

Bonhams



Fine Chinese Ceramics and Works of Art

Hong Kong | 28 May 2019







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Fine Chinese Ceramics and Works of Art

Hong Kong | Tuesday 28 May 2019 at 3.30pm
香港 | 2019年05月28日，下午三時半

Lots 101 - 184

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Front cover: Lot 146
Back cover: Lots 148 (detail)

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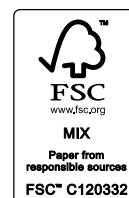
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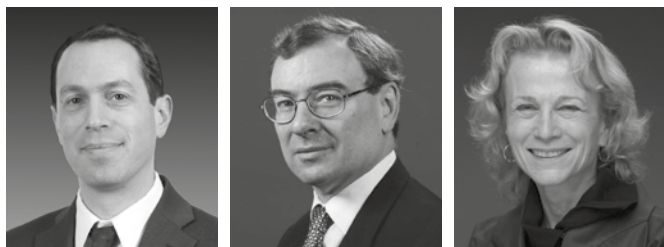
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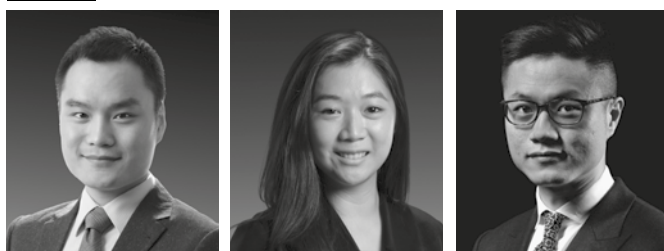


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AN ARCHAIC CALCIFIED JADE FISH PENDANT

Shang Dynasty or later

The arched fish carved with a flattened head, pointed nose and round eyes, the body finely carved with incisions depicting its scales and fins, five holes pierced through head and fins, the stone of a pale brown tone with traces of cinnabar, box.

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

HK\$60,000 - 80,000

US\$7,700 - 10,000

商或更晚 魚形佩

Compare with an archaic jade fish pendant, Shang Dynasty, in the Palace Museum collection, Beijing, which is illustrated in *Compendium of Collections in the Palace Museum: Jade 2 Xia, Shang and Zhou Dynasties*, Beijing, 2011, p.199, no.227.

青玉質，滿覆褐色沁，佩身扁平，邊緣薄削，魚形，翹嘴，分尾，陰刻鱗鱗，正反紋飾同，共五圓穿。

可參考北京故宮藏一件商代魚形佩，雕刻較簡單，然形制頗似，見《故宮博物院藏品大系玉器篇2》，北京，2011年，頁199，編號227。

102

A LARGE ARCHAIC BLACK JADE BLADE, ZHANG

Neolithic, probably Longshan Culture

The thickly cut blade with a slightly waisted outline tapering from two short projecting flanges, *lan* toward the carved end, the hilt with a drilled hole, the opaque-brownish stone smoothly polished with some black inclusions, box.

32.9cm (13in) long. (2).

HK\$100,000 - 120,000

US\$13,000 - 15,000

新石器時代 或龍山文化 黑褐色玉璋

Compare with two archaic jade blades, *zhang*, Longshan Culture, in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Jade 1 Neolithic Age*, Beijing, 2011, pp.174-175, nos.164 and 167.

黑褐色玉，光素無紋，打磨細膩，手感柔潤，璋首一面呈斜坡，口呈月牙形，闌外凸，柄略微內收，柄端不規則，近闌處穿孔，穿上大小。

璋為禮器，器型源自戈、鉞、鏃等實用器。玉璋在中原各地區皆有所見，可知當時使用之廣泛。此件玉璋可與北京故宮所藏兩件龍山文化玉璋比較之，見《故宮博物院藏品大系玉器篇1》，北京，2011年，頁174及175，編號164及167。



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103

A LARGE ARCHAIC GREEN JADE BLADE, GUI

Late Shang Dynasty

The thickly cut long blade of a rectangular form, carved with a diagonal rounded edge and decorated to one side with straight grooves and ridges, the other side undecorated, with a drilled hole to one end, the stone of a yellowish-green tone with opaque straw-toned and dark grey inclusions, box.

29cm (11 1/2in) long. (2).

HK\$100,000 - 120,000

US\$13,000 - 15,000

商晚期 青玉槽紋圭

Compare with an archaic jade blade unearthed from Fuhao's tomb, late Shang dynasty, which is illustrated by Gu Fang in *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.106.

青玉質，黃褐色沁，器呈扁長方形，單面刃，身略收以致刃寬端窄，端扁平，其上一穿，孔上大下小，厚身，轉交圓潤，圭身一面陷地打磨出五條凸起槽紋，中間三條頭頂圭刃，邊上兩條向兩側分開，槽紋和穿孔琢以三組陰刻線紋，三兩相間，共八條，背面光素。

此種形制與《古玉圖考》著錄的「琬圭」頗似，安陽婦好墓曾出土一件類似的槽紋玉圭可供參考，見古方著，《中國古玉器圖典》，北京，2007年，頁106。



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A RARE ARCHAIC MOTTLED-GREEN JADE VESSEL, CONG

Neolithic, Liangzhu Culture

The thick-walled *cong* carved in a square form, the sides carved with a stylised mask at each of the four corners, each mask formed of two long bars above a shorter bar representing the hair and nose, flanked by two incised rounded eyes, the stone with a glossy greyish-green tone with some dark green inclusions, box.

8.5cm (3 3/8in) wide. (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

新石器時代 良渚文化 神人獸面紋玉琮

Provenance:

P.C. Lu and Sons Ltd., Hong Kong, prior to the 1980s

來源：

香港魯氏父子有限公司，早於1980年代



Image courtesy of the Nanjing Museum
南京博物院藏

The present *cong* displays the distinctive characteristic of Liangzhu culture *cong* vessels, with a square outer section around a circular inner part and decorated with stylised masks neatly arranged on each of the four corners.

One interpretation of the function of *cong* is that it symbolised the earth. Although the precise meaning and use of the *cong* is not entirely clear, it was found in extensive numbers in Liangzhu tombs and is believed to be of great significance.

Compare with two archaic jade vessels, *cong*, unearthed in Zhejiang, Liangzhu Culture, which are illustrated by Gu Fang in *The Complete Collection of Jades Unearthed in China: Zhejiang*, Beijing, 2005, pp.105-106; see another similar example excavated in Luzhuang, Zhejiang Province, now in the Nanjing Museum, illustrated in *liangzhu wenhua yuqi*, Hong Kong, 1989, no.38. Compare also with a related archaic jade vessels, *cong*, with two sections, which was sold by Bonhams Hong Kong, 29 May 2018, lot 4.

琮內圓中空而外方，柱形，單節，四面，每面頂部兩條平行陰刻線紋，以稜角為中軸對稱淺刻一對圓目，稜線正中部分略微打磨凹陷之，其下亦陷地浮雕方鼻，方鼻之上淺劃鼻孔，由此組成抽象人面。整器製作規整，雕琢精緻，拋光細膩，沁色豐富，頗為難得。

玉琮為良渚文化最具代表的器型，在主要的良渚墓葬總皆有出土，可見其在良渚文化中的地位。雖然其具體用途尚未有一致結論，從其葬式來看，應有別於一般的裝飾器物，或許具有某種宗教用途，更有可能屬於一種禮器。

單節良渚文化的玉琮頗有制式可循，一般以兩條平行陷地陰刻的細密帶飾代表頭髮，陰刻雙眼，鼻樑陷地打磨，鼻孔起地，陰線劃之。可比較兩件出土於浙江的良渚文化玉琮，制式裝飾和本件玉琮幾乎一樣，見古方編，《中國出土玉器全集8-浙江卷》，北京，2005年，頁105及106。另見江蘇省阜寧縣陸莊出土一件和綠色良渚玉琮，現藏南京博物院，著錄於《良渚文化玉器》，香港，1989年，編號38。香港邦瀚斯售出一件良渚雙節玉琮亦資參考，2018年5月29日，拍品編號4。





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A RARE WHITE AND RUSSET JADE 'PHOENIX' PENDANT

Western Han Dynasty

Boldly carved in openwork with a sinuous *chi* dragon and phoenix surrounding the *she*, the 'archer's thumb ring', with further incised details, the stone of a white tone with some dark brown inclusions to the edges, box.

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

HK\$150,000 - 180,000

US\$19,000 - 23,000

西漢 白玉螭鳳紋韞形佩

Compare with a similar jade 'phoenix' pendant, Eastern Han Dynasty, in the Palace Museum collection, illustrated in *Compendium of Collections in the Palace Museum: Jade 4 Han, Wei, Jin, Southern and Northern Dynasties*, Beijing, 2011, p.204, no.259.

白玉質，局部受鐵沁，整器以鏤雕、陰刻手法琢磨螭和鳳紋匍匐於雞心兩側，眉眼、羽髮細部以陰線淺刻，線條延伸至佩身，正反皆然。雞心穿孔原形，正面突出，邊緣銳利，背面略凹，打磨圓潤。

韞本為實用器，乃古代射箭時戴在拇指作扣弦用。漢代開始成為裝飾品，又稱雞心佩、心形佩。可參考一件北京故宮藏東漢螭鳳紋韞形佩，見《故宮博物院藏品大系玉器篇4》，北京，2011年，頁204，編號259。

A VERY FINE JADE PIG CARVING

Han Dynasty

The finely polished stone carved in the form of a recumbent pig with a flat snout and pointed ears, the body carved with deep slanting grooves delineating the front and rear legs, the stone of yellowish-green tone with highlights ranging from dark brown to pale green. 11.2cm (4 1/2in) long.

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

漢 玉豬握

Provenance:

The Idemitsu Collection, Tokyo
 Roger Keverne Ltd., London
 An English private collection

Published and Illustrated:

Ancient Chinese Arts in the Idemitsu Collection, Tokyo, 1989, no.171
 Roger Keverne Ltd., *Fine and Rare Chinese Works of Art and Ceramics. Summer Exhibition*, 2004, no.70

來源：

東京出光美術館舊藏
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出版及著錄：

《中国の工芸：出光美術館藏品図録》，東京，1989年，編號171
 Roger Keverne有限公司，《Fine and Rare Chinese Works of Art and Ceramics. Summer Exhibition》，2004年，編號70

A number of jade pig carvings in pairs were unearthed in tombs dated to the Han dynasty. Compare with two pairs excavated in Jiangsu Province, Western Han dynasty, which are illustrated by Gu Fang in *The Complete Collection of Jades Unearthed in China: Jiangsu and Shanghai*, Beijing, 2005, pp.140-141; compare also with two other similar jade pigs, Eastern Han dynasty, unearthed in Shannxi Province, *ibid.*, vol.14, pp.168-169; a third pair of similar jade pigs, Han dynasty, were sold at Bonhams Hong Kong, 5 April 2016, lot 31.

青玉質，褐色沁，玉握長條，斜刀陰刻成豬形，尾部小穿，用刀簡略快意，俗稱「漢八刀」。

手中握物的葬俗最晚始於新石器時代，到了商周，玉握開始逐漸取代牙質握，漢代豬稱為財富的象徵，由此出現了玉豬握，且玉又比其他材質高級。尾部小穿用於穿線將玉豬固定在死者手中，防止脫落。

漢代墓葬出土玉豬甚夥，可比較兩對出土於江蘇的西漢玉豬，見古方編，《中國出土玉器全集7·江蘇上海卷》，北京，2005年，頁140及141；另外有兩對東漢玉豬出土於陝西亦可比較之，見古方編，《中國出土玉器全集14·陝西卷》，北京，2005年，頁168及169。還可比較思源堂舊藏一對漢代玉豬握，2016年4月5日售於香港邦瀚斯，拍品編號31。



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AN EXCEPTIONALLY RARE WHITE JADE MYTHICAL BIRD CARVING

Han Dynasty

Skilfully carved in the form of a single-horned bird, probably a *jiu*, with a short incurved beak, the head turned back feeding its young carved in high relief on its back, with two further chicks carved near its right wing and tail, its plumage marked with fine incisions and its claws neatly tucked beneath, the stone of white translucent tone with yellow veins to the young bird's beak.

5.5cm (2 1/6in) long.

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

US\$320,000 - 450,000

漢 白玉雕神鳥

The present lot is an exceptional example of an early jade carving representing the pinnacle of Han dynasty jade craftsmanship. This superbly carved bird is remarkable in two aspects: the dynamic design of the bird feeding and carrying its young combined with the attention to naturalistic details in the rendering of the bird.

The single-horned mythical bird which can be identified as a *jiu* or turtledove, is more typically represented in the carvings of staff finials from the Mid-Western Han to the Eastern Han period; for two examples in the National Palace Museum, Taipei, see *Art in Quest of Heaven and Truth: Chinese Jades through the Ages*, Taipei, 2012, pp.38 and 75, nos.3-3-36 and 5-4-7. The author further notes that often in the carving of jade animals, the artisans used tiny solid *ting* drills to make small and round cavities along the curves, enhancing overall stronger visual effects to the jade carving. These features can also be seen on the present lot, such as the tiny round marks along the neck. A further example of a jade turtledove staff finial is illustrated by T.Shu-ping in *One Hundred Jades from the Lantien Shanfang Collection*, Taipei, 1995, p.266, pl.90.

In Chinese legend, Liu Bang (cica 256-195BC), emperor Gaozu of the Han dynasty, was once assisted by a divine turtledove to escape from his arch-rival Xiang Yu (232–202BC), and became a symbol of benevolent rule and heavenly protection. Staffs or swords with jade mythical bird finials were also recorded in Han dynasty literature as special gifts given to the elders of the aristocracy to manifest benevolent and imperial protection. See a white jade sword pommel in the form of a mythical eagle, Western Han dynasty, excavated from a tomb at Longgangsi, Shaanxi Province, illustrated by F.Gu, *The Complete Collection of Jades Unearthed in China, vol.14, Shaanxi*, Beijing, 2005, p.149.

It is much rarer to find jade mythical birds carved in the round as the present lot. See a related white jade mythical bird, Western Han dynasty, excavated from the tomb of the emperor Yuan of Han in Xianyang, Shaanxi Province, illustrated in *ibid.*, p.160; see also a jade mythical eagle, Han dynasty, in the National Palace Museum, Taipei, illustrated in *ibid.*, p.75, no.5-4-8; a further jade turtledove, Han dynasty, but of a smaller head to body proportion, is illustrated in the *Compendium of Collections in the Palace Museum: Jade 4 Han, Wei, Jin, Southern and Northern Dynasties*, Beijing, 2011, p.182, no.238.

The present lot is also remarkable for its naturalistic representation of the adult bird carrying its chicks. See, however, a related example of a turquoise carving of a bird feeding its young, Eastern Han dynasty, which was excavated in 1970 in the M1 of Shangshan in Xuzhou, Jiangsu province, now in the Nanjing Museum.





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

白玉質，瑩白脂潤，圓雕瑞鳥負雛，鳥尖喙，粗眉，圓目，貓耳，獨角貼於腦後，雙翼微展，背負三雛，一雛與大鳥兩喙相接，旁邊一雛回首，一雛靠尾部，尾羽五根，略微散開，底部淺浮雕腿爪，爪粗壯有力。飾件細部琢磨精細，皆以細薄砣刀陰刻而成，眉毛細密，背羽舒朗，肩翎如鱗，翅羽銳利，尾羽圓潤，腿毛腳趾亦纖毫不爽。

此鳥或為鳩。漢代鳩鷹不分，因時轉換，東漢《大戴禮記》：「鷹則為鳩。鷹也者，其殺之時也。鳩也者，非其殺之時也。」《禮記》亦有「鳩化為鷹，然後設罽羅。」漢代崇拜鳩大概還是因為「鳩者，不噎之鳥」（《後漢書·禮儀中》）。漢代年七十以上者由官方授予玉杖，杖首便是鳩鳥，俗稱鳩杖，所謂「鳩杖扶老，衣食百口。增添壽考，凶惡不起」（漢代《焦氏易林·萃之》）。由此可見，鳩在漢代有長壽的吉祥寓意。參看台北故宮博物院藏兩件漢代白玉神鳩杖首，其冠羽、玉質和雙翼可特別比較之，見《敬天格物院藏玉器精華展》，台北，2012年，頁38及75，圖版3-3-36及5-4-7。藍田山房藏一件玉鳩杖首亦頗似，見鄧淑蘋著，《藍田山房藏於百選》，台北，1995年，頁266，圖版90。

當然，鳩不單只作杖首，劍柄亦有飾之，如陝西龍崗寺漢墓出土一件西漢鷹形玉劍飾，因為鷹鳩同類，鷹主殺，故作劍飾，其形象、玉質和刀工便和本件拍品頗似，特別是頭部，見古方編，《中國出土玉器全集14·陝西卷》，北京，2005年，頁149。

獨立圓雕的漢代玉鳩相對少見，咸陽漢元帝渭陵出土數件白玉雕動物飾件，其中一件玉鷹亦可參考之，其雙翼及尾部散開之貌，乃至玉質、少量黃璞皆類本件拍品，見前書，頁160。另見台北故宮博物院藏一件漢代玉神鷹，其整體造型與此件類似，見前書，頁75，圖版5-4-8；北京故宮博物院藏一件漢代玉臥鳩，但頭部比例略小，見《故宮博物院藏品大系玉器編4：漢魏晉南北朝》，北京，2011年，編號238。

玉雕鳥形飾件中尚未見到背負三雛的例子，唯有1970年江蘇省徐州市上山一號漢墓出土一件東漢綠松石雕子母鴿，其母鴿餵食小鴿之形象與本拍品類似，現藏南京博物院，可資參考。思源堂舊藏一件西漢青玉雕臥鳩可比較之，2016年4月5日，拍品編號29。





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A LARGE CALCIFIED JADE SCABBARD CHAPE

Western Han Dynasty

Of lenticular section, the chape carved on both sides with angular scrolls incorporating T-scrolls, the bigger flat end remains undecorated, whilst the smaller side drilled with a central hole flanked by two bullnose perforations for attachment to the bottom of a scabbard, the stone of a green tone with some ivory-white calcified inclusions. 8cm (3in) wide.

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

西漢 青玉沁色丁字紋劍珌

Provenance:

Roger Keverne Ltd., London
An English private collection

Published and Illustrated:

Roger Keverne Ltd., *Fine and Rare Chinese Works of Art and Ceramics. Summer Exhibition*, London, 2003, no.81

來源：

倫敦Roger Keverne有限公司
英國私人收藏

出版及著錄：

Roger Keverne有限公司, 《Fine and Rare Chinese Works of Art and Ceramics. Summer Exhibition》, 倫敦, 2003年, 編號81

For similar examples of jade chapes, see N.Palmgren, *Selected Chinese Antiquities from the Collection of Gustav Adolf Crown Prince of Sweden*, Stockholm, 1948, fig.5, pl.53; and A.Salmony, *Archaic Chinese Jades from the Edward and Louise B. Sonneschein Collection*, Chicago, 1952, fig.2, pl.XCI. For similarly decorated chapes, see P.Y.K.Lam, ed., *Jades from the Tomb of the King of Nanyue*, Guangzhou, 1991, no.226; an example in the British Museum, London, illustrated in J.Rawson and J.Ayers, *Chinese Jade Throughout the Ages*, London, 1975, no.160; and *Great National Treasures of China: Special Exhibition in Kaohsiung City Loaned by the National Palace Museum's Seventieth Anniversary*, Kaohsiung City, 1994, p.69, no.28.

青玉質，局部雞骨沁，頂部鑽三孔表面鏤地浮雕丁字雲紋。

可參考數件相似玉劍珌：一件著錄於N.Palmgren著, 《Selected Chinese Antiquities from the Collection of Gustav Adolf Crown Prince of Sweden》, 斯德哥爾摩, 1948年, 圖5, 圖版5; 以及另一件著錄於A.Salmony著, 《Archaic Chinese Jades from the Edward and Louise B. Sonneschein Collection》, 芝加哥, 1952年, 圖2, 圖版XCI。相似的紋飾可參考一件著錄於林業強編, 《南越王墓玉器》, 廣州, 1991年, 編號226; 另一件藏於大英博物館, 著錄於J.Rawson及J.Ayers著, 《Chinese Jade Throughout the Ages》, 倫敦, 1975年, 編號160; 以及高雄曾展出一件, 見《國之重寶特展圖錄: 國立故宮博物院預祝建院七十週年高雄市特展紀盛》, 高雄, 1994年, 頁69, 編號28。

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A RARE ARCHAIC GREEN JADE 'MASK' BEAD

Late Shang/Early Western Zhou Dynasty

Thickly walled with a central channel, the sides with two *taotie* masks formed by a large nose underneath two slanted eyes and a pair of horns flanking a rectangular crest carved with grooved chevron design forming a hat, with two narrow grooves carved across the base forming claws, the stone of yellowish-green tone with some dark wears to grooves.

3.2cm (1 1/4in) high.

HK\$40,000 - 50,000

US\$5,100 - 6,400

商晚期/西周早期 獸面紋玉琮

Compare with a related archaic jade 'mask' bead in the Palace Museum, Beijing, late Shang dynasty, illustrated in Yang Boda, *Zhongguo yuqi quanji* (Compendium of Chinese Jade), vol.1, Shijiazhuang, 2005, p.185, no.191.

白玉偏青，管狀，前後淺浮雕兩組獸面，獸面上下分兩部分，上部似寶冠，正中刻羽狀陰紋，對稱兩側刻扇狀紋飾，下半部分雕獸眼，翻鼻。北京故宮藏一件商代晚期獸形玉琮可作參考，見楊伯達著，《中國玉器全集（上）》，石家莊，2005年，頁185，編號191。



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110

A SMALL ARCHAIC YELLOWISH-GREEN JADE 'TIGER' PENDANT

Shang Dynasty

The recumbent tiger with a slightly undulating back carved with its tail curled upwards and its legs tucked under the body, detailed with incised square eyes, diagonal ears and veins, with two holes drilled at the coiled tail and open jaws, the stone of a yellowish-green tone with ivory-white and brown inclusions, box.

3.8cm (1 1/2in) long. (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

商 玉虎佩

Compare with four jade 'tiger' pendants, Shang dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 2 Xia, Shang and Zhou Dynasties*, Beijing, 2011, pp.152-153, nos.152-154.

青玉質，略帶雞骨沁，俯首，翹尾，陰刻眉眼虎斑，用刀疏簡，形制小巧。嘴部和前腿，以及卷尾處成兩小穿。北京故宮藏有多件頗類似之商代玉虎，見《故宮博物院藏品大系玉器篇2》，北京，2011年，頁152及153，編號152至154。



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111

AN ARCHAIC PALE GREEN JADE CIRCULAR PENDANT, YUAN

Western Zhou Dynasty

Carved on both sides with dragons, the contours detailed with double line grooves, the stone of olive-green tone with traces of cinnabar.

9.5cm (3 3/4in) diam.

HK\$150,000 - 200,000

US\$19,000 - 26,000

西周 玉雕龍紋瑗

Compare with a similar pale green jade circular pendant, Western Zhou dynasty, unearthed in Fufeng, Shannxi Province, illustrated in Gu Fang, *The Complete Collection of Jades Unearthed in China: Shaanxi*, Beijing, 2005, p.38.

青玉質，色略透黃，瑗身陰刻抽象龍紋，首尾相連，正反皆然。

本瑗刻工舒朗傳神，玉料打磨精當。此器孔徑約和玉身寬度，正合《爾雅·釋器》：「好倍肉謂之瑗」所記。好即孔，肉即玉。可參考一件陝西扶風出土的一件西周玉瑗，形制、尺寸與紋樣皆與本件相似，見古方編，《中國出土玉器全集14·陝西卷》，北京，2005年，頁38。

A CARNELIAN AGATE CARVING OF A RECUMBENT LION

Ming Dynasty or earlier

The beast carved with its legs tucked underneath the body and its tail sweeping along its back leg, its ears flicked back and bulging eyes below a pair of thick eyebrows, above a *ruyi*-shaped nose, the stone of red and brown tone with some dark grey inclusions, box. 6.3cm (2 1/2in) wide. (2).

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

明或更早 瑪瑙雕臥獅鎮紙

Compare with a jade 'mythical beast' weight, Han dynasty, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p.41, no.10. Compare also with the carving style of a white jade 'lion' weight, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2011, p.254, no.260.

瑪瑙質，圓雕臥獅，獅方嘴，蒜頭鼻，粗眉，貓耳後伏，獅尾貼伏。

明代中期以來，文人雅士皆好古物，一時仿古有之，偽古有之。此獅用刀及形制頗有漢意，可比較一件安思遠舊藏之漢代玉雕瑞獸紙鎮，見屈志仁，《Chinese Jades from Han to Ch'ing》，紐約，1980年，頁41，編號10。觀本件刀工及線條，則近明代作品，如北京故宮藏一件明代白玉獅，和本件頗似，見《故宮博物院藏品大系玉器篇6》，北京，2011年，頁254，編號260。



113

A RARE ARCHAIC YELLOWISH-GREEN JADE 'HUMANOID FIGURE' PENDANT

Western Zhou Dynasty

Thickly walled with a central channel, the standing figure with a round face flanked by two ears, the thick eyebrows incised above a pair of diagonal eyes and a smiling mouth, rendering a peaceful expression, the hands held below the chest with further incised bird-shaped designs, carved with two grooves with double-line incisions representing layers of clothes, the back carved geometric scrolls with hairs and scrolls, the stone of yellowish-green tone with some reddish brown inclusions, box.

3.8cm (1 1/2in) long (2).

HK\$300,000 - 400,000

US\$38,000 - 51,000

西周 玉雕人面紋飾

Compare with an archaic jade pendant carved with a related face design, Shang dynasty, in the Shanghai Museum, illustrated by Yang Boda, *Zhongguo yuqi quanji: zhong*, Shijiazhuang, 2005, p.181, no.178. Compare also with an archaic jade figure unearthed in Shanxi Province, with a similar face, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.153. Two further related examples in British Museum, London are illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 2002, p.282, fig.1.

黃玉偏青，淡棕色沁，圓雕人面立像，尖臉，方目，大耳，鼻呈卷雲狀，耳兩側凸起似為髮飾，雙手垂拱，上刻鳥紋，裙帶以陰刻線條簡易為之，背面亦刻陰線，線條疏簡流暢。自頭頂至裙底穿孔。

圓雕人物形玉器始見於商代，至西周的玉雕人物，或裸體，或著衫。著衫者頭部往往戴冠，面部深沉端莊，雙手垂拱，上衣下裳，或為貴族人物裝扮，本件拍品即為此類。上海博物館藏一件商代人面紋玉飾可比較之，惟只有面像，見楊伯達著，《中國玉器全集（上）》，石家莊，2005年，頁181，編號178。另可比較一件陝西出土之西周玉人，面部與此類似，見古方著，《中國古玉器圖典》，北京，2007年，頁153。大英博物館藏有兩件西周青玉人像飾件亦資參考，見J.Rawson著，《Chinese Jade from the Neolithic to the Qing》，倫敦，2002年，頁282，圖1。



(two views)

The Property of a Gentleman 紳士藏品

114

A RARE DINGYAO MOULDED 'BUDDHIST LION' DISH

Song/Jin Dynasty

Finely potted rising from a recessed flat base to flaring sides, crisply moulded to the interior with a striding Buddhist lion in pursuit of a beribboned brocade ball amidst stylised scrolls, surrounded by a key-fret border, applied overall with an even creamy-white glaze with minor characteristic pooling to the exterior, the rim with a metal band. 13.5cm (5 3/8in) diam.

HK\$200,000 - 300,000

US\$26,000 - 38,000

宋/金 定窯印花獅子戲球洗

Provenance:

A distinguished English private collection

來源：

英國顯赫私人收藏

The present *Ding* dish is noteworthy for the crisp moulded decoration, successfully conveying the design of the playful Buddhist lion and beribboned brocade ball encircled by the key-fret border.

A related *Ding* saucer-dish decorated with a lions chasing after a brocade ball encircled by a key-fret border and dragons, Northern Song/ Jin dynasty, but of larger size, is illustrated by Tsai Meifen in *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, no.II-118; and another of the same design from the Sir Percival David Foundation, in the British Museum, London, is illustrated by M.Medley in *Illustrated Catalogue of Ting and Allied Wares*, London, 1980, p.21, no.51.

A very similar *Ding* moulded dish, dated Jin dynasty, was sold at Sotheby's Hong Kong, 5 April 2017, lot 3203.

芒口，包銅釦，口外侈，斜直腹，外壁下腹稍折，洗底內收成圈足，其身內外滿釉，洗內底模印回紋一周，其內印獅子戲球，繡球銅錢形，綵帶飄逸，獅子身形矯健，有跳脫奔騰之氣勢。

台北故宮藏一件北宋至金定窯印花獅子戲盤可資參考，惟體量稍大，然盤心紋樣和本件頗似，見蔡玫芬編，《定州花瓷·院藏定窯系白瓷特展》，台北，2014年，編號II-118。大維德基金會藏一件定窯印花戲獅碟亦可參考之，見M.Medley，《Illustrated Catalogue of Ting and Allied Wares》，倫敦，1980年，頁21，編號51。另可參考一件金代定窯印花碟，紋樣類似，2017年4月5日售於香港蘇富比，拍品編號3203。



Tilting the Ice Mallow Dish; Encouraging Each to Drink in the Spring Breeze¹

Qin Dashu

(Professor, School of Archaeology and Museology, Peking University)

In the Spring of 2019, Bonhams Hong Kong will auction a Northern Song dynasty white glazed foliate rim lobed dish. It is 20cm in diameter; the foot ring is 13.5cm in diameter; and it is 3.4cm high. It is potted with twelve rounded, petal-like lobes. The space between the lobes are hand carved, but not very deeply, making the body appear relatively shallow. The sides of the shallow body are press moulded with twelve lobe divisions, perfectly matching the foliate rim, while the sides are slanted and slightly curved. The base is circular and flat but slightly concave, with no trace of spur marks or supports during firing. The foliate form, with gently curving lobes are the key element in the piece's refinement, fully attaining a soft and graceful air.

The colour of the body is a fine white, representative of the best work produced at the *Ding* kilns. The white glaze is smooth, luminous, and pure like jade while pooling in some parts slightly around the mouth rim, outer body and foot. In these pooled areas where the glaze is slightly thicker, the glaze appears almost a pale and faint cyan. This gives the white glazed vessel slight undulating tones of greenish-blue. The colour of this glaze highlights two things. Firstly, wood was the main fuel for the kilns, forming a weak reduction atmosphere in the kiln, so the glaze has a slight cyan tinge. Secondly, the vessel was stack fired, thus the glaze pooled at the mouth rim. Furthermore, there is no trace of spur marks or supports on the dish. The tip of the mouth rim has a thin strip which is unglazed, indicating that the dish was fired in the '*Mangkou*' method (upside down with no glaze on the rim). A similar *Ding* kiln foliate rim dish was the cover lot in a Christie's Hong Kong sale in 2014, 'The Sound of Jade and the Shadow of Chrysanthemum'. The foliate rims on both lots are similarly rounded and differ from an unearthened Northern Song dynasty *Ru* kiln floral washer (fig.1) and a Northern Song dynasty Liujiamen kiln lotus-petal washer excavated from a shrine in Yuzhou (fig.2).

The *Ding* kilns were among the most important of the Song dynasty, being the main centre of white ceramic production after the Tang dynasty *Xing* kilns. The thin and fine white ceramics produced at the *Ding* kilns represent a new high point in skill and maturity. During the Northern Song dynasty, the *Ding* kilns continued to innovate in craftsmanship, and the production of fine white ceramics matured and became more prosperous. *Ding* kiln wares became well-known for their delicate and elegant shapes; beautiful and bright glazes as well as their smooth and creamy texture. These fine white wares catered to the tastes of the Song dynasty scholar official class and became their most sought-after wares. It is not surprising therefore, that the *Ding* kiln wares are the most commonly recorded pieces by the literati. According to the existing classical literature, the *Ding* kilns produced wares for tribute to the court from the middle of the Tang dynasty until

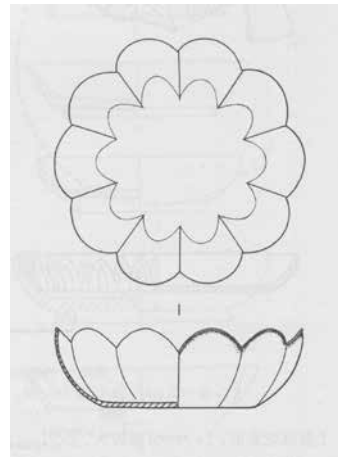
the Jin dynasty and was the longest running kiln during the Song and Yuan periods. For these reasons, the *Ding* kilns occupy an extremely important place in the history of Chinese art and ceramics.

With its exquisite ceramics and important historical status, *Ding* kiln ceramics have become a very important field of research in archaeology. Scholars have been studying the *Ding* kilns from different angles for nearly a hundred years, conducting numerous archaeological investigations and excavations.

In 2009, the Archaeological and Cultural Relic department of Peking University and the Hebei Provincial Institute of Cultural Relics formed a joint archaeological team to carry out large-scale archaeological excavations on the *Ding* Kiln site. The main purpose was to conduct a phased study on the production history of the *Ding* Kilns to understand the *Ding* Kiln's rise and decline². The archaeological team excavated in various locations such as Yanqu Ridge, Beizhen, Daixi and Yanchuan, and searched the strata of different periods of the kiln's production history. Through excavation and subsequent research, it was confirmed that the *Ding* kiln emerged sometime between the middle and late Tang dynasty. The kilns reached their first peak of production in the late Tang dynasty and Five dynasties period right until the early Northern Song dynasty. The quality continued to improve, the output was large, and there were many kinds of utensils, mainly decorated with carved floral decoration.

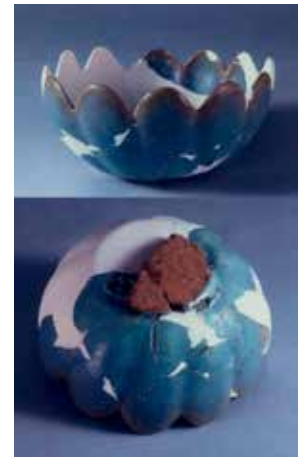
In the middle of the Northern Song dynasty, the first year of Song Zhenzong of the Tianzhu era (1017) to the eighth year of Shenzong of the Yuanfeng era (1085), the *Ding* kilns were in a period of steady development. The quality of *Ding* ceramics in this period are still very high and sometimes even better; the bodies become thinner, and within the creamy and smooth white glaze are tinges of cyan. There are comparatively less decorative utensils, and the yield is smaller with less varieties of forms. Most of the kilns stop production, with only a few on Jianciling still firing. There are no other kiln remains from this period. Therefore, the ceramics from this period are very precious and exquisite.

Ceramic pieces of similar shape as the Bonhams foliate rim dish were also unearthened in the excavation in 2009 (see figs.3 and 4). These shards were unearthened in pit JCAT45b:131, in Jianciling area A, no.4, fifth layer. According to our research, this stratum belongs to the middle period of the Northern Song dynasty, i.e. the first year of Zhenzong (1017) to the eighth year of Shenzong (1085)³. From this we can conclude that the Bonhams dish is from the middle of the Northern Song dynasty.



1. A Ruyao floral washer, Northern Song dynasty.

汝窯花式洗 北宋末期汝窯成熟期地層中出土



2. A Junyao lotus-petal washer, Northern Song dynasty.

鈞窯蓮瓣洗 禹州神垕劉家門鈞窯遺址北宋末期地層中出土

This excavation site also unearthed a Northern Song bowl with a dragon design (fig.5), and a 'Shang shi ju' mark, as well as a Jin dynasty plate with dragon motifs (fig.6) with the mark 'East Palace'. Both utensils can be confirmed for Imperial use. The kiln at this location was active from the middle and late Northern Song dynasty until the Jin dynasty and produced the highest quality wares. It can be clearly stated that in the late Northern Song dynasty to the Jin dynasty, this kiln took over the Imperial commissions and produced ceramics for the Court. The quality of the utensils produced at this location is always high, indicating that the time they produced ceramics for the Court may have been continuous.

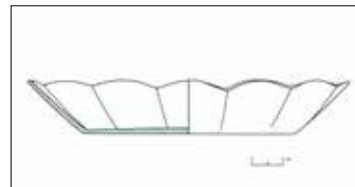
We can see now that in the early stage of the Northern Song dynasty, most of the ceramics for official supply were marked 'official' (*Guan*), but after the Zhenzong reign (after 1022), the mark seems to have disappeared. At the end of the Northern Song dynasty, from the third year of emperor Huizong's reign (1103) to the first year of Jingkang (1126), the 'Six Shang Bureau Gong' mark began to appear. The ceramics used for Imperial use most often had the carved mark 'Shang shi jiu' and 'Shang le ju'. But from the middle of the Northern Song dynasty, there were no relevant marks on pieces made for Imperial use. We can only determine the objects were made for the Court through archaeological excavation. The foliate rim dish just so happened to be excavated from the kiln that produced for the Imperial court. The quality of the glaze of the unearthed example is of the finest quality and from the same period. From this, we can speculate that the Bonhams dish was most likely made for Imperial use.

