

Bonhams



**Marchant, est. 1925:
Fine Chinese Jade Carvings**

Hong Kong | 28 May 2019





S. MARCHANT & SON
ESTD 1925

KENSINGTON
CHURCH STREET


BUS STOP
171
170



Marchant, est. 1925: Fine Chinese Jade Carvings

克紹箕裘：Marchant蒐藏中國玉器

Hong Kong | 28 May 2019 at 2pm

香港 | 2019年05月28日，下午2時

Lots 1 - 88

Bonhams Hong Kong Gallery

Suite 2001, One Pacific Place, Hong Kong

香港邦瀚斯藝術廊

金鐘太古廣場一期2001室

VIEWING

Friday 24 May	10am – 7pm
Saturday 25 May	10am – 7pm
Sunday 26 May	10am – 7pm
Monday 27 May	10am – 7pm
Tuesday 28 May	10am – 1pm



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GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

Asaph Hyman 阿薩夫
+44 (0) 207 468 5888
asaph.hyman@bonhams.com

ENQUIRIES

HONG KONG

Xibo Wang 王晰博
(Head of Department)
+852 3607 0010
xibo.wang@bonhams.com

Gigi Yu 虞詠芝

+852 3607 0009
gigi.yu@bonhams.com

Keason Tang 唐治

+852 3607 0015
keason.tang@bonhams.com

BEIJING

Vivian Zhang 張璋
vivian.zhang@bonhams.com

TAIWAN

Jenny Tsai 蔡蕙璟
+886 2 8758 2898
jenny.tsai@bonhams.com

SINGAPORE

Bernadette Rankine
+65 6701 8038
bernadette.rankine@bonhams.com

NORTH AMERICA

Dessa Goddard 高德莎
+ 1 415 503 3333
dessa.goddard@bonhams.com

SALE NUMBER

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ILLUSTRATIONS

Front cover: Lot 41

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We would like to thank Alvin Wee for the design and Mark French for the photography.

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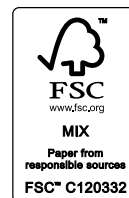
Bonhams 1793 Limited

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Registered Office: Montpelier Galleries
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+44 (0) 20 7393 3900
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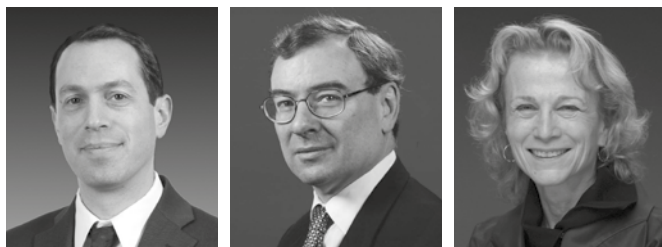
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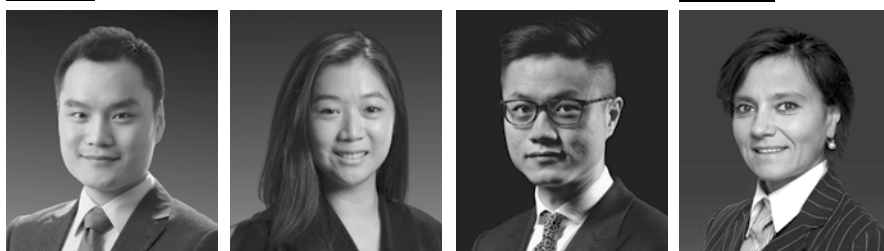


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S. Marchant & Son, 120 Kensington Church St., London, circa 1965
 S. Marchant & Son, 倫敦肯辛頓教堂街120號 · 約1965年



Samuel Sydney and Sally Marchant on their honeymoon
 悉尼與夫人莎莉的蜜月旅行

Bonhams is honoured to have been chosen by Marchant to offer its selection of jade carvings.

Marchant was founded in 1925 by Samuel Sydney Marchant (1897-1975). Initially situated on Cursitor Street near Chancery Lane in the city of London, it held a large stock of Oriental art, but also dealt in arms and armour, paintings and continental porcelain. During the Second World War the shop was hit by a bomb, demolishing not only the building but also the stock, though luckily no one was hurt.

After the war, the shop was re-opened in Duke Street and in 1952 it moved to its present location at 120 Kensington Church Street, London. Shortly thereafter, in 1953, Richard P. Marchant joined his father and it is from that time that the partnership changed its name to S. Marchant & Son and specialised only in Oriental art. This name was retained until 2009 when the partnership reverted to its original name of Marchant.

Stuart J. Marchant, the third generation, joined the company in 1985 and is now joined by his son Samuel and daughter Natalie, who joined in 2011 and 2015 respectively. Together they all continue to enjoy the wealth of experience and guidance of Richard who remains very active within the company. For many years Marchant also benefited from the scholarship of David S. Freedman who retired in 1999, and now enjoys gallery management by Simon Abraham-Gregory who has been with Marchant since 1988.

Whilst Marchant are primarily renowned for dealing in Imperial Ming and Qing porcelain, for many years they have also been deeply involved with the

category of jade carvings. Their first dedicated jade catalogue, which followed eight previous catalogues dedicated to porcelain, was published in 1995, entitled *Post-Archaic Chinese Jades*, celebrating their 70th anniversary. This exhibition and publication were followed by five additional jade publications: in 2000, *Post-Archaic Chinese Jades from Private Collections*, marking their 75th anniversary; in 2005, *Chinese Jades from Han to Qing*, marking their 80th anniversary; in 2010, *Chinese Jades from Tang to Qing*, marking the 85th anniversary; in 2013, *Chinese Jades from the Mr O.J.R. Allen Collection*; and in 2015, *Ninety Jades for 90 Years*, celebrating their 90th anniversary. Each of the impressive publications included not only provenance information, where available, but also extensive research and eminent scholarship such as that of John Ayers, the founder and former curator of the Far Eastern Department at the Victoria and Albert Museum, London. Thus, these publications have also become valuable reference works.

Marchant pride themselves on fine pieces that have passed through their hands, many now in major museums and important collections worldwide. Indeed, each piece offered by Marchant was carefully selected and purchased, following scrutiny of its dating, quality, creativity of design and provenance. In the words of Stuart Marchant: "Jade has always been a favourite subject of mine. When I was a young boy it was the only Chinese art material that my father and grandfather allowed me to handle. The tactile nature of the stones gives great pleasure, especially antique pieces which have been fondled and enjoyed through history."

The following selection includes, amongst others, jades from the collections of the Acevedo family, O.J.R. Allen, Charles William Angliss, Mrs. A. Arts, Dr Stefanos Bakker, the Hon. Judge Edgar Bromberger, Dr John A. Campbell, Y.C. Chen, E.T. Chow, Fong Chow, the Curi family, Anthony Evans, L. E. Fernandes, the Marquis and Marquise de Ganay, Mr and Mrs Emile Gavage-Longree, Constance Margaret Goldney, Captain James Gunter, Diana Klein, Axel Lagrelius, the Lester family, Timothy and Fran Lewis of Melplash Court, William H. Moore, Hugh Moss, Professor Klaus J. Mueller, Colonel Mary Munro, Dr Isaac Newton, Captain A.T. Warre, Captain George Francis Warre, Major-General Orde Charles Wingate, Philip Wood, Herman Rosenfield, Charlotte Louise Adela Evelina Rothschild, and the renowned London firms Bluett & Sons, Spink & Son and John Sparks.

Quoting from Marchant's introduction in their first jade publication: "All our previous exhibitions have been aimed at most pockets, and inasmuch as this is possible with jades of quality, we have hoped to achieve this once more. At all events, the exhibition provides an opportunity for scholars and lovers of this, the epitome of Chinese art, to handle the pieces and study them at close quarters." This sentiment noted twenty-four years ago remains as true today for the enjoyment of all jade enthusiasts.



Samuel Sydney Marchant showing a piece to his sister, circa 1940
悉尼向其妹妹展示古董，約1940年



Samuel Sydney Marchant and Robert Chang in his shop in Hong Kong, circa 1964
悉尼在張宗憲先生位於香港的店鋪，約1964年



Richard Marchant by jade cabinet, early 1970s
理查德·馬錢特，約1970



Stuart Marchant, circa 1982
司徒特·馬錢特，約1982年

邦瀚斯非常榮幸受Marchant之託，出售其蒐藏的中國玉器。

「Marchant」（馬錢特）一詞對所有中國藝術愛好者來說絕不陌生。其創辦人Samuel Sydney Marchant（1897-1975）（人稱「悉尼」）於1925年成立公司，最早在倫敦市中心法院巷旁的柯西特街設立門市，店內當時除東方藝術外還經營甲冑、油畫以及歐洲瓷器。二戰期間，倫敦遭遇空襲，該門市不幸被砲彈擊中，索性全家人安然無恙。

戰後公司遷至公爵街，後又於1952年再度遷至位於肯辛頓教堂街120號，從此風雨無阻，經營至今。1953年，隨著悉尼的兒子理查德（Richard）的正式加入，公司也隨之更名為「S. Marchant & Son」，從此父子同心，專門經營東方藝術。該招牌一直使用至2009年為止，公司再次決定恢復最初創立的名字「Marchant」。

理查德之子司徒特（Stuart）為馬錢特家族的第三代接班人，1985年正式加入了公司，其長子塞繆爾（Samuel）及次女娜塔莉（Natalie）也分別於2011年和2015年加入了公司。如今四世同堂，家族生意在理查德豐厚經驗的基礎上繼續風生水起。多年來，Marchant的經營亦有強大後盾所支持，既有後來於1999年退休的大衛·佛李曼（David S. Freedman）的學術加持，又有西蒙（Simon Abraham-Gregory）自1988年以來對門店的專業管理，可謂在經營上是文武兼修。

Marchant的經營範圍不僅集中於明清官窯瓷器，更長期對中國玉雕有較深的涉獵。在出版八冊中國瓷器圖錄之後，他們於1995年公司成立70週年之際，出版了第一本有關玉雕的專冊圖錄《Post-Archaic Chinese Jades》。後來又相繼出版多本玉器專冊，包括2000年時公司成立75週年的玉器特展圖錄《Post-Archaic Chinese Jades from Private Collections》，以及2005年公司成立80週年的特展圖錄《Chinese Jades from Han to Qing》，2010年公司成立85週年的特展圖錄《Chinese Jades from Tang to Qing》，2013年又出版了私人收藏玉器專冊《Chinese Jades from the Mr O.J.R. Allen Collection》，以及最近於2015年慶祝公司成立90週年而出版的《玉器九十：90週年特展》圖錄。每冊圖錄皆盡心製作，不僅標明傳承來源，且每件玉器都附有大量的對比研究資料，其中一冊更有英國國立維多利亞及阿伯特博物館中遠東藝術館創館人John Ayers為其作序，其圖冊亦因此成為玉器收藏者日後重要的參考資料。

Marchant為其曾經手過的每一件中國藝術品而感激和驕傲，雖然大部分作品現已散落在世界各地重要博物館及收藏中。他們在選擇或購買藏品時，對藏品的年代、品質、藝術性及傳承都有極高要求，並且全身心投入其中，正如司徒特回憶：「玉雕一直都是我最熱愛的門類。年幼時，玉器是祖父和父親唯一允許我上手的類別，但也因此讓我對玉雕產生特別的感覺，每當聯想到古玉曾被文人君子把玩收藏時，我更是著迷不已。」



Richard and Samuel Marchant
理查德與塞謬爾



Stuart and Samuel Marchant during auction viewing, 2005
司徒特與其子塞謬爾出席拍賣預展，約2005年



120 Kensington Church St, London
倫敦肯辛頓教堂街120號

此組玉器收藏中，大部分來源有序，傳承清晰，分別曾為以下重要私人所收藏，其中包括：阿根廷 Acevedo 家族，O.J.R.Allen 舊藏，澳洲墨爾本威廉安格爵士，A. Arts 夫人舊藏，Stefanos Bakker 博士舊藏，美國紐約 Edgar Bromberger 大法官舊藏，俄亥俄州阿克倫市 John A. Campbell 博士舊藏，香港陳玉階舊藏，仇焱之舊藏，前美國紐約大都會博物館館長周方舊藏，南美 Curi 家族舊藏，英國肯特郡 Anthony Evans 舊藏，L.E. Fernandes 舊藏，法國庫朗塞 de Ganay 侯爵伉儷舊藏，英國肯特郡 Margaret Goldney 舊藏，詹姆斯·岡特上尉舊藏，美國佛蒙特州 Diana Klein 舊藏，瑞典 Axel Lagrelius 舊藏，英國 Lester 家族舊藏，英國多賽特郡 Melplash Court 莊園劉易斯夫婦舊藏，威廉 H. 莫爾舊藏，莫仕搗舊藏，Klaus J. Mueller 教授舊藏，蘇格蘭上校 M.M. Munro 舊藏，英國蘇格蘭利文斯頓艾薩克·牛頓醫生舊藏，A.T. Warre 上校舊藏，George F. Warre 上校，奧德·溫蓋特上將舊藏，三藩市 Philip Wood 舊藏，德國漢堡 Herman Rosenfield 舊藏，Charlotte Louise 舊藏，以及倫敦當時名聲一時的大型古董公司 Bluett & Sons，斯賓克和 John Sparks 等。

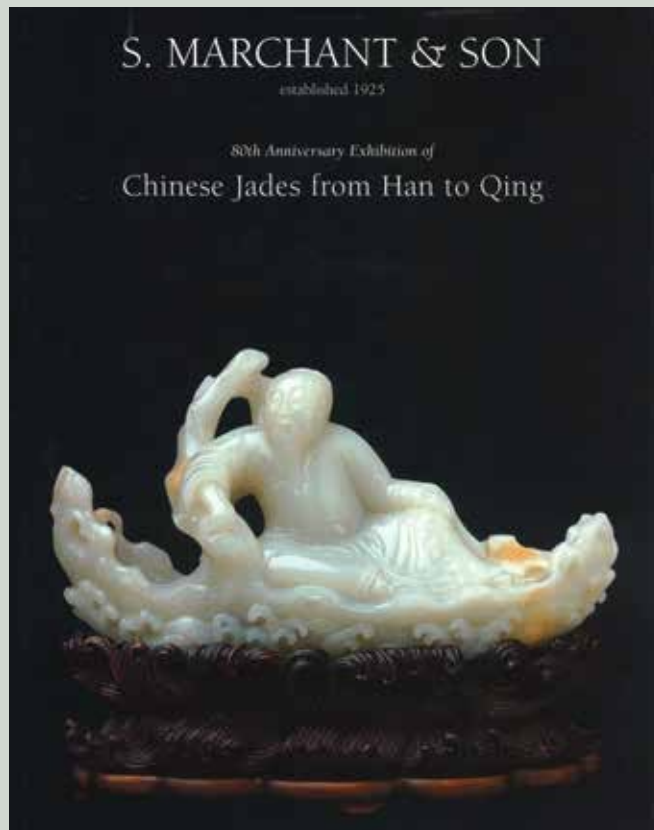
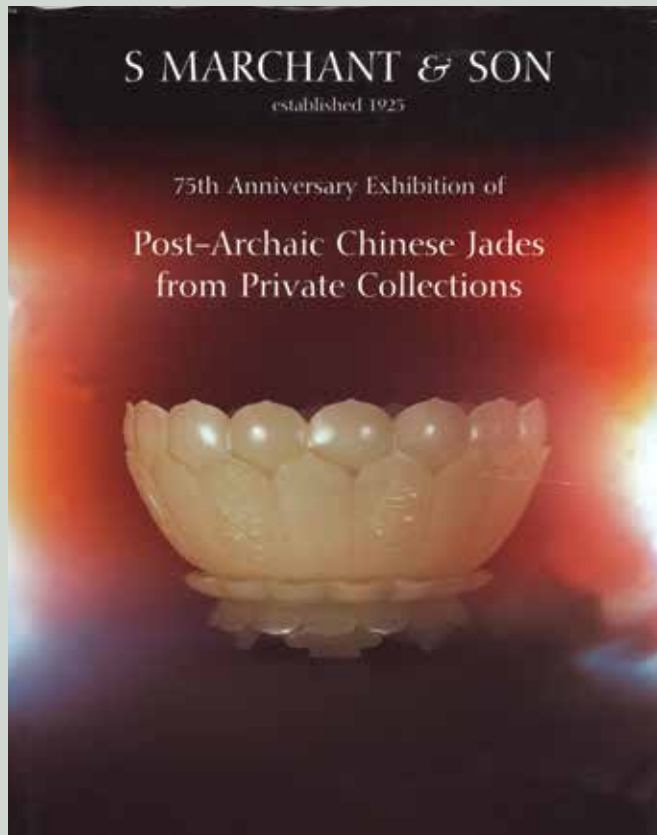
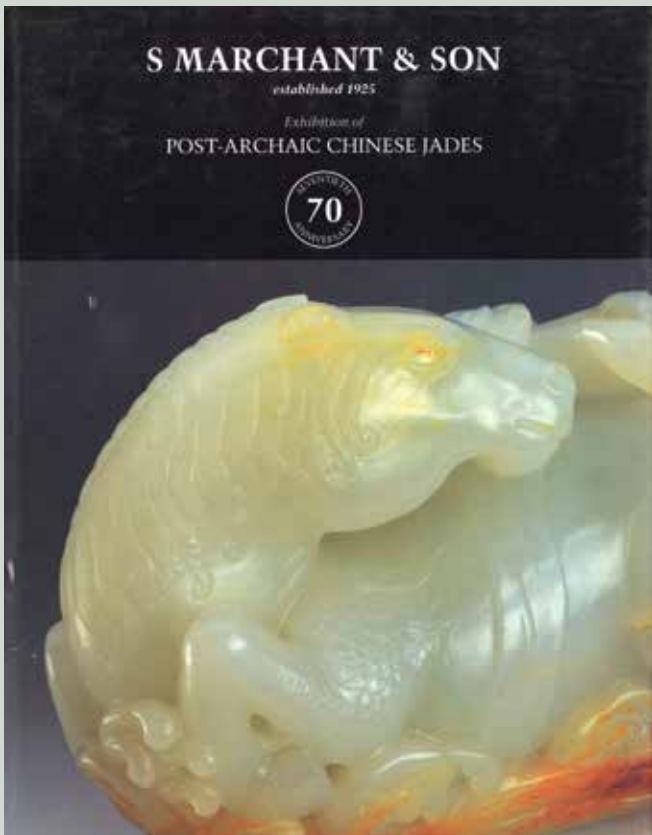
Marchant 曾在其出版的第一本玉器圖冊中如是說：「以往的展覽中，我們一直希望為藏家呈現高品質有把玩性的藏品，如今亦希望藉由玉器來呈現同樣之品位。每次展覽都聚集八方雅士慕名前來欣賞、學習及把玩這些中國古代藝術的縮影及結晶。」如今雖已時隔24年，但相信對於所有玉器愛好者來說，每當遇見好物時，這種感受始終如一。



Richard and Stuart Marchant in their library, circa 2006
理查德與司徒特於書房，約2006年



Stuart, Natalie, Richard and Samuel Marchant, 2017
司徒特、娜塔莉、理查德及塞謬爾，2017年



MERCHANT

EST 1925

85th Anniversary Exhibition of
CHINESE JADES
FROM TANG TO QING



Introduction by JOHAN AYERS

MERCHANT

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Chinese Jades
from the Mr O.J.R. Allen Collection



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MERCHANT

EST 1925

90th Anniversary Exhibition
Ninety Jades for 90 Years
玉器九十, 90週年特展





1

1
A VERY RARE FINELY CARVED GREY JADE 'APSARA' PLAQUE

Song Dynasty
 Elaborately carved in openwork with a female immortal seated on a phoenix in flight above a band of *ruyi*-shaped clouds, wearing a bud-shaped cap with her hands clasped to the front, her long robes billowing in the wind, the wings and tail feathers of the phoenix highly detailed with incised work, the stone of cream and dark grey tone. 6.7cm (2 5/8in) high.

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

宋 青灰玉褐沁雕跨鳳仙人佩

Provenance:
 An English private collection
 Marchant, London

Exhibited, Published and Illustrated:
 Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.19

來源：
 英國私人舊藏
 倫敦Marchant

展覽、出版及著錄：
 Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號19

Compare with a very similar white jade plaque, Song dynasty, in the Palace Museum, Beijing, illustrated in *Compendium of Collection in the Palace Museum: Jade 5*, Beijing, 2011, pl.118, p.112.

青玉質，白中閃青，滿覆灰黑色沁，高浮雕仙人跨鳳，其下雕雲紋烘托，鳳羽高聳，尾羽呈扇狀，鏤空淺刻並用，仙人頭戴高冠，開臉祥和，雙手合十，衣衫交領，兩袖後颺，想見雲起飛涌，背面光素。仙人跨鳳常見玉建築飛簷，有逢凶化吉的寓意。北京故宮藏一件宋代白玉跨鳳仙人，和本品極似，可參考之，見《故宮博物院藏品大系玉器篇5》，北京，2011年，編號118，頁112。



2

2
A FINE WHITE JADE OPENWORK 'APSARA' PLAQUE

Song Dynasty
 The rectangular plaque intricately carved in openwork as a flying celestial deity wearing a scarf and long flowing robes, holding a lotus stem amidst foliage above scrolling clouds, the translucent stone of an even white tone. 6cm (2 1/3in) wide.

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

宋 白玉鏤空飛天帶飾

Provenance:
 An American private collection
 Marchant, London

Exhibited, Published and Illustrated:
 Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.20

來源：
 美國私人舊藏
 倫敦Marchant

展覽、出版及著錄：
 Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號20

Compare with a closely related white jade figure of Apsara, Song dynasty, carved with similar facial features, illustrated in *Compendium of Collections in the Palace Museum: Jade 5, Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pl.120. See a related white jade carving of an apsara, Song/Ming dynasty, which was sold at Bonhams Hong Kong, 27 November 2018, lot 151.

白玉質，白晳透瑩，以拉絲鏤空之法雕飛天執荷揚波之態，飛天髮髻高聳，開臉用刀古拙，波濤翻卷如靈芝雲紋，饒有動態。荷葉翻轉至背面，陰刻經脈波紋，纖毫不爽。可參考北京故宮博物院藏一件宋代白玉飛天，開臉和本品有互通之處，見《故宮博物院藏品大系玉器篇5》，北京，2011年，編號120；另有香港邦瀚斯2018年11月27日售出一件宋或明白玉雕飛天，拍品編號151。

3

A PALE GREEN JADE RETICULATED 'PHOENIX AND LOTUS' PLAQUE

Ming Dynasty

Of oval domed form, elaborately carved in openwork with a perching phoenix looking upon another in flight amidst dense clusters of scrolling lotus, meticulously detailed with fine incisions on the wings and curling tail feathers, the stone of pale green tone.

8.2cm (3 1/4in) wide.

HK\$70,000 - 100,000

US\$8,900 - 13,000

明 青玉鏤雕鸞鳳紋帶飾

Provenance:

An American private collection
Marchant, London

來源：

美國私人舊藏
倫敦Marchant

青玉質，色澤古雅，鏤空雕鸞鳳穿蓮，鸞鳳羽冠，鸞喙上雕靈芝肉瘤，卷尾，箭翅，羽毛紋路陰刻對生，刻劃細膩，鸞鳳一上一下，顧盼生姿，間以蓮葉荷花，花葉婉轉秀麗，如有風動。帶飾背面口沿穿三孔，紋樣正面寬背面窄，為拉絲鏤空使然，更巧妙者在於花葉分為上下兩層，交互重疊，工巧絕倫。宋元以來習慣將上方卷草尾者成為鸞，下方五彩翼者稱為鳳，雕漆、鑿金皆有所見。可參考一件清早期青玉鏤空雕鳳凰穿蓮帶扣，2017年9月13日售於紐約蘇富比，拍品編號219。



3

4

A PALE GREEN JADE RETICULATED 'CRANE AND LOTUS' PLAQUE

Ming Dynasty

The slightly domed oval plaque intricately carved with two perching cranes amidst dense clusters of branches issuing lotus blooms and furled leaves, the material of a pale greenish-white tone.

8.5cm (3 1/3in) wide.

HK\$50,000 - 80,000

US\$6,400 - 10,000

明 青玉鏤空雕路路連科帶飾

Provenance:

An English private collection
Marchant, London

來源：

英國私人舊藏
倫敦Marchant

青玉質，青中透白，鏤空雕雙鸞戲荷，一作仰望，一作俯拾，長喙秀羽，簡潔生動。背部光素，不見穿孔，或為嵌飾。鸞鸞和蓮常搭配出現，很多時候更佐以蝌蚪或連棵蘆葦，諧音「一路連科」，寄意舉子連中三元。北京故宮藏兩件明代白玉荷葉鸞鸞紋飾件可資參考，見《故宮博物院藏品大系玉器篇6》，北京，2011年，編號193及194，頁208及209。



4



Image courtesy of the Arthur M. Sackler Gallery, Washington, D.C.

弗瑞爾亞瑟賽克勒美術館藏



Image courtesy of the Trustees of the British Museum, London

大英博物館藏



Bonhams Hong Kong, 27 November 2018, lot 108
香港邦瀚斯 · 2018年11月27日 · 拍品編號108

5

A VERY RARE WHITE AND RUSSET JADE CARVING OF A BEAR

Late Ming/early Qing Dynasty

Masterfully carved as a recumbent bear with the forelegs outstretched and its right hind leg raised scratching its neck, the head slightly tilted to the right and portrayed staring intensely through the bulging eyes below its curling ears with a well-defined pronounced snout and open mouth baring its fangs, the edges of the head raised with delicately incised lines delineating the fur, the powerful body accentuated with a protruding spine, rounded haunches and clawed feet, the pale green stone with russet patches on the face.

