

THE SKINNER MOONFLASKS

Tuesday 30 May 2017



Bonhams

HONG KONG



The moonflasks at the Great Hall of the Skinner family home at Wistariahurst, on display either side of the fireplace, beneath portraits of William Skinner and his wife, circa 1930
扁壺陳列於斯金納家族府邸大廳·約1930年





120

AN EXCEPTIONALLY RARE PAIR
OF IMPERIAL BLUE AND WHITE
'BAJIXIANG' MOONFLASKS, BIANHU
QIANLONG SEAL MARKS AND OF THE PERIOD

Tuesday 30 May 2017 at 15.00
2017年5月30日星期二下午三點

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

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款

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Lot 120

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24017

We would like to thank
Dora Tan for her contribution in
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Natalia Brusa for the design.

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Wistariahurst, Holyoke, Massachusetts
斯金納家族府邸（紫藤蘿園），美國馬薩諸塞州霍利奧克城

THE SKINNER FAMILY

斯金納家族



WILLIAM SKINNER
威廉·斯金納
(1834 - 1902)



SARAH ELIZABETH ALLEN SKINNER
薩拉·伊麗莎白·艾倫·斯金納
(1834 - 1908)



WILLIAM COBBETT SKINNER
威廉·庫伯·斯金納
(1857 - 1947)



RUTH ISABEL (BELLE) SKINNER
露絲·伊莎貝爾·斯金納
(1866 - 1928)



KATHERINE SKINNER KILBORNE
凱瑟琳·斯金納·基爾伯恩
(1873 - 1968)



BELLE SKINNER KILBORNE TAYLOR
貝爾·斯金納·基爾伯恩·泰勒
(1926 - 2016)

Grandaughter of Katherine Skinner Kilborne

THE SKINNER FAMILY MOONFLASKS: A FAMILY, AN INDUSTRY, A HOUSE AND ITS CONTENTS

William R. Sargent

It was the fashion, in eighteenth and nineteenth century England and the United States, to announce ones attainment of a certain status in the social sphere by building a great country house, often on a hill with views, near a body of water. The grounds would include a formal garden, sometimes in the Chinese taste, often with a Chinese style tea house. The house would contain at least one “Chinese room,” and some number of Chinese or Chinese export works would decorate various rooms. In addition, it would be necessary to have a grand staircase, a great hall, a music room, and an extensive collection reflecting the refined tastes and connoisseurship of the owners.

For one American example we can examine the Skinner family of Holyoke, Massachusetts. William Skinner (1834-1902) immigrated to the United States in 1843, as a poor but skilled nineteen year old silk dyer from Spitalfields, the silk weaving center in London. It was said that “The color sells the goods,” and William was recognized for his superior dyeing abilities. He eventually went into business for himself south of Williamsburg, Massachusetts, in 1848.

The “moth to cloth” silk industry had been a dream in the United States for a century or more. A portrait of the Rev. Ezra Stiles (1727-1795), the seventh president of Yale University, depicts some of his most important books on the shelf behind him. One is Jean-Baptiste Du Halde’s “History of China,” (the English edition was published in 1741) which had a chapter on silk manufacturing, a particular interest of the scholar. The difficulty of raising silk worms in the American climate, however, led to an industry in which raw silk was imported from elsewhere, mainly France at that stage, and processed in the United States.

So successful was Skinner that by 1860 the area around his mills was known as **Skinnerville**. He was wealthy enough by 1868 to build a mansion in the Second Empire style, on the Mill River close to his company. And in 1873 he opened his own store on Broadway and Worth Street in New York. When in New York he could be found dining at Delmonico’s

in Lower Manhattan, one of the top dining establishments in the United States and home of the famous Delmonico steaks. He would also attend plays, and he would shop at Tiffany’s for gifts for his second wife Sarah. Tiffany’s new store, built in 1870, was described by the New York Times as a “palace of jewels.”

William was an imposing man who was popular in the industry and was often called upon as a speaker for the Silk Association annual meetings because “he tended to keep things short.” Unfortunately for us, his son William was equally taciturn. So much of his son’s rich and eventful life was recorded in daily entries of only four lines, which left little room for details, including the date and circumstances of acquiring the flasks.

William’s personal and professional life was a model of success. But on May 16th, 1874 a dam upriver burst and flooded three towns on its rampage, including Skinnerville. Many died in the flood, and Skinner’s silk mill was entirely washed away ~ his house, the only surviving building near the river, was damaged. He lost the equivalent of \$35million dollars in business in one day.

The town of Holyoke, seventeen miles away, extended an invitation to rebuild there, and their offer was too good to refuse. Skinner rebuilt his factories in Holyoke, and dismantled his three-story house, with its five chimneys and moved it on twenty-five railroad cars to its new location high on a hill in overlooking the Connecticut River and his new mills.

He eventually built a silk industry in Holyoke that had no rivals and his sons would join him in business. William Cobbett Skinner (1857-1947) was the first, and William C.’s younger brother, Joseph Allen Skinner (1862-1946), was the second. Both continued to add to the business after their father’s death in 1902, so that by 1912 Skinner’s was the largest silk mill in the world, with one building stretching 3 city blocks, with over five acres of floor space.

The interest William and Sarah had in “the Orient” may have inspired their children William C. and Belle, as Asian art became a major focus for the two unmarried siblings. They would inherit the house and spend the next three decades remodeling it and the grounds, filling it with Asian art and an extraordinarily important collection of musical instruments.

William C. and Belle traveled together to Japan and China, twice... once in 1889 when they were 33 and 23; leaving San Francisco on the *City of Peking*. Twenty years later, in 1909, they traveled around the world again.

On the first trip they arrived in Nagasaki on Nov 18th and stayed for nearly a month. William C. would have met with his suppliers. They were in Shanghai on Dec 17th, and the following day William, “Called at the house of Russell & Co.” the great American China Trade firm. The next night they went to the theatre and a Chinese wedding. While in China they were given an opium pipe and chopsticks as souvenirs.

What William and Belle acquired on this and the subsequent trip is not clear. They were in China for fifteen days in 1889 so it's possible they acquired the moonflasks then, but it is not recorded.

The house in Holyoke was the center of family life for William, Sarah and their seven children. Sarah Skinner (1834-1908), William's second wife, spent much effort on the grounds and the interior. In 1895 they traveled to Egypt and Rome where Sarah purchased the two recumbent lions that now flank a side entry way to the house. They are replicas of those by Antonio Canova, for the tomb of Clement XII in St. Peter's.

Their daughter Ruth Isabel Skinner (1866-1928), known as Belle, wrote in her diary, May 10th, 1898 “... work is to commence this week on the Oriental Room. Mother has planned to have it built into the little upstairs library.” In a letter dated August 3rd, 1898 Sarah Skinner, wrote about

“the Oriental Room” and said that, “... so much was said that I ran upstairs and produced the other Egyptian articles I bought and they ... were enthusiastic over them...” She also wrote about the windows for the room which were Oriental in design with colored glass at the top.

William C.'s position in Holyoke can be summed up with President William McKinley's visit to the city on June 17th, 1898. William is shown in the carriage with McKinley, the 25th President of the United States, and William Whiting who owned a paper mill in Holyoke and was Republican Senator from Massachusetts between 1883 and 1889.

Sarah took particular pride in the gardens and grounds. She planted wistaria along the house during the 1880s, which eventually had completely engulfed the house. By 1901 the name Wistariahurst appeared on Sarah's private stationery. Sarah wrote to Belle in May 1901: “Oh, you should see my Wisteria – It is beautiful today and the place is rightly named... Father has just come up from the mill and is sitting out on the piazza taking in the perfume of the flowers which he seems to appreciate.”

William Skinner died the next year, in 1902. He was said to be worth \$475million in today's currency. An official of the Silk Association wrote about him then: “His career furnishes another illustration of the decided tendency by the United States in recent years of transplanting the art and skill of the foreign born to this side of the Atlantic in the up-building of our domestic industries.”

William C. and Belle Skinner inherited the house, which they used as a weekend retreat and summer home. For the most part they lived in New York City, obviously preferring the vibrancy of New York to Holyoke, particularly the theater, fine dining and socializing, having met the likes of Leo Tolstoy, the Russian author of “War and Peace” and “Anna Karenina”; Diamond Jim Brady, the great American businessman and philanthropist; and Sir Ernest Shackleton, the great Antarctic explorer.

In one of three homes in New York they occupied at different times, a window by the famous glass maker Louis Comfort Tiffany (1848-1933), now known as the Oyster Bay Window, was installed. Tiffany was renowned for his stained glass windows, blown glass lamps, ceramics and metalwork. An entry in William's journal for 1908 stated: "Belle arrived at 3:30 to select the color for our foyer & stairways which Tiffany is doing over. He is also putting in a Wisteria window. Entire costs \$3000."

On their second trip to Asia in 1909 William C., representing the company, met with Japanese suppliers of raw silk, and dined with them as evidenced by photographs in family albums. He recorded in his journal that they were "presented to the Emperor and Empress of Japan" on April 26th. On March 31st they "Attended a luncheon given at his palace by Prince Fushimi." On April 5th, they had a "dinner given us by Count Komura," and at a dinner on April 7 they "sat with Baron Oura at the head table" where William gave a speech.

They crossed the China Sea May 2nd arriving in Shanghai, went up the Yangtze River and took the train to Beijing, staying in China until May 22nd, then left on the 23rd heading through Manchuria across Siberia to St. Petersburg and on to Paris.

We have no record of what they may have purchased during their twenty day stay in China, but by June they were in Paris where William C.'s diary states: "June 30th 1909 bought a Chinese room for 7,500 francs." For July 6th, he wrote: "... Bought some magnificent Chinese furniture through Goujon for Francs 7000."

Either the "room" or the "magnificent Chinese furniture" may actually have been a bed that was later modified for use as a tea house at Wistariahurst. It is recorded that "For some years it stood in a high ceiling room in the Skinner home at 36 East Street in New York."

Belle began significant modifications to the house and the gardens, adding a large wing that included the great hall and staircase, the breakfast room and music room, for a total of fourteen rooms.

Belle also worked on the grounds and planned the tea house and garden for Wistariahurst. Belle had a Chinese pamphlet with designs of tea houses and small temples from Long Sang Ti & Co., in New York City, which may have inspired her, in addition to her own travels and knowledge of tea houses in China and Japan.

Although called a Tea House, it is more probable that this was originally an ornately carved bed. The sleeping platform had been removed and benches lined each side, leaving space for a small table. Belle had the most wonderful large guest album which is filled with poetry, music and drawings by her distinguished guests. One of those drawings is of the Tea House created by A. A. Cox, a prominent architect in Boston. As part of the Chinese garden there was also a small Asian style gate along the wall, which no longer exists.

In 1910, William wrote on Wednesday, December 7th: "... Belle has arranged our Chinese loot beautifully + it is a great success." He must be referring to items bought during their 1909 around-the-world trip to Asia and Paris and one must wonder if the flasks were part of those acquisitions.

In 1913 a Conservatory and a fire proof Music Hall were built to house Belle's collection of eighty-nine rare stringed instruments.

William C. wrote: "**1913 27th Friday.** Belle and I attended the auction of Prince Kung's curios & bought lot 6, a pair of white Jade Phoenix Bird Boxes for \$540." (\$8,000-13,300 in today's currency. These are the jade boxes that sold at Bonhams New York, Chinese Works of Art and Paintings, September 12th, 2016, lot 8039 for \$305,000) William and Belle then went to dinner that evening at the Ritz-Carlton and then on to see "The Spy" at the Empire Theater.

The next day they returned to the sale rooms and William C. wrote in his journal: "1913, 28th Friday. ... Eleven years ago today Father died, what tremendous changes have taken place in that time ~ Belle and I attended the auction of Prince Kung of Peking and bought many things, among them": two carved ivory barges, a jade ceremonial tablet, a gilt bronze duck, and two large cloisonné palace incense burners.

A story in the New York Times for March 1st, 1913, was titled, "Prince Kung Gems, \$182,350" and called out certain acquisitions including "Skinner paid \$2,500 for two large Cloisonné Palace Incense burners." (Actually, he paid \$2,050 for one and \$2,100 for the second.) That only his last name was used implies that everyone would know who he was. They also acquired: a gilt bronze altar set of five pieces, a rhinoceros-horn cup, a Dehua, Guanyin, a Chinese bird cage, a bronze tripod, and a Ming shrine figural group.

After the last day of the sale, the New York Times touted, “Palace Treasures Sold for \$279,805” (in 2015 dollars that is \$128million) Among the buyers were Bernet, Vooran & Chiat, Duveen Brothers, Ogden Mills, and G. D. Dupont and, of course, the Skinners.

The next year, in 1914, William wrote “Belle and I attended the opera Siegfried. Beautifully staged – Went to Anderson Auction rooms [Anderson Gallery, in New York City] and bought two vases (Chinese), one for \$175 Kien Lung 1775-1796 period and one for \$575 Kang Hsi period 1661-1722.” Nothing is yet known about purchases after this date. But research continues.

In 1923 Belle had committed herself to the restoration of the French commune of Vigneulles-lès-Hattonchâtel, which had been destroyed in 1918 during WWI, and for this effort she received the Légion d’Honneur. One great country house was not enough for Belle and she was in the village working on the restoration of the medieval Château d’Hattonchâtel for her own use when she contracted pneumonia and died April 9th, 1928.

Belle had added the Great Hall and Marble Lobby only a year before, in 1927, and the acquisitions from the Prince Gong sale were installed in that room. It may be that the photographs we have of these rooms, taken in the early 1930s, were meant to preserve the memory and history of Belle and William C’s efforts to create a great country house on a hill in Holyoke and to fill it with works of art from China.

William C. continued living in NYC. Three years after Belle’s death, he wrote in his journal, January 17th, 1931, “A Miss Carl from China is the party who sold Belle the mirror etc. given her by the Empress of China, came in for tea.” Katherine Augusta Carl (1865-1938) had spent nine months in China in 1903 painting two portraits of the Dowager Empress Cixi, one for the St. Louis Exposition, which is now in the National Portrait Gallery, D. C., and another now in the Palace Museum, Beijing. Could this connection through Miss Carl to the Dowager Empress have been the source of the flasks?

In 1933 William C. donated Belle’s collection of musical instruments to Yale University. He lived at 910 Fifth Avenue (at the corner of 72nd street) until his death on October 17th, 1947, at 90 years and 4 months.

In 1959 descendants gave the house to the City of Holyoke to be used for cultural and educational purposes. The contents of the house were divided among family members, but many pieces went to auction. The inventory included: many Tiffany items, a carved rhino horn cup, a number of snuff bottles, ivory figures, lacquer ware, the Ming cloisonné jars, a stone stela, many vases, a metal garniture (apparently the one purchased at the Prince Gong sale), Chinese rugs, hanging lanterns and pierced lanterns, a teakwood Chinese canopy bed (still in the house), and a second floor room was called out as a Chinese bedroom. All of these and more confirm the Skinners’ abiding passion for Chinese art.

In the photographs of the Great Hall taken in the early 1930s we have the first record of the moonflasks in the Skinner collection. The most likely date of acquisition seems to be the 1909 trip, as the purchase does not appear in later journal entries, making it nearly 100 years that the flasks have been in the Skinner family. The flasks descended to Belle’s sister, Katharine Skinner Kilborne (1873-1968), then to Katharine’s granddaughter Belle Skinner Kilborne Taylor (1926-2016), and now from her estate.

William C. had moved to New York City during the rise of the so-called Gilded Age (1870s to about 1900), a time of great prosperity that saw wealthy families building grand mansion in the city, particularly in his neighborhood of the Upper East Side, who owners were steeped in the collecting of Chinese art. They were also building country homes that rivaled those in New York, in Newport, Rhode Island, on the Gold Coast north of Boston, and in the Berkshires, the bucolic mountains of western Massachusetts.

The flasks were, maybe appropriately, placed under the portraits of the patriarchs of the family, William and Sarah Skinner, in Wistariahurst, as if offerings on an ancestral altar. The next owner will be acquiring not only pair of important and impressive Imperial flasks, but also the rich history behind the flasks, unknown prior to the ownership by the Skinner family but part of a rich pattern of collecting in the Gilded Age of the United States.

Bonhams would like to thank Penni Martorell of Wistariahurst for her contribution and support in research for this essay.



The pair of moonflasks in Belle Skinner Kilborne Taylor's home, late 1970's
扁壺陳列於貝爾·斯金納·基爾伯恩·泰勒家中，約1970年代



斯金納扁壺：一個家族與一個產業的黃金時代

William R. Sargent（威廉·薩金特）

在十八、十九世紀，英國與美國的顯貴們熱衷於通過興建規模宏大的莊園來彰顯他們的社會地位。這些莊園大多位於高地，依山傍水，風光旖旎。那時，中國藝術頗得青睞，除「中國廳」與茶室外，花園及屋內擺設亦常見中國風格。此外，巨大的樓梯、富麗堂皇的大廳、音樂室以及代表主人品味與鑑賞力的私人珍藏品同樣必不可少。

位於美國馬薩諸塞州霍利奧克的斯金納家族便是如此。1843年，威廉·斯金納（1834 – 1902）從英國移民到美國。此前，他是倫敦的絲織業中心斯皮塔佛德的一名年輕絲綢染工。一個世紀以來，絲綢工業始終是美國這片土地上的一个夢想。在美國，威廉的技藝令他備受讚譽。

1848年，他在馬薩諸塞州威廉斯堡南部開創了自己的事業。1860年代，由於他的巨大成功，斯金納鎮便成為這個地區的名稱。1868年，威廉在彌爾河畔建造了一座第二帝國風格的大宅。1873年，他在紐約的商店開始營業。

儀表堂堂的威廉成為了業界炙手可熱的人物，還被選為絲綢業聯合會年度會議上的發言人。無論是私人生活還是職業生涯，威廉的一生都堪稱成功典範。

然而，在1874年5月16日，一場洪水席捲了河岸三個城鎮，包括斯金納鎮。威廉的工廠被沖毀。他接受霍利奧克市政的邀請，將他的工廠建在那裡，並將住宅重建在俯瞰著康涅狄格河和新工廠的山丘上。

最終，威廉建立起了一個無可匹敵的絲綢工業王國。小威廉·庫伯·斯金納（1857 – 1947）第一個加入父親的事業，他的弟弟約瑟夫·艾倫·斯金納（1862 – 1946）跟隨其後。二兄弟在父親過世後依然擴大著這份產業。1912年，斯金納家族擁有了世界上最大的絲綢工業。

小威廉與妹妹（即露絲·伊莎貝爾·斯金納（1866 – 1928））對東方藝術的興趣或許來自同樣熱愛東方藝術的父母。兄妹二人終生致力於藝術收藏，曾兩次到訪中國和日本。

他們第一次東亞之旅是在1889年。他們於11月18日抵達日本長崎，約一個月後來到上海。12月18日，小威廉到訪著名的美資貿易公司旗昌洋行大樓。他們還獲贈了鴉片煙槍和筷子

作為紀念品。小威廉和貝爾在這些旅行中並沒有清晰記錄下他們所購買的藝術品。1889年，他們曾在中國停留了長達15天，或許這對扁壺正是在這期間購得的。

威廉的第二任妻子薩拉·斯金納（1834 – 1908）為他們與七個孩子居住的大宅付出了無數心血。1895年，薩拉在埃及與羅馬之行中購買了兩尊臥獅，後來放置在莊園的路旁。

1898年5月10日，他們的女兒露絲（貝爾）（1866-1928）在日記中寫道：「媽媽計劃將東方藝術廳搬去樓上的圖書館。」而8月3日的一封信中，薩拉也提到這間藝術廳，稱窗戶為東方風格，頂部有彩色玻璃。

1898年6月17日，時任美國總統威廉·麥金萊來到霍利奧克。25日，威廉同總統乘車出行，令斯金納家族再度名聲大震。

薩拉從1880年代起種植的紫藤蘿覆蓋了整棟房子。1901年，「紫藤蘿園」這個名字出現在薩拉的手稿中。她於1901年5月寫給貝爾的信中說：「你真應該親眼看看我的紫藤蘿，今天美極了，這裡真是名副其實…… 爸爸正坐在走廊上，欣賞著紫藤蘿瀾漫的幽香。」

1902年，威廉去世，留下了相當於今天的四億七千五百萬美元的龐大資產。小威廉與妹妹貝爾繼承了這座大宅，並將其作為度假之所。他們平日住在紐約，顯然更喜愛紐約的繁華。在這裡他們遇得到列夫·托爾斯泰、鑽石大王吉姆·布雷迪，還有南極探險家歐內斯特·沙克爾頓一類的人物。

他們在紐約的三套住宅中，其中一間安裝著由路易斯·康福特·蒂凡尼（1848 – 1933）打造的窗戶。蒂凡尼的染色玻璃極富盛名。小威廉在1908年曾記錄道：「貝爾3點半來挑選蒂凡尼玻璃的顏色。他還會再做一個紫藤蘿窗戶。總共3000美元。」

在1909年的第二次亞洲之旅中，小威廉與日本的生絲供應商見面。3月31日，他們與伏見宮博恭王在宮裡共進午餐。4月5日，外交家小村壽太郎伯爵用晚宴招待他們。小威廉在4月26日寫道，日本天皇和皇后接見了他們。

5月2日，他們抵達上海，乘火車北上北京。他們於5月23日啟程離開中國，最終到達巴黎。

在巴黎，小威廉寫道：「1909年6月30日，用7500法郎買到了中國廳。」7月6日，他寫道：「買到了一些貴重的中國家具，共計7000法郎。」

貝爾修繕了房屋和花園，新建了一個有大廳、音樂室等14個房間的側樓。

此外，貝爾還設計了中國茶室。在法國買到的中國家具裡可能有一張精雕細琢的床。床中木板移空，靠邊擺放長凳，中間放一張小桌，即為茶室。貝爾將客人們留下的詩歌、繪畫等保存成冊，建築師庫克斯所畫的「茶室」便被收藏其中。這間茶室多年來一直被保存在斯金納位於紐約東街36號一間房間裡。

1910年12月7日，威廉記錄：「貝爾重新擺設了我們的中國珍寶，非常成功。所提及的中國珍寶是他們在1909年的亞洲和巴黎之行中購買到的藝術品，我們可以推測這對扁壺或許就在其中。」

1913年，貝爾新建了一間防火的音樂廳來存放她的89件樂器。

1913年2月27日，小威廉寫道：「貝爾和我參加了恭親王舊藏珍寶的拍賣會，我們用540美元買下了6號拍品，一對青白玉雕鳳蓋盒。」（相當於現在的8,000至13,300美元。2016年9月12日，紐約邦瀚斯舉行中國書畫及藝術珍品專場拍賣，以305,000美元拍出的8039號拍品即此玉盒。）

次日，他們返回拍賣場。小威廉寫道：「1913年2月28日，星期五……11年前的今天父親過世，一切都發生了翻天覆地的變化……貝爾和我拍下了多件中國古玩。」其中有兩隻象牙船雕，一枚玉璧，一隻鎏金銅鴨，兩件大型景泰藍宮廷香爐。

1913年3月1日，《紐約時報》的文章《恭親王珍寶，182,350美元》報導了此次拍賣，提到斯金納購得兩件大型景泰藍宮廷香爐。文中僅使用了斯金納的姓氏，可見其身份無人不知。他們還購得一套五件的鎏金青銅祭祀禮器，一隻犀角盃，一尊德化窯觀音像等多件古玩。

1914年，小威廉寫道：「在安德森拍下了兩隻中國花瓶，一隻是乾隆年間的產物，另外一隻是康熙年間的。」

1923年，貝爾開始修復一個1918年毀於戰火的法國小城維蓋於萊萊阿通沙泰。她因此被授予法國榮譽軍團勳章。她還修繕了中世紀的哈圖治特城堡。

1928年4月9日，貝爾因肺炎逝世。

此前一年，貝爾將恭親王珍寶放置在新建的大廳裡。現有的照片或為1930年代早期在這裡拍攝的，以此保留小威廉與貝爾生活的痕跡，並紀念他們為這座中國藝術寶庫做出的貢獻。此對青花八吉祥扁壺最早的記錄亦是這組照片，它們被擺放在威廉與薩拉的肖像下面，以示追思。

1931年1月17日，小威廉寫道：「卡爾小姐來喝茶。她曾經將慈禧皇太后賞賜給她的一些東西賣給了貝爾。」凱瑟琳·奧古斯塔·卡爾（1865 – 1938）曾於1903年在中國居住9個月，為慈禧皇太后作肖像兩幅，其中一幅現藏於美國國家肖像畫廊，另一幅則在北京故宮博物院。至於卡爾小姐是否與這對扁壺有直接聯繫，我們不得而知。

1933年，小威廉將貝爾的樂器收藏捐贈給耶魯大學。

小威廉於「鍍金時代」興起的時候移居紐約。在那個繁榮的時代，富有的家族紛紛在紐約上東區修建豪宅，其中不乏熱愛中國藝術品的收藏家們。他一直居住在第五大道910號，直到1947年10月17日逝世，享年90歲。

1959年，後人將房屋捐獻給霍利奧克市政局，以作文化與教育之用。房子內部的器物則分給了家庭成員，很多流入了拍賣市場。這對扁壺後來由貝爾的妹妹凱瑟琳·斯金納·基爾伯恩（1873 – 1968）繼承，後來傳給凱瑟琳的孫女貝爾·斯金納·基爾伯恩·泰勒（1926 – 2016）。現存於她的房產之中。

這對扁壺從未被記載過，斯金納家族何時何地將其買入亦是個謎。1909年的世界之旅成為最可能的時機。因為它並為出現在此後的記錄中，故推斷它此前已存在於斯金納家族的收藏中。

這對神秘的扁壺，最終與這個盛極一時的家族一起，成為了美國風起雲湧的鍍金時代裡藝術收藏的一種印記和證明。

邦瀚斯由衷感謝紫藤蘿園（Wistariahurst）佩妮·馬托蕾爾女士為撰寫本文所提供的資料及協助。

NEW RESEARCH: THE BLUE AND WHITE 'BAJIXIANG' MOONFLASKS, QIANLONG SEAL MARK AND OF THE PERIOD, IN THE QING COURT COLLECTION AT THE PALACE MUSEUM, BEIJING

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The Palace Museum (*Beijing Gugong*) was established on 10 October 1925 in Beijing's former 'Forbidden City', the Imperial Court location unchanged throughout both the Ming and Qing dynasties. The collection in the Palace Museum currently comprises some 1,800,000 cultural relics, most of which are well documented and are known collectively as the 'Qing Court Collection'.¹ The Palace Museum, Beijing also includes collections from other Qing dynasty Imperial Palaces, including the Summer Palace, the Chengde Summer Retreat, and the Mukden Palace complex (now known as the 'Shenyang Palace Museum'). The Qing Court collection houses a very wide variety of objects, mostly of superb quality; they not only allow us to visualise the daily lifestyle at the Imperial Court, but also help us to understand the aesthetic taste of the Imperial family.

During the reign of the Qianlong emperor (1736-1795), the economy flourished, and therefore the dynasty was prosperous. The enormous Imperial revenues became the financial backbone of the extravagant lifestyle at the Imperial Court. Owing to the huge Imperial demand for porcelain pieces to be used as Palace furnishings, for religious ceremonies, and as gifts, Imperial porcelain designs which were approved and particularly admired by the emperor were specifically produced at the kilns in

Jingdezhen under a successive number of very capable Court-appointed supervisors, including Tang Ying. Under stringent supervision, requiring the potters, painters and enamellers to use the best-quality raw materials regardless of cost, large numbers of extravagant and unique Imperial porcelain pieces were produced. A wide range of Imperial porcelains commissioned and created during the Qianlong period is still housed in the Palace Museum, including both *fanggu* and new innovative designs in various shapes, exhibiting virtuoso skills in both the potting and in the lavish decoration. At this time, porcelain production reached its all-time zenith in China. These Imperially-commissioned masterpieces reflected both the emperor's personal taste, his high regard for the finest porcelains; and the essential concomitant that the emperor had himself directly intervened in the production of Imperial porcelain.

The Qianlong emperor treated the official requirements of running his government just as seriously as forming his collection of Chinese art. Among all the art categories on which the Qianlong emperor focussed his connoisseurship, porcelain was the most highly favoured. Not only did he set out to collect finest-quality ceramics of the Song and Ming dynasties, but he also ordered the Imperial kilns to reproduce them. Ever since he had come to power, the



fig.1 Blue and white 'bajixiang' moonflask, Qianlong seal mark and period, 50cm high; Image courtesy of the Palace Museum, Beijing



fig.2 Blue and white 'bajixiang' moonflask, Qianlong seal mark and period, 34.5cm high; Images courtesy of the Palace Museum, Beijing

Qianlong emperor had devoted himself to the study of porcelain as a form of craftsmanship, noting carefully the achievements in the previous dynasties by the Court-appointed Jingdezhen-kilns supervisor Tang Ying, and inheriting the old Imperial tradition re-established by his grandfather, the Kangxi emperor, of commissioning porcelain. Following this tradition, the emperor questioned every little detail, and was directly involved with every single element of the porcelain production process. The *Archive of the Imperial Household Department* often recorded that 'porcelain samples must be presented for the emperor's personal inspection before they are submitted to be made in the Imperial kilns'. Therefore, many of the porcelains produced during this period reflected strongly the emperor's personal taste and appreciation. The blue and white '*Bajixiang*' moonflasks in the Qing Court collection at the Palace Museum are outstanding examples suggesting all these features of direct Imperial involvement.

The circular but flattened form, first seen in this exact shape during the Yongzheng period, was inventoried as a 'moon-hugging flask' or 'horse-hanging flask' in the Yongzheng Imperial archives, and the production of this precise shape continued into the Qianlong period. The original form, as used in much earlier 15th century porcelain predecessors

dating from the Yongle and Xuande reigns of the Ming dynasty, was imported from Central Asia; the characteristic and prominent raised dome at the middle of each main face was recreated in these successor moonflasks three hundred years later. All the recorded Qing dynasty examples of such moonflasks share the following six features regardless of their size: a small mouth, a straight neck, a shoulder decorated with a pair of handles, the overall shape being flattened and circular, a round central dome on both main sides of the body, and an oval foot.

Moonflasks of this type were first made during the Yongzheng period, but production was halted for a short period by Imperial decree in the late Yongzheng period, the Archives recording: 'Contact Jiangxi porcelain-making place [Jingdezhen], later moonflasks no need to continue firing processes'.² Production was finally resumed during the second year of the Qianlong reign (1737), with limited numbers being created during the mid-Qianlong period. Examples are usually decorated in blue and white, but several yellow-ground and monochrome varieties are also documented and published. The pair of blue and white '*Bajixiang*' moonflasks offered in this auction are therefore among the most outstanding examples of such objects produced during this period.

六六一	鐵地青花龍	一對	六七五	紫檀木案	一張
六六二	藍地大寶月瓶	一個	六七六	紫檀木瓶	一個
六六三	洋紫地大寶月瓶	一個	六七七	紫檀地青花龍	一個
六六四	司金地青花龍八角鐘	一座	六七八	紅地青花龍	一個
六六五	（帶鐵地）		六七九	（帶鐵地）	
六六六	紫檀等器寶案	一對	六八〇	紫檀地青花龍方板	一對
六六七	字畫	三幅	六八一	硬木圓盆漆飾帶蓋高腳香	一個
六六八	（與有銀字三例）	九塊	六八二	（帶紫檀）	
六六九	南軒對聯門窗	一對	六八三	新漆大寶月瓶	一對
六七〇	正紅地大寶月瓶	二個	六八四	粉地	一對
六七一	紅地青花龍	一對	六八五	紅地青花龍	一對
六七二	（帶鐵地）一密微地龍圖	一對	六八六	白玉帶	一對
六七三	古銅	一對	六八七	玉帶	一對
六七四	太皇	一對	六八八	（以上三張皆新木架）	一對
六八四	（九）對內有扣扣等	一張	六八九	紅木圓盆漆飾帶蓋高腳香	一個

fig.3 Palace Museum Auditing Report, Palace Museum, Beijing, 1929, vol.3, book 3, p.9, scroll 4., 'Palace of Double Brilliance' and other palaces

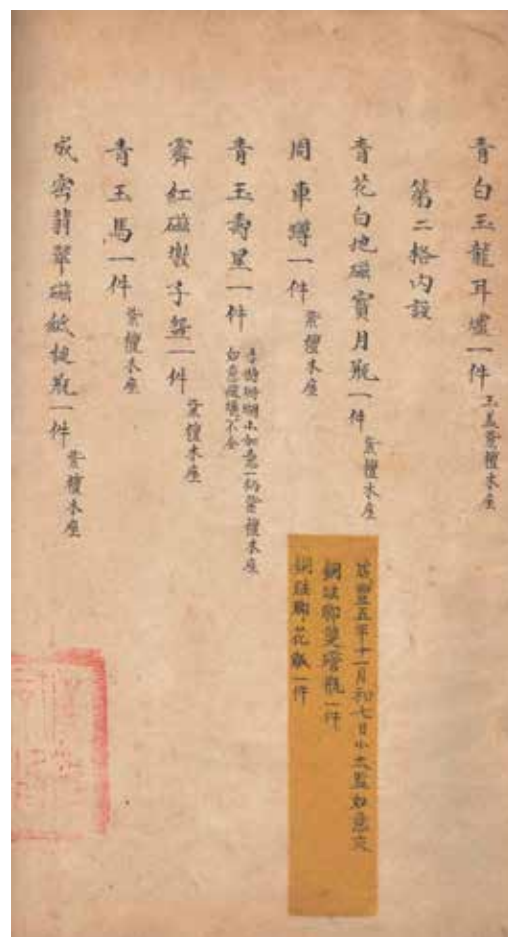
According to the inventory records of the Palace Museum collection, there are twenty-eight blue and white 'Bajixiang' moonflasks in the Qing Court collection (see **Table 1** for details). Six additional similar moonflasks are on long-term loan to other museums and institutions. The original placement locations in the palaces of these six loaned examples can be traced in the records of the *Chen She Dang* (Records of Display) and *Gugong Wupin Diancha Baogao* (Palace Museum Auditing Report).³

The 28 Palace Museum examples mentioned above can be classified into two sizes. The larger versions are around 50cm high; the diameter of the mouth is 8cm wide, and the foot rim measures 16.5cm long and 12cm wide (**fig.1**). The smaller versions are around 34.5cm high; the diameter of the mouth is 5.5cm wide, and the foot rim measures 12.5cm long and 9cm wide (**fig.2**). Two of the smaller versions forming a pair, was originally placed on the shelf of 'One Hundred Curios' in the southern sector of the Forbidden City, at the rear of the 'Studio of Fresh Fragrance' in the *Chong hua gong* or 'Palace of Double Brilliance' (**fig.3**),⁴ as recorded in the Daoguang-period Imperial Archives, *Shu Fang Zhai Xianshe Chenshe Dang* (Records of Display for the Studio of

Fresh Fragrance) (**fig.4**)⁵ and in the Guangxu-period Imperial Archives (*Shu Fang Zhai Chenshe Dang* (**fig.5**))

According to the *gezuo chengzuo huoji qingdang: Jiangxi shao ciqi chu* 《各作承做活計清檔·江西燒瓷器處》 (Imperial Palace Workshops Archives: Ceramics Production of Jiangxi), dated Qianlong second year (1737) and recorded by the Imperial Household Department: 'On the thirteenth day of the tenth month, Secretary Liu Shanjiu, Head of Department Samuha, Tax Officer Bai Shixiu said, Eunuch Mao Tuan, Yu Shijie and Gaoyu, presented an iron-red-glazed bowl... By Imperial decree: Vases, bowls and plates produced in the future must copy the quality of the red glaze and use the *zhuan shu* seal mark, **also reproduce the smaller moonflasks, 'horse-hanging' flasks, in various glazes...**' (**fig.6**)⁶

It is therefore evident that the pair of smaller moonflasks located at the rear of the 'Studio of Fresh Fragrance' were produced shortly after the tenth month of the second year of the Qianlong reign (1737). Unlike this pair of 'smaller moonflasks', the similar but larger moonflasks (50cm high) were originally kept in wooden containers as *tongci* in the



figs.4 and 5 Cover and inside cover of *Records of Display for the Studio of Fresh Fragrance*, p.28, sixth month, nineteenth year of the Daoguang period (1839).