In the late Northern Song dynasty, after the Zhezong reign (after 1086), the *Ding* kilns once again entered a period of rapid development. This period was the most rich in terms of shapes, decorative techniques and patterns. Furthermore, the pieces from this period took the lead in exhibiting some new elements in a wave of development that was occurring across the country. It was during this period, that the *Ding* kilns completed the technical transformation to coal-firing (instead of using wood). This was the most important technological innovation in the manufacture of ceramics in the northern Song dynasty. However, this technological advancement led to a decline in the quality of the pieces. The fine white wares underwent major changes compared with the mid-Northern Song dynasty examples; mainly regarding the characteristics of the glaze. The quality of the body was not as fine as those found from the middle of the Northern Song dynasty. Although the firing temperatures were still high, the impurities increased. Furthermore, the glaze shifted from white with green-blue tinge to yellow. This was related to the change of the atmosphere in the kiln during firing. When firewood is used as fuel, the kiln will exhibit a weak



3 & 4. Shards having a similar shape as the Bonhams foliate rim dish, unearthed in a joint archaeological excavation on *Ding* Kiln sites of the Archaeological and Cultural Relic department of Peking University and the Hebei Provincial Institute of Cultural Relics in 2009.

花口盤造型殘件2009年北京大學考古文博學院與河北省文物研究所聯合考古發掘定窯遺址出土

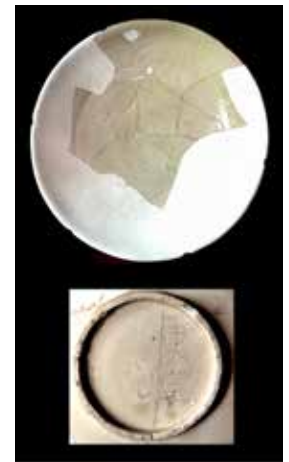


4.



5. A *Dingyao* bowl with a dragon design, 'Shang shi ju' mark, Northern Song dynasty.

定窯龍紋碗 「尚食局」款 北宋 定窯遺址出土



6. A *Dingyao* plate with dragon motifs, 'Dong gong' mark, Jin dynasty.

定窯龍紋盤 「東宮」款 金代定窯遺址出土

reducing atmosphere, and a small amount of iron oxide contained in the glaze will accumulate in the thick layer of glaze, resulting in a touch of cyan. In the late Northern Song dynasty, with the improvement of the structure of the kiln and the use of coal as fuel, the kilns had a strong oxidizing atmosphere, which led to the glaze turning to a slightly beigeish-yellow hue. It can therefore be said that although the middle of the Northern Song period produced fewer *Ding* ceramics, it was the period which produced the finest glazes and most elegant forms, making pieces from this period extremely rare and precious.

This type of foliate rim dish was mainly popular from around after the mid Northern Song period, but most are approximately 10cm diameter and are often unearthed in several fragments. The Bonhams dish however, is 20cm diameter, making it extremely rare. But if we understand the use of such a piece, we will not be confused. These types of foliate rim dishes were not made to be used as an ordinary vessel at home but were made to exhibit refinement and luxury. In volume four of the *Dongjing meghua lu* (*A Record of Flowery Dreams in the Eastern Capital*), there is the section 'Hui xian jiu lou' (Gathering at the Immortal's Wine Tower) which records:

*'On the whole, people of the capital are extravagant, and a little more broadminded. In every tavern, no matter who you are, if even just two people are sitting and drinking, they will have a set of pouring bowls, two cup stands, five plates of titbits, and three of five bowls of watery vegetables. Altogether this may amount to two hundred taels of silver; even if a person drinks alone, he will use silver bowls.'*⁴

During the Song dynasty, many literati and wealthy people went to the taverns and wine shops, where they used utensils of the highest quality. From this text we can see that in the wine business, that small dishes of titbits were accompanied with warming bowls and ewers (called 'pouring bowls'), as well as cup-stands (a combination of a small cup on a flat plate) were all used in wine shops and taverns and represented luxury. Therefore, we can regard these flat-bottomed foliate rim dishes as a vessel for wine drinking, which could also be used for fruits or vegetables. It is also logical to have large and small dishes and it is also possible that the variations in size represent the difference between common and Imperial use. It was in this period from the middle of the 11th century that the economy began to flourish leading to the luxurious and elegant lifestyles of the Song people.

We can see that from the latter half of the 11th century, foliate rim form dishes emerged in silver and lacquer as well as in porcelain. In porcelain, they were made in the *Ding* kilns, Jingdezhen, and in various other wares, reflecting the elegant tastes of the Song people. A silver example of a foliate rim dish can be seen in the Masaki Museum of Art in Japan, which has a diameter of 10.4cm and is slightly deeper (fig.7)⁵. In this period, lacquer dishes were largely plain and took inspiration particularly from shapes in metal ware. Although the delicate petal-like rims were not particularly suitable for the medium of lacquer, a related set of foliate rim lacquer plates and bowls from a private Japanese collection gives us an example of what a set looked like (fig.8)⁶. The

excavated Zhang Min tomb in Zhenjiang, Jiangsu Province, dating to the fourth year of Xining (1071), also contained a lacquer foliate rim dish (fig.9)⁷, and another tomb in Wuxi revealed three plain lacquer foliate rim dishes and bowls (fig.10). According to the tomb inscriptions, these would have been made from around the fourth to sixth year of the Xining era (1071-1073)⁸. Dian Zhiyang's tomb in Jiangsu, dating to the first year of the Shaosheng era (1094) also had plain lacquer foliate rim dishes (fig.11)⁹. All the above examples are closely related to the Bonhams *Ding* ware foliate rim dish.

Examples of foliate rim dishes and bowls in ceramic also appeared from the mid to late Northern Song dynasty. Six similar examples were unearthed from the Dudule Temple, Hebei Province, dating from before the 22nd year of the Zhongxi era (1058). However, these pieces have only six lobes on the rim (fig.12)¹⁰. One related *Qingbai* foliate rim dish was unearthed from a tomb in Jiangxi Province, Pengze County, dating from around the fifth year of the Yuanyou era (1090)(fig.13)¹¹. Another related *Qinbgai* example of a foliate rim dish was unearthed from a tomb in Wuhan, Qingshan kiln (fig.14)¹².

Looking at the development of Chinese ceramics in the 9th and 10th centuries, ceramics largely imitated metalware, namely gold, silver and bronze utensils. Whether its in terms of style, form or decoration, almost all the most exquisite ceramics were closely modelled on gold or silver utensils. From the middle and late Northern Song dynasty, ceramic production has fully matured and the most exquisite pieces were no longer modelled after metal wares; rather they exhibited the unique characteristics of ceramics. This does not mean, however, that there was no longer any connection with metal ware or lacquer. Instead, of slavish imitation, there was mutual learning and influences. We can call this 'mutual influence in different crafts'. In certain categories it is completely obvious. For example, there was particularly strong crossovers with regards to wine utensils in gold, silver, lacquer and porcelain. This was perhaps one of the most high-end type of utensil that exhibits such mutual influences. From the surface, it seems as if the foliate rim dish was strongly influenced by lacquerwares, but according to the *Dongjing meghua lu*, it seems that the most esteemed pieces were those modelled after silverwares. Instead, ceramic and lacquer were probably influenced by metal prototypes. But in any case, whether these objects were lacquer, silver, gold or ceramic, they were considered high-end and represented luxury. For example, related foliate rim dishes were often made in the prestigious *Ding*, *Ru* and *Jun* kilns, which were known for producing exquisite and elegant instruments. Furthermore, the low-key plain monochrome glazes and exquisite form further add to the subtle elegance prized by the Song literati.

In brief, this *Ding* kiln foliate rim flat base dish with exquisite glaze is delicate and elegant. Its relatively large size makes it especially rare and signifies that it was probably made for Imperial use. Produced in the middle of the Northern Song period, it would have been one of the highest quality wine drinking utensils influenced by gold, silver and lacquerwares, it is one of a kind among *Ding* kiln wares.

Footnotes

1. The original line in the poem is: 'Tilting a golden yellow mallow dish; encouraging each to drink in the Spring breeze'. However, it should refer to the same shape and the same gold and silverware used for the set of wines (described later), so I changed it to 'ice'. In the context of the Song dynasty, the 'ice' plate refers to the ice-like snow white glaze. See (Song dynasty) Pan Wei: 'Ju': Beijing daxue gu wenxian yanjiu suo: *Quan Song shi*, juan 2150, vol.38, p.24224. Beijing: Beijing daxue chubanshe, 1998.
2. Qin Dashu: "The Historical Position and Archaeological Work of *Ding* Kiln", edited by the Beijing Art Museum: "China's Ancient Porcelain Kiln: China *Ding* Kiln", pp.256-271, Beijing: China Overseas Chinese Publishing House, 2012.
3. Hebei Provincial Institute of Cultural Relics, Peking University Institute of Archaeology and Culture, et al.: "Excavation Bulletin of Area A of Quyangling *Ding* Kiln Site, Quyang County, Hebei Province", *Archaeology*, 2014, 2, pp.3-25.
4. (Song) Meng Yuanlao, *Dongjing menghua lu*, juan 4, Beijing: Zhonghua shujū, 1982, p.127.
5. Nezu Museum of Art, 'The Colours and Forms of Song and Yuan China: Featuring Lacquerwares, Ceramics, and Metalwares', Tokyo: Nezu Museum of Art, 2004
6. *Ibid.*
7. Zhenjiang City Museum: 'The Tombs of the Northern Song Dynasty in the Southern Suburbs of Zhenjiang City', *Wenwu*, 1977, 3, pp.55-58.
8. Wuxi Museum, 'Wuxi Xingzhu Song Tomb', *Wenwu*, 1990, 3, pp.19-23; the foliate rim plate was found on the area of map 2. There are many pieces of lacquerware unearthed from this tomb, as well as foliate rim plates and bowls, similar to the ones in Japanese private collections.
9. Jiangsu Provincial Cultural Relics Management Committee, 'The Tomb Murals of the Song Dynasty in Huai'an, Jiangsu Province', *Wenwu* 1960, 1st, pp.43-51, for picture of the lacquer plate see fig.2:7.
10. Tianjin Historical Museum Archaeological Team, 'Dianle Temple Tower, Jixian County, Tianjin', *Journal of Archaeology*, 1989, No.1, pp.83-119. See also Zhang Bai, 'The Complete Works of China Unearthed Porcelain · 2-Tianjin', Liaoning, Jilin, Heilongjiang River, fig.7, Beijing: Science Press, 2008.
11. Zhang Bai, *Complete Works of Chinese Unearthed Porcelain, 14-Jiangxi*, vol.32, Beijing: Science Press, 2008.
12. Zhang Bai, *Complete Collection of Chinese Unearthed Porcelain · 13-Hubei, Hunan*, pl.78, Beijing: Science Press, 2008.



7. A silver foliate rim dish, Northern Song dynasty, Masaki Museum of Art, Japan.
銀花口盤 北宋 日本正木美術館藏



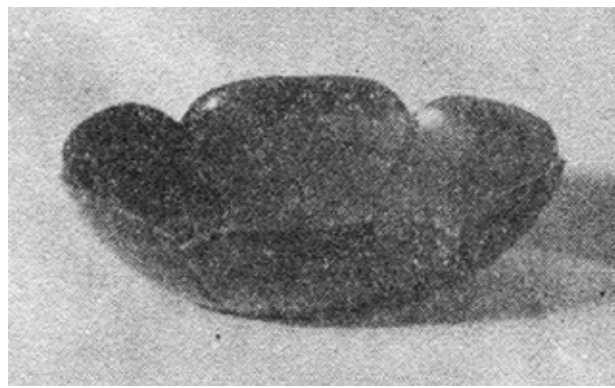
8. A set of lacquer foliate rim plates and bowls, Northern Song dynasty, private Japanese collection.
花口漆盤和碗 仿金屬器造型 北宋 日本私人收藏



9. A lacquer foliate rim dish, Northern Song dynasty.
素髹漆花口碟 北宋 江蘇鎮江熙寧四年(1071)章岷墓出土



10. Three plain lacquer foliate rim dishes and bowls, Northern Song dynasty.
素髹漆花口碗和盤 北宋 無錫市興竹無名氏墓出土



11. Plain lacquer foliate rim dishes, Northern Song dynasty, excavated from the tomb of Yang Gongzuo, dated 1094.
素髹漆花口碟 北宋 江蘇省淮安紹聖元年(1094年)殿直楊公佐墓出土



12. A ceramic foliate rim dish, Northern Song dynasty, excavated from the Dudule Temple, Hebei Province, dated 1058.
瓷花口盤 北宋 河北薊縣杜獨樂寺塔天宮出土

一樹黃葵冰盤側 勸人相對醉春風¹

記一件北宋定窯花口平底盤

秦大樹

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香港邦瀚斯拍賣行將於2019年春季拍賣一件北宋定窯花瓣口（葵口）白釉平底盤。盤口徑：20，底徑：13.5，高3.4釐米。尖圓唇，12瓣花式口，瓣尖呈圓弧形，兩花瓣間用切削法刻出，但切削不深，因而整體上顯得較淺；淺腹，腹部有12道壓槽，與花瓣口配合使整體呈花式腹，腹壁斜敞，但略有一點微微外鼓的曲線，腹與底部呈圓弧狀相交，大平底，底部稍內凹，沒有任何支燒痕跡。花式的造型，微曲的弧腹和腹底圓折相交，這些要素都使這件器物脫俗典雅，充滿柔美的詭趣。胎色細白緻密，是定窯胎質最為精工時期的典型代表。釉色白潤瑩亮，十分勻淨而略顯凝厚，溫潤如玉，器物口部有積釉，外部腹底相交的圓折處釉層也較厚，在這些較厚的積釉處呈現出淡淡的青色，使器物總體上的釉色呈白略泛青綠的色調。這種釉色說明了兩個問題，第一，燒成所用的窯爐總體上還以柴為主要燃料，在窯爐內形成弱還原氣氛，因此釉色微閃青；第二，器物是覆扣著燒制的，所以在口部有積釉。器物的內外底部均不見支燒痕跡。而在花瓣口的瓣尖部有細細的窄條無釉，表明這件器物採用的是芒口覆燒方法燒制的。與這件器物基本相同的一件定窯花口盤曾經出現在2014年春季香港佳士得「漱玉供菊：宋代藝術精品」專場拍賣中，並且作為封面器物刊佈與圖錄。這件兩器物口部的花瓣比較平圓，與北宋末期汝窯成熟期地層中出土的花式洗（圖一）和禹州神垕劉家門鈞窯遺址北宋末期地層出土的蓮瓣洗有所不同（圖二）。

定窯是宋代諸瓷器生產傳統中最重要的窯口之一，它是繼唐代邢窯白瓷之後最重要的白瓷生產地點，其產生的薄胎精細白瓷標誌著白瓷生產的完全成熟。在北宋時期，定窯在工藝上不斷創新，精細白瓷的生產越加成熟和繁榮，定窯產品以造型纖細典雅、紋飾流暢自然、釉色清麗明快而著稱，這些精細白瓷迎合了宋代文人士大夫階層的品味，成為他們所喜好和追逐的器物。所以定窯是宋朝當代文人記錄最多的瓷窯，根據現有的古代文獻記載，定窯從中唐時期到金代，一直是官府督窯並承擔貢御產品的生產，在宋元時期的瓷窯中是時間最長的。因此，定窯在中國古代陶瓷發展史上佔有極為重要的地位。

定窯以其精美的產品和重要的歷史地位，成為陶瓷考古的一個非常重要的研究方向，學者們在近百年的時間裡不斷的對定窯從不同的角度進行研究，對定窯窯址持續的開展考古調查與發掘。2009年，北京大學考古文博學院與河北省文物研究所組成聯合考古隊，對定窯遺址進行了較大規模的考古發掘，主要的目的是對定窯的生產歷史進行分期研究，瞭解定窯發生、發展、繁榮到衰落的過程²。考古隊在澗磁嶺、北鎮、澗西和燕川等多處地點進行了發掘，發現並清理了定窯生產歷史中不同時期的地層，通過發掘和隨後的整理研究，大體確認了定窯產生於中晚唐時期，在唐末、五代到北宋初期階段達到了生產的第一個高峰時期，產品品質持續提高，產量大，器類繁多，主要有刻花和劃花裝飾。北宋中期，即宋真宗天禧元年（1017年）至神宗元豐八年（1085年），定窯處於平穩發展時期，這個時期的特點是定窯的產品品質依然很高，甚至還有所進步，胎質精細，釉色白

中稍泛青色，十分溫潤可人；帶裝飾的器物較少，但產量很少，器物種類也相對單一，定窯遺址大部分停燒，只有澗磁嶺上還有少量作坊在燒制，其他地點都沒有這時期的窯業遺存。因此，這個時期的定窯瓷器是非常珍貴而精美的。與這件花口盤造型和質地完全相同的殘件在2009年的發掘中也有出土（圖三，圖四）。這件殘片的出土地層是JCAT4⑤b：131，即澗磁嶺A區4號探方第5層，依照我們的分期，這個地層屬於北宋中期，即真宗天禧元年（1017年）至神宗元豐八年（1085年）³。這件標本完全可以證明此次拍賣的花口平底盤的時代就是北宋中期。這個發掘地點出土有北宋末期帶有「尚食局」款的龍紋碗（圖五）和金代帶有「東宮」款的龍紋盤（圖六），這兩件器物都可以確認是供御用的器物。說明這個地點的制瓷作坊在北宋中後期直至金代，是整個定窯窯區生產水準最高的作坊之一，可以明確的說，在北宋晚期到金代，這個作坊承接了皇家的訂貨，生產供御瓷器。而這個地點生產的器物始終品質較高，表明其生產供御用瓷器的時間可能是連續的。我們現在可以看到，北宋早期階段，供官供御的器物大多帶有「官」字款，但大體在宋真宗以後（1022年以後）

「官」字款瓷器就不再出現了。到了北宋末期，從徽宗崇寧三年（1103年）至靖康元年（1126年）開始出現「六尚局貢」，供御用的瓷器通常會刻劃「尚食局」和「尚藥局」的款識，這些器物也是明確供御用的。則北宋中期大部分時間供御用的瓷器並沒有相關的款識，我們只能通過考古發掘的地點來確定供御器物。前述的花口平底盤的出土地點恰好是長期生產供御瓷器的地點，出土的花口盤的胎釉質量又屬於同時期最上乘的精細白瓷。由此我們可以推測，此次拍賣的花口平底盤很有可能是供御用的器物。

北宋晚期，即宋哲宗以後（1086年以後），定窯再次進入了快速發展的時期，這一時期是定窯器物種類、器形、裝飾技法及紋樣最為豐富的時期，並且在產品中出現了一些新的文化因素，在全國各類手工業行業同步發展的大潮中，率先實踐了在手工業品中生產出手工藝品的新趨勢。同時，這個時期，定窯在生產中全面完成了用煤燒瓷的技術嬗變，這是宋代北方地區制瓷技術最重要的一項革新。然而，這一技術進步，卻導致了定窯瓷器的品質有所下降，細白瓷產品與北宋中期相比發生了重大的變化，主要表現在胎釉特徵上。胎質不如北宋中期細膩，燒成溫度依然很高，但所含氣孔和雜質增多。釉色有從白中閃青轉向白中泛灰黃的趨勢。這應當是與燒成時窯爐內氣氛的變化相關，在完全以柴為燃料時，窯爐內會呈現弱還原氣氛，釉中所含的少量氧化鐵在釉層厚的地方積聚而呈現出淡淡的青色。北宋晚期，隨著窯爐結構的改進和使用煤為燃料，窯爐內成為強氧化氣氛，從而導致了定窯的釉色變成了一種略泛米黃的色調。

可見，北宋中期是定窯產量最小的時期，同時也是定窯從胎釉特徵上最為纖細挺拔，溫潤雅致的時期，瓷器精細的定窯瓷器十分稀少，非常珍貴。



13. Qingbai foliate rim dish, Northern Song dynasty, excavated from a tomb dated 1090.

青白瓷花口碟 北宋 江西省彭澤縣西湖公社北宋元祐五年（1090年）墓出土



14. Qingbai foliate rim dish, Northern Song dynasty, excavated from the Qingshan kiln site.

青白瓷花口碟 北宋 武漢青山窯址出土

這種花口盤主要流行在北宋中後期，但以口徑10釐米左右的為多，常常在遺跡中數件造型相同的一同出土。這件盤口徑達到20釐米，十分少見。但如果我們瞭解了這類器物的使用功能，就不會感到不解了。這種盤特意做成花口，應該不是為了居家當做一般器具使用的，而是為了特別的展示其精美，表現奢華。《東京夢華錄》卷四「會仙酒樓」條記載：「大抵都人風俗奢侈，度量稍寬，凡酒店中，不問何人，止兩人對坐飲酒，亦須用注碗一副，盤盞兩副，果菜碟各五片，水菜碗三五隻，即銀近百兩矣；雖一人獨飲，碗盞亦用銀盃之類。」⁴宋代時前往酒店的多是文人雅士和豪富之人，酒店中所用器具都是最高級的。從這一條文獻可以看出，酒事中，果菜小碟子是與帶溫碗的注壺（稱為注碗），盤盞（平盤上放置小杯的組合）和水菜碗組合並用的，構成了可以在酒樓中使用的，表現奢華的一套酒具。所以我們可以把這些平底花口碟看做廣義的酒具，用來放下酒果菜，菜碟有大有小也是順理成章的。也有可能這種大小的差別是表現了民間用具和皇室用具的不同。北宋的經濟從11世紀中葉開始發展起來，宋人精緻而奢華的生活也肇始於此時。

我們可以看到，從11世紀後半葉開始，出現了一些這樣的花口平底銀盤、漆盤和瓷盤，瓷盤則包括了定窯、景德鎮青白瓷和青瓷等製品，正好與宋人精緻生活養成的時段相符合。銀器的例子可見日本正木美術館收藏的一件銀花口盤，口徑10.4釐米，腹稍深（圖七）⁵。漆器在這一階段主要以素髹的碗盤為主，特意仿造金屬器的造型，做出並不適合漆器製作的花瓣口，如日本私人收藏的一套花口漆盤和碗，給我們展示了一個果菜碟和水菜碗的組合（圖八）⁶。江蘇鎮江熙寧四年（1071）章岷墓也出土了漆花口碟（圖九）⁷，無錫市興竹無名氏墓出土的3件素髹漆花口碗和盤（圖十），根據自銘，製作時代為熙寧四年至六年（1071-73年）⁸，江蘇省淮安紹聖元年（1094年）殿直楊公佐墓出土的素髹漆花口碟（圖十一）⁹，都與本次拍賣的這件定窯花口盤造型相似或相同，是有較深花瓣口的平底漆盤。瓷器的例子也比較集中的出現在北宋中後期，河北薊縣縣杜獨樂寺塔天宮出土了6件這類花口盤，時代是重熙二十二年（1058年）以前，但口的花瓣較少，只有6瓣（圖十二）¹⁰。江西省彭澤縣西湖公社北宋元祐五年（1090年）墓出土的一件青白瓷花口碟（圖十三），與此器造型相同¹¹。類似的例子還有武漢青山窯址出土的青白瓷花口碟（圖十四）¹²。

從中國陶瓷發展史的角度看，在9-10世紀十七，瓷器生產特別強調仿製金屬器，即金、銀、銅器；不論是造型、工藝和裝飾，凡是希望製作精美的瓷器，都是靠仿製金銀器來實現的。到北宋中後期，瓷器生口完全成熟了，最重要的表現就是精美的瓷器不再仿製金銀器了，出現了瓷器獨有的造型和適合瓷器本身的裝飾。但這不意味著金屬器，漆器和瓷器之間就不再互相借鑒和仿效了，而是出現了交叉影響，互相借鑒的情況，我們可以稱之為「異工互效」，在特定的器類中表現十分明顯，酒具就是金瓷漆器交叉使用最明顯的一類器具。但這種互相借效的器類一定是日用器具中最高檔的種類。從表像上

看，這種花口盤似乎是收到漆器的強烈影響，但根據前述《東京夢華錄》的記載，在酒樓中使用的器具還是以銀器為珍貴，瓷器和漆器可能都是直接仿效了金屬器。但無論如何，在這些高檔器具的組合中，金銀和瓷、漆器具都是扮演高檔用具的角色。比如這種花瓣口的盤碟，多見於以生產精緻清雅器具見長的定窯、汝窯、鈞窯等窯場中。以低調的素面單色釉和精緻的造型共同構建了宋代文人士大夫階層所開創的低調的奢華的清雅藝術。

要之，這件定窯花口平底盤胎釉精緻、優雅，器形很大，十分少見，很可能是定窯的供御用的器具。其生產時代為北宋中期，是成套的高檔酒具中的一件，造型上受到了金銀器和漆器的影響，是難得一件的定窯精品。

腳註

1. 原詩詩句做：「一樹黃葵金盞側，勸人相對醉春風」，不過所指的應是與此器同樣造型和同樣用作成套酒具的金銀器（容後述），因此改作「冰盤」，宋代語境中的冰盤表「大盤」，今天所言冰盤則意指白釉磁片。參見（宋）潘耒：《句》：北京大學古文獻研究所：《全宋詩》卷2150，第38冊，24224頁。北京：北京大學出版社，1998年。
2. 秦大樹：《定窯的歷史地位及考古工作》，載北京藝術博物館編：《中國古瓷窯大系·中國定窯》，256-271頁，北京：中國華僑出版社，2012年。
3. 河北省文物研究所，北京大學考古文博學院等：《河北曲陽縣潤磁嶺定窯遺址A區發掘簡報》，《考古》2014年2期，3-25頁。
4. （宋）孟元老：《東京夢華錄》卷四 會仙酒樓條，北京：中華書局，1982年，127頁。
5. 根津美術館編：《宋元之美—伝來の漆器を中心に》，「無紋漆器-7」，東京：根津美術館，2004年。
6. 根津美術館編：《宋元之美—伝來の漆器を中心に》，無紋漆器-4，東京：根津美術館，2004年。
7. 鎮江市博物館：《鎮江市南郊北宋章岷墓》，《文物》1977年3期，55-58頁。
8. 無錫市博物館：《江蘇無錫興竹宋墓》，《文物》1990年3期，19-23頁；花口盤圖片為圖版陸，2。此墓出土的漆器多件，亦有花口碟和碗，與日本私人收藏的組合相似。
9. 江蘇省文物管理委員會等：《江蘇淮安宋代壁畫墓》，《文物》1960年1期，43-51頁，漆盤的圖片見封二，7。
10. 天津歷史博物館考古隊等：《天津薊縣獨樂寺塔》，《考古學報》1989年1期，83-119頁。另見張柏主編：《中國出土瓷器全集·2·天津、遼寧、吉林、黑龍江卷》，圖版7，北京：科學出版社，2008年。
11. 張柏主編：《中國出土瓷器全集·14·江西卷》，圖版32，北京：科學出版社，2008年。
12. 張柏主編：《中國出土瓷器全集·13·湖北、湖南卷》，圖版78，北京：科學出版社，2008年。

115

A VERY RARE DINGYAO PETAL-LOBED DISH

Song Dynasty

Finely potted with flaring sides neatly divided into twelve lobes, covered overall with an exquisite ivory-tinged transparent glaze except the foot ring exposing the fine white body, box.

20cm (8in) diam. (2).

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

US\$100,000 - 130,000

宋 定窯花口碟

Provenance:

A Japanese private collection, by repute

來源：

據傳日本私人舊藏

Large *Ding* petal-rim dishes or washers of such size are very rare. Compare, however, with a related *Ding* foliate-rimmed dish incised with plantain, rocks and insects, Northern Song/ Jin dynasty, illustrated in Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, no.II-72; compare also with a Qingbai dish with a foliate rim, 11th century, of similar form to the present lot, illustrated in B.Gray, *Sung Porcelain & Stoneware*, London, 1984, pl.123.

十二瓣花口，斜躺壁，略起筋成瓣形，平底微隆，無圈足，通施透明釉，底部一圈露胎。

此器型多仿自金銀器，金銀延展度強，能做出多種花型，而陶埏仿之則多有變形之虞。此件花口碟造型停勻秀美，工整雅緻，拉胚煅燒尚無變形，實數難得。可比較北宋/金時期刻花花口碟，藏於台北故宮，見蔡玫芬編，《定州花瓷—院藏定窯系白瓷特展》，台北，2014年，編號II-72。花口碟之制還可比較一件十一世紀早期的青白瓷花口碟，見B.Gray著，《Sung Porcelain & Stoneware》，倫敦，1984年，圖版123。





(two views)



(top)

116
**A RARE IMPERIAL QIANGJIN AND POLYCHROME LACQUER
 'DRAGONS' SIDE-TABLE**

Kangxi

The top rectangular panel elaborately decorated in gilt, red, ochre and green with two confronted writhing five-clawed dragons in mutual pursuit of a flaming pearl amidst cloud and fire scrolls above crested waves, the rim with a key-fret border, all raised above an apron with a *ruyi*-head terminal at the top of each everted leg decorated with eighteen dragons in pursuit of flaming pearls amidst cloud and fire scrolls, each side with a shaped rectangular frame enclosing a *ruyi*-head decorated with a pair of adult and young dragons amidst clouds above waves, the side frames and legs decorated with composite floral sprays.

98.1cm (38 5/8in) wide x 83.5cm (32 7/8in) high x 39.5cm (15 1/2in) deep

HK\$600,000 - 800,000
 US\$77,000 - 100,000

清康熙 餞金彩漆雲龍紋條桌

The present table is remarkably decorated with a total of twenty-four dragons in mutual pursuit of flaming pearls amidst cloud and fire scrolls. Such impressive decoration could have only been made by special commission for the imperial court, and very possibly for the use of the emperor.

A similar 'dragon' design can be seen on two mother-of-pearl inlaid black lacquer tables, Kangxi marks and of the period, from the Qing Court Collection, illustrated in *Classics of the Forbidden City: Imperial Furniture of Ming and Qing Dynasties*, Beijing, 2007, pp.194-195, 210-211 and 342 (showing no.252 in the *Chuxiu gong* 'Palace of Gathering Elegance'), nos.231 and 252. See also a similar design of floral sprays on a polychrome black-ground lacquer table, Kangxi, from the Qing Court Collection, illustrated in *Mingqing Gongting Jiaju Daguan*, vol.2, Beijing, 2006, p.636.

整桌木胎餞金彩漆，桌面赭地，畫面底部刻海水崖山，其上雕兩降龍戲珠，周圍雲頭纏繞，漆面受刀處皆餞金，華彩煥然，冰盤沿飾拐子回紋，無束腰，牙頭、牙板一木連做，牙頭雕如意形，面頭描漆餞金飾雙龍趕珠。四腿外撇，兩側嵌枱板，板心鏤空作如意雲板形，板面飾一升龍一降龍相戲於海水崖山之上，每條腿面各飾兩條趕龍紋，皆以如意雲紋間之，桌內側飾花草紋。

宋代以來餞金工藝便廣泛用於漆器裝飾，日人稱為沈金，出光美術館藏有一件南宋沈金菊紋放盤便是這一工藝之早期實例，見西田宏子著，《宋元之美——伝来の漆器を中心に》，東京，2004年，編號139。彩漆工藝發軔時期更為久遠，先秦時期便有廣泛運用，其工藝又細分成「填漆」和「描漆」兩種，至於餞金和彩漆工藝何時結合，學界尚無定論，惟可見明嘉靖以來，餞金彩漆家具具有大量存世。

此件即為餞金描漆之例。餞金彩漆作品清代始於康熙年間，如一件「大清康熙年製」款彩漆餞金雲龍葵瓣式盤，可謂標準器，其工藝及紋樣和本件條桌相似，見《故宮博物院藏文物珍品全集：清代漆器》，香港，2006年，編號71。其龍紋還可參考兩件康熙年款黑漆嵌螺鈿桌，見《故宮經典：明清宮廷家具》，北京，2007，頁194-195、210-211及342。另可參考一件康熙彩漆黑地桌，見胡德生著，《故宮博物院藏明清宮廷家具大觀》，卷2，北京，2006年，頁636。





117

A GE-TYPE TRIPOD INCENSE BURNER, DING

Kangxi/Yongzheng

The compressed globular body rising elegantly from three tapering feet to a waisted neck, covered overall with an unctuous smoky ivory glaze suffused with a network of irregular black crackles interspersed with golden-brown threads, the centre of the underside unglazed with a neat iron-brown dressing, box.

13.4cm (5 1/4in) diam. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

清康熙/雍正 仿哥釉三足爐

Provenance:

Professor Jan Hellner (1917-2002) Collection, Stockholm, Sweden,

no.G 21

James E. Breece III collection, no.339

Christie's New York, 20-21 March 2014, lot 2091

A distinguished Asian private collection

來源：

瑞典斯德哥爾摩Jan Hellner (1917-2002)教授舊藏，編號G 21

Jmaes E. Breeces三世舊藏，編號339

佳士得紐約，2014年3月20-21，拍品編號2091

亞洲顯赫私人收藏

Compare with a related but smaller 'Ge'-type tripod censer, Ming dynasty, which was sold at Sotheby's New York, 12 September 2018, lot 366.

圓唇，略侈，束腰，鼓腹，三短足略微外撇，底部露胎，正中凹陷，塗有鐵水護胎釉，器施灰白釉，發蟹爪冰裂紋，表面染赭色，出金絲鐵線效果。

可參考一件明代稍小之仿哥三足爐，2018年9月12日售於紐約蘇富比，拍品編號366。

118

AN ARCHAISTIC BRONZE CONG-SHAPED INCENSE BURNER

Xuande six-character mark, 17th/18th century

Of archaic jade form, the rectangular straight-sided body crisply cast with trigrams at each corner and rising from a short splayed foot to a short straight neck with an everted square rim, set to the side with a pair of lion-head handles, the metal patinated to a rich dark toffee tone.
17cm (6 3/4in) wide.



HK\$150,000 - 200,000

US\$19,000 - 26,000

十七/十八世紀 銅琮式獅耳爐
陽文「大明宣德年製」楷書款

See a similar but slightly larger archaistic rectangular bronze censer, 17th century, which was sold at Sotheby's Hong Kong, 8 October 2010, lot 2715.

精銅煉就，仿良渚文化玉琮形，長方形口，方唇，折沿，短頸，方肩，爐身四角每面鑄起方稜線格，每線格之內又起橫棱一條，每面正中光素，略有穹面，兩側鑄獅首，圈足亦折沿，底部鑄「大明宣德年製」楷書款。可比較一件稍大的十七世紀仿古琮形爐，2010年10月8日售於香港蘇富比，拍品編號2715。



119^YΦ

AN EXQUISITE PAIR OF IMPERIAL-TRIBUTE RETICULATED STAINED IVORY 'DOUBLE GOURD' PARFUMIERS

Qianlong

Each masterfully carved in the form of a double gourd comprising two sections intricately carved in openwork, one with blue and green-stained interlocking key-fret scrolls forming the upper and lower sections, alternating with red-stained *kui* dragons and bats, the other with key-fret and bats, each set with a removable cover in the form of a stalk, intertwined with a long delicate chain suspending two monkeys and a bat on a peach to one vessel, the other with two miniature double gourds and a basket, the stained parfumier decorated with a stylised *shou* character to the base, both fitted on an openwork ivory stand carved with scrolling *ruyi* branches with two flowerhead fittings, stand, boxes.

10.6cm (4 1/8in) high (5).

HK\$200,000 - 300,000

US\$26,000 - 38,000

清乾隆 象牙鏤雕葫蘆形交泰雲蝠紋花薰及染色鏤空雕回紋花薰
一組兩件

The present lot is exceptional for the exquisite skill of its intricate openwork interlocking sections of the key-fret borders as well as the meticulously carved chain, conveying the astonishing level of ivory craftsmanship achieved by the carvers during the Qianlong period. Such workmanship was most likely carried out in the workshops in Guangzhou as imperial-tribute to the Qing Court.

Compare with two examples of an ivory parfumier of similar form and size, mid-Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pp.211 and 212, nos.174 and 175; and a larger example, p.215, no.177. See also an ivory parfumier of similar form but of larger size, Qianlong, in the Victoria and Albert Museum, London, illustrated by E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662-1795*, London, 2005, p.370, no.283.

A reticulated ivory double gourd parfumier, Qianlong, was sold at Christie's Hong Kong, 31 May 2010, lot 1887.

象牙質，圓雕葫蘆形，鏤空及浮雕花紋，一件蓋鈕雕藤葉，口沿下浮雕俯葉紋一周，再下鏤空雕雲蝠紋，上下鑲魚眼一匝，束腰，下腹鏤空雕交泰紋，上下相交，可活動，葫蘆內部一根活環主鏈與蓋相連，并接三條分鏈，分別連綴葫蘆、花籃、染綠小葫蘆三樣。另一件瓜蒂染綠，口沿下淺浮雕螭龍螭鳳紋，再下鏤空浮雕回紋，染藍彩，束腰鏤雕回紋，染紅色，下腹上部雕蝠紋一周，其下鏤雕回紋，染綠彩，上下浮雕雲穀紋兩匝，底部浮雕壽字，染紅藍彩，蓋內連活環長鏈，鏈上套三鏈，末端套雙猴及蝠桃。配原裝象牙鏤空纏枝紋底座。

本組花薰，寓意福祿萬代，益壽延年。活環雕琢，細若篋絲，玲瓏剔透，用工巧絕，堪為清宮造辦處牙雕登峰造極之作。可參考三例清宮舊藏象牙鏤空帶活環的花薰，體例一致，同出一處，見《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，編號174、175及177。另有一例藏於英國維多利亞及艾伯特博物館，以資參考，見《盛世華章》，倫敦2005年，編號283；佳士得香港亦售出一例頗似之，2010年5月31日，拍品編號1887。





Tang Dai and Shen Yuan, Plate 13, *Yuanmingyuan sishi jing tuyong* (Forty Views and Poems of Yuanmingyuan), 1744. Ink and colours on silk. Bibliothèque nationale de France. 乾隆九年 (1744年), 唐岱、沈源合繪,《圓明園四十景》冊頁,第十三景,「萬方安和」,設色絹本,法國國家圖書館藏。

The poem was composed by the Qianlong emperor and written by Liu Yong 劉壙 (1719-1805), with his seals reading 'Chen' ('Minister' 臣) and 'Yong' (壙), describing the scenery as the emperor walks in the Yuanmingyuan to a branch of the swastika-shaped palace, *Wanfang anhe* (萬方安和):

御題洞天深處

武夷窮九曲, 方識洞天佳。彷彿虹橋架, 依稀毛竹排。
益深斯致遠, 惟靜與為諧。欲會凝神抱, 緣澄出治懷。

'Walking to the end of the nine bends of Wuyi, I come to recognise the beauty of Dongtian Pavilion.

