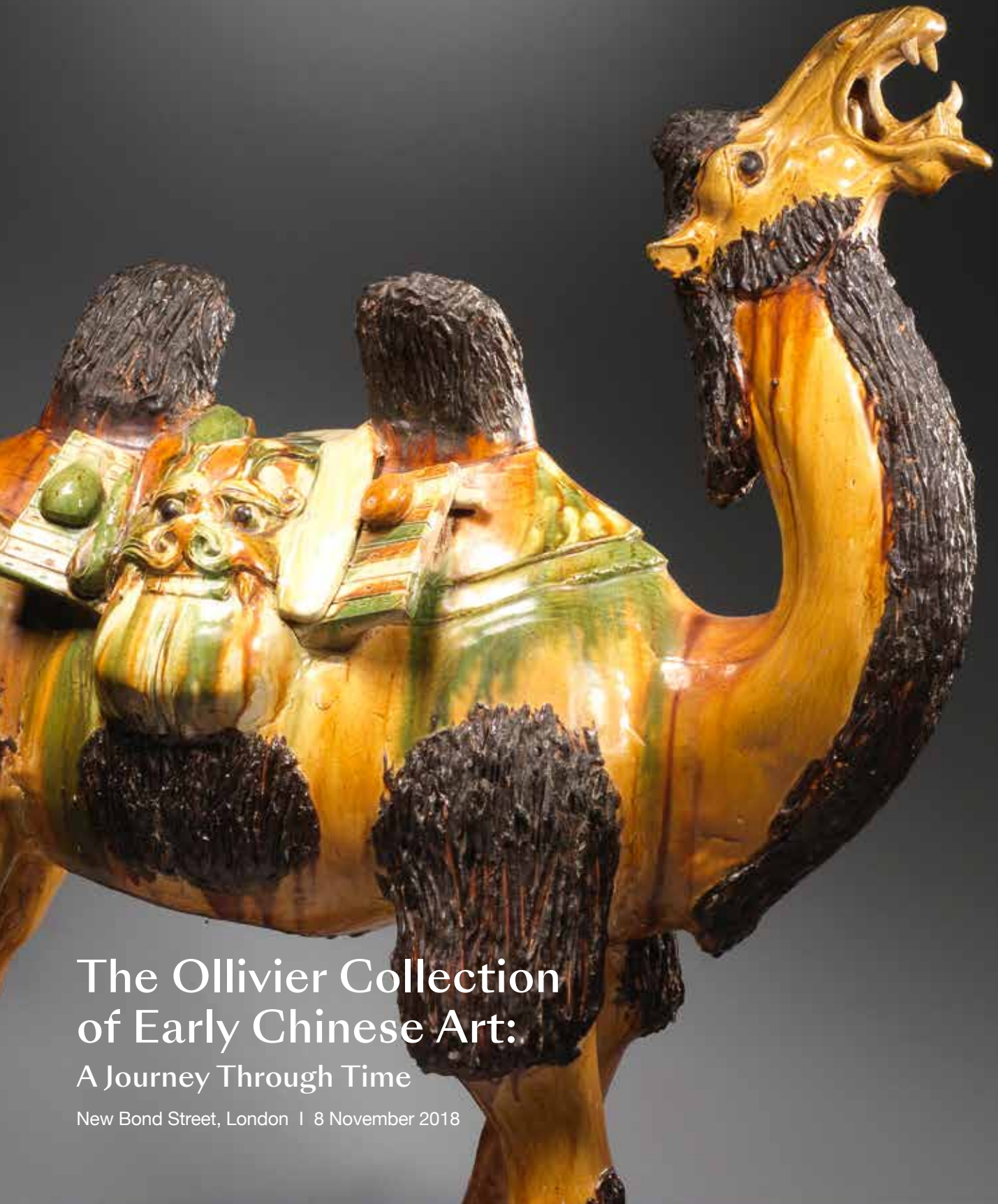


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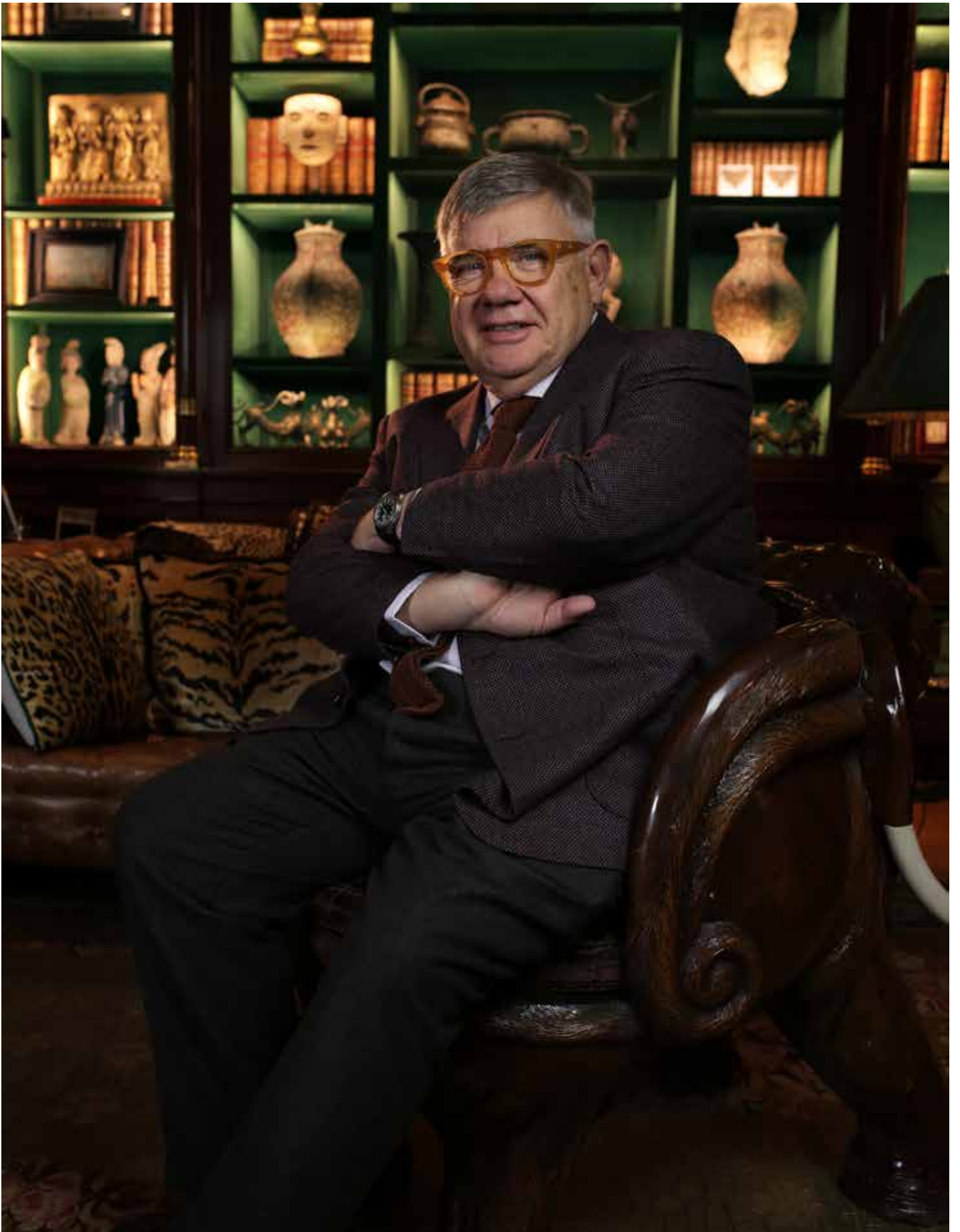
## The Ollivier Collection of Early Chinese Art: A Journey Through Time

New Bond Street, London | 8 November 2018

大正九年十月廿一日

東京府立第一女子高等學校

校長 鈴木 敬



Jean-Yves Ollivier











# The Ollivier Collection of Early Chinese Art: A Journey Through Time

New Bond Street, London | 8 November 2018 at 10.30am

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10am - 7pm

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# The Ollivier Collection of Early Chinese Art:

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New Bond Street, London | 8 November 2018 at 10.30am

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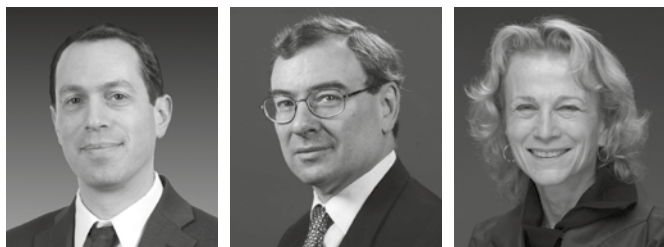




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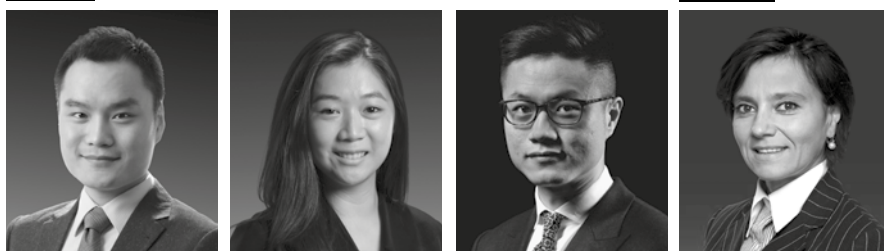
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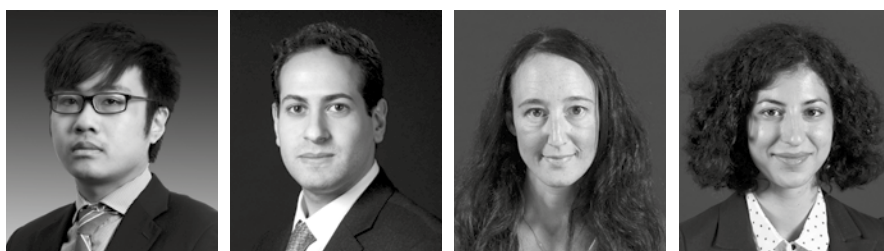
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# THE BRAZZAVILLE FOUNDATION FOR PEACE AND CONSERVATION



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His Royal Highness Prince Michael of Kent GCVO

During his long career as a business man travelling throughout Africa, Jean-Yves Ollivier witnessed a great deal of hardship and deprivation among the different populations he visited. As a part of his personal mission to develop self-sustaining local economies, diminish conflict, and generate better health at a macro level on the sub-Continent, he founded the non-for-profit Brazzaville Foundation to support a variety of local initiatives. He himself chairs the Foundation with an experienced Board of Trustees, supported by a Chief Executive and by an international Advisory Board made up of highly-distinguished individuals whose experience and expertise enables them to give guidance to the Foundation and assist it in its work. The Foundation Patron is HRH Prince Michael of Kent GCVO.

In line with his long-term commitment to financially support his well-established charitable Foundation, Jean-Yves Ollivier has pledged that a proportion of the revenue from this sale will be apportioned to projects supported by the Foundation.

The Foundation's Mission is explicit:

*Our goal is to help meet some of the key challenges facing the African continent by developing environmental, economic and conflict prevention initiatives that support the UN's sustainable development goals and bring countries and people together in peaceful cooperation.*

The four key sectors of the Foundation's activities are currently represented by:

## THE CONGO BASIN BLUE FUND

The Congo and its tributaries are a vital resource for all the countries of the Congo Basin. The Basin holds 8% of the world's forest-based carbon so it also has a key role to play in helping to prevent global warming. Generating sustainable economic development for the peoples of the region while reducing deforestation should be therefore be seen not only as a top priority for the Congo Basin countries but as a global priority as well.

The Foundation's proposal for a Congo Basin Blue Fund was launched at the world climate change conference, COP 22, in Marrakesh in 2016, and now has the support of all the countries of the Congo Basin and the endorsement of the African Union. This is a major sustainable development initiative designed to reduce pressure to exploit the forests of the Congo Basin and thus mitigate the impact of global warming by promoting alternative economic development using the resources of the Congo River and its tributaries. Work is now under way to turn this concept into an effective financial instrument.





Mr Nelson Mandela and Mr Jean-Yves Ollivier

#### THE FALSIFIED MEDICINES INITIATIVE

The Foundation is working to highlight the growing public health crisis caused by the traffic in substandard and falsified medicines. This is a serious problem throughout the developing world but is particularly acute in Africa where the WHO has reported that 30-60% of pharmaceuticals sold in Africa are fake. In 2013 it was estimated that 120,000 African children had died because of the use of fraudulent anti-malarial and other medicines. In March 2018, in partnership with the Harvard Global Health Institute and the London School of Hygiene and Tropical Medicine, the Foundation organised a major conference at the Wellcome Trust in London: "Medicines that lie: a deadly public health crisis". The conference agreed that this issue should be a new global priority and that failure to end the traffic in substandard and falsified medicines will fatally undermine the drive to ensure Universal Health Care as part of the 2030 Agenda for Sustainable Development. The Foundation is now working on follow-up.

#### CONFLICT PREVENTION WORK

The Foundation is involved in conflict prevention because experience has shown that independent, impartial and discreet efforts to build dialogue and understanding are vital in achieving peaceful solutions to potential conflicts in Africa and further afield. The Foundation aims to act as an honest broker, helping protagonists to find ways to talk to each other and arrive at a common basis for a peaceful future.

As part of its commitment to dialogue-building, the Foundation has been working to bring together Libyans from across the political spectrum, including long-standing opponents, based on the conviction that only by agreeing to talk to each other can Libyans rebuild trust, reconcile their differences and lay the foundations for a stable and peaceful future.

With the support of the Senegalese government, the Foundation organised a meeting in Dakar on 11th-13th May 2018 which enabled a wide range of Libyans to meet, many for the first time, and start a process of rapprochement which is essential if negotiations on a political settlement are to succeed.

#### CONSERVATION WORK

The Foundation has partnered with the NGO 'Stop Ivory' to promote the Elephant Protection Initiative (EPI). This initiative, launched by Botswana, Chad, Ethiopia, Gabon and Tanzania, brings together African states, intergovernmental organisations, NGOs, private sector and private citizens to work in partnership to protect African elephants by stopping poaching and the illegal ivory trade.

The Foundation is currently exploring the possibility of a major cross-border conservation project in Central Africa.

For further information about the Foundation, please visit the website: [brazzavillefoundation.org](http://brazzavillefoundation.org)

## 和平與對話： 布拉柴維爾基金會



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肯特的邁克爾王子殿下

歐宗易先生 (Jean-Yves Ollivier) 的商貿事務曾橫跨非洲，所到之處，他目睹了不同族群間紛爭與掠奪。為了建立自足的地方經濟體、消除對立以及營造一個宏觀上健康的非洲次大陸，他設立了布拉柴維爾基金會這個非盈利機構，以支持各種地方倡議。基金會由歐氏擔任主席，且有一個經驗豐富的受託人董事會，具體由一個首席執行官和國際諮詢委員會運營。此委員會由資深專業人士組成，旨在協助基金會運營並予以指導。英國邁克爾王子為基金會贊助人。

基金會使命明確：

我們的目標是幫助應對非洲大陸數個主要的挑戰，通過推動環境保育、經濟和避免衝突各項倡議，以支持聯合國的可持續發展目標，給非洲各國和人民帶來和平。

基金會的工作目前主要包括四個部分：

剛果盆地藍色基金

剛果河及其支流是剛果盆地諸國重要的資源。剛果盆地的森林碳儲量

占全球百分之八，因此這一地區在防止全球暖化方面舉重若輕。在減少森林退化的同時，為當地人民推動發展可持續經濟不僅是剛果諸國的要務，亦是全球的要責。

2016年基金會在馬拉喀什第22屆聯合國氣候變化綱要公約締約國大會 (COP22) 上遞交了針對剛果盆地藍色基金的提案，現已獲得剛果盆地各國的支持和非洲聯盟的揶書。這一可持續發展倡議主要致力於減少來自過度利用剛果盆地森林的壓力，通過推動替代性的經濟發展方案更好地利用剛果河流域的資源，從而緩和全球暖化的影響。現在的工作是將此概念轉化為一個有效的金融工具。

偽藥倡議

非法交易不合規藥物和偽藥帶來的風險與日俱增，基金會目前致力於喚起公眾對於此風險的重視。這是一個發展中世界普遍面對的嚴峻問題，然而非洲尤甚。世界衛生組織通報，於非洲售賣的藥物百分之三十至六十為偽品。據估計，2013年有十二萬非洲兒童死於假冒的抗瘧疾和其他藥物。2018年3月，基金會和哈佛全球衛生研究所及倫敦大學衛生與熱帶醫學院在倫敦惠康信托共同組織了「醫藥的謊言：致



納爾遜·曼德拉閣下及歐宗易先生

命的公眾危機」(Medicines that lie: a deadly public health crisis)大會。大會達成共識：這一議題應該成為全球要務，如果不能終止非合規藥物和假藥的非法交易，那麼作為2030年「可持續發展日程」(Agenda for Sustainable Development)之一的「全民健康覆蓋」(Universal Health Care)之努力，將會遭到致命的破壞。基金會目前正跟進這一項目。

#### 防止衝突的工作

經驗表明，旨在建立對話和理解的獨立、公正、審慎的行動，對於達致非洲及其縱深地區的和平至關重要，由此，基金會積極參與防止衝突的工作。基金會致力於扮演一個誠信的仲裁角色，幫助各地區首領尋求對話，達成一個和平未來的共識。

基金會相信對話方能重建利比亞人民的信任，方能調和差異，方能奠基和平、穩定的未來，此為基金會承諾建立對話機制的一部分。基於此信念，基金會斡旋於利比亞不同政治譜系，包括長期反對派，將他們納入對話體系。在塞內加爾政府的支持下，基金會於2018年5月11至13日在達喀爾組織了利比亞各派皆有出席的會議。很多派別是第一次開始和解的進程，這對於最終取得政治協議談判的成功十分必要。

#### 保育工作

基金會與非政府組織「終止象牙 (Stop Ivory)」合作推廣「大象保護倡議 (Elephant Protection Initiative)」。此倡議由博茨瓦納、乍得、埃塞俄比亞、加蓬和坦桑尼亞發起，將非洲諸國、政府間組織、非政府組織、私人組織及個人團結起來，制止偷獵和非法象牙交易以保護非洲大象種群。基金會目前正著力於探索中非跨境保育計劃的可能性。

歐宗易先生承諾長期對基金會予以資金支持，故此場拍賣所得一部分將用於基金會運作的項目。

欲知更多關於本基金會的信息，請移步：[brazzavillefoundation.org](http://brazzavillefoundation.org)



# THE OLLIVIER COLLECTION OF EARLY CHINESE ART: A JOURNEY THROUGH TIME

In the 2013 film *Plot for Peace*, a thrilling documentary about how South Africa inched towards the end of apartheid and the release of Nelson Mandela, a shadowy figure flies around Africa in a private jet, knitting together negotiations and deals, in rooms fogged with clouds of cigar-smoke. This man, whose *nom de guerre* was 'Monsieur Jacques' and who seems to have stepped from the pages of a Frederick Forsyth novel, was revealed to be Jean-Yves Ollivier, a French businessman. Until that point, he had been known as a commodities trader; but he used his day job to create a network of contacts across the continent which enabled him to act as a secret envoy brokering the 1988 Brazzaville Protocol. This agreement paved the way for the withdrawal of Cuban troops from Angola. In return, South Africa removed its forces from Namibia, which allowed that country to become independent. Ollivier's role in these negotiations only came to light when archive footage showed him being honoured both by the white former South African leader P.W. Botha and by Nelson Mandela.

The subject of this astonishing story, Jean-Yves Ollivier, has an outstanding collection of early Chinese art, mostly included in this single-owner auction at Bonhams New Bond Street on 8th November 2018. The pieces were assembled with the help of leading art advisors, principally the Brussels-based dealer Gisèle Croës, and are all of museum quality.

The collection includes superb Chinese archaic bronzes, and perhaps his favourite early Chinese masterpiece, the massive, richly glazed and superbly sculpted Tang Dynasty Bactrian camel. In his elegant European home, the works stood carefully but freely arranged on display shelves, tables and plinths around the rooms.

Ollivier did not come from a long line of art collectors. Indeed, the very opposite was true. Born in Algiers, during the Algerian War of Independence, he and his family fled the country, arriving in Paris in 1962. Having found himself in what he terms "difficult circumstances" – he was arrested and imprisoned for running messages for Algérie Française, a resistance group opposing Algerian independence – Ollivier wanted a clean slate.

Aged 17, he left for London. A bright boy, he landed a job at the stockbrokers Strauss, Turnbull & Co., and was taken under the wing of Robert Strauss, the fabled art collector. Ollivier recalled that it was an invitation to his connoisseur-employer's country house in Sussex which enabled him to discover art collecting at the highest level. One room in

Strauss's home contained a collection of medieval Italian majolica; in another, Renaissance bronzes; and a third room contained a Tibetan collection, a number of Chinese works and a major collection of Russian objets de vertu from the fabled workshop of Carl Fabergé. These were types of old artefacts to which he had never paid any attention in the past. And as an unprecedented pleasure, he was able to touch these types of treasures for the first time. For him, this amazing accessibility was the most important initial aspect, the experience which started him actively collecting. The physical contact made him feel for the first time that works of art could possess something spiritual and emotional.

This is a theme to which Mr Ollivier frequently returns when discussing his collections. He is clearly a very logical pragmatist; no-one could crunch out a deal with a group of African sovereign nations without an incisively forensic mind. Nevertheless, Jean-Yves Ollivier's descriptions are almost mystical when he talks about touching objects. He never treats an object as static; for him, they are full of life.

Although Robert Strauss introduced him to a world where collectors had the luxury of living with masterpieces, he was not the inspiration behind Mr Ollivier's own collection of early Chinese art; Mr Ollivier first saw archaic bronzes while visiting the National Palace Museum in Taipei in 1969. For him, this Bronze Age art was even more powerful because it was not created just as merchandise, but for ritual purposes, which have imbued a certain spiritual element in each object. Mr Ollivier recalls his immediate fascination with archaic bronzes was generated because in some way he felt touched both by the craftsmanship and by an aura. He described the sensation himself: "I feel as if each piece is infused with a human spirit. It is as if the unknown human who made it has transmitted his soul into the material."

He still believes that a work of art is infused with the spirits of its previous owners. It is this which makes his collection uniquely personal. It is an expression of one collector's journey, through vanished cultures of bronze casting which for many connoisseurs reached their apogee nearly three thousand years ago. Not all items in the collection are necessarily archaic or very early in date. Some of his pieces are later; the superb silver-gilt bowls, the Buddhist sculptures, the Densatil-type gilt bronze plaque of dancers, the impressive ceramic funerary figures. Taken together as a whole, however, the unique assemblage brilliantly represents one man's panoramic vision, as he explored the long and rich culture creativity through epochs of dynastic Imperial China.



# 時光之旅： 歐宗易先生珍藏早期中國藝術品

2013年上映的紀錄片「Plot of Peace」，記錄了一位人稱「傑克先生（Monsieur Jacques）」的神秘人物，間接促成了南非自種族隔離政策的結束，並令當時仍深陷囹圄的曼德拉得以重獲自由。此人就如著名政治驚險小說家費德里·福塞斯的作品中的人物走進現實世界一般，經常乘坐私人飛機遊走非洲大陸各地，並於煙幕瀰漫的雪茄大廳中與各方勢力斡旋遊說。此翁全名為「歐宗易（Jean-Yves Ollivier）」，法國商人，從事原材料貿易，但工餘仍經常運用日常生意往來所累積的人脈關係遊走各方，並促成了1988年所簽訂的布拉柴維爾協定。此條約協議古巴駐軍撤離安哥拉，以換取南非政府由納米比亞撤軍，使其得以立國。歐宗易先生在和談中的角色，直至與當時南非白人總統彼得·威廉·博塔，以及曼德拉一拼出現的錄影片段曝光後，方得以令世人所知。

歐宗易先生多年來一直承蒙比利時著名古董商吉賽爾的協助，得以建立一組達博物館等級的中國早期藝術收藏，並有幸於11月8日倫敦邦瀚斯的藏家專場中公諸同好。

此組珍藏主要由中國上古青銅珍器組成，並包括歐翁鍾愛的一尊唐代三彩駱駝俑。藏品依序陳列於歐翁寬敞華麗的歐式公寓中各房間的陳列櫃、桌子及基座上。然而，歐翁雖然鍾愛藝術，但並非生於收藏世家。相反，他生於正值阿爾及利亞獨立戰爭期間的阿爾及爾，社會動盪不安；一家因此被迫離開該國，顛沛流離，並於1962年返抵巴黎。年少時因曾替反獨立組織「Algérie Française（法屬阿爾及利亞反獨立運動組織）」通風報信而被囚，因此渴求一個新開始。

為此，歐宗易先生抵達倫敦，時年十七歲。作為一個聰穎的年輕人，他旋即於Strauss, Turnbull & Co. 股票經紀公司得到一份工作，並成為公司高層暨知名藝術收藏家，羅拔·施特勞斯（Robert Strauss）的門生。歐翁憶述，正是當年獲邀拜訪上司位於修適士郡的大宅，方得以啟發了他對古藝術的興趣。施宅各個房間分別陳列了意大利陶器以及文藝復興銅器裝飾；其中一個房間則收藏西藏器物（以當時歐洲

收藏風氣而言，極為罕見）、若干中國藝術品以及一組由卡爾·法貝熱作坊所生產的重要俄羅斯工藝品。此前歐翁從未留意這些古物，但於此次難得的機會當中得以觸碰這些珍罕文物，大開眼界；而正是這種藉由接觸古物所衍生出精神上以及心靈上的滿足感，燃起他對研究古物的興趣。

訪談中歐宗易先生多次複述這種切心的感受。歐翁無疑是一位非常具有邏輯的現實主義者，並得以利用這些優點，以及細膩慎密的心思拉攏各方，方得以促成此宗涉獵若干非洲主權國家利益的條約；但每當談及觸碰古物的時候，歐翁則常以頗為神秘的口吻加以形容，並認為古物並非單純的死物，而是富有感觸的生物。

縱使羅拔·施特勞斯燃點了歐宗易對蒐藏陳設臻器，追求奢華生活的渴求，但他並未啟發歐翁對收藏中國早期藝術品的興趣。延至1969年藉機參觀台北國立故宮博物院之時，歐翁方開始留意館藏的青銅重器，感受良多。對他而言，這些青銅時期的器物並非為貿易盈利而粗製濫作，而是作為宗廟祭祀時所用的禮器精心雕琢，因此每一件器皿皆涉獵深厚的精神層面。就如歐翁所憶述，製作器物所示的精湛技藝，以及製成品所散發的光環氣質，均令他感動不已：「我感到每一件器物皆寄託了一個人類靈魂，就如佚名工匠在傾心造器之時，其靈魂已被無形灌輸進器物之中，生生不息。」

歐宗易先生深深認為古物仍依舊浸淫著昔日藏家的精神靈魂，而正是這種概念突顯了此組珍藏背後的個人特質，並借助早已消逝、近三千年來皆令歷代鑒賞家嘆為觀止的古青銅文明，總結了藏家的收藏歷程。

然而此組珍藏之中並非每一件皆是上古時期器物。歐宗易珍藏亦涵蓋若干較晚的器物，包括一對銀鍍金盃、佛教造像、西藏丹撒替風格供養天女飾板以及陶胎墓葬俑像。總括而言，此組珍藏透視了一位藏家對中國古代歷史與明代宮廷文化的洞見，發人心省。





# THE OLLIVIER COLLECTION: CHINESE ARCHAIC BRONZES

ZHANG MAORONG

Mr. Ollivier is an important European collector and the early Chinese bronzes in his collection are particularly representative of early dynastic China. I have specifically chosen to analyse, classify and examine seven bronze vessels from the collection as a means of raising appreciation for those interested in early ritual bronzes.

