FINE CHINESE CERAMICS
AND WORKS OF ART
Tuesday 29 November 2016

Bonhams
HONG KONG
FINE CHINESE CERAMICS
AND WORKS OF ART

Tuesday 29 November 2016 at 14.00
2016年11月29日星期二下午兩點

Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place,
Hong Kong

香港邦瀚斯藝術廊
金鐘太古廣場一期2001室

VIEWING

香港 HONG KONG
Saturday 26 November 10.00 - 19.00
Sunday 27 November 10.00 - 19.00
Monday 28 November 10.00 - 19.00
Tuesday 29 November 10.00 - 12.30

PREVIEW

台北 TAIPEI
Saturday 29 October 10.00 - 19.00
Sunday 30 October 10.00 - 19.00
Fubon International
Convention Center
Basement 2nd Floor
No. 108, Sec. 1, Dunhua S.Rd.
Songshan District, Taipei City 105,
Taiwan (R.O.C.)

富邦國際會議中心
地下二樓
台灣台北市敦化南路1段108號
INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART TEAM

ASIA AND AUSTRALIA

Xibo Wang
Hong Kong

Gigi Yu
Hong Kong

John Chong
Hong Kong

Yvett Klein
Sydney

EUROPE

Benedetta Mottino
London, New Bond Street

Sing Yan Choy
London, New Bond Street

Edward Luper
London, New Bond Street

Rosangela Assennato
London, Knightsbridge

Rachel Hyman
London, Knightsbridge

Ben Law Smith
London, Knightsbridge

Ian Glennie
Edinburgh

Asha Edwards
Edinburgh

USA

Bruce MacLaren
New York

Nicholas Rice
New York

Mark Rasmussen*
New York

Doris Jin Huang*
New York

Henry Kleinhenz
San Francisco

Daniel Herskee
San Francisco

Ling Shang
San Francisco

Tiffany Chao
Los Angeles

ASIA REPRESENTATIVES

Summer Fang
Taipei

Bernadette Rankine
Singapore

* Indian, Himalayan & Southeast Asian Art
FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 29 November 2016 at 14.00
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place,
Hong Kong

2016年11月29日星期二下午兩點
香港邦瀚斯藝術廊
金鐘太古廣場一期2001室

ENQUIRIES
HONG KONG
Xibo Wang (Head of Department)
+852 3607 0010
xibo.wang@bonhams.com
Gigi Yu
+852 3607 0009
gigi.yu@bonhams.com
John Chong
+852 3607 0015
john.chong@bonhams.com

TAIWAN
Summer Fang
+886 2 8758 2898
summer.fang@bonhams.com

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

NORTH AMERICA
Dessa Goddard
+ 1 415 503 3333
dessa.goddard@bonhams.com

INTERNATIONAL HEAD,
CHINESE CERAMICS AND
WORKS OF ART,
ASIA AND EUROPE
Asaph Hyman 阿薩夫
+44 (0) 207 468 5888
asaph.hyman@bonhams.com

SALE NUMBER
23357

We would like to thank Natalia Brusa for the design of the catalogue.

PAYMENT
For an overview of the payment process please refer to Clause 9 of the “NOTICE TO BIDDERS” at the back of this catalogue.

ILLUSTRATIONS
Front cover: Lots 26 (detail)
Back cover: Lot 32
Inside front cover: Lot 35 (detail)
Inside back cover: Lot 19 (detail)

CUSTOMER SERVICES
Monday to Friday 9am - 5.30pm
+852 2918 4321

BIDS
+852 2918 4321
+852 2918 4320 fax
info.hk@bonhams.com
To bid via the internet, please visit www.bonhams.com

Please note that bids should be submitted no later than Monday 28 November. New bidders must also provide proof of identity and address when submitting bids. Failure to do so may result in bids not being processed. Bidders of accepted bids will receive a Bid Confirmation.

CITES REGULATIONS AND IVORY
Please be aware that all Lots marked with the symbol Y are subject to CITES regulations, as specified in Clause 13 of the Notice to Bidders contained at the end of the catalogue.

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website. This written indication is issued subject to Clause 1.6 of Appendix 2 to the Notice to Bidders.

Physic condition of lots in this auction

Please note that there is no reference in this catalogue to the physical condition of any lot. Intending bidders must satisfy themselves as to the condition of any lots as specified in Clause 15 of the Notice to Bidders contained at the end of the catalogue.

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website. This written indication is issued subject to Clause 1.6 of Appendix 2 to the Notice to Bidders.

物理條件

請注意：本目錄並無說明任何拍賣品之狀況。按照本目錄後部分所載之「競投人通告第15條」，準買家必須從拍賣前親自確定拍賣品之狀況。

為方便準買家，本公司於在拍賣開始前24小時收到準買家的要求，本公司可提供書面上的狀況報告。狀況報告同時可從本公司網頁下載。該報告是依據「競投人通告第16條」提供。

拍賣品之狀況
AFTER SALE COLLECTION
All sold lots will be available for collection after 10.00 on Wednesday 30 November from:
Bonhams Hong Kong office
Suite 2001, One Pacific Place,
88 Queensway, Admiralty,
Hong Kong

SHIPPING
For sale collection information and estimates on domestic and international shipping as well as export licences please contact the Chinese Works of Art department on
Tel: +852 2918 4321
Fax: +852 2918 4320
chinese.hk@bonhams.com

STORAGE CHARGES
Storage charges will commence one month after the date of the auction at the following rate:
HK$800 per lot per month

PAYMENT
Purchases can only be released when full settlement (inclusive of all charges) of all invoices issued to the buyer is received in cleared funds. If you are a successful Bidder, payment will be due to be made to us by 16.30 on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. This applies even if the buyer wishes to export the lot and an export licence is (or may be) required. Before bidding you should ensure that you have the necessary funds available and be able to pay according to one of the methods set out below. All cheques should be made payable to Bonhams (Hong Kong) Ltd - Client A/C. Unless agreed by us in advance payments made by anyone other than the registered buyer will not be accepted. We accept the following methods of payment:

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

Cash: you may pay for Lots purchased by you at this Sale with notes, 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$800,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes.

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

STOREAGE CHARGES
Our Client Account details are as follows:

Account Name 賬戶名稱
Bonhams (Hong Kong) Ltd - Client A/C

Account Number 賬戶號碼
808-870174-001

Bank Name 銀行名稱
HSBC

Bank Address 銀行地址
Head Office
1 Queens Road
Central
Hong Kong

Swift Code 國際匯款代碼
HSBCCHHKHH

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

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

Credit cards: American Express, Visa, Mastercard.

Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

China Union Pay (CUP): No surcharge on the first HK$1,000,000, 2% surcharge on the balance over HK$1,000,000.

If you have questions with regard to payment or settlements of vendor proceeds please contact our Customer Service Department.

中銀銀聯（CUP）卡：如閣下使用中國銀聯卡1,000,000港元之內將不收取附加費，超過1,000,000港元之後的餘額將收取2%的附加費。
A RARE JUNYAO OCTAFOIL 'LOTUS' DISH

13th century

The dish rising from a slightly recessed base to shallow curved sides below a flared barbed rim, covered overall in a thick lustrous lavender-blue glaze thinning to a mushroom tone at the rim.

11.6cm (4 1/2in) diam.

HK$400,000 - 600,000
US$52,000 - 77,000

Provenance:
Edward T. Chow (1910-1980)
Sotheby's Hong Kong, The Edward T. Chow Collection: Part Two, Early Chinese Ceramics and Ancient Bronzes, 16 December 1980, lot 274
Colonel R.J.H. Carson, OBE (1910-1983) and Mrs L.M.F. Carson (d.1987) Collection no.67
A distinguished British private collection, and thence by descent

Edward 'Eddie' T. Chow (1910-1980), resided at the French Concession of Shanghai city and lived briefly in New York, before moving to Hong Kong in 1949 and then Switzerland in 1967. He was amongst the most respected dealers of his generation and known for his three fundamental tenets in building his collection: rarity, quality and decoration.

The present dish is rare in its lotus-lappet shaped barbed-rim form, indicative of the period between the Southern Song and Yuan dynasty. Compare a related Junyao barbed-rim dish, Song/Yuan dynasty, in the collection of the Weltkulturen Museum, Frankfurt (previously named the Städtisches Völkermuseum), illustrated by R.Schmidt, *Chinesische Keramik*, Frankfurt, 1924, pl.47(d); and see another related example, illustrated by A.Leth in *Catalogue of Selected Objects of Chinese Art in the Museum of Decorative Art, Copenhagen*, Copenhagen, 1959, no.88. Similar lotus-shaped wares were produced during the Southern Song dynasty in other materials such as silver and lacquer; compare a silver 'lotus' barbed-rim dish, excavated from a tomb dated to 1274 of Zhou, wife of Wu Chou, De'an Prefecture, Jiangxi Province, and a lacquer cup stand, Southern Song dynasty, illustrated in Sō Gen no bi: denrai no shikki o chūshin ni, Tokyo, Nezu Bijutsukan, 2004, no.158, p.189, fig.62d.

See a related Junyao hexafoil 'lotus' dish, Song dynasty, which was sold at Sotheby's London on 12 July 2006, lot 39.

Edward ‘Eddie’ T. Chow (1910-1980) 舊藏

仇焱之（1910-1980年），國際知名古董商、陶瓷收藏家。幼年跟隨上海晉古齋朱鶴亭作為其學徒，抗戰之後遷往香港發展，後來於瑞士居住。在香港期間與敬求精舍創始人胡惠春、徐伯郊等為第一批南下香港的收藏家。仇焱之先生精鑑賞、富收藏，其為人及藏品一直受衆人欣賞。

The Property of a British Family
英國家族藏品

1

A RARE JUNYAO OCTAFOIL ‘LOTUS’ DISH

13th century

The dish rising from a slightly recessed base to shallow curved sides below a flared barbed rim, covered overall in a thick lustrous lavender-blue glaze thinning to a mushroom tone at the rim.

11.6cm (4 1/2in) diam.

HK$400,000 - 600,000
US$52,000 - 77,000

Provenance:
Edward T. Chow (1910-1980)
Sotheby's Hong Kong, The Edward T. Chow Collection: Part Two, Early Chinese Ceramics and Ancient Bronzes, 16 December 1980, lot 274
Colonel R.J.H. Carson, OBE (1910-1983) and Mrs L.M.F. Carson (d.1987) Collection no.67
A distinguished British private collection, and thence by descent

仇焱之（1910-1980年）舊藏

香港蘇富比，《太倉仇氏抗希齋曾藏珍品圖錄第二輯：陶瓷青銅》, 1980年12月16日, 拍品編號274
顯赫英國私人收藏，後由其家族繼承

來源：

Like this vessel, the lotus-shaped bowl is rare, being a Song/Yuan dynasty example, which was sold at Sotheby’s London on 12 July 2006, lot 39.
A LONGQUAN CELADON CARVED BOWL

Early Ming Dynasty

The deep fluted sides supported on a short tapered foot, the exterior carved with two rows of lotus petals, the interior cavetto decorated with meandering leafy scrolls bearing the 'Flowers of the Four Seasons' surrounding a central medallion enclosing a fruit spray, covered in a lustrous sea-green glaze.

21.3cm (8 1/2in) diam.

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

Provenance:
Nicholas de la Mare Thompson (1928-2010)

Nicholas de la Mare Thompson (1928-2010), was grandson of the author Walter de la Mare and brother to Julian Thompson, the renowned specialist in the field of Chinese Ceramics. He was an active member of the Oriental Ceramics Society in London.

A related Longquan celadon bowl carved with two rows of lotus petals, early Ming dynasty, is in the National Palace Museum, Taipei, illustrated by Tsai Mei-fen, Green-Longquan Celadon of the Ming Dynasty, Taipei, 2011, pls.9-10; compare also with the scrolling blossoms in the present lot to two other bowls, illustrated in ibid., pls.7 and 11.

It is interesting to note that some of the blue and white 'lotus' bowls made in the Imperial kilns during the Yongle and Xuande periods share the same design of the double lotus petals on the exterior and the meandering floral scrolls on the cavetto; see an example of a blue and white 'lotus' bowl, Xuande mark and of the period, in the Tianminlou Collection, illustrated in The Radiant Ming 1368-1644 through the Min Chiu Society Collection, Hong Kong, 2015, no.117.

Compare a similar example, but with the centre of the interior with a lotus blossom and a key-fret band around the rim, which was sold at Christie’s Hong Kong on 30 May 2012, lot 4243.
A RARE COPPER-RED-GLAZED BOTTLE VASE

Yongzheng six-character mark and of the period

The compressed pear-shaped body elegantly rising from a slightly spreading foot to a tall cylindrical neck beneath a lightly flared mouth, richly applied to the exterior with an even copper-red glaze stopping neatly at the rim and foot.

23.3cm (8 7/8in) high

HK$800,000 - 1,200,000
US$100,000 - 150,000

清雍正 霽紅釉長頸瓶 青花「大清雍正年製」楷書款

Provenance:
Almira Goodsell Rockefeller (1844-1920), wife of William A. Rockefeller Jr. (1841-1922), and thence by descent, by repute
An American private collection

來源:
傳威廉·埃弗里·小洛克菲勒（1870-1922年）之妻，阿爾米拉·古德賽爾·洛克菲勒夫人（1844-1920年）舊藏，後由其家族繼承
美國私人收藏
**A RARE COPPER-RED-GLAZED GARLIC-NECK BOTTLE VASE**

Qianlong seal mark and of the period

The globular body rising from a splayed foot to a long slender neck surmounted by a garlic-shaped bulbous mouth, covered with a rich copper-red glaze of an attractive tone stopping neatly at the mouth and foot rim.

28cm (11in) high

HK$300,000 - 500,000
US$39,000 - 64,000

Provenance:

Almira Goodsell Rockefeller (1844-1920), wife of William A. Rockefeller Jr., and thence by descent, by repute

An American private collection


Compare with a similar copper-red glazed garlic-neck bottle vase, Qianlong seal mark and of the period, which was sold at Sotheby’s London on 16 May 2012, lot 178.
A RARE FLAMBÉ-GLAZED LOBED VASE
Impressed Jiaqing seal mark and of the period
Finely potted with a generous rounded ovoid body rising from a spreading foot to an everted lipped rim, applied overall with a rich vibrant purplish-red glaze with broad creamy lavender-blue streaks, the base with a coffee-coloured glaze.
19cm (7 ½in) high

HK$700,000 - 900,000
US$90,000 - 120,000

Provenance:
A Scottish private collection
Sold in our London rooms on 8 November 2012, lot 122

The present vase is remarkable for its attractive tones of vibrant reddish purple and milky blue as well as its well-proportioned pomegranate form, which represents one of the best examples of its type. The high quality and the shape of the vase are a direct continuation from the preceding Qianlong reign, indicating it may have been produced in the early Jiaqing period.

For related examples, Qianlong seal marks and of the period, see one illustrated in the Catalogue of Ch’ing Dynasty Porcelain in the National Palace Museum, vol.2, Tokyo, 1981, pl.75; another illustrated by R.Krahl, Chinese Ceramics from the Meiyintang Collection, vol.4 (III), London, 2010, no.1811; and a further example is illustrated by J.Ayers, Chinese Ceramics in the Baur Collection, vol.2, Geneva, 1999, no.A.291, pl.260. Compare also a flambé-glazed ‘pomegranate’ vase, Qianlong incised seal mark and of the period, which was sold at Christie’s Hong Kong on 29 May 2013, lot 2287.
A DISTINGUISHED EUROPEAN PRIVATE COLLECTION
顯赫歐洲私人珍藏御用瓷器
Lots 6 - 11
The European private collection to which these rare Imperial porcelains belong, ranging from the Zhengde to the Yongzheng period, was formed by a highly discerning collector, mostly between the 1930s and the 1960s.

The pieces forming the collection in its entirety, were acquired from some of the foremost dealers of their generation, including in London John Sparks, Bluett’s and William Clayton, in Paris L.Wannieck and Pierre Saqué and in New York Frank Caro (as successor to C.T. Loo). In a correspondence between John Sparks and the owner in 1930, the former was informed that a recently acquired piece has arrived safely despite the hard landing of the aeroplane...

The exceptional rarity of many of the pieces stand as a testament to the connoisseur’s eye of the collector. The collection moved with the owner and her family across three continents, always beautifully displayed around the home to be enjoyed and admired daily.

The collector’s home, Alexandria, Egypt, pre-1952
藏家位於埃及亞歷山大港的住處（1952年前）
6

**A RARE PAIR OF IMPERIAL YELLOW-GLAZED DISHES**
Zhengde six-character marks and of the period
Each with shallow rounded sides rising to a slightly flaring rim, covered overall in a glaze of even bright egg-yolk yellow glaze, the base glazed white, wood stands.
*Each 17.8cm (7in) diam.* (4).

**HK$300,000 - 500,000**
**US$39,000 - 64,000**

**Provenance:**
Bluett & Sons, Ltd., London
A distinguished European private collection, and thence by descent

來源：
倫敦古董商Bluett & Sons, Ltd.
顯赫歐洲私人收藏，後由其家族繼承
Yellow-glazed wares such as the present lot are believed to have been produced for use at the Imperial Court, although a small number have reached other Royal collections and were possibly given as Imperial gifts; see for example a pair of bowls, Zhengde marks and of the period, in the Ottoman Royal Collection, illustrated by R.Krahl, Chinese Ceramics in the Topkapi Saray Museum, Istanbul, London, 1986, vol.2, p.448, pl.775.

Similar dishes are preserved in important museum and private collections; see one example from the Qing Court Collection, illustrated in The Complete Collection of the Treasures of the Palace Museum: Monochrome Porcelain, Hong Kong, 1999, pl.41; another pair of similar size is illustrated by A.M.Joseph, Ming Porcelains: Their Origins and Development, London, 1971, pl.103; and see a further example illustrated by J.Ayers, Chinese Ceramics: The Koger Collection, London, 1985, pl.69.

A similar single yellow-glazed dish, Zhengde mark and of the period, from the Roger Pilkington Collection, was sold at Sotheby's Hong Kong on 6 April 2016, lot 31.
A PAIR OF YELLOW-GLAZED INCISED BOWLS
Kangxi six-character marks and of the period
Each finely potted with deep rounded sides raised on a straight foot, the exterior finely incised with four stylised flowerheads alternating with wispy clouds, all above a lappet border, the interior with a further flowerhead, covered with a lustrous glaze of egg-yolk-yellow tone, wood stands.
Each 12cm (4 3/4in) diam. (4).

HK$180,000 - 240,000
US$23,000 - 31,000

Provenance:
William Clayton Ltd., London, acquired by the below on 16 March 1960
A distinguished European private collection, and thence by descent

Compare a similar example from the Elphinstone collection, now in the Sir Percival David Foundation in the British Museum, London, listed in Illustrated Catalogue of Ming and Qing Monochrome Wares, London, 1989, PDF,A,599; see another, illustrated by R.Krahl and C.von Spee in Chinese Ceramics from the Gulexuan Collection, Lunen, 2003, no.97; and a further example from the Kostolany collection was included in the Oriental Ceramic Society exhibition, Monochrome Porcelain of the Ming and Manchu Dynasties, London, 1948, no.188.

A similar single yellow-glazed incised bowl, Kangxi mark and of the period, was sold at Christie’s Hong Kong on 26 November 2014, lot 3291.
A PAIR OF VERY RARE YELLOW-GLAZED INCISED ‘DRAGON’ DISHES

Yongzheng six-character marks and of the period
Each well potted with shallow curved sides, the well intricately incised with two leaping five-clawed dragons chasing a flaming pearl amidst billowing clouds and fire scrolls, encircled around the cavetto with eight flowers of the seasons including lotus, peony, hibiscus, rose, camellia, chrysanthemum, plum blossom and cherry blossom, the underside similarly decorated with four dragons each chasing a flaming pearl, covered in rich egg-yolk-yellow glaze stopping short of the foot ring, the white-glazed base with a six-character kaishu mark.

32.2cm (12 5/8in) and 31.8cm (12 1/2in) diam.

HKS250,000 - 400,000
US$32,000 - 52,000
Provenance:
Pierre Saqué, Paris
A distinguished European private collection, and thence by descent

來源：
巴黎Pierre Saqué
顯赫歐洲私人收藏，後由其家族繼承

Yongzheng period examples such as the present lot are very rare; a single similar dish is in the Victoria and Albert Museum, London, museum no.1492-1902; and compare another similar dish illustrated by A.Eggebrecht, et al., *China eine Wiege der Weltkultur*, Mainz, 1994, no.268.

A similar yellow-glazed incised ‘dragon’ dish, Yongzheng mark and of the period, was sold at Christie’s New York on 30 March 2005, lot 436.
A PAIR OF MAGNIFICENT AND RARE LARGE IMPERIAL YELLOW-GLAZED INCISED ‘AUSPICIOUS EMBLEMS’ DISHES
Yongzheng six-character marks and of the period
Each superbly potted with shallow rounded sides rising from a short tapered foot to a broad everted lipped rim, the interior brilliantly and meticulously incised with a central shou medallion surrounded by a band of five bats interspersed with lotus blooms amidst foliate tendrils, further encircled by a row of the Eight Buddhist Emblems at the cavetto, each emblem tied with ribbons and supported on lotus blooms, all below a border of confronted pairs of stylised dragons separated by shou medallions, the exterior finely incised with three fruiting peach branches alternating with pairs of bats, covered overall in a rich glaze of egg-yolk-yellow tone, the base glazed white, wood stands.
40.6cm (16in) and 41cm (16 1/8in) diam. (4).