Such as the rainbow bridge, and faint bamboos lined up.

Deeper and further, only respect brings harmony.

Desiring to listen with rapt attention, so that I can govern my heart.'

A painting from the series *Forty Scenes of the Yuanmingyuan*, completed in 1744 and now in the collection of the Bibliothèque Nationale de France, shows the bends of the Wuyi, which refers to the long man-made embankment leading up to the Palace *Wanfang anhe*, literally meaning 'Peace and Harmony Everywhere'. This unusual swastika-shaped building was constructed on a lake making it cool in summer and warm in winter.

The Property of a Gentleman 紳士藏品

120

A VERY RARE IMPERIAL POETRY ALBUM

Qianlong

Comprising six leaves, some with gold-splashed flakes, with a poem composed by the Qianlong emperor, written in fine regular *kaishu* script calligraphy, signed Liu Yong, with two seals of the calligrapher, all between two square *zitan* wood covers, the front carved with a six-character title reading *Yuti dongtian shenchu* 'Imperial Poem Dongtian Shenchu', infilled with gold pigment.

5cm (2in) long.

HK\$40,000 - 60,000

US\$5,100 - 7,700

清乾隆 劉壙書《御題洞天深處》冊頁

Provenance:

A European private collection, and thence by descent

來源:

歐洲私人收藏, 並由後人保存至今

The Qianlong emperor was a prolific poet and composed thousands of poems that, taken together, construct an image of the emperor as a wise, erudite yet sensitive ruler. In this poem, the description of beautiful scenery and nature quickly turns into a discussion about respect, harmony and government. The Qianlong emperor draws inspiration here from the upright bamboo and considers how government begins with morality and the example he leads himself.

The calligrapher chosen to reinforce the Qianlong emperor's didactic message of moral government could not have been more fitting. Liu Yong, courtesy name Chongru (崇如), pen name Shi'an (石庵), was born in Shandong. He served in a number of high-level positions with a reputation for being incorruptible, including as the Minister of Rites and Minister of War. His love of calligraphy earned him the nickname as the 'Dark Ink Prime Minister' (墨宰相). As a man of upright morals, this was believed to have been reflected in his measured, straight, and sturdy calligraphy, reflecting the traditional theory that 'calligraphy resembles the man' (書如其人).

The small size of the present lot makes it a particularly prized and intimate work of art; not made to impress Imperial power on others, but rather to be read and contemplated privately to reinforce aspirational virtues.

Compare with a related but larger Imperial calligraphic album with poems describing the *Wanfang anhe* pavilion, Qianlong, which was sold at Sotheby's Hong Kong, 4 April 2012, lot 3005.

紫檀封面封底，封面鐫隸書「御題洞天深處」，填金彩，摺裝六頁，四頁空白灑金，兩頁手繪花草攢框起格，內楷書乾隆御製詩一首，文曰：

御題洞天深處

武夷窮九曲，方識洞天佳。彷彿虹橋架，依稀毛竹排。
益深斯致遠，惟靜與為諧。欲會凝神抱，緣澄出治懷。
臣劉墉敬書

鈐印陽文「臣」，陰文「墉」。書體恭謹秀麗，大異劉墉平日書風。

此詩見於《欽定日下舊聞考》，《欽定四庫全書》本，史部，卷八十一，頁12。該書原為朱彝尊所著，記載北京風物名勝，乾隆時重編增訂至一百六十卷，包括康雍乾三帝御題詩歌，其中記載圓明園諸景尤詳。「洞天深處」為圓明園萬方安和一景，書內記載：「萬方安和後度橋，折而東，稍北石洞之南為『武陵春色』池，北軒為『壺中日月長』，東為『天然佳妙』，其南廈為『洞天日月』，多佳景。」雍正帝在萬方安和字形迴廊一面題有「洞天深處」一匾，或即面對「洞天日月」一側。乾隆帝以雍正所篆匾額為題作九詩，《御題洞天深處》便為其一。法國國家圖書館所藏乾隆九年（1744年）唐岱、沈源合繪之《圓明園四十景圖詠》第十三景便為萬方安和，畫中或可觀「洞天深處」所對之景。

法藏《圓明園四十景》冊頁裝池和本件拍品頗似，封面、封底皆為紫檀，俱為隸書篆額，填金彩，書體一致，如出一手。內文書體俱為館閣體，為大臣抄錄御製詩之制式，以示恭謹。本品書者劉墉，字崇如，號石庵，諡文清，不僅為乾嘉兩朝重臣，亦為帖學大家。《清稗類鈔》評價劉墉書法：「文清書法，論者譬之以黃鐘大呂之音，清廟明堂之器，推為一代書家之冠。蓋以其融會歷代諸大家書法而自成一派。所謂金聲玉振，集群聖之大成也。其自入詞館以迄登台閣，體格屢變，神妙莫測。」因其「體格屢變」，故不怪乎有《御題洞天深處》之清秀雅麗，誠所謂「神妙莫測」也。

此件冊頁形制小巧，或為清宮多寶格所納之物。參考一件尺寸略大之乾隆《御製萬方安和詩》冊，形制和本品一致，封面封底為紫檀，隸書題額以及內頁所謂綠色花草紋圍欄和本品極似，2012年4月4日售於香港蘇富比，拍品3005。



(album pages)



121^Y

**A RARE IMPERIAL ZITAN AND CHENXIANGMU LACQUERED
'DOUBLE-GOURD' PANEL**

18th century

Exquisitely enclosed within a *zitan* frame in the shape of a double-gourd intricately carved in relief and pierced with double-gourds issuing from gnarled and twisting leafy vines and tendrils, the lacquered panel inset with a *chenxiangmu* relief carved long gnarled branch issuing prunus blossoms with delicate stamens, growing out of craggy rocks with water flowing through the crevices, the reverse set with a hardwood panel.

39.5cm (15 1/2in) long.

HK\$450,000 - 600,000

US\$57,000 - 77,000

十八世紀 紫檀攢框嵌沉香木雕梅枝葫蘆形掛屏

Provenance:

A French private collection

來源：

法國私人收藏

The auspicious symbolism, exquisite craftsmanship and use of the prized *zitan* and *chenxiangmu* materials would have made this plaque suitable for hanging on one of the walls of the Imperial palaces. Related naturalistic decorative panels and furnishings made from prized materials such as *zitan*, *jichimu* and lacquer inlaid with hardstones, were used throughout the Qianlong emperor's retirement quarters in the Forbidden City; see *A Lofty Retreat from the Red Dust: The Secret Garden of the Qianlong Emperor*, Hong Kong, 2012, nos.10 (*zitan* throne in the *Sanyouxuan* 'Three Friends Bower'), 11-12 (pair of *zitan* screens in the *Sanyouxuan*), and 42-43 (pair of *jichimu* lacquered and inlaid panels in the *Yucuixuan* 'Bower of Purest Jade').

The plum blossom, together with the pine and bamboo, was one of the auspicious 'Three Friends of Winter'. The pine because it is evergreen; the bamboo because it is upright; and the plum blossom because it blooms vibrantly and bravely amidst the winter snows. Thus, the old and gnarled branches with blossoming pink flowers came to symbolise regeneration, hope and perseverance, making it a particularly suitable theme for the Imperial retirement quarters and within it most likely the *Sanyouxuan*. A related rectangular plaque with prunus in *huanghuali* against a yellow lacquer ground, from the Qing Court Collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, no.182.

Moreover, the double-gourd shape also held another layer of auspicious meaning. Being full of seeds, the double-gourd came to be a symbol of fertility and progeny. It was also closely associated with the Daoist Immortal Li Tieguai who carried the elixir of Immortality in his double-gourd which also became allegorical as the container of the soul and receptacle of good fortune. Li Tieguai's ability to travel outside his body also made his attribute a symbol of the door through which one could enter a parallel paradise. The use of precious *chenxiangmu* (lignales), which is a rare and fragrant wood, also serves to show that this would have been a particularly treasured object made for the Qing Court. The quiet restraint and elegance of the carving echo the moral integrity expressed in the symbolism.

掛屏以紫檀攢框，上雕連枝葫蘆紋，杉木為底板，上髹黑漆，發冰裂斷，嵌沉香木雕老梅一枝。

葫蘆因多籽，且枝節連綿，故有子孫連綿的寄意。梅花品性高潔，常與松竹相配，此件拍品很可能原屬一套三件之歲寒三友掛屏，其他兩件或為嵌松竹。

此屏用料貴重，紫檀、沉香皆比金價，唯有大內豪門方可負擔。故宮存有多件紫檀髹漆嵌百寶屏可作參考，見《頤養謝塵喧—乾隆皇帝的秘密花園》，香港，2012年，編號10及編號11至12，三友軒內之紫檀寶座及紫檀屏風；編號42至43，位於玉粹軒之雞翅木髹漆嵌百寶掛屏。另有一件清宮舊藏之黃漆地嵌黃花梨雕梅花的掛屏，見《故宮博物院藏文物珍品全集—明清家具》，下卷，香港，2002年，編號182。



122

AN EXCEPTIONALLY RARE PAIR OF IMPERIAL JADE GILT-BRONZE CLOISONNÉ AND CHAMPLEVÉ ENAMEL 'PAGODA' INCENSE HOLDERS

Qianlong

Each of a tall hexagonal gilt-bronze, cloisonné and champlevé enamel pagoda-shaped structure supported on a waisted base of conforming shape with a low pierced balustrade enclosing six slender incised gilt-bronze columns, each enclosing a skilfully carved reticulated and multi-layered pale green jade incense holder framed by green jade terminals, the first incense holder carved with three ladies, a female attendant carrying a peach spray and a deer ascending a mountainous range strewn with pine, plantain, cypress, *wutong*, pagodas and streams, all below cloud scrolls, the other incense holder, similarly carved but with three sages, two male attendants and a crane, all set below a two-tiered sloping roof with gilt-bronze phoenix-head eaves, all below teardropped shaped finials.

Each 51.7cm (20 3/8in) high (2).

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

US\$190,000 - 260,000

清乾隆 銅胎掐絲琺瑯鑲空青玉雕群仙圖香亭一對

Provenance:

An Italian private collection

來源：

意大利私人收藏



The present lot is exceptionally rare to have survived in its entirety, as most often the jade incense holders become separated from the original gilt-bronze, cloisonné and champlevé enamel pagoda-shaped structures. Compare, however, three related gilt-bronze, cloisonné enamel and jade incense holders, Qing dynasty, from the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, nos.208, 210 and 211. For related but smaller pale and dark green jade reticulated incense holders, Qing dynasty, but without the structures, from the Qing Court Collection, see *ibid.*, nos.197, 198 (which uses very similar type of jade to the present lot), and 199-207. Such incense holders were also made on larger scale but using only gilt-bronze, cloisonné and champlevé enamel, such as the pair, mid-Qing dynasty, from the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Enamels 4 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, no.129.

Pairs of striking jade incense holders set within pagoda structures made of gilt-bronze, cloisonné and champlevé enamel, formed part of the Imperial throne paraphernalia. They would have been placed on either side and in front of the Imperial throne with a dual purpose of displaying the Imperial grandeur, whilst emanating pleasant sandalwood fragrance and forming an invisible sensory screen separating the emperor from his audience. See a related pair of reticulated green jade and gilt-bronze pagoda-shaped incense holders flanking the throne at the *Chong Jing Dian* ('Hall of Great Reverence') in the Forbidden City, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, no.257.

The present lot is a result of the cooperation of the jade ateliers and cloisonné enamel ateliers, sparing no expense and displaying Imperial craftsmanship at its peak during the celebrated Qianlong reign. The superbly carved and pierced circular jade incense holders exhibit a masterful skill in rendering the varying levels of relief carving to achieve a highly accomplished fluid narrative design mirroring each other; three sages and two male attendants variously carrying peach, *lingzhi* fungus and lotus are contrasted with three ladies and a female attendant, variously carrying peach and *lingzhi* fungus; the crane on one is contrasted with the deer on the other - all symbols of long life.

See a related smaller pair of reticulated square celadon jade parfumiers, Qianlong, without the structure, which was sold at Sotheby's Hong Kong, 8 April 2011, lot 3239. See also a related pair of large gilt-bronze and cloisonné enamel parfumiers, Qianlong, which were sold at Christie's Paris, 7 December 2007, lot 24.

兩件香亭頂部帽亭為銅胎掐絲琺瑯，金屬部分鑲金，六角寶珠頂，亭蓋作兩層，一層為寶珠圍欄，面飾如意雲頭紋，下層為鳳首飛簷，鏤空番蓮紋作欄，面飾掐絲琺瑯番蓮紋。底座中部收腰，上層六面圍欄，下層為六角須彌座，飾以掐絲琺瑯花紋及鑿刻鎏金浮雕番蓮紋。亭蓋與底座之間以六根銅鑲金竹節撐之，內嵌鏤空青玉山水人物紋香筒。玉料略留皮色，雕以俊俏山石，挺秀林木，雲生霧靄，掩露亭台樓閣。其中一件香筒山林間雕仙女四位，仙鹿一隻；而另一件則雕仙人三位，童子兩位，仙鶴一隻。香筒兩端再嵌碧玉雕回字紋筒蓋，底部以掐絲琺瑯鏤空蓮花座承之。

清代宮廷內寶座陳設本有制度，中為寶座，後有屏風，前後兩側立香薰。香薰之設，則有用鼎，鼎爐，香亭等式。皇帝升座時則焚香其內，寶座之上由是香繞霧起。清宮檔案稱此類香亭為「垂恩香筒」。可參考紫禁城崇慶殿內寶座兩側陳設的一對銅胎掐絲琺瑯青玉香亭，見《故宮博物院藏文物珍品全集—明清家具》，下卷，香港，2002年，編號257。

香亭形制頗有制式可循，多為掐絲琺瑯雙層蓋頂承以圍欄須彌座，中間所嵌玉香筒則以各色玉料為之，紋樣多有變化，仍不出龍鳳，山水，仙人等祥瑞題材。北京故宮藏有多件相關例子，茲列三件參考之，一為一對青玉雲龍紋香亭，二為一對青玉錦紋香亭，三為碧玉雲蝠紋香亭，見《故宮博物院藏品大系：玉器篇》，卷八，北京，2011年，頁249至251，編號208至211。香亭所嵌玉雕香筒也多有獨立使用的例子，見前書，編號197，198及199至207，其中編號198之青玉群壽圖香筒所雕紋樣及刀法乃至玉料和本品極似。此外，亦有整體銅胎掐絲琺瑯的香亭，如北京故宮所藏一對清中期掐絲琺瑯鏤空雲龍紋香筒，見《故宮博物院藏品大系：琺瑯器篇》，卷四，北京，2011年，頁181，編號129。

香港蘇富比售出一對乾隆時期白玉方柱形群仙圖香筒可參考之，2011年4月8日，拍品3239。另可比較一對乾隆銅胎掐絲琺瑯香亭，2007年12月7日售於佳士得巴黎，拍品24。



德裕宮

Palace of Eternal Spring
(Changchun Palace),
Forbidden City,
Image courtesy of the
Palace Museum, Beijing
紫禁城內廷長春宮明間

The Frank Caro & Arthur M. Sackler Imperial *Zitan* Table

蘭克·卡羅及賽克勒舊藏紫檀雕仿古紋束腰平頭案



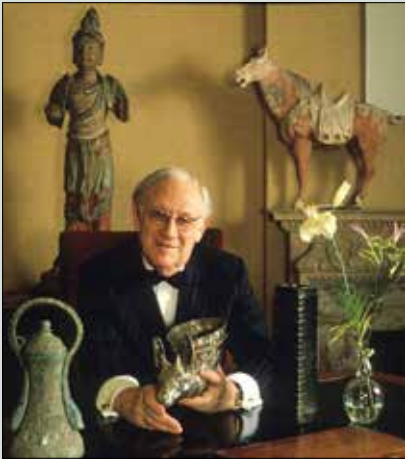
C. T. Loo and Frank Caro, circa 1950

Frank Caro worked for many years alongside the legendary dealer C.T. Loo who had Chinese art galleries both in Paris and New York. However, following the political changes in China in 1949, in 1950 Loo left the New York business to his long-time colleague and successor Frank Caro.

弗蘭克·凱洛曾與位於巴黎及紐約的國際知名古董商盧芹齋共事多年，1949年新中國成立後，盧芹齋於1950年將其紐約的公司移交給了弗蘭克來接替運營。

Arthur M. Sackler (1913–1987) was an American psychiatrist, art collector, and philanthropist whose fortune originated in medical advertising and trade publications. He began collecting art in the 1940s. His collection was composed of tens of thousands of works including Chinese, Indian, and Middle Eastern as well as Renaissance and pre-Columbian art. He founded galleries at the Metropolitan Museum of Art and Princeton University, the Arthur M. Sackler Museum at Harvard University in Cambridge, Massachusetts, and the Arthur M. Sackler Museum of Art and Archaeology. In 1987, the Arthur M. Sackler Gallery of the Smithsonian Institution, in Washington, D.C. was opened months after his death. Sackler had a particular interest though in archaic Chinese bronzes and his collection of Chinese art that was donated to the Smithsonian was considered one of the largest collections of ancient Chinese art in the world. Following his death, The Arthur M. Sackler Museum of Art and Archaeology, was opened at Peking University in 1993.

阿瑟·M·賽克勒（1913-1987年）先生，美國精神學家、收藏家、以及慈善家，早年以醫療推廣及醫學期刊生意致富。賽克勒由1940年代開始蒐藏古物，其收藏涵蓋多個地域範疇，包括中國、印度、中東、文藝復興時期以及美洲大陸藝術。另外，賽克勒先生對藝術文教事業亦頗為熱心，先後於紐約大都會博物館及普林斯頓大學藝術博物館籌建藝廊，並捐建麻省劍橋哈佛大學賽克勒博物館。賽克勒對中國高古青銅器情有獨鍾，歷年以來蒐購的藏品於1982年捐贈予史密森學會，成為現今世上其中一個最大及最重要的中國古代藝術收藏。1987年賽克勒因病逝世，數月後位於華盛頓特區的阿瑟·M·賽克勒美術館開幕，由史密森學會管理營運，而北京大學賽克勒藝術及考古博物館則於1993年竣工開幕。



Arthur M. Sackler



The Newark Museum





The Property of a Gentleman 紳士藏品

123

**A SUPERB IMPERIAL ZITAN WAISTED
CORNER-LEG TABLE**

Qianlong/Jiaqing

The wide rectangular frame carved around sides with a *hui*-character border, above a narrow waist carved in relief with conjoined panels of bats, the shaped aprons elaborately carved with archaistic cloud scrolls within a border of alternating abstract *chi* dragons, the whole supported on four elegant legs of square section carved with similar archaistic cloud scrolls and terminating in hoof feet, and framed by spandrels of openwork featuring archaistic *chi* dragon.

171.4cm (67 1/2in) long x 85.2cm (33 1/2in) high
x 43.8cm (17 1/4in) deep

HK\$3,500,000 - 4,500,000

US\$450,000 - 570,000

清乾隆/嘉慶 紫檀雕仿古紋束腰平頭案

Provenance:

Frank Caro, New York, 1967
Arthur M. Sackler (1913–1987) Collections
Sackler Collections at Columbia University,
New York
Arthur M. Sackler Foundation, 2001
An important New York private collection
Christie's New York, 20-21 March 2014,
lot 2306
A distinguished Asian private collection

Exhibited:

The Newark Museum, *The Bride Wore Red:
Chinese Wedding Traditions*, 2005

來源：

紐約古董商弗蘭克·卡羅，1967年
阿瑟·M·賽克勒舊藏
紐約哥倫比亞大學賽克勒舊藏
阿瑟·M·賽克勒基金會舊藏，2001年
紐約重要私人舊藏
佳士得紐約，2014年3月20-21日，
拍品編號2306
亞洲顯赫私人收藏

展覽：

紐華克博物館，《The Bride Wore Red:
Chinese Wedding Traditions》，2005年



The present archaistic *zitan* table embodies the luxurious Imperial taste and aesthetic sensibilities during the Qianlong reign.

The archaistic designs around the apron forming *taotie* masks, are directly inspired by those found on bronze ritual vessels of the Shang and Zhou dynasties, recalling the Qianlong emperor's fascination with antiquity and archaism. Proposing to 'restore ancient ways', referring to the view of ancient culture as having intrinsic qualities of sincerity, simplicity and happy exuberance, the emperor instructed the Court to collect drawings of antiquities, such as the *Xi Qing Gu Jian* (Catalogue of Xiqing Antiquities), which provided the Imperial craftsmen with a primary source of inspiration. See Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

Zitan wood is particularly hard, making it suitable for carving ornate designs. Qing dynasty imperial taste departed from the Ming dynasty's more austere style imbued with simplicity of design and plain surfaces. Instead, during the Qing period, a more complex and extravagant style of beauty was pursued. However, the growth of *zitan* wood is slow, and even during the Qianlong reign, the stocks of *zitan* in the Imperial Household Department were low requiring strict monitoring of its use. The archives of the Imperial Household Department demonstrate how the use of this wood was strictly governed.

Tables such as the present lot, would have been part of a pair placed in a large palace hall and were mostly used to display objects. From a photo taken in 1900 of the Hall of Mental Cultivation within the Forbidden City, one can see a related table, illustrated by Shan Jixiang, *The Photographic Collection of the Palace Museum: Imperial Buildings through Western Camera*, Beijing, 2014, p.160. Compare also with four additional *zitan* tables with related archaistic designs, Qing dynasty, illustrated in *A Treasury of Ming and Qing Dynasty Palace Furniture from the Palace Museum Collection*, vol.1, Beijing, 2007, pls.203,221,223 and 225.

紫檀為材，格角榫攢框裝板為之案面，冰盤沿雕回字紋一周，束腰浮雕如意蝙蝠紋，等距相間，托腮淺浮雕蓮瓣紋，一如須彌座，牙板和桌腿亦抱肩隼拍合，牙板下線起拐子回文與腿交圈，板面鏤地雕仿古雲縠紋，牙板和桌腿之間安鑲空螭龍角牙，腿起如意翅，其上鏤地雕仿古雲縠紋，與牙板紋飾連成一體，方腿光素，外翻雲紋足。

此案用料精當，所耗非常，儼然皇家氣度。紫檀硬料，適合雕琢，清代以來一反明式家具髹漆素面的淡雅風格，追求一種繁複奢華的美感。然而紫檀生長緩慢，至乾隆朝，內務府存量便已捉襟見肘，以致於《養心殿造辦處各作成活計清檔》記錄紫檀僅限於內務府造辦處使用，且管理嚴格。

此類條多用於陳設器物，廳堂兩側各有一對。紫禁城養心殿隨安室1900年一張室內照片可見光緒帝御榻一側便有一張和本件拍品類似的紫檀條案，見單霽翔編，《故宮藏影·西洋鏡裏的皇家建築》，北京，2014年，頁160。另有四件清代紫檀桌可供參考，其牙條所雕仿古紋可比較之，見《故宮博物院藏明清宮廷家具大觀》，卷1，北京，2007年，圖版203、221、223及225。





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A WHITE JADE MYTHICAL BEAST, TIANLU

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 tri-furcated 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\$300,000 - 500,000
US\$38,000 - 64,000

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 ghastly 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 in *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 in *Chinese Jades*, London, 2004, p.73, fig.77. See also a white jade mythical beast, Ming dynasty, illustrated in 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，藏鋒鐫刀，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，見楊玉榮及馮陳善奇著，《玲瓏玉雕一玉人、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。

125

A RARE PALE GREEN JADE MYTHICAL BEAST WATERPOT

Ming Dynasty

Superbly carved as a *gongfu*, known as one of the dragon's nine sons, carved in crouching position with ears and horns flicking back as though preparing to pounce on its prey, rendered with an elongated torso flanked by a pair of wings and flame-like tendrils, terminating in a bifurcated tail with curling ends, the interior well-hollowed, the stone of greenish-white tone. 11.5cm (4 1/2in) long.

HK\$300,000 - 400,000

US\$38,000 - 51,000

明 白玉雕蚣蝮硯滴

Gongfu, one of the nine sons of dragon in Chinese legend, has a power of regulating flow in rivers and lakes. Gilt-bronze waterpots cast in its form have been widely found since the Han dynasty.

Compare with two similar pale green jade mythical beast waterpots, Ming dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 6: Ming Dynasty*, Beijing, 2011, nos.74-75; compare also with a similar example, 17th century, which was sold at Christie's New York, 21 March 2019, lot 1170.

白玉質，圓雕蚣蝮形，蚣蝮方嘴，如意翹頭鼻，臣字目，長彎眉，雙角直挺，雙腿前伏，兩脇生翼，背部開孔，內部掏膛，口沿陰刻紋絲紋，鬃毛上翹兩散，尾部分叉而捲曲，毛髮皆以陰線刻劃，細密規整，四爪鋒利，足底平削，為典型明代工法。

蚣蝮為龍生九子之一，又稱虬蝮，性喜水，傳說其能調節水量，令河水「少能載船，多不淹禾」。漢代以來蚣蝮形象便被用於硯滴，多銅製，取其好水善調節之意。北京故宮藏兩見明代青玉異獸形硯滴可資參考，見《故宮博物院藏品大系玉器篇6》，北京，2011年，頁74及75，編號49及50；還可參考一件十七世紀青玉辟邪形水丞，實為蚣蝮形硯滴，2019年3月21日售於佳士得紐約，拍品編號1170。



The Property of a Gentleman 紳士藏品

Lots 126 - 132

126

A FINE PALE GREEN AND RUSSET JADE 'THREE MONKEYS' BOULDER

17th/18th century

The irregular stone carved in openwork with a fruiting peach tree beside a *taihu* rock, with three monkeys grasping at peaches borne on the branches, the reverse with a stream, the stone of pale green tone with areas of russet inclusions.
10cm (4in) high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

十七/十八世紀 青玉帶皮雕猴戲圖山子

Provenance:

Milwaukee Art Museum, no.73.275

S. Marchant & Son, London

A distinguished English private collection

Exhibited, Published and Illustrated:

S. Marchant & Son, *75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections*, London, 2000, no.79

來源：

密爾瓦基美術館舊藏，編號73.275

倫敦S. Marchant & Son

顯赫英國私人收藏

展覽：

S. Marchant & Son, 《75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections》，倫敦，2000年，編號79

'Monkey' in Chinese is a homophone with 'Duke' and symbolises high rank, while the peach is a symbol of longevity. Together, the monkey and peach group symbolise prosperity. The underside of the present jade boulder is carved with three apertures, indicating it may have been used as large finial for the cover of an incense burner. For a related white jade carving of three monkeys and peach, see R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no.185. See also a related white jade carving of a monkey, 18th century, which was sold at Bonhams Hong Kong, 29 November 2016, lot 14.

青玉質，青中透白，鏤空雕山石，山石背面一孔流出溪水，水波細密，一側生桃樹靈芝各一株，盤幹虬枝，枝上生四桃，另雕三猴攀援其間，作摘桃之勢，猴子鏤空圓雕並用，上中下三方佈局，動態十足。

猴諧音「侯」，桃意在壽，猴和桃的組合便有祿壽的吉祥寓意。此件三子底部鑲有三孔，抑或曾作爐頂。三猴戲桃的形象可參考一件乾隆白玉雕母子猴，見R.Kleiner著《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，編號185；亦可參考一件十八世紀白玉巧色雕靈猴獻壽擺件，2016年11月29日售於香港邦瀚斯，拍品編號14。



127

A RARE WHITE JADE 'DRAGON' FINIAL

Ming Dynasty

Superbly carved in high relief with a recumbent five-clawed dragon in a powerful coiled pose, the front-facing head flanked by a pair of horns and hair flicking backwards, all raised on a ring of clouds, the base pierced with two holes for attachment, the stone of white tone with minor black inclusions. 6cm (2 1/3in) diam.

HK\$100,000 - 150,000

US\$13,000 - 19,000

明 白玉雕蟠龍爐頂

Provenance:

S. Marchant & Son, London

A distinguished English private collection, acquired from the above on 20 May 2008

來源：

倫敦S. Marchant & Son

英國顯赫私人收藏，2008年5月20日購自上者

For a similar white jade ornament with dragon design, Ming dynasty, see *Compendium of Collections in the Palace Museum, Jade 6 Ming Dynasty*, Beijing, 2011, p.202, no.185. The Victoria and Albert Museum, London, also has a white jade ornament carved with dragon design, 16th century, illustrated by M.Wilson in *Chinese Jades*, London, 2004, p.31, pl.27.

白玉質，雪瑩冰潤，並用圓雕、浮雕、鏤空、陰刻之法雕琢盤身龍鈕，龍方首，兩角後伏，髮分三縷，陰刻髮絲，龍鱗交叉陰刻之，密而不亂，龍身之下雕祥雲數朵。

本件用刀古拙，玉料精當。可參考一件故宮所藏明代白玉龍紋飾件，刀法及龍紋風格頗似，見《故宮博物院藏品大系玉器篇6》，北京，2011年，編號185，頁202。英國維多利亞及艾伯特博物館藏一件十六世紀白玉龍紋飾件亦可參考之，見劉明倩著，《Chinese Jades》，倫敦，2004年，圖版27，頁31。

128

A WHITE AND RUSSET JADE MANDARIN-DUCK FINIAL

Ming Dynasty

Finely carved a Mandarin duck resting on a lotus leaf and flower and grasping the stems, the feathers incised lightly on the edges, the stone of white tone with minor brown inclusions. 4.8cm (2in) long.

HK\$60,000 - 80,000

US\$7,700 - 10,000

明 白玉帶皮銜荷鴛鴦飾件

Provenance:

A distinguished English private collection

來源：

英國顯赫私人收藏

The form of the present lot is typical of the Yuan or early Ming dynasty. Compare with a white jade mandarin duck finial, Yuan dynasty, formerly in the Songzhitang collection of early jades, which was sold at Bonhams Hong Kong, 30 May 2017, lot 61.

白玉質，隨籽料形圓雕鴛鴦，眉眼翎羽皆陰刻之，短喙，口銜荷葉蓮花一枝，鴛鴦身形肥碩，腳下承蓮葉荷花，鴛鴦口銜之荷花恰以皮色巧雕之，可見匠心。

此件鴛鴦之形頗得元明時風，可參考一件松竹堂舊藏之元代白玉鴛鴦爐頂，形狀、風格頗似，2017年5月30日售於香港邦瀚斯，拍品編號61。



127



128



129

129

A FINE WHITE JADE 'LOTUS' WASHER

17th/18th century

The well polished stone finely carved with a large curled lotus leaf forming the vessel, the underside with ribbon-tied leafy tendrils, small flowering shoots and a seed pod curling up the side of the body to the rim, the stone of white tone with minor opaque white inclusions.
11cm (4 1/3in) long.

HK\$60,000 - 80,000

US\$7,700 - 10,000

十七/十八世紀 白玉雕荷葉洗

Provenance:

A distinguished English private collection

來源：

英國顯赫私人收藏

Compare with a related white jade lotus brush washer, Qianlong/Jiaqing, which was sold at Bonhams London, 13 May 2010, lot 17. Another related pale green jade lotus washer, 17th/18th century, was also sold at Bonhams London, 17 May 2012, lot 11.

白玉質，洗身雕作荷葉形，掏膛而成，薄可透光，荷葉一側鏤空雕鏤，作荷葉蓮蓬，五條蓮莖與洗身相連，渾如天成，洗身荷葉口沿浮雕螺螄一隻，荷葉正面陰刻、反面陽刻經脈。

可參考倫敦邦瀚斯售出一件乾隆或嘉慶白玉雕荷葉洗，形制類似，2010年5月13日，拍品編號17；另有售出一件十七或十八世紀青玉荷葉洗亦資參考，2012年5月17日，拍品編號11。

130

A RARE AND FINE VERY PALE GREEN JADE 'CHILONG' BRUSHWASHER

18th century

The attractive stone of even tone and smoothly carved as a bowl with slightly flaring rim and a shallow recessed base, the plain sides contrasting with a crisp high-relief carved *chilong* curling its body inside the central well and entwined with leafy tendrils.
11.6cm (4 1/2in) diam.

HK\$300,000 - 500,000

US\$38,000 - 64,000

十八世紀 青玉雕螭龍穿花洗

Provenance:

Baron Fould-Springer, Royaumont Abbatial Palace, France
S. Marchant & Son, London
A distinguished English private collection

來源：

法國皇宮Royaumont Abbatial Palace的Fould-Springer男爵舊藏
倫敦古董商S. Marchant & Son
英國顯赫私人收藏

The style and quality of the present lot embodies much of the celebrated 18th century jade production under the Qianlong emperor. The remarkable even tone of the stone was admired by the master carver who chose to highlight its quality by retaining plain undecorated sides. This was cleverly contrasted with the high-relief carving to the interior well, showcasing the carver's virtuosity and creativity with the interwoven layers of leaves above and around the dragon.

The raised relief decoration at the centre was not merely decorative but also utilitarian allowing the brush to be cleaned against the dragon carving. Compare with a similar *chilong* brushwasher, Qing dynasty, illustrated in *Gems of Beijing Cultural Relics Series:Jades*, Beijing, 1999, pl.248, p.206. Compare also with the form of another white jade 'double fish' brushwasher, 18th century, illustrated by J.C.S.Lin, *The Immortal Stone: Chinese Jades from the Neolithic to the Twentieth Century*, Cambridge, 2009, no.103, p.124. A further related example, 18th century, was sold at Sotheby's Hong Kong, 8 October 2014, lot 3657. A related dish with similarly crisp treatment of the relief carving, but with shallower sides of lobed petal-form, is illustrated in the *Compendium of Collections in the Palace Museum: Jade 10: Qing Dynasty*, Beijing, 2011, no.183. See also a similar bowl or brush washer with a double fish medallion in the well, illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p.124., no.103.

Compare also with a related very pale greenish-white jade 'dragon' washer, Qianlong/ Jiaqing, which was sold at Bonhams Hong Kong, 28 November 2017, lot 9.

青玉質，圓唇，外侈，斜腹，洗底內收而成圈足，內底起地浮雕穿花螭龍紋，螭龍口銜連枝牡丹，牡丹花葉纏繞龍身而成團花圖案。

此件玉洗壁頗厚，用料頗耗。乾隆十全武功之首的平定准格爾之役，「拓地兩萬余里」，和田歸入版圖，玉料源源不斷輸入中原，此洗應是作於此役之後。

北京藝術博物館藏一件清代螭龍紋洗可資參考，見《北京文物精粹大系玉器卷》，北京，1999年，圖版248，頁206；此洗形制還可參考一件十八世紀白玉吉慶有餘筆洗，見J.C.S.Lin著，《The Immortal Stone: Chinese Jades from the Neolithic to the Twentieth Century》，劍橋，2009年，編號103，頁124。香港蘇富比2014年10月8日曾售出一件十八世紀青玉螭龍洗，頗似，可比較之，拍品編號3657。北京故宮博物院藏有一件類似工藝的青玉葵花式雙蝠菊花紋盤，亦是盤心浮雕花卉，可作比較，見《故宮博物院藏品大系：玉器編10》，北京，2011年，編號183。另見類似一例雙魚洗，著錄於康蕊君，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，頁124，編號103。

香港邦瀚斯曾售出一件類似的清乾隆/嘉慶青玉雕龍紋洗，其裝飾手法類似，2017年11月28日，拍品編號9。



131

A LARGE AND RARE WHITE JADE 'NINE PHOENIX' HAIRPIN

18th century

The hairpin carved on one side in openwork with alternating phoenixes amongst floral scrolls, the reverse undecorated, with a floral form on one end, the stone of an even white tone with very minor opaque white inclusions.

31cm (12 1/4in) long.

HK\$80,000 - 120,000

US\$10,000 - 15,000

十八世紀 白玉鏤空雕鳳紋扁方

Provenance:

A distinguished English private collection

來源：

英國顯赫私人收藏

The carving of nine phoenixes on the present lot indicates it was made for a very high ranking lady of the imperial family. This type of hairpin, *bianfang* in Manchu, was used by Court ladies during Qing dynasty. Compare with three related jade hairpins illustrated in the *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2011, nos.282, 267 and 268.

白玉質，扁薄均勻，一面鏤空淺刻九鳳，其間填以雲紋，背面光素。

扁方為清代滿族婦女常用的髮飾，此件上雕九鳳，可推測其主人身份顯赫。末代王公載濤和郵寶惠合寫的《清末貴族之生活》一文記載：「滿族女子平時梳兩把髻頭，……以真髮挽玉或翠之橫『扁方』之上。」北京故宮藏有多件玉扁方可資參考，見《故宮博物院藏品大系玉器篇9》，北京，2011年，編號282、267及268。





132

A FINE AND RARE WHITE JADE CARVING OF A QILIN

18th century

Well carved as a mythical beast with twin horns reaching down its back towards a stylised lotus-like blossom issuing from a leafy stem gripped in its mouth, the front legs raised to show the characteristic hooves, the back legs tucked underneath the body beside the thickly curling tail.

