

Bonhams



Eternal Resonance: Music in Chinese Art

Hong Kong | 1 December 2020

綠野室接青雲

清方詩林







鐘

變宮變

止盡七

鐘太

泛音

八音克諧
中國音樂藝術片羽錄

Eternal Resonance: Music in Chinese Art

Hong Kong | Tuesday 1 December 2020 at 2.30pm

香港 | 2020年12月1日，下午二時半

Bonhams Hong Kong Gallery

Suite 2001, One Pacific Place, Hong Kong

香港邦瀚斯藝術廊

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Friday 27 November	10am - 6pm
Saturday 28 November	10am - 6pm
Sunday 29 November	10am - 6pm
Monday 30 November	10am - 6pm
Tuesday 1 December	10am - 1pm



中文



English

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Front cover: Lots 13, 14 (detail)
Back cover: Lot 13 (detail)

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The Six Dusts, Eight Sounds, and Ten Directions

六塵、八音、十方

Keason Tang 唐冶

‘The Great Master: wield in ones hands the six tones in harmony, encapsulating the sound of Yin and Yang... all emitted by the eight sounds of: metal, stone, earth, animal hide, silk, wood, gourd, and bamboo.’

-The Rites of Zhou - Offices of Spring

‘Consequently, there is no colour in the void. No feeling, no thought, no consciousness. No eyes, ears, nose, tongue, body or will. No colour, sound, fragrance, touch. No vision. Even unconsciousness.’

-Prajna Paramita Heart Sutra

‘In the ten directions there is one thought, darkness and light, adorn the eyes like the day. The heart-mind can be cultivated, joy and evil, cloudy and sunny, lead to pure stillness.’

-‘The Ten Directions and One Thought’

Music is difficult to describe and write about. Words often fail to fully capture the essence of a multi-dimensional phenomenon such as music. What was considered ‘ideal’ music in the imagination of the ancients? The Book of Documents records that:

The emperor said: ‘Kui! I command you to take charge of music and teach the eldest son, [that it should be] upright and mild, broad and trembling, firm and without jest, simple and without arrogance. Poetry speaks of the ideal, song is the chanting of speech, chanting relies on the sounds, and sounds rely on harmony. The eight sounds capture harmony, without which the cardinal relationships crumble, and there is no harmony between the gods and man.’ Kui said, ‘Indeed! When I hit stone upon stone, even the hundred beasts dance’.

Since the Western Han dynasty, generations of scholars have interpreted this passage as nothing less than expressing the ideal of harmony that should exist between sovereign and minister, government and people. This is not limited to interpretations of the Book of Documents; most of the interpretations of music mentioned within the Thirteen Classics are usually considered allegories of the relationship between monarch and ministers. Were the Eight Sounds and harmonies just for managing the affairs of heaven and the monarch? Where did the people fit in this order?

「大師：掌六律、六同，以合陰陽之聲。……皆播之以八音：金、石、土、革、絲、木、匏、竹。」

——《周禮·春官·宗伯》

「是故空中無色。無受想行識。無眼耳鼻舌身意。無色聲香味觸法。無眼界。乃至無意識界。」

——《般若波羅蜜多心經》

「十方一念，黑暗光明，如畫裝飾眼睛。唯心可造，喜惡陰晴，直到清淨。」

——《十方一念》

The Eight Sounds refer in fact to eight materials in nature which were used by the ancestors to make musical instruments. Music before the ‘Eight Sounds’ was the sound of the wind, rain, mountains and forests, and the sound of birds and beasts. ‘Emotions are moved by the heart, but the form is in the words, but words are not enough, so it is rhapsodised and sung’ (Mao Commentary, circa 221 BC). Furthermore, in the natural world, there is the human voice. However, humans are dexterous beings and with a pair of hands can make more than eight instruments from the eight materials, thus allowing both the Prince and the common people many ways to express their emotions and desires. Regardless of whether music is considered ‘official’ or ‘folk’, ‘refined’ or ‘popular’, the starting point is human expression, where words fail. But how can a human-based art detach itself from ears, noses, tongues, body, mind, colour, sound, and fragrance?

Music is an art form that arguably belongs only to human beings. It can transcend across the world and all things including the spirits and gods and can best express the differences between ethnic groups and historical characters. The bells and ritual music unearthed from the tomb of Marquis Yi of Zeng (ca. 433 BC) must be regarded as what Confucius saw as the ‘Zheng [state’s] lewd sounds and perils of sycophants.’ After hearing the guqin, emperor Xuanzong of the Tang dynasty exclaimed: ‘Quickly order Huanu (Prince Li Jin, d. 750 AD)

to bring the drums to relieve me of filth!" Princes of the Ming dynasty came to blows over a good guqin and lost their title. Music is an art but it is also a form of power, but it is not exclusive to power. Three thousand years ago, only aristocrats above the literati and officialdom could enjoy music. Three thousand years later, music such as the northern Shaanxi love song Baima diao (Ditty of the White Horse), can be used to praise proletarian leaders. The previous century offers an interesting profile of the changes in Chinese music.

Although the melody of the The Classic of Poetry is now lost, people today can boldly compose the music they want to accompany it. For three thousand years, the joys and sorrows of mankind have changed little, and so have the instruments. In 1987, several seven-hole bone flutes made of bird feather bones were unearthed at the Jiahu site in Wuyang, Henan Province. They can still be played despite being made more than 8,000 years ago, but the performers then were most likely shamans. Compared with the bamboo flute of Lot 33, Jiaqing period, Ming dynasty, this bone flute has many similar elements. The flute of 8,000 years ago was probably a mystic tool for shamanistic rituals. At that time, a complicated piece and an absorbing performance might have made the ancestors feel that it was an external sound from heaven; the effect no doubt was the same as 'stone upon stone, [and] even the hundred beasts dance.'

With the development of musical instruments, music has become more abundant, and no single class or group can monopolise it, nor can the deserts of Central Asia and the waves of the Pacific block it. The Tang dynasty was a period when Chinese music broke away from the pre-Qin dynasty eight-tone system and merged with the world. The music of this period was open and rich, and none worried about decorum or ethics such as Confucius. The musical instruments of the Tang dynasty finally established the patterns of Chinese music today. There has been little change since. Nowadays, people sometimes say that the glory of the Tang dynasty can be found in Japan. This is quite an unusual statement. Although the Shosoin Soso Repository, a treasure house in Nara, Japan, belonging to the Todai-ji temple, preserves a Tang dynasty pipa, flute, guqin and other musical instruments, and the Japanese court also preserved elegant music from Tang court; these instruments and music have been in China for thousands of years, and most of them still retain the style of the Tang dynasty and are still played today. For example, the guqin (Lots 13, 21 and 30) and the Nanyin Pipa (Lot 43); the shakuhachi also survives in Fujian, and has been improved, and evolved into today's Nanyin Dongxiao (Lot 36).

Music itself was also an artistic subject. Bronze wares probably began to depict scenes of playing music in the Spring and Autumn period and the Warring States period. After that, ceramics, jade, lacquer painting, cloisonné enamel and various other materials were decorated with musical instruments and performance scenes. This adds yet another dimension to these artifacts.

Wishing not only to record but also to contribute to China's ancient artistic musical tradition, we have invited several contemporary artists to create works based on the subject of music. These, though inspired by the past, continue to build the present and future. The so-called world of ten directions should not have any barriers. We would especially like to thank Mr. Jerry Chen of Chunzai (Lots 14 and 22), Professor Bai Qianshen (Lot 41) and Mr. Lin Xi (Lots 44-48) and Mr. Vincent Fang (Lots 51-52), for their works exclusively created for this sale.

This catalogue is about music, but it is also about people. We wish to express much but can only write a little. Objects can be a shortcut to entering consciousness, holding even a fragment of a highly treasured relic, can lead to greater understanding. We hope that each of the objects will bring joy to their owners.

音樂難寫，文字是後來者，又是二維的工具，描寫一個多維度的對象往往需要借助想像。古人想像中的好音樂是什麼樣的呢？《尚書·舜典》有記載：

帝曰：「夔！命汝典樂，教胥子，直而溫，寬而栗，剛而無虐，簡而無傲。詩言志，歌永言，聲依永，律和聲。八音克諧，無相奪倫，神人以和。」夔曰：「於！予擊石拊石，百獸率舞。」

大概是西漢以後，後世對這段描寫的解讀無外乎君臣和睦，政通人和之類。不止《尚書》，十三經裡大多數關於音樂的解讀都和君主治世相關，八音克諧，不過是為了了卻君王天下事而已。人，去了哪裡？

八音，自然界的八種材料，先民用來製成樂器，八音之前的音樂，是風聲、雨聲、山林聲，鳥獸聲。「情動於衷而形於言，言之不足，故嗟歎之，嗟歎之不足，故咏歌之」，於是自然界有了人聲。人是靈巧的動物，一隻手，隨地而取八種材料，製造出當然不止八種樂器。於是，不論是王公還是庶民，多了表達七情六慾的方式。音樂不論官方還是民間，高雅還是低俗，出發點都是人有所表達，而文字有不及之處。一種基於人的藝術，以怎能割捨耳鼻舌身意、色聲香味觸法呢？

音樂是只屬於人類的藝術，能通天地萬物鬼神，最能表現族群的差異，以及歷史的性格。曾侯乙墓出土的鐘磬禮樂，在孔子看來肯定是「鄭聲淫，佞人殆」；唐明皇聽過古琴之後竟呼道：「速令花奴將羯鼓來，為我解穢！」明代的藩王為了良琴可以動干戈，可以丟爵位；曾經青樓茶館山野調子，如今也可以進音樂廳了。音樂是藝術，也是權力，然而卻不為權力獨享，三千年前只有士大夫以上的貴族才能享用的編鐘，三千年後可以用來演奏陝北情歌《白馬調》，歌煩無產階級領袖，也是上個世紀中葉以來中國音樂的一個側影。

詩三百的曲調雖然遺失了，但是今人可以放心大膽地譜上自己想要的調子，三千年來，人類的喜樂悲哀，其實變化不大，使用的樂器變化也不大。1987年河南舞陽賈湖遺址出土數件禽鳥羽骨製作的七孔骨笛，距今八千多年仍可演奏，不過當時的演奏者極有可能是巫覡。這隻骨笛和 Lot 33 嘉靖款的竹笛比起來，製作原理類似，唯有精準差別而已。八千年前的笛很可能只是巫覡的法器，當時的情況，一首花哨繁複的曲子可能會讓懂懂的先民覺得是天外來音，只能伏地領受，效果如同「擊石拊石，百獸率舞」。

音樂隨著樂器的發展變得更加豐富，任何階層都不能獨佔，中亞的艱險和太平洋的波瀾也阻擋不了。唐代是中國音樂脫離先秦八音體系，融入世界的時期。這個時期的音樂開放，豐富，沒有人像孔子那樣為瓦釜雷鳴而杞人憂天。唐代的樂器最終也奠定了中國音樂今日的格局。此後一千年鮮有變化。今人常說盛唐在日本，這是頗為諛媚無知的說法。正倉院雖然保存唐代的琵琶、尺八、古琴等樂器，日本宮廷也保留了雅樂，但是這些音樂和樂器在中土歷經千年，大多數仍然保留著唐代風貌，今天仍在演奏。比如古琴 (lots 13, 21, 30)、南音琵琶 (lot 43)；尺八也在福建地區存續，而且得到改良，演變成今天的南音洞簫 (lot 36)。畢竟樂器是死的，人是活的。善男子善女人的色聲香味觸法，流動而善變，音樂因此長春。

音樂本身也是一種藝術題材。青銅器大概在春秋戰國開始出現描繪燕飲奏樂的場面，此後瓷器、玉器、漆器、繪畫，各種物質媒介都有以樂器、演奏場景作為裝飾。這種跨媒介的嘗試，讓無聲的器物多了一個維度。

我們這次卻想再增添幾個維度。中國的藝術傳統總是厚古薄今，我們這次邀請了幾位當代跨界藝術家以音樂為題進行創作，多少有傳統的影子，卻已經是一番新天地了。所謂十方世界，不應該有任何藩籬。

這本圖錄關於音樂，更關乎人，涉及物質，更涉足意識。想表達的很多，能寫的卻很少，用器物進入意識是個捷徑，吉光片羽，把握住了，便懂得。

是為序。



Metal 金

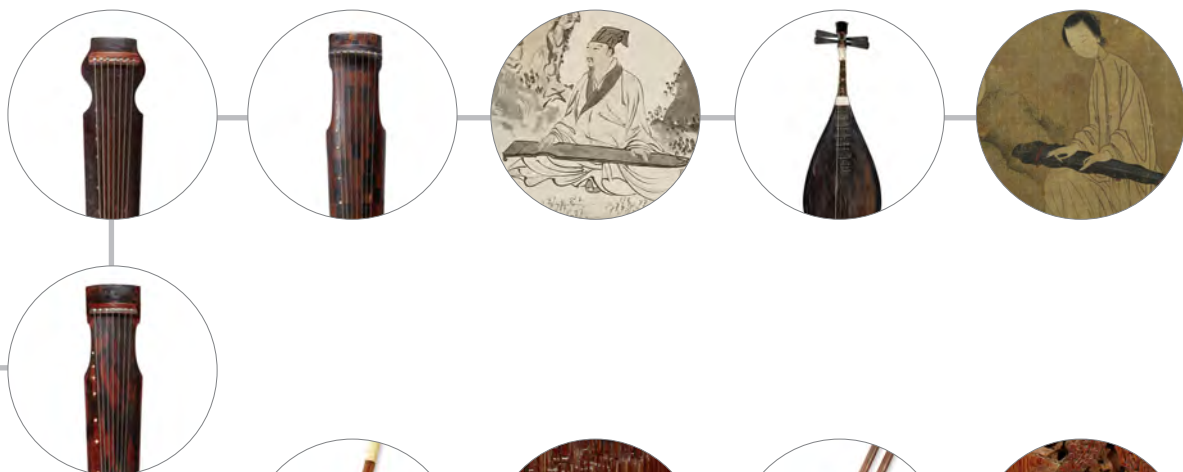
Stone 石

Animal Hide 革

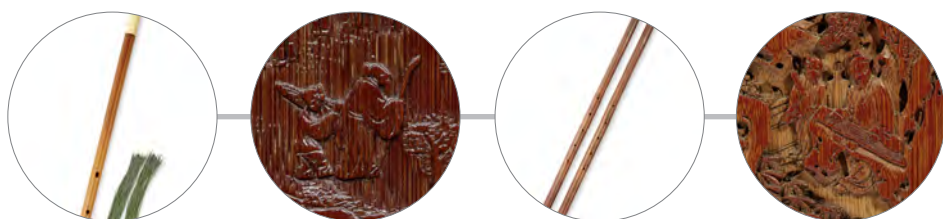
Gourd 匏



Silk 絲



Bamboo 竹



Earth 土



Wood 木





Bell, early Western Zhou, Yejiashan, Hubei
湖北葉家山出土西周早期甬鐘

The present bell appears to be one of the earliest-known examples of two-tone bells with motifs decorated to indicate the striking point for a second tone. Bells of this type were made in graduated sizes to form a tuned set or *bianzhong*, 'chime'. Two-tone bells permitted a wider range of notes with a certain number of bells. According to the *Zhou Li*, (the Rites of Zhou) from the Eastern Zhou period, only Kings, Marquises and other selected aristocratic groups were entitled to possess such bronze bells, and the number of sets allowed varied according to different Royal titles.

Only a few sets of early Western Zhou *yongzhong* bells have been found in archaeological sites. Compare with a very similar set of four *yongzhong* bells (the largest 46.2cm high), found in 2013 in an early Western Zhou tomb of the State of Zeng in Yejiashan, Suizhou, illustrated in *Suizhou yejiashan xizhou zaoqi zengguo mudi* (Early Western Zhou Tombs of State of Zeng in Yejiashan, Suizhou), Beijing, 2013, pp.138-143, pl.68. Compare with three other sets of three *yongzhong* bells of a similar form and decoration but smaller size (the largest 43cm high); one set found in an early Western Zhou tomb of the State of Yu in Zhuyuangou, Baoji; another set found in a tomb of the State of Yu in Rujiashuang, Baoji, both illustrated in *Zhongguo yinyue wenwu daxi: shanxi Tianjin juan*, (The Great Collection of Historical Relics of Music in China: Shanxi and Tianjin), Zhengzhou, 1999, pp.29-32, fig.1-2 ; and a third set of three *yongzhong* bells of similar form and decoration excavated in Pudu village, Xi'an, illustrated by M.Hayashi in *In shu seidoki sōran*, Shanghai, 2017, vol.1 Illustrations, p.383, fig.Bell 33. Both archaeological sites in the former States of Zeng and Yu were dated to the early Western Zhou period.

See also a single bronze *yongzhong* bell, Western Zhou period, in the Palace Museum, Beijing, illustrated in *Collections of the Palace Museum: Bronzes*, Taipei, 2007, no.90, p.136. See also two related bronze *yongzhong* bells with similarly decorated scrolls, excavated in Shandong Province, illustrated by Zhu Xiaofang, *The Research into the Bells of Zhou Dynasty in Shandong Area*, Shanghai, 2016, p.48, nos.2-5 and 2-6. Compare with a further set of bronze *yongzhong* bells, Western Zhou dynasty, but with later inscriptions, illustrated by Chen Peifen, *Research on Xia, Shang and Zhou Dynasty Bronze Vessels: The Collection of the Shanghai Museum*, Shanghai, 2004, pp.568-569.

1

A RARE AND LARGE ARCHAIC BRONZE RITUAL BELL, YONGZHONG

Early Western Zhou Dynasty

Of slightly flattened barrel form, both exterior faces with three rows of nine projecting *mei* bosses evenly distributed and divided by bands of smaller bosses separated by zoomorphic scrolls, the flat top decorated with similar scrolls, the tapering collared cylindrical shaft with a suspension loop on one side, the bronze with light malachite and azurite encrustation, stand.

47.1cm (18 1/2in) high (2).

HKD400,000 - 600,000

US\$52,000 - 77,000

西周早期 青銅雲紋甬鐘

Provenance:

Paul E. Manheim (1906-1999), USA

Sotheby's New York, 16 September 2009, lot 101 (part lot)

Exhibited:

The Metropolitan Museum of Art, New York, 1968-2009 (on loan)

來源：

Paul E. Manheim (1906-1999年) 舊藏

紐約蘇富比，2009年9月16日，拍品101 (其一)

展覽：

大都會博物館，紐約1968-2009年 (借展)

鐘甬中通穿過舞部，旋部起細稜線，組成抽象鳳鳥紋四組，每組鳥眼凸起如乳釘，舞身飾竊曲紋，鐘身合瓦狀，起乳釘紋為欄，枚凸起頗細長，前後各十八枚，鉦部光素，篆部飾凸起細線組成的變種竊曲紋，鼓中心飾凸線組成鳳尾紋，一鐘兩調。

甬鐘因舞上之甬而名，和鈕鐘相區別，自身銘文則多自稱「鐘」而已。鐘為中國禮樂最重要的樂器，多件成組即編鐘，懸掛不同件數的鐘磬組成樂懸制度以顯地位高低。《周禮·春官·小胥》載：「正樂縣（懸）之位，王宮縣，諸侯軒縣。士特縣，辨其聲。」注言：「樂縣，謂鐘磬之屬縣於筓簣者。鄭司農雲：宮縣，四面縣；軒縣，去其一面；判縣，又去其一面；特縣又去其一面。四面，象宮室四面有牆，故謂之宮縣。軒縣三面，其形曲，故《春秋傳》曰：請曲縣、繁纓以朝諸侯之禮也。故曰：惟器與名不可以假人。」《周禮》所載即是天子、諸侯、卿大夫、士不同等級者所用編鐘的規範。其中，諸侯之卿大夫及士用特縣，即兩柱上托一橫樑的編鐘；諸侯及天子之卿用軒縣，又稱曲懸，即呈曲尺形架懸掛編鐘；天子用宮懸，即兩個曲尺形架相合為一近似宮室四面牆的方形架子懸掛編鐘。

此鐘極厚重，小乳釘界欄及細線陽文紋飾西周早期到兩周之際皆有見，類似實物則集中出土於陝西、山西及山東，周室延伸之江漢地區亦有蹤跡。2013年湖北省文物考古研究所於葉家山M111號墓地中亦發現4件保存完好的甬鐘，其形制和紋飾均與此件類似（最大46.2厘米高），見《隨州葉家山西周早期曾國墓地》，北京，2013年，頁138-143，圖版68。另件1980年陝西寶雞出土弓魚（一字，國名）國墓葬群出土兩套三件一組的甬鐘和本件極似，皆乳釘起欄線，鼓正中之紋飾，尺寸較本拍品稍小（最大43厘米高），可參考最大一件，見《中國音樂文物大系：陝西天津卷》，鄭州，1999年，圖版1-2，頁29-32。弓魚國及曾國兩處墓葬群皆斷代為西周早期。西安普渡村出土一套三件西周甬鐘，紋飾制式與本件頗似，見林已奈夫著，《殷周青銅器綜覽》，上海，2017年，第一卷圖片，頁383，圖鐘33。

北京故宮藏一件西周中期甬鐘亦頗類似，見北京故宮博物院編，《你應該知道的200件青銅器》，台北，2007年，圖版90，頁136。山東出土數件甬鐘和本件風格頗似，皆甬中通，細線陽文紋飾，見朱曉芳著，《齊魯金聲——山東地區兩周樂鐘研究》，上海，2016年，圖2-5及2-6，頁48。上海博物館藏一套西周晉侯鐘，其中數件紋飾亦是凸起細紋，鉦部銘文為後刻，可參考之，見陳佩芬著，《夏商周青銅器研究：東周篇下》，上海，2004年，頁568-569。





2

2

AN ARCHAIC CEREMONIAL BRONZE DRUM, *CHUNYU*

Late Warring States Period

Of oval section, the sides rising to the swelling, rounded shoulders, below a short waisted neck and flared rim, set on the centre of the flat top with a hollow-cast tiger with open mouth and patterned sides, head and legs, and an outstretched tail, the surface with mottled green and brownish patina with some encrustation. 46cm (18in) high.

HKD50,000 - 60,000
US\$6,500 - 7,700

戰國晚期 青銅虎鈕鐃于

Provenance:

A Hong Kong private collection

來源：

香港私人收藏

Compare with two similar excavated examples also with the tiger-form knob, one in the Sichuan Museum and another in the Chengdu Institute of Archaeology, Warring States period, illustrated in *Zhongguo qingtongqi quanji*, Beijing, 1994, pls.184 and 186.

See also a similar bronze *chunyu*, Warring States period, which was sold at Sotheby's New York, 18-19 March 2014, lot 111; and another larger example, late Warring States period, which was sold at Christie's New York, 19-20 September 2013, lot 1457.

平頂，翻沿，頂部接鑄虎鈕，虎身飾陰刻斑紋，頸戴項圈，口大張，身微坐，尾巴成鉤，四爪抓地，身若將躍，器身圓肩，腰身下收，素身無飾。

鐃于本是中原軍旅所用打擊樂器，《周禮·地官·鼓人》：「以金鐃和鼓」漢代鄭玄注曰：「鐃，鐃于也。圓如碓頭，大上小下，樂作鳴之，與鼓相和。」後來傳至巴蜀，一直流行到戰國晚期，或因巴人以白虎為圖騰，蜀地的鐃于多以虎為鈕。參考兩件四川博物館和成都市文物考古隊收藏的戰國虎鈕鐃于，形制與本件相同，應為當時當地之定制，見《中國青銅器全集》，北京，1994年，圖版184及186。亦可參考紐約蘇富比售出一件戰國鐃于，2014年3月18日-19日，拍品編號111；以及佳士得紐約2013年9月19日-20日售出一件戰國晚期青銅鐃于，拍品編號1457。

3

A RARE GREEN-GLAZED 'FIGURAL' WHISTLE, *XUN*

Song Dynasty or earlier

Of rectangular section, the instrument well hollowed with a blowing aperture at the bottom and a finger aperture on the back, the front vividly moulded with the face of a bearded foreigner with high cheek-bones, a prominent nose, and piercing eyes beneath furrowed brows, the forehead covered by an embossed cloth below a rectangular tapering hat, covered in a pale sage-green glaze stopping short of the unglazed convex reverse.

7cm (2 3/4in) long (2).

HKD70,000 - 100,000
US\$9,000 - 13,000

宋或更早 耀州窯青瓷人面埙

The present lot is a rare variation from the clay or ceramic whistle known as a *xun*, which is among the oldest musical instruments in China. The *xun* was initially made of baked clay or bone in an egg-shaped form, usually containing three finger holes in front and two thumb holes in the back.

Glazed ceramic whistles of this type modelled to depict a foreigner appear to have been produced in the Tang dynasty, at kilns in Northern China. See for example, a group of green-glazed 'foreigner' *xun* whistles excavated at Neiqiu, Hebei Province, illustrated in *Xing kiln in its Millennium*, Beijing, 2007, p.71. See also whistles modelled as monster masks, such as a Tang dynasty example illustrated in *Compendium of Collections in the Palace Museum. Ceramics*, vol. 4, *Sui, Tang and Five Dynasties*, Beijing, 2013, pl.126; and two *sancai*-glazed examples illustrated by Xie Mingliang, *Zhongguo gudai qian youtao de shijie* (The world of ancient Chinese lead-glazed wares), Taipei, 2014, pls.4.37 and 5.94.

Compare also with a Yaozhou-glazed 'foreigner' mask *xun* whistle, Tang dynasty, and a Yaozhou celadon-glazed 'foreigner' mask whistle, Song dynasty, both illustrated by Xue Dongxing, *yaozhou shihua*, Beijing, 1992, pls.5 and 20.

See also a related green-glazed 'figure' whistle, Northern Qi dynasty, which was sold at Sotheby's Hong Kong, 5 April 2017, lot 3325.

埴壓模而成，作人首狀，頭戴樸頭，粗眉，鼓目，蒜鼻，高顴，闊唇，深髯，似胡人面目，正面施青釉，積釉處發色深鬱呈褐色，埴背部露胎，灰白緻密，尾部開一按孔及吹孔，聲嘹遠悠長。此埴或為游牧民族傳訊所用，唐代北方窯廠即有燒製類似的人面瓷埴，如邢窯亦有燒製人面埴，一般多孔，可參考數件隋末唐初邢窯青瓷胡人面埴，見《千年邢窯》，北京，2007年，頁71。另見北京故宮藏一例唐代獸面埴，著錄於《故宮博物院藏品大系：陶瓷編5 隋唐五代》，北京，2013年，圖版126。以及唐代三彩埴兩例，見謝明良，《中國古代鉛釉陶的世界》，台北，2014年，圖4.37及5.94。耀州窯亦自唐代便燒造人首瓷埴，比較一件唐代翁首瓷埴，至北宋時期亦有燒造，如一件青瓷胡人殘件，見薛東星編，《耀州窯史話》，北京，1992年，圖版5及20。香港蘇富比售出一件北齊青釉胡人哨亦可比較之，2017年4月5日，拍品編號3325。



3

4
**AN ARCHAISTIC PALE GREEN AND RUSSET
JADE BELL, YONGZHONG**

17th century

Carved after the Western Zhou dynasty bronze prototype, the sides carved with three rows of raised bosses on an incised geometric ground, divided by an incised rope-twist band, the lower section carved in low relief with a *taotie* mask with bovine horns bisecting wide eyes and exposed fangs, the stone of pale green tone with areas and veins of opaque russet. 14cm (5 1/2in) long.

HKD40,000 - 60,000
US\$5,200 - 7,700

十七世紀 青玉雕仿古甬鐘

Provenance:

Chait Galleries, New York, circa 1970 (label)
An American private collection
Christie's Paris, 19 December 2012, lot 174

來源：

Chait Galleries, 紐約，約1970年（標籤）
美國私人舊藏
佳士得巴黎，2012年12月19日，拍品編號174

Compare with two related pale green jade bells, Ming dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade 6 Ming Dynasty*, Beijing, 2010, nos.92 and 94. See also a related archaistic celadon and russet jade bell, Song-Ming dynasty, illustrated by R.Keverne, ed., *Jade*, London, 1995, p.13, fig.10, from the Irving collection, which was later sold at Sotheby's New York, 10 September 2019, lot 69.

青玉質，長甬中空，略外侈，兩側鏤雕S形耳，幹上陰刻蕉葉紋，旋上淺刻S紋，鼓身扁平略微隆起，六組乳釘狀枚，每組三粒，以紐繩紋隔開，鼓身減地淺浮雕獸面紋，底部略微凸起，兩側出三戟，其上陰刻幾何紋飾。

參考清宮舊藏一件明代青玉獸面紋鐘以及一件青玉乳釘紋鐘，見《故宮博物院藏品大系玉器篇》，北京，2010年，卷6，編號92及94。另可比較歐雲舊藏一件宋明青玉仿古鐘，見R.Keverne編，《Jade》，倫敦，1995年，頁13，圖10，後售於紐約蘇富比，2019年9月10日，編號69。



4



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



Image courtesy of Xi'an Antique Protect
Archaeology Academy
西安市文物保護考古研究院藏

5

A RARE LUSHAN PHOSPHATIC-SPLASHED BROWN-GLAZED STONEWARE DRUM

Tang Dynasty

The attenuated hourglass-shaped body moulded with seven bowstrings and covered in a finely speckled dark-brown glaze with milky-blue phosphatic splashes with irregular trails and spots, the interior covered with a similar glaze but without splashes, stopping short of the unglazed rim at both ends, box.

58.5cm (23in) long (2).

HKD250,000 - 350,000

US\$32,000 - 45,000

唐 魯山窯系黑釉藍斑拍鼓

The present drum is a rare example of the phosphatic-glaze-splashed ware produced in Lushan County, Henan Province during the Tang dynasty. Its hourglass-shaped form was inspired from the *jiegu*, a waisted wooden musical instrument adopted by members of the Tang aristocracy from the Central Asian region of Kucha, as recorded in Tang dynasty literature by Nan Zhao, *Jiegu lu* (Records of Jiegu), Shanghai, reprinted 1958. Instead of being carried around, a ceramic drum such as the present lot, would have been placed on a wood stand, with drumheads made of animal skins. See a waisted *sancal*-glazed drum, and a surviving portion of leather drumhead, Tang dynasty, in the Shosoin Repository, Imperial Household Agency, Nara, Japan (acc.no.South Section 114 and 116).

Shards of similar phosphatic-glazed drums were found in the Duandian kiln site in Lushan, Henan Province, and were included in the Oriental Ceramic Society exhibition, 'Kiln Sites of Ancient China', London, 1980, *Catalogue* nos.403 and 404, and also in *The Discovery of Ru Kiln*, Hong Kong, 1991, pl.23 (bottom left).

A similar drum with slightly narrower waist, unearthed from the site of Daming Palace of Tang Dynasty, Xi'an, in 1982, which might have been used at the Tang court, is illustrated in *Zhongguo yinyue wenwu daxi: Shaanxi Tianjin juan* (Compendium of Chinese Musical Instruments: Shaanxi Province and Tianjin), Zhengzhou, 1999, p.120, fig.191.

Compare with a closely related phosphatic-glaze splashed black-glazed waisted drum, Tang dynasty, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelain from the Jin to the Tang Dynasty*, Hong Kong, 2007, p.204, no.189. It is more common to find ceramic drums produced by other kilns in Henan Province, such as the *sancal*-glazed drum in the Shosoin Repository. See also a pale-yellow-glazed drum, Tang dynasty, illustrated in *ibid.*, Hong Kong, 2007, p.191, no.176; and a Cizhou sgraffiato 'flower' drum, Tang dynasty in The Metropolitan Museum of Art (acc.no.18.56.34).

