

Bonhams



**Tang's Hall of Precious:
The Durwin Tang Collection of Chinese Jades**

Hong Kong | 27 November 2018







Tang's Hall of Precious: The Durwin Tang Collection of Chinese Jades

Hong Kong | 27 November 2018 at 3pm
香港 | 2018年11月27日，下午3時

Lots 101 - 191

Bonhams Hong Kong Gallery

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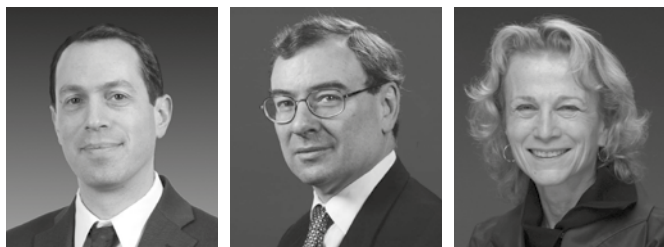
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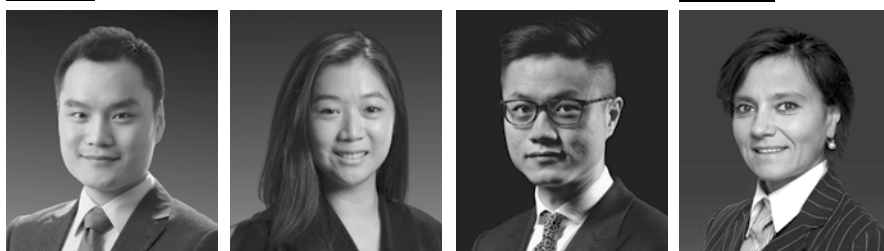


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DURWIN TANG: A LIFETIME OF PASSION, KNOWLEDGE AND CONNOISSEURSHIP

Durwin Tang (1955-2018), was exposed to Chinese ancient jades in the 1970s. This gradually led him to develop a great interest in Chinese antiques and jade carvings in particular. As an avid lover of ancient jades, Mr Tang had sharp eyes and unique insights. He was an honourable and highly respected man who never go with the flow. In his own words: "What began as a professional work related interest blossomed into an engrossing personal pursuit and eventually a career, requiring much time and devotion. I derived indescribable unsurpassable satisfaction and inner tranquillity from this hobby/passion, which I am sure my fellow antique enthusiasts can relate to." In the 1990s, Hall of Precious was founded by Mr Tang as a platform to meet friends who shared the same interest in jades and to promote the cognition and market position of ancient jades.

Mr Tang attended countless auctions of Chinese art, visited numerous museums worldwide and perused innumerable reference books to develop his personal knowledge on ancient jade and his connoisseurship, clearly evident in the rare and remarkable collection he assembled over many years.

Knowledge and connoisseurship are key in the Chinese art world for all participants, be they curators, collectors, dealers or auction specialists. Durwin Tang was remarkably generous in sharing his time and knowledge in an enjoyable discussion on the dating and merits of jade carvings. This is a gift for which those of us who shared in it would always remain immensely grateful.

天珍堂鄧德雍先生（1955-2018）醉心古玉、眼光敏銳、見解獨到、為人光明磊落、從不隨波逐流。鄧先生熱愛古玉事業，並視其為終生嗜好，認為鑒藏骨董能使精神富足，相信同行友好亦能感同身受。

鄧先生生前一直出席無數拍賣會，並參觀世界各大博物館，以鍛煉眼光，增廣見聞。他亦博覽群書，藉此鑽研古玉方面的知識，增長鑒賞能力。經年以來，雖然大部分玉器在其經營期間曾轉讓同好，但同時亦保存鍾愛之遇見，並建立一組古玉收藏，期盼把玩玉件的過程能夠令身心愉悅，慰藉心靈。

鄧先生 70 年代開始接觸中國古玉，從此被深深吸引，為增長知識，廢枕忘餐，博覽群書，不斷鑽研，至 90 年代創辦天珍堂作為以玉會友的平台，結合愛好古玉各方朋友，致力提升古玉的認知和市場地位。鄧先生生前經常與收藏家、古董商及拍賣行專家分享心得經驗，對新進後古玉愛好者毫不吝嗇，悉心指導，傾囊相授，有幸曾獲鄧生賜教，畢生受用。

静觀諦視



THE ESSENCE OF COLLECTING ARCHAIC JADE:

An Introduction to the Durwin Tang Collection

Zhang Runping

Researcher at the National Museum of China

The late Hong Kong dealer and collector Mr Durwin Tang's collection of more than 90 pieces of antique Chinese jades include a rich variety of articles, mostly from the Tang and Song dynasties, but also several exquisite pre-Tang jade pieces. The following is a brief summary of the representative pieces from the Durwin Tang Collection, combined with a study of the trends and techniques of ancient Chinese jade culture.

Jade occupied a prominent position in the ancient Chinese civilisation. The history of jade in China has a long and uninterrupted history with a unique artistic style. It is renowned for its fine and smooth texture as well as its rich styling and superb craftsmanship. Archaeological findings show that the earliest jade articles belonged to the Xinglongwa Culture, 8000 years ago, located in present day Chifeng city, Inner Mongolia, and the Chahai Culture in present day Fuxin City, Liaoning Province. However, the use of jade in China could date even earlier to approximately 10,000 years ago. From the earliest beginnings to the Qing dynasty and even today, jade remains an integral part of Chinese culture. Even during the 2008 Beijing Olympic Games, the gold medal was inlaid with jade from the Kunlun mountains in Qinghai Province. In different historical eras, the features and functions of jade differed.

Numerous jade artefacts from the Neolithic Age have been discovered and unearthed throughout China including jades from the Hongshan Culture in the Northeast; the Liangzhu Culture near Taihu; the Lingjiatan Culture in the Hanshan Mountains of Anhui; the Shijiahe Culture in Hubei; and the Yangshao Culture in the middle and lower reaches of the Yellow River; as well as the Dawenkou Culture, and Longshan Culture and others. Among these diverse cultures, the jades of the Hongshan and Liangzhu Cultures are considered the most representative of Neolithic jade cultures. One common feature of Neolithic jade across these various cultures, however, was their use as burial objects and the associated belief that jade had the power allowing communication with the spirits between heaven and earth. Typical artefacts from this time include burial items such as jade dragons, jade pigs, jade belt hooks, jade *cong*, jade *bi* discs, jade pendants, and penannular jade rings, amongst others. The techniques used included basic incised patterns as well as patterns carved in low relief.

During the Xia, Shang and Western Zhou periods, following the rise of kingship, there was an increase in ceremonial jade articles which symbolised military power, such as jade *ge* (halberds), *dao* (knives), *yue* (battle-axes), and tablets of authority. Jade objects evolved into fulfilling an important ceremonial function; not just for the dead, but also for the ruling elite as well. The techniques for patterns developed further to include the use of double curved lines and 'one-sided slope' patterns, where one side of the incised line sloped at a lower gradient angle.

In the Spring and Autumn and Warring States periods, jade articles were endowed with a profound moral significance and came to symbolise virtue itself. In the *Book of Rites (Liji)* it was written that 'The gentlemen of antiquity always wore jade [belt ornaments] ... the gentleman had no reason to go out without jade on his person; the gentleman's jade was comparable to his morality.' This had a profound impact on later generations. The techniques used to make the patterns and designs became even more meticulous and complicated, with many fine details.

During the Qin and Han dynasties, the ritual system that incorporated jade as a ritual object disintegrated and evolved to become simply a work of art or an accessory to be worn or used in daily life. In the Western Han dynasty, jade articles mostly include sculptures such as jade eagles, jade bears, jade demons, jade horses and jade Immortals and people, and so on.

Lot 108, the white and russet jade carving of a bear, Western Han dynasty, is an exquisite carving of Khotan jade from the region that is in present day Xinjiang Province. It is full of artistry and dynamism. In the Western Han dynasty, white jade from Khotan became more available and used extensively, especially after Zhang Qian travelled to the Western Regions.

Lot 102, a rare small yellow and russet jade carving of a ram, Eastern Han dynasty, is carved in recumbent posture with the legs tucked underneath and two curled horns by the ears. The deep and rounded carving style is typical of the Eastern Han period. In the Eastern Han period, 'gossamer' style line carving was popular,



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and some jades for burial, typically cicadas, were incised with lines known as 'Han Eight Cuts' (*Han ba dao*), referring to jades with eight incised lines, which became prevalent.

The Sui and Tang dynasties, until the Five dynasties, marked the end of over 300 years of political division. The function of jade which previously had been solely used for rites and burials since the Shang and Zhou dynasties, changed towards a more secular direction to become accessories, utensils and art objects in daily life. The patterns on Jade belt plaques and other artefacts, placed more emphasis on the main motifs which stood out.

Lot 105, a pale green and russet jade carving of a lion, Song dynasty or earlier, carved seated on its haunches scratching its ear, in terms of the quality of the jade and carving style has a strong sense of artistry and a flavour of the Tang dynasty.

During the Song, Liao and Jin periods, jade carvings all had similar features but with some slightly distinctive characteristics. The influence of other ethnic groups became more apparent. In addition to continuing the jade carving culture of the Central Plains, the interest in epigraphy and archaic design, which revived in the Song dynasty, resulted in the rise of archaism in jade carving, whilst becoming a commodity more readily available on the market. In the *Xihu laoren fansheng lu*, there is even a record of a family in Hangzhou with a shop selling jade. Jade was no longer enjoyed only by the privileged aristocrats and royal family but also by the affluent classes.

Lot 110, a yellow jade 'Heavenly' horse, Song dynasty or earlier, is deftly carved as a recumbent horse with the right foreleg extended forward and the others tucked alongside, its head raised in anticipation and the mouth open as if neighing. With a strong and dynamic body, this has the flavour of the Six Dynasties period.

Lot 143, a white jade 'Immortal and dragon' group, Song/Yuan dynasty, uses white jade from Khotan with a smooth and glossy texture. Before the Song dynasty, the bodies of dragons were carved as beasts. After the Yuan period however, the dragon's body



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began to lengthen. **Lot 166**, a very rare mottled 'chicken-bone' rhyton cup, Song/Ming dynasty, demonstrates the rising interest in archaism that began in the Southern Song period.

Lot 106, is a rare yellow and russet jade inscribed mythical beast tally, Song/Yuan dynasty, with each of the two sections incised with half an inscription, which when united forms the inscription on the top of 'Yu shang jun tai shou si wei hu hu di er'. Tiger tallies were an important method in ancient times of relaying orders to troops. Each half has been precisely carved in mirror-image as a recumbent mythical beast with elongated neck, the defined legs tucked underneath with incised claws, the exterior slightly rounded and interior flattened. It is an extremely precious piece.

In addition to the jade carvings of flying apsara and figures, the characteristic jade wares of the Liao dynasty expanded to include Buddhist ritual *vajra* sceptres and jade Gerudas. Jade carvings of flying apsaras continued from the Tang dynasty onwards. A representative Liao dynasty example was excavated from a tomb in Inner Mongolia showing a man flying. Depictions of Geruda, the unusual creature with the body of a bird and the head of a man, although originally from India, also became particularly popular in the Liao and Jin dynasties.

The most representative jade that shows the different ethnic influences of the Jin can be seen in the so called 'Spring Water, Autumn Mountain' jade belt plaques. The name 'Spring Water, Autumn Mountain' is recorded in the official *History of the Jin (Jin shi: Yu fu zhi)*: 'The Jin man's attire often has a belt plaque called a 'spitting falcon' which is made of jade...the carving is like Spring waters and Autumn mountains.' These jade belt plaques reflected the hunting and fishing activities of the semi-nomadic Khitan people of the Liao. The Jurchen of the Jin continued this tradition from the Khitan, hunting in the Spring and Autumn. 'Spring Water Jade' thus reflected the scenery of a Jurchen hunt in Spring, often depicting swans or cranes; likewise 'Autumn Mountain' jades reflected the hunting activities in forests and mountains, depicting beasts such as tiger and deer. The carvings were done deeply and in high relief, and it was often imitated in the Yuan and Ming dynasties.



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Lot 161, two white jade openwork carvings, Song/Jin dynasty, comprising of a finial with a deer and doe, crane and tortoise amidst *lingzhi* and reeds; and a plaque carved on one side with a pair of birds standing on leafy branches bearing fruit, is representative of the Jin dynasty 'Spring Water, Autumn Mountain' jades, all of which are carved from white Khotan jade. The former has obvious traces of drilling for attachment and was probably the finial of an incense burner cover or hat. The latter is a belt plaque, with an aperture on the right side for a ring. It should be used in combination with a hook. This style of belt hooks was popular in the Liao and Jin dynasties.

During the Yuan, Ming and Qing dynasties, jade articles continued along the trend of secularisation: mainly used as ornaments for decoration, household utensils and furnishings in the scholar's studio. The collecting of antique and archaic jade carvings also became more popular and by the Ming and Qing dynasties, jade carving reached its apex.

The jade articles of the Yuan dynasty mainly include jade ornaments for the Court and furnishings for daily utensils. Typical Yuan jade pieces include cap finials, 'spring water autumn mountain' belt plaques, dragon buttons and *Phagspa* script jade seals. The techniques are characterised by a multitude of raised motifs on the border, and some of the borders are indented at the corners.

Lot 148, a white jade carving of Vajraputra and lion, Yuan dynasty, is typical of Yuan dynasty style. **Lot 145**, a white and russet jade 'boy and cat' brush rest, Song/Yuan dynasty, depicts a boy playing with a cat, is also known as 'Prince playing with cat'. The boy is recumbent, lying in a relaxed posture with his legs crossed, wearing a tunic belted at his waist over trousers exquisitely adorned with a diaper-ground, the stone of even white tone with russet inclusions cleverly utilised to denote the trousers. The carving is exquisite and was made for the Imperial Court.

The main types of jade articles in the Ming dynasty included those ornaments used for audiences at Court, ornamental furnishings,

household appliances, archaic jade articles for the scholar's studio, and others. In the early Ming dynasty, the jade material used included mutton fat jade from Khotan, as well as yellow jade and jasper as well as others. Jades made for the Court were refined and the many layers were semi-transparent while the patterns were luxuriant. After the middle of the Ming Dynasty, jade production became dominated by workshops in the south, in particular in Suzhou and Yangzhou, which became known as 'Su wares'. Those jades made in the workshops in Beijing became known as 'Capital wares'. 'Su wares' as represented by master jade craftsmen such as Lu Zigang and Wang Xiaoxi, became well known for their skill in high relief carvings.

Lot 152, a white jade carving of an apsara, Ming dynasty, is carved in the round and in openwork as a boy-deity in flight, wearing a long flowing scarf, his hands grasp flower sprays. This is a delightful and dynamic piece. **Lot 151**, another rare white jade carving of an apsara, Song/Ming dynasty, is deftly carved in openwork, the celestial deity in flight above scrolling clouds, holding a ribbon in one hand, adorned with a long flowing scarf and a beaded necklace, the stone of an even white tone. It is similar to Tang dynasty examples. The carving is superb, and it is a masterpiece of jade carving.

Lot 129, a white and russet jade carving of a chimera, Ming dynasty, is finely carved as a mythical beast in a crouching position, its head slightly turned and further detailed with a broad *ruyi* snout, bushy eyebrows and curly mane, the muscular body finely carved with feathers and archaic motifs. It is a wonderful testament to jade carving in the Ming dynasty. **Lot 138**, a yellow and russet jade incense burner 'dragon' finial, Ming dynasty, is powerfully and deftly carved in high relief as a sinuous dragon flying amidst multi-layered *lingzhi*-shaped cloud-scrolls pursuing the flaming pearl of wisdom. The body is thick and strong, the carving is versatile, and the shape is rare. It is a fine work.

Lot 103, Song/Ming dynasty, is a white and russet jade carving of three rams, depicting one large ram and two smaller ones, the heads and tails are connected in a circle. The carving is exquisite



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and ingenious. The character for the sheep or goat, *yang* (羊), is homophonous with *yang* (陽), signifying the sun or warm, positive, masculine force in Chinese cosmology. The sheep imagery developed into three sheep, *san yang* (三羊), which is a reference to the favourable arrival of spring, since the phrase *sanyang kaitai* (三陽開泰), points to the period between the winter solstice and the New Year. This was the period when the warm yang energy is emergent, as detailed in the ancient Chinese classic of prognostication, the *Yijing*, or 'Book of Changes'.

The types of jade articles used in the Qing dynasty are mainly divided into jade articles for Court, furnishings, household utensils, pieces for the scholar's studio, archaic pieces, and some Islamic and Mughal style jades. Jade from Khotan in Xinjiang Province were regularly sent to the Imperial Court in Beijing as tribute in both the Spring and Autumn. Sometimes, the amounts ran into the thousands of *jin* (500g) each year, sometimes as much as tens of thousands. The Qianlong era thus represented the peak use of white Khotan jade in carving. Jade at this time can roughly be divided into two categories: those for Court and those for the common people. The Imperial Workshops made jade articles specially for use in the Imperial Palaces. The jade craftsmen came from Suzhou and Yangzhou. The 'folk' jade was also mainly centred around Suzhou and Yangzhou. Zhuannuo lane in Suzhou became a centre of jade production where all the craftsmen gathered together. Song Yingxing's 'Heavenly Creations' (*Tiang gogn kaiwu*) records that 'although the fine craftsmen gather at the Capital, the skill is from Suzhou'. Yangzhou too was famous for carving large-scale pieces. For example, the large jade boulder depicting Yu the Great controlling the water, in the Palace Museum, Beijing, was carved by Yangzhou masters.

Lot 135, a superb white jade carving of a horse, Qianlong, is exquisitely and naturalistically carved in the round. The head of the animal is turned backwards resting over its left flank, the nose with flared nostrils, the finely incised mane cascading over the forehead

and neck reaching its arched rounded back and spine, the legs and hooves well defined. It is vivid and dynamic. During the Qianlong period, techniques in jade carving were delicate and versatile. This horse is a fine example of Qianlong period carving probably made by the Imperial Workshops.

Lot 182, a white and russet jade 'lotus and frog' plaque, signed Zigang, Qianlong period, shows a crouching frog that seems about to jump. It is naturalistically rendered with veins accentuated with russet skin around the edges and on the underside, inscribed with a two-character 'Zigang' seal mark and another 'Imperial Object' (*Yu wan*) on the reverse. It is cleverly conceived and exquisitely carved.

Lot 170, is a very rare white jade openwork 'boys and firecrackers' boulder, Qing dynasty. Carved in the form of irregular pierced rocks within a fenced garden setting, deeply carved in the round with children playing, one lighting a firecracker and two standing behind covering their ears, is superb. **Lot 173**, a pale green jade '*lingzhi* and *chilong*' washer, 18th century, is boldly and naturalistically carved in the form of a large *lingzhi* fungus borne on a gnarled branch carved on the underside with seven additional smaller *lingzhi*, with a *chi*-dragon clambering from the lower section and emerging over the rim. **Lot 171**, a small pale green and russet jade 'prunus' water dropper and cover, Late Ming/ early Qing dynasty, is superbly carved in high relief and formed as a section of a gnarled prunus tree trunk, the handle and spout fashioned to imitate curling branches, with each branch issuing blossoms and buds extending around the body, the tree bark and scales are vividly depicted, testifying to the skill of Ming dynasty jade carving.

Due to limitations of space, this article could only select just over twenty pieces of ancient jades from a collection of more than 90 pieces of jade collected by Mr Durwin Tang. This collection allows us to appreciate the profound and unique artistic style of Chinese jade culture, as well as dazzle us with the charm and profound cultural significance of Chinese jade.



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古玉擷英

—香港收藏家鄧德雍藏玉概述

中國國家博物館研究員 張潤平

已故香港收藏家鄧德雍先生收藏的90多件中古玉器，種類繁多，品種豐富，時代大致為唐宋至清，有少量唐以前玉器，其中不乏精美之作。下面就結合中國古玉文化發展的脈絡和工藝，來簡要概述鄧德雍所藏古玉之精粹。

玉文化在中國古代文明史上佔有重要的地位，中國用玉的歷史源遠流長，從未間斷且藝術風格獨具。它以溫潤的質地、豐富的造型和精湛的工藝而蜚聲中外。科學考古發現證明，最早的玉器最遲為八千年前內蒙古赤峰市敖漢旗興隆窪文化和遼寧阜新查海文化所出最早的真玉實物。中國玉器萌生的時代可能比之更早，達一萬年左右。從玉器產生至清代、直至現在，形成多元一體並貫穿始終的玉文化，如2008年北京奧運會的獎牌為金鑲玉，玉選自崑崙山脈的青海玉。在不同的歷史時代，玉器的特徵、作用和功能是不同的。

新石器時代的玉器出土較多，在全國範圍內普遍地被發現，如東北地區紅山文化、太湖流域的良渚文化、安徽含山凌家灘文化、湖北石家河文化及黃河中下游的仰韶文化、大汶口文化、龍山文化等，其中紅山文化和良渚文化玉器是新石器時代玉文化發展的代表。新石器時代玉文化的共同特點是以玉為葬，以玉做為溝通天地的神器，典型器物有玉龍、玉豬龍、勾雲形佩、玉琮、玉璧、玉璜、玉玦等。紋飾技法為陰刻曲線紋和減地陽紋。

夏、商、西周時期，隨著王權的加強，象徵軍事權力的戈、刀、鉞、圭、璋等儀仗玉器開始增多。玉器逐漸向禮玉的功能發展。紋飾技法多為雙勾擬陽線和細陰線加「一面坡」組成紋飾。

春秋、戰國時期玉器被賦予深刻的道德內涵，並賦予玉許多美德。《禮記·玉藻》載：「古之君子必佩玉……君子無故，玉不去身，君子于玉比德焉」。對後世的玉文化產生深遠的影響。紋飾技法為細密繁縟，隱起主題紋飾，細緻勾勒，頂撞地紋。

秦、漢時期，西周以來的用玉禮儀制度基本消亡，實用器及藝術品開始增多，玉器開始有從禮玉轉向俗玉的傾向。西漢藝術品玉器多為立體圓雕，如玉鷹、玉熊、玉辟邪、玉仙人奔馬和玉人等各種造型，鮮活生動，拍品108號，漢白玉熊，臥伏狀，玉質白潤，為新疆和田帶皮子玉，雕工精湛，憨態飽滿，有較強的藝術性，且流傳有緒。西漢大量使用和田白玉，張騫通西域後，優質的新疆和田玉不斷輸入中原。

拍品102號，東漢玉臥羊，四肢屈臥，雙角捲曲貼於耳際，刀鋒深邃，有東漢玉雕之風格。東漢盛行遊絲刻，殮葬玉中盛行「漢八刀」。





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隋唐到五代，結束了長達三百多年的分裂，重新走向統一，玉器的功能由商周以來禮制、喪葬用玉為主體的用玉傳統，改為向實用性、裝飾性、造型藝術等世俗方向發展。帶板等紋飾技法多為池面隱起，突出主題紋飾。

拍品105號，宋或更早青白玉沁色掏耳獅，卷尾臥伏狀，玉質、造型和制玉技法有唐代風格，突出造型藝術美。

宋、遼、金時期，處於同一歷史階段，玉器的發展有相同之處，但也有各自的風格和特點，民族特色非常濃郁。宋代除保持中原漢文化製玉風格外，隨著金石學的初興，仿古玉之風盛行，社會對古玉的需求大增，玉器也慢慢變成商品，進入市場。《西湖老人繁勝錄》曾記載宋代臨安一家七寶社店鋪賣玉器的情況。玉器不再是皇室和少數貴族所享用的器物。

拍品110號，宋或更早黃玉雕天馬，黃玉，圓雕，昂首，前一腿立臥，另一腿跪臥，後退跪伏，側雕飛翼，有六朝風格，體態矯健。

拍品143號，宋/元白玉雕赤子乘龍，圓雕，和田白玉，玉質潔白溫潤，赤子馭龍，龍作飛馳狀。宋以前龍體型多雕刻成獸狀，元以後，龍身開始加長。

拍品166號，南宋/明玉雕仿古龍鳳紋牛頭杯，玉質、紋飾等均仿古作，為南宋仿古玉代表作，且流傳有緒。

拍品106號，宋/元黃玉沁色虎符，頭頂部和背部陰刻「與上郡太守四為虎符第一」，黃玉，虎符為古代發兵之權杖，玉虎符雕成虎的形狀，一創為二，裡側為隼銜結構，由兩人持握，發兵時二者相互扣合為一，此虎符應為邊郡太守調兵玉虎符，非常珍貴。

遼代特色佛教玉器除玉飛天外，新增了金剛杵和玉迦樓羅神鳥等品種。玉飛天是唐代玉飛天之延續，遼代玉飛天以內蒙翁牛特旗解放營子墓葬所出青白玉鏤空飛天為代表，男像。玉迦樓羅神鳥，在遼金時期較為盛行，原為印度傳說中的怪鳥，人首鳥身，多作為嵌件。

