

Bonhams



Fine Chinese Ceramics and Works of Art

Hong Kong | 26 November 2019







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Fine Chinese Ceramics and Works of Art

Hong Kong | Tuesday 26 November 2019 at 2pm
香港 | 2019年11月26日，下午二時

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SALE NUMBER

25285

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Front cover: Lot 41
Back cover: Lot 30

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

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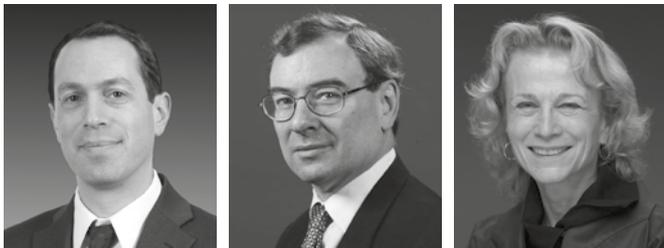
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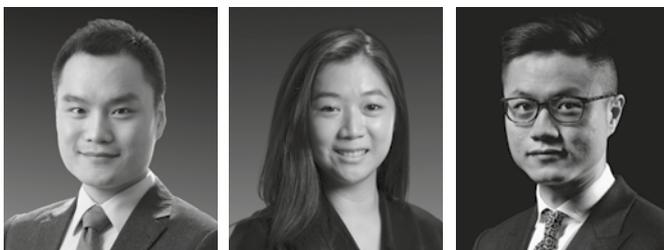


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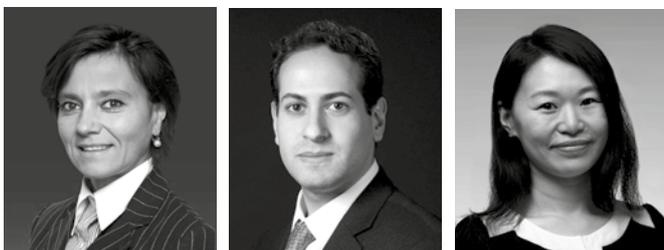


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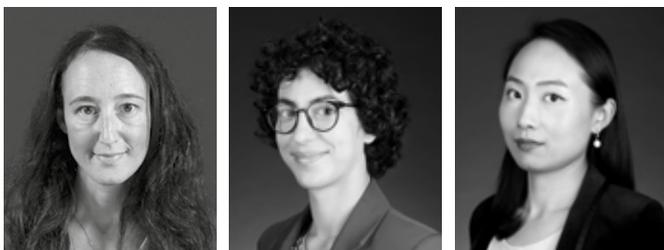
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1

A RARE CALCIFIED JADE CARVING OF A KNEELING FIGURE

Late Shang/Western Zhou Dynasty

Carved in the round as a kneeling male figure with a large round and flat face, thick eyebrows and rectangular eyes, wearing a tall hat and a robe hanging in folds from the waist with a long 'bi' or knee cover below the hands folded in front, the robe incised carefully at the edge with brocade pattern, the stone of a pale green tone with white calcification to the surface, box.

7.1cm (2 3/4in) high (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

商晚期/西周 白玉雕跪立人物像

Jade human figures carved with a garment below the figure's hands are placed by scholars within a small group of Western Zhou dynasty carvings. Compare the garments carved on a jade figure excavated in Quwo, Shanxi Province, Western Zhou dynasty, illustrated by Gufang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.153. Compare also the facial characters on a jade figure found in the Fuhao tomb, Henan Province, illustrated *ibid.*, p.151.

See also three related jade figures, one in British Museum, which is illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1990, p.282, fig.1; and two carvings exhibited by the Min Chiu Society, Hong Kong, illustrated in *Selected Treasures of Chinese Art-Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990, nos.199 and 203.

白玉質，大體鈣化，略帶硃砂，圓雕跪立人物，頭戴高冠，冠陰刻幾何紋帶飾一周，人像扁圓臉，粗眉方目，蒜鼻厚唇，雙手垂拱，陰刻短裳與蔽膝（韠），裙邊刻劃錦紋，人像背面光素，惟後腦細劃頭髮。

此件人物雕件雕琢生動，刻劃細膩，可觀商周人物形貌及衣著制度。先秦正式服裝上衣下裳，此件所刻，恰合古制。山西曲沃西周晉侯墓出土一件玉人所刻服飾及其軀幹和本件玉人極似，見古方著，《中國古玉器圖典》，北京，2007年，頁153。同書著錄一件安陽婦好墓出土之商代晚期玉人，面部特徵和本件亦頗類之，見前書，頁151。另可參考一件大英博物館所藏西周玉人像，見J. Rawson著，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁282，圖1；香港敏求精舍曾展出兩件西周玉人亦資參考，容貌衣衫頗有相通處，見《歷代文物珍萃·敏求精舍三十週年紀念展》，香港，1990年，編號199及203。

A RARE CALCIFIED JADE PIG-DRAGON CARVING

Hongshan Culture, Neolithic Period

In the form of a coiled dragon with its tail curving towards the head, the head carved with double-line scrolls with protruding eyes, drilled with a hole through the neck, the stone of a light chestnut tone, box. 6.6cm (2 1/2in) high (2).

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

新石器時期紅山文化 玉豬龍佩

See four comparable examples of a jade pig-dragon, Hongshan Culture, excavated from burial sites in Liaoning and Inner Mongolia, illustrated by Gufang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.53. Compare also with a pale green and russet jade pig-dragon of Hongshan style drilled with two circular holes at the neck, which was sold at Christie's New York, 21 March 2019, lot 1180.

青黃玉質，略帶白沁，C字形，頭似豬首，圓目，陰刻深皺，雙角扁平，頸部穿孔，孔上部略陷，為穿戴痕跡，一側又琢小孔未穿，躬身蹠尾，不封口，似玦，整體圓潤厚重。

玉豬龍為紅山文化常見裝飾用玉，此件玉豬龍穿孔有長期穿戴磨損痕跡。可參考四件出土於遼寧及內蒙古紅山文化遺址的玉豬龍，玉質各異，形態相類，見古方著，《中國古玉器圖典》，北京，2007年，頁53。紐約佳士得售出一件青玉豬龍一側亦有未貫穿之小孔，可資比較，2019年3月21日，拍品編號1180。





3

A GREEN AND RUSSET JADE 'FIGURAL' ORNAMENT

Western Zhou Dynasty

Of triangular cross-section carved with a profile of a stylised human figure on two sides, the slightly concave side perforated with two holes for attachment, box.

3.5cm (1 1/2in) high (2).

HK\$250,000 - 350,000

US\$32,000 - 45,000

西周 人面紋玉飾

Provenance:

Chang Wei Hwa & Company, Taipei, 2 April 1992

An Asian private collection

來源:

1992年4月2日購於台北雲中居

亞洲私人收藏

This form of Shang dynasty jade ornament is rare. Compare the shape with an archaic jade mask-form ornament, Shang dynasty, which was sold at Christie's Hong Kong, 28 November 2018, lot 2721.

青玉質，三棱角形，正面兩側分別淺琢側面人像，左右反轉，「臣」字眼，鼻突出，髮後梳，玉飾下部似為簡化的人體手足，作倨，背面內緩凹，正中有穿，或為固定于某種圓柱體之用。三棱形的玉飾頗少見，可參考香港佳士得售出一件商代獸面玉飾，形制類似，2018年11月28日，拍品編號2721。

(two views)

4

A SMALL GREEN JADE DISC, YUAN

Warring States Period

Finely carved on both sides with evenly spaced spiral 'grain' bosses in relief between two raised bands at the inner and outer edges, the stone of pale grey tone with chestnut inclusions.

5.6cm (2 1/8in) diam.

HK\$40,000 - 60,000

US\$5,100 - 7,700

戰國 青玉穀紋瑗

Published and Illustrated:

Roger Keverne Ltd., *Summer Exhibition 2013*, London, no.68

出版及著錄：

Roger Keverne Ltd., 《Summer Exhibition 2013》, 倫敦, 編號68

See related examples of jade discs, Warring States period, illustrated in the *Compendium of Collections in the Palace Museum. Jade 3. Spring and Autumn Period and Warring States Period*, Beijing, 2011, nos.63 and 115.

青白玉質，玉面滿雕規則穀紋，內外兩側略起凸稜，局部鈣化及褐沁。孔徑大於玉身寬度，即《爾雅·釋器》中所載之「好倍肉謂之瑗」。

參考北京故宮藏兩件戰國時期玉環，見《故宮博物院藏品大系玉器篇3》，北京，2011年，編號63及115。



4

5

A WHITE AND RUSSET JADE DISC, HUAN

Warring States Period

Crisply carved in relief on both sides with an evenly spaced spiral 'grain' pattern, encircled by two narrow raised bands at the inner and outer edges, the semi-translucent stone of white tone with minor russet inclusions, box.

7.8cm (3in) diam. (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

戰國 白玉帶沁穀紋環

See a related example of a jade huan with similar decoration, Warring States period, illustrated in the *Compendium of Collections in the Palace Museum. Jade 3. Spring and Autumn Period and Warring States Period*, Beijing, 2011, no.107.

白玉質，局部鈣化，略帶棕沁，玉肉內外兩緣起凸稜，正反兩面滿刻穀紋，細密規整。此器玉身和孔徑寬度大致如一，即《爾雅·釋器》所謂「肉好若一謂之環」。

參考北京故宮藏一件戰國玉環，見《故宮博物院藏品大系玉器篇3》，北京，2011年，編號107。



5



6

A YELLOW JADE PENDANT, HUANG

Warring States Period

The flat arc-shaped plaque carved on both sides with C-shaped spiral bosses in low relief, with a small pierced circular aperture at the top centre, terminating at both ends with slightly notched edges, the stone of an attractive yellowish-green tone with minor russet inclusions, box. 15.5cm (6in) long (2).

HK\$100,000 - 120,000

US\$13,000 - 15,000

戰國 黃玉穀紋璜

Provenance:

Chang Wei Hwa & Company, Taipei, 8 July 1993
An Asian private collection

來源：

1993年7月8日購於台北雲中居
亞洲私人收藏

This type of jade *huang* is typical of the Warring States period and Western Zhou dynasty. Compare with two jade *huang* of similar form decorated with a 'grain' pattern, Western Zhou dynasty, illustrated in *The Essence of Ancient Jade. The Collection of the Exhibition in the Jade Hall of Nanjing Museum*, 2000, nos.93 and 94.

黃玉質，質地略帶棕沁，稍有鈣化，邊起稜線，正反面浮雕雲穀紋，兩端凸起齒狀物，為簡化龍首，璜正中有一小穿。

此類玉璜戰國延綿至西漢，可參考南京博物院藏兩件西漢穀紋玉璜，見《南京博物院玉器館展品選萃》，南京，2000年，編號93及94。

7

A WHITE AND RUSSET JADE PENDANT, HUANG

Warring States Period

The arc-shaped plaque carved in relief on both sides with dense spiral bosses, both ends with notched edges, the stone of semi-translucent white tone with faint grey and brown inclusions, box.

13cm (5in) wide (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

戰國 龍首穀紋玉璜

See a related example of a jade *huang* of similar form, Warring States period, illustrated by Zhang Wei, *Shanghai Bowuguan Cangpin Yanjiu Daxi Zhongguo Gudai Yuqi*, Shanghai, 2009, pl.108.

青白玉質，外側兩端及內側雕齒狀凸起，左右對稱，正中穿孔，以供佩戴，璜兩面滿雕穀紋，玉質淡青泛白，局部褐色沁。

《周禮·春官·大宗伯》：「以玄璜禮北方。」可見璜所用之古，禮遇之高，而春秋戰國禮崩樂壞之後璜則常見於隨身裝飾。此件璜之齒狀物實為簡化的龍首，可參考上海博物館藏一件戰國簡化雙龍首穀紋玉璜，見張尉著，《上海博物館藏品研究大系中國古代玉器》，上海，2009年，圖108。



7

8

A WHITE AND RUSSET JADE TUBULAR BEAD

Warring States Period

Of tapering cylindrical form pierced through the centre, carved with low-relief curls on the sides within thinly lipped rims, the stone of a pale green tone with a thin layer of beige and white calcification, box.

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

HK\$60,000 - 80,000

US\$7,700 - 10,000

戰國 青玉帶沁穀紋璣

Provenance:

J.J. Lally & Co., New York
An Asian private collection

來源：

紐約藍捷理藝廊
亞洲私人收藏

Compare with two jade beads decorated with a similar 'grain' design, Warring States period, which are slightly shorter, illustrated in *Compendium of Collections in the Palace Museum. Jade 3. Spring and Autumn Period and Warring States Period*, Beijing, 2011, nos.215 and 218.

白玉質，沁色深入，浮顯糖色，略間雞骨白。璣上大下小，口沿起圓棱，管身浮雕穀紋，上下中穿。

北京故宮藏有數件戰國穀紋玉璣可資參考，見《故宮博物院藏品大系玉器篇3》，北京，2011年，編號215及218。



8



Image courtesy of the Metropolitan Museum of Art, New York
 9 (another view)
 紐約大都會博物館藏

9
A VERY RARE QIANGJIN-DECORATED 'BAJIXIANG' SUTRA BOX AND COVER

Yongle
 The rectangular box lacquered in vibrant red and decorated with gold-filled incised lines depicting scrolling lotus with the 'Eight Buddhist Emblems' each supported by an blossoming lotus flower, the cover hinged and with a gilt-bronze clasp at the front chased with lotus motifs, the sides of the cover with swirling clouds, the trapezoidal upper section with meandering foliate scrolls, the interior with woven silk lining.
 40cm (15 3/4in) long.

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

明永樂 朱漆戩金八吉祥經盒

Compare with a box, probably made in the same workshop, but with a dragon design, now in the Metropolitan Museum of Art, New York, illustrated by J.Watt and L.D.Patry, *Defining Yongle: Imperial Art in Early Fifteenth Century China*, New York, 2005, no.21. See also a related large square lacquer box decorated in the same technique with dragon roundels, dated 1389, illustrated by J.M.Addis, *Chinese Ceramics from Datable Tombs*, London, 1978, pl.32d.

The present lot would have been made to hold a Buddhist sutra. Zhu Di (1360-1424), who ruled as the Yongle emperor, was introduced to Tibetan Buddhism and initiated into its practices around 1380, when he was enfeoffed in Beijing. Seeing himself as a universal ruler to rival former Mongol claims to power across the Eurasian continent, he sponsored and tolerated numerous religions including Tibetan Buddhism, which still had strong ties to the Mongol military elite. Following renewed contacts with religious and secular leaders in Tibet, the demand for works and ritual objects depicting Buddhist imagery increased at the beginning of the 15th century. In 1410, the Yongle emperor ordered the production of the Tibetan canon, or Kanjur, in Beijing; see Jiacao, *et al.*, 'Lasa Xianzang de liangbu Yongle Ganzhuer', *Wenwu*, 1985, pp.85-88.

Provenance:
 Christopher Bruckner Asian Art Gallery, London, prior to 2005

Published and Illustrated:
 Céline and Christopher Bruckner, *Chinese Imperial Patronage: Treasures from Temples and Palaces*, vol.II, London, 2005, no.3

來源：
 2005年前，倫敦Christopher Bruckner亞洲藝術廊

出版及著錄：
 Céline 及 Christopher Bruckner, 《Chinese Imperial Patronage: Treasures from Temples and Palaces》，卷二，倫敦，2005年，編號3

盒木胎，通體髹朱漆，以戩金工藝滿飾連枝八吉祥紋，蓋緣飾如意雲紋及連枝紋，銅鑲金扣，上鑿蓮紋。

此盒專門用於收納經卷。永樂皇帝朱棣大概在1380年開始信奉藏傳佛教，並將其引入中原，彼時燕王朱棣尚潛邸北京。朱棣為了表示自己統御四方的天朝皇帝，功蓋海內，意圖恢復元朝當初橫跨歐亞大陸的帝國版圖，特而允許多元的宗教信仰，並提供贊助。其中包括支持藏傳佛教，即便塞外蒙古貴族仍然與之過從甚密。朱棣積極籠絡西藏宗教領袖和學者，由此十五世紀以降佛教題材的裝飾品急遽增加。1410年，朱棣下令在北京刊印《大藏經》一零八卷，此件經盒或即是當時用來存放《大藏經》，相關討論參見嘉措等撰，《拉薩現藏的兩部永樂版甘珠爾》，《文物》，1985年，頁85至88。

參考一件大都會博物館藏朱漆戩金經盒，整體風格如出一轍，惟戩金龍紋，見屈志仁及L.D.Patry著，《Defining Yongle: Imperial Art in Early Fifteenth Century China》，紐約，2005年，編號21；另可比較一件較大之戩金漆盒，飾團龍紋，年款對應1389年，見J.M.Addis著，《Chinese Ceramics from Datable Tombs》，1978年，圖版32d。



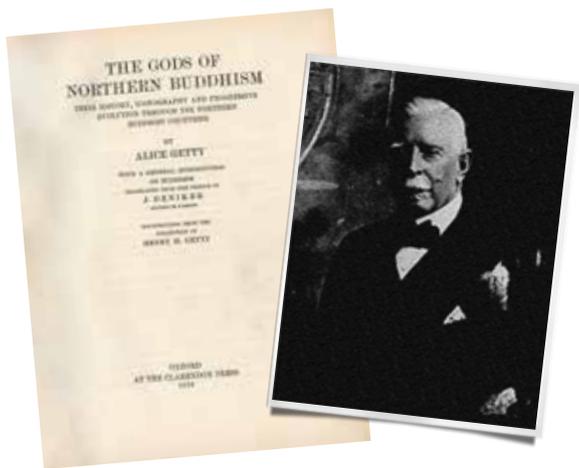




Exceptional Buddhist Art
from the
Mark and Peter Dineley Collections

馬克及彼得戴尼利藏佛教藝術品

Lots 10 - 26



Alice Getty, *The Gods of Northern Buddhism*, Oxford, 1914; Henry Harrison Getty (1838-1919)
 愛麗絲·蓋蒂, 《北佛眾神》, 牛津, 1914年;
 亨利·哈里遜·蓋蒂 (1838-1919)

Property from the Mark and Peter Dineley Collections

Lots 10 - 26



Courtenay Morgan,
 Viscount Tredegar
 (1867-1934)
 卓德嘉子爵, 考特尼·
 摩根 (1867-1934)

According to family history much of the Chinese, Tibetan and Nepalese art was collected in the late 19th/ early 20th century by the American lumber baron **Henry Harrison Getty (1838-1919)**. Born in Batavia, New York, Getty retired from a successful career in the lumber business aged 50, in order to travel in Europe and Asia to collect Far Eastern Art. In 1890 his wife Carrie died, so Getty was accompanied on his explorations by their daughter Alice. Settling in Paris in the early years of the 20th century, Getty encouraged Alice to compile a catalogue of his collection, which focussed on the Hindu-Buddhist pantheon. This she did, and in 1914 Oxford Clarendon Press published *The Gods of Northern Buddhism*, still one of the foremost books on Tibetan art.

Following Henry Harrison Getty's death, it seems that **Alice Eliza Getty (1868-1946)** sold much of the collection to **Courtenay Morgan, Viscount Tredegar (1867-1934)** in the 1920's. Based at Tredegar House near Newport in South Wales, one of the finest 17th century houses in Britain, the Morgan family were one of Wales's wealthiest families, having made a fortune over successive generations, and establishing Newport as an important industrial and commercial centre. Viscount Tredegar travelled extensively, and after the First World War he made two circumnavigations around the world on his steam yacht *Liberty*, during which he visited every colony in the British Empire.



Evan Morgan, 2nd Viscount
 Tredegar (1893-1949)
 卓德嘉子爵二世, 艾文·摩
 根 (1893-1949)

Viscount Tredegar died in 1934, and was succeeded by his son **Evan Morgan, 2nd Viscount Tredegar (1893-1949)**. Deeply eccentric, he lived alone at Tredegar with a menagerie of animals and birds. Fascinated by the magic, he had a diverse and eclectic group of friends, from the occultist Aliester Crowley to Lord Berners and Augustus John. A keen art collector, Lord Tredegar had a interest in Chinese jade, and visited China with Peter Watson the art collector. He exhibited works from his collection at the Berkeley Galleries exhibition of Chinese Art in the summer of 1943, and opened the *Exhibition of Art of Tibet and Neighbouring Countries* at the Berkeley Galleries in December 1945.

By the 1940's Lord Tredegar's lifestyle had eroded his vast inheritance, and he started selling off parts of his art collection, before dying in 1949. A **Professor Bellerby** is believed to have purchased the Tibetan bronzes from Lord Tredegar. His wife subsequently sold the collection to Mark Dineley after her husband's death. In 1960s a handwritten '*A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhistic Objects*' was compiled by the family listing many of the pieces in the collection.



Aubrey House; 奧布里樓

Mark Dineley (1901-1975) and his son, **Peter Cleverly Dineley (1938-2018)** collected antique arms and armour, Chinese, Tibetan and Nepalese art amongst other interests. The collections were displayed in the former family home, **Aubrey House**, located in Holland Park, London – a stately 18th century house, built on the site of the ancient medical spring called Kensington Wells.

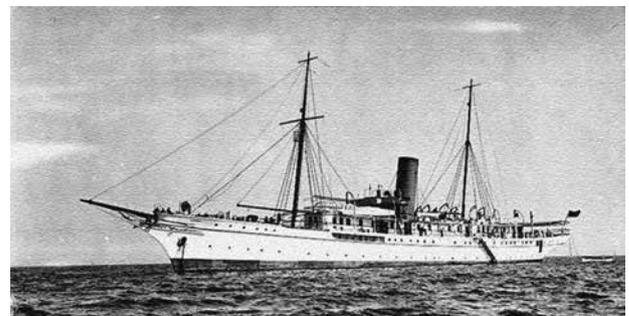
Aubrey House came into the Dineley family when it was acquired in 1873 by William Cleverly Alexander (1840-1916) from whom Mark and Peter were descended. Alexander was a banker, and ultimately senior partner in his father's firm, Alexander & Co. A great connoisseur, he was a patron of the painter James McNeill Whistler, who advised on the decoration of various rooms at Aubrey House. Alexander was a renowned collector of Han, Tang, Song and Qing dynasty porcelain, jade carvings, as well as Japanese art, much of which is now in the British Museum, London, including the Northern Song Alexander Bowl. He was among the lenders to exhibitions held at the Burlington Fine Arts Club in 1895, 1896 and 1910, to the City of Manchester Art Gallery's *Exhibition of Chinese Applied Art* in 1913 and to exhibitions presented at the Victoria and Albert Museum. In May 1931 his collection of Chinese ceramics including 355 lots was sold over two days and Sir Percival David acquired a significant part of the collection, which is now in the British Museum.

On the death of William Cleverly Alexander, Aubrey House was left to his three youngest daughters, and then descended to their great-nephews, Peter and Francis Dineley, the two grandsons of Commander Francis Dineley (1865-1908) who had married Emily Alexander (1871-1962), another of W.C. Alexander's ten children.

Mark Dineley and his son Peter owned and ran Bapty & Co., a firm specialising in supplying arms and armour to the film industry, contributing to films such as *A Bridge Too Far*, *Star Wars*, *Indiana Jones*, *Saving Private Ryan* and Stanley Kubrick's film *Barry Lyndon*, which won an Oscar in 1975.



William Cleverly Alexander (1840-1916)
威廉·急庇利·亞歷山大 (1840-1916)



Liberty; 自由號



英國馬克及彼得·戴尼利藏品

拍品 10 - 26

美國木業鉅子亨利·哈里遜·蓋蒂 (Henry Harrison Getty, 1838-1919) 的家族歷史記載，蓋蒂於十九世紀晚期到二十世紀早期建立起自己的中原、西藏及尼泊爾藝術品收藏體系。蓋蒂生於紐約州巴達維亞市，五十歲時為了全心遊歷歐亞兩洲收藏遠東藝術品，決定從如日中天的木材生意退休。妻子嘉莉在兩年後離世，女兒愛麗絲·伊莉莎·蓋蒂 (Alice Eliza Getty, 1868-1934) 自此在亨利的收藏之路上陪伴左右，他們由二十世紀初開始定居法國巴黎。在亨利的鼓勵之下，愛麗絲把他的藏品收錄成書，聚焦於印度教和佛教造像，後由牛津大學出版社於1914年出版，定名為《北佛羅神》(The Gods of Northern Buddhism)。至今，此書在西藏藝術相關著作中依然舉足輕重。

亨利離世後，愛麗絲在二十世紀二十年代似乎將大部藏品賣給了卓德嘉子爵 (Viscount Tredegar) 考特尼·摩根 (Courtenay Morgan, 1867-1934)。摩根家族在威爾士南部紐波特世代經商，是威爾士最富有的家族之一，亦直接令當地成為重要的工業和商業中心。家族定居在卓德嘉莊園 (Tredegar House)，為英國十七世紀最宏偉的鄉間別墅之一。特里迪格子爵遊歷經驗豐富，一戰後曾兩次駕駛其蒸汽遊艇自由號 (Liberty) 環遊世界，沿途更經過了大英帝國當時所有的殖民地。

特里迪格子爵於1934年去世，兒子艾文·摩根 (Evan Morgan)，卓德嘉子爵二世 (1893-1949) 繼承家產。他深居簡出，在卓德嘉莊園陪伴他的僅有一位動物飼養員。艾文的神秘氣質吸引了一眾身份各異，不拘一格的友人。神秘學者阿萊斯特·克勞利 (Aleister Crowley) 乃至伯納斯爵士 (Lord Berners) 和奧古斯都·約翰 (Augustus John) 皆為座上賓。特里迪格子爵二世同時是一位狂熱的藝術收藏家，尤愛中國玉器，曾和收藏家彼得·華生 (Peter Watson) 一起遊歷中國。1943年夏天，他於伯克利畫廊 (Berkeley Galleries) 的中國藝術展覽向公眾展示了個人收藏，更在1945年12月在同一場地正式展覽《西藏以及鄰近國家的藝術品 (Exhibition of Art of Tibet and Neighbouring Countries)》的開幕。

為了維持奢華的生活方式，特里迪格子爵二世在上個世紀四十年代開始出售藏品，直至1949年去世。據信，貝勒比教授 (Professor Bellerby) 從特里迪格子爵二世手上買到這批西藏銅鑲金佛像，他的妻子又在貝勒比去世後把藏品轉讓給了馬克·戴尼利。戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄 (A Catalogue of the Dineley Collection of Tibetan and Associated Buddhist Objects)》於六十年代完成，其中便包括了多件來自於這批收藏的鑲金佛像。

馬克·戴尼利 (1901-1975) 和兒子彼得·戴尼利 (1938-2018) 主要收藏中原、西藏和尼泊爾的古代兵器和盔甲。藏品展示在他們位於倫敦荷蘭公園區的家族舊宅奧布里樓 (Aubrey House)。此樓建於十八世紀，佇立在歷史古跡肯辛頓溫泉 (Kensington Wells) 遺址上，傳承歷史頗為複雜：先為威廉·急庇利·亞歷山大 (William Cleverly Alexander, 1840-1916) 所有，亞歷山大去世後傳給了他的三個最年輕的女兒，此後再傳給了她們的侄孫彼得·戴尼利和弗朗西斯·戴尼利 (Francis Dineley)。彼得和弗朗西斯的祖父弗朗西斯·戴尼利 (Francis Dineley, 1865-1908) 將軍和孫子同名，即威廉·亞歷山大的女婿，他和亞歷山大的另一個女兒艾米莉 (1871-1962) 結婚，亞歷山大家族男丁單薄，最終財產和物業流傳到了曾外孫戴尼利一脈。

亞歷山大是一位銀行家，最終成為家族公司 Alexander & Co. 的資深合夥人。他同時是一位藝術品鑒賞家，收藏中國漢代、唐代、宋代和清代的瓷器和玉器，以及日本藝術品，其中大部分現時皆收藏在倫敦大英博物館，包括一件以他命名的北宋張公巷汝窯「亞歷山大」碗。亞歷山大熱心公眾藝術活動，他組織了1895年、1896年和1910年在伯靈頓美術俱樂部 (Burlington Fine Arts Club) 舉辦的展覽；隨後他亦策劃了1913年在曼徹斯特城畫廊 (City of Manchester Art Gallery) 舉辦的中國實用藝術展；維多利亞和艾伯特博物館 (Victoria and Albert Museum) 舉辦的多場重要展覽俱是亞氏手筆。1931年五月，他的355件/套中國瓷器藏品在歷時兩天的拍賣會中散諸同好，斐西瓦樂·大維德爵士 (Sir Percival David) 在該場購買了多件珍貴的中國瓷器，現時同樣藏於大英博物館。

馬克·戴尼利和兒子彼得共同擁有並經營 Bapty & Co. 公司，專門提供武器和盔甲道具給電影製作公司。《奪橋遺恨》(A Bridge Too Far)，《星球大戰》系列 (Star Wars)，《印第安納·瓊斯》系列 (Indiana Jones)，《拯救大兵瑞恩》(Saving Private Ryan) 和導演史丹利·庫柏利克 (Stanley Kubrick) 的1975年奧斯卡得獎電影《亂世兒女》(Barry Lyndon) 等知名電影作品皆使用戴尼利父子公司提供的道具。



Tashi Lhunpo Statuary: Karma and Mt Meru

Luo Wenhua

Research Fellow at the Palace Museum, Beijing

When I read about the collection of Mark and Peter Dineley, I learned of its winding journey through the United States, Paris, Wales, and finally to London, and further realised that the earliest collector may be Alice Eliza Getty (1868-1934) and her father. I could not help but be filled with deep veneration.

In the early 1990s, China was still relatively closed off from the rest of the world, and Getty's book would not have been easy to come by. It was not until the year 2000 when I was a visiting scholar at the Department of Tibetan Studies and Buddhism at the University of Vienna that I first encountered her most important work, *The Gods of Northern Buddhism: Their History and Iconography*. This book was first published in 1914 and has gone through so many reprints that it is difficult to count the editions. This alone shows that it has had a profound influence within the academic world. Her work, for the first time, systematically arranged and categorised the imagery of Buddhism in North East Asia and can still be used as a reference today. This shows the depth of her work. In addition, the pictures and illustrations she selected cover a large area including Tibet, Nepal, Mongolia, China, Korea and Japan etc. So far, there is no similar work of comparably broad vision. When I saw the collection that is about to be sold at Bonhams, I had a feeling of nostalgia.

Getty's book was published early. Most of the illustrations used in the book are black and white photos. When I remember in my mind's eye looking at the original book, it seemed as if there were still a few color pictures. But in any case, the quality of the pictures was very ordinary, and the images in the book did not leave a deep impression. This time, I was fortunate to see Mark and Peter Dineley's collections that might have been handled by her. Therefore, I consider it a tribute to Ms Getty to select and introduce three 'Tashilima' statues as a general introduction.

The Tashi Lhunpo Monastery was built in 1447 by Gedun Drub (*dGe 'dun grub pa*; 1391-1474) the great disciple of Tsongkhapa, and later considered posthumously to be the first Dalai Lama. The site chosen was up on the Nima Mountain at an altitude of 3,900 meters above sea level. The main hall was built first and afterwards it was expanded to form a huge temple complex full of magnificent buildings. Since the 4th Panchen Lama became the abbot of this monastery in 1607, Tashi Lhunpo Monastery - as the main temple of the reincarnation system of the Panchen Erdeni - has become one of the four famous Gelugpa sect temples.

'*Tashilima*' is Chinese transliteration found in the Qing dynasty archives of the Tibetan *bKra shis li ma*. It refers specifically to a category or style of Tibetan Buddhist bronze statues. Now the academic community basically recognises it as the special reference to Tibetan Buddhist bronze statues from the craft-working village of Tashikitsel (*bKra shis skyid tsha*), one and a half kilometers south of Tashi Lhunpo. Although many consider that the 'Tashi' refers to Tashi Lhunpo Monastery, it is in fact just an abbreviation of Tashikitsel. 'Lima' (琉璃), is a transliteration that simply refers to the copper gold alloy material. 'Tashilima' therefore refers to 'copper alloy statues from Tashikitsel'.

According to the Tibetan literature, during the period of Lobsang Chökyi Gyaltzen (*Blo bzang chos kyi rgyal mtshan*), the 4th Panchen Lama (1567-1662), craftsmen from Shigatse and other areas were recruited to establish workshops of various crafts, such as gilding and metal-works, silk flowers, clay sculptures, stone masonry, carpentry, and other categories - all of which became the cornerstones of the Tashikitsel workshops - making it a centre of crafts at the time. After the death of the 4th Panchen Lama, in order to create the Lingta temple, hosted by Blo bzang dge legs, a group of coppersmiths centered on the famous artisan *Chos dbying rgya mtso*, as well as stone masons, carpenters and painters and other craftsmen, all working together to successfully complete the construction and interior decoration of the main hall. As a result, an organised workshop system which integrated multiple productions was gradually taking shape. During the period of Lobsang Yeshe, the 5th Panchen Lama (*Blo bzang ye shes*; 1663-1737), the workshop system developed rapidly: the scale of the workshops were further expanded, and the number of artisans increased. The Panchen Lama assigned a sixth-grade official to be responsible for managing the workshop. The differing technical levels of the artisans in turn gave rise to different levels of salary.

It was under these circumstances that the gilt-bronze statues of Tashikitsel greatly improved and it became one of the two most important centres of art in Tibet since the 17th century (the other was at the foot of the Potala Palace in Lhasa, which represented the highest level of artistry of the Tibetan government). Among the arts of Tashikitsel, which included bronze casting, painting and carpentry, there had been long-term cultural exchanges with Nepal, resulting in strong Nepalese influence on Tashilima sculptures. From the existing works, the Tashilima statues were made not earlier than the 17th century.



Due to the location of the Tashi Lhunpo Monastery its exposure to the outside world was relatively limited. In the Qing dynasty, it was invaded by the Gurkhas. In modern times, it was destroyed by the Cultural Revolution. The cultural relics in the temple were seriously damaged. Thus, a more clear and accurate understanding of Tashilima statuery is rather challenging. Among the Lots in this sale, several pieces reflect the key features and two main categories of Tashilima statues.

Lot 13 in the Dineley Collection, an exceptionally rare large gilt copper-alloy group of Vajrabhairava and Vajravetali, 17th century, is undoubtedly one of the finest sculptures, with red-gold gilding and a high, densely decorated *mandorla*.

Vajrabhairava has 34 arms, and 16 legs densely yet neatly arranged above various other deities. The lotus petals on the base are also fine and neatly arranged. The back of the lotus base is not gilded, but the workmanship is smoother than Nepalese statues. The base of the statues also has long nails with which to insert into the base. These are typical Nepalese practices: especially the lack of gilding behind the base, the small lotus petals, the fine arrangement, and the sharp points of the lotus which are all deeply influenced by the Nepalese artistic style from the 15th century. This shows how deep the relationship between Tashilima statues and Nepalese art was. However, the bodies have turquoise stone inlay, and the face preserves traces of 'mud' brown gold. Furthermore, the blue hair reflects the characteristics of Tibet. This combination of Tibetan and Nepalese style is indeed characteristic of Tashilima statues.

By comparing contemporaneous Nepalese statues, we can easily see the similarities and differences between the Tashilima and the Nepalese statues. **Lot 15**, a rare gilt-bronze group of Vajrasattva in union with Vajramamani, dated by inscription to 1825 and of the period, depicts one of the most important deities of Tibetan Buddhism. With reddish gold tone, the surface is delicate, and the gold is luminous. The back of the *mandorla* and the lotus base are not gilt but painted red. The lotus petals are fine and long, arranged closely. The base has a more distinct waist and cast mortises to insert the sculptures, which are mainly Nepalese features, as well as the hair which is not painted blue. The faces are not a slightly different darker shade of 'muddy'-gold and is completely different from Tibetan practices. It can be concluded that it is the hand of Nepalese craftsmen. On the reverse is a Newari inscription: '*On the second of the dark half of Phārgun [phārgun], in the [Nepal Samvat] year 945 [CE 1825], Biladhamsiṃ made [this] image of Vajrasattva in the name of his son Buddhasiṃ. [May it be] auspicious*'. This demonstrates that the statue is Nepalese.

It can be seen from the above that the difference between the statues of the two places is quite subtle, showing that Tashilima was deeply influenced by Nepalese statues.

A gilt copper-alloy figure of Kurukulla, Tibet, 18th century, **Lot 24**, reflects another characteristic of Tashilima statues. In a group of statues, there are often Tibetan numbers, and there are obvious Tibetan numerals behind the base or mandorla. On this piece there is the number 'twenty-two' in Tibetan. Other features are similar to the above-mentioned Vajrabhairava and Vajravetali, **Lot 13**.

The above two sculptures reflect a pattern of Tashilima statues, that is, the style of the fine lotus petals, whereas the Amitayus Buddha, **Lot 24**, represents another trait of Tashilima statues, namely the style of the wide lotus petals.

The fine gilt-bronze figure of Amitayus, 18th century, **Lot 21**, has a unique single-leaf crown, a sharp face, solemn expression, and a flattened body that reminds one of the statues of the early Licchavi period in Nepal from the 7th to 9th centuries. However, this sculpture is bright gold, thickly applied and embedded with turquoise stone beads; far away from the characteristics of thin gold in the Licchavi period. The split form of the lotus petals is not a Nepalese feature, reflecting instead the Tibetan style of the Tashilima statues, especially the practice of engraving the *vajra* cross pattern on the bottom plate, which is only seen in Tashilima and 17th century Khalkha Mongolian statues, which were influenced by Tashilima.

In the Tibetan language, Tashi Lhunpo means 'Auspicious Mt Meru', but the Qianlong emperor interpreted it as 'Xumi Fushou' (Mt Meru of Good Fortune and Long Life), so there is a Tashi Lhunpo Monastery in Shigatse, Tibet, and Xumi Fushou Temple in his Chengde Mountain Resort in Hebei. The temple in Chengde, was built by the Qianlong emperor to welcome the Sixth Panchen Lama, and was an important piece of Sino-Tibetan exchange. Tashilima statues were also given and exerted a strong influence on the production of Buddhist statues in the Qing Palace Workshops. The Qing Court not only preserved many Tashilima sculptures, but also placed them on Buddhist alters for worship in the Palace. This is certainly something that should continue to be researched upon.