鼓桶身，細腰，長條，鼓身隆起等距七稜，通體施黑釉，釉層頗厚，表面點施褐色斑點，隨性為之。

拍鼓本是西域樂器，西漢傳入中原，形式紛繁，材質多樣。唐代最流行的拍鼓為羯鼓，唐代南卓所著《羯鼓錄》記載：「羯鼓處外夷，以戎羯之鼓，故曰羯鼓...豈桑（音揀）如漆筒，下以小牙床承之。」魯山窯瓷鼓體量厚重，難以攜行或用作腰鼓，亦當下承座子，一如唐代羯鼓。鼓兩端蒙以獸皮，手拍或者以木棍擊打，日本奈良正倉院藏一副鼓皮殘件以及一件唐代三彩瓷鼓，可資參考，館藏編號南倉116及114。

魯山窯較少為人所知，1977年故宮博物院馮先銘率隊於河南魯山段店發現唐代窯址方確認其存在，該處亦發現了和本件類似的和有藍斑拍鼓殘片，見倫敦東方陶瓷協會展覽，「Kiln Sites of Ancient China」，倫敦，1980年，《圖錄》編號403及404，以及《The Discovery of Ru Kiln》，香港，1991年，圖版23（左下圖）。

1982年西安大明宮遺址出土一件相似腰鼓，腰部較為細瘦，見《中國音樂文物大系》，鄭州，1999年，陝西天津卷，頁120，圖1-9-1，可知魯山窯曾經供御。完整的類似瓷鼓可參考北京故宮收藏一件唐代魯山窯系黑釉藍斑拍鼓，和本件極似，見《故宮博物院文物珍品大系：晉唐瓷器》，香港，2007年，圖版189，頁204。同書亦著錄另一件唐代淡黃釉鼓，亦資參考，圖版176，頁191。唐代除了魯山地區生產瓷鼓，河南其它地區亦有生產。除日本奈良正倉院藏唐代三彩腰鼓之外，唐代磁州窯亦有燒製類似瓷鼓，多劃花為飾，參考美國紐約大都會博物館收藏一件唐代磁州窯劃花鼓，館藏編號18.56.34。



AN IMPERIAL PARCEL-GILT COPPER-ALLOY GHANTA AND VAJRA

Cast Yongle six-character mark and of the period
The gilt handle of the bell finely cast with the head of Buddha wearing an eight-foamate crown, supporting a band of lotus petals and surmounted by a quintuple vajra-shaped finial, the cylindrical handle attached to the domed-shaped bell decorated with radiating lotus petals, above a band of horizontal vajra symbols within beaded borders repeated above the splayed foot in vertical form, the interior of the bell cast with the Imperial reign mark; the vajra constructed the same, with nine prongs issuing from makara heads, the central knob flanked by lotus friezes, fitted box.
Ghanta, 22cm (8 3/4in) high; Vajra, 17.5cm (6 3/4in) long (3).

HKD500,000 - 800,000
US\$65,000 - 100,000

明永樂 局部鑲金金剛鈴及銅鑲金金剛杵一組

「大明永樂年施」六字楷書鑄款

Provenance:

A European private collection, acquired in the 1980s, by repute
The Rossi Family collection, London, by repute
An important Asian private collection

來源：

傳歐洲私人收藏，蒐集與1980年代
傳倫敦羅西家族收藏
重要亞洲私人收藏

The ritual bell, sometimes known as a 'Diamond Bell' or *Ghanta*, serves as a ritual instrument in Tibetan Buddhism. The bell symbolises Wisdom and Truth in the void and emptiness, with its short ring representing the fleeting nature of that sonorous truth. Originally a weapon carried by ancient Indian gods, the *vajra* sceptre was adopted into Buddhism and referred to within the name of Shakyamuni's seat of enlightenment (*vajrasana*), hence a symbol of the immutable quality of the spiritual truth that Shakyamuni unveiled. A five-pronged vajra such as the present lot also represents the Five Wisdoms of the Five Cosmic Buddhas, namely Tathatā-jñāna, Ādarśa-jñāna, Samatā-jñāna, Pratyavekṣaṇa-jñāna, Kṛty-anuṣṭhāna-jñāna.

These Buddhist ritual instruments were brought from India to China as early as the Tang dynasty, as stated by E.H.Schafer, *The Golden Peaches of Samarkand: A Study of T'ang Exotics*, Beijing, 1995, p.582. During the Ming dynasty, 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 as a King in Beijing. After usurping the throne from his nephew the Jianwen emperor, he sought to bolster his legitimacy through numerous channels. He saw himself as a universal ruler to rival former Mongol claims to power across the Eurasian continent and sponsored numerous religions including Tibetan Buddhism, which still had strong ties to the Mongol military elite. The Yongle emperor welcomed Tibetan guests with great ceremony and gifts, and invited the fifth Gyalwa Kamapa of the Kagyu school of Tibetan Buddhism to visit the capital as early as 1403. The demand, therefore, for works and ritual objects, such as the present lot, increased at the beginning of the 15th century. Four sets of gilt copper-alloy ghanta and vajra were recorded as Imperial gifts from the Yongle emperor to the fifth Gyalwa Kamapa in 1408, see *yuan yilai Xizang defang yu Zhongyang zhengfu guanxi dang'an shiliao huipian*, (Collection of Archives on Relationships between Tibetan region and Central Government from the Yuan Dynasty), Beijing, 1993, vol.1, pp.105-106.

Only three sets of Yongle mark and period *ghanta* and *vajra* appear to have been published. The first set is in the Potala Palace, illustrated by Wu Mingdi, 'Ming Qing zangchuan fojiao faqi lingchu yu hanzang yishu jiaoliu' (Artistic influences of Buddhist ritual objects between Tibet and China), *Studies in World Religions*, 2001, issue 6, pp.46-52; the second is in the Tibet Museum, illustrated by Jia Yang and Wang Mingxing, *Precious Deposits: Historical Relics of Tibet, China*, Beijing, 2000, vol.3, fig.83; the third set is in the Qing Court Collection, Palace Museum, Beijing, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1998, p.207, no.107.

Compare also with a similar gilt copper-alloy *ghanta* and *vajra*, 15th century, which previously belonged to the second Dalai Lama, now in the National Palace Museum, Taipei, illustrated in *Tibetan Buddhist Art in the National Palace Museum*, Taipei, 2016, p.226, fig.V-58. Another related example, attributed to the Xuande period from the Palace Museum, Beijing, is illustrated in *ibid.*, Beijing, 1998, p.208, fig.102.

金剛鈴杵常成對使用，為藏傳佛教重要法器。鈴的上半部分表示佛身，下半部分象徵佛語，鈴舌寓意金剛其心，鈴內空腔象徵萬法皆空，鈴聲則宣示空性(emptiness)。杵本為古印度兵器，演變成法器後，杵身縮短，刃尖變得圓潤，象徵堅固鋒利的智慧，祛除魔障，又稱降魔杵。五股分別象徵大圓鏡智、平等性智、觀妙察智、成所作智及法界體性智。

金剛鈴握柄鑲鍍金，由八瓣蓮瓣與中央直桿組成五股杵，下接寶冠菩薩法容，鈴身合金質，頂部鑄陽紋覆蓮，蓮瓣內鑄梵字八字真言，其下飾連珠紋兩匝，其內鑄金剛杵一周，連珠紋之下鑄法輪一周，鈴緣鑄連珠紋兩匝，其間鑄垂直金剛杵一周，內壁一側鑄陽文「大明永樂年施」六字楷書，另一側鑄梵字三字。金剛杵兩端各五股，每股摩竭吐珠，其下八瓣仰蓮瓣，中間寶珠形，通體鑲金。

早在唐代便有文獻記載印度來華的「密宗大師不空留給唐代宗（762-779年在位）五股金剛鈴杵、銀盤子、菩提子、水晶數珠。」見謝弗E. H. Schafer著，《唐朝的外來文明The Golden Peaches of Samarkand: A Study of T'ang Exotics》，北京，1995年，頁582。明代以來，北京政權和西藏的聯繫更加緊密，明初靖難之變後，燕王朱棣（1360-1424）起兵反叛侄兒建文帝朱允炆，戰爭三年後登上帝位，是為永樂皇帝。永樂皇帝為鞏固政權，加強邊疆管理，在藏區建立官僧制度，封噶瑪噶舉派的第五世噶瑪巴活佛為「大法寶王」。北京宮廷內更設有專門的作坊製作法像和法器，用於賞賜大寶、大乘、大慈三位法王，其中便有金剛鈴杵。永樂六年（1408年），永樂帝賞賜大寶法王的清單記載：「鍍金銅鈴杵九副，每副四件，鍍用金四錢，共三兩六錢，計三十六錢，黑斜皮殼全」，見《元以來西藏地方與中央政府關係檔案史料彙編》，北京，1993年，第一冊，頁105-106。

「大明永樂年施」款的鈴杵現存三副，分別藏於布達拉宮、北京故宮博物院和西藏博物館，見吳明娣著，《明清藏傳佛教法器鈴杵與漢藏藝術交流》，載於《世界宗教研究》，2011年，第六期，頁46-52。西藏博物館所藏永樂款鈴杵為九股，見甲央及王明星編，《寶藏—中國西藏歷史文物》，北京，2000年，第三冊，圖83，北京故宮博物院一例，見《清宮藏傳佛教文物》，北京，1998年，圖版101，頁207。

還可比較一件十五世紀西藏製金剛鈴杵，為二世達賴喇嘛舊物，形制裝飾極似，藏於台北故宮博物院，見《院藏藏傳佛教文物》，台北，2016年，圖版V-58，頁226。宣德時期所製金剛鈴杵亦延續了永樂的形制，可以比較之，參考一件北京故宮藏明宣德款鈴，見同著錄，北京，1998年，圖版102，頁208。



A VERY RARE IMPERIAL-INScribed SILVER INCENSE DISH

Dated to the 7th year of the Xuande reign, corresponding to 1432 and of the period

The square dish with cusped corners and gently tapering sides rising to a wide beaded flange decorated with a key-fret border, the centre inscribed with an Imperial poem invoking tranquil scenes with blooming flowers and peaceful music from a *guqin*, the date and a dedication to eunuch Wang Gui, the underside of the flange incised with a horizontal mark reading *Xuande nian zhai gong yu qian zhao fang zhi*, with fitted box with inscriptions and seals of previous owners.
16cm (6 1/4in) wide (3).

HKD200,000 - 300,000

US\$26,000 - 39,000

明宣德 御製鑿刻填瑯琊花朝詞委角銀香盤
「宣德年齋宮御前作房製」款

Provenance:

The Master of Xinjing xuan collection, circa 1917-1941
A German private collection, acquired in China prior to 1949
Sotheby's New York, 17 September 2013, lot 34

來源：

尋鄔邱氏新鏡軒珍藏，約1917-1941年
德國家族收藏，於1949年前購自中國
紐約蘇富比，2013年9月17日，拍品34

The inscription is an Imperial poem, with the three characters, *qian qiu sui*, indicating the rhythm and spacing of the poem. This is followed by a poem consisting of sixty-two characters, then the date Xuande seventh year, sixth month, eighth day, and a dedication to eunuch Wang Gui. The horizontal mark on the underside of the flange indicates that the dish was made by the *Yuqianzuo*, which was one of the main Imperial Workshops in charge of the production of Palace furniture and utensils, located at the Southeast corner of the Forbidden City and south of *Huangshicheng* (Imperial Archive Library).

Although objects and furniture from the *Yuqianzuo* were originally made for the emperor, some were given as Imperial gifts to eunuchs, such as the present lot, as indicated by the inscription. According to Sun Chengze (1592-1676), some enamelled objects from the *Yuqianzuo* could be found at the Imperial Market near the Xuanwu Gate during the Ming dynasty, see *Chunming meng yulu* (Additional Records of Dreams at the Spring Brightness), *qinding siku quanshu*, 1773-1792, vol.6, p.74.

The present dish is extremely rare and the only other related example of a square incense dish is a copper example recorded in Qing dynasty literature, where the author described a dish as square form with a measurement of three *cun* and five *fen*, (10.6cm), also inscribed with an Imperial poem *jing tang chun*, dated Xuande seventh year, first month, 15th day, see Liang Shaoren *Liang ban qiu yu an sui bi* (Random Jottings from Autumnal Rain Studio in Two Categories), Shanghai, 1934, vol.2, p.84.

The finely-inscribed and gilt inscription, and the delicately worked key-fret around the flange on the present dish, indicate the present lot is of a much finer quality than later reproductions. One such copy is in the Virginia Museum of Fine Arts (acc.no.77.64).

The underside of the removable wood cover is inscribed with a poem followed by a statement signed by Xiang Dicong, stating that his friend, the Master of *Xinjing xuan* (New Mirror Studio) bought this dish after the recent troubles in a store in Tianjin. Finding this story interesting, Xiang inscribed the box for him. The inscription is dated *Xinsi* year, fifth month, corresponding to May 1941.

Xiang Dicong (1889-1969), courtesy name Zhongjian, a native of Shuangliu, Sichuan Province, was the Director of the Tianjin Hai-Ho Conservancy Commission. He later became a lecturer at Sichuan University and an associate researcher at the Shanghai Research Institute of Culture and History.

The inside cover of the box is inscribed with a description of the dish, stating that the dish was once enamelled and that it was found in 1917. Digging was being carried out at an Agriculture and Forestry Research Site of the Xishan Commercial Agriculture Division in Beiping (modern day Beijing), when the tomb of eunuch Wang Gui was discovered. The dish was found in that tomb. The inscription is dated to the first month of 1940, and signed Xiao Bingyan from Luling.

According to Qing dynasty records, Xiao Bingyan from Luling took part in the Imperial examinations in 1903, obtaining a second class degree and was listed 126th. He later served as an Imperial physician for Puyi, the last emperor.

盤銀質，委角，盤沿其方稜，多有佚失，沿身鑿刻回字紋，折沿，平底，盤心鑿刻楷書詩文：「御製花朝詞千秋歲融融淑景、雨止風初定、晴日麗、芳塵靜、紅粧花正發、翠黛山相映。草色迷幽徑、燕子飛來並、宜賞貳、尋佳勝、瑤琴絃古調、彩筆題清興、林亭外、夕陽西去移花影。宣德七年六月初八日賜太監王貴。」共計八十四字。回字紋及字口填琥珀色瑯琊料，多剝落，口沿一側背面陰刻十字：「宣德年齋宮御前作房製」。

此香盤頗為沉手，形制似有定制。清代梁紹壬著《兩般秋雨盦隨筆》曾載曾寶谷藏宣德銅盤：「方徑三寸五分，中刻御製《錦堂春》詞云：映日穠花旖旎，縈風細柳輕盈。游絲十丈重門靜，金鴨午煙清。戲蛙渾如有意，啼鶯還似多情。游人來往知多少，歌鼓散春聲。宣德七年正月十五日。」見梁紹壬著，《兩般秋雨盦隨筆》，上海，1934年，卷二，頁84。此銅盤有後世仿造者，雖形制和本件銀盤頗類似，但銘文及工藝相差甚遠，見美國弗吉尼亞美術博物館藏一件十九世紀至二十世紀銅盤可資比較，館藏編號77.64。

明代御前作房為明朝宦官諸房之一，乃掌管製作皇帝御前諸物的官坊，在皇城內東南隅，今菖蒲河終端北岸，皇史宬以南。《春明夢餘錄》又有提到明代玄武門內設有內市，出售永樂果園廠髹漆，景泰御前作房瑯琊等物，見清代孫承澤著，《春明夢餘錄》，《欽定四庫全書》本，1773-1792年，卷六，頁74。

王貴為宣德皇帝寵宦，宣德九年，蒙古部落主阿卜只俺歸順明廷，朱瞻基派王貴前往安撫。

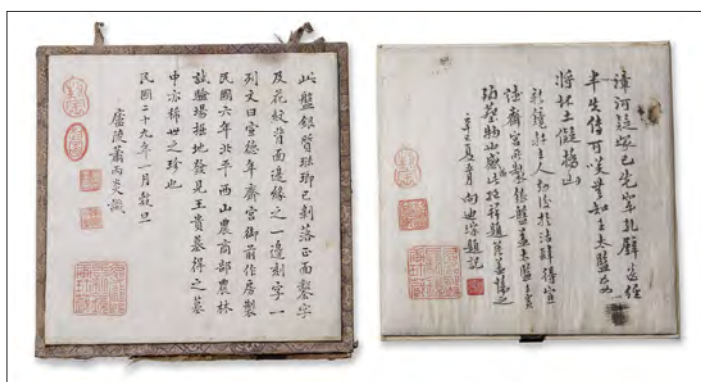
香盤所貯錦盒蓋內有清末民初藏者尋鄔邱氏及向迪琮、蕭炳炎題跋印鑒。

內蓋：漳河疑塚已先穿，孔壁遺經半生傳。可笑無知王太監、妄將壤土擬橋山。新鏡主人劫後於沽肆得宣德齋宮所製銀盤，蓋太監王貴殉葬物也，感成此絕拜題篋蓋歸之。辛巳夏五月向迪琮題記。鈐印：向迪琮、封寶、超園賞貳、尋鄔邱氏新鏡軒珍藏。

外蓋：此盤銀質，瑯琊已剝落，正面鑿字及花紋，背面邊緣之一邊刻字一列，文曰：宣德年齋宮御前作房製。民國六年，北平西山農商部農林試驗場掘地發現王貴墓，得之墓中，亦稀世之珍也。民國二十九年一月穀旦廬陵蕭炳炎識。鈐印：蕭炳炎印、南齋供奉、封寶、超園、尋鄔邱氏新鏡軒珍藏。

向迪琮(1889-1969)，字仲堅，四川雙流人。曾任天津海河工程局局長、四川大學教授、上海文史研究館研究員。能詩詞，在天津期間，曾擔任玉瀾詞社、夢碧詞社詞學導師。著有《柳溪長短句》、《柳溪詞話》等。

蕭炳炎，光緒二十九年（1903）進士，官至監察御史，精醫術，著《醫學講義》，曾侍奉末代皇帝溥儀。



THE PROPERTY OF A GENTLEMAN 紳士藏品

8

A RARE CLOISONNÉ ENAMEL AND ZITAN 'TAO YUANMING' TABLE SCREEN

Late Ming Dynasty

The main rectangular plaque framed by a fine *zitan* border, decorated in vivid colourful enamels a sage with a cane followed by a young servant carrying a *guqin* and welcomed by five youths before a house, all in a landscape with white clouds, green mountains, willows and other trees, with a further cloisonné enamel panel with shaped aperture, decorated with scrolling flowers on a bright turquoise ground, all supported on two fluted U-shaped feet.

Overall, 44cm (17 1/4in) high x 43.5cm (17in) wide.

HKD550,000 - 650,000

US\$71,000 - 84,000

明晚期 銅胎掐絲琺瑯「歸去來兮」圖插屏

Provenance:

An important Asian private collection

來源：

亞洲重要私人收藏

The sage may be identified as Tao Yuanming (circa 365–427), also known as Tao Qian, an important poet in Chinese literature. He was known for his cloistered life and nature-themed poems, or 'Fields and Garden' poetry. A low-ranking civil servant, he served in the government and military for over ten years and was torn between ambition and a desire for solitude, which was reflected in his early poems. He resigned from government service in the Spring of 405, and then spent the rest of his life in reclusion and accomplished the majority of his 'Fields and Garden' poetry. This plaque illustrates a scene from Tao's famous work *Guiqu laoxi ci* (Returning Home), which is also a famous piece of *guqin* music:

'Then I see my family home! Filled with joy, filled with urgency,
my servants welcome me, my offspring at the gate;
The three paths are almost overgrown,
but the pines and chrysanthemums are still here.'

Illustrations of classic stories from literature were a popular source of inspiration for Chinese works of art. However, Ming dynasty cloisonné enamel table screens with classical figures are rare. Compare with two related cloisonné enamel table screens in the Museum Rietberg, Zürich, first half 17th century, illustrated by H.Brinker and A.Lutz, *Chinesisches Cloisonné Die Sammlung Pierre Uldry*, 1985, pls.133 and 134. Compare with the sage and servant on a cloisonné enamel box and cover, Jiajing, illustrated by B.Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p.244, no.39; and with another cloisonné enamel box and cover, late Ming dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Enamels*, 2011, vol.1, p.288, no.157.

插屏紫檀攢框，內嵌銅胎掐絲琺瑯，畫面取陶淵明《歸園田居》詩意，掐絲作筆，填料成墨，畫心主題為陶淵明策杖，後有一童子抱琴跟隨，前方童子五人迎迓，門前柳樹粗壯繁盛，佔據三分之一畫面，人物之外有藍地，青山，白雲，山石雜樹填以深濃淺淡之色，層次分明，畫心邊框及銅絲皆鑲金，插屏滌環板亦嵌銅胎掐絲琺瑯，銅絲鑲金，掐作連枝花卉紋，填藍地，綠葉，紅白青黃花色。

此屏畫面取自陶淵明《歸去來兮辭》中「乃瞻衡宇，載欣載奔，僮僕歡迎，稚子候門，三徑就荒，松菊猶存」詩意。明代掐絲琺瑯插屏存世稀少，明末清初以降稍有可觀，可比較一件兩件相關銅胎掐絲琺瑯插屏，藏於蘇黎世里特貝格博物館，館方定為十七世紀上半葉，題材皆為雅集圖，有高士童子山水流觴，人物刻畫及琺瑯填彩可資比較，見Helmut Brinker及Albert Lutz著，《Chinesisches Cloisonné Die Sammlung Pierre Uldry》，蘇黎世，1985年，編號133及134。關於掐絲琺瑯童子攜琴的高士圖題材還可比較巴黎裝飾藝術博物館藏一件明嘉靖掐絲琺瑯高士訪友圖蓋盒，見Béatrice Quette編，《Cloisonné : Chinese Enamels from the Yuan, Ming, and Qing Dynasties》，紐約，頁244，編號39；北京故宮藏一件明晚期掐絲琺瑯山水人物圓盒，題材裝飾亦資比較，見《故宮博物院藏品大系琺瑯篇》，北京，2011年，卷1，頁288，圖版157。



A RARE AND LARGE CARVED CINNABAR LACQUER 'FOUR SCHOLARLY ACCOMPLISHMENTS' BOX AND COVER

Late Ming Dynasty

The top of the cover superbly carved with eighteen scholars and their attendants engaged in the 'Four Scholarly Accomplishments', with two pairs playing *weiqi* in front of a large screen depicting a landscape, a trio admiring a scroll painting of bamboo next to another scholar writing on a fan with a brush in front of a plantain, and a group listening to a *guqin* player in a pavilion, another group conversing on a bridge, a deer and crane wandering through the idyllic scene, all reserved on an intricately incised diaper ground, the sides of the box and cover with shaped panels enclosing prunus branches reserved on a diaper-pattern ground, above key-fret borders, the bracket feet with writhing *chi* dragons, the interior and base lacquered black.

58.8cm (23 1/8in) wide (2).

HKD600,000 - 800,000**US\$77,000 - 100,000**

明晚期 剔紅十八學士圖長方大蓋盒

Provenance:

A Belgian private collection, and thence by descent

Bonhams London, 15 May 2014, lot 435

An important Asian private collection

來源：

比利時私人收藏，並由家族繼承

倫敦邦瀚斯，2014年5月14日，拍品編號435

亞洲重要私人收藏

The present box and cover is very rare because of its unusually large proportions, which allowed the craftsman to fully demonstrate his masterful knifework on a thickly-lacquered surface.

The Eighteen Scholars, *Shiba xueshi*, were a renowned group of advisors who had served the Tang emperor Taizong (626–649 AD) before he assumed the Imperial throne. Assisted by young attendants, the scholars are shown pursuing various cultivated pursuits known as *siyi*, the 'Four Arts' of the scholarly accomplishments.

The 'Four Arts': playing the *qin* or zither, *weiqi* or chess, *shu* or calligraphy, and *hua*, painting, were already recorded by Zhang Yanyan in the Tang dynasty. It was not until Su Dongpo (1037–1101 AD) and his circle of friends in the Song dynasty however, that the ideal of the literatus as a well-rounded painter, calligrapher, musician and chess player became crystallised. See a set of four Ming dynasty scroll paintings entitled 'The Eighteen Scholars' in the National Palace Museum, Taipei, showing scholars with assistants engaging in the 'Four Arts' (acc.no.Guhua.00857).

The quality of the carving and the complexity of the multi-figural scene can be compared to a circular box and cover with a similar decoration of scholars gathering in a garden, late Ming period, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, no.194. The similar rounded execution of the rockwork and the plantain leaves can be also compared with a small circular box and cover depicting a child's bath, late 16th to early 17th century, in the Metropolitan Museum of Art, illustrated in *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, 1991, p.107, no.42. Compare also the carving of scholars playing *weiqi* on a box and cover, second half 16th century, illustrated by M.Kopplin, *Im Zeichen des Drachen: Von der Schönheit chinesischer Lacke, Hommage an Fritz Löw-Beer*, Munich, 2006, pp.144-145, no.64; and a brushpot, second half 16th century, with scholars practicing calligraphy, *ibid.*, pp.146-147, no.65.

盒長方形，平蓋面，底承四足。蓋面錦地上雕十八學士及侍從聚於樓閣庭苑之中，正寄興於琴棋書畫，行雅集盛事，庭苑中松、柳、梧、槐掩映，園內珍花奇石，爭奇鬥艷，從左至右，雕刻文人雅士從事棋弈、展書、觀畫、撫琴等賞玩活動，展現出文人「四藝合一」的藝術修養與高雅志趣。

十八學士多指北周、唐朝時期的十八位知識分子。唐太宗做秦王時，建立「文學館」，招賢納才，以杜如晦、房玄齡、于志寧、蘇世長、姚思廉、薛收、褚亮、陸德明、孔穎達、李玄道、李守素、虞世南、蔡允恭、顏相時、許敬宗、薛元敬、蓋文達、蘇勗十八人並為學士。命畫家閻立本為十八學士畫像。明代中期以後，宮廷貴族至文人士大夫流行於園林雅聚，通過書畫器物之品鑑，營造「閒雅好古」富有美感的生活方式。而「四藝」即成為反應文人閒情逸致及審美品位的代表。台北故宮藏有一組四幅《明人十八學士圖》，其題材與本漆盒所刻類似，可資參考（博物館編號 故畫00857）。

此件剔紅盒尺寸巨大，於明代中晚期雕漆中實為少見，其漆層較厚，浮雕效果明顯。紋飾層次分明，構圖遠近錯落有致，立體感機強，而運刀如筆，磨工細膩，畫面生動逼真。北京故宮博物院清宮舊藏一件明晚期剔紅西園雅集圖圓盒，其運刀方、及人物比例皆可資參考，見《故宮博物院藏文物珍品大系：元明漆器》，香港，2006年，編號194。另見紐約大都會博物館藏一件十六世紀晚期至十七世紀早期剔紅漆盒，其芭蕉葉和山石之雕刻方式類似，見《East Asian Lacquer: The Florence and Herbert Irving Collection》，紐約，1991年，編號42，頁107。另見一例十六世紀晚期剔紅雕棋弈圖蓋盒，以及另一件十六世紀晚期剔紅雕高仕寫書圖筆筒，著錄於《Im Zeichen des Drachen: Von der Schönheit chinesischer Lacke, Hommage an Fritz Löw-Beer》，慕尼黑，2006年，編號64，頁144-145，及編號65，頁146-147。





10

10

ANONYMOUS

Ladies and *qin*, Early Qing Dynasty

Album of two leaves, ink and colour on silk, each leaf with two seals reading *Shen Zhou* and *Nantian*, framed and glazed.

36cm (14in) high x 27.5cm (10 3/4in) wide (2).

HKD50,000 - 80,000

US\$6,500 - 10,000

清早期 佚名 仕女圖對開 水墨絹本 鏡框

Provenance:

Bluett & Sons Ltd., London (label)

來源：倫敦Bluett & Sons (標籤)

鈐印：沈周、南田

The album with two leaves: one depicting a lady playing the *qin* of *jiaoye* (plantain leaf) form, the other painting depicting two ladies with a younger lady by a stone table preparing stationery. *Jiaoye guqin* are rarely seen in Chinese paintings, although there were many works featuring *guqin*. Two seals are attributed to Shen Zhou (1427-1509), however, the clothes the ladies wear relate more to the late Ming and early Qing era.

此畫用色艷麗，人物開臉有沈南田筆意，然而服裝及妝容有濃郁明末清初風格。一頁描繪一仕女坐於山石之上撫琴，另有一女臨石靜聽，山石上置香爐、花瓶各一。另一頁描繪仕女二人及一女童於石枱上準備筆墨。

彈琴圖常見，而描繪蕉葉琴的例子十分少見。一般彈琴圖中，古琴形象一般為仲尼式，且多為高士撫琴。



11

A GILT-BRONZE 'DRAGON' TUNING KEY, QIN ZHEN YAO

Western Han Dynasty

Expertly cast at the top with a coiled dragon in openwork on each side of a slender shaft in the form of a dragon head terminating in a square socket, with traces of gilt decoration and green encrustation.

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

HKD30,000 - 50,000

US\$3,900 - 6,500

西漢 銅鑲金琴軫鑰

The precise function of tuning keys such as the present lot remained something of a mystery until the excavation of the 5th century BC tomb of the Marquis of Zeng in 1977-1978, when a horde of musical instruments was excavated, including a ten-string zither with tuning pegs requiring the use of a tuning key; see J. So, 'Different Turns, Different Strings: Court and Chamber Music in Ancient China', in *Orientalism*, May 2000, pp.26-34, where the author notes that the first factual indication of their use was the excavation of tuning keys together with matching pegs from the 2nd century BC tomb of the King of Nanyue, in Guangzhou, Guangdong Province in 1983. The *zhen yao* were used to tighten the pegs on which the strings of a *qin* are wound; for a detailed discussion, see *Xihan Nanyuewang mu* (Tomb of the King of Nanyue), Beijing, 1991, vol.1, p.45.

A number of tuning keys surmounted by various zoomorphic forms are illustrated by B. Lawergren in 'Strings', in J. So, ed., *Music in the Age of Confucius*, Freer Gallery of Art and Arthur M. Sackler Gallery, Washington DC, 2000, pp.65-85. The subject of a coiled dragon on the present tuning key is rare. However, compare with a closely related bronze tuning key excavated from the tomb of the King of Nanyue, illustrated by Liang Huitong, 'Silu tongtong zaohua, Tonglun chuan qinsheng: man tan Nanyue wenwang mu chutu de tong qinzhen' (Brief Discussion on Bronze Turning Pegs), in *Wenwu Tiandi*, Beijing, January 2019, p.40, fig.4.

See three related examples of bronze tuning keys, Warring States period, one surmounted by a pair of monkeys, which were sold at Christie's New York, 16 October 2001, lot 182; another from the Anthony Hardy collection, also with a monkey, which was sold at Christie's New York, 16 September 2010, lot 2508; and a third one with a mythical beast, which was sold at Christie's New York, 22-23 March 2012, lot 2553. See also a related bronze bear-form tuning key, Han dynasty, which was sold at Christie's New York, 21 September 2000, lot 175.

形似鑰匙，鑰首扁圓鏤空，作捲曲龍身形貌，龍首前探吐出鑰身圓柱軀幹，圓柱末端中空，寬展成節，方盞，盞口大小與琴軫相合，通體原鑲金，斑駁發綠鏽。先秦時期琴五絃、七絃或十絃並存，然制度頗類，皆身修長，以琴軫固定琴弦，需軫鑰旋轉調音。此類琴軫鑰的具體用法，在1983年南越王墓發掘之前一直都未能完全體現，直到墓中出土琴軫和軫鑰數組之後，才明確軫鑰用以旋轉琴軫而固定琴弦，當時推測至少有十絃琴三件或五絃琴六件，相關討論見蘇芳淑，「Different Turns, Different Strings: Court and Chamber Music in Ancient China」，《Orientations》，2000年5月，頁26-34。有關南越王木出土成組之琴軫及軫鑰，見廣州市文物管理委員會等著，《西漢南越王墓》，北京，1991年，卷上，頁45。傳世青銅軫鑰大部分以不同動物為首，見B. Lawergren於文章「Strings」中著錄，出版於蘇芳淑，《Music in the Age of Confucius》，佛利爾美術館與亞瑟·M·賽克勒美術館，2000年，頁65-85。以捲曲龍身為鑰首的例子並不多見，參見南越王墓出土一件銅鑲金琴軫鑰與本拍品極似，可比較之，見梁惠彤，《絲桐通造化：銅軫傳琴聲——漫談南越王墓出土的銅琴軫》，載於《文物天地》，北京，2019年1月，圖4，頁40。參見紐約佳士得先後曾經售出的戰國時期的青銅琴軫鑰三例，包括一件雙猴鑰首，2001年10月16日，拍品編號182；以及思源堂舊藏一例，亦以猴為鑰首，2010年9月16日，拍品編號2508；第三例以瑞獸為首，2010年9月16日，拍品編號2508。另見一件漢代青銅熊形琴軫鑰，售於紐約佳士得，2000年9月21日，拍品編號175。



11 (two views)

12 Y

A GUQIN-SHAPED DUAN INKSTONE

Qing Dynasty

Skillfully carved in the form of a *guqin* of compressed proportions with a smoothly concave inkwell, the seven strings carved in low relief starting from the head, *yueshan*, to the end, *jiaowei*, flanked by two archaic *chi* dragons, *hongmu* box and cover. 20.1cm (8in) long (3).

HKD40,000 - 60,000

US\$5,200 - 7,700

清 端石琴式硯

Compare with a *duan* inkstone of similar form, late Qing dynasty, which is illustrated in *The Complete Collection of Treasures of the Palace Museum: The Four Treasures of the Study-Writing Paper and Inkstones*, Hong Kong, 2005, p.198, pl.141.