13.3cm (5 1/4in) long.

HK\$200,000 - 300,000

US\$26,000 - 38,000

十八世紀 青玉雕麒麟銜牡丹擺件

Provenance:

A distinguished English private collection

來源：

英國顯赫私人收藏

The present lot is a testament to the finest quality of virtuoso jade workmanship during the height of the Qing dynasty. The crisp treatment of the leaves and petals and on the finely incised thickly curling tail, serves to highlight the smoothly carved and even-toned stone of the body of the mythical beast.

The representation of the *qilin* is reflective of Qing taste and sensibilities. Whereas earlier representations of mythical beasts tended to exaggerate their grotesque, fearsome and mysterious nature, particularly in the context of tomb objects as guardian spirits, by the 18th century such beasts had become a popular feature of the scholar's desk, with a more secular and symbolic-decorative function. This shift can be seen in the present lot in its the charming smile, its amusing nose carved in imitation of a bat, and the almost coquettishly raised left foreleg.

Compare with a pale green jade *qilin*, Qing dynasty, in Beijing Art Museum, which is illustrated in *Gems of Beijing Cultural Relics Series: Jades*, Beijing, 1999, pl.220, p.189; Compare also with a white jade carving of a *qilin*, 17th/18th century, in The Fitzwilliam Museum, Cambridge, illustrated by J.C.S.Lin, *The Immortal Stone: Chinese Jades from the Neolithic to the Twentieth Century*, Cambridge, 2009, no.44.

青玉質，青中透白，質透瑩，圓雕麒麟臥像，麒麟寬口薄唇，如意鼻，圓鼓目，鹿角後伏，口銜牡丹拖曳兩側，牡丹枝似藤蔓，葉若葫蘆，馬蹄，牛身，背脊呈坡稜，馬尾，卷散如團雲。

麒麟為四靈之一，《禮記》：「麟鳳龜龍，謂之四靈」且「麟以為畜，故獸不狘」，是為穩定林中秩序的靈獸。聖人降生，麒麟也會出現。韓愈著《獲麟解》有言：「麟之出，必有聖人在乎位，麟為聖人出焉。」明清以來，麒麟成為世俗化的裝飾，宮廷民間皆以為之吉祥物。

北京市藝術博物館藏一件清代青玉雕瑞獸與本件神形頗似，為單角銜靈芝瑞獸，見《北京文物精粹大系玉器卷》，北京，1999年，圖版220，頁189。英國劍橋大學菲茨威廉博物館藏一件十七或十八世紀白玉雕麒麟，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。

The Property of an English Family 英國家族藏品

Lots 133 - 134

133

A RARE IMPERIAL BLUE AND WHITE 'DRAGON' BOWL

Kangxi six-character mark and of the period

With deep rounded sides gently rising from a slightly tapered foot to the rim, the exterior vividly painted with two five-clawed dragons striding amidst flame scrolls in pursuit of the flaming pearl, the interior plain, the base with a six-character mark in standard script within a double circle, box.

15.8cm (6 2/9in) diam. (2).

HK\$200,000 - 300,000

US\$26,000 - 38,000

清康熙 青花雙龍趕珠碗

青花「大清康熙年製」楷書款

Provenance:

S. Marchant & Son, *Exhibition of Chinese Blue and White -*

Wan Li to K'ang Hsi, London, 13-15 July 1980, no.21

A distinguished English private collection, and thence by descent

來源：

倫敦S. Marchant & Son, 《Exhibition of Chinese Blue and White -

Wan Li to K'ang Hsi》，倫敦，1980年7月13-15日，編號21

英國顯赫私人收藏，並由後人保存至今

The present bowl is remarkable for the style of painting of the five-clawed dragons, taking the entire space of the bowl, uninterrupted by clouds as more typically seen. A similar style of painting can be seen on a blue and white *meiping* vase, Kangxi mark and period, which was sold at Christie's Hong Kong, 28 November 2006, lot 1317.

A very similar blue and white 'dragon' bowl, Kangxi mark and period, is in the Victoria and Albert Museum, London (acc.no.110A-1883). Two very similar blue and white 'dragon' bowls, Kangxi marks and period, are illustrated in *Encompassing Precious Beauty: The Songzhuotang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, pp.60-63, nos.19 and 20, acquired at Sotheby's Hong Kong, 28 April 1998, lots 773 and 772, respectively.

圓唇，直口，斜腹收於圈足，外壁青花繪雙龍趕珠紋，龍五爪，髮後散，怒口圓目極有威嚴，二龍各趕一株，火雲相間。

此碗所繪龍紋壯實威武，可參考一件康熙青花龍紋梅瓶所繪之龍紋，見佳士得香港，2006年11月28日，拍品編號1317。倫敦維多利亞及艾伯特藏有一件康熙青花雙龍趕珠碗和本件拍品極似，館藏編號110A-1883。另有兩件相似的康熙青花雙龍趕珠碗可資參考，見《瓊環琳瑯-松竹堂中國御窯瓷器珍藏》，香港，2016年，頁60-63，編號19及20，1998年4月28日購於香港蘇富比，拍品編號773及772。



Image courtesy of the Victoria & Albert Museum, London
英國維多利亞及艾伯特博物館藏



134

A RARE IMPERIAL IRON-RED ENAMELLED 'DRAGON' BOWL

Kangxi six-character mark and of the period

The deep rounded sides rising from a slightly tapered foot to the rim, the exterior vividly enamelled in iron-red with two five-clawed dragons amongst flame scrolls each in pursuit of the flaming pearl, the interior plain, the base with a six-character mark within a double circle, box. 15.6cm (6 1/7in) diam. (2).

HK\$200,000 - 300,000

US\$26,000 - 38,000

清康熙 礬紅龍紋碗
青花「大清康熙年製」楷書款

Provenance:

A distinguished English private collection, and thence by descent

來源：

英國顯赫私人收藏，並由後人保存至今

Compare with a related, but slightly smaller, iron-red enamelled 'dragon' bowl, Kangxi mark and period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains. Plain Tricoloured Porcelains*, Shanghai, 2009, no.12.

圓唇，直口，壁斜收於圈足，修足工整，胎質細膩，外壁礬紅釉上彩繪兩組雙龍趕珠紋，龍五爪，怒目張口，身形矯健壯實，身纏火焰，追趕火焰珠，碗底心繪青花雙圈楷書「大清康熙年製」款。

比較一件相關的康熙礬紅龍紋碗，體量稍小，見《故宮博物院藏文物珍品全集：雜釉彩·素三彩》，上海，2009年，編號12。



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

大清
康熙
年製





135

**A RARE PAIR OF FAMILLE VERTE
'WATER MARGIN' DISHES**

Wenxin Zhai mark, Kangxi

Each with shallow rounded sides rising from a tapered foot to an everted mouthrim, the interior finely enamelled with three characters from *shuihu zhuan* (Water Margin) with a name suspending from their belts, depicting Chai Jin wearing a peony in his hat, Li Ying holding a halberd whilst raising a hand to pacify Lei Heng who is also holding a halberd and a sword suspended from his waist, another depicting Wu Yong holding a feather fan standing behind Li Kui, in a threatening stance confronting Lu Junyi holding a spear, the base with *Wenxin Zhai* mark within a double circle. Each 20.5cm (8 1/14in) diam. (2).

HK\$450,000 - 650,000
US\$57,000 - 83,000

清康熙 五彩水滸人物故事圖盤一對
青花「問心齋」楷書款

The three-character mark reads *Wenxin Zhai* or Studio of Self-Examination, is likely to be the studio name of the literati Sun Chung 孫垓 (1617-1702), alias Chongzhi 翀之, a native of Gui'an, Zhejiang province.

Compare with a closely related famille verte dish, Kangxi period, also with a *Wenxin Zhai* mark, in the Victoria and Albert Museum, London, depicting different characters from the same novel with a similar palette, illustrated by M. Wilson, *Rare Marks on Chinese Ceramics*, London, 1998, pp.88-89, where the author further stated if similar dishes were indeed commissioned by Sun Chung, the date of manufacture of such dishes would have been no later than 1702, a time when the overglaze blue enamel had just been introduced as a replacement for underglaze cobalt.



Image courtesy of the Shanghai Museum
上海博物館藏



Compare also with another famille verte dish in the Shanghai Museum, similar to the one depicting Wu Yong in this lot but without a mark, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl.132. See also a related dish enamelled with three characters from the *Water Margin*, but bearing a Kangxi reign mark and period, in the Metropolitan Museum of Art, New York, illustrated by S.G.Valenstein, *A Handbook of Chinese Ceramics*, 1975, p.232, no.226.

翻唇，折腰，圈足工整，碟心繪五彩水滸人物圖，其中一件繪盧俊義、李逵和吳用，另一件繪雷橫、柴進和李應，描繪精細傳神，人物個性之間張力十足，用彩豐富，金彩煥然，藍彩青幽，黃綠各彩渲染得宜，繁而不俗，碟底雙圈青花楷書款，文曰「問心齋」。

問心齋或為浙江文士孫統(1617-1702)之堂號，孫統字翀之，湖州人，餘皆不詳，見江慶柏著，《清代人物生卒年表》，北京，2005年，編號6480。如孫統即問心齋主人，那麼問心齋五彩盤則製作於1702年之前，彼時釉上藍彩剛進入中國不久。

帶此款瓷器，僅見於五彩水滸人物故事圖盤。目前傳世有數例可參考，皆為康熙年間物：一為英國維多利亞及艾伯特博物館藏一件，人物不同，而風格相似，見劉明倩著，《英國大維德美術館暨維多利亞博物館藏堂名款瓷器》，倫敦，1998年，頁89；一為上海博物館藏，吳用形象和本件頗似，見《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版132；紐約大都會博物館藏一件，帶「大清康熙年製」款，見S. G. Valenstein著，《A Handbook of Chinese Ceramics》，1975年，頁232，編號226。



Image courtesy of the Victoria and Albert Museum
英國維多利亞及艾伯特博物館藏

A RARE IMPERIAL CARVED CINNABAR LACQUER CABINET

Qianlong

The rectangular double-door cabinet raised on four L-shaped feet surmounted by a pair of low single drawers of rectangular form joined by an upright gilt-metal handle, each door, side, back and top meticulously carved with a panel enclosing various antiques and Precious Objects including flower vases, scholar's objects, bowls of fruit, scrolls and books, all reserved on a floral diaper ground framed by interlocking stylised *ruyi*-heads, encircled by a band of leafy lotus scrolls within a key-fret border, the interior and base lacquered black with the interior fitted with a wall separating the left and right side, each side with a narrow single drawer decorated with a floral diaper ground. 35.5cm x 30.5cm x 19.7cm (14in x 12in x 7 3/4in).

HK\$500,000 - 800,000

US\$64,000 - 100,000

清乾隆 剔紅博古花卉圖提匣

The present lot is remarkable for the superb quality of carving, rendering a complex design of various Precious Objects and motifs with meticulous attention to detail. The contrasting high and low relief through layers of rich cinnabar lacquer accentuate the three-dimensionality of the decoration, revealing the opulent taste of the Qianlong emperor and the zenith of lacquer carving achieved during his reign.

The depiction of the Precious Objects and vases of flowers appears to have drawn its inspiration from the printed or painted versions of 'antiques', such as the *Guwan tu* ('Pictures of Ancient Playthings'), in the Victoria and Albert Museum, London, which was a popular subject during the 18th century, reflecting the Qianlong emperor's affinity to antiquity. The scholar's objects may denote the wish for success in the imperial examinations and achievement of high rank. Other layers of symbolism include the peony and chrysanthemum forming the pun 'may you enjoy long life, wealth and honour'; the *lingzhi* fungus represents the wish for long life and the finger citron represents the wish for blessings and wealth.



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



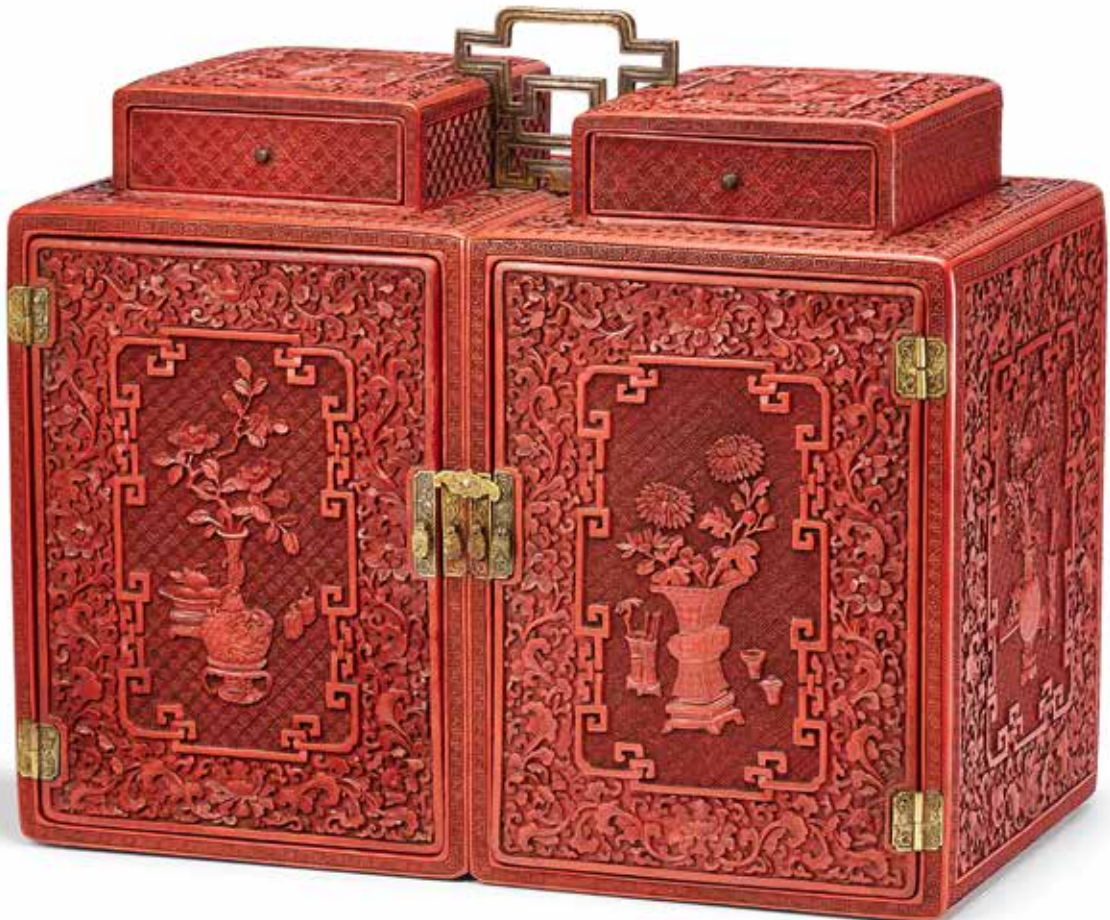
Image courtesy of the Metropolitan Museum of Art, New York
紐約大都會博物館藏

A cinnabar lacquer cabinet of this size and shape, similarly carved with Precious Objects and vases of flowers, Qianlong, was illustrated in the *Old Chinese Red Lacquer* catalogue, Spink & Son Ltd., London, 1922, p.17, no.291. Another lacquer cabinet of this shape and size but carved with figural landscape, Qianlong, is illustrated in *East Asian Lacquer: The Florence and Herbert Irving Collection*, Metropolitan Museum of Art, New York, 1991, p.113, no.47. A related example of a similar form but with one horizontal top compartment, mid-Qing dynasty, from the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p.68, no.45. Compare also with a cinnabar lacquer 'dragon' cabinet, Qianlong, of the same shape, which was sold at Sotheby's Hong Kong, 8 October 2009, lot 1644 ; another example, Qianlong of the same form but bearing different decoration, was sold at Christie's New York, 15 September 2011, lot 1219.

提匣「凹」字形，頂置銅鑲金喜字提手，提手兩側置兩屨，匣身正面開兩扇，內隔四格兩屨，屨內及匣內皆髹黑漆，面髹朱漆，雕龜背錦地，邊框雕回字紋，前後左右上下四面，以減低地浮雕纏枝番蓮紋開光，拐子龍紋攢框，其內雕博古花卉圖，龜紋錦地為底，每組博古花卉不類同，計有觚形瓶、官窯瓶、象腿瓶、長頸瓶等花瓶，插花可識者有菊花、山茶、芙蓉、海棠等花卉，擺件有奇石、果盤、香具、手卷、葫蘆等雅器，抽屨把手及門面銅件皆鑲金，門柱安蝙蝠型活件格擋門扇。

本件提匣實際上為兩個「凸」字形提匣一體而成，清代始見。提匣源自宋代「遊山器」，也就是「行具」，清人本是游牧民族，常有出遊、遊獵的習俗，故而提匣在清代較之前代更為流行。

類似的他例可比較一件清乾隆博古花卉圖提匣，著錄於倫敦Spink & Son有限公司之圖錄《Old Chinese Red Lacquer》，倫敦，1922年，頁17，編號291；美國大都會博物館藏一件清乾隆剔紅山水人物圖提匣，形制和本品相同，唯有開光紋樣異之，見屈志仁及B. B. Ford著，《East Asian Lacquer: The Florence and Herbert Irving Collection》，紐約，1991年，編號47；北京故宮所藏一件清中期剔紅文會圖提匣亦資參考，為「凸」字形，見《故宮博物院藏文物珍品全集：清代漆器》，香港，2006年，編號45。佳士得紐約2011年9月15日售出一件清乾隆御製剔紅御題詩提匣，形制亦於本件類似，拍品編號1219；另可比較一件清乾隆剔紅龍紋提匣，2009年10月8日售於香港蘇富比，拍品編號1644。





An Exceptionally Rare Pair of Gilt-Bronze Figures
of Virupaksa and Virudhaka

銅鎏金西方廣目天王及南方增長天王一對



AN EXCEPTIONALLY RARE PAIR OF GILT-BRONZE FIGURES OF VIRUPAKSA, WESTERN GUARDIAN AND VIRUDHAKA, SOUTHERN GUARDIAN

Ming Dynasty

Each figure finely cast and seated in *lalitasana* on a double-lotus base, fully armed with chain mail, boots and arm bands, the face with wide open eyes and eyebrows in a ferocious expression, flanked by two large earrings and surmounted by an elaborate crown, the hair knotted into high chignon with traces of ultramarine pigment, with a heavenly scarf surrounding the shoulders and billowing to the sides, Virudhaka carrying a sword, Virupaksa holding up a pyramidal stupa in the left hand with a snake winding down the right arm, unsealed base, boxes. Each 25cm (9 7/8in) high. (4).

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

US\$320,000 - 450,000

明 銅鑲金西方廣目天王及南方增長天王一對

Provenance:

A Hong Kong private collection, acquired in 1990

來源：

香港私人舊藏，蒐集於1990年

Originating in the Indian version of Lokapalas, the two finely cast figures represent Virupaksa and Virudhaka, who are two of the Four Heavenly Kings, each of whom watches over one cardinal direction of the world as Protectors of the Buddhist Law. Virupaksa is identified as the King of the West and Virudhaka as the King of the South, also known as *Guan Mu Tianwang*, the Heavenly King who sees all and the *Zeng Zhang Tianwang*, the Heavenly King who causes good growth in Chinese mythology.

Such figures were originally placed on the four sides of stupas, guarding the Buddhist relics inside. However, in China each is also associated with a specific direction and with the Four Heraldic Animals of Chinese astrology, ensuring favourable weather for crops and peace throughout the land; see P.B. Welch, *Chinese Art: A Guide to Motifs and Visual Imagery*, Vermont, 2008, p.194. The Hall of the Heavenly Kings is a standard component of Chinese Buddhist temples and such gilt-bronze figures would have been made for worship in temples.

The present two gilt-bronze guardian figures modelled seated in *lalitasana* are extremely rare. Compare with a gilt-bronze seated figure of Vaisravana, the Heavenly King of the North, 15th century, also seated on a rock, illustrated in the exhibition catalogue of *The 2nd Beijing International China Cultural Artifacts Exhibition*, Beijing, 2010, pp.132-133.

The superbly cast elaborate armour which can be seen on the present figures may be associated with a group of gilt-bronze standing guardian figures produced by the Chinese ateliers. See two gilt-bronze guardian figures in standing poses, early Ming dynasty, from the Fuller Memorial collection and now in the Seattle Art Museum, illustrated by H. Munsterberg, in *Chinese Buddhist Bronzes*, Tokyo, 1967, pls.93 and 94; a further standing example, 15th century, formerly with Eskenazi Ltd., London, is illustrated in *zhongguo liushi haiwai fojiao zaoxiang zonghe tumu vol.7*, (Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collection), Beijing, 2005, no.1438.

四大護法金剛中的兩尊。南方增長天王右手持寶劍，左手高托劍鋒。西方廣目天王右手握鳥頭蛇，左手托佛寶塔。兩護法金剛跏趺坐於雙層蓮花座上。身穿金鎧甲戰袍，腳穿如意飾靴，戴垂珠耳環，頭戴五葉寶冠，飄帶生動。

此件西方廣目天王及南方增長天王源自上座部、說一切有部及大眾部中護世四大天王(Lokapalas)，其形象從印度東傳之後和中土神祇形象相結合，被賦予令他人增長善根和能以清淨天眼觀察護持世界的神力。

四大天王又稱四大金剛，常立於浮屠四角，護衛佛骨舍利。然而在中國，四大天王的法力遠不止此，他們亦需守護四方四時，確保風調雨順，相關探討可參見P.B. Welch著，《Chinese Art: A Guide to Motifs and Visual Imagery》，佛蒙特，2008年，頁194。中國寺廟建築中常設有天王殿，其中供奉的便是此類四大天王造像。

遊戲坐的天王形象十分少見，可比較一件十五世紀漢地藏傳北方多聞天王坐像，亦遊戲坐於石台，見《第二屆北京中國文物藝術品國際博覽會》，2010年，北京，頁132-133。觀此對天王所著鎧甲或為中土風格影像，然其分體鑄造工藝又更靠近因西藏地區佛造像風格，因此或為中原信徒發願所鑄一組之二。可參考兩件明早期銅鑲金天王像，站姿，所著鎧甲風格和本件頗似，藏於西雅圖藝術博物館之福樂館，見H. Munsterberg著，《Chinese Buddhist Bronzes》，東京，1967年，頁93及94。倫敦埃斯卡納齊蒐儲一件十五世紀立式天王像亦資參考，見《中國流失海外佛教造像綜合圖目：第七卷》，北京，2005年，編號1438。



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A FINE GILT-BRONZE FIGURE OF GUANYIN

Ming Dynasty

The standing Goddess of Mercy, holding an ambrosia vase in her left hand and her right in *vitarka* mudra, with an image of Amitabha Buddha beneath her cowl, wearing an elaborate necklace and long flowing robes tied with a double ribbon and incised on the hem with flowers, leaves and branches, with a celestial scarf draped over her arms, raised on a three-petalled open lotus flower atop a hexagonal stand.
35.5cm (14in) high.

HK\$500,000 - 700,000

US\$64,000 - 89,000

明 銅鑲金觀世音菩薩立像

Provenance:

An American private collection, Texas

Published and Illustrated:

Marchant, *Imperial Chinese Porcelain, Ceramics and Works of Art*, London, 2013, pp.100-101, no.47

來源：

美國得克薩斯州私人舊藏

出版及著錄：

Marchant, 《Imperial Chinese Porcelain, Ceramics and Works of Art》, 2013年, 頁100-101, 編號47

Particularly notable for the refined level of detailing, noted in the intricately floral scrolls decorating the hems of the elegant robes and the elaborate jewellery, the remarkable figure conveys a striking visual effect that brilliantly captures a sense of majesty associated with the figure of Avalokiteshvara. According to the Lotus Sutra, Avalokiteshvara took many different manifestations necessary to save the sentient beings. The present form may be identified as Bhaiṣajyaraja Avalokiteshvara because of the vase held in the left hand, which was believed to contain the elixir that cured all physical and spiritual illnesses, while the right hand would have probably held a stalk of willow leaves as means to sprinkle the potion over to devotees.

The present Buddhist figure is inspired by late Tang dynasty figures of bodhisattvas, as exemplified in a figure illustrated by H.Trubner, *Arts of the T'ang Dynasty*, no.101; and another Tang dynasty example illustrated by Ch'in Hsiao-Yi, *The Crucible of Compassion and Wisdom*, Taipei, p.183, pl.87.

Compare with two related gilt-bronze figures of Guanyin, 17th and 17th/18th century, respectively, illustrated in Chang Foundation, *Buddhist Images in Gilt Metal*, Taipei, 1993, nos.43 and 47.

觀音面相方圓，耳戴圓，鼻直唇秀，雙目微合，神態沉靜端莊。左手持淨瓶，右手上揚持推究手印，頸掛瓔珞，垂落胸前，腰部纏帶，下著束腰長裙，裙邊沿有鑿花，披帛繞臂而出，自然垂於身旁，行雲流水，生動自然。

此尊觀音造型優美，鑄造精良，設計上以雙層蓮座下再增加六邊形基座以提升造像莊嚴度及視覺感，頗為難得。漢傳佛教中，觀音可有三十二種化身，此尊觀音右手持淨瓶，可推測或為楊柳觀音或藥王觀音。

觀音為中土佛教四大菩薩之一，此式觀音立像有晚唐佛像遺風，既崇尚寫實作風，又突出造像莊重勻稱之美感，參看一件形制類似的唐代晚期鑲金觀音立像，著錄於H.Trubner, 《Arts of the T'ang Dynasty》, 編號101；另見台北故宮博物院藏一例唐代觀音立像，著錄於《歷代金銅佛造像特展圖錄》，台北，頁183，圖版87。

參看鴻禧美術館舊藏一件十七世紀以及另一件十七/十八世紀銅鑲金觀音菩薩立像，兩件均與本拍品有類似之處，見《金銅佛像圖錄》，台北，1993年，編號43及47。



The Property of a Lady 女士藏品

139

A VERY RARE AND FINE GILT-BRONZE FIGURE OF MAITREYA

17th/18th century

Expertly cast standing, the peaceful facial expression set within a high elaborate openwork crown enclosing a stupa at the centre, the top knot hair with adorned with a foliate ornament, cascading over the shoulders, wearing a long flowing robe adorned at the hems with incised foliate scrolls, open to reveal a tied sash over the undergarments below the beaded necklaces, the hands held in *abhaya* and *dhyana* mudras, the bejewelled feet protruding below the long robes, raised on an oval double-lotus pedestal between beaded borders, with blue and red pigments on the crown and hair. 32.2cm (12 5/8in) high.

HK\$600,000 - 800,000

US\$77,000 - 100,000

十七/十八世紀 銅鑲金彌勒菩薩立像

Provenance:

A French private collection

來源：

法國私人舊藏

This superb casting of Maitreya emphasises the Future Buddha's benign demeanor. Although equally vital to popular Buddhist practice, standing Maitreya images are rarer than similarly presented bronzes of Avalokiteshvara Padmapani. Standing Maitreya images are often almost identical to those of Avalokiteshvara Padmapani, but for the presence of a small stupa at the center of Maitreya's crown, as can be seen on the present figure.

The posture of the present lot would appear to be inspired by gilt-bronze figures dating to the early Ming dynasty, such as a related gilt-bronze figure of Amitayus, Yongle mark and period, which was sold at Christie's Hong Kong, 3 June 2015, lot 3009.

此尊彌勒菩薩頭戴花葉形寶冠，冠正中飾佛塔。面龐圓腴，雙唇微合，嘴角微上揚，彎眉與鼻脛相連，相容和煦沉靜。雙手抬起，左手施禪定印，右手施護法印，立於雙層蓮座之上。其肩胸寬厚，肢體圓渾，頸掛項鍊，胸前有華美瓔珞，上身著雙領下垂式天衣，內著袈裟束於腹前，衣緣處飾纏枝花卉，衣紋寫實厚重。

彌勒菩薩為釋迦牟尼佛的繼承者，在未來婆羅世界降生成佛，有佛教徒救世主的寄託。雖然彌勒菩薩在漢傳佛教中亦尤為推崇，但其立像相比觀世音菩薩則相對少見，而此尊頭冠中的佛塔即表明其身份為彌勒菩薩像。此尊立像，風格上或受到明初宮廷鑲金佛影響，參看香港佳士得曾售出一件明永樂銅鑲金無量壽佛立像，2015年6月3日，拍品編號3009。



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A FINE GILT-BRONZE FIGURE OF SHAKYAMUNI BUDDHA

Nepal, 17th century

Well cast seated on a lotus petal throne with crossed legs, with an urna on his forehead and eyes closed, his left hand resting on his legs with the palm facing upward, his right hand over his right leg touching the lotus throne in 'Earth Witness' *bhumisparsa mudra*.

19.5cm (7 5/8in) high.

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

US\$100,000 - 130,000

十七世紀 尼泊爾 銅鑲金釋迦牟尼佛

Provenance:

A French private Collection

來源：

法國私人舊藏

The finely cast figure depicts the Shakyamuni Buddha reaching forward with his right hand to call the earth to witness his right to attain enlightenment.

Although the casting of the lotus base, with its separately cast lower half affixed on the interior is typical of Nepalese conventions during the 17th century, the modelling of the present lot, especially the slim and elegant lotus petals of the pedestal, and the tightly drawn robe over the body draw inspiration from the earlier prototypes. Compare with a Nepalese style Tibetan Akshobhya, 14th century, in the Berti Aschmann Collection, Museum Rietberg, Zurich, cast with similar slim lotus petals, illustrated by H.Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p.75, no.32; see also a Nepalese gilt-bronze Shakyamuni Buddha, 13th/14th century, with similar modelling of the robe, illustrated by U.von Schroeder, *Buddhist Sculptures in Tibet*, vol.1, Hong Kong, 2001, p.523, pl.170C.

Compare with a related gilt-bronze buddha of similar size, Nepal, 15th century, in the Virginia Museum of Fine Arts, modelled seated in similar posture but on a single lotus base (acc.no.68.8.36); see another larger gilt-bronze seated figure of Shuradatta made by a Newar artist for patrons of Central Tibet, 17th century, in the Los Angeles County Museum of Art (acc.no.M.75.4.21).

釋尊結全跏趺坐，左手置腹前，結禪定印，右手指地，施「觸地印」，意表釋迦牟尼於菩提樹下成道，召喚地神見證之手印。雖然此尊佛像之雙層蓮瓣分體鑄造方式比較接近十七世紀尼泊爾造像工藝，然相對瘦小之蓮瓣，以及其長袍貼身的表現方式更有尼泊爾早期為西藏造像的遺風。參看一件尼泊爾風格的西藏十四世紀銅鑲金阿閼佛坐像，其蓮瓣與本器類似，見H.Uhlig, 《On the Path to Enlightenment》，蘇黎士，1995年，頁75，編號32；另見一件尼泊爾十三/十四世紀銅鑲金釋迦牟尼佛，著錄於施羅德，《Buddhist Sculptures in Tibet》，卷1，香港，2001年，頁523，圖版170C。

弗吉尼亞藝術博物館藏一件十五世紀尼泊爾銅鑲金釋迦牟尼佛坐像，除蓮座為單層外，其風格與本品極其相似（館藏編號68.8.36）；洛杉磯郡立藝術博物館中亦有一件尺寸稍大的銅鑲金佛坐像，時代定為十七世紀，為尼泊爾工匠為西藏製作（館藏編號M.75.4.21）。



141

A RARE GILT-COPPER-ALLOY FIGURE OF BUDDHA SHAKYAMUNI

Mongolia, Zanabazar school, 18th century

The heavily cast figure seated with his right hand in *bhumisparsa* mudra, the left arm resting on the right foot in *abhaya* mudra holding an alms bowl, the face in peaceful expression below the tight curls and high ushnisha, wearing long flowing robes adorned at the hems with blossoms, falling in pleats between his crossed legs, raised on a double-lotus pedestal between beaded and stepped borders.
19.4cm (7 5/8in) high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

十八世紀 蒙古 扎那巴扎爾風格 銅鑲金釋迦牟尼坐像

Provenance:

A European Diplomat's collection, and thence by descent

來源：

歐洲外交官舊藏，並由後人保存至今

The present figure is typical of the works produced by the Zanabazar school in Mongolia. The famous Mongolian sculptor Zanabazar (1635-1724) was the first leader of the Gelug order in Mongolia, the region's most important reincarnated lama, and the inventor of the Mongolian alphabet.

Compare with two related gilt-bronze figures of Buddha Shakyamuni, 18th century (museum nos.1994.131 and 1994.21.a-.c) in the Asian Art Museum of San Francisco.

A similar gilt-bronze figure of Buddha, Mongolia, Zanabazar school, 18th century, was sold at Christie's New York, 19 March 2013, lot 219.

此尊屬蒙古扎那巴扎爾風格造像，扎那巴扎爾（1635-1724）是成吉思汗直系後裔，為第一世哲布尊丹巴呼圖克圖，章嘉呼圖克圖並蒙古藏傳佛教兩大活佛，與達賴、班禪共稱四大活佛。其本人亦對造像藝術頗有天分，創作包括音樂及畫等不同作品，佛教造像更是自成一派。

參看三藩市亞洲藝術博物館藏兩件風格類似的十八世紀銅鑲金釋迦牟尼坐像（博物館編號1994.131及1994.21.a-.c）。另見佳士得紐約曾經售出一件十八世紀扎那巴扎爾風格銅鑲金佛像，2013年3月19日，拍品編號219。



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A PARCEL-GILT BRONZE SEATED FIGURE OF CROWNED BUDDHA

Qianlong

Seated in *dhyanasana* on a double lotus base, clad in a *sanghati* with incised foliate borders, his right hand in *bhumisparsa* mudra, the left hand holding a bowl, the broad face with a contemplative expression articulated by a pointed nose and downcast eyes, crowned with an elaborate five-petalled tiara, each petal with a Buddha seated on a lotus flower, the sealed base with a *vishvavajra*, box. 36cm (14 1/8in) high. (2).

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

US\$100,000 - 150,000

清乾隆 銅鑲金寶冠佛

Provenance:

A private Hong Kong collection, acquired in 1990

來源：

香港私人收藏，蒐集於1990年

The present figure represents the Qianlong emperor's devotion to Tibetan Buddhism and his patronage of Tibetan Buddhist art. After the Manchu established their capital at Beijing, Tibetan Buddhism played a political role in the Qianlong emperor consolidation of his rule over Tibet and Mongolia. Buddhist figures and ritual implements of the Qianlong period were often an amalgam of Tibetan and Imperial styles, as exemplified in the present lot.

Whilst the present lot appears to be unique in its type, the relatively large scale of the Buddha and the separately and elaborately cast crown display a number of similarities with other sculptures attributed to the Dolonnor workshop of Inner Mongolia, see two examples also with five-leaf crown cast separately from the Kandell collection, illustrated in *A Shrine for Tibet*, New York, 2010, pp.67 and 134, nos.I-110 and II-19.

乾隆時期是藏傳佛教發展的高峰期，乾隆皇帝亦在周邊地區興建藏傳佛教寺院，藏傳佛教成為乾隆皇帝鞏固對西藏及蒙古各族統一的政治宗教手段。宮中祭拜及興建廟宇，提高了佛教藝術及佛造像的需求，隨而北京及蒙古地區的御用作坊在此時期非常活躍。

釋尊結全跏趺坐，左手置腹前持一鉢，右手指地，施「觸地印」，意表釋迦牟尼於菩提樹下成道，召喚地神見證之手印，頭戴寶冠，上飾東、南、西、北、中、共五方佛陀，面容沉靜且威嚴，其右肩赤裸，身穿禪衣厚重，與西藏式樣不同，更多具清代乾隆時期造像風格。其佛冠採用單獨鑄造，且裝飾精美，亦或受內蒙古多倫諾爾風格影響，見Kandell收藏中兩尊十八世紀多倫諾爾風格造像，其寶冠可資比較，見《A Shrine for Tibet》，紐約，2010年，頁67及134，編號I-110及II-19。



143

**A VERY RARE PAIR OF IMPERIAL CARVED
THREE-COLOUR LACQUER VASES**

Qianlong

Each of quatrefoil section, the lobed body rising from a splayed foot and surmounted by a long flaring neck, each lobe finely carved through the red and green layers against the yellow-ochre ground with a scene of immortals accompanied by young attendants carrying auspicious objects including *lingzhi*, peaches, corals, *ruyi*, peonies, vases and gourds, within panels surrounded by peony scrolls, the neck bordered with a band of upright archaic plantain leaves above a floral scroll on the shoulders, all between two *huiwen* bands encircling the lobed mouth rim and foot rim, the interior and base black lacquered.

Each 29cm (11 1/2in) high. (2).

HK\$500,000 - 800,000

US\$64,000 - 100,000

清乾隆 剔彩群仙祝壽圖海棠尊一對

Provenance:

An English private collection

來源：

英國私人收藏



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

Lacquer production reached its peak during the Qianlong period. This was also due to the emperor's intervention by ordering ivory craftsmen from Canton to Beijing in order to revive the technique used in Ming lacquer carvings. The emperor further commissioned the Imperial Workshop in Suzhou to develop new forms and designs. The three-colour layered lacquer carving, *tikai*, which can be seen on the rare pair of vases, was popular during the late Ming dynasty and revived during the Qianlong reign, see B. Yang, 'The Study of Qing Dynasty Suzhou Lacquerware based on Imperial Workshop Archives', *Wenwu*, vol.2, 1982.