扎什倫布造像 須彌福壽因緣

故宮博物院研究員 羅文華

當我讀到有關馬克及彼得·戴尼利收藏相關資料，瞭解這批藏品幾經輾轉，歷經美國、巴黎、威爾士、最後歸藏於倫敦，並且追溯其淵源發現最早會可能是經愛麗絲·伊莉莎·蓋蒂（Alice Eliza Getty, 1868-1934）父女兩代人的收藏時，心裡不禁肅然起敬。

上世紀90年代初，中國國內資訊還比較封閉，蓋蒂的書可遇不可求。直到2000年我在維也納大學藏學與佛學系做訪問學者的時候才第一次看到她的最重要的著作《北傳佛教諸神：北方佛教各國的歷史、圖像學及其演進》（The Gods of Northern Buddhism: Their History, iconography and progressive evolution through the northern Buddhist countries）。此書初版於1914年，後迭經翻印，版次難以統計，足見其在學術界影響力之大。她的著作第一次將北傳佛教的圖像學資料作了系統整理，其整理的北傳佛教神系至今仍然完全可以參用，也見其學術功底之深。另外，她選用的圖片涉及西藏、尼泊爾、蒙古、漢地、朝鮮、日本等廣大區域，其視野之廣泛，迄今未有可與比肩的同類著作。當我看到即將在邦瀚斯拍賣的這批藏品，真有睹物思人的感覺。

蓋蒂的書出版早，書中採用的多是黑白照片，記得翻看原書時，似乎還夾有幾張彩圖，但無論如何，圖片品質很一般，對於書中的造像印像並不深。此次有幸見到可能由她經手的馬克及彼得·戴尼利收藏的實物，故此，選取三尊扎什琿瑪像作一下重點介紹，也算是向蓋蒂女士表達敬意吧。

扎什倫布寺是由宗喀巴大師的另一位大弟子、後被追認為「一世達賴喇嘛」的根敦珠巴（dGe 'dun grub pa, 1391-1474）於1447年主持興建，選址於海拔3900米的尼馬山山腰上，建立了主殿，以後迭經擴建，形成龐大的建築群，尼馬山上建築林立，氣勢恢宏。自四世班禪大師於1607年擔任此寺住持開始，扎什倫布寺作為曆輩班禪額爾德尼轉世系統的主寺、住錫地，一舉成為著名的格魯派四大寺之一。

「扎什琿瑪」出自清宮檔案翻譯的專有名詞，是對藏文bKra shis li ma的音譯，特指藏傳佛教銅造像中一個風格類別，現在學術界基本認定它特指西藏日喀則扎什倫布寺的作坊扎西吉彩（bKra shis skyid tshal）製作的銅佛像。bkra shis（扎什）很多人以為指的是扎什倫布寺，其實是「扎西吉彩」的簡稱。li ma音譯為「琿瑪」，指合金銅，扎什琿瑪意即扎什吉彩銅造像。

根據藏文資料的記載，四世班禪羅桑曲吉堅贊（Blo bzang chos kyi rgyal mtshan, 1567-1662）時期開始招募日喀則等後藏零散工匠，建立了各種工藝門類的作坊，如銅藝作、貴金屬飾品作、鑿花作、鑄銅作、泥塑作、石藝作、木藝作和縫紉作等，成為後來扎什吉彩的基礎，但是很可能當時只是一個鬆散的手工藝中心。在四世班禪圓寂以後，為營造其靈塔殿，由強佐洛桑格勒（Blo bzang dge legs）主持，召集以著名的藝術家曲英嘉措（Chos dbying rgya mtso）為核心的一批銅匠、石匠、彩繪匠、畫師等共同努力，圓滿完成靈塔殿的建設與內裝修。由此，一個集多種工藝門類為一體的有組織的作坊機構逐漸成型。五世班禪羅桑耶歇（Blo bzang ye shes, 1663-1737）時期，作坊得到較快發展，規模擴大，作坊規模進一步擴大，工匠人數增加，班禪委託身邊的六品官員負責管理作坊，工匠依資歷和技術高低，依次給出不同的級別的工資待遇。正是在這個條件下，扎西吉彩的銅造像水準大幅提高，並成為17世紀以來，西藏最為重要的兩個造像藝術中心之一（另一個是西藏布達拉宮腳下的「雪堆白」作坊，代表西藏噶廈政府造像的最高水準）。其中，扎什吉彩銅活、繪畫、木藝等作坊均與尼泊爾有長期的交流，使扎什琿瑪造像具有非常強烈的尼泊爾-西藏風格。從現存的作品來看，扎什琿瑪造像均不早於17世紀。

由於扎什倫布寺教戒森嚴，對外開放程度很低，在清朝受到廓爾喀侵擾，近代又受到文革的破壞，寺廟的文物受損十分嚴重，這對於我們較為清晰、準確地認知扎什琿瑪造像帶來一定困難。此次拍品中，幾件扎什琿瑪造像還是反映出扎什吉彩造像的主要特徵和兩種類型。



馬克及彼得·戴尼利收藏這尊大威德金剛（Lot 13）無疑是其中的精品，紅銅鑲金，背光高大，上面的裝飾圖案繁密，大威德金剛像三十四臂、十六足密集排列，下踏諸神多而不亂，蓮瓣細密，排列整齊。蓮座背後不鑲金，但加工較尼泊爾造像平整光滑，底部有鑄造的長榫直接插入底座鑲在一起。這些都是典型的尼泊爾做法，尤其是背後不鑲金、蓮瓣較小，細密排列、蓮尖尖銳的做法深受15世紀以來尼泊爾藝術風格的影響。由此可見扎什琿瑪造像與尼泊爾藝術的淵源有多深。但身上嵌松石珠，面部保存了小块泥金痕跡，髮髻塗藍的特點反映出西藏本土的特色，也就是扎什琿瑪造像的特點。

通過一尊同時代的尼泊爾像，我們比較方便看出扎什琿瑪造像與尼泊爾造像的異同。馬克及彼得·戴尼利收藏的這尊雙身金剛薩埵像（Lot 15），也稱「嘿嚕迦金剛薩埵」，是藏傳佛教無上瑜伽部最重要的本初佛之一。紅銅鑲金，表面細膩，鑲金明亮，頭光、蓮座、披帛的背後不鑲金，皆塗紅漆，蓮瓣細密綿長，排列緊密，須彌座有明顯的束腰，底座後兩側鑄出背光插孔的獨特做法，都是尼泊爾作品的主要特點，尤其是髮髻不塗藍，面部不泥金的特點，與西藏做法完全不同，可以斷定是尼泊爾工匠之手。座後有一段較長的紐瓦爾文題記，提到：「於尼泊爾旃陀羅曆945年11月2日（西元1825年，2月至3月），Biladhamsim以及兒子Buddhasima之名造此金剛薩埵像」，指明此像來自於尼泊爾。

由上可知，兩地造像之間的差異相當細微，可見扎什琿瑪受到尼泊爾造像影響之深。

此批收藏中的一尊智行佛母（Lot 24）反映出扎什琿瑪造像的另一個特點，在一批造像中，往往會有藏文編號，在蓮座背後可以見到明顯的藏文數位「22」。其他特點與上述大威德金剛接近。

上面兩尊造像反映的是扎什琿瑪造像的一種模式，即細密蓮瓣樣式；無量壽佛代表了扎什琿瑪造像的另一個模式，即寬蓮瓣樣式。

此件無量壽佛（Lot 21）獨特的單葉冠，棱角分明的臉形，肅穆的表情、扁平的身體令我們聯想到7-9世紀尼泊爾早期離車毗時期（Licchavi Period）的造像特點，但此像鑲金明亮，鑲金也較厚，嵌松石珠，與離車毗時期造像薄薄鑲金的特點相去較遠，蓮瓣肥厚分瓣的形式也不是尼泊爾的特點，反映了扎什琿瑪造像的風格特點，尤其是封底板上鑿刻的十字交杵圖案泥金為飾的做法，僅見於扎什吉彩造像和17世紀喀爾喀蒙古造像中，後者也是受到來自於扎什吉彩造像的影響。

扎什倫布在藏語中，意為「吉祥須彌山」，乾隆帝卻將其解讀為「須彌福壽」，於是西藏日喀則有扎什倫布寺，河北承德避暑山莊有「須彌福壽寺之廟」，後者是乾隆帝為迎請六世班禪時仿前者所建，成就了一段漢藏交流的佳話，但是在這場交流的洪流中，扎什琿瑪造像也成為其中一朵浪花，對清宮造像產生了強烈的影響，不僅保存了大量的扎什琿瑪造像作品，而且還從西藏訂做一批扎什琿瑪造像供奉在佛堂中。這是後話。

Property from the Mark and Peter Dineley Collections

彼得及馬克戴尼利收藏

Lots 10 - 26

10

A FINE GILT COPPER-ALLOY FIGURE OF AMITABHA BUDDHA

Tibet, 16th century

Finely cast seated crossed-legged on a double-lotus pedestal with the hands in *dhyana mudra* holding the eternal vase, his benign face flanked by a pair of long pendulous ears and centered by a raised *urna*, the head and domed *ushnisha* covered with tight curls and topped with a knob, wearing a robe adorned with incised pattern draped across his left shoulder.

19cm (7 1/2in) high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

西藏 十六世紀 銅鑲金阿彌陀佛

Himalayan Art Resources item no.16798

喜馬拉雅藝術資源網16798號

There are many different Buddhas represented in Buddhist art. Amitabha is the most common behind images of the historical Buddha Shakyamuni. His popularity stems from the proliferation of Mahayana sutras of which many are devoted to him. Compare with a gilt copper-alloy figure of Amitabha, Central Tibet, circa 1430-1440, which was sold at Bonhams Hong Kong, 2 October 2018, lot 44.

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.111.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傅愛麗絲·蓋蒂舊藏（卒於1946年）

傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傅貝勒比教授及夫人舊藏

馬克·戴尼利舊藏（1901-1975年）

彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁111。

髮螺髻，染紺紫，頭頂寶珠，雙耳長垂，面方闊，眉目細長，低垂慈祥，微露笑意，袒右肩，袈裟鑿刻花紋連珠綫邊，下擺攤於腿前，雙手合捧無量壽寶瓶，壇上飾飄帶，嵌珊瑚松石，全跏趺坐於雙瓣蓮花台，通體鑲金。

此尊為阿彌陀佛像，參考香港邦瀚斯2018年10月2日售出一件十五世紀銅鑲金阿彌陀佛像，拍品編號44。



11

A GILT-BRONZE FIGURE OF TARA

Tibet, 16th/17th century

The female Bodhisattva seated in *dhyanasana* atop a double lotus pedestal, the right hand lowered in *varada mudra* and the left raised in *vitarka mudra*, the benevolent face framed by a foliate tiara, richly adorned with various jewellery inset with turquoise.

14.7cm (5 3/4in) high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

西藏 十六/十七世紀 銅鑲金度母像

Himalayan Art Resources item no.16781

喜馬拉雅藝術資源網16781號

Tara is a completely enlightened Buddha that typically appears in the form of a female deity. It is considered the second most popular meditational deity amongst all the deity forms practiced in Tibetan Buddhism. Meditational practices and visual descriptions for Tara are found in all classes of Buddhist Tantra, both Nyingma and Sarma schools. Compare with a related gilt-bronze figure of seated Tara, Tibet, from the Tibet House Museum, New Delhi (Himalayan Art Resources item no.71850), with similar modelling of the double-lotus base and turquoise inlay.

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhistic Objects', early 1960s, p.108.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傅愛麗絲·蓋蒂舊藏（卒於1946年）

傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傅貝勒比教授及夫人舊藏

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彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhistic Objects', 1960年代初，頁108。

度母頭戴五葉冠，髮髻高聳，頂戴花冠，耳垂大環，髮披兩肩，項戴瓔珞，臂戴約束，左右施予願印，右手執蓮莖（已佚），全跏趺坐於仰覆蓮座，通體鑲金，髮染紺紫。此件度母顯身女相，藏傳佛教各個教派皆有修行之，寧瑪、薩瑪兩派皆然。參考一件新德里西藏之家達賴喇嘛文化中心所藏西藏銅鑲金度母坐像，其仰覆蓮瓣和嵌松石與之相似，喜馬拉雅藝術資源網編號71850。



12

A GILT COPPER-ALLOY FIGURE OF PADMASAMBHAVA

Tibet, 16th/17th century

Finely cast seated cross-legged on a single-lotus base, modelled with an alert face adorned with beaded earrings, wearing a distinctive pointed cap and a pleated robe decorated with floral hems, holding a vajra in his raised right hand and a skull cup in his left, with a flaming trident leaning against his left shoulder.

17.7cm (7in) high.

HK\$100,000 - 150,000

US\$13,000 - 19,000

西藏 十六/十七世紀 銅鑲金蓮花生大士坐像

Himalayan Art Resources item no.16777

喜馬拉雅藝術資源網16777號

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.120.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傅愛麗絲·蓋蒂舊藏（卒於1946年）

傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

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記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁120。

Padmasambhava, also known as Guru Rinpeche (Precious Teacher) is considered one of the principle early teachers to bring Buddhism to Tibet in the 8th century. As a perfected bodhisattva, he can take on various manifestations and is widely venerated as a 'second Buddha'. He is also the root guru of the Nyginma School of Tibetan Buddhism, hence his followers believe 'treasure teachings' (terma) are left behind throughout the Tibetan landscape to be discovered when the world is ready for them. Compare with a related gilt-bronze figure of Padmasambhava, however missing the trident, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Status of Tibet*, Shanghai, 2003, p.189. no.180.

蓮花生大師頭戴法冠，髮披兩肩，眉心生白毫，細眉大眼，圓唇，耳墜花盤，披肩鑿刻錦紋，寬袍大袖，左衽，鑿刻錦地緞邊，右手持金剛杵，左手捧鉢，脇下夾寶杖，杖首分三叉，串三人頭，象徵人生壯年、衰老及死亡，坐於單瓣蓮台，蓮瓣厚闊，封底鑿刻十字金剛杵，除封底外通體鑲金，髮染紺紫，唇塗紅彩。蓮花生大士本為八世紀印度那爛陀寺僧人，入藏後被尊稱為蓮師，也被稱為第二佛陀。寧瑪派將其尊為咕汝仁波切（意為大寶上師），教中傳習的「伏藏」便是由蓮花生大師及移喜蹉嘉佛母埋藏於巖、海、空及不可以思議處。

參考北京故宮藏一件蓮花生坐像，寶杖已佚，見《故宮博物院藏文物珍品大系藏傳佛教造像》，上海，2003年，頁189，編號180。



13

**AN EXCEPTIONALLY RARE LARGE GILT COPPER-ALLOY
GROUP OF VAJRABHAIRAVA AND VAJRAVETALI**

Tibet, 17th century

The exquisitely cast nine-headed Vajrabhairava, with flaming red eyebrows and bared fangs in *yab-yum* embracing his consort Vajravetali with three bulging eyes, standing in *alidhasana* above a double-lotus base, his sixteen legs are planted on row of birds and animals and rows of subdued Hindu deities including Ganesha and other animals and deities underfoot, the *yidam* with six fierce human faces around the central bovine head surmounted by skull crowns and a ferocious head, further surmounted by the head of Manjushri, all exquisitely adorned with elaborate jewellery inlaid with turquoise and garlands of skulls and severed heads, the thirty-four arms holding a myriad of finely detailed ritual attributes, the primary hands holding a *vajra* sceptre and a skull bowl with the swirling blood of enlightenment, all framed by a bold and vibrant flaming mandorla.

49cm (19 1/4in) high (2).

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

US\$320,000 - 450,000

西藏 十七世紀 銅鑲金大威德金剛雙身像

Himalayan Art Resources item no.16771

喜馬拉雅藝術資源網16771號

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傅愛麗絲·蓋蒂舊藏（卒於1946年）

傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傅貝勒比教授及夫人舊藏

馬克·戴尼利舊藏（1901-1975年）

彼得·戴尼利舊藏（1938-2018年），並由家族繼承



The present figure is a masterpiece of Buddhist sculpture displaying superb casting and craftsmanship vividly exemplified on an impressive scale. The powerfully cast figure of Vajrabhairava with his consort Vajravetali belongs to a highly refined group of sculptures which include certain Nepalese, as well as Chinese and Mongolian stylistic elements, demonstrating the fruitful collaboration between China's imperial court and Tibet's monastic seats of power. Such figures were likely commissioned specifically for the Tashi Lhunpo Monastery in Central Tibet. The monastery was founded in 1447 by the first Dalai Lama and later became the traditional seat of successive Panchen Lamas; by the 18th century it was considered the most powerful and influential monastery.

Vajrabhairava, also known as Yamantaka, is one of the most formidable deities in the Tibetan Buddhist pantheon, a *yidam* who presides over the great tantras of the highest yoga. He is one of the principal meditation deities in the Gelug Tradition of Tibetan Buddhism founded by Tsongkhapa (1357-1419). The Gelug lineage became the dominant religious power in Tibet during the 17th century and was favoured by the Qing Court. Tsongkhapa and the Qing emperors also promoted themselves as manifestations of the bodhisattva Manjushri, thus contributing to the proliferation of images of Vajrabhairava within China. Images of Vajrabhairava, therefore, carried both religious and imperial connotations, endorsing the Mandate of Heaven of the emperor.

A fearsome manifestation of the bodhisattva Manjushri, lord of transcendent wisdom; he is surrounded by a three dimensional 'flame mandorla of wisdom' which is in the style of the Newar school. This artistically exceptional figure is likely to have been made by Newar artists in Tibet, infusing Nepalese, Mongolian or Chinese stylistic elements. A related example of a copper-alloy standing Vajrabhairava, 18th century, with a similar elaborate mandorla is illustrated in *Buddhist Statues of Tibet: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, p.215, no.205. See also a further example of a gilt copper-alloy group of Vajrabhairava and Vajravetali, 18th century, in the collection of Detroit Institute of Arts (acc.no.2018.69).

Vajrabhairava, the Adamantine Terrifier, stands in militant *alidhasana* with a fan of thirty-four arms surrounding his massive bulk, wearing the six Tantric bone ornaments and the three *triratna* or triple-gem. The bull's head signifies Vajrabhairava's conquest of the buffalo-headed god, Yama, the lord of death in ancient Indian mythology, thus eliminating the obstacle of death (Sanskrit: *yama-antaka*) through the enlightened Buddhist state of transcendent wisdom.

He grasps a panoply of solidly cast attributes, magical weapons and trophies. The myriad arms and heads and trampling legs symbolise the deity's total mastery over all elements that bind sentient beings to the wheel of existence, the constant cycle of birth and death, passions, desires and fears.

The non-dual union of Vajrabhairava and Vajravetali represent the idea of totality encompassing compassion and skilful means embodied by the male and insight and wisdom associated with the female.

Compare with a related but much smaller (18.4cm high) gilt-bronze group of Vajrabhairava and Vajravetali, 18th century, which was sold at Sotheby's New York, 16 March 2016, lot 745; see also a related but much smaller (22.8cm high) gilt copper-alloy figural group of Vajrabhairava, 18th century, which was sold at Bonhams Hong Kong, 29 November 2016, lot 132.

合金銅質，鑄九頭三十四臂十六腿大威德金剛本尊像，大威德金剛環抱露漩佛母，正面牛首，怒目張口，環繞六面憤怒像，頂生一面憤怒像，最頂出文殊菩薩真容，八面憤怒像皆頭戴骷髏頭寶冠，火焰眉，寶冠嵌綠松石，耳戴巨環，項繞瓔珞，兩側各生十七臂，臂戴約束，手執法器，腰戴連珠瓔珞，下垂骷髏頭及人頭帶飾，十六足踏於牲畜及禽鳥之上，最下一排八位明妃，作修持貌，底座蓮花台，上下花瓣六層，背插火焰紋背光。

此件造像氣勢雄渾，造型生動，為佛教造像精彩絕倫之作。大威德金剛懷抱露漩佛母的形象雄壯有力，融合了尼泊爾、西藏和中原造像的風格，乃中原皇權和藏地寺廟密切合作的結晶。此尊造像極有可能是為藏中扎什倫布寺特別鑄造。扎什倫布寺由第一代達賴喇嘛於1447年開宗所建，直至十八世紀仍是西藏最具權勢和影響力的寺廟。

大威德金剛又稱閻曼德迦，亦可直稱閻魔敵。藏密認為祂是文殊菩薩之化身，文殊菩薩是宗喀巴的本尊和寧瑪八飲血中佛身部的本尊，因此閻魔敵在宗喀巴（1357年—1419年）創立的格魯派中，備受尊崇。格魯派受到清朝皇室的支持，由是成為十七世紀西藏最具權勢的教派，接管了全藏的政教事務，成為第一大教派，宗喀巴本人也被教徒奉為文殊菩薩的化身。因為和清廷的密切關係，格魯派亦將中國皇帝奉為文殊菩薩的化身，此後文殊菩薩的形象在清代廣為供奉。故此，大威德金剛的形象既有宗教意義，又確認了君權神授的神性。

大威德金剛為文殊菩薩的忿怒相，屬教令輪身，乃事業根本，為藏密無上瑜珈寶生部三本尊。此件宏製極有可能出自旅居西藏的尼泊爾工匠內瓦爾（Newari）人，兼蓄蒙古及中原造像風格。可參考一件相關之十八世紀銅合金大威德金剛立像，其背光與本件拍品頗似，見《故宮博物院藏文物珍品全集59：藏傳佛教唐卡》，香港，2003年，頁215，編號205；亦可參考底特律美術館藏一件十八世紀銅鑲金大威德金剛像，館藏編號2018.69。

大威德金剛又稱怖畏金剛，其形象一般是九頭，正面牛頭，每頭三目，頭戴五個骷髏冠，背生三十四臂，執鈴、杵、刀、劍、弓、瓶、索、鉤、戟等兵器。牛頭形象源自古印度閻魔敵鎮伏閻魔水牛的神話，後者乃是死亡的化身，實則象徵修行者內心尚未克服指邪魔與愚昧。三十四臂和十六條退象徵佛理中的智慧、勇猛、精進和堅固，同時示現生死之輪迴，恐懼、慾望以及激情的幻變。

參考一件相關的十八世紀銅鑲金大威德金剛與佛母像，體量較小（18.4釐米），2016年3月16日售於紐約蘇富比，拍品編號745；另可比較一件十八世紀銅鑲金大威德金剛，體量亦較本件小之（22.8釐米），2016年11月29日售於香港邦瀚斯，拍品132號。



(detail)

A GILT-BRONZE GROUP OF VAJRASATTVA IN UNION WITH VAJRAMAMANI

Tibet, 16th/17th century

The deity elegantly cast seated in *dhyanasana* upon a double lotus pedestal embracing his consort, the principal hands holding a *vajra* and a *ghanta*, the consort portrayed with arms outstretched over the deity's shoulder holding a skull cup, both adorned with an intricate crown and beaded jewellery inset with turquoise.

17.4cm (6 7/8in) high.

HK\$80,000 - 120,000

US\$10,000 - 15,000

西藏 十六/十七世紀 銅鑲金金剛薩埵像

Himalayan Art Resources item no.16779

喜馬拉雅藝術資源網16779號

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.94.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傅愛麗絲·蓋蒂舊藏（卒於1946年）

傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傅貝勒比教授及夫人舊藏

馬克·戴尼利舊藏（1901-1975年）

彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁94。

From the 11th century onward, the depiction of Vajrasattva with consort arises from the class of Anuttarayoga Tantra in the New (Sarma) Schools of Tibetan Buddhism. In the Chakrasamvara cycle of Tantras, Vajrasattva is specifically taught in the Abhidhanottara Tantra, and is known as Heruka Vajrasattva, the Solitary Universal Ruler.

In the Nyingma tradition, the depiction of Vajrasattva embracing the consort with one hand holding the *vajra* and the other holding a bell, is also known as an important meditational deity with many Kama (Oral) and Terma (Treasure) traditions. The name of the female consort can vary between Tantra systems depending on the Tantra source literature and the specific description.

It is rare to find Vajrasattva with consort in sculpture compared to paintings. A Tibetan thangka of Nyingma lineage, 18th century, with similar depiction of the deities is in the Rubin Museum of Art, New York (acc.no.P1999.10.4); see also a further thangka, 18th century, which was sold at Christie's New York, 21 September 2005, lot 127.

For similar sculptures see Lot 15 in this sale; compare also with a related Tibetan Vajrasattva, illustrated by G.Beguín, *Dieux et Démons de l'Himalaya*, Paris, 1979, p.151, no.148; another example with a Tibetan inscription is illustrated by A.K.Gordon, *The Iconography of Tibetan Lamaism*, Tokyo, 1959, p.50. See also a related copper-alloy figure of Vajrasattva Heruka, Tibet, 13th/14th century, which was sold at Bonhams New York, 13 March 2017, lot 3024.

金剛薩埵和佛母皆頭戴寶冠，金剛薩埵頭頂金剛杵，雙耳垂肩，一面三目，面帶微笑，頸戴瓔珞，左手持金剛鈴，右手執金剛杵，懷抱金剛佛母，佛母左手捧顛鉢，右手持鉞（已佚），金剛薩埵全跏趺坐於仰覆蓮臺上，臺上下緣起連珠紋一周，封底鑿刻十字金剛持，通體鑲金，首飾嵌寶，髮染黑色。

11世紀以降，金剛薩埵在藏傳佛教無上瑜伽續興起之後隨之重要起來。在無上密續中金剛薩埵是中間靜慮經密續重要的修行法門，被稱為嘿嚕嘎-金剛薩埵，為淨化業障的本尊。寧瑪傳統中金剛薩埵形象常為懷抱明妃，一手持金剛杵於明妃後背，一手持金剛鈴於明妃左腿下方。金剛薩埵不僅為淨化業障的神祇，亦是長傳（教傳，Kama）與短傳（巖傳，Terma）皆看重的修行神祇。明妃之名因所根據的密續經典而多有變化。

金剛薩埵明妃造像比起繪畫作品更為少見。可參見魯賓藝術博物館藏一張十八世紀西藏寧瑪派唐卡，所繪金剛薩埵形象和本件造像頗似，館藏編號P1999.10.4；另有一張十八世紀唐卡風格亦近，2005年9月21日售於紐約佳士得，拍品編號127。

相似的造像可參考本圖錄之第15號拍品；另可比較Al Farahnick藏一件相關的造像，見G.Beguín著，《Dieux et Démons de l'Himalaya》，1979年，頁151，編號148；另有一件帶藏文銘文之造像亦資參考，見A.K.Gordon著，《The Iconography of Tibetan Lamaism》，東京，1959年，頁50。紐約邦瀚斯曾售出一件十三/十四世紀金剛薩埵嘿嚕嘎像亦可比較之，2017年3月13日，拍品編號3024。



A RARE GILT-BRONZE GROUP OF VAJRASATTVA IN UNION WITH VAJRAMAMANI

Nepal, dated by inscription to 1825 and of the period
The deity and his consort skilfully modelled, tightly embracing each other with Vajrasattva's principal hands holding a *vajra* and a *ghanta* and the consort's hands holding a chopper and a skull cup, richly embellished with a multi-pointed tiara, beaded earrings, necklaces, armlets and bracelets, seated on a double-lotus pedestal, the back of the pedestal with a long Newari inscription.
19.3cm (7 1/2in) high.

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

尼泊爾 1825年 銅鎏金金剛薩埵像

Himalayan Art Resources item no.16778
喜馬拉雅藝術資源網16778號

Provenance:

Henry Harrison Getty (1838-1919), by repute
Alice Getty (d.1946), by repute
Courtenay Morgan, Viscount Tredegar (1867-1934), by repute
Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute
Professor and Mrs Bellerby, by repute
Mark Dineley (1901-1975)
Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhistic Objects', early 1960s, p.117.

Please refer to Lot 14 for more information on Vajrasattva.

It is rare to find Vajrasattva with consort in sculpture compared to paintings. A Tibetan thangka of Nyingma lineage, 18th century, with similar depiction of the deities is in the Rubin Museum of Art, New York (acc.no.P1999.10.4); see also a further thangka, 18th century, which was sold at Christie's New York, 21 September 2005, lot 127.

Compare with a related Tibetan Vajrasattva, illustrated by G.Beguin, *Dieux et Démons de l'Himalaya*, Paris, 1979, p.151, no.148; another example with a Tibetan inscription is illustrated by A.K.Gordon, *The Iconography of Tibetan Lamaism*, Tokyo, 1959, p.50. See also a related copper-alloy figure of Vajrasattva Heruka, Tibet, 13th/14th century, which was sold at Bonhams New York, 13 March 2017, lot 3024.

來源：

傅亨利·哈里遜·蓋蒂舊藏 (1838-1919年)
傅愛麗絲·蓋蒂舊藏 (卒於1946年)
傅卓德嘉子爵考特尼·摩根舊藏 (1867-1934年)
傅特里迪格子爵二世艾文·摩根舊藏 (1893-1949年)
傅貝勒比教授及夫人舊藏
馬克·戴尼利舊藏 (1901-1975年)
彼得·戴尼利舊藏 (1938-2018年)，並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhistic Objects', 1960年代初, 頁117。

A Newari inscription at the back of the base, translates as 'on the second of the dark half of Phārgun [phālgun], in the [Nepal Samvat] year 945 [CE 1825], Biladhamsim made (this) image of Vajrasattva in the name of his son Buddhasim. [May it be] auspicious'.

底座背面刻有尼瓦爾文銘文，譯為：「於尼泊爾施陀羅曆945年11月2日（公元1825年，2月至3月），Biladhamsim以其兒子Buddhasim之名造此金剛薩埵像。[祈請] 吉祥。」



(inscription)

金剛薩埵頭戴寶冠，身佩瓔珞，柳葉眉，低垂目，口微張，髮披兩肩，背插火焰紋背光，臂繞飄帶，右手持金剛杵，左右握金剛鈴，全跏趺坐，懷抱金剛亥母，亥母頭戴寶冠，舌外吐，親吻金剛薩埵，右手鉞刀，左手托顛碗，下承仰覆蓮座，緣起一周連珠紋。

金剛薩埵與佛母組合的造像並不多見，唐卡較為普遍，可參考一件西藏十八世紀金剛薩埵唐卡所描繪的金剛薩埵和佛母形象，紐約佳士得，2005年9月21日，拍品編號127。另可比較一件Al Farahnick收藏西藏金剛薩埵像，見G.Beguin著，《Dieux et Démons de l'Himalaya》，巴黎，1979年，頁151，編號148；以及一件十三/十四世紀金剛薩埵黑嚙嚙像，2017年3月13日售於紐約邦瀚斯，拍品編號3024。



A RARE IMPERIAL GILT-BRONZE FIGURE OF MANJUSHRI

17th/18th century

Exquisitely cast seated on a double-lotus pedestal with legs crossed in *dhyanasana*, her right hand extended in *varada mudra* and her left in *vitarka mudra*, both hands holding the stems of lotus blossoming at the shoulders supporting a book of wisdom on her left, clad in an elegant *dhoti* incised at the hems, falling in neat folds in the front, adorned with elaborate necklaces and earrings, the hair neatly tied in a high chignon above the serene face framed by an five-peaked headdress. 24cm (9 1/2in) high.

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

十七/十八世紀 銅鑲金文殊師利菩薩像

Himalayan Art Resources item no.16772
喜馬拉雅藝術資源網16772號

Superbly cast with a serene expression and a gentle sway of the torso, which compliments the curves of the adornments conveying a sense of movement, the present figure is particularly remarkable, reflecting the religious beliefs of the early Qing emperors as well as the political importance of Tibetan Buddhism during this period.

The Manchu rulers often portrayed themselves as bodhisattva-rulers, reincarnations of Manjushri (the bodhisattva of Wisdom). In doing so, they united the Tibetan view of the emperor as a living incarnation of a god with the Chinese Manjushri cult, associated with the sacred Wutaishan in Shanxi Province, where the Kangxi emperor made five pilgrimages. Significantly, the first Mongol-language guidebook to Wutaishan, published in 1667, referred to the Kangxi emperor as the 'reincarnation of Manjushri, sublime lord, who makes the world prosper'. See E. Rawski, *The Last Emperors: A Social History of Qing Imperial Institutions*, Berkley, 1998, p.261.

Not only did the emperors patronise Buddhism for political reasons, but they also appear to have had a genuine personal commitment to the religion. The Kangxi emperor, for example, was largely brought up by his Buddhist grandmother, a Mongol princess, the empress dowager Xiaozhuangwen (1613-1688), and together with his son and grandson, the Yongzheng and Qianlong emperors, contributed in building thirty-two Buddhist temples in the Beijing area alone. In addition, during the Kangxi reign, a Sutra Recitation Office was set up and housed in the Hall of Central Uprightness, within the precinct of the Forbidden City. This office was the first to be solely devoted to Tibetan Buddhist affairs. It was part of the Inner Court's Department of Ceremonies, supervised by imperial princes and became the centre of Tibetan Buddhist activities at court, not only devoted to the recitation of sutras but also the casting and storage of Buddhist images.

The painstaking attention to detail, noted in the rich gilding and elaborate jewellery, meticulously inlaid with semi-precious stones, elevate the figure to a higher art form and create a magnificent portrayal of Manjushri, the Bodhisattva of Wisdom. The deity has numerous manifestations including the thirty-four armed, sixteen-legged, bull-headed Vajrabhairava. In the present form, the deity represents a departure from the more traditional examples where the figure holds the sword aloft. Here the bodhisattva appears in his purest form as a sixteen-year old youth symbolising the clear, unadulterated and intuitive nature of true Buddhist Wisdom.

Provenance:

Henry Harrison Getty (1838-1919), by repute
Alice Getty (d.1946), by repute
Courtenay Morgan, Viscount Tredegar (1867-1934), by repute
Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute
Professor and Mrs Bellerby, by repute
Mark Dineley (1901-1975)
Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.128.

來源：

傳亨利·哈里遜·蓋蒂舊藏 (1838-1919年)
傳愛麗絲·蓋蒂舊藏 (卒於1946年)
傳卓德嘉子爵考特尼·摩根舊藏 (1867-1934年)
傳特里迪格子爵二世艾文·摩根舊藏 (1893-1949年)
傳貝勒比教授及夫人舊藏
馬克·戴尼利舊藏 (1901-1975年)
彼得·戴尼利舊藏 (1938-2018年)，並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁128。

The intertwining foliate scrolls decorating the pointed headdress, the inlaid jewellery and the lotus throne base decorated with flowing scarves falling over its edge, all appear to be features characterising the Buddhist bronzes of the Kangxi reign made in the Tibetan style. Compare with a related but larger gilt-bronze figure of Amitayus, 17th century, illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.540, pls.152A and 152B. Compare also with a related but larger gilt-lacquered bronze figure of Amitayus, Kangxi, which was sold at Bonhams Hong Kong, 2 June 2016, lot 9.

菩薩頭戴五冠冠，髮結高髻，頂插寶珠，耳戴輪飾，開臉圓潤，秀眉細眼低垂，眉心嵌珍珠白毫，胸戴瓔珞，右手結予願印，左手結持花印，左右手皆持蓮莖盤臂而上，至肩頭開蓮花，左肩蓮花之上頂寶笈，豐胸細腰，身姿曼妙，下身著短裙，鑿刻錦地緞邊，飄帶垂於蓮台，全跣跌坐於仰覆蓮台之上，蓮座上下其連珠紋飾一周，通體鑲金，瓔珞嵌寶石。

清代統治者將自己奉為菩薩的化身，皇帝為文殊師利的轉世，這種說法移植自西藏政教合一的思想，和中國民間對菩薩的崇拜相結合，以利統治。康熙帝為此五次朝聖五台山。羅卜桑丹津在康熙六年（1667年，成書年代學界尚有爭議）所著蒙文《五台山旅行指南》中附言寫道：「以此祝願神聖皇帝、世界主宰、文殊轉世者萬壽無疆」。相關討論參見阿爾丁夫撰，《羅卜桑丹津《五台山旅行指南》成書、刊行年代考》，載於《蒙古和其他北方民族文史論叢》，呼和浩特，2005年，頁130至134。

皇帝雖然因政治目的而推崇藏傳佛教，然而皇帝自己也是虔誠信徒。康熙祖母孝莊太皇太后以來，至雍正、乾隆，皇室都篤信支持佛教的傳播，在京城建立了三十二座佛寺。康熙三十六年(1697年)，清廷在中正殿設立專管宮中藏傳佛教事務的機構「中正殿念經處」，主理刊印藏傳佛教經典及造像，隸屬內務府，六十一年特派親王、貝子管理，可見佛教在宮中所受重視。

本件造像裝飾華美，形態優美，乃文殊師利菩薩造像極精之作，參考一件相關的十七世紀銅鑲金無量壽佛，風格相近，體量稍大，見馮·施羅德著，《Indo-Tibetan Bronzes》，香港，1981年，頁540，圖版152A及152B；另可比較一件稍大的康熙漆金無量壽佛像，2016年6月2日售於香港邦瀚斯，拍品編號9。



17

**A VERY FINE GILT-BRONZE FIGURE OF KHASARPANA
LOKESHVARA**

17th/18th century

Well cast seated in *lalitasana* on a double-lotus pedestal with the right foot resting on an individual lotus issuing from the base, the right hand in *vitarka mudra* whilst the left hand resting on the pedestal, flanked by lotuses rising to the shoulders, the serene face framed by an elaborate tiara and disk earrings, wearing a goat skin over the left shoulder and a *dhoti* heavily adorned with incised floral pattern and beaded jewellery richly inset with turquoise.

26.3cm (10 3/8in) high.

HK\$350,000 - 500,000

US\$45,000 - 64,000

十七/十八世紀 銅鑲金空行觀音坐像

Himalayan Art Resources item no.16786

喜馬拉雅藝術資源網16786號

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.98.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傅愛麗絲·蓋蒂舊藏（卒於1946年）

傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傅貝勒比教授及夫人舊藏

馬克·戴尼利舊藏（1901-1975年）

彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁98。

The present figure can be identified as Khasarpana Lokeshvara or the 'Sky Flier' by the *krishnasara* deer skin draped over his left shoulder, and the lotus stem held in the left hand, as well as the *vitarka mudra* or the gesture of generosity of the right hand.

The square and flattened lotus leaves and the finely incised details suggest the figure was likely made by the Imperial Workshops between the Kangxi and Qianlong reigns, taking the inspiration from the earlier prototype of imperial gilt-bronze figures produced in the 15th century, such as the gilt-bronze seated figure of Avalokitesvara, Zhengtong, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Status of Tibet*, Shanghai, 2003, p.232, no.221. Compare also a related gilt-bronze figure of Green Tara, Kangxi, with a very similar iconography but the absence of the deer skin, illustrated in *ibid.*, p.241, no.230.