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

清雍正 黃釉刻花五福捧壽八吉祥紋大盤一對
青花「大清雍正年製」楷書款
Provenance:
Acquired from Henry, 6th Earl of Carnarvon (1898-1987), by repute
A distinguished European private collection, and thence by descent

來源：
傳得於亨利，第六代卡那封伯爵（1898-1987年）
顯赫歐洲私人收藏，後由其家族繼承
The present pair of exquisite dishes is exceedingly rare; no other similar yellow-glazed dish of the same design, dating to the Yongzheng period, appears to have been published. However, two dishes of the same form, size and design, but decorated in yellow, green and aubergine glazes, Yongzheng marks and of the period, are recorded: the first, from the Edgar collection, which was sold in our London rooms on 8 June 2004, lot 119, illustrated in Encompassing Precious Beauty: The Songzhutang Collection of Imperial Chinese Ceramics, Hong Kong, 2016, no.26; and the second, from the Edward H. Bennett collection which was sold at Sotheby’s New York on 16 March 2016, lot 306.

The elaborate design, which appears to have been devised during the Yongzheng reign, demonstrates the consummate skill of the craftsmen, creating a perfectly balanced composition, precisely executed on each charger in finely incised lines.

The highly auspicious symbolism particularly powerful in the wishes for long life, suggests they were most probably specially commissioned for an important Imperial occasion such as an Imperial birthday. The shou character, forming the centre of the dish, symbolises longevity; bats represents ‘good fortune’ and five bats are especially auspicious, representing ‘The Five Blessings’ of prosperity, long life, love of virtue, health and a natural death. Combined, the decoration of five bats surrounding the shou character forms a rebus for wu fu peng shou (五福捧壽), which may be translated as ‘longevity held up by the five blessings’; the bat, fu (蝠) and peach shoutao (壽桃) form the pun fushou shuangquan (福壽雙全) or ‘may you have both blessings and longevity’; the Eight Buddhist Emblems, bajixiang, represent the offerings presented to Shakyamuni by the gods upon his enlightenment, and the motif entered Chinese design around the time of the Yuan dynasty, when they became symbols of good fortune.

The design was repeated during the Qianlong reign on yellow, green and aubergine glazed dishes; see J. Ayers, Chinese Ceramics in the Baur Collection, vol.2, Geneva, 1999, no.205.
類似以刻花飾五福捧壽之大盤，雍正一朝，極為少見，單色黃釉者，傳世品更甚稀少。目前有著錄者，僅見兩例黃地三彩大盤，一件為Edgar舊藏，後售於倫敦邦瀚斯，2004年6月8日，拍品編號119，著錄於《瑯環琳瑯：松竹堂中國御窯瓷器珍藏》，香港，2016年，編號26；另一件為Edward H. Bennett舊藏，後售於紐約蘇富比，2016年3月16日，拍品編號306。

此對大盤燒造精湛，紋飾繁複卻有層次感，劃花線條極為細膩，暗刻的花紋透過釉層清晰可見，黃釉色澤淡雅，盡顯工匠爐火純青的工藝，實為雍正黃釉御窯瓷器中難得佳作。

大盤中心圖案繪五蝠環於「壽」字，寓意「五福捧壽」。據《尚書·洪範》載：「五福，一曰壽，二曰富，三曰康寧，四曰攸好德，五曰考終命」；而壽桃和蝙蝠的結合亦象徵福壽雙全，加上佛教常用的象徵吉祥的八寶紋，本器充滿長壽多福的吉祥含義，應為皇室祝壽而特製的器物。

A VERY RARE IMPERIAL YELLOW-ENAMELLED ‘LOTUS’ MOULDED DISH
Yongzheng six-character mark and of the period
The shallow rounded dish superbly moulded on the exterior with a band of lotus petals radiating from a short foot towards the barbed rim, the interior decorated with a similar band of undulating lotus petals emanating from a central lotus seed pod, covered overall in an enamel of soft egg-yolk tone, wood stand.
29.5cm (11 1/2in) diam. (2).
HK$100,000 - 150,000
US$13,000 - 19,000
清雍正黃釉蓮瓣式盤 青花「大清雍正年製」楷書款
Provenance:
A distinguished European private collection, and thence by descent
來源: 显赫欧洲私人收藏，後由其家族繼續

This very rare dish is one of the finest examples of Imperial monochrome porcelain produced for the Imperial Court during the Yongzheng reign; combining the vivid yellow enamel glaze with the refined moulded technique, creating a naturalistic open lotus form, reminiscent of the moulded chrysanthemum shaped dishes, achieving a striking result.


A lemon-yellow-glazed lotus dish, Yongzheng mark and of the period, was sold at Sotheby’s Hong Kong on 15 May 1990, lot 71, illustrated in Sotheby’s Hong Kong. Twenty Years, Hong Kong, 1993, p.237, no.348.
A PAIR OF RARE COPPER-GREEN-GLAZED INCISED FLORAL BOWLS
Yongzheng six-character marks and of the period
Each finely potted with deep rounded sides raised on a short straight foot, the exterior with a densely-incised decoration enclosing five blossoming flowers borne on leafy foliage, applied overall with a lustrous glaze of deep rich-green tone displaying an iridescent sheen, wood stands.
Each 14cm (5 1/2in) diam. (4).

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

清雍正綠釉暗刻花卉紋碗一對 青花「大清雍正年製」楷書款

Provenance:
A distinguished European private collection, and thence by descent

來源:
顯赫歐洲私人收藏，後由其家族繼承

The present pair of bowls is rare in their dynamic and bold design of floral blooms and feathery leaves, in comparison to the type more commonly decorated with dragon or bajixiang motifs.

See a similar example of a single bowl, illustrated by R.Krahl, Chinese Ceramics from the Meiyintang Collection, London, 1994-2010, vol.2, no.887, which was later sold at Sotheby's Hong Kong on 5 October 2016, lot 3661.


此類綠釉作品更常見飾龍紋或八吉祥紋，本器外壁所飾的纏枝花卉紋較為罕見，且暗刻手法簡練嫻熟，風格頗為豪放生動，有別於雍正一朝常見的嚴謹精細的作風，十分珍貴。

玫茵堂舊藏一例造型和紋飾與本器相似，後售於香港蘇富比，2016年10月5日，拍品編號3661。倫敦維多利亞及阿伯特博物館藏一清雍正綠釉暗刻花卉紋碗亦可資參考，見 R.Kerr，《Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911》，倫敦，1998年，頁90，編號65。
Sir William Burrell Jr. was a Scottish shipping magnate and philanthropist. In 1918 following a considerable success in the family business, Burrell decided to sell most of his fleet of 30 ships and devote his life to art. By the end of his life Burrell owned some 9,000 works of art including paintings, bronzes, furniture, carpets, metalworks, tapestries, stained glass, carvings and Chinese porcelain and works of art. His interest in Chinese art is thought to have been stimulated by the 1910 Burlington Fine Arts Club Exhibition. He acquired Chinese ceramics and works of art from a number of dealers including John Sparks (as early as 1910), Bluett’s, Dickinson, Franck, Hancock, Larkin, Nott, Spink, Partridge and Moss. The Chinese group formed the largest single category in his diverse collection. In 1944 he presented his collection to the City of Glasgow and continued to add to it for the rest of his life. He added a generous gift to the city, allowing Glasgow to build a public museum to house the collection, which was constructed in 1983 in Pollok Park, displaying only a portion of his comprehensive collection.

An anecdote, telling of the collector, was recorded by Roger Bluett: ‘On the day we opened the Exhibition of the Rutherston Collection [in 1948], the door was of course kept shut until the opening time, and we, the members of the firm, went in by the back door. On approaching I found a figure amongst the dustbins. It was Sir William Burrell, then aged 83 [in fact Burrell was 87 years old], trying to get in the back way himself, to steal a march on the other collectors!’; see R.Davids and D.Jellinek, Provenance, Oxon, 2011, pp.100-101.

Whilst most of Burrell’s collection was gifted to the City of Glasgow, the rare yellow jade tapir has remained with the family. It stands as a testament to the connoisseurial eye of one of the greatest collectors and philanthropists of the early 20th century.
The Property of a distinguished Scottish Family
重要蘇格蘭家族收藏

A VERY RARE YELLOW JADE TAPIR
Qianlong
Superbly carved standing foursquare, with a collar around its neck, the head raised slightly upwards in alert position with the ears swept backwards, the powerful rounded body with stout legs ending in a short curled tail, the stone of a yellow tone with shades of chestnut brown inclusions.
10.2cm (4in) long

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

Provenance:
Sir William Burrell (1861-1958), and thence by descent

The present lot is an exceptional example - both in its carving and in the choice of the rare yellow and chestnut jade stone - of the peak of jade craftsmanship achieved during the height of the Qing dynasty, in the reign of the Qianlong emperor.

The appreciation of yellow jade is recorded as early as 1388 in the Gegu Yaolun (格古要論) written by Cao Zhao, and translated by Sir Percival David as Chinese Connoisseurship: The Ko Ku Yao Lun. The Essential Criteria of Antiquities, London, 1971, p.120, where it is noted with regard to the category of yellow jade (huang yu), that: 'stones with the colour of the chestnut kernel, known also as pure (literally 'sweet') yellow, are the most valuable...'.

The Qianlong emperor proposed to ‘restore ancient ways’, suggesting that jade carvers turn to antiquity for models, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance. The ‘ancient ways’ referred to the intrinsic values of sincerity, simplicity, and happy exuberance; see Chang Li-tuan, The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch’ing Court, National Palace Museum, Taipei, 1997, p.49. The emperor’s personal taste is exemplified in the present lot which takes its inspiration from archaic bronzes of the early Warring States period; see a bronze vessel based on a tapir, early Warring States, excavated in 1965 in Shanxi, now in the Shanxi Provincial Museum, illustrated in Zhongguo qing tong qitu ji, Beijing, 2005, p.346.

Image courtesy of the Metropolitan Museum of Art, New York
紐約大都會博物館藏
此玉雕犧牛玉質偏黃，有褐色糖沁。明人曹昭在《格古要論》中提及：「黃玉如粟者為貴謂之甘黃玉焦黃者次之」，可見黃玉自古倍受珍視。犧牛為古代一種純色牛，《禮記·曲禮下》中：「天子以犧牛，諸侯以肥牛。」其中「犧」是「色純」的意思。最早常見於古代青銅器上，被稱為犧尊。中國自宋代以來，對文學及藝術方面都倡導「復古」。清高宗乾隆繼承宋明以來文人好古的傳統思想，認為古典器物樸素、精純、高雅、有意涵，並將《西清古鑑》交付玉工命其按古彝器樣式雕刻玉器。此玉雕犧牛則是仿古代青銅犧尊而作，見1965年山西出土一件戰國青銅犧尊，現藏於山西省博物館，見《中國青銅器圖集》，北京，2005年，頁346。

紐約大都會博物館藏一件清乾隆白玉雕犧牛（博物館編號24.80.138），可作比較；另見北京故宮博物院舊藏一件清乾隆碧玉犧牛硯滴，見《故宮博物院藏文物珍品大系：文玩》，上海，2009年，頁190，編號175；上海博物館藏一件清乾隆碧玉犧牛，可資比較，見《上海博物館玉器館》，上海，頁190。

除玉器外，犧尊的形式還出現在宮廷掐絲琺瑯器中，見北京故宮博物館藏一件清乾隆掐絲琺瑯雲紋犧尊，見《故宮博物院藏文物珍品大系：金屬胎琺瑯器》，香港，2001年，頁124，編號120。另見香港蘇富比售出一件白玉雕犧牛擺件，2013年4月8日，拍品編號3203。
13
A VERY PALE GREEN AND RUSSET JADE CARVING
OF A RECUMBENT QILIN
18th century
Well carved as a mythical beast with the head held high and twin horns reaching down its back, its alert bulging eyes framed by furry eyebrows and mane running down the sides, the strong haunches and the bifurcated tail emphasised with bold archaistic scrolls, the stone of a very pale green tone with russet inclusions on one side, box.
9.2cm (3 7/8in) long (2).
HK$200,000 - 300,000
US$26,000 - 39,000

The Property of an English Family

14
A VERY FINE WHITE AND BROWN JADE CARVING OF
FOUR MONKEYS
18th century
Intricately and very imaginatively carved with two seated adult monkeys, one clasping a large peach with both hands, the other gazing at the fruit, one young monkey playfully clambering on its elder’s shoulders and resting a foot above another young monkey, all naturalistically carved with wrinkled foreheads and protruding spines finely detailed with incised hairs.
8.8cm (3 1/2in) long x 5.6cm (2 1/4in) wide.
HK$500,000 - 800,000
US$64,000 - 100,000


Provenance:
An English private collection, acquired before 13 December 1961 (date of valuation by Spink & Son Ltd., London), and thence by descent

Provenance:
An English private collection, acquired before 13 December 1961 (date of valuation by Spink & Son Ltd., London), and thence by descent
The jade carving of the four monkeys exemplifies the masterful craftsmanship achieved in the jade ateliers during the 18th century. The craftsman would have assessed the unusual jade stone composed of the rare contrasting white and chestnut-brown tones, utilising the fine natural material to create the exceptionally skilful carving.

The homophone for monkey, hou (猴), one of the twelve zodiac animals, is ‘nobleman’ or ‘high official’ as well as ‘descendants’. The monkey therefore represents the wish for success of one’s descendants. The representation of monkey and peach relates to the legendary Sun Wukong, also known as the Monkey King, who stole the peaches of immortality; when shown with baby monkeys as in the present lot, an additional rebus is formed of beibei fanghou (輩輩封侯), ‘may generations of your descendants gain official salaries’. Therefore, the present lot, bestows the auspicious wishes for success and longevity for generations.

Compare a related white jade group of two monkeys and peaches, 18th century, which was sold in our London rooms on 17 May 2012, lot 75.

此玉雕靈猴擺件雕工精湛，構思巧妙，採用圓雕手法，並巧妙將玉質本身顏色及沁色分開，雕出四隻不同顏色的靈猴。靈猴獻壽題材玉雕於明清十分流行，常有「長壽吉祥」、「加官晉侯」、「步步高升」之寓意。通常此主題的玉雕為兩隻靈猴，而此件玉雕採用有限的玉料雕出四隻靈猴，為難得的案台陳設賞玩佳品。見倫敦邦瀚斯曾售出類似的一組十八世紀白玉雕靈猴獻壽擺件，2012年5月17日，拍品編號75。
A VERY FINE PALE GREEN JADE FIGURE OF A LUOHAN
18th century
The aged figure, probably Asita, crisply carved kneeling and wearing long voluminous robes, holding prayer beads in his right hand, the left hand hidden beneath the folds, the face with a benevolent expression defined by a prominent chin, downcast eyes and long, incised eyebrows, the pale green stone of semi-translucent tone with natural icy and grey inclusions, wood stand.
11.3cm (4 1/2in) high (2).
HK$300,000 - 500,000
US$39,000 - 64,000

Provenance:
Christie’s London, 13 May 2008, lot 83
Acquired from Roger Keverne Ltd., London, on 1 December 2008
A distinguished British private collection

Published and Illustrated:
Roger Keverne Ltd., Catalogue, London, 30 October 2008, no.93

The Property of a British Family
英國家族收藏
Lots 15 - 16

15

A VERY FINE PALE GREEN JADE FIGURE OF A LUOHAN
18th century
The aged figure, probably Asita, crisply carved kneeling and wearing long voluminous robes, holding prayer beads in his right hand, the left hand hidden beneath the folds, the face with a benevolent expression defined by a prominent chin, downcast eyes and long, incised eyebrows, the pale green stone of semi-translucent tone with natural icy and grey inclusions, wood stand.
11.3cm (4 1/2in) high (2).
HK$300,000 - 500,000
US$39,000 - 64,000

Provenance:
Christie’s London, 13 May 2008, lot 83
Acquired from Roger Keverne Ltd., London, on 1 December 2008
A distinguished British private collection

Published and Illustrated:
Roger Keverne Ltd., Catalogue, London, 30 October 2008, no.93

The highly naturalistic rendering of the emaciated luohan, with his expressive facial features and long eyebrows, may identify him as Asita, or the ‘Long Eyebrow’ Luohan, also known as Pindola Bharadvaja and Changmei (長眉羅漢). He was one of the Sixteen or Eighteen luohans, disciples of Gautama Buddha and protectors of the Buddhist faith.

Worship of the ‘holy group’ became widespread much earlier in China during the Six Dynasties period (4th-6th century). In the late Ming to early Qing period, the sages became a major theme in literati paintings, with the popularity continuing onto later periods as demonstrated in the Qianlong emperor’s preservation of the depiction of the Sixteen Luohans, attributed to the artist Guanxiu and dated to AD 891, which he instructed to be engraved on stone tablets alongside a eulogy he composed for each figure. This translated also onto contemporaneous decorative art as exemplified in the present lot as well as in other materials.

Fully carved jade seated figures of luohans are rare in comparison to those carved within jade ‘cave grottos’ or boulders. However, related examples can be found in important museum collections: compare three related pale green jade figures of seated luohans, Qing dynasty, from the Qing Court Collection, illustrated in The Complete Collection of Treasures of the Palace Museum: Jadeware (Ⅱ), Shanghai 2008, pls.174-176; and see also another pale green jade figure of a luohan under a tree, Qing dynasty, illustrated in Compendium of Collections in the Palace Museum: Jade 6. Qing Dynasty, Beijing, 2011, pl.92; another example from the Heber R.Bishop collection, is in the Metropolitan Museum of Art, New York, no.02.18.610.


Ar氏多是梵文無比端正的音譯。阿氏多尊者原為十六羅漢中之第十五尊者,是釋迦摩尼的得道弟子。十六羅漢傳入中國後,唐末五代十國時期演變為十八羅漢,也被稱為長眉羅漢。傳說出生時就有兩條長眉。十八羅漢的名字雖然在唐朝才被譯為漢語並流傳,到宋元以後十八羅漢之說才廣泛流行於宮廷和民間。至清乾隆年間,十八羅漢的名稱更是得到了乾隆皇帝的欽定,自此十八羅漢便以御封為準。
A FINE LARGE WHITE JADE BOULDER

Qianlong

The thick stone in the form of a mountain, skilfully worked on both faces with mountainous landscape scenes, the front with two scholars standing before an open pavilion and carrying baskets of flowers, led by an attendant bearing a musical chime, *qing*, all set amidst rocky outcrops and pine and *wutong* trees, the reverse worked with a *wutong* tree and a waterfall tucked behind a rock, the stone of an opaque white tone with pale brown inclusions.

16cm (6 1/4in) high

HK$250,000 - 350,000
US$26,000 - 39,000

Provenance:
Charles V. Swain (1914-2006)
Roger Keverne Ltd., London
A distinguished British private collection, acquired from the above on 26 May 2009

Provenance:
Charles V. Swain (1914-2006)
Roger Keverne Ltd., London
A distinguished British private collection, acquired from the above on 26 May 2009

Provenance:
Charles V. Swain (1914-2006)
Roger Keverne Ltd., London
A distinguished British private collection, acquired from the above on 26 May 2009

Provenance:
Charles V. Swain (1914-2006)
Roger Keverne Ltd., London
A distinguished British private collection, acquired from the above on 26 May 2009

Provenance:
Charles V. Swain (1914-2006)
Roger Keverne Ltd., London
A distinguished British private collection, acquired from the above on 26 May 2009

Provenance:
Charles V. Swain (1914-2006)
Roger Keverne Ltd., London
A distinguished British private collection, acquired from the above on 26 May 2009

Provenance:
Charles V. Swain (1914-2006)
Roger Keverne Ltd., London
A distinguished British private collection, acquired from the above on 26 May 2009
The present lot would have once adorned an Imperial hall, possibly one of the desks used by the emperor or his court. The designs on the table screen represent a multitude of well wishes and blessings. Shoulao, the God of Longevity, is often portrayed as a benevolent sage with a prominent cranium and long beard. When paired with the fruit of longevity, peach or shoutao (壽桃), it forms the rebus of 'Shoulao bestowing longevity' or shouxing xianshou (壽星獻壽), suitable as a gift for an Imperial birthday celebration. The plum blossoms are emblematic of perseverance and purity, as the blooming flowers on withered branches are not only a welcome sight in winter but also a symbol for vigorous old age. As the first flower to bloom each year, they also represent renewal and herald spring.


See a related larger spinach-green jade double-sided circular screen, Qianlong, which was sold at Sotheby's Hong Kong on 8 October 2014, lot 3684.

Provenance:
Captain George Turnour Horton Atchinson (1833-1861), and thence by descent

來源：
喬治·艾金森 (1833-1861年) 上尉舊藏，後由其家族繼承
Captain G.T.H. Atchinson entered the army in 1850 at the age of 17, as Ensign to the 67th (South Hampshire) Regiment of Foot, having obtained his commission from Sandhurst. In 1852 he embarked to the West Indies and was quartered in Antigua, St. Kitts and Barbados and obtained his Lieutenancy. In 1857 he was made Adjutant and was promoted in 1858 to a company on the embarkation of the Regiment for Bengal. The 67th left Calcutta in September 1859 and arrived in Canton early November, where they remained until March 1860 at which time the 67th left to join the Expeditionary Army assembling in Hong Kong, for service in North China.

The 67th was appointed to the Second Division and landed at Beitang in August 1860 and was present in the operations and capture of the Taku Forts on 21st August. The 67th formed the advance to Tianjin and was subsequently ordered to proceed to Beijing. The city surrendered to the Allied Army on 13 October, and Captain Atchinson took part in receiving over the Anding Gate. The Regiment left Beijing on 2nd November and on arrival at Tianjin, Captain Atchinson was appointed Deputy-Assistant Quartermaster-General to the force. He held this appointment until July 1861 when he succumbed to smallpox. Captain Atchinson was held by his compatriots and commanders in the highest regard.