端石質，古琴形，方形硯堂，硯池深陷，邊起棱線，岳山上淺浮雕七絃，琴焦尾刻仿古螭龍紋一對，龍鬚上淺刻七絃，硯台四段內凹仿琴肩腰之勢，硯身厚重，豬肝色。參考北京故宮藏一件清晚期端石琴形硯，形制類似，大小近同，見《故宮博物院藏文物珍品全集：文房四寶·紙硯》，香港，2005年，頁198，圖版141。



12

‘Taigu Yuanyin’:

An Important and rare ‘Confucius-style’ huanghuali and zitan-inlaid ‘hundred-patch’ guqin

Ming Dynasty

明 嵌黄花梨紫檀「太古元音」仲尼式百衲琴





Yu Bosun and the present owner, 1981
俞伯蓀與現藏家・1981年

13 ^Y

'TAIGU YUANYIN': AN IMPORTANT AND RARE 'CONFUCIUS-STYLE' HUANGHUALI AND ZITAN-INLAID 'HUNDRED-PATCH' GUQIN

Ming Dynasty

Superbly constructed with various precious woods of warm and dark hues such as *zitan*, *huanghuali*, and *hongmu* cut hexagonally imitating Buddhist patchwork vestments, the flat elongated body with two waisted sections on both sides, the top with thirteen inlaid mother-of-pearl studs (*hui*), seven strings threaded through tasseled jade pegs (*qinzhen*) running over the top and tied to either of the two button-like 'goose-feet' (*yanzu*) on the back, with two rectangular openings, the large one termed 'dragon pool' (*longchi*) and the smaller 'phoenix pond' (*fengzhao*), the underside bearing an inscription 'Tai gu yuan yin' or 'Harmony of Remote Antiquity', and the seal 'Chuan shi zhi bao', 'Treasure passed down the generations', box.

117cm (46in) long, 18cm (7in) wide (2).

HKD1,500,000 - 2,000,000

US\$190,000 - 260,000

明 嵌黃花梨紫檀「太古元音」仲尼式百衲琴

Provenance:

Yu Bosun (1922-2013) collection

A Californian private collection, USA, acquired by the mother of the present owner from the above in 1981, and thence by descent

Published and Illustrated:

Li Boqin, *Zhongguo guqin zhenshang*, Beijing, 1995, p.32, pl.11

Liu Qin, *115 Years of Memorial Birth Celebration for Mr. Chu Tunan*, Beijing, 2014, p.131

Liu Qirong, 'On the Dating of Qin Zithers of a Hundred Patches (bainan qin) with Hardwood Marquetry' in *Journal of Gugong Studies*, 2015, May, pp.80-85.

來源：

俞伯蓀（1922—2013）舊藏

美國加州私人收藏，現藏家之母1981年購於上者，後由家人保存迄今

出版及著錄：

李伯琴著，《中國古琴珍賞》，北京，1995年，圖版11，頁32

柳琴著，《紀念楚圖南誕辰115週年》，北京，2014年，頁131

劉岐榮著，《試論鑲嵌硬木「百衲琴」製作年代》，載於《故宮學刊》，北京，2015年5月，頁80-85。



This *Zhongni* style (also known as 'Confucius-style' as this was supposedly the form of *qin* which the Sage played on) *guqin*, decorated with various precious woods cut hexagonally, was crafted using an extremely rare technique known as '*bai na*' (which may be translated as 'hundred patch'), referring to the patchwork vestment worn by Buddhist monks.

At present, there are only two known *bai na* constructed *qins* in China's public museums that are similar in age and craftsmanship to the present lot. One is the Ming dynasty *qin* named '*E'mei song*' (literally, 'Pine of E'mei [Mountain]') in the Palace Museum, Beijing, similarly decorated in a hexagonal tortoise-shell pattern with *zitan*; see Zheng Minzhong, *Gugong guqin tudian*, Beijing, 2010, no.26. The other is the Ming dynasty *qin* named '*Yin Feng*' ('Attracting Phoenix') in the Sichuan Provincial Museum, inlaid with wood and bamboo; see *Songshi jian yi: Bashu diqu diancang guqin jingpin ji*, Beijing, 2015, pp.66-69.

The earliest mention of *bai na* style *qins* date from the Tang dynasty. Tang dynasty *bai na* style *qins* were purportedly made of the finest specially selected *wutong* wood, as Wei Xuan (active around 840 AD) records in his '*Liu Bin Ke Jia Hua Lu*':

Mr Li Qian strove to use among the best silk and wutong wood, stitching and blending the various elements together, he called this the 'hundred patch' qin. Using snail shells for the hui [harmonic markers]. Its three sides are especially magnificent. The strings will not break for ten years.' See *Xuehai leibian*, Shanghai, 1920, p.10.

Today there are no known *bai na* *qins* from the Tang dynasty, except for the '*Jiu xiao huan pei*' *qin* in the Liaoning Provincial Museum. However, the only part of this *qin* which uses inlaid wood is the sound absorber section. The Song dynasty saw the emergence of imitation *bai na* *qins* including inlaying wood block to the sound absorber section or simply carving a tortoiseshell pattern on the surface of re-lacquered wood. Examples can be seen in the Jilin Provincial Museum, with the '*Song feng qing jie*' *qin*, Song dynasty, as well as the Song dynasty *qin* '*Kunshan jade*' in the Ye Shimeng (1863-1937) collection, see related discussion by M.Z.Zheng, *Bainaqin kao* (The Study of Bai Na Qins) in his *Lice ouluji: guqin jiangding ji qita* (The Connoisseurship of Guqin and Other Studies), Beijing, 2010, p.87.

In the late Ming dynasty *qins* were made of hexagonal wood sections and bamboo, also called *bai na qin*. However, these were merely decorative and considered unsuitable for playing. The Ming dynasty scholar Gao Lian (1573-1620) in '*Zunsheng bajian*' wrote:

'Among those bai na qins, they are also made today. Sometimes they are made of leftover beautiful materials [that were too good to be just thrown away], and so were cut into pieces and used to make a qin that is extraordinarily beautiful. Among those made today, there are those which are patterned like a tortoiseshell, inlaid with tortoiseshell, ivory, scented wood, and various other woods, with patterns inlaid with bone. The shops are filled with these qins which are called treasure qins.' See Gao Lian, *Zunsheng Bajian* in *Qinding Siku quanshu*, 1782, juan 15, p.76.

After the late Ming period, more precious hardwoods came to be used in making *qins*. This was related to the rise and popularity of using precious hardwoods and *zitan* for furniture; for further discussion, of the *qins* '*Tai gu yuan yin*' ['Harmony of Remote Antiquity'] and the '*E'mei song*', late Ming dynasty, see Liu Qirong, '*Shilun xiangqian yingmu 'bai na qin' zhizuo niandai*', in *Gugong xuekan*, Beijing, 2015, May, pp.80-85.



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

琴仲尼式，白石十三徽，紫檀岳山及冠角，以各色木料切成六角形薄片貼飾表面，可辨者有黃花梨、紫檀及黃楊木，此技稱為「百衲」，取百衲僧衣之形象。龍池上方刻隸書「太古元音」四字，龍池下方刻篆書「傳世之寶」方印。

唐代文獻最早記錄百衲琴，乃選取精良的桐木整體拼合而成，如韋絢（活躍於840年前後）所記《劉賓客嘉話錄》：「李涯公勉，取絲桐之精者，雜綴為之，謂之百衲琴。用蝸殼為徽，其間三面尤絕異，謂之響泉、韻磬。絃一上，可十年不斷。」，見《學海類編》，上海，1920年，頁10。如今並無唐代百衲琴傳世，唯一可見有用木條鑲嵌的例子是遼寧博物館藏之唐代「九霄環珮」琴，然而此琴也只是納音部分用木條鑲嵌而已。宋代之後仿百衲琴的作品，學者稱之為「假百衲」。宋代假百衲係在木胎上用刀刻劃六角形龜背百衲紋再填漆，如吉林省博物館藏宋代「松風清節」琴；亦有以木條拼嵌納音的例子，如葉詩夢（1863-1937）舊藏之宋代「崑山玉」琴。相關討論見鄭珉中著，《百衲琴考》，收錄於《蠡測偶錄集—古琴研究及其他》，北京，2010年，頁87。

明代晚期出現表面以六角木片，也有用竹片貼面的所謂百衲琴，是為裝飾琴，理論上并不適合演奏。惟此琴張絃之後，散音圓潤，泛音空靈，而按走順暢，音色清透，實為罕見。蓋因年深日久，木理乾透，硬木材質的琴面起到了類似於漆胎的效果，傳振極佳。明代學者高濂（1573年-1620年）在《遵生八箋》中有清楚記載：「又如百衲琴者，亦近制也。偶得美材，短不堪用，因而裁成片段，膠漆綴長，非好奇也。今仿製者，以龜紋錦片，錯以玳瑁、象牙、香料、雜木，嵌骨為紋，鋪滿琴體，名曰寶琴。」見高濂，《遵生八箋》，《欽定四庫全書》本，1782年，卷十五，頁76。晚明以來用名貴硬木製琴，跟紫檀及硬木家具和仿古清玩的流行有莫大關係，故宮博物院研究員劉岐榮有專文就此探討此件「太古元音」琴及故宮所藏「峨嵋松」琴為明代晚期之作，見劉岐榮，《試論鑲嵌硬木「百衲琴」製作年代》，《故宮學刊》，北京，2015年5月，頁80至85。

目前中國公立博物館現存兩件百衲琴與「太古元音」琴年代和工藝相近，一為北京故宮博物院藏明代「峨嵋松」琴，為木胎嵌紫檀六方龜背百衲，見鄭珉中編，《故宮古琴圖典》，北京，2010年，編號26；一為四川博物院藏明代「引鳳」琴，係木胎嵌竹質六方龜背百衲，見深圳博物館、四川博物院及重慶中國三峽博物館編，《松石間意：巴蜀地區典藏古琴精品集》，北京，2015年，頁66至69。



BEYOND STRINGS: ATTUNED TO THE SOUL 「弦外·知音」

14 TP

A UNIQUE NANMU LACQUERED QIN TABLE, *QINZHUO*

Designed by Jerry J.I. Chen

Wunian

In Praise of Rectitude

Qin table series, 2019

No.AC23.6219

110cm (43 1/4in) long x 40cm (15 3/4in) deep x 68cm (26 3/4in) high.

HKD200,000 - 300,000

US\$26,000 - 39,000

《無念》

贊直 琴桌系列

2019

陳仁毅設計

作品編號AC23.6219

老楠木、大漆髹飾


Published and Illustrated:

Jerry J.I. Chen, *Chunzai Design*, Fujian, 2020, pp.246-249.

出版及著錄：

陳仁毅，《春在設計》，福建，2020年，頁246-249





'To keep our mind free from defilement under all circumstances is called 'wu nian'.'

By Dajian Huineng (638–713 AD).

The Chinese word 'wu', which literally means 'nothingness', has different connotations. On one level, it can be interpreted as 'emptiness', so one has unlimited tolerance to accept all things. At another level, it represents a sense of 'infinity', when one reaches such a boundless state of tolerance.

The word 'nian' means 'to think of'. However, when putting the two words together as 'wu nian', the connotation does not form the meaning 'doing and thinking nothing'. On the contrary, it means 'to comprehend', which encourages one to behave with a free and purified mind; to have an authentic understanding of things, a clarity which one would see in a mirror.

Dajian Huineng (638–713 AD), also known as the Sixth Patriarch of Chan Buddhism and the central figure in the early history of Chan, once stated: 'To keep our mind free from defilement under all circumstances is called 'wu nian'.'

The phrase 'wu nian' is further considered to describe a state of mind that is free from impurities and restraints; and it can therefore represent a statement for freedom of conscience. As it is written in the Diamond Sutra: 'one should not give rise to the purest aspiration whilst still abiding in form, in sound, odour, taste, touch or concepts. One should give rise to the purest aspiration when not abiding in anything.'

The present qin table is made from carefully selected nanmu wood, with the single-top panel of antique well-figured tongmu wood enclosed within a wide, straight-edged frame. The underside of the table is set with another single panel in tenon-and-mortise joints to form the 'resonator', both panels are reinforced by transverse braces, each narrow side of the 'resonator' with a slim 'fish-eye' aperture to amplify the sound waves, all standing on slender corner legs of slightly-tapering square section.

The exterior of the 'resonator' is further decorated by applying multiple layers of raw lacquer, polished and wrapped with a hemp cloth enhanced with further coatings of lacquer, which creates a mixture of purple and blue textures elegantly contrasting with the chestnut ground.

Refined and restrained in form, the present table represents a contemporary interpretation of the highest standards in classical Chinese furniture. The lower part of the table displays a simple design in the apron and waist, presenting a sense of simplicity, fluidity and superb balance, made possible by sophisticated and concealed joinery. The essence of literati taste is encapsulated by its design, making it a perfect table on which to play the guqin.



「于諸境上心不染，曰無念。」
—六祖惠能

「無」這個字的解讀有兩層意思。一是空無的「無」，謙沖自牧，不執著，虛懷若谷，能包容萬物；另一種解讀是，「無」並非沒有，不是毫無生機，而是無限的寬遠。

無念，並非什麼都不接觸，或者什麼都不想。而是在接觸外界時，心不染著，如同明鏡，物來則現，物去則無的意境。

六祖惠能大師說：「于諸境上心不染，曰無念。」

無染無雜，來去自由，通用無滯，即是無念。這在很大程度上表現了思想的自由，自然敞開，虛室生白。如《金剛經》所云，「不應住色生心，不應住聲香味觸法生心，應無所住而生其心」。

此琴桌以老楠木製，選材用料極其講究，音箱部分另取獨板老料裝鑲而成，精美細緻。

琴桌上部結構，邊抹以格角相交，面板與底部皆取獨板，上下底部互設穿帶，並以錯位排列其間。邊抹部分立面亦以整板為之，經榫卯相連接後構成音箱。開魚洞眼孔洞於短面桌邊之兩側，左右各一，可達共鳴揚聲之效。

下部結構，束腰與牙板一木連做，牙板面下取斜坡作，留出窄邊之看面。上寬下窄斜取之方形腿料直竄地底，一氣貫通精神無比。腿足與直牙條格角相接，線條乾淨利落平衡而穩定，整體形制靜謐清遠四平八穩，再橫以古琴，實在相得益彰。

音箱髹飾的部分，先以生漆數層封底打磨嚴實，再用葛布包覆漆泥推勻封塗，繼而再上大漆數層，經多道打磨糙漆至肌理紋樣層次浮現後，再陰乾打磨反覆多次，直到紫褐交錯紋飾隱現藍色漆結實之後，才算完成。

THE PROPERTY OF A GENTLEMAN 紳士藏品

15

LIN FENGMIAN (1900-1991)

Lady playing the *Guqin*

Ink and colour on paper, with signature and seals of the artist.

28cm (11in) high x 40.5cm (16in) wide.

HKD200,000 - 300,000

US\$26,000 - 39,000

林風眠 彈琴圖 水墨紙本 鏡框

Provenance:

A French private collection

來源：

法國私人收藏

款識：林風眠

鈐印：林風眠

Music or the theme of ladies playing musical instruments, occupies an important part of Lin Fengmian's oeuvre. See for example a related painting of a lady playing a *qin*, illustrated in *The Collected Works of Lin Fengmian*, vol.2, Beijing, 2000, p.17. Apart from the zither, however, Lin Fengmian also painted ladies playing the flute and *pipa* in particular; see *Ibid.*, pp.10, 12, 13, 15, 19 and 20.

彈琴仕女是林風眠作品頗為重要的一個題材。相關題材的作品可參見《林風眠全集》，北京，2000年，卷2，頁17。除了彈琴圖，林風眠還創作過仕女弄笛、彈琵琶的作品，可參考前書，頁10,12,13,15,19及20。



A VERY RARE WHITE-GLAZED ANHUA-DECORATED 'LOTUS' BELL

Circa 1640

Delicately incised with three evenly-spaced medallions enclosing a foliate blossoming and budding lotus bloom, each flanked by a pair of trefoil cloud-scrolls, all framed between a border of waves within a scrolling zigzag around the high shoulders and a dense floral and foliate border above the unglazed lobed rim, all covered with a glaze of soft and very pale turquoise tone except the interior and rim, the bell fitted with a bronze hanging loop decorated with a pair of *hongmu* carved lion cubs playing with a ball, *hongmu* stand.
The bell, 19.5cm (7 3/4in) high (2).

HKD300,000 - 400,000

US\$39,000 - 52,000

明崇禎 白釉暗花團花番蓮紋鈕鐘

Provenance:

Berwald Oriental Art, London

來源：

倫敦 Berwald Oriental Art

Published and Illustrated:

Berwald Oriental Art, *Eight Transitional Treasures*, London, 2015, no.5

出版及著錄：

Berwald Oriental Art, 《Eight Transitional Treasures》
(八件轉變期珍品)，倫敦，2015年，編號5

Bells as a percussion instrument were usually made in bronze since the early Western Zhou dynasty, but numerous ceramic bells were also unearthed from tombs from the Western Zhou to the Han dynasty. Porcelain bells, though, are rarely found before the Ming dynasty; see a Ming dynasty ceramic example, in the Sir Percival David Collection, the British Museum (PDF 135). High fired blue and white porcelain bells emerged in the late Ming dynasty; see a blue and white bell painted with luohans, Tianqi, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, no.212. The decoration on this bells indicates a religious purpose. This is further reinforced by the lotus blossoms on the present bell, symbolic of purity in Buddhism.

Though no other identical example appear to be published, its dating to Chongzhen can be determined by comparison of the incised borders. Such borders are typical to Chongzhen porcelain and can be seen on blue and white wares. Compare the incised zigzag wave border and dense foliate border on a blue and white brushpot, Chongzhen, in the Shanghai Museum, illustrated in *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Shanghai, 2005, no.19. See also a related incised Qingbai glazed brushpot, Chongzhen/Shunzhi, illustrated by S.Marsh, *Brushpots: A Collector's View*, Barcelona, 2020, pp.170-171.

Monochrome porcelain bells continued to be made, though in small numbers, throughout the Qing dynasty; for an incised and relief decorated white-glazed bell, Kangxi, in the Qing Court Collection, see *Compendium of Collections in the Palace Museum: Ceramics 23 Shunzhi (1664-1661) and Kangxi (1662-1722) (III)*, Beijing, 2013, no.190; for another related example similar to the Kangxi one, Qianlong mark and period, in the Qing Court Collection, see *The Complete Collection of the Treasures of the Palace Museum: Monochrome Porcelain*, Shanghai, 2010, no.118.

鐘花口微侈，澀唇，直身，頂部拱平，原有瓷質鐘鈕，現配硬木雕雙獅戲球鈕，鐘身內外施閃青白釉，口沿刻暗花碎葉一周，鐘身刻暗花番蓮紋四圍，間以雲紋，肩部刻海水紋一周，胎骨細膩緻密，釉色瑩瑩泛青。

鐘本為打擊樂器，西周以來皆為銅製，或有陶製，皆為銅鐘的隨葬替代品，漢代以後鮮見。瓷鐘宋元有出，體量不大，存世亦少。明代以降有多有青花瓷鐘或白釉模印的例子，惟刻劃青白釉的瓷鐘頗為少見。瓷鐘的音樂功能逐漸退化，多用於寺廟供奉或雅室陳設而已。可比較大維德基金藏一件明代白瓷鐘，館藏編號PDF35以及北京故宮博物院藏一件明天啓款的青花八仙紋瓷鐘《故宮博物院藏文物珍品全集：青花釉裡紅》，香港，2009年，卷中，圖版212，頁232-233。

雖然崇禎紀年的類似瓷鐘闕如，但是本件瓷鐘口沿的裝飾具有明顯的當時風格。上海博物館藏一件明崇禎青花山水人物圖筆筒口沿及底部飾一周暗花花朵紋和水波紋邊飾，於本件比之有異曲同工之妙，見《上海博物館與英國巴特勒家族所藏十七世紀景德鎮瓷器》，2005年，編號19；還可比較一件相關的崇禎/順治青白釉筆筒，見S.Marsh著，《Brushpots: A Collector's View, Barcelona》，2020年，頁170-171。

清代亦有單色釉瓷鐘存世，見清宮舊藏一件白瓷刻花鐘，見《故宮博物院藏品大系陶瓷篇順治康熙》，2013年，卷23，編號190；以及一件乾隆款白釉凸花鐘，見《故宮博物院藏文物珍品大系顏色釉》，上海，2020年，編號118。





(detail)

17

A CARVED 'SCHOLAR AND ATTENDANT' BAMBOO BRUSHPOT, BITONG

Signed Wang Jian, cyclically dated Wuchen year, corresponding to 1748 and of the period

Of cylindrical form raised on three bracket feet, the exterior delicately carved with a bearded scholar holding a long wooden staff and accompanied by an attendant carrying a *guqin*, strolling in an immense landscape of rugged cavernous mountains dotted with bamboo groves, beneath a pine tree beside a trickling stream, the reverse inscribed with a short poem signed *Jingqian laoren* (The Elder of One Thousand Mirrors), the base with a sunken well, the warm russet-coloured surface with streaks of golden and darker brown veining. 12.3cm (4 7/8in) high.

HKD200,000 - 300,000

US\$26,000 - 39,000

十八世紀 王鑒刻竹雕鏡千老人款山林策杖圖筆筒

Provenance:

Sotheby's Hong Kong, 25 April 2004, lot 9 (offered)

來源：

香港蘇富比，2004年4月25日，拍品編號9（上拍）

A literatus with a young servant carrying a *qin* has been a popular motif in Chinese Art as early as the Song dynasty. The attendant carrying a wrapped *qin* is a reference to one of the Four Scholarly Accomplishments - playing a *qin* - which formed an integral part of literati life.

Jingqian laoren is the Studio name of Wang Jian, a native of Jiading and the nephew of the famous bamboo carver Wang Zhiyu, who was active during the Kangxi and early Qianlong periods. They were both members of the Jiading School of bamboo carving and were renowned for their delicate and naturalistic low-relief carving technique known as *bo di yang wen*, a technique which was introduced by Wu Zhifan, one of the most important bamboo carvers of the Kangxi period.

The meticulously rendered detail in low-relief carving is stylistically close to a bamboo brushpot by Wu Zhifan, early Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, p.31, no.30. See another bamboo carved wrist rest by Wu Zhifan in the Nanjing Museum, with pine trees and scholars carved in a similar style, illustrated by Y.Haitao, 'A Panoramic Discussion on Bamboo Sculpture during Ming and Qing Dynasties', in *Southeast Culture*, 2001, issue 6, p.30, fig.17.

Compare with the similarly-rendered rockwork on a bamboo brushpot by Zhou Zhiyan, dated 1744, illustrated in *Literati Spirit-Art of Chinese Bamboo Carving*, Shanghai, 2012, p.68, pl.24.

取竹一節，淺浮雕山林疊嶂，畫面以二松、竹林為中心，周圍山石包裹，流水潺潺，松下雕高士一人攜杖前驅，身後童子抱琴而行，畫面深遠幽寧，用刀清淺而層次分明，宛若淡墨丹青。

山巖一側陰刻四言詩一首「松雨洗塵埃，山深攜杖來，鶯啼天欲暮，流水碧於苔。戊辰夏六月」落款「鏡千老人」。鏡千老人即王鑒，字鏡千，嘉定人，王之羽侄。王之羽活躍於康熙至乾隆初年之間，故王鑒當活躍於乾隆年間，戊辰則是乾隆十四年，公元1748年。王之羽與吳之璠兩家「僅隔一垣」，王之羽薄地陽文之法得自吳之璠，又傳予兄子王鑒，故本件所雕薄地陽文山水人物，亦可窺吳氏遺風。

攜琴訪友的題材宋代開始便在繪畫中經常出現，漆器、瓷器及其他材質的工藝品亦常見之，或可表明琴在文人生活中的位置日趨重要。

可比較北京故宮博物院藏一件吳之璠作竹雕對弈圖筆筒，見《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，圖版30，頁31；以及南京博物院藏一件吳之璠雕松月人物圖臂擱，二者松樹和人物風格和本件頗似，見楊海濤，《其身與竹化，無窮出清新一明清竹刻藝術縱橫談》，載於《東南文化》，2001年，第六期，圖17，頁30。

乾隆時期嘉定竹人，構圖用刀多取法清初四王的畫風，本件筆筒的山石皴法與上海博物館藏一件乾隆九年（1744年）周芷巖所刻松壑雲泉圖筆筒風格類似，周芷巖則得自王石谷親授，見《竹鏤文心—竹刻珍品集》，上海，2012年，圖版24，頁68。





(detail)

THE PROPERTY OF A GENTLEMAN 紳士藏品

18

A FINE BLUE AND WHITE 'EIGHTEEN SCHOLARS' BRUSHPOT, BITONG

Kangxi

Of cylindrical form, the exterior painted in vivid tones of cobalt-blue with a continuous scene of seventeen scholars and three acolytes practicing the Four Scholarly Accomplishments, including playing *guqin*, *weiqi*, writing calligraphy and appreciating painting, all set within a fenced garden enhanced with *Taihu* rocks, plantain and bamboo, with a poem inscribed above an acolyte carrying a *guqin*.

18cm (7in) diam.

HKD600,000 - 800,000

US\$77,000 - 100,000

清康熙 青花「十八學士」圖筆筒

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

The poem on the brushpot makes reference to the famous Eighteen Scholars of the Tang dynasty. Yet the present lot depicts only seventeen of them. The poem offers a clue as to why a scholar is missing. It may be translated as:

'The lofty pavilion towering through the azure sky;
The Eighteen scholars long without a trace.
This painting executed by a loyal hand;
He didn't paint the treacherous Xu Jingzong.'

The 'Eighteen Scholars' refers to a group of high-ranking scholar-officials during the Tang dynasty, including: Du Ruhui 杜如晦 (585-630), Fang Xuanling 房玄齡 (579-648), Yu Zhining 于志寧 (588-655), Su Shichang 蘇世長, Yao Silian 姚思廉 (557-637), Xue Shou 薛收 (d.624), Zhu Liang 褚亮 (560-647), Lu Deming 陸德明 (550?-630), Kong Yingda 孔穎達 (574-648), Li Xuandao 李玄道, Li Shousu 李守素, Yu Shinan 虞世南 (558-638), Cai Yungong 蔡允恭, Yan Xiangshi 顏相時 (618-645), Xu Jingzong 許敬宗 (592-672), Xue Yuanjing 薛元敬, Gai Wenda 蓋文達, and Su Xu 蘇勗. Xu Jingzong alone supported Empress Wu and framed loyal officials. This led him to be regarded as a rebel and traitor to the Li Imperial family of the Tang. For this reason, Xu's figure is sometimes left out from the scene of 'Eighteen Scholars' which has been a popular theme in Chinese art since the Song dynasty.

Compare with a similar blue and white brushpot, Kangxi, depicting the 'Eighteen Scholars', but without a poem, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp.70-71, pl.46.

筆筒平身，圓唇，直壁，平底露胎一周，中心有臍，外圈施透明釉，器身里外罩透明釉，外壁青花繪十八學士琴棋書畫圖，畫面以屏風隔開，海水屏風前一人撫琴，一人擊掌，一人掬耳，兩人靜聽，一童子攜琴而侍，其上題詩一首：

臺閣崢嶸透碧空，
登瀛學士久遺踪。
丹青想出忠良手，
不畫當年許敬宗。

芭蕉叢前一童子擊畫軸，四高士立足品評，山水屏風前一人執筆，一人拽卷，一人觀望，一人呼童子奉文具，山石桐木下有四人對弈，園中前後安有圍欄，廣植雜樹湖石，畫面輪轉連續融為一體，人物勾勒神情畢肖，青花發色濃艷透紫而層次分明。

明末以降，景德鎮瓷業解脫了宮廷的束縛，作品增添了文人氣息。工匠以典故入題，以書畫為裝飾的風格到康熙為頂峰。是時文人參與設計，將水墨技法引入青花分水，使得發色層次分明。十八學士的典故源自北周，唐代初年李世民為秦王時設立「文學館」，收聘賢才，以杜如晦、房玄齡、于志寧、蘇世長、姚思廉、薛收、褚亮、陸德明、孔穎達、李玄道、李守素、虞世南、蔡允恭、顏相時、許敬宗、薛元敬、蓋文達、蘇易十八人並為學士。復命畫家閻立本為十八學士畫像，即為《十八學士寫真圖》。當時獲唐太宗選入文學館者稱為「登瀛洲」，後人有所謂「十八學士登瀛洲」。其中許敬宗支持武后，陷害忠良，為當時及後世士人不齒，故後來以十八學士為題的作品皆不繪許敬宗，所謂十八學士圖，常見十七人而已，此筆筒亦然。

上海博物館藏一件康熙青花琴棋書畫圖筆筒和本件頗似，皆以十八學士為題，惟不見題詩，見《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版46，頁70-71。





19

FOUR SETS OF GUQIN TABLATURE COLLECTIONS, QINPU

Comprising: Chuncaotang Qinqpu, 2 volumes, 1744, with a collector's seal reading *mo youzhi tushu ji*; Ziyuantang Qinqpu, 12 volumes, 1801, with a collector's seal reading *zheng shunan yin*; Kumuchan Qinqpu, 2 volumes, 1893, with a collector's seal reading *sun yude yin*; Qinqin Zhizhang, one volume, 1898, with two collector's seals reading *jiangyin liu shi* and *liu fu*.

The largest 27cm (10 3/4in) x 15.1cm (6in) (17).

HKD20,000 - 50,000

US\$2,600 - 6,500

乾隆九年刻本 春草堂琴譜 兩冊
鈐印：莫有芝圖書記

嘉慶六年刻本 自遠堂琴譜 十二冊
鈐印：鄭樹南印

光緒戊戌刻本 琴律指掌 一冊
鈐印：江陰劉氏、劉復

清光緒十九年刻本 枯木禪琴譜 二冊
鈐印：孫裕德印

In the past, *qin* music was passed on from teacher to student directly. However, some tablature has been written down, often to preserve music or as a reference book. Written *guqin* music did not directly tell what notes were played; instead, it was written in a tablature detailing tuning, finger positions, and stroke technique, thus comprising a step by step method and description of how to play a piece.

Mo Youzhi (1811-1871), courtesy name Zicai, artistic name Luting, is recorded as a scholar of the Bouyei ethnic group from Southwestern China, and was renowned for his profound knowledge in literature and philology.

Zheng Shunan (1915-1982) was a descendant of the Zheng clan from the Song dynasty, of which whose members migrated south to Ningbo after two decades of sporadic warfare. They settled in a building complex nowadays known as the *Zhengshi shi qi fang*. After his apprenticeship with the renowned *guqin* performer Xu Yuanbai, he became a master of *guqin* of the Yushan School.

Liu Fu (1891-1934), or Liu Bannong, a native of Jiangsu, was a linguist and poet. He was an important contributor to the influential magazine *New Youth (Xin Qingnian)* during the May Fourth Movement, and later worked as the chief editor at the Chuang Hwa Book Company and as an Associate Professor at Peking University.

Born in Shanghai, Sun Yude (1904-1981) was one of the most respected musicians in China specialising in flute and *pipa*. Sun was the First Associate Concertmaster of the Shanghai Chinese Orchestra, a committee member of the Chinese Musicians Association, and a Deputy Director of the Shanghai Committee for National Music.

莫友芝 (1811-1871) 字子愚，自號邵亭，又號紫泉。獨山翁翁兔場上街布依族人。與鄭珍並稱為「西南巨儒」。精於文字訓詁之學。

鄭樹南 (1915-1982) 是近代上海大收藏家，寧波十七房後人、虞山派琴家，師從著名琴家徐元白，為其嫡傳弟子，學有所成，見知琴壇。

劉復(1891-1934) 語言學家、文學家。原名壽彭，字半農，號曲庵，筆名寒星，江蘇省江陰縣人。曾任《中華新報》特約編譯員和中華書局編輯、《新青年》重要撰稿人之一和編輯、北京大學預科教授。去世後，魯迅作《憶劉半農君》一文紀念他。

孫裕德 (1904-1981)，祖籍寶山縣月浦新興鎮，生於上海。我國著名的民族音樂家。生前歷任上海民族樂團第一副團長、中國音樂家民族音樂委員會委員、上海市文聯委員、上海市民族音樂委員會副主任等職，還擔任過上海市政協委員。擅長笛簫、琵琶。

HUANG BANRUO (1901-1968)*Ladies and Guqin*

Ink and colour on silk, signed by the artist reading *Huang Banruo fang Ma Yuan ben* (Huang Banruo painted after Ma Yuan's style), with one collector's seal reading *Lishi Shiyu jiancang*, framed and glazed.
126cm (49 3/4in) long x 51cm (20in) wide.

HKD80,000 - 100,000**US\$10,000 - 13,000**

This painting depicts a lady sitting in front of a black-lacquered *guqin* while being served by a young attendant holding a red tray with an incense burner beneath two high palm trees; another lady walking to her in a red-fenced garden decorated with rocks and camellias, the artist's signature in the lower section of the palm tree.