Imperial storerooms at the Forbidden City;⁷ two examples of these larger moonflasks are recorded as located in the Imperial Storage for porcelains on the western side of the 'the Palace of Tranquil Longevity'.⁸

According to the *huo ji dang*, dated to the Qianlong third year (1738): 'on the twenty-fifth day of the sixth month, ...the Eunuch Gaoyu presented a blue and white bowl and cover with handles... **a Xuande blue and white 'horse-hanging' flask**...By Imperial decree: Send it to Tang Ying to replicate... once done the original porcelain model is to be returned to the storage of the Imperial porcelain wares; for large objects, send only the drawing design; for small objects, carry [them to Tang Ying].'⁹

The larger moonflasks were therefore designed by enlarging the size of the smaller ones serving as models, an innovation dating after the sixth month of the third year of Qianlong' (1738). The production, craftsmanship and decorative motifs of both the smaller and larger types of moonflasks are directly related to each other, and the introduction of both sizes date to the very early years of Qianlong's reign. Other than slight differences in the size, decorative details around the neck and around the

handles, almost all aspects of the workmanship and decorative motifs are very consistent. The shape of these moonflasks is very classical; the body potted and glazed pearl white, the blue and white decoration enclosed within key-fret scroll borders, the foot with lotus blossoms. The neck of the larger version is densely decorated with floral scrolls; the smaller size has *ruyi*-heads. The narrow sides of the vases are decorated with meandering lotus scrolls. The main 'front and back' sides each have a circular raised boss at the centre painted with a stylised *ruyi*-head medallion, enclosed within a small band of lotus lappets, and all within another larger band of lotus lappets painted with the Eight Buddhist Emblems: dharma wheel, conch, parasol, victory banner, endless knot, lotus flower, double-fish and vase. Around the foot are leafy scrolls, and the recessed interior of the foot is glazed white with the blue *daqing Qianlong nianzhi* six-character *zhuan* seal mark arranged in three columns. The cobalt blue used all over the vase is of a rich hue. The painted decoration deliberately incorporates irregular small dots of very rich blue colour. This consciously simulates the well-known 'heaped and piled' effect found almost invariably on 15th century Ming dynasty Yongle and Xuande blue and white wares, where dots of the insufficiently-ground pure cobalt mineral occur haphazardly throughout the cobalt decoration.

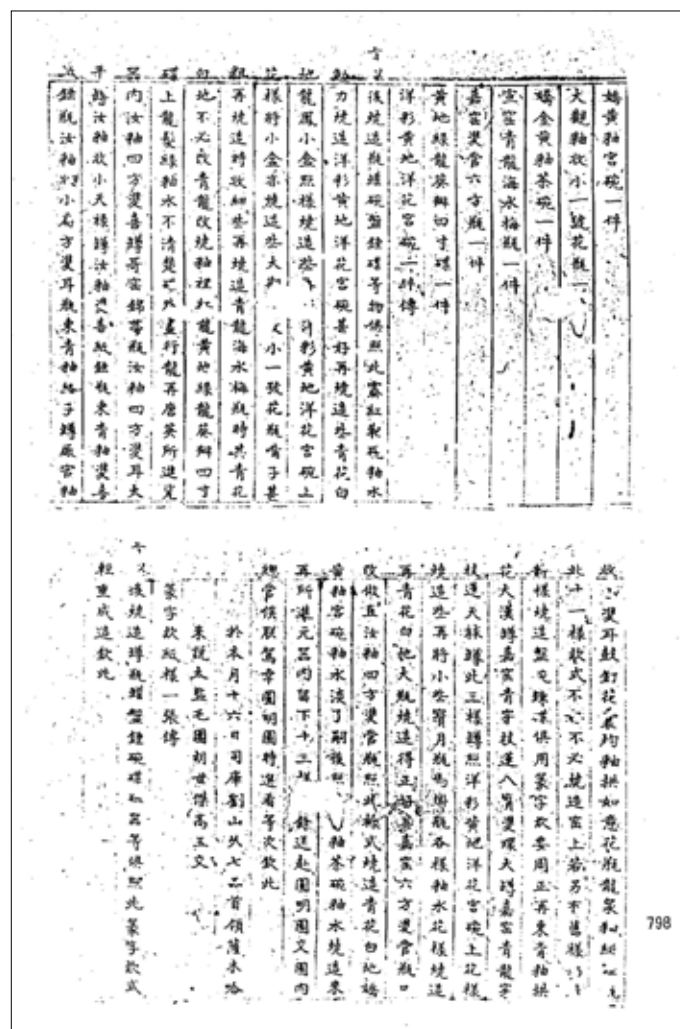


fig.6 First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, Archives of the Qing Imperial Household Department, 2005, p.798, scroll 7.

In discussing the actual function of these moonflasks, we must notice the 'Bajixiang' motif. 'Bajixiang' originates from Tibetan Buddhist teachings, and the motif was first painted on ceramics as early as the Yuan dynasty. In the context of Qing dynasty porcelains, the 'Bajixiang' motif is often depicted paired with lotus designs which suggests a reference to religious imagery. The Imperial Court of the Qing dynasty practiced the Buddhist faith; hence it is assumed that these moonflasks were placed in one of the many Buddhist temples in the Forbidden City or in other Imperial Palaces.

Also, according to *huo ji dang, hua er zuo* (Imperial Palace Workshops Archives of the Flower Department), dated to the Yongzheng fifth year (1727): 'On the twenty-fifth day of the ninth month, Head Eunuch Dong Zigui presented two blue and white moonflasks with handles... Eunuchs Liu Xiwen and Wang Taiping delivered the Imperial order: Arrange appropriate flowers for the moonflasks,... By eleventh day of the fifth month, sixth year (1728), prepare a bouquet of

adonis and catharanthus blossoms to accompany the blue and white moonflask, Head Eunuch Samuha is to carry over, pass to Eunuch Liu Xiwen, end. By fifth day of the seventh month, sixth year, prepare a bouquet of adonis and catharanthus blossoms to accompany the blue and white moonflask, Head Eunuch Samuha is to carry over, pass to Eunuch Liu Xiwen, end.'

Hence it is correct to assume that these moonflasks functioned as flower-holders in the interior of the various Halls and Palaces.

In conclusion: according to the Imperial archives, the blue and white 'Bajixiang' moonflasks with Qianlong seal marks and of the period, now housed in the Qing Court collection at the Palace Museum, were produced by Imperial decree of the emperor during the early Qianlong period. These moonflasks successfully highlight both the emperor's personal taste, and his appreciation of the aesthetic and technical brilliance represented by Imperial porcelain.

TABLE 1

Detailed list of inventory and statistics relating to the Qianlong seal mark and of the period blue and white 'Bajixiang' moonflasks in the Qing Court collection, Palace Museum, Beijing

Name	Reference no.	Dimensions (cm)	Original no. of pcs.	Current no. of pcs.	Original location	Remarks
Blue and white 'Bajixiang' moonflasks, Qianlong seal mark and of the period	Yuzi671	34.5cm high; mouthrim 5.5cm diam.; foot 12.5cm x 9cm	2	2	Rear of the Studio of Fresh Fragrance	
Blue and white 'Bajixiang' moonflasks, Qianlong seal mark and of the period	No.2112	50cm high; mouthrim 8cm diam.; foot 16.5cm x 12cm	3	2	West section of the Palace of Tranquil Longevity	1 pc. on long-term loan to Guangdong Museum
A blue and white 'Bajixiang' moonflask, Qianlong seal mark and of the period	No.125	50cm high; mouthrim 8cm diam.; foot 16.5cm x 12cm	1		West section of the Palace of Tranquil Longevity	1 pc. on long-term to Shenyang Palace Museum
Blue and white 'Bajixiang' moonflasks, Qianlong seal mark and of the period	Not referenced	50cm high; mouthrim 8cm diam.; foot 16.5cm x 12cm	28	24	Not known	2 pcs. On long-term loan to Chengde Summer Retreat; 2 pcs. On long-term loan to other museum and institutions
Total			34	28		

NOTES

1. The Palace Museum took seven years to complete the fifth round of stock-taking of the entire collection in 2010. At that time, the inventory contains a total number of 1,807,558 pieces. By using these statistics as a foundation for my work, I spent another three years between 2014 and 2016 audit the inventory list. As of 31 December 2016, the Palace Museum announced publically that the Imperial collection of cultural relics contained 1,862,690 pieces.

2. *gezuo chengzuo huoji qingdang: jishi lu* 《各作成做活計清檔·記事錄》 (*Imperial Palace Workshops Archives: Records on Matters*), dated Yongzheng eleventh year (1733), fifteenth day of the sixth month, 'According to message from Yuanming Yuan, Secretary Chang Bao, Head of Department Samuha said, Deputy Palace Supervisor Li Ying to pass on decree, to the porcelain kilns at Jiangxi, no need for the further production of moonflasks.' First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, *Archives of the Qing Imperial Household Department*, People's Publishing House, 2005, p.776, scroll 5.

3. The 'Palace Museum Auditing Report' was the published inventory of contents in the Forbidden City compiled by Committee founded in 1924. The inventory was based on the Thousand Character Classics, *qian zi wen* to identify their locations within the Palace. Each character specifies a certain location within the Palace, for example: the character *li* is corresponding to the location of the fifth 'antiques room' of the Consorts Residence at the inner court of the Forbidden City. By using these *qian zi wen* characters, one can locate the original position of the relics in the Palace.

4. *Palace Museum Auditing Report*, Palace Museum, Beijing, 1929, vol.3, book 3, p.9, scroll 4.

5. *Records of Display for the Studio of Fresh Fragrance*, p.28, sixth month, nineteenth year of the Daoguang period (1839).

6. First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, *Archives of the Qing Imperial Household Department*, Beijing, 2005, p.798, scroll 7.

7. *Tongci*: term used to describe a method of wrapping Imperial porcelain for transportation used by Jingdezhen kilns during the Qing dynasty. Large amounts of porcelain from the Imperial kilns were lined and wrapped with straw and then inserted into wooden containers for transportation to the capital, hence known as *tongci*.

8. *Palace Museum Auditing Report*, Palace Museum, 1929, vol.5, book 1, p.12, scroll 2.

9. First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, *Archives of the Qing Imperial Household Department*, Beijing, 2005, p.281, scroll 8.

10. First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, *Archives of the Qing Imperial Household Department*, Beijing, 2005, p.785, scroll 2.

清宮舊藏乾隆款青花八吉祥紋寶月瓶研究

黃衛文 北京故宮博物院

故宮博物院成立於1925年10月10日，眾所周知，其院址為明清兩代皇宮「紫禁城」宮殿舊址，在北京故宮博物院現藏180余萬件¹文物藏品中，傳承有序的清宮原藏曆代古物珍寶即「清宮舊藏」文物，不僅是我院藏品的主要來源，更是最具研究價值的傳世資料。「清宮舊藏」文物是指故宮博物院建院之際點查接收的紫禁城皇宮內以及清代其他幾處皇家宮苑，如頤和園、承德避暑山莊和盛京皇宮（今瀋陽故宮）等處的清宮原藏文物。這些品類繁多，堪稱包羅萬象的清宮舊藏文物，不僅為我們真實再現了清代宮廷生活的原貌，更以他們精美的材質、典雅高貴的藝術品味展現了以皇家器用為代表的時代美學格調。

乾隆一朝（1736年-1795年）經濟繁榮，國力昌盛，在雄厚財力支持下，宮廷生活愈加奢靡。為滿足宮中日用、殿堂陳設、宗教祭祀以及內外賞賜等對瓷器的巨大需求，專司御用瓷燒造的景德鎮御窯廠，依皇帝喜好，在唐英等傑出督陶官的管理

下，集最好的制瓷原料與能工巧匠于一身，燒造不計工本，生產出了大量精美非凡的御用瓷器精品。以故宮所藏乾隆時期的御窯瓷器觀之，其品種繁多，仿古創新無不具備，器物造型莊重典雅，裝飾繁縟華麗，工藝奇巧精湛，堪稱集中國古代制瓷工藝成就之大成，而這一成就的取得，顯然與乾隆皇帝本人具有極高的瓷器鑒賞品味，以及他對御用瓷器燒造的直接干預是分不開的。

乾隆皇帝是我國古代一位頗有作為的君主，勤於政務的同時，亦醉心於文化與藝術領域的追求。乾隆皇帝工書畫、好詩文，對古董文玩等亦極為癡迷，于瓷器一項更可稱是喜愛有加。在宮中他藏瓷品瓷，不斷搜羅前代名窯佳器，並下旨御窯廠借鑒仿造。繼位以後，他不僅續用了對制瓷工藝潛心鑽研，且極有建樹的前朝督陶官唐英，更繼承了自康熙帝以來清代皇帝直接干預御用瓷生產的傳統，對本朝御瓷燒造的每個環節都堪稱事無巨細每每過問。他經常下旨，命出瓷器新樣、畫樣制模，親



圖1 清乾隆青花八吉祥紋寶月瓶（高50厘米），北京故宮博物院藏



圖2 清乾隆青花八吉祥紋寶月瓶（高34.5厘米），北京故宮博物院藏

加審定後再交付御窯廠依樣燒造，對此清宮檔案中屢有所記。故此，乾隆時期生產的眾多御瓷精品，往往反映著乾隆皇帝個人對瓷器的鑒賞品味與審美格調，而清宮舊藏乾隆款青花八吉祥紋寶月瓶正是乾隆御瓷這種特點的傑出範例。

寶月瓶是清代雍正、乾隆時期在仿古基礎上加以創新而來的新器式，因器腹扁圓形似滿月而得名，清宮檔案中也稱抱月瓶或馬掛瓶，其造型糅合了源自受西亞文化影響而流行於明代永宣時期的雙耳扁圓腹之馬掛瓶與扁圓腹中間飾凸起的扁壺二者的器形特點。傳世所見清代寶月瓶無論大小，器形一般為小口，直頸，頸肩處飾對稱雙耳，扁圓腹，腹兩面中間飾凸起圓臍，橢圓形圈足。寶月瓶的燒造始於雍正朝，至雍正晚期因皇帝下旨「著江西燒造瓷器處，嗣後寶月瓶不必燒造」²而短暫停燒，乾隆二年（1737年）之後恢復生產，乾隆中期以後的製品則比較少見。傳世寶月瓶以青花製品為主，亦見有黃地青花和顏色釉等品種。乾隆款青花八吉祥紋寶月瓶即是這一時期此類瓶式中的代表作。

據筆者對故宮院藏陶瓷文物帳的詳細整理與統計，我院現存原屬清宮舊藏的乾隆款青花八吉祥紋寶月瓶計有28件（詳細統計資料見附表1），另有6件舊藏同類器外撥給其他文博機構，而依據清宮歷朝《陳設檔》和《故宮物品點查報告》³中的原始記載，這部分舊藏器中的部分藏品尚能找到他們在宮中的原藏地點。

整體看，這28件舊藏器依器型大小可分兩類，大者高約50厘米，口徑8厘米，足徑16.5×12厘米（圖1）。小者高34.5厘米，口徑5.5厘米，足徑12.5×9厘米（圖2）。其中小型器計有一對兩件，原陳設於紫禁城內廷西路重華宮區漱芳齋後殿南側古董格內⁴（圖3），清道光朝《漱芳齋現設陳設檔》⁵（圖4、圖5）及光緒朝《漱芳齋陳設檔》中均有所記。

六六一	磁地畫彩花瓶	一個	六七五	紫微陳案	一個
六六二	磁地畫彩花瓶	一個	六七六	紫微陳案	一個
六六三	磁地畫彩花瓶	一個	六七七	磁地畫彩花瓶	一個
六六四	磁地畫彩花瓶	一個	六七八	磁地畫彩花瓶	一個
六六五	磁地畫彩花瓶	一個	六七九	磁地畫彩花瓶	一個
六六六	磁地畫彩花瓶	一個	六八〇	磁地畫彩花瓶	一個
六六七	磁地畫彩花瓶	一個	六八一	磁地畫彩花瓶	一個
六六八	磁地畫彩花瓶	一個	六八二	磁地畫彩花瓶	一個
六六九	磁地畫彩花瓶	一個	六八三	磁地畫彩花瓶	一個
六七〇	磁地畫彩花瓶	一個	六八四	磁地畫彩花瓶	一個
六七一	磁地畫彩花瓶	一個	六八五	磁地畫彩花瓶	一個
六七二	磁地畫彩花瓶	一個	六八六	磁地畫彩花瓶	一個
六七三	磁地畫彩花瓶	一個	六八七	磁地畫彩花瓶	一個
六七四	磁地畫彩花瓶	一個	六八八	磁地畫彩花瓶	一個
六七五	磁地畫彩花瓶	一個	六八九	磁地畫彩花瓶	一個
六七六	磁地畫彩花瓶	一個	六九〇	磁地畫彩花瓶	一個
六七七	磁地畫彩花瓶	一個	六九一	磁地畫彩花瓶	一個
六七八	磁地畫彩花瓶	一個	六九二	磁地畫彩花瓶	一個
六七九	磁地畫彩花瓶	一個	六九三	磁地畫彩花瓶	一個
六八〇	磁地畫彩花瓶	一個	六九四	磁地畫彩花瓶	一個
六八一	磁地畫彩花瓶	一個	六九五	磁地畫彩花瓶	一個
六八二	磁地畫彩花瓶	一個	六九六	磁地畫彩花瓶	一個
六八三	磁地畫彩花瓶	一個	六九七	磁地畫彩花瓶	一個
六八四	磁地畫彩花瓶	一個	六九八	磁地畫彩花瓶	一個
六八五	磁地畫彩花瓶	一個	六九九	磁地畫彩花瓶	一個
六八六	磁地畫彩花瓶	一個	七〇〇	磁地畫彩花瓶	一個
六八七	磁地畫彩花瓶	一個	七〇一	磁地畫彩花瓶	一個
六八八	磁地畫彩花瓶	一個	七〇二	磁地畫彩花瓶	一個
六八九	磁地畫彩花瓶	一個	七〇三	磁地畫彩花瓶	一個
七〇〇	磁地畫彩花瓶	一個	七〇四	磁地畫彩花瓶	一個
七〇一	磁地畫彩花瓶	一個	七〇五	磁地畫彩花瓶	一個
七〇二	磁地畫彩花瓶	一個	七〇六	磁地畫彩花瓶	一個
七〇三	磁地畫彩花瓶	一個	七〇七	磁地畫彩花瓶	一個
七〇四	磁地畫彩花瓶	一個	七〇八	磁地畫彩花瓶	一個
七〇五	磁地畫彩花瓶	一個	七〇九	磁地畫彩花瓶	一個
七〇六	磁地畫彩花瓶	一個	七一〇	磁地畫彩花瓶	一個
七〇七	磁地畫彩花瓶	一個	七一一	磁地畫彩花瓶	一個
七〇八	磁地畫彩花瓶	一個	七一二	磁地畫彩花瓶	一個
七〇九	磁地畫彩花瓶	一個	七一三	磁地畫彩花瓶	一個
七一〇	磁地畫彩花瓶	一個	七一四	磁地畫彩花瓶	一個
七一〇	磁地畫彩花瓶	一個	七一五	磁地畫彩花瓶	一個

圖3 《故宮物品點查報告》，第三編，第三冊，卷四，「漱芳齋重華宮廚房等處」之內頁

依清宮內務府造辦處《乾隆二年（1737年）各作承做活計清檔·江西燒瓷器處》載：「十月十三日，司庫劉山久、七品首領薩木哈、催總白世秀來說，太監毛團、胡世傑、高玉交霽紅靶碗一件，……傳旨，以後燒造瓶、罐、碗、盤、鐘、碟等物，俱照此霽紅靶碗釉水勉力燒造，……盤、碗、鐘、碟俱用篆字款，要周正。……再將小些寶月瓶、馬掛瓶，各樣釉水花樣燒造……。」⁶（圖6）

可見原陳設於漱芳齋後殿的這一對寶月瓶的燒造時間應為乾隆二年十月之後不久。除這兩件「小些寶月瓶」外，其他舊藏同式寶月瓶均為高近50厘米的大器，且都是原貯存於紫禁城內各御用器庫房內的桶甬⁷，其中有二件藏於內廷外西路甯壽宮西廡的御用瓷器庫內⁸。

據《乾隆三年（1738年）各作承做活計清檔·江西》載：「六月二十五日，七品首領薩木哈、催總白世秀來說，太監高玉交，宣窯青花有耳蓋碗一件，……宣窯青花放大馬掛瓶一件，……傳旨，著交與燒造瓷器處唐英，……其餘俱照樣燒造送來，燒造完時再將交出原瓷器繳回，仍交瓷器庫，此瓷器內有大器皿應畫樣帶去，其小瓷器皿俱各帶去，欽此。」⁹

因此，舊藏大型寶月瓶當是小型器依樣放大後的製品，其燒造時間應在乾隆三年六月之後，與小型寶月瓶的燒造時間亦很接近，同是乾隆早期製品，而從舊藏大、小兩型寶月瓶的工藝特點與紋飾圖案來看也確是如此。這批舊藏器除器形大小、頸部紋飾細節及瓶耳等處略有不同外，其他工藝特徵與紋飾圖案均極為一致。其造型規矩典雅，胎體潔白，通體以青花為飾，外口沿飾回紋，大者頸部滿繪纏枝花紋，小者頸部上繪如意雲

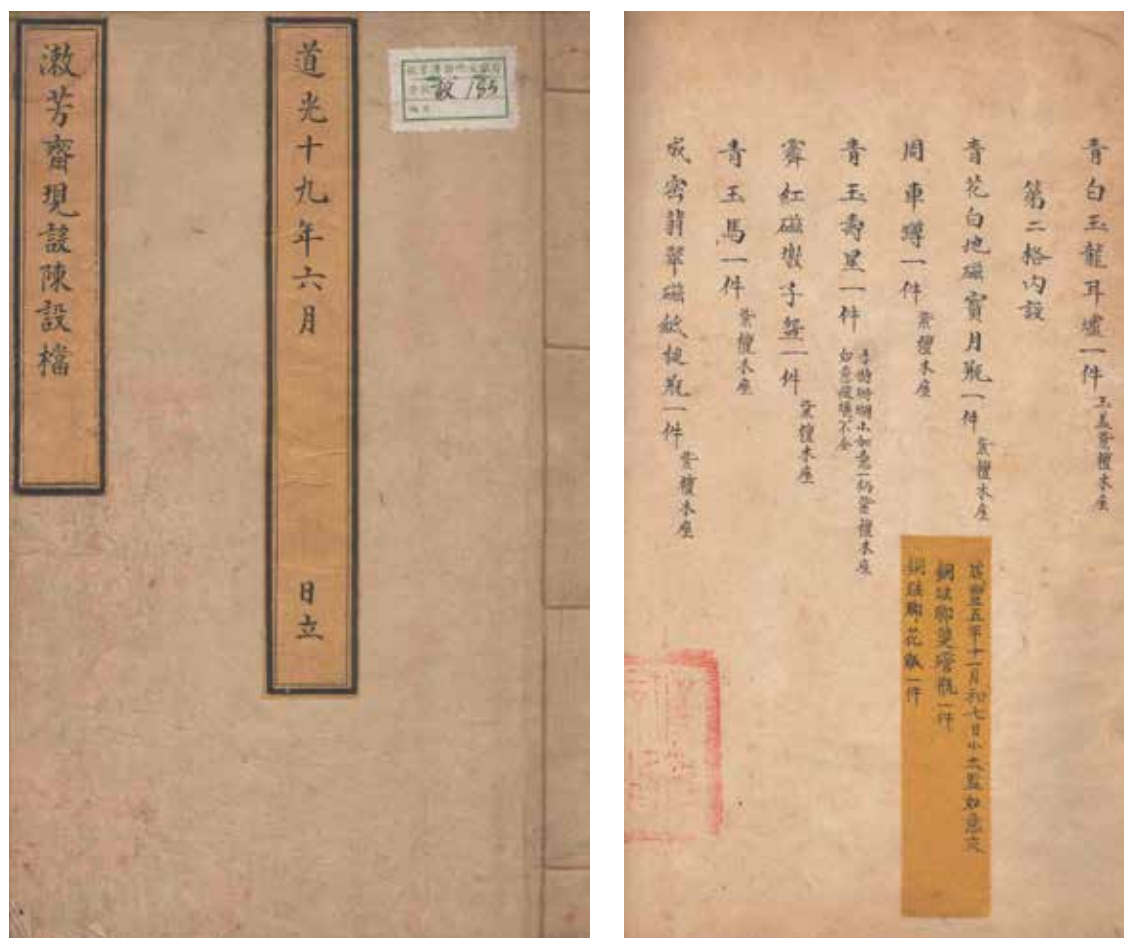


圖4-5 《漱芳齋現設陳設檔》，道光十九年（1839年）六月立，封面，封內頁

頭，下繪纏枝花卉。腹部側面繪串枝西蓮紋，正面中心凸起圓臍處繪如意雲頭團花紋，週邊大小雙重蓮瓣組成的輪花為主題圖案，小蓮瓣在裡，外側大蓮瓣內分繪「輪、螺、傘、蓋、花、罐、魚、腸」組成「八吉祥」紋，足牆繪纏枝花紋。足底施白釉，內書青花「大清乾隆年製」三行六字篆書款。所施青花色澤豔麗，色重處可見細密的斑痕，為人工點染所致，以摹仿明代永宣青花濃重暈散的效果。

此類寶月瓶在宮中的具體功用，從其主題紋飾作「八吉祥」紋樣來看，「八吉祥」即「八寶紋」，源出藏傳佛教，作為瓷器裝飾始於元代。清代御瓷中的八吉祥紋樣常與蓮花相配，具有濃郁的宗教色彩。清代皇室亦崇信藏傳佛教，紫禁城與其他皇家宮苑中都設有多處佛堂，此類寶月瓶可能即是作為佛堂內陳設之用。

此外，依《雍正五年（1727年）各作成做活計清檔·花兒作》載：九月二十五日，「首領太監董自貴交來青花白地有耳寶月瓷瓶兩個，……太監劉希文、王太平傳旨：著配瓶花，記此。……於六年五月十一日，配做得福壽長春瓶花一束，隨青花白地寶月瓶一件，首領太監薩木哈持去，交太監劉希文，訖。於六年七月初五日，配做得福壽長春瓶花一束，隨青花白地寶月瓶一件，首領太監薩木哈持去，交太監劉希文，訖。」¹⁰故此，這類寶月瓶亦可插花作宮中一般殿堂內的室內陳設用器。

綜上所述，依《清檔》所記，我院現存清宮舊藏乾隆款青花八吉祥紋寶月瓶均為依旨燒造，其生產時間當在乾隆早期，是乾隆時期御瓷精品往往帶有乾隆皇帝個人對瓷器的鑒賞品味與審美格調這一特點的佳例。

嬌黃釉宮碗一件
 犬觀釉收小一號花瓶一
 嬌金黃釉茶碗一件
 宣窯青龍海水梅瓶一件
 嘉窯黃管六方瓶一件
 黃地綠龍葵瓣四寸碟一件
 洋彩黃地洋花宮碗一件傳
 後燒造瓶罐碗盤鉢等物俱照此露紅紫釉水
 力燒造洋彩黃地洋花宮碗甚好再燒造些青花白
 地龍鳳小金照樣燒造些洋彩黃地洋花宮碗上
 樣將小金亦燒造些大小不一號花瓶嘴子甚
 再燒造時收細些再燒造青龍海水梅瓶時其青花
 地不必改青龍改燒釉裡紅龍黃地綠龍葵瓣四寸
 碟上龍髮綠釉水不清楚外並行龍再唐英所造光
 器內汝釉四方雙喜蹲哥窯錦帶瓶汝釉四方雙耳大
 平壽汝釉收小天樣汝釉交喜瓶鉢瓶束青釉雙喜
 鉢瓶汝釉收小扁方雙耳瓶束青釉鉢子蹲廠官釉

收小雙耳鼓釘花裏均釉拱如意花瓶龍泉和瓶
 此十一樣款式不必燒造密上若另有舊樣
 新樣燒造盤碗鉢俱用篆字款要周正再束青釉拱
 花大漢蹲嘉窯青字枝蓮八寶雙環大蹲嘉窯青龍穿
 枝蓮天樣蹲此三樣蹲照洋彩黃地洋花宮碗上花樣
 燒造些再將小些寶月瓶馬掛瓶各樣釉水花樣燒造
 再青花白地大瓶燒造得正好嘉窯六方雙管瓶口
 改做直汝釉四方雙管瓶照此款式燒造青花白地嬌
 黃釉宮碗釉水淡了嗣後照此釉茶碗釉水燒造束
 再所準元器內留下十三樣餘送赴圓明園文園內
 總管侯朕駕幸圓明園時選看等次欽此
 於本月十六日司庫劉山外七品首領薩木哈
 來說太監毛國朝世傑高玉文
 篆字款紙樣一張傳
 以後燒造蹲瓶罐碗盤鉢碗碟等俱照此篆字款式
 輕重成造欽此

圖6 中國第一歷史檔案館，香港中文大學文物館：《清宮內務府造辦處檔案總匯》卷7，頁798。人民出版社，2005年11月版。

附表：
故宮博物院清宮舊藏乾隆款青花八吉祥紋寶月瓶統計表

藏品名稱	參考號	尺寸（厘米）	原存件數	現存件數	原藏位置	備註
乾隆款青花八吉祥紋寶月瓶	雨字六七一	高34.5口徑5.5足徑12.5×9	2	2	漱芳齋後殿	
乾隆款青花八吉祥紋寶月瓶	號二一一二	高50口徑8足徑16.5×12	3	2	甯壽宮西廡	1 件外撥廣東省博物館
乾隆款青花八吉祥紋寶月瓶	號125	高50口徑8足徑16.5×12	1		甯壽宮西廡	1 件外撥瀋陽故宮博物院
乾隆款青花八吉祥紋寶月瓶	無號	高50口徑8足徑16.5×12	28	24	不詳	2 件外撥承德避暑山莊， 2件外撥其他文博單位
總計			34	28		

注釋：

1. 2010年歷時七年的北京故宮博物院第五次藏品清理驗收工作結束，當時統計公佈的院藏文物藏品數量為1807558件。以此為基礎，2014年至2016年我又進一步完成了「三年藏品清理」工作，截至2016年12月31日，我院對社會公佈的院藏文物藏品總數為1862690件。
2. 《雍正十一年（1733年）各作成做活計清檔·記事錄》六月十五日，「據圓明園來貼內稱，司庫常保、首領太監薩木哈來說，宮殿監副侍李英傳旨，著江西燒造瓷器處，嗣後寶月瓶不必燒造，欽此。」中國第一歷史檔案館，香港中文大學文物館：《清宮內務府造辦處檔案總匯》卷5，頁776。人民出版社，2005年11月版。
3. 《故宮物品點查報告》是1924年成立的清室善後委員會清點紫禁城內現存文物時所編著的藏品目錄，其清點工作依據《千字文》對宮中各處存留物品進行編目，每一字都對應一處宮殿或地點，如「麗」字對應的是紫禁城內廷乾東五所之第五所「古董房」。依據舊藏文物的「千字文」編號一般可以找到該文物在宮中的原藏位置。
4. 故宮博物院：《故宮物品點查報告》第三編，第三冊，卷四，頁9，1929年6月刊行。
5. 《漱芳齋現設陳設檔》，道光十九年（1839年）六月立，頁28。
6. 中國第一歷史檔案館，香港中文大學文物館：《清宮內務府造辦處檔案總匯》卷7，頁798。人民出版社，2005年11月版。
7. 「桶瓷」：為清代景德鎮御窯廠宮廷用瓷的一種包裝運輸形式，即御窯廠所產大批量瓷器以稻草捆紮墊襯塞實後裝入木桶，再運輸至京，稱為「桶瓷」。
8. 故宮博物院：《故宮物品點查報告》第五編，第一冊，卷二，頁12，1929年6月刊行。
9. 中國第一歷史檔案館，香港中文大學文物館：《清宮內務府造辦處檔案總匯》卷8，頁281。人民出版社，2005年11月版。
10. 中國第一歷史檔案館，香港中文大學文物館：《清宮內務府造辦處檔案總匯》卷2，頁785。人民出版社，2005年11月版。





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**AN EXCEPTIONALLY RARE PAIR OF IMPERIAL BLUE
AND WHITE 'BAJIXIANG' MOONFLASKS, BIANHU**

Qianlong seal marks and of the period

Each of flattened globular form rising from a short spreading foot to a cylindrical neck flanked by S-shaped moulded foliate handles, the body boldly painted on each main side in vivid shades of cobalt blue simulating the 'heaped and piled' effect, with a raised central boss decorated with a stylised flowerhead encircled by a key-fret border and lotus petal panels, all encircled by radiating lotus lappets enclosing the Eight Buddhist Emblems, *bajixiang*, within a key-fret border, the neck and foot painted with *lingzhi* fungus foliate scrolls, the sides decorated with bands of leafy scrolls issuing lotus blossoms, the base with a six-character *zhuanshu* seal mark, hardwood stands, fitted boxes.