6.3cm (2 1/2in) long.

HK\$400,000 - 600,000

US\$51,000 - 77,000

明末清初 白玉帶沁雕熊擺件

Provenance:

Hugh Moss collection

Sotheby's Hong Kong, *Water, Pine and Stone Retreat Collection, Scholarly Art II*, 4 April 2012, lot 117

Marchant, London

Exhibited, published and illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.48

來源：

莫仕攜舊藏

香港蘇富比，《水松石山房藏珍玩專場》，2012年4月4日，拍品編號117

倫敦Marchant

展覽、出版及著錄：

Marchant，《玉器九十，90週年特展》，倫敦，2015年，編號48

The playful posture of the present jade bear with its hind leg raised to scratch its ear is inspired from the Han dynasty prototypes: one such example from the Arthur M. Sackler collection, in the The Freer Gallery of Art, is illustrated by T. Lawton *et al.*, *Asian Art in the Arthur M. Sackler Gallery*, Washington, 1987, no.68; another example of a Han dynasty style jade bear with a similar posture in the British Museum, London, is illustrated by J.Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, p.350, fig.1.

The depiction of jade bears continued after the Han dynasty. However, later carvings would seem to have a stronger sense of playfulness earlier characteristics of movement. See also a related white and russet jade bear, Western Han dynasty, from the Durwin Tang collection, sold at Bonhams Hong Kong, 27 November 2018, lot 108.

An example of a similarly postured pale green jade lion, Tang dynasty or earlier, also with its hind leg scratching its ear from the Durwin Tang collection, was sold at Bonhams Hong Kong, 27 November 2018, lot 105. See also a similar example illustrated by Spink Ltd., *Chinese Jade*, 1998, p.11, no.6.

The bear has been a popular totemic emblem in China since ancient times. China's foundation myths hold that the legendary Yellow emperor, or Huang Di, early on lived with his tribe in the northwest, presumably in modern Shanxi Province, but then later migrated to Zhuolu, in present-day Hebei Province, where he became a farmer and tamed six different types of ferocious beasts, including the bear, or *xiong*, with which the Yellow emperor ever since has been linked.

From the Han dynasty (206 BC–AD 220) onwards, and probably even much earlier, bears have also been linked with military prowess, shamanism, and immortality. Furthermore, the words for 'bear' and 'virility' are exact homonyms, pronounced *xiong*.

青白玉質，圓雕臥熊，熊張口，怒目，腮毛連耳後伏，前肢撲地，趾爪犀利，背脊起稜線，右後爪撓腮，左腿跌坐於腹下，四肢脛毛細碎以陰線刻之。頭部略染紅沁。

漢代熊類飾件十分流行，華盛頓弗瑞爾亞瑟賽克勒美術館藏一件西漢晚期褐斑灰白玉熊，形態和本件拍品極似，見T. Lawton等著，《Asian Art in the Arthur M. Sackler Gallery》，華盛頓，1987，編號68。大英博物館亦藏有一件類似形態的漢代褐斑灰白玉熊，見J. Rawson，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁350，圖1。

肖熊藝術品雖在後期亦有出現，但對其張力及動感的表現與後期相對寫實世俗風格有所不同。香港天珍堂藏一件西漢白玉雕熊，由香港邦瀚斯售出，2018年11月27日，拍品編號108。

香港天珍堂舊藏一件唐代或更早青白玉雕搔耳獅，其造型與本品類似，後售於香港邦瀚斯，2018年11月27日，拍品編號105。另見斯賓克著錄一例，《Chinese Jades》，1998年，頁11，編號6。

熊在中國古代典籍中出現的時間和中國文字一樣久遠。黃帝故國號即為「有熊」，《史記·五帝本紀》載：「軒轅乃修德振兵，治五氣，藝五種，撫萬民，度四方，教熊羆貔貅獬廌，以與炎帝戰於阪泉之野。三戰然後得其志。」或可見遠至上古，中原居民便已馴化熊羆。至於漢代，熊則有警示君王之意，《漢書·五行志中之上》載：「昭帝時，昌邑王賀聞人聲曰『熊』，視而見大熊。左右莫見，以問郎中令龔遂，遂曰：『熊，山野之獸，而來入宮室，王獨見之，此天戒大王，恐宮室將空，危亡象也。』賀不改寤，後卒失國。」昌邑王賀即海昏侯劉賀，在位二十七天為霍光所廢。

明代中晚期之後，市民經濟長足發展，士人商賈好古、藏古，繼而出現仿古、偽古的風潮。明末顧起元（1565-1628）曾寫道：「人輕真今而重偽古，欲售偽者必假真，為今愈工則為古愈偽矣。」可見明末時風。當時仿古玉器除了形狀以古器為粉本，沁色務必也仿之，常選器面有縫隙或有壘處著色，以模仿古器沁色。此件玉熊之形極有可能取自前兩例漢代玉熊的式樣，所染皮色意在仿古沁，是為明末清初仿古玉器之代表。





6

6
A RARE WHITE AND RUSSET JADE OPENWORK 'CHILONG' BELT-BUCKLE

Early Ming Dynasty

Comprising two reticulated circular sections, each intricately carved with a *chi* dragon writhing amidst stylised scrolling *ruyi*-heads, one dragon depicted with a single horn and the other with a flowing mane, each highly detailed with a knobby spine and a bifurcated tail, joined by a central ring enclosing a *chilong* roundel in relief, the even white stone highlighted with attractive russet markings.

8cm (3 1/8in) wide

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

明初 白玉帶皮鏤空雕帶扣

Provenance:

The Hon. Judge Edgar Bromberger (1889-1956), New York
 Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.25

Judge Edgar Bromberger made a number of gifts to the Metropolitan Museum of Art, New York, including an important *Qingbai* glazed bodhisattva, Yuan dynasty, which is illustrated by S.G.Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, no.120.

Edgar Bromberger法官曾多次向紐約大都會博物館捐贈文物，其中包括一件重要的元代青白觀音像，並著錄於S.G.Valenstein, 《中國瓷器手冊》，紐約，1975年，編號120。

來源：

美國紐約Edgar Bromberger法官（1889-1956）舊藏
 倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號25

白玉質，扣端略微留皮，玉質溫潤，光華內斂。玉料一剖為二，鏤雕活環，環鈕浮雕盤身螭龍，每扇正面鏤空雕螭龍銜環，背面光素，僅以砗刀略施淺刻陰線。此帶扣風格古穆，有宋金遺風。類似的例子可參考北京故宮藏一件明代白玉螭龍紋帶飾，形制工藝與本拍品頗似，見《故宮博物院藏品大系玉器篇6》，北京，2011年，編號145，頁168。



7

7
A PALE GREEN JADE RETICULATED 'CHILONG' DISC, BI

Ming Dynasty

Asymmetrically carved in openwork with two stylised writhing *chi* dragons encircling a circular disc, the underside of the disc incised with archaistic scrolls, the stone of pale green tone with creamy flecks.

8cm (3in) wide.

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

明 青玉鏤空螭龍佩

Provenance:

Herman Rosenfield, Hamburg, 1935
 A South-American private collection
 Marchant, London

來源：

德國漢堡Herman Rosenfield舊藏，1935年
 南美私人舊藏
 倫敦Marchant

青玉質，質瑩透，佩心雕作環形，環四周鏤空雕螭龍兩條盤踞左右，一獨角一無角，尾皆分叉，身形矯健。陰刻螭龍眉眼鱗羽脛毛等細節，背面環身則陰刻仿古雲穀紋。

8^Y

A PALE GREEN JADE RETICULATED FINIAL

Ming Dynasty

The elongated domed ornament intricately carved with eight cranes and a goose amidst a dense network of foliage and lotus blooms, supported on an oval flat base, the underside with four pairs of pierced holes for attachment, the stone of a greenish-white tone, wood stand.

10.3cm (4 1/16in) high. (2).

HK\$180,000 - 240,000

US\$23,000 - 31,000

明 青白玉雕荷葉鷺鸞爐頂

Provenance:

An important French private collection
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.18

來源：

重要法國私人舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十, 90週年特展》, 倫敦, 2015年, 編號18

Compare with a related white jade reticulated 'lotus and crane' finial, Yuan dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade 5, Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2010, no.282; and see an excavated example of a jade reticulated finial, illustrated by G.Fang, in *The Complete Collection of Jades Unearthed in China, Vol.8, Zhejiang*, Beijing, 2005, p.224. A related example of a reticulated jade 'lotus and crane' finial, Ming dynasty, was sold at Bonhams Hong Kong, 24 November 2013, lot 265.

青白玉質, 主刀鏤空, 輔以圓雕陰刻, 玉料先掏膛中空, 再拉絲鑽孔鏤雕荷塘鷺鸞, 荷葉連連, 錯綜複雜, 內外四層之多, 俯仰上下九隻鷺鸞穿梭期間, 各有動態, 無有重複, 玉件底部穿四孔, 為固定之用。荷塘鷺鸞爐頂自宋金流傳到元明, 無有斷絕, 可參考一件元代白玉荷葉鷺鸞爐頂, 可見本件與之關係密切, 見《故宮博物院藏品大系玉器篇5》, 北京, 2011年, 編號282, 頁245。又有一件出土於上海的元代玉爐鼎, 亦雕荷葉鷺鸞, 見古方編, 《中國出土玉器全集·浙江卷》, 北京, 2005年, 頁224。香港邦瀚斯2013年11月24日售出一件明代鏤空荷塘鷺鸞玉爐頂, 雕工更似之, 拍品編號265。





9

g Y

A RARE GREEN AND RUSSET JADE MYTHICAL BEAST

Eastern Han Dynasty or Later

The recumbent beast deftly carved in the round, the body coiled with its head turning inwards towards its back., the stone of dark green tone with russet inclusions, wood stand. 7.6cm (3in) wide. (2).

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

東漢或更晚 青玉雕辟邪紙鎮

Provenance:

An English private collection
S. Marchant & Son, London
O.J.R.Allen, UK, acquired from the above on 20 October 2005
Marchant, London

Exhibited, Published and Illustrated:

S. Marchant & Son, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, London, 2000, no.1
Marchant, *Chinese Jades from the Mr. O.J.R. Allen Collection*, London, 2013, no.1

來源：

英國私人舊藏
倫敦S. Marchant & Son
O.J.R. Allen於2005年10月20日購於前者
倫敦Marchant

展覽、出版及著錄：

S. Marchant & Son, 《80th Anniversary Exhibition of Chinese Jades from Han to Qing》, 倫敦, 2000年, 編號1
Marchant, 《Chinese Jades from the Mr. O.J.R. Allen Collection》, 倫敦, 2013年, 編號1

Compare with two related jade single-horned mythical beasts, Western Han dynasty, in the British Museum, London, illustrated in *Chinese Jade Animals* Hong Kong, 1996, p.170, nos.43 and 44; see also a jade scroll weight of the similar form, from the collection of Robert H. Ellsworth, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p.41, no.10.

青玉質，褐色沁，圓雕辟邪臥像，辟邪獨角，雙耳後伏，大眼，蒜鼻，開口扁闊，前脅生翼，四肢匍匐，尾翹而伏於背。用刀簡練，線條流暢圓潤。辟邪流行於漢代，大英博物館藏有兩件西漢玉辟邪，其形象多為獨角，有翼，見《中國肖生玉雕》，香港，1996年，編號43及44，頁170。此件辟邪雖然也有獨角和雙翼，惟形象更為溫純，更似一件安思源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，編號10，頁41。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，和本件類似，見《故宮博物院藏品大系玉器篇6》，北京，2011年，編號260，頁254。



10

10

A PALE GREEN JADE 'CRANE AND DEER' GROUP

Jin/Yuan Dynasty

Intricately carved in fine openwork with a standing deer, a crane perching on its back, all on a single-lotus pedestal issuing leafy *lingzhi* fungus, wood stand. 6.1cm (2 2/5in) high. (2).

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

金/元 青白玉靈鹿仙鶴擺件

Provenance:

A French private collection
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.17

來源：

法國私人舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號17

See two examples, Song dynasty, in the Shanghai Museum, each with a similar pose and a lotus branch in its mouth, illustrated in *zhongguo gudai yuqi*, 'Chinese Ancient Jade', Shanghai, 2009, p.200, nos.161 and 162. The deer, crane, peach and *lingzhi* are symbols of longevity. The deer and crane form the rebus *luhe tongchun*, which represents the universe is enjoying springtime or longevity.

青玉質，瑩白透潤，圓雕鏤空並用作梅花鹿一隻，鹿角後伏，額首立於蓮座，口銜壽桃，肩立仙鶴，鶴亦銜枝，仙鶴羽毛、鹿身梅花及蓮瓣經脈皆以砗刀淺刻，密而不亂，匠心周致。鹿身背靠一隻靈芝，就皮色巧雕而成。整件用刀纖柔，打磨細膩，停勻秀美。鶴、桃、芝皆長壽靈物也，鹿通祿，鶴鹿同春則有福祿長壽之寓意。參看上海博物館藏兩件宋代鹿銜蓮花，著錄於張尉，《中國古代玉器》，上海，2009年，頁200，編號161及162。

A PALE GREEN JADE RECUMBENT MYTHICAL BEAST

Ming Dynasty

Finely carved with the forelegs extended forward, its raised head turned sharply backwards grasping a stem of blossoming peony in its mouth, the facial features well portrayed with a single horn flanked by pointed ears above protruding eyes and snout, with a bushy tail curling upwards, the greenish-white stone with russet markings, wood stand, box. 7.3cm (2 7/8in) long (2).

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

明 青白玉雕銜花瑞獸

Provenance:

Dr Isaac Newton (d. circa 1982), Livingston, Scotland
Bluett & Sons, London
Sotheby's London, 16 May 2012, lot 4
Marchant, London

Exhibited, Published and Illustrated:

Bluett & Sons, *Dr Newton's Zoo, A study of post-Archaic Small Jade Carvings*, 1981, no.39, pp.26-27
Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.54

Dr Newton was the Director of Health and Medical Services in Hong Kong, as well as a member of the Legislation Council. His collection of jades was largely formed after his retirement near Edinburgh.

牛頓醫生曾於港英時期擔任香港健康醫療機構的監事，並擔任立法委員。他的玉器大部分為退休返回愛丁堡後所收藏。

來源：

英國蘇格蘭利文斯頓艾薩克·牛頓醫生（1982年逝世）舊藏
倫敦Bluett & Sons
倫敦蘇富比，2012年5月16日，拍品編號4
倫敦Marchant

展覽、出版及著錄：

Bluett & Sons, 《Dr Newton's Zoo》, 1981年, 編號39, 頁26/7
Marchant, 《玉器九十, 90週年特展》, 倫敦, 2015年, 編號54

A similar carving of a mythical beast grasping a branch in its mouth, from the Zhi Rou Zhai collection is illustrated by S.Fung & Y.Chun-tong in *Exquisite Jade Carving*, Hong Kong, 1996, p.138, no.144; see also another similar green jade mythical beast, also grasping a peony blossom in its mouth, illustrated by J.C.Y.Watt, *Chinese Jades from Han to Chi'ing*, New York, 1980, p.74, no.55.

青白玉質，圓雕瑞獸，蒜鼻，圓喙，獨角上揚，耳後伏，口銜牡丹，腦後披陰刻長髮，伏臥貌，利爪，足切平，尾毛三叉，團曲如雲。

此件瑞獸形象頗似獬豸，或為明人想象中的犀牛，銜花瑞獸明代以來多有見之。可比較一件明代褐灰色白玉瑞獸，見《玲瓏玉雕：玉人、玉獸、玉飾》，香港，1996年，頁138，編號144。另有一件明代青玉瑞獸銜牡丹雕件亦資參考，見屈志仁著，《Chinese Jades from Han to Chi'ing》，紐約，1980年，頁74，編號55。





12

AN EXCEPTIONAL WHITE JADE CARVING OF A SEATED MYTHICAL BEAST

Song/Ming Dynasty

Exquisitely carved in the round as a seated mythical beast, probably *xiezhi*, resting on its rear haunches on an elaborately pierced rockwork, its single-horned head raised and portrayed with bulging eyes, a ridged nose and a curled beard above its ribbed neck, the horn flanked by delicately flowing manes in relief, the body skilfully picked out with a well-pronounced spine, the well-polished even white stone highlighted with minor russet inclusions.

6.1cm (2 1/2in) high.

HK\$500,000 - 800,000

US\$64,000 - 100,000

宋/明 白玉雕瑞獸擺件

Provenance:

A French private collection
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.47

來源：

法國私人舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號47

The finely carved and polished single-horn mythical beast, which could be identified as *xiezhi*, is a superb example of the jade carver's ability to take advantage of the pebble shape to create imaginary creatures of arresting sculptural quality at the time when fine quality white jade stone such as the present lot was precious to access.

The *xiezhi* is a legendary mythical beast considered as a symbol of justice and law. The earliest record of *xiezhi* in literature dates back to the Han dynasty, where it is described as a strong mythical beast with one horn who settled disputes by directly ramming the party at fault.

Compare with a related example of a Song dynasty yellow jade single-horned mythical beast from the Hangzhou History Museum, with similar execution of facial features such as the pointed nose and the finely incised beard, illustrated by Gu Fang, in *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.328. See also white jade squatting single-horned animal of similar form, Song dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (II)*, Hong Kong, p.67, no.57. Compare also with an excavated example of a white jade single-horned animal, Song dynasty, in the Zhejiang Museum, illustrated in *The Complete Collection of Jades Unearthed in China, Vol.8, Zhejiang*, Beijing, 2005, p.218.

A related example of *qilin* mythical beast in similar pose, Tang/Song dynasty, was included by Marchant in their *85th anniversary exhibition of Chinese Jades from Tang to Qing*, 2010, pp.100-1, no.74; another mythical beast, probably also a *qilin*, in similar pose is illustrated by B.Morgan in Spink Ltd., *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, London, 1995, no.57. See also a closely related white jade camel, Song dynasty or later, in the British Museum, London, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.369, no.26:12.



白玉質，透潤溫糯，圓雕瑞獸坐於山石，瑞獸頭微揚，獨角後伏，鼓目凸唇，下顎有鬚，腦後披髮，背脊起圓潤稜線，山石以捏鈎鏤之，且琢出嶙峋之態。整體線條停勻流暢，雕琢細膩，打磨圓潤，盈手可愛。

此件瑞獸獨角羊身，或為東漢以來所云獬豸，獬豸的形象東漢前莫衷一是，或云獨角羊者，或云獨角羊者，《後漢書·輿服志》：「法冠……或謂之獬豸冠。獬豸神羊，能別曲直，楚王嘗獲之，故以為冠。」後遂多以獨角羊的形象出現。

杭州歷史博物館藏一件宋代玉獸，亦是獨角披髮，額下有鬚，用刀藏鋒，打磨圓潤，本件拍品與其風格極似，見古方著，《中國古玉器圖典》，北京，2007年，頁328。另見北京故宮博物院清宮舊藏一件宋代玉異獸，著錄於《故宮博物院藏文物珍品全集：玉器（中）》，香港，頁67，編號57。

類似風格的獨角瑞獸還可參考一件杭州出土的宋代玉獨角獸，雖沁色嚴重，皮殼風化，仍可見其形象和雕工和本件拍品相通之處，見古方編，《中國出土玉器全集8·浙江卷》，北京，2005年，頁218。此件身形秀長停勻，用料透潤白皙，還可比較一件大英博物館藏宋代白玉駱駝之玉料和形態，二者如出一轍，見J.Rawson著，《Chinese Jade from the Neolithic to the Qing》，倫敦，2002年，圖版26:12，頁369。

另見英國布萊頓私人舊藏一件唐/宋時期白玉雕麒麟瑞獸，著錄於Marchant, 《85th anniversary exhibition of Chinese Jades from Tang to Qing》，2010年，頁100-1，編號74；另見一件造型及玉質類似的玉雕瑞獸，亦或為麒麟，著錄於Brian Morgan, Spink Ltd.，《Naturalism & Archaism: Chinese Jades from the Kirknorton Collection》，1995年，編號57。大英博物館藏一件白玉雕臥駱駝，時代定為宋代或之後，其玉質及打磨都非常相似，見J.Rawson著，《Chinese Jades from the Neolithic to the Qing》，倫敦，1995年，頁369，編號26:12。



13^Y

A WHITE JADE BOY ON ELEPHANT CARVING AND A WHITE JADE GOOSE CARVING

The elephant standing with its head slightly turned to the left and the trunk curled to the right, with a boy clambering up its shoulder holding a floral stem, Yuan/Ming dynasty, wood stand, 4.6cm (1 3/4in) long; together with a white jade goose carved in openwork with a long slender neck, the head turned to the left grasping its left wing in its beak, the feathered wings swept up either side of the rounded body, the feet tucked underneath, Jin/Yuan dynasty, wood stand, 4.2cm (1 3/4in) high. (4).

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

元/明 白玉雕寶象童子飾件 及 金/元 白玉雕寶鵝飾件 一組兩件

Provenance:

The elephant carving:
Colonel M.M.Munro, Scotland
O.J.R.Allen, purchased from S. Marchant & Son, London, on 2 October 2000
Marchant, London

The goose carving:
An Asian private collection
O.J.R.Allen, purchased from S. Marchant & Son, London on 20 October 2005
Marchant, London

Exhibited, Published and Illustrated:

S. Marchant & Son, *75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections*, London, 2000, no.17 (elephant)
S. Marchant & Son, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, London, 2005, no.48 (goose)
Marchant, *Chinese Jades from the Mr. O.J.R. Allen Collection*, London, 2013, no.2 (goose) and 7 (elephant)

來源：

寶象：
蘇格蘭上校M.M.Munro
O.J.R.Allen舊藏，2000年10月2日購於倫敦S. Marchant & Son
倫敦Marchant

寶鵝：

亞洲私人舊藏
O.J.R.Allen舊藏，2005年10月20日購於倫敦S. Marchant & Son
倫敦Marchant

展覽、出版及著錄：

S. Marchant & Son, 《75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections》, 倫敦, 2000年, 編號17 (寶象)
S. Marchant & Son, 《80th Anniversary Exhibition of Chinese Jades from Han to Qing》, 倫敦, 2005年, 編號48 (寶鵝)
Marchant, 《Chinese Jades from the Mr. O.J.R. Allen Collection》, 倫敦, 2013年, 編號2 (寶鵝) 及7 (寶象)

皆白玉質偏青，寶象童子圓雕而成，寶象身披掛毯，象鼻右曲，象尾右掃，陰刻褶皺，側立童子，右手執牡丹裝飾象馱，此件用刀快意古拙，卻不失神采動態。天鵝亦為圓雕，就籽玉之形雕曲項振翅修羽之態，毛羽陰刻，有唐宋刀法。

玉雕寶鵝可參考北京故宮所藏一件宋代白玉鴨，形態刀法皆與之神似，見《故宮博物院藏品大系玉器篇5》，北京，2011年，編號88，頁92。

A PALE GREEN JADE 'DEER' GROUP

Late Ming/early Qing dynasty

Finely carved in openwork with a recumbent deer and his fawn facing each other, each portrayed with well-defined features of almond-shaped eyes and long hollowed ears flanking its *lingzhi*-shaped antlers, the muscular body accentuated with a protruding curved spine and rounded haunches, grasping a long *lingzhi* branch in its mouth, the hooves and legs neatly tucked beneath, the stone of a pale celadon tone, wood stand. 13.6cm (5 3/8in) long. (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

明末清初 青白玉雕雙鹿銜芝擺件

Provenance:

A French private collection, Lyon, acquired circa 1930-1950, and thence by descent
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.50

來源：

法國私人舊藏，購於約1930年至1950年間，並由後人保存迄今
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號50

Compare with a green jade deer, Ming dynasty, also grasping a *lingzhi* in its mouth, illustrated in the *Compendium of Collections in the Palace Museum, Jade 6, Ming Dynasty*, Beijing, no.243; and another green jade deer and fawn, Ming dynasty, grasping flowers instead, is illustrated *ibid.*, no.244; a further example, early Ming dynasty, holding a *lingzhi* branch, is illustrated in *The Complete Collection of Treasures in the Palace Museum, Jadeaware (II)*, Hong KONG, 1995, no.210.

The deer is said to be the only animal capable of finding the sacred *lingzhi* fungus of immortality. The word for deer, *lu*, forms a homonym for the salary of a Chinese official, *lu*, hence a pun on the word wealth. The deer and fawn form the rebus *lulu liantong* or 'may all the roads be smooth'.

青白玉質，淡青泛白，圓雕母子臥鹿，鹿角盤絞呈肉芝狀，又稱「珍珠盤」，有宋金遺風，雙耳後伏，母鹿口銜芝草，幼鹿亦口銜芝草一葉，芝草淺刻經脈，尾部亦淺刻絨毛，四肢踞伏，蹄掌內挖，精細生動。

鹿銜芝的題材明代以來寓意長生不老，故而運用頗廣。可比較北京故宮所藏兩件明代青玉銜靈芝鹿擺件，題材玉質皆與類同，見《故宮博物院藏品大系玉器篇6》，北京，2011年，頁242及243，編號243及244。另見北京故宮博物院藏一件明早期玉銜靈芝臥鹿，或為書鎮或陳設，見《故宮博物院藏文物珍品大系：玉器（中）》，香港，1995年，編號210。





15

15
A PALE GREEN JADE CHILONG-HANDLED CUP

Ming Dynasty

The wide shallow vessel standing on a slightly splayed foot, flanked by a reticulated pair of *chilong* handles clambering on the rim, each grasping a stem of flowering prunus in its mouth, the exterior carved in low relief with a landscape scene on one side and on the other with a ten-character couplet reading *yu liu bian zhou xiao, shan feng liang an wen*.

