

# Bonhams



## Fine Chinese Ceramics and Works of Art

Hong Kong | 27 November 2018







# Fine Chinese Ceramics and Works of Art

Hong Kong | 27 November 2018 at 2pm  
香港 | 2018年11月27日，下午2時

Lots 51 - 94

## GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

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## SALE NUMBER

24780

## 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 71  
Back cover: Lot 90 (detail)

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We would like to thank Natalia Brusa for the design and Mark French for the photography.

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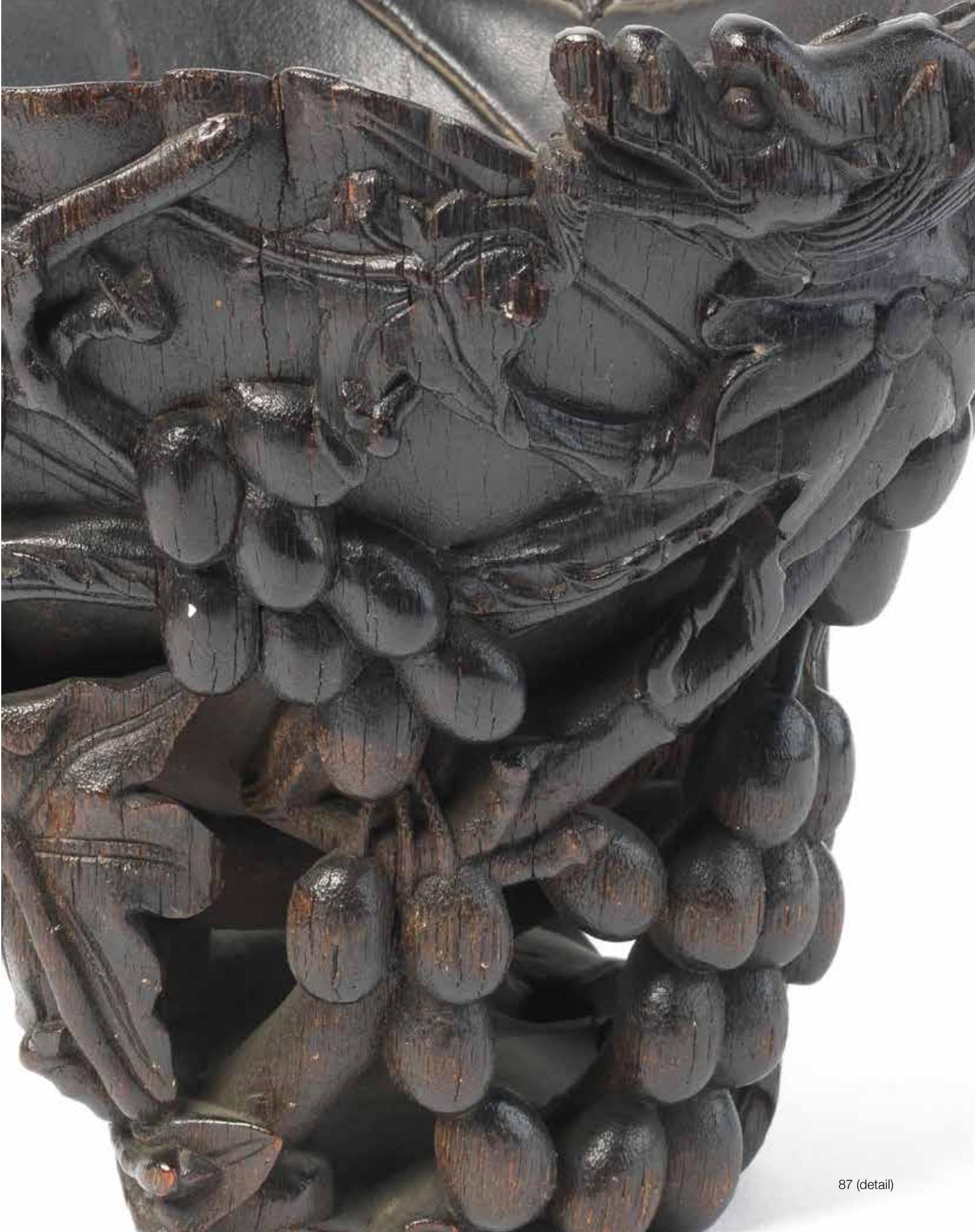
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**THE PROPERTY OF A GENTLEMAN** 士紳藏品

51

**A RARE BLUE AND WHITE POURING BOWL**

Yuan Dynasty

Of shallow rounded sides rising from a slightly concave base, set to one side with a small spout of square section applied underneath with a small scroll loop, painted in underglaze-blue to the interior with flowerheads among foliate scrolls encircled by a double line border and a band of classic scroll at the well, the exterior with lotus petal panels and scrolls to the spout, the rim unglazed, the base with a thin coating of translucent glaze.

16.2cm (6 3/8in) long.

**HK\$300,000 - 500,000**

**US\$38,000 - 64,000**

元 青花番蓮紋匜

**Provenance:**

Sotheby's New York, 4 December 1984, lot 320

Muwen Tang Collection, Hong Kong

Sotheby's London, 12 November 2003, lot 88

Sotheby's Hong Kong, 12 May 2010, lot 1890

A distinguished Asian private collection

**Exhibited, Published and Illustrated:**

Hong Kong Museum of Art, *Song Ceramics from the Kwan Collection*, Hong Kong, 22 July - 11 September 1994, no.205

**來源：**

紐約蘇富比，1984年12月4日，拍品320

香港沐文堂收藏

倫敦蘇富比，2003年11月12日，拍品88

香港蘇富比，2010年5月12日，拍品1890

重要亞洲私人收藏

**展覽、出版及著錄：**

香港藝術館，《關氏收藏宋代陶瓷》，香港，1994年7月22日至9月11日，編號205

Pouring vessels of this type, known as *yi* (匜), were mentioned in Eastern Zhou period literature such as the *Zuo zhuan*, or the 'Commentary of Zuo', as important vessels of daily life. During the Yuan dynasty, *yi* vessels were produced in silver and other metals as well as in Longquan celadon and monochrome white and blue and white porcelain. A wall painting in the tomb of Zhang Andabuhua and his wife, dated 1269, shows the high-ranking couple dressed in Mongolian garb and flanked by tables laid with wine utensils and flower vases, among them a white *yuhuchun* bottle and a matching pouring vessel *yi*, see *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty*, The Metropolitan Museum of Art, New York, 2010, p.83, fig.115.

Compare with a related blue and white spouted bowl, Yuan dynasty, 14th century, of similar shape but painted with lotus scrolls, illustrated by the Oriental Ceramic Society of Hong Kong in *Jingdezhen Wares: The Yuan Evolution*, Hong Kong, 1984, p.64, no.100. See also a related blue and white spouted bowl, Yuan dynasty, in the Lintao County Museum, which was excavated in Shuangshang She, Siwa Village, Yaxia Township, Lintao County, Gansu Province, illustrated in *Splendors in Smalt: Art of Yuan Blue-and-white Porcelain*, Shanghai, 2012, pp. 148-149, no.42

直口、圓腹、平底、方流與腹相通，流下有一圓形小繫。胎質白細，釉面瑩亮。通體以青花裝飾，匜內底繪纏枝番蓮紋，內壁繪卷雲紋一周。外壁飾「八大碼」蓮瓣紋，筆觸細膩，青花發色艷麗，器底施薄釉。

匜為水器，先秦時有「奉匜沃盥」之說。至元代，匜復而盛行，且用法多樣，除用作水器外，亦可用作酒器，如元代浦城墓葬壁畫所示，匜在元代可與玉壺春瓶及盤盞等一起使用，見《The World of Khubilai Khan. Chinese Art in the Yuan Dynasty》，大都會藝術博物館，紐約，2010年，頁83，圖115。

與本品類似之元代青花番蓮紋匜，可見香港東方陶瓷學會著，《Jingdezhen Wares: The Yuan Evolution》，香港，1984年，頁64，編號100。另見甘肅省臨洮縣寺瓦村出土一件元代青花雙鳳紋匜，現藏臨洮縣博物館，著錄於《幽藍神采：元代青花瓷器特集》，上海，2012年，頁148-149，編號42。



製年辰壬曆萬明大

THE PROPERTY OF A LADY 女士藏品

52

**AN EXCEPTIONALLY RARE IMPERIAL CARVED YELLOW AND RED LACQUER 'DRAGON' TRAY**

Wanli mark cyclically dated Renchen year, corresponding to 1592 and of the period

Of rectangular section with sloping sides rising from a straight foot with a slightly recessed base to an everted rim, intricately carved in differing levels of relief revealing the layers of ochre-yellow and cinnabar-red lacquers, the interior with two confronted powerful five-clawed scaly dragons writhing amidst *ruyi*-shaped clouds chasing a flaming pearl at the centre, encircled by a band of leafy peony scrolls cornered by four *ruyi*-shaped motifs, the exterior decorated with a leafy floral border above a key-fret collar at the foot, the red-lacquered base with incised and gilt eight-character inscription at the top.

31.7cm (12 1/2in) long.

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

US\$100,000 - 150,000

明萬曆1592年 剔黃雙龍雲紋長方盤  
楷書「大明萬曆壬辰年製」刻款

**Provenance:**

Dr Jules Cerf-Mayer (1834-1900) Collection  
A French private collection, and thence by descent

**來源：**

朱爾·瑟福-梅爾博士（1834-1900）舊藏  
法國私人收藏，並由後人繼承

Dr Jules Cerf-Mayer (1834-1900), was the Chief Medical doctor and surgeon of the Marine Division in the Near East and served six years in the French Colonies. He received the Chevalier Order of the French Legion of Honour in 1867, following his distinguished conduct during the Cholera epidemic of 1866 in Brest, and was promoted to Officer of the Legion of Honour in 1883. Dr Cerf-Mayer gave the present lot to the grandmother of the present owner.

朱爾·瑟福-梅爾博士（1834-1900）早年於法國海軍擔任首席醫師，並在近東法屬殖民地服役六年。1867年榮獲法國榮譽軍團勳章騎士勳位，後因於1866年處理法國布列斯特霍亂疫情有功，於1883年再次被提攜為軍官勳位。此件龍紋雕漆盤則是朱爾博士贈送給現藏家祖母的禮物。





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

This exceptional dish belongs to a small group of Imperial dated Wanli lacquer wares that were carved with yellow dragons on a red ground. This group is characterised by extremely fine and deep carving which has been made possible through the thickness of the lacquer ground that has been built up by numerous layers of lacquer. Compare a very similar carved yellow lacquer 'dragon' tray, Wanli mark cyclically dated *Renchen* year (1592) and of the period, formerly in the Kaisendo Museum, Yamagata, which was sold at Sotheby's Hong Kong, 5 October 2016, lot 3684.

A closely related dish, inscribed with a partially erased Wanli *Yiwei* mark along with an apocryphal Yongle mark, in the National Palace Museum, Taipei, was included in the Museum's *Special Exhibition of Lacquer Wares in the National Palace Museum*, Taipei, 1981, no.31, together with two circular dishes, one carved with a yellow dragon and phoenix on a red ground with a Jiajing reign mark and of the period, and the other with a single yellow dragon, inscribed with a Wanli mark and of the period, nos.32 and 33 respectively.

Compare with wares with related designs in this yellow carved lacquer group such as two boxes and covers of closely related form and design, but with a black-ground sea and dated to the *Yiwei* year of Wanli (corresponding to 1595), one in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Shanghai, 2006, no.169, and the other which was sold at Sotheby's New York, 16-17 September 2014, lot 548. See also a circular dish depicting one dragon amongst similarly rendered clouds above mountains and crashing waves, incised with a *Yiwei* cyclical date, in the Kaisendo Museum, Yamagata, included in the exhibition *Ming and Qing Ceramics and Works of Art*, Osaka Municipal Art Museum, Osaka, 1980, no.2:31, which was sold at Christie's Hong Kong, 1 June 2011, lot 3572; and another from the collection of Sir Harry and Lady Garner, included in the Oriental Ceramic Society exhibition *Arts of the Ming Dynasty*, London, 1957, no.264.

See also a closely related *qiangjin* and *tianqi* lacquer tray, decorated with a similar design, Wanli *Renchen* year and of the period, in the Nezu Art Museum, Tokyo, illustrated in *Ch'iang-chin, Chinkin and Zonsei Lacquerware*, Tokyo, 1974, p.73, no.53.

Boxes of closely related rectangular form and design are known carved in various lacquer colours; for example see a polychrome example, also bearing the same eight-character inscription as the present piece, *Da Ming Wanli Renchen nian zhi* ('Made in the *Renchen* year of the Wanli period of the great Ming dynasty', corresponding to 1592), from the collection of Sakamoto Goro, which was sold at Sotheby's Hong Kong, 8 October 2013, lot 160; and two boxes in the Palace Museum, Beijing, published in *Carved Lacquer in the Palace Museum*, Beijing, 1985, nos.228 and 229.

The present tray is deftly carved with a pair of confronted five-clawed dragons pursuing the flaming pearl of wisdom and surrounded by *ruyi*-shaped clouds. These symbolise the auspicious wish for long life to the emperor, a wish that is mirrored in the mountains that also represent longevity and the sea which represents good fortune. The propitious message is carried through even into the colour scheme, where yellow, the Imperial colour, is surrounded by red, the colour of good fortune. This combination of colours mirror Jiajing porcelain designs, such as a mark and period red-ground jar decorated with two yellow dragons striding amongst clouds and rocks and waves below, formerly in the Meiyintang Collection, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.2, London, 1994, pl.706, which was later sold at Sotheby's Hong Kong, 7 April 2011, lot 66.

盤長方形，斜沿倭角，圈足，足內髹朱漆，盤外壁雕纏枝花卉紋，內壁雕纏枝牡丹紋，四角雕如意雲頭紋相接，並雕六格錦地，盤心雕五爪雙雲龍，長牙舞爪，左右並峙，龍身下雕波浪錦地，海水洶湧，波浪起伏，前屹立三座山峰，周圍間以如意雲紋，盤底陰刻填金「大明萬曆壬辰年製」楷書款。

剔黃漆器為宮廷漆雕中最罕見者，此盤雕刻精細，為剔黃漆器中之佳品。髹漆厚重，刀法深邃，為明代晚期漆雕特點。參看日本山形縣蟹仙洞博物館舊藏一件明萬曆壬辰年製剔黃雲龍紋倭角長方盤，如本拍品如出一轍，後於香港蘇富比售出，2016年10月5日，拍品3684。

台北故宮博物院藏一剔黃雙龍戲珠長方盤，底刻萬曆己未紀年款部分已磨，並刻永樂偽款，著錄於《故宮漆器特展》，台北，1981年，編號31。同展另有兩例，一剔黃龍鳳紋圓盤，底刻嘉靖年款。另一剔黃單龍紋，刻萬曆年款，見編號32及33。

北京故宮博物院清宮舊藏一例剔彩雙龍長方盒，底刻萬曆己未年款，雖以三彩剔彩雕刻，但以黃漆為主，其構圖及雕工與本品類似，可資比較，見《故宮博物院藏文物珍品全集·元明漆器》，上海，2006年，圖版169；另見同類一剔彩雙龍長方盒，售於紐約蘇富比，2014年9月16-17日，拍品548。雕刻類似紋樣之例，見一雲龍紋圓盤，底刻己未紀年款，為日本蟹仙洞博物館舊藏，曾展於《中國美術展シリーズ5

明清の美術》，大阪市立美術館，大阪，1980年，編號2:31，後售於香港佳士得，2011得年6月1日，拍品3572。另見Harry Garner 爵士伉儷舊藏一例，展於東方陶瓷協會舉辦《Arts of the Ming Dynasty》，倫敦，1957年，編號264。

另見日本根津美術館藏一件明萬曆鈐金填彩雙龍紋盤，底刻萬曆壬辰紀年款，其紋飾與本品一致，見《鎗金·沈金·存星一函版資料》，東京，1974年，頁73，編號53。

同樣紋飾的長方形剔彩雲龍紋盒，可見一例底同樣刻「大明萬曆壬辰年製」款，原為阪本五郎舊藏，後售於香港蘇富比2013年10月8日，拍品160。另兩例錄於《故宮博物院藏雕漆》，北京，1985年，編號228及229。

此盤雕刻五爪龍紋，一雙遊龍張牙瞪眼，毛髮飄舞，身形矯健，遊弋於祥雲之中，目光一致，追逐火珠。足下飾海水江崖，象徵吉慶平安、壽山福海之美願。黃、紅二色為皇家專用色彩，亦寓吉祥之意。黃、紅二色的組合，於嘉靖黃地紅彩雲龍紋罐亦有所見，見玫茵堂舊藏明嘉靖黃地紅彩雲龍紋罐，著錄於康蕊君，《玫茵堂中國陶瓷》，卷2，倫敦，1994年，圖706，後售於香港蘇富比，2011年4月7日，拍品66。





53

53

**A LARGE MOTHER-OF-PEARL AND GILT-LACQUERED BOX AND COVER**

Probably Ryukyu Islands, 17th century  
The box of circular form with a flattened cover, finely decorated with a profusion of multi-shaped "flower-balls" arranged asymmetrically and scattered across the whole surface, some freely floating, others overlapping in small clusters of two to five blooms, all carefully inlaid with mother-of-pearl and connected by leafy tendrils on a brown lacquer ground embellished with gilt flecks, the interior lined with red. 35.9cm (14 1/8in) diam. (2).

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

十七世紀 或琉球國 黑漆描金嵌螺鈿團花蓋盒

Delicately inlaid with mother-of-pearl clusters of flower heads floating on minute gilded flecks, the present box appears to be closely related to the lacquer wares produced in the Ryukyu Islands, where the lacquer art become increasingly popular between the end of the 15th century and the beginning of the 16th century under strong influence from China. From historical and literary records of the time, it is known that lacquer wares decorated with techniques using mother-of-pearl, gold inlay, gold leaf and lacquer painting were exported in large quantities to China.

Compare with a related mother-of-pearl inlaid lacquer box and cover, Wanli mark and period, from the Collection of Mr and Mrs Fritz Low-Beer, New York, illustrated by R.S.Jenyns and W.Watson, *Chinese Art: The Minor Arts*, London, 1963, p.367, no.174. By the early Qing dynasty, the roundels became less stylised and more freely rendered as flowers defined by petals radiating or spiralling from a centre, one such example is in the Palace Museum, Beijing, Mid-Qing dynasty, illustrated in *Lacquerware in the Collection of the Palace Museum*, Beijing, 2012, no.252. Another related black lacquer and mother-of-pearl box, Mid-Qing dynasty, is illustrated by Chen Lihua, *Many Splendors: Yuan, Ming and Qing Lacquerware from the Chao Collection*, Beijing, 2010, no.106.

圓盒木胎，通體黑漆作地並嵌螺鈿團花紋，間以描金及灑金草葉紋。此盒或為琉球國漆器，琉球漆藝，多受中國影響，兼納百家文化，其漆雕自十五世紀至十六世紀漸興。其嵌螺鈿、戧金、箔繪及彩繪漆器曾大量出口中國。而眾藝之中，嵌螺鈿為琉球漆器主流。類似螺鈿飾團花之漆盒，見 Fritz Low-Beer 夫婦藏明代萬曆一例，著錄於 R.S.Jenyns 及 W.Watson，《Chinese Art: The Minor Arts》，倫敦，1963 年，頁 367，編號 174。清代中期兩例，見北京故宮博物院一件，著錄於《故宮經典：故宮漆器圖典》，北京，2012 年，編號 252；另見曹氏收藏一例，著錄於陳麗華，《重華綺芳：曹氏藏元明清漆器》，北京，2010 年，編號 106。

54

**A RARE LAC BURGAUTÉ PORCELAIN 'FOUR ARTS' ROULEAU VASE**

18th century  
The cylindrical vessel with high shoulders, single-ribbed neck and galleried rim, decorated on the body with a garden setting scene depicting an elegant gathering of scholars engaged in leisurely pursuits beside a pavilion and amidst bamboo, pawlonia and pine trees, between a band of undulating stem of blossoming lotus on the shoulders and stylised flower heads above the foot, the neck with further scholars gazing at a riverscape, the base with a medallion enclosing a blossoming peony, box. 49.5cm (19 2/8in) high (2).

**HK\$350,000 - 500,000**  
**US\$45,000 - 64,000**

十八世紀 瓷胎黑漆嵌螺鈿棒槌瓶

**Provenance:**  
A French private collection

來源：  
法國私人收藏

The elegant gathering decorating the present vase depicts 'The Four Arts of the Chinese Scholar', *siyi* 四藝, the four main academic and artistic accomplishments required of the aristocratic ancient Chinese scholar-gentleman, which included the stringed instrument *qin* 琴, the strategy game of *qi* 棋, calligraphy, *shu* 書 and painting *hua* 畫. Although the history of each individual element in this group can be traced back to early times, the earliest written source combining with four activities in a single group of the four together is the 'Compendium of Calligraphy', *Fashu Yaolu* by Zhang Yanyuan, dating to the Tang dynasty.

As a seven-stringed zither which every scholar in Imperial China was expected to play, the *qin* was explored as both an art-form and a science as the literati sought to play it and create texts at the same time. The board game of *weiqi* 圍棋 was equally considered a pastime and an art form. According to a Chinese legend, the legendary emperor Yao invented the game of *weiqi* to enlighten his son and the game was mentioned in the 6th century BC by Confucius in his Analects. Similar to *weiqi*, Chinese calligraphy comprises a minimalist set of rules which convey at the same time a system of complexity and grandeur. This art-form was highly regarded as an expression of the practitioner's poetic nature and a significant test of manual dexterity. Finally, every scholar was expected to learn the art of brush painting, which was regarded as the greatest expression of individual creativity, through which a Chinese noble would demonstrate his mastery over the art of line.

See a related porcelain and lac burgauté vase, Qianlong, in the Metropolitan Museum of Art, New York (acc.79.2.101); and compare also a pair of porcelain and lac burgauté bottle vases, mid-18th century, in the British Royal Collection at Buckingham Palace, London, illustrated by J.Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, London, vol.2, 2016, nos.1409-1410.

A related pair of lac burgauté vases, late 17th/ early 18th century, decorated with similar designs as the present lot, was sold at Christie's New York, 20 April 2007, lot 48.

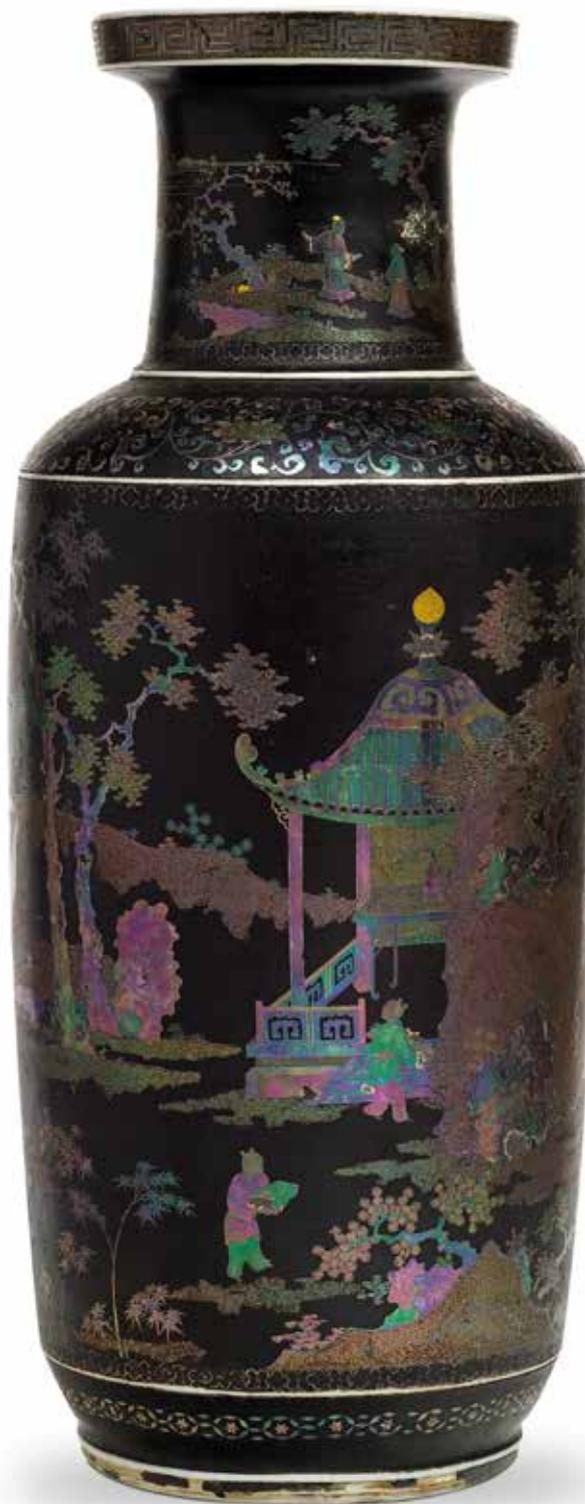
瓶洗口，直頸，斜肩，瓶身直如截筒，圈足。通體罩黑漆，並以螺鈿嵌飾，頸部嵌飾山水，肩部飾禪師花，腹部飾文人雅集圖，畫中兩組文人雅士齊聚石桌，分別對弈、題字、賞畫，小童行走於山林間、有攜琴者、端盤者、提壺者等，琴棋書畫四藝皆有所呈現，而古琴在文人心中則是高雅的代表，高山流水，意境優雅。

瓷胎嵌螺鈿為康熙時期漆器鑲嵌工藝影響下產生的新品種，通常被稱為「軟螺鈿」。類似之例，見紐約大都會藝術博物館藏一件清乾隆黑漆嵌螺鈿瓶（博物館編號79.2.101）；另見倫敦白金漢宮英國皇家收藏一對十八世紀黑漆嵌螺鈿大瓶，著錄於 J.Ayers, 《Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen》，倫敦，卷二，2016年，編號1409-1410。

紐約佳士得曾售出一對十七世紀晚期十八世紀早期瓷胎黑漆嵌螺鈿瓶，2007年4月20日，拍品48。



(detail, underside)





55

**A YELLOW AND RUSSET JADE MYTHICAL BEAST**

Ming Dynasty

Well carved in the round as a mythical beast resting on its haunches accentuated with clenched toenails, its head raised, the *lingzhi*-shaped horn resting against its finely incised mane, the face rendered with bulging eyes above an angular nose, its mouth closed issuing fangs, its body further carved with scales and flaming motifs, its *ruyi*-shaped tail raised against its back, the stone of yellowish green tone with russet inclusions.

7cm (2 3/4in) high.

**HK\$200,000 - 300,000**

**US\$26,000 - 38,000**

明 黃玉雕瑞獸

Related dragon-like beasts can be found in the form of stone carvings created to support stelae, such as an example at the tomb of the Yongle emperor, supporting a stele which is dated 1659, bearing a close resemblance to the present lot; see J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.374, fig.1.

See a related green jade recumbent mythical beast, Ming dynasty, in the British Museum, illustrated in *ibid.*, pp.274-275, no.26:18. A further related grey jade mythical beast, Ming dynasty, is illustrated in *Chinese Jade Animals*, Hong Kong, 1997, p.160, no.143.

瑞獸作蹲踞狀，昂首挺胸，頭上有獨角，角尖與背部上翹尾巴相觸。雙眼突出，鼻扁平微翹。嘴、鬚、及全身陰刻鱗片及火焰紋。明代玉雕動物，多有蹲臥狀，然此瑞獸頭部上揚，較為少見。龍形瑞獸亦在明代石碑基柱可見，如明長陵中一石碑基座，見J.Rawson，《Chinese Jade: From the Neolithic to the Qing》，倫敦，1995年，頁374，圖1。

類似明代玉雕瑞獸，見大英博物館藏一例，著錄於上書，頁274-275，編號26：18；另見一明代青灰玉雕瑞獸，著錄於《中國肖生玉雕》，香港，1997年，頁160，編號143。

**A VERY PALE GREENISH-WHITE AND RUSSET JADE  
'LANDSCAPE AND CRANES' BOULDER**

Qianlong

The pebble of a trapezoidal and slender shape, the front deeply carved and pierced with a mountainous landscape, *lingzhi* and maple trees at the bottom, depicting a stepped pathway leading to a square terrace supporting an incense burner emitting smoke, all below the towering cliff with layered rockwork, the reverse carved in low relief with two cranes under a pine tree, the semi-translucent stone of whitish green tone with russet inclusions.

12.4cm (4 7/8in) high.

HK\$100,000 - 150,000

US\$13,000 - 19,000

清乾隆 青白玉仙山爐台山子

The boulder is skillfully carved to maximise the use of the entire pebble stone. The carver has made superb use of the russet inclusions to create a lively composition.

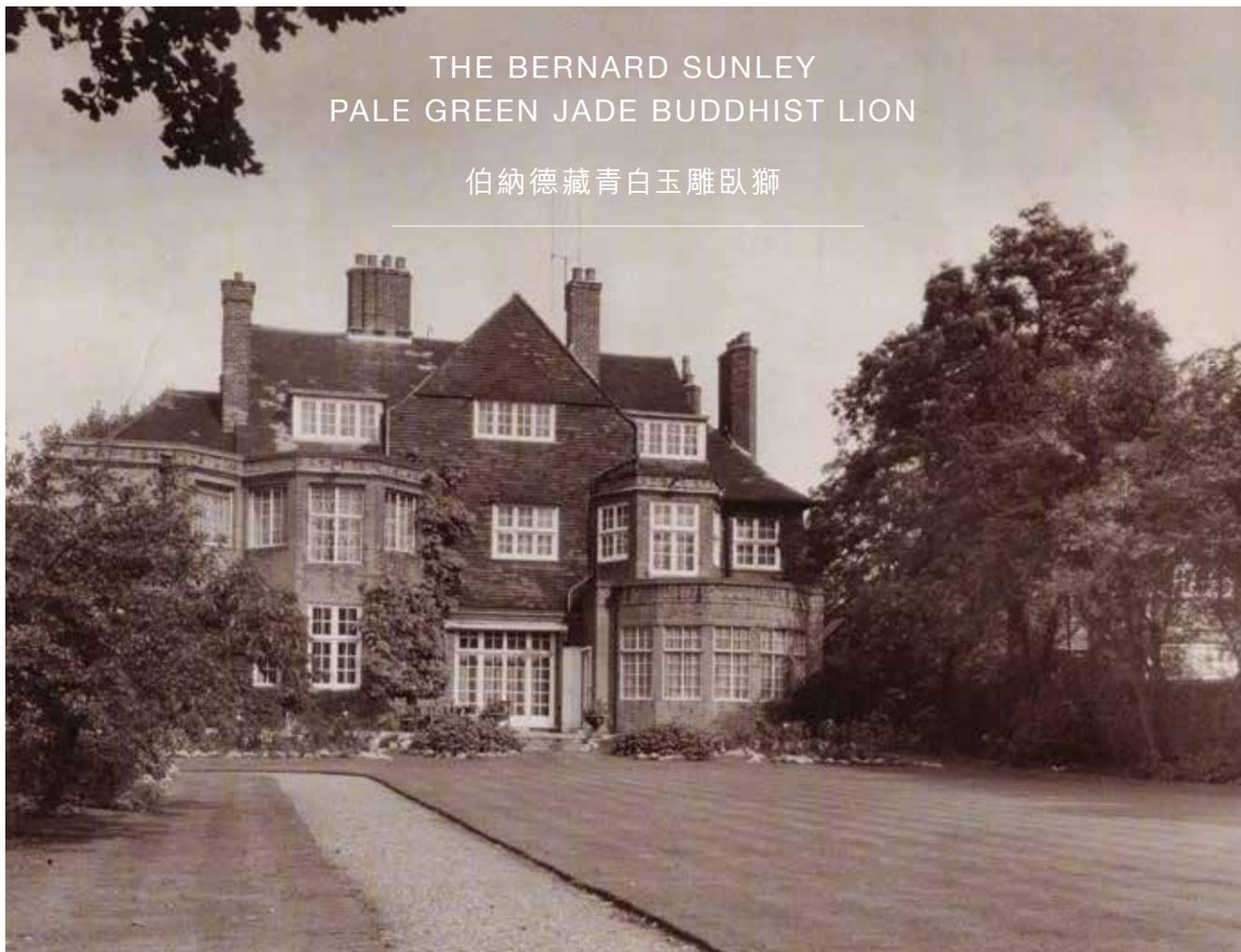
See a related but larger green jade boulder, Qing dynasty, also depicting an incense burner emitting smoke, illustrated in the *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, p.133, no.100.

