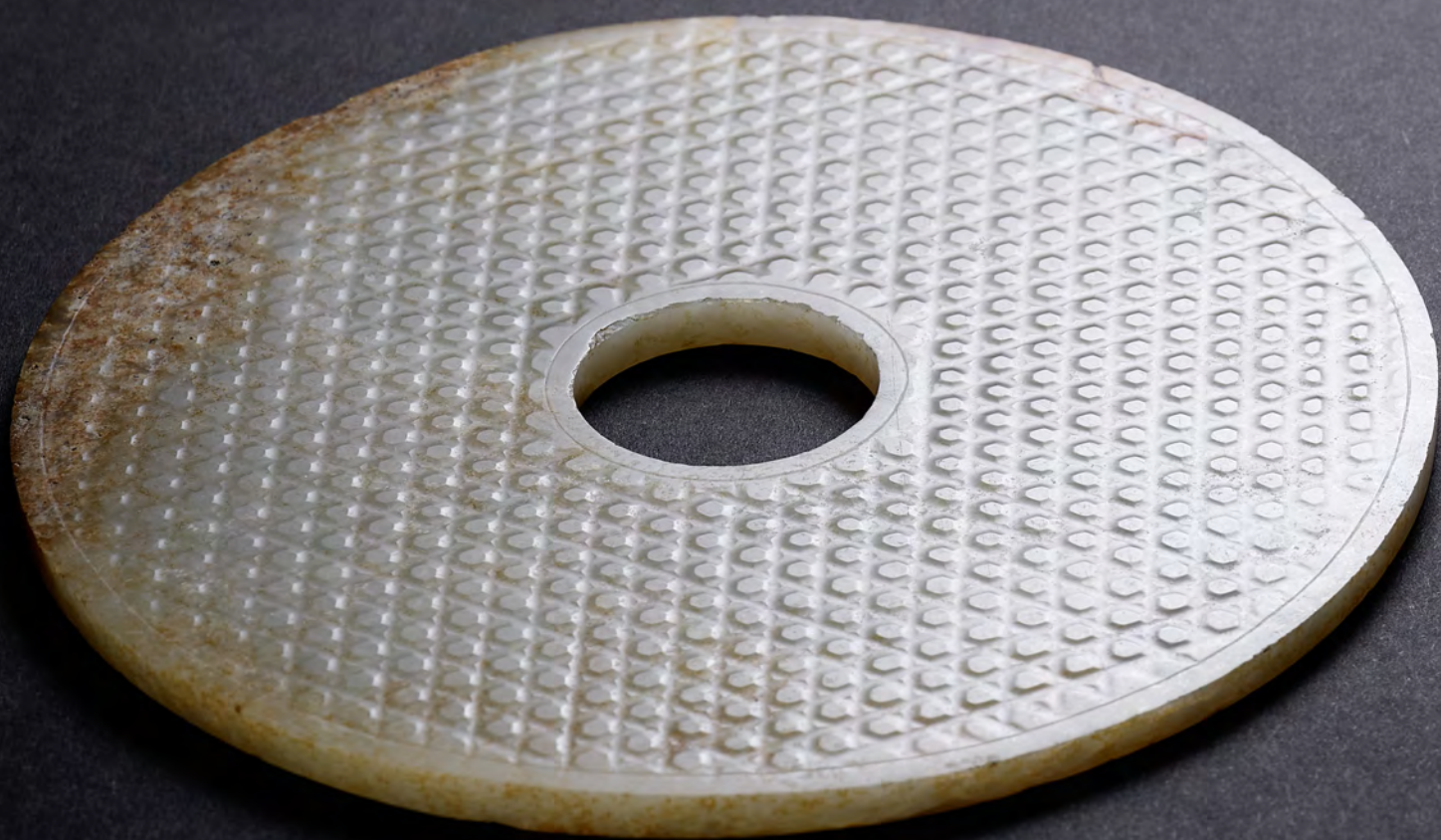


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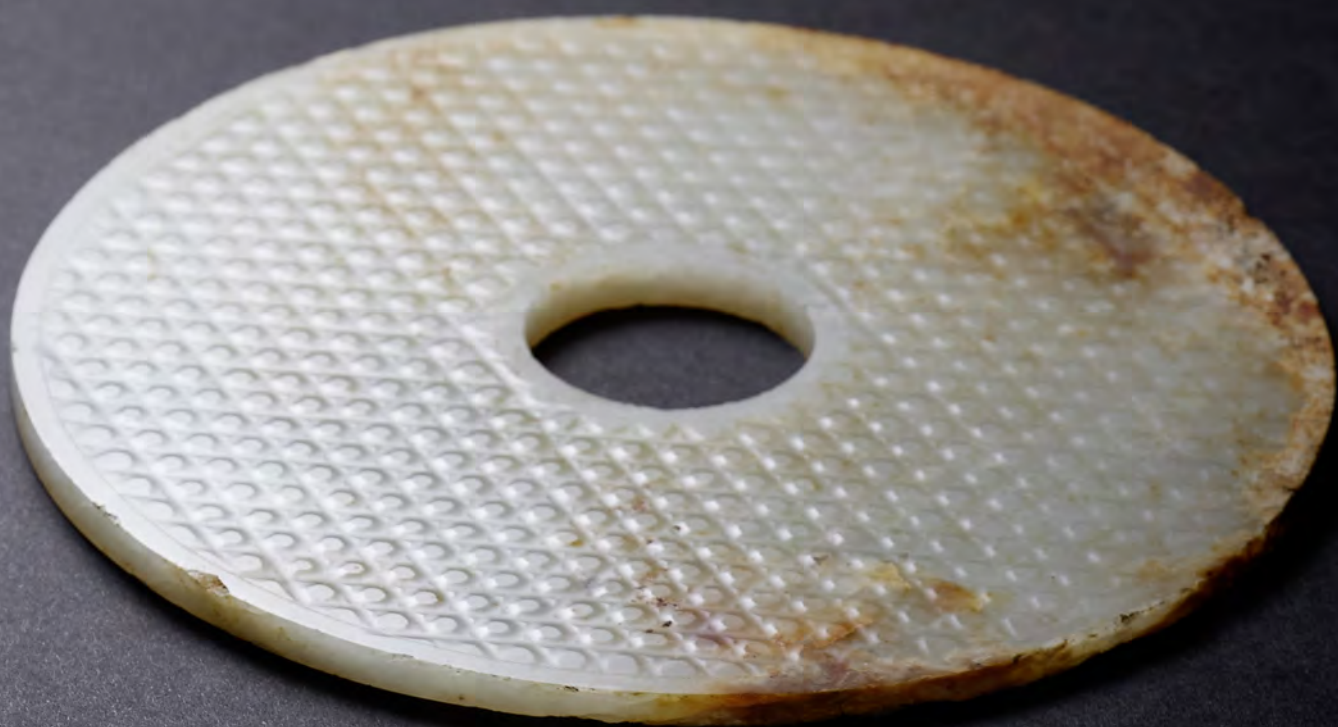


## Fine Chinese Ceramics and Works of Art

Hong Kong | 1 December 2020











# Fine Chinese Ceramics and Works of Art

Hong Kong | Tuesday 1 December 2020 at 3.30pm  
香港 | 2020年12月1日，三時半

## GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

Asaph Hyman 阿薩夫  
+44 (0) 207 468 5888  
asaph.hyman@bonhams.com

## ENQUIRIES

### HONG KONG

Xibo Wang 王晰博  
(Head of Department)  
+852 3607 0010  
xibo.wang@bonhams.com

Keason Tang 唐治  
+852 3607 0025  
keason.tang@bonhams.com

Spring Lee 李富怡  
+852 3607 0009  
spring.lee@bonhams.com

### BEIJING

Vivian Zhang 張瑋  
vivian.zhang@bonhams.com

### TAIWAN

Bobbie Hu 胡瑞  
+886 2 8758 2898  
bobbie.hu@bonhams.com

### SINGAPORE

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

### NORTH AMERICA

Dessa Goddard 高德莎  
+ 1 415 503 3333  
dessa.goddard@bonhams.com

## SALE NUMBER

26176

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## ILLUSTRATIONS

Front cover: Lots 153 and 154  
Back cover: Lot 114

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## Bonhams (Hong Kong) Ltd. Trading Office

Suite 2001, One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong

# International Chinese Ceramics and Works of Art team

## Global



Asaph Hyman  
Global Head, Chinese Art

Colin Sheaf  
Deputy Chairman

Dessa Goddard  
US Head, Asian Art

Michael Hughes  
New York

## Asia



Xibo Wang  
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Keason Tang  
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Spring Lee  
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## Europe



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London, New Bond Street

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London, New Bond Street

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# **A JADE 'BIRD' PENDANT**

Hongshan Culture, Neolithic Period

Of flattened form, the pendant carved in the form of a bird with a triangular head with protruding eyes, its outspread wings carved with vertical parallel lines, the top of the reverse pierced with two circular apertures. 5.8cm (2 1/4in) long.

**HKD60,000 - 80,000**

**US\$7,700 - 10,000**

新石器時期 紅山文化 玉鷹

Compare with a similar Hongshan Culture jade 'bird' pendant in the Aohan Banner Museum, Inner Mongolia, illustrated by G.Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2004, p.54.

參看內蒙古自治區敖漢旗博物館藏一件玉鷹，亦為雙翅展開與肩平齊設計，見古方《中國古玉器圖典》，北京，2004年，頁54。



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# **AN OPAQUE GREEN STONE 'PIG DRAGON' PENDANT**

Possibly early Hongshan Culture, Neolithic Period

Carved in the form of a coiled dragon with its tail curving towards the head, the head carved with three parallel lines to represent the eyes and a horizontal line to represent the mouth, the top is vertically pierced with an aperture, the stone of dark spinach-green tone with white speckles, box. 7.6cm (3in) long (2).

**HKD60,000 - 80,000**

**US\$7,700 - 10,000**

或新石器時代 紅山文化早期 玉豬龍

Compare with a similar jade dragon, Neolithic period, excavated at Zuojiaocun, Nong'an County, Jilin Province, , circa 7000 BC, in the National Museum of China (acc.no.t20181218\_24434).

參看吉林省農安縣左家村遺址曾出土一件玉豬龍，其帶有典型紅山文化玉豬龍特點，但造型及雕刻上更為原始（博物館編號t20181218\_24434）。考古學家從底層上推測，其年代可能早於遼寧紅山文化。



**A PAIR OF GREY JADE CARVINGS OF PIGS**

Han Dynasty

Each recumbent beast of long tubular form, with legs tucked at the sides, carved with a flat snout, incised eyes, and a small pierced tail, the semi-translucent stone of grey tone with calcified chalky areas, box. 11.5cm (4 1/2in) long (3).

**HKD180,000 - 220,000****US\$23,000 - 28,000**

漢 玉豬一對

Jade carvings such as the present lot were part of an extensive range of jade objects which were buried in tombs for the protection of the interred. More specifically, pairs of jade pigs were placed in the hands of the deceased. This practice is connected with the Daoist belief, as stated in the 4th century text *Baopuzi* by Ge Hong, 'when gold and jade plug the nine orifices, man dies but his body does not decay'.

Funerary jade pigs from this period are often carved with a few deep calculated cuts, known as the 'Eight Cuts of Han'. Compare similarly carved Han dynasty jade pigs including: two illustrated in *Compendium of Collections in the Palace Museum: Jade 4*, Beijing, 2011, p.130, nos.152-153; and a pair in the Sir Joseph Hotung collection, illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1996, p.319, no.24:10.

A pair of similarly carved pale brownish-green jade pigs, from the Sze Yuan Tang collection, was sold at Bonhams Hong Kong, 5 April 2016, lot 31.

青色玉質，圓柱狀。作臥伏狀，以粗陰刻線琢出長吻、雙耳、背脊和四肢，底面較平，造型簡潔，玉質光潤，刀法簡練。此對玉豬雕刻技法為「漢八刀」風格雕法，屬於隨葬玉器，是作為逝者手握之用，因此又稱玉握，盛行於漢代。據東晉時期葛洪所著的《抱朴子》一書中記載「金玉在九竅，則死人不腐」，可見古人認為用玉斂屍可保屍體不腐。玉為珍貴之物，所以玉豬在隨葬品中也顯示出逝者的身份地位和財富。

倫敦大英博物館藏一對何鴻卿爵士舊藏青玉豬，其雕刻與本對玉豬相似，見J.Rawson著，《Chinese Jade from the Neolithic to the Qing》，倫敦，1996年，頁319，編號24:10。另對比兩件雕刻類似的青玉豬（11.5及11.3厘米長），著錄於《故宮博物院藏品大系：玉器編4：漢魏晉南北朝》，北京，2011年，頁130，編號152-153。香港邦瀚斯曾經售出思源堂舊藏一對漢代玉豬，2016年4月5日，拍品編號31。



PROPERTY FROM THE NUMINA COLLECTION

玉古堂藏品

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**A VERY RARE PAIR OF LARGE WHITE AND RUSSSET JADE DISCS, *BI***

Late Warring States/mid Western Han Dynasty

Each circular disc with a small round perforation in the centre, meticulously and crisply carved in relief on both sides with a dense pattern of raised bosses neatly arranged in an hexagonal grid pattern, all within a raised border at the outer and inner edges, the lustrously polished semi-translucent stone of an even white tone with reddish-brown inclusions, box.

Each 15.6cm (6 1/8in) diam. (3).

HKD2,000,000 - 3,000,000

US\$260,000 - 390,000

戰國晚期/西漢中期 白玉蒲紋璧一對

**Provenance:**

The Numina Collection, Hong Kong, acquired in the 1960s

**來源：**

香港玉古堂收藏，於1960年代蒐集

The present exquisite pair of jade *bi* discs is remarkable for the large size and the white and lustrous semi-translucent stone, powerfully and crisply carved in relief with an abundant number of neatly arranged polygonal bosses. Each well-defined boss is lined up in neat regular rows and columns, demonstrating a painstaking and meticulous carving process and formidable skill and execution by the master carver. The large size and the exceptional level of workmanship suggest that this *bi* was of particular significance during the Late Warring States period to the mid Western Han dynasty, and was probably made for an important state ceremonial purpose.

According to the Confucian text *Zhou Li*, or Rites of Zhou, the *bi* disc along with the *cong* tube were by far the most important ritual jade. The *bi* discs were regarded as suitable offering to Heaven and therefore became symbolic of Heaven. Large jades *bi* discs with surfaces carved with relief patterns which reflected the light and made the jades gleam can be seen in significant numbers in tombs of the Eastern Zhou period. By the Late Warring States period until the mid Western Han period, the relief patterns of spirals and scrolls evolved to hexagons across the main surfaces such as on the present pair of discs. For a discussion about jade discs, see J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp.247-251.



The importance and value of *bi* discs is recorded in the Chinese historical literature, *Shiji*, or the Records of the Grand Historian by Sima Qian (206BC – AD 220), where a minister of the State of Zhao named Yu Qing was made governor of the land of Yu, and gifted a pair of white jade *bi* discs together with a hundred *yi* (unit of weight equal to 20 taels of silver) by the King Xiaocheng of the Zhao State, see *Shiji: Ping Yuan Jun Yu Qing Lie Zhuan*, sector 16, 1993 (reprint), Chinese University of Hong Kong, 1993.

It is extremely rare to find large jade *bi* discs in a pair that are carved out of a single white jade stone of such purity and lustre. Compare two closely-related but slightly smaller pale jade *bi* discs (14cm diam.) in the Winthrop collection, Western Han dynasty, both with relief patterns of small hexagonal elevations, illustrated by M.Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Cambridge, 1975, pp.527-528, nos.364-365, where the author states that they may have formed a pair. Compare also a larger grey white jade *bi* disc (18.5cm diam.), Eastern Zhou period, but carved with rows of small spirals in relief, in the British Museum, illustrated by J.Rawson, *ibid.*, London, 1995, pl.15:1. See also a large green jade *bi* disc of similar size and hexagonal bosses (15.4cm diam.), Western Han dynasty, excavated from tomb no.2 in Yangzhou,

Jiangsu Province, in the Nanjing Museum, illustrated by G.Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.265. Another smaller green jade *bi* disc with similarly carved patterns (14cm diam.), late Warring States period to mid Western Han dynasty, is in the National Palace Museum, Taipei, illustrated by Tsai Ching Ling, *Between Reality and Illusion: Special Exhibition of Jades from the Warring States Period to the Han Dynasty in the Collection of the National Palace Museum*, Taipei, 2020, p.68, no.F-2-08.

Compare a very similar large pale greenish-white and brown jade *bi* disc (15.8cm diam.), Western Han dynasty, from the Robert H. Ellsworth collection, which was sold at Christie's New York, 19 March 2015, lot 592; see another related jade disc from the Mr and Mrs Malcolm E. McPherson collection (14.5cm diam.), Western Han dynasty, but carved with 'comma' spirals on the surfaces, which was sold at Christie's New York, 19 March 2008, lot 481.





玉璧成雙，玉質白色，局部帶沁。扁平內，正圓形，壁內外邊緣磨平起棱，並有兩圈弦紋，兩面均飾蒲紋，紋飾排列整齊緊密，此件玉璧尺寸較大，直徑15.6厘米，孔徑3.5厘米，厚0.5厘米，為嚴謹工序和熟練技法下琢出之高規格玉器，顯示戰國晚期至西漢中期高級貴族用玉之面貌。

根據《周禮》對祭祀禮器中玉器的記載：「以玉作六器，以禮天地四方，以蒼璧禮天，以黃琮禮地，以青圭禮東方，以赤璋禮南方，以白琥禮西方，以玄璜禮北方」，認為璧屬於一種祭祀天神的禮器，可見其特殊地位。玉璧的用途除了禮神敬祖外，在春秋時期亦有敬人之說，為卑者敬尊長者所備之禮物。帶有需要繁複工序才能雕琢完成的穀紋的大型玉璧在戰國中期開始出現，至戰國晚期到西漢中期，出現了以相對較少工序即可完成的蒲紋，但以穀紋及蒲紋互配的特徵在此時期經常同時出現，更多有關玉璧的論述，可參考J. Rawson, 《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁247-251。

「白璧一雙」的描述在中國重要歷史文獻中也有多次記載，而且都是在重要場合出現。例如在司馬遷《史記》卷七十六〈平原君虞卿列傳·虞卿〉記載：「虞卿者，游說之士也。躡蹻擔簦說趙孝成王。一見，賜黃金百鎰，白璧一雙；再見，為趙上卿，故號為虞卿。」可見一對白玉璧的當時的價值與百鎰黃金同等。又如《項羽本紀》中記載：「我持白璧一雙，欲獻項王，玉斗一雙，欲與亞父，會其怒，不敢獻。公為我獻之」。又如《戰國策》中〈蘇代為燕說齊〉記載：「臣請獻白璧一雙，黃金萬鎰，以為馬食。」諸多記載中，可見白璧「成雙」在中國歷史中扮演的重要角色。

以白玉玉料成雙而製的大型玉璧，在出土及傳世品中都極為罕見，而墓葬出土的大型玉璧與此對白玉璧不同，一般都採用青玉或玉質較差的材料雕刻，大多製作不精。參看Grenville L. Winthrop Collection收藏，現藏於哈佛大學藝術館藏兩件青白玉蒲紋玉璧，尺寸稍小（14厘米），館方從尺寸、紋飾、規格判斷或為一對，見M.Loehr著，《溫索普收藏中國古玉》，劍橋，1975年，圖364及圖365，頁527-528。大英博物院藏一件東周灰白玉穀紋璧，尺寸稍大（18.5厘米），見J.Rawson同著錄，倫敦，1995年，圖版15:1。另見江蘇省揚州市高郵天山鄉神居山2號墓出土的西漢蒲紋玉璧（15.4厘米），現藏南京博物院，玉質青白，有黑色火燒痕跡，見古方著，《中國古玉器圖典》，北京，2007年，頁265。台北故宮博物院藏一件戰國晚期至西漢中期青玉玉璧，尺寸稍小（14厘米），見蔡慶良著，《實幻之間：院藏戰國至漢代玉器特展》，台北，2020年，圖F-2-08，頁68。

拍賣會售出的單件大型玉璧，見安思遠舊藏一見西漢玉璧（15.8厘米），售於紐約佳士得，《錦瑟華年 - 安思遠私人珍藏》，2015年3月19日，拍品編號592。另見Malcolm E. McPherson夫婦舊藏一件西漢穀紋玉璧（14.5厘米），售於紐約佳士得，2008年3月19日，拍品編號481。



## PROPERTY FROM THE NUMINA COLLECTION

玉古堂收藏

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### A RARE ARCHAIC BRONZE WINE VESSEL, *GU*

Shang Dynasty

The flaring trumpet neck cast with four S-scroll-filled leaves above a band of stylised cicadas, the central section cast with two *taotie* masks bisected by vertical flanges, the spreading foot cast with four stylised half-*taotie* masks reserved on a *leiwen* ground, with a crisply-cast three-character pictogram inside the foot reading *ge fuyi*, the pale green patina with some green encrustation. 26.5cm (10 1/2in) high.

HKD200,000 - 300,000

US\$26,000 - 39,000

商 青銅戈父己觚

#### Provenance:

The Numina collection, Hong Kong

來源：

香港玉古堂收藏

#### Published and Illustrated:

Luo Zhenyu, *Zhensong tang jigū yiwén* (Supplement to the Gathering of Ancient Writings at the Zhensongtang Studio), 1930, vol.9, p.5, no.1 (manuscripts of inscription)

Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), Beijing, 1937, vol.14, p.26, no.5 (inscription rubbing)

Wang Xiantang, *Guoshi jinshi zhigao* (A Record of Bronze and Stone Inscriptions in Chinese History), manuscript, 1943, p.969, no.110 (inscription rubbing)

Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, no.6152 (inscription rubbing)

The Institute of Archaeology, Chinese Academy of Social Sciences, *Yinzhou jinnuen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1984, no.7135 (inscription rubbing)

Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, no.9700 (inscription rubbing)

#### 出版及著錄：

羅振玉，《貞松堂集古遺文》，1930年，卷9，頁5，編號1

（銘文抄本）

羅振玉，《三代吉金文存》，北京，1937年，卷14，頁26，編號5

（銘文拓本）

王獻唐，《國史金石志稿》，手稿本，1943年，頁969，編號110

（銘文拓本）

嚴一萍，《金文總集》，台北，1983年，編號6152（銘文拓本）

中國社會科學院考古研究所，《殷周金文集成》，北京，1984年，編號7135（銘文拓本）

吳鎮烽，《商周青銅器銘文暨圖像集成》，2012年，編號9700

（銘文拓本）

*Ge fuyi* may be understood as 'this piece made for (or by) the Father of Yi in Ge family'. The rubbings of this *gu* are well documented in major publications of research on archaic Chinese bronze inscriptions since 1930. Although only rubbings have been recorded, the present lot can still be identified by the unique traces on the rubbings comparable to those on the piece. The 'Ge family' appeared to be active and powerful during the Shang and early Western Zhou dynasty according to surviving bronze vessels cast with this family pictogram.

Unlike extravagant high-relief motifs on other *gu* vessels in the late Shang or early Western Zhou dynasty, motifs on this lot were cast with a smooth and flat finish, which may suggest some influence from other regions outside the core area of the Shang dynasty. Compare with a similar *gu* in Sen-Oku Hakukokan Musuem, Kyoto, and another similar *gu* collected by Shobei Itou, both illustrated by Rong Geng, *Haiwai jijin tulu*, Beijing, 1935, pls.78-79.

觚喇叭口，頸內束，腹微鼓，高圈足外撇，頸部飾四片蕉葉紋，蕉葉內填以雷紋及蟬紋，腹部前後出戟，以戟為鼻，兩側飾凸起眼部，組成抽象獸面紋，雷紋填地，腹下飾弦紋兩匝，圈足飾兩組四面獸面紋，眼部凸起，雷紋填地。

圈足內部一側鑄陰文三字：「戈父己」，另有墨書0-1-187編號。銘文與著錄拓本比較可見剝蝕痕跡，「父」一捺波磔處原有小塊鏽跡或土塊，拓本可見一角，而實物銘文內的填充物已剝去。戈氏銘文的銅器集中出現在商代晚期及西周早期。此器工滿三層，紋飾平面而規整。圈足獸面紋一反對稱形態，而是以四面相同半面獸臉，首尾相接而成。可比較日本住友春翠藏一件祖壬觚及京都伊藤庄兵衛藏饕餮紋觚，此三觚形制、紋飾如出一轍，見容庚編，《海外吉金圖錄》，北京，1935年，圖版78及79。



Inscription rubbing,  
*Guoshi jinshi zhigao*  
《國史金石志稿》銘文拓本



Inscription rubbing,  
*Sandai jijin wencun*  
《三代吉金文存》銘文拓片





## PROPERTY FROM THE NUMINA COLLECTION

玉古堂收藏

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### A RARE ARCHAIC BRONZE INSCRIBED RITUAL FOOD VESSEL, *DING*

Early Western Zhou Dynasty

Raised on three slightly tapering legs, the swelling body finely cast near the upper section with a narrow band of six stylised *kui*-dragons in low relief below an everted rim cast with a pair of upright loop handles, the interior crisply cast with an eight-character pictogram reading *Yatun zuo fuyi bao zunding*, with a pale green and milky patina, small patches of malachite encrustation, wood stand.