The age of these seven bronze vessels is relatively early, belonging to the late Shang dynasty, the early Western Zhou dynasty and the late Spring and Autumn period. Altogether, they encapsulate the most glorious period of Chinese bronzes. The late Shang dynasty to the early Western Zhou dynasty was the first peak in the history of Chinese bronze ware; while the late Spring and Autumn to the early Warring States period represents the second peak. One could say that these seven bronzes spanning this entire period reflect the splendour of ancient Chinese culture.

The *gu* (Lot 18), the *jiao* (Lot 25), and the *hu* (Lot 33) are objects from the late Shang dynasty. Among them, the *gu* is similar to another vessel unearthed from site M269 in Qijia Zhuang, Anyang, Henan Province (fig.1) and is representative of the third phase of the Yinxu period (1191-1102 BC)<sup>1</sup>. The *jiao* is related to another *jiao* vessel which was unearthed from site M120 of the Shang/Zhou tombs in Qianzhang Village, Tengzhou, Shandong Province (fig.2) and represents the fourth

phase of the Yinxu period (1101-1046 BC)<sup>2</sup>. The *hu* could be as early as the second phase of the Yinxu period (1250-1191 BC) and is related to a vessel unearthed from Lady Fu Hao's tomb in Anyang dated to the first half of the 12th century BC<sup>3</sup> (fig.3). All together, these three bronzes have a history of more than three thousand years.

The *jia* (Lot 21), the *you* (Lot 15), and the *gui* (Lot 23) are artefacts of the early Western Zhou dynasty.

The *jia* is similar to another 'Zhe' *jia* (fig.4) unearthed in 1978 in Shaanxi, from pit 1 in Zhuangbai village, Fufeng County, but is not as thick and heavy; the foot is also a bit more slender<sup>4</sup>. From this we know that the *jia* unearthed in Zhuangbai village is earlier. The unearthed *jia* is from the Zhaowang period (circa 995-977 BC), whereas Olivier's *jia* is from the Kangzhao period (11th-10th century BC). The *you* is related to another *you* (fig.5) unearthed in Qu village, Quwo Tianma, Shanxi Province, from the latter part of the early Western Zhou dynasty<sup>5</sup>. Olivier's *you* is also roughly from the Kangzhao period. The *gui* (Lot 23) is related to another *gui* unearthed from pit M4 in Zhuyuangou, Baoji, Shaanxi Province (fig.6)<sup>6</sup>. The owner of tomb M4 was active from the late Kangwang period (ca. 1020-996 BC) to the late Zhaowang period (circa 995-977 BC), so with regards to Olivier's *gui*, it is probably earlier from the Kangzhao. These three bronzes have a history of three thousand years.



Fig.1



Fig.2



Fig.3



Fig.4

The *fanghu* (Lot 12) is from the late Spring and Autumn period. It is related to another *fanghu* unearthed from pit M251 in Jinsheng Village, Taiyuan, Shanxi Province (fig.7). The difference is that the latter has a cover, but there are no beasts or animals on the foot<sup>7</sup>. From the form of the belly and the cross-pattern, we can tell that Ollivier's *fanghu* is slightly later than the vessel from Jinsheng. This bronze thus has a history going back two thousand five hundred years.

The unique qualities and charm of these seven bronzes can be seen from the following points. Firstly, from their height and weight. The *gu* (Lot 18) is 31cm high and weighs 1,462g. Many years ago, we had analysed data regarding bronze vessels. Included were 208 bronzes passed down through generations of collecting, of which 38 pieces had a height of more than 31cm. From this we can see that this *gu* is in the top 40 tallest<sup>8</sup>. The *jia* (Lot 21) is 35.5cm high and weighs 4,948g. According to statistics, the only comparable is a *jia* unearthed from Zhuangbai village, which is 35cm high and 5,530g<sup>9</sup>. Another *jia* of similar size was unearthed at site M38, from Qianzhang Tomb in Tengzhou, Shandong Province, with a height of 35cm. Olivier's *jia* is higher than the 'Hou' *jia* excavated in 2013 from M111 in Yejiashan cemetery in Suizhou, Hubei Province, with a height of 33.5cm<sup>10</sup>. The *Hou Jia* was used by the Marquises of the State of Zeng, whereas the 'Zhe' *jia*, unearthed in 1978, was used by senior aristocrats from the Western Zhou dynasty. Thus, it can be inferred that the owner of Ollivier's *jia* belonged to the noble class.

The *fanghu* (Lot 12) from the late Spring and Autumn Period (Eastern Zhou dynasty) is 68cm high. This is the height even without the cover. If there was a cover, it would probably be about 75cm. Among the 372 bronze *hu* that we have analysed, only four have a height of more than 70cm, and only 10 pieces are more than 60cm<sup>11</sup>. Therefore, in terms of height, this bronze is undoubtedly in the top ten. If we speak only of those from the Spring and Autumn period that have been handed down to us, it can enter the top three. In addition to this, square *hu* are considered more valuable than the round *hu*. The former owner of this *fanghu* was at least an important Court Minister.

Moreover, there are many particularly rare types, such as the *jiao* (Lot 25). The *jiao* is similar to the *jue* and it was also used to contain wine, but much less. In our analysis we noted 74 *jiao* including those unearthed and passed down, but few were as beautiful as Olivier's *jiao*<sup>12</sup>. There are numerous bronze *hu*, but Olivier's *hu* (Lot 33) with *taotie* pattern belongs to a rarer category. This kind of *hu* with rounded belly and lug handles was popular in the late Shang dynasty, of which according to statistics, there are 67<sup>13</sup>.

Bronze *jia* were also popular in the Shang dynasty, but Olivier's *jia* (Lot 21) is from the early Western Zhou period. Considering that bronze *jia* are extremely rare, this is clearly a precious item.



Fig.5



Fig.6



Fig.7



Another consideration is the decoration. The *gu* (Lot 18) is covered with a plantain-leaf pattern on the neck, a serpentine pattern at the central section, and a beast-pattern on the foot, all against a cloud-pattern ground. This type of decoration can be said to be “three layers fully decorated” and magnificent. The protruding pattern adds a sense of depth. The abdomen and the foot are decorated with four ridges, making the object look sturdier and straight.

The decoration of the double dragon *gui* (Lot 23) is also very attractive. The double dragons under the mouth are vivid. Starting from the tails on both sides, the body gradually widens and becomes thicker. It is almost as if the dragon’s undulating body is vividly welcoming us. Olivier’s *fanghu* (Lot 12) is also a rarely seen treasure. This vessel has three points that are eye-catching. Firstly, the abdomen is decorated with a cross-strap design, and is ridged, so that the commonly rounded abdomen appears firmer. The second is the pair of crawling animal handles flanking the neck, clambering up on four feet with curling tail, bending neck, head down, seemingly looking for something, looks charming. The third is the four buffaloes under the foot. Although their portrayal is simple with round eyes and wide snouts. This *fanghu* is indeed more impressive than the one unearthed from the Jinsheng tomb.

Finally, there is the value of the inscriptions. One of the significant differences between ancient Chinese bronze wares and Western bronze wares of the same period is that the former have more inscriptions, and these inscriptions are very important for judging the authenticity, age and value of the bronze ware itself. Among the seven bronzes in the Ollivier collection, there are three pieces with inscriptions particularly worthy of attention, namely the *gu* (Lot 18), the *jiao* (Lot 25), and the *you* (Lot 15). Although these bronze inscriptions are short, even just sometimes one or two characters, they are very meaningful.

For example, inside the foot of the *gu* is an inscription ‘𪚩父庚’ *Yue fu geng*. The character ‘Yue’ is the clan’s symbol (Lot 18) and indicates the family as the owners. According to Dr. He Jingcheng’s research, there are at least a dozen pieces of bronzes that belong to this family<sup>14</sup>. The *gu* is quite representative of this family. As mentioned previously, from the volume of alcohol capacity and decoration of this piece, one can see the strength of this family. Other typical bronzes with the same clan mark and belonging to this family can be seen in

the book ‘*Shang Zhou qingtongqi mingwen jituxiang jicheng*’ (Inscriptions of the Shang and Zhou Dynasties)<sup>15</sup>. Among the bronzes of the late Shang Dynasty in this book, three *ding* have the ‘𪚩’ *Yue* clan mark (nos. 00124, 00126, 00850) one *jue* (06597), one *gu* (09074), another *gu* (09607), and a *he* (14632); all heavy and important objects with elaborate decoration. Even until the Western Zhou dynasty, the artefacts of this clan are still of good quality, such as the early Western Zhou *you* (13175), and the mid-Western Zhou *zun* (11180). According to the age of these bronzes, it is known that this family flourished in the late Shang dynasty and continued into the middle of the Western Zhou dynasty. It was a family with a certain influence. Obviously, the Ollivier *gu* is a masterpiece, representing the family’s peak period, which provides valuable information for the research of the family.

The cicada emblem on the *jiao* (Lot 25) is also very special. The pictogram of a cicada is on the side of the *jiao*, beneath the handle. Cicada patterns are common decoration on archaic bronzes, particularly in the late Shang and early Western Zhou. Most cicada patterns are arranged in groups although they sometimes appear alone. Although the cicada on the *jiao* is very pictographic, according to the general rule, this part of the vessel is where the inscription should appear, so it should be considered as a text rather than an image. Among the inscriptions on the bronzes of the Shang and Zhou dynasties, there is a part of the text that does not differ from the image. For example, the ‘deer’ *ding* and ‘ox’ *ding*, unearthed from the tomb No.1004, in Xibei Gang, Houjia Zhuang, Anyang, Henan Province in 1935, have cast images of deer and cattle on the inner wall. Seeing the particular location where the inscription is cast, scholars considered them to be an inscription rather than an image. In addition to this, there are also pictograms of birds, fish, scorpions, sheep, pigs, elephants, tigers, dragons, and rabbits. To identify whether they are ornamentation or text, it is necessary to see where they are located on the bronze. Of course, the way and location of the castings like on the ‘deer’ *ding* and ‘ox’ *ding* are more common, but a second example inscribed in the same way as Ollivier’s *jiao* has not been found yet, which makes this lot very rare.

The inscription on the *you* (Lot 15) is a little longer with 17 characters: ‘否弔獻彝，疾不已，母宗彝則備，用譴母誦’ which may be translated as ‘Hereby Pi Shu offers this sacrificial vessel. When mother was gravely ill, a series of sacrificial vessels have been prepared for her funeral.’



According to Professor Cheung Kwong-Yue's introduction, there are a total of seven bronzes belonging to the same owner. Apart from this *you*, there is also a *zun* with the same 17 character inscription. There are also two *gu*, one with a four character inscription: '用遣母鬻' (translated as 'used to send off mother's soul') and another with a five character inscription: '否用遣母鬻' ('used to send off mother's soul'). There are also two *jue* with similar inscriptions: one with two characters 用遣 ('used to send off'), the other with just one character 遣 ('send off')<sup>16</sup>. From the group of bronzes and their inscriptions, we can see that this is a relatively complete set of wine vessels. Using the *zun* or *you* as the core, supplemented by the *gu*, *jue* and *zhi* these vessels were central to early Western Zhou rituals. This has a definite significance for the study of bronze combinations. From the inscription on the *you* tells us that the owner's mother was seriously ill with no sign of improvement. The *you* was therefore possibly cast as a set of ritual objects for the ancestral temple to make offerings to the mother. This group of bronzes, regardless of the number of characters in the inscription, have one character in common, which is the character 'qian' (遣) meaning to 'dispatch' or 'send off'. Professor Cheung Kwong-Yue has made a good interpretation of the character. He pointed out: "This set of bronzes made for the mother is mainly for the purpose of sending off the mother's soul [as burial objects]. We can call it a 'qianqi' referring to burial objects. In the pre-Qin classics, in addition to the *Yi Li* (Etiquette and Ceremonial), there is no other reference to the information about the *qianqi*. The emergence of sentences such as "send the mother's soul" is important to the study of the etiquette and rituals of the Western Zhou dynasty. In addition, the *you*'s inscription is not long, but the calligraphy is beautiful, with free and bold strokes, a combination of square and round, and is quite powerful. It therefore also has a certain calligraphic value.

All in all, the seven pieces of the early Chinese bronzes of the Ollivier collection are regular in shape, beautiful in texture and well-cast, with high artistic appreciation and of historical research value.

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# 關於歐宗易收藏的中國早期青銅器

張懋鎔

歐宗易先生是法國著名的收藏家，歐氏收藏的中國早期青銅器很有特點。茲選擇其中的7件青銅器，略加分析，以供諸位青銅器愛好者欣賞、鑒別。

總體來說，這七件青銅器的年代比較早，分別屬於商代晚期、西周早期和春秋晚期，即處於中國青銅器發展的輝煌時期。商代晚期到西周早期是中國青銅器發展史上的第一個高峰期，春秋晚期到戰國早期是中國青銅器發展史上的第二個高峰期，可以說以上7件青銅器在一定程度上反映出那個歷史時期中國古代文化的燦爛之處。

獸面紋觚（拍品18號）、蟬角（拍品25號）、獸面紋壺（拍品33號）是商代晚期的器物。其中獸面紋觚與河南安陽戚家莊M269出土的獸面紋觚很相似<sup>1</sup>（圖一），是殷墟三期的器物。

蟬角與山東滕州前掌大村商周墓地M120出土的史子日癸角形近<sup>2</sup>（圖二），應為殷墟四期的器物。獸面紋壺的年代可早到殷墟二期，與安陽婦好墓出土的婦好壺<sup>3</sup>（圖三）相仿佛。這三件青銅器距今均有三千多年的歷史。

弦紋罍（拍品21號）、否叔卣（拍品15號）、雙身龍紋簋（拍品23號）是西周早期的器物。弦紋罍與1978年陝西扶風莊白一號窖藏出土的折罍相似<sup>4</sup>（圖四），但沒有折罍厚重，足也要細一點，可知年代較折罍稍早一點。折罍是昭王時器，弦紋罍當在康昭時期。否叔卣與山西曲沃天馬一曲村M6069出

土的卣比較接近<sup>5</sup>（圖五），後者年代在西周早期偏晚，否叔卣大致也是康昭時期的器物。雙身龍紋簋與陝西寶雞竹園溝M4出土的直棱紋簋接近<sup>6</sup>（圖六），M4墓主的活動年代在康王晚期到昭王晚期，考慮到歐氏所藏雙身龍紋簋要略早於後者，故年代可定在康昭之際。這三件青銅器距今也有三千年的歷史了。

蟠螭紋壺（拍品12號）是春秋晚期的器物，與山西太原金勝村M251出土的方壺非常相似（圖七），區別是後者有蓋，但圈足下沒有爬獸，從腹部形態和十字環帶紋來看，略晚於後者。這件青銅器距今有二千五百年的歷史。

具體而言，這七件青銅器的魅力表現在如下幾點。首先是高大厚重。獸面紋觚高31公分，重1462克。多年前，我們曾對青銅觚的資料做過整理。有尺寸記載的傳世青銅觚有二百零八件，其中高度超過31公分的青銅觚有38件，由此可知這件獸面紋觚可排入前四十名<sup>8</sup>，稱得上體型較大的青銅觚。弦紋罍通高35.5公分，重4948克，根據有關書籍的統計<sup>9</sup>，能與之匹敵的只有前面所說的折罍，通高35公分，重5530克，兩器體量很接近。尺寸相近的還有山東滕州前掌大墓地M38出土的未罍，通高35公分。這件弦紋罍比2013年湖北隨州葉家山墓地M111出土的侯罍還高，後者通高33.5公分<sup>11</sup>。侯罍是曾國國君曾侯所用罍，折罍是西周高級貴族折所用罍，由此可以推斷這件弦紋罍主人的身份也一定不同凡響。

春秋晚期的蟠螭紋方壺高68公分，這是失蓋後的高度，如果



圖一



圖二



圖三



圖四



加上器蓋，大約在75公分左右。我們曾經對青銅壺的高度有一個統計資料<sup>10</sup>。在傳世的三百七十二件青銅壺中，只有四件青銅壺的高度超過70公分，超過60公分的也只有十件。顯然就高度而言，這件蟠螭紋壺無疑進入前十名。如果僅僅就春秋時期的傳世青銅壺而言，它可以進入前三名。況且方壺要比圓壺更寶貴一些。這件方壺的主人至少也是一位朝廷重臣。

其次是屬於比較稀少的品種，譬如蟬角。青銅角與青銅爵形態相近，也是一種酒器，但數量比爵少得多。多年前我們做過統計，出土和傳世的青銅角總共只有七十四件，像蟬角這樣精美的青銅角則更少<sup>12</sup>。青銅壺很多，但歐氏所藏獸面紋壺屬於比較少量的型式。這種橢圓腹短頸貫耳壺主要流行在商代晚期，據統計有六十七件<sup>13</sup>。青銅罍主要流行於商代，歐氏所藏弦紋罍的年代在西周早期，考慮到此時青銅罍的數量很少，所以顯得寶貴。

再次是裝飾考究。獸面紋觚頸部飾蕉葉紋，頸、腹交界處飾蛇紋，腹部與圈足飾獸面紋、夔紋，且均以雲雷紋襯底，紋飾種類可謂繁多，「三層滿花」，十分華麗。主紋突出器表，增加了浮雕感。腹部與圈足又裝飾四條扉稜，使器物顯得更為偉岸挺拔。雙身龍紋簋的裝飾也很別致，口沿下的雙身龍紋活靈活現。從兩側的尾巴處開始，身軀逐漸變寬變高，到頭部達到極致，似乎這條起伏著軀體的龍正張牙舞爪向我們迎來，可謂生動形象。歐氏所藏蟠螭紋方壺也是難得一見的珍品。此器有三點引人注目之處。一是腹部飾十字環帶紋，紋飾中間起脊，使原本常見的渾圓的腹部變得結實有內力。二是頸部兩側的爬獸

形耳，四足攀爬，尾巴卷起，頸部彎曲，頭部向下，似乎在尋找什麼，顯得可愛。三是圈足下的四隻小牛，圓圓的眼睛，寬寬的吻部，雖然刻畫簡單，卻憨態可掬。此方壺比金勝墓出土的方壺有勝出之處。

最後是銘文的價值。中國古代青銅器與同時期西方青銅器的顯著差別之一在於前者多有銘文，而這些銘文對於判別青銅器本身的真偽、年代以及價值都有非常重要的意義。在歐氏收藏的七件青銅器中，有三件有銘文的器物值得關注，分別是獸面紋觚、蟬角及否叔卣。這些青銅器銘文雖然很短，甚至只有一、兩個字，但也很有意義。

譬如獸面紋觚，圈足內鑄有「𩇛父庚」三字銘文。𩇛字是一個族徽文字，它表明器主所在的族氏。根據何景成博士的整理研究<sup>14</sup>，這個族氏的青銅器至少有十幾件。獸面紋觚是有代表性的一件𩇛族青銅器，如前所言，從𩇛父庚觚的體量與裝飾，可以看出這個族的實力。其他比較典型的𩇛族器物的圖像還見於《商周青銅器銘文暨圖像集成》一書<sup>15</sup>，其著錄的商代晚期青銅器有𩇛鼎（三件，編號：00124、00126、00850）、𩇛爵（06597）、𩇛觚（09074）、𩇛父辛觚（09607）、𩇛父乙盃（14632），器物厚重，紋飾華麗。即使到了西周，族的器物仍然很不錯，如西周早期的𩇛作父乙卣（13175），西周中期的𩇛尊（11180）。根據這些青銅器的年代，可知這個族在商代晚期興盛，一直延續到西周中期，是一個具有一定影響力的族氏。顯然，獸面紋觚是𩇛族達到頂峰時期的一件代表作，這對於研究𩇛族提供了寶貴的資料。



圖五



圖六



圖十四



蟬角的銘文很特別，釜內腹壁上著有一隻蟬的圖像。蟬紋本是一種常見的青銅器紋飾，流行於商代晚期和西周早期。多數蟬紋是成組排列，有時也單獨出現。蟬角上的蟬紋的儘管非常象形，但按照通例，這個部位是銘文出現的地方，所以我們認為它這應該是文字而不是圖像。在商周青銅器銘文中有一部分文字確實和圖像沒有什麼差別，譬如1935年河南安陽侯家莊西北岡1004號大墓出土的鹿鼎、牛鼎，分別在內壁鑄有鹿和牛的圖像，鑒於所處部位的獨立性，學界都認為是銘文而不是圖像。另外鳥、魚、萬（蠍子）、羊、豬、象、虎、龍、兔作為銘文也可以象形的方式出現在青銅器上。鑒別它們是紋飾還是文字，就要看它們在青銅器上所處的部位和方式。當然像鹿鼎、牛鼎的鑄銘方式和部位比較普遍，而像蟬角的這樣的鑄銘方式和部位迄今還沒有發現第二件，這或許就是蟬角的珍稀之處。

否叔卣的銘文稍長一點，有十七字：「否叔獻彝，疾不已，為母宗彝則備，用遣母噩」。據張光裕教授的介紹，與否叔卣為同一器主的青銅器共七件，除了否叔卣，還有否叔尊一件，銘文與卣相同，也是十七字；否叔觚兩件，一件銘文五字：「否用遣母噩」，一件銘文四字：「用遣母噩」；否叔爵兩件，銘文相同，只有「用遣」二字；否叔觶一件，只有一字：「遣」<sup>16</sup>。從青銅器組合形式及銘文來看，這是一套比較完整的酒器組合。以尊和卣為核心，附以觚、爵、觶，是西周早期酒器組合的一種模式。這對研究青銅器組合形式具有一定的意義。否叔卣的銘文的大意是：否叔的母親病情嚴重，沒有好轉的跡象，於是否叔鑄造一套可供宗廟祭用的禮器，奉獻給母親，作為遣送之器。這一組青銅器，無論銘文字數多寡，有一點是共同的，即都有一個「遣」字。對於「遣」字，張光裕教授已經作了很好的考釋。他指出：「這套否叔為母親製作的青銅器，主要是為遣送母噩之用。我們實可稱之為「遣器」」。在先秦的典籍裡，除了《儀禮》外，還再沒有其它提及與遣器有關的資料，否叔諸器和「用遣母噩」的句子的出現，這對於研究西周時期的禮儀制度具有重要意義。另外否叔卣的銘文雖然不長，但字體秀美，用筆灑脫，方圓結合，頗顯力度，有一定的書法欣賞價值。

總而言之，歐氏收藏的七件中國早期青銅器，器型規整，紋飾華美，鑄造精良，具有很高的藝術欣賞和歷史研究價值。

注釋：

1. 安陽市文物工作隊著，「殷墟戚家莊東269號墓」，載於《考古學報》，1991年第3期。
2. 中國社會科學院考古研究所著，《滕州前掌大墓地》，北京，2005年。
3. 中國社會科學院考古研究所著，《殷墟婦好墓》，北京，1980年，頁67。
4. 陝西周原考古隊著，「陝西扶風莊白一號西周青銅器窖藏發掘簡報」，載於《文物》，1978年第3期，圖版三：3。
5. 鄒衡主編，《天馬一曲村（1980-1989）》，北京，2000年，頁356，圖523.3、4。
6. 盧連成、胡智生著，《寶雞強國墓地》，北京，1988年，頁267，圖版75：2。
7. 山西省考古研究所著，《太原晉國趙卿墓》，北京，1996年，頁46。
8. 王文娟著，《商周青銅觚研究》，西北大學碩士學位論文（指導教師張懋鎔），2005年，附表「傳世青銅觚統計一覽表」。
9. 吳偉著，《中國古代青銅器整理與研究·青銅罍卷》，北京，2015年12月，附表一及二。
10. 張懋鎔主編，裴書研著，《中國古代青銅器整理與研究·青銅壺卷》，北京，2015年12月。張懋鎔著，「青銅壺緣何一枝獨秀？—兼論商周青銅器的生命力問題」，載於《古文字與青銅器論集》，第五輯，北京，2016年12月，頁295。
11. 湖北省博物館等著，《隨州葉家山西周早期曾國墓地》，北京，2013年，頁126-127。
12. 張懋鎔著，「商周青銅角探研」，載於《古文字與青銅器論集》，第二輯，北京，2006年12月，頁114。
13. 裴書研著，《中國古代青銅器整理與研究·青銅壺卷》，北京，2015年12月，頁77-79。
14. 何景成著，《商周青銅器族氏銘文研究》，濟南，2009年，頁390。
15. 吳鎮烽著，《商周青銅器銘文暨圖像集成》，上海，2012年。
16. 張光裕著，「西周遣器新識—否叔尊銘之啟示」，載於《中央研究院歷史語言研究所集刊》，第七十本三分，1999年，頁761-778。















1<sup>Y</sup>

**A FINELY CARVED RHINOCEROS HORN 'CHILONG'  
LIBATION CUP**

17th century

The elegantly proportioned vessel, raised on a slightly recessed foot, well carved in high relief with five writhing *chi*-dragons clambering around the sides of the vessel decorated in low relief with a border of archaic *taotie* masks divided by a curling flange on one side, the other side flanked by a curving double-strap handle, all below a border of whorl-circle medallions and above a band of *ruyi*-head lappets, the horn of dark caramel-brown tone.