金代最具民族特色的玉器是「春水」、「秋山玉」，春水、秋山的稱謂來自《金史·輿服志》載：「金人之常服，其束帶曰吐鶻，吐鶻以玉為之……其刻多如春水秋山飾」。春水、秋山兩種玉佩造型，源於契丹族春、秋兩季漁獵的捺鉢活動。女真族繼承了契丹春、秋兩季的射獵活動。「春水玉」，表現金代女真族在春天的狩獵情景，常見多為海東青攫天鵝圖；「秋山玉」則反映女真族在秋天狩獵的活動，常見為野獸共處於山林之間，多雕虎、鹿，相安無事，沒有春水玉那種驚心動魄的捕殺場面，紋飾技法為深層立體鏤雕。元、明兩朝有仿製品。



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拍品161號，宋/金白玉雕爐頂及鏤雕花鳥飾件，為典型的金代「春水」、「秋山玉」，均為和田白玉，玉質溫潤，前者管鑽痕跡明顯，稱謂上有「爐頂」和「帽頂」之分；後者為帶具，條環右側有一孔洞，應是與條鉤套合使用的帶具，這種使用方法流行於遼、金、元時期。

元、明、清時期，玉器進一步朝世俗玉的方向發展，以裝飾品、日用器和文玩陳設器為主，仿古玉及收藏也較盛行，到明、清時期，中國玉器的發展也達到歷史的最高峰。

元代玉器種類主要有朝廷用玉、裝飾品、陳設器和日用器等。元代民族特色玉器有帽頂、春水秋山帶具、龍鈕八思巴文玉押等。技法為主題紋飾多凸起于邊框之上，有的邊框四周倭角。

拍品148號，元白玉雕笑獅羅漢，和田白玉，圓雕，羅漢牽獅狀，雕工有元代風格。

拍品145號，宋/元白玉雕童子戲貓，也有稱謂太子戲貓。和田玉，玉質白潤，有皮色，一童子側臥狀，五官清秀，服飾講究，裝飾高貴，抱扶一隻貓正在戲耍。雕工精湛，神態可愛，為宮廷玉。

明代玉器主要種類有朝廷用玉、裝飾品、觀賞陳設器、日用器、仿古玉器等，以裝飾品為主。明早期玉材多選用和田羊脂玉、籽玉、黃玉和碧玉等，製作講究，多層透雕，紋飾繁縟。明中期以後形成南方以蘇州、揚州為主的「蘇作」，北方以北京為主的「京作」製玉格局，蘇作以陸子岡、王小溪等為有名的製玉高手，用料講究，尤以意境好、淺浮雕的子剛牌聞名於世。

拍品152號，明白玉雕飛天童子，圓雕，和田帶皮白玉，玉質溫潤，雕一童子肩背花枝呈飛翔狀，採用鏤空技法，面含笑意，神態可愛喜慶。

拍品151號，宋/明鏤雕白玉飛天，和田白玉，玉質白潤，採用鏤空技法，飛天依乘祥雲，身披袈裟，伸臂呈反彈琵琶狀，仿唐代飛天造型，雕工精湛，為宋明時期玉雕中精品。

拍品129號，明白玉褐沁瑞獸，圓雕，行走狀，採用巧雕技法，巧妙利用玉料上的棕色雕成瑞獸的頭部，和尾脛骨處，其它部位為白色。玉質溫潤，構思巧妙，頭部肥大粗壯，如意雲頭鼻，張口露獠牙，身體肥短，是明代瑞獸中精細之作。



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拍品138號，明青白玉雕龍紋爐頂，青白玉帶有皮色，高浮雕、鏤空雲龍紋，龍頭寬大，龍角柱形後伸，卷絲眉，如意雲頭鼻，闊嘴，龍身粗壯，雕工繁縟，造型少見，為爐頂中精細之作。

拍品103號，宋/明白玉雕三羊，帶皮白玉，玉質溫潤，一大二小三隻羊，頭尾相連圍成一圈，羊雙角貼服於耳後，神態溫和，構思巧妙，有三羊開泰寓意。

清代玉器種類主要分為朝廷用玉、陳設器、日用器、文房用具、仿古器、裝飾品與痕都斯坦玉器等。新疆和田玉作為貢玉，每年分春、秋兩次貢御內廷。和田與葉爾羌每年貢玉數千斤，有時多達上萬斤。乾隆時期是使用和田玉的高峰時期，也是中國玉器史上的鼎盛時期。清代玉器製作分為宮廷與民間製玉並行發展，宮廷造辦處下設「玉作」，製作的玉器供皇室享用，玉匠也多來自蘇州、揚州。民間製玉以蘇州、揚州為主，蘇州的專諸巷是主要琢玉中心，能工巧匠雲集。宋應星《天工開物》載：「良匠雖集京師，工巧則推蘇郡。」揚州以琢刻大型玉雕而聞名，如故宮收藏的大禹治水圖玉山，就是出自揚州琢玉高手。

拍品135號，清乾隆白玉雕臥馬，馬呈跪臥回首狀，挖耳，尾巴擺在一側，生動寫實。和田羊脂白玉，玉質溫潤，造型飽滿，雕工精湛，品質俱佳，清代玉雕馬，多呈臥式回首狀。乾隆時期玉器紋飾工藝，細膩圓潤，纖巧多變。此器為乾隆宮廷玉雕中精品。

拍品182號，清乾隆白玉鏤雕「金蟾戲荷」佩，帶「御玩」、「子岡」陽文款，和田帶皮籽玉，蟾蜍似正在荷葉上跳躍，帶皮色巧雕成蓮實紋，構思巧妙，雕工精湛。

拍品170號，清代白玉鏤雕嬰戲圖山子，和田玉玉質，雕工精湛，其上高浮雕、鏤空雕刻太湖石、欄杆、假山，眾童子嬉玩，為乾隆時期玉雕小型山子精品。

拍品173號，清十八世紀青白玉雕靈芝螭龍洗，和田玉，玉質青白，洗呈如意卷雲頭形，洗底平滑，一螭首伏於洗旁，洗側及底部浮雕螭身和靈芝形雲紋。洗底及邊緣雕刻平滑，做工精湛，雕工細膩。

拍品171號，明末清初玉雕梅樁水注，和田白玉，帶皮色，注、把手、流巧雕成竹節狀，注體浮雕梅枝紋，朵朵梅花盛開，雕工有明代遺風。

由於篇幅所限，本文從鄧德雍先生收藏的90餘件古玉中，挑選出20餘件中古玉器精品加以述要，讓我們從中領略到中國玉文化的博大精深和獨特的藝術風格，使我們由衷讚歎中國玉器的藝術魅力和深厚的文化內涵。



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THREE JADE CARVINGS OF RAMS

Ming Dynasty and earlier

Each carved as a recumbent ram with its hoofed legs tucked under the body, head facing forward, its long horns curled behind its ears, the first carved with the semi-translucent and russet stone of a celadon tone with a lustrous polish, the other two of light yellow tone with russet inclusions, box.

The largest 8.3cm (3 1/4in) wide (4).

HK\$60,000 - 80,000

US\$7,700 - 10,000

明或更早 青玉臥羊一件及黃玉沁色臥羊兩件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare the pale green and russet jade ram to a related pale green jade recumbent beast, Wei/ Jin dynasty, with similarly carved hooves, in the Tianjin Museum, illustrated by Yang Boda, *zhongguo yuqi quanji*, Shijia Zhuang, 2005, no.285. Compare the other two ram carvings to another related jade recumbent ram in the British Museum, Song dynasty or later, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.368, fig.1. See also the similarly relief-carved ears of a whitish-grey jade ram, Song dynasty, illustrated by G.Tsang, *Chinese Jade Animals*, Hong Kong, 1996, no.94.

天津博物館藏一件魏晉青玉臥獸，其屈蹄之貌與本件青玉臥羊類似，見楊伯達著，《中國玉器全集》，石家莊，2005年，編號285。另可參考大英博物館所藏兩件宋或更晚的玉臥羊，見J.Rawson，《Chinese Jades from the Neolithic to the Qing》，倫敦，1995年，頁368，圖1。香港藝術館曾展出一件宋代灰白玉羊亦資參考，其浮雕耳部和本品相似，見《中國肖生玉雕》，香港，1996年，編號94。

102

A RARE SMALL YELLOW AND RUSSET JADE CARVING OF A RAM

Eastern Han Dynasty

The recumbent animal carved with its head raised and flanked by a pair of ridged horns, above the contoured body and well-defined rear haunches, the legs tucked underneath, with fur lines above the front right leg, the stone of yellowish tone with russet inclusions and calcification, box.

4.2cm (1 5/8) long (2).

HK\$10,000 - 15,000

US\$1,300 - 1,900

東漢 玉臥羊

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏



103

A WHITE AND RUSSET JADE 'SANYANG' CARVING

Song/Ming Dynasty

Skilfully carved as a continuous group of three rams arranged in a graduating-size order, with the smallest lamb feeding from the ewe, each with well defined legs alongside the rounded body or tucked underneath, the stone of translucent white tone with russet inclusions, box. 5.1cm (2in) long (2).

HK\$40,000 - 60,000
US\$5,100 - 7,700

宋/明 白玉雕三羊

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The image of the sheep or ram, *yang* 羊, appeared as early as the Han dynasty as a pun for *xiang* 祥, meaning auspicious or lucky. This association of the sheep has evolved, becoming heavily associated with *yang* 陽, meaning the sun, and the warm, positive or masculine force in Chinese cosmology. The sheep imagery then developed into three sheep, *sanyang* 三羊, often with three boys *sanyang* 三陽, as a reference to the favourable arrival of spring, since the phrase *sanyang kaitai* 三陽開泰, refers to the period between the winter solstice and the New Year. This is the period when the warm yang energy is said to emerge, as detailed in the ancient Chinese classic *Yijing* ('Book of Changes'). Compare with a related greenish-white and russet jade 'ram and young' group, Song/ Yuan dynasty, illustrated by J.C.Y.Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, no.35. See also a related yellowish-green and russet jade ram, and another whitish-grey jade ram, both Song dynasty, illustrated by G.Tsang, *Chinese Jade Animals*, Hong Kong, 1996, nos.92 and 94.

「三羊開泰」的典故源自《易經》「三陽生於泰卦」之說，而泰卦為正月，「羊」又與「陽」同音，故而歲首常稱為「三羊開泰」。又，清代段玉裁《說文解字注》曰：「羊，祥也」，因此羊本身便是祥瑞之獸。玉雕常有三羊的組合，便是這一吉語的體現。可比較一件宋或元代之青白玉三羊雕件，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，編號35；另可比較香港藝術館展出之一件青黃玉羊及一件灰白玉羊，見《中國肖生玉雕》，香港，1996年，編號92及94。



104

A FINE WHITE JADE CARVING OF A DEER

Yuan/early Ming Dynasty

Well carved as a recumbent deer grazing on a *lingzhi* spray, the lowered head crowned by a single horn with a *lingzhi*-shaped terminal, the legs and hooves well defined underneath, the stone of white jade tone with minor milky-white and russet inclusions, box. 5cm (2in) long (2).

HK\$30,000 - 50,000
US\$3,800 - 6,400

元/明早期 白玉靈鹿銜芝把件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The *lingzhi* fungus is symbolic of long life as is the deer, which is associated with Shoulao, the God of Longevity. For related pale green and russet carvings of deer grazing on *lingzhi*, Ming dynasty, see the *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2011, p.241, nos.241-242. See also a related white and russet jade carving of a deer and *lingzhi*, Ming/ Qing dynasty, illustrated by G.Tsang, *Chinese Jade Animals*, Hong Kong, 1996, no.168.

「鹿」「祿」諧音，靈芝有長壽如意之寄意，故而鹿銜靈芝的題材廣見於傳統藝術，為祥瑞之兆。北京故宮藏兩件明代青玉銜靈芝鹿可作參考，見《故宮博物院藏品大系：玉器篇》，卷六，頁241，編號241及242。香港藝術館曾展一件明或清代白玉沁色銜芝瑞獸亦可比較之，見《中國肖生玉雕》，香港，1996年，編號168。

A PALE GREEN AND RUSSET JADE CARVING OF A LION

Song Dynasty or earlier

Dexterously carved as a stylised lion seated on its haunches scratching its ear, its head raised and facing forward with bulging eyes and open jaws baring fangs, rendered with a finely combed mane extending from the edge of the jawline and cascading in thick curls down the back of the head and shoulders, the powerful beast with a lean body, its attenuated front left leg supporting its broad chest, the bushy tail tucked and flicked under the body with the curly tip supporting its right front leg, the hind leg raised up to scratch the edge of its ear, the stone of even pale green tone with areas of russet inclusions, box. 5cm (2in) long (2).

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

宋或更早 青白玉沁色搔耳獅

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏



Lions were traditionally considered symbolic of Buddhism, and representative of the exoticism of the western regions of India and Central Asia. It is said that lions have been among the most prized tributary items presented to the Imperial Court during the Tang dynasty. Large stone sculptures of lions are found at the Imperial Tang tombs, where they were usually placed in pairs as powerful guardians; see a stone lion from the Shaanxi Museum, illustrated by A.Paludan, *The Chinese Spirit Road*, London, 1991, pls.37-38. In contrast to earlier and more stylised and geometric representation of the animal form in the Han dynasty and Six Dynasties periods, later carved sculptures such as the present lot are rendered with full naturalistic attention to its muscular body and playful posture.

The posture of the present jade lion depicting its hind leg raised to scratch its ear is very rare. A closely related pair of marble lions, Tang dynasty, formerly in the Hugh Scott Collection, exhibited at Eskenazi Ltd., London in 1978, is illustrated by H.Scott, *The Golden Age of Chinese Art*, New York, 1967, fig.118, and later sold at Sotheby's Hong Kong, 4 April 2017, lot 3062. Compare also another similarly postured jade bear in Han dynasty style in the British Museum, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.350, fig.1. See also another related example of a jade dog scratching its ear, Song dynasty, illustrated in *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2001, no.93.

獅子本是佛家護法靈獸，從印度經中亞傳至東土，唐代屢有進貢，皇室極為寶之。唐陵墓道兩側及墓內常有石獅，以鎮邪崇。參考一件陝西歷史博物館藏唐代石獅，見A.Paludan著，《The Chinese Spirit Road》，倫敦，1991年，頁37及38。早期獅子雕塑往往形象簡略，如漢代和六朝之獅子雕塑，雕工愈晚則愈為繁複生動，一如此件所示。

此件玉獅搔首撓耳之態十分罕見，可參考一對Hugh Scott舊藏之唐代大理石獅，1978年展於倫敦埃斯卡納齊，見H.Scott著，《The Golden Age of Chinese Art》，紐約，1967年，圖118，後售於香港蘇富比，2017年4月4日，拍品編號3062。大英博物館藏一件漢代風格玉熊，亦作此態，見J.Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁350，圖1。另可參考一件宋代玉犬，亦作搔耳貌，見《好古敏求—敏求精舍四十週年紀念展》，香港，2001年，編號93。

106

A VERY RARE YELLOW AND RUSSET JADE INSCRIBED MYTHICAL BEAST TALLY

Song/Yuan Dynasty
Each halve precisely carved in mirror-image as a recumbent mythical beast with elongated neck, the defined legs tucked underneath with incised claws, the exterior slightly rounded and interior flattened, one section with two raised square bosses which accurately fit to square indentations on the other section, each section incised with half an inscription, which when united forms the inscription on the top of 'Yu shang jun tai shou si wei hu hu di er' and on the underside 'He tong', the stone of yellow tone with russet inclusions and calcification, box.
5cm (1 15/16in) long (3).

HK\$40,000 - 60,000
US\$5,100 - 7,700

宋/元 黃玉沁色虎符
「與上郡太守四為虎符第一」刻款

Provenance:
Durwin Tang Collection

來源：
鄧德雍收藏

Tallies were made since the Eastern Zhou dynasty in bronze and jade, often in the form of a tiger. See for example a gold-inlaid bronze tiger tally, Warring States period, unearthed from Duchchengcun, Xi'an City, in the Shaanxi History Museum; and another, Western Han dynasty, excavated at Xianggangshan, The Museum of the King of Nanyue, Guangdong Province, illustrated by J.C.S.Lin, ed., *The Search for Immortality: Tomb Treasures of Han China*, Cambridge, 2012, no. 143. See also a related green and russet jade 'mythical beast' half-tally, from the Baron and Baroness von Oertzen Collection, illustrated by S.H.Hansford, *Jade - Essence of Hills and Streams*, Johannesburg, 1969, p.106, which was later sold at Christie's South Kensington, London, 7 November 2008, lot 241 (part lot).

虎符東周即有所見，然材質不一。如西安市杜城村出土一件秦國銅錯金虎符，現藏陝西歷史博物館。另見廣州象崗山出土一件稀罕銅虎符，現存西漢南越王博物館，著錄於J.C.S.Lin編，《The Search for Immortality: Tomb Treasures of Han China》，劍橋，2012年，編號143。另可參考von Oertzen男爵伉儷舊藏一件青玉帶沁虎符，見S.H.Hansford著，《Jade - Essence of Hills and Streams》，約翰內斯堡，1969年，頁106，其後售於佳士得南肯辛頓，2008年11月7日，拍品編號241（之一）。



(underside)



106 (several views)

107

THREE SMALL JADE 'BIRD' HAT AND BELT ORNAMENTS

Tang/Yuan Dynasty
Each carved as a seated bird with closed wings; two carved on the underside with a circular section enclosing pierced holes for attachment, and one with a raised pierced boss, the stones of mottled white, brown and black tones.
The largest 4.3cm (1 5/8in) long (3).

HK\$30,000 - 50,000
US\$3,800 - 6,400

唐/元 玉雕鳥形帽飾 一組三件

Provenance:
Durwin Tang Collection

來源：
鄧德雍收藏

Compare with a related jade bird-shaped hat ornament, Tang dynasty, illustrated by J.C.Y.Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, no.74.

可參考一件唐代鳥形帽飾，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，編號74。



107

AN EXCEEDINGLY RARE AND IMPORTANT
WHITE AND RUSSET JADE CARVING OF A BEAR

Western Han Dynasty

西漢 白玉雕熊





108

**AN EXCEEDINGLY RARE AND IMPORTANT WHITE AND
RUSSET JADE CARVING OF A BEAR**

Western Han Dynasty

Powerfully carved in movement, with the right foreleg extended forward, the head slightly tilted to the left, the round eyes gazing forward flanking the nose with small indentations for nostrils, the wide head with incised lines along the edges delineating the fur, the forehead with a central line below the raised ears, the rounded body and spine extending to the short tail with very fine incised lines on either side, the haunches well rounded and extending to the muscular legs and clawed feet, with one tucked underneath, the paws marked by circles, the fur along the belly denoted by two crescent incised lines, the stone of even white tone with russet along the nose and further minor inclusions, box.

5.7cm (2 5/16in) long (2).

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

US\$510,000 - 770,000

西漢 白玉雕熊

Provenance:

Piasa, Paris, 3 - 4 April 2006, lot 170

Durwin Tang Collection

來源：

Piasa，巴黎，2006年4月3-4日，拍品170

鄧德雍收藏





Image courtesy of the Xianyang Museum
咸陽博物館藏

This exceptional white jade sculpture of a bear represents the powerful beast caught in the midst of movement, with its left foreleg ready to pace forward ahead of the already extended right foreleg. Its head is set forward and slightly tilted to the left gazing intensely ready to challenge any opponent. This potent and powerful posture is characteristic to natural representations in jade and in bronze of Han dynasty bears, tigers and other wild beasts. However, jade sculptures in comparison to other carvings such as chimeras, are very rare.

A similar white jade carving of a bear, Western Han dynasty, with its head raised, was excavated from Weicheng District, Xianyang City, Shaanxi Province, in the Xianyang Museum, is illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.271. See also a related large jade weight in the form of a bear, Western Han dynasty, excavated at Beidongshan, in Xuzhou Museum, Jiangsu Province, illustrated by J.C.S.Lin, ed., *The Search for Immortality: Tomb Treasures of Han China*, Cambridge, 2012, no.37, where the author notes that keeping of exotic wild animals in captivity was popular among the Kings of Chu.

Whilst Han dynasty gilt-bronze models of bears were used either as supports - or as mat-weights - such as the Robert Hatfield Ellsworth one which was sold at Christie's New York, 17 March 2015, lot 1 - jade carving as the present lot, considered particularly precious, would have most likely been on display for their spiritual protective prowess.

The bear has been a popular totemic emblem in China since ancient times. China's foundation myths hold that the legendary Yellow emperor, or Huang Di, early on lived with his tribe in the northwest, presumably in modern Shanxi Province, but then later migrated to Zhuolu, in present-day Hebei Province, where he became a farmer and tamed six different types of ferocious beasts, including the bear, or *xiong*, with which the Yellow emperor ever since has been linked. According to legend, Gun — said to have been the great-grandson of the Yellow emperor and the father of Yu the Great, or Da Yu — stole a special soil with which he planned to build dikes in an attempt to control the Yellow River's constantly recurring and very devastating floods; he failed in his mission, however, and, as punishment for his theft, was killed by Zhurong, the God of Fire. Gun's corpse turned into a yellow bear, or *huangxiong*, and jumped into a pool; a while later, a golden bear, alternatively said to be a golden dragon, emerged from the corpse's stomach and ascended into heaven, where the Yellow emperor instructed it to complete his father's work in taming the Yellow River's waters. That bear turned out to be Da Yu, who according to popular belief heroically controlled the floods and became the mythological forefather of China's Xia dynasty. Therefore, the bear has been prominently associated with legendary rulers and Chinese national foundation myths since the earliest times.

From the Han dynasty (206 BC–AD 220) onwards, and probably even much earlier, bears have also been linked with military prowess, shamanism, and Immortality. As a corollary, it might be noted that the words for 'bear' and 'virility' are exact homonyms, pronounced *xiong*.

Bears were depicted in Chinese art at least as early as the Shang dynasty, as demonstrated by three jade bears excavated in 1976 from the tomb of Lady Fu Hao (died circa 1200 BC), Anyang, Henan Province; by two jade bears in the Grenville L. Winthrop Collection at the Harvard Art Museums (1943.50.308 and 1943.50.509); and by a rare marble sculpture seemingly depicting a kneeling human figure with a bear's head—sometimes said to be a feline head, that archaeologists from the Academia Sinica recovered from Xibeigang Tomb M1001 at Anyang in 1928, illustrated in the National Palace Museum, Taipei, exhibition catalogue, *King Wu Ding and Lady Hao: Art and Culture of the Late Shang Dynasty*, Taipei, 19 October 2012 - 19 February 2013, pp.230-231, no.RO1757. Perhaps the most famous Shang-dynasty work representing a bear, alternatively said to be a tiger, however, is the bronze ritual *you* wine vessel in the Sumitomo Collection, Kyoto, which was cast in the form of a bear either embracing or consuming a human figure. See R.Bagley, *Shang Ritual Bronze Vessels in the Arthur M. Sackler Collections*, Washington D.C., 1987 p.123, fig.197. In the Western (206 BC–AD 8) and Eastern Han (AD 25–220) periods, both bronze and ceramic vessels often were outfitted with legs in the shape of bears; such vessel legs, generally in sets of three, portray the bears resting on their haunches and supporting the perimeter of the vessel base on their shoulders. Such Bronze Age representations typically present bears in formal, bilaterally symmetrical poses with the animals kneeling or resting on their haunches.

The depiction of jade bears continued after the Han dynasty; however, later carvings would seem to lack the stronger earlier characteristics of movement, as exemplified in a white jade recumbent bear, Tang dynasty, illustrated by Bai Wenyuan ed., *Jade Wares Collected by Tianjin Museum*, Beijing, 2012, no.117.