此山子採用單獨一塊料而雕成，玉質瑩潤，皮色誘人。見北京故宮博物院一件青玉雕人物山子，亦雕有祭台焚香之景，見《故宮博物院藏品大系：玉器編8清》，北京，2011年，頁133，編號100。



## THE BERNARD SUNLEY PALE GREEN JADE BUDDHIST LION

伯納德藏青白玉雕臥獅



The family residence, Primrose Hill, London  
位於倫敦櫻草花山的宅邸

Bernard Sunley (1910-1964) belonged to a generation privileged with the availability of important and rare jade carvings sourced from China following the upheavals resulting from the decline and end of the Qing dynasty, the establishment of the Republic, the civil war and creation of the PRC, as well as from the disposal of earlier collections formed in the early 20th century by collectors such as R.C. Bruce, Sir John Buchanan-Jardine, George de Menasce, Oscar Raphael and others. He was a contemporary of other important collectors such as Sir John Woolf, Lord Cunliffe and Somerset de Chair.

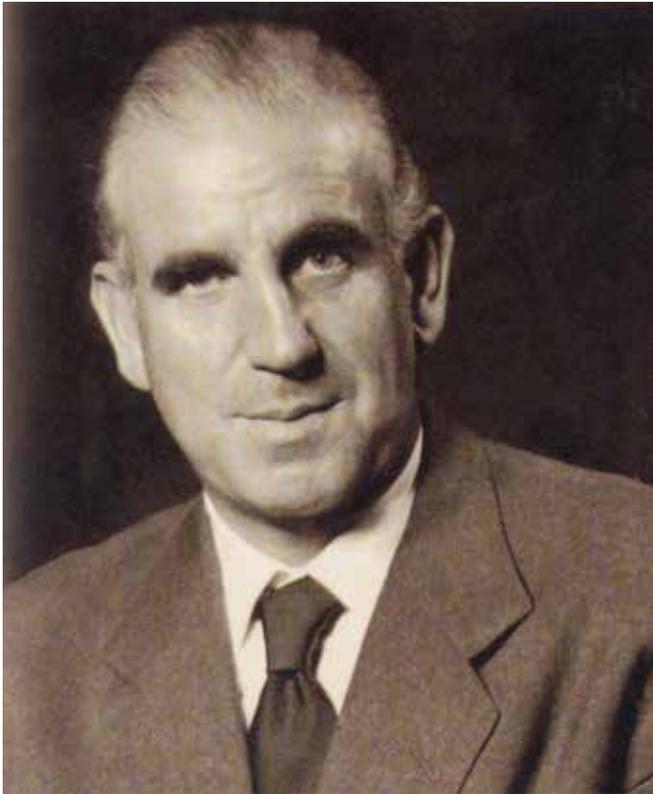
Sunley, a self-made man from modest origins became a legendary entrepreneur. He was an individualist - colourful, generous, outspoken, and, above all, a powerhouse of energy and ability. Larger than life in every way, he could be domineering and persuasive, but also charming, intuitive and far-sighted. His wife, Mary, was a tower of strength in her own right, working unstintingly to further Sunley's career, while managing the overlaps between business life and family life with sensitivity and flair. Sunley relied on her enormously and she played a significant role in his success.

By the late 1930s Sunley owned and operated a string of building and civil engineering companies. During 1939-1945 as a government

contractor he was in a 'reserved occupation'. He built more than 100 bomber and fighter aerodromes - part of the largest scheme of public works ever seen in Britain. In 1940, together with John Blackwood and Niall Hodge he formed a partnership to acquire franchises for importing giant earth-moving equipment from the USA, which would help speed airfield construction. Before the war was over he had taken control of the business which would become the world's largest earth-moving and contracting equipment distributor. Sunley was a pioneer in the post-war reconstruction of Britain: the funds made from the earth-moving business were partly re-invested in acquiring bombed-out sites for redevelopment. These property holdings were vested in the Bernard Sunley Investment Trust.

In 1960 Bernard and Mary Sunley established the Bernard Sunley Charitable Foundation. The foundation has and still is very much involved in important charitable work and was supported numerous organisations including St Paul's Cathedral, the National Gallery, the Great Ormond Street Hospital Children's Charity, to name just a few.

See S.Perry, *The Bernard Sunley Charitable Foundation: Jubilee Celebration 1960-2010 An Historical Review*, London, 2010.



Bernard Sunley  
伯納德·桑利



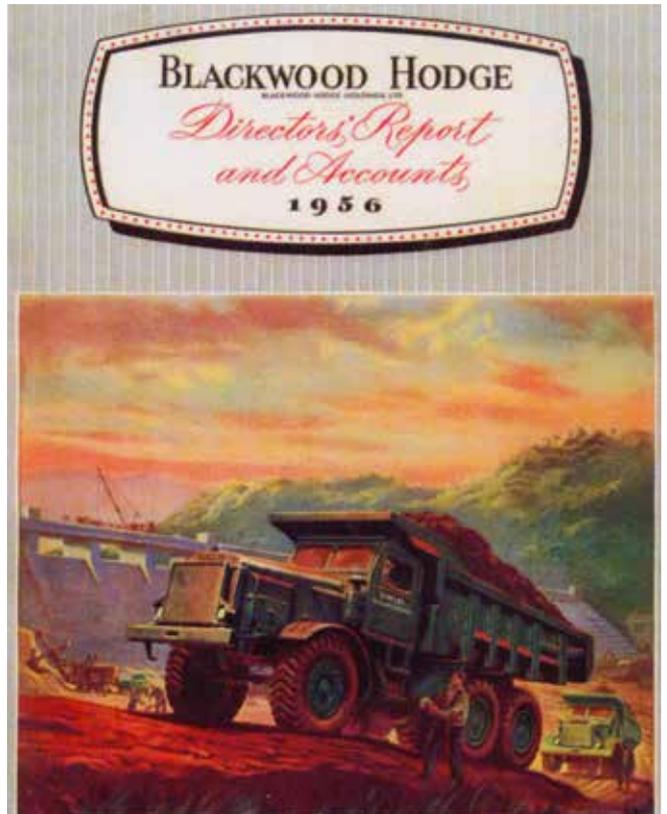
Mary Sunley  
瑪麗·桑利

伯納德·桑利（1910-1964）的玉器收藏得益於清末以來，民國鼎新到國共內戰，至於共產主義中國建立這段時間的動蕩，亦受益於歐洲老一輩藏家的藏品易代，如額爾金勳爵，John Buchanan-Jardine 爵士，喬治·德·梅納西斯，奧斯卡·拉斐爾等。其名與同一時期的重要藏家，如約翰·伍爾夫爵士，羅傑·康利夫三世男爵，英國前保守黨議員 Somerset de Chair 等人，不相伯仲。

桑利生於中產，白手起家，堪稱一代傳奇，而為人謙恭，樂善好施，特立獨行。他精力充沛，長袖善舞，更有妻子鼎力相助。桑利夫人瑪麗個性鮮明，對桑利的生意大有助益，卻又能巧妙平衡生活與生意的天平。二人琴瑟和鳴，桑利的商務和收藏事業由此興榮。

上世紀30年代末，他擁有並經營多家房地產與土木工程公司。1939至1945年，他承包多項政府工程，建造了100多個專為轟炸機與戰鬥機起降的機場，這些機場屬於當時英國最大的公共工程之一。1940年，桑利與約翰·布萊克伍德和尼爾·霍奇合夥，獲得了從美國進口土方工程設備的特權，二戰結束前，他在自己經營的領域已頗具壟斷地位，成為世界上最大的土木工程設備批發商，也因此成為一位傳奇的企業家。桑利亦是英國戰後重建先驅，他把資金重新投資在土地上，成為新興的地產商，這些股份最終歸入伯納德·桑利投資信託公司。

1960年桑利夫婦成立了伯納德·桑利慈善基金，為很多機構提供了援助，如聖保羅大教堂、牛津大學和哈羅學校等，至今不輟。更多關於伯納德·桑利的信息，參見S.Perry，《The Bernard Sunley Charitable Foundation: Jubilee Celebration 1960-2010 An Historical Review》，倫敦，2010年。



**THE PROPERTY OF A GENTLEMAN** 士紳藏品

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**AN EXTREMELY RARE AND LARGE PALE GREEN JADE  
CARVING OF A BUDDHIST LION**

18th century

The recumbent beast superbly carved with its head raised and turned to the left, holding a ribbon in its jaws revealing its tongue flanked by the sharp teeth, below the bulging eyes and wavy eyebrows, the mane flowing in incised waves along the neck and on either side of the knobby spine, terminating in its divided tail, seated on its four legs with clenched paws with sharp claws, wood stand.

*18.5cm (7 1/4in) long (2).*

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

**US\$190,000 - 260,000**

十八世紀 青白玉雕臥獅

**Provenance:**

Bernard Sunley (1910-1964) Collection of Important Jade Carvings,  
London, no.8/15, and thence by descent

Bonhams London, 16 May 2013, lot 125

An Asian private collection

**來源：**

伯納德·桑利重要玉器收藏系列，倫敦，編號8/15，並由後人保存  
倫敦邦瀚斯，2013年5月16日，拍品125

亞洲私人收藏



Animal jade carvings of this remarkable large size are extremely rare and may be generally grouped as horses, water buffaloes, elephants, mythical beasts and Buddhist lions, with the latter group arguably being the rarest.

Compare a related large spinach-green jade Buddhist lion (19.8cm wide), Qianlong, formerly in the collections of R. C. Bruce, the 3rd Baron Alington of Crichel, and the Hon. Mrs Mary Anna Marten OBE, illustrated by S.C.Nott in *Chinese Jade Throughout the Ages*, Rutland, Vermont, 1973, pl.LXIII, which was later sold at Woolley and Wallis, Salisbury, 17 November 2010, lot 342. See also a related but slightly smaller pale celadon jade 'Buddhist lion' group, 18th century, which was sold at Sotheby's London, 6 November 2013, lot 32.

青玉質，白中閃青，玉質溫潤。圓雕成回首獅形，鏤雕淺刻成其細部。背脊圓珠狀隆起，鬃毛渦旋，散開兩側，絲絲如縷，綬帶彎折自然，如有風動。獅子為佛教護法神獸，或為菩薩坐騎，或為佛祖講經場地護法。

參考一件乾隆時期碧玉雕獅子，最初由英法聯軍時英軍最高全權大臣額爾金八世（Sir James Bruce, 8th Earl of Elgin, 1811-1863）於圓明園所掠得，其後由巴隆·阿靈頓三世男爵（3rd Baron Alington 1896-1940）收藏，後來傳承給女兒·瑪麗·安娜·馬爾頓夫人（the Hon. Mrs. Mary Anna Marten 1929-2010，英國女王伊麗莎白二世母親瑪麗皇太后的義女），見樂提著，《中國玉器源流考》，拉特蘭，1973年，圖版LXIII，後售於索爾斯伯里威力士，2010年11月17日，拍品342。另可比較一組青玉雕獅子，售於倫敦蘇富比，2013年11月6日，拍品32。





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

*'Walking to the end of the nine bends of Wuyi, I come to recognise the beauty of Dongtian Pavilion.  
Such as the rainbow bridge, and faint bamboos lined up.  
Deeper and further, only respect brings harmony.  
Desiring to listen with rapt attention, so that I can govern my heart.'*

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

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

58

**A VERY RARE IMPERIAL POETRY ALBUM**

Qianlong

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

5cm (2in) wide x 5cm (2in) long.

HK\$40,000 - 60,000

US\$5,100 - 7,700

清乾隆 劉墉書《御題洞天深處》冊頁

**Provenance:**

A European private collection, and thence by descent

來源：

歐洲私人收藏，並由後人保存迄今

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

御題洞天深處

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

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

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

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

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

御題洞天深處

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

鈐印陽文「臣」，陰文「墉」。書體恭謹秀麗，大異劉墉平日書風。

此詩見於《欽定日下舊聞考》，《欽定四庫全書》本，史部，卷八十一，頁12。該書原為朱彝尊所著，記載北京風物名勝，乾隆時重編增訂至一百六十卷，包括康熙乾三帝御題詩歌，其中記載圓明園諸景尤詳。「洞天深處」為圓明園萬方安和一景，書內記載：「萬方安和後度橋，折而東，稍北石洞之南為『武陵春色』池，北軒為『壺中日月長』，東為『天然佳妙』，其南廈為『洞天日月』，多佳景。」雍正帝在萬方安和卅字形迴廊一面題有「洞天深處」一匾，或即面對「洞天日月」一側。乾隆帝以雍正所篆匾額為題作九詩，《御題洞天深處》便為其一。法國國家圖書館所藏乾隆九年（1744年）唐岱、沈源合繪之《圓明園四十景圖詠》第十三景便為萬安方和，畫中或可觀「洞天深處」所對之景。

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

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



(album pages)



59<sup>Y</sup>

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

18th century

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

39.5cm (15 1/2in) long.

**HK\$450,000 - 600,000**

**US\$57,000 - 77,000**

十八世紀 紫檀攢框嵌沉香木雕梅枝葫蘆形掛屏

**Provenance:**

Formerly in a French private collection

來源：

法國私人收藏

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

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

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

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

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

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



60

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

Qianlong

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

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

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

**US\$190,000 - 260,000**

清乾隆 銅胎掐絲琺瑯鑲空青玉雕群仙圖香亭

**Provenance:**

An Italian private collection

來源：

意大利私人收藏



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

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

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

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

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

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

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

香港蘇富比售出一對乾隆時期白玉方柱形群仙圖香筒可參考之，2011年4月8日，拍品3238。另可比較一對乾隆銅胎掐絲琺瑯香亭，2007年12月7日售於佳士得巴黎，拍品24。



德裕宮

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



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**A GILT-BRONZE AND CLOISSONNÉ ENAMEL TRIPOD  
INCENSE BURNER**

Jingtai four-character mark, mid-Ming Dynasty

Heavily cast with a gently tapered body supported on three gilt-bronze elephant-head feet, the sides flanked by a pair of elephant-heads, their upturned trunks forming the handles, the exterior brilliantly enamelled with large lotus blossoms amid foliate scrolls on a white ground below a band of floral lappets, all surmounted by a gilt-bronze key-fret border. 22.2cm (8<sup>3</sup>/<sub>4</sub>in) wide.

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

明中期 銅胎掐絲琺瑯纏枝蓮紋三足爐  
「景泰年製」楷書款

**Provenance:**

A French private collection

來源：  
法國私人收藏

A related cloisonné enamel incense burner, similarly adorned with handles formed by upturned elephant trunks and enamelled with scrolling lotus on the body, early Ming dynasty, is in the Palace Museum, Beijing, see Yang Boda, *Zhongguo Meishu Fenlei Quanji. Zhongguo Jinyin Boli Falangqi Quanji 5. Falangqi 1*, Hebei, 2002, p.16, no.17; see also another example similarly mounted with elephant-head feet and trunk handles, mid-Ming dynasty, *ibid.*, no.65.

The decoration and the elephant mounts are a direct continuation from the preceding Yuan dynasty; see an incense burner with elephant trunk handles, Yuan dynasty; in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum, Enamels 1, Cloisonné in the Yuan and Ming Dynasties*, Beijing, 2011, p.60, pl.7.

北京故宮博物院藏一件明早期銅胎掐絲琺瑯纏枝蓮紋象首耳爐可資比較，見《中國美術分類全集：中國金銀玻璃琺瑯器全集5琺瑯器（一）》，河北，2002年，頁16，編號17；另見一件明中期熏爐，同樣飾象首足及耳，見同上著錄，編號65。

類似於本器的紋飾及象首嵌飾已見於前朝，見北京故宮藏一例，著錄於《故宮博物院藏品大系：琺瑯器編1元明掐絲琺瑯》，北京，2011年，頁60，編號7。

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**A GILT-BRONZE AND CLOISSONNÉ ENAMEL TRIPOD INCENSE BURNER**

Incised Qianlong four-character mark and of the period  
The compressed globular body rising from three straight short legs to a waisted neck surmounted by a gilt everted rim, flanked by a pair of gilt mythical beast handles, the body vibrantly enamelled in yellow, red, pink, white and blue with blossoming lotus amidst foliate scrolls, beneath a *ruyi*-head border, all on a turquoise ground.  
14cm (5 1/2in) high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清乾隆 銅胎掐絲琺瑯香爐  
陰刻「乾隆年製」楷書款

**Provenance:**

Sotheby's Paris, 9 June 2011, lot 74  
A distinguished Asian private collection

**來源：**

巴黎蘇富比，2011年6月9日，拍品74  
顯赫亞洲私人收藏

See a cloisonné enamel tripod incense burner of a similar form but of a slightly larger size, incised four-character Qianlong mark and period, illustrated in the *Compendium of Collections in the Palace Museum: Enamels 2*, Beijing, 2011, pl.196. For cloisonné enamel tripod incense burners of related form, Qianlong mark and period, see also *ibid.*, pls.197 and 200. It is rare to find similar gilt mythical-beast handles as in the present lot, however, compare the present gilt handles to the ones on a cloisonné enamel 'lotus' vase, Qianlong mark and period, in the Palace Museum, Beijing, illustrated in *ibid.*, pl.173.

Compare with a cloisonné enamel and gilt-bronze tripod incense burner, Qianlong mark and period, which was sold at Bonhams Hong Kong, 28 May 2010, lot 274.

與本器造型相類者，可參考北京故宮博物院藏一件清乾隆帶四字款掐絲琺瑯纏枝蓮紋朝冠耳三足爐，見《故宮博物院藏品大系：琺瑯器編2 清掐絲琺瑯》，北京，2011年，編號196。其他清乾隆類似造型的掐絲琺瑯三足爐，再參考編號197及200。本器所飾的鑲金雙獸耳較為罕見，類似鑲金獸耳可對比北京故宮一件清乾隆纏枝蓮紋夔龍耳瓶，見同著錄，編號173。

香港邦瀚斯亦曾售出一件清乾隆銅胎掐絲琺瑯三足爐可資比較，2010年5月28日，拍品274。



A VERY RARE AND IMPORTANT IMPERIAL  
GILT-BRONZE RITUAL BELL, BIANZHONG

Qianlong mark and of the period, dated to the 8th year,  
corresponding to 1743

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乾隆八年製銅鎏金交龍鈕雲龍趕珠紋「倍南呂」編鐘





Format and size of bell in *Yuzhi lülü zhengyi houbian* (Continued Revision Of The Imperial Music Treatise), Beijing, 1746  
 倍南呂鐘鐘式及尺寸 《御製律呂正義後編》 乾隆十一年 (1746年)

**THE PROPERTY OF A GENTLEMAN 士紳藏品**

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**A VERY RARE AND IMPORTANT IMPERIAL GILT-BRONZE RITUAL BELL, BIANZHONG**

Qianlong mark and of the period, dated to the 8th year, corresponding to 1743

Heavily-cast with fine detail in cylindrical form with gently bulging sides, the flat top surmounted by a pair of entwined ferocious five-clawed dragons, their scales and manes intricately worked below serrated manes running along their arched backs, the large heads surmounted by pairs of antler-like horns, the sides crisply cast with a pair of sinuous five-clawed dragons also with intricately rendered scales and serrated back manes, striding amidst *lingzhi*-shaped clouds and flames above a band of rolling waves, the dragons separated by vertical rectangular panels, each surrounded by clouds and resting on a double-lotus base, one enclosing an incised dated reign mark reading *Qianlong banian zhi*, the other with three characters reading *beinanlü*, all between bands of classic foliate scrolls and formalised cloud wisps with two striking discs above the edge.

27.3cm (10 3/4in) high.

**HK\$6,000,000 - 9,000,000**

**US\$770,000 - 1,100,000**

清乾隆 銅鑲金交龍鈕雲龍趕珠紋「倍南呂」編鐘  
 《乾隆八年製》款

**Provenance:**

A Tennessee private collection, USA  
 A distinguished Texas private collection, USA, acquired by the father of the present owner from the above, and thence by descent

**來源：**

美國田納西州私人舊藏  
 美國德州顯赫私人收藏，現藏家之父購於上者，後人保存迄今





Image courtesy of Château de Fontainebleau; photo: Gérard Blot. © RMN-Grand Palais / Art Resource, NY  
 乾隆十年·「倍應」鐘及「南呂」鐘·法國楓丹白露宮藏

Bells of this type, known as *bianzhong*, were an essential part of the Imperial Court ceremonies and ritual performances. Sacrifices to Heaven, Earth, Sun, Moon, sacred mountains, Imperial ancestors, agriculture and sericulture, were all designed to establish legitimacy for the ruling dynasty, with the emperor as the direct intermediary between Heaven and Earth. Music played a central role in these religious rites at least since the Zhou dynasty. Because of their significance, objects made for these Imperial rituals were spared no expense and had to meet ancient standards of form, even when made with new materials.

It has been noted that in 1741, the Qianlong emperor set up a Music Division for Court music and the specified melodies he chose for the various functions lasted into the early 20th century; see Chuimei Ho and B. Bronson, *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, London, p.52. Bells such as the present lot, usually accompanied by jade chimes, came in sets of sixteen which produced twelve musical notes, with four additional notes repeated either in a higher or lower pitch. The pitch depended on the thickness of the bell, with thicker walls resulting in a higher pitch, because of a smaller interior space for vibration to produce the sound. The pitch of the present lot is indicated as being *beinanlü*, the lower pitch of the tenth note.

Sets of such bells were arranged in two rows and suspended from massive elaborate wooden frames, as seen in a complete set of the Qianlong period in the Palace Museum, Beijing, illustrated in situ together with a complete set of chimes, in *Qingdai Gongting Shenghuo*, Hong Kong, 1985, pls. 43 and 44, and a Kangxi period set cast with similar decoration, also in the Palace Museum, Beijing, illustrated by E.S. Rawski and J. Rawson, eds., *China: The Three Emperors 1662-1795*, London, 2006, pp.122-123, no.32, where the set is illustrated next to a corresponding jade chime set, no.31. The frame suspending the bells is carved with dragons, while that suspending the chimes is carved with phoenix, symbolising the duality of *yang* and *yin*, with the music produced creating a harmonious synthesis. These bell and chime sets can also be seen on either side of the main tent in a handscroll titled *Imperial Banquet in the Garden of Ten Thousand Trees* attributed to the Court painter Giuseppe Castiglione (1688-1766) and other Court painters, completed in 1755, illustrated by E.S. Rawski and J. Rawson, *ibid.*, pp.170-171, no. 76. See also two comparable gilt-bronze ritual bells, dated to 1744, in the Château de Fontainebleau, illustrated in *Le Musée Chinois de l'Impératrice Eugénie*, Fontainebleau, 2011, p.39.

Compare with a closely-related gilt-bronze ritual bell, dated as the present lot to 1743, but of a different pitch, which was sold at Christie's Hong Kong, 27 May 2008, lot 1540. See also a similar gilt-bronze ritual bell, bearing the same date and pitch sound of *beinanlü*, which was sold at Sotheby's New York, 15-16 September 2015, lot 160.

編鐘呈圓酒桶形，上鑄雙龍交鈕，龍身矯健，前肢伏地，腮毛雙角後伏，頭微昂。頂部平面無紋，可見兩處鑄造遺留之方補。鐘外壁紋飾分為三層，上下兩層為祥雲紋及連枝唐草紋，底層鼓部鑄圓形平面撞座，中間一層主紋飾為雙龍趕珠，龍紋之下飾以江崖海水，周圍填以雲火紋。鐘身前面鈺部正中陰刻「倍南呂」，背面鈺部正中陰刻「乾隆八年製」。外壁鎏金，內壁出綠繡。

乾隆六年（1741）皇帝下令重考樂律，在康熙五十二年（1713年）成書的《律呂正義》基礎上歷時五年編成《御製律呂正義》一百二十卷。第六十二卷明確記載了編鐘的制式和尺寸，其中倍南呂鐘尺寸為：「倍南呂之鐘，內高七寸三分零七毫七絲，中徑六寸八分六釐二毫一絲，上頂下口內徑俱四寸七分五釐五毫一絲，中容積二百二十三寸四百六十分三百一十釐六百八十毫，體厚一分四釐二毫。」北京故宮尚存一套完整乾隆年製十六枚編鐘，見《清宮生活圖典》，北京，頁31；另有一套康熙年製編鐘，見 E.S. Rawski 及 J. Rawson 合編，《China: The Three Emperors 1662-1795》，倫敦，2006年，頁122至123，編號32，書內且錄有一套玉磬。

金鐘、玉磬常為一對。清乾隆，郎世寧等1755年所繪《萬樹園賜宴圖》可見大帳兩側列有金鐘一套於左，玉磬一套於右，見前書，頁170至171，編號76。法國楓丹白露宮藏有兩件鎏金編鐘，乾隆九年款，見《Le Musée Chinois de l'Impératrice Eugénie》，楓丹白露，2011年，頁39。

佳士得香港售出一件乾隆八年款鎏金編鐘可作參考，調性不同，2008年5月27日，拍品1540。另可比較一件與本件拍品年款及調性相同的鎏金編鐘，2015年9月15至16日售於紐約蘇富比，拍品160。





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**A FINE ARCHAISTIC GILT-BRONZE AND CLOISSONNÉ ENAMEL VASE, ZUN**

Incised Qianlong four-character mark and of the period Modelled after an archaic bronze *zun*, the square central section brilliantly enamelled on each side with an archaistic *taotie* mask separated by vertical flanges, raised on a spreading foot similarly decorated with a stylised mythical beast mask, surmounted by a trumpet neck enamelled with a band of pendent plantain leaves, the interior rim with a similar band of leaves, all on a turquoise ground. 14.6cm (5 5/8in) high.

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

清乾隆 銅胎掐絲琺瑯仿古出戟方尊  
陰刻「乾隆年製」楷書款

The form and design of the present lot are a direct result of the Qianlong emperor's wishes for craftsmen to take inspiration from antiquity, in order 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 sources of designs for the production of vessels. Compare a related archaistic cloisonné enamel *fang gu* with a primary *taotie* motif, Qianlong four-character mark and period, illustrated in the *Compendium of Collections in the Palace Museum: Enamels 2*, Beijing, 2011, pl.143.

此器仿上古青銅器造型，體現了乾隆帝崇尚慕古之風，認為古典器物樸素、精純、高雅、有意涵，為此曾命梁詩正等人纂修《西清古鑑》，記錄清代宮廷所收藏商周至唐代青銅器過千件，並交玉工作為製作新製玉器時造型及紋飾的藍本，此器正是受到此種審美影響下而產生的精美之作。北京故宮博物院藏一例可資參考，見《故宮博物院藏品大系：琺瑯器編2清掐絲琺瑯》，北京，2011年，編號143。



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**AN UNUSUAL PARCEL-GILT BRONZE BEAKER VASE, GU**

17th century

Of archaistic *gu* form, the bulbous mid-section decorated with magpies perching on prunus branches on a chiselled gilt ground, supported on a spreading foot and flaring at the neck to a trumpet mouth, delicately adorned with three gilt cartouches at the neck and two at the foot, similarly decorated with floral motifs. 15.6cm (6in) high.

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

十七世紀 銅局部鍍金花觚

Modelled after the archaic ritual wine vessels known as *gu*, the present vase was created for the scholar's studio. For a related example of an archaistic parcel-gilt *gu* vase, signed Hu Wenming, see G.Tsang and H.Moss, *Arts from the Scholar's Studio*, Hong Kong, 2011, p.246, pl.237, where the authors note that vessels of this type were made primarily as works of art used for holding flowers, a branch of coral, or other decorative scholarly items.

此器仿上古青銅觚造型，應為文房用品。相關例子可參考一件明代胡文明製鍍金鸞紋觚，錄於曾柱昭及莫士揚，《文玩萃珍》，香港，2011年，頁246，編號237，作者曾指出此類器物為文房用品用以插花、珊瑚等。



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**A RARE IMPERIAL BEIJING-ENAMEL FAMILLE ROSE  
'DOUBLE-BUTTERFLY' SNUFF DISH**

Blue enamelled Qianlong four-character mark and of the period  
Of oval six-lobed section, finely and delicately painted with two  
brightly-hued confronted butterflies in flight in various shades of  
blue, pink, green, white and yellow, the underside with two leafy  
floral sprays on a yellow ground encircling the four-character reign  
mark within a double square, the rim mounted in gilt.

5cm (2in) wide.

HK\$300,000 - 500,000

US\$38,000 - 64,000

清乾隆 銅胎畫琺瑯雙蝶紋鼻煙碟  
藍料「乾隆年製」楷書款

The rich colour palette and the delicacy of the design employed to decorate this exquisite snuff dish displays the superb craftsmanship of the Imperial Palace Workshops in Beijing, the *Zaobanchu*, and the extraordinary skill of the painters in rendering naturalistic butterflies onto miniature works of art. The design of the multi-coloured butterflies, as beautifully shown in the present lot, is in continuation of painted enamel wares on porcelain and copper produced during the Kangxi and Yongzheng reigns. The colour palette as well as the painting style display western influence bearing witness to the cross-fertilisation of Asian and Western cultures at the Imperial Court. Compare with a porcelain 'double-butterfly' dish, Qianlong mark and period, similarly decorated with confronted butterflies, in the National Palace Museum, Taipei, illustrated in *Radiant Luminance: The Painted Enamelware of the Qing Imperial Court*, Taipei, 2012, p.117, no.78; and see also a painted enamel lobed dish decorated with butterflies, Yongzheng mark and period, illustrated *ibid.*, no.77.

乾隆時期，中國的工藝在用料、造型、裝飾和技術上已發展至頂峰。本鼻煙碟所運用的畫琺瑯工藝始於康熙年間，到了乾隆一朝發揚光大。本器所繪的雙蝶紋，盡顯前朝康熙及雍正時期的遺風，但從其裝飾紋飾以及色彩運用上均明顯展示了中西文化上的交流。盒上所飾蝴蝶紋是吸收了西洋文化後在中國的應用，畫風更為寫生，線條奔放，色彩調諧，洋溢著西方畫風，同時亦體現了清宮造辦處畫琺瑯工匠之高超技藝。

台北國立故宮博物院藏一件清乾隆瓷胎畫琺瑯對蝶紋盤可作比較，見施靜菲，《日月光華：清宮畫琺瑯》，台北，2012年，頁117，編號78；清雍正時期亦見銅胎畫琺瑯對蝶紋盤，見同上著錄，編號77。



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



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**A RARE SOAPSTONE SEAL-PASTE BOX AND COVER**

Shinong mark, 17th/18th century

The cover superbly carved in varying levels of relief as a carp emerging from turbulent foaming waves, its mouth grasping a stem of a furling lotus leaf, its prominent fin partially covering the scaly body with a slightly curling tail, the scales and facial features all naturalistically carved in fine detail, the interior of the cover carved in relief with a lotus bloom, the underside of the box encircled by swirling waves at the rim, inscribed with a two-character mark in seal script, the stone of a creamy beige tone, box.

10.8cm (4 1/4in) long (3).

**HK\$120,000 - 200,000**

**US\$15,000 - 26,000**

十七/十八世紀 壽山石雕「連年有餘」蓋盒  
「石農」篆書款

The present box and cover is carved with what appears to be the carver's name, Shi Nong. It is very rare for a soapstone carving to bear the artist's name, and not all who are recorded have been identified such as the master carvers Yang Yuxuan and Zhou Bin. The appearance of this signature not only importantly adds to the repertoire of documented names of artists carving in soapstone, but also indicates that the artist considered the present box and cover to be of exceptional quality justifying his signature on it.