Each 49cm (19 1/4in) high (6).

HK\$20,000,000 - 30,000,000

US\$2,600,000 - 3,900,000

Provenance:

William Skinner Family, Wistariahurst, Holyoke, Massachusetts

William Cobbett Skinner (1857-1947) and Ruth Isabel (Belle) Skinner (1866-1928)

Katharine Skinner Kilborne (1873-1968)

Belle Skinner Kilborne Taylor (1926-2016)

清乾隆 青花八吉祥紋雙耳扁壺一對 青花「大清乾隆年製」篆書款

來源：

美國馬薩諸塞州，霍利奧克市，威廉·斯金納家族舊藏

威廉·庫伯·斯金納（1857-1947）及露絲·伊莎貝爾·斯金納（1866-1928）

凱瑟琳·斯金納·基爾伯恩（1873-1968）

貝爾·斯金納·基爾伯恩·泰勒（1926-2016）



Imposing blue and white *bajixiang* moonflasks, Qianlong seal marks and of the period, such as the present lot, are rare and it is exceptional to find a surviving pair.

Single moonflasks of this impressive size can be found in important museum collections; see *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ch'ing Dynasty*, vol.II, Hong Kong, 1968, pp.50-51, pls.15 and 15a-c (measuring 49.3cm high); another from the Qing Court collection is illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume I*, Shenyang, 2007, pl.35 (measuring 49.5cm high); a further moonflask in the Nanjing Museum, is illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.295 (measuring 50cm high); another similar moonflask is illustrated in *Studies of the Collections of the National Museum of China*, Shanghai, 2007, pl.83 (measuring 49.2cm high); a further example is published in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.949 (measuring 49.2cm high); and another is illustrated in *The Tsui Museum of Art: Chinese Ceramics IV Qing Dynasty*, Hong Kong, 1995, pl.75 (measuring 49.6cm high).

Similar moonflasks were also produced in a smaller size measuring approximately 34.5cm high, such as the one in the Palace Museum, Beijing, illustrated by N.Berliner, *The Emperor's Private Paradise: Treasures from the Forbidden City*, New Haven, 2010, pl.66; and see also a further large moonflask, Qianlong seal mark and period, with similar design but with the motifs on the front and reverse of the body carved and under a celadon glaze, also around the rims, illustrated in *The Tsui Museum of Art: Chinese Ceramics IV Qing Dynasty*, Hong Kong, 1995, pl.87 (measuring 48cm high).

The shape of the moonflasks is inspired by early Ming dynasty blue and white flasks, which in turn were inspired by early Islamic metal prototypes; see J.A.Pope, 'An Early Ming Porcelain in Muslim Style', in R.Ettinghausen, ed., *Aus der Welt der Islamischen Kunst: Festschrift*

für Ernst Kühnel, Berlin, 1959, pp.357-375. In decoration these imposing moonflasks were also inspired by early Ming dynasty blue and white wares, as exemplified in a blue and white basin, Yongle, from the Avery Brundage collection in the Asian Art Museum of San Francisco, painted to the interior with a similar design of eight petals enclosing the Buddhist Emblems radiating from a central medallion enclosing a double-vajra. In the Qianlong moonflask, the master potters interpreted the double-vajra to depict a flowerhead and altered the order of the Emblems; see He Li, *Chinese Ceramics*, San Francisco, 1996, pl.398; and see also the interpretation of the central boss and overall form, related to the Yongle period blue and white flasks, which were flattened on one side, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (I)*, Shanghai, 2010, pls.34-37. More directly, the Qianlong period moonflasks were produced after Yongzheng period ones, such as the one in the Qing Court collection, in the Palace Museum, Beijing (museum no.GU00156642).

The moonflasks would have graced one of the Imperial halls, conveying a threefold message: in taking its inspiration from early Ming dynasty vessels - the status of the Qing dynasty and its Mandate of Heaven to rule in continuation of the Ming dynasty; in depicting the *bajixiang* - the Buddhist devoutness of the emperor and auspicious wishes symbolised by the Emblems; and in their imposing size, the skill of the master potters to successfully produce such large vessels in porcelain and therefore the prosperity and prowess achieved at the height of the Qianlong reign.

Only one other pair of blue and white *bajixiang* moonflasks, Qianlong seal marks and of the period, appears to have been sold at auction, see Sotheby's London, 15 May 2013, lot 222; a single similar moonflask, Qianlong seal mark and period, was sold at Sotheby's Hong Kong, 8 April 2011, lot 3123; and another single similar moonflask, Qianlong seal mark and period, was sold at Christie's Hong Kong, 1 December 2010, lot 2826.



Image courtesy of the Asian Art Museum, San Francisco



Image courtesy of the Palace Museum, Beijing



Image courtesy of the Palace Museum, Beijing



Image courtesy of the National Palace Museum, Taipei



Image courtesy of the Shenyang Palace Museum, Shenyang



After *The Tsui Museum of Art: Chinese Ceramics IV Qing Dynasty*, Hong Kong, 1995, pl.75

扁壺唇口，直頸，下接扁圓腹，截面成腰鼓形，兩側卷雲耳連接頸肩，下承長方形弧角圈足，足牆外撇。通體以釉下鈐藍裝飾，口沿迴紋一周，頸部及足牆飾卷葉靈芝。器扁腹兩側飾纏枝蓮花。扁腹圓面以中央中心圓形凸起為花心，花心呈六出雪花結晶狀，外圍迴紋及兩層花瓣，內層為小葉片門字形蓮瓣，外層為八片尖蓮瓣，蓮瓣內分別飾八寶，足內釉下青花書「大清乾隆年製」三行六字篆書款。

此式扁壺傳世品中成對者寥寥無幾，相對尺寸之單件，見台北故宮博物院藏一例，見《故宮藏瓷：青青花瓷》，卷二，香港，1968年，頁50-51及15a-c（49.3厘米高）；瀋陽故宮博物院藏清宮舊藏亦有一例（高49.5厘米），見《瀋陽故宮博物院院藏文物精粹：瓷器卷（上）》，瀋陽，2007年，圖35。另見南京博物院藏一例（50厘米高），著錄於《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁295；中國國家博物館亦藏一例（49.2厘米高），見《中國國家博物館文物研究叢書：清代瓷器》，上海，2007年，圖83。日本出光美術館藏有兩例（49.2厘米高），見《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版94。另徐展堂先生舊藏一例（高49.6厘米），見《徐氏藝術館：陶瓷IV》，香港，1995年，圖75。

此式扁壺大型器居多，北京故宮博物院藏一例，尺寸稍小（高34.5厘米），但紋飾佈局類似，見Nancy Berliner著，《The Emperor's Private Paradise: Treasures from the Forbidden City》，2010年，馬薩諸塞州，編號66。另見以青花及青釉施釉一例（高48厘米），見《徐氏藝術館：陶瓷IV》，香港，1995年，圖87。

扁壺因腹部有圓形凸起，亦稱為「抱月瓶」或「寶月瓶」，形制受明代早期御器廠燒製抱月瓶影響，起源於伊斯蘭文化金屬器，詳細論著，見J.A.Pope著，「穆斯林風格明早期瓷器」，刊登於《Aus

der Welt der Islamischen Kunst: Festschrift für Ernst Kühnel》，柏林，1959年，頁357-375。扁壺扁腹所繪「八吉祥」紋飾，為佛教之八寶，為佛前供器，分別由法輪、法螺、寶傘、白蓋、蓮花、寶罐、金魚、盤長八件組成。每件供器含義不同：輪代表佛說大法圓轉，萬劫不息；螺代表菩薩果妙音吉祥；傘代表張弛自如，曲覆眾生；蓋代表遍覆三千，淨一切樂；花代表出五濁世而無染；罐代表福智圓滿，具完無漏；魚代表堅固活潑，能解壞劫；長代表回環貫徹，一切通明。其青花色澤艷麗，色重處可見細密癍痕，為刻意模仿永樂、宣德青花暈散之效果，參看舊金山亞洲藝術博物館藏一件明永樂青花八吉祥折沿盆，可見其八吉祥排序與清代仿製品有差異，見He Li，《Chinese Ceramics》，舊金山，1996年，圖版398。北京故宮博物院藏一件明永樂青花抱月瓶，其腹部一面成鼓形，或為此式扁壺原型，見《故宮博物院藏文物珍品大系：青花釉里紅（上）》，上海，2010年，圖34-37。此式八吉祥扁壺雍正朝亦有燒製，見北京故宮博物院藏一例，博物館編號故00156642。

此對扁壺形更加碩大，配合圓碩扁平的瓶體以及雙卷雲耳，更顯大氣穩重、古雅端莊。此式扁壺的燒造對胎質比重要求極高，否則容易承受不住窯內高溫而導致坍塌變形，能成功燒製之實為不易。其作為清宮陳設器皿，更有三重意義：其宗教色彩為滿清皇室崇佛禮佛並與蒙藏權貴禮尚往來的歷史見證；其對前朝的摹仿及超越體現滿清皇室對中原統治之權威；其工藝程度前無古人後無來者，為清代官窯燒製頂峰佳例。

傳世品中，成對者僅見倫敦蘇富比曾售出一例，2013年5月15日，拍品222。單件者，見仇炎之舊藏一例，後售於香港蘇富比，2011年4月8日，拍品3123；另見葛沃得舊藏一例，後由香港佳士得拍出，2010年12月1日，拍品2826。



舊金山亞洲藝術博物館



北京故宮博物院藏



北京故宮博物院藏



台北國立故宮博物院藏



瀋陽故宮博物院藏



《徐氏藝術館：陶瓷IV》，香港，1995年，圖75





















Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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 hongkong@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.

Bonhams

Sale title: Fine Chinese Ceramics & Works of Art	Sale date: 30 May 2017
Sale no. 24017	Sale venue: Hong Kong
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments HK\$: \$10,000 - 20,000.....by 1,000s \$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 \$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s \$500,000 - 1,000,000.....by 50,000s \$1,000,000 - 2,000,000.....by 100,000s above \$2,000,000.....at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
Please note that all telephone calls are recorded.	
Please tick if you have registered with us before <input type="checkbox"/>	

Important

When registering, the Bidder accepts personal liability for his/her purchase payment, unless it has been previously agreed in writing with Bonhams, that a Bidder is acting as an agent for a third party. Any person placing a bid as agent on behalf of another (whether or not he has disclosed this fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. By signing this form you agree to be bound by the Notice to Bidders printed in this Catalogue. You also authorise Bonhams to pursue a financial reference from your bank. Finally, Bonhams may request that you provide proof of identity and permanent address for verification and client administration purposes.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, 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.

HK/06/14

登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法

號牌 (僅供本公司填寫)

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。

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，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

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）

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

拍賣會標題: Fine Chinese Ceramics & Works of Art

拍賣會日期: 30 May 2017

拍賣會編號: 24017

拍賣會場地: 香港 Hong Kong

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

一般競投價遞增幅度（港元）：

\$10,000 - 20,000.....按 1,000s

\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s

\$50,000 - 100,000.....按 5,000s

\$100,000 - 200,000.....按 10,000s

\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s

\$500,000 - 1,000,000.....按 50,000s

\$1,000,000 - 2,000,000.....按 100,000s

\$2,000,000以上.....由拍賣官酌情決定

拍賣官可隨時酌情決定把任何競投價拆細。

客戶編號

稱銜

名

姓

公司名稱 (如適用的話將作為發票收票人)

地址

城市

縣 / 郡

郵編

國家

流動電話

日間電話

夜間電話

傳真

競投電話號碼（包括電話國家區號）

電郵（大楷）

閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。

本人登記為私人客戶

本人登記為交易客戶

請注意所有電話對話將被錄音

以往曾於本公司登記

重要提示

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

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

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

簽字:

日期:

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

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

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HK/05/16



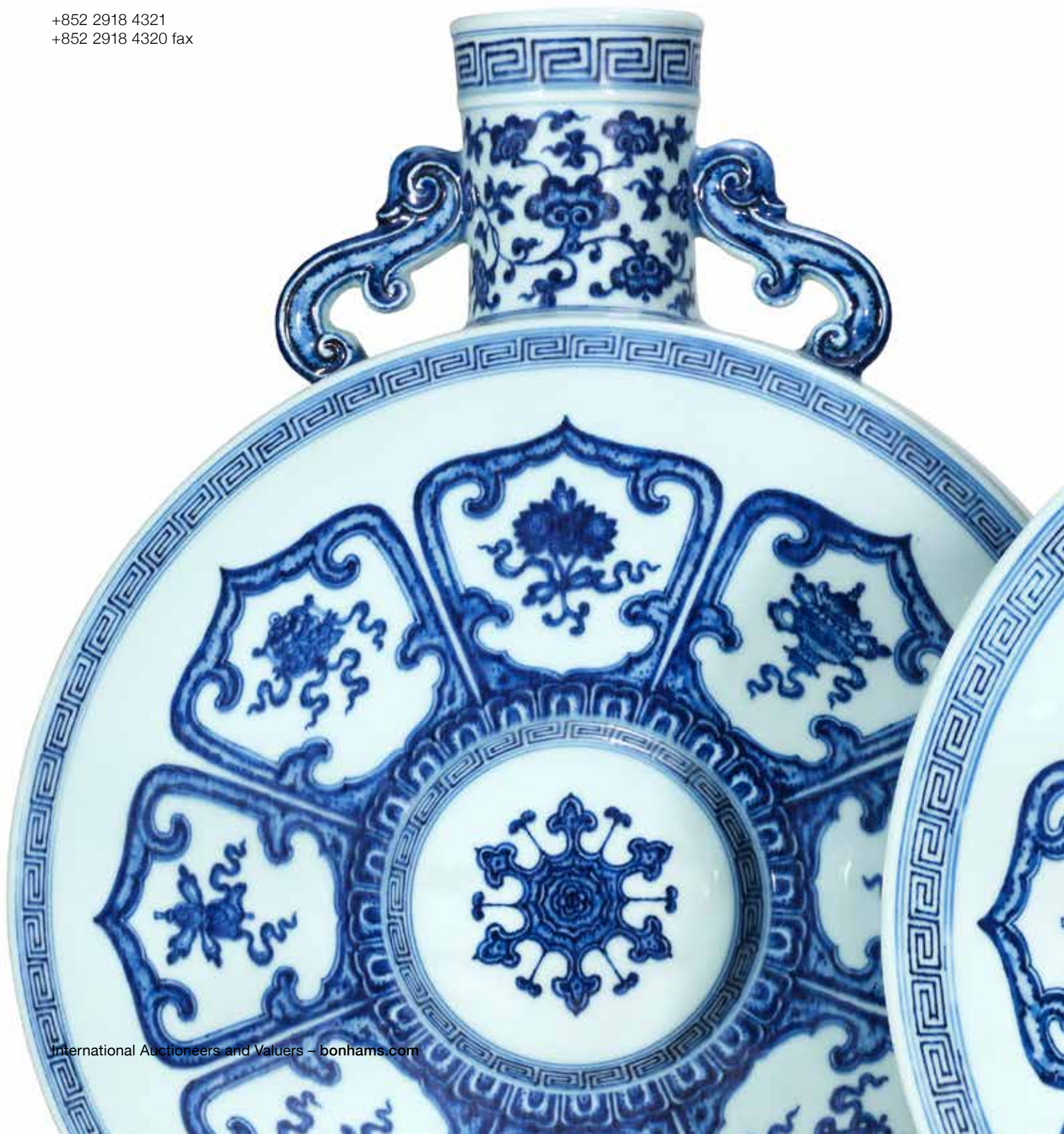
Wistariahurst, Holyoke, Massachusetts
斯金納家族府邸（紫藤蘿園），美國馬薩諸塞州霍利奧克城



Bonhams

Suite 2001,
One Pacific Place
88 Queensway,
Hong Kong

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FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 30 May 2017



Bonhams

HONG KONG







FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 30 May 2017 at 15.00
2017年5月30日星期二下午三點

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 27 May	10.00 - 19.00
Sunday 28 May	10.00 - 19.00
Monday 29 May	10.00 - 19.00
Tuesday 30 May	10.00 - 12.30

PREVIEW

台北 TAIPEI

Saturday 29 April	10.00 - 19.00
Sunday 30 April	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
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Rosangela Assennato
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Knightsbridge



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Asha Edwards
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Harold Yeo
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Doris Jin Huang*
New York



Henry Kleinhenz
San Francisco



Daniel Herskee
San Francisco



Ling Shang
San Francisco

ASIA REPRESENTATIVES



Summer Fang
Taipei



Bernadette Rankine
Singapore

FINE CHINESE CERAMICS AND WORKS OF ART

Lots 101 - 145

Tuesday 30 May 2017 at 15.00
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place,
Hong Kong

2017年5月30日星期二下午三點
香港邦瀚斯藝術廊
金鐘太古廣場一期2001室

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SALE NUMBER

24017

We would like to thank
Dora Tan for her contribution in
preparation of this catalogue and
Michael Thomas for the design.

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: Lot 120
Back cover: Lot 121
Inside front cover: Lot 119
Inside back cover: Lot 114

CUSTOMER SERVICES

Monday to Friday 9am - 5.30pm
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BIDS

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+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
29 May. 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.

瀕危野生動植物種國際貿易公約
條例

請注意：本目錄中標有Y符號的拍
賣品受瀕危野生動植物種國際貿
易公約規限，詳情請參閱目錄後部
分「競投人通告第13條」。

The United States Government
has banned the import of ivory
into the USA. Lots containing
ivory are indicated by the symbol
Φ printed beside the lot number
in this catalogue. Please note
since March 2016 China has
imposed a ban on the import
of ivory.

美國政府已禁止對象牙進口。本圖
錄中含象牙的拍品會在拍品編號
旁以Φ標註。
中國政府自2016年3月起已禁止對
象牙進口，敬請留意。

PHYSICAL 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.

拍賣品之狀況

請注意：本目錄並無說明任何拍賣
品之情況。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
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A RARE ARCHAIC BRONZE TURQUOISE-INLAID SWORD, JIAN

Early Warring States Period

The long pointed blade with bevelled edges and a long median ridge, the ribbed handle with a wing-shaped guard inlaid with turquoise forming a *taotie* mask motif and ending in a flattened concave pommel, with olive-green patina and malachite encrustations, fitted box and metal stand.
58.2cm (22 7/8in) long (3).

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

戰國早期 青銅嵌綠松石劍

Provenance:

Professor Max Loehr

Eskenazi Ltd., London, 11 March 1991

The Sze Yuan Tang Archaic Bronzes from the Anthony Hardy Collection, Christie's New York, 16 September 2010, lot 825

Published and Illustrated:

Li Xueqin, *The Glorious Traditions of Chinese Bronzes: From the Anthony & Susan Hardy Collections and the Sze Yuan Tang*, Singapore, 2000, pp.116-117, no.42

Exhibited:

Asian Civilizations Museum, Singapore, 2000, no.42

Hong Kong Museum of Art, 2002-2006, no.CB87

來源：

羅樾（Max Loehr）教授舊藏

埃斯卡納齊，倫敦，1991年3月11日

《思源堂中國古代青銅器珍藏》，紐約佳士得，2010年9月16日，拍品825

出版：

李學勤，《中國青銅器萃賞》，新加坡亞洲文明博物館，2000年，頁116-117，編號42

展覽：

新加坡亞洲文明博物館，新加坡，2000年，編號42

香港藝術館，《金木水火土：香港文物收藏精品展》，2002年至2006年，香港（博物館編號CB87）

Max Loehr (1903-1988) was an eminent art historian and professor of Chinese art at Harvard University from 1960 to 1974. A foremost authority in his field of expertise, Professor Loehr published a number of books and numerous articles on Chinese art in the fields of archaic bronzes, jades and paintings.

Compare a similar bronze sword with raised linear designs and *taotie* designs on both sides of the guard, Warring States period, in the collection of the Freer Gallery of Art, Washington D.C., illustrated by T.Lawton, *Chinese Art of the Warring States Period: Change and Continuity, 480-222 BC*, Washington D.C., 1982, p.72, no.29. Compare also another related turquoise-inlaid sword inscribed with 'given by decree from the King of Yue', early Warring States period, in the Zhejiang Provincial Museum, Hangzhou, illustrated in *Zhongguo Qingtongqi Quanji 11 Dong Zhou 5*, Beijing, pp.96-97, nos.101-104. See a further related bronze sword with variegated surface, Warring States period, excavated from a tomb of the State of Chu, in Jiangling County, Hubei Province, illustrated by W.Watson, *The Genius of China*, 1973, p.96, no.129. A further sword of similar size, with a turquoise-inlaid guard and collars, is illustrated by M.Loehr, *Chinese Bronze Age Weapons*, Michigan, 1956, pl.XXXVIII, no.98.

羅樾教授（1903 – 1988年）曾於1960年至1974年間任哈佛大學東方藝術史教授，是研究中國古代青銅器、玉器、繪畫的權威之一，曾出版八部著作並發表大量學術論文。他也是漢學家高居翰和貝格利的老師。

劍為斜寬從厚格式。中脊起線，兩從斜弧，雙刃呈弧形於近鋒處收狹，前聚成鋒，倒凹字形劍格，格上兩面嵌綠松石獸面紋，圓莖上有兩道凸箍，箍上嵌綠松石連雲紋，劍莖上仍有纏緜遺留。圓盤形劍首有同心圓凸棱。

此劍式多見於戰國早期，見華盛頓弗瑞爾美術館藏一件戰國銅劍，尺寸稍短，著錄於T.Lawton，《Chinese Art of the Warring States Period: Change and Continuity, 480-222 BC》，華盛頓，1982年，頁72，編號29。

對比浙江省博物館藏一件戰國早期越王者旨於賜劍，其劍式及紋飾與此劍幾無分別，唯其劍格及凸箍上綠松石已經脫落，但絲織纏緜仍保存完好，見《中國青銅器全集：東周5》，北京，頁96-97，編號101-104。者旨於賜即為越王之子鹿郢。另見1965年湖北江陵望山墓出土的春秋晚期越王勾踐劍，著錄於W.Watson，《The Genius of China》，倫敦，1973年，頁96，圖129。另見羅樾教授曾著錄一件嵌綠松石寬從厚格式劍，見《Chinese Bronze Age Weapons》，密歇根，1956年，圖版XXXVIII，編號98。



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**A VERY RARE GILT-BRONZE AND CLOISONNÉ ENAMEL
'TREASURES' INCENSE BURNER**

Yuan/early Ming Dynasty

Of cylindrical form with gently tapering sides, raised on three *ruyi*-shaped feet, the exterior colourfully enamelled with two tiers of lotus blossoms, each enclosing one of the 'Various Treasures', *zabao*, borne on undulating leafy stems in vivid tones of white, yellow, red and green on a light turquoise ground, wood box and stand.
9.5cm (3 3/4in) diam. (3).

HK\$600,000 - 700,000

US\$77,000 - 90,000

元末明初 銅胎掐絲琺瑯纏枝蓮雜寶紋三足爐





The present incense burner is very rare for the double depiction of the *zabao*, 'Various Treasures', shown on each of the two tiers of the lotus scrolls in the centre of each blossom. Also known as the 'Precious Objects', they often appear on porcelain from the Yuan dynasty, indicating an early date for this incense burner; see for example the famous 'David Vases', a pair of blue and white temple vases, dated by inscription to AD 1351, painted within the lotus lappets with the *zabao*, illustrated in *Splendors in Smalt: Art of the Yuan Blue-and-White Porcelain*, Shanghai, 2012, pl.1 (one of the pair illustrated).

The powerful design of the lotus scroll, the petals boldly enamelled in red, yellow, white and green, issuing thickly-bodied multi-coloured tendrils, is typical of cloisonné enamel wares dated to the early Ming dynasty; however, there is an ongoing debate as to whether some of these may be datable to the Yuan dynasty. Compare a similar design on a cloisonné enamel circular box and cover, first half 15th century, and see also the tendrils on a cloisonné enamel barbed-rim dish, first half 15th century, illustrated by H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, London, 1989, pls.7 and 11.

Compare a related cloisonné enamel alms bowl, early 15th century, which was sold at Christie's Hong Kong, 29 May 2007, lot 1435.

爐奩式，直壁漸斂，下承如意形三足。外壁以淺藍色琺瑯釉為地，飾上、下兩層纏枝蓮紋，間以弦紋，蓮花花蕊中隱約含雜寶紋。

細觀此爐上之蓮花，每朵蓮花花蕊均各不相同，似托雙角、銀錠、雙錢等雜寶。雜寶紋始於元代，如現藏於大維德中國藝術基金會的一對元代至正十一年青花雲龍紋象耳瓶，其近足處繪雜寶紋，見上海博物館，《幽藍神采：元代青花瓷特集》，上海，2012年，圖版1（一對之一）。

此式三足構圖及釉彩更靠近明代早期風格，但學術界就此類紋飾是否能上溯至元代仍有爭議。同式勾蓮紋僅見瑞士蘇黎世雷特博爾格博物館藏一件圓形蓋盒，曾屬Pierre Uldry舊藏，年代定為十五世紀上半葉，見H.Brinker 及A.Lutz著，《Chinese Cloisonné: The Pierre Uldry Collection》，倫敦，1989年，圖版7及11，其琺瑯釉色及蓮花形制均與本三足爐類似。

香港佳士得曾售出一例十五世紀早期銅胎掐絲琺瑯盃，2007年5月29日，拍品1435。



Detail of one of the David Vases; Sir Percival David Collection;
Image courtesy of the Trustees of the British Museum, London
倫敦大英博物館



Baron Eugène Fould-Springer (1876–1929)



Collection label

收藏標籤

Baron Eugène Charles Joachim Fould-Springer (1876–1929), of French-Jewish ancestry, descended from one of the most distinguished financial and industrial French families of the 19th century. He married Marie-Cécile von Springer (1886-1978), who hailed from a well-known family of Austrian industrialists. Born Eugène C.J. Fould, in 1908 he was ennobled by Emperor Franz-Joseph of Austria as Baron Fould-Springer, and changed his name by decree in 1912. He and his wife divided their time between their Parisian residence on Avenue d'Iéna and Le Palais Abbatial de Royaumont. He died in Shanghai in 1929.

尤金·福爾德-施普林格男爵（1876-1929）為法國十九世紀知名猶太裔金融企業家族之後裔，他的妻子瑪麗-希塞爾·施普林格（1886-1978）亦出生奧地利企業名門世家。1908年，尤金受到奧地利皇帝法蘭茲·約瑟夫一世的加冕並授予男爵爵位，1912年尊皇旨改名。兩夫婦生前大部分時間居住在巴黎耶拿大道以及雷蒙修道院大皇宮。施普林格男爵1929年於上海逝世。

103

A VERY RARE AGATE LOBED 'MALLOW' BOWL

The bowl Song Dynasty or later;

The silver mounts possibly 16th/17th century

Superbly carved as a mallow flowerhead with seven rounded petals rising from the circular foot, the translucent stone of golden-yellow and honey-brown tones, with natural striations of reddish-caramel banded ripples, the silver mount featuring a pair of confronted *chi* dragons clambering over the sides forming the handles, with traces of gilt.

The bowl 12.3cm (4 7/8in) wide

HK\$200,000 - 300,000

US\$26,000 - 39,000

宋或以後 瑪瑙嵌銀鍍金葵花式盃

嵌銀鍍金或為十六/十七世紀

Provenance:

Baron Eugène Fould-Springer (1876-1929), and thence by descent
Le Palais Abbatial de Royaumont (inventory label no.335)

來源：

尤金·查爾斯·姚阿幸·福爾德-施普林格男爵舊藏（1876-1929），

後由家族繼承

雷蒙修道院大皇宮（標籤編號335）





Flower-shaped agate bowls of this early period are exceptionally rare with few published attributed to this early date. See a lobed agate 'mallow' bowl, Song dynasty, bearing a later incised Jiaqing mark, and another lobed agate 'mallow' bowl and stand, Song dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 5. Tang, Song, Liao, Jin and Yuan Dynasties*, Beijing, 2011, pp.82-83, pls.73-74. In their lobed mallow form they are related to lobed wares produced in lacquer; for examples of seven-lobed mallow-shaped lacquer dishes, Song dynasty, see: *Sō Gen no bi: denra no shikki o chūshin ni*, Tokyo, Nezu Bijutsukan, 2004, pls.19-20; and P.Y.K. Lam, ed., *2000 Years of Chinese Lacquer*, Hong Kong, 1993, pl.17.

The remarkable silver *chi* dragon handles and mount, with traces of gilt, are similar in style to handles on Ming dynasty jade cups, such as those illustrated in *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2011, pls.117-119, 123-126, 133, 135-136, 139-141, 147 and 148 (compare also the details on the dragon handles carved on this cup). It is also interesting to compare the mounts on the present bowl to a silver cup, 12th century, with a related high-relief *chi* dragon clambering over the sides and rim, found in a hoard dated to circa AD 1190 in Pengzhou, Chengdu, Sichuan Province, currently in the Pengzhou Museum, illustrated in *Sō Gen no bi: denra no shikki o chūshin ni*, Tokyo, Nezu Bijutsukan, 2004, pp.183-184, pl.480.

The appreciation of the agate stone saw a revival during the Yongzheng reign; records in the archives of the Imperial Jade Workshops, *yuzuo*, dated 1724-1729, noted that the Yongzheng emperor ordered for agate brush washers and bowls to be kept undecorated in order to show the original pattern of the agate stone; pieces with 'intricate' designs or of unsatisfactory quality were rejected and sent back to the Imperial Palace Workshops. The Imperial collections in Taipei and Beijing hold a number of extant agate vessels, bearing the Yongzheng mark and of the period; see Feng Mingzhu, *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, pp.235-245; and in the Palace Museum, Beijing, an agate cup and dish; are illustrated by Yang Boda, *Zhongguo Yuqi Quanji*, Hebei, 2005, pp.553 and 550, nos.10 and 62.

年代較早之瑪瑙製葵花式盃非常少見，出版在冊者更是寥寥可數，見北京故宮博物院清宮舊藏一件宋代葵花式盃，底部後刻「嘉慶御玩」楷書款，以及另一件宋代葵花式杯，著錄於《故宮博物院藏品大系：玉器編5》，北京，2011年，頁82-83，圖版73-74。這種七瓣葵花口設計亦在宋代漆器上可見，見《宋元的美：伝来の漆器を中心に》，東京，根津美術館，2004年，圖版19-20。另見林業強編，《中國漆藝兩千年》，香港，1993年，圖版17。

此瑪瑙盃上嵌銀鑲金螭龍耳，其風格與明代玉雕雙龍耳杯非常接近，見《故宮博物院藏品大系：玉器編5》，北京，2011年，圖版117-119、123-126、133、135-136、139-141、147及148（此玉杯龍身陰刻紋飾與此銀鑲金螭龍類似）。四川彭州市宋代窖藏中出土一件宋代銀螭龍紋銀杯，現藏於彭州市博物館，其螭龍表現手法亦可資比較，見《宋元的美：伝来の漆器を中心に》，東京，根津美術館，2004年，頁183-184，圖版480。

瑪瑙製器皿在清宮中似乎亦受到寵愛，在雍正二年至雍正七年之間，清宮《活計檔》中就有對雍正皇帝下旨製作或者改作瑪瑙器皿的記錄，其中很多都透露出雍正皇帝對於瑪瑙器皿素雅、簡潔的線條以及注重瑪瑙天然紋理的審美概念。例如雍正五年十月十二日，「郎中海望持出：花瑪瑙酒圓一件。奉旨著將口上不圓處收拾。」清宮舊藏帶有雍正年款的瑪瑙器，見馮明珠著，《雍正：清世宗文物大展》，台北，2009年，頁235-245；另見北京故宮博物院藏兩例，楊伯達，《中國玉器全集》，河北，2005年，頁553及550，圖10及62。



(detail)

A PALE GREEN JADE 'CHI DRAGON' CUP

14th/15th century

The deeply-hollowed U-shaped cup with straight sides, flanked by two confronted *chi* dragons forming handles, clambering over the sides with their front paws extended over the rim, the cup raised on a slightly flared circular foot, the semi-translucent stone of a pale-green tone with minor russet inclusions, fitted box.