(back)



(underside)

白玉質，略帶黃皮，圓雕成熊形，斜刀成其細部。熊後踞前伏，頭微側，似凝力將發，作前撲之態。此件用刀極為內斂，圓潤藏鋒，卻又飽含生韻。漢代常見肖生飾件，金石玉器、熊虎豺豹之屬不一而足，而玉雕肖生作品中，常見辟邪等異獸，熊形玉雕頗為罕見。

漢代熊的形象常見於家具四足，作背負狀，亦有作鎮紙之例。漢代肖熊飾件多為青銅鑲金質地，且作為附屬飾件，而本拍品並無穿孔鑲嵌痕跡，或為獨立飾件。參考安思遠舊藏一件漢代鑲金熊，2015年3月17日售於佳士得紐約，拍品編號1。陝西咸陽渭城區出土一件漢代白玉熊，頗為類似而頭微昂，可作參考，見古方，《中國古玉器圖典》，北京，2007年，頁271。另見江蘇省徐州市北洞山楚王墓主墓室出土的一件西漢玉熊，著錄於J.C.S.Lin編，《The Search for Immortality: Tomb Treasures of Han China》，劍橋，2012年，編號37，作者認為飼養如熊、豹等猛獸或受楚國王室推崇。

熊在中國古代典籍中出現的時間和中國文字一樣久遠。黃帝故國號即為「有熊」，《史記·五帝本紀》載：「軒轅乃修德振兵，治五氣，藝五種，撫萬民，度四方，教熊羆貔貅獬豸，以與炎帝戰於阪泉之野。三戰然後得其志。」或可見遠至上古，中原居民便已馴化熊羆。黃帝之曾孫鯀曾因治水不利而被處死，旋化為黃熊，見《山海經·海內經》：「鯀竊帝之息壤以堙洪水，不待帝命，帝令祝融殺於羽郊」《國語·晉語八》又載：「昔者鯀違帝命，殛之於羽山，化為黃能（熊）以入於羽淵。」祝融刀剖鯀屍而大禹出，其後洪水乃治。至於漢代，熊則有警示君王之意，《漢書·五行志中之上》載：「昭帝時，昌邑王賀聞人聲曰『熊』，視而見大熊。左右莫見，以問郎中令龔遂，遂曰：『熊，山野之獸，而來入宮室，王獨見之，此天戒大王，恐宮室將空，危亡象也。』賀不改寤，後卒失國。」昌邑王賀即海昏侯劉賀，在位二十七天為霍光所廢。

肖熊藝術品最早有商代遺物可作例證，1976年河南安陽婦好墓（約公元前1200年葬）出土三件玉熊，或為較為明確年代作品中之最早實例，其中兩件為溫索浦（Grenville L. Winthrop）舊藏，現藏哈佛藝術博物館，館藏編號1943.50.308及1943.50.509。1928年安陽西北崗M1001號墓出土一件大理石質熊首人物跪像，一說虎首，可參考之，現藏中央研究院史語所，見國立故宮博物院，《商王武丁與后婦好—殷商盛世文化藝術特展》，2012年，頁230至231，編號RO1757。日本京都泉屋博古館藏一件商代虎噬人青銅提樑卣，有學者認為或為熊噬人，參見R.Bagley著，《Shang Ritual Bronze Vessels in the Arthur M. Sackler Collections》，華盛頓特區，1987年，頁123，圖197。

肖熊藝術品雖在後期亦有出現，但對其張力及動感的表現均無法與漢代玉雕動物相比，如天津博物館藏一件唐代玉熊，見白文源編，《天津博物館藏玉》，北京，2012年，編號117。



(top view)



(underside)

109

A VERY RARE WHITE JADE CARVING OF A PHOENIX

Song Dynasty or earlier

The mythical bird exquisitely carved in the round seated with the head turned left and downwards, the circular eyes flanking the sharp beak detailed with nostrils, the head with a double crest reaching the closed finely incised well-defined wings decorated around the edges with C and S scrolls, the underside delicately incised with the feet, the stone of white tone with minor russet inclusions, box.

4.5cm (1 3/4in) long (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

宋或更早 白玉鳳鳥把件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The present lot relates to white jade carvings of birds dating to the Han dynasty, such as the one dated Western Han dynasty, excavated in Xinzhuang village, Weicheng District, Shaanxi Province and now in the Xianyang Museum, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.272. Compare also with a related pale green and russet jade archaic bird, Song dynasty, illustrated by J.C.Y.Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, no.78. However, the finely incised feet on the present lot may be indicative of an early date.

Compare with a closely related white jade carving of a bird, Han dynasty, which was included in the Hong Kong Museum of Art exhibition *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collection in Hong Kong*, 2004, and which was later sold at Sotheby's Hong Kong, 8 October 2013, lot 3311.

此件拍品的風格可遠追漢代同類作品，如陝西咸陽渭城區出土一件西漢玉鷹，現藏咸陽博物館，見古方著，《中國古玉器圖典》，北京，2007年，頁272。另可比較一件宋代仿古青玉褐沁鳳凰，本品或較早之，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，編號78。

2004年香港藝術館曾於《金木水火土：香港文物收藏精品展》展出一件漢代白玉臥鳥，其後售於香港蘇富比，2013年10月8日，拍品編號3311。





THE MELPLASH COURT
IMPORTANT YELLOW JADE
'HEAVENLY' HORSE

英國多賽特郡MELPLASH COURT
莊園藏黃玉雕天馬

Timothy A. Lewis, was born in Vancouver and lived with his wife Fran in Melplash Court, Dorset from 1984 to 2004, but also owned homes in London and Thailand. His father sold aircraft and held the first pilot's licence in China. Mr Lewis was born in 1937 and spent the war years as a child imprisoned in Hong Kong. After the war he was educated in America, Australia and Canada and was a talented athlete and exceptional oarsman. He supplied aircraft engines and helicopters to South East Asia.

蒂摩西·劉易斯於溫哥華出生，1984至2004年間與妻子在英國多賽特郡Melplash Court莊園生活，但在倫敦及泰國亦擁有居所，其父當時為在華第一位擁有飛行執照的飛行員。劉易斯1937年出生，童年時因為戰亂而受困香港，戰爭平息後赴美國、澳洲及加拿大求學，期間成為運動健將，熱衷划艇運動，其後從事針對東南亞市場的飛機引擎及直升機貿易業務。



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**AN EXCEPTIONALLY RARE AND IMPORTANT YELLOW JADE
'HEAVENLY' HORSE, TIANMA**

Song Dynasty or earlier

The mythical beast deftly carved as a recumbent horse with the right foreleg extended forward and the others tucked alongside with detailed hooves, its head raised in anticipation and the mouth open as if neighing, revealing the teeth, with short oval-shaped ears flanking the crested mane carved from the forehead and along its neck reaching the well-defined spine along the body raised at the back in readiness for movement, crowned with a long curved tail along the backside, the body flanked by finely incised double wing-scrolls, the stone of soft yellowish tone with russet inclusions to one side of the head and the rear legs, box.

7.6cm (3in) long (2).

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

US\$190,000 - 260,000

宋或更早 黃玉雕天馬

Provenance:

Timothy Allan Lewis (1937-2004) and Fran Lewis, Melplash Court, Dorset
Duke's, Dorchester, 23 September 2010, lot 1018
Durwin Tang Collection

來源：

英國多賽特郡Melplash Court莊園劉易斯夫婦舊藏（1937-2004）
英國多切斯特Duke's拍賣行，2010年9月23日，拍品1018
鄧德雍收藏





Image courtesy of the Palace Museum, Beijing
北京故宫博物院藏

Lifelike sculptures of real animals and mythical beasts adorned the avenues leading to tombs and used as spiritual guardians embodying forces of the world, as can be seen in large stone statues on the tomb mound of the general Huo Qubing (d.117 BC) and in the tomb avenues of the Southern Dynasties. Large stone sculptures of winged horses were also positioned on the Spirit Road at Jianling, the tomb of the Tang emperor Suzong (d.762 AD). The interest in depicting powerful creatures in durable materials such as stone and jade, as the present lot, coincided with a growing interest in miraculous creatures as omens and portents and as links with the spiritual word; see J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, pp.351-354, fig.4.

Jade carvings as the present lot, like its life-size stone counterparts, were not merely a sumptuous and highly prized display and handling objects, but were most likely perceived to have an important protective spiritual function in life and death.

The earliest example relating to the present lot is a white jade carving of an Immortal riding on a winged horse set on a rectangular base, Western Han dynasty, which was excavated at Weicheng District, Xianyang City, Shaanxi Provincen, and is now in the Xianyang History Museum, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.273. However, the present lot though sharing certain aspects, would appear to differ in the style of the horse's head. It is, however, nearer in style of carving to a related white jade carving of a heavenly horse, Wei and Jin dynasty, from the Qing Court Collection in the Palace Museum, Beijing, illustrated in the *Compendium of Collections in the Palace Museum: Jade 4 Han, Wei, Jin, Southern and Northern Dynasties*, Beijing, 2011, p.239, no.297. The Wei and Jin dynasty carving shares a similar posture, with the present lot depicted with a greater sense of movement, its back arched in readiness. Both carvings, in addition to the posture, share similarities in the manner of carving the tail, the eyes and eyebrows, the high crested mane and the finely incised lines on the mane and wings. See also a similar 'rectangular' mouth feature on a yellow jade winged mythical beast, Southern and Northern dynasties, from the Tianjin Museum, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.274.

漢代以來肖生動物像常見於墓葬，或鎮墓，或陪葬。西漢霍去病（公元前117年歿）墓前大型動物石雕便是典型，六朝墓前亦多大型動物石雕作為鎮墓獸，唐肅宗（公元762年歿）建陵神道可見帶翼天馬石雕。此件玉雕天馬，雕工生動靈運，不僅可為日常把玩，亦或曾隨葬墓中，通靈黃泉。古人相信動物雕塑能夠穿越生死，安撫亡靈，祛邪除崇，相關討論參見J. Rawson，《Chinese Jades from the Neolithic to the Qing》，倫敦，1995年，頁351至354，圖4。

早期玉雕天馬可參考一件西安咸陽渭城區出土一件西漢羽人騎天馬白玉雕件，但本拍品之頭部雕琢頗為不同，見古方著，《中國古玉器圖典》，北京，2007年，頁273。北京故宮藏一件魏晉時期之白玉天馬，整體氣韻和與本品更似，二者眉眼，鬃毛及雙翼雕琢之法頗有相通之處，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁239，編號297。另可參考一件天津博物館藏南北朝時期之黃玉翼獸，方口，見《中國古玉器圖典》，頁274。





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111

TWO JADE ANIMALS

Probably Song Dynasty

Comprising a yellow jade lion crouching on a rectangular platform, its head facing forward with a protruding nose and almond-shaped eyes, detailed with incised floppy ears, a hole pierced vertically, the attractive stone of a yellow hue with brown inclusions, 3.4cm (1 1/2in) wide; and a white jade recumbent mythical beast with its head resting on the front legs, a long striated tail behind its back, the white stone with mottled russet tones, 4.4cm (1 3/4in) wide. (2).

HK\$30,000 - 60,000
US\$3,800 - 7,700

或宋代 黃玉瑞獸及白玉瑞獸

Provenance:

Durwin Tang Collection

來源：
鄧德雍收藏

Compare with a closely related jade horse, Tang or Liao dynasty, also seated on a flat platform, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p. 364, no.26:8. See also a similar example of the mythical beast, Tang - Song dynasty, illustrated by G.Tsang, *Chinese Jade Animals*, Hong Kong, 1996, no.74.

參考一件唐或遼代之玉馬，底部亦平，見 J.Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁364，編號26:8。香港藝術館展出一件唐至宋之近例可作參考，見《中國肖生玉雕》，香港，1996年，編號74。

112

A SMALL YELLOW AND RUSSET JADE HORSE

Song Dynasty

Skilfully carved as a horse lying on its side, its head turned back touching its hind hoof, the hair of the mane and tail rendered with incised lines, the stone of yellow tone with brown inclusions. 4.2 (1 5/8in) long

HK\$20,000 - 30,000
US\$2,600 - 3,800

宋 黃玉滾地馬

Provenance:

Durwin Tang Collection

來源：
鄧德雍收藏

Compare with a related jade camel, Song dynasty or later, demonstrating a similar execution of the incised lines which follows the curve of the neck, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.372, no.26:12. See also another related horse of similar pose, probably Yuan or early Ming dynasty, illustrated by G.Tsang and H.Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, no.155.

參考一件宋代或更晚之玉駱駝，與本品曲項之態頗有形似，見J.Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁372，編號26:12。另可參考香港東方陶瓷學會及香港大學馮平山博物館曾展出一件元代或明早期之玉馬，形態類似，見曾柱昭及H.Moss編，《文玩萃珍》，香港，1986年，編號155。

113

A VERY RARE WHITE AND RUSSET JADE MYTHICAL BEAST

Song/Yuan Dynasty

The mythical beast powerfully and compactly carved with its head coiled over the left shoulder, the flattened head crowned with a single horn, the jaws open to reveal the menacing teeth, the front right leg extended forward and the others to the side or tucked underneath, the cushioned paws with well-defined claws box and the edges of the legs incised to delineate the fur, the incised and ridged spine reaching to the tail continuing underneath and coiled beside the left flank, pierced hole by the horn, the stone of white tone with russet inclusions, box. 5.1cm (2in) long (2).

HK\$80,000 - 120,000
US\$10,000 - 15,000

宋/元 白玉褙沁辟邪

Provenance:

Durwin Tang Collection

來源：
鄧德雍收藏

The compact almost squarish body of the beast with its head coiled to the left portrays a powerful beast with compressed strength ready to be unleashed. Compare a related greenish-white and russet jade chimera, possibly Western Han dynasty; and see also the 'heart'-shaped incised paw to the underside of the feet of a grey and russet jade chimera, Six Dynasties, illustrated by G. Tsang, *Chinese Jade Animals*, Hong Kong, 1996, nos.44 and 58. A further greenish, black and russet jade mythical beast, Tang dynasty, is illustrated by J.C.Y. Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, no.27, where the author notes that the '... excessively coiled position is found rarely, if at all, in animals after the T'ang period.'

此件玉獸身形短小，而伏蹠之態頗為有張力。香港藝術館曾展出兩件早期異獸或可作比，一件或為西漢早期的青白玉帶沁辟邪，一件六朝灰玉帶沁辟邪，其心形爪和本品類似，見《中國肖生玉雕》，香港，1996年，編號44及48。另有一件唐代青玉黑褐沁異獸可資參考，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，編號27，作者認為唐代以後的肖生玉器中，十分罕見此類盤身異獸作品。

114

A GREEN AND RUSSET JADE 'MANDARIN DUCKS AND LOTUS' GROUP, TOGETHER WITH THREE JADE BIRDS

The first, skilfully worked in the form of a Mandarin duck with its young, detailed with incised plumage and rendered grasping in their beaks a long leafy lotus stream, the pale green stone with russet inclusions, Jin/ Yuan dynasty, 6.4cm (2 1/2in) wide; the second, carved as a recumbent goose with wings tucked behind, its head turned backwards as if resting, the greenish stone with yellow russet inclusions, Song/ Yuan dynasty, 4cm (1 5/8in) wide; the third, carved with the crested head facing ahead, the white stone with russet skins, Song dynasty, 6cm (2 3/8in) wide; the fourth, carved with its head looking backwards, the wings held close and tail outstretched, the smoothly polished stone of yellow tone with black inclusions, Song dynasty, 5cm (2in) wide. (4).

HK\$40,000 - 60,000
US\$5,100 - 7,700

金/元 青玉雕鴛鴦荷塘
宋/元 青玉雕鵝
宋 白玉雕仿古鳳
宋 雞骨白玉雕鳳

113



114



Provenance:

Durwin Tang Collection

來源：
鄧德雍收藏

Compare the Mandarin ducks and lotus group to a related green jade phoenix finial, Song or Yuan dynasty, in the similar execution of the deftly incised plumage, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.201, no.235.

For a related example to the mythical jade bird, see a mottled greyish green and russet jade phoenix, Song dynasty, illustrated by J.C.Y. Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p.96, pl.80.

北京故宮藏一件宋或元代之青玉鳳紋杖首，刀法和本組拍品之玉雕鳳可作比對，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁201，編號235。另有一件宋青灰沁色玉雕鳳可與本組之仿古鳳作比較，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，頁96，圖版80。



115

A PALE GREEN, RUSSET AND BLACK JADE CARVING OF A MYTHICAL BEAST

Song/Ming Dynasty

The recumbent animal carved facing forward, its head slightly raised and aligned to its back, the face with circular eyes, scroll-shaped eyebrows and flanked by the ears, the body flanked by wing-scrolls and terminating with a finely incised bi-furcated tail flicked over the rear haunches, with well defined legs and claws, the stone of pale green tone with warm brown striations, with the darker tones cleverly used to denote the head and front legs, *zitan* stand, box.

6.5cm (2 9/16in) long (3).

HK\$30,000 - 50,000

US\$3,800 - 6,400

宋/明 青玉黑褐沁異獸把件

Provenance:

Durwin Tang Collection, prior to 2010

來源：

鄧德雍收藏，早於2010年

Compare the facial features and eyes on a white and russet jade chimera, Six Dynasties, and also the tail and paws on a greyish-white and russet jade mythical beast, Song dynasty, illustrated by G. Tsang, *Chinese Jade Animals*, Hong Kong, 1996, nos.59 and 84.

參考香港藝術館展出一件六朝白玉褐沁辟邪，其面部及眼部和此件頗似，另可參考一件宋代灰白玉褐沁異獸，皆著錄於《中國肖生玉雕》，香港，1996年，編號59及84。

116

A PALE GREEN AND RUSSET JADE CARVING OF A CHIMERA

Song/Yuan Dynasty

The mythical beast carved with its head turned backward and to the right, with scrolling T-shaped eyebrows framing the almond-shaped eyes and a *ruyi* nose, the arched back with an overlapping-ridged spine reaching the long bi-furcated tail coiled over the body flanked by scrolls, the ribs denoted by crescent lines, supported on four well-defined legs with menacing claws, the stone of pale green tone with russet inclusions to the upper section, box.

8.2cm (3 3/16in) long (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

宋/元 青玉褐沁辟邪

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The present rare jade carving of a chimera is a Song/ Yuan dynasty revival of the earlier Han dynasty mythical beast. Compare with a white and russet jade chimera, Han dynasty, in the British Museum, London, illustrated by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.363, no.26:7. The Han dynasty beast has a more typically ferocious character with a stronger sense of movement; furthermore, the tail tends to be bi-furcated in a different manner compared to the present lot. However, in comparison to a pale green and russet jade chimera, Ming dynasty, in the British Museum, illustrated *ibid.*, no.26:17, the present example would appear to be earlier, with evident differences in the style of carving of the tail and spine, as well as the overall poise which in the coiled position is more typical of earlier examples.

宋代復古風潮興盛，此件辟邪或為此風遺緒，其身可見漢代玉雕辟邪之餘風。大英博物館藏有一件漢代白玉褐沁辟邪可作參考，見 J.Rawson 著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁363，編號26:7。漢代玉雕異獸往往動態盎然，且尾部分叉而有力，晚期作品則露恬靜之貌。另可比較大英博物館藏一件明代玉獸，本件拍品的尾部及背脊，以及整體形態更近早期風格，見前書，編號26:17。





117

A YELLOW AND RUSSET JADE RECUMBENT DOG

Song/Ming Dynasty

Deftly carved with its head turned backwards, with a naturalistically rendered nose, beady eyes and floppy ears, the well-defined muscles accentuated with the knobby spine terminating with a finely incised curled tail, the stone of a greenish-yellow tone with russet and brown-black inclusions, box.

7.5cm (3in) long (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

宋/明 黃玉褐沁臥犬

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Jade carvings of hound-like dogs such as the present lot can be found as early as the late Tang dynasty, see a jade carving of a dog, Tang dynasty, illustrated by G. Tsang, *Chinese Jade Animals*, Hong Kong, 1996, no.68. Compare also with a similar jade recumbent dog, Song dynasty, illustrated by J. Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, pl.26:10. See also a carving of a jade recumbent dog, Song dynasty, from the Songzhitang Collection, which was sold at Bonhams Hong Kong, 30 May 2017, lot 57, and compare with a yellow and russet jade dog, Ming dynasty, which was sold at Sotheby's Hong Kong, 6 April 2016, lot 3001.

犬形玉雕的題材最遲可以追溯到唐末，如香港藝術館曾展出一件唐代玉犬，見《中國肖生玉雕》，香港，1996年，編號68。另可比較一件宋代玉臥犬，見J. Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，圖版26:10。松竹堂舊藏一件宋代臥犬亦堪比較，2017年5月30日售於倫敦邦瀚斯，拍品編號57；香港蘇富比售出一件明代黃玉帶皮犬把件也可作比，2016年4月6日，拍品編號3001。

118

A YELLOW AND RUSSET JADE MYTHICAL BEAST

Yuan/Ming Dynasty

Standing with its body and head slightly turned to the left, looking up, with bulging eyes and jaws slightly open, the bi-fucated tail reaching to the back of the head, the stone of soft yellow tone with one side, head and tail of russet and reddish-brown tone, box.

4.2cm (1 6/8in) high (1).

HK\$30,000 - 50,000

US\$3,800 - 6,400

元/明 黃玉帶皮異獸把件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a related white and russet jade carving of a lion, Tang dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.31, no.10. See also a related greenish and russet jade carving of a mythical beast, Tang dynasty, and another mythical beast carving in mottled pale-green jade, Ming dynasty, illustrated by J.C.Y.Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, nos.27 and 53.

北京故宮藏一件唐代白玉獸可資比較，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁31，編號10；另可參考一件唐代青玉帶皮異獸及一件明代青白玉異獸，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，編號27及53。



119

A WHITE JADE MYTHICAL BEAST, TIANLU

Song/Ming Dynasty

Exquisitely carved in round as a mythical beast resting on its haunches accentuated with tightly closed toenails and picked out with flaming motifs, the head slightly turned and crowned with two long horns, the face rendered with bulging eyes, small pointed ears and a ridged nose and *ruyi*-shaped nostrils above a curled beard, its bushy tail trifurcated and curling up to its neck, the semi-translucent stone of even white tone with a small russet inclusion on the beast's horn, box. 5.4cm (2 1/8in) high (2).

HK\$500,000 - 800,000

US\$64,000 - 100,000

宋/明 白玉雕天鹿

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The very fine carving of a deer-like mythical beast, known as *tianlu*, is a superb example of the carver's ability to take advantage of the pebble shape to create imaginary creatures of compelling sculptural quality.

The *tianlu* is a legendary mythical beast considered as a symbol of prosperity with the power to ward off evil. There is an old saying which translates as, '*tianlu* knows all good and evil in the mortal realm, like a spirit and travelling in ghostly speed between the lands, if one meets its acquaintance, one will be blessed with wealth, longevity, health and prosperity'.

Compare with a related example of a white jade camel, Song dynasty or later, with similar execution of facial features such as the pointed ears and bulging eyes, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.369, no.26:12. See also another related jade dog from the Victoria and Albert Museum, London, with similarly carved eyes, Southern Song/ Yuan dynasty, illustrated by M.Wilson, *Chinese Jades*, London, 2004, p.73, fig.77. See also a white jade mythical beast, Ming dynasty, illustrated by S.K.Fung and Y.Chun-tong eds., *Exquisite Jade Carvings: Figures, Animals, Ornaments*, Hong Kong, 1996, no.111, which was later sold at Sotheby's Hong Kong, 4 April 2017, lot 3301.

此件白玉天鹿玉質瑩潔，角帶黃沁，巧色天然，圓雕成形，藏鋒運刀，圓潤可愛。

天鹿也稱為天祿，為瑞獸之一。《宋書·符瑞志下》曰：「天鹿者，純靈之獸也。無色光耀洞明，王者德備則至。」《唐六典》卷四將開元時期所見各類祥瑞分作「大瑞、上瑞、中瑞、下瑞」四等，其中天鹿列為最高級之大瑞。

可參考一件宋代或更晚之白玉駱駝，其面部、眼耳之雕琢於本品頗似，見J.Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁369，編號26:12。英國維多利亞和艾伯特博物館藏有一件南宋或元代之玉犬，眼部亦資參考，見M. Wilson著，《Chinese Jades》，倫敦，2004年，頁73，圖77。另有一件明代白玉獸可作參考，見楊玉棠及馮陳善奇著，《玲瓏玉雕—玉人、玉獸、玉飾》，香港，1996年，編號111，其後售於香港蘇富比，2017年4月4日，拍品3301號。





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A BLACK AND WHITE JADE MYTHICAL BEAST

Yuan Dynasty

Carved in round as a mythical beast standing four-square, with ridged chest, its head slightly turned and crowned with a bi-furcated *lingzhi* shaped horn, its back detailed with knobby spine above slightly raised hindquarter, the stone of pale green with black mottled inclusions, box.

4cm (1 5/8in) high (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

元 青灰玉雕瑞獸

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a closely related pale green jade carving of seated mythical beast, Yuan dynasty, excavated from Liucunbao, Xi'an, Shaanxi Province, in the Xi'an Municipal Institute of Archaeology, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.330.

參看陝西省西安市未央區六村堡出土一件元代玉獨角獸，現藏西安市文物保護考古所，見古方，《中國古玉器圖典》，北京，2007年，頁330，其足部及臀部雕刻工藝類似。



121

121

TWO JADE CARVINGS

The first, carved as a mythical beast standing four-square, with ridged chest, gazing forward, the head crowned with a bi-furcated *lingzhi* shaped horn above the knobby spine and incised tail, the stone of black and mottled pale green tone, Yuan dynasty, 4.6cm (1 13/16in) high; and the second, carved as an adult Buddhist lion holding a lotus spray in its mouth, with two cubs playfully clambering on top, the stone of russet and grey-white tone, Yuan/ Ming dynasty, 3.6cm (1 5/8in) wide, two boxes. (4).