Compare with a vase of quatrefoil form, but in red lacquer only, Qianlong, illustrated in *Masterpieces of Chinese Carved Lacquer Ware in the National Palace Museum*, Taipei, 1971, pl.32; compare also with another red lacquer vase and stand carved with similar scenes, Qianlong, in the Victoria and Albert Museum, London, (acc.no.904-1873).

A large carved polychrome lacquer vase, Qianlong, was sold at Sotheby's Hong Kong, 7 April 2015, lot 3735; and another example was sold at Christie's New York, 19 March 2009, lot 592.

海棠式，口外撇，束頸，隆肩，深弧腹，高圈足外撇。漆分三層，黃為底，綠居中，朱為面。口沿及足部一周剔回紋，頸部剔仿古蕉葉紋，以綠漆龜背錦地填之，肩部及瓶身表層朱漆雕纏枝番蓮紋，其下露出綠地，滿雕錦地，四面正中開光，其內浮雕群仙祝壽圖，每面人物皆兩高士伴以兩僮，高士頭戴幘巾，寬袍大袖，或策杖，或捧桃，或持如意，童子手中皆捧以祝壽寶物，有芝草花籃、葫蘆瓶、珊瑚寶瓶、圖書、壽桃之屬，人物動作、表情栩栩如生，充滿張力，以朱文錦地為陸，綠文錦地為水，黃文錦地為雲，層次鮮明，用刀深峻而不失細膩。圈足剔刻黃地朱漆纏枝番蓮紋一周，足緣直壁，雕回紋一匝。

清代剔漆不同於元明，後者講究藏鋒清楚，隱起圓滑，而清代剔漆，講究刀鋒凌厲而細膩，工不厭細，畫不厭精，尤以乾隆朝為甚，但是嘉慶之後，即便內府也難尋堪用之雕工，而後剔紅則式微矣。楊伯達分析清內務府檔案推測，清代宮廷雕漆製作始於乾隆三年，最初由造辦處牙雕工匠雕刻漆器，之後發樣至蘇州製作，見楊伯達，〈清代蘇州始末從造辦處檔案看清代蘇州雕漆〉，《文物》，1982年2期。此雕刻深峻而不顯呆板，工藝規整，細節表達條理清晰，一絲不苟，從剔漆刀紋可見漆層極多，同時剔面層次均勻，刀口流暢，堪為乾嘉鼎盛時期的作品。

剔漆海棠尊多見於剔紅而已，可比較台北故宮藏一件清乾隆剔紅海棠尊，見《故宮雕漆器選萃》，台北，1971年，圖版32；英國維多利亞及艾伯特博物館藏一件清乾隆剔紅海棠尊亦資參考，所雕圖案頗似，且帶還剔紅原座，館藏編號904-1873。剔彩的例子可參考一件乾隆剔彩海棠尊，2015年4月7日售於香港蘇富比，拍品編號3735；另一相似例子售於佳士得紐約，2009年3月19日，拍品編號592。



The Property of a Lady 女士藏品

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A VERY RARE IMPERIAL PALE GREEN JADE INSCRIBED 'GUSHAN FANGHE TU' BOULDER

Qianlong

Deftly carved as a three-peak mountain, carved on one side with the sage Lin Bu and his male attendant standing on a rocky ledge releasing a crane from its cage and watching it in flight, beside a gushing stream, a large pine tree and overhanging *wutong* and bamboo branches, the rock-face finely incised with the Imperial poem titled *Xiang Shengmo Gushan fanghe tu jiyong qiyun*, the reverse carved with rocky outcrops strewn with *lingzhi* fungus, grass, and overhanging bamboo and willow branches, the stone of pale green tone with slight striations and very minor russet spots, wood stand. 16.7cm (6 5/8in) long (2).

HK\$500,000 - 800,000

US\$64,000 - 100,000

清乾隆 御製青玉雕「孤山放鶴圖」山子

Provenance:

An English private collection, according to a label 'Brought from Pekin 1865', and thence by descent

來源：

英國私人收藏，木座標籤顯示「1865年取自北京」，並由後人保存至今

The present jade boulder belongs to a particular category of Imperial jade 'mountain' carvings providing a three-dimensional interpretation to a two-dimensional famous painting esteemed by the Qianlong emperor. For related jade boulders, Qianlong, with subject matters carved after paintings, in the National Palace Museum, Taipei, see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, nos.36-38, 40-42, and no.62 (a jade plaque showing Lin Bu); and see also two related jade boulder examples from the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2010, nos.100 and 118.

The present jade mountain, whose three craggy peaks are a symbolic reference to the Chinese character for mountain *shan* and more specifically represents Mount Gu, is Imperially inscribed with the poem *Xiang Shengmo fushan fanghe tu jiyong qiyun*, referring to the painter Xiang Shengmo's (1597-1658) famous painting titled *Gushan fang he tu*, previously in the Qing Court Collection, and now in the National Palace Museum, Taipei, illustrated in *Illustrated Catalog of Painting and Calligraphy in the National Palace Museum*, vol.9, Taipei, 1997, pp.75-76. This painting was highly regarded by the Qianlong emperor who composed a poem to celebrate it as well as honouring the painting with no less than ten Imperial seal impressions. It is therefore not surprising that the emperor wished to mark this important painting by also transforming it into a three-dimensional jade mountain, embellished with his Imperial poem:

項聖謨孤山放鶴圖即用其韻

南宋樓臺劫火灰，梅花自放鶴還來。
撫圖似晤林和靖，聘望湖天笑眼開。

Composed on Xiang Shengmo's Painting of Releasing a Crane on Mt Gu
Towers and terraces of the Southern Song plundered and burnt;
yet the plum blossom has returned with the crane.
Caressing this image with the eyes is like seeing Lin Bu; with free reign
to gaze across the lake and sky with smiling eyes.

The painter Xiang Shengmo was a Ming dynasty loyalist, who after the Manchu conquest became a recluse. Xiang's painting of the earlier recluse, Lin Bu of the Song dynasty, was a hidden reference to himself and his own refusal to accept the Manchu led Qing dynasty. Lin Bu, who lived by Mount Gu ('Solitary') in West Lake in Hangzhou, planted plum trees, raised cranes, and studied and wrote - becoming the archetype of the lofty scholar. It is said that when friends came he avoided them by rowing on the lake until his attendants released cranes, telling him to return home. The present jade mountain shows Mount Gu, the release of the crane by the attendant and the scholar Lin Bu.

The Qianlong emperor, a Manchu, recognised Xiang's sentiment of loyalty to the fallen Ming dynasty through his allegory to the Song dynasty recluse. In his poem, the emperor made reference to the fallen Ming dynasty by allegorising it with the 'burnt towers' and ashes of the Song realm. The Qianlong emperor continues to say that the plum blossoms have returned with the crane, meaning that talented scholars have returned to government service to make the Qing dynasty strong and that the nation is blooming again. In effect, by writing poems on paintings by Ming loyalists and having jade boulders replicate them, the Qianlong emperor was making a strong statement to any who still might have nostalgic sentiments of Ming loyalism. Rather than hide or destroy Xiang Shengmo's masterful painting, the emperor was showing how confident he was in being able to tackle Ming loyalism in the open and cleverly disarmed any artistic weapon that may have been used against him by making it his own with numerous Imperial seals that showed his appreciation of the painting. The present lot is thus a remarkable example of the Qianlong emperor's political gifts.





(inscription)

Xiang Shengmo, *Gushan fang he tu* (Releasing a Crane on Mt Gu), Ming dynasty
明代，項聖謨，《孤山放鶴圖》，軸，台北故宮博物院藏

青玉質，白中閃青，質地溫潤。深峻刀法出嶙峋山巖，有層巒疊嶂之勢，巖上淺浮雕團葉垂枝，山巖正面右下出溪流，紋如髮縷，左側巖下雕梧桐兩株，高矮相依，樹側高浮雕及圓雕技法並用作童子侍桌，高石柱杖在側，仰望高處山巖上浮雕之回首仙鶴，似有不捨。鶴下巖壁上陰刻《御題放鶴圖》詩一首：

南宋樓臺劫火灰，梅花自放鶴還來。
撫圖似晤林和靖，騎望湖天笑眼開。

此件玉石山子乃乾隆朝特有的玉雕題材，乾隆帝稱之為「玉圖」，台北故宮博物院將此類歸為「畫意玉器」。這一題材起自民間作坊，而御製「畫意玉器」或取材內廷收藏歷代名畫，或由宮廷畫師起草圖，形制多為山子或插屏。台北故宮藏有數件「畫意山子」可作參考，見張麗端著，《宮廷之雅—清代仿古及畫意玉器特展圖錄》，台北，1997年，編號36至38，40至42及62。其中編號62玉放鶴插屏所刻題材亦是林逋放鶴的典故，畫面取自清代宮廷畫家金廷標之《放鶴圖軸》，現藏台北故宮。

山巖上鐫詩全名《項聖謨孤山放鶴圖即用其韻》，收錄於《御製詩三集》，乾隆四十四年（1779年）武英殿刻本，卷一二零，頁21及22。項聖謨《孤山放鶴圖》原貯寧壽宮，現藏台北故宮，著錄於《秘殿珠

林石渠寶笈續編》，乾隆五十八年（1793年）本，卷五，第五冊，台北，1971年，頁2873及《故宮書畫圖錄》，第九冊，台北，1997年，頁75-76。乾隆帝在畫上行書題此詩，署年己丑，即三十四年，公元1769年。比對《孤山放鶴圖》畫面可知本件山子或取正中西湖孤山島之景而成，乾隆帝對此畫珍愛非常可見一斑。

林逋（967年或968年—1028年），字君復，諡和靖，隱居西湖孤山，養鶴植梅，自稱「梅妻鶴子」。沈括《夢溪筆談·人事二》載：「林逋隱居杭州孤山，常畜兩鶴，縱之則飛入雲霄，盤鏃久之，復入籠中。逋常泛小艇游西湖諸寺，有客至逋所居，則一童子出，應門延客坐，為開籠縱鶴。良久，逋必棹小船而歸，蓋常以鶴飛為驗也。項聖謨（1597年—1658年），字孔彰，號易庵，《清史稿》稱其「初學文徵明，後益進於古，董其昌稱其與宋人血戰，又得元人氣韻。」

此件山子背後之政治含義更值得玩味。滿人入關建立清朝後，一些明朝遺民仍對前朝抱有念想，項聖謨借北宋詩人林逋獨隱孤山、終身不娶之題材隱喻自己對前朝的哀思，乾隆帝深知其意，不但不隱藏此種念想，反題詩御贊，並以玉雕山子取其意而復刻，可見清朝皇帝對皇權鞏固之決心及用意。



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**A RARE AND LARGE PALE GREEN AND DARK GREY JADE
'WANG XIZHI AND GEESE' MOUNTAIN**

18th century

Exquisitely and intricately carved in deep layers of relief with the bearded scholar Wang Xizhi seated on a craggy rockwork with his attendant standing beside him, observing a pair of geese swimming in a streaming and rippling river, encircled by a rugged mountainous landscape enclosing pine and *wutong* trees continuing on the reverse, all below scrolling clouds, the finely polished stone of a pale green tone with inclusions varying from light to dark grey, wood stand.

23.2cm (9in) high. (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

十八世紀 青灰玉雕「羲之觀鵝」圖山子

Provenance:

Mark Newman, Esq.

Ashkenazie & Co., San Francisco, 1984

Dr. Leonard and Mrs. Ann Marsak collection

Christie's New York, 18 September 2014, lot 1248

來源：

馬克·紐曼律師舊藏

舊金山Ashkenazie & Co., 1984年

馬薩克博士伉儷舊藏

佳士得紐約，2014年9月18日，拍品編號1248





(additional view)



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

The theme of this jade boulder alludes to the sage of calligraphy, Wang Xizhi's love of geese. The earliest extant example of this subject matter is the Southern Song dynasty artist Ma Yuan's painting of 'Wang Xizhi Playing with Geese', now in the National Palace Museum, Taipei. The similarity of the figures and birds in the painting and on the present jade boulder suggest that the former was the inspiration for the latter; see *Gugong shuhua tulu*, vol.2, Taipei, 2013, pp.183-184. For a related pale green jade carving of a boulder with a similar figure to that of Wang Xizhi, Qianlong, see *Gugong bowuyuan cang wenwu zhenpin daxi yuqi*, Shanghai, 2008, no.53.

青灰玉質，體量頗巨，用刀深峻，劈出山崖石澗，一灣溪水從中流出，淺浮雕水波漣漪，其上高浮雕兩鵝浮游，水岸石臺上圓雕一高士，高士頭戴樸頭，長髯垂胸，寬袍大袖有魏晉風骨，旁邊侍立一總角小童，短衫，回首微笑，山石間散雕松木梧桐，頂上灰黑玉色浮雕流雲，盤互之山子背面，背面雕孤松梧桐左右上下相應，山澗縱深數層。

此件山子取材自「羲之愛鵝」的典故，為明清常見「四愛」圖之一。這一題材目前可見最早的例子是傳為南宋馬遠所繪《王羲之玩鵝圖》，現存臺北故宮博物院，其人物、動物構圖和本件極似，見《故宮書畫圖錄2》，台北，2013年，頁183-184。相似風格的玉雕山子可參考北京故宮藏一件清乾隆青玉題詩觀瀑圖山子，其高士跌坐之態和本品之王羲之形象頗類之，見《故宮博物院藏文物珍品大系玉器（下）》，上海，2008年，編號53。



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**A MAGNIFICENT AND EXTREMELY RARE JADEITE
'LONGEVITY' BOULDER**

Qianlong/Jiaqing

Masterfully carved in varying levels of relief with *Shoulao* holding a long *lingzhi* stem, accompanied by two attendants carrying a peach and a fruiting peach branch, crossing a bridge by a flowing waterfall, approaching an inclined path leading to a terraced pavilion, encircled by gnarled peach, pine and *wutong* trees issuing from rocky outcrops framing the scene, the reverse with a deer and doe standing on jagged rockwork within a similar landscape, the sumptuous translucent stone of a brilliant apple-green tone with icy inclusions and some russet splashes along the edge skilfully utilised to accentuate the composition, wood stand and fitted box.

17.3cm (6 3/4in) wide (3).

HK\$3,500,000 - 4,500,000

US\$450,000 - 570,000

清乾隆/嘉慶 翠玉帶皮雕祿壽圖山子

The lot is an extraordinary example of an imperial jadeite carving with the lapidary craftsman's ability to present a three-dimensional sense by using a multi-depth carving technique on a precious jadeite stone of lustrous apple-green tone with a remarkable degree of translucency. Although, according to the Imperial archive, jadeite was presented to the imperial court from the Yongzheng period, the precious jewel-like stones were not generally used as materials for carvings until the second half of the Qianlong reign, when they become popular as tribute to the emperor.

It is much rarer to find carved jadeite boulders comparing to jadeites vessels carved with archaic themes. Compare with a similar jadeite boulder of similar size (16.1cm high), Qing dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of Palace Museum: Treasures of Imperial Court*, Hong Kong, 2004, p.25, no.20; for a larger example of a jadeite boulder (29.5cm high), also from the Qing Court Collection, carved with crane, deer, pine trees and waterfall, see *ibid.*, p.24, no.20.

The present jadeite boulder is closely related to a group of imperial jade carvings featuring immortals or elderly sages in mountainous landscapes. This subject matter is based on paintings from the classical canon. As the Qianlong emperor in particular advocated that jade mountains and carved panels should carry the spirit of paintings by famous past masters, it became a popular norm for imperial jade carving during the 18th and 19th centuries.

Compare with a related white jade screen carved with a similar subject matter, Qing dynasty, in the National Palace Museum, Taipei, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Qing Court*, Taipei, 1997, pp.204-205, no.71; see another related spinach-green jade 'Three Immortals' boulder, Qing dynasty, in the Palace Museum, Beijing, illustrated in *Jasper Wares of Qing Dynasty Collected by the Palace Museum and Manasi*, Beijing, 2014, pp.266-267, no.109; see also a green jade boulder, Qing dynasty, carved with a deer and a doe in a rocky landscape, illustrated in the *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, no.105.

A related spinach-green jade boulder, Qianlong, carved on both sides with a similar subject matter, was sold at Bonhams Hong Kong, 27 November 2018, lot 69.





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

翠玉質，邊緣略帶黃皮，正面陷地浮雕亭台高士圖，畫面遠處雕高臺，雕欄玉砌，臺面陰刻地磚，上起亭子一間，瓦楞儼然，亭台之下出溪流瀑布穿橋而過，橋左深陷地高浮雕高士兩位，一捧壽桃，一策扶老，後隨一童子，肩負桃枝，畫面環繞以山石樹木，一派清幽。背面亦以山石樹木攢景，用刀深峻成深澗流泉，一側山石上浮雕牝牡二鹿，成深谷，幽泉，鹿鳴之仙境。

此件翠玉，玉質瑩透，色澤從晶白至翠郁，層次豐富。刀法深峻不失細膩，在硬度極高的翡翠上雕琢如此細膩豐富的畫面，實難為之。翡翠在帝後宮廷生活中佔有重要位置。根據清宮檔案記載，翡翠最在於雍正時期就作為貢品入宮，乾隆以後，翡翠在各地向清宮的貢品中已佔有很大比例。北京故宮博物院清宮舊藏一件翠玉雕松鶴延年山子，其紋飾佈局、用料及刀工均可資比較參考，見《故宮博物院藏文物珍品全集：宮廷珍寶》，香港，2004年，頁25，編號20。

乾隆帝對此類「玉圖」類山子評價頗高，謂之「尚有雅趣可玩」。這一風尚根植於元代以來文人委身匠籍的世俗化風潮，明亡之後，更多文人雅士拒絕出仕，反而投入到藝術創作，和匠人們過從甚密，如製作水滸葉子的陳洪綬。清代，文人意趣在藝術品上愈發彰顯，各類材質皆有體現，如雍正琺瑯彩詩書畫的結合，玉成窯文人和匠人的親密合作，「玉圖」，也稱「畫意玉器」，便是這一風潮的產物。宮廷「玉圖」往往可以同內廷所藏繪畫相對應，同一題材往往重複。

本件正面所雕高士童子亭台流泉之畫面與台北故宮博物院藏一件清白玉溪橋送別插屏類似，著錄於《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁204-205，編號71；另見北京故宮博物院藏一件清碧玉雕三老圖山子，著錄於《故宮博物院藏清代碧玉器與瑪納斯》，北京，2014年，頁266-267，編號109。背面之雙鹿林泉卻有更早的傳統，大概可以追溯到金代的「秋山」玉，表現遊牧民族秋季圍獵的場景，多為林木雙鹿的圖樣。清代則多取諧音，鹿同祿，喻高升；桃同壽，比長生。類似的紋樣還可參考一件清代青玉鶴鹿圖山子，藏於北京故宮，見《故宮博物院藏品大系玉器篇8》，北京，2011年，編號105。

此件林中雙鹿的紋樣和2018年11月27日香港邦瀚斯售出的的一件清乾隆碧玉帶皮玉溪送別山子的雙鹿紋樣似乎出自同一粉本，拍品編號69。



The Property of a Gentleman 紳士藏品

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**A VERY RARE AND LARGE PALE GREEN AND RUSSET JADE
'LONGEVITY' BOULDER**

17th/18th century

Superbly and meticulously carved in the form of a mountainous landscape in multiple layers of relief enclosing a standing deer and a recumbent doe on an inclined craggy rockwork surrounded by elaborate gnarled pine, *wutong* and willow trees, clusters of *lingzhi* and nandina sprays, and streaming waterfall, the reverse decorated with two cranes perching under pine trees in a similar setting beneath scrolling clouds, the stone of a pale green tone with the russet skin skilfully incorporated into the design of the boulder, wood stand and box.

17.8cm (7in) long (3).

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

US\$260,000 - 380,000

十七/十八世紀 青白玉帶皮雕「松鶴延年」圖山子

Provenance:

Christie's London, 10 December 1990, lot 215

Spink & Son, Ltd., London

An important European private collection

Christie's New York, 15 September 2011, lot 1029

An important Asian private collection

來源：

佳士得倫敦，1990年12月10日，拍品編號215

倫敦Spink & Son有限公司

歐洲重要私人舊藏

佳士得紐約，2011年9月15日，拍品編號1029

亞洲重要私人收藏



The present boulder is superbly carved utilising the contrasting tones of the pale green jade stone and the russet skin. It is imbued with auspicious wishes. Deer and crane together symbolise Spring as well as long life. Moreover, this boulder is carved with pine trees, *lingzhi* fungus and nandina sprays, which all have auspicious meanings of long life and prosperity. The themes of crane and pine on jade carvings possibly originate from the Jin and Yuan period so-called 'Autumn mountain' jade carvings which depicted these animals from Autumn hunting excursions. Compare with an 'autumn mountain' jade ornament, Jin/ Yuan dynasty, in the collection of the National Palace Museum, Taipei, illustrated in *Jingtiange wuyuan cang yu jinghua zhan*, Taipei, 2012, pl.6.5.5. A similar spinach green jade boulder with similar carving of a pair of deer, Qianlong, was sold at Bonhams Hong Kong, 27 November 2018, lot 69. A related motif of cranes and deer on a pale green jade boulder, Qing dynasty, is illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 6, Beijing, 2011, no.105.

青白玉質，帶黃皮巧雕，六面體，正面浮雕二鹿，牝立牡臥於山石，前後上下雕松樹等深林古木及林泉深澗，鹿身帶皮，頭露青白玉，可見巧思，背面浮雕二鶴琢靈芝於兩松樹下，松樹隨石形雕就，左右兩側則雕萬年青及孤松各一，松木、動物、山石之屬恰用皮色而為，而用刀深處見玉肉，有深濃淺淡之變化，層次豐富，令人觀之神往。

鹿鶴同在一畫常有鶴鹿同春的寓意，此件所雕又有松樹、靈芝和萬年青三樣長壽草木，故又有松鶴延年的美意。松鶴題材或許源自金元時期的「秋山」玉，可比較台北故宮藏一件元至元「秋山」玉飾，見《敬天格物院藏玉器精華展》，台北，2012年，圖版6-5-5。此件林中雙鹿的紋樣和2018年11月27日香港邦瀚斯售出一件清乾隆碧玉帶皮玉溪送別山子的雙鹿紋樣似乎出自同一粉本，拍品編號69。類似的紋樣還可參考一件清代青玉鶴鹿圖山子，藏於北京故宮，見《故宮博物院藏品大系玉器篇8》，北京，2011年，編號105。







A Magnificent Pair of Imperial Gilt-Lacquered *Zitan*-
Veneered 'Farming and Weaving' Display Cabinets

嵌紫檀雲龍紋描金繪山水人物耕織圖多寶閣一對

A Magnificent Pair of Imperial Gilt-Lacquered *Zitan*-Veneered ‘Farming and Weaving’ Display Cabinets

Jiaqing/Daoguang

Display cabinets such as the present lot, known in Chinese literally as ‘multiple treasure cabinets’ (*Duobao ge*), or ‘extensive antiques cabinet’ (*Bogu jia*) are one of the most representative types of cabinets in the Qing dynasty that could serve the function of displaying antiques, storing books, scrolls or treasures; hence the name ‘extensive antiques cabinet’. This was a high-end piece of furniture that was popular among the elites such as the literati, Court nobles and the emperor himself. In terms of their form, *Duobao ge* display cabinets developed from the *Liang’ge gui* cabinets (sometimes commonly known as ‘Wanli cabinets’) of the Ming dynasty. The basic form is that the lower sections have a pair of opening cabinet doors, the middle sections are set with drawers and the upper parts are composed of horizontal and vertical posts forming shelves of various sizes and shapes. Some are decorated with inlaid ivory or stones. Because these cabinets can be either large or small as well as convenient for storage and display, they were often used as partitions in rooms.

Duobao ge cabinets had existed by the Kangxi reign of the Qing dynasty, most typically with a little bit of gold lacquer decoration, but the form and design were still relatively simple and plain overall. The thoughtful and determined Yongzheng emperor however, was particularly taken by sumptuous yet delicate artistic styles, and it was during his reign that magnificent *zitan* display cabinets with elaborate carvings and decorated with gilt lacquer appeared. The Imperial Workshop archives from this period make mention of ‘extensive antiques book cabinets’ (*bogu shuge*; that is, *duobao ge* cabinets) in the second year of the Yongzheng reign:

‘On the fourth day of the first month, the eunuch General Manager Zhang Qilin passed a decree: to make two book and antique display cabinets (bogu shuge). So it was decreed. On the twenty-fourth of the first month, the Prince of Yi was thus presented with it for his perusal and by Imperial decree, requested another one modelled after this. So it was decreed. On the twenty eighth day of the tenth month the pair of zitan display cabinets were made and presented to the Prince of Yi.’

During the reign of the Qianlong emperor, the Palace Workshops continued to make a large number of these antique display cabinets,

such as the one by the east wall of the Shufang studio in the Zhonghua Palace and another in *huanghuali* with a hidden door and display shelves with antiques above. The design of such cabinets was meant to display items of different sizes and shapes. In the tenth year of the Qianlong reign, the Workshop archives record:

‘On the fourth day of the first month, the Chief Commissioner Samuha delivered to eunuch Hu Shijie a green flower vase, one Ru glazed food dish, a Han dynasty jade dragon-horse carving..., and passed on the decree that: the cabinets should be made according to the style and the sizes of these antiques, with the zitan frames appropriately matching with painted back boards. And to do so in a speedy manner. And so it was decreed.’

The pair of cabinets presented in this auction, are made of *zitan*, the back is lacquered black depicting several figures and landscapes in gold. The cabinets match each other symmetrically. The top shelves are of different sizes and use different methods of joinery. There is one column of circular section intricately carved with dragons amidst clouds connecting the upper and lower sides, which has both decorative and mechanical effects. The shelves are above drawers of various sizes and another drawer with two cabinet doors, further carved with dragon and cloud designs, creating the effect of a cabinet within a cabinet. The hinges are made with cloisonné enamel and the crest rail above the smaller cabinet terminates with a dragon-head. In this way, the twisting and turning corners and latticework may be seen as the dragon’s body itself twisting and turning.

In the middle of the cabinet are two rectangular drawers side by side, further carved with dragons and clouds. Beneath are a pair of doors carved with undulating clouds and dragons weaving mysteriously underneath. Below this is a shaped apron with matching design of carved clouds and dragons. All drawer handles, hinges and locks on the cabinet are in cloisonné enamel. It is extremely rare to find a pair of cabinets still with cloisonné enamelled locks. The bright and colourful cloisonné enamel resting against the dark wood creates a rich and luxurious effect.

Behind the shelves on the upper section, the back board is lacquered black but with a faint purple hue. On top of the black lacquer, a landscape with figures is outlined in gold. There is the figure of an emperor accompanied by his guards, attendants and ladies. The interiors and cabinet doors are also lacquered black and decorated with gold outlines of palace ladies and scrolling flowers. Black and gilt lacquered works were most popular during the reign of the Yongzheng emperor. The decoration and design of this cabinet certainly is consistent with the characteristics of this period.

The reverse of the cabinets is divided into lower and upper section, with the upper sections being relatively larger. In total the two cabinets show four scenes painted in gold with pictures from the 'Images of Farming and Weaving' (*geng zhi tu*). Farming and sericulture were highly valued by all emperors across the ages in what was essentially a physiocratic society. Each year in the beginning of Spring, the emperor himself would ceremonially plough and the empress would ceremonially weave silk, signifying the importance rulers attached to agriculture and the production of silk and weaving.

In the Southern Song dynasty, Lou Shu began to make 21 images titled 'Images of Farming and Weaving', showing the process in detail. Politically, they reflected an ideal under righteous government and so these images have always been highly valued by the emperors. In the Ming and Qing dynasties numerous copies and versions were made. When the Kangxi emperor went on his tours to the south, he saw the Song dynasty version of these images and thereupon ordered the painter Jiao Bingzhen to prepare a new set of 45 paintings inspired by them, titled 'Imperial Images of Farming and Weaving' (*Yuzhi gengzhi tu*). Thereafter, in the Yongzheng and Qianlong periods, many versions of these images were painted at the Court. For example, the Qianlong emperor commissioned the 'Imperial Images of Spinning Cotton' (*Yuzhi mianhua tu*), and the Daoguang emperor commissioned 'Images of Silkworm Breeding and Mulberry Growing' (*Cansang tu*). The 'Images of Farming and Weaving' were not just imitated in further paintings, but also copied onto wood carvings, bamboo carving, lacquer, ink sticks and many other crafts. The Palace Museum in Beijing has in its collection just such a *zitan* top-case cabinet decorated with such scenes.

The scenes on the back of this cabinet from the 'Images of Farming and Weaving' can be described roughly as follows: One image on the top shows numerous fields and farmers planting rice in the foreground, to the right is a thatched pavilion with a lady holding a tray. A river in the distance is crossed by a bridge with a sage holding a staff walking across it. This scene comes from the section *Yiyun* (First weeding; see fig.1). The other similarly painted landscape on the other upper section of the cabinet is from the section *Shouyi* (Harvesting; see fig.2), and shows peasants harvesting the crop with scythes. An ox cart carries away the produce. The scene beneath, shows the scene of *Chisui* (Sifting the grain; see fig.3) illustrating three farmers with pitch-forks pounding the rice plants so that the rice can be completely unshelled and transported. Nearby we see a farmer carrying a bag of rice. The other scene is from the section *Boyang* (Winnowing; see fig.5) and depicts farmers with baskets fanning away the chaff. These four paintings in gold show that these pair of cabinets probably belonged to the emperor's family. The reverse of these pair of cabinets is painted so finely that they couldn't have been placed against a wall unseen, but rather were meant to work as indoor partitions for a large hall or room.

There are three related examples to this pair of cabinets, one of which is a pair of *zitan* cabinets with dragons, in the National Palace Museum in Taipei. The other *zitan* cabinet is in the Zhejiang Provincial Museum, and the third is in the Diaoyutai State Hotel in Beijing. All four are similar; the style, materials and decorative techniques show a very consistent style. Even the use of cloisonné enamel lock plates does not rule out the fact that they could have been made by the same craftsmen in the same workshop. Among them, the *zitan* cabinet in the National Palace Museum in Taipei, formerly belonged to Prince Gong, demonstrating that these types of cabinets belonged to Imperial family members. In Beijing, the Jietai temple also houses a pair of similar display cabinets which belonged to Prince Gong, but in *huanghuali*. The form is related to the present lot, but the materials and engravings are further away from the *zitan* examples and should be considered as late Qing dynasty. If we can use this as a reference, the present lot of *zitan* cabinets were probably made in the Mid Qing dynasty or slightly later, perhaps between the Jiaqing and Daoguang periods. As far as we can tell, the dragon and cloud design and engraving style would correspond to this period.



1. Jiao Bingzhen, Kangxi, 'Images of Farming and Weaving', *Yiyun* 'First weeding'.
清康熙 焦秉貞《耕織圖》之《一耘》



2. Jiao Bingzhen, Kangxi, 'Images of Farming and Weaving', *Shouyi* 'Harvesting'.
清康熙 焦秉貞《耕織圖》之《收刈》



3. Jiao Bingzhen, Kangxi, 'Images of Farming and Weaving', *Chisui* 'Rice pounding'.
清康熙 焦秉貞《耕織圖》之《持穗》



4. Jiao Bingzhen, Kangxi, 'Images of Farming and Weaving', *Shai* 'Sifting the grain'.
清康熙 焦秉貞《耕織圖》之《簸》



5. Jiao Bingzhen, Kangxi, 'Images of Farming and Weaving', *Boyang* 'Winnowing'.
清康熙 焦秉貞《耕織圖》之《簸揚》



嵌紫檀雲龍紋描金繪山水人物耕織圖多寶閣賞析



6. Zitan 'Dragon and Clouds' pattern display cabinets, Zhejiang Provincial Museum
紫檀雲龍紋多寶閣 浙江省博物館藏



7. A pair of zitan 'Dragon and Clouds' pattern display cabinets, National Palace Museum, Taipei
紫檀雲龍紋多寶閣（一對）台北故宮博物院藏

多寶格，又名多寶閣、博古架、博古櫥，是清代傢俱中最具代表性的皮具，兼有架具功能，既可儲藏寶物，又可展示古董珍玩或書籍，所謂「博古」。這是一種濫觴於宮廷，流行於皇親貴胄和士大夫間的高檔傢俱。多寶格就其造型來看，應是自明代亮格櫃（俗名「萬曆櫃」）發展而來，基本形式是下方設對開的櫃門，中腰設抽屜，上方以橫豎根組成大小不等的各式格子，有的上面還做成小幾案式，並附以各式鏤雕或浮雕牙條裝飾。因多寶格靈活多變，可大可小，方便使用，故常以之在室內兼作隔斷之用。

多寶格至遲在清康熙時期已經出現，以一些彩漆嵌金漆制者最為典型，但當時的造型尚質樸，格子變化形式較為單一。心思縝密的雍正皇帝，推崇以柔美細膩為特點的藝術風格，此時出現了紫檀與金漆描繪結合的多寶格，絢麗多彩。此時的造辦處的檔案中，已出現博古書格（即多寶格）的記載，如雍正二年（匠作）「正月初四日，總管太監張起麟傳旨：著做博古書格二個。欽此。於正月二十四日做得合牌百事件書格樣一件，怡親王呈覽，奉旨：照樣准做。欽此。於十月二十八日做得紫檀木博古書格二個，怡親王呈進。」乾隆時期，宮廷繼續大量製作多寶格，諸如重華宮漱芳齋前殿東側牆壁設與牆面相仿的黃花梨大多寶格，設有暗門，其上陳設各種皇家珍藏的古董珍玩。多寶格樣式，也多因放置物品的大小不同而設計，諸如造辦處木作乾隆十年「正月初四日七品首領薩木哈來說，太監胡世傑交青綠花瓶一件，汝窯鑲銅口貓食盆一件，漢玉龍馬負圖一件……青綠龍馬一件，傳旨：著照多寶格樣款，按此古玩大小，配合集錦空做紫檀木閣一件，兩頭按天圓地方腰圓形魚塞板，貼寫畫斗方，後面安背板，其古玩俱配一面玻璃楠木匣，先做樣呈覽，準時再做，欽此。」

此次春拍所呈現的這對多寶格，紫檀製成，主框架採用包鑲工藝。後背黑漆描金飾人物故事圖。格成對，格子佈局對稱。上方五格，大小各不相同，一角為矩形，旁為曲尺形，中間為「十」字形，其中一側有雲龍紋柱連接上下，兼有裝飾和力學的作用。下方一排並列一方、一扁抽屜和對開櫃門。抽屜前臉皆浮雕雲龍紋；櫃門為四抹式，上方龜背錦式桶心，中間條環板為委角長方形開光，內浮雕雲紋，下方裙板浮雕雲龍紋，整體觀之，如同在櫃上又設一小櫃的感覺。小格轉角處多飾有鏤雕雲紋角牙，最下方一層以雲紋牙板為圍欄。小櫃門上方橫根生出，雕刻為龍首，張嘴揚須，具清中期龍紋特徵。如此一來，曲折變化的多寶格小格子，不妨看作是夔龍紋身軀轉折而成。

多寶格中間為並排兩個扁長抽屜，亦浮雕雲龍紋。多寶格下方則為對開兩扇門，委角長方形開光，浮雕雲氣，翻騰變化，佈滿整個空間，龍遊其中，或隱或現，變幻莫測。櫃門下為長牙板，中間垂墜腔肚，上飾雲紋。多寶格的抽屜把手和櫃門上的合頁、面葉、吊牌皆以瑤瑯製成，難得的是兩個櫃門上的瑤瑯鎖具、鑰匙尚存。瑤瑯在深邃寧靜的紫檀映襯下，富麗華貴。

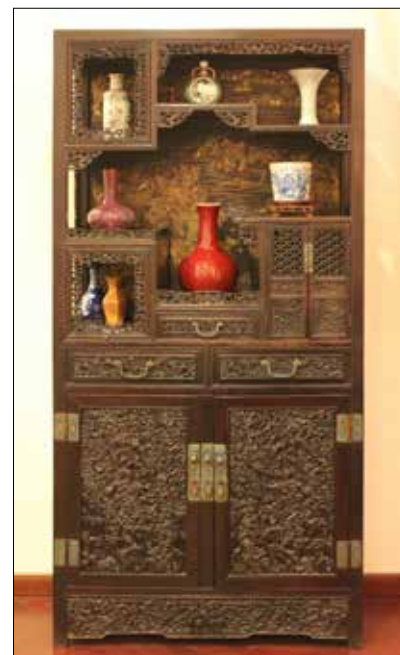
多寶格正面背板上，漆底黑中略泛紫色，上描金繪山水間仕女悠游，有帝王隨持金瓜衛士出行，前方有女眷參拜，是一幅帝王與後宮嬪妃

遊園的場景。多寶格的側山、門內，皆黑漆描金飾仕女圖。門內膛後背板黑漆描金飾嬰戲圖，膛板則飾折枝花卉。黑漆描金是雍正時期宮廷中最為流行的工藝，裝飾多以折枝花卉點綴，此多寶格的漆飾圖案還延續了這種特徵。

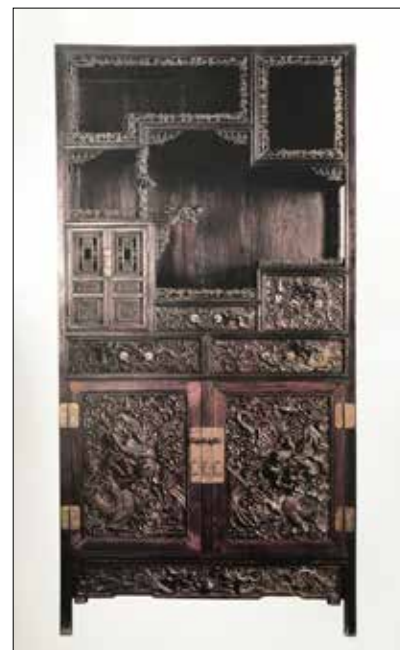
多寶格背面，分上下兩層，上部較大，整幅畫面，一對多寶格計四個場景，黑漆描金繪成《耕織圖》。農耕和蠶桑為歷代帝王所看重，每年季春之月行「天子親耕」「後妃親蠶」之儀，以表明統治者重視農桑、親力親為的政治思想和治國態度。南宋時樓璣始作《耕織圖》21幅，表現農家耕種與桑蠶的各個細節。作為包涵政治涵義的《耕織圖》，歷來為帝王所看重，明清皆有數本摹本或畫作，諸如清代康熙南巡見樓璣《耕織圖》，命畫師焦秉貞重繪為《御制耕織圖》45幅。此後雍正朝、乾隆朝，都曾命畫師繪製《耕織圖》，乾隆時還有《御制棉花圖》，光緒時還有《蠶桑圖》。《耕織圖》除了繪畫形式外，還見於木雕、竹雕，漆器、墨等工藝品類，如故宮藏有紫檀耕織圖頂箱櫃，即是如此。

此多寶格背面所表現者為《耕織圖》的幾個場景，可大概描述如下：其一上方畫面繪曲水之畔，有農田數畦，農夫有持耜耕耘者、灌溉者，一旁有茅草頂的亭子，有農婦持物相送，較遠處河上架有小橋，一老翁拄杖而來，身後有農夫荷擔相隨。此場景表現者為《耕織圖》之《一耘》（圖1）。另一上方畫面佈局與之相似，但表現內容為《耕織圖》之《收刈》（圖2），有正俯身收割者，有以扁擔挑稻捆者，亦有牛車運載者，更有農夫荷鋤行走，一派農忙豐收景象。格下方的場景，其一為《耕織圖》之《持穗》（圖3），繪三個農夫高舉木叉，正在拍打碾子初壓過的稻穀，可使稻米完全脫殼，旁有搬運米袋的農夫。另一處為《耕織圖》之《簸》（圖4）和《簸揚》（圖5），簸即用篩子篩，簸揚為用簸箕揚翻，目的均是將混合在稻米中糠皮剔除。四幅圖畫，繪製精細入微，以此也可佐證此對多寶格應為帝王貴冑家物。後背繪製如此精細，說明其使用時並非靠牆擺放，而是擺放在兩面可觀的地方，為室內隔斷之用。

與本對多寶格相似者，見有三例，其一為臺北故宮所藏紫檀雲龍紋多寶格成對；其二為浙江省博物館所藏紫檀雲龍紋多寶格；其三為北京釣魚臺國賓館藏紫檀雲龍紋多寶格。四者大同小異，造型、用料和裝飾手法呈現出非常一致的風格，甚至均採用瑤瑯飾件，不排除是同一批工匠製作，甚至是同一套傢俱。其中臺北故宮包括紫檀雲龍紋多寶格在內的傢俱是恭親王府舊藏，亦佐證了這批傢俱屬於宮廷傢俱系列。另北京戒台寺亦藏有一批恭親王府傢俱，其中有一對花梨木雲龍紋多寶格，造型與這批多寶格類似，但用料、雕刻和比例處理遠遜，應是清晚期製品，若以此多寶格為參考，前述這批紫檀多寶格的製作時間當在清代中期或稍晚，概在嘉慶、道光之間。就本文所述紫檀雲龍紋多寶格上的龍紋樣式和雕刻風格來看，亦符合這一時期特徵。



8. Zitan 'Dragon and Clouds' pattern display cabinets, Diaoyutai State Guesthouse, Beijing
紫檀雲龍紋多寶格 北京釣魚台國賓館藏



9. A pair of huanghuali 'Dragon and Clouds' pattern display cabinets, Jietai Temple, Beijing
花梨木雲龍紋多寶格（一對） 戒台寺藏

A MAGNIFICENT PAIR OF IMPERIAL GILT-LACQUERED ZITAN-VENEERED 'FARMING AND WEAVING' DISPLAY CABINETS

Jiaqing/Daoguang

Each cabinet with the top section divided into open compartments of various form, size and height, framed by friezes carved with *ruyi*-shaped cloud scrolls in openwork, joined by a vertical pillar in the form of a writhing scaly dragon, all above a pair of double-door cabinets intricately carved in relief on each door with a ferocious dragon in pursuit of a flaming pearl amidst undulating cloud scrolls, surmounted by a pair of single drawers and three compartments similarly decorated, the sides, back and interior lacquered black and gilt-decorated with figural scenes in a landscape, cloisonné enamel hinges and lock plates, standing on four straight feet. 182cm x 87.6cm x 38cm (71 5/8in x 34 1/2in x 15in) (2).