Huang Banruo, or Wong Po-Yeh in Cantonese, was a leading artist in Guangzhou and Hong Kong in the first half of the 20th century. His career started in 1923, when he joined the traditionalist camp of Zhao Haogong, Pan He and others in the Guihai Painting Cooperative. A key member of the largest art group in southern China, Huang engaged Gao Jianfu's students in a series of debates in the press. The latter was considered as the vanguard of modernism in Chinese art, while Huang stood on the side of tradition. A traditionalist but never a conservative, Huang devoted his life to the reformation of traditional Chinese painting. He moved to Hong Kong permanently in 1949, then became active in organising exhibitions, teaching students and helping local museums expand their collections. His contribution to modern Chinese art was further recognised at a national level after his death when the China Artist's Association held a conference accompanying an exhibition of *The World of Wong Po-yeh* at the National Art Museum of China in Beijing in 1997.

Li Shiyu (also known as Jack Lee, 1916-2015), a native of Taishan, Guangzhou, studied in Lingnan University and moved to Hong Kong after the Second World War. He was the founder of Orient-City, the largest Chinese club in Hong Kong before the 1990s, and was well known for his collection of modern Cantonese art works.

黃般若（1901-1968），名鑑波，字般若，號萬千，別號四無恙齋主，東莞人。1923年，年僅二十二歲的黃般若參加趙浩公、潘蘇等人的傳統派陣營「癸亥合作社」。1925年「合作社」擴大為「國畫研究會」，成為當時華南最大的美術團體。稍後他更作為「國畫研究會」的主將，與高劍父的學生展開筆戰。1949年黃氏定居港，他積極參與本地的文藝活動，組織大、小展覽數十個，並參加「圓社」、「丙申社」、「庚子書畫會」等，復於《星島日報》、《華僑日報》、《大公報》等報刊發表文章。1997年，北京中國美術館舉辦了「黃般若的藝術世界」展覽，並由中國美術家協會主辦了一次高層次的研討會。中國藝術界肯定了他對革新傳統中國畫的貢獻，並確立了他在中國近代藝術史上重要的地位。

李時佑（1916-2015），廣東台山人，少時就讀於嶺南大學，戰後移居香港，創辦海城大酒樓。雅愛藝事，富藏嶺南名家作品。





‘Hanquan’:

A rare ‘Ya’e-style’ lacquered guqin

Made by the Princely House of Hui; dated *Kuisi* year of the Jiajing reign, corresponding to 1533 and of the period

明嘉靖 徽王府造亞額式「寒泉」琴





21

'HANQUAN': A RARE 'YA'E-STYLE' LACQUERED GUQIN

Made by the Princely House of Hui; dated *Kuisi* year of the Jiajing reign, corresponding to 1533 and of the period

The gently-tapering body constructed with a recessed waist and neck, the underside with seven tuning pegs and two circular goose-feet supporting the musical instrument, the top inlaid vertically with thirteen studs (*hui*), the reverse with a phoenix pond (*fengzhao*) and dragon pool (*longchi*), the lacquered surface with a network of fine 'ox-hair' crackles, box.

117.5cm (46 1/4in) long x 18cm (7in) wide (2).

HKD600,000 - 800,000

US\$77,000 - 100,000

明嘉靖 徽王府造亞額式「寒泉」琴

Provenance:

King Gong of Hui, Zhu Houjue (1506-1550) (inscription)

King Dao of Hui, Zhu Zaihou (1526-1556) (seal)

An important Asian private collection

來源：

徽恭王朱厚燭（1506—1550）（銘文）

徽悼王朱載堉（1526—1556）（鈐印）

亞洲重要私人收藏



The present lot is remarkable for its association with Zhu Houjue (1506-1550), King Gong of Hui, who was a notable patron of the arts and *guqin* music in particular. Underneath the instrument, to the left and right of the 'dragon pool' sound box, in archaic seal-script calligraphy is inscribed, '*Jiajing kuisi nian*', and *Hui fu zao*, 'Made by the Princely House of Hui, in the *Kuisi* year of Jiajing, corresponding to 1533.

Patronising and practicing music, particularly the *guqin*, was synonymous to governing and rule. As Craig Clunas noted, 'music was understood by all Ming intellectuals to be central to the right ordering of the state and the world, and so work on pitch can be seen as heavily implicated in what we might at its broadest reach describe as power'; see C.Clunas, *Screen of Kings: Royal Art and Power in Ming China*, London, 2013, p.182.

Zhu Houjue (1506-1550) was originally enfeoffed as Prince of Anyi (in southwest Shanxi). In 1526 his enfeoffment was transferred to Junzhou (now Yuzhou in Henan) and he was bestowed with the title King of Gong Hui. He was a particular admirer of the *guqin* and he compiled the *Feng xuan xuan pin*, 'Classical and Civilizing *Guqin* Music' (1539), the first such text to be annotated with illustrations of performance techniques. Zhu Houjue's own preface notes:

I collected tablature from all the schools and examined them. Some had mistakes in the tablature so the text was confused; in others the text was wrong so the tablature did not make sense [...]. So I consulted specialists to make cross references and examine the editions so that the music and text would fit [...].

The book was therefore a collation of the current *qin* pieces of that day. The original book was printed on very high quality paper and cut finely. It is still an important reference for *guqin* tablature and essays on the instrument.

Such was the King's enthusiasm for the *guqin* and *guqin* makers that Shen Defu, a late Ming writer deeply interested in the Imperial clan, notes that the King came into conflict with the prefect Chen Ji over an unnamed *guqin* maker he favoured. In the end the Jiajing emperor had the officials punished, causing some to think badly of Zhu Houjue. See C.Clunas, *Screen of Kings: Royal Art and Power in Ming China*, London, 2013, p.181.

Aside from the royal connection, the present *guqin* is also rare for its unique shape, known as the 'Ya'e style'. At present, the earliest record for this style of *guqin* is from the Zhengde period '*Taiyin daquan ji*' by Yuan Junzhe. The book notes that the name derives from the unusual shape of the instrument which resembles the character ya (亞). Compare with a related 'Ya'e' style *guqin* in the Lushun Museum, Dalian, illustrated in *Zhongguo guqin zhen cui*, Beijing, 1998, p.213, no.103.

銘文：

琴背：寒泉

龍池納音右：嘉靖癸巳春

龍池納音左：徽府造

龍池下方兩方印：中嵩子印；英廟玄孫

亞額式，水晶徽，硬木岳山、龍齧、軫足，髹黑漆，琴面發流水斷及少量梅花斷，琴腹發牛毛斷，琴腹陰刻填漆行書「寒泉」二字，龍池納音左右硃砂書金文八字，右為：「嘉靖癸巳春」，左為：「徽府造」。

銘文字體為硃砂書金文字體，十分少見。嘉靖癸巳年，即十二年，公元1533年。徽府即徽王府，時徽恭王朱厚爌（1506—1550）在位，厚爌為明英宗曾孫，英廟玄孫即是厚爌之子，徽悼王朱載堉（1526—1556），此琴製作年代為1533年，時載堉僅七歲，由此可知此琴為厚爌時所製，後由載堉加刻印文。

明代藩王多有嗜琴者，常見有寧王，衡王，益王和潞王，潞王造琴最多，益王次之，寧王和衡王較少，而徽王琴目前所見僅此一床。嘉靖帝篤信道教，同輩藩王附和者眾，兩代徽王皆因攀附皇帝身邊道士得以敕封真人名號。徽王封地在河南鈞州，靠近中嶽嵩山，中嵩子之道號應與此地理有關。徽王嗜琴以致聲名不佳，《明史》有載：「厚爌好琴，斲琴者與知州陳吉交惡，厚爌庇之，劾吉，逮詔獄。都御史駱昂、御史王三聘白吉冤。帝怒，並逮之，昂杖死，三聘、吉俱戍邊。議者不直厚爌。」此事後來延禍，竟致徽悼王身死國除，沈德符在《萬曆野獲篇》中評到「以一琴細故，餘殃再世，覆磐石之宗，堉雖有罪得禍，亦不應至此，哀哉！」徽恭王雖然嗜琴毀譽，但是於琴學頗有造詣，於嘉靖十八年（1539）編纂刊行《風宣玄品》，實琴學之一大貢獻，所採琴曲多首仍然廣為流傳彈奏。

此琴目測短窄，然絃距離標準，按走輕鬆，音色鬆透、洪亮，不類一般明琴。亞額式頗為少見，並非明琴主流式樣。宋明兩代崇儒，故琴式多以仲尼式居多，此琴為亞額式，或與徽王府崇尚道教有關，用於道教儀式或未可知。目前所見最早記載亞額式的琴譜為正德年間袁均哲《太音大全集》，書中記載此式因琴額似「亞」字，故稱亞額。見袁均哲編，《太音大全集》，卷二，北京，1961，頁12。公私收藏亞額式古琴可參考旅順博物館藏一件無名琴，見《中國古琴珍萃》，北京，1998年，編號103，頁213。



BEYOND STRINGS: ATTUNED TO THE SOUL 「弦外·知音」

22 TP

A UNIQUE WUTONG LACQUERED QIN TABLE, QINZHUO

Designed by Jerry J.I. Chen

Wu wei

Grand View

Qin table series, 2019

No.DC24.6319

113.5cm (44 1/2in) long x 40cm (15 3/4in)

deep x 68cm (26 3/4in) high.

HKD200,000 - 300,000

US\$26,000 - 39,000

《無為》

大觀 琴桌系列

2019

陳仁毅設計

作品編號DC24.6319

老梧桐、大漆髹飾

Published and Illustrated:

Jerry J.I. Chen, *Chunzai Design*, Fujian, 2020, pp.236-239

出版及著錄：

陳仁毅，《春在設計》，福建，2020年，頁236-239



'The way of nature is, at the root, non [affected]-action; if one can grasp non [affected]-action then there is being. Nothing should be done to order nature, so that nothing can be left undone by doing such'.

By Wang Weiyi (d.1326 AD), in *Dao ming pian*

Zhuangzi (circa 269-286 BC) stated in Tian Dao (The Way of Heaven) that 'Vacancy, stillness, placidity, lack of taste, quietude, silence and doing-nothing are the root of all things..... (such men) by their stillness become sages; and by their movement, Kings. Doing nothing, they are honoured; in their plain simplicity, no one in the world can strive with them (for the palm of) excellence.'

'Wuwei', literally meaning 'Non-action', is the central concept of Daoism and emerged during the Spring and Autumn period. The concept encouraged acolytes to free themselves from any artificial bonds or actions and to keep aloof from politics and earthly obsessions so that one could 'leave nothing undone by doing nothing coercively.'

In Zhuangzi's opinion, the world is in the process of continuous and random transformation, and being part of the process was what he considered to be the essence of beauty. He believed that understanding the interactions between human beings and their interdependence on the environment, is critical for a free and authentic mind.

Therefore, beauty can be found in a free and authentic mind, through the process of restoring and appreciating the natural order of the universe.

This guqin table has a simple and elegant three-plank construction, with a floating single-board top panel of well-selected old wutong wood, tongue-and-grooved to the top frame, the bottom of the panel further supported by transverse braces, with a rectangular chamber set below the top frame to form a 'resonator', each narrow side cut with a slim 'fish-eye' aperture for extension of the sound waves, all supported on two C-curved legs of plank section terminating in scroll feet.

The present table is very special in its construction. Whilst it retains the simple yet elegant forms of classical Chinese furniture, the construction of the top frame and legs is rather unconventional. Instead of setting the top panel into a rectangular frame and joining its corners to the legs, each side of the top panel is seamlessly joined directly with the C-curved legs, resulting in a streamlined and elegant design.

The careful selection of fine materials, the construction of hidden tenon-and-mortise joints and rounded corners, together with its elegant yet classical silhouette, form a perfect understatement of the contemporary interpretation of classical Chinese furniture.

The exterior of this table is further decorated by applying multiple layers of raw lacquer, polished and wrapped with a hemp cloth with further coatings of lacquer, through several meticulous and time-consuming procedures of scraping, polishing and applying lacquer, resulting in harmonious combinations of purple and brown irregular pattern on a red ground.

「自然之道本無為，若執無為便有為。」

—（元）王惟一《明道篇》

莊子在《天道》有云：「夫虛靜恬淡寂寞無為者，萬物之本也……靜而聖，動而王，無為也而尊，樸素而天下莫能與之爭美。」

「無為」是中國先秦時期道家思想的核心價值。以順應自然的變化規律，使事物保持其天然的本性而不人為做作，從而達到「無為而無不為」的境界。

莊子認為，美的本質在於順應自然、無為虛靜。天地有大美而不言，四時有明法而不議，萬物有成理而不說。美來自于天地之間，大海群山、日月星辰、飛禽走獸、雷電風雨等等，構成了一幅幅自然的壯闊景象。

因此，美在於「真」，在於自然無為，應當為還原本真為目的，在自然無為、與道合一的過程中體驗美的愉悅。

此琴几設計以下卷式做，三塊板為基型構成條几，用材等比齊厚。几面裝獨板老桐木，以溝槽榫嵌入長大邊，並安穿帶固定；特別之處在於其非典型四面格角做框鑲嵌板面的做法，兩側無框，平接厚實板足，做C型大曲度板足，為大邊及板足一木連做法。

几面下及板足上方間，內縮依曲度造出封閉長方音箱，音箱底板暗槽平鑲板型足，並以穿帶固定於內縮的兩側長條箱板，音箱兩側板足中央處，開細長魚眼洞，以起揚聲共鳴之效。

全器用材厚實，以暗樺無紋的結構呈現，面板平鑲的流線型几台，平滑無礙直達兩端，順勢落地而翻起內卷，型同環抱的雙手，圓渾無稜角，氣質沉穆，以古雅淨素為美。

髹飾部分，以生漆數層封底打磨嚴實，再覆以漆泥推勻封塗，繼而再上大漆數層，待陰乾打磨反覆多次，直到紫褐片狀紋飾隱現紅殼色漆結實之後，才算完成。



A BLUE AND WHITE 'FOUR IMPERIAL CONCUBINES' VASE

Kangxi

Of baluster form with high shoulders below a spreading mouth, the elegant body tapering slightly towards the foot, painted on the body with four concubines in a garden setting, one holding a child playing on a rocky platform, another standing by a child next to a *pingtoun'an* table, the third carrying a *guqin* wrapped within a brocade sash facing towards the fourth lady carrying a decorated leaf-shaped fan, the gently tapered neck painted with a band of *ruyi*-head clouds. 44cm (17 1/4) high.

HKD300,000 - 500,000

US\$39,000 - 65,000

清康熙 青花四妃四子圖尊

It is rare to find the depiction of the 'Four Imperial Concubines' and boys playing in a garden on vases. Although the subject matter is found more frequently on jars and dishes, the earliest record of this subject in literature was in the *Yiwen Leiju*, (Classified collection based on the Classics and other literature), a Chinese encyclopedia completed in 624 AD under Imperial order during the early Tang dynasty. The Four Imperial Concubines refer to the four consorts of Emperor Ku: Jiang Yuan, Jiandi, Changyi and Qingdu, see Ouyang Xun, *ed.* (557-641), *Yiwen Leiju*, Qinding Siku Quanshu version, 1773-1792, vol.15, p.4.

See a woodcut print scroll dated 1747, *Sifei tu*, in the British Museum, depicting the Four Imperial Concubines and sixteen boys playing in the garden of a mansion (acc.no.1926,0410,0.25)

Compare with a similarly decorated but smaller blue and white vase, Kangxi, in the National Museum of Singapore, illustrated in *Chinese Blue & White Ceramics*, Singapore, 1978, p.237, no.147. See another blue and white jar with a design of 'Four Concubines and Sixteen Children', illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp.84-85, no.54. A blue and white vase of similar shape to the present lot is in the Jiangxi Ceramic Museum, illustrated in *China's Jingdezhen Porcelain Through the Ages Qing Dynasty*, Beijing, 1998, p.27.

圓唇，口外侈，頸略微內束，頸肩之際繪青花如意雲頭紋及卷雲紋帶飾一周，溜肩，瓶身朝下緩收，瓶底內收成圈足，圈足外壁刮胎修飾圓滑，瓶身青花繪四妃三子休憩玩耍於蕉石花園，一妃扶行一子爬於石台，石桌一側仙鶴起舞，新月當空，一妃手持點心回望石台嬰孩，腳下倚立一子，石台之下坐一兔，一妃橫抱琴囊與另一持扇妃子談笑，琴下一小童擎荷嬉笑，人物之間又有雙碟翻飛，雙鳥比翼，人物衣衫各不相同，三人身著錦繡，花色相異，惟一人著素服披氅。此瓶人物線條勾勒細膩流暢，動靜如生，青花分水層次分明，色澤雅麗，全器施漿白釉，釉面散見針眼，時代特征鮮明。

披氅素服之妃子似有身孕，則整個畫面即為四妃四子。明清之際的民窯瓷器常見四妃四子或四妃十六子的題材，皆化自上古典故。《藝文類聚》轉引《世本》曰：「帝嚳卜其四妃之子，皆有天下，元妃有邠氏之女，曰姜嫄，生后稷，次妃有娀氏之女，曰簡狄，生契，次妃陳鄠氏慶都，生帝堯，次妃姬訾氏，生帝摯。」四妃四子或出於此，四妃即帝嚳之元妃姜嫄，次妃簡狄、慶都、姬訾氏，四子即后稷、契、帝堯、帝摯，皆上古賢帝，見唐代歐陽詢編，《藝文類聚》，《欽定四庫全書》本，1773-1792年，卷15，頁4。明末清初動亂之後，四妃四子的題材或更有子孫昌盛之寄託，由是民窯瓷器多有繪製。

大英博物館藏一件1747年作木板印刷「四妃圖」捲軸，為兩幅之一，描繪四妃十六子於庭院花園中嬉戲，可見類似題材在當時非常盛行（博物館編號1926,0410,0.25）。

參考新加坡國立博物館曾展出一件清康熙青花母子瓶，較本瓶矮，題材器型相似，見《Chinese Blue & White Ceramics》，新加坡，1978年，圖版147，頁237。亦可比較上海博物館藏一件青花四妃十六子圖罐之圖樣及畫法，見《上海博物館藏康熙瓷圖錄》，香港，1998年，圖版54，頁84-85。此類器型類似於清初常見之棒槌瓶，比較一件相似器型的青花瀟湘八景棒槌瓶，藏於江西景德鎮陶瓷館，見《中國歷代景德鎮瓷器：清卷》，北京，1998年，頁27





(seal face)



24

24

A PALE GREEN JADE 'CHILONG' SEAL

18th/19th century

The *chilong* with finely incised mane, knobbly spine and curling bifurcated tail standing on a high rectangular seal, intertwined with an arched handle, clasping in its jaws a sprig of *lingzhi* fungus, the seal face carved in seal script with '*qin shu ziyu*' (琴書自娛), which may be translated as 'playing the *qin* and writing calligraphy to entertain oneself', the stone of pale grey tone with frosty-white inclusions.

4cm (1 5/8in) high.

HKD15,000 - 20,000

US\$1,900 - 2,600

Provenance:

A European private collection, and thence by descent

來源：歐洲私人收藏，後由家人保存迄今

青白玉質，印鈕圓雕螭龍，螭龍背脊起伏凸起，盤互於印頂部，印面篆刻陽文「琴書自娛」。

The present lot reflects the retiring ideal of the scholar, who wishes to retreat to his studio to enjoy playing the *guqin* and write calligraphy for his private enjoyment. The *guqin* is a subtle instrument, so much so in fact, that some Ming dynasty manuals on playing the instrument advise against playing it while it is raining, which could muffle the sound. The *guqin* was an instrument to be played and enjoyed by oneself, or appreciated among a small group of friends.

25

A FINE WHITE JADE 'FOUR SCHOLARLY ACCOMPLISHMENTS' CARVING

Qianlong

The smoothly polished stone deftly carved in the form of a seven-stringed *guqin* within a brocade sash loosely tied with a ribbon and partially exposing the instrument, wrapped together with two scroll paintings on the side, a book on the front and a *weiqi* board on the reverse, finely incised on one side of the instrument with a *qian* trigram seal, the semi-translucent white stone with faint russet inclusions.

7.2cm (2 3/4in) long.

HKD200,000 - 300,000

US\$26,000 - 39,000

清乾隆 白玉雕琴棋書畫把件

The carefully-carved *qian* trigram flanked by two *chi*-dragons on the present lot can be also found on one of the personal seals of the Qianlong emperor, of which the seal impression is published in the *Collections of the Palace Museum: Album of the Seal Impressions of Qing Emperors and Empresses, vol.6, Qianlong part II* (Gugong bowuyuan cang: Qingdai Dihou Xiyinpu. Di Luce. Qianlong juan er), Beijing, 2005, p.127.

This delicately-carved jade group depicts 'The Four Scholarly Accomplishments', *siyi*: the four main academic and artistic accomplishments required of the aristocratic Chinese scholar-gentleman, which comprised playing the seven-stringed zither *qin*, the strategy game of *qi*, writing calligraphy or *shu*, and painting or *hua*.

The seven-stringed zither or *qin* was an instrument which every scholar in Imperial China was expected to play. The board game of *weiqi* was equally considered a pastime and an art form. Chinese calligraphy equally comprises a minimalist set of rules which facilitate a system of complexity and grandeur. Calligraphy was highly regarded as an expression of the practitioner's poetic nature and a significant test of manual dexterity. Finally, every scholar was expected to learn the art of brush painting, which was regarded as the greatest expression of individual creativity, through which a Chinese scholar would demonstrate his mastery over the art of line.

Compare with a related white jade 'Four Scholarly Accomplishments' paperweight, 18th century, of slightly larger size, but without the *qian* trigram, which was sold at Sotheby's Hong Kong, 8 October 2010, lot 2196; and another pale green jade carving, 18th century, worked with a similar motif, which was sold at Christie's London, 8 November 2011, lot 172.

白玉質，圓雕包裹裹覆古琴一張，圖書一函，書畫兩軸，圍棋一幅，古琴外覆錦囊，龜背紋飾琢製規整，古琴冠角、七絃、鳳藻皆具，細節雕琢不爽，鳳藻上方鈐刻乾隆帝「乾」卦雙龍印文，圖書外軼密刻菱花錦地。



該件所雕物件即為「琴棋書畫」四藝。四藝之說隨時代而異，宋代四藝為燒香、點茶、掛畫、插花，南宋人吳自牡在《夢梁錄》中寫道：「燒香點茶，掛畫插花，四般閑事，不宜累家。」明代四藝又指閨房之修養，李漁（1611-1680）《閒情偶寄》有言：「以閨秀自命者，書、畫、琴、棋四藝，均不可少。」至清代四藝多為文人所必修，且多作為工藝品裝飾題材。

乾隆之「乾」卦雙龍印文參見北京故宮藏一印，見《故宮博物院藏清代帝后璽印譜》，北京，2005年，第六冊，乾隆卷二，頁127。此把件形制可比較一件十八世紀白玉琴棋書畫紙鎮，體量稍大，售於香港蘇富比，2010年10月8日，拍品編號2196；佳士得倫敦售出一件類似大小和題材的青白玉四藝把件亦可比較之，2011年11月8日，拍品編號172。



26

AN EXCEPTIONAL CHINESE ORMOLU AND PASTE-SET CLOCK

Late 18th/early 19th century, Guangzhou Workshops, possibly Imperial Tribute

The case surmounted by a bud-finial on an shaped caddy set with mounts of flying 'Vermilion Birds' *zhuque* and ten oval medallions, framed by a pierced balustrade and set to each corner with a flaming urn finial, the main body applied with a pair of urn mounts between pierced scroll corner supports, on a plinth base with bracket feet, the rear set with a cast door frame enclosing a pierced silk-backed sound fret depicting flowers and trellises in silhouette, the 3.75 inch enamel Roman dial with outer minute band and brass hands, framed by a bezel set with red, green and transparent brilliants, the twin fusée movement wound from the rear with knife-edge verge escapement striking on a bell, the backplate decorated by engraved bands to the edge, the case further set with a separate spring-driven movement in the base, wound from the side and activating the rotating stone-set medallion to the front on command via a slider set to the side.

36cm (14 1/8in) high.

HKD600,000 - 800,000

US\$77,000 - 100,000

十八世紀晚期/十九世紀早期 銅鑲金嵌寶石亭式轉花鐘

Provenance:

A European private collection

來源:

歐洲私人收藏



Timepieces provided a bridge between Western and Chinese culture, with the European Jesuits utilising the sophisticated and exotic clocks as a means to gain access to the Imperial court. The first to initiate this was the Jesuit priest Matteo Ricci, who presented two chime clocks to the court of the Wanli emperor in 1601, and the same judicious choice of acceptable gifts was used also during the 18th century, from the Kangxi reign onwards. The passion for European clocks was driven by the Qing court and the Qianlong emperor, but also extended to high-ranking officials and wealthy merchants.

Clocks were symbolic of the ability to master the time and the calendar; they solidified the emperor's position as the Son of Heaven, having divine powers and the ability to control the transcendence of time in the universe. They also represented the relationship between time and good governance, as demonstrated in a poem composed by the Kangxi emperor titled 'The Chanting of the Chiming Clock':

'Methods originating from the West, taught to us with a keen heart. Wheels circle on a quarterly basis, hands move according to minutes. Dawn needs not to be announced, the golden clocks report in advance. Working hard on government affairs in the morning, memorials are never completed in a late manner.'

The Qianlong emperor inherited from his grandfather his passion for science and clocks. The Imperial court also indulged in luxuries including extravagant mechanical toys and amusements. The emperor not only had many clocks imported from Europe, but specifically ordered by decree that both his Chinese and European clockmakers from the Imperial Workshops should create and replicate these timepieces. These skilled artisans were given priority access to an assortment of expensive raw materials, including gold, jade, lacquer, ivory, gemstones and *zitan* wood. References to the Imperial Workshops making timepieces are found dating back to 1723, during the Yongzheng period. It is also recorded that there were once as many as 3,431 timepieces on display within the Forbidden City; see *Moments of Eternity: Timepieces Collection from the Palace Museum*, Macao, 2004, pp.448-449.

此鐘整體造型為亭式建築式樣，通體鍍金。瓶形花蕾作鐘頂，鐘上部亭頂四面飾飛鳥，飛鳥下飾團花，四角及頂端嵌銅鍍金飾件。鐘正面飾鍍金鏤花，正中為白色琺瑯鐘盤，鐘盤四周嵌料石一周。底座嵌萱草紋一周，底座正面有嵌料石轉花一朵。底座側面為上弦器。

西洋時鐘的引進是西方傳教士通往中國皇宮貴冑的橋樑。早在明代末期，天主教傳教士利瑪竇就將西方所製兩件自鳴鐘獻予萬曆皇帝，從此打開了西方使者與上至皇宮貴族、下至黎明百姓溝通的話題，為中西文化交流敲開大門。清代以降，西洋時鐘不當成為清廷統治者的喜愛之物，亦受到達官顯貴及商賈的追捧。

西洋時鐘能够準確的呈現時曆，這與中國統治者對天文、曆法等相關支持的壟斷和掌握一脈相承。天子對時間及曆法的掌握，蘊含其君權神授的象徵意義，因此受到歷朝歷代統治者的喜愛。康熙對西方科學技術即抱有極大的熱忱，他曾作詩《詠自鳴鐘》一首，曰：「法自西洋始，巧心授受如。輪行隋刻轉，表指按分移。絳幘休催曉，金鐘預報時。清朝勤政務，數問奏章遲。」由此看出，自鳴鐘已成為康熙帝安排生活及工作的必須之物。

Sophisticated timepieces initially brought from Europe were subsequently produced and re-interpreted in their decorative motifs, by local workshops in Guangzhou, Yangzhou and Beijing. In addition to the Beijing Imperial Workshops, fine clocks made in Guangzhou were also presented to the emperor as Imperial tribute, demonstrating the outstanding level of craftsmanship achieved by the Chinese clocksmiths, as well as their familiarity with European - and in this case English - clocks of the late 18th century.

It is not surprising that the present clock was made after an English prototype, such as the one from the Nezu Museum, Tokyo, which was later sold at Christie's Hong Kong, 27 May 2008, lot 1515. China became Britain's chief export market for its timepieces in the 18th century.

Compare with a related clock in the Palace Museum, Beijing, illustrated by Lu Yangzhen, *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995, p.170; see also another example in the Qing Court Collection with similar form and feet but with a lacquered wooden body, illustrated in *Moments of Eternity: Timepieces Collection from the Palace Museum*, Macao, 2004, p.297, pl.107.

See a related large chased and engraved ormolu musical clock, Henry Borrell, London, made for the Chinese market, circa 1795, which was sold at Bonhams Hong Kong, 26 November 2019, lot 877. Another related ormolu and paste-set striking and musical clock, Qianlong, was sold at Sotheby's Hong Kong, 9 October 2012, lot 3021.

猶如其祖父，乾隆皇帝歷來熱衷收藏西洋鐘錶及其他奇器，作為其間逸消遣的高級玩具及奢侈擺設。此期間宮廷除了大量進口歐洲鐘錶之外，亦命宮廷造辦處以及位於揚州、廣州的作坊製作鐘錶。中國工匠挖盡心思，配合黃金、玉、漆、象牙、寶石、紫檀等名貴材料，製作出大量供賞玩的各式時鐘，此轉花鐘正是廣州製作用於進貢宮廷之其中一例。此轉花種裝飾及形制明顯受到英國時鐘影響，類似一例見日本根津美術館舊藏一件嵌寶石鐘，後於香港佳士得售出，2008年5月27日，編號1511。

北京故宮博物院清宮舊藏藏有一例可資比較，見陸燕貞，《清宮鐘錶珍藏》，香港，1995年，頁170；而北京故宮清宮舊藏另一件清乾隆木樓嵌銅活三套鐘，雖為木製，但整體形制及四足與本拍品極為相似，見澳門藝術博物館，《日升月恆：故宮珍藏鐘錶文物展》，澳門，2004年，頁297，圖107。香港邦瀚斯曾售出一件英國Henry Borrell生產用於出口中國的十八世紀銅鑲金報時音樂座鐘，其風格與本拍品類似，2019年11月26日，拍品編號877。另見香港蘇富比曾售出一件清乾隆銅鍍金嵌寶石塔式樂鐘，2012年10月9日，編號3021。





(detail)



27

A FINELY CARVED 'ROMANCE OF THE WESTERN CHAMBER' BAMBOO PARFUMIER, XIANGTONG

Mid Qing Dynasty

The exterior deftly carved in high relief and openwork with a continuous scene depicting Zhang Junbao playing the *guqin* flanked by a young servant under pine trees in a fenced garden with plantain, trees and *Taihu* rocks, overheard by Cui Yingying and her maidservant Hongniang behind a large *Taihu* rock, the base fitted with a hardwood rim, the bamboo of an auburn-brown tone.

13.7cm (5 1/2in) high.

HKD60,000 - 80,000

US\$7,700 - 10,000

清中期 竹雕鶯鶯聽琴香筒

The present lot depicts scene 13 from the popular 13th century drama *Xixiang Ji* (西廂記), or 'The Romance of the Western Chamber'. The play narrates a secret love affair between the young scholar Zhang Sheng, and Cui Yingying, daughter of a chief minister. Zhang Sheng plays the *guqin* attracting the attention of the admiring Cui Yingying; this scene is regarded as the highlight of the entire story.

Although scholar Zhang and Cui Yingying fell in love with each other at a Buddhist monastery, Cui Yingying's mother disapproved of the match because of Zhang's low station. Yingying's maid Hongniang, however, took pity on them and arranged to bring them together in a secret union. When Yingying's mother discovered what had happened, she reluctantly agreed to a formal marriage on the condition that Zhang must pass the Civil Service examination. To the joy of the young lovers, Zhang Sheng passes, is appointed to high office, and the two are finally married.

Playing *qin* or listening to *qin* was a popular motif in bamboo carvings in the Ming and Qing dynasties. Compare with a bamboo parfumier carved with a sage playing in under pines, Qing dynasty, in the Shanghai Museum, which is illustrated in the *Literati Spirit: Art of Chinese Bamboo Carving*, Shanghai, 2012, p.102, pl.40; and with another bamboo parfumier carved with a lady resting in a fenced garden in the similar manner of Cui Yingying carved in the present lot, Qianlong, in the Muwen Tang collection, which is illustrated by S.Kwan, *Ming and Qing Bamboo*, Hong Kong, 2012, p.340, no.97.

取竹節一段以鏤空浮雕刀法刻鶯鶯聽琴圖一卷，刻張君寶樸頭長袍，撫琴於松石之前，童子侍立一側，蕉石之後崔鶯鶯與紅娘側耳傾聽，有交耳之態，神情畢肖，用刀深峻，人物神態靈動，山石樹木流雲皆有畫意，皮發淡琥珀色，下配硬木底座。

彈琴聽琴場景為明清竹雕常見主題，參考上海博物館藏一件清代竹雕竹林娛遊香筒，刻劃松下彈琴場景，見《竹鏤文心竹刻珍品特集》，上海，2012年，頁102，圖版40；亦可比較沐文堂收藏一件清乾隆竹雕庭院仕女圖香筒，所雕侍女和本件之崔鶯鶯風格類似，見關善明著，《虛心傲節：明清竹刻史話》，香港，2000年，頁340，編號97。



28 ^Y

A RARE CLOISONNÉ ENAMEL 'SAGES AND QIN' PANEL

Qianlong

The rectangular panel finely decorated in bright enamels with two sages followed by an acolyte carrying a *qin* and walking to a pavilion in a rocky landscape, four cranes on the riverside, one in the sky and two standing on a rock amidst blue and green mountains, *huanghuali* frame.