HK\$20,000 - 30,000

US\$2,600 - 3,800

元 玉雕沁色異獸把件 及 元/明 灰白玉沁色太獅少獅把件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

122

**A RARE PALE GREEN AND RUSSET
JADE FIGURE OF A MYTHICAL BEAST**

Ming Dynasty

The dragon-headed beast seated with raised left knee, holding a lotus bud in the right paw and a string of beads in the left paw, its front rendered with breasts above a belly, finely detailed with an incised beard, a pair of long curved horns, a prominent spinal bone and scales at the back, drilled for suspension, the stone of a pale green to brown with russet inclusions, box.

5cm (2in) high (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

明 青玉帶皮雕坐獸

Provenance:

Christie's South Kensington, London,

4 September 2003, lot 106

Durwin Tang Collection

來源：

佳士得南肯辛頓 · 倫敦 · 2003年9月4日 ·

拍品編號106

鄧德雍收藏

Compare with a closely related jade figure, described as a horned demon, Song dynasty or earlier, illustrated by J.Rawson, *Chinese Jade throughout the ages*, London, 1975, no. 94. A further example, 3rd - 6th century is illustrated by R-Y.Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1977, pp.68-69, pl.27. Compare also with another related jade figure, Ming dynasty, illustrated by G.Tsang, *Chinese Jade Animals*, Hong Kong, 1996, p.162, no.146.

可參考一件宋或更早之帶角玉獸 · 見J.Rawson 著 · 《Chinese Jade throughout the ages》 · 倫敦 · 1975年 · 編號94。另可參考一件三至六世紀之近例 · 見R-Y.Lefebvre d'Argencé著 · 《Chinese Jades in the Avery Brundage Collection》 · 三藩市 · 1977年 · 頁68至69 · 圖版27；香港藝術館展出一件類似的明代玉角獸亦資參考 · 見《中國肖生玉雕》 · 香港 · 1996年 · 編號146。

123

TWO JADE ANIMALS

Song/Ming Dynasty

Comprising a winged mythical beast carved seated with its hind hooves tucked under the body, its head slightly raised and crowned by a single horn, its face detailed with bulging eyes and an incised beard, the stone of a yellow tone with russet inclusions, 3.7cm (1 1/2in) wide; and a crouching lion carved from a white jade stone with brown veins, pierced with a vertical hole atop the body, 3.2cm (1 1/4in) wide. (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

宋/明 黃玉辟邪及白玉臥獅

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏



122 (two views)



123



124

124

A PALE GREEN AND BLACK JADE MYTHICAL BEAST

Ming Dynasty or earlier

The recumbent beast carved with the head turned to its left and resting on its front paws, the face with bulging eyes and angular snout, the back with a prominent spinal column, the tail swept against its hunches, the stone of pale green tone with brown-black inclusions, box.

5cm (2in) long (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

明或更早 青玉瑞獸

Provenance:

Durwin Tang Collection, prior to 2010

來源：

鄧德雍收藏，早於2010年

Compare with a related green and black jade recumbent dog, Ming dynasty, with similar face and flat base, illustrated in the *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2011, p.245, no.246.

北京故宮藏一件明代青玉黑沁臥犬可作參考，其面部及底部和本品相似，見《故宮博物院藏品大系：玉器篇》，卷六，北京，2011年，頁245，編號246。



125

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TWO JADE ANIMAL CARVINGS

The first, carved as a horse and deer finial pierced in the centre, the stone of celadon and russet tone, Jin/ Yuan dynasty, 3cm (1 3/16in) wide, box; and the second, carved in the form of a recumbent horse, pierced in the centre, the stone of a mottled grey-brown tone with natural striations, Yuan/ Ming dynasty, 6.9cm (2 3/4in) long (3).

HK\$25,000 - 35,000

US\$3,200 - 4,500

金/元及元/明 玉雕獸形把件 一組兩件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏



Compare with a related saddled grey-green and brown jade horse, Yuan dynasty or later, in the British Museum, London, illustrated by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.373, no.26:16.

參考大英博物館藏一件元或更晚之青灰玉棕沁玉馬可作參考，見J.Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁373，編號26:16。

A RARE PALE GREEN AND RUSSET JADE CARVING OF A LION

Yuan Dynasty or earlier

Superbly carved in a recumbent posture with its two front clawed feet aligned, the tapering elongated body turned to the left and head raised, with circular eyes framed by S-shaped eyebrows, the neck with incised scrolling mane reaching to the serrated spine ending with a *ruyi* head, the long well-defined tail carved along the left rear leg and reaching over the front left paw, the stone of even white-green tone with chestnut-russet inclusions on one ear and on the rear, box. 5.6cm (2 1/4in) long (2).

HK\$80,000 - 120,000**US\$10,000 - 15,000**

元或更早 青玉沁色臥獅把件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a related white and russet jade carving of a recumbent lion, Tang dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.30, no.9. Compare also the angular haunches of the present carving with those of white jade hound, Liao/ Jin dynasty, in the National Palace Museum, Taipei, illustrated by Teng-Shu-p'ing, ed., *Art in Quest of Heaven and Truth - Chinese Jades Through the Ages*, Taipei, 2012, p.112, pl.6-2-8. However, the serrated spine of the present lion would appear to be a Yuan/ early Ming dynasty feature as can be seen on a white jade dog-shaped inlay, Yuan/ early Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2011, p.230, no.228.

北京故宮藏一件唐代白玉帶皮臥獅可資比較，見《故宮博物院藏品大系：玉器篇》，卷六，北京，2011年，頁30，編號9。另可比較台北故宮藏一件遼或金代白玉犬，其下肢和本件玉獅有異曲同工之處，見《敬天格物—院藏玉器精華展》，台北，2012年，頁112，圖版6-2-8。然而此拍品之背脊有元代或明初之風格，可比對北京故宮藏一件元或明早期之白玉犬形嵌件，見《故宮博物院藏品大系：玉器篇》，卷六，頁230，編號227。





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127

A RARE PALE GREEN AND RUSSET JADE CARVING OF A RECUMBENT MYTHICAL BEAST

Ming Dynasty

The mythical beast with its right leg stretched forward, the claws on the four legs well defined, the head raised and turning to the left looking up, the squarish eyes framed by the T shaped nose and incised S-scroll eyebrows, the haunches with incised fur along the edges, and wing scrolls carved in relief on the back haunches, the bi-furcated tail incised and pierced, the underside with a carved diagonal line, the stone of pale green tone with russet and calcified inclusions, box.

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

HK\$60,000 - 80,000

US\$7,700 - 10,000

明 青玉帶皮臥獸把件

Provenance:

Sotheby's London, 12-14 July 2006, lot 263 (part lot)
Durwin Tang Collection, prior to 2010

來源：

倫敦蘇富比，2006年7月12日至14日，拍品編號263（之一）
鄧德雍收藏，早於2010年

The style of carving, subject matter and poise are inspired by the post Han dynasty to Six Dynasties jade carvings, exhibiting a slightly more timid and overall less dynamic or powerful mythical beast in comparison to Han dynasty examples. For Han dynasty examples see Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, pp.272-273. Compare with a pale green and russet jade group of tiger and bear, Han dynasty, illustrated by G. Tsang, *Chinese Jade Animals*, Hong Kong, 1996, no.48, showing similar style of eyes. Compare also the style of carving on the undersides of a jade bear, Han/ Six Dynasties, and a jade pig, Six Dynasties, illustrated by G. Tsang, *Chinese Jade Animals*, Hong Kong, 1996, nos.57 and 62.

此件玉雕風格、題材及儀態，與漢代及六朝作品一脈相承，然本件玉獸較之前者更有溫順之態。可參考數件漢代玉獸，見古方著，《中國古玉器圖典》，北京，2007年，頁272至273。另可參考香港藝術館曾展出之一組漢代青玉帶皮虎和熊，眼部雕琢和本拍品類似，見《中國肖生玉雕》，香港，1996年，編號48；同一展覽另有一件漢代或六朝玉熊，底部可參考之，一件六朝玉豬亦資比較，見前書，編號57及62。

128

THREE RECUMBENT JADE ANIMALS

The first, seated looking forward with its head resting on the front legs, with a curved knobby spine reaching to the bushy incised tail, the legs well defined underneath, the stone of pale green with russet inclusions, Ming dynasty, 6.6cm (2 5/8in) long; the second, carved as a tiger with its head turned towards the right and tail flicked across its right haunch, the legs well defined with claws, the stone of pale green with beige and russet inclusions, Ming dynasty, 6.2cm (2 1/2in) long; and the third, of a mythical beast, its head turned backwards, with its front clawed feet turned forward, the tail flicked across its left haunch, with a drilled hole for suspension, the stone of pale green tone with russet inclusions and calcification, Ming dynasty or earlier, 5cm (2in) long, two boxes. (5).

HK\$30,000 - 50,000

US\$3,800 - 6,400

明及更早 青玉帶皮沁色臥獸把件 一組三件

Provenance:

The smaller mythical beast, M.E.McPherson Collection (label no.206-?)
Durwin Tang Collection

來源：

M.E.McPherson舊藏（標籤206-？）（最小一件）
鄧德雍收藏

Compare with a related yellow and russet jade tiger, Ming dynasty, illustrated by J.C.Y.Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, no.60. See also two related jade mythical beasts, Song dynasty and Yuan/Ming dynasty, respectively, illustrated by G. Tsang, *Chinese Jade Animals*, Hong Kong, 1996, nos.84 and 135; and compare with a further example of a white and russet jade animal, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade, Ming Dynasty*, vol.6, Beijing, 2011, p.251, no.255.

可參考一件明代黃玉帶皮虎把件，載於屈志仁著，《Chinese Jades from Han to Ch'ing》，紐約，1980年，編號60。另可比較香港藝術館曾展出之一件宋代及一件元或明代玉獸把件，見《中國肖生玉雕》，香港，1996年，編號84及135；北京故宮藏一件明代白玉帶皮玉獸亦資參考，見《故宮博物院藏品大系：玉器篇》，卷六，北京，2011年，頁251，編號255。

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A WHITE AND RUSSET JADE CARVING OF A CHIMERA

Ming Dynasty

Carved as a mythical beast in a crouching position, its head slightly turned and further detailed with a broad nose, bushy eyebrows and curly mane, its mouth agape exposing the sharp fangs, the muscular body finely carved with feathers and archaic motifs, its curled tail is flicked to one side, the stone of a greyish white tone with areas of brown inclusions, box.

5.3cm (2 1/8in) long (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

明 白玉褐沁瑞獸

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The design of the present mythical beast was directly inspired by the powerful mythical beasts used as tomb protectors from as early as the Han dynasty. Whilst displaying later features than Han dynasty jade mythical beasts, such as the flat nose and finely detailed curls and spirals, the carver successfully retained the sense of movement and energy through the diagonally extended front leg and the outstretched hind leg.

Compare with a closely related white jade chimera, Song-Ming dynasty, illustrated by G. Tsang *Chinese Jade Animals*, Hong Kong, 1996, no.123.

漢代墓葬常見異獸形象以作鎮墓之用，至明代異獸多作瑞獸，往往有祥瑞意。本品鼻端扁平，棱角圓潤，四肢前撲後踞有力，鬃毛蝟旋，筋骨凌然，誠佳作也。參考一件曾於香港藝術館展出之宋代至明代玉辟邪，氣韻神態和本品頗似，見《中國肖生玉雕》，香港，1996年，編號123。



(two views)



(underside)



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A FINE WHITE JADE RECUMBENT MYTHICAL BEAST

Yuan/early Ming Dynasty

Well carved with the head poised forward, with almond-shaped eyes flanking the slightly protruding forehead crowned with a single ridged horn reaching its back and raised spine continuing to the tail, the legs tucked underneath below fire scrolls and above *lingzhi* shaped cloud-scrolls, the stone of white tone with minor russet inclusions to the underside and horn.

4.2cm (1 5/8in) long.

HK\$30,000 - 50,000

US\$3,800 - 6,400

元或明早期 白玉臥獸把件

Provenance:

Durwin Tang Collection

來源:

鄧德雍收藏

Compare with a related pale green and russet jade mythical beast, Yuan/ early Ming dynasty, similarly carved atop cloud-scrolls, illustrated by J.C.Y.Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, no.51, where the author notes that mythical beasts riding on a vehicle of billowing clouds is a prevalent theme in Daoist art during the Yuan period. See also the swirling clouds on the underside of a mythical beast jade carving, Yuan dynasty, illustrated by G.Tsang, *Chinese Jade Animals*, Hong Kong, 1996, no.129.

參考一件元代或明早期青玉沁色異獸，其雲紋與此件拍品類似，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，編號51。屈氏認為異獸踏雲乃是元代道教藝術題材。香港藝術館展出一件元代灰白玉乘雲瑞獸可作比較，見《中國肖生玉雕》，香港，1996年，編號129。

A VERY RARE PALE GREEN AND RUSSET JADE CARVING OF A MYTHICAL BEAST

Ming Dynasty

Well carved in crouching posture looking to its right and upwards with the front right foot extended, the head carved in relief with rectangular-shaped eyes incised with circles, framed by the T-shaped nose and incised eyebrows, the ears pointed towards the back and flanking the finely incised mane along its neck reaching the crescent-ridged spine, the bushy tail flicked to one side, the rear haunches finely incised with scales below incised lines possibly depicting wings, the well-defined clawed feet with fur marks along the edges, the body of pale green tone with the russet cleverly used to denote the fur at the top, box. 5.8cm (2 1/4in) long (3).

HK\$100,000 - 150,000

US\$13,000 - 19,000

明 青玉帶皮異獸擺件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Powerful mythical beasts were used as tomb protectors from as early as the Han dynasty, carved in large scale in stone or pottery or on a smaller scale carved in jade, affording material and spiritual protection. See a large stone *bixie*, Eastern Han dynasty, Luoyang, Henan Province, and two jade *bixie*, Han dynasty and Eastern Han dynasty; and see also a jade bear and tiger, Han dynasty, and a jade mythical beast, Ming dynasty, illustrated by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, pp.351-353, 360 and 373, figs.2(d), 3, 6; and nos.26:5 and 26:17.

The present lot in the form of a crouching beast, whilst displaying later features than Han dynasty jade mythical beasts, successfully retains the sense of movement and energy accomplished through the diagonally extended front right leg and upward movement of the head. Additional early features can be observed in the very fine incised lines delineating the mane, wings and scales, as well as the style of carving of the paws and facial features.

漢代以來異獸工藝品多做陪葬鎮墓之用，或石刻，或陶埴，或玉雕。此件拍品雖餘漢代特征，然更近明代時風，其鬃毛、雙翼、鱗羽及面部細節尚可追早期玉雕的特點，而其整體氣韻和動感則無早期玉雕異獸凌厲懼怖之態。數件早期實例可作參考，一件位於河南洛陽之東漢大型石雕辟邪，一件漢代和一件東漢玉雕辟邪，一件漢代玉熊和虎，以及一件明代玉雕異獸，分別著錄於J.Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁351至353，頁360及373，圖2（d），圖3，圖6；以及編號26:5和26:17。



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132

A PALE GREEN JADE CARVING OF A HORSE

Ming Dynasty

Standing on a base of rippling waves, the head lowered to drink from the water, and tail hanging down, the mane intricately incised, the smoothly polished stone with slight pale brown inclusions, box. 6.2cm (2 1/2in) long (2).

HK\$20,000 - 30,000**US\$2,600 - 3,800**

明 青白玉飲水馬

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a grey green jade horse from the British Museum with similar features of the face, dated to Jin to Yuan dynasty or later, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.372, no.26:15. See another related example from the Chih-jiu Chai Collection, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p.85, no.68.

可參考一件金至元時期的青灰玉馬，藏於大英博物館，面部徵征於本拍品有相似之處，見J. Rawson，《Chinese Jades from the Neolithic to the Qing》，倫敦，1995年，頁375，編號26:15。另可比對一件玉馬，見屈志仁著，《Chinese Jades from Han to Ch'ing》，紐約，1980年，頁85，編號68。

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A MOTTLED GREEN JADE CARVING OF A HORSE

Ming Dynasty

Deftly carved as a horse lying on its side, looking back towards its hind legs turned and raised, the front legs tucked under the body, revealing the bottom of its hooves and its bushy tail in between, the hair of the mane and tail finely rendered with incisions, the greyish pale green stone with flecked russet inclusions, box. 7cm (2 3/4in) long (2).

HK\$30,000 - 40,000**US\$3,800 - 5,100**

明 青玉雕滾地馬鎮紙

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a closely related jade horse, probably Yuan or early Ming dynasty, illustrated by G.Tsang and H.Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, no.155. See also a similarly carved jade horse, Ming dynasty, from the Mary and George Bloch Collection, which was sold at Sotheby's Hong Kong, 23 October 2005, lot 45. See another related example, which was sold at Christie's Hong Kong, 29 November 2017, lot 3053.

參考一件元或明初之玉雕馬，見曾柱昭及H.Moss編，《文玩萃珍》，香港，1986年，編號155。另有一件明代玉馬可作比較，2005年10月23日售於香港蘇富比，拍品編號45；佳士得香港售出一件褐玉臥馬亦資參考，2017年11月29日，拍品編號3053。

A VERY RARE ROCK CRYSTAL CARVING OF A BUDDHIST LION

Yuan/Ming Dynasty

Deftly carved with the beast in recumbent coiled posture, its head turned to the side with bulging eyes framed by bushy eyebrows and a *ruyi*-shaped snout, the mouth slightly open exposing a row of teeth flanked by fangs, the mane finely carved and incised falling in cascading curls along the neck and shoulders, with a ridged spine leading to the long bushy and finely incised tail, the translucent stone with natural inclusions, the underside unadorned and showing wear due to use, box.

7.6cm (3in) wide (2).

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

元/明 水晶雕臥獅

Provenance:

Christie's South Kensington, London, 23 February 2006, lot 2492
Durwin Tang Collection

來源：

佳士得南肯辛頓，倫敦，2006年2月23日，拍品編號2492
鄧德雍收藏

Rock crystal animal carvings such as the present lot were most likely used as scroll-weights for the scholar's desk. See a related rock crystal carving of a recumbent deer, Ming dynasty, excavated from the tomb of Prince Lu of the Ming dynasty, now in the Shandong Museum, illustrated in *zhongguo wenwu jinghua dacidian: jinyin yushi juan*, Shanghai, 2005, p.75, no.225.

此類水晶雕瑞獸多作鎮紙用，如山東鄒縣明代魯王朱檀墓出土的水晶獨角獸及水晶臥鹿，見《中國文物精華大辭典：金銀玉石卷》，上海，2005年，頁75，編號225。





135

A SUPERB WHITE JADE CARVING OF A HORSE

Qianlong

The translucent and even white stone exquisitely carved in the round with the recumbent animal, the head turned backwards resting over its left flank, the nose with flared nostrils below the almond-shaped eyes, the finely incised mane cascading over the forehead and neck reaching its arched rounded back and spine, the incised long tail flicked over and under the rear left leg, the legs and hooves well defined, very minor russet inclusions, box.

6.8cm (2 11/16in) long (2).

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

US\$130,000 - 190,000

清乾隆 白玉臥馬擺件

Provenance:

Hatik Collection, acquired in Hong Kong in the 1970s
Sotheby's Hong Kong, 8 October 2010, lot 2798
Durwin Tang Collection

來源：

Hatik舊藏，1970年代購於香港
香港蘇富比，2010年10月8日，拍品編號2798
鄧德雍收藏

The present lot demonstrates the remarkable craftsmanship and technical virtuosity achieved in the jade ateliers during the Qianlong reign period. The exquisite quality of the lustrous even white jade stone exemplifies the finest jade quality made available following the Qianlong emperor's conquest of the Dzungar Khanate between 1755 and 1759, where much of the jade was sourced. The jade carver whilst demonstrating his skills in the sculptural and refined details, evident in the attention to details such as the tail continuing over the hoof and below to the underside, ensured that the superb quality of the stone would be exhibited through the areas left unadorned, smoothly polished to a lustrous sheen. See a related slightly larger pale green jade horse, Qianlong seal mark and period, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jewellery (I)*, Beijing, 2008, no.148.

Compare a related white and russet jade horse group, 18th century, which was sold at Sotheby's New York, 17-18 March 2015, lot 324.

此件玉馬用料精純，質地溫潤，刀法疏簡傳神，乃乾隆時期的玉雕傑作。1755年和1759年兩征回部之後，大量優質和田白玉流入中原，此件用料或即彼時輸入。玉工用刀恰到好處，以細密刀法勾勒鬃毛，略微留皮以作毛色，餘身光素，些微打磨而蘊寶光，更顯玉體無瑕。北京故宮清宮舊藏一件清乾隆青白玉馬擺件可資參考，形體略大，見《故宮博物院藏文物珍品大系：玉器（下）》，北京，2008年，編號148。另可比較一件十八世紀白玉帶皮馬擺件，售於紐約蘇富比，2015年3月17至18日，拍品編號324。



136

A WHITE JADE 'YINGXIONG' GROUP

Ming Dynasty

The stone of oval form, skilfully carved in the round and openwork as an eagle and a bear nestled together, the bird of prey grasping the bear's front leg and tail and the bear biting the eagle's beak as if in a fight, the curved backbone of the bear well pronounced, the bird's wings finely detailed, the stone of even white tone with minor areas of russet skin, box.

6cm (2 3/8in) wide (2).

HK\$200,000 - 300,000

US\$26,000 - 38,000

明 白玉雕鷹熊把件

Provenance:

Christie's South Kensington, London, 11 November 2011, lot 1103 (part lot)
Durwin Tang Collection

來源：

佳士得南肯辛頓，倫敦，2011年11月11日，拍品編號1103（之一）
鄧德雍收藏

The combination of an eagle or falcon *ying* and mythological creature or bear *xiong*, is a pun for 'hero' and 'bravery' and forms the rebus *yingxiong* or champion. Such combination became a popular motif in the Ming dynasty and continued to the Qing dynasty. Compare a related jade mythical animal with eagle, Ming dynasty, illustrated by A.Forsyth and B.McElney, *Jades from China*, Bath, 1994, no.292.

See a related yellow jade 'yingxiong' group from the Muwen Tang Collection, which was sold at Sotheby's Hong Kong, 1 December 2016, lot 203.

鷹、熊諧音「英雄」，此組合明代以來頗為流行，至清代不衰。可比較一件明代玉雕鷹獸把件，著錄於A. Forsyth和B. McElney著《Jades From China》，巴斯，1994年，圖版292。沐文堂舊藏一件黃玉鷹熊擺件亦資參考，2016年12月1日售於香港蘇富比，拍品編號203。



(underside)





137

A VERY FINE WHITE JADE CARVING OF A QILIN CARRYING THE HEAVENLY BOOKS

Qianlong

Superbly carved, the mythical beast in a recumbent posture with its head turned back, its clasped jaws holding a *lingzhi* fungus spray supported on its back and surmounted by a pile of books, *tian shu*, the raised head with bulging round eyes below finely incised eyebrows, the pair of horns resting on its neck flanking the mane, the haunches well delineated with scales, the bushy tail flicked across the left rear haunch, the finely carved legs and hooves tucked underneath, the stone of a very fine even white tone with very minor pale inclusions, box.

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

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

US\$130,000 - 190,000

清乾隆 白玉麒麟負書擺件

Provenance:

An English private collection, acquired in Hong Kong in the 1950s

Christie's London, 14 May 2013, lot 68

Durwin Tang Collection

來源：

英國私人舊藏，1950年代購於香港

佳士得倫敦，2013年5月14日，拍品編號68

鄧德雍收藏

This representation of a *qilin* is reflective of Qing taste and sensibilities. Earlier representations of mythical beasts were commonly exaggerated in their grotesque, fearsome and mysterious nature. J.Rawson notes in *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp.349-357, that early jades carved as mythical creatures primarily resembled tomb sculpture in their powerful form and protective function; however, by the Qing dynasty, such jades were the prized possessions in the Imperial Court and of scholars and officials, intended for sumptuous display and discerning admiration. See a related but larger pale green and russet jade *qilin* carrying books, Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2011, p.154, no.142. The *qilin* represents a number of positive attributes including benevolence, longevity, grandeur, felicity, illustrious offspring and wise administration. It is considered a good omen as it is said to appear only during the reign of a benevolent ruler.

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

See a related very pale green and russet jade carving of a recumbent *qilin*, 18th century, which was sold at Bonhams Hong Kong, 29 November 2016, lot 13.