Estimate on Request

清嘉慶/道光 嵌紫檀雲龍紋描金繪山水人物耕織圖
多寶閣一對



Provenance:

A Belgian family collection, who lived in China circa 1920s-1930s, and thence by descent
Sotheby's Paris, 9 June 2011, lot 156
An important Asian private collection

來源：

比利時私人舊藏，1920年代至1930年代客居中國，
並由後人保存至今
巴黎蘇富比，2011年6月9日，拍品編號156
亞洲重要私人收藏



Duobao ge (literally meaning 'multiple treasure cabinets') began in the early Qing dynasty and may have evolved from the mid Ming period *Liang'ge gui* cabinets. Qing dynasty palace archives typically identify these types of cabinets '*bogu shuge* (literally meaning 'extensive antique and book cabinets'), because the upper section was used to display antiques, whilst the lower section was used to store books and scrolls.

The Imperial Household Department archives frequently mention the Yongzheng and Qianlong emperors discussing the design of these type of *zitan* cabinets. Both the Kangxi and Yongzheng emperors greatly admired Japanese lacquer, and many pieces from the latter's reign are lacquered and decorated showing strong Japanese influence. The gilt design on the reverse of the present cabinets are inspired by the album 'Images of Farming and Weaving' by the Kangxi era Court painter Jiao Bingzhen, and include scenes of planting, harvesting, sifting grain and winnowing. This design demonstrates the importance attached to farming and silk production by the elite, including the Imperial Court, in a physiocratic society.

Compare also with a related single gilt-lacquered *zitan* display cabinet, Jiaqing, which was sold at Christie's London, 5 November 2013, lot 490.

紫檀質，一式兩件，紫檀攢框，上開五孔，鑲鏤空如意雲頭紋牙子，當中一格橫樑探出龍頭，圓雕而成，龍身盤互而上纏繞頂梁柱，柱身亦雕如意雲頭，亮格之下開四屨，面板雕穿雲龍紋，釘銅胎掐絲琺瑯如意把手，抽屨一側開小櫃子，櫃門兩開，門扇開六角亮格，面板雕如意雲龍紋，為實用門扇之縮製，櫃下部對開兩扇，門面高浮雕穿雲降龍一條，底部雕海水崖山，門扇、把手活件一如上櫃，皆銅胎掐絲琺瑯，櫃腳之間嵌牙板，正面牙板雕雲頭紋，兩側描金花卉，四足包銅胎掐絲琺瑯。亮格、抽屨、底櫃內部髹黑漆，再繪金漆山水人物圖，柜格後背上下繪金彩《耕織圖》。

多寶閣最遲出現在清早期，或源自明代中晚期的亮格櫃，清宮文檔稱此類櫃格為「博古書格」，上半部分多寶閣擺古董，下半部分櫃子則存圖書。內務府清檔記載雍正、乾隆兩帝皆親自下令設計、驗收紫檀多寶櫃。康熙帝喜愛東洋蒔繪，雍正帝更甚之，傢私器物多有漆繪裝飾，精美不輸日本蒔繪。此件柜格所繪《耕織圖》共繪五個場景，分別是「一耘」、「收刈」、「持穗」、「簸」及「簸揚」，以康熙年間焦秉貞《御制耕織圖》為底本。《耕織圖》現存版本甚夥，在清代有官方勸諭農桑的政治作用。

參看倫敦佳士得曾售出一件獨立的清嘉慶嵌紫檀描金多寶閣，其樣式及裝飾工藝均與本拍品類似，2013年11月5日，拍品編號490。



The Property of a Lady 女士藏品

149

A VERY RARE LARGE CELADON-GLAZED CARVED AND MOULDED 'FLOWERS AND FRUIT' BOWL

Yongzheng seal mark and of the period

Elegantly potted with deep rounded sides rising to an everted rim, the exterior with raised flowering sprigs of peony, lotus and rose with finely carved details, the floral sprigs set between leafy fruiting branches bearing peaches, persimmons and pomegranates below the rim and sprays of begonia, aster and dianthus encircling the base, all interspersed with stylised cloud scrolls, covered with a translucent soft celadon glaze, pooling in the recesses to give depth to the decoration, except for the tapered iron-dressed foot ring, the base with the six-character *zhuanshu* mark in underglaze blue.

33.5cm (13 1/4in) diam.

HK\$600,000 - 1,000,000

US\$77,000 - 130,000

清雍正 豆青釉折枝花果紋碗
青花「大清雍正年製」篆書款

Provenance:

An American private collection

來源：

美國私人收藏

Remarkable for their impeccable quality of the glaze, elegant shapes and refined bodies; monochrome porcelains made in the Imperial kilns at Jingdezhen during the Yongzheng reign are ranked among the finest examples of Imperial wares throughout the Qing dynasty.

The present lot is no exception. Decorated with detached sprigs of flowers and fruit, and with such fine detail that all the plants can be identified. For example, roses which are less common in Chinese art, can be identified here because of the inclusion of six rose hips behind the two large blossoms.

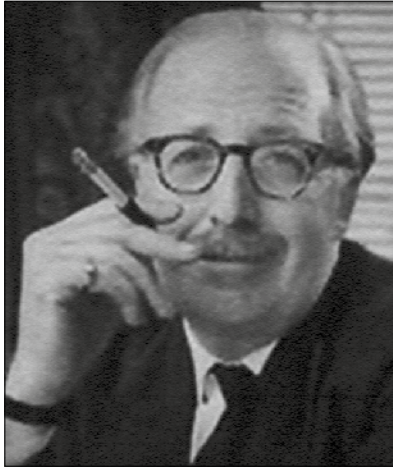
See a similar celadon glazed bowl, Yongzheng seal mark and period, illustrated by R.Krahl, *The Anthony de Rothschild Collection of Chinese Ceramics*, vol.2, 1996, pp.258-259, no.144.

A similar example was sold at Christie's New York, 18 September 2003, lot 350; and another example, formerly in the collection of the British Rail Pension Fund, was sold at Christie's Hong Kong, 1 June 2011, lot 3615; a further example was sold at Sotheby's Hong Kong, 8 April 2011, lot 3033.

圓唇，侈口，腹斜收於圈足，圈足工整，外壁印花卉紋，以蓮葉荷花及牡丹為主體，間以石榴、月季等雜卉，上下填以祥雲，碗內外施豆青釉，足底塗鐵汁護胎釉，底部書青花「大清雍正年製」款。

此碗體量頗大，而不失停勻秀美，釉色清淡，印花清楚。此類單色釉瓷器在雍正朝屬於各類瓷器中最高檔次者。可參考一件清雍正豆青釉碗，見康蕊君著，《The Anthony de Rothschild Collection of Chinese Ceramics》，卷2，1996年，頁258-259，編號144。佳士得紐約曾售出一件相似的例子亦資參考，2003年9月18日，拍品編號350；英國鐵路退休基金會舊藏一件豆青釉碗亦頗相近，2011年6月1日售於佳士得香港，拍品編號3615；蘇富比香港亦售出一件近例，2011年4月8日，拍品編號3033。





Baron John Henry Hambro (1904-1965)

John H. Hambro was Chairman of Hambros Bank PLC, 1963-1965. The Hambro banking dynasty traces its descent from Calmer Levy, a Jewish merchant of Hamburg who moved to Copenhagen in 1778 to marry a cousin and take over her father's trading business. Following Danish custom, Calmer wanted to adopt the name of his native town, but it was mis-spelt on the tradesman's licence issued to him by the Copenhagen authorities, and became Hambro. Calmer's grandson, Carl Joachim, established a banking business in London in 1839, which flourished, particularly in financing trade with Scandinavia. For further family history see B. Bramsen and K. Wain, *The Hambros 1779 - 1979*, London, 1979.

John H. Hambro為歐洲銀行巨擘，1963年至1965年為英國Hambros銀行主席。Hambro銀行帝國可以追溯到1778年，其時猶太商人Calmer Levy從德國漢堡遷居丹麥哥本哈根，和表親聯姻後繼承了岳父的貿易生意。因丹麥傳統，Calmer將自己的姓改為家鄉名字（即漢堡，Hamburg），然而哥本哈根政府在發給他商業牌照上誤錄為Hombro，由此將錯就錯。1839年，Calmer的外孫Carl Joachim於倫敦開辦了銀行業務，與斯堪的納維亞半島的金融業務十分繁榮。更多關於Hambro家族的歷史，可參閱B. Bramsen及K. Wain著，《The Hambros 1779-1979》，倫敦，1979年。

The Property of a Gentleman 紳士藏品

150

A VERY RARE IMPERIAL RUBY-ENAMELLED TEA BOWL

Yongzheng four-character mark and of the period
Exquisitely and thinly potted with steep rounded sides rising to an elegantly everted rim supported on a short straight foot, the exterior covered overall with a lustrous enamel of vibrant ruby-pink tone, the underside inscribed with an underglaze blue four-character mark enclosed within a double square.
9.8cm (3 7/8in) diam.

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

清雍正 胭脂紅釉碗
青花「雍正年製」楷書款

Provenance:

Baron John Henry Hambro (1904-1965), and thence by descent

來源：

John Henry Hambro男爵（1904-1965）收藏，並由後人保存至今

The form of the present lot with its very thin walls and rich lustrous enamel, demanded the highest level of technical skill and precision at every stage of its manufacture to avoid the slightest defect in the potting, firing or enamelling. Compare with a similar ruby-pink bowl, Yongzheng four-character mark and of the period, from the Zhuyuetang Collection, illustrated in *A Millenium of Monochromes from the Great Tang to the High Qing: The Baur and the Zhuyuetang Collections*, Milan, 2018, pp.272-273, no.120. A pair of shallower pink enamelled cups, Yongzheng six-character marks and of the period, is illustrated in *The Tsui Museum of Art*, vol.IV, Hong Kong, 1991, pl.25. Another Yongzheng six-character mark and period pair of cups, enamelled with scattered prunus blossoms in the interiors, is illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, pp.66-67, no.16, where it is mentioned that the ruby-pink colour was one of the favorites of the Imperial household. See also a similar ruby-enamelled cup, Yongzheng six-character mark and of the period, which was sold at Sotheby's New York, 15 September 2015, lot 82.

碗敞口，略微外翻，斜腹微鼓，收於細小圈足。外施胭脂紅釉，內施白釉，胎體輕薄，玲瓏俊秀。外底青花雙框內書宋體「雍正年製」。

胭脂紅創燒於康熙末年，雍正、乾隆、嘉慶、光緒等朝燒造不絕，又以雍正朝最為量大質精。此釉本源歐洲，以金著色，故又名「洋金紅」或「西洋紅」，而其色尤似中土婦女施用的胭脂，故以「胭脂紅」名之。雍正十三年（1735年）督陶官唐英所撰《陶成紀事》記載當時歲例貢御的五十七種釉、彩瓷器中即有「西洋紅色器皿」，當是本拍品一類釉色器物。

可參考一件竹月堂藏雍正款胭脂紅釉盃，見L. Schwartz-Arenales編，《千載霓霞：鮑氏東方藝術館及竹月堂藏唐至清一道釉》，米蘭，頁272至273，編號120。另可參考一對雍正六字楷書款胭脂水小盃，見《徐氏藝術館》，卷四，香港，1991年，圖版25。暫得樓藏一對胭脂紅釉盃亦資參考，惟其內壁繪粉彩花卉，見《暫得樓清代官窯單色釉瓷器》，香港，2005年，頁66至67，編號16，書中記載胭脂紅製品在雍正朝深受皇室喜愛。紐約蘇富比曾售一件雍正六字款胭脂紅盃，也可比較之，2015年9月15日，拍品82。



151

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, wood stand, box.

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

HK\$400,000 - 600,000

US\$51,000 - 77,000

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

倫敦佳士得，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。



The Property of a Gentleman 紳士藏品

152^{YΦ}

A RARE IMPERIAL PALE GREEN JADE FIGURE OF A LUOHAN

18th Century

Finely carved in the form of a standing emaciated ascetic with a grin on his face, draped in loose-fitting robes and tied by a woven strip on the waist, the left hand holding a *ruyi* and the right hand holding a branch of *Rohdea japonica*, the stone of celadon tone with russet inclusion to the back, with an original green stained ivory stand, wood stand. 16.5cm (6 1/2in) high (3).

HK\$150,000 - 200,000

US\$19,000 - 26,000

十八世紀 御製青玉雕羅漢立像

Provenance:

Lady Lindsay collection (label)

With Spink & Son Ltd., London or Louis Joseph Ltd., London, by repute

An English private collection, acquired from the above by the grandmother of the present owner, and thence by descent

來源：

Lindsay夫人舊藏（標籤）

據傳為倫敦斯賓克或Louis Joseph有限公司售出

英國私人收藏，由現藏家祖母由以上購得並繼承家人



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

The emaciated ascetic probably could be identified as 'Panthaka', the thirteenth arhat or *luohan* by the *ruyi* in his hand, according to the painting *fang guanxiu hua luohan* (After the Painting of Sixteen Luohan by Guanxiu) by the court painter Xu Yang (1712-1779), see the *Illustrated Catalog of Painting and Calligraphy in the National Palace Museum*, vol.13, Taipei, 1994, pp.339-340. The poem on the painting reading:

眸面盍背，趺坐以居。內空外空，表裏一如。
指揮如意，天花自語。非雖摩室，而亦不著。

which can be translated as:

(He) has eyes looking down and back hunching up, sitting as living.
(His) inside and outside is void, as his appearance and heart are the same.
(He) holds a *ruyi* in his hand, the heaven flower (in his hand) is self-talking.
Although (he) has no enchantment, (he has) achieved the enlightenment.

This figure holds a *Rohdea japonica*, or *wannian qing* in Chinese, probably refers to the 'heaven flower' in the poem. Luohan was a popular theme in the imperial works of art during Qing dynasty, which can be found in various media including painting, porcelain, jade and soapstone carving. Compare with two related pale green jade figures of luohans, Qing dynasty, from the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, nos.244 and 245.

青玉質，略帶黃皮。圓雕羅漢一尊，羅漢頭骨瘦癯，寬額方面，大耳垂肩，微露笑意。身著寬袍大袖，腰繫繩索，腳踏方履。右手持如意，左手持一把萬年青，這一形象或為十六尊者之第十三巴納塔嘎尊者，清宮舊藏之徐揚所繪《仿貫休十六羅漢》中便有類似形象，見《故宮名畫選粹》，卷十三，台北，1994年，頁339至340。畫中第十三幅題贊：

眸面盍背，趺坐以居。內空外空，表裏一如。
指揮如意，天花自語。非雖摩室，而亦不著。

其中「指揮如意，天花自語」或為此件玉雕羅漢手執如意和萬年青的形象。此件羅漢且配鏤空雕雕花染綠色象牙座，其下再配硬木座，吻合嚴實。清代以來，羅漢成為流行的美術題材，各類材質的工藝作品皆有所見，瓷玉牙竹，不一而足。類似作品可參考北京故宮藏兩件青玉雕羅漢，見《故宮博物院藏品大系玉器篇8》，北京，2011年，編號244及245。





153

A WHITE JADE SQUARE BOX AND COVER

Qianlong

The box raised on bracket feet with blank design, the cover is delicately carved in low relief with a flower head at the centre of the top, within a frame carved archaistic *ruyi* and clouds, the canted shoulder carved with a *ruyi* scroll band, the finely polished stone of semi-translucent white tone with a slight russet vein, stand, box. 5.7cm (2 1/4 in) wide. (4).

HK\$300,000 - 400,000

US\$38,000 - 51,000

清乾隆 白玉雕仿古紋方盒

Provenance:

Dr Peter M. Greiner (1940-2013)
Christie's New York, 18-19 September 2014, lot 781
A distinguished Asian private collection

來源：

皮特·M·格雷納博士（1940-2013年）舊藏
紐約佳士得，2014年9月18-19日，拍品編號781
亞洲顯赫私人收藏

Dr. Peter M. Greiner (1940-2013) was a passionate collector and student of Chinese art. His passion for collecting was influenced by his father, William Greiner, who worked for the French government in Asia in the early 20th century, where Peter was born and spent his early childhood. Dr Greiner attended medical school and became a successful surgeon while continuing to pursue his interest in fine Chinese works of art over fifty years. He further pursued his studies of Chinese art at the University of Michigan and the University of Pittsburgh, where he earned his master's degree. He taught Chinese art history as a visiting professor at Carnegie Mellon University and was a guest curator for numerous museum exhibitions, where he displayed some select pieces from his personal collection.

For a related example of a white jade box and cover, decorated with archaistic motifs, Qing dynasty, see the *Compendium of Collections in the Palace Museum: Jade 10, Qing Dynasty*, Beijing, 2011, no.109.

皮特·M·格雷納博士為知名中國古代藝術愛好者及收藏家，其父親曾於20世紀早期法國駐亞洲政府機構工作。在其家父的影響下，皮特自幼便開始接觸收藏。從醫學院畢業後，皮特成為美國知名外科手術醫生，但其對中國藝術品的收藏興趣從未消減，度過將近50年的收藏生涯。皮特敏求好學，前後從美國密歇根大學以及匹斯堡大學獲得了中國藝術的碩士學位。他曾經於卡耐基·梅隆大學擔任訪問學者，並曾多次擔任博物館專題展覽策展人，皮特的某些藏品也曾經在這些展覽展出過。

白玉質，白晳透潤，蓋頂，頂面正中陷地淺浮雕十字花紋，邊框以如意垂頭紋框之，四角雕變形仿古雲縠紋，蓋緣雕如意紋。盒身光素，四角分明，下承四足，折角略微外撇。

北京故宮博物院藏一套清代青玉瓶爐三事中的香盒和本品類似，方盒，且飾仿古紋，見《故宮博物院藏品大系玉器篇10》，北京，2011年，編號109。

A PALE GREEN JADE 'PEACH' RUYI-SCEPTRE

18th century

The sceptre with a *ruyi*-shaped head finely carved in low relief with a blossoming and fruiting branch of peach, bamboo leaves, and *lingzhi* in a basket above *ruyi* clouds, a bat flying over the top, the arched shaft further embellished with a brunch of peach over a bat the end, the stone of a pale green tone with natural opaque white inclusions, wood stand, box. 42cm (16 1/2in) long. (3).

HK\$400,000 - 600,000

US\$51,000 - 77,000

十八世紀 青白玉雕福壽雙清如意

Ruyi means 'as you wish', and therefore the presentation of a *ruyi* sceptre would have been deemed as bestowing good luck. The combination of peach, bats and the *ruyi* sceptre forms the rebus *fushou ruyi* 福壽如意, which symbolises blessings, longevity and fulfillment of all wishes. Compare a pale jade *ruyi* sceptre decorated with the same subject, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 8, Qing Dynasty*, Beijing, 2011, no.62. See also a pale green jade decorated with bats and peaches, 18th/19th century, which was sold at Bonhams Hong Kong, 28 November 2017, lot 22.



白玉質偏青，瑩潤透白，如意頭錘地浮雕福壽雙清圖，花籃浮於祥雲，籃中插壽桃、桃花、靈芝、竹，其上一隻蝙蝠，如意柄起伏秀美，正則穹面，背則平面，尾端抹角，淺浮雕壽桃一枝，蝙蝠一尾，餘無他飾。

此件如意厚重不失秀美，用料頗耗，用工極深。乾隆以降，清宮如意用量極大，或裝飾，或賞賜，多以福祿壽喜，多子多孫為題。本件所見紋飾為蝙蝠和壽桃，寓意福壽。北京故宮藏一件清代青玉福壽紋如意，題材相同，可參考之，見《故宮博物院藏品大系玉器篇8》，北京，2011年，頁94，編號62。另可參考香港邦瀚斯曾售出一件十八/十九世紀青白玉雕壽桃蝙蝠如意，亦類之，2017年11月28日，拍品編號22。

The Property of a Gentleman 紳士藏品

155

A VERY FINE IMPERIAL WHITE JADE CARVED 'PEACH' WATERPOT

Qianlong

Superbly carved with thin sides in the form of a peach growing from a realistic gnarled branch with clusters of leaves extending across the tip of the peach forming a spout sectioned by a flying bat, with another bat carved in low relief to the rim, the stone of an even white tone, box. 10cm (4in) long. (2).

HK\$1,800,000 - 2,400,000

US\$230,000 - 310,000

清乾隆 御製白玉雕桃形水丞

Provenance:

A Japanese private collection

Christie's Hong Kong, 1 November 2004, lot 1022

An important Asian private collection

來源：

日本私人舊藏

香港佳士得，2004年11月1日，拍品編號1022

亞洲重要私人收藏

The elegant style and the extraordinarily fluid carving of this waterpot, together with the remarkably even tone of the stone, exemplify much of the celebrated 18th century jade production under the Qianlong emperor.

The present carving, formed as a peach, represents the wish for longevity, and the addition of the bat represents the wish for happiness and prosperity.

This 'peach' waterpot appears to draw its inspiration from the archaic bronze vessel, *yi*. During the 18th century the imperial Court was fascinated with archaic objects and many wares were produced in imitation of ancient forms and designs. This trend reflected the emperors' intention of restoring 'the ancient ways' as means to draw the moral righteousness and strength from the examples of the ancients. The Qianlong emperor purposefully devised the *Xi Qing Gu Jian* 西清古鑑 (Catalogue of Xiqing Antiquities), a collection of drawings from antiquities, as means to provide important sources of inspiration to his craftsmen. See Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

Compare with a related example of a white jade 'peach' washer decorated with bat handles, mid-Qing dynasty, illustrated by Yang Boda, *Zhongguo yuqi quanji: zhong*, Shijiazhuang, 2005, p.625, no.322. See also a pale green jade 'peach' washer of a similar form and carving style, in the National Palace Museum, Taipei, acc.no.gu-yu-000601. Compare also the bat decoration on a white jade 'peach' washer, illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartma*, Hong Kong, 1996, p.110, no.92.

For further related examples of a jade 'peach and bat' vessels, see a white jade peach-form brushwasher, Qianlong, which was sold at Christie's New York, 15-16 March 2015, lot 3028; and another example, 18th/19th century, which was sold at Christie's New York, 19-20 September 2013, lot 1736.



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

白玉質，白潤細膩，掏膛成形，狀如壽桃，制如水匱，桃尖順勢作流，鏤空雕一蝙蝠橫於其上，口沿一側亦雕一隻蝙蝠，桃尾浮雕枝葉，葉出口沿，細刻葉脈及翻折貌，桃枝盤互器底形成足部。此器掏製極為工整，膛壁均勻，薄可透光，刀工亦精細，蝙蝠毛髮，枝葉經脈，皆纖毫不爽。

桃，長壽之物，《神異經》載：「東方有樹高五十丈，名曰桃，其子徑三尺二寸，和羹食之令人益壽。」蝠諧音「福」，皆為清宮流行的題材，寓意福壽吉祥。

此件之形取自先秦青銅匱，為乾隆朝仿古風氣下的產物，可比較一件北京故宮藏青中期和田玉蝠耳式洗，除去環耳和底足，本件拍品的器型和紋飾皆玉質類同，見楊伯達著《中國玉器全集（中）》，石家莊，2005年，頁625，編號322。台北故宮亦有封口的例子，不似匱形，桃蝠紋樣與本件水丞幾如出自同一粉本，館藏編號故-玉-000601。至於蝠桃裝飾，可比較一件乾隆桃形碗，書中定為碗，實為洗，亦有蝙蝠攀附，紋樣類似，見康蕊君著《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，頁110，編號92。

桃形水丞還可參考一件乾隆白玉桃蝠水丞，2015年3月15-16日售於佳士得紐約，拍品編號3028；另有近似的一對十八/十九世紀白玉桃蝠水丞可資比較，2013年9月19-20日售於同處，拍品編號1736。



The Property of a Gentleman 紳士藏品

156

AN EXCEPTIONALLY RARE AND LARGE DOUCAI 'PHOENIX AND LOTUS' DISH

Qianlong seal mark and of the period

The large dish potted with wide flaring sides, meticulously painted on the interior in brilliant enamels with a central medallion formed by a pair of confronted phoenix with their wings outstretched and tails fanned open, enclosed within a foliate scroll bearing four stylised blossoming lotus heads enamelled in aubergine, green, yellow and iron-red, the cavetto decorated with the Eight Buddhist Emblems *bajixiang*, tied with fluttering ribbons amidst colourful wispy clouds, the everted rim with eight further symbols on a rolling wave-ground, the reverse with an elaborate lotus meander.

50.4cm (19 7/8in) diam.

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

US\$130,000 - 190,000

清乾隆 闢彩夔鳳八寶紋大盤
青花「大清乾隆年製」篆書款

Provenance:

A distinguished Middle-Eastern private collection

來源：

中東顯赫私人收藏



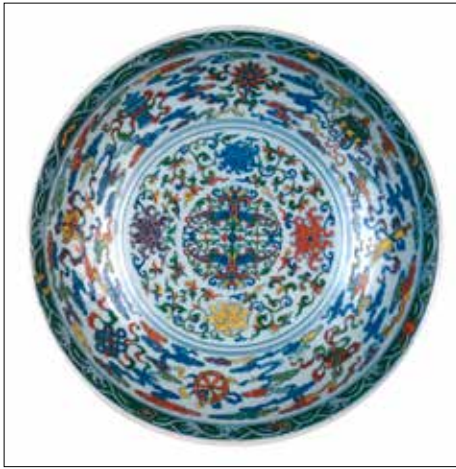


Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏



Image courtesy of the Nanjing Museum
南京博物院藏

The massive *doucai* charger was made of scale meant to impress and display the technical virtuosity and abilities of the Imperial kilns in successfully firing a porcelain vessel of such impressive size.

In form and design the present dish follows directly from the Yongzheng period. Compare with a very similar *doucai* dish, Yongzheng mark and period, from the Qing Court Collection, similarly decorated but of smaller size (45.5cm diam.), illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 2007, no.231.

Only a small number of similar *doucai* dishes of such scale, Qianlong seal mark and period, would appear to be recorded: the first, in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pp.300-301; a second example was included in the exhibition *Imperial Life in the Qing Dynasty: Treasures from the Shenyang Palace Museum, China*, Singapore, 1989, illustrated on the frontispiece of the catalogue; a third example was sold at Christie's London, 8 December 1986, lot 436; and a fourth example, was sold at Sotheby's Hong Kong, 13 November 1990, lot 346 and again at Christie's Hong Kong, 29 April 2001, lot 599, and is illustrated in *Sotheby's Hong Kong: Twenty Years*, Hong Kong, 1993, no.240.

圓唇，斜躺腹，壁微隆，泥鰍背圈足，底敞闊，口沿內側繪釉下彩青花水波紋一周，間以闌彩吉祥紋飾，內壁飾青花闌彩八寶穿雲紋，有寶瓶、寶蓋、雙魚、蓮花、右旋螺、吉祥結、尊勝幢、法輪，盤心繪闌彩雙鳳，周圍一圈番蓮紋，外壁繪闌彩纏枝番蓮紋，花瓣及枝葉局部繪金彩，底部繪青花「大清乾隆年製」六字篆書款。

此盤體量巨大，繪製精彩，燒製殊為不易，為乾隆御窯一時佳作。《雍正、乾隆官窯督陶大事記》記載，乾隆三年（1738）曾燒造此類盤，時稱「五彩洋花八寶大盤」。此盤形制及裝飾傳承自雍正時期的御窯作品，可比較一件雍正闌彩雙鳳紋盤，非常相似，惟尺寸略小之（口徑45.5公分），見《故宮博物院藏文物珍品大系》，香港，2007年，編號231。乾隆朝之近例可參考一件南京博物院藏闌彩雙鳳八吉祥紋盤，見《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁300-301；另可參考沈陽故宮藏一件，見「Imperial Life in the Qing Dynasty: Treasures from the Shenyang Palace Museum, China」展覽圖錄內封，新加坡，1989年；佳士得倫敦曾售出一件相似例子，1986年12月8日，拍品編號436；香港蘇富比2001年4月29日亦曾售出一件近例，拍品編號599，著錄於《蘇富比香港二十年》，香港，1993年，編號240。



157

A RARE VERY PALE GREEN JADE DOUBLE-CARP VASE

Qianlong/Jiaqing

Meticulously carved in the form of two 'fish dragons', or *ao* referring to one of the dragon's nine sons, emerging from rocks and tempestuous waves in an upright manner, their toothed mouths forming the mouths of the vase and conjoined by a flaming pearl, their *ruyi*-shaped large fins crossing with each other's with a bat flying above, their bodies naturalistically carved to render an even scaly texture, the stone of pale greenish-white tone with minor grey and opaque white inclusions. 18cm (7in) high.

HK\$300,000 - 500,000

US\$38,000 - 64,000

清乾隆/嘉慶 青白玉雕魚龍戲珠花插

The carp or *liyu* 鯉魚 transforming into a dragon *long* 龍 is associated with the passing of the civil service examinations, hence forming the pun *yutiao longmen* 魚跳龍門. According to traditional folklore, carp swim upstream in the Yellow River at Hunan towards the Dragon Gate waterfall at Longmen. It is said that the first carp which successfully surpasses the rapids will transform into a fish-dragon *yulong* 魚龍. Such legend has led to the common saying that, 'a student facing his examinations is like a carp attempting to leap through the Dragon Gate', which bears the metaphor for a poor scholar who passes the civil service examinations and becomes a high official.

For related examples of jade vases in the form of a carp, Qing dynasty, see one illustrated in *Masterworks of Chinese Jade in the National Palace Museum*, Taipei, 1970, no.25; and two examples illustrated in the *Compendium of Collections in the Palace Museum: Jade 8, Qing Dynasty*, Beijing, 2011, nos.167 and 168.

白玉質偏青，瑩潤潔白，圓雕二魚龍戲珠，魚龍扇尾，昇於海水崖山之上，山石嶙峋以鈿鈔為之，波濤洶湧圓雕陰刻，雙魚龍胸鰭展若如意，交叉環抱，背鰭如劍山，獨角後伏，雙口大張，口帶輪齒，口內掏膛成瓶膽，二魚龍口齒兩側雕火珠，祥雲環繞。鱗甲浮雕琢磨，立體整齊，惟妙惟肖。

魚龍或為印度教中的摩羯東傳而化，加之中圖龍生九子之一螭的典故，二者常有混淆。清代玉器多有其形象的花插，或又與鯉魚躍龍門幻化成龍的傳說有關，寓意學子學業有成。兩岸故宮都有類似的清代玉雕魚龍形花插可作參考，見《故宮玉器精粹》，台北，1970年，圖版25及《故宮博物院藏品大系玉器篇8》，北京，2011年，編號167及168。



158

A RARE AND FINE PALE GREEN JADE 'DRAGON' VASE, HU

Qianlong

Deftly carved rising from a countersunk foot to a slightly everted rim, carved in high-relief with a three-clawed dragon encircling the neck above a slender body with a band of archaic *taotie* masks between two further bands of ridges, the stone of a pale green tone and with minor opaque white inclusions, box.

23.8cm (9 1/3in) high. (2).

HK\$400,000 - 600,000

US\$51,000 - 77,000

清乾隆 青白玉雕仿古饕餮龍紋瓶

Compare with a pale green jade 'dragon' vase, Qing dynasty, similarly decorated with a sinuous dragon coiling around the vessel, illustrated in the *Compendium of Collections in the Palace Museum: Jade 10, Qing Dynasty*, Beijing, 2011, no.41. See another related example of a pale green jade 'dragon' vase, which was sold at Bonhams San Francisco, 10 December 2015, lot 8049.

青白玉質，瓶身呈扁方形，仿自春秋時期青銅壺或青銅觚，尖唇，侈口，束頸，胸腹微鼓，下收秀麗，瓶底內收形成圈足，頸部鏤空雕蟠龍一條，龍鬚上下翻飛，龍角後伏，四肢攀附瓶身，三爪，胸部減地浮雕仿古獸面紋一周，餘身光素，打磨細膩，寶光含蓄。

北京故宮藏一件清代青玉龍戲珠瓶，見《故宮博物院藏品大系玉器篇10》，北京，2011年，編號41。另可參考一件清代青玉雕龍戲珠瓶，2015年12月10日售於三藩市邦瀚斯，拍品編號8049。



159

AN EXCEPTIONAL IMPERIAL SPINACH-GREEN JADE 'RAM'S HEAD' WATER DROPPER AND COVER

Qianlong

The quatrefoil vessel deftly carved with a ram's head to one side, the mouth pierced forming the spout, the naturalistic curling horns extending to either side of the vessel flanked by fleshy, curling, Mughal-style petals, the angular handle capped with a flat archaic *taotie* mask, all raised on a short stepped foot, the domed cover similarly carved with petal-like lappets and surmounted by a tall floral finial, the semi-translucent stone of apple-green tone with dark speckles, elaborately carved hardwood stand.