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

HKD1,800,000 - 2,220,000

US\$230,000 - 290,000

西周早期 青銅龍紋亞豚鼎

Inscription: *Yatun zuo fuyi baozun ding* (Yatun made this precious *ding* for Father Yi)

銘文: 亞豚作父乙寶尊鼎

#### Provenance:

The Numina collection, Hong Kong

#### Published and Illustrated:

Sheng Yu, *Yuhuage jinwen* (Archaic Bronze Inscriptions in the Yuhuage Studio), manuscript, late 19th century/early 20th century, p.49, no.1 (inscription rubbing)

Luo Zhenyu, *Yin wencun* (Texts Surviving from the Yin Dynasty), Shang Yu, 1916, vol.1, p.72 (inscription rubbing)

Liu Tizhi, *Xiaojiaojingge jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio), Shanghai, 1935, vol.2, p.2, no.2 (inscription rubbing)

Luo Zhenyu, *Sandai jijin wencun*, Beijing, 1937, vol.3, p.14, no.3 (inscription rubbing)

Wang Xiantang, *Guoshi jinshi zhigao* (A Record of Bronze and Stone Inscriptions in Chinese History), manuscript, 1943, p.2020, no.253 (inscription rubbing)

The Institute of Archaeology, Chinese Academy of Social Sciences, *Yinzhou jinnuen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1984, no.2315 (inscription rubbing)

Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, no.1818 (inscription rubbing)

來源：

香港玉古堂收藏

#### 出版及著錄：

盛昱編，《鬱華閣金文》，手稿本，十九世紀晚/20世紀初，頁二十，編號1（銘文拓片）

羅振玉編，《殷文存》，上虞，1916年，上卷，頁72（銘文拓片）

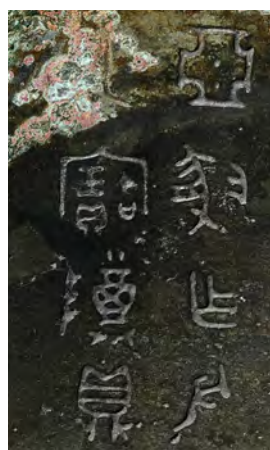
劉體智編，《小校經閣金文拓本》，上海，1935年，卷2，頁49，編號2（銘文拓片）

羅振玉編，《三代吉金文存》，北京，1937年，卷3，頁14，編號3（銘文拓片）

王獻唐編，《國史金石志稿》，手稿本，1943年，頁2020，編號253（銘文拓片）

中國社會科學院考古研究所編，《殷周金文集成》，北京，1984年，編號2315（銘文拓片）

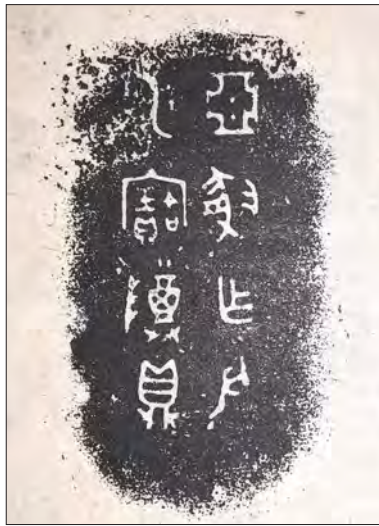
吳鎮烽編，《商周青銅器銘文暨圖像集成》，上海，2012年，編號1818（銘文拓片）







Inscription rubbing, *Yuhuage jinwen*  
《鬱華閣金文》銘文拓片



Inscription rubbing,  
*Xiaojiaojingge jinwen taben*  
《小校經閣金文拓本》銘文拓片



Inscription rubbing, *Guoshi jinshi zhigao*  
《國史金石志稿》銘文拓片

With two dots in *Ya*, the first character might also be transcribed as two characters. There are two seals on the rubbing illustrated in the *Compendium of Yin and Zhou Bronze Inscriptions*, one reading *Yu Xingwu yin* (Sealed Yu Xinyu, Yu Xingwu, 1896-1984) and the other reading *Qizhai suocang moben* (Rubblings collected by Qizhai, Shang Chenzuo, 1902-1991). Yu and Shang were two reputable scholars and collectors of archaic Chinese bronzes in the early 20th century. The original rubbing illustrated in *Rubbings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio* (1935) is held in the Institute of History and Philology, Academia Sinica, Taipei, acc.187677-049-3, with a clearer rubbing of the character *Yi* than that in the two earlier publications, which may be a result of further cleaning of the pictogram that can be observed on the present lot.

The Institute of History and Philology, Academia Sinica has dated the form of this *ding* to the early Western Zhou dynasty, particularly its swelling belly and tapering legs. However, it was popular from the mid Western Zhou period. Compare the form and *kui*-dragons with the *Jicao ding*, dated to the fifth year of King of Gong, Western Zhou dynasty (circa 913 BC), in the Shanghai Museum; and with a similar *ding*, King of Mu period (circa 947-928 BC), unearthed in Fufeng, Shaanxi Province, both illustrated in the *Zhongguo Qingtongqi Quanji* (Complete Collection of Chinese Bronzes), Beijing, 1996, pls.27 and 30.

鼎方唇折沿，兩側立耳略外侈，頸部鑄兩條陽線弦紋，其間凸飾回首龍紋一周，以雷紋填地，淺腹微鼓，底部有三條加強筋，下承三足，較細瘦。

內壁鑄銘文八字「亞豚作父乙寶尊鼎」，亞字內有兩點，如釋為一字，則有九字。《殷周金文集成》所錄拓本有二印，一「于省吾印」為于省吾印信，一「契齋所藏墨本」為商承祚藏印，《小校經閣金石文字》所錄拓片今藏台北中央研究院歷史研究所，館藏編號187677-049-3。《國史》拓本之「乙」字較《鬱華》、《小校》之「乙」字漫漶，觀實物「乙」字有剝蝕痕跡，故于省吾及商承祚所藏拓本應在盛昱、劉體智之前。

中研院將此鼎斷為西周早期，亞氏活躍時間貫穿商代晚期和西周早期，惟此鼎器型為西周中期流行的下腹外傾垂式樣，可比較上海博物館藏西周恭王十五年趙曹鼎，器型及頸部一圈回顧式龍紋極似；另可比較一件陝西扶風出土一件西周中期穆王世三足鼎，器型、銘文亦是同類，惟腿部加鑄倒鉤，見《中國青銅器全集·西周1》，北京，1996年，編號27及30。







## THE PROPERTY OF A GENTLEMAN

紳士收藏

Lots 107 - 108

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### A RARE ARCHAIC BRONZE RITUAL TRIPOD FOOD VESSEL, *LIDING*

Late Shang Dynasty

Crisply cast raised on three slender legs, with three deep lobes decorated with sharp *taotie* masks in low relief, a pair of bail handles surmounting the flared rim with a band of double strings, the bronze of mottled milky-green patina, wood stand, box.

15cm (5 3/4in) high (3).

HKD250,000 - 350,000

US\$32,000 - 45,000

商晚期 青銅獸面紋鬲式鼎

#### Provenance:

The Museum of East Asian Art, Cologne, Germany, before 1985

Christie's New York, 2 December 1985, lot 74

A South Florida private collection, USA

Christie's New York, 21 March 2013, lot 1212

Huaxia Tang collection, Taiwan

#### 來源：

德國科隆東亞藝術博物館，1985年前

佳士得紐約，1985年12月2日，拍品編號74

美國佛羅里達州南部私人舊藏

佳士得紐約，2013年3月21日，拍品編號1212

台灣華夏堂收藏

Casting legs beneath a lobed body is a typical feature of *liding* from the mid Shang dynasty. Compare with a *liding*, mid Shang dynasty, in the collection of the Asian Art Museum, San Francisco, illustrated in the *Zhongguo Qingtongqi Quanji* (Complete Collection of Chinese Bronzes), Beijing, 1996, pl.57. Compare also with a related *liding*, late Shang dynasty, in the Shanghai Museum, illustrated by P.Chen, *Xiashangzhou qingtongqi yanjiu* (Researches of Archaic Bronzes in Xia, Shang, Zhou Dynasties), Shanghai, 2004, pp.147-149, pl.70.

鼎尖唇外侈，上鑄雙耳，頸部內束，飾兩匝弦紋，袋狀腹分三面，每面上鑄饕餮紋，三足與袋狀腹一體鑄成，皮殼灰青滑潤。

分襠袋足鬲式鼎為早期青銅鬲之遺緒，可比較美國舊金山亞洲藝術博物館藏一件商代中期獸面紋鬲，見《中國青銅器全集夏商》，1996年，卷1，編號57；又可比較上海博物館藏一件商晚期齊父鬲，見陳佩芬著，《夏商周青銅器研究》，上海，2004年，頁147-149，編號70。



# A RARE ARCHAIC BRONZE WINE VESSEL AND COVER, *HU*

Warring States Period

The ovoid body raised on a slightly flaring foot, and engraved with stylised cloud scrolls within bands and triangles, between three bands of concave strings, the shoulder flanked by mask-and-ring handles under a waisted neck engraved with stylised plantain leaves filled with stylised cloud scrolls, the slightly-domed cover cast with three handles and engraved with a stylised cloud band, the bronze of dark brown patina, box. 35cm (13 3/4in) high (3).

HKD180,000 - 220,000

US\$23,000 - 28,000

戰國 青銅雲紋壺

## Provenance:

Huaxia Tang collection, Taiwan

來源：

台灣華夏堂收藏

The engraved patterns were probably filled in with red lacquer, a few traces of which remain in some grooves. Bronzes tended to be lavishly decorated during the Spring and Autumn and Warring States periods, and were sometimes inlaid with gold, silver, precious stones, glass, as well as lacquer. Compare with a very similar bronze *hu*, late Warring States period, in the Hubei Provincial Museum, illustrated in the *Zhongguo Qingtongqi Quanji* (Complete Collection of Chinese Bronzes), Beijing, 1996, pl.40.

隆蓋，頂鑄三抽象獸形鈕，蓋面深刻變體卷雲紋，壺平口，頸微束，下方鑿刻變體蕉葉紋，內飾變體雲氣紋，溜肩，肩部兩側分鑄一對獸面紋銜環鋪首，腹部下收，肩腹飾三匝凹弦紋，期間飾變體三角雲氣紋，圈足高企而外撇，飾雲氣紋，鑿刻紋飾內或填朱漆，幾乎全失，足內留有範土，皮色暗沉古穆。

戰國銅器走向繁複雕琢，或錯金銀，或嵌紅銅，更有填漆之裝飾，華麗非常。湖北博物館藏一件戰國晚期雲紋壺與本拍品如出一轍，尺寸亦類似，見《中國青銅器全集》，北京，1996年，編號40。



Image courtesy of Hubei Provincial Museum  
湖北省博物館藏



Masaka Art Museum, Osaka, Japan  
日本大阪正木美術館

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**A RARE AND LARGE BRONZE GOLD-AND-MALACHITE-INLAID RITUAL WINE VESSEL, FANGHU**

Warring States Period

Of pear form and square section, rising to a tall neck with lipped rim and supported on a straight-sided base, a pair of mask handles to either side with pendent ring handles, decorated overall with an intricate geometric design of three rows of a zigzag framework filled with symmetrical configurations of angular scrolls and hooks alternating with bands of C-scroll confronted dragon-head profiles, the pattern delineated by finely-inlaid gold wire and highlighted with small pieces of inset malachite, wood stand, wood box.

45.1cm (17 3/4in) high (4).

**HKD500,000 - 800,000**

**US\$65,000 - 100,000**

戰國 錯金錯紅銅嵌松石鋪首銅方壺

**Provenance:**

Takayuki Masaki (1895-1985)

Masaki Art Museum, before 1991

Sotheby's New York, 11-12 September 2012, lot 100

**Published and Illustrated:**

Osaka Municipal Museum of Art, *Chinese Art of the Warring States Period*, Osaka, 1991, p.59, no.57

**Exhibited:**

Nihombashi Takashimaya, *Chūgoku Inshū dōki ten*, Tokyo, 1958, no.76.

Shinsaibashi Daimaru, *Kodai Chūgoku seidōki meihin ten*, Osaka, 1960, no.54.

Osaka Municipal Museum of Art, *Chūgoku senkoku jidai no bijutsu*, Osaka, 1991, no.57.

**來源：**

正木孝之 (1895-1985)

日本正木美術館，約1991年及以前

紐約蘇富比，2012年9月11-12日，拍品編號100

**出版及著錄：**

大阪市立美術館，《中国戦国時代美術 金の輝きと精緻の技》，大阪，1991年，頁59，編號57

**展覽：**

日本橋高島屋，《中国殷周銅器展》，東京，1958年，圖錄編號76  
大丸大阪心齋橋心齋橋，《古代中國青銅器名品展》，大阪，1960年，圖譜編號54

大阪市立美術館，《中国戦国時代美術 金の輝きと精緻の技》，大阪，1991年，圖錄編號57

Takayuki Masaki (1895-1985) was one the most highly regarded art collectors in Japan during the post-World War II period and the founder of the Masaki Art Museum in Osaka, Japan. Accumulated in just one generation, his collection consists of approximately 1300 objects including Chinese and Japanese lacquer ware, ink paintings, calligraphy and objects related to the tea ceremony.

正木孝之 (1895-1985) 為日本「二戰」後被給予高度評價的收藏家之一，在眾多關係地區收藏家中備受矚目。他是日本大阪正木美術館的創辦人，館藏包括1300件東方美術品，其中包括3件國寶，13件重要文化財產，涵蓋繪畫、書法茶道、佛像、青銅器等，不勝枚舉。









National Museum of China, Beijing  
中國國家博物館藏

Examples of finely inlaid bronze *fanghu* vessels of this size and decoration are rare. Compare a smaller bronze inlaid *fanghu* (38.8cm high), Warring States period, excavated in Changde City, Hunan Province in 1993, with a similarly decorated zigzag design but without malachite inlay, illustrated in *Zhongguo kaoguxue nianjian: 1996*, Beijing, 1998, p.208. It appears that bronze vessels with malachite and copper inlay were more popular in Northern China, see for example a bronze copper and malachite inlaid *fanghu* with *leiwen* design excavated in Hebei in 1997, Warring States period, illustrated in *Zhongguo qingtongqi quanji*, vol.9, Beijing, 1997, p.158, pl.155. Another related copper and malachite inlaid *fanghu* with geometric design was excavated in Henan, and is now in the National Museum of China, illustrated in *ibid.*, vol.8, p.126, pl.142. See also three related examples in the Shanghai Museum: a copper and malachite inlaid *fanghu* with *leiwen* design, and two silver and malachite inlaid *fanghu* vessels with an overall diamond pattern, late Warring states period, illustrated by Chen Peifen, *Xia shang zhou qingtongqi yanjiu: dongzhou bian 2*, Shanghai, 2004, pp.438-442, pls.624-626.

方壺厚唇，方頸微斂，溜肩下滑，鼓腹下收，圈足頗高，方正略侈，胸部兩側鑄銜環鋪首，全器以錯金線界圖，圖案內嵌松石，口沿下飾幾何形三角形一周，仰覆兩層，上層錯金，下層嵌松石，再下一層飾一周錯金卷雲紋，空檔填以松石，胸腹紋飾亦是以此安排，惟圈足錯簡化鳳鳥紋飾，轉折起框處填以松石，配民國硬木嵌鑲木盒。

此器宏製規整，金絲松石華麗炫目，體量如是者十分少見，而錯金嵌松石者更難一求。1993年湖南常德市出土一件戰國錯金銅方壺，高38.8公分，錯金紋飾同此件頗似，俱是三角形蕉葉紋，然不見嵌有松石，見《中國考古學年鑒1996》，北京，1998年，頁208。嵌松石的戰國方壺似乎集中於北方，可比較1977年河北出土的一件戰國中期勾連雲雷紋方壺，形制和本件類似，錯紅銅嵌松石，見《中國青銅器全集》，北京，1997年，卷9，圖版155，頁158；河南亦曾出土一件戰國中晚期錯紅銅幾何紋飾嵌松石方壺，現藏中國國家博物館，見前書，卷8，圖版142，頁126。上海博物館藏有數件戰國錯金屬嵌寶石的鋪首方壺可資參考，其中一件戰國晚期鑲嵌雲紋方壺，錯紅銅嵌松石，另兩件戰國晚期鑲嵌菱形紋和幾何紋方壺則錯銀絲嵌松石，見陳佩芬著，《夏商周青銅器研究：東周篇下》，上海，2004年，圖版624-626，頁438-442。





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**A PALE GREEN AND RUSSET JADE RECUMBENT MYTHICAL BEAST**

Yuan/Ming Dynasty

Finely carved in the round as a recumbent mythical beast facing forward, its head slightly raised, the face rendered with circular eyes, a ridged nose and *ruyi*-shaped nostrils, its head flanked by two large ears enhanced with spiral motifs, the ridged spine extending to the incised bushy tail, the stone of yellowish-white tone with russet inclusion, box.

7.5cm (3in) wide (2).

HKD300,000 - 400,000

US\$39,000 - 52,000

元/明 青白玉雕臥獸

Compare with a related yellowish-green jade carving of a recumbent mythical beast, Song/Yuan dynasty, with similar execution of the spiral motifs, illustrated by G. Tsang, *Chinese Jade Animals*, Hong Kong, 1996, no.115; see another greyish white jade mythical beast, Ming dynasty, in the British Museum, London, illustrated in *ibid.*, no.139, showing a similar style of nose and eyes.

參看一件宋代至元代黃青玉雕瑞獸，其骨節突出的刻畫以及身體卷狀紋飾與本品類似，著錄於《中國肖生玉雕》，香港，1996年，編號115。另見大英博物館藏一件明代灰白玉雕瑞獸，其圓眼、扁鼻、寬唇風格亦可資參考，見著錄，1996年，編號130。



**A RARE PALE GREEN JADE 'CHAMPION' VASE**

Ming Dynasty

Carved in the form of two cylindrical receptacles, each with a broad band of raised bosses between a band of low-relief *chilong* pattern and stylised *ruyi*-heads, all linked together by a heavenly bird with outstretched wings and a circular ring suspended from its beak, standing on a crouching beast emerging between the bases, the tail feathers of each visible on the reverse and linked by a handle decorated with bosses, the lustrous stone of an even pale-green tone with russet inclusions.

7.3cm (2 7/8in) high.

HKD300,000 - 400,000

US\$39,000 - 52,000

明 玉雕「英雄」合卺杯

**Provenance:**

An American private collection, acquired prior to 1967.

來源：

美國私人收藏

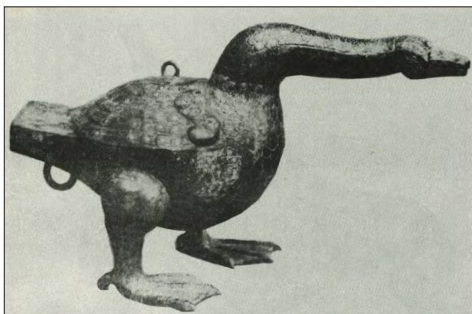
Vases of this form are known as 'champion vases', which refers to the vessel's double-tubular compartments connected by an eagle (ying) and a bear (xiong). The word ying and xiong form the pun on the word for 'champion' or 'hero'. In form, the vase was inspired by earlier bronzes, such as the Tang dynasty 'champion' vase shown in the *Xiqing Gujian*, 1751, illustrated by M. Wilson, *Chinese Jades*, London, 2004, p.106, pl.107.

Compare with four related pale green jade 'champion' vases, Ming dynasty, two from the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade*, vol.7 Beijing, 2011, nos.214-217.

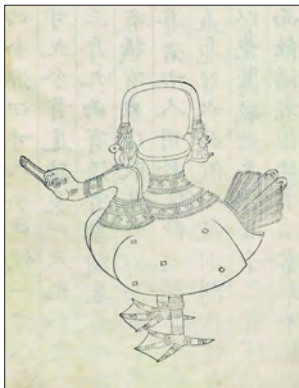
青玉，玉質顯舊，有沁色。雙筒相連式，均為圓口，深圈足。口沿和腹部刻穀紋，間以夔鳳紋及如意花瓣紋。應熊在雙筒之間，取諧音「英雄」之吉意。《禮昏儀》：「共牢而食，合卺而醕」，因此又稱合卺杯。至明清時期已經成為宮廷珍貴陳設品。

故宮博物院藏四件明代青玉英雄合卺杯，其中兩件為清宮舊藏，見《故宮博物院藏品大系：玉器編7》，北京，2011年，圖版214-217。





Archaic bronze 'duck' vessel, Spring and Autumn period, *Shang zhou yiqi tongkao*, no. 695  
春秋青銅鸕尊，《商周彝器通考》，編號695



Archaic bronze 'duck' vessel,  
Zhou dynasty, *Chongxiu xuanhe bogutu*, 1588  
周鸕尊，《重修博古圖錄》，  
明萬曆十六年



Image courtesy of the Victoria and Albert Museum  
維多利亞及艾伯特博物館藏

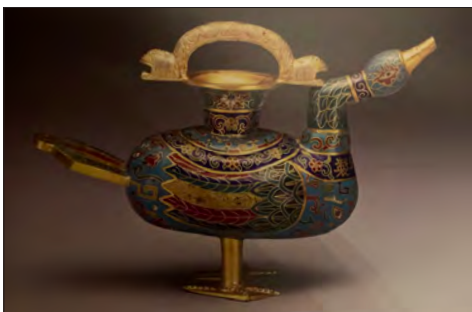


Image courtesy of the National Palace Museum, Taipei  
台北故宮博物院藏

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## A RARE ARCHAISTIC GOLD-AND-SILVER-INLAID BRONZE DUCK-SHAPED VESSEL

Song/Ming Dynasty

Well cast in the form of a duck standing on webbed feet, its beak transformed into a spout, the long curved neck decorated with two stylised bands of archaistic scrolls, its wings tucked into the sides, decorated with stylised scrolling designs, carrying a vase set with a overhead handle, the waisted neck rising to a flared mouth cast with two bands of floral designs, the body adorned with scrolls and spirals with details picked out in gold and silver inlay, wood stand.

14cm (5 1/2in) wide. (2).

HKD600,000 - 800,000

US\$77,000 - 100,000

明 錯金銀鸕尊水注

The prototype for this ewer would have been an archaic bronze *zhou fu zun*, published in the Song dynasty catalogue of paintings in the Imperial Collection, *Chongxiu xuanhe bogutu* (Revised Illustrated Catalogue of Xuanhe Profoundly Learned Antiquity). This catalogue includes bronzes in the Imperial Court Collection dating from the Shang to the Tang dynasty. See two examples of the bronze prototype from the Spring and Autumn period, illustrated by Rong Geng, *Shang zhou yiqi tongkao*, vol.2, no.694, p.386.

Compare with a closely related but larger gold and silver-inlaid bronze duck-shaped vessel, Song dynasty, in the National Palace Museum, Taipei, illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, Taipei, 2003, pl.I-39, p.63; and another in the Victoria and Albert Museum, London, illustrated by R.Kerr, *Later Chinese Bronzes*, London, 1990, p.17, no.3. Compare also with two related pieces dated Song Dynasty, one illustrated by M. Goedhuis in *Chinese and Japanese Bronzes A.D. 1100-1900*, London, 1989, pl.79; another one in the Metropolitan Museum of Art and illustrated in *Chinese Decorative Arts*, New York, 1997, p.8. See also a closely related cloisonné enamel duck-shaped vessel, Qianlong mark and period, in the National Palace Museum, Taipei, illustrated in *The All Complete Qianlong: The Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, p.199, no.II-3.9.

Compare with a related but larger example, late Ming to early Qing dynasty, which was sold at Christie's Hong Kong, 3 June 2015, lot 3309; and another example, 18th century, which was sold at Sotheby's Hong Kong, 8 October 2010, lot 2720.

水注取東周鸞尊之形，背部開口，曲項，扇尾，背鑄提樑，兩端作獸首，嘴部開流，頸部、肩部飾梅花瓔珞，花蕊錯金，腹部圓鼓，雙翼及尾翼錯金銀抽象鳥紋，雙足壯實，器可站立。

此器原形見於宣和《博古圖錄》，記為周鸞尊，見（宋）王黼等撰，《博古圖錄》，明萬曆十六年（1588）泊如齋刊本，卷七，頁10。然目前所見青銅鸞尊最早只能到春秋時期，且無提樑和瓶頸，參考兩件藏於日本之春秋青銅鸞尊，見容庚著，《商周彝器通考》，卷下，頁386，編號694及695。晚明江南承平，好古收藏之風日熾，「真古」不可多得，「仿古」應運而生。晚明仿古不同於宋元仿古，後者多做禮器，而晚明仿古多是文人主理，案頭擺設，多有妙趣。此件鸞尊體量輕巧，應是以春秋古器為本，微縮而成，加之晚明奢華風氣，錯以金銀，則古色更添繁華。參考台北故宮藏一件錯金銀鸞尊，定為宋代，與本品如出一轍，惟體量較大，見《古色—十六至十八世紀

藝術的仿古風》，台北，圖版I-39，頁63。另可比較維多利亞及艾伯特博物館藏一件錯金銀鸞尊，體量亦較大之，見柯玫瑰著，《Later Chinese Bronzes》，倫敦，1990年，圖3，頁17。另可比較另外兩件定為宋代之錯金銀鸞尊，一件著錄於M. Goedhuis之《Chinese and Japanese Bronzes A.D.1100-1900》，倫敦，1989年，圖版79；另一件為紐約大都會博物館藏，見《Chinese Decorative Arts》，紐約，1997年，頁8。參看台北故宮博物院藏一件清乾隆掐絲琺瑯鸞尊，著錄於《十全乾隆：清高宗的藝術品味》，台北，2013年，頁199，圖II-3-9。

還可比較一件十八世紀的錯金銀鸞尊，較本件晚期，然形制猶存，2010年108日售於香港佳士得，拍品編號2720；佳士得香港曾售出一隻不帶提樑的錯金銀鸞尊，亦資比較，2015年5月3日，拍品編號3309。





# A RARE ARCHAISTIC SILVER-AND-GOLD-INLAID BRONZE TRIPOD WINE VESSEL AND COVER, ZUN

Mid Qing Dynasty

The deep cylindrical body raised on three bear-form feet and cast in low relief with bands at the rims and mid body, with a pair of *taotie* mask handles, decorated in gold and silver inlay in the upper and lower sections of the body with archaistic bands of cicada blades and *leiwen* scroll interspersed with stylised clouds in gold and silver inlay, the domed cover decorated with similar patterns in gold and silver inlay, with two bands encircling a central quatrefoil flower with a loop handle, applied with three upright phoenix-form handles that become supports when the cover is inverted, the interior undecorated.

23cm (9in) high (3).

HKD150,000 - 250,000

US\$19,000 - 32,000

清中期 錯金銀鑲雲氣紋樽

## Provenance:

William S. Tatlow (1921-2016), Wollongang, Australia

## 來源：

澳大利亞沃隆岡William S. Tatlow (1921-2016) 舊藏

William S. Tatlow was an ardent collector whose interests included not only books, Australian pottery and aboriginal paintings, but also Chinese ceramics and furniture. His strong interest in Chinese art was nurtured over a period of 25 years. The majority of his Asian art collection was given to Wollongong Art Gallery to form the new Mann-Tatlow Gallery in 2003.

威廉·泰勒（1921-2016）為澳大利亞新南威爾士州的資深收藏家，他一生熱衷收藏。除了對古籍、土著陶瓷及澳洲原住民藝術有研究以外，對亞洲藝術、尤其是陶瓷及家具收藏有強烈的愛好。他和同好西曼先生歷經25年收藏研究中國藝術品，最後於2003年將大部分藏品捐贈給了澳洲沃隆岡市立博物館，並由此建立了「泰勒-西曼」展廳。

The *zun* was a popular vessel used to keep the wine warm during the Warring States period and Han dynasty. The function can be proved by the inscription on a bronze *zun*, late Western Han dynasty, reading *Zhongling Hufu wenjiu zun*, which may be translated as 'This *zun* was made for Hufu of Zhongling to keep wine warm', in the Shanxi Provincial Museum and illustrated in *Zhongguo Qingtongqi Quanji* (Complete Collection of Chinese Bronzes), Beijing, vol.12, 1996, pl.37.