16cm (6 1/4in) wide (2).

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

十四/十五世紀 青白玉雙龍耳杯

The shape of the present lot is similar to that of *qingbai* glazed porcelain cups, made during the Southern Song and Yuan dynasties; see J.C.S. Lin, *The Immortal Stone: Chinese Jades from the Neolithic Period to the Twentieth Century*, Cambridge, 2009, p.69, pl.60.

Compare a related pale green jade cup, first half 15th century, which entered the collection of Cardinal Mazarin between 1653-1661, in the Musée Guimet, Paris, illustrated by Tsao Huei-chung, *Jade: From Emperors to Art Deco*, Paris, 2016, no.175, where it is noted that it could be dated to as early as the Song dynasty. Compare also another pale green jade cup, Ming dynasty, the *chi* dragon handles also with an elaborate horn, illustrated in *Compendium of Collections in the Palace Museum: Jade 7 Ming Dynasty*, Beijing, 2011, pl.118. See also a related green jade faceted cup, Yuan dynasty, illustrated by Yang Boda, *Zhongguo Yuqi Quanji*, Hebei, 2005, no.185.

This form continued from the Southern Song dynasty to the Qing dynasty, as demonstrated by a related white jade octagonal cup with *chi* dragon handles, Qianlong seal mark and period, from the Qing Court collection, illustrated in *Compendium of Collections in the Palace Museum: Jade 10 Qing Dynasty*, Beijing, 2011, pl.147.

A similar but smaller white jade '*chilong*' cup, 16th century (with a later spinach-jade stand), was sold at Christie's Hong Kong, 6 April 2015, lot 248.

此類玉雕雙龍耳杯可能受宋元時期影青瓷影響，見J.C.S. Lin，*《The Immortal Stone: Chinese Jades from the Neolithic period to the twentieth century》*，劍橋，2009年，圖版60。

巴黎吉美博物館藏一件十五世紀或更早至宋代的青玉杯，為法國外交家朱爾·馬扎然（1653-1661）舊藏，著錄於Tsao Huei-chung，*《Jade: From Emperors to Art Deco》*，巴黎，2016年，編號175；另見北京故宮博物院藏一件明代青玉雙龍杯，其龍角與此杯類似，見故宮博物院藏品大系：玉器編7》，北京，2011年，圖118。另見北京故宮博物院藏一件元代青玉十邊形雙耳杯，為宮廷中傳世的元代陳設玉，可資參考，見楊伯達，*《中國玉器全集》*，河北，2005年，圖185。

此式雙龍耳杯至乾隆一朝亦有仿製，見北京故宮博物院藏一例，*《故宮博物院藏品大系：玉器編10》*，北京，2011年，頁196，圖147。

香港佳士得曾售出十六世紀青玉螭龍杯一件，尺寸較小，2015年4月6日，拍品248。



104 (label)

標籤



105

**A SPINACH-GREEN JADE ARCHAISTIC INCENSE BURNER
AND COVER, GUI**

Qianlong/Jiaqing

Carved around the sides with confronted archaistic dragons, flanked by a pair of handles in the form of *chi* dragons clambering through horizontal loops, raised on a splayed foot encircled by pendent petals, with a key-fret border around the rim and foot ring, the domed cover with a narrow band of *taotie* masks interrupted by ingot-shaped flanges, below the circular knob carved with a coiled dragon in relief, the stone of varying darker and lighter spinach-green tones, fitted box. 14.2cm (5 5/8in) wide (3).

HK\$80,000 - 120,000

US\$10,000 - 15,000

乾隆/嘉慶 碧玉雕仿古蓋爐

Provenance:

Christie's London, 6 June 1988, lot 16

Sotheby's Hong Kong, 17 November 1988, lot 429

來源：

倫敦佳士得，1988年6月6日，拍品16

香港蘇富比，1988年11月17日，拍品429

The archaistic design of *taotie* masks, notched flanges and *chi* dragon handles on the present lot, is consistent with the Qing court's fascination with antiquity, which influenced jade craftsmanship. The Qianlong emperor proposed to 'restore ancient ways', reflecting on his concerns with drawing moral strength and righteousness from the examples of the ancients; see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, p.49.

碧玉玉質，圓形，足壁外撇，爐身兩側雕螭龍耳，鏤雕盤龍作蓋鈕，蓋面出戟，雕獸面紋，爐身雕夔龍紋。此蓋爐紋飾仿古代青銅彝器，與乾隆帝慕古求新之藝術品味有關，為清宮仿古玉器佳例之一。有關宮廷仿古玉雕之討論，見《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁49。



A RARE IMPERIAL AND SPINACH-GREEN JADE 'LOTUS' BOWL AND COVER

Qianlong

Superbly carved in the form of a lotus pod, rising on a short spreading foot elaborately carved on the bowl with overlapping lotus petals rising to the inverted rim, surmounted by the slightly domed pod with naturalistically carved circular nodes simulating seeds, encircling the tall ribbed neck, set with a later pierced metal cover.

15cm (5 7/8in) diam. (3).

HK\$180,000 - 200,000

US\$23,000 - 26,000

清乾隆 碧玉蓮瓣式蓋盃

Provenance:

The Summer Palace, Beijing, 1860, by repute

Sir John William Buchanan-Jardine (1900-1969), 3rd Baronet of Castle Milk (according to Spink invoice)

Spink & Son Ltd., London

An English private collection, acquired from the above on 27 January 1953

來源：

傳為1860年於圓明園獲得

米爾克堡第三男爵，約翰·威廉·渣甸爵士舊藏（1900-1969）

（如斯賓克收據所示）

斯賓克有限公司，倫敦

英國私人舊藏，於1953年1月27日從以上古董商獲得

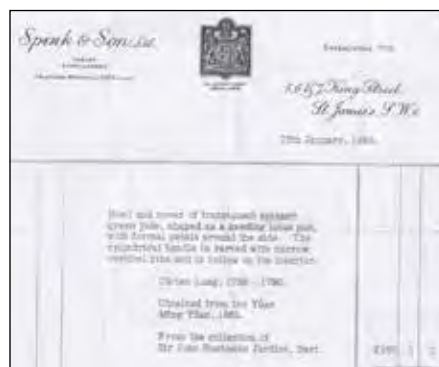
Sir John William Buchanan-Jardine was a scion of Sir William Jardine, the founder of Jardine, Matheson & Co. Established in Canton in 1832, this great shipping company rose to dominate the lucrative China trade and was instrumental in the early development of Hong Kong. The Jardine family played an influential role as proponents of punitive action against the Manchu court, leading to the infamous Opium Wars. From their privileged position in the Far East, the family was in a strong position to secure important pieces from the Chinese Imperial collections after the looting of the Summer Palace, Beijing, and the subsequent periods of instability.

The present lot is exceptionally rare in form and only one other similar example appears to have been published. See a white jade 'lotus' bowl and cover, Qianlong mark and of the period, from the Qing Court collection, illustrated in *Compendium of Collections in the Palace Museum: Jade 10 Qing Dynasty*, Beijing, 2011, pl.177.

The form of the present lot would have required significant loss to the jade stone in the process of carving, making this bowl and cover, a particularly prized possession. The remarkable form of the bowl suggests it would most likely have been specially commissioned.

約翰·威廉·渣甸爵士為怡和洋行創始人威廉·渣甸之孫。怡和洋行前身為1832年在廣州創辦的渣甸洋行，早年參與對中國貿易，主要從事鴉片和茶葉買賣，現在仍是遠東最大的英資集團。1839年林則徐禁煙，渣甸洋行遊說英國政府與滿清開戰並引發後來的鴉片戰爭。鴉片戰爭爆發後，渣甸洋行將總公司從廣州遷至香港，借助怡和行在內地的名聲，並更名為怡和洋行。渣甸家族因長期在遠東經商，更有機會接觸後期因戰亂外流而出的宮廷珍品。

此玉蓋盃造型獨特，僅見北京故宮博物館清宮舊藏一例，為白玉所製，底部刻「乾隆年製」四字楷書款，見《故宮博物院藏品大系：玉器編10》，北京，2011年，頁226，編號177。故宮所藏，蓋上亦有一蓋，可作儲物用，此件拍品蓋或為後世遺失，加入金屬內膽改作花插。此式蓋盃形制特殊，可能由宮廷為特殊場合或節慶而定制。



Invoice

收據



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**A RARE SPINACH-GREEN JADE ARCHAISTIC BALUSTER
VASE, HU**

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

27.3cm (10 3/4in) high

HK\$700,000 - 900,000

US\$90,000 - 120,000

清嘉慶 碧玉雕仿古雙螭龍耳壺 陰刻「大清嘉慶仿古」楷書款

Provenance:

Stanley Charles Nott, St. James's, London, prior to 1950, by repute
An English private collection, acquired from the above

來源：

傳史坦萊·查理斯·諾頓舊藏，1950年前於倫敦聖詹姆斯區獲藏
英國私人收藏，獲藏於以上藏家



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

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

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

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

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

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

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







A FINE PAIR OF IMPERIAL SPINACH-GREEN JADE DOUBLE-CARVED CIRCULAR TABLE SCREENS

Qianlong/Jiaqing

Well carved in high relief on both sides featuring lush steep mountainous landscapes with pine, cypress, *wutong* and plantain trees, *lingzhi* and shrubs, all amidst multi-layered rockwork and outcrops, with steps, streams and waterfalls, all below clouds; one screen carved to the front with Shoulao, the God of Longevity, standing in front of a pavilion above two young attendants carrying a hanging chime, *qing*, the reverse with a crane perched on rockwork and biting on a *lingzhi*; the second screen decorated with a scholar and two attendants carrying lotus stems below a pagoda, the reverse with a stag and doe grazing with one feeding on *lingzhi*, the stone of attractive darker and lighter spinach-green tones, wood stands and fitted box.

Each 20.6cm (8 1/8in) diam. (5).

HK\$600,000 - 800,000

US\$77,000 - 100,000

清乾隆/嘉慶 碧玉雙面雕鹿鶴同春插屏一對



Reverse

Published and Illustrated:

Jade: Ch'ing Dynasty Treasures, Taipei, 1997, pp.66-69 and 272, no.20.

Exhibited:

The Bowers Museum of Cultural Art, Santa Ana, California, *Jade: Ch'ing Dynasty Treasures from the National Museum of History, Taiwan*, 7 September 1997 - 1 March 1998

The Houston Museum of Natural Science, Houston, Texas, *Jade: Ch'ing Dynasty Treasures from the National Museum of History, Taiwan*, 3 April - 7 September 1998
National Geographic Society Museum Explorer Hall, Washington D.C., 8 October 1998 - 3 January 1999

出版：

《清代玉雕之美》，國立歷史博物館，台北，1997年，頁66-69，編號20

展覽：

美國加州寶爾博物館，1997年9月7日至1998年3月1日

德州休士頓自然科學博物館，1998年4月3日至9月7日

華盛頓國際地理協會探險家博物館，1998年10月8日至1999年1月3日

The exceptional table screens would have formed part of the paraphernalia on a scholar's desk, with the vast multi-layered mountainous landscape alluding to the idealised scholar's retreat. The auspicious subject matter conveys wishes of longevity, represented by the crane, deer and *lingzhi*, as well as the sage, who may be identified as Shoulao, the God of Longevity. Compare a related pair of white jade circular screens, Qing dynasty, from the Qing Court collection, carved on the front of each screen with a sage, possibly representing Shoulao, and attendants in a mountainous landscape, the reverse with a crane and deer, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeaware (II)*, Shanghai, 2008, pl.61. The stag and doe symbolise the wish for marital bliss, and when combined with the *lingzhi*, could be interpreted to wish continuity and longevity. The musical stone carried by the attendants relates to the sets of jade chimes used in the Grand Sacrifices of state rituals performed at the Altar of Heaven and the Altar of Land and Grain, underpinning the legitimacy of the dynasty and establishing the emperor as the single intermediary between Heaven and Earth. The auspicious wishes of longevity and continuity represented in the present lot can be therefore construed not only as a personal wish to be bestowed on the owner of the screens but also on the dynasty.

The Qianlong emperor advocated that jade mountains and carved panels should carry the spirit of paintings by famous past masters. It is recorded that a number of classical paintings from the emperor's own collection was ordered to be reproduced in jade such as the well-known painting entitled *Travellers in the Mountain*, by the painter Guan Tong of the Five Dynasties (907-960 AD). In one of the emperor's poems, as discussed in an essay by Yang Boda, *Arts of Asia*, 'Jade: Emperor Ch'ien Lung's Collection in the Palace Museum, Peking', March-April 1992, the emperor noted in reference to a jade panel:

'This piece of precious jade slab is from Khotan. It is unsuitable for making vessels such as the dragon hu and animal Lei. In order to fully utilise it, it is carved into a panel with the scene of "A Riverside City on a Spring Morning". Imagination is exerted to turn the natural undulation or ruggedness into an appropriate landscape... It takes ten days to carve a tiny bit of water and five days to shape a piece of rock. The crafting is indeed very time-consuming.'

See a related spinach-green jade double-sided circular screen, Qianlong, decorated with Shoulao greeting Xiwangmu, the reverse similarly carved with a stag and doe, which was sold in these rooms, 4 December 2008, lot 204; compare also a pair of white jade circular screens, Qianlong, with related subject matter of sages, attendant striking a musical stone, and cranes, which was sold at Christie's Hong Kong, 27 November 2007, lot 1511.

碧玉玉質，含黑色斑點。屏圓形。一屏正面雕山陰松亭，一老者手持桃枝，兩童子手持仙果而來，背面雕松柏雙鹿圖；另一屏正面雕山間棧道，一老人策杖庭前等候，兩童子挑磬而來，背面則雕仙鶴靈芝。

此對碧玉圓屏一面以仙山祝壽為主題，另一面則分別雕柏樹靈鹿及松柏仙鶴，分別寓意「百齡食祿」及「松鶴延年」，成對又有「鹿鶴同春」之意，雕工細緻，清新雅緻，有長壽之意，為當時宮廷文房陳設玉器。以此主題雕刻並成對者為數不多，見北京故宮博物院清宮舊藏一對白玉雕鶴鹿人物插屏，著錄於《故宮博物院藏文物珍品大系：玉器（下）》，上海，2008年，頁88-89，編號61。

乾隆皇帝對於玉雕插屏及山子等雕刻強調「畫意」，不論宮廷造辦處或蘇、揚玉作，製作玉器皆首重選料及畫樣。畫意玉器的稿樣，通常取自內府收藏之名家古畫，如關仝（907-960）之《關山行旅圖》等雕刻於玉器上，並一如畫作，在玉器留白處作御題詩。

香港邦瀚斯曾售出一件清乾隆碧玉雕王母賀壽圖插屏，背面亦雕松柏雙鹿，2008年12月4日，拍品204；另見香港佳士得曾售出一對清乾隆白玉雕仙山祝壽圖插屏，其紋飾佈局與此對插屏類似，2007年11月27日，拍品1511。



A RARE WHITE JADE 'IMMORTALS' TABLE SCREEN

18th/19th century

Crisply carved with a mountain landscape of rockwork, pine trees, foliage and a hidden waterfall, featuring Immortals, five of them playing music on a balustraded stone platform, the remaining three engaged in discussion and exchanging gifts at the bottom of the steps, the semi-translucent stone of a white tone, wood stand.
23.4cm (9 1/4in) high x 16.8cm (6 5/8in) wide (2).

HK\$150,000 - 170,000**US\$19,000 - 22,000**

十八/十九世紀 白玉八仙祝壽插屏

Provenance:

An English private collection

來源：

英國私人舊藏

This rectangular white jade panel was used by the master carver as a 'canvas' on which to carve the image, which most likely derived from a woodblock print; see for example a woodblock print of the Lan Tai in *Fang Shi Mopu*, originally published in the 16th century, reproduced by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.404, fig.1. Compare also a similar jade rectangular table screen, 18th century, but in mirror image, in the British Museum, London, illustrated by J.Rawson, *ibid.*, pl.29:17.

The auspicious subject matter, showing the Eight Daoist Immortals, would have been suitable for a birthday celebration gift.

A related white jade circular table screen, Qianlong/Jiaqing, was sold in our London rooms, 11 November 2010, lot 54.

此式平片狀浮雕山水人物之插屏可稱為「畫意玉器」，大多以文人逸事及山水名勝為主題，頗具繪畫效果，秀麗清新，雅趣可玩。根據清宮檔案可知，乾隆皇帝對玉器的欣賞亦特別強調其「畫意」，認為其「雖未能仿古較近雅矣」。與插屏類似的圖樣亦在明代木板水印上所見，見J.Rawson，〈Chinese Jade: From the Neolithic to the Qing〉，倫敦，1995年，頁404，圖1。見大英博物館藏一件清十八世紀白玉雕八仙祝壽插屏，其紋飾恰與此拍品相反，見同著錄，圖版29：17。另見倫敦邦瀚斯曾售出一例，2010年11月11日，拍品54。



Image courtesy of the Hotung Collection
何鴻卿爵士玉器收藏



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**A VERY RARE PAIR OF IMPERIAL POLYCHROME
AND QIANGJIN LACQUER 'DRAGON' BANQUET BOXES
AND COVERS**

Qianlong

Each of rectangular form, the covers with gilt-wire mesh quatrelobed windows on each side, colourfully decorated in polychrome and gilt with a ferocious front-facing five-clawed dragon holding the flaming pearl enclosing the character *sheng*, surrounded by further eighteen sinuous three-clawed dragons in flight amidst *lingzhi*-shaped vaporous clouds and emerging from crashing waves and rockwork at the sides, the interior with gilt-lacquered trays set with ten circular divots, all carefully incised and painted in gilt, red and green colours above a black lacquer ground, fitted boxes.

Each 53.5cm (21in) long x 23.5cm (9 1/4in) deep x 24.8cm (9 3/4in) high (6).

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

US\$130,000 - 190,000

清乾隆 彩漆描金雲龍紋看盒一對

Provenance:

J.Lester Jervis, San Francisco

Bonhams San Francisco, 21 June 2011, lot 8242

來源：

舊金山J.Lester Jervis舊藏

舊金山邦瀚斯，2011年6月21日，拍品8242

The highly prosperous reign of the Qianlong emperor, combined with the Imperial taste for outstanding works of art in every field, allowed for the development of technical virtuosity, necessary to supply the exacting Imperial standards. These elements are all demonstrated in the very rare present lot, which was most probably made in accordance with the direct instructions of the Qianlong emperor.

The Imperial archives record in the 11th month of the 8th year of the Qianlong reign (corresponding to 1743), as follows:

'[The] Eunuch Hu Shijie presented a carved red lacquer dragon-decorated *sheng* (聖) box and cover, together with a rectangular-shaped polychrome lacquer *kanhe* (看盒) box containing ten silver base cloisonné cups...

By Imperial decree of the emperor: make a pair of boxes after the form of the polychrome *kanhe* (看盒) and following the style of the carved lacquer dragon and *sheng* box and cover...'.

The archives also record that the Qianlong emperor further ordered brass base instead of silver base cloisonné enamel cups, with gilt characters of *wanshou wujiang* (萬壽無疆), and with an inscription as noted above, to be made and placed in the boxes.

The pair of boxes was completed and presented to the emperor in 1746.

See *The World Rejoices As One: Celebrating Imperial Birthdays in the Qing Dynasty*, Beijing, 2015, pp.298-299; and Zhang Rong, 'Carved Red Lacquer 'Flying Dragon' Banquet Box', *Forbidden City*, Beijing, 1989, p.16, no.4.



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

The *sheng* (聖) red lacquer box described above, most likely refers to a circular cinnabar lacquer box and cover, Qianlong and *feilong yanhe* (飛龍宴盒) ('flying dragons banquet box'), from the Qing Court collection, which is carved with a dragon bearing a *sheng* character, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, pl.13.

The present lot of a very rare pair of polychrome and *qiangjin* lacquer rectangular *sheng* boxes and covers, is most probably the reference by the Qianlong emperor to a rectangular polychrome lacquer *kanhe* box, which served as an example in form.

Combined, the two boxes above provided the decorative style and shape for the pair of *kanhe* boxes, which was presented to the Qianlong emperor in 1746. The 1746 pair of boxes is most likely the pair of rectangular carved cinnabar lacquer boxes and covers with gilt-bronze wire-mesh windows, Qianlong six-character marks and four-character *feilong yanhe* (飛龍宴盒) mark, from the Qing Court collection in the Palace Museum, Beijing, illustrated in *The World Rejoices As One: Celebrating Imperial Birthdays in the Qing Dynasty*, Beijing, 2015, pp.298-299, no.186. This pair is carved with dragons pursuing the flaming pearl, similarly enclosing (as the present lot) the character *sheng*; each of the boxes contains ten cloisonné enamel cups bearing the characters *wanshou wujiang* (萬壽無疆), 'ten thousand longevity without limits'.

The wispy *lingzhi*-shaped coloured clouds, '*qing yun*' (慶雲), depicted on the present lot, represent the emperor's wish for longevity. The motif can be further interpreted as a pun on the word 'cloud', *yun* (雲), which is a homophone for *fuyun* (福運), 'good fortune'. In an agricultural society, the rain-bearing clouds would have been perceived as a benevolent omen, for the necessary irrigation of the crops. This motif was much admired by the Yongzheng emperor, who became in later life a devout Daoist, with many works of art produced during this period, decorated with this decorative motif; see for example the pair of *doucai* waterpots, Yongzheng marks and of the period, sold in these rooms, 2 June 2016, lot 12. As the Qianlong emperor was personally involved in ordering the production of such boxes and probably also the present pair, it is no coincidence that the design bore motifs admired by his father.

Compare also a related square *qiangjin* 'dragon and cloud' box and cover, Qianlong mark and period, from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p.151, no.110.

盒長方形，天地蓋，內壁漆金，隔層設兩排共十個圓形凹槽。盒蓋四面安裝銅鑲金紗網，盒通體以黑漆為地色，並以彩漆戗金工藝裝飾，蓋頂正中飾五爪雲龍，雙臂向上托一「聖」字。盒及底座四面分別以彩漆戗金飾三組海水三爪雲龍戲珠紋。戗金技法始於宋元時期，明代宮廷漆器中亦有多見。此對看盒結合彩漆技藝，在陰刻填金作輪廓線，再以色漆彩繪，漆色暈染，在明清兩代宮廷漆器中都較為少見。此類漆盒四壁中空，嵌銅鑲金紗網，既可通風保持盒內乾燥，又可透過網罩欣賞盒內物品，故稱「看盒」，用於放置掐絲琺瑯盃，為皇宮盛宴時重要的餐具。

《造辦處各作成做活計清檔·琺瑯作》記載：「乾隆八年十一月二十七日，七品首領薩木哈，副催總達子來說，太監胡世傑交：紅雕漆龍聖盒一件，彩漆長方看盒一件……傳旨：照雕漆龍聖盒花樣做看盒一對，其看盒內銀琺瑯鐘十件，着交鄧八格照樣燒造掐絲琺瑯鐘二十件，鐘上萬壽無疆四字仍留鍍金，先畫樣呈覽，準時再燒造，盒底長刻大清乾隆年製，方刻飛龍宴盒，據各先畫樣呈覽，準時發與兩邊雕做。欽此。」

另見記載：「於乾隆十一年（1746）十月二十日，司庫白世傑、七品首領薩木哈將圖拉做得紅雕漆飛龍宴盒一對持進，交太監胡世傑呈進訖。」見張榮，《剔紅飛龍宴盒》，刊登於《紫禁城》，北京，1989年，頁16，以及《普天同慶：清代萬壽盛典》，故宮出版社，北京，2015年，頁289-299。



《清檔》中之「雕漆龍聖盒」，很有可能為清宮舊藏之剔紅飛龍宴盒，盒蓋上雕一巨大「聖」字，見《故宮博物院藏文物珍品全集：清代漆器》，上海，2006年，圖13；其中提及呈乾隆御覽之「彩漆長方看盒」則有可能正是此式描金彩漆看盒。後來於乾隆十一年所呈進的「紅雕漆飛龍宴盒」長方看盒，則為清宮舊藏的一對清乾隆剔紅「飛龍宴盒」看盒，見《普天同慶：清代萬壽盛典》，故宮出版社，北京，2015年，頁289-299，圖186。從以上記載可分析推測，此式描金彩漆看盒的製作時間可能早於剔紅「飛龍宴盒」看盒，其製作年代下限不會晚於乾隆十一年。

此對看盒外壁以描金彩繪祥雲紋或為接近雍正時期風格，清宮所藏一部分雍正時期宮廷器物中經常有此類祥雲紋出現。香港邦瀚斯曾售出一對清雍正門彩祥雲紋水丞可資比較，2016年6月2日，拍品12。乾隆早期亦有可能對這種風格有所繼承。

參看北京故宮博物院清宮舊藏一件清乾隆彩漆描金雲龍方盒，見《故宮博物院藏文物珍品全集》，香港，2006年，頁151，編號110。



A RARE IMPERIAL CINNABAR LACQUER SIX-LOBED BOX AND COVER

Incised-gilt Qianlong six-character and Fuqin Baohe four-character marks and of the period

Deftly carved through thick layers of rich red lacquer, the domed cover with a hexagonal cartouche featuring an elderly scholar seated by a stream under a pine tree playing *qin*, gazing at his two young attendants carrying scholarly objects across a bridge amidst rocky outcrops, *wutong* and cypress trees, the cover's side decorated with six cartouches enclosing various floral sprays; the box similarly carved with six cartouches enclosing mountainous landscapes with deer and cranes, all reserved on a floral-honeycomb diaper ground and encased within key-fret borders, the interior and base lacquered black, the interior of the cover incised and gilt with a four-character *fuqin baohe* mark in *kaishu* script, 'Treasured Box of Fingers Playing the *Qin*', the base with incised and gilt six-character *kaishu* mark, fitted box. 28cm (11in) wide (3).

HK\$500,000 - 800,000

US\$64,000- 100,000

清乾隆 御製剔紅撫琴寶盒

陰刻填金「大清乾隆年製」及「撫琴寶盒」楷書款

The Qianlong emperor oversaw the production of court lacquer wares, with particular reference to cinnabar lacquer boxes and covers with dual Imperial marks, as exemplified by the present lot. According to the archives of the lacquer workshop in the Imperial Palace Workshops, *Zaobanchu*, during the Qianlong reign between 1771 and 1775, a number of specifically carved lacquer *baohé* or 'Treasure Boxes' were produced by order of the emperor, with specially inscribed four-character names as well as the Imperial reign marks; See Lin Mun-lee, *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p.117.

The present lot belongs to a group of deeply carved cinnabar lacquer boxes and covers which successfully project a three-dimensional visual effect and a sense of movement through precise knifework and masterful execution. However, it is rare for its hexalobed form, unlike other circular and quatrellobed examples more commonly found in museum collections. Compare a hexalobed cinnabar lacquer box and cover, Qianlong six-character and *Jixian Baohe* marks and period, illustrated by Lin Mun-lee, *ibid.*, pl.108; for further variously-shaped examples of Qianlong and *Baohe* marked cinnabar lacquer boxes in the National Palace Museum, Taipei, see Lin Mun-lee, *ibid.*, pls.109-123; and for related examples of lobed boxes bearing a Qianlong dual mark, from the Qing Court collection, see *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, pls.7-8.

A smaller hexalobed cinnabar lacquer box and cover, Qianlong *Xiaoxia Baohe* marks and period, was sold in these rooms, 2 June 2016, lot 20.

盒六瓣式，高身，圈足，開光外作錦地，蓋面隨形開光，內雕伯牙撫琴圖，盒壁上下各開五光，上壁雕牡丹花卉，下壁開光內各雕松鶴及仙鹿，盒內及底髹黑漆，蓋內有陰刻填金「撫琴寶盒」楷書款，器底刻「大清乾隆年製」楷書款。

乾隆皇帝極力推行宮廷漆器製作，最早在乾隆三年就傳旨製作帶有年款之漆器。細查清宮檔案，可知此類寶盒為乾隆三十六年（1771）至乾隆四十年（1775）所作。與仿明代漆器風格不同，此類寶盒雕刻大多借用古代典故，頗具文學意涵。有關乾隆一朝雕漆風格的論述，請閱台北國立故宮博物院，《和光剔采——故宮藏漆》，台北，2008年，頁117。

此類雙款寶盒雖在傳世品中多見，但六瓣形高身者則見不多，見台北故宮博物院藏一件清乾隆剔紅集仙寶盒，同樣為六瓣高身形，著錄於《和光剔采——故宮藏漆》，台北，2008年，頁121，編號108。另見香港邦瀚斯曾售出一件清乾隆消夏寶盒，盒身稍扁但同為六瓣形，2016年6月2日，拍品20。台北故宮博物院藏有其他形制的寶盒，見同著錄，編號109-123；另見北京故宮博物院清宮舊藏中有清乾隆五瓣形「書聖寶盒」及「洗桐寶盒」兩例，盒形稍扁但紋飾佈局類似，見《故宮博物院藏文物珍品全集：清代漆器》，香港，2006年，編號7及8。

香港邦瀚斯曾售出清乾隆「消夏寶盒」一例，同為六瓣式，但尺寸略小，2016年6月2日，拍品20。

撫琴
寶盒

大清
乾隆
年製



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**A LARGE AND RARE IMPERIAL CINNABAR LACQUER
'BUDDHIST LIONS' BOX AND COVER**

Qianlong six-character and Suanni Baohe four-character marks
and of the period

Superbly carved on the rectangular cover in varying depths of relief with three Buddhist lions playing with a beribboned ball amidst flame scrolls, reserved on floral cash-motif diaper ground, the lions with playful expressions, with carefully incised and well detailed fur, mane and bushy tail, each side with a central frame enclosing whorl-motifs, all enclosed within rectangular bands of key-fret repeated around the edges further framing foliate lotus scrolls reserved on a *leiwen* diaper ground, the box with a key-fret border carved around the edges, the interior and underside lacquered black, the base with an incised-gilt Qianlong six-character *kaishu* mark and the underside of the cover with an incised gilt *suanni baohe kaishu* mark, 'Treasured Box of Lions', fitted box.

32.8cm (12 7/8in) wide. (3).

HK\$1,600,000 - 2,000,000

US\$210,000 - 260,000

清乾隆 剔紅端獅戲球長方蓋盒

陰刻填金「大清乾隆年製」、「狻猊寶盒」款

大乾隆
年製

狻猊
寶盒





Image courtesy of the National Palace Museum, Taipei
台北故宮博物院

The present lot demonstrates the outstanding craftsmanship attained in the lacquer ateliers, as well as the Qianlong emperor's personal taste and influence on the design of lacquer wares made for the Imperial court.

The Qianlong emperor oversaw the production of court lacquer wares, with particular reference to cinnabar lacquer boxes and covers with dual Imperial marks, as exemplified by the present lot. According to the archives of the lacquer workshop in the Imperial Palace Workshops, *Zaobanchu*, during the Qianlong reign between 1771 and 1775, a number of specifically carved lacquer *baohu* or 'treasure boxes' were produced by order of the emperor, with specially inscribed four-character names as well as the Imperial reign marks; see Lin Mun-lee, *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p.117.

See a rectangular cinnabar lacquer box and cover of similar size, also decorated with three Buddhist lions playing with a ribboned ball, Qianlong and *Xunshi Baohu* marks and of the period, and another related rectangular cinnabar lacquer box of similar form, Qianlong and *Danfeng Baolian* marks and period, both in the National Palace Museum, Taipei, illustrated by Lin Mun-lee, *ibid.*, pls.107 and 130.



The Qianlong emperor exhorted his court and craftsmen to look to China's archaic past for moral guidance and artistic inspiration. In lacquer this inspiration manifested itself in the use of archaistic forms and designs. However, it is rare for a single archaistic motif, such as the whorl motif carved on the side panels of the present lot, to be integrated into what is otherwise a non-archaistic form and design, demonstrating the freedom of interpretation and creativity allowed to the master craftsmen. Compare two archaistic three-tiered cinnabar lacquer boxes and covers, mid-Qing dynasty, carved with a similar whorl motif, from the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, pls.55-56.