13cm (5 1/8in) long.

£30,000 - 50,000

CNY270,000 - 450,000

十七世紀 犀角雕螭龍做古觥形盃

**Provenance:**

The Francqui Collection, Holland, from the 1920s,  
by repute  
Gisèle Croës Arts D'Extreme Orient, Brussels, 2010  
Jean-Yves Ollivier Collection

來源：

據傳自1920年為荷蘭Francqui收藏  
布魯塞爾古董商吉賽爾藝廊，2010年  
歐宗易先生珍藏





The present lot is a testament to the exceptional craftsmanship of rhinoceros horn carving achieved in the late Ming to the early Qing dynasty. The archaistic decoration of *taotie* masks, *chilong*, and florettes was adopted from ancient bronzes, reflecting the late Ming and early Qing trend of 'evidential scholarship' (*kaoju xue* 考據學) not only drawing from ancient texts, but also archaeology and inscriptions on archaic bronzes, as scholars sought an empirical approach to understanding their ancient heritage. This interest influenced craftsmanship as evident in the present lot. Similar whorl-circle medallions can be found on a bronze *lei*, 12th-11th century BC, illustrated by R.Bagley, *Shang Ritual Bronzes in the Arthur M.Sackler Collections*, Cambridge MA, 1987, pp.424-425, no.76.

Compare with a related but larger rhinoceros horn libation cup, 17th century, carved with archaistic *taotie* masks and with *chilong*, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.140, pl.158.

See a related rhinoceros horn archaistic '*chilong*' libation cup, 17th/18th century, which was sold at Bonhams Hong Kong, 29 May 2018, lot 52.

盃圓口，流凸起，流口雕交花，口沿另外三面各雕三螭龍窺探盃內，雙柄，盃口沿下雕回紋一周，其下三面雕旋火紋，盃身四面正中雕饕餮紋，雷紋為地，左右兩面各雕高浮雕螭龍一隻，正面正中出齒稜，再下淺浮雕如意雲紋，盃身向下斜收於外撇之圈足，足緣雕雷紋一周。

此拍品為明末清初犀角雕之卓越代表。饕餮紋、螭龍紋、雷紋及回紋等高古紋飾源自早期青銅器。明末以來，考據學繼宋代之後又達一個高峰，學者們不僅著力於高古銅器的銘文和考釋，更試圖以實證方法追溯三代以來的傳承。此拍品便是這一風氣影響的實例。類似的旋火紋廣見於商代青銅器，如R.Bagley著，《Shang Ritual Bronzes in the Arthur M.Sackler Collections (賽克勒藏商代禮器)》，麻省劍橋，1987年，頁424-425，編號76。

可參考一件定為十七世紀的犀角觥形盃，較本拍品略大，亦雕饕餮紋和螭龍，見J.Chapman著，《The Art of Rhinoceros Horn Carving in China (中國犀角雕藝術)》，倫敦，1999年，頁140，圖版158；另有一相似犀角盃可資參考，見霍滿棠著，《中國犀角雕刻珍賞》，香港，1999年，頁75，編號28。相關他例可比較一隻雕螭龍的犀角盃，定為十七或十八世紀，2018年5月29日售於香港邦瀚斯，拍品52號。



(two views)

2

**A RARE PAIR OF SILVER TAOTIE-MASK HANDLES**

Warring States Period

The masks finely cast as *taotie* with curved leaf-shaped ears, finely striated hair markings and brows, the almond-shaped bulging eyes flanking the loops forming the snout, the reverse with a rectangular tab for attachment.

Each 7.8cm (2 7/8in) wide. (2).

**£12,000 - 20,000**

**CNY110,000 - 180,000**

戰國 銀獸面鋪首一對

**Provenance:**

Sotheby's London, 10 December 1991, lot 28  
Stephen K.C.Lo P.C. Lu Works of Art Ltd., Hong Kong,  
11 April 1992  
Jean-Yves Ollivier Collection

來源：

1991年12月10日於倫敦蘇富比拍賣，拍品28號  
香港古董商魯氏有限公司，1992年4月11日  
歐宗易先生珍藏

A related pair of silver *taotie* mask handles and a further gilt-bronze one are illustrated in *Mancheng hanmu fajue baogao*, Beijing, 1980, pls.2 and 15.

Compare with a related pair of gilt-bronze *taotie* mask ring-handles, Eastern Zhou dynasty, which was sold at Bonhams London, 9 November 2017, lot 5.

銀質，形作饕餮，曲角，卷耳，鼓目，鼻作彎鉤以銜環，環伏，各部位以卷尾凸線勾勒，且以幾何紋為地，後鑄扁平插件作固定之用。

相關他例可參考滿城漢墓出土之一對銀質鋪首和銅鑲金鋪首，著錄於《滿城漢墓發掘報告》，北京，1980年圖版2及15。另可參考一對東周銅鑲金饕餮鋪首，2017年11月9日售於倫敦邦瀚斯，拍品5號。





3

**A RARE PAIR OF SMALL GILT-BRONZE TIGER-HEAD  
TERMINALS**

Qin Dynasty

Each tiger head issuing from an L-shaped bar, with pointed ears and bulging almond eyes flanking flaring snouts, their mouths slightly agape revealing the tongues, stand.

4.6cm (1 3/4in) and 5cm (2in) wide. (2).

**£15,000 - 20,000**

**CNY130,000 - 180,000**

秦 銅鎏金虎首飾件一對

**Provenance:**

J.J. Lally & Co. Oriental Art, New York, 1994

Jean-Yves Ollivier Collection

來源：

紐約古董商藍捷理藝廊，1994年

歐宗易先生珍藏

Gilt-bronze models of animals were increasingly popular from the Warring States period onward and usually made to decorate chariot poles or the legs of tables and other pieces of furniture. Compare with the head of a bronze tiger, Warring States period, illustrated by W.Watson, *Ancient Chinese Bronzes*, London, 1977, pl.89a.

虎首鎏金，尖耳豎立，黑色雙目圓睜，鼻樑三節，口微張露舌，栩栩如生。頭後鑄L形金屬構件。

戰國以來，鎏金獸形構件漸趨流行，多見於車馬、桌案及其他家具。參考斯德哥爾摩遠東博物館所藏一件銅虎席鎮之頭部，和此對虎頭頗似，見W.Watson著，《Ancient Chinese Bronzes（中國古代青銅器）》，倫敦，1977年，圖版89a。





## A VERY RARE INSCRIBED GILT-BRONZE ARCHAIC VESSEL AND COVER, HU

Western Han Dynasty

Robustly cast, of elegant pear-shaped form supported on a splayed foot, the smooth body divided by three concentric raised ribs, the shoulders set with a pair of *taotie* mask handles suspending loose rings, the slightly domed cover with concentric circles and surmounted by three stylised phoenix, with some malachite encrustation, the foot incised with an inscription.

18.3cm (7 1/4in) high (2).

£40,000 - 60,000  
CNY360,000 - 540,000

西漢 銅鑲金獸面鋪首壺  
「八年詔口容三口一龠甄氏」銘文

### Provenance:

The Lai Family Collection, Hong Kong, by repute  
Gisèle Croës Arts D'Extreme Orient, Brussels, 1994  
Jean-Yves Ollivier Collection

### Published and Illustrated:

G.Croës, *XVII Biennale des Antiquaires*, Paris, 10-24 November 1994, pp.68-69

來源：

據傳香港黎氏家族舊藏  
布魯塞爾古董商古賽爾藝廊，1994年  
歐宗易先生珍藏

出版及著錄：

古賽爾藝廊，《XVII Biennale des Antiquaires（第十七屆巴黎古董雙年展）》，1994年11月10日-24日，頁68-69

There is an inscription incised onto the foot which reads:  
八年詔口容三口一龠甄氏

Which may be translated as:

'By order of...in the eighth year, this vessel has a capacity of three [*ge*] and one *yue* in possession of the Zhen Family'

According to Han dynasty units of measurements, two *yue* is equivalent to one *ge* (合), thus the unit after *san* (three) should be *ge*. Three *ge* and one *yue* of this vessel's volume capacity therefore approximates to roughly 70ml. When Emperor Qin Shihuang conquered the various warring states and unified them under his Qin dynasty, he also unified and formalised measurement units across his empire. This system continued through to the Han dynasty. Thus the missing part of the inscription on the present lot can be inferred to be the eighth year of the reign of an emperor.

The present lot would have been used for storing alcohol. The whole body is gilt, making it particularly precious. The technique of gilding started in the Warring States period, and was developed in the Qin and Western Han periods. See a related gilt-bronze container, Western Han dynasty, illustrated and discussed by Wang Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, p.116, no.51.

Related *hu* vases but with more elaborate decoration were also found in tombs with inscriptions that showed they belonged to the Zhen family (甄氏), a Princely family from the Han dynasty. See *Mancheng Han mu fajue baogao*, 1980, Beijing, pp.41 and 43.

A related lacquer-painted bronze flask of very similar form, early Western Han dynasty, is illustrated in *The Rise of the Celestial Empire: Consolidation and Cultural Exchange during the Han Dynasty*, Hong Kong, 2015, p.110. Another similar gilt-bronze *hu*, but smaller (7cm), is in the British Museum (acc.no.1947,0712.337).

隆蓋，上鑄翻轉S形卷雲狀三角。壺口直唇，束頸，溜肩兩側鑄獸面鋪首銜環，圓鼓腹略微下垂呈梨形，圈足略微外撇。壺身肩、胸、腹三圍飾扁平弦紋各一周，通身鑲金。此壺當為酒器，鑲金灼灼，彌足珍貴。鑲金工藝最遲起於戰國，興於秦漢，類似的西漢鑲金儲酒器可參考玫茵堂舊藏一例，見王濤著，《Chinese Bronzes from the Meiyintang Collection（玫茵堂藏中國銅器）》，倫敦，2009年，頁116，編號51。

此件拍品圈足上依稀可辨數字銘文：「八年詔口容三口一龠甄氏」，其中「詔」、「容」之間和「三」、「一」之間有各有一字為鏽所掩不可識，然而漢制「龠」上一級的容積單位為「合」，一合等於兩龠，由此「三」、「一」之間當為「合」字，故此壺的容積為三合一龠，約合現代70毫升。「八年詔」表明此壺容積乃是根據某帝八年的詔令所製，合乎秦代以來中央政府對全國度量衡單位的統一制度。「甄氏」或為漢代后戚，此二字銘文亦見於滿城漢墓所出銅器，見《滿城漢墓發掘報告》，北京，1980年，頁41及43。

相關的他例可參考一件形制類似的西漢早期銅壺，惟壺身髹漆，見香港歷史博物館編，《漢武盛世：帝國的鞏固和對外交流》，香港，2015年，頁110；大英博物館藏有一件類似的鑲金銅壺亦資參考，館藏編號1947,0712.337。



(inscription)





(detail)

5

#### A RARE GOLD 'FLOWER' HAIRPIN

Song Dynasty

Double-shafted, the upper part rising from two parallel slender tines tapering to points, cast with a floral band containing a variety of flower heads borne on leafy branches, terminating in a large double-petaled chrysanthemum flower head with finely cross-hatched oval centre, stand.

15.5cm (6 1/8in) long; 25g. weight. (2).

£8,000 - 10,000

CNY71,000 - 89,000

宋 金筒花釵

**Provenance:** Stephen K.C. Lo, Hong Kong, by repute  
Jean-Yves Ollivier Collection

來源：據傳為香港古董商魯國銓先生舊藏  
歐宗易先生珍藏

In the Song period, the use of gold and silver objects, which was previously reserved for the highest-ranking members of society, became less restricted despite several decrees issued by the Song Court. Several categories of personal ornaments including hairpins, combs, earrings, necklaces, bracelets and hair nets were thus newly created and decorated with designs drawn from the floral artistic repertoire of the period, which included chrysanthemums, lotus, peonies, hibiscus and cherry blossoms.

Compare with a similar gold hairpin, Song dynasty, discovered in a Song dynasty hoard of gold and silver near Chengdu, Sichuan, in 1993, illustrated in *The Song Dynasty Gold and Silver Hoard from Pengzhou in Sichuan*, Beijing, 2003, pl.7-1. Another gold hairpin, Song dynasty, is illustrated by J.M.White and E.Bunker, *Adornment for the Eternity: Status and Rank in Chinese Ornament*, Denver, 1994, no.96, p.184.

Two similar gold hairpins, Southern Song/Yuan dynasty, were sold at Sotheby's London, 14 May 2008, lot 114.

金質，釵體呈箸形，中空，頭部飾菊葉紋，餘身光素。

有宋以來，原為顯貴門閥方能使用的金銀器，逐漸普及民間，朝廷雖數度發佈限制令，然而收效甚微。釵、梳子、耳環、項鍊、手鐲和網等幾種門類的飾物常裝飾以各式當時流行的花樣，包括菊、蓮、牡丹、木槿和梅。

1993年四川成都發現的一個宋代金銀器窖藏出土一件相似的金釵可資參考，見《四川彭州宋代金銀器窖藏》，北京，2003年，圖版7-1；另可比較一件金釵，見於J.M.White 及E.Bunker著，《Adornment for the Eternity: Status and Rank in Chinese Ornament（永恆的裝飾：中國裝飾的身份與等級）》，丹佛，1994年，編號96，頁184。此外，兩例稍晚時期，定為宋或元的金釵亦可參考，2008年5月14日售於倫敦蘇富比，拍品114號。





**A FINE AND RARE PAIR OF GOLD 'LIONS AND FLOWERS'  
BOXES AND COVERS**

Liao Dynasty

Each of eight-lobed form, the covers decorated in repoussé with a square cartouche enclosing two lions leaping amidst floral scrolls surrounded by flower sprigs, the sides of the boxes and covers bordered with a continuous band of scrolling foliage.

Each 5.8cm (2 1/4in) wide (4).

£40,000 - 60,000

CNY360,000 - 540,000

遼 金錘揲雙獅花草紋蓋盒一對

**Provenance:**

P.C.Lu Works of Art Ltd., Hong Kong, 12 May 1988

Jean-Yves Ollivier Collection

來源：

香港古董商魯氏有限公司，1988年5月12日

歐宗易先生珍藏



Image after *Qidan Elites: Treasures of the Liao Dynasty from Inner Mongolia*, Beijing, 2002, p.209

The delicacy of the shape and repoussé design characterising the present pair of boxes suggests that they may have been a product reserved for the highest ranking members of the Liao society, namely the Qidan elites. A related gilt-silver box, bearing the same shape and combination of playful lions and floral designs, was excavated from the tomb of Yelu Yuzhi, cousin of the Liao dynasty founder, Abaoji, in the Ar Horqin Banner, Inner Mongolia, illustrated in the National Museum of Chinese History, *Qidan Elites: Treasures of the Liao Dynasty from Inner Mongolia*, Beijing, 2002, pp.208-209.

In shape and design, the present boxes appear to have been inspired by the superb craftsmanship of the Tang dynasty. A lobed gilt-silver box decorated with lions and foliage, originally conceived as a birthday gift for Tang Emperor Yizong (r.859-873), was discovered in 1987 in the pagoda of the Famen Monastery in Shanxi Province. Literary evidence records the large quantities of silk and luxury items sent as tributes to the Liao Court by the Chinese kingdoms and the abduction of many Chinese artisans following the Liao sacking of Kaifeng, capital of the Later Jin dynasty, in Henan Province, during the 10th century.

金質，菱花倭角，蓋微隆，其上以錘揲鑿刻二法飾雙獅相逐，雙獅身形矯健，動態逼真，圍以各式花草紋，繁而不亂，盒身光素無紋，整體盈巧可愛。

此類形制和裝飾或許受到唐代工藝的影響。1987年陝西法門寺地宮出土一件唐懿宗（859年-873年在位）生日供奉的銀鑲金花口倭角盒，亦裝飾雙獅花草紋。文獻記載五代十國時期中原王朝曾進貢契丹王朝大量絲綢和奢侈製品，十世紀遼人劫掠後晉開封府亦帶走大量中原能工巧匠。或可解釋此件拍品明顯的漢地風格。

此件拍品做工精細，形體秀雅，或為遼代契丹貴族所有。內蒙古阿魯科爾沁旗遼代開國皇帝耶律阿保機族兄耶律羽之墓出土一件鑿花雙獅紋鑲金銀盒，亦飾十分相似的雙獅相逐穿花紋，可作比較，見中國歷史博物館（現國家博物館）編，《契丹王朝—內蒙古遼代文物精華展》，北京，2002年，頁208-209。





## THE C.T.LOO PARCEL-GILT SILVER 'CARP' BOWLS

盧芹齋舊藏銀局部鍍金鯉魚紋盃 一對



C.T. Loo (1880-1957)

C. T. Loo was one of the most prominent figures in the world of Chinese art. Native of Lujiaodou, a village west of Shanghai, Loo moved to Paris in 1902. In 1908, Loo established his own gallery, 'Lai-Yuan and Company', in Paris, from which he sold inventories acquired from European dealers. In 1911, other branches of the gallery were opened in Beijing and Shanghai. This time coincided with the collapse of the Qing dynasty, when millennia of Chinese imperial rule came to an end and numerous objects including sculptures from temples, mausoleums, and imperial and private collections surfaced on the art market. Loo's prominence as a Chinese art dealer continued throughout the 1920s and 1930s, when he opened the "Pagoda," an outstanding five-story gallery in Paris as Chinese art trade flourished as new museums in the United States hosting Chinese art collections were established. Loo's business began to decline in the 1940s when the United States entered World War II and civil war broke out in China, leading to his retirement in 1950 at the age of seventy.

盧芹齋先生，中國古董藝術圈內其中一位最知名的人物，享負盛名；生於浙江省湖州盧家渡，1902年離鄉前赴巴黎，旅居法國。1908年，於巴黎成立「來遠樓公司」，專營轉售歐洲行家的貨源，生意興隆；續於1911年北京及上海兩地開設分號。此時正值清室搖搖欲墜，兩千年帝制分崩離析之時。社會動盪不安，人心惶惶，令為數不少由寺廟及陵墓所出土的塑像，以及宮廷及私人所收藏的器物源源不絕地流入古董市場。貨源充足，令來遠樓生意蒸蒸日上。

1920至30年代期間，盧芹齋先生於中國古董藝術圈內的地位仍然舉足輕重。1926年盧芹齋先生開設「巴黎紅樓」：一座富中國建築特色的五層高藝廊，當時正值一戰後戰間期，藝術交易中心逐漸轉移至美國紐約，而美國新建的博物館對購藏中國藝術品亦逐見興趣。1941年底美國加入二戰，以及後續的國共內戰，皆令古董生意經營困難。有見及此，盧芹齋先生遂於古稀之年結束生意，頤養天年，時值1950年。



## AN EXCEPTIONALLY RARE PAIR OF PARCEL-GILT SILVER 'CARP' BOWLS

Liao Dynasty

Each with waisted sides rising from short flared foot rings to gently everted rims, the interiors chased with a writhing carp with finely incised scales and fins highlighted in gilt, all below a narrow gilt band of overlapping petals at the rim, the exteriors encircled by two bands of chased and gilt-flower-heads and leaves.

Each 13.3cm (5 1/4in) diam.; 283g. weight. (2).

£120,000 - 150,000

CNY1,100,000 - 1,300,000

遼 局部鎏金銀鯉魚紋盤 一對

### Provenance:

C.T. Loo, Paris

A. & J. Speelman Oriental Art Ltd., London, 1990

Jean-Yves Ollivier Collection

來源：

巴黎古董商盧芹齋先生舊藏

倫敦古董商史博曼藝術藏品館，1990年

歐宗易先生珍藏

Large quantities of gold and silver utensils were produced during the Liao dynasty to satisfy the requirements of the foreign Qidan ruling elites. These objects included imperial diplomatic gifts, courtly tableware, mourning gifts exchanged among the nobility or ornaments manufactured for formal elite clothing, horse gear and carriages.

The vast array of shapes and decorative motifs decorating these objects demonstrate the exceptionally high level of precious metal craftsmanship, which continued from the previous traditions of the Tang and Song dynasties.

According to surviving literary evidence, every year, several bolts of silk, jades, Chinese delicacies and luxury items were sent to the Liao emperors from the Chinese courts of the Later Tang, Jin and Song, in the form of annual tributes or on the occasion of seasonal festivities including birthday celebrations or funerary ceremonies. See F.Louis, 'Shaping Symbols of Privilege: Precious Metals and the Early Liao Aristocracy', in *Journal of Song-Yuan Studies*, 2003, no.33, pp.71-109.

The shape and design of the present bowls appear to be based on a Tang prototype. See, for instance, a silver bowl, Tang dynasty, from the Mengdiexuan Collection, bearing the same shape as the present bowls, illustrated by M.Crick and H.Loveday, *L'Or Des Steppes. Arts Somptuaires De La Dinastie Liao (907-1125)* Geneva, 2007, pl.III.8, p.38. See also a parcel-gilt silver bowl, Tang dynasty, decorated with two carp fish, excavated from an aristocratic tomb in the suburbs of Xian, in Shaanxi Province, illustrated by C.Michaelson, *Gilded Dragons*, London, 1999, p.107, fig.67.

The carp, *li*, was highly regarded in China for its magical powers of transforming into a dragon after leaping over the Dragon Gate in the upper course of the Yellow River. Being also homophone with the word for benefit and profit, carps were also conceived as emblems of patience and good fortune by the candidates aspiring to pass the imperial examinations. When the wife of Confucius gave birth to a boy, the King of Lu is believed to have sent a carp to congratulate him. The carp was also an imperial emblem during the Tang dynasty, as the surname of the Royal family was Li and whenever the officials entered the palace, they often wore a fish tally as an official credential. For reference, see E.Schafer, *The Golden Peaches of Samarkand: A Study of Tang Exotics*, Berkeley, 1963, pp.139-154.

Compare with a pair of similar gilt-silver bowls, Liao dynasty, also formerly with C.T.Loo, decorated with a carp design, illustrated by H.Scott, *The Golden Age of Chinese Art*, Tokyo, 1967, pl.4.

銀質，圓口外翻，鼓腹，正中凸起如棧，下腹斜收於外撇之圈足。口沿內側鑿刻如意雲頭紋一周，盤內正中鑿刻一尾鯉魚，鯉魚身形肥碩，翻尾翹首，頭頂菱形花紋，鱗鱗鑿刻精細不苟，盤外壁鑿刻兩層雙葉花卉紋，圈足外壁亦鑿刻簡寫花草紋，全器凡鑿刻部分皆鎏金。

遼代大量製作金銀器以供貴族使用。這些器具包括帝國間的外事禮物、貴族間交換的祭儀、餐具、隨身飾品和車馬裝飾。從其形制和裝飾上看，遼代工匠似乎很好掌握了唐朝和宋朝的工藝。根據現存的文獻，後唐、後晉和宋朝每年都向遼廷進貢大量絲、玉、土物和奢侈品，除了歲供，每逢生辰、節慶、紅白喜事則另有進獻。

本拍品的器型和紋飾的原型可以追溯到唐代，可參考一件夢蝶軒所藏唐代銀碗，器型和本拍品一樣，見M.Crick和H.Loveday著，《L'Or Des Steppes. Arts Somptuaires De La Dinastie Liao (907-1125) (草原金器：遼代藝術)》，日內瓦，2007年，圖版III.8，頁38。西安郊區曾出土一件唐代局部鎏金銀盃亦資參考，見C.Michaelson著，《Gilded Dragons (鎏金龍)》，倫敦，1999年，頁107，圖67。因「鯉」、「李」諧音，鯉魚紋故為唐代皇家紋章，臣公進宮時亦須在門房畫魚形花押，見E.Schafer薛愛華著，《The Golden Peaches of Samarkand: A Study of Tang Exotics (撒馬爾罕的金桃：唐代舶來品研究)》，伯克利，1963年。

參考盧芹齋所藏另一件鯉魚紋局部鎏金銀盃，見H.Scott著，《The Golden Age of Chinese Art (中國黃金時代藝術)》，東京，1982年，圖版4。



Image after *The Golden Age of Chinese Art*, Tokyo, 1967, pl.4.





# THE MARIO PRODAN BODHISATTVAS

## 馬里奧·普羅丹舊藏菩薩坐像一對

8

### A FINE AND RARE PAIR OF CARVED WOOD FIGURES OF SEATED BODHISATTVAS

Song Dynasty

The figures finely carved, each seated regally in meditative posture, *vajrasana*, with one hand held before the chest and the other in *avakashamudra*, wearing layered robes falling loosely around the chest and exposing elaborately carved necklaces, the serene facial expression detailed with half-open eyes and a gentle smile, framed by a pair of long pendulous earlobes beneath a foliate tiara securing a neatly drawn-up topknot.

44cm (17 2/8in) high. (2).

£120,000 - 150,000

CNY1,100,000 - 1,300,000

宋 木雕菩薩坐像一對

#### Provenance:

Mario Prodan Collection, Rome

Christie's London, 5 June 1995, lot 105

Jean-Yves Ollivier Collection

Mario Prodan was a writer and scholar of Chinese art. Among his books are '*Chinese Art*' and '*The Art of the Tang Potter*'. He had set up a prosperous business dealing in ancient Chinese pottery that became untenable after the Japanese invasion of China during World War II.