*Zun* vessels could be lavishly decorated with inlay of gemstones, gold and silver as well as being lacquered and painted. Compare with a gold-and-silver-inlaid *zun*, mid Warring States period, in the Hubei Provincial Museum, illustrated in *ibid.*, vol.10, p.51; and also with a gilt animal-incised *zun* in the National Museum of China, and a cloud-painted *zun* in the Yangzhou Museum, both dated late Western Han dynasty and illustrated in *ibid.*, vol.12, pls.40 and 41.

Archaic bronzes including ritual wine and food vessels were greatly admired by the Qianlong emperor and were used as inspiration at the Palace Workshops. The Qianlong emperor encouraged *fanggu* (imitating antiquity) and *fugu* (reviving antiquity), resulting in a revival of archaistic forms in the Imperial court.

Examples made under the same inspiration, but dated Song to Ming dynasty, include an inlaid bronze *hu*, illustrated by M.Goedhuis, *Chinese and Japanese Bronzes, A.D. 1100-1900*, London, 1989, no.77. Another in the British Museum, dated Song-Ming dynasty, is illustrated by R.S.Jenyns and W.Watson, *Chinese Art II*, New York, 1980, pp.90-91, no.56.

See a related archaistic gold-and-silver-inlaid bronze pear-shaped vase, *hu*, Song dynasty, which was sold at Christie's New York, 18-19 September 2014, lot 1016.



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

蓋微隆，頂鑄四瓣柿蒂鈕，蓋面作三圈凹凸帶狀環，環內錯金銀飾雲氣紋及鸞鳳紋，環內分鑄三個翹尾鳳鈕，鳳身飾以錯金銀翎羽，器直筒型，表面五圈環帶狀起伏，每環之內錯金銀雲氣紋及鸞鳳紋，兩兩相間，正中一匝凸起弦紋，弦紋之上器身兩側鑄獸面鋪首亦錯以金銀，器平底，承三熊狀足，熊作低首重負貌，錯金銀。

樽為溫酒器，山西省博物館藏一件西漢晚期銅樽有自銘為證：「中陵胡傳銅溫酒樽……」，見《中國青銅器全集秦漢》，北京，1996年，編號37。此器流行於戰國及兩漢，有錯金銀，鑲金鑲刻及漆繪之例，可比較湖北博物館藏一件戰國中期楚國所出錯金銀雲紋樽，見《中國青銅器全集東周》，北京，1996年，卷4，編號51；以及中國國家博物館藏一件西漢晚期鑲金鑲刻鳥獸紋樽和揚州市博物館藏一件西漢晚期鑲金漆繪雲紋樽，見前書，秦漢卷，編號40及41。

本件拍品為清中期仿古作品，其形制裝飾皆取法前述諸例，模仿精準，用料精當。清代乾嘉時期是繼晚明之後的又一個銅器收藏高峰，一則有乾隆帝好古仿古的帶動；二則有乾嘉學者金石學的研究的進

步；三則有社會承平，富裕階層收藏的風氣日熾。乾隆以降的仿古作品，較之宋明，形制更加接近三代古物，蓋因出土物豐富，且製作工藝更加進步。此件為例，形制與前文所提到漢代實物如出一轍，而金銀薄片的剪裁和嵌製更加精細，且不可避免地展現出華麗繁複的時風。

傳世品中，類似以上古青銅為原型的錯金銀仿古器，大多斷代為宋至明，如一件青銅錯金銀壺，見M. Goedhuis, 《Chinese and Japanese Bronzes, A.D. 1100-1900》，倫敦，1989年，圖77；大英博物館亦有一例，見Soame Jenyns及W. Watson, 《Chinese Art II》，紐約，1980年，頁90-91，圖56。另見戴潤齋曾經舊藏一件宋代錯金銀銅壺，後售於紐約佳士得，2014年9月18-19日，拍品編號1016。





Lot 114 *in-situ*, circa 1900

本拍品在藏家祖父母漢堡住所客廳，約1900年

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**A VERY RARE AND LARGE IMPERIAL BRONZE INCENSE BURNER, *CHAOGUANLU***

Yongzheng six-character mark and *Jing Zhi* two-character mark and of the period

The globular body finely cast in relief with three elaborate *taotie* masks above a band of stylised cicada blades, the neck with a symmetrical group of *kui*-dragons, all reserved against a square-spiral *leiwen* ground, supported on three sturdy cabriole legs issuing from stylised animal masks, the base bearing the six-character reign mark in relief, with an additional *jing zhi* (Respectfully Made) horizontal two-character mark on the broad mouth rim, wood stand.

56cm (22in) high (2).

**Estimate on request**

清雍正 仿古夔龍獸面紋銅朝冠爐

陽文「大清雍正年製」、「敬製」楷書款

**Provenance:**

A German private collection, Hamburg, acquired at the end of the 19th century, and thence by descent.

**來源：**

德國漢堡私人舊藏，於十九世紀晚期由藏家祖父母獲得，並由家族繼承



大清  
雍正  
年製

敬  
製





Yonghe Palace, Beijing  
北京雍和宮



Minneapolis Institute of Art  
明尼阿波利斯美術館

Physically and visually imposing, the present large incense burner represents the apogee and ultimate achievement of Imperial-bronze craftsman during the reign of the Yongzheng emperor. The archaistic form and design exemplify the emperor's personal admiration of and inspiration from antiquity. The combination of the crisply cast archaistic motifs, such as the *taotie* masks, the cicada blades and the *kui*-dragons, with the contemporary designs of the strap-handles and imposing mask-form feet, resulted in an arresting statement of the power and grandeur of the Yongzheng era.

According to *Da-Qing Huidian*, the largest jurisdictional corpus on administrative matters compiled during the Qing dynasty, Imperial Workshops had been set up by the Kangxi emperor with two divisions to produce bronze objects, as exemplified by six Kangxi mark and period bronze objects in the Qing Court Collection, Palace Museum, Beijing. In the fifth year of the Yongzheng reign (1727), a new division recorded as *Zhuluzuo*, (incense burner cast workshop) was set up in the Palace Workshops, to produce large-size bronze offering objects such as the present strap-handled incense burner. For a detailed discussion by Zhang Li about the production of Imperial bronzes at the Palace Workshops, see 'qinggong tongqi zhizao kao' (Study of the Qing dynasty Imperial Bronze Production: Yongzheng and Qianlong), published in *Palace Museum Journal*, vol.5, 2013, Beijing, pp.94-133.

In the *Huoji dang*, the Archives of the Imperial Workshops, bronze incense burners of archaistic style with strap-handles recorded as *chaoguanlu*, appear to have only been made during the eleventh year of the Yongzheng reign (1733). These include 'two archaistic strap-handled incense burners' ordered on the second day of February; 'eight gilt-bronze strap-handled incense burners with eight incense supporters' ordered on the first day of March, to be presented to the Imperial Ancestral Temple'. The Imperial Archives further record that a wooden model would have to be presented to the Yongzheng emperor for approval to make this type of bronze strap-handled incense burner. See *Qinggong Nei wufu Zaobanchu Dangan Zonghui*, vol.5, Beijing 2012, pp.834 and 835. It is therefore very likely that the present Yongzheng and *Jing Zhi*-marked incense burner was commissioned around the same time for an Imperial temple.

The incense burner was a centrepiece for a five-piece altar set, flanked by a pair of candlesticks and two vases. They would have served practical functions in Imperial temple rituals while appearing highly ornamental at the same time. See an identical Yongzheng incense burner with additional *Jing Zhi* mark, as part of the five-piece garniture, which was sold at Christie's Hong Kong, 26 April 1999, now in the Minneapolis Institute of Art, illustrated by P.K.Hu, *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections*, Saint Louis, 2008, p.157, fig.9. Another full five-piece garniture, Yongzheng mark and period is in the Yonghe Palace, Beijing, known as the Lama Temple. For other Yongzheng and *Jing Zhi* marked bronze altar wares, see a pair of Imperial baluster temple vases in the Saint Louis Art Museum, illustrated by P.K.Hu, *ibid.*, no.32; and see another illustrated by Sydney L. Moss Ltd., *The Second Bronze Age: Later Chinese Metalwork*, London, 1991, no.68.

See also a bronze five-piece garniture, Yongzheng period, in the Buddhist shrine, the Hall of Inherence, *Xianruoguan*, in the Garden of the Palace of Compassion and Tranquility, *Cininggong huayuan*, illustrated in *Daily Life in the Forbidden City*, New York, 1988, pl.467.





爐身圓形，方口折沿，短頸，鼓腹，朝冠耳，獸蹄形足。爐體與朝冠耳分開鑄造，以榫卯鏈接。爐身滿身以雷紋為地，飾浮雕仿古紋飾。頸部前後飾對稱夔龍紋兩組，上腹部飾三足夔龍紋，對應三足，足牆起線飾獸面紋。

爐底鑄方框六字陽文「大清雍正年製」楷書款，爐口沿處有「敬製」楷書款。雍正皇帝在藝術審美上的追求「仿古創新」，在皇家御用器方面，無論模仿自古代文物的器形，或是紋飾上融合新舊元素，直接反映出傳統中創新的藝術風格。此朝冠耳爐鑄造精良，器形渾圓端正，為皇宮御製宗教供器之一，與雙瓶及燭台合為佛前五供，陳設於皇家宮殿中的廟堂或佛堂中。

從《清檔》記錄看，雍正乾隆兩朝，宮廷造辦處對銅器製造的分工已達三十多工種，分工之精細，為打造精緻工藝奠定技術基礎。清代宮廷曾大量製造銅器，根據《欽定大清會典》記載，康熙時期設立武英殿造辦處，下設十四作，其中有「鑄爐處」與「銅鍍作」，但帶康熙官款的銅器目前北京故宮博物院僅存六件。雍正元年至四年只有「銅作」和「鍍作」，主要製造一些如如意、銅爐、文房、佛像等銅器。到雍正五年設「鑄爐作」，專門負責鑄造需要採用失蠟法或翻沙法鑄造的大型器物，此件朝冠耳爐則是其中之一。有關清宮銅器製造的詳細討論，見張麗，「清宮銅器製造考：以雍、乾二朝為例」，刊登於《故宮博物院院刊》，2013年第5期，頁94-133。

根據《清宮內務府造辦處檔案總匯》的記載，可知此類朝冠耳爐僅在雍正十一年（1733）鑄造，並需先作木樣呈覽，待雍正皇帝準做後，再呈造辦處鑄爐作製作。此件德國漢堡私人舊藏之雍正朝冠耳爐，極有可能是此時期鑄造之一。見《清宮內務府造辦處檔案總匯》5，北京，2005年，頁834及835，摘抄記錄如下：

「二月初二日首領太監夏安來 說宮殿監副侍劉玉傳 著做銅燒古朝冠爐二件...於十三年九月二十日做得...」

「雍正十一年三月初一日爐作 司庫劉山久來說內大臣海望奉旨：照壇廟內供奉朝冠香爐樣式另做鍍金爐八件，先做樣呈覽，俟準時再做。欽此...於五月二十日據圓明園來帖內稱，做得朝冠香爐木樣一件，司庫常保、首領太監薩木哈呈覽，奉旨：準做。欽此...於九月二十七日做得銅鍍金朝冠爐八座（隨銅鍍金香靠八分、黃紡絲空罩八塊），員外郎滿毗帶領司庫佛保、劉山久、栢唐阿壽山等同太常寺典簿廳廳官舒隆阿請至太廟供奉訖。」

傳世品中，帶有雍正官款及「敬製」款的完整的五供，目前存世僅見一例：現藏於美國明尼阿波利斯美術館，著錄於P.K.Hu，《Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections》，聖路易斯，2008年，圖9，頁157。其中的朝冠耳爐與本拍品完全一樣，並且配有一如意形香靠，如意頭另見美國聖路易美術館藏一對清雍正御製雙環耳夔紋雷紋銅供瓶一對，亦帶有「敬製」款，參看同著錄，編號32。另一件相同的雍正銅供瓶，著錄於Sydney L. Moss Ltd.，《The Second Bronze Age: Later Chinese Metalwork》，倫敦，1991年，編號68。另見一組清雍正銅五供，現藏於雍和宮，展出於《慧海瑞相—雍和宮法物法器精品展》。

朝冠耳爐之器形歷來為宮廷專用，其朝冠耳象徵皇家威嚴，而清宮宗教活動頻繁，加上祭祀天地祖先等，需要大量各式各樣的供器，太廟及奉先殿都有仿製銅五供。另慈寧宮花園咸若館佛堂中，也見有一組清雍正五供，見錄萬依，《清代宮廷生活》，紐約，1988年，圖版467。





(underside)



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# **AN UNUSUAL GREEN-GLAZED MOULDED BRUSHWASHER**

Tang Dynasty

Of irregular oblong form, moulded and carved to the exterior and rim with with petal-scroll motifs on a granulated ground beneath a green glaze, the interior splashed with pale green and yellow glazes.

12cm (4 3/4in) wide.

**HKD40,000 - 60,000**

**US\$5,200 - 7,700**

唐 綠釉模印花形杯

Compare with a related *sancal*-glazed washer, Tang dynasty, which was sold at Sotheby's London, 12-14 July, 2006, lot 551.

參看倫敦蘇富比曾售出一件類似的三彩模印花形杯，2006年7月12-14日，拍品編號551。



**A RARE AND LARGE LAOSHAN SCHOLAR'S ROCK**

Qing Dynasty

The horizontal stone skilfully carved and polished to the concavities imitating ravines, the stone of deep green tone with slight black veining, with a hardwood stand engraved with a seal mark reading *Ruan Yuan zhiyin* (seal of Ruan Yuan).

44cm (17 1/4in) wide x 22cm (8 3/4) high. (2).

**HKD150,000 - 250,000****US\$19,000 - 32,000**

清 嶗山石山子配阮元款座

Ruan Yuan (1764–1849), an important scholar in the first half of 18th century, was also a prominent collector of archaic bronzes and scholar rocks. He published the renowned five volumes of *Shihua Ji* (Book of Pictorial Rocks) in 1832, which was a milestone for the research of scholar's rocks in the Qing dynasty.

Unlike well-known Taihu, Lingbi and Yingde rocks which have a long history of being collected and appreciated over centuries, Laoshan rocks (found near Laoshan, Shandong Province) only became popular as scholar's rocks no earlier than the mid Qing dynasty. *Xiao fanghu*, a Laoshan rock collected by Gao Fenghan (1683–1749) and Wu Hufan (1894–1968), dated 1716, is probably one of the earliest Laoshan rocks with a documentary date; see *Elegant Friends for a Lofty Studio: Scholars' Rocks Presented by Ms. Hu Kemin*, Shanghai, 2020. Compare also with a similar Laoshan rock, 'Yuezhaokungang', collected by Chen Jieqi (1813–1884), is illustrated by C. Zhang, *Jianshan mingjia shuoshoucang: Zhang Chuanlun shuogongshi* (Collectors' Collections Notes: Zhang Chuanlun's Note on Scholar Rocks), Beijing, 2016, p.111.

嶗山綠石質，橫山形，三山兩壑，溝澗略有打磨，石質深翠厚潤，墨綠如黛，略有黑色石理，硬木底座一角上陰刻「阮元之印」。

嶗山綠石乃中國文人供石後起之秀，又稱海底玉，只產於青島嶗山附近海溝內。清中期以來，多有名人追捧，陳介祺(1813-1884)、高鳳翰(1683-1749)所藏名品皆有傳世。如陳介祺舊藏之嶗山綠石山子「月照崑崗」，見張傳倫著，《鑒賞名家說收藏：張傳倫說供石》，北京，2016年，頁111；以及高鳳翰舊藏之嶗山綠石山子「小方壺」，現藏上海博物館，見《高齋雋友：胡可敏捐贈文房供石展》，上海，2020年。

阮元（1764–1849），乾嘉時期著名金石學者，著有《石畫記》五卷，為有清一代中國賞石譜錄之最。





(table top)

## THE PROPERTY OF A GENTLEMAN

紳士收藏

117 TP Y

### A HUANGHUALI AND GREEN STONE-INSET FLUSH-SIDED CORNER-LEG TABLE, *BANZHUO*

Late Ming Dynasty

The dark green stone top set within a rectangular *huanghuali* frame with an 'ice plate' edge, supported directly on corner legs of square section joined by high square section humpback-shaped stretchers with a pronounced arch rising up to touch the apron, the legs terminating in hoof feet.

91cm (35 7/8in) wide x 56.5cm (22 1/4in) deep x 83.5cm (32 7/8in) high.

HKD1,500,000 - 2,000,000

US\$190,000 - 260,000

明晚期 黃花梨嵌石面高羅鍋根四面平桌

#### Provenance:

An important Asian private collection

#### 來源：

重要亞洲私人收藏

The present table with a flush-sided construction has a simple form that relies on the perfection of its proportions for its beauty. Its framework sets off perfectly the complex pattern of the green stone panel inset in the frame top. The elegantly shaped humpback stretchers with its high placement, touching the apron, is an unusual design that contributes to the classical form.

Flush-sided corner-leg tables with high placement of humpback stretchers are very rare. Compare a Ming dynasty waisted *huanghuali* corner-leg table, with similar placement of the humpback stretchers, illustrated by G.Wu Bruce, *Ming Furniture Through My Eyes*, Beijing, 2016, p.46. See another similar but waisted table, 17th century, illustrated by M.Flacks, *Classical Chinese Furniture*, New York, 2012, pp.230-231.

Compare also a similar *huanghuali* side table, 17th century, but with a waisted apron, which was sold at Sotheby's New York, 11-12 September 2012, lot 228. See also a pudding-stone-inset *huanghuali* high-waist incense table, late Ming dynasty, in the Dr S. Y. Yip collection, illustrated by G.Wu Bruce, *Dreams of Chu Tan Chamber and the Romance with Huanghuali Wood: The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pp.54-55, which was later sold at Sotheby's Hong Kong, 7 October 2015, lot 132.

用料厚實，桌面以標準格角榫攢邊框，打槽承托獨板綠紋石面心，下裝五根穿帶支承，邊抹冰盤沿上舒下斂，牙條以榫卯接入方材腿足，腿足上端以雙榫納入桌面邊框。羅鍋根兩端出榫結合腿足，中部向上延伸緊貼牙子。

此桌線條簡潔大方，其高羅鍋根較標準桌造型有輕微變化，但從視覺感觀上卻產生巨大變化。羅鍋根上伸緊貼牙條不留空間，增大了桌面與地面的使用空間，更適合人坐在椅或凳上與桌同時使用。

參看一件明代黃花梨高羅鍋根畫桌，著錄於伍嘉恩，《明式家具經眼錄》，北京2016年，頁46。另見一張十七世紀黃花梨高羅鍋根條桌，著錄於M. Flacks, 《Classical Chinese Furniture》，紐約，2012年，頁230-231。

另見一件十七世紀高羅鍋根有束腰半桌，售於紐約蘇富比，2012年9月11-12，拍品編號228。以石為面心的例子，見攻玉山房藏一件明晚期黃花梨馬蹄足彩紋石面香几，著錄於伍嘉恩，《攻玉山房藏明式黃花梨家具：櫺檀室夢旅》香港，1991，頁54-55，後售於香港蘇富比，2015年10月7日，拍品編號132。







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**A RARE ZITAN INLAID 'FLOWERS AND BIRD' BRUSHPOT, BITONG**

17th century

Of cylindrical form, the body finely carved, inlaid and lacquered with details depicting a long-tailed crested bird perched on a leafy prunus branch bearing mother-of-pearl-inlaid blossoms issuing from the rim, the reverse with further branches and blossoms surrounding rockwork outlined by gold wire, all below a band of key-fret pattern in silver-wire around the mouth rim, the top and base with beaded edges and supported on a low foot.

12.8cm (5in) high.

**HKD350,000 - 450,000**

**US\$45,000 - 58,000**

十七世紀 紫檀掐絲平嵌螺鈿料石「喜上眉梢」筆筒

The present brushpot is rare for its '*ping qian*' (flush-inlay) technique of inlaying precious stones and other materials onto a flat surface of wood and lacquer, as opposed to inlay decoration in relief. This inlay technique is more often seen on Chinese furniture decorating the top panel of a table or the back-splat of a chair, as the flat surface is beautifully decorated while remaining safe for usage. For example, see an inlaid *huanghuali* low table, early Qing dynasty, illustrated by H.Desheng, *Collections of the Palace Museum: Inlaid Furniture*, Beijing, 2009, no.14, p.38. See also the inlay decoration around the rims of three brushpots, late Ming dynasty, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.18 and *Zhongguo meishu quanji, Gongyi meishu bian*, vol.11, Beijing, 1996, pp.60 and 62.



此筆筒採用「平嵌」技法鑲嵌，有別於在文房器上所常見之「凸嵌」技法，較為罕見。平嵌，即嵌件表面與地子齊平，因不影響使用，所以常用於家具如桌面、椅背等部位，參看北京故宮博物院藏一件黃花梨嵌螺鈿炕桌，其桌面亦用「平嵌」法嵌銀絲，再以螺鈿、料石鑲嵌，見胡德生，《收藏故宮：你應該知道的200件鑲嵌家具》，北京，2009年，編號14，頁38。另參看在口沿上亦有鑲嵌工藝的三件明代晚期筆筒，一件藏於北京故宮博物院，著錄於《故宮博物院文物珍品大系：竹木牙角雕刻》，香港，2002年，編號18，另外兩件著錄於《中國美術全集：工藝美術編》，卷11，北京，1996年，頁60及62。

# A FINE CARVED COCONUT-SHELL 'CHI DRAGONS' BOX AND COVER

Yongzheng

The circular cover exquisitely carved with three *chi* dragons playing amidst floral scrolls on a cloud ground, the straight sides carved around the exterior with two *chi* dragons chasing each other, the interior black-lacquered and gilt decorated with lotus scrolls, the similarly shaped box carved with four vignettes each of one *chi* dragon crossing floral scrolls and reserved on a cloud ground, all within profusely-carved floret diaper ground, the black-lacquered interior of the box finely gilt with lotus and bats, all veneered in coconut shell carved in imitation of 'ice cracks', the base lacquered black. 12.3cm (4 7/8in) diam. (2).

HKD250,000 - 350,000

US\$32,000 - 45,000

清雍正 椰殼雕穿花螭龍紋蓋盒

## Provenance:

Grogan & Company, Boston, 4 October 2009, lot 16

## 來源：

波士頓Grogan & Company, 2009年10月4日，拍品編號16

Coconut shell, a material common in Guangdong and the far south but rather rare in Northern China, was not a particularly familiar material to craftsmen in the Imperial Workshops in Beijing. The present box therefore was most likely sent as tribute by officials from the south to the Qing court in the north. The gilt-decorated lacquer in the interior was called *yang qi* (foreign lacquer) at the Qing court, and was influenced by Japanese *maki'e* lacquer which was particularly favoured by the Yongzheng emperor.

The archives of the Imperial Workshops document the Yongzheng emperor's direct involvement in artistic production: '*On the seventeenth day of the fourth month, in the tenth year of Yongzheng's reign [1732], the Chief Eunuch Samuha brought out two yang qi lacquer wrapped boxes and the Court Supervisor Chen Fu gave the following order: 'The shape of this box is excellent. Some similar ones should be made in red and black lacquer, and also some painted with flowers. From the Emperor'. See J.J.Zhu, ed., Yangxindian zaobanchu shiliao jilan-dierji Qianlong chao* (Historical Materials Relating to the Imperial Workshop in Yangxing Dian: Part I Yongzheng), Beijing, 2003, p.234. The said *yang qi* lacquer wrapped box is in the collection of the Beijing Palace Museum; compare the gilt decoration on the box illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p.96, pl.88.

Compare also with a coconut carved 'double dragons' box and cover, mid Qing dynasty, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum-Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pl.88, p.96.

盒蔗段形，木胎，胎身貼不規則幾何形椰殼片，接縫隱約可見如冰裂紋，蓋頂淺浮雕刻三條穿花螭龍，螭龍身如卷草，尾生蓮花，淺刻雲紋為地，蓋緣刻水波紋一周，蓋壁鏤地雕兩條穿花螭龍首尾相逐，盒直壁，刻菱花錦地，四面委角開光，內淺浮雕一隻穿花螭龍，雲紋為地，盒內盒底髹黑漆，盒內黑漆之上描金繪蝙蝠番蓮紋及折枝花草紋。

椰殼本是天南貢品，嶺南常見，非北方工匠所擅長之材料，故椰殼器多為南方進貢至朝廷。而南方工匠所作椰殼器物，內裡多髹朱漆或者嵌金屬內膽，本件椰殼盒內部黑漆描金則極可能為內務府漆作仿日本蒔繪為之，為雍正一朝之特色。雍正對日本漆器情有獨鍾，時稱洋漆。造辦處史料記載：「（雍正十年）四月十七日首領薩木哈持出洋漆包袱式盒二件，說宮殿監督領侍陳福傳旨：此盒樣式甚好，照樣將黑紅漆盒做些，畫花卉漆盒亦做些...欽此。于十一年五月初一日做得二件。」見朱家潛編，《養心殿造辦處史料輯覽：第一輯雍正》，北京，2003年，頁234。此包袱漆盒北京故宮尚存，可比較其黑漆描金風格和本件頗似，見《故宮博物院藏文物珍品全集：清代漆器》，香港，2006年，圖版106，頁147。

類似的椰殼蓋盒可比較一件北京故宮藏一清中期椰殼雕雙龍戲珠紋圓盒，蓋緣所刻螭龍紋與本件拍品之螭龍紋極似，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88，頁96。





## THE PROPERTY OF A GENTLEMAN

紳士收藏

120 TP Y

### A HUANGHUALI WAISTED CORNER-LEG SIDE TABLE, **BANZHUO**

Late Ming Dynasty

The single-panel top set within a rectangular frame with beaded edge, above a tall waist and plain apron, supported on curved 'giant's arm' braces extending from the inside of each leg to the underside of the table, the legs of square section terminating in hoof feet.

95.5cm (37 5/8in) wide x 44cm (17 1/4in) wide x 82cm (32 1/8in) high.

HKD1,000,000 - 1,500,000

US\$130,000 - 190,000

明晚期 黃花梨高束腰霸王根馬蹄足半桌

#### Provenance:

An important Asian private collection

#### 來源：

重要亞洲私人收藏

The present table is an extraordinary example of simplicity, balance and elegance. The corner-leg, angular design is adorned only with the elegantly beaded edge above a tall waist, highlighting its delicate balance of proportions. This, together with the beautifully curved 'giant's arm braces', is in strong contrast to the linear framework creating the perfect balance of angularity and curvature.

