements would be recorded on the metal and stone tablets and praised in poems and songs to dazzle the future generations for ever and ever, and that was his ambition and the scholars expected him to have this ambition. So his outlook or aim was not limited to a little glory in a tiny market town.'

Oblong panel:

'When it was stone, it was as small as one's fist. When it has been fashioned into an article, its beauty is not due to the one-hundred processes of refining. It is described in green characters in a book which is kept in a jade box with a golden thread. The rocks (from which the stone was hewn) from the hills of various sizes are small; the greenness of the fragrant trees there is not beautiful.'

The two poems on the circular panels were extracted from two separate prose works by the Song dynasty scholars Ouyang Xiu (1007-1072) and Wang Yucheng (954-1001) respectively, and demonstrate the Qianlong Emperor's breadth of knowledge of literary sources as well as his admiration and respect for past scholars. The subjects of the poems relate to matters which would have concerned the emperor: the pleasure of an idealised retreat only to be enjoyed after the completion of the official duties; the ancestral legacy, with the reference to the last three generations possibly to be interpreted in the light of the first three Qing Emperors leading to the Qianlong Emperor; and the pursuit of virtuous conduct and meritorious actions for the benefit of the nation rather than the aggrandisement of the individual.

The Imperial palaces were lit with lanterns made of various prized materials including gilt-bronze, cloisonné and champlévé enamel, woods, glass, horn and jade. These would have adorned throne rooms and Imperial halls and private quarters; compare a related pair of gilt-bronze, cloisonné enamel and glass lanterns, in the Yangxin dian, 'Hall of Mental Cultivation', illustrated in *Classics of the Forbidden City: Imperial Furniture of Ming and Qing Dynasties*, Beijing, 2007, p.339, no.372.

The superb and lavish craftsmanship of the lanterns is exemplified in the complex gilt-bronze openwork moonflask form, possibly used in relation to the moon mentioned in the prose, set against the lavish red fabric, framing the incised and gilt jade panels. The form of the lanterns and the use of inscribed poems indicate that the lanterns would have been placed on a table or stand, possibly within Imperial private quarters rather than a public hall.

Compare a related pair of champlévé enamel and jade 'pagoda-form' lanterns, Qianlong, which was sold at Christie's New York, 20 October 2004, lot 451.

此對宮燈所嵌碧玉上的題詩取自唐宋時期之詩詞歌賦，包括宋王禹偁《黃州新建小竹樓記》、宋歐陽修《相州畫錦堂記》、唐薛存誠《仙石靈台賦》、唐李程《石鏡賦》以及唐喬潭《群玉山賦》，題詩所對應的玉璧上則陰刻描金山水亭台人物圖。燈身銅胎鑲金，配以鑿花及鏤空如意紋、卷草紋、朵花、蕉葉、蓮花等。燈內中空，燈頂有三金屬鍊用以懸掛。紋飾繁複、裝飾華麗。

此類吊燈用於清宮內廷中宮殿的照明。清宮中所用吊燈形制及材質多樣，大多用銅、木、玻璃、牙、角等作裝飾。如八代帝居的養心殿中，即懸吊一對銅鑲金鑿胎嵌玻璃吊燈，見《故宮經典：故宮明式家具圖典》，北京，2007年，頁339，編號372。

參見紐約佳士得曾售出一對清乾隆銅鑲金鑿胎瑤瑯嵌玉塔式吊燈，2004年10月20日，拍品編號451。



13

**A VERY RARE IMPERIAL GILT-BRONZE AND TURQUOISE-
INLAID 'LUDUAN' INCENSE BURNER AND COVER**

18th century

Heavily cast in the form of a bulbous beast sturdily standing foursquare, its head forming the hinged cover depicted with a ferocious and alert facial expression with protruding eyes, curled bushy eyebrows, a broad nose with flaring nostrils, and an open mouth revealing its tongue and sharp fangs, surmounted by a single horn flanked by two pointed ears, its scaly body prominently rendered in bold relief and elaborately adorned with turquoise-inlaid flames, the chest decorated with a collar suspending a double gourd and ornamental tassels, the long bifurcated tail curling around the back terminating on both sides of the hind legs.
24cm (9 1/2in) high

HK\$400,000 - 500,000

US\$51,000 - 64,000

十八世紀 銅鑲金嵌綠松石甬端式香爐

Provenance:

An American private collection

Dragon House, San Francisco, circa 1980s, by repute

來源：

美國私人舊藏

傳由舊金山古董商Dragon House售出，約1980年代



The present lot is particularly rare for its gilt-bronze and turquoise-inlay design, and would have most likely graced one of the Imperial throne halls. Compare, however, a very similar pair of gilt-bronze *luduan* incense burners with nearly identical lotus-shaped turquoise-inlays, Qianlong, in the Shenyang Imperial Palace Museum, illustrated by R.L.Thorp, *Son of Heaven: Imperial Arts of China*, Seattle, 1989, p.40, nos.33-34 (one of a pair).

Luduan are legendary beasts believed to be capable of detecting the truth, travelling great distances in short amounts of time and fluent in all languages. Often mistaken for *qilin*, which have hooved feet, *luduan* tend to have rounder bodies and clawed paws. Due to their mythical abilities, incense burners in the form of these beasts were favoured by the Court and were important in the Imperial context, symbolising the emperor's wisdom as a virtuous ruler with the mandate from Heaven to rule. They formed an important part of the Imperial Hall paraphernalia, placed on either side of the Imperial throne, with the smoke emanating from the open jaws. Such incense burners were first made during the Ming dynasty in bronze and jade, with more lavish and colourful *luduan* incense burners, produced at the zenith of the Qing dynasty, exemplifying the power, prosperity and superb craftsmanship achieved in the Qianlong reign. For Ming dynasty examples in jade, see *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2011, nos.49-50; for a gilt-bronze example, Ming dynasty, see H.Moss and G.Tsang, *Arts from the Scholar's Studio*, Hong Kong, 1986, p.241, pl.232; and for Qing dynasty examples in cloisonné enamel, gilt-bronze, and champlevé enamel with inlays of various materials, flanking the throne in Imperial halls, see *Classics of the Forbidden City: Imperial Furniture of the Ming and Qing Dynasties*, Beijing, 2007, nos.359, 361 and 362.



Image after R.L.Thorp, *Son of Heaven: Imperial Arts of China*, Seattle, 1989, p.40
 瀋陽故宮博物院藏，R.L.Thorp，《Son of Heaven: Imperial Arts of China》，西雅圖，1989年，頁40

The Imperial throne halls were designed to inspire awe and demonstrate the power and capabilities of the emperor to rule. No restraint was shown in the furnishings and works of art surrounding the emperor and his Court. This extravagance is exemplified in the present lot remarkably embellished with turquoise-inlays forming lotus blossoms scattered around the richly gilt body of the elaborately cast mythical beast. See a related pair of larger gilt-bronze and champlevé enamel '*luduan*' incense burners, inlaid with turquoise and semi-precious stones, Qianlong, in the Musée National du Château de Fontainebleau, illustrated by M.Crick, *Chine Impériale: Splendeurs de la Dynastie Qing 1644-1911*, Geneva, 2014, pp.44-45.

See a related gilt-bronze and semi-precious-stone embellished incense burner and cover, Qianlong, in the National Palace Museum, Taipei, illustrated in *Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1994, no.119; and another example, which was sold at Sotheby's Hong Kong, 10 April 2006, lot 1542; see also a related gilt-splashed mythical-beast censer, 17th/18th century, which was sold at Christie's Hong Kong, 1 June 2011, lot 3948.

此式以綠松石鑲嵌之銅鑲金甬端香爐在傳世品中極其少見，目前僅見瀋陽故宮博物院藏一對，原本用於放置在瀋陽故宮皇帝臨朝聽政之金鑾殿寶座兩旁，著錄於R.L.Thorp，《Son of Heaven: Imperial Arts of China》，西雅圖，1989年，頁40，編號33-34（一對之一）。

甬端乃中國古代傳說中的神獸，與麒麟相似，頭上有一角，宋《符瑞志》曰：「甬端日行萬八千里，又曉四夷之語，聖主在位，明達方外幽遠，則奉書而至。」因此瀋陽故宮金鑾殿以及北京故宮太和殿兩邊均有甬端護衛在側，肅穆威嚴，以顯示皇帝為有道明君，身在寶座而曉天下事，做到八方歸順，四海來朝，聖明地治理天下。甬端式香爐在明代宮廷玉器及青銅器上已有出現，玉器之例，見《故宮博物院藏品大系：玉器編7明代》，北京，2011年，編號49-50；明代銅鑲金之例，見H.Moss及G.Tsang《Arts from the Scholar's Studio》，香港，1986年，頁241，圖232；清代鑿胎填瑯嵌百寶甬端，見《故宮經典：故宮明式家具圖典》，北京，2007年，編號359，361及362。

清宮中亦使用此類甬端放香爐置於皇帝寶座前，以使得殿堂中氣氛更加肅穆威嚴，此類甬端通常裝飾華麗，身體嵌綠松石或百寶，見法國國家博物館楓丹白露宮藏一對鑿胎嵌百寶甬端式香爐，著錄於M.Crick，《Chine Impériale: Splendeurs de la Dynastie Qing 1644-1911》，日內瓦，2014年，頁44-45。

台北故宮博物院藏一件清乾隆銅鑲金嵌百寶甬端，見《故宮歷代香具圖錄》，台北，1994年，編號119；另見香港蘇富比曾售出一例，2006年4月10日，拍品編號1542；香港佳士得曾售出一例十七/十八世紀銅胎灑金甬端式香爐，2011年6月1日，拍品編號3948。



A RARE GUANGZHOU GILT-BRONZE PASTE-SET 'LES TROQUEURS' MIRROR

Qianlong, circa 1760-1770

The ovoid plaque finely cast and chased in shallow relief portraying an elegant Western lady with her hair delicately incised with curls and swirls adorned with a beaded floral headdress, wearing a beaded necklace suspending a diamond-shaped pendant, surrounded by a band of shiny white and blue paste-set inlays, further encircled by a border of strapwork and florets, surmounted by a finial of scrolling acanthus leaves in openwork and above a leafy ornament, the mirror-plate at the reverse.

25.5cm (10in) long

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

清乾隆 約1760-1770年 廣東作銅鑲金嵌寶石西洋人物鏡



Image after R.De Hooghe, *Contes and nouvelles en vers par Mr de La Fontaine*, Amsterdam, 1732, pl.45

瑪格特像 · R.De Hooghe · 《Contes and nouvelles en vers par Mr de La Fontaine》· 阿姆斯特丹 · 1732年 · 圖45

The very rare gilt-bronze paste-set embellished mirror is a superb example of Chinese-European cultural interaction. In quality and manner of execution, it is similar to objects made in Guangdong as tribute to the Imperial Court.; see for example a gilt-bronze mirror mounted with a clock, Qianlong, illustrated in *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, no.80; and another related gilt-bronze gem-inset mirror frame incorporating a clock, Qianlong, which was sold at Christie's London, 14 May 2013, lot 153.

The inscription on the mirror refers to the Comic Opera by the French composer Antoine Dauvergne, first performed at the Foire Saint-Laurent in Paris on 30 July 1753 and revived by the Opéra-Comique at the Hôtel de Bourgogne on 26 February 1762. The depicted figure is most probably that of Margot and probably made after a print; see a related print depicting a scene from *Les troqueurs* with Margot, published by R.De Hooghe, *Contes and nouvelles en vers par Mr de La Fontaine*, Amsterdam, 1732, pl.45; see also a related tortoiseshell-framed mirror painted on the reverse with a lady, early 19th century, in the Victoria and Albert Museum, London, museum no.T.54-1939.

The story unfolds as follows:

Lubin is engaged to Margot, but he finds her a bit too flighty. His friend, Lucas, is engaged to Fanchon, but he finds her a bit too laid-back and languorous. The two men decide to swap partners, and inform their fiancées what they have decided. Outraged, Margot swears vengeance and after a whispered conversation the two women give their consent. Lucas tells Margot that he wants to make her happy, but when she replies that she loves spending money, abundance, games and dancing, he begins to regret his new choice. Lubin, too, has discovered that you can have too much of a good thing, and finds Fanchon's slowness an irritation. The men ask to be taken back by their former partners, but the women refuse until the men, on their knees, beg for pardon. Only when Lucas agrees to obey Fanchon in all things, and Lubin agrees that Margot will be the mistress of their household, do the women relent.

此銅鏡紋飾及主題具有明顯西洋風格，是當時中西文化交流的產物。其嵌寶、鑿花以及錘疊等工藝及裝飾手法均與廣東地區所作同類宮廷進貢銅鏡類似，對比一件北京故宮博物院藏清乾隆銅鑲金鐘錶鏡，著錄於《清代廣東貢品》，香港，1987年，編號80；另見倫敦佳士得曾售出一件清乾隆銅鑲金嵌寶石鐘錶鏡，2013年5月14日，拍品編號153。

銅鏡背面的羅馬字母為法國著名作曲家、小提琴家安托萬·杜凡恩的歌劇代表作「交換伴侶」的名稱，這部歌劇創作於1753年，內容詼諧幽默，對法國喜歌劇的發展有著重要的影響。羅馬字下的西洋人物應為歌劇中其中一位女主人公瑪格特，其形象應該借鑒同肖像的版畫而作，見R.De Hooghe · 《Contes and nouvelles en vers par Mr de La Fontaine》，阿姆斯特丹，1732年，圖45；另見英國維多利亞及阿爾伯特博物館藏一件十九世紀早期珉框畫西洋人物鏡，館藏編號T.54-1939。



HERTROQUEVERA



15

**A RARE IMPERIAL EMBROIDERED YELLOW-GROUND
'TWELVE SYMBOLS' DRAGON ROBE, JIFU**

19th century

Exquisitely embroidered in gold-wrapped silk thread with a fretwork lattice and nine five-clawed dragons confronting 'flaming pearls' amidst dense multi-coloured *ruyi* clouds interspersed with coral-red flying bats, the ground densely and finely embroidered over the front, back and inside the front fold with the Twelve Symbols of Imperial Authority in three groups of four beginning with the sun, moon, constellation and mountains around the neck; the axe head, *fu* symbol, paired dragons and pheasant around the upper body of the robe; and the waterweed, pair of sacrificial vessels, flame and grain above the terrestrial diagram with *lishui* stripe at the hem, with dark-blue-ground cuffs, collar and sleeve bands embroidered with further dragons and clouds.

*138cm (54 1/4in) from top of collar to bottom of robe;
240cm (94 1/2in) wide across the sleeves when fully extended*

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

US\$130,000 - 190,000

十九世纪 明黄緞繡五彩金龍十二章紋吉服袍

Provenance:

Christie's London, 14 May 2013, lot 93

來源：

倫敦佳士得·2013年5月14日·拍品編號93



The magnificent robe adorned with dragons and the Twelve Symbols of Imperial Authority is particularly exquisite for its intricate gold-wrapped silk thread workmanship of lattice ground and dragons, and for its meticulous embroidery.

Imperial dress in the Qing dynasty was highly proscribed and regulated according to the occasion and hierarchy of the person, in order to maintain a sense of orderliness, harmony and propriety to Court proceedings. It was in 1759 that the Imperial dress regulations were codified and divided into five categories, amongst which the *jifu* would have been worn on festive occasions during festivals and Imperial banquets. The vibrant colours on festive robes did not symbolise natural forces or seasonal order, but were chosen to express joy and celebration. The bright yellow, such as the present lot, however, remained the monopoly of the emperor.

Robes embroidered with the Twelve Symbols were exclusively reserved for the use of the emperor. These symbols related to the sacral role of the emperor and were divided between the upper and lower parts of the garment into a number of groups.

The first group of symbols is: 1. 日 (*ri*) the sun (containing a three-legged bird); 2. 月 (*yue*) the moon (containing a rabbit pounding the elixir); 3. 星辰 (*xingchen*) the constellation; and 4. 山 (*shan*) the mountain. Together these symbols represent the four most solemn ceremonies over which the emperor presided throughout the year, at the Altars of the Temples of Heaven, Earth, the Sun and the Moon.

The second group of symbols is: 5. 龍 (*long*) the dragon; and 6. 花蟲 (*huachong*) the flowery bird (or pheasant). These represent things on earth, and can sometimes be grouped with the mountain (no.4. above) to contrast with nos.1-3 which relate to heavenly bodies.

The third group is: 7. 黼 (*fu*) the axe head; 8. 黻 (*fu*) the confronted *ji* character; and 9. 宗彝 (*zongyi*) the sacrificial vessels. These were used for ancestral worship; the first two can also represent the emperor's ability to make decisions, including judgment and punishment, and the sacrificial vessels may represent the metal element.

The fourth group of objects is: 10. 藻 (*zao*) the waterweed; 11. 火 (*huo*) the flame; and 12. 粉米 (*fenmi*) the bowl of grain. These together represent three of the Five Elements. The sacrificial vessels (no.9 above) could also be included in this group.

These symbols relate to the sacred role of the emperor and can be traced back to the Eastern Zhou dynasty (770 – 221 BC), with the number twelve being described by the Book of Rites, *Liji* as 'The number of Heaven'. The Book of History, *Shujing*, suggests that the Twelve Symbols may even have existed as early as the Western Zhou dynasty (1027-771 BC). However, S.Camman, in *China's Dragon Robes*, Chicago, 2001, p.85 states that 'we can be sure that they appeared on the Imperial sacrificial robes in the Han dynasty, and they were used by all the native Chinese dynasties thereafter'. Significantly,

the ethnically distinct Manchu Qing dynasty also chose to preserve such Ming and earlier customs to reinforce a sense of continuity within the empire. The dress code was constantly being refined, and it was during the Qianlong period that the use of the Twelve Symbols was restricted to the emperor, under the *Huangchao liqi tushi*, 'Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court', introduced in 1766.

Compare two related yellow-ground Court robes with the Twelve Symbols, in the Palace Museum, Beijing, illustrated by M.Wilson, ed., *Imperial Chinese Robes from the Forbidden City*, London, 2010, pp.18-19 and 40. Another example of a 'Twelve-Symbol' robe is illustrated by G.Dickinson and L.Wrigglesworth, *Imperial Wardrobe*, London, 1990, pl.23.

A related Imperial yellow twelve-symbol embroidered silk gauze dragon robe, *jifu*, second half 19th century, was sold at Christie's New York, 22 March 2007, lot 459.

此件吉服袍以明黃色緞為地，列十二章，繡金龍九條，其中前胸、後背和兩肩正龍各一，下擺前後行龍各二，裏襟行龍一。間飾五彩雲蝠，下擺飾八寶立水，其款式為圓領右衽大襟，馬蹄袖口，窄袖加接袖，直身式長袍。所繡花紋運用多種針法，並以金線繡錦地，龍紋主體部分保存相對完好，十分華麗。

清代宮廷服飾體系龐大，規制繁浩，不同的顏色、紋飾、物料都代表身穿者不同的等級。根據《大清會典》等清代典制文獻所記載的規定可知，清代皇帝服飾可分為禮服、吉服、常服、行服、雨服、戎服和便服七大類。其中吉服是在宮廷喜慶節日、如萬壽節、千秋節、元宵節、七夕節、中秋節等場合穿用的服裝。吉服包括吉服褂和吉服袍，吉服袍即是人們常說的「龍袍」。吉服的顏色會根據時令節日的不同需要而轉變，但明黃色只限於皇帝或皇后穿著。

「十二章」是古代帝王禮服和吉服上的十二種裝飾紋樣，依次是日、月、星辰、山、龍、華蟲、黼、黻、宗彝、藻、火、粉米。根據《胡氏尚書詳解》記載舜和禹討論君臣之道時說：「予欲觀古人之象，日、月、星辰、山、龍、華蟲作會，宗彝、藻、火、粉米、黼、黻、絺繡，以五彩彰施於五色作服，汝明。」這是對十二章全面的描述，起源於東周（公元前770 – 221），以後各代沿用其制，成為帝王服飾的專用紋樣。十二章各有取義，以象徵帝王的風操品行：日、月、星辰取其照臨昭明，山取其能興雲雨，龍取其善變化，華蟲取其文章和耿介，宗彝取其威猛和忠孝，藻取其文，火取炎上，粉取潔白，米取能滋養，黼取能決斷，黻取善惡相背，更詳細討論，見 S.Camman, 《China's Dragon Robes》，芝加哥，2001年，頁85。

對比北京故宮博物院藏一件明黃色緞繡彩雲金龍十二章紋吉服袍，著錄於M.Wilson, 《Imperial Chinese Robes from the Forbidden City》，倫敦，2010年，頁18-19及40。另見一件明黃緞繡五彩金龍十二章吉服袍，著錄於G.Dickinson及L.Wrigglesworth, 《Imperial Wardrobe》，倫敦，1990年，圖23。

紐約佳士得曾售出一件十九世紀後半葉明黃緞繡五彩金龍十二章紋吉服袍，2007年3月22日，拍品編號459。





A MAGNIFICENT GILT COPPER-ALLOY
FIGURE OF YAMA DHARMARAJA

18th CENTURY



16

**A MAGNIFICENT GILT COPPER-ALLOY FIGURE OF
YAMA DHARMARAJA**

18th century

The wrathful deity elaborately cast striding in *pratyaldhasana* on a recumbent bull above a man lying on his back above a lotus pedestal, heavily embellished with a garland of severed heads and beaded jewellery, wearing a sash billowing around his shoulders, his buffalo head displaying a ferocious expression with bushy eyebrows, flared nostrils and snarling mouth, surmounted by flamelike red hair secured by a skull tiara.

33.2cm (13 1/8in) high

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

US\$320,000 - 450,000

十八世紀 銅鑲金閻魔護法像

Provenance:

An English private collection

Himalayan Art Resources item no.2138

來源：

英國私人收藏

喜馬拉雅藝術資源網2138號



The protective figure of Yama Dhamaraja is superbly cast and gilt, richly adorned with jewellery embellished with semi-precious stones. The exquisite craftsmanship is evident in the attention to detail in the facial expressions of the main deity and the bull and in the individual facial features of the heads suspended from the necklace.

Yama Dhamaraja is a wisdom deity crucial to the *Vajrabhairava Tantra*, which is found within Sakya, Kagyu, and Gelug teachings. According to the teachings, Manjushri took the form of Yama Dhamaraja to subdue Death ('Yama'), the personification of endless suffering through the cycle of death and rebirth. Yama Dhamaraja holds special significance for the Gelugpa, who regard him, alongside Shadbhaja Mahakala and Vaishravana, as one of the order's three principal protectors.

Imbued with a commanding presence, this sculpture expresses the power and ferocity of Yama Dhamaraja's aspect as a protector of the *dharma* and its practitioners. His pronounced, wrinkled snout, flaming beard, and bulging eyes are especially evocative of this. Further details such as the bull-mount's flaring nostrils, the crushed figure's parted hair, and the lotus petals completed in the round indicate a level of craftsmanship on a par with the Imperial Workshops.

Compare with other examples: a similar parcel-gilt copper figure described as Yamantaka, 18th century, from the Qing Court Collection, in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2003, no.205; another example illustrated by P.Pal, *The Art of Tibet*, New York, 1969, p.102, pl.72; a gilt brass figure of Yama, 18th century, illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no.157E; and see also a gilt-bronze figure of Yama Dhamaraja, 18th century, illustrated by A.Neven, *Lamaistic Art*, Brussels, 1975, pl.87.

A smaller gilt copper-alloy figure of Yama Dhamaraja and Chamundi, 17th/18th century (19cm high), was sold in our New York Rooms, 18 September 2013, lot 23; another related larger example of Yama and Yami, 18th century, was sold at Christie's Paris, 7 December 2007, lot 368.