The present lot is probably the one referred to in a handwritten ‘List of Chinese Presents’ as ‘1 jade plate’.

Captain Atchinson was a talented draftsman, painting in watercolours many of the places he visited during his military appointments. These important documentary watercolours capture a moment in time providing a contemporary view of the Qingyi yuan (Garden of Clear Ripples) as it was then called, and of the Anglo-French flags flying over the Anding Gate, Beijing.

此碧玉圆屏为乔治·T·H·艾金森旧藏。艾金森上尉於1850年参军，加入英国皇家第67步兵团，时年17岁。1852年被派往西印度群岛，先後驻紮在加勒比海安地卡岛、聖基茨島及巴巴多斯島等地並榮陞為中尉。1857年至1858年再次被军隊提拔，被派往印度加入皇家第67团孟加拉步兵团。1859年9月，第67步兵團從印度加爾各答起航並抵達廣東駐紮等候調令，直至1860年三月被調往香港加入英法聯軍部隊。1860年8月，第67步兵團接令作為第二分隊登陸北塘並攻占大沽口砲台，隨後北上佔領天津。同年10月，第67步兵團隨聯軍從安定門攻入北京，最後於11月2日返回天津。當時艾金森上尉在軍中擔任軍隊後勤副總司令，直至1861年逝世。

艾金森上尉喜好繪畫，曾在軍旅生涯中創作了很多水彩畫作。這些畫作亦是記錄當時歷史畫面的珍貴資料，如清漪園（颐和园旧称）及安定門風景畫，都是對當時環境的寫實。
Captain G.T.H. Atchinson, watercolour of the Qingyi Yuan, 1860
清漪園，水彩畫，艾金森上尉繪

Captain G.T.H. Atchinson, watercolour of the British and French flags above the Anding Gate, Beijing, 1860
安定門，水彩畫，艾金森上尉繪

List of presents gifted by Captain G.T.H. Atchinson, 1860-1861
艾金森上尉獲贈物品清單

Memorial tribute to Captain G.T.H. Atchinson, 1861
艾金森上尉紀念碑
Lieutenant General John Henry Ford Elkington CB (1830-1889), was a British Army officer who was later appointed Lieutenant Governor of Guernsey in 1885. Elkington became a Lieutenant with the 6th Regiment of Foot in 1849. He served with his Regiment during the 7th and 8th Xhosa Wars; was appointed Assistant Quartermaster-General to the Ottoman Contingent during the Crimean War; and was the Aide-de-Camp to Field Marshal Sir John Michel GCB, PC during the Indian Mutiny and the Second Opium War. In 1880 he became Deputy Adjutant-General for the Auxiliary Forces at Army Headquarters. Elkington passed away whilst still in service in 1889.
AN EXCEPTIONAL WHITE JADE INCENSE BURNER
AND COVER, LIDING
Qianlong/Jiaqing
The hemispherical bowl raised on three gently tapering feet, superbly and crisply carved around the exterior with archaistic taotie masks separated by six vertical flanges, surmounting three pairs of confronting kui dragons alternating with mythical birds deftly carved in high relief, the shoulder flanked by a pair of intricately-carved dragon-head handles, the interior cavetto elegantly carved with billowing clouds in raised relief, the domed cover similarly carved and surmounted by a reticulated finial decorated with a coiled dragon.
19.5cm (7 5/8in) across the handles (2).

HK$2,500,000 - 3,500,000
US$320,000 - 450,000

清乾隆/嘉慶 白玉雕獸面紋三足蓋爐

Provenance:
Lieutenant General John H.F. Elkington CB (1830-1889), and thence by descent

來源：
約翰·H·F·艾金頓中校舊藏，後由其家族繼承
The present lot is an exceptional example of jade carving, representing the apex of Qing dynasty jade craftsmanship, reaching its peak during the celebrated reign of the Qianlong emperor, both in the masterful carving and the skilful use of the superb lustrous white jade stone.

The vessel is inspired in its liding form and design by archaic bronze ritual vessels of the Shang and Zhou dynasties, as advocated by the Qianlong emperor, who proposed to ‘restore ancient ways’, suggesting that jade carvers turn to antiquity for models, which would enable them to imbue their designs with simplicity and honesty, and so achieve refinement and elegance. The ‘ancient ways’ referred to the intrinsic values of sincerity, simplicity, and happy exuberance; see Chang Li-tuan 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 present vessel was produced from some of the finest white jade stone available during the Qianlong reign. Such high quality jade stones became more available following the Qianlong emperor’s conquest of the Dzungar Khanate between 1755 and 1759, renamed Xinjiang, where much of the jade was sourced. The jade carver whilst demonstrating his skills in the form and relief carving, ensured that the magnificent quality of the stone would be exhibited through the areas left unadorned, polished to a lustrous high sheen.

The carving of the incense burner in a liding form would have required particularly skilful carving compared to the more commonly seen incense burners in gui form or raised on the more simplified cabriole shaped feet. In the present lot the masterful carving is further demonstrated in the high relief kui phoenix carved between each of the lobes; compare the conical feet and lobed carving on an archaistic jade ewer and cover, he, Qianlong, from the National Palace Museum, Taipei, illustrated by Chang Li-tuan, ibid, pl.19.

The adroit hand of the master carver is further demonstrated in the unusually powerful dragon-shaped handles and the deft carving of the reticulated dragon finial. Mimoring the wispy clouds of the incense rising from the bowl to its domed cover, the imaginative carver has transformed the interior of the vessel into the heavens, carving in relief ruyi shaped cloud scrolls, further bestowing upon the owner auspicious wishes for long life. For a white jade incense burner featuring cloud decoration on the exterior, Qing dynasty, see Compendium of Collections in the Palace Museum: Jade 10. Qing Dynasty, Beijing, 2011, no.103.

Compare also with a related calcified jade incense burner and cover with related elaborately carved dragon-head handles which does not feature original suspending loose rings, archaistic taotie motif and coiled dragon finial on the domed cover, which was sold in these rooms on 24 November 2012, lot 216.
The Property of a Gentleman

19

A VERY RARE PAIR OF LARGE DOUCAI JARDINIÈRES

Kangxi six-character marks and of the period
Each heavily and deeply potted on a tapering pedestal
and flared towards a wide, flat and foliate rim, the exterior
superbly painted in soft underglaze-blue with delicate outlines,
colourfully enamelled in shades of green, iron-red, yellow,
black, brown, grisaille and gilt with six scenes of Daoist
immortals gathering in an idyllic landscape amidst rocks,
overhanging pine trees and swirling waves, each bearing
their associated attributes and engaging in various leisure
and religious pursuits, the flattened rim decorated with four
shou characters on a floral diaper ground, the splayed foot
moulded with four foliate cartouches enclosing scrolling lotus,
with metal liners.

Each 32.8cm (12 7/8in) high x 59.3cm (23 3/8in) wide x
42.7cm (16 7/8in) deep (4).

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

清康熙 鬥彩群仙祝壽菱花式花盆  「大清康熙年製」楷書款

Provenance:
An English private collection, acquired circa 1950s-1960s,
and thence by descent

來源：
英國私人收藏，蒐集於1950至1960年代，後由其家族繼承
This remarkable pair of hexagonal jardinières is an outstanding example of the ambitious Imperial porcelain commissioned towards the end of the Kangxi period. It has been suggested that this group of sturdily-potted hexagonal jardinières, Kangxi mark and of the period, may be identified with those specially commissioned for the Kangxi emperor's seventieth birthday, which would have occurred in the third month of 1723; see J.Watt, Possessing the Past: Treasures from the National Palace Museum, Taipei, New York, 1996, p.504; and P.Y.K.Lam, ‘Lang Tingji and the Porcelain of the Late Kangxi Period’, Transactions of the Oriental Ceramic Society, vol.68, 2003-2004, p.44. The design on the vessels, bursting with Daoist representations and auspicious wishes for long life, would have been highly suitable for such an important Imperial birthday celebration. The special character of the jardinières is further demonstrated in the masterful composition and skilful painterly style, utilising (in addition to the underglaze-blue), a particularly diverse palette of enamels and subtle tones.

Compare a doucai jardinière of similar form and related design, Kangxi mark and of the period, from the Qing Court Collection, illustrated in The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours, Shanghai, 2007, pp.210-211, pl.192. See three further jardinières of similar form and related design but resting on four bracket feet, Kangxi marks and of the period; one in the National Palace Museum, Taipei, illustrated by J.Watt, Possessing the Past: Treasures from the National Palace Museum, Taipei, New York, 1996, pl.283; and two other examples in the Nanjing Museum, the first illustrated in Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty, Shanghai, 2003, pp.94-95; and the second illustrated in Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns, Hong Kong, 1995, pl.27. It is interesting to note that large jardinières made for the Imperial Court were inscribed with the Imperial Kangxi mark, both in underglaze-blue and occasionally in overglaze black enamel, as demonstrated on a famille verte octagonal jardinière from the Qing Court Collection, illustrated in The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours, Shanghai, 2007, pp.104-105, pl.95.

A related doucai jardinière, Kangxi mark and of the period, but decorated with female Immortals, was sold at Christie’s London on 15 May 2007, lot 282; and compare with another single doucai jardinière, Kangxi mark and of the period, raised on four bracket feet, and decorated with male Immortals, which was sold at Christie’s New York on 15 September 2011, lot 1549.

Image courtesy of the Palace Museum, Beijing
AN EXCEPTIONALLY RARE IMPERIAL DOUCAI ‘EIGHT BUDDHIST EMBLEMS’ STEM BOWL

Yongzheng six-character mark and of the period

Superbly potted with gently rounded sides raised on a tall spreading foot, the exterior delicately and precisely decorated with the Eight Buddhist Emblems, bajixiang, each beribboned Emblem set on a lotus blossom borne on scrolling branches, all between a circular band of flower heads and a ruyi-head border, the interior meticulously decorated with a central medallion enclosing four lotus flower-heads amidst meandering foliage, all enamelled in delicate colourful shades of yellow, green, iron-red, and aubergine.

15.8cm (6 1/4in) diam.

HK$2,000,000 - 3,000,000
US$260,000 - 390,000

Provenance:
S. Marchant & Son, Ltd., London
Anthony Evans Collection, Kent, no.403, acquired from the above in 1962

來源：
倫敦古董商S. Marchant & Son, Ltd.
英國肯特郡Anthony Evans舊藏，編號403，於1962年購於S. Marchant & Son, Ltd.
This exquisite doucai bajixiang stem bowl is of exceptional quality, displaying a masterfully well-proportioned design, showcasing the skilfully decorated emblems precisely painted in cobalt pencilled lines decorated with delicate shades of enamels, contrasting with the jewel-like lustre of the elegant porcelain successfully fired by the master-potters.

It is exceedingly rare as only one other example, (possibly the pair to the present lot), appears to have been published, which was sold at Sotheby’s Hong Kong on 14 November 1989, lot 220.

The Yongzheng emperor practiced a balanced combination of Confucianism, Buddhism and Daoism. He enjoyed discussing Buddhism, referring to himself as ‘Head of the Shakya’ (the kingdom from which Buddha came) and engaging in Chan studies. The emperor also adopted Buddhist names such as ‘Layman of Alcoofness from the Dusty World’ and ‘Layman of Yuanming [Garden]’, as well as bestowing one on his son Hongli, ‘Layman of Everlasting Spring’. Amongst the depictions of Yongzheng is a painting of him wearing the Buddhist ceremonial robe of an esoteric high lama. The Yongzheng emperor regularly issued instructions on Buddhism, like his father before him had Buddhist scriptures printed; and personally contributed prefaces for Buddhist texts; see Harmony and Integrity: The Yongzheng Emperor and His Times, Taipei, 2009, pp.139 and 145.

See a doucai stem bowl, Yongzheng seal mark and of the period, decorated with the Eight Buddhist Emblems, but with a wider bowl and shorter stem, in the Nanjing Museum, illustrated in Zhongguo lidai Jingdezhen ciqi: Qing juan, Beijing, 1998, p.120. This stem bowl was made under Imperial command in the tenth year of the Yongzheng reign (AD 1733) as a gift to Mongolian nobles. Therefore, it is likely that the present stem bowl was specially commissioned for the emperor's personal use or as an Imperial gift.

Although the decoration does not follow a specific Chenghua design, it nonetheless draws its inspiration from the Chenghua period through the bajixiang motif executed with the doucai technique; see for example, a doucai bowl, Chenghua mark and of the period, with the bajixiang motif also issuing from lotus flowers, included in the exhibition A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Hong Kong, 1993, pp.334-335, pl.C123.

雍正一朝以鬥彩繪托八吉祥者在傳世品中鳳毛麟角。目前僅見香港蘇富比售出相似一例，亦或與本器原為一對，見1989年11月14日，拍品編號220。

雍正皇帝向來主張儒、佛、道三教並重。他自幼喜讀佛典，廣交僧侶，好談佛法，以「釋主」自稱。他身為天子，卻起了兩個法號，自號破塵居士和圓明居士，並賜弘曆「長春居士」的法號。除此之外，雍正皇帝還會直接干預佛教內部事務，如他常在宮中舉辦法會，召集全國有修為的僧人參加，並親自說法；也會頒發佛學諭旨，刊刻佛經，努力抄錄、編輯、彙述，並親自書序。《胤禎行樂圖·喇嘛裝》一圖中留下雍正皇帝穿喇嘛法衣修密的影像，反映出雍正帝對佛教的感情。更多關於雍正皇帝宗教信仰，參閱《雍正－清世宗文物大展》，台北，2000年，頁139及145。

南京博物館藏一件清雍正鬥彩八吉祥紋高足碗可資參考。該碗與本器的區別是造型口徑較寬，足部中部外凸，書青花六字篆書款，見《中國歷代景德鎮瓷器·清卷》，北京，1998年，頁120。據記載該類高足碗於雍正十年二月奉命燒造，專為賞賜蒙古王公之用，因此本器或為雍正帝下旨燒造的御用瓷器或為皇室對蒙藏貴族的賞賜之物。

蘭托八吉祥紋飾更早見於成化鬥彩器上，雖然本器與成化之作的繪畫風格和技巧並不相同，但還是略顯成化朝遺風，參考一件成化鬥彩蘭托八吉祥紋碗，著錄於徐氏藝術館展覽圖錄《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，頁334至335，圖版C123。
A RARE SMALL FAMILLE ROSE ‘BUTTERFLIES’ SAUCER-DISH
Yongzheng six-character mark and of the period
With steep flaring sides rising from a tapered foot, exquisitely enameled to the interior with four butterflies with widespread wings, decorated in rich and various brilliant tones of famille rose, surrounded by dense vine scrolls framed within a medallion, the exterior and base left plain with a six-character kaishu mark, box.
9cm (3 1/2in) diam. (2).

HK$800,000 - 1,200,000
US$100,000 - 150,000

清雍正 洋彩花蝶紋小盤 青花「大清雍正年製」楷書款

Provenance:
A French private collection, by repute
Artus Enchères, Paris, 20 April 2011, lot 198

來源：
據傳法國私人舊藏
Artus Enchères，巴黎，2011年4月20日，拍品編號198
The present saucer-dish is a refined and more complex ‘butterflies and floral blossom’ design following directly from the Kangxi period. See a Beijing enamel barbed-rim dish, Kangxi, illustrated in Compendium of Collections in the Palace Museum: Enamels 5. Painted Enamels in the Qing Dynasty (1644-1911), Beijing, 2011, pl.29.

A very similar design can be seen on a falangcai-enamelled teapot and cover, Yongzheng blue enamel four-character mark and of the period, which was originally in the Hall of Mental Cultivation (Yangxin Dian), and is now in the National Palace Museum, Taipei, illustrated in Porcelain with painted enamels of Qing Yongzheng period (1723-1735), Taipei, 2013, pp.246-247 and 330, no.85.

The Yongzheng emperor made the ‘Hall of Mental Cultivation’ (Yangxin Dian), his primary residence in the Forbidden City, instead of the ‘Palace of Heavenly Purity’ Qianqinggong, which was used by previous emperors. Given the similarity of design, it is very possible that the present saucer-dish was also originally placed in the ‘Hall of Mental Cultivation’. The design combining a pair of adult butterflies and a pair of young encircling a peony blossom, represents conjugal fidelity and the wish for descendants, and therefore would have been particularly suitable for the emperor’s residence.

See also a related Beijing enamel lobed dish, Yongzheng mark and of the period, decorated with a pair of butterflies amongst peony and chrysanthemum, in the National Palace Museum, Taipei, illustrated by Chen Hsia-Sheng, Enamel Ware in the Ming and Ch’ing Dynasties, Taipei, 1999, pl.99.

盤圓形，口微撇，斜腹内斂，圈足。盤內以洋彩飾四肢蝴蝶圍繞花卉飛舞，盤底青花「大清乾隆年製」六字楷書款。此花蝶紋飾較為特別，相似的紋飾最早在康熙時期的銅胎畫琺瑯器上有所見，如北京故宮博物院藏一件清康熙畫琺瑯番蓮雙蝶紋花口盤，見《故宮博物院藏品大系：琺瑯器編5清畫琺瑯》，北京，2011年，圖版29。

台北國立故宮博物院藏一件清雍正琺瑯彩瓷花蝶把壺，此壺曾存放於養心殿，其腹部所繪二組四隻花蝶所形成圓形開光紋飾與此盤類似，見《金成旭映：清雍正琺瑯彩瓷》，台北，2013年，頁246-247及330，編號65，本年度間，養心殿曾作為宮中造辦處的作坊，製作宫廷御用物品。雍正帝居住養心殿後，造辦處作坊逐漸遷入內廷，養心殿則一直作為皇帝冬天的寢宮。此類兩組四蝶供花紋飾，寓意吉祥，如有「喜相逢」之意，或與皇帝寢宮有關。

另見台北國立故宮博物院藏一件清雍正銅胎畫琺瑯花蝶盤，亦飾有類似的紋飾，見陳夏生，《明清琺瑯器展覽圖錄》，台北，1999年，圖版99。
A RARE UNDERGLAZE-BLUE AND COPPER-RED ‘DRAGON’ BALUSTER BOTTLE VASE

Yongzheng/Qianlong

Vividly painted in a powerful tone of copper-red with a five-clawed scaly dragon writhing sinuously and ferociously in pursuit of the flaming pearl of wisdom amidst fire scrolls and turbulent crashing waves in underglaze-blue.

35.2cm (13 7/8in) high.

HK$250,000 - 400,000
US$32,000 - 52,000

The present vase displays precise control of the underglaze copper-red during the firing resulting in a highly successful example, superbly contrasted against the underglaze-blue.

The design is inspired by early Ming dynasty blue and white tianqiuping painted with a single three-clawed dragon amidst fire and cloud scrolls; for an Xuande mark and period example, see Bai Wenyuan, ed., Tianjin Museum, Tianjin, 2012, no.209. The early Ming dynasty example was emulated during the Yongzheng reign in copper-red and underglaze-blue, with a similarly painted three-clawed kui dragon; see an example, Yongzheng seal mark and of the period, from the Qing Court Collection, illustrated in The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III), Shanghai, 2010, pl.197. The Yongzheng design was in turn further transformed during the Qianlong reign, with a more ferocious dragon amidst ruyi shaped clouds above crashing waves, as can be seen in a Qianlong seal mark and of the period example, from the Qing Court Collection, illustrated in ibid., pl.210. The present vase combines in a smaller tianqiuping form the earlier style, painted with an overall design of crashing waves, with the Qianlong style dragon.

Compare a related copper-red and underglaze-blue ‘nine-dragon’ vase, meiping, Yongzheng/Qianlong, which was sold at Sotheby’s Hong Kong on 11 April 2008, lot 2923.
AN IMPORTANT EUROPEAN PRIVATE COLLECTION

重要歐洲私人珍藏

Lots 23 - 30
The European collector (1880-1952) was an entrepreneur with early links to Russia and Japan. From 1911-1917 he lived in St. Petersburg where he owned a company selling high-quality stainless steel, and where he learned the Russian language.

Although he first visited Japan in 1907, it was in 1920 that he returned home to set up a sales operation similar to that in St. Petersburg which had been halted three years earlier due to the political upheaval. He spent several years in Osaka and Kobe, when his interest in Japanese works of art commenced. Once again he realised the benefit of learning the language in order to facilitate the acquiring of works of art. The result was a fine collection of woodblock prints, netsuke, inro, porcelain (in particular Kakiemon vases), swords, lacquer and silver.

It was in the 1930s, when back in Japan, that he extended his collection to include Chinese art. Fine porcelain, Tang silver, and early bronzes were his particular interests, and he studied these subjects both in books and through his discussions with his friend Kusaka Shogado, who was a leading dealer based in Kyoto, and from whom he made many purchases. He visited Japan for the last time in 1938, when he bought numerous items for his collection.

1930年代藏家重返日本，不嘗重拾舊好，更將其收藏愛好延伸至中國古代陶瓷、銀器，尤其對中國古代青銅器著迷。自此開闢書齋，鑽研好學，結交同好，與京東尚雅堂日下先生相識並成為摯友。在藏家於1938年最後一次造訪日本時，又為自己的收藏添置了多件藏品。

此組器物為一位重要收藏家（1880–1952年）舊藏。該藏家早年在俄羅斯及日本創業，於1911年至1917年間旅居聖彼得堡並掌握俄羅斯語，其企業主要從事高品質不銹鋼銷售業務。該藏家最早於1907年抵達日本，在大阪市及神戶市居住多年期間，對當地語言文化及古代藝術品產生濃厚興趣並開始收藏，藏品涵蓋日本版畫、工藝品、陶瓷、及其他工藝品。1920年，藏家返回歐洲故地設立新公司。
23
AN ANHUA-DECORATED AUBERGINE-GLAZED ‘DRAGON’ DISH
Kangxi six-character mark and of the period
Finely potted with an everted rim, meticulously incised to the interior
with a central roundel enclosing a sinuous five-clawed dragon in
pursuit of a flaming pearl, surrounded by two striding dragons around
the cavetto, the exterior similarly incised with a further pair of dragons
amidst clouds and flames, all covered with a vibrant purple glaze.
25.2cm (10in) diam.