See a related low-waist corner-leg *huanghuali qinzhuo* table, Ming dynasty, in the Shanghai Museum, illustrated by Wang Shixiang, *mingshi jiaju zhenshang*, Hong Kong, 2012, no.98; Compare also a related *huanghuali* and *nanmu* lute table, 17th century, with 'giant's arm braces' but of flush-sided construction, illustrated by M. Flacks, *Classical Chinese Furniture*, New York, 2012, pp.234-235. Compare also a small and wider *huanghuali* high-waist table with similar corner-leg construction, but with *nanmu* panel, illustrated by G.Wu.Bruce, *The Best of the Best: The MQJ Collection of Ming Furniture*, vol.1, Beijing, 2017, pp.112-115.

Compare a similar *huanghuali* corner-leg waived side table, 17th/18th century, which was sold at Sotheby's London, 9 November 2011, lot 36; and another *huanghuali* rectangular corner-leg waived side table, 17th century, which was sold at Sotheby's Hong Kong, 8 October 2020, lot 17.

桌面以格角榫攢邊框鑲板心，高束腰，牙條以抱肩榫與腿足接合，長邊牙條內有穿銷貫過高束腰至桌面以加強穩固性，四腿內置霸王根，與面心底部穿帶結合，腿足下展為馬蹄足。桌底留有原裝漆灰及糊織物。

高束腰結構與霸王根為明代家具基本設計，此桌以方材霸王根連接桌面與腿，高束腰線條明朗，霸王根使桌子均衡受力。造型簡潔明快，束腰與腿足曲線優美，舒展有致，是高束腰霸王根馬蹄足經典之作。

此桌可作琴桌使用。琴桌無論是否有束腰，在根子的設置中，必定會選擇有利於腿部舒適的羅鍋根或霸王根，正如此桌。參看陳夢家夫人舊藏明代黃花梨霸王根條桌，雖束腰不明顯，但亦可資比較，著錄於王世襄，《明清家具珍賞》，香港，2012年，圖98。另見一件十七世紀黃花梨木與楠木琴桌，著錄於M. Flacks, 《Classical Chinese Furniture》，紐約，2012年，頁234-235。另見一晚明黃花梨高束腰馬蹄足霸王根腰木面小畫桌，著錄於伍嘉恩，《木趣居：家具中的嘉具（上）》，北京，2007年，頁112-115。

蘇富比倫敦曾售出一件十七/十八世紀束腰馬蹄足霸王根半桌，2011年11月9日，拍品編號36；另見蘇富比香港曾售出一件明十七世紀黃花梨束腰霸王根馬蹄足半桌，2020年10月8日，拍品編號17。





## THE PROPERTY OF A GENTLEMAN

紳士藏品

Lots 121 - 137

121 <sup>Y</sup>

### THREE HUANGHUALI BAMBOO-SHAPED BRUSHPOTS, *BITONG*

Qing Dynasty

Each of cylindrical form, deftly carved around the exteriors with bow-strings simulating bamboo nodes, the well-figured wood of a warm chestnut-brown tone.

*The largest, 15cm (5 7/8in) high (3).*

HKD100,000 - 150,000

US\$13,000 - 19,000

清 黃花梨竹節形筆筒三件

#### Provenance:

A Hong Kong private collection

來源：

香港私人收藏

Compare with a related *huanghuali* bamboo-shaped brushpot, *bitong*, which was sold at Sotheby's Hong Kong, 24 November 2014, lot 1057.

筆筒以黃花梨整料鑲製，仿竹節形，餘無綴飾。可比較一件十八世紀黃花梨竹節形筆筒，2014年11月24日售於香港蘇富比，拍品編號1057。

122

### TWO ZITAN BRUSHPOTS, *BITONG*

Qing Dynasty

Each of cylindrical form carved with thick straight sides supported on a flat base with a central plug, the patina of a lustrous glossy dark-chocolate tone suffused with characteristic streaks.

*16.5cm (6 1/2in); 15cm (5 7/8in) high. (2).*

HKD50,000 - 80,000

US\$6,500 - 10,000

清 紫檀筆筒兩件

#### Provenance:

Ever Arts Gallery, Hong Kong

A Hong Kong private collection, acquired from the above on 7 July 2007

來源：

恆藝館，香港

香港私人收藏，於2007年7月7日從以上購得

Compare with a related *zitan* brushpot, *bitong*, Qing dynasty, which was sold at Bonhams Hong Kong, 26 May 2013, lot 9.

紫檀整木鑲製，用料精當厚實，身略修束，素面無飾，極雅。此類素面紫檀筆筒，用料豪奢，而不加修飾，乃明清文人雅士追求的沖淡雅緻，巧雕繁複的雕刻後鑲嵌作品不可比之。可比較一件清代紫檀素面筆筒，2013年5月26日售於香港邦瀚斯，拍品編號9。



121



122

123 Y

**A FINE HUANGHUALI SQUARE DRESSING CASE WITH  
FOLDING MIRROR STAND, JINGJIA**

Qing Dynasty

The folding mirror standing on top of a dressing case with double doors opening to reveal three stacked drawers, all supported on four hoof feet, the lattice panel of the mirror stand carved with peony and prunus sprigs, framing a central begonia-shaped motif, the bottom of the stand with a lotus leaf-shaped support for the mirror, the corners and edges decorated and reinforced with metal straps.

33.3cm (13 1/8in) wide x 33.3cm (13 1/8in) deep x 17.5cm (6 7/8in) high.

HKD50,000 - 80,000

US\$6,500 - 10,000

清 黃花梨折疊鏡臺

**Provenance:**

Chan Shing Kee, Hong Kong

A Hong Kong private collection, acquired from the above on 5 July 2007

**來源：**

陳勝記，香港

香港私人收藏，於2007年7月5日從以上購得

Compare with a similar mirror stand in the Wang Shixiang collection, illustrated by Wang Shixiang, *Mingshi jiaju yanjiu*, Beijing, 2007, p.211, pl.wu 28. Compare also with a related example, late Ming dynasty, in the Shanghai Museum, illustrated by Wang Shixiang, *Classic Chinese Furniture: Ming and Early Qing Dynasties*, London, 1986, p.240. See a related example, late Ming dynasty, from the collection of Dr. S.Y.Yip, illustrated by G.Wu Bruce, *Chan Chair and Qin Bench, The Dr. S.Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998, no.65; another related late Ming dynasty example from the same collection was sold at Sotheby's Hong Kong, 5 April 2017, lot 3507.

黃花梨為材，鏡架背板攢框而成，分成三層四格，每格內安鏤空花卉紋裝板，正中方格安四角牙，斗成菱花紋，中空以備鏡鈕穿過，下層正中安荷葉式托，臺面四角包銅，臺身安門兩扇，門框格樺攢邊，內側安銅鎖頭插銷，內安抽屜，可放鏡子、首飾，屜門安銅活，內翻馬蹄足，此器設計精巧，便於收納攜帶，為閨閣佳物。王世襄舊藏一件明代黃花梨折疊式鏡台形制和本件類似，惟其荷葉式托可以上下移動，見王世襄著，《明式家具研究》，北京，2007年，戊28，頁211。上海博物館藏一件明代晚期鏡臺亦資參考，見王世襄著，《Classic Chinese Furniture: Ming and Early Qing Dynasties》，倫敦，1986年，頁240。還可比較葉承耀醫生舊藏一件黃花梨鏡臺，著錄於伍嘉恩，《攻玉山房藏明式黃花梨家具》，1998年，編號65；攻玉山房另一件明晚期黃花梨鏡臺亦可比較之，2017年4月5日，拍品編號3507。







124

124<sup>Y</sup>

# **A LARGE HUANGHUALI TABLE CABINET, GUANPIXIANG**

Mid Qing Dynasty

Of rectangular form, the hinged cover lifting to reveal a separate compartment above a pair of richly-figured doors on a low base, the doors opening to reveal four short and one long drawers with lozenge-shaped metal plates and oval-shaped pulls, the front mounted with a circular metal lock-plate and a cloud-form hasp, flanked by a pair of bail handles at the sides, the vividly-grained wood of a rich reddish-brown tone.

35.5cm (14in) high x 34cm (13 1/2in) wide x 28.5cm (11 1/4in) deep.

**HKD80,000 - 100,000**

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

清中期 黃花梨官皮箱

## **Provenance:**

A Hong Kong private collection

Compare with a similar *huanghuali* table cabinet illustrated by Wang Shixiang and C.Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Hong Kong, 1995, pp.140-141, no.66.

See also a similar cabinet with lobed circular mounts, 17th century, and another with square and lobed mounts, 17th/18th century, which were sold at Christie's New York, 16 September 1999, lots 68 and 60.

黃花梨為材，蓋帽平頂，四角包白銅，門框悶樺攢邊，頂部鍍子母口與蓋合，外安如意鎖頭，門扇獨板，兩側安兩對白銅活頁，箱內分三層五屨，屨門安白銅活，箱整體規矩方正，發色金鬱。

加州傢俱博物館藏一件黃花梨官皮箱類似本件，見王世襄著，《中國古典家具博物館藏珍》，香港，1995年，編號66，頁140-141。佳士得紐約售出兩件十七/十八世紀黃花梨官皮箱，其銅活略有不同，餘部頗類似，可資參考，1999年9月16日，拍品編號60及68。

125<sup>Y</sup>

# **A HUANGHUALI TABLE CABINET, GUANPIXIANG**

Mid Qing Dynasty

Of rectangular form, the hinged cover lifting to reveal a separate compartment above a pair of well-figured doors, opening to the interior to reveal two vertical stacked drawers to the left balanced by a deeper drawer to the right, all over a long drawer, the front with a metal circular lock-plate and a cloud-form hasp, mounted at the sides with metal handles and a chain to hold the cover when open, all supported on a scallop-edged base, the well-grained wood of rich reddish-brown tone. 31.5cm (12 1/2in) wide x 24cm (9 1/2in) deep x 32cm (12 1/2in) high.

**HKD60,000 - 80,000**

**US\$7,700 - 10,000**

清中期 黃花梨官皮箱

## **Provenance:**

A Hong Kong private collection

See two similar examples in the Minneapolis Institute of Art, illustrated by R.D.Jacobsen and N.Grindley, *Classical Chinese Furniture in the Minneapolis Museum of Art*, 1999, pp.186-189, nos.67 and 68; and a further related example, 17th/18th century, from the John and Celeste Fleming collection, which was sold at Bonhams New York, 12 September 2016, lot 6002.

黃花梨為材，蓋蓋頂，蓋帽整料為之，蓋緣和門扇安銅如意鎖頭，立牆和門扇頂部鍍成子母口與蓋合，門扇兩側安銅活頁，內側安銅把手，扇心獨板一剖二，紋理對稱，內部裝抽屨，底部嵌壺門弧線牙條。此盒用料精當，無拼接，紋理順暢，發色如蜜。

參看美國明尼阿波利斯美術館藏相似兩例，著錄於R.D.Jacobsen及N.Grindley, 《Classical Chinese Furniture in the Minneapolis Museum of Art》，1999年，編號67，頁186-189。另見John和Celeste Fleming夫婦珍藏十七/十八世紀一例，售於紐約邦瀚斯，2016年9月12日，拍品6002。



125



**A HUANGHUALI ROUND-CORNER TAPERED CABINET, YUANJIAOGUI**

Mid Qing Dynasty

The floating panel-top set into a standard mitre, mortise and tenon, tongue and groove frame with rounded corners showing exposed tenons on the short sides, the four main stiles gently splayed and double-tenoned into the top, rounded on the exterior edges and square in the interior, beaded along the edge between the stiles and the side panels and doors, each door inset with a single panel and a dovetailed transverse stretcher tenoned into the door frame, the sides inset with hardwood panels, the interior fitted with three removable shelves, the door frame members and the central stile fitted with three curved rectangular metal plates with three square lock receptacles.

111cm (43 3/4in) high x 69cm (27 3/16in) wide x 43cm (16 15/16in) deep.

HKD300,000 - 500,000

US\$39,000 - 65,000

清中期 黃花梨嵌楠木及軟木圓角櫃

**Provenance:**

A Hong Kong private collection

**來源:**

香港私人收藏

The present cabinet with its clean and simple lines, and a single piece of *huanghuali* wood as the top panel, represents one of the most popular and successful designs in classical Chinese furniture construction, and was widely admired throughout the Ming and Qing dynasties.

Compare with a similar small *huanghuali* round-corner tapered cabinet, Ming dynasty, illustrated by G.Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p.220.

櫃頂黃花梨攢邊打槽裝板，柜身圓材，門框黃花梨，門邊上下出頭門軸納入白窩，兩門之間立門桿，櫃內分三層，門板則為獨板黃花梨，立牆及兩側板材為硬木，底根三面嵌牙條，櫃內壁掛麻灰黑漆，漆面發斷紋，櫃門及門桿安銅活。

此櫃高三尺，為小型圓角櫃，北方擺於炕上，又稱炕櫃，南方則多置地上，櫃頂可放陳設器物，故櫃帽頂部裝黃花梨板平鑲，是比較考究的造法。參看一件明代黃花梨小木軸門櫃，著錄於伍嘉恩，《明式家具經眼錄》，北京2010年，頁220。



127 TP Y

**A HUANGHUALI WAISTED CORNER-LEG SIDE TABLE,  
TIAOZHUO**

17th/18th century

Of rectangular form with a single floating panel set in a mitred frame of mortise and tenon construction with moulded edges, supported underneath by three transverse stretchers, above a short recessed waist surmounting a plain beaded apron, supported on four beaded legs of slender square section terminating in hoof feet and joined by humpback stretchers.

137cm (54in) wide x 46cm (18 1/8in) deep x 85cm (33 1/2in) high.

**HKD800,000 - 1,200,000**

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

十七/十八世紀 黃花梨束腰馬蹄足長條桌

**Provenance:**

MD Flacks Limited, New York

Ever Arts Gallery, Hong Kong

A Hong Kong private collection

**來源：**

馬科斯·弗拉克斯，紐約

恆藝館，香港

香港私人收藏

Well proportioned and elegantly designed, the current table captures the essence of literati taste which has been admired since the late Ming dynasty. Its simplicity, fluidity and well-balanced design, made possible by sophisticated joinery, allows for a minimal use of material and elegant proportions.

A related *huanghuali* table, 17th century, is in the Victoria and Albert Museum, London, illustrated by C.Clunas, *Chinese Furniture*, London, 1988, no.48; another *huanghuali* table, 17th century, is illustrated by Chen Zengbi, *Central Academy of Arts and Crafts: Illustrations of collections*, vol.2, Beijing, 1994, no.35. See another similar but larger example, early Qing dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, no.97, p.114.

A very similar *huanghuali* table, 17th century, was sold at Bonhams New York, 16 September 2016, lot 6011; and another similar *huanghuali* table, 17th/18th century, was sold at Bonhams London, 11 May 2017, lot 329.

條桌黃花梨製，桌面打槽平鑲獨板面心，桌面狹長，下設三根穿帶支撐，窄束腰，細牙條。四腿間安羅鍋棍。供肩直腿，內翻馬蹄足。整體造像屬明式風格，惟四足內翻成馬蹄，意趣較晚，具清代風格。

此條桌比例協調，造型優雅，乃自晚明以來最受推崇之經典樣式之一，後流行於歷代各朝。木匠通過精妙的榫卯拼接，結合束腰型桌形結構設計，以最簡潔的設計呈現出最優雅的線條。

倫敦維多利亞與艾伯特博物館藏一件十七世紀黃花梨條桌，著錄於 Craig Clunas, 《Chinese Furniture》，倫敦，1988年，編號48；另見現藏清華大學美術學院一例十七世紀黃花梨條桌，著錄於《中央工藝美術學院珍品圖錄：第二輯：明式家具》，北京，1994年，編號35。另見北京故宮博物院清宮舊藏一例，斷代為清早期，著錄於《故宮博物院藏文物珍品全集：明清家具（上）》，香港，2002年，編號97，頁114。

拍賣會曾出售類似之例，見紐約邦瀚斯曾出售十七世紀一例，2016年9月16日，拍品6011；另見倫敦邦瀚斯曾售出相似一例，2017年5月11日，拍品329。







128

128 TP Y

**A HUANGHUALI CORNER-LEG STOOL, FANGDENG**

Mid Qing Dynasty

The rectangular frame mitred and with moulded edges, the soft mat seat supported by a pair of bowed transverse stretchers, with a recessed waist transitioning to a plain and straight apron, raised on legs of square section terminating in hoof feet.

40cm (15 3/4in) wide x 45cm (17 3/4in) deep x 51cm (20in) high.

**HKD120,000 - 140,000**

**US\$15,000 - 18,000**

清中期 黃花梨方凳

**Provenance:**

Ever Arts Gallery, Hong Kong

A Hong Kong private collection, acquired from the above on 21 August 2006

**來源：**

恆藝館，香港

香港私人收藏，於2006年8月21日由以上購得

Compare a similar *huanghuali* stool, 17th century, from the Ji Ya Xuan collection, which was sold at Sotheby's New York, 18 September 2013, lot 272.

黃花梨為材，木框攢邊格角，內裝藤編軟屨，黃花梨木條踩邊，背面穿帶兩根，冰盤沿噴出，有束腰，牙板、腿部抱肩樺拍合，腿方材，兜轉馬蹄足，兩腿之間支羅鍋棍。

可參考一件十七世紀黃花梨方凳，形制類似，2013年9月18日售於紐約蘇富比，拍品編號272。



129

129 TP Y

**A HUANGHUALI CORNER-LEG STOOL, FANGDENG**

Mid Qing Dynasty

The rectangular frame mitred with soft cane seat and moulded edge above a recessed waist, the underside with two bowed transverse stretchers, resting on four legs of square section terminating in hoof feet, joined by humpback-shaped stretchers, the interior of the legs and apron with beaded edge.

43.5cm (17 1/8in) wide x 43.5cm (17 1/8in) deep x 49.5cm (19 1/2in) high

**HKD120,000 - 140,000**

**US\$15,000 - 18,000**

清中期 黃花梨方凳

**Provenance:**

Ever Arts Gallery, Hong Kong

A Hong Kong private collection, acquired from the above on 21 August 2006

Compare with a *huanghuali* waisted corner-leg stool, 17th/18th century, but with the legs unbeaded, which was sold at Bonhams London on 11 May 2017, lot 330.

黃花梨為材，木框攢邊格角，抹頭露樺，藤編軟屨，黃花梨木條踩邊，背面穿帶兩根，冰盤沿噴出，有束腰，牙板、腿部抱肩樺拍合，腿方材內側起陽線，兜轉馬蹄足，兩腿之間支羅鍋棍。

可參考一件十七/十八世紀黃花梨杌凳，為腿部內側無線腳，2017年5月11日售於倫敦邦瀚斯，拍品編號330。

130 TP Y

**A HUANGHUALI HORSESHOE-BACK ARMCHAIR, QUANYI**

17th/18th century

The elegantly-curving crestrail comprising five sections, supported by two straight back posts and S-shaped front and back posts, a shaped spandrel beneath each out-scrolled and rounded terminal, the gently-curving central backplate carved in relief with stylised confronted *chilong* enclosed within a *ruyi*-shaped medallion flanked by cusped flanges, the seat frame securing a soft-cane matting and set above a beaded apron carved with two interlocking leafy stems, joined by foot stretchers of ascending heights.

58cm (22 7/8in) wide x 44.5cm (17 1/2in) deep x 98cm (38 1/2in) high.

**HKD400,000 - 600,000**

**US\$52,000 - 77,000**

十七/十八世紀 黃花梨圈椅

**Provenance:**

Chan Shing Kee, Hong Kong,

A Hong Kong private collection, acquired from the above on 19 February 2011

**來源：**

陳勝記，香港

香港私人收藏，於2011年2月19日購由以上購得

*Huanghuali* chairs of this type, known as *quanyi*, appear to have originated from designs of bamboo chairs constructed between the Tang and Song dynasties, where the pliable lengths of bamboo were bent into a U-shape and tied together with natural fibres. The elegant single curve of the crest rail was made possible on hardwood chairs from the Ming dynasty onward due to the development of sophisticated joinery techniques allowing the slightly curved interlocking elements to join together to form a single continuous line, as exemplified by the present lot.

Compare with a *huanghuali* horseshoe-back armchair, circa 1600, similarly carved on the back-splat with *chilong*, in the collection of John Gruber, illustrated by S. Handler, 'Outstanding Pieces in Private Rooms: Chinese Classical Furniture in New American Collections', *Chinese Furniture: Selected Articles from Orientations 1984-1999*, Hong Kong, 1999, p.169, fig.7. See another similar chair from the Collection of Robert Hatfield Ellsworth, which was sold at Christie's New York, 18 March 2015, lot 139; and a slightly larger *huanghuali* horseshoe-back chair, 17th century, from the John and Celeste Fleming collection, which was sold at Bonhams New York, 12 September 2016, lot 6005. A further example but dated 16th/17th century and fashioned with an undecorated splat and a humpback stretcher was sold at Bonhams London, 17 May 2018, lot 84.

黃花梨為材，椅盤之上圓材，之下外圓裏方，圈椅五接，靠板略成弓形，頂部開光內鏤地浮雕螭龍紋一對，兩側安角牙，扶手正下方各安一條聯幫棍，扶手出頭，與鵝脖之間安小牙角，鵝脖和前腿一木連做，椅盤格角榫攢邊，內安藤編軟屉，以黃花梨木條壓線腳，椅盤背面安兩穿帶，腿腳三面安洼堂肚壺門牙子，正面壺門上淺浮雕交纏草葉紋，牙邊起線，腳根之下安牙板。

圈椅又稱圓椅，唐宋便有濫觴，宋人稱為「栲栳樣」，栲栳即為柳條編織的圓形容器，似斗。此類椅在中國流傳極廣，至今延用，民間多用竹或軟木為之。圈椅最精妙處在扶手，或三圈或五圈，以楔丁榫相接，宛若天成。

比較John Gruber舊藏一件十七世紀黃花梨圈椅，靠背開光所刻螭龍和本件頗似，見S. Handler著，《Outstanding Pieces in Private Rooms: Chinese Classical Furniture in New American Collections》，載於《Chinese Furniture: Selected Articles from Orientations 1984-1999》，香港，1999年，圖版7，頁169。另有安思遠舊藏一件黃花梨圈椅可資比較，2015年3月18日售於佳士得紐約，拍品編號139。還可參考一件John 和 Celeste Fleming伉儷舊藏的黃花梨圈椅，2016年9月12日售於紐約蘇富比，拍品編號6005；以及另一件十六/十七世紀黃花梨圈椅，惟靠背不著雕飾及角牙，2018年5月17日售於倫敦邦瀚斯，拍品編號84。



## A LARGE HUANGHUALI ROUND-CORNER TAPERED CABINET, YUANJIAOGUI

18th century

The floating panel top set into a standard mitre, mortise and tenon, tongue and groove frame with rounded corners showing exposed tenons on the short sides, the four main stiles subtly splayed and double-tenoned into the top, rounded on the exterior edges and square in the interior, beaded along the edge between the stiles and the side panels and doors, the doors of typical mortise, tenon and floating panel construction, centred by a removable stile, opening to reveal a removable shelf resting on the dovetailed transverse braces of the side panels and a central section comprising a shelf and two drawers with metal plates and pulls, a plain apron tongue-and-grooved and butt-joined to the frame and sides, the door-frame members and the central stile fitted with rectangular metal plates and pulls and decorated with three lock receptacles, original lacquer coating on the back.

165cm (65in) high x 88cm (34 1/2in) wide x 46cm (18in) deep.

HKD1,500,000 - 1,800,000

US\$190,000 - 230,000

十八世紀 黃花梨木軸門圓角櫃

### Provenance:

Chan Shing Kee, Hong Kong

A Hong Kong private collection, acquired from the above on 27 July 2007

### 來源：

陳勝記，香港

香港私人收藏，於2007年7月27日由以上購得

Cabinets of this form are referred to as *yuanjiaogui*, literally translated as 'round-corner cabinets', and were admired in the Ming dynasty by the literati. The present lot exemplifies the ingenious and beautiful design of classical Chinese furniture achieved through the harmonious balance of flat surfaces and round members together with the four recessed stiles that slope subtly outwards from the top corners. As G.N.Kates noted in *Chinese Household Furniture*, New York, 1948, p.32, these cabinets display the craftsmen's ability to 'handle inflexible wood in such masterly fashion that, almost unaware, one receives the impression of design in a living medium'.

Although *yuanjiaogui* cabinets made their appearance in the late Ming period, their origin can be possibly traced back to rectangular chests with pyramid-shaped covers, which in the Song dynasty became larger with a pair of doors featured at the front. See a cabinet of such type illustrated raised on a table, in the Southern Song dynasty handscroll in the Heilongjiang Provincial Museum, illustrated by S.Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, p.244, fig 15.5.

Pleasing in proportion and elegant in form, cabinets of this type grew in popularity from the late Ming period onwards. Earlier *huanghuali* cabinets of this type include smaller versions, see one, Ming dynasty, illustrated by Wang Shixiang, *Classic Chinese Furniture - Ming and Early Qing Dynasties*, Hong Kong, 1985, pl.141. See also a related pair of tapered *huanghuali* cabinets, early to mid-16th century, but with high legs and upward-flip spandrels and ribbing, in the Nelson-Atkins Museum of Art, Kansas City, illustrated by S.Handler in *ibid.*, p.251, fig.15.12; and another similar pair, from the collection of Francesco Maria, Marchese Taliani de Marchio, illustrated by G.Ecke, *Chinese Domestic Furniture*, Beijing, 1944, no.90, pl.111 (one of the pair), which was later sold at Bonhams London, 9 November 2017, lot 86.

A *huanghuali* square-corner tapered cabinet, 17th/18th century was sold at Christie's New York, 21 March 2013, lot 930. See also a *huanghuali* round-corner cabinet, 17th/18th century from the John and Celeste Fleming collection, which was sold at Bonhams New York, 12 September 2016, lot 6017.