觀音頭戴五葉冠，墜雙環於耳下，開臉慈祥秀美，細眉低垂，挺鼻，嘴含笑，胸戴瓔珞，左肩披羊皮，兩手執蓮莖，蓮莖隨手臂直達肩部生出飽滿蓮花，豐胸細腰，半跏趺坐，右腳踏蓮，蓮生於仰覆蓮座底部，蓮座上下緣皆飾連珠紋，觀音下身裙擺鑿刻花紋錦地緞邊，通體鑲金，首飾嵌松石、珊瑚等雜寶。

空行觀音梵語名Khasarpana，意為空中的飛行者，其形象和綠度母相似，然而肩頭常披鹿皮或羊皮，以此區別之。本件空行觀音為康乾時期的宮廷造作，風格承襲自明代宮廷造像，可參考一件北京故宮藏明正統觀音菩薩坐像，見《故宮博物院藏文物珍品大系：藏傳佛教造像》，上海，2003年，頁232，編號221；北京故宮藏一件清康熙綠度母除了左肩沒有搭羊皮以外，其他部分皆和本件類似，亦資參考，見前書，頁241，編號230。



A MAGNIFICENT GILT-BRONZE INSCRIBED FIGURE OF PADMAPANI LOKESHVARA

18th century

The deity cast with elegantly swaying body standing on a lotus pedestal, her left hand raised in *varada mudra* holding the stem of a lotus blossom resting on her shoulder and her right in *kartari mudra*, adorned with a tall diadem and beaded jewellery, wearing a long flowing robe with finely incised floral hems and a billowing scarf around the arms trailing downwards, the face with almond-shaped eyes beneath arched brows in contemplative expression, the base with an inscription.
27.4cm (10 3/4in) high.

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

十八世紀 銅鑲金觀自在菩薩像

Himalayan Art Resources item no.16774
喜馬拉雅藝術資源網16774號

The inscription reads 'Om ah sryan ras gzigs la na mo hum', which may be translated as 'May I pay homage to the Lord Cherezig (Avalokitesvara)'.

The present figure depicting the bodhisattva Avalokiteshvara in the Padmapani form is notable for the crisp and elegant casting, displayed in the sinuous graceful form of the body, with the right hip gently thrust sideways on a lotus base in *tribhanga*, as well as the meticulous attention to detail devoted to the elaborate jewellery and the incised hem of the thin *dhoti*.

Padmapani Lokeshvara, 'The Lord of the World Holding the Lotus', is the spiritual son of the Transcendental Buddha Amitabha. He achieved enlightenment eons ago but waits to dissolve forever into nirvana; he vowed to guide and liberate all sentient beings from the bondage of death and rebirth with all its inherent suffering. Therefore, he is considered the paradigm of perfected compassion, one of the key virtues a practitioner must develop towards enlightenment; see R.M.Davidson and C.Wedemeyer, 'The Tibetan Avalokiteshvara Cult in the Tenth Century: Evidence from the Dunhuang Manuscripts', in *Tibetan Buddhist Literature and Praxis. Sam van Schaik (Proceedings of the Tenth Seminar of the IATS)*, Leiden, 2006, vol.4, pp.55-72. The lotus, symbol of Buddhism, that the bodhisattva carries gave him the popular epithet Lotus-bearer (Padmapani), and his right hand displays the *varadamudra* or the granting-wishes gesture.

The practice of portraying Padmapani in limber pose, with a bare torso, supple waist and thin lower garment, traces back to the golden age of Indian sculpture in the Gupta period (4th to 6th century AD), and was subsequently inherited by the Newari School of Tibet which added exaggerated narrow waist and swollen thighs during the 13th century.

Compare with a related gilt-bronze figure of Avalokiteshvara, Qing dynasty (1650-1700), illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.541, pl.152F.

Provenance:

Henry Harrison Getty (1838-1919), by repute
Alice Getty (d.1946), by repute
Courtenay Morgan, Viscount Tredegar (1867-1934), by repute
Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute
Professor and Mrs Bellerby, by repute
Mark Dineley (1901-1975)
Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.125.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）
傅愛麗絲·蓋蒂舊藏（卒於1946年）
傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）
傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）
傅貝勒比教授及夫人舊藏
馬克·戴尼利舊藏（1901-1975年）
彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁125。

菩薩頭戴寶冠，髮梳葫蘆髻，頂戴寶光，髮分兩肩，左右手皆持蓮莖，蓮花歇於肩上。胸部和腰部擺瓔珞，下身著兩層短裳，臂挽哈達，垂於腿側，尾角上揚，如有風動，赤足立於單層覆蓮座，座上邊緣起連珠紋一周，封底鑿刻藏文咒語一行，文曰：「」，大意為「禮敬南無觀世音」。

此件菩薩造像鑄造精美，身姿曼妙，即「三道彎」，身著窄腳長褲，為印度式禮服多提（Dhoti），通體鑲金，首飾嵌以寶石，金彩灼灼，寶氣煥然。

觀自在菩薩在尼泊爾和西藏造像中常手持蓮花，代表本來清淨之德，以修行成就，故顯佛智。手施予願印，表普華眾生，相關探討可參見 R.M.Davidson及C.Wedemeyer撰，《The Tibetan Avalokitesvara Cult in the Tenth Century: Evidence from the Dunhuang Manuscripts》），載於《Tibetan Buddhist Literature and Praxis. Sam van Schaik (Proceedings of the Tenth Seminar of the IATS)》，萊登，2006年，卷4，頁55-72。

其細腰，薄衫，曼妙的身形可以追溯到古印度造像的黃金時期—笈多王朝（Gupta Empire）（319年—550年），由尼泊爾工匠傳至西藏，後來腰收更細，腿部更為豐滿。參考一件清代銅鑲金觀音像，見馮·施羅德著，《Indo-Tibetan Bronzes》，香港，1981年，頁541，圖版152F。



(inscription)



AN IMPERIAL GILT-BRONZE FIGURE OF AMITAYUS

17th/18th century

The serene Bodhisattva seated cross-legged in *dhyanasana* on a double-lotus pedestal with the hands held in *dhyana mudra*, lavishly attired with a long *dhoti* falling in elegant pleats and a celestial scarf trailing down to the sides, elaborately adorned with regal necklaces, armlets and bracelets inset with semi-precious stones, the face with downcast eyes crowned by an intricate openwork tiara.

27.5cm (10 3/4in) high.

HK\$350,000 - 500,000

US\$45,000 - 64,000

十七/十八世紀 銅鑲金嵌綠松石無量壽佛

Himalayan Art Resources item no.16785

喜馬拉雅藝術資源網16785號

Amitayus, also known as Amitabha or the 'Buddha of Eternal Life', is a celestial Buddha according to the scriptures of Mahayana Buddhism and is associated with longevity in Vajrayana Buddhism.

This present figure is a highly refined casting of the style developed by the Imperial Workshops during the early Qing dynasty. Compare with two related gilt-bronze figures of Amitayus, Kangxi, with very similar faces, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Status of Tibet*, Shanghai, 2003, pp.238-239, nos.227-228; and another Qianlong period example with similarly incised details around the attires, illustrated in *ibid.*, p.249, no.283.

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傅愛麗絲·蓋蒂舊藏（卒於1946年）

傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傅貝勒比教授及夫人舊藏

馬克·戴尼利舊藏（1901-1975年）

彼得·戴尼利舊藏（1938-2018年），並由家族繼承

無量壽佛頭梳葫蘆髻，額戴寶冠，長髮披肩，開臉祥和，信目微闔，耳戴花型耳墜，肩披短坎肩，身纏瓔珞，袒胸，臂挽哈達，下身穿短裳，皆鑿刻錦地緞邊，雙手結禪定印，全跏趺坐於仰覆蓮臺，臺緣起連珠一周，臺基鑿刻錦地紋一匝，穿戴首飾皆嵌雜寶，通體鑲金。

清宮從康熙年間開始大量製作藏傳佛像，其風格承自永宣，細節上多有時風；乾隆時達到高潮，乾隆帝興建眾多佛寺佛堂，需要大量佛像供養，並且他對佛像設計常常事必躬親。清宮藏有數件銅鑲金無量壽可資參考，禪定印上結捧寶瓶，兩件為康熙時期無量壽佛坐像，開臉和本件類似，一件為乾隆時期無量壽佛坐像，衣衫處理和本件類似，見《故宮博物院藏文物珍品大系：藏傳佛教造像》，上海，2003年，頁238、239及249，編號227、228及283。



A RARE GILT-BRONZE FIGURE OF GUANYIN

17th/18th century

Expertly cast seated in *dhyanasana* atop a double-lotus pedestal, the left hand raised in *abhaya mudra*, the right is held in *dhyana mudra*, clad a long flowing robe with finely incised floral hems, the open chest draped in an elaborate necklace, the face with a benevolent expression with downcast eyes beneath high arched brows and above a bud mouth, flanked by long pendulous ears and surmounted by a finely pierced crown.

33cm (13in) high.

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

十七/十八世紀 銅鑲金觀音坐像

Himalayan Art Resources item no.16773

喜馬拉雅藝術資源網16773號

The present figure is remarkable for the refined level of detailing, noted in the meticulous scroll work decorating the pedestal and the hem of the *dhoti*, capturing a sense of majesty associated with the Goddess of Mercy.

According to the 'Lotus Sutra', the deity could take the form of any type of God, Buddha, King and Heavenly Guardian, and could appear in both male and female form, showing the bodhisattva's limitless transcendence beyond gender, in order to teach the Dharma (teachings of the Buddha) to sentient beings. During the Ming dynasty, it was common belief that, in accordance with descriptions in the 'Avalokiteshvara' chapter of the Lotus Sutra and 'The 25 Great Ones' chapter of the 'Surangama Sutra', Guanyin could transform at will and appear in more than thirty human forms to expound Buddhist teaching. The compassion of the bodhisattva is expressed in the subtle gestures of this elegant figure, the *mudras* signifying the bestowal of charity and reassurance.

A related example of a gilt copper-alloy Guanyin, 17th century, is illustrated in *Buddhist Statues of Tibet: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, p.98, no.42. Compare with a related but smaller parcel-gilt bronze figure of Guanyin, 18th century, which was sold at Bonhams London, 15 May 2014, lot 327.

Provenance:

Henry Harrison Getty (1838-1919), by repute
Alice Getty (d.1946), by repute
Courtenay Morgan, Viscount Tredegar (1867-1934), by repute
Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute
Professor and Mrs Bellerby, by repute
Mark Dineley (1901-1975)
Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.133.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）
傅愛麗絲·蓋蒂舊藏（卒於1946年）
傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）
傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）
傅貝勒比教授及夫人舊藏
馬克·戴尼利舊藏（1901-1975年）
彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁133。

觀音頭戴法冠，方面厚臉，開臉祥和，眉目微闔，挺鼻厚唇，面露含笑，耳戴法輪墜，髮披兩肩，胸戴瓔珞，內著連胸群，繫束胸帶，外罩寬袍大袖，鑿刻花葉緞邊，雙手托法器（已佚），腳著寶履，全跣跌坐於仰覆蓮坐，座上下起連珠紋，通體鑲金。

此件觀音像寶相莊嚴，鑄造精美，細節立體，工藝超群。觀音形象最早由鳩摩羅什法師翻譯的《妙法蓮華經》傳入中國，其中第二十五品〈觀世音菩薩普門品〉因為傳頌最廣，甚至以《觀音菩薩經》為名單行成冊。經文記載觀世音菩薩有三十三種不同的化身，其中有男也有女，也有既非男也非女。佛祖講經，「爾時無盡意菩薩，即從座起，偏袒右肩，合掌向佛，而作是言：世尊！觀世音菩薩，以何因緣，名觀世音？」即是如果沒有無盡意菩薩請法，也就沒有觀世音菩薩名字的由來。〈普門品〉中的「七難」代表七種災難，而觀世音菩薩便是為了普渡七難而存在。

相關的例子可比較一件十七世紀銅鑲金觀音像，見《故宮博物院藏文物珍品全集藏傳佛教造像》，香港，2003年，頁98，編號42。另見一尊尺寸較小的十八世紀銅鑲金觀音像，倫敦邦瀚斯，2014年5月15日，拍品編號327。



A FINE GILT-BRONZE FIGURE OF AMITAYUS

18th century

Well cast with a benevolent face framed by an intricate tiara and disk earrings, wearing a long flowing robe and a celestial scarf trailing down to the sides, adorned with beaded jewellery inset with turquoise, seated in *dhyanasana* with the hands in *dhyana mudra* holding an eternal vase, all on a single-lotus pedestal.

24.5cm (9 1/2in) high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

十八世紀 銅鑲金無量壽佛

Himalayan Art Resources item no.16787

喜馬拉雅藝術資源網16787號

This finely cast bronze figure is likely to be a revival work produced by the Imperial Workshops of the Qing dynasty to resemble Nepalese sculptures made by the Newari artisans. Indian and Nepalese bronze figures were first introduced to China through exchanges between Tibetan monasteries and the Yuan court during the 13th century. By the 18th century, Tibetan Buddhism continued to receive imperial patronage and a significant holding of examples had been assembled by the Qing Court.

The figure's heavy folds of the drapery, and the design of the tall chignon tied with a large and beaded floral spray draw similarity to the earlier Nepalese examples. Compare the same design on a 11th century copper-alloy figure of Bodhisattva Maitreya in the Los Angeles County Museum of Art, illustrated by P.Pal, *Art of Nepal*, Los Angeles, 1985, p.100, no.S20. Compare also a gilt copper-alloy seated figure of Avalokiteshvara, Nepal, 11th century, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Status of Tibet*, Shanghai, 2003, p.80, no.77, showing similar design of necklace with three pendant tiger claws hanging against the pectorals.

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.102.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傅愛麗絲·蓋蒂舊藏（卒於1946年）

傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傅貝勒比教授及夫人舊藏

馬克·戴尼利舊藏（1901-1975年）

彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁102。

佛像髮髻高聳，頭戴牌飾及瓔珞，雙耳垂肩，墜以花型耳飾，髮披兩肩，袒右肩露乳，膊攏哈達，雙手結禪定印，托無量壽寶瓶，寶瓶插花垂帶，全跏趺坐於單瓣仰蓮臺上，封底鑿刻十字金剛杵，通體鑲金，髮染紺紫，首飾嵌松石。

此尊銅像鑄造精緻，形制特別，或為宮廷造辦處承尼泊爾之遺風而作。十三世紀以後，藏傳佛教相繼得到元、明、清三代朝廷的重視及扶植，清王朝亦以「興黃安蒙」為重要邊疆政策，通過藏傳佛教的影響力治理蒙藏地區，各派佛教首領紛紛赴京向朝廷進貢佛像，其中包括大批環喜馬拉雅地區的造像。至十八世紀，清宮中各地區造像雲集，造辦處以之為藍本。

此尊無量壽佛上有眾多早期尼泊爾造像元素，如其較貼身之衣物表現，以及高聳並帶有花瓣形的牌飾等，可參考一件藏於洛杉磯縣立藝術博物館中十一世紀尼泊爾銅彌勒菩薩像，其髮髻裝飾非常相似，著錄於P.Pal著，《Art of Nepal》，洛杉磯，1985年，頁100，編號S20。另見北京故宮清宮舊藏一件十一世紀尼泊爾銅鑲金菩薩坐像，著錄於《故宮博物院藏文物珍品大系：藏傳佛教造像》，上海，2003年，頁80，編號77，其髮髻以及胸前的三爪式吊墜均可資比較。



A FINE GILT-BRONZE FIGURE OF PALDEN LHAMO

18th century

The wrathful protector seated on the back of a mule covered with a saddlecloth made of human skin with two 'dice of fate' fixed to the bridle, holding a skull cup in the left hand and the right hand raised in *karana mudra*, richly adorned with beaded jewellery and a garland of severed heads, the red flaming hair surmounted by a five-skull crown, all raised on a fixed base of turbulent waves.

17.5cm (6 7/8in) high.

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

十八世紀 銅鑲金吉祥天母班旦拉姆像

Himalayan Art Resources item no.16780

喜馬拉雅藝術資源網16780號

Palden Lhamo, the Glorious Goddess is the only female among the eight great Dharmapala, the guardians of Buddhism. Compare with a similar figure of Palden Lhamo, China, 19th century in the Crow Collection of Asian Art (Himalayan Art Resources item no.58808). See also a figure of Palden Lhamo, Tibet, 17th century, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Status of Tibet*, Shanghai, 2003, p.197, no.188.

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.114.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傅愛麗絲·蓋蒂舊藏（卒於1946年）

傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傅貝勒比教授及夫人舊藏

馬克·戴尼利舊藏（1901-1975年）

彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁114。

吉祥天母紅髮衝冠，頭戴金蛇釵，額頂骷髏頭冠，一面三目，面露憤怒，肩披飄帶颺起，右手朝天手持法杖（已佚），左手持噶不拉血碗，身披人頭瓔珞，以蛇串之，雙乳下垂，肚臍封太陽形飾物，半跏趺坐於人皮之上，人皮鋪於驢背，驢項戴串鈴，身繞蛇帶人頭瓔珞，左前腿下掛黑白骰子，四蹄快走貌，腳踏血海，其間漂浮人體殘肢，封底正中鑿刻十字金剛杵。

吉祥天母為藏密護法女神之首，形象頗為恐怖兇殘，然則能報一方平安，綏靖瘟疫與邪崇。對比克洛亞洲藝術舊藏一件十九世紀吉祥天母（喜馬拉雅藝術資源網58808號）。可參考北京故宮藏一件西藏十七世紀吉祥天母像，見《故宮博物院藏文物珍品大系：藏傳佛教造像》，上海，2003年，頁197，編號188。





23

**A GILT-BRONZE FIGURE OF AVALOKITESHVARA
CHATURBHUJA**

Tibet, 17th/18th century

Finely cast seated on a double-lotus pedestal with the primary hands clasped in front and the remaining two hands raised holding a necklace and a lotus stem, wearing a thin dhoti and a shawl, adorned with elaborate jewellery, the face with a serene expression framed by a foliate tiara surrounding a high chignon.
15cm (6in) high.

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

西藏 十七/十八世紀 銅鑲金四臂觀音像

Himalayan Art Resources item no.16782
喜馬拉雅藝術資源網16782號

Provenance:

Henry Harrison Getty (1838-1919), by repute
Alice Getty (d.1946), by repute
Courtenay Morgan, Viscount Tredegar (1867-1934), by repute
Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute
Professor and Mrs Bellerby, by repute
Mark Dineley (1901-1975)
Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhistic Objects', early 1960s, p.96.

來源：

傅亨利·哈里遜·蓋蒂舊藏 (1838-1919年)
傅愛麗絲·蓋蒂舊藏 (卒於1946年)
傅卓德嘉子爵考特尼·摩根舊藏 (1867-1934年)
傅特里迪格子爵二世艾文·摩根舊藏 (1893-1949年)
傅貝勒比教授及夫人舊藏
馬克·戴尼利舊藏 (1901-1975年)
彼得·戴尼利舊藏 (1938-2018年)，並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhistic Objects', 1960年代初, 頁96。

Chaturbhujia is one of the most commonly depicted deities among the different iconographic forms of Avalokiteshvara. The four-armed Avalokiteshvara is also sometimes referred to as Shadakshari, the embodiment of the most common and well known mantra of Avalokiteshvara, *Om mani padme hum*. The six syllables are considered the seeds of the six realms in the great cosmic wheel.

佛像髮髻高聳，頭戴牌飾及瓔珞，雙耳垂肩，墜以花型耳飾，髮披兩肩，袒右肩露乳，膊攜哈達，雙手結禪定印，托無量壽寶瓶，寶瓶插花垂帶，全跏趺坐於單瓣仰蓮臺上，封底鑿刻十字金剛杵，通體鑲金，髮染紺紫，首飾嵌松石。四臂觀音為觀世音菩薩的其中一種應化身，四臂另代表四種佛行：息、增、懷、誅。右後手持水晶念珠代表救渡眾生出離輪迴、左手持一白蓮代表淨化一切煩惱。其心咒為六字大明咒，六個種子字分別對應輪迴中的六道。菩薩慈悲為懷，用以加持、淨化六道眾生的惡業、惡習及惡障，走向六成就悉地。

A GILT COPPER-ALLOY FIGURE OF KURUKULLA

Tibet, 18th century

The four-armed deity cast dancing with the right leg raised and bent at the knee, the left leg on a prostrate human figure, the principal hands in *prithvi mudra* and the remaining hands holding an axe and a lotus stem, heavily embellished with a garland of severed heads and beaded jewellery inset with turquoise. 18.8cm (7 1/2in) high.

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

西藏 十八世紀 銅鑲金智行佛母像

Himalayan Art Resources item no.16783
喜馬拉雅藝術資源網16783號

Provenance:

Henry Harrison Getty (1838-1919), by repute
Alice Getty (d.1946), by repute
Courtenay Morgan, Viscount Tredegar (1867-1934), by repute
Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute
Professor and Mrs Bellerby, by repute
Mark Dineley (1901-1975)
Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.122.

來源：

傅亨利·哈里遜·蓋蒂舊藏（1838-1919年）
傅愛麗絲·蓋蒂舊藏（卒於1946年）
傅卓德嘉子爵考特尼·摩根舊藏（1867-1934年）
傅特里迪格子爵二世艾文·摩根舊藏（1893-1949年）
傅貝勒比教授及夫人舊藏
馬克·戴尼利舊藏（1901-1975年）
彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初，頁122。

Kurukulla, the Goddess of Power is a Tantric Buddhist meditational deity originating in India. She is particularly associated with rites of enchantment in Tibetan Buddhism. She is also considered either an emanation of Tara or a transformation of Hevajra. The present figure is finely cast with the deity in a semi-peaceful appearance standing in a Dakini-pose and crushing the asura Rahu who devours the sun. Compare with a similar gilt copper-alloy figure of Kurukulla, Tibet, 18th century, which was sold at Galerie Koller Zurich, 14-16 November 1987, lot 52. See also another closely related example, China, 18th century, which was sold at Sotheby's New York, 17 September 2014, lot 459.

佛母一面三目四臂，衝冠，頭戴骷髏頭冠，頸戴五十顆人頭項鍊，身纏瓔珞，腕戴珠鐲。手執法器、弓箭（已佚）及蓮莖，蓮花隨蓮莖攀於肩頭，左腿鶴立於赤裸外道魔女心口，下承單瓣蓮臺，臺緣飾連珠一周，通體鑲金，髮冠、瓔珞嵌松石。智行佛母又稱作明佛母，是阿彌陀佛、般若佛母、多羅度母等的化身，其名字起源於印度。其造型一般為舞動之天女姿態，面孔半喜半嗔，半喜代表其圓滿清淨戒律的能力，半嗔代表降伏煩惱罪垢的能力。四臂各執優婆曇花所製成的弓、箭、鉤、索，象徵拯救陷於感情等所有煩惱困擾的眾生。參看蘇黎士Galerie Koller公司曾售出類似的十八世紀西藏作明佛母像，1987年11月14-16日，拍品編號52。另見紐約蘇富比曾售出一件清十八世紀銅鑲金作明佛母像，2014年9月17日，拍品編號459。





(label on base)



25

A RARE CARVED BOXWOOD FIGURE OF THE BUDDHA

Mid Qing Dynasty

Defly carved with a benevolent expression surmounted by a domed *ushnisha* covered with tightly coiled hair, wearing long flowing robes falling in elegant pleats on a double lotus pedestal revealing two bare feet, the right hand open and lowered in *varada mudra*, the left hand raised in front of the chest. 22.2cm (8 3/4in) high.

HK\$80,000 - 120,000

US\$10,000 - 15,000

清中期 黃楊木雕佛陀立像

Himalayan Art Resources item no.16784

喜馬拉雅藝術資源網16784號

Provenance:

According to a label, acquired in Hankow (Wuhan) on 1 September 1867

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

來源：

據木像底部標籤所記，1867年9月1日購於武漢漢口

傳亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傳愛麗絲·蓋蒂舊藏（卒於1946年）

傳卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傳特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傳貝勒比教授及夫人舊藏

馬克·戴尼利舊藏（1901-1975年）

彼得·戴尼利舊藏（1938-2018年），並由家族繼承

Old label on the bottom:

Old ivory gift[;] Buddhist Goddess of Mercy "Queen of Heaven"[;] Our Lady of the Star[; ...] The type out of which the [...] have developed [... ;] Bought at Hankow centre of China Sept 12 1867'

底部舊標籤：

老象牙禮物，佛教觀音，[類似天主教的]海星聖母，這種[不識]，購於華中漢口，1867年9月12日

Boxwood figural carvings were used in the imperial court to depict deities, legendary figures and scholarly pursuits. Compare with a related boxwood figure of a reclining lady on books, mid-Qing dynasty, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.81; see also a related boxwood carving of He Xiangu on a raft, with an ivory stand, 18th century, in the Cleveland Museum of Art (no.1976.60).

A related boxwood carving of a scholar, 18th-19th century, was sold at Christie's New York, 21 March 2019, lot 1214.

黃楊木質，雕阿彌陀佛像，佛頭圓頂螺髻，方臉圓潤，珍珠白毫，細眉低垂，面帶微笑，衣袍褶皺雕琢精細而自然，右手下垂施接引印，左手已佚，或施說法印，赤足立於仰覆蓮座。

清宮木雕中多見以黃楊木雕刻人物造型的藝術作品，如清宮舊藏一件清中期黃楊木雕仕女，其勻稱比例及流暢刀法與本品類似，著錄於《故宮博物院文物珍品全集：竹木牙角雕刻》，香港，2002年，編號81；另見克利夫蘭藝術博物館收藏的一件十八世紀黃楊木雕何仙姑乘船，並配有原裝象牙座，其工藝可資比較（博物館編號1976.60）。另可參考一件相關的十八至十九世紀黃楊木雕高士，2019年3月21日售於紐約佳士得，拍品編號1214。



26
TWO GILT-BRONZE STUPAS

18th century
 Each stupa solidly cast with a sealed square-section base with pairs of Buddhist lions flanking the three jewels of Buddhism on each side, the domes housing within niches the Buddha Akshobhya and a multi-headed and eight-armed Buddha, respectively, each surmounted by tapered parasols flanked by trailing garlands beneath a sun and moon finial.
 21cm (8 1/4in) high (2).

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

十八世紀 銅鑲金佛舍利塔兩件

Himalayan Art Resources item no.16775 (left stupa)
 Himalayan Art Resources item no.16776 (right stupa)
 (圖左) 喜馬拉雅藝術資源網16775號
 (圖右) 喜馬拉雅藝術資源網16776號

Provenance:
 Henry Harrison Getty (1838-1919), by repute
 Alice Getty (d.1946), by repute
 Courtenay Morgan, Viscount Tredegar (1867-1934), by repute
 Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute
 Professor and Mrs Bellerby, by repute
 Mark Dineley (1901-1975)
 Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.7.

來源：
 傅亨利·哈里遜·蓋蒂舊藏 (1838-1919年)
 傅愛麗絲·蓋蒂舊藏 (卒於1946年)
 傅卓德嘉子爵考特尼·摩根舊藏 (1867-1934年)
 傅特里油格子爵二世艾文·摩根舊藏 (1893-1949年)
 傅貝勒比教授及夫人舊藏
 馬克·戴尼利舊藏 (1901-1975年)
 彼得·戴尼利舊藏 (1938-2018年)，
 並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', 1960年代初, 頁7。

Compare two very similar but slightly larger stupas, 18th century, illustrated by A.Neven, *Lamaistic Art*, Brussels, 1975, nos.135 and 136. Compare a very similar gilt-bronze stupa, 18th century, which was sold at Bonhams London, 16 May 2019, lot 182. See also another related gilt-bronze stupa, 18th/19th century, which was sold at Christie's Hong Kong, 27 November 2007, lot 1807.

佛塔起於蓮瓣須彌座，束腰浮雕雙獅守護火焰，覆鉢開光，繞飾瓔珞，裡面分別供奉阿閼佛及八臂觀音，供奉八臂觀音的覆鉢之下起三級浮屠，阿閼佛之下則為一級，覆鉢之上接十三天相輪，相輪之上覆華蓋，頭頂日月刹頂，通體鑲金，嵌雜寶。

舍利塔每部份皆有所寓意，塔瓶代表水，十三天代表火，華蓋代表風，刹頂代表空，金依水，水依風，風依空，空無所依，意即「四大皆空」。本對舍利塔深受西藏風格影響，四方須彌座為藏式風格，而覆鉢塔瓶則可追溯到古印度。參考兩件相似但尺寸較大的佛舍利塔，著錄於《Lamaistic Art》，布魯塞爾，1975年，編號135及136。另有一例非常相似的十八世紀銅鑲金舍利塔，2019年5月16日售於倫敦邦瀚斯，拍品編號182；另可比較一件十八/十九世紀銅鑲金舍利塔，2007年11月27日售於香港佳士得，拍品編號1807。



27

**AN EXCEPTIONALLY RARE PALE GREEN JADE
IMPERIALLY-INSCRIBED 'LUOHAN' BOULDER**

Qianlong six-character mark and of the period

Masterfully carved in varying levels of relief with a luohan seated cross-legged in a craggy grotto next to an incense burner on a ledge, wearing a pleated robe with his right hand holding a *ruyi* sceptre and left hand with an alms bowl, surrounded by a gnarled pine, *wutong* and willow trees rendered in intricate details, all beneath an incised forty-one-character inscription, the reverse carved with a pavilion amidst jagged rocks and trees, the underside with an incised Qianlong six-character mark and two additional characters *yin* and *si* (four), box. 22.3cm (8 3/4in) high (2).

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

US\$380,000 - 510,000

清乾隆戊寅年(1758) 御製青白玉雕第四嘎禮嘎尊者山子

「四」「大清乾隆年造」「寅」款

題贊：「第四嘎禮嘎尊者 戊寅 昨日過去，明日未來，孰是現在，拖眉而哈，亦水田衣，亦著於體，冷暖已知，權護惜此。」

Published and Illustrated:

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

Exhibited:

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

The Houston Museum of Natural Science, Texas, *Jade: Ch'ing Dynasty Treasures from the National Museum of History, Taiwan*, 3 April - 7 September 1998

National Geographic Society Museum Explorer Hall, Washington D.C., *Jade: Ch'ing Dynasty Treasures from the National Museum of History, Taiwan*, 8 October 1998 - 3 January 1999

出版：

《清代玉雕之美》，國立歷史博物館，台北，1997年，頁66-69及272，編號20

展覽：

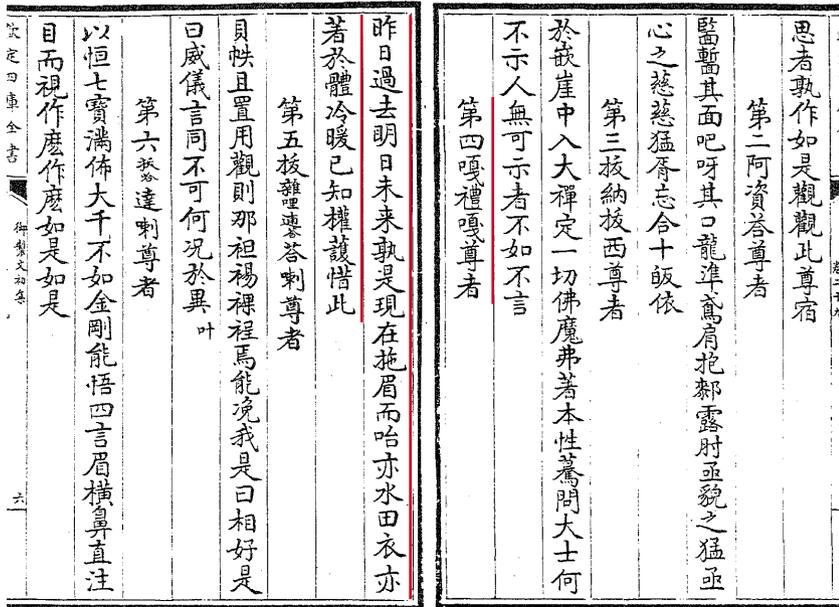
美國加州寶爾博物館，1997年9月7日至1998年3月1日

德州休士頓自然科學博物館，1998年4月3日至9月7日

華盛頓國際地理協會探險家博物館，1998年10月8日至1999年1月3日



第四嘎禮嘎尊者
昨日過去野日未發
易却仁揮眉而台亦
回夜亦著於禮令
知權護惜



Imperial poem in the *Anthology of the Emperor's Writings First Edition*, 1764
 乾隆二十九年《御製文初集》所載御題詩

The inscription may be translated as:

'Fourth Arhat Kalika
 Wuyin year
 Yesterday is the past, tomorrow is the future.
 Who is the present? Dragging the eyebrow while laughing.
 Wearing the patchwork robe on the body,
 already being aware of the cold and warmth,
 while temporarily protecting it'.

The imperial poem is dated to the *wuyin* year, the 23rd year of the Qianlong reign (corresponding to 1758), which was then published in *Yuzhi wen chu ji* (*Anthology of the Emperor's Writings First Edition*) in the 29th year of the Qianlong period (corresponding to 1764). The poem is derived from the Qianlong emperor's appraisal and admiration of the Tang dynasty painter-poet-monk Guanxiu's painting of the Sixteen *Luohans*, leading to the emperor ordering the court painter Ding Guanpeng (1708-1771) to copy the paintings that he had seen during his visit to Hangzhou in 1757.

The present boulder is a remarkable example of an imperial jade carving exhibiting superb craftsmanship of the jade ateliers during the Qianlong reign, successfully achieving a three-dimensional sense by using a multi-depth carving technique on the precious stone.

For 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 is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (II)*, Shanghai, 2008, p.60, no.46; see also a further example in the British Museum, London, illustrated by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.410, fig.1; and one inscribed and carved with the *luohan* Kanaka, 18th century, from the Heber R. Bishop collection, in the Metropolitan Museum of Art, New York (acc.no.02.18.640).

Compare with an imperial-inscribed white jade '*luohan* grotto, Qianlong mark and period, similarly inscribed with additional characters beside the mark in one line, which was sold at Christie's Hong Kong, 30 May 2016, lot 3021.

青白玉質，玉質瑩若霜雪，白中閃青，山頂雕山巖層疊，崖面淺刻填石青御製詩題贊，文曰：「第四嘎嚶啞尊者 戊寅 昨日過去，明日未來，孰是現在，拖眉而哈，亦水田衣，亦著於體，冷暖已知，權護惜此。」崖下雕桐木松樹，掩映石龕，石龕內圓雕羅漢坐像，羅漢著僧衣，右手持鉢，左手持如意，袈裟墜地，坐於石台，石台一側雕石座，坐上圓雕香爐，石台之下流水潺潺，其下山石峻立與山子背面所刻圖景連成一片，山子背面浮雕層巒疊嶂，林木疏影層次分明，山石之間露出山寺重檐一角，一派林泉幽境。底部刻「大清乾隆年造」六字單行楷書款，右側刻「寅」字，左側刻「四」。

戊寅，即乾隆二十三年（1758年），御題詩見《御製文初集》，出版於乾隆二十九年（1764），為《丁觀鵬摹貫休十六應真像贊》題贊組詩之一。貫休所作十六應真像之石刻存於杭州聖音寺，乾隆二十二年（1757年），乾隆帝第二次南巡至杭州，進聖因寺瞻禮，見唐末僧人貫休所繪十六羅漢像，大為震動，隨即為之題贊題跋且令丁觀鵬以此為藍本摹畫多套十六羅漢像，再以丁畫為粉本，製作成套玉雕十六羅漢像供奉，相關討論見李中路，《乾隆御贊十六羅漢屏風》，《紫禁城》，1990年，第2期，頁21-26。兩岸故宮及海外博物館皆藏有此風格的羅漢像，且題有同一組詩。可參考台北故宮所藏一件玉雕祖查巴納塔嘎嚶尊者山子，見《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；北京故宮藏一件御題詩羅漢贊山子，見《故宮博物院藏文物珍品大系·玉器（下）》，上海，2008年，頁60，圖版46。海外所藏可參考大英博物館藏一件玉雕拔嘎啞拉尊者山子，見J.Rawson, 《Chinese Jade: from the Neolithic to the Qing》，倫敦，1995年，頁410，圖1；紐約大都會博物館藏一件玉雕嘎嚶啞拔哈喇尊者山子，亦資參考，博物館編號02.18.640。

香港佳士得會售出一件清乾隆白玉御製贊阿必達尊者山子亦資參考，2016年5月30日，拍品編號3021，該山子與本件拍品題款有相通處：皆在羅漢名後小一字號題戊寅年款；底款皆為「大清乾隆年造」，「造」字款尚不見第三例；右側皆題「寅」字款；左側數字款則皆對應羅漢順序，本件拍題詩為第四尊者，則底款數字為「四」。



(detail)

28

A RARE WHITE JADE BRUSHWASHER

18th century

With deep rounded sides rising from a flat base to a lipped rim, the curved sides left plain, the semi-translucent stone of pale white tone with cloudy inclusions and striations.

13.2cm (5 1/4in) diam.

HK\$200,000 - 300,000

US\$26,000 - 38,000

十八世紀 白玉洗

The style and quality of the present lot embodies much of the celebrated 18th century production of jade. The jade stone was admired by the master carver who chose to highlight its quality by retaining plain undecorated sides.

Broad vessels of this type with large flat bases were often used as brushwashers, to clean the brush and to add water to an inked brush for toning. The present lot also has a lip suitable for 'pointing' and controlling the amount of water left in the brush. Its smooth plain surface would have suited the subtle and refined tastes of a scholar.

Compare with a related pale green jade brushwasher, Yongzheng four-character mark and of the period, from the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum. Jade 10. Qing Dynasty*, Beijing, 2011, p.237, no.187.

白玉質，光素無紋，質地厚潤，圓唇，鼓腹，平底，光素無紋，打磨細膩，整體簡潔敦厚而不失靈動線條。

素身器用料往往不菲，體量需大且質地需無瑕，一般只有十八世紀的宮廷造作方能有此條件。此件口沿圓潤，應是方便瀝水舔筆，為筆洗專用的設計。參考北京故宮藏一件清雍正款青玉洗，《故宮博物院藏品大系玉器篇10》，北京，2011年，頁237，編號187。



A RARE PALE GREEN AND RUSSET JADE 'LUOHAN' BOULDER

Qianlong

Intricately carved in high relief as a craggy mountain enclosing a *luohan* standing barefoot with his right hand holding an attribute and left hand holding an incense burner supported on a lotus flower issuing wispy clouds of smoke, carved with flaring nostrils and long bushy eyebrows, wearing long flowing robes, all beneath a thirty-nine-character inscription, the reverse carved as a jagged rock face, wood stand and box. 17.7cm (7in) high (3).