HK$70,000 - 100,000
US$9,000 - 13,000

Provenance:
An important European private collection formed during the first half
of the 20th century, and thence by descent

Dishes similar to the present lot can be found in important museum
and private collections; see one in the Nanjing Museum, illustrated in
Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns,
Hong Kong, 1995, no.7; another is illustrated in Kangxi Porcelains from
the Shanghai Museum Collection, Hong Kong, 1998, pl.224; a further
example is illustrated in C.J.A.Jörg, Chinese Ceramics in the Collection
of the Rijkmuseum, Amsterdam: The Ming and Qing Dynasties,
London, 1997, no.261. Examples in private collections include a pair of
dishes illustrated in Shimmering Colours, Monochromes of the Yuan to
Qing Periods: The Zhuyuetang Collection, Hong Kong, 2005, no.160;
and another example which is illustrated in Chinese Porcelain: The S.
C. Ko Tianminlou Collection, Hong Kong, 1987, pl.144.

A further similar example was sold at Sotheby’s London on
7 November 2012, lot 401.

類似本器的傳世品亦藏於不同的重要博物館，見南京博物院藏一例，
著於《清宮珍藏：清代康雍乾官窯瓷器》，香港，1995年，
編號7；另見上海博物館藏一例，參見《上海博物館藏康熙瓷圖錄》
，香港，1998年，圖版224；再參考荷蘭國立博物館一例，
見C.J.A.Jörg，《Chinese Ceramics in the Collection of the
Rijkmuseum, Amsterdam: The Ming and Qing Dynasties》
，倫敦，1997年，編號261；著名私人收藏中也見類似之作，
見竹月堂所藏一對著於《五色瓊霞：竹月堂藏元明清一ochrome陶瓷》，
香港，2005年，編號160；天民樓藏一例亦可資參考，
見《天民樓藏瓷》，香港，1987年，圖版144。

另見倫敦蘇富比曾售出一例，2012年11月7日，拍品編號401。
A RARE PAIR OF IMPERIAL YELLOW AND GREEN-ENAMELLED ‘BOYS AT PLAY’ BOWLS
Yongzheng six-character marks and of the period
Each elegantly potted with rounded sides rising to a slightly everted rim, the exterior finely incised with a continuous scene depicting boys dancing and playing musical instruments in a terraced garden encircled by pine trees, beneath a stylised floral border at the rim, all highlighted in green enamels on a yellow ground.
Each 15.2cm (6in) diam. (2).

HK$700,000 - 1,000,000
US$90,000 - 130,000

清雍正 黃地綠彩嬰戲圖碗一對
青花「大清雍正年製」楷書款

Provenance:
An important European private collection formed during the first half of the 20th century, and thence by descent

來源：
重要歐洲私人收藏，蒐集於二十年代上半葉，後由其家族繼承
The design of the present pair of bowls follows that of ‘boys at play’ decorated in green against yellow ground, which first appeared during the Jiajing period; see from the Qing Court Collection, a green and yellow ground ‘boys at play’ bowl, Jiajing mark and of the period, illustrated in The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains, Shanghai, 2009, pl.85. The Jiajing period design combined the auspicious subject matter, which first appeared in underglaze-blue and white in the early Ming period, with the green and yellow palette, which was used since the Zhengde period.

The inspiration taken from the Ming dynasty during the Yongzheng period reflects the emperor's fascination with antiquity and his appreciation of the aesthetic conception and technical ability of the Ming potters. S.Jenyns in Ming Pottery and Porcelain, London, 1953, p.103, notes that reproductions of these wares is mentioned in the list of porcelain supplied to the Court, compiled in 1729 by Tang Ying (1682-1756), the director of the Jingdezhen Imperial kilns.

The motif of 'boys at play' was one of the most favoured subjects during the Ming and Qing dynasties, representing the wish for many sons and perpetuity of the family, and in the Imperial context, for the dynasty.

Similar bowls are preserved in important museum and private collections; see a bowl from the Qing Court Collection, illustrated in The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains, Shanghai, 2009, pl.100; another bowl is in the British Museum, London (museum no.1911,0603.3); two other examples are illustrated by T.M.Eliens, Imperial Porcelain from the Shanghai Museum, Amsterdam, 2011, pls.39-40; another one is illustrated by J.Ayers, Chinese Ceramics in the Baur Collection, vol.2, Geneva, 1999, p.82, no.203; see also another published in Chinese Porcelain: The S.C. Ko Tianminlou Collection, Hong Kong, 1987, pl.103; and another included in the Min Chiu Society exhibition Splendour of the Qing Dynasty, Hong Kong, 1992, no.148.

Compare a pair of yellow and green glazed ‘boys’ bowls, Yongzheng marks and of the period, which was sold at Christie’s London on 8 November 2011, lot 428; and another similar pair which was sold at Sotheby’s Hong Kong on 5 October 2011, lot 2126.
碗撇口，深腹，圈足。内施黄釉无纹饰。外壁黄地绿彩婴戏纹饰，婴孩在庭院内敲打乐器，近口沿及底处各绘花卉纹及变形莲瓣纹。图案均先在釉下以锥拱工艺完成。圈足内施白釉，书青花「大清雍正年製」六字两行楷书款。整体造型胎薄体轻，构图疏落有致，婴孩姿态画得生动传神，甚是可爱，令人赏心悦目。这类婴戏图碗为雍正官窑仿明嘉靖官窑的上乘之作，康熙年间亦有烧造，北京故宫博物院清宫旧藏一明嘉靖黄地绿彩婴戏图碗可资对比，见《故宫博物院藏文物珍品大系：杂釉彩·素三彩》，上海，2009年，图版85。

婴戏图纹盛行于明、清时期，有多子多福的美好象征，于宫廷而言亦有朝代长盛不衰的寓意。

類似於本對黃地綠彩碗的例子藏於不同重要博物館及私人收藏：見北京故宫博物院清宮舊藏一例，著錄於《故宫博物院藏文物珍品大系：雜釉彩·素三彩》，上海，2009年，圖版100；另見倫敦大英博物館藏一例，博物館編號1911,0603.3；再參考上海博物館藏二例，見T.M.Eliens，《Imperial Porcelain from the Shanghai Museum》，阿姆斯特丹，2011年，圖版39-40；鮑氏東方藝術館亦藏一例，見J.Ayers，《Chinese Ceramics in the Baur Collection》，第二冊，日内瓦，1999年，頁82，編號203；天民楼藏一例可资参考，見《天民樓藏瓷》，香港，1992年，圖錄編號148。

倫敦佳士得曾售出一對清雍正帶款黃地綠彩嬰戲圖碗，2011年11月8日，拍品號碼428；也參考香港蘇富比售一對類似例子，2011年10月5日，拍品號碼2126。
AN EXCEPTIONALLY RARE IMPERIAL FAMILLE ROSE YELLOW-GROUND ‘FLORAL’ BOWL
Qianlong six-character mark and of the period
Superbly enamelled in vibrant colours of pink, white, blue, coral-red and green with various blossoms including lily, narcissus, lotus and anemone, all borne on dense leafy scrolls with further florets reserved on a bright yellow ground, the interior decorated with five iron-red bats.  
15cm (6in) diam.

HK$800,000 - 1,200,000
US$100,000 - 150,000

清乾隆 粉彩黃地花卉紋碗
青花「大清乾隆年製」楷書款

Provenance:
An important European private collection formed during the first half of the 20th century, and thence by descent

來源：
重要歐洲私人收藏，蒐集於二十年代上半葉，後由其家族繼承
The present bowl is exceptionally rare and only three other examples with a Qianlong regular kaishu six-character mark and of the period appear to have been published; see one in the Shanghai Museum, illustrated by Wang, Zhongguo Taoqi, Jingdezhen Caihui Ciqi, Shanghai, pl.iii and Chugoku Toji Zenshu, vol.21, pl.111; for the second, from the Wang Xing Lou Collection, see Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong, Hong Kong, 2004, pp.158-159, no.57; and the third example, previously with S.Marchant & Son, Ltd., London, in 2006, was later sold at Sotheby’s Hong Kong on 4 April 2012, lot 3190.

Superbly enamelled with full flowering blossoms, demonstrating the exceptional level of aesthetic and technical craftsmanship achieved during the Qianlong reign, the design is also shared by a number of bowls with a Qianlong underglaze-blue seal mark as well as by bowls with a Qianlong blue-enamel four-character seal mark; for bowls with underglaze-blue six-character seal marks, see one in the British Museum, London (14cm diam.), illustrated by H.Moss, By Imperial Command, Hong Kong, 1976, pl.6; another example from the Qing Court collection, Palace Museum, Beijing, is illustrated in The All Complete Qianlong: The Aesthetic Tastes of the Qing Emperor Gaozong, Taipei, 2013, pp.220-221, pl.II-3.28; and another one is in the Nanjing Museum (18.5cm diam.), illustrated in Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty, Shanghai, 2003, p.243; for an example of a blue-enamel four-character seal mark bowl see Geng Baoshang, Ming Qing Ciqi Jialing, Hong Kong, 1993, p.281, fig.485.

This decorative design on bowls continued onto the Daoguang period, indicating the particular popularity of this design in the Imperial Court; see S.G.Valenstein et al., The World’s Great Collections: Oriental Ceramics, Vol.11: The Metropolitan Museum of Art, New York, Tokyo, 1982, pl.163; see also a pair of famille rose yellow-ground ‘floral’ bowls, Daoguang seal marks and of the period, which was sold at Sotheby’s Hong Kong on 5 October 2011, lot 2069.
A VERY RARE IMPERIAL TIANQI AND QIANGJIN LACQUER 'PHOENIX' CHEST AND COVER
Jiajing six-character mark and of the period
The chest of rectangular section with a detachable front panel concealing ten graduated drawers in four tiers, each carved with single or confronted pairs of phoenixes, the top, rear, two sides and front panels each carved through layers of red, black and yellow lacquer with a barbed cartouche enclosing a pair of flying phoenixes amidst stylised lotus scrolls, further encircled by four phoenixes at the four corners within a vine-scroll border, the plinth base carved with a band of lotus petals, the interior of the front panel incised with a six-character kaishu mark.
24.6cm (9 3/4in) high x 26.4cm (10 3/8in) wide x 20.5cm (8 1/8in) deep (13).

HK$1,000,000 - 1,500,000
US$130,000 - 190,000

Provenance:
An important European private collection formed during the first half of the 20th century, and thence by descent

Collection index card of lot 26
藏品原索引卡片
The collector’s home, circa 1940s showing lot 26
藏家居所，約1940年代（照片方框內為拍品編號26）
The present lot is an exceptionally rare and impressive example of lacquer ware made for the Imperial Court during the Jiajing reign period (1522-66). The decorative tianqi and qiangjin technique, the design layout, the shape, including the graduating inner-drawer arrangement of four-three-two-one, are all clearly inspired by early Imperial Ming lacquer ware, such as the ‘dragon and phoenix’ chest, Xuande period, in the Victoria and Albert Museum, London, which is illustrated by C.Clunas and J.Harrison-Hall, ed., Ming: 50 Years That Changed China, London, 2014, p.104, fig.94, where it is noted that the chest of drawers has been made portable by the addition of carrying handles, such as on the present lot, as the Ming Court was regularly on the move between Beijing and Nanjing.

Chests of similar form and design are exceptionally rare and only one other appears to have been published; see the example from the A.Breuer collection, Berlin, exhibited in the 1929 Berlin exhibition and illustrated in the catalogue Ausstellung Chinesischer Kunst, Berlin, 12 January - 2 April 1929, p.290, no.774.

Compare also two related tianqi and qiangjin decorated polychrome lacquer chests, with a top hinge, Jiajing mark and of the period, the first from the Qing Court collection, decorated with dragons, illustrated in The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties, Shanghai, 2006, pp.202-203, no.160; and the second, in the Victoria and Albert Museum, London, with a shou-character design, illustrated by H.Garner, Chinese Lacquer, London, 1979, p.186, pl.132 (with a Xuande over a Jiajing mark).

The principal phoenix motif of the design suggests it may have been made for the use of the empress or one of the high ranking ladies of the Imperial family. There are very limited numbers of tianqi and qiangjin lacquerwares in the Jiajing period. The ‘double phoenixes in flight amidst floral scrolls’ motif was an established motif during the Jiajing period; see for example, from the Qing Court collection, a carved cinnabar lacquer dish, with an apocryphal Qianlong mark, illustrated in The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties, Shanghai, 2006, p.164, no.123; see also related carved polychrome lacquer chest, Jiajing, carved with double-phoenix in the main cartouche, illustrated in Layered Beauty: The Baoyizhai Collection of Chinese Lacquer, Hong Kong, 2010, p.197, fig.8a.

A similar qiangjin and tianqi-decorated polychrome box, Jiajing mark and of the period, but in restored condition, was sold at Christie’s Hong Kong on 26 April 2004, lot 927; see also a related carved polychrome lacquer ‘dragon’ stationery chest, Jiajing, sold at Christie’s Hong Kong on 27 November 2013, lot 3557.
匣長方形，前有插蓋，兩側有銅提環，下連邊底座。通體髹朱漆為地，雕填彩漆矾金花紋。匣的前、左、右、頂四面紋飾相同，均作菱花形開光，開光內以黑漆作地，雕填雙鳳穿纏枝蓮紋。開光外四角雕填鳳鳥紋，邊沿則飾纏枝蓮紋一周。匣內置大小抽屜共十個，由下至上各層分別為一、二、三、四層。匣底及插蓋背面髹黑漆，插蓋背面刻「大明嘉靖年製」填金楷書款。

此匣做工講究，為明代宮廷漆器不可多得一例。不論其雕金及填漆工藝或紋飾風格，還是其匣內抽屜之設計，帶有明代早期宮廷漆器遺風。如倫敦維多利亞及阿伯特博物館藏一件明宣德戧金彩漆龍鳳紋匣，見C.Clunas及J.Harrison-Hall編著，《Ming: 50 Years That Changed China》，倫敦，2014年，頁104，圖94。但紋飾及形制類似之傳世品，目前僅見德國柏林A.Breuer舊藏一例，於1929年展覽並出版，見《Ausstellung Chinesischer Kunst》，柏林，1929年1月12日至4月2日，編號774。形制及功能類似之方匣，見北京故宮博物院藏明嘉靖戧彩龍鳳萬壽長方匣一件，著錄於《故宮博物院藏文物珍品全集：元明漆器》，上海，2006年，頁202-203，編號160；另見維多利亞及阿伯特博物館藏另一戧金填漆方匣，帶有嘉靖款及宣德寄託款，著錄於H.Garner，《Chinese Lacquer》，倫敦，1979年，頁186，圖版132。

明代晚期的宮廷漆器除了雕漆，戧金填漆也十分盛行，龍鳳紋也是皇室漆器常見的主題紋飾。此拍品採用雙鳳穿花紋，或為皇宮中有身份女子使用，此類紋飾在嘉靖戧金彩漆器中較為少見。戧彩雙鳳穿花紋見北京故宮博物院藏一例，著錄於《故宮博物院藏文物珍品全集：元明漆器》，上海，2006年，頁164，編號123；另見一明嘉靖戧彩漆匣，同樣飾雙鳳穿花紋，見《疊彩：抱一齋藏中國漆器》，香港，2010年，頁197，圖8a。

香港佳士得曾售出一件類似的明嘉靖戧金彩漆方匣，有修，2004年4月26日，拍品927；另見香港佳士得售出明嘉靖戧彩一例，2013年11月27日，拍品3557。
A VERY RARE ARCHAIC BRONZE RITUAL FOOD VESSEL, FANGDING
Late Shang/early Western Zhou Dynasty
Robustly cast in rectangular section supported on four columnar feet decorated with cicada blades, the body cast with taotie masks in relief below pairs of confronted kui dragons, all reserved on leiwen ground, centred and flanked at the edges with flanges, the top rim set with a pair of upright loop handles, the interior cast with a three-character inscription, with olive and light green patina and malachite encrustations.
22.8cm (9in) high

HK$1,400,000 - 1,800,000
US$180,000 - 230,000

商晚期／西周早期 青銅父乙方鼎

Provenance:
An important European private collection formed during the first half of the 20th century, and thence by descent

來源：
顯赫歐洲私人珍藏，蒐集於二十世紀上半葉，後由其家族繼承

Cast to the interior with an inscription which reads: ꩛fu yi, which may be translated as ‘made for my father Fuyi of clan ꩛’.
The fangding has been in the collection of the same European family for nearly eighty years and was almost certainly originally acquired in Japan between 1930-1938, most probably from the Kyoto dealer Kusaka Shogado.

An identical cast inscription, very possibly the one on the present lot or on a vessel which belonged to the same group, appears on two ink rubbings: the first, previously in the collection of Zhang Xiaobin 張效彬 (1882-1968), now in a private collection; and the second, formerly in the collection of Chen Banghuai 陳邦懷 (1897-1986), is published in ‘yin zhou jinwen quanji, vol.4 (The Complete Collection of Chinese Bronze Inscriptions), Shanghai, 1986, p.11, no.1548, noting it was taken from a fangding.

Fangding are among the scarcest ritual vessels of the Bronze Age, and the present piece with its powerful taotie mask comprising kui dragons and robust shape is a rare example. Food vessels of square ding form were first produced in pottery as food containers in the Erlitou period and were later made in bronze in the Erligang period. In the Shang and Western Zhou dynasties, fangding were made for use in ancestral worship or other sacrificial ceremonies, and their ownership appears to have been strictly regulated; Li Xixing in The Shaanxi Bronzes, Xi’an, 1994, p.35, notes that in the Western Zhou, the gentry were allowed to acquire three ding, high-ranking officers five, Dukes seven and the emperor nine.

Compare a very similar, but larger (29.6cm high) fangding, Shang dynasty, from the Qing Court Collection and originally housed in the Yiheyuan (頤和園), which is cast with an inscription stating that the Shang King gifted his minister five years of grain, and that the vessel was made by the minister for his ancestral temple in veneration of his father; see Collections of the Palace Museum: Bronzes, Beijing, 2007, p.29, no.12. For other similar examples from important museum and private collections, see one dated late Anyang period/early Western Zhou dynasty, illustrated in Shang Ritual Bronzes in the National Palace Museum Collection, Taipei, 1998, pp.564-569, no.97; and another illustrated by B.Karlgren, ‘Some Bronzes in the Museum of Far Eastern Antiquities’, published in The Bulletin of the Museum of Far Eastern Antiquities, Stockholm, 1949, no.21, pp.1-2, pl.1. A further example, from the Asian Art Museum of San Francisco, is illustrated by R.L.d’Argence, Bronze Vessels of Ancient China in the Avery Brundage Collection, San Francisco, 1977, pp.74-75, pl.XXX; and compare also another illustrated by Takayasu Higuchi and Minao Hayashi, ed., Ancient Chinese Bronzes in the Sakamoto Collection, Tokyo, 2002, pl.108.
器身呈方斗形，口大底小，底稍外鼓，平沿，沿上有雙立耳，四柱形足。器身四角與四壁中部有扉棱。四壁紋飾相同，口沿下為兩兩相對夔龍紋，腹壁飾以夔龍紋組成的獸面紋，以扉棱為鼻，並以雲雷紋為地紋。四柱足飾填以雲雷紋的倒三角紋。方鼎內壁有銘文三字。

此方鼎內壁三字銘文為「父乙」。雖然有關此家族名稱的研究尚待考證，但與本方鼎所帶銘文相同之拓本，可見《殷周金文集成．第四冊》，上海，1986年，頁11，編號1548。此拓本為陳邦懷（1897-1986）舊藏。另見張效彬（1882-1968）舊藏拓本一例（現由私人收藏），其銘文與本拍品上銘文也幾乎一致，但此方鼎是否曾由張效彬經手尚待考證。

方鼎為飲食器，早在二里頭文化中就出現陶鼎，金石並用時代如二里崗文化則出現青銅鼎，經過夏商兩代的發展，青銅鼎的使用在周代達到鼎盛。青銅鼎也是中國青銅器最重要的器形之一，常被用作祭祀神明的禮器。

A RARE ARCHAIC BRONZE RITUAL WINE VESSEL, GU
Late Shang Dynasty
Of tall slender form divided in three sections, the bulging mid-section and lower splayed section cast with taotie in relief on each side reserved on a dense leiwen ground, divided by upright flanges at the four cardinal points, the trumpet neck crisply cast with four upright cicada blades, overall with pale and darkened green patina and malachite encrustations.
31.2cm (12 1/8in) high

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

Provenance:
An important European private collection formed during the first half 20th century, and thence by descent

來源：
顯赫歐洲私人收藏，蒐集於二十世紀上半葉，後由其家族繼承
Similar archaic bronze gu vases, dated to the late Shang dynasty, can be found in important museum collections. Compare two similar gu illustrated in Bronzes in the Palace Museum, Beijing, 1999, pp.68-69, nos.40 and 43; see another dated to the middle/late Anyang period of similar size (31.7cm high) and archaistic decorative motifs, illustrated in Shang Ritual Bronzes in the National Palace Museum Collection, Taipei, 1998, pp.280-283, no.41; and another example, in the Henan Provincial Museum, illustrated in Zhongguo Meishu Fenlei Quanji. Zhongguo Qingtongqi Quanji: Shang, vol.IV, Beijing, 2006, p.67, no.69.