櫃頂格角榫攢邊打槽鑲面心板，抹頭見明榫，二根穿帶支承。扇心板及兩側板皆整板對開，四腿敦實直上柜頂，偉岸修長。四足內側起極細線腳，延伸至四柱，即所謂「外圓裏方起陽線」。四根櫃腿為立柱起混面，角壓窄線。櫃門為標準格角榫攢邊打槽裝板，門框起混面壓邊線，中間以活動式門杆。櫃帽做白窩設櫃門門軸，獨板櫃門背面安四根穿帶出梢裝入門框。櫃內有活動屨板一層置於櫃幫穿帶上，中央一層固定格板裝兩具帶黃銅面頁與拉手抽屨。門下設櫃膛，起邊線底根下安一格角帶耳形牙頭的素牙條，二端嵌入櫃腳，上以齊頭碰底根。櫃門三片黃銅面頁及三個方形鈕頭與與吊牌。櫃內及櫃背部原裝漆灰。

美國研究中國家具的先驅喬治·諾伯特·凱茨在《中國家用家具》

(*Chinese Household Furniture*) 一書中寫道：「以如此高超的手法處理僵硬的木頭，不著痕跡，讓人覺得一切宛如天生。」見該書，紐約，1948年，頁32。此柜便是範例。圓角櫃雖在晚明流行，但是其形制最早或可追溯到宋代。黑龍江博物館藏南宋樓璣(1089-1162)所繪《蠶織圖》手卷卷末可見一方柜，置於條桌上，頗似現在所見圓角櫃制式，見莎拉·韓蕙著，《中國古典傢俱的光輝》(*Austere Luminosity of Chinese Classical Furniture*)，伯克利，2001年，頁244，圖15.5。

晚明到清代，圓角櫃在中式傢俱陳設中幾乎為必不可少之物，而大小有殊，此件圓角柜身形巨大，遠較小型或中型的圓角櫃稀有。參考一件明代黃花梨圓角櫃，樣式和體量和本件類似，著錄於王世襄，《明式家具珍賞》，香港，1985年，圖版141。另可比較美國堪薩斯州爾森艾金斯美術館一件十六世紀中期的黃花梨圓角櫃，見莎拉·韓蕙著前書，頁251，圖15.12；還可比較弗朗西斯高·塔利亞，塔里安利·得·馬基奧侯爵舊藏一對明代十六/十七世紀黃花梨圓角櫃，著錄於古斯塔夫·艾克著，《Chinese Domestic Furniture》，北京，1944年，圖好90，圖版111，後售於倫敦邦瀚斯，2017年11月9日，拍品編號86。

佳士得紐約售出一件十七/十八世紀的黃花梨圓角櫃可比較之，2013年3月21日，拍品編號930；還可比較John和Celeste Fleming夫婦珍藏一對十七/十八世紀圓角櫃，2016年9月12日售於紐約邦瀚斯，拍品編號6017。





132 TP Y

**A HUANGHUALI SQUARE WAISTED CORNER-LEG TABLE, FANGZHUO**

18th century

The top of standard mitre, mortise and tenon frame, tongue-and-grooved floating three-board panel construction supported by three dovetailed transverse stretchers underneath, two with exposed tenons, the short rails of the frame top with further exposed tenons, the edge of the frame moulding downward and inward and ending in a banded edge, all resting on a recessed waist and beaded-edged straight apron, all supported on square-section legs beaded to the inner edge terminating in well-drawn hoof feet, joined by humpback-shaped stretchers mortised and tenoned into the legs and connected to the apron on each side by two *shou*-character struts.  
*89cm (35in) square x 86cm (33 14/16in) high.*

**HKD400,000 - 600,000**

**US\$52,000 - 77,000**

十八世紀 黃花梨束腰羅鍋枱加花卡子方桌

**Provenance:**

Asiart Corner, Hong Kong

A Hong Kong private collection, acquired from the above on 19 October 1996

**來源：**

Asiart Corner, 香港

香港私人收藏，1996年10月19日從以上購得

The current table is also known as *fangzhuo* or *sixianzhuo* for its square shape and size accommodating four seats or stools. Tables of this form have been the choice for dining, writing, appreciating antiques, or playing games and have been an essential part of domestic furnishings since the late Ming dynasty.

It is rare to find a waisted square table with carved struts supported in between the apron and humpback-shaped stretchers; however, see a closely related drawing of a square waisted table, but with cloud-scroll shaped struts, illustrated by Wang Shixiang, *Mingshi jiaju yanjiu*, Beijing, 2007, p.99, pl.Yi.52.

Compare with a related *huanghuali* square corner-leg table, 17th/18th century, which was sold at Christie's New York, 22 March 2012, lot 1322, and another related *huanghuali* square waisted corner-leg table, but with carved apron, which was sold at Bonhams London, 16 May 2019, lot 78.

黃花梨為材，桌面攢邊打槽裝板，面板三塊亦穿帶拼合，邊抹露榫，冰盤沿線腳略噴出，下接束腰，牙板與腿抱肩榫拍合，四腿方材倒楞，彎轉馬蹄足，牙板之下接羅鍋枱，其間加一堆壽字紋卡子花，四面皆然。

此類方桌即明清以來所謂八仙桌，因其可以圍坐八人，又有較小者可圍坐六人，稱六仙桌。八仙桌為中國舊時民居必備傢俱，用餐、會客、遊戲皆用之。這類四面等距的仿桌應為會餐流行之後的產物，大約濫觴於明代，主賓之分，上下之座，制度嚴謹。帶束腰且有卡子花的八仙桌較為少見，可參考一件有束腰直枱加卡子花方桌之線描圖，惟支以橫枱，見王世襄著，《明式家具研究》，北京，2007年，圖乙52，頁99。佳士得九月曾售出一件十七/十八世紀黃花梨方桌可比較之，2012年4月22日，拍品編號1322；亦可比較另一件黃花梨方桌，具是馬蹄足，2019年5月16日售於倫敦邦瀚斯，拍品編號78。







133

133 TP Y

**A PAIR OF HUANGHUALI CORNER-LEG STOOLS, *FANGDENG***

18th century

Each frame top of standard mitre, mortise and tenon construction, drilled for soft-seat construction, the flat edge of the frame moulding downwards to a recessed waist and plain straight apron, four humpback-shaped stretchers tenoned to square-section legs terminating in hoof feet, the interior of the legs and apron with a finely beaded edge. *Each 50cm (19 11/16in) high x 44.5cm (17 1/2in) wide x 42cm (16 1/2in) deep (2).*

**HKD300,000 - 500,000**

**US\$39,000 - 65,000**

十八世紀 黃花梨束腰方凳一對

**Provenance:**

Chan Shing Kee, Hong Kong

A Hong Kong private collection, acquired from the above on 5 October 2007

**來源：**

陳勝記，香港

香港私人收藏，於2007年10月5日從以上購得

Compare with a pair of *huanghuali* stools of similar shape, illustrated by R.H.Ellsworth, *Chinese Furniture*, New York, 1970, pl.114. A related pair of *huanghuali* stools was sold at Sotheby's New York, 23 March 2011, lot 676.

黃花梨為材，格角悶樺攢邊，內裝軟屉，踩邊以木條壓蓋，冰盤沿略噴出，有束腰，兩側牙板和腿抱肩樺拍合，兩腿之間加羅鍋根，四腿內側及牙板下冊起圓線，兜轉馬蹄足。比較一隻明代黃花梨束腰方凳，其形制頗似，無圓線，見安思遠著，《Chinese Furniture》，紐約1970年，圖版114。亦可比較紐約蘇富比2011年3月23日售出一對黃花梨方凳，拍品編號676。

134 TP Y

**A SMALL HUANGHUALI, NANMU AND SOFTWOOD ROUND-CORNER TAPERED CABINET, *YUANJIAOGUI***

Mid Qing Dynasty

The floating panel top set into a standard mitre, mortise and tenon, tongue and groove frame with rounded corners showing exposed tenons on the short sides, the four main stiles gently splayed and double-tenoned into the top, rounded on the exterior edges and square in the interior, beaded along the edge between the stiles and the side panels and doors, each door inset with a well-figured *nanmu* panel with a dovetailed transverse stretcher tenoned into the door frame, the sides inset with hardwood panels, the interior fitted with a removable shelf and a pair of drawers below, the door frame members and the central stile fitted with three curved rectangular metal plates with three square lock receptacles.

*108cm (42 1/2in) high x 74cm (29 1/8in) wide x 44cm (17 5/16in) deep.*

**HKD250,000 - 400,000**

**US\$32,000 - 52,000**

清中期 黃花梨嵌楠木及軟木圓角櫃

**Provenance:**

A Hong Kong private collection

**來源：**

香港私人收藏

The present cabinet, with its clean and simple lines, represents one of the most popular and successful designs in classical Chinese furniture construction, and was widely admired during the Ming and Qing dynasties. Compare with a pair of cabinets also constructed with various woods, including burlwood door panels and structural panels of *huanghuali*, illustrated by R.H.Ellsworth, *Chinese Furniture*, New York, 1970, pl.122; and see another single *huanghuali* cabinet with burlwood door panels, illustrated by G.Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p.217. Compare also with a pair of *huanghuali*, *nanmu* and hardwood tapered cabinets, 17th century, which was sold at Sotheby's New York, 16 September 2009, lot 6. See also another *huanghuali* and *nanmu* round-corner tapered cabinet of similar size, from the collection of Ronald W. Longsdorf, which was sold at Christie's New York, 15 September 2011, lot 1339.

櫃頂黃花梨攢邊打槽裝板，柜身圓材，門框黃花梨，門邊上下出頭門軸納入白窩，兩門之間立門桿，柜櫃內分兩層，底層安抽屜兩隻，門板則為整板楠木，立牆及兩側板材為軟木，底根三面嵌牙條，柜櫃內壁掛麻灰黑漆，漆面發斷紋，櫃門及門桿安銅活。此櫃高三尺，為小型圓角櫃，北方擺於炕上，又稱炕櫃，南方則多置地上，櫃頂可放陳設器物，故柜帽頂部裝黃花梨板平鑲，做法高級。黃花梨小型圓角櫃有以其他木材嵌門板，以楠木為多，可比較一件黃花梨瘦木門軸門櫃，其門板嵌楠木瘦木，可資比較，見伍嘉恩著，《明式家具經眼錄》，北京，2010年，頁217；亦可比較一對黃花梨嵌瘦木門板圓角櫃，著錄於安思遠，《Chinese Furniture》，紐約，1970年，圖版122。塞克勒舊藏一對十七世紀黃花梨楠木圓角櫃，亦資參考，2009年9月16日售於紐約蘇富比，拍品編號6。另可比較Ronald W. Longsdorf舊藏一隻黃花梨楠木圓角櫃，大小類似，2011年9月15日售於佳士得紐約，拍品編號1339。







135

135 TP

# A JICHIMU HORSESHOE-BACK ARMCHAIR, QUANYI

18th century

The curving crestail sloping down to the arms supported by two straight back-posts and S-shaped front and back-posts with a shaped spandrel beneath each out-scolled and rounded terminal, the gently-curved backspat carved in relief with stylised confronted *chilong* centred by a *shou* character enclosed within a *ruyi*-shaped medallion, all supported by the rectangular seat frame securing soft cane matting, the beaded apron butted and half-lapped to the front rails and footrest, with foot stretchers of ascending heights. 98cm (38 9/16in) high x 59cm (23 1/4in) wide x 47cm (18 1/2in) deep.

**HKD60,000 - 80,000**  
**US\$7,700 - 10,000**

十八世紀 雞翅木圈椅

## Provenance:

Chan Shing Kee, Hong Kong  
A Hong Kong private collection, acquired from the above on 17 December 2011

## 來源：

陳勝記，香港  
香港私人收藏，於2011年12月17日由以上購得

The present lot is rare in being made of *jichimu*, but horseshoe-back armchairs of this form in *huanghuali* are represented in many public and private collections. For a discussion of this design, see R.H.Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasty*, New York, 1971, pp.86-87, and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pp.43-45.

雞翅木為材，通體光素，椅盤之上圓材，其下外圓裏方，圈椅三接，圓中略扁，靠板略成S形，上部鏤地開光浮雕螭龍壽字紋，兩側扶手正下方安聯幫棍，扶手出頭，與鵝脖間安小牙角，椅盤格角榫攢邊，內安藤編軟屨，木線壓腳，軟屨之下支兩穿帶，椅盤下安三面洼堂肚券口牙子。

136

# A LARGE ZITAN TABLE CABINET, GUANPIXIANG

Mid Qing Dynasty

Of rectangular form embellished with metal mounts at the corners, the hinged flat-top cover opening to reveal a separate upper compartment, above a pair of well-figured doors concealing four short and one long drawers, the cover set with a chain to hold the lid in place when open, applied across the front cover and doors with a circular metal plate with lock receptacles and a *ruyi*-shaped clasp, above a pair of rectangular plates and pulls, all supported on a slightly larger base with a cusped lower edge to the front, the cabinet flanked by a pair of bail handles, the well-grained wood of a rich dark tone.

35cm (13 3/4in) high x 34.5cm (13 1/2in) wide x 25cm (10in) deep.

**HKD150,000 - 200,000**  
**US\$19,000 - 26,000**

清中期 紫檀官皮箱

## Provenance:

A Hong Kong private collection

Table cabinets of this type are also referred to as seal chests. They were used as dressing cases by both men and women to store toiletries, jewellery, and other valuables. They were also used on scholars' desks for the storage of stationery, writing implements and personal seals. It is rare to find table cabinets of large size made of *zitan* wood such as the present lot. See a similar example illustrated in *In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 1995, p.298. See also a *zitan* canted-top table cabinet, late Ming to early Qing dynasty, of similar size from the Dr S.Y.Yip collection, illustrated by G.Wu Bruce, *Zitan Furniture from the Ming and Qing dynasties*, Hong Kong, 1999, pp.52-53, which was later sold at Sotheby's Hong Kong, 5 April 2017, lot 3512.

紫檀為材，箱蓋頂，頂面四角包白銅，箱頂部開子母扣與蓋合，門開兩扇，門框悶榫拍合，扇心獨板，門扇兩側安銅活頁，蓋緣與門扇安如意鎖頭，箱內三層五屨，屨們安鏤空雲頭紋銅活，箱兩側安白銅提環，左側有銅鏈，防止蓋身傾覆，箱底正面牙條成壺門曲邊，箱上下四角皆包銅。官皮箱顧名思義即是官家所用皮箱，最早可追溯到宋代鏡箱，《魯班經匠家鏡》一條提到鏡箱，描述亦似官皮箱。明代多為皮質，頂部隆起，防塵防水，後演變成木質，隆頂演變成蓋頂。然而官皮箱傳世頗多，可知已經飛入尋常百姓家。此件紫檀官皮箱，用料皆為獨材，無拼接，發色身紫，沉鬱內斂。可參考一件相似之紫檀官皮箱，見《好古敏求：敏求精舍三十五週年紀念展》，香港，1995年，頁298。葉承耀醫生曾藏一件明末清初紫檀蕩頂官皮箱，與本件頗似，後售於香港蘇富比，2017年4月5日，拍品編號3512。





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**A SMALL HUANGHUALI AND BURLWOOD  
TABLE CABINET, GUANPIXIANG**

Mid Qing Dynasty

Of rectangular form, the top composed of two boards joined to a tapered rectangular frame fitted with double hinges to the back and a circular lock-plate to the front, housing a separate compartment over a pair of doors with well-grained burlwood panels, opening to reveal two vertical stacked drawers to the left balanced by a deeper drawer to the right, all below a long drawer, all supported on a low base, the doors and side bail handles fitted with metal mounts, the vividly-grained wood of rich reddish-brown tone. 30cm (11 3/4in) high x 26.5cm (10 1/4in) wide x 22cm (8 2/3in) deep.

HKD40,000 - 60,000

US\$5,200 - 7,700

清中期 黃花梨嵌瘿木官皮箱

**Provenance:**

A Hong Kong private collection

It is very rare to find a *huanghuali* table cabinet with such finely figured burlwood door panels. See a similar *huanghuali* and burlwood table cabinet, 18th century, which was sold at Bonhams New York, 30 October 2017, lot 81.

黃花梨為主材，蓋盤頂，蓋緣和門扇之間安如意白銅鎖頭，門框悶樺拍合，兩側安白銅活頁，內側安一對鏤空石榴白銅把手，門扇嵌瘿木，箱內分兩層四屜，屜門安白銅把手，立牆皆整料。黃花梨嵌瘿木之官皮箱頗少見，可比較一件類似的黃花梨嵌瘿木官皮箱，2017年10月30日售於紐約邦瀚斯，拍品編號81。



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Detail, *Twelve Beauties at Leisure*, painted for Prince Yinzheng, the future Yongzheng emperor; image courtesy of the Palace Museum, Beijing  
北京故宮博物院藏 為雍親王作 《十二美人圖》局部

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# AN IMPERIAL MOTHER-OF-PEARL-INLAID ZITAN CIRCULAR FRAMED MIRROR

Qianlong

Imitating archaic bronze mirrors, the *zitan* disc embellished in mother-of-pearl with four characters reading *Qian qiu bao jian*, 'The Eternally Treasured Mirror', in seal script, reserved with roundels on a ground densely carved with stylised dragons in low relief, all surrounding a small raised knob decorated with mother-of-pearl, the knob pierced to suspend a tassel, the reverse mounted with a mirror, the finely-grained wood of a deep chestnut-brown tone, box.  
21.3cm (8 3/8in) diam. (2).

HKD1,200,000 - 1,500,000  
US\$150,000 - 190,000

清乾隆 紫檀嵌螺鈿手鏡

## Provenance:

Sotheby's Hong Kong, 8 April 2011, lot 2802

## 來源：

蘇富比香港，2011年4月8日，拍品編號2802

Traditional metal mirrors containing high levels of tin, with one side polished for reflection and the other side cast with moulded archaistic designs, were no longer commonly used by the mid Qing period. However, the Qianlong court appears to have sponsored the making of mirrors in bronze and various other materials for Daoist rituals.

Compare with a mirror of related form and design but cast in bronze included in the exhibition *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, Chicago, 2004, no.189; and a brass example, but lacking a reign mark, in the Victoria and Albert Museum, London, illustrated by R.Kerr, *Later Chinese Bronzes*, London, 1990, pl.90. For a painting of a court lady holding a mirror of this type, see one from the set of twelve paintings 'Twelve Beauties at Leisure Painted for Prince Yuzhen', the Future Yongzheng Emperor (1709-23), published in *China: The Three Emperors 1662-1795*, London, 2005, no.173.

鏡背紫檀質，鏤地淺浮雕拐子螭龍紋四對，龍身打洼，龍紋之間雕四圓形平面，其上分別嵌「千秋寶鑒」四螺鈿篆字，鏡鈕紫檀圓柱，上嵌螺鈿花紋，鏡身玻璃質。

「千秋寶鑒」實為唐代張九齡上書皇帝的《事鑒》，稱為《千秋寶鑒錄》，後世多以此為書名，有以史為鑒之意。《新唐書》之《張九齡傳》載：「千秋節，王公并獻寶鑒。九齡上《事鑒》十章，號「千秋寶鑒錄」，以伸諷喻。」







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**A RARE IMPERIAL INSCRIBED PALE GREEN  
JADE CHRYSANTHEMUM-HEAD INCENSE FAN**

Qianlong

Of flattened circular form, carved in the form of a chrysanthemum flower on a *zitan* handle with silver inlay decoration of archaistic motifs, the fan further carved with rows of radiating petals diminishing in size towards the centre, intricately inscribed with a *yu zhi* two-character *zhuanshu* mark and a ten-character *kaishu* Imperial poem, followed by the characters *chen Yu Mingzhong jingshu*, 'respectfully written by his servant Yu Minzhong', concluding with a seal *zhong*, box.

20.5cm (8 1/8in) long. (2).

HKD200,000 - 300,000

US\$26,000 - 39,000

清乾隆 青玉刻御題詩香扇

「御製」、「寧渠瑯六角，端知勝五明，臣敏中敬書」

The verse on the present fan is quoted from a poem composed by the Qianlong emperor in praise of the *Shanxiang Xie* (Pavilion of Shanxiang) in the Old Summer Palace, Yuanming Yuan. It was included in the Qianlong emperor's *Yunzhishi sanji* (Imperial Poetry III, 1771). The calligraphy is by Yu Minzhong (1714-1779), the chief editor of the *Imperial Poetry* and *Siku quanshu* (Complete Library in Four Sections). He was highly appreciated by the Qianlong emperor for his calligraphy and his inscriptions or colophons can be found on a large number of works of art, paintings and calligraphy which were collected by the emperor.

扇面青白玉質，作菊瓣形，瓣沿略微上卷，扇心上部琢「御製」款，款下琢御製詩句「寧渠瑯六角，端知勝五明」，落款「臣敏中敬書」，刻印「中」，扇柄紫檀質，嵌銀絲作仿古鑾轡紋及卷雲紋，有髹漆存留。此扇雕琢透薄，玉質白潤，與錯銀紫檀柄相得益彰。

「寧渠瑯六角，端知勝五明」出自乾隆《扇薰樹六韻》詩：

「敵樹式文扇，扇薰因與名。  
如常張月半，不動致風清。  
寧渠瑯六角，端知勝五明。  
竹聲搖處爽，花影畫中榮。  
日禹慙無間，緬虞企載賡。  
階泉奏琴韻，解慍切予情。」

詩見《四庫全書》本之《御製詩三集》卷二十四，本是乾隆帝詠圓明園中扇薰樹所作，推知本扇應是聞香所用道具。題者于敏中（1714—1779），亦是整理出版《御製詩》三集和《四庫全書》的主要官員，以文翰得到高宗賞識，入直懋勤殿，敕書華嚴、楞嚴兩經。



## A FINE AND RARE CLOISSONNÉ ENAMEL BOTTLE VASE

Yongzheng/early Qianlong

The globular body surmounted by a tall cylindrical neck with lipped rim, vibrantly decorated in blue, turquoise, red, pink, yellow and purple enamels within bold gilt-bronze outlines, depicting medallions separately and jointly enclosing floral motifs and stylised *chilong*, reserved on a honeycomb diaper ground and florettes.

23m (9in) high.

HKD300,000 - 500,000

US\$39,000 - 65,000

清雍正/乾隆早期 銅胎掐絲琺瑯團花錦地瓶

The design of medallions is reminiscent of designs on gilt-decorated black lacquer of the Yongzheng and mid Qing era; see for example a rectangular box with embossed lacquer designs of roundels and floral motifs, mid Qing dynasty, in the Qing Court Collection, illustrated in *Lacquer Wares of the Qing Dynasty: The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2006, p.197, no.148. See also a red lacquer case with design of roundels in the Qing Court Collection, mid Qing dynasty, illustrated in *ibid.*, p.76, no.52. The design of roundels on lacquer may have been influenced by Japanese lacquer and design.

Compare with the medallion design on a cloisonné enamel vase, *meiping*, mid Qing dynasty, illustrated in *Compendium of Collections in the Palace Museum*, Beijing, 2011, vol.3, no.96. The floral roundels were a popular design particularly on Beijing enamel wares during the Qianlong period. See several Beijing enamel vases depicted with roundels in the Palace Museum, Beijing, which are illustrated in *ibid.* vol.5, nos.57-59.

瓶方口翻唇，頸朝下漸展，瓶身球形收於矮小圈足，瓶以銅為胎，瓶身以細絲掐出菱花錦地圖案，再填以紅、綠、藍、黃、白色諸料，錦地之間再掐飾多邊形、花邊形、球形團花圖案，看似繁亂，實則兩兩相對，兩對成組。

雍正一朝，皇帝對藝術砥礪熱忱，御器的題材、工藝不斷創新，然而並不常在器物身上留下款識。其子乾隆帝則不然，幾乎每每留款。乾隆在位逾一甲子，御製藝術亦多有創見，卻總不出雍正一朝所創的框架，多在細節上繁複而已。

團花紋是倭漆常見紋樣，雍正時期內廷大量仿製日本蒔繪漆器，團花紋由此在御用器物上開始流行。參見北京故宮藏兩件漆器，一件清中期識紋描金仙莊載詠長方盒，便是蒔繪風格的作品，其團花紋內部亦描繪花草，一如本件掐絲琺瑯之團花；另有一件清中期剔紅團花書函式匣，其錦地團花紋樣，便是本件紋飾之同脈，見《故宮博物院藏文物珍品全集：清代漆器》，上海，2006年，圖版52及148，頁76及197。

掐絲琺瑯團花瓶可比較一件北京故宮藏清中期掐絲琺瑯團花紋梅瓶，其團花與本件類似，惟非錦地，見《故宮博物院藏品大系琺瑯篇》，卷三，北京，2011年，圖版96，頁131。乾隆時期團花紋主要出現在銅胎畫琺瑯器物上，參考數件北京故宮藏乾隆畫琺瑯團花紋瓶，見前書，卷五，圖版57-59，頁90-92。



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**A RARE IMPERIAL GILT-BRONZE, CLOISONNÉ AND CHAMPLEVÉ ENAMEL IVORY-INLAID 'ELEPHANT AND VASE GUANYIN AND SKANDA' EMBLEM**

Qianlong

The richly-gilt elephant standing foursquare with its head turned gently to its left, the wrinkled and well-rounded body caparisoned with ornamental trappings set with semi-precious stones, the tasselled saddle draped with a turquoise-ground cloth detailed with diaper pattern, supporting on its back an archaic vase with *taotie* masks on a double-lotus base, five-coloured *ruyi*-clouds rising from the vase supporting a jade roundel with an ivory figure of Guanyin and a guardian deity on the reverse, surrounded by flames, all raised on a balustraded octagonal lotus stand on *ruyi* feet.

42cm (16 1/2in) high.

HKD500,000 - 800,000

US\$65,000 - 100,000

清乾隆 掐絲及鑲胎琺瑯太平有象

**Provenance:**

Bulgari collection, Rome (label)

**來源：**

羅馬寶格麗家族舊藏（標籤）

The present lot is very rare for its complete condition, as often the top roundel inlaid with the figures is lost. The emblem is rich in auspicious symbolism. The 'vase' (*ping* 瓶) which puns with 'peace' (*ping* 平), and elephant (*xiang* 象) which also means 'sign' or 'portent', forms a rebus for the phrase *taiping youxiang* (太平有象), meaning 'Where there is peace, there is an omen (or elephant)'. See also a court painting dating to the Qianlong reign, 'Ten Thousand Envoys Come to Pay Tribute' depicted an elephant carrying a vase as part of a tribute procession, illustrated by C.Ho and B.Bronson, *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, London, 2004, pls.80-82.

The elephant is one of the auspicious symbols of Buddhism - an attribute of royalty, associated with Puxian, the Bodhisattva of Universal Benevolence, and the personification of Perfect Activity and Happiness, who is often shown seated on a white elephant. The Buddhist connection is underscored in the present lot by the ivory plaque of Guanyin in the roundel on one side, with a guardian deity, Skanda. The present lot may even have been part of a set of auspicious symbols used in religious rituals. Compare with a related set of Seven Royal Treasures, including an Elephant, 18th century, illustrated in *China: The Three Emperors 1662-1795*, London, 2005, p.140.

See a similar but incomplete elephant emblem, Qianlong, which was sold at Sotheby's Paris, 6 December 2007, lot 90.