Compare also with two soapstone boxes and covers, carved as a seated figure, 18th century, from the Arthur M. Sackler Collections, which were sold at Christie's New York, 24 March 2011, lot 1403; See also a soapstone 'double-fan' box and cover, late Ming/early Qing dynasty, illustrated by G. Tsang and H. Moss, *Arts from the Scholar's Studio*, Hong Kong, 2011, p.144, pl.115, which was sold at Bonhams Hong Kong, 25 May 2011, lot 219.

壽山石質，質若膏腴，盒蓋隨形雕鰻魚一隻，口銜荷葉一朵蓋住半隻眼睛，眼仁上翻若有八大筆意。魚身肥碩，鱗甲規整，胸鰭、尾鰭上揚，尾鰭之下雕水波，波濤絲絲如縷，其上再圓雕珠子，大珠小珠，錯落有致。蓋內浮雕蓮花一朵，細刻經脈，刀若游絲。子母口，蓋盒嚴實，盒底雕水波紋一周，刀工與蓋同。

盒底水波紋一側雕「石農」篆書款。查清代字號石農的藝術家有二人或可關聯，皆安徽人，一為范石農，黃山人，書法家，行篆隸無所不精。二為洪範，字石農，休寧人，一作歙縣人，博雅工詩，書法畫筆，俱磊落超雋，山水宗黃公望，墨竹師蘇軾，亦善花鳥。清代以來畫家常與工匠合作藝術品，上署名款。安徽因其地利，更有機會接觸壽山石和良工，惟何人作此已不可攷。

可比較美國賽克勒舊藏兩件十八世紀壽山石蓋盒，雕人物像，2011年3月24日售於佳士得紐約，拍品1404。另可參考一件明末清初壽山石雕雙扇蓋盒，著錄於曾柱昭及莫士搗編，《文玩珍粹》，頁144，圖版115，旋售於香港邦瀚斯，2011年5月25日，拍品219。

**A FINE AND RARE MOSS-AGATE 'PINE AND LINGZHI'  
BRUSH WASHER**

Qianlong

Superbly and naturalistically carved as a gnarled hollowed pine trunk beside a hollowed *lingzhi* fungus raised on branches issuing smaller *lingzhi* alongside bamboo, the translucent warm toned agate stone with moss-green inclusions cleverly used to denote the pine needles, *lingzhi* and bamboo, with an elaborately carved stained ivory stand. 12.8cm (5in) wide (2).

HK\$300,000 - 500,000

US\$38,000 - 64,000

清乾隆 瑪瑙巧雕靈芝松椿花插

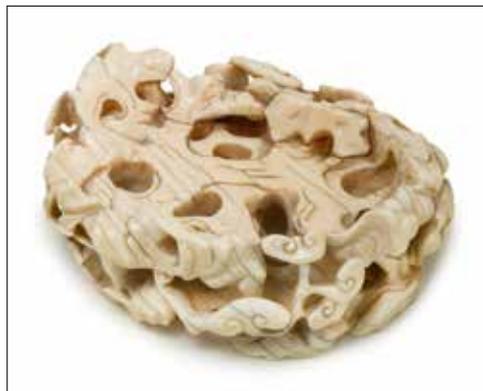
**Provenance:**

Formerly in a French private collection

來源：

法國私人舊藏

Agate saw a revival during the Yongzheng reign as the emperor admired the translucency of the stone with its rich natural striations transformed when held to the light, as demonstrated in a number of Yongzheng mark and of the period vessels in the Imperial Collections; see the National Palace Museum, Taipei exhibition catalogue *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, nos.II-61-70. A related mottled brown agate 'Three Friends' vase, 18th/19th century, was sold at Christie's New York, 20-21 March 2014, lot 2547.



(stand)

原配象牙座

瑪瑙質，質地瑩潤透光，色如黃璃，間以綠斑。隨形雕老松一椿，環抱靈芝一朵，掏空呈杯狀，杯壁雕松枝、靈芝、竹葉，俱隨綠斑而走，恰作葉色，匠心巧運。配座為象牙質，鏤空雕作山石，石壁上附靈芝，象牙自然開裂紋路恰作山石裂紋，純乎天工也。雍正帝對瑪瑙所愛非常，曾下口諭造辦處「往秀氣裡收拾」、「往薄裡磨做」。可參考數件雍正朝瑪瑙器，見台北故宮展覽圖錄，《清世宗文物大展》，2009年，編號II-61-70。佳士得紐約曾售出一件瑪瑙巧雕歲寒三友花插亦資參考，2014年3月20至21日，拍品2547。



**THE PROPERTY OF A GENTLEMAN** 士紳藏品

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**A SUPERB SPINACH-GREEN JADE 'THREE IMMORTALS'  
BOULDER**

Qianlong

Meticulously carved on one side with three elderly Immortals, one holding a fruiting peach branch while the other two carrying a peach and a *lingzhi* stem, crossing over a bridge and approaching the steps of a pavilion, surrounded by craggy rockwork and winding up towards a stone terrace with two flower vases on tables, all flanked by gnarled *wutong* and pine trees, the reverse with two stags under a *wutong* tree, the scene framed by mountain bluffs as if seen through an opening in the mountain, the attractive semi-translucent stone of bright spinach-green tone with russet skin skillfully incorporated into the design of the boulder, stand.

21cm (8 1/4in) long (2).

**HK\$1,200,000 - 1,500,000**

**US\$150,000 - 190,000**

清乾隆 碧玉帶皮玉溪送別山子

**Provenance:**

An important Asian private collection

來源：

亞洲重要私人收藏



Impeccably carved in multiple layers of relief and intricate details to suggest a mountainous landscape, the present jade boulder is an exceptional example displaying the highest level of craftsmanship achieved in this medium during the 18th century. The outstanding skill of the master carver is exemplified by the perfectly carved and carefully composed animated scene, which is enhanced the translucent and luminous tone of the remarkable spinach-green jade stone. Every detail of the composition has been well executed: from the sensitive modelling of the Immortals, carved with the head tilted back to observe the others, to the naturalistic rendering of the gnarled trees - all whilst revealing and reveling in the exceptional natural properties of the jade stone.

The carving has been created to maximise the use of the entire boulder to waste as little of the precious material as possible, evident in the clever integration of the natural russet skin of the stone in rendering the tree leaves and the craggy rocks.

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 were ordered to be reproduced in jade, such as the well-known painting entitled '*Travellers in the Mountain*' by the Guan Tong of the Five Dynasties (907-960 AD).

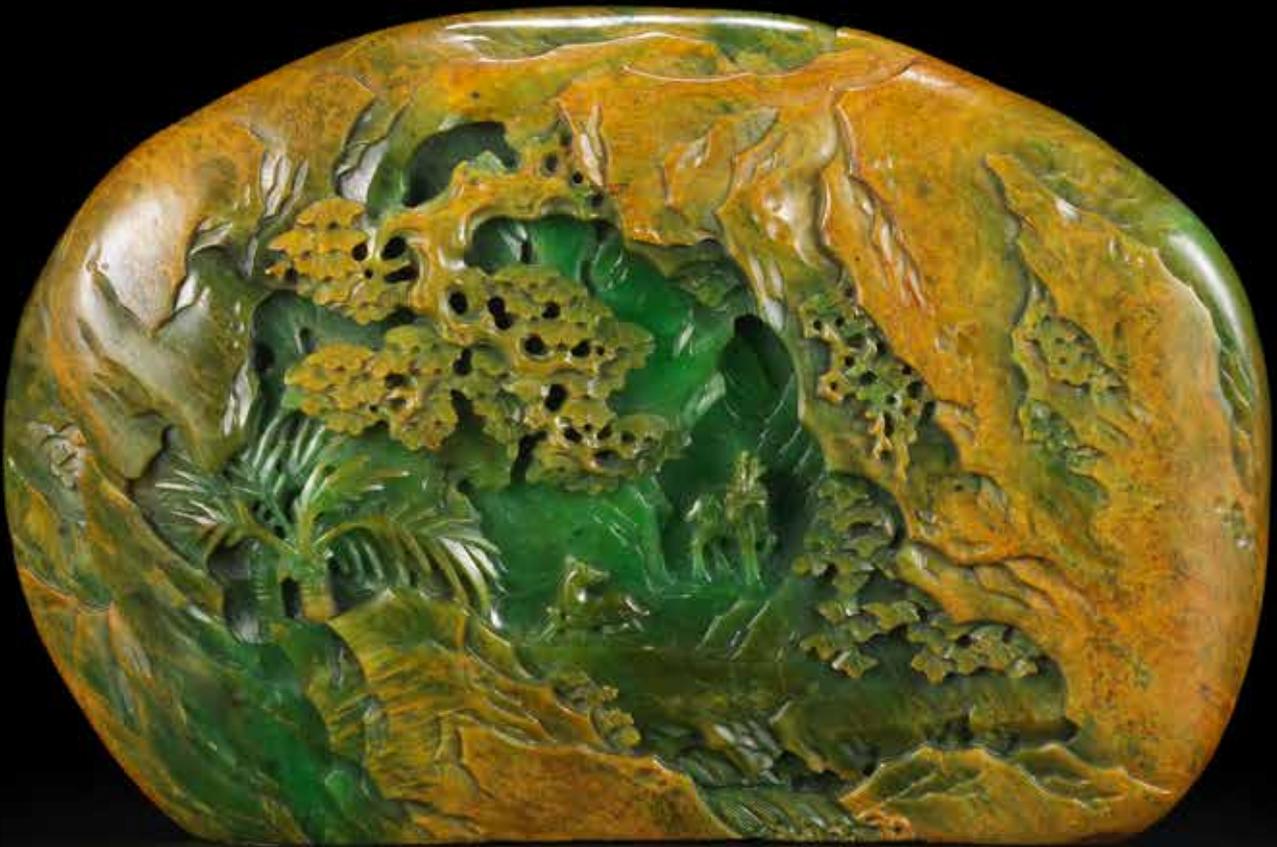
Jade boulders featuring Immortals or elderly sages in mountainous landscapes belonged to the classic repertoire of the Imperial jade workshops during the 18th century. The three Immortals carved on the present boulder may refer to the classical Chinese proverb known as 'Three laughs at Tiger Brook' 虎溪三笑, which represents the ideal harmonious relations between Confucianism, Daoism and Buddhism.

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

碧玉帶皮，有黑色斑點。山子隨形而雕，正面浮雕三老，其中一持仙桃，一持靈芝，一持仙果，行走於一仙山樓閣小橋上，其中一前行老者回頭相望，如似溪橋送別，橋下溪水潺潺，山上松蘿藤蔓，遠處有一石台上有花瓶靈草置於石桌。背面浮雕雙鹿於松蔭之下、石洞之中，周圍山石環繞，別有洞天。

此碧玉山子玉質瑩潤、雕工精湛，為十八世紀玉雕不可多得之品。其雕刻人物生動極致，細節刻畫游刃有餘。玉匠採單獨一塊玉料，巧妙利用玉皮原有顏色，在最小浪費玉料的前提下，巧雕刻畫出山石、樹葉之細節，更突出玉皮之下晶瑩透亮之玉肉，可謂匠心獨運。

乾隆帝尤愛此類具有「畫意」的玉器。據記載，他曾命工匠將其御藏古畫，作於玉石之上，如五代山水大家，關仝（907-960）之《關山行旅圖》。此碧玉山子上雕刻之三老圖是古人作畫中常用題材，在十八世紀玉雕上浮雕三老溪橋送別的境況，或取「虎溪三笑」之典故，象徵儒、道、佛三教之融合。類似題材之宮廷玉雕，見北京故宮博物院藏一件清碧玉雕三老圖山子，著錄於《故宮博物院藏清代碧玉器與瑪納斯》，北京，2014年，頁266-267，編號109；另見台北故宮博物院藏一件清白玉溪橋送別插屏，著錄於《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁204-205，編號71。





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**A RARE BLUE AND WHITE 'DRAGONS AND LOTUS'  
STEM BOWL**

Yongzheng seal mark and of the period

Well potted with deep everted round sides supported on a ribbed and slightly splayed stem foot, vividly painted around the exterior with two writhing five-clawed dragons striding amidst large lotus heads borne on continuous scrollwork, the foot decorated on the raised rib with the 'Eight Buddhist Emblems', *bajixiang*, between a classic scroll and stylised blossoming flowers, the base with the six-character seal mark in underglaze blue.

18.2cm (7 1/8in) diam.

**HK\$200,000 - 300,000**

**US\$26,000 - 38,000**

清雍正 青花穿花龍紋高足碗  
青花「大清雍正年製」篆書款

The present stem bowl is rare in form and design. Compare a closely related blue and white 'dragon and lotus' stem bowl in the Palace Museum, Beijing, illustrated in *The Palace Museum Collection of Blue and White Porcelain From Yongzheng Period of Qing Dynasty*, Beijing, 2014, p.66, no.25

See also two other related stem bowls of similar form and decorated primarily with the Eight Buddhist Emblems in various colour schemes (but without dragon and lotus scroll), Yongzheng seal marks and period: the first, a green glazed example, which was sold at Christie's Hong Kong, 30 May 2006, lot 1361; and the second, a white glazed one, which was sold at Christie's Hong Kong, 3 June 2015, lot 3243.

碗敞口，弧腹，高足，腹部外壁飾雙龍穿花紋，襯以卷草紋，足牆繪八吉祥及如意雲頭紋，層次分明，青花發色艷麗，為雍正一朝官窯同類器中少見品。

雍正一朝之繪穿花龍紋之高足碗為極稀有品類，存世較少見，見北京故宮博物院藏一件同樣的清雍正青花高足碗，著錄於《故宮博物院藏清雍正青花瓷器》，北京，2014年，頁66，編號25。另見兩例清雍正高足碗，一件施青釉，售於香港佳士得，2006年5月30日，拍品1361，另一件施白釉，售於香港佳士得，2015年6月3日，拍品3243。



# TANG SHAOYI

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Tang Shaoyi (Tong Shao-yi) who was to become the first Premier fledgling Republic of China in 1912, following a successful civil service and diplomatic career during the twilight days of the Qing dynasty, was a passionate collector and connoisseur of Chinese porcelain. Chinese porcelain was to be used by him on at least one occasion as a diplomatic tool, and it was his love for Chinese porcelain and antiques which was used as a ruse for entry into his home and living room during his tragic assassination in 1938.

Tang was born in 1860 to a wealthy Cantonese family. Through his family relation Tang Ting-shu, a comprador in Jardine Matheson, and an old school friend of Yung Wing, a Yale University graduate and an official in the Qing government responsible for the programme to send Chinese students to study in the US, Tang was included amongst a select group of 120 boys and was sent to study in 1874.

Studying abroad was still disapproved of at the time and not considered the optimal way to improve the prospects of an individual or his family, in comparison with the traditional method of joining the Imperial Civil Service through success at the Imperial Examinations. However, Tang's family connections and their exposure to foreign firms convinced them of this as a positive prospect.

Tang went to grammar and high schools at Springfield and Hartford, followed by studies at Columbia University in 1880. However, in 1881 conservative elements in the Chinese government led to the students being recalled due to claims of them becoming over-Westernised and some converting to Christianity.

Following his return, in 1882 Tang began his diplomatic career in Korea, then a tributary of China, working against the expanding Japanese influence. It was during this period that he met General Yuan Shikai, then the Imperial Garrison Commander (and later first President of the Republic of China), who was impressed with Tang's abilities during an attempted Japanese coup. Yuan recommended Li Hongzhang, a high-ranking official and influential Viceroy of Zhili who directed China's foreign policy in Korea, to promote Tang to become consul in Korea and serve as Yuan's chief adviser. Thereafter Tang's career was closely related to Yuan's fortunes.

Yuan Shikai, between 1885 and 1894, depended on Tang to handle the diplomatic aspects in Korea and China's policy of asserting its suzerainty over Korea. However, these efforts ended in failure due to the Sino-Japanese war of 1894-1895. Following the war, Tang returned as the unofficial consul-general to Korea, until his recall in 1898.

In 1899 the Chinese imperial government appointed Tang as the managing director of the 600-mile Northern Railways. In this capacity Tang developed a lifelong friendship with Herbert Hoover, then working as a young engineer in Northern China and later to become the 31st President of the USA (1929-1933). Hoover described Tang as a man of great abilities, fine integrity and high ideals for the future of China. In May 1900 Yuan asked for Tang to be assigned to work in his province to handle diplomatic problems, many of which had arisen due to the Boxer Rebellion of 1900-1901. After that Tang was re-assigned to his previous Railways position. During the siege on the Westerners in Tianjin, Tang joined Hoover and his family, and was saved by Hoover from probable execution when wrongly accused by a Russian with colluding with the Boxers. During the siege, Tang's wife and one of his sons died from shellfire and Hoover helped Tang and his surviving children. Tang was able to repay this debt in part in 1928, when he came to the assistance of Hoover, clearing him of allegations of past corruption whilst working in China.

In the aftermath of the Boxer Rebellion, Yuan Shikai became the leading civil and military administrator and chief foreign-policy adviser to the Dowager Empress, Cixi. Yuan recommended Tang to the Imperial government as a man of superior talent and perception and well versed in diplomatic affairs. Following Li Hongzhang's death in 1901, Yuan was promoted to the position of Viceroy of Zhili and in turn appointed Tang in 1902 to his staff to the influential position of Chief Magistrate and Customs Superintendent for Tianjin which had foreign concessions by England, France, Germany, Russia, Japan, Austro-Hungary, Italy and Belgium and therefore required diplomatic relations with the foreign representatives in Tianjin. Despite the many lucrative possibilities, Tang was known for his honesty and respected by the foreign powers.



Tang Shaoyi and Chinese delegation in Washington D.C., 1908; first row from left to right: Wu Tingfang, Tang Shaoyi, Prince Zaibo  
清廷特派使團及駐美領事館成員·美國華盛頓特區·1908年·前排從左至右：伍廷芳·唐紹儀·載搏

In 1904, following the British Younghusband expedition to Tibet – which China considered to be within its suzerainty - Tang was appointed Special Commissioner to Tibet. He visited India, as China's envoy, to negotiate the Tibet Convention, which was subsequently completed at Beijing, in April 1906. It is interesting to note that Chinese porcelain played a circumstantial role in these negotiations: one of the main British key-influencers was Lord Kitchener, Commander in Chief of the British Army in India, who preferred Tibet as a Chinese buffer state to German and Russian influence. Lord Kitchener was well known for his partiality to Chinese porcelain and Tang and his colleagues exchanged with him many valuable items during their stay (see a description of Kitchener's Kangxi and Qianlong porcelain noted by Sven Hedin in *Trans-Himalayas – Discoveries and Adventures in Tibet*, New York, 1909. ch.17, p.18). The agreement reached in Beijing in 1906 in effect restored British diplomatic recognition of China's sovereignty over Tibet.

Tang was strongly opposed to the Opium trade and its effects on China economically and on the population. Appointed junior vice president of the foreign ministry in 1905 he used his influence to gain foreign acceptance of the anti-opium programme. He approached the Empress Dowager personally and succeeded in persuading her to issue an edict in 1906 calling for an opium ban within ten years.

In 1906, he was appointed Vice-President of the Board of Foreign Affairs. Shortly afterward, he was made Director-General of all railways in China. In May of the same year, he was appointed Comptroller-General of the Revenue Council in Beijing, which was created to oversee the Imperial Customs service, which was managed and strongly influenced by foreigners and British in particular. Later he was promoted to Senior Vice-President of the Board of Communications whilst continuing to serve as Vice-President of the Board of Foreign Affairs. During this period, he negotiated foreign loans for railway development and succeeded in increasing Chinese influence within foreign firms which owned the railways.

Due to political intrigues against Yuan Shikai, Tang (being perceived as his henchman) was targeted by political rivals and the Dowager Empress was persuaded to issue an edict against him for nepotism. Tang reigned from his metropolitan posts but was then in 1907 assigned the governorship of Fengtien Province in Manchuria with diplomatic responsibility for all Manchurian affairs, during which he fought to maintain Chinese control and influence against Russian and Japanese encroachments.

In 1908 he was sent as a special envoy to the US to thank the United States Government for waiving part of the Boxer Indemnity, during which he visited the White House and met President Roosevelt; however, his main mission was to persuade the US to fund the development of Manchuria and promote a Sino-American-German understanding. Tang presented during the visit the Library of Congress with a set of the Chinese encyclopaedia *Tu shu chi sheng ch'eng* and a Kangxi period vase (see D.G.Hinners, *Tang Shao-Yi and His Family: A Saga of Two Countries and Three Generations*, Lanham, 1999, p.26).

Following the death of the Dowager empress and the Guangxu emperor, Tang was recalled to Beijing in early 1909. The government headed by the Prince Regent Chun dismissed Yuan Shikai and Tang, as well as removing him from his position as governor of Fengtian Province.

In August 1910, Tang was the prospective Vice-President of the Board of Communications, but was undermined by the Prince Regent and his vice-president by their policy of nationalisation of the railways which required mortgaging the railways to foreign banks, a policy which Tang opposed, resulting in his resignation in 1911.

After the outbreak of the Republican Revolution in 1911 Yuan Shikai re-appeared at the behest of the Prince Regent to take command of the Imperial Armies resisting the rebels and assuming power of government. When it became apparent that military power would not suffice to quell the rebellion, peace negotiations were held in Shanghai, headed by Tang representing Yuan Shikai's government. It is interesting to note that whilst negotiating for the government, according to certain family sources, Tang already held at the time Republican sympathies, assisting Sun Yat Sen (founding father of the Republic of China and first provisional President of the Republic of China) to avoid capture by the Imperial Secret Service.

On 13th February 1912, after the abdication of the last Manchu Qing dynasty emperor Puyi, Tang was appointed as the first Prime Minister of the Republic of China, with Yuan Shikai as the formal President. However, whilst official power rested with him, real political and military power was with the President. Disillusioned with Yuan Shikai's lack of respect for the rule of law, on 27th June Tang resigned the Prime Ministership, and was appointed High Adviser to the President on State Affairs. However, in 1915 he denounced President Yuan Shikai when the latter aspired to be emperor; and worked against his Imperial plan.

This period saw continuing attempts by Japan to increase its influence. On 21st May 1916 an interview of Tang was published in the New York Times. At the end of the interview with Tang by correspondents about Japan's attempts at expanding its influence, Tang ushered the correspondents into rooms across the hall displaying his porcelain collection. The correspondent described this in his own words:

It is perhaps the finest private collection in China. Pieces of Sung and Ming, of Clair de Lune, of San de Boeuf, of wonderful peach bloom, and blue and white, were arranged around the walls on shelves, each with its carved black teakwood stand and its pink satin-padded box. He fondled each piece with the loving fingers of a connoisseur ... He lifted down a great cool green vase of sea nymph's pallor, with marvellous dragons twisting themselves around it in relief – imperial dragons, with five claws holding the precious jewel. "This is my favourite," he announced. "It is very rare, I have had my agents looking for the mate to it all over the country for five years. Wouldn't J. P. Morgan have loved to get hold of it?".

After the death of Yuan Shikai in 1916, Tang was appointed Minister of Foreign Affairs; but only proceeded as far as Tianjin and returned to Shanghai before the assumption of office, on account of opposition in Beijing. He supported the Beijing Government for the dissolution of Parliament in 1917, when it refused to pass the bill urging war with the Central Powers. He was appointed by the Southern Government, headed by Sun Yat Sen, in the spring of 1919, to head the Southern peace delegation to the conference for the settlement of China's internal troubles, which commenced in 1917.

Tang served as a member of the Military Government at Canton, from 1911 to 1922. On 5th August 1922, President Li Yuanhung appointed Tang as Premier to succeed Dr. W.W. Yen, but Tang refused to go to Beijing and turned the appointment down. In 1924, he also refused an offer to be Foreign Minister under warlord Duan Qirui's provisional government in Beijing.

In 1936 Tang was appointed to membership in the State Council. Japan's undeclared war on China began in July 1937. Because of his advanced age (77) and ill health, Tang did not follow the National Government move to Western China but took up residence in the French Concession in Shanghai. The Japanese military were searching for prestigious Chinese political figures to head two puppet governments which they established in Beijing and Nanjing in early 1938. In the Shanghai area it was rumoured that they approached the now elder statesman Tang Shaoyi, despite his strong denials in the press for any such involvement with the Japanese. The Chinese

government reacted to the Japanese intrigues by encouraging the assassination of high-ranking officials thought to collaborate with the invaders, and in many cases such assassinations were carried out by hit squads from Chiang Kai-shek's secret police and intelligence services, commonly known as the Juntong.

Tang's tragic death was circumstantially connected to his passion and collecting of Chinese porcelain. On 30th September 1938, whilst he was preparing for the wedding of one of his daughters, the team of assassins gained access to his home through the familiarity of the household with two of them, on the pretext of wanting to show Tang antique porcelain and works of art. When they met Tang in his living room, using a ruse to be alone with him (whilst Tang was paying attention to the antiques) they seized the opportunity to deal him mortal wounds, from which he tragically died later the same day.

Tang's assassination shocked many members of the Kuomintang, who directly asked Chiang Kai-shek why he was assassinated. The secret police could not provide any evidence of treasonable intentions by Tang and demands were made that his assassins be brought to justice. Indeed, Chiang issued a proclamation commending Tang for a lifetime of meritorious service and presented exhibits of his career to the National History Museum, sent condolences and gifts to his relatives and urged the French authorities to search for his assassins, though these were never captured.

Whether or not Tang negotiated with the Japanese to become a Premier of one of the puppet governments is in debate. It has also been suggested that Chiang Kai-shek may have covertly encouraged Tang to enquire about the Japanese peace terms and that he then authorised the assassination as a cover-up in case it tarnished his image as national symbol of Chinese resistance to Japan.

Tang Shaoyi's prestige as a public figure was consistently very high, he was well-known and hugely respected for his diplomatic skills, patriotism, intellect, charm and strong sense of integrity, as demonstrated in his repeated rejection of offers of high office from political elements he disapproved of.

For additional reading see:

D.G.Hinners, *Tang Shao-Yi and His Family: A Saga of Two Countries and Three Generations*, Lanham, 1999.

L.T.Sigel, unpublished Ph.D thesis, *Tang Shao-yi (1860-1938): The Diplomacy of Chinese Nationalism, 1900-1911*, Harvard University, Cambridge Mass., 1972.

# 唐紹儀

唐紹儀，晚清政治家、外交家，於1912年出任中華民國首任國務總理。同時，作為一位狂熱的中國瓷器收藏家與鑑賞家，他曾不止一次將瓷器用於外交活動。1938年，刺客假扮古董商摸清了其宅邸情況，唐紹儀不幸慘遭暗殺。

1860年，唐紹儀生於廣東，家境富足。通過怡和洋行買辦唐廷樞，以及唐廷樞早年同窗、耶魯大學畢業生、清政府公派幼童赴美留學計劃負責人容闈，唐紹儀得以入選第三批留美幼童，1874年被清政府公派至美國讀書。

留學海外當時多遭非議。時人仍然認為科舉入仕方能飛黃騰達，光耀門楣。然而，唐紹儀的家族關係使得他們對於海外公司有更多的瞭解，他們相信留洋可以為他帶來更廣闊的前程。

在斯普林菲爾德市和哈特福市完成文法與高中的學習之後，唐紹儀於1880年入讀哥倫比亞大學。但在1881年，清政府中的保守勢力以留美幼童思想觀念西化和皈依基督教為由，迫使政府將他們從美國召回。

回國後，唐紹儀於1882年前往中國的藩屬國朝鮮參與抵禦日本入侵，開始了他的外交生涯。期間他結識了時任「駐紮朝鮮總理交涉通商事宜」的袁世凱，即後來的中華民國首位大總統。唐紹儀在甲申政變中所表現出的膽識給袁世凱留下了深刻的印象，袁向當時朝中重臣、直隸總督、晚清朝鮮政策的主持者李鴻章推薦了唐紹儀，將唐提拔為朝鮮問題的參謀和自己的書記官。此後，唐紹儀的政治生涯都將與袁世凱的起起落落息息相關。

1885到1894年間，袁世凱依靠唐紹儀處理朝鮮外交事務並捍衛中國在朝鮮的宗主權。但是，隨著1894至1895年清政府在中日甲午海戰的失敗，所有努力付諸東流。此後唐紹儀擔任中國駐朝鮮總領事，直到1898年回到中國。

1899年，清政府派唐紹儀出任關外鐵路總辦。在這個崗位上，唐紹儀建立了與赫伯特·胡佛的終身友誼。赫伯特·胡佛時為一名在中國北方開礦的年輕工程師，後成為美國第31任總統（1929-1933）。胡佛評價唐紹儀是一個擁有傑出能力、高尚品格並且對中國未來懷有遠大理想的人。1900年5月，擔任山東巡撫的袁世凱請唐紹儀赴山東上任，為其處理義和團運動導致的各種外交問題。之後唐紹儀回到鐵路總辦一職。庚子事變中，義和團圍攻天津租界的洋人。圍攻中，唐紹儀的妻子和四女兒死於炮火。鄰居胡佛趕來救助了他和幸存的孩子，並將他們安置在自己的家中。當時一個俄國人誤會唐紹儀勾結義和團，胡佛出面避免了他的殺身之禍。1928年，唐紹儀終於找到機會回報胡佛的人情，一封書面證明幫助胡佛澄清了在他受到的在中國期間貪污受賄的指控。

義和團運動之後，袁世凱手握政務與軍事大權，成為慈禧太后處理外國事務的顧問。袁世凱看中唐紹儀敏銳洞察力及外交經驗，向清政府推薦他作為外交事務的人才。1901年李鴻章去世後，袁世凱擢升為直隸總督，並重用唐紹儀為天津海關道。天津當時由英國、法國、德國、俄國、日本、奧匈帝國、義大利和比利時割據佔領，唐紹儀在收回租界及各項權力的工作中，與各國公使代表建立了外交關係。面對外交事務上中飽私囊的種種機會，唐紹儀堅持自己的誠信原則，亦獲得外國勢力的尊重。

1904年，榮赫鵬率領英國軍隊遠征中國的藩屬國西藏。唐紹儀被任命為全權議約大臣，前往印度與英方就英國與西藏簽定的《拉薩條約》進行談判，雙方後於1906年4月在北京簽定《中英續訂藏印條約》。

值得一提的是，中國瓷器在談判中也發揮了一定作用。英方中的赫伯特·基欽納伯爵是一位舉足輕重的人物，時任印度陸軍總司令，他傾向於將西藏作為中國與德國和俄國勢力的緩衝國。基欽納伯爵對中國瓷器的熱愛人盡皆知。在印度停留期間，唐紹儀及其同僚與基欽納伯爵易手多件中國瓷器（關於基欽納所藏康熙、乾隆瓷器的描述可見斯文·赫定所著《穿越喜馬拉雅——西藏探險與發現記》，紐約，1909年，章17，頁18）。雙方1906年於北京達成的協議意味著英國承認了中國對於西藏的主權。

鴉片貿易對中國的經濟和人民造成了深遠的危害，唐紹儀對此深惡痛絕。1905年，唐紹儀出任外務部副大臣，他通過自身的影響力使得外國勢力接受了中國的反鴉片運動。唐紹儀還親自面見慈禧太后，成功說服慈禧太后於1906年發佈了十年內肅清鴉片的政府命令。

1906年，唐紹儀升任外務部右侍郎，不久後又擔任全國鐵路總公司督辦。同年5月，他被委任為稅務處會辦大臣，旨在管理被外國勢力、尤其是英國勢力左右的海關稅務事宜。隨後他被提拔為郵傳部左侍郎，兼任外務部右侍郎，他在興建鐵路的借款事宜上與外國資本進行協商，成功提高了清政府在鐵路所有權問題上的話語權和影響力。

由於政治上反對袁世凱的風波，唐紹儀作為其同黨也遭受政敵攻擊，慈禧太后亦斥責其裙帶關係。1907年，唐紹儀被聘任奉天巡撫，處理東北滿洲地區的外交事務，致力於遏制日俄兩國的蠶食、維護中國的控制權。