來源：

羅馬Mario Prodan先生舊藏

1995年6月5日於倫敦佳士得拍賣，拍品105號

歐宗易先生珍藏

馬里奧·普羅丹 (Mario Prodan)，作家及中國藝術學者，著有《Chinese Art (中國藝術)》及《The Art of the Tang Potter (唐代陶匠的藝術)》兩書。普羅丹亦是一位成功的古董商人，專營中國高古陶瓷；但二戰期間日本侵華以後生意一落千丈，遂難以經營。





Elegantly proportioned and realistically carved, the present lot well illustrates the fine craftsmanship of Song dynasty carvers. The benevolent facial expressions, depicted by plump cheeks, downcast eyes and gentle smiles, together with free flowing draperies intricately sculpted by fine folds and contours, suggest that the present pair of figures depict Avalokiteshvara, also known as Guanyin, the benevolent Goddess of Mercy.

Venerated in Indian Buddhism as the embodiment of the Compassion of the Buddha, Avalokiteshvara (known as Guanyin in China) is described in the 'Lotus Sutra', as capable of hearing all mankind, striving endlessly to help those offering prayers, transforming at will and appearing in more than thirty human guises to expound Buddhist teaching to devotees.

The present pair of figures would most likely have stood on an altar, venerated in connection with religious beliefs concerning the devotee's rebirth in the blissful Pure Land presided over by Amithaba Buddha. Introduced into China from India during the 2nd century AD, 'Pure Land' Buddhism was based on the belief that Amitabha granted rebirth of the dead in his wondrous realm to whoever meditated on him through chanting and prostration. The three main scriptures forming the core of the Pure Land teachings, namely the 'Sutra of the Buddha of Immeasurable Life', the 'Sutra of Visualizing the Buddha of Immeasurable Life', and the 'Amitabha Sutra', all refer to Amitabha and Guanyin as capable of liberating the devotees from the Wheel of Samsara and allowing them entry into the Pure Land where they finally attained enlightenment.

As 'Pure Land' Buddhism grew in popularity during the 6th century, probably in response to the contemporaneous political instability and the resulting preoccupation with attaining enlightenment during such a perilous time, so did the prominence of Avalokiteshvara as 'the supreme saviour of all beings'.

Compare with a related wood figure of Avalokiteshvara, Song dynasty, in the Metropolitan Museum of Art, New York, illustrated by D.PLeidy and D.Stratham, *Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, no.27, p.125. Another example in the Avery Brundage Collection, San Francisco, is illustrated by R.Y.d'Argence, *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, San Francisco, 1974, pl.145.

A related but larger wood figure of Avalokiteshvara, Southern Song dynasty, was sold at Sotheby's Hong Kong, 8 October 2013, lot 3074.

菩薩二像開臉祥和，體態豐腴，皆盤坐，外罩薄衫，垂墜自然，頸佩瓔珞，手部佚失，法印不可辨識，髮髻和寶冠各有不同，一作盤雲髻，頂帶寶瓶冠，一作束髮，頭頂寶月花冠。

從髮冠判斷，此對菩薩像或為淨土宗的觀世音菩薩和大勢至菩薩，最初可能陳列於供台上，分列於阿彌陀佛像兩側，組成典型說法場景。淨土宗開山於唐代，是禪宗之外，影響東亞諸國最深遠的佛教宗派。阿彌陀佛和觀世音菩薩、大勢至菩薩的三聖組合，基於無量壽經對西方極樂世界的描繪，是淨土宗寺廟最常見的造像組合。

紐約大都會藏有一件宋代木雕觀世音像可資參考，見D.PLeidy及D.Stratham著，《Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art（大都會博物館藏中國佛道造像）》，紐約，2010年，編號27，頁125；三藩市埃弗里·布倫戴奇收藏一件類似觀音像，亦資比較，見R.Y.d'Argence著，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection（埃弗里·布倫戴奇收藏中日韓造像）》，三藩市，1974年，圖版145。另可比較香港蘇富比2013年10月8日售出一件南宋木雕觀音像，拍品3074號。



















**A VERY RARE PAIR OF LARGE INLAID BRONZE SQUARE  
VESSELS AND COVERS, FANG HU**

Early Western Han Dynasty

The vessels of square section, each supported on a tall, slightly splayed foot, the shoulders with two relief-cast *taotie* mask handles suspending loose rings, decorated around the body with copper and malachite-inlaid designs of angular curls and hooks, the cover with canted sides supporting four flat finials shaped as stylised birds at the corners.

Each 41cm (16 1/8in) high. (4).

£200,000 - 300,000

CNY1,800,000 - 2,700,000

西漢早期 銅嵌松石幾何紋鈎 一對

**Provenance:**

The Wang Family Collection, Taipei, by repute

Gisèle Croës Arts D'Extreme Orient, Brussels, 1996

Jean-Yves Ollivier Collection

**Published and Illustrated:**

G.Croës, *XVII Biennale des Antiquaires*, Paris, 10-24 November 1994, pp.52-55

來源：

據傳為台北王氏家族舊藏

布魯塞爾古董商吉賽爾藝廊，1996年

歐宗易先生珍藏

展覽及出版：

吉賽爾著，《XVII Biennale des Antiquaires（第十七屆巴黎古董雙年展）》，巴黎，1994年11月10日-24日，頁52-55



Image after *Biennale des Antiquaires*, Paris, 1994, p.54



This exceptional pair of large bronze vessels and covers would have served as wine containers. This type of square wine vessel, particularly known as *fang* (斝), decorated with geometric motifs, was popular during the middle to late Warring States period, and was widely found in the Shaanxi and Henan regions.

Beginning in the Eastern Zhou period, bronze wine vessels such as the present lot changed from being solely solemn ritual objects into superb luxury products that exhibited their owner's wealth and status. The inlay on this pair of vessels was meticulously executed to form stylised clouds and geometric patterns, demonstrating exceptional craftsmanship and sophisticated and creative designs which reflected the fashion of the time. Underscoring this transition in bronze vessels as moving away from solemn ritual objects to objects of conspicuous consumption, is a *hu* from the Palace Museum, Beijing, Han dynasty which is cast in relief on its base with a nine-character inscription in seal script reading, 'happiness comes with drinking wine and eating'; see *The Complete Collection of Treasures of the Palace Museum: Bronze Articles for Daily Use*, Hong Kong, 2006, pp.62-63, no.54.

Inlaid *fang hu* have been unearthed since the 1930s, most of which were dated to the middle or late Warring States period. See several examples excavated from Jincun, Luoyang in 1929, illustrated by W.C.White, *Tombs of Old Lo-yang*, Shanghai, 1934. Compare also with another *fang hu* with similar design but without a cover, which confirms from its inscription that it was taken by the Qi general Chen Zhang from Yan region (today's Hebei Province) to the Shangdong peninsula in 314 BC, now in the Penn Museum, Philadelphia (acc.no.C243), illustrated by W.Watson, *Art of Dynastic China*, London, 1981, pl.633.

A similar pair of *fang hu*, 600-200 BC, but without covers, is in the British Museum. See also a related bronze *fang hu*, Western Han dynasty, unearthed in 1964, Nanxiaoxiang, Lianhu, Shaanxi Province, in the Xi'an Museum, illustrated in *Age of Empires: Art of the Qin and Han Dynasties*, New York, 2017, p.140, no.66.

斝，屬於酒器，作儲存酒類之用，自戰國中期至後期開始盛行於陝西及河南地區。自東周以降，青銅器皿逐漸由祭祀儀式中所用的禮器轉變為生活器具，作為炫耀身份地位及財富的途徑。此對銅斝器身飾以繁複的幾何紋，鬼斧神工，充分反映戰國時代工匠之精湛技藝以及創新風格。北京故宮博物院所藏一件類似的漢代銅壺，其底部鑄有「樂未央、宜酒食、長久富」九字銘文，作為此一過渡之明證，詳見《故宮博物院藏文物珍品全集：青銅生活器》，香港，2006年，頁62至63，編號54。

1930年代以降，若干銅鑲嵌斝自考古發掘中出土，其中大多為戰國中後期器物。1929年於洛陽金村出土數例，載於W.C.White著，《洛陽古城古墓考（Tombs of Old Lo-yang）》，上海，1934年。另一類似銅斝，由美國費城賓夕凡尼亞大學博物館所藏，紋飾風格與本拍品相近，器足銘文記載此器為齊國將軍陳章（又名匡章）於公元前314年伐燕後，由燕國（今河北）帶返齊國，惜原配銅蓋已經佚失，載於W.Watson著，《Art of Dynastic China（古代中國藝術）》，倫敦，1981年，圖633。

倫敦大英博物館亦藏有一對相近例子，約為公元前600至200年所鑄，原配銅蓋亦已佚失。而1964年陝西省西安市蓮湖區南小巷曾出土一件相關例子，現由西安博物館所藏，載於《Age of Empires: Art of the Qin and Han Dynasties（帝國時代：秦漢藝術）》，紐約，2017年，頁140，編號66。



Image courtesy of the Penn Museum, Philadelphia





10

**A POTTERY FIGURE OF A COURT LADY**

Tang Dynasty

The plump figure standing with her head turned slightly to the side, the hands positioned within her long sleeves as if to hold an offering, clad in voluminous high-waisted robes defined by a long pleated skirt falling above the upturned slippers, the well-rounded face defined by delicate features beneath a shield-shaped coif surmounted by a crescent chignon, with traces of coloured pigments remaining.  
33cm (13in) high.

**£4,000 - 7,000**  
**CNY36,000 - 63,000**

唐 陶胎彩繪仕女俑

**Provenance:**

Bluett & Sons Ltd., London  
Carter Fine Art Ltd., London, 1996  
Jean-Yves Ollivier Collection

**來源：**

倫敦古董商Bluett & Sons Ltd.  
倫敦古董商Carter's Fine Art Ltd. · 1996年  
歐宗易先生珍藏

This somewhat portly female figure represents the ideal of beauty during the Tang dynasty, which was often associated with Yang Guifei, one of China's great beauties and the influential concubine of the Tang emperor Xuanzong (r. 712–756). At this time, the ideal of voluptuousness was considered beautiful and greatly influenced the fashion for the plumper lady. A related pottery figure of a court lady, Tang dynasty, from the Palace Museum, Beijing, is illustrated in *Diao Shi Ru Sheng: Gugong Cang Sui Tang Taoyong*, Beijing, 2006, no.41, p.95. Another pottery figure, Tang dynasty, displaying a similar hair style as the present lot, is illustrated in the Museum of Oriental Ceramics, *Exhibition of Oriental Ceramics*, Osaka, 1982, p.21, no.4.

A related but larger figure of a pottery lady displaying a similar hair style to the current example, was sold at Christie's New York, 21 March 2002, lot 100.

**The result of Oxford Authentication Ltd. thermoluminescence test no.C118j29, dated 1 August 2018, is consistent with the dating of this lot.**

俑陶製加彩，侍女髮髻高聳垂於兩頰，鳳眼櫻唇，細鼻豐面，面敷桃紅彩，身披赭色衫及翠色巾，作合手側身貌。

北京故宮博物院藏有一件相關的加彩陶侍女俑可作比較，見《雕飾如生—故宮藏隋唐陶俑》，北京，2006年，編號41，頁95；另可參考一件帶類似髮型的侍女俑，見大阪市立東洋陶器美術館，《東洋陶器展》，大阪，1982年，編號4，頁21；還可參考一件佳士得紐約2002年3月21日售出的侍女俑，帶相似髮飾，拍品100號。

**Oxford Authentication Ltd公司熱釋光檢測結果（2018年8月1日，編號C118j29）顯示年代與本拍品年代一致。**



Image after Bluett & Sons Ltd. brochure

11

**A RARE BLUE-GLAZED POTTERY FIGURE OF A MALE ATTENDANT**

Tang Dynasty

The figure modelled standing on a square base with head turned the hands clasped at his chest within the long sleeves of his blue-glazed long belted tunic falling above pointed shoes, the unglazed face with a benevolent expression beneath hair swept up in a double-bun topknot bound in a kerchief, with traces of pink and black pigment.  
33cm (13in) high.

£8,000 - 12,000

CNY71,000 - 110,000

唐 陶胎藍彩男侍俑

**Provenance:**

Bluett & Sons Ltd., London  
Carter Fine Art Ltd., London, 24 May 1993  
Jean-Yves Ollivier Collection

**Published and Illustrated:**

Bluett & Sons Ltd., *Catalogue*, London, 1991, no.11  
N.Wood, *Chinese Glazes: Their Origin, Chemistry and Recreation*, London, 1999, p.237.

來源：

倫敦古董商Bluett & Sons Ltd.  
倫敦古董商Carter Fine Art Ltd. · 1993年5月24日  
歐宗易先生珍藏

出版及著錄：

Bluett & Sons Ltd. 著 · 《圖錄》，倫敦，1991年，編號11  
N.Wood 著 · 《Chinese Glazes: Their Origin, Chemistry and Recreation (中國釉：源流、化學原理及再現)》，倫敦，1999年，頁237

The figure belongs to the *sancai*-glazed group and within it the rarest and most highly-prized blue-glazed forms. Blue pigment was particularly expensive as the cobalt was imported from central Asia. More typically, blue pigment was used along other colours such as brown or ochre, and is much more rarely seen as the sole decorative element as the present lot.

Pottery figures of attendants such as the present lot usually complemented a large array of furnishing manufactured for interment in burials belonging to the highest-ranking members of the Tang society. Assuring the dead of continued care was the premise leading to a successful life for a living descendent, following the belief that ancestors were deemed active participants in the life of their living offspring, which they could positively affect if provided with the right necessities.

A similar blue-glazed pottery figure of an attendant, Tang dynasty, is illustrated in *Han Tang Taoci daquan*, Taipei, 1987, p.205; another example is illustrated in *Ausstellung Chinesischer Kunst*, Berlin, 1929, no.333.

A related glazed pottery figure of a male attendant, Tang dynasty, was sold at Sothebys's New York, 13 September 2016, lot 9.

**The result of Oxford Authentication Ltd. thermoluminescence test no.C118j32, dated 1 August 2018, is consistent with the dating of this lot.**

俑頭戴幪頭，款面高顴骨，無鬚無袖，身著圓領袍，手垂拱，立於台座，頸下皆施藍釉。

此俑形色恭敬，面白無鬚，或為內侍。類似的唐代藍釉陶俑可參見《漢唐陶瓷大全》，台北1987，頁205；另可參見《Ausstellung Chinesischer Kunst (中國藝術展)》，柏林，1929年，編號333。紐約蘇富比2016年9月13日曾售出一件類似釉色的唐代陶俑可作比較，拍品9號。

**Oxford Authentication Ltd公司熱釋光檢測結果（2018年8月1日，編號C118j32）顯示年代與本拍品年代一致。**



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.







12

**AN EXTREMELY RARE AND MASSIVE ARCHAIC BRONZE  
RITUAL VESSEL, FANG HU**

Eastern Zhou Dynasty

Of pear shape and lobed rectangular cross-section and on a spreading base supported on the backs of four horned buffalo, the sides of the waisted neck applied with writhing tiger-like animal handles with large almond-eyes and pointed ears, their bodies with stripes and long curling tails, the bulbous body divided into quarters by stepped relief bands simulating leather strapwork, cast around the exterior in medium relief with zones of densely scrolling abstracted *chilong*, each centred around an eye, the smooth brown-green patina with areas of malachite encrustation.  
*68cm (26 3/4in) high.*

**£250,000 - 350,000**

**CNY2,200,000 - 3,100,000**

東周 青銅蟠虺紋虎耳牛足方壺

**Provenance:**

The Wang Family Collection, Taipei, by repute  
Gisèle Croës Arts D'Extreme Orient, Brussels, 1996  
Jean-Yves Ollivier Collection

來源：

據傳為台北王氏家族舊藏  
布魯塞爾古董商吉賽爾藝廊，1996年  
歐宗易先生珍藏





The present lot is a magnificent example of the advancement in casting technology accomplished during the Eastern Zhou dynasty, resulting in innovation and elaboration of forms and decoration.

The demise of the Zhou Court and subsequent decentralisation of power resulted in fierce competition among break-away feudal states, not only in terms of political and military power, but also in production of works of art. At a time of constant flux and usurpation of the rigid rules on rites and daily customs set by the Zhou Court, feudal lords were eager to commission exceptionally large and elaborate vessels to be used in their own court rituals and banquets, as a display of power and opulence. With the advent of lost-wax casting technology, complicated and elaborate decorative features that were previously difficult to model with the piece-moulding method become feasible to sculpt, adding depth to the decorative details, as seen on the present lot.

Compare with a related archaic bronze vase, *fang hu*, late Spring and Autumn period, in the Palace Museum, Beijing, of similar form decorated with archaic scrolls and flanked by a similar pair of tiger handles, illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, pp.247, no.243; and compare also with a *fang hu*, Spring and Autumn period, in the National Museum of China, Beijing, illustrated by W.Watson in *Ancient Chinese Bronze*, London, 1962, pl.54a.



Image after *Ancient Chinese Bronzes*, London, 1962, pl.54a

壺薄唇，束頸兩側銜鑄虎耳，虎回首曲尾，身有圓點方斑。腹鼓而垂，起十字棱形帶飾，仿白皮質綁帶。壺頸飾蟠虺紋，呈辦形分佈，上身滿飾蟠虺紋，而下腹光素。高圈足，內收外撇，足圈亦飾蟠虺紋，立於四牛形足之上。器身覆青綠皮色，間以紅褐色。

此壺裝飾繁複生動，代表東周青銅器鑄造的高超水平。平王東遷之後，周室衰落，禮制式微，而諸侯國不僅在政治軍事上竟相爭奪，藝術上亦爭高下。諸侯們不斷蠶食周室嚴格的等級制度，器用和裝飾追求大、奇、巧、異，以示堂皇，以徵權勢。失蠟法隨之改進，使得裝飾更加豐富；模型分鑄更加成熟，不僅提高生產效率，亦可鑄造更大器型，此件拍品即是箇中表表。

類似方壺可參考一件北京故宮博物院所藏一件春秋晚期方壺，鑄有類似虎耳，足底為二虎，見《故宮青銅器》，北京，1999年，頁247，編號243；中國國家博物館亦藏有一件春秋時期帶蓋方壺，四足為虎形，其他裝飾與形制和此件類似，見 William Watson 著，《Ancient Chinese Bronze (古代中國青銅器)》，倫敦，1962，圖版54a。







13

**A RARE BLACK POTTERY STEM CUP**

Neolithic Period, Longshan Culture  
The thinly potted vessel with an angular bell-shaped cup ending in a trumpet mouth and raised on a hollow tear-drop-shaped stem pierced with vertical rows of small holes rising from a pedestal foot defined by slightly spreading upright sides.  
20cm (8in) high.

£5,000 - 8,000  
CNY45,000 - 71,000

新石器時代 龍山文化 黑陶高足杯

**Provenance:**

Gisèle Croës Arts D'Extreme Orient, Brussels, 1995  
Jean-Yves Ollivier Collection

**Published and Illustrated:**

G.Croës, *XVII Biennale des Antiquaires*, Paris, 10-24 November 1994, pp.16-17

**來源:**

布魯塞爾古董商吉賽爾藝廊，1995年  
歐洲私人收藏

**展覽及出版:**

吉賽爾著，《XVII Biennale des Antiquaires (第十七屆古董雙年展)》，巴黎，1994年11月10-24日

The present lot is a rare example of a wheel-made pottery vessel of the Longshan culture, also sometimes known as the Black Pottery Culture. Spread across today's Shandong Province from about 3000 to 1900 BC, the Longshan culture was noted for its highly polished 'egg-shell' black pottery.

The present stemcup is notable for its even potting, paper-thin walls and glossy black sheen. Examples of related black 'eggshell' pottery stemcups are illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection, vol.3 (I)*, London, 2006, pls.1058-1063. Krahl noted that the use of the potter's wheel was a technological innovation of the period and enabled more sophisticated forming than the coil-built method traditionally used. With the new technology of the potter's wheel, eggshell-thin vessels could be made by shaving the walls to minimal thickness. In addition to this, the appearance of weightlessness was created by the addition of pierced openwork.

Compare with two related examples in the same style with different lower bodies, which were sold at Christie's New York, 2 June 1994, lot 228 and 21 September 1995, lot 580.

盃侈口，盃身底部收於短細頸，足身方肩下收，鏤空，足底直壁，薄身黑體，打磨光潔。

此件拍品為龍山文化輪製黑陶器的傑作。龍山文化濫觴於山東半島，大致活躍於公元前3000年至1900年間，以「蛋殼」黑陶聞名。梅茵堂舊藏數件薄壁黑陶高腳杯可資參考，見Regina Krahl 康蕊君著，《Chinese Ceramics from the Meiyintang Collection (玫茵堂中國陶瓷)》，卷三(一)，倫敦，2006年，圖版1058-1063。另可參見佳士得紐約售出兩件黑陶高腳杯，身略短，1994年6月2日，拍品228號及1995年9月21日，拍品580號。

14

**A BURNISHED BLACK POTTERY TWO-HANDLED AMPHORA**

Han Dynasty

Each side carved with two spirals seeming to issue from the base of the broad strap handles, with finely hatched bands on the faceted neck below the rim formed by an angular spout on either side.

34cm (13 1/2in) high.

£10,000 - 15,000  
CNY89,000 - 130,000

漢 黑陶雙耳罐

**Provenance:**

Gisèle Croës Arts D'Extreme Orient, 1996  
Jean-Yves Ollivier Collection

**來源:**

布魯塞爾古董商吉賽爾藝廊，1996年  
歐宗易先生珍藏



13

Many non-Han people lived in southwest China, even after the establishment of the Qin and Han dynasties. Unusually shaped amphorae, such as the present lot, may have been the product of the Qiang, a tribal people who probably came from the steppe but later also lived in the region of the Dian in southwest China. Vessels such as this with lozenge shaped mouths and twin flat handles have been discovered in present day Sichuan and are known as Lifan ware, after the area in Sichuan Province where such jars have been found. A similar vessel, 206BC - 220, probably from Sichuan, is in the British Museum (acc no.1932,0216,1). The same vessel has also been discussed and illustrated by S.Vainker, *Chinese Pottery and Porcelain: From Prehistory to the Present*, London, 1991, p.43, fig.30.

**The result of Oxford Authentication Ltd. thermoluminescence test no.C118j33, dated 1 august 2018, is consistent with the dating of this lot.**

罐翻唇，束頸，鼓腹，雙耳接口沿而連罐身，頸部飾篋紋，餘身光素，通體灰黑，質地堅實。

此壺或為羌人作品。羌人先秦時期活躍於中國西北，秦漢時期足跡達致西南蜀地和滇域。類似的扁平耳黑陶罐在四川廣有出土，大英博物館藏有一例，定於西漢早期，可資參考，館藏編號1932,0216.1。

**Oxford Authentication Ltd公司熱釋光檢測結果（2018年8月1日，編號C118j33）顯示年代與本拍品年代一致。**





(details)

15

**A VERY RARE INSCRIBED ARCHAIC BRONZE VESSEL AND COVER, YOU**

Mid Western Zhou Dynasty

Expertly cast of oval section, the slightly compressed pear-shaped body supported on a splayed foot, encircled by a band of pairs of crested birds confronted by taotie masks all on a leiwen ground, the band interrupted on each side by a loop supporting the U-shaped bail handle with bovine-mask terminals cast with further bird motifs and lozenge-shaped bosses, the fitted and domed cover with a matching bird frieze, surmounted by a hollow oval knob, a smooth gray-green patina with malachite encrustation, the interior of the vessel and cover with an inscription reading 'Pi shu xian yi, ji bu yi, wei mu zong yi ze bei, yong qian mu ling'.  
25cm (9 2/4in) high. (2).

**£150,000 - 200,000**  
**CNY1,300,000 - 1,800,000**

西周中期 青銅否叔卣  
「否弔（叔）獻彝·疾不已（己）·  
母宗彝剛（則）備·用譴母霽」銘文

**Provenance:**

Gisèle Croës Arts D'Extreme Orient, Brussels, 1997  
Leon Derwa Collection, Belgium, 1998  
Jean-Yves Ollivier Collection

**Published and Illustrated:**

G. Croës, *From Ancient Kingdoms to Imperial China, International Asian Art Fair*, New York, 1998, pp.30-31  
K.Y. Cheung, 'The Inscriptions of Pi Shu Zun-Shedding New Light on Dispatch Wares of the Western Zhou', *Bulletin of Institute of History and Philology*, Vol.1, Part 3, Taipei, 1999, p.772, fig.2

**來源：**

布魯賽爾古董商吉賽爾藝廊，1997年  
比利時藏家Leon Derwa先生舊藏，1998年  
歐宗易先生珍藏

**出版及著錄：**

吉賽爾著，〈From Ancient Kingdoms to Imperial China, International Asian Art Fair（從古代王國到中華帝國·國際亞洲藝術節）〉，紐約，1998年，頁30-31  
張光裕著，「西周遺器新識—否叔尊銘之啟示」，載於《中央研究院歷史語言研究所集刊》，卷1，台北：中央研究院，1999年，頁772·圖2







(inscription on the cover)

The *you*, as a type of sacrificial vessel for storing alcohol, appears to have emerged in the late Shang dynasty. Typically cast with a compressed pear-shaped body and overhead handle, the vessel form remained prominent during the early and mid-Western Zhou period.

The present lot exhibits decorative features typical of the early Western Zhou period, where cast decoration became less elaborate and simplified in comparison to earlier examples in the late Shang dynasty with complicated *taotie* masks covering the body of the vessel. The present lot is cast with crested birds flanked by a thin band of intricate archaic scrolls to the waisted neck, whilst the bulbous lower body is reserved plain. These features together form a balanced effect which gained popularity in the mid Western Zhou period.

The significance of this *you* lies first with the inscription seen on the bottom of the interior and underneath the cover. The inscription consists of seventeen characters reading:

否弔（叔）獻彝·疾不已（已）·母宗彝剛（則）備·用遣母霽

This may be translated as:

*'Hereby Pi Shu offers this sacrificial vessel. When mother was gravely ill, a series of sacrificial vessels have been prepared for her funeral.'*

Although the identity of Pi Shu remains unknown, another unusual aspect of this inscription is the use of the character *qian* (遣) on bronze specifically, to refer to a burial object.