A similar gu, late Shang dynasty, excavated in Anyang, now in the Institute of Archaeology, The Chinese Academy of Social Sciences, Beijing, is illustrated by Li Jianwei and Niu Ruihong, Zhongguo Qingtong ji tulu, vol.I, Beijing, 2005, p.118 (top); see also a related excavated example, unearthed at Yong doucun, Majahe, Yanchuan county, Shaanxi province, in the Cultural Relics Institute of Yan’an, Shaanxi province, illustrated in Bronzes from Northern Shaanxi, vol. II Chengdu, 2009, p.155; and another excavated from the Shang tomb at Xiaqiyuan, Ci county, in the collection of the Hebei Museum, illustrated in National Treasures of Hebei Province, Hebei, 2008, p.100.

A similar ritual bronze wine vessel, gu, late Shang dynasty, was sold at Sotheby’s New York on 18 March 2014, lot 6.
A RARE ARCHAIC BRONZE RITUAL FOOD VESSEL, GUI
Late Shang/early Western Zhou Dynasty
Sturdily cast in compressed globular form rising from a splayed foot, the exterior decorated with taotie in relief and reserved on leiwen ground, each side centred with an animal mask and flanges, all beneath a band of upward cicada blades at the rim, flanked by a pair of ‘C’-shaped handles at the shoulders issuing from mythical beast heads, with light green patina and malachite encrustations.
25.5cm (10in) across the handles

HK$300,000 - 500,000
US$39,000 - 64,000

Provenance:
An important European private collection formed during the first half 20th century, and thence by descent

來源:
顯赫歐洲私人收藏，蒐集於二十世紀上半葉，後由其家族繼承
The gui is most probably late Shang dynasty, although it is possible it may date to the very early Western Zhou dynasty. Related vessels variously cast with similar design elements of taotie masks, upright cicada blades around the rim; kui dragons, dragon handles with projecting snouts, and with flared rims, are illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C., 1987, pp. 516-519. Compare also a related fangding with similar archaistic taotie design dated to the late Anyang period or early Western Zhou dynasty, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 564-569, no. 97. See also a related archaic bronze gui with mythical beast C-shaped handles and similar taotie design in the Asian Art Museum of San Francisco, illustrated in *Zhongguo Meishu Fenlei Quanji. Zhongguo Qingtongqi Quanji. Shang. Vol.IV*, Beijing, 2006, pp. 38-39, no. 40.
The collector's home, circa 1940s showing lot 29
藏家居所，約1940年代（照片方框內為拍品編號29）
A LARGE AND RARE GILT-BRONZE FIGURE OF ANANDA
16th/17th century
The impressive arhat finely cast with a contemplative face and a raised urna on the forehead flanked by long pendulous ears, heavily modelled standing with both hands held together in prayer on a double-lotus pedestal, wearing a long flowing robe delicately cast with floral hems. 52cm (20 1/2in) high

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

Provenance:
An important European private collection formed during the first half of the 20th century, and thence by descent

來源：
重要歐洲私人收藏，蒐集於二十世紀上半葉，後由其家族繼承
The present figure of Ananda is particularly striking for the refined and well-detailed lotus foliate scrolls adorning the hem of the robe as well as the superb casting of the clasps and naturalistic folds of the robe, attesting to the remarkable craftsmanship practiced during the late Ming dynasty.

A luohan is a disciple of Buddha who has attained Enlightenment and has achieved the status of the perfected being, but chooses to postpone his accession to Nirvana and remain in the world to aid all sentient beings. The luohan achieves enlightenment through instruction rather than through his own insight and meditation, and as a result, ranks just below the bodhisattva. The term luohan, or ‘arhat’ in Sanskrit, means ‘worthy’ or ‘venerable’ and refers to the Buddha’s original disciples, and by extension, to any holy figure who upheld and defended the Buddhist dharma. Originally only four, their numbers increased to sixteen, then eighteen and ultimately to five hundred.

The current figure represents the well-known luohan Ananda, who was a first cousin of Gautama Buddha and one of his ten principal disciples. Amongst the Buddha’s many disciples, Ananda stood out for having the most retentive memory. He is therefore also known as the Guardian of the Dharma, as most of the sutras of the Sutta Pitaka, or Pali Canon, are attributed to his recollection of the Buddha’s teachings during the First Buddhist Council. He is often portrayed alongside Mahakasyapa, flanking Buddha on both sides.

Compare a related bronze figure of a luohan, 17th century, in the British Museum, London (accession no.1990,0529.1). See also a massive parcel-gilt bronze figure of Ananda, Ming dynasty, which was sold at Sotheby’s New York on 17 September 2014, lot 430.
AN EXCEPTIONALLY RARE AND LARGE PAIR OF BRONZE FIGURES OF THE HEHE ERXIAN
Circa 1645-1660
Each cast standing on a hexagonal pedestal raised on six lion-mask cabriole legs, the monumental twins wearing loose robes incised with meandering floral scrolls and butterflies tied at the waist and suspending a pouch at the back carved with an eight-character kaishu inscription, the finely detailed hair neatly fastened with headbands, each carrying a double-gourd swung over the shoulder, one holding a basket-weave box and cover revealing a bat within, the other holding a lotus bud.
The taller 88.5cm (34 3/4in) high (2).

HK$3,000,000 - 5,000,000
US$390,000 - 640,000

明末清初 約1645-1660 銅和合二仙立像一對
「建炎紀元，李克榮玩」刻款

Provenance:
A European private collection assembled in China in the 1920s, by repute

來源:
傳歐洲私人舊藏，1920年代於中國蒐集
二立象圓臉，面頰豐盈，杏眼扁鼻樑，長耳，口微張，面帶微笑。頭戴束髮金箍，上著右衽寬袖衫，衫上飾纏枝花卉蝴蝶紋，下著筒褲，飾迴紋，跣足而立於六式井台之上。井台束腰處以鏤空飾花卉紋，台基飾如意雲頭紋一周，下承虎首六足。立像背面開光內刻有銘文：「建炎紀元，李克榮玩」。

和合二仙是掌管和平與喜樂的神仙，相傳為唐代貞觀年間的二位名僧，捨得及寒山的合稱。對於二位高僧的形象，文獻中在唐代台州刺史閭邱胤撰的《寒山子詩集傳》與宋代僧贊寧著《宋高僧傳》已有提及。而在藝術表現上，東京國立博物館藏元代因陀羅繪《寒山捨得圖》（博物館編號TA-343）亦有描繪。明代以降，「和合二仙」的形象變得更加成熟並得以確立。明末清初所作。但根據和合二仙所特有的「同心」、「和睦」之象徵，並結合當時政治背景分析，其背部所刻「建炎紀元」之寄託年款應是刻意所為，具有非常特殊的意义。

「建炎」是南宋宋高宗的第一個年號，據傳以陰陽家五德始終說的說法，宋朝為火德，火德是大宋江山之根基，炎由兩個火字組成，因此建炎年號具有「重建大宋基業」的含義。然而後來因地域性反叛事件頻發，為避諱民眾議論炎字不吉利而改為紹興。北宋末年靖康之難，徽、欽二帝被金人擄獲，宋室南遷臨安（今浙江杭州），紹興和議後與金國以秦嶺淮河為界。500年後，歷史重演，大明皇帝朝衰微，農民起義不斷，闖後外患金政權虎視眈眈，明朝內部外患。崇禎十七年（1644年）發生甲申之變，李自成建國大順，率農民起義軍攻破北京，朱由檢於煤山自縊身亡。同年，吳三桂帶領清軍入關，擊潰大順軍，李自成退回陝西，最後被清軍圍殲於湖北，大順亡。明朝滅亡後，在南方仍有勢力，史稱南明。1661年，清軍攻入雲南，永曆帝流亡缅甸首德曼德，後吳三桂攻入缅甸，永曆帝最後於被吳三桂以弓弦絞死，南明正式滅亡。

縱觀歷史，這兩個朝代的更替雖然相隔500多年，但南宋皇室重建宋代基業的雄心大志與南明政權反清復明的決心及對滿清的抵抗似乎有很多的共通點。在相似的歷史背景之下，這種抵抗侵略，祈求和睦、同心的渴望必然會在當時生產的藝術作品中以很隱晦的方式表現出來，而此拍品背面的寄託年款亦是表現方式之一，同時也為判斷此對銅和合二仙立像的製作年代提供了參考。

由銅質及鑄造工藝判斷，此對立像應為明末清初所作。但根據和合二仙所特有之「同心」、「和睦」之象徵，並結合當時政治背景分析，其背部所刻「建炎紀元」之寄託年款應是刻意所為，具有非常特殊的意義。

正如景德鎮瓷器上所繪故事一樣，此對銅和合二仙立像背面的「建炎紀元」寄託款亦可作為是在當時特殊政治背景下一種對前朝衷心的表達。而將其刻於象徵「同心」、「和睦」的和合二仙立像之上，更顯其特殊意義。
The Hehe Erxian are considered by many scholars to be an iconic manifestation of the legendary eccentric monk-poet Hanshan (寒山) and his friend Shide (拾得) who are said to have lived during the Tang dynasty; see for example a 14th century ink on paper album leaf, depicting Hanshan and Shide by Yintuoluo (因陀羅) (accession no. TA-343), in the Tokyo National Museum, illustrated in 100 Masterpieces of Asian Art from the Tokyo National Museum Collection, Tokyo, 2009, p. 103, no. 82. The representation of the two figures as the Hehe Erxian seems to have been more firmly established in the Ming dynasty, when the pair began to be depicted as two boys with joyous facial expressions, holding a stem of lotus flower and a round lidded box. Their symbolism was officially recognised during the Qing dynasty when in 1733, the Yongzheng emperor decreed that they should be known as the two Immortals of harmony and unity, forming part of the pantheon of Daoist Immortals.

Traditionally they have come to symbolise a long, happy marriage: the box,  和 (盒) is a homonym for ‘harmony’, 和 (和), and box and cover when closed also symbolise ‘togetherness’, bestowing upon the recipient auspicious blessings of marital bliss. The symbolism of unity and harmony is particularly poignant in the context of the present monumental pair of figures, taken on a hidden political statement of support for the embattled Ming dynasty.

The double-lined inscription incised on the back of each of the figures reads 建炎 (First year of the Jianyan reign, refined article belonging to Li Kerong).

The inclusion of an apocryphal Southern Song dynasty inscription on a bronze figure or vessel is exceptionally rare. It poses an intriguing question as to the date of these figures and the reason for the inscribed Jianyan date by the dedicator Li Kerong.

Let us compare two periods, about 500 years apart: that of the Southern Song dynasty’s Jianyan era (1127-1130) and that of the self-proclaimed Southern Ming dynasty (1644-1662).

Jianyan (建炎) refers to the first year of the Southern Song dynasty’s Jianyan era (1127-1130), during the reign of the Gaozong emperor (1107-1187). According to the Daoist concept of the Five Elements, the Song dynasty was associated with the element of Fire: the character yan is written as ‘double fire’ and therefore Jianyan represents re-establishing the glory of the Song dynasty (in 1130 the Gaozong emperor changed the reign name for auspicious reasons to the ‘Shaoxing’ reign, which lasted until 1162 when he abdicated in favour of his son, the Xiaozong emperor).

In 1127, the invading Jurchen Jin forces captured the capital Bianjing (Kaifeng) as well as the retired Huizong emperor and his successor, the Qingzong emperor. The remaining loyalist Song forces gathered under the newly-established Southern Song dynasty in Lin’an (Hangzhou) led by the Gaozong emperor.

On 25 April 1644, the Chongzhen emperor hanged himself rather than being captured alive by the Shun rebels and Beijing was captured. Li Zicheng proclaimed the establishment of the Shun dynasty which lasted less than a year, at which point joint Manchu and Han forces defeated Li Zicheng in the battle of Shanhai Pass (27 May 1644). The victorious Manchus were quick to consolidate Qing control of Beijing, whilst Ming dynasty loyalist forces only re-established the capital in Nanjing, naming Zhu Youlang, the Prince of Fu, as the Hongguang emperor. However, his reign lasted briefly until 1645 when he was captured and executed with the Southern Ming dynasty nevertheless continuing until the last emperor, Zhu Youlang, was caught in Burma and executed in 1662.

The comparison between the re-establishment of the Southern Song and the so-called Southern Ming dynasty would have strongly resonated amongst Ming loyalists after 1644 and before 1662, after which time these hopes were firmly quashed. A Ming loyalist living in Qing-controlled territory would have been able to demonstrate his hopes and support only in a subtle and hidden manner, such as through the unique inscription incised on the striking figures of unity. This would also strongly indicate that the figures date to circa 1644 and most probably before 1662.

Similarly, Ming loyalist symbolism was also conveyed during the late Chongzhen and Shunzhi periods through literary decoration on porcelain. See for example a blue and white jar and cover, Chongzhen, in the Butler Family Collection, illustrated in Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections: Beauty’s Enchantment, Shanghai, 2005, pp. 92-93, no. 14, painted with the story of Su Wu and Li Ling of the Han dynasty:

Li Ling, a Han dynasty general, was captured after a battle by the Xiongnu tribe; the Han emperor believed he was guilty of a plot and had his family put to death and so Li decided not to return home. Later the emperor sent Su Wu as an envoy to the Xiongnu chief and sent Li to persuade him to switch loyalties. Su refused and remained imprisoned for 18 years when he was finally released. At a later meeting Li expressed admiration for Su’s integrity and admitted to a bad conscience over his own conduct.

Other loyalist stories depicted on porcelain include that of Bo Yi and Shu Qi who pleaded with Wu Wang not to attack the Shang, and later refused to eat the grain of the Zhou; illustrated ibid., pp. 98-99, 118-119, nos. 17 and 27.

The apocryphal Southern Song inscriptions on the present figures, as well as such literary stories painted on porcelain vessels, would have conveyed a strong political message and call for loyalty to the Ming dynasty in general; and in the case of the present figures, most probably loyalty to the recently established Southern Ming in particular. Therefore, this magnificent pair of figures, joyous in their outward manner and inner symbolism, express through the hidden meaning of their inscriptions, a deeper meaning, capturing a historical moment in time of change between one dynasty and another.
A RARE AND LARGE GILT-BRONZE FIGURE OF MAITREYA
Kangxi
Heavily cast and gilt, seated with legs crossed in dhyanasana and hands held in vitarka mudra atop an exquisite double-lotus base decorated with beaded rim and details in relief, wearing a dhoti overflowing onto the pedestal and incised at the hem with intricate floral decoration, with billowing scarf across both shoulders leaving the chest bare, wearing beaded necklaces, armlets, bracelets and earrings inset with semi-precious hardstones, the meditative facial expression with downcast eyes framed by pendulous ears and an elaborate crown holding the hair in a high chignon, box.
51cm (20in) high (2).

HK$5,500,000 - 6,500,000
US$710,000 - 840,000

清康熙 銅鎏金彌勒菩薩坐像

Provenance:
The Jules Speelman Collection
An Asian private collection

來源：
英國Jules Speelman舊藏
亞洲私人收藏
The Kangxi emperor's strong personal affinity to impressive gilt and semi-precious-stone-inlaid bronze figures is demonstrated by the four-armed Avalokitesvara Shadakshari, from the Qing Court Collection, dated by inscription to the bingyin year, corresponding to 1686, illustrated in The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet, Shanghai, 2003, p.237, no.226; the inscription, which is engraved in four different languages including Chinese, Manchu, Mongolian and Tibetan Sanskrit, reads:

‘大清昭聖慈壽恭簡安懿章慶敦惠溫莊康和仁宣弘靖太皇太后虔, 貞三室福庇萬靈, 自於康熙二十五年歲次丙寅恭奉聖諭不日告成, 永念聖祖母仁慈垂佑眾生更賴菩薩感應萬壽無疆雲爾。’

The inscription states that the gilt-bronze figure was commissioned and presented in dedication to the Kangxi emperor's grandmother, the dowager empress Xiaozhuangwen (1613-1688).

The heavily cast figure of Maitreya is exceptionally rare as it combines the Tibetan love of ornaments, as seen through the luxurious design of the jewellery, which was derived from the Malla period Nepalese stylistic tradition, with Imperial Chinese characteristics such as the delicacy of detail and elegant casting, as seen by the detailing of the hems of the robes and the robustness of the impressive figure raised upon the double-lotus dais. The technical virtuosity is best exemplified in the exceptional craftsmanship achieved in the early Qing dynasty and lavished upon devotional images worthy for Imperial worship.


此尊彌勒菩薩造像非常特別,是清代早期共同造像受西藏影響的最好例證之一。其曲線優美,其服飾及衣紋線條流暢,輕柔勁緻,身上佩戴之瓔珞寶飾繁複而有序,其胸前所佩戴之瓔珞的排列方式,與台北鴻禧美術館及高雄市立美術館於大展覽的一件17/18世紀立姿菩薩較為相似,見《清宮秘藏:承德避暑山莊藏傳佛教文物特展》,台北,1999年,頁141-143,編號68。
A PAIR OF CLOISONNÉ ENAMEL TRIPOD INCENSE BURNERS AND COVERS, DING

Qianlong

Each raised on three legs in the form of trunks issuing from gilt-bronze Buddhist lion masks, the exterior brightly enamelled in red, green, yellow, white, blue and aubergine on a turquoise ground with archaic taoie masks interspersed with clusters of flowers and a butterfly, the underside with a radiating yin-yang medallion amidst crashing waves, the domed cover with a raised central panel similarly enamelled, surmounted by a gilt openwork finial cast with a sinuous dragon amidst swirling clouds. Each 31cm (12 1/4in) high. (4).

HK$400,000 - 600,000 US$52,000 - 77,000

Provenance:
Sotheby’s London, 18 May 1971, lot 41 (catalogue included in this lot)
An English private collection, and thence by descent
The pair of cloisonné enamel incense burners and covers are inspired in form and design by archaic bronzes. However, unusually, this design is further embellished with a yin-yang motif and fruiting melon vines and butterflies; the melon, or gua (瓜), because of its many seeds, became a symbol of progeny. Together with butterflies, die (蝶), which is a homophone for another type of melon, die (瓞), a rebus is created for 'the blessing of ceaseless generations of sons and grandsons' guadie mianmian (瓜瓞綿綿). This blessing originates from a line in a poem included in the Classic of Poetry, Shi Jing (詩經), China's most ancient anthology of poetry. The yin-yang motif would be apt in this context, further reinforcing the wish for conjugal bliss. A related cloisonné enamel incense burner and cover, ding, mid-Qing dynasty, of similar form and decorated with waves on the underside, is illustrated in Compendium of Collections in the Palace Museum: Enamels 3 Cloisonné in the Qing Dynasty (1644-1911), Beijing, 2011, pl.174; see also the similar design on the legs on another incense burner and cover, mid-Qing dynasty, illustrated ibid., pl.168; and also on a further cloisonné enamel ding, Qianlong, in the Metropolitan Museum of Art, New York, museum no.29.110.66a,b. Compare with the decoration on the legs and the butterflies on a cloisonné enamel tripod incense burner and cover, Qianlong, which was sold at Christie's New York on 13-14 September 2012, lot 1312.
A RARE IMPERIAL CLOISONNÉ ENAMEL AND GILT-BRONZE ‘PRUNUS’ TAZZA
Incised Qianlong six-character mark and of the period
The dish in the form of a plum blossom vibrantly enamelled at the interior with a centralised shou medallion encircled by five lotus sprays reserved on a turquoise ground, further surrounded by a yellow border decorated with shou roundels interspersed with archaistic kuı' dragons, the exterior decorated on each lobe with a large lotus blossom comprising a shou roundel reserved on a turquoise ground, all raised on a splayed stem foot enamelled with alternating shou and bats on a yellow ground, the underside with four floral sprays reserved on a turquoise ground encircling the rectangular gilt-bronze plaque vertically incised with the six-character kaishu mark.
14.5cm (5 3/4in) wide.

HK$400,000 - 600,000
US$52,000 - 77,000

Provenance:
An Important European collection
The present lot almost certainly formed part of Imperial Court paraphernalia, suitable for the occasion of an Imperial birthday or for ritual offerings. The design of the dish is highly detailed and auspicious, comprising fifteen shou characters and five bats amongst multiple lotus blossoms. The shou is symbolic of longevity and the five bats, wufu (五福), represent the ‘Five Auspicious Blessings’: longevity, wealth, health, love of virtue and a peaceful death; the combination of the symbols may be translated as ‘may you be granted longevity and the Five Blessings’, wufu pengshou (五福捧壽). The lotus is one of the Eight Buddhist Emblems, bajixiang and a symbol of purity.

An example of identical shape and design is illustrated in Compendium of Collections in the Palace Museum. Enamels 2. Cloisonne in the Qing Dynasty (1644-1911), Beijing, 2011, p.362, no.290.

Compare with a similar tazza which was sold in our London rooms on 17 May 2012, lot 138; and another example, which was sold at Christie's Hong Kong on 1 June 2016, lot 3401.
AN EXCEPTIONAL IMPERIAL GILT-BRONZE AND CLOISONNÉ ENAMEL ‘ELEPHANT’ TRIPOD INCENSE BURNER AND COVER

Qianlong

Heavily cast with deep rounded sides supported on three elephant-head feet, each with a pair of protruding tusks and bejewelled harness, flanked at the shoulders with another pair of elephant-head handles, their upturned trunks ending in curled tips, the body interspersed with three lotus blossoms and hanging chimes amidst dense foliate scrolls and grapevines below a ruyi-head and key-fret border, decorated in vivid enamels of red, green, yellow, white, blue, pink and purple on a turquoise ground, the pierced cover with three ruyi-shaped panels decorated with similar lotus scrolls, surrounded by intricately cast gilt openwork with further scrolling lotuses, surmounted by a recumbent elephant richly adorned across the body with bejewelled harness and beaded garlands, the saddle with a miniature offering bowl with ornately decorated cover, box.