1908年，唐紹儀作為特使出訪美國，以感謝美國政府退還部分庚子賠款。唐紹儀訪問了白宮，並與美國總統羅斯福進行了會談。唐紹儀此行的目的為遊說美國資助滿洲地區的發展和推動中美德之間聯盟關係的建立。在到訪美國國會圖書館時，唐紹儀向其贈送了一套《古今圖書集成》以及一對清康熙花瓶（見大衛·亨納斯所著《唐紹儀家族：一部跨越兩國三代的歷史》，拉納姆，1999年出版，頁26）。

隨著光緒皇帝與慈禧太后相繼去世，唐紹儀於1909年初被召回北京。由攝政王醇親王載灃統領的清政府將袁世凱罷官，唐紹儀亦被免奉天巡撫一職。

1910年8月，唐紹儀除授郵傳部尚書，然而醇親王及幕僚阻其上任，因唐反對前者主張鐵路國有化的政策，他認為這一政策必定導致將鐵路抵押給外國銀行。唐紹儀最終在1911年辭職。

1911年，辛亥革命爆發，袁世凱受醇親王之命復出以統領清軍，與革命軍作戰、捍衛清朝統治。當清政府意識到自己的軍隊與革命軍的對抗顯然力不從心的時候，唐紹儀代表袁世凱出席在上海舉行的「南北議和」。值得注意的是，根據唐紹儀家人的說法，儘管唐代表的是政府，但他當時已經對革命軍懷有同情之心，並曾協助孫中山逃離清政府的秘密抓捕。

1912年2月13日，清朝末代皇帝溥儀宣召退位。唐紹儀被委任為中國首任國務總理，袁世凱則成為臨時大總統。儘管唐紹儀握有行政權，但袁世凱緊握政治和軍事大權。袁世凱目無律法且肆意妄為，唐紹儀大失所望，在6月27日辭職，轉任國務高級顧問。然而在1915年，唐紹儀公開抨擊袁世凱的稱帝企圖，並開始反抗袁的復辟計劃。

此時，日本則緊鑼密鼓擴張在華勢力。1916年5月21日，《紐約時報》刊登了一則對唐紹儀的採訪。這個採訪便是針對日本的擴張，末了，唐紹儀帶領記者參觀了他珍藏瓷器的陳列室。記者記下了這次參觀：

這或許是中國最精美的私人收藏。宋明時期的珍品，天青釉、霽紅釉、豎豆紅及青花瓷，每一件都配有專門製作的紫檀木座及緞面盒，井井有條地陳列在牆架上。這位鑑賞家用他的手指無比愛惜地撫過一件件藏品……他隨手拿起青釉海水異獸紋瓶，上有盤旋的龍紋浮雕，象徵著帝王的巨龍五爪緊握明珠。「這是最喜愛的一件，」他說，「非常罕見，非常珍貴，為了將其配對，我讓我的經理人花了五年的時間尋遍全國。相信摩根大通看到都會心生藏念。」

1916年袁世凱去世以後，唐紹儀被委任為外交總長，但是由於北京方面的反對，他僅僅到達天津便返回了上海。1917年，當國會拒絕通過對同盟國開戰的法案後，他支持北京政府解散國會。1919年的春天，孫逸仙領導的南方護法軍政府委任唐紹儀為代表參加南北和談，以謀求解決1917年護法運動以來中國內部矛盾衝突。

1911年至1922年間，唐紹儀任職於廣東軍政府。1922年8月5日，黎元洪大總統任命唐紹儀接替顏惠慶出任國務總理，但唐紹儀拒絕了這一邀約，並未北上就任。1924年，他同樣拒絕了軍閥段祺瑞授予的中華民國臨時政府外交總長的職位。

1936年，唐紹儀位列國會議員。1937年7月，日本對華宣戰。唐紹儀因77歲的高齡和疾病纏身等原因，並未跟隊國民政府內撤到重慶，而是留在上海法租界。為了領導他們於1938年早期在北京和南京成立的兩個傀儡政府，日本人一直在拉攏位高權重的中國政治人物。儘管唐紹儀多次對媒體否認他與日本人有任何瓜葛，上海地區還是盛傳著日本人已經聯繫到這位政治元老。針對日本的這類陰謀活動，國民政府鼓勵與日本有染的高級官員進行暗殺，這些暗殺行動通常都是由蔣介石的秘密警察和幕僚組成的軍統局來進行。

1938年9月30日，唐紹儀正在籌備女兒的婚禮，軍統局的人此前已扮成古董商摸清了唐家的環境，最終混入了唐氏宅邸將其殺害。暗殺唐紹儀一事令國民黨內不少人十分震驚，他們質問蔣介石為何痛下殺手。警察們無法提供任何合理的證據證明唐紹儀勾結日本人，亦無法證明暗殺活動的正當性。蔣介石發表官方聲明，讚揚唐紹儀一生為國奔走的傑出貢獻，並將其生平事蹟存入國史館，還向其親屬致哀並支付了經濟補償。蔣介石還敦促法租界當局追捕殺手，但他們從未被抓捕歸案。

唐紹儀究竟有無與日本人商討擔任傀儡政府總理一職始終爭議不斷。蔣介石本人甚至可能曾秘密授意唐紹儀向日本人詢問兩國和解的條件，而蔣指使暗殺活動不過是為了掩蓋自己的懦弱行徑、避免損害自己領導抗日戰爭的國家英雄形象。

唐紹儀作為一位出色的政治家，享有極高的聲譽。他多次拒絕高官厚祿、不與己所不齒者同流合污，足見其人品高潔、剛直不阿。他無與倫比的外交能力、矢志不渝的愛國情懷、傑出的才智與人格魅力，都使他的一生光輝不朽，廣受後人尊敬。

其他資料可見：

大衛·亨納斯著《唐紹儀家族：一部跨越兩國三代的歷史》，拉納姆，1999年。

西格爾著《唐紹儀（1860-1983）：中國的民族主義外交，1900-1911》，哈佛大學，1972年。（此文為未公開發表博士論文）



Tang Shaoyi, circa 1900s  
唐紹儀，約1900年代

# IMPERIAL JIU'ER ZUN VASES FROM THE QING COURT COLLECTION

Huang Weiwen

Porcelain utensils are still among the most commonly used objects in the life of both ancient and modern people. It was also the main material for most utensils at the Qing Imperial Court (1644-1911). Whether the porcelain was used in daily life at Court, displayed in the palaces, used as temple furnishings or in rituals, or simply exchanged as gifts, a vast number of ceramics were used during the Qing dynasty. To meet this high demand, the Qing Court continued the system of Imperial kilns and porcelain factories in Jingdezhen, Jiangxi Province, which had begun in the Ming dynasty, to make porcelain specifically for Imperial use. As early as the Shunzhi reign at the beginning of the Qing dynasty, the Imperial kilns had a limited fixed scale of production. In the 'Regulations and Precedents of the Imperial Household Department, Made by Imperial Order' (*Qinding zongguan neiwufu xianxing zelite*), it is recorded:

'In the tenth month of the nineteenth year of the reign of Emperor Kangxi (1680), by his Imperial majesty's command, an official from the Imperial Household Department, as well as an official from the Department of Works together with a scribe each were dispatched to use the money and grain from the Jiangxi State Provincial Warehouse to produce porcelain utensils for use in the Great Within. The Department of Works will compensate for revenue used.'<sup>1</sup>

From then on, the Imperial Kilns officially resumed production. Until the end of the Qing dynasty, the Imperial kilns received large orders of porcelain utensils from the Imperial family. The Forbidden City, as the main Imperial palace of the Qing dynasty, was undoubtedly the final destination for many of these products.

Today, there are more than 300,000 pieces of Imperial porcelain from the Qing Court Collection preserved in the Palace Museum. The cultural relics tagged 'Qing Court Collection' refer to those pieces originally in the Imperial collections in the Forbidden City and several other Qing royal palaces such as the Summer Palace, the Chengde Mountain Resort and the Shengjing Palace (now the Shenyang Palace Museum) and were inherited by the current Palace Museum. Overall, the Qing Court Collection of porcelain represents a variety of different periods and eras, elegant and classical forms, stunning decoration and exquisite craftsmanship. The collection not only allows us to study Qing Imperial porcelain; it is also the most valuable source for studying the history of Qing porcelain production.

Imperial porcelain from the Qing Court Collection, specifically from the Qianlong period (1736-1795), both in terms of quantity and quality can justly be called the crown of the collection. The Qianlong era represented the peak of political, economic and social development in the Qing dynasty. The economy prospered, and the empire was at its strongest. Thus, the Imperial kiln had strong financial backing and could be prolific in its output. Moreover, the Qianlong emperor was diligent in government affairs and was also passionate in his pursuit of culture and art. He was skilled in calligraphy and painting, good at poetry and writing, and was obsessed with antiques and porcelain. After he succeeded to the throne, he continued to apply himself to ensuring a healthy production of porcelain.

While fortunate in having the craftsmanship and skill of the esteemed master technocrat Tang Ying (1682-1756) in charge of the Imperial porcelain works, Qianlong also inherited the tradition from the Kangxi and Yongzheng emperors of directly intervening and micro-managing the production of porcelain. He regularly issued decrees ordering paintings to be used as models or that new models for porcelain be made. After personally inspecting the prototype it would be sent to the Imperial

porcelain factory and kiln for firing. This process has been preserved in the Qing Imperial archives. For example, in the Imperial Household's archive of 'Qing Files of Labour and Works' (*Gezuo chengzuo huoji qingdang*) it is recorded under 'Jiangxi' that in the seventh year of the Qianlong reign (1742):

'On the eighth day of the fourth month, by order of the Emperor, Grand Minister Haiwang delivered a painting of a 'clear-sky white' ground underglaze red dragon and horse wall vase to Tang Ying in Jiangxi as a model to fire several pieces to be sent up. It was so decreed.'<sup>2</sup>

In addition to this, on the same section it is recorded:

'On the twenty-ninth day of the eighth month, treasurer Bai Shixiu came to say that Eunuch Gao Yu delivered a blue and white double-cloud handled hexagonal zun vase, by Imperial order. This vase's form and pattern was very good; Tang Ying, according to this model produced several more pieces. However, because the body of the dragon on the belly of this vase was not correct, it was corrected. The handles too were not good and Tang Ying improved the form of the handles, whereupon he fired several more pieces. Only when the dragon on the belly did not need changing, and when the right pattern and form was achieved, was it sent. It was so decreed.'<sup>3</sup>

From this we can see that during the Qianlong era the manufacture of Imperial porcelain, in almost all aspects from the shape to the decoration, was strongly influenced by the emperor's aesthetic taste and standards, forming a distinctive style unique to his era. Fundamentally, however, it was a continuation of his father, the Yongzheng emperor's style of Imperial intervention and supervision that ensured the 'Inner Court manner'. According to the Imperial Household Department's records, the 'Files of Handicraft' (*Huojie dang*), in the fifth year of the Yongzheng emperor's reign (1727), on the third day of the third month:

'A decree came from the Yuanmingyuan [i.e. the Yongzheng emperor], passed on by Minister Haiwang, stating: keep the models from previous projects We have worked on. If the models are not kept, it is feared that later, it will not achieve what was originally intended. Although We see that those works made previously by the Imperial Workshops that were good are few, they still conformed to the Inner Palace style. Recently, although the craftsmanship is ingenious, many have the air of the 'Outer'. When you manufacture items do not lose that Inner Court manner.'<sup>4</sup> (Fig.1)

The *jiu'er zun* vases (literally, 'turtle-dove' handled *zun*) from the Qing Court Collection offer a perfect example of Qing porcelain embodying the characteristics of the so-called 'Inner Court manner'.

The *jiu'er zun* vases made in the Imperial porcelain manufactory in Jingdezhen for the Court, were based on models from the Yongzheng period, which in turn were based on archaic bronze *zun* and *hu* vessels from the Warring States, Qin and Han periods. One can see many different versions and styles of this form of vase from the Yongzheng and Qianlong periods, including *jiu'er zun* vases in blue and white, *Ru* style glazes, white *Ding* style glazes, flambé glazes and tea-dust glazes, and other varieties. The sizes of these vases can be divided into two categories: one is more than 45cm in height and approximately 22cm in diameter, the second type are about 20cm in height and approximately 7 to 8cm in diameter. Below are some related examples of *jiu'er zun* vases from the Qing Court Collection:

(1) A flambé glazed *jiu'er zun* vase, Qianlong mark (Fig.2), 'water' (*shui*) 331<sup>5</sup>, height 20.3cm, diameter 7.7cm, foot diameter 8.3cm. The whole body covered in a flambé glaze of purple-red colour with streaks of blue. The base with a Qianlong six-character mark. This vase was originally in the Hall of Supreme Principle (Taiji dian) in the Forbidden City.<sup>6</sup>

(2) A *Ding* style white glazed *jiu'er zun* vase with embossed archaistic dragons, Qianlong mark (Fig.3), 'remain' (*liu*) 14031, height 20cm, diameter 7.6cm, foot diameter 7.8cm. The whole body is covered with a white glaze with a yellowish tint. The exterior decorated with archaistic dragons in low relief, the neck with wave patterns, the shoulders decorated with a 'bow-string' chord, the base with an incised Qianlong six-character mark. This piece was originally either in the Chengde Mountain Resort or Shengjing Palace (Shenyang Palace).

(3) A *Ru* style *jiu'er zun* vase, Qianlong mark (Fig.4), 'mark' (*hao*) 2089, height 47cm, diameter 21.5cm, foot diameter 22cm<sup>7</sup>. The exterior and interior covered in an azure-blue glaze, the foot ring painted brown. The base with an underglaze blue Qianlong six-character mark. This piece was originally housed in the west wing of the Ningshou Mansion on Tingdong street outside the Forbidden City.<sup>8</sup>

(4) A blue and white *jiu'er zun* vase, Qianlong mark (Fig.5), 'mark' (*hao*) 1711, height 45.5cm, diameter 21cm, foot diameter 22.5cm. The mouth and foot rims decorated with foliate scrolls, the neck with a band of pendant *ruyi*-heads. The body vividly painted with meandering lotus scrolls, the handles in underglaze blue. The base with an underglaze blue Qianlong six-character mark. This piece was also originally housed in the west wing of the Ningshou Mansion on Tingdong street outside the Forbidden City.<sup>9</sup>

According to the statistics of cultural relics in the Forbidden City, there are eight *jiu'er zun* vases from the Qianlong period that were in the Qing Court Collection. Regardless of the size, the shape had to be consistent, with wide open mouth, broad neck, sliding shoulders and turtle-dove handles, a low centre of gravity and circular foot. They all have excellent glazes that display the rich range and superlative technology and craftsmanship of the time. Of these, the blue and white varieties share regular patterns commonly used on Qing dynasty Imperial porcelain, reflecting the fascination for antiquity as well as the innovations of the Qianlong period and the strict reverence for the 'Inner Court manner' style of the time.

1. 'shaozao ciqi' in *Qinding zongguan neiwufu xianxing zelle guangchu si*, juan 1.
2. *Qing gong neiwufu zaobanchu dangan zonghui*, juan 11, p.75.
3. *Ibid.*
4. *Ibid.*, juan 2, p.646.
5. *Gugong wupin diancha baogao*. When the Palace Museum was established in 1924, all the pieces formerly in the Qing Court Collection were inventoried according to the Thousand Character Essay (*Qian zi wen*). Each character corresponded to a palace or location in the Forbidden City. For example, the character *li* 麗 corresponds to the fifth 'antique house' of the five inner courts of the Forbidden City. Therefore, based on the *Qian zi wen*, one can find the original location of a piece.
6. *Gugong wupin diancha baogao di san pian*, vol.1, juan 3, p.6.
7. *Ibid.*, di si pian, vol.2, juan 1, p.107.
8. *Ibid.*, p.109.
9. *Ibid.*, p.86.

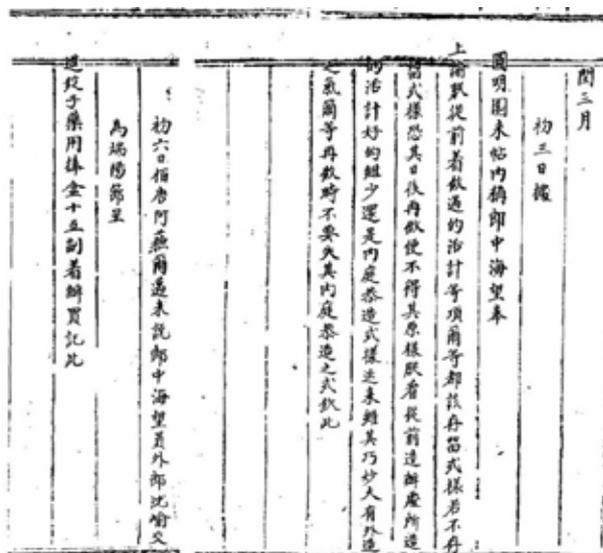


Fig.1



Fig.2

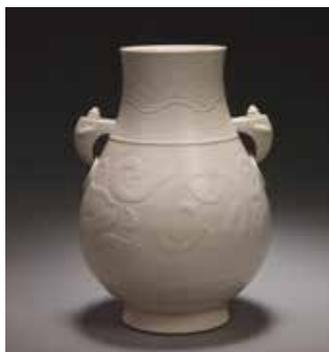


Fig.3

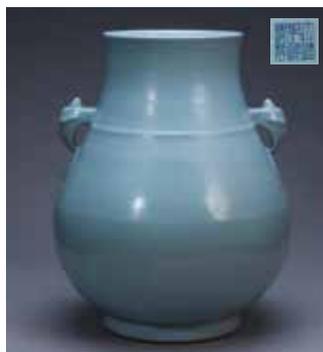


Fig.4



Fig.5

# 清宮舊藏乾隆御窯鳩耳尊

黃衛文

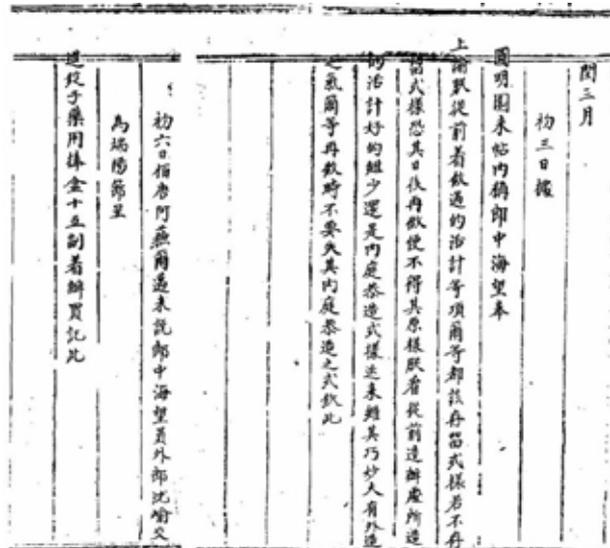
瓷器是古今百姓生活中最常使用的器物，也是清王朝（1644—1911年）宮廷用器的主體。清代宮廷無論在日常生活、殿堂陳設、宗教祭祀，還是內外賞賜等方面都需要使用大量的陶瓷器，為滿足這種需求，清廷延續了自明代開始於江西景德鎮設立御窯廠專司燒造宮廷用瓷的傳統。早至清初順治時期，御窯廠就已有了一定規模的生產。據《欽定總管內務府現行則例》載：「康熙十九年（1680年）十月，遵旨派內務府官、工部官各一員、筆帖士各一員，動用江西藩庫正項錢糧燒造成瓷器，以供內用。所用錢糧由工部奏銷。」<sup>1</sup> 御窯廠由此正式恢復生產。終清一代，御窯廠受命為皇家燒造了數量巨大的宮廷用瓷，而紫禁城作為清代的皇宮無疑是這些御窯產品的最終流向地和使用地。

迄今，在以紫禁城為院址的故宮博物院中仍保藏有約30余萬件傳承有序的清宮舊藏清代御窯瓷器藏品。「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）等處的清宮原藏古物。整體來看，我院舊藏清代御窯瓷器，時代品種完備，器物造型莊重典雅，裝飾華麗多姿，製作工藝精湛，不僅為我們全面展現了清代御窯產品的歷史原貌，也是研究清代御窯燒造歷史最具價值的傳世資料。

以故宮所藏清代御窯瓷器觀之，乾隆一朝（1736年-1795年）的御窯瓷器無論在現存數量還是品質上看都堪稱是院藏清代御瓷之冠。乾隆時期是清王朝政治經濟社會發展的頂峰階段，經濟繁榮，國力昌盛，御窯廠的生產活動有著雄厚的財力支持，加之乾隆皇帝勤於政務的同時，亦醉心於文化與藝術領域的追求。他工書畫、好詩文，對瓷器等古董文玩亦極為癡迷。繼位之後，他在續用對制瓷工藝潛心鑽研，且極有建樹的前朝督陶官唐英的同時，更繼承了自康熙帝以來清

朝皇帝直接干預御用瓷生產的傳統。他常常下旨，命出瓷器新樣、畫樣制模，親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。如清宮內務府《各作成做活計清檔》乾隆七年（1742年）·「江西」條中就記有，「四月初八日，內大臣海望奉旨，著照此青雲白地釉裡紅龍馬掛瓶畫樣交江西唐英照此樣燒造幾件送來，欽此。」<sup>2</sup> 又如，同條「八月二十九日，司庫白世秀來說，太監高玉交青花白地雙雲耳六方尊一件，傳旨，此尊花樣款式甚好，著唐英照樣燒造幾件，但尊肚子坐龍身不正，做時改做周正，其尊耳子不好，著唐英改好款式耳子，再照此尊款式花樣收小些燒造幾件，惟尊肚上坐龍不用改，別好花樣燒造得時，原樣一併送來，欽此。」<sup>3</sup> 可見，乾隆時期御窯瓷器的製作，無論在燒造品種，器物造型，還是紋飾花樣等幾乎各個方面都秉承了皇帝的意趣，形成了自身鮮明的時代風格，這種風格即深受乾隆帝個人對瓷器的鑒賞品位與審美格調的影響，但究其根本，還是延續了其父雍正皇帝對御用器製作要有「內廷恭造之式」的要求。據內務府《活計檔》雍正五年（1727年）記事錄·潤三月初三日：「圓明園來帖內稱，郎中海望奉旨上諭：朕從前著做過的活計等項，爾等都該存留式樣，若不存留式樣，恐其日後再做便不得其原樣。朕看從前造辦處所造的活計好的雖少，還是內庭恭造式樣。近來雖其巧妙，大有外造之氣。爾等再做時不要失其內庭恭造之式。」<sup>4</sup>（圖一）清宮舊藏乾隆御窯鳩耳尊類瓷器正是體現清代御用瓷「內廷恭造之式」特點的佳例。

鳩耳尊是景德鎮御窯廠雍正時期創燒的一種宮廷陳設用瓷，造型仿古代青銅器，器形曲線與戰國、秦漢時期的青銅壺類似。目前我院清宮舊藏不同釉彩品種的鳩耳尊僅見雍正、乾隆兩朝製品，其中乾隆時期的御窯製品見有青花、仿汝釉、仿定窯白釉、窯變釉、茶葉末釉等品種。器形大小可分兩類，一為器高45釐米以上，口徑在22釐米左右，二是器高20餘釐米，口徑7至8釐米左右的製品。以下擷取部分具代表性的藏品介紹如下：



圖一

(1) 乾隆款窯變釉鳩耳尊(圖二),「水」三三一,<sup>5</sup>高20.3釐米,口徑7.7釐米,足徑8.3釐米,通體施窯變釉,釉面以紫紅色為主色調,之間雜以流淌狀的藍白等色釉,底刻「大清乾隆年制」六字三行篆書款。此器原陳設於紫禁城內廷西路太極殿內。<sup>6</sup>

(2) 乾隆款仿定窯白釉凸花蟠螭紋鳩耳尊(圖三),「留」14031,高20釐米,口徑7.6釐米,足徑7.8釐米。通體施白釉,釉色白中泛黃,外壁紋飾凸起,頸部飾波折紋,肩飾如意雲頭紋及弦紋一道,腹飾蟠螭紋,外底滿釉,釉下刻「大清乾隆年制」六字三行篆書款。此器原為承德避暑山莊或盛京皇宮(瀋陽故宮)內的陳設器。

(3) 乾隆款仿汝釉鳩耳尊(圖四),「號」二〇八九,高47釐米,口徑21.5釐米,足徑22釐米。<sup>7</sup>裡外滿釉,釉呈天青色,外底及足牆施褐色釉,底有青花「大清乾隆年制」六字三行篆書款。此器原藏紫禁城外廷東路甯壽宮區甯壽宮西廡御用器庫房內。<sup>8</sup>

(4) 乾隆款青花纏枝蓮紋鳩耳尊(圖五),「號」一七一,高45.5釐米,口徑21釐米,足徑22.5釐米。青花紋飾,外口沿下及足牆部飾卷枝紋邊飾,頸飾纏枝蓮紋,肩飾下垂如意雲頭紋,腹部滿飾纏枝蓮紋。鳩耳部塗飾青花。外底施白釉,以青花書「大清乾隆年制」六字三行篆書款。此尊原藏紫禁城外廷東路甯壽宮區甯壽宮西廡御用器庫房內。<sup>9</sup>

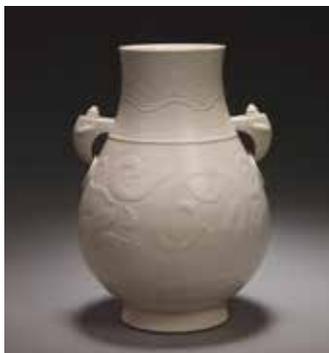
個人依據對故宮院藏文物帳的統計,我院現存清宮舊藏乾隆御窯鳩耳尊類器計有8件,器形無論大小均塑造得十分規整嚴謹,造型一致,為敞口,闊頸,溜肩,頸肩部飾對稱鳩首銜環耳,鼓腹,腹部重心在下,圈足。製品胎釉工藝精良,釉色品種也相對較豐富,其中青花品種亦採用了清代御瓷常用的規矩花紋樣,反映了乾隆御窯瓷器即多摹古創新,又嚴格遵循「內廷恭造之式」的時代風貌。

注釋:

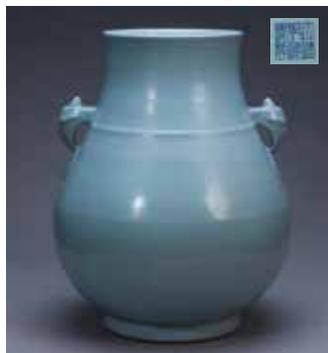
1. 《欽定總管內務府現行則例廣儲司》卷一,「燒造磁器」條。
2. 中國第一歷史檔案館,香港中文大學文物館:《清宮內務府造辦處檔案總匯》卷11,頁75。人民出版社,2005年11月版。
3. 同上。
4. 中國第一歷史檔案館,香港中文大學文物館:《清宮內務府造辦處檔案總匯》卷2,頁646。人民出版社,2005年11月版。
5. 《故宮物品點查報告》是1924年成立的清室善後委員會清點紫禁城內現存文物時所編著的藏品目錄,其清點工作依據《千字文》對宮中各處存留物品進行編目,每一字都對應一處宮殿或地點,如「麗」字對應的是紫禁城內廷乾東五所之第五所「古董房」。依據舊藏文物的「千字文」編號一般可以找到該文物在宮中的原藏位置。
6. 故宮物品點查報告第三編,第一冊,卷三,頁六。
7. 故宮物品點查報告第四編,第二冊,卷一,頁一〇七。
8. 故宮物品點查報告第四編,第二冊,卷一,頁一〇九。
9. 故宮物品點查報告第四編,第二冊,卷一,頁八六。



圖二



圖三



圖四



圖五



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**AN EXCEPTIONALLY RARE IMPERIAL MING-STYLE  
UNDERGLAZE-BLUE AND COPPER-RED VASE, JIU'ER ZUN**

Qianlong seal mark and of the period

Of archaic bronze ovoid form, rising from the slightly spreading foot to the waisted neck, flanked by a pair of zoomorphic elephant ring handles set above a raised band around the shoulders, the body exquisitely painted with a continuous meandering foliate scroll in vibrant shades of underglaze-blue with 'heaping and piling' bearing lotus blossoms in three sizes superbly painted in vivid underglaze-red, all between lotus petal panels above the foot, each lappet enclosing a trefoil blossom and flower, and the shoulders set with a border of *ruyi* lappets enclosing underglaze-red suspended flowers alternating with interlaced *ruyi* cartouches each enclosing an underglaze-red bat, the neck painted with upright plantain, each enclosing three graduated underglaze-red flowerheads, with a band of continuous foliate underglaze-blue scroll bearing underglaze-red *lingzhi* fungus below the rim, the foot painted with a band of pendant *ruyi*, the base with the seal mark in *zhuan* script.

34.3cm (13 1/2in) high.

**HK\$6,000,000 - 9,000,000**

**US\$770,000 - 1,100,000**

清乾隆 青花釉裡紅纏枝蓮紋鳩耳尊 青花  
「大清乾隆年製」篆書款

**Provenance:**

Tang Shaoyi (1862-1938), first Prime Minister of the Republic of China, 1912

**來源:**

民國首任總理唐紹儀舊藏(1862-1938)



The present vase is an exquisite masterpiece exemplifying the highest level of porcelain production accomplished at the height of the Qing dynasty during the celebrated Qianlong reign. The control during the firing of copper-red proved a significant challenge to potters at the Imperial kiln in Jingdezhen from the days of the first Ming emperor, Hongwu, and earlier, until the end of the Qing dynasty, making the Tang Shaoyi vase with its superb vivid underglaze-red lotus blossoms, bats, flowers and *lingzhi*, elegantly contrasted with the vibrant underglaze-blue, a very rare example.

The vase is unique in its combination of form and design, and no other similar vase would appear to have been published.

It combines the Qianlong emperor's fascination with the past as well, with the direct continuity of style from Imperial porcelain produced during the reign of his father, the Yongzheng emperor, and the exacting standards and masterful achievements of the master potters in the Imperial kiln in Jingdezhen. Successful firing of copper-red, particularly for larger pieces, most likely required numerous attempts before achieving a single successful example, let alone one such superbly-controlled brilliant underglaze-blue and strong underglaze-red as the present example. The direct continuity in style from the Yongzheng period combined with the highest standards set and accomplished in this vase, strongly suggest that it was produced during the residency of the most famed supervisor of the Imperial kilns in Jingdezhen, Tang Ying (1682-1756).

The *hu* form of the vase, also known as 'ox-head' form, is inspired by archaic bronzes of the Warring States period; see an example published by Ding Meng, *Collections of the Palace Museum: Bronzes*, Beijing, 2007, pp.236-237, no.156. The zoomorphic elephant handles were inspired by archaic bronzes of the early and late Western Zhou dynasty; for two related examples see Chen Peifen, *Ancient Chinese Bronzes in the Shanghai Museum*, London, 1995, pp.64 and 69, nos.37 and 42.

In the Qing dynasty, this form was first introduced during the reign of the Yongzheng emperor who is known to have personally supervised the production of objects for the Imperial Court and which in many cases included porcelain imitating both ancient forms and glazes reinterpreted with innovative aspects in material, form and decoration.

This archaism can be interpreted as the attempt of the rulers of the foreign Manchu Qing dynasty to demonstrate continuity from ancient times, symbolising their legitimacy and Mandate from Heaven to rule. Such archaism also embodied the emperor's wish for inspiration from the perceived morality and virtues of ancient days. For a related underglaze-blue and copper-red *hu* 'lotus-scroll' vase, Yongzheng mark and period, see Feng Xianming and Geng Baochang, eds., *Selected Porcelain of the Flourishing Qing Dynasty*, Beijing, 1994, p.167 no.11. However, this vase differs in the form, handles and secondary border designs. Compare also a related blue and white *hu* 'lotus-scroll' vase, Yongzheng mark and period, with similar elephant handles, which was sold at Sotheby's Hong Kong, 29 October 1991, lot 133, illustrated in *Sotheby's Hong Kong: Twenty Years*, Hong Kong, no.176. The direct continuity in design of the present vase from the Yongzheng reign is also demonstrated in the underglaze-blue and copper-red *lingzhi* scroll border, as can be seen on a *yuhuchunping* and a garlic-mouth vase, Yongzheng marks and period, the former from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, p.214, no.195, and the latter illustrated by Lee Hong, ed., *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, no.146. See also a similar *lingzhi* scroll border on an underglaze-blue and copper-red garlic-mouth vase, Qianlong seal mark and period, from the Shanghai Museum, illustrated by Wang Qingzheng, *Underglaze Blue and Red*, Hong Kong, 1987, no.126. Compare also the related form and similar handles on a blue and white 'lotus-scroll' *hu* vase, Qianlong mark and period, illustrated by P.Y.K.Lam, ed., *Ethereal Elegance: Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, Hong Kong, 2007, no.101 (30cm high), and another but larger example (47cm high), Qianlong seal mark and period, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, no.136. Similarly shaped vases, were also made in monochrome glazes, see Jun-type vase, Qianlong seal mark and period, illustrated in *Chinese Porcelain: The S. C. Ko Tianminlou Collection*, Part II, Hong Kong, p.226, no.162.