The character *qian*, originally means 'to send' or 'to dispatch'. Cheung

Kwong Yue however indicated that bronzes cast with inscriptions including the character *qian* should be called *qian qi* (遣器; 'burial object') instead of *mingqi* (明器) which was a common term in ancient China for wares buried with the deceased. Furthermore, inscriptions which include the character *qian* may have the function of inventorying. This suggests that a number of objects were buried. *Qian ce* (遣册), inventories written on bamboo or wooden slips have been widely found in tombs dated to the Eastern Zhou dynasty and Warring States period in the former areas of the Kingdom of Chu. The inscription on this lot, 'wei mu zong yi ze bei', translates as 'a series of sacrificial bronzes have been prepared'. This suggests that more than one piece was made for Pi Shu's mother. Cheung noted six additional bronze vessels, all of which had the inscription including the character 'qian', thus it can be argued that this lot belonged to this group, forming a complete set of sacrificial bronzes. For a discussion on this group of bronzes, see K.Y.Cheung, 'The Inscriptions of Pi Shu Zun-Shedding New Light on Dispatch Wares of the Western Zhou', *Bulletin of Institute of History and Philology*, vol.1, Part 3, Taipei, 1999, pp.761-778.

Compare with a similar archaic bronze vessel and cover, *you*, early Zhou dynasty, illustrated by J.Pope in *The Freer Chinese Bronzes, vol.I: Catalogue*, Washington, 1967, pp.305, pl.54. Another related bronze vessel and cover, *you*, Early Western Zhou dynasty, is illustrated by J.Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections: vol.IIB*, Washington D.C, 1995, p.494, pl.68.

A related archaic bronze *you*, early Western Zhou dynasty, was sold at Sotheby's New York, 21 March 2018, lot 584; see also a mid Western Zhou dynasty bronze *you* of similar shape but with different motif, which was sold at Christie's New York, 23 March 2012, lot 1524.



(inscription inside the vessel)

卣蓋穹頂，上鑄圓形捉手，蓋頂飾弦紋三匝，上下欄間飾回首夔龍紋三組，以蓋正中出短稜對稱分佈，雷紋填地，前後皆然。蓋緣略微內收。卣身頸部亦飾蓋身同樣的夔龍紋帶飾，惟以浮雕大耳獸首作中軸。頸兩側鑄環，套以大耳獸首提樑，梁身飾淺浮雕簡化蟬紋，且以雷紋填地。卣腹稍扁，略下垂而整體呈梨形。高圈足，略微外撇，正中出短稜，雷紋作地，兩側伴以長身鳳鳥紋。器被橄欖綠皮殼。

卣為酒器，最遲出現於商代晚期。身呈梨形、頸帶提梁的樣式流行於西周早期至中期，此件拍品呈現的便是這一樣式。商代青銅卣全身常飾以繁複的饕餮紋，至西周中期則化繁為簡，常以雷紋作地、鳳鳥紋或夔紋作主體的帶飾環繞蓋、頸、足各一周，器身餘無他飾。

此件拍品特別之處在於器蓋及器身內底各鑄有相同的十七字銘文：

「否弔(叔)獻彝，疾不已(已)，母宗彝剛(則)備，用遣母壽」

大意为否叔的母親病重，沒有好轉的跡象，於是否叔備下這套禮器，奉獻給母親，作為遣送(陪葬)之器。

否叔的身份所知闕如，然而這篇銘文所載之「遣」字卻非比尋常。「遣」字本意為遣送，張光裕教授主張此件拍品則可稱為「遣器」，以替代漢代以來所謂的「明器」的稱呼。戰國楚墓常出土一類竹簡，內文自稱為「遣冊」，乃一種記載隨葬器物的清單，在下葬之前，由專人誦讀，向死者報告以慰藉亡魂，也就是「用遣母壽」之意。先秦文獻並無「遣冊」一詞，金文中出現的「遣」字也常意為遣送或派遣，如果此件拍品的「遣」字意同「遣冊」，那麼「宗彝剛(則)備」則可解讀為否叔鑄造了一套多件的禮器，此卣便是其中之一。張光裕曾寫專文考證這套銅器之銘文，見「西周遣器新識—否叔尊銘之啟示」，載於《中央研究院歷史語言研究所集刊》，台北，1999年，頁769-778。

形制、裝飾類似的他例可參考佛利爾美術館所藏一件西周早期提樑卣，見John A. Pope等，《The Freer Chinese Bronzes (弗利爾中國青銅器)》，卷一：圖錄，華盛頓，1967年，頁305，圖版54；另有一件相關提樑卣亦可參考之，見Jessica Rawson著，《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections (亞瑟·M·賽克勒收藏西周青銅禮器)》，卷二B，麻省劍橋，1995年，頁494，圖版68。紐約蘇富比曾售出一件西周早期提樑卣，可資參考，2018年3月2日，拍品編號584；另可比較佳士得紐約售出一件相似器型的提樑卣，2012年3月23日，拍品編號1524。



Image courtesy of the Penn Museum, Philadelphia



16

**A PAINTED POTTERY FIGURE OF A COURT LADY**

Tang Dynasty

The elegant figure well modelled, standing in a swaying pose with hands clasped within the full sleeves of the loose robes falling in deep folds over the upturned slippers, a shawl falling gently over the shoulder and long robe cut square above the chest, the round face framed by the long hair drawn into an elaborate coiffure drawn up into a large overhanging chignon, with traces of coloured pigments.

33.5cm (12in) high.

£7,000 - 10,000

CNY63,000 - 89,000

唐 陶胎彩繪仕女俑



**Provenance:**

Bluett & Sons Ltd., London  
Carters Fine Art Ltd., London, 1996  
Jean-Yves Ollivier Collection

來源：

倫敦古董商Bluett & Sons Ltd.  
倫敦古董商Carters Fine Art Ltd. · 1996年  
歐宗易先生珍藏

The elegant modelling of the present figure, characterised by a full body and thin garments falling gracefully to her feet, reflects the changes in the ideal of feminine beauty taking place during the middle of the 8th century. At this time, the highest-ranking classes of the Tang dynasty had become more sedentary and interested in interior pursuits. Tang poets spoke passionately about these new canons of beauty. Xu Feng in his 'Palace Poem' wrote that 'Court ladies in their quarters adorning their faces at dawn, peering out to search for their men who are now late, whiling away the monotonous time listening to the dripping of the water-clock, wearing silk gowns and refreshing their perfume', see W.Bynner (trans.), *Tang Shi San Bai Shou*, New York, 1920, vol.1, n.221.

Compare with a similar painted pottery figure of a lady, Tang dynasty, from the Metropolitan Museum of Art, New York, illustrated by S.Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p.67.

A related pottery figure of a court lady was sold at Christie's New York, 24 March 2011, lot 1278.

**The result of Oxford Authentication Ltd. thermoluminescence test no.C118j30, dated 1 August 2018, is consistent with the dating of this lot.**

粉面，細眉，鳳眼，櫻唇，髮髻高聳前傾，垂於雙頰，身著白裙，外罩翠色披肩，雙手垂立，體態豐盈，身微側傾。

紐約大都會博物館藏一件類似唐代彩繪侍女俑可資參考，見S.Valenstein著，《A Handbook of Chinese Ceramics (中國陶瓷手冊)》，紐約，1975年，頁67。另可參見佳士得紐約2011年3月24日售出一件彩繪侍女俑，拍品1278號。

**Oxford Authentication Ltd公司熱釋光檢測結果 (2018年8月1日，編號C118j30) 顯示年代與本拍品年代一致。**



Image after Bluett & Sons Ltd. brochure

17

## A PAINTED POTTERY FIGURE OF A COURT LADY

Tang Dynasty

Gracefully modelled standing with both hands held in front of the body, wearing loose colourful robes finely detailed with floral patterns and reaching the floor revealing the tips of their pointed shoes, the round face with delicate features highlighted by ruby-red and rosy-pink pigments beneath the hair dressed in a high half-moon-shaped topknot.  
35cm (13 6/8in) high

£6,000 - 8,000

CNY54,000 - 71,000

唐 陶胎彩繪仕女俑

### Provenance:

Castle of Antiquities Co. Ltd., Hong Kong, 16 June 2000

Gisèle Croës Arts D'Extreme Orient, Brussels, 2005  
Jean-Yves Ollivier Collection

來源：

香港古董商古城藝術品有限公司，2000年6月16日  
布魯塞爾古董商古賽爾藝廊，2005年  
歐宗易先生珍藏

Facial ornamentation played an important part in the life of the highest-ranking female members of Tang society. Decorative shapes were often applied to the forehead, as displayed on the present figure, whether by means of paint, gold leaf or glued paper. The fashion for forehead decoration appears to have originated during the Six Dynasties period, when one day, a plum flower fell on and stained the forehead of Princess Shou Yang, daughter of Emperor Wudi of the Liu Song dynasty (r.420-422). See E.Schafer, *The Early History of Lead Pigments and Cosmetics in China*, in *Toung Pao*, 1956, vol.44, pp.413-438.

Compare with similarly red-painted pottery figures of court ladies, Tang dynasty, illustrated by J.Baker, *Seeking Immortality: Chinese Tomb Sculpture from the Schloss Collection*, Santa Ana, 1996, p.34, fig.17.

A similar painted pottery figure of a court lady, Tang dynasty, was sold at Christie's New York, 17 September 2008, lot 408.

**The result of ASA Authentication et Datation d'Objects d'Art et d'Archaeologie par Methodes Scientifiques, Paris, thermoluminescence test no.203 048, dated 10 March 2000, is consistent with the dating of this lot.**

面敷赭色，蛾眉間點花紅，鳳眉，櫻唇，頭頂高髻，點以圓斑以作髮飾，身著赭衫，外罩青翠外褂，肩披紅巾，其上繪紅綠花色，腳著翹頭履。

參考一件唐代紅彩侍女俑，見J. Baker著，  
《Seeking Immortality: Chinese Tomb Sculpture from the Schloss Collection (找尋不朽：史羅斯收藏中國墓葬造像)》，聖安娜，圖17，頁34。另可參考佳士得紐約2008年9月17日售出一件類似侍女俑，拍品408。

巴黎ASA Authentication et Datation d'Objects d'Art et d'Archaeologie par Methodes Scientifiques熱釋光檢測結果（2000年3月10日，編號203 048）顯示年代與本拍品年代一致。





(inscription)

18

**A VERY RARE ARCHAIC BRONZE RITUAL WINE VESSEL, GU**

Shang Dynasty

The slender vessel cast on the flaring trumpet neck with four blades of stylised cicada with double eyes forming dispersed *taotie* masks in raised relief on a fine *leiwen* ground, extending from a horizontal band of *kui* dragons, the central section cast with further *taotie* masks bisected by raised notched flanges, separated from the lower section by paired relief 'bowstring' lines, the flanges repeated on the flaring foot enhancing elaborate horizontal *kui* dragons with c-shaped horns, the surface displaying a brilliant emerald green patina with vivid malachite encrustations, the interior foot with two pictographs reading 'Yue fu geng'.

31cm (12 1/4in) high.

**£150,000 - 200,000**

**CNY1,300,000 - 1,800,000**

商 青銅饕餮紋觚

「兇父庚」銘文

**Provenance:**

Wui Po Kok Antique, Hong Kong, 1990

Gisele Croes Arts D'Extreme Orient, Brussels, 2013

Jean-Yves Ollivier Collection

**Published and Illustrated:**

G.Croës, *Matter and Memory. Asia Week New York*, Brussels, 2014, pp.30-31

來源：

香港古董商匯寶閣，1990年

布魯塞爾古董商吉賽爾藝廊，2013年

歐宗易先生珍藏

出版及著錄：

吉賽爾著，《Matter and Memory. Asia Week New York（憶事·紐約亞洲藝術周）》，布魯塞爾，2014年，頁30-31





Bronze *gu* vessels such as the present lot were among the most important objects used in state rituals of the late Shang dynasty. Similar archaic bronze *gu* vases from the late Shang dynasty can be found in a number of important museum collections.

Compare with two similar *gu* illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, pp.68-69, nos.40 and 43; see another similar *gu* dated to the middle/late Anyang period, of similar size (31.7cm high) and archaic decorative motifs, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp.280-283, no.411; and another example in the Henan Provincial Museum, illustrated in *Zhongguo Meishu Fenlei Quanjì: Zhongguo Qingtongqi Quanjì: Shang*, vol.IV, Beijing, 2006, p.67, no.69.

The blade motif at the neck of these slender vessels is an Anyang innovation. See R.Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, p.229. A similar *gu*, late Shang dynasty, excavated in Anyang, now in the Institute of Archaeology, The Chinese Academy of Social Sciences, Beijing, is illustrated by Li Jianwei and Niu Ruihong, *Zhongguo Qingtong ji tulu*, vol.I, Beijing, 2005, p.118 (top); see also a related excavated example, unearthed at Yongdoucun, Majiahe, Yanchuan county, Shaanxi Province, in the Cultural Relics Institute of Yan'an, Shaanxi Province, illustrated in *Bronzes from Northern Shaanxi*, vol.II Chengdu, 2009, p.155; and another excavated from the Shang tomb at Xiaqiyan, Ci county, in the collection of the Hebei Museum, illustrated in *National Treasures of Hebei Province*, Hebei, 2008, p.100.

A similar ritual bronze wine vessel, *gu*, late Shang dynasty, was sold at Bonhams Hong Kong, 29 November 2016, lot 28. See also another related *gu*, late Shang dynasty, which was sold at Sotheby's New York, 18 March 2014, lot 6.

觚，為盛酒之禮器，用於商周宗廟祭祀之中。類似商末時期的例子可見於世界各大博物館收藏。當中北京故宮博物院藏有兩例，並收錄於《故宮藏青銅器》，北京，1999年，頁68至69，編號40及43。台北國立故宮博物院的一例，為安陽中期至後期器物，紋飾與本器一致，詳見《故宮商代禮器圖錄》，台北，1998年，頁280至283，編號411。另外一例則由河南省博物館所藏，詳見《中國青銅器全集：商》，卷四，北京，2006年，頁67，編號69。

器頸所飾之蟬紋，屬於安陽時期之藝術創新，參閱R.Bagley著，《Shang Ritual Bronzes in the Arthur M. Sackler Collections（賽克勒藏商代青銅禮器）》，頁229。可資比對的一件商末青銅觚，於安陽出土，現由中國社會科學院考古研究所所藏，並載於李建偉、牛瑞紅著，《中國青銅器圖錄》，卷一，北京，2005年，頁118（上方）；另一相關例子現藏於陝西省文物局，原於陝西省延川縣馬家河用斗村出土，並載於《陝北出土青銅器》，卷二，成都，2009年，頁155；以及河北博物院藏一件由河北磁縣下七垣商代墓葬出土的青銅觚，載於《燕趙國寶》，河北，2008年，頁100。

香港邦瀚斯曾於2016年11月29日推出一件商末青銅觚，拍品28號。另一相關的例子，同為商末時代器物，2014年3月18日於紐約蘇富比拍賣，拍品6號。



Image courtesy of the Palace Museum, Beijing



(another view)



19<sup>Y</sup>

**A SMALL HUANGHUALI RECTANGULAR SIDE TABLE**

18th century

Comprises a single *huanghuali* panel set within a rectangular frame of 'ice plate' edge with a beaded outline on the inner side and a band of finely carved protruding ribs on the outer edge, without a wrist, four beaded 'hoof' legs double-tenoned into the top and joined by beaded curvilinear aprons, with a small floating panel tongue-and-grooved into the miter, mortise and tenon frame inserted into legs forming a high shelf.

75.6cm (29 3/4in) high x 39cm (15 1/4in) wide x 28cm (11in) deep.

£6,000 - 10,000

CNY54,000 - 89,000

十八世紀 黃花梨邊几

**Provenance:**

Jean-Yves Ollivier Collection

來源：

歐宗易先生珍藏

This type of small rectangular side table would have been placed between a pair of chairs, serving as a tea table. Tables such as this without a waist are rare.

黃花梨為材，格角榫攢框裝板為面，素冰盤沿，中起稜線，無束腰，牙板和腿部以抱肩榫拍合，打磨細致，牙板及四腿邊腳起稜線，毫無累綴之雕飾，兜轉馬蹄足，四足之間安橫枱，枱裡口打龍鳳槽裝屨板。此類邊几常與圈椅合用，作為茶几。





20

**A PUDDINGSTONE CARVING OF A LION**

Tang Dynasty

The powerfully carved figure shown seated on its haunches with forelegs outstretched, the head facing forward with a fierce expression conveyed by bulging eyes and mouth open in a roar showing the teeth and up-curved tongue, the ears flattened back above the curling mane, the lower part of the forelegs and rectangular base later, wood replacements. 15cm (5 7/8in) high. (2).

£4,000 - 6,000

CNY36,000 - 54,000

唐 抱子石雕坐獅像

**Provenance:**

The Adolfo de Velasco Collection, Marrakech  
Jean-Yves Ollivier Collection

來源：

摩洛哥馬拉喀什藏家Adolfo de Velasco先生

舊藏

歐宗易先生珍藏

Introduced into China from Central Asia as symbols of religious power, probably following the introduction of Buddhism during the Han dynasty, lions became significant protective emblems within high-ranking architecture. The Buddha Shakyamuni was seen after birth pointing to Heaven with one hand and to Earth with the other, 'roaring like a lion' and Buddhists regarded lions as divine creatures of nobleness and protectors of the Truth.

Compare with a similar pudding stone model of a seated lion, Tang dynasty, in the Metropolitan Museum of Art, New York, illustrated by L.Roberts, *Treasures from the Metropolitan Museum of Art*, New York, 1979, no.28. Another puddingstone lion, Tang dynasty, formerly in the George Eumorfopoulos Collection and currently in the British Museum, is illustrated by L.Ashton, *An Introduction to the Study of Chinese Sculpture*, London, 1924, pl.50.

坐像圓雕而成，獅口大張作吼，怒目圓睜，腮毛後撇，雙耳後伏，鬃毛蝸卷，筋肉鮮明強健。

獅子造像隨佛教傳入中國，常作為力量的象徵，護衛法場。「獅吼」代表了守護及攝持正法，饒益安樂一切眾生。紐約大都會博物館藏有一件抱子石獅吼像，和本件拍品頗似，見L.Roberts著，《*Treasures from the Metropolitan Museum of Art*（大都會博物館珍寶）》，紐約，1979年，編號28。尤莫弗普勒斯舊藏，現藏大英博物館的一件類似獅子像亦資參考，見L.Ashton著，《*An Introduction to the Study of Chinese Sculpture*（中國雕塑導論）》，倫敦，1924年，圖版50。

# THE C.T.LOO AND ARTHUR M.SACKLER ARCHAIC BRONZE JIA

盧芹齋及賽克勒舊藏青銅罍



C.T. Loo (1880-1957)

C. T. Loo was one of the most prominent figures in the world of Chinese art. Native of Lujiaodou, a village west of Shanghai, Loo moved to Paris in 1902. In 1908, Loo established his own gallery, 'Lai-Yuan and Company', in Paris, from which he sold inventories acquired from European dealers. In 1911, other branches of the gallery were opened in Beijing and Shanghai. This time coincided with the collapse of the Qing dynasty, when millennia of Chinese imperial rule came to an end and numerous objects including sculptures from temples, mausoleums, and imperial and private collections surfaced on the art market. Loo's prominence as a Chinese art dealer continued throughout the 1920s and 1930s, when he opened the "Pagoda," an outstanding five-story gallery in Paris as Chinese art trade flourished as new museums in the United States hosting Chinese art collections were established. Loo's business began to decline in the 1940s when the United States entered World War II and civil war broke out in China, leading to his retirement in 1950 at the age of seventy.

盧芹齋先生，中國古董藝術圈內其中一位最知名的人物，享負盛名；生於浙江省湖州盧家渡，1902年離鄉前赴巴黎，旅居法國。1908年，於巴黎成立「來遠樓公司」，專營轉售歐洲行家的貨源，生意興隆；續於1911年北京及上海兩地開設分號。此時正值清室搖搖欲墜，兩千年帝制分崩離析之時。社會動盪不安，人心惶惶，令為數不少由寺廟及陵墓所出土的塑像，以及宮廷及私人所收藏的器物源源不絕地流入古董市場。貨源充足，令來遠樓生意蒸蒸日上。

1920至30年代期間，盧芹齋先生於中國古董藝術圈內的地位仍然舉足輕重。1926年盧芹齋先生開設「巴黎紅樓」：一座富中國建築特色的五層高藝廊，當時正值一戰後戰間期，藝術交易中心逐漸轉移至美國紐約，而美國新建的博物館對購藏中國藝術品亦逐見興趣。1941年底美國加入二戰，以及後續的國共內戰，皆令古董生意經營困難。有見及此，盧芹齋先生遂於古稀之年結束生意，頤養天年，時值1950年。



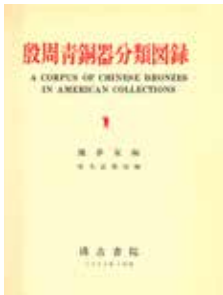


Arthur M. Sackler (1913-1987)

Arthur M. Sackler was an American psychiatrist, art collector, and philanthropist whose fortune originated in medical advertising and trade publications. He began collecting art in the 1940s. His collection was composed of tens of thousands of works including Chinese, Indian, and Middle Eastern as well as Renaissance and pre-Columbian art. He founded galleries at the Metropolitan Museum of Art and Princeton University, the Arthur M. Sackler Museum at Harvard University in Cambridge, Massachusetts, and the Arthur M. Sackler Museum of Art and Archaeology. In 1987, the Arthur M. Sackler Gallery of the Smithsonian Institution, in Washington, D.C. was opened months after his death. Sackler had a particular interest though in archaic Chinese bronzes and his collection of Chinese art that was donated to the Smithsonian was considered one of the largest collections of ancient Chinese art in the world. Following his death, The Arthur M. Sackler Museum of Art and Archaeology, was opened at Peking University in 1993.

阿瑟·M·賽克勒先生，美國精神學家、收藏家、以及慈善家，早年以醫療推廣及醫學期刊生意致富。賽克勒由1940年代開始蒐藏古物，其收藏涵蓋多個地域範疇，包括中國、印度、中東、文藝復興時期以及美洲大陸藝術。另外，賽克勒先生對藝術文教事業亦頗為熱心，先後於紐約大都會博物館及普林斯頓大學藝術博物館籌建藝廊，並捐建麻省劍橋哈佛大學賽克勒博物館。

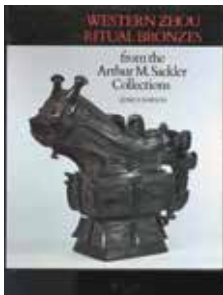
賽克勒對中國高古青銅器情有獨鍾，歷年以來蒐購的藏品於1982年捐贈予史密森學會，成為現今世上其中一個最大及最重要的中國古代藝術收藏。1987年賽克勒因病逝世，數月後位於華盛頓特區的阿瑟·M·賽克勒美術館開幕，由史密森學會管理營運，而北京大學賽克勒藝術及考古博物館則於1993年竣工開幕。



Images after *A Corpus of Chinese Bronzes in American Collections*, Tokyo, 1977, p.621



Images after *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, and Australasian Collections*, Taipei, 1978, no.603



Images after *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Vol.IIB, Cambridge MA, 1990, p.654

21

**AN IMPORTANT ARCHAIC BRONZE RITUAL TRIPOD WINE VESSEL, JIA**

Early Western Zhou Dynasty

The bulbous vessel divided into three bulging lobes each elegantly tapered to a straight leg, simply cast with a pair of 'bow strings' encircling and outlining the lobes in zigzag form, with a further bow-string to the tall cylindrical neck set with a bovine head issuing a loop handle, rising to a gently flaring rim cast with a pair of prominent posts with caps, an inscription beneath the handle reading 'Quan bo zuo fu bao zun yi'.

35.5cm (13 3/4in) high

£300,000 - 500,000

CNY2,700,000 - 4,500,000

西周早期 青銅罍

「犬白乍父寶尊彝」銘文

**Provenance:**

C.T. Loo, New York, no.87246

Frank Caro, New York

Arthur M. Sackler Collection, acc.no.V-142

Christie's New York, 1 December 1994, lot 130

Jean-Yves Ollivier Collection

**Published and Illustrated:**

Chen Mengjia, *Mei diguozhuyi jielüede woguo yin Zhou tongqi jilu*, Beijing, 1962, M.Matsumaru adapted, *A Corpus of Chinese Bronzes in American Collections*, Tokyo, 1977, pp.66&621, no.A321

N.Barnard & K.Y. Cheung, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, and Australasian Collections*, Taipei, 1978, no.603

J.Rawson, *Western Zhou Ritual Bronzes from the Arthur M Sackler Collections*, vol.IIB, Cambridge MA, 1990, pp.654-655, no.110

來源：

紐約古董商盧芹齋先生舊藏，編號87246

紐約古董商法蘭克·卡羅先生舊藏

美國賽克勒舊藏，編號V-142

1994年12月1日於紐約佳士得拍賣，拍品130號

歐宗易先生珍藏

出版及著錄：

陳夢家編，松丸道雄改編，《殷周青銅器分類圖錄》，東京，1977年，頁66及621，編號A321

N. Barnard及張光裕編，《中日歐美澳紐所見所拓所摹金文彙編》，台北，1978年，編號603

J. Rawson著，《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections（賽克勒藏西周青銅禮器）》，卷IIB，麻省劍橋，1990年，頁654-655，編號110



商  
周  
禮  
器





(inscription)

*Jia* with large, broad lobes and wide, flaring necks were popular from the late Shang period and into the early Western Zhou period, mainly in undercoated versions. By the middle Western Zhou, tall *jia* had been replaced by shorter ones with proportionally shorter necks. Rong Geng indicates the function of *jia* was to keep the wine warm by burning charcoal underneath, see Rong Geng, *Shangzhou yiqi tongkao* (The Study of Shang and Zhou Ritual Bronze), Beijing, vol.1, 1941, p.45. This argument can be proved by a number of excavated *jia* which retained dark charcoal ash on the bottom and limescale in the interior caused by heating; see *jia* unearthed in Zhengzhou, Henan Province, tomb C8M32, no.2 and tomb M3, no.4, noted by Zhu Fenghan, *Zhongguo gudai qingtongqi* (Chinese Archaic Bronze), Tianjin, 1994, p.93.