白玉玉質，帶皮色。以圓雕技法，雕麒麟卧狀，身體略傾，雙眼圓睜，相貌神武，造型豐滿。麒麟負書的題材在清代廣見，為天降祥瑞的吉慶裝飾，清朝皇室尤為好之，士人、庶民亦隨其好，常用於陳設品和供器裝飾；而早期的靈獸形象，在古代中國則不乏奇醜、兇惡的外表，多用於鎮墓，相關討論可參見J. Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁349至357頁。《禮記禮運》曰：「麟、鳳、龜、龍，謂之四靈。」麒麟因有另外三靈，龍首、鳳麟和龜壽的特徵，故為四靈之首。

北京故宮藏有一件清代青玉負書麒麟，體量較大，見《故宮博物院藏品大系：玉器篇》，卷九，北京，2011年，頁154，編號142。劍橋大學菲茨威廉博物館藏一件十七/十八世紀之白玉棕沁麒麟亦資比較，見J.C.S.Lin著，《The Immortal Stone: Chinese Jades from the Neolithic to the Twentieth Century》，劍橋，2009年，編號44。另可比較香港邦瀚斯售出一件十八世紀青玉帶皮麒麟，2016年11月29日，拍品13號。





138

138

A RARE YELLOW AND RUSSET JADE INCENSE BURNER 'DRAGON' FINIAL

Ming Dynasty

Powerfully and deftly carved as a sinuous dragon flying amidst multi-layered *lingzhi*-shaped cloud-scrolls pursuing the flaming pearl of wisdom, the interior well hollowed, the stone of pale green and honey-russet tone, box. 6.2cm (2 7/16in) high (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

明 黃玉帶皮龍紋爐頂

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a closely related but larger pale green and russet jade finial similarly boldly carved with a dragon amidst clouds pursuing the flaming pearl, Ming dynasty, illustrated by R. Keverne, *ed.*, *Jade*, London, 1991, p.144, fig.38.

一件略大的明代青白玉帶皮穿雲龍紋爐頂可資比較，見R. Keverne編《Jade》，倫敦，1991年，頁144，圖38。



139

139

A WHITE AND RUSSET JADE 'TWIN-RABBIT' GROUP

18th century

The two animals carved side by side, one with its head raised resting on the other's back and holding a leafy *lingzhi* spray in its mouth continuing underneath their bodies, the other with its head lowered, with characteristic elongated heads set with long ears incised at the edges, the legs well-defined underneath, the stone of white tone with russet inclusions cleverly used to denote the fur, box. 5.1cm (2in) wide (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

十八世紀 白玉雕雙兔

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The subject matter of rabbit or hare, associated with making the 'elixir of life' for the moon goddess Chang'e, as well as being one of the twelve Zodiac animals, was popular in the Qing Court. The *lingzhi* fungus of immortality is representative of the wish for long life. Compare a related white jade 'twin-rabbit' paper weight, which was sold at Christie's Hong Kong, 3 June 2015, lot 3345.

嫦娥偷食仙丹後攜玉兔奔月，故玉兔也隨之長生不老，又為十二生肖之一，因而其形象在清宮流行有時。同樣，靈芝仙草亦有長生寓意。參考一件白玉雙兔銜芝紙鎮，售於佳士得香港，2015年6月3日，拍品編號3345。



140

A RARE YELLOW AND RUSSET JADE 'DRAGON' CARVING

17th/18th century

Boldly carved in openwork in the form of a dragon amidst scrolling foliage, its head raised detailed with bulging eyes and curled whiskers, the mouth open exposing sharp teeth, the body further detailed with C spirals ending with a C-scroll tail, the stone of an even yellow tone with russet inclusions, box.
8cm (3 1/8in) long (2).

HK\$120,000 - 150,000

US\$15,000 - 19,000

十七/十八世紀 黃玉帶皮龍形佩

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The S-shaped form of the dragon and the C-spirals decorated on its body are inspired by the archaic jade dragon pendants of the Eastern Zhou dynasty, many of which were collected in the Qing Court; see a number of S-shaped jade dragon pendants, Warring States period, illustrated in the *Compendium of Collections in the Palace Museum: Jade 3 Spring and Autumn period and Warring States period*, Beijing, 2011, pp.155-166, nos.158-169.

Compare with a pair of yellow jade dragon-fish vases, Qing dynasty, from the Qing Court Collection, with related noses and bulging eyes, illustrated in the *Compendium of Collections in the Palace Museum: Jade 8 Qing dynasty*, Beijing, 2011, p.229, no.188.

See also a related yellow jade archaistic pendant, Qianlong, which was sold at Christie's New York, 24 March 2011, lot 1551; and compare with another related yellow and russet jade dragon-fish pendant, 17th century, which was sold at Christie's London, 6 November 2012, lot 87.

此件龍形玉珮或法東周穀紋S形龍形玉珮，可比較數例清宮舊藏，見《故宮博物院藏品大系：玉器篇》，卷三，北京，2011年，頁155至166，編號158至169。清宮亦藏一對更接近本拍品時期的黃玉龍花插可作比對，見《故宮博物院藏品大系：玉器篇》，卷八，北京，2011年，頁229，編號188。

佳士得紐約曾售出一件乾隆黃玉仿古珮亦資參考，2011年3月24日，拍品編號1551；另有一件十七世紀黃玉帶皮玉龍珮可資參考，2012年11月6日售於佳士得倫敦，拍品編號87。

141

**A RARE AND LARGE IMPERIAL SPINACH-GREEN JADE
'DOUBLE-DRAGON' SEAL**

19th century

The imposing square base surmounted by centred opposing and out-facing intertwined recumbent dragons, each with its front five-clawed feet clutching to the surface, flanking the horned and bearded head with open jaws revealing the menacing teeth, below a *ruyi* shaped nose and bulging eyes, the scaly bodies side by side with knobby spines, the seal-face undecorated, the stone of mottled darker and paler green with minor darker inclusions, box.

13cm x 12.9cm (5 1/8in x 5 1/8in) square (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

十九世紀 碧玉雙龍鈕璽

Provenance:

A French private collection

Christie's London, 11 May 2010, lot 77

Durwin Tang Collection

來源：

法國私人舊藏

佳士得倫敦，2010年5月11日，拍品編號77

鄧德雍收藏

Compare with a related Imperial spinach-green jade square seal, Daoguang, the seal-face carved *Zhuwen*, which was sold at Christie's London, 6 June 2000, lot 106. The inscription is identified as a posthumous title given to the Daoguang emperor's consort, Niuhu Lushi, who died in 1808. The title was bestowed on her following the accession to the throne by the Daoguang emperor. The spinach-green jade stone and style of carving would both appear to be similar to that of the present lot.

道光孝穆成皇后（1781—1808）之碧玉雙龍鈕璽可資參考，2000年6月6日售於佳士得倫敦，拍品編號106。孝穆成皇后姓鈕祜祿氏，其璽材質及龍鈕與本件拍品極似。





142

142

A RARE SMALL WHITE JADE 'BOY RIDING A CARP' GROUP

Song Dynasty or later

Dexterously carved as a boy clad in a long belted tunic, holding a *ruyi* sceptre leaning on his left shoulder, riding a carp, its body arched with the head and tail raised on either side, the fins and scales finely detailed, the stone of pure white tone, pierced at the centre, box. 3.3cm (1 5/16in) long (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

宋或以後 白玉雕童子戲魚

Provenance:

Christie's Paris, 11 June 2014, lot 152 (part lot)
Durwin Tang Collection

來源：

佳士得巴黎，2014年6月11日，拍品編號152（之一）
鄧德雍收藏

A *ruyi* is a pun for 'as you wish' and a carp is a pun for 'abundance' or 'plenty'. A boy may symbolise the wish for male-continuity of the family, and combined this group may be interpreted to bestow auspicious wishes of abundance of good wishes and continuity of the family.

如意之形化自靈芝仙草，既有長生不老之寄意，又有萬事如意之寄望；
童子和魚的組合宋代以來十分流行，有多子多孫，家有餘慶之意。

(two views)

143

AN EXCEPTIONALLY RARE WHITE JADE 'IMMORTAL AND DRAGON' GROUP

Song/Yuan Dynasty

Exquisitely carved and pierced in openwork as a male Immortal with a cheerful expression riding atop the back of a dragon, holding on to its horns, the dragon with its head slightly raised, with bulging eyes, whiskers and finely incised beard and mane, the scales well-defined, with clawed legs, the tail curled back on its back, the stone of translucent and even white tone, box. 5.5cm (2 3/16in) long (2).

HK\$250,000 - 350,000

US\$32,000 - 45,000

宋/元 白玉仙人馭龍把件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The subject of a human figure riding atop a mythical creature featuring in jade carving can be seen as early as the Eastern Zhou dynasty; see a jade figure of a man or spirit riding on a mythical beast, 4th century BC, illustrated by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.361, fig.2. See also a figurine of an Immortal riding atop a winged-horse, Western Han dynasty, excavated from the Weiling Mausoleum, Xianyang, Shaanxi Province, Xianyang Museum, illustrated in *The Complete Collection of Jades Unearthed in China: Shaanxi*, Beijing, 2005, p.157; and compare a further jade carving of an Immortal riding on a chimera, Eastern Han dynasty, from the Desmond Gure and Arthur M. Sackler Collections, in the Freer Gallery of Art and the Arthur M. Sackler Gallery, Washington D.C., illustrated by G.Tsang, *Chinese Jade Animals*, Hong Kong, 1996, no.42.

Dragons were described in literature and poetry as mounts and steeds of the Immortals, as exemplified in Tang dynasty poetry, (*Quan Tang shi*):

*'When Hsuan-yuan [the Yellow Emperor] departed ...
People of old told how these things had been left among them.
And how his bewitching charmers from the rear palace - so many
flowery countenances,
Flew, riding simurghs on the mist: they too did not return.
Astride dragons, they climbed up to heaven and advanced to the
Heavenly Barrier Pass.'* Noted by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.330.

The present lot is exquisitely carved from an even white jade stone, successfully capturing the sense of movement and speed conveyed through the modelling of the figure and the looped tail of the dragon, as well as the Immortal's exhilaration displayed in his upward looking joyful expression. The virtuosity of the master carver is evident in the refined details from the overlapping scales of the dragon to the very finely incised lines on the edges of the beast's legs.

仙人和龍的形象廣見於詩文，李白曾作《飛龍引》二首，其一曰：「登鸞車，侍軒轅。遨遊青天中，其樂不可言。」其二有：「鼎湖流水清且閑，軒轅去時有弓。古人傳道留其間，後宮嬋娟多花顏。乘鸞飛煙亦不還，騎龍攀天造天關。」詩意和玉雕創作往往聯繫密切，此件拍品雕琢靈動之態，或可見此詩意。

馭獸人物的題材東周已有所見，如一件公元前四世紀之玉雕人物馭獸飾件，見J.Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁361，圖2。陝西咸陽渭陵出土一件西漢玉雕人物騎天馬飾件亦資比較，見《中國出土玉器全集》，陝西卷，北京，2005年，頁157；另可比較一件賽克勒舊藏之東漢玉雕羽人騎辟邪飾件，現藏美國華盛頓特區弗利爾及賽克勒美術館，見香港藝術館編，《中國肖生玉雕》，香港，1996年，編號42。





144

A WHITE JADE 'BOY AND DRUM' GROUP

Song/Yuan Dynasty

Finely carved as a recumbent boy, lying in a relaxed posture wearing a short tunic, his head raised and his face rendered with a cheerful expression, holding in between his outstretched arms a drum, the stone of even greenish-white tone with russet inclusions cleverly utilised to accentuate the forehead, box.

6cm (2 3/8) wide (2).

HK\$200,000 - 300,000

US\$26,000 - 38,000

宋/元 白玉雕童子抱鼓

Provenance:

Christie's Paris, 11 June 2014, lot 150

Durwin Tang Collection

來源：

佳士得巴黎，2014年6月11日，拍品編號150

鄧德雍收藏

Early figures in jade with such design are very rare. Compare a later example, with a boy leaning against a drum, Ming dynasty, illustrated in *Exquisite Jade Carving*, The University of Hong Kong, Hong Kong, 1996, no.21, which was later sold at Sotheby's Hong Kong, 8 October 2008, lot 2303.

中古玉器中鮮見童子抱鼓的題材，而此件作品的玉工以圓雕之法將這一題材於刀下活現，賦頑石以生意，化美玉成神奇。相關他例可參考一件明代玉雕童子依鼓擺件，見香港大學展覽圖錄《Exquisite Jade Carving》，1996年，編號21，後售於香港蘇富比，2008年10月8日，拍品編號2303

145

**A VERY RARE WHITE AND RUSSET JADE 'BOY AND CAT'
BRUSH REST**

Song/Yuan Dynasty

Finely carved as a recumbent boy, lying in a relaxed posture with his legs crossed, wearing a tunic belted at his waist over trousers exquisitely adorned with a diaper-ground stopping short of his bare feet, his head raised looking up with a cheerful expression, caressing and holding onto a recumbent cat tucked between his arms, the stone of even white tone with russet inclusions cleverly utilised to denote the trousers, box.

7.5cm (2 15/16in) long (2).

HK\$200,000 - 300,000

US\$26,000 - 38,000

宋/元 白玉帶皮雕童子戲貓

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The theme of boys playing with animals represents a traditional motif developed over a thousand years and favoured on account of the implied wish for the prosperity of male offspring and continuity of the family. In the present carving, cleverly carved to form a brush rest for the literati desk, the recumbent boy is holding a cat. The cat is a pun for 'age eighty to ninety', making this piece appropriate for a birthday gift.

Compare with a related jade standing figure of a chubby boy holding a black cat, illustrated by A. Forsyth and B. McElney, *Jades From China*, Bath, 1994, pl.242; compare also with a related white jade 'boy and cat' group, attributed to the 18th century, from the Muwen Tang Collection, which was sold at Sotheby's Hong Kong, 1 December 2016, lot 15.

童子和動物同時出現的題材，古來寓意子孫繁茂，家族興旺，而貓參諸音「耄耋」，指代八大壽，故此件拍品或為壽儀。以圓雕人物作筆擱，可謂匠心巧運。英國巴斯博物館藏有一件玉雕童子抱貓把件可資參考，見A. Forsyth和B. McElney著《Jades From China》，巴斯，1994年，圖版242；另可參考沐文堂舊藏一件十八世紀白玉雕祈壽耄耋把件，售於香港蘇富比，2016年12月1日，拍品15號。





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146

A VERY RARE SMALL WHITE JADE DOUBLE-BODHISATTVA FIGURE

Yuan Dynasty

Each side superbly carved with a Bodhisattva framed by a mandorla, wearing long flowing robes, seated with its hands clasped before it atop a relief-carved lotus pedestal, pierced, the stone of even white lustrous tone, box.

3cm (1 3/16in) high (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

元 白玉雙面佛

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a related small white jade figure of Buddha on a lotus pedestal, Yuan dynasty, which was excavated in Lingyin Temple, Hangzhou, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.346. See also a related white jade figural Buddha plaque, Jin dynasty, illustrated by Wu Hung and B.Morgan, *Chinese Jades from the Mu-Fei Collection*, Bluett & Sons Ltd., London, 1990, no.50.

杭州靈隱寺出土一件元代白玉蓮座佛可作參考，見古方著，《中國古玉器圖典》，北京，2007年，頁346。另有一件金代白玉佛可資參考，見巫鴻及B.Morgan編，《Chinese Jades from the Mu-Fei Collection》，倫敦Bluett & Sons Ltd，1990年，編號50。



147

147

A VERY PALE GREEN JADE 'TWIN-BOYS' GROUP

19th century

The pair of boys carved in openwork clasping each other's arms facing opposite directions, the stone of very pale green tone with a minor inclusion, box.

4cm (1 9/16in) high (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

十九世紀 青玉雕雙童

Provenance:

Christie's Paris, 11 June 2014, lot 152 (part lot)
Durwin Tang Collection

來源：

佳士得巴黎，2014年6月11日，拍品編號152
(之一)

鄧德雍收藏



148

**A FINE AND RARE WHITE JADE
CARVING OF VAJRAPUTRA AND LION**

Yuan Dynasty

Exquisitely carved as the Eighth Luohan clad in tunic and crowned with a diadem over his tonsured and finely incised curly hair, holding onto a rope tied to a tame lion, the mane cascading over the neck and shoulders flanking the knobby spine reaching the bushy tail, the haunches with flame-scrolls, pierced, the stone of translucent white tone with minor russet inclusions, box.
4.2cm (1 5/8in) long (2).

HK\$200,000 - 300,000

US\$26,000 - 38,000

元 白玉雕笑獅羅漢

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The present lot depicts Vijraputra, *Xiaoshi* ('the luohan who plays with a lion'). Often this subject matter can be confused with that of foreigners bringing tribute. In the present lot superbly carved in a lustrous white jade the luohan is holding onto a rope tied to the joyful lion. Vijraputra was a lion hunter before converting to Buddhism. After attaining enlightenment, a little lion came playfully to his side. The animal seemed to be grateful to him for giving up the life of killing lions, sparing its parents and brothers. Since then, Vijraputra and the lion have become inseparable. The lion, with its roar, symbolises the invincibility of Buddhism.

Compare with a related white jade carving of a dancing foreigner and lion, Tang dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.34, no.16. See also the hair style and diadem on a pale green and russet jade figure of a tribute-bearer, Tang/ Song dynasty, illustrated by Wu Hung and B.Morgan, *Chinese Jades from the Mu-Fei Collection*, Bluett & Sons Ltd., London, 1990, no.41. However, the manner of carving would suggest a Yuan dynasty date for this lot.

此件拍品取料瑩潔白玉，圓雕羅漢引獅。笑獅羅漢與胡人舞獅的形象頗似，其法名為羅弗多尊者，原為獵人，將證得阿羅漢果時，有兩隻幼獅近身感激他放下屠刀。成佛後，二獅常隨，故人稱「笑獅羅漢」。獅子在佛教中亦有護法之責，獅吼威風震懾魔怨，亦可弘揚佛法。

北京故宮藏一件唐代白玉胡人舞獅可作參考，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁34，編號16。另可比較一件唐或宋代青玉帶皮胡人獻寶雕件，胡人髮型及冠與本品類似，惟本品之刀工更近元代風格，見巫鴻及 B.Morgan 編，《Chinese Jades from the Mu-Fei Collection》，倫敦 Bluett & Sons Ltd，1990年，編號41。



149



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149

A WHITE JADE CARVING OF AN APSARA

Ming Dynasty

The semi-translucent stone softly polished and carved as a mythical deity in flight wearing a bodice, the hands holding a flower spray, and head turned to one side and rendered in detail with two hair knots, box. 5.5cm (2 1/8in) long (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

明 白玉雕飛天童子

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a closely related white jade boy carved with a similar design, Song dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.111, no.117.

參考一件北京故宮藏之宋代白玉童子，形態和本品類似，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁111，編號117。

150

A FINE WHITE JADE 'APSARA' PLAQUE

Ming Dynasty

Carved in openwork as an Immortal figure floating elegantly wearing a bodice, holding in both hands a flower spray, the head detailed with two hair knots, the semi-translucent stone of an even white tone, box. 6.5cm (2 1/2in) long (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

明 白玉飛天童子

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The design of flying boys in connection with the present lot were transformations of the earlier forms of flying celestial deities, but with a more rounded face and the absence of the scrolling clouds underneath the figure. See a related example of a jade flying boy, Ming dynasty, in the British Museum, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.372, no.25:8.

飛天形象源自早期佛教藝術，晚期飛天人物則面部較為圓潤，往往不飾飄帶，一如本件飛天童子所示。參考大英博物館所藏一件明代玉雕飛天童子，載於J.Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁372，編號25:8。

151

A RARE WHITE JADE CARVING OF AN APSARA

Song/Ming Dynasty

Deftly Carved in openwork, the celestial deity in flight above scrolling clouds, holding a ribbon in one hand, adorned with a long flowing scarf and a beaded necklace, the stone of an even white tone, box.

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

HK\$40,000 - 60,000

US\$5,100 - 7,700

宋/明 白玉雕飛天

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The subject matter of celestial deities in flight above scrolling clouds originated in Central Asia and appeared in China as early as the 6th century, as can be seen in cave paintings such as the one in cave 285 at Dunhuang in Gansu Province. See also a wall painting from Ming-ol in Xinjiang Province, 8th-9th century, in the British Museum, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.333. fig.1.

Apsara representations in jade became popular during the Tang dynasty; see three examples of white jade apsaras from the Palace Museum, Beijing, illustrated by Yang Boda, *Zhongguo Yuqi Quanji*, Shijia Zhuang, 2005, pp.421-422, nos.1-3.

This style continued during the Song and Ming dynasties; compare with a closely related white jade Immortal seated on a phoenix, Song dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.112, no.118; compare also with another similar white jade apsara, Ming dynasty, excavated in 1962 from a tomb of one of the Qianlong emperor's sons, in the Capital Museum, Beijing, illustrated by Yu Ping, ed, *Gems of Beijing Cultural Relics Series: Jades*, Beijing, 2002, no.152.

敦煌莫高窟285號窟可見一例公元六世紀之飛天，或為目前所見最早實例。飛天形象傳自中亞，多作舞姿曼妙的神像，肩披彩帶，身裹祥雲。大英博物館藏新疆明屋遺址之八至九世紀壁畫亦有飛天形象，參見J. Rawson 著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁333，圖1。

玉雕飛天在唐代頗為流行，可參考三例北京故宮藏之唐代白玉飛天，見楊伯達著，《中國玉器全集》，石家莊，2005年，頁421至422，編號1至3。宋明亦見此類題材，北京故宮藏一件宋代白玉跨鳳仙人可參考之，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁112，編號118；另可比較一件1962年乾隆某貝子墓出土之明代白玉飛天，現藏首都博物館，見《北京文物精粹大系》，玉器卷，北京，2002年，編號152。



151

152

A WHITE JADE CARVING OF AN APSARA

Probably Ming Dynasty

Carved in round and openwork as a boy-deity in flight, wearing a long flowing scarf, his hands grasping flower sprays, the round head finely detailed with two hair knots, the stone of an even greenish-white tone with minor areas of brown inclusions, box.

6.3cm (2 1/2in) long (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

或明 白玉雕飛天童子

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The present lot is particularly rare for its fine and rounded modelling. The carver cleverly utilised the shape and colour of the precious stone to heighten the overall three-dimensional sense.

Compare with a related white jade boy carving, Song dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.111, no.117.

此件飛天童子取自和田子玉料，隨石形雕就。玉質潔潤，刀法細膩，方寸之間，饒有動態。北京故宮藏一件宋代白玉童子可作比較，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁111，編號117。



152



153



154

153

A PALE GREEN JADE 'BOY AND LOTUS' GROUP

Song/Yuan Dynasty or later
Finely carved as a boy with a cheerful expression, crouching besides a flowering lotus pod with clusters of lotus leaves, his left hand holding lotus stalks of leafy lotus, pierced with a vertical hole, the attractive stone of even white tone with russet skin, box.
3.3cm (1 1/4in) wide (2).

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

宋/元或以後 白玉雕童子持蓮

Provenance:

Christie's Paris, 11 June 2014, lot 152 (part lot)
Durwin Tang Collection

來源：

佳士得巴黎，2014年6月11日，拍品編號152（之一）
鄧德雍收藏

Compare with a related half-standing jade figure holding a lotus, Song dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.103, no.104.

持蓮蹲坐的玉雕童子像並不多見，可比較北京故宮藏一件玉雕半蹲持蓮童子，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁103，號104。

154

A WHITE AND RUSSET JADE 'BOY AND CAT' GROUP

Ming Dynasty

Skilfully carved as a boy wearing a loose tunic, his face rendered with a smiling and relaxed expression, his left hand holding a whisk around his back and leaning on his right shoulder, his other hand petting a cat, the stone of milky white tone with russet inclusions cleverly used to denote the trousers, box.

3.5cm (1 3/8in) high (2).

HK\$40,000 - 60,000
US\$5,100 - 7,700

明 白玉巧雕童子戲貓

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a closely related white and russet jade 'boy and dog' group, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 6 Ming dynasty*, Beijing, 2011, p.274, no.284.

參考北京故宮藏一件明代白玉戲犬人，見《故宮博物院藏品大系：玉器篇》，卷六，北京，2011年，頁274，編號284。

155

A VERY RARE WHITE JADE CARVING OF A LADY IMMORTAL IN A SHELL

Late Ming/early Qing Dynasty

The shell with naturalistic ridges open to reveal a lady Immortal, wearing diaper-ground adorned robes with a billowing celestial scarf, holding aloft an open wicker box and cover surmounted by a pearl, the stone of white tone with chestnut and mottled inclusions, box.

6.1cm (2 3/8in) wide (2).

HK\$40,000 - 60,000
US\$5,100 - 7,700

明末清初 白玉具形飛天佩

Provenance:

Drouot-Richelieu, Paris, 8 June 2011, lot 242 (part lot)
Durwin Tang Collection

來源：

巴黎Drouot-Richelieu拍賣，2011年6月8日，拍品編號242（之一）
鄧德雍收藏

Compare with a related jade carving of a boy with a billowing scarf on *lingzhi* fungus sprays, Ming dynasty, unearthed from Xilin Pagoda, Songjiang, Shanghai, illustrated in *Shanghai Museum Ancient Chinese Jade Gallery*, Shanghai, p.37. The unusual composition would seem to be inspired by Tang dynasty jade carvings of apsaras, which are often carved as flying female deities framed by billowing scarves; see two examples illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pp.35-37, nos.17-18.