HK\$300,000 - 500,000

US\$38,000 - 64,000

清乾隆 青玉雕御製詩阿迎阿機達尊者山子

題贊：「龐眉皓首，赤腳露肘，一亦不立，二復何有，左執香爐，香雲無量，以拂拂之，是真供養。」

The inscription may be translated as:

'Arhat Angada

Huge eyebrows and bright head, barefoot and exposing the elbows

One would not stand, what about two?

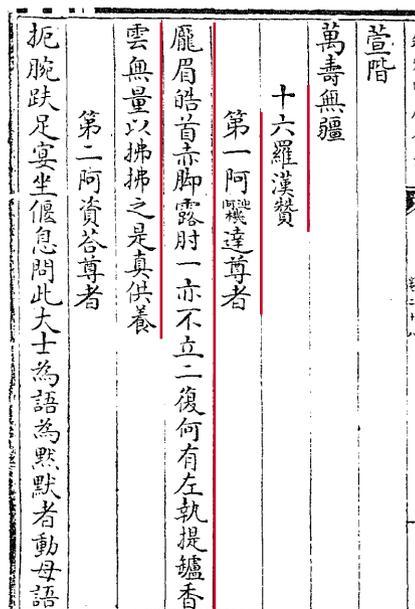
The left hand holding an incense burner, with infinite incense

Sweeping the incense with the whisk, it is true worship'.

The depiction of the *luohan* holding the incense burner in the present lot may be identified as Angada, one of the Sixteen *Luohans*. The inscription was recorded in the *Yu zhi wen chu ji* or Anthology of the Emperor's Writings First Edition, vol.28, which was published in the 43th year of the Qianlong reign (corresponding to 1778).

The present lot belongs to an important group of 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 Southern Song dynasty, which was originally derived from an arhat painting by Lu Lengjia (active 730-760). 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, where the subject matter of this lot may also have derived from.

For 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 is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (II)*, Shanghai, 2008, p.60, no.46; see also a further example in the British Museum, London, illustrated by J.Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p.410, fig.1; and one inscribed and carved with the *luohan* Kanaka, 18th century, from the Heber R. Bishop collection, in the Metropolitan Museum of Art, New York (acc.no.02.18.640).



Imperial poem in the *Anthology of the Emperor's Writings First Edition*, 1778

乾隆四十三年《御製文初集》載御製詩

青玉質，略帶黃皮，山石用刀深斧，嶙峋削壁，正面浮雕羅漢回首，長眉垂胸，右手執淨塵，左手提蓮瓣行爐，爐飄芝雲，衣帶飄颻，如有風動。山子底穿兩孔，或為固定之用。

乾隆一朝以丁觀鵬所繪十六羅漢組圖為藍本製作的十六羅漢玉雕頗夥，而形制大同小異：山額鐫銘，正中鑿龕，其內圓雕羅漢一軀。丁觀鵬會繪製多套十六羅漢像，乾隆所題御製詩亦各不同，主要有兩個版本：一為丁觀鵬根據盧楞迦《羅漢》筆意所繪，《清檔》有明確記載乾隆帝交代丁觀鵬以此風格作圖，原文為：「乾隆二十一年四月，（如意館）二十一日接得員外郎郎正培催總德魁押帖一件，內開：本月十九日太監胡世傑持來盧楞迦羅漢一幅，傳旨：著丁觀鵬做此畫筆意，各按次序，用白絹畫十六羅漢十六幅，每幅長二尺八寸，寬一尺八寸，起稿呈覽。欽此。於閏九月二十日畫得。」見《清宮內務府造辦處檔案總匯》，北京，2005年，第21，頁639；二則是以杭州聖因寺所藏唐代貫休（823-912年）繪《十六應真像》之石刻為藍本，此版本風格的玉雕羅漢山子較之前者遠為多見。

與本件玉雕羅漢形象最似的繪本為瀋陽故宮所藏丁觀鵬《佛及羅漢像十七軸》之「第一阿迎阿機達尊者」，提爐形象和題跋詩文和本件玉雕羅漢高度吻合，此版本即為《清檔》記載的盧楞迦《羅漢》風格。繪本署年「乾隆丙子冬十月」，即乾隆二十一年（1756年），那麼此件玉雕羅漢或作於1756年之後。此件山子崖首陰刻乾隆帝御製四言頌贊：「龐眉皓首，赤腳露肘，一亦不立，二復何有，左執香爐，香雲無量，以拂拂之，是真供養。」此贊亦載於《御製文初集》，見《欽定四庫全書薈要》集部，卷二十八，乾隆四十三年（1778年），僅見題於盧楞迦《羅漢》筆意的十六羅漢像上。

兩岸故宮目前所藏玉雕羅漢山子俱以仿貫休風格的組畫為根據，可參考其形制，如台北故宮所藏一件玉雕租查巴納塔嘎尊者山子，見《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；北京故宮藏一件御題詩羅漢贊山子，見《故宮博物院藏文物珍品大系·玉器（下）》，上海，2008年，頁60，圖版46。海外所藏類似玉雕羅漢山子亦是貫休風格，尚不見盧楞迦風格之他例，可參考大英博物館藏一件玉雕拔嘎沽拉尊者山子，見J. Rawson, 《Chinese Jade: from the Neolithic to the Qing》，倫敦，1995年，頁410，圖1；紐約大都會博物館藏一件玉雕嘎納嘎拔哈喇尊者山子，亦資參考，館藏編號02.18.640。



A Master's Masterpiece for Sublime Devotion:

An Important Gilt Copper-Alloy
Figure Of Amitayus

Attributed to Sonam Gyaltzen,
Circa 1430-1440

大師之作：銅鎏金嵌綠松石無量壽佛
或索南堅贊造，約1430-1440年



Attributed to Sonam Gyaltzen: A Magnificent figure of Amitayus

Jeff Watt

Amitayus, Buddha (Tibetan: tse pag me; who is also known as The Enlightened One of Immeasurable Life, Lord of Limitless Life and Pristine Awareness, the Sambhogakaya Appearance (Enjoyment Body) of Buddha Amitabha. The term 'Buddha' has two different meanings. The first meaning is an abstract religious definition and the second is a descriptive term used in Himalayan style art. In the tradition of Mahayana Buddhism Amitabha resides in the western direction in the Pureland called Sukhavati (Land of Great Bliss). Full descriptions of his iconography and environment are found in the literature of the *Sukhavati-vyuha Sutra*.

The two names, Amitayus and Amitabha, describe the same entity, the same individual. Along with the two different names there is a difference in emphasis and a different appearance. Amitabha Buddha has the classic look of a Buddha figure wearing monastic robes, holding a begging bowl and displaying an *ushnisha* on the crown of the head. Amitabha, in the Buddha manifestation, is known as the Buddha of Immeasurable Light. The Amitayus form is depicted as a peaceful male deity with long flowing hair, beautiful ornaments, heavenly garments, along with a long-life vase resting on the palms of the two hands placed in a meditation gesture. Although a Buddha, Amitayus, does not have Buddha appearance, but rather the appearance of a peaceful deity, and he represents immeasurable life, or rather the quality and promise of long life. The two names are often confused, conflated or used interchangeably. With painted examples, the two figures are both depicted in a red colour.

'Bhagavan Lord of Limitless Life and Pristine Awareness with a body red in colour, one face, two hands and with two long eyes glancing with compassion on beings, gazing on the entirety of migrators; and a smiling face, wearing the complete *sambhogakaya* vestments. Above the two hands held in meditation is a long-life vase filled with the nectar of immortality; with the hair in tufts, adorned with silks and jewels, seated in *vajra* posture, the body blazing with the shining light of the [32] marks and [80] examples'. (Sakya Tridzin Kunga Tashi, 1656-1711).

The style of the present figure can be firmly compared and attributed to the early 15th century hand of Sonam Gyaltzen. This is evident in the body proportions, ornamentation and many minor details. The idea of a Sonam Gyaltzen atelier and distinctive sculptural style is relatively new, presented in New York first in early 2018, based on an inscription located on the lotus base of an Avalokiteshvara sculpture (Bonhams New York, 19 March 2018, lot 3033; Himalayan Art Resources item no.61516). The inscription was rich with information. Based on a triangulation of dates of four persons, two named donors, a well-known historical Buddhist teacher and the artist, a date of circa 1425 could be established for that sculpture.

A close comparison of the two sculptural works, the present Amitayus and the Sonam Gyaltzen Avalokiteshvara, demonstrates that they are both of similar date and made in the same workshop and most likely by the hand of the artist Sonam Gyaltzen.

Since 2018 many more works have now been identified as belonging to the Sonam Gyaltzen sculpture atelier. However, unlike the firm attribution of the Avalokiteshvara by the inscription and the Amitayus by close comparable style and craftsmanship - this does not mean that all of the other sculptures were created or designed by the artist Sonam Gyaltzen. The name Sonam Gyaltzen, as found on the Bonhams Avalokiteshvara inscription, gave the crucial information in order to place that sculpture and similar stylistic works not only at a specific time, circa 1425 and later, but also geographically in the Tsang region of Tibet and specifically in the Shigatse/Shalu area. A number of objects from the body of work are of excellent quality and design, followed by many works that appear derivative and of a later production, some with tentative dates, for the later pieces, placing them into the 16th century.

Some of the special characteristics of the Sonam Gyaltzen atelier style are a well-proportioned body, fluid in movement and natural in appearance. Incising of floral patterns is commonly found around the bottom of the lotus base. Slight incising can be found on the small tips of the two layers of the double lotus base. The crown, earrings, three necklaces (choker, short, long), armband, bracelets, anklets and belt are opulent and decorated with inset stones, turquoise stone being the most abundant.

The most essential point of these sculptural discoveries is that based on an identified inscribed work, along with a date, a general location can now be placed on a large body of sculpture albeit named after a specific prominent artist, the only named artist identified at this time for this sculptural style.

It is therefore reasonable that the now clearly recognisable style can be named, until more historical data is acquired, as the Sonam Gyaltzen sculpture atelier. From the standpoint of historical research that is the first important point. The second important point is the acknowledgement of the atelier as producing some of the finest Tibetan sculpture created during a golden age of both art and Tibetan literary output. The style represents a true synthesis of the best characteristics of sculpture styles from the surrounding regions of the Himalayas, India, Kashmir, Nepal and China, reshaped into a truly unique Tibetan aesthetic flourishing in the 15th century.

The present sculpture of Amitayus is arguably the only other work which to date can be firmly attributed to Sonam Gyaltzen, therefore further adding to the current identifiable body of work by the master sculptor.



Guhyamanjuvajra, Tibet, height 25.5 cm; image courtesy of
Museum Rietberg, Zurich
蘇黎世里特貝格博物館藏



A gilt copper-alloy figure of Avalokiteshvara Sahasrabhuja
Ekadasamukha, by Sonam Gyaltzen, Central Tibet, circa 1430
(top); and detail of its inscription (below); sold at Bonhams
New York, 19 March 2018, lot 3033
紐約邦瀚斯, 2018年3月19日, 拍品編號3033



索南堅贊遺珠：一尊舉世無雙的無量壽佛

傑夫·瓦特

無量壽佛，藏文為འདྲེན་པོ་འཕགས་པའོ།，乃西方極樂世界的教主，密宗以為阿彌陀佛之報身。「佛」意有兩重：一為抽象的宗教定義；二為喜馬拉雅藝術專用的描述性術語。大乘佛教傳統中，阿彌陀佛居住在極樂淨土之西。《無量壽經》對無量壽佛之法相和居住地有詳細記載。

無量壽佛、阿彌陀佛為一佛二名，所言為一，然不同稱謂有不同側重。阿彌陀佛為經典佛陀形象，身著袈裟，手捧金鉢，頭顯尊勝佛母，在佛教修行中又稱謂無量光佛。無量壽佛則多為慈悲長髮男相，裝飾華麗，身著鮮衣，全跏趺坐，雙手捧無量壽寶瓶。無量壽佛雖為佛陀之一，然其法相卻不像其他佛陀莊嚴肅穆，反而常以慈祥寧靜之相出現，主要是因為其代表永生或者對長生不老的期許。這兩個名字常常混淆，或者互換使用。繪畫作品中，二者常被繪成紅色。

第二十九代薩迦法王阿旺貢噶扎西（1656-1711）曾寫道：「永生和無上覺知的佛陀，紅身，一面，兩手，兩長目觀察眾生，注視群生，面帶微笑，身著報身法衣。手結禪定印，上捧無量壽瓶，瓶中盛有不朽之蜜，珠翠絲絨以綰髮，全跏趺坐，身後佛光顯示卅二記，八十證。」

此尊造像出自十五世紀早期索南堅贊之手當無疑義，以其身形比例，裝飾以及其他諸多細節足以支撐這一判斷。關於索南堅贊的藝術風格及其流派的討論方興未艾，最近的實例則是紐約邦瀚斯2018年3月19日售出的的一件銅鑲金十一面觀音像，拍品編號3033，喜馬拉雅藝術網編號61516。造像銘文提供了大量信息，根據銘文中的四個人名的比對分析—其中包括兩位供奉者，一位著名的上師以及藝術家本人，大致可以確定這尊十一面觀音像鑄於1425年。

仔細比對十一面觀音像和本尊無量壽佛像，二者極有可能是索南堅贊在相近時期同一作坊中所作，而此尊無量壽佛亦極有可能由索南堅贊親手製作。

2018年以來，很多造像都被斷定出自索南堅贊的作坊，但與邦瀚斯曾經售出的十一面觀音像以及此尊無量壽佛不同，大多數作品都沒有鮮明的證據表明它們為索南堅贊所設計或製作。銘文中的「索南堅贊」一名為此批造像的風格及斷代提供了重要的線索，由此我們不僅可知其作品製作時間上限為大約1425年，更讓我們確定其製作中心在衛藏的日喀則地區。後世亦出現一定數量的仿品，其風格相似，鑄造亦精，然而一部分年份還需商榷，一部分則可歸於十六世紀的作品。

索南堅贊流派的作品當有停勻的身材，流暢的動態以及自然的外貌。而且，蓮座底部一般都有淺刻花紋；蓮瓣尖端亦有輕淺細緻的鑿刻線條。法冠、三層瓔珞、臂約、手鐲、腳鐲以及腰帶皆灼灼其華，上嵌以松石為主的寶石。端賴十一面觀音像銘文所載的時間、地點，眾多造像得以確認出自大師之後，索南堅贊也是這一風格造像唯一留名的大師。

因此，現在可以合理地將佛教造像領域的一類風格歸納為索南堅贊流派，直至有更多的歷史證據可以修正該論。這一論點立足於史學研究，並且基於一個客觀認識，即索南堅贊的作坊曾在西藏藝術文化的黃金年代製作了一批西藏造像的巔峰之作。他的風格代表了當時造像的頂級水平，喜馬拉雅、印度、克什米爾、尼泊爾及中國皆無出其右者，並且重塑了十五世紀獨一無二的藏地美學。並且可以相當確定地將此尊無量壽佛歸為索南堅贊的作品，為大師遺寶再填新珠。



The Property of a Gentleman 紳士藏品

30

AN IMPORTANT GILT COPPER-ALLOY FIGURE OF AMITAYUS

Attributed to Sonam Gyaltzen (active 15th century), Central Tibet,
Circa 1430-1440

The princely Bodhisattva exquisitely cast seated cross-legged in *dhyanasana* on an elaborate double-lotus pedestal, the hands held in *dhyana mudra* holding the eternal vase, the bare torso wearing a shawl draped around the shoulders delicately incised with scrolling cloud pattern and floral hems, wearing a lavishly bejewelled *dhoti* gathered in elegant pleats on the base, richly embellished with regal earrings, necklaces, armlets and bracelets with foliate projections inset with turquoise, the serene face with downcast eyes framed by an intricate tiara set in front of the high chignon, box.

43cm (17in) high (2).

HK\$7,000,000 - 9,000,000

US\$890,000 - 1,100,000

藏中 約1430-1440 銅鑲金嵌綠松石無量壽佛像 傳為索南堅贊之作

Himalayan Art Resources item no.16792

喜馬拉雅藝術資源網16792號

Provenance:

Sotheby's Parke-Bernet, New York, 23 May 1979, lot 85

Navin Kumar, New York

A French private collection, Paris, acquired from the above on

31 August 1984

Christie's Paris, 19 December 2012, lot 209

An important Asian private collection

Published and Illustrated:

U.von Schroder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.446,
no.121A

來源：

紐約蘇富比帕克-博內，1979年5月23日，拍品編號85

紐約Navin Kumar舊藏

法國巴黎私人舊藏，1984年8月31日購於上者

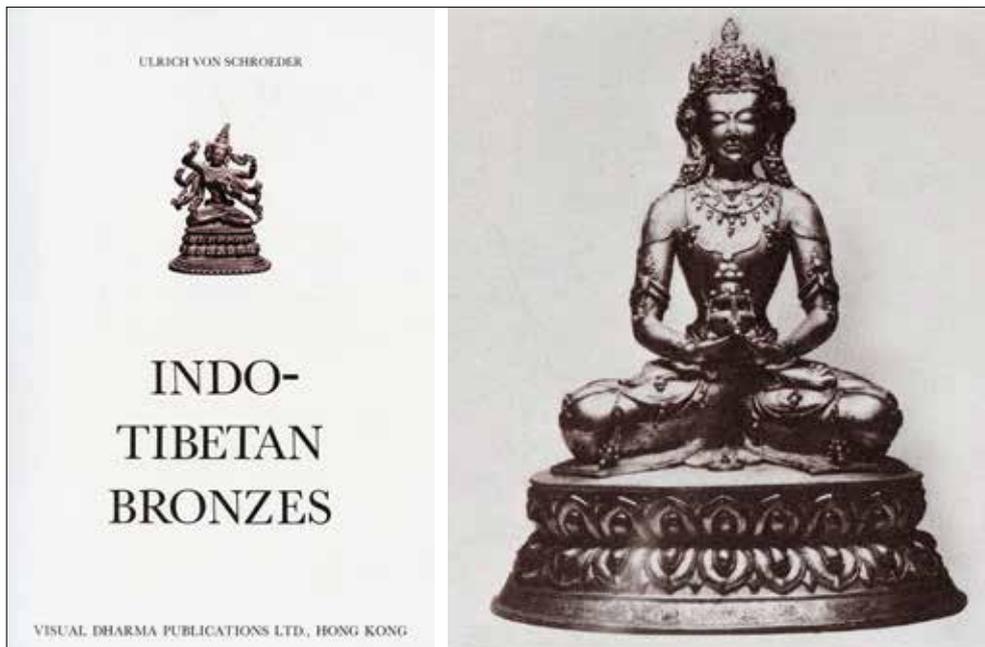
巴黎佳士得，2012年12月19日，拍品編號209

亞洲重要私人收藏

出版及著錄：

馮·施羅德著，《Indo-Tibetan Bronzes》，香港，1981年，頁446，
編號121A





Lot 30, published and illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.446, no.121A.
馮·施羅德著, 《Indo-Tibetan Bronzes》, 香港, 1981年, 頁446, 編號121A

The magnificent gilt-bronze figure of Amitayus bears all the hallmarks of the exceptional master-craftsmanship of one of the greatest known artists in Tibet, active during the first half of the 15th century, namely, the master craftsman Sonam Gyaltzen.

The attribution to Sonam Gyaltzen is demonstrated in the evident similarities to the gilt-copper alloy figure of Avalokiteshvara Sahasrabhuja Ekadasamukha, circa 1430, identified by inscription to have been made by Sonam Gyaltzen, which was sold at Bonhams New York, 19 March 2018, lot 3033. These close similarities are manifest in the comparable sculptural facial features, the turquoise-inlaid jewellery, the incised decoration, and lotus lappets: Gyaltzen completes his bronze's lotus petals in the round with symmetrically curling plump inner corolla on top of swelled outer petals with pointed tips. Gyaltzen lightly engraves Amitayus' silks with auspicious symbols. He models Amitayus with slender physiognomy. The hair is distinctively arranged into a fringe of rounded curls before the crown. Gyaltzen apportions the jewellery with restraint, such that small turquoise settings brilliantly lead the eye over the body without distracting from its alluring suppleness. Lastly, in the handsome face, Gyaltzen elegantly captures the benevolent and restful essence of Amitayus.

As noted in the inscription of the Sonam Gyaltzen Avalokiteshvara, the master craftsman had the patronage of the Rinpung dynasty and more specifically the third monarch, Norbu Zangpo (1403-1466) who ruled between 1435 and 1466. The dynasty's seat of power was in Shigatse, Tsang Province in Central Tibet, and its rulers mostly patronised the Sakya order. This figure was created at the culmination of the foundation or enlargement of Jamchen Chode monastery near Shigatse, circa 1430. It is therefore possible that the present figure of Amitayus was also created as part of the project of the Jamchen monastery.

Whilst the Bonhams Avalokiteshvara remains the only known inscribed figure identified by inscription to be by Sonam Gyaltzen, it allows us to attribute other important sculptures in public and private collection to the great master. Compare with a gilt-copper figure of Vajrabhairava illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.451, no.123E, which most closely matches the present sculpture's double lotus base with engraved design.

此尊無量壽佛頭結塔髻，頂插寶塔，額戴寶冠，雙耳長垂，戴輪形耳環，開臉端莊肅穆，面部頗寬厚，細眉垂目，眉間鑄方形白毫，鼻挺，嘴微露笑意，胸帶瓔珞，肩披坎肩，坎肩鑿刻如意雲紋及連枝錦地紋邊，雙手捧寶瓶，雙腿盤結，滿飾瓔珞，衣袍攤地，坐於蓮台之上，臺緣一周飾連珠紋，蓮瓣上下翻轉，臺基鑿刻一周連枝番蓮及番菊紋，佛像寶冠、耳環、臂約、手鐲、寶瓶、瓔珞皆嵌松石，通體鑲金，寶光華彩。

此尊無量壽佛為目前所見西藏造像登峰造極之作，應出自十五世紀上半葉造像大師索南堅贊之手。紐約邦瀚斯2018年3月19日售出一件索南堅贊簽名之作——銅鑲金十一面觀音像，和本件拍品有諸多相似之處：開臉、嵌松石瓔珞、鑿刻花紋、以及蓮瓣——索南堅贊所作蓮瓣圓潤豐滿，內層蓮瓣中間內凹，兩側飽滿綻放，外側蓮瓣尖頭則呈三叉式內捲。並且，佛像衣衫鑿刻之祥雲圖案，刀法清淺而有力，非索南無有此功力。造像整體停勻秀美，劉海如波，髮髻如雲，身上所嵌松石大小、疏密皆恰到好處，目光遊走法身，不為浮華所炫目。索南最稱道之處在於精巧展現了無量壽佛法相的精髓：慈悲與安詳。

根據十一面觀音的銘文，索南堅贊的藝術離不開仁蚌巴王朝諾布桑波（1403-1466）對他的鼎力支持。政權中心位於衛藏中的仁蚌宗（今日喀則），主要信奉支持薩迦法王。本件觀音像作於日喀則附近的超浦寺擴建期間，時惟1430年。由此，本件無量壽佛像亦有可能作於超浦寺。

雖然邦瀚斯所售出之十一面觀音像為目前僅見索南堅贊銘文的作品，但是為鑒別其他索南堅贊作品提供了重要參照。參考一件銅鑲金大威德金剛，其蓮瓣和本件類似，見馮·施羅德著，《Indo-Tibetan Bronzes》，香港，1981年，頁451，編號123E。



A RARE GILT-BRONZE FIGURE OF WHITE TARA

Beijing or Inner Mongolia, 17th century

Richly gilt and finely cast seated in *dhyanasana*, her right hand lowered in *varada mudra* and her left raised in *prithvi mudra*, both palms and soles depicted with additional eyes, wearing a diaphanous robe falling in rippling pleats, embellished with bejewelled necklace, armlets, bracelets and bangles with a long strand of pearls draping over her breasts and down to her navel, the face with a serene expression centered by the third eye, the hair tied in a tall chignon supporting a jewel atop a lotus flower with locks cascading down her neck and shoulders.

35.3cm (13 7/8in) high (2).

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

北京或內蒙古 十七世紀 銅鑲金白度母坐像

Provenance:

Mr Cheng Huan S.C., Hong Kong, by repute

來源：

傳香港資深大律師清洪舊藏

The present figure shares aesthetic aspects such as the tall chignon and the heavily draped robes characteristic of the figures created in or around the thriving Buddhist centre of Dolonnor in Inner Mongolia. The city as a site of cultural exchange between the imperial court and the Mongols received strong patronage from the Kangxi, Yongzheng and Qianlong emperors.

Compare with a closely related gilt-bronze figure of Ushnishavijaya in the Dunhuang Research Academy, illustrated in *Gansu wenwu jinghua* (Selected Cultural Relics from the Gansu Province), Beijing, 2006, no.308, showing similar treatment of the beaded necklace, armlets and bracelets, as well as drapery. See also another related gilt-bronze figure of White Tara, Mongolia, 17th century, which was sold at Christie's New York, 19 March 2013, lot 331. Compare also with a gilt-bronze figure of Green Tara, Mongolia, 18th century, which was sold at Christie's London, 14 May 2019, lot 262.

此尊白度母頭結高髻，髮披兩肩，染紺藍，開臉祥和，柳眉垂目，額開豎眼，雙耳垂肩，項戴瓔珞，臂套約束，豐乳細腰，右手施予願印，左右施無畏印，掌心各有一眼，雙腿盤結，腳掌心亦有一眼，衣衫墜地，通體鑲金，眉目加彩，莊嚴生動。

造像身具七眼，為白度母法相標識，又稱七眼佛母，為觀世音菩薩方便化身。此件白度母有內蒙古屬京多倫諾爾地區造像風格，可參考一件敦煌研究院藏的明代鑲金尊勝佛母像，其項鍊、臂釧之樣式均與本品類似，出版於甘肅省文物局編，《甘肅文物菁華》，北京，2006年，編號308。另見十七世紀蒙古銅鑲金白度母，2013年3月19日售於紐約佳士得，拍品編號331。另有一件十八世紀蒙古銅鑲金綠度母像由倫敦佳士得售出，2019年5月14日，拍品編號262。



The Property of a Gentleman 紳士藏品

32

A FINE AND RARE GILT-BRONZE FIGURE OF AMITABHA BUDDHA

Tibet, 18th century

Powerfully modelled cast seated in *dhyanasana* atop a single lotus pedestal with the hands held in *dhyana mudra* holding an alms bowl, wearing a diaphanous robe falling in neat folds on the base, the face with a serene expression centered by a raised *urna* flanked by a pair of long pendulous ears below tightly curled hair covering the domed *ushnisha*, together with three intricately patterned and multi-coloured garments from old fabric forming a patchwork robe with a cloud collar cape, box.

42.5cm (16 3/4in) high (5).

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

US\$130,000 - 190,000

西藏 十八世紀 銅鑲金阿彌陀佛像

Himalayan Art Resources item no.33023

喜馬拉雅藝術資源網33023號

Provenance:

An American private collection, acquired in Kathmandu, early 1960s

Bonhams New York, 14 September 2015, lot 61

A distinguished Asian private collection

來源：

美國私人舊藏

前者1960年代購於加德滿都

紐約邦瀚斯，2015年9月14日，拍品編號61

顯赫亞洲私人收藏





32 (another view)

Amitayus Buddha is a celestial Buddha according to the traditions of Mahayana Buddhism, and in East Asia as the principle Buddha in Pure Land Buddhism, a major Mahayana subdivision. Pure Land advances an array of heavenly realms and teaches methods by which one may be reborn in one of these paradises. The cult of Amitayus in China can be traced back to at least 2nd century CE, when the *Sukhavativyuha Sutra* was first translated into Chinese. In Vajrayana Buddhism, Amitayus is considered one of the Five Dhyani Buddhas who is associated with the western direction.

The present figure is impressive in scale and volume and is rendered in his simplest form without ornamentation. The fish-tail pleat of the robe with invisible hemline resembles the 13th/14th century Tibetan interpretation of the classic Pala style. Compare with a 12th century Tibetan figure of Shakyamuni, in the Tsug Lakhang in Lhasa, published by U.von Schroeder, *Buddhist Bronzes in Tibet*, vol.II, Hong Kong, 2001, p.1095, no.282D. For a related figure of Shakyamuni, 18th century, of similar proportions, face, and lotus base, see U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.457, no.126B.

阿彌陀佛像頭結螺髮，頂化寶珠，雙耳長垂，細眉垂目，白毫出於眉心，挺鼻細唇，身披袈裟，袒右肩，雙臂懷抱，手結禪定印，捧金鉢，雙腿盤結，袈裟鋪地坐於單瓣蓮台之上，通體鑲金，金水厚重，髮結塗紺紫，眉目描彩。

阿彌陀佛又稱無量光佛，是大乘佛教中西方極樂世界的教主，而密宗將其歸為五方佛之一，為蓮花部主，主妙觀察智。阿彌陀佛的形象據《觀無量壽經》描述為：「阿彌陀佛身金色，相好光明無等倫，白毫宛轉五須彌，紺目澄清四大海，光中化佛無數億，化菩薩眾亦無邊，四十八願度眾生，九品咸令登彼岸。」

此件蓮座為單瓣，推測本尊佛像當屬於一套整體組像之一，組成西方極樂世界諸佛的組合。本尊阿彌陀佛像腿前衣褶展如魚尾，頗有西藏十三/十四世紀時受到帕拉影響的風格，比較一件大昭寺藏西藏十二世紀釋迦牟尼像，見馮·施羅德著，《Buddhist Bronzes in Tibet》，卷二，香港，2001年，頁1095，編號282D；另可參考一件釋迦牟尼像，體型、開臉及蓮座和本尊皆似，見馮·施羅德著，《Indo-Tibetan Bronzes》，香港，1981年，頁457，編號126B。



(detail)

A VERY RARE BRONZE 'DRAGON' INCENSE BURNER

Early/Mid Ming Dynasty

Of square bombé form raised on four beast-mask feet, the short neck surmounted by an everted square rim incised with a key-fret scroll, each of the wider sides boldly cast in high relief with a pair of confronted three-clawed sinuous dragons clutching a central lotus spray in their jaws, flanked on each side by pair of lion-head loose-ring handles. 12cm (4 1/2in) high x 22.5cm (8 3/4in) wide (2).

HK\$300,000 - 500,000**US\$38,000 - 64,000**

明早期/中期 香草龍紋鋪首銅方爐

The present incense burner is particularly rare for its demonstrable early to mid-Ming dynasty date. This is evident in the powerful high relief casting of the *Xiangcao* dragon, also known as a *makara* dragon, with its coiled elongated nose and scrolling tail, depicted with a lotus in its mouth.

Such dragons were depicted during the 15th and 16th century in other mediums during including porcelain, cloisonné enamel and textiles. Compare with a blue and white 'makara' jar, Xuande mark and period, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red*, Shanghai, 2000, no.100; see also a blue-and-white 'dragon' bowl, Chenghua mark and period, in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'eng-Hua Porcelain Ware*, Taipei, 2003, p.44, no.18; see a cloisonné enamel bowl, 15th/early 16th century, which was sold at Christie's New York, 18 September 2014, lot 606; and compare a detail of a *makara* dragon on an embroidered silk thangka of Yamantaka-Vajrabhairava, early 15th century, in the Metropolitan Museum of Art, New York, illustrated by J.C.Y.Watt and D.P.Leidy, *Defining Yongle: Imperial Art in Early Fifteenth-Century China*, New York, 2005, pl.35.

The depiction of the *makara* dragons and lotuses, illustrates the important relationship during the early to mid-Ming dynasty, between the imperial court and Tibetan Buddhism, as continuation of the close relationship between Yuan emperors and Tibetan hierarchs, and as means of exerting imperial influence.

爐方口折沿，口沿飾回字紋一周，短頸飾凸起圓點紋飾，腹微鼓，兩側鑄兩對獅首銜環，正面鑄高浮雕三爪香草龍一對，正中以蓮花一朵隔開，龍象鼻，口吐蓮花，尾分多叉，卷如雲煙，龍身細密鑿刻鱗甲毛羽，絲絲分明，爐平底，緣起一周凸起錦線，下承四獸足，獸面獅首，怒目威嚴，爐身整體敦厚肅穆，鑄造精研，皮色棗紅。

香草龍紋，實為帶佛教風格的夔龍紋一種，亦稱摩羯，惟常與蓮莖同時出現在器物上。明中早期宮廷承襲元朝對藏傳佛教的推崇，加強和西藏的聯繫，故器物裝飾常有佛教題材。明代中早期的瓷器、掐絲琺瑯以及絲織品上常有裝飾。參考一件北京故宮藏明宣德青花夔龍紋罐之龍紋，見《故宮博物院藏文物珍品全集青花釉裡紅（上）》，上海，2000年，編號100。香草龍更出現在明代成化一朝的青花瓷器上，或跟憲宗篤信藏傳佛教有關。可比較台北故宮藏一件成化窯青花夔龍紋碗之紋飾，見國立故宮博物院，《成化瓷器特展圖錄》，台北，2003年，頁44，編號18。另可參考一件十五世紀/十六世紀早期掐絲琺瑯碗之龍紋，2014年9月18日，拍品編號606；紐約大都會博物館藏一件十五世紀早期閻曼德迦-大威德金剛唐卡所繡龍紋亦可比較之，見屈志仁及D.P.Leidy著，《Defining Yongle: Imperial Art in Early Fifteenth-Century China》，紐約，2005年，圖版35。



Detail, a blue and white bowl, Chenghua mark and period; image courtesy of National Palace Museum, Taipei

(細節圖) 明成化 青花龍紋碗 「大明成化年製」楷書款
台北國立故宮博物院





34

A GOLD-SPLASHED BRONZE TRIPOD INCENSE BURNER, *DING*

Xuande six-character mark, 18th century

The cylindrical body with high shoulders and a tall neck rising to the everted rim, flanked by a pair of lion-mask ring handles, the concave underside with a Xuande six-character mark, covered overall with irregular splashes of gold reserved against the reddish-brown patina. 18.8cm (7 3/8in) high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

十八世紀 灑金鋪首折沿鼎式爐
「大明宣德年製」款

Provenance:

A Brazilian private collection, by repute

來源：

傳著名巴西銀行家族收藏

A bronze incense burner of similar form with similar handles and Buddhist lion heads above the legs, but without the gold splashes, is illustrated by S.Huang and L.Chen, *Chinese Incense Burners*, Taipei, p.126, no.100.

爐方口，折沿，直頸，方肩直腹，下承三足，足首獸面，期內中空，爐底正中鑿刻「大明宣德年製」六字楷書款，外壁灑金，銅質精實，鑄造規矩，氣勢儼然莊重。

《宣德彝器圖譜》記載此形制為「井鼎爐」，係照唐代天寶官造銅鼎所鑄，精銅黃帶黑色，本身不施金彩，此件為後世循式所鑄，灑金，為晚明時風。可參考一件類似的灑金鋪首三足爐，見《故宮香爐》，台北，頁126，編號100。

**A RARE CARVED CINNABAR-LACQUER TIERED
DOUBLE-LOZENGE SHAPED BOX AND COVER**

Qianlong

The cover meticulously carved with two five-clawed writhing dragons in pursuit of a flaming pearl in the form of a stylised *shou* character, against a ground of swirling waves, all within key-fret borders, the straight sides of the boxes and cover decorated with six cartouches enclosing various antiques and scholar's objects, divided by leafy blooming lotus, the interior and base covered with black lacquer, with a cinnabar lacquer stand supported on six *ruyi*-shaped feet. 22.8cm (9in) high x 28.5cm (11 1/4in) wide (5).

HK\$250,000 - 350,000

US\$32,000 - 45,000

清乾隆 剔紅雕博古圖龍紋方勝多層蓋盒

The double-lozenge, also known as *fang sheng* 方勝, is one of the Eight Treasures, *babao* 八寶, which was a much favoured motif used in decorations during the Ming and Qing dynasties. Lozenge-shaped lacquer examples first appeared in Ming dynasty; see a *qiangjin* polychrome and gilt-lacquer lozenge-shaped box and cover, Jiajing mark and period, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Yuan and Ming Dynasties*, Shanghai, 2006, no.151. The inspiration from previous generations was in line with the Qianlong emperor's instructions to his court and craftsmen to look to China's past for moral guidance and artistic inspiration.

See a cinnabar lacquer box and cover of very similar shape and design, mid-Qing dynasty, in the Zhejiang Provincial Museum, illustrated in *Once in Cao Family-Donations of Ancient Chinese Lacquerware by Cao Qiyong Family*, Hangzhou, 2014, no.138. Compare also with a cinnabar lacquer lozenge-shaped box and cover, 18th century, in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors-Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, no.152.

蓋盒方勝式，四層連座，座帶腰須彌式，蓋頂雕回紋為邊。正中減地浮雕圓形壽字紋，兩側淺浮雕二降龍，海水紋為地，盒外壁雕番蓮紋，正中開光雕博古花卉二十四面無有重者，皆填以錦地，盒內面髹黑漆。

方勝為佛教「八寶」之一，明清常以為飾，而以方勝形作漆器，則始見於明代。可參考一件北京故宮藏明代嘉靖餞金彩龍鳳紋方勝式盒，見《故宮博物院藏文物珍品全集元明漆器》，上海，2006年，編號151。清代乾隆時期的漆器似乎更不受形狀的限制，方勝式漆盒和其他八寶形狀的漆盒更為常見，然而趨於制式化，以保證大量生產皆能與原樣如出一轍，浙江省博物館藏一件清中期剔紅海水龍紋方勝式盒與本件拍品幾乎雷同，得益於乾隆以來宮廷對官樣的嚴格要求，見范佩玲及陳亞萍編，《曾在曹家·曹其鏞夫婦捐贈中國古代漆器》，杭州，2014年，圖版138；亦可參考一件台北故宮藏十八世紀剔紅八寶方勝式套盒，見國立故宮博物院，《蘇光剔彩—故宮藏漆》，台北，2008年，編號152。





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

36

A RARE IMPERIAL BEIJING-ENAMEL ‘EUROPEAN SUBJECT’ BOX AND COVER

Blue-enamelled Qianlong four-character mark and of the period. Exquisitely enamelled in delicate and vivid tones with a central medallion enclosing a scene of mother and children, featuring a Western lady breastfeeding a baby while the other child leaning towards her back, surrounded by a leafy floral border on a bright yellow ground encircling interlinking Rococo-style leafy scrolls on the sloping sides of the box and cover, the interior enamelled in turquoise. 5.8cm (2 1/4in) diam. (2).