本蓋盒通體雕朱漆，蓋面刻開光三狻猊戲球圖，外四邊以纏枝花卉紋為飾，盒側同飾此紋，華美統一。狻猊，傳說中的龍生九子之第五子，喜煙好坐，形態似獅，故又有一說法狻猊則西域之獅子也。據清宮檔案，清乾隆帝於1771-1775年間，大量於造辦處訂做漆器，要求甚高。

根據《清檔》記載可知此類寶盒為乾隆三十六年（1771）至乾隆四十年（1775）所作。乾隆皇帝極力推行宮廷漆器製作，最早在乾隆三年就傳旨製作帶有年款之漆器。此類寶盒雕刻大多借用古代典故，頗具文學意涵。有關乾隆一朝雕漆風格的論述，請閱台北國立故宮博物院，《和光剔采－故宮藏漆》，台北，2008年，頁117。

台北故宮博物院藏清乾隆剔紅馴獅寶盒，蓋面飾錦地三戲球獅子，器底中央陰刻填金「大清乾隆年製」款，蓋內中央陰刻填金「馴獅寶盒」款，其構圖、落款形式及雕工與本拍品相似，另見台北故宮藏一件清乾隆剔紅丹鳳寶盒，其形制與此寶盒類似，見《和光剔采：故宮藏漆》，台北，2008，頁132，圖版107及130。

此寶盒四壁纏枝花卉中央雕迴紋及變形渦紋較為特殊，此種紋飾多見於乾隆時期剔紅仿古器上，而以瑞獸花卉為主題紋飾的器物則較少應用，足見乾隆「慕古創新」的藝術品味，見北京故宮博物院清宮舊藏兩例剔紅仿銅壺式盒，其渦紋與此寶盒類似，見《故宮博物院藏文物珍品全集：清代漆器》，上海，2006年，圖版55-56。



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**A VERY RARE IMPERIAL ZITAN 'CHUN' OVAL BOX
AND COVER**

Qianlong

The cover exquisitely carved with the auspicious character *chun* detailed in floral-honeycomb design, enclosing Shoulao, the God of Longevity, flanked by a pair of ferocious confronted five-clawed dragons chasing flaming pearls, all reserved on an intricately carved dense ground of *ruyi*-shaped cloud scrolls, framed by a key-fret border, the straight sides carved with gnarled flowering and budding branches of plum blossom, reserved on a *leiwen* diaper ground, the interiors and base plain displaying the deep chestnut-purplish tone, fitted box. 19.8cm (7 3/4in) wide (3).

HK\$1,100,000 - 1,500,000

US\$140,000 - 190,000

清乾隆 紫檀春壽寶盒

Provenance:

Sotheby's Paris, 13 June 2012, lot 27

來源：

巴黎蘇富比，2012年6月13日，拍品27







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

The auspicious design of the present box, with the *chun* character enclosing the figure of Shoulaio flanked by confronted dragons, follows the Jiajing-period carved cinnabar lacquer prototype produced in circular form, a design which was also revived during the Qianlong reign in lacquer; see Lin Mun-lee, *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, pls.87 for a lacquer box, Jiajing mark and period; and 137 for a lacquer box, Qianlong dual mark and period. For two additional examples from the Qing Court collection, of a carved yellow lacquer box and a cinnabar box, mid-Qing dynasty, see *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, pls.59 and 61. The archives of the Imperial Workshop at the Yangxin Dian, record that in 1743 *chun* boxes were rated by the Qianlong emperor as 'superior', and a special order of twelve more was issued in 1758; see Yang Boda, 'History of Carved Lacquer in Suzhou in the Qing Dynasty', *Journal of Chinese Museum of History*, vol.4, 1982, p.124.

This type of box, known as a 'Precious Spring Longevity Box' or *chunshou baohe*, whilst well known in carved lacquer, is exceptionally rare to be produced in the prized *zitan* wood. The highly-regarded *zitan* was the wood of choice for furniture and wood carving in Imperial China. A slow-growing wood, it became scarce and measures were enforced by the court to preserve existing supplies, which were kept for use by the Imperial workshops; see Tian Jiaqing, *Classic Chinese Furniture of the Qing Dynasty*, Hong Kong, 1995, p.37.

Compare a related small *zitan* box deeply carved with a *chun* character on the cover flanked by sinuous dragons above a basket with auspicious emblems, from the Qing Court collection, in the Palace Museum, Beijing, illustrated in *The Imperial Packing Art of the Qing Dynasty*, Beijing, 2000, no.62; this box contains an album of two poems of Zhounan or 'Song of South China in the Zhou dynasty', transcribed by the Qianlong emperor, as well as two small jade figures, demonstrating the use of boxes such as the present lot for the emperor's personal prized objects. See also a *zitan* tray carved with *chun* character and auspicious objects, illustrated in *Auspicious Emblems: 45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2005, pl.99.

Such auspicious *chun* boxes were also produced in cloisonné and champlevé enamel during the Qianlong period; see a rare pair of cloisonné and champlevé enamel boxes and covers, Qianlong, which was sold at Christie's Hong Kong, 1 June 2011, lot 3653.

盒橢圓形，直壁，平底，淺圈足。蓋面圓形開光，以雲紋為地，中央雕楷體「春」字，居中刻一壽星坐於松石，「春」字兩側，各雕五爪龍紋盤於祥雲間。盒蓋邊沿雕迴紋一周。蓋壁、盒壁雕錦地萬壽梅，寓意「萬壽長春」。

清宮中此類紫檀盒多用於對宮廷文玩的包裝，這類包裝大部分屬於乾隆時期的作品。乾隆帝對文玩包裝的製作傾注了大量人力及財力，很多包裝都要經過乾隆御覽，並多次修改，才下旨令造辦處製作。乾隆帝喜好在文玩包裝上借用圖案造型的隱喻，啟發被包裝物品所蘊含之哲理，其包裝效果耐人尋味。「春壽寶盒」最早見於漆器，明代之例見台北故宮博物院藏明嘉靖剔彩春壽寶盒一例，著錄於《和光剔采：故宮藏漆》，台北，2008年，編號87。乾隆一朝「春壽寶盒」漆器，見台北故宮博物院藏一例，同著錄，頁136，編號137。北京故宮博物院藏有兩例，見《故宮博物院藏文物珍品全集：清代漆器》，上海，2006年，圖59及61。

紫檀木料雖然由明代開始為宮廷使用，但因其生長週期長，木料採取不易。至清一朝，皇室更是對紫檀木最為推崇，根據《內務府造辦處活計檔》記錄也可知，即使皇家對於珍貴紫檀木料的搜求由乾隆元年至乾隆六十年都從未停止，但宮中紫檀木料至十八世紀已經開始匱乏，清宮造辦處所使用之紫檀木料大部分為前朝所取，相關論著見田家青，《清代家具》，香港，1995年，頁37。

故宮博物院藏有一件清乾隆紫檀壽春寶盒，此盒內分上下兩層，上層放乾隆御書「周南二篇」，下層放兩玉雕小人，見《清代宮廷包裝藝術》，北京，2000年，頁156，編號62。故宮藏紫檀盒雖然無款識，但有造辦處檔案記載可作參考：「乾隆十九年三月傳旨廣木作，要求急速做成紫檀木小圓盒一件，用以盛裝荷包。「其盒牆子作直的，雕回紋地八吉祥，盒蓋要饅頭鼓式，上雕聚寶盆、大吉葫蘆、吉祥花紋」可見同一器物亦可能在不同時間用來珍藏不同文玩；另見一清乾隆紫檀春壽寶盤，著錄於《千祥雲集：中國吉祥圖案文物-敏求精舍四十五週年紀念展》，香港，2005年，圖版99。

壽春寶盒亦見清乾隆鑿胎掐絲琺瑯者，見香港佳士得曾售出一對清乾隆鑿胎掐絲琺瑯壽春寶盒，2011年6月1日，拍品3653。



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**A RARE AND EXQUISITE PAIR OF WHITE JADE 'LOTUS'
BOWLS AND COVERS, LIAN**

Qianlong

Each circular bowl superbly carved around the exterior with two tiers of overlapping lotus petals, the domed cover similarly carved with inverted lotus petals, surmounted by a finial formed of four *lingzhi* fungus suspending loose ring-handles set at the cardinal directions around the lotus pod, the lustrous semi-translucent stone of an even white tone with very minor inclusions, fitted box.

Each 10.8cm (4 1/4in) diam. (5).

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

US\$390,000 - 510,000

清乾隆 白玉蓮花活環蓋奩盒一對

Provenance:

Huang Ding Xuan collection

An important Asian private collection

Published and Illustrated:

A Special Exhibition of the Huang Ding Xuan's Collection, Kaohsiung Museum of History, 1999, p.174

來源：

黃鼎軒舊藏

重要亞洲私人收藏

著錄：

高雄市歷史博物館，《黃鼎軒珍藏展》，1999年，頁174





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

The exquisite pair of 'lotus' boxes and covers, *lian*, epitomise the highest level of craftsmanship achieved in the jade ateliers during the Qianlong reign. The superb auspicious design of lotus petals was left unadorned, displaying the lustrous white jade stone. The present lot is particularly rare for having been preserved as a pair, and for retaining the fragile loose-ring handles.

A very similar white jade 'lotus' bowl and cover, *lian*, Qianlong mark and period, from the Qing Court collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jewellery (II)*, Shanghai, 2008, p.298, pl.253. Compare also a very pale green jade 'lotus' bowl and cover, *lian*, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 10 Qing Dynasty*, Beijing, 2010, pl.122. See also a related white jade lobed bowl and cover, with *lingzhi* suspending loose rings, Qianlong, illustrated by G.Wills, *Jade of the East*, New York, 1972, pl.71.

In design the present lot may have been inspired by earlier jade vessels, such as the pale green jade 'lotus' bowl, Song dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 5 Tang, Song, Jin and Yuan Dynasties*, Beijing, 2010, pl.69.

The lotus, one of the Eight Buddhist Emblems, represents purity, which in the context of the present lot is further emphasised by the outstanding quality of the white jade stone. The *lingzhi* fungus carved around the finial in the cardinal directions is associated with longevity.

See a related white jade bowl and cover, Qianlong, which was sold at Christie's Hong Kong, 1 December 2010, lot 3024.

白玉玉質，圓形，敞口，奩盒及蓋外皆飾雙層蓮花，每層八瓣，蓮蓬形蓋鈕，旁邊鑲雕如意形蓮根，並各套一活環，蓮花式盒，淺圈足。

此對蓋盒玉質晶瑩，設計精煉簡潔，盒鈕、蓋及盒身皆以蓮花為形，渾然一體，儒雅簡潔，含有「一品清廉」之意，極為特別。同式奩盒，鮮有著錄，成對者更不曾所見，見北京故宮博物院清宮舊藏一例，尺寸、形制及玉質與此對玉盃相當，唯有九瓣雙層蓮花設計與之不同，見《故宮博物院藏文物珍品大系：玉器（下）》，上海，2008年，頁298，編號253。故宮博物院藏另外一例帶有雕刻的蓮瓣形蓮花紋奩盒，見《故宮博物院藏品大系：玉器編10》，北京，2010年，圖版122。另見一件清乾隆白玉雕蓮瓣形靈芝活環蓋盒，著錄於G.Wills, 《Jade of the East》，紐約，1972年，圖版71。

此式蓮花奩盒可能早期玉雕影響，見北京故宮博物院藏一件宋代青玉蓮花紋盃，《故宮博物院藏品大系：玉器編5》，北京，2010年，圖版69。

香港佳士得曾售出一件清乾隆白玉蓮花活環蓋奩盒，2010年12月1日，拍品3024。



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AN EXCEPTIONAL PAIR OF IMPERIAL WHITE JADE BOWLS

Incised Qianlong four-character marks and of the period
Each bowl with deep rounded sides rising to a flared rim, raised
on a circular foot ring, of lustrous polish displaying exceptional
translucency in the nearly flawless white stone, the base incised with
a four-character *kaishu* mark and an additional incised *jia* mark on the
footrim, wood stands and fitted box.
Each 15.5cm (6 1/8in) diam. (5).

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

US\$450,000 - 580,000

清乾隆 白玉盃一對
陰刻「乾隆年製」及「甲」隸書款

Provenance:

An important Asian private collection

來源：

重要亞洲私人收藏

乾隆
製

甲

乾隆
製

甲



The Qianlong emperor's conquest of the Dzungar Khanate, now known as Xinjiang, between 1755 and 1759, permitted a larger quantity of jade to be sent to the Qing court; and with that, the opportunity for careful selection of the highest-quality material for the use of the emperor.

The exceptional quality of the white jade stone, smoothly polished to a lustrous sheen, would have made any embellishment superfluous. Perfectly proportioned, these bowls, exquisitely matched in colour and polish, exemplify the finest jade craftsmanship accomplished in the jade ateliers during the celebrated reign of the Qianlong emperor. Compare a similar pair of white jade bowls, 18th century (14.5cm diam.), unmarked, in the British Museum, illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, pl.29:13, where the author notes that undecorated jade vessels in porcelain shapes, as here, probably represented the highest quality in eating and drinking utensils.

The present bowls are particularly rare because of the Qianlong Imperial reign marks incised on their base, and more so for the use of the additional character mark. Compare two other undecorated jade bowls, Qianlong marks and period with an additional *Jia*-character mark, in the National Palace Museum, Taipei, the first of identical size (acc.no.GY000742N), and the second, of slightly smaller size (acc. no.GY000583N). A further similar white jade bowl, Qianlong mark and period with an additional *jia* character, is illustrated in *Ming and Qing Chinese Arts from the C.P. Lin Collection*, Hong Kong, 2014, pl.130.

See also a pair of white jade bowls, Qianlong seal marks and period (13cm diam.), from the Andrew K.F. Lee collection, illustrated by Tina Yee-wan Pang and Jane Sze, eds., *Virtuous Treasures: Chinese Jades from the Scholar's Table*, Hong Kong, 2008, pl.31.; and another white jade bowl, Qianlong, unmarked, illustrated in *The Splendour of Jade: The Songzhutang Collection of Jade*, 2011, pl.152. Compare also a pair of pale green-white jade bowls, Qianlong, unmarked, in the British Royal collection, presented by the Guangxu emperor on the occasion of Queen Victoria's Diamond Jubilee in 1897, illustrated by J.Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, vol.III, London, 2016, p.762, nos.1798-1799.

A similar pair of white jade bowls, 18th century, without a mark, was sold at Sotheby's London, 14 May 2014, lot 23.



白玉玉質。侈口、深腹、淺圈足。外底心有「乾隆年製」，圈足沿刻「甲」字。

此對白玉盃玉質白中泛青，打磨細膩，素面無紋，更顯其瑩潤玉質及自然紋理。乾隆帝平定準格爾及大小和卓之亂後，官方控制新疆玉料開採，供宮廷玉器生產專用，此對玉盃即為一例。

宮廷中之素面器皿，往往都選用上佳玉質而成，品級相當，非皇親貴戚不能用，見大英博物館藏十八世紀白玉盃一對，J.Rawson，《Chinese Jade: From the Neolithic to the Qing》，倫敦，1995年，頁400，編號29:13。

此對玉盃上所刻「甲」字，或為區別器物所置放宮殿位置，或為器物編碼。帶千字文之素面玉盃為數甚少，台北故宮博物院藏兩件清乾隆素面玉盃，同樣刻有「乾隆年製」及「甲」字楷書款，其中一件尺寸與本拍品相當（博物館編號：故玉000742N），另一隻尺寸較小（博物館編號：故玉000583N）。香港長青館亦藏一例，同樣帶有「甲」字款，見《長青館藏明清瓷、玉、角、竹、畫琺瑯》，香港，2014年，圖版130。

傳世收藏中，刻有「大清乾隆年製」篆書款但不帶千字文款之例，見李景勳收藏一例（口徑13厘米），著錄於彭綺雲，《閣有天珍：中國文房玉雕》，香港大學美術博物館，2008年，頁82，編號31。另有無款識一例，見《韞玉生輝：松竹堂珍藏玉器》，2011年，頁190-191，編號152。另見光緒皇帝於維多利亞女王1897年慶祝登基鑽禧週年紀念時贈送的一對清乾隆青玉素面盃，現屬英國皇室收藏，著錄於J.Ayers，《Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen》，卷三，倫敦，2016年，頁762，編號1798-1799。

倫敦蘇富比曾售出一十八世紀對無款白玉盃，2014年5月14日，拍品23。



A RARE PALE GREEN JADE TWO-HANDLED BOWL

Probably Ottoman, 18th century

Exquisitely carved with thin translucent deep flaring sides, rising from a short spreading foot elaborately carved as a flowering blossom, the exterior decorated in low relief with shaped panels containing flowers, all between two borders of scrolling foliage, flanked by a pair of pierced elaborate flower handles, the stone of translucent white tone with milky-white inclusions.

18cm (7 1/8in) wide.

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

十八世紀 或為鄂圖曼 痕都斯坦式青白玉雕花柄盃

Provenance:

Sir John William Buchanan-Jardine (1900-1969), 3rd Baronet of Castle Milk (according to Spink invoice)

The Oriental Art Gallery Ltd., London

An English private collection, acquired from the above circa 1994

Spink & Son Ltd., London

An English private collection, acquired from the above on 12 July 1999

來源：

米爾克堡第三男爵，約翰·威廉·渣甸爵士舊藏（1900-1969）（如斯賓克收據所示）


倫敦東方藝術有限公司

英國私人收藏，約1994年獲藏於以上古董商

斯賓克有限公司，倫敦

英國私人收藏，於1999年7月12日獲藏於以上古董商

Sir John William Buchanan-Jardine was a scion of Sir William Jardine, the founder of Jardine, Matheson & Co. Established in Canton in 1832, this great shipping company rose to dominate the lucrative China trade and was instrumental in the early development of Hong Kong. The Jardine family played an influential role as proponents of punitive action against the Manchu court, leading to the infamous Opium Wars. From their privileged position in the Far East, the family was in a strong position to secure important pieces from the Chinese Imperial collections after the looting of the Summer Palace, Peking, and the subsequent periods of instability.

 SPINK founded 1666		
5 KING STREET ST JAMES'S LONDON SW1Y 6QS TEL: 0171 930 7888 FAX: 0171 839 4853 Spink & Son Limited, Registered at the above address. No. 1133459.VAT Registration No. GB 650 0414 84		
Invoice No. CJ15892 Client No. C Date 12 July, 1999		
THE ITEMS ON THIS INVOICE ARE BEING SOLD UNDER THE SPECIAL SCHEME		Price inclusive of VAT
Description of item(s) to be purchased ("the Property") A white jade Moghul bowl of conical form, the pierced handles carved with floral designs, the exterior carved in low relief with upright flowering stalks, the flowers with cross-hatch design, the base formed as a further floral head.		
Chinese, for the Indian market 18 th century Provenance: Buchanan - Jardine collection		£8,250

invoice

收據

When the Qianlong emperor was presented in 1768 with the first pair of jade plates decorated with carved flowers and leaf designs, he wrote a composition judging them to be from 'Hindustan' (north India). He did not realise that many of the so-called 'Hindustan' jade carvings originated from further afield, including the Ottoman Empire which due to its political power and Islamic religion had trade relations as far the Mughal Empire. Twenty-two of the jade wares in the collection of the National Palace Museum, Taipei, are indeed attributed to the Ottoman Empire; see Teng Shu-p'ing, *Treasures from Across the Kunlun Mountains: Islamic Jades in the National Palace Museum Collection*, Taipei, 2015, pp.159-160.

One of the most significant characteristics of Ottoman jades is their thin bodies. This is consistent with the Qianlong emperor's admiring remarks in his poems when he says that they were 'lustrous and paper-thin', that one could 'see the flowers and leaves though them/ but could not feel and trace', and that "the shadow of your hand outside can be seen from the inside/ The flowers lift and the leaves curl back on themselves' and 'in one's hand, it seems immaterial/ and one must fix the gaze on it to know it has form"; the physical traits described by the Qianlong emperor above are applicable to the present lot. Compare also two Ottoman jade bowls, illustrated by Teng Shu-p'ing, *ibid.*, p.160, pls.163-164.

The present lot is remarkable not only for the elegant form and translucent thin walls, but also for the elaborate handles, each comprising three flowers, complemented by the similarly shaped foot, attesting to the masterful craftsmanship.

Compare a white jade Mughal cup, incised Qianlong mark and period, but of smaller size and without handles, which was sold at Sotheby's Hong Kong, 4 April 2012, lot 3069.

約翰·威廉·渣甸爵士為怡和洋行創始人威廉·渣甸之孫。怡和洋行前身為1832年在廣州創辦的渣甸洋行，早年參與對中國貿易，主要從事鴉片和茶葉買賣，現在仍是遠東最大的英資集團。1839年林則徐禁煙，渣甸洋行遊說英國政府與滿清開戰並引發後來的鴉片戰爭。鴉片戰爭爆發後，渣甸洋行將總公司從廣州遷至香港，借助怡和行在內地的名聲，並更名為怡和洋行。渣甸家族因長期在遠東經商，更有機會接觸後期因戰亂外流而出的宮廷珍品。

痕都斯坦玉為乾隆帝對伊斯蘭玉器的統稱，因其「瑩薄如紙」、「看去有花葉，撫來無跡痕」而深得乾隆皇帝厚愛，並讚譽其「在手疑無物，定睛知有形」。康熙朝平定西藏後，在邊疆地區多實行藩王制度，需要各附屬國進貢珍玩異寶。乾隆一朝，痕玉被作為進貢給乾隆皇帝的御用玉器，至嘉慶朝便不再進貢，可見其彌足珍貴。

根據台北故宮博物院鄧淑蘋研究，清宮舊藏一部分痕都斯坦玉器，其特徵及工藝與印度北部痕都斯坦地區所作玉器有所不同，應來自當時的鄂圖曼帝國（今土耳其一帶）。而此件玉盃亦符合斯格爾頓先生及鄧淑蘋所指出的鄂圖曼帝國玉器特點，有關鄂圖曼帝國玉器特點，詳見《越過崑崙山的珍寶：院藏伊斯蘭玉器特展》，台北，2015年，頁159-160。見台北故宮博物院藏鄂圖曼帝國S形雙柄盃一件，其紋飾佈局及雙柄均與此玉盃類似，見同著錄，頁166，圖164。

鄂圖曼玉更以「薄」為特點。不論紋飾繁複與否，從其光素內壁均可以看清楚外壁雕刻花紋，因此備受乾隆皇帝的讚譽。但正因為其「如履薄冰」，因此這類玉盃上均未見雕刻御製詩。

更為有趣的是，在眾多讚譽中可看出，乾隆皇帝完全不知道這些最薄的玉器，並非來自他心目中北印度「痕都斯坦」，而是更遙遠的土耳其，見R.Skelton，《Islamic and Mughal Jades》，著錄於R.Keverne編，《Jade》，倫敦1991年，頁291。



A RARE IMPERIAL GILT-BRONZE AND CLOISONNÉ ENAMEL 'LOTUS' VASE

Incised Qianlong six-character mark and shu character mark and of the period

Brilliantly enamelled around the baluster-shaped body with four large peony blossoms borne on dense lotus scrolls, between raised bands of gilt lotus lappets and *ruyi* at the foot and shoulder, raised on a cylindrical foot and beneath a short neck decorated with floral sprays, beautifully enamelled in vivid tones of red, yellow, green, blue, white and reserved on a rich turquoise ground, the base incised with the marks in *kaishu*.

13.5cm (5 1/4in) high

HK\$180,000 - 200,000

US\$23,000 - 26,000

清乾隆 銅胎掐絲琺瑯纏枝勾蓮紋小瓶
陰刻「大清乾隆年製」、「署」楷書款

The present lot displays the highly skilful craftsmanship of the cloisonné enamel ateliers combining the technique of enamelling with that of gilt bronze casting and chiselling, resulting in an opulent work of art embodying the Imperial taste during the Qianlong reign.

The lotus is shown in full bloom, with the craftsman utilising different vibrant colours to distinguish each layer of petals and the central pod. A very similar lotus design can be seen on a cloisonné enamel incense burner, Qianlong mark and period, illustrated in *Compendium of Collections in the Palace Museum: Enamels 2 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl.220. Compare also a set of cloisonné enamel incense burner, vase and box, Qianlong marks and period, illustrated in *Compendium of Collections in the Palace Museum: Enamels 3 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl.4.

The vase belongs to a group of gilt-bronze and cloisonné enamel works of art with incised Qianlong *kaishu* marks and an additional single-character *kaishu* mark, known as the 'Thousand Character Classics' or *qian zi wen* (千字文). It has been suggested that the additional character could relate to numbering, designation of location, or set numbering; see H.Brinker and A.Lutz, *Chinesisches Cloisonné Die Sammlung Pierre Uldry*, Zurich, 1985, pp.74-79.

A related cloisonné enamel vase, Qianlong mark and period, was sold in our London rooms, 8 November 2012, lot 245. See also a related cloisonné enamel incense burner, Qianlong mark and period, adorned with similar lotus blossoms, which was sold at Christie's Hong Kong, 29 May 2013, lot 2055.

瓶口微撇，束頸，豐肩，弧腹，腹部由上至下收斂，足牆筆直，圈足。瓶身掐絲琺瑯飾纏枝勾蓮四朵，肩部及近足處鑲花飾蕉葉紋及如意紋，器底陰刻「大清乾隆年製」及「署」楷書款。

此件小瓶形制特殊，較為少見，以類似勾蓮紋類裝飾之銅胎掐絲琺瑯香爐，同樣帶有「果」千字文款，見北京故宮博物院藏一例，《故宮博物院藏品大系：琺瑯器編2》，北京，2011年，編號220。另見北京故宮博物院藏清乾隆掐絲琺瑯纏枝蓮紋三式，其鑲胎蕉葉紋與本小瓶類似，見《故宮博物院藏品大系：琺瑯器編3》，北京，2011年，頁31，圖4。

乾隆時期御製銅胎掐絲琺瑯器除鐫刻紀年款外，還會出現附加刻字款，俗稱千字文款。其用意可能是用來區別御用銅胎琺瑯器最初在各個宮殿、園囿的擺放位置，或在同一宮殿中不同的擺放位置。亦有學者指出是當時宮廷造辦處用於標記成對或成組器物的款識，見H.Brinker 及A.Lutz著，《Chinesisches Cloisonné Die Sammlung Pierre Uldry》，蘇黎士，1985年，頁74-79。

倫敦邦瀚斯曾售出一件清乾隆銅胎掐絲小瓶，2012年11月8日，拍品245；另見香港佳士得售出乾隆一例，其勾蓮紋與此瓶類似，2013年5月29日，拍品2055。

大清乾隆
御製
景
春



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**A FINE IMPERIAL BLUE AND WHITE 'LANÇA CHARACTER'
STEM CUP**

Qianlong seal mark and of the period

The steep flaring sides vividly painted with eight evenly-spaced *lança* characters enclosed within undulating lotus stems issuing stylised blossoms and acanthus leaves, the underside with a frieze of tightly bound lotus lappets, all raised on a tall spreading stem foot decorated with bands of demi-flowerheads and floral sprays on a raised rib above pendent interlinked tassels issuing from *ruyi*-heads, the interior further painted with a stylised peony medallion within a double-line border repeated at the rim, the interior of the foot with a six-character *zhuanshu* seal mark in underglaze blue, fitted box.

14.7cm (5 3/4in) diam. x 13.2cm (5 1/4in) high (2).

HK\$700,000 - 900,000

US\$90,000 - 120,000

清乾隆 青花纏枝蓮托梵文高足盃 青花「大清乾隆年製」篆書款

Provenance:

Sotheby's Hong Kong, 2 May 1995, lot 83

A European private collection

Christie's Hong Kong, 29 May 2007, lot 1470

來源：

香港蘇富比，1995年5月2日，拍品83

歐洲私人收藏

香港佳士得，2007年5月29日，拍品1470





The present stem cup, inspired by Tibetan butter lamps or *chang ming deng*, is remarkable for the superb painting in lighter and darker tones of underglaze blue, simulating the 'heaped and piled' effect of the early Ming dynasty imported cobalt blue. Also noteworthy is its unusual large size, measuring 14.7cm diam. and 13.2cm high, in comparison to the much smaller standard size of 8.5-10cm high.

The Qing emperors publicly supported Tibetan Buddhism which brought both political and to varying extents personal benefits, by ensuring solidarity with Mongolian and Tibetan allies and providing personal spiritual guidance. The Qianlong emperor was particularly dedicated to the practice of Tibetan Buddhism and this is reflected in many ceramics and decorative arts produced for the court and as gifts during his reign.

Compare a similar blue and white stem cup, Qianlong seal mark and period, of similar size, illustrated by U.Wiesner, *Chinesisches Porzellan: Die Ohlmer'sche Sammlung im Roemer-Museum, Hildesheim*, Mainz am Rhein, 1981, pl.59. See also a slightly smaller example, illustrated in *Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, Tokyo, 1981, pl.13. Such cups were also made for the Imperial court in other materials, such as cloisonné enamel and lacquer: see a cloisonné enamel stem cup, Qianlong mark and period, illustrated in *Compendium of Collections in the Palace Museum: Enamels 2 Qing Dynasty*, Beijing, 2011, pl.280; and a carved cinnabar lacquer stem cup, Qianlong seal mark and period, in the Linden Museum, Stuttgart, illustrated in *Im Zeichen Des Drachen von der Schönheit Chinesischer Lacke*, Munich, 2006, pl.86.

A similar blue and white 'lança character' stem cup, Qianlong seal mark and period, but of smaller size, was sold at Sotheby's Hong Kong, 8 October 2013, lot 3024.

撇口，深弧腹，下承中空高足，足底外撇。盃內心繪團花紋，腹部內壁罩白釉，外壁飾蓮花托梵文圖案。盃底繪雙層蓮瓣紋，高足上飾藍底白花、四瓣海棠花以及環珞紋。圈足內飾白釉。此器造型端莊，胎體細膩，青花以點染法摹仿明代永宣蘇麻離青效果，發色純真，翠妍欲滴，為上佳之作。

蓮托梵文盃為清代官窯的傳統品種，雍正至嘉慶朝皆有燒造，然雍正、乾隆者較精。乾隆崇佛信佛，一方面鞏固了滿清朝廷與蒙、藏權貴之間的關係，一方面也對宮廷的宗教信仰以及藝術產生了影響。帶有宗教色彩的紋飾在宮廷藝術上大量出現。

此式高足盃有四至五種大小不同規格，此件拍品屬於較大尺寸者，較為少見。見德國佩里扎烏斯博物館藏乾隆一例，著錄於U.Wiesner, *Chinesisches Porzellan: Die Ohlmer'sche Sammlung im Roemer-Museum, Hildesheim*，德國，1981年，編號59。另見台北故宮博物院藏一例，尺寸稍小，見《Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum》，東京，1981年，圖版13。宮廷中同式高足盃亦見其他材料製成者，如北京故宮博物院藏銅胎掐絲琺瑯一例，見《故宮博物院藏品大系：琺瑯器編2》，北京，2011年，頁350，編號280。同式高足盃亦有雕漆者，見德國斯圖加特林登博物館藏清乾隆剔紅蓮托梵文高足盃一例，著錄於《Im Zeichen Des Drachen von der Schönheit Chinesischer Lacke》，慕尼黑，2006年，圖版86。

見香港蘇富比曾售出一例，尺寸稍小，2013年10月8日，拍品3024。



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**A RARE AND LARGE IMPERIAL BLUE AND WHITE
'DRAGON' DISH**

Qianlong seal mark and of the period

The well-potted body with rounded sides resting on a short slightly tapering circular foot, boldly painted in vibrant tones cobalt-blue tones with simulated 'heaped and piled' effect, the cavetto with a large full-face five-clawed winged-dragon pursuing the flaming pearl of wisdom, amidst dense leafy peony scrolls, the generously proportioned well superbly painted with two striding dragons amidst meandering lotus scrolls, all beneath the rim with a band of crashing and swirling waves, the reverse similarly decorated with two striding dragons amidst a blooming peony scroll, the base with a six-character *zhuan* seal mark in underglaze blue.

51.3cm (20 1/4in) diam.

HK\$400,000 - 600,000

US\$51,000 - 77,000

清乾隆 青花穿花應龍紋大盤 青花「大清乾隆年製」篆書款

Provenance:

A distinguished European private collection

來源：

顯赫歐洲私人收藏





The magnificent dish was made in direct continuation from the Yongzheng period, demonstrating the popularity of this design; see two large blue and white 'dragon' dishes, Yongzheng marks and of the period, which were sold at Christie's New York, 22 March 2007, lot 336 and at Sotheby's Hong Kong, 8 April 2009, lot 1607. In turn the Yongzheng examples drew their inspiration from early Ming dynasty designs as demonstrated in the design of five dragons amidst lotus and peony scrolls on a blue and white dish, Xuande mark and period, and the winged dragon amidst waves painted in the well of a bowl, Xuande mark and period, illustrated by Liao Pao-show, *A Panorama of Ceramics in the Collection of the National Palace Museum: Hsüan-te Ware I*, Taipei, 2000, pls.2 and 66.

Dishes of such large dimensions and powerful design were made to impress, and would have been used in Imperial banquets and celebrations, displaying the Imperial grandeur. The dish would have been specially commissioned and stand as testament to the ingenuity of the master potters. The winged dragon is known as *ying long* and is the longest-lived dragon according to the Kangxi literature *Shu Yi Ji* or 'Notes on Creatures'.

A similar blue and white 'dragon' dish, Qianlong seal mark and period, is illustrated by A.du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p.203, no.2; see also another similar dish, Qianlong seal mark and period, which was sold at Christie's Hong Kong, 30 October 2001, lot 813, and another example, which was sold at Sotheby's New York, 5 December 1995, lot 295.

Related large blue and white dishes, Qianlong seal mark and period, were painted with a full-faced dragon pursuing a pearl enclosing a *shou* character, with eight further dragons to the sides and undersides, all amidst clouds; see one example illustrated by R.Krahl and C.von Spee, *Chinese Ceramics from the Gulexuan Collection*, Lüden, 2003, no.123; and another example, was sold at Christie's New York, 24 March 2011, lot 1667.