上海市松江西林塔地宮出土一件明代靈芝童子，見上海博物館編，《中國古代玉器館》，上海，頁37。此拍品或受唐代玉雕飛天的影響，可比較北京故宮藏兩件唐代玉雕飛天，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁35至37，編號17及18。



155 (two views)

156

A WHITE JADE 'BOY AND CARP' PLAQUE

Qianlong

The white stone carved in naturalistic detail in the form of a smiling boy bearing a lotus spray, seated on a large mythical fish above rolling waves, linked to a gold chain, box. 7.5cm (3in) long (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

清乾隆 白玉雕童子鯉魚佩

Provenance:

Dr. T. Hugh Shire (d.1976), London (label), prior to 1948
Bonhams London, 7 November 2005, lot 1
Durwin Tang Collection

來源：

英國倫敦T. Hugh Shire (1976年歿) 博士舊藏(標籤)，早於1948年
倫敦邦瀚斯，2005年11月7日，拍品編號1
鄧德雍收藏

Exhibited and Published:

Oriental Ceramic Society, *Chinese Jades*, London, 1948, no.213
Oriental Ceramic Society, *Chinese Jade throughout the Ages*, London, 1975, no.464

展覽及著錄：

東方陶瓷學會，《Chinese Jade》，倫敦，1948年，編號213
東方陶瓷學會，《Chinese Jade throughout the Ages》，倫敦，1975年，編號464



156

157

**A VERY RARE WHITE JADE INSCRIBED 'HEART SUTRA'
PENDANT**

Song Dynasty or later

The octagonal columnar pendant framed on either side by circular waisted terminals, exquisitely and very finely incised on all facets with a script rendered in the *shuanggou*, 'outlined' technique, one facet inscribed with the date of seventh month, Autumn, second year of Xuanhe (corresponding to 1120 AD), and 'Respectfully made by the Jade Workshop of Xiuneisi', the centre well hollowed, the jade stone of even white tone, box.

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

HK\$600,000 - 800,000

US\$77,000 - 100,000

宋或以後 白玉刻《心經》璫

「皇宋宣和二年秋七月吉日·修內司玉作所虔製。」刻款

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏



Song dynasty (two views); image courtesy of the
Palace Museum, Beijing

北京故宮博物院藏





This pendant belongs to a very rare group of twenty-six white jade pieces, all inscribed with a Xuanhe date from the reign of Huizong of the Northern Song dynasty, as well as the Imperial Jade Workshop name of *Xiuneisi*.

This group includes the following:

Two pendants in the Palace Museum, Beijing, one similar to the present lot but incised with poems, Song dynasty, the other also incised with the 'Heart Sutra', Jin dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pp.165 and 227, nos.180 and 265.

One pendant in the Capital Museum, Beijing, dated to the first year of Xuanhe, Song dynasty, similarly incised with the 'Heart Sutra', is illustrated by Yu Ping, ed., *Gems of Beijing Cultural Relics series: Jades*, Beijing, 2002, no.88.

One pendant is in the Fitzwilliam Museum, Cambridge, unusually inscribed with a *Zhengzhi* ('politics') reign date, and dated as late 19th/ early 20th century, see J.C.S.Lin, *The Immortal Stone--Chinese Jades from the Neolithic period to the twentieth century*, London, 2009, p.82, no.73.

Eight pieces in the British Museum, London, from the Oscar Raphael Collection; including one very similar 'heart sutra' pendant. This

group has been re-dated from Song dynasty to Republic period. The group includes a similar 'heart sutra' pendant bearing the same date as the present lot; however, it differs in also bearing two additional characters *xun mu* ('to perfume and cleanse'), which does not appear on the present lot; see J.C.Y.Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, pp.145-147 and nos.120-123.

Two in the Art Institute of Chicago, one each in the Hong Kong Museum of Art, Cleveland Museum of Art, and nine from the collection of Stephen Junkunc III, which were later sold at Christie's New York, 22 March 2007, lot 132. A further inscribed white jade columnar pendant, Song dynasty or later, inscribed with the date of the first year of Xuanhe and poems, was sold at Christie's Hong Kong, 28 May 2014, lot 3244.

There has been a long-standing debate over the dating of these inscribed jades with opinions ranging from those attributing a Song dynasty date - as demonstrated in the date attributed by the Palace Museum, Beijing and the Capital Museum, Beijing - and those now attributing a Republic period date, such as the British Museum, London.

The points of discussion include the question over whether the function of the *Xiuneisi*, whose main role was that of construction and maintenance of Imperial buildings, is likely to have also included jade carvings, as another department, the *Wenxuyuan* is mentioned in early 12th century records as responsible for carving jades for



Imperial use. J.Watt also questions the plausibility that Buddhist texts would have been commissioned by a devout Daoist emperor. A further concern relates to a textual analysis of the inscriptions. Watt concludes in suggesting a possible Jin-Southern Song to Yuan dynasty date, a time when the reputation of the *Xiuneisi* was high and the era of Xuanhe was perceived nostalgically and elevated to an age of elegance and refinement.

For a full discussion regarding dating of *Xiuneisi* inscribed jades, see J.C.Y.Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, pp.145-147 and nos.120-123; and see also J.F.So's essay in the footnote to Christie's New York, 22 March 2007, lot 132.

形制、玉材與本件拍品類似，皆署宣和年款及修內司玉作的玉璫，查存二十六件，散見於國內外博物館，其中包括：

北京故宮藏一件白玉刻詩璫及一件白玉刻經文璫，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁165及227，編號180及265；首都博物館藏一件宣和元年款白玉心經璫，見《北京文物精粹大系》，玉器卷，北京，2002年，編號88；

英國劍橋大學菲茨威廉博物館藏一件白玉刻《晉白紵舞歌詩右一曲》璫，定為晚清，見 J.C.S.Lin 著，《The Immortal Stone-Chinese Jades from the Neolithic period to the twentieth century》，倫敦，2009年，頁82；

英國 Oscar Raphael 舊藏八件白玉璫，現藏大英博物館，曾定為宋，但後定為民國。其中包括一件白玉《心經》璫，和此件拍品極似，亦為宣和二年款，惟其後落款在「虔製」前多「熏沐」二字，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，頁145至147，編號120至123。

芝加哥藝術博物館藏有兩件；香港藝術館及美國克利夫蘭藝術館各藏一件；Stephen Junkunc三世舊藏九件，後售於佳士得紐約，2007年3月22日，拍品編號132，另有一件宋白玉詩文宣和元年款璫售於佳士得香港，2014年5月28日，拍品編號3244。

此組玉璫斷代歷有爭論，北京故宮、首都博物館等傾向定於宋代，而大英博物館及菲茨威廉博物館定為晚清民國。並且，關於宋代修內司的職責尚無定論，南宋官窰有修內司燒造之說，此組玉璫又明署修內司玉作所，似乎可以推論修內司為宋代內廷管理內務的機構，類似後來清代之內務府。然而屈志仁認為道君皇帝宋徽宗不太可能下令製作一組刻有佛教經文的玉璫，故此他進一步指出此類宣和款詩文經文玉璫更有可能是南宋和金代，以至於元代的托古之作，蓋因彼時修內司器物備受追崇。相關討論參見前引屈志仁著作，以及蘇芳淑為佳士得紐約2007年3月22日拍賣，拍品編號132所撰文章。



158

158

A RETICULATED WHITE JADE 'BIRD AND FLOWERS' BELT-BUCKLE

Song/Jin Dynasty

Meticulously carved in openwork with a long-tailed bird perched amongst blossoms and clusters of leaves, one side carved with an oval belt aperture, the softly polished stone of even white tone, box. 5.5cm (2 1/8in) long (2).

HK\$80,000 - 120,000
US\$10,000 - 15,000

宋/金 白玉雕花鳥帶鉤

Provenance:

The Muwen Tang Collection, Hong Kong
Sotheby's Hong Kong, *The Muwen Tang Collection of Chinese Jades*, 1 December 2016, lot 114 (part lot)

來源：

沐文堂舊藏
香港蘇富比，「五德冰清—沐文堂藏中國玉雕」專場，2016年12月1日，拍品114（之一）

The well reticulated buckle is a rare example of the carver's remarkable ability which has successfully enhanced a pebble of refined and even white tone with a delicate design. It is very rare to find a jade belt-buckle with this design. For an example of a closely related jade plaque, Song or Jin dynasty, see J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, no.25:13. See also another related white jade plaque, Song Dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.143, no.149.

此帶鉤質地溫潤，雕工靈動，花鳥如生，用刀凌厲而不蘊火氣。此類形制的帶鉤頗為少見，相關他例可參考一件宋或金的玉珮，見J. Rawson 著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，編號25:13；另可參考一件宋代白玉丹鳳紋飾，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁143，編號149。



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159

A PALE GREEN JADE RETICULATED 'BIRD AND FLOWERS' PLAQUE

Song/Jin Dynasty

Of circular form, finely carved in openwork with a long-tailed bird perched on a branch, its head turned and wings outstretched, amidst flowers in bloom, the leaves rendered with serrated edges, the stone of even pale green tone, box. 5.4cm (2 1/8in) diam. (2).

HK\$50,000 - 80,000
US\$6,400 - 10,000

宋/金 白玉雕花鳥飾件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

For a very similar plaque, see J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, no.25:13; Compare also a closely related white jade plaque carved with phoenix design, illustrated in *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.143, no.149.

玉器雕琢，殊為不易，而欲成華美之器，須有精絕之工，此件拍品即是其中表表者。一件極似的白玉飾件可資參考，見J. Rawson 著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，編號25:13；另有一件相關白玉丹鳳紋飾亦可比較，著錄於《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁143，編號149。

160

A RARE WHITE AND RUSSET JADE RETICULATED 'MYTHICAL BEAST' PLAQUE

Ming Dynasty

Of crescent shape, exquisitely carved in openwork with a *xiezhi* poised looking back and upwards with its menacing jaws open, gazing at a tree-top with its leaves cleverly denoted in russet, reserved against a pierced fretwork, the reverse with a lipped rim double-pierced at both ends, the stone except the leaves of translucent white tone with very minor russet inclusions, box. 5.5cm (2 1/8in) long (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

明 白玉帶皮鏤空雕瑞獸月牙形帶飾

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a related white jade openwork belt plaque with a *qilin* amidst trees and foliage, Ming dynasty, illustrated by M.S.L.Liu, *In Pursuit of Fine Jades: Ming Court Belt Plaques*, Hong Kong, 2018, pp.92-93, no.10. See also a related crescent-shaped white jade 'mythical beast' openwork plaque, Xuande mark and period, illustrated by J.C.Y.Watt, *Chinese Jades from the Han to the Ch'ing*, New York, 1980, p.23, figs.3(a-b), which was later sold at Christie's Hong Kong, 29 May 2013, lot 1941.

參考一件明代白玉鏤空雕麒麟紋帶板，見劉瑞隆著，《翠琳玉集—明代宮廷玉帶板》，香港，2018年，頁92至93，編號10。另可參考一件宣德款白玉月牙形鏤空瑞獸紋帶板，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，頁23，圖3（a-b），旋售於佳士得香港，2013年5月29日，拍品1941。



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161

TWO WHITE JADE OPENWORK CARVINGS

Song/Jin Dynasty

Comprising a finial intricately carved with a deer and doe, crane and tortoise amidst *lingzhi* and reeds, the flat underside pierced for attachment, 3.5cm (1 1/4in) wide; and a plaque superbly carved on one side with a pair of birds standing on leafy branches bearing fruit, the reverse plain, 3.6cm (1 1/4in) wide, two boxes. (4).

HK\$20,000 - 30,000

US\$2,600 - 3,800

宋/金 白玉雕爐頂及鏤雕花鳥飾件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The subject matter of deer, doe, crane and tortoise amidst *lingzhi* symbolises the auspicious wishes for long life and continuity. See a related but larger carving of a white jade incense-burner finial, Song dynasty, and a white jade incense-burner finial carved with deer, Jin dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, p.117, no.123; and compare also a related white jade 'bird' plaque, Song dynasty, illustrated in *ibid.*, pp.148 and 213, nos.154 and 251.

爐頂以白玉雕牡牝二鹿及仙鶴一隻戲於樹下，寓意鶴鹿同春；玉珮鏤空雕二綬帶鳥戲於花果之間，寓意雙壽。北京故宮藏有一件宋代白玉爐頂可以參考之，其一側亦雕二鹿一鶴，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁117，編號123；另一件金代白玉群鹿爐頂亦資參考，見前書，頁213，編號251。花鳥玉珮可參考一件宋代白玉花鳥紋飾，見前書，頁148，編號154。



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162



162

A WHITE AND RUSSET JADE 'PHOENIX AND PEONY' BELT-HOOK

Song/Yuan Dynasty
Meticulously worked in the form of a crouching phoenix with its head turning backwards as the terminal, carrying a blooming peony on the arched shaft, skillfully rendered in low relief with the feathering tail and wings, the russet skin of the white stone skilfully utilised to accentuate the details, box. 11.4cm (4 1/2in) long (2).

HK\$80,000 - 120,000
US\$10,000 - 15,000

宋/元 白玉帶皮巧雕鳳凰牡丹帶鉤

Provenance:
Durwin Tang Collection

來源：
鄧德雍收藏

See a related white jade phoenix-head belt-hook and another example of a *chi*-dragon carrying a peony flower, Song dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pp.163-164, nos.177 and 178.

參考一件北京故宮藏宋代白玉花卉紋螭首帶鉤及一件宋代白玉蟬紋鳥首帶鉤，見《故宮博物院藏品大系：玉器篇》，卷五，北京，2011年，頁163及164，編號177及178。

163

A JADE SEAL AND A JADE BIRD

Ming Dynasty or earlier
The square seal platform surmounted by a crouching chimera boldly carved with a writhing body, the underside uncarved, the white semi-translucent stone smoothly polished, 2.5cm sq.; and a bird carved with a protruding head and bulging eyes, the wings and tail detailed with *ruyi*-shaped scrolls, a hole pierced on the mouth, the stone of even white tone with brown veins, 4cm long. (2).

HK\$30,000 - 40,000
US\$3,800 - 5,100

明或更早 白玉辟邪鈕印及白玉鳥

Provenance:
Durwin Tang Collection

來源：
鄧德雍收藏

163



164

A WHITE AND GREY JADE CONJOINED 'LOTUS AND ORCHID' ORNAMENT

Ming/early Qing Dynasty
Comprising two circular sections hinged by a circular loose ring, each circular plaque finely worked on the slightly concave a lotus flower encircle by *ruyi*-shaped clouds, the convex side with an orchid against incised diaper ground, the semi-translucent white stone with areas of grey inclusions to one plaque, box. 11cm (4 3/8in) wide (2).

HK\$80,000 - 120,000
US\$10,000 - 15,000

明末清初 白玉巧雕蘭花錦地活環飾

Provenance:
A Hong Kong private collection, acquired in the 1990s
Durwin Tang Collection

來源：
香港私人舊藏，購於1990年代
鄧德雍收藏

The unusual shape appears to be inspired by early jade prototypes, such as the jade *bi* disc of late Eastern Zhou dynasty in the Winthrop Collection, Fogg Art Museum, illustrated by M.Loehr, *Ancient Chinese Jades*, Harvard University, 1975, p.342, no.507. The lotus (*lian*) is a pun for 'continuous' and the orchid (*lan*) forms a rebus for friendship and good virtue, hence the meaning of everlasting friendship.

蓮、蘭自古為文士所喜，其性高潔，常喻君子之交。此形制或源自高古玉器，如溫索浦（Grenville L. Winthrop）舊藏一件東周晚期玉飾，現藏於美國福格藝術博物館（今哈佛藝術博物館一部），見羅越著，《Ancient Chinese Jades》，哈佛大學，1975年，頁342，編號507。



164 (two views)

165

A RARE WHITE JADE 'DRAGON AND PHOENIX' CONJOINED BI-DISC BELT BUCKLE

Ming Dynasty

Comprising two circular sections joined by a rectangular section surmounted by a *qilin* and carved around the external sides in low relief with archaistic C-scrolls, the 'male' circular plaque carved on the front with a pacing *chi*-dragon confronted with a smaller stylised archaistic dragon, the circular knob carved with a *shou* character, the other plaque carved in low relief with a phoenix in flight confronted with a smaller stylised phoenix, the undersides carved with low-relief bosses, the stone of white tone with minor russet inclusions, box.

Overall 11.5cm (4 1/2in) long (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

明 白玉龍鳳紋帶鉤

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with related white jade belt ornaments, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2011, pp.164-165, no.142. See also a related openwork conjoined *bi*-disc belt buckle, Ming dynasty, similarly joined by a central section surmounted by a mythical beast, which was excavated from a tomb of one the Qianlong emperor's sons and now is in the Capital Museum, Beijing, illustrated by Yu Ping, ed., *Gems of Beijing Cultural Relics Series: Jades*, Beijing, 2002, no.199.

北京故宮藏有一件明代白玉螭紋帶飾可作參考，見《故宮博物院藏品大系：玉器篇》，卷六，北京，2011年，頁164及165，編號142。乾隆某貝子墓出土一件明代鏤空玉帶飾，其中間結合處及兩側獸紋可和本品作比，現藏首都博物館，見《北京文物精粹大系》，玉器卷，北京，2002年，編號199。



165



Baron Klaus D. von Oertzen (1894-1991)



Image after S.H.Hansford, *Jade - Essence of Hills and Streams*, Johannesburg, 1969, no.C33

Baroness Irene von Oertzen (1908-2007) and her husband Baron Klaus-Detlof von Oertzen (1894-1991) were well-known as passionate collectors of Chinese art. Interned in prison camps in the Dutch East Indies in May 1940, the Baroness was then separated from her husband and transferred to China, where she became fluent in Chinese and developed her appreciation for Chinese art and for jade carvings in particular.

Klaus D. von Oertzen (1894-1991)男爵及其夫人Irene von Oertzen (1908-2007)以好慕中國藝術為人所知。1940年5月伉儷二人身陷荷屬東印度公司內的集中營，其後von Oertzen夫人更被遠放中國，由此她習得流利中文，並且開始對中國藝術，特別是玉器，萌生興趣。

166

A VERY RARE MOTTLED 'CHICKEN-BONE' RHYTON CUP

Song/Ming Dynasty

The lower section boldly carved as an ox head with high-relief carved ridged horns flanked by relief carved ears, the incised almond shaped eyes above the protruding nose with indentations for nostrils, the cylindrical section finely incised above the ox-head with a *taotie* mask flanked on one side with a dragon and on the other with a phoenix, below a border around the rim incised with a geometric and cross-hatched design, the base curved naturalistically denoting the ox-head's under-chin, wood stand, box.

8.6cm (3 3/8in) high (3).

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

宋/明 玉雕仿古龍鳳紋牛首來通盃

Provenance:

Baron Klaus D. von Oertzen (1894-1991) and Baroness Irene von Oertzen (1908-2007)
Christie's South Kensington, London, 7 November 2008, lot 241 (part lot)
Durwin Tang Collection

Published and Illustrated:

S.H.Hansford, *Jade - Essence of Hills and Streams*, Johannesburg, 1969, p.107, no.C33.

來源：

Klaus D. von Oertzen爵士（1894-1991）及爵士夫人（1908-2007）舊藏
南肯辛頓佳士得，倫敦，2008年11月7日，拍品241（之一）
鄧德雍收藏

出版及著錄：

S.H.漢斯福德，《Jade - Essence of Hills and Streams》，南非，1969，編號C33，頁107。

The ox-head rhyton is a remarkable and exceptionally rare surviving example dating probably to the Southern Song/ Ming dynasty. Such rhyton cups first appeared as a result of Central Asian and Near Eastern influence, as indeed pottery ox-head and ram-head rhyton cups were made in Greece as early as the 15th-14th century BC, though the present form was probably more directly influenced by Sassanian silver-wares. See a line drawing in the *Bogutulu*, vol.16, p.16, the catalogue of the collection of the Northern Song dynasty emperor Huizong (1101-1126), republished in 1588. Compare also an onyx rhyton cup, Tang dynasty, in the Shaanxi History Museum, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.330;

The archaic-revival character of the present rhyton is evident in features such as the *taotie* mask, stylised dragon and phoenix and border design around the rim, as well as the heat-treated front to convey the character of ancient calcification.

玉雕牛首來通盃世所罕見，此件風格或可近乎宋至明時期仿古玉器。器表所淺刻仿古饕餮紋，龍鳳紋及弦紋取材先秦銅器。公元前十五世紀至十四世紀，牛角或羊角的來通盃作為酒器流行於古希臘，然而本件玉雕來通盃更可能受波斯薩珊王朝銀器的影響。宋代徽宗朝編撰之《宣和博古圖錄》中著錄一件線描漢代來通盃可作參考，見《泊如齋重修宣和博古圖錄》，明萬曆十六(戊子)年(1588)本，卷十六，頁16；另可參考上海博物館藏一件唐代牛角來通盃，見古方，《中國古玉器圖典》，北京，2007年，頁330。





167

167

A RARE PALE GREEN AND RUSSET JADE SCHOLAR'S ROCK

Ming Dynasty

Naturalistically and irregularly carved and pierced in the form of vertical rockwork, the stone of celadon tone with russet inclusions, attached wood stand. 23cm (9 1/16in) high (2).

HK\$50,000 - 80,000
US\$6,400 - 10,000

明 青玉帶皮鏤空山石擺件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare three related celadon and russet jade horizontal scholar's rocks, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2011, pp.100-102, nos.80-82.

A later celadon jade scholar's rock, Qing dynasty, was sold at Sotheby's Hong Kong, 31 May-1 June 2018, lot 309.

北京故宮藏三件明代青玉山石擺件可作參考，見《故宮博物院藏品大系：玉器篇》，卷六，北京，2011年，頁100至102，編號80至82。香港蘇富比售出一件清代青玉山石擺件亦資參考，2018年5月31日至6月1日，拍品編號309。

168

A PALE GREEN JADE 'THREE FRIENDS OF WINTER' MOUNTAIN BRUSH REST

Ming Dynasty

Carved in the form of a five-peaked mountain with a tall central peak flanked by smaller peaks on each side, carved in low relief on both sides with pine and prunus trees and bamboo stalks, which combined are known as the 'Three Friends of Winter', the stone of pale green tone with speckles, some veins cleverly worked into the design, wood stand, box. 15cm (5 7/8in) long (3).

HK\$80,000 - 120,000
US\$10,000 - 15,000

明 青玉「歲寒三友」筆山

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Pine, bamboo and prunus symbolise steadfastness, perseverance, and resilience, representing the virtuous scholar-official.

松、竹、梅三清因不畏苦寒，而被文人賦予高潔品性，各類藝術體裁多有表現。此件筆架作為文房書案之器，加以「歲寒三友」紋飾雕刻而更顯脫俗雅緻。



168



169

169

**A WHITE JADE 'MOUNTAIN'
BRUSH REST**

18th/19th century

Deftly carved in the form of a mountain range with a jagged rock formation, one side rendered with details of narcissus accompanied by a dragonfly, the reverse with shallow crevices issuing sprigs of leaves, the semi-translucent stone of an even white tone, box.
8.6cm (3 3/8in) long (2).

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

十八十九世紀 白玉雕山子筆架

Provenance:

Maria Kiang Chinese Art Ltd., Hong Kong, 2012

Durwin Tang Collection

來源：

香港Maria Kiang Chinese Art Ltd，2012年
鄧德雍收藏

Jade carvings such as the present lot represent the aesthetic taste of scholar-officials of the Qing dynasty. See a related but larger green jade brush rest in the shape of four-peak mountains, Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty*, Beijing, 2011, p.81, no.68.

小件山子盈巧可愛，玉質溫潤，廣為清代文人所喜，此件拍品便為此類。北京故宮藏有一件略大之青白玉山子筆擱可資參考，見《故宮博物院藏品大系：玉器篇》，卷九，北京，2011年，頁81，編號68。



Attributed to Giuseppe Castiglione, *The Qianlong Emperor and the Royal Children on New Year's Eve* (detail); image courtesy of the Palace Museum, Beijing
《弘曆雪景行樂圖》·北京故宮博物院藏

170

**A VERY RARE WHITE JADE OPENWORK
'BOYS AND FIRECRACKERS' BOULDER**

Qing Dynasty

The boulder crisply carved in openwork in the form of irregular pierced rocks within a fenced garden setting, deeply carved in the round to one side with three boys, one lighting a firecracker and two standing behind covering their ears, the reverse with two further boys climbing up the rocky mountain, beside a *wutong* tree emerging from craggy rocks, the semi-translucent stone of even white tone with small areas of sugary-brown inclusions, box.

11cm (4 3/8in) long (2).