49.5cm (19 1/2in) high x 42.5cm (16 3/4in) wide.

HKD100,000 - 150,000

US\$13,000 - 19,000

清乾隆 銅胎掐絲琺瑯攜琴訪友圖掛屏

Compare with a related cloisonné enamel plaque mounted within a *zitan* screen, Qianlong, in the Qing Court Collection, showing an attendant carrying a *qin* in a river and mountain landscape, illustrated in *Compendium of Collections in the Palace Museum: Enamels 3 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, no.60. See also similar cranes depicted in a cloisonné enamel two-sided plaque, Qianlong, in the Musée des Arts Décoratifs, Paris, illustrated by B.Quette, ed., *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, no.125 (side b).

The scene depicting nine cranes and pine trees symbolises the wish for long life. The attendant is shown carrying a wrapped *qin*, one of the Four Scholarly Accomplishments, to be played at leisure by the sages walking towards the pagoda.

銅胎掐絲填多色琺瑯彩，畫面描繪二高士曳杖訪友，身後紅衣小童抱琴跟隨，兩側山石逡巡，填青金色、石青色及象牙白諸料，山石間白雲繚繞，松林掩映五彩別墅，畫面下方一彎溪水，岸邊有仙鶴四隻，山石上亦立三鶴，仰望雲中一鶴飛來。

此圖所繪九鶴為長生圖騰，攜琴訪友圖為宋代以來常見的裝飾題材。參考北京故宮倉一件清乾隆掐絲琺瑯山水圖掛屏中的琺瑯嵌屏，亦描繪攜琴訪友場景，見《故宮博物院藏品大系琺瑯器篇》，北京，2011年，卷3，頁60。巴黎裝飾藝術博物館藏一件乾隆掐絲琺瑯兩面屏，一面所繪仙鶴與本件頗似，見B.Quette編，《Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties》，紐約，2011年，編號125。

PU RU (1896-1963)Sage playing *qin*

Ink and colour on paper, inscribed by the artist with a poem reading
shideng lianyuqi, huanhui chumiaoming, niaofei choubuxia, dishou
wangkongqing, signed Xinyu with three artist's seals, reading *Songchao*
ke, Puru zhiyin, Jiangshan weizhu bizongheng, frame and glazed.
 132.5cm (52in) high x 33.5cm (13 1/4in) wide.

HKD420,000 - 480,000**US\$54,000 - 62,000**

溥儒(1896-1963) 臨崖撫琴圖 水墨紙本 鏡框

Published and Illustrated:

Chew's Culture Foundation, *A Fine Collection of 100 Chinese Painting of Hong-Gah Museum*, 2006, p.104

出版及著錄：

財團法人邱再興文教基金會，《欣於所遇—鳳甲美術館館藏水墨百選集》，2006年，頁104。

款識：石磴連雲起，盤迴出渺冥。鳥飛愁不下，低首望青空。

鈐印：松巢客、溥儒之印、江山為助筆縱橫

The poem inscribed on the painting is included in Pu Ru's *Xishan ji* (Poems of Xishan) in a volume of his complete works, the *Hanyu tang shiji* (Poems of Hanyu Tang). It is titled *Hutian ge* (Pavilion of Hutian) and was written after a visit to Mount Tai in Shandong in Yimou year (1915). The poem may be translated as:

'Rocky ledges piercing the clouds,
 Twisting and turning in the dark realm of apricot blossoms,
 Birds fly up fearing they will not land again,
 Looking down they see only the azure sky.'

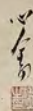
The painting was executed with an unusual composition. The main figure, a sage playing a *qin* by a ledge, is not placed in the usual space in the lower section of a Chinese painting, but rather occupies the upper section. This immediately draws the viewer's eyes up to the musician, creating a sense of height and quiet solitude.

Compare with a joint work with Zhang Daqian (1899-1983) dated 1945, also inscribed with the same poem and depicting two sages on Taishan Mountain, in the Sichuan Provincial Museum, illustrated in the catalogue of the Liaoning Provincial Museum and Sichuan Provincial Museum, *Daqian yu duanhuang sichuan bowuyuan cang zhangdaqian huihua jingpingji* (Zhang Daqian and Dunhuang Caves: A Selection of Zhang Daqian's Painting), Shenyang, 2012, pp.140-141.

溥儒(1896~1963)，字心畬，號西山逸士，清宗室。自1915年後數登泰山，并作詩歌。此畫所題詩見《寒玉堂詩集·西山集》《壺天閣》詩，即1915年登岱所詠：「石磴連雲起，盤迴入杳冥。鳥飛愁不下，低首望空青。（乙卯）」此畫構圖另闢蹊徑，一反中國山水畫中人物偏安畫面角落的陳臼，將彈琴高士至於畫面頂部三分之一處，營造出臨崖操縵的淡然安穩意境。心畬對此詩及畫面鋪排頗為滿意，曾數度以類似形式作畫，可比較四川博物院藏一件《松山高望圖》（與張大千合作），題同詩，畫面亦類似，見遼寧省博物館，四川博物院編，《大千與敦煌—四川博物院藏張大千繪畫精品集》，瀋陽，2012年，頁140-141。



石磴連雲
起巖迴
出妙門
飛龍下
孤雲出
空青



‘Wannian Qing’:

A very fine and rare ‘Confucius-style’
lacquered guqin

Song/Yuan Dynasty

宋/元 鐵保舊藏 仲尼式「萬年清」琴





30 (inscription)



30, Infrared photo of the inscriptions,
Zhongguo guqin minjian diancang, p.199
 銘文紅外攝影·《中國古琴民間典藏》·
 頁199

30

‘WANNIAN QING’: A VERY FINE AND RARE ‘CONFUCIUS-STYLE’ LACQUERED GUQIN

Song/Yuan Dynasty

The flat elongated body with two waisted sections on both sides, lacquered black, the surface slightly ice-cracked and worn due to age, the top with thirteen inlaid-gold studs (*hui*), seven strings threaded through tasseled white jade pegs (*qinzhen*) running over the top and tied to either of the two button-like jade pegs (*yanzu*) on the back, with two rectangular openings, the large one termed ‘dragon pool’ (*longchi*) and the smaller ‘phoenix pond’ (*fengzhao*), the underside bearing an inscription, box.

126.5cm (49 3/4in) long x 21cm (8 1/4in) wide (2).

HKD800,000 - 1,200,000

US\$100,000 - 150,000

宋/元 鐵保舊藏 仲尼式「萬年清」琴

Provenance:

Tie Bao (1752-1824) (inscription)

An important Asian private collection

來源：

鐵保（1752-1824）（銘文）

亞洲重要私人收藏

Published and Illustrated:

Xu Jian, *Zhongguo guqin minjian diancang* (Chinese Qin in Folk Collections), Beijing, 2013, pp.198-200, no.79.

出版及著錄：

許建編，《中國古琴民間典藏》，北京，2013年，編號79，頁198-200



The present *guqin* is in the *Zhongni* form – also known as the Confucius style – as this was the shape supposedly used and favoured by the Sage. Besides the name of the musical instrument ‘*Wannian Qing*’ which may be translated as ‘Purity of Ten Thousand Years’, there is another five-character poetic inscription: ‘*Tie Mei’an zhencang*’ which may be translated as ‘Treasure of the Iron Blossom Hut’. A further inscription gives the date as the ‘Second year of Yuanfeng’ corresponding to 1079 AD, and ‘*Yin chun*’, ‘Spring’. A further poetic inscription partially reads: ‘...Jade and gold;...; bowing to the distant chant; lofty mountains and flowing waters, white snows in Spring; accomplishment..., cultivate one’s mind and joyous mood, distant antiquity becomes one with the mind.’

Tie Mei’an refers to the literatus Tiebao (1752-1824), styled Zhiting, sobriquet Mei’an. His calligraphy followed the style of Yan Zhenqing and together with Prince Cheng, Liu Yong and Weng Fanggang, he was one of the four great masters of Qing dynasty calligraphy. His calligraphy was as famous as that of Lu Yong. Tiebao was also very fond of the *qin*. From the titles of many poems in his collected works ‘*Tao’an quanji*’, one can see the *qin* plays a significant role, for example, ‘Listening to *qin* by the window in the rain’, ‘After the Rain’, ‘Plantain and Paulownia’, etc. In ‘Listening to *qin* by the window in the rain’ he wrote:

‘Laid out on the table, for me to play once more;
I strum once and my heart yearns for purity,
Strum twice and my hands yearn to dance.
Following my orders, the multitude of sounds;
Deep and still, enter distant antiquity.
At this moment the rain has not rested,
So I patter on in the studio.’

The sound of the present *qin* is subtle and even, encapsulating the four desired characteristics of ‘calmness, smoothness, fullness and uniformity’. The instrument is relatively large, resembling *qins* of the Tang dynasty. See for example, the *qin*, ‘*Jiu xiao huan pei*, Tang dynasty, 125cm long, 21.8cm wide illustrated in *Gugong guqin tudian*, Beijing, 2011, pp.24-29, no.1. See also the Song dynasty *qin*, ‘*Wan he song*’ in the Place Museum, Beijing, of comparable size to the present lot (128.6cm long x 20.4cm wide); and also the Southern Song dynasty *qin*, ‘*Ben lei*’, 126cm long x 20cm wide, illustrated in *ibid.*, pp.74-77, 88-89, nos.10 and 13.

Compare with two other *qins* in the Palace Museum, Beijing; the Northern Song dynasty ‘*Jin zhong*’, and the Yuan dynasty *qin* belonging to Zhu Zhiyuan, illustrated in *ibid.*, pp.54-57 and 98-101, nos.6 and 15. The head and tail of the present *qin* shows traces of early alteration which made the dating difficult, but its wide waist and shoulders like the ‘*Jin Zhong*’ *qin*, reveal a strong feature of *qins* dating to the Northern Song dynasty. The present lot also has a fine crackle on the lacquer which is not comparable to *qins* made after the Yuan dynasty.

The shape of the present *qin* features broad shoulders and a wide waist, resembling the form of Tang dynasty *qins*. However, the lower section is flatter and angular, and more closely resembles Song dynasty *qins*; hence the descriptive term ‘Flat Song’ style *qins*. The flat and generous style was popular from the Northern Song dynasty to the beginning of the Ming dynasty. During the Southern Song dynasty, the *Zhongni* or ‘Confucius-style’ *qin*, had narrower shoulders and a thinner waist. By the end of the Yuan dynasty, the *qin* connoisseur Zhu Zhiyuan preferred executing the style of *qin* with wider shoulders and wider waist and perhaps intended to follow the older style of the Northern Song dynasty. However, the head and tail of the shoulders are still relatively flat compared to the typical Northern Song dynasty *qin*, which is characterised by sloping shoulders.

琴仲尼式，肩起二微六分，腰收七微八分，硬木岳山、軫足與龍韻、冠角，冠角鏤地雕卷草紋，朱漆間褐色，漆面發冰裂紋及流水斷，長方形龍池、鳳藻，龍池口沿嵌湘妃竹一周，天地柱位於龍池納音上下，龍池軫池之間漆書篆字「萬年清」三字及「鍊梅盒珍藏」五字，雁足之下填漆題款數行，多漫漶不清，可辨者有隸書「元豐二年」於正中，左側尚餘行書「寅春」二字，右側隸書四十八字，存見「□□□□、□□石金、□□□□，俯唱遙吟、高山流水、白雪陽春、養□□□□、陶情怡性、太古為心」諸字。

鍊梅盒即鐵保（1752-1824），字冶亭，號梅庵，書法脫胎於顏體，與成親王、劉墉、翁方綱并稱為清代四大書家，其書法尤與劉墉齊名。鐵保愛琴，從詩中可窺一二，《梅庵全集》中便有《雨窗聽仲梧彈琴分得雨字》《雨後》《焦桐》等詩以琴入題，《雨窗聽仲梧彈琴分得雨字》讀來可見其於琴理之通透，詩情之天真：「……展架置案上，為我一再鼓。一彈心欲清，再彈手欲舞。遂令萬籟寂，淵淵入太古。此時雨未休，淅瀝灑廊廡。」

琴聲內斂均勻，頗具九德之「靜、潤、圓、勻」四種特點。此琴體量頗大，儼然唐琴氣度，尺寸接近北京故宮博物院藏唐「九霄環珮」琴，通長125釐米，肩寬21.8釐米，見故宮博物院編，《故宮古琴圖典》，北京，2011年，編號1，頁24-29。北京故宮所藏有明確斷代的宋琴，體量能和「萬年清」相當者，唯有北宋「萬壑松」琴，通長128.6釐米，肩寬20.4釐米，南宋「奔雷」琴，通長126.6釐米，肩寬20釐米，見前書，編號10及13，頁74-77及88-89。

此琴形制屬於闊肩寬腰一路，有唐琴氣度，然而此琴底部扁平，邊角直棧，是北宋以來典型的平扁風格，即所謂「宋扁」。平扁寬厚的風格北宋至明初頗為流行，又多有流變。南宋仲尼式多聳肩瘦腰，至元末朱志遠又喜用闊肩寬腰的款式，或有追摹北宋舊風的意圖，然而肩部首尾處較之北宋典型，仍然較為高平，不似北宋琴肩部一溜而下。可比較另外兩床宋元舊斲，一為北宋「金鐘」琴，一為元代朱志遠斲琴，見前書，編號6及15，頁54-57及98-101。「萬年清」琴額及焦尾有改動痕跡，不復原貌，然而闊肩寬腰，頗似「金鐘」琴。又「萬年清」琴鹿角灰胎極為厚實，所開斷紋細密而齊整，非元以後琴所能比也。



Image courtesy of Palace Museum, Beijing
北京故宮博物院藏「金鐘」琴





(detail)

31 TP

A RARE MOTHER-OF-PEARL-INALAID BLACK LACQUER RECESSED-LEG TABLE, PINGTOU'AN

Ming Dynasty

The long mitred rectangular top frame supported on four recessed legs of circular section, gently splayed outward and secured by double stretchers, raised on a straight apron with rounded spandrels joined to the legs above a humpback stretcher, elaborately inlaid overall with mother-of-pearl on the black lacquer ground, the top with paired birds and butterflies amidst flowering peony branches and inscriptions centred by a gnarled rockwork, within a broad frame of music instruments including *pipa*, *sanxian*, *guqin*, *sheng*, *luo*, flute and drums amidst auspicious emblems, the apron with foliate sprays and the legs with continuous leafy florals, the corners of the top frame and the feet reinforced with metal straps.

127.5cm (50 1/4in) long x 42cm (16 1/2in) wide x 80cm (31 1/2in) high.

HKD1,200,000 - 1,500,000

US\$150,000 - 190,000

明 黑漆嵌螺鈿高羅鍋棹小平頭案

Provenance:

An American private collection

來源：美國私人收藏

The couplet on the right side can be translated as:

'The blossoms swaying gently in the breeze
The red petals in the rain, resembling thin silk'

The couplet on the left side can be translated as:

'The beauty of colour and texture of mother-of-pearl
[are] as refined as [what is] used for the birthday cup for the Emperor Yao'

It is rare to have such musical representation on Ming dynasty furniture. The music instruments which can be identified on this table include *pipa* (Chinese lute), *qin*, *luo* (gong), *zhong* (bell), *gu* (drum), *muyu* (wooden bell), *sanxian* (three-strings lute), *sheng* (similar to the Western harmonica), *paiban* (clapper) and *di* flute. In Chinese music, instruments such as those represented on the present table, were usually played as an accompaniment in ritual practice or operas only, with few played as an ensemble.

The present lot is a rare example of seventeenth century lacquer furniture, which rarely survives in such a well-preserved condition. The simple elegance and pleasing outline of the table demonstrate the distinctive characteristics of fine Ming furniture, often made from richly figured tropical wood such as *huanghuali*.

The decorative technique of inlaying mother-of-pearl into lacquer was practised since as early as the Shang dynasty, as evidenced by the find of fragments excavated from the Imperial Shang tombs in Anyang. See Sir.H.Garner, *Chinese Lacquer*, London, 1979, pp.25-34, pls.2-4.

From the Song dynasty onwards, lacquer furniture with mother-of-pearl inlay appears to have been among the most luxurious types of furniture, as can be seen in some of the descriptions in Chinese literature, pictorial illustrations and contemporary paintings. The Song dynasty historian Li Xinchuan (1167-1240) recorded that Emperor Gaozong of the Song ordered lacquer tables and chairs with mother-of-pearl inlay decorations to be burnt, as he considered them too luxurious and decadent to keep in the Imperial court. See *Jianyan yilai xinian yaolu* (Annual Records of the most Important Events since the Jianyan reign-period), reprinted 1773-1792, vol.171, p.1.

The *Plum in the Golden Vase*, one of the four great novels of the Ming dynasty, written in the 16th century by an anonymous author, includes vivid descriptions of interior settings. Mother-of-pearl-inlaid lacquer furniture is mentioned several times in the novel as being as expensive and worth sixty taels of silver during the Ming dynasty, see *Xinke xiuxiang piping Jinpingmei*, (Comments on The Golden Lotus, New Version with Illustration), Chongzhen version, 1628-1644, vol.6, p.42. See also a Ming dynasty painting entitled 'Scooping the Moon from a Golden Basin' in the Shanghai Museum, in which a servant is seen standing in front of a black lacquer long table with mother-of-pearl inlay. The appearance of a lacquered and mother-of-pearl-inlaid censer in a Ming dynasty portrait of a Court lady indicates the value and high status accorded to furniture of this type, see L.He and M.Knight, *Power and Glory: Court Arts of China's Ming Dynasty*, Asian Art Museum of San Francisco, 2008, pp.251 and 261, nos.140 and 148.

Compare with a related mother-of-pearl-inlaid lacquer *luohan* bed, Ming dynasty, with similarly decorated pattern on the back panel of the railing, illustrated in *Collections of the Palace Museum: Inlaid Furniture*, Beijing, 2009, p.22, pl.2; and another related mother-of-pearl-inlaid black lacquer *qiaotou'an* table, Ming dynasty, with similarly decorated butterflies and flowers on the aprons, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p.154, no.133. Compare also with a mother-of-pearl-inlaid lacquer table of similar form, Kangxi, illustrated in *ibid.*, p.169, no.143.

See also an inlaid-mother-of-pearl lacquer table, Jiajing/Wanli period, of identical form but with reduced legs and different decoration on the top panel, from the collection of Sakamoto Goro, which was sold at Sotheby's Hong Kong, 8 October 2013, lot 161.

案平頭，木胎黑漆，嵌厚螺鈿，漆面之下灰胎頗厚，漫發大蛇腹斷，案面四角包銅，以厚螺鈿攢雙框，框內嵌格式樂器包括琵琶、三弦、鑼、鼓、琴、鈴等，間以雜寶、花卉、昆蟲紋飾，面心嵌厚螺鈿太湖石及牡丹一叢，兩側嵌長枝花卉兩叢，花葉之間嵌蟲飛蝶舞及喜鵲一對，牡丹兩側分別嵌製五言四句：「朵朵含風裊，紅綃帶兩開。好留顏色態，堯皇進壽杯。」面下通長牙板，牙板之下橫高拱羅鍋棍，圓腿之間裝雙橫棍，面沿、牙板、棍子、四腿均嵌五彩螺鈿折枝花卉，面板底面抹灰髹朱漆，亦發蛇腹斷。

桌面所嵌螺鈿樂器計有：琵琶、鑼、鼓、木魚、琴、三絃、笙、拍板、鐘、笛。洋洋大觀形同樂隊之屬，然而中國樂器組合在古代多為伴奏，或祭祀或戲曲，必須與人聲配合方為完整，並未發展成西方交響樂團之模式，所謂國樂團乃近代新生事物。明末清初市民階層音樂曲藝娛樂繁多，常用配樂不出以上所列。

黑漆螺鈿傢俱自古便是高檔商品，宋高宗趙構在紹興初年下令焚毀臣下進貢的台州螺鈿桌椅，因其太過奢華：「紹興初，徐康國為浙漕進台州螺鈿椅桌，陛下即命焚之，至今四方歎誦聖德。上指御座曰：『如一椅子，只黑漆便可用，何必螺鈿。』」見宋代李心傳撰，《建炎以來繫年要錄》，《欽定四庫全書》本，1773-1792年，卷一七一，頁1。明代螺鈿傢俱的價格更上一層，成書於十六世紀的《金瓶梅》曾有一段：「原是因李瓶兒房中安著一張螺鈿敞廳床，婦人（潘金蓮）旋教西門慶使了六十兩銀子，替他也買了這一張螺鈿有欄乾的床。兩邊榻扇都是螺鈿攢造花草翎毛，掛著紫紗帳幔，錦帶銀鈎。」見日本內閣文庫藏蘭陵笑笑生著，《新刻繡像批評金瓶梅》，崇禎本，卷六，頁42。一張嵌螺鈿的羅漢床可值六十金，在明代可謂天價。

明代宮廷畫作上亦見描繪類似黑漆嵌螺鈿家具，如上海博物館藏明代《金盆撈月圖》，畫中貴族女子手指正月，坐於一黑漆嵌螺鈿桌旁，可推斷此類家具於明代多未王宮貴族所青睞，見L. He 及 M. Knight, 《Power and Glory: Court Arts of China's Ming Dynasty》，舊金山亞洲藝術博物館，2008年，圖140，頁251以及圖148，頁261。

《金瓶梅》描述的螺鈿紋樣在明代黑漆嵌螺鈿傢俱中頗為流行，特別是湖石牡丹，本件拍品亦是此類，還可比較北京故宮藏一件明代黑漆嵌螺鈿花鳥紋羅漢床，其正面圍子面板所嵌圖樣和本件平頭案所嵌風格設計如出一轍，見故宮博物院編，《故宮收藏：你應該知道的200件鑲嵌傢俱》，北京，2009，圖版2，頁22。北京故宮藏另一件明代黑漆嵌螺鈿花蝶紋翹頭案之裝飾亦頗類似，惟身形較矮，見《故宮博物院藏文物珍品全集：明清傢俱（上）》，香港，2002年，圖版133，頁154。與本件平頭案形制類似者可比較一件北京故宮藏清康熙黑漆嵌螺鈿花蝶紋條案，康熙去明不遠，風格變化不大，此案漆裏亦是紅色，惟缺少高拱羅鍋棍，見前書，圖版143，頁169。

香港蘇富比曾售一件明嘉靖 / 萬曆黑漆嵌螺鈿盆花圖條案，形制和本件拍品相同，惟紋飾相異，且四足或被截斷，原物應與本件平頭案類似高度，2013年10月8日，拍品編號161。





(detail)

From 1919, Pu Ru lived in Jietai Temple, Xishan, in the western suburbs of Beijing for over ten years. During this period of seclusion, he finished chorographies of Shanfang Mountain, Baidai Mountain and Jietai Mountain after a vast survey of local documents. He published the *Shangfang shan zhi* (Chorography of Shangfang), for which Luo Zhenyu (1866-1940) wrote the preface in 1930.

Shangfang Mountain is a branch of the Dafang Mountain, with an altitude of 880 meters above sea level. The steep mountain covered by giant pines and cypresses was known by the name of 'Nine Caves and Twelve Peaks' and had a close relationship with the family of Pu Ru. This choreography also records poems written by Prince Gong (Yixin, 1833-1898) and Pu Ru's brothers.

The long poem on this fan was probably finished by the artist during his days in Jietai Mountain. He inscribed it *Zihui liuxiong liangzheng*, literally 'for Mr Zihui's comment again', which suggests that this poem might have been inscribed later than the painting on the other side, as Zihui requested him to inscribe this poem some time after he painted the front of the fan.

The bamboo frame, *shanggu*, is superbly carved with a scene of *Boya Ziqi*, a classic story of Yu Boya and Zhong Ziqi who were two legendary characters known for their friendship starting from music. This story has many versions, while the main plot remains the same:

Boya was an accomplished *qin* musician but thought no one could understand his music. He met a woodsman Zhong Ziqi. When Boya played music which he felt captured the essence of high mountains, Ziqi said: 'How lofty; like Mount Tai!'. When Boya played music which he felt captured the essence of flowing streams, Ziqi said: 'How vast! It is like a great river and the sea'. Whatever Boya was thinking (as he played), Zhong Ziqi visualised it clearly in his music. When Zhong Ziqi died, Boya broke his strings and never again played the *qin*, as he knew there would never be another person who could understand him and his music as deeply again.

32

PU RU (1896-1963)

Mountains, cyclically dated *Jisi* year, corresponding to 1929 and of the period

Folding fan, ink and colour on gold-flecked paper, inscribed and signed Pu Ru, with a dedication and three seals of the artist, the reverse inscribed and signed Xinyu, with the same dedication and three seals of the artist.

52.6cm (20 3/4in) across.

HKD120,000 - 180,000

US\$15,000 - 23,000

溥儒 秋江詩意、行書五言詩 設色、水墨灑金紙本 成扇 一九二九年作

款識：

雨過瀟湘霽色開，沙明天淨片雲回。蘆中人去秋江冷，野水蕭蕭鳬雁來。己巳（1929）夏六月，畫〈秋江詩意〉以應子惠六兄教，溥儒。

（另面）

結茅傍幽壑，入門生遠情。千峰霽秋雨，孤館有餘清。灌木滋新綠，奇花表獨榮。駕言采蕨薇，晨夕空山行。萬木轉幽谷，連山上寒日。晨風吹天雲，微茫眾峰出。蒼蒼上方麓，渺渺微禽疾。盤盤望摘星，沉沉見兜率。暮色蔽丹林，鳴鐘發奧室。避觀范陽野，曠莽秋蕭瑟。上方昔名六聘山，晉霍原隱處。子惠六兄兩正，心畬。

鈐印：溥儒、玉壺、長毋相忘、溥儒之印、省心齋、心畬書畫

1919年起，溥儒隱居於京西馬鞍山戒台寺十餘年。潛心學問期間，遍遊京西名跡，所到之處，收集、研究地方資料，經過整理，撰寫出《上方山志》、《白帶山志》、《戒台山志》。1930年，溥儒編輯的《上方山志》出版，扉頁由羅振玉題寫書名，釋自如「原序」，楊鍾義（1865-1940）、清上方山兜率門清蓮池蓮舟撰「上方山志序」並溥儒自序。全書共分十卷，卷一山水田附，卷二儒釋，卷三考工，卷四碑碣，卷五物產，卷六藝文一記，卷七藝文二紀，卷八藝文三詩，卷九藝文四詩，卷十藝文五詩，書畫附，補遺詩。

上方山乃大方山支脈，海拔八百八十米，山勢陡峭，古柏蒼鬱，有九洞十二峰名勝及以兜率寺為中心的十二茅庵等古蹟。《上方山志》對此有詳細介紹，書中還輯錄恭親王奕訢及溥儒、溥傳二人所詠詩句。

此扇書畫雙璧，扇骨亦佳。扇骨取玉竹為材，一面鏤地陽刻蘇子泛舟赤壁圖，圖分三段：上段雕山石樹木流雲煙霞；中段雕一舟子，舟中雕二人，一人方冠是為東坡；下段雕山石汀芷，鏤地之上再以極細陰線刻劃細部。另一面則以同樣技法雕高山流水圖，畫分兩段：上段雕樵夫鐘子期，歇柴扶石而坐；下段雕伯牙泛舟湖面，撫琴舟中，人物神態清和，刀法自然，略微留皮，又有明暗之變，所謂陰陽兼蓄。





Eisei Bunko
Museum, Tokyo
東京永青文庫藏



33, rubbing of the inscriptions
銘文拓片

33

A VERY RARE INSCRIBED KUNQU OPERA BAMBOO FLUTE, *DIZI*

Signed Zhao Gaozi, cyclically dated to the Guichou year, corresponding to 1553 and of the period
Of long cylindrical form, carved from a length of bamboo with a bone flute head and end, each end carved in openwork with a butterfly, pierced along the length with a blowing hole, a membrane hole, six finger holes, two sound holes, and two opposing tassel holes underside, the upper part finely incised in cursive calligraphy with poetic inscriptions dated 'Spring month, Guichou year of Jiaping at Yinhong Pavilion of Wumen' the lower part incised with three characters *Zhao Gaozi*, the bamboo with a reddish-brown tone patina, box. 72.2cm (28 7/16) long (3).

HKD200,000 - 300,000

US\$26,000 - 39,000

明嘉靖 嘉靖癸丑（1553年）趙高子銘王之渙詩崑笛

Published and Illustrated:

N.Chow, *The Literati Aesthetic*, Hong Kong, 2018.

出版及著錄：

仇國仕，《無盡意》，香港，2018年

The name Zhao Gaozi does not appear to be recorded. However, the finely-carved and dated inscription, especially with reference to *Wumen* (Suzhou), suggests that Zhao Gaozi was closely associated with a group of literati-artists active in Suzhou during the Ming dynasty, known as the Wu School. This was during the period when *kunqu* opera became the dominant form of theatre in Southern China. Bamboo *dizi* such as the present lot were used as the lead melodic instrument, as they were known for their lingering and more mellow lyrical tone.

The *dizi* is a transverse flute and one of the longest surviving major Chinese musical instruments used in many genres of Chinese folk music and opera. The earliest playable *dizi* was made of bone and excavated from the Jiahu Neolithic site in central Henan Province, attributed to the Peiligang Culture (circa 7000–5000 BC), now in the Henan Provincial Museum, illustrated by S.Yingying, *zhongguo xinshiqi shidai chu tu yueqi yanjiu*, (The Study of Excavated Musical Instruments of the Chinese Neolithic Period), Beijing, 2012, p.45, fig.2-21.

Although bamboo later became the common material for the *dizi*, very few examples would have survived due to the fragile organic nature of the material. See a related iron *dizi*, Ming dynasty, of similar form in the Palace Museum, Beijing, illustrated in *zhongguo yinyue wenwu daxi Beijing juan*, (The Complete Collection of Chinese Musical Instruments Cultural Relics in Beijing), Zhengzhou, 1999, fig.1-14-1.

The box of the present lot is inscribed with a Kanshi (Sino-Japanese) poem on its cover, which can be translated as:

'Playing the flute in the breeze, the moon casts shadows on the fence; sweeping the snow and brewing tea, a few plum blossoms scatter on the edge of the fence.' Following is a signature which can literally be translated as 'Written by Ehu Shanren (Gako Sanjin in Japanese) at my friend's study in the breeze of pines, at a day when the summer heat has gone away.'

There were two Japanese literati known by the literary name of Gako Sanjin, referred to in the inscription. Both were active in the first half of the 19th century. One possibility is that it could refer to Matsuzawa Yoshiaki (1791-1861), a scholar of the classics and also a *komamono* (fancy goods) merchant; another possibility is that it refers to Gako Suzuki (1816-1870), a Nanga master, who learned painting at an early stage from the renowned Tani Bunchō (1763-1840). In many works he signed himself as Gako Sanjin. Compare with signatures on two of his works, one on a painting of 'Red Cliffs' in the collection of the Sakano Family, Josō, Japan (acc.no.0460); the other in a book by him in the National Diet Library, acc.no.toku 1-807.

The Japanese connection is not so unusual considering that during the late Ming dynasty there was an influx of musical instruments being brought into Japan. Wei Zhiyan (1671-1689), a native of Hebei Province, and a merchant who travelled between China, Japan, and Vietnam, was also an expert of classical Chinese music. He developed close connections with many Japanese scholars, monks, and émigré Chinese monks in Japan such as Ingen (1592-1673) who founded the Obaku Zen sect. His disciples recorded and compiled fifty pieces of music inherited from him in the *Gishi gakuhu* (Wei's Music Scores), which was published in Edo, Osaka, and Kyoto in 1768.

In 1780, Wei's disciple Iku Tsutusi compiled Wei's collection of *di*, *xiao*, *sheng*, gongs, pipa, *yueqin* and other instruments that he brought from China to Japan in the *Illustrations of Wei's Musical Instruments*.

Holes of Ming dynasty flutes are slightly closer to each other than those of flutes made in the Qing dynasty. Chinese bamboo flutes of the Ming dynasty rarely survived in China, however, they survived in Japan in relatively larger numbers. Compare with a closely-related bamboo *dizi* from the Hosokawa collection, in the Eisei Bunko Museum, Tokyo, illustrated by M.Hosokawa, *Eisei Bunko meihinsen: bungu*, Tokyo, 1978, p.129, where the author notes that although its form is related to the early Qing dynasty, the tight arrangement of the finger holes indicates a late Ming dynasty date.