HK\$300,000 - 500,000
US\$38,000 - 64,000

清乾隆 銅胎畫琺瑯開光人物蓋盒 藍彩「乾隆年製」楷書款

Provenance:

A European private collection

來源：
歐洲私人收藏

The present lot in its exquisite European subject decoration is a culmination of European inspiration by the Imperial Workshops, bearing witness to the East-West cultural exchange and the imperial court's fascination of Western exoticism. This fascination with the west (mirrored in the west by the fashion for Chinoiserie) was most evident in the architecture of the Xiyang Lou within the Yuanmingyuan, but also manifested itself in works of art in various mediums including, porcelain, painted-enamel, cloisonné-enamel, lacquer wares and clocks, many of which are preserved in the imperial collections in the Palace Museum, Beijing and the National Palace Museum, Taipei.

The usage of materials and techniques all reached new heights of skill and design during the Qianlong reign. Painted enamel, first introduced during the Kangxi reign by foreign missionaries, became a defining art form of the Qianlong style, in quality, innovation and unsurpassed opulence. Compare with related examples of painted enamel boxes and covers, Qianlong marks and of the period, also applying a related composition of a Western scene encircled by Chinese elements, from the National Palace Museum, Taipei, illustrated by Shi Jingfei, *Radiant Luminance: The Painted Enamelware of the Qing Imperial Court*, Taipei, 2012, pls.93, 94 and 104; see also two related examples of painted enamel boxes and covers of similar shape, Qianlong marks and period, illustrated in *Compendium of Collections in the Palace Museum. Enamels 5. Painted Enamels in the Qing Dynasty*, Beijing, 2011, nos.102 and 103.

See also a very rare imperial-tribute painted enamel ‘European subject’ oval snuff box and cover, Qianlong mark and period, which was sold at Bonhams Hong Kong, 4 June 2015, lot 13.

銅胎，蓋隆頂，畫心繪歐洲婦女袒胸哺子圖，背景繪歐洲庭院，畫心之外繪咖啡地荳蔻攢邊，其下繪黃地纏枝花卉一周，蓋身花卉圖樣與此相反，口沿露銅胎鑲金，圈足外撇，施藍綠彩漸變釉，足圈銅鑲金，底部施白釉，中書方框宋體「乾隆年製」款。

此件蓋盒乃中西結合的典範，其中可見西洋題材與清宮造辦處的有機結合，見證了東西方文化交換，以及清宮對外洋奇巧的擁簇。對西洋奇藝的慕好最直觀的例子當屬圓明園中的西洋樓，兩岸故宮所藏的瓷、玉、漆、琺瑯等材質的工藝品多有表現。乾隆朝的工匠掌握西洋題材和技藝日臻成熟。畫琺瑯由康熙年間的傳教士傳來中土，至乾隆朝成為極具代表性的宮廷藝術。參考數件台北故宮藏畫琺瑯盒，畫心皆為西洋風景，環繞中式紋樣，見施靜菲著，《日月光華：清宮畫琺瑯》，台北，2012，圖版93、94及104。亦可參考兩件北京故宮藏兩件相關的清乾隆畫琺瑯開光花鳥紋圓盒，形制款式盒和本件拍品類似，見《故宮博物院藏品大系琺瑯器編5清畫琺瑯》，北京，2011年，編號102及103。香港邦瀚斯2015年6月4日售出一件乾隆畫琺瑯鼻煙壺亦資參考，拍品13號。



(two views)



Image courtesy of Shengyang Palace Museum
瀋陽故宮藏



37 (underside)

37

A RARE IMPERIAL GILT-BRONZE AND CLOISSONNÉ-ENAMEL JARDINIÈRE

Qianlong

The straight sides exquisitely decorated around the exterior with two rows of rectangular panels separated by raised bands of twisted-rope design, each panel with five flower heads variously enamelled in blue, yellow and white borne on scrolling tendrils reserved on a rich red ground, the rim chased with scrolling tendrils and diaper patterns, the base with further flowers borne on foliate scrolls reserved on a turquoise-blue ground, all raised on three gilt-bronze kneeling foreigners each dressed in floral robes and crowned with headbands. 24.8cm (9 3/4in) high.

HK\$250,000 - 350,000

US\$32,000 - 45,000

清乾隆 掐絲琺瑯朵花紋人足筒式花盆

Compare with a very similar gilt-bronze and cloisonné-enamel jardinière, Qianlong, illustrated in *Compendium of Collections in the Palace Museum. Enamels 4. Cloisonné in the Qing Dynasty*, Beijing, 2011, no.6. See also a very similar gilt-bronze and red cloisonné-enamel jardinière supported by three boys, mid-Qing dynasty, illustrated in the *Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Enamel Volume*, Shenyang, 2007, pp.204-205. This example shows that the jardinière was used to hold hardstone imitations of auspicious flowers. Compare also with a related gilt-bronze and jade brushwasher, Qianlong, held up by three figures of children, illustrated in *Jade: From Emperors to Art Deco*, Paris, 2016, pp.244-245.

盆圓口桶式，口沿、胸腹及底部飾鑲金繩紋桶箍，桶身少斂，縱飾鑲金立柱分隔桶身，每格之內紅地掐絲組成花瓣圖案，內填多彩琺瑯釉，下承三鑲金胡人，胡人頭戴抹額，圓臉鼓目，雙手抬舉，雙膝跪地，身著短袍，上鑲錦地，通身鑲金。

參考北京故宮藏一件清中期掐絲琺瑯人足花盆，形制設計十分相似，見《故宮博物館藏品大系琺瑯器篇4》，北京，2011年，圖版6；另可參考一件瀋陽故宮藏清中期掐絲琺瑯童足式萬年青盆景，由此可知此類當是用於擺設珠翠盆景，見《瀋陽故宮博物院藏文物精粹》，瀋陽，2007年，頁204及205。另有一件相關乾隆銅鑲金嵌玉筆洗，亦是由三童子托起，見法國巴黎吉美博物館編，《玉：從帝王尊榮到裝飾風的藝術》，巴黎，2016年，頁244及245。



38

**A FINE PARCEL-GILT BRONZE 'DRAGON AND PHOENIX'
INCENSE BURNER AND COVER**

Xuande six-character mark, 18th century

Of oval section inspired by archaic bronze food vessel, *gui*, flanked by a pair of lion-head handles, cast in relief with mythical sea beasts swimming through breaking waves, the domed cover pierced with cloud scrolls and cast with high relief dragons and phoenixes under a cloud finial cast with a dragon, the rims of the body and cover skilfully inlaid with silver thread sawtooth pattern, the foot with lotus petals, all animals partially gilt, the base with the six-character mark, box.
32cm (12 1/2in) wide (3).

HK\$400,000 - 500,000

US\$51,000 - 64,000

十八世紀 局部鑲金銅龍鳳紋香爐
陽文「大明宣德年製」楷書款

Provenance:

Christie's London, 18 June 2002, lot 115
Bonhams London, 5 November 2009, lot 37

來源：

倫敦佳士得，2002年6月18日，拍品編號115
倫敦邦瀚斯，2009年11月5日，拍品編號37

Compare with a similar parcel-gilt incense burner in British Museum, 17th/18th century, acc.no.1985,0508.2; see also a related incense burner and cover, cast in similar form, Kangxi, in the R.E. Kresko collection, illustrated by P.K.Hu, *Later Chinese Bronzes-The Saint Louis Art Museum and Robert E. Kresko Collections*, Saint Louis, 2008, no.18; compare with a third related incense burner, Qianlong mark and period, illustrated *ibid.*, no.35.

爐形仿自青銅簋，蓋隆頂，口沿嵌銀絲組成三角圖案和爐身口沿之嵌銀絲組成菱形圖案，蓋身大部鑄鏤空雲紋，期內鑄立體龍鳳紋兩組，皆回首相向，爐頂捉手亦鑄鏤空蟠龍穿雲紋，爐身兩側鑄獅頭鋪首，爐腹鑄海水紋，海波之上再鑄各類海獸翻騰其中，形態各異，靈動跳脫，爐身上下所飾動物皆局部鑲金，和熟栗色爐身對比鮮明，更顯華貴，圈足飾蓮瓣紋一周，爐底正中鑿刻「大明宣德年製」六字楷書款。

大英博物館藏一件十七至十八世紀銅爐，形制裝飾和本件拍品類似，可資參考，惟鳳首及海獸略有不同，館藏編號 1985.0508.2；類似的例子可參考聖路易斯美術館所藏一件康熙時期局部鑲金龍鳳戲珠海獸紋香爐，無鳳紋和嵌銀絲，工藝形制皆與本件類似，見P. K. Hu著，《Later Chinese Bronzes-The Saint Louis Art Museum and Robert E. Kresko Collections》，聖路易斯，2008年，編號18；同書著錄另一件相關之乾隆時期的香爐，其風格和本件拍品一脈相承，而後者更有古意，見前書，編號35。

大明宣德
年製



39

A VERY RARE BLUE AND WHITE 'FISH AND LOTUS' VASE, ZUN

Jiaying

Of archaistic bronze form of a *zun*-shaped vase, the body set with vertical flanges on opposite sides, the bulbous mid-section painted in deep and vibrant tones of underglaze blue with a carp swimming amidst lotus plants and water weeds reserved on a ground of finely outlined turbulent waves, the long trumpet-shaped neck similarly decorated with fish swimming up towards the rim, the stepped foot encircled with three bands of lotus, fish and rolling waves, the interior of the neck painted with slender overlapping leaves radiating towards the rim, box. *21.5cm (8 1/2in) high (2).*

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

US\$150,000 - 190,000

明嘉靖 青花荷塘魚藻紋出戟尊

Provenance:

An American private collection, New York, acquired prior to 1950
Imperial Oriental Art, New York, 1999
Christie's New York, 21 March 2013, lot 1456

來源：

美國紐約私人收藏，蒐集於1950年以前
美國古董商Imperial Oriental Art，紐約，1999年
紐約佳士得，2013年3月21日，拍品編號1456



It is extremely rare to find blue and white vases in the archaic *zun* form with decorations of carps swimming among waterweeds, and only one other similar example appears to have been published. See a similarly decorated but slightly larger blue and white *zun* vase, Jiajing, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures in the Palace Museum: Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2009, no.92.

The Jiajing emperor was particularly fervent in his Daoist beliefs among the Ming dynasty emperors. He poured large sums of money into the construction of Daoist temples and the performance of Daoist rituals. Following frustration with his ministers and court politics at large, he became an adherent of alchemical Daoism and his overriding concern became the quest for immortality. Self-promoting officials at court were quick to realise that they could advance further up the official hierarchy and stay in favour with the emperor by writing Daoist-style memorials and notes to him. Equally, the emperor's devotion also influenced the court arts of his reign which bore themes associated with Daoism and longevity.

According to the Daoist philosophy, the carp is associated with harmony, advancement and wealth in official life, and fish swimming in ponds creates the pun *yu shui he xie* which translates as 'may you be as harmonious as fish and water', or *jin yu man tang*, 'may your hall be filled with gold and jewel'.

Literary reference of the Wanli period such as the *Jiangxi sheng da zhi: tao shu* [Annals of Jiangxi: Book of Ceramics] also records that on the 30th year of the Jiajing reign, corresponding to 1551, the imperial court dispatched an order for 200 blue and white vessels painted with fish, see Eskenazi Ltd., *Two Rare Chinese Porcelain Fish Jars of the 14th and 16th Centuries*, London, 2002, p.42.

Such design can also be seen on a number of brushwashers from this reign period, such as one from the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ming Dynasty*, vol.5, Hong Kong, 1963, pp.62-63, no.21; and another illustrated in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, vol.1, Hong Kong, 1987, no.41; see also a third example from the Falk Collection, which was later sold by Christie's Hong Kong, 28 May 2014, lot 3312.

The elegant form is inspired by the archaic bronze ritual wine vessels of the late Shang and Western Zhou dynasty, which were reproduced in porcelain from as early as the Song dynasty. The imperial archaic bronze collection provided inspiration for the creation of numerous reinterpretations in ceramics according to the contemporary taste as seen in this vase.

See another blue and white vase, Jiajing mark and of the period, of similar form, but decorated with dragon and peony flowers from the Qing Court Collection, illustrated in *ibid.*, Hong Kong, 2009, no.91.

尊撇口，粗長頸，鼓腹，圈足中空外撇。頸、腹、足兩側出戟。青花通景繪蓮塘魚藻紋。內口沿飾蕉葉紋。器形仿古青銅彝器，造型古樸端正。

紋飾以淡色青花描繪水波，再以重色繪荷花游魚，有仿宣德青花之意，但上下通景青花蓮塘魚藻紋，卻為當時御窯的創新，存世之例十分少見。可參考一件北京故宮藏嘉靖青花魚藻紋出戟尊，青花發色較濃，體量略大之，見《故宮博物院藏文物珍品大系青花釉裡紅（中）》，香港，2009年，編號92。器型取自商周青銅觚，以上古銅器之形作瓷器可追溯宋代，北宋徽宗一朝搜羅銅器無數，興起仿古風潮，銅器形制的瓷器應時而生。參考北京故宮藏一件青花穿花龍紋出戟尊，形制和本件拍品相似，見前書，編號91。

嘉靖帝篤行道教，為有明諸帝最狂熱者，投入巨資興建道館以及舉辦醮禮。雖然大臣們一再反對，嘉靖仍然一意孤行追尋他的長生不老術。投機取巧的佞臣投其所好，謳歌黃老，讚美道君，並由此平步青雲。這種風氣下，自然在當朝的藝術作品中也有鮮明的表現。

道教中鯉魚被封為神物，常做仙人坐騎。東晉道教宗師葛洪著《抱朴子·對俗》有言：「夫得道者，上能竦身於雲霄，下能潛泳於川海。是以蕭史偕翔鳳以凌虛，琴高乘朱鯉於深淵，斯其驗也。」魚藻圖則有「魚水和諧」及「金玉滿堂」的吉意。嘉靖在位年間曾多次下令燒造青花魚藻紋器皿，如「二十年...青花白地滿地嬌鯖鮪鯉鱖水藻魚罐兩百...三十年...青花白地外鯖鮪鯉鱖，裏雲鶴花碗二千三百...三十一年...裏青花龍鳳，外荷花魚水藻碗一萬二百，裏青花穿花龍邊，外荷花魚水藻甌一萬九千八百。」見（明）王宗沐纂修，《江西省志》，卷七，《陶書》，台北，1989年，頁876,881及882。

魚藻紋亦多見於嘉靖青花筆洗，參考台北故宮藏一件嘉靖青花魚藻紋洗，見《故宮藏瓷·明青花瓷·嘉靖》，香港，1963，頁62-63，圖版21；另有一例藏於天民樓，見香港藝術館，《天民樓藏瓷》，卷一，香港，1987年，編號41；福克收藏一例亦資參考，2014年5月28日，售於香港佳士得，拍品編號3312。



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





(interior)

40

A VERY RARE BLUE AND WHITE 'PHOENIX' BOWL

Wanli six-character mark and of the period

The interior vividly painted with a circular panel enclosing two swooping phoenix in pursuit of each other amidst dense lotus scroll ground, the cavetto encircled by eight phoenix roundels below a border of *lingzhi* heads at the rim, the exterior with a wide frieze of two flying phoenix between a *wan*-diaper border at the rim and interlinking *ruyi* heads around the foot.

21cm (8 1/4in) diam.

HK\$500,000 - 800,000

US\$64,000 - 100,000

明萬曆 青花雙鳳穿花紋碗 青花「大明萬曆年製」楷書款

Provenance:

Sotheby's Hong Kong, 19 November 1986, lot 206

Sotheby's New York, 20 September 2000, lot 112

來源:

香港蘇富比, 1986年11月19日, 拍品編號206

紐約蘇富比, 2000年9月20日, 拍品編號112

It is very rare to find a Wanli mark and period bowl of this size and decoration and only four other closely related examples appear to have been published: see a Wanli period blue and white bowl of similar design and size from the National Palace Museum, Taipei, illustrated in *Minji meihin zuroku* [Illustrated catalogue of important Ming porcelains], vol.3, Tokyo, 1978, pl.69; and another from the Collection of Dr Ip Yee, illustrated in the Min Chiu Society exhibition catalogue, *An Anthology of Chinese Ceramics*, Hong Kong, 1980, no.88, which was later sold at Sotheby's Hong Kong, 19 November 1984, lot 190. A third closely related example was sold at Sotheby's Hong Kong, 16 November 1988, lot 135; and the fourth example is illustrated by David Lin & Company, *Yuan and Ming Blue and White Porcelain*, Taipei, 2000, pl.20, and was later sold at Christie's Hong Kong, 30 May 2012, lot 4067.

The Wanli emperor is known to have greatly admired porcelain wares made in the Xuande and Chenghua periods. The design of the archaic phoenix pattern on the present lot is also inspired by the imperial blue and white 'phoenix' bowls produced earlier in the Xuande period; for such example but with different designs of borders, see *Porcelain of the National Palace Museum: Blue and White Ware of the Ming Dynasty, Book II*, Taipei, 1963, pl.56.

The use of the phoenix motif was highly restricted outside of the imperial court, as stated in the *Da ming hui dian* or Code of Great Ming Dynasty. It is possible that the current bowl was made to be used in an imperial wedding ceremony, as the depiction of the two swooping phoenix with slightly different tails represent a *luan*, the male phoenix and a *feng*, the female phoenix, forming the idiom *luan feng he ming* or the Luan and the phoenix to sing together in harmony, representing happy marriage and conjugal felicity.

碗敞口, 深弧腹, 圈足。通體青花紋飾。碗心青花雙弦紋開光內繪雙鳳飛繞於蓮花之中, 內壁飾八組團鳳紋, 寓意鸞鳳和鳴, 口沿內飾花卉紋一周。口沿外飾萬字錦地紋一周, 腹壁繪一雙鳳凰遊弋於蓮花間, 近足處飾如意雲頭紋一周, 足牆點朵花紋。圈足青花雙圈內書「大明萬曆年製」楷書款。

此碗胎質細膩, 釉面光亮潤潔, 畫工精到, 線條流暢, 構圖疏密有致, 層次清晰, 清秀雅緻。同紋飾同尺寸者目前僅見四例出版: 台北故宮博物院藏一例, 圖刊於《明瓷名品圖錄》, 卷3, 東京, 1978年, 圖版69; 另見香港敏求精舍創會會員葉義醫生藏一例, 著錄於敏求精舍展覽圖錄《中國陶瓷雅集》, 香港, 1980年, 編號88, 後由香港蘇富比售出, 1984年11月19日, 拍品190; 香港蘇富比曾售出第三例, 1988年11月16日, 拍品135; 台北大衛古董出版一例, 見《元明青花》, 台北, 2000年, 圖版20, 後由香港佳士得售出, 2012年5月30日, 拍品4067。

萬曆一朝御窯青花, 常見仿宣德、成化者, 此碗紋飾源於宣德朝官窯青花瓷器, 滿佈紋飾, 但繁而不亂, 但青花料已與前不同, 可仍不失俊美。見台北故宮博物院藏一例明宣德青花鳳蓮花紋碗, 尺寸及外壁紋飾非常類似, 唯碗心紋飾不同, 見《故宮藏瓷: 明青花瓷二》, 台北, 1963年, 圖版56。

鸞鳳和鳴, 寓意夫妻幸福美滿, 當為大婚用器。據《大明會典·卷六十二》載「凡服色、器皿、房屋等項並不許雕刻、刺繡古帝王、後妃、聖賢人物故事及日月、龍鳳、獅子、麒麟、犀象等形, 所以辨上下、定民志。至今遵守、不敢違越。」可以說明代是中國古代歷史上對鳳紋控制最嚴格的朝代, 洪武初年即有定式, 不可逾越。

大明萬曆
年製



**Inspired by Chenghua:
The Qianlong Emperor's
'Musk-Mallow' Ruyi-Handled Vase**

成窯別韻：
清乾隆青花瑞芝秋葵紋如意耳瓶



A Study on the Qianlong Blue and White 'Musk-Mallow and *Lingzhi*' Vase

Huang Weiwen
The Palace Museum, Beijing

During the Qianlong period (1736-1795) the economy prospered and the empire was at its strongest. With the support of strong financial resources and the best materials and craftsmen, a large number of exquisite imperial porcelain pieces were produced in the imperial kilns at Jingdezhen under the supervision of Tang Ying, to meet the huge demand in the palace for daily utensils, ceremonial utensils and gifts.

Judging from the court archives of the Qianlong period, before Tang Ying resigned as Superintendent of the Kilns in the twentieth year of the Qianlong reign (corresponding to 1756), porcelain was made largely according to the emperor's will and models from the court. For example, in the 3rd year of the Qianlong reign (corresponding to 1738), the Imperial Household Department recorded in the *gezuo chengzuo huoji qingdang: Jiangxi* (Imperial Palace Workshops Archives: Ceramics Production of Jiangxi) that:

'On the 25th day of the sixth month, Superintendent of the seventh rank Samuha and supervisor Bai Shixiu came to say that eunuch Gao Yujiao passed to them one Xuande blue and white bowl and cover with handles, [...] one blue and white straight-necked 'Guanyin' vase, [...] one Chenghua blue and white 'Eight Buddhist Emblems' bowl [...] by Imperial command, these were given to Superintendent Tang Ying [...] an example should be made based on the blue and white straight-necked 'Guanyin' vase with broader neck and flaring mouth rim, [...] exact copies should be made for the rest of the models. The original models should be sent back once the firing is complete and returned to the storehouse. Paintings of the larger examples are included along with the smaller models. By order of the Emperor'.¹

Furthermore, in the fourth year of the Qianlong reign (corresponding to 1739), the *gezuo chengzuo huoji qingdang: Jiangxi* records that:

'On the 15th day of the twelfth month Superintendent of the seventh rank Samuha and supervisor Bai Shixiu came to transport the bowls, vases, and plates, including the original models, in total counting to 3,751 pieces, to be delivered to the Inner Household Dept by Gaoyu of the eighth rank, eunuch Mao Tuan, and Hu Shijie for inspection. Four were returned, the rest were sent to the Yuanming yuan so that when His Majesty visits, he can ask Liu Cangzhou to grade them. By order of the Emperor'.²

Again in the seventh year of the reign of the Qianlong Emperor (corresponding to 1742), the *gezuo chengzuo huoji qingdang: jishi lu* records:

'On the 14th day of the sixth month, the comptroller Bai Shixiu and the deputy Dazi, delivered 191 pieces from Tang Ying for inspection to Gaoyu. It was decreed that this year's porcelain was very ordinary. 49 pieces are to be retained, but the rest are to be distributed. Prince Yi and Minister Haiwang to be sent to Tang Ying and select with him those pieces which could still be used, the ones that cannot be used are to be sold by Tang Ying. In future productions of porcelain, only send things made according to painted models and models from the Court, do not make ordinary pieces. There is no need to send lower standard pieces to the capital, just sell them there. By order of the Emperor'.³

The above-mentioned examples from the Qing court archives indicate that the porcelain produced by the imperial kiln in the early Qianlong period was essentially based on the emperor's will and fired according to the samples sent from the court. A few of the kiln porcelains of the Qianlong period are indeed even recorded in the archives. Evidently, however, during the 60 years of the Qianlong emperor's reign, the amount of porcelain produced according to his tastes was very large. Some of the inevitable ambiguity in the archives, especially regarding the descriptions of the different varieties, shapes and decorations, together with the different terms used by us today, make it difficult to find exactly those pieces that have been passed down to us in the archives.

The Qianlong Blue and White 'Musk-Mallow and *Lingzhi*' Vase (**Lot 41**) is just such an example of a piece whose exact description cannot be obviously found in the Qing archives, yet in form, design and decoration is an exquisite example of imperial kiln porcelain of the Qianlong period.

In terms of form and shape, the present vase is similar to a Qianlong marked *doucai* vase decorated with flowers, also flanked by a pair of handles (**fig.1**), from the Qing Court Collection and now in the Palace Museum, Beijing. It is also similar in form to a yellow ground vase with Qianlong mark and from the Qing Court Collection (**fig.2**). These vases of similar form should correspond to the category of 'Guanyin' vases mentioned in the Court archives above as 'straight-necked 'Guanyin' vase with broad neck and flaring mouth rim'⁴ (**fig.3**). The characteristics of the vase with the neck being slightly broader and flaring match the descriptions in the above file.



fig.1 A *doucai* 'lotus' vase with loop handles, Qianlong seal mark and period, Qing Court Collection, Palace Museum, Beijing

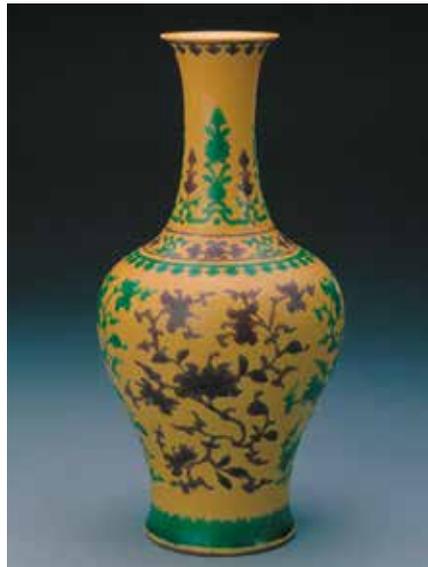


fig.2 A yellow-ground green and aubergine enamelled vase, Qianlong seal mark and period, Qing Court Collection, Palace Museum, Beijing

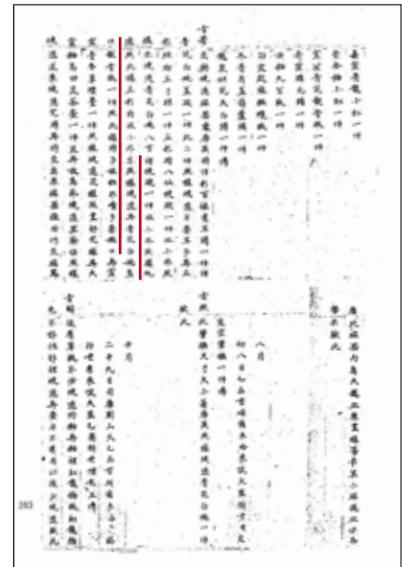


fig.3 Archives of Imperial Workshops and Court Inventories

In terms of decoration, the general theme of imperial porcelain is 'auspiciousness', that is, if there is an image it must have meaning, and that meaning must be auspicious. The present bottle is mainly decorated with musk-mallow and the auspicious *lingzhi* fungus which have a slight Western painterly influence. The mouth rim is decorated with *ruyi* and the handles flanking the neck are in *ruyi* form, which in turn are based on the *lingzhi* fungus. Examples of Qianlong period blue and white porcelain with the main motifs of *lingzhi* fungus are extremely rare and are more commonly seen on contemporaneous famille rose pieces. The auspicious design of *lingzhi* is more often called the '*ruizhi*' pattern in the Qing court archives. For example, in the seventh year of the Qianlong reign (corresponding to 1742), the *gezuo chengzuo huoji qingdang: Qianqing gong* states:

'On the 12th day of the eighth month, comptroller Bai Shixiu and deputy Daizi came to say that eunuch Gaoyu gave them two zun vases in the foreign palette [i.e. famille rose] decorated with ruizhi [i.e. lingzhi], foreign flowers and cicadas, by order of the Emperor, they are to make matching boxes to enter the Qianqing palace. By order of the Emperor'.⁵

This refers to a vase which is now in the National Palace Museum, Taipei (fig.4). It is similar in pattern to a double-gourd green-ground vase from the Qing Court Collection and now in the Palace Museum, Beijing (fig.5). Both examples combine the *lingzhi* fungus with Western style floral patterns.

In sum, this Qianlong seal marked blue and white 'musk-mallow and *lingzhi*' vase is extremely elegant. The painting is delicate and refined and with auspicious meaning; the blue is pure, and the mark is standard. It is clearly a masterpiece of the Qianlong imperial porcelain.

Footnotes:

1. First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, *Archives of the Qing Imperial Household Department*, 2005, p.278, vol. 8.
2. First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, *Archives of the Qing Imperial Household Department*, 2005, p.92, vol. 9.
3. First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, *Archives of the Qing Imperial Household Department*, 2005, pp.139-140, vol. 11.
4. First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, *Archives of the Qing Imperial Household Department*, 2005, p.283, vol. 8.
5. First Historic Archives of China, Art Museum of the Chinese University of Hong Kong, *Archives of the Qing Imperial Household Department*, 2005, p.6, vol. 11.

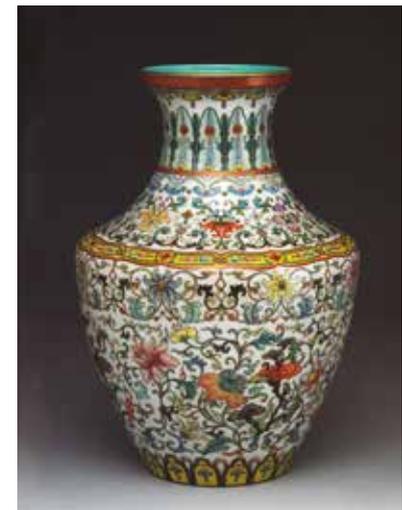


fig.4 A enamelled western-style flowers and leaves and *lingzhi* fungus vase, Qianlong seal mark and period, National Palace Museum, Taipei



fig.5 A turquoise-ground enamelled double-gourd vase, Qianlong seal mark and period, Qing Court Collection, Palace Museum, Beijing



圖1-清宮舊藏乾隆款鬥彩纏枝花卉雙耳活環瓶

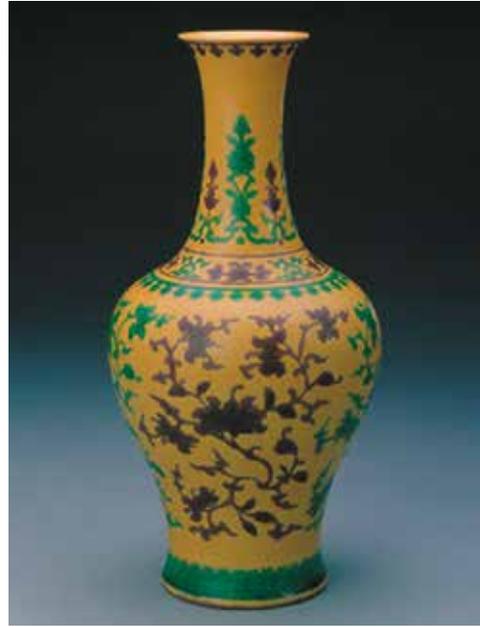


圖2-清宮舊藏乾隆款黃地紫綠彩纏枝蓮紋撇口瓶

傳世乾隆青花瑞芝秋葵紋如意耳瓶研究

故宮博物院 黃衛文

乾隆一朝（1736年-1795年）經濟繁榮，國力昌盛。在雄厚財力支持下，為滿足宮中日用、殿堂陳設、宗教祭祀以及內外賞賜等對瓷器的巨大需求，專司御用瓷燒造的景德鎮御窯廠，依皇帝喜好，在唐英等傑出督陶官的管理下，集最好的制瓷原料與能工巧匠於一身，燒造不計工本，生產出了大量精美非凡的御用瓷器精品。

從乾隆時期的宮廷檔案記載來看，乾隆朝前期即乾隆二十年（1756年）唐英卸任督陶官之前的御窯廠制瓷基本上是上承皇帝旨意，依宮廷所出前代瓷器原樣或瓷器新樣燒造完成的。如乾隆三年（1738年）內務府《各作承做活計清檔·江西》條載：「六月二十五日，七品首領薩木哈、催總白世秀來說，太監高玉交，宣窯青花有耳蓋碗一件，……青花白地直口觀音瓶一件，……成窯青花八吉祥靶碗一件……傳旨，著交與燒造瓷器處唐英……青花白地直口觀音瓶一件，照此樣脖子放粗些，嘴子要撇口，……其餘俱照樣燒造送來，燒造完時再將交出原瓷器繳回，仍交瓷器庫，此瓷器內有大器皿應畫樣帶去，其小瓷器俱各帶去，欽此。」又乾隆四年（1739年）內務府《各作承做活計清檔·江西》條載：「十二月十五日，七品首領薩木哈、催總白世秀將唐英燒造得大運磁器盤、碗、鍾、碟、尊、瓶、罐等共三千七百五十一件連原樣在內持進，交八品官高玉、太監毛團、胡世榮呈覽。奉旨：……將呈覽過磁器四件發回，其餘磁器俱個送往圓明園總管收放，俟朕駕幸圓明園時，著劉滄州揀選等次，欽此。」再如乾隆七年（1742年）內務府《各作承做活計清檔·記事錄》載：「六月十四日，司庫白世秀、副催總達子將唐英送來五年分次色磁器樣等共一百九十一件持進，交太監高玉等呈覽，奉旨：今年磁器甚屬平常，將尊、瓶、罐等四十九件留用，其餘磁器仍交出，著怡親王、內大臣海

望派員與唐英家人挑選，用得的送進，其用不得的交唐英變價，再嗣後燒造磁器，或畫樣內或窯上樣內揀選好樣式燒造送來，其平常樣式不必燒造，嗣後腳貨器皿不必送京，即在本處變價，欽此。」

雖然上述例舉的清宮檔案記載表明，乾隆前期的御窯廠制瓷基本上是依皇帝旨意，按宮廷所出樣制燒造的，傳世所見少量乾隆時期的御窯瓷器也確可與檔案記載相對應，但顯然的是，在乾隆一朝長達60年的時間裡，歷年依旨按例燒造的御用瓷器數量極多，經年累積之下更是堪稱巨量，加之宮廷檔案記載中不可避免的某些粗疏或模糊之處，特別是古今之人對瓷器品種、造型、紋飾等方面的稱謂的差異，故此數量更多的傳世乾隆朝御用瓷器還無法與檔案記載所一一對應。

傳世乾隆款青花瑞芝秋葵紋如意耳瓶（拍品編號41）就是這樣一件清宮檔案中雖未見明確記載，但在造型、紋飾、青花發色、款識等方面都具備比較典型乾隆御窯瓷器特徵的傳世精品。造型上，此瓶器形與北京故宮博物院現存清宮舊藏乾隆款鬥彩纏枝花卉雙耳活環瓶（圖1）、清宮舊藏乾隆款黃地紫綠彩纏枝蓮紋撇口瓶（圖2）十分相似，應同屬清宮廷檔案中常常提及的觀音瓶一類，如前述乾隆三年內務府活計清檔·江西條中所記：「青花白地直口觀音瓶一件，照此樣脖子放粗些，嘴子要撇口」（圖3），此瓶敞口且頸部較粗的特徵與上述檔案中所記比較近似。裝飾上，乾隆時期的御用瓷裝飾普遍特徵是特別重視所謂「祥瑞」之意的表達，即「有圖必有意，有意必吉祥」。此瓶主題紋樣以靈芝紋配合帶有一些西洋畫風的纏枝秋葵紋裝飾，瓶口及脛部邊飾亦為靈芝式如意雲頭紋。靈芝紋在傳世所見乾隆時期的御窯青花瓷器上比較罕見，但在同時期的洋彩瓷上多有表現，這種寓祝壽之意的

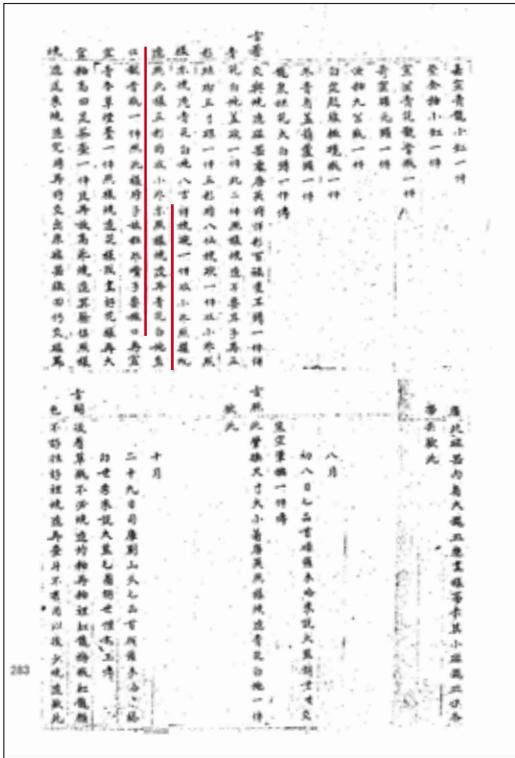


圖3-青花白地直口觀音瓶-檔案

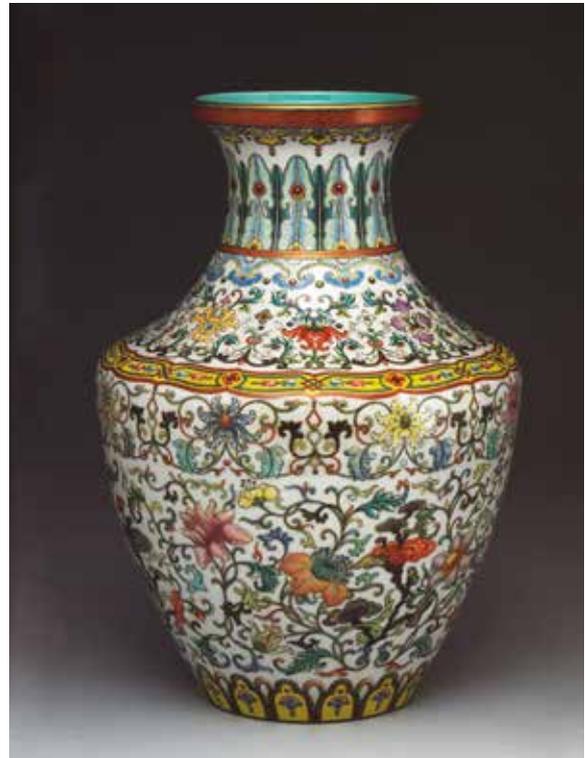


圖4-清宮舊藏乾隆款白地洋彩瑞芝洋花蟬紋尊

靈芝紋樣在宮廷檔案中又有瑞芝紋之稱，如乾隆七年（1742年）內務府《各作承做活計清檔·乾清宮》所載：「八月十二日，司庫白世秀、副催總達子來說，太監高玉等交，洋彩瑞芝洋花蟬紋尊二件，……傳旨，著配匣入乾清宮頭等，欽此。」此器即為臺北故宮博物院現存清宮舊藏洋彩瑞芝洋花蟬紋尊（圖4），與北京故宮博物院現存清宮舊藏乾隆款綠地洋彩瑞芝花卉紋葫蘆瓶（圖5）等一樣都是以局部靈芝紋配合西洋花卉紋組成主題裝飾紋樣。

總之，此件傳世乾隆款青花瑞芝秋葵紋如意耳瓶，造型規整典雅，紋飾繪畫細膩舒展，紋樣寓意吉祥，青花發色純正，款識書寫典型，是一件具有鮮明乾隆時期御窯瓷器工藝特徵的傳世佳作。

注釋：

中國第一歷史檔案館，香港中文大學文物館：《清宮內務府造辦處檔案總匯》卷8，頁278-頁283。人民出版社，2005年11月版。

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9，頁92。人民出版社，2005年11月版。

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139-140。人民出版社，2005年11月版。

中國第一歷史檔案館，香港中文大學文物館：《清宮內務府造辦處檔案總匯》卷8，頁283。人民出版社，2005年11月版。

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6。人民出版社，2005年11月版。



圖5-清宮舊藏乾隆款綠地洋彩瑞芝花卉紋葫蘆瓶

The Property of a Gentleman 紳士藏品

41 *

**AN EXTREMELY RARE IMPERIAL BLUE AND WHITE
'MUSK-MALLOW AND LINGZHI' VASE**

Qianlong seal mark and of the period

Finely potted, the baluster shaped body with curved sides rising to a rounded shoulder, surmounted by a slender waisted neck with a lipped mouth, flanked by a pair of crisply moulded *ruyi*-shaped handles, the body exquisitely painted in bright shades of cobalt-blue with a broad register enclosing four musk-mallow blossoms, encircled on a ground of finely detailed flower blooms and *lingzhi* fungus on a foliate scroll vine, set on a slightly splayed foot skirted with bands of pendant plantain leaves and *ruyi*-heads, the shoulder similarly painted below a band of *ruyi*-heads below the rim, the underside inscribed with a seal mark in underglaze blue.