此式大盤，尺寸較大，不易燒造，或為特殊節慶或祭祀而定燒。其紋飾借鑒明代宣德穿花龍紋，雍正一朝即有燒造，見紐約佳士得曾售出一例，2007年3月22日，拍品336，以及香港蘇富比曾售出一例，2009年4月8日，拍品1607。乾隆三年《活計檔》亦對此類大盤有所記載：「六月二十五日，七品首領薩木哈、催總白世秀來說，太監高玉交宣窯串花青龍大盤一件。傳旨：交予燒造磁器處唐英照樣燒造。」明宣德之例，見台北故宮藏一件明宣德青花穿花龍紋盤，以及一件明宣德青花海獸紋盤，著錄於《故宮藏瓷大系宣德之部（上）》，台北，2000年，圖版2及66。

大盤主題紋飾為「應龍」，或稱「翼龍」。根據康熙時期《述異記》描述，應龍為龍中壽命最長之龍。

傳世品之例，見乾隆一例著錄於A.du Boulay, 《Christie's Pictorial History of Chinese Art》，牛津，1984年，頁203，編號2。另見香港佳士得曾售出一例，2001年10月30日，拍品813；以及紐約蘇富比售出一例，1995年12月5日，拍品295。

乾隆一朝燒造另一式樣龍紋捧壽大盤亦可資參考，見R.Krahl及C.von Spee著，《Chinese Ceramics from the Gulexuan Collection》，呂嫩，2003年，編號123；另見紐約佳士得售出一例，2011年3月24日，拍品1667。



THE SKINNER MOONFLASKS

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AN EXCEPTIONALLY RARE PAIR OF IMPERIAL BLUE AND WHITE 'BAJIXIANG' MOONFLASKS, BIANHU

Qianlong seal marks and of the period

Each of flattened globular form rising from a short spreading foot to a cylindrical neck flanked by S-shaped moulded foliate handles, the body boldly painted on each main side in vivid shades of cobalt blue simulating the 'heaped and piled' effect, with a raised central boss decorated with a stylised flowerhead encircled by a key-fret border and lotus petal panels, all encircled by radiating lotus lappets enclosing the Eight Buddhist Emblems, *bajixiang*, within a key-fret border, the neck and foot painted with *lingzhi* fungus foliate scrolls, the sides decorated with bands of leafy scrolls issuing lotus blossoms, the base with a six-character *zhuanshu* seal mark, hardwood stands, fitted boxes.

Each 49cm (19 1/4in) high (6).

HK\$20,000,000 - 30,000,000

US\$2,600,000 - 3,900,000

清乾隆 青花八吉祥紋雙耳扁壺一對 青花「大清乾隆年製」篆書款

Provenance:

William Skinner Family, Wistariahurst, Holyoke, Massachusetts
William Cobbett Skinner (1857-1947) and Ruth Isabel (Belle) Skinner (1866-1928)
Katharine Skinner Kilborne (1873-1968)
Belle Skinner Kilborne Taylor (1926-2016)

來源：

美國馬薩諸塞州，霍利奧克城，威廉·斯金納家族舊藏
威廉·科貝特·斯金納（1857-1947）及露絲·伊沙貝·斯金納（1866-1928）
凱瑟琳·斯金納·基爾伯恩（1873-1968）
貝爾·斯金納·基爾伯恩·泰勒（1926-2016）

Please see special catalogue for additional images and research

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**AN EXCEEDINGLY RARE PAIR OF IMPERIAL MING-STYLE
DOUCAI 'BAOXIANG' CUPS**

Yongzheng six-character marks and of the period

Each finely potted with gently flared sides rising from a short tapered foot, the exterior exquisitely decorated with four radiating Ming-style *baoxiang* blossoms borne on meandering foliate scrolls, all painted in soft underglaze-blue outline, framing the delicate bright translucent iron-red, yellow, aubergine and light coral-red enamels, all within double underglaze-blue line borders, the interior plain, the base inscribed in underglaze-blue with a six-character *kaishu* reign mark within double squares.

Each 7.4cm (2 7/8in) diam. (2).

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

US\$260,000 - 390,000

清雍正 鬥彩纏枝寶相花杯一對 青花「大清雍正年製」楷書款

Provenance:

A distinguished Asian private collection

來源：

重要亞洲私人收藏





A Legacy of Chenghua, Hong Kong, 1993, no.C95
《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，
香港，1993年，編號C95



Special Exhibition of Ch'eng-hua Porcelain Ware, National Palace Museum,
Taipei, 2003, nos.129 and 130
《成化瓷器特展圖錄》，國立故宮博物院，台北，2003年，編號129及130

The present pair of *doucai* 'baoxiang' cups is exceedingly rare and only one other example (which has not been published) in the Palace Museum, Beijing, appears to be recorded, museum no.GUXIN90595.

The design of the cups follows similar ones produced during the celebrated reign of the Chenghua emperor, known for its strict standards requiring perfection of form and execution of design. The Yongzheng emperor, though a Manchu, was also a strong proponent of traditional Confucian thinking in Han Chinese culture, seeking to achieve cultural continuity, reflected in him continuing the project of compiling a history of the previous Ming dynasty to demonstrate the orthodoxy of Qing rule. His fascination with antiquity led him to repeatedly send antiques from the Palace to the kilns to serve as standards for quality, models for designs and as inspiration for innovation; see *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, p.159; and E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662 - 1795*, London, 2005, p.245.

According to *Tao Cheng Jishi Beiji*, 'Commemorative Stele on Ceramic Production', which was composed by Tang Ying (1682-1756), the renowned supervisor of the Imperial porcelain kilns, the Yongzheng emperor commissioned *wuca* cups after the type produced during the Chenghua period, of which the *doucai* style was originally probably referred to as *wuca*; see Jiang Jianxin, 'Revised Interpretation of Records on the Commemorative Stele on Ceramic Production by Tang Ying', in *Jingdezhen Taoci Kaogu Yanjiu*, The Institute of Ceramic Archaeology of Jingdezhen City, Beijing, 2013, pp.236-248.

Cups of similar design to the present lot were made during the Chenghua reign, with three examples unearthed from Zhushan, Jingdezhen. See a *doucai* *baoxiang* cup, Chenghua six-character mark within a double square and of the period, illustrated in *A Legacy of Chenghua*, Hong Kong, 1993, no.C95; and two further similar blue and white *baoxiang* cups, Chenghua six-character marks within double squares and of the period, missing their enamels, illustrated in *Special Exhibition of Ch'eng-hua Porcelain Ware*, National Palace Museum, Taipei, 2003, nos.129 and 130.

It is therefore very likely that the present pair of cups belong to a very rare small group of *doucai* cups commissioned by the Yongzheng emperor after the Chenghua period prototypes.

Compare a related pair of Ming-style *doucai* 'lingzhi' cups, Yongzheng six-character marks and period, also made after a Chenghua period prototype, which was sold at Christie's Hong Kong, 1 June 2011, lot 3523.

杯敞口，斜壁，深腹，腹下漸斂，圈足。杯口沿下青花飾雙弦紋，腹壁以鬥彩飾不同顏色寶相花四朵，花形碩大，以青花勾勒輪廓，再分別以黃、紫、礬紅、珊瑚紅四色釉上彩填色，間以纏枝藤，風格清新秀麗，頗有成窯之風。圈足內青花書「大清雍正年製」六字楷書雙方框款。

此式雍正仿成化寶相花杯傳世品中極為少見，完全相同者，目前僅見北京故宮博物院院藏一例，由1958年入藏但未曾有著錄，博物館編號：故新90595。

自古有「明看成化，清看雍正」之說，此對寶相花杯形制、紋飾、釉彩完全仿效同式之成化鬥彩寶相花杯。成窯御用瓷器以造型玲瓏秀奇、胎體細潤晶瑩、材料精選純正、色調柔和寧靜、繪畫淡雅幽婉而著稱。步入清代盛世的雍正一朝，御用瓷的燒製受到雍正帝重漢尊儒、崇尚佛道思想的影響，其瓷質瑩潔、工藝精細、器形雋秀、典雅優美，這種嚴肅認真的製瓷風氣為隨後的乾隆時期所不及。見《雍正：清世宗文物大展》，台北，2009年，頁159，以及E.S.Rawski和J.Rawson編，《China: The Three Emperors 1662 - 1795》，倫敦，2005年，頁245。

根據唐英（1682-1756）《陶成紀事碑》之記載，雍正御窯廠曾燒造「仿成化五彩器皿」，見江建新，《唐英〈陶成紀事碑記〉及其出土殘碑遺文校釋》，刊登於《景德鎮陶瓷考古研究所》，北京，2013年，頁236-248，而《清宮造辦處各作成做活計清檔》中所指雍正五彩亦是泛指和統稱，對如今定義之五彩、粉彩、鬥彩等，並無嚴格區分，因此此對寶相花杯極有可能屬於被記載之一。

景德鎮珠山御器廠窯址出土的成化器中，可見此對寶相花杯之原型，見《成窯遺珍：景德鎮珠山出土成化官窯瓷器》，香港，1993年，編號C95；相同紋飾之例，另見台北故宮博物院藏兩隻成化窯青花纏枝寶相花杯，著錄於《成化瓷器特展圖錄》，國立故宮博物院，台北，2003年，編號129及130。

香港佳士得曾售出一件清雍正鬥彩纏枝寶相花瓶，其紋飾和釉彩與本器類似，亦為仿效成窯名品而燒製，2011年6月1日，拍品3523。







AN EXCEPTIONALLY RARE IMPERIAL FAMILLE ROSE YELLOW-GROUND 'FLORAL' BOWL

Qianlong six-character mark and of the period

Finely 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, the base with a six-character *kaishu* mark in underglaze blue.

15.1cm (6in) diam.

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

US\$100,000 - 150,000

清乾隆 黃地粉彩花卉纏枝紋盤 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

This lot is the pair to the bowl sold in these rooms on 29 November 2016, lot 25

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（與香港邦瀚斯曾售出一例原為一對，2016年11月29日，拍品25）

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.

The present bowl is exceptionally rare and only four other examples with a Qianlong regular *kaishu* six-character mark and of the period appear to have been published; one in the Shanghai Museum, illustrated by Wang, *Zhongguo Taoqi, Jingdezhen Caihui Ciqi*, Shanghai, pl.III and Chugoku Toji Zenshu, vol.21, pl.111; the second in 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; the third was previously with S.Marchant & Son, Ltd., London, in 2006, and later sold at Sotheby's Hong Kong on 4 April 2012, lot 3190; and the fourth example, the pair to the present lot, was sold in these rooms on 29 November 2016, lot 25.

Superbly enamelled with full flowering blossoms, demonstrating the exceptional level of aesthetic and technical craftsmanship achieved during the Qianlong reign, the same 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; 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 Baochang, *Ming Qing Ciqi Jianding*, Hong Kong, 1993, p.281, fig.485.

This decorative design on bowls continued into the Daoguang period, indicating the particular popularity of this design at 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.





Image courtesy of the Wang Xing Lou
Collection
望星樓藏



Image courtesy of the Shanghai Museum
上海博物館藏



Bonhams Hong Kong, 29 November 2016,
lot 25
香港邦瀚斯，2016年11月29日，拍品25

此盃由一位重要歐洲藏家（1880-1952年）舊藏。該藏家早年在俄羅斯及日本經商，在1911年至1917年間旅居聖彼得堡從事不銹鋼貿易。藏家最早於1907年造訪日本，在大阪及神戶市居住多年期間，對日本的語言和文化產生濃厚興趣，後來對日語的掌握更為他在日本的收藏道路打開便利之門。到1920年他返回歐洲設立自己的新公司時，他所集得的收藏品已包括版畫、雕刻、陶瓷、武士劍、漆器及銀器等等。當藏家1930年代再次回到日本時，他對古代藝術品的興趣已延伸至中國古代藝術，包括陶瓷、唐代金銀器以及古代青銅器等等。他習讀書籍，結交同好，成為京東尚雅堂日下先生的好友及坐上客。1938年藏家最後一次踏訪日本，並為自己又添置了數件藏品。

盃敞口，深腹，圈足。內白釉，盃心磬紅繪五隻蝙蝠。外壁以黃釉為地，繪纏枝番蓮、百合、洋菊、秋葵花卉，纏枝葉以白料彩暈染，以模仿光影明暗繪畫效果。內底施白釉，書青花「大清乾隆年製」楷書款。

此盃紋飾精美華麗，花卉嬌豔，色彩絢麗，所繪花卉融合西洋風格，呈現出典型乾隆器的奢華和創新風格，是不可多得的藝術珍品。整器滿地繁花，留白極少，盃內壁施白釉，釉汁潤澤，宛若凝脂。根據清宮檔案記錄可知，此式盃被稱為「洋彩黃地洋花宮盃」，最早於乾隆二年《活計檔》則有記載，「傳旨：黃地洋花宮盃甚好，再燒造些。」可見乾隆皇帝對此式宮盃之重視及喜愛。

傳世品所見同式黃地宮盃中，帶青花楷書款者寥寥無幾，目前僅見四例，一件藏於上海博物館，見周麗麗著，《上海博物館藏品研究大系：清代雍正-宣統官窯瓷器》，上海，2014年，頁198，圖3-146；第二件藏於望星樓，著錄於《清代康熙乾官窯瓷器：望星樓藏瓷》，香港，2004年，頁158至159，編號57；第三件為倫敦古董商 S. Marchant & Son 舊藏，後售於香港蘇富比，2012年4月4日，拍品編號3190。第四件與此盃同一出處，原與此盃成對，後售於香港邦瀚斯，2016年11月29日，拍品25。

同式之洋彩宮盃，底部更多書青花「大清乾隆年製」篆書款或藍彩「乾隆年製」篆書款；青花六字篆書款之例見倫敦大英博物館藏一例（口徑14厘米），著錄於H.Moss，《By Imperial Command》，香港，1976年，圖版6；北京故宮博物院清宮舊藏一例，見《十全乾隆：清高宗的藝術品位》，台北，2013年，頁220至221，圖版II-3.28；再參考南京博物院藏一例（口徑18.5厘米），著錄於《宮廷珍藏：中國清代官窯瓷器》，上海，2003年，頁243；藍彩四字篆書款之例見耿寶昌著，《明清瓷器鑒定》，香港，1993年，頁281，圖485。

此紋飾在乾隆朝以後至道光一朝仍然有燒造，可見乾隆帝的審美品味對後朝御用瓷的影響，見一道光例子著錄於S.G.Valenstein，《The World Great Collections: Oriental Ceramics, Vol.11: The Metropolitan Museum of Art, New York》，東京，1982年，圖版163；另見香港蘇富比售出一對清道光帶款粉彩黃地花卉紋盃，2011年10月5日，拍品編號2069。





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A GREEN AND YELLOW-GLAZED 'BIRDS AND PEACH' BOWL

Jiaqing seal mark and of the period

Well potted with deep rounded sides rising from a tapering foot, the exterior finely incised and glazed in green, depicting birds in flight amidst fruiting peach trees and flowering branches issuing from rockwork above grass, below a single green band at the mouth rim, all on a rich yellow ground stopping neatly at the foot, the concave base with a six-character *zhuan*shu seal mark in black enamel.

12.3cm (4 7/8in) diam.

HK\$80,000 - 120,000

US\$10,000 - 15,000

清嘉慶 黃地綠彩花鳥紋盤「大清嘉慶年製」篆書款

The design on the present bowl is in direct continuation to similar bowls produced during the Qianlong reign, drawing inspiration from similarly decorated bowls made in the Jiaqing reign period; the popularity of the design is further demonstrated in their production in the Guangxu period; see *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Shanghai, 2009, pls.86, 108, 113 and 119.

A similar green and yellow-glazed bowl, Jiaqing seal mark and period, was sold at Sotheby's New York, 11-12 September 2012, lot 31; and another was sold at Christie's Hong Kong, 27 May 2008, lot 1774.

盤口外撇，深腹，圈足，腹部黃釉為地，以綠彩繪花鳥紋飾，外底書「大清嘉慶年製」六字三行篆書款。

黃地綠彩，系以氧化鉛為助熔劑的低溫鐵黃色釉為地，以銅綠色彩在暗刻好的紋飾上施以彩繪。其紋飾繼承明代黃地綠彩花鳥盤，其風格後朝亦有仿製，明嘉靖一例，見《故宮博物院藏文物珍品大系：雜釉彩、素三彩》，上海，2009年，圖版86、108、113及119。

蘇富比紐約曾售出類似一例，2012年9月11-12日，拍品31；另見香港佳士得售出一例，2008年5月27日，拍品編號1774。

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A FINE PUCE-ENAMELLED BLUE AND WHITE 'EIGHT IMMORTALS' BOWL

Daoguang seal mark and of the period

Well potted with wide rounded sides, supported on a tapered foot, painted on the exterior in underglaze blue with the Eight Daoist Immortals holding their attributes and riding on various sea creatures or plants across puce-enamelled crested waves, the interior with a central medallion enclosing Shoulao, the God of Longevity, beside a deer, the base with a six-character *zhuan*shu seal mark, wood stand. 22.6cm (8 7/8in) diam. (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

清道光 青花胭脂紅八仙過海紋盤 青花「大清道光年製」篆書款

The Eight Immortals is a group of legendary Daoist deities, which includes Lu Dongbin, He Xiangnu, Lan Caihe, Zhang Guolao, Han Xiangzi, Zhong Liqian, Li Tieguai and Cao Guojiu.

The scene depicted on the present lot is that of 'The Eight Immortals Crossing the Sea'. Legend has it that the Eight Immortals were en route to attend the Gathering of the Peaches of Immortality when they encountered an ocean, necessitating each of the Immortals to exercise their individual ability to traverse the vast body of water. The Chinese proverb of *Ba Xian guohai*, *gexian shentong* is derived from this legend, representing the moral teaching that for a plan to succeed, each individual is required to do his part.

A similar puce-enamelled and blue and white 'Eight Immortals' bowl, Daoguang seal mark and period, was sold at Sotheby's Hong Kong, 5 April 2017, lot 3706.

敞口，弧腹，圈足。外壁胭脂紅飾海水紋，青花繪八仙。盤內底繪壽星。胭脂紅為釉上彩，雍正一朝創燒成功，唐英於《陶成紀事碑》中稱其為「新製西洋紫色」，而青花胭脂紅彩瓷於乾隆以後開始流行。八仙故事唐、宋以來多有記載，故後來有「八仙過海，各顯神通」的說法。有詩記載：「萬歲蟠桃海上栽，得道鹿骨換仙胎。蓬萊閬苑三千遠，時有群仙獻壽來。鐘離點石把扇搖，果老騎驢走趙橋。洞賓背劍清風客，國舅瑤池品玉簫。采和手執雲楊板，拐李先生得道高。仙姑敬奉長生酒，湘子花籃獻蟠桃。」

參看香港蘇富比售出一例，2017年4月5日，拍品3706。





Almira Goodsell Rockefeller (1844-1920)

Almira Geraldine Rockefeller (1844-1920), born Almira G. Goodsell, married in 1864 William Avery Rockefeller Jr. (1841-1922), a prominent member of the Rockefeller family. The Rockefeller dynasty dominated the American industrial, political and financial businesses for over one hundred and forty years and is regarded as one of the most powerful families in US history, controlling one of the world's largest fortunes in the oil business during the late 19th and early 20th centuries. Almira Rockefeller was very active with numerous philanthropic activities as well as in war relief work.

Copper-red glazes, which had not been revisited since the Ming dynasty, were not only successfully fired but technically improved during the Kangxi period renowned for its *langyao* and 'peach bloom' group. These may have been produced under the supervision of Zang Yingxuan and Lang Tingji, who demonstrated a commitment to precision and technological innovation, which would determine the subsequent history of Qing Imperial porcelain production; see J.Hay, 'The Diachronics of Early Qing Visual and Material Culture', in *The Qing Formation in World Historical Time*, Cambridge, 2004, p.318.

The present vase, with its combination of the compressed globular bottle vase form and use of the copper-red glaze, is a development of the Yongzheng reign, celebrated for its innovative forms and technical virtuosity demanded by the emperor, a highly discerning connoisseur of art.

The form is related to that of a bottle vase decorated in *clair-de-lune* glaze, Yongzheng mark and of the period, in the Fitzwilliam Museum, Cambridge (acc.no.C.9-1948); as well as that shown in outline, recorded by Geng Baochang in *Ming Qing Ciqi Jianding*, Hong Kong, 1993, p.236, fig.9. The compressed globular bottle vase form continued into subsequent reigns as exemplified in a copper-red-glazed compressed bottle vase, Qianlong seal mark and of the period, which was sold at Christie's Hong Kong, 27 November 2013, lot 3506.

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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 slightly flared mouth, richly applied to the exterior with an even copper-red glaze stopping neatly at the rim and foot.

23.3cm (9 1/8in) high

HK\$400,000 - 600,000

US\$51,000 - 77,000

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

阿爾米拉·古德賽爾·洛克菲勒（1844-1920年）為威廉·埃弗里·小洛克菲勒（1870-1922年）之妻，兩人於1864年結為夫婦。威廉是聞名於世的洛克菲勒家族成員之一，其家族在美國的工業、政治和銀行業等領域佔有重要的一席之地。洛克菲勒家族在美國佔有舉足輕重的地位超過一百四十年，並在十九世紀末到二十世紀初之間控制着全美國的石油資源，而且在文化、藝術、公共事業方面都做出巨大貢獻。阿爾米拉對許多慈善和戰後救濟工作做出了積極的貢獻。

銅紅釉燒造對技術要求極高，明代宣德以後因種種原因，燒造逐漸減少，至明晚期幾乎停燒，直到清代康熙晚期才再度興盛起來，當時清朝廷派駐景德鎮的督陶官臧應選及郎廷極督理窯務時所燒製的御窯瓷色品種甚多，尤其是紅釉瓷，包括豔紅豆、郎窯紅和霽紅釉等，反映出當時的燒造技術已十分成熟，更多論述可參閱J.Hay，《The Diachronics of Early Qing Visual and Material Culture》一文，刊於《The Qing Formation in World Historical Time》，劍橋，2004年，頁318。

單色釉以其釉色及釉質取勝，所以對窯火溫度的掌握必須非常嚴格，呈色才能控制自如，可見燒製難度極高。雍正一朝所製的單色釉可說是最為成功的，無論從其胎質、釉色、造型還是藝術風格等均無可挑剔，水平之高可說是達到了歷史的高峰。此瓶完全符合雍正皇帝講究簡約而含蓄的審美眼光，或為雍正皇帝親自授意景德鎮御窯燒造。

本瓶造型雅緻，比例協調，釉色均勻，為清朝御窯銅紅釉再度盛行後又一佳作。雍正朝在瓷器造型方面進行了多方面的創新，像本拍品的荸薺扁瓶除了見直口長頸者，亦有見頸肩部凸有弦紋的品種，本器型與耿寶昌先生書中的雍正器型示意圖的荸薺瓶相近，見《明清瓷器鑒定》，香港，1993年，頁236，圖9；類似的造型也見劍橋菲茨威廉博物館藏一清雍正帶款天藍釉荸薺瓶，博物館編號C.9-1948；雍正紅釉荸薺瓶的例子傳世品中似乎不為多見，因此更顯得本器彌足珍貴，唯香港佳士得曾售出一清乾隆紅釉荸薺瓶可資參考，2013年11月27日，拍品編號3506。



A FINE FLAMBÉ-GLAZED 'POMEGRANATE' LOBED VASE

Incised Qianlong seal mark and of the period

Finely potted with a generous rounded ovoid body rising from a spreading foot to an everted rim, applied overall with a rich vibrant purplish-red glaze with creamy lavender-blue running streaks, the base incised with a six-character *zhuanshu* seal mark.

18.1cm (7 1/8in) high

HK\$750,000 - 850,000

US\$96,000 - 110,000

清乾隆 窯變釉石榴形尊 陰刻「大清乾隆年製」篆書款

The inspiration for the flambé glaze can be traced back to the splashed Jun wares of the Song dynasty. However, this particular red glaze, derived from copper but also containing lead, was exceptionally unstable and difficult to control in the kiln, resulting in one of the highest failure rates of all Chinese glazes. It was not until an extraordinary technical mastery was re-developed during the Kangxi period, reaching its zenith in the Qianlong reign, that successful flambé-glazed porcelain could be produced, highlighting the quality and rarity of the present lot.

Flambé glazes were only achieved towards the late Kangxi period. In 1722, Father François Xavier d'Entrecolles (1664-1741), stated in a letter: "I was brought a piece of porcelain called *yaobian* ['flambé] or transmutation. This transmutation happens in the kiln and is caused either by a defect, or from excessive heat or some other unknown cause. This piece which, in the opinion of the worker, was not successful, and was caused by pure chance, is no less beautiful or prized. The worker had planned to make soufflé red vases. One hundred pieces were lost, and the one which I spoke of came from the kiln resembling a piece of agate. If one wanted to run the risks and the expense of different attempts, he could finally find the technique which chance produced only one."

The six-lobed pomegranate shape of the vase would have presented additional possibilities for streaking and pooling for the craftsman to explore.

A similar Qianlong seal mark and period example is in the National Palace Museum, Taipei, illustrated in *Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum. Volume 2*, Tokyo, 1981, pl.75; compare also another similar vase, Qianlong mark and period, in the Shanghai Museum, illustrated by Zhou Lili, *Shanghai Museum Collections Research Series of: Qing Yongzheng - Xuanton porcelain kiln*, Shanghai, 2014, p.105, pl.3-69; a third example, with the same rich purple and blue tones, is illustrated by J.Ayers, *Chinese Ceramics in the Baur Collection*, vol.2, Geneva, 1999, no.A.291, pl.260.

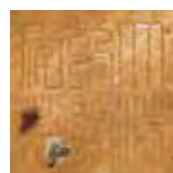
A similar flambé-glazed 'pomegranate' vase, Qianlong seal mark and of the period, was sold at Christie's Hong Kong, 29 May 2013, lot 2287.

瓶石榴形，六瓣花口外撇，溜肩鼓腹，圈足外撇，整器由凹線分為六瓣，器形飽滿端莊。通身施窯變釉，釉質肥潤，釉面晶瑩，器身以高溫紅銅釉為主色調，瓶口、頸部及凹陷處因釉汁流淌而成藍色及月白色，與紅釉冷暖交相輝映，相得益彰，器底部刻「大清乾隆年製」六字三行篆書款。

耶穌傳教士殷弘緒於康熙六十一年（1722年）給奧日神父的信件中即有對「窯變」釉的提及，雍正時期窯變釉在唐英督務下更得以發展。至乾隆一朝，則由之前的「火焰青」逐漸變為紅、藍、月白各色交織花紋，且器形趨於秀美，至嘉慶、道光時便略顯得笨拙。本器器形仿生，作石榴果實狀，紅釉深沉，藍釉光潔，釉面流動感已不像雍正時反覆多變，而顯穩重端莊，為乾隆朝窯變釉典型一例。

與本器相似之例，參看台北故宮博物院藏一件乾隆窯變石榴尊，著錄於《故宮清瓷圖錄：乾隆窯及其他》，卷二，東京，1981年，圖版75；上海博物館藏乾隆一例，見周麗麗，《上海博物館藏品研究大系：清代雍正-宣統官窯瓷器》，上海，2014年，頁105，圖3-69；另見日內瓦鮑氏收藏一例，著錄於J.Ayers，《Chinese Ceramics in the Baur Collection》，卷二，日內瓦，1999年，編號A291，圖版260。

香港佳士得曾售出一例清乾隆窯變釉石榴尊，2013年5月29日，拍品2287。



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A FINE AND RARE FLAMBÉ-GLAZED VASE

Incised Qianlong seal mark and of the period

With steep sides and slender neck converging towards a thickly lipped mouth, flanked by a pair of thin elephant-head handles, all lustreously decorated in a thick purplish-red glaze with striking streaks of creamy bluish glaze, the base incised with a six-character *zhuanshu* seal mark.
22cm (8 5/8in) high

HK\$600,000 - 700,000

US\$77,000 - 90,000

清乾隆 窯變釉象耳尊 陰刻「大清乾隆年製」篆書款

The stylised elephant handles on the present lot can be interpreted as *xiang*, forming the pun *taiping youxiang*, meaning 'a sign of peacefulness'.

Similar flambé-glazed vases, Qianlong seal mark and period, can be found in important museum collections: compare one illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume, the Second Part*, 2007, p.147; a similar vase in the *Exhibition of Chinese and Other Far Eastern Art Assembled by Yamanaka & Co.*, New York, 1943, no.915; a third flambé-glazed vase is illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics: Ch'ing Official and Popular Wares*, Taipei, 1991, p.207; and another example, with obscured mark, is illustrated by J.Ayers, *Chinese Ceramics in the Baur Collection*, vol.2, Geneva, 1999, pl.259.

A similar flambé-glazed vase, Qianlong mark and period, was sold at Sotheby's Hong Kong, 8 October 2014, lot 3111; and another similar example was sold in our London rooms, 8 November 2012, lot 120.

尊唇口，長頸，折肩，腹部內斂，圈足外撇，頸部有如意雙耳，其器形古拙且俊秀，釉面流淌自然，以紅、藍、月白三色交替變化，色彩斑斕，其底部施醬黃色釉，並刻「大清乾隆年製」六字三行篆書款。

參看瀋陽故宮博物院藏一件類似的乾隆窯變瓶，著錄於《瀋陽故宮博物院院藏精粹：瓷器卷二》，2007年，頁147；另見劉良佑著，《中國歷代陶瓷鑑賞5：清官窯及民窯》，台北，1991年，頁207；另見山中商會曾經展出一例，著錄於《Exhibition of Chinese and Other Far Eastern Art Assembled by Yamanaka & Co》，紐約，1943年，編號915；另見J.Ayers著錄瑞士鮑氏收藏一例，款識較為模糊，《Chinese Ceramics in the Baur Collection》，卷二，日內瓦，1999年，圖259。

香港蘇富比曾售出一件類似的乾隆窯變象耳瓶，2014年10月8日，拍品3111；另見倫敦邦瀚斯售出一例，原為意大利私人舊藏，2012年11月8日，拍品120。



A FAMILLE ROSE 'FISHERMEN IN LANDSCAPE' PLAQUE

Signed Wang Yeting, dated 10th month of jimaoy year, corresponding to October 1939

Skillfully painted in a refined famille rose palette featuring two figures fishing by the river under a pine tree, amidst a lush mountainous landscape of waterfalls, cliffs, rockwork and pavilions in the distance, the top left corner with a *kaishu* inscription and two painted red *zhuanshu* seal marks of the artist, wood frame.

The plaque 38.2cm (15in) high x 25.5cm (10in) wide (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

民國 粉彩繪高山流水圖瓷板 1939年 汪野亭款

Provenance:

A distinguished Asian private collection, and thence by descent

來源：

重要亞洲私人收藏，後由家族繼承

The inscription at the top-left corner of the porcelain plaque translates as:

'Water flowing from the high mountains, fish leaping and birds flying, dated to the mid-winter of October, 28th year of the Republican period, painted in the style of Wang Shimin to the subject of East Zhushan Mountains to commemorate the happy gathering together with nephew, presented and gifted by the Master of the Chuanfang Studio, Wang Yeting'

Wang Ping

Ye Ting

款識：

高山流水魚躍鳶飛
民國二十八年己卯冬十月中
仿煙客筆意於珠山以東
友和襟兄先生令郎吉席志喜
傳芳居士野亭汪平畫敬贈

印文：

汪平
野亭

Wang Yeting (1884-1942), was one of the best-known members of the Jingdezhen porcelain painters known as the 'Eight Friends of Zhushan'. These porcelain painters were instrumental in the revival of the porcelain industry, following the fall of the Qing dynasty and subsequent cessation of Imperial orders for porcelain.

Compare two larger pairs of famille rose 'landscape' plaques by Wang Yeting, dated 1932, which were sold in our London rooms, 17 May 2012, lot 397 and 16 May 2013, lot 238. See also a larger famille rose 'landscape' plaque by Wang Yeting, dated 1939, which was sold at Sotheby's New York, 18-19 March 2014, lot 498.

汪野亭（1884-1942），名平，字鑑，號平山、平生、老平，垂釣子，亦號傳芳居士，平山草堂主人，齋名平山草堂，江西省樂平縣人。為景德鎮20世紀20年代珠山八友大師之一。此瓷板繪於民國二十八年（1939年），屬於汪晚年作品，畫風與前期及中期作品已有分別，筆意更加灑脫粗放，又不失蒼古熟練。

倫敦邦瀚斯曾售出一對瓷板創作時間為民國二十一年（1932年），其中期風格仍較為明顯，2013年5月16日，拍品238，以及另一件售於2012年5月17日，拍品397；同樣為民國二十八年的作品，見紐約蘇富比曾售一例，2014年3月18-19日，拍品498。

高山流水魚躍七島危
民國二十八年己卯冬十月中
依煙霞筆意於珠山作
友松襟兄先生令郎吉席誌喜
傅芳居士即亭記



PROPERTY FROM AN IMPORTANT
EUROPEAN PRIVATE COLLECTION
重要歐洲私人藏品

Lots 129 - 139







129^Y

A RHINOCEROS HORN 'LOTUS LEAF' LIBATION CUP

17th/18th century

Naturalistically worked in the form of a curled lotus leaf issuing from a stem forming the foot at the base, one side flanked by another curved lotus leaf forming the handle, the horn of a dark chocolate-brown tone.
10.4cm (4 1/8in) wide

HK\$100,000 - 150,000

US\$13,000 - 19,000

十七/十八世紀 犀角雕荷葉小杯

Provenance:

An important European private collection

來源：

重要歐洲私人收藏

The present lot is an exceptional example displaying the technical prowess and creativity achieved by the master carver in rendering the rhinoceros horn into an exquisite naturalistic form of a lotus leaf, different from the more typical portrayal of the lotus leaf in rhinoceros horn libation cups.

Compare a related larger rhinoceros horn 'lotus and crab' libation cup, 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pl.86, which was later sold at Sotheby's Hong Kong, 8 October 2013, lot 3248.