43.8cm (17 1/4in) high (3).

HK$4,000,000 - 6,000,000
US$520,000 - 770,000

Provenance:
An important European collection

來源:
顯赫歐洲收藏
The present lot features the outstanding quality of enamelling and casting at the highest level, which is characteristic of cloisonné enamel vessels made in the Palace workshops, Qingdai Gongting Zaobanchu (清宮造辦處).

Imperial works of art made for the Court during the Qianlong period often combine archaic-inspired form and design, reflecting the emperor's appreciation of the past, with the opulence and grandeur representing the Qing Court's taste, at the height of the Qing dynasty. The exceptional result was due to the technical virtuosity achieved at the cloisonné enamel ateliers during the Qianlong reign; nowhere better demonstrated than in the superb jewelled elephant feet and the tour de force of the recumbent elephant on top of the vessel, carrying a vase laden with a cornucopia of auspicious representations.

The elephant in China is one of the seven Buddhist Sacred Treasures and symbolises peace. The combination of an elephant and a vase, xiang (象) and ping (瓶), is a reference to 'peaceful times', taiping youxiang (太平有象), making pairs of elephants carrying vases an important part of the Imperial throne regalia, as can be seen for example in the Hall of Supreme Harmony, Taihe Dian (太和殿) and the Hall of Mental Cultivation, Yangxin Dian (養心殿); see Wan-go Weng and Yang Boda, 'The Palace Museum Peking: Treasures of the Forbidden City', London, 1982, pp.44-45 and 64-65. See also the powerful symbolism demonstrated in a detail from the Imperial Court painting 'Ten Thousand Envoys Come to Pay Tribute', 1761, showing a tribute of an elephant carrying a vase, illustrated by C.Ho and B.Bronson, 'Splendors of China's Forbidden City: The Glorious Reign of the Emperor Qianlong', London, 2004, pp.244-255.

This lot is one of the seven Buddhist Sacred Treasures and symbolises peace. The combination of an elephant carrying a vase, illustrated by C.Ho and B.Bronson, 'Splendors of China's Forbidden City: The Glorious Reign of the Emperor Qianlong', London, 2004, pl.82. It is most likely that the present incense burner would have formed part of a pair, which would have been placed in one of the Qing Palace halls; see for example the set of four large incense burners from the Qing Court collection with tripod elephant-head feet, in situ at the Palace Of Heavenly Purity, Qianqinggong (乾清宮), illustrated in 'Classics of the Forbidden City: Imperial Furniture of Ming & Qing Dynasties', Beijing, 2008, no.363.

Compare a similar example illustrated in The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Enamel Volume, Shenyang, 2007, pp.100-101, no.IV-9; see also a related cloisonné enamel square incense burner and cover, Qianlong, from the Lady Lever Art Gallery, Liverpool, illustrated by B.Quette, ed., 'Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties', New York, 2011, p.190, fig.10.5.

A similar cloisonné enamel and gilt-bronze tripod ‘elephant’ incense burner and cover, Qianlong, was sold at Christie’s Hong Kong on 27 May 2008, lot 1542; and another, most probably the pair to the Christie’s Hong Kong example, was sold at Sotheby’s Hong Kong on 9 October 2007, lot 1308.
A CINNABAR LACQUER ‘DRAGONS’ QUATRELOBED BOX AND COVER

Qianlong

Of quatrefoil shape, finely carved on the cover with three five-clawed dragons in flight chasing a flaming pearl above turbulent waves, framed within a key-fret and leaf lappet border, the body further carved with the Eight Treasures in relief emerging from raging waves, all bordered by key-fret scrolls at the rim and foot, the interior and base lacquered black.

20cm (7 7/8in) wide (2).

HK$350,000 - 450,000
US$45,000 - 58,000

Provenance:
A German private collection

Published and Illustrated:
P. Frick, Chinesische Lackkunst: Eine Deutsche Privatsammlung, Muenster, 2010, p.104, no.53

Exhibited:
Museum of Lacquer Art, Muenster, Chinesische Lackkunst: Eine Deutsche Privatsammlung, 30 May - 29 August 2010

The form and design of the present box and cover can be seen in lacquer boxes and covers from the National Palace Museum, Taipei: for examples of similar shape, Qianlong marks and of the period, see Lin Mun-lee, Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum, Taipei, 1997, pp.122-123, nos.110-113; and for examples with similar design of three-dragon pursuing the flaming pearl amongst intricately carved crashing waves, see a quadrilateral petal shaped box and cover, and also a rectangular box and cover, both with Qianlong marks and of the period, illustrated in ibid., pp.133-134, nos.132 and 134.

The design of the present box and cover unusually comprises the motif of the ‘Eight Treasures’, babao (八寶) subtly carved amidst the turbulent waves; for examples of lacquer boxes and covers, Qianlong marks and of the period, also carved with the Eight Treasures motif, from the Qing Court Collection, see The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty, Hong Kong, 2006, nos.7, 8 and 61.

蓋盒方形，委角，盒內及蓋內髹黑漆，盒身、盒蓋外壁雕海水雜寶紋，盒蓋開光作三龍戲珠，三條五爪龍於滾滾波濤上追逐一寶珠，刀工嫺熟，氣勢磅礴。

此件寶盒的形制與宮廷中一組方形委角的剔紅蓋盒一致，見台北國立故宮博物院藏四件形制相同的清乾隆剔紅蓋盒，著錄於《和光剔彩：故宮藏漆》，台北，1997年，頁122-123，編號110-113。海水雲紋及三龍戲珠亦是宮廷漆器中常見的裝飾題材，台北國立故宮博物院亦藏有兩件同樣題材裝飾的清乾隆剔紅寶盒，見同著錄，頁133-134，編號132及134。
A RARE HORN CARVING OF HEHE ERXIAN
16th/17th century

Each twin figure superbly carved with a rounded face, the mouth agape in a joyous facial expression, with the ample belly protruding over loosely-worn robes, one twin seated with the right leg raised in relaxed posture and the left hand holding onto a basket-weave box, the other standing at the back with both hands holding onto a bat, the base lacquered red and possibly later gilt-decorated with a Wanli six-character kaishu mark.

18.5cm (7 1/4in) high

HK$300,000 - 400,000
US$39,000 - 52,000


It is said that the legend of the Hehe Erxian derived from the Tang dynasty poet-monks, Hanshan and Shide. Often considered as unkempt figures with wide grins on their faces, they usually carry with them boxes, stalks of rice and lotus stems. The iconography of these monks has been immortalised through the ages with their representation transforming to the familiar two laughing boys carrying a lotus stem and a box, known as the Two Immortals of Harmony and Unity. The box, or he (盒) is a homonym for 'harmony', or he (和).

The cover and the box in the present lot is carved closed, symbolising ‘togetherness’, bestowing the recipient with auspicious blessings of marital bliss.

牛角材質, 圓雕貽舍得、寒山兩位名僧, 一站一臥, 手中分別捧蝙蝠及捧盒, 寓意「賜福」及「和睦」。兩人喜笑顏開, 面容及衣褶刻畫生動自然, 底部髹朱漆, 並以描金飾迴紋及書「大明萬曆年製」楷書款。

A RARE SMALL RHINOCEROS HORN ‘PHOENIX’ LIBATION CUP

17th century
Intricately carved in relief in the form of a phoenix, its outstretched wings with exquisite plumage and elongated feathery tail forming the sides of the vessel, its head curled inwards to form the handle, its beak grasping onto a ribbon-tied scroll, the details all rendered in relief and supported on two feet tucked away at the belly, the horn with a smooth reddish-brown patina darkening towards the base of the cup, carved zitan cloud-decorated stand, two boxes.

7.2cm (2 7/8in) wide (4).

HK$350,000 - 450,000
US$45,000 - 58,000

Provenance:
Christie's New York, 2 June 1994, lot 4
Thomas Fok Collection
Sotheby's Hong Kong, 9 October 2012, lot 3050

Published and Illustrated:
Connoisseurship of Rhinoceros Horn Carving in China, Hong Kong, 1999, p.238, no.177

Exhibited:
Hong Kong Museum of Art, Hong Kong: Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong, 2003-2005

十七世紀 犀角雕鳳凰小杯

Various views
The sophisticated composition of the cup and the outstanding craftsmanship could only have been the product of a master carver and stand as a testament to the technical virtuosity achieved during the early Qing dynasty. It is exquisitely carved following the natural form of the horn, depicting the mythical creature with its head dipped low to naturalistically form the handle of the cup; the body of the vessel is intricately worked, finely emulating the fine layered plumage and tail feathers; the legs carefully tucked underneath.

Rhinoceros horn libation cups are rarely utilised in their entire form to emulate an animal-like shape, and in the case of the present lot, the highly naturalistic phoenix-bird shape. However, deer-shaped libation cup are also known, see a Wanli period example, illustrated by T.Fok, Connoisseurship of Rhinoceros Horn Carving in China, Hong Kong, 1999, pl.175.

Phoenix or bird-shaped rhinoceros horn libation cups, such as the present lot, are exceptionally rare; see however, three further examples from important museum and private collections, illustrated ibid., nos.173 (which was later sold at Sotheby’s Hong Kong on 8 April 2011, lot 2701), 174 and 179.
A RHINOCEROS HORN ‘CHI DRAGON AND LINGZHI’ LIBATION CUP

17th century
Exquisitely carved in high relief with a naturalistic scene of two chi dragons, their bifurcated tails intertwined at the ends, the handle formed by bamboo and lingzhi rising from a reticulated foot and extending over the rim, the interior deftly carved with raised and sunken knobs.
16.5cm (6 1/2in) wide

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

The superb carving on the present lot is a testament to the skill of the master craftsman. The use of highly detailed and intricately carved stems to form the handles and raised foot on floral-themed rhinoceros horn carvings was the predominant style since the late Ming dynasty. Compare with a similarly carved rhinoceros horn libation cup with magnolia motif, dated to the late Ming dynasty, in the collection of the National Palace Museum, Taipei, illustrated by Chi Jo-hsin, Jiangxin yu xiangong. Mingqing diaoke zhan. Xiangya xijiao pian. Taipei, 2009, pp.108-110, no.26. Both examples have very similarly worked reticulated designs, and their interiors are lightly but skilfully worked with simple petal or swirling motifs, unlike most other examples which are left plain. See also the similar subject matter of chilong and lingzhi on a rhinoceros horn libation cup, jue, late Ming dynasty, from the Qing Court Collection, illustrated in The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings, Hong Kong, 2002, no.136.

Provenance:
Li Chun-hung Collection

來源：
李震熊先生舊藏
By the Qing dynasty, in comparison with plainly carved Ming dynasty prototypes, more complex and challenging decorative motifs were carved onto the surface of rhinoceros horns. For another related cup carved with chilong and lingzhi, see J. Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.165, fig.204.

The fungus or lingzhi (靈芝) is a symbol of longevity, while bamboo, zhu (竹), is a homophone for ‘expressing good wishes’, zhu (祝). Together they form the auspicious saying of ‘birthday wishes’, zhushou (祝壽).

Compare with a related rhinoceros horn ‘chilong’ libation cup, 17th century, which was sold at Sotheby’s London on 11 May 2011, lot 24.
AN ARCHASTIC CARVED IVORY ‘BOYS AND GOAT’ VASE
Qianlong
The vase with tapering sides rising to a waisted neck flanked by a pair of mythical-beast handles suspending loose rings, decorated with a main frieze of archaistic geometric scrolls between a row of lappets at the foot and a band of upright plantain leaves at the neck, the lower part of the vase surrounded by a group of four boys deftly carved in high relief, one holding a flag and another holding a goat on a leash, fitted box.
15cm (5 7/8in) high (2).

HK$300,000 - 400,000
US$39,000 - 52,000

Sir Ellice Victor Sassoon, 3rd Baronet, GBE (1881–1961) was a businessman and hotelier from the wealthy Baghdadi Jewish Sassoon merchant and banking family. Sassoon was born in Naples, Italy, and was raised in England where he attended Harrow School and Trinity College, Cambridge. He served in the Royal Flying Corps in the First World War before inheriting the title of 3rd Baronet of Bombay upon his father’s death in 1924, as well as the family business of cotton and textile mills, E.D.Sassoon and Company Limited (founded in 1867). In the 1920s and 1930s, Sassoon moved and transferred much of his wealth from India to Shanghai, investing heavily into local real estate, where the remnant of his property portfolio is still present today. He lived in Shanghai until 1941 and was forced to leave due to the Second Sino-Japanese War. After the Communist Revolution in 1949, he sold his business interests in China and relocated to Nassau, Bahamas, where he spent his last years in retirement.

The present lot with its archaic bronze inspired fanghu form, and design of tabot mask on the exterior, embodies the artistic and historical preoccupations associated with the mid-Qing dynasty. Archaistic forms and decorative motifs were a symbolic way of venerating moral values drawn from antiquity.
維克多·沙遜，曾為上海首富，英籍猶太人，出身於沙遜家族，世襲男爵。於劍橋大學三一學院畢業後參軍，因參加一戰負傷導致左腳殘疾，人稱「翹腳沙遜」。1923年到上海主持新沙遜洋行的業務，擴大房地產投資，並相繼開設了華懋洋行、業廣地產公司、祥泰本行、安利洋行等企業，在經濟活動之餘也礙愛收藏，是較早關注中國牙雕的外國收藏家。其大部分藏品均出版於三冊《沙遜藏中國象牙雕刻》書中，該書為當時象牙收藏權威之工具書之一。

此象牙瓶仿古式，瓶身外壁浮雕獸面紋、蕉葉紋、如意雲頭紋。頸部兩側飾雙龍首活環耳。瓶正面及兩側圓雕四小童牽羊嬉戲，工藝精湛，構思巧妙。本器體現了清中期皇帝慕古卻又追求創新的精神，既滿足了乾隆皇帝的精神需求，亦繼承了中國的傳統文化，可謂集古典藝術之美與乾隆盛世之工藝於一身之上乘之作，每每觀之意趣盎然。傳世品中以同類紋飾及題材之花瓶於象牙雕者不多見，極為稀罕，十分難得。
AN ARCHAISTIC STAINED IVORY ‘TAOTIE AND PHOENIX’ RUYI SCEPTRE

Qianlong

Elegantly carved in low relief, the arched shaft decorated with interlocking archaistic geometric scrolls and a stylised phoenix, extending to the ruyi-shaped head decorated in taotie and key-fret scrolls, stained overall in a light green tone, fitted box.

37cm (14 1/2in) long (2).

HK$200,000 - 300,000
US$26,000 - 39,000

清乾隆 茜色象牙雕仿古饕餮纹如意

The Yongzheng emperor revived the tradition of presentation of ruyi sceptres by commissioning examples in various prized materials including jade, wood, hardstones and lacquer. Examples of ruyi sceptres in various materials are in the Qing Court Collection, illustrated in The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study, Shanghai, 2009, pp.325-332, nos.322-329.

The importance of the ruyi sceptre was further reinforced during the Qianlong period, as courtiers were instructed to present ruyi sceptres at Imperial birthdays and New Year celebrations. Ruyi (如意) literally translates as ‘as you wish’, which symbolises the bestowing of good fortune and longevity.

The use of archaistic designs on ruyi sceptres is unusual, and represents the Qianlong emperor’s ideology of ‘restoring ancient ways’, which refers to the view of ancient culture as having intrinsic qualities of sincerity, simplicity and happy exuberance. Compare a stained ivory parfumier in similar archaistic style, published in The Complete Collection of Chinese Bamboo, Wood, Ivory and Rhinoceros Horn Carving Volume 4: Ivory and Rhinoceros Horn, Beijing, 2009, p.92, no.69. Archaic ruyi sceptres were also made in other materials, such as two jade sceptres illustrated in Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty, Beijing, 2011, p.101, nos.70 and 71.

Compare with a naturalistically-carved stained ivory ruyi sceptre, which was sold at Sotheby’s Hong Kong on 2 June 2016, lot 774; and another example which was sold at Christie’s New York on 15 September 2009, lot 225.
THREE RARE FAMILLE ROSE RECTANGULAR PLAQUES
Signed Wang Qi, dated gengwu and xinwei years corresponding to 1930 and 1931
All painted in a refined famille rose palette with dated inscriptions relating to the scene; two plaques portraying the luohan Budai and Bodhidharma, each with a four-character zhuanshu title, painted red seal mark of the artist, with a twelve and thirteen-character kaishu inscription respectively; the third plaque depicting a scholar being served wine by his young attendant, accompanied by a twenty-eight-character kaishu inscription and a painted red seal mark of the artist, wood frames.

Each 20.5cm (8in) high x 13cm (5 1/8in) wide (3).

HK$600,000 - 900,000
US$77,000 - 120,000

Provenance:
An English private collection

Wang Qi (1884-1937), also named Bizhen, Taomi Daoren and Taotao Zhai, was a native of Xinjianxian in Jiangxi province. He went to Jingdezhen during his 17th year where he soon learnt to paint on porcelain. He was one of the founding members of the ‘Eight Friends of Zhushan’, who were amongst the best porcelain artists of the early 20th century. They were instrumental in revitalising the porcelain industry after the fall of the Qing dynasty, when Imperial orders for porcelain at Jingdezhen had ceased.

In 1916, Wang went to Shanghai where he had the opportunity to see a wide variety of paintings. He was particularly influenced by the artist Huang Shen (1687-1772), one of the ‘Eight Eccentrics of Yangzhou’. From then on, his work would incorporate cursive calligraphy and looser brushwork. Later in Wang’s career, he began to extensively explore mythical subjects from folklore and religion. This is evident in the present lot with its whimsically exaggerated renderings of folkloric and mythological figures, accompanied with long and uninhibited calligraphic inscriptions.

Depicted on one plaque is Budai; a monk purportedly from the Five Dynasties and Ten Kingdoms period, whose preternaturally gleeful demeanor caused him to be identified by some in Chinese folk religion as the Maitreya, or the reincarnation of Buddha. Another plaque shows Damo, or Bodhidharma, who is regarded as the first patriarch of Chan Buddhism in China. Originally an Indian monk living in the 5th or 6th century, his exotic foreignness is emphasised by his profusely bearded demeanor. Compare with a related famille rose plaque depicting Bodhidharma illustrated in Brush and Clay: Chinese Porcelain of the Early 20th Century, Hong Kong, 1990, pp.162-163, pl.12.