14.3cm (5 1/2in) wide.

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

明 青白玉透雕螭龍耳盃

Provenance:

An American private collection
 Marchant, London

來源：

美國私人舊藏
 倫敦Marchant

盃直口圓唇，腹部斜收，圈足直壁外撇，盃身兩側各鏤空雕螭龍銜花以為耳鑿，盃身一側淺浮雕詩文兩句，文曰：「漁留扁舟小，山風兩岸聞」，背側則浮雕淺刻溪山漁隱圖，畫面疏簡蕭瑟。

明代承宋制，十分流行雙耳盃，背身淺浮雕山水詩文，耳鑿有作螭龍、花鳥、人物諸樣，本件為螭龍銜花耳，頗少見，可參考北京故宮藏一件明代白玉花耳山水人物盃，見《故宮博物院藏品大系玉器篇7》，北京，2011年，編號142，頁162。

16
TWO PALE GREEN JADE ARCHAISTIC CUPS

Ming Dynasty

The first with deep rounded sides raised on a splayed foot, flanked by a pair of archaistic scroll handles, the body meticulously carved with a band of scrolling pattern below a keyfret border, the translucent stone of a pale green tone, 13.6cm (5 1/3in) wide; the second shallow vessel with a single archaistic scroll handle, finely carved in low relief with a border of bosses between two raised lines, the stone of a greenish-white tone, 9cm (3 1/2in) wide. (2).

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

明 青白玉雙耳仿古雲紋盃及單耳仿古穀紋盃 一組兩件

Provenance:

An American private collection
 Marchant, London

來源：

美國私人舊藏
 倫敦Marchant

皆青白玉質，雙耳盃直口方唇，直腹斜收於圈足，圈足直壁折沿。耳鑿陰刻鬻鬻紋，口沿一匝回紋，盃身滿雕如意雲頭紋，餘則光素。單耳盃直口方唇，略微打磨，單耳鑿，圈足內收外撇，鑿雕淺浮雕鬻鬻紋，盃身琢穀紋一周。二盃皆取材春秋戰國時期銅器，為明代中期以來復古之時風，可比較北京故宮藏一件明代青玉雙萬壽耳乳釘紋盃，見《故宮博物院藏品大系玉器篇7》，北京，2011年，編號153，頁171。

A RARE PALE GREEN JADE 'TAI YI' WASHER

Ming Dynasty

The vessel well-hollowed in the form of a large lotus leaf, well carved in high relief towards the centre with the figure of the immortal 'Tai Yi Zhenren' seated leisurely holding a book in his right hand and a *ruyi* sceptre in the other, the underside carved with ridges as the leaf pattern, the stone of a celadon tone.

16cm (6 3/10in) long.

HK\$80,000 - 120,000

US\$10,000 - 15,000

明 青白玉雕太乙蓮舟洗

Provenance:

S. Marchant & Son, London, 1979

Sotheby's Hong Kong, 20-21 May 1980, lot 288

An English private collection

Marchant, London

來源：

倫敦S. Marchant & Son, 1979年

香港蘇富比, 1980年5月20-21日, 拍品編號288

英國私人舊藏

倫敦Marchant

The skilfully carved figure seated in the lotus leaf can be identified as 'Tai Yi Zhenren', a Daoist immortal who is said to be the reincarnation of the first emperor of the Shang dynasty. The subject of the immortal Tai Yi using a large lotus leaf as a boat was very popular in Song dynasty literature.

Compare with a related white jade lotus washer, Qing dynasty, in the National Palace Museum, Taipei, demonstrating similar execution of the lotus leaves (acc.no.Gu-Yu-000908); see also a white jade lotus washer of similar form, which was sold at Sotheby's Paris, 9 June 2010, lot 144.

青白玉質, 青中閃灰, 色澤古樸, 玉料挖作蓮瓣形, 薄壁透光, 內壁光素, 靠柄處留料圓雕太乙真人讀書像, 真人頭戴樸頭, 開臉盈笑, 美髯垂胸, 右手捧書, 左擎如意, 盤腿而坐, 蓮瓣外壁密鐫經脈, 打磨細膩, 不露刀鋒。太乙蓮舟, 又稱太一蓮舟, 是北宋以來流行的仙道題材, 相傳北宋李公麟有《太一真人圖》, 見《苕溪漁隱叢話前集·韓子蒼》:「李伯時畫太一真人, 臥一大蓮葉中, 手執書卷仰讀, 蕭然有物外思。」今畫不傳。本品之蓮瓣造型可參考台北故宮藏一件清代白玉蓮瓣洗, 館藏編號故-玉-000908。巴黎蘇富比2010年6月9日曾售出一件蓮瓣洗, 形制類似, 拍品編號144。



16



18^Y

A VERY RARE PALE GREEN JADE 'DRAGON' VASE AND COVER, HU

Ming Dynasty

Of flattened form, masterfully and vividly carved in multiple levels of relief with a ferocious three-clawed scaly dragon in pursuit of a flaming pearl and a bat in flight amidst undulating *ruyi*-shaped clouds above turbulent crested waves, the reverse decorated with similar scrolling clouds above waves enclosing a double gourd and a basket of peaches suspended from a twisted rope at the corner, the neck flanked by a pair of stylised archaic dragon-handles in openwork, all beneath furred lotus leaves at the rim and cover below a lotus pod knob, the stone of pale green tone with mottled inclusions, wood stand.

25.2cm (10in) high. (3).

HK\$900,000 - 1,200,000

US\$110,000 - 150,000

明 青白玉雕蒼龍戲珠螭耳扁瓶

Provenance:

A European private collection, purchased from John Sparks Ltd., London, on 1 December 1954
Bonhams London, 17 May 2012, lot 16
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.72

來源：

歐洲私人舊藏，於1954年12月1日購於倫敦John Sparks有限公司
倫敦邦瀚斯，2012年5月17日，拍品編號16
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號72



Jade vases of this size dating to the Ming dynasty are rare and even more so when combined with such a powerful design of a relief-carved coiled dragon. The powerful and auspicious symbolism represented in this vase almost certainly indicates it was specially commissioned for the Ming imperial court. The present vase, although arguably unique, shares many decorative elements with other jade examples from the Qing Court Collection in the Palace Museum. Beijing: Compare the lotus leaves on a pale green jade vase, Ming dynasty; the coiled dragon on the neck of white jade cylindrical vase, Ming dynasty; the lotus leaves on the cover of a pale green jade teapot and cover, Ming dynasty; and the design of double-gourd amidst waves on a pale green jade cup, Ming dynasty; all illustrated in the *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2010, nos.10, 26, 72 and 117.

The present vase is remarkable for its multi-layered sculptural quality rendering the powerful dragon extending its body around the vessel. The superb technical prowess and the artistic imagination of the jade lapidary workshop is evident in the use of a large pale green jade boulder that has been masterfully fashioned into an object with Imperial symbolism, cleverly incorporating the stone's natural russet fissures into the design.

The design of the vase, with the dragon as the symbol of the emperor climbing amongst *ruyi*-shaped clouds chasing the pearl, while accompanied a bat, a symbol of being blessed with happiness and good fortune, forms the rebus of 'long fu qi tian' or Imperial Blessings, alluding to the emperor as the supreme power and the God of Blessings for the 'Cosmic Universe'.

玉質青色，有錦紋。瓶扁身，仿先秦青銅「壺」形，蓋形如倒斗。瓶身外壁一面浮雕海水雲蒼龍戲珠紋，一蒼穹巨龍從瓶身一側順瓶底盤旋，追趕一夜明珠，間以祥雲、海水紋，左上角一蝙蝠凌空飛馳。瓶身另一面浮雕祥雲海水，雲間一輪紅日，海浪中一葫蘆仙氣外飄，至上雲空與祥雲匯聚，祥雲中有一籃仙桃。頸部以荷葉而成，與蓋相互映襯，蓋頂以一蓮蓬作鈕。

此器刀工蒼勁有力，玉匠巧妙利用玉料天然紋理及皮色，將巨龍深浮雕盤繞於瓶身，騰躍於海水之上、祥雲之間，雲中雕一蝙蝠，寓意「龍福齊天」，同時象徵皇權至上，可謂別具匠心。

整器設計精巧，造型端重，用刀粗曠有力，為明代陳設器中不可多得的玉器。以龍紋、葫蘆及壽桃紋飾相結合的玉雕較為少見，故宮博物院清宮舊藏一件明代青玉雙龍耳杯，上亦刻有類似的紋飾，著錄於《故宮博物院藏品大系：玉器編7明》，北京，2010年，圖117。另對比北京故宮中清宮舊藏其他明代陳設玉器上的裝飾元素，包括荷葉、龍紋纏繞於瓶身等紋飾，見同著錄中，編號10，26，72以及117。



(reverse)



19

19^Y

A FINE WHITE AND RUSSET JADE 'PEACHES' GROUP

Qianlong

Crisply carved as two peaches borne on a gnarled leafy branch with the details naturalistically rendered in varied levels of relief, the lustrous white stone highlighted with attractive russet patches, wood stand. 4.7cm (2in) high. (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

清乾隆 白玉帶皮雕雙桃飾件

Provenance:

An English private collection
Marchant, London

來源：

英國私人舊藏
倫敦Marchant

白玉籽料，略帶黃皮，取籽玉原形圓雕桃枝從底部而起，枝葉婉轉盤繞兩顆桃實，葉脈正面陰刻之，翻轉背面則陽刻，肖像逼真，桃實緊挨，豐滿有欲滴之態。刀法巧妙，皮色恰為桃枝桃葉，獨有匠心。桃為仙果，壽老常見手托蟠桃的形象，故寓意長壽。佳士得紐約售出一件白玉籽料雕桃飾件可資比較，2013年19日至20日，拍品編號1695。

20

A SMALL WHITE JADE 'LINGZHI' GROUP

18th century

Skilfully carved in the form of a *lingzhi* fungus borne on a leafy floral branch with a smaller *lingzhi* growing on the other side, the translucent stone of an even white tone. 4.6cm (1 3/4in) wide.

HK\$30,000 - 40,000

US\$3,800 - 5,100

十八世紀 白玉雕靈芝飾件

Provenance:

Major-General Orde Charles Wingate, DSO and two Bars (1903-1944)
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, London, 2010, no.69

Orde Charles Wingate (1903-1944) mounted an expedition to Sudan in 1927 and became a Commander. In 1936 he was assigned to Palestine and formed a squad of British and Haganah volunteers. In 1942 he was assigned to the Far East and established the famous Chindits brigade and was active in Burma and North East India where sadly he died in a plane crash in 1944.

來源：

英國上尉奧德·溫蓋特(1903-1944)舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》，倫敦，2010年，編號69

奧德·溫蓋特（1903-1944）英國陸軍上將。特種作戰的先驅。其名字在中東，東非和緬甸為一個傳奇。生於印度的他，是嚴謹的陸軍軍官的兒子，1921年進入伍爾威奇皇家軍事學院，1927年赴蘇丹服役，1936年在巴勒斯坦任上尉期間，組織猶太人夜間別動隊襲擊阿拉伯人，為猶太復國主義者所推崇。1942年組織並領導率領欽迪隊徒步前進由印度進入緬甸日占區作戰，行程數千里，由英國空軍進行補給，給日軍造成了一定的破壞。1944年在敵後視察返回途中死於飛機失事。

白玉質，白晳透潤，隨玉料之形圓雕互生靈芝兩株，靈芝傘蓋紋路陰刻，二芝之間夾生人參草一株，寓意長生永壽。



20

A FINE PALE GREEN JADE FINGER-CITRON CARVING

18th century

The 'Buddha's hand' naturalistically carved issuing from a gnarled leafy stem, the finger-like tendrils vividly rendered with curling tips, the softly polished stone of a pale greenish-white tone.

13.6cm (5 1/3in) long.

HK\$80,000 - 120,000

US\$10,000 - 15,000

十八世紀 青白玉雕佛手擺件

Provenance:

Charlotte Louisa Adela Evelina Rothschild (1873-1947)

Marchant, London

來源：

Charlotte Louisa Adela Evelina Rothschild (1873-1947) 舊藏

倫敦Marchant

Compare with a similar pale green jade finger-citron carving, illustrated by M.Knight and H.Li, *Later Chinese Jades Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, no.336; see also a white jade finger-citron, Qianlong, which was sold at Bonhams London, 14 May 2015, lot 94.

青白玉質，色透白，質瑩潤，圓雕鏤空之法並用，而出佛手圓潤婉轉之姿，底部連枝，深刻折枝之態，枝葉包裹佛手半身，枝葉翻轉，筋脈宛然。

佛手又稱香櫞，為明清室內清供必不可少之物。明人高濂《遵生八箋》有言：「香櫞出時，山齋最要一事……得硃砂紅盤、青花盤、白盤數種，以大為妙，每盆置櫞廿四頭，或十二三者，方足香味，滿室清芬。」清代《花鏡》也稱：「唯香櫞清芬襲人，能為案頭數月清供」。竹雕玉琢多有肖形仿生之作，蓋其清雅，可醫俗病。美國舊金山亞洲藝術博物館清代青玉佛手可參考之，見M.Knight, H.Li等著，《Later Chinese Jades Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco》，舊金山，2007，編號336，頁296。亦可參考倫敦邦瀚斯售出一件乾隆時期白玉雕佛手擺件，2015年5月14日，拍品編號94。





22

**A VERY FINE AND RARE PALE GREEN JADE 'LOTUS POD'
SCROLL-WEIGHT, ZHENZHI**

Qianlong

Naturalistically modelled as a large lotus pod with eleven circular seeds delicately carved in relief, borne on bundled curling stems issuing a lotus flower and furling lotus leaves to the base and side of the pod, the softly polished stone of a greenish-white tone, wood stand.

12.1cm (4 3/4in) wide (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

清乾隆 青白玉荷花蓮房鎮紙

Provenance:

An American private collection, purchased in New York in the 1930s, and thence by descent

Sotheby's New York, 11-12 September 2012, lot 297

Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.6

來源：

美國私人舊藏，1930年代購於紐約，並由後人保存

紐約蘇富比，2012年9月11-12日，拍品編號297

倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號6

The relatively larger size of the present lot indicates it may have been used not only as display or handling object but possibly as a scroll-weight for the scholar's desk. The naturalistic rendering of the lotus pod bursting with seeds represents the auspicious wish for fertility and speedy arrival of sons. Thus, it would have been suitable as a wedding present.

Jade carvings in the form of a lotus seedpod are usually smaller in size, see an closely related example of smaller size from the National Palace Museum, Taipei (museum no. Gu-yu-000323); Another similar jade carving was unearthed in Zhejiang Province, illustrated by Gu Fang, *The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol.8, p.239. A third smaller lotus pod and flower of this form, from the collection of The Governor of Manchuria, was included by Marchant in their 85th anniversary exhibition of *Chinese Jades from Tang to Qing*, 2010, p.35, no.18; Compare also a jade carving of lotus pods similarly depicted with seeds exposed, illustrated by René-Yvon Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, Tokyo, 1977, pl.LI; another is illustrated by Xue Guisheng in *Zhong Guo Yu Qi Shang Jian*, 'Appreciation and Examination of Chinese Jades', p.319, no.618; see also a related white jade lotus pod carving, 18th century, from the collection of Lord Fairhaven at Anglesey Abbey, Cambridgeshire (NT no.517571).

青白玉質，透青厚潤，圓雕蓮蓬荷花，蓮蓬浮雕十一籽，蓮子頂上管銜淺孔仿蓮尖，十分像生，蓮蓬下浮雕荷葉蓮莖纏繞，蓮莖截面銜七孔，蓮蓬一側雕荷花一朵，花瓣肥碩層疊，瓣尖陰刻脈筋，一絲不苟，荷葉翻轉，背面淺浮雕葉脈，幾若實物。

乾隆平定准格爾部之後，和田玉料源源不斷輸入中原，且為官方名義上壟斷，故而清宮一時得以製作大件玉器。此件玉雕蓮蓬，體量碩大，應為乾隆時期拓土新疆之後的作品。有清一代上至宮廷，下至民間皆喜諧音吉祥題材，蓮蓬多籽，入題玉器則有多子多孫的寓意。可參考一件清宮舊藏玉蓮房，藏於台北故宮，館藏編號故-玉-00032；另有浙江出土的清代蓮蓬形玉飾，亦是蓮蓬與蓮花的組合，為民間物，見古方編，《中國出土玉器全集8-浙江卷》，北京，2005年，頁239；另一件類似但尺寸較小之例，見倫敦Marchant有限公司八十五週年特展《唐至清代中國玉雕》，2010年，頁35，編號18。Avery Brundage舊藏一例，見René-Yvon Lefebvre d'Argencé著錄《Chinese Jades in the Avery Brundage Collection》，東京，1977年，圖版LI；另見一清代青玉雕蓮蓬亦資參考，見《中國玉器賞鑒》，上海，2004年，頁319，編號618。另見劍橋Fairhaven爵士舊藏一件十八世紀白玉雕蓮房（館藏編號no.517571）。





23

23

A PALE GREEN JADE 'LINGZHI' WASHER

18th/19th century

The well hollowed vessel naturalistically carved as the head of a *lingzhi* fungus borne on a gnarled branch further issuing a smaller *lingzhi* fungus and long curling leaves, the lustrous stone of a pale greenish-white tone.

12cm (4 1/3in) wide.

HK\$50,000 - 80,000

US\$6,400 - 10,000

十八/十九世紀 青白玉雕靈芝洗

Provenance:

Charlotte Louise Adela Evelina Rothschild (1873-1947)
Marchant, London

來源：

Charlotte Louise Adela Evelina Rothschild (1873-1947) 舊藏
倫敦Marchant

青白玉質，掏膛成洗，圓唇，鼓腹成靈芝傘蓋形，一側雕枝葉，側生小株靈芝，枝葉表面陰刻經脈。此器就玉料天然之形而作，巧妙規避天然瑕疵，化之於無形。



24

24

A FINE AND SMALL PALE GREEN JADE 'PEACH' WATERPOT

18th century

Delicately carved in the form of a peach with its well-hollowed interior forming the vessel, borne on gnarled leafy branches carved in low relief with a bat perching on the exterior, the stone of a greenish-white tone, wood stand.

5.6cm (2 1/4in) wide (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

十八世紀 青白玉雕桃形水丞

Provenance:

Douglas J.K.Wright, London
The Lester family collection, Saffron Walden, UK, acquired from the above circa 1970
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, London, 2010, no.19

來源：

英國倫敦Douglas J.K.Wright舊藏
英國Saffron Walden, Lester家族舊藏，於約1970年購自前者
倫敦Marchant

展覽、出版及著錄：

Marchant, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 倫敦, 2010年, 編號19

青白玉質，雕作桃形，掏膛精薄，外壁淺浮雕桃枝葉，口沿處雕蝙蝠一隻。桃言壽，蝠音福，此件水丞則有福壽寓意。

25^Y

A LARGE PALE GREEN JADE 'DOUBLE-GOURD' WASHER

18th century

The deeply hollowed vessel modelled in the form of a double gourd, borne on reticulated curling leafy tendrils further issuing a smaller double gourd, the veins of the leaves superbly carved in relief, the stone of greenish tone with icy inclusions, wood stand.

23cm (9 1/18in) long (2).

HK\$120,000 - 150,000

US\$15,000 - 19,000

十八世紀 青白玉雕葫蘆洗

Provenance:

The Acevedo Family collection, Argentina

A South-American private collection

Marchant, London

來源：

阿根廷Acevedo家族舊藏

南美私人舊藏

倫敦Marchant

Compare with a related white jade 'double-gourd' washer, 18th century, in the Metropolitan Museum of Art, New York, which was included in the exhibition of *A Passion for Jade: The Heber Bishop Collection*, New York, 14 March 2015 - 19 June 2016 (acc. no.02.18.441); see also a pale green jade double-gourd washer of similar design, Qianlong, which was sold at Sotheby's London, 10 May 2011, lot 28.

青白玉質，白中閃青，玉料圓雕成一大一小葫蘆，再掏膛成洗，枝葉連綿纏繞全身，以鏤地法出葉脈經絡，栩栩如生。葫蘆有頗多吉意，葫蘆諧音「福祿」，瓜蒂連綿多籽象徵子孫繁盛，其形又似漢字「吉」字，故此這一題材在五代同堂的乾隆晚期各類藝術品中廣見。

紐約大都會博物館藏有一件清中期白玉葫蘆水盛可資參考，見紐約大都會博物館，「A Passion for Jade: The Heber Bishop Collection」展覽，2015年3月14日至2016年6月19日，館藏編號02.18.441。另可參考一件清乾隆青白玉雕葫蘆洗，題材樣式和本拍品頗似，售於倫敦蘇富比，2011年5月10日，拍品編號28。





26

A PALE GREEN JADE 'RUYI' BRUSH WASHER

Qianlong

Skilfully carved in the form of an undulating *ruyi* head rising from five splayed feet to an everted rim with an inner ridge, the slightly waisted sides incised with a scrolling pattern, the softly polished stone of an even pale green tone, wood stand.

10.8cm (4 1/4in) wide (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

清乾隆 青白玉雕如意洗

Provenance:

An important French private collection
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.1

來源：

法國重要私人舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號1

Ruyi literally translates as 'as you wish' and was a very popular motif during the reign of the Qianlong emperor, symbolising the desire for the recipient's wishes to come true. The resemblance with the *lingzhi* fungus is associated with the auspicious wish for longevity and therefore the vessel represents the auspicious wish for long life.

Compare with a white jade washer of similar design, Qianlong, which was sold at Christie's London, 10 November 2015, lot 57.

青白玉質，形作靈芝，掏膛而成，方唇，折沿，唇沿淺刻一周，直腹，平底，下承五足，略微外撇。外壁及底部陰刻簡化雲氣紋。此洗取形靈芝，寓意吉祥，紋飾簡練，頗有古意。如意洗在清代頗為流行，文人案頭多有所備，可比較一件乾隆時期白玉如意洗，2015年11月10日售於佳士得倫敦，拍品編號57。

A VERY RARE AND FINE WHITE JADE 'MUSK MALLOW' CUP

Qianlong

Superbly carved as a blossoming musk mallow flower with five overlapping petals, borne on scrolling branches issuing musk mallow leaves and flower buds around the exterior of the cup, each petal detailed with incised lines, the stone of an even white tone, wood stand.

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

HK\$300,000 - 400,000

US\$38,000 - 51,000

清乾隆 白玉雕葵花盃

Provenance:

William H. Moore (1848-1923), Hobe Sound, Florida
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.77

來源

威廉H.莫爾 (1848-1923)，希望之聲灣區，佛羅里達
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號77

William H. Moore (1848-1923) was an attorney who sat as director of a number of Steel Companies in the United States and was the chairman and founder of Nabisco.

威廉H.莫爾 (1848-1923) 曾擔任美國多家鋼鐵企業的顧問律師，並且還是世界著名餅乾及休閒食品品牌納貝斯克公司的創始人之一。

It is very rare to find jade cups carved in the form of musk mallow flowers. Compare a lotus-leaf brushwasher of similar form, from the collection of Humphrey K.F.Hui, illustrated by Humphrey K.F.Hui, Tina Yee-wan Pang and Yeung Chun-tong, *Virtuous Treasures, Chinese Jade for the Scholars Table*, Hong Kong, 2007, p.137. no.68. Another cup in the shape of a magnolia flower, from the C.P.Lin collection, is illustrated by Ip Yee, *Chinese Jade Carving*, Hong Kong, 1983, pp.240-1, no.215.

Compare also with a related rhinoceros libation cup, late Ming dynasty, carved in the form of a musk mallow flower, in the Ashmolean Museum, Oxford, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.234, fig.337, which was later sold at Bonhams Hong Kong, 30 May 2017, lot 66.

白玉質，瑩潤白皙，盃身掏膛琢磨成秋葵花形，外壁陰刻花瓣經脈，其上浮雕秋葵枝葉，婉轉搖曳，花蕊層疊，和盃身主體一氣連枝。

葵花紋飾常見於元明漆器以及明初瓷器，尤以元代剔紅，成化宮碗作著者稱名焉。清代《御定佩文齋廣羣芳譜》載：「秋葵，一名側金盞。莖高六、七尺，葉如芙蓉，深綠色，開歧叉，有五尖如人爪，形狹而多缺，六月放，花大如碗，鶯黃色，紫心，六瓣而側，雅淡堪玩，朝開、午收、暮落」。

類似之花形玉雕杯，見香港許氏收藏一例蓮花杯，著錄於許建勳、彭綺雲編，《閣有天珍：中國文房玉雕》，香港大學美術博物館，2007年，頁137，編號68。另見香港長青館收藏一例玉蘭花杯，著錄於葉義，《中國玉雕》，香港藝術館，1983年，頁240-1，編號215。

玉雕葵花盃頗少見，犀角雕者，如英國牛津大學阿什莫林博物館藏一件明末犀角雕葵花盃，形制和本拍品類似，見簡·查普曼著，《中國的犀牛角雕刻藝術》，1999年，倫敦，頁234，編號337。亦可參考松竹堂舊藏一隻秋葵盃，題材類似，然玉質不及本件拍品，2017年5月30日售於香港邦瀚斯，拍品編號66。





28

28^Y

A PALE GREEN JADE CARVING OF A CRANE

Qianlong

Crisply carved with its head turned backwards grasping a leafy stalk of two fruiting peaches in its beak, the stone of an even pale green tone, wood stand. 8cm (3in) long. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

清乾隆 青白玉仙鶴銜桃擺件

Provenance:

An important Dutch private collection
Christie's London, 14 May 2014, lot 781
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.61

來源：

荷蘭重要私人舊藏
倫敦佳士得，2014年5月14日，拍品編號781
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號61

The crane, *he* and peaches *tao* form the rebus *heshou yannian*, 'May the crane and peaches extend your years', as both the crane and peach symbolise longevity. Compare with a similar 'crane and peach' group, 18th century, illustrated in *Chinese Jade Animals*, Hong Kong, 1996, pp.186-187, no.179; see a smaller example holding a wheat branch, from the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum, Jade 9 Qing Dynasty*, Beijing, no.153; a further example is illustrated by Spink & Son Ltd., *Chinese Jade, An important Private Collection*, London, 1991, pp.74-75, no.153.