竹質，色蜜黃，竹絲細長如牙色，兩端嵌骨質首尾，首尾鏤空蝴蝶，笛吹、笛膜孔各一，按孔六，出音孔二，背面近笛尾處開二孔穿流蘇，笛首刻宋之間詩：「一年又過一年春，百歲曾無百歲人。能向花間幾回醉，十千沽酒莫辭貧。」落款：「嘉靖癸丑小春月 刻於吳門吟紅館之南窗」笛尾刻「趙高子」三字。

嘉靖癸丑，即公元1553年。趙高子其人不查，似是道人名。吳門即蘇州，明代嘉萬時期，魏良輔改良崑山腔為昆曲，此地正是昆曲最為流行的地區，家班遍地，曲聲充塵。此笛調性較近現代標準的崑曲曲笛稍低，或因嘉靖時昆曲方肇始，律制並不嚴謹，然而並不影響和曲伴奏，其聲清遠透潤，數百年仍可完整發音演奏，實數難得。音孔周圍呈色較深，或為長期演奏所致。

此笛原配日本舊盒，蓋內書「臨風弄笛，欄杆上桂影一輪；掃雪烹茶，籬落邊梅花數點。」落款「鷺湖山人書，此日松風稷稷，滿我弟齋，暑氣已避三舍矣。」以「鷺湖山人」為號者有二，一為松沢義章（1791-1861），江戶時代後期的國學者，著有《春秋大意》《洲羽國考》等書。二為鈴木鷺湖（1816-1870），南畫畫家，師從谷文晁、相沢石湖。畫作常題「鷺湖山人雄」或「鷺湖山人木雄」，前者題款見日本常陸市坂野家藏鈴木鷺湖畫《赤壁圖》館藏編號0460，後者見日本國立國會圖書館藏《もゝのたね》（1861）一書扉頁，館藏編號特1-807。

笛子為最古老的中國樂器之一，史前時代多用鳥獸長骨做笛，如河南省博物院藏一件裴李崗文化時期十孔骨笛，見申瑩瑩著，《中國新石器時代出土樂器研究》，北京，2012年，圖2-21，頁45。後世則多以竹木為之，因此少有傳世。北京故宮藏有一隻明代鐵笛，形制與本笛類似，見《中國音樂文物大系北京卷》，鄭州，1999年，圖1-14-1。

明代晚期以來，中土音樂傳至日本，中國明清時期流行的樂器也隨之渡海。明代鉅鹿人魏之琰（1617-1689），字雙侯，雖為商賈往來中日越三國，然而雅好清音，廣交日本耆宿，與隱元隆琦等人多有詩詞唱和往來。傳曲五十首，編為《魏氏樂譜》，明和五年（1768）在江戶、大阪、京都等地刊行。安永九年（1780）魏氏門人筒井郁將魏之琰從中國帶至日本的笛、簫、笙、雲鑼、管琵琶、月琴、瑟、檀板等樂器編為《魏氏樂器圖》。由此可見中國樂器播傳日本之一斑。明代曲笛開孔較清代曲笛間距稍短，日人以明笛稱之，習傳至今。中國本土極少存留明代竹笛，惟日人惜物，加之國內承平日久，尚多有留存。日本永青文庫藏有一隻竹笛和本件近同，細川護貞認為雖然其形制近清代，但是其孔距較窄，又是明代特征，見細川護貞編著，《永青文庫名品選：文具》，東京，1978年，頁129。





(detail)

34

A FINE BLUE AND WHITE 'DANCERS AND MUSICIANS' BRUSHPOT, BITONG

Chenghua six-character mark, Kangxi

Finely and delicately painted around the straight sides of the body with four elegant ladies playing the transverse flute or *dizi*, clapper or *pai*, drum, and *yunluo* or 'clouds gongs', accompanying two ladies dancing with long sleeves on mats before a dignitary seated in front of a large screen, with four further ladies-in-waiting standing beside him, holding a fan, fly-whisk and covered vessels.

18cm (7in) diam.

HKD500,000 - 800,000

US\$65,000 - 100,000

清康熙 青花畫堂起舞圖筆筒

Provenance:

S.Marchant and Son, London

The Harriet Szechenyi collection, Switzerland

Bonhams London, 10 November 2011, lot 137

來源：

倫敦S.Marchant and Son公司

瑞士Harriet Szechenyi舊藏

倫敦邦瀚斯，2011年11月10日，拍品編號137



Illustration in *Yuanyang Tao*

《鴛鴦緣》插圖

Harriet Szechenyi was born to the well-known Bodmer family of collectors in Zurich. Though her interest was focused on Japanese art from the early 1960s she also ventured to buy Chinese art. Among her principal advisers was Luigi Bandini of Eskenazi Ltd. However, as her scholarship grew she also acquired fine examples from other dealers and auction houses around the world such as the present brushpot which was acquired from Marchant in London.

The motif of a lady dancing before a dignitary is most likely derived from the Ming dynasty novel and play *Yuanyang Tao* (鴛鴦緣), 'The Mandarin Duck Sash'. The book tells the story of the talented scholar Yang Zhifang and the lady Zhang Shu'er and their various romantic twists and turns. The name of the book comes from the white jade ornament carving of mandarin ducks on a sash which Zhang Shu'er gives to Yang Zhifang.

The scene in the present lot narrates the story of Yang Zhifang's friend General Hu Ping receiving the Imperial order to set off on campaign. Zhang Shu'er dances in the centre to see him off. In the story it is clear that Zhang Shu'er dances alone for General Hu Ping, while his wife watches.

Furthermore, on other published examples of porcelain painted with this scene, it always depicts one lady dancing. Compare with the scene in the woodblock print of *Yuanyang Tao*, see X.Tao, ed., *Yuanyang Tao, Xiyongxuan congshu*, vol.1, 1926, p.6. This scene was popular in the late Ming and early Qing period, and widely depicted on porcelain. See for example, a related blue and white brushpot, Kangxi, with the same motif but depicting only one lady dancing in the Palace Museum in Beijing, illustrated in *Qing Shunzhi Kangxi chao qinghua ci*, Beijing, 2005, pp.340-341, no.220. Another blue and white jar, Kangxi, with similar design of a lady dancing 'for an Imperial concubine', is illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red III*, Hong Kong, 2000, p.26, no.21.

This brushpot depicts an ensemble playing the flute or *di*, clapper or *pai*, drum or *gu*, and gongs or *yunluo*, which are frequently seen in many regional folk music performances even today. This quartet probably emerged together around Wenzhou in Zhejiang Province, in the early Southern Song dynasty, as an accompaniment to *Yongjia zaju* (Yongjia Opera), or *Nan Xi* (Southern Opera). However, another type of folk vocal music, *Chang Zhuan* was also popular in Hangzhou in the early Southern Song dynasty, and was also accompanied by the *di*, *pai*, *gu* and *luo*. For further discussion see L.Gou, *Suyuan zhongguo chuantong wenhua zhilü* (Tracing the Origins: A Journey to Chinese Traditional Culture), Shanghai, 2017, pp.455-456. The painting on the present brushpot suggests a continuity of this form of ensemble in folk music from the Southern Song dynasty to the early Qing dynasty.

筆筒圓唇，直壁，平底，底心內凹，內書「大明成化年製」六字寄託款，筒身外壁繪「張淑兒畫堂起舞」，描繪主人公楊直方好友胡平奉旨出征塞北，張淑兒起舞為之送行的場景。胡平端坐中堂，右側兩女於方毯之上翻然起舞，或為張淑兒和胡妻，外側有伴奏侍女四人，分司笛，板，鼓，鑼，胡平左側立侍女四人，二人捧盒，二人執拂塵及紈扇，畫面以蕉石作區隔。

笛，板，鼓，鑼的組合在南宋早期的民間曲藝中常見，至今不絕。南宋初期，浙江溫州地區興起「永嘉雜劇」，即所謂「南戲」，以和北方的宋元雜劇相區隔。永嘉雜劇音樂伴奏的主要樂器便是笛，板，鼓，鑼。另有南宋紹興年間流行於杭州的「唱賺」，由杭人張五牛根據鼓板中的「四片太平令」改變節奏而成，演唱者擊板，一人擊鼓，一人吹笛，亦可能是這一組合的早期形態。相關討論見苟琳著，《溯源：中國傳統文化之旅》，上海，2017年，頁455-456。

「張淑兒畫堂起舞」為明代傳奇《鴛鴦緣》之一出，原書附有插圖，後世以為粉本，見陶湘編，《喜詠軒叢書》石印本，卷上，1926年，頁6。此題材在明清之際頗為流行，瓷器多有描繪。可參考北京故宮藏一件青花繪畫堂起舞筆筒，惟畫面僅一人起舞，見《故宮博物院藏清代瓷器類選（一）清順治康熙朝青花瓷》，北京，2005年，圖220，頁340；另可比較一件北京故宮藏青花行樂圖觀音尊，畫面類似，見《故宮博物院藏文物珍品全集·青花釉裡紅（下）》，香港，2000，編號21，頁26。





35

TIE BAO (1752-1824)

Couplet in Running Script

Ink on wax paper depicting clouds, bats, bamboo leaves, and Daoist ritual instruments, signed *Yeting Tiebao* with two artist's seals reading *Tiebao siyin* and *bujizhou zhuren*. 189cm (74 1/4in) high x 41cm (16 1/8in) wide (2).

HKD50,000 - 100,000

US\$6,500 - 13,000

清 鐵保行書八言聯 水墨描金雲蝠紋蠟箋 鏡框

款識：心澈冰壺神凝秋水，堂開綠野室接青雲。
冶亭鐵保。

鈐印：鐵保私印、不繫舟主人

The couplets may be translated as:

'The heart is clear as an ice-chest and the spirit cleansed by the waters of Autumn; the hall is open to the green fields and the room to the azure clouds.'

Tie Bao (1752-1824), also known as Yeting (courtesy name) and Mei'an (sobriquet), was a member of the Plain Yellow Banner (正黃旗) and a senior Imperial scholar who served at court for over fifty years. He was a prolific poet and an accomplished calligrapher. Tie Bao, Liu Yong (1719-1805), Weng Fanggang (1733-1818), and Prince Cheng (1752-1823) were recognised as the most important four masters of calligraphy in the mid Qing dynasty. For more information about Tie Bao, see the footnote for Lot 30.

鐵保，字冶亭，號梅庵，正黃旗人，棟鄂氏，據其本人考證為覺羅氏，係北宋越王趙偁後裔。二十歲中進士，為官五十年，嘉慶十年（1805年），擢升兩江總督，賞頭品頂戴，為仕途巔峰，後兩次被貶，先後流放新疆和吉林。雖然仕途多舛，但鐵保詩文書法馳名朝野，久富文名。編有《欽定熙朝雅頌集》134卷、《惟清齋全集》及《惟清齋帖》。書法取法顏真卿，一掃館閣體痼疾，後世將鐵保、翁方綱、劉墉、成親王並稱為清代中期四大書家。

36

A RARE BLANC-DE-CHINE FLUTE, XIAO

17th/18th century

Moulded and incised to resemble a hollow stalk of bamboo, with nine nodes decreasing in length towards the sealed base pierced with five apertures arranged in the shape of a Chinese coin, the open end with a small V-shaped cut, pierced along the length with a membrane hole to the underside, five finger holes on the top and two opposing sound holes on the sides, covered overall with a clear glaze, wood stand. 59cm (23 1/4in) long (2).

HKD60,000 - 90,000

US\$7,700 - 12,000

十七/十八世紀 德化白瓷簫

Provenance :

P.C.Lu & Sons, Ltd., Hong Kong (label)

來源：

香港魯氏父子有限公司 (標籤)



36

The *xiao* is a vertical end-blown flute, usually made of bamboo, but also of other materials such as porcelain, jade, iron and bronze. Porcelain, however, is the most difficult material from which to make *xiao*, due to its instability in the kiln which may cause inaccurate tones. The present *xiao* is unusually well tuned as F#; slightly lower than a modern *xiao*'s tone of G.

Applying mould techniques, the form of Dehua blanc-de-Chine porcelain *xiao* have subtle variations between the Ming dynasty to the early 20th Century. Compare with a Dehua *xiao*, Ming dynasty, in the Palace Museum, Beijing, illustrated in *Zhongguo yinyue wuwen daxi Beijing juan* (Compendium of Chinese Musical Instruments: Beijing), 1999, p.121, pl.5; and a similar 17th century example in the Sir Percival David Foundation, British Museum, illustrated by M. Medley in *Oriental Ceramics: The World's Great Collections*, 1982, vol.6, pl.199.

Compare also with a similar flute, 17th/18th century, which was sold at Sotheby's London, 7 November 2012, lot 36; and another flute, 17th century, which was sold at Christie's New York, 17 March 2016, lot 1183.

簫瓷質，通施透明釉，胎體精實，作竹節形，吹孔鏤花，按孔六，出音孔二，底部四節刻根鬚，底孔鏤空錢紋，手感厚重，音色清亮，出音準確。明末清初周亮工《閔山記》記載：「德化瓷簫笛，色瑩白，式亦精好，但累百枝，無一二合調者，遠出竹上。」德化瓷簫音準者百中無一，蓋因瓷工並非樂師，且瓷器在窯中膨脹收縮之後，模印的簫體往往走音變調，而無法再調。

得益于成熟的模印技術，德化瓷簫明代以降形制出入不大。可比較北京故宮藏一件明代德化簫，見《中國音樂文物大系北京卷》，鄭州，1999年，圖版5，121；以及英國大維德基金藏一件十七世紀德化窯白瓷簫，見《Oriental Ceramics. The World's Great Collections》，東京，1982年，卷6，圖版199。還可比較倫敦蘇富比售出一件十七/十八世紀的類似德化瓷洞簫，2012年11月7日，拍品編號36；另可比較一件十七世紀德化簫，2016年3月17日售於佳士得紐約，拍品編號1183。



Bonhams London, 12 December 2012, lot 18
倫敦邦瀚斯, 2012年12月12日, 拍品編號18



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

37

A SUPERB MOSS AGATE AND HARDSTONE-MOUNTED GILT-METAL CASKET IN THE MANNER OF JAMES COX

Circa 1760s

The bombe-shaped case with a lid inlaid with moss-agate panels within a running border of stylised interlaced ovals, the body formed as a mid 18th century commode with symmetrically matched panels of agate within ormolu borders, each corner mounted with a winged cherub head on boldly-cast volutes on mask-headed scrolls, the front decorated in gilt with a group of ram-head and musical instruments, the lid and two sides fitted with handles in the form of acanthus scrolls, supported on four cast feet modelled as elephants.

15.8cm (6in) high.

HKD600,000 - 800,000

US\$77,000 - 100,000

約十八世紀六十年代 James Cox風格銅鑲金嵌瑪瑙規矩盒

Provenance:

Christie's London, 15 June 1976, lot 192

來源：

倫敦佳士得, 1976年6月15日, 拍品編號192



This casket is related to a number of gilt-metal nécessaires, caskets and timepieces which share the characteristics of an upright bombe shape, rococo decoration and agate panels made by the English master clockmaker James Cox. Necessaires and caskets, often containing musical movements and watches, were favourite articles for export from Europe to China during the second half of the eighteenth century.

James Cox (1723-1800) was a London jeweller and clockmaker who began a revolution in the concept of luxury clocks and *objet d'art* in their design and embellishment and sold them to China, India, Russia as well as in London. Cox's automaton clocks are arguably the most elaborate ever produced in England; for a comprehensive discussion of James Cox, see I.White, *English Clocks for the Eastern Markets: English Clockmakers Trading in China & the Ottoman Empire 1580-1815*, Ticehurst, 2012, pp.94-207. The importance of his clocks in the diplomatic and trade efforts is demonstrated in a commission in 1766, by the English East India Company for two 'chariot clocks' for China - these clocks would have been intended as gifts to the Qianlong emperor. In 1769 he requested permission from the East India Company to send three pairs of musical clocks to China; in 1795 the Dutch embassy to China included in its presents to the emperor two automaton clocks bought in Canton, which were made in part by James Cox. These examples demonstrate his importance and it is not a coincidence that amongst the surviving examples made by James Cox, a significant number are in the Qing Court Collection in the Palace Museum, Beijing; see I.White, *ibid.*, pp.100, 101, 120.

The Qing court called this type of casket *guiju he*, literally meaning rectangular box. The *Imperial Workshop Archive* suggests that stone inlaid western caskets had been introduced to the court as early as the Yongzheng period, see M.Zhou, *Yongzheng jiaju sanshinian: Yongzhengchao jiaju yu xiangshi dangan jilu* (Selected Archive of Furniture and Incense Practice during the Thirteen Years of Yongzheng's Reign), Beijing, 2013, vol.II, p.455. The admiration of the Qing court and the Qianlong emperor for English timepieces, nécessaires and caskets, can also be learned from a report in 27-29 August 1772 in the *St James Chronicle* reporting that a ship which arrived in China with a very large collection that was originally designed for James Cox's museum, struck the Chinese with so much astonishment that the whole cargo was purchased by the emperor; see I.White, *ibid.*, p.102. Whether this English newspaper entry was accurate or not is questionable. However, importantly, it provides us with contemporary evidence for the emperor's admiration for such works of art.

Compare with a related casket inlaid with a clock, 18th century, Britain, in the Palace Museum, Beijing, which is illustrated in *Timepieces in the Imperial Palace*, Beijing, 2008, pl.138. For additional related examples attributed to James Cox, see I.White, *English Clocks for the Eastern Markets: English Clockmakers Trading in China & the Ottoman Empire 1580-1815*, Ticehurst, 2012, p.168, fig.7.5; p.173, fig.7.11; and p.174, fig.7.13.

Compare also with a related ormolu silver and agate musical timepiece table clock, by James Cox, circa 1766, which was sold at Bonhams London, 12 December 2012, lot 18, and was later sold at Christie's London, 4 July 2013, lot 27. See another related moss agate and stone-set gilt-metal musical casket in the manner of James Cox, which was sold at Bonhams London, 12 December 2012, lot 19.

盒平頂，銅鑲金圍框，鑿刻卷草文，蓋緣內束，以銅鑲金四瓣鏤空花紋為框，內嵌瑪瑙片，盒身略微外鼓，四角包鑲金天使柱，四面以銅鑲金卷草花紋圍框，瑪瑙為壁，正背兩面正中飾銅鑲金羊首，魯特琴等樂器，銅鑲金盒底，四面托以人面卷葉紋，四足作寶象形，蓋頂、盒身兩側接莖莖形活手。

此盒乃十七世紀流行的洛可可風格的寶盒，清宮稱為規矩盒，清宮造辦處清檔記載有雍正九年修理「銀邊鑲溫都里那石盛規矩盒一件」，見周默編，《雍正家具十三年 雍正朝家具與香事檔案輯錄》，北京，2013年，卷下，頁445。規矩盒除了承物，多有裝飾音樂發條和鐘面，組成音樂時計，且以十八世紀60年代及70年代倫敦James Cox (1723-1800) 所製為箇中翹楚，產品行銷中國、印度、俄羅斯。JC所製自動鐘錶可謂英格蘭當時之最精絕者，關於JC的更多討論參見I.White著，《English Clocks for the Eastern Markets: English Clockmakers Trading in China & the Ottoman Empire 1580-1815》（東方市場的英國鐘錶：中國及奧斯曼帝國的英國鐘錶貿易），泰斯赫斯特，2012年，頁94-207。1766年東印度公司委託JC製作了兩件馬車座鐘，或許作為使團進貢乾隆之物，可見JC鐘錶之重。1769年，JC通過東印度公司將三隊音樂鐘送至中國；1795年，荷蘭師團進貢中國皇帝兩件自動計時鐘，雖然購於廣東，但是部分零件確實來自於JC。由此可見JC鐘在當時珍重的程度，北京故宮至今存有相當數量的JC作品，見前書，頁100、101、120。

清代皇室以及乾隆皇帝對英國鐘錶的喜愛在文獻中有跡可循，《聖詹姆士紀事報》（*St James Chronicle*）在1772年8月27-29日報道一搜滿載原為James Cox博物館製作的時鐘抵達中國的時候，震驚了中國人的眼球，整艘貨物被皇帝買下，事見前書，頁102。不論此條報道真實與否，但是可以一窺當時皇帝對歐洲時鐘的喜愛。

可比較數件傳為James Cox製作的時鐘，見前書，頁168，圖7.5；頁173，圖7.11；以及頁174，圖7.13。北京故宮藏一件銅鑲金嵌瑪瑙玻璃規矩盒錶，十八世紀英國製，見《故宮鐘錶》，北京，2008年，圖版138；邦瀚斯曾售出一件James Cox於1766年製嵌瑪瑙鐘，其四足與本品類似，2012年12月2日，拍品編號18，後又由佳士得倫敦出售，2013年7月4日，拍品編號27。以一件倫敦邦瀚斯售出之James Cox風格銅鑲金嵌瑪瑙規矩盒，2012年12月12日，拍品編號19。



A RARE PARTIALLY GILT-BRONZE, CHAMPLEVÉ-ENAMEL AND JADE 'ELEPHANT AND BOYS' GROUP

Qianlong

The procession consisting of a finely cast caparisoned elephant standing four-square led by three playful young boys, each wearing a bright polychrome enamelled robe and cap, one blowing a *suona*, double-reeded horn, another playing a *bolanggu*, pellet drum, and a third carrying a dragon banner, all raised on a rectangular plinth supported by four *ruyi*-form feet, the imposing beast elaborately caparisoned, adorned with polychrome enamel and gilt-metal trappings, the embellished and enamelled harness surmounted by a flaming pearl and the saddle fringed with bells, each side of the saddlecloth with a gilt writhing dragon on a white ground, emerging from animal-masks joined to a ruffle-hemmed circular cloth, set below the domed support reticulated with two phoenix in flight, all below a pavilion on each side with a reticulated jade roundel, the flaring roof surmounted with a bird finial.

38cm (14 3/4in) long x 21cm (8 1/4in) wide.

HKD350,000 - 600,000

US\$45,000 - 77,000

清乾隆 銅胎鑲瑯嵌玉童子瑞象擺件

Provenance:

The Hon. Mrs. Nellie (1883-1962) and Basil (1884-1950) Ionides, Buxted Park, Sussex, and thence by descent
A British private collection
Christie's London, 7 November 2017, lot 107

Nellie Ionides was the daughter of Sir Marcus Samuel, 1st Viscount Bearsted (1853-1927), Chairman of Shell. In 1930 she married Basil Ionides, a pioneering Art Deco designer. Both shared a love of the arts and collecting including Meissen porcelain, English 18th century and Regency furniture and Chinese porcelain. In her will she left Chinese porcelain to the Victoria and Albert Museum, the British Museum and to the Brighton Pavilion.

來源：

英國蘇塞克斯郡Nellie（1883-1962）及Basil（1884-1950）Ionides伉儷舊藏，後由家族傳承

英國私人舊藏

佳士得倫敦，2017年11月7日，拍品編號107

銅胎，一象三童子立於銅臺之上，象身馱四檐閣樓，檐首作翹首龍頭，閣頂立鳳凰，俱鑲金，亭瓦鑲刻團壽蝙蝠如意雲紋，再填藍彩，閣內開光嵌四塊鏤空白玉窗，分別雕人物及龍紋，亭台外沿起四柱圍欄，鑲金鑲刻填藍彩，亭台之下承以鏤空鑲金雙鳳穿雲紋，象背披寶毯，毯分三層，頂層填紅彩，中層鑲刻鑲金卷草文填綠彩，底層緞邊綴鈴鐺，鑲刻卷雲紋鑲金，填月白彩，象披搭鑲金鑲刻四爪降龍，填白地紅邊，象身籠鑲金嵌寶石瓔珞，頭戴寶珠冠，象前立三童子，一童手擎鑲金鑲刻填紅地龍紋旗，頭戴角氈，底衫鑲刻鑲金卷草文，填月白料，一童最前，頭戴平頂花沿帽，內填鵝黃料，手持圓鼓，作捶打貌，身著鑲金鑲刻龍紋填多彩夾衣，一童立於象左，頭戴圓氈，手持噴呐，身穿鑲金鑲刻花草紋短衫，填綠彩為地，花填月白及紅料，三童著履皆鑲金。

童子身著無袖短衫，頭戴氈帽，手執扁骨及噴呐，此類鼓吹玩耍的形象多出現於瓷器之嬰戲圖，參考一件北京故宮藏乾隆粉彩綠地嬰戲圖瓶，其中有童子吹噴呐及敲鼓形象可比較之，見《故宮博物院藏文物珍品大系：琺瑯彩·粉彩》，香港，1999年，圖版121，頁138。H.Garner爵士認為琺瑯器中人物形象十分收件，可參考一件R.H.Palmer伉儷舊藏之十七世紀晚期掐絲琺瑯童子騎馬像，見H.Garner爵士著，《Chinese and Japanese Cloisonné Enamels》（中日掐絲琺瑯），倫敦，1962年，圖版76。

The elephant embodies strength, wisdom and intelligence and is held in high esteem in Buddhist beliefs. It is unusual to find an elephant group such as the present lot with attendant boys in procession. Cloisonné and champlevé enamel elephants are more commonly depicted in Chinese art supporting a vase on its back forming the rebus for 'universal peace', *taiping you xiang*. Compare with a related gilt-bronze, champlevé and cloisonné enamel elephant-form candlestick, 18th century, which was sold at Christie's Hong Kong, 4 April 2017, lot 198.

Compare the cloisonné enamel boys with the small cloisonné enamel boy riding a hobby horse, late 17th century, from the collection of Mr and Mrs R.H.Palmer, illustrated by Sir H.Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pl.76. In this book, Garner writes that it is not common to find human figures in cloisonné with the earliest examples, such as this boy, dating to the 17th century.

The importance of elephants in Imperial processions is also demonstrated by two elephants, one bearing a vase, depicted in a court painting, *Ten Thousand Envoys come to Pay Tribute*, 1761, illustrated by C.Ho and B.Bronson, *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, London, 2004, pp.75-77, figs.80-82.

琺瑯器中大象的形象常馱寶瓶，寓意太平有象，而馱寶閣的例子頗為少見，北京故宮所藏清代宮廷鐘錶中倒常見動物馱寶閣的例子，如一件銅鑲金仙鶴馱寶閣座鐘，其實閣內外兩層，和本件寶閣有異曲同工之妙，見《China: The Three Emperors, 1662-1795》，倫敦，2005年，圖版93，頁199；另有一件銅鑲金象馱寶塔變花轉花鐘，十八世紀英國製，亦可比較之，見故宮博物院編，《故宮經典：故宮鐘錶》，北京，2008年，圖版99，頁172。還可比較一件佳士得香港售出一件清十八世紀 鑲胎掐絲琺瑯嵌寶石太平有象燭台，2017年4月4日，拍品編號198。由此或可猜想，象馱寶塔或閣樓的形象乃是西方眼中的東方意趣，實則是太平有象題材的演繹。

舊藏者Nellie及Basil Ionides伉儷與中國文物淵源頗深，Ionides氏的收藏側重清代及二十世紀的中國美術品。這一傳統沿襲自Nellie的父親—Marcus Samuel（1853-1927），第一代Bearsted侯爵，他創辦了荷蘭皇家殼牌公司，主要收藏繪畫和傢俱以裝飾埃特姆莫特莊園。Basil的祖父Alexander Constantine Ionides（1810-1890）曾是英國藝術的主要贊助人。Nellie和Basil伉儷對雕塑情有獨鍾，參見一組象牙畫琺瑯童子跪像，見R. S. Jenyns著，《Chinese Art III》，紐約，1965年，圖版96。





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

The present alarm clock is a rare example of clockmaking at the Imperial Workshops in Beijing. Compare with an identical alarm clock in the Palace Museum, Beijing, early Qianlong period, made before 1748 by the Imperial Clockmaking Workshop within the Palace in Beijing. For a detailed discussion, see Lu Yanzhen, ed., *Zhongbiao jianshang yu shoucang*, Changchun, 1994, pp.36-37, illustrated by Liao Pin, *Clocks and Watches of the Qing Dynasty from the Collection in the Forbidden City*, Beijing, 2002, p.40, no.10.

According to the Imperial Household Archives, the Kangxi emperor, intrigued by foreign timepieces, decided to set up an Office of *zimingzhongchu* or 'self-ringing bells' to store his Western-style clocks. The Office later became the *zaozhongchu*, an Imperial Workshop for the Jesuit clockmakers, painters and engravers to work with other craftsmen to produce timepieces for the Qing court. By 1773, under the administration of the Imperial Household Department, the workshop further expanded with a total of nine studios in the Palace. For a detailed discussion about Imperial clockmaking during the Qianlong period, see Guo Fuxiang, 'Investigation of the Imperial Collection of Timepieces during the Qianlong Reign (1736-1795)', in *Journal of Gugong Studies*, issue 7, Beijing, 2011, pp.225-252.

Since the Western Zhou dynasty, the Chinese had been using the time-keeping system of dividing a day into twelve hours known as *shichen*, each *shichen* named after the Earthly Branches in the order known as *dizhi*. Starting from the end of the Tang dynasty to the Song dynasty, each *shichen* was divided into two, with the first half of each called the initial hour *chu*, and the second called the central hour *zheng*. On the present clock, each Chinese *shichen* is divided into eight segments, with four segments representing one hour. The alarm disc can be rotated to show twenty-four different *shichen* through the pieced rectangle, allowing the alarm to be set based on twenty-four hour time-keeping.

See also an iron-cased astronomical alarm clock, Qing dynasty, in the Nanjing Museum, illustrated in *Precision and Elegance: Selected Clocks and Watches from Nanjing Museum's Collection*, Nanjing, 2013, no.6.

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AN IMPERIAL BEIJING GILT-METAL AND PORCELAIN ALARM CLOCK

Qianlong

The circular gilt-metal case meticulously pierced on the sides with the Eight Buddhist Emblems, *bajixiang*, surmounted by a hinged cover, the clock comprised of a porcelain dial inscribed in black enamel with the twelve Chinese hours, *shichen*, each hour divided into eight segments, a central metal alarm disc which can be rotated to set the alarm, a single hand pointing to the twelve hours, the gilt base with two apertures, one aperture can be dialled to secure the movement of the alarm, next to which is incised with a *zhong* 'clock' character, the other aperture can be dialled to secure the movement of the hand.

12cm (4 3/4in) diam. (2).