象銅胎鑲金，身帶銅製鑲金嵌寶石璽珞，象鼻成如意形，頭微側，立於須彌臺上，須彌臺座主體銅胎鑲金，鑲刻嵌藍色琺瑯彩，座底作如意雲紋形，象背披掐絲琺瑯錦地紋寶毯，底部填紅彩作流蘇，寶毯之上馱俯鑲金仰蓮瓣，蓮瓣之上馱銅胎寶瓶，鑲刻饕餮紋填寶藍彩，兩側作鋪首銜環，瓶口吐五彩如意雲紋，雲紋之上托以火焰紋法輪，火焰紋填藍彩，回文攢框，框內嵌如意雲紋碧玉屏，屏上一側嵌牙雕觀音像，一側嵌牙雕韋陀。

太平有象為清宮常見裝飾，宮廷繪畫中，亦常見有吉象獻寶的畫面，如乾隆時期《萬國來朝圖》中，亦繪有太平有象托寶之畫面，見C.Ho及B.Bronson, 《Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong》，倫敦，2004年，圖80-82。

大象本身也是佛教藝術常見的題材，普賢菩薩便是以大象為坐騎。加之頂部所嵌的觀音和韋陀，推測本件太平有象應為佛前供器，一組多件中的一件。北京故宮藏一組碧玉七珍，其中有太平有象立於須彌臺上，可資比較，見《故宮博物院藏品大系玉器篇》，北京，2011年，編號276。

巴黎蘇富比曾售出一件類似的太平有象，但器物已不完整，2007年12月6日，拍品編號90。





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**A RARE AND LARGE IMPERIAL CLOISONNÉ ENAMEL  
'THREE RAMS' VASE, ZUN**

17th/18th century

The vase well cast of baluster form, supported on a tapered foot rising to a waisted neck, set with stylised *chilong* flanges and three ram heads on the shoulder, brightly and lavishly enamelled around the exterior with archaistic and stylised *taotie* masks above a band of florets and further band of cicada lappets reserved on a ground of densely scrolling lotus, the shoulder with a wide band of striding, stylised *chilong* beneath upright lappets enclosing further stylised *taotie* masks, all reserved on a turquoise ground.

68cm (26 3/4in) high.

**HKD2,500,000 - 3,500,000**

**US\$320,000 - 450,000**

十七/十八世紀 掐絲琺瑯仿古獸面紋出戟三陽開泰尊

**Provenance:**

A French private collection

來源：

法國私人收藏

The present physically and visually imposing *zun* vase is notable for its innovative form and represents the technical and artistic developments revived during the early Qing dynasty.

Compare a nearly identical cloisonné enamel vase of similar size (67cm high) with flanges and similar ram heads and *taotie*-mask design, early Qing dynasty, in the Qing Court Collection, and another closely related example of similar form and design but without ram heads, with the mark 'Jingtai nian zhi', early Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Enamels 2 Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, nos.15-16.

The present lot is laden with auspicious meaning. The sheep or goat, (*yang* 羊), appeared as early as the Han dynasty as a pun for *xiang* (祥), meaning 'auspicious' or 'lucky'. By the Qing period, the image of sheep has become heavily associated with *yang* (陽), meaning the sun, and the warm, positive or masculine force in Chinese cosmology. The sheep imagery then developed into three sheep, *sanyang* (三羊), as a reference to the favourable arrival of Spring, since the phrase *sanyang kaitai* (三陽開泰) refers to the period between the Winter solstice and the New Year. This is the period when the warm *yang* energy is said to emerge, as detailed in the ancient Chinese classic of cosmology, the *Yijing* (The Book of Changes).

The ancient form of the vase, as well as the archaistic motifs of *taotie* masks and *chilong* flanges and designs, also reflects the archaistic scholarly trends of the 17th/18th centuries. The academic trend known as the 'search for evidence' (*kaozheng* 考證) movement began in the early 17th century. Although this movement originated in a renewed scholarly interest in ancient texts and inscriptions on archaic bronzes, as literati sought a more empirical approach to understanding their ancient heritage, it led to a greater fascination for decorative designs adopted from ancient bronzes too. Responding to this wave of archaism which would later be adopted by the Imperial court and Manchu emperors who wished to display their patronage of Han Chinese culture, artisans reproduced the motifs and patterns of ancient bronzes on their cloisonné enamel wares. *Xiqing gujian* (Catalogue of the Xiqing Antiquities), provided abundant prototypes to the recreations of archaistic pieces.

The prototype of the present lot appears to be a drawing of an archaic bronze *zun*, illustrated in the Imperial catalogue of Chinese ritual bronzes known as the *Xiqing gujian*, Beijing, 1758, vol.10, p.35. This type of large wine vessel *zun* with three animal heads on the shoulder, and with stylised *taotie* masks on the body, was popular during the mid and late Shang dynasty. For example, see an archaic bronze *zun*, mid Shang dynasty, in the Henan Provincial Museum, illustrated in *Zhongguo qingtongqi quanji* (Complete Collection of Chinese Bronzes), Beijing, 1996, pl. 114.







Henan Provincial Museum  
河南省博物院



Archaic bronze zun vase, Zhou  
dynasty, *Xiqing Gujian*, 1758  
周饗簋尊，《西清古鑒》，乾隆十四年



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

圓唇，口部外翻，束頸，折肩，鼓腹下收，高圈足外撇，頸部及肩腹部三面出戟，作鑲金卷草螭龍形，上中下四層三組，頸部鑄兩粒三組乳釘狀鑲金旋火紋凸起，肩部接三隻羊首，下腹部正中前後及圈足三面亦出螭龍戟，肩部掐絲作番蓮紋一周，每朵填色各異，有紅白藍綠諸色，其下掐絲飾蕉葉紋，葉內作饗簋紋，以回紋一周為底邊，回紋下飾掐絲填瑯瑯白地連枝菊瓣紋一周，肩部以羊首為中心，對稱飾掐絲填瑯瑯香草龍紋一對三組，腹部以出戟為中心飾饗簋紋三組，饗簋紋之下有青地連枝菊花紋一周，下腹飾仰蕉葉紋一周，間以各色纏枝番蓮紋，圈足飾藍地青色拐子龍紋一周，器內皆鑲金。

此器原形為商代青銅尊，可參考河南省博物院藏一件商代中期獸面紋牛首尊，見《中國青銅器全集》，北京，1996年，卷1，編號114；《西清古鑒》亦有著錄相似器物，見《西清古鑒》，北京，乾隆十四年（1758），卷10，頁35，書中記為周代，似不確，當為商器。晚明以來常見三代銅器為標準而創作器物，金玉竹木皆有為之。這一慕古風尚上接宋代宣和，下迄清代乾隆，然而雖以古物為本，裝飾大多數實則為本朝創意。宋人的仿古在徽宗時期到達頂峰，官方主持製作仿古器物，發放大臣家廟及學宮供奉祭祀，多少有政治含義，意在確立皇權的正統，統一禮制；明代晚期的仿古則多了市民意趣，即有忠實仿造，亦有天馬行空的古風作品；清代，特別是乾隆一朝的仿古，既有政治意圖，亦有美學創意，所謂「以遊藝之餘功，寄鑒古之遠思，亦足稱昇平雅尚」。（乾隆帝《西清古鑒》序）

清人喜諧音象形等吉祥裝飾，便將商尊肩部常見的牛首、龍首改為三個羊首，寓意三陽開泰。景泰藍經過明代的發展，清初的進步，到乾隆時掐絲精細，發色艷麗，仿古器型因為出土實物日夥而更加逼肖。三陽開泰，亦作三陽交泰，本為易學用語，依《易》十二消息卦之說，十月為坤卦，純陰之象；十一月為復卦，一陽生於下；十二月為臨卦，二陽生於下；正月為泰卦，三陽生於下，象徵冬去春來，陰消陽長，萬事吉祥。故「三陽開泰」被用來稱頌歲首或用作吉祥之辭。

北京故宮博物院藏有一件相似的清代早期掐絲琺瑯三陽開泰尊可資比較，見《故宮博物院藏品大系琺瑯器編》，北京，2011年，卷2，編號16；故宮另有一件清早期掐絲琺瑯獸面紋出戟尊，鈐有「景泰年製」款，除羊首從缺，器型裝飾與本品近同，見前書，編號15。



## A RARE AND LARGE THREE-COLOUR LACQUER 'CHUN' INCISED GILT BOX AND COVER

Qianlong six-character mark and chunshou baohe four-character mark of the period.

The cover with rounded sides crisply carved through red, dark green and yellow layers of lacquer with a large *chun* 'spring' character above a large lobed dish filled with treasures in the centre within a red, yellow and dark green radiating panel, a circular window carved with a seated *Shoulao* centred in the *chun* character, all flanked by two five-clawed dragons amidst *ruyi*-clouds against a *wan*-diaper ground, both rounded sides of the cover and box exquisitely carved with the Eight Buddhist Treasures between four lobed cartouches centred with *shou* characters in different scripts and flanked by two bats amidst lotus scrolls, the interior and base lacquered black, the box raised on a short sturdy foot, the base with a gilt six-character reign mark *Daqing qianlong nianzhi* and four characters reading *chunshou baohe*. 38cm (15in) diam. (2).

**HKD650,000 - 850,000**  
**US\$84,000 - 110,000**

清乾隆 剔彩春壽寶盒  
「大清乾隆年制 春壽寶盒」款

The four characters *chunshou baohe* may be translated as 'Treasured box of Spring and longevity'. The character *chun* or 'Spring' on the cover, is a metaphor for youth and fertility. Combined with the figure of *Shoulao*, the God of Longevity, this box belongs to a group produced as tribute to be offered to the emperor representing wishes for long life and eternal youth. This group of *Spring and longevity*-themed polychrome lacquer wares include various forms and shapes, such as peach-shaped boxes and rectangular trays, all carved with *chun* and *Shoulao* in the centre flanked by a pair of dragons, surrounded by the Eight Buddhist Treasures. This design was introduced during the Jiajing reign of the Ming dynasty. Compare with a polychrome lacquer carved 'chun' box, Jiajing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, no.134, p.176; see also another similar box, illustrated in *Carving the Subtle Radiance of Colours: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, pl.87, p.97.

Unlike other works of art made for the Qing Court in the *Zaoban Chu* (Imperial Workshop), carved lacquer wares were made in Suzhou or Yangzhou before being inscribed with the reign mark and name in Beijing. According to the *Imperial Workshop Archives*, *chunshou baohe*, was the name given by the Qianlong emperor himself:

*'On the 7th day of August in the 8th year of Qianlong (1743), the Carving Department recorded: The seventh-rank officer Samuha reported that Eunuch Hu Shijie presented lacquer carved shouchun boxes, the Emperor ordered: Engrave 'chunshou baohe' four characters side by side. On the 27th of this month, the seventh-rank officer Samuha handed in four shouchun boxes carved 'shouchun baohe' four characters to Eunuch Hu Shijie to present to the emperor.'* See R.Zhang, *Yangxindian zaobanchu shiliao jilan-dierji Qianlong chao* (Historical Materials Relating to the Imperial Workshop in Yangxing Dian: Part II Qianlong), Beijing, 2012, p.274.

At least eighteen types of *chunshou* boxes were made during the Qianlong period, however, examples carved with four different *shou* characters in the cartouches around the sides are exceptionally rare. The majority of designs in cartouches are landscapes and figures. Compare with a 'chunshou' box in the National Palace Museum, Taipei, carved with landscapes and sages on the sides, illustrated in *ibid.*, p.136, pl.137; compare also with another similar 'chunshou' box, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p.88, pl.61.

Compare with a carved polychrome lacquer 'chun' box, Qianlong mark and period, which was sold at Christie's Hong Kong, 28 May 2014, lot 3004; and another but smaller polychrome lacquer 'chun' box, Qianlong period, which was sold at Sotheby's Hong Kong, 8 August 2014, lot 3224, both boxes are carved with landscapes and sages on the sides.

盒髹朱、綠、黃三層彩漆，頗厚，盒蓋平頂，蓋心刻「春」字，春字三橫處開圓光，內浮雕壽老跌坐於松石下，朱綠兩層漆面雕錦地，春字筆畫內亦雕菱花錦地，字上方兩側雕二穿雲降龍，龍方頭五爪，雲分兩層，亦黃彩回紋錦地填之，春字下雕花棱聚寶盆一，盆內雕如意、犀角、方勝、珊瑚等雜寶，其上雕扇形三彩寶光，蓋緣圓溜，裝飾與盒緣同，八面開光，內雕蝙蝠穿花壽字紋，壽字每每不同，開光之間雕佛教八寶，綠彩錦地托之，盒內、底部髹退光黑漆，盒底刻「大清乾隆年製春壽寶盒」款，字內填金。

春壽寶盒寄意子孫綿長，長生不老，盒心刻一大春字，字心再刻一壽老，為明代嘉靖朝首創，乾隆之春壽寶盒便以此為原型仿製，然而乾隆朝春壽題材的漆器並不以圓型捧盒為限，尚有桃形盒、長方形盒等多種形制，且又有刻「壽春寶盒」之例，皆為春壽題材之屬。兩地故宮皆藏有明嘉靖春壽寶盒，可見乾隆春壽寶盒之源流，見《故宮博物院藏文物珍品全集：元明漆器》，香港，2006年，圖版134，頁176；以及《蘇光剔彩—故宮藏漆圖錄》，台北，2008年，圖版87，頁97。

乾隆漆器多為蘇州揚州兩地織造委託製作，再將精品送至北京，由皇帝揀選之後，再交內務府刻字作打款，《清宮內務府造辦處檔案》記載：「乾隆八年十一月初七日，刻字作：七品首領薩木哈來說太監胡世傑交春壽盒四件，傳旨：將盒底下並排列『春壽寶盒』四字。欽此。於本月二十七日七品首領薩木哈將春壽盒四件俱刻得『春壽寶盒』四字，持進交太監胡世傑呈進訖。」見張榮編，《養心殿造辦處史料輯覽：第二輯乾隆朝》，北京，2012年，頁274。可見春壽寶盒之名乃是欽定。

雖然乾隆一朝春壽寶盒制式眾多，蓋緣開光刻壽字的例子尚不見他例，多以山水人物或花卉紋為主。比較一件台北故宮藏一件剔彩春壽寶盒，蓋緣便是雕刻高士雅集圖，見《蘇光》，圖版137，頁136；北京故宮以藏一近例，盒壁雕洗桐圖、米芾拜石等圖，見《故宮博物院藏文物珍品全集：清代漆器》，香港，2006年，圖版61，頁88。佳士得香港曾售一件剔彩春壽寶盒可資參考，盒壁刻山水人物，2014年5月28日，拍品編號3004；香港蘇富比2014年10月8日售出一件剔彩壽春寶盒亦可比較之，惟是壽春二字且體量較小，拍品編號3224。



大清乾隆年製 春壽寶盒





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# **A YELLOW JADE 'LOTUS ROOT' BRUSHREST**

18th century

Naturalistically carved as a slender lotus root with four nodes wreathed by lotus stems and long thin leaves, with a lotus blossom resting on a curled leaf rising on sinuous stems, each node further incised with details, the greenish-yellow stone with russet inclusions, wood stand, box. 18cm (7 1/8in) long (3).

**HKD400,000 - 500,000**

**US\$52,000 - 65,000**

十八世紀 黃玉雕蓮藕筆架



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

The lotus root with blossom represents the rebus for 'wishes for happiness and fruitfulness in marriage'. Small jade carvings such as the present lot were used on the scholar's desk for various purposes, as a paperweight, brushrest or purely for aesthetic enjoyment.

Compare with a related white jade 'lotus root' brushrest, Qing dynasty, from the Qing Court Collection and now in the National Museum of China (acce.no.t20181218.24663). Another Qianlong example in the National Palace Museum, Taipei, is illustrated in *Jade: From Emperors to Art Deco*, Paris, 2016, no.72. See also another related example of a green jade 'lotus root and egret' brushrest, Qing dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware (II)*, Shanghai, 2008, no.159.

此筆架造型別緻，採用圓雕、浮雕及鏤雕技法將荷葉、荷花及蓮藕雕刻栩栩如生，製作精巧。此類玉雕屬於文房陳設玉器，置於案桌可作筆架，亦可用於欣賞，頗有趣。參看清宮舊藏一件白玉蓮藕筆架，現藏於中國國家博物館（博物館編號t20181218.24663）。台北故宮博物院藏有另一白玉蓮藕筆架，見《Jade: From Emperors to Art Deco》，巴黎，2016年，圖72。另見北京故宮博物院清宮舊藏一件清代青玉蓮藕鸞筆架，著錄於《故宮博物院文物珍品大系：玉器（下）》，上海，2008年，編號159，頁197。

## A RARE PALE GREENISH-WHITE JADE RAFT GROUP

Mid Qing Dynasty

Elaborately carved in intricate relief and openwork as a log raft ferrying the Immortal Magu holding a *ruyi* sceptre and seated in front of a crane grasping a *lingzhi* stem in its beak beneath the branch of the pine tree growing from the corner of the gnarled tree-trunk raft, centre of the raft with a basket of blooming flowers and *lingzhi* fungus, a recumbent deer with its head turned towards the back beside the attendant paddling at the front, the base carved as the gnarled underside of the raft atop swirling waves, the softly polished semi-translucent stone of pale greenish-white tone, wood stand.

20.5cm (8 1/8in) long (2).

HKD300,000 - 400,000

US\$39,000 - 52,000

清中期 青白玉雕「麻姑獻壽」槎

### Provenance:

Henry Marie Joseph Vallot (1854-1925)  
Hôtel Drouot, Paris, 16 November 1925, lot 49  
Carlos Alfredo Tornquist Altgelt (1885-1953)  
O. Ramos Oromi y Cia, Buenos Aires,  
Argentina, 1936

### 來源：

亨利·約瑟夫·瓦洛特 (1854-1925)  
Hôtel Drouot, 巴黎, 1925年11月16日,  
拍品編號49  
卡洛斯·A·托恩奎斯特 (1885-1953)  
O. Ramos Oromi y Cia公司, 布宜諾斯艾利斯,  
阿根廷, 1936年

The present lot demonstrates the skilful craftsmanship and creativity achieved in the jade ateliers during the mid Qing period. Magu is the female equivalent of the Daoist God of Longevity, Shoulao, and is a symbolic protector of women in Chinese mythology. In Chinese literature Magu is described as a beautiful young woman with long birdlike fingernails. In many instances she is portrayed sailing on a log raft, with a basket full of flowers and an attendant. She was believed to be able to brew longevity wine from *lingzhi* fungus and to turn kernels of rice into pearls.

In the present carving, Magu holds a *ruyi* sceptre and is accompanied by a crane and a deer, each holding in its mouth the stem of a *lingzhi* fungus; together with the presence of pine, a long-lived evergreen, these convey the wish for longevity.

Compare a closely-related pale greenish-white jade raft group, similarly carved with Magu seated beneath a pine tree on a log raft, which was sold at Christie's New York, 15 September 2011, lot 1035. See also a related Imperial white jade carving of Zhang Qian on a raft, Qianlong seal mark and period, which was sold at Bonhams Hong Kong, 29 May 2018, lot 37.

青白玉質。取整塊玉料雕成長形木樁作槎，槎頭仙童單膝而跪，雙手滑槳，身後一梅花鹿口銜靈芝回頭而望，槎中置一花籃，槎尾雕蒼松一株，樹下麻姑席手持如意席地而坐，身後仙鶴口銜靈芝，木槎底部雕水波紋，猶如滾滾水浪，翻捲奔騰，與玉槎呼應，相得益彰。

麻姑為八洞神仙中得道女仙，亦是長壽女神。其形象多為一位仙女模樣，或騰雲，或乘槎，通常伴以仙鶴、靈鹿以及青松。清代宮廷雕刻藝術中也常以仙人乘槎為題材進行雕刻，「麻姑獻壽」題材在明清時期尤為流行，此玉雕麻姑乘槎結合圓雕、鏤雕及浮雕技法雕刻，雖其人物比例及開臉更接近清中期玉雕，但依舊為清代陳設玉雕中不多見的作品。

參看紐約佳士得曾售出一件十八世紀青白玉麻姑乘槎擺件，其雕刻佈局及造型與本品相類，2011年9月15日，拍品編號1035。另見邦瀚斯曾售出一件清乾隆「張騫乘槎」玉雕，2018年5月29日，拍品編號37。







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# **A VERY RARE PALE GREEN JADE 'RAM AND BOY' GROUP**

18th century

The smoothly-polished stone superbly carved in the round as a recumbent ram with its head slightly turned to the right, a boy leaning on the ram and holding a rope tied to the ram's head, the ridged horns delicately terminating at the back over finely-hollowed ears, the legs tucked underneath the powerful body accentuated by the smoothly-ridged spine, the stone of an even pale green stone, with some russet to the left horn, wood stand, box.

16cm (6 1/4in) wide (3).

**HKD800,000 - 1,200,000**

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

十八世紀 青玉雕童子牧羊擺件

The ram is a popular motif in Chinese jade carving, not only because its pronunciation sounds close to the pronunciation of the word *xiang*, 'auspicious', but also as a symbol of filial piety, patience and kindness. A jade group of ram and boy is very rare, compare a jade group of a boy riding a ram, Qianlong period, in the Musée Guimet, Paris, (acc. no.MG95), published in *Jade: From Emperors to Art Deco*, Paris, 2016, no.127.

Despite the rarity of the theme in jade during the Qing dynasty, the ram and boy group may have its origins in a legend from 2nd century Gandhara. *Taizi runying benqijing* (Sutra on the Life of the Prince in Accordance with Good Omens), an early Buddhist sutra, introduced into China during the Three Kingdoms Period (220–280 AD), described that 'when he was seven-years old, Shakyamuni rode a ram to visit his teacher and asked for books to study.' This story may correspond to the motif of a boy riding a ram, which appears to have been popular during the 3rd and 4th centuries. Compare with an agate group of boy and ram, unearthed from a tomb dated to the Three Kingdoms Period, and see more discussion on the connection of the group and Buddhist classics, W.Zhu, *Qiyang tongzhi: jiekai caowei meishu beihou de silu mima* (Boy Riding a Ram: A Key to Understand the Art of Kingdom of Wei through Silkroad) in the *Journal of Nanjing Arts Institute (Fine Arts & Design)*, Nanjing, 2018, vol.1, pp.49-55.

Boy and buffalo groups are seen more often as Qing dynasty jade carvings; see for example a pale green jade box and buffalo group, Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum, Jade 9 Qing Dynasty*, 2011, Beijing, p.145, no.135. Compare also with a pale green jade 'water-buffalo and boy' group, Qianlong, which was sold at Bonhams Hong Kong, 28 May 2019, lot 41.

玉質白中閃青，圓雕臥羊，四肢踞地，雙角長而後伏，頭微右側，背上雕一總角童子，右手牽繩，左手撫羊首，作拖曳狀，童子身著短打，表情調皮，羊肚滾圓，羊尾呈桃形，雕工生動靈巧，玉質厚潤。

羊形玉雕十分常見，因「羊」「祥」諧音，又因羊代表溫和及孝順等品質。然而童子和羊的組合在明清十分少見，類似的玉雕可比較巴黎吉美美術館藏一件清乾隆童子騎羊的擺件，館藏編號 MG95，見《Jade: From Emperors to Art Deco》，巴黎，2016年，圖127。此一組合在清代雖不見流行，但是在三國時期卻較為常見，或與佛教東傳有關。三國時期月氏人支謙翻譯的《太子瑞應本起經》有記載：「（釋迦）及至七歲，而索學書，乘羊車詣師門。」童子乘羊車的形像在雕刻中經常以童子騎羊來表現。2015年洛陽一曹魏時期墓葬出土一件琥珀雕童子騎羊可資比較，此雕件及相關討論見朱濤，《曹魏美術的新視野—西朱村大墓出土琥珀童子騎羊像的意義探討》載於《南京藝術學院學報：美術與設計》，2018年，第1期，頁49-55。

清代玉雕中童子牧牛的組合較為常見，本件組合形態多與之類似。可比較北京故宮博物院藏一件清代青玉童子牧牛擺件，見《故宮博物院藏品大系玉器篇》，北京，2011年，卷9，編號135，頁145。亦可參見香港邦瀚斯2019年5月28日售出一件清乾隆青白玉雕童子牧牛擺件，拍品編號41。



Musée Guimet, Paris  
巴黎吉美博物館



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**A MUGHAL-STYLE CELADON AND MOTTLED GREY JADE BOWL**

19th century

Of compressed form with deeply rounded sides supported on a short floral foot, with two pairs of peony flower handles suspending loose rings, finely carved in shallow relief to the exterior with flower blossoms between meandering acanthus leaves, the semi-translucent stone of greyish-green tone. 22.9cm (9in) wide.

**HKD80,000 - 120,000**

**US\$10,000 - 15,000**

十九世紀 痕都斯坦式青灰玉雕活環洗

**Provenance:**

Carlos Alfredo Tornquist Altgelt (1885-1953)  
Compagnie de la Chine et des Indes, Paris  
(label)

**來源：**

卡洛斯·A·托恩奎斯特 (1885-1953)  
Compagnie de la Chine et des Indes畫廊，  
巴黎 (標籤)

The present lot with its lobed form and elaborate design shows the distinct influence of Mughal jades on Chinese jade carving. This was due to the favour shown by the Qianlong emperor to such jades which he termed 'Hindustan' jades. See for example a Mughal jade lobed bowl and two Mughal jade lobed boxes and covers, in the National Palace Museum, Taipei, illustrated by Teng Shu-p'ing, *Exquisite Beauty - Islamic Jades*, Taipei, 2007, nos.60 and 125-126.

此洗仿痕式玉雕。從清宮檔案可知，至乾隆晚年，眾多帶有伊斯蘭風格的玉器，成為官員進貢首選，造成市場需求，因此中國玉工亦熱衷吸收伊斯蘭風格，對十八世紀晚期至十九世紀的玉器風格長生變化。進貢至清宮痕玉之例，可見台北國立故宮博物院所藏三件痕玉香薰，《國色天香：伊斯蘭玉器》，台北，2007年，編號60及125，126。

148

**A RARE OPAQUE PALE-BLUE GLASS QUATREFOIL JARDINIÈRE**

Qianlong four-character mark and of the period  
The thick-walled bowl with four lobed sides in the form of a begonia flower raised on four small tab feet, the base wheel-cut with a *Qianlong nian zhi* four-character mark within a double square, the opaque glass of a bright turquoise-blue tone, box. 20.4cm (8 1/8in) wide. (2).

**HKD250,000 - 350,000**

**US\$32,000 - 45,000**

清乾隆 天藍色玻璃海棠式盆







For other rare examples of Qianlong marked 'light blue' glass of similar colour to the current lot, see one smaller example in the Phoenix Art Museum (19.1cm wide), illustrated by C. Brown, *The Robert H. Clague Collection, Chinese Glass of the Qing Dynasty, 1644-1911*, Phoenix, 1987, no.45; Another one is illustrated by F. G. Lorin, *Chinese Qing Dynasty Glass Treasures: A Selection from the Gadiant Collection*, Florida, 2009, no.16. A third example from Yamanaka & Co. was sold at Sotheby's Hong Kong, 4 April 2012, lot 3209; See also a similar light-blue glass quatrefoil jardiniere, which was sold at Christie's London, 6 November 2018, lot 130.