11cm (4 1/3in) wide. (3).

HK\$2,800,000 - 3,400,000

US\$360,000 - 430,000

清乾隆 碧玉雕羊首海棠式水注

Provenance:

An important Asian private collection

來源：

亞洲重要私人收藏

The present lot is a perfect combination of classical archaism and exotic Mughal style, both patently admired by the Qianlong emperor. The quatrefoil, crabapple form body with two or four lobes was formalised in the Song dynasty and continually used into the Ming and Qing dynasties. Numerous related archaic *du* vessels with *taotie* masks from the Shang and Zhou dynasties can be found in the Qing Court Collection. With the publication of the *Xiqing Gujian*, a comprehensive 40-volume catalogue of Chinese ritual bronzes in the collection of the Qianlong emperor, the craftsmen had much material with which to base their archaic designs and patterns. For example, compare the *taotie* mask on the present lot with that on a Western Zhou dynasty *gui* ritual vessel, illustrated in the *Xiqing Gujian*, in *Qinding Sikou Quanshu ben*, 1749, v.14, p.11.

The archaism of the Qianlong emperor was intended to resist popular folk aesthetics of the time and create an orthodox aesthetic orientation. This so-called orthodox aesthetic was based on ancient heritage and classical texts. The origins of archaism as an aesthetic movement can said to be traced back to the Xuanhe period of the Song dynasty, when emperor Huizong ordered the compilation of the *Xuanhe bogu tu*, an extensive catalogue of his collection of ancient artefacts. Furthermore, he ordered that his craftsmen imitate and model their work on ancient examples, which were then sent to various parts of the country, thus unifying to some degree ritual practices and aesthetics. The Qianlong emperor took this lesson to heart and so ordered the compilation of the *Xiqing Sanjian*. So that his craftsmen could have something to model their work on, he handed the *Xiqing Gujian* to his Imperial jade craftsmen. There is even a poem he wrote: 'resisting popular mores, the *Xiqing Gujian* teaches the way'; see '*Ti hetian yu zhou ya zun*', in *Qing Gaozong yuzhi shiwen quanji*, Taipei, 1976, juan 78, p.4. The archaism of this unique water dropper is therefore inseparable from the aesthetic taste of the Qianlong emperor himself.

The ram's head on jade vessels was inspired from so called 'Hindustan' jades. Jades from the Mongolian, Timurid, Turkmen, and Persian empires are sometimes all collectively known as 'Hindustani' jades. This was what the Qianlong emperor personally defined. In the text '*Tianzhu wu yindu kao e*', he wrote:

'From Mount Dadak to the south is Kashmir, and to the west is Wendustan... Although Wendustan is Muslim, the Muslims have a legend that the remains of Buddha are there, and have benefited from their common border with India. In the past it was perhaps Hindu, but now it is Muslim, it cannot be entirely ascertained. Wendustan and today's Tangut land [i.e. China's western border] and Muslim areas are all called Hindustan, probably the translators were in error in calling 'Hindustan' 'Wendustan', as both are similar to the sound in Indian.'

Mount Daak is located in the northeast of Afghanistan to the east of Tajikistan, and the Buddha remains could refer to the Bamiyan Buddhas.

The so called 'Hindustani' elements of this jade are largely drawn from Mughal vessels from the Mughal Indian empire. Mughal art often employs the ram in decoration, including goats, antelopes, etc., in ivory as well as jade; mainly appearing on the handle or tip of a utensil. The most well-known example is the white jade wine cup of Shah Jahan with a ram's head, in the Victoria and Albert Museum, London, see D.Swallow and J.Guy, *Art of India: 1550-1900*. London, 1990, pp. 94-95. There are numerous examples from the Qing Court collection of jade carvings that exhibit Mughal style influences such as the ram's head. See for example, a similar white jade washer in the shape of a crabapple or begonia flower with ram's head design, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, vol.10, Beijing, 2011, no.201, p.253. Another example of a jade vessel with similar ram's head motif, with 'Jiaqing yu yong' mark and of the period, in the Palace Museum, Beijing, is illustrated in *Beijing wenwu jingcui daxi yuqi juan*, Beijing, 1999, pl.253, p.209.

The acanthus leaves derive from classical European architecture and was introduced into Mughal jade carving motifs in around the 17th century. The cover of the present lot with a twisting floral finial was commented upon by the Qianlong emperor himself in a poem: 'furling leaves contain flower bud ears, handling a flower' (see 'Yong Hendusitan yu wan you xu' in *Yuzhi shi sanji*, juan 86). The poppy-flower pattern on the cover is also typical of Mughal style jades. Compare with a Mughal jade vessel, with related floral pattern on the foot, illustrated in *Exquisite Beauty: Islamic Jades*, Taipei, 2007, pl.59, p.68.

It is known that during the later years of the Qianlong emperor's reign, jades with Islamic style influences became the first choice for ministers and tributaries bearing gifts. This water dropper perfectly catered to the Qianlong emperor's own tastes of combining classical archaism with foreign 'Hindustani' influences.

Compare with a white jade teapot and cover with ram's head spout, Qianlong, which was sold at Sotheby's Hong Kong, 3 October 2017, lot 3613. Compare also with a Mughal-style white jade ram's cup, Qianlong, which was sold at Sotheby's Hong Kong, 6 April 2016, lot 3015.





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



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



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倫敦維多利亞及艾伯特博物館藏

碧玉質，內含黑星，流作羊首，羊角分作兩邊，口部開小孔為流，下顎鬚髮細密雕琢，一如披散後腦之髮，器身海棠形，鑿仿先秦青銅器，平面轉折，上浮雕饕餮雲穀紋，器蓋亦海棠式，浮雕罌粟花，捉手圓雕成莨菪紋。

此件水注為痕都斯坦風格與仿古風格的完美結合。海棠式注身從宋代流傳至明清，取海棠花之形，或兩瓣或四瓣。鑿上仿古獸面紋，可參考清宮所藏商周古銅。匠人不太有機會接觸到真品摹製，然而《西清古鑑》的出版，讓他們多了很多上古紋樣的素材。比如其中著錄的一件西周獸面紋簋，胸部正中的獸面紋和耳首紋飾和本件水注的鑿上紋飾頗似，見《西清古鑑》，乾隆十四年（1749年），《欽定四庫全書本》，卷十四，頁11。

乾隆仿古意在抵制時下流行的繁複艷俗之民間審美，建立一種正統的審美取向。所謂的正統審美，則是取法三代，師從古典。這一取向的淵源可以追溯到宋代宣和時期，徽宗下令整理編撰宮中所藏古器的目錄，即《宣和博古圖》，并令工匠仿造三代禮器，發送至全國州府學宮祭祀，一時禮制肅然一統。乾隆帝對此心嚮往之，故而有《西清三鑑》之巨著。為了使匠人摹時有法可依，乾隆曾將《西清古鑑》交與內府玉人，有詩為證：「堪嫌俗樣巧祛他，西清古鑿式教肖」，見《題和闐玉周亞尊》，《清高宗御製詩文全集》，台北，1976年，詩五集78卷，頁4。此件水注之仿古鑿如此惟妙惟肖，和乾隆帝的仿古取向密不可分，並且得益於古物研究出版的昌盛。

羊首流和器身花紋則取材自痕都斯坦玉器。蒙兀兒帝國，帖木兒帝國，土庫曼帝國，波斯薩非王朝的玉器皆稱為痕都斯坦玉器。此名為乾隆皇帝親自考訂而定，在考證文章《天竺五印度考說》中乾隆寫道：「由拔達克山轉而南為克什米爾，又轉而西為溫都斯坦。……溫都斯坦雖回地也，回人相傳彼地佛遺跡，益知即北印度交界。或者昔為天竺屬，而後為回部屬，皆不可知。溫都斯坦，今唐古忒及回語皆稱為痕都斯坦，蓋亦譯者訛痕為溫，而二語皆與印度音聲相近。」拔達克山位於阿富汗東北至塔吉克東部，佛遺跡或為巴米揚大佛。

本件的痕都斯坦玉元素則主要源自蒙兀兒帝國玉器。蒙兀兒藝術品常以羊首作飾，包括山羊、羚羊等種類，材質有玉和象牙，主要出現在劍柄和器身尖頭部分。最著名的例子是帶蒙兀兒沙賈汗銘文的白玉羊頭瓜瓣杯，藏於英國維多利亞及艾伯特博物館，見 D. Swallow 及 J. Guy 編，《Arts of India: 1550-1900》，倫敦，1990年，圖版73，頁94至95。清宮則有數例移植這一風格羊首的玉雕作品，如一件白玉羊首海棠式洗，羊首器身皆和此件相似，見《故宮博物院藏品大系玉器篇10》，北京，2011年，編號201，頁253；另有一件北京故宮藏「嘉慶御用」提樑壺，羊首亦是這類風格，見《北京文物精粹大系玉器卷》，北京，1999年，圖版253，頁209。

莨菪紋源自歐洲古典建築的邊緣卷葉紋飾，十七世紀左右引入蒙兀兒玉雕工藝。此件水注蓋花卉形捉手，便化自莨菪紋，正是乾隆帝吟詠的「葉翻含蕾耳，瓣發抱花趺」（《詠痕都斯坦玉碗有序》，《御製詩三集》，卷86）。捉手底部的罌粟花紋，典型蒙兀兒風格，可比較一件蒙兀兒帝國花口花蕾形雙柄碗底部的罌粟花及兩側的莨菪紋，見鄧淑蘋編，《國色天香·伊斯蘭玉器》，台北，2007年，編號59，頁68。

從活計檔可知，乾隆晚年以來，帶有伊斯蘭風格的玉器，成為內外臣工進貢皇帝的首選，此件水注或為當時迎合皇帝品味的中西結合作。市場所見相關例子可比較一件清乾隆白玉羊首瓜棱壺，2017年10月3日售於香港蘇富比，拍品編號3613；另有一件清乾隆白玉痕都斯坦式瓜棱式羊首盃亦資參考，2015年4月6日售於前者，拍品編號3015。



160^Y

A RARE IMPERIAL-TRIBUTE PAINTED-ENAMEL INCENSE BURNER AND COVER, *DING*

Qianlong red-enamelled four-character mark and of the period
The globular vessel raised on three bulbous feet, colourfully enamelled with a meandering foliate lotus scroll reserved against a pale blue ground, rising to the domed shoulders decorated with lotus petal panels and cylindrical neck with bats alternating with lotus blossoms, below the wide rim with a composite floral scroll, flanked by a pair of similarly enamelled S-shaped handles set with openwork gilt-copper cash-motif tubes, surmounted by an elaborate domed cover decorated with a meandering foliate lotus scroll in openwork, between a geometric border around the rim and *ruyi*-head, floral and rope-twist bands below the reticulated gilt-copper globular finial decorated with a coiled five-clawed dragon pursuing the flaming pearl amidst cloud-scrolls, wood stand.

39.1cm (15 3/8in) (3).

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

清乾隆 銅胎畫琺瑯纏枝蓮紋雙耳三足蓋爐
紅彩「乾隆年製」楷書款

Provenance:

A French private collection

來源：

法國私人收藏

The present painted-enamel incense burner is an impressive example of imperial-tribute ware made in Guangzhou for the Qing Court. Such an incense burner would have been the centre piece in a five-piece garniture, which would have included a pair of candlesticks and a pair of *gu* vases. For two complete garnitures, mid-Qing dynasty, from the Qing Court Collection, see the *Compendium of Collections in the Palace Museum: Enamels 5, Painted Enamels in the Qing Dynasty (1644-1911)*, Beijing, 2011, nos.176 and 264. Compare also the similar openwork design on the cover of a painted enamel brazier and a pair of painted enamel incense holders, both mid-Qing dynasty, from the Qing Court Collection, illustrated *ibid.*, nos.254 and 255.

The incense burner is of *ding* form, based on the shape of archaic bronze ritual vessels of the Shang dynasty, and as such reflects the Qianlong emperor's fascination with antiquity and his call for craftsman to take inspiration from forms and designs of antiquity.

銅胎，蓋鏤空雕纏枝番蓮紋，以琺瑯繪之，銅鑲金捉手球形，鏤空雕蟠龍穿雲趕珠，爐方唇折沿，折緣琺瑯繪藍地五彩連枝番蓮紋，上下鑲金線，直頸，繪石青底五彩番蓮蝙蝠紋，肩部隆起，繪蓮瓣紋，和頂部組成須彌座式樣，蓮瓣紋之下兩側鑄朝冠耳一對，以鏤空銅錢式組件與爐口沿相連以為固，爐身圓鼓，下承三象腿足，皆繪以藍地五彩纏枝番蓮紋。

此爐體量巨大，紋樣豐富，或為廣州進貢北京的五供之一，即二觚二臺一鼎之鼎，類似的例子可參考清宮舊藏兩套清中期之銅胎畫琺瑯五供，見《故宮博物院藏品大系琺瑯器篇5》，北京，2011年，編號176及264。本品爐蓋之鏤空法可參考清宮舊藏另外兩件清中期畫琺瑯鏤空花卉紋香筒之鏤空紋樣，見前書，編號254及255。

乾隆
年製





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A RARE IMPERIAL-TRIBUTE PAINTED-ENAMEL WATERPOT

Qianlong red-enamelled four-character mark and of the period
The copper body of compressed cylindrical form, with gilt foot and mouth rim, the round shoulder finely enamelled with a band of leaves and flowers, rising from straight sides painted with a central band of four pairs of bright blue confronted *kuilong* forming *taotie* masks, set between rows of *huiwen* reserved against a pale turquoise ground, the interior and base white-enamelled, the base with the four-character red-enamel mark within a double square.
5.7cm (1/4in) diam.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清乾隆 銅胎畫琺瑯仿古螭龍紋水丞
鑿紅「乾隆年製」楷書款

Provenance:

Nagatani, Inc., Chicago, 1 November 1952
Collection of Stephen Junkunc, III (d. 1978)

來源：

芝加哥長谷商會，1952年11月1日
史蒂芬·瓊肯三世（1978年歿）舊藏

Stephen Junkunc, III was born in Budapest, Hungary circa 1905, and emigrated to Chicago, Illinois as a young child, where his father Stephen Junkunc, II (d. 1948), founded General Machinery & Manufacturing Company in 1918. With the outbreak of World War II, General Machinery converted its shop for the war effort and began manufacturing various aircraft parts, including B-29 hydraulic spools on behalf of Ford Motor Company, who was sub-contracting work from engine maker Pratt & Whitney. Alongside his role as manager and part owner of the company, Stephen Junkunc, III spent his free time forming an important collection of Chinese art. Junkunc appears to have made his first acquisitions in the early 1930s. Many of Junkunc's early purchases came from Yamanaka, as well as from the leading London dealers Bluett & Sons, W. Dickinson & Sons, H.R.N. Norton and John Sparks.

Compare with the similar *chi* dragons on a painted enamel dish and a painted enamel censer, Qianlong, illustrated in the *Compendium of Collections in the Palace Museum: Enamels*, vol. 5, Beijing, 2011, nos.134 and 209.

史蒂芬·瓊肯三世生於約1905年的匈牙利布達佩斯。1918年，其父史蒂芬·瓊肯二世（1948年歿）於伊利諾斯州的芝加哥創辦了通用機械製造公司，瓊肯三世隨之移民美國。二戰爆發之後，通用公司轉而為美軍製造各類飛機部件，包括代福特公司生產B29轟炸機的零件，而後者又是引擎製造商惠普公司的分包商。瓊肯三世作為公司股東管理公司之餘，亦建立起自己的中國藝術品收藏，他的第一件藏品大約購於1930年代。他的大多數藏品來自山中商會，以及倫敦聞名遐邇的古董商，包括Bluett & Sons、W. Dickinson & Sons、H.R.N. Norton 以及 John Sparks。

銅胎，方唇，唇口鑲金，圓肩，琺瑯彩繪花草紋一周，直壁，正中繪藍彩螭龍紋，上下繪黑彩回紋各一匝，松石彩為地。足底鑲金一周，內裡及底部施白彩，底部正中以鑿紅書「乾隆年製」四字款。可比較一件乾隆銅胎畫琺瑯盤及一件香爐，其螭龍紋頗類之，見《故宮博物院藏品大系琺瑯器篇5》，北京，2011年，編號134及209。

A LARGE CLOISSONNÉ-ENAMEL 'MAGPIE AND PRUNUS' CHARGER

19th century

The interior brightly and boldly enamelled in shades of black, white, red, blue and sepia with twelve magpies in flight and perching on a gnarled blossoming prunus tree emerging from a grassy mound, the exterior vividly decorated with eight egrets amidst blooming lotus flowers, leaves and buds, all reserved on a rich turquoise diaper ground, the base with a ground of stylised flowerheads, fitted box. 64.8cm (25 1/2in) diam. (2).

HK\$400,000 - 500,000
US\$51,000 - 64,000

十九世紀 銅胎掐絲琺瑯喜上眉梢大盤

Provenance:

Christie's Hong Kong, 30 May 2006, lot 1575

來源：

香港佳士得，2006年5月30日，拍品編號1575

The massive cloisonné-enamel charger is colourfully decorated with an auspicious design of magpies and prunus. Such a design can be seen on earlier large-scale cloisonné-enamel vessels, such as a gilt-bronze and cloisonné-enamel ice-chest, Qianlong, from the Juan Jose Amezaga collection, which was sold at Christie's Paris, 7 December 2007, lot 31.

Related examples of large scale cloisonné-enamel chargers, late Qing dynasty, from the Qing Court Collection, are illustrated in *Compendium of Collections in the Palace Museum: Enamels 4 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, nos.276, 277 and 280.

銅胎，圓口，斜躺腹，圈足，內壁掐絲為一株梅樹生於山石之上，虬枝老幹梅花叢生，期間飾以上下翻飛之十二隻喜鵲，梅枝填褐彩，梅花填白彩，紅彩為蕊，喜鵲黑羽白腹，盤以掐絲卐字不斷紋填藍彩為錦地，外壁亦然，惟飾荷塘鷺鷥圖，圈足鑲金，盤底以掐絲龜背錦紋為地。

此盤體量巨大，做工不失精細。梅花喜鵲的題材諧音「喜上眉梢」，類似題材的作品可參考一件Juan Jose Amezaga舊藏一件乾隆銅胎掐絲琺瑯喜上眉梢冰箱，後售於巴黎佳士得，2007年12月7日，拍品編號31。其他相關的例子可比較數件清宮舊藏的銅胎掐絲琺瑯大盤，見《故宮博物院藏品大系琺瑯器篇4》，北京，2011年，編號276，277及280。





A Distinguished Asian Private Collection of Fine Snuff Bottles

亞洲顯赫私人收藏鼻煙壺

Lots 163 - 183





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The Property of a Lady 女士藏品
Lots 163-183

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A WHITE JADE RELIEF-CARVED 'MAGPIE AND PINE' SNUFF BOTTLE

18th/19th century

The pebble-shaped stone crisply carved in high and low relief with a magpie perching on a pine tree atop rockwork issuing sprays of *lingzhi* fungus, with intricate peony branches on the other side, the softly polished stone of an even white tone, stopper. 7.4cm (3in) high (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

十八/十九世紀 白玉雕花鳥紋鼻煙壺

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

Compare with a white and russet jade snuff bottle, 18th century, carved from a pebble and relief-decorated with leafy branches, in the National Palace Museum, Taipei, illustrated in *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, p.158, no.III-020.

與本壺紋飾類似的白玉鼻煙壺之例，可參考台北國立故宮博物院藏十八世紀一例，見《通曉輕揚—鼻煙壺文化特展》，台北，2012年，頁158，編號III-020。

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A FINE WHITE JADE 'MOONFLASK' SNUFF BOTTLE

18th/19th century

Of flattened spherical form with a rounded base rising to a waisted neck flanked by two elegantly arched strap handles, above a floral collar at the shoulder, the stone of an even white tone, stopper. 5cm (2in) high. (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

十八/十九世紀 白玉抱月瓶式鼻煙壺

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

The snuff bottle combines innovation and archaism, drawing its inspiration in its form from early Ming dynasty prototypes, incorporating the shape of a porcelain moonflask into the design of a jade snuff bottle, reflecting the trend of innovation within tradition in the Palace Workshops during the 18th century. For related examples using the same idea, compare with a white jade bottle in the form of an archaic bronze *hu*, Qianlong mark and period, in the National Palace Museum, Taipei, illustrated in *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, p.158, no.III-001; see also a white jade snuff bottle of related shape, 1780-1880, with floral loops for a cord, illustrated by H.Moss in *Snuff Bottles of China*, London, 1971, p.71, no.28. Compare also a white jade 'meiping' bottle, probably imperial, 1736-1800, from the Mary and George Bloch collection, which was sold at Bonhams Hong Kong, 27 May 2012, lot 135.

其他仿器皿造型之鼻煙壺，可參考台北國立故宮博物院藏一件清乾隆帶款白玉雙螭耳鼻煙壺，其造型為仿古青銅器，見《通曉輕揚—鼻煙壺文化特展》，台北，2012年，頁158，編號III-001；與本壺較為相近之例，亦可參考莫士攝，《Snuff Bottles of China》，倫敦，1971年，頁71，編號28。另參考瑪麗及莊智博夫婦舊藏一件白玉梅瓶式鼻煙壺，或為御製，1736-1800年，後售於香港邦瀚斯，2012年5月27日，拍品編號135。



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165

A WHITE JADE PEBBLE-FORM SNUFF BOTTLE

18th/19th century

Well-hollowed, the lustrous creamy-white stone smoothly polished retaining the natural irregular shape of the pebble and faintly accentuated with russet patches, stopper. 6.8cm (2 5/8in) high. (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

十八/十九世紀 白玉瓜式鼻煙壺

Provenance:

Sotheby's Hong Kong, 3 November 1994, lot 983

A distinguished Asian private collection

來源：

香港蘇富比，1994年11月3日，拍品編號983

亞洲顯赫私人收藏

The present lot displays a superb quality of the precious stone with a silky polish to the surface, displaying a sumptuous texture and an outstanding colour.

Compare with two sets of ten gourd-shaped snuff bottles of similar form and size, illustrated in *Snuff Bottles in the Collection of the National Palace Museum, Taipei*, 1991, pp.143 and 164, nos.113 and 159. See also a white jade 'pebble' snuff bottle from the Lizzadro collection, 1750-1850, which was sold at Christie's New York, 21 March 2013, lot 8961; and another related example, 18th century, which was sold at Sotheby's Hong Kong, 1-2 June 2015, lot 690.

參考台北國立故宮博物院藏一組十件青白玉瓜式鼻煙壺，其形制和尺寸與本壺可資對比，見《故宮鼻煙壺》，台北，1991年，頁143及164，編號113及159。其他相近例子可見Lizzadro舊藏一件白玉鼻煙壺，定為1750-1850年，後售於紐約佳士得，2013年3月21日，拍品編號8961；再參考香港蘇富比售一例，2015年6月1-2日，拍品編號690。



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166

A WHITE AND RUSSET JADE PEBBLE-FORM SNUFF BOTTLE

18th/19th century

Well-hollowed, the irregular pebble of rounded trapezoidal form, the softly polished stone of an even white tone highlighted with russet skin, stopper. 6cm (2 1/2in) high. (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

十八/十九世紀 白玉帶皮瓜形鼻煙壺

Provenance:

Hartman Rare Art, New York, 30 May 1994

A distinguished Asian private collection

來源：

1994年5月30日購於紐約Hartman Rare Art

亞洲顯赫私人收藏

For related examples of white and russet jade 'pebble' snuff bottles, see an 18th century example, which was sold at Christie's New York, 11-12 September 2012, lot 323; and another, 19th century, was sold at Sotheby's Hong Kong, 31 May 2018, lot 573.

其他類似的例子可參考紐約佳士得售出一件十八世紀之例，2012年9月11-12日，拍品編號323；另見香港蘇富比售出一例，十九世紀，2018年5月31日，拍品編號573。



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A MAGNIFICENT WHITE JADE 'SAGE' SNUFF BOTTLE

18th/19th century, probably Suzhou School

Superbly hollowed, the rounded bulbous body raised on a flat oval foot surmounted by a slightly flared neck, exquisitely carved in low relief with a continuous landscape enclosing a bearded sage walking towards a pavilion surrounded by willow, pine and *wutong* trees issuing from craggy rockwork, the well polished stone of an attractive even white tone, stopper.

5.3cm (2in) high. (2).

HK\$300,000 - 500,000

US\$38,000 - 64,000

十八/十九世紀 白玉仙人圖鼻煙壺，或蘇作

Provenance:

Edmund F. Dwyer Collection

A West Coast private collection

Christie's New York, 4 June 1992, lot 67

Sotheby's Hong Kong, 5 May 1994, lot 1476

A distinguished Asian private collection

Exhibited:

On loan to the Asian Civilisations Museum, Singapore, 1996-2002

來源：

Edmund F. Dwyer舊藏

美國西岸私人舊藏

紐約佳士得，1992年6月4日，拍品編號67

香港蘇富比，1994年5月5日，拍品編號1476

亞洲顯赫私人收藏

展覽：

1996至2002年借展於新加坡亞洲文明博物館

The present snuff bottle is carved from a superb white pebble stone representing the high standard of purity of white jade material favoured by the Qing dynasty Suzhou carvers. The masterly and superbly understated low-relief carving include features of the classic style in the serrated rockwork, the literati and intimate nature subject of a sage within a relaxed idyllic rural setting, together with the well-conceived composition of the design, all of which are typical of mid Qing dynasty Suzhou school carving.

The present lot can be compared to a number of Suzhou examples of similar rounded form with related subject matter and quality of carving. See for example a white jade 'sage' snuff bottle of similar carving style, Suzhou, 1730-1820, illustrated by M.C.Hughes, *The Chester Beatty Library, Dublin. Chinese Snuff Bottles*, Baltimore, 2009, p.56, no.40. Compare also with a white jade 'Mi Fu' snuff bottle, 1700-1780, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.1, Hong Kong, 1995, p.300, no.121, which was later sold at Bonhams Hong Kong, 25 May 2011, lot 38; and a white jade 'prunus' snuff bottle, 1660-1770, H.Moss, *ibid.*, p.294, no.118, which was later sold at Sotheby's Hong Kong, 26 November 2013, lot 89. See also a white jade 'prunus' snuff bottle, 1720-1770, and a grey-white jade 'scholar' snuff bottle, 1720-1820, both Suzhou School, illustrated in *The Baur Collection. Geneva: Chinese Snuff Bottles*, Geneva, 2007, pp.212 and 220, nos.H83 and H88.

鼻煙壺直口，圓肩，圓腹。壺體淺浮雕一高士置身於山林景色中，挺立著棵松樹梧桐，間飾亭台樓閣。白玉質瑩光澤，器型豐滿柔美。此壺之上乘玉質，細膩精湛的淺浮雕工藝以及高士題材均為典型蘇州鼻煙壺的特色。

與本壺造型、題材及工藝接近的例子，可參考都柏林切斯特比替圖書館藏一件蘇作白玉仙人圖鼻煙壺，1730-1820年，著於M.C.Hughes, 《The Chester Beatty Library, Dublin. Chinese Snuff Bottles》, 巴爾的摩，2009年，頁56，編號40。也參考瑪麗及莊智博夫婦舊藏一件蘇作白玉帶皮雕拜石圖鼻煙壺，1700-1780年，見莫士搆，Victor Graham, 曾嘉寶著，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》, 第一冊，香港，1995年，頁300，編號121，後售於香港邦瀚斯，2011年5月25日，拍品編號38；同一舊藏裡也見一件蘇作白玉梅花圖鼻煙壺，1660-1770年，同上著錄，頁294，編號118，後售於香港蘇富比，2013年11月26日，拍品編號89。鮑爾收藏裡也有二例可資對比，一件為1720-1770年蘇作白玉梅花圖鼻煙壺，另一件為1720-1820年灰白玉文人圖鼻煙壺，其造型及工藝與本壺類似，見《The Baur Collection. Geneva. Chinese Snuff Bottles》, 日內瓦，2007年，頁212及220，編號H83及H88。





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A VERY FINE WHITE JADE 'WRAPPED QIN' SNUFF BOTTLE

18th/19th century

Of flattened baluster form with a waisted neck, rising from a concave oval foot, carved in low relief with the front of a musical instrument *qin* on one side and the back of the *qin* on the reverse, covered by a brocade sash tied at each side, the brocade meticulously incised with a triangle-diaper pattern framed by a *leiwen* border, the stone of an even white tone, stopper. 6.4cm (2 1/2in) high. (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

十八/十九世紀 白玉雕包袱紋鼻煙壺

Provenance:

Christie's Hong Kong, 2 May 1995, lot 1360
A distinguished Asian private collection

來源：

香港佳士得，1995年5月2日，拍品編號1360
亞洲顯赫私人收藏

The symbolism of the tied brocade has two known meanings. Traditionally, favourite objects were wrapped in brocade cloths as gifts to be distributed by the Court. This type of cloth, known as *fu*, forms a pun for *fu* 福, meaning good fortune and happiness. Furthermore, the sash, *shoudai* 綬帶, symbolises longevity. For related examples of white jade 'wrapped qin' snuff bottles, 18th/19th century, see one from the Mary and George Bloch collection, which was sold at Sotheby's Hong Kong, 26 May 2014, lot 1008; and another which was sold at Bonhams New York, 20 March 2012, lot 10.

綬帶的設計在宮中是用來包裝名貴物品作呈獻之用。包袱布與「福」同音，綬帶則寓意長壽，因此本壺之紋飾有著福壽雙全的美好祝愿。瑪麗及莊智博夫婦舊藏舊藏一件十八/十九世紀白玉包袱紋鼻煙壺可資參考，後售於香港蘇富比，2014年5月26日，拍品編號1008；另見包袱紋鼻煙壺一例，售於紐約邦瀚斯，2012年3月20日，拍品編號10。



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A FINE WHITE JADE SNUFF BOTTLE

18th/19th century

Well-hollowed, of upright rounded square form rising from a recessed base, the stone uncarved, of an attractive even white tone with a smooth polish, stopper.

5.3cm (2in) high. (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

十八/十九世紀 白玉鼻煙壺

Provenance:

Robert Kleiner, London, 1995, by repute
A distinguished Asian private collection

來源：

據傳1995年購自倫敦Robert Kleiner
亞洲顯赫私人收藏

The outstanding quality of the white stone has an attractive silky polish to the entire surface showing the delicate curves of the form, displaying a consistency with the finest jade used for the Court and in the Imperial Workshops. See examples of white jade snuff bottles of similar form, illustrated in *Snuff Bottles in the Collection of the National Palace Museum, Taipei*, 1991, pp.175-176, nos.190 and 192.

本壺打磨細膩，素面無紋，更顯其瑩潤玉質和優美線條。相近造型之白玉鼻煙壺例子，可參考台北國立故宮博物院藏二例，見《故宮鼻煙壺》，台北，1991年，頁175及176，編號190及192。

170

A RARE AND FINE YELLOW AND RUSSET JADE 'DRAGON AND TIGER' SNUFF BOTTLE

18th/19th century

Very well-hollowed, of flattened rectangular form rising from an oval recessed foot, the dark russet skin elaborately carved in relief with a ferocious dragon looking at a tiger standing on jagged rockwork amidst swirling cloud scrolls, the plain area of an even yellow-green tone with a russet area at the foot rim, stopper.

5.7cm (2 1/8in) high. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

十八/十九世紀 黃玉帶皮雕龍虎紋鼻煙壺

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

The tiger and dragon represent the *yin* and *yang* guardians; together they are associated with the power to exorcise evil and to protect palaces and tombs.

The present snuff bottle can be compared to a number of examples produced by the Master of the Rocks School which appears to have specialised in jade carvings from this distinctive material of yellow-chestnut stone with russet skin, where the subject matter of the school include landscape and figural scenes as well as dragon designs. See for example a yellow-green and russet jade 'Noble Occupations' snuff bottle, 1740-1830, from the Mary and George Bloch collection, which was sold at Bonhams Hong Kong, 23 November 2010, lot 122; and another 'figures in landscape' snuff bottle from the same collection, which was sold at Sotheby's Hong Kong, 26 November 2013, lot 74.

本壺所飾龍虎紋飾具有陰陽調和的意義，也是辟邪吉祥的象徵。本壺的工藝與風格可與卵石皮浮雕大師流派之作品作比較。參考瑪麗及莊智博夫婦舊藏一件巧色玉雕漁樵耕讀鼻煙壺，2010年11月23日，拍品編號122；同收藏裡也參考另一件例子，飾風景人物圖，後售於香港蘇富比，2013年11月26日，拍品編號74。



(two views)

171

A VERY FINE JADEITE RECTANGULAR SNUFF BOTTLE

19th century

Very well-hollowed, rising from a neat rectangular recessed foot to a cylindrical neck and slightly concave lip, each face and side carved with a raised panel with canted edges, the stone of a bright emerald and apple green tone with icy-white inclusions, stopper.

5.7cm (2 1/8in) high. (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

十九世紀 翡翠長方形鼻煙壺

Jadeite stones of the finest natural colour were often left undecorated, as demonstrated in the present lot. The snuff bottle is of rich and vibrant emerald green and icy tones, which are beautifully exhibited through the elegant form and skillful carving and polishing.

Compare with a rectangular jadeite snuff bottle of very similar form and size, illustrated in the National Museum of History, Taipei exhibition *Another World in Hand: The Selection of Snuff Bottles*, Taipei, 2007, p.53.

Snuff bottles of this form are more often seen in white or pale green jade, see for example a set of ten pale green jade examples, illustrated in *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, p.146, no.116.

Provenance:

The Montclair Art Museum, Montclair, New Jersey
Sotheby's New York, 22 September 1995, lot 102 (front cover)
A distinguished Asian private collection

The present snuff bottle was formerly part of the collection of the Montclair Art Museum. One of the museum's principal founders, Mrs Florence Osgood Rand Lang (1862-1943), was one of the donors of the snuff bottle collection, alongside another donor who wished to remain anonymous.

來源：

新澤西州蒙特克萊藝術博物館
紐約蘇富比，1995年9月22日，拍品編號102（封面）
亞洲顯赫私人收藏

本壺為新澤西州蒙特克萊藝術博物館舊藏。該博物館其中一位主要創辦人Florence Osgood Rand Lang女士(1862-1943年)與另一位匿名人士同為博物館的鼻煙壺藏品之捐贈者。

翠玉質，扁長方形，直頸，長方足，光素無紋。本壺質地晶瑩剔透，打磨細膩，明艷顏色中透著幾分冰涼，實屬難得一見的精品。

與本壺相似之例，可參考台北國立歷史博物館展覽《盈握洞天：鼻煙壺精選展》一例，見圖錄，台北，2007年，頁53。

此類造型之鼻煙壺更多見於白玉或青玉例子，更顯本壺之珍貴。見台北國立故宮博物院藏一組十件青玉長方形鼻煙壺，《故宮鼻煙壺》，台北，1991年，頁146，編號116。



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A SUPERB JADEITE 'DOUBLE-GOURD' SNUFF BOTTLE

18th/19th century

Elegantly modelled in the form of a compressed double gourd supported on a flat oval foot rising to a flared neck, the attractively translucent stone suffused with striking emerald and apple green streaks and shades, stopper.

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

HK\$200,000 - 300,000

US\$26,000 - 38,000

十八/十九世紀 翡翠葫蘆形鼻煙壺

Provenance:

Songzhutang collection

Sotheby's New York, 2 December 1985, lot 198

A distinguished Asian private collection

Exhibited:

On loan to the Asian Civilisations Museum, Singapore, 1996-2002

來源：

松竹堂舊藏

紐約蘇富比，1985年12月2日，拍品編號198

亞洲顯赫私人收藏

展覽：

1996至2002年借展於新加坡亞洲文明博物館

This exquisite jadeite snuff bottle demonstrates the skilled lapidary carver's unrivalled cutting and polishing skills, as well as the ingenious use of the material to highlight the variations in the stone's veins displaying the natural brilliance of the rich emerald and apple-green colour of the stone. The elegant form of a double gourd with the smoothly swelling body, superbly conveys the high level of craftsmanship achieved in the mid-Qing dynasty. The masterful quality of the carving combined with the superb and thus prized jadeite stone, strongly indicate this bottle was commissioned for the Qing Court.

The double-gourd has multiple layers of symbolism. Being full of seeds, it is a symbol of fertility and progeny. It was also closely associated with the Daoist Immortal Li Tieguai who carried the elixir of Immortality in his double-gourd, which also became allegorical as the container of the soul and receptacle of good fortune. Li Tieguai's ability to travel outside his body also made his attribute a symbol of the door through which one could enter a parallel paradise. Compare with a jadeite snuff bottle of similar form and size, 1780-1850, illustrated by M.C.Hughes, *The Chester Beatty Library, Dublin: Chinese Snuff Bottles*, Baltimore, 2009, p.72, no.53. Another 'double gourd' jadeite bottle is illustrated in *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, p.189, no.226. A further example of smaller size, 1780-1850, from the Joe Grimberg collection, was sold at Sotheby's New York, 14 September 2010, lot 168.