HKD700,000 - 900,000

US\$90,000 - 120,000

清乾隆 御製銅鑲金八吉祥二十四時辰醒鐘

Provenance:

Christie's Hong Kong, 28 May 2014, lot 3342 (offered)

來源：

佳士得香港，2014年5月28日，拍品編號3342（上拍）

鐘圓柱形，錶盤白色琺瑯質，墨彩繪十二時辰刻度及漢字十二支，中心銅製指針，指針下銅盤陰刻填朱十二時辰初、正兩部分，鐘套銅鑲金，外殼鑲空刻八吉祥番蓮如意雲紋，底部發條三孔，鑿刻一「鐘」字。

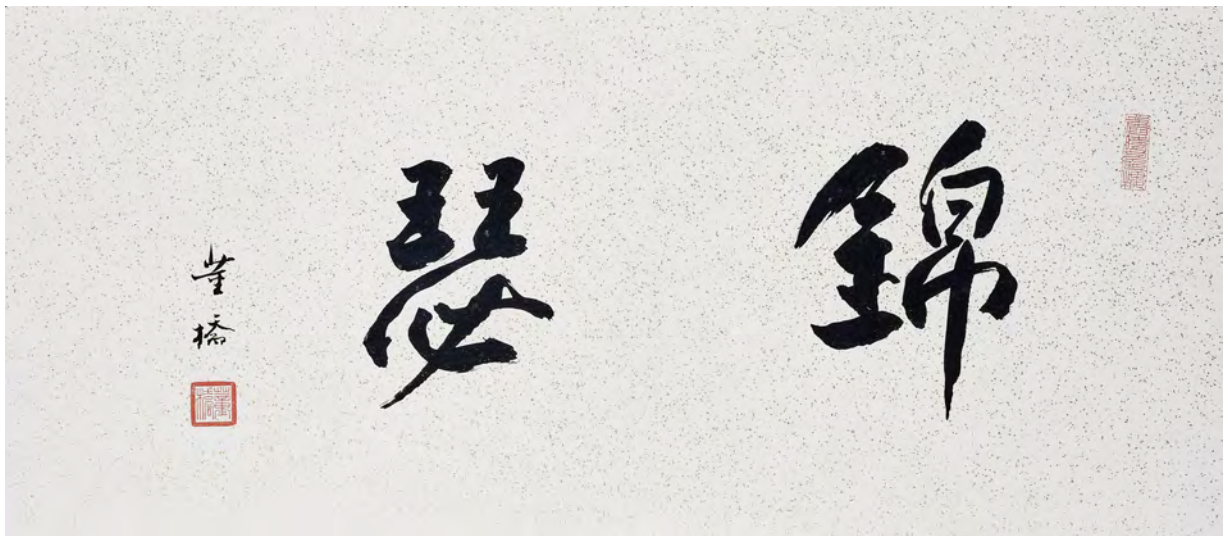
本件醒鐘有濃厚的中國風格，應為宮中做鐘處所作，北京故宮藏有一件紫銅質清乾隆十二時辰醒鐘，被定為乾隆早期清宮造辦處之作，與本件極似，鐘套周圍鑲雕八寶紋，順序是輪、傘、腸、螺、花、罐、魚、蓋，按八寶排列順序，有學者認為是乾隆十年（1745年）以前製作，相關討論見陸燕真編著，《鐘錶鑒賞與收藏》，長春，1994年，頁36及37，圖像見廖頻編，《清宮鐘錶集萃—北京故宮珍藏》，北京，2002，圖版10，頁40。

清宮早在康熙年間便在宮中設立了自鳴鐘處，雍正時期改為做鐘處，乾隆二年（1737）正月，做鐘處開始擴充規模，首領趙進忠向內務府大臣海王報告：「本處所造自鳴鐘錶甚多，作房窄小，欲在後院內蓋房三間。」見《清宮內務府造辦處檔案總匯》，第七冊，北京，2005年，頁779。至乾隆三十八年，做鐘處作房至少有房九間，頗具規模，見前書，第36冊，頁840。處內的工匠有外國傳教士、外募役匠及做鐘太監，其中佼佼者便有前文提到之趙進忠，相關討論參見郭福祥著，《乾隆時期宮廷鐘表收藏考述》，載於《故宮學刊》，第七輯，北京，2011年，頁225-252。

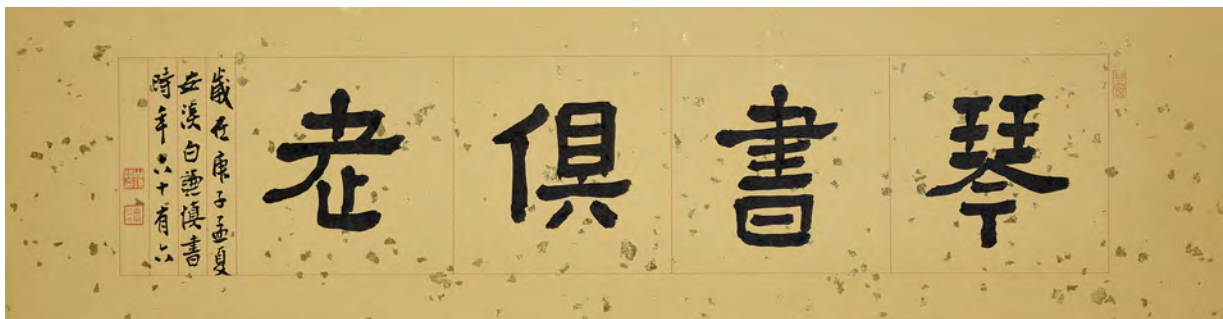
十二時辰為中國傳統計時單位，最早在西周開始使用，漢代以後又用十二地支來表示。宋以後，把十二時辰中每個時辰平分為「初」、「正」兩部分，成二十四時辰，與西洋鐘錶二十四小時計法一致。此醒鐘採用二十四時辰計法，一時辰內分八刻，以小時分四刻。錶盤十二時辰有「初」、「正」設定，一天二十四小時皆設定報時。

參看南京博物院藏一件清代十二時辰墜力鐵殼鐘，機制類似，為較晚期作品，見《精準與華美—南京博物院藏鐘錶精品》，南京，2013年，圖版6。





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TUNG CHIAO (B.1942)

'Brocaded Zither' in running script
Ink on paper, with the characters 'Jin Se', signed Tung Chiao, with two artist's seals reading *Tung Chiao* and *Jiushi yuese lou*, framed and glazed. 57cm (22 1/2in) long x 25cm (9 3/4in) high.

HKD20,000 - 50,000
US\$2,600 - 6,500

董橋 行書「錦瑟」 水墨紙本 鏡框

Provenance:

An Asian private collection

來源：

亞洲私人收藏

款識：錦瑟

鈐印：董橋、舊時月色樓

Jin se, or 'brocaded zither' is a term from a poem by Li Shangyin (813-858 AD): 'No matter that the brocaded zither has fifty strings, Each string, each bridge, a year gone by.' *Jinse*, literally meaning 'lavishly ornamented zither', is an analogy to flourishing youth.

錦瑟，取自李商隱「錦瑟無端五十絃，一絃一柱思華年」句，此處有錦繡年華意。

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BAI QIANSHEN (B.1955)

'Qinshu julao' in clerical script
Ink on paper, signed Bai Qianshen, dated Summer 2020 at the age of 66; with three artist's seals reading *Bai Qianshen yin*, *Huaigu*, *Yunchuang*, framed and glazed. 83.5cm (33in) wide x 22cm (8 3/4in) high (2).

HKD20,000 - 30,000
US\$2,600 - 3,900

白謙慎隸書「琴書俱老」 水墨紙本 鏡框 二零二零年作

款識：

琴書俱老。歲在庚子孟夏，安溪白謙慎書，時年六十有六。

鈐印：白謙慎印、懷谷、芸窗

Qinshu julao is adapted from *Renshu julao*, a verse in Sun Guoting's (646-691 AD) epoch-making essay, *Shu Pu* (A Narrative on Calligraphy). The verse could be translated as 'at the moment of complete proficiency; a person's personality and calligraphy becomes full of maturity'. Thus 'Qinshu julao' can be understood as an achievement in the art of *qin* and calligraphy that comes with time, practice and age, in contrast to youthful ambition and talent.

Bai Qianshen, an Associate Professor at Boston University and founding Dean of the School of Art & Archaeology at Zhejiang University in Hangzhou, China, is also an accomplished calligrapher, and has published numerous essays and books about Chinese calligraphy. He is known for his research on the late Ming calligrapher Fu Shan (1606-1684) and authored the book *Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century*, Cambridge, 2003.

「琴書俱老」，化自孫過庭《書譜》中「通會之際，人書俱老」句，意在琴藝、書藝皆達通會之境。

白謙慎，福建安溪人，美國波士頓大學榮休教授，浙江大學藝術學院首任院長，研究中國書畫藝術史，主要出版有《傅山的世界》及《與古為徒和娟娟髮屋》。

A ZITAN KUNQU OPERA CLAPPER, PAIBAN

Guangxu, cyclically dated to the Jiachen year, corresponding to 1904 and of the period

Made of three solidly carved rectangular slats of dark and lustrous *zitan* wood, tied together loosely at one end with a chord, finely incised in cursive calligraphy.

25cm (9 13/16) long.

HKD10,000 - 15,000

US\$1,300 - 1,900

光緒甲辰（1904年）王大炘刻俞粟廬舊藏昆曲紫檀拍板

Provenance:

Yu Sulu (1847-1930) collection (inscription)

An important Asian private collection

來源：俞粟廬（1847-1930）舊藏（銘文）

亞洲重要私人收藏

The inscriptions read:

煙波跌宕紅塵外

風月縱橫玉笛中 (front)

俞粟廬先生惠佩

光緒甲辰年孟春王大炘刻 (back)

Which may be translated as:

'Wafts of smoke rise and fall outside the world of red dust,
The breeze and moon cross each other amidst jade flutes'

With respect to Mr Yu Sulu

Carved by Wang Daxin in the early Spring of the Jiachen year of the Guangxu reign (corresponding to 1904)'.

Yu Sulu (1847-1930) styled Zonghai (宗海), sobriquet Tao'an (韜龔), father of Kunqu opera master Yu Zhenfei (1902-1993), was a native of Lou County in Songjiang. He was a master singer of Kunqu opera. He was also a scholar of epigraphy and was well versed in calligraphy, particularly favouring the Northern Wei stele style. As an adolescent Yu Sulu started to learn and practise horsemanship and archery in the garrison at Songjiang. He was appointed as commandant of Jinshanwei in 1881; later he was transferred to the Taihu garrison for administrative and clerical tasks. He resigned from officialdom in 1894 and moved to Suzhou to teach while devoting himself to the study of the classics.

Yu Sulu recorded 13 Kunqu opera pieces in 6 records and compiled the *Du Qu Chu Yan* (度曲芻言). His son, Yu Zhenfei, later became a Kunqu opera master in his own right, and edited the *Sulu Sheet Music* (粟廬曲譜) in 1953.

紫檀質，三片，為崑曲宗師俞振飛之父俞粟廬舊藏，前後兩板有王大炘題刻，前板：「煙波跌宕紅塵外 風月縱橫玉笛中」，後板：「俞粟廬先生惠佩 光緒甲辰年孟春王大炘刻」。

崑曲拍板為定板眼之用，常與崑笛或點鼓搭配，為唱曲必備之物，其形制與用法和《清稗類鈔》中所載番部拍同：「番部拍，紫檀板三片，以二片為一束，執一片拍之。拍小於拍板，番部拍又小於慶隆舞拍，其用則同。」舊藏者俞粟廬俞粟廬（1847—1930），名宗海，以字行，別號韜龔，清松江府婁縣（今松江縣）人，崑曲家，二十世紀崑曲巨擘俞振飛之父。精通金石，工書法，重「北碑」，精於書畫鑑定，嘗受聘為上海收藏家李平書，校其「平泉書屋」所藏。其子俞振飛盡得家學，民國十年（1921年）蘇州開辦崑劇傳習所，該所創辦人之穆藕初每每視察必邀俞粟廬同住，俞年逾古稀仍熱忱為崑曲後進出謀劃策。1953年，俞振飛根據家學，輯成《粟廬曲譜》兩冊，至今為傳習崑曲必備。題刻者王大炘（1869-1924），字冠山，因治斯冰之學，故號冰鍊，別號權山民、嶠山民。齋堂為冰鐵堪、南齊石室。工治印，醉心於秦、漢之法，又廣學諸家，作品面目不拘一格，秀麗清瘦，布局多平整工穩，曾名噪一時，與苦鐵（吳昌碩）、瘦鐵（錢崖）有并稱「海上三鐵」之譽。存世有《王冰鐵印存》。





Mr. Ke Hsien Sheng (the second on the left) at performance, Taipei, 1990
1990年台北·柯賢勝先生（左二）演出中

THE PROPERTY OF A LADY 女士藏品

43^Y

A FINE NANYIN 'HUAIYUN' PIPA

Qing Dynasty

The pear-shaped instrument formed from a black-lacquered fir-wood back plate and an unlacquered *wutong* wood top plate pierced with two F-holes, the elegantly-angled head followed by a peg box with four *jichimu* tuning pegs stretching three strings and a silk string over a narrow neck and fourteen tortoiseshell frets, ending with a *hongmu* tailpiece, the backplate inscribed with two large gilt characters reading *huai yun* above a red-lacquer seal reading *shengwen yutian*.
93.5cm (36 3/4in) long.

HKD250,000 - 350,000

US\$32,000 - 45,000

清 南音「槐韻」琵琶

Provenance:

Ke Hsien Sheng (1933-2017), and thence by descent

來源：

柯賢勝先生（1933-2017）珍藏，後由家人保存至今

Ke Hsien Sheng (1933-2017), a native of Jinjiang, Fujian, devoted his life to the study and teaching of *Nanguan* music (or *Nanyin*, literally 'Southern Music') under the tutelage of Wu Jingshui (1901-1964), a famous *Nanguan* master. Ke joined the *Nanyin* Research Society and learnt *pipa*, *suona* and *erxian* during his time in Peiyuan Middle school. He graduated from Fujian Medical College of Traditional Chinese Medicine (the predecessor of the Fujian University of Traditional Chinese Medicine) and practiced medicine in Nan'an Guangqiao Hospital before moving to Hong Kong in 1978. A habitué of the Fukien Athletic Club, he actively engaged in *Nanguan* practice and also represented Hong Kong in music exchange performances around the world.

柯賢勝（1933–2017），晉江人，一生致力南管研究和傳授，師從晉江南管名家吳敬水先生（1901–1964）。少年時入讀長老會傳教士1904年創立的泉州培元中學，並參加南音研究社活動，學習琵琶、嗩仔（嗩吶）和二弦。柯先生本業中醫師，早年畢業於福建中醫學院（福建中醫藥大學前身），曾於南安官橋醫院執業行醫。1978年移居香港後，積極參加南管活動，周末常到福建體育會彈唱，亦代表香港到世界各地音樂交流演出。

The *pipa*, or Chinese lute, was introduced from Central Asia during the Han dynasty, and gradually evolved within different areas of China since the Tang dynasty. The term '*pipa*' describes two original playing motions of the plectrum held in the performer's right hand: *pi* is 'to play forwards' (towards the left), and *pa*, 'to play backwards' (towards the right). The *pipa* was originally held horizontally, and its twisted silk strings were plucked with a large triangular plectrum until the end of the Tang dynasty when musicians began using their fingernails to perform the more exuberant music. To make it easier to use fingers, the instrument began to be held in an upright position which slowly became the *beipa* (north *pipa*).

However, the concept of early horizontally-held *pipa* was preserved in *Nanyin* music. Nevertheless, the triangular plectrum has been replaced by artificial fingernails made of materials such as ivory and tortoiseshell. *Nanyin*, also *Nanguan*, literally 'southern pipe' music, is popular in the *minnan* area (southern Fujian Province) from whence it spread to Taiwan and other Southeast Asian countries. *Minnan* musicians are tempted to assign the origins of *Nanyin* music to the Tang and Song dynasties, which to a certain degree can be supported by the the survival of many archaic features, such as the tradition of horizontally held *pipa*. The music today is seen by academics as primarily part of an amateur tradition with ancient historical roots, that is played both for the musicians' own entertainment and occasionally for ritual practice.

Pipa is the leading instrument in *Nanyin* music, accompanied by *pai* (wood clapper), *erxian* (two-stringed fiddle), *sanxian* (three-stringed lute), and *xiao* (vertical flute, also called *dongxiao*). Although a *Nanyin* *pipa* preserves some features of types of *pipa* from the Tang dynasty, its modern form appears to have been finalised no later than the Ming dynasty. Compare with a *pipa* in the Metropolitan Museum of Art, New York, late 16th/early 17th century, illustrated by J.K.Moore, J.K.Dobney and B.Strauchen-Scherer, *Musical Instruments: Highlights of the Metropolitan Museum of Art*, New York, 2015, pp.48-49, fig.11.

Inscriptions and seals usually found on the backplate endow the instrument with a literary or poetic identity. The name of this *pipa*, *huai yun*, could be translated as 'the appeal of scholar tree', and the seal *shengwen yutian*, may be translated as 'to be heard in the heavens'. Compare with a number of *pipas*, Qing dynasty, all bearing inscribed names or seals, such as the *Xinhua cun* *pipa* in the Chinese Music Academy, the *Dieyun Bei* *pipa* in Fujian Provincial Museum and the *Yun Lang* in a private collection in Quanzhou, all illustrated in *Zhongguo yinyue wuwen daxi fujian juan* (Compendium of Chinese Musical Instruments: Fujian Province), 1999, pp.113, 114 and 117.

琵琶曲項，鳳尾優雅後揚，四絃絃雞翅木質，尾嵌螺鈿，四象十品皆以玳瑁質，四象兩側鑲以骨片，窄頸，梨形音響，琴身杉木髹黑漆，面板桐木，雙開鳳眼，琴背陰刻填金漆「槐韻」二字，其下刻「聲聞于天」印。

琵琶一名本是「批、把」指法，東漢劉熙《釋名·釋樂器》：「批把本出胡中，馬上所鼓也。推手前曰批，引手卻曰把，象其鼓時，引以為名也。」南管音樂流行於泉州、漳州、福州、廈門及台灣，隨著閩南移民亦傳播至南洋，泉、廈地方，稱之為「南音」，東南亞地區則稱「南樂」。南管演奏時以上四管為主，即簫、二絃、三絃、琵琶、拍，五人順時針而坐，演唱時歌者執拍，以制節拍，為漢代相和歌遺風，樂器取唐宋舊制，乃中國古代音樂的活化石。

南音琵琶唐宋以來形制穩定，惟明清以降，琴由九品變為十品，由是音域更加廣闊，音樂表現更加豐富。琴背或鑲嵌裝飾，或刻琴名鈐印，豪華素雅皆有所取。美國紐約大都會博物館藏一件明晚期琵琶，鳳尾前曲，其他形制和本件「槐韻」近同，見J. K. Moore等著，《Musical Instruments: Highlights of the Metropolitan Museum of Art》，紐約，2015年，頁48-49，圖二。現存尚能演奏的清代南音琵琶集中於福建，可比較數件福建公私收藏的清代琵琶，如中國音樂學院藏清光緒「杏花村」，泉州私人收藏之「雲朗」，福建博物院藏之「疊韻悲」，見《中國音樂文物大系福建卷》，鄭州，1999年，頁113，114及117。



(two views)



Albert Leung (b.1961), known as Lin Xi, is a prolific and award-winning lyricist and writer based in Hong Kong. He has written over 3,500 song lyrics since the 1980s. With great admiration of music in Chinese culture, Lin created these beautiful calligraphies exclusively for Bonhams *Eternal Resonance: Music in Chinese Art* sale.

林夕，1961年生，本名梁偉文，生於香港，著名詞人。1980年代中期以來，眾多耳熟能詳的歌曲皆出自林夕筆下。本場五件書法作品為林夕先生在一年時間內特地為「八音克諧：中國音樂藝術片羽錄」而創作。

Artist's Preface

When one speaks of music throughout history, one cannot but lament that recording devices were not invented 2,000 years ago. Had that been the case, legendary pieces of music from ancient China would not have had to rely on sheet music alone to preserve it. As the two sides of the same song; lyrics and melody should get to know each other and fall in love. Good lyrics and melody should feel like they were made for each other and unite in a harmonious marriage.

It is, therefore, an especially sad sight to see traditional lyrics - which were supposed to be songs - stripped of their musicality and remain as standalone texts. Notwithstanding this, it is difficult to put the blame on ancient song collection practices. Had the melody of much epic poetry been able to remain, they would have been more valuable than many tangible artefacts. People tend to see *Song Ci* lyrical poetry as

similar to today's pop songs. Such a view could not be further from the truth. Song lyrics often have many versions of lyrics, but that is rare in modern pop songs. As modern Cantopop develops, songs tend to be longer and packed with an increasing number of twists and turns, which in turn reflects the increasing complexity of modern life and human emotion, reaching some 300-400 words for a song, which is equivalent to seven or eight *Song Ci* lyrics.

There is no right or wrong to this phenomenon, as music itself is a record that captures the rhythm and emotion of a certain time, and the interpretation of pop song lyrics through calligraphy may also become a new trend. In the past, the writing of calligraphy was inseparable to the art and chanting of poetry. Therefore, in the present day, calligraphy should reflect current songs – the new lyric poetry of our day.

前言

說到古今音樂，唉，不恨鱗魚多刺、不恨《紅樓夢》未完，最恨二千年前無錄音機。否則傳奇絕作《廣陵散》就不必靠曲譜，也能流傳下來。曲詞兩位一體，詞要跟旋律談戀愛，好詞跟旋律該如魚得水，如天造地設的和諧婚姻關係。

所以，從詩經漢賦宋詞元曲，只剩孤獨的文字，可惜之餘，要怨古時採曲譜方式是否有點疏漏，亦無從怨起。從楚辭的文字節奏感，也感受到屈原是用何種情緒高歌，如原版旋律尚存，比實體文物還要珍貴。很多人把宋詞比喻當今流行歌詞，大謬矣。宋詞根據曲牌讓人斷填啊填，現在很少一曲萬人填。我常開玩笑說，給我一個《白香詞

譜》，隨興到即時填那一兩段，多爽快輕鬆啊。現代流行曲從小調基礎發展至今，旋律越來越長，越來越跌蕩無常，反映當代生活繁忙、人的情緒越趨複雜，歌詞字數也迫不得已越來越多，動不動就接近三四百字，一首抵上五六七八首宋詞有餘。

這現象沒有好壞，音樂就是時代節奏情緒的紀錄，流行歌詞入書法，也有可能變成新趨勢。過去書法離不開古典詩詞，也是時候，有陪著我們成長、帶著青春回憶的流行曲詞，以毛筆書法掛壁上，讓我們多一種更貼近生活的選擇。

LIN XI (B.1961)

'TEN DIRECTIONS BUT ONE THOUGHT' in running script
Ink on paper, inscribed by the artist and dated 2020, signed Lin Xi
with three seals reading *Guanzi zai*, *Lin xi* and *Yiri sanqiu*, framed and
glazed. 137.8cm (54 1/4in) high x 23cm (9in) wide.

HKD5,000 - 8,000

US\$650 - 1,000

林夕 行書「十方一念」 水墨紙本 鏡框

款識：

十方一念。十方一念，黑暗光明，如畫裝飾眼睛。唯心可造，喜惡陰晴，直到清靜。蓮花千瓣，鋪滿生命，泥污不沾背影。無礙無垢，以大悲之心覺醒。大方廣佛，普照光明，在沙粒上禪定。肉身不住，色相歸零，滅卻宿命。萬千廣廈，歌舞昇平，人間虛戀布景。雲累成雨，雨幻作雪後忘形。成住究竟壞空，業報留證，了身、了心、了境。無量眾生，未竟，佛性、人性，隨順，渡化怨聲。如來處，就是經，無來處，亦是經。菩提果，由何人領，寂自性自在境。進念二十面體舞台劇《花嚴經》主題曲，作詞林夕，作曲于逸堯，作於二〇〇七年。

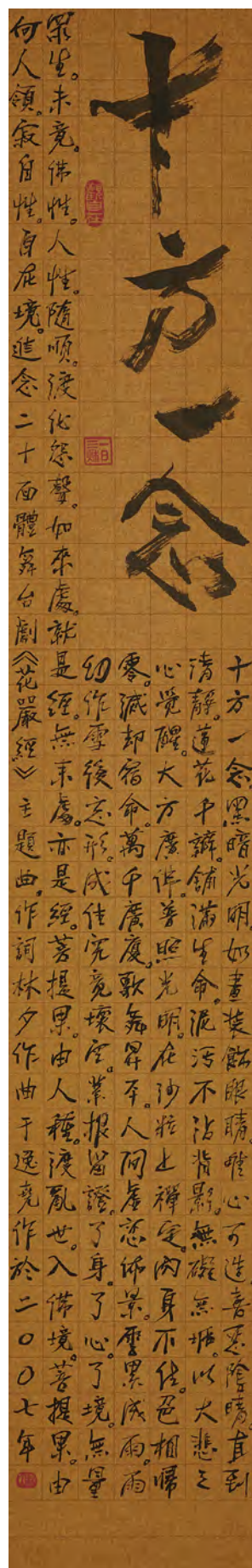
鈐印：林夕、觀自在、一日三秋

Shifang yinian or "Ten Directions But One Thought" is a song Lin wrote in 2009 for the Buddha's Birthday, a Buddhist festival that is celebrated in most of East Asia commemorating the birth of the Gautama Buddha. Inspired by the Flower Garland Sutra, Lin started to write lyrics imbued with Buddhist philosophy to look for a sense of calmness.

其他四首書法歌詞，皆為摘句，唯這首從頭到尾一句不漏，以此詞不為大眾熟悉之故，也因為全詞字字皆辛苦。所謂辛苦，辛者五味之一，苦者，滅苦為佛家終極之境。十方天地在一念，一念即苦，轉念即樂。

多年來試著從紙上與生活上參悟佛理，二千年左右開始發展佛系歌詞，嘗試在情歌中暗藏一個「悟」字。《十方一念》是少數直書，而且算是把所領會到的集大成。詞詞緣起於進念二十面體劇團要把《華嚴經》搬上舞台，他們找我寫主題曲，肩膀立刻有千斤重，寫起來卻如得天助，一字一句不在腦海而是從心裏流出來，在喜悅中得平靜。

小字中的「華嚴經」，有心寫成「花嚴經」。《華嚴經》有人唸「華」，有人唸「花」，「華」字古時通「花」，我取「花」字本無念，只覺得沒那麼嚴肅罷了。



45

LIN XI (B.1961)

‘YOUR FIRST NAME IS MY LAST NAME’ in running script
Ink and colour on paper, inscribed by the artist and dated 2020, signed Lin Xi with three seals reading *Yiri sanqiu*, *Lin xi* and *Fengming*, framed and glazed.
69.4cm (27 1/4in) high x 62.5cm (24 1/4in) wide.

HKD5,000 - 8,000
US\$650 - 1,000

林夕 行書「你的名字我的姓氏」水墨紙本 鏡框

款識：

你的名字我的姓氏。你的名字我的姓氏，一九九六年原唱張學友，林夕作詞。林夕書於二零二零年。

鈐印：林夕、一日三秋、鳳鳴

The present lot is created in homage to Lin's favorite artist, Tong Yang-tze (b. 1942). “Your First Name is My Last Name” was written by Lin for Jacky Cheung Hok-yau (b.1961), who is regarded as one of the “Four Heavenly Kings” of Cantopop and “God of Songs” of Hong Kong.

傳聞這是送給張學友的新婚誌，實是一場浪漫美麗的誤會。歌神婚訊我無所聞，這原是要配合他演唱會的主題曲，可這也無損於給他結婚賀禮的意義，也可以說是冥冥中注定的緣份。只是這禮物他收到的時候也太倉促，是在紅磡體育館現場彩排時，才收到我的歌詞，慚愧。這一副名字姓氏你的我的，風格是模仿或者說參考、更可以說是對我極喜歡的董陽孜老師致敬。書法每一個字落在何處，沒有一定的框框，大小濃淡以及所在處，每次佈局也可以是一副畫，留白也不只在行距字距了。這「字畫」先畫好「草圖」，設想好那幾個字用淡灰，哪個用粗黑成為視覺主體，然後再調了好幾次墨色，看看黑白灰的對比最符合理想，才正式來真的下筆。好玩之處在於刻意把「我」字跟「你」字對調，視覺效果變成我的名字你的姓氏，對，這才是你中有我，我中有你。而無論「你」「我」，墨色淡灰近乎白，若隱若現，如無我無你，放下你我執念，方能成一家人也。

46

LIN XI (B.1961)

‘CHASE’ in running script
Ink on paper, inscribed by the artist and dated 2020, signed Lin Xi with three seals reading *Yiri sanqiu*, *Lin xi* and *Mingyue qianshen*, framed and glazed.
82.5cm (32 1/2in) high x 63.4cm (24 1/4in) wide.

HKD5,000 - 8,000
US\$650 - 1,000

林夕 行書「追」水墨紙本 鏡框

款識：

追。一追再追，追蹤一些生活最基本需要，原來早不缺少，有了你，即使平凡卻最重要。追，張國榮唱，林夕詞。林夕書，於一九九四年灌錄。

鈐印：林夕、一日三秋、明月前身

The present lot is an inspiring calligraphic representation of the Song, “Chase”, that Lin wrote in 1995 for Leslie Cheung Kwok-wing (1956-2003), one of the most prominent pioneers that shaped the identity of Cantopop during the 1980s. In the present work, Lin completed the final stroke to manifest a state of equilibrium between breaking and not yet broken. To achieve a sense of flow in this stroke, the artist must have confidence without any hesitation during the writing of these characters.

張國榮重登歌唱生涯第一首歌，電影《金枝玉葉》的主題曲，也是唱完了《追》，誘發了他捨不得丟下麥克風，從此開拓了跟之前不一樣的歌曲風格。構想這幅《追》的時候，曾想過用中體寫最深入人心那段「一追再追，追蹤一些生命最基本需要，原來都不缺少」；後來又寫了好幾幅「一追再追」的大字，最後還是追求精簡，寫超大一個「追」字；用竹製的「毛筆」，刨成一簇竹絲的筆鋒，吸墨有別於一般的毫毛。線條粗細雖然比較難控制，但每次都像一場冒險，反而會寫出意想不到的效果，枯筆顯得更枯，枯榮相修，大概更能表達我們不斷在追的過程吧。「追」字那彎彎長長一捺，要做到欲斷難斷的效果，要追揮灑，先有自信，途中沒有猶豫的餘地，稍微黏著停滯，那一彎舟子就砸了壞了。書法果然如人生，下筆無回頭。

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LIN XI (B.1961)

‘I AM WHAT I AM’ in running script
Ink on paper, inscribed by the artist and dated 2020, signed Lin Xi with three seals reading *Lin xi*, *Xianren biwu* and *Caoming shuitian*, framed and glazed.
88.7cm (34 3/4in) wide x 35cm (13 3/4in) high.

HKD5,000 - 8,000
US\$650 - 1,000

林夕 行書「我就是我」水墨紙本 鏡框

款識：

我就是我。是顏色不一樣的煙火，天空海闊要做最堅強的泡沫。我就是我，讓薔薇開出一種結[果]。孤獨的沙漠裡，一樣盛放得赤裸裸。我。張國榮唱作，林夕寫詞於二千年。二十年後林夕書。

鈐印：林夕、仙人必物、草明水田

“I Am What I Am” is another song Lin wrote for Leslie Cheung Kwok-wing (1956-2003), and it was released by Universal Music Group in 2010. In this calligraphy, Lin interprets the character “I” in different styles of strokes, to reflect the self-complexity of a person.

最喜歡寫「我」字，容易「造勢」，現實中卻是最難寫的一個字。一個「我」字有太多種寫法，寫了很多很多次「我就是我」，左右兩端各一，如果都一樣則缺乏生氣，風格變化太大，就有違題旨，書法一筆一畫本身就是一種超越字義的語言嘛。如此這般「我」了又「我」，結果發現別想太多，就隨心所欲，不懷設定的機心，一筆過的「我」也好，右側那一點點到哪裡就哪裡，豈不快哉！至於《我》之歌詞創作，寫得比書法還要快。起源就張國榮一通電話，問我有沒有看過電影《假風塵》，我說有，他說那你就寫「I am what I am」，我說很好，就這樣而已。他譜的曲，我填的詞，若生於古時，心靈相通當如子期遇伯琴。到如今，只能秉持著「我就是我」，做不一樣顏色煙火的精神。

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LIN XI (B.1961)

‘XISHUI CHANGLIU’ in running script
Ink on paper, inscribed by the artist and dated 2020, signed Lin Xi with two seals reading *Yiri sanqiu* and *Lin xi*, framed and glazed.
153cm (60 1/4in) wide x 40cm (15 3/4in) high.

HKD5,000 - 8,000
US\$650 - 1,000

林夕 行書「細水長流」水墨紙本 鏡框

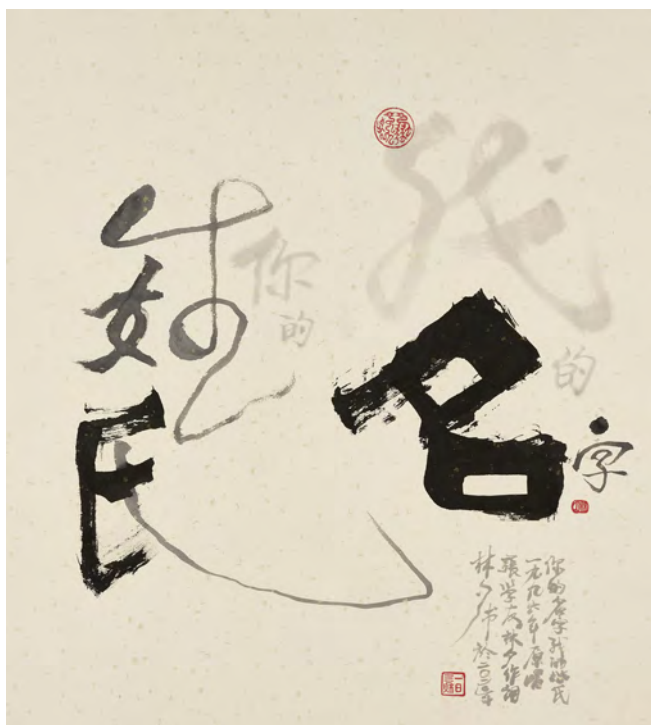
款識：

細水長流。等到風景都看透，我會陪你看細水長流。紅豆。王菲唱。林夕作詞。林夕書。

鈐印：林夕、一日三秋

The four characters are chosen from the pop song, “Hong Dou” that Lin wrote for Faye Wong (b. 1969) in 1998. Often referred as the “diva of Asia” and recognised by Guinness World Records as the Best Selling Cantopop Female in 2000, the pop queen's uneasy stories of her personal life are reflected in her music that many of us grew up with. In this work, Lin chooses a half-cursive style and a worm-toned paper to represent the “flowing stream” as the lyrics narrate, as he believes a healthy relationship should be like a trickle that lasts forever.