For a Qianlong marked and period 'realgar' glass jardiniere of identical form, see *Radiant Reflections in Chinese Glass: An exhibition organised by the Ceramics and Glass Circle of Australia*, Geelong, 2002, no.27, which was sold at Sotheby's Hong Kong, 8 April 2014, lot 3033.

帶乾隆官款的天藍色玻璃海棠式花盆比較少見，目前傳世品中見有四例：見鳳凰城藝術博物館藏一件，尺寸稍小（19.1厘米），著錄於《The Robert H. Clague Collection, Chinese Glass of the Qing Dynasty, 1644-1911》，鳳凰城，1987年，編號45；另見 F. G. Lorin 著錄《蓋迪安藏清代玻璃珍品集粹》，佛羅里達，2009年，圖16。第三例見日本山中商會舊藏，後售於香港蘇富比，2012年4月4日，拍品編號3209；第四例見倫敦佳士得曾售出一例，2018年11月6日，拍品編號130。

另見香港蘇富比曾售出一件清乾隆仿雄黃料海棠式水仙盆，2014年4月8日，拍品編號3033，著錄於《Radiant Reflections in Chinese Glass: An exhibition organised by the Ceramics and Glass Circle of Australia》，吉郎，2002年，圖27。



(detail)

149

**A RARE RED OVERLAY GLASS 'FOUR NOBLE OCCUPATIONS' BRUSHPOT, BITONG**

Mid Qing Dynasty

Of cylindrical form, deftly carved through a thick layer of ruby-red glass to a snowflake-white ground with a continuous landscape depicting a fisherman and a woodcutter passing a long bridge connecting two pavilions above crested waves, a scholar inside a pavilion on one side, above a farmer carrying a hoe in one hand while holding a plough pulled by a buffalo, all amidst meticulously-carved gnarled trees and branches of bamboo, orchid, prunus and chrysanthemum, below a band of incised key-fret pattern at the rim.

15cm (5 7/8in) high.

**HKD600,000 - 800,000**

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

Confucian society broadly categorised people into four occupations: scholars (*shi*), farmers (*nong*), artisans (*gong*), and merchants (*shang*). This was a classification system that dates as far back as the late Zhou dynasty and was considered a central part of the *fengjian* (sometimes inaccurately translated as 'feudal') social structure. These categories, according to Confucian standards, essentially measured a person's usefulness to the state; therefore, scholars who could serve as administrators and officials were at the top, and farmers who provided food (which also served as currency and tax to the state) were next. These categories did not correspond to wealth, and so merchants were placed at the bottom of this idealised hierarchy, as they were seen as more interested in securing personal profit rather than directly serving the state or teaching Confucian ethics. The four categories excluded certain professions however, such as soldiers, religious clergy, entertainers, eunuchs and slaves.

清中期 霏雪地套寶石紅料「漁樵耕讀圖」筆筒

**Provenance:**

Lucy Maud Buckingham (1870-1920)

Kate Sturges Buckingham (1858-1937), Chicago, before 1925

**來源：**

露西·莫德·白金漢（1870-1920）

凱特·斯圖加·白金漢（1858-1937），

芝加哥，於1925之前獲得

Another rubric was created to include two more 'noble' occupations. The Four Noble Occupations according to Confucian ideals were: scholars, farmers, fishermen, and woodcutters. These occupations were seen as providing the most benefit for the state and society at large. The Four Noble Occupations had associations of leaving behind the strife of the city and ambitious court officials in the palace, and returning to nature in the mountains or countryside while still sustaining society.

Compare with a larger Yongzheng mark and period red overlay glass 'peaches and bats' brushpot in the Museum of Fine Arts, Boston, (acc. no.1986.643). See also a related red overlay glass brushpot, Qianlong mark and period, illustrated by S.Marsh, *Brushpots: A Collector's View*, Barcelona, 2020, pp.68-69.

筆筒玻璃質，底層霏雪地，外套寶石紅，壁極厚，直筒身，底部內收成圈足，外壁紅料套飾亭閣兩間，閣內一人展卷，閣外一農人及耕牛犁田，亭閣之間曲橋相連，橋上一人負荊，一人垂釣，組成「漁樵耕讀」四賢，人物亭台之間更飾梅蘭竹菊松四卉，淺刻細部，栩栩如生。

套料玻璃器工藝難度極大，可比較一件波士頓美術館藏雍正白料套紅料蝠桃紋筆筒，其工藝及裝飾風格為本件筆筒之先範，惟此件白地與本件稍有出入，本件白料更為透明，館藏編號1986.643。







150

**A MASSIVE AND RARE FAMILLE ROSE PAINTED ENAMEL TRAY**  
Qianlong

Delicately painted in nine panels with fauna and flora, the main rectangular panel depicting a pair of pheasants and a pair of mandarin ducks amongst flowery branches of peony and magnolia, the pheasants roosting on rockwork, all within a leafy lotus-scroll border in pink enamel, reserved on white ground, the bevelled frame enclosing flowering blossom scrolls in black enamel with four quatrefoil panels at the sides and four triangular panels at the corners depicting branches of leafy flowers, the underside with a branch of two large finger citron reserved on white ground, all within a cracked-ice band at the exterior of the rim.

87.5cm (34 1/2in) wide x 57.2cm (22 1/2in) deep.

**HKD250,000 - 350,000**  
**US\$32,000 - 45,000**

清乾隆 銅胎廣東畫琺瑯錦雞花卉長方大盤

Notable for its impressive size, the present tray is a fine example of a beautifully-executed piece that synthesises Western painting techniques with Chinese decorative motifs. While the subjects enclosed in the panels, such as the birds and flowering branch issuing from rockwork in the centre, and landscapes on the frame, are familiar in traditional Chinese art, their meticulous execution provides a distinct Western flavour. The subtle gradations of tone and the rendering of light and shade are seen in the seated bird, rockwork and flowering branch, providing the composition with a three-dimensional effect, as the flowers depicted in full bloom appear to loom out from the contrasting plain white background.

Painting in enamels on copper originated in Western art and gained prominence in northern Europe during the Renaissance, and was particularly popular in France at Limoges for the production of painted enamels on copper. It was brought into China by Jesuit missionaries through the trade port in Guangzhou at the end of the Kangxi period, and flourished during the reign of the Qianlong emperor.

It is very rare to find painted enamel trays of this massive size; compare with a smaller tray of similar composition, similarly painted with birds and a flowering branch issuing from rockwork within a black-ground rectangular border and a yellow-ground frame, illustrated in *Fran Kina till Europa*, Stockholm, 1998, no.261.

See also a large painted enamel tray of similar size, Qianlong, but painted with butterflies and flower sprays and set in a brass-bound lacquered wood frame, which was sold at Christie's London, 2 November 2016, lot 75.

此盤尺寸碩大，是融匯西方繪畫技藝及中國傳統紋飾不可多得之例。紋飾中有錦雞、山石、鴛鴦等中國傳統圖案，以中國傳統山水畫構圖為佈局，而花瓣、花葉、樹幹及山石的繪畫則非常細膩，並以料彩濃淡凸顯西洋繪畫中所常見的光影效果，使整個畫面更具立體感。

銅套畫琺瑯技術在北歐文藝復興時期已經盛行，清代初期這種技術被商人或傳教士通過廣東口岸帶入中國，康熙晚期，廣東工匠又將廣彩技藝帶入宮廷，深受皇帝喜愛，至雍正、乾隆時期在宮廷藝術中已十分盛行。

同尺寸相同紋飾的銅胎畫琺瑯大盤非常少見，見斯特哥爾摩曾經展出一例銅胎畫琺瑯錦雞圖盤，尺寸較少，著錄於《*Fran Kina till Europa*》，斯特哥爾摩，1998年，圖261。另見倫敦佳士得曾售出一件銅胎畫琺瑯瓜果三多紋大盤，尺寸與此盤相當，2016年11月2日，拍品編號75。



(two views)

151

**A RARE PAINTED ENAMEL MINIATURE VASE, HU**

Blue enamel Qianlong four-character mark and of the period

The copper body of oval section subtly enamelled with a continuous scene of two bats amidst clouds, surrounded by bamboo and *lingzhi* fungus, all between lappets and raised gilt borders at the shoulder and above the foot, the waisted neck with a collar of alternating large and small lappets reserved on a yellow ground, the foot and mouth encircled with a key-fret scroll, the interior turquoise, the base with a blue enamel four-character mark within a double square, the rims gilt, box. 5.8cm (2 1/4in) high (2).

**HKD400,000 - 600,000**

**US\$52,000 - 77,000**

清乾隆 銅胎畫琺瑯「靈祝福壽」圖瓶 藍彩  
「乾隆年製」楷書款

This painted miniature *hu* vase was probably made to fit into a treasure box, *duobaoge*, where small items and scholar's objects were kept and admired. *Duobaoge* treasure boxes were particularly favoured by the Qianlong emperor and were specially made to accommodate objects from the emperor's collections. One such example is a 'Magnificent Standards' box, Qianlong, in the National Palace Museum, Taipei, made to fit a small Western Zhou bronze wine vessel of similar form to the present lot, illustrated by Yu Pei-chin, *Curio Boxes of Qianlong Emperor*, Taipei, 2020, pp.37 and 45. See also a wood cabinet with eight drawers, Qianlong, containing a small painted enamel vase, 18th century, illustrated *ibid.*, pp.91 and 94.

The present lot would have been suitable as a birthday present. The evergreen bamboo serves as a homophone of 'congratulate', whilst the *lingzhi* fungus and bats represent wealth and longevity. Bamboo, *lingzhi* fungus and bats form the homophone of *ling zhu fu shou*, or 'May the Immortal congratulate you on your birthday'. Compare a related painted enamel miniature vase, Qianlong mark and period, painted with flowers and wild geese (6.3cm high), in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, p.220, no.112. See also a European-subject Beijing enamel miniature *hu* vase, Qianlong mark and period (5.8cm high), which was sold at Sotheby's Hong Kong, 9 October 2007, lot 1540.

銅胎，橢圓口，頸部內收，豐肩，鼓腹。器內施淺藍色釉，器口邊沿及圈足飾回紋，頸部飾蕉葉紋一周，並填黃彩，腹部通景繪「靈祝福壽」圖，兩蝙蝠於雲間盤旋，並間以竹子及靈芝，近足處飾蓮瓣紋一周，口沿、頸部及足部突出弦紋鑲金，底部藍彩書「乾隆年製」楷書款。此類小型銅胎畫琺瑯瓶可能為多寶格中放置賞玩之器。有清以來，康熙、雍正、乾隆嘉慶幾位皇帝對個別珍玩及收藏都有所鍾愛，並常命造辦處做匣，以收納古玩。如台北故宮收藏的清乾隆「吉範流輝」銅器匣，內藏一件西周弦紋小觶（高10厘米），其形制和此件畫琺瑯小瓶類似，見余佩瑾編，《皇帝的多寶格》，台北，2020年，頁37及45。另見台北故宮博物院藏一件清乾隆八厘八匣，其中裝有一件清十八世紀銅胎畫琺瑯小瓶，同著錄，頁91及94。靈芝與蝙蝠有「福至心靈」之寓意，與竹相配合，則有「靈祝福壽」之意，因此此小瓶亦有可能為宮廷祝壽而製作。參看台北故宮博物院藏一件清乾隆銅胎畫琺瑯蘆燕圖小瓶（高6.3厘米），著錄於《明清琺瑯器展覽圖錄》，台北，1999年，圖112，頁220。另見香港佳士得曾售出一件清乾隆北京畫琺瑯西洋人物小瓶（高5.8厘米），其形制與此瓶相似，2007年10月9日，編號1540。



**A SMALL CELADON-GLAZED INCISED DISH**

Xuande six-character mark and of the period

The finely-potted shallow sides rising from a tapered wedge-shaped foot to a flared barbed rim, faintly incised to the interior with stylised *lingzhi* scrolls encircling a six-character reign mark in underglaze blue, applied overall with a thick celadon glaze of sea-green tone, save for the unglazed footring fired to buff-orange, box. 8.5cm (3 3/8in) diam. (2).

**HKD100,000 - 150,000**

**US\$13,000 - 19,000**

During the early Ming period the Longquan kilns appear to have worked closely with the Imperial kilns at Jingdezhen making wares of similar form and decoration, perhaps under Imperial instruction. The Imperial kiln adopted Longquan celadon and transformed it into a new type of green glaze, *dongqing* (wintergreen), a more subtle tone of green during the Yongle and Xuande periods. Small *dongqing*-glazed dishes produced in the Xuande period were treasured during the late Ming period, leading to copies being made; see a small Xuande-marked celadon-glazed dish, illustrated in *The Complete Collection of the Treasures of the Palace Museum-Monochrome Porcelain*, Hong Kong, 1999, p.139, no.126.

The Qing court highly valued this type of Xuande-marked small celadon-glazed dishes. *Neiwufu zaobanchu gezuo chengzuo huoji qingdang* (The Construction Archives of the Imperial Archive) recorded: 'On the eleventh date of December in the fortieth year of Qianlong (1775), Officer Side and Wude and Secretary Fuqing reported that Eunuch Hu Shijie handed in a small Xuande *dongqing*-glazed floral-rim dish and stored it in the storage of Yangxin Hall.' A similar dish to the present lot and in the National Palace Museum, Taipei, is probably the one referred to in the archive, and was included in the Museum's exhibition *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, no.162. A pair, from the Carl Kempe collection, is illustrated in *Chinese Ceramic Treasures: A Selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection*, Ulricehamn, 2002, p.294, pl.379. See also a similar dish in the Shanghai Museum, illustrated by M.H.Lu, *Shanghai bowuguan cangpin yanjiu daxi*, Shanghai, 2007, p.127, pl.3-48.

Compare with a similar small celadon-glazed dish, Xuande six-character mark and of the period, which was sold at Sotheby's Hong Kong, 8 October 2019, lot 3613.

明宣德 仿龍泉青釉葵口小碟

「大明宣德年製」款

碟葵花口，外侈，折腰，斜躺腹，圈足細小，露胎，胎骨和釉面交界處出窯紅，碟身厚施青釉，外壁淺刻如意雲頭紋，碟內腹書青花「大明宣德年製」六字青花楷書款。

明初龍泉窯有迴光返照之態，蓋因重新獲得皇室青睞，惟彼時龍泉窯和景德鎮御窯廠在皇室連接下交流密切，皆以「官樣」為本，器型、工藝多有相同之處，景德鎮亦多有移植龍泉窯釉色及裝飾，惟御窯廠將此類青釉稱為冬青釉，為永宣時期創製，明代後期亦有仿製，如北京故宮藏一見明萬曆青釉小碟，亦托宣德款，見《故宮博物院藏珍品大系：顏色釉》，香港，1999年，圖版126，頁138。

清宮將此類宣窯青釉小碟視若拱璧，《內務府造辦處各作成做活計清檔》記載：「（乾隆四十年十二月十一日）員外郎四德、庫掌五德筆貼式福慶來說太監胡世傑交宣窯冬青釉菱花式小碟一件養心殿庫貯……」台北故宮博物院藏一件宣德青釉花口小碟和本件類似，外壁亦刻卷草花紋，內腹書宣德款，見蔡汝芬編，《碧綠—明代龍泉窯青瓷》，台北，2009年，圖版162。卡爾坎普曾收藏一對類似的宣德青釉小碟，亦資參考，見《Chinese Ceramic Treasures: A Selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection》，烏爾里瑟，2002年，圖版379，頁294。上海博物館亦藏一件類似小碟，見《上海博物館藏品研究大系—明代官窯瓷器》，上海，2007年，頁127，圖版3-48。還可比較香港蘇富比售出一件宣德款青釉小碟，類似，2019年10月8日，拍品編號3613。







# A Rare Discovery: A pair of late Tianshun/early Chenghua yellow-glazed Anhua 'Dragon' Saucer-dishes

(Lots 153 - 154)

Asaph Hyman

The present pair of yellow-glazed saucer-dishes, offered separately as Lots 153 and 154, is exceptionally rare. The pair formed part of the collection of Thekla and Costantine Marinidis, Athens. The collectors acquired Chinese art from the late 1950s onwards at leading Chinese art dealers including Bluett's, John Sparks, Marchant's, C.T. Loo, Frank Caro, Compagnie de la Chine at des Indes and A & J Speelman. These exceptionally rare dishes, hitherto unknown, have been re-discovered to claim their place in the corpus of late Tianshun/early Chenghua porcelain wares.

Each is delicately decorated in *anhua* around the cavetto with a pair of striding five-clawed dragons amidst cloud and fire scrolls pursuing flaming pearls. Each dish is superbly and evenly glazed overall, with a yellow glaze of egg-yolk tone applied over a transparent glaze with some craquelure. The glaze stops neatly above the edge of the tall, slightly-tapered footring. The slightly-convex wide base is covered with an unctuous silky-smooth white glaze with a yellowish tinge around the edges. One dish measures 18.9cm diam. across the rim, 4.8cm high, the footring is 12cm diam., the foot height is 1.3cm; and the other measures 18.8cm diam. across the rim, 4.9cm high, the footring is 12cm diam., the foot height is 1.3cm high.

As noted by Jessica Harrison-Hall, 'yellow monochromes, it is believed, were reserved for the sole use of the Imperial court [...]; see J.Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p.186. In *A Legacy of Chenghua: Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Hong Kong, 1993, nos.84-85, illustrating a yellow-enamelled 'dragon' wine cup, Chenghua mark and period, the author notes: 'A yellow-coloured dragon with five claws, as a decorative motif, would have been restricted exclusively for decorating items for the emperor's personal use, thus accounting for the rarity of these particular wine cups'. The same reasoning would also apply to the present pair of dishes, equally decorated in yellow and with pairs of five-clawed dragons pursuing flaming pearls.

Yellow glazes were used in the Ming Imperial kilns from as early as the Hongwu and Yongle reigns and continued through to the Xuande period. Whilst excavations at the Imperial kilns in Zhushan, Jingdezhen of the strata dating to the 'Interregnum' period of the Zhengtong, Jingtai and Tianshun emperors (1436-1464) have uncovered some shards decorated with yellow enamel, no monochrome yellow-glazed shards were found to date; see *Lustre Revealed: Jingdezhen Porcelain Wares in Mid Fifteenth Century China*, Shanghai, 2019, no.199 (for shards with yellow enamel). However, it is not possible to exclude the possibility that monochrome yellow-glazed dishes did exist during the Zhengtong-Tianshun period, and perhaps future excavations will shed further light on this aspect. Importantly, the production of yellow-glazed monochrome porcelain is well documented during the Chenghua reign, with some twenty monochrome yellow dishes, Chenghua mark and

period, in various sizes, with flared as well as straight rims, which are recorded worldwide (for a detailed list please see the end of the essay).

It is, however, intriguing that the present pair of yellow-glazed dragon decorated saucer-dishes is unmarked. However, in the 15th century, unmarked Imperial porcelain were made during the Yongle, Zhengtong and Tianshun periods; for examples excavated from the Imperial kiln site at Zhushan, Jingdezhen, see *Lustre Revealed: Jingdezhen Porcelain Wares in Mid Fifteenth Century China*, Shanghai, 2019, nos.17, 18, 21, 151, 153-155, and 159. Previous research by Julian Thompson, and as recently as 2016 by the Palace Museum, Beijing and the Archaeological Research Institute of Ceramics in Jingdezhen, attributed unmarked porcelains also to the Chenghua reign; for unmarked examples attributed to the Chenghua reign, see *Imperial Porcelains from the Reign of Chenghua in the Ming Dynasty*, vol.I, Beijing, 2016, nos.32, 33, 36, 41, and 118. The current lack of any archaeological evidence of production of monochrome yellow-glazed porcelain during the 'Interregnum' period, therefore, supports the dating of the present dishes to between the late Tianshun reign and the early Chenghua reign.

The present dishes are each moulded around the interior cavetto in *anhua* with a pair of dragons pursuing flaming pearl amidst fire and cloud scrolls. Related moulded design of dragons could be seen as early as the Hongwu period; see a red-glazed bowl with a dragon design, Hongwu, illustrated in *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Taipei, 1996, no.96. For a copper-red-glazed *anhua* dragon-decorated dish, Yongle, see J.Harrison-Hall, *ibid.*, pp.104-105, no.3:12.; and for a white-glazed *anhua* dragon-decorated saucer-dish, Yongle, in the National Palace Museum, Taipei, see *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, pp.34-35. Compare a white-glazed saucer-dish *anhua* decorated with two five-clawed dragons pursuing a flaming pearl, Yongle, in the Sir Percival David Collection, British Museum (PDF no.498); see also a white-glazed saucer-dish decorated with two dragons pursuing a pearl, Xuande mark and period, illustrated in *Porcelain of the National Palace Museum: Monochrome Ware of the Ming Dynasty*, Hong Kong, 1968, vol.1, pls.2-2b; and a turquoise-glazed *anhua* 'dragons and cloud scrolls' dish, Xuande mark and period, also in the National Palace Museum, Taipei, illustrated in the *Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, no.163. *Anhua* decoration continued throughout the 15th century as exemplified by two white-glazed cups decorated in *anhua* with a pair of dragons pursuing a flaming pearl, Chenghua mark and of the period, illustrated by Ts'ai Ho-Pi, *Essential Collection of Cheng-hua Porcelain Ware from the National Palace Museum*, Taipei, 2017, nos.69-70. Comparison of the dragons on the Chenghua-marked cup, *ibid.*, no.69, with the dragons on the present pair of dishes, demonstrates clear similarities in the thickness of the body of the dragon and the 'stippling' of the dragon-scales, fire-scrolls and the dragon's head.

Unusually, the dragons on the pair of dishes are carved with their jaws open revealing sharp teeth. Related design can be seen in dragons painted on a blue and white dish, unearthed from the tombs of Jingling Prince Zhu Mengzhao who died in 1447 and his consort, Jiangxi District, Wuhan, Hubei Province, published in *Lustre Revealed: Jingdezhen Porcelain Wares in Mid Fifteenth Century China*, Shanghai, 2019, no.215. However, related dragons with open jaws can also be seen on Chenghua mark and period dishes; compare those on a blue and white dish, Chenghua mark and period, in the Sir Percival David Collection in the British Museum, illustrated by R.Scott and S.Pierson, *Flawless Porcelain: Imperial Ceramics from the Reign of the Chenghua Emperor*, London, 1995, no.9 (PDF B680). See also an unmarked blue and white dish, Chenghua, illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p.166, no.6:9.

Another design feature is the elongated thick body of the dragons ending in an S-shape. In some cases, such S-shaped dragon-bodies end with a closed-mouth dragon, whilst in other instances they end with an open-mouthed dragon. However, it would seem inconclusive at this point to draw clear conclusions as to dating to either the late Tianshun or the early Chenghua reigns based on this decorative feature, particularly as during the early Chenghua reign there was a clear continuity of design from earlier reigns.

In conclusion, this unique pair which dates to the late Tianshun to early Chenghua period, provides an important step in our understanding of this special period, combining inspiration from the past with peerless quality. The *anhua* five-clawed dragon design covered in yellow glaze could only have been made for Imperial use and was probably reserved for the emperor. This pair of dishes has been handed down as heirlooms through the generations to shine once more.

#### Examples of Chenghua mark and period yellow-glazed dishes

The Chenghua period saw the reappearance of monochrome yellow-glazed wares. However, no more than about twenty monochrome yellow dishes, Chenghua mark and period, in various sizes, with flared as well as straight rims, are recorded worldwide. All but three of these are in museum collections, and only four dishes seem to have appeared at auction, excluding the present pair of dishes. Half of this group are of the category with flared rims, and of these, only half again are of the larger size, comparable in form and colour to the present pair of dishes.

Published examples of Chenghua yellow-glazed mark and period dishes include:

- The inventory of the holdings of the National Palace Museum, Taipei *Gugong ciqu lu [Record of porcelains from the Old Palace]*, listing three yellow dishes, Chenghua mark and period, of related size; of which one, 17.8cm diam. at the mouth, 3.8cm high, 10.3cm footring diam., is illustrated by Ts'ai Ho-Pi, *Essential Collection of Cheng-hua Porcelain Ware from the National Palace Museum*, Taipei, 2017, no.90. A second example, but with the interior white glazed, 19cm diam. at the mouth, 3.7cm high, 11.6cm footring diam., is illustrated by Ts'ai Ho-Pi, *Essential Collection of Cheng-hua Porcelain Ware from the National Palace Museum*, Taipei, 2017, no.93.
- Sir Percival David Collection, British Museum, PDF no.A515, 20.1cm diam. at the mouth, 4.1cm high; published by R.Scott and S.Pierson, *Flawless Porcelain: Imperial Ceramics from the Reign of the Chenghua Emperor*, London, 1995, p.47, no.29.
- Another flared dish, Chenghua mark and period, which was sold at Sotheby's London, 7 April 1981, lot 250, 20cm diam.
- Another flared dish, Chenghua mark and period, in Bristol City Art Gallery, measuring 17.4cm diam. across the rim, 10.4cm diam. across the footring, 4cm high.

Four examples of smaller size:

- A smaller yellow-glazed dish, Chenghua mark and period, from the H.R.N. Norton Collection and later the Pilkington Collection, which was sold at Sotheby's Hong Kong, 5 April 2017, lot 1, measuring 14.8cm diam.
- One in the Shanghai Museum, illustrated by Lu Minghua, *Shanghai Bowuguan cangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqu [Ming imperial porcelain]*, Shanghai, 2007, pl.3-68.
- Another from the collection of Mr and Mrs R.H.R. Palmer, which was sold at Sotheby's London, 28 May 1968, lot 99, 5 7/8in diam. (approx. 14.9cm diam.).
- Another in the collection of the Palace Museum, Beijing, is illustrated in *Zhongguo taoci quanji [Complete series on Chinese ceramics]*, Shanghai, 1999-2000, vol.13, pl.35.