HK\$300,000 - 500,000

US\$38,000 - 64,000

清 白玉鑲雕嬰戲圖山子

Provenance:

Durwin Tang Collection

來源：
鄧德雍收藏



The size of the present lot indicates it may have been used not only as display object but possibly as a paperweight for the scholar's desk. The superb quality of the multi-depth carving of this jade boulder creates a full three-dimensional sense, whilst the finely rendered details of the figures enrich the realistic impression. The imaginative composition is particularly successful in the confined size of the jade stone and brings to mind the well-known portrait of the Qianlong emperor celebrating New Year with his family, depicting a boy lighting a firecracker, probably painted in collaboration with Giuseppe Castiglione, from the Qing Court Collection, illustrated in *A Lofty Retreat from the Red Dust: The Secret Garden of Emperor Qianlong*, Hong Kong, 2012, no.29.

See a related jade brush rest in the shape of pierced rockworks, illustrated in the *Compendium of Collections in the Palace Museum: Jade 9 Qing dynasty*, Beijing, 2011, p.82, no.69. Compare also with a related but larger example of a white jade mountain boulder, which was sold at Christie's Hong Kong, 29 May 2007, lot 1416.

此件山子以鏤空圓雕之法而成，隨石形作假山，假山內雕圍欄，一側三個童子或立或蹲，作點炮仗之戲，另一側則雕梧桐樹下一童子負小兒隔山觀之，方寸之間五個人物，動靜之態，如在眼前。玉皮恰作山石之色，內質瑩潔如雪，溫潤可愛。刀工巧布，觀之歎絕。童子點炮仗的畫面常見於歲朝吉慶的繪畫，如郎世寧等人所繪《弘曆雪景行樂圖》，便有乾隆坐觀子戲雪、點炮仗之景，見《頤養謝塵喧—乾隆皇帝的秘密花園》，香港，2012年，編號29。

不同於一般清代玉雕山子龐大的身形，此件拍品體量小巧，案頭之上，鎮紙、筆擱皆合堪用。北京故宮藏一件青玉多孔山石筆架或可作比，見《故宮博物院藏品大系：玉器篇》，卷九，北京，2011年，頁82，編號69。另有一件稍大的白玉雕嬰戲圖山子，其留皮巧色圓雕鏤空刀法和本拍品頗有神似，2007年2月29日售於佳士得香港，拍品編號1416。

171

A SMALL PALE GREEN AND RUSSET JADE 'PRUNUS' WATER DROPPER AND COVER

Late Ming/Early Qing Dynasty

The water dropper superbly carved in high relief formed as a section of a gnarled prunus tree trunk, the handle and spout fashioned to imitate curling branches, each branch issuing blossoms and buds extending around the body, the tree bark and scales vividly depicted, the flat cover surmounted by an arching branch handle, the semi-translucent stone of pale celadon tone with natural russet inclusions, box.
9cm (3 1/2in) long (3).

HK\$500,000 - 800,000

US\$64,000 - 100,000

明末清初 青白玉雕梅樁水注

Provenance:

A English private collection, acquired in London before 2000
Christie's South Kensington, London, 17 May 2013, lot 1315
Durwin Tang Collection

來源：

英國私人舊藏，2000年以前購於倫敦
佳士得南肯辛頓，倫敦，2013年5月17日，拍品編號1315
鄧德雍收藏

The small size of the present jade vessel indicates it was likely used as water dropper for the scholar's desk rather than a tea or wine pot, making it a particularly rare example. The naturalistic design of the body in the form of a prunus trunk applied with blossoms and buds, and the spout and handle in the form of branches, however, can be found Yixing stoneware and Dehua ceramics. See a related Yixing stoneware brush holder, Qianlong, illustrated in *The Complete Collection of Treasures of the Palace Museum: Purple Sandy Ware*, Shanghai, 2008, p.149, no.119; for applied prunus design on Dehua wares, see a set of jars illustrated by P.J.Donnely, *Blanc de Chine*, London, 1969, pl.66A.

The naturalistic carving on the present water dropper displays a continued tradition of jade carvings of the Ming dynasty to the early Qing period, as jade carved during the Qianlong period became more formalised in form. For an example of a green jade bamboo-shaped teapot, Ming dynasty, see the *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2011, p.96, no.79. Compare also a later larger white jade imperial 'prunus' teapot and cover, Yongzheng, which was sold at Sotheby's Hong Kong, 24 April 2004, lot 52.

此執壺尺寸較小，工藝精美，或用作文房案台水注。宜興紫砂壺常有梅樁為形者，以樁作身，花枝作流壺，而以之入題玉雕水注者十分罕見。北京故宮藏有一件相關的清乾隆宜興紫砂梅莊筆筒，可資比較，見《故宮博物院藏文物珍品大系：紫砂器》，上海，2008年，頁149，編號119。梅樁在德化瓷器中亦有所見，參考一組清代蓋罐，載於P.J.Donnely著，《Blanc de Chine》，倫敦，1969年，圖版66A。

此件水注雕工自在隨性，神形完備，頗有明代至清初的時風，比之乾隆以來的制式作品，更得天趣。可參考北京故宮所藏一件明代青白玉竹節形執壺，見《故宮博物院藏品大系：玉器篇》，卷七，北京，2011年，頁96，編號79；另可比較一件雍正御製白玉雕梅花紋茶壺，2004年4月24日售於香港蘇富比，拍品編號52。





172

A FINE PALE GREEN JADE 'LOTUS' BOX AND COVER

Qianlong

The quatrelobed box and cover deftly carved in the form of four conjoined lobed-lotus petals, the cover finely carved on the top with a similarly shaped cartouche enclosing relief-carved foliate lotus blossom, all raised on a conforming low foot enclosing the slightly rounded base, the stone of even pale green tone polished to a lustrous sheen, wood stand, box.

7.6cm (3in) wide (4).

HK\$70,000 - 100,000

US\$8,900 - 13,000

清乾隆 青白玉番蓮紋蓋盒

Provenance:

A French private collection

Sotheby's Paris, 9 June 2011, lot 282 (part lot)

Durwin Tang Collection

來源：

法國私人舊藏

巴黎蘇富比，2011年6月9日，拍品編號（之一）

鄧德雍收藏

The present box and cover exhibit superb craftsmanship in the precise proportions and evenly carved sides. The master carver chose to adorn only the top of the cover reveling in the translucent quality of the jade stone displayed in the unadorned lotus-petal shaped sides. See a related circular jade box and cover, 18th century, in the Metropolitan Museum of Art, New York (acc.no.65.86.142a,b). Compare a related white jade circular box and cover, Qianlong, similarly carved on the top with a lotus blossom, which was sold at Bonhams London, 14 May 2015, lot 92.

此盒比例停勻，取料清純，惟蓋頂減地淺浮雕番蓮一朵，合身餘無他飾。子母口蓋盒嚴密，更顯刀法精確，琢磨細緻。紐約大都會博物館所藏一件十八世紀白玉香盒，其蓋頂紋飾於本品相似，可資比較，館藏編號65.86.142a,b。倫敦邦瀚斯2015年5月14日售出一件白玉番蓮紋蓋盒亦可比較，拍品編號92。

173

A PALE GREEN JADE 'LINGZHI AND CHILONG' WASHER

18th century

Boldly and naturalistically carved in the form of a large *lingzhi* fungus borne on a gnarled branch carved on the underside with seven additional smaller *lingzhi*, with a *chi*-dragon clambering from the lower section and emerging over the rim, the stone of pale green tone with minor russet inclusions, wood stand, box.

13.1cm (5 1/8in) long (3).

HK\$80,000 - 120,000

US\$10,000 - 15,000

十八世紀 青白玉靈芝螭龍紋洗

Provenance:

Pescheteau Badin, Paris, 7 June 2011, lot 20D

Durwin Tang Collection

來源：

巴黎Pescheteau Badin拍賣，2011年6月7日，拍品編號20D

鄧德雍收藏

The *lingzhi* fungus, *Ganoderma lucidum*, was considered amongst the most important of all medicines and a talisman for luck. It is also associated with the virtues of a ruler; classical texts such as *Shangshu Dazhuan*, *Baihu Tong* and *Ruiying Tu* consider the growth of *lingzhi* an indicator of good government. The *lingzhi* motif, commonly found on Imperial wares, represents a visual rebus for the wish for longevity, and a virtuous and benevolent rule. The present washer includes a particularly auspicious number of eight *lingzhi*.

Compare a related but larger white and russet jade *lingzhi* washer carved with bats, Yongzheng/ Qianlong, which was sold at Sotheby's Hong Kong, 3 October 2018, lot 109. See also a related white and russet jade *ruyi*-form washer, Qianlong, which was sold at Christie's London, 10 May 2016, lot 51.

靈芝因其能入藥且長壽，古來視為瑞草，亦稱朱草。漢代《尚書大傳》曰：「王者德下究地之厚，則朱草生。」《太平御覽》載孫氏《瑞應圖》曰：「朱草，草之精也，聖人之德無所不至則生。」故而靈芝亦為德政的象徵，清代御器常飾之。此洗共雕八朵靈芝，更添吉意。

可參考一件雍正或乾隆時期之白玉帶皮靈芝洗，體量略大，2018年10月3日售於香港蘇富比，拍品編號109。另可比較一件乾隆白玉帶皮如意洗，2016年5月10日售於佳士得倫敦，拍品編號51。





174

A PALE GREEN JADE 'EIGHT BUDDHIST EMBLEMS' INCENSE BURNER AND COVER

18th century

Skilfully carved around the sides with evenly-spaced be-ribboned Eight Buddhist Emblems, *bajixiang*, and two stylised *shou* characters, flanked by a pair of reticulated handles in the form of leafy chrysanthemums, the domed cover further decorated with *shou* characters interspersed with flowers, surmounted by a circular knob carved in openwork with leafy chrysanthemums, the stone of pale green tone with milky speckles, stand, box.

17.5cm (6 7/8) wide (4).

HK\$180,000 - 240,000

US\$23,000 - 31,000

十八世紀 青白玉雕萬壽菊八吉祥香薰

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The Eight Buddhist Emblems, believed to bring peace and blessings, became codified in the order listed during the Qianlong period. The present lot is likely to have been specially commissioned for religious rituals in the Qing Court or as a birthday gift endowed with auspicious wishes.

Compare two pale green jade incense burners also with open flower-head handles but with suspended loose ring-handles and pierced covers, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeaware (II)*, Shanghai, 2008, pp.38-39, nos.30 and 31.

八吉祥亦稱為「八寶」，是佛教中象徵吉祥的、圓滿、幸福八件法物。菊花因在重陽節盛開，而有長壽之意，宋代胡少瀾《菊譜》言菊有七美：「一壽考，二芳香，三黃中，四後凋，五入藥，六可釀，七以為枕明目而益腦。」至清代，菊紋更常見於各類藝術品，而壽儀尤以廣見，此件香爐即可能作為賀壽禮品。

北京故宮所藏兩件清宮舊藏青白玉菊紋香爐可資參考，見《故宮博物院藏文物珍品大系：玉器（下）》，上海，2008年，頁38及39，編號30及31。

175

A POLYCHROME SOAPSTONE 'LI BAI' BRUSH REST

17th/18th century

The poet in loose scholarly robes adorned with *ruyi* cloud scrolls picked out in white, green, and black and gilt lacquer hems, reclining against a wine jar, holding a cup in his left hand, his face set with a content expression, wood stand, box. 13.4cm (5 1/4in) long (3).

HK\$120,000 - 150,000
US\$15,000 - 19,000

十七/十八世紀 壽山石太白醉臥筆擱

Provenance:

A French private collection
Sotheby's Hong Kong, 3 June 2016, lot 781
Durwin Tang Collection

來源：

法國私人舊藏
香港蘇富比，2016年6月3日，拍品編號781
鄧德雍收藏

The figure would appear to depict the celebrated Tang dynasty scholar Li Bai (701-762), one of the most famous in Chinese history and renowned for his copious drinking. Compare a related soapstone figure of a Daoist Immortal, 17th/18th century, which was sold at Christie's Hong Kong, 27 November 2007, lot 1850.

此件拍品隨石形圓雕李太白微醺半臥之態，腰間正好承筆，匠心巧運可歎。可參考一件年代接近的壽山石雕仙人坐像，2007年11月27日售於佳士得香港，拍品編號1850。

176

A RARE AND FINE TWO-COLOUR AGATE BRUSH REST

17th/18th century

Naturalistically carved in the round in the form of a gnarled prunus tree trunk bending over to one side, the opaque buff inclusions cleverly worked as prunus blossoms atop, the translucent stone of caramel colour suffused with cloudy buff inclusions, box. 8.7cm (3 3/8in) long (2).

HK\$70,000 - 90,000
US\$8,900 - 11,000

十七/十八世紀 瑪瑙巧雕梅椿墨床

Provenance:

Tajan, Paris, 6 June 2011, lot 233 (part lot)
Durwin Tang Collection

來源：

巴黎Tajan拍賣，2011年6月6日，拍品編號233
(之一)
鄧德雍收藏

This finely carved agate piece is superb example of agate carvings made for the scholar's studio with multi-functional purposes. Cleverly carved in the form of a prunus tree trunk, it was probably designed to be used as a brush rest with the stems providing an ideal resting place for a brush. However, it may have also been used as a scroll-weight or a handling object for scholarly contemplation. It is rare to find a brush rest in the form of a prunus trunk; compare a related agate flower receptacle in the form of prunus trunk from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shanghai, 2009, p.335, no.332.

此件拍品巧用瑪瑙皮色，刀隨形走，方寸之間盡顯梅枝蜿蜒輾轉之姿，置之案頭，如有暗香拂袖。可擱墨，可鎮紙，可歇筆，所用隨心，為自在雅玩之物。墨床之類罕見梅椿之形，可參考北京故宮所藏一件瑪瑙梅椿花插，著錄於《故宮博物院藏文物珍品大系：文玩》，上海，2009年，頁335，編號332。



175



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177

177

A RUSSET-STAINED JADE 'ARCHAISTIC DRAGON' SNUFF BOTTLE

18th century

Well hollowed, of flattened ovoid form with a flaring neck, flat lip and a slightly concave foot, carved to both sides with archaic *kui* dragons, the stone of a greyish green tone stained to imitate early jade, box. 6.8cm (2 5/8in) high (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

十八世紀 青白玉夔龍鼻煙壺

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with a related russet-stained jade snuff bottle, 1750-1820, from the Dr Sylvan and Faith Golder Collection, which was sold at Bonhams New York, 19 March 2018, lot 112; and another white jade snuff bottle, Qianlong, also decorated with archaic *kui* dragons, which was sold at Sotheby's Hong Kong, 4 April 2012, lot 3015.

西爾萬與菲思·戈爾登醫生伉儷舊藏一件1750至1820年之沁色玉鼻煙壺可作參考，售於紐約邦瀚斯，2018年3月19日，編號112；另可比較一件乾隆白玉鼻煙壺，上雕仿古雷紋，售於香港蘇富比，2012年4月4日，編號3015。

178

A WHITE JADE INSCRIBED 'CHRYSANTHEMUM' SNUFF BOTTLE

18th/19th century

Of flattened high-shouldered ovoid form with a short neck, flat everted lip and flat foot, incised to one side with chrysanthemum flowers and the reverse with a *kaishu* inscription, the semi-translucent white stone with faint russet inclusions, box. 6cm (2 3/8in) high (2).

HK\$10,000 - 15,000

US\$1,300 - 1,900

十八十九世紀 白玉雕御題詩「萬壽菊」鼻煙壺

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Compare with an inscribed gilt-painted white jade 'mallow' snuff bottle, Qianlong/ Jiaqing, formerly in the Mary and George Bloch Collection, which was later sold at Sotheby's Hong Kong, 24 November 2014, lot 51.

參考一件Mary及George Bloch伉儷舊藏乾隆或嘉慶之白玉描金御題詩秋葵圖鼻煙壺，2014年11月24日售於香港蘇富比，拍品編號51。



178 (two views)

179

**A WHITE JADE DOUBLE-GOURD-SHAPED
SNUFF BOTTLE**

18th/19th century

Of flattened double gourd form, with waisted neck, flat lip and round foot, delicately carved on both sides with a scene of bats and flowering prunus tree above sea weaves, accompanied by *caoshu* poems carved in raised relief, the stone of even white tone, box. 5.3cm (2 1/8in) high (2).

HK\$20,000 - 30,000
US\$2,600 - 3,800

十八/十九世紀 白玉雕壽山福海葫蘆形鼻煙壺
「壽同山岳永·福如海天長。」

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The poem can be translated as 'long life as the eternal mountains, happiness as the immense sea'. Compare with a jade double-gourd snuff bottle decorated with auspicious carvings of *shou* characters, *ruyi*-head scrolls, bats, trigram and *taiji*, formerly in the Gustave Loup Collection, in the Baur Collection, Geneva, illustrated by V.Nicollier, *The Baur Collection, Geneva, Chinese Snuff Bottles*, 2007, Milan, pp.210-211, no.H82.

參考一件日內瓦陸才幹舊藏的玉雕葫蘆形鼻煙壺·雕壽字·如意頭·蝙蝠及太極紋飾，現藏鮑氏東方藝術館，見V.Nicollier著，《The Baur Collection, Geneva, Chinese Snuff Bottles》，2007年，米蘭，頁210及211，編號H82。



179 (two views)



180

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A RETICULATED WHITE JADE ‘CHILONG’ PENDANT

18th century

The pendant well carved in openwork in the form of a large and a small *chilong* clambering around a circular ring, each grasping a long stem of *lingzhi* in its jaws, the softly polished stone of a even white tone, 5cm (2in) diam.; together with a white jade badger group, skillfully carved as a pair of frolicking animals head to tail, the stone of an even white tone accentuated with russet skin, Qing dynasty, 5cm (2in) long (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

十八世紀 白玉雕螭龍佩及白玉雙獾

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The design of the *chilong* pendant is based on Han dynasty prototypes. Compare with a related jade dragon and ring pendant, Ming dynasty, in the Seattle Art Museum, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, no.203; and see also a further example, Qianlong, illustrated in *ibid.*, no.204.

Two badgers or *shuanghuan*, form a rebus for ‘conjugal bliss’. For a similar white jade double-badger pendant, 18th century, see J.C.Y.Watt, *ibid.*, no.24.

螭龍紋在漢代玉器廣見，此件白玉雕螭龍佩之螭龍或法漢代先例。美國西雅圖藝術館藏一件玉雕龍紋佩可資參考，見屈志仁著，《Chinese Jades from the Han to the Ch'ing》，紐約，1980年，編號203；書中著錄一件乾隆螭龍佩亦可參考，編號204。

「獾」「歡」諧音，雙獾寓意夫妻和睦，近例可參考一件十八世紀之玉雕雙獾佩，見前書，編號24。

181

A VERY RARE WHITE JADE IMPERIALY INSCRIBED SCROLL CLASP

Qianlong incised *yu yong* four-character mark and of the period Carved to the convex front side with an archaic bird's head above key-fret scroll on the longer tab, the shorter tab carved with a narrow slit, the concave reverse incised with the four-character mark above a three-character inscription, the translucent stone of an even white tone, box. 5.8cm (2 1/4in) long (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

清乾隆 御製「耕作圖」白玉璽
「乾隆御詠」隸書刻款

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The four-character mark reads *Qianlong yu yong* ('Imperially praised by Qianlong') and the three-character inscription '*Geng zuo tu*' after the Qianlong mark may refer to the painting *Tilling Rice*, after Lou Shou, attributed to Cheng Qi (active mid-to late 13th century), now in the Freer Gallery of Art (no.F1954.21), Washington D.C. The Qianlong emperor attached his personal comments as a frontispiece to this painting, discussing whether the painting was by Cheng Qi rather than Liu Songnian.

Compare with a similar Imperially inscribed white jade scroll clasp, which was sold at Bonhams London, 11 November 2010, lot 40. See also another similar Imperially inscribed white jade scroll clasp, Qianlong *yu shang* mark, which was sold at Christie's New York, 22-23 March 2012, lot 1876. A further example was sold at Christie's Hong Kong, 3 June 2015, lot 3319.

查存世《耕作圖》有美國佛利爾美術館所藏一卷（傳）程棨摹樓璣《耕作圖》，館藏編號F1954.21，為乾隆內廷舊藏，著錄於《石渠寶笈初編》，頁3881至3887，乾隆帝在畫卷引首題長文言耕織之重要兼論此畫作者。

可參考倫敦邦瀚斯售出一件御製白玉璽，2010年11月11日，拍品編號40。另可參考佳士得紐約曾售出一件乾隆御製白玉璽，上有「乾隆御賞」款，2015年6月3日，拍品編號3319。



Attributed to Cheng Qi, Yuan dynasty, *Tilling Rice*, after Lou Shou.
Image courtesy of the Freer Gallery of Art and Arthur M. Sackler Gallery
(傳) 程榮·元·摹樓璣《耕作圖》·美國佛利爾美術館藏





182

A WHITE AND RUSSET JADE 'LOTUS AND FROG' PLAQUE

Signed Zigang, Qianlong

The finely polished semi-translucent and russet stone deftly carved in openwork with a crouching frog nestled within a furled lotus leaf, encircled by a bud, a spray of millet and a secondary lotus pod on the underside, all naturalistically rendered with veins accentuated with russet skin around the edges and on the underside, inscribed with a two-character seal mark in front of the frog and another on the reverse, box. 6cm (2 3/8in) long (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

清乾隆 白玉鏤雕「金蟾戲荷」佩
「御玩」、「子岡」陽文款

Provenance:

Edward T. Chow (1910-1980)

Sotheby's Hong Kong, *Playthings from the Collection of*

Edward T. Chow, 27 May 2014, lot 73

Durwin Tang Collection

來源:

仇炎之舊藏 (1910 - 1980)

香港蘇富比，2014年5月27日，拍品編號73

鄧德雍收藏

The present lot is exceptional for the quality of the stone and the naturalistically rendered details. The toad as the symbol of wealth became a popular subject matter on Qing dynasty jade carvings; for an example of a white jade toad carrying lotus flowers, see *Compendium of Collections in the Palace Museum: Jade 9 Qing dynasty*, Beijing, 2011, p.166, no.155.

Compare a related white and russet jade pendant carved with squirrel and grapes, Qianlong, illustrated by T.Fok, *The Splendour of Jade: The Songzhuantang Collection of Jade*, Hong Kong, 2011, no.98.

此件玉珮用料矜貴，用刀快意靈動。金蟾因其招財吉意，清代以來十分流行，玉件常以為題，如北京故宮所藏一件白玉蟾，見《故宮博物院藏品大系：玉器篇》，卷九，北京，2011年，頁166，編號155。一件相關的白玉帶皮松鼠葡萄紋佩可為參考，見霍滿棠著，《韞玉生輝—松竹堂珍藏玉器》，香港，2011年，編號98。





183 (two views)

183

AN INSCRIBED WHITE JADE 'BOYS AND BUTTERFLY' PLAQUE

Zigang mark, Qing Dynasty

The rectangular plaque finely carved on one side in low relief with two boys, one leaning on a melon and the other swatting at a butterfly, both seated on a banana leaf, the reverse is incised with a poetic inscription followed by the signature of Zigang, both sides below *ruyi*-shaped clouds, the semi-translucent stone of even white tone.

4.9cm (2 in) long.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清 白玉雕「永保貞吉」佩

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

Butterflies and melons form the pun *guadie* 瓜瓞, a rebus for 'ceaseless generations of descendants'. The inscription reads *Junzi pei zhi yong bao zhen, yi er zisun mian mian gua die*, which may be translated as: 'The man of virtue who wears this will maintain his chastity, his descendants will benefit from it and multiply'.

瓜瓞諧音「瓜瓞」，《詩經》有「綿綿瓜瓞」之句，寓意子孫連綿。玉佩一面陰刻「君子佩之，永保貞吉，宜尔子孫，綿綿瓜瓞」十六字吉語，落款「子岡作」。



184

184

A ARCHAISTIC WHITE JADE 'PHOENIX AND DOUBLE GOURD' PLAQUE

Qing Dynasty

Of rectangular form, each side finely worked with a double gourd, surrounded by stylised *kui* phoenixes, the semi-translucent stone of an even white tone, box. 5.4cm (2 1/8in) long (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

清 白玉雕夔鳳平安佩

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

185

A VERY FINE WHITE JADE 'TWIN-FISH' PLAQUE

18th century

Finely carved in low relief, each side of the plaque with a double gourd-shaped cartouche enclosing two fish hanging from a ribboned chime, the semi-translucent stone of an even whine tone, box. 5.7cm (2 1/4in) long (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

十八世紀 白玉雕「吉慶有餘」佩

Provenance:

Sze Yuan Tang Collection, Hong Kong

Bonhams Hong Kong, *The Sze Yuan Tang Collection of Chinese*

Jades, 5 April 2016, lot 61

Durwin Tang Collection

來源：

香港思源堂舊藏

香港邦瀚斯，「溫玉物華—思源堂藏中國玉器」專場，2016年4月5

日，拍品編號61

鄧德雍收藏

The word 'fish' shares the same pronunciation as *yu*, which translates as 'abundance'. It combines with the chime, *qing*, to form a rebus of 'may there be an abundance of auspicious happiness'.