29

29

A WHITE JADE CARVING OF A GOOSE

18th century

The recumbent bird with its head turning backward grasping a stalk of leafy millet in its beak, the stone of creamy white tone.

4.6cm (1 3/4in) long.

HK\$20,000 - 30,000

US\$2,600 - 3,800

十八世紀 白玉雕鵝銜穗飾件

Provenance:

A French private collection
Marchant, London

來源：

法國私人舊藏
倫敦Marchant

白玉質，玉質白潤，圓雕銜穗鵝一隻，鵝冠隆，短喙，口銜谷穗，碩果累累，鵝曲項，身肥碩，雙翅浮雕而淺刻其羽，雙足內收。整體隨籽玉原石而就，將細絡雕作葉脈，可謂匠心巧運。

30

A RARE WHITE JADE SWALLOW SCROLL-WEIGHT

18th century

Superbly carved in openwork and relief with its head turning sharply to the left and grasping a gnarled leafy branch of blossoming prunus in its beak, the features of the bird highly detailed with the wings and bifurcated tail-feathers meticulously carved with shallow incised lines, the legs tucked neatly underneath, the softly polished stone of an even white tone. 11.5cm (4 1/2in) long.

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

十八世紀 白玉雕喜上眉梢飾件

Provenance:

O.J.R.Allen collection, acquired from John Sparks Ltd., London, on 19 August 1986
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *Chinese Jades from the Mr. O.J.R. Allen Collection*, London, 2013, no.23

來源：

O.J.R.Allen舊藏，1986年8月19日購於倫敦John Sparks有限公司
倫敦Marchant

展覽、出版及著錄：

Marchant, 《Chinese Jades from the Mr. O.J.R. Allen Collection》，倫敦，2013年，編號23

白玉質，白若糖霜，潤如膏腴，圓雕喜鵲銜梅枝，喜鵲側頸，短喙，口銜梅枝，花開三朵，貼於右翼，喜鵲展翅，翹尾，整件呈三角形，應是隨形而雕，翎羽淺刻，細翎長羽刻劃工整細密，淺浮雕雙腿於下腹。喜鵲銜梅枝寓意喜上眉梢。



30

31

A PALE GREEN JADE 'GEESE AND LOTUS' GROUP

18th century

Intricately carved in openwork with a goose and its young resting on a large furled lotus leaf, each clasping a leafy lotus stem in its mouth, the plumage of the larger goose delicately defined, the stone of a greenish-white tone. 5.8cm (2 1/4in) long.

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

十八世紀 青白玉雕荷葉雙鵝飾件

Provenance:

O.J.R. Allen collection, acquired from Jade House, Hong Kong, on 23 March 1977
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *Chinese Jades from the Mr. O.J.R. Allen Collection*, London, 2013, no.34

來源：

O.J.R.Allen舊藏，1977年3月23日購於香港Jade House
倫敦Marchant

展覽、出版及著錄：

Marchant, 《Chinese Jades from the Mr. O.J.R. Allen Collection》，倫敦，2013年，編號34

青白玉質，青瑩透潤，圓雕子母雙鵝於荷葉上，母鵝頭冠高隆，口含荷花一莖，鵝眼淺刻，淺浮雕雙翅，翎羽陰刻，尾微翹，一側雕一雛鵝，半身沒於荷葉，露出曲項，口亦銜蓮，底部荷葉口沿翻卷，底部陰刻筋脈。



31



32

AN EXCEPTIONALLY RARE WHITE AND RUSSET JADE 'EAGLE AND BEAR' GROUP

Ming Dynasty or earlier

Exquisitely carved in the round as a crouching bear in movement with the right foreleg extended forward, being attacked by a fierce eagle with its beak biting the bear's back and its claws grasping the hind haunches, the bear superbly detailed with the eyes gazing forward flanking the well-pronounced snout and open mouth encircled by ridged face edges with delicate incisions simulating the fur, the wings and tail feathers of the eagle meticulously rendered with precise incised lines, the well-polished white stone with grey and russet patches. 8cm (3in) wide.

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

明或更早 白玉雕鷹熊擺件

Provenance:

Constance Margaret Goldney (1920-2009), Ightham, Kent Marchant, London

Exhibited, Published and Illustrated:

Marchant, *85th Anniversary Exhibition of Chinese Jades from Tang to Qing*, London, 2010, no.81

Constance Margaret Goldney (1920-2009) was a descendant of Sir David Pollock (1780-1847), former Chief Justice of Bombay, her father was Colonel G. M. Goldney whom she followed into military service and became a Captain of the W.R.A.C. She moved to Hong Kong in the 1960s and became PA, advisor and confidant to several different chairman of HSBC.

康斯坦·瑪格麗·格尼 (1920-2009) 是前孟買首席大法官大衛德·伯洛克爵士 (1780-1847) 的後裔，後隨父親G.M.格尼上校的步伐參軍，成為婦女皇家部隊的指揮官。她於1960年代移居香港，曾擔任匯豐銀行多屆主席的行政助理及顧問。

來源：

英國肯特郡Ightham, Constance Margaret Goldney (1920-2009)舊藏倫敦Marchant

展覽、出版及著錄：

Marchant, 《85th Anniversary Exhibition of Chinese Jades from Tang to Qing》, 倫敦, 2010年, 編號81

The combination of an eagle or falcon *ying* and mythological creature or bear *xiong*, is a pun for 'hero' and 'bravery' and forms the rebus *yingxiong* or champion. Such combination of design first appeared in the Han dynasty, and can be seen in a gilt-bronze turquoise-inlaid 'eagle and bear' vessel, excavated from the tomb of Liu Sheng, Prince of Zhongshan, Hebei Province.

The style of the crouching bear with its open jaws and finely worked details of the eyes, paws and hairs is inspired by the Han dynasty jade carvings. However, later jade animal carvings would appear to exhibit a less powerful beast in comparison to the Han dynasty examples. For Han dynasty examples of jade bears, see one illustrated by Gu Fang *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, pp.272-73; and another from the British Museum, London, illustrated by J.Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, p.350, fig.1.

See also a related eagle and bear group of similar form, Southern Song dynasty, from the Peony collection, in the Museum of East Asian Art, Bath, illustrated by A.Forsyth and B.McElney, *Jades from China*, Bath, 1994, no.239; another similar group, Northern Song dynasty, is illustrated by B.Morgan in Spink Ltd., *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, London, 1995, no.21.

The combination of eagle and bird continued onto the Ming dynasty. Compare with a related jade mythical animal with eagle, Ming dynasty, illustrated by A.Forsyth and B.McElney, *ibid.*, no.292; see also a related yellow jade 'yingxiong' group from the Muwen Tang collection, which was sold at Sotheby's Hong Kong, 1 December 2016, lot 203. A further white jade eagle and bear group, Ming dynasty, from the Durwin Tang collection, was sold at Bonhams Hong Kong, 27 November 2018, lot 136.

白玉質，白中泛灰，圓雕鷹熊相鬥，熊口微張，雙耳後伏，腮毛細密淺刻，四爪用刀深峻而打磨細膩。熊後部伏踞鷹一隻，鷹喙啄向熊背，翼微張，淺刻覆羽，密而不亂。擺件局部略染黃色以仿黃皮。

鷹熊組合最早實例可追溯到西漢，即河北滿城漢墓所出一件鑲金鑲嵌鷹熊雙聯瓶，鷹立於熊背，不同於本件之鷹啄熊背，見《文化大革命期間出土文物》，北京，1972年，頁22。

此雕件多有早期遺風，熊身可參考咸陽博物館藏之西漢玉熊，其熊首、腮毛、四足皆有相通之處，見古方著，《中國古玉器圖典》，北京，2007年，頁271；大英博物館亦藏有一件類似形態的漢代褐斑灰白玉熊，見J. Rawson, 《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁350，圖1。

可比較巴斯東亞藝術博物館所藏一件南宋白玉雕鷹熊擺件，其皮色及玉質於本拍品類似，見A.Forsyth及B. McElney著，《Jades from China》，巴斯，1994年，編號239，另見同著錄中一件宋代白玉雕玉鷹，其羽翼細節與本品類似，編號236；另見一北宋玉雕鷹熊，著錄於B.Morgan, 《Naturalism & Archaism: Chinese Jades from the Kirknorton Collection》，1995年，編號21。

鷹熊組合玉雕至明代亦為盛行，見A.Forsyth及B. McElney同上著錄一件明代青玉雕鷹熊把件，編號292；沐文堂舊藏一件明代玉雕鷹熊擺件構圖和此件類同，然用刀古拙，本拍品則更為精細，2016年12月1日售於香港蘇富比，拍品編號172；天珍堂舊藏一件明代白玉雕鷹熊把件，曾於香港邦瀚斯售出，2018年11月27日，拍品編號136。





33

**33^Y
A WHITE AND RUSSET JADE FIGURE OF SHOULAO**

18th/19th century
The God of Longevity well carved with a prominent forehead and a long beard, wearing a loose pleated robe, carrying a leafy branch issuing two fruiting peaches, the even white stone highlighted with attractive russet inclusions, wood stand.
8.3cm (3 1/4in) high. (2).

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

十八/十九世紀 白玉帶皮雕壽老飾件

Provenance:

An important Swiss private collection, acquired in the 1950s
Christie's Paris, 12 May 2012, lot 165
Marchant, London

來源：

重要瑞士私人舊藏，蒐於1950年代
巴黎佳士得，2012年5月12日，拍品編號165
倫敦Marchant

Compare with a similar white jade figure of Shoulao, sold at Bonhams Hong Kong, 15 May 2014, lot 220.

白玉質，略染皮色，圓雕壽老像，壽老高額，額前陰刻兩道皺紋，眉開眼笑，長髯垂胸，身著短衫，腰繫長絛，丁字步，雙手反擎桃枝，上結三葉傘實，染淺栗色皮，壽老衣衫褶皺以砵刀斜刻打磨，垂墜自然。此壽老動作特別，應是就玉料形狀之巧作。壽老又稱壽星，即南極仙翁，道教神祇，民間常把福祿壽三星並提，主人間壽享。可參考一件十八/十九世紀白玉雕壽老，2014年5月15日售於香港邦瀚斯，拍品編號220。



34

**34^Y
A PALE GREEN AND GREYISH-WHITE JADE 'SAGE AND BOY' GROUP**

18th century
The elderly bearded figure superbly carved standing with a gentle facial expression wearing a cloth cap and long voluminous robes, holding a boy supported on a barrel at his front, the boy grasping a coin incised with two characters *tai ping* (peace) at his chest, the smoothly polished stone of a greenish-white and pinkish-grey tone, wood stand, box.
7cm (2 3/4in) high. (3).

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

十八世紀 青白玉雕壽老童子立鼓擺件

Provenance:

An English private collection
Marchant, London

來源：

英國私人舊藏
倫敦Marchant

See an example of a jade boy resting on a barrel, Ming dynasty, illustrated in *Exquisite Jade Carving*, Hong Kong, 1996, no.21.

青玉質，略泛粉紅，幾如肉色，圓雕壽老扶童子抱錢立於鼓上，壽老頭戴樸頭，身著長袍，繫絲絛，大額長髯，砵刀斜刻衣褶，打磨細膩，童子總角，著短衫，抱銅錢，錢上陰刻「太平」二字，鼓光素無紋，惟上下浮雕箍環兩匝。擊鼓童子的題材源自傳說觀音的招財童子下凡擊鼓的傳說，象徵太平富貴，本件拍品之童子手執太平銅錢，即是點明這一象徵寓意。可參考一件明代玉雕童子倚鼓擺件，見香港大學展覽圖錄《Exquisite Jade Carving》，香港，1996年，編號21。



35

35^Y
A WHITE JADE CARVING OF LIU HAI AND THE THREE-LEGGED TOAD

Mid Qing Dynasty

The smiling immortal deftly carved standing with his left leg resting on his three-legged toad, holding in both hands a string of cash, a fly-whisk and a ribbon-tied double gourd across his back, the stone of an even white tone, wood stand.

5.7cm (2 1/4in) high. (2).

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

清中期 白玉雕劉海戲金蟾

Provenance:

An English private collection, purchased from John Sparks Ltd., London, on 17 September 1969
 Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.64

來源:

英國私人舊藏，1969年9月17日購於倫敦John Sparks有限公司
 倫敦Marchant

展覽、出版及著錄:

Marchant, 《玉器九十, 90週年特展》, 倫敦, 2015年, 編號64



36

36^Y
A GROUP OF PALE GREEN JADE FIGURES OF 'LIU HAI' AND TWO BOYS

Qing Dynasty

The immortal Liu Hai deftly carved standing with a long string of cash held behind his back, the left hand holding a coin to tempt the three-legged toad clambering on his shoulder, wood stand, 5.7cm (2 1/4 in) high; the second figure carved as a crouching boy holding a vase containing branches of *lingzhi* fungus, wood stand, 4.2cm (1 3/4in) high; and the third, carved as a standing boy with coiled hair holding a leafy stem across his shoulder, wood stand, 5.9cm (2 1/4in) high. (6).

HK\$70,000 - 100,000
US\$8,900 - 13,000

清 青白玉雕劉海金戲蟾、抱瓶童子及持花童子飾件 一組三件

Provenance:

An English private collection
 Marchant, London

來源:

英國私人舊藏
 倫敦Marchant

Compare a similar jade 'Liu Hai' jade figure, 18th/19th century, which was sold at Christie's New York, 25 March 2010, lot 1129. See also a related jade figure of a boy holding a vase, which was sold at Sotheby's New York, 21 March 2019, lot 654.

三件皆青白玉質，青中透白，圓雕而就。劉海髻首，眉眼以斜鋒砵刀刻出，右手執金錢一串負於後背，串錢流蘇散作帶狀搭於左袖，左手持金錢一枚以誘左肩之三足金蟾，金蟾用刀疏簡，動態逼真。劉海寬袍大袖，砵鋒流利而得衣褶婉轉。抱瓶童子半蹲，瓶中插靈芝，右膝腿及髮髻留皮，頗有巧意。持花童子髻首垂髻，窄袖長袍，腰繫長縵。

劉海金戲蟾飾件可參考佳士得紐約售出一件十八/十九世紀的白玉雕劉海戲金蟾飾件，2010年3月26日，拍品編號1129。抱瓶童子飾件可參考佳士得香港拍出一件黃玉抱瓶童子，2018年10月4日，拍品編號192。持花童子可參考紐約蘇富比2019年3月21日售出一件白玉持花童子飾件，拍品編號654。



37

37

A VERY PALE GREEN JADE 'BOY AND LION' GROUP

Ming Dynasty

Finely carved as a standing boy depicted with a gentle smile and long flowing hair secured by a headband, wearing a robe tied at the waist with a sash, both hands holding a precious scroll, accompanied by a recumbent lion biting the edge of his sleeve. 5.6cm (2 1/4in) high.

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

明 青白玉雕童子戲獅擺件

Provenance:

An English private collection
Marchant, London

Exhibited, Published and Illustrated:

S. Marchant & Son, *70th Anniversary Exhibition of Post-Archaic Chinese Jades*, London, 1995, no.12

來源：

英國私人舊藏
倫敦Marchant

展覽、出版及著錄：

S. Marchant & Son, 《70th Anniversary Exhibition of Post-Archaic Chinese Jades》，倫敦，1995年，編號12

青白玉質，清白透潤，圓雕童子立像，陰刻淺劃鬚頂周圍之髮絲以及頭戴之如意簪，手執寶卷，身著交領短袍，腰繫長絲，衣衫褶皺以砭刀深刻，刀鋒打磨不顯，童子一側圓雕小獅，獅子咬扯童子衣襟，脊骨節節圓潤，鬃毛絲絲如縷，尾巴上翹呈如意形，生動可愛。



38

38^Y

A RETICULATED WHITE JADE CARVING OF A RAFT

18th century

Intricately carved as a curving gnarled pine raft with two standing figures, one carrying a double gourd at his back and paddling at the front, the other holding a basket of *lingzhi* fungus, all above swirling waves at the base, the polished stone of an even white tone, wood stand. 6.6cm (2 1/2in) long. (2).

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

十八世紀 白玉雕人物乘槎飾件

Provenance:

A Scottish private collection
Bonhams London, 17 May 2012, lot 70 (part lot)
Marchant, London

來源：

蘇格蘭私人舊藏
倫敦邦瀚斯，2012年5月17日，拍品編號70（之一）
倫敦Marchant

白玉質，扁圓料隨形鏤空而成，人物亦用圓雕淺刻法，玉件邊框雕作一松槎，底部浮雕水波紋，槎身雕松皮嶙峋之態，松針一組作頂，其內正中雕一花籃，陰刻藤編紋飾，籃中雕靈芝一株，左側雕童子扶籃，童子總角短衫，面帶笑容，槎首立仙女划槳，仙女盤髮，寬袍長衫，亦帶笑臉，飾件背面雕一葫蘆繫於槎上。方寸之間人物裝飾佈局生動，可見匠心。

A FINE WHITE JADE CARVING OF A MYTHICAL BEAST AND CUB

18th century

Skilfully carved as a recumbent mythical beast turning its head backward looking at its cub, the single-horned beast deftly portrayed with bulging eyes, raised eyebrows and hollowed ears above its closed mouth, the body accentuated with a defined knobbly spine flanked by finely incised manes terminating in a bushy tail, the stone of an even white stone with icy inclusions. 8.3cm (3 1/4in) long.

HK\$100,000 - 150,000

US\$13,000 - 19,000

十八世紀 白玉雕母子異獸擺件

Provenance:

Mr and Mrs Emile Gavage-Longree, Liege, Belgium, purchased in the 1970s
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.62

來源：

比利時Emile Gavage-Longree伉儷舊藏，購於1970年代
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號62

Compare with a similarly carved jade mythical beast, illustrated in *Jade Blossom, Imperial Xiuneisi Jade Objects and Ancient Jade Gems Collected by the Xu's of Cixi, Zhejiang*, Zhejiang Provincial Museum, 2010, pp.196-197; see also a further example from the Metropolitan Museum of Art, New York, illustrated in *A Passion for Jade: The Heber Bishop Collection*, 2015, no.9 (acc.no.02.18.381).

白玉質，白晳透潤，圓雕母子異獸，獅身獨角，母首橫臥，寬口，蒜鼻，鼓目，獨角後伏，頭髮向後披散，背脊連珠，兩側陰刻鬃毛，尾巴貼于後臀，小獸攀於母首身後，母子相望，生動傳神。此件或取材太獅少獅，而其形象又似獬豸，因其正直，明清人好以為飾。參看浙江省博物館曾展出類似一例，著錄於《玉薈：浙江慈溪許氏藏皇宋修內司暨古代玉器珍品》，浙江，2010年，頁196-197；另見紐約大都會博物館藏一例，著錄於《A Passion for Jade: The Heber Bishop Collection》，2015年，編號9，（館藏編號02.18.381）



A RARE WHITE JADE ZODIAC FIGURE OF A GOAT

Qianlong

The finely polished even white stone delicately carved as a zodiac figure of a goat seated cross-legged wearing a long flowing pleated robe, holding a scroll in his left hand, the facial features realistically rendered below a pair of curled horns, his upright tail detailed with incised lines.

5.3cm (2 1/11in) high.

HK\$180,000 - 240,000

US\$23,000 - 31,000

清乾隆 白玉雕羊生肖像

Provenance:

A New Jersey collection, purchased in 1977
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.65

來源：

美國新澤西州私人舊藏，購於1977年
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號65

The present jade figure belongs to a set of twelve zodiac figures, examples of which are known to have been commissioned for the Qianlong emperor. The complete set would have been stored inside a *zitan* box known as *wannian jiazi he*, placed around a central rectangular jade box carved with the Daoist *qian* trigram, a symbol of the Qianlong emperor. See a complete set from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeaware (III)*, Hong Kong, 1995, pp.132-133, no.111; another complete is illustrated by R.Kleiner in *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p.232, no.182; a third complete set from the Metropolitan Museum of Art, is illustrated by D.P.Leidly, W.A.Siu and J.C.Y.Watt, *Chinese Decorative Arts*, New York, 1997, p.33; and a fourth set is illustrated by Y.Boda in *A Romance with Jade from De An Tang Collection*, Hong Kong, 2004, pp.134-135, no.76.

According to Qian Jiuru in 'Wannian Jiazi he', *Forbidden City*, vol.5, 1992, p.5, the creation of this group of objects was to commemorate the milestone victory of the Jinchuan suppression, one of the most difficult of the Ten Great Campaigns of the Qianlong reign. It further embodies the Qianlong emperor's inner literati spirit, as the zodiac theme was inspired by the works of Chou Yuan (circa 1247-1326), whose literary work known as *Jin Yuan Ji* comprised of phrases which deliberately incorporated names of the twelve zodiac animals into individual registers, and was later recorded in the *Yongle Encyclopaedia*.

A related white jade zodiac figure of a rat, 18th/19th century, was sold at Christie's Paris, 12 December 2018, lot 133.



白玉質，溫潤潔瑩，圓雕羊首人身像，為十二生肖之未羊。羊角前曲，鬍鬚垂胸，身著寬袍大袖，衣褶以砣輪為之，線條流暢，打磨細膩，不見刀鋒。未羊手持書卷，盤腿而坐，其形象類似圓明園大水法十二生肖之未羊，可比較乾隆年所製《圓明園西洋樓版畫》之《海晏堂西面十》中未羊的形象。

玉雕十二生肖多作於乾隆年間，存世大多為公立博物館及少數私人收藏中，如北京故宮尚存多套此類成套的玉雕十二生肖，放於紫檀盒中，環座圍繞，參見《故宮博物院藏文物珍品全集：玉器（下）》，香港，1995年，頁132-3，編號111。另有一組乾隆白玉十二生肖亦資參考，見R. Kleiner著《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，頁232，編號182；美國大都會博物館藏完整一套，見D.P.Leidly, W.A.Siu及J.C.Y.Watt著錄，《Chinese Decorative Arts》，紐約，1997年，頁33；另一套於香港著名私人收藏之中，見楊伯達著，《玉緣：德安堂藏玉》，香港，2004年，頁134-5，編號76。

錢九如於《萬年甲子盒》論述，乾隆帝十全武功，唯金川戰役難克，此套玉雕十二生肖萬年甲子應為紀念金川之役大捷而造，見《紫禁城》，1992年，第5期，頁5。白玉生肖亦存乾隆帝之文人風骨，依萬年甲子銘文，生肖主題溯至仇遠（1247-1326年）著作《金淵集》，其中章句化用十二生肖名號，後收錄在《永樂大典》之中。

另見巴黎佳士得曾售出一件十八/十九世紀白玉雕鼠生肖相，2018年12月12日，拍品編號133。



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





Chateau de Courances

41

A SUPERBLY CARVED PALE GREEN JADE 'WATER-BUFFALO AND BOY' GROUP

Qianlong

The smoothly-polished stone exquisitely carved in the round as a recumbent buffalo with its head turned to the left gazing at a boy playfully clambering on its back, the boy supporting himself with one hand on the animal's back and the other holding a rope trailing from the animal's nostrils, the ridged horns delicately depicted resting on the finely hollowed ears, the powerful body accentuated by a pronounced spine, the stone of an even pale green tone.

13.7cm (5 1/2in) long.

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

US\$230,000 - 310,000

清乾隆 青白玉雕童子牧牛擺件

Provenance:

The Marquis & Marquise de Ganay, Courances, France
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.58

來源：

法國庫朗塞de Ganay侯爵伉儷舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十, 90週年特展》, 倫敦, 2015年, 編號58



The present lot is masterfully carved from a single pebble of the evenly-toned jade stone, where the superb craftsmanship of the imperial jade lapidaries is represented in the simple and elegant form, yet skilfully detailed in its naturalistic contours, the ribbed horns, finely incised forelock, undulating dewlap and well detailed legs.

Compare with a smaller but similarly carved group from the Qing Court collection, illustrated in the *Compendium of Collections in the Palace Museum, Jade 9 Qing Dynasty*, Beijing, p.145, no.135. Another 18th century example with the boy standing beside a recumbent water buffalo and holding one of its horns was included by The Metropolitan Museum of Art New York in the exhibition *A Passion for Jade: The Heber Bishop Collection*, 2015, no.20, acc.: no.02.18.438.

Another example of similar subject matter from the Beijing Art Museum, with a boy holding a flute, his hand on the horn of the water buffalo, is illustrated in *Gems of Beijing Cultural Relics Series, Jades*, Beijing, 2002, p.190, no.221. See also a white jade buffalo and boy, Qianlong, from the collection of Anthony K.W. Cheung, illustrated in *Virtuous Treasures, Chinese Jade for the Scholars Table*, Hong Kong, 2007, pp.170-171, no.96.