閻魔護法又名降閻魔尊，乃大威德金剛法門裡一位重要的智慧本尊，於薩迦派、噶舉派和格魯派的教法中皆有出現。根據教義，文殊菩薩化身為閻魔護法，以降伏代表無盡生死輪回之苦的閻魔。閻魔護法之於格魯派地位尤為重要，被奉為三大主護法之一，另外兩位為六臂大黑天與財寶天王。

此尊造像威風凜凜，展現出閻魔護法作為佛法與修行之者之守護神所具有的法力與威猛，尤其體現在其突出的帶褶皺之口鼻、火焰般的鬍鬚、以及怒瞪的雙眼之中。其他諸多細節，如公牛坐騎外擴的鼻孔、其下方被降伏者分明的髮線、完整一圈蓮瓣之底座，皆體現出此造像工藝之精細，媲美宮廷造像的水準。

其它重要參考作品出版於Pal, 《The Art of Tibet》, 紐約, 1969年, 頁102, 圖72; 馮·施羅德, 《印度與西藏的銅造像》, 香港, 1981年, 頁550-551, 圖157E; Neven, 《Art Lamaïque》, 布魯塞爾, 1975年, 圖87。另亦有兩尊尺寸較小作品可做參考, 見紐約邦瀚斯, 2013年9月18日, 拍品編號23; 以及巴黎佳士得, 2007年12月7日, 拍品編號368。



THE PROPERTY OF A GENTLEMAN 紳士藏品

Lots 17 - 19

17

A FINE AND RARE PAIR OF DOUCAI 'LINGZHI' CUPS

Chenghua six-character marks, Yongzheng

Each exquisitely and thinly potted with a slightly flared rim standing on a short straight foot, the exterior superbly decorated in a *doucai* palette with soft underglaze-blue outlines and washes, and bright overglaze iron-red, aubergine, green, ochre and sepia enamels with four pairs of *ruyi*-head motifs in mirror image, alternating with florets borne on foliage, the underside inscribed in underglaze blue with an apocryphal Chenghua six-character mark within double squares, stands and box. 7.4cm (2 7/8in) diam. (5).

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

US\$90,000 - 130,000

清雍正 鬥彩靈芝祥雲紋杯一對
青花「大明成化年製」楷書款

Provenance:

A distinguished Asian private collection

來源：

重要亞洲私人收藏

大明成
化年製

大明成
化年製





Chenghua mark and period; image courtesy of the Palace Museum, Beijing
 明成化，「大明成化年製」款，北京故宮博物院藏



Yongzheng mark and period; image courtesy of the Palace Museum, Beijing
 清雍正，「大清雍正年製」款，北京故宮博物院藏



Chenghua mark, Yongzheng period; image courtesy of the Palace Museum, Beijing
 清雍正，「大明成化年製」款，北京故宮博物院藏

The present lot, inspired by Chenghua-period design, is very rare for its apocryphal Chenghua mark, and only one other similar example appears to have been published. See a doucai 'lingzhi' cup, Chenghua mark, Yongzheng period, in the Palace Museum, Beijing, illustrated by Wang Jianhua, *Palace Museum Collection: Ancient Ceramics*, vol.2, Beijing, 2005, pl.144.

Compare two doucai 'lingzhi' fungus cups, Chenghua marks and 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, no.181; and see five further examples, Chenghua marks and period, in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware*, Taipei, 2003, nos.145-149; see also a similarly decorated cup, Wanli mark and period, in the Sir Percival David Collection, in the British Museum, London, illustrated by M.Medley, *Illustrated Catalogue of Ming Polychrome Wares*, London, 1978, pl.II, no.10.

A number of similar examples, Yongzheng mark and period, are in important museum collections; see three cups from the Sir Percival David Collection, in the British Museum, London, published by M.Medley, *ibid.*, nos.160 and 167; and another from the collection of the Hon. M.W.Elphinstone, in the British Museum, museum no.1925.1028.2; and a further example illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Shanghai, 2007, no.235.

The Yongzheng Emperor, though a Manchu, was also a strong proponent of traditional Confucian thinking in Han Chinese culture, seeking to achieve cultural continuity, reflected in him continuing the project of compiling a history of the previous Ming dynasty to demonstrate the orthodoxy of Qing rule. His fascination with antiquity led him to repeatedly send antiques from the Palace to the kilns to serve as standards for quality, models for designs and as inspiration for innovation; see *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, p.159; and E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662 - 1795*, London, 2005, p.245. The present lot exemplifies that archaism in porcelain which reached its zenith during the 18th century.

The Yongzheng Emperor practiced a balanced combination of Confucianism, Buddhism and Daoism; however, in later life he became increasingly involved in Daoist matters related to the 'elixir of Immortality', even bestowing upon a high official the pill of longevity. The design on the present lot of *lingzhi* fungus, symbolising the wish for longevity, would have resonated with the emperor's pursuit of long life.

A similarly decorated pair of doucai 'lingzhi' cups, Yongzheng marks and period, was sold at Sotheby's Hong Kong, 8 October 2013, lot 3094; and another pair was sold at Christie's Hong Kong, 1 June 2011, lot 3523.

杯敞口，深腹漸斂，圈足。杯外壁以鬥彩填繪四組團狀靈芝，並間以上下對稱的花草紋。靈芝由上下兩芝頭連體而成，中間繪有芝頸和芝葉。杯底書青花雙方框「大明成化年製」六字雙行楷書寄款。

此對靈芝杯從形制、紋飾、款識皆完全仿效同式之成化窯名品。然雍正仿品，多書本朝年款，以此對杯書成化朝偽款者在傳世品中則較為少見，目前僅見一例，藏於北京故宮博物院，見故宮博物院古陶瓷研究中心編，《故宮博物院藏古陶瓷資料選萃》，卷二，北京，2005年，圖144。

成化原型，見北京故宮博物院清宮舊藏明成化鬥彩靈芝紋杯一對，著錄於《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，2007年，編號181；台北國立故宮博物院亦藏有五件明成化靈芝杯，見《成化瓷器特展圖錄》，台北，2003年，編號145-149；明萬曆亦有燒造此類靈芝杯，見大英博物館大衛德基金會藏一例，M.Medley，《Illustrated Catalogue of Ming Polychrome Wares》，倫敦，1978年，圖版II，編號10。

雍正一朝仿製並書本朝年款之靈芝杯在傳世品中相對常見，如大英博物館大衛德基金會藏一例，參考M.Medley同著錄，編號160及167；另見M.W.Elphinstone舊藏一例，現藏大英博物館，館藏編號

1925.1028.2；另見北京故宮博物院藏一例，底書「大清雍正年製」青花雙方框款，《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，2007年，編號235

雍正皇帝非常重視漢文化及儒家正統思想，他不但重視宣揚漢文化，藉以宣示滿人入主中原的正統性，更將這種思想在藝術創作上表現出來。雍正朝的皇家用器，處處體現雍正皇帝對藝術精細文雅的獨特品味。雍正時期的製瓷風氣之嚴肅認真，更為後朝所不及。此對靈芝杯瓷質瑩潔、工藝精細、器形雋秀、典雅優美，為雍正官窯仿成化名品難得一例。

中國古代將靈芝視為長生不老之仙草。雍正皇帝晚年，特別是怡親王病故後，宮中煉丹情況日趨頻繁，皇宮用器上亦更多出現與長生不老、起死回生相關聯的主題紋飾。

香港蘇富比曾售出一對類似的清雍正鬥彩靈芝杯，2013年10月8日，拍品編號3094；另見香港佳士得曾售出另一對，2011年6月1日，拍品編號3523，但兩者均書雍正本朝款。





Wanli mark and period; image courtesy of the Palace Museum, Beijing
明萬曆，「大明萬曆年製」款，北京故宮博物院藏



Chenghua mark and period; image courtesy of the National Palace Museum, Taipei
明成化，「大明成化年製」款，台北國立故宮博物院藏

18

A VERY RARE IMPERIAL DOUCAI 'BAJIXIANG' BOWL

Yongzheng six-character mark and of the period
Elegantly potted with deeply rounded sides rising from a short straight foot to a gently flared rim, the exterior delicately outlined in underglaze blue and enamelled in yellow, aubergine, green and iron-red with the Eight Buddhist Emblems, *bajixiang*, each emblem supported on a blossoming lotus issuing from leafy tendrils, all above a border of upright lappets, the interior medallion decorated with clumps of bamboo amidst rockwork and a spray of *lingzhi* fungus, box. 15cm (6in) diam. (2).

HK\$200,000 - 300,000
US\$26,000 - 38,000

清雍正 鬥彩蓮托八吉祥紋碗 青花「大清雍正年製」楷書款

Provenance:

A distinguished Asian private collection

來源：

重要亞洲私人收藏

The design on the present bowl is directly derived from Imperial Chenghua-period porcelain, as can be seen on a blue and white bowl, missing its overglaze enamel decoration, Chenghua mark and period, in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'eng-Hua Porcelain Ware*, Taipei, 2003, p.145, no.131. This design inspired later Ming dynasty wares, as can be seen on a similarly decorated bowl, Wanli mark and period, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Shanghai, 2007, p.205, no.187.

This bowl still preserves some of the features of the Kangxi wares including the form with a deeply potted shape and a wide mouth, as well as a relatively more opaque *doucai* palette, suggesting an early date in the Yongzheng reign. However, whilst probably near in date to

the Kangxi period, the present lot still distinguishes itself in its pleasing elegance and refined delicacy of the potting and enamelling. Compare the present bowl to the shape and the colour scheme of a *doucai* bowl decorated with dragon medallions, Kangxi mark and period, in the Palace Museum, Beijing, illustrated in *ibid.*, p.226, no.207.

Compare also a related example of a *doucai* 'bajixiang' stem bowl, Yongzheng mark and period, which was sold in these Rooms, 29 November 2016, lot 20. See another *doucai* stem bowl also decorated with the Eight Buddhist Emblems, which was made under Imperial command in the tenth year of the Yongzheng reign (1733) as a gift to Mongolian nobles, in the Nanjing Museum, illustrated in *Zhongguo lidai Jingdezhen ciqi: Qing juan*, Beijing, 1998, p.120. Therefore, it is possible that the present bowl was specially commissioned for the emperor's personal use or as an Imperial gift.

碗敞口，弧腹，圈足。外壁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、寶瓶和盤長，近足處繪仰蓮瓣紋。碗心以鬥彩飾靈芝、湖石、翠竹。碗底書青花雙圈兩行「大清雍正年製」楷書款。

此式蓮托八吉祥紋碗創燒明成化年間，見台北國立故宮博物院藏一件明成化青花蓮托八吉祥紋碗（缺釉上彩），著錄於《成化瓷器特展圖錄》，台北，2003年，頁145，編號131；至晚明萬曆時期亦有燒造，但數量極少，見北京故宮博物院藏一件明萬曆鬥彩蓮托八寶紋碗，《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，2007年，頁205，編號187。

此碗胎質細膩，釉彩明麗，其墩形形制及相對濃艷的釉上彩似乎更接近康熙時期類似鬥彩碗的風格，如北京故宮博物院藏一件清康熙鬥彩團龍紋碗，著錄於《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，2007年，頁205，編號207。

參看香港邦瀚斯曾售出一件清雍正鬥彩蓮托八吉祥紋高足碗，2016年11月29日，拍品編號20；另見南京博物館藏類似一例高足碗，著錄於《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，因此此碗亦或為清宮對蒙藏貴族的賞賜之物。

大清
雍正
年製



19

**A RARE PAIR OF IMPERIAL DOUCAI 'CHRYSANTHEMUM'
SAUCER-DISHES**

Yongzheng six-character marks and of the period

Each interior exquisitely enamelled in contrasting tones of iron-red and yellow with a medallion of two chrysanthemum surrounded by undulating foliate scrolls in translucent green enamels, further encircled by four lotus sprays borne on leafy tendrils, all fluently outlined in clear underglaze blue and framed by a double-line border repeated at the rim, the exterior similarly decorated with five chrysanthemum roundels alternating with lotus scrolls, box.

11.4cm (4 3/8in) diam. (3).

HK\$600,000 - 800,000

US\$77,000 - 100,000

清雍正 鬥彩團菊紋盤一對 青花「大清雍正年製」楷書款

Provenance:

A Hong Kong private collection, acquired during the 1980s, by repute
A distinguished Asian private collection

來源：

傳香港私人收藏，購於1980年代
重要亞洲私人收藏





The present pair of chrysanthemum dishes displays a mastery of the *doucai* technique, successfully rendered with the use of brightly coloured enamels of iron-red and yellow, together with soft tones of green enamel within underglaze blue outlines, providing a visually appealing refined contrast, in accordance with the Yongzheng Emperor's discerning aesthetic taste.

The design on the pair of dishes was inspired by Imperial ceramics made during the Chenghua period, particularly in the medallion scheme enclosing a double foliate chrysanthemum blossom, flanked by foliate lotus sprays; compare a *doucai* 'chrysanthemum and butterfly' decorated jar and cover, Chenghua mark and 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, no.166; see also a Chenghua-period bowl illustrated in *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Hong Kong, 1993, pl.C119.

A very similar *doucai* dish of identical design, Yongzheng mark and period, but slightly smaller, was sold at Sotheby's Hong Kong, 6 April 2016, lot 3623. A similar design of double chrysanthemum blossoms also adorned jars and covers; see a related pair of similarly decorated *doucai* jars and covers, Yongzheng marks and period, which was sold at Christie's Hong Kong, 27 November 2013, lot 3209.

A related design, but with the medallion enclosing three blossoms, was also used on cups and bowls; see a pair of *doucai* 'chrysanthemum' bowls, Yongzheng marks and period, illustrated in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, p.142, pl.100; and a pair of bowls which was sold at Christie's Hong Kong, 2 December 2015, lot 3120; and see also a cup which was sold at Sotheby's Hong Kong, 8 April 2013, lot 3195.



盤敞口，淺腹，圈足。通體施白釉，盤口沿及內飾青花弦紋兩道，盤外壁以鬥彩飾五組團菊花，間以勾蓮紋，盤心飾鬥彩菊花一對，並以唐草紋圍繞，菊花綻放，唐草枝蔓彎曲互相串聯，佈置均勻。盤底書雙圈青花兩行六字「大清雍正年製」楷書款。

此對鬥彩盤，形制規整，胎質細密，胎骨輕薄，釉色瑩潤。其釉下淡雅青花及釉上礬紅彩、黃綠彩形成對比，淡雅自然、清寧雅緻。從各方面都體現雍正一朝認真嚴謹的製瓷風格。菊花自宋以來素有「延壽客」的美譽，雍正一朝亦見許多以菊花為紋飾或以菊瓣為形制的宮廷陳設品，足見雍正皇帝對菊紋的偏愛。

雍正時期的官窯瓷器以精細著稱，其鬥彩產品多仿成化窯，因此有「明看成化，清看雍正」之說。此盤亦習成化之風，紋飾仿成化鬥彩之團菊紋而作，但填彩技法不同於成化，所填色彩嚴格控制在青花輪廓線以內。見北京故宮博物院清宮舊藏一件明成化鬥彩團花菊蝶紋蓋罐（蓋為雍正時期後配），著錄於

《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，2007年，編號166；另見景德鎮珠山出土一件明成化鬥彩團菊紋碗，著錄於《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，編號C119。

傳世品中雍正之例，見香港蘇富比曾售出一件鬥彩團菊紋盤，尺寸較之稍小，2016年4月6日，拍品編號3623；另見一對清雍正鬥彩團菊紋蓋罐，售於香港佳士得，2013年11月27日，拍品編號3209。香港天明樓藏一對清雍正鬥彩團花花卉紋碗亦可作比較，見《天明樓藏瓷》，香港，1987年，頁142，圖100；香港佳士得曾售出一對鬥彩團花紋碗，2015年12月2日，拍品編號3120；另見香港蘇富比曾售出一團花紋杯，2013年4月8日，拍品編號3195。

20

A RARE IMPERIAL DOUCAI 'DRAGON' DISH

Yongzheng six-character mark and of the period

The delicately potted dish brilliantly decorated in a characteristic *wucai* palette of darker and lighter green, iron-red, aubergine and yellow enamels with a ferocious front-facing five-clawed dragon soaring amidst flames and colourful clouds reaching a flaming pearl, encircled by five striding dragons chasing flaming pearls painted in underglaze blue beneath a gilt rim, the exterior vividly decorated with four phoenix in flight divided by stylised cloud wisps.

20.1cm (8in) diam.

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

US\$100,000 - 150,000

清雍正 鬥彩龍鳳紋盤 青花「大清雍正年製」楷書款

Provenance:

Frank Caro, New York, by repute

An Italian private collection, acquired from the above in the 1970s

Christie's London, 14 May 2013, lot 224

來源：

傳為蘆芹齋繼承人，紐約弗蘭克·卡洛舊藏

意大利私人舊藏，於1970年代購自以上來源

倫敦佳士得，2013年5月13日，拍品編號224



The *doucai* 'dragon' dish is very rare with similar examples in important museum collections; see a similar dish in the Victoria and Albert Museum, London, museum no.C.45-1928; and another formerly in the Tsui Museum of Art, illustrated in *The Tsui Museum of Art, Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, colour pl.126.

The dragon decoration on the present dish appears to be a direct continuation of the Kangxi period, as demonstrated in the design of the dragon on a polychrome enamelled dish, Kangxi, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Shanghai, 2007, p.117, pl.107. The similarity of the central design to the Kangxi period example indicates an early Yongzheng date for the present lot, which is however of a more refined quality in its potting and enamelling characteristic of the Yongzheng period.

盤折沿，弧腹，圈足。盤外壁以青花加彩飾四隻鳳凰，間以祥雲。盤心以綠彩繪正面五爪戲珠龍紋，龍首俯視，長牙舞爪，四周圍繞火焰及祥雲。盤折沿出則以青花飾五組趕珠龍紋，口沿加金彩。盤底部青花書「大清雍正年製」六字雙圈雙行楷書款。

完全相同之例，見英國維多利亞及阿爾伯特博物館藏一件同樣的清雍正門彩龍鳳紋盤，館藏編號C.45-1928；另見一例，著錄於《徐氏藝術館：清代陶瓷IV》，香港，1995年，彩圖126。

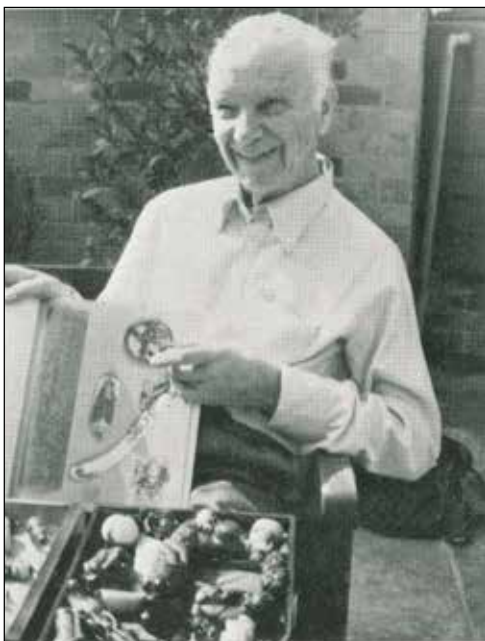
此類盤心繪正面五爪龍的盤子在康熙亦有燒造，或為雍正早期作品。康熙一例，見北京故宮博物院藏五彩雲龍紋盤，《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，2007年，編號107。相比可見，雍正之例釉彩更加鮮豔，繪畫也更加細緻。



Image courtesy of the Victoria & Albert Museum, London
倫敦維多利亞及阿爾伯特博物館藏



大清雍正年製



Billy Winkworth, Isle of Wight, 1982

William Wilberforce (Billy) Winkworth (1897-1991) was one of the greatest collectors of Chinese and Japanese works of art of his time. He was the son of Sir Stephen D. Winkworth (d.1938), an eminent collector of Chinese art and one of the founding members of the Oriental Ceramic Society. Billy Winkworth worked at the British Museum from 1919 to 1926 under the Keeper R.L. Hobson, later working part time at Sotheby's and Glendinnings; see R.Davids and D.Jellinek, *Provenance*, Oxon, 2011, pp.443-444.

W.W. (Billy) Winkworth (1897-1991)出身於收藏世家，其父 Stephen D. Winkworth爵士（卒於1938年）是倫敦東方陶瓷協會創始人之一，亦是英國二十世紀初最具權威的中國藝術收藏大家之一。受其家庭影響，W.W. Winkworth尤其熱衷收藏中國及日本藝術品，並在時任館長R.L.Hobson先生的介紹下，於1922年至1926年在大英博物館任職。此後便一直擔任英國蘇富比公司的顧問。更多有關其生平的論述，見R.Davids及D.Jellinek著，《Provenance》，牛津，2011年，頁443-444。

THE PROPERTY OF A GENTLEMAN 紳士藏品

21

A VERY RARE IMPERIAL MING-STYLE DOUCAI 'DRAGON' JAR

Yongzheng six-character mark and of the period
Elegantly potted with a tapering body raised on a slightly recessed foot, the creamy white body delicately outlined in a soft underglaze blue and finely enamelled in translucent green, yellow and iron-red with two three-clawed winged writhing dragons striding amidst undulating cloud wisps, all between two borders of lotus petal lappets, the top of the matched cover, 18th century, decorated with a front-facing five-clawed sinuous dragon amidst iron-red flames, fitted box.
10cm (3 7/8 in) high (3).

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

US\$510,000 - 770,000

清雍正 鬥彩應龍紋罐 青花「大清雍正年製」楷書款

Provenance:

N.H.P. Huth
Sotheby's London, 26 April 1966, lot 132
W.W. Winkworth (1897-1991)
Sotheby's London, 12 December 1972, lot 119
Hugh Moss Ltd., London, acquired from the above sale
Christie's New York, 15 September 2011, lot 1543
An important Asian private collection

來源：

N.H.P. Huth舊藏
倫敦蘇富比，1966年4月26日，拍品編號132
W.W. Winkworth (1897-1991) 舊藏
倫敦蘇富比，1972年12月12日，拍品編號119
Hugh Moss有限公司，倫敦，購自以上拍賣
紐約佳士得，2011年9月15日，拍品編號1543
重要亞洲私人收藏





Chenghua period, *Tian* mark; image courtesy of the Trustees of the British Museum, London
明成化·「天」款·大英博物館大衛德基金會藏



Yongzheng mark and period; image courtesy of the Palace Museum, Beijing
清雍正·「大清雍正年製」款·北京故宮博物院藏

Only three other similar examples, Yongzheng mark and of the period, are presently known: the first such *doucai guan* jar in the Qing Court Collection, is illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 2007, no.214.; the second, in the Victoria and Albert Museum, London, gifted by Mrs Julia C. Gulland in 1907, museum no.622-1907, is published by A.Hougron, *La Céramique chinoise ancienne*, Paris, 2015, p.212; and the third, was sold at Woolley and Wallis, Salisbury, 15 November 2016, lot 88.

The present 'winged-dragon' jar stands as a tribute by the Yongzheng Emperor to the celebrated Imperial porcelain produced during the Chenghua reign. Both emperors are known for their exacting standards and personal involvement in the production process, resulting in the finest porcelain in form and design. The Yongzheng Emperor, though a Manchu, was a strong proponent of traditional Confucian thinking in Han Chinese culture, seeking to achieve cultural continuity. This was reflected in his support of the compilation of a history of the previous Ming dynasty, demonstrating the orthodoxy of Qing rule. His fascination with antiquity led him to repeatedly send antiques from the Palace to the kilns to serve as standards for quality, models for forms and designs and as inspiration for innovation; see *Harmony and Integrity: The Yongzheng Emperor and His Times*,

Taipei, 2009, p.159; and E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662 – 1795*, London, 2005, p.245. For two similar examples of a *doucai* 'winged-dragon' jar, bearing a *tian* character, Chenghua period, which provided the inspiration for the present lot, see one unearthed in Zhushan, Jingdezhen, illustrated in *A Legacy of Chenghua*, Hong Kong, 1993, pp.310-311, no.C111; and another in the Sir Percival David Collection, in the British Museum, London, illustrated by M.Medley, *Illustrated Catalogue of Ming Polychrome Wares*, London, 1978, pl.II, no.19.