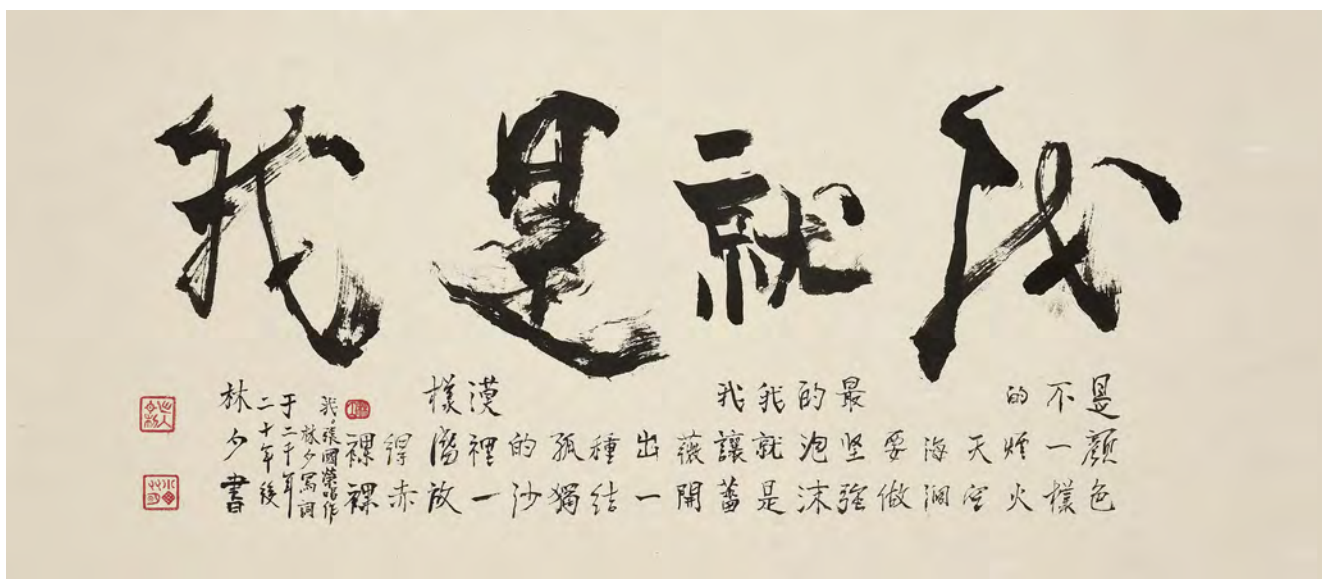
《紅豆》為什麼不叫《有時候》、《等到風景都看透》？非因紅豆生南國，此物最相思。是我讓王菲跟木村拓哉在合作拍電影前，已穿了一條線。話說那時候，擁有邊寫邊追劇的神奇本領，看到木村跟女朋友沈默相對，分手的預感籠罩整個廚房，然後又繼續在旋律中尋找適合的詞兒；看到木村女友神不守舍，弄焦了一鍋紅豆湯，竟然還可以眼紅紅，遂有感而發，拿紅豆入詞，並以此為歌名。「細水長流」四個大字，太工整嫌呆板，愛情是躍動的，如旋律有起伏，故用行書帶出流水的線條，另特意選了一種「蟬翼紙」，貪其底色有暖意有古氣，寄意天下有情人感情既歷久又常新。



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46



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49^Y

A HUANGHUALI JING ERHU

Early 20th century

The long, elegantly carved *huanghuali* cylindrical neck with a cuboid top fitted with two boxwood tuning pegs, supported by a hexagonal *hongmu* soundbox covered with snakeskin, two steel strings attached from the pegs to the base, the bamboo bow-stick stretched by a batch of horse hair.
62cm (24in) long (2).

HKD50,000 - 80,000

US\$6,500 - 10,000

二十世紀早期 黃花梨京二胡

Provenance:

An Asian private collection

來源：

亞洲私人收藏

The term *Jing* (capital) as in *Jing erhu* refers to Beijing opera in which the *Jing erhu* is exclusively used. This fiddle was introduced by the famous opera singer Mei Lanfang (1894-1961) and *erhu* master Wang Shaoqing (1900-1958) between 1923 and 1924. With a smaller soundbox covered by snakeskin (not python skin) and a shorter neck than the standard *erhu*, the *Jing erhu* is able to emit a softer and more elegant sound. Mei Lanfang found it more suited to accompany the singing of Dan (female roles), thereafter this new instrument became popular not only in Beijing Opera, but also in Yue Opera in Shanghai and the Zhejiang area, after Mei's promotion of the instrument.

琴幹黃花梨質，方材打圓，琴頭微斜，弦軸黃楊質，雕螺旋紋，琴筒紅木質，作六面形，一側蒙青蛇皮，一側中空，弓桿竹質，繫以馬尾。

京二胡，由梅蘭芳與王少卿等人在1923年及1924年間在二胡的基礎上改造而成。1923年梅蘭芳與王少卿之父王鳳卿在上海演出《蕩湖船》，深覺傳統京劇伴奏單薄枯燥，缺少圓潤低頻的伴奏，於是王少卿將「蘇州灘簧」所用的二胡截短，去掉音窗，改覆青蛇皮，所得新二胡音色較為圓潤渾厚，極適合旦角演唱。通過梅蘭芳等人的使用和傳播，京二胡逐漸成為京劇和其他地方戲曲如越劇的主要伴奏樂器。

A PAIR OF VERTICAL 'YUPING' BAMBOO FLUTES, XIAO

Early 20th century

Each carved from a length of bamboo with six key holes and two tuning holes, incised with the artist's signature *Qiandong yuping xie congshan zao*, one decorated with a dragon underneath, the other decorated with a phoenix, both beneath long incised poems, the wood of auburn-brown colour, wood box. Each 60.7cm (24in) long (3).

HKD12,000 - 20,000

US\$1,500 - 2,600

二十世紀初 謝嵩山造玉屏龍鳳簫一對

Provenance:

An Asian private collection

來源：亞洲私人收藏

The Yuping xiao (vertical flute) emerged in Yuping County, Guizhou Province, probably during the late Ming dynasty, but did not become popular until the Guangxu reign in the Qing dynasty. Yuping xiao carved with dragon and phoenix were also presented as wedding gifts.

Xie Songshan was a flute maker active in the early 20th century.

簫竹質，頂部吹孔鑲花，按孔六，出音孔二，一簫身刻鳳紋，引首刻楷書「仙音六律」，其下刻草書詩文「秦樓仙子夢同甘，引鳳飛升作美談，留得聲名傳宇宙，良宵月夜又何。伯氏吹笙仲氏簫，天然音節自怡怡。一從別後無斯樂，聊贈平簫慰可思。」另一簫身刻龍紋，引首刻楷書「明月三弄」，其下刻草書詩文「祇今吳市聲猶壯，從古秦樓月最高，漢宮春滿三千管，淮水新秋廿四橋。青山隱隱水迢迢，秋盡江南草未凋。二十四橋明月夜，玉人何處教吹簫。」二簫皆署款「黔東玉屏謝嵩山造」。





Vincent Fang (b.1969), a Taiwanese multi-Golden Melody Award lyricist, is best known for his collaboration with singer-songwriter Jay Chou. His work is rooted in the rich tradition of Chinese literature, reinterpreting the classic language to a modernist form. Fang is considered to be at the forefront of 'China Wind music', a fusion genre which became popular since the 2000s, combining modern rock and contemporary R&B together with traditional Chinese music.

方文山，1969年生，祖籍江西于都，台灣花蓮人，華語流行音樂作詞人。擅長拆解語言使用的慣性，重新澆灌文字重量，賦予其新的意義，紡織出新的質地建構後現代新詞風。其文字獨樹一幟，詞意的字裡行間充滿強烈的畫面感，以及濃郁的中國風。

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VINCENT FANG (B.1969)

Juhua Tai (Chrysanthemum Terrace), October 2020

Signed by the artist

Epoxy, cast resin, polyvinyl chloride and mixed media.

Edition: 1/4

175cm (68 3/4) long × 28cm (11in) wide × 104cm (40 3/4in) high.

HKD120,000 - 150,000

US\$15,000 - 19,000

方文山 菊花台裝置藝術

材質：環氧樹脂，鑄模樹脂，玻璃纖維，聚氯乙烯，多媒材

簽名：方文山 2020年10創作

版數：1/4

Juhua Tai (Chrysanthemum Terrace), was written for Zhang Yimao's movie *Curse of the Golden Flower* (2006) which was adapted from William Shakespeare's *Hamlet*, and was also included in Jay Chou's album *Still Fantasy* published in the same year. The current work is inspired by *jianzi pu*, a unique form of tablature for *guqin*. *Jianzi*, literally 'abbreviated characters', consisting of strokes from different characters, was developed from *wenzi pu* or full-character tablature detailing the tuning, finger positions and comprising a step-by-step method and description of how to play a piece. *Jianzi pu* dramatically reduced the length of a *guqin* piece, whilst increasing the accuracy and efficiency of the *guqin* music notation.

The artist invited a young *guqin* musician, Ms Zhang Lu, who graduated from the Central Conservatory of Music, China, in 2011, to convert the music of *Juhua Tai*, which was written by Jay Chou into *jianzi pu*. He carved the tablature on a glassy transparent plaque and placed it on a yellow industrial-style stand, creating another artful combination of Chinese classic and modern media, just as he has done in his writing.

關於菊花台的今生 文/ 方文山

古代中國並無發明如西方世界所盛行的五線譜，也無近代所流通的簡譜，那麼古代琴人樂師要如何彈奏樂器？師徒間莫不僅依賴口傳心授，然後一代接一代將彈奏撥擦樂器之法傳承下去，非也！古代中國早已有承傳千年的記譜法，分別為《減字譜》與《工尺譜》。其中《減字譜》專為古琴所使用，這源起於唐代的《減字譜》，為古代中國所特有的記譜法，屬指法譜的一種，這裡所謂的「減」指的是，為彈奏識別之便，減其漢字筆畫，其演變由更早的文字譜而逐步發展而來。

這減字譜對現代人而言，無疑猶如魔幻天書般的艱澀難懂。或者說，絕大多數的人都知道五線譜與簡譜，因為學校音樂系教五線譜，年輕人自學音樂看簡譜，但了解古代中國，有自己一套行之千年的減字記譜法的人，恐怕為數不多。甚至現今一些流行音樂的年輕創作者，對其也極為陌生，如此鴻溝般的文化隔閡與斷層，促使了我此件的歌詞裝置藝術的發想，決定將古代的《減字譜》與現代流行音樂結合，試圖透過通俗文化的強大散播與影響力，讓年輕一代最起碼能知道，在君臨世界樂壇的五線譜面前，也能挺起脊梁的說，咱們也有《減字譜》！

《菊花台》這件歌詞裝置藝術上的古琴減字譜，是由年輕一代的古琴演奏家張璐協助採譜，張璐，2005年考入中央音樂學院附中古琴演奏

專業，2011年保送升入中央音樂學院。榮獲第三屆中國古琴“幽蘭陽春獎”金獎，曾任職於國家級非物質文化遺產保護研究基地鈞天坊·鈞天琴院，擔任執行院長。現為中國民族管弦樂學會古琴專業委員會理事。

《減字譜》的琴譜字體，取自明代的《清湖琴譜》，此善本琴譜，編者佚名，琴譜上記載由古杭人惠案所校正，現傳世版本為明嘉靖四十三年(1564)，嚴嵩(嚴嵩之孫)所出資的重刊本，共收錄琴譜三十八首，曲目名稱都頗有詩意畫面感，如《莊周夢蝶》、《御風行》、《屈原問渡》、《漁歌》，以及《昭君引》等，清湖琴譜屬浙派七弦琴譜，現藏於日本國立國會圖書館，此琴譜為僅存的傳世孤本。

將距今四百五十多年前的古琴《減字譜》，取其琴譜構字，採譜成可實際彈奏出《菊花台》的減字琴譜，並將譜字以環氧樹脂包覆，以現代社會才具備的化合物技術，透過聚合物間的重合反應或者聚合的作用，形成透明膠狀物，一段時間固化後變成所謂的水琉璃。這件作品的主體就是透明的環氧樹脂包覆著琴譜構字；文青一點的形容是，這《菊花台》首座的古琴減字譜，被封存在水琉璃裡；再詩意一點的說法是，如同凝固一段歷史記憶般，《菊花台》淒美的今生，將凝固成永恆。

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VINCENT FANG (B.1969)

Dongfeng Po (East Wind Breaks), October 2020

Signed by the artist

Fiberglass, polyvinyl chloride and mixed media

Edition: 1/4

180cm (70 3/4in) long x 81cm (31 7/8in) x 48cm (18 7/8in) high.

HKD120,000 - 150,000

US\$15,000 - 19,000

方文山 東風破裝置藝術

作品材質: 玻璃纖維, 聚氯乙烯, 多媒材

簽名: 方文山 2020年10月創作

版數: 1/4

Dongfeng Po (East Wind Breaks) was written by Vincent Fang in 2003 and was included in the fourth studio album, *Yeh Hui-mei* by Taiwanese singer Jay Chou. The song was released on 29th July 2003 by Sony Music Taiwan and was awarded The Best Lyrics of the Top Chinese Music Awards in the same year. The present installation work takes its inspiration from 'A Thousand Li of Rivers and Mountains', an 11.9 metres (39ft) long scroll by the Song dynasty artist Wang Ximeng (1096-1119). The rusty-green surface over the mechanical castles is reminiscent of the green hues and the immense landscapes in the Song dynasty scroll. The lyrics on the base are rendered in running script under the inspiration of Mi Fu (1051-1107), one of the best known calligraphers during the Song dynasty, with a three-dimensional transformation, resulting in a new visual interpretation of Chinese calligraphy.

關於東風破的前世 文/ 方文山

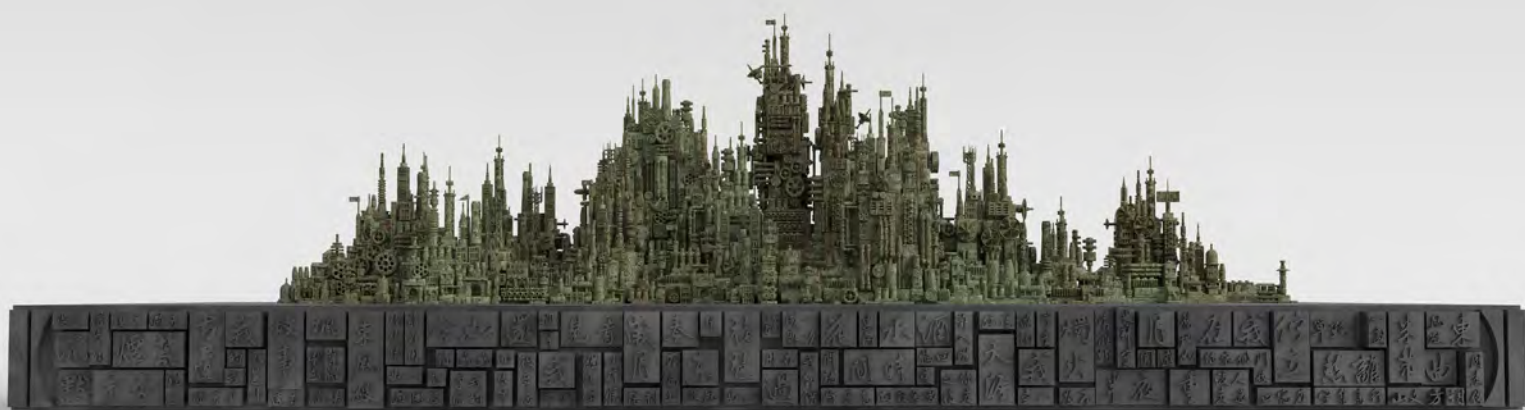
建築是一座城市的表情，一塊土地的記憶，也是最立體的文化符號，最具象的民族圖說，也或者說，建築是城市的名片；傳統建築，則是城市的文化名片。那麼一座銅綠色調的機械城堡，又是誰的民族記憶？誰的文化圖說？或者說，又是屬於誰的城市表情？！

暴露在戶外的機械構件，它們金屬表面上的銅綠與鐵鏽，其腐蝕跟氧化的程度與色澤，是濕度、是風雨決定的。機械構件歷經歲月打磨、風雨侵襲，所呈現出的那種頹廢與滄桑感，是恣意野生的，是無法人為的，有著一種無從速成的獨特美感。對我而言，這種野生美極其迷人。也因此，這座機械城堡，其色調，有故事潛伏在裡面；其鏽斑，則有歲月行走在其間。

這十幾座機械城堡，其山勢結構跟擺設位置，呼應的是，北宋王希孟(1096-1119) 傳世名畫《千里江山圖》(縱51.5釐米；橫1191.5釐米) 中的第二段，以銅綠色調對應青綠山水；以立體的裝置藝術，對照傳統的絹本設色畫；其時間軸橫跨了九百多年，在這近千年的歲月中，不論朝代如何更迭，滄海如何桑田，創作者對藝術的極致追求，從未間斷，也從未改變。因為藝術創作就是在跟這個世界對話，所不同的只是，你對話的載體是什麼？是繪畫、音樂、雕塑、舞蹈或者文學，你對話的形式是什麼？是抽象、寫實、是隱喻或諷刺、是通俗化還是純藝術？

這座銅綠機械城堡的底座歌詞，是米芾（1051-1107）的《行書集字》。米芾為北宋年間的書畫家，也在朝為官，他與王希孟是同一個時代的人，被宋徽宗刻意栽培的王希孟肯定看過米芾這位前輩大師的書畫作品，但二人應該永遠沒見過面，王希孟年幼米芾45歲，等他15歲進入汴京(現開封)的翰林書畫院時，米芾早已離世4年，享壽56。此件作品將米芾的行書立體化，把原來在宣紙或拓印法帖上的平面書法，轉換成有碑石刻鑿效果的石刻文字，賦予米芾行書視覺上的新質感，一種欣賞書法的新視野。

音樂是情感的催化劑，歌詞文字因為弦律的承載，因為與音樂結合而有了生命，更成為不同族群間的社會共同記憶。《東風破》這首歌，是我首次將歌詞文字脫離音樂，轉換成當代的裝置藝術，而這轉換必須有一個媒介，或者說一種儀式感。很明顯的，這媒介就是將美學成為朝代信仰的北宋，而這儀式感指的就是將平面轉換立體。《東風破》的「破」字，是流行於宋代樂舞形式的名稱，如「琵琶獨彈曲破」十五曲，而《東風破》這三個字，則是仿宋詞牌名的形式而取，如《破陣子》、《如夢令》、《東坡引》、《陽關曲》等。也因此，這件裝置藝術，除了原歌名是仿宋詞牌，機械山水則呼應宋代的青綠山水，歌詞文字引用宋四大家之一米芾的行書。可以說，這件作品迴盪著一股濃郁的宋代美學情懷，媚俗一點的說法是，《東風破》這件裝置藝術，它的前世來自九百多年前的北宋。



NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”.

Our **List of Definitions** and **Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

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

1. OUR ROLE

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

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

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

2. LOTS

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

Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only.

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates*

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

Estimates are in the currency of the *Sale*.

Condition reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

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

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

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

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

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

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* 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% of the *Hammer Price* on the first HK\$100,000; plus
- 25% of the *Hammer Price* from HK\$100,001 and up to HK\$5,000,000; plus
- 20% of the *Hammer Price* from HK\$5,000,001 and up to HK\$50,000,000; plus
- 14.5% of the *Hammer Price* above HK\$50,000,000

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.

Ⓢ 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*.

7.3 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 re-sell;

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; 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

		<p><i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;</p>			
8.1.9		<p>to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) 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 <i>Seller</i> or to <i>Bonhams</i>; and</p>			
8.1.10		<p>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.</p>			
8.2		<p>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>			
8.3		<p>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>			
9		<p>THE SELLER'S LIABILITY</p>			
9.1		<p>The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the Auctioneer's hammer in respect of the <i>Lot</i>.</p>			
9.2		<p>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</i> of <i>Goods Ordinance</i> (Chapter 26 of the Laws of Hong Kong) or otherwise.</p>			
9.3		<p>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>			
9.4		<p>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>			
9.5		<p>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>			
9.6		<p>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 <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.</p>			
10		<p>MISCELLANEOUS</p>			
10.1		<p>You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>			
10.2		<p>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>			
10.3		<p>If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the</p>			
		<p><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>			
10.4		<p>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>			
10.5		<p>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>			
10.6		<p>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>			
10.7		<p>The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p>			
10.8		<p>In the <i>Contract for Sale</i> "including" means "including, without limitation".</p>			
10.9		<p>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>			
10.10		<p>Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p>			
10.11		<p>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>			
10.12		<p>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>			
11		<p>GOVERNING LAW AND DISPUTE RESOLUTION</p>			
11.1		<p>Law All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. <i>Bonhams</i> has a disputes procedure in place</p>			
11.2		<p>Language The <i>Contract for Sale</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.</p>			
APPENDIX 2					
BUYER'S AGREEMENT					
IMPORTANT: These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.					
1		<p>THE CONTRACT</p>			
1.1		<p>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>			
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>			
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>			
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>			
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>			
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</p>			
		<p>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>			
2		<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>			
3		<p>PAYMENT</p>			
3.1		<p>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>			
3.1.1		<p>The <i>Purchase Price</i> for the <i>Lot</i>;</p>			
3.1.2		<p>A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p>			
3.1.3		<p>If the <i>Lot</i> is marked ["*"], 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>			
3.2		<p>You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p>			
3.3		<p>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. 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>			
3.4		<p>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>			
3.5		<p>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>			
3.6		<p>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>			
3.7		<p>COLLECTION OF THE LOT</p>			
4		<p>Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.</p>			
4.1		<p>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>. 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>			
4.2		<p>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 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>			
4.3		<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>			
4.4		<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>			
4.5					
4.6					

- 4.7 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*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the *Notice to Bidders*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.
- 6 RESPONSIBILITY FOR THE LOT**
- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.
- 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS**
- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the *Lot*;
- 7.1.3 to remove, and/or store the *Lot* at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies became payable until the date of actual payment;
- 7.1.6 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 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 *Lot* or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *sale*) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *sale*) and to apply any monies due to you as a result of such *sale* in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.
- 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT**
- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to 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:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
- 9 FORGERIES**
- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1) (b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *Tax* and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.
- 10 OUR LIABILITY**
- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams'* Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *sale* to you by woodworm and any *damage* is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or *damage* is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.4 In any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you maybe entitled to recover from the *Seller*) 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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise. You may wish to protect yourself against loss by obtaining insurance.
- 10.5 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.
- 11 MISCELLANEOUS**
- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

12 GOVERNING LAW

12.1 Law

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

12.2 Language

The *Buyer's Agreement* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION - USE OF YOUR INFORMATION

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

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

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

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

APPENDIX 3

DEFINITIONS and GLOSSARY

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

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked ["I"] 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 "indemnity" 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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本通告乃由邦翰斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

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2. 拍賣品

在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。

圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。

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

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

電子或機械部件或會不能操作或並不符合現時的法律要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計

拍賣品的合約說明

圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦翰斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

成交價估計

在大部分情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦翰斯代表賣家表達的意見，而邦翰斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應

付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

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

賣家對閣下的責任

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

邦翰斯 對閣下的責任

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

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

閣下不應假定已經進行該等查驗、調查或測試。就邦翰斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦翰斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。

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

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

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

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可以按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。

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

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

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭

議，而以錄錄機錄影拍賣會作為記錄及可能將電話內容錄音。

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

5. 競投

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

親自出席競投

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

若對於成交價或閣下是否成功投得某項拍賣品有任何疑問，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在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。所有在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之而產生的合約與主事人共同及個別向賣家及邦翰斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已

認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及/或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以是在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首100,000港元的27.5%
成交價100,001港元以上至5,000,000港元的25%
成交價5,000,001港元以上至50,000,000港元的20%
成交價50,000,000港元以上的14.5%

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）（邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

邦瀚斯首選的付款方式是通過銀行匯款：

閣下可把款項電匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：

銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong) Limited-Client A/C
帳號： 808 870 174001
Swift code: HSBCHKH1HHK

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，閣下不可撤回任何銷售，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/ 或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。在任何情況下，倘若本公司及/或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。上文所述不得解釋為排除或限制（不論直接或間接）本公司就(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之疏忽）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。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第11段所列出之情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用的增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都會維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及透明度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由韋青斯基製造

當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由韋青斯基署名

邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由韋青斯基裝嵌

邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；

「出自巴薩諾」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「巴薩諾畫室/ 工作室」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「巴薩諾圈子」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「巴薩諾追隨者」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「巴薩諾風格」：我們認為這是該藝術家風格的，並且屬較後期的作品；

「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；

「由……署名及/ 或註上日期及/ 或題詞」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手

筆；

「載有……的署名及/ 或日期及/ 或題詞」：我們認為簽署及/ 或日期及/ 或題詞是由他人加上的。

20. 盜器及玻璃損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過20年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意得到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於4厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15年以下一瓶頸內或少於4厘米

15-30年一瓶肩頂部 (ts) 或最多5厘米

30年或以上一瓶肩高度 (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思：

CB 一 酒莊瓶裝

DB 一 葡萄酒瓶裝

EstB 一 莊園瓶裝

BB 一 波爾多瓶裝

BE 一 比利時瓶裝

FB 一 法國瓶裝

GB 一 德國瓶裝

OB 一 奧波爾圖瓶裝

UK 一 英國瓶裝

owc 一 原裝木箱

iwc 一 獨立木箱

oc 一 原裝紙板箱

符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動植物種國際貿易公約限制，請參閱第13條。
- 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。

▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。

Φ 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及其附屬公司，定義見二零零六年英國公司法第1159條及附表

6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams (Hong Kong) Ltd（就香港法例第486章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可能是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

1 合約

1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。

1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。

1.3 賣家作為銷售合約的主事人出售拍賣品，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。

1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。

2 賣家的承諾

2.1 賣家向閣下承諾：

2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；

2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如賣家為遺囑執行人、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。除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。

2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的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；

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連，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。

3 拍賣品的說明

3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（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。

3.2 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任何其他成交價估計，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。

4 對用途的合適程度及令人滿意的品質

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。

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。

5 風險、產權及所有權

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。

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。

6 付款

6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。

6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，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。

7 領取拍賣品

7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。

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。

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。

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。

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。

8 未有支付拍賣品的款項

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）：

8.1.1 因閣下違反合約而即時終止銷售合約；

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；

8.1.3 保留拍賣品的管有權；

8.1.4 遷移及儲存拍賣品，費用由閣下承擔；

8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；

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；

8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論

- 是否連同汽車），以取得拍賣品或其任何部份的管有權；
- 8.1.8 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；
- 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
- 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。
- 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），閣下同意按全數賠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。
- 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。
- 9 賣家的責任**
- 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。
- 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。
- 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章失責陳述條例的責任，或任何其他責任）。
- 9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；
- 9.5 在任何情況下，倘若賣家就拍賣品，或任何其他其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。
- 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。
- 10 一般事項**
- 10.1 閣下不得轉讓銷售合約的利益或須承擔的責任。
- 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約所產生任何權利的能力。
- 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，則該訂約方只要在该情況仍然持續時，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。
- 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。
- 10.5 倘若銷售合約的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響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。
- 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。
- 10.7 銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。
- 10.8 銷售合約內「包括」一詞指「包括，但不限於」。
- 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。
- 10.10 凡提述某段，即指銷售合約內該編號的段落。
- 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。
- 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。
- 11 規管法律**
- 11.1 法律
- 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。
- 語言
- 本銷售合約以中英文刊載。如就詮釋本銷售合約有任何爭議，以英文條款為本。
- 附錄二 買家協議**
- 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何修訂。
- 1 合約**
- 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。
- 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。
- 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。
- 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。
- 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：
- 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；
- 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；
- 1.5.3 本公司會按照第9段所載條款提供擔保。
- 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）。
- 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個工作日下午四時三十分向本公司支付：
- 3.1.1 拍賣品的買價；
- 3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及
- 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已結清款項收悉。
- 3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。
- 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。
- 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。
- 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。
- 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。
- 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。
- 4 領取拍賣品**
- 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。
- 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或之前。
- 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。
- 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。
- 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。	所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準連同其利息（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。	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價估計，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。	
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。	7.3	倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），然後後用以支付應付予本公司的任何其他款項。	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：
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。	7.4	本公司根據第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	10.2.1	處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，或任何損壞乃由於拍賣品受蟲蛀所導致；或
4.8	倘閣下未有按照第4.2段提出拍賣品，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。			10.2.2	大氣壓力改變；
5	拍賣品儲存 本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就該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。	8	其他人士就拍賣品的申索	10.2.3	弦樂器的損壞；或
		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：	10.2.4	金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
		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	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、復還索賠或其他而產生或就此而申索。
		8.1.2	向閣下以外的其他人士交付拍賣品；及/或	10.4	在任何情況下，倘若本公司就拍賣品，或任何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還索賠或其他而產生。
		8.1.3	展開民事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		閣下宜購買保險以保障閣下的損失。
		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。	10.5	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責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，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。
		8.2	第8.1段所述的酌情權：	11	一般事項
		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	11.1	閣下不得轉讓本協議的利益或須承擔的責任。
		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。	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。
6	對拍賣品的責任	9	廢品	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，則該訂約方只要在该情況仍然持續時，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。
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。	9.1	本公司根據第9段的條款就任何廢品承擔個人責任。	11.4	本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦翰斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	9.2	第9段僅於以下情況適用：	11.5	倘若本協議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
7	未能付款或提取拍賣品及部份付款	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	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下：	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		
7.1.1	因閣下違反合約而即時終止本協議；	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以識別該拍賣品。		
7.1.2	保留拍賣品的管有權；	9.3	於下述情況下，第9段不適用於廢品：		
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	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		
7.1.4	就閣下所欠的任何款項（包括買價）及/或違約的損害賠償，向閣下採取法律程序；	9.3.2	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。		
7.1.5	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；	9.4	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。		
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；	9.5	倘本公司信納拍賣品為廢品，本公司會（作為主人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。		
7.1.7	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、私人協議或任何其他方式按不設底價形式出售拍賣品；	9.6	第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。		
7.1.8	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；	9.7	倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。		
7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；	9.8	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。		
7.1.10	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售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	10	本公司的責任		
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。				
7.2	就因本公司根據第7段採取行動而招致的				

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續公司及承讓公司，以及邦翰斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。
- 12 **規管法律**
- 12.1 **法律**
本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。
- 12.2 **語言**
本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。

保障資料－閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可利用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。

於買家協議及買家協議內，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失責買家的遷移收費或領取費用，加稅項。

「**偽品**」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，而該偽品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆蓋）而成為偽品，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。

「**保証**」在任何偽品上邦翰斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內定立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其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。

「**遺失或損壞保証**」指業務規則第8.2.1段所述的保証。

「**遺失或損壞保証費用**」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。若該列明人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦翰斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵票。

「**標準查驗**」由並非專家的邦翰斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「**儲存承辦商**」於圖錄指明的公司。

「**稅項**」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「**恐怖主義**」指任何恐怖主義行為或該等行為的威脅，無論何人單獨行動或代表或與任何組織及/或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「**信託帳戶**」邦翰斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦翰斯正常銀行帳戶有所區別及獨立的帳戶。

「**網站**」網址為www.bonhams.com的邦翰斯網站。

「**撤銷通知**」賣家向邦翰斯發出的書面通知，以撤銷由邦翰斯出售拍賣品的指示。

「**不設底價**」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「**藝術家轉售權**」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「**受託保管人**」：貨品所交託的人士。

「**彌償保證**」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

- (1) 除第(2)款適用的售賣合約外，每份售賣合約均有一
- (a) 一項賣方須符合的隱含條件：如該合約是一宗零售，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。

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: Eternal Resonance: Music in Chinese Art	Sale date: 1 December 2020
Sale no. 25938	Sale venue: Hong Kong
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments HK\$: \$10,000 - 20,000.....by 1,000s \$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000.....by 5,000s \$100,000 - 200,000.....by 10,000s \$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s \$500,000 - 1,000,000.....by 50,000s \$1,000,000 - 2,000,000.....by 100,000s above \$2,000,000.....at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
Please note that all telephone calls are recorded.	
Please tick if you have registered with us before <input type="checkbox"/>	

Important

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

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

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, 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」載有關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會有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：

電郵 ☐ 郵寄 ☐

競投者須知

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

若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，

我同意將本人聯繫資料交予運輸公司。

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

拍賣會標題: Eternal Resonance: Music in Chinese Art		拍賣會日期: 1 December 2020	
拍賣會編號: 25938		拍賣會場地: 香港 Hong Kong	
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。			
一般競投價遞增幅度（港元）：			
\$10,000 - 20,000.....按 1,000s		\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s	
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s		\$500,000 - 1,000,000.....按 50,000s	
\$50,000 - 100,000.....按 5,000s		\$1,000,000 - 2,000,000.....按 100,000s	
\$100,000 - 200,000.....按 10,000s		\$2,000,000以上.....由拍賣官酌情決定	
拍賣官可隨時酌情決定把任何競投價拆細。			
客戶編號		稱銜	
名		姓	
公司名稱 (如適用的話將作為發票收票人)			
地址			
城市		縣 / 郡	
郵編		國家	
流動電話		日間電話	
夜間電話		傳真	
競投電話號碼 (包括電話國家區號)			
電郵 (大楷)			
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。			
本人登記為私人客戶 <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：

香港金鐘道88號太古廣場一期2001室客戶服務部 電話：+852 2918 4321 傳真：+852 2918 4320, info.hk@bonhams.com

香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited.公司編號1426522







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AUCTIONEERS SINCE 1793