The seven-character inscription beneath the handle reads:  
犬白乍父寶尊彝

Which may be translated as:  
'Earl of Quan made this precious sacrificial vessel for the late father'

This would suggest that this vessel was placed in a tomb to supply the ancestor with wine. However, it could also be that the deceased was required to continue the rituals in the afterlife to honour ancestors

who had preceded them. The pictographic character *quan* can be either read as the emblem of a family or a family name, which appears to have been active during the late Shang dynasty and early Western Zhou dynasty. Examples bearing the same character are mainly in a style seen on those found in today's Henan Province, see a bronze *ding* inscribed with the character *quan*, late Shang dynasty, which is illustrated by Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, no.44; see another bronze *zhi* bearing *quan*, early Western Zhou dynasty, which is illustrated by Liu Tizhi, *Xiaojiao Jingge Jinwen Taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio), vol.5, p.75, no.2.

Compare with two related bronze *jia*, the first in the Arthur M. Sackler Collections, 12th-11th century BC, and the second, the *Mu Gui jia*, said to be from Anyang, in the Shanghai Museum, illustrated by R.W.Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge MA, 1987, pp.172-173 and 175, fig.10.2. See also another similar *jia*, Shang or Western Zhou dynasty, in the Metropolitan Museum of Art, New York, illustrated by J.Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Volume IIB, Cambridge MA, 1990, p.656, fig.110.3.



(another view)

罍侈口，口沿兩側鑄一對菌形柱耳，耳身飾弦紋兩匝。束頸，頸身亦飾弦紋兩周，圓肩起弦紋一道，罍腹分襠三足，其內中空，飾以兩層三角形弦紋。罍身一側鑄牛首鑿，鑿中空，內餘范土，所對罍壁鑄有七字銘文。罍身光素，被橄欖綠皮殼。

亞瑟·M·克勒是美國著名的心理醫生，收藏家和慈善家，發跡於醫療廣告和出版行業，其數萬件收藏始於1940年代，涵蓋中國、印度、中東以及文藝復興和美洲早期藝術。他設立諸多美術館，包括美國大都會博物館和普林斯頓大學的展館、哈佛大學亞瑟·M·賽克勒美術館和亞瑟·M·賽克勒藝術和考古博物館。賽克勒對中國古代青銅器情有獨鐘，其贈與史密斯學會的銅器被公認為全世界最大規模的中國青銅器收藏之一。1987年，在其辭世數月之後，華盛頓史密斯學會亞瑟·M·克勒美術館開幕，1993年，北京大學克勒藝術與考古博物館亦隨之設立。

商代晚期的罍多高大而重裝飾，入周以後逐漸化繁為簡，至西周中期普遍身形變小，多敞口外侈，短頸，薄壁素身，口鑄雙柱。容庚認為罍為溫酒器，足下燒炭以保溫，見容庚著，《商周彝器通考》，北京，1941年，頁45。此觀點為現代考古所證實，數件出土罍底部有煙燻痕跡；器內亦留白色水鏽，是為受熱所致，參考河南鄭州出土的兩件罍，墓C8M32出土的2號罍及墓M3出土的4號罍，見朱鳳瀚著，《古代中國青銅器》，天津，1994年，頁93。

銘文「犬白乍父寶尊彝」中「白」通「伯」，「乍」通「作」，意為犬伯為先父鑄造這件寶貴的彝器。此器或作為陪葬，或為死者後人供奉於宗廟作為祭器。「犬」或為族徽或為族名，從出土器物時期推斷，犬族可能活躍於商晚期至西周早期。帶有「犬」字銘文的器物多出土於河南地區，如玫瑰堂舊藏一件商代晚期青銅鼎，見王濤及劉雨編，《流散歐美殷周有銘青銅器集錄》，上海，2007年，編號44；另有一觶，也帶此銘文，見劉體智編，《小校經閣金石文字》，卷五，頁75，編號2。

賽克勒舊藏另外一件商晚期或西周早期罍及上海博物館所藏一件據傳處於安陽的西周早期母癸罍可作參考，見Robert W. Bagley著，《Shang Ritual Bronzes in the Arthur M. Sackler Collections（賽克勒藏商代青銅禮器）》，麻省劍橋，1987年，頁172-173及175，圖10.2。紐約大都會博物館藏有一件商晚期或西周早期罍亦資參考，見Jessica Rawson著，《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections（賽克勒藏西周青銅禮器）》，麻省劍橋，1990年，頁656，圖110.3。





**A RARE PAINTED POTTERY FIGURE OF A PRANCING HORSE**

Tang Dynasty

Superbly modelled in an elegant posture with the right foreleg raised high and the head cocked to the left, the mane finely combed, the mouth agape beneath flared nostrils and bulging eyes, lavishly caparisoned with a tassel-hung bridle, medallion-applied crupper surrounding the saddle covered in tied cloths and secured to large mud-guards, all above well defined, muscular legs, with traces of polychrome and gilding over white slip.

47cm (18 1/2in) long.

£60,000 - 80,000

CNY540,000 - 710,000

唐 陶胎彩繪馬俑

**Provenance:**

Gisèle Croës Arts D'Extreme Orient, Brussels, 1991  
Jean-Yves Ollivier Collection

來源：

布魯塞爾古董商吉賽爾藝廊，1991年  
歐宗易先生珍藏

The modelling of the present lot is impressive for its sense of energetic movement. The finely painted, unglazed surface complements such confident lively modelling, allowing the art of the potter to dominate. The Tang emperor Xuanzong (reigned AD 712-756), a great patron of the arts, famously kept a trained troupe of 'dressage'-trained horses for his entertainment at court and this may explain the presence of this type of a refined prancing horse amongst contemporaneous tomb furniture. According to Zhang Yue (667-731), a leading court official, these 'heavenly horses' came from west of the sea and danced with bent knees and holding cups in their mouths '*...nimply prancing, keeping in step with the music*'.

In 1972, similar 'dancing' horses were excavated from the high-ranking tomb of Zhang Shigui, commanding officer of Tang emperor Taizong (r.629-649). Comparable examples of pottery prancing horses, Tang dynasty, can also be found in the collections of the Metropolitan Museum of Art, New York (acc.no. 67.62.2) and the Ashmolean Museum, Oxford (acc.no.L11301.409). See also a related horse, dated to the first half of the 8th century, from the Idemitsu Museum, Tokyo, illustrated by W.Watson, *La Céramique Tang et Liao*, Fribourg, 1984, p.194.

A similar pair of pottery figures of prancing horses, Tang dynasty, was sold at Sotheby's New York, 27 March 2003, lot 32.

**The result of Oxford Authentication Ltd. thermoluminescence test no.566q46 dated 17 April 1991, is consistent with the dating of this lot.**

馬曲項，高抬前腿，身體重心後傾，為典型的控馬姿勢，紅色鬃毛結辮，馬鞍兩側有擋泥，俱繪紅彩，其他皮件繪黑彩。

此馬塑造十分生動，抗拒之勢若可見前面控馬之人，馬口微張，若聞嘶鳴之聲。馬俑廣見於唐代墓葬，墓葬等級愈高則塑造愈精美生動。類似的控馬陶塑可參考兩例，一為紐約大都會博物館藏，館藏編號67.62.2；一件為牛津阿什莫林博物館所藏，館藏編號L11301.409。東京出光美術館藏有一件大致相似的他例，定為八世紀前半葉，見W.Watson著，《La Céramique Tang et Liao（唐代和遼代陶瓷）》，弗里堡，1984年，頁194。另可參考一對彩繪馬俑，2003年3月27日售於紐約蘇富比，拍品32號。

**Oxford Authentication Ltd公司熱釋光檢測結果（1991年4月17日，編號566q46）顯示年代與本拍品年代一致。**











THE SIR HERBERT AND LADY INGRAM  
ARCHAIC BRONZE GUI

赫伯特·英格拉姆爵士及希爾達爵士夫人舊藏  
青銅龍紋牲耳簋



## SIR HERBERT AND LADY HILDA INGRAM

赫伯特·英格拉姆爵士及希爾達爵士夫人



Sir Herbert Ingram (1875-1958)



Lady Hilda Ingram

Sir Herbert Ingram (1875-1958) donated over 3,000 pieces of Chinese and Japanese art objects to the Museum of Eastern Art in 1956, which in 1962 were moved to become part of the collection of the Ashmolean Museum, Oxford. Sir Herbert's grandfather founded the *Illustrated London News* and came from a family of collectors. In 1908, he visited Japan on his honeymoon, and spent three months there hunting for 'curios'. During this time, he and his wife bought over a thousand pieces, many of which formed part of the donation to the museum. A few years after his return to England, Sir Herbert began to turn his interest towards Chinese ceramics. During the following two decades he assembled a renowned collection of greenwares and other ceramics from the Song dynasty and earlier. These, along with numerous early Chinese jades and bronzes he had collected, also came to the museum in 1956.

赫伯特·英格拉姆爵士生於收藏世家，祖上人材輩出，祖父為倫敦新聞畫報創辦人。1956年，赫伯特·英格拉姆爵士暨希爾達爵士夫人捐贈三千餘件中國及日本藝術品予東方藝術博物館，該館期後於1962年搬遷並成為牛津阿什莫林博物館一部份。

1908年，夫婦兩人訪日共渡蜜月，逗留三月期間一直蒐購古玩，最後入藏過千件器物，大部分藏品成為日後贈予博物館的捐獻。返英數年後，赫伯特爵士開始對中國陶瓷萌生興趣，並於後續二十載間慢慢建立起一組宋代及更早時期的青釉陶瓷收藏。此組藏品以及為數不少的中國高古玉器銅器皆於1956年捐贈予牛津阿什莫林博物館。





The Ashmolean Museum, Oxford



Images after Oriental Ceramic Society, *Exhibition of Early Bronzes*, London, 1951, no.40



23

**AN IMPORTANT ARCHAIC BRONZE RITUAL FOOD VESSEL, GUI**

Western Zhou Dynasty

The compressed ribbed globular vessel with flaring rim raised on a hollow pedestal foot terminating in a straight foot rim, cast below the gently everted rim with a band of dragons with double bodies in high relief on two sides, and interrupted on the other sides by two loop handles cast with C-scrolls, springing from stylised bovine masks terminating with pendant tabs, the foot cast with a matching band of *kui* dragons divided by four low flanges, patinated in light green tone. 32.5cm (12 3/4in) wide

£350,000 - 500,000

CNY3,100,000 - 4,500,000

西周 青銅龍紋牲耳簋

**Provenance:**

Sir Herbert Ingram (1875-1958) and Lady Hilda Ingram (d.1968), Driffield Manor, Cirencester  
The Ashmolean Museum, Oxford  
Sotheby's London, 9 June 1993, lot 122  
Gisèle Croës Arts D'Extreme Orient, Brussels, 1993  
Jean-Yves Ollivier Collection

**Exhibited, Published and Illustrated:**

Oriental Ceramic Society, *Exhibition of Early Bronzes*, London, 1951, no.40  
*Mostra d'arte Cinese, The Marco Polo Seventh Centenary Exhibition*, Venice, 1954, no.51

**Published and Illustrated:**

W.Watson, *Ancient Chinese Bronzes*, London, 1962, pl.43b

**來源：**

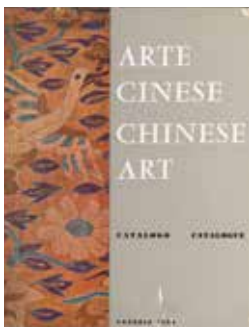
英國塞倫塞斯特Driffield莊園·Herbert Ingram爵士 (1875-1958年)及Hilda Ingram爵士夫人 (1968年歿) 舊藏  
牛津大學阿什莫林博物館(借展)  
1993年6月9日於倫敦蘇富比拍賣·拍品122號  
布魯塞爾古董商吉賽爾藝廊·1993年  
歐宗易先生珍藏

**展覽：**

1951年於倫敦東方陶瓷學會「Exhibition of Early Bronzes (早期銅器展覽)」展出·展品40號  
1954年於威尼斯「The Marco Polo Seventh Centenary Exhibition (馬可波羅第七屆世紀展)」展出·展品51號

**出版及著錄：**

W.Watson著·《Ancient Chinese Bronzes (中國古代青銅器)》·倫敦·圖43b



Images after *Mostra d'arte Cinese, The Marco Polo Seventh Centenary Exhibition*, Venice, 1954, no.51



Images after *Ancient Chinese Bronzes*, 1962, London, pl.43b







The high-relief motif of the neck of a single-headed dragon with joint double-bodies splitting into two sides is rare. Compare with dragons which encircle the shoulder and lid of a *you*, illustrated by Chen Peifan, *Ancient Chinese Bronzes in the Shanghai Museum*, London, 1995, p.57, no.30; and a *ding*, early Western Zhou dynasty, unearthed in Beijing, with similar dragons on its neck and lid, illustrated in *Yan State Cemetery of the West Zhou period at Liulihe*, Beijing, 1995, p.110.

The decoration of vertical ribs emerged during the late Shang period, as attested by the *Che gui*, late Shang dynasty, reportedly unearthed in Anyang, Henan Province, illustrated in *Zhongguo qingtongqi quanji*, vol.2, Beijing, 1995, no.92. This form of decoration was especially popular in the early and middle Western Zhou period. Compare with a *gui*, early or middle Western Zhou period, in the Asian Art Museum of San Francisco (acc.no.B60B887), where both lid and body are decorated with vertical ribs. Another related *gui* found in Baicun, Shaanxi, middle Western Zhou period, is also fully cast with vertical ribs on its belly. Both examples are illustrated in *Zhongguo qingtongqi quanji*, vol.5, Beijing, 1996, nos.57 and 65.

Ritual bronze *gui* with similar motifs of dragon on the neck and ribbed belly are rare. However, there are several related *gui* with similar forms and ribbed motifs in important museums and private collections. Compare with a very similar *gui*, Western Zhou dynasty, which was exhibited at Asia House Gallery, New York, 1965, see M.Loehr, and P.Singer, *Relics of Ancient China: From the Collection of Dr. Paul Singer*, New York, 1976, no.39. Compare also with a lidded *gui*, early Western Zhou dynasty, with similar form, foot and handles as well as vertical ribs on the globular belly, in the Metropolitan Museum of Art, New York, (ac.no.49.135.6a,b). Another related *gui* with different motifs on the neck and foot is in the Sackler Collection, is illustrated by J.Rawson, *Western Zhou Ritual Bronzes in the Arthur M. Sackler Collections*, vol.2, Cambridge MA, 1990, no.49. A fourth related *gui* from the collection of Sakamoto Gorō, is illustrated by Takayasu Higuchi and Minao Hyashi in *Ancient Chinese bronzes in the Sakamoto Collection*, Tokyo, 2002, p.120, no.154.

簋方唇略侈，頸部飾雙身龍紋，龍首居中，身分兩側，雙足前踞，尾部捲曲，其後飾鳳鳥紋，整條頸飾以雷紋填地。腹部外鼓，飾以直稜紋。鼎身兩側鑄牲首雙耳，耳下垂以方形小珮。高圈足，前後兩面飾以兩組S形夔龍紋，以正中出稜對稱分佈。器身覆以青綠皮殼。

雙身龍紋十分罕見，大多出現在西周銅器之上。上海博物館所藏一件西周提梁卣，肩部及提梁即是此類雙身龍紋，見陳佩芬著，《上海博物館藏中國古代青銅器》，倫敦，1995年，頁57，編號30。另有西周早期青銅鼎出土於北京，蓋及頸以飾此龍紋，見《琉璃河西周燕國墓地》，北京，1995年，頁110。直稜紋裝飾發軔於商代晚期，有據傳出土於安陽的商代晚期車簋可證，見《中國青銅器全集》，卷二，北京，1995年，編號92。直稜紋流行於西周早期至中期，參見美國三藩市亞洲藝術博物館所藏一件西周早期或中期的直稜紋簋，館藏編號B60B887，其蓋和和全身皆著此紋；另見陝西白村出土一件西周早期簋，腹部亦精飾直稜紋，此二例著錄於《中國青銅器全集》，卷5，北京，1995年，編號57及65。

然而，同時飾有雙身龍紋和直稜紋的青銅簋則頗為稀少，有數例散見於公私收藏。與此件拍品最相似的一件，曾於1965年在紐約亞洲協會展覽，見羅越著，《Relics of Ancient China: From the Collection of Dr. Paul Singer (保羅·西格納醫生收藏的中國古代文物)》，紐約，1976年，編號39。另有一件紐約大都會博物館所藏西周早期帶蓋直稜紋簋可資參考，館藏編號49.135.6a,b。形制相近而裝飾相異的例子可參考賽克勒舊藏一件簋，見Jessica Rawson著，《Western Zhou Bronzes in the Arthur M. Sackler Collections (賽克勒藏西周青銅禮器)》，卷二，麻省劍橋，編號49；及坂本五郎所藏一件西周早期直稜紋簋，見林巴奈夫著，《不言堂坂本五郎中國青銅器清賞》，東京，2002年，頁120，編號154。



Image after *Relics of Ancient China: From the Collection of Dr. Paul Singer*, New York 1976, no.39



唐 薛逢《宮詞》

十二樓中盡曉妝，望仙樓上望君王。  
水滴銅龍晝漏長，鎖銜金獸連環冷。  
雲髻罷梳還對鏡，羅衣欲換更添香。  
遙窺正殿簾開處，袍袴宮人掃御床。







*'In twelve chambers the ladies, decked for the day,  
Peer afar for their lord  
from their Fairy-View Lodge;  
The golden toad guards the  
lock on the door-chain,  
And the bronze-dragon water-  
clock drips through the morning;  
Till one of them, tilting a mirror,  
combs her cloud of hair,  
And chooses new scent and  
a change of silk raiment.....'*

- Palace Poem by Xue Feng

24

**TWO LARGE AND RARE POTTERY FIGURES  
OF COURT LADIES**

Tang Dynasty

The elegant figures standing on a flat base, dressed in long and colourful robes interspersed with red roundels falling into multiple folds to emphasise the graceful sway of the body, the long sleeves concealing their hands, the faces, gracefully modelled with full cheeks, crisply carved mouth and elongated eyes, framed by a similar coiffure drawn up into a overhanging chignon, both figures covered in white slip with traces of sky blue, sea green and coral red pigments.

59.3cm (23 3/8in) and 58cm (23 5/8in) high. (2).

£60,000 - 100,000

CNY540,000 - 890,000

唐 陶胎彩繪仕女俑一對

**Provenance:**

Susan Chen (Fine Arts Consultant) Ltd., Hong Kong,  
14 December 1998

Gisèle Croës Arts D'Extreme Orient, Brussels  
Jean-Yves Ollivier Collection

**Exhibited, Published and Illustrated:**

*Brussels Oriental Fair*, Vol.3, Brussels, 6-10 June  
2007, pp.14-15

來源：

香港古董商陳淑珍女士，1998年12月14日  
布魯塞爾古董商吉賽爾藝術廊  
歐宗易先生珍藏

展覽、出版及著錄：

2007年6月6日至10日期間於比利時「Brussels  
Oriental Fair (布魯塞爾東方藝術展)」展出，  
《圖錄》，卷3，2007年，頁14-15

Gracefully rendered, the elegant ladies wear loose gowns with long sleeves and sport elaborate coiffures which reflected the fashion of the time.

The plumpness of the body, conveyed by the full cheeks, dimpled chins and broad chests, is often found in pottery figures and tomb frescoes dating from the 8th century. These features may well have been influenced by the full-figured concubines of Emperor Xuanzong (r. 713-756). The sedentary lifestyle and the greater availability and variety of food delicacies, imported from neighbouring countries, must have prompted an increase in weight among the high-ranking members of Tang society. 'There is nothing that cannot be eaten', declared a Tang general in the 8th century. Golden peaches from Samarkand graced the tables of the emperor and his favourites; pistachios, imported





from Persia, started to be grown in Southeast China by the 9th century. High-quality pine seed and ginseng roots originating from Korea were also available and mangoes were imported from Southeast Asia. The emperors hosted great feasts for the members of their household, which required several meal supervisors and cooks to manage the delicacies that were sent as tributes to the Court. According to surviving literary records, in 644, 768 and 826 the Court served thousands of officers as well as numerous court ladies and members of the imperial family.

The size, facial features, treatment of the robes, and the hairstyle of the present figures are similar to those displayed on a pottery figure, Tang dynasty, illustrated in the Los Angeles County Museum Exhibition, *The Quest for Eternity. Chinese Ceramic Sculptures from the People's Republic of China*, Los Angeles County Museum, 1987, no.83, p.139.

A similar pottery figure of a lady, Tang dynasty, was sold at Christie's New York, 19-20 September 2013, lot 1255. Another similar example was sold at Sotheby's London, 9 June 2004, lot 77.

**The results of Oxford Authentication Ltd. thermoluminescence test no.C106k1 and C106k2, dated 28 April 2006, is consistent with the dating of this lot**

兩件侍女俑形態裝飾頗似，髮髻高結而前傾，梳籠如蓋，面型飽滿，敷桃紅粉，描彎鉤眉，鳳眼，櫻唇，神色安然，較高者身著翠色圓領袍，上點紅花，一手探前，一手拂袖，腰繫黑帶，腳踏綠鞋；略矮者內著交領白袍，外繫高胸月白色袍，上點紅花，腳著翹頭履。

此二侍女所著服履皆為唐代流行式樣，其豐盈體態之美，亦為玄宗以來之風尚。洛杉磯縣立博物館曾展出一件唐代侍女俑，無論尺寸、面部、服飾，還是髮型皆和本拍品類似，見《The Quest for Eternity. Chinese Ceramic Sculptures from the People's Republic of China (尋求永恆·中華人民共和國之陶瓷塑像)》，洛杉磯，1987年，編號83，頁139。佳士得紐約2013年19日-20日售出一件相似的唐代彩繪侍女俑可資參考，拍品1255號；倫敦蘇富比2004年6月9日售出一件類似侍女俑亦可比較，拍品77號。

**Oxford Authentication Ltd公司熱釋光檢測結果 (2006年4月28日，編號C106k1及C106k2) 顯示年代與本拍品年代一致。**







(pictogram)

25

**A VERY RARE ARCHAIC BRONZE TRIPOD VESSEL, JIAO**

Late Shang Dynasty

The deep ovoid body resting on three splayed blade-like legs, finely cast in relief on each side with a *taotie* mask with protruding eyes, curly fangs, C-shaped horns and clawed forelegs, all on an intricate *leiwen* ground, divided on one side by a notched flange, and on the other by a vertical panel cast with an inscription beneath the loop handle issuing from a bovine head, the slightly waisted neck rising to two high flaring points on opposite sides, each cast on the underside with a pair of dragons with prominent circular eyes forming an inverted *taotie* mask, the three legs decorated with graduated concentric D-motifs within a single outline, a character inscription in the form of a cicada cast under the handle, the surface with a smooth grayish-green patina.

22cm (8 2/3in) high.

£150,000 - 200,000

CNY1,300,000 - 1,800,000

商晚期 青銅饕餮紋角

「饕」象形符號

**Provenance:**

Wui Po Kok Antique, Hong Kong, December 2014

Gisèle Croës Arts D'Extreme Orient, Brussels, 2015

Jean-Yves Ollivier Collection

**Published and Illustrated:**

G.Croës, *From This Life to Eternity. Asia Week New York*, March 2015, pp.22-25

來源：

香港古董商匯寶閣古美術，2014年12月

布魯塞爾古董商吉賽爾藝廊，2015年

歐宗易先生珍藏

出版及著錄：

吉賽爾著，《From This Life to Eternity. Asia Week New York

（此生至永恆·紐約亞洲藝術周）》，2015年3月，頁22-25



The inscription, cast in the shape of a cicada beneath the handle, is rare and is most likely a clan's symbol. Privileged families during the Shang dynasty usually appropriated the forms of animals or insects to design their crests. Crests of these type are rarely seen on bronzes later than the mid-Western Zhou dynasty and few other examples of bronzes with cicada crests have survived, but a rubbing of an inscription with this design was illustrated by Luo Zhenyu, *Sandai jijin wencun*, vol.16, Shangyu, 1936, p.47.

There are several comparable examples of *jiao* in important museums and private collections around the world. Compare with a bronze *jiao* cup in Sen-oku Hakuko Kan, Kyoto, Japan, which was reportedly unearthed in Anyang and dated to the late phase of Yin Xu, illustrated in *Zhongguo qingtongqi quanji*, vol.3, Beijing, p.33; another one in the Metropolitan Museum of Art, New York, reportedly found at Doujitai, Baoji, Shaanxi Province, (acc.no.24.72.13); and a third one with very similar thread-relief decoration, is illustrated by Wang Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, no.12.

Compare with a related *jiao* cup of similar form, but with plain motif, late Shang dynasty, which was sold at Sotheby's New York, 18 March 2014, lot 103.

此器手把下方鑄有一呈蟬狀之符號，或為商代氏族之圖騰，頗為罕見。商代期間，地方氏族多以動物或昆蟲外形設計其圖騰符號，而將圖騰符號鑄於青銅器之中的習慣則延至西周中葉後方逐漸息微。其中一例之銘文拓片可見於羅振玉著，《三代吉金文存》，卷16，上虞，1936年，頁47。

現今存世仍有若干例子可資比對，當中一例由日本京都泉屋博古館所藏。此例據傳於安陽出土，為殷墟後期器物，收錄於《中國青銅器全集》，卷三，北京，頁33。另外一例現藏於紐約大都會博物館，於陝西寶雞鬥雞台出土，博物館編號24.72.13。玫茵堂所藏一例，器身紋飾與本次推出之青銅角頗為相似，收錄於汪濤著，《Chinese Bronzes from the Meiyintang Collection (玫茵堂藏中國銅器)》，倫敦，2009年，圖12。

最後一例為一件商末青銅角，為素身器具，但形制相似，曾於2014年3月18日紐約蘇富比拍賣，拍品103號。



Image after *Jiao* cup in Sen-oku Hakuko Kan, Kyoto, Japan





(another view)

**A LARGE GREEN-GLAZED POTTERY JAR**

Warring States Period

Finely potted with a compressed globular body raised on a tapering foot, moulded with a band of raised vertical ribs around the body, rising to a high shoulder decorated with a similar band of raised ribs encircling a short rim flanked by a pair of *taotie* masks holding loose rings, covered overall by a thin pale olive green glaze.  
42cm (16 1/2in) diam.