Archaism in ceramics made by the Imperial kilns continued in the early Qianlong period under the supervision of Tang Ying. According to *Tang Ying zouzhe*, 'Memorials by Tang Ying', on the 19th day of the 6th month in the 9th year of the Qianlong reign (1743), Tang Ying received a Chenghua *tian* character jar and cover from the Palace Workshops, and was instructed to touch up the glaze flakes, but apprehensive of the possible detrimental outcome of firing an earlier piece in a contemporary kiln, Tang Ying instead had three pairs of jars and covers made in imitation of the original Chenghua prototype; see Yuan Tie, *Qing gong ci qi dang an quan ji*, vol.2, Beijing, 2008, p.294. For a very similar Yongzheng 'winged-dragon' lidded jar, but with a *tian* character mark, in the Shanghai Museum, see Lu Minghua, *Ming Dynasty Ceramics, Studies of the Shanghai Museum Collections*, Shanghai, 2007, p.299, fig. 5-37; and see a similar example, bearing a *tian* character mark, which was sold at Christie's Hong Kong, 27 November 2013, lot 3387.

罐直口，短頸，豐肩圓腹，腹下漸斂，內凹圈足。腹部主題紋飾為一對釉下青花三爪應龍，間以綠彩雲朵。肩、頸部黃、紅、綠彩分別繪覆仰蓮瓣紋。蓋面以青花綠彩繪五爪正面龍，蓋與腹部龍紋不同，為宮中後配。底部書青花雙圈「大清雍正年製」楷書款。

此式雍正仿燒成化鬥彩應龍紋天字罐並落雍正年款之例在傳世品中極為少見，完全相同之傳世品目前僅見三例：一例為清宮舊藏，現藏於北京故宮博物院，著錄於《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，2007年，編號214；第二例蓋已遺失，由Julia C. Gulland夫人於1907年捐贈於英國維多利亞及阿爾伯特博物館，館藏編號622-1907，著錄於A.Hougron，《La Céramique chinoise ancienne》，巴黎，2015年，頁212；第三例曾由英國威立士拍賣行售出，2016年11月15日，拍品編號88。

此罐造型及紋飾仿效同式之成化鬥彩應龍天字蓋罐，規整端莊。成窯御用瓷以胎體細潤晶瑩、釉料精選純正、色調柔和寧靜、繪畫淡雅優婉而著稱。入清盛世雍正一朝，宮廷御用瓷的燒製受到雍正帝重漢尊儒、崇尚佛道思想的影響，其瓷質瑩潔、工藝精細、器形雋秀、典雅優美，這種嚴肅認真的製瓷風氣為隨後的乾隆時期所不及。見《雍正：清世宗文物大展》，台北，2009年，頁159，以E.S.Rawski和J.Rawson編，《China: The Three Emperors 1662 - 1795》，倫敦，2005年，頁245。

成窯原型之例，見景德鎮珠山御器廠窯址出土一件成化晚期鬥彩應龍紋天字蓋罐，見《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，編號C111；另見大英博物館大衛德基金會藏一例，著錄於M.Medley，《Illustrated Catalogue of Ming Polychrome Wares》，倫敦，1978年，圖II，編號19。

《唐英奏折》中亦曾對仿燒成化朝天字罐有所記載：「乾隆九年（1743）六月十九日由養心殿造辦處發到缺釉成窯天字罐一件……恐爐火攻逼於舊窯質地不相宜，是以不敢冒昧補釉，謹實至窯廠仿照原罐式大小造成三對，恭折送京……」見《唐英奏摺》，鐵源編，《清宮瓷器檔案全集》（卷二），中國畫報出版社，2008年，頁294。同樣繪有應龍紋，但底部書「天」字而未書雍正年號款的鬥彩天字蓋罐目前僅見兩例，上海博物館藏一例，著錄於陸明華，《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，頁299，圖5-37；另見英國漢普郡家族舊藏一例，後售於香港佳士得，2013年11月27日，拍品編號3387。



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

英國私人收藏

22

A RARE PALE GREEN JADE RUYI SCEPTRE

18th/19th century

The large *ruyi*-shaped terminal carved in relief with a leafy branch of radiating peony surrounded by a leafy cluster and a bat in flight, the thick arched shaft deftly carved in low relief with a gnarled leafy branch of peaches, above a flowering clump of narcissus at the bottom with a bat forming the end, the bottom edge pierced for threading a tassel, the smoothly polished stone of an even pale green tone.

32.3cm (12 3/4in) long

HK\$200,000 - 300,000

US\$26,000 - 38,000

十八/十九世紀 青白玉雕壽桃蝙蝠如意

Provenance:

Edward Ford Duncanson (1833-1899), and thence by descent.

來源：

愛德華·福德·鄧肯森（1833-1899），後由家族繼承

Edward Ford Duncanson was a merchant and banker in the China trade. During his lifetime he was a partner of TA Gibb & Co., as well as a director of London & County Bank, Hong Kong & Shanghai Bank, and The P&O Company (from 1888 onwards).

愛德華·福德生前從事對華金融及貿易行業。他曾是多家知名洋行的合夥人，包括TA Gibb & Co.公司等，並曾先後擔任倫敦銀行、匯豐銀行董事總監，並在1888年後任大英輪船公司董事。

The present lot is remarkable for the crisp relief carving of the motifs as well as the fluid quality of the carving emphasised by the elegant sinuous curve of the sceptre, enhanced by the refined smoothly-polished stone.

This *ruyi* sceptre is abundant with auspicious connotations by means of puns and rebuses. *Ruyi* means 'as you wish', and therefore the presentation of a *ruyi* sceptre would have been deemed as bestowing good luck. The blooming peony (*fuguihua* 富貴花) is regarded as an emblem symbolising wealth and honour, while the narcissus (*shuixianhua* 水仙花) has the word 'immortal' in its name; together, they form the homonym *shenxian fugui* 神仙富貴, meaning 'may you be blessed with longevity, wealth and honour'. In addition, the two peaches carved in low relief at the centre of the shaft represent the wish for longevity. The combination of peach, bats and the *ruyi* sceptre forms the rebus *fushou ruyi* 福壽如意, which symbolises blessings, longevity and fulfillment of all wishes.

The Yongzheng Emperor revived the tradition of presentation of *ruyi* sceptres by commissioning examples in various prized materials including jade, jadeite, turquoise, zitan, and filigree work. The importance of the *ruyi* sceptre was further reinforced by the Qianlong Emperor, who officially called upon courtiers to present *ruyi* sceptres at Imperial birthdays and New Year celebrations. The superb quality of the present jade sceptre would have made it suitable as such a gift.

The exceptional quality, design and skilful carving of the present lot can be compared to a number of pale green jade examples of larger size, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, pls.60 and 62.

Compare a related but larger pale celadon jade 'quail and millet' *ruyi* sceptre, 18th/19th century, which was sold at Sotheby's London, 5 November 2014, lot 3; a further related larger white jade *ruyi* sceptre, Qianlong, carved with bat, peaches, narcissus and *lingzhi*, was sold at Christie's Hong Kong, 1 June 2011, lot 3562; and see another related white jade *ruyi* sceptre, 18th century, of similar size, which was sold at Christie's Hong Kong, 6 April 2015, lot 46.

青白玉質，如意頭靈芝形，上浮雕蝙蝠牡丹，寓意「富貴如意」，柄部修長彎曲，拱面浮雕壽桃，柄端雕南天竹及蝙蝠，柄背面雕祥雲蝙蝠。

雲頭如意最早見於唐墓出土。到宋代，發展成為室內之陳設，明晚期更成為文房不可或缺之物。清代以降，因其吉祥寓意，如意是大臣祝賀皇室壽辰的首選，常居禮單之首。宮寢之中常見以如意裝點，帝王肖像畫亦往往見有手執如意者。

參看北京故宮博物院清宮舊藏兩件青白玉雕如意，尺寸較本品稍大，著錄於《故宮博物院藏品大系：玉器編8清代玉器》，北京，2011年，編號60及62。

倫敦蘇富比曾售出十八/十九世紀青玉如意，2014年11月5日，拍品編號3。另見香港佳士得曾售出清乾隆白玉雕水仙壽桃靈芝如意，2011年6月1日，拍品編號3562；另見香港佳士得售出十八世紀白玉雕如意，大小與本品相當，2015年4月6日，拍品編號46。





23

**A VERY RARE IMPERIAL PALE GREENISH-WHITE
JADE-HILTED KNIFE AND SHEATH**

Qianlong yuyong four-character seal mark and of the period

The very pale green jade sheath of even tone, well carved in varying relief with a thin raised arrow precisely running down the spine of the wider side between a bat-head at the top and a cicada blade at the bottom, fitted with a blade and a pair of silver chopsticks, the metal blade adorned with a very pale green jade handle contained in a chased gilt band at the lower end and incised with a scrolling border at the top.

24.3cm (9 1/2in) long (3).

HK\$500,000 - 800,000

US\$64,000 - 100,000

清乾隆 御製青白玉柄短刀配青白玉鞘及銀筷
陰刻「乾隆御用」楷書款





The present lot aptly demonstrates the importance for the Qing Court of maintaining its Manchu traditions and ethnicity. The use of personal knives at meals was a distinct mark of Manchu identity; in contrast to the Han Chinese of having their meat served pre-cut, the Manchu (men and women alike), were expected when eating sacrificial pork to cut up their own meat. Knives, at times such as the present lot, were combined with other eating utensils. For a related example of a jade-handled gilt-bronze knife and gold sheath inlaid with turquoise, coral and luzurite, Qianlong mark and of the period, see Chuimei Ho and B. Bronson, *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, London, 2004, pp.197 and 201, no.248; and compare also a related pair of gold chopsticks joined by a chain, Qianlong, illustrated by Ho and Bronson, *ibid.*, p.200, no.245; a similar jade-hilted knife and wood with ivory-inlaid sheath, also fitted with a pair of ivory chopsticks is illustrated in *Imperial Life in the Qing Dynasty: Treasures from the Shenyang Palace Museum, China*, Singapore, p.73.

Knives such as the present lot would have been an essential part of Imperial hunting accessories, as can be seen in a detail of painting by Giuseppe Castiglione *Taking a Stag with a Mighty Arrow*, circa 1760s, in the Qing Court Collection, in the Palace Museum, Beijing, depicting the Qianlong Emperor riding a horse, with a knife hanging beside a pouch suspended from a belt around his waist, illustrated in *Son of Heaven in the Glory Age: Exhibition of the Qianlong Emperor in the Qing Dynasty*, Chengdu, 2016, p.76.

The jade sheath is deftly carved in high relief with simulated mounts crowned by a bat above low relief band of *ruyi*-heads at the top and a *ruyi*-shaped blade at the bottom, bestowing auspicious wishes for long life.

A related jade-hilted knife with a gilt-bronze sheath, Qianlong, but unmarked, was sold at Sotheby's Hong Kong, 8 April 2010, lot 1812; compare also a related gilt-bronze handled dagger with jadeite scabbard, 18th century, which was sold at Christie's Hong Kong, 30 November 2011, lot 3223.

此短刀為宮廷日常隨身用品，作解食刀用。整器分為玉柄解食刀、玉刀鞘以及銀製筷三部分。刀身為鋼製，細長狀，刀柄上細下粗。刀鞘亦為玉製，上雕如意紋，外壁垂直正中雕一龍首凸棱，再平行凸雕兩圈繫帶，似模仿皮質刀鞘，頗為像生。鞘背面鑽兩孔，配銀製筷一對，末一段陰刻「乾隆御用」楷書款。

此解食刀是清宮滿族飲食習俗的產物。滿人生活於我國東地區，為傳統的狩獵民族，其傳統飲食以肉類和黏性食物為主。滿人入關後，仍然保持了滿人狩獵進食的傳統，隨身帶解食刀用以分割食物。傳世品中類似的宮廷用解食刀，見北京故宮博物院藏一例，著錄於Chuimei Ho及B. Bronson，《Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong》，2004年，頁194及201，編號248；見同著錄中類似的金製對筷，頁200，編號245。瀋陽故宮博物院藏一件清代玉柄木嵌染牙鞘解食刀，刀鞘中同樣含有對筷及骨籤，見《Imperial Life in the Qing Dynasty: Treasures from the Shenyang Palace Museum, China》，新加坡，頁73。

乾隆皇帝對王公大臣遵守滿族舊例的要求非常嚴格，清史中有乾隆帝曾因怡親王不配小刀而大怒的記載。清宮繪畫中亦可見到帝王狩獵時雖然佩戴這種短刀，如北京故宮博物院藏清郎世寧繪「乾隆帝及妃威弧獲鹿圖卷」，可見乾隆帝腰間短刀，見《盛世天子—清高宗乾隆皇帝特展》，成都，2016年，頁76。

香港蘇富比曾售出一件清乾隆玉柄刀配銅鍍金刀鞘，2010年4月8日，拍品編號1812；另見香港佳士得曾售出一件銅鍍金刀柄配翡翠刀鞘短刀，2011年11月30日，拍品編號3233。



24

A VERY FINE WHITE JADE FLARING VASE, GU

Qianlong

The softly-polished even white translucent stone deftly carved in the form of an archaic bronze *gu* vessel supported on a short hollow foot, the central mid-section with a narrow band of interlinked *ruyi*-heads. 9.1cm (3 1/2in) high

HK\$400,000 - 600,000

US\$51,000 - 77,000

清乾隆 白玉雕如意紋花觚

Provenance:

Jade House, Hong Kong, purchased on 21 March 1964

A Canadian private collection

Sold in our London Rooms, 8 November 2012, lot 188

來源：

Jade House，香港，購於1964年3月21日

加拿大私人收藏

倫敦邦瀚斯，2012年11月8日，拍品編號188

This flaring white jade *gu* vase exemplifies the personal taste of the Qianlong Emperor, and is notable for the exceptional quality of the white jade stone.

The elegant form is inspired by the archaic bronze *gu* ritual wine vessels of the Shang and Zhou dynasties, reinterpreted by the Qing dynasty master carver into a smaller exquisite version of antiquity. This was in accordance with the Qianlong Emperor's wish 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 present lot is undecorated except for the low-relief carving of the auspicious *ruyi* interlinked-heads around the central section, accentuating the pure quality of the jade stone, allowing the beholder to revel in its graceful form and lustrous white tone. A related *zhadou*, Qing dynasty, inscribed Daoguang yu yong, of slightly smaller size and entirely plain, is illustrated in *Compendium of Collections in the Palace Museum: Jade 10 Qing Dynasty*, Beijing, 2011, pl.210.

A related white jade *zhadou*, 18th century, was sold at Christie's Hong Kong, 28 May 2014, lot 3565.

白玉玉質，撇口，鼓腹，高足。玲瓏雅緻。器身大部分素面，肩部浮雕如意形鎖相扣，慕古追新，頗有創意。

此器形制取自上古青銅觚。乾隆帝慕古求新，一再強調「事不師古說聞匪」，認為古典器物樸素、精純、高雅、有意涵，為此曾命梁詩正等人纂修《西清古鑑》，記錄清代宮廷所收藏商周至唐代青銅器過千件，繼而為玉匠提供靈感，詳閱張麗端著《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁49。

參看北京故宮博物院藏一件白玉素面小唾盂式瓶，底刻「道光御用」款，著錄於《故宮博物院藏品大系：玉器編10清代玉器》，北京，2011年，編號210。

另見香港佳士得曾售出十八世紀一例，2014年5月28日，拍品編號3565。



25

**A VERY RARE IMPERIAL YELLOW JADE ARCHAISTIC
'TROMPE L'OEIL' EWER, GUANG**

Qianlong

Superbly carved in the form of an archaic bronze *guang* vessel supported on a low stepped foot, delicately carved with a large ribbon-tied sash around the flattened angular body enclosed within key-fret borders, smoothly rising to a waisted neck with a curving spout on one side while the opposite decorated in openwork with a stylised dragon forming the handle, the interior deeply hollowed, the softly polished stone of rich honey-yellow tone with attractive chestnut inclusions. 12cm (4 5/8in) high

HK\$500,000 - 800,000

US\$64,000 - 100,000

清乾隆 黃玉仿古錦袱紋觥

Provenance:

An English private collection, and thence by descent

來源：

英國私人舊藏，後由家族繼承

The yellow jade ewer is exceptional for its rich honey-yellow tone heightened with warm chestnut inclusions. The master carver celebrated the rare stone by leaving it plain except for the subtle and imaginative 'trompe l'oeil' decoration simulating a silk sash tied around the body displaying masterful fluid contours, mirrored in the sweeping curvature of the spout and rim.

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 in *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 ewer is a superb example of archaism inspired by the form of archaic bronze *guang* wine vessels, but reinterpreted by the Qing jade ateliers in the taller shape and sweeping contours. The Qianlong Emperor proposed to 'restore ancient ways', referring to the view of ancient culture as having intrinsic qualities of sincerity, simplicity and happy exuberance. For this purpose, he instructed the Court to collect drawings of antiques, such as the *Scroll of Antiquities* in the Percival David Foundation (now in the British Museum), which were provided to the craftsmen; see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

The present ewer is exceptionally rare for the 'trompe l'oeil' silk cloth tied around the body of the ewer. The Qianlong Emperor is famous for his fascination of objects that simulate other materials, following on from similarly imaginative designs first introduced during the Yongzheng reign. The knotted cloth is a Japanese concept reflecting Japanese *furoshiki* packaging customs, and this design element is frequently used on Japanese lacquer ware. The decoration simulating a textile wrapping around the vessel appears on a variety of media made in Imperial Workshops of the Qianlong Emperor, such as porcelain, metal-bodied wares with painted enamels, cloisonné enamel, glass and wood or lacquer, which were made in very small numbers. However, such designs are even rarer in jade.

The present lot may be included in a very selected group of archaistic yellow jade vessels made during the Qianlong reign. Compare three related archaistic yellow jade vessels, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade 10 Qing Dynasty*, Beijing, 2011, nos.14 (*fang hu* and cover, Qing dynasty), 47 (*zun*, Qianlong mark and period, of rectangular form with a dragon handle), and 54 (*zun*, Qing dynasty, in the form of a *gu* vessel supported on three sheep); and see also a yellow jade *fang hu* and cover, Qing dynasty, in the National Palace Museum, Taipei, illustrated by Chang Li-tuan, *ibid.*, no.22.

A related yellow jade archaistic ewer and cover, Qianlong, but without the 'trompe l'oeil' design, was sold at Sotheby's Hong Kong, 8 October 2014, lot 3728.

此黃玉觥玉質溫潤，有褐色糖沁。工匠巧妙借用玉石石紋，巧雕一錦袱系於器身，紋飾富有新意，極具巧思，實為難得。

黃玉自古備受珍視，明人曹昭在《格古要論》中提及：「黃玉如粟者為貴，謂之甘黃玉，焦黃者次之。」此黃玉觥之式樣，取上古青銅酒器，再加以創新，巧雕錦袱，既印證清高宗乾隆繼承宋明以來慕古的傳統思想，又凸顯宮廷玉雕之巧工。乾隆帝認為古典器物樸素、精純、高雅、有意涵，並以《西清古鑑》為校本，交玉工命其按古彝器樣式雕刻玉器，見《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁49-50。

錦袱紋始於清雍正年間，流行於乾隆，但常見於琺瑯器、玻璃器、瓷器，但玉器上極為少見。根據檔案記載，乾隆皇帝對自己喜愛之各類器皿，會要求造辦處專門配做錦袱包裹，或用楠木匣盛裝，並將器物的名稱、年號刻在匣蓋上，以示珍藏。可見乾隆帝對錦袱裝飾喜愛程度。

黃玉玉料珍貴，傳世品中多見用於仿古器，見北京故宮博物院清宮舊藏少數幾件黃玉雕仿古器，著錄於《故宮博物院藏品大系：玉器編10清代玉器》，北京，2011年，編號14（黃玉獸耳銜環壺），編號47（清乾隆黃玉龍耳尊），編號54（清黃玉三羊尊），見台北國立故宮博物院藏一件黃玉獸面鈎，同前著錄，編號22。

香港蘇富比曾售出一例素面黃玉觥，可資參考，2014年10月8日，拍賣編號3728。





THE PROPERTY OF A GENTLEMAN 紳士藏品
Lots 26 - 27

26
**A RARE PALE GREEN AND RUSSET JADE 'BITTER-MELON'
LINKED BOX AND COVER**

Qianlong
The box and cover naturalistically carved as a bitter melon, skilfully carved around the exterior in varying levels of relief with an elaborate knobby surface containing irregular bosses, the fruit borne on a gnarled stalk further issuing curling tendrils with a naturalistic beetle perching on the delicately ridged leaves, the stalk linked with a loop handle, the stone of pale celadon tone highlighted with attractive russet inclusions, wood stand.
11.2cm (4 3/8in) wide (2).

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

清乾隆 青白玉雕錦荔枝活環蓋盒

Provenance:
An English private collection

來源：
英國私人收藏

The box and cover demonstrates the remarkable skill and craftsmanship practiced in the jade ateliers reaching its peak during the Qianlong reign. The two perfectly fitting halves of the bitter melon and interlocking loose loop-handle joining them together are all carved from a single block of jade, which would have required consummate skill and precision.

Compare a related white and russet jade bitter-melon carving with similar designs of a knobby surface, ridged leaves and gnarled stalks, Qing dynasty, illustrated in *Compendium of Collection in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2011, p.174, pl.164. This type of box and cover also appears in other kind of fruit, such as the pale green and russet jade peach-shaped box and cover, 18th century, in the Victoria and Albert Museum, London, illustrated by M.Wilson, *Chinese Jades*, London, 2004, p.56, pl.58.

The bitter-melon is considered as a symbol of strength and endurance; the beetle, *jia chong*, means armour or shell, but also 'to come first' or 'top' as it is also the first of the ten Heavenly Stems in cyclical dating; combined, the present box may represent the auspicious wish for being top in strength and endurance.

A related pale green-white jade 'bitter-melon' box and cover, 18th/19th century, was sold at Christie's New York, 16 September 2016, lot 1279.

蓋盒作仿生瓜果式，並以活環相連。外壁雕瓜葉及甲蟲，並借皮色作裝飾，細緻生動。苦瓜可能由於名稱不雅，在清宮檔案中常以「錦荔枝」為名記載，參看北京故宮藏一件清白玉雕苦瓜擺件，著錄於《故宮博物院藏品大系：玉器編9清代玉器》，北京，2011年，頁174，編號164；以瓜果為式樣的玉製蓋盒，見維多利亞及阿爾伯特博物館藏一件十八世紀青白玉雕壽桃蓋盒，著錄於M.Wilson, 《Chinese Jades》，倫敦，2004年，頁56，圖版58。

苦瓜有「堅韌刻苦」、「苦盡甘來」之意，甲蟲在玉雕中則諧音「甲」，有「富甲天下」之意，可見此蓋盒設計之巧思。

見紐約佳士得曾售出一件十八/十九世紀青白玉雕苦瓜式蓋盒，2016年9月16日，拍品編號1279。

A VERY FINE WHITE JADE 'TWIN-FISH' BOWL

Qianlong

The shallow bowl elegantly rising from a spreading foot to a slightly flaring rim, the interior superbly carved in low relief with a pair of fish in mirror image, the exterior meticulously decorated with raised vertical flanges around the body, the attractive translucent stone of even white tone, wood stand.

9.9cm (3 7/8in) diam. (2).