Early jade carvings are closer in form and function to the imaginary protectors carved in stone, which may be a reflection of jade's traditional association with immortality and spiritual power. It is not until the Song period that jade was more generally used as a material for sculpting the creatures of daily life, and whose use was not restricted to assisting in the afterlife. Such jade carvings tend to have softer, more appealing and realistic features, and often a sense of playfulness such as the present lot.

As a familiar beast of the fields, the buffalo underpinned rice production and the rural economy. As such it is emblematic of agriculture and spring time, and represents strength, endurance, dedication to hard work, prosperity and tranquillity. It is also used in artistic representation, in particular in Chinese paintings, to evoke a bucolic, idealised existence in the countryside. This in turn feeds into a more mythical or spiritual side to the buffalo, recalling both Buddhist and Daoist concerns with simplicity and retreat, and the founder of Daoism, the philosopher Laozi, who departed from the borders of the known world on a buffalo.

玉質偏清，質地溫潤，打磨光澤，圓雕一水牛屈膝而臥，回首而望，牛角有凸起，眉、嘴旁邊、耳沿、牛尾以近蹄處均飾陰線刻細毛紋。牛背一小童，身穿馬褂，跣足而坐，右手撫牛背，一繩從牛鼻中穿過，小童右手持繩，並將繩一段踩在腳下，繩末端從牛背自然垂下。牛四蹄藏於身下，尾端向左側前擺。玉牛造型注重肌肉表現，尤其是四肢與其相連的胴體肌肉群，肌腱隆起，刻畫生動，充滿力度。

此件青白玉雕童子牧牛極為生動，不論是臥牛以及小童的胴體刻畫，還是對其毛髮、表情的細節表現都恰如其分，足顯明清以來宮廷玉匠寫實玉雕的嫺熟工藝。參看北京故宮博物院清宮舊藏一件清代青玉童子騎牛，尺寸稍小，但題材與本品類似，著錄於《故宮博物院藏品大系玉器篇9清》，北京，2011年，頁145，編號135，同伴器物，亦可參《故宮博物院藏文物珍品大系：玉器（下）》，上海，2008年，頁180，編號139。紐約大都會博物館藏一件十八世紀青白玉雕童子牧牛，為Heber R. Bishop在1902年捐贈，見《A Passion for Jade: The Heber Bishop Collection》，2015年，編號20，博物館編號02.18.438。

北京藝術博物館藏一件清代青白玉雕牧童戲牛擺件，亦可資比較，見《北京文物精粹大系：玉器卷》，北京，2002年，頁190，編號221；香港鐘棋偉先生亦藏有一件清乾隆白玉牧牛童子，著錄於許建勳、彭綺雲編，《閣有天珍：中國文房玉雕》，香港大學美術博物館，2007年，頁170-171，編號96。

中國藝術中表現動物形態的傳統源遠流長，並可一路尋淵追索至周至漢代始盛行之石雕及陶土陪葬偶像。部份偶像更塑造成綿羊、水牛以及家豬的形態，並依中國人視死如生的觀念置於墓中，以祈於往生境界服侍墓主。其餘例子則要數唐代盛行，用以守護墓室的鎮墓獸。為此，羅森曾著書立說，提出陪葬偶像如馬偶，實兼具輔助以及保護亡魂之作用，詳見J.Rawson著，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁352。

早期玉雕之形狀以及用途均與守護神的形態甚為相似，此現象則可能顯示先民將玉石與長生不死及靈界聯繫起來。直至宋代，現實題材方成為主流，而非局限於輔助亡魂。此類玉雕多具有較細膩、寫實的特徵，因而更添趣味。

中國以農立國，牛與中華民族生存與發展的關係密切，自古有不解之緣。在農業發展過程特別是春耕中扮演重要角色，並且是智慧、勤勞、忠誠以及刻苦的象徵。在中國美術史中，牛也常常被賦予宗教或祭祀的色彩。特別在中國繪畫中，常見到牛為神仙道士的坐騎，《史記·老子韓非列傳》中便有對老子與其坐騎青牛的記載。另外，古人認為牛擁有「五行」中土屬性和水屬性的神力。是風調雨順、國泰民安的象徵。五行中講水能生木，所以牛的耕作能促進農作物生長，土又能克水，所以古人們在治水之後，常設置銅牛、鐵牛以鎮水魔，因此牛在中華文明中亦有震懾、守護之象徵。而此類童子牧牛題材，在這些象徵的基礎上，又增添幾分生活情趣。





(detail)



42



43



42^Y

A FINE WHITE JADE 'DEER' BRUSHREST

18th century

Skilfully carved as two recumbent deer with the stag carved with twin antlers turning the head backwards looking at the doe while grasping a *lingzhi* sprig in his mouth, the doe modelled with a *ruyi*-shaped mane, the smoothly polished stone of an even white tone, wood stand. 10.9cm (4 2/7in) wide. (2).

HK\$70,000 - 100,000

US\$8,900 - 13,000

十八世紀 白玉雕雙鹿銜芝筆架

Provenance:

An American private collection, Pennsylvania Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.53

來源：

美國賓夕法尼亞州私人遺產
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十, 90週年特展》, 倫敦, 2015年, 編號53

Compare with a closely related example, illustrated in the *Compendium of Collections in the Palace Museum: Jade 9*, 2011, no.145. See also a related example which was sold at Bonhams London, 12 May 2016, lot 156.

白玉質, 色若霜雪, 質潤膏腴, 隨片料之形圓雕牡牝二鹿, 因勢治材, 匠心巧用。牡鹿銜芝回首, 牝鹿頭生肉芝頂, 口觸靈芝。二鹿伏臥, 略成犄角, 攔筆穩當無虞。鹿與「祿」諧音, 寄意官運亨通, 靈芝仙草寓意長生不老, 諧音吉祥之題材在清代宮廷藝術中十分流行。北京故宮藏一件清代青玉雙鹿銜芝, 題材類似, 風格相近, 可參考之, 見《故宮博物院藏品大系玉器篇9》, 北京, 2011年, 編號145。另可參考一件邦瀚斯新邦德街售出之青白玉仙鹿銜靈擺件, 2016年5月12日, 拍品編號156。

43^Y

A PALE GREEN JADE BIRD AND A PALE GREEN JADE 'HORSE AND MONKEY' GROUP

Qianlong

The bird carved with its legs curled under the body, the head turned back, grasping a persimmon branch in its beak, the stone of an even pale tone with icy inclusions, wood stand, 6.8cm (2 2/3in) wide; together with a recumbent horse with a monkey on its back, the semi-translucent stone of an even greyish white tone, wood stand, 3.8cm (1 1/2in) wide. (4).

HK\$30,000 - 40,000

US\$3,800 - 5,100

清乾隆 青白玉雕事事如意擺件及馬上封侯擺件 一組兩件

Provenance:

An English private collection (bird)
An English private collection, purchased in Hong Kong circa 1960 (horse and monkey)
Marchant, London

來源：

英國私人舊藏 (玉鳥)
英國私人舊藏, 約1960年購於香港 (玉馬)
倫敦Marchant

Such carvings would have been presented to an aspiring government official. The persimmon pronounced as *shi* in Chinese is a homophone of 'things' and 'business' 事 and 'market' 市, hence a rebus for *shishi ruyi* or 'May everything be as you wish'. The depiction of a monkey atop a horse forms the rebus *mashang fenghou*, conveying the wish for a speedy promotion. Compare with a similar jade bird, which was sold at Bonham Hong Kong, 5 December 2015, lot 43; and a similar white jade 'horse and monkey' group, which was sold at Christie's London, 10 May 2016, lot 54.

兩件皆青白玉質, 一件雕喜鵲銜柿子一枝, 喜鵲短喙回首, 口銜柿枝, 枝結兩果, 諧音「事事如意」, 鉤尾, 羽毛枝葉陰刻淺出; 一件雕回首臥馬, 馬首攀猴, 諧音馬上封侯, 馬鬃尾毛絲絲如縷, 刻劃不爽。可比較香港邦瀚斯2015年12月5日售出一件玉雕喜鵲銜梅擺件, 拍品43號; 佳士得倫敦2016年5月10日售出一件十八世紀白玉馬上封侯可資參考, 拍品編號54。

A WHITE AND RUSSET JADE 'DEER AND LOTUS' GROUP

18th century

Finely carved with a recumbent deer and his fawn resting on a furled lotus leaf with its veins delicately rendered in low relief, the deer depicted with long antlers flanked by well-incised ears, looking backward and grasping a leafy *lingzhi* branch in its mouth, their bodies delicately incised with star-shaped spots, the polished white stone with russet markings.

8.5cm (3 1/3in) wide.

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

十八世紀 白玉帶皮雕雙鹿銜芝擺件

Provenance:

Diana Klein, Vermont, USA

O.J.R.Allen collection, purchased from S. Marchant & Son, London, on 2 October 2000

Marchant, London

Exhibited, Published and Illustrated:S. Marchant & Son, *75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections*, London, 2000, no.85Marchant, *Chinese Jades from the Mr. O.J.R. Allen Collection*, London, 2013, no.17**來源：**

美國佛蒙特州Diana Klein舊藏

O.J.R.Allen舊藏，2000年10月2日購於倫敦S. Marchant & Son 倫敦Marchant

展覽、出版及著錄：S. Marchant & Son, 《75th Anniversary Exhibition of Post-Archaic Chinese Jades from Private Collections》，倫敦，2000年，編號85
Marchant, 《Chinese Jades from the Mr. O.J.R. Allen Collection》，倫敦，2013年，編號17Compare with a jade carving of a deer and fawn holding a *lingzhi* branch, 17th/18th century, illustrated in *The Collection of Jade in the Tianjin City Art Museum*, 1993, no.214.

白玉質，略微閃灰，玉料扁圓，隨形雕一母鹿臥於荷葉之上，淺浮雕荷葉背面經脈，葉唇翻轉，母鹿雙角後伏，口銜芝草，眉目安詳，母鹿一側雕一幼鹿，呦呦昂首，盡顯舐犢情深，鹿身皆淺刻交叉六角紋飾，仿以梅花鹿斑點，荷葉一側略染黃皮。

雙鹿銜芝的題材明清十分常見，而臥於荷葉之上卻為本品創意之鋪排。雙鹿通「雙祿」，梅花鹿古來又有長壽的寓意。參看天津市藝術博物館藏類似一例，見《天津市藝術博物館藏玉》，1993年，編號214。





45

45^Y

A FINE WHITE JADE 'YINYANG' RAM CARVING

18th century

The recumbent animal exquisitely carved with its head turned backwards grasping a *lingzhi* stem encircling a *yinyang* symbol at the centre, the lustrous stone of an even white tone, wood stand.
4.5cm (1 3/4in) long. (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

十八世紀 白玉雕神羊吐太極飾件

Provenance:

Edward T. Chow (1910-1980)
Sotheby's Hong Kong, 27 May 2014, lot 12
Marchant, London

來源：

仇焱之 (1910-1980) 舊藏
香港蘇富比, 2014年5月27日, 拍品編號12
倫敦Marchant

See a related green jade three-ram group, Qing dynasty, also grasping a *lingzhi* stem with a *yinyang* symbol, illustrated in the *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2010, no.143; compare with another similar white jade ram, Qianlong, carved with *yinyang* symbol, which was sold at Bonhams Hong Kong, 26 May 2013, lot 190.

白玉質, 質極白潤, 圓雕臥羊, 羊五官陰刻之, 雙腳有節, 後伏至頸, 回首, 羊背雕祥雲團簇太極兩儀, 四肢跪伏, 陰刻蹄甲。羊諧音「陽」, 一陽則有則有《道德經》所言「道生一, 一生二, 二生三, 三生太極」之化意, 代表生生不息, 周而復始。清宮舊藏一件青玉三陽開泰擺件以有羊吐太極的形象, 見《故宮博物院藏品大系玉器篇9》, 北京, 2011年, 編號143, 頁55。還可參考一件乾隆白玉雕太極羊擺件, 2013年5月26日售於香港邦瀚斯, 拍品編號190。



46

46

TWO PALE GREEN JADE CAT CARVINGS

Mid Qing Dynasty

The first, deftly carved as a recumbent cat with a butterfly perching between its front and hind legs, the cat with incised facial features and pointed hollowed ears, the tail coiled around its left haunch, wood stand, 4.9cm (2in) wide; the second, carved as a recumbent cat with the head resting on the front paws, the tail curled over its right hind leg, 4cm (1 1/2in) wide. (3).

HK\$50,000 - 80,000

US\$6,400 - 10,000

清中期 青玉雕耄耋把件及臥貓把件 一組兩件

Provenance:

A French noble collection (cat with butterfly)
An English private collection (the smaller cat)
Marchant, London

來源：

法國貴族舊藏 (耄耋把件)
英國私人舊藏 (臥貓)
倫敦Marchant

See a similar example of a jade three-cat and butterfly group, illustrated in *Exquisite Jade Carving. Figures, Animals, Ornaments*, Hong Kong, 1996, no.120.

二者皆青玉質, 瑩潤溫純, 一圓雕臥貓戲蝶, 貓面部陰刻, 雙耳後伏, 前腿跌坐, 貓爪琢磨細膩, 尾部彎曲貼于臀部, 右側雕蝴蝶一隻伏於貓身。另一件圓雕伏臥貓一隻, 面部陰刻加以淺浮雕眼部, 刻劃簡練而傳神。貓蝶的組合在清代十分流行, 因其諧音「耄耋」二字, 寓意長壽。可參考香港大學曾展出一件玉雕三貓戲蝶擺件, 見《Exquisite Jade Carving. Figures, Animals, Ornaments》, 香港, 1996年, 編號120。

47^Y

A FINE WHITE JADE 'DOUBLE CAT' GROUP

Mid Qing Dynasty

Deftly carved in openwork as two recumbent cats coiled around to face each other as 'kissing' cats, their legs and tails playfully intertwined, the smoothly polished stone of an even white tone, wood stand.

5.6cm (2 1/4in) wide (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

清中期 青玉雕雙貓擺件

Provenance:

A Hudson Valley private collection, purchased in New York circa 1980
Christie's New York, 23 March 2012, lot 1875
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.55

來源：

美國哈德遜河谷私人舊藏，1980年購於紐約
紐約佳士得，2012年3月22日，拍品編號1875
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號55

A similar group is illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, p.228, no.97; another is illustrated by R.P.Youngman, *The Youngman Collection, Chinese Jades from Neolithic to Qing*, Chicago, p.96, no.97; see also a similar jade group of two cats 'kissing' from the Edward T. Chow collection, sold at Sotheby's Hong Kong, 27 May 2014, lot 88.

白玉質，質地清潤，圓雕雙貓對吻相連，四肢相交，親暱情濃，貓鬚髮陰刻，雙目浮雕，傳神細膩。雙貓的題材化自雙獾，雙獾又諧音雙歡，有情深意濃之意。見一例白玉雙貓，著錄於《伍夫收藏中國玉器》，倫敦，2013年，頁228，編號97；另見楊門收藏一例，《The Youngman Collection, Chinese Jades from Neolithic to Qing》，頁96，編號97；仇炎之舊藏一件白玉雙貓擺件，造型類似，售於香港蘇富比，2014年5月27日，拍品編號88。





48

48

A WHITE JADE 'HORSE' PLAQUE

18th century

Deftly carved as a recumbent horse turning its head sharply to the right, grasping a leafy stem of magnolia in its mouth, the manes and bush tail carefully and delicately incised, the well-polished stone of an attractive white tone. *9cm (3 1/2in) long.*

HK\$50,000 - 80,000

US\$6,400 - 10,000

十八世紀 白玉雕臥馬玉牌

Provenance:

A French private collection
Marchant, London

來源：

法國私人舊藏
倫敦Marchant

Compare a related jade 'horse' plaque, which was sold at Bonhams San Francisco, 17 December 2018, lot 303.

白玉質，潤朗冰清，浮雕臥馬回首銜玉蘭，陰刻馬鬃及馬尾，四肢蹠伏，全隨玉形而就，頗具匠心。

馬在玉雕藝術中常和猴相配寓意馬上封侯，而玉蘭則十分少見，可資參考的例子有三藩市邦瀚斯2018年12月17日售出的一件馬上封侯白玉牌，隨形巧思頗類本品，拍品編號303。



49

49

A FINE PAIR OF PALE GREEN JADE 'ELEPHANT AND BAIJIXIANG' BELT PLAQUES

18th century

Of oval form, each carved relief with a caparisoned elephant turning its head to one side while carrying a vase containing precious objects, each surrounded by four of the Eight Buddhist Emblems, the stone of an even pale tone. *Each 8.5cm (3 1/3in) wide. (2).*

HK\$50,000 - 80,000

US\$6,400 - 10,000

十八世紀 青玉雕寶象八寶紋帶飾一對

Provenance:

The Curi family, South America
A South American private collection
Marchant, London

來源：

南美Curi家族舊藏
南美私人收藏
倫敦Marchant

The Eight Auspicious Emblems known as *Ashtamangala* and *Baijixiang* came into China with the introduction of Tibetan Buddhism and became part of the decorative arts for the imperial court following the Qianlong emperor's dedication to the Tibetan Buddhism.

青玉質，質地沉靜瑩潤，面浮雕寶象一隻，每面之象各左右回首相望而成一對，象身在浮雕淺刻瓔珞掛單，皮褶毛髮之細節，宛然如生，象身周圍環繞佛教四寶，每面各四組成八寶，有寶瓶、寶蓋、雙魚、蓮花、右旋螺、吉祥結、尊勝幢、法輪，雕彩帶連接。背面光素，邊緣細鉗小穿孔，為針線連綴之處。

佛教八寶又稱八吉祥，是藏傳佛教最常見的紋飾之一，乾隆帝篤信藏密，宮廷造物常以為飾。

50^Y

A WHITE AND RUSSET JADE 'CARP AND TOAD' GROUP

18th century

Naturalistically carved in the form of a carp and a three-legged toad intertwined amidst large lotus leaves and conch shells, the fish portrayed with a plump body delicately detailed with fin and tail, the toad depicted with bumpy skin, the white stone highlighted with attractive russet patches, wood stand.

4.2cm (1 3/4in) long. (2).

HK\$120,000 - 150,000

US\$15,000 - 19,000

十八世紀 白玉雕金蟾鯉魚墜

Provenance:

An Italian private collection, purchased circa 1950-1970

Christie's Paris, 13 June 2013, lot 144

Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.42

來源：

意大利私人舊藏，購於約1950年至1970年間

巴黎佳士得，2013年6月13日，拍品編號144

倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號42

A similar white jade 'carp and toad' group, 18th century, from the collection of Tuyet Nguyet is illustrated in *Virtuous Treasures, Chinese Jades from the Scholar's Table*, Hong Kong, 2007, p.190, no.114; see also a related white jade three-legged toad with two pomegranates, Qing dynasty, carved in a similar style, illustrated in *Chinese Jade Animals*, Hong Kong, 1997, no.178.

白玉質，略微雜色，隨形雕鯉魚一隻，凸眼，淺浮雕背鰭，尾收胸腹，身形肥碩，雜色巧雕荷葉蓮枝，薄染黃皮，圓雕金蟾螺螄，金蟾立眉，四肢隨形攀附，動態十足。

金蟾招財，魚諧音「餘」，螺螄繁殖力強，寄意多姿多孫，故本件有多重寓意，即招財進寶，年年有餘，多子多孫。類似題材玉雕，見一件清十八世紀白玉金蟾鯉魚，著錄於《閣有天珍：中國文房玉雕》，香港大學美術博物館，2007年，頁190，編號114；另見一例，著錄於《中國肖生玉雕》，香港，1997年，編號178。





51

A GREY JADE 'HORSE AND MONKEY' GROUP

Qianlong/Jiaqing

The lustrous dark grey stone finely carved in the round with a recumbent horse depicted with a pair of hollowed ears encircled by finely detailed manes and a bushy tail, turning its head sharply toward a monkey climbing on its back with both hands on the horse's nose and ingeniously utilising the light grey inclusions, wood stand. 8.3cm (3 1/4in) long. (2).

HK\$400,000 - 600,000

US\$51,000 - 77,000

清乾隆/嘉慶 黑白玉雕馬上封侯擺件

Provenance:

An important French private collection
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.60

來源：

法國重要私人舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十, 90週年特展》, 倫敦, 2015年, 編號60

The present jade carving would have been presented to an aspiring official, as the depiction of a horse *ma*, carrying a monkey, *hou*, on its back signifies the auspicious blessing of *mashang fenghou*, 'may you immediately be conferred the rank of marquis'.

The master carver was able to delightfully conceive the present group, with the monkey gently reaching for the horse's face, and the horse with its head slightly bowed to allow the monkey's reach. See a brown and pale green jade horse and monkey group, formerly in the collection of Julius Lowenstein, illustrated by Marchant in their 70th anniversary exhibition of *Post-Archaic Chinese Jades*, 1995, p.66, no.92; see also a Ming dynasty example of related subject matter, from Dr. Yip Yee collection, illustrated in *Chinese Jade Carving*, Hong Kong, 1983, pp.166-167, no.152.

Compare with a black and white jade 'horse and monkey' group, Qianlong, which was sold at Christie's Hong Kong, 26 November 2014, lot 3464; another white jade 'horse and monkey' group, Qianlong, is illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no.184, and was later sold at Christie's Hong Kong, 27 November 2007, lot 1556.

灰玉質，雕臥馬造型，背負一猴，小猴曲頸、側目、雙手前伸，臥馬回首、頭微底，面部與小猴雙手微觸。整器雕工精細，設計生動靈巧。

明清兩代玉雕多帶有吉祥之意，馬背上馱猴，寓意「馬上封侯」，具有仕途亨通，加官進爵之美好寓意，為當時饋贈官員仕途流行的題材。類似的例子，參看Marchant七十週年特展中一例青玉雕馬上封侯擺件，著錄於《Post-Archaic Chinese Jades》，1995年，頁66，編號92；另見明代玉雕馬上封侯一例，著錄於《中國玉雕》，香港藝術館，1983年，頁166-7，編號152。

香港佳士得曾售出一件清乾隆黑白玉雕馬上封侯擺件，2014年11月26日，拍品編號3464；另見R.Kleiner曾著錄一件清乾隆白玉馬上封侯，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，編號184，後售於香港佳士得，2007年11月27日，拍品編號1556。





52

52

A PALE GREEN AND GREY JADE 'SQUIRRELS AND PINE' BRUSHPOT

Mid Qing Dynasty

The deeply hollowed vessel naturalistically rendered in the form of a tree trunk, the exterior vividly carved in relief with two squirrels playfully clambering amidst gnarled pine trees, the stone of a pale celadon and purplish grey tone with dark grey mottling.

12.5cm (5in) high.

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

清中期 青玉褐沁雕松石松鼠筆筒

Provenance:

A French private collection
Josette Schulmann, Paris, 19 December 1976
Marchant, London

來源：

法國私人舊藏
巴黎Josette Schulmann, 1976年12月19日
倫敦Marchant

Compare with a related grey jade brush pot in the form of a pine tree with monkeys, 18th/19th century, illustrated by M.Knight and H.Li in *Later Chinese Jades Ming Dynasty to Early Twentieth Century from the Asian At Museum of San Francisco*, San Francisco, 2007, p.110, no.80; see another white jade 'pine and crane' brush pot, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2010, no.4. Compare also with a related brown and white jade boulder carved with pine and a long tailed bird, 17th/18th century, illustrated by R.Keverne, ed., *Jade*, London, 1995, p.166, fig.97.

青玉質，玉身大部呈肉紫色且有天然褐沁，方口磨緣，其下雕松枝三組下探，枝老遒勁，松針如雲，直接底部山石，青玉松針間雕松鼠兩隻，嬉戲其間，動態如生。

舊金山亞洲藝術博物館藏一件十八至十九世紀松石戲猴筆筒可資參考，其松枝松針之態與本品頗似，見M.Knight及H.Li等著《Later Chinese Jades Ming Dynasty to Early Twentieth Century from the Asian At Museum of San Francisco》，舊金山，2007，頁110，編號80。另可比較一件北京故宮藏之青玉松鶴圖筆筒，風格類似，見《故宮博物院藏品大系玉器篇9》，北京，2011年，編號4。另有一件白玉褐沁雕松鳥筆筒，17/18世紀，見R.Keverne，《Jade》，倫敦，1995年，頁166，圖97。



53

53

A PALE GREEN JADE DOUBLE-GOURD-SHAPED 'DA JI' POMANDER

18th/19th century

Comprising two sections, each half carved in openwork with the characters *da ji* (great auspiciousness), encircled by five bats in flight amidst stylised cloud scrolls, the two plaques fit together with silk tassels.

7.5cm (3in) high. (2).

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

十八/十九世紀 青玉鏤空葫蘆形香囊

Provenance:

An American private collection
Marchant, London

來源：

美國私人舊藏
倫敦Marchant

青玉質，葫蘆形，玉料對剖，兩面鏤空雕「大吉」二字於正中，蝙蝠雲紋環繞四周，再陰刻勾勒細部。葫蘆諧音福祿，雲蝠紋亦象徵福澤綿長。本品用刃古拙，寓意吉祥。

A WHITE JADE 'XIEZHI' SEAL

18th/19th century

The square seal surmounted by a crouching *xiezhi* vividly carved with the head turning backwards with bulging eyes, a *ruyi*-shaped nose and an open mouth, the body accentuated with a knobby spine terminating in a finely incised bushy tail, the seal face carved *chen weigang yin*.

5.4cm (2 1/8in) high.