小杯荷葉形，又於外壁雕一捲曲荷葉，以為杯柄，杯底葉莖相連，納水其中，亦可作筆洗而用。此器以浮雕、鏤雕、陰刻技法雕成，工藝嫺熟。參看仇大雄先生舊藏一件十七世紀蓮花杯，著錄於霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖86，後售於香港蘇富比，2013年10月8日，拍品3248。

130^Y

**A RHINOCEROS HORN 'MELON'
LIBATION CUP**

17th/18th century

Naturalistically carved in the shape of a half melon, supported on intertwined leafy vines issuing further smaller melons forming the base and handle, extending and hanging in relief over the interior, the horn of a honey-brown tone.

6.8cm (2 5/8in) wide

HK\$100,000 - 150,000

US\$13,000 - 19,000

十七/十八世紀 犀角雕瓜果小杯

Provenance:

An important European private collection

來源：

重要歐洲私人藏品



The present lot is a feat of carving, successfully transforming the prized horn into naturalistic curly leafy vines bearing ripening melons. As melons grow on vine, known as *wan* (蔓), forming a rebus with *wan* (萬) meaning ten-thousand, and have a large number of seeds, they came to represent the auspicious wish for fertility and producing many offspring.

See a related rhinoceros horn melon-shaped libation cup, in the Chester Beatty Library, Dublin, illustrated by J. Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls.225-226; compare also two related rhinoceros horn libation cups shaped as half melons, 18th century and 17th century, illustrated by T. Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pls.99 and 105; the former sold at Christie's Hong Kong, 27 May 2008, lot 1701, and the latter sold at Christie's Paris, 14 December 2011, lot 28.

A related rhinoceros horn 'melon' libation cup, signed Yi Ru, Kangxi, was sold at Sotheby's Hong Kong, 8 October 2013, lot 3179.

以剖半瓜果為杯身，杯底飾瓜藤，杯柄處圓雕一小瓜果，刀工簡練精湛，造型可愛。參看都柏林切斯特圖書館藏一件類似的瓜式犀角杯，見 J. Chapman, 《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，圖版225-226。另見器形大小類似的兩件犀角瓜果杯，著錄於霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖99及105；前者後由香港佳士得售出，2008年5月27日，拍品1701，後者由巴黎佳士得售出，2011年12月14日，編號28。

另見一例清康熙犀角雕瓜瓞綿綿小杯，刻「怡如」款，後售於香港蘇富比，2013年10月8日，拍品3179。





131^Y

A RARE AND LARGE RHINOCEROS HORN 'ROCKY LANDSCAPE' LIBATION CUP

17th century

The deeply carved vessel of flared form, the well-delineated rim above angular rocky outcrops, partly obscured by *ruyi*-shaped cloud scrolls, with a lone sage seated on the graduated stepped ground by a swirling stream with its source at the base and flowing around the cup, amongst *wutong* and cypress trees, all below two large pine forming the handle with further gnarled branches and pine-needles emerging through the interior in high relief, the horn of dark chocolate-brown tone.

17.6cm (6 7/8in) long

HK\$350,000 - 400,000

US\$45,000 - 51,000

十七世紀 犀角雕山水松崖人物杯

Provenance:

An important European private collection

來源：

重要歐洲私收藏





The current composition of a lone scholar gazing into the distant landscape embodies the ideals of scholarly reclusion, popular with the 17th century literati. The multi-layered carving beautifully displayed from the swirling stream to the craggy outcrops exhibits masterful craftsmanship, deserved by the noteworthy size and considerable weight of this rhinoceros horn libation cup.

For related examples of rhinoceros horn libation cups, carved with mountainous landscape, 17th century, see T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pls.137, 143 and 167; and see another example, in the Metropolitan Museum of Art, New York, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pl.289.

See a rhinoceros horn libation cup, late Ming/early Qing dynasty, carved with the subject of 'Ode to the Red Cliff', sold in these rooms, 25 May 2011, lot 458; and compare another related cup, 17th/18th century, carved with rocky outcrops, pine and river, which was sold at Sotheby's Hong Kong, 8 October 2014, lot 3783.

杯敞口，平底雕水流，杯身雕松柏山水，山崖突兀、怪石橫生、岩間有流水潺潺，堤岸上雲霧繚繞，林木疏朗，一文士坐岸邊觀松，意態閒適，意境幽深，頗具文人意趣。

以山水人物為主題雕刻的犀角杯對工匠技藝要求極高，參看十七世紀同類犀角杯三例，見霍滿堂，〈中國犀角雕刻珍賞〉，香港，1999年，圖137、143及167。另見紐約大都會博物館藏一例，見J.Chapman，〈The Art of Rhinoceros Horn Carving in China〉，倫敦，1999年，圖版289。

見香港邦瀚斯曾售出一件明末清初犀角雕赤壁山水杯，2011年5月25日，拍品458；香港蘇富比曾售出十七/十八世紀山水杯一例，2014年10月8日，拍品3783。



Additional view and detail



132^Y

A VERY RARE RHINOCEROS HORN 'SHOULAO AND EIGHT IMMORTALS' LIBATION CUP

17th century

Superbly carved as a veined lotus leaf, carved on the exterior in relief with Shoulao, the God of Longevity, flanked by a deer and a monkey and below a crane in flight, surrounded by the Eight Immortals, each holding his respective attribute, all below relief carved *ruyi*-shaped clouds, raised on an openwork base in the form of lotus tendrils, the interior with lotus-leaf veins, the horn of dark honey-brown tone. 13.9cm (5 1/2in) long

HK\$200,000 - 250,000

US\$26,000 - 32,000

十七世紀 犀角雕八仙祝壽杯

Provenance:

An important European private collection

來源：

重要歐洲私人收藏



The carving of the Immortals in high relief reserved against the lotus leaf, is further accentuated by the reticulated and pierced base on which the figures are raised, demonstrating the virtuosity of the master carver. Compare related rhinoceros horn libation cups, similarly carved with the Daoist Immortals, 17th century, in the Osaka Municipal Museum, and in the Chester Beatty Library, illustrated by J. Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls.266 and 270-271; see also the cup illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pl.82. For a related rhinoceros horn libation cup, early Qing dynasty, carved with the Eight Immortals, from the Qing Court collection, see *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pl.148.



The figures represented on the exterior of the rhinoceros horn cup are Shoulao and the Eight Immortals, a group of legendary deities depicted in Chinese Daoist mythology, consisting of Lu Dongbin, He Xiang, Lan Caihe, Zhang Guolao, Han Xiangzi, Zhong Liqian, Li Tieguai and Cao Guojiu. Together they form the auspicious pun representing wishes for longevity, *baxian pengshou* (八仙捧壽). This subject matter would have been suitable for a birthday celebration.

See a related rhinoceros horn 'Eight Immortals' libation cup, early 17th century, which was sold at Christie's Hong Kong, 28 November 2012, lot 2165; another related example, 17th century, was sold at Christie's New York, 15 September 2011, lot 1233.

蓮花式杯身，內壁陰刻葉脈，鏤雕捲曲葉莖作杯底，外壁高浮雕八仙圍繞，壽老於杯流下方，人物面目清晰傳神，足見工匠嫺熟技藝。

以道家神仙為主題雕刻之犀角杯，見日本大阪市立博物館藏十七世紀一例，以及切斯特圖書館收藏一例，著錄於J.Chapman，〈The Art of Rhinoceros Horn Carving in China〉，倫敦，1999年，圖版266及270-271。另見霍滿堂先生舊藏十七世紀八仙賀壽杯，著錄於《中國犀角雕刻珍賞》，香港，1999年，圖82。北京故宮博物院清宮舊藏清早期一例，見《故宮博物院珍藏文物珍品全集：竹木牙角雕刻》，香港，2002年，頁172，圖148。

拍賣售出類似之例，見香港佳士得，2012年11月28日，拍品2165；另見紐約佳士得，2011年9月15日，拍品1233。



133^Y

A VERY RARE RHINOCEROS HORN 'ZHANG QIAN' LIBATION CUP

17th/18th century

Superbly carved to the interior with a high-relief seated figure of Zhang Qian holding a book in his right hand within the deep lotus-leaf shaped cup, the exterior carved in relief with two confronted winged *luduan* amidst musk mallow reaching over the rim and borne on gnarled branches, with two bamboo also forming the reticulated circular foot ring, the horn of dark amber-brown tone.

12cm (4 3/4in) wide

HK\$200,000 - 300,000

US\$26,000 - 39,000

十七/十八世紀 犀角雕葵花瑞獸人物杯

Provenance:

An important European private collection

來源：

重要歐洲私人收藏

Zhang Qian, born in Chenggu district in the north central part of Shaanxi Province, was an official and diplomat who served as an Imperial envoy during the Han dynasty under Emperor Wu. He was reputedly the first diplomat to have brought back reliable information about Central Asia. He played an integral role in the conquest of the region now known as Xinjiang, and is credited with playing a key role in opening China to the world of commercial trade and major trade routes such as the Silk Road.

It is exceptionally rare for a high-relief figure to be carved in the interior of a rhinoceros libation cup as this would have required a particularly thick-walled horn and a significant loss of the prized horn carved around the figure; however, for a related example with a Zhang Qian figure carved within the cup, see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pl.293.

Figures of Zhang Qian in rhinoceros horn are more prevalent within the form of a raft and occasionally in brushrest form, examples of which can be found in important museum and private collections: see four examples from the Qing Court collection, late Ming dynasty, two of which are carved with the marks of You Tong and You Leifu, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pls.118-120 and 122; see also the Shanghai Museum, the Harvard University Art Museums, the collections of Dora Wong, Angela Chua and Franklin Chow, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pls.70-74; and from the Asian Art Museum of San Francisco, the Gerard Levy collection, Paris, the Asian Civilisations Museum, Singapore, the Kneib collection, the Gerard Arnhold collection, Brazil, and Durham University Oriental Museum, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls.48, 50-52, 105 and 293.

A rhinoceros horn 'log raft' vessel, 17th century, carved with Zhang Qian, was sold at Sotheby's Hong Kong, 8 October 2013, lot 3239.





此小杯外壁浮雕葵花及瑞獸，鏤雕葵花莖作為杯底，花瓣形杯口，杯內浮雕張騫坐於葉上，手持書本。張騫為西漢漢中郡成固人，曾從長安出使西域，歷經13年返回長安，成功開拓了絲綢之路，增進了漢朝與西域的友好關係。

此杯將張騫人物雕於杯內的手法較為少見，類似僅見一例，見 J.Chapman, 《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，圖293。存世作品中，大多以「張騫乘槎」為主題雕刻，如北京故宮博物院清宮舊藏四例，見《故宮博物院珍藏文物珍品全集：竹木牙角雕刻》，香港，2002年，圖118-120及122。另外五件，分別屬於上海博物館、哈佛大學博物館、黃蕙英女士、劉木蘭女士以及仇大雄先生舊藏，見霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖70-74。舊金山亞洲藝術博物館、巴黎Gerard Levi、新加坡亞洲文明博物館、巴黎柯乃柏、巴西Gerard Arnhold、杜倫大學東方藝術博物館均各有收藏一例犀角雕「張騫乘槎」杯，見 J.Chapman, 《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，圖48，50-52，105及293。

香港蘇富比曾售出一件犀角雕張騫乘槎杯，2013年10月8日，拍品3239。



134^Y

**AN EXCEPTIONALLY RARE RHINOCEROS HORN
'CHAMPION' VASE**

17th/18th century

Superbly carved in the form of two tapering conjoined cylindrical vessels raised on waisted feet, carved around the exterior with a central band of archaistic *kui* dragons between a key-fret border around and over the rim and foot, and above a band of petal panels, the front carved in high relief with a winged eagle above a *chi* dragon with its rounded body well carved to the underside, the handle carved in the form of the eagle's tail feathers decorated at the top with a *taotie* mask above the beast's hindquarters, the interior and bases plain, the horn of chocolate-brown tone.

9.7cm (3 7/8in) high

HK\$140,000 - 160,000

US\$18,000 - 21,000

十七/十八世紀 犀角雕鷹熊合盃

Provenance:

An important European private collection

來源：

重要歐洲私人收藏





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



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

Vases of this form are known as 'champion vases', which refers to the vessel's twin-tubular compartments connected by an eagle (*ying*) and a bear (*xiong*), together forming the pun *yingxiong* 'champion' or 'hero', which means to invoke conjugal happiness.

In form, the vase was inspired by earlier bronzes, such as the Tang dynasty 'champion' vase depicted in the *Xiqing Gujian*, 1751, illustrated by M.Wilson, *Chinese Jades*, London, 2004, p.106, pl.107, which itself draws on Western Han dynasty examples. Similarly, in design the use of the *kui* dragons harks back to those decorating late Shang dynasty archaic bronze ritual vessels; the representation of antiquity was meant to advocate associated qualities of the ancient culture such as sincerity, simplicity and happy exuberance.

This form is particularly rare in rhinoceros horn; however, related rhinoceros horn 'champion' vases can be found in important museum and private collections: see a late Ming dynasty example of faceted form, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory, and Rhinoceros Horn Carving*, Hong Kong, 2002, pp.149-150, pl.132; another 'champion' vase, 18th century, in the Florence and Herbert Irving collection, the Metropolitan Museum of Art, New York, acc.no.2015.500.6.15; two further examples, 18th century, in the collection of Dora Wong and the Shanghai Museum, respectively, are illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pp.90-91, nos.43 and 44 (with Jin Fu Baochang and Tiancheng gongzhi marks); and another 'champion' vase, in the Museum voor Volkenkunde, Rotterdam, see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.101, pl.88.

Champion vases were popular during the 17th and 18th centuries and were produced in other materials including jade, bronze, cloisonné enamel and porcelain. See a rare gilt-bronze and cloisonné enamel 'champion' vase and cover, 18th century, which was sold in these rooms, 3 December 2015, lot 15; a jade example, Qianlong, in the National Palace Museum, Taipei, is illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pl.17.

杯作雙聯式，斜直壁，高足。口、足雕迴紋，外壁雕夔龍紋，外壁雕一鷹一熊，鷹獸面有耳，雙翅伸展，尾羽捲曲於杯後，鷹爪下有一熊，身體跨兩杯前後。鷹熊取諧音「英雄」，又稱為合卺杯，為古代成婚的一種形式，取其二杯相連，永不分離之意。

此合卺杯紋飾仿漢代青銅彝器，造型特異，古色古香，類似造型在《西清古鑑》上亦有出現，見M.Wilson, *Chinese Jades*，倫敦，2004年，頁106，圖107。

以犀角雕刻之合卺杯傳世不多，見北京故宮博物院藏明晚期一例，著錄於《故宮博物院珍藏文物珍品全集：竹木牙角雕刻》，香港，2002年，頁149-150，圖132；另見紐約大都會博物館藏十八世紀一例（博物館編號2015.500.6.15）；另見黃蕙英女士及上海博物館藏兩例，著錄於霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，頁90-91，圖43及44，後者杯底刻陽文「晉府寶藏」及「天成恭製」篆書款。另見荷蘭國立民族學博物館藏一例，見J.Chapman, *The Art of Rhinoceros Horn Carving in China*，倫敦，1999年，頁101，圖88。

此式合卺杯於十七至十八世紀亦用其他材質製作，見十八世紀銅胎掐絲琺瑯一例，後由香港邦瀚斯售出，2015年12月3日，拍品15；台北故宮博物院藏玉雕合卺杯一例，見《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，圖17。





135^Y

A VERY RARE RHINOCEROS HORN 'SCHOLAR AND ATTENDANT' LIBATION CUP

17th century

Of tall and well-hollowed flared form, carved in high relief with two gnarled pine trees, their branches forming the handle and extending over the rim carved with crags, flanked to one side by a sage seated with legs crossed cooling in a flowing stream below the overhanging pine and by a *wutong* tree, gazing in the distance at the rocky outcrops covered with vine tendrils, the other side with an attendant carrying a bundle beside a bridge over a swirling stream flowing from the base, the horn of amber-brown tone.

14cm (5 1/2in) high

HK\$400,000 - 700,000

US\$51,000 - 90,000

十七世紀 犀角雕山水人物杯

Provenance:

An important European private collection

來源：

重要歐洲私人收藏

The carving of the present lot is particularly bold in the large portrayal of the figures and meticulous attention to the depiction of their facial expressions and clothing. The contrasting scene is set by the comparison between the scholar, seated with legs crossed, his robe raised to avoid getting it wet, cooling his feet dangling in the nearby stream, whilst his attendant, going uphill, is shouldering what appears to be a heavy bundle of firewood.

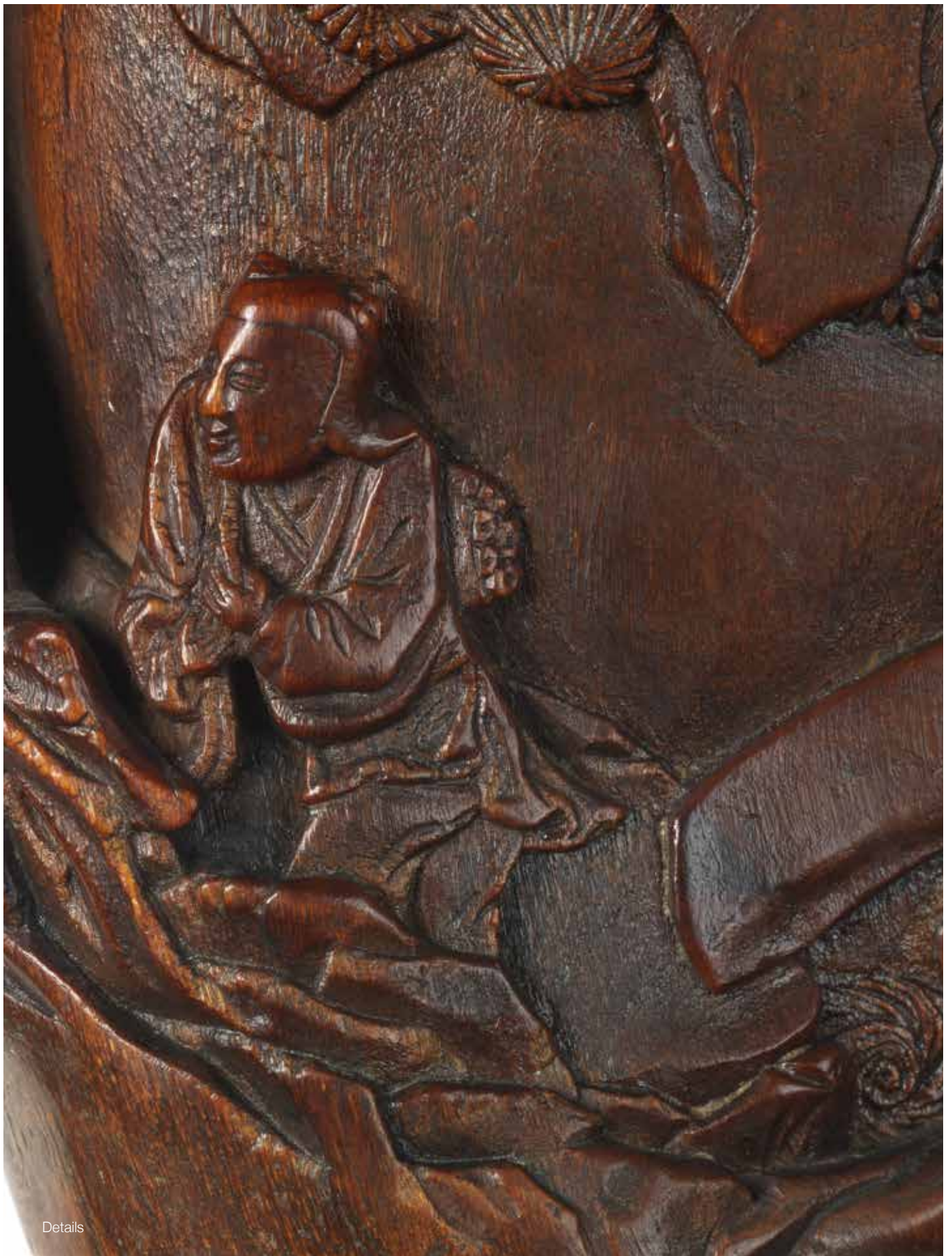
The humorous design, seen through the eyes of the literati for whom this exceptional cup would have been made, demonstrates an unusually large degree of freedom of creativity practiced by the master carver.

Compare two related rhinoceros horn libation cups, 17th century, with figural sage carvings, from the Angela Chau and Chun-hung Li collections, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pls.150 and 166.



杯敞口，平底。由底至口鏤雕蒼松一株，樹幹作杯鑒，樹枝延伸至杯內及杯兩側山崖，岩間溪流而出，松蔭下一文士跣足坐於岸邊，喜笑顏開，生態舒然。另一面雕一侍婢背囊行走於山林流水小橋間，神態嚴肅，於溪邊文士達成鮮明對比。岩峰中古樹蒼枝垂下，雕刻精細，富有層次，工藝精良。

此杯以浮雕、鏤雕等技法雕成，構圖細膩而不繁複，人物神態對比明顯，足見匠心。以山水人物為主題雕刻的十七世紀犀角杯，見劉木蘭女士及李震熊先生舊藏兩例，均著錄於霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖150及166。



Details



136 ^Y

**A VERY RARE RHINOCEROS HORN ARCHAISTIC
'ZOOMORPHIC' POURING VESSEL**

17th/18th century

Superbly carved in the form of a winged mythical beast raised on four spreading clawed feet, the horned head pierced to form a spout, the mane formed from relief-carved *ruyi*-shaped scrolls, the bifurcated tail forming the handle, the horn of a rich chocolate-brown tone.

13.9cm (5 1/2in) long

HK\$250,000 - 400,000

US\$32,000 - 51,000

十七/十八世紀 犀角雕瑞獸四足杯

Provenance:

Harry G. Beasley (1881-1939), acquired on 18 October 1918 (label)

An important European private collection

來源：

哈利·比斯利（1881-1939），獲藏於1918年10月18日（標籤）

重要歐洲私人收藏





H.G. Beasley

Harry Geoffrey Beasley (1881-1939)

Harry Geoffrey Beasley was a wealthy brewery owner whose private collecting passion began when, aged 13, he bought two Solomon Island clubs. In 1914 he was elected to the Royal Anthropological Institute with which he maintained an association until 1937. He and his wife, Irene, established the Cranmore Ethnographic Museum in Chislehurst, Kent where they had moved in 1928, compiling the Cranmore Index of Pacific Material Culture based on James Edge-Partington's Index for the British Museum and forming a considerable library. Although the Beasleys collected artefacts from all around the world – including Africa (particularly Benin), North-west America and Asia - their main focus was the Pacific. Objects were acquired from dealers, missionaries and from, or in exchanges with, various museums. Beasley's comprehensive monograph on Oceanic fish-hooks was published in 1928. The Cranmore Museum was damaged by bombing in the Second World War and in accordance with Beasley's will his widow, Irene, offered the first selection of the collection (apart from a limited reservation for herself) as a donation to the British Museum. The gift of several thousand items became fully effective in 1944. Other named beneficiaries include the Pitt-Rivers Museum, Oxford; The Museum of Archaeology and Anthropology, University of Cambridge; and National Museums, Scotland.

哈利·比斯利先生從13歲即熱衷收藏。1914年他被榮選為皇家人類學學院研究員並在此從事研究直至1937年。他與妻子艾琳於1928年在英國肯特郡創辦了克萊默人類學博物館，並基於人類學家詹姆斯的研究成功編制出《克萊默氏太平洋物質文明大索引》，並成為大英博物館圖書館中重要索引之一。雖然比斯利夫婦的足跡遍及非洲、美洲西南部以及亞洲，但太平洋沿岸的物質文明始終是他們興趣所好。他們經常與古董商、傳教士以及博物館購買或交換藏品。他有關古代海洋漁具的專著曾於1928年發表。二戰後，克萊默博物館不幸被毀，艾琳遵其丈夫遺囑將一部分藏品捐獻給了大英博物館，近千件藏品最終於1944年公之於眾。受其捐贈的博物館還包括牛津皮特河博物館，劍橋大學考古及人類學博物館以及蘇格蘭國家博物館等。

This exquisitely carved rhinoceros horn pouring vessel is exceptionally rare in form and design and no other similar example would appear to have been published.

Compare, however, a related rhinoceros horn bird-shaped pouring vessel, 17th century, with the beak forming the spout, in the Harvard University Art Museums, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pl.174. See also a related rhinoceros horn four-legged pouring vessel, 17th/18th century, but without a hollowed spout, formerly in the Robert H. Blumenfield collection, which was sold at Christie's New York, 25 March 2010, lot 882.

此杯造型渾厚可愛，頗具巧思，刀法質樸簡練，目前未見同類者著錄，極為稀有。類似採用瑞獸或動物口部作流的例子，見哈佛大學博物館藏十七世紀鳥紋杯一例，著錄於霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖174。另見採用四足為底的十七/十八世紀犀角杯，為美國收藏家普孟斐舊藏，後售於紐約佳士得，2010年3月25日，拍品882。



137 ^Y

A RARE ARCHAISTIC RHINOCEROS HORN LIBATION CUP

Ru yu two-character mark, 17th/18th century

Finely carved to the exterior with two *taotie* masks below a key-fret band on either side of the flared rim, the handle formed by an adult and young sinuous *chi* dragons climbing over the rim, with a further *chi* dragon clambering up one side, raised on a ridged flared foot, the base relief-carved with a two-character *Ru yu* ('like jade') *zhuanshu* seal mark, the horn of a rich honey-brown tone.

14.9cm (5 7/8in) wide

HK\$150,000 - 250,000

US\$19,000 - 32,000

十七/十八世紀 犀角雕蟠螭獸面紋杯 陽文「如玉」篆書款

Provenance:

An important European private collection

來源：

重要歐洲私人舊藏

The present lot draws its inspiration in form and in the *taotie*-mask design from archaic bronze vessels of the late Shang and Western Zhou dynasty, symbolising the virtues of ancient times.

This rhinoceros horn libation cup demonstrates the consummate skill of the carver, with the multi-layered carving and naturalistic *chi* dragons. The adult dragon is unusually carved with twin horns, his prowess demonstrated in the clawed feet holding onto the rim. The bronze-inspired form is superbly carved with elegant raised ridges around the foot and in the interior. Rarely are rhinoceros horn libation cups carved with inscriptions; in some instances, such inscriptions denote the name of the carver or (as in the case of the present lot) a commendation mark is carved.

Related archaistic rhinoceros horn libation cups are in important museum and private collections: see the example 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, p.151, pl.133 (late Ming dynasty); see another libation cup also from the Staatliches Museum für Völkerkunde, Munich, illustrated by J.Chapman, *The Art of the Rhinoceros Horn Carving in China*, London, 1999, p.152, pl.184; and another example, 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pls.18 (with Shang Ming mark), and 41 (with Hu Xingyue mark); while a further example, late Ming dynasty, is illustrated in *Ming and Qing Chinese Arts from the C.P. Lin Collection*, Hong Kong, 2014, pl.167.

Compare a related archaistic rhinoceros horn libation cup, 17th century, sold in our San Francisco rooms, 20 December 2011, lot 8171; two other related examples, 17th/18th and 18th century, respectively, sold in our London rooms, 10 November 2011, lot 433 and 16 May 2013, lot 361; and a further related libation cup, 17th century, was sold in these rooms, 26 May 2014, lot 122.

此犀角杯採用鏤雕、浮雕、圓雕等技法，並融合商周青銅爵或匜的因素仿古創新。其杯身及杯口螭龍刻畫生動，姿態各異，雕工嫺熟、技藝複雜，紋飾非常考究，杯底刻陽文「如玉」篆書款未見著錄，此為孤品一例，是仿古器中佳作。

此式仿古獸面螭龍犀角杯為宮廷角雕中較受歡迎類型之一，見北京故宮博物院清宮舊藏明晚期犀角雕蟠螭紋耳六口杯，著錄於《故宮博物院珍藏文物珍品全集：竹木牙角雕刻》，香港，2002年，頁151，圖133；另見慕尼黑國立民族學博物館藏一例，著錄於《The Art of the Rhinoceros Horn Carving in China》，倫敦，1999年，頁152，圖184；帶有款識的例子，見霍滿堂先生舊藏十七世紀一例，著錄於霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖18，其底鈐「商銘」款，以及圖41，底鈐「胡星岳製」款；另見長青館藏一例，著錄於《長青館藏明清瓷、玉、角、竹、畫琺瑯》，香港，2014年，圖167。

舊金山邦瀚斯曾售出十七世紀一例，2011年12月20日，拍品8171；十七/十八世紀之例，見倫敦邦瀚斯售出兩例，2011年11月10日，拍品433以及2013年5月16日，拍品361。香港邦瀚斯曾售出十七世紀仿古杯一例，2014年5月26日，拍品122。



Two views

138 ^Y

**A RARE RHINOCEROS HORN ARCHAISTIC TRIPOD
LIBATION CUP, JUE**

18th century

Exquisitely worked in the form of an archaistic wine vessel, *jue*, the cup of flared form raised on three plantain-shaped spreading legs, the body superbly carved in low relief with a central register enclosing two *taotie* masks formed of pairs of confronted stylised *kui* dragons, reserved on a *leiven* ground, below a band of upright-cicada blades and a key-fret border around and on the rim as well as framing the ridged feet each issuing from the jaws of a *taotie* mask and terminating in a leaf, with a pierced scroll-shaped twin handle supporting a *chi* dragon clambering over the rim, flanked by two further young dragons clambering over each side, the horn of a dark coffee-brown tone.

15.2cm (6in) long

HK\$140,000 - 160,000

US\$18,000 - 21,000

十八世紀 犀角雕仿古螭龍爵杯

Provenance:

An important European private collection

來源：

重要歐洲私人收藏

The present lot is exquisitely carved, combining superb low and high relief carving techniques, demonstrating the finest level of rhinoceros horn carving achieved during the 18th century. The archaic inspiration is consistent with the Qianlong emperor's wishes to 'restore the ancient ways', reinstating the intrinsic qualities of simplicity, sincerity and happy exuberance of the ancient cultures. For this purpose, the emperor instructed the Court to collect drawings of antiquities, such as the 'Catalogue of Xiqing Antiquities' (*Xi Qing Gu Jian* 西清古鑑), which served as a source of designs for the production of contemporary vessels; see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

Compare a related rhinoceros horn, *jue*, mid-Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pl.205; for another related *jue*, 18th century, in the Harvard University Art Museums, see T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pl.36.

See a related rhinoceros horn tripod libation cup, *jue*, 17th/18th century, which was sold in our San Francisco rooms, 13 December 2010, lot 5065; and another *jue*, with upright loop handles, 17th century, which was sold at Christie's London, 10 May 2011, lot 6.

杯仿古代青銅爵造型。口兩端上翹呈前流後尾形，口沿刻雷紋一周，口沿及柄雕三螭龍。腹部刻變形蟬紋及夔龍紋。杯下承三足外撇。此杯採用陰刻、鏤雕及浮雕等技法，構思巧妙，造型新穎，既有古韻，又有創新，是仿古器中的佳作。清宮藝術中多見仿古彝器的作品，必與乾隆皇帝慕古敏求的追求有關，他常命造辦處按照《西清古鑑》為藍本作仿古器。

見北京故宮博物院清宮舊藏一件清中期犀角雕螭紋爵杯，《故宮博物院珍藏文物珍品全集：竹木牙角雕刻》，香港，2002年，圖205；另見哈佛大學博物院藏一例，霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖36。

舊金山邦瀚斯曾售出一件十七/十八世紀犀角雕三足爵杯，2010年12月13日，拍品5065；另見倫敦佳士得售出一例，2011年5月10日，拍品6。



139^Y

A RARE RHINOCEROS HORN 'MAGNOLIA, BIRDS AND APRICOT BLOSSOM' LIBATION CUP

17th/18th century

The full-tipped horn intricately carved as a large magnolia blossom with overlapping petals borne on flowering and budding apricot openwork branches, with two long-tailed birds chasing each other in flight, the horn of dark honey and amber-brown tone.

19cm (7 1/2in) long

HK\$200,000 - 300,000

US\$26,000 - 39,000

十七/十八世紀 犀角雕杏林春燕杯

Provenance:

An important European private collection

來源：

重要歐洲私人收藏

Apricot blossoms symbolise the Apricot Grove: the Tang dynasty Imperial garden where the banquet for successful candidates of the Palace examinations was held. Swallows symbolise Spring when the banquet was held, and the character itself is also a pun for 'banquet' or *yan* (宴). Apricot blossoms or *xinghua* (杏花) and swallows or *yan* (燕) form the saying 'may you attend the spring banquet in the Apricot Grove' or *xinglin chunyan* (杏林春燕), which conveys the auspicious meaning of 'wishing a candidate success in the Imperial examination'.

Related rhinoceros horn libation cups utilising the full horn, with a primary flower or leaf borne on gnarled flowering branches, can be seen in a number of variations: see a mallow-shaped libation cup, early 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, pl.109; for a cup carved with nandina and narcissus, in the Chester Beatty Library, and another carved with lotus leaf and water plants, in Snowhill Manor, Worcester, see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pls.198 and 210; and see a cup with lotus and *chi*-dragon, in the Arthur M. Sackler collection, and two others of lotus form, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, pls.92, 95 and 96.

Compare a related larger rhinoceros horn 'cranes' libation cup, 18th century, which was sold in our London rooms, 6 November 2014, lot 416; and see also another related example of a rhinoceros horn 'lotus' libation cup, 17th century, which was sold at Christie's Paris, 14 December 2011, lot 206.