HK\$120,000 - 150,000

US\$15,000 - 19,000

清乾隆 白玉出戟雙魚小碟

Provenance:

An English private collection

來源：

英國私人舊藏

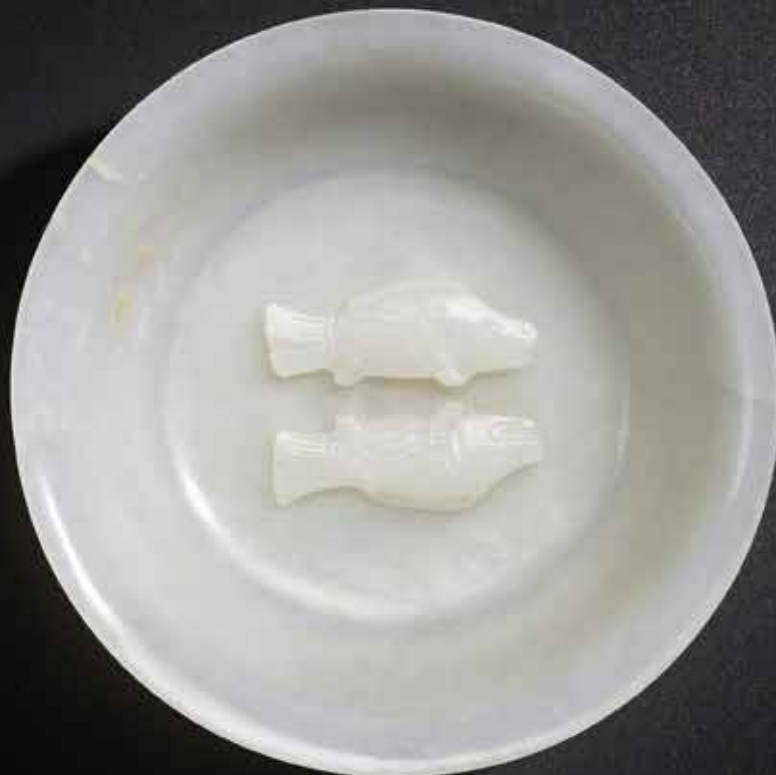
The present bowl is remarkable for its translucent white stone and auspicious symbolism. The twin-fish symbol is considered as one of the most auspicious motifs of the Eight Buddhist Emblems, *bajixiang*, representing freedom from restraint as well as the wish for marital bliss, prosperity and an abundance of good luck. As fish are reputed to swim in pairs and are known for their reproductive powers, the double-fish also signifies the joys of union and numerous offspring.

The Qianlong Emperor favoured forms and designs inspired by antiquity. The ridges on the present bowl were inspired by Western Zhou dynasty bronze *gui* ritual food vessels, and the design of fish can be seen on Eastern Zhou dynasty bronze *pan* vessels, with twin-fish appearing more frequently from the Song dynasty onwards. Compare a larger pale green jade twin-fish basin, dated 1786, with similar fish design, illustrated by M.Knight, He Li, and T.Tse Bartholomew, *Later Chinese Jades: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, p.180, pl.181; see also two larger jade twin-fish basins carved with double fish in mirror image, Qianlong, 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, pls.7 and 9.

A larger white and russet jade 'twin-fish and *bajixiang*' 'marriage' bowl, Qianlong, was sold in these Rooms, 4 June 2015, lot 41.

此雙魚玉碟玉質純淨，外壁出戟設計受上古彝器啟發，內飾雙魚更於宋代多見，可謂宮廷仿古玲瓏佳器一例。三藩市亞洲藝術博物館藏一件尺寸較大青白玉雕雙魚盤，見M.Knight, He Li 及 T.Tse Bartholomew，《Later Chinese Jades: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco》，三藩市，2007年，頁180，圖版181；另見台北國立故宮博物院藏兩件清乾隆玉雕雙魚大盤，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7及9。

香港邦瀚斯曾售出清乾隆白玉雕八吉祥雙魚洗，可資比較，2015年6月4日，拍品編號41。



28

**AN EXTREMELY RARE WHITE JADE ARCHAISTIC 'YINGXIONG'
BOX AND COVER**

Qianlong/Jiaqing

The cover exceptionally and crisply carved in varying levels of relief at the centre with a cross-shaped motif surrounded by the Eight Daoist Trigrams and a circular double rope-twist band, enclosed at the four rounded corners with a mythical eagle deftly carved with a *ruyi*-head-shaped tail, a raised single horn and a pointed beak, the box executed in a similar manner with an archaic horned bear at each corner, meticulously depicted with outstretched wings and legs, the even white stone well hollowed to form semi-translucent walls of even thickness beneath an attractive glossy polish.

6.6cm (2 5/8in) square (2).

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

US\$320,000 - 450,000

清乾隆/嘉慶 白玉雕仿古鷹熊如意八卦紋蓋盒

Provenance:

Ralph M. Chait Galleries, New York.

Christie's New York, 16 September 2010, lot 1101

來源：

Ralph M. Chait Galleries · 紐約

紐約佳士得 · 2010年9月16日 · 拍品編號1101



The present lot is striking in its outstanding and refined craftsmanship utilising the finest white jade stone, combined with the archaic auspicious design of the eagle and bear, *yingxiong* and the Daoist Eight Trigrams. It exemplifies the Imperial taste of the Qianlong reign and is a testament to the technical virtuosity achieved by the jade ateliers during the height of the Qing dynasty.

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 *yingxiong* motif takes its inspiration from archaic bronze 'champion' vases which first appeared during the Western Han dynasty, comprising double tubes conjoined by an eagle, *ying*, perching on a bear, *xiong*; see an outline drawing of a Tang dynasty bronze prototype illustrated in the *Xiqing Gujian* (Catalogue of Xiqing Antiquities), 1751, illustrated by M. Wilson, *Chinese Jades*, London, 2004, p.106, pl.107. The words *ying* and *xiong* form the pun 'champion' or 'hero', recalled in the phrase *yingxiong duli* 'solitary hero, alone in glory and nobility'; the representation of the eagle and bear has the additional symbolism by association of conjugal happiness as 'champion' vases are said to have been used since the Ming dynasty as ritual wine vessels during the wedding ceremony.

This motif was frequently represented during the Ming and Qing dynasties in a variety of materials including jade, cloisonné enamel, bronze, and rhinoceros horn; see for example a spinach-green jade double-tube vase, Qianlong mark and period, in the Victoria and Albert Museum, London, illustrated by M. Wilson, *ibid.*, p.105, pl.103; see also a white jade 'champion' vase, Qianlong *fanggu* mark and period, which was sold at Christie's Hong Kong, 27 November 2007, lot 1545.

The cover is carved with a Daoist design of the Eight Trigrams; these were believed to provide the means of assessing the present state of the world and a basis for decision-making for the future - both of great bearing to the emperor; see a white jade waterpot and cover, Ming dynasty, carved with the Eight Trigrams, in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Scholar's Paraphernalia*, Beijing, 2009, no.228.

白玉玉質，光澤細潤。蓋盒方形，子母口，方臥足，蓋面雕十字八卦紋，以繩紋為界，蓋四角各雕展翅雄鷹一隻，鷹頭微翹出尖，雙翅展開如雲。盒身四角對應各雕一熊，熊頭生雙角，雙目有神，高眉直鼻，其雙足力撐至盒身兩側，深沉肅穆，不怒自威。盒蓋、盒身上下呼應，諧「英雄」之音，工藝高超，設計精妙，煞費苦心。

乾隆帝慕古求新，一再強調「事不師古說聞匪」，認為古典器物樸素、精純、高雅、有意涵。因其嗜古如痴，特別諭旨梁詩正等人纂修《西清古鑑》，將清代宮廷所收藏商周至唐代青銅器過千件一一記錄，並交玉工作為製作新製玉器提時造型及紋飾的藍本，詳閱張麗端著《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁49。

「英雄」紋飾取鷹、熊諧音，此設計最早出現在漢代青銅彝器上，如西漢中山王墓靖王之妻竇綰墓出土的青銅合卺杯即為一例。《西清古鑑》中亦有英雄合卺器的描線圖，見M. Wilson, 《Chinese Jades》，倫敦，2004年，頁106，圖107。受乾隆皇帝崇尚慕古之風影響，鷹熊組合的紋飾後來大量出現在宮廷陳設器物上，包括玉器、銅器、掐絲琺瑯器、犀角雕件等等，見英國維多利亞及阿爾伯特博物館藏一件清乾隆碧玉英雄合卺杯，著錄於M. Wilson, 同上著錄，頁105，圖103；另見香港佳士得曾售出一件白玉雕英雄合卺杯，2007年11月27日，拍品編號1545。

此盒蓋面雕八卦紋，八卦紋由短線符號組成，代表《周易》中的乾、兌、離、震、巽、坎、艮、坤八種圖形。玉匠八卦紋與十字紋及繩紋相結合，並輔以鷹熊紋，足可體現乾隆皇帝慕古而追新的藝術品味。同樣帶有八卦紋的玉器，見北京故宮博物院藏明代一例，《故宮經典：文房清供》，北京，2009年，編號228。



29

**TWO VERY RARE ENAMELLED 'SCHOLAR AND FISHERMAN'
WINE CUPS**

Yongzheng six-character marks and of the period

Each delicately potted with gently curved sides raised on a slightly recessed base, the first exquisitely enamelled on the exterior with a continuous scene portraying a scholar leisurely seated beside a pine tree with his arms resting on the tree trunk, the reverse with a jagged rockwork and an iron-red seal mark reading *zhuju*, the second vividly depicting a fisherman wading in shallow water amidst a bamboo grove and rockwork with his arms outstretched forward in an attempt to catch a snipe and a clam.

7cm (2 3/4in) diam. (2).

HK\$1,800,000 - 2,200,000

US\$230,000 - 280,000

清雍正 五彩「蒼松高仕」及「鵲蚌相爭」圖小杯兩件
青花「大清雍正年製」楷書款

Provenance:

An English private collection

Sold in our London Rooms, 13 May 2010, lot 340

來源：

英國私人舊藏

倫敦邦瀚斯·2010年5月13日·拍品編號340

大清康熙
正年製

大清康熙
正年製





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

The present pair of cups is very rare, belonging to a small group of exquisitely enamelled polychrome wares, including cups, small bowls and saucer-dishes, finely decorated with scholars in idealised natural retreats, dating to the early part of the Yongzheng reign. Compare two closely related bowls (9.6cm diam.), Yongzheng marks and period, the first decorated with a scholar and attendant by a riverbank gazing at geese, and the second with a scholar leaning on a pine tree, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, nos.155-156; see also a related polychrome enamelled bowl and cover, Yongzheng marks and period, enamelled with Zhongli Quan seated near a pine tree and Zhang Guolao with his mule, in the Victoria and Albert Museum, London, museum no.597&A-1907.

The subject on one of the cups showing the fisherman attempting to catch the fighting snipe and clam, is taken from the ancient Chinese literature of the Warring States period *Zhan Guo Ce*, 'Strategies of the Warring State'. The text describes the strategies and political views of the School of Diplomacy and reveals the historical and social characteristics of the period; the text records the story of the envoy Su Dai from the State of Yan who successfully convinced King Hui of Zhao to abandon his plan for an invasion by telling him the story that when snipe and clam fight, the fisherman gets both and neither of the rivals win.

小杯敞口，弧腹，臥足。其中一杯外壁五彩通景繪鷓蚌相爭圖，河邊飾山石錯落，蘆葦叢生，流水潺潺，淺灘處一隻鷓鴣欲啄食蚌肉，頭部夾在蚌殼之中，正撲翅掙扎，近處一漁翁身背魚簍，挽起褲腿及袖子，雙手探出，正逐步靠近正在爭鬥的鷓和蚌，準備將其捉住。刻畫細緻，畫面生動。另一杯則以五彩繪一蒼松高仕圖，一高仕依樹幹凝思，樹幹一直延伸至外壁另一面，並襯以洞石，間以一「竹居」紅印。兩杯底部均書青花方形雙框「大清雍正年製」楷書款。

雍正一朝，因逐漸注重粉彩，傳世之五彩瓷極為稀少，所見者皆為精品。此對杯造型規整靈巧，釉面光亮勻淨，釉色清新淡雅，調配得當，繪工細膩，用筆纖細，人物景緻的佈局縮小，頗有康熙晚期官窯瓷器繪畫遺風，屬於雍正早期作品。雍正時期的釉上五彩繪畫，受當時淡雅風格的影響，摻入了粉彩的多層次技法，繪畫清新靜謐。北京故宮博物院藏兩件清雍正五彩人物圖小杯，其釉彩施用及繪畫風格均為類似，見《故宮博物院藏文物珍品大系：五彩·鬥彩》，香港，2007年，編號155及156，另見同著錄一件清雍正五彩蝙蝠葫蘆紋盃，同樣帶有青花雙框六字雙行楷書底款，編號157；另對比英國維多利亞及阿爾伯特博物館藏一件清雍正五彩繪八仙人物蓋碗，其用彩及繪畫風格相類，館藏編號597&A-1907。

「鷓蚌相爭」典出《戰國策·燕策》。戰國時期，趙國伐燕，謀士蘇代為燕國遊說趙惠王：「今者臣來，過易水。蚌方出曝，而鷓啄其肉，蚌合而箝其喙。鷓曰：『今日不雨，明日不雨，即有死蚌！』蚌亦謂鷓曰：『今日不出，明日不出，即有死鷓！』兩者不肯相舍，漁者得而並禽之。今趙且伐燕，燕趙久相支，以弊大眾。臣恐強秦之為漁夫也。故願王熟計之也。」最後趙惠王停止出兵攻打燕國。



THE PROPERTY OF A LADY 女士藏品

30

**A VERY RARE PAIR OF IMPERIAL WHITE-GLAZED
RELIEF-CARVED BOTTLE VASES**

Qianlong seal marks and of the period

Each compressed globular body rising from a short spreading foot to a tall waisted neck surmounted by a flaring rim, flanked by a pair of *ruyi*-shaped handles, the body superbly and vividly carved in crisp relief with radiating lotus blossoms borne on an undulating and meandering foliate scroll issuing smaller floral blooms, enclosed within two bands of interlocking *ruyi*-heads, the neck decorated with a register of bats in flight suspending an auspicious emblem, between a *ruyi*-head band below the rim and upright stiff leaves collaring the neck, all above a border of *ruyi*-shaped leaf lappets, covered overall with a smooth white glaze.

33.7cm (13 1/4in) high (2).

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

US\$190,000 - 260,000

清乾隆 白釉雕纏枝蓮紋如意耳瓶一對 陰刻「大清乾隆年製」篆書款

Provenance:

An English private collection, and thence by descent

來源：

英國私人收藏，後由家族繼承



The present pair of vases is very rare and no identical example appears to have been published. They belong to a small group of wares produced during the Qianlong reign referred to as *fang Ding yao*, or 'in imitation of *Ding* ware' produced during the Song dynasty. The aesthetic reference to the *Ding* wares is a personal reflection of the Qianlong Emperor's personal affinity to antiquity and his admiration and desire to learn and be inspired by the forms and glazes first introduced during the Song dynasty. Compare a white-glazed baluster shaped vase carved with a lotus scroll, Qianlong seal mark and period, described as imitating *Ding*, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, no.239; see also two vases in the Victoria and Albert Museum, London, the first a related white-glazed vase with moulded decoration, Qianlong seal mark and period, museum no.CIRC.112-1935 (which the museum acquired with the assistance of Sir Percival David); and another white-glazed relief-decorated vase, Qianlong seal mark and period, with stag handles and dragons and *lingzhi* decoration, museum no.C.553-1910.

In form, the pair of vases incorporates rounded stepped shoulders, which are a distinct Qianlong reign innovation; see for example a famille rose vase with similar stepped domed shoulders, Qianlong seal mark and period, in the Qing Court Collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Shanghai, 2009, no.122; and see also a similarly shaped turquoise-ground 'famille rose *bajixiang*' vase, Qianlong seal mark and period, which was sold at Sotheby's Hong Kong, 7 October 2010, lot 2132.

The carved design on the pair of vases is precise and crisp and beautifully spaced around the surface of the vases, demonstrating the technical virtuosity achieved by the master potters during the Qianlong reign. The necks are decorated with bats suspending a *wan* emblem, *wanfu*, meaning 'ten thousand blessings'; the *ruyi*-shaped handles and lappet border represent bestowing good wishes; and the lotus scroll, in addition to being one of the Eight Buddhist Emblems, also represents purity, longevity and nobility as well as peace when combined with a vase. These auspicious blessings would have made the present pair of vases particularly suitable for an Imperial birthday celebration; compare a related larger celadon-glazed relief-carved vase, with *ruyi* handles and lotus scroll design, Qianlong seal mark and period, illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, p.120, pl.43.

A smaller related relief-carved white-glazed 'dragon' bottle vase, incised Qianlong seal mark and period, was sold at Sotheby's Hong Kong, 3 October 2017, lot 3603; see also a smaller related white-glazed relief-carved vase, incised Qianlong seal mark and period, which was sold at Sotheby's London, 7 November 2012, lot 110; and a related smaller relief-decorated white-glazed baluster vase, incised Qianlong seal mark and period, which was sold at Christie's Hong Kong, 28 November 2012, lot 2129.

撇口，長頸，頸部兩側塑如意形雙耳，台肩，鼓腹，圈足微撇。通體施白釉，釉面潔白瑩潤。頸部分別雕如意雲頭、蝙蝠、勾蓮、蕉葉紋，腹部雕纏枝蓮花，肩部及近足處分別雕如意鎖紋一周，環環相扣，足圈雕蕉葉紋，底部刻「大清乾隆年製」篆書款。

此對白釉雕花瓶極為難得，完全相同之例目前尚未見著錄。此式白釉雕花瓶，屬乾隆早期唐英督陶時仿宋代五代名窯之定窯而燒造的產品。自雍正以來，仿宋代五大名窯單色釉之風尚有增無減，至乾隆一朝，受乾隆帝好古敏求之影響，對單色釉的燒造要求更加嚴格，技術亦更加成熟。北京故宮博物院清宮舊藏一件清乾隆仿定窯白釉凸花瓶亦是此時期作品之一，見《故宮博物院藏文物珍品大系：顏釉色》，香港，1999年，編號239；英國維多利亞及阿爾伯特博物館同樣藏一件清乾隆白釉雙耳瓶（館藏編號CIRC.112-1935），以及一件清乾隆白釉雕靈芝雙鹿耳尊（館藏編號C.553-1910），可資參考。

此式長頸及台肩式的賞瓶自乾隆一朝開始出現，以不同釉彩裝飾之同式者，見北京故宮博物院藏一件清乾隆粉彩綠地勾蓮紋仕女圖瓶，《故宮博物院藏文物珍品大系：琺瑯彩·粉彩》，上海，2009年，編號122；另見香港蘇富比曾售出一件粉彩綠松地八吉祥瓶，2010年10月7日，拍品編號2132。

在器物表面通體刻花，亦是乾隆時期普遍運用的裝飾手法，尤以此類薄刻最為精工。此對瓶紋飾佈局嚴謹，疏密有致，華麗而不浮艷。其頸部刻靈芝、蝙蝠及萬字紋，並配以如意耳及腹部蓮花圖案，均為清宮祝壽或祭奠中常見的吉祥符號。對比暫得樓藏一件清乾隆青釉刻畫纏枝蓮紋如意耳瓶，其紋飾佈局與此對瓶類似，見《暫得樓清代官窯單色釉瓷器》，香港，2005年，頁120，圖43。

香港蘇富比曾售出一件尺寸較小之清乾隆白釉雕雲龍紋瓶，2017年10月3日，拍品編號3603；另見倫敦蘇富比售出一例，2012年11月7日，拍品編號110；香港佳士得亦售出一件清乾隆白釉雕一路連科瓶，尺寸較此對瓶稍小，2012年11月28日，拍品編號2129。



A RARE IMPERIAL INSCRIBED BLUE AND WHITE 'TEA POEM' TEA BOWL

Jiaqing seal mark and of the period, dated *dingsi* year corresponding to 1797

Delicately painted in brilliant tones of cobalt blue at the central medallion with gnarled branches of finger citron, pine and plum blossoms, encircled by a *ruyi*-head border reserved on blue ground with a further similar band below the rim, the exterior inscribed with a poem composed by the Jiaqing Emperor written in *kaishu*, dated to *dingsi* year of the Jiaqing's reign with two mock seals of Jia Qing, enclosed by two *ruyi*-head borders, box.

11cm (4 1/4in) diam. (2).

HK\$400,000 - 600,000
US\$51,000 - 77,000

清嘉慶 青花御製詩三清詩茶碗 青花「大清嘉慶年製」篆書款

Provenance:

A German private collection
Sotheby's Paris, 15 December 2011, lot 54

來源：

德國私人收藏
巴黎蘇富比，2011年12月15日，拍品編號54

This Imperial poem was composed by the Jiaqing Emperor in the tenth month of the second year of the Jiaqing's reign corresponding to 1797, and can be translated as follows:

'Fine tea is the first batch of leaves dedicated to the emperor,
the morning drink has to be the moon-shaped (compressed) tea cake.
Adding new fire to the bamboo stove,
it boils like rushing waves.
Tea leaves flutter like fish and crab eyes,
gathering like the shadows of banners and spears.
A bowl of tea clears the mind,
and keeps away the morning chills.'

Followed by the two seal characters 'Jia' and 'Qing'.



While the same poem also appears on other porcelain tea wares of the Jiaqing period such as teapots and tea trays, it is very rare to find a blue and white tea bowl such as the present lot. Compare, however, an iron-red-enamelled tea bowl of the same design, Jiaqing seal mark and of the period, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Shanghai, 2009, pl.32; and see another example in the Art Gallery of New South Wales, Sydney, museum no.337.2001.

In form and design the tea bowl is in direct continuation from the Qianlong period. During the first four years of the Jiaqing reign, the Jiaqing Emperor was emperor only in name as the Qianlong Emperor, who became a *Taishang Huang* (the Emperor Supreme), retained the ultimate power until his death in 1799. Therefore, porcelain wares inscribed with a cyclical date of *dingsi* year of the Jiaqing reign can be considered as a product of the late Qianlong period; see *The Far-Reaching Fragrance of Tea: The Art and Culture of Tea in Asia*, National Palace Museum, Taipei, 2015, p.174.

The combination of the pine tree, plum blossom and finger citron is known as *sanqing* (the Three Purities) and is the subject of a poem composed by the Qianlong Emperor in 1746 titled *San Qing Cha* (Three Purities' tea), which has been copied on tea bowls from which the emperor is said to have drunk *sanqing* tea. Similar to the present bowl, the Qianlong one is similarly decorated with the Imperial poem bordered by *ruyi*-heads, with the interior also painted with a medallion consisting of a pine tree, plum blossom and finger citron; see, the National Palace Museum, Taipei, *ibid.*, pp.161-162, pl.I-66.

The Qianlong and Jiaqing Emperors shared a personal enjoyment of tea-drinking, a pleasure which they deemed worthwhile commenting upon and even more so, recording it when commissioning special tea wares decorated with this design. However, the Jiaqing Emperor's poem and tea wares of this design should also be seen in the light of his father's old age and the son's wish to capture a mutual, yet transient, shared delight.

A related pair of famille rose inscribed bowls and covers, Jiaqing *dingsi* cyclical date corresponding to 1797 and of the period, was sold at Christie's Hong Kong, 30 May 2012, lot 4001.