The lotus is one of the Eight Buddhist Emblems, *bajixiang* symbolising purity. The *lingzhi* fungus and *ruyi*-heads both represent the wish for long life. Combined with the bats, the decorative symbolism is one of auspicious wishes for long life and purity.



Blue and white 'lotus' jar, *jiu'er zun*, Qianlong mark and of the period, Palace Museum Beijing  
北京故宮博物院藏 清乾隆青花纏枝花紋鳩耳尊



Underglaze-blue and copper-red *yuhuchun* vase, Yongzheng mark and of the period, Palace Museum, Beijing  
北京故宮博物院藏 清雍正青花釉裡紅纏枝蓮玉壺春瓶



Underglaze-blue and copper-red 'lotus' vase, *chi'er zun*, Yongzheng mark and of the period, Palace Museum, Beijing  
清雍正青花釉裡紅纏枝蓮紋雙螭耳尊局部 北京故宮博物院



Archaic bronze vessel, *hu*, Western Zhou dynasty, British Museum  
西周 青銅壺 大英博物館藏

尊敞口，闊頸，溜肩，頸肩部飾對稱鳩首銜環耳，鼓腹，腹部重心在下，圈足。通體以青花釉裡紅裝飾，近口沿處飾纏枝釉裡紅靈芝一周，頸部以青花飾蕉葉紋，並以釉裡紅點綴，肩部青花如意雲頭形開光，每個開光內以釉裡紅飾一蝙蝠，腹部飾纏枝蓮花，近足處及足牆分別飾變形蕉葉紋及如意雲紋一周，底施白釉，並以青花書「大清乾隆年製」篆書款。

青花釉裡紅作為傳統品種，燒造要求相對較高，釉裡紅中作為著色劑的銅元素極易揮發，窯工需要對窯爐內溫度有精確熟練的掌握，方能使其呈色亮麗。此鳩耳尊胎釉工藝精良，釉色瑩潤，青花及釉裡紅發色勻稱，以釉裡紅裝飾之靈芝、朵花、蝙蝠、蓮花皆鮮紅艷麗，極為難得。

此鳩耳尊外壁共由六層不同紋飾組成，其組合極為特別，但每層紋飾採用了清代御瓷常用的規矩花紋樣，反映了乾隆御窯瓷器即多摹古創新，又嚴格遵循其父雍正皇帝所定「內廷恭造之式」的時代風貌。目前在其他傳世鳩耳尊中，並未見相同以青花釉裡紅之例，因此極其難得，或為孤品。觀其尺寸、紋飾風格，均與雍正朝同類鳩耳尊相當，可知此尊或為乾隆早年唐英督陶下燒造。

此尊沿用雍正朝造型，其形或受戰國青銅彝器啟發。鳩耳含有「長壽之意」，《後漢書》中有記載「鳩者，不噎之鳥也。欲老人不噎」。其每層紋飾亦沿用雍正樣式，如一件清雍正青花釉裡紅纏枝蓮紋鹿頭尊，其蓮花紋與此尊類似，見馮先銘、耿寶昌編《清盛世瓷選粹》，北京，1994年，圖27。器形相類者，見一件清雍正青花纏枝蓮紋鳩耳尊，售於香港蘇富比，1991年10月29日，拍品133，著錄於《蘇富比二十年》，香港，編號176。此鳩耳尊口沿部的釉裡紅纏枝靈芝紋，雍正有類似三例：北京故宮清宮舊藏一件清雍正纏枝蓮紋玉壺春瓶，著錄於《故宮博物院藏文物珍品全集：青花釉裡紅（下）》，香港，2000年，頁214，編號195；另見天津市藝術博物館藏一件清雍正青花釉裡紅如意耳尊，著錄於《天津市藝術博物館藏瓷》，香港，1993年，編號146，第三例見上海博物館，著錄於汪慶正，《青花釉裡紅》，香港，1987年，圖126。

乾隆朝之例，見香港懷海堂藏一件清乾隆青花纏枝蓮紋牛頭尊（高30厘米），著錄於林業強，《機瑕清賞：懷海堂藏清代御窯瓷研》，香港，2007年，編號101；另見北京故宮博物院清宮舊藏一例，尺寸稍大（高47厘米），著錄於《故宮博物院藏文物珍品全集：青花釉裡紅（下）》，香港，2000年，編號136。乾隆一朝鳩耳尊亦有單色釉者，如香港天民樓藏一件清乾隆鈞釉鳩耳尊，其尺寸及器形與此尊類似，見《天民樓藏瓷（上冊）》，香港，頁266，編號162。



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**A FINE AND RARE DOUCAI 'DRAGON' SAUCER-DISH**

Yongzheng six-character mark and of the period

Finely potted, the well vividly painted in the interior delicate underglaze blue and colourfully enamelled in yellow, green, iron-red and pink with a writhing five-clawed dragon chasing a flaming pearl amidst fire and *lingzhi*-shaped cloud scrolls, the cavetto with *lingzhi*-shaped cloud scrolls at each point of the double-axis, the undersides decorated with crashing waves crested with foam beneath cloud scrolls, all bordered by fine double-lines painted in underglaze blue, box.

11.7cm (4 1/2in) diam. (2).

**HK\$350,000 - 450,000**

**US\$45,000 - 57,000**

清雍正 鬥彩雲龍紋盤  
青花「大清雍正年製」楷書款

The Yongzheng emperor was known for his micromanagement style of governing. Indeed, he personally influenced the artistic direction of Imperial kiln porcelain, creating unique styles of porcelain that reflected his taste and aesthetic standards. This can be seen on the present lot with the multi-coloured wispy *lingzhi*-shaped five-coloured clouds, 'wuse yun' (五色雲) or 'qing yun' (慶雲), depicted surrounding the dragon on the present lot.

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.

The Yongzheng emperor seemed to have had a particular fondness for the physical as well as symbolic appearance of *qing yun* between the 7th and the 10th year of his reign, corresponding to 1729–1732. Scenes of auspicious five-coloured clouds appearing above the sky were recorded several times in the Palace memorials presented to the emperor. The Imperial archives also recorded that paintings depicting such particular type of clouds were ordered by the Yongzheng emperor in 1730; see Lin Lina, 'Auspicious symbols and scenes of the Yongzheng period', in Feng Mingzhu, *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, pp.374–399.

The Yongzheng emperor's fondness for this decoration is evident in the number of extant Imperial works of art, similarly decorated with multi-coloured clouds, including the carved wooden plaque inlaid with painted enamel wispy clouds and the inscription reading 'Heed Rashness and Use Perseverance'; a painted enamel snuff bottle, Yongzheng mark and period; a painted enamel tiered box and cover, Yongzheng mark and period; and a stand with a hanging fish pendant, depicted in 'Yinzhen's [Yongzheng's] Amusements: Copying a Sutra in a Studio', illustrated in the National Palace Museum, Taipei exhibition catalogue by Feng Mingzhu, *ibid.*, pp.20, 116-117, 258 and 269. See also a *doucai* bottle vase, Yongzheng mark and period, similarly decorated with cloud scrolls, which was sold at Sotheby's Hong Kong, 8 April 2010, lot 1862.

The above examples illustrate the emperor's use of this highly particular stylised motif with which he personally identified and for decorating objects for his personal use. The present lot combines this auspicious symbol with the Imperial five-clawed dragon, symbolising the emperor. This design in *doucai* was made in a variety of sizes. See a larger example in the Hong Kong Museum of Art, Hong Kong, included in the exhibition *Wonders of the Potter's Palette*, Hong Kong, 1984, no.45; Another example is illustrated in *Anthology of Chinese art: Min Chiu Society Silver Jubilee Exhibition*, Hong Kong, 1985, p.382, no.175; Compare a similarly decorated pair of *doucai* dishes of the same size to the present lot, Yongzheng marks and period, which were sold at Sotheby's Hong Kong, 30 April 1991, lot 120A, illustrated in *Sotheby's Hong Kong: Twenty Years*, Hong Kong, no.271.



盤敞口，斜弧腹，矮圈足。內外壁以門彩飾雲龍戲珠紋，內壁繪四朵十字杵靈芝雲紋，外壁繪雲紋及海水波浪紋。胎質細膩，釉面光潤。盤底青花「大清雍正年製」楷書款。

陰陽五色、姿彩各異的雲氣稱為「五色祥雲」，又名「慶雲」，在雍正年間官員呈報之奏摺以及皇帝之批覆中多有提及。而雍正帝將此天文異像視為祥瑞之徵兆，代表孝德豐稔之瑞應。如雍正六年十月二十九日，三省總督額爾泰及雲南總兵官張應宗呈報五華山五色慶雲疊現：「文武官員等，在五華山朝賀，畢。坐班至辰刻，共觀五色慶雲，光燦捧日。……齊祝萬壽無疆」雍正閱後批覆：「況此嘉祥，實係卿忠誠所感，而獻於朕壽日者，正表卿愛戴之心也。」有關雍正年間之祥瑞符應更多的討論，可見林莉娜，「雍正朝之祥瑞符應」，於《雍正：清世宗文物大展》，台北，2009年，頁374-399。

雍正帝對五彩祥雲紋的喜愛還表現在其他宮廷藝術品上，現大多藏於台北國立故宮博物院：如一件清雍正木雕嵌珞珈片「戒急用忍」掛屏，表面刻滿祥雲紋，並嵌以畫珞珈雲紋片；一件清雍正銅胎畫珞珈黑地五彩流雲玉兔秋香鼻煙壺；一件清雍正銅胎畫珞珈黑地五彩雲紋穿帶盒；另見北京故宮藏「胤禛行樂圖之書齋寫經圖」中所繪一件黑漆螺鈿玉魚吊架，亦有類似的五彩祥雲紋，見《雍正：清世宗文物大展》，台北，2009年，頁20，116-117，258及269。另見香港蘇富比售出一件清雍正門彩祥雲紋瓶，2010年4月8日，編號1862。與本類似之雍正門彩雲龍紋盤，香港藝術館藏尺寸稍大一例，著錄於《清瓷菁錦：香港藝術館清代陶瓷》，香港，1984年，編號45；另見敏求精舍所藏，錄於《中國文物集珍：敏求精舍銀禧紀念展覽》，香港，1985年，頁382，圖175。尺寸與本盤相當者，見蘇富比曾售出一例，1991年4月30日，拍品120A（直徑11.4厘米），著錄於《蘇富比香港二十周年》，香港，1993年，頁199，圖271。



THE PROPERTY OF A GENTLEMAN 士紳藏品

73

**A VERY RARE DOUCAI 'DOUBLE LOTUS' BOWL**

Yongzheng six-character mark and of the period  
Elegantly and thinly potted, the exterior finely painted in soft underglaze blue with delicate outlines and brightly enamelled in vivid iron-red, soft yellow and green with three meanders of double-headed lotus issuing from foliate scrolls bordered by fine lines of underglaze blue, the centre of the interior with a similar medallion enclosing a lotus flowerhead, box. 12.3cm (4 3/4in) diam. (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

清雍正 鬥彩並頭蓮紋碗  
青花「大清雍正年製」楷書款

This form of bowl, sometimes known as a 'chicken heart bowl' (*ji xin wan* 雞心碗), with broad and deep curving sides atop a narrow, slightly inward-tapering foot, helps to create a greater sense of finesse, conforming to the exacting standards and aesthetic taste of the Yongzheng emperor. The Yongzheng emperor personally influenced the artistic direction of the Imperial kilns, achieving together with the celebrated kiln supervisor Tang Ying, an unsurpassed standard of quality, aesthetic subtlety and refinement. Such porcelain became known as the 'Inner Court manner' (*Neiting gong zao zhi shi* 內廷恭造之式), and is well represented in the present lot.

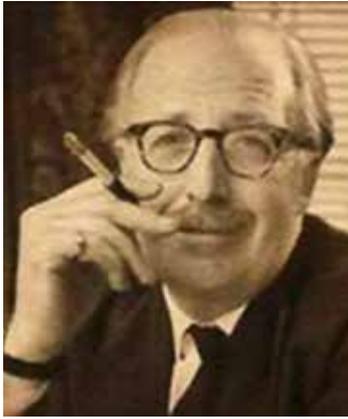
The motif of twin lotus flowers on one stalk provides the rebus for *bingdi tongxin* 並蒂同心, 'May you have a harmonious marriage and share the same ideas'. In the horticulturalist Chen Haozi's 陳淏子 (1612-?) book, *The Flower Mirror* (*Hua jing* 花鏡), he wrote that 'both among red and white flowers, there are those with one stem and two flowers'.

Compare with a very similar *doucai* 'double lotus' bowl, Yongzheng six-character mark and of the period, in the Palace Museum, Beijing, illustrated in *Sun Yingzhou de taoci shijie*, Beijing, 2003, pp.216-217. See also a closely related *doucai* 'double lotus' bowl, Qianlong seal mark and of the period, in the Nanjing Museum, illustrated by Xu Huping, *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.228. See a similar pair of *doucai* bowls, Yongzheng marks and period, which was sold at Christie's Hong Kong, 1 December 2010, lot 3046.

碗敞口，深弧腹，圈足。內、外壁白釉平整潤澤。外壁以鬥彩繪三朵折枝並頭蓮，內底心繪一朵盛開蓮花，圈足內底青花書「大清雍正年製」楷書款。

並頭蓮又稱並蒂蓮，代表並蒂同心，有男女好合或夫妻恩愛的美好寓意。清人陳淏子《花鏡·荷花》云：「並頭蓮，紅白具有，一幹兩花」。類似以並頭蓮繪飾者，見北京故宮博物院藏雍正一例，著錄於《瀛洲的陶瓷世界》，北京，2003年，頁216-217。此式茶碗在乾隆早期亦有燒造，見南京博物院藏乾隆一例，著錄於徐湖平編，《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁228。另見香港佳士得曾售出一對清雍正鬥彩並頭蓮碗，2010年12月1日，拍品3046。





Baron John Henry Hambro (1904-1965)

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

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

## THE PROPERTY OF A GENTLEMAN 士紳藏品

74

### A VERY RARE IMPERIAL RUBY-ENAMELLED TEA BOWL

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

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

清雍正 胭脂紅釉碗  
青花「雍正年製」楷書款

#### Provenance:

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

#### 來源：

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

The form of the present lot with its very thin walls and rich lustrous enamel, demanded the highest level of technical skill and precision at every stage of its manufacture to avoid the slightest defect in the potting, firing or enamelling.

Compare with a similar ruby-pink bowl, Yongzheng four-character mark and of the period, from the Zhuyuetang Collection, illustrated in *A Millenium of Monochromes from the Great Tang to the High Qing: The Baur and the Zhuyuetang Collections*, Milan, 2018, pp.272-273, no.120. A pair of shallower pink enamelled cups, Yongzheng six-character marks and of the period, is illustrated in *The Tsui Museum of Art*, vol.IV, Hong Kong, 1991, pl.25. Another Yongzheng six-character blossoms in the interiors, is illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, pp.66-67, no.16, where it is mentioned that the ruby-pink colour was one of the favorites of the Imperial household.

See also a similar ruby-enamelled cup, Yongzheng six-character mark and of the period, which was sold at Sotheby's New York, 15 September 2015, lot 82.

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

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

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





## THE PROPERTY OF A GENTLEMAN 士紳藏品

75

### A RARE GUAN-TYPE SQUARE VASE, CONG

Qianlong seal mark and of the period

The sturdily potted vase rising from a short spreading and pierced foot, moulded in relief on each of the sides with the Eight Trigrams, *bagua*, arranged in horizontal registers of two columns, covered overall with an unctuous, widely-crackled Guan-type glaze stopping at the brown-dressed biscuit foot ring, the reverse with two pairs of indentations for hanging, the base with the six-character mark in underglaze blue. 29.5cm (11 5/8in) high.

HK\$600,000 - 800,000

US\$77,000 - 100,000

清乾隆 仿官釉琮式穿帶瓶  
青花「大清乾隆年製」篆書款

#### Provenance:

Sotheby's Paris, 15 December 2011, lot 98  
An important Asian private collection

#### 來源：

巴黎蘇富比，2011年12月15日，拍品98  
重要亞洲私人收藏

During the 18th century the Imperial Court was fascinated with archaic objects and many wares were produced in imitation of ancient forms and designs. This trend reflected the emperors' intention of restoring 'the ancient ways' as means to draw the moral righteousness and strength from the examples of the ancients. The Qianlong emperor purposefully devised the *Xi Qing Gu Jian* 西清古鑑 (*Catalogue of Xiqing Antiquities*), a collection of drawings from antiquities, as means to provide important sources of inspiration to his craftsmen. See Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50. This is exemplified in the present vase in its form which is inspired by the archaic jade ritual *cong* vessel, which featured a square body and a hollowed circular core, and was usually carved with stylised masks arranged in horizontal registers at the corners. See for example a jade *cong*, Neolithic period, Liangzhu Culture (circa 3200-2000 BC), illustrated by J.Rawson, *Chinese Jade From The Neolithic To The Qing*, London, 1995, p.128, fig.3:5. Furthermore, the crackled greyish-blue glaze visible on the *cong* was inspired by the 'iron-wire and golden thread' glaze of Imperial Guan wares of the Southern Song dynasty (1127-1279).

Compare with a similar vase illustrated by P.Y.K.Lam, *Ethereal Elegance, Porcelain Vases of the Imperial Qing: The Huaihaitang Collection*, Hong Kong, 2007, no.45. A related Guan-type *cong* vase, Qianlong mark and period, was sold at Christie's Hong Kong, 30 November 2011, lot 320. Compare also with a further similar vase illustrated by B.Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl.209, which was later sold at Sotheby's Paris, 12 June 2008, lot 123.

十八世紀期間，宮廷泛着一股慕古之風，宮廷作坊及窯口常以上古器型紋飾為藍本，製造仿古器物。此股風氣源於清三代帝皇大舉提倡復古主義，效上古聖賢之道。而乾隆皇帝亦曾下旨編修《西清古鑑》，記錄宮中珍藏上古青銅器的器型樣式，供工匠窯工參考，詳見張麗端著，《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁49-50。

此拍品充分反映乾隆一朝濃厚的復古風氣：形制模仿上古玉琮，呈方柱狀，內圓外方，類似玉琮曾於新石器時代良渚文化（約公元前3200 - 2000年）遺址出土，其中一例載於J.Rawson著，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁128，圖3:5。而琮瓶釉料所呈現之天青色以及蟹爪紋，為仿照南宋官窯而製，頗為別緻。懷海堂珍藏一尊相關的清乾隆哥釉琮式瓶，形制相似，可資比對，詳見林業強著，《機暇清賞：懷海堂藏清代御窯瓷研》，香港，2007年，編號45。香港佳士得亦曾於2011年11月30日拍賣一件相關的清乾隆官釉琮瓶，拍品320號。另一相似的例子，載於B.Gyllensvärd著，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，圖209；其後2008年6月12日售於巴黎蘇富比，拍品123號。





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



(inscription)

## THE PROPERTY OF AN ENGLISH FAMILY

英國家族收藏

76

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

Qianlong

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

HK\$500,000 - 800,000

US\$64,000 - 100,000

清乾隆 御製青玉雕「孤山放鶴圖」山子

#### Provenance:

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

來源：

英國私人收藏·木座標籤顯示「1865年取自北京」·並由後人收藏迄今

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

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

項聖謨孤山放鶴圖即用其韻  
南宋樓臺劫火灰，梅花自放鶴還來。  
撫圖似晤林和靖，騎望湖天笑眼開。

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

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

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

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

南宋樓臺劫火灰，梅花自放鶴還來。  
撫圖似晤林和靖，騎望湖天笑眼開。

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

山巖上鐫詩全名《項聖謨孤山放鶴圖即用其韻》，收錄於《御製詩三集》，乾隆四十四年（1779年）武英殿刻本，卷一二零，頁21及22。

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

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

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



77

**A RARE AND LARGE IMPERIALY-INScribed PALE GREEN AND RUSSET JADE 'LUOHAN' BOULDER**

Qianlong

Exquisitely carved in high relief with the luohan Ajita seated in a grotto by a tall tree with his hands clasping his raised right knee, in a contemplative pose, his balding head slightly lowered with two drooping eyebrows furrowing over deep-set eyes and shoulders, his long flowing robe open to reveal his emaciated torso with protruding ribs and bare feet, all below an incised thirty-nine-character Imperial inscription, the reverse skillfully carved as craggy rockwork, the large boulder of semi-translucent pale green tone with russet inclusions cleverly integrated in the carving, box.

26.5cm (10 1/2in) high (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

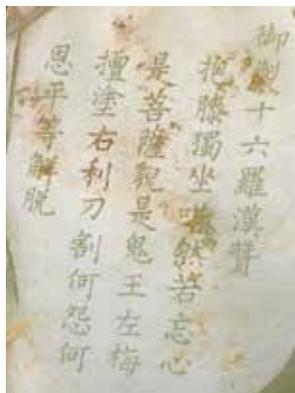
清乾隆 青白玉雕御製十六羅漢贊山子

**Provenance:**

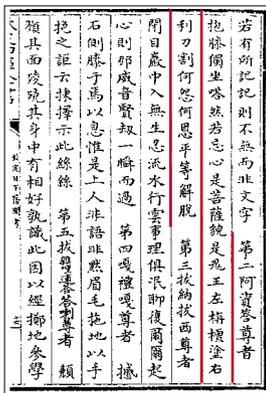
A distinguished Asian private collection

來源：

顯赫亞洲私人收藏



(inscription)



(poem)

The present lot belongs to an important group of closely related Imperial jade carvings carved with a luohan in a mountain grotto. The subject matter may have derived from a woodblock print on the theme, printed in the 18th century catalogue *Gu yu tu pu* (古玉圖譜), attributed to the Southern Song dynasty. The luohan depicted in the present lot may be identified as Ajita, one of the Sixteen Luohans.

Buddhism as the foremost state religion during the Qing dynasty received great attention during the reign of the Qianlong emperor. The emperor ordered the Court painter Ding Guanpeng (1708-1771) to paint the sixteen luohans after the original set by Guanxiu (823-912) that he had seen during his visit to Hangzhou in 1757. The inscription carved on the present lot was part of the Qianlong emperor's appraisal of Guanxiu's painting, which was recorded in the *Yu zhi wen ji chu ji* or *Anthology of the Emperor's Writings First Edition*, vol.29.

For closely related examples of jade 'luohan' boulders carved with inscriptions see one from the National Palace Museum, Taipei, with the inscription denoting the luohan Cūdapanthaka, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Qing Court*, Taipei, 1997, p.148, fig.43; another example in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (II)*, Shanghai, 2008, p.76, no.56; two further examples, one un-inscribed but of similar jade stone and inclusions, 17th-18th century, and another with an inscription, 18th century, in the British Museum, London, illustrated by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, pp.409-410, no.29:19 and fig.1; and one inscribed and carved with the luohan Kanaka, 18th century, from the Heber R. Bishop Collection, is in the Metropolitan Museum of Art, New York (acc.no.02.18.640)

Possibly originating in Kashmir, images of luohans (also known as arhats) were brought to China in the 5th century AD. Their names were later identified in Chinese by the early Tang dynasty monk Xuanzang in 654 AD. According to early texts, these divine beings are advanced disciples of the historical Buddha Shakyamuni who epitomise the ideals of self-discipline and meditation. Having reached the end of the Eight-Fold Path, they have postponed Nirvana in order to remain in the world to protect the Buddhist law until the coming of the future redeeming Buddha Maitreya. For further discussion of images of the luohan, see W.Ho and W.C.Fong, 'Some Buddhist Images' in

*Possessing the Past: Treasures from the National Palace Museum*, Taipei, 1996, pp.210-217. Compare with a related but un-inscribed greenish-white jade 'luohan and grotto' group, Qianlong, which was sold at Christie's London, 15 May 2018, lot 94.

青白玉質，局部深褐色斑沁及縐紋。山子隨形而雕，略為長方形，山峰聳立，陡崖峭壁，奇山仙洞深處，阿資答尊者靠壁而坐，一腿盤坐，一腿彎曲，雙手抱膝，靜坐入定。羅漢面容安詳，深眼長眉，身著長袍，胸骨及雙腳外露，禪意深遠。山石平滑處，陰刻楷書「御製十六羅漢贊」，並題字「抱膝獨坐，嗒然若忘。心是菩薩，貌是鬼王。左栴檀塗，右利刀割。何怨何恩？平等解脫」。山子背面浮雕山石巒峰，並以陰刻花草點綴。

乾隆皇帝篤信佛教，他於1757年第二次南巡期間，到杭州西湖聖恩寺禮拜，並首次看到該寺收藏的貫休十六羅漢圖，對之大為欣賞，不但親筆在畫上題字御贊，亦命宮廷畫師丁觀鵬仿畫。此件山子上的贊文便出自《欽定日下舊聞考》，卷二十八，乾隆四十七年（1782年）《四庫全書》本，頁16。

類似帶有銘文的玉雕十六羅漢贊山子之例，包括台北國立故宮博物院藏一件清乾隆玉羅漢山子，著錄於《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁148，圖43；北京故宮博物院藏一例，見《故宮博物院藏文物珍品大系：玉器（下）》，上海，2008年，頁76，編號56；大英博物館有兩件，一件未題詩的十八世紀玉雕羅漢山子，其玉質及皮色和本拍品相類，以及另一件帶有題詩的青玉羅漢山子，見J.Rawson, 《Chinese Jade: From the Neolithic to the Qing》，倫敦，1995年，頁409-410，編號29:19及圖1；另見大都會博物館藏一件十八世紀青玉雕御題詩羅漢山子（博物館編號02.18.640）。

宮廷造辦處和各級官員為投乾隆帝之所好，以貫休或丁觀鵬等人的作品為藍本，創作過一定數量以便面聖或進貢的衍生藝術品，而此類山子以及類似的玉冊則屬其中，《內務府造辦處各作成做活計清檔》上，也曾多次提及御製玉羅漢，如「青白玉一塊……做羅漢十三尊畫的紙樣呈」及「玉羅漢上舊刻之字磨去俱照新貼本文另刻字」。羅漢為釋迦牟尼之得道弟子，十六羅漢的形象或在六朝時期經克什米爾地區傳入中國，唐代高僧玄奘又將各羅漢名譯為中文，有關羅漢像的討論，參見W.Ho及W.C.Fong, 「Some Buddhist Images」，刊登於《Possessing the Past: Treasures from the National Palace Museum》，台北，紐約大都會博物館，1996年，頁210-217。倫敦佳士得曾售出一件青玉羅漢山子，未帶銘文，2018年5月15日，拍品94。





78 YΦ

**A VERY RARE IVORY PLAQUE OF PANJARNATA MAHAKALA**

Chenghua six-character mark, Ming Dynasty

The teardrop-shaped plaque centred by the three-eyed and two-armed deity standing above a figure, holding a curved knife, a skull-cup and the 'Gandhi of Emanation', wearing a lower garment of tiger skin and flowing streamers, adorned with a crown and a necklace suspending human skulls and surrounded by nineteen panels each depicting a Tibetan *lanca* character, all enclosed within a border of blazing flames, the reverse engraved with the six-character mark with traces of red pigment.

8.8cm (3 7/16in) long.

HK\$200,000 - 300,000

US\$26,000 - 38,000

明 象牙雕寶帳大黑天牌  
「大明成化年製」刻款

The present plaque may have been part of a gift exchange between the Imperial Court and a Tibetan Buddhist leader. The early Ming Court sought to strengthen relationships with Tibetan leaders in order to exert political influence over the region and bolster the legitimacy to rule.

The plaque most probably formed part of a large set of ivory ornaments, each carved with figurative and decorative designs, which represented an elaborate mandala and was worn as a girdle, apron or headdress by Buddhist practitioners during the performance of Tantric rituals such as dances of initiation ceremonies. Tantric practitioners often envisioned themselves as wearing bone ornaments, *hada abharana*, made of their own bones, as the consummate symbol of renunciation of the phenomenal world.

This finely carved plaque depicts the wrathful form of Mahakala in his classic appearance of Panjarnata. In this form, the deity was regarded as the special protector of the Hevajra cycle of teachings and the principal protector of the Shakya school of Tibetan Buddhism. The



deity arises from the 'Vajrapanjara Tantra', which belongs to the larger Hevajra Cycle of Tantras and classified as Non-dual Anuttarayoga. The magical *gandhi* stick, held horizontally as a wooden club by the deity, symbolises his vow to protect Buddhism.

Drawing inspiration from the Himalayan style, which was absorbed by the Ming Court through direct contact with Tibetan priests, the iconography of the present plaque compares with a small gold hat ornament depicting Mahakala, 15th century (circa 1400-1441), which was excavated from the tomb of Prince Zhuang of Liang, in Hubei Province, illustrated by C.Clunas and J.Harrison-Hall, *Ming: 50 Years That Changed China*, London, 2014, p.210, fig.177. Compare also with the style and complex rendering of the smallest details noted on the carved plaques making up a bone apron, Tibet, 14th/15th century, illustrated by B.Lipton and N.Dorjee-Ragnubs, *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, Oxford, 1996, p.217, fig.114.

明初，朝廷為鞏固對西藏地區的影響以及控制，曾經極力拉攏藏傳佛教各宗派之領袖，此一象牙牌或為當時朝廷賜予西藏高僧之法器，可為此段歷史的明證。

此牌原本或為一套象牙飾件之一，鑲嵌於祭師於密宗儀式所穿戴的腰帶、繚絡裙或是頭飾之上。各構件雕琢不同神祇紋飾，組合成為曼陀羅的象徵。牌正中則鑲雕大黑天像，呈憤怒相，化身成為密宗薩迦派護法神。手中則執法器，代表捍衛密宗教義。

明代，朝廷與西藏高僧接觸逐漸頻密，因此作坊所製法器亦有漸見糅合當地風格的跡象。其中一例為一件於湖北省梁莊王墓出土的十五世紀金頭飾，其上飾紋飾及形象與皆可供比對，詳見C.Clunas及J.Harrison-Hall著，《Ming: 50 Years that Changed China》，倫敦，2014年，頁210，圖177。另一套十四/十五世紀骨雕繚絡裙飾件，上方所雕的紋飾細節亦有所相類，載於B.Lipton及N.Dorjee-Ragnubs著，《Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art》，牛津，1996年，頁217，圖114。



Andrew F. Chandler, Los Angeles, circa 1970s  
安德魯·錢德勒·洛杉磯·約1970年代

Andrew F. Chandler (d.2015) was the second son of the Ralph J. Chandler, a shipping executive who also was a nephew of Harry Chandler, second publisher of the Los Angeles Times, and Lenore Gantt Chandler. The Chandler family were known Los Angeles philanthropists and contributors to the Los Angeles County Museum of Art and the Music Centre.