器身以整枚犀角雕成，杯口雕作花頭，螺旋式花瓣，杯底透雕杏花枝，曲折通幽，杏花出橙，越上杯口，爭相開放，杯口下雕一隻小燕，寓意「杏林春宴」，一片春日美景。

明代以降，工匠開始以整枚犀角隨形透雕成杯，多見以蓮花、玉蘭、荷葉等為主題製成各種文玩，大多風格古雅、工藝精湛。見北京故宮博物院清宮舊藏一件明早期犀角雕折枝葵花形杯，《故宮博物院珍藏文物珍品全集：竹木牙角雕刻》，香港，2002年，頁120，圖109；另見一犀角雕水仙花形杯，以及另一荷葉形杯，著錄於J.Chapman，《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，圖198及210。與本品形制類似之犀角杯以及其他兩件荷葉杯，見塞克樂舊藏，著錄於霍滿堂，《中國犀角雕刻珍賞》，香港，1999年，圖92，95及96。

倫敦邦瀚斯曾售出一件十八世紀犀角雕仙鶴杯可資比較，2014年11月6日，拍品416；另見巴黎佳士得售出一件十七世紀犀角雕荷葉杯，2011年12月14日，拍品206。



140^Y

A RARE CARVED RHINOCEROS HORN 'DRAGON' SEAL

17th/18th century

Of oval form, surmounted by a sinuous coiled five-clawed dragon with its head raised high, its left front claws grasping a flaming pearl, the base deftly carved with a four-character *zhuanshu* seal mark.

5.3cm (2 1/8in) high

HK\$80,000 - 120,000

US\$10,000 - 15,000

十七/十八世紀 犀角雕龍鈕圓形印章 「華封三祝」印面

Provenance:

Roger Keverne Ltd., London, *Summer Exhibition*, 2002, no.142

A European private collection, and thence by descent

來源：

Roger Keverne有限公司，倫敦，《夏季展覽》，2002年，編號142
歐洲私人收藏，後由其家族繼承

The seal mark reads *huafeng sanzhu* and is an auspicious Chinese idiom, which means 'as far-reaching as the edges of Chinese heritage, bearing three auspicious wishes of longevity, wealth and many male offspring'.

Among all forms of rhinoceros horn carvings, scholarly seal carvings are very rare. Compare a rhinoceros horn seal carved with a mythical-beast finial, Ming dynasty, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.117, no.118, which was later sold at Sotheby's Hong Kong, 23 October 2005, lot 82; see also a related example illustrated by Sydney L. Moss, Ltd., *Documentary Chinese Art in the Scholars' Taste*, London, 1983, no.139.

Compare a related rhinoceros horn seal with a *xiezhi* finial, 16th/17th century, which was sold at Sotheby's Hong Kong, 8 October 2010, lot 2210.

「華封三祝」典出《莊子·天地》，意為華州人對上古賢者唐堯的三個美好祝願，此典故後亦被宮廷及民間引用，並據以此典繪成吉祥圖案。

參看瑪麗及莊智博舊藏一件犀角雕瑞獸鈕圓形印章，著錄於 J.Chapman，《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，頁117，編號118，後由蘇富比售出，2005年10月23日，拍品82。另見一例犀角雕印章，著錄於Sydney L. Moss，《Documentary Chinese Art in the Scholars' Taste》，倫敦，1983年，編號139。

香港蘇富比曾售出一件明十六/十七世紀犀角雕獬豸鈕印章，可資比較，2010年10月8日，拍品2210。









Detail

141

A FINE CARVED BAMBOO BRUSHPOT, BITONG

17th/18th century, signed Yu Wentao

The large cylindrical vessel deeply pierced and carved with a lush garden scene of plantain, *wutong* and pine trees, featuring a seated dignitary dining on a stone table whilst being entertained by three female musicians and a dancer, the reverse with a lady accompanied by her female attendant carrying her *pipa*, with two female servants preparing food in the distance, all raised on three carved bracket feet, carved with two *zhuan* square seal marks 'Yu shi' and 'Wen tao', the bamboo of a dark reddish-brown tone, fitted box.

15.8cm (6 1/4in) diam. (2).

HK\$400,000 - 600,000

US\$51,000 - 77,000

十七/十八世紀 竹雕松蔭舞樂圖筆筒
陽文「于氏」、「文濤」篆書款

Provenance:

An important Asian private collection

來源：

重要亞洲私人收藏

Bamboo carving for the scholar's desk was firmly established during the Ming dynasty and continued to flourish during the Qing dynasty. Inspiration was taken from woodblock prints, rendering the surface of the bamboo into a continuous cylindrical canvas. The present lot is remarkable for the large size of the bamboo, allowing the artist to skilfully bring the landscape and figural scene to life utilising the depth of the wood to create multi-layers building a three-dimensional effect, depicting the pleasurable pursuit of music and wine in an idealised retreat.

The name of the artist, Yu Wentao, does not appear to be recorded; however, the deeply carved scene rendered with a depiction of the literati idealised lifestyle represents a mature style of the Jiading School, which was developed during the Kangxi period.

筆筒呈筒式，下承三矮足。外壁刻松蔭舞樂圖，高士坐于庭苑石桌前，桌後三仕女以不同樂器演奏，庭苑後站兩仕女，一女手持琵琶，松柏後兩小童正在烹茶，足顯文人隱士生活情趣。

目前雖未見對竹雕人「于文濤」的相關著錄，但此筆筒採用的「深刻」技藝以及層次豐富的刀工與清代早中期的嘉定派風格相近。明代晚期以後，嘉定竹刻的雕刻技藝已經趨於成熟，得到廣泛傳播。自康熙中後期起，文人竹刻發展更加完善，門庭日漸繁雜，為後來竹刻世俗化及商品化埋下伏筆。

參看上海博物館藏一件清代竹雕香山九老圖筆筒，其山石風格及人物刻畫與本筆筒類似，可資比較，見《竹鏤文心：竹刻珍品特集》，上海，2012年，頁98-99，圖版038。



A BAMBOO 'SAGE' BRUSHPOT, BITONG

Mid Qing Dynasty

The cylindrical vessel skilfully carved around the exterior with two seated sages in conversation, the reverse incised with a *kaishu* poetic inscription followed by a *kaishu* signature, the bamboo of a rich reddish-brown tone, wood stand and box.

12.2cm (4 3/4in) high (3).

HK\$300,000 - 400,000

US\$39,000 - 51,000

清中期 竹雕留青雙聖先知筆筒

Provenance:

An important Asian private collection

來源：

重要亞洲私人收藏

The inscription reads as:

先天之先 xiantian zhi xian
造化萬千 zaohua wanqian
參透消息 cantou xiaoxi
益壽延年 yishou yannian
希黃刻 xihuang ke

*'before the beginning of life,
is the creation of ten thousand forms,
to decipher the hidden messages,
will grant blessings of longevity.
carved by Xihuang'*

The present lot is associated with the *liuqing* carving technique, a unique style of bamboo carving whereby the skin is reserved in lower relief carving highlighting varying degrees of shading. Zhang Xihuang is considered to be one of the most skilled bamboo artists, but only few works can be firmly attributed to him. His renown led to subsequent carvers imitating his style and for the use of apocryphal signatures as in the present lot. Compare a bamboo brushpot, early Qing dynasty, by Zhang Xihuang, and two others, Qing dynasty, with mark of Zhang Xihuang, in the Shanghai Museum, illustrated in *Literati Spirit: Art of Chinese Bamboo Carving*, Shanghai, 2012, pls.144, and 146-147. See also two bamboo brushpots by Zhang Xihuang, in the Freer Gallery of Art, Washington D.C., illustrated by L.C.S.Tam, *Chinese Bamboo Carving*, vol.I, Hong Kong, 1978, pp.86-87.

筆筒用一段竹節雕成，以留青技法雕兩聖人對坐，一人倚身仰頭，另一人則雙手歇於葫蘆之上，旁邊陰刻詩文「先天之先，造化萬千，參透消息，益壽延年。希黃刻。」留青技法，即借青筠去留多寡來呈現表面深淺濃淡變化。此技法始於唐代，但明代後期才運用成熟。留青技法清初以張希黃最為稱絕，但傳世品中鮮有作品能夠確認為出自本人之手，此時各地竹人均以留青工藝製作竹器，但未形成專門流派。清中後期出現刻有寄託款的仿品，此筆筒或為一例。其他帶有張希黃款的例子，見上海博物館藏一件張希黃作留青山水樓台圖筆筒，以及兩件帶張希黃款的筆筒，著錄於《竹鏤文心：竹刻珍品特集》，上海，2012年，圖版144及146-147。另見華盛頓弗瑞爾博物館藏兩件張希黃竹雕筆筒，著錄於葉義、譚志成，《中國竹刻藝術》，卷一，香港，1978年，頁86-87。



Inscription

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**A FINE BAMBOO 'ZHONG KUI' BRUSHPOT,
BITONG**

17th century

The cylindrical vessel finely carved around the exterior with the mythical figure of Zhong Kui, the vanquisher of ghosts and evil beings seated at ease, using a stick to clean his left ear resulting in ticklish facial expression, the other side with a twenty-character *kaishu* inscription, raised on three shallow-cut feet, the bamboo of a dark reddish-brown hue, fitted box.

14.8cm (5 7/8in) high

HK\$300,000 - 400,000

US\$39,000 - 51,000

十七世紀 竹雕鍾馗挖耳圖筆筒

Provenance:

An important Asian private collection

來源：

重要亞洲私人收藏

The inscription reads as:

威名天下震 weiming tianxia zhen

消息耳遙探 xiaoxi eryao tan

殲妖誰與並 jianyao shui yu bing

名氣在終南 mingqi zai zhong nan

*'The prestigious name shocks all under the heavens,
information heard from a distance is investigated,
none is compared when it comes to subduing demons,
such fame [Zhong Kui] comes from Zhongnan mountains.'*

A deeply carved and reticulated bamboo brushpot, with a similar subject matter of Zhong Kui picking his ears, Ming dynasty, from the Qing Court collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Shanghai, 2009, pl.10.

取一段竹節雕成，圓筒形，一面淺浮雕鍾馗斜坐石凳上，戴幘頭，著朝服，一手拈小枝正在挖耳。其眉眼攢聚，目光斜睨，意甚陶醉。另一面起陽文詩詞「威名天下震，消息耳遙探。殲妖誰與並，名氣在終南。」

鍾馗為道教信仰中鎮宅驅魔之神祇，其形象大多虎背熊腰，豹頭虎面，龍額魚眼，臉上虬髯大把。此筆筒之鍾馗像表情誇張，卻妙趣橫生，頗具工藝性。見北京故宮博物院藏一件明代竹雕鍾馗挖耳圖筆筒，著錄於《故宮博物院院藏文物珍品大系：文玩》，上海，2009年，頁18，編號10。





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A VERY FINE BAMBOO-ROOT 'BUDDHIST LION AND CUB' CARVING

18th century

Intricately carved in the form of a large recumbent Buddhist lion playing with a brocade ball, the mother depicted snarling protectively with one cub balanced precariously on her back, distracting her from the other cub emerging playfully on the other side in attempt to snatch the ball, the root bamboo of a darkened cocoa-brown colour, wood stand and fitted box.

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

HK\$150,000 - 200,000

US\$19,000 - 26,000

十八世紀 竹根雕戲球獅

Provenance:

An important Asian private collection

來源：

重要亞洲私人收藏

A larger Buddhist lion or *dashi* (大獅) and a smaller Buddhist lion or *xiaoshi* (小獅) playing with a brocade ball, form the rebus 'may you and your descendant achieve high rank', *taishi shaoshi* (太師少師). During the Western Zhou dynasty, *taishi* was the highest military rank of the period; during the Warring States period, the Kingdom of Chu established the rank of *shaoshi*, which represents the tutor to the prince.

Compare a similar bamboo carving of a Buddhist lion playing with a brocade ball and cub, by Shi Qiji, 18th/early 19th century, and another related carving of a Buddhist lion and cub, 17th/18th century, illustrated by L.C.S. Tam, *Chinese Bamboo Carving*, vol.I, Hong Kong, 1978, pp.100, 342-343 and 348-349. For another related example, Qing dynasty, see *Ming and Qing Chinese Arts from the C.P. Lin Collection*, Hong Kong, 2014, pl.188.

取竹根雕刻而成，圓雕二獅戲球，大獅前爪抱繡球，蹲伏回首，兩隻小獅伏大獅後背兩側，鬃毛細膩，繡球雖小，猶作鏤空，不愧為匠心之作。

參看一件十八世紀/十九世紀早期時其吉刻竹根雕戲球獅，及另一件十七/十八世紀竹根雕太獅少獅，著錄於葉義、譚志成，《中國竹刻藝術》，卷一，香港，1978年，頁100，342-243及348-349。另見香港長青館藏一件清代竹根雕大獅小獅，著錄於《長青館藏明清瓷、玉、角、竹、畫珪瑯》，香港，2014年，圖版188。

A FINE CARVED BAMBOO-ROOT 'LINGZHI' CUP

18th century

Deftly carved as a large hollowed *lingzhi* fungus issuing three delicate bamboo branches, on an openwork gnarled branch issuing further fifteen smaller *lingzhi* fungi in high relief, the bamboo of varying shades of light and darker brown tone, fitted box.

16.8cm (6 5/8in) high (2).

HK\$350,000 - 450,000

US\$45,000 - 58,000

十八世紀 竹根雕靈芝杯

Provenance:

An important Asian private collection

來源：

重要亞洲私人收藏

The fungus or *lingzhi* (靈芝) is a symbol of longevity for its medicinal properties, while the bamboo or *zhu*, (竹) is a homophone for 'expressing good wishes' or *zhu* (祝). Together they form the auspicious saying 'birthday wishes' or 'wishing you longevity', *zhushou* (祝壽).

Bamboo carvers utilised the wood to create a variety of auspicious flora such as pine, finger citron, gourd, lotus and bitter melon. However, carvings as the present lot in the form of a *lingzhi* are rare, possibly due to the natural flared form of the fungi, which is less suitable to the naturally cylindrical shape of the bamboo.

See a carved bamboo-root 'lotus' cup, early Qing dynasty, in the National Palace Museum, Taipei, illustrated in *Jiangxin Yu Xiangong: Ming Qing Diaoke Zhan (Xiangya Xijiao Pian)*, Taipei, 2009, pp.53-56, no.8. Similarly-shaped *lingzhi* vessels were also produced in other media such as jade; compare two such jade vases of a large *lingzhi* issuing smaller fungi (and in the first example also pine), Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, pls.171-172.

杯利用竹地下莖雕成，圓雕如意形花杯及靈芝杯架，靈芝蜿蜒盤繞，自然成形，杯口花瓣外翻，杯內鑲雕兩隻青竹，具有「靈仙祝壽」之意，杯口及杯內地作如意形，整器結合圓雕、浮雕及鑲雕工藝，且器形較大，為竹根雕大件難得一器。

嘉定竹雕在清代康熙、雍正、乾隆三朝進入全盛期，此時的竹根圓雕器尤為多樣，大多為模仿實物之「象生」雕刻。雖然這類圓雕件大多在形制上保留有功能性設計，實際僅供案台賞玩，藝術性高。此時期的文人竹雕是對文人風雅生活中相關器物的雅化及昇華。

清宮所藏竹根圓雕之例，見台北故宮博物院藏一件清早期三松款竹根雕荷葉式水洗，著錄於《匠心與仙工：明清雕刻展（象牙犀角篇）》，台北，2009年，頁53-56，編號8。此式靈芝杯亦見玉雕者，見北京故宮博物院清宮舊藏兩例，著錄於《故宮博物院藏品大系：玉器編8》，北京，2011年，頁215及216，編號171及172，玉質靈芝杯應該被作為花插所用。



CHRONOLOGY

NEOLITHIC CULTURES

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

EARLY DYNASTIES

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

IMPERIAL CHINA

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

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

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

INTERNATIONAL ASIAN ART AUCTION CALENDAR 2017

2017

ASIAN ART

Monday 8 May, Tuesday 9 May
London, Knightsbridge

FINE CHINESE ART

Thursday 11 May 2017
London, New Bond Street

THE JONGEN-SCHLEIPER COLLECTION OF FINE THANGKAS

Thursday 11 May 2017
London, New Bond Street

HOME & INTERIORS INCLUDING ASIAN ART

Tuesday 23 May 2017
London, Knightsbridge

FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 30 May 2017
Hong Kong

FINE ASIAN WORKS OF ART

Monday 19 Jun 2017
San Francisco

ASIAN DECORATIVE WORKS OF ART

Tuesday 20 Jun 2017
San Francisco

SOUTHEAST, INDIAN AND HIMALAYAN ART

Thursday 14 September
New York

ASIAN ART

Monday 6 November 2017
London, Knightsbridge

FINE CHINESE ART

Thursday 9 November 2017
London, New Bond Street

FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 28 November 2017
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- 古玩現場鑑定 Antiques Appraisal
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- 世界華人收藏家學會珍藏展 Exhibition by The World's Chinese Collectors Association
- 專題講座 Lectures
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AUCTION

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Published and Illustrated:

A.Neven, *Etudes D'Art Lamaïque et de
L'Himalaya*, Brussels, 1978, pp.49, 51-55,
nos.26-28

M.Brauen, ed., *The Dalai Lamas: A Visual
History*, Zurich, 2005, p.204, pl.200
(The Fourth Panchen Lama).

LECTURE AND RECEPTION:

Monday 8 May 2017, 6pm

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

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

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

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Estimates are in the currency of the *Sale*.

Condition reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

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

Alterations

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

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

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

4. CONDUCT OF THE SALE

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

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

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

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

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

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

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

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

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

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

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

5. BIDDING

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

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

Bidding in person

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

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

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

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

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

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each lot purchased:

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* shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the *Purchase Price* payable by the *Buyer*.

9. PAYMENT

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

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

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

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

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

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

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 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 authority 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 made (unless we have made a special arrangement with the *Buyer*). Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Buyer's Agreement* as set out in Appendix 2 of the *Catalogue*.

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

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

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract* (if any) or statutory duty or otherwise.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in

respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. DAMAGE AND RESTORATION

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

16. BOOKS

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

17. CLOCKS AND WATCHES

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

18. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

19. PICTURES

Explanation of Catalogue Terms

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

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

20. PORCELAIN AND GLASS

Damage and Restoration

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

21. WINE

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

Examining the wines

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

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

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:
Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may

fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓓ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

22. LANGUAGE

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

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

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

- 1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.
- 1.3 Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.
- 1.4 The contract is made on the striking of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The Seller undertakes to you that:
- 2.1.1 The Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;
- 2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;
- 2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot
- 2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and Taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

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

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

FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

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 obtain full title to it.

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

PAYMENT

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

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

COLLECTION OF THE LOT

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

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

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, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

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):

- to terminate immediately the Contract for Sale of the Lot for your breach of contract;
- to re-sell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- to retain possession of the Lot;
- to remove and store the Lot at your expense;
- to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;
- to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 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;
- 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;
- to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and

8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.		<i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW AND DISPUTE RESOLUTION
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10 10.1 10.2	MISCELLANEOUS You may not assign either the benefit or burden of the <i>Contract for Sale</i> . The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> . 10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6. 10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period. 10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term. 10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents. 10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation. 10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation". 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders. 10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> . 10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> . 10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assignees of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.	11.1 11.2	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. <i>Bonhams</i> has a disputes procedure in place Language The <i>Contract for Sale</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
8.3	On any re-sale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				APPENDIX 2 BUYER'S AGREEMENT IMPORTANT: These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
9	THE SELLER'S LIABILITY			1	THE CONTRACT
9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the Auctioneer's hammer in respect of the <i>Lot</i> .			1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
9.2	Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the <i>Sale of Goods Ordinance</i> (Chapter 26 of the Laws of Hong Kong) or otherwise.			1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
9.3	The <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .			1.3	Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the Auctioneer's hammer in respect of the <i>Lot</i> , when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
9.4	The <i>Seller</i> will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;			1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
9.5	In any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.			1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
9.6	Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the			1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
				1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
				1.5.3	we will provide a guarantee in the terms set out in paragraph 9.
				1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .

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

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

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

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

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

APPENDIX 3

DEFINITIONS and GLOSSARY

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

LIST OF DEFINITIONS

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

"Auctioneer" the representative of Bonhams conducting the Sale.

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

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

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

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

"Business" includes any trade, business and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Purchase Price" the aggregate of the Hammer Price and Tax

on the Hammer Price. (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

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

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

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

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

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

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

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

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

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

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

levies or other assessments.

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

"Section 14 Implied undertaking as to title etc.

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

競投人通告

本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項：有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及/ 或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

1. 本公司的角色

作為拍賣品的拍賣人，邦瀚斯 純粹代表賣家及為賣家的權益行事。邦瀚斯的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品的專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。

邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯與買家的關係受該協議所規管。

2. 拍賣品

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

圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。

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

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

電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

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

任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計

拍賣品的合約說明

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

成交價估計

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

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

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

賣家對閣下的責任

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

邦瀚斯 對閣下的責任

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

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

閣下不應假定已經進行該等查驗、調查或測試。

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

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

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

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

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

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

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

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

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

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

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

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

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

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

5. 競投

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

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

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

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

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

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

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在有兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

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

透過代理人競投

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

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

6. 買家與賣家及買家與邦瀚斯的合約

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

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

7. 買家費用及買家須支付的其他收費

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

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首1,200,000港元的25%
成交價1,200,001港元或以上部分的20%
成交價20,000,001港元或以上部分的12%

8. 稅項

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

9. 付款

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

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

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

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

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

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

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

由香港銀行發出的扣賬卡（易辦事）：以此等卡支付拍賣品不會額外收費。

信用卡：美國運通卡、Visa、Mastercard卡及海外扣帳卡均可使用。請注意，以信用卡付款的話，將收取發票總額2%的附加費。我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

中國銀聯（CUP）借記卡：如閣下使用中國銀聯借記卡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。

10. 領取及儲存

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

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口/ 貿易限制

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

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

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

13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規則。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字樣的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及/或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。

在任何情況下，倘若本公司及/或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士或人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出之情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用之增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由韋青斯基製造

當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由韋青斯基署名

邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由韋青斯基裝嵌

邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「**巴薩諾**」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；

「**出自巴薩諾**」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「**巴薩諾畫室/ 工作室**」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「**巴薩諾圈子**」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「**巴薩諾追隨者**」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「**巴薩諾風格**」：我們認為這是該藝術家風格的、並且屬較後期的作品；

「**仿巴薩諾**」：我們認為這是該藝術家某知名畫作的複製作品；

「**由……署名及/ 或註上日期及/ 或題詞**」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手筆；

「**載有……的署名及/ 或日期及/ 或題詞**」：我們認為簽署及/ 或日期及/ 或題詞是由他人加上的。

20. 瓷器及玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於 4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下一瓶頸內或少於 4 厘米

15-30 年一瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB 一 酒莊瓶裝
DB 一 葡萄酒瓶裝
EstB 一 莊園瓶裝

BB 一 波爾多瓶裝
BE 一 比利時瓶裝
FB 一 法國瓶裝
GB 一 德國瓶裝
OB 一 奧波爾圖瓶裝
UK 一 英國瓶裝
owc 一 原裝木箱
iwc 一 獨立木箱
oc 一 原裝紙板箱

符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動植物種國際貿易公約規限，請參閱第 13 條。
- 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。
- ▲ 邦瀚斯全部或部分擁有該拍賣品，或以其他形式與其經濟利益相關。
- Ⓢ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

22. 語言

本競投人通告以中英文刊載。如就註譯本競投人通告有任何爭議，以英文條款為本。

保障資料 – 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第 1159 條及附表 6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡 Bonhams (Hong Kong) Ltd（就香港法例第 486 章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡 client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

1	合約	5	風險、產權及所有權	8.1.6	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；
1.1	此等條款乃規管賣家向買家出售拍賣品的銷售合約。	5.1	由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。	8.1.7	取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受權人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；
1.2	圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。	5.2	直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。	8.1.8	保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；
1.3	賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而並非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。	6	付款	8.1.9	保留由賣家及/ 或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及
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。	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。	8.1.10	只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。
2	賣家的承諾	6.2	就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。		
2.1	賣家向閣下承諾：	7	領取拍賣品	8.2	就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。
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；	7.1	除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。	8.3	於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。
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。	7.2	賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至已以結清款項全數支付該拍賣品的買價及閣下應付予賣家及/ 或邦瀚斯的所有其他款項為止。	9	賣家的責任
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。	7.3	閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/ 或控制或由儲存承辦商保管的拍賣品，並將其移走。	9.1	在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。
2.1.4	賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；	7.4	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	9.2	在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。
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，以及已向賣家提供的任何狀況報告的內容。	7.5	倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。	9.3	就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。
3	拍賣品的說明	8	未有支付拍賣品的款項	9.4	就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；
3.1	第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價做計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。	8.1	倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：		
3.2	除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。	8.1.1	因閣下違反合約而即時終止銷售合約；		
4	對用途的合適程度及令人滿意的品質	8.1.2	在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；		
4.1	賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。	8.1.3	保留拍賣品的管有權；		
4.2	對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。	8.1.4	遷移及儲存拍賣品，費用由閣下承擔；		
		8.1.5	就閣下於銷售合約所欠的任何款項及/或連約的損害賠償，向閣下採取法律程序；		

9.5	在任何情況下，倘若賣家就拍賣品，或任何其他就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	規管法律	個工作日下午四時三十分向本公司支付：
9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	11.1	法律	3.1.1 拍賣品的買價；
10	一般事項			3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。	11.2	語言	3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七个工作日或之前以已結清款項收悉。
10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。		附錄二	3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。
10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。		買家協議	3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。	1	合約	3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
10.5	倘若銷售合約的任何條款或任何條款之任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。	1.1	此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。	3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/或產生的利息，利益歸本公司，直至將款項付予賣家時止。
10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
10.7	銷售合約內所用標頭僅為方便參考而設，概不影響合約的詮釋。	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
10.8	銷售合約內「包括」一詞指「包括，但不限於」。	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	4 領取拍賣品
10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。	1.5	本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任：	4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
10.10	凡提述第某段，即指銷售合約內該編號的段落。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分之前。
10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
10.12	銷售合約凡賦予賣家豁免、及/或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	1.5.3	本公司會按照第9段所載條款提供擔保。	4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
		1.6	不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。	4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。
		2	履行銷售合約	4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。
		3	付款	
		3.1	除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二	

4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	以識別該拍賣品。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。	9.3 於下述情況下，第9段不適用於廢品：
5	拍賣品儲存 本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或
6	對拍賣品的責任	7.3 倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。	9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。
6.1	待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非廢品而必需進行的程序及測試。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	8 其他人士就拍賣品的申索	9.5 倘本公司信納拍賣品為廢品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
7	未能付款或提取拍賣品及部份付款	8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：	9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
7.1	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下：	8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或	9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
7.1.1	因閣下違反合約而即時終止本協議；	8.1.2 向閣下以外的其他人士交付拍賣品；及/或	9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
7.1.2	保留拍賣品的管有權；	8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或	10 本公司的責任
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。	10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交估價計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。
7.1.4	就閣下所欠的任何款項（包括買價）及/或違約的損害賠償，向閣下採取法律程序；	8.2 第8.1段所述的酌情權：	10.2 當拍賣品由閣下承擔風險時及/或當拍賣品已成為閣下的財產並由本公司保管及/或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責：
7.1.5	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；	8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何判決、命令或判決而終止，於該管有權終止後隨時行使；及	10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，或任何損壞乃由於拍賣品受蟲蛀所導致；或
7.1.6	取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；	8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。	10.2.2 大氣壓力改變； 本公司亦不就以下負責：
7.1.7	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；	9 廢品	10.2.3 弦樂器的損壞；或
7.1.8	保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；	9.1 本公司根據本第9段的條款就任何廢品承擔個人責任。	10.2.4 金箔畫架、石膏畫架或畫架玻璃的的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；	9.2 第9段僅於以下情況適用：	10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。
7.1.10	在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出	9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	10.4 在任何情況下，倘若本公司就拍賣品，或任
		9.2.2 閣下於知悉拍賣品為或可能為廢品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為廢品；及	
		9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	

何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下宜購買保險以保障閣下的損失。

- 10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

11 一般事項

- 11.1 閣下不得轉讓本協議的利益或須承擔的責任。

- 11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。

- 11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。

- 11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦翰斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。

- 11.5 倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。

- 11.6 本協議內凡提及邦翰斯均指，倘適用，包括邦翰斯的高級職員、僱員及代理。

- 11.7 本協議內所用標圖僅為方便參考而設，概不影響本協議的詮釋。

- 11.8 本協議內「包括」一詞指「包括，但不限於」。

- 11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

- 11.10 凡提及第某段，即指本協議內該編號的段落。

- 11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。

- 11.12 本協議凡賦予賣家豁免、及/或排除或限制邦翰斯責任時，邦翰斯的控股公司及該控股公司的附屬公司，邦翰斯及該等公司的後繼公司及承讓公司，以及邦翰斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。

12 規管法律

12.1 法律

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

12.2 語言

本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司，本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料（私隱）條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

附錄三

釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「**額外費用**」按照競投人通告計算的費用，以彌補邦翰斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「**拍賣人**」主持拍賣會的邦翰斯代表。

「**競投人**」已填妥競投表格的人士。

「**競投表格**」本公司的競投人登記表格、缺席者及電話競投表格。

「**邦翰斯**」邦翰斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦翰斯亦稱為我們。

「**書籍**」於專門書籍拍賣會提供以作銷售的印刷書籍。

「**業務**」包括任何行業、業務及專業。

「**買家**」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「**買家協議**」邦翰斯與買家訂立的合約（見圖錄內附錄二）。

「**買家費用**」以成交價按競投人通告訂明的費率計算的款項。

「**圖錄**」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「**佣金**」賣家應付予邦翰斯的佣金，按照合約表格訂明的費率計算。

「**狀況報告**」由邦翰斯代表賣家向競投人或潛在競

投人提供有關拍賣品狀況的報告。

「**寄售費**」賣家應付予邦翰斯的費用，按照業務規則訂明的費率計算。

「**合約表格**」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦翰斯提供以作銷售的拍賣品清單。

「**銷售合約**」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「**合約說明**」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「**說明**」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「**資料**」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「**成交價估計**」本公司對成交價可能範圍的意見的陳述。

「**開支**」邦翰斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自負責買家的遷移收費或領取費用，加稅項。

「**贗品**」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該贗品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆畫）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保證**」在任何贗品上邦翰斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內定立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其實幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保證**」指業務規則第8.2.1段所述的保證。

「**遺失或損壞保證費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦翰斯，供以拍賣或私人合約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「**汽車圖錄費**」作為邦翰斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦翰斯的費用。

「**New Bond Street**」指邦翰斯位於101 New Bond Street, London W1S 1SR的拍賣場。

「**名義收費**」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「**名義費用**」賣家應付予邦翰斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「**名義價格**」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「**競投人通告**」刊印於本公司圖錄前部的通告。

「**買價**」成交價與成交價的稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「**拍賣會**」由邦翰斯提供以作銷售拍賣品的拍賣會。

「**出售所得款項**」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「**賣家**」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦翰斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵

票。

「**標準查驗**」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「**儲存承辦商**」於圖錄指明的公司。

「**稅項**」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「**恐怖主義**」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「**信託帳戶**」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。

「**網站**」網址為www.bonhams.com的邦瀚斯網站。

「**撤銷通知**」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。

「**不設底價**」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「**藝術家轉售權**」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「**受託保管人**」：貨品所交託的人士。

「**彌償保證**」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有一

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

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

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

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

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

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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.

Bonhams

Sale title: Fine Chinese Ceramics & Works of Art	Sale date: 30 May 2017
Sale no. 24017	Sale venue: Hong Kong
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments HK\$: \$10,000 - 20,000.....by 1,000s \$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 \$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s \$500,000 - 1,000,000.....by 50,000s \$1,000,000 - 2,000,000.....by 100,000s above \$2,000,000.....at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
Please note that all telephone calls are recorded.	Please tick if you have registered with us before <input type="checkbox"/>

Important

When registering, the Bidder accepts personal liability for his/her purchase payment, unless it has been previously agreed in writing with Bonhams, that a Bidder is acting as an agent for a third party. Any person placing a bid as agent on behalf of another (whether or not he has disclosed this fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. By signing this form you agree to be bound by the Notice to Bidders printed in this Catalogue. You also authorise Bonhams to pursue a financial reference from your bank. Finally, Bonhams may request that you provide proof of identity and permanent address for verification and client administration purposes.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, 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.

HK/06/14

登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法

號牌 (僅供本公司填寫)

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 – 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。

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、銀行或信用卡結單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

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）

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

Bonhams

拍賣會標題:Fine Chinese Ceramics & Works of Art

拍賣會日期:30 May 2017

拍賣會編號:24017

拍賣會場地:香港 Hong Kong

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

一般競投價遞增幅度（港元）：

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

拍賣官可隨時酌情決定把任何競投價拆細。

客戶編號

稱銜

名

姓

公司名稱(如適用的話將作為發票收票人)

地址

城市

縣 / 郡

郵編

國家

流動電話

日間電話

夜間電話

傳真

競投電話號碼（包括電話國家區號）

電郵（大楷）

閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。

本人登記為私人客戶

本人登記為交易客戶

請注意所有電話對話將被錄音

以往曾於本公司登記

重要提示

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

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

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

簽字:

日期:

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

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

香港金鐘道88號太古廣場一期2001室客戶服務部 電話: +852 2918 4321 傳真: +852 2918 4320, info.hk@bonhams.com
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