撇口，弧腹，圈足，外壁作御製詩「佳茗頭綱貢，澆詩月必團。竹爐添活火，石銚沸驚湍。魚蟹眼徐漂，旗槍影細攢。一甌清興足，春盎避輕寒。嘉慶丁巳（1797年）小春月之中澣御制。」鈐印「嘉」、「慶」。碗心繪佛手，松枝，梅花。內外口沿及底飾留白如意紋飾。

此嘉慶茶碗造型、尺寸、紋飾均與乾隆時期三清茶碗完全一致，唯御題詩為嘉慶皇帝丁巳年所作。嘉慶一朝所書詩文僅見於其他茶具，如茶壺或茶盤，御題詩文亦僅此一首，青花者，更未見著錄，目前僅見礬紅兩例，一例為北京故宮博物院清宮舊藏，《故宮博物院藏文物珍品大系：雜彩彩·素三彩》，上海，2009年，圖32；另一件藏於澳大利亞新南威爾斯美術館，館藏編號337.2001。

嘉慶二年（1797年）以前，乾隆皇帝為太上皇帝，猶控宮中事務，因此嘉慶丁巳款器，亦可歸類為乾隆晚期類型，相關探討，見《芳茗遠播：亞洲茶文化》，國立故宮博物院，台北，2015年，頁174。嘉慶四年，太上皇乾隆晏駕，三清茶碗形制便因重華宮茶宴的停止而消失。相對於乾隆同類作品，本碗為嘉慶朝所作，更為稀少。乾隆一例，見台北國立故宮博物院藏，同著錄，頁161，圖版1-66。

乾隆皇酷愛三清茶，不僅作詩讚美三清茶，當朝所製同式三清茶碗即乾隆皇帝於避暑山莊「千尺雪」及「味甘書屋」茶舍的茶器，此類茶鍾為乾隆帝最鍾愛的樣式，因此嘉慶二年所燒製同式三清茶碗更有深遠意義。



A VERY RARE IMPERIAL COPPER-RED 'BATS AND PEACHES' BOTTLE VASE

Jiaqing seal mark and of the period

The compressed globular body elegantly tapering to a slender cylindrical neck and a flaring rim, vividly painted in copper-red with clusters of six peaches beneath a stylised bat borne on a continuous leafy meander issuing large lotus flower heads and acanthus leaves, the neck similarly decorated, all above lappets at the foot and beneath a band of *ruyi*-head at the rim.

30cm (11 3/4in) high

HK\$150,000 - 200,000

US\$19,000 - 26,000

清嘉慶 釉裏紅福壽雙全長頸瓶 青花「大清嘉慶年製」篆書款

Provenance:

A European private collection

來源：

歐洲私人收藏

The present vase is modelled in an elegant form inspired by bronze prototypes of the Han dynasty; the slightly more compressed globular body is a characteristic of the Jiaqing period. It is superbly painted with bats suspending sprays of ripe peach between bands of *ruyi*-heads, representing the wish for longevity. The underglaze-copper-red required extremely precise control of the firing process to achieve the brilliant attractive colour. Made during the reign of the Jiaqing Emperor, the vase was most likely crafted by master potters active during the peak of Qing dynasty Imperial porcelain production reached during the reign of the Qianlong Emperor, exhibiting outstanding technical control and an aesthetically balanced design.

The vase is very rare in its pure decorative design in underglaze red palette; compare however, a copper-red *meiping* vase, Jiaqing seal mark and period, painted with lotus scrolls, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume*, Shenyang, 2007, pp.22-23, no.14.

In its auspicious design in underglaze red, it is related to vases made from the Kangxi to the Qianlong reigns; see examples in 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, nos.164, 170, 173, and 175; and compare also a copper-red bottle vase, Qianlong seal mark and period, painted with sprays of peach, pomegranate and finger citron, in the Victoria and Albert Museum London, museum no.C93-1956.

此長頸瓶釉裏紅色調艷麗、紋飾清晰，並且有深淺不一的多層次色階，足顯窯匠對窯溫掌控以及燒造時間的精確把握，為嘉慶一朝釉裏紅中不可多得一例。

釉裏紅是用銅紅料在瓷器坯胎上描繪紋飾，然後罩以透明釉再入窯後的還原焰中一次燒成，銅元素相對不穩定，因此對窯匠對窯溫及時間掌控極其嚴格。此工藝創燒與元代，明宣德達到一高峰，明中期一度衰落。清康熙時期恢復至以前水平，雍正時更為精進。嘉慶一朝，釉裏紅發色如周正者已是屈指可數，見瀋陽故宮博物院藏一件清嘉慶釉裏紅番蓮紋瓶，《瀋陽故宮博物院藏文物精粹：瓷器卷（下）》，瀋陽，2007年，頁22-23，編號14。

釉裏紅至乾隆時期開始，紋飾圖案已經趨於規矩化，然大部分設計都承接康、乾時期的作品，見《故宮博物院藏文物珍品大系：青花釉裏紅（下）》，上海，2010年，編號164，170，173及175。見英國維多利亞及阿爾伯特博物館藏一件乾隆釉裏紅三多長頸瓶，館藏編號C93-1956。



A RARE IMPERIAL CLOISSONNÉ ENAMEL TRIPOD INCENSE BURNER, LIAN

Incised Qianlong four-character mark and *ben* character and of the period

The cylindrical body raised on three cabriole legs, the exterior decorated with two registers, each enclosing three cartouches brilliantly enamelled in red, white, yellow, green and blue on a dark blue ground with a blossoming lotus borne on a leafy foliate scroll alternating with a composite floral scroll reserved on a turquoise ground, all framed by raised gilt-bronze ribs, the underside decorated with four gilt-bronze foliate floral sprays reserved against turquoise ground encircling a gilt-bronze square incised with a four-character reign mark with an additional mark, *ben*.

8.7cm (3 1/2in) high

HK\$200,000 - 300,000

US\$26,000 - 38,000

清乾隆 銅胎掐絲琺瑯纏枝蓮紋奩式三足爐
陰刻「乾隆年製」、「本」楷書款

Provenance:

An English private collection

來源：

英國私人舊藏

The present lot is inspired in form from the Han dynasty tripod circular ritual vessels known as *lian*. An example of such early piece was excavated in 1962 at Shanxi Province, illustrated in *The Genius of China: An Exhibition of Archaeological Finds of the People's Republic of China*, London, 1973, no.175. The archaistic form is consistent with the Qianlong Emperor's fascination with antiquity and his concerns with drawing moral strength and righteousness from the early periods by emulating similar forms and designs.

The incense burner belongs to a group of gilt-bronze and cloisonné enamel works of art with incised Qianlong *kaishu* marks and an additional single-character *kaishu* mark, known as the 'Thousand-Character Classics' or *Qian Zi Wen*. It has been suggested that the additional character could relate to numbering, designation of location, or set numbering; see H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, pp.74-79.

Compare a very similar cloisonné enamel tripod incense burner, *lian*, Qianlong four-character mark and of the period, similarly incised with an additional character *bi*, in the Brian S. McElney Collection, illustrated by B.Till and P.Swart, *Antique Chinese Cloisonné*, Victoria, 1983, no.31.

A similar cloisonné enamel incense burner, *lian*, Qianlong incised mark and period, was sold at Christie's Hong Kong, 26 November 2014, lot 2916; see also a related cloisonné enamel incense burner, *lian*, Qianlong cast mark and period, but decorated with *taotie* masks, which was sold at Christie's London, 6 November 2012, lot 46.

此爐呈奩式，器形仿自漢代酒器，如1962年山西省右玉縣大川村出土銅溫酒樽，見《中華人民共和國出土文物展覽》，倫敦，1973年，編號175。乾隆時期的銅胎掐絲琺瑯器，受乾隆帝慕古之風，出現很多仿古及仿生造型。此奩式爐工藝精湛，造型古樸，為乾隆時期銅胎掐絲琺瑯仿古器中不可多得一佳例。

乾隆時期御製銅胎掐絲琺瑯器除鐫刻紀年款外，還會出現附加刻字款，俗稱千字文款。其用意可能是用來區別御用銅胎琺瑯器最初在各個宮殿、園囿的擺放位置，或在同一宮殿中不同的擺放位置。亦有學者指出是當時宮廷造辦處用於標記成對或成組器物的款識，見H.Brinker及A.Lutz著，*Chinese Cloisonné: The Pierre Uldry Collection*》，倫敦，1989年，頁74-79。

參看一件Brian S.McElney舊藏清乾隆銅胎掐絲琺瑯奩式爐，刻「必」字款，器形及紋飾與此爐極其相似，見B.Till及P.Swart，《Antique Chinese Cloisonné》，維多利亞，1983年，圖31。香港佳士得曾售出類似一例，2014年11月26日，拍品編號2916；另見倫敦佳士得曾售出一件清乾隆獸面紋奩式爐，2012年11月6日，拍品編號46。

製年隆乾
本





34

**AN IMPERIAL CLOISSONNÉ ENAMEL TRIPOD
INCENSE BURNER, DING**

Incised Qianlong four-character mark and *fei* character and of the period

The compressed globular body raised on three short tapering legs, surmounted by a pair of gilt arched handles, vibrantly decorated in red, blue, yellow, green and white enamels on a rich turquoise ground around the exterior with scrolling lotus blossoms borne on leafy tendrils, the underside with a leafy floret meander encircling a gilt square incised with a four-character reign mark and an additional character *fei*.

10.6cm (4 1/8in) wide

HK\$200,000 - 300,000

US\$26,000 - 38,000

清乾隆 銅胎掐絲琺瑯纏枝蓮紋乳足爐
陰刻「乾隆年製」、「飛」楷書款

Compare a cloisonné enamel incense burner of very similar form and design, but with an additional *mian*-character mark in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum, Enamels, Cloisonné in the Qing Dynasty*, 2, Beijing, 2011, p.280, no.224.

The incense burner belongs to a group of gilt-bronze and cloisonné enamel works of art with incised Qianlong *kaishu* marks and an additional single-character *kaishu* mark. For a discussion relating to the additional character mark, please refer to Lot 33.

A similar cloisonné enamel tripod incense burner, Qianlong mark and period (with an associated cover), was sold in our London Rooms, 12 November 2015, lot 218; see also a related cloisonné enamel tripod incense burner, Qianlong mark and period, which was sold at Sotheby's London, 14 May 2014, lot 140; and compare a related cloisonné enamel 'chrysanthemum' tripod incense burner, Qianlong mark and period, which was sold at Christie's Hong Kong, 29 May 2013, lot 2059.

北京故宮博物院清宮舊藏一件清乾隆掐絲琺瑯纏枝蓮紋乳足爐，底鑄「面」字款，其器形、紋飾均與此香爐一致，見《故宮博物院藏品大系：琺瑯器編2清掐絲琺瑯》，北京，2011年，頁280，編號224；另見同著錄一例，紋飾稍有不同，頁281，編號225。

乾隆時期御製銅胎掐絲琺瑯器除鑄刻紀年款外，還會出現附加刻字款，俗稱千字文款。有關千字文探討，請參考拍品編號33腳註。

邦瀚斯倫敦曾經售出清乾隆一例（後配蓋），2015年11月12日，拍品編號218；另見蘇富比倫敦售出一例，2014年5月14日，拍品編號140；佳士得香港曾售出一件器形類似的清乾隆纏枝菊紋乳足爐，2013年5月29日，拍品編號2059。

**A VERY FINE AND RARE IMPERIAL
CLOISSONNÉ ENAMEL SEAL PASTE
BOX AND COVER**

Incised Qianlong four-character mark and *nian* character and of the period

Of domed circular form rising from a short straight foot, the domed cover vividly enamelled in various tones of red, yellow, pink and blue with four stylised blossoming lotus issuing from scrolling tendrils encircling a raised gilt bloom, the box similarly decorated with scrolling daisy, all reserved on a rich turquoise ground, the gilt underside inscribed with a four-character reign mark and a *nian* character. 6.8cm (2 5/8in) diam. (2).

**HK\$300,000 - 400,000
US\$38,000 - 51,000**

清乾隆 銅胎掐絲琺瑯纏枝蓮紋圓蓋盒
陰刻「乾隆年製」、「念」楷書款

The present lot is one of the finest examples of Imperial cloisonné enamel seal paste boxes, distinguished by the rare embellishment on the cover of a coral cabochon encircled by raised gilt-bronze lotus lappets. Compare related cloisonné enamel seal paste boxes and covers, Qianlong marks with additional character and of the period, but

without the raised gilt-bronze and coral finial, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum, Enamels, Cloisonné in the Qing Dynasty 2*, Beijing, 2011, pp.312-313 and 315, nos.247-250 and 253. The box and cover belong to a group of gilt-bronze and cloisonné enamel works of art with incised Qianlong *kaishu* marks and an additional single-character *kaishu* mark. For a discussion relating to the additional character mark, please refer to Lot 33.

A related cloisonné enamel seal paste box and cover, Qianlong mark and period, but without the raised finial, was sold in our London Rooms, 10 November 2011, lot 492.

此圓盒工雖小巧但工藝精湛，紋飾清晰。同類圓盒中蓋面上飾鑲金蓮瓣鈕者幾乎不見，極為難得。見北京故宮博物院藏五件清乾隆銅胎掐絲琺瑯纏枝蓮紋蓋盒，以鑄有千字文款，但蓋面均無鑲金鈕，著錄於《故宮博物院藏品大系：琺瑯器編2清掐絲琺瑯》，北京，2011年，頁312-313及315，編號247-250及253。乾隆時期御製銅胎掐絲琺瑯器除鑄刻紀年款外，還會出現附加刻字款，俗稱千字文款。有關千字文探討，請參考拍品編號33腳註。

倫敦邦瀚斯曾售出一件類似的銅胎掐絲琺瑯蓋盒，盒蓋亦無鈕，2011年11月10日，拍品編號492。



A VERY RARE IMPERIAL CLOISSONNÉ
ENAMEL AND OPENWORK GILT-BRONZE
'FIVE-DRAGON' BOX AND COVER

QIANLONG INCISED SIX-CHARACTER MARK
AND OF THE PERIOD





**A VERY RARE IMPERIAL CLOISSONNÉ ENAMEL AND
OPENWORK GILT-BRONZE 'FIVE-DRAGON' BOX AND COVER**

Incised Qianlong six-character mark and of the period

The quatrefoil box standing on three cloud-shaped feet, brilliantly decorated in bright enamels of red, yellow and blue on a rich turquoise ground with four gilt-bordered cartouches enclosing leafy floral blooms framed within flowerhead diaper borders, the gilt-bronze domed cover exquisitely and intricately rendered in openwork with four five-clawed sinuous dragons amidst undulating cloud scrolls, surmounted by a knob decorated with a front-facing dragon at the top raised on bands of cloisonné enamel scrolling florets and lappets, wood stand.
12.8cm (5in) wide (3).

HK\$1,200,000 - 1,500,000
US\$150,000 - 190,000

清乾隆 銅胎掐絲琺瑯海棠式香薰 陰刻「大清乾隆年製」楷書款

The present lot exemplifies the opulence and exceptional technical virtuosity achieved in the cloisonné enamel ateliers during the reign of the Qianlong Emperor. This is evident in the combination of the superb cloisonné enamel craftsmanship with the exquisite complex gilt-bronze design of four full-face five-clawed dragons amidst waves, with the design cleverly allowing movement for the dragon sections, surmounted by a fifth five-clawed dragon on the finial. Whilst many examples of cloisonné enamel are in the Imperial collections in Beijing and Taipei, very few exhibit the level of sophistication and intricacy of design and workmanship demonstrated in this remarkable box and cover.

It is very rare to find a gilt-bronze and cloisonné enamel box and cover of quatrefoil form decorated with diaper borders. The design of the flower-head diaper borders was most probably inspired from textiles which are referred to as *jinwen* or brocade pattern. Compare a related cloisonné enamel quatrefoil box and cover, mid-Qing dynasty, in the Qing Court Collection, also decorated with a brocade pattern design, illustrated in *Compendium of Collections in the Palace Museum, Enamels, Cloisonné in the Qing Dynasty*, 3, Beijing, 2011, p.308, no.207.

香薰銅胎，作海棠式，直壁，下承如意形四足。蓋面鏤空，飾四組五爪雲龍，兩兩對稱盤旋於祥雲間，銅鍍金龍紋鈕，鈕壁以掐絲琺瑯飾忍冬紋及蕉葉紋。器內露胎，外壁施淺藍琺瑯釉為地，掐絲填彩飾花卉錦紋。底鍍金，鑿陰文「大清乾隆年製」楷書款。此香薰蓋部龍紋設計十分精妙，結合鑲嵌及鏤空工藝，將四組可活動龍紋扣接於如意雲紋上，取放爐蓋時，龍紋隨即移動，獨顯巧匠精工。

乾隆一朝，掐絲琺瑯燒造工藝展現出前所未有的繁榮景象，不僅產量空前，用途廣泛，技術高超，造型新穎，種類繁多，且裝飾題材及技藝更加多樣化，此香薰即為其中一例。傳世品中，以海棠式為形制的掐絲琺瑯器相對少見，見北京故宮博物院清宮舊藏一件清中期掐絲琺瑯錦紋海棠式盒，雖為蓋盒，但其形制及紋飾均與此香薰類似，著錄於《故宮博物院藏品大系：琺瑯器編3清掐絲琺瑯》，北京，2011年，頁308，編號207。

大清乾隆
年製





(two views)

THE PROPERTY OF A GENTLEMAN 紳士藏品

37

A RARE FAMILLE ROSE 'TANG YING' 'LANDSCAPE' CUP

Qianlong

Finely enamelled in delicate shades of pink, green, grisaille, white and coral red with a verdant mountainous riverscape encircling pagodas and pavilions, *wutong* and various trees, a waterfall and a bridge, depicting a figure fishing on the river bank accompanied by his attendant, inscribed on the reverse with a fourteen-character couplet and three iron-red seals, the octagonal vessel rising from a short foot to a flaring rim, flanked by a pair of iron-red stylised handles highlighted in gilt with archaistic motifs, fitted box.

11cm (4 1/4in) wide (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

清乾隆 唐英製粉彩山水圖題詩雙耳方杯
「片月」、「陶」、「鑄」印

Provenance:

Sotheby's Hong Kong, 27 April 2003, lot 177
A distinguished Asian private collection

來源：

香港蘇富比·2003年4月27日·拍品編號177
重要亞洲私人收藏

The cup is inscribed on the reverse with a poem composed by the celebrated supervisor of the Imperial kilns in Jingdezhen, Tang Ying (1682-1756). The inscription is written in *xingshu* or cursive script and may be translated as follows:

In the depth of the water,
shadows of the clouds reflect each other.
The sound of the stream,
can be heard coming from beyond the village.

The poem is a version of a composition by the Song dynasty neo-Confucian philosopher Cheng Hao (1032-1085), also known as one of the 'Six Masters of Northern Song' for their philosophical contributions. In the third line, Tang Ying cleverly replaced the first character *lin* trees, with *cun*, villages or village houses to reflect the countryside scenery elegantly enamelled on the present cup.

The cup belongs to a very small group of Imperial quality porcelain which is associated with Tang Ying, the influential superintendent of the Imperial kilns between 1726-1756, serving both the Yongzheng and Qianlong Emperors. Considered to be the most innovative and talented figure in China's porcelain industry during the Qing dynasty, Tang Ying was also regarded as a competent potter, painter, calligrapher and art connoisseur. His experience and insight into the challenges of porcelain production allowed him to make essential changes in the structure of the factory and brought technical improvement and artistic innovation to the production, made to highly exacting standards.

The seal reading *pianyue* or 'crescent moon' on the upper right corner, followed by the poem, and the two iron-red seals reading *tao zhu* at the end of the poem were pseudonyms used by Tang Ying to sign his poetic inscriptions on porcelain; see Geng Baochang, 'Tan Tang Ying kuan de ciqi ji qita' (A discussion on Tang Ying marked porcelain), *Jingdezhen taoci*, Jingdezhen, 1982, no.2; and a further discussion by P.Y.K.Lam, 'Tang Ying (1682-1756): The Imperial Factory Superintendent at Jingdezhen', *Transactions of the Oriental Ceramic Society*, vol.63, 1998-1999, p.65.

For similar examples by Tang Ying with *pianyue* or *tao zhu* seal marks in public collections, see a celadon-glazed famille rose bamboo-shaped brush pot, Qianlong, in the Capital Museum, Beijing, illustrated by Geng Baochang, *ming qing ciqi jianing*, Hong Kong, 1993, p.291, no.497; and another brush pot decorated in sepia enamel, in the Art Museum of the Chinese University of Hong Kong, illustrated by P.Y.K.Lam, *ibid.*, fig.5. Compare also a coral-ground famille rose 'Tang Ying' bowl, also unmarked and with iron-red *pianyue* and *tao zhu* seal marks, illustrated in *Sotheby's Thirty Years in Hong Kong*, Hong Kong, 2003, p.314, pl.355, which was sold at Christie's Hong Kong, 1 December 2009, lot 1921. Compare also the related landscape decoration on a lantern-shaped vase with an inscription by Tang Ying, early Qianlong period, illustrated by J.Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pp.236-239, no.101.

杯四方形，倭角，斜壁，圈足。杯身兩邊飾鑿紅描金螭龍雙耳，外壁以粉彩繪通景碧水青山，山明水秀，北窗高臥，如世外桃源，一幅水木清華，悠然寧靜之景。杯另一面以墨彩書詩句：「水心雲影間相照，村下泉聲各自來」，詩首落款「片月」，詩尾落款「陶」、「鑄」。此詩句原出宋代程顥《遊月陂》，程顥（1032—1085），字伯淳，人稱明道先生，原籍河南府（今河南洛陽），生於湖北黃陂縣。宋代大儒，理學家、教育家。作詩者巧妙將原詩中「林」字替換，作「村下泉聲各自來」，以呼應小杯所繪之青山流水人家之景，同時又與原詩對世事變化無常之淡然的表達不相衝突。

從紋飾及題詩風格，以及「片月」、「陶鑄」落款可知，此杯為雍正、乾隆年間督陶官唐英自製之器。唐氏除督理宮廷窯務之外，其本人亦攻書善畫，晚年在督陶之餘曾親自設計並將自己的詩書畫印描繪在陶坯上製成瓷器，此杯或為其中一例。唐英本人精詩、書、陶三藝於一身，書法藝術尤以行書突出，上乘魏晉、漢、唐、宋之風，融入前人章法，行筆流暢，氣韻生動，形成自己風格。而其繪畫則遠師董其昌，亦說受王原祁影響，長於山水，拙中帶秀，清雋雅逸。有關唐英製瓷器的更多討論，可見耿寶昌，《談唐英款的瓷器及其他》，著錄於《景德鎮陶瓷》，景德鎮，1982年02期，以及林業強，〈Tang Ying (1682-1756). The Imperial Factory Superintendent at Jingdezhen〉，《東方陶瓷學會彙刊》，卷63，1988-89年，頁65。

鈐有「陶鑄」及「片月」款唐英製瓷之例，見北京首都博物館藏一件清乾隆冬青釉粉彩梅花唐英題句竹節式筆筒，詩末鈐有「陶鑄」印，著錄於耿寶昌，《明清瓷器鑑定》，香港，1993年，頁291，圖497；另見香港中文大學文物館藏一件清乾隆墨彩唐英題詩筆筒，載於林業強，同著錄之圖5。另見一件清乾隆二十年唐英製珊瑚紅地粉彩纏枝花卉開光題詩臥足碗，鈐「片月」、「陶鑄」及「翰墨」款，著錄於《香港蘇富比三十週年》，香港，2003年，頁314，圖355，後售於香港佳士得，2009年12月1日，拍品編號1921。與此杯畫工相類之唐英製瓷，見莊紹綏先生收藏唐英製燈籠瓶一例，見朱湯生著，《莊紹綏收藏中國瓷器》，香港，2009年，圖版101。



A VERY RARE PAIR OF IMPERIAL IRON-RED READING LAMPS, SHUDENG

Daoguang seal marks and of the period

Each domed base rising from a stepped foot to a knopped shaft supporting a drip pan with an everted flaring rim, surmounted by a baluster-shaped stem rising to a smaller drip pan fitted with a metal pricket, the base and the lower drip pan brightly and similarly enamelled in iron-red with meandering lotus scrolls entwined with *ruyi*-heads alternating with *shou* characters, all divided by bats and composite floral scrolls, the underside enamelled turquoise with an iron-red seal mark, fitted box.

Each 15.4cm (6in) high (3).

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

US\$190,000 - 260,000

清道光 礬紅描金福壽纏枝蓮紋書燈一對
礬紅「大清道光年製」篆書款

Provenance:

Maurice Marchant de Vernouillet (1829-1898), Second Secretary to the French Ambassador in Beijing, 1861-1862.