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

十八/十九世紀 白玉獬豸鈕方印

印文：「臣維剛印」

Provenance:

An English private collection, formed in the 1950s
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.15

來源：

英國私人舊藏，1950年代入藏

倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號15

The four-character mark reads *chen wei gang yin*, or 'The seal of the officier Weigang'. The finely carved mark and the selection of the superior white jade stone for the seal indicate it was specially commissioned by a high ranking imperial official.

Compare with a white jade square seal, Qing dynasty, of similar form but carved with a lion, illustrated in *Virtuous Treasures, Chinese Jade for the Scholars Table*, Hong Kong, 2007, p.212, no.136; and see also another similar example with a mythical animal with the head turned to the front, Qianlong, illustrated in *The Splendour of Jade: The Shongzhutang Collection of Jade*, Hong Kong, 2011, p.132, no.112.

Compare with a white jade square seal, Jiaqing, which was sold at Christie's Paris, 13 June 2018, lot 112.

白玉質，潔瑩白潤，鈕圓雕獬豸蹲坐回首貌，獬豸獨角，口微張，鼓目，耳後伏，前肢交叉，蹄足，牛尾，背脊鼓釘狀凸起。印面篆陽文「臣維剛印」四字。

獬豸為傳說神獸，原寫作「廌」，《说文解字》：「廌，解廌，兽也，似牛，一角，古者诉讼，令触不直者。」故而清朝都御史官服以獬豸为補子，取其能辨是非曲直意也。此件印文以「臣」始，且以白玉為質，印文工整肅穆，或為官印。類似一例白玉獅鈕方印，見《閣有天珍：中國文房玉雕》，香港，2007年，頁212，編號136；另見一清乾隆瑞獸印，著錄於《韞玉生輝：松竹堂珍藏玉器》，香港，2011年，頁132，編號112。

另可參考一件清嘉慶白玉麒麟鈕方璽，出自宮廷造作，2018年6月13日售於佳士得巴黎，拍品編號112。



(seal face)



(seal impression)





55^Y

**A FINE PALE GREEN JADE DOUBLE-SIDED
TABLE SCREEN**

18th century

Crisply carved on both sides in varying levels of relief with a mountainous landscape featuring *lingzhi*, gnarled pine and *wutong* trees amidst multi-layered jagged rockwork and waterfall, depicting the immortal Shoulao holding a long staff escorted by two attendants holding a peach and a leafy branch, walking up a steep path, the reverse carved with a crane perching on a pine tree gazing at another crane in flight, all under swirling clouds, the stone of a pale greenish-white tone, wood stand.

17.2cm (6 3/4in) high x 11.1cm (4 1/2in) wide. (2).

HK\$500,000 - 800,000

US\$64,000 - 100,000

十八世紀 青白玉雕觀瀑圖插屏

Provenance:

A French private collection
S. Marchant & Son, London, 2001
An English private collection
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.11

來源：

法國私人舊藏
倫敦S. Marchant & Son, 2001
英國私人舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十, 90週年特展》, 倫敦, 2015年, 編號11

Finely polished and crisply carved in multiple layers of relief and intricate details to suggest a mountainous landscape, the present table screen would have formed part of the paraphernalia on a scholar's desk representing the idealised scholar's retreat. The sage who may be identified as Shoulaio, the God of Longevity, is carved on one side, together with the crane, pine trees and *lingzhi*, conveying wishes for longevity.

The Qianlong emperor advocated that jade boulders and carved table screens should carry the spirit of paintings by famous past masters. Subject matters on classical paintings from the emperor's own collection were replicated in jade. Compare with a related pale green jade rectangular screen, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2010, pl.161. Another pale green jade table screen, Qing dynasty, carved with similar subject matter and inscribed with an imperial poem, is in the National Palace Museum, Taipei, illustrated by Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.196-197, no.67. A related white jade circular table screen, Qianlong, carved with similar subject matter, was sold at Christie's Hong Kong, 3 June 2015, lot 3155.

青白玉質，青中泛白，一面雕二仙翁立於山巖下品桃論道，不遠處一童子擎一枝佛手正要跨橋，橋下溪水潺潺，溯流而上可見一角亭掩於山石間，再上雕峭壁孤松，間有梧桐林木，一派深谷幽景；另一面正中雕仙鶴立於松頂，高處浮雕一隻翔鶴俯探，餘則高山峻谷，別無他飾，頂部流雲貫穿兩側，將正反兩景相通，可謂神來之筆。玉料厚薄不均，卻更顯林泉層次。

畫意玉雕在乾隆朝大盛，以畫入器本是元代以來文人失去科舉入朝之道後委身匠籍發展出來的，至清早期則無畫不入器，竹木牙雕皆有之。乾隆時期開始有民間匠作的優秀畫意玉雕作品進供宮廷之例，至此官民無分矣。此件插屏畫意十足，應為宮廷風格之延脈，可參考清宮舊藏之近例，如北京故宮博物院藏一件清白玉老子過關插屏，著錄於《故宮博物院藏品大系：玉器編8清》，北京，2010年，圖161；以及台北故宮藏一件清代玉觀瀑插屏，構圖風格一致，題材大同小異，見《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，編號67，頁196及197。另可參考一件十八世紀白玉高士訪友圖插屏，風格類似，2019年3月2日售於佳士得紐約，拍品編號1115；佳士得香港2015年6月3日售出一件乾隆白玉觀瀑圖插屏亦資比較，拍品編號3135。





56^Y

A FINELY CARVED PALE GREEN AND RUSSET JADE 'BAMBOO AND PHOENIX' BRUSH HOLDER

Qianlong

Finely carved in the form of a bamboo shoot forming the vase, on side carved in openwork and high relief with a phoenix standing besides pierced rocks, its head rising and grasping a peony flower branch in its beak, the reverse further with two leafy bamboo shoots, the stone of greyish white tone with areas of brown inclusions, wood stand.
9.8cm (4in) high (2).

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

清乾隆 青玉沁色巧雕立鳳竹節形筆筒

Provenance:

Anthony Evans, no.216, purchased from S. Marchant & Son, London in 1974
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.13

來源：

英國肯特郡Anthony Evans舊藏，編號216，於1974年購於倫敦S. Marchant & Son
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號13

The phoenix together with the peony form the rebus *fugui jixiang* or 'May there be wealth, rank and good fortune.' When combined with bamboo, *zhu*, it forms the rebus *fengming zai zhu*, 'The phoenix singing among the bamboo', which is also a symbol of peace.

Compare with a closely related pair of white jade weights with similar decorations in the Victoria and Albert Museum, London, illustrated by M.Wilson, *Chinese Jades*, London, 2004, p.67, pl.71. See also a phoenix and bamboo brush holder from the Avery Brundage collection, illustrated by He Li, *Later Chinese Jades Ming Dynasty to Early Twentieth Century from the Asian At Museum of San Francisco*, San Francisco, 2007, p.268, no.290.

A similar example was sold at Christie's Paris, 13 December 2017, lot 153.

青玉質，半帶棕褐色沁，青玉部分掏膛作竹節形，表面雕竹枝二，沁色部分巧雕立鳳一隻，鳳昂首，口銜牡丹，花葉繁碩，羽翼豐滿，刻劃細緻，單腿而立，一爪向前，側倚山石，山石多孔而嶙峋。此件立意新奇，巧用料色，雕鳳極具神采。

鳳凰與竹常相伴出現在清代藝術中，有「鳳鳴在竹」、「富貴吉祥」之吉祥寓意，其來源或可追溯到西漢桓寬著《鹽鐵論》：「南方有鳥名鸞，非竹實不食」的典故，鸞即為鳳凰一類神鳥。相同題材的玉雕作品可參考英國維多利亞及阿爾伯特博物館所藏一對清代青玉雕鸞鳳鳴竹軸墜，風格和本品頗似，見劉明倩著，《Chinese Jades》，倫敦，2004年，圖版71，頁67；舊金山亞洲藝術博物館藏一件十九世紀鳳鳴雙蓮花插則與本品更似，見Michael Knight, He Li等著《Later Chinese Jades Ming Dynasty to Early Twentieth Century from the Asian At Museum of San Francisco》，舊金山，2007，頁268，編號290。另可參考佳士得巴黎2017年12月13日售出一件清代白玉帶皮鳳紋竹式花插，拍品編號153。

57^Y

A FINE WHITE JADE ARCHAISTIC BEAKER VASE, GU

Qianlong

The flattened bulbous body rising from a hollowed splayed foot to a long flaring neck, the mid-section finely carved on each side with a stylised *taotie* mask, divided by four vertical flanges, all between a border of cicada leaves at the neck and foot, wood stand.

9.8cm (4in) high. (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

清乾隆 白玉雕仿古形花觚

Provenance:

A distinguished English private collection, and thence by descent Bonhams London, 12 May 2016, lot 134 Marchant, London

來源：

英國顯貴私人舊藏，並由後人保存迄今
倫敦邦瀚斯，2016年5月12日，拍品編號134
倫敦Marchant

The archaistic form and decoration inspired by early bronzes, is consistent with the style advocated by the Qianlong emperor. As noted by Chang Li-tuan in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, p.49, the Qianlong emperor proposed to 'restore ancient ways', suggesting that jade carvers turn to antiquity for models, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance. See also a similar green jade *gu* vase, Qing dynasty, in the National Palace Museum, Taipei, (acc.no.Gu-yu-000689); for another related very pale green jade *gu* vase, 18th century, see R.Keverne, ed., *Jade*, London, 1991, p.161, fig.85.

Compare with a related white jade archaistic *gu* vase, 18th century, which was sold at Bonhams London, 8 November 2012, lot 188.

白玉偏青，質地瑩潤，觚方口，束頸，鼓腹，高圈足外撇，外壁減地淺浮雕三層紋飾，取法三代，風格古穆，頸部雕四葉蕉葉紋，胸腹出戟，腹部雕饕餮紋，圈足雕倒立蕉葉紋。內壁圈足掏堂均勻，薄可透光。

乾隆帝好古敏求，曾下令製作大批仿古玉器，意在摒棄浮華時風，仿古而不泥古，以三代銅器為師，器型穩重，紋飾簡練，頗開一朝之新風。此件玉觚圓形可參考《西清古鑒》著錄一件西周婦觚，見《西清古鑒》，乾隆十四年（1749年），《欽定四庫全書》本，卷23，頁79。亦可比較台北故宮所藏一件清代玉花觚，器型紋樣可本品相似，惟圈足亦有出戟，館藏編號故-玉-000689；另見清十八世紀一例玉雕花觚，R.Keverne，《Jade》，倫敦，1991年，頁161，圖85。



58

AN EXCEPTIONAL VERY PALE GREEN JADE 'DOUBLE HAPPINESS' VASE

Qianlong

Exquisitely carved on each side of the flattened baluster vase with a double *xi* (happiness) character encircled by three stylised peony blooms borne on meandering foliate scrolls interlinked by a ring and a *ruyi*-head within a recessed frame, the narrow sides with two single *xi* characters, each surrounded by a stylised *ruyi*-head cartouche, the waisted neck enclosing a border of archaic lappets flanked by a pair of animal mask-handles suspending loose rings, the lustrous stone of a greenish-white tone.

20.6cm (8in) high.

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

US\$100,000 - 130,000

清乾隆 青白玉纏枝花卉雙喜活環瓶

Provenance:

Captain James Gunter, circa 1860
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.82

來源：

詹姆斯·岡特上尉舊藏，約1860年
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號82



The present vase represents the superb workmanship of the imperial jade ateliers with a combination of two imperial styles of jade carving favoured by the Qianlong emperor. The archaic bronze inspired *hu* form and the design of still leaf band encircling the neck and the mythical beast handles blends perfectly with the Mughal-style inspired elaborate and complex designs of foliate lotus flowers. The addition of the traditional Chinese elements of the *shuangxi* 'double happiness' characters suggests that the vase was probably specially commissioned for an imperial wedding or birthday celebrations.

The vase is particularly noteworthy for its fine quality of jade stone and impressive size. The access to such large-sized high quality jade material by the Imperial workshops was made possible after the Qianlong emperor's Western campaigns and subjugation of the Dzungars and Xinjiang between 1755 and 1759.

A similar vase and cover of this form also with double *xi* characters, previously in the R. Norris Shreve collection, was later sold at Sotheby's New York, 16th September 2009, lot 260. Another related pale green jade vase with similar Mughal-style lotus flowers, but without *xi* characters, was sold at Christie's Hong Kong, 30 October 2001, lot 712.

See also a related pale green jade vase and cover of similar form, Qianlong, formerly from the Joanna Lau Sullivan Trust, which was sold at Bonhams New York, 14 March 2016, lot 8064.

A spinach green jade vase of similar form, Qianlong mark and period, formerly in the collections of Alfred Morrison, Fonthill House, and the collection of H.M. Queen Marie of Yugoslavia, is illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, pp.106-7, no.25.

玉質偏青，局部有雲狀紋理，略帶皮色。器為仿古造型，扁方體，瓶身兩側有獸耳，腹部呈梯形，方形足，頸部雕仿古如意雲頭紋，腹壁淺浮纏枝蓮花雙喜紋，側壁仿古如意開光各雕兩喜字。整器紋飾繁複，器形大方，為典型清宮玉雕陳設器。

此活環瓶為乾隆宮廷玉雕中難得一例，其紋飾集宮廷仿古式、痕都斯坦式、以及傳統吉祥圖案紋飾為一體，盡顯乾隆皇帝對「好古求新」的審美觀。乾隆皇帝慕古如痴，在藝術上極力倡導「復古」及「仿古」，強調玉器應向古器物學習，即謂「玩物仍存師古情」。為讓宮廷造辦處領會其要求，乾隆皇帝經常將內府收藏青銅彝器作為藍本讓玉匠創作。其繁複紋飾及扁平式蓮花，亦是收到乾隆帝極為讚賞的「痕都斯坦」玉之影響。兩種審美元素合二為一，恰如其分。

玉瓶玉質溫潤，用料講究。乾隆年間平定了準格爾叛亂(1755-1759)，打通了新疆和田玉內運的道路，清代玉器的玉料來源問題從而解決，加上清宮玉匠技藝精湛，也使玉器發展達到了頂峰。從匠工對玉料的大方運用可推斷出此器很有可能是乾隆帝平定準噶爾後所出之品。

參看一件類似的青白玉雙喜活環瓶，後售於紐約蘇富比，2009年9月16日，拍品編號260，其器形及紋飾類似，但不及本瓶繁複。另見香港佳士得曾售出一例，器形相似，但無喜字，2001年10月30日，拍品編號712。

英國伍夫收藏一件清乾隆碧玉仿古扁方瓶，曾為放山居舊藏，可資參考，見《伍夫收藏中國玉器》，倫敦，2013年，頁106-07，編號25。



A VERY RARE PALE GREEN JADE ARCHAISTIC VESSEL AND COVER, YAN

Qianlong

Unusually carved in the form of an archaic bronze *ding* raised on four straight feet flanked by a pair of upright loop handles, joined by a baluster vase atop set with a pair of S-shaped handles curving upwards, superbly carved on the four sides of the *ding* with a stylised *taotie* mask, the vase decorated at the main body with a band of opposite facing stylised dragons on a *leiwen* ground above a lappet border, all beneath a keyfret rim, the cover elaborately carved in openwork with two pairs of confronted stylised dragons in mutual pursuit of a pearl, surmounted by an oval finial, the stone of a greenish-white tone, wood stand.
19cm (7 1/2in) high (3).

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

清乾隆 青白玉雕獸面紋朝冠耳甌式爐

Provenance:

An American private collection
Marchant, London

來源：

美國私人舊藏
倫敦Marchant

The present vessel is inspired in form and design from the archaic bronze ritual food vessel known as *yan*. These vessels were produced from the late Shang dynasty and throughout the Western Zhou dynasty. Such vessels were used during ritual ceremonies for steaming food; for an example see *zhongguo qingtongqi quanji* (Collection of Chinese Bronzes), Beijing, 1998, no.6.

The Qianlong emperor advocated taking inspiration from antiquity in form and design, proposing to 'restore ancient ways', suggesting that jade carvers turn to antiquity for models, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance; see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, p.49.

Jade carvings imitating the archaic *yan* vessels are very rare; compare, however, a related imperial white jade vessel, Qianlong imitating the archaic bronze of *yi* from the Tianjin Museum, illustrated by Yun Xizheng, *The Collection of Jades in the Tianjin City Art Museum*, 2012, p.198, no.180; see also a related white jade *he* and cover, Qianlong, in the National Palace Museum, Taipei, illustrated by Chang Li-tuan, *ibid.*, no.19.

Imperial archaistic vessels of similar form were also produced in other materials. Compare a related gilt-bronze and cloisonné enamel *yan* vessel and cover, which was sold at Christie's New York, 27 November 1991, lot 67, and later illustrated by Christie's in *Reverence and Perfection: Magnificent Imperial Cloisonné Enamels from a Private European Collection*, Hong Kong, 2013, no.10.

青玉質較白，仿自商周青銅甌，蓋鏤空螭鳳紋兩對，捉手浮雕鼓釘紋，爐身方口，折沿，沿口陰刻回紋一周，肩頭雕朝冠耳於兩側，略微外撇，胸隆而腰束，胸部減地淺浮雕仿古螭鳳紋前後兩對，以雷紋填地，其下浮雕蕉葉紋一周，腰間兩側亦雕朝冠耳，下腹微隆，淺浮雕四面仿古饕餮紋，間以簡化鳳鳥紋，雷紋填地，下承四足，粗短無紋。

此件甌式爐取形商周青銅甌，仿古而不泥古，因材制宜，加入時工。青銅甌自商代一直流行到春秋，一層帶耳發展到兩層帶耳，如一件春秋時期青銅甌，其形象與本件十分相似，惟方形甌部在本件玉甌上體現為圓鼓腹，見《中國青銅器全集東周1》，北京，1998年，編號6。

青銅器本是國家重器，乾隆並不單以青銅仿古代青銅，而是用各種不同的材質仿古，金石瓷玉皆有之。特別是銅胎掐絲琺瑯和大塊的和田玉是三代帝王無法獲得的材料，乾隆帝通過這些新式材質，或許試圖宣揚一種功高前代聖主的帝圖。

宮廷玉雕甌式爐存世鳳毛麟角，目前未見它例，天津博物館藏一件清乾隆白玉仿古甌，為同類仿古玉雕，見《天津博物館館藏玉》，2012年，頁198，編號180。另見台北故宮博物院藏一件清乾隆玉龍鳳盃，亦為同類仿青銅彝器玉雕，見《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，編號19。

佳士得紐約曾售出一件清乾隆銅胎掐絲琺瑯獸面紋朝冠耳甌式爐，形制和本件玉爐如出一轍，1991年11月27日，拍品編號67，後展覽并著錄於佳士得香港，《至尊華貴—歐洲私人珍藏御製掐絲琺瑯器》，2013年，編號10。





60^Y

A GREY JADE 'THREE FRIENDS OF WINTER' DOUBLE VASE

18th century

Naturalistically modelled as two pine trunks well hollowed to form the vessel, carved in openwork with bamboo stalks and gnarled prunus and pine trees growing to the side, deftly depicted with a bat in flight joining the two trunks, the smoothly polished stone of black and grey tone, the light grey inclusions ingeniously worked to highlight the branches, wood stand.

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

HK\$150,000 - 200,000

US\$19,000 - 26,000

十八世紀 墨玉巧雕歲寒三友花插

Provenance:

The Marquis & Marquise de Ganay, Courances, France
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.84

來源：

法國庫朗塞de Ganay侯爵伉儷舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十, 90週年特展》, 倫敦, 2015年, 編號84

墨玉質, 色如炭, 間有灰白玉色, 瓶身雕作梅椿和松椿, 梅椿高身, 一側鑲雕梅枝, 枝頭花開數朵, 花瓣花蕊皆具, 梅椿底部白玉處又俏雕水仙竹葉, 松枝過處接與梅椿, 梅椿口沿處又俏雕蝙蝠一隻, 松椿表面淺刻松皮, 一側白玉處巧雕竹枝。

松竹梅三清, 宋代以來文士藝匠常以為題, 著名者有南宋趙孟堅所繪《歲寒三友圖》, 現藏台北故宮, 見國立故宮博物院編輯委員會編, 《宋代書畫冊頁名品特展》, 台北, 1995年, 頁298。北京故宮藏有兩件玉雕俏色梅竹花插可供參考, 見《故宮博物院藏品大系玉器篇8》, 北京, 2011年, 編號180及186, 頁223及227。

61

A MUGHAL-STYLE PALE GREEN JADE TEAPOT AND COVER

Qianlong/Jiaqing

Of compressed ovoid form, rising from a recessed base to high shoulders and flanged rim, intricately carved in low relief with stylised lotus flowers surrounded by meandering foliate scrolls, flanked by a loop handle and a tapered spout decorated with furled acanthus leaves curling at one end issuing a bloom, the domed cover similarly carved surmounted by a reticulated finial in the form of acanthus leaf, the glossy semi-translucent stone of greenish-grey tinge with russet veins. 19cm (7 1/2in) high. (2).

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

清乾隆/嘉慶 青灰玉痕都斯坦式纏枝蓮執壺

Provenance:

An American private collection
Marchant, London

來源：

美國私人舊藏
倫敦Marchant

In its rendering of the furled acanthus leaves, delicately carved lotus flower heads and scrolls, the present lot is inspired by Islamic or Mughal jade craftsmanship, much favoured in the 18th century by the Qianlong emperor who termed them 'Hindustan' jades. Mughal prototypes for the present lot include four teapots in the National Palace Museum, Taipei; see *Treasures from Across the Kunlun Mountains: Islamic Jades in the National Palace Museum Collection*, Taipei, 2015, pp.103-104, no.068-070. Each of these teapots has a long tubular spout with very thinly carved walls. Such Mughal elements have been sinicised through the traditional lotus scroll and the thicker walls.

此執壺造型、紋飾及打磨受「痕都斯坦」玉器影響。乾隆將來自北印度、土耳其及部分中亞地區的玉器統稱為「痕都斯坦玉器」，此類玉器從乾隆初年由南疆回部官員及駐疆大臣貢進內廷，因受皇帝寵愛，遂命造辦處仿製，此器為一例。台北故宮博物院藏莫臥兒帝國三件執壺，是為此器之原型，見《越過崑崙山的珍寶：院藏伊斯蘭玉器特展》，台北，2015年，頁103-104，編號068-070。



61

62

A PALE GREEN JADE QUATRELOBED CUP

18th/19th century

The slightly tapered vessel carved standing on four raised bracket feet, the stone of an even pale green tone with minor white mottling. 7.4cm (2 7/8in) high.

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

十八/十九世紀 青玉雕倭角杯

Provenance:

Charlotte Louise Adela Evelina Rothschild (1873-1997)
Marchant, London

來源：

Charlotte Louise Adela Evelina Rothschild (1873-1997)
舊藏
倫敦Marchant

Compare with a pair celadon jade vessels of similar plain square-form, 18th century, which was sold at Sotheby's New York, 11 September 2012, lot 346.

青玉質，略透青黃，質地溫潤，四角倭角，方唇，直口，直壁斜收，圈足亦為倭腳而外撇，本器形制機工整，周身無飾，素淨而敦穆。清宮流行多寶花盆，以金石玉牙等貴重材料作仿生花盆，珠光寶氣，幾可亂真。此花或為此類多寶花盆之盆，可比較一對清十八世紀青玉素身方花盆，形制和本件頗似，2012年9月11日售於紐約蘇富比，拍品346。



62

A FINE PAIR OF SPINACH-GREEN JADE RETICULATED INCENSE HOLDERS

Qianlong

Each masterfully and densely carved in openwork with a continuous scene of melons and butterflies borne on meandering foliate tendrils, the leaves delicately worked with relief and incised veins and deliberate pitting to simulate insect bites, all above pierced rockwork, surmounted by an openwork cover in the form of a blossoming lotus, the stone of a vibrant spinach-green tone and the white jade with light russet flecks, gilt metal stands, box.

Each 25.5cm (10in) high (5).

HK\$450,000 - 600,000
US\$57,000 - 77,000

清乾隆 碧玉鏤空雕瓜蒂連綿香筒一對

Provenance:

Sir William Charles Angliss (1865-1957), Melbourne
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.81

來源：

澳洲墨爾本威廉安格爵士（1865-1957）舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號81

It is rare to find carved and pierced jade incense holders, which retain their bases, covers and stands, as exemplified in the present lot.

The form of the incense holder, also termed *parfumières*, is inspired by similarly carved bamboo vessels of the late Ming and early Qing dynasty. For an example see one illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.10, no.9; and another in *Ming and Qing Bamboo*, Hong Kong, 2000, pp.178-179, no.16.

The combination of melons, *gua* and butterflies, *die*, forms the rebus *guadie mianmian*, 'May there be ceaseless generations of sons and grandsons.'

Compare with a pair of spinach-green jade openwork incense holders carved with *ruyi*-clouds and bats, with gilt-metal stands and covers, illustrated in the *Compendium of Collections in the Palace Museum, Jade 8, Qing Dynasty*, Beijing, 2011, no.210; and see also two other related examples including a pair of spinach-green jade incense holders carved with figures in landscapes, and a pair of pale green jade incense holders with openwork lotus-shaped covers, illustrated in *ibid.*, nos.198 and 206.