White jade plaques of purity and high quality such as the present lot would have been given to newlyweds of high status or social hierarchy. Since fish are reputed to swim in pairs, they symbolise conjugal bliss; their great reproductive power further symbolise the wish for numerous offspring and continuing of the family.

「魚」與「餘」為同音，寓意祥瑞，為吉慶之象徵，如「年年有餘」、「雙魚吉慶」、「吉慶有餘」等。此佩玉質潔瑩，溫潤含蓄，且因魚的旺盛繁殖力，有子嗣興旺的寄意，故此或作為當時達官顯貴新婚之禮。





186 (two views)

186

A WHITE AND RUSSET JADE 'MANDARIN DUCK AND LOTUS' PLAQUE

Qing Dynasty

Of thick rectangular section, intricately carved to one side with a pair of Mandarin ducks swimming in a lotus pond, the reverse carved in low relief with a pair of quails under stalks of grain, further carved with an auspicious four-character inscription, the stone of even milky tone with russet inclusions, box. 6cm (2 3/8in) long (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

清 白玉帶皮雕歲歲平安掛牌

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

187

A RETICULATED WHITE JADE 'DRAGON' THUMB RING

18th century

Deftly carved in openwork with a dragon meandering amidst scrolling clouds, the semi-translucent stone of an even white tone, box. 2.8cm (1 1/8in) diam. (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

十八世紀 白玉鏤雕龍紋扳指

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏



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For a related white jade thumb ring with similar design, Qianlong, see N.De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection* Brussels, 1995, p.57, no.31, which was later sold at Christie's New York, 17 March 2016, lot 956. See also another closely related reticulated white jade thumb ring, 18th century, which was sold at Sotheby's Hong Kong, 2-3 June 2016, lot 760.

可參考一件相關的乾隆白玉扳指，紋飾類似，見N.De Bisscop著，《Chinese Jade and Scroll Paintings from the Dongxi Collection Brussels》，1995年，頁57，編號31，其後售於香港蘇富比，2016年6月2日至3日，拍品編號760。



188

A WHITE JADE 'ROMANCE OF THE WESTERN CHAMBER' PENDANT

Signed Zhiting, Qing Dynasty

Of oval form, carved in relief on one side with a lady standing besides a pavilion and holding a chess board as she looks up at a man climbing over a wall, surrounded by rockwork and pine trees in a garden, the reverse carved in low relief with a lengthy inscription followed by the signature Zhiting, the semi-translucent stone of an even white tone. 4.9cm (2in) long.

HK\$80,000 - 120,000
US\$10,000 - 15,000

清 白玉雕「西廂記」佩「芝亭」款

Provenance:

A Canadian private collection, by repute
Durwin Tang Collection

來源：

據傳為加拿大私人舊藏
鄧德雍收藏

The inscription is taken from the famous Yuan dynasty novel known as *Romance of the Western Chamber* and can be translated as follows:

‘The wind through the acacia trees stirs up the evening ravens. This lover’s hat of black gauze is askew.’

Compare with a white jade pendant with the same inscription and scene, from the collection of Stephen Junkunc III, which was sold at Christie’s Hong Kong, 27 May 2009, lot 1967.

玉牌一面淺浮雕西廂記人物圖，以山石樹木圍圖，內刻崔鶯鶯立於亭下讀詩，張君瑞逾牆來會。另一面刻雙螭龍圍欄，其內減地一層淺浮雕行書詩文，書曰：「是槐影風搖昏鴉，是玉人帽側烏紗，你是潛身曲檻邊，他今背立湖山下。」出自《西廂記》第三本第三折《張君瑞害相思》之《沉醉東風》曲，人物圖亦出此折。

Stephen Junkunc三世舊藏一件玉牌，人物故事及詩文皆同此件拍品，2009年5月27日售於佳士得香港，拍品編號1967。



189

TWO WHITE JADE BANGLES

Qing Dynasty

The first of circular form finely worked in relief with continuous branches of lotus flowers and leaves, the finely polished semi-translucent stone of a even white colour; the second of oblong section, worked to the exterior with plum blossoms, orchids, bamboo leaves and chrysanthemum flowers, the stone of a light grey and white tone. *Each 7.2cm (4 7/8in) diam. (2).*

HK\$40,000 - 60,000
US\$5,100 - 7,700

清 白玉雕纏枝蓮圓手鐲
白玉雕四君子橢圓手鐲

Provenance:

Durwin Tang Collection

來源：
鄧德雍收藏

Compare with a similar but slightly larger white jade bangle decorated with camellia flowers, which was sold at Sotheby's Hong Kong, 3-4 December 2015, lot 617.

參考一件類似的白玉鐲，略大，飾以山茶，售於香港蘇富比，2015年12月3日至4日，拍品編號617。

(two views)

190

**A YELLOW AND RUSSET JADE
'FOUR ELEPHANTS' BANGLE**

Song/Ming Dynasty

The yellow stone with russet skin carved as an oval bangle, the exterior rendered in relief with four elephant heads, box.

8.7cm (3 3/8in) long (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

宋/明 黃玉帶皮象頭手鐲

Provenance:

A Hong Kong private collection

Sotheby's Hong Kong, 1 June 2017, lot 72

Durwin Tang Collection

來源：

香港私人舊藏

香港蘇富比，2017年6月1日，拍品編號72

鄧德雍收藏



190

191

AN UNUSUAL AGATE 'TAOTIE' CARVING

The banded agate with natural 'eyes' and 'nose' forming an archaic *taotie* mask on each side, box.

5.2cm (2in) long (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

瑪瑙隨形天然饕餮紋飾件

Provenance:

Durwin Tang Collection

來源：

鄧德雍收藏

The use of banded agate was particularly popular during the Warring States period to Han dynasty, with resurgence during the Tang, Song dynasty and the Yongzheng reign and onwards during the Qing dynasty; see for example an agate earring pendant, Eastern Han dynasty, excavated from a tomb at Tushan, Xuzhou, Jiangsu Province, Nanjing Museum, illustrated in *The Complete Collection of Jades Unearthed in China: Jiangsu, Shanghai*, Beijing, 2005, p.150.

戰國至漢代，隨身攜帶之瑪瑙飾品十分流行，至唐宋又興此習，而雍正一朝則更將瑪瑙往「往秀氣裡收拾」、「往薄裡磨做」。江蘇徐州塗山出土一件東漢天然瑪瑙耳飾可作參考，現藏南京博物館，見《中國出土玉器全集》，江蘇、上海卷，北京，2005年，頁150。



191

CHRONOLOGY

NEOLITHIC CULTURES

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

EARLY DYNASTIES

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

IMPERIAL CHINA

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

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

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-



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A MAGNIFICENT IMPERIAL WHITE JADE CIRCULAR TABLE SCREEN

Qianlong
*the screen 21cm (8 1/3in) diam,
overall 35.8cm (14 1/8) high (2).*
HK\$4,000,000 - 5,000,000 *

Provenance 來源：

The Prince Kung Collection
Yamanaka & Co., sold at American Art Galleries,
New York, 27 February 1913, lot 120
Nagatani, Chicago
Milwaukee Art Museum
Christie's New York, 22 March 1999, lot 30

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

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

2. LOTS

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

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

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

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

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

items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Estimates are in the currency of the *Sale*.

Condition reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

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

4. CONDUCT OF THE SALE

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

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

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

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

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not 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 striking of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

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

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

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

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

5. BIDDING

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

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

Bidding in person

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

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

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

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

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

For this Sale the following rates of Buyer's Premium will be payable by Buyers on each lot purchased:
25% up to HK\$2,000,000 of the Hammer Price
20% from HK\$2,000,001 to 30,000,000 of the Hammer Price
12.5% from HK\$30,000,001 of the Hammer Price

8. TAX

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer

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

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong
Account Name:	Bonhams (Hong Kong) Limited. - Client A/C
Account Number:	808 870 174001
SWIFT Code:	HSBCHKHHKHK

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

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

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

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

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

Credit cards: American Express, Visa and Mastercard only. There is a HK\$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK\$50,000, 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.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It maybe advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

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

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot

irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract* (if any) or statutory duty or otherwise.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. DAMAGE AND RESTORATION

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

16. BOOKS

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

17. CLOCKS AND WATCHES

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

18. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

19. PICTURES

Explanation of Catalogue Terms

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

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

20. PORCELAIN AND GLASS

Damage and Restoration

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

21. WINE

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

Examining the wines

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

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

Corks and Ullages

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

Options to buy parcels

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- 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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

22. LANGUAGE

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

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

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

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

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

2 SELLER'S UNDERTAKINGS

2.1 The Seller undertakes to you that:

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

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

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

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

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

3 DESCRIPTIONS OF THE LOT

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

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

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

6 PAYMENT

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

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

7 COLLECTION OF THE LOT

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

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

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

8.1.3 to retain possession of the Lot;

8.1.4 to remove and store the Lot at your expense;

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

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

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

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

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

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

<p>2</p> <p>PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>	<p>premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p>	<p>7.1.6</p> <p>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;</p>
<p>3</p> <p>PAYMENT</p> <p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p>	<p>4.5</p> <p>Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p>	<p>7.1.6</p> <p>to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;</p>
<p>3.1.1 The <i>Purchase Price</i> for the <i>Lot</i>;</p>	<p>4.6</p> <p>You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all charges due under the <i>Storage Contract</i>.</p>	<p>7.1.7</p> <p>to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;</p>
<p>3.1.2 A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each <i>lot</i>, and</p>	<p>4.7</p> <p>You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	<p>7.1.8</p> <p>to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>sale</i>) until all sums due to us have been paid in full;</p>
<p>3.1.3 If the <i>Lot</i> is marked ^[A*], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i>.</p>	<p>4.8</p> <p>You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>	<p>7.1.9</p> <p>to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;</p>
<p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p>	<p>5</p> <p>STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p>	<p>7.1.10</p> <p>on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>sale</i>) and to apply any monies due to you as a result of such <i>sale</i> in payment or part payment of any amounts owed to us;</p> <p>7.1.11</p> <p>refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i>.</p>
<p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.</p>	<p>6</p> <p>RESPONSIBILITY FOR THE LOT</p> <p>Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passed to you when it was knocked down to you.</p>	<p>7.2</p> <p>You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.</p>
<p>3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.</p>	<p>6.1</p> <p>6.2</p> <p>7</p> <p>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1</p> <p>If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):</p>	<p>7.3</p> <p>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.</p>
<p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the <i>Seller</i>.</p>	<p>7.1.1</p> <p>to terminate this agreement immediately for your breach of contract;</p>	<p>7.4</p> <p>We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.</p>
<p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p>	<p>7.1.2</p> <p>to retain possession of the <i>Lot</i>;</p>	<p>8</p> <p>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>8.1</p> <p>Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:</p>
<p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p>	<p>7.1.3</p> <p>to remove, and/or store the <i>Lot</i> at your expense;</p>	<p>8.1.1</p> <p>retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i>; and/or</p>
<p>4</p> <p>COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.</p>	<p>7.1.4</p> <p>to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p>	<p>8.1.2</p> <p>deliver the <i>Lot</i> to a person other than you; and/or</p>
<p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i>.</p>	<p>7.1.5</p> <p>to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited</p>	<p>8.1.3</p> <p>commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p>
<p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i>.</p>		
<p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our</p>		

8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:				
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>sale</i> to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.8	In this agreement "including" means "including, without limitation".
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or <i>damage</i> is caused by or claimed in respect of any negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.4	In any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any <i>loss</i> or <i>damage</i> alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .			11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or			12	GOVERNING LAW
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.			12.1	Law
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .	10.5	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. <i>Bonhams</i> has a disputes procedure in place.
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1)(b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>Tax</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .		You may wish to protect yourself against loss by obtaining insurance.	12.2	Language
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	11	MISCELLANEOUS		DATA PROTECTION - USE OF YOUR INFORMATION
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .	11.1	You may not assign either the benefit or burden of this agreement.		As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.
10	OUR LIABILITY	11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary).
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription				

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

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

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

APPENDIX 3

DEFINITIONS and GLOSSARY

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

LIST OF DEFINITIONS

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

"Auctioneer" the representative of Bonhams conducting the Sale.

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

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

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

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

"Business" includes any trade, business and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

levies or other assessments.

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

"Section 14 Implied undertaking as to title etc.

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

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

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

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

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

任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計

拍賣品的合約說明

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

成交價估計

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

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

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

賣家對閣下的責任

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

邦翰斯 對閣下的責任

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

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

閣下不應假定已經進行該等查驗、調查或測試。

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

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

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

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

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

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

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

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

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

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

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

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的任何錯誤而負責。

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

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

5. 競投

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

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

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

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

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

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

以郵遞或傳真方式競投

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

網上競投

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

透過代理人競投

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

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

6. 買家與賣家及買家與邦翰斯的合約

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

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

7. 買家費用及買家須支付的其他收費

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

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首2,000,000港元的25%
成交價2,000,001 - 30,000,000港元或以上部分的20%
成交價30,000,001港元或以上部分的12.5%

8. 稅項

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

9. 付款

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

邦翰斯首選的付款方式是通過銀行匯款：

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

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

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

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

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

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

由香港銀行發出的扣賬卡（易辦事）：以此等卡支付將不會收取附加費。

中國銀聯（CUP）借記卡：以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK\$200,000。如所購得的拍賣品總值超過HK\$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK\$50,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

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

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口/貿易限制

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

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

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

13. 瀕危野生動植物種國際貿易公約（「CITES」）

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

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

14. 賣家及/或邦翰斯的責任

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

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

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

15. 損壞及修復

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

16. 書籍

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

17. 鐘錶

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

18. 珠寶

寶石

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

估計重量

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

署名

1. 鑽石胸針，由韋青斯基製造

當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由韋青斯基署名

邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由韋青斯基裝嵌

邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

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

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意

見這乃是該藝術家的作品；

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

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

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

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

「巴薩諾風格」：我們認為這是該藝術家風格的，並且屬較後期的作品；

「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；

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

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

20. 瓷器及玻璃

損毀及修復

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

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

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

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

酒塞與缺量

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

15 年以下一瓶頸內或少於 4 厘米

15-30 年一瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

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

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB 一 酒莊瓶裝
DB 一 葡萄園瓶裝
EstB 一 莊園瓶裝
BB 一 波爾多瓶裝
BE 一 比利時瓶裝
FB 一 法國瓶裝
GB 一 德國瓶裝
OB 一 奧波爾圖瓶裝
UK 一 英國瓶裝
owc 一 原裝木箱
iwc 一 獨立木箱
oc 一 原裝紙板箱

符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動物種國際貿易公約規限，請參閱第 13 條。
- 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。
- ▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。
- Ⓞ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

22. 語言

本競投人通告以中英文刊載。如就詮釋本競投人通告有任何爭議，以英文條款為本。

保障資料 - 閣下資料的用途

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

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

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

附錄一

銷售合約

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

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

<p>1 合約</p> <p>1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。</p> <p>1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。</p> <p>1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。</p> <p>1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。</p> <p>2 賣家的承諾</p> <p>2.1 賣家向閣下承諾：</p> <p>2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；</p> <p>2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。</p> <p>2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。</p> <p>2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；</p> <p>2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。</p> <p>3 拍賣品的說明</p> <p>3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。</p> <p>3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。</p> <p>4 對用途的合適程度及令人滿意的品質</p> <p>4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。</p> <p>4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。</p>	<p>5 風險、產權及所有權</p> <p>5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。</p> <p>5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。</p> <p>6 付款</p> <p>6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。</p> <p>6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。</p> <p>7 領取拍賣品</p> <p>7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。</p> <p>7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/或邦瀚斯的所有其他款項為止。</p> <p>7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/或控制或由儲存承辦商保管的拍賣品，並將其移走。</p> <p>7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。</p> <p>7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用、開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。</p> <p>8 未有支付拍賣品的款項</p> <p>8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：</p> <p>8.1.1 因閣下違反合約而即時終止銷售合約；</p> <p>8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；</p> <p>8.1.3 保留拍賣品的管有權；</p> <p>8.1.4 遷移及儲存拍賣品，費用由閣下承擔；</p> <p>8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；</p>	<p>8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；</p> <p>8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非賣家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；</p> <p>8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；</p> <p>8.1.9 保留由賣家及/或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及</p> <p>8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。</p> <p>8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。</p> <p>8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。</p> <p>9 賣家的責任</p> <p>9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。</p> <p>9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。</p> <p>9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。</p> <p>9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還索索或其他而產生或就此而申索；</p>
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9.5	在任何情況下，倘若賣家就拍賣品，或任何其他就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	規管法律	個工作日下午四時三十分向本公司支付：
		11.1	法律	3.1.1 拍賣品的買價；
			本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。	3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及
		11.2.	語言	3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。
9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	附錄二	買家協議	3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。
			重要事項： 此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以在目錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地上以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。	3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10	一般事項	1	合約	3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。	1.1	此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。	3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/或產生的利息，利益歸本公司，直至將款項付予賣家時止。
10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在此情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	4 領取拍賣品
10.5	倘若銷售合約的任何條款或任何條款任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。	1.5	本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任：	4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分之前。
10.7	銷售合約內所用標語僅為方便參考而設，概不影響合約的詮釋。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
10.8	銷售合約內「包括」一詞指「包括，但不限於」。	1.5.3	本公司會按照第9段所載條款提供擔保。	4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。	1.6	不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。	4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。
10.10	凡提述第某段，即指銷售合約內該編號的段落。	2	履行銷售合約	4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。
10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。	3	付款
10.12	銷售合約凡賦予賣家豁免、及/或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後繼公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	3.1	除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二	

4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	售的貨品)而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	以識別該拍賣品。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。	9.3 於下述情況下，第9段不適用於廢品：
5	拍賣品儲存	7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數賠償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或
本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦翰斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.3 倘閣下僅支付部份應予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應予本公司的任何其他款項。	9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。	9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非廢品而必需進行的程序及測試。
6	對拍賣品的責任	7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.5 倘本公司信納拍賣品為廢品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
6.1	待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	8 其他人士就拍賣品的申索	9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：	9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
7	未能付款或提取拍賣品及部份付款	8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或	9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
7.1	倘若應予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可代賣家行使的任何權利下），而無須另行通知閣下：	8.1.2 向閣下以外的其他人士交付拍賣品；及/或	10 本公司的責任
7.1.1	因閣下違反合約而即時終止本協議；	8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或	10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦翰斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交估價計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。
7.1.2	保留拍賣品的管有權；	8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。	10.2 當拍賣品由閣下承擔風險時及/或當拍賣品已成為閣下的財產並由本公司保管及/或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責：
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	8.2 第8.1段所述的酌情權：	10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，或任何損壞乃由於拍賣品受蟲蛀所導致；或
7.1.4	就閣下所欠的任何款項（包括買價）及/或違約的損害賠償，向閣下採取法律程序；	8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何判決、命令或判決而終止，於該管有權終止後隨時行使；及	10.2.2 大氣壓力改變；
7.1.5	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；	8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。	本公司亦不就以下負責：
7.1.6	取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；	9 廢品	10.2.3 弦樂器的損壞；或
7.1.7	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；	9.1 本公司根據本第9段的條款就任何廢品承擔個人責任。	10.2.4 金箔畫架、石膏畫架或畫架玻璃的的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
7.1.8	保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；	9.2 第9段僅於以下情況適用：	10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。
7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應予本公司的任何款項；	9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	10.4 在任何情況下，倘若本公司就拍賣品，或任
7.1.10	在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出	9.2.2 閣下於知悉拍賣品為或可能為廢品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為廢品；及	
		9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	

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

閣下宜購買保險以保障閣下的損失。

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

11 一般事項

11.1 閣下不得轉讓本協議的利益或須承擔的責任。

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

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

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

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

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

11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。

11.8 本協議內「包括」一詞指「包括，但不限於」。

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

11.10 凡提及第某段，即指本協議內該編號的段落。

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

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

12 規管法律

12.1 法律

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

12.2 語言

本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

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

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

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

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

附錄三

釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「**額外費用**」按照競投人通告計算的費用，以彌補邦翰斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「**拍賣人**」主持拍賣會的邦翰斯代表。

「**競投人**」已填妥競投表格的人士。

「**競投表格**」本公司的競投人登記表格、缺席者及電話競投表格。

「**邦翰斯**」邦翰斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦翰斯亦稱為我們。

「**書籍**」於專門書籍拍賣會提供以作銷售的印刷書籍。

「**業務**」包括任何行業、業務及專業。

「**買家**」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「**買家協議**」邦翰斯與買家訂立的合約（見圖錄內附錄二）。

「**買家費用**」以成交價按競投人通告訂明的費率計算的款項。

「**圖錄**」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「**佣金**」賣家應付予邦翰斯的佣金，按照合約表格訂明的費率計算。

「**狀況報告**」由邦翰斯代表賣家向競投人或潛在競

投人提供有關拍賣品狀況的報告。

「**寄售費**」賣家應付予邦翰斯的費用，按照業務規則訂明的費率計算。

「**合約表格**」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦翰斯提供以作銷售的拍賣品清單。

「**銷售合約**」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「**合約說明**」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「**說明**」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「**資料**」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「**成交價估計**」本公司對成交價可能範圍的意見的陳述。

「**開支**」邦翰斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自負責買家的遷移收費或領取費用，加稅項。

「**贗品**」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該贗品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆畫）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保證**」在任何贗品上邦翰斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內訂立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保證**」指業務規則第8.2.1段所述的保證。

「**遺失或損壞保證費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦翰斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「**汽車圖錄費**」作為邦翰斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦翰斯的費用。

「**New Bond Street**」指邦翰斯位於101 New Bond Street, London W1S 1SR的拍賣場。

「**名義收費**」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「**名義費用**」賣家應付予邦翰斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「**名義價格**」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「**競投人通告**」刊印於本公司圖錄前部的通告。

「**買價**」成交價與成交價的稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「**拍賣會**」由邦翰斯提供以作銷售拍賣品的拍賣會。

「**出售所得款項**」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「**賣家**」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦翰斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵

票。

「**標準查驗**」由並非專家的邦翰斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「**儲存承辦商**」於圖錄指明的公司。

「**稅項**」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「**恐怖主義**」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「**信託帳戶**」邦翰斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦翰斯正常銀行帳戶有所區別及獨立的帳戶。

「**網站**」網址為www.bonhams.com的邦翰斯網站。

「**撤銷通知**」賣家向邦翰斯發出的書面通知，以撤銷由邦翰斯出售拍賣品的指示。

「**不設底價**」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「**藝術家轉售權**」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「**受託保管人**」：貨品所交託的人士。

「**彌償保證**」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有一

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

(2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

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E-mail (in capitals)										
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.										
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>								
Please note that all telephone calls are recorded.		Please tick if you have registered with us before <input type="checkbox"/>								

Important

When registering, the Bidder accepts personal liability for his/her purchase payment, unless it has been previously agreed in writing with Bonhams, that a Bidder is acting as an agent for a third party. Any person placing a bid as agent on behalf of another (whether or not he has disclosed this fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. By signing this form you agree to be bound by the Notice to Bidders printed in this Catalogue. You also authorise Bonhams to pursue a financial reference from your bank. Finally, Bonhams may request that you provide proof of identity and permanent address for verification and client administration purposes.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, 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) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com
 Bonhams (Hong Kong) Limited, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

登記及競投表格

邦瀚斯

(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法



號牌 (僅供本公司填寫)

Bonhams

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。我們可能會提供您的個人資料給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資料透露給公司以外人員，但可能會不定時向您提供您可能有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：

電郵 郵寄

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題: Fine Chinese Ceramics and Works of Art The Angela Chua Collection The Durwin Tang Collection	拍賣會日期: 27 November 2018
拍賣會編號: 24780 25477 25490	拍賣會場地: 香港 Hong Kong

如閣下未能親身出席拍賣會，請最遲於拍賣會前24小時提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。

一般競投價遞增幅度 (港元) :

\$10,000 - 20,000.....按 1,000s	\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....按 50,000s
\$50,000 - 100,000.....按 5,000s	\$1,000,000 - 2,000,000.....按 100,000s
\$100,000 - 200,000.....按 10,000s	\$2,000,000以上.....由拍賣官酌情決定

拍賣官可隨時酌情決定把任何競投價拆細。

客戶編號	稱銜
名	姓
公司名稱 (如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	傳真
競投電話號碼 (包括電話國家區號)	
電郵 (大楷)	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 <input type="checkbox"/>	本人登記為交易客戶 <input type="checkbox"/>
請注意所有電話對話將被錄音 <input type="checkbox"/>	
以往曾於本公司登記 <input type="checkbox"/>	

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。

簽字:

日期:

* 應急競投價: 表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價 (不包括買家費用) 代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

香港金鐘道88號太古廣場一期2001室客戶服務部 電話: +852 2918 4321 傳真: +852 2918 4320, info.hk@bonhams.com
香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited. 公司編號1426522







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AUCTIONEERS SINCE 1793