27.5cm (10 7/8in) high.

HK\$10,000,000 - 12,000,000

US\$1,300,000 - 1,500,000

清乾隆 青花秋葵瑞芝如意耳瓶 青花「大清乾隆年製」篆書款

Provenance:

Annie Madeline Glover (b.1883), Bath, UK, and thence by descent, by repute

An important Asian private collection

來源：

傳英國巴斯安妮·瑪德琳·格羅夫（1883年生）夫人，後由家族傳承重要亞洲私人收藏

According to the previous owners, the vase was acquired by Annie Madeline Glover (b.1883, Brixton, London), who arrived in Shanghai to teach in September 1910. There she married James Arthur Burke-Scott in 1912, had a son in 1913 and was widowed in 1918. Subsequently she and her son Pat moved back to England in 1922 on the P&O ocean liner *SS Egypt*, eventually settling in Bloomfield Park, Bath.

據前藏家所言，此瓶購於居住於倫敦布里斯頓的安妮·瑪德琳·格羅夫（1883年生）夫人。格羅夫於1910抵埠上海並開始教學生涯，於1912年與詹姆斯·亞瑟·伯克·斯科特結婚，翌年產一子，1918年寡居。1922年母子二人乘半島東方輪船公司的SS埃及號返回英國，最終定居巴斯布盧姆菲爾德公園。



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



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



The present vase is exceptionally rare for its combination of form and decoration, exquisitely combining inspiration from the celebrated Chenghua dynasty blue and white 'palace bowls', with western-influenced painting techniques re-interpreted during the celebrated reign of the Qianlong emperor.

The elegantly potted baluster shape is an innovation of the vases of related form made during the Yongzheng reign; compare a blue and white vase, Yongzheng mark and period, but with loop handles and everted rim, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, no.85. See also a related yellow-ground green and aubergine enamelled vase, Qianlong seal mark and period, of similar form from the Qing Court Collection, but without handles, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, Shanghai, 2009, no.132; another related *doucai* vase but with loop handles, Qianlong seal mark and period, is illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Shanghai, 2007, no.252. The innovative form and subtle blue and white painting on the present vase indicate an early Qianlong reign date, suggesting this vase may have been made during the tenure of Tang Ying (1682-1756), the renowned superintendent of the imperial kilns at Jingdezhen.

The exquisite and subtle musk-mallow design painted in soft shades of blue was clearly inspired by Chenghua period 'palace bowls' but may also be seen as continuation of the Yongzheng period style of painting. The tonal gradation of the flower petals and leaves were inspired by the *shuanggou* or 'double outlines' and *pingtu* 'even coat' painting techniques applied on most Chenghua blue and white wares. See a Chenghua musk-mallow 'palace' bowl in the Museum of Oriental Ceramics, Osaka, illustrated in *Imperial Porcelain: Recent Discoveries of Jingdezhen Ware*, Osaka, 1995, no.229; and another in the National Palace Museum, Taipei, illustrated in *Radiating Hues of Blue and White: Ming Dynasty Blue-and-White Porcelains in the National Palace Museum Collection*, Taipei, 2016, no.59.

This subtle painting palette on the present vase differs from other Ming style blue and white made during the Qianlong reign which were inspired by blue and white porcelain made during the earlier Yongle and Xuande reigns. The earlier reigns often displayed the 'heaping and piling' effect caused by the iron content in the imported cobalt blue, and Qianlong reign wares inspired by such pieces, equally imitated this effect; see for example a blue and white vase, Qianlong seal mark and period, from the Qing Court Collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, no.136. A similar underglaze palette can also be observed on a blue and white '*bajixiang*' vase, from the Qing Court Collection, illustrated in *ibid.*, no.137.

Combined with its unusual form, the imperial atelier achieved a sense of exoticism in the present lot through the distinctive decoration. While the musk-mallow design takes its inspiration from the extremely treasured 'palace bowls' of the Chenghua period, its combination of multi-lobed flower petals and contrasting pointed and serrated leaves reflect the Western painting tradition which was made popular through Jesuit missionary painters working for the Qianlong emperor.

The *ruyi*-shaped handles can be seen during the Qianlong reign mostly on enamel decorated vases; see a turquoise-ground famille rose vase and a ruby-ground famille rose vase, Qianlong mark and period, from the Qing Court Collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 2009, nos.118 and 127.

The combination of the foreign style painting tradition with Chinese decorative elements can be also found on two examples: a pair of enamelled vases, Qianlong seal marks and period, made in 1742 (seventh year of the Qianlong reign), which is also decorated with similar western-style flowers and leaves and *lingzhi* fungus, in the Palace Museum, Taipei, illustrated in *Stunning Decorative Porcelain from the Ch'ien-lung Reign*, Taipei, 2008, no.33; and a blue and white jar with hydra-shaped handles, Qianlong mark and period, with similarly painted serrated leaves and *bajixiang* symbols, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, no.137.

See three various examples of Ming-style blue and white vases, Qianlong seal marks and of the period, which were sold at Sotheby's Hong Kong, 8 October 2009, lot 1699 and 8 October 2013, lot 3032, and at Christie's Hong Kong, 30 May 2018, lot 3004.

圓唇，束頸，兩側飾鉤首如意耳，溜肩，胸圓鼓，身下收至下腹略微外撇，青花滿飾，唇下一周如意雲頭紋，如意耳身鉤花朵，頸部一周連枝紋將頸腹分開，而上下紋飾皆為纏枝秋葵紋，纏枝之上蔓生靈芝及萁荳紋，底部一周仰式如意頭及簡化蕉葉紋，青花勾勒清楚，分水鮮明，發色雅緻，而明暗有度，花紋姿態婉轉，曼妙如生，底部正中篆書「大清乾隆年製款」。

此瓶形態優美，繪藝卓絕，燒製精當，完美融合成化青花宮碗之設計和西方繪畫之技法，為乾隆本朝瓷器登峰造極之作。

瓶身線條停勻優美，源自雍正朝之橄欖瓶，可參考一件北京故宮藏雍正青花纏枝花紋雙耳瓶，惟雙耳方環，見《故宮博物院藏文物珍品全集青花釉裡紅（下）》，香港，2010年，編號85。清宮舊藏一件清乾隆黃地紫綠彩勾蓮紋瓶，其形制與該瓶類似，唯無雙耳設計，見《故宮博物院藏文物珍品大系：雜釉彩·素·素彩》，上海，2009年，編號132。另參考清宮舊藏一件清乾隆門彩花卉雙耳活環瓶，著錄於《故宮博物院藏文物珍品大系：五彩·門彩》，上海，2007年，編號252。此瓶青花發色淡雅，形制一開先河，皆有乾隆早期瓷器的特點，或由唐英（1682-1756）在景德鎮督造而成。

瓶身所繪纏枝花紋可謂中西結合的典範。秋葵紋飾取材自明代成化青花宮碗，然而其明暗對比，清晰準確的花瓣經絡，婉轉立體的形態，則受益於雍乾時期供職內府的西方傳教士。他們將西畫的技法帶入中式設計，與成化瓷器所見中國傳統的「雙鈎平塗」相結合，呈現出立體雅緻的效果。可比較一件大阪東洋陶瓷館所藏成化青花連枝秋葵宮碗，歷經Lindsay Hay及R.E.R. Luff、安宅遞藏，見《皇帝の磁器：新發見の景德鎮官窯》，大阪，1995年，編號229；台北故宮亦藏一件類似的成化青花秋葵紋宮碗，見《藍白輝映：院藏明代青花瓷展》，台北，2016年，編號59。

如意耳目前所見為乾隆一朝獨創，多飾於琺瑯彩瓷器，如清宮舊藏一件粉彩綠地勾蓮紋如意耳瓶和一件粉彩紫地勾蓮紋如意耳瓶，皆乾隆款，見《故宮博物院藏文物珍品全集琺瑯彩·粉彩》，香港，2009年，編號118及127。

中西合璧的裝飾風格可參見兩岸故宮所藏實例，如一件台北故宮藏乾隆七年款磁胎洋彩瑞芝洋花蟬紋罇，見《華麗彩瓷—乾隆洋彩》，台北，2008年，編號33；北京故宮藏一件乾隆粉彩錦地開光蓮花詩句瓶，見前書，香港，2009年，編號137。

另參考三件市場上曾售出之清乾隆時期仿明式青花花瓶，如香港蘇富比售出一例，2009年10月8日，拍品編號1699以及2013年10月8日，拍品編號3032。另見香港佳士得售出一例，2018年5月30日，拍品編號3004。



The Property of a Lady 女士藏品

42

A LARGE IMPERIAL CELADON-GLAZED 'DRAGON' CHARGER

Yongzheng seal mark and of the period

The interior well moulded and carved in low relief to the centre with a three-clawed *chilong* leaping amidst *ruyi* cloud-scrolls within a raised roundel, the exterior carved with a band of overlapping petals below the everted rim, covered overall with an even bluish-green glaze thinning on the raised decoration to highlight the carving, the foot rim with a dark brown dressing, the base with the six-character mark. 49.5cm (19 1/2in) diam.

HK\$600,000 - 800,000

US\$77,000 - 100,000

清雍正 粉青釉雲龍紋大盤 青花「大清雍正年製」篆書款

Provenance:

Ludwik Rajchman (1881-1965), great-grandfather of the present owner, and by descent through the family

來源：

路德維克·萊赫曼（1881-1965），現藏家之曾祖父，後由家族繼承

The present charger belongs to a collection probably purchased by Ludwik Rajchman in the early 1930s in China, when he was serving as first Director of the League of Nations Health Organisation (1921-1938).

A bacteriologist by training in his homeland, Poland, Rajchman was very active in his early career in the fight against several waves of a typhus epidemic which was devastating Eastern Europe. For this success, he was identified as an important medical coordinator by the League of Nations, which appointed him in 1921 to set up a Health Organization for the League of Nations based in Europe. As part of his innovative international medical programmes, he visited China regularly, and played an important role in helping the Chinese establish a quarantine system on the China/Japan border. He was held in great esteem by the Chinese for his services to improving health at all levels of the Chinese population during the 1920s and '30s. He was a close friend of the wife and family of T. V Soong, the Chinese Minister of Finance, who became head of the Bank of China during the Second World War. (T.V Soong's sister Mei-Ling would later marry President Chiang Kai-Shek).

As a direct result of his friendship with the major political figures in China during the later years of the Republic, Ludwik Rajchman was detested by the victorious Chinese Communist factions. After the War, therefore, he turned his attention to new challenges. When the United Nations Relief and Rehabilitation Administration announced at a United Nations meeting in Geneva that it would be putting an end to its relief efforts, Rajchman objected vociferously and called for the creation of a Fund dedicated to helping children throughout the world. His proposal was accepted and by the beginning of 1947, the new body called UNICEF was already helping children, notably in nutrition and immunization. Rajchman remained Chairman of the Board at UNICEF until 1950 and refused to be paid for his work.

此件粉青釉大盤由路德維克·萊赫曼1930年代購於中國，其時，他正擔任國際聯盟衛生組織董事一職（1921-1938）。

萊赫曼在波蘭出生並接受教育，是著名的細菌學家，早期致力於攻克肆虐東歐的流行性傷寒。因為他在這一領域的巨大成功，1921年，國際聯盟指派萊赫曼在歐洲組建國際聯盟衛生組織。他經常到訪中國，協助在中滿邊境設立檢疫系統，是為其國際醫療項目的一部分。1920年代及30年代間，萊氏在華頗受尊重，蓋因其創舉全面提高了中國民眾的健康水平。萊赫曼亦是宋子文家族的密友，後者乃民國財政部長，在二戰期間且擔任中國銀行主席一職。宋氏一家顯赫當時，華人盡知其事，此不贅述。

由於和民國權貴過從甚密，萊赫曼在華後期飽受親共派系攻訐，於是戰後他回到歐洲致力新的挑戰。彼時聯合國善後救濟總署在日內瓦宣布行將解散，然而萊氏四處奔走，大聲疾呼設立一個基金會以幫助全球兒童。1947年初，他的提議最終被聯合國接受，聯合國兒童基金會由此創立，旨在幫助全球兒童，著重於保證他們的營養和免疫接種。萊赫曼擔任基金會主席一職至1950年，期間他分文不取。



The present lot belongs to a known group of celadon-glazed porcelain specially commissioned by the Qing Court to cater to the Yongzheng emperor's taste for archaistic monochrome wares. The design of the dragon in relief with a band of overlapping petals and the smooth blue-green glaze resembles the pale celadon-glazed Longquan wares of similar designs made in the 12th and 13th centuries; see a detailed discussion by J. Ayers in *The Baur Collection: Chinese Ceramics*, vol. III, Geneva, 1972, no. A360.

Compare with a very similar example (48.6cm diam.) in the National Museum of China, illustrated in *Studies of the Collections of the National Museum of China: Ceramics (Qing dynasty)*, Shanghai, 2007, no. 63; and another (49.8cm diam.) from the Avery Brundage Collection, in the Asian Art Museum, San Francisco (acc. no. B60P1490); see also a similar but smaller example (47cm diam.) in the Freer Gallery of Art and Arthur M. Sackler Gallery (acc. no. F1978.46), illustrated by M. Beurdeley and G. Raindre, *Qing Porcelain*, London, 1987, p. 167, fig. 231.

A very similar example of identical size and design, was sold at Sotheby's Hong Kong, 8 October 2008, lot 2526; and a smaller example which was sold at Christie's Hong Kong, 30 November 2011, lot 3304.

盤敞口，折沿，弧壁，圈足。盤心淺浮雕如意雲龍紋，外壁印蓮瓣紋一周。此盤器形周正，紋飾雅緻，釉色均勻，雍容大氣。

單色釉因對窯火溫度控制要求嚴格，燒製難度高，而雍正一朝所燒製單色釉可謂最佳。此件大盤釉色、紋飾及尺寸均受宋代龍泉青瓷影響，反應雍正皇帝尊古、簡約、含蓄的審美眼光。有關龍泉青瓷對景德鎮御窯廠之影響的討論，見J. Ayers, 《鮑爾收藏中國瓷器》，卷三，日內瓦，1972年，編號A360。

國家博物館藏有尺寸及紋飾類似一例（直徑48.6厘米），見《中國國家博物館館藏文物研究叢書：瓷器卷（清代）》，上海，2007年，編號63。另見Avery Brundage舊藏一例（直徑49.8厘米），現藏於舊金山亞洲藝術博物館（博物館編號B60P1490）。華盛頓佛利爾美術館藏一件粉青大盤亦資參考，其尺寸稍小（直徑47厘米），見M. Beurdeley及G. Raindre著，《Qing Porcelain》，倫敦，1987年，頁167，圖231。

於拍賣售出之例子，另一例為趙從衍家族基金會收藏，曾於香港藝術館1978年舉辦《Ming & Ch'ing Porcelain》展覽中展出，見圖錄圖版46號，後售於香港蘇富比，1987年5月19日，拍品編號286。另見香港蘇富比會售出一例，尺寸與本品相同，2008年10月8日，拍品編號2526；香港佳士得亦會售出一例，2011年11月30日，拍品編號3304。



Image courtesy of the National Museum of China, Beijing
國家博物館藏



Image courtesy of the Freer Gallery of Art and the Arthur M. Sackler Gallery, Washington D.C.
華盛頓佛利爾美術館藏



清雍正
御製

A RARE PALE GREEN JADE CARVING OF A FOREIGNER

Yuan Dynasty

Deftly carved standing with his right leg raised and bent at the knee, with both hands raised to his left side, depicted with a smiling face and long curly hair, wearing a pointed cap and a long flowing robe, stand. 11cm (4 1/4in) high (2).

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

元 青玉雕胡人獻寶擺件

Provenance:

A European private collection

來源：

歐洲私人收藏

The carver has skilfully demonstrated a sense of playfulness in the present lot by incorporating naturalistic elements including the vividly rendered facial features as well as the fluid curves of the body and his robe.

The subject of a foreigner on jade carvings is rare but can be seen as early as the Tang dynasty. The present lot can be compared to a jade figure of a man with similar facial features and body postures, Yuan dynasty, in the Walters Art Museum, Baltimore, illustrated in the article 'Chinese Jades' by L.P.Roberts, published in *Chinese Jades: Selected Articles from Orientations 1983-1996*, Hong Kong, 1997, p.97, fig.6. See also a related pottery figure of Yuan dynasty excavated in Henan, illustrated in *Historical relics unearthed in New China*, Beijing, 1972, pl.193.

青玉質，圓雕胡人像，胡人頭戴軟冠，髮披頸後，深眉大耳，寬鼻闊口，面露笑意，身穿交領窄袖長袍，腰繫長縴，雙手左擎，左手掌心有圓孔，內插寶物已佚，右腿前踏作奉獻勢，褲腳緊裹，不類中原服飾，雕琢生動精細。

胡人獻寶題材從唐代至清代不絕，唐代波斯胡人大量東來，多做珠寶生意，故其形象常做獻寶貌，元代幅員橫跨歐亞，中土胡商比之唐代更有過之，各類藝術形式多有以此為題，惟玉雕作品不多見。美國巴爾的摩沃特斯藝術博物館藏一件元代胡人獻寶玉雕和本件拍品極似，惟所戴冠帽略有出入，見 L. P. Roberts 著，《Chinese Jades》，載於《Chinese Jades-Selected articles from Orientations 1983-1996》，香港，1997年，頁97，圖6；河南出土之一件元代陶俑和此形象亦可參考之，見《新中國出土文物》，北京，1972年，圖版193。



Image courtesy of Walters Art Museum, Baltimore
美國巴爾的摩沃特斯藝術博物館藏

A WHITE JADE CARVING OF A RECUMBENT BOY HOLDING A BIRD

18th century

The white stone of fine purity carved as a playfully smiling boy reclining on his right side and holding a spray of *lingzhi* fungus in his right hand while cradling a fine long-tailed bird in the left, the flowing robe held with a sash tied in an elaborate bow at the waist.

8.5cm (3 3/8in) long.

HK\$200,000 - 300,000

US\$26,000 - 38,000

十八世紀 白玉雕童子戲鳥

Provenance:

An English private collection

Bonhams London, 15 May 2014, lot 219

來源：

英國私人舊藏

倫敦邦瀚斯，2014年5月15日，拍品編號219

The boy is a symbol of the desire for sons to continue the family line, and the *lingzhi* fungus represents longevity. The bird is likely to be a magpie, *xique* 喜鵲, known as the bird of joy or happiness, *xi* 喜. The stone of the present lot is remarkably pure and luminous, and the soft curves of the carving further serve to illuminate the depth and intensity of the stone.

A smaller (5.7cm long) white jade recumbent boy, the stone of similar quality and the figure with similar rounded folds on the gown and cheerful smile but sheltering behind a lotus leaf, is illustrated by R.Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no.181, and subsequently sold at Christie's Hong Kong, 27 November 2007, lot 1570.

白玉質，質地白潤，圓雕童子臥像，童子頭梳總角，髮絲細密刻劃一絲不苟，身著短裳，褶皺自然，右手擎靈芝，左手抱喜鵲，開懷大笑，可人憐愛。

童子形象在中國古代美術中常寓意多子多孫，靈芝象徵長生不老，喜鵲則有報喜的傳說，明清玉雕常有以此為題。可參考一件白玉臥童子，玉質相似，神態若之，惟手執荷葉，見R.Kleiner著，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，編號181，其後售於香港佳士得，2007年11月27日，拍品編號1570。





Adolf Georg Otto von Maltzan (1877-1927)

Adolf von Maltzan was a German diplomat during the Weimar Republic. He became State Secretary of the Foreign Office and later German Ambassador to the US. As a diplomat he served in Rio de Janeiro, Oslo, St. Petersburg and Beijing (1912). It is likely that the present jade boulder was acquired during his service in China.

馮·馬爾贊是魏瑪時期著名外交官，曾任德國外交國務秘書以及駐美大使。作為外交官，馮·馬爾贊曾在多國工作，包括里約熱內盧、奧斯陸、聖彼得堡及北京，此件玉雕山子很有可能購於其北京任上。

45

A FINE AND RARE WHITE JADE ‘BUDDHIST LIONS’ BOULDER

18th century

Deftly carved as a rugged mountain enclosing two Buddhist lions with exquisitely incised manes and tails standing on a rocky ledge above another lion drinking water from a cascading stream running to the underside, the stone of pale greenish-white tone with russet inclusions. 7.2cm (2 7/8in) high.

HK\$350,000 - 450,000

US\$45,000 - 57,000

十八世紀 白玉雕三獅山子擺件

Provenance:

Adolf Georg Otto von Maltzan, Baron of Wartenberg and Penzlin (1877-1927)

Sotheby's Paris, 16 December 2010, lot 16

來源：

瓦爾滕貝格及彭茨林男爵阿道夫·格奧爾格·馮·馬爾贊 (1877-1927)

舊藏

巴黎蘇富比，2010年12月16日，拍品編號16

The size of the present lot indicates it may have been used not only as display object but possibly as a paperweight for the scholar's desk. The bold outline of the boulder is punctuated with the vivid carving of the lions and multi-layered depressions to create a sense of depth resulting in a three-dimensional effect.

Compare the drill and polish of present lot with a green jade ‘rocks’ brushrest, Qianlong marks and of the period, in the Palace Museum Beijing, which is illustrated in *Compendium of Collections in the Palace Museum. Jade 9. Qing Dynasty*, Beijing, 2011, no.69. Compare also the lion with a jade ‘foreigner and lion’ group, Qing dynasty, in Shanghai Museum, which is illustrated in Zhang Wei, *Studies of the Shanghai Museum Collections: A Series of Monographs. Jades*, Shanghai, 2009, p.255, pl.222.

青白玉質，略帶黃皮，形隨玉料圓雕山子為背，琢磨古樸，山石下雕二獅依偎，立於石台，台下細琢流水，流水一側圓雕一獅作飲水狀，獅身鬃毛亦陰刻琢之，細密不亂。

參考一件北京故宮藏清乾隆款青玉多孔山石筆架，見《故宮博物院藏品大系玉器篇9》，北京，2011年編號69。獅子可參考一件清代玉胡人戲犬擺件，實為戲獅，見張蔚著，《上海博物館藏品研究大系-中國古代玉器》，上海，2009年，頁255，圖版222。



46

A VERY FINE WHITE JADE RUYI SCEPTRE

18th century

Elegantly carved as a slender curved shaft leading up to a lobed terminal, the head deftly carved in low relief with a magpie perching a branch of plum blossoms, the end of the shaft further embellished with a narcissus jardinière, the smoothly polished stone of an even white tone, box.

39.4cm (15 1/2in) long (2).

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

US\$260,000 - 380,000

十八世紀 白玉梅竹雙喜如意



The Yongzheng emperor revived the tradition of presentation of *ruyi* sceptres by commissioning examples in various prized materials including jade. The importance of the *ruyi* sceptre was further reinforced by the Qianlong emperor calling upon courtiers to present *ruyi* sceptres at imperial birthdays and New Year celebrations. Following the emperor's conquest of the Dzungar Khanate, now known as Xinjiang, between 1755-1759 larger quantities of fine quality jade became more readily available. The elegant sinuous curve of this sceptre and the refined workmanship together with the auspicious connotations displayed on the present lot would have made it suitable as such a gift.

Ruyi means 'as you wish', and therefore the presentation of a *ruyi* sceptre would have been deemed as bestowing good luck. The combination of a magpie and a plum tree forms the rebus *xishang meishao* 喜上眉梢, which symbolises the wish for joy.

Compare with a related pale green jade *ruyi* sceptre decorated with bats and *lingzhi*, illustrated in *Compendium of Collections in the Palace Museum. Jade 8. Qing Dynasty*, Beijing, 2011, no.60. See also two other related white jade *ruyi* sceptres, Qianlong, the first which was sold at Sotheby's Paris, 9 June 2010, lot 14, and the second which was sold at Sotheby's Hong Kong, 3 October 2018, lot 3304.

白玉質，溫潤潔瑩，體量厚重，如意頭委角海棠形，面微穹，減地一層雕雲頭紋攢邊，內淺浮雕竹梅雙清，梅枝之上雕綬帶鳥一隻，長尾振羽，動態儼然，如意身三彎，光素無紋，底部削角收尾，上淺浮雕萬年青花籃一具，尾穿兩孔。

此件如意用料厚重，雕琢精美，打磨細緻，整體停勻秀美。如意為清宮常備禮器，常做陳設賞賜之用，多以福祿壽喜等吉祥題材裝飾。英國使節馬格爾尼在《乾隆英使覲見記》中記載：「所經各宮或各屋，必有一寶座，寶座之旁，必有一如意。」可見如意在清宮之重要。乾隆征服回部之前，清宮難以見到如此厚重的玉質如意。乾隆二十四年（1759年）平定大小和卓之亂後，和田玉路大開，巨量和田玉料源源不斷送往北京和揚州，製作大型優質玉器成為可能。如意頭所雕梅枝和綬帶鳥寓意「喜上眉梢」。

參考一件北京故宮藏青玉靈蝠紋如意，形制刀工和本件拍品頗似，見《故宮博物院藏品大系玉器篇8》，北京，2011年，編號60。另可參考一件巴黎蘇富比售出之如意，2010年6月9日，拍品編號14；另有香港蘇富比售出一件如意亦資參考，2018年10月3日，拍品編號3304。



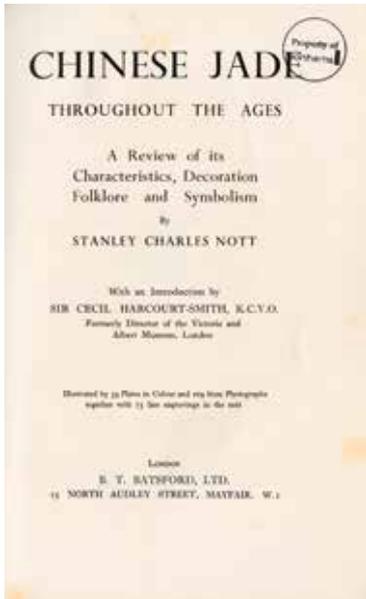
(detail)



Vittoria Modiano

Vittoria Modiano, was a scion of a well known Jewish family with roots in Italy dating back to at least the 16th century. During the Nazi occupation of Rome from September 1943, Vittoria Modiano was helped by Constantino Giorgio Bulgari and his wife Laura, of the Bulgari Jewellers family, who have been recognised by Yad Vashem in Israel as 'Righteous Among the Nations' for their courage, generosity and humanistic efforts to save Mrs Modiano as well as others who suffered from discrimination and persecution by the regime in Italy.

維多利亞·莫迪亞諾夫人出生於意大利一個著名的猶太家庭，其家族歷史至少可追溯至十六世紀。1943年9月納粹佔領羅馬以來，維多利亞·莫迪亞諾得到了寶格麗珠寶商家族的君士坦丁·喬治·寶格麗（Constantino Giorgio Bulgari）和他的妻子勞拉（Laura）的幫助。因為他們勇敢、慷慨地救助了莫迪亞諾夫人和其他受到意大利法西斯政權歧視、迫害的人民，寶格麗夫婦在以色列被雅德·瓦瑟姆（Yad Vashem）授予國際義人（Righteous Among the Nations）稱號。



The Property of a Lady 女士藏品

47^Y

A RARE ARCHAISTIC 'BURNT' JADE DUCK-SHAPED VASE AND COVER

18th century

Exceptionally carved in the form of a standing duck flanked by a pair of handles attached to the loops at either end of the swinging overhead arched handle, carved with a flattened body supported on two webbed feet, the wings rendered in low relief folded on the sides and boldly carved with plumage and archaic scrolls, the stone of a pale tone with dark grey inclusions imitating archaic jade, the cover surmounted by a quartz finial, *hongmu* stand.

The vase 17.7cm (7in) high overall (3).

HK\$600,000 - 800,000

US\$77,000 - 100,000

十八世紀 青玉燒古雕仿古鳧尊

Provenance:

Vittoria Modiano (1877-1950), Italy, and thence by descent

Published and Illustrated:

S.C.Nott, *Chinese Jades Throughout the Ages*, London, 1936, pl.XC, p.100 (where the author describes it as 'An important carving of this type, from the Collection of Madame Vittoria Modiano').

來源：

維多利亞·莫迪亞諾（Vittoria Modiano）夫人收藏，並由後人保存至今

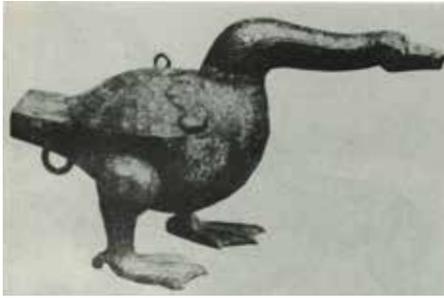
出版及著錄：

樂提著，《中國玉器源流考》，倫敦，1936年，圖版90，頁100
（書中作者提到此件為鴨形玉雕之重要實例，來自維多利亞·莫迪亞諾夫人收藏）



Lot 47 illustrated by S.C.Nott in 1936
《中國玉器源流考》著錄，1936年

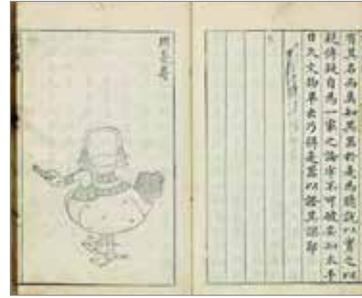




Archaic bronze 'duck' vessel, Spring and Autumn period, *Shangzhou yiqi tongkao*
春秋青銅鳧尊, 《商周彝器通考》



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



Archaic bronze 'duck' vessel, Zhou dynasty, *Chongxi huanhe bogutu*, 1588
周鳧尊, 《泊如齋重修博古圖錄》, 明萬曆十六年

The prototype in form and design for this vessel would have been an archaic bronze *zhou fu zun*, published in the Song dynasty's catalogue of paintings in the imperial collection *Chongxi xuanhe bogutu* (Revised Illustrated Catalogue of Xuanhe Profoundly Learned Antiquity), a catalogue which includes bronzes in the imperial Court Collection dating from the Shang to the Tang dynasty. See two examples of the bronze prototype from the Spring and Autumn period, illustrated by Rong Geng, *Shang Zhou Yi Qi Tong Kao*, vol.2, p.386, nos.694 and 695. See also a Song dynasty bronze prototype in the National Palace Museum, Taipei, illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, Taipei, 2003, p.63, pl.1-39; and another in the Victoria and Albert Museum, London, illustrated by R.Kerr, *Later Chinese Bronzes*, London, 1990, p.82, no.62.

The present archaistic duck-shaped vase and cover is an exemplary jade carving demonstrating the Qianlong emperor's fascination with archaism. The emperor is recorded to have exhorted his court and craftsmen to look to China's archaic past for moral guidance and artistic inspiration. For related examples of Qing dynasty jade carvings of an archaistic duck, see three carvings in the Asian Art Museum of San Francisco, illustrated by M.Knight, H.Li and T.Bartholomew, *Later Chinese Jades: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, nos.279, 280 and 283.

青玉質，燒古做舊，仿春秋青銅鳧尊，方口，卷喙，穿孔開流，耳羽散於兩側，回卷作環，套雕提樑其內，背隆起雕成瓶頸，內掏空，兩側雕鏤空S紋，壺蓋雕塔狀捉手，上嵌寶石，口緣上下雕回紋一周，翅尾上卷，上雕仿古幾何紋飾，尾部肥碩豐滿，上翹下垂，身雕仿古變體雲紋，足矮壯，配蘇造紅木架，承合婉轉，渾如一器。

此器原形見於宣和《博古圖錄》，記為周鳧尊，見（宋）王黼等撰，《博古圖錄》，明萬曆十六年（1588）泊如齋刊本，卷七，頁10。然目前所見青銅鳧尊最早只能到春秋時期，且無提樑和瓶頸，參考兩件藏於日本之春秋青銅鳧尊，見容庚著，《商周彝器通考》，卷下，頁386，編號694及695。宋代徽宗一朝所藏古銅器為歷代之最，仿古銅器亦起後世之先河，和本器最為接近的青銅實物恰是宋代的仿古銅器，可參考台北故宮藏一件宋代錯金銀鳧尊，和本件玉雕鳧尊已然貌合，見《古色-十六至十八世紀藝術的仿古風》，台北，2003年，頁63，圖版1-39；倫敦維多利亞及艾伯特博物館藏一件青銅鳧尊亦類之，惟背部無隆起瓶頸，見R. Kerr著，《Later Chinese Bronzes》，1990年，倫敦，頁82，編號62。

晚明以來，鳧的形象在玉雕逐漸演變成鴨或鴛鴦形，或因長曲頸和散開尾羽在玉石上不易表現。與本件拍品相似的玉雕鴨尊或提梁卣皆未查見，唯有仿古風格相似的玉雕鴨擺件可資比較，多為十八世紀作品，可比較數件三藩市亞洲藝術博物館藏玉雕鴨，皆以方頭稜角處理整體線條，且雕琢仿古變體雲紋、雷紋、回紋為飾，見M. Knight、H. Li及T. Bartholomew合著，《Later Chinese Jades: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco》，三藩，2007年，編號279、280及283。









48

A FINE YELLOW JADE 'DRAGON AND PHOENIX' PENDANT

18th century

Well carved on both sides in openwork as a stylised dragon surmounting a phoenix, the body modelled in S-shape detailed with finely raised outlines depicting the mythical beast's horn, eye, wing and bifurcated tail, the softly polished stone of a yellowish-green tone, box. 7.3cm (2 3/4in) long (2).

HK\$250,000 - 350,000

US\$32,000 - 45,000

十八世紀 黃玉雕仿古龍鳳佩

Provenance:

Christie's New York, 24 March 2011, lot 1551

來源：

紐約佳士得，2011年3月24日，拍品編號1551

The decoration incorporating the archaistic scrolling pattern as well as the curling terminals is inspired by archaic jades of the Eastern Zhou dynasty; see an example of a jade pendant, Spring and Autumn period, illustrated by Gufang in *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.185.

This style of the present pendant is consistent with the Qianlong emperor's fascination with archaic and ancient objects. The emperor is recorded to have instructed his court and craftsmen to look to China's archaic past for moral guidance and artistic inspiration. Compare with a white jade 'dragon' plaque, 18th century, inlaid in a sandalwood brushrest, in the National Palace Museum, Taipei, illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, Taipei, 2003, p.33, pl.I-30.

See a russet white jade archaistic 'dragon' pendant carved with a similar style, 18th century, which was sold at Sotheby's Hong Kong, 8 October 2013, lot 3049.

黃玉質，隨形雕龍鳳一對，大致S形，正反紋樣相同，玉身減地而成凸起稜線，勾勒主體紋樣，線條古樸，有先秦風骨。

此件龍鳳佩紋飾線條兩端皆有內捲，化自高古玉器常見之卷雲紋，可參考一件春秋早期雲龍紋玉珮，其形態及紋飾和本件有相通處，見古方編，《中國古玉器圖典》，北京，2007年，頁185。此種仿古風格宋代發軔，晚明流行，乾隆時期更受推崇，得益於皇帝鼓勵工匠「以古為師」，以歌頌本朝功高三代，乾隆則和古代聖主不相伯仲。此件玉珮雖然取材自高古玉器，但加入了鮮明的時代風格，龍身之曲折，鳳尾之婉轉，其他材質的藝術品中亦可找尋，如清代紫檀家具中常見的「拐子龍」紋。黃玉產量極少，和本件類似的仿古玉珮頗難尋見，可參考台北故宮藏一件清代嵌玉紫檀筆床所嵌白玉仿古龍佩，見《古色-十六至十八世紀藝術的仿古風》，台北，2003年，頁33，圖版I-30；另可參考香港蘇富比售出之十八世紀褐斑白玉仿古鏤空「夔龍」紋佩，風格相似，2013年10月8日，拍品編號3049。

A FINE YELLOW AND RUSSET JADE 'LION AND CUB' GROUP

17th century

Finely carved in the round as a recumbent beast with its cub playfully resting on its back, both with protruding eyes, *ruyi*-shaped snouts and agape mouths, the ridged spines extending to finely incised bushy tails, the stone of a greenish-yellow tone with brown inclusions, box. 7.6cm (3in) wide (2).