£6,000 - 10,000

CNY54,000 - 89,000

戰國 原始青瓷豎條紋罐

**Provenance:**

Stephen K.C. Lo, Hong Kong  
Jean-Yves Ollivier Collection

來源：

香港古董商魯國銓先生舊藏  
歐宗易先生珍藏

Based on the glassy glaze of the present lot, this jar was probably fired in a dragon kiln in south China. The glaze in most cases was applied by the dipping method, which could be proved by the swag-like contour to its lower belly. The form of this jar is thought to have originated from bronze vessels such as the *lei*, as a substitute for more expensive bronze ware used for burial practices.

The vertical ribs on the body appear to have been inspired by motifs found on bronze vessels as well. Compare with the ribbed body of a bronze *gui*, Western Zhou dynasty, in this catalogue, Lot 23.

Animal-mask ornaments were very popular from the Warring States period to the Han dynasty, and were executed on various media including bronze, lacquer and pottery. On the shoulders, two modelled *taotie* mask fittings are applied to imitate a bronze example which was usually attached to lacquer ware as lug handles. Compare with a pair of silver *taotie* mask fittings, late Eastern Zhou or Warring States, in this catalogue, Lot 2. A very similar pottery jar, Warring States, is illustrated in 'Highlights of Chinese Ceramics', *The Metropolitan Museum of Art Bulletin*, Fall 1975, v.33, no.3. Compare also with another pottery jar in the Shanghai Museum, of which the lugs are in the form of loop handles instead of *taotie* masks, illustrated by Liu Liang-yu, *Early Wares: Prehistoric to tenth century*, Taipei, 1991, p.83. A third jar of similar shape but with different handles is illustrated by Wang Tao, *Mirroring China's Past*, Chicago, 2018, pl.8.

**The result of Oxford Authentication Ltd. thermoluminescence test no.P118j35, dated 1 August 2018, is consistent with the dating of this lot.**

器身所塑的直稜紋應為模仿青銅器紋飾，詳細可比對本專場拍品23號，西周青銅龍紋牲耳簋，器身同樣飾有直稜紋。而器肩所置的獸面耳則流行於戰國時代至漢代，亦可見於當代銅器、漆器以及陶瓷，相似例子可參見本專場推出的一對戰國時代銀獸面鋪首拍品2號。

紐約大都會博物館所藏一件相似的戰國陶罐，可作比較，載於「Highlights of Chinese Ceramics (中國陶瓷薈萃)」，《大都會博物館簡報》，1975年秋，第33期，編號3。另外比對上海博物館所藏一例，形制相似，但其罐耳呈圓環狀而非饕餮面，載於劉良佑著，《中國歷代陶瓷鑑賞：史前至五代》，台北，1991年，頁83。最後一例，器身呈類似形狀，但罐耳同樣塑不同形狀，載於汪濤著，《Mirroring China's Past》，芝加哥，2018年，圖8。

**Oxford Authentication Ltd公司熱釋光檢測結果（2018年8月1日，編號P118j35）顯示年代與本拍品年代一致。**



**A RARE AND LARGE LIGHT-GREEN-GLAZED JAR AND COVER**

Tang Dynasty

Of ovoid form, rising from a flat base to broad rounded shoulders before narrowing to a short gently tapering neck with wide rolled mouth-rim, the shoulder applied with six flower-head medallions, all covered beneath an iridescent light-green glaze, the domed cover similarly glazed, surmounted by a large lotus-bud finial. 49.5cm (19 1/2in) high. (2).

£15,000 - 25,000

CNY130,000 - 220,000

唐 淡青釉帶蓋罌瓶

**Provenance:**

The Fen Wen Tang Collection, Hong Kong, 2006  
Gisèle Croës Arts D'Extreme Orient, Brussels, 2008  
Jean-Yves Ollivier Collection

來源：

香港奉文堂舊藏，2006年  
布魯塞爾古董商吉賽爾藝廊，2008年  
歐宗易先生舊藏

With a stupa-like cover, this type of jar was called by Chinese scholars *yingping* which refers to a big jar with small mouth and globular body, usually serving as a wine container. Flower-head appliques were popular ornaments and can be widely found on *sancai* stonewares of the Tang dynasty, see a similar decoration on a *sancai* jar, Tang dynasty, in the collection of Seikado Bunko Art Museum, Tokyo, illustrated by Masahiko Sato in *Ceramic Art of the World*, vol.11, Tokyo, 1976, p.67, pl.48. Compare with the similar texture of glaze on a vase with handles, Tang dynasty, which is illustrated in *Chinese Ceramics in the Idemitsu Collection*, 1987, pl.22.

The result of Oxford Authentication Ltd. thermoluminescence test no.C118j34, dated 1 August 2018, is consistent with the dating of this lot.

此器肩貼塑團花紋作飾，而此類紋飾多見於唐代三彩陶器之上。詳見東京靜嘉堂文庫美術館所藏一件唐代三彩貼花紋萬年壺，器身飾有貼塑團花紋，載於《世界陶瓷全集：隋、唐》，第11冊，東京，1976年，頁67，圖48。另外比對出光美術館所藏一尊唐代白瓷龍耳瓶，其釉色與本器相似，載於《出光美術館藏品圖錄》，1987年，圖22。

Oxford Authentication Ltd.公司熱釋光檢測結果（2018年8月1日，編號C118j34）顯示年代與本拍品年代一致。





THE OLLIVIER SANCAI-GLAZED  
BACTRIAN CAMEL

歐宗易珍藏三彩駱駝俑





28

**A MAGNIFICENT AND MASSIVE SANCAI-GLAZED MODEL OF A BACTRIAN CAMEL**

Tang Dynasty

The camel powerfully modelled in mid-striding pose with its tall hair-lined neck reared back, the head raised and mouth open as if bellowing, exposing its teeth and prominent tongue, the straw-glazed body surmounted by a brilliant green, chestnut and straw-glazed saddle flanked by elaborate bags relief-moulded on each side by a large bulging pack modelled as large grimacing monster mask, surrounded by a raised border suggestive of leather outlined with a pleated scalloped fringe, the thick glaze running down the muscular legs, the camel covered predominantly in amber glaze with the carved details of the fur glazed in brown.

82cm (32 1/4in) high

£300,000 - 400,000  
CNY2,700,000 - 3,600,000

唐 三彩駱駝俑

**Provenance:**

Stephen K. C. Lo, P. C. Lu Works of Art Ltd., Hong Kong,  
12 November 1991

Jean-Yves Ollivier Collection

**The result of Oxford Authentication Ltd. thermoluminescence test no.566x71 dated 27 November 1991, is consistent with the dating of this lot.**

來源：

香港古董商魯氏有限公司，1991年11月12日

歐宗易先生珍藏

**Oxford Authentication Ltd. 公司熱釋光檢測結果（1991年11月27日，編號566x71）顯示年代與本拍品年代一致。**



Image courtesy of the Asian Art Museum, San Francisco



Image courtesy of the British Museum, London













# LIFE IN THE TANG DYNASTY AFTERLIFE

Superbly modelled with an arched neck and mouth open wide as it brays, the Ollivier camel is an exceptional example of *sancai* sculptures created during the Tang dynasty. The extraordinary sense of realism, conveyed by the forward moving posture of the creature, enhanced by the strong and slender legs, highly detailed with tendons and naturalistic tufts of dark fur, and the tall humps, gently swaying to either side of the body, shows a remarkable degree of observation on the sculptor's part which is rarely otherwise encountered on figures of this period to this extraordinary degree.

The splendid figure would have been individually sculpted and extremely expensive to produce at the time. It would have been commissioned for internment in a burial belonging to an elite member of the Tang society and deemed to become alive for the benefit of its owner. Ancestors in China were deemed active participant to the life of their living offspring, which they could positively influence if provided with continuous care. Miniature universes were thus presented in burials and filled with a variety of necessities disguised as painted, carved or moulded images, which were believed to function like their real counterpart if provided with the correct features<sup>1</sup>. Forming an analogical relation with daily forms, these figures embodied important social and ideological aspects of their own time.

Since its earliest appearance in the form of food and drink vessels, the array of necessities for the afterlife expanded its scope as society evolved and burials became increasingly closer to the spaces and contents of life. This gradual change, initiated during the Warring States period (475–221 BC), probably resulted from the need of addressing an underground bureaucracy that checked the deceased's possessions before granting them entry into an undisturbed afterlife<sup>2</sup>. Possibly the forerunner of the practices observed in later times, the mausoleum of Qin Shi Huang, First Emperor of China, was described by Sima Qian, China's most celebrated historian (d.86 BC), as an accurate map of the universe made of miniature replicas of palaces, ever flowing rivers and heavenly

bodies<sup>3</sup>. Undoubtedly, the impressive array of 8,000 greater than life-size figures of terracotta warriors, each individually styled and all positioned in large pits surrounding the burial chamber, must have been deemed a fundamental element for the emperor's afterlife and probably reflected his fear of being haunted by the evil spirits of the people that he had killed and conquered through his bloody campaigns.

By the Tang dynasty, the burials constructed for the highest-ranking members of society were decorated in a way that suggested a courtly architectural compound through painted designs of receiving halls, garden settings and official gatherings, and a large amount of pottery figures of courtiers, attendants, entertainers, horses and camels<sup>4</sup>. These figures referred to frivolous moments of daily life and appeared in conjunction with a variety of extravagantly shaped vessels and personal ornaments made of gold, silver, and other precious materials, which reflected the prosperity of the empire.

In appearance, the Ollivier camel recalls the Bactrian camel, which was imported into China from the areas of the Tarim Basin, eastern Turkestan and Mongolia. This species was highly regarded by the Tang emperors who established dedicated offices to oversee the imperial camel herds<sup>5</sup>. The heavy load of pouches, ewers and animal meat, so vividly slung between the two humps of the exquisite camel by means of an elaborate structure composed of hinged slats of wood and poles, recalls the importance of foreign trade in Tang China. Referred to as the ships of the desert, camels endured hot temperatures and were the essential method of transport for merchants wishing to conduct trade with the oasis cities of Central Asia, such as Samarkand, Bukhara and Isfahan, along the trading routes of the Silk Road<sup>6</sup>.

Vast riches poured into the Tang capital, Chang'an, from the Silk Road. Merchants came from far afield to acquire silk, bamboo and lacquer wares, and imported perfumes, horse and jewels<sup>7</sup>. Different types of food, spices, and wines

were also imported in Tang China, as well as exotic musical genres, fashions and literary styles. In the arts, many foreign shapes such as amphorae, bird-headed ewers and rhyton cups, and decorative motifs, such as hunting scenes, floral medallions, garlands, swags, vines and Buddhist symbols, were imported from Central Asia and the Middle East<sup>8</sup>. The recent excavation of thirty-seven tax receipts, recording approximately 600 payments, made in a year at a tax office outside Turfan (present-day Xinjiang), testifies to the fast pace of trading activities during the Tang dynasty. Chang'an had two main markets, referred to as the Eastern and the Western Market, both filled with shops, eateries and tea houses, and additional trading centres were established in the proximity of its main gates<sup>9</sup>.

The animated attitude of this remarkable camel is reminiscent of the running camels vividly depicted on the walls of Crown Prince Zhanghuai's tomb (d.684), excavated in Qianxian near Xi'an, Shaanxi Province, dated to AD 706, illustrated, in *Out of China's Earth: Archaeological Discoveries in People's Republic of China*, Beijing, 1981, pl.258.

Compare also with a large *sancai* camel, Tang dynasty, similarly modelled in mid-stride and with a saddle suspending mask-shaped sacks over a pleated cushion, from the Asian Art Museum, San Francisco, illustrated by W.Watson, *The Arts of China to AD 900*, Yale, 1995, pp.231, fig.373. Another *sancai* camel, Tang dynasty, modelled in a similar posture as the present one, is included in the collection of the British Museum (acc.no.1936.1012.228).

A *sancai* glazed camel, Tang dynasty, bearing different goods on its pannier, was sold at Christie's Hong Kong, 30 November 2016, lot 3305; another was sold in Christie's New York, 20 September 2005, lot 191.

1. J.Rawson, 'The Power of Images: the Model Universe of the First Emperor and its Legacy,' *Historical Research*, 2002, vol.75, no.188, pp.123-54.
2. V.Hansen, *Negotiating Daily Life in Traditional China: How Ordinary People Used Contracts, 600-1400*, New Haven, 1995.
3. W.Burton, *Sima Qian. Records of the Grand Historian*, New York, 1958.
4. E.L.Johnston, 'Auspicious Motifs in Ninth to Thirteenth-Century Chinese Tombs', *Ars Orientalis*, 2005, vol.33, no.2, pp.33-75; see also J.Rawson, 'Creating Universes: Cultural Exchange as Seen in Tombs in Northern China Between the Han and Tang Periods', *Between Han and Tang. Cultural and Artistic Interactions in a Transformative Period*, Beijing, 2001, pp.113-152.
5. E.Schloss, *Ancient Chinese Ceramic Sculpture*, Stamford, 1977, vol.II, p.220.
6. E.R.Krauer, *The Camel's Load in Life & Death*, Cambridge, 1998, pp.50-120.
7. E.Schafer, *The Golden Peaches of Samarkand: A Study of Tang Exotics*, Berkeley, 1963, pp.7-40.
8. B.Mater, *De Gouden Eeuw van China: De Tang Dynastie (618-907AD)*, Assen, 2011, pp.16-68.
9. V.Hansen, *The Silk Road: A New History*, London, 2012.

# 歐宗易先生珍藏唐三彩駱駝賞析

歐宗易先生所藏唐三彩駱駝，昂首張口，鬃鬃能聽到其嘶鳴之聲，真乃唐代三彩塑像登峰造極之作。此駱駝身體前傾，四肢強壯，筋肉矯健，鬃毛濃郁，駝峰高聳而左右相傾，表現出陶工高超的寫實能力，在同一時期作品中鮮見。

此件卓越的塑像應為客人特別委託製作，用以陪葬高級貴族，當時便所費不貲，蓋因唐人相信像生之物有復生之靈，能保墓主亡魂不受他擾。中國人認為祖先雖死猶在，只要恭謹對待，先祖便能福蔭後代。故此，墓葬被營造成一個微型寰宇，現實生活中的各類必需品和生活場景或被製作成小型的明器，或被雕刻在壁，或被圖繪上牆。他們相信這些設定能夠像在現實生活中一樣運作。<sup>1</sup> 因為和日常器物的相似性，陪葬器物往往體現出當時的意識形態和社會生活的方方面面。

陪葬器物最早僅限於食器和酒器，隨後葬入越來越多的生活必需品，後來整個社會生活都被複製在墓葬中，死後的世界愈發接近生前時空。這個漸變的過程發軔於戰國時期，大概是為了複製一整套社會機制，從制度上保障死者在黃泉續享榮華富貴。<sup>2</sup> 司馬遷筆下的秦始皇陵為微型寰宇的登峰造極之作，其內宮殿儼然，山川河流，星辰列張，無一不具。<sup>3</sup> 毫無疑問，八千餘具比真人真馬還大的兵馬俑便是這一黃泉制度的一部分。每個陶俑獨立成像，無一雷同，兵馬坑環繞陵墓排列，或可反映始皇帝身後的恐懼，他征戰一生，刀下亡魂不可勝數。唐代高級貴族的墓葬裝飾美輪美奐，不輸前代，包括繪飾精美的前廳，花園，雅集，伴以大量侍女、內侍、百戲、馬和駱駝等陶俑。<sup>4</sup> 這些陶俑和各式誇張考究的器皿、金銀及其他貴重金屬飾品，組合一起，重構出墓主生前的浮華生活。

駱駝被人冠以沙漠之舟的美譽，因其能耐受高溫，故能成為沙漠商旅的基本交通工具，便宜往來絲綢之路沿線的中亞綠洲城市，如撒馬爾罕，布哈拉和伊斯法罕。<sup>5</sup> 歐氏三彩駱駝乃典型的雙峰駱駝，由塔里木盆地、突厥斯坦東部和蒙古引進中原。唐代君主對此品種情有獨鍾，曾設立專職機構管理皇家駱駝牧場。<sup>6</sup> 駝鞍由木條巧妙釘成，上掛鼓實的行囊、水壺、肉脯、蔬菜、面，塑造寫實生動，令人懷想外貿之於唐朝何等重要。

遠道而來的商人帶來香料、馬匹和珠寶，帶走絲綢、竹器和漆器，財富沿著絲綢之路湧入長安城。<sup>7</sup> 新疆吐魯番外圍地區一個唐代稅收機構遺址新近出土的三十七件稅票記載了一年之內的六百多條交稅記錄，反映出唐代繁榮的商貿活動。長安有兩大市集—東市及西市，其內商戶林立，飯店、茶市和驛站沿著市場大門鱗次櫛比。<sup>8</sup> 除了引進各種食物、香料和美酒，唐朝更接納了各種異域風情的音樂、時尚和文學體裁。諸多外國器型，如雙龍耳瓶、鳳首壺和來通盃，以及異域裝

飾，如狩獵圖、團花紋、環花紋、垂花飾、藤蔓紋和佛教符號從中亞和中東進入中國，成為本地藝術創作的題材。<sup>9</sup>

此件三彩駱駝靈動之態與咸陽乾縣章懷太子（684年歿）墓（706年葬）出土壁畫所繪之奔跑駱駝，有異曲同工之妙，見《Out of China's Earth: Archaeological Discoveries in People's Republic of China（中土之外：中華人民共和國考古發現）》，北京：1981，圖版258。參考美國三藩市亞洲藝術博物館所藏一件類似的唐代三彩駱駝，作將走之態，背上披褶邊蓋毯，駝鞍之上懸掛獸面行囊，見W.Watson著，《The Arts of China to AD 900（中國中古藝術）》，耶魯，1995年，頁231，圖373。大英博物館藏有一件三彩駱駝，步態身形和此件拍品相似，可資參考，館藏編號1936.1012.228。2006年11月30日佳士得香港曾售出一件背負不同商品的唐三彩駱駝，亦資比較，拍品3305號；紐約佳士得於2005年9月20日亦曾售出一件相似的三彩駱駝，拍品191號。

1. J.Rawson著，「The Power of Images: the Model Universe of the First Emperor and its Legacy（圖像的力量—秦始皇的模型宇宙及其影響）」，載於《Historical Research（歷史研究）》，2002年，第75期，第188號，頁123-54。
2. V.Hansen（韓森）著，《Negotiating Daily Life in Traditional China: How Ordinary People Used Contracts, 600-1400（傳統中國日常生活中的協商：中古契約研究）》，紐黑文，1995年。
3. 司馬遷著，W.Burton譯，《Sima Qian. Records of the Grand Historian（史記）》，紐約，1958年。
4. E.L.Johnston著，「Auspicious Motifs in Ninth-to Thirteenth-Century Chinese Tombs（九至十三世紀中國墓葬中的裝飾）」，載於《Ars Orientalis（東方學）》，2005年，卷33，第2號，頁33-75；另見J.Rawson，「Creating Universes: Cultural Exchange as seen in Tombs in Northern China Between the Han and Tang Periods（創建宇宙：漢唐中國北方墓葬中的文化交流）」，載於《漢唐之間·轉變期的文化和藝術互動》，北京，2001年，頁113-152。
5. E.R.Krauer著，《The Camel's Load in Life & Death（駱駝的生死承載—漢唐陶俑的圖像和觀念及其與絲路貿易的關係）》，劍橋，1998年，頁50-120。
6. E.Schloss著，《Ancient Chinese Ceramic Sculpture（中國古代陶瓷塑像）》，史丹福，1977年，卷二，頁220。
7. E.Schafer（薛愛華）著，《The Golden Peaches of Samarkand: A Study of Tang Exotics（撒馬爾罕的金桃：唐代舶來品研究）》，伯克利，1963年，頁7-40。
8. V.Hansen（韓森）著，《The Silk Road: A New History（絲綢之路新史）》，倫敦，2012年。
9. B.Mater著，《De Gouden Eeuw van China: De Tang Dynastie（618-907AD）（中國唐朝的黃金年代）》，阿森，2011年，頁16-68。





**A PAINTED POTTERY FIGURE OF A COURT LADY**

Tang Dynasty

Gracefully modelled standing with both hands held in front of the body, wearing loose colourful robes finely detailed with floral patterns and reaching the floor revealing the tips of their pointed slippers, the round face with delicate features highlighted by ruby-red and rosy-pink pigments beneath the hair dressed in a high double-shaped topknot. 32cm (12 1/2in) high.

**£20,000 - 30,000****CNY180,000 - 270,000**

唐 陶胎彩繪侍女俑

**Provenance:**

Ngai Yuen Arts &amp; Antique Pte. Co., 10 December 1999

Gisèle Croës Arts D'Extreme Orient, Brussels, 2005

Jean-Yves Ollivier Collection

來源：

香港古董商藝苑公司，1999年12月10日

布魯塞爾古董商吉賽爾藝廊，2005年

歐宗易先生珍藏

This elegant and full-bodied lady exemplifies the typically high-ranking female figures of the Tang Court, reflecting the increasingly sedentary and luxurious lifestyle of the Tang elites.

In the Tang period, it was common to beautify female faces with extensive make-up. Rouged cheeks and lips, bold and thick eyebrows, and gaudy ornaments between the eyebrows and at the temples were in vogue at the time. Blush was often applied to the cheeks, reaching the eyelids, to resemble the complexion tone achieved by drinking wine, which was thought to imbue women with greater grace. A great number of styles for eyebrows also appear to have been popular, ranging from willow-leaf to extremely broad and thick styles. Eyebrow grooming was considered a synonym for marital love. Zhang Chang, a Tang governor, was allegedly arrested for personally pencilling in his wife's eyebrows every day, a major violation of feudal conduct and male behaviour. However, he successfully argued his way out of punishment by declaring that his wife's eyebrows were the deepest part of marital intimacy. The emperor, clearly touched by his husbandly love, finally granted him freedom. For references about Tang cosmetics, see E. Schafer, *The Early History of Lead Pigments and Cosmetics in China*, in T'oung Pao, 1956, vol.44, pp.413-438.

The floral designs depicted on the flowing robes may have represented the extravagant floral scrolls and medallions actually employed on Tang dynasty silk textiles. The flowers appearing on this lady's garment are similar to those on a fragment of a Tang dynasty silk in the British Museum (acc.no.MAS856).

Compare with a similar painted pottery figure of a court lady, Tang dynasty, displaying a similar, upswept double topknot coiffure, illustrated by J-P. Desroches, *Compagnons d'éternité*, Paris, 1996, p.251.

A similar pottery figure of a court lady, Tang dynasty, formerly in the Osaka Museum of Art, was sold at Christie's New York, 17 March 2017, lot 1134.

**The result of Oxford Authentication Ltd. thermoluminescence test no.C118j31, dated 1 August 2018, is consistent with the dating of this lot.**

侍女作高雲髻，蛾眉，鳳眼，丹唇，面敷粉彩，形態豐盈，身著草綠長袍，上點三瓣花紋，腰繫黑帶，身作前傾。

仕女袍服上所飾的花卉紋飾可能取材自當時的緞繡製品，忠實地反映當時宮廷宮女的風尚，詳見大英博物館藏一軸唐代緞繡織錦，館藏編號MAS856。對比一尊相似的唐代仕女俑，載於J-P. Desroches著，《Compagnons d'éternité》，巴黎，1996年，頁251。另一尊可資比較的的例子，為大阪美術館舊藏，2017年3月17日於紐約佳士得拍賣，拍品1134。

**Oxford Authentication Ltd公司熱釋光檢測結果（2018年8月1日，編號C118j31）顯示年代與本拍品年代一致。**





30

**A RARE LARGE IRON BUST OF THE BUDDHA**

Tang Dynasty

Finely cast with eyes slightly down-turned in serene expression, dressed in long flowing robes with draping folds, loosely open at the bare chest, with a prominent *usnisha* formed from tightly coiled curls, stand. 60cm (23 3/4in) high (2).

£10,000 - 15,000

CNY89,000 - 130,000

唐 鐵鑄佛陀半身像

**Provenance:**

Stephen K.C. Lo, P.C.Lu Works of Art Ltd., Hong Kong, 25 April 1993

Jean-Yves Ollivier Collection

來源：

香港古董商魯氏有限公司，1993年4月25日

歐宗易先生珍藏

This remarkable sculpture evokes a profound spirituality through the fleshy serene face, finely detailed with broadly curving eyebrows, and the gently cascading ripples of the heavy drapery. Compare the facial features and garments of the present figure with a clay figure of a seated Buddha, Tang dynasty, from Dunhuang, in Gansu Province, illustrated in *The Complete Collection of Chinese Art*, vol.7 (Sculptures), Shanghai, 1987, p.88.

此尊鐵鑄佛陀半身像開臉祥和，頭頂螺髻，上露寶頂，白毫凸起，雙鉤眉，厚唇，垂耳，慈眉善目，寶相莊嚴，皺褶精緻，頗為難得。雙手雖佚，仍可推斷一手結無畏印，一手結說法印，蓋為阿彌陀佛之典型。甘肅省敦煌石窟一尊唐代泥塑佛陀坐像，其佛相造型以及袈裟皺褶可資比對，載於《中國美術全集》，卷7，上海，1987年，頁88。



31

**A WHITE MARBLE HEAD OF MAHASTHAMAPRAPTA**

Northern Qi Dynasty

The face gracefully carved with ample rounded brows tapering above slender undulating eyes barely open in meditation, the nose flaring above a sensuous bud mouth, with pendulous ears and hair arranged into a tall chignon secured by a delicate, foliate headdress tied with ribbons at the sides.