See also two related famille rose porcelain plaques individually depicting Budai and Bodhidharma, dated to the renshen year corresponding to 1932, which were sold in our San Francisco rooms on 17 December 2013, lot 8353; and see also another related famille rose porcelain plaque (one of a pair) showing a young attendant serving tea to an elderly scholar dated to the gengzi year corresponding to 1900, which was sold in the same rooms on 23 March 2009, lot 3205.
### NEOLITHIC CULTURES

<table>
<thead>
<tr>
<th>Culture</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cishan-Peiligang</td>
<td>c. 6500-5000 BC</td>
</tr>
<tr>
<td>Central Yangshao</td>
<td>c. 5000-3000 BC</td>
</tr>
<tr>
<td>Gansu Yangshao</td>
<td>c. 3000-1500 BC</td>
</tr>
<tr>
<td>Hemadu</td>
<td>c. 5000-3000 BC</td>
</tr>
<tr>
<td>Daxi</td>
<td>c. 5000-3000 BC</td>
</tr>
<tr>
<td>Majiabang</td>
<td>c. 5000-3500 BC</td>
</tr>
<tr>
<td>Dawenkou</td>
<td>c. 4300-2400 BC</td>
</tr>
<tr>
<td>Songze</td>
<td>c. 4000-2500 BC</td>
</tr>
<tr>
<td>Hongshan</td>
<td>c. 3800-2700 BC</td>
</tr>
<tr>
<td>Liangzhu</td>
<td>c. 3300-2250 BC</td>
</tr>
<tr>
<td>Longshan</td>
<td>c. 3000-1700 BC</td>
</tr>
<tr>
<td>Qijia</td>
<td>c. 2250-1900 BC</td>
</tr>
<tr>
<td>Sui</td>
<td>589-618</td>
</tr>
<tr>
<td>Tang</td>
<td>618-906</td>
</tr>
<tr>
<td>Five Dynasties</td>
<td>907-960</td>
</tr>
<tr>
<td>Liao</td>
<td>907-1125</td>
</tr>
<tr>
<td>Song</td>
<td></td>
</tr>
<tr>
<td>Northern Song</td>
<td>960-1126</td>
</tr>
<tr>
<td>Southern Song</td>
<td>1127-1279</td>
</tr>
<tr>
<td>Jin</td>
<td>1115-1234</td>
</tr>
<tr>
<td>Yuan</td>
<td>1279-1368</td>
</tr>
<tr>
<td>Ming</td>
<td></td>
</tr>
<tr>
<td>Hongwu</td>
<td>1368-1398</td>
</tr>
<tr>
<td>Jianwen</td>
<td>1399-1402</td>
</tr>
<tr>
<td>Yongle</td>
<td>1403-1424</td>
</tr>
<tr>
<td>Hongxi</td>
<td>1425</td>
</tr>
<tr>
<td>Xuande</td>
<td>1426-1435</td>
</tr>
<tr>
<td>Zhongtong</td>
<td>1436-1449</td>
</tr>
<tr>
<td>Jingtao</td>
<td>1450-1456</td>
</tr>
<tr>
<td>Tianshun</td>
<td>1457-1464</td>
</tr>
<tr>
<td>Chenghua</td>
<td>1465-1487</td>
</tr>
<tr>
<td>Hongzhi</td>
<td>1488-1505</td>
</tr>
<tr>
<td>Zhengde</td>
<td>1506-1521</td>
</tr>
<tr>
<td>Jiajing</td>
<td>1522-1566</td>
</tr>
<tr>
<td>Longqing</td>
<td>1567-1572</td>
</tr>
<tr>
<td>Wanli</td>
<td>1573-1620</td>
</tr>
<tr>
<td>Taichang</td>
<td>1620</td>
</tr>
<tr>
<td>Tianqi</td>
<td>1621-1627</td>
</tr>
<tr>
<td>Chongzhen</td>
<td>1628-1644</td>
</tr>
<tr>
<td>Qing</td>
<td></td>
</tr>
<tr>
<td>Shunzhi</td>
<td>1644-1661</td>
</tr>
<tr>
<td>Kangxi</td>
<td>1662-1722</td>
</tr>
<tr>
<td>Yongzheng</td>
<td>1723-1735</td>
</tr>
<tr>
<td>Qianlong</td>
<td>1736-1795</td>
</tr>
<tr>
<td>Jiaqing</td>
<td>1796-1820</td>
</tr>
<tr>
<td>Daoguang</td>
<td>1821-1850</td>
</tr>
<tr>
<td>Xianfeng</td>
<td>1851-1861</td>
</tr>
<tr>
<td>Tongzhi</td>
<td>1862-1874</td>
</tr>
<tr>
<td>Guangxu</td>
<td>1875-1908</td>
</tr>
<tr>
<td>Xuantong</td>
<td>1909-1911</td>
</tr>
</tbody>
</table>

### EARLY DYNASTIES

<table>
<thead>
<tr>
<th>Dynasty</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shang</td>
<td>c. 1500-1050 BC</td>
</tr>
<tr>
<td>Western Zhou</td>
<td>1050-771 BC</td>
</tr>
<tr>
<td>Eastern Zhou</td>
<td></td>
</tr>
<tr>
<td>Spring &amp; Autumn</td>
<td>770-475 BC</td>
</tr>
<tr>
<td>Warring States</td>
<td>475-221 BC</td>
</tr>
</tbody>
</table>

### IMPERIAL CHINA

<table>
<thead>
<tr>
<th>Dynasty</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qin</td>
<td>221-207 BC</td>
</tr>
<tr>
<td>Han</td>
<td>206 BC-AD 9</td>
</tr>
<tr>
<td>Western Han</td>
<td>AD 9-25</td>
</tr>
<tr>
<td>Xin</td>
<td>221-263</td>
</tr>
<tr>
<td>Eastern Han</td>
<td>AD 25-220</td>
</tr>
<tr>
<td>Three Kingdoms</td>
<td></td>
</tr>
<tr>
<td>Shu (Han)</td>
<td>220-265</td>
</tr>
<tr>
<td>Wei</td>
<td></td>
</tr>
<tr>
<td>Wu</td>
<td>222-280</td>
</tr>
<tr>
<td>Southern dynasties (Six Dynasties)</td>
<td></td>
</tr>
<tr>
<td>Western Jin</td>
<td>265-316</td>
</tr>
<tr>
<td>Eastern Jin</td>
<td>317-420</td>
</tr>
<tr>
<td>Liu Song</td>
<td>420-479</td>
</tr>
<tr>
<td>Southern Qi</td>
<td>479-502</td>
</tr>
<tr>
<td>Liang</td>
<td>502-557</td>
</tr>
<tr>
<td>Chen</td>
<td>557-589</td>
</tr>
<tr>
<td>Northern dynasties</td>
<td></td>
</tr>
<tr>
<td>Northern Wei</td>
<td>386-535</td>
</tr>
<tr>
<td>Eastern Wei</td>
<td>534-550</td>
</tr>
<tr>
<td>Western Wei</td>
<td>535-557</td>
</tr>
<tr>
<td>Northern Qi</td>
<td>550-577</td>
</tr>
<tr>
<td>Northern Zhou</td>
<td>557-581</td>
</tr>
<tr>
<td>Sui</td>
<td></td>
</tr>
<tr>
<td>Tang</td>
<td></td>
</tr>
<tr>
<td>Five Dynasties</td>
<td></td>
</tr>
<tr>
<td>Liao</td>
<td></td>
</tr>
<tr>
<td>Song</td>
<td></td>
</tr>
<tr>
<td>Northern Song</td>
<td></td>
</tr>
<tr>
<td>Southern Song</td>
<td></td>
</tr>
<tr>
<td>Jin</td>
<td></td>
</tr>
<tr>
<td>Yuan</td>
<td></td>
</tr>
<tr>
<td>Ming</td>
<td></td>
</tr>
<tr>
<td>Hongwu</td>
<td></td>
</tr>
<tr>
<td>Jianwen</td>
<td></td>
</tr>
<tr>
<td>Yongle</td>
<td></td>
</tr>
<tr>
<td>Hongxi</td>
<td></td>
</tr>
<tr>
<td>Xuande</td>
<td></td>
</tr>
<tr>
<td>Zhongtong</td>
<td></td>
</tr>
<tr>
<td>Jingtao</td>
<td></td>
</tr>
<tr>
<td>Tianshun</td>
<td></td>
</tr>
<tr>
<td>Chenghua</td>
<td></td>
</tr>
<tr>
<td>Hongzhi</td>
<td></td>
</tr>
<tr>
<td>Zhengde</td>
<td></td>
</tr>
<tr>
<td>Jiajing</td>
<td></td>
</tr>
<tr>
<td>Longqing</td>
<td></td>
</tr>
<tr>
<td>Wanli</td>
<td></td>
</tr>
<tr>
<td>Taichang</td>
<td></td>
</tr>
<tr>
<td>Tianqi</td>
<td></td>
</tr>
<tr>
<td>Chongzhen</td>
<td></td>
</tr>
<tr>
<td>Qing</td>
<td></td>
</tr>
<tr>
<td>Shunzhi</td>
<td></td>
</tr>
<tr>
<td>Kangxi</td>
<td></td>
</tr>
<tr>
<td>Yongzheng</td>
<td></td>
</tr>
<tr>
<td>Qianlong</td>
<td></td>
</tr>
<tr>
<td>Jiaqing</td>
<td></td>
</tr>
<tr>
<td>Daoguang</td>
<td></td>
</tr>
<tr>
<td>Xianfeng</td>
<td></td>
</tr>
<tr>
<td>Tongzhi</td>
<td></td>
</tr>
<tr>
<td>Guangxu</td>
<td></td>
</tr>
<tr>
<td>Xuantong</td>
<td></td>
</tr>
</tbody>
</table>

### REPUBLICAN CHINA

<table>
<thead>
<tr>
<th>Dynasty</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Republic</td>
<td>1912-1949</td>
</tr>
<tr>
<td>People’s Republic</td>
<td>1949-</td>
</tr>
<tr>
<td>Year</td>
<td>Event Description</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>2016</td>
<td><strong>ASIAN ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>FINE CHINESE ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>FINE JAPANESE ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>THE ETHEREAL BRUSH: IMPORTANT JAPANESE PAINTINGS FROM A LONDON COLLECTION</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ASIAN ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>FINE CHINESE CERAMICS AND WORKS OF ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>IMAGES OF DEVOTION: INCLUDING MASTERPIECES FROM THE COLLECTION OF ULRICH VON SCHROEDER</strong></td>
</tr>
<tr>
<td></td>
<td><strong>HOME &amp; INTERIORS INCLUDING ASIAN ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ASIAN WORKS OF ART</strong></td>
</tr>
<tr>
<td>2017</td>
<td><strong>CHINESE WORKS OF ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>SOUTHEAST, INDIAN AND HIMALAYAN ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ASIAN ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>FINE CHINESE ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>HOME &amp; INTERIORS INCLUDING ASIAN ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>FINE CHINESE CERAMICS AND WORKS OF ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>CHINESE WORKS OF ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>SOUTHEAST, INDIAN AND HIMALAYAN ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>ASIAN ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>FINE CHINESE ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>FINE CHINESE CERAMICS AND WORKS OF ART</strong></td>
</tr>
<tr>
<td></td>
<td><strong>IMAGES OF DEVOTION</strong></td>
</tr>
</tbody>
</table>
A MAGNIFICENT AND RARE CLOISONNÉ ENAMEL AND GILT-BRONZE TRIPOD ‘CRANES’ INCENSE BURNER AND COVER
Qianlong
86.4cm (34in) high
£60,000 – 80,000

Bonhams
LONDON
bonhams.com/chineseart
A SILVER INLAID BRASS ALLOY
FIGURE OF VIRUPA
TIBET, 15TH CENTURY
12.7 cm (5 in.) high
HK$500,000 - 700,000

ENQUIRIES
+852 2918 4321
edward.wilkinson@bonhams.com
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 “Buyers”. Our List of Definitions and Glossary is incorporated into this Notice to Bidders. It is at Appendix 3 at the back of the Catalogue. Words and phrases 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 be made 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, Bohnans 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 makes statement 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 expressly stated to the contrary, Bonhams acts only as agent for the Seller. Any representation or warranty that 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 entered into by 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 to agree or 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 which is incorporated by reference given for those purposes only. Announcements made 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 and may reveal no more than the physical appearance 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, condition, 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 values of a Lot may not be valuable 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 other technical 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 respective Seller to the Buyer by the Hammer Price for 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. Therefore, the descriptions and photographs 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 of prices 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 and it may 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 Lots sold at auction, 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 any report about a Lot which is not 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 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 an Lot to be examined under the Contract or for whatever reason. No experience, advice, or any descriptions or opinions given by Bonhams, or by any person on Bonhams’ behalf, whether in the Catalogue or elsewhere.

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

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

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

Alterations

Descriptions and Estimates may be amended at Bonhams’ discretion from time to time by notice given orally or in writing before or during a Sale.

The Lot is available for inspection and you must form your own opinion in relation to it. You are strongly advised to examine the Lot for yourself.

You are strongly advised to examine the Lot for yourself. It is your responsibility to examine any Lot in which you are interested.

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 of a Lot, whether any Lot will be sold at 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 they are set by the Auctioneer. Please check with the department organising the Sale for advice on this.

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

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

The Buyer will be the Bidder who makes the highest bid acceptable to the Auctioneer for any Lot (subject to any applicable Reserve) to whom the Lot is knocked down by the Auctioneer in his absolute discretion. 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 viewers 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 by Bidding Registration Form, Alternate Telephone and Telephone Bidding Form before the Sale. You may be asked for proof of identity, resident, financial details and references, which if asked for, you must supply if your bids are to be accepted by us. We may require you to bring your passport, Hong Kong Identity Card (or a 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 Bidding registration desk at the Sale venue and fill out a Bidding Registration Form (or, if possible, before the day of the Sale. The bidding number system is sometimes referred to as “padlock 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 are not to 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 at the fall of the hammer. If, after the conclusion of the bidding, we are notified of any such doubt, 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 oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER’S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER
Under the Buyer’s Agreement, a premium (the Buyer’s Premium) is payable to us by the Buyer in accordance with the terms of the Buyer’s Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and Expenses are also payable by the Buyer as set out in the Buyer’s Agreement.

For this Sale the following rates of Buyer’s Premium will be payable by Buyers on each Lot purchased:
- 25% up to HK$1,200,000 of the Hammer Price
- 20% from HK$1,200,001 of the Hammer Price
- 12% from HK$20,000,001 of the Hammer Price

8. TAX
The Hammer Price and the Buyer’s Premium payable by the Buyer is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the Buyer may be required to pay such Tax and at the rate and 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 the utmost 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: (a) 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, payment will be due in Hong Kong dollars.

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$100,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes;

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

Bank: HSBC
Head Office: 1 Canton Road Central, Hong Kong
Account Name: Bonhams (Hong Kong) Limited
Account Number: 988 870 174001
Swift Code: HVBCHHKKHK

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

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

Credit cards: American Express, Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authorisation when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first HK$1,000,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over HK$1,000,000.

10. COLLECTION AND STORAGE
The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been received (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 enquires 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 resumption of any Sale nor allow any delay in making full payment for the Lot.

13. CITIES 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 sale. 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 (plus Tax and any other charges and Expenses to us) are subject to Hong Kong tax regulations. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the resumption of any Sale nor allow any delay in making full payment for the Lot.

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 or expenses incurred or staff, or for indirect 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, restitutionary claim or otherwise.

In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Description 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 the 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 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 by whom we are legally responsible), or (ii) 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 in connection with the supply of electronics, or (v) acts or omissions for which we are liable 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 perfect condition and without any 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 also be aware that the importation of watches, such as Rolex, Frank Muller and Corum into the United States is in good condition and without defects, repairs or alteration. Furthermore, the Buyer is solely responsible, may be necessary. Bidders should satisfy themselves by inspection, as to the condition of each Lot. Please see the Contract for Sale printed in this Catalogue.

18. JEWELLERY

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the Buyer's responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the Buyer to successfully import goods into the US does not constitute grounds for a return, cancellation or refund. Bonhams will not be responsible for any additional costs in this regard however incurred.

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, whichever 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;
- "Studio 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/and 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 Restorations

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 restored, we refer you the following symbols: 0 = original; 1 = original plus damage; 2 = possibly restored or damaged; 3 = restored or damaged.

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 generally is 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 tasted. A wine note will appear 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 neck of 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
icw – individual wooden case
cc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y = Subject to CITES regulations when exporting these items outside the EU, see page 15

= Please note that as a result of recent legislation ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.

= The Seller has guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.

= Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.

= This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

22. LANGUAGE

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means many of 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.

HK/NTB/MAIN/10.10.16
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 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, SW1T 1HJ, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These term may be changed in advance of the sale, at the sole discretion of 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, SW1T 1HJ, United Kingdom or by e-mail at client.services@bonhams.com.

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 the Contract for Sale and a separate copy can also be provided by Bonhams on request.

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.

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 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 by means of a notice of alteration 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

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 (a) together with any express representation that may be made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

4 FITSNESS FOR ANY PURPOSE AND SATISFACTORY

The Seller does not make and does not agree to make any commercial, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

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 purchase the Lot.

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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 the Seller's 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.

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.

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, 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

If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):

8.1.1 to terminate immediately the Contract for Sale of the Lot for your breach of contract;

8.1.2 to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of your 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 judgment, or in respect of) 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 and without any 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;
8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.

8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other expenses of and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.

8.3 On any re-sale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining after any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER’S LIABILITY

9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer’s hammer in respect of the Lot.

9.2 Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise.

9.3 The Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 234 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 Description of the Lot or in any Estimate or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.

9.4 The Seller will not be liable for any loss of Business, Business profits or revenue or income for or loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer’s management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, voice, 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 to be in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.5 In any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller’s liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise.

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 Seller’s negligence (or any person under the Seller’s control or for whom the Seller is legally responsible), or (ii) acts or omissions for which the Seller is liable under the Occupiers Liability Ordinance (Chapter 28 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.

MISCELLANEOUS

You may not assign either the benefit or burden of the Contract for Sale.

The Seller’s failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing before (by or on behalf of the Seller) or after (for such power or right) which waiver will not affect the Seller’s ability subsequently to enforce any right arising under the Contract for Sale.

If either party to the Contract for Sale is prevented from performing that party’s respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, and to Bonhams at their address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

If any term of any part of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams’ officers, employees and agents.

The headings used in the Contract for Sale are for convenience only and will not affect its interpretation.

In the Contract for Sale “including” means “including, without limitation”.

References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

Reference to a numbered paragraph is to a paragraph of the Contract for Sale.

Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.

Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibilities of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams’ holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

11 GOVERNING LAW AND DISPUTE RESOLUTION

Law

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place.

Language

The Contract for Sale is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
2 PERFORMANCE OF THE CONTRACT FOR SALE
You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT
3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale.

3.1.1 The Purchase Price for the Lot;
3.1.2 A Buyer’s Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
3.1.3 If the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.

3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer’s Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and Tax and any interest earned and/or incurred until payment to the Seller.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT
4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to us for the Lot, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a stamped, paid invoice, obtained from our cashier’s office.

4.2 You must collect and remove the Lot at your own expense on the date and time specified in the Notice to Bidders, or if no date is specified by 4.30pm on the seventh day after the Sale.

4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to where and where you can collect it, although this information will usually be set out in the Notice to Bidders.

4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the “Storage Contract”) with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of HK$50 per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.

Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.

You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor’s premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.

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.

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

RESPONSIBILITY FOR THE LOT
Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.

You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

6 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS
If all sums payable to us are not so paid in full at the time they are due and/or the Lot 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 our rights we may exercise on behalf of the Seller):

6.1 to terminate this agreement immediately for your breach of contract;
6.2 to retain possession of the Lot;
6.3 to remove, and/or store the Lot at your expense;
6.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;
6.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited 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;
6.6 to reposess the Lot (or any part thereof) which has not become your property and for this purpose you hereby grant an irrevocable licence to us, our servants or agents, to enter upon or all of any of your premises (with or without vehicles during normal business hours) to take possession of any Lot or part thereof;
6.7 to sell the Lot/Without Reserve by auction, private treaty or any other means on giving you three months written notice of our intention to do so;
6.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
6.9 to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment of part or full payment and any sums due to us by you under this agreement;
6.10 on three months’ written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies received as a result of such sale in payment or part payment of any amounts owed to us;
6.11 refuse to allow you to return for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.

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 6 on a full indemnity basis together with interest (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which such monies become payable to us until payment by you.

If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro rata towards the Purchase Price of each Lot and secondly to the Buyer’s Premium (or where you have purchased more than one Lot pro rata to the Buyer’s Premium on each Lot) thirdly to any other sums due to us.

7 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (but that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to be likely to secure 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:

8.1 retain the Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or
8.2 deliver the Lot to a person other than you; and/or
8.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body, and/or

HK/NTB/MAIN/18.10.16
require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

The discretion referred to in paragraph 8.1:

may be exercised at any time during which we have actual or constructive possession of the Lot, 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

will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

We undertake personal responsibility for any Forgery in accordance with the terms of this paragraph 9.

Paragraph 9 applies only if:

your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and

within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.

Paragraph 9 will not apply in respect of a Forgery if:

the Entry in relation to the Lot contained in the Catalogue 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

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

You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.

If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, 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 Purchase Price, Buyer’s Premium, Tax and Expenses paid by you in respect of the Lot.

The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.

Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.

10 OUR LIABILITY

We will not be liable for, inter alia, 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 or omission in any Description of the Lot or any Entry or of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams’ Website, orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.

Our duty to you while the Lot 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 Lot or to other persons or things caused by:

handling the Lot if it was affected at the time of sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

changes in atmospheric pressure; nor will we be liable for:

damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot 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.

We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business or for repair or for disruption to Business or wasted time on the part of the Buyer’s management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee’s duty, a restitutionary claim or otherwise.

In any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether 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 repairment the amount of the Purchase Price (plus Buyer’s Premium) less the minimum price at which a Lot may be sold at auction or by private treaty (and reference to any Lot will mean all the Lots sold at such Sale).

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

In this agreement “including” means “including, but not limited to”.

References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

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

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.

Where this agreement confers an immunity from, and/or an exclusion or limitation of, the Seller’s responsibility and/or liability of Bonhams, it will also operate in favour and for the benefit of Bonhams’ holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

12 GOVERNING LAW

Law

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place.

Language

The Buyer’s Agreement 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 in this paragraph only includes your employees and officers, if relevant). You agree to use it as it 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 is 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 provide it 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. Where you have 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 (for which 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 may have a (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 Authors Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on receipt of any VAT on the Additional Premium (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.
*“Artists’ Resale Right“ the right of the creator of a work of art to receive a payment on sales of that work subsequent to the sale, storage charges, removal charges or costs of collection from the Seller’s agents or from a defaulting Buyer, plus Tax.
*“Forgery“ an intention by the maker or any other person to deceive as to the authorship, attribution, origin, authenticity, status, 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 a Forgery (whether or not 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 moulding (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 its original form, or the expression “Indemnity” is construed accordingly.
*“Interpleader proceedings“ proceedings in the Courts to solve a dispute over title to the 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 the goods, and in respect of the promotion of sales of motor vehicles.
*“New Bond Street“ represents “saleroom” at 101 New Bond Street, London W1S 1SR.
*“Notional Fee“ the sum calculated on the Hammer Price. (where applicable) the Buyer’s aggregate of the Hammer Price and the Reserve applicable to the Lot.
*“Notice to Bidders“ the notice printed at the front of our Catalogue.
*“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 lowest minimum price at which a Lot may be sold (whether at auction or by private treaty). “Sale“ the auction at which a Lot is to be offered for sale by Bonhams.
*“Sale Proceeds“ the net amount due from the Seller, plus 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 or offers to sell the goods, and in respect of the promotion of sales of motor vehicles.
*“Trust Account“ means any act or threatened act of terrorism, which subsection (2) applies, there is—
(iii) anyone claiming through or under the Seller’s written notice to Bonhams reneging Bonhams‘ instructions to sell a Lot.
*“Withdrawal Notice“ the Seller’s written notice to Bonhams revoking Bonhams’ instructions to sell a Lot. This is in bold letters, any photograph (except for the colour) and the contents of any Condition Report.
*“Hammer Price“ the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.
*“Kong 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.
*“Additional Premium“ a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams’ expenses relating to the payment of royalties under the Authors Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on receipt of any VAT on the Additional Premium (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.
*“Artists’ 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 Authors Resale Right Regulations 2006.
*“bailee“ a person to whom goods are entrusted.
*“indemnify“ 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 “Indemnity“ is construed accordingly.
*“Interpleader proceedings“ proceedings in the Courts to solve a dispute over title to the 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 the goods.
*“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 does not have a duty of care.