安德魯·錢德勒（2015年歿）是洛杉磯名門之後，其父拉夫·錢德勒（1966年歿）曾擔任一家運輸公司總裁，其叔父是《洛杉磯時報》前總裁，母親雷諾·錢德勒為洛杉磯慈善家。錢德勒家族對洛杉磯博物館及公益事業貢獻巨大，他們亦是洛杉磯郡立博物館及音樂中心創始人之一。

79

### A VERY RARE GILT-BRONZE FIGURE OF GUANYIN

Yuan/Ming Dynasty

The *bodhisattva* seated regally in *lalitasana*, with the left hand resting on top of the left knee, the right arm holding a jewel and supported by a curved three-legged armrest continuing around the back, the goddess adorned with elaborate beaded jewellery and a foliate crown centered by the figure of Amitabha Buddha above the contemplative face with downcast eyes, wearing a *sanghati* and *antaravasaka* tied above the waist falling in graceful folds around the legs further embellished with beaded jewellery.

35cm (13 3/8in) high.

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

US\$380,000 - 510,000

元/明 銅鑲金自在觀音坐像

#### Provenance:

Andrew F. Chandler, Hancock Park, California

來源：

Andrew F. Chandler舊藏，漢考克公園，加州



Meticulously cast with extraordinary attention to detail, the present figure would have been commissioned for worship in an important temple or an altar belonging to an elite member of society.

Radiating compassion with his slightly downward gaze and gentle smile, the deity, known as Avalokiteshvara, the 'Bodhisattva of Compassion' and 'protector of the world', is the subject of the 24th chapter of the 'Lotus Sutra', in which he attempts to save all sentient beings from the suffering of the world. Modelled in the posture of 'Royal Ease' with one leg drawn up and the other folded in front, the deity was often referred to as *Shuiyue Guanyin*, or Avalokiteshvara of the Water and Moon. This specific iconography was introduced in China with the translation of the 'Avatamsaka Sutra' (Flower Garland Sutra) during the fifth century. The wish-fulfilling pearl, which the deity holds in the right hand, represents the luminous, pure and flawless state of mind, which was donated to the bodhisattva by Longnu, the granddaughter of the Dragon King. See I.Wilt, *Personal Salvation and Filial Piety: Two Precious Scroll Narratives of Guanyin and Her Acolytes*, Honolulu, 2008, p.34.

The stylistic conventions noted on the present figure would appear to represent a further development from the simpler and rather classic tradition of Buddhist portraiture dating to the Song and Yuan dynasties. Late Yuan and early Ming dynasty figures may be characterised by more full-fleshed and ornate deities. At this time, Himalayan sculptural styles appeared in China as a consequence of the political and religious ties that existed between the Chinese Imperial Court and the dominant Tibetan religious orders. The position of the right leg, laying flat on the base, is also a variant *rajalilasana* posture introduced in portraiture dating from the Ming dynasty, echoing the classical Indian posture of this form of Avalokiteshvara.

The three-legged armrest, on which the present deity rests the right arm, was also a feature often encountered in portraiture of Avalokiteshvara dating from the late 14th century. See for example a gilt-bronze figure of Avalokiteshvara, Yuan dynasty, illustrated by M.M.Grewenig and E.Rist, eds., *Buddha: 2000 Years of Buddhist Art*, Völklingen, 2016, no.62; and another gilt-lacquered bronze Avalokiteshvara, Yuan dynasty, in the Kaifeng Museum (acc. no.KF100201). See also a Dehua figure of an Immortal, Ming dynasty, modelled with a similar three-legged armrest as the present lot, illustrated in *The Complete Collection of Treasures of the Palace Museum: Inscriptions and Sculptures*, Shanghai, 2008, pp.207-208, no.196.

A related gilt-bronze figure of Avalokiteshvara, early Ming dynasty, seated in a similar posture and adorned with an elaborate headdress and jewellery, as the present example, is included in the collection of the Cleveland Museum of Art, Ohio, illustrated by P.Pal, *On the Path to Void: Buddhist Art of the Tibetan Realm*, Mumbai, 1996, p.156, pl.11. Another related but larger gilt-bronze figure of Avalokiteshvara, dated to 1435, was sold at Sotheby's Hong Kong, 8 April 2011, lot 2839.

觀音自在坐姿，帶高花葉寶冠，冠中間有一佛，繡帶與髮辮沿耳後披於兩肩，雙耳皆佩花葉嵌寶石耳飾，上身著雙領下垂式天衣，內著袈裟束於腹前，胸前佩瓔珞連珠式項鍊，袈裟及下裙上亦垂掛連珠式瓔珞，其右手持一明珠，左手置於膝之上，靠如意式憑几而坐，佛光寶氣，造型別緻。

此尊觀音自在坐像，可辨認其身份為自在觀音或水月觀音。以其金水及鑄造來看，或曾為重要寺院特別定製。「水月」原意為水中之月，佛經中引佛法皆無實體，五世紀初隨《華嚴經·入法界品》傳入中原。其手持明珠，傳為龍女所贈，象徵光明、純潔以及毫無雜念。有關觀音像討論，見I.Wilt, 《Personal Salvation and Filial Piety: Two Precious Scroll Narratives of Guanyin and Her Acolytes》, 檀香山, 2008年, 頁24。

自在坐姿之觀音造像傳入中原後多見於宋元時期的雕塑，而元末明初青銅造像亦有所見。自在坐姿最早在印度佛造像上就有出現，後對漢藏佛造像影響深遠。此尊觀音以中原造像為主，但在造型及風格上又受印度及尼泊爾、西藏造像影響，實不可多得。

此尊觀音所倚靠之三足憑几，亦多見於宋元佛造像，如一尊元代中原銅鑲金菩薩像，鑄有類似的瑞獸頭如意形憑几，見M.M.Grewenig及E.Rist編, 《Buddha: 2000 Years of Buddhist Art. 232 Masterpieces》, 弗爾克林根, 2016年, 編號62。河南開封博物館亦藏一件元代銅鑲金水月觀音坐像(博物館編號KF100201), 其面相、瓔珞及如意式憑几之構造可資參考。在明代德化瓷造像上, 亦可見類似的如意三足憑几, 見一例清宮舊藏明代德化白瓷老翁, 著錄於《故宮博物院藏文物珍品大系: 銘刻與雕塑》, 上海, 2008年, 頁207-208, 編號196。

克利夫蘭藝術博物館藏一件明早期銅鑲金自在觀音, 身形較此尊稍纖細, 但其坐姿及身帶瓔珞可資比較, 見P.Pal, 《On the Path to Void: Buddhist Art of the Tibetan Realm》, 孟買, 1996年, 頁156, 圖11。另見香港蘇富比曾售出明宣德一例, 尺寸較大, 其面相及坐姿可資參考, 2011年4月8日, 拍品2839。





(detail)

## THE PROPERTY OF A GENTLEMAN 士紳藏品

80

### A VERY RARE PALE GREEN JADE 'MANJUSHRI AND KALIKA' BOULDER

Qianlong

Superbly carved as a vertical mountain rising from rocky ledges above a gushing stream, with a tall cypress tree rising to the outcrops strewn with pine, with a long twisting path rising to the top, exquisitely carved with an elephant tended by a luohan, who may be identified as Kalika, and an attendant carrying his bannered staff, the upper ledges with an Immortal, probably representing Manjushri, mounted on a Buddhist lion and holding a *ruyi* sceptre in his right hand, resting against its left shoulder, below a grotto skilfully carved in openwork with the silhouette of a spray of *lingzhi* fungus carved on the reverse, the other side similarly carved with pine, *wutong* and *lingzhi* fungus, scattered amidst rocky ledges and outcrops with stream and waterfall, the stone of pale green tone with minor russet inclusions.

20.1cm (8in) high.

HK\$500,000 - 800,000

US\$64,000 - 100,000

清乾隆 青白玉雕文殊及迦理迦尊者山子

#### Provenance:

A distinguished Asian private collection

來源：

顯赫亞洲私人收藏

The remarkable jade boulder is carved with two Buddhist deities: Manjushri riding atop a Buddhist lion and holding a *ruyi* and the luohan Kalika, shown alongside the elephant. Manjushri, one of the Four Great Bodhisattvas of Chinese Buddhism, is a meditational deity and considered a fully enlightened Buddha. Riding the lion represents the use of wisdom to tame the mind, which is compared to riding or subduing a ferocious lion. The elephant (which in this carving is shown tended by Kalika) symbolises Buddhist might, associated with the animal's immense strength and power, endurance and perseverance.

Jade mountains carved with Buddhist figures are more often depicted with a single luohan in a grotto, making the present jade mountain particularly rare with its unusual representation of both Manjushri and Kalika.

The master carver demonstrated his consummate skills not only in the detailed carving of the figures and landscape but in the clever use of the stone to create a picturesque multi-layered three-dimensional openwork grotto. Compare a related jade mountain, 18th/19th century, also carved in openwork at the upper section, in the Heber R. Bishop Collection in the Metropolitan Museum of Art, New York (acc.02.18.531). See a related white, grey and russet jade mountain, 18th century, also carved with openwork, which was sold at Christie's New York, 24 March 2011, lot 1508.

青玉質，白中閃青，略微留皮。山子隨玉料之形而作，頂部留皮，鏤空雕作山洞，松柏層掩，蜿蜒山道由山洞而出，一側立騎獅文殊菩薩，手持如意，作迎迓狀。隨山道而下一側浮雕老樹虬枝，一側平台高浮雕迦理迦尊者立於象旁，另有一沙彌持法杖侍立於右。山岩之下出清流，山子背面雕瀑布林木，有疊嶂之勢。此山子所用刀工快意大方，而人物雕琢細膩傳神，起承轉合之間頗具張力。

文殊菩薩釋迦牟尼佛的左脅侍菩薩，其名意為美妙、雅緻、吉祥與莊嚴。文殊的形象為駕青獅，或持寶劍，或持如意，獅子以示威武，寶劍以示智慧，常與釋迦摩尼和普賢菩薩組成華嚴三聖形象。迦理迦尊者又稱騎象羅漢，為十八羅漢之一，出家前為訓象師，後來修成正果。梵文「迦理」意為「象」，「伽理伽」即為「騎象人」之意。象在佛教中象徵佛法恆久致遠。

美國著名亞洲收藏家畢曉普舊藏一件十八/十九世紀玉雕山子亦局部鏤空，可資參考，現藏紐約大都會博物館，館藏編號02.18.531。另可比較一件十八世紀灰白玉帶皮玉雕山子，亦見局部鏤空，2011年3月24日售於佳士得紐約，拍品1508。



81

**A RARE AND LARGE PARCEL-GILT AND PAINTED BRONZE FIGURE OF SIMHANADA AVALOKITESHVARA**

15th/16th century

The deity seated in *rajalilasana* on the back of a recumbent and caparisoned lion, the right arm rested on the raised knee, the left arm resting on a low table atop the beast's back, the deity with a serene expression and downcast eyes below arched eyebrows, wearing loosely draped robes, the hair arranged in a single topknot encircled by a diadem centred with a small figure of Buddha Amitabha, all raised on a double lotus pedestal.

67cm (26 3/8in) high.

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

US\$150,000 - 230,000

十五/十六世紀 銅漆金獅吼觀音坐像

**Provenance:**

A German private collection, acquired in Beijing between 1899 and 1901 by a German diplomat

A German private collection, received as a wedding gift from the above in 1956

Nagel, Stuttgart, 2 November 2012, lot 694

An Asian private collection

**來源：**

德國私人舊藏，於1899年至1901年間德國外交官蒐集

德國私人舊藏，於1956或受贈於上一藏家

德國納高，2012年11月2日，拍品694

亞洲私人收藏

Well cast in the position of 'royal ease', with the weight of her body relaxed into her left arm resting on a small stand while her right arm drapes over her bent knee, and surrounded by flowing ribbons fluttering around her body, the present figure conveys a powerful sense of majesty which is typically associated with the Bodhisattva Avalokiteshvara. Seated atop a lion with its mouth opened in a growl, the deity, known as 'Guanyin of the Lion Roar' (Simhanada Avalokiteshvara), embodies the intense moment of transcendent enlightenment. The serene expression of the deity, contrasting with the ferocity of the lion, expresses controlled power and overall harmony.

The earliest textual reference to the present form of Avalokiteshvara appears in the 'Garland of Sadhanas, *Sadhanamala*, an 11th century iconographic compendium assembled by Abhayakaragupta, an Indian monk-scholar, who mentioned that the present manifestation could heal diseases; See D. Patry Leidy and D. Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, p.156.

Venerated in Indian Buddhism as the embodiment of the Compassion of the Buddha, Avalokiteshvara (known as Guanyin in China) is described in the 'Lotus Sutra', as capable of hearing all mankind, striving endlessly to help those offering prayers, transforming at will and appearing in more than thirty human guises to expound Buddhist teaching to devotees. The deity was associated with religious beliefs concerning the devotee's rebirth in the blissful Pure Land presided over by Buddha Amithaba. Introduced into China from India during the 2nd century AD, 'Pure Land' Buddhism was based on the belief that Amitabha granted rebirth of the dead in his wondrous realm to whoever meditated on him through chanting and prostration. The three main scriptures forming the core of the 'Pure Land' teachings, namely the 'Sutra of the Buddha of Immeasurable Life', the 'Sutra of Visualizing the Buddha of Immeasurable Life', and the 'Amitabha Sutra', all refer to Amitabha and Avalokiteshvara as capable of liberating the devotees from the Wheel of Samsara and allowing them entry into the Pure Land where they finally attained enlightenment.

Compare with a related gilt-bronze figure of Simhanada Avalokiteshvara seated on a lotus base, Ming dynasty, illustrated in *Classics of the Forbidden City: Guanyin the Collection of the Palace Museum*, Beijing, 2012, pl.83. See a related large gilt-lacquered bronze figure of Simhanada Avalokiteshvara, 16th century, which was sold at Sotheby's Hong Kong, 3 October 2017, lot 3666.

此尊獅吼觀音頭戴寶冠，冠上出化阿彌陀佛，開臉端正，圓中帶方，略露笑意，神態安詳，顯慈悲安和之女相。胸飾菊花形瓔珞，七條細瓔珞垂墜散開，身披薄衫，左手持蓮，蓮莖隨臂而上至肩膀開花，蓮花上立一鸚鵡。右肘亦飾蓮莖，攀於肩出蓮一朵，蓮上飾寶瓶一尊。腰間亦飾瓔珞，著寶裙。觀音衣飾繁簡相宜，結輪舞姿坐於吼獅之上。獅子回首開口作吼，鬃毛、腳爪凌厲，整體威嚴，承以蓮座。像為銅鑄，再髹金漆，蓮莖、飄帶、扶手及獅子及蓮座局部塗綠彩，獅子鬃毛髹紅漆。

此件獅吼觀音像為明代中期漢地風格，頗有永宣遺風。「獅吼觀音」又名「阿摩提觀音」，乃密宗神靈，為觀世音菩薩化身之一，可降服一切龍魔所生病楚，度三界眾生出苦海。獅子則代表威猛力量，震懾邪崇。獅吼觀音為觀世音化身之一的說法最早可以追溯到十一世紀一個印度僧侶所著經典，其中記載獅吼觀音能治百病，詳情參閱D.Patry Leidy及D.Strahan合著，《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art》，紐約，2010年，頁156。

獅吼觀音本尊之觀世音菩薩在漢地流傳更久遠，為阿彌陀佛座下的上首菩薩，與大勢至菩薩為阿彌陀佛的左、右脅侍菩薩，並稱「西方三聖」，也是四大菩薩之一。觀世音早在公元二世紀即從印度傳入東土，與佛教在中國流傳時間大致相當。流傳最廣的淨土宗常供奉「西方三聖」神像，故而觀世音菩薩為釋迦摩尼以外最廣為人知的佛教神祇。參考一件北京故宮所藏一件明代銅鑿金獅吼觀音像，見《故宮經典：故宮觀音圖典》，北京，2012年，圖版83。另可參考一件十六世紀銅漆金獅吼觀音像，2017年10月3日，拍品3666。





82<sup>Y</sup>

**A RARE SMALL RHINOCEROS HORN DOCUMENTARY  
'VISHNU' BOWL**

Nepal, dated by inscription to 1678 and of the period  
Carved in *yni* form and raised above a short flat base, the rounded  
edge of the interior carved with a small figure of the deity Vishnu above  
a lotus-petal pedestal, surrounded by a mandorla, the exterior carved  
with a Nepalese inscription, the horn of dark-brown tone.  
7.3cm (2 7/8in) long.

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

尼泊爾 一六七八年銘 犀角毗濕奴像小杯

The present bowl bears a rare documentary inscription which reads  
as follows:

*Lalitapaṭṭanādhipati śrī śrīnivāsa malla śrī śrī jogalyanda  
Malla / śreyostu samvat 798 //X//*

Which may translated as:

*'During the auspicious year of 798 (CE 1678), Śrīnivāsa Malla, the king  
of Patan (lalitapaṭṭana) and (his son) Jogalyanda Malla (commissioned  
this object).'*

Translation by G.V.Vajracharya, October 2018.

Compare with a related Nepalese rhinoceros horn bowl, illustrated by  
J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London,  
1999, p.274, figs.395-396.

此杯體量輕小，平口上陰刻兩道弦紋，內壁一側浮雕毗濕奴像，外壁  
刻銘文兩周，銘文大義為「798年（公元1678年）吉日，帕坦國王斯  
里尼瓦薩·馬拉和（兒子）約格蘭達·馬拉（委託製作此物）」一轉譯  
自G.V Vajracharya之英文翻譯，2018年10月。

可參考一件類似尼泊爾犀角雕盃，見 J.Chapman 著，《The Art of  
Rhinoceros Horn Carving in China》，倫敦，1999年，頁274，圖395  
至396。

(two views)

**A RARE AND LARGE RHINOCEROS HORN 'VAISHNAVA' BOWL**

Nepal, 17th/18th century

Of *yoni* form raised on a short shallow foot and plain flat base, finely carved in relief to the rounded end of the interior with Vishnu adorned in body ornaments and crown framed by a mandorla, flanked by another pair of deities on lotus pedestals all above a lotus blossom in the centre issuing stems with two further deities flanking a conch shell, the exterior with a row of cartouches enclosing Hindu deities, the horn of a reddish-brown tone.

15.6cm (6 1/8in) long.

HK\$350,000 - 450,000

US\$45,000 - 57,000

尼泊爾 十七/十八世 犀角雕毗濕奴像杯

Vishnu, the 'All Pervader' personifying solar energy and described as encompassing the whole universe in three strides, is one of the most important Hindu deities, along with Shiva and Brahma. He sustains the universe and occasionally descends to earth assuming various forms to redress the balance between good and evil, thus he is also known as the Preserver. In time, Vishnu came to represent the traditional order of society, ever mindful of maintaining orthodox standards of behaviour, standing for law and order. Therefore, the kings of Nepal, where this bowl was made, were traditionally considered to be incarnations of Vishnu.

Vishnu's usual attributes can be seen on the present lot, including the conch shell (*shanka*), symbol of the five existential elements and the lotus (*padma*) symbol of the powers of illusion from which the universe originates and the impulse towards liberation. Beside Vishnu are probably Shridevi and Bhudevi, representing wealth and earth respectively.

See a similar Nepalese rhinoceros horn bowl, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.273, figs.393-394, which is offered in this catalogue **Lot 84**. Compare with a related but slightly larger rhinoceros horn 'Vaishnava' bowl, Nepal, 17th/18th century, which was sold at Bonhams Hong Kong, 29 May 2018, lot 61.

杯尖唇，兩側雕幾何形花紋，內壁雕毗濕奴像及無邊之蛇，外壁浮雕毗濕奴十大化身。毗濕奴為印度教神系中的主神之一，左上手握寶輪，左下手握法螺，右上手執仙杖，右手執蓮莖。無邊大蛇又名阿南塔，多頭，毗濕奴枕於其身，乃印度教對「終極實在」理解的形象體現。杯心雕蓮花一朵，內嵌點狀黃色金屬。據印度教經典，毗濕奴肚臍生出蓮花一朵，蓮花綻開而生多頭梵天，梵天而生世界。參考一件類似的尼泊爾犀角碗，見 J.Chapman 著，《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，頁273，圖393至394，即本場拍賣之拍品84號。另可參考一件略大之十七/十八世紀尼泊爾毗濕奴犀角雕碗，2018年5月29日售於香港邦瀚斯，拍品61。



(two views)

84 Y

**A RARE AND LARGE RHINOCEROS HORN 'VAISHNAVA' BOWL**

Nepal, 17th/18th century

Of *yonis* form raised on a short shallow foot with plain flat base, finely carved in relief to the rounded end of the interior with Vishnu wearing crowns and framed by a mandorla, his left hand holding a club aloft with his right hand raised in reassurance, the exterior with a continuous row of cartouches each of which represent incarnations of Vishnu, the horn of a chocolate tone. 17.2cm (6 3/4in) long.

HK\$200,000 - 300,000

US\$26,000 - 38,000

尼泊爾 十七/十八世紀 犀角雕毗濕奴像杯

**Provenance:**

An important European private collection of rhinoceros horn carvings, and thence by descent

**來源：**

重要歐洲私人收藏犀角雕刻，並由後人保存迄今

**Published and Illustrated:**

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.248 and 273, figs.393-394

**出版及著錄：**

J.Chapman著，《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，頁248及273，圖393至394



(two views)

J.Chapman notes with regard to the present lot that 'Whilst most of the figure carving in this group of bowls is extremely crude the carving of the decoration of the bowl shown is of a much higher standard than usual.'; see *Ibid.*, p.272.

The crispness and clarity of the carving around the exterior enables us to identify the different incarnations of Vishnu in order to restore universal harmony, including: a fish, a tortoise, a boar, a man-lion, a dwarf, Rama with an axe, Rama the hero of the Ramayana, Krishna's brother Balarama, the Buddha and Kalkin, who appears in a horse-headed form.

Almost all the recorded rhinoceros horn vessels from Nepal are dedicated to Vishnu, since Nepalese kings were traditionally considered to be incarnations of Vishnu. According to the sacred Vaishnava text, *Vishnu Purana*, a rhinoceros horn libation vessel can consume all sin. The *yonis* form represents the female generative organ, believed to be the seat of *tejas*, spiritual power and ardour. It is also worshipped as a symbol of fertility. Thus, this rare bowl would have been highly venerated for its symbolic powers as a ritual vessel. Compare with a similar rhinoceros horn 'Vaishnava' bowl, Nepal, 17th/18th century, which was sold at Bonhams Hong Kong, 29 May 2018, lot 61.

杯尖唇，口沿下內側飾幾何紋兩層，杯壁一側雕毗濕奴像，四手各持發輪，有寶輪、法螺、仙杖及蓮莖，騎在神鳥迦樓羅上，肚臍生出一枝蓮花，穿杯壁內堂。杯外壁浮雕毗濕奴十大化身，分別是摩蹉（魚），俱利摩（龜），筏羅訶（野豬），那羅希摩（人獅），筏摩那（侏儒），持斧羅摩，羅摩，黑天，釋迦牟尼佛，迦爾吉（白馬）。J.Chapman認為《The Art of Rhinoceros Horn Carving in China》所著錄的一組尼泊爾犀角雕毗濕奴像碗雕工頗粗，惟此件雕刻精緻。香港邦瀚斯售出一件尼泊爾十七/十八世紀犀角雕毗濕奴像碗可作參考，2018年5月29日，拍品61。

**A RARE AND LARGE HUANGHUALI 'MAGNOLIA' SCROLL POT**

17th/18th century

The large naturalistic vessel deftly carved with tall curved walls carved as overlapping magnolia petals, the exterior superbly carved in relief with gnarled branches issuing buds and blossoming magnolia flowers, the material of warm dark-honey tone.

20cm (7 7/8in) high.

HK\$200,000 - 300,000

US\$26,000 - 38,000

十七/十八世紀 黃花梨雕玉蘭花葵口筆筒

Compare with a similar but smaller *zitan* brushpot, late Ming dynasty and with a signature of Wen Fu, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.23. See a related brushpot, Qing dynasty, which was sold at Bonhams London, 16 May 2013, lot 378. Compare also with a related large *huanghuali* brushpot, 17th century, which was sold at Christie's Hong Kong, 3 June 2015, lot 2946.

北京故宮博物院藏一件明晚代紫檀木雕花卉圖筆筒可資比較，其造型較小但雕刻風格相似，刻「文父」款，見《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，編號23。另參考倫敦邦瀚斯售出一例，2013年5月16日，拍品378；也見香港佳士得售出一件十七世紀黃花梨筆筒，2015年6月3日，拍品2946。





The House of Jade Ltd., New York, circa late 1940s/1950s showing lot 86  
 The House of Jade Ltd.有限公司·紐約·約1940至50年代  
 (照片方框內為拍品86)



The House of Jade Ltd., *Exhibition of Rare Chinese Jades*, New York, exhibition brochure late 1940s/1950s  
 《中國玉器展覽》·紐約·《展覽圖冊》·1940至50年代



Stanley Charles Nott

Dr Stanley Charles Nott was one of the leading dealers in jade and authored a number of pioneering reference publications in the field from the late 1920s to the late 1940s, including *Chinese Jade Throughout the Ages*, London, 1936. His gallery 'The House of Jade Ltd.', was located at 17 East 42nd Street, New York. A rare surviving brochure of the late 1940s/1950s illustrates the present jade brush pot three times, devoting two full pages and also showing it *in-situ* at Nott's gallery. In this publication Nott describes the vessel as follows:

*'A Massive Altar Shan-Lei in the form of the Prunus Trunk in bud and blossom. This vessel was a type of temple vat in which the Yueh wine was stored for use during the Tsin service. Shun Chih, circa 1600 A.D.'*

史坦萊·查理斯·諾頓先生曾是玉器行業中出眾的行家之一，他於1920至1940年代間撰寫並編輯過一系列有關中國玉雕的書籍，極具參考價值，如他1936年於倫敦出版的《中國玉器源流考》等。他的門店曾位於紐約東十道四十二街，此筆海曾在其1940至50年代間出版的一本宣傳冊中出現過三次，並著記認為此筆海有可能亦被清宮慶典時當作盛酒器來使用。



THE PROPERTY OF A GENTLEMAN 士紳藏品

86

**A MAGNIFICENT LARGE PALE GREENISH-WHITE JADE  
'PRUNUS' TRUNK-FORM BRUSH POT**

18th/19th century

Of irregular cylindrical section, the thick-walled scholarly vessel skillfully carved as a section of a gnarled prunus tree trunk, the exterior naturalistically carved around the sides in high relief with blossoming branches growing in different directions, the natural grain and crevices of the tree trunk vividly depicted, the centre of the base slightly recessed, the semi-translucent stone of even white tone with some white speckles and russet inclusions.

21cm (8 1/4in) high.

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

**US\$230,000 - 310,000**

十八/十九世紀 青白玉雕梅樁大筆海

**Provenance:**

Puwei (1880–1936), Prince Kung (Gong) of the First Rank, by repute Yamanaka and Co. Ltd., New York, by repute (possibly, American Art Galleries, New York, *The Remarkable Collection of the Imperial Prince Kung of China: A Wonderful Treasury of Celestial Art* 27 February 1913, lot 130)

Sir Bernard Eckstein, by repute

Edward I. Farmer, New York, by repute

Mrs Sidney G. deKay, by repute

Stanley Charles Nott, The House of Jade Ltd., New York, circa late 1940s/1950s

Mrs Lucille Nott, 11 January 1966

Christie's New York, 20-21 March 2014, lot 2521

An important Asian private collection

**Published, Illustrated and Exhibited:**

Stanley Charles Nott, The House of Jade Ltd., *Exhibition of Rare Chinese Jades*, New York, *exhibition brochure* late 1940s/1950s

**來源：**

傳恭請王舊藏

傳紐約山中商會（或為美國藝術協會，紐約，1913年2月27日，拍品130）

傳Bernard Eckstein爵士舊藏

傳范德教授舊藏

傳Sidney G. deKay夫人舊藏

史坦萊·查理斯·諾頓，The House of Jade Ltd.有限公司，紐約，約1940至50年代

露西麗·諾頓，1966年1月11日

紐約佳士得，2014年3月20-21日，拍品2521

重要亞洲私人收藏

**出版、著錄及展覽：**

The House of Jade Ltd.（史坦萊·查理斯·諾頓），《中國玉器展覽》，紐約，*《展覽圖冊》*，1940至50年代



The present jade brush pot is notable for its impressive size and weight, and is a very rare example of its type. The use of very large jades carvings became possible after the Qianlong emperor's conquest of the Dzungar Khanate, now known as Xinjiang, between 1755 and 1759. The master craftsman superbly integrated any natural flaws into the relief carved design whilst leaving the finer jade stone areas unadorned.

Compare with a slightly larger (22.3cm high) but slender green jade brush pot, mid-Qing dynasty, carved with the trunks of a pine tree along the sides, illustrated in the *Compendium of Collections in the Palace Museum. Jade 9 Qing Dynasty*, Beijing, 2011, p.25, no.4.

Compare also with a related but smaller white jade pine tree-trunk brush pot, Kangxi (15.5cm high), which was sold at Christie's Hong Kong, 27 May, 2008, lot 1603. Another but much smaller white and russet jade 'prunus trunk' vase, 18th century (12.5cm high), was sold at Christie's Hong Kong, 28 November 2012, lot 2180.

青白玉質，有瑕斑。筆筒形如一段梅樹椿，外壁鏤雕及高浮雕梅枝，枝幹上梅花盛開，一較粗枝幹從筆筒一側蜿蜒生長，梅花花蕊、樹皮、樹洞等皆生動刻畫而出，平底略內凹，內壁光素，器形龐大，頗有氣勢。

此器尺寸巨大，製作此類玉器，工匠需要取完整大塊玉石，而此類大塊白玉應該是在乾隆皇帝平定了準格爾叛亂（1755-1759），並打通了新疆和田玉內運的道路後才被大量進貢。工匠取大塊玉料，以材料最大尺寸隨形而雕，並巧妙將玉石瑕疵盡量隱藏，在玉質稍好處刻意留白不作浮雕，足見匠心。

此筆筒形制特別，細觀之可留意其外壁一側雕梅枝似把手狀，而其口沿突出部分內側也有刻意下凹雕刻，因此亦有可能被當作花插或使用。

參看北京故宮博物院藏一件尺寸相當的青玉雕松鶴圖筆筒（22.3厘米高），見《故宮博物院藏品大系：玉器編9清》，北京，2011年，頁25，編號4。另見香港佳士得曾售出一件清康熙松椿筆筒，尺寸稍小（15.5厘米高），2008年5月27日，拍品1603；另有一件尺寸更小的十八世紀白玉雕梅椿筆筒（12.5厘米高），售於香港佳士得，2012年11月28日，拍品2180。



**THE PROPERTY OF A LADY** 女士藏品

87<sup>Y</sup>

**AN EXCEPTIONALLY RARE AND VERY LARGE RHINOCEROS  
HORN 'THREE-DRAGONS AND GRAPEVINE' WINE  
RECEPTACLE**

17th/18th century

Boldly carved as a very large cup-shaped vine leaf emanating from thick twisting branches issuing further vines, tendrils and clusters of luscious juicy grapes skillfully carved in high relief, interspersed with three powerfully writhing dragons, each with incised manes, flaring nostrils and bulging eyes, the horn of dark-chocolate tone.

19cm (7 1/2in) long.

**HK\$1,200,000 - 1,500,000**

**US\$150,000 - 190,000**

十七/十八世紀 犀角雕三龍葡萄杯

**Provenance:**

An important European private collection of rhinoceros horn carvings, and thence by descent

**Published and Illustrated:**

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.62 and 91, figs.32 and 72

**來源：**

重要歐洲私人收藏犀角雕刻，並由後人保存迄今

**出版及著錄：**

J.Chapman著，《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，頁62及91，圖32及72



The present rhinoceros horn wine receptacle is exceptionally rare and is one of the largest of its type; in the words of Jan Chapman it is ‘... the largest bowl I have yet seen. It is almost certainly a wine container - the clue lying in the luscious grapes which decorate the exterior.’; see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.91. This remarkable vessel is noteworthy for the bold high-relief carving of the juicy grapes, large vine leaves and three ferocious dragons.