*34cm (13 3/8in) high.*

**£250,000 - 300,000**

**CNY2,200,000 - 2,700,000**

北齊 大理石雕菩薩頭像

**Provenance:**

Gisèle Croës Arts D'Extreme Orient, Brussels, 2006

Jean-Yves Ollivier Collection

來源：

布魯塞爾古董商吉賽爾藝廊，2006年

歐宗易先生珍藏





Delicately carved from a highly translucent marble which further emphasises the elegant proportions and the ethereal grace, the present head is a remarkable example of the high standards achieved in Buddhist portraiture during the Northern Qi period.

At this time, Buddhism had flourished in China, with several shrines being constructed under the Emperors' personal auspices and eminent monks being appointed as state preceptors. Conspicuous financial resources were devoted to the construction of Buddhist caves whose marvellous sculptures combined sensuous modelling and subtlety of expression. These features were likely derived from the contemporary Indian style of the Gupta period, which was highly regarded by the Qi aristocracy for its exotic traits. In Buddhist faith, images of deities served as important foci of worship but also promoted significant devotional acts which contributed to the devotee's personal growth towards spiritual liberation.

According to Osvald Siren, marble figures modelled in gently rounded forms, such as the present example, were typically produced during the second half of the 6th century. See O.Siren, 'Chinese Marble Sculptures of the Transition Period', *Bulletin of the Museum of Far Eastern Antiquities*, no.12, Stockholm, 1940, pp.473-496.

The vase featured at the centre of the crown identifies the figure as Mahasthamaprapta, the Bodhisattva of Wisdom and one of the Eight Great Bodhisattvas of the Mahayana tradition of Buddhism. Images of Mahasthamaprapta were typically paired with those of Avalokiteshvara, the Bodhisattva of Compassion, in relation to the cult of Buddha Amitabha and the Pure Land which offered the ideal conditions for attaining awakening in a single lifetime.

Compare with a limestone head of a bodhisattva, Northern Qi dynasty, similarly modelled with arched brows and hair arranged in regular curls, coiling to each side from the centre, from the Nelson Atkins Museum, Kansas City (acc.no.F99-1). Another stone example bearing similar features to the present example is illustrated in *Shandong Boxing Longhua si yizhi diaocha jianbao (Reconnaissance of the Site of the Longhua Temple at Boxing, Shandong)*, Kaogu, Beijing, 1986, vol.9, pl.6, fig.2. Also compare with two related limestone heads of Mahasthamaprapta, Northern Qi, respectively from the Freer Gallery of Art, Washington D.C. (acc.no.F1916.346), and the San Diego Museum of Art, (acc.no.DSC06522), the latter illustrated in K.Tsiang, *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*, Chicago, 2010, p.230, fig.32.



Image courtesy of the San Diego Museum of Art

大理石質，菩薩頭戴寶瓶冠，開臉圓潤，眉目清秀，唇角微收若有笑意，為大勢至菩薩尊容。

據Osvald Siren所論述，輪廓較為圓潤的大理石塑像多為六世紀後半葉所雕琢，詳見O.Siren著，「Chinese Marble Sculptures of the Transition Period (過渡期的中國大理石雕塑像)」，載於《東方博物館簡報》，第12期，斯特哥爾摩，1940年，頁473至496。

比對美國堪薩斯納爾遜-阿特金斯藝術博物館藏一尊北齊石灰岩觀音頭像，同樣雕琢拱形眉毛以及漩渦狀髮髻，館藏編號F99-1。另一與本拍品可作比對的例子，於山東博興龍華寺出土，載於「山東博興龍華寺遺址調查簡報」，《考古》，第九輯，北京，1986年，圖版6，圖2。另外兩尊相關的北齊石灰岩大勢至菩薩頭像，則分別由華盛頓佛瑞爾藝廊及聖地亞哥藝術博物館所藏，館藏編號F1916.346及DSC06522；聖地亞哥藝術博物館一例則載於K.Tsiang著，《Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan (過去的迴響：響山堂石窟佛教造像)》，芝加哥，2010年，頁230，圖32。





32<sup>Y</sup>

**A FINE PAIR OF HUANGHUALI SQUARE WAISTED  
CORNER-LEG STOOLS, FANGDENG**

17th/18th century

Each stool of mitred, mortise and tenon frame construction with a beaded edge, the frame enclosing a mat seat, above a narrow waist and simple apron, all supported on tapered legs of square section joined by humpback stretchers and terminating in hoof feet.

Each 47.4cm (18 5/8in) high x 45cm (17 6/8in) wide x 45.3cm (17 6/8in) deep. (2).

£60,000 - 100,000

CNY540,000 - 890,000

十七 / 十八世紀 黃花梨方凳一對

**Provenance:**

Peking Furniture Company, Beijing, by repute

Delia Tyrwhitt Collection, Connecticut, USA, acquired from the above in the early 1940s, by repute

Jean-Yves Ollivier Collection

來源：

據傳為北京傢俱公司收藏

美國康乃狄克州Delia Tyrwhitt女士舊藏，據傳於1940年代初購自上者歐宗易先生珍藏

Corner-leg stools were highly regarded during the Ming dynasty. They were stable and durable due to their apron and waist carved from a single piece of wood. For a detailed discussion about the use of stools during the Ming dynasty, see R.Jacobsen, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, p.38 and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol.1, Hong Kong, 1990, pp.102-104. A pair of related stools, 17th/18th century, is illustrated by Wang Shixiang in *Classic Chinese Furniture: Ming and Early Qing Dynasties*, London, 1986, no.61.

A related pair of stools, 17th century, was sold at Bonhams New York, 12 September 2016, lot 6009; two other related *huanghuali* stools, 17th century, were sold at Sotheby's London, 11 November 2015, lots 3 and 21.

黃花梨為材，色如琥珀，素冰盤沿，束腰與牙板一木連做，弓形羅鍋枱，翻轉馬蹄足，邊線起稜，俗稱「方材倒楞」，整器簡潔優美，雋永大方。

有關明代方凳用處的詳細討論，請閱R.Jacobsen著，《Classic Chinese Furniture: Ming and Early Qing Dynasties (中國傳統傢俱：明及清初)》，明尼亞波利斯，1999年，頁38；及王世襄著，《Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties (中國傢俱鑒賞：明及清初)》，卷1，香港，1990年，頁102至104。

一對相關的十七/十八世紀方凳，可參閱王世襄著，《Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties (中國傢俱鑒賞：明及清初)》，倫敦，1986年，編號61。紐約邦瀚斯拍賣曾經於2016年9月12日拍賣一對相關的十七世紀方凳，拍品6009；另外兩件相關的十七世紀黃花梨方凳，則於2015年11月11日倫敦蘇富比拍賣，拍品3及21號。



33

**A LARGE AND RARE ARCHAIC BRONZE VESSEL, HU**

Late Shang Dynasty

The pear-shaped body of oval section supported on a spreading foot cast with a band displaying large *taotie* masks, a further band of *taotie* masks around the waisted neck, with large rounded eyes on each side, and separated by a narrow band, the sides applied with a pair of rams-head lug handles with long curling horns, with mottled light green patina and areas of malachite encrustation.

41cm (16 1/8in) high.

**£180,000 - 220,000**

**CNY1,600,000 - 2,000,000**

商晚期 青銅獸面紋壺

**Provenance:**

Wui Po Kok Antique Co., Hong Kong, 21 October 2000

Gisèle Croës Arts D'Extreme Orient, Brussels, 2014

Jean-Yves Ollivier Collection

**Published and Illustrated:**

G.Croës, *Ancient Chinese Treasures. The European Fine Art Fair, Maastricht*, 2010, pp.40-41

來源：

香港古董商匯寶閣古美術，2000年10月21日

布魯塞爾古董商吉賽爾藝廊，2014年

歐宗易先生珍藏

出版及著錄：

吉賽爾著，〈Ancient Chinese Treasures (中國古代珍寶)〉，

馬斯特里赫特，2010年，頁40-41





The present lot was designed to store wine. Its function was recorded in historical texts such as the *Shijing* (*The Classic of Poetry*), as well as the *Liji* (*Book of Rites*). Originally, this type of vessel would have had a lid which might have been fastened to the body by a string from the lug-handles on the sides.

Bronze *hu* vessels of this type were popular in the Anyang region during the late Shang period and there are many published examples. For bronze *hu* of similar shape and decoration found in Zhengzhou in Henan, Qingjian in Shaanxi and Gaocheng in Shandong, all dating from the middle to late Shang dynasty, see Hayashi Minao, *Conspectus of Yin and Zhou bronzes*, Tokyo, 1984, nos.25, 37 and 38. See also another similar *hu*, late Shang dynasty, illustrated by Wang Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, pp.82-83, no.37. Large bronze *hu* of similar form continued into the early Western Zhou periods, but by then the bodies were more elaborately ornamented, see *Ibid.*, p.82.

Compare with a related bronze *hu*, late Shang period, and in Anyang style, in a similar shape but with full-body decoration, which was sold at Christie's New York, 16 September 2010, lot 831.

壺，屬酒器，原作儲存或盛載酒類之用，其用途於詩經及禮記中皆有所記載。此器呈扁腹橢圓狀，束頸飾以饗饗紋一周，兩側設貫耳一對，原應配有壺蓋，並以繩索穿過壺身兩側之貫耳牽緊壺身，可惜皆已佚失。

此器型普遍見於商末安陽時期，當中有數例可資參考。河南鄭州、陝西清澗及山東高城皆曾出土商中葉至末期之類似器具，詳見林己奈夫著，《殷周青銅器總覽》，東京，1984年，圖25、37及38。另外一商末例子，則見於汪濤著，《Chinese Bronzes from the Meiyintang Collection（玫茵堂藏中國銅器）》，倫敦，2009年，頁82至83，圖37。壺此一青銅形制亦延續至西周初期，但以較繁複的手法裝飾，詳見上者，頁82。

另一件商末安陽風格青銅壺，曾於2010年9月16日於紐約佳士得拍賣，拍品831號，整器器身以饗饗紋作飾，但形制相似，可資比對。





**A RARE CARVED WOOD HEAD OF GUANYIN**

Yuan/ early Ming Dynasty

The face well carved with a serene meditative expression defined by downcast eyes beneath arched brows, the full cheeks flanking a bud mouth above a dimpled chin, the hair neatly arranged in an elaborate chignon secured by a foliate crown with a gilt figure of Amitabha Buddha at the centre seated on a lotus pedestal.

36cm (14 1/8in) high.

**£50,000 - 80,000****CNY450,000 - 710,000**

元/明早期 木雕觀音菩薩頭像

**Provenance:**

Sotheby's London, 9 June 1987, lot 37

Gisèle Croës Arts D'Extreme Orient, Brussels, 1995

Jean-Yves Ollivier Collection

來源：

1987年6月9日於倫敦蘇富比拍賣，拍品37號

布魯塞爾古董商古賽爾藝廊，1995年

歐宗易先生珍藏

The bodhisattva Guanyin, whose name in Sanskrit is Avalokiteshvara, is an important figure in the Mahayana Buddhist tradition. Venerated in Indian Buddhism as the embodiment of the Compassion of the Buddha, the deity was incorporated into Chinese beliefs concerning the rebirth in the Pure Land of Amithaba from at least the 1st-2nd century AD. With the rise of the Pure Land School from the 7th century, the deity became one of the most prominent figures in the Chinese Buddhist pantheon. In this context, Guanyin effected the spiritual rebirth of Buddhist devotees in 'the blissful land', the ideal atmosphere leading to peaceful nurturing and enlightenment.

Beginning from the 12th century, the deity began to be associated with a female manifestation and became extremely popular as the 'Goddess of Mercy' in the succeeding centuries. Life-size wood figures of Guanyin, dating from the 10th to the 14th century, were typically made for Buddhist temples constructed in the areas of Taiyuan and Wutai Shan, in Shanxi Province, the two pre-eminent centres of Buddhist activity in China. These figures were often carved standing as plinths, referencing Guanyin residing at Mount Potalaka on the southern coast of India, an idea drawn from the 'Flower Garland Sutra', which was introduced into China during the 5th century.

Related wood figures of Guanyin, displaying delicate facial features and dating to the Yuan/ early Ming period, can be seen in the Zhenguo and the Shuanglin Temples, in Shanxi Province, illustrated by The Research Institute of the Buddhism Culture of China, *Buddhist Sculpture of Shanxi Province*, Hong Kong, 1991, pls.11, 15, 18 and 172-180. A wood figure of Guanyin, Ming dynasty, in the Columbia Museum of Art, Columbia, displays a similar oval face and hair arrangement to the present head.

A wood figure of Guanyin with related facial features to the present lot was sold at Christie's London, 10 May 2016, lot 25.

觀音髮髻高聳，頭戴化佛寶冠，開臉祥和，下顎略收，木胎之上尚餘髹漆之灰底。

觀音菩薩，為大乘佛教四大菩薩之一。公元一至二世紀，觀音菩薩此一形象逐漸融入中土信仰；而當七世紀淨土宗開始崛起之時，觀音菩薩成為佛教主要神祇，受民間普遍敬仰崇拜。

山西振國寺及雙林寺藏有相關的木雕觀音像，展示典型元/明初雕塑的輪廓，載於《Buddhist Sculpture of Shanxi Province (山西省佛教塑像)》，香港，1991年，圖11、15、18、172至180。美國哥倫比亞藝術博物館亦藏有一例，臉部呈典型鵝蛋形，而髮髻形狀亦有所雷同。

倫敦佳士得亦曾於2016年5月10日拍賣一件相關木雕觀音像，拍品25號。













35

**A FINE AND RARE GILT-COPPER DENSATIL-STYLE  
'FOUR DANCERS' FRIEZE**

15th century

The rectangular frieze heavily yet elegantly cast in high relief with four goddesses dancing on a single-lotus pedestal with a beaded rim, each figure with a serene expression standing with her right leg crossed over her left and head tilted to the left, holding musical instruments and ritual ornaments in four arms, all surmounted by tiaras and wearing long *dhotis* with a jewelled sash, adorned with large disc earrings and necklaces inlaid with various semi-precious stones, wood stand.

37cm (14 1/2in) wide (3).

**£140,000 - 160,000**

**CNY1,300,000 - 1,400,000**

十五世紀 西藏丹薩替風格 銅鑲金供養天女飾板

**Provenance:**

Stephen K.C. Lo, P.C. Lu Works of Art Ltd., Hong Kong,

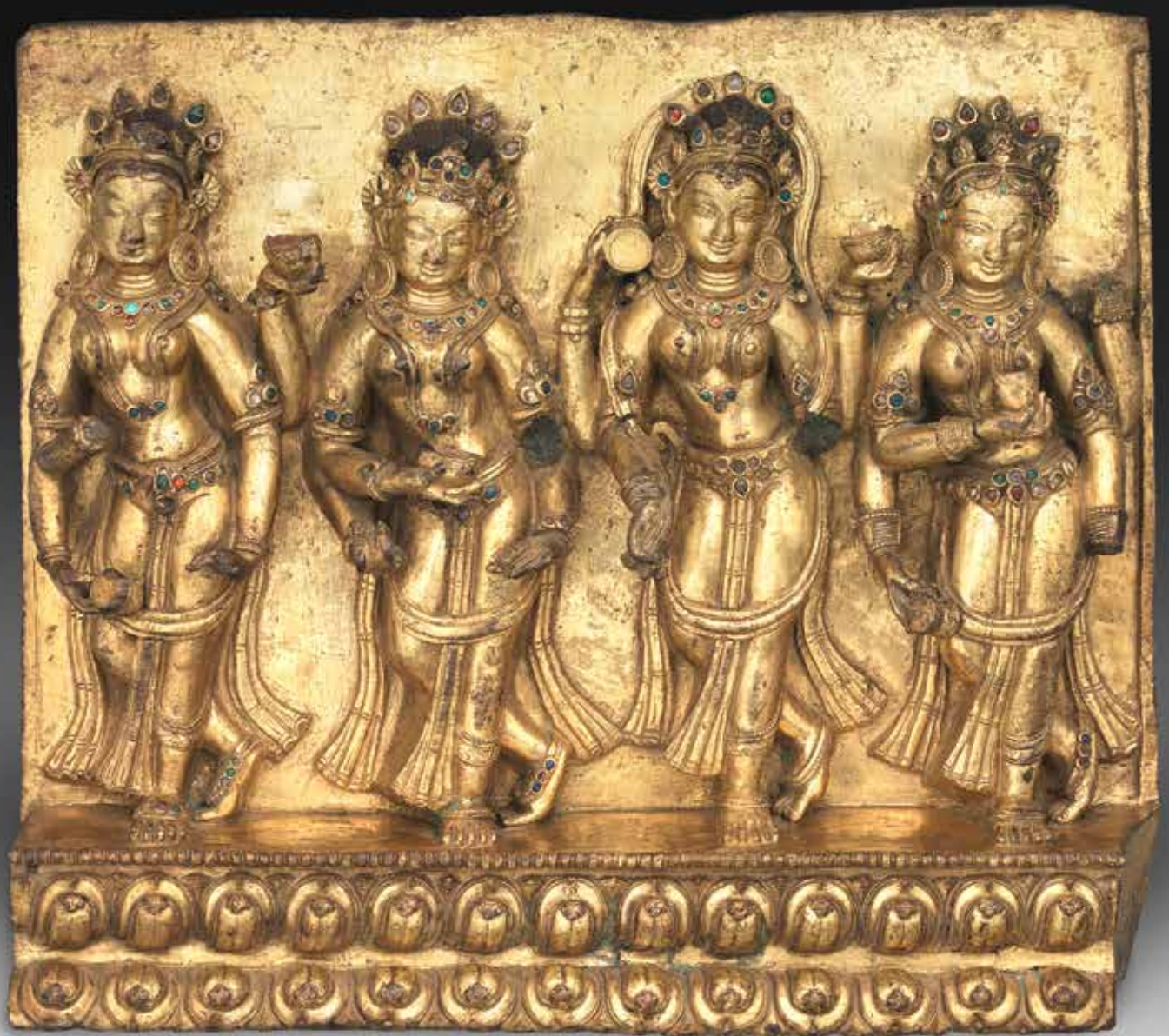
28 November 1995

Jean-Yves Ollivier Collection

來源：

香港古董商魯氏有限公司，1995年11月28日

歐宗易先生珍藏







(detail)



The Kagyu monastic complex in Densatil, southeast of Lhasa, was founded in 1108, after the spiritual teacher Pagmodrupa Dorje Gyalpo travelled to the area near the Northern banks of the Tsangpo river. Pupils gathered at his side to form a simple monastery originally of grass huts, but after his death in 1170 the monastic complex was enlarged and a temple built.

From the mid 14th century, Densatil was ruled by the Phagmogrupa family, one of the most powerful ruling families of the time in Tibet. The family sought to extend its influence with a series of high-level gift exchanges with the Chinese emperors, and eventually they came to rule almost all of Tibet. Their wealth and influence is attested by the astonishingly high quality of art produced under their patronage. The Densatil monastery became one of the richest in Tibet, and was renowned in particular for its metalwork and paintings by Newar artists from Nepal.

Evidence of the artistic importance and influence of Densatil can be seen in the records of the Italian traveller Giuseppe Tucci following his visit in 1948, and in the black and white photographs taken by the Italian photographer Pietro Francesco Mele who accompanied Tucci on the 1948 expedition; see P.Mele, *Tibet*, Calcutta, 1975.

Friezes such as the present lot would once have decorated the base of a stupa at Densatil, where eighteen large funerary reliquaries contained the mortal remains of the religious and political leaders of the Phagmogrupa. These friezes can now be found scattered in museum collections around the globe, including in the Musée Guimet and the Dallas Museum of Art. A similar frieze with four dancing maidens from the collection of Mr and Mrs John I. Eastman was included in the exhibition and illustrated in the catalogue by M. Rhie and R. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 2000, no.240. See also a frieze from the collection of Philip Goldman, London, illustrated by von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.430, pl.113G.

Compare with a similar Densatil frieze with four dancers, 14th/15th century, which was sold at Bonhams Hong Kong, 27 May 2012, lot 281. Another similar Densatil frieze, 14th/15th century, was sold at Bonhams London, 8 November 2012, lot 260.

整體錘揲而成，再鑿刻細部，天女開臉微露笑意，髮髻高聳，上戴寶冠，嵌以寶石，耳戴餅形吊飾，頸部戴瓔珞，上臂戴壁圈，皆鑲雜寶，四臂或舉或垂，各持法器，裙衫搖曳，如聞法鼓而起。

位於拉薩東南方的噶舉派丹薩替寺，始建於公元1108年。相傳帕摩竹巴上師遊歷至雅魯藏布江北岸，並於此處創建該寺。寺廟最初只是一間簡陋草廬，為簇擁上師講道的僧眾善信們遮風擋雨；但直至上師於1170年圓寂後，寺廟方逐漸擴張，成就今日所見的規模。

自十四世紀中葉起，丹薩替寺附近地區由當時西藏最具影響力的帕木竹巴家族統治。為拓展其影響力，帕木竹巴政權與中土朝廷建立朝貢關係，隨後更幾乎統治西藏全境。而丹薩替寺於帕木竹巴政權庇蔭下香火鼎盛，並累積大量財富；留駐在寺廟的尼泊爾內瓦爾工匠所製造的金屬法器以及繪畫唐卡更是以別緻著稱，聞名遐邇。

丹薩替寺的藝術成就可見於意大利探險家朱塞佩·圖齊（Giuseppe Tucci）於1948年探訪的記錄，以及隨行攝影師比亞杜·法蘭西斯高·比利所攝的黑白照片，詳見P.Mele著，《Tibet（西藏）》，加爾各答，1975年。

此件飾板原應鑲嵌於丹薩替寺內的佛塔基座之上，塔內則放置十八個存有摩竹巴上師的舍利，以作供奉。如今，類似飾板可見於世界各大博物館收藏，當中包括巴黎吉美博物館以及美國達拉斯藝術博物館。伊士曼（I. Eastman）伉儷亦藏有一例，並曾於紐約展出，載於M. Rhie及R. Thurman著，《Wisdom and Compassion: The Sacred Art of Tibet（智慧與慈悲：西藏的神聖藝術）》，紐約，2000年，編號240。另外一例，由飛利浦·戈德曼（Philip Goldman）所藏，載於馮·施羅德（von Schroeder）著，《Indo-Tibetan Bronzes（印藏銅像）》，香港，1981年，頁430，圖113G。

香港邦瀚斯曾於2012年5月27日拍賣一件類似的十四/十五世紀西藏丹薩替寺銅鑲金四供養天女飾板，拍品281號。另一件類似的十四/十五世紀銅鑲金飾板則於倫敦邦瀚斯拍賣，拍品260號。



Image after *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 2000, no.240

## 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-



# Bonhams

AUCTIONEERS SINCE 1793



## Fine Chinese Art

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Qianlong seal mark and of the period  
47.5cm (18 2/3in) diam.

£400,000 - 600,000 \*

Provenance: Sir David Newbigging

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](http://bonhams.com/buyersguide)

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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 VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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 equalling 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 fall 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 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 Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. 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*. 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 a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office 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 will 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 *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 *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 and address when submitting bids. Failure to do this will 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 will 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 a Telephone or Absentee *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*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. 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 back 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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

*VAT* may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

## 8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

## 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 *VAT* 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 us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25663009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25663009

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

Payment may also be made by one of the following methods:

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

**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 £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.



Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

## 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). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. 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 Catalogue.

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for 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. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 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 Act 1957, 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 paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 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. 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.

## 16. 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.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

## Condition of Firearms

Comment in this Catalogue is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending Bidder unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective Bidders are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. Bidders should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

## Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, Bonhams is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful Bidder is then unable to produce the correct paperwork, the Lot(s) will be reoffered by Bonhams in the next appropriate Sale, on standard terms for Sellers, and you will be responsible for any loss incurred by Bonhams on the original Sale to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

## Taxidermy and Related Items

As a Seller of these articles, Bonhams undertakes to comply fully with Cites and DEFRA regulations. Buyers are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. 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 Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. 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.

## 22. 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.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. 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.

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### 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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- 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.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@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, they are printed in italics.
- 1.3 The *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 fall 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* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 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 Act 1979 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*.
- 7.3 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.
- 7.4 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*.
- 7.5 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 resell 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 National Westminster Bank Plc 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 (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) 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 seven days 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 *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

## 9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* 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 *Buyer* or of the *Buyer's* 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;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* liability 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, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 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 *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 Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

## 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (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.
- 10.5 If any term or any part of any term of the *Contract for Sale* 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.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of *Contracts (Rights of Third Parties) Act 1999*, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT

**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.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale 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 *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *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 us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the *Purchase Price* for the Lot;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* 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 Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder 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.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot 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 *Notice to Bidders*.

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 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.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

### 5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	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.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1			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
7.1.1			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.
7.1.2		7.4		
7.1.3				
7.1.4		<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>		
7.1.5		8.1		
7.1.6			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> .
7.1.7			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 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.8		8.1.1	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.9		8.1.2	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.
7.1.10		8.1.3	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> .
7.1.11		8.1.4	<b>10 OUR LIABILITY</b>	
7.2		8.2	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 Act 1967 or in any other way for lack of conformity with or any 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 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 <i>Bonhams' 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> .
		8.2.1	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:
		8.2.2	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 damage is caused as a result of it being affected by woodworm; or
		<b>9 FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.1	10.2.3	damage to tension stringed musical instruments; or
		9.2	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.
		9.2.1		
		9.2.2		
		9.2.3		



10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, 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, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, 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, our liability 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* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) 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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out 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 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 Act 1957, 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.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 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.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (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.

12.5 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.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 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.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 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.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@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 [AR] 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 Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 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 for 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*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

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

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"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 for 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 loss and damage cover, 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, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

**"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*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 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 *VAT* 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 back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* 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 *VAT* 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*.

**"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 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.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://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 ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) 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
  - (b) the buyer will enjoy quiet possession of the goods except in 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.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term 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.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) 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;
  - (c) 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.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□□ - □□□□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

### FOR WINE SALES ONLY

Please leave lots "available under bond" in bond

Please include delivery charges (minimum charge of £20 + VAT)

**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, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature:

Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) 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, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

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