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 Authors Resale Right Regulations 2006.

*bailee“ a person to whom goods are entrusted.
*“indemnify“ 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 “Indemnity“ is construed accordingly.
*“Interpleader proceedings“ proceedings in the Courts to solve a dispute over title to the 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 the goods.
*“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 does not have a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)
The following can extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

Section 7

(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 respect of the promotion of sales of motor vehicles.
(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.

(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; or

(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.

In every contract of sale, other than one to which subsection (2) applies, there is—

(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 respect of the promotion of sales of motor vehicles.
(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.

(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; or

(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.
進行)更詳細的查驗。詳情請向本公司職員查詢。

識人士的意見。本公司可協助閣下安排進行(或已

若閣下對拍賣品並無專業知識,則應諮詢有該等知

色為買家或競投人行事,亦不向買家或競投人提供

的權益行事。邦瀚斯 的職責為於拍賣會以可從競投

成一定部分,故本公司保留權利、可於適當情況

為買家或競投人行事,亦不向買家或競投人提供

於圖錄後的附錄三內,釋義內所收錄的詞語及用詞

的權益行事。邦瀚斯 的職責為於拍賣會以可從競投

的權益行事。邦瀚斯 的職責為於拍賣會以可從競投

並無同意承擔任何義務或責任。然而,狀況報告內

作不予更改。將號牌轉交任何其他人士使用。發票一經發出後將

為買家或競投人行事,亦不向買家或競投人提供

會於某些例如拍賣珠寶的拍賣會,我們或會在銀幕上

在某些例如拍賣拍攝品的拍賣會,我們或在幕錶上

在競投時,邦瀚斯代表買家下達出價,而競投除外。假若本公司並無於拍賣會前以書面形式

向買家報出之售價。對閣下有興趣的任何

在圖錄內或其他地方有關任何拍賣品的插圖及照片

作不予更改。將號牌轉交任何其他人士使用。發票一經發出後將

為拍賣品實際價值或價值的指標。

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,閣下可要求邦瀚斯提供拍

邦瀚斯亦須承擔所有有關拍賣品之權利、義務及

邦瀚斯負責。

邦瀚斯會於買家交易確認書內

邦瀚斯須於拍賣會開始前24小時收到。請於交回閣下的缺

於拍賣會開始前24小時收到。請於交回閣下的缺

於競投時,邦瀚斯代表買家下達出價,而競投除外。假若本公司並無於拍賣會前以書面形式

在適當時,閣下的出價會下調至最接近之金額,以

於出價競投拍賣品前,閣下必須確保擁有可動用資

該等稅項為支出 enforce 或可由本公司於成交後收取。若本公司在此之前已於拍賣會前以書

當閣下對拍賣品的價值或其本質有任何疑問,應

進行)更詳細的查驗。詳情請向本公司職員查詢。

進行)更詳細的查驗。詳情請向本公司職員查詢。

進行)更詳細的查驗。詳情請向本公司職員查詢。

進行)更詳細的查驗。詳情請向本公司職員查詢。

進行)更詳細的查驗。詳情請向本公司職員查詢。
7. 買家費用及買家須支付的其他收費

根據買家協議，買家須根據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規定的貿易相關的開支及稅項支付的開支。買家須於本拍賣會恆生銀行所購買的每件拍品按以下費率支付費用：

<table>
<thead>
<tr>
<th>成交價</th>
<th>費率</th>
<th>費用</th>
</tr>
</thead>
<tbody>
<tr>
<td>HK$1,200,000以上</td>
<td>25%</td>
<td>成交價的25%</td>
</tr>
<tr>
<td>HK$1,200,000以下</td>
<td>20%</td>
<td>成交價的20%</td>
</tr>
</tbody>
</table>

8. 稅項

買家支付的成交價及買家費用並未包括任何商品或服務稅或其稅項（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所須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳納該等稅項，或就該等稅項由本公司收取，則本公司可把該等稅項加於買家須支付的費用。

9. 付款

於拍賣品競投前，買家須確保有一可用貨幣，以向本公司支付全數成交價及買家費用（除稅項及任何其他收費及開支外）。買家須在拍賣會後五個工作日內付清所有費用。買家須在拍賣會後五個工作日內付清所有費用。所有費用須按下述方法付款：

- 以香港渣打銀行支票結清
- 以香港儲備銀行（香港）有限公司
- 以香港匯款

10. 領取及儲存

拍賣品的買家須於全數結清所有費用後乃可領取拍賣品。有關領取拍賣品及本公司為買家的儲存承辦商詳情載於拍賣會的附注二之買家協議。

11. 轉運

有關這方面之詳情，請向本公司負責處理買家之客戶服務部門查詢。

12. 出口/貿易限制

遵守有關法例之規定，買家須單獨承擔有關購買拍賣品的香港所有出口及其海外進口之責任。

13. 預簽及對高等動物之保護新登紀然（CITES）

根據香港法例，所有拍賣品皆須符合拍賣人指定的出價增幅。新競投人在遞交出價前，業為所得者須及時通知香港紀然（CITES）出入口，香港禁止出口任何用於象牙、鯨骨、龜甲、玳瑁或其產品，包括含該等動物的骨頭或其它含該等動物的物品。

因香港紀然（CITES）出入口可能需時八個星期，故買家須於競投前最少24小時把該表格交回本公司，否則買家將被視為自動放棄投標。

14. 買家及/或邦瀚斯的責任

15. 損壞與修復

買家須注意本拍賣品並無任何瑕疵。損壞或修復顯示引擎或拍品的會由本公司在收到通知後24小時內進行評估。

上文所述的損害或修復顯示引擎或拍品的會由本公司在收到通知後24小時內進行評估。
「巴薩諾」:
拍賣品圖錄詞彙解釋
3. 鑽石胸針, 由辜青斯基裝嵌
指引使用, 競投人應當自行判別該資料的準確度。所列重量只是我們陳述的意見而已。此資料只作為字母顯示, 表明該寶石由我們依據其鑲嵌形式評估,若該寶石的重量以「大約」表示,以及並非以大寫證書,競投人應當假設該等寶石已經過處理。邦瀚斯證書,但要為每件拍賣品都獲取相關處理。有數家鑑定所可發出說明更詳盡的證書;但估計拍賣品的成交價時,已假設寶石或接受過該等
年月需要不斷維護以保持其外觀。競投人應當知悉樹脂的處理。其他寶石則會經過如染色、輻照或鍍升外觀。藍寶石及紅寶石慣常會作加熱處理以改良
知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美
轉的狀態中。由於鐘錶通常包含精細而複雜的機械
有以下拍賣品說明所列出的各種瑕疪、缺點及錯誤。
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疪、缺點及錯誤。然而,在買家簽署第11段所列之條款後,下闋有權拒絕取回貨品。請注意,購買報告印制書籍,無需地點或電話的手冊的拍賣品,將無須應付購買費的增值稅。
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評估。

1 合約
1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。
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。釋義內收錄的詞語及用詞在本合約內以斜體刊載。
1.3 賣家作為銷售合約的主事人出售拍賣品，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，而並非額外的主事人。然而，邦瀚斯聲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鉅體說明，則就本協議而言，邦瀚斯為賣家。
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。

2 賣家的承諾
2.1 賣家向閣下承諾:
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;
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。
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。
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;
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。

3 拍賣品的說明
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，該等內容僅賣方（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段所載的部份的任何陳述或申述，包括任何評判或成交估計，不論是口頭或以書面，包括於圖錄內或邦瀚斯的網站上作出或以行為作出或其他，不論由或代表賣家或邦瀚斯或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。
3.2 除第2.1.5段的規定外，對於能由賣家或代表賣家（包括由邦瀚斯作出）賣家的任何說明或其任何成交估計，賣家並無作出或發出或被容許作出或發出任何合約允諾，亦不構成任何成交估計，包括任何法律詮釋或意見，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出償還。所有等同於賣家的陳述均須於被要求時支給。

4 付款
4.1 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。
4.2 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，向邦瀚斯支付所有被要求的款項。

5 未有支付拍賣品的款項
5.1 因閣下違反合約而即時終止銷售合約;
5.2 以拍賣、私人協約或任何其他方式重新出售拍賣品;
5.3 保留拍賣品的管有權;
5.4 保留及儲存拍賣品的費用由閣下承擔;
5.5 保留拍賣品的管有權，於其不受賣家或邦瀚斯的任何管理。

6 賣家的責任
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。
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，向邦瀚斯支付所有被要求的款項。
6.3 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支付邦瀚斯的任何費用），閣下同意按全數彌償基準，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。
第11段

11.1 售賣合約

11.1.1 買方

本協議下的所有交易及所有有關事宜，均受香港法例規定並受其管轄。

11.1.2 賣家

本協議下的所有交易及所有有關事宜，均受香港法例規定並受其管轄。

11.2 購買合約

11.2.1 本協議下的所有交易及所有有關事宜，均受香港法例規定並受其管轄。

11.2.2 賣家

本協議下的所有交易及所有有關事宜，均受香港法例規定並受其管轄。

11.3 付款

3.1 除非關閉及本公司另文書面協議或競投人通知合約另有規定外，閣下最遲須於拍賣會後第二個工作日下午四時三十分向本公司支付：

3.1.1 拍賣品的買價

3.1.2 每件所購買之拍品按照競投人通常規定對每件拍品所收費用

3.1.3 若拍賣品註明『AR』，則需支付相應的網路銷售費及其它適用費用

3.2 閣下須於以下情況向本公司支付費用

3.2.1 購買拍品

3.2.2 拍賣會後

3.2.3 閣下須於拍賣會後七天內向本公司支付拍品的全部費用，否則本公司可就閣下未按時付款向本公司收取利息。
4.7 閣下須全面負責購買新品時的包裝、處理及寄送費用，並負責遺失與拍賣品有關的
所有進出口規定。
4.8 倘閣下未照第4.7款提走拍賣品，閣下
須全面負責本公司及任何連繫、儲存
或其費用（按拍賣品的目前賣價及
任何開支）包括根據存儲合約的任何收費。
所有此等權利須於本公司要求由閣下支
付，並無論如何，於閣下或閣下的代表購
拍賣品前必須支付。
5 拍賣品儲存
5.1 本公司同意把拍賣品儲存，直至閣下取走拍
賣品或通知本公司賣家。閣下亦同意於
有關日期及時間（或若無指定時間，則為拍
賣會後第四及第七日四時三十分之前）為
止，以較早日期為準，於下列時間內，於
本公司指定的地址內，收取拍賣品及格式
收支的費用（包括根據儲存合約的任何收費）
及任何開支（包括根據儲存合約的任何收費）。
5.2 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
5.3 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
5.4 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
買家的任何開支後，將於本公司收到該等款
項的二十八日內交還閣下。
6 對拍賣品的責任
6.1 閣下應於拍賣會後盡快為拍賣品投保保險。
6.2 閣下應於拍賣會後盡快為拍賣品投保保險。
7 未能付款或取回拍賣品及部份付款
7.1 倘若金付予本公司其所有項目的全部款項及支出
未於其到期日支付，及/或屬已按本協議條款
拍賣品，則本公司可以行使以下一項或多項
權利（在不利本公司可以代賣家執行的任何
權利下），而無需另行通知閣下：
7.1.1 閣下違反合約而即時終止本協議；
7.1.2 保留拍賣品的管有權；
7.1.3 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價費用），再應用以
支付應付予本公司的任何其他款項。
7.2 因就本公司根據本第7段採取行動而招致的
所有法律及財務損失，所有損失及所有其他開支
（不論是否已經支付或索取），閣下同意按
全數賠償本公司或連同其利息（於頒布判決
及命令之前及之後）向本公司作出彌償，利息
按第7.1.5款訂明之標準利率計算，本公司應
令應付款項於規定的時間及日期（或若無指定
日期，則為拍賣會後第四及第七日四時三十分
之前）為止，以較早日期為準。
7.3 閣下僅作拍賣品的託管人，而本公司有
轉移及/或儲存拍賣品，費用由閣下承擔；
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
買家的任何開支後，將於本公司收到該等款
項的二十八日內交還閣下。
8 其他人士就拍賣品的申訴
8.1 除在以下情況外，本公司所得收益
8.2 除非本公司根據第9段的條款就任何拍賣品承
個人責任。
9.1 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.2 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.3 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.4 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.5 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.6 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.7 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.8 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.9 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.10 本公司根據本第9段的條款就任何拍賣品承
個人責任。
9.11 本公司根據本第9段的條款就任何拍賣品承
個人責任。
第 11 款

第 11.6 款

第 11.7 款

第 11.8 款

第 11.9 款

第 11.10 款

第 11.11 款

第 11.12 款

释義及詞彙

附錄一

附錄二

附錄三

12 一般事項

12.1 法律

12.2 語言

12.3 資料

12.4 通訊

12.5 通知

12.6 保護新約

12.7 檢查報告

12.8 遺失或損壞的補償

12.9 名義佣金

12.10 名義費用

12.11 佣金

12.12 保護新約

12.13 保護新約

12.14 名義佣金

12.15 名義費用

12.16 佣金

12.17 保護新約

12.18 名義佣金

12.19 名義費用

12.20 佣金

12.21 保護新約

12.22 名義佣金

12.23 名義費用

12.24 佣金

12.25 保護新約

12.26 名義佣金

12.27 名義費用

12.28 佣金

12.29 保護新約

12.30 名義佣金

12.31 名義費用

12.32 佣金

12.33 保護新約

12.34 名義佣金

12.35 名義費用

12.36 佣金

12.37 保護新約

12.38 名義佣金

12.39 名義費用

12.40 佣金

12.41 保護新約

12.42 名義佣金

12.43 名義費用

12.44 佣金

12.45 保護新約

12.46 名義佣金

12.47 名義費用

12.48 佣金

12.49 保護新約

12.50 名義佣金

12.51 名義費用

12.52 佣金

12.53 保護新約

12.54 名義佣金

12.55 名義費用

12.56 佣金

12.57 保護新約

12.58 名義佣金

12.59 名義費用

12.60 佣金

12.61 保護新約

12.62 名義佣金

12.63 名義費用

12.64 佣金

12.65 保護新約

12.66 名義佣金

12.67 名義費用

12.68 佣金

12.69 保護新約

12.70 名義佣金

12.71 名義費用

12.72 佣金

12.73 保護新約

12.74 名義佣金

12.75 名義費用

12.76 佣金

12.77 保護新約

12.78 名義佣金

12.79 名義費用

12.80 佣金

12.81 保護新約

12.82 名義佣金

12.83 名義費用

12.84 佣金

12.85 保護新約

12.86 名義佣金

12.87 名義費用

12.88 佣金

12.89 保護新約

12.90 名義佣金

12.91 名義費用

12.92 佣金

12.93 保護新約

12.94 名義佣金

12.95 名義費用

12.96 佣金

12.97 保護新約

12.98 名義佣金

12.99 名義費用

12.100 佣金

12.101 保護新約

12.102 名義佣金

12.103 名義費用

12.104 佣金

12.105 保護新約

12.106 名義佣金

12.107 名義費用

12.108 佣金

12.109 保護新約

12.110 名義佣金

12.111 名義費用

12.112 佣金
（a）一項買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：下列人士不會干擾買方安寧地管有貨品——
(i) 買方；及
(ii) 如協定的雙方的意向是買方只轉讓第三者的所有權，則該第三者；及
(iii) 任何透過或轉售貨品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為買方所知的抵押或產權負擔而提出的。

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、損害、被竊，或狀況或價值惡化的情形。

「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) 一項買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為買方所知的抵押或產權負擔，而在產權轉移時亦不會有這樣的抵押或產權負擔；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抵押或產權負擔的人士作出的，則不在此限。

(2) 如售賣合約所顯示或於合約的情況所推定的意向，是賣方只轉讓其本身的擁有權或第三者的擁有權，則合約中有一——

(a) 一項隱含的保證條款：賣方所知並不在為買方所知的所有抵押或產權負擔，在合約訂立前已向買方披露，及
British Ceramics
UK
John Sandon
+44 20 7468 8244

California & American Paintings
Scot Levitt
+1 323 436 5425

Carpets
UK
carpets@bonhams.com
U.S.A.
Hadji Rahimipour
+1 415 503 3392

Chinese & Asian Art
UK
Asaph Hyman
+44 20 7468 5888
U.S.A.
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010

Contemporary Art
UK
Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia
UK
Katherine Schofield
+44 20 7393 3871
U.S.A.
Catherine Williamson
+1 323 436 5442

European Ceramics
UK
Sebastian Kuhn
+44 20 7468 8884
U.S.A.
Peter Scott
+1 415 503 3326

Furniture
UK
Thomas Moore
+44 20 8963 2816
U.S.A.
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art
UK
Michael Lake
+44 20 8963 6813

Golf Sporting Memorabilia
Kevin Mcgimpsey
+44 131 240 2296

Irish Art
Penny Day
+44 20 7468 8366

Impressionist & Modern Art
UK
India Phillips
+44 20 7468 8328
U.S.A.
William O’Reilly
+1 212 644 9135

Indian, Himalayan & Southeast Asian Art
H.K.
Edward Wilkinson
+85 22 918 4321
U.S.A.
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art
Oliver White
+44 20 7468 8303

Japanese Art
UK
Suzannah Yip
+44 20 7468 8368
U.S.A.
Jeff Olson
+1 212 461 6516

Jewellery
UK
Jean Ghika
+44 20 7468 8282
U.S.A.
Susan Abeles
+1 212 461 6525

Marine Art
UK
Veronique Scorer
+44 20 7393 3962
U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music
Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art
U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design
Gareth Williams
+44 20 7468 8579

Motor Cars
UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia
UK
Toby Wilson
+44 8700 273 619
Adrian Pripors
+44 8700 273621

Old Master Pictures
UK
Andrew McKenzie
+44 20 7468 8261
U.S.A.
Mark Fisher
+1 323 436 5488

Orientalist Art
Charles O’Brien
+44 20 7468 8360

Photography
U.S.A.
Judith Eurch
+1 415 503 3259

Prints and Multiples
UK
Robert Jones
+44 20 7468 8212
U.S.A.
Judith Eurch
+1 415 503 3259

Professional Pictures
H.K.
Daniel Lam
+852 3607 0004

Scientific Instruments
Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Silver & Gold Boxes
UK
Ellis Finch
+44 20 7393 3973
U.S.A.
Aileen Ward
+1 323 436 5463

South African Art
Giles Peppiatt
+44 20 7468 8355

Sporting Guns
Patrick Hawes
+44 20 7393 3815

Travel Pictures
Veronique Scorer
+44 20 7393 3962

Urban Art
Gareth Williams
+44 20 7468 5879

Watches & Wristwatches
UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Whisky
UK
Martin Green
+44 1292 520000
U.S.A
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

Wine
UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A.
Kate Wolman
+1 415 503 3221
HONG KONG
Daniel Lam
+852 3607 0004
Registration and Bidding Form
(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<table>
<thead>
<tr>
<th>Paddle number (for office use only)</th>
</tr>
</thead>
</table>

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.hk@bonhams.com.

Credit and Debit Card Payments
There is no surcharge for payments made by debit cards issued by a Hong Kong bank. All other debit cards, CUP cards and all credit cards are subject to a 2% surcharge on the total invoice price.

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 contact me with a shipping quote (if applicable)

* 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.

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale no. 23357</td>
<td>Sale venue: Hong Kong</td>
</tr>
</tbody>
</table>

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 $20,000 - 50,000............by 2,000 / 5,000 / 8,000s $50,000 - 100,000............by 5,000s $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.

<table>
<thead>
<tr>
<th>Customer Number</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Name</td>
<td>Last Name</td>
</tr>
<tr>
<td>Company name (to be invoiced if applicable)</td>
<td></td>
</tr>
<tr>
<td>Address</td>
<td></td>
</tr>
<tr>
<td>City</td>
<td>Country / State</td>
</tr>
<tr>
<td>Post / Zip code</td>
<td>Country</td>
</tr>
<tr>
<td>Telephone mobile</td>
<td>Telephone daytime</td>
</tr>
<tr>
<td>Telephone evening</td>
<td>Fax</td>
</tr>
<tr>
<td>Preferred number(s) in order for Telephone Bidding (inc. country code)</td>
<td></td>
</tr>
<tr>
<td>E-mail (in capitals)</td>
<td></td>
</tr>
</tbody>
</table>

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
I am registering to bid as a trade buyer

Please note that all telephone calls are recorded.
Please tick if you have registered with us before

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.

<table>
<thead>
<tr>
<th>Telephone or Absentee (T / A)</th>
<th>Lot no.</th>
<th>Brief description</th>
<th>MAX bid in HK$ (excluding premium)</th>
<th>Covering bid*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER’S PREMIUM, TAX AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: Date:

* 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.
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info.hk@bonhams.com索取「私隱政策」的副本。

信用卡及扣賬卡付款
如閣下透過香港銀行簽發的扣賬卡付款，本公司將不會徵收附加費。如閣下以其他扣賬卡、銀聯卡及所有信用卡付款，本公司將徵收總發票金額的2%作為附加費。

競投者須知
客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程/公司註冊文件的副本，以及授權个别人士代表進行競投的函件。如閣下未能提供上述文件，公司可能會以競爭的拍賣品。競投者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）須就其獲接受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。

如成功競投拍賣品
本人將自行提取貨品
請向本人提供運輸報價（如適用）

所列的名稱相同。

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*