HK\$300,000 - 400,000**US\$38,000 - 51,000**

十七世紀 黃玉帶皮雕太獅少獅擺件

The depiction of a larger and a smaller Buddhist lion, *dashi xiaoshi* 大獅小獅, forms the pun *taishi shaoshi* 太師少師, which literally translates as 'May you and your descendant achieve high rank'.

The theme of Buddhist lions was popular since the Ming dynasty. See a related example of a pale green jade beast illustrated in *Later Chinese Jades Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, p.78, no.54. Compare also with a white and russet jade feline and cub, Ming dynasty, illustrated by A.Forsyth and B.McElney, *The Museum of East Asian Art. Jade from China*, Bath, 1994, p.364, no.291.

黃玉質，略帶棕皮，圓雕太獅少獅俱依像，太獅方口露齒，圓目大瞪，蒜鼻雲眉，髮鬃後披，頷下帶鬚，刻劃細密規整，四肢蹠伏，爪長具然，少獅伏於太獅背側，二獅背脊皆成節節連珠狀，獅身淺浮雕火焰。

太獅少獅主題明代以來十分流行，各類形式的藝術題材皆有表現，寓意「子嗣昌盛」，又音太史少保，故有升官進爵的美意。此對獅子身帶火焰，乃神獸形象，頗似無角辟邪或龍馬，可參考舊金山東亞藝術博物館藏一件青玉雕神獸擺件，其身亦帶火焰，後腦及頷下皆髮鬃後伏，見《*Later Chinese Jades Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*》，舊金山，2007年，頁78，編號54；太獅少獅形象可參考巴斯東亞藝術博物館藏一件明代白玉帶皮雕太獅少獅擺件，形象風格與此類似，見A.Forsyth及B.McElney著，《*Jades from China*》，巴斯，1994年，頁364，編號291。



50

A RARE YELLOW JADE 'DRAGON-FISH' VASE

18th/19th century

Boldly carved in openwork and relief as a two-horned scaly dragon-carp with bulging eyes, a protruding pointed snout and a wide open mouth forming the opening of the hollow interior, conjoined with a smaller carp, all above swirling waves and rocky outcrops, the attractive stone of an even yellow tone with chestnut inclusions, box. 12cm (4 3/4in) wide (2).

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

US\$150,000 - 190,000

十八/十九世紀 黃玉雕魚龍花插

Provenance:

Christie's Hong Kong, 30 May 2012, lot 4212

來源：

香港佳士得，2012年5月30日，拍品編號4212

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

For related examples of jade vases in the form of a dragon-fish, see an example from the Ming dynasty in the National Palace Museum, Taipei, illustrated in *Art in Quest of Heaven and Truth: Chinese Jades through the Ages*, Taipei, 2011, p.133; and two pale green jade examples, Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum. Jade 8. Qing Dynasty*, Beijing, 2011, nos.167 and 168. Compare also a yellow jade 'dragon-fish' vase, 19th century, which was sold at Christie's New York, 14 December 2011, lot 281.

黃玉質，略帶棕色，圓雕鯉及鰲，鰲龍首，口內掏膛成花插，鱗甲浮雕淺刻，雙鰭前後卷揚，底部細密鐫刻波濤洶湧，一側雕鯉魚一隻，頭部處理不同之外，餘皆同鰲似。

鯉和鰲為題材的玉雕花插在明清十分盛行，有獨佔鰲頭，鯉躍龍門的寄意。「魚躍龍門」的典故出於《三秦記》：「江海魚集龍門下，登者化龍...」。「龍門」是黃河天險之一，水流湍急，洄游之魚至此，勢必奮力激躍。中國人將此自然現象，比賦寒窗苦讀的士子應試中第，由布衣換錦繡，猶如魚幻成龍。

鰲又稱魚龍，傳說為龍子之一，此形象的玉雕花插可參考一件台北故宮藏明代玉鰲魚花插，其鱗甲雙鰭及水波紋之雕琢和本件拍品一脈相承，見鄧淑蘋、張麗端、蔡慶良著，《敬天格物—中國歷代玉器導讀》，台北，2011年，頁133；北京故宮藏有兩件清代青玉魚龍花插亦資參考，見《故宮博物院藏品大系玉器篇8》，北京，2011年，編號167及168。還參考巴黎佳士得2011年12月14日售出一件黃玉魚龍花插，材質設計結合本件相似，拍品編號281。





Melplash Court, Dorset

Timothy A. Lewis, was born in Vancouver and lived with his wife Fran in Melplash Court, Dorset from 1984 to 2004, but also owned homes in London and Thailand. His father sold aircraft and held the first pilot's licence in China. Mr Lewis was born in 1937 and spent the war years as a child imprisoned in Hong Kong. After the war he was educated in America, Australia and Canada and was a talented athlete and exceptional oarsman. He supplied aircraft engines and helicopters to South East Asia.

蒂摩西·劉易斯於溫哥華出生，1984至2004年間與妻子在英國多賽特郡Melplash Court莊園生活，但在倫敦及泰國亦擁有居所，其父當時為在華第一位擁有飛行執照的飛行員。劉易斯1937年出生，童年時因為戰亂而受困香港，戰爭平息後赴美國、澳洲及加拿大求學，期間成為運動健將，熱衷划艇運動，其後從事針對東南亞市場的飛機引擎及直升機貿易業務。

51

A RARE YELLOW JADE 'HEAVENLY' HORSE, TIANMA

Ming/Qing Dynasty

The mythical beast deftly carved as a recumbent horse with the right foreleg extended forward and the others tucked alongside with detailed hooves, its head raised in anticipation and the mouth open as if neighing, revealing the teeth, with short oval-shaped ears flanking the crested mane carved from the forehead and along its neck reaching the well-defined spine along the body raised at the back in readiness for movement, crowned with a long curved tail along the backside, the body flanked by finely incised double wing-scrolls, the stone of soft yellowish tone with russet inclusions to one side of the head and the rear legs, box.

7.6cm (3in) long (2).

HK\$400,000 - 600,000

US\$51,000 - 77,000

明/清 黃玉雕天馬

Provenance:

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

Duke's, Dorchester, 23 September 2010, lot 1018

Durwin Tang Collection (1955-2018)

來源：

英國多賽特郡Melplash Court莊園劉易斯夫婦舊藏 (1937-2004)

英國多切斯特Duke's拍賣行，2010年9月23日，拍品編號1018

鄧德雍收藏 (1955-2018)

The earliest example relating to the present lot is a white jade carving of an Immortal riding on a winged horse set on a rectangular base, Western Han dynasty, which was excavated at Weicheng District, Xianyang City, Shaanxi Province, and is now in the Xianyang History Museum, illustrated by Gufang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.273. However, the present lot though sharing certain aspects, would appear to differ in the style of the horse's head. It is, however, nearer in style of carving to a related white jade carving of a heavenly horse, Wei and Jin dynasty, from the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum. Jade 4. Han, Wei, Jin, Southern and Northern Dynasties*, Beijing, 2011, p.239, no.297. See also a related 'rectangular' mouth feature on a yellow jade winged mythical beast, Southern and Northern dynasties, from the Tianjin Museum, illustrated by Gufang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.274.

早期玉雕天馬可參考一件西安咸陽渭城區出土一件西漢羽人騎天馬白玉雕件，但本拍品之頭部雕琢頗為不同，見古方著，《中國古玉器圖典》，北京，2007年，頁273。北京故宮藏一件魏晉時期之白玉天馬，整體氣韻和與本品更似，二者眉眼，鬃毛及雙翼雕琢之法頗有相通之處，見《故宮博物院藏品大系玉器篇5》，北京，2011年，頁239，編號297。另可參考一件天津博物館藏南北朝時期之黃玉翼獸，方口，見《中國古玉器圖典》，頁274。



A FINE AND RARE SMALL YELLOW JADE 'DRAGON' WASHER

17th/18th century

The shallow round washer delicately carved rising from a short circular foot to flaring sides, flanked by two writhing *chilong* clambering up each side, the stone of a yellow-green tone with a russet inclusion highlighting one of the *chilong*, box.

8.5cm (3 5/16in) wide (2).

HK\$150,000 - 250,000

US\$19,000 - 32,000

十七/十八世紀 黃玉雕雙螭耳筆舔

Compare with a pale green jade '*chilong*' cup, early Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum. Jade 10. Qing Dynasty*, Beijing, 2011, p.194, no.143. See also a yellow and brown jade '*chilong*' washer, 18th century, which was sold at Sotheby's Hong Kong, 3 December 2015, lot 360.

黃玉質，略帶棕皮，雕小圓盤，盤底矮圈足，兩側鑲雕螭龍耳，螭龍攀附盤壁對望，生動傳神，龍身毛髮，五官神態，雕琢細膩畢肖，巧妙將玉皮留雕作龍身，匠心巧運。

螭龍耳之杯盤碗碟自宋代以來十分流行，清代亦不少見，可參考一件相關的清早期青玉螭耳杯，見《故宮博物院藏品大系玉器篇10》，北京，2011年，頁194，編號143。此件筆舔小巧可愛，其設計可參考一件十八世紀黃玉浮雕螭龍耳洗，2015年12月3日售於香港蘇富比，拍品編號360。





53

**A VERY RARE IMPERIAL
ROSE-QUARTZ BOWL**

Qianlong

Finely carved with deep rounded sides rising from a short circular foot ring to a slightly everted rim, the translucent stone of an attractive and delicate rose-pink tone with fibrous inclusions, finished with a lustrous polish.
17.3cm (6 3/4in) diam.

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

清乾隆 芙蓉石光素碗

Wan Yi, Yang Shuqing and Lu Yanzhen in *Daily Life in the Forbidden City*, Beijing, p.163, fig.223, note that 'during the Qing dynasty articles made of rose-quartz were often presented to the emperor as tribute by high officials. However, very few of them are still preserved in the Qing palaces'. See a related rose-quartz incense burner, in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Life in the Forbidden City of Qing Dynasty*, Beijing, 2007, no.220.

The deeply rounded shape of this bowl with a sharply cut circular foot ring is characteristic of the Qianlong period; see a related pair of white jade bowls, incised Qianlong four-character marks and period, which was sold at Bonhams Hong Kong, 30 May 2017, lot 115.

Compare with a related rose-quartz tripod incense burner and cover, 18th/19th century, which was sold at Bonhams London, 17 May 2012, lot 228.

碗尖唇，侈口，直腹斜收，圈足略外撇，色如芙蓉，半透明，石理如花瓣經脈，通體光素，碾磨精當。

芙蓉石產自福建省芙蓉山，色如芙蓉花色，產量極其稀少，清宮舊藏亦屈指可數，多為大臣進貢，參考一件清宮舊藏芙蓉石香爐，見萬依，王樹卿及陸燕貞著，《清宮生活圖典》，北京，2007年，頁148，圖220；另有一件清宮舊藏芙蓉石光素蓋碗亦資參考，見楊伯達主編，《中國玉器全集中》，石家莊，2005年，頁535，圖17。倫敦邦瀚斯曾售出一件十八/十九世紀芙蓉石香爐亦資參考，2012年5月17日，拍品228號。

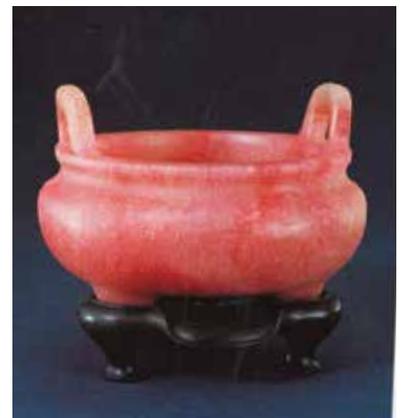


Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏



Fine Snuff Bottles from the Angela Chua Collection

木蘭珍藏鼻煙壺

Lots 54 - 75





Property from the Angela Chua Collection 木蘭珍藏鼻煙壺

Lots 54 - 75

54

A FINE JADEITE SNUFF BOTTLE

18th/19th century

Well-hollowed, of elegant slender ovoid form supported on a gently recessed oval foot, the attractively polished stone of a pale green colour with apple-green and white inclusions, stopper.

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

HK\$50,000 - 80,000

US\$6,400 - 10,000

十八/十九世紀 翡翠素身鼻煙壺

Provenance:

Acquired from Robert Kleiner, London, by repute
The Angela Chua Collection

來源：

傳購於倫敦Robert Kleiner
蔡劉木蘭收藏

The present lot allows the viewer to take pleasure in the natural beauty and translucency of the stone by leaving the material unadorned with a lustrous polish. See a plain jadeite snuff bottle, 1770-1860, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.1, Hong Kong, 1998, no.178, which was later sold at Bonhams Hong Kong, 25 May 2011, lot 82.

翡翠質，水潤翠瑩，短頸溜肩，斜收小圈足，停勻秀麗。

可參考一件清中期素面翡翠鼻煙壺，見莫仕攝、V.Graham及曾嘉寶著，《瑪麗與莊智博鼻煙壺珍藏》，卷1，香港，1998年，編號178，後售於香港邦瀚斯，2011年5月25日，拍品編號82。

**A VERY FINE JADEITE 'SQUIRREL AND MELON'
SNUFF BOTTLE**

18th/19th century

Exquisitely carved in the form of a melon borne on leafy branches with two bushy-tailed squirrels clambering over curling leaves, the translucent stone of an apple-green and an icy-white colour, stopper. 5.6cm (2 1/8in) high (2).

HK\$80,000 - 100,000

US\$10,000 - 13,000

十八/十九世紀 翠玉雕瓜果松樹紋鼻煙壺

Provenance:

Sotheby's Hong Kong, 28 April 1993, lot 536

The Angela Chua Collection

來源：

香港蘇富比，1993年4月28日，拍品編號536

蔡劉木蘭收藏

Squirrels have great reproductive power and the gourd plant bears fruits that contain plenty of seeds, hence the motif is associated with the wish for many offspring and continuity of the family. See an example of a jadeite 'melon' snuff bottle illustrated in *Snuff Bottles in the Collection of the National Palace Museum, Taipei*, 1991, p.189, no.227.

翠玉質，隨形圓雕苦瓜形，一隻松鼠遊戲其間，瓜皮稜角，分分鮮明，花葉藤蔓隨玉色而變換，松鼠隨石形而遊走，匠心獨具。

參考一件台北故宮藏翠玉瓜形鼻煙壺，見《故宮鼻煙壺》，台北，1991年，頁189，編號227。





56

**56
A RARE WHITE JADE 'AUBERGINE' SNUFF BOTTLE**

18th/19th century
Of aubergine form, skilfully carved in high relief with a beetle and a butterfly perched atop amid undulating gnarled leafy branches bearing smaller fruit, the finely polished stone of an even white tone, stopper. 6cm (2 1/2in) high (2).

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

十八/十九世紀 白玉雕花蟲鼻煙壺

Provenance:

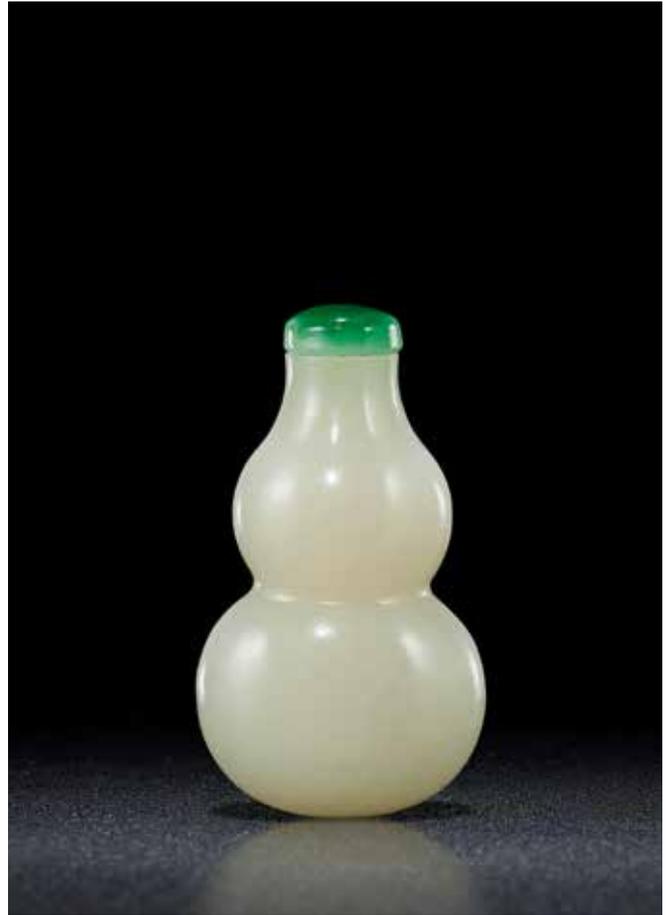
Christie's New York, 2 December 1993, lot 414
Christie's Hong Kong, 1 November 1994, lot 1379
The Angela Chua Collection

來源：

紐約佳士得，1993年12月2日，拍品編號414
香港佳士得，1994年11月1日，拍品編號1379
蔡劉木蘭收藏

Compare with a related white jade snuff bottle in the form of a gourd, 1750-1895, illustrated by H.White, *Snuff Bottles from China. The Victoria and Albert Museum Collection*, London, 1990, p.29, pl.7, no.2.

參考一件清晚期白玉葫蘆形鼻煙壺，見H.White著，《Snuff Bottles from China. The Victoria and Albert Museum Collection》，倫敦，1990年，頁29，圖版7，編號2。



57

**57
A FINE WHITE JADE DOUBLE-GOURD SNUFF BOTTLE**

18th/19th century
Elegantly rising from a recessed circular foot to a slightly concave lip, the smoothly polished stone of an even white tone, stopper. 6.2cm (2 1/2in) high (2).

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

十八/十九世紀 白玉素身葫蘆形鼻煙壺

Provenance:

Sotheby's Hong Kong, 3 May 1995, lot 564
The Angela Chua Collection

來源：

香港蘇富比，1995年5月3日，拍品編號564
蔡劉木蘭收藏

The double-gourd bears numerous seeds and have thus come to symbolise fertility and progeny. Compare with two white jade double-gourd snuff bottles, one with a Qianlong mark and period, illustrated in *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, nos.122-123.

白玉質，圓雕掏膛作葫蘆型，光素無瑕，透潤滑膩。

參考兩件台北故宮藏白玉葫蘆形鼻煙壺，其中一件帶乾隆年款，見《故宮鼻煙壺》，台北，1991年，編號122及123。



58

**58
A WHITE AND RUSSET JADE PEBBLE-FORM SNUFF BOTTLE**

18th/19th century
Well-hollowed, the lustrous white stone smoothly polished retaining the natural irregular shape of the pebble and accentuated with russet streak, stopper.
5.6cm (2 1/8in) high (2).

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

十八/十九世紀 白玉帶皮隨形鼻煙壺

Provenance:

Hartman Rare Art, New York, 1994
The Angela Chua Collection

來源：

紐約Hartman Rare Art, 1994年
蔡劉木蘭收藏

Compare with two sets of ten gourd-shaped snuff bottles of similar form, illustrated in *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, pp.143 and 164, nos.113 and 159. See also a white jade example from the Lizzadro collection, 1750-1850, which was sold at Christie's New York, 21 March 2013, lot 8961.

白玉質，略帶黃皮，隨形掏膛作瓜形鼻煙壺，玉質厚潤，打磨精當。

參考台北故宮藏兩套十件隨形白玉鼻煙壺，見《故宮鼻煙壺》，台北，1991年，頁143及164，編號113及159；另可比較Lizzadro舊藏一件清中期白玉隨形鼻煙壺，2013年3月21日售於紐約佳士得，拍品編號8961。



59

**59
A VERY FINE BLACK AND WHITE JADE GOURD-SHAPED SNUFF BOTTLE**

18th/19th century
Skilfully carved with a bird perching amidst curling leaves cleverly utilising the dark inclusions to highlight the design, stopper.
5.8cm (2 1/4in) high (2).

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

十八/十九世紀 灰白玉巧雕葫蘆瓜葉鼻煙壺

Provenance:

Sotheby's Hong Kong, 28 October 1992, lot 395
Hartman Rare Art, New York, 1 December 1993
The Angela Chua Collection

來源：

香港蘇富比，1992年10月28日，拍品編號395
紐約Hartman Rare Art, 1993年12月1日
蔡劉木蘭收藏

The present lot although atypical of the Zhiting style at Suzhou, with its extraordinary use of the darker inclusion to portray naturalistic leaves and bird in low relief with a lustrous polish, could be attributed to a Suzhou carver. For a related example of a black and white jade snuff bottle, see D.S.K.Low, *More Treasures from the Sanctum of Enlightened Respect*, Hong Kong, 2002, no.50.

灰白玉質，灰黑玉部分巧雕花葉藤蔓，白玉質地則為瓜腹，形體圓潤，匠心巧用。

參考一件劉修敬藏灰白玉巧雕鼻煙壺，見《More Treasures from the Sanctum of Enlightened Respect》，香港，2002年，編號50。



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A FINE WHITE JADE SNUFF BOTTLE

18th/19th century

The well-hollowed bottle of an elegant flattened disk form raised on a gently countersunk base, the stone of an attractive creamy-white tone with a smooth polish, stopper.

6cm (2 1/2in) high (2).

HK\$80,000 - 100,000

US\$10,000 - 13,000

十八/十九世紀 白玉素身鼻煙壺

Provenance:

Sotheby's New York, 27 June 1986, lot 146

Robert Kleiner, 1995, by repute

The Angela Chua Collection

來源：

紐約蘇富比，1986年6月27日，拍品編號146

傳Robert Kleiner，1995年

蔡劉木蘭收藏

Exhibited:

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

展覽：

1996年至2002年借展於新加坡亞洲文明博物館

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

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

A VERY RARE WHITE JADE 'COIN' SNUFF BOTTLE

18th/19th century

The compressed circular bottle raised on an oval foot, meticulously carved on both sides with a Spanish silver dollar, the front side with the monarch's head surrounded by an inscription reading 'Carolus. IIII.del.gratia' and the year 1798, the reverse with the Spanish coat of arms and the continued inscription 'Hispan.et.idn.rex.M.8.R.F.M.', all encircled by a milled edge, stopper.

4.8cm (1 7/8in) high (2).

HK\$100,000 - 120,000**US\$13,000 - 15,000**

十八/十九世紀 白玉雕銀幣鼻煙壺

Provenance:

Sotheby's Hong Kong, 3 November 1994, lot 998
The Angela Chua Collection

Exhibited:

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

來源：

香港蘇富比，1994年11月3日，拍品編號998
蔡劉木蘭收藏

展覽：

1996年至2002年借展於新加坡亞洲文明博物館

This snuff bottle belongs to a series of Spanish 'coin' bottles. The Spanish silver dollar was a standard international currency used in the trading ports of China during the first half of the 19th century, hence it became a popular subject for snuff bottles. For a discussion of 'coin' snuff bottles, see H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.2, Hong Kong, 1998, nos.238 and 336.

These 'coin' bottles are more often seen in quartz and rock crystal but rarely in jade. The present bottle carved from a fine even-white stone, displays not only an exceptional low-relief carving but also a precise reproduction of the original coin. Compare with another rare example of a jade 'coin' snuff bottle, illustrated by D.S.K.Low, *More Treasures from the Sanctum of Enlightened Respect*, Hong Kong, 2002, no.44.

白玉質，質地白潤，鼓形，表面淺浮雕西班牙銀幣，大小仿真。

本件銀幣鼻煙壺應原屬一組類似的銀幣鼻煙壺。十九世紀上半頁，西班牙銀幣為國際貿易通用貨幣，故在中國亦有流通，相關討論可參見莫仕搗、V.Graham及曾嘉寶著，《瑪麗與莊智博鼻煙壺珍藏》，卷2，香港，1998年，編號238及336。

以銀幣為裝飾題材的鼻煙壺多見於水晶及石英材質，玉器則頗少見。比較一件劉修敬收藏之玉雕銀幣鼻煙壺，見《More Treasures from the Sanctum of Enlightened Respect》，香港，2002年，編號44。





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A WHITE JADE 'TAOTIE' SNUFF BOTTLE

18th/19th century

Of compressed *meiping* form, finely carved around the centre with interlocking *taotie* masks above a band of overlapping lotus petals at the foot, the even white stone with a light russet inclusion, stopper. 5.7cm (2 1/8in) high (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

十八/十九世紀 白玉雕饕餮紋鼻煙壺

Provenance:

Sotheby's Hong Kong, 3 November 1994, lot 989
The Angela Chua Collection

來源：

香港蘇富比，1994年11月3日，拍品編號989
蔡劉木蘭收藏

The form of *meiping* and the archaistic *taotie* motif reflect the imperial taste of archaism during the mid-Qing dynasty. Compare with a '*meiping*' snuff bottle carved with an archaistic motif band, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.1, Hong Kong, 1998, no.83, which was later sold at Bonhams Hong Kong, 27 May 2012, lot 135.

白玉質，圓肩束腰，胸部淺浮雕饕餮紋一周。

參考一件白玉雕仿古紋飾梅瓶鼻煙壺，見莫仕搗、V.Graham及曾嘉寶著，《瑪麗及莊智博鼻煙壺珍藏》，卷1，香港，1998年，編號83，後售於香港邦瀚斯，2012年5月27日，拍品編號135。



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A WHITE AND RUSSET JADE RECTANGULAR 'DEER AND CRANE' SNUFF BOTTLE

19th century

Rising from an ovoid foot to a cylindrical neck, cleverly utilising the russet skin to show a deer and a crane with outstretched wings below a pine tree carved in low relief, stopper.

5.8cm (2 1/4in) high (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

十九世紀 白玉帶皮巧雕松鹿銜芝鼻煙壺

Provenance:

Sotheby's New York, 22 September 1995, lot 91
The Angela Chua Collection

來源：

紐約蘇富比，1995年9月22日，拍品編號91
蔡劉木蘭收藏

The combination of deer, crane and pine symbolise longevity and prosperity. Compare with a white and russet jade snuff bottle of similar shape, which was sold at Sotheby's New York, 17 September 2016, lot 1056.

白玉帶皮，巧雕松下一鹿銜靈芝，長方形，取料規矩，打磨精當。

參考一件相似器型的白玉帶皮鼻煙壺，2016年9月17日售於紐約蘇富比，拍品編號1056。

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A FINE WHITE JADE 'BASKET-WEAVE' SNUFF BOTTLE

18th/19th century

Of compressed rectangular form supported on an oblong recessed foot, deftly carved overall with a woven basket-work, the stone of an even white tone, the jade stopper in the form of a flowerhead mounted in metal. 6.4cm (2 1/2in) high (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

十八/十九世紀 白玉雕魚篋鼻煙壺

Provenance:

Sotheby's New York, 29 November 1994, lot 527

The Angela Chua Collection

來源：

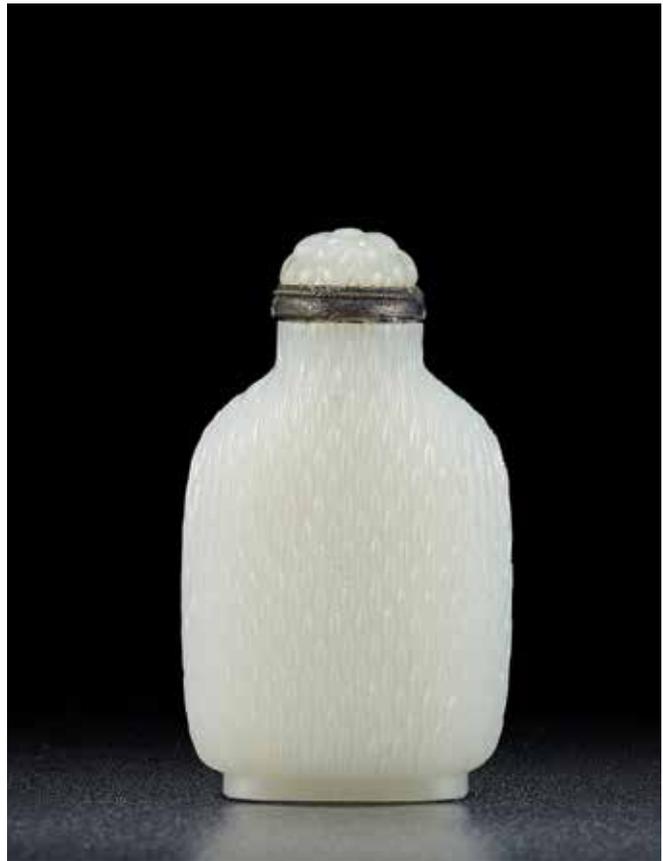
紐約蘇富比，1994年11月29日，拍品編號527

蔡劉木蘭收藏

For a very similar example, see a white jade 'basket-weave' snuff bottle, 1810-1854, in the collection of Denis Low, illustrated by R.Kleiner, *Treasures from the Sanctum of Enlightened Respect*, p.49, no.37. Compare also with a white jade example, Qianlong/Jiaqing, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.1, Hong Kong, 1998, no.149, which was later sold at Sotheby's Hong Kong, 27 May 2013, lot 176.

白玉質，扁身，滿雕竹篋紋，仿魚篋貌，玉質白潤，刀工規整。

參考一件劉修敬藏清中期白玉雕魚篋鼻煙壺，見R.Kleiner著，《Treasures from the Sanctum of Enlightened Respect》，頁49，編號37。另可參考一件清乾隆/嘉慶時期白玉鼻煙壺，見莫仕搆、V. Graham及曾嘉寶著，《瑪麗及莊智博鼻煙壺珍藏》，卷1，香港，1998年，編號149，後售於香港蘇富比，2013年5月27日，拍品編號176。



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A RARE WHITE JADE 'GUANYIN AND SHANCAI' SNUFF BOTTLE

19th century

Well-hollowed, the rounded bulbous body delicately carved in low relief depicting Guanyin in long flowing robes standing on a lotus flower atop crashing waves, accompanied by her attendant Shancai, the reverse with a gnarled pine tree amidst rockwork, the stone of an even white tone, stopper. 5.3cm (2in) high (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

十九世紀 白玉雕「觀音善財」鼻煙壺

Provenance:

The Angela Chua Collection

Exhibited:

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

來源：

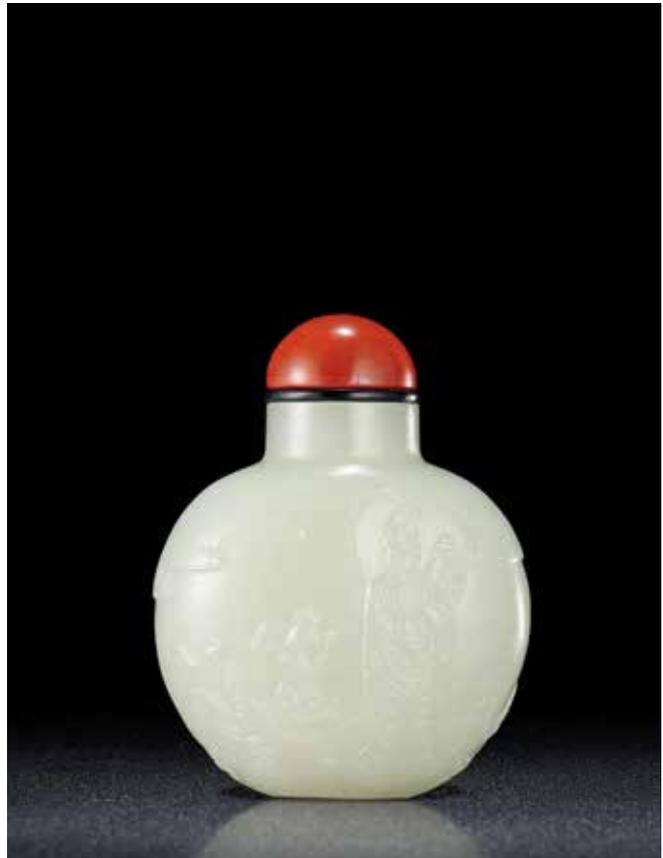
蔡劉木蘭收藏

展覽：

1996年至2002年借展於新加坡亞洲文明博物館

Compare with another white jade example of similar shape and carving style, 1760-1812, illustrated by H.White, *Snuff Bottles from China. The Victoria and Albert Museum Collection*, London, 1990, p.17, pl.1.

白玉質，浮雕觀音及善財童子像。參考一件清中期白玉雕鼻煙壺，形制雕工類似，見H.White著，《Snuff Bottles from China. The Victoria and Albert Museum Collection》，倫敦，1990年，頁17，圖版1。



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A FINE WHITE JADE SNUFF BOTTLE

18th century

Well-hollowed, of flattened rectangular form rising from an oblong recessed foot to a flat lip, the softly polished stone of an even creamy-white tone, stopper.

6.6cm (2 1/2in) high (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

十八世紀 白玉素身鼻煙壺

Provenance:

The Angela Chua Collection

來源：

蔡劉木蘭收藏

The present lot was left unadorned to exhibit the fine quality of the even white stone. See a similar example of a white jade rounded rectangular snuff bottle, 1750-1850, from the Lizzadro Collection, which was sold at Christie's New York, 19 September 2013, lot 1238.

白玉質，瑩潤潔白，光素無紋，扁身，圓肩，矮圈足。參考Lizzadro舊藏一件清中期白玉鼻煙壺，2013年9月19日售於紐約佳士得，拍品編號1238。

**A RARE YELLOW AND RUSSET JADE 'HORSES'
SNUFF BOTTLE**

Master of the Rocks School, 18th/19th century

Of rounded rectangular form raised on an ovoid recessed foot, one side carved in high relief using the russet skin to depict two horses, one walking on a cliff towards a pine tree while the other resting, all on a yellow-green background, stopper.
6.8cm (2 5/8in) high (2).

HK\$80,000 - 100,000

US\$10,000 - 13,000

十八/十九世紀 黃玉帶皮巧雕飲馬圖鼻煙壺

Provenance:

The Angela Chua Collection

來源：

蔡劉木蘭收藏

The present lot demonstrates an impressive use and balance of the relief decoration in the russet material contrasted with the yellow ground. The subject of two horses was a popular subject for the Official School and is more often represented in agate examples. Compare with three chalcedony examples using the same subject and decorated with a very similar composition, 18th/19th century, in the Victoria and Albert Museum, London, illustrated by H.White, *Snuff Bottles from China. The Victoria and Albert Museum Collection*, London, 1990, pp.52-53, pl.19, nos.1,3 and 4. See also a chalcedony 'horse' snuff bottle, 1740-1840, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.2, Hong Kong, 1998, no.84, which was later sold at Bonhams Hong Kong, 28 May 2010, lot 20.

黃玉質，帶黃皮，就皮色巧雕松下二馬飲水圖。

參考倫敦維多利亞及艾伯特博物館藏三件十八/十九世紀玉髓雕馬鼻煙壺，見H.White著，《Snuff Bottles from China. The Victoria and Albert Museum Collection》，倫敦，1990年，頁52及53，圖版19，編號1、3及4。另可參考一件清中期玉髓雕馬鼻煙壺，見莫仕搗、V.Graham及曾嘉寶著，《瑪麗及莊智博鼻煙壺珍藏》，卷2，香港，1998年，編號84，後售於香港邦瀚斯，2010年5月28日，拍品編號20。





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A FINE AMETHYST 'CICADA' SNUFF BOTTLE

18th/19th century

Well-hollowed, naturalistically carved in the form of a cicada with protruding eyes, the body detailed with veined and dotted wings and ribbed abdomen, the translucent stone of purple tone, stopper. 6.5cm (2 1/2in) high (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

十八/十九世紀 紫晶雕蟬形鼻煙壺

Provenance:

Sotheby's Hong Kong, *Eric Young Collection Part IV*, 28 October 1993, lot 1140

The Angela Chua Collection

來源：

香港蘇富比，Eric Young收藏第四部分，1993年10月28日，

拍品編號1140

蔡劉木蘭收藏

The cicada is a symbol of rebirth and longevity. It was a popular motif in snuff bottles and is more often represented in jade examples. See an amethyst 'cicada' snuff bottle, 1750-1880, illustrated by M.C.Hughes, *The Chester Beatty Library, Dublin: Chinese Snuff Bottles*, Baltimore, 2009, no.99; compare also with an amethyst and brown crystal example in purple tone, illustrated by H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.2, Hong Kong, 1998, no.247, which was later sold at Bonhams Hong Kong, 23 November 2010, lot 34.

紫晶質，圓雕蟬形，晶瑩剔透，生動盎然。

參考一件清中期紫晶蟬形鼻煙壺，見M.C.Hughes著，《The Chester Beatty Library, Dublin. Chinese Snuff Bottles》，巴爾的摩，2009年，編號99；亦可參考一件紫晶蟬形鼻煙壺，見莫仕攝、V.Graham及曾嘉寶著，《瑪麗及莊智博鼻煙壺珍藏》，卷2，香港，1998年，編號247，後售於香港邦瀚斯，2010年11月23日，拍品34。

69

A SILHOUETTE AGATE 'SCHOLAR' SNUFF BOTTLE

Official School, 18th/19th century

Well-hollowed, of rounded square form supported a flared oval foot, superbly worked utilising the natural dark brown colour of the stone to depict a scholar playing a zither while his attendant rowing a boat, the stone of a pale mushroom tone, stopper.

7.1cm (2 3/4in) high (2).

HK\$80,000 - 100,000

US\$10,000 - 13,000

十八/十九世紀 瑪瑙巧雕泛舟圖鼻煙壺

Provenance:

Christie's Hong Kong, 27 October 2003, lot 818

The Angela Chua Collection

來源：

香港佳士得，2003年10月27日，拍品編號818

蔡劉木蘭收藏

See a chalcedony snuff bottle decorated with a figure on a boat, Official School, 1750-1850, illustrated by D.S.K.Low, *Chinese Snuff Bottles from the Sanctum of Enlightened Respect III*, Singapore, 2007, no.238.

可參考一件劉修敬收藏之清中期玉髓雕泛舟圖鼻煙壺，見《Chinese Snuff Bottles from the Sanctum of Enlightened Respect III》，新加坡，2007年，編號238。

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AN AGATE 'JUJUBE AND PEANUT' SNUFF BOTTLE

18th/19th century

The pebbled-shaped bottle naturalistically carved in the form of a jujube with a peanut, a flower head and a mushroom utilising the caramel-brown areas of the stone in relief, all on a finely incised wavy ground of an amber colour, stopper.