翠玉質，葫蘆形，短頸微收，溜肩，鼓腹，腰身內束，光素無紋。

此件鼻煙壺玉質晶透，全靠打磨之工，得顯天生麗質。葫蘆多籽，而有多子多孫的寓意，藤蔓纏繞，又有子孫延綿的象徵。仙道多以葫蘆為法器，如八仙之一鐵拐李。

可比較一件清中期葫蘆形翠玉鼻煙壺，著錄於M.C.Hughes, 《The Chester Beatty Library, Dublin: Chinese Snuff Bottles》, 巴爾的摩, 2009年, 頁72, 編號53。另可比較一件翠玉葫蘆鼻煙壺, 見《故宮鼻煙壺》, 台北, 1991年, 頁189, 編號226。Joe Grimberg舊藏一件稍小的清中期翠玉葫蘆鼻煙壺亦資參考, 2010年9月14日, 售於紐約蘇富比, 2010年9月14日, 拍品編號168。



173

AN EXCEPTIONAL EMERALD-GREEN JADEITE SNUFF BOTTLE

18th/19th century

Of flattened rectangular form with rounded corners, rising from a narrow oval foot to the angled shoulders below a cylindrical neck, the well-polished stone of a brilliant bright apple-green tone, stopper. 5.5cm (2 1/4in) high. (2).

HK\$300,000 - 320,000

US\$38,000 - 41,000

十八/十九世紀 翡翠素身鼻煙壺

Provenance:

Sotheby's Hong Kong, 5 May 1994, lot 1452

A distinguished Asian private collection

Exhibited:

On loan to the Asian Civilisations Museum, Singapore, 1996-2002

來源：

香港蘇富比，1994年5月5日，拍品編號1452

亞洲顯赫私人收藏

展覽：

1996至2002年借展於新加坡亞洲文明博物館

The present lot is remarkable for its exquisite jewel-like even tone of milky emerald green, left unadorned finishing with a lustrous polish, allowing the viewer to take pleasure in the natural stone and in the carver's accomplishment. Snuff bottles of this form are more often seen in white jade material made in the 18th century. The elegant form, the narrow opening and the good interior hollowing require superb technical skills of the carver given the additional hardness of the material compared to nephrite, indicating Imperial Workshops origin for this lot.

A jadeite snuff bottle of similar form, 1770-1860, is illustrated in *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.1, Hong Kong, 1998, no.178, and was later sold at Bonhams Hong Kong, 25 May 2011, lot 82. Compare also another example of a jadeite bottle, 18th/19th century, which was sold at Sotheby's Hong Kong, 3-4 December 2015, lot 646.

翠玉質，瑩翠晶透，短頸，溜肩，扁身，圈足，光素無紋。配紅碧璽蓋。

本品身形雅緻，停勻優美，不著刀工，更得天然。可參考一件清中期素身翡翠鼻煙壺，見《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷1，香港，1998年，編號178，後售於香港邦瀚斯，2011年5月25日，拍品編號82。香港蘇富比售出一件類似的翡翠素身鼻煙壺亦資參考，2015年12月3-4日，拍品編號646。





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A SILHOUETTE AGATE 'BANNERMAN' SNUFF BOTTLE

18th/19th century

Well-hollowed, of flattened square form with rounded corners sloping to a cylindrical neck raised on a flared oval foot, superbly worked using the natural dark brown colour of the stone in the design, depicting a figure riding a donkey carrying a banner with a bat hovering nearby, the stone of a pale mushroom tone, stopper. 6.2cm (2 1/2in) high. (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

十八/十九世紀 瑪瑙巧雕騎驢圖鼻煙壺

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

The galloping bannerman was a very popular subject in agate snuff bottles, which appears to have been designed in celebration of an imperial victory, possibly the Qianlong emperor's conquest of the Dzungar Khanate, now known as Xinjiang, between 1755 and 1759. See a silhouette agate snuff bottle, 18th/19th century, similarly using the dark brown inclusions to depict a bannerman riding a donkey, in the National Palace Museum, Taipei, illustrated in *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, p.184, no.III-048. Compare also an example of a silhouette chalcedony 'bannerman' bottle, 1800-1850, illustrated by H.White, *Snuff Bottles from China: The Victoria and Albert Museum Collection*, London, 1990, p.59, no.22; and see another example, illustrated by M.C.Hughes, *The Chester Beatty Library, Dublin. Chinese Snuff Bottles*, Baltimore, 2009, p.117, no.90.

相近之例可參考台北國立故宮博物院藏一件十八/十九世紀瑪瑙巧雕騎驢圖鼻煙壺，錄於《通曉輕揚—鼻煙壺文化特展》，台北，2012年，頁184，編號III-048。另見倫敦維多利亞及阿伯特博物館藏一件瑪瑙巧雕鼻煙壺，1800-1850年，見H.White, 《Snuff Bottles from China: The Victoria and Albert Museum Collection》，倫敦，1990年，頁59，編號22；再參考都柏林切斯特比替圖書館藏一例，見M.C.Hughes, 《The Chester Beatty Library, Dublin. Chinese Snuff Bottles》，巴爾的摩，2009年，頁117，編號90。



175

175

A BANDED AGATE SNUFF BOTTLE

Qing Dynasty

Well-hollowed, the ovoid globular body flanked by a pair of mask-and-ring handles, the light beige stone with swirling striations in alternating tones of white to dark tan, stopper. 5cm (2in) high. (2).

HK\$6,000 - 8,000

US\$770 - 1,000

清 瑪瑙天然纏絲紋鼻煙壺

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

For an example of a banded agate snuff bottle of similar form with mask and mock ring handles, 1750-1895, see H.White, *Snuff Bottles from China. The Victoria and Albert Museum Collection*, London, 1990, p.73, pl.29, no.2. Compare also a related example from the Mary and George Bloch collection, which was sold at Sotheby's Hong Kong, 27 May 2013, lot 114.

倫敦維多利亞及阿伯特博物館藏一件瑪瑙天然纏絲紋鼻煙壺可資比較，1750-1895年，見H.White, 《Snuff Bottles from China. The Victoria and Albert Museum Collection》，倫敦，1990年，頁73，圖版29，編號2。另參考瑪麗及莊智博夫婦舊藏一例，後售於香港蘇富比，2013年5月27日，拍品編號114。

176

A FINE CARVED SUZHOU AGATE 'FISHERMAN' SNUFF BOTTLE

18th/19th century

Well-hollowed, of rounded square form rising from an oblong ring foot to a cylindrical neck and a concave lip, carved in high relief and decorated in delicate incisions using the dark brown inclusions to depict a fisherman seated above rockwork pulling a fish on a line from a lotus pond, the reverse with two water fowls, stopper.
6.4cm (2 1/2in) high. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

十八/十九世紀 蘇作瑪瑙巧雕漁夫圖鼻煙壺

Provenance:

Formerly from an estate sold to benefit a New York Museum
Sotheby's New York, 29 November 1994, lot 523
A distinguished Asian private collection

來源：

私人遺產後售予紐約一間博物館
紐約蘇富比，1994年11月29日，拍品編號523
亞洲顯赫私人收藏

The present lot demonstrates outstanding and imaginative use of every natural spotted markings in the material. This is achieved successfully to highlight the design of the fisherman and water fowls, including the use of the pale yellowish-brown area above the lotus leaf to depict the lotus flower, displaying the master carver's attention to detail and confident carving.

The subject of fishermen and lotus was a popular subject for the Official School. Compare stylistically to an agate 'fisherman' snuff bottle, Official School, 1740-1850, from the Mary and George Bloch collection, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Collection*, vol.2, Hong Kong, 1995, p.350, no.310, which was later sold at Sotheby's Hong Kong, 27 May 2013, lot 256. See also a chalcedony bottle carved with water fowl amidst aquatic pond, illustrated by R.Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, p.119, no.168.

與本壺風格相近之例，可參考瑪麗及莊智博夫婦舊藏一件瑪瑙巧雕「漁翁得利」圖鼻煙壺，1740-1850年，見莫士攝，V.Graham，曾嘉寶著，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，第二冊，香港，1995年，頁350，編號310，後售於香港蘇富比，2013年5月27日，拍品編號256。另對比一件瑪瑙巧雕荷塘圖鼻煙壺，著於R.Kleiner，《Chinese Snuff Bottles from the Collection of Mary and George Bloch》，香港，1987年，頁119，編號168。



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**A SUPERB AND RARE SEVEN-COLOUR OVERLAY GLASS
SNUFF BOTTLE**

Imperial, Palace Workshops, Beijing, 18th/19th century

Of flattened rounded spade form, brilliantly and finely carved through overlays of pink, blue, yellow, red, turquoise, pale pinkish yellow and deep green to depict a continuous design of flowering plum blossoms, peonies, magnolia and lotus growing from leafy branches in a weave basket with rope twist edges, all on a bubble-suffused ground, pink tourmaline stopper with a gilt-metal collar.

6.5cm (2 1/2in) high. (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

清宮造辦處玻璃廠 北京 十八/十九世紀
霏雪地套七彩玻璃花籃紋鼻煙壺

Provenance:

Sotheby's Hong Kong, *Eric Young Collection Part IV*, 28 October 1993, lot 1035

A distinguished Asian private collection

Exhibited:

On loan to the Asian Civilisations Museum, Singapore, 1996-2002

Published and Illustrated:

Sotheby's Thirty Years in Hong Kong, Hong Kong, 2003, p.379, no.464

來源：

香港蘇富比，《Eric Young收藏第四部分》，1993年10月28日，
拍品編號1035

亞洲顯赫私人收藏

展覽：

1996至2002年借展於新加坡亞洲文明博物館

出版及著錄：

《香港蘇富比三十週年》，香港，2003年，頁379，編號464



(two views)

This snuff bottle epitomises much of the finest technical and stylistic achievements in snuff bottle production during the mid Qing dynasty. From the outstanding ground plane that exhibits fine control, complemented by the extraordinary quality of the precise and elaborate carving, to the well-composed and vivid design, as well as the brilliant and unusual use of seven bright colour overlays, all indicative of production for the Qing Court. Furthermore, ropework borders as in the present lot, often appear on items produced in the Palace Workshops, further indicating its Imperial origin. The depiction of a basket full of flowers was a popular Palace subject in snuff bottle production made by the Imperial Palace Workshops particularly during the 18th century. The depiction of the plum blossom represents the wish for numerous descendents, deriving from the expression *hongmei duozi* 紅梅多子 (the red prunus bears numerous fruit); the lotus flower, *lian* 蓮, represent purity and marriage; the peony is a symbol of wealth and honour, while magnolia represents purity. In addition, the basket, *lan* 籃, could stand for male (*nan* 男) children. Thus the snuff bottles is imbued with many auspicious wishes.

It is very rare to find a snuff bottle of this subject with seven overlays. For related glass snuff bottles decorated with the same subject, see a yellow glass example, attributed to the Imperial Glassworks, Beijing, 1760-1800, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.5, Hong Kong, 2002, no.953, which was later sold at Sotheby's Hong Kong, 27 May 2013, lot 162; and see a blue glass overlay example, 1740-1780, *ibid.*, no.925, which was sold at Bonhams Hong Kong, 25 May 2011, lot 80. Compare also stylistically to a six-colour overlay 'lotus pond' snuff bottle, Qianlong, illustrated in *ibid.*, no.990, which was later sold at Sotheby's Hong Kong, 27 May 2013, lot 249.

It is interesting to note that the shape and decoration of the current bottle can be closely related to an Imperial enamelled glass 'flower basket' snuff bottle, Palace Workshops, Qianlong blue enamel *yuzhi* mark and period, illustrated by R.Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, p.25, no.23, which was later sold at Sotheby's Hong Kong, 27 May 2013, lot 238. It is possible that the present bottle is a development of the enamelled glass examples where the enamelled glass versions continued into the 1770s, and possibly beyond, suggesting the continued popularity of this subject well into the late Qianlong period; for a further discussion, see H.Moss, *ibid.*, vol.5, pp.529-530.

短頸，圓肩，瓶身以白料為地，其上再套綠料，成花籃狀，藍中所插花卉以多色玻璃料套之，包括鵝黃、桃粉、寶石藍、玫瑰紅及石青諸色，方寸之地，套色繁複，而成形亦生動，巧奪天工矣。配紅碧璽蓋。本件鼻煙壺精工巧絕，其套色之複雜，成形之準確，代表了十八世紀清宮造辦處玻璃廠的最高水準。特別是花籃部分絞紐效果，亦常出現在清宮其他卓越藝術品上，是為御製無疑。十八世紀以來，清宮流行花籃裝飾，即花團錦簇，鼻煙壺上多以此為飾。籃中花卉各有吉祥寓意，紅梅多子，並帶蓮寓意夫妻和諧，牡丹富貴，籃則諧音男，寓意男丁興旺。小小鼻煙壺寓意豐富，亦是當時好尚。

相似之例頗為少見，惟可比較一件黃料鼻煙壺，據傳為乾隆晚期清宮舊製，見莫士搗及曾嘉寶著，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，卷5，香港，2002年，編號953，後售於香港蘇富比，2013年5月27日，拍品編號162；另可比較一件乾隆中期藍料套料鼻煙壺，見前書，編號925，後售於香港邦瀚斯，2011年5月25日，拍品編號80。其風格可比較一件乾隆六色套料鼻煙壺，2013年5月27日售於香港蘇富比，拍品編號249。花籃之飾可比較一件御製料胎畫珐瑯鼻煙壺，「乾隆御製」款，見R.Kleiner著，《Chinese Snuff Bottles from the Collection of Mary and George Bloch》，香港，1987年，頁25，編號23，後售於香港蘇富比，2013年5月27日，拍品編號238。本件鼻煙壺之裝飾或許便是來源於料胎畫珐瑯之制，隨後這一風格延續至晚清，相關探討可見莫士搗著前書，頁529-530。





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A FINE AND RARE FIVE-COLOUR OVERLAY GLASS SNUFF BOTTLE

Possibly Imperial, Attributed to the Palace Workshops, Beijing, 18th/19th century

Exquisitely overlaid in green, yellow, red, blue and turquoise-blue on a transparent ground, carved with a dragon-carp rising from a base of foaming waves attempting to pass through the Dragon Gate above scrolling clouds, encircled by a sun and a bat in flight amidst jagged rockwork and a pine tree on the reverse, stopper. 8.2cm (3 1/4in) high. (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

或清宮造辦處玻璃廠所製，北京，十八/十九世紀
透明地套五彩玻璃魚躍龍門圖鼻煙壺

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

Compare with a blue-overlay glass snuff bottle of similar form and related decoration of a continuous design of waves forming the base with a bat and a crane flying above a house, 1730-1780, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.5, Hong Kong, 2002, no.921, which was later sold at Bonhams Hong Kong, 23 November 2010, lot 69. The carp or *liyu* 鯉魚 transforming into a dragon *long* 龍 is associated with the passing of civil service examinations, hence forming the pun *yutiao longmen* 魚跳龍門.

以魚躍龍門為題材之鼻煙壺更多見於套單彩玻璃鼻煙壺之例，本壺以五彩套料的組合異彩紛呈，甚為少見。瑪麗及莊智博夫婦舊藏一件珍珠地套藍玻璃長壽鼻煙壺，1730-1780年，其造型和裝飾風格與本器十分相似，見莫士攝，V.Graham，曾嘉寶著，《A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection》，第五冊，香港，2002年，編號 921，後售於香港邦瀚斯，2010年11月23日，拍品編號69。在中國古代神話傳說中，魚躍龍門是指黃河裡鯉魚跳過龍門，就會變化成龍，常用來比喻人們中舉、升官等飛黃騰達之事。本壺或為皇帝賞賜貴族大臣們之用。



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A TWO-COLOUR OVERLAY GLASS 'FLOWERS' SNUFF BOTTLE

19th century, attributed to Yangzhou

The globular body resting on a concave base, delicately carved through the translucent pale blue and red overlays on a milky white ground with two floral sprays on each side, stopper. 6cm (2 1/3in) high. (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

十九世紀 白地套二彩玻璃花卉紋鼻煙壺 或揚州

Provenance:

Sotheby's Hong Kong, *Eric Young Collection Part IV*, 28 October 1993, lot 1028

A distinguished Asian private collection

Exhibited:

On loan to the Asian Civilisations Museum, Singapore, 1996-2002

來源：

香港蘇富比，《Eric Young收藏第四部分》，1993年10月28日，拍品編號1028

亞洲顯赫私人收藏

展覽：

1996至2002年借展於新加坡亞洲文明博物館

The current snuff bottle with flowers of the four seasons represents the auspicious wish for peace throughout the four seasons (*siji ping'an* 四季平安).

花卉圖案為清宮鼻煙壺作品中常見題材之一。本壺所飾四季花卉紋飾有著「四季平安」的美好寓意。

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A FAMILLE ROSE PORCELAIN 'EIGHT IMMORTALS' SNUFF BOTTLE

Qianlong seal mark and possibly of the period

Of flattened spade shape surmounted by a waisted neck, vividly decorated in coloured enamels on both sides with the Eight Immortals with distinctive attributes amidst crested waves, the narrow sides painted in underglaze-blue with stylised floral sprays with a four-character seal mark on the base, stopper. 6cm (2 1/3in) high. (2).

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

或清乾隆 瓷胎粉彩八仙鼻煙壺
青花「乾隆年製」篆書款

Provenance:

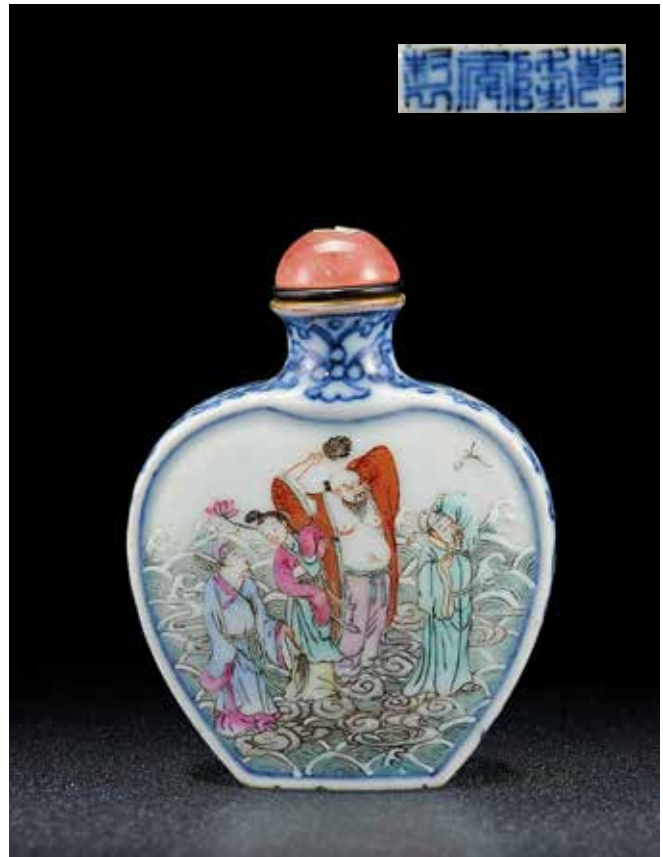
A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

Compare with a famille rose 'hundred boys' snuff bottle, Qianlong mark and period, of a similar form and also decorated with a dense figural scene as in the present lot, from the Mary and George Bloch collection, which was sold at Sotheby's Hong Kong, 27 May 2013, lot 216. For bottles of this flattened spade shape similarly painted with floral scrolls in underglaze blue or enamels on the narrow sides bearing a Qianlong mark, see M.C.Hughes, *The Chester Beatty Library, Dublin: Chinese Snuff Bottles*, Hong Kong, 2009, pp.286-291, nos.224-226.

參考瑪麗及莊智博夫婦舊藏中一件形制類似並飾人物紋飾的粉彩百子圖鼻煙壺，帶有乾隆年紀年款，售於香港蘇富比，2013年5月27日，拍品編號216。另參考都柏林切斯特比特圖書館藏三例，其形制與本壺相似，壺身兩側同樣飾纏枝花卉紋並帶有乾隆年紀年款，見M.C.Hughes, 《The Chester Beatty Library, Dublin: Chinese Snuff Bottles》，香港，2009年，頁286-291，編號224-226。



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A FAMILLE ROSE PORCELAIN 'EIGHTEEN LUOHAN' SNUFF BOTTLE

Daoguang seal mark and of the period

The compressed globular body moulded with animal mask handles, finely enamelled in a *famille rose* palette highlighted with gilt with the Eighteen *Luohan* holding various attributes, the base with a four-character seal mark in iron-red, stopper. 6.2cm (2 1/2in) high. (2).

HK\$10,000 - 15,000
US\$1,300 - 1,900

清道光 瓷胎粉彩十八羅漢鼻煙壺
礮紅「道光年製」篆書款

Provenance:

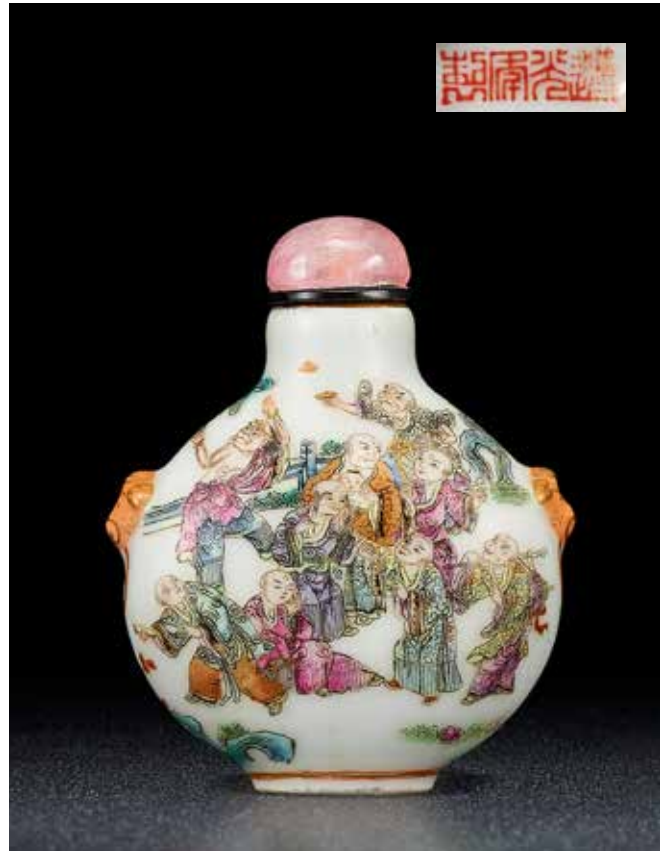
A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

A very similar example, Daoguang mark and period, from the Ruth and Carl Barron collection was sold at Christie's New York, 15 March 2017, lot 447; and another from the Barbara and Marvin Dicker collection was sold at Bonhams New York, 16 March 2015, lot 1002. See also a related 'Eighteen *Luohan*' bottle from the Mary and George Bloch collection, which was sold at Sotheby's Hong Kong, 27 May 2013, lot 235.

參考一件與本壺形制類似的Ruth及Carl Barron舊藏，帶道光年紀年款，拍賣於紐約佳士得，2017年3月15日，拍品編號447。另一件相似之例可參考Barbara及Marvin Dicker舊藏，售於紐約邦瀚斯，2015年3月16日，拍品編號1002。瑪麗及莊智博夫婦舊藏一件十八羅漢鼻煙壺亦可供比較，售於香港蘇富比，2013年5月27日，拍品編號235。



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AN INSIDE-PAINTED YELLOW GLASS 'SUN YAT SEN' SNUFF BOTTLE

Signed Wang Xisan, cyclically dated to *binchen* year corresponding to 1976. Of rounded square form, delicately painted mostly *en grisaille* with a half-length portrait of Dr Sun Yat Sen seated at a desk, flanked by an inscription commemorating his 100th birthday on the right and the date, signature and mock seal of the artist on the left, the reverse with a mock seal reiterating the commemoration, followed by a lengthy quote signed Sun Man, dated to the eleventh day of the third month, stopper. 6.1cm (2 1/2in) high. (2).

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

1976年 王習三 玻璃內畫孫中山人像鼻煙壺

Provenance:

Sotheby's Hong Kong, 3 May 1995, lot 650
A distinguished Asian private collection

來源：

香港蘇富比，1995年5月3日，拍品編號650
亞洲顯赫私人收藏

For bottles painted with a portrait by the same artist, see two from the Eric Young collection, which were sold at Sotheby's Hong Kong, 28 October 1993, lot 1282 and 1283; and another with the portrait of Nancy Reagen, which was sold at Christie's New York, 21-22 September 2016, lot 245.

Wang Xisan (born 1938) was trained by Ye Benqi and Ye Xiaofeng, sons of the late 19th century master Ye Zhongsan, and was the first student outside of the Ye family to be trained by the family. For a discussion on the artist, see H.Moss, V.Graham and K.B.Tsang, *The Art of the Chinese Snuff Bottle. The J & J Collection*, Tokyo, 1993, no.449.

其他王習三內畫人像鼻煙壺，可參考Eric Young舊藏二例，售於香港蘇富比，1993年10月28日，拍品編號1282及1283；另見內畫美國前總統夫人南茜列根之例，售於紐約佳士得，2016年9月21-22日，拍品編號245。

王習三（生於1938年）為著名內畫鼻煙壺大師，拜清末民初的知名內畫藝術家葉仲三的兒子葉曉峰和葉奉祺為師，成為葉派首位外姓弟子。更多有關王習三的論述可參閱莫士搗，Victor Graham及曾嘉寶著，《The Art of the Chinese Snuff Bottle. The J & J Collection》，東京，1993年，編號449。



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AN INSIDE-PAINTED GLASS 'BIRD AND LANDSCAPE' SNUFF BOTTLE

Signed Zhou Leyuan, cyclically dated to *xinmao* year corresponding to 1891. Of flattened rectangular form, meticulously painted in ink and colours depicting a long-tailed paradise flycatcher perching on a blossoming prunus tree, the reverse with a fisherman punting a boat below an inscription signed Zhou Leyuan, stopper. 6.3cm (2 1/2in) high. (2).

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

1891年 周樂元 玻璃內畫綬帶鳥紋鼻煙壺

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏



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Zhou Leyuan (active 1882-1893) is one of the most important artists in the field of inside-painted snuff bottles whose immense influence exerted over all the artists who followed him up to the 1960s.

The delicate painting style and the colour palette applied in the present lot can be compared to two examples of an inside-painted glass bottle with a similar composition of bird and landscape by the same artist, illustrated by M.C.Hughes, *The Chester Beatty Library, Dublin: Chinese Snuff Bottles*, Hong Kong, 2009, p.259, no.200; and another from the Paul Braga collection, which was sold at Bonhams Hong Kong, 24 November 2012, lot 11. The subject of a fisherman in a boat on the reverse is similar to one from the Mary and George Bloch collection, which was sold at Sotheby's Hong Kong, 26 November 2013, lot 33.

周樂元活躍於1879至1893年間，為內畫鼻煙壺的代表性人物，對後人影響甚廣。參考另一件周樂元內畫鼻煙壺的例子，同樣以花鳥為題材，見M.C.Hughes, 《The Chester Beatty Library, Dublin: Chinese Snuff Bottles》, 香港, 2009年, 頁259, 編號200; 另對比一件Paul Braga舊藏鼻煙壺, 售於香港邦瀚斯, 2012年11月24日, 拍品編號11。本壺之漁夫紋飾與瑪麗及莊智博夫婦舊藏一例類似, 售於香港蘇富比, 2013年11月26日, 拍品編號33。

The Property of a Gentleman 紳士藏品

184

A RARE ENAMELLED RECTANGULAR PLAQUE

Hongxian iron-red four-character mark, Republic period
Superbly enamelled in shades of grisaille and coral-red with tranquil mountain riverscape enclosing a sage and his attendant standing on a riverbank beneath gnarled pine trees while his other attendant crossing a bridge approaching a pavilion enclosure, inscribed at the top right with the seal at the bottom left. 42.8cm x 29.8cm (17in x 11 3/4in), framed.

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

民國 墨彩繪碧山來人圖瓷板
鑿紅「洪憲年製」楷書款

Provenance:

A distinguished Asian private collection, and thence by descent

來源:

亞洲顯赫私人收藏, 並由後人保存至今

Compare with a later enamelled rectangular plaque signed by Wang Yeting (1884-1942), dated to 1933, which was sold at Bonhams London on 10 November 2011, lot 596.

白瓷為板, 表面隱約起伏, 墨彩繪山水人物圖, 右下近景繪老松兩株盤互於山石, 其下一高士由二僮相隨, 前往畫面左邊之山居榭, 周圍林木掩映, 右上題「碧山來人」及「志卿仁翁先生雅玩 李榮卿敬贈」, 右下角繪鑿紅方框「洪憲年製」楷書款。此板所繪山水師法宋人李郭筆法, 深得三遠構圖之妙旨, 筆觸細膩, 如在紙帛, 實乃陶埏仿丹青登峰造極之作。參考一件汪野亭1933年作墨彩寒林鴨陣圖瓷板, 用色之法頗似, 2011年11月10日售於倫敦邦瀚斯, 拍品編號596。

Chronology

NEOLITHIC CULTURES

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

EARLY DYNASTIES

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

IMPERIAL CHINA

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

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

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

International Asian Art Auction Calendar

2019

ASIAN ART

Monday 13 May
Tuesday 14 May
London, Knightsbridge

**ASIAN DECORATIVE
WORKS OF ART**

Wednesday 26 June
San Francisco

ASIAN ART

Monday 4 November
Tuesday 5 November
London, Knightsbridge

FINE CHINESE ART

Thursday 16 May
London, New Bond Street

ASIAN ART

Thursday 11 July
Edinburgh

FINE CHINESE ART

Thursday 7 November
London, New Bond Street

FINE JAPANESE ART

Thursday 16 May
London, New Bond Street

CHINESE WORKS OF ART

Monday 9 September
New York

FINE JAPANESE ART

Thursday 7 November
London, New Bond Street

ASIAN ART

Wednesday 22 May
Sydney

SNUFF BOTTLES

Monday 9 September
New York

ASIAN ART

Thursday 14 November
Edinburgh

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 28 May
Hong Kong

**FINE JAPANESE AND
KOREAN ART**

Wednesday 18 September
New York

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 26 November
Hong Kong

**MARCHANT, EST 1925:
FINE CHINESE JADE CARVINGS**

Tuesday 28 May
Hong Kong

IMAGES OF DEVOTION

Wednesday 2 October
Hong Kong

FINE ASIAN WORKS OF ART

Tuesday 10 December
San Francisco

FINE ASIAN WORKS OF ART

Tuesday 25 June
San Francisco

ASIAN ART

Wednesday 16 October
Sydney

**ASIAN DECORATIVE
WORKS OF ART**

Wednesday 11 December
San Francisco

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Art

New Bond Street, London | 16 May 2019

ENQUIRIES

+44 (0) 20 7468 8248

chinese@bonhams.com

bonhams.com/chineseart

A SUPERB GREENISH-WHITE JADE OCTAGONAL 'MARRIAGE' BOWL

Qianlong

23.5cm (9 1/4 in) wide. (2).

£80,000 - 120,000 *

Bonhams

AUCTIONEERS SINCE 1793



Marchant, Est 1925: Fine Chinese Jade Carvings

Hong Kong | 28 May 2019

VIEWING

Hong Kong | 24 - 28 May 2019

ENQUIRIES

+852 2918 4321
chinese.hk@bonhams.com
bonhams.com/chinese

Estimates from
HK\$500,000 - 3,000,000 *

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Art

New Bond Street, London | Thursday 16 May 2019

ENQUIRIES

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

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

2. LOTS

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

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

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

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

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

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Estimates are in the currency of the *Sale*.

Condition reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

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

4. CONDUCT OF THE SALE

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

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

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

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

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

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

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

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

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

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

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

5. BIDDING

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

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

Bidding in person

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

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

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

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

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

For this Sale the following rates of Buyer's Premium will be payable by Buyers on each Lot purchased:
27.5% on the first HK\$25,000 of the Hammer Price
25% of the Hammer Price above HK\$25,000
and up to HK\$3,500,000
20% of the Hammer Price above HK\$3,500,000
and up to HK\$31,000,000
13.9% of the Hammer Price above HK\$31,000,000

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	<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>	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> .	<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	<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>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p>	1.1	<p>1.2 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>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p>	1.2	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the Auctioneer's hammer in respect of the <i>Lot</i>, when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</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>10.9 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>	1.4	<p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</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>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p>	1.5	<p>1.5 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	<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>	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>
		<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>	1.5.2	<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>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>3.6 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>8.1.1</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>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>8.1.2</p> <p>deliver the <i>Lot</i> to a person other than you; 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>8.1.3</p> <p>commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; 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>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.		6.1.3	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 sale 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				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.	10.2.2	changes in atmospheric pressure; nor will we be liable for:	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:	10.2.3	damage to tension stringed musical instruments; or	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	10.2.4	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.	11.9	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	10.3	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.	11.10	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> .	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.	11.11	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				
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.				
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> .				
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> .	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.	12	GOVERNING LAW
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.			12.1	Law
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.			12.2	Language
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .	11	MISCELLANEOUS		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.
		11.1	You may not assign either the benefit or burden of this agreement.		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.
		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.		DATA PROTECTION - USE OF YOUR INFORMATION
10 OUR LIABILITY					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.
10.1	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				We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary).

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

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

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

APPENDIX 3

DEFINITIONS and GLOSSARY

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

LIST OF DEFINITIONS

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

"Auctioneer" the representative of Bonhams conducting the Sale.

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

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

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

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

"Business" includes any trade, business and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

levies or other assessments.

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

"Section 14 Implied undertaking as to title etc.

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

競投人通告

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

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

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

1. 本公司的角色

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

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

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

2. 拍賣品

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

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

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

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

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

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

任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計

拍賣品的合約說明

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

成交價估計

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

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

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

賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就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進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可以按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。

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

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

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

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

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

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

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

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

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

5. 競投

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

即使已填妥競投表格，本公司仍有權拒絕任何人進入拍賣會。

親自出席競投

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

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

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

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

以郵遞或傳真方式競投

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

網上競投

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

透過代理人競投

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

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，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/或於拍賣會場地以通告，及/或於拍賣會之前或之上以口頭形式公布。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25,000港元的27.5%
成交價25,000港元以上至3,500,000港元的25%
成交價3,500,000港元以上至31,000,000港元的20%
成交價31,000,000港元以上的13.9%

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: HSBCHKHHHKH

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」）

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

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

14. 賣家及/或邦翰斯的責任

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）本公司不獲(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。邦翰斯可在拍賣會前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，邦翰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。倘若邦翰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，邦翰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。邦翰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，並且是由邦翰斯稱重量的。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，邦翰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

邦翰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

邦翰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量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。
- 賣家獲邦翰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。
- ▲ 邦翰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，均是代表賣家而作出（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。	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	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。	

4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	售的貨品)而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	以識別該拍賣品。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費(按照本公司的目前收費率)及任何開支(包括根據儲存合約的任何收費)。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付(視情況而定)閣下為買家的任何拍賣品的買價。	9.3 於下述情況下，第9段不適用於廢品： 9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或 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。
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。	9.4 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	本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期(或若無指定日期，則為拍賣會後第七日下午四時三十分之前)為止，以較早日為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責(儘管在支付買價前，拍賣品仍未為閣下的財物)。若閣下於競投人通告所規定的時間及日期(或若無指定日期，則為拍賣會後第七日下午四時三十分之前)前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦翰斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.3 倘閣下僅支付部份應予本公司的款項，則該等付款將首先用於支付該拍賣品的買價(或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價)，然後支付買家費用(或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用)，再然後用以支付應予本公司的任何其他款項。 7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.5 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。 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。 9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
6	對拍賣品的責任	8 其他人士就拍賣品的申索	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。
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。	8.1 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：	10 本公司的責任
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或	10.1 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	未能付款或提取拍賣品及部份付款	8.1.2 向閣下以外的其他人士交付拍賣品；及/或	10.2 當拍賣品由閣下承擔風險時及/或當拍賣品已成為閣下的財產並由本公司保管及/或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責：
7.1	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：	8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或	10.2.1 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
7.1.1	因閣下違反合約而即時終止本協議；	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。	10.2.2 大氣壓力改變；
7.1.2	保留拍賣品的管有權；	8.2 第8.1段所述的酌情權：	本公司亦不就以下負責：
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	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	10.2.3 弦樂器的損壞；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；	8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。	10.2.4 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。
7.1.5	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；	9 廢品	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。
7.1.6	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；	9.1 本公司根據本第9段的條款就任何廢品承擔個人責任。	10.4 在任何情況下，倘若本公司就拍賣品，或任
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；	9.2 第9段僅於以下情況適用：	
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；	9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	
7.1.9	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；	9.2.2 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	
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	9.2.3 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/或概其進行修復及/或修改（包括重畫或覆畫）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保證**」在任何贗品上邦翰斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內訂立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保證**」指業務規則第8.2.1段所述的保證。

「**遺失或損壞保證費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦翰斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「**汽車圖錄費**」作為邦翰斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦翰斯的費用。

「**New Bond Street**」指邦翰斯位於101 New Bond Street, London W1S 1SR的拍賣場。

「**名義收費**」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「**名義費用**」賣家應付予邦翰斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「**名義價格**」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「**競投人通告**」刊印於本公司圖錄前部的通告。

「**買價**」成交價與成交價的稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「**拍賣會**」由邦翰斯提供以作銷售拍賣品的拍賣會。

「**出售所得款項**」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「**賣家**」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦翰斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵

票。

「**標準查驗**」由並非專家的邦翰斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「**儲存承辦商**」於圖錄指明的公司。

「**稅項**」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「**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

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(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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This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? or post

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

Sale title: Fine Chinese Ceramics & Works of Art / Marchant, est. 1925: Fine Chinese Jade Carvings	Sale date: 28 May 2019
Sale no. 25284/25664	Sale venue: Hong Kong
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments HK\$:	
\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....by 50,000s
\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s
\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
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），我們不會將您的資訊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:	拍賣會日期:
拍賣會編號:	拍賣會場地: 香港
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	
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買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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