Published and Illustrated:

Marchant Ltd., *90th Anniversary Exhibition: Qing Porcelain from Private Collections*, London, May 2015, no.46 and back cover.

來源：

1861-1862年間法國駐北京大使館二等秘書，莫瑞斯·馬尚·維爾努耶（1829-1898）舊藏

出版及著錄：

倫敦古董商Marchant Ltd.，《九十週年紀念展：私人收藏清代瓷器》，2015年5月，編號46及封底

Augustin 'Maurice' Marchant de Vernouillet (1829-1898) was the Second Secretary to the French Ambassador in Beijing from 1861-1862. He was awarded the following honours: Officer of the Legion of Honour, Officer of the Academy, Commemorative Medal for the China Campaign, Grand Cross of Isabella the Catholic, Commander of Charles III, Officer of Mededick, Knight of the Order of Pius IX, Order of St Maurice and Lazarus, Order of Independence of Montenegro. He was the son of Augustin Marchant de Vernouillet, who built the famous Chateau de la Caillotiere in Anjou, France.

莫瑞斯·馬尚·維爾努耶（1829-1898）為1861至1862期間法國駐北京大使館的二等秘書，他曾獲得眾多榮譽勳章，包括法國政府頒授的最高榮譽勳位勳章、學院軍官章、遠東戰役勳章、西班牙皇家十字勳章、查爾斯三世勳章、庇護九世騎士勳章等等。其父奧古斯丁·馬尚·維爾努耶則是位於法國安茹地區著名的科爾尼艾爾堡的建造人。





Qianlong marks and period; image courtesy of the National Palace Museum, Taipei
台北國立故宮博物院藏

The present pair of iron-red reading lamps is extremely rare and no other Imperial Daoguang reading lamps of such type appear to be recorded. The smaller, more intimate, size and form of the pair of lamps is similar to that of Qianlong-period ones, which are recorded to have been especially made for use in the *zhuzhai* or Imperial reading room and referred to as *shudeng*, reading lamps, rather than *la tai* or 'wax lamp'. It is therefore very likely that the present candlesticks or 'reading lamps' as they should be called, were likewise specially commissioned for the use by the Daoguang Emperor in his Imperial reading room or study.

Compare a blue and white pricket candlestick of similar size (13.5cm), Qianlong mark and period, in the National Palace Museum, Taipei, illustrated in *Blue and White Ware of the Ch'ing Dynasty: Book II*, Hong Kong, 1968, p.66, pls.23-23B; and another in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.310; for a pair of famille rose sgraffiato ruby-ground candlesticks, Qianlong marks and period, 1744, also made for use as reading lamps, in the National Palace Museum, Taipei, see Liao Pao Show, *Stunning Decorative Porcelains from the Ch'ien-Lung Reign*, Taipei, 2008, pp.96-98, no.24.

For an unmarked pair dated to the Jiaqing period, see R.Scott, *An Exhibition of Important Chinese Porcelains from the Robert Chang Collection*, London, 1993, pp.214-215, no.102.

書燈分段燒造，大、中、小三層圓盤以中柱相串，分別是燈盞托盤，中層蠟盤和底層托盤。外壁以釉上礬紅裝飾，頂盤以簡單花瓣點綴。中盤折沿飾纏枝蓮紋，內心飾三朵纏枝蓮，並以描金壽字紋相間。底層托盤亦飾對應的纏枝蓮紋大小兩圈，邊沿外壁則飾迴紋一周。中柱上柱繪連珠、卷草、蝙蝠，下柱繪仰覆蓮瓣、忍冬、朵花紋飾、近底托處再以描金線勾勒，紋飾超過十餘層，紋樣繁縟，工藝考究。底部飾綠松石釉，並以礬紅書「大清道光年製」篆書款。

以礬紅為飾之書燈，傳世品中極為稀少，道光時期同式之例，目前尚未所見有其他著錄。此對書燈器形及紋飾繼承乾隆時期唐英奉旨督造御題詩青花瓷燈，造型雖與五供之燭台相似，但用途截然不同，為清代宮廷文房器具，置於書齋作陳設之用。

參看台北國立故宮博物院藏一件清乾隆青花御題詩番蓮書燈（13.5厘米高），著錄於《故宮藏瓷：青花瓷二》，香港，1968年，頁66，圖版23/23B；南京博物館亦藏乾隆青花一例，見《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁310；另見台北故宮藏清乾隆磁胎洋彩書燈一對，著錄於廖寶秀主編，《華麗彩瓷：乾隆洋彩》，台北，2008年，頁96-96，編號24。

另見張宗憲先生舊藏嘉慶一例，著錄於Rosemary Scott，《雲海閣藏瓷》，倫敦，1993年，頁214-125，編號102。





(two views)

39

**A VERY FINE AND RARE SOAPSTONE CARVING OF A
RECUMBENT BUDDHIST LION**

18th century

Exquisitely carved in the round with its head slightly raised depicted with protruding eyes, bushy eyebrows and an opened mouth revealing its teeth and tongue, its muscular torso accentuated by the ridged spine in relief and subtle curving lines, the mane and hair denoted with delicately incised lines, falling in plaits from the forehead down the back, reclining with its legs tucked under its body and the bushy tail curling to one side, the soapstone of warm yellowish-orange tone.
6.2cm (2 1/2in) long

HK\$500,000 - 800,000

US\$64,000 - 100,000

十八世紀 壽山石雕瑞獸書鎮

Provenance:

C. Philip Cardeiro (1930-2014)

來源：

美國收藏家C. Philip Cardeiro (1930-2014)舊藏



The Buddhist lion is superbly carved showing the powerful body of the protective beast, with exceptionally well detailed fur lines and expressive modelling. The rich-honey tone of the stone is well used to show the naturalistic golden hue of the animal. The present lot is very rare as most related carvings adorn the top of a seal rather than carved in the round. Compare the style of present carving to a *tianhuang* seal, signed Yuxuan, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Small Refined Articles of the Study*, Shanghai, 2009, p.257, no.253. Compare also a closely related *tianhuang* recumbent Buddhist lion, attributed to the School of Yang Yuxuan, 18th century, in the National Palace Museum, Taipei, illustrated in *A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection*, Taipei, 2014, p.138, pl.III-45. See also a similar soapstone Buddhist lion carving, illustrated in *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period*, New York, 1987, p.115, no.54.

A related *tianhuang* carving of a recumbent lion, by Yang Ji, signed Yuxuan, 17th century, was sold at Sotheby's Hong Kong, 7 October 2006, lot 916; and a similar soapstone carving of a mythical beast, Kangxi, signed Yuxuan, was sold at Christie's Hong Kong, 1 June 2016, lot 3206.

此壽山石雕瑞獸石質偏黃，光澤細膩。其雕刻參圓雕及陰刻技法，刀法嫻熟，刻畫生動，表現細膩，特別是獸首、前爪以及毛髮的雕刻極為精工，其雕刻水平非普通匠人所能及。壽山石雕瑞獸多見於印璽，而此類書鎮或把玩件則較為少見，北京故宮博物院藏一件田黃印章，其獸鈕風格與本拍品類似，見《故宮博物院藏珍品大系：文玩》，上海，2009年，頁257，編號253。

台北國立故宮博物院藏一件清十八世紀田黃石瑞獸書鎮，為楊玉璇門派所作，其雕刻風格做資比較，見《集瓊藻：院藏珍玩精華展》，台北，2014年，頁138，圖III-45；另見一例壽山石雕瑞獸，著錄於《Chinese Scholar's Studio: Artistic Life in the Late Ming Period》，紐約，1987年，頁115，編號54；香港蘇富比曾售出一件田黃石雕臥獅擺件，刻「玉璇」款，2006年10月7日，拍品編號916；香港蘇富比亦曾售出相似一例，2016年6月1日，拍品編號3206。



(detail)

THE PROPERTY OF A GENTLEMAN 紳士藏品

40

**A FINE AND RARE WHITE JADE CARVING OF A
RECUMBENT HOUND**

18th century

Superbly carved with its head slightly turned to its right resting on its front paws, the head skilfully carved with a well-defined long snout flanked by a pair of long floppy ears, wearing a collar suspending a bell, its emaciated slender body denoted with a raised spine and pronounced ribs, its long tail curled up alongside its left haunch, the smoothly polished stone of even white tone highlighted with minor russet inclusions.

12.3cm (4 3/4in) long

HK\$600,000 - 800,000

US\$77,000 - 100,000

十八世紀 白玉雕臥犬

Provenance:

Sotheby's New York, 18 March 2014, lot 296

A distinguished Asian private collection

來源：

紐約蘇富比，2014年3月18日，拍品編號296

重要亞洲私人收藏





Lang Shining (Giuseppe Castiglione, 1688-1766), *Ten Fine Hounds*, scroll (one of ten), ink and colours on silk; image courtesy of the Palace Museum, Beijing
郎世寧（1688-1766）·十俊犬之驀空鵲圖·絹本設色·北京故宮博物院藏

Dogs first appeared in Chinese art during the Han dynasty as pottery models with coiled examples known from as early as the 4th/5th century; however, as emaciated recumbent animals showing the rib-cage and knobby spine and more typically identifiable as hunting dogs, they first made their appearance during the Tang dynasty both in pottery and in jade. This style continued through the Song and Ming dynasties and into the Qing period. Jade carvings such as the present lot may have been owned by those who wished to be known for their hunting skills, an activity that was associated with rank and status. Compare a related pale green and russet jade crouching hound, Song dynasty, illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p.366, pl.26:10; and another example of a pale green and russet jade hound but in a sitting posture, Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware III*, Shanghai, 1995, no.86.

The present lot is beautifully carved displaying the prowess of the hunting dog in a resting though alert position demonstrated in the ready to spring haunches and slightly raised ears. In comparison with earlier examples it is larger and its facial features are particularly well defined. Hounds formed part of the Qing Court hunting activities, keen to maintain the Manchu traditions. The importance of the hounds to the Qianlong Emperor is clearly evident from the series of paintings of favourite dogs commissioned from the Jesuit Court painter Giuseppe Castiglione, and in the later ten-leaf album painted by Ignaz Sichelbarth, circa 1745-1758; see two paintings by Castiglione depicting recumbent hounds, illustrated in *Lang Shining hua*, vol.II, Beijing, 1936, nos.17 and 20; and a ten-leaf album by Sichelbarth, painted after Castiglione, illustrated by E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662 - 1795*, London, 2005, pp.188-189, no.84.

A related but smaller pale green jade carving of a hound, 18th century, was sold in our London Rooms, 13 May 2010, lot 11.

白玉略偏青，玉質純淨光潤。犬臥形，作匍匐狀，兩後肢壓在身下，尾端捲曲，置於身體一邊，前爪上下相疊，頭依於前爪上，姿態慵懶，惹人憐愛。

犬形雕塑最早在漢代陶器上就有出現，然修長身形之獵犬造型始見於唐朝陶器，宋、明之後玉器沿襲。犬形把玩玉件，陳設可供欣賞，於掌間可供把玩，亦作為其主人身份地位及狩獵技能之象徵。宋代玉臥犬之例，見J.Rawson, 《Chinese Jade from the Neolithic to the Qing》, 倫敦, 1995年, 頁336, 圖版26:10; 另見北京故宮博物院藏一件青玉坐犬, 著錄於《故宮博物院藏文物珍品大系: 玉器(下)》, 上海, 1995年, 編號86。

滿人入關後，清宮因秋獮行獵之需，於內務府設養狗處，專職飼養。此件臥犬造型及雕工與前朝作品有別，其耳朵、尾巴毛髮及頸部項圈刻畫細緻，其細節部分與郎世寧所作宮廷繪畫中的獵犬極為相似，見北京故宮博物院藏清郎世寧畫十俊犬驀空鵲圖，其中臥犬形態與本品雷同，見《郎世寧畫》，卷二，北京，1936年，編號17及20；十俊犬中有九隻俱繪入艾啟蒙之「十俊犬」冊，現藏於北京故宮博物院，見E.S.Rawski 及J.Rawson, 《China: The Three Emperors 1662 - 1795》, 倫敦, 2005年, 頁188-189, 編號84。

倫敦邦瀚斯曾售出十八世紀青白玉雕臥犬一例，2010年5月13日，拍品編號11。



(detail)



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

The white jade parfumier is exquisitely carved in openwork with multiple layers creating a continuous idyllic scene, which would have resonated with the literati and Imperial Court. The visual effect is heightened by the contrast of the white jade with the rich blue lapis lazuli framing the scene, reminiscent of porcelain reserve-decorated blue and white scholarly vessels. The combination of jade and lapis lazuli is very rare; however, compare a related longer pale green jade reticulated incense holder similarly adorned with lapis lazuli base and cover, Qing dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, p.241, pl.200. See also a pair of white jade horses with lapis lazuli rockwork, Qianlong, which was sold at Sotheby's Hong Kong, 10 April 2006, lot 1768; and a small lapis lazuli boulder on a white jade stand, 18th century, which was sold at Christie's New York, 22 March 2012, lot 1209.

THE PROPERTY OF A GENTLEMAN 紳士藏品

41

A FINE AND RARE WHITE JADE AND LAPIS LAZULI RETICULATED PARFUMIER

Qianlong/Jiaqing

The cylindrical body superbly carved in openwork from a single piece of attractive white jade stone with a continuous scene of a servant fanning the flames of a stove to warm a steaming teapot, the wisp ascending towards a crane in flight, set within a rocky pine grove enclosing a colonnaded dwelling where a scholar watches a boy filling a cup with water from a rushing mountain stream, the lapis lazuli base raised on five carved feet, the jade surmounted by a lapis lazuli rim. 7.4cm (2 7/8in) diam.

HK\$250,000 - 350,000

US\$32,000 - 45,000

清乾隆/嘉慶 白玉嵌青金石鏤雕烹茶圖香薰

Provenance:

Sold in our London Rooms, 7 November 2013, lot 138
A distinguished Asian private collection

來源：

倫敦邦瀚斯，2013年11月7日，拍品編號138
重要亞洲私人收藏

白玉玉質。圓身，直壁，嵌以青金石蓋及底，下承三足。器身以浮雕及鏤雕技法，雕老者於山林間，旁兩童子煮水烹茶。畫面佈局嚴正，雕工細膩，極具畫意。所嵌青金石碧藍如雲霄，金斑隱現，於溫潤白玉相配相得益彰，為清宮香器佳作。

焚香傳統自漢代則有之，至六朝時期，受佛教影響，更出現不同造型香薰。至宋代，香道更成士大夫雅事之一。清宮香事更加頻繁，不論典禮祭祀或燕居消遣都需要用香，此時宮廷香具之更是繁複多樣。

清宮玉雕香薰傳世品中，以青金石作口及底鑲嵌者非常少見。北京故宮博物院清宮舊藏一對青玉人物香筒亦採用此工藝，可作比較，見《故宮博物院藏品大系：玉器編8清代玉器》，北京，2011年，頁241，編號200；另見蘇富比香港曾售出一件清乾隆白玉嵌青金石雙馬擺件，2006年4月10日，拍品編號1768。紐約佳士得亦售出一件十八世紀青金石配白玉座山子，2012年3月22日，拍品編號1209。





42

A FINE VERY PALE GREENISH-WHITE JADE INCENSE BURNER AND COVER

Late Qing Dynasty

Exquisitely carved in the form of a lobed flower composed of six barbed petals, rising from four bracket feet to an everted rim intricately decorated in openwork with scrolling foliage issuing two radiating lotus blooms at each side forming a pair of pierced handles suspending loose rings, the domed cover delicately carved in the form of floral petals encircling a reticulated globular knob, the translucent stone of greenish-white tone with tiny speckled inclusions.

11.2cm (4 1/2in) wide (2).

HK\$60,000 - 80,000
US\$7,700 - 10,000

清晚期 痕都斯坦式青白玉雕活環香薰

The master carver chose to display the fine translucent quality of the jade stone as the principal element, enhanced by the graceful lobed lotus form, and elevated by the openwork carved classic scroll and lotus blossom design restricted to the borders and handles – displaying both the superb jade stone and technical craftsmanship of the carver. The present lot with its delicate thin walls, lobed form and elaborate design, shows the distinct influence of Mughal jades on Chinese jade carving. This was very much due to the favour shown

by the Qianlong Emperor to such jades which he termed ‘Hindustan’ jades; see for example a Mughal jade lobed bowl and two Mughal jade lobed boxes and covers, in the National Palace Museum, Taipei, illustrated by Teng Shu-p’ing, *Exquisite Beauty - Islamic Jades*, Taipei, 2007, nos.60 and 125-126.

Compare a related white jade incense burner and cover, Qing dynasty, illustrated by R.Keverne, ed., *Jade*, London, 1995, p.184, fig.140 (right); and see also a related pale green-white jade incense burner and cover, 19th century, in the Fogg Art Museum, Harvard University, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch’ing*, New York, 1980, p.177, no.151.

白玉偏青。胎薄體輕，蓋、器身呈花瓣形，鏤空蓋鈕，下承四足。口沿鏤空雕萼苻紋一周，器身飾雙耳，上配活環。此香薰仿痕式玉雕。乾隆皇帝曾對伊斯蘭玉器厚愛，並將其統稱為「痕都斯坦玉」，從清宮檔案可知，至乾隆晚年，眾多帶有伊斯蘭風格的玉器，成為官員進貢首選。在這樣的市場需求下，中國玉工亦熱衷吸收伊斯蘭風格，對十八世紀晚期至十九世紀的玉器風格長生變化。進貢至清宮痕玉之例，可見台北國立故宮博物院所藏三件痕玉香薰，《國色天香：伊斯蘭玉器》，台北，2007年，編號60及125，126。

另見一例，著錄於R.Keverne, 《Jade》，倫敦，1995年，頁184，圖140（右）；以及哈佛大學福格藝術博物館藏一件十九世紀痕式青玉雕香薰，見J.C.Y.Watt, 《Chinese Jades from Han to Ch’ing》，紐約，1980年，頁177，編號151。

**A VERY FINE WHITE AND RUSSET JADE
'CRANE AND LOTUS' PENDANT**

Qianlong

The smoothly polished white stone of a rounded rectangular form, elaborately carved in openwork with a perching crane amidst dense clusters of leafy branches issuing lotus blossoms and leaves, the reverse worked as two large open lotus leaves highlighted with attractive russet inclusions.

4.1cm (1 1/2in) long

HK\$300,000 - 400,000

US\$38,000 - 51,000

清乾隆 白玉鏤雕一品連科佩

Provenance:

O.J.R. Allen Collection, acquired from Chinese Arts and Crafts (HK) Ltd. on 28 February 1978
Marchant Ltd., London

Published and Illustrated:

Marchant Ltd., *Chinese Jades from the Mr O.J.R. Allen Collection*, London, 2013, no.30

來源：

O.J.R. Allen舊藏，1978年2月28日購於中藝（香港）有限公司倫敦古董商Marchant Ltd.

出版及著錄：

Marchant Ltd.，《O.J.R. Allen Collection先生藏中國玉器》，倫敦，2013年，編號30

Compare a related white and russet jade pendant carved with the 'Three Friends of Winter', Kangxi, illustrated by T.Fok, *The Splendour of Jade: The Songzhutang Collection of Jade*, Hong Kong, 2011, no.97; see also another related pendant, carved with fish and lotus, illustrated by Yang Li Juan, *The Deep Affection for Jade*, The ROC Society of Art Collectors, Taiwan, 1992, no.141.

The openwork technique demonstrated in the present lot as well as the design of crane and lotus may have been inspired by jade finials and plaques of the Yuan dynasty carved with birds amongst lotus, such as the ones illustrated in *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasty*, Beijing, 2011, p.242, no.279; and in *Shanghai Museum Ancient Chinese Jade Gallery*, Shanghai, p.36 (bottom).

The combination of crane, *yipin niao* and lotus, *lianhua*, forms the rebus *lianfeng yipin*, 'may you continuously be promoted to the first rank'.

白玉玉質，溫潤光澤，帶皮色。一面鏤雕一仙鶴立於荷葉上，背面保留玉皮，陰刻細線作葉脈。鶴象徵一品，又稱為「一品鳥」，於荷葉蓮花相配，寓意「一品連科」，頗具文人韻味。

類似以鏤雕工藝作佩者，見玉雕歲寒三友佩一例，著錄於霍滿棠，《韞玉生輝—松竹堂珍藏古玉》，香港，2011年，編號97；另見一例，雕刻工藝類似，著錄於楊麗娟，《濃情玉意》，中華民國文物藝術品收藏家協會，台灣，1992年，編號141。

此類以鏤雕工藝所雕玉亦多見於元代帽頂及爐頂玉雕件上，如北京故宮博物院藏一件元代青玉龜遊荷葉爐頂，《故宮博物院藏品大系：玉器編5唐宋遼金元》，北京，2011年，頁242，編號279；另見上海博物館藏一例，《上海博物館：中國古代玉器館》，上海，頁36。





44YΦ

**A RARE HARDSTONE-INLAID LACQUER
'ANTIQUES AND AUSPICIOUS FRUIT'
TABLE SCREEN**

Qianlong

The panel inlaid with a combination of jade, soapstone, stained wood and green-stained ivory plaques depicting an archaic *gu* vase containing leafy branches of *wannianqing* and lilies on a wood stand atop a wood stool, surrounded by a *ruyi* sceptre formed as a large *lingzhi* bearing smaller sprigs, attached with two tassels at the lower end, next to a simulated woven basket holding a finger citron, a peach and pomegranates, mounted in a wood frame and stand.

The panel 37.8cm x 27.8cm (15in x 11in)

HK\$300,000 - 500,000
US\$38,000 - 64,000

清乾隆 黃漆嵌百寶博古圖插屏

Provenance:

The Princess Mary, Princess Royal, Countess of Harewood (1897-1965), and by descent at Harewood House, Yorkshire
Christie's London, South Kensington,
Harewood: Collecting in the Royal Tradition,
5 December 2012, lot 570

來源：

瑪麗長公主，哈伍德伯爵夫人（1897-1965）舊藏
後由約克郡哈伍德莊園家族繼承
倫敦佳士得，南肯辛頓，「哈伍德莊園：皇家風範」專拍，2012年12月5日，拍品編號570

Opulent embellished lacquer panels such as the present lot utilising prized materials set onto lacquer surfaces, were used within the Imperial palaces as hanging panels, table screens raised on wood stands, and incorporated within furniture such as Imperial thrones and cabinets. See *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, nos.18, 19, 180, 182, and 183; and see also two related hanging panels in the Cui Yun Guan, Hall of Green Cloud, in the Forbidden City, illustrated *ibid.*, no.262. Such inlaid lacquer panels could have been made by the Imperial Workshops, *Zaobanchu*, or commissioned or given as Imperial tribute from workshops in Guangdong or Suzhou, see a related ivory-inlaid lacquer screen incorporated within a *zitan* screen and stand, Qianlong/Jiaqing, illustrated in *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, no.86. The decoration on the present screen is associated with several auspicious wishes. The combination of lily bulbs (*baihe* 百合) and nandina (*wannianqing* 萬年青) forms the rebus *hehe wannian* 和合萬年, which represents the blessing of 'ten thousand years of harmonious union'. Furthermore, when a finger citron, a peach and pomegranate appear together, they form a motif known as the 'Three Abundances', *sanduo* 三多, which symbolises longevity, blessings and many sons. These wishes are further reinforced by the *ruyi* sceptre, meaning 'as you wish' which incorporates the *lingzhi* fungus form, symbolising the wish for longevity.

See a related jade, ivory and hardstone inlaid lacquer panel, Qianlong, which was sold in our London Rooms, 15 May 2014, lot 373.