碧玉質，鏤空滿雕瓜蒂連綿，藤蔓纏繞，枝葉翻轉，香瓜藏於其間，山石為底，蝴蝶盤旋，畫面流轉，難辨始終。筒頂一白玉雕仰覆蓮為蓋，白玉底封之，口緣刻回紋。銅胎鎏金底座，無腰須彌式，臺沿鏤刻回紋，座面鑿如意花瓣紋。

此類玉雕鏤空香筒，應是受到明末清初竹雕香筒啟發而製作，類似的竹雕作品，見北京故宮博物院藏一例，著錄於《故宮博物院珍藏文物珍品全集：竹木牙角雕刻》，香港，2002年，頁10，圖9；另見一例著錄於《虛心傲節：明清竹雕史話》，香港大學美術博物館，2000年，頁178-79，編號16。

線香出現之後，香具由之改進，香筒應運而生，時惟明代中期之後。至今所見明代中晚期的竹雕香筒是為當時的主流。乾隆拓土新疆之後，玉料充足，體量巨大，得以玉料製作香筒，為前朝之帝王雅士不可想見，奢華豪氣，登峰造極。玉製香筒需用巨大整料掏堂鏤鑿，所耗非常。又可以嵌入銅胎掐絲琺瑯亭座組成香亭，更顯華麗。

瓜蒂連綿題材在清宮十分流行，但以之為主題的香筒並不多見。北京故宮藏有數件玉雕香筒可做比較，以山水或雲蝠紋為主題，見《故宮博物院藏品大系玉器篇8》，北京，2011年，編號198以及206。



A RARE SPINACH-GREEN JADE ARCHAISTIC BALUSTER VASE, HU

Incised Jiaqing *fānggu* six-character mark and of the period
The striking vase inspired by the archaic bronze *hu*, the compressed body superbly and precisely carved in relief around the central band with *taotie* masks between bands of cicada-shaped lappets around the waisted neck and above the flared foot, the neck flanked by a pair of stylised *kui*-dragon openwork handles, the recessed base incised with the six-character *kaishu* mark, the stone of rich spinach-green tone with darker and lighter markings.
27.3cm (10 3/4in) high.

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

清嘉慶 碧玉饜饜紋螭耳壺 「大清嘉慶仿古」刻款

Provenance:

Stanley Charles Nott, St. James's, London, in 1946 or 1947
An English private collection, acquired from the above
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.90

來源：

倫敦聖詹姆斯區史坦萊·查里斯·諾頓舊藏
英國私人收藏，於1946或1947年購自收藏家
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號90

The form and decoration on the present jade vase are in direct continuation of the taste for archaistic forms and designs strongly advocated by the Qianlong emperor. Aiming to 'restore the ancient ways', the Qianlong emperor wished to reinstate the intrinsic qualities of simplicity, sincerity and happy exuberance of the ancient cultures. For this purpose, he instructed the court to collect drawings of antiquities, such as the 'Catalogue of Xiqing Antiquities' (*Xi Qing Gu Jian* 西清古鑑), which served as sources of designs for the production of contemporary vessels; see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50. The form and decoration of the present vase combined with the use of the *fānggu* mark, meaning 'imitating antiquity', previously used during the Qianlong reign on archaistic jade vessels, draws a direct link between the two reigns and can be construed as homage by the Jiaqing emperor to his father. The similarity in form and style of carving indicates the present vase was made early in the Jiaqing reign and possibly in the same jade ateliers producing vessels for the Qianlong emperor.

Compare with a related spinach-green jade vase, *hu*, da Qing Jiaqing nianzhi mark and period, carved around the central register with *taotie* masks, illustrated in *Compendium of Collections in the Palace Museum: Jade 10 Qing Dynasty*, Beijing, 2010, pl.20; see also a square spinach-green jade square archaistic vase and cover, Jiaqing fānggu mark and period, from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (III)*, Hong Kong, 1995, pl.150; compare also a spinach-green jade square archaistic vase and cover, Qianlong fānggu mark and period, similarly carved with a *taotie* mask central register between cicada-blades bands and with *kui* dragon handles, illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, pl.25

A related but larger spinach-green jade archaistic vase, *hu*, Qianlong mark and period, with loop handles, was sold at Christie's Hong Kong, 30 November 2016, lot 3374.

碧玉玉質，有深色及淺色斑。無蓋，橢圓口，頸微收，頸兩側作螭龍耳，鼓腹，斂腰，橢圓圈足。頸部飾蟬紋，腹部飾獸面紋，近足處飾蟬紋一周，足底內心陰刻「大清嘉慶仿古」六字隸書書款。

乾隆至嘉慶初期，為宮廷玉器生產之高峰，此期間宮廷藏玉品種俱全、用料講究、工藝精湛，為後朝所不能及。此件碧玉壺為嘉慶時期宮廷陳設用玉，其紋飾沿襲乾隆皇帝慕古敏求之風，形制或參照《西清古鑑》仿製青銅壺而來，其雕工亦與前朝相比不分伯仲，極有可能為嘉慶早期作品，亦為嘉慶皇帝在審美及藝術情趣上追慕其父皇的實證。

對比北京故宮博物院清宮舊藏一件「大清嘉慶年製」款碧玉獸面紋仿古壺，其獸面紋與本瓶類似，著錄於《故宮博物院藏品大系：玉器編10》，北京，2010年，圖20。另見清宮舊藏一件碧玉仿古方壺，同樣刻「大清嘉慶仿古」款，著錄於《故宮博物院藏文物珍品大系：玉器（下）》，香港，1995年，圖150；乾隆一朝類似之例，見《The Woolf Collection of Chinese Jade》，倫敦，2013年，圖版25。

佳士得香港曾售出一件清乾隆碧玉雕仿古壺，可資參考，2016年11月30日，拍品3374。

大清
嘉慶
仿古





65

65

TWO PALE GREEN JADE 'DRAGON' BELT-HOOKS

18th/19th century

The arched shaft elaborately carved in openwork and high relief with a writhing *chilong* clasping a *lingzhi* stem in its mouth, clambering towards the dragon-head terminal, the underside with a five-petalled bloom, the lustrous stone of a greenish-white tone; the smaller one carved with a dragon head forming the hook, the broad arched shaft decorated with geometric pattern.

The larger 11.7cm (4 1/2in) long. (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

十八/十九世紀 青白玉雕龍首帶鉤 一組兩件

Provenance:

A Swedish private collection, acquired in the 1960s (larger belt hook)

The collection of L.E. Fernandes (1897-1988)

(smaller belt hook)

Marchant, London

來源：

瑞典私人舊藏，購於1960年代（較大的帶鉤）

L.E. Fernandes（1897-1988）舊藏（較小的帶鉤）

倫敦

Marchant

皆青白玉質，雕龍首，風格頗類，寬唇，蒜鼻，鼓目，葉眉，雙角後伏。一件鉤肚鏤空浮雕幼龍攀附其上，口銜芝草，頭髮後披，尾分兩叉，捲成如意，背面帶扣則淺浮雕梅花一朵，花蕊經脈宛然如生。另一件鉤肚則寬平，其上浮雕淺刻仿古竊曲紋。



66

66

A VERY PALE GREEN JADE 'DRAGON' BELT-HOOK

Qianlong

The arched shaft intricately carved in high relief with a sinuous *chilong* grasping a *lingzhi* sprig in its mouth clambering towards the dragon-head terminal, the button on the underside delicately carved as a five-petalled flowerhead, the translucent stone of an even greenish-white tone. 12.2cm (4 3/4in) long.

HK\$30,000 - 40,000

US\$3,800 - 5,100

清乾隆 青白玉雕蒼龍教子帶鉤

Provenance:

A French private collection

Marchant, London

來源：

法國私人舊藏

倫敦Marchant

青白玉質，拉絲鏤空出主體鉤身龍紋，再浮雕細部，龍口微張，鼓目，眉、耳、角皆後伏，鉤肚鏤空浮雕幼龍一隻，口銜芝草，耳後伏，無角，四肢後踞，尾分雙叉，卷若如意，二龍腦後皆密刻毛髮，細膩柔密，鉤背帶扣雕做五瓣花，陰刻花蕊筋脈。

67^Y

A WHITE JADE 'DRAGON' BELT-HOOK

Qianlong

Definitely carved with a horned dragon's head forming the hook, the elegantly arched shaft carved in low relief with five seal characters of *fu* (fortune) in different styles, the underside with an oval knob similarly carved with a *shou* (longevity) character, the smoothly polished stone of an even white tone, wood stand. 11.8cm (4 1/2in) long (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

清乾隆 白玉雕五福龍首帶鉤

Provenance:

Captain A.T. Warre, FSA

Captain George F. Warre, CBE (1876-1957)

Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.26

來源：

A.T. Warre上校

George F. Warre上校 (1876-1957)

倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號26

白玉質，鉤首圓雕龍頭，龍口微張，鼓目，葉眉，鯉毛龍角後伏，陰刻鬃髮披於腦後，扣肚起地，減地浮雕五福，字字不同，扣身後之帶扣減地篆一「壽」字。此件帶扣取料精純，形制方棧簡潔。

67



68

A WHITE JADE 'DRAGON' BELT-HOOK

Qianlong

The terminal carved as a horned dragon's head depicted with bulging eyes and a *ruyi*-shaped nose, grinning at a writhing *chilong* carved in openwork grasping a *lingzhi* sprig in its mouth crawling towards the dragon head, the underside with a circular knob, the softly polished stone of an even pale greenish-white tone. 14.4cm (5 3/4in) long.

HK\$40,000 - 60,000

US\$5,100 - 7,700

清乾隆 青玉雕蒼龍教子帶鉤

Provenance:

The collection of Mrs A. Arts

Marchant, London

來源：

A. Arts夫人舊藏

倫敦Marchant

Compare with a white jade 'dragon' belt-hook of similar size, 18th century, sold at Bonhams Hong Kong, 24 November 2013, lot 303.

青玉質，白中閃青，鉤首方唇，寬口微張，蒜鼻，鼓目，葉眉，額頭陰刻回字紋，角分兩叉伏於腦後，角間陰刻毛髮披伏，鉤肚鏤空浮雕無角幼龍伏於其上，龍口銜芝，散於兩側，後腦拖髮，陰刻脊柱貫穿首尾，尾部分叉兩開，捲似芝雲。此件帶鉤取料頗耗，可參考一件十八世紀白玉蒼龍教子帶鉤，2013年11月24日售於香港邦瀚斯，拍品編號303。

68





69

**69
A PALE GREEN AND RUSSET JADE 'SQUIRREL AND GRAPE'
PENDANT**

Qianlong

The pebble naturalistically carved and pierced as a squirrel with a large bushy tail crouching amidst grapevines with clusters of grapes and large leaves, the stone of greenish-white tone with russet markings. 6.1cm (2 1/2in) long.

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

清乾隆 青玉帶皮鑲空雕松鼠葡萄飾件

Provenance:

An English private collection
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.44

來源：

英國私人舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十, 90週年特展》, 倫敦, 2015年, 編號44

See a similar white jade pendant carved with squirrel and grapes, Qianlong, illustrated in *The Splendour of Jade: The Songzhuatang Collection of Jade*, Hong Kong, 2011, p.114, no.98; see also another similar white jade pendant, Mid-Qing dynasty, which was sold at Bonhams Hong Kong, 26 May 2013, lot 191.

青玉質，籽玉形，染皮色，鑲空透雕松鼠葡萄，葡萄粒粒圓潤，枝葉婉轉，一松鼠攀附其上作偷食之態，松鼠長尾細爪，雕琢生動。此件全就玉料形狀而設計，頗具匠心。松鼠繁殖力強，葡萄多籽，清代玉件常以為題，意在多子多福。參看一件非常類似的清乾隆白玉松鼠葡萄珮，著錄於《韞玉生輝：松竹堂珍藏玉器》，香港，2011年，頁114，編號98；類似題材可參考一件清中期白玉鑲空雕松鼠葡萄飾件，2013年5月26日是售於香港邦瀚斯，拍品編號191。



70

**70
A JADEITE 'SQUIRREL AND GRAPES' PENDANT**

19th century

Skilfully carved with two squirrels, the first clambering on the side of a gourd and the other amidst large leaves and clusters of grapes, the lustrous stone of a pale apple-green tone. 6.5cm (2 5/9in) high.

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

十九世紀 翠玉雕松鼠葡萄墜飾

Provenance:

A South-American private collection
Marchant, London

來源：

南美私人舊藏
倫敦Marchant

A similar jadeite pendant with squirrel and grapes was sold at Bonhams London, 7 November 2011, lot 8.

翠玉質，透瑩翠綠，隨形雕松鼠瓜蒂葡萄，頂部較翠部分雕作葡萄葉及瓜蒂，其下雕葡萄一串，緊挨團瓜，瓜上匍匐松鼠一隻，作探首取葡萄之勢，方寸之間毫不虛費玉料，動靜之態把玩可觀。可參考倫敦騎士橋邦瀚斯2011年11月7日拍出一件翠玉松鼠葡萄墜飾，拍品編號8。

71

**A WHITE AND RUSSET JADE 'SQUIRREL AND GRAPE'
PENDANT**

Qianlong

Elaborately carved in openwork with a bushy-tailed squirrel clambering on a grape vine issuing ripe fruit and large leaves, the furry tail detailed with fine incisions, the stone of a creamy-white tone with russet patches.

6cm (2 3/8in) long.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清乾隆 白玉帶皮雕松鼠葡萄飾件

Provenance:

Professor Klaus J. Mueller (1923-2010), acquired in Hong Kong in the early 1960s

Sotheby's Paris, 12 June 2013, lot 108

Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.46

來源：

Klaus J. Mueller教授（1923-2010）舊藏，於1960年代購於香港巴黎蘇富比，2013年6月12日，拍品編號108
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號46

白玉質，瑩潤透白，玉料掏空，隨籽玉形鏤空雕松鼠葡萄，葡萄粒粒珠圓，枝葉肥碩，一隻松鼠攀附期間，松鼠尖唇，立耳，四肢纖細，身形苗條，拖長尾，其上細刻絨毛，葡萄葉染以熟黃皮色。松鼠高產，葡萄多籽，故而寓意多子多孫。





72

72

A WHITE JADE HAIRPIN AND A WHITE JADE BELT-HOOK

18th century

The terminal of the flattened slender shaft elegantly carved with a *lingzhi* fungus and a bamboo stalk and leaves in relief and openwork, the well-polished stone of an attractive white tone, 13cm (5in) long; the belt-hook terminating in a *ruyi*-head enclosing a bat and a stylised *shou* character, the arched shaft incised with scrolling pattern, the underside with a circular knob, 9.4cm (3 3/4in) long. (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

十八世紀 白玉靈芝竹葉釵及如意紋帶鉤 一組兩件

Provenance:

A South-American private collection (hairpin)

An English private collection (belt-hook)

Marchant, London

來源：

南美私人舊藏（玉釵）

英國私人舊藏（帶鉤）

倫敦Marchant

皆白玉質，質地白潤，釵頭雕作靈芝形，芝蓋陰刻層疊貌，鏤空雕琢竹針兩組，釵身光素，略有穹弧，打磨圓潤，清雅脫俗。帶鉤呈如意形，鉤首浮雕蝙蝠抱壽如意雲頭，鉤肚減地浮雕仿古雲紋，餘無他飾。



73

73^Y

A PALE GREEN JADE 'PRAYING MANTIS AND CICADA' BELT-HOOK

18th century

The terminal deftly carved as the head of a praying mantis depicted with bulging eyes, extending to a slender elongated neck, the lower section of the arched shaft naturalistically modelled in the form of a cicada with finely-patterned wings tucked behind its back, the underside with a round knob, wood stand. 11.8cm (4 1/2in) long. (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

十八世紀 青白玉雕螳螂捕蟬帶鉤

Provenance:

A Dutch private collection, purchased in the 1950s

Marchant, London

來源：

荷蘭私人舊藏，購於1950年代

倫敦Marchant

It is very rare to find a jade belt-hook carved with praying mantis and cicada. See a white jade belt-hook carved with a similar subject, 18th century, which was sold at Christie's New York, 19 September 2013, lot 1193.

青白玉質，鉤首圓雕作螳螂頭部形狀，雙目如米粒狀外凸，鬚作片狀，鉤身隆起，俗稱「螳螂肚」，鉤肚隨形雕成蟬形，肢節薄翼磨刻精細不爽。螳螂捕蟬的典故源自《莊子·外篇·山木》：「莊周...睹一蟬方得美蔭而忘其身；螳螂執翳而搏之，見得而忘其形；異鵲從而利之，見利而忘其真。」以此如題的玉器並不多見，可參考佳士得紐約2013年9月19日售出一件十八世紀白玉螳螂捕蟬帶鉤，和此件頗似，拍品編號1193。

A PALE GREEN JADE 'PHOENIX' BELT-HOOK

Qianlong

The pale green stone superbly carved with the head of a phoenix forming the hook with the crest terminating in a *ruyi*-head, the broad arched shaft carved in high relief with a pair of finely-detailed wings, the outstretched tail feathers elegantly curled in various directions, the underside with a round knob.

11cm (4 1/4in) long.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清乾隆 青玉雕鳳帶鉤

Provenance:

Timothy Allan Lewis (1937-2004) and Fran Lewis, Melplash Court, Dorset

Duke's, *Reflections of The Orient*, Melplash Court, Dorchester, 23 September 2010, lot 1030
Marchant, London

Exhibited, Published and Illustrated:

Roger Keverne Ltd., *Fine and Rare Chinese Works of Art and Ceramics. Summer Exhibition*, 2011, no.97

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.28

來源：

英國多賽特郡Melplash Court莊園劉易斯夫婦舊藏
英國多切斯特Duke's拍賣行，2010年9月23日，拍品編號1030
倫敦Marchant

展覽、出版及著錄：

Roger Keverne有限公司，《Fine and Rare Chinese Works of Art and Ceramics. Summer Exhibition》，倫敦，2011年，編號97
Marchant，《玉器九十，90週年特展》，倫敦，2015年，編號28

Phoenix-headed jade belt-hooks are rare. Such carvings follows that of earlier times as exemplified in a jade belt-hook with design of a phoenix-head, Tang dynasty or later, illustrated by J.C.Y.Watt in *Chinese Jades from Han to Chi'ing*, New York, 1980, p.194, no.185; see also three jade belt hooks with phoenix-head designs, Yuan or Ming dynasty, illustrated by J.Rawson, *Chinese Jade from THE Neolithic to the Qing*, London, 2002, p.346, fig.1.

青玉質，青潤透瑩，鉤首圓雕鳳頭，圓喙下鉤，浮雕眉眼耳羽，如意冠後伏，鉤身雕兩翼拱起作稜形，羽翼之上浮雕淺刻鳳紋，有上古遺風，尾分七羽，捲作如意形，鉤背光素，惟陰刻兩道。

鳳作帶鉤並不少見，然多見於鉤首而已，如一件定為唐或更晚的鳳手玉帶鉤，著錄於屈志仁，《Chinese Jades from Han to Chi'ing》，紐約，1980年，編號185，頁194。大英博物館藏有三件元至明的鳳首帶鉤也可比較之，見J.Rawson著，《Chinese Jade from the Neolithic to the Qing》，倫敦，2002年，頁346，圖1。





75

75
A WHITE JADE 'GOOSE' BELT-BUCKLE

18th century
Each section finely carved in the form of a goose's head facing backwards at its wings delicately incised with archaic scrolls, the tail slightly curled up, the underside of each section with a circular knob in relief, the softly polished stone of an even white tone.
Overall 10.8cm (4 1/4in) long. (2).

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

十八世紀 白玉雕雙鵝帶鉤

Provenance:

Philip Wood (1938-2010), San Francisco
Christie's New York, 23 March 2012, lot 1800
Marchant, London

Exhibited, Published and Illustrated:

Fang Jing Pei, *Symbols and Rebuses in Chinese Art*, 2003, p.65
Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.27

來源：

三藩市Philip Wood (1938-2010) 舊藏
紐約佳士得，2012年3月23日，拍品1800
倫敦Marchant

展覽、出版及著錄：

方靜沛，《Symbols and Rebuses in Chinese Art》，2003年，頁65
Marchant，《玉器九十，90週年特展》，倫敦，2015年，編號27

76
A FINE WHITE JADE 'DRAGON AND PHOENIX' PENDANT
Qianlong

The attractive white stone delicately carved in low relief with a stylised writhing dragon on one side and a phoenix on the other, the phoenix depicted with highly detailed plumage and curled tail feathers, the two heads confronting a pearl above the aperture. 5.4cm (2 1/8in) high.

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

清乾隆 白玉雕龍鳳戲珠佩

Provenance:

A Midwestern American private collection, acquired in China in the 1920s/1930s and thence by descent
Sotheby's New York, 11-12 September 2012, lot 304
Marchant, London

Exhibited, published and illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.34

來源：

美國中西部私人舊藏，1920年代或1930年代購於中國，並由後人保存
紐約蘇富比，2012年9月11-12日，拍品編號304
倫敦Marchant

展覽、出版及著錄：

Marchant，《玉器九十，90週年特展》，倫敦，2015年，編號34

See a related white jade pendant carved with a double-phoenix, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum, Jade 9 Qing Dynasty*, Beijing, 2011, no.237.

白玉質，潔瑩白潤，兩面分別起地浮雕龍鳳紋，龍首鳳頭各據佩頂兩側，龍雙角後伏，身圓潤修長，四肢似羽，尾部分叉，幾類螭龍，鳳如意冠，鳳翼開展，陰刻翎羽，細密工整，鳳尾手於佩底，盤若雲濤。紋飾隨佩形而走，匠心隨意。參看北京故宮博物院一件清代白玉雙鳳紋珮，著錄於《故宮博物院藏品大系玉器篇9》，北京，2011年，編號237。



76



77

77
TWO WHITE JADE PENDANTS

18th century
 Skillfully modelled as the head of a *lingzhi* fungus with elegantly stippled details, carved in relief with a sinuous clambering *chilong* and a bat on the other side, the softly polished stone of an even white tone, 5.1cm (2in) long; together with a white jade pendant in the form of an axe with a *chilong* clambering on one side, surmounted by a stylised writhing dragon carved in openwork, 5cm (2in) long. (2).

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

十八世紀 白玉雕螭龍靈芝飾件及螭龍鉞飾件 一組兩件

Provenance:

Dr John A. Campbell, Akron, Ohio (the *lingzhi*)
 An English private collection (the axe)
 Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.43 (the *lingzhi*)

Dr John A. Campbell was a member of the Cleveland Art Museum who enjoyed a long friendship with Mr Ho and Sherman Lee. He taught an adult-education class on Japanese and Chinese art at Akron University and was on the Advisory Board of the College of Fine and Professional Arts at Kent State University.

約翰·坎貝爾博士是克利夫蘭博物館會員之一，並與時任館長李雪曼長期交好，後來又在美國阿克倫大學掛職在成人教育班教授日本及中國藝術，他還是肯特州立大學藝術專業學院的顧問。

來源：

俄亥俄州阿克倫市John A. Campbell博士舊藏（靈芝飾件）
 英國私人舊藏（鉞飾件）
 倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號43（靈芝飾件）

The *lingzhi* and bat form the rebus *fuzhi xinling* or 'May your mind be clear when blessings arrive.' See lot 20 for a similar white jade *lingzhi* group from the collection of Major-General Orde Charles.

See a similar white jade pendant in the form of an axe, 18th century, sold at Sotheby's Hong Kong, 3 October 2018, lot 3306.

皆白玉質，一圓雕靈芝傘蓋形，背面浮雕螭龍和蝙蝠各伏一側，螭龍獨角，曲體，四肢伏踞，尾分兩叉，蝙蝠僅以數刀淺刻細部。一浮雕作鉞形，其上鏤空圓雕一條螭龍伏踞之，鉞胸部浮雕仿古紋，一面浮雕一條小螭。螭為龍子，蝠通「福」，靈芝亦有福壽寓意，故螭龍靈芝飾件有福壽子孫之意。鉞為權器，此件雕蒼龍教子，有望子成龍，位高權重之寄託。

可比較一件十八世紀白玉雕螭龍鉞形飾件，形制紋樣和此件頗似，2018年10月3日售於香港蘇富比，拍品編號3306。



78

A WHITE JADE 'GOOSE' PENDANT

Qianlong

The pebble carved in the round as a stylised goose with the head turned backward gently resting on its body, the plumage meticulously detailed in low relief and incised lines, the attractively polished stone of an even white tone.

5.5cm (2 1/8in) long.

HK\$100,000 - 150,000

US\$13,000 - 19,000

清乾隆 白玉雕鵝佩

Provenance:

Fong Chow (1923-2012), former curator at The Metropolitan Museum of Art, New York

Christie's New York, 19-20 September 2013, lot 1699

Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.45

來源：

周方（1923-2012）舊藏，曾任美國紐約大都會博物館館長
紐約佳士得，2013年9月19-20日，拍品編號1699
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號45

See a similar goose, Song/Ming dynasty, from the Guan-fu collection, illustrated by J.C.Y.Watt in *Chinese Jades from Han to Ch'ing*, New York, 1980, p.97, no.82; and see a further example of a jade goose in similar pose, illustrated in *The Youngman Collection: Chinese Jades from Neolithic to Qing*, Chicago, 2008, no.90;

A similar white jade goose, 18th century, from the Sze Yuan Tang collection was sold at Bonhams Hong Kong, 5 April 2016, lot 59.

白玉質，清潤白糯，鵝曲項而眠，身圓肥瘦，鵝翅浮雕淺刻毛羽，雙腳簡化成仿古雲紋，饒有古意，尾巴上翹，分卷成雲。類似以鵝為主題的玉珮，見早期宋/明一例，著錄於屈志仁，《Chinese Jades from Han to Ch'ing》，紐約，1980年，頁97，編號82；另見楊門收藏一例，著錄於《The Youngman Collection: Chinese Jades from Neolithic to Qing》，芝加哥，2008年，編號90。思源堂舊藏一件十八世紀白玉鵝，2016年4月5日售於香港邦瀚斯，拍品編號59。

A WHITE JADE RETICULATED 'DEER' PENDANT

18th/19th century

Finely carved in low relief with a deer grasping a *lingzhi* stem on one side, the reverse with a stylised *shou* character, encircled by a pair of bats on the sides and *ruyi* scrolls above and below the pendant, the lustrous stone of an even white tone.