Grapes, introduced to China from Central Asia, became popular as a decorative motif in Chinese works of art during the Tang dynasty, as can be seen in bronze mirrors, due to trade and cultural outreach at the time. It re-appeared again in the Yuan dynasty, most likely for similar reasons and continued into the early Ming period, as can be attested by the decoration on blue and white porcelain. By the late Ming period, grapes had proliferated enough for even the poor scholar Xu Wei 徐渭 (1521-1593) to write and paint them on China's south-east coast. In his poem inscribed on a painting of grapes, Xu wrote: ‘*Pearls from my pen find no buyer*’ 筆低明珠無處賣, making it clear that grapes likened to treasured pearls, could be used as a metaphor for talent (appreciated or not). The second half of the 17th century saw greater proliferation of this motif, though shown with squirrels and not dragons, as can be seen in porcelain vessels.

The imagery between dragons and pearl-like grapes and the wine they produced was established earlier however, by the Tang poet Li He 李賀 (790-816) in his well known poem, ‘*Bring in the Wine!*’ (將進酒):

琉璃鐘，琥珀濃，小槽酒滴真珠紅。  
烹龍炮鳳玉脂泣，羅幃繡幕圍香風。

*‘Glazed goblet filled with thick amber liquid, little drops of wine truly like red pearls.  
Dragons brewing and phoenix boiling tears of lard-like jade, the fragrance encircling the embroidered silk gauze curtain’.*

The poem likens the act of heating red-grape wine as to dragons and phoenixes brewing a fragrant elixir. This imagery may have inspired the master carver of the present rhinoceros horn cup as well as those drinking from it.

Rhinoceros horn cups decorated with dragons and grapes are very rare; see, however, a related rhinoceros horn cup carved with grapes, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.158, no.107.

杯身浮雕三龍盤互杯沿，身攀杯壁，足底鏤空，雕折枝葡萄紋。此杯體量巨大，所費不貲，刀法凌峻，打磨圓潤，身染玄黑，其色如墨。

此杯身形之鉅，《The Art of Rhinoceros Horn Carving in China (中國犀角雕刻藝術)》作者Jan Chapman曾嘆之：「此杯為我經眼最大者，其身滿雕之碩大葡萄，故為酒器無疑。」見其書，倫敦，1999年，頁91。

葡萄傳自中亞，碩果累累，枝藤連綿之態寓意子孫興旺。唐代開始，工藝品常飾此紋樣，如銅鏡上流行之海獸葡萄紋。元代以來葡萄紋更加流行，青花大碟及漆器等工藝品多飾以纏枝或折枝葡萄紋。明代葡萄則有了更多寓意，如徐渭曾在他的葡萄畫作上題：「筆低明珠無處賣」，此處以葡萄比明珠，有懷才不遇之嘆。龍紋在酒杯上的裝飾自古多見，詩人亦多吟詠，如李賀《將進酒》有「琉璃鐘，琥珀濃，小槽酒滴真珠紅。烹龍炮鳳玉脂泣，羅幃繡幕圍香風」之句。而同時裝飾有龍紋和葡萄紋的犀角杯則十分罕見，惟有一件十七世紀的犀角雕葡萄多子杯且作參考，見霍滿棠著，《中國犀角雕刻珍賞》，香港，1999年，頁158，編號107。



88<sup>Y</sup>

**A MASSIVE RHINOCEROS HORN GOBLET**

Probably German, 18th century

The imposing vessel of slightly tapering cylindrical form, finely turned with three 'bow-string' bands around the exterior, above a wide band, the lower section with a raised spreading foot, the horn of pale golden-honey tone.

18cm (7in) high.

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

**US\$100,000 - 150,000**

十八世紀 或為德國製 犀角素身弦紋杯

**Provenance:**

An important European private collection of rhinoceros horn carvings, and thence by descent

**Published and Illustrated:**

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.271, fig.392

**來源：**

重要歐洲私人犀角雕刻收藏，並由後人保存迄今

**出版及著錄：**

J.Chapman著，《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，頁271，圖392

The present lot encapsulates the exchange of ideas and knowledge, particularly in medicine, between China and Europe. It was made in Europe, probably in Germany, to be used as a mortar for grinding of herbs and medicinal compounds. It was perhaps influenced by Chinese beliefs and practices concerning the rumored medicinal use of rhinoceros horn that was seen by European merchants trading in China who witnessed the use of rhinoceros horn powder as a treatment for fever. Indeed, a rhinoceros even forms part of the coat-of-arms of the Worshipful Society of Apothecaries of London. From this, one can infer that rhinoceros horn was perceived in Europe as possessing special medicinal and anti-toxic properties. Further reinforcing the perceived link in Europe between medicine and rhinoceros horn, is a rhinoceros horn mortar made in Europe, carved with the name of the ancient physician Hippocrates in Greek letters and two snakes, illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.271, fig.391.

杯厚唇，腹緩收，足內束，平底實心。外壁刻弦紋五匝，足壁起弦紋兩道。體量厚重，用料大方，呈色天然。犀角的藥用價值自古傳乎其神，早至梁代陶弘景《名醫別錄》便記載：「（生犀角能）治傷寒、溫病、頭痛、高熱、驚厥抽筋。」中醫對犀角的運用或許通過商旅傳至歐洲，此件犀角杯有德國十八世紀的風格，或即當時德人受此影響所為，作為承藥容器。頗為有趣的是，倫敦藥劑師學會的徽章便有犀牛圖樣，亦是受此影響或未可知。一件犀角白或許更能說明犀角的藥用價值，此白身上鑄有古希臘名醫希波克拉底名字及代表醫學的雙蛇紋，見J.Chapman著，《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，頁271，圖版391。



**A RARE VERY PALE GREEN JADE  
TRIPOD WASHER**

18th century

The circular washer raising from three finger-citron-shaped feet to an everted rim incised with key-fret pattern, the three feet further supported by a circular reticulated disc above three *ruyi*-shaped feet, carved in relief to the exterior with four *taotie* masks, each holding in its mouth a ring, the softly polished semi-translucent stone of even very pale green tone. 11.9cm (4 3/4in) diam.

HK\$400,000 - 600,000

US\$51,000 - 77,000

十八世紀 青灰玉三足洗

The style and quality of the present lot exemplifies much of the celebrated 18th century jade production under the Qianlong emperor. The stone itself of remarkably even tone and was deliberately left unadorned on most areas to display the quality of the jade stone. The carver displayed his skills by the unusual multi-tiered circular base.

The distinctive design of the *taotie* masks and rings on the present lot were inspired by archaic Han dynasty designs. This relates to the Qianlong emperor's call for craftsmen to take inspiration from antiquity in form and design to emulate the perceived morals and virtues of ancient times.

Compare with a related grey jade five-footed bowl, 18th century, in the Asian Art Museum of San Francisco, illustrated in *Chinese Jades: Ming Dynasty to Early Twentieth Century From the Asian Art Museum of San Francisco*, San Francisco, 2007, p.133, no.121. It is interesting to note that the San Francisco example may be related to the design of wooden latticework in the Forbidden City.

青灰玉質，洗圓形，內光素，外浮雕饕餮紋，下承三佛手式足，足下再雕一鏤空圓盤，並以三如意足相托。整器打磨工整，設計新穎，極為少見。

乾隆皇帝好古敏求，常命玉匠按照古代彝器雕刻，此洗外壁之饕餮銜環紋飾，或受漢代酒器壺之影響。

此洗設計新穎，圓盤形鏤空底座設計或受清宮造辦處木作工藝啟發，見三藩市亞洲藝術博物館中藏一件十八世紀灰玉仿洗，其外壁以雕有木雕上所常見的錦紋，而底足亦有一鏤空花卉圓盤承托，見《Chinese Jades: Ming Dynasty to Early Twentieth Century From the Asian Art Museum of San Francisco》，三藩市，2007年，頁133，編號121。



## THE PRINCE KUNG JADE TABLE SCREEN

### 恭賢親王藏白玉雕松鶴祝壽圖圓插屏



Puwei (1880–1936), Prince Kung (Gong) of the First Rank  
恭賢親王溥偉(1880-1936)

Prince Kung (or Gong) of the First Rank, was the grandson of Yixin, the first Prince Kung, who was the sixth son of the Daoguang emperor. He was to be the last Prince Kung. The turbulent times following the demise of the Qing dynasty saw Puwei, Prince Kung, seeking refuge with the German protectorate and in dire economic straits. He therefore offered his mansion and properties as a mortgage to the Catholic Benedictine Order. However, it was to Yamanaka Sadajiro, who opened a store in New York's West 27th Street near Broadway, that Puwei sold the bulk of the Prince Kung Mansion Collection. Yamanaka then proceeded to offer the collection for sale in 1913 at the American Art Association.

恭賢親王溥偉，號錫晉齋主，滿洲愛新覺羅氏，是第一代恭親王奕訢嫡孫，歷任官房大臣、正紅旗滿洲都統、禁菸事務大臣等要職。宣統皇帝遜位，中華民國成立之後，溥偉避居德國租借地青島，將恭王府抵押給天主教本篤會，並將恭王府內藏品一次性售賣給了日裔紐約骨董商山中定次郎。這批藏品於1913年由山中商會在位於紐約的美國藝術協會全部公開拍賣，此插屏便是當時拍品之一。



**THE PROPERTY OF A GENTLEMAN** 士紳藏品

90

**A MAGNIFICENT IMPERIAL WHITE JADE CIRCULAR TABLE SCREEN**

Qianlong

Of circular form, dexterously carved on one side with a mountainous landscape scene depicting an Immortal holding a peach, facing his attendant carrying two fish, both standing on a ledge above a flowing stream, below a pavilion partially hidden in the mountains, opposite a lofty pine tree above a *wutong* tree, with a crane in flight carrying a musical chime stone below cloud scrolls, the reverse finely polished and left uncarved to display the attractive stone of even white tone, the wood stand carved in openwork with two conjoined archaic phoenix on a rectangular lotus base.

*The screen 21cm (8 1/3in) diam. (2).*

**HK\$4,000,000 - 5,000,000**

**US\$510,000 - 640,000**

清乾隆 御製白玉雕松鶴祝壽圖圓插屏

**Provenance:**

Puwei (1880–1936), Prince Kung (Gong) of the First Rank  
Yamanaka & Co. Ltd., New York  
American Art Galleries, New York, *The Remarkable Collection of the Imperial Prince Kung of China: A Wonderful Treasury of Celestial Art*  
27 February 1913, lot 120  
Nagatani, Chicago  
Milwaukee Art Museum  
Christie's New York, 22 March 1999, lot 30  
An Asian private collection

**Published and Illustrated:**

American Art Galleries, New York, *The Remarkable Collection of the Imperial Prince Kung of China: A Wonderful Treasury of Celestial Art*  
27 February 1913, lot 120

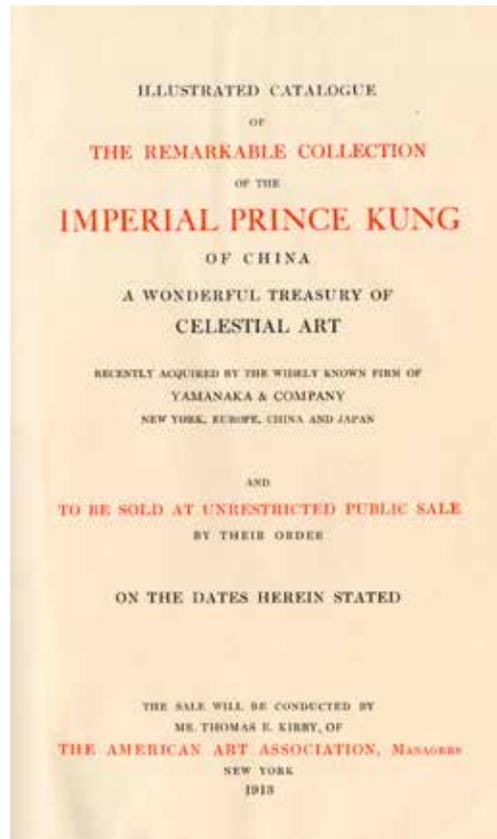
**來源：**

恭賢親王溥偉(1880-1936)舊藏  
山中商會，紐約  
美國藝術協會，紐約，1913年2月27日，拍品120  
長谷商會，芝加哥  
美國密爾沃基美術博物館  
紐約佳士得，1999年3月22日，拍品30  
亞洲私人收藏

**出版及著錄：**

美國藝術協會，《恭親王藏品圖集》，紐約，1913年2月27日，拍品120。





American Art Galleries, New York, *The Remarkable Collection of the Imperial Prince Kung of China: A Wonderful Treasury of Celestial Art*, 27 February 1913  
美國藝術協會，《恭親王藏品圖集》，紐約，1913年2月27日

Such superb white jade stone, particularly of such impressive size, first became available following the Qianlong emperor's conquest of the Dzungar Khanate between 1755 and 1759, where much of the jade was sourced. The natural translucency of the carefully chosen jade stone, finely polished to a soft, glossy sheen, is further enhanced by the master carver's intentional contrast between the skillfully carved multi-layered landscape to one side, and the lustrous uncarved surface to the other side, reveling in the exceptional quality of the jade stone. The unusual thickness of the jade disc, measuring approximately 1cm deep, still allows the light to pass through the stone enhancing the varying depths of the carved pictorial scene whilst remaining unaffected by the uncarved reverse, thereby creating a miniature world for the viewer to contemplate and 'escape' to from the toils of daily life.

The Qianlong emperor advocated that jade mountains and carved panels should be inspired by paintings of past masters. It is recorded that a number of classical paintings from the emperor's own collection was to be replicated in jade, such as the well-known painting *Travelers in the Mountain*, by Guan Tong, active during 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 to be 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.'*

The present lot is mounted on an elaborate wood stand and would have been displayed in one of the halls in the Prince Kung Mansion in Beijing.

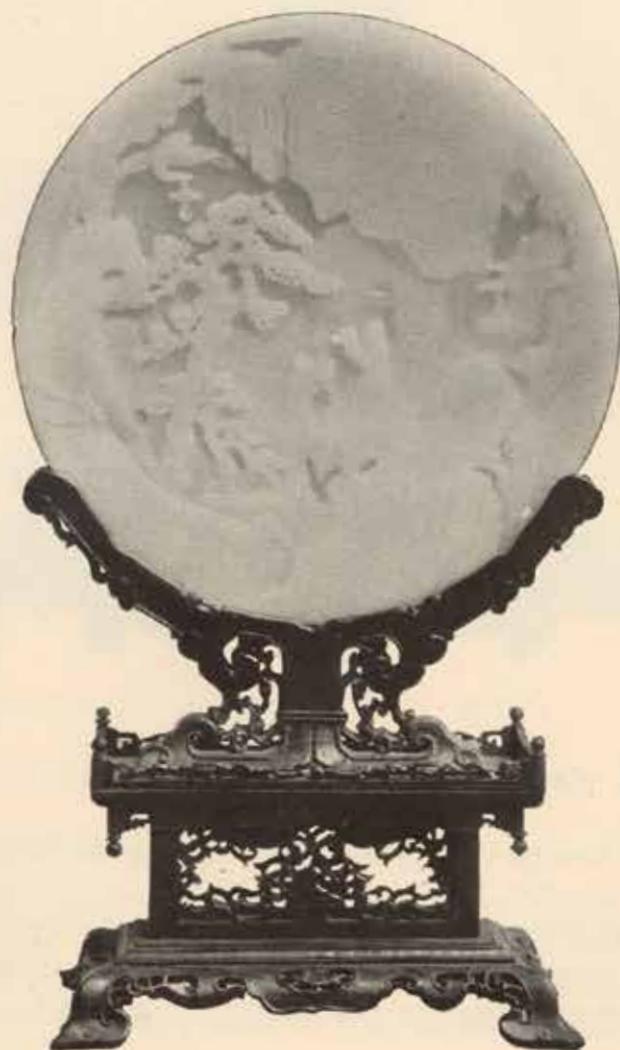
Compare with a similarly carved white jade circular screen, Qianlong mark and period, with the front side depicting three Immortals and the reverse also left uncarved, illustrated in the *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, p.180, no.142. See also another white jade circular screen, Qianlong, illustrated in *Christie's 20 Years in Hong Kong*, 2006, p.370, which was sold at Christie's Hong Kong, 1 December 2010, lot 3006. A further white jade circular screen, was sold at Sotheby's Hong Kong, 8 October 2013, lot 3042.

插屏白玉製成，玉質溫潤，拋光細膩，色澤純淨。屏圓身，正面浮雕山石亭台及人物仙境，構圖巧妙。蒼松梧桐下，一老者手持仙桃作拜壽狀，旁邊一侍童手持雙魚，腳下溪水潺潺，遠處亭台隱於山石中，天空一側，一仙鶴和口銜一磬，盤旋於祥雲中，靈動自然。背面刻意留白，精心打磨，越顯玉料之晶瑩光潔，為玉雕插屏中大雅之作。

乾隆朝中期之前，清宮缺乏上好玉料，諸如此類玉質細膩、色澤溫潤之插屏寥寥可數，因此尤為珍貴。玉匠在製作此類插屏時，必須慎選純淨細膩玉料以作屏面，以強化其紋飾雕刻之層次感。此件插屏，玉質溫潤，取料難得，工匠一面以嫺熟技法雕出多層紋飾，而另一面則刻意留白，並嚴謹小心進行打磨拋光，使得光線穿透其近一釐米厚度時，不對正面紋飾產生干擾，可見其匠心。屏如此例，使其觀者，如置身繁囂之外，宛入靜謐之境一般。

此類插屏為清代宮廷文房陳設，具有類似繪畫的視覺效果，乾隆帝尤愛此類具有「畫意」的玉器。據記載，他曾命工匠將御藏古畫，作於玉石之上，如五代山水大家，關仝（907-960）之《關山行旅圖》。詳細論述，見楊伯達，「北京故宮清宮舊藏乾隆玉器」，刊於《Arts of Asia》，1992年3-4月。此件玉屏畫面佈局巧妙，雕工細頸迥婉卻又顯玉石之光瑩，極有可能為恭王府內文房書桌陳設佳器，實為難得。

北京故宮博物院藏一件清乾隆青玉三星圖插屏，附碧玉玉座，亦是單面雕刻，見《故宮博物院藏品大系：玉器編8 清》，北京，2011年，頁180，圖版142。另見一例清乾隆白玉雕圓形硯屏，著錄於《香港佳士得20年》，2006年，頁370，後於香港佳士得售出，2010年12月1日，拍品3006；香港蘇富比曾售出一例，亦可資比較，2013年10月8日，拍品3042。



120—WHITE JADE TABLE SCREEN

*Diameter, 8¼ inches; height, with stand, 14 inches.*

A disk of grayish-white (*pai-yü*) nephrite of translucent quality, boldly carved with a landscape subject. The details include the figure of an elderly Taoist sage, with a peach, emblem of long life, who is attended by boy bearing a double fish, a symbol of fidelity, while a crane appears above with the Ch'ing, emblem of rank, in its beak. Reverse plainly polished. Date: XVIIIth century. Mounted on teakwood table.

American Art Galleries, New York,  
*The Remarkable Collection of the  
Imperial Prince Kung of China:  
A Wonderful Treasury of Celestial Art,*  
27 February 1913, showing Lot 90  
美國藝術協會·《恭親王藏品圖集》·  
紐約·1913年2月27日（照片為拍品90）

91 Y

**A RARE SMALL RHINOCEROS HORN 'ZHANG QIAN IN A RAFT'  
POURING VESSEL**

17th/18th century

Naturalistically carved as a long hollowed log raft tapering at the prow into a spout, elaborately carved in high relief at the centre of the raft with the figure Zhang Qian seated amidst dense branches of flowers and lotus, the figure holding a fly-whisk in his left hand, all above undulating waves carved in low relief on the underside, the horn of an attractive dark honey tone.

13cm (5 1/8in) long.

**HK\$300,000 - 500,000**

**US\$38,000 - 64,000**

十七/十八世紀 犀角雕張騫乘槎水注

The present lot exhibits masterful craftsmanship in the all-round naturalistic execution of the gnarled raft, beautifully capturing the wizened figure of the Han dynasty Imperial envoy and official, Zhang Qian, and displaying whimsical creativity in the depiction of the lotus issuing from the branches. The tip is pierced into a spout, which suggests that the present lot would have been used as a water dropper. Together with the elaborate reticulated carvings of the branches, it would have required scrupulous attention to detail; for a discussion of these raft vessels, see J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.77-80.

The present lot depicts the story of the Han dynasty statesman, traveller and explorer Zhang Qian, floating up the River of Heaven in a log boat to explore the Western Regions (*Xiyu* 西域). The historical Zhang Qian did in fact play an integral role in establishing an east-west route opening China to the world of commercial trade and major trade routes such as the renowned Silk Road.

This 'Zhang Qian on a raft' pouring vessel belongs to a small group of rhinoceros horn carvings, which are similar in the general form of a hollowed log but with variations in the appearance of the raft and depictions of Zhang Qian who variously holds a book, a *ruyi* sceptre, a lotus and a fly-whisk. Examples of these Zhang Qian raft vessels are held in important museums and private collections including: one in

the National Palace Museum, Taipei, included in the exhibition *Jiangxin yu xiangong: Ming Qing diaoke zhan (Uncanny Ingenuity and Celestial Feats: The Carvings of Ming and Qing Dynasties)*, Taipei, 2011, no.30; three in 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, nos.118-120; four in the Chester Beatty Library, Dublin, with one illustrated by J.Chapman, *Ibid.*, pl.47; one in the Shanghai Museum and another in the collection of Harvard University Art Museum, illustrated by T.Fok in *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, nos.70 and 71; and two others in private collections, illustrated by T.Fok, *Ibid.*, nos.73 and 74.

This very special group of rhinoceros horn carvings may have been inspired by the well-known silver example formerly in the collection of Lady David, inscribed with a poem and artist's seal Bishan denoting Zhu Bishan, a silversmith active during the 14th century, illustrated in *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, Cleveland Museum of Art, 1968, no.37.

See a related larger rhinoceros horn log-raft with a carving of Zhang Qian, 17th/18th century, which was sold at Bonhams Hong Kong, 28 November 2017, lot 51.

此器以張騫為題材，手執拂塵，倚坐於木槎之上，配以朽木枯枝，精雕細琢，線條圓潤，頗為別緻。器身前端置孔，作水注之用，而有關於此類槎形犀角雕刻的討論，請參閱J.Chapman著，《中國犀角雕刻藝術》，倫敦，1999年，頁77-80。

據史書所載，張騫奉武帝之命，出使西域，遊說大宛、大月氏等西域小國聯合對付漠北匈奴的威脅。張騫出使西域，打通天山南北二路，後世商賈皆以此道交通聯絡，並加速東西經濟及文化交流，成就後世所知的「絲綢之路」，貢獻良多。民間以張騫的史蹟加以渲染，穿鑿附會，傳說張騫為尋訪河源，乘槎逆流上天河，遇見牛郎織女，並帶回支機石。

此類以張騫乘槎的器皿為數不多，而雕琢風格相似，內部皆掏空，但各執經卷、如意、蓮花或拂塵。相似例子可見於世界各大博物館收藏，其中一例由台北國立故宮博物院所藏，曾於「匠心與仙工：明清雕刻展」展出，並著錄於該展特展圖錄《象牙犀角篇》，台北，2011年，編號30。清宮舊藏亦有三例，載於《故宮博物院藏文物珍品全

集：竹木牙角雕刻》，香港，2002年，編號118-120。另外四例則藏於愛爾蘭都柏林查士特圖書館，其中一件著錄於J.Chapman著，《中國犀角雕刻藝術》，倫敦，1999年，圖47；上海博物館及美國哈佛大學藝術博物館各藏一例，詳見霍滿棠著，《中國犀角雕刻珍賞》，香港，1999年，編號70及71；以及匿名私人收藏二例，見前書，編號73及74。

此類人物乘槎的犀角器皿頗有可能受同類造型的銀器而啟發。其中一例為大維德爵士夫人舊藏，此器同樣作張騫乘槎之態，底部刻有詩文以及「碧山」款，應為十四世紀活躍於嘉興地區的銀匠朱碧山所作，載於《Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)》，克里夫蘭藝術博物館，1968年，編號37。

香港邦瀚斯曾於2017年11月28日拍賣相關一件十七/十八世紀犀角雕張騫乘槎水注，拍品51號。此器尺寸較大，但形制相似，可資比對。



92<sup>Y</sup>

**A RHINOCEROS HORN 'SCHOLAR AND PINE' LIBATION CUP**

17th/18th century

Defly carved around the exterior with a continuous landscape scene of a scholar and young attendant by a rocky bank beside a river with finely incised currents atop which drifts a boat with two oarsmen emerging from under a cliff formed as the handle, beside which another tall and gnarled pine tree carved in high relief rises and branches into the interior, beside further *wutong* trees and a pavilion, the horn of amber-honey tone.

15.1cm (5 8/9in) long.

**HK\$300,000 - 500,000**

**US\$38,000 - 64,000**

十七/十八世紀 犀角雕松舟人物杯

**Provenance:**

An English private collection

來源：

英國私人收藏

The exterior of the present lot carved with figures among ancient pines and streams winding around jagged rocks is painterly and imbued with a poetic elegance fully embodying the romantic temperament of the literati, invoking the idyllic nature retreat one would aspire to retire to. Indeed, the imagery of scholars leisurely walking in a mountainous landscape amidst pine and *wutong* forests parted by flowing streams was inspired by literati paintings. These, though seemingly depicting tranquil naturalistic scenery, were in fact at times a metaphor and a result of a reaction to a social and political present.

Images of the private retreat proliferated among the scholar-officials from the early Song dynasty, when visions of the natural hierarchy became metaphors for the well-regulated state. The scholars extolled the virtues of self-cultivation often in response to political setbacks and asserted their identity as literati through poetry, calligraphy, and painting. The images of old trees, bamboo, rocks, and retirement retreats created by these scholar-artists became emblems of their character and spirit. Pine trees, for example, remaining green even during the winter, came to represent the sturdy and morally upright scholar.

Under the (Mongol) Yuan dynasty, when many educated Chinese were barred from government service, the model of the Song literati retreat evolved into an alternative culture as this disenfranchised elite transformed their estates into sites for literary gatherings and other cultural pursuits. These gatherings were frequently commemorated in paintings that, rather than presenting a realistic depiction of an actual place, conveyed the shared cultural ideals of a reclusive world through a symbolic shorthand in which an abode might be represented by a humble thatched hut.

Similarly, during the transition between the Ming and Qing dynasties and afterwards under the rule of the Manchu, visions reflecting the idealised images of reclusion regained their political potency and symbolism, when many Ming loyalists lived in self-enforced retirement.

The ingenious design of the carver is exhibited by the stream flowing beneath the cliff formed as a handle creating a sense of meandering depth. Compare with a related rhinoceros horn cup with pine trees and stream, 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.188, no.135; a rhinoceros horn with related motif, 17th century, is also illustrated in *Ibid.*, p.201, no.145. It is also interesting to note the unusual form depicting the flow of water, different from the more typical 'scale'-like diaper ground. For similar depiction of streams see *Ibid.*, nos.160 and 168.

杯敞口，圈足，雕山石一具、松一株，由杯口盤互至杯底成鑿。外壁雕山石碼頭，上立一文士及童子，其下淺刻水波紋，水波之上淺浮雕艄公二人擊水行舟。水紋另一側岸上雕茅亭、山石樹木，畫面舒朗，有元人筆意。此件犀角杯取材亞洲犀，質地細密，滿佈黑色魚子紋，色如蜜糖，沉靜溫潤，刀法快意流暢，細節不失嚴謹，佈局張弛有度，畫面動靜有致，乃明季以來山水杯佳作。

元代漢人文士上升渠道狹窄，很多人不得不委身匠籍，參與工藝創作，自此書畫等精英文化逐漸融合到市井用作，如瓷器、漆器的紋樣種類更加豐富，文人畫意濃厚。至明代中晚期，文人則直接和匠人合作，作品更見文氣。此風清代更熾，竹刻大家、犀雕名手皆以文人書畫為本。

參考一件十七世紀犀角雕松崖溪流杯，題材、佈局和本品頗似，見霍滿棠著，《中國犀角雕刻珍賞》，香港，1999年，頁188，編號135；另一件十七世紀犀角雕山水人物杯，山崖、水波、茅廬及扁舟可資比較，見前書，頁201，編號145。





**THE PROPERTY OF A LADY** 女士藏品

93<sup>Y</sup>

**A RARE AND LARGE RHINOCEROS HORN ARCHAISTIC  
'SIXTEEN-DRAGON' LIBATION CUP**

18th century

Expertly carved in high relief around the body formed as an archaic *gu* vase with fifteen writhing *chilong* of various sizes with curling bifurcated tails and arched backs, seven forming the handle, the adult with finely incised hair biting the rim and peering onto the high-relief and three-dimensional dragon carved in the well chasing a flaming pearl, the exterior with notched flanges dividing stiff plantain-leaf lappets enclosing further stylised dragons, the horn of dark chocolate-brown tone.  
15cm (5 8/9in) high.

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

十八世紀 犀角雕螭龍仿古蕉葉紋觚形杯

**Provenance:**

An important European private collection of rhinoceros horn carvings, and thence by descent

**Published and Illustrated:**

J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.156, fig.191

**來源：**

重要歐洲犀角雕收藏，並由後人收藏迄今

**出版及著錄：**

J.Chapman著，《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，頁156，圖191

The present cup is an imaginative tour-de-force, exhibiting masterful carving, with the sinuous *chilong* clambering atop the cup, carved in high relief in striking contrast to the archaic low relief carving on the exterior. This prized possession would have delighted the person admiring the cup with a further unexpected pleasure in the form of the remarkable high relief carved dragon writhing in the well of the cup, requiring masterful skill to accomplish this astonishing feat of carving.

The motif of adult and young *chi*-dragons seems to have been favoured by the Qianlong emperor and has been interpreted as conveying the message of the father teaching his son the way of life, and within the Imperial family, that of the emperor giving lessons to the prince. Such motifs can also be found on jade carvings and Imperial porcelain of the 18th century. The archaic form and design of the present lot, inspired by archaic *gu* vessels of the Shang dynasty, also relates to the Qianlong emperor's instruction to craftsmen to take inspiration from antiques in order to reinstate the intrinsic qualities of simplicity, sincerity and happy exuberance of the ancient cultures. See a related archaic 'dragons' libation cup, signed Hu Yunzhong, mid-Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.255, no.204. Compare also with a related rhinoceros horn cup, signed Hu Xingyue, 17th/18th century, which was sold at Bonhams Hong Kong, 3 December 2015, lot 11.

杯侈口，下收內束，至腰部凸起一層，圈足微撇，整體呈觚形。杯身滿雕十五隻螭龍，浮雕、圓雕、鏤空之法並用。最大一隻成年螭龍匍匐於杯口一側，鬃毛後散，絲絲如縷，刻畫尤精，其下纏鬥六隻幼螭恰作杯蓋，螭龍首尾顧盼，爭纏鬥繞，動態十足。杯身攀附八隻幼螭，各不相同。杯內浮雕一隻四爪昇龍，身形矯健，四足上攀。杯身上下飾仿古蕉葉紋，以雷紋填地，四面及四棱出齒稜。犀角深染，或仿古銅皮色。

成年螭龍和幼年螭龍的組合或源自「蒼龍教子」的題材，明代以來廣見，清代乾隆帝獨好之，同一時期的玉器作品亦常見類似題材。杯身仿自商周青銅器觚，紋飾饒有古意。參考一件北京故宮藏清中期胡允中款犀角雕螭紋觚形杯，見《故宮博物院藏文物珍品全集—竹木牙角雕刻》，香港，2002年，頁255，編號204。另可比較一件十七/十八世紀犀角雕胡星岳款仿古螭龍紋杯，售於香港邦瀚斯，2015年，拍品11。



(two views)



**PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION**

重要歐洲私人收藏

94<sup>Y</sup>

**AN EXCEPTIONALLY RARE AND LARGE RHINOCEROS HORN ARCHAISTIC LIBATION CUP**

Signed Rui Zhi, 17th/18th century

Boldly carved in the form of an archaic *gong* vessel, decorated in low relief around the exterior with a central band of *taotie* masks reserved on a *leiwen* ground, in between narrower bands of stylised dragons, all divided by seven rows of flanges with diaper-patterns, five writhing *chilong* clambering up the broad S-shaped handle, confronting a further three dynamic *chilong* in the interior carved in high relief, the interior of the recessed foot carved with two square seals in *zhuan* script, the horn of a lustrous dark caramel-brown tone.