插屏邊框硬木製。屏心黃漆地，上以青玉、壽山石、象牙、軟木等百寶嵌博古歲朝圖，一花觚置於台几，花觚內插萬年青及百合各一枝，寓意「和合萬年」，花觚後置一籃，內盛佛手、荸薺、菱角、石榴，周邊以如意、瓜果相稱，古雅清新。

插屏在宮中普遍使用，種類多樣，大小不一，與此拍品同類大小的插屏，則多用於書桌或案頭陳設，既有實用功能，亦具觀賞性。百寶嵌製品設計原料繁多、加工複雜，需要多種工藝技巧相互配合，因此成為了明清宮廷中一種特殊的藝術門類。清宮中有一部分家具及插屏都採用了漆地嵌百寶工藝作為裝飾，見《故宮博物院藏文物珍品全集：明清家具（下）》，香港，2002年，編號18、19、180、182及183；另見北京故宮翠雲館內隔扇一側牆上所掛紫檀百寶嵌博古圖掛屏，紋飾與工藝均與本拍品相當，同著錄，編號262。此類嵌百寶工藝通常由宮廷內造辦處，或是蘇州及廣州作坊製作，類似一件清乾隆/嘉慶漆地嵌百寶插屏，見《清代廣東貢品》，香港，1987年，編號86。類似的博古圖或歲朝圖亦出現在其他嵌百寶用器上，如一件十八世紀嵌百寶漆盒，著錄於E.S.Rawski及J.Rawson，《China: The Three Emperors 1662 - 1795》，倫敦，2005年，編號289。倫敦邦翰斯曾售出一件十八世紀漆地嵌百寶博古圖掛屏，可資對比，2014年5月15日，拍品編號373。

A RARE YIXING GLOBULAR TEAPOT AND COVER

Qianlong seal mark, Qing Dynasty

Finely potted with an elegant proportion rendering smooth flowing curves rising from a recessed foot to a domed cover surmounted by a compressed globular knob, the gently curved spout set opposite a C-shaped handle, the stoneware of rich reddish-brown colour, the base impressed with the seal mark.

22cm (8 5/8in) wide (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

清 紫泥光素蓮子壺 陽文「大清乾隆年製」印款

Compare the shape of the present lot to a black-lacquered Yixing teapot, Qianlong mark and period, in the Palace Museum, Beijing, where the short gently curved spout as well as the C-shaped handle with a slightly flaring tail are similar in style, see *The Complete Collection of Treasures of the Palace Museum: Purple Sandy Ware*, Shanghai, 2008, p.33, pl.26. See another similar Yixing teapot made by Pan Qianrong (b.1756) in the Art Museum of the Chinese University of Hong Kong, illustrated by Gu Jingzhou, *Yixing zisha zhenshang*, Hong Kong, 1992, no.062.

壺砂質溫潤細膩，造型簡樸，骨肉均勻，素面素心，然工藝嫺熟，為紫砂光素造型中一件佳例。蓮子最早流行於明崇禎年間，其流、把線條過度如行雲流水，整體視覺非常勻稱。壺把低端帶垂耳，為蓮子壺特徵之一。參看故宮博物院一件清乾隆黑漆描金吉慶有餘紋壺，器形與此壺類似，見《故宮博物院藏文物珍品大系：紫砂器》，上海，2008年，頁33，圖26。參看香港中文大學文物館藏一件潘虔榮製蓮子大壺，形制與本壺相似，見顧景舟，《宜興紫砂珍賞》，香港，1992年，圖062。





46^Y

A RARE CHENXIANG-WOOD BRUSH AND COVER

Mid-Qing Dynasty

The slender handle expertly carved in openwork with designs of *ruyi* between the upper portion carved with upright plantain-leaves and beaded lappets around the baluster lower portion terminating with a lotus bud, the cover similarly decorated with beaded lappets and crowned by a lotus-bud finial, the richly-grained wood of dark-chocolate brown tone, Japanese box and cover.

17.6cm (6 7/8in) long. (4).

HK\$200,000 - 300,000

US\$26,000 - 38,000

清中期 沉香木雕如意蓮瓣紋管毫筆

The brush, used by the literati for both writing calligraphy and painting, was considered one of the 'four treasures of the scholarly studio' together with ink, inkstone and paper. This fundamental tool was the means by which the literati survived and was vital for their livelihoods as much as the hoe or plough was to the farmer; a fact encapsulated by the literati themselves when they often described their work as 'farming with the brush' (*bi geng* 筆耕). As the most important tool of the literati, the brush joined the ranks of ceramics, jades, bamboo and carved lacquer, to become works of art in their own right for appreciation and collecting.

The form of the present lot, however, is extremely rare as it is not typical of the literati style of the Jiangnan area, but rather relates much closely in style to the Tibetan *vajra*, encapsulating the multi-cultural nature of the vast Qing empire. *Vajra* (Sanskrit for 'diamond'

and 'thunderbolt') sceptres were ritual objects used in Himalayan Buddhist liturgy to symbolise the properties of both the diamond for its indestructibility, and thunderbolt for its powerful force. Following the Qing Empire's expansion of its rule to Tibet in 1720, the Manchu rulers sought to strengthen their legitimacy through religious ties with the Dalai Lama, resulting in a flourishing of Tibetan Buddhism - and Tibetan Buddhist ritual objects - at the Qing Court. Compare a yellow jade pestle, Qing dynasty, of related form, illustrated in *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2011, p.267, no.270.

The use of precious *Chenxiangmu* (lignaloos), which is a rare and fragrant wood, also serves to show that this would have been a particularly treasured object made for a high ranking official or a member of the Qing Court.

筆、墨、紙、硯被稱為「文房四寶」，是中國獨特的文書用具。筆作為主要的書寫、繪畫工具，在中國古代社會生活中具有不可缺少的重要作用，以筆代耕更是文人墨客謀生手段之一。中國製筆有悠久歷史，明清時期製筆工藝達到高峰，其製作數量及質量都超過前朝，在製筆、選料、筆管質地以及裝飾工藝上都出現很大發展。

木管筆大多都以貴重木料製成，以沉香木製作者更為少見。此筆裝飾工藝特殊，以浮雕及鏤雕技法於筆管雕蓮瓣、蕉葉、瓔珞等紋飾，形制類似於藏傳佛教之金剛杵。清朝自1720年後開始在西藏駐軍，並設置駐藏大臣以統治西藏地區，到十八世紀末清朝在西藏的權威達到頂峰。皇帝亦通過宗教信仰以鞏固其權威，因此宮廷中出現眾多與佛法祭祀有關的用具，如北京故宮博物院藏一件黃玉杵，形制於此筆管類似，見《故宮博物院藏品大系：玉器編9清代玉器》，北京，2011年，頁267，編號270。

A VERY FINE BOXWOOD RUYI SCEPTRE

Qianlong

The elegantly curved shaft carved in low relief with a pair of cranes perching below a gnarled pine tree and scrolling clouds, all above a key-fret border, extending to a *ruyi*-shaped head delicately carved with a *shou* character at the centre encircled by three scrolling lotus blossoms below a swastika symbol, all below a bat in flight, the wood patinated to a warm chestnut tone, box.

43.8 (17 1/8in) long (2).

HK\$250,000 - 350,000**US\$32,000 - 45,000**

清乾隆 黃楊木雕松鶴萬壽如意

Provenance:

Hugh Moss Ltd., London

Sotheby's Hong Kong, Water, Pine and Stone Retreat Collection:

Scholarly Art, 8 October 2010, Lot 2195

來源：

Hugh Moss有限公司，倫敦

香港蘇富比，《水松石山房珍藏：文人藝術》，2010年10月8日，
拍品編號2195

The present *ruyi* sceptre is a particularly refined example notable in its elegant shaft with the poetically curved outlines, as well as the meticulous and crisp relief carving conveying the high level of craftsmanship achieved in the 18th century. The Qianlong Emperor highly rated *ruyi* sceptres as auspicious gifts, as attested in the *Guo chao gong shi*, which records that the Qianlong Emperor's mother received one hundred and eight *ruyi* sceptres for her sixtieth birthday. Sceptres were made in various prized materials including jade, wood, hardstones, lacquer, bronze and cloisonné enamels.

The sceptre is rich with auspicious blessings; *ruyi* translates 'as you wish', and the form of the head, derived from the *lingzhi* fungus is associated with longevity, therefore symbolising the wishes for good fortune and longevity. The bat (*fu* 蝠), the *shou* medallion and the *ruyi*-head together represent the wishes of blessings, longevity and fulfillment of all wishes (*fushou ruyi* 福壽如意); while the bat and the swastika symbol (*wan* 萬) form the rebus for ten thousand blessings (*wanfu* 萬福) as 'swastika' is a pun for the word 'ten thousand'. Furthermore, cranes (*he* 鶴) and pine (*song* 松) symbolise the blessing for long life (*songhe tongchun* 松鶴同春). The exquisite skill and craftsmanship demonstrated in the present lot and the auspicious motifs suggest it was made for a special occasion, such as an Imperial birthday.

Compare a related bamboo-veneered *ruyi* sceptre with a *shou*-character motif on the head of the sceptre, Yongzheng/Qianlong, in the Palace Museum, Beijing, illustrated by E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662 - 1795*, London, 2005, no.274.

此如意木質柔韌細膩，且較同類者體量碩大，其柄作四個弧度彎曲，線條優美雅緻，配合如意首及柄部浮雕紋飾，更顯其溫婉大方。如意首雕纏枝蓮花及壽字，寓意「萬壽連延」，配合如意柄上青松及仙鶴紋飾，有「松鶴延年」之祝壽意義。

清代早中期是竹木雕刻工藝發展的高峰期，受乾隆皇帝對雕刻品「畫意」的追求，許多作品亦將繪畫技法運用到雕刻之中。如意在宮中經常被用作婚慶或者帝王賞賜之物，《國朝宮史》中亦有官員向孝聖憲皇后進貢如意的記載。清代地方官員進貢的木雕如意中，黃楊木如意更必不可少。

參看北京故宮博物院所藏一件清雍正/乾隆竹黃如意，其如意首亦雕有壽字紋，見E.S.Rawski及J.Rawson，《China: The Three Emperors 1662 - 1795》，倫敦，2005年，編號274。



AN IMPORTANT EUROPEAN PRIVATE
COLLECTION OF EXCEPTIONAL
RHINOCEROS HORN CARVINGS

LOTS 48 - 53







(two views)

48^Y

**AN EXCEPTIONALLY RARE RHINOCEROS HORN
'BOYS AND GOAT' LIBATION CUP**

17th/18th century

Exquisitely carved as a naturalistic large lotus leaf flaring towards the rim to form a deep vessel, the exterior further carved with smaller leafy branches of lotus bud and lotus leaves, all borne on long stems grasped by two men with one man sitting on a recumbent goat and the other accompanied by a boy, the horn of an attractive rich honey tone darkening to a warm dark brown tone towards the bottom.

17.5cm (7in) wide

HK\$500,000 - 800,000

US\$64,000 - 100,000

十七/十八世紀 犀角雕童子騎羊圖杯

Provenance:

P.D. Krolik, prior to February 1970 on loan to the Leicester Museum and Art Gallery
Sotheby's London, 24 February 1970, lot 70
An important European private collection, and thence by descent

Published and Illustrated:

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.74-75, pl.41

來源：

P.D.Krolik收藏，於1970年二月之前曾借展於萊斯特博物館和藝術畫廊倫敦蘇富比，1970年2月24日，拍品編號70
重要歐洲私人收藏，後由家族繼承

出版及著錄：

J.Chapman，《中國犀角雕刻藝術》，倫敦，1999年，頁74-75，圖41



The present cup is exceptionally rare in belonging to a very small group termed 'caryatid cups' in rhinoceros horn libation cups in which the cup is held aloft by a human or animal figure. According to J.Chapman, this very small group numbers only four known libation cups, including the present lot; see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.74-75, pl.41. Of the other three known examples, two are illustrated by J.Chapman, *ibid.*, pp.73-74, pls.39-40, the first from the Marcel Lorber collection, in the Israel Museum, Jerusalem, and the second in the Van Veen collection, Holland.

This outstanding work of art would have required a complex and challenging craftsmanship, demonstrated in the master carver subtly linking the stem of the lowest part of the lotus leaf to the back of the man's head in order to provide strength and support, while ingeniously arranging his right hand to grasp the narrow stem of the leaf so that the linkage would not appear to be noticeable. The naturalistic carvings of the lotus leaves and figures in various levels of relief further display the technical virtuosity of the carver, conveying a sense of sophistication and liveliness, achieving what could be described as a masterpiece of rhinoceros horn carving. The word lotus is a pun for 'continuous' (*lian* 連) and the boy is a symbol for a wish for a son; together, they represent the blessing of continuously giving birth to distinguished sons (*liansheng guizi* 連生貴子). Moreover, the goat represents the spirit or birth of light and life as a homophone of *yang* 陽 at the same time is also a symbol of filial piety.

此作品由亞洲犀角雕成。杯身以一大片蓮葉為杯的主體，杯身浮雕飾以蓮花和細葉，下部分以透雕手法雕成，蓮葉莖分別由兩個人物手持，其中一個人物騎著屈膝小羊，另一人物旁邊飾一童子，姿態不一，活潑生動。此犀角色澤光潤細膩，雕工精細，造型優美。要雕成此杯所需工藝非常繁複且極具難度，匠人巧妙地把蓮葉最底下的葉莖和其中一人物的頭後部連接起來，以提供足夠的力度來支撐和平衡整件作品，同時又機巧地安排該人物的右手抓住另一葉莖，整體呈現自然，使得連接的部分不那麼顯而易見，匠工嫺熟高超的技藝可見一斑。此外，此杯以浮雕及透雕工藝雕畫出的蓮葉葉脈細緻，人物栩栩如生，是犀角工匠高手的傑作。

類似於本作品的犀角杯非常罕見，屬於為數極少的一組被稱為「人像柱杯」的犀角杯，杯身通常以飾在下部分的人物或動物高舉。根據 Jan Chapman 的說法，此類犀角杯已知的傳世品只有四件，包括本拍品，見 Jan Chapman 著，《中國犀角雕刻藝術》，倫敦，1999 年，頁 74-75，圖 41；其餘三件中有兩件也著錄在同書中，見頁 73-74，圖 39-40，一件為 Marcel Lorber 舊藏，現藏於耶路撒冷以色列博物館；另一件為荷蘭 Van Veen 收藏。此杯亦富含吉祥寓意。蓮與連同音，因此童子持蓮有「連生貴子」、「多子多孫」的寓意。羊又與陽字諧音，所以羊被賦予光明、吉祥等寓意。此外，小羊有屈膝求乳的形態，被儒家認為是一種至親至孝的象徵。

49^Y

**A VERY RARE RHINOCEROS HORN 'ODE TO THE RED CLIFFS'
CARVING OF FIGURES IN A SAMPAN**

17th/18th century

The long boat deftly carved in openwork with a leisurely scene depicting the poet Su Dongpo and his two guests seated in the cabin gazing into the far distance, surrounded by a table scattered with cups, chopsticks, and tiny rice steamers, the other end of the boat carved with a young servant boiling tea and a boatman rowing the sampan, the horn of a dark amber tone with traces of cinnabar lacquer.

13cm (5in) long

HK\$140,000 - 160,000

US\$18,000 - 20,000

十七/十八世紀 犀角雕赤壁泛舟擺件

Provenance:

An important European private collection, and thence by descent

Published and Illustrated:

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.110-111, pl.106

來源：

重要歐洲私人收藏，後由家族繼承

出版及著錄：

J.Chapman · 《中國犀角雕刻藝術》，倫敦，1999年，頁110-111，圖106

Most rhinoceros horn carvings are made into cups and vessels, and very rarely are they carved as works of art made for other purposes or simply to be admired. This playful piece of carving masterfully captures the naturalistic postures and facial expressions of the five figures, delightfully conveying a sense of dynamism and liveliness emanating from the figures even as they are carved sitting still within the boat. The subject matter commemorates the work of the renowned poet Su Shi (1037-1101) and his most celebrated poem 'Ode to the Red Cliffs', which refers to the visits to the scenic site of the Red Cliffs by Su Shi with his companions Huang Tingjian and the monk Foyin. This image of the poet travelling in a boat with his companions was very popular during the Ming and Qing dynasties, and was frequently used as decoration on various media including porcelain, jade and rhinoceros horn. However, whilst other depictions of episodes from the 'Ode to the Red Cliffs' are known in rhinoceros horn carvings, these are found only as relief decoration on libation cups and not in the round as the present lot; see J.Chapman, *ibid.*, pp.210-212, pls.289-291; and T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, nos.130 and 132-133, and 137.

No other similar examples appear to have been published; compare however related rhinoceros horn carvings of Zhang Qian in a boat, late Ming dynasty, in 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, nos.118-120 and 122; and see another related example, 17th/18th century, which was sold at Christie's Hong Kong, 30 November 2011, lot 2913.

此舟以犀角雕成。舟上圍坐著蘇東坡，其左邊為黃庭堅，右邊為佛印和尚，三人邊品茶香，邊昂首觀賞遠處景色。船尾有一家僕煮茗，旁邊有一艚公搖槳。船上桌案上茶杯、飯碗、筷子羅列。三人嘴角微微上揚，神情輕鬆自在。此作品造型小巧精細，採用浮雕、透雕、圓雕等工藝，人物神態及體態逼真生動，充滿活力，匠心獨運，饒有佳趣。此外，犀角多數被雕製成杯子及其他器皿，甚少被雕刻成用以觀賞的陳設器或其他用途的作品，本拍品實屬難得一見的珍品。此作品所雕畫的是北宋著名詩人蘇軾(1037-1101)所著《赤壁賦》中其與黃庭堅、佛印和尚泛舟遊赤壁的情景。「蘇東坡夜遊赤壁」在明清兩代是雕刻藝術家常用之題材，亦常見於以其他材料製成的作品上，包括瓷器、玉器、犀角杯等。雖為犀角雕常見題材，但傳世品中只有見過以浮雕手法雕製成的犀角杯，從未見於類似於本拍品的圓雕作品上，相關例子可參考J.Chapman，〈《中國犀角雕刻藝術》〉，倫敦，1999年，頁210-212，圖289-291；亦參看霍滿堂著，〈《中國犀角雕刻珍賞》〉，香港，1999年，圖130，132-133及137。

同一題材的犀角圓雕作品目前僅此一例。其他題材之圓雕作品可參考北京故宮博物館藏清宮舊藏幾件明晚期犀角雕仙人乘槎杯，見《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，圖118-120及122。亦參考香港佳士得售一件十七/十八世紀的例子，2011年11月30日，拍品編號2913。



50^Y

AN ARCHAISTIC RHINOCEROS HORN RHYTON CUP

17th/18th century

The elegantly proportioned vessel in the form of a ewer, supported on a spreading foot, the deep sides flaring towards the everted rim encircled by a single band of confronted mythical beasts, deftly carved in high relief with three sinuous chilong clambering up the handle and the rim, the material of rich dark amber tone.

13cm (5in) high

HK\$200,000 - 300,000

US\$26,000 - 38,000

十七/十八世紀 犀角雕仿古饕餮紋螭龍耳杯

Provenance:

An important European private collection, and thence by descent

Published and Illustrated:

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.150-151, pl.181

來源：

重要歐洲私人收藏，後由家族繼承

出版及著錄：

J.Chapman, 《中國犀角雕刻藝術》，倫敦，1999年，頁150-151，圖181

The present libation cup is inspired in form by archaic bronze ritual wine vessels, *zhi*, but differs in having a spout and handle. It is very rare to find a rhinoceros horn libation cup of similar form; compare however a similarly shaped pale green jade cup, carved with a high-relief *chilong* handle and a single band of archaistic motif, 17th/18th century, formerly in the collection of Somerset de Chair, which was sold in these Rooms, 27 November 2014, lot 11. The archaic influence is further reinforced by the low-relief border carved with stylised confronted dragons; for related decoration of such archaistic dragons see a rhinoceros horn ewer and cover, by Bao Tiancheng, late Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.117. The superb quality of the horn and unusual natural 'wave' patterns were prized by the master carver who chose to display them by restricting the carving to the general archaistic form, the narrow low-relief border and high-relief handle.

A related but much smaller archaistic rhinoceros horn libation cup, *gu*, 17th/18th century (7.4cm high), was sold in our London Rooms, 11 May 2017, lot 302.

杯以犀角雕成。器口微敞，口部一側翻捲成流，腹部微鼓，頸較細，頸部淺浮雕仿古龍紋，橢圓形高圈足。器身一側鏤雕杯耳，幾隻螭龍盤繞杯耳至口沿，犀角質地瑩潤，線條優美，整體造型和紋飾皆具仿古意境。此外，此犀角本身的色澤和波浪紋肌理十分精良且珍罕，為犀角雕刻家所追捧的質料，因此簡潔的設計更突出了犀角的自然美態，恰到好處地烘托了本器的古樸秀雅。此杯器型源自商周用來盛酒的青銅觶，經改良後口沿一側雕刻成流，並且在器身飾杯柄。同類器型的犀角杯極其罕見，類似於本器器型可參考一件十七/十八世紀青白玉勾雲紋螭龍耳觥，為英國Somerset de Chair先生舊藏，後售於香港邦瀚斯，2014年11月27日，拍品編號11。頸部的淺浮雕龍紋進一步強調了此杯的仿古意境，同樣飾有類似龍紋之犀角雕，可參考北京故宮博物院藏一件明晚期由鮑天成雕製的犀角雕雙螭紋執壺，見《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，編號117。

另有一件十七/十八世紀犀角仿古饕餮紋螭龍柄觚可資比較，形制比本器小，售於倫敦邦瀚斯，2017年5月11日，拍品編號302。



51 Y

**A VERY RARE RHINOCEROS HORN 'ZHANG QIAN IN A RAFT'
POURING VESSEL**

17th/18th century

Naturalistically carved as a long hollow log raft tapering at the prow into a spout, elaborately carved in high relief at the centre of the raft with the figure Zhang Qian seated amidst dense branches of flowers and peaches, the figure holding a book in his right hand, all above whirling waves meticulously carved in low relief on the underside, the horn of an attractive dark amber tone.

21cm (8 1/4in) long

HK\$500,000 - 800,000

US\$64,000 - 100,000

十七/十八世紀 犀角雕張騫乘槎水注

Provenance:

An important European private collection, and thence by descent

Illustrated:

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.79-80, pl.50

來源：

重要歐洲私人收藏，後由家族繼承

出版及著錄：

J.Chapman，〈中國犀角雕刻藝術〉，倫敦，1999年，頁79-80，圖50



This type of 'raft' vessel is one of the most challenging rhinoceros horn carvings, which would have been carved from the thick skirt of the horn on the shorter curve with pieces of solid horn carefully scooped out below the figure while a small pillar is precisely retained to support the bridge on which Zhang Qian sits. The tip is pierced into a spout, which suggests that these vessels would have been used as wine containers or water droppers. Together with the elaborate reticulated carvings of the branches and the swirling waves underneath, it would have required scrupulous attention to detail and masterful craftsmanship from the carver; for a discussion of these raft vessels, see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.77-80.

The present lot depicts the story of the Han dynasty statesman, traveller and explorer Zhang Qian, floating down the Yangtze river in a boat to explore the Western Regions, *Xiyu* 西域, and later playing an integral role in establishing an east-west route opening China to the world of commercial trade and major trade routes such as the renowned Silk Road.

This 'Zhang Qian on a raft' pouring vessel belongs to a small group of rhinoceros horn carvings, which are similar in the general form of a hollowed log but with variations in the appearance of the raft and depictions of Zhang Qian who variously holds a book, a *ruyi* sceptre, a lotus and a fly whisk. Examples of these Zhang Qian raft vessels are held in important museums and private collections including: one in the National Palace Museum, Taipei, included in the exhibition *Jiangxin yu xiangong. Ming Qing diaoke zhan (Uncanny Ingenuity and Celestial Feats: The Carvings of Ming and Qing Dynasties)*, Taipei, 2011, no.30; three in 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, nos.118-120; four in the Chester Beatty Library, Dublin, with one illustrated by J.Chapman, *ibid.*, pl.47; one in the Shanghai Museum and another in the collection of Harvard University Art Museum, illustrated by T.Fok in *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, nos.70 and 71; and two others in private collections, illustrated by T.Fok, *ibid.*, nos.73 and 74.