6.1cm (2 1/2in) long.

HK\$100,000 - 150,000

US\$13,000 - 19,000

十八/十九世紀 白玉雕靈鹿銜芝佩

Provenance:

An English private collection
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.32

來源：

英國私人舊藏
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號32

Compare with a pendant of similar form, carved with a boy holding a vase, the reverse with a double *xi* character, also within a shaped cloud border, illustrated in the *Compendium of Collections in the Palace Museum: Jade 9 Qing Dynasty*, Beijing, 2010, no.249.

白玉質，白晳溫潤，佩心作方形蕉葉形，四角倭角，減地浮雕梅花鹿銜靈芝草，鹿其左蹄，似欲將行，鹿身陰刻六角斑，且密刻細鬃；背面減地浮雕「救壽」和文，佩欣四周填以蝙蝠如意雲紋，組成圓形。和文吉語自明中晚期流行至清末，靈鹿銜芝的題材則可追溯更早，寓意長壽，蝙蝠雲紋意指代天祿流雲，故此件佩有福壽之吉意。參看北京故宮博物院藏一件清白玉雙喜珮，形制及周邊如意雲紋可資對比，著錄於《故宮博物院藏品大系：玉器編9》，北京，2010年，圖249。



A SUPERB WHITE JADE 'QUAILS' PENDANT

Inscribed Zigang, Qianlong

The lustrous white stone modelled as an oval frame superbly carved in low relief enclosing two quails amidst stalks of millet, the reverse precisely carved with four characters *sui sui shuang an*, all within a raised border and between two reticulated stylised *chilong*, the side with a recessed relief two-character mark *Zi gang*.

5.5cm (2 1/8in) long.

HK\$200,000 - 300,000

US\$26,000 - 38,000

清乾隆 白玉子岡款歲歲雙安佩
「子岡」篆書刻款

Provenance:

Y.C. Chen collection, Hong Kong

Christie's London, 17 May 2013, lot 1327

Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.36

來源：

香港陳玉階舊藏

倫敦佳士得，2013年5月17日，拍品編號1327

倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號36

The depiction of two quails on the present lot draws inspiration from earlier periods. Quail and chrysanthemums were a popular theme within the celebrated 'bird-and-flower' painting genre of the Song dynasty; see for example the painting of two quails, attributed to Li Anzhong (active 1119-1162), titled *Ye ju qiu chun* (Wild Chrysanthemums and Autumn Quail), in the National Palace Museum, Taipei, illustrated by H.Chuanxin, *Dynastic Renaissance: Art and Culture of the Southern Song – Painting and Calligraphy*, Taipei, 2010, p.235, no.II-30.

Compare with two pendants similarly decorated with quails and stalks of millet, illustrated by X.Guisheng in *zhongguo yuqi shang jian*' Appreciation and Examination of Chinese Jades', Hong Kong, 2005, pp.154-155, nos.279 and 280.

Quail, *anchun* and ears of grain, *sui*, form the rebus *suisui ping an*, or 'May you have peace year after year.'

白玉質，脂白厚潤，牌面之一減地浮雕兩隻鶴鶉於谷穗下啄食，另一面減地浮雕「歲歲雙安」四篆字，佩上下首尾浮雕S形螭龍兩條，佩側下角刻篆書「子岡」款。

此佩為托古之作，子岡即陸子岡，活躍于十六世紀蘇州，是唯一在玉器上留名的玉雕匠人，明代王世貞《觚不觚錄》記載：「今吾吳中陸子剛之治玉，鮑天成之治犀，朱碧山之治銀，……皆比常價再倍。而其人至有與縉紳坐者，近聞此好流入宮掖，其勢尚未已也。」可見一時盛名，故而後世常有托名之作。

兩隻鶴鶉的圖樣宋代院體繪畫已有見之，如傳為南宋李安忠所繪《野菊秋鶴圖》冊頁之中便有和本件玉珮雙鶴極似的圖樣，見國立故宮博物院，《文藝紹興—南宋藝術與文化·書畫卷》，台北，2010年，圖版11-30，頁235。參看兩件類似的白玉雕歲歲平安佩，著錄於薛貴笙編，《中國玉器賞鑑》，香港，2005年，頁145-155，編號279及280。





81

81

A WHITE JADE 'GOURD' PLAQUE AND A PALE GREEN JADE 'DEER' PLAQUE

Mid Qing dynasty

Deftly carved in the form of a double gourd borne on leafy branches, the reverse slightly recessed forming the well with a clambering *chilong*, the translucent white stone with a russet marking, 5cm (2in) long; the pale green jade plaque intricately carved in openwork with a recumbent deer clasping a large leafy *lingzhi* spray in its mouth, 6.3cm (2 1/2in) long. (2).

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

清中期 白玉雕葫蘆螭龍紋配飾及青玉雕鹿銜芝佩一組兩件

Provenance:

Christie's Paris, 19 December 2012, lot 41 (gourd)
Dr Stefanos Bakker (1896-1959), acquired in China in the 1930s (deer)
Marchant, London

來源：

巴黎佳士得，2012年12月19日，拍品編號41（葫蘆配飾）
Stefanos Bakker博士(1896-1959)舊藏，於1930年代購於中國
倫敦Marchant

葫蘆佩白玉質，就料形而作葫蘆形，四周雕葉蔓，背面剖作半分匏，減地內挖浮雕螭龍一隻，螭龍前肢伏踞，後尾分叉。鹿銜芝佩為青玉質，料扁平，拉絲鏤空雕芝草婉轉之態，鹿回首耳臥，身墜陰刻六角梅花形，是為梅花鹿者，口銜芝草，芝草一側雕蝙蝠一隻攀附其上。



82

82

A PALE GREEN JADE CARVED 'CHI-DRAGON' PENDANT, HUAN

18th century

The circular disc crisply carved in high relief with a sinuous *chilong* grasping a *lingzhi* stem in its mouth, the underside delicately incised with spiral 'grain' pattern, the lustrous stone of a greenish-white tone. 5.7cm (2 1/3in) diam.

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

十八世紀 青玉雕螭龍穀紋環形佩

Provenance:

A South-American private collection
Marchant, London

來源：

南美私人舊藏
倫敦Marchant

青玉質，瑩潤透白，一面起地浮雕螭龍銜芝紋，螭首陰刻眉眼毛髮，背脊婉轉，四肢攀附有力。背面陰刻穀紋，紋樣取自兩漢玉器，饒有古意。《爾雅·釋器》曰：「肉好若一謂之環。」肉即玉的寬度，好則孔的直徑，此件拍品玉的寬度和孔徑相若，故當為環。背面穀紋及本品形制可參考2016年3月17日佳士得紐約售出一件西漢青玉環，拍品編號923。

83

A FINE WHITE JADE ROPE-TWIST BANGLE

18th century

Elaborately carved simulating a rope-twist, the stone of a pale greenish-white tone.

8.3cm (3 1/2in) diam.

HK\$150,000 - 200,000

US\$19,000 - 26,000

十八世紀 白玉雕絞絲鐲

Provenance:

Axel Lagrelus (1863-1944), Sweden

Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*,

London, 2015, no.29

來源：

瑞典 Axel Lagrelus (1863-1944)舊藏

倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號29

Compare with a pair of white jade bangles, Kangxi, with a similar rope-twist design, illustrated by J.C.Y.Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, p.93, pl.72.

白玉質，圓雕打磨而成絞繩狀，雕琢工整，打磨細膩，為仿金屬絞絲鐲作品。可參考一對清康熙白玉鏤空雕絞絲鐲，藏於美國西雅圖藝術博物館，見屈志仁著，《Chinese Jades from the Collection of the Seattle Art Museum》，西雅圖，1989年，頁93，圖版72。



84^Y

A FINE WHITE JADE 'FOUR-XI' SNUFF BOTTLE

18th/19th century

Of tapered rectangular form raised on a quatrelobed foot, each side delicately carved in low relief with a *shuangxi* (double-happiness) character within canted edges, each narrow side carved in high relief with a lion-mask handle suspending a fixed ring, the softly polished stone of an even white tone, coral stopper, wood stand.
6.4cm (2 1/2in) high. (3).

HK\$180,000 - 240,000

US\$23,000 - 31,000

十八/十九世紀 白玉雕四喜臨門鼻煙壺

Provenance:

An important European private collection, purchased from Spink & Son Ltd., on 8 December 1960
Christie's London, 15 May 2012, lot 149
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.68

來源：

歐洲重要私人舊藏，1960年12月8日購於倫敦Spink & Son有限公司
倫敦佳士得，2012年5月15日，拍品編號149
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號68

Four *xi* characters form the ligature known as *shuangxi*, 'double happiness', which is a popular decorative symbol used in wedding celebrations.

Compare with two undecorated white jade snuff bottles of similar form, each with a quatrelobed foot, illustrated in *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, p.173, nos.183 and 185.

白玉質，潔白瑩潤，方壺形，前後兩面減地浮雕雙喜紋，兩側浮雕獅面鋪首，寓意四喜臨門，圈足倭腳，琢磨工整。配珊瑚壺蓋，蓋浮雕蟠螭紋。

鋪首之制可遠追先秦兩漢銅器，漢代以來鋪首釘在大門上作為敲門環，常作獸首銜環形。囍字為民間俗字，常用於婚慶裝飾。本品上大下小，四角倭角之形制可參考台北故宮所藏兩件青玉方壺式鼻煙壺，見《故宮鼻煙壺》，台北，1991年，頁173，編號183、185。





85

85 Y

A WHITE JADE 'SHOU' SNUFF BOTTLE

18th/19th century

Of rounded ovoid form supported on a short oval foot and surmounted by a cylindrical neck, carved on each side with an oval panel enclosing a stylised *shou* character within a raised border, the white stone with russet marking on one side, coral stopper, wood stand.
6.4cm (2 1/2in) high. (3).

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

十八/十九世紀 白玉雕壽字鼻煙壺

Provenance:

An important Middle Eastern private collection, purchased in Hong Kong in the 1950s
Marchant, London

Exhibited, Published and Illustrated:

Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.69

來源：

中東重要私人舊藏，1950年代購於香港
倫敦Marchant

展覽、出版及著錄：

Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號69

白玉質，溜肩，直壁，四壁起地浮雕壽字，每面不同，矮圈足。珊瑚蓋，浮雕螭龍紋。



86

86

A PALE GREEN JADE SNUFF BOTTLE

18th/19th century

Of elegantly tapered square form with canted sides, surmounted by a cylindrical neck and supported on a square foot, the smoothly polished stone of pale greenish-white tone, stopper.
5.5cm (2 1/8in) high. (2).

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

十八/十九世紀 青玉鈔形鼻煙壺

Provenance:

A private collection, acquired in Hong Kong in the 1950s
Marchant, London

來源：

私人舊藏，於1950年代購於香港
倫敦Marchant

青玉質，青中透白，方肩，倭角，腹微鼓而下收於矮圈足，圈足倭角，身光素，清雅可人，深紅寶石蓋，對比鮮明。



87

87
A WHITE JADE SNUFF BOTTLE

Mid Qing Dynasty
Of slightly flattened globular form, surmounted by a cylindrical neck, gently tapering to a recessed circular foot, the stone of an attractive even white tone, stopper.
5.7cm (2 1/4in) high. (2).

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

清中期 白玉素面金星玻璃蓋鼻煙壺

Provenance:
An English private collection
Marchant, London

來源：
英國私人舊藏
倫敦Marchant

白玉質，色白脂潤，籽料掏堂而成，光素無紋，直頸圓肩鼓腹如雞子，足底內凹淺收。蓋以金星玻璃為之，華彩燦然，和壺身素面沉靜相得益彰。



88

88^Y
A WHITE JADE 'BASKET-WEAVE' SNUFF BOTTLE

18th/19th century
Of flattened rectangular form, meticulously carved overall to simulate woven basket-work above and below two narrow plain borders, the stone of an even white tone, stopper, wood stand.
6.3cm (2 1/2in) high (3).

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

十八/十九世紀 白玉雕竹編鼻煙壺

Provenance:
An important Middle Eastern private collection, purchased in Hong Kong in the 1950s
Marchant, London

Exhibited, Published and Illustrated:
Marchant, *90th Anniversary Exhibition: Ninety Jades for 90 Years*, London, 2015, no.70

來源：
中東重要私人舊藏，1950年代購於香港
倫敦Marchant

展覽、出版及著錄：
Marchant, 《玉器九十，90週年特展》，倫敦，2015年，編號70

白玉質，溜肩，身扁，直腹微鼓，收於圈足，圈足外高內低，壺身浮雕竹編紋飾，錯落有致，形態逼真。珊瑚蓋，素面寶頂。

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

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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



Fine Chinese Ceramics and Works of Art

Hong Kong | 28 May 2019

VIEWING

Hong Kong | 24 - 28 May 2019

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ENAMEL 'PAGODA' INCENSE HOLDERS**

Qianlong

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Estimates ranging:
£1,500 - 8,000 *

Bonhams

AUCTIONEERS SINCE 1793



Hong Kong Jewels and Jadeite

Hong Kong | 26 May 2019

VENUE

Bonhams Hong Kong Gallery

ENQUIRIES

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bonhams.com/auctions/25267

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HK\$4,800,000 – 6,000,000

US\$600,000 – 760,000

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.

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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:	HSBCHKHCHK

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>	1.2	<p>The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i>, printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
9.3	The <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	<p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p>	1.3	<p>Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the Auctioneer's hammer in respect of the <i>Lot</i>, when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p>
9.4	The <i>Seller</i> will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	<p>10.9 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>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>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>7.1.2</p> <p>7.1.3</p> <p>7.1.4</p> <p>7.1.5</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>7.4</p> <p>We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.</p>
<p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p>	<p>7.1.1</p> <p>7.1.2</p> <p>7.1.3</p> <p>7.1.4</p> <p>7.1.5</p> <p>8.1.1</p> <p>8.1.2</p> <p>8.1.3</p> <p>8.1.1</p> <p>8.1.2</p> <p>8.1.3</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>8.1.2</p> <p>deliver the <i>Lot</i> to a person other than you; and/or</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>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>8</p> <p>COLLECTION OF THE LOT</p> <p>4.1</p> <p>Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.</p>	<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>8.1.2</p> <p>deliver the <i>Lot</i> to a person other than you; and/or</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>4.2</p> <p>You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</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>8.1.2</p> <p>deliver the <i>Lot</i> to a person other than you; and/or</p> <p>8.1.3</p> <p>commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p>
<p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i>.</p>	<p>4.3</p> <p>You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</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>8.1.2</p> <p>deliver the <i>Lot</i> to a person other than you; and/or</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>4.4 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>	<p>4.4</p> <p>You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</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>8.1.2</p> <p>deliver the <i>Lot</i> to a person other than you; and/or</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>

8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:				
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>sale</i> to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
9	FORGERIES			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			12	GOVERNING LAW
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.			12.1	Law
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .	10.5	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. <i>Bonhams</i> has a disputes procedure in place.
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1)(b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>Tax</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .		You may wish to protect yourself against loss by obtaining insurance.	12.2	Language
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.				DATA PROTECTION - USE OF YOUR INFORMATION
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .	11	MISCELLANEOUS		As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.
10	OUR LIABILITY	11.1	You may not assign either the benefit or burden of this agreement.		We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary).
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription	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.		

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

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

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

APPENDIX 3

DEFINITIONS and GLOSSARY

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

LIST OF DEFINITIONS

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

"Auctioneer" the representative of Bonhams conducting the Sale.

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

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

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

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

"Business" includes any trade, business and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

levies or other assessments.

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

"Section 14 Implied undertaking as to title etc.

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

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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的任何款項；及</p> <p>8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。</p> <p>8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。</p> <p>8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。</p> <p>9 賣家的責任</p> <p>9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。</p> <p>9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。</p> <p>9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。</p> <p>9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還索索或其他而產生或就此而申索；</p>
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9.5	在任何情況下，倘若賣家就拍賣品，或任何其他就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	規管法律	個工作日下午四時三十分向本公司支付：
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。	11.1	法律	3.1.1 拍賣品的買價；
10	一般事項	11.2	語言	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
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。	11.2	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。	3.1.3 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。
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。	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。
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，則該訂約方只要在那情況仍然持續時，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。	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。
10.4	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	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。
10.5	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。	1.1	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。
10.6	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。	1.2	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。
10.7	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。	1.3	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。
10.8	銷售合約內「包括」一詞指「包括，但不限於」。	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
10.9	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。	1.5	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。
10.10	凡提述第某段，即指銷售合約內該編號的段落。	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。
10.11	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。	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。
10.12	銷售合約內賦予賣家豁免、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。	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。
		2	履行銷售合約	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。
		3	付款	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。
		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
5	拍賣品儲存	7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支(不論是否已採取法律行動)，閣下同意按全數賠償基準並連同其利息(於頒布判決或命令之前及之後)向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。 9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非廢品而必需進行的程序及測試。
6	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付予本公司的款項，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)，再然後用以支付應付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，於支付應付予本公司及/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 倘本公司知悉閣下及賣家外有人就拍賣品提出申索(或可合理地預期會提出申索)，本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可： 8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或 8.1.2 向閣下以外的其他人士交付拍賣品；及/或 8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或 8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。	9.7 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。 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。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	8.2 第8.1段所述的酌情權：	10 本公司的責任
7	未能付款或提取拍賣品及部份付款	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	10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出(不論是以書面，包括在圖錄或邦翰斯的網站上或口頭形式或以行為或其他)任何拍賣品說明或資料或拍賣品的成交估價計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。 10.2 當拍賣品由閣下承擔風險時及/或當拍賣品已成為閣下的財產並由本公司保管及/或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責： 10.2.1 處理拍賣品，倘若於閣下出售時拍賣品已受到蟲蛀，或任何損壞乃由於拍賣品受蟲蛀所導致；或 10.2.2 大氣壓力改變； 本公司亦不就以下負責： 10.2.3 弦樂器的損壞；或 10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
7.1	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利(在不損害本公司可以代賣家行使的任何權利下)，而無須另行通知閣下：	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。	10.2.2 大氣壓力改變； 本公司亦不就以下負責： 10.2.3 弦樂器的損壞；或 10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
7.1.1	因閣下違反合約而即時終止本協議；	9 廢品	10.2.1 處理拍賣品，倘若於閣下出售時拍賣品已受到蟲蛀，或任何損壞乃由於拍賣品受蟲蛀所導致；或
7.1.2	保留拍賣品的管有權；	9.1 本公司根據本第9段的條款就任何廢品承擔個人責任。	10.2.2 大氣壓力改變；
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	9.2 第9段僅於以下情況適用：	10.2.2 大氣壓力改變；
7.1.4	就閣下所欠的任何款項(包括買價)及/或違約的損害賠償，向閣下採取法律程序；	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	本公司亦不就以下負責：
7.1.5	就任何應付款項(於頒布判決或命令之前及之後)收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行(香港)有限公司不時的基本借貸利率加5厘的年利率每日計息；	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	10.2.3 弦樂器的損壞；或
7.1.6	取回並未成為閣下財產的拍賣品(或其任何部份)管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業(不論是否連同汽車)，以取得拍賣品(或其任何部份)的管有權；	9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
7.1.7	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；	9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。
7.1.8	保留由本公司因任何目的(包括，但不限於，其他已售予閣下或交予本公司出售的貨品)而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；	9.2.2 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	10.4 在任何情況下，倘若本公司就拍賣品，或任
7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；	9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	10.4 在任何情況下，倘若本公司就拍賣品，或任
7.1.10	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	10.4 在任何情況下，倘若本公司就拍賣品，或任

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

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

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+1 (212) 644 9001
+1 (212) 644 9007 fax

Hong Kong

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax

London

Montpelier Street London
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Nigeria

Neil Coventry
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+27 (0)7611 20171
neil.coventry@bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

ASIA

Beijing

Vivian Zhang
Unit S102A, Beijing
Lufthansa Center,
50 Liangmaqiao Road,
Chaoyang District,
Beijing 100125, China
+86 (0) 10 8424 3188
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@bonhams.com

Taiwan

37th Floor, Taipei 101
Tower
No. 7 Xinyi Road,
Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

EUROPE

Austria

Thomas Kamm
+49 (0) 89 2420 5812
austria@bonhams.com

Belgium

Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Katharina Schmid
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Hamburg

Marie Becker Lingenthal
+49 (0) 17 4236 0022
hamburg@bonhams.com

Germany - Munich

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart

Neue Brücke 2
New Bridge Offices
70173 Stuttgart
+49 (0) 711 2195 2640
+49 (0) 157 9234 6717
stuttgart@bonhams.com

Greece

7 Neofytou Vamva
Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands

De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias
n°160. 1°
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 156 686
+34 680 347 606
barcelona@bonhams.com

Spain - Madrid

Núñez de Balboa no
4-1C
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

NORTH AMERICA

USA

Representatives:
Arizona
Terri Adrian-Hardy
+1 (602) 859 1843
arizona@bonhams.com

California Central Valley

David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California Palm Springs

Brooke Sivo
+1 (760) 350 4255
palmsprings@bonhams.com

California San Diego

Brooke Sivo
+1 (760) 567 1744
sandiego@bonhams.com

Colorado

Lance Vigil
+1 (720) 355 3737
colorado@bonhams.com

Florida

April Matteini
+1 (305) 978 2459
Miami@bonhams.com
Alexis Butler
+1 (305) 878 5366
Miami@bonhams.com

Georgia

Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois & Midwest

Natalie B. Waechter
+1 (773) 267 3300
Shawn Marsh
+1 (773) 680 2881
chicago@bonhams.com

Edinburgh

22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Los Angeles

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

San Francisco

220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Mexico

Terri Adrian-Hardy
+1 (602) 859 1843
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1 (971) 727 7797
oregon@bonhams.com

Texas – Dallas

Mary Holm
+1 (214) 557 2716
dallas@bonhams.com

Texas – Houston

Lindsay Davis
+1 (713) 855 7452
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (202) 422 2733
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 566 3913
seattle@bonhams.com

**Washington DC
Mid-Atlantic Region**

Gertraud Hechl
+1 (202) 422 2733
washingtonDC@bonhams.com

Canada**Toronto, Ontario**

Kristin Kearney
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

+1 (514) 209 2377
info.ca@bonhams.com

MIDDLE EAST**Israel**

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@bonhams.com

SOUTH AMERICA**Brazil**

+55 11 3031 4444
+55 11 3031 4444
fax

UNITED KINGDOM**South East England****Guildford**

Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205
fax

Isle of Wight

+44 1273 220 000

Representative:

Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West England**Bath**

Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675
fax

Cornwall – Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179
fax

Exeter

The Lodge
Southernhay West
Exeter, Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561
fax

Tetbury

Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107
fax

Representatives:

Dorset
Matthew Lacey
+44 1935 815 271

East Anglia and Bury St. Edmunds

Michael Steel
+44 1284 716 190

Norfolk

The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973
fax

Midlands**Knowle**

The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069
fax

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722
fax

Yorkshire & North East England**Leeds**

The West Wing
Bowcliffe Hall
Bramham
Leeds
LS23 6LP
+44 113 234 5755
+44 113 244 3910
fax

North West England**Chester**

2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028
fax

Manchester

The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824
fax

Channel Islands**Jersey**

La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354
fax

Representative:

Guernsey
+44 1481 722 448

Scotland**Bonhams West of Scotland**

Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866

Wales**Representatives:**

Cardiff
Jeff Muse
+44 2920 727 980

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

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: Marchant, est. 1925: Fine Chinese Jade Carvings/ Fine Chinese Ceramics & Works of Art	Sale date: 28 May 2019
Sale no. 25664/ 25284	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），我們不會將您的資料透露給公司以外人員，但可能會不定時向您提供您可能有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：

電郵 郵寄

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題: Marchant, est. 1925: Fine Chinese Jade Carvings/ Fine Chinese Ceramics & Works of Art	拍賣會日期: 28 May 2019
拍賣會編號: 25664/ 25284	拍賣會場地: 香港 Hong Kong

如閣下未能親身出席拍賣會，請最遲於拍賣會前24小時提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。

一般競投價遞增幅度 (港元) :

\$10,000 - 20,000.....按 1,000s	\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....按 50,000s
\$50,000 - 100,000.....按 5,000s	\$1,000,000 - 2,000,000.....按 100,000s
\$100,000 - 200,000.....按 10,000s	\$2,000,000以上.....由拍賣官酌情決定

拍賣官可隨時酌情決定把任何競投價拆細。

客戶編號	稱銜
名	姓
公司名稱 (如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	傳真
競投電話號碼 (包括電話國家區號)	
電郵 (大楷)	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 <input type="checkbox"/>	本人登記為交易客戶 <input type="checkbox"/>
請注意所有電話對話將被錄音 <input type="checkbox"/>	
以往曾於本公司登記 <input type="checkbox"/>	

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。

簽字: _____ 日期: _____

* 應急競投價: 表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價 (不包括買家費用) 代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

香港金鐘道88號太古廣場一期2001室客戶服務部 電話: +852 2918 4321 傳真: +852 2918 4320, info.hk@bonhams.com
香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited. 公司編號1426522







Bonhams
Suite 2001, One Pacific Place
88 Queensway
Hong Kong

+852 2918 4321
bonhams.com

AUCTIONEERS SINCE 1793