16.5cm (6 1/2in) long.

HK\$700,000 - 1,000,000

US\$89,000 - 130,000

十七/十八世紀 犀角雕螭龍仿古饗饗紋觥形杯  
「永竹居」、「瑞止」款

**Provenance:**

A distinguished European private collection, on loan to the Oriental Museum, Durham, from the mid-1970s to circa 2011

**Published and Illustrated:**

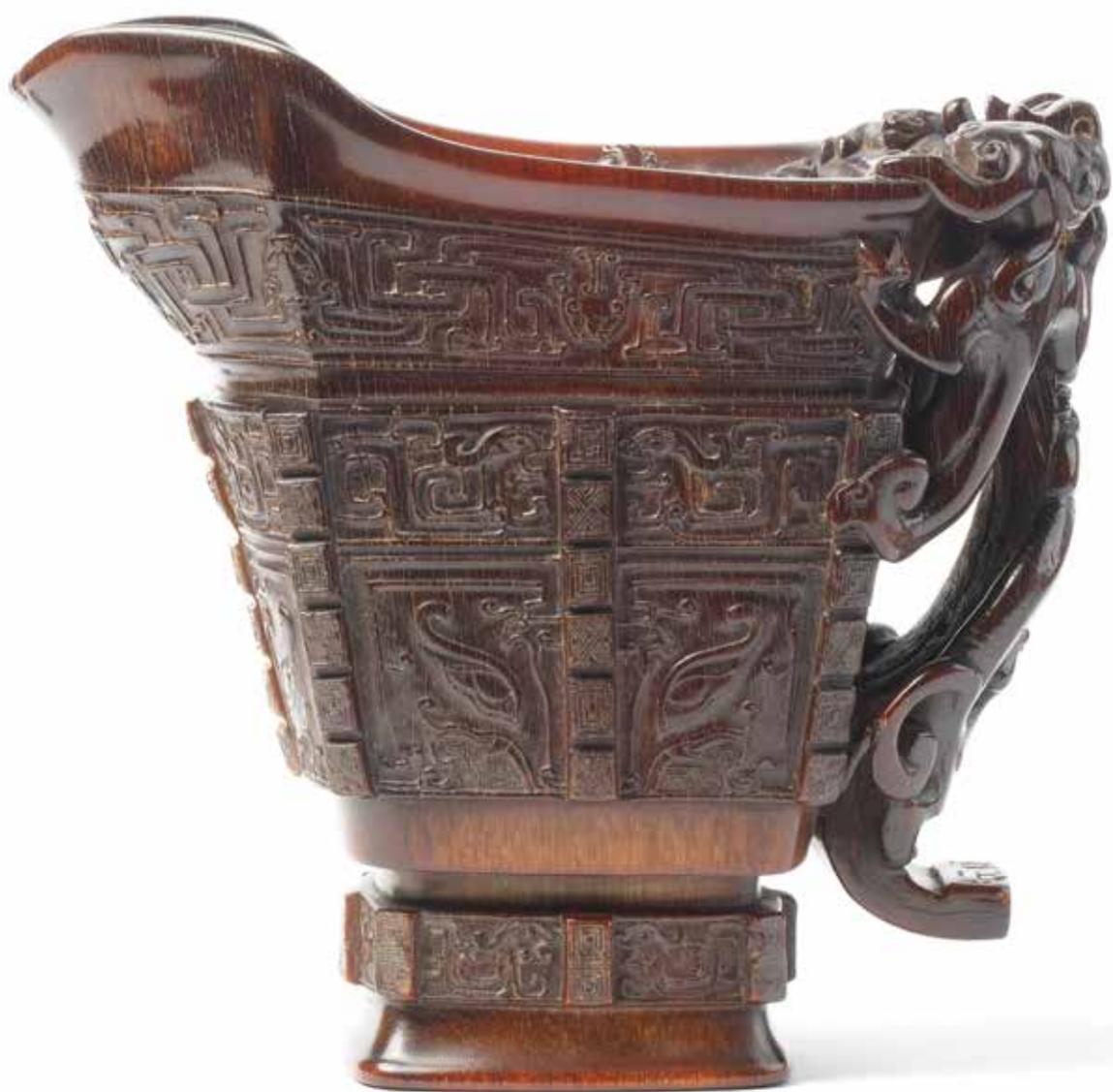
J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.135 and 154, figs.147 and 187

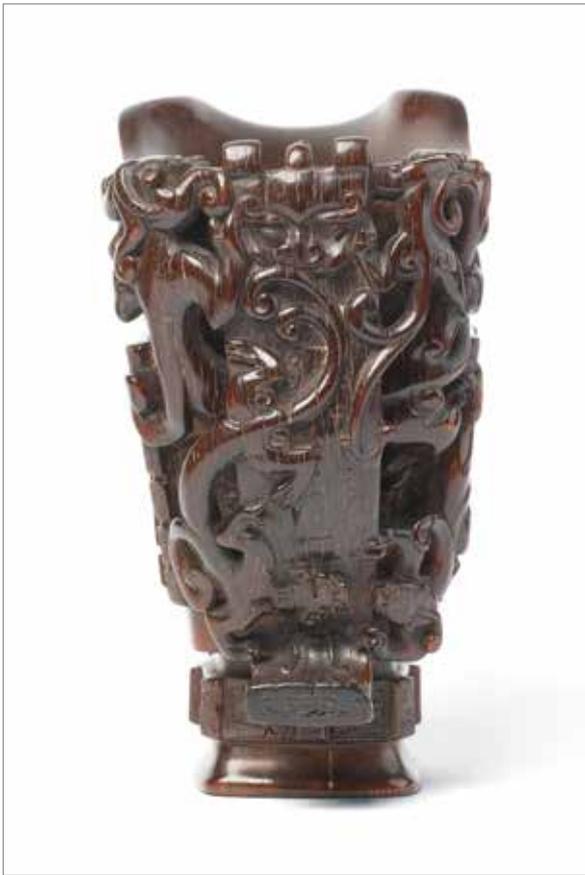
**來源：**

顯貴歐洲私人收藏，於70年代中旬至大約2011年借展予英國道咸大學東方藝術館

**出版及著錄：**

J.Chapman著，《The Art of Rhinoceros Horn Carving in China(中國的犀牛角雕刻藝術)》，倫敦，1999年，頁154，圖187





The present lot is extremely rare, being one of only three recorded rhinoceros horn carvings with the signature or seal of Rui Zhi (瑞止). The seal above is that of the carver with the Studio name 'Yong Zhu Ju' (永竹居) which may be translated as 'Residence of Perpetual Bamboo'. It is most likely that the scholar or gentleman who resided in this studio commissioned this rhinoceros horn libation cup from Rui Zhi.

The finely carved archaistic design of the present cup, as demonstrated by the *taotie* mask motif and *chilong*, as well as the literati studio seal mark, reflect the scholarly trend of the 'search for evidence' (*kaozheng* 考證) movement beginning in the early 17th century. Although this movement originated from a renewed scholarly interest in ancient texts and inscriptions on archaic bronzes, as literati sought a more empirical approach to understanding their ancient heritage, it led to a greater fascination for decorative designs adopted from ancient bronzes too. Responding to commissions from scholars, artisans like Rui Zhi reproduced the motifs and patterns of ancient bronzes on their rhinoceros horns libation cups. The motif of a larger adult dragon, and smaller younger ones, has been interpreted as conveying the message of the father teaching his son the way of life, and within the Imperial family, that of the emperor giving lessons to the princes.

The only other two rhinoceros horn carvings that have been recorded with the signature Rui Zhi, are both cyclically dated to the cyclical *Dingchou* (丁丑) year: the first, an archaistic rhinoceros horn libation cup with stylised animals, signed Rui Zhi, *Dinghai* year, from the H.G.Beasley Collection, is illustrated by P.Moss, *Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art*, Sydney L. Moss Ltd., London, 1984, pp.182-183, no.58. Thomas Fok proposes that the date for this cup should be taken as AD 1697; see T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.58, no.11. The second cup with the seal of Rui Zhi, decorated with chrysanthemums, dated *Dingchou* year, is in the Chester Beatty Library, Dublin, and illustrated by J.Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p.135, fig.146.

Compare also with a related rhinoceros horn libation cup decorated with archaistic *taotie* and dragons, signed You Yiliang, 17th century, illustrated by T.Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p.75, no.28.



杯圓唇略侈，流口上翹，沿下減地淺浮雕拐子螭龍紋，杯身上起一層，淺浮雕仿古饕餮紋，雷紋填地，四棱及四面正中出齒棱，棱面陰刻回紋，圈足束收，略微外撇，足身起地一層，上雕螭龍紋，如杯身出八棱，面飾回紋。杯底刻陽文「永竹居」、陰文「瑞止」印二方。杯身一側鏤空雕扁平鑿，其上淺浮雕穀紋，且雕四隻螭龍攀附其上，內壁一側亦雕三隻螭龍沿壁上攀。杯色如琥珀，比其深鬱。

此件犀角杯取形商周青銅觥，加以明末以來流行的螭龍紋樣，形制古穆，又添新意，時人以兇觥稱之。明代中晚期以來，市民階層興起，社會好古之風昌熾，工藝品器形常追三代，紋飾遠溯先秦。金玉銅鐵，竹牙犀象等材質皆有仿古佳作。匠人地位亦有所提高，器物上常留款識，然其名又不及留諸字紙，至今多湮沒無稽可攷矣。此杯作者「瑞止」不見於文獻，同款見於海外私藏者則有兩件：一件為瑞止丁丑款犀角杯，英國實業家H.G.Beasley舊藏，著錄於 P.Moss, 《Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art》，倫敦，1984年，頁182至183，編號58；另一件為瑞止丁丑款菊花犀角杯，愛爾蘭都柏林切斯特·比替圖書館收藏，著錄於 J.Chapman, 《The Art of Rhinoceros Horn Carving in China》，倫敦，1999年，頁135，圖146。霍滿棠認為丁丑年即是1697年，蓋因明清交替之際常不署年號，又正是工藝和文藝結合，雕刻藝術登峰造極的時期，見霍滿棠著，《中國犀角雕刻珍賞》，香港，1999年，頁58，編號11。另可參考一件十七世紀犀角雕古銅紋龍杯，款署尤以良，見前書，頁75，編號28。



## 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

### 2018

#### ASIAN ART

Monday 5 November  
Tuesday 6 November  
London, Knightsbridge

#### THE JULIUS AND ARLETTE KATCHEN COLLECTION OF FINE NETSUKE: Part III

Tuesday 6 November  
London, New Bond Street

#### THE OLLIVIER COLLECTION OF EARLY CHINESE ART

Thursday 8 November  
London, New Bond Street

#### FINE CHINESE ART

Thursday 8 November  
London, New Bond Street

#### FINE JAPANESE ART

Thursday 8 November  
London, New Bond Street

#### ASIAN ART

Thursday 15 November  
Edinburgh

#### FINE CHINESE CERAMICS AND WORKS OF ART

Friday 27 November  
Hong Kong

#### FINE ASIAN WORKS OF ART

Monday 17 December  
San Francisco

#### ASIAN DECORATIVE WORKS OF ART

Tuesday 18 December  
San Francisco

### 2019

#### INDIAN, HIMALAYAN AND SOUTH-EAST ASIAN ART

Monday 18 March  
New York

#### CHINESE WORKS OF ART

Monday 18 March  
New York

#### FINE JAPANESE AND KOREAN ART

Wednesday 20 March  
New York

#### ASIAN ART

Thursday 21 March  
Edinburgh

#### INDIAN, HIMALAYAN AND SOUTH-EAST ASIAN ART: RITUAL AND CULTURE

Friday 29 March  
Hong Kong

#### ASIAN ART

Monday 13 May  
Tuesday 14 May  
London, Knightsbridge

#### FINE CHINESE ART

Thursday 16 May  
London, New Bond Street

#### FINE JAPANESE ART

Thursday 16 May  
London, New Bond Street

#### FINE CHINESE CERAMICS AND WORKS OF ART

Friday 29 May  
Hong Kong

#### FINE ASIAN WORKS OF ART

Tuesday 25 June  
Wednesday 26 June  
San Francisco

#### ASIAN ART

Thursday 11 July  
Edinburgh

#### IMAGES OF DEVOTION

Wednesday 2 October  
Hong Kong

#### ASIAN ART

Monday 4 November  
Tuesday 5 November  
London, Knightsbridge

#### FINE CHINESE ART

Thursday 7 November  
London, New Bond Street

#### FINE JAPANESE ART

Thursday 7 November  
London, New Bond Street

#### ASIAN ART

Thursday 14 November  
Edinburgh

#### FINE ASIAN WORKS OF ART

Tuesday 17 December  
Wednesday 18 December  
San Francisco

# Bonhams

AUCTIONEERS SINCE 1793



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

Hong Kong | 27 November 2018

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### VIEWING

Hong Kong | 23-26 November

### ENQUIRIES

+852 2918 4321  
[chinese.hk@bonhams.com](mailto:chinese.hk@bonhams.com)  
[bonhams.com/chinese](http://bonhams.com/chinese)

### ESTIMATES RANGING:

HK\$10,000 - 6,000,000 \*

# Bonhams

AUCTIONEERS SINCE 1793



## Exceptional Chinese Rhinoceros Horn Carvings from the Angela Chua Collection

A Lifetime's Pursuit (Part I)

Hong Kong | 27 November 2018

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### VIEWING

Hong Kong | 23 – 26 November

### ENQUIRIES

+852 2918 4321  
chinese.hk@bonhams.com  
[bonhams.com/chinese](http://bonhams.com/chinese)

### ESTIMATES RANGING:

HK\$60,000 - 8,000,000\*

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

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

### 2. LOTS

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

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

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

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

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

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### Contractual Description of a Lot

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

#### Estimates

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

*Estimates* are in the currency of the *Sale*.

#### Condition reports

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

#### The Seller's responsibility to you

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

#### Bonhams' responsibility to you

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

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

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

*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\$2,000,000 of the Hammer Price  
20% from HK\$2,000,001 to 30,000,000 of the Hammer Price  
12.5% from HK\$30,000,001 of the Hammer Price

#### 8. TAX

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

#### 9. PAYMENT

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

#### Bonhams' preferred payment method is by bank transfer

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

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

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

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

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

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

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

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

Payment by telephone may also be accepted up to HK\$50,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

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

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

#### 10. COLLECTION AND STORAGE

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

#### 11. SHIPPING

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

#### 12. EXPORT/TRADE RESTRICTIONS

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

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

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

#### 13. CITES REGULATIONS

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

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

#### 14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

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

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

#### 15. DAMAGE AND RESTORATION

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

#### 16. BOOKS

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

#### 17. CLOCKS AND WATCHES

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

#### 18. JEWELLERY

##### Gemstones

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

#### Estimated Weights

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

#### Signatures

##### 1. A diamond brooch, by Kutchinsky

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

##### 2. A diamond brooch, signed Kutchinsky

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

##### 3. A diamond brooch, mounted by Kutchinsky

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

#### 19. PICTURES

##### Explanation of Catalogue Terms

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

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

#### 20. PORCELAIN AND GLASS

##### Damage and Restoration

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

#### 21. WINE

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

##### Examining the wines

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

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

#### Corks and Ullages

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

#### Options to buy parcels

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

#### Bottling Details and Case Terms

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

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

#### SYMBOLS

##### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

#### 22. LANGUAGE

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

#### DATA PROTECTION – USE OF YOUR INFORMATION

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

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

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

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

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

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

#### 2 SELLER'S UNDERTAKINGS

2.1 The Seller undertakes to you that:

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

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

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

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

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

#### 3 DESCRIPTIONS OF THE LOT

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

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

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

#### 6 PAYMENT

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

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

#### 7 COLLECTION OF THE LOT

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

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

7.4 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

7.5 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

#### 8 FAILURE TO PAY FOR THE LOT

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

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

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

8.1.3 to retain possession of the Lot;

8.1.4 to remove and store the Lot at your expense;

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

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

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

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

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

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

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

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

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

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

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

## APPENDIX 3

### DEFINITIONS and GLOSSARY

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

#### LIST OF DEFINITIONS

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

**"Auctioneer"** the representative of Bonhams conducting the Sale.

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

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

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

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

**"Business"** includes any trade, business and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

levies or other assessments.

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

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

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

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

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

### GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

"Section 14 Implied undertaking as to title etc.

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

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### 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。

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

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

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

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### 3. 拍賣品的說明及成交價估計

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#### 成交價估計

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

成交價估計採用拍賣會所用的貨幣單位。

#### 狀況報告

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

#### 賣家對閣下的責任

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

#### 邦翰斯 對閣下的責任

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

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

閣下不應假定已經進行該等查驗、調查或測試。

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

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

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

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

### 4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

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

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

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

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

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

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

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

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

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

### 5. 競投

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

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

#### 親自出席競投

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

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

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

## 電話競投

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

## 以郵遞或傳真方式競投

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

## 網上競投

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

## 透過代理人競投

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

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

## 6. 買家與賣家及買家與邦翰斯的合約

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

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

## 7. 買家費用及買家須支付的其他收費

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

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

## 8. 稅項

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

## 9. 付款

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

## 邦翰斯首選的付款方式是通過銀行匯款：

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

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

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

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

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

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

由香港銀行發出的扣賬卡（易辦事）：以此等卡支付將不會收取附加費。

中國銀聯（CUP）借記卡：以此方法付款，將不收取額外的費用。

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

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

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

## 10. 領取及儲存

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

## 11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

## 12. 出口/貿易限制

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

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

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

## 13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字樣的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

## 14. 賣家及/或邦翰斯的責任

除根據銷售合約買家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。

在任何情況下，倘若本公司及/或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提及本公司均以賣家取代。

## 15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦翰斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

## 16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出的情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用之增值稅。

## 17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未會維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦翰斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

## 18. 珠寶

### 寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦翰斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦翰斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦翰斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

### 估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦翰斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

## 署名

### 1. 鑽石胸針，由韋青斯基製造

當製造者的名字出現在名稱裡，邦翰斯認為該物件由該製造者製作。

### 2. 鑽石胸針，由韋青斯基署名

邦翰斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

### 3. 鑽石胸針，由韋青斯基裝嵌

邦翰斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

## 19. 圖畫

### 拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意

見這乃是該藝術家的作品；

「出自巴薩諾」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「巴薩諾畫室/ 工作室」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「巴薩諾圈子」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「巴薩諾追隨者」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「巴薩諾風格」：我們認為這是該藝術家風格的，並且屬較後期的作品；

「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；

「由……署名及/ 或註上日期及/ 或題詞」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手筆；

「載有……的署名及/ 或日期及/ 或題詞」：我們認為簽署及/ 或日期及/ 或題詞是由他人加上的。

## 20. 瓷器及玻璃

### 損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

## 21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

### 檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

### 酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意得到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於 4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下一瓶頸內或少於 4 厘米

15-30 年一瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

### 批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

## 酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB 一 酒莊瓶裝  
DB 一 葡萄園瓶裝  
EstB 一 莊園瓶裝  
BB 一 波爾多瓶裝  
BE 一 比利時瓶裝  
FB 一 法國瓶裝  
GB 一 德國瓶裝  
OB 一 奧波爾圖瓶裝  
UK 一 英國瓶裝  
owc 一 原裝木箱  
iwc 一 獨立木箱  
oc 一 原裝紙板箱

## 符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動物種國際貿易公約規限，請參閱第 13 條。
- 賣家獲邦翰斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。
- ▲ 邦翰斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。
- Ⓞ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

## 22. 語言

本競投人通告以中英文刊載。如就詮釋本競投人通告有任何爭議，以英文條款為本。

### 保障資料 - 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第 1159 條及附表 6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存在香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡 Bonhams (Hong Kong) Ltd (就香港法例第 486 章個人資料(私隱)條例而言，為資料的使用者) (地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom) 或以電郵聯絡 client.services@bonhams.com。

## 附錄一

### 銷售合約

**重要事項：**此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

<p><b>1 合約</b></p> <p>1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。</p> <p>1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。</p> <p>1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。</p> <p>1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。</p> <p><b>2 賣家的承諾</b></p> <p>2.1 賣家向閣下承諾：</p> <p>2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；</p> <p>2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。</p> <p>2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。</p> <p>2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；</p> <p>2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。</p> <p><b>3 拍賣品的說明</b></p> <p>3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。</p> <p>3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。</p> <p>4 對用途的合適程度及令人滿意的品質</p> <p>4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。</p> <p>4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。</p>	<p><b>5 風險、產權及所有權</b></p> <p>5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。</p> <p>5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。</p> <p><b>6 付款</b></p> <p>6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。</p> <p>6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。</p> <p><b>7 領取拍賣品</b></p> <p>7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。</p> <p>7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/或邦瀚斯的所有其他款項為止。</p> <p>7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/或控制或由儲存承辦商保管的拍賣品，並將其移走。</p> <p>7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。</p> <p>7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。</p> <p><b>8 未有支付拍賣品的款項</b></p> <p>8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：</p> <p>8.1.1 因閣下違反合約而即時終止銷售合約；</p> <p>8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；</p> <p>8.1.3 保留拍賣品的管有權；</p> <p>8.1.4 遷移及儲存拍賣品，費用由閣下承擔；</p> <p>8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；</p>	<p>8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；</p> <p>8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非賣家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；</p> <p>8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；</p> <p>8.1.9 保留由賣家及/或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及</p> <p>8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。</p> <p>8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。</p> <p>8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。</p> <p><b>9 賣家的責任</b></p> <p>9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。</p> <p>9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。</p> <p>9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。</p> <p>9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還索索或其他而產生或就此而申索；</p>
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9.5	在任何情況下，倘若賣家就拍賣品，或任何其他就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	<b>規管法律</b>	個工作日下午四時三十分向本公司支付：
9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	11.1	法律	3.1.1 拍賣品的買價；
10	<b>一般事項</b>	11.2	語言	3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。	11.2	本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。	3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。
10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。	附錄二	<b>買家協議</b>	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，則該訂約方只要在此等情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。	重要事項：	此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以在目錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地上以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。	3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。	1	<b>合約</b>	3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
10.5	倘若銷售合約的任何條款或任何條款任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。	1.1	此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。	3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/或產生的利息，利益歸本公司，直至將款項付予賣家時止。
10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
10.7	銷售合約內所用標語僅為方便參考而設，概不影響合約的詮釋。	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
10.8	銷售合約內「包括」一詞指「包括，但不限於」。	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	<b>4 領取拍賣品</b>
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，本公司即可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
10.10	凡提述第某段，即指銷售合約內該編號的段落。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分之前。
10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
10.12	銷售合約內賦予賣家豁免、及/或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後繼公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	1.5.3	本公司會按照第9段所載條款提供擔保。	4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
		2	<b>履行銷售合約</b>	4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。
		3	<b>付款</b>	4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。
		3.1	閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。	

4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	售的貨品)而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	以識別該拍賣品。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費(按照本公司的目前收費率)及任何開支(包括根據儲存合約的任何收費)。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付(視情況而定)閣下為買家的任何拍賣品的買價。	9.3 於下述情況下，第9段不適用於廢品： 9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或
5	<b>拍賣品儲存</b>	7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支(不論是否已採取法律行動)，閣下同意按全數賠償基準並連同其利息(於頒布判決或命令之前及之後)向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。
6	本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期(或若無指定日期，則為拍賣會後第七日下午四時三十分之前)為止，以較早日為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責(儘管在支付買價前，拍賣品仍未為閣下的財物)。若閣下於競投人通告所規定的時間及日期(或若無指定日期，則為拍賣會後第七日下午四時三十分之前)前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦翰斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.3 倘閣下僅支付部份應予本公司的款項，則該等付款將首先用於支付該拍賣品的買價(或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價)，然後支付買家費用(或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用)，再然後用以支付應予本公司的任何其他款項。 7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.4 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。 9.5 倘本公司信納拍賣品為廢品，本公司會(作為主事人)向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
6	<b>對拍賣品的責任</b>	7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
6.1	待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	8 <b>其他人士就拍賣品的申索</b>	9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索(或可合理地預期會提出申索)，本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：	9.8 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	<b>未能付款或提取拍賣品及部份付款</b>	8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或 8.1.2 向閣下以外的其他人士交付拍賣品；及/或 8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或 8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。	10 <b>本公司的責任</b>
7.1	倘若應予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利(在不損害本公司可以代賣家行使的任何權利下)，而無須另行通知閣下：	8.2 第8.1段所述的酌情權： 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 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。	10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出(不論是以書面，包括在圖錄或邦翰斯的網站上或口頭形式或以行為或其他)任何拍賣品說明或資料或拍賣品的成交估價計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。
7.1.1	因閣下違反合約而即時終止本協議；	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 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：
7.1.2	保留拍賣品的管有權；	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。	10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	9 <b>廢品</b>	10.2.2 大氣壓力改變；
7.1.4	就閣下所欠的任何款項(包括買價)及/或違約的損害賠償，向閣下採取法律程序；	9.1 本公司根據本第9段的條款就任何廢品承擔個人責任。	本公司亦不就以下負責：
7.1.5	就任何應付款項(於頒布判決或命令之前及之後)收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行(香港)有限公司不時的基本借貸利率加5厘的年利率每日計息；	9.2 第9段僅於以下情況適用： 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 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	10.2.3 弦樂器的損壞；或
7.1.6	取回並未成為閣下財產的拍賣品(或其任何部份)管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業(不論是否連同汽車)，以取得拍賣品(或其任何部份)的管有權；	9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
7.1.7	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；	9.3 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。	10.3 在任何情況下，倘若本公司就拍賣品，或任
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；	9.3.1 本公司根據本第9段的條款就任何廢品承擔個人責任。	10.4 在任何情況下，倘若本公司就拍賣品，或任
7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應予本公司的任何款項；	9.3.2 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	10.4 在任何情況下，倘若本公司就拍賣品，或任
7.1.10	在給予三個月書面通知下，把本公司因任何目的(包括其他已售予閣下或交予本公司出	9.3.3 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	10.4 在任何情況下，倘若本公司就拍賣品，或任

何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下宜購買保險以保障閣下的損失。

10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

## 11 一般事項

11.1 閣下不得轉讓本協議的利益或須承擔的責任。

11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。

11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。

11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦翰斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。

11.5 倘若本協議的任何條款或任何條款中的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。

11.6 本協議內凡提述邦翰斯均指，倘適用，包括邦翰斯的高級職員、僱員及代理。

11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。

11.8 本協議內「包括」一詞指「包括，但不限於」。

11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

11.10 凡提述第某段，即指本協議內該編號的段落。

11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。

11.12 本協議凡賦予賣家豁免、及/或排除或限制邦翰斯責任時，邦翰斯的控股公司及該控股公司的附屬公司，邦翰斯及該等公司的後繼公司及承讓公司，以及邦翰斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓入亦可享有同樣的法律上利益。

## 12 規管法律

### 12.1 法律

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

### 12.2 語言

本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。

## 保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的資料，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

## 附錄三

### 釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

### 釋義

「**額外費用**」按照競投人通告計算的費用，以彌補邦翰斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「**拍賣人**」主持拍賣會的邦翰斯代表。

「**競投人**」已填妥競投表格的人士。

「**競投表格**」本公司的競投人登記表格、缺席者及電話競投表格。

「**邦翰斯**」邦翰斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦翰斯亦稱為我們。

「**書籍**」於專門書籍拍賣會提供以作銷售的印刷書籍。

「**業務**」包括任何行業、業務及專業。

「**買家**」拍賣人落槌表示由其投得拍賣品的人士。

於銷售合約及買家協議內，買家亦稱為「閣下」。

「**買家協議**」邦翰斯與買家訂立的合約（見圖錄內附錄二）。

「**買家費用**」以成交價按競投人通告訂明的費率計算的款項。

「**圖錄**」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「**佣金**」賣家應付予邦翰斯的佣金，按照合約表格訂明的費率計算。

「**狀況報告**」由邦翰斯代表賣家向競投人或潛在競

投人提供有關拍賣品狀況的報告。

「**寄售費**」賣家應付予邦翰斯的費用，按照業務規則訂明的費率計算。

「**合約表格**」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦翰斯提供以作銷售的拍賣品清單。

「**銷售合約**」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「**合約說明**」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「**說明**」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「**資料**」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「**成交價估計**」本公司對成交價可能範圍的意見的陳述。

「**開支**」邦翰斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自負責買家的遷移收費或領取費用，加稅項。

「**贗品**」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該贗品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆畫）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保證**」在任何贗品上邦翰斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內訂立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保證**」指業務規則第8.2.1段所述的保證。

「**遺失或損壞保證費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦翰斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「**汽車圖錄費**」作為邦翰斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦翰斯的費用。

「**New Bond Street**」指邦翰斯位於101 New Bond Street, London W1S 1SR的拍賣場。

「**名義收費**」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「**名義費用**」賣家應付予邦翰斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「**名義價格**」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「**競投人通告**」刊印於本公司圖錄前部的通告。

「**買價**」成交價與成交價的稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「**拍賣會**」由邦翰斯提供以作銷售拍賣品的拍賣會。

「**出售所得款項**」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「**賣家**」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦翰斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵

票。

「**標準查驗**」由並非專家的邦翰斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「**儲存承辦商**」於圖錄指明的公司。

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「**恐怖主義**」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「**信託帳戶**」邦翰斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦翰斯正常銀行帳戶有所區別及獨立的帳戶。

「**網站**」網址為www.bonhams.com的邦翰斯網站。

「**撤銷通知**」賣家向邦翰斯發出的書面通知，以撤銷由邦翰斯出售拍賣品的指示。

「**不設底價**」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

## 詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「**藝術家轉售權**」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「**受託保管人**」：貨品所交託的人士。

「**彌償保證**」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有一

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

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

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

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

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

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This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

### Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email?  or post

### Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

### If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

\* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

<b>Sale title:</b> Fine Chinese Ceramics and Works of Art   The Angela Chua Collection   The Durwin Tang Collection		<b>Sale date:</b> 27 November 2018								
<b>Sale no.</b> 24780   25477   25490		<b>Sale venue:</b> Hong Kong								
<p>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.</p> <p><b>General Bid Increments HK\$:</b></p> <table> <tr> <td>\$10,000 - 20,000.....by 1,000s</td> <td>\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s</td> </tr> <tr> <td>\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s</td> <td>\$500,000 - 1,000,000.....by 50,000s</td> </tr> <tr> <td>\$50,000 - 100,000.....by 5,000s</td> <td>\$1,000,000 - 2,000,000.....by 100,000s</td> </tr> <tr> <td>\$100,000 - 200,000.....by 10,000s</td> <td>above \$2,000,000.....at the auctioneer's discretion</td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>			\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s	\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....by 50,000s	\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s	\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion
\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s									
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\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s									
\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion									
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"/>								
<b>Please note that all telephone calls are recorded.</b>		Please tick if you have registered with us before <input type="checkbox"/>								

### Important

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

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

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

Your signature:

Date:

\* Covering Bid: A maximum bid (exclusive of Buyers Premium) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com  
 Bonhams (Hong Kong) Limited, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

# 登記及競投表格

邦瀚斯

(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法



號牌 (僅供本公司填寫)

# Bonhams

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

## 資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。我們可能會提供您的個人資料給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資訊透露給公司以外人員，但可能會不定時向您提供您可能有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：

電郵  郵寄

## 競投者須知

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

## 若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

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

拍賣會標題: Fine Chinese Ceramics and Works of Art   The Angela Chua Collection   The Durwin Tang Collection	拍賣會日期: 27 November 2018
拍賣會編號: 24780   25477   25490	拍賣會場地: 香港 Hong Kong

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

## 一般競投價遞增幅度 (港元) :

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

拍賣官可隨時酌情決定把任何競投價拆細。

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

## 重要提示

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

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

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

簽字:

日期:

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

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

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







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Hong Kong

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+852 2918 4321  
bonhams.com

**AUCTIONEERS SINCE 1793**