This very special group of rhinoceros horn carvings may have been inspired by the well-known silver example formerly in the collection of Lady David, inscribed with a poem and artist's seal Bishan denoting Zhu Bishan, a silversmith active during the 14th century, illustrated in *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, Cleveland Museum of Art, 1968, no.37.

A larger rhinoceros horn log-raft with a similar carving of Zhang Qian, by You Tong, late Ming dynasty, was sold at Sotheby's Hong Kong, 8 April 2014, lot 3014; and another example, 17th/18th century, was sold at Christie's Hong Kong, 30 November 2011, lot 2913.



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

此件張騫乘槎水注依犀角的斜剖面雕成，形如古木中空。槎首有流，槎後透雕有不同花卉交相掩映，一長髯仙人手持書本，倚坐於花木間，神情閒適，末端掏空形成一圓洞，槎底刻細緻水浪紋，層次分明。此器採用圓雕、透雕等技法，構思巧妙，以有限的材質塑造出豐富的形象，且打磨精細，極具匠心，是犀角雕中的傑作。

此類槎器為犀角雕刻中極具挑戰性的一組，工匠需將整枚犀角橫切面內部掏空，使飲料能通過槎尖流出，同時槎後方需保留一小柱犀角以作支撐張騫所坐的橋樑，雕刻技術需精準無比，假如比例不合而導致歪曲，往往前功盡廢，可見工匠的工藝及經驗累積需極佳。有關此類槎器的製作論述，可參閱J.Chapman, 《中國犀角雕刻藝術》，倫敦，1999年，圖77-80。

張騫為西漢時期的旅行家、外交家及探險家。漢武帝時期，為了在國際上削弱匈奴的勢力而有了張騫出使西域的故事。此作品正描述了張騫乘槎渡長江經過西域各國而前往西亞、北非乃至歐洲，大大促進了中西之間的經濟及文化交流，其中尤以開通「絲綢之路」最為著名。

此類張騫乘槎器應屬一組為數不多而專門特製的犀角雕，雕琢手法類似，均把內部掏空，唯張騫形象不一，有手持書本、如意或蓮花等。相關例子現藏於重要博物館及私人收藏，見台北國立故宮博物院藏一例，《匠心與仙工：明清雕刻展·象牙犀角篇》，台北，2011年，編號30；另見北京故宮博物院藏清宮舊藏三例，《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，編號118-120；另外愛爾蘭都柏林查士特圖書館亦藏四件，其中一件著錄於J.Chapman, 《中國犀角雕刻藝術》，倫敦，1999年，圖47；上海博物館和美國哈佛藝術博物館均藏一例，著錄於霍滿堂, 《中國犀角雕刻珍賞》，香港，1999年，圖70及71，另見私人收藏二例，見同上，編號73及74。





(two views)

52^Y

**A VERY FINE RHINOCEROS HORN 'YU QIAO GENG DU'
LIBATION CUP**

17th/18th century

Of conical form, superbly carved with a continuous riverscape consisting of a fisherman and a woodcutter seated beside a swiftly flowing river while a scholar studies inside a pavilion on the other side of the river, above a farmer carrying a hoe crossing a bridge, all amidst meticulously carved gnarled pine and *wutong* trees with the pine tree trunks forming an openwork handle on one side of the horn, the horn of a rich toffee tone.

16.5cm (6 1/2in) wide

HK\$400,000 - 600,000
US\$51,000 - 77,000

十七/十八世紀 犀角雕漁樵耕讀圖杯

Provenance:

An important European private collection, and thence by descent

Published and Illustrated:

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.202 and 204, pl.279

來源：

重要歐洲私人收藏，後由家族繼承

出版及著錄：

J.Chapman, 《中國犀角雕刻藝術》，倫敦，1999年，頁202及204，圖279



The present cup depicts a continuous landscape with a fisherman, woodcutter, farmer and scholar, representing the 'Four Noble Occupations' which comprise the Chinese four-layered traditional social structure. While this subject matter was much favoured during the Ming and Qing dynasties, also appearing in other media including paintings, porcelain and jade carvings, it is very rarely found in rhinoceros horn carving; compare, however, a related smaller rhinoceros horn libation cup, 18th century, carved with only two of the 'Four Noble Occupations', the fisherman and woodcutter, which was sold at Sotheby's London, 14 November 2000, lot 35.

The complex decoration on the present lot, employing both elaborate openwork technique as well as meticulous relief carving in various levels, is strikingly sophisticated and successfully conveys a sense of liveliness, demonstrating the virtuosity of the master carver.

此杯以犀角雕成，敞口斂足。外壁雕漁樵耕讀圖。背景為河崖山景，崖頂雲霧瀰漫，林木處處。兩棵蒼勁有力的松樹和柏樹立於杯側，巧妙地形成杯柄。樵夫背挑柴擔和漁夫在岸邊樹下休息，隔岸亭中一書生正在閱讀，河上竹木橋上有一農夫荷鋤出耕，橋下溪水激流，顯出一派太平祥和的景象。此作品採用高浮雕、淺浮雕和透雕技法，刻工高超，刀法精絕，紋理細密，構圖嚴謹，整體展出犀角雕刻的藝術魅力。

漁樵耕讀指的是漁夫、樵夫、農夫與書生，是中國農耕社會四個比較重要的職業，代表了中國古代勞動人民的基本生活方式，為明清時期常見紋飾之一，亦為官宦用來表示退隱後生活的象徵。此題材亦見於其他材料製成的作品包括畫作、瓷器和玉雕等，但甚少見於犀角雕作品上，可見本品之珍罕。倫敦蘇富比曾售出一件十八世紀犀角漁樵圖杯可資比較，2000年11月14日，拍品編號35。



(two views)

53 YΦ

A VERY RARE RHINOCEROS HORN 'LOTUS LEAF' LIBATION CUP

Qianlong four-character mark and probably of the period. Superbly carved in the form of an open upturned lotus leaf curling at the edges to form a deep vessel, supported on five spreading feet, the horn of a gold-honey tone, ivory stand.
10.8cm (4 1/4in) wide (2).

HK\$350,000 - 400,000

US\$45,000 - 51,000

或清乾隆 犀角雕荷葉式菱口五足杯
「乾隆年製」楷書款

Provenance:

An important European private collection, and thence by descent

Published and Illustrated:

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.147, 242, and 244, pls.171 and 357

來源：

重要歐洲私人收藏，後由家族繼承

出版及著錄：

J.Chapman, 《中國犀角雕刻藝術》，倫敦，1999年，頁147，242及244，圖171及357

It is extremely rare to find an undecorated rhinoceros horn cup with the same shape as the present lot. This charming and delightful cup displays an outstanding craftsmanship, as the undulating and smoothly curved frilled edges were created in the process of softening and manipulating the horn into the naturalistic shape, elevated on the five deftly carved feet, conveying a sense of both elegance and vitality. The master carver in leaving the horn surface polished yet undecorated emphasised the pure form and natural quality of the horn.

J.Chapman in *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.242-243, when discussing the present lot, states the following: 'Notice that the seal is framed all around in a double line in the same way as occurs in porcelains of the period'. The author goes on to say that 'the five-footed bowl is almost certainly a copy of a jade piece and shows the ultra-sophisticated taste of Qianlong'. Compare a related white jade lotus-leaf shaped washer, Qianlong, illustrated in *Classics of the Forbidden City: Scholar's Paraphernalia*, Beijing, 2009, pp.104-105, no.90.

There are very few Qianlong marked rhinoceros horn carvings; compare two libation cups in the National Palace Museum, Taipei, and a brush holder in the Van Veen Collection, Holland, which according to the author has a much less convincing mark, illustrated by J.Chapman, *ibid.*, pls.353-356.



此犀角八棱形菱口，深腹，下承五足，整器光素無紋，凸顯出犀角本身的質地紋理。底部陰刻「乾隆年製」雙方框楷書款。整器造型新穎但不失穩重大方，犀角作為珍貴的材料，得之者往往費盡心機，極盡雕鏤之工藝，然此杯表面不加雕刻，以天然為本，配合曲線優美的菱花口，更顯示其不俗品味。

J.Chapman在《中國犀角雕刻藝術》中談論及此杯時曾認為其底部所陰刻之雙方框四字款於當朝官窯瓷器底款類似，並認為其荷葉菱口造型應該是仿效宮中同式玉器而製作。見北京故宮博物院藏一件類似的荷葉式玉洗，著錄於《故宮經典：文房清供》，北京，2009年，頁104-105，編號90。

刻有乾隆款的犀角雕杯在傳世品中並不多見，台北國立故宮博物院藏兩例，另見荷蘭Van Veen收藏一例（作者疑似後加款），見J.Chpaman同著錄，圖353-356。



54^Y

**A RARE RHINOCEROS HORN
'LOTUS LEAF' LIBATION CUP**

17th/18th century

The furled lotus leaf cup carved in delicate detail with naturalistic veins running down the exterior, deftly depicting a toad and three snails under the rim issuing from long leafy meandering stems bearing lotus leaves, blooms and pods, the horn of honey-brown tone darkening towards the tip.

19cm (7 1/2in) long

HK\$80,000 - 120,000

US\$10,000 - 15,000

十七/十八世紀 犀角雕蓮花杯



Provenance:

Michael K.J. Heihs

Sotheby's London, 18 June 1998, lot 1710

A Hong Kong private collection

來源：

Michael K.J. Heihs收藏

倫敦蘇富比，1998年6月18日，拍品編號1710

香港私人收藏

Related rhinoceros horn libation cups utilising the full horn, with a primary flower or leaf borne on gnarled flowering branches, can be found in a number of variations: see a mallow-shaped libation cup, early Ming dynasty, in 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, pl.109; a cup carved with nandina and narcissus, in the Chester Beatty Library, and another carved with lotus leaf and water plants, in Snowhill Manor, Worcester; see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls.198 and 210; and see a cup with lotus and *chi*-dragon, in the Arthur M. Sackler Collection, and two others of lotus form, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pls.92 (17th century), 95 (early 19th century) and 96 (18th century).

The present lot is notable for the deft carving of the three-legged toad, which represents the auspicious wish for wealth as it often shown lured by a string of cash held by the Immortal Liu Hai; the seed-bearing lotus pod symbolises fertility, and the two elements combine for auspicious wishes, for wealth and sons.

Compare a related larger rhinoceros horn 'cranes' libation cup, 18th century, which was sold in our London Rooms, 6 November 2014, lot 416; and see also another related example of a rhinoceros horn 'lotus' libation cup, 17th century, which was sold at Christie's Paris, 14 December 2011, lot 206.

器身以整枚犀角雕成，以一大片蓮葉為杯的主體，再佈以數朵不同姿態的蓮花、蓮葉及蓮蓬，杯底透雕多枝蓮花枝，曲折通幽，越上杯口，杯口下雕一隻三足蟾蜍及三隻小蝸牛，極富動感。此作品採用透雕及浮雕等技法，刀工細緻，葉脈分明，顏色瑩潤似蜂蜜，是犀角雕中的佳作。古時劉海戲蟾蜍被視為吉祥的象徵，劉海騎在金蟾上，手中舞著一串錢，因此三足蟾蜍是財富的象徵。蓮蓬包含多顆蓮子，寓意多子多孫。

明代以降，工匠開始以整枚犀角隨形透雕成杯，多見以蓮花、玉蘭、荷葉等為主題製成各種文玩，大多風格古雅、工藝精湛。見北京故宮博物院清宮舊藏一件明早期犀角雕折枝葵花形杯，《故宮博物院珍藏文物珍品全集：竹木牙角雕刻》，香港，2002年，頁120，圖109；另見一犀角雕水仙花形杯，以及另一荷葉形杯，著錄於J.Chapman，《中國犀角雕刻藝術》，倫敦，1999年，圖198及210。見塞克樂舊藏一件與本品形制類似之犀角杯，以及另外兩件荷葉杯，著錄於霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖92（十七世紀），95（十九世紀早期）及96（十八世紀）。

倫敦邦瀚斯曾售出一件十八世紀犀角雕仙鶴杯可資比較，2014年11月6日，拍品編號416；另見巴黎佳士得售出一件十七世紀犀角雕荷葉杯，2011年12月14日，拍品編號206。



55^Y

A RHINOCEROS HORN 'ROCKY LANDSCAPE' LIBATION CUP

17th/18th century

Intricately and crisply carved in various levels of relief with a continuous landscape encircling a wooded pavilion surrounded by gnarled pine and *wutong* trees, all amidst large rocky outcrops with the fast-flowing river cascading through the jagged cliffs, the openwork handle in the form of further gnarled pine trunks reaching over the rim, the horn of an attractive honey-brown tone. 15.9cm (6 1/4in) wide

HK\$100,000 - 150,000

US\$13,000 - 19,000

十七/十八世紀 犀角雕山水圖杯

Provenance:

Christie's London, South Kensington, 11 June 1998, lot 364
A Hong Kong private collection

來源：

倫敦佳士得，南肯辛頓，1998年6月11日，拍品編號364
香港私人收藏

The present lot is remarkable for the masterful carving incorporating the harmonious mountainous landscape into the rhinoceros horn, successfully rendering the multi-layered carving from the swirling stream to the naturalistic gnarled branches and craggy overhanging cliffs. For related examples of rhinoceros horn libation cups with the craggy cliffs executed in a similar manner, compare with one in the collection of Harvard University Art Museum, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pl.131, and another in the Hong Kong Museum of Art, pl.143; see also an example formerly in the Edward and Franklin Chow Collection, in the Asian Civilisations Museum, Singapore, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.238, pl.345. See a related rhinoceros horn 'river landscape' libation cup, by Sheng Fugong, 17th century, which was sold at Christie's Hong Kong, 8 October 2013, lot 3153.

此杯敞口斂足，平底，雕松柏等樹木為鑿，松枝延伸至口內，外壁雕山石、水紋等，山崖突兀，崖邊圍有多株松樹和梧桐樹，林木疏朗，岩間有流水潺潺，岸邊林蔭下有一座涼亭。此器以浮雕、鏤雕技法雕成，刀工細緻，藏鋒清晰，工藝精良，圖紋層次分明，代表了當時犀角雕工藝的水平。其他犀角雕山石紋杯的例子可參考哈佛大學博物館藏一件十七世紀松崖流溪杯，見霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖131；另見香港藝術館藏一件十七世紀松崖流溪杯，同上，圖143；新加坡亞洲文明博物館藏仇焱之及仇大雄收藏一例亦可資參考，著錄在J.Chapman，《中國犀角雕刻藝術》，倫敦，1999年，頁238，圖345。香港蘇富比曾售出一件十七世紀山水圖杯可資比較，盛輔功製，2013年10月8日，拍品編號3153。

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-

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17 May 2018
New Bond Street, London

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17 May 2018
New Bond Street, London

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10 September 2018
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2 October 2018
Hong Kong

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3 October 2018
Hong Kong

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29 October 2018
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5-6 November 2018
Knightsbridge, London

FINE CHINESE ART

8 November 2018
New Bond Street, London

FINE JAPANESE ART

8 November 2018
New Bond Street, London

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AND WORKS OF ART**

30 November 2018
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FINE ASIAN WORKS OF ART

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Published:

Gustav Ecke, *Chinese Domestic Furniture*, Beijing, 1944, no.90, pl.111 (one of the pair)

Gustav Ecke, 'Notes on Chinese Furniture' in *Orientalism*, Hong Kong, November 1991, p.75, fig.23 (one of the pair)

Published:

Gustav Ecke, 'Wandlungen Des faltstuhls: Bemerkungen zur Geschichte der Euraischen Stuhlform' ('Development of the Folding Chair: Observations on Euroasian Chair Forms'), in *Monumenta Serica*, vol.9, 1944, pp.34-52, pl.I (a) (one of four) and pl.II (a) (detail of medallion on splat)



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* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

**A PRIVATE EUROPEAN
COLLECTION OF
INDIAN, HIMALAYAN &
SOUTHEAST ASIAN ART**

Tuesday 13 March 2018
New York

**A GILT COPPER
FIGURE OF SYAMATARA
NEPAL, 14TH CENTURY**
8 1/4 in. (21 cm) high
US\$300,000 - 500,000

ENQUIRIES

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Bonhams

NEW YORK

International Auctioneers & Valuers – bonhams.com/himalayan

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中國書畫及東南亞藝術

2017年11月27日

秋季拍賣會

香港邦瀚斯藝術廊

金鐘太古廣場一期2001室

張大千 粉荷 設色金箋 鏡框
39cm x 54cm (15 $\frac{3}{4}$ in x 21 $\frac{1}{4}$ in).

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

來源：
重要亞洲私人珍藏

詳情請洽
中國書畫部
+852 2918 4321
chinesepaintings.hk@bonhams.com



Bonhams

HONG KONG

bonhams.com/hongkong

RARE JEWELS AND JADEITE

Sunday 26 November 2017
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Admiralty, Hong Kong

AN IMPORTANT PAIR OF JADEITE BANGLES

HK\$2,300,000 - 2,800,000
US\$290,000 - 360,000
£220,000 - 270,000

ENQUIRIES

+852 2918 4321
jewellery.hk@bonhams.com



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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 that 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\$2,000,000 of the Hammer Price
20% from HK\$2,000,001 to 30,000,000 of the Hammer Price
12.5% from HK\$30,000,001 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: HSBCCHKHHKHH

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

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 Kutichinsky

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

2. A diamond brooch, signed Kutichinsky

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 Kutichinsky

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.
- 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 10.3	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> . 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.	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			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 10.9 10.10	In the <i>Contract for Sale</i> "including" means "including, without limitation". 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. Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	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	10.11 10.12	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> . 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.	1.5.1 1.5.2 1.5.3 1.6	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; 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> ; we will provide a guarantee in the terms set out in paragraph 9. 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.	6.1	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .	7.2	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> .	6.2	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>):	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.	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>	7.4	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	<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>
3.7	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.	7.1.1	to retain possession of the <i>Lot</i> ;	8.1	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>	7.1.2	to remove, and/or store the <i>Lot</i> at your expense;	8.1.1	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> .	7.1.3	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	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> .	7.1.4	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	
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	7.1.5			

8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	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.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>sale</i> to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or	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	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.2	Paragraph 9 applies only if:	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.	11.8	In this agreement "including" means "including, without limitation".
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	10.3	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.	11.9	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.
9.2.2	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	10.4	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 <i>loss</i> 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.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
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> .			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.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			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.
9.3.1	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			12	GOVERNING LAW
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.			12.1	Law
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> .	10.5	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or 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) under our undertaking in paragraph 9 of these conditions.		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.
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.	12.2	Language
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				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.
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	MISCELLANEOUS		DATA PROTECTION - USE OF YOUR INFORMATION
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> .	11.1	You may not assign either the benefit or burden of this agreement.		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.
10	OUR LIABILITY	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.		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).
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				

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.

競投人通告

本通告乃由邦翰斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項：有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及/ 或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

1. 本公司的角色

作為拍賣品的拍賣人，邦翰斯 純粹代表賣家及為賣家的權益行事。邦翰斯的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦翰斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦翰斯 或其職員就拍賣品作出陳述或若邦翰斯提供有關拍賣品的狀況報告時，邦翰斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品的專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦翰斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦翰斯 僅作為賣家的代理行事。除非邦翰斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦翰斯 作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。

邦翰斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法上的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦翰斯 會在其時與買家訂立協議，該合約的條款載於買家協議，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，閣下可於圖錄後的附錄二查閱該協議。邦翰斯 與買家的關係受該協議所規管。

2. 拍賣品

在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。

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，僅為邦翰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。成交價估計僅為邦翰斯代表賣家表達的意見，而邦翰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，閣下可要求邦翰斯提供拍賣品的狀況報告。若閣下提出該要求，則邦翰斯會免費代賣家提供該報告。邦翰斯 並無就該狀況報告與閣下訂立合約，因此，邦翰斯 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，亦不就此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。

邦翰斯 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翰斯；邦翰斯 僅作為賣家的代理行事（邦翰斯作為主事人出售拍賣品除外）。

邦翰斯 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），以確定邦翰斯或代表邦翰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。

就邦翰斯 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，邦翰斯 並無或並無同意作出任何事實陳述，亦不就此承擔任何（不論合約或侵權法上的）義務或責任。

邦翰斯 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。

修改邦翰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，不時按邦翰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士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士進入拍賣會。

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2,000,000港元的25%
成交價2,000,001 - 30,000,000港元或以上部分的20%
成交價30,000,001港元或以上部分的12.5%

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: HSBCHKHCHK

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）將限於其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

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 — 葡萄酒瓶裝
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。
- 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。
- ▲ 邦瀚斯全部或部分擁有該拍賣品，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。

<p>1 合約</p> <p>1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>2 賣家的承諾</p> <p>2.1 賣家向閣下承諾：</p> <p>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；</p> <p>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。</p> <p>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。</p> <p>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）。就賣家所悉，所有第三方亦已在過往遵從該等規定；</p> <p>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。</p> <p>3 拍賣品的說明</p> <p>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串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。</p> <p>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。</p> <p>4 對用途的合適程度及令人滿意的品質</p> <p>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。</p> <p>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。</p>	<p>5 風險、產權及所有權</p> <p>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。</p> <p>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。</p> <p>6 付款</p> <p>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。</p> <p>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。</p> <p>7 領取拍賣品</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>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招致的所有收費、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。</p> <p>8 未有支付拍賣品的款項</p> <p>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）：</p> <p>8.1.1 因閣下違反合約而即時終止銷售合約；</p> <p>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；</p> <p>8.1.3 保留拍賣品的管有權；</p> <p>8.1.4 遷移及儲存拍賣品，費用由閣下承擔；</p> <p>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；</p>	<p>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；</p> <p>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（除非賣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；</p> <p>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；</p> <p>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負賣家或邦瀚斯的任何款項；及</p> <p>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負賣家或邦瀚斯的任何款項。</p> <p>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。</p> <p>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。</p> <p>9 賣家的責任</p> <p>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。</p> <p>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章貨品售賣條例而默示的條款或其他，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。</p> <p>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）。</p> <p>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、復還索索或其他而產生或就此而申索；</p>
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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。
6	本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期(或若無指定日期，則為拍賣會後第七日下午四時三十分之前)為止，以較早日為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責(儘管在支付買價前，拍賣品仍未為閣下的財物)。若閣下於競投人通告所規定的時間及日期(或若無指定日期，則為拍賣會後第七日下午四時三十分之前)前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦翰斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	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。 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。	9.4 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。 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	對拍賣品的責任	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。
6.1	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。	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。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	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：	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	未能付款或提取拍賣品及部份付款	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	10 本公司的責任
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(在不損害本公司可代賣家行使的任何權利下)，而無須另行通知閣下：	8.1.2 向閣下以外的其他人士交付拍賣品；及/或	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。
7.1.1	因閣下違反合約而即時終止本協議；	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	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：
7.1.2	保留拍賣品的管有權；	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。	10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	8.2 第8.1段所述的酌情權：	10.2.2 大氣壓力改變；
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；	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	本公司亦不就以下負責：
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；	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。	10.2.3 弦樂器的損壞；或
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；	9 廢品	10.2.4 金箔畫架、石膏畫架或畫架玻璃的的損壞；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。
7.1.7	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；	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。
7.1.8	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；	9.2 第9段僅於以下情況適用：	10.4 在任何情況下，倘若本公司就拍賣品，或任
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付予本公司的任何款項；	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	
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	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	

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）。通知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/或概其進行修復及/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。

「**儲存承辦商**」於圖錄指明的公司。

「**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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「**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

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(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—

(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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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: 28 November 2017
拍賣會編號: 24027	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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