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

HK\$60,000 - 80,000

US\$7,700 - 10,000

十八/十九世紀 巧雕瑪瑙花生棗鼻煙壺

Provenance:

Mrs Elmer A. Claar, Chicago

Parke Bernet Galleries, 20 February 1970 (Part Two), lot 308

The Reif Collection

Christie's New York, 18 October 1993, lot 141

The Angela Chua Collection

來源：

芝加哥Elmer A. Claar夫人舊藏

紐約帕克博內畫廊，1970年2月20日（第二部份），拍品編號308

Reif舊藏

紐約佳士得，1993年10月18日，拍品編號141

蔡劉木蘭收藏

The jujube is a pun for 'early son' and the peanut is a pun for 'giving birth', both are among the fruits and nuts scattered on the wedding bed. Together they represent the auspicious wish for male offspring. See a similar agate 'peanut' snuff bottle, 1770-1850, illustrated by V.Nicollier, *The Baur Collection: Chinese Snuff Bottles*, Geneva, 2007, p.303, no.142.

瑪瑙質，俏色浮雕棗和花生，陰刻木紋為地。

參考一件清中期瑪瑙巧雕花生鼻煙壺，見V.Nicollier著，《The Baur Collection: Chinese Snuff Bottles》，日內瓦，2007年，頁303，編號142。



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A RARE SIX-COLOUR OVERLAY GLASS SNUFF BOTTLE

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

Exquisitely carved through overlays of translucent sapphire blue, green, pink, ruby-red, yellow and turquoise with a continuous design of undulating leafy branches of blossoming chrysanthemum issuing from pierced rockwork, all on a dense 'snowstorm' ground, stopper. 7.5cm (3in) high (2).

Provenance:

Christie's Hong Kong, 1 November 1994, lot 1400A
The Angela Chua Collection

來源：

香港佳士得，1994年11月1日，拍品編號1400A
蔡劉木蘭收藏

HK\$150,000 - 200,000

US\$19,000 - 26,000

十八/十九世紀 北京宮廷造辦處 白料套彩料菊花鼻煙壺



This snuff bottle appears to belong to a group of multi-colour single overlays bottles datable to the second half of the Qianlong period; see H.Moss, V.Graham and K.B.Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, vol.5, Hong Kong, 2002, nos.989-992.

The present lot is superbly and precisely carved through multiple bright overlays on an outstanding ground plane exhibiting fine control, combined with a well-composed and vivid design, culminating in one of the finest achievements of imperial mid-Qing dynasty glass carving.

Chrysanthemum is an autumn flower and at the same time a symbol of longevity for its ability to withstand frost and cold weather as well as its health-giving properties.

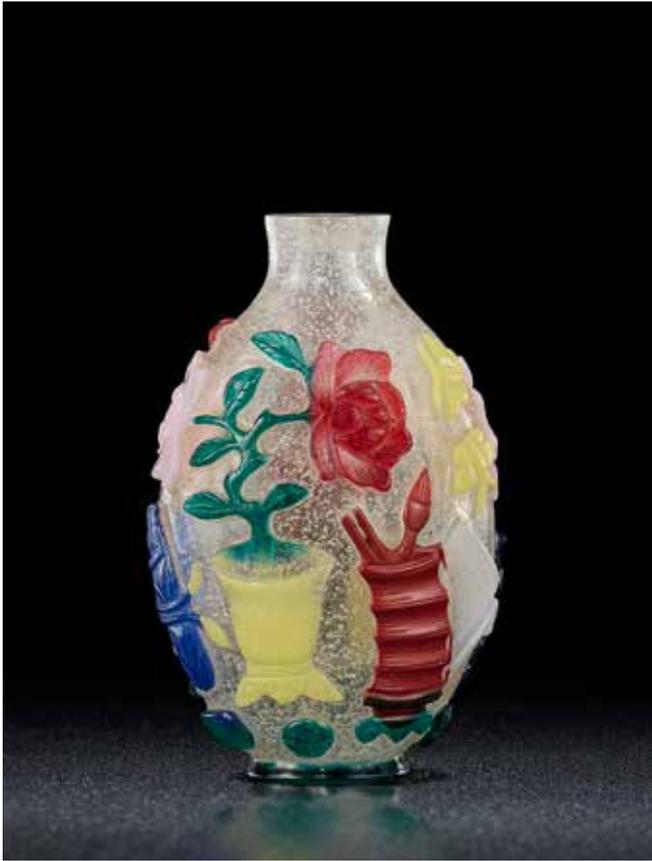
Compare the present bottle with a six-colour overlay 'lotus pond' snuff bottle from the Mary and George Bloch Collection, *ibid.*, no.990, which was later sold at Sotheby's Hong Kong, 27 May 2013, lot 249.

玻璃質，白料為地，外套彩料構成各色菊花，綠料為莖葉，藍料為山石，各色材料為花朵，色彩繽紛。

此類套料鼻煙壺可能製作於乾隆後半段，相關討論參見莫仕搗、V.Graham及曾嘉寶著，《瑪麗與莊智博鼻煙壺珍藏》，卷5，香港，2002年，編號989-992。套料工藝繁複難控，而本件鼻煙壺套色精準，發色艷麗，琢制精當，非宮廷御製不可為。

菊花品性高潔，寓意長壽，為宮廷裝飾所好。可比較一件瑪麗和莊智博舊藏之六色套料蓮塘鼻煙壺，見前書，編號990，後售於香港蘇富比，2013年5月27日，拍品編號249。





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**A VERY RARE SEVEN-COLOUR OVERLAY CLEAR GLASS
'HUNDRED ANTIQUES' SNUFF BOTTLE**

Imperial, Palace Workshops, Beijing, 18th/19th century
Vividly overlaid in translucent ruby red, pink, yellow, blue, green, white and opaque coral red on a bubble suffused ground, carved with various scholar's objects and antiques including a bamboo brushpot, a flower pot and vase, a scroll, an archaistic *ding*, a crane and butterflies, stopper.
7.5cm (3in) high (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

十八/十九世紀 北京宮廷造辦處白料套彩料博古圖鼻煙壺

Provenance:

The Angela Chua Collection

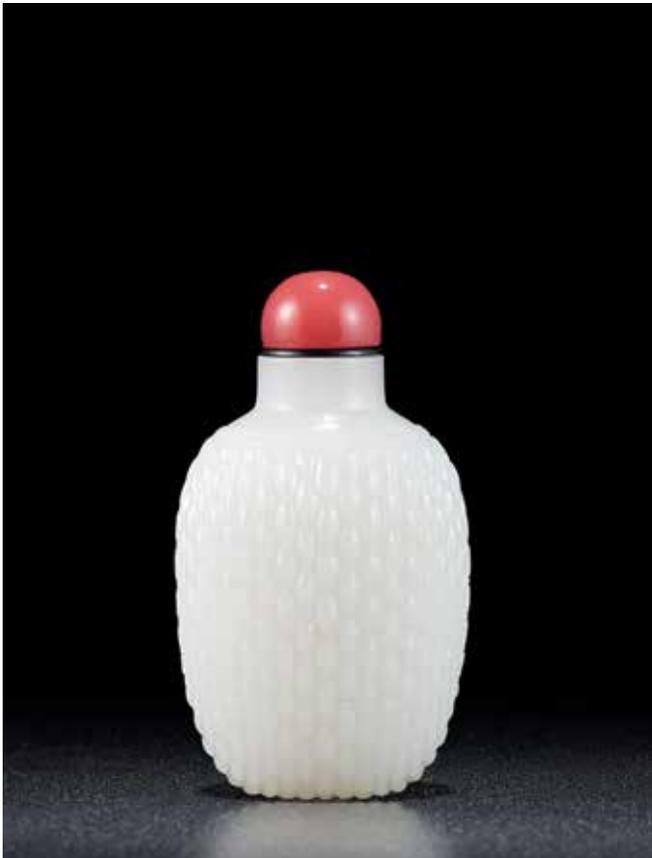
來源：

蔡劉木蘭收藏

The decoration on this snuff bottle comprises objects from the *Bogu tu* which was a much-favoured subject during the Qianlong reign, reflecting the emperor's pursuit of archaism. The bottle is also abundant with auspicious connotations. This subject is more often seen on porcelain snuff bottles; see a moulded porcelain snuff bottle, Qianlong mark and period, illustrated in *The Complete Collection of Treasures of the Palace Museum. Snuff Bottles*, Hong Kong, 2003, no.322.

玻璃質，白料底，外套彩料，浮雕博古清供圖。

以博古圖為飾的鼻煙壺在清代頗為流行，各種材質皆有表現，可比較一件清宮舊藏之瓷胎博古圖鼻煙壺，乾隆款，見《故宮博物院藏文物珍品全集鼻煙壺》，香港，2003年，編號322。



73

73

A WHITE GLASS 'BASKET-WEAVE' SNUFF BOTTLE

18th/19th century
Of rounded rectangular form, intricately carved overall to simulate the weave of a wicker basket, beneath a rope-twist band, the opaque material of a milky-white tone, stopper.
5.9cm (2 1/4in) high (2).

HK\$20,000 - 30,000

US\$2,600 - 3,800

十八/十九世紀 白料魚篋鼻煙壺

Provenance:

The Angela Chua Collection

來源：

蔡劉木蘭收藏

See a yellow glass 'basket-weave' snuff bottle, 18th/19th century, from the Mary and George Bloch Collection, which was sold at Sotheby's Hong Kong, 26 May 2014, lot 1184.

通體白色玻璃，浮雕竹篋紋，仿魚篋貌。

參考一件瑪麗與莊智博舊藏之十八/十九世紀黃玉竹籃鼻煙壺，2014年5月26日售於香港蘇富比，拍品編號1184。

74

A FINE SAPPHIRE-BLUE GLASS SNUFF BOTTLE

Imperial glassworks, Beijing, 18th/19th century

The compressed circular bottle superbly modelled with faceted narrow sides flanking a raised round panel on each side, the material of a brilliant purple-blue colour, stopper.

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

HK\$40,000 - 60,000

US\$5,100 - 7,700

十八/十九世紀 北京寶石藍料鼻煙壺

Provenance:

Sotheby's Hong Kong, 3 November 1994, lot 824

The Angela Chua Collection

來源：

香港蘇富比，1994年11月3日，拍品編號824

蔡劉木蘭收藏

The present snuff bottle is a rare example demonstrating Western influence at the imperial court, exemplified in the technique of the fluted decoration on the narrow sides which was probably derived from European faceting. One of few other similar examples include a transparent ruby-red glass snuff bottle, 1740-1780, from the Ruth and Carl Barron Collection, which was sold at Christie's New York, 13 September 2017, lot 350.

寶石藍料，色如藍寶，瑩潤剔透，身鼓形，緣起花稜，餘無他飾。

此件鼻煙壺有鮮明的歐洲風格，參考Ruth及Carl Barron舊藏一件清中期紅寶石料鼻煙壺，工藝設計頗為一致，2017年9月13日售於香港佳士得，拍品編號350。



74

75

A RARE BLUE OVERLAY GLASS 'POCKET WATCH' SNUFF BOTTLE

18th/19th century

Of compressed circular form, the blue glass intricately carved on each side with a clock face with Roman numerals, divided by delicate lotus sprays on the narrow sides, all reserved on a bubble suffused ground, stopper.

5.2cm (2in) high (2).

HK\$40,000 - 60,000

US\$5,100 - 7,700

十八/十九世紀 玻璃套藍料懷錶鼻煙壺

Provenance:

Hartman Rare Art, New York, 1 December 1993

The Angela Chua Collection

來源：

紐約Hartman Rare Art，1993年12月1日

蔡劉木蘭收藏

European clocks and watches reached their greatest popularity during the Kangxi and Qianlong periods. This snuff bottle acknowledges the court's fascination with European culture where the 'clock' subject is also seen in other materials including porcelain and crystal. Compare with a black overlay pink glass snuff bottle from the Linda Riddell Hoffman Collection, which was sold at Bonhams New York, 22 March 2011, lot 88.

玻璃質，內透明白料，外套藍料做懷錶錶盤形，兩側藍料做連枝花卉。

參考一件Linda Riddell Hoffman舊藏之粉料套黑料鼻煙壺，2011年3月22日售於紐約邦瀚斯，拍品編號88。



75



a.



c.



d.



e.



f.



g.



b.



d.



e.



f.

The Property of a Lady 女士藏品

76

A GROUP OF SEVEN SOAPSTONE SEALS

Qing Dynasty

Comprising: three seals of square section, each surmounted by a crouching mythical beast, one seal face carved with an eight-character inscription reading *si qi li zhi you suo bu ji*, with the side incised with three characters *Ziruo ke*, the second seal face carved with a three-character inscription reading *Ke Dao ren*, and the third seal with the side incised with six characters *Yutian zhu Ziruo ke*; two seals of oval section, each carved to the top with a phoenix, each seal face inscribed with three characters *tian zi mian*, the larger with an incised inscription on the side reading *Shangjun*; and two seals of square section surmounted by a mandarin duck, the larger seal face carved with a three-character inscription reading *Di Hui Tang* and *Lin Xiu* and the smaller with *Jiren*, box.

The largest, 3.6cm (1 1/2in) high (8).

HK\$150,000 - 200,000

US\$19,000 - 26,000

清 壽山石雕動物鈕印一組

Provenance:

Sir Ian Malcolm, 17th Laird of Poltalloch, KCMG (1868-1944), and thence by descent

Poltalloch House, Argyll, Scotland was a large Victorian mansion built between 1849 and 1853 and was formerly the seat of the Malcolms of Poltalloch until the roof was removed in 1957. The house is now a ruin. Sir Ian was an avid collector and as a politician and diplomat he travelled extensively, particularly in the early 20th century. Although there is no record of him being in China, he was in British India in 1901-1902 and accompanied Lord Curzon of Kedleston, Viceroy of India on his tour of Burma in 1901.

來源：

第十七世波多羅克勳爵Ian Malcolm爵士 (1868-1944) 舊藏，現藏家得自其後人

波多羅克府邸位於蘇格蘭阿蓋爾，建於1849年至1853年間，為規模宏大的維多利亞風格大宅。二十世紀初期大宅露台垮塌之前，一直為Malcolm家族的鄉村別墅。今日府邸已成一片廢墟。Malcolm爵士是20世紀初期活躍的收藏家，政客和外交官。雖然沒有記錄顯示他曾造訪中國，但是1901年印度總督第一代凱德爾斯頓寇松侯爵造訪緬甸時，他曾隨之到訪英屬印度直至1902年。

The characters *Shangjun* refer to Zhou Bin, a native of Zhangzhou in Fujian. He was a renowned carver of seal knobs who was active during the Kangxi reign and was known as 'Shangjun knob'. He was considered to be one of the finest sculptors and carvers who represent the zenith of the Chinese tradition of sculpture in soapstone carvings. See a pair of soapstone seals by Zhou Bin also with an incised signature seal, *Shangjun*, illustrated in *Arts from the Scholar's Studio*, Oriental Ceramic Society, Hong Kong, 2011, pl.43.

The three character *Ziruo ke* inscription means 'carved by Ziruo', where Ziruo is another name for Wang Yingshou (1788-1841), a seal carver, painter, calligrapher and scholar, who was the fifth generation descendent of Wang Yuanqi (1642-1715), a Chinese painter of the Qing dynasty. One of his well-known publications was Gao Fenghan's 'History of Inkstones' (*yanshi*). The eight characters on the same seal, *si qi li zhi you suo bu ji*, are from a poem *Qiusheng fu* (Rhapsody on the Sounds of Autumn) by the famous Song dynasty poet Ouyang Xiu.

Another carver's name included in this lot is Lin Xiu, who was a renowned soapstone seal carver during the Qianlong period.

壽山石質，鈕分別雕異獸者三，鴛鴦者二，鳳紋者又二。雕鳳鈕者印文同為「田字面」，或為主人自嘲語，扁身，石質熟黃，內生條狀石理，似俗稱之「蘿蔔筋」，較大鳳鈕印身有陰刻「尚均」款識。尚均即周彬，福建漳州人，活躍於康熙時期，專印鈕，尤善博古浮雕，人稱「尚均鈕」，名重一時，清代徐子晉《前塵夢影錄》贊道「印製鈕以尚均製作為第一」，此二印之鳳鈕，饒有古意，乃周氏最善。

二獸鈕印邊款分別有「子若刻」及「雨田囑子若刻」邊款，前者印文為白文「思其力之有所不及」，後者印面被磨平。王應綬（1788-1841），字子若、子卿，後改名日申，或作日申，江蘇太倉人。諸生，王原祁玄孫，與王學浩齊名。工山水，精篆刻。存世有刻《百漢硯碑》、《硯史》。字號雨田者，乾隆以降頗多，難考。「思其力之有所不及」源自歐陽修《秋聲賦》：「而況思其力之有所不及，憂其智之所不能」。

二鴛鴦鈕之風格頗似，大者刻朱文「棣輝堂」，邊款「林秀」，小者刻朱文「季仁」。棣輝堂可考者有錢塘趙繼禾，雍正壬子科進士（1732年）。林秀為乾隆時著名壽山鈕雕刻匠人。字號「季仁」者有許善長（1823—1891），字季仁，浙江仁和人。出身官宦世家，少有文名，早歲冷宦京師，中年之後外宦江西，一生時間皆在任上，著有詩集《碧聲吟館倡酬錄》等。

一獸鈕印無邊款，刻朱文「可道人」。



Chronology

NEOLITHIC CULTURES

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

EARLY DYNASTIES

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

IMPERIAL CHINA

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

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

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

International Asian Art Auction Calendar

2019

ASIAN ART

Monday 4 November
Tuesday 5 November
London, Montpelier Street

**THE ROBERT S. HUTHART
COLLECTION OF IWAMI NETSUKE**

Wednesday 6 November
London, New Bond Street

FINE CHINESE ART

Thursday 7 November
London, New Bond Street

**MASTERPIECES OF
JAPANESE ART FROM
A ROYAL COLLECTION**

Thursday 7 November
London, New Bond Street

FINE JAPANESE ART

Thursday 7 November
London, New Bond Street

ASIAN ART

Thursday 14 November
Edinburgh

ASIAN ART

Thursday 21 November
Sydney

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 26 November
Hong Kong

FINE ASIAN WORKS OF ART

Tuesday 17 December
Los Angeles

**ASIAN DECORATIVE
WORKS OF ART**

Wednesday 18 December
Los Angeles

2020

CHINESE WORKS OF ART

Tuesday 16 March
New York

ASIAN ART

Thursday 18 March
Edinburgh

ASIAN ART

Monday 11 May
Tuesday 12 May
London, Montpelier Street

FINE CHINESE ART

Thursday 14 May
London, New Bond Street

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 26 May
Hong Kong

FINE ASIAN WORKS OF ART

June
Los Angeles

**ASIAN DECORATIVE
WORKS OF ART**

June
Los Angeles

ASIAN ART

Monday 2 September
Edinburgh

CHINESE WORKS OF ART

Monday 14 September
New York

ASIAN ART

Monday 2 November
Tuesday 3 November
London, Montpelier Street

FINE CHINESE ART

Thursday 5 November
London, New Bond Street

**FINE CHINESE CERAMICS
AND WORKS OF ART**

Tuesday 24 November
Hong Kong

FINE ASIAN WORKS OF ART

December
Los Angeles

**ASIAN DECORATIVE
WORKS OF ART**

December
Los Angeles

Bonhams

AUCTIONEERS SINCE 1793



Asian Art

Montpelier Street, London | 4 - 5 November 2019

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Fine Chinese Art

New Bond Street, London | 7 November 2019, 10:30am

VIEWING

3 - 6 November 2019

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AN EXCEEDINGLY RARE IMPERIAL KESI ORANGE-GROUND TWELVE-SYMBOL ROBE

19th century
183cm wide

£150,000 - 250,000 *

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.

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Alterations

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

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

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

4. CONDUCT OF THE SALE

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

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

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

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

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

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

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

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

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

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

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

5. BIDDING

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

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

Bidding in person

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

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

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

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

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

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

8. TAX

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer

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

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

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

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

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

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

payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes;

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

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

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's

liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract* (if any) or statutory duty or otherwise.

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

15. DAMAGE AND RESTORATION

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

16. BOOKS

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

17. CLOCKS AND WATCHES

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

18. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

19. PICTURES

Explanation of Catalogue Terms

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

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

20. PORCELAIN AND GLASS

Damage and Restoration

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

21. WINE

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

Examining the wines

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

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

Corks and Ullages

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

Options to buy parcels

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

22. LANGUAGE

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

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

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

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

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

2 SELLER'S UNDERTAKINGS

2.1 The Seller undertakes to you that:

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

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

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

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

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

3 DESCRIPTIONS OF THE LOT

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

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

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

6 PAYMENT

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

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

7 COLLECTION OF THE LOT

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

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

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

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

8 FAILURE TO PAY FOR THE LOT

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

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

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

8.1.3 to retain possession of the Lot;

8.1.4 to remove and store the Lot at your expense;

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

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

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

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

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

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

<p>2</p> <p>PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>	<p>premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p>	<p>7.1.6</p> <p>from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p>
<p>3</p> <p>PAYMENT</p> <p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p>	<p>4.5</p> <p>Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p>	<p>7.1.6</p> <p>to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;</p>
<p>3.1.1 The <i>Purchase Price</i> for the <i>Lot</i>;</p>	<p>4.6</p> <p>You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all charges due under the <i>Storage Contract</i>.</p>	<p>7.1.7</p> <p>to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;</p>
<p>3.1.2 A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each <i>lot</i>, and</p>	<p>4.7</p> <p>You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	<p>7.1.8</p> <p>to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>sale</i>) until all sums due to us have been paid in full;</p>
<p>3.1.3 If the <i>Lot</i> is marked ^[A*], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i>.</p>	<p>4.8</p> <p>You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>	<p>7.1.9</p> <p>to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;</p>
<p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p>	<p>5</p> <p>STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p>	<p>7.1.10</p> <p>on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>sale</i>) and to apply any monies due to you as a result of such <i>sale</i> in payment or part payment of any amounts owed to us;</p> <p>7.1.11</p> <p>refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i>.</p>
<p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.</p>	<p>6</p> <p>RESPONSIBILITY FOR THE LOT</p> <p>Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passed to you when it was knocked down to you.</p>	<p>7.2</p> <p>You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.</p>
<p>3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.</p>	<p>6.1</p> <p>6.2</p> <p>7</p> <p>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1</p> <p>If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):</p>	<p>7.3</p> <p>If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.</p>
<p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the <i>Seller</i>.</p>	<p>7.1.1</p> <p>to terminate this agreement immediately for your breach of contract;</p>	<p>7.4</p> <p>We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.</p>
<p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p>	<p>7.1.2</p> <p>to retain possession of the <i>Lot</i>;</p>	<p>8</p> <p>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>8.1</p> <p>Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:</p>
<p>3.7 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>8.1.1</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>4</p> <p>COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.</p>	<p>7.1.4</p> <p>to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p>	<p>8.1.2</p> <p>deliver the <i>Lot</i> to a person other than you; 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>8.1.3</p> <p>commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p>
<p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i>.</p>		
<p>4.4 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>		

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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3. 拍賣品的說明及成交價估計

拍賣品的合約說明

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成交價估計採用拍賣會所用的貨幣單位。

狀況報告

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

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

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

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

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

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

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

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

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

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

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

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

5. 競投

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

即使已填妥競投表格，本公司仍有權拒絕任何人進入拍賣會。

親自出席競投

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

若對於成交價或閣下是否成功投得某項拍賣品有任何疑問，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站 <http://www.bonhams.com>。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦翰斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦翰斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及/或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以是在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地以通告，及/或於拍賣會之前或之上以口頭形式公布。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首25,000港元的27.5%
成交價25,000港元以上至3,500,000港元的25%
成交價3,500,000港元以上至31,000,000港元的20%
成交價31,000,000港元以上的13.9%

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦翰斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

邦翰斯首選的付款方式是通過銀行匯款：

閣下可把款項匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：
銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong) Limited-Client A/C
帳號： 808 870 174001
Swift code: HSBCHKHHHKH

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票/本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品。

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以使用鈔票、錢幣為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款。

由香港銀行發出的扣賬卡（易辦事）：以此等卡支付將不會收取附加費。

中國銀聯（CUP）借記卡：以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK\$200,000。如所購得的拍賣品總值超過HK\$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK\$50,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口/貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及/或進口許可證的責任。

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字樣的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及/或邦翰斯的責任

除根據銷售合約買家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。

在任何情況下，倘若本公司及/或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/或賣家的責任（倘若本公司及賣家均須負責，雙方共同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司不獲(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提及本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦翰斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出的情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未會維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦翰斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦翰斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦翰斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦翰斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦翰斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由韋青斯基製造

當製造者的名字出現在名稱裡，邦翰斯認為該物件由該製造者製作。

2. 鑽石胸針，由韋青斯基署名

邦翰斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由韋青斯基裝嵌

邦翰斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意

見這乃是該藝術家的作品；

「出自巴薩諾」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「巴薩諾畫室/工作室」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「巴薩諾圈子」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「巴薩諾追隨者」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「巴薩諾風格」：我們認為這是該藝術家風格的，並且屬較後期的作品；

「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；

「由……署名及/或註上日期及/或題詞」：我們認為署名及/或日期及/或題詞出自該藝術家的手筆；

「載有……的署名及/或日期及/或題詞」：我們認為簽署及/或日期及/或題詞是由他人加上的。

20. 瓷器及玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於 4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下一瓶頸內或少於 4 厘米

15-30 年一瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB 一 酒莊瓶裝
DB 一 葡萄園瓶裝
EstB 一 莊園瓶裝
BB 一 波爾多瓶裝
BE 一 比利時瓶裝
FB 一 法國瓶裝
GB 一 德國瓶裝
OB 一 奧波爾圖瓶裝
UK 一 英國瓶裝
owc 一 原裝木箱
iwc 一 獨立木箱
oc 一 原裝紙板箱

符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動物種國際貿易公約規限，請參閱第 13 條。
- 賣家獲邦翰斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。
- ▲ 邦翰斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。
- Ⓞ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

22. 語言

本競投人通告以中英文刊載。如就詮釋本競投人通告有任何爭議，以英文條款為本。

保障資料 - 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第 1159 條及附表 6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存在香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡 Bonhams (Hong Kong) Ltd (就香港法例第 486 章個人資料(私隱)條例而言，為資料的使用者) (地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom) 或以電郵聯絡 client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地上以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/或尋求對拍賣品進行獨立的查驗。

<p>1 合約</p> <p>1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。</p> <p>1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。</p> <p>1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。</p> <p>1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。</p> <p>2 賣家的承諾</p> <p>2.1 賣家向閣下承諾：</p> <p>2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；</p> <p>2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。</p> <p>2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。</p> <p>2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；</p> <p>2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。</p> <p>3 拍賣品的說明</p> <p>3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。</p> <p>3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。</p> <p>4 對用途的合適程度及令人滿意的品質</p> <p>4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。</p> <p>4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。</p>	<p>5 風險、產權及所有權</p> <p>5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。</p> <p>5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。</p> <p>6 付款</p> <p>6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。</p> <p>6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。</p> <p>7 領取拍賣品</p> <p>7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。</p> <p>7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/或邦瀚斯的所有其他款項為止。</p> <p>7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/或控制或由儲存承辦商保管的拍賣品，並將其移走。</p> <p>7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。</p> <p>7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用、開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。</p> <p>8 未有支付拍賣品的款項</p> <p>8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：</p> <p>8.1.1 因閣下違反合約而即時終止銷售合約；</p> <p>8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；</p> <p>8.1.3 保留拍賣品的管有權；</p> <p>8.1.4 遷移及儲存拍賣品，費用由閣下承擔；</p> <p>8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；</p>	<p>8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；</p> <p>8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非賣家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；</p> <p>8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；</p> <p>8.1.9 保留由賣家及/或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及</p> <p>8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。</p> <p>8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。</p> <p>8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。</p> <p>9 賣家的責任</p> <p>9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。</p> <p>9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。</p> <p>9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。</p> <p>9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還索索或其他而產生或就此而申索；</p>
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9.5	在任何情況下，倘若賣家就拍賣品，或任何其他就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	規管法律	個工作日下午四時三十分向本公司支付：
9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	11.1	法律	3.1.1 拍賣品的買價；
10	一般事項	11.2	本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。	3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。	11.2.1	語言	3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。
10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。	附錄二		3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。
10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在此情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。	買家協議		3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。	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。		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	合約	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。	1.1	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。	3.6 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。	1.2	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。	3.7 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」。	1.3	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。	4 領取拍賣品
10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
10.10	凡提述第某段，即指銷售合約內該編號的段落。	1.5	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：	4.2 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。	1.5.1	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；	4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
10.12	銷售合約凡賦予賣家豁免、及/或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後繼公司及承讓公司，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。	1.5.2	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；	4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
		1.5.3	本公司會按照第9段所載條款提供擔保。	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。
		1.6	不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。	4.6 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。
		2	履行銷售合約	
			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。	
		3	付款	
		3.1	除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二	

4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	售的貨品)而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	以識別該拍賣品。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費(按照本公司的目前收費率)及任何開支(包括根據儲存合約的任何收費)。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付(視情況而定)閣下為買家的任何拍賣品的買價。	9.3 於下述情況下，第9段不適用於廢品：
5	拍賣品儲存	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。	9.3.1 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
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。	9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。	9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非廢品而必需進行的程序及測試。
6	對拍賣品的責任	7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.5 倘本公司信納拍賣品為廢品，本公司會(作為主事人)向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
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 其他人士就拍賣品的申索	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。
6.2	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：	9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
7	未能付款或提取拍賣品及部份付款	8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或	9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
7.1	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：	8.1.2 向閣下以外的其他人士交付拍賣品；及/或	10 本公司的責任
7.1.1	因閣下違反合約而即時終止本協議；	8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或	10.1 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。
7.1.2	保留拍賣品的管有權；	8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。	10.2 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：
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	8.2 第8.1段所述的酌情權：	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
7.1.4	就閣下所欠的任何款項(包括買價)及/或違約的損害賠償，向閣下採取法律程序；	8.2.1 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	10.2.2 大氣壓力改變； 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；	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。	10.2.3 弦樂器的損壞；或 10.2.4 金箔畫架、石膏畫架或畫架玻璃的的損壞；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。
7.1.6	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 廢品	10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。
7.1.7	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；	9.1 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
7.1.8	保留由本公司因任何目的(包括，但不限於，其他已售予閣下或交予本公司出售的貨品)而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；	9.2 第9段僅於以下情況適用：	
7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應予本公司的任何款項；	9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	
7.1.10	在給予三個月書面通知下，把本公司因任何目的(包括其他已售予閣下或交予本公司出	9.2.2 閣下於知悉拍賣品為或可能為廢品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為廢品；及	
		9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	

何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下宜購買保險以保障閣下的損失。

10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

11 一般事項

11.1 閣下不得轉讓本協議的利益或須承擔的責任。

11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。

11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。

11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦翰斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。任何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通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

附錄三

釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「**額外費用**」按照競投人通告計算的費用，以彌補邦翰斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「**拍賣人**」主持拍賣會的邦翰斯代表。

「**競投人**」已填妥競投表格的人士。

「**競投表格**」本公司的競投人登記表格、缺席者及電話競投表格。

「**邦翰斯**」邦翰斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦翰斯亦稱為我們。

「**書籍**」於專門書籍拍賣會提供以作銷售的印刷書籍。

「**業務**」包括任何行業、業務及專業。

「**買家**」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「**買家協議**」邦翰斯與買家訂立的合約（見圖錄內附錄二）。

「**買家費用**」以成交價按競投人通告訂明的費率計算的款項。

「**圖錄**」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「**佣金**」賣家應付予邦翰斯的佣金，按照合約表格訂明的費率計算。

「**狀況報告**」由邦翰斯代表賣家向競投人或潛在競

投人提供有關拍賣品狀況的報告。

「**寄售費**」賣家應付予邦翰斯的費用，按照業務規則訂明的費率計算。

「**合約表格**」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦翰斯提供以作銷售的拍賣品清單。

「**銷售合約**」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「**合約說明**」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「**說明**」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「**資料**」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「**成交價估計**」本公司對成交價可能範圍的意見的陳述。

「**開支**」邦翰斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自負責買家的遷移收費或領取費用，加稅項。

「**贗品**」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該贗品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或概其進行修復及/或修改（包括重畫或覆畫）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保證**」在任何贗品上邦翰斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內訂立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保證**」指業務規則第8.2.1段所述的保證。

「**遺失或損壞保證費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦翰斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「**汽車圖錄費**」作為邦翰斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦翰斯的費用。

「**New Bond Street**」指邦翰斯位於101 New Bond Street, London W1S 1SR的拍賣場。

「**名義收費**」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「**名義費用**」賣家應付予邦翰斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「**名義價格**」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「**競投人通告**」刊印於本公司圖錄前部的通告。

「**買價**」成交價與成交價的稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「**拍賣會**」由邦翰斯提供以作銷售拍賣品的拍賣會。

「**出售所得款項**」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「**賣家**」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦翰斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵

票。

「**標準查驗**」由並非專家的邦翰斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「**儲存承辦商**」於圖錄指明的公司。

「**稅項**」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

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「**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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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? or post

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

Sale title: Fine Chinese Ceramics & Works of Art	Sale date: 26 November 2019
Sale no. 25285	Sale venue: 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>General Bid Increments HK\$: \$10,000 - 20,000.....by 1,000s \$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000.....by 5,000s \$100,000 - 200,000.....by 10,000s</p> <p>\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s \$500,000 - 1,000,000.....by 50,000s \$1,000,000 - 2,000,000.....by 100,000s above \$2,000,000.....at the auctioneer's discretion</p> <p>The auctioneer has discretion to split any bid at any time.</p>	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
Please note that all telephone calls are recorded.	Please tick if you have registered with us before <input type="checkbox"/>

Important

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

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

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

Your signature:

Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com
 Bonhams (Hong Kong) Limited, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

登記及競投表格

邦瀚斯

(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法



號牌 (僅供本公司填寫)

Bonhams

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

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站 (www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至 hongkong@bonhams.com 索取「私隱政策」的副本。我們可能會提供您的個人資料給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資訊透露給公司以外人員，但可能會不定時向您提供您可能有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：

電郵 郵寄

競投者須知

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

若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

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

拍賣會標題: Fine Chinese Ceramics & Works of Art	拍賣會日期: 26 November 2019
拍賣會編號: 25285	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	
以往曾於本公司登記 <input type="checkbox"/>	

重要提示

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

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

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

簽字:

日期:

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

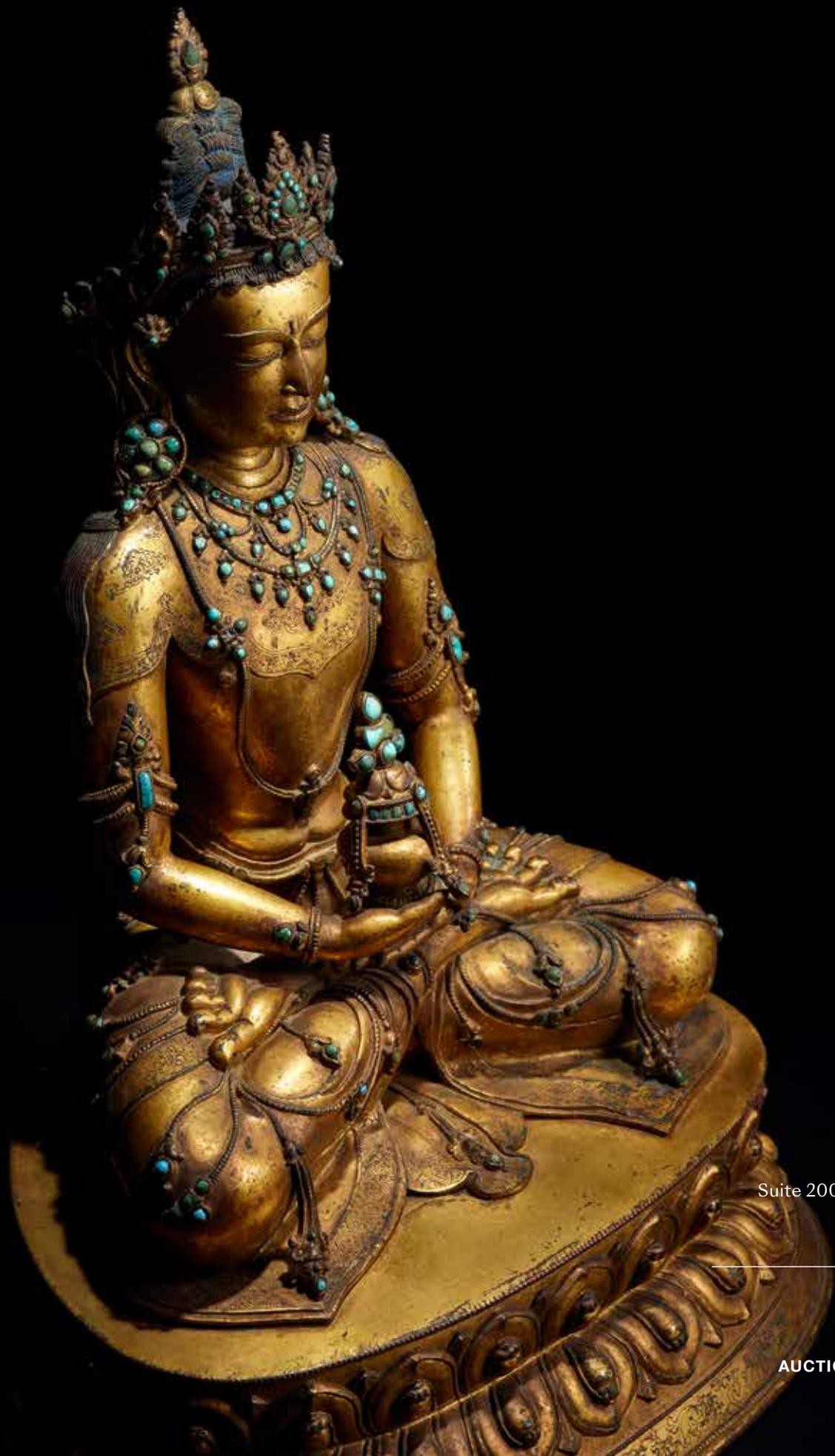
進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

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