Fig.1 A white glazed anhua-decorated cup, Chenghua mark and period; image courtesy of the National Palace Museum, Taipei



Fig.2 A blue and white dish, Zhengtong; image after *Jingdezhen Porcelain Wares in Mid Fifteenth Century China*, Shanghai, 2019, no.215



Fig.3 A blue and white dish, Chenghua mark and period; © The Trustees of the British Museum



Fig.4 A blue and white dish, Chenghua; © The Trustees of the British Museum



# 天順晚期/成化早期 黃釉膜印暗花龍紋盤

(拍品 153 - 154)

阿薩夫·海曼

盤口略侈，斜鼓腹收於圈足，圈足外壁略微內斂，外壁及盤內施黃釉，圈足內壁及盤底施白釉，盤壁釉層下模印暗花雙龍火焰趕珠紋。

此對黃釉模印暗花龍紋盤十分稀少，源自希臘雅典Thekla及Constantine M. Marinidis伉儷收藏，特分為兩件而沽，分別為拍品編號153及拍品編號154。Marinidis家族的收藏始於二十世紀五十年代，他們時常光顧的古董商包括英國Bluetts, John Sparks, A & J Speelman, 馬錢特, 美國盧芹齋, 弗蘭克·卡羅亞, 以及法國Compagnie de la Chine et des Indes。這對珍罕的黃釉盤鮮為人知，如今重見天日，竟為天順晚期或成化早期作品中之吉光片羽。

此對黃釉盤盤身皆飾暗花五爪雙龍火焰趕珠紋，罩以黃釉，釉色黃潤均勻，表面略有細微冰裂紋。圈足刮釉爽快利落，足牆些微內收。盤底略微隆起，所施白釉肥潤細膩，於圈足露胎處隱約可見淺黃色火石紅一周。兩件尺寸相近，一件口徑18.9釐米，足徑12釐米，全高4.8釐米，圈足高1.3釐米；另一件口徑18.8釐米，足徑12釐米，全高4.9釐米，足高1.3釐米。

學者認為「黃釉為宮廷禁中專用」，見 Jessica Harrison-Hall著，《Catalogue of Late Yuan and Ming Ceramics in the British Museum》（大英博物館藏元末及明代瓷器），倫敦，2001年，頁186。景德鎮珠山窯址出土一件成化晚期黃彩龍紋小杯，「大明成年年製」款，所飾為五爪黃龍，為最高規格裝飾，憲宗晚年喜飲烈酒，此杯當為供御之物，見《成窯遺珍—景德鎮珠山出土成化官窯瓷器》，香港，1993年，圖84-85。故此，本對拍品，即施黃釉，且飾暗花五爪龍紋，想為進御之物當無疑問。

明代御窯燒造黃釉瓷器肇始於洪武，永宣二朝亦有燒造。明代御器廠遺址所謂「空白期」—正統、景泰、天順三朝地層中並無單色黃釉瓷片出土，惟可見些許飾有黃彩的瓷片，見《灼爍重現：15世紀中期景德鎮瓷器特集》，上海，2019年，編號199。雖然目前的空白期黃釉器考古證據闕如，但如果就此認為這段時期沒有燒造黃釉器，又流於武斷，今後的考古或有發現亦未可知。然而，成化一朝，文獻有明確記載燒造黃釉事，成化黃釉盤存世亦頗夥，尺寸不一，口沿或侈或直，臚列文末。

本對黃釉盤底部無年款，就明代御瓷而言，並非鮮見。十五世紀永樂、正統、天順諸朝皆有無款御瓷實例，參見《灼爍重現》所列諸例，編號17、18、21、151、153至155及159。早年學者如朱湯生乃至北京故宮博物院和景德鎮陶瓷考古研究所，都傾向於將這一時期無款瓷器歸為成化，參考數例，載於《明代成化御窯瓷器》，北京，2016年，卷1，編號32、33、36、41及118。考慮到「空白期」無黃釉實物出土，而成化又多黃釉器，那末，不妨將本對黃釉盤定於天順晚期及成化早期之間。

此盤盤身為模印暗花雙龍趕珠紋，類似的裝飾早在洪武便有實例，參考一件景德鎮出土一件洪武紅釉龍紋碗，見《景德鎮出土明初官窯瓷器》，台北，1996年，編號96。同書著錄一件永樂紅釉暗花龍紋盤亦資比較，見前書，頁104-105，編號3:12；還可比較台北故宮藏一件永樂白釉暗花龍紋盤，見《適於心：明代永樂皇帝的瓷器》，台北，2017年，頁34-35。明代早期暗花裝飾的瓷器尚有：大英博物館大維德基金會藏一件永樂白釉暗花五爪雙龍趕珠紋盤，館藏編號PDF 498；台北故宮藏一件宣德款白釉暗花雙龍趕珠盤，見《故宮藏瓷：明單色

釉瓷》，香港，1968，卷1，圖版2-2b；台北故宮藏一件宣德松石釉暗花雲龍紋盤，見《明代宣德官窯菁華特展圖錄》，台北，1998年，頁163。暗花裝飾的瓷器貫穿整個十五世紀，及至成化朝亦有實例，如台北故宮藏兩件成化暗花趕珠龍紋白瓷杯，見《故宮成化瓷器精選》，台北，2017年，編號69及70，其中69號白瓷杯之龍紋與本件之龍紋皆以粗壯有力的線條勾勒起伏的龍身、龍首以及火焰紋。

本對盤身所飾龍紋頗為少見地為張口貌，獠牙外露。類似的張口龍紋在十五世紀御窯瓷器上雖然少見，但有實例存世，如武漢博物館藏一件正統青花龍紋盤，出土於明景陵王朱孟炤（1447年薨）夫妻合葬墓，見《灼燦重現》，編號215。成化一朝亦有張口龍紋實例，如大維德基金會藏一件成化青花纏枝蓮龍紋盤，見蘇玫瑰及畢宗陶著，《無瑕至寶成化瓷器》，倫敦，1995年，編號9（PDF B680）。另外值得注意的是本盤蜿蜒遒勁的S形行龍龍身。此類S形龍身之龍首或開口或閉口，以此來判定天順晚期還是成化早期，尚難定論，蓋因成化早期的風格明顯延續了天順晚期。另見大英博物館藏一件不帶款識的明成化青花盤，著錄於J.Harrison-Hall, 《Ming Ceramics in the British Museum》，倫敦，2001年，頁166，編號6:9。

總之，本對獨一無二的黃釉盤乃是承前啓後的作品，對理解天順晚期及成化早期這段特殊時期的瓷器，意義重大。黃釉及五爪龍紋可以確定本拍品為御用之物，加之家族數代傳承，於今更加顯耀。

#### 成化款黃釉盤實例

成化一朝再現了明代早期的黃釉瓷器，但是帶有成化官款的存世黃釉盤不過二十餘件而已，其尺寸不一，口沿或侈或直，散見於世界各地的博物館。以下羅列的成化黃釉盤實例，其中三件為博物館收藏，除此兩件拍品之外，四件出現在拍賣會；一半實例皆為侈口；其中一半實例之器形、尺寸與此兩件黃釉盤相當。

已出版成化款黃釉盤有：

- 台北故宮藏三件黃釉盤，著錄於《故宮瓷器錄》：一件口徑17.8釐米，足徑10.3釐米，高3.8釐米，見《故宮成化瓷器精選》，編號90；一件盤內壁飾白釉，口徑19釐米，足徑11.6釐米，高3.7釐米，前書編號93。
- 大英博物館大維德基金會藏一件，館藏編號PDF A515，口徑20.1釐米，高4.1釐米，見《無瑕至寶成化瓷器》，頁47，編號29。
- 倫敦蘇富比售出一件，侈口，口徑20釐米，1981年4月7日，拍品編號250。
- 布里斯托城市博物館與美術館藏一件，侈口，口徑17.4釐米，足徑10.4釐米，高4釐米。

四件稍小於本拍品的成化款黃釉實例：

- 香港蘇富比售出一件，H.R.N. Norton及Pilkington 舊藏，口徑14.8釐米，2017年4月5日，拍品編號1。
- 上海博物館藏一件，見《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，圖版3-68。
- 倫敦蘇富比售出一件，R.H.R. Palmer伉儷舊藏，口徑 5 7/8英寸（約14.9厘米），1968年5月28日，拍品編號99。
- 北京故宮藏一件，口徑21.1釐米，足徑13釐米，高4.3釐米，見《中國陶瓷全集》，上海，1999-2000年，卷13，圖版35。



圖1：明成化 白釉暗花趕珠龍紋杯，台北故宮博物院藏



圖2：明正統 青花龍紋盤，《灼燦重現：15世紀中期景德鎮瓷器特集》，上海，2019年，編號215



圖3：明成化 青花龍紋盤，大英博物館藏



圖4：明成化 青花盤，大英博物館藏

# A Study on the Chenghua Imperial Yellow-glazed *anhua*-decorated dragon dishes

Huang Qinghua

During the Hongwu period, monochrome yellow-glazed wares were produced in Jingdezhen, as evidenced by the yellow-glazed dishes and bowls with *anhua* decorations of dragons amidst clouds that were recently discovered in both Jingdezhen and in the Nanjing Ming Palace (built 1366-1386). These early examples were produced in low-fired oxidation, with iron oxides applied directly on the biscuit body, under an approximate kiln temperature of 850 °C, giving the glaze a dark tone and an uneven thickness, similar to the architectural fittings made at Jingdezhen in the Hongwu era. It is different from the yellow glazes produced after the Hongwu period, which were high in lead and brighter in colour. For example, see a closely related yellow glazed stem cup, Hongwu/Yongle period, in the Potala Palace, illustrated in *Budala gong : zhen bao guan tu lu*, (Catalogue of Treasures from the Potala Palace), Beijing, 2013, pp.38-39.

During the Yongle period, the production of yellow-glazed wares in the Imperial kilns in Jingdezhen was further developed by the application of the lead-based yellow glaze to already-fired transparent *tianbai* (sweet-white) glazes, producing a warm and rich yellow tone. Several Yongle mark and period yellow-glazed wares were found in the Imperial kiln site at Zhushan, Jingdezhen, including a yellow-glazed stem cup with a 'Yongle nianzhi' four-character mark and *anhua* moulded decoration of two dragons chasing a pearl, currently in a private collection. Although examples of Yongle-marked yellow-glazed wares are scarce and they may not be familiar to many, they provide evidence of a well-developed technique in producing yellow-glazed wares during this period. Following the lead of the Yongle period, the Xuande reign marks a high point in terms of the quality of the glaze, with a brighter tone and opaque yellow colour, which further provided a solid foundation for the development of yellow-glazed wares of the Chenghua and Hongzhi periods.

The Xuande period saw a high point in terms of quantity, quality and variety of porcelain forms and decorations produced in Jingdezhen. However, no more than eight Xuande marked monochrome yellow-glazed wares are recorded in public and private collections, including two yellow dishes in the National Palace Museum, Taipei, illustrated in *Catalogue of the special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, p.379, pl.162. Two additional smaller yellow dishes, Xuande period, were included in the exhibition *Monochrome Porcelain of the Ming and Manchu Dynasties*, Oriental Ceramics Society, London, 1948, however, without further information on how the marks were written. A further Xuande-marked yellow dish is in the National Museum of China, Beijing, illustrated in *Studies of the Collections of the National Museum of China: Porcelain, Ming Dynasty*, Beijing, 2006, pl.47. Another example of a Xuande-marked yellow stem cup with moulded *anhua* dragon decoration is illustrated in *Sotheby's: Thirty Years in Hong Kong*, Hong Kong, 2003, p.139, no.117. The stem cup is closely related to the Yongle example mentioned earlier in this essay.

The Chenghua period saw possibly the finest quality porcelain made for the Imperial palace, many followed specifically the style of the Xuande monochrome wares. After more than thirty years of suspension, the Imperial kilns successfully reproduced yellow-glazed wares, often with a smoother and softer feeling white glaze, a whiter and denser body and a clearer and finer yellow glaze.

The pair of yellow glazed dishes to be offered at Bonhams as Lot 153 and Lot 154 from the collection of Thekla and Constantine M. Marinidis, Athens, are exceptionally rare examples of yellow-glazed wares produced by the Imperial kilns of the Chenghua period. Covered beautifully with an even lustrous yellow glaze save the base glazed white, presenting a sense of delicacy as well as nobility. Notwithstanding its simple colour and form, the firing of these extremely delicate dishes was the most challenging process among other types of porcelain. It requires the purest materials and the highest skill to retain the best oxidation and reduction firing condition to achieve an evenly glazed surface. The exquisitely moulded *anhua* decorations on the present two dishes were executed under highly skilled craftsmanship, which was clearly developed from the Yongle and Xuande periods. In regard to the process, the dish was carefully pressed with a mould before its biscuit body turned completely dry and then was coated with a fine layer of *tianbai* sweet-white glaze, the dish would have been sent for a first high-firing. Only if the dish came out as a perfectly white glazed porcelain, it would have been applied with a lead-based yellow glaze known as *jiao huang* (pour/elegant yellow) and sent for second low-firing. It is therefore a perfect combination of the most beautiful colour and the most delicate techniques.

The subtle and peculiar *anhua* technique was an achievement from the extraordinary technical progress of the Imperial kilns during the early Ming period. Imperial porcelain with *anhua* decorations were already highly regarded by contemporary scholars, such as Zhang Yingwen (circa 1524-1585), who recorded in his masterwork of connoisseurship *Qing Mi Cang* that 'Xuande period *anhua* decorated wares are masterpieces of our generation.'



It is obvious that Imperial wares of early Chenghua period are technically and stylistically related to those of the Xuande reign, and it is likely a reflection of the infinite admiration of the Chenghua emperor to his grandfather. There is no doubt that the present two dishes were made in the early Chenghua period, but how early exactly? According to the *Ming Xianzong Shilu*, (Veritable records of Emperor Xianzong of the Ming), when the Chenghua emperor ascended the throne in 1465, he ordered to suspend the production by the Imperial kilns, and there had been no records whatsoever about the Imperial kilns between 1465 and 1467. However, the first-ever record on Imperial ware production was noted in the *Da Ming Hui Dian* (Collected Statutes of the Ming Dynasty), volume 194: 'In the fourth year of the Chenghua reign (1468), Imperial porcelain made for the *Guanglusi*, or Court of Imperial Banquets should be reduced by one-fourth (from the previous time).' Therefore, one can speculate the pair of dishes were produced no earlier than 1468.

From the study of historical records of the Chenghua reign, one can understand the primary motivation for the Chenghua emperor to resume the production by the Imperial kiln in 1468, was to produce vessels and gifts for Buddhist ritual activities.

The Chenghua emperor, in his first three years of the regime was very cautious on spending, in addition to his edict to suspend the production of porcelain at the Imperial kilns. This is demonstrated by the list of Imperial gifts bestowed to the head of the Ling Tshang family when he has conferred the title of *Zan shan wang*, or the Prince of Assisting Virtue, recorded in 1467. The list contains an embroidered robe and a monk's hat, whereas bestowments from the Yongle and Xuande emperors usually also included porcelain.

However, only shortly after one year in 1468, when the Chenghua emperor conferred titles to several high-ranked Tibetan monks, including *Daba jianzan* (Dragpa Gyaltsen) as the *fa wang* or Dharma Prince, *Zha shi ba* as the *Da guo shi*, or Great Master of the State, together with two other Tibetan monks, the quantity and value of the bestowments increased significantly, and Chenghua Imperial porcelain which is in the style of the Xuande period was also included in the lists. This is further supported by the considerable number of Chenghua marked porcelain remaining in the collections of Tibetan monasteries. The fact that the note in the *Da Ming Hui Dian* of the production by the Imperial kilns and the list of bestowments containing Imperial porcelain were recorded in the same year of 1468, is by no means coincidental.

The six-character mark written on monochrome yellow wares attributed to the early Chenghua period is also stylistically different from other examples produced from the mid to the late Chenghua period. This is evident from yellow-glazed shards bearing Chenghua marks recently find at Zhushan in Jingdezhen, where in earlier examples the characters appear to have been written with a focus of calligraphy. See also a Chenghua mark and period yellow-glazed dish in the National Palace Museum (diam. 17.8 cm, acc.no.8393), with a similar execution of the mark, illustrated in *Catalogue of the Special Exhibition of Ch'eng-Hua Porcelain Ware*, Taipei, 2005, p.107, pl.90.

Although the present pair of yellow glazed dishes are unmarked, they share the same characteristics of and quality of Chenghua marked dishes and are no doubt masterpieces produced by the Imperial kilns during the early Chenghua reign. Given the lengthy period of more than thirty years between 1435 and 1468, where no examples with Imperial reign marks have been excavated, it is reasonable to argue that a re-establishment of such practice to the Imperial kiln would have been a more gradual process. Recent excavations at Zhushan in Jingdezhen continue to reveal unmarked examples that can be reasonably dated to the early Chenghua period. Furthermore, an increasing number of new materials are made available, and they appear to be developed via three phases: Phase I with examples mostly with a strong influence from the Xuande period; Phase II shows a stage with innovation; Phase III, which can be dated 1481 to 1487, demonstrates some of the finest quality examples.

The present pair of yellow-glazed dishes offered at Bonhams are exceptional examples of great academic significance and value. They are arguably the most important examples for a better understanding of the development of the Imperial kilns during the early Chenghua period and perhaps the only pair of unmarked Chenghua period yellow-glazed *anhua* decorated dishes known in the present day.



Figs.1A & 1B, Huo zhao, (Test-piece with yellow glaze), Yongle period, from the collection of Tang Ying Society

Fig.2: An Imperial-yellow and *anhua*-decorated stemcup, Xuande mark and period, 15.2cm high

Fig.3: An Imperial yellow glazed dish, Chenghua mark and period, 17.8cm diam

# 淳美妙色

## —明成化御窯黃釉暗印龍紋盤之賞鑒

黃清華

有明一朝，景德鎮御用黃釉瓷器，創燒於明洪武時期，近年來在景德鎮窯址和南京明故宮遺址中皆出土洪武黃釉暗刻雲龍紋盤碗的標本，其製作是在瓷質澀胎上施以適量的鐵為著色劑的黃釉，置於850度左右的窯裡以氧化焰二次燒成，色澤與同時期的黃釉琉璃建築構件相同，偏深且不均衡，出現局部積釉現象，由於是在澀胎施釉，故而稍覺粗糙，未有後世嬌黃釉之嬌嫩圓潤。布達拉宮珍寶館中藏一件明洪武黃釉模印纏枝蓮紋高足碗，其釉色及模印工藝，與珠山明代御窯廠出土洪武時期模印龍紋標本有相似之處，見《布達拉宮》珍寶館圖錄，北京，2013年，頁38-39。

永樂時期御器廠上承洪武技術而竭力改進，重點改善施釉的質地，變為在甜白釉面上施釉，以甜白釉之純淨映襯黃釉之妍麗，珠山考古遺址流散於外的標本，見有數例，其中典型者為私人所藏高足碗一項，內心模印「永樂年制」篆書款，內壁模印雙龍寶珠紋，上下皆施黃釉，可見永樂一朝黃釉水準成熟穩定，只因數量罕少而不傳於今，故不被為人所熟知。宣德時期繼之，名曰「宣黃」，水準更有提升，並底部署寫青花款或暗刻款，開內成化弘治嬌黃釉之先聲。其色清亮勻淨，玻璃質感強，深為內府所珍，更因其時技術初創，成造數量本來不多，流傳至今更是鳳毛麟角。

檢視當今公私收藏之中，宣德單色黃釉器不過八件，其中臺北故宮博物院典藏宣德御瓷約2000件，堪稱公私收藏之中最為宏富者，亦僅存二件，由此可窺見宣黃當屬何等珍稀。其《故宮瓷器錄》第二輯（明·甲·上編）中記錄藏有宣德嬌黃釉直口盤二件，盤底純白，均劃署「大明宣德年制」六楷字款，參見《明代宣德官窯菁華特展圖錄》，1998年，頁379，圖162。此外，1948年倫敦東方陶瓷學會（O.C.S.）展覽中曾出現兩件尺寸較小的黃釉盤，寫款方式未詳。中國國家博物館藏有一例，參見《中國國家博物館館藏文物研究叢書—瓷器卷·明代》，2006年，北京，圖47。尚見嬌黃釉裝飾模印紋樣的一例「明宣德 黃釉暗龍紋高足碗」，為香港蘇富比1994年春拍第56號拍品，參見《香港蘇富比三十周年》，2003年，頁139，圖117。與前述景德鎮私人所藏來自珠山遺址的永樂款高足杯極為相近。

憲宗一朝，窯器多佳美，堪稱景德鎮制瓷史上至臻典範，展現工匠巧思創新與卓越技藝，其質精秀雅，世無倫匹，造型婉約，氣韻柔美。早期以先帝治下巧工佳瓷為范，尤尚宣德高風，故宣窯諸項名品，在沉寂三十餘年之後，皆獲一一重現。目前所見署寫成化款的黃釉盤碗存世數量極為少見，品類有數種，外黃裡白撇口盤、全黃釉撇口盤、全黃釉直口盤，都是一色純淨，卻沒有模印紋飾輝映黃釉之美。

是次拍品黃釉模印龍紋盤一對（拍品編號153及154），系出希臘雅典Thekla及 Constantine M. Marinidis伉儷，是為成化御窯黃釉瓷器當中異常罕珍之實例。通體飾以明亮的黃釉，燦若琥珀，盈潤而嬌妍，古雅靜穆之中，自有一份不可言說之尊貴氣質。底施白釉，風骨雋秀，觀之形簡色單，實則燒制技巧要求極高，於各類器中屬最難一類，須取純土，施精工，胎、釉、火必嫻熟，佳器方成，如有微瑕，前功盡棄。更有精妙者，則是盤壁暗印雙龍戲珠紋，迎光細察，須毫畢露，極見天工。此等水準唯見明初永樂宣德成化三朝方有，本品之製作必先於坯胎未幹之際模印龍紋，再施以甜白釉料，入窯燒造成功之後，本身已屬佳品，再複施嬌黃之色于甜白釉之上，故一器之中兼妙色與暗花天工於一體，尊榮疊加，殊為可貴！

暗花工藝是以釉下模印或刻劃為裝飾手法，再覆施白釉入爐燒造，工致殊常，頗見匠心獨運，為明初御窯瓷器之重要裝飾和名貴之品，若迎光透視，則可見隱隱綽綽之花紋，于純淨的白釉背景襯托下，生出一番「雲破月來花弄影」的別致趣味。故明張應文《清秘藏》讚譽：「我朝宣廟窯器，質料細厚，隱隱橘皮紋起，冰裂鱗血紋者，幾與官、汝窯敵。即暗花者、紅花者、青花者，皆發古未有，為一代工品。」可見暗花工藝於後世評鑒體系中的尊崇地位。

宣窯暗花者乃上承永樂御瓷技術，下工成窯卵幕杯之經典工藝，獨步一時，影響深遠。是次拍品展現的暗花工藝一絲不苟，精細絕倫，處處尚存永宣盛世的文藝精神與氣息。成窯早期因崇尚宣窯，故制式承襲前朝，體現了成化皇帝對祖父宣德皇帝的無限敬慕。是次拍品當屬成窯早期之佳作，具體燒造時間究竟是否可以明確可考呢？據《明憲宗實錄》記載天順八年英宗病死之後，成化帝入繼大統，其即位詔書中便有停止在景德鎮燒造瓷器的命令。成化元年至三年，實錄與其他官書都未提到燒造活動，但《大明會典》卷一百九十四「工部陶器」條，始有「成化四年光祿寺瓷器仍依四分例減造」的記載。所謂四分例者，應該是以天順朝甚至是宣德朝的燒造量為參數的，可證其燒造時間最早不得早于成化四年（西元1468年）。

成窯始燒于成化四年，依據成化一朝歷史分析，其主要動因來源於憲宗皇帝對瓷質賞賜寶物的需求，是為了適應宮廷禮佛活動的開展與賞賜藏地密宗領袖之用。

憲宗皇帝由於登基不久，不敢靡費民力，加之即位詔書中有停止在景德鎮燒造瓷器的命令，所以憲宗皇帝在位前三年一直不曾興窯事。其結果可以從成化三年賞賜藏地贊善王寶物事例當中一窺大致。成化三年（1467）七月二十四日，憲宗詔封靈藏僧塔兒巴堅贊襲封為贊善王。舊例藩僧封王者賜誥並錦綺衣帽等物，再遣官護送至靈藏給授。禮部以今邊事未寧，事宜從省，乞惟賜袈裟禪衣僧帽各一，順付來朝番僧帶回靈藏給授。憲宗准行。

當時說府對賞賜寶物的態度頗為節儉，贊善王僅得「袈裟禪衣僧帽各一」，這應該與當時說庫庫存不足有關。而一年之後的成化四年（西元1468）卻是一個重要轉折，該年四月番僧得幸于憲宗，遂封答巴堅贊為「萬行莊嚴功德最勝智慧圓明能仁感應顯國光教弘妙大悟法王西天至善金剛普濟大智慧佛」，扎實巴為「清修正覺妙慈普濟護國衍教灌頂弘善西天佛子大國師」，鎖南堅參為「靜修弘善國師」，端竹也夫為「淨慈普濟國師」，俱敕誥命，「其服食器用可與王比，出入乘棕輿，衛卒執金吾仗為前導，達官貴人皆為避路，每召入宮誦經咒，贈予駢番。日給大官酒饌牲餼至再，錦衣玉食者幾千人。中貴人見輒跪拜，坐而受之」。

因此，前後不到一年巨大的反差，根本原因是說庫大量增加賞賜。寶物的儲藏。其中瓷器一項必不可少，更應該參照宣德朝舊例賞賜瓷器，因此包括瓷器造型、紋飾，以宣德為樣，照樣燒造就是最佳。存世所見成窯當中裝飾密宗圖案和功用的瓷器不少，至今留存在藏地寺院的成窯賞賜御瓷頗為豐富，也一再印證了這一段特殊的歷史。

正是因為如此才推動了成化官窯的重新燒造，故前引《大明會典》卷一百九十四「工部陶器」條，始有「成化四年光祿寺瓷器仍依四分例減造」的記載。二者並非巧合，而是前因後果之關係。

成化早期帶款的黃釉器物，寫款比後期筆道鋒利，沒有後來的拙氣那麼重，如臺北故宮博物院所藏的成化款黃釉撇口盤（口徑17.8公分）（珍二三二之7，院1747箱，8393號）。寫款特徵的標本在珠山御窯廠遺址考古也見出土，都屬於成化前期的地層與堆積裡發現。

是次拍品臻美精工，御瓷無疑，雖無署年款，然時代特徵明顯，當屬成化早期的御窯佳作。成化四年，官窯恢復燒造，距離宣德一朝已逾三十多年，中間經歷正統、景泰、天順三朝，官窯活動幾近於無，所見器物皆無年號款。基於前面三十多年的空白，再度確立寫款習慣，並使之成為制度，必定是一個逐步的過程，所以據學者研究，在成窯早期器皿裡，不寫款者不在少數。成窯早期燒造活動亦為景德鎮御窯廠考古發現所印證。成化御窯廠燒瓷登峰造極，巧奪天工。瓷器特徵循序漸成，由明代珠山御窯廠出土物可見其三個不同時期之微妙演變：第一階段，風格仍承襲宣德；第二階段，展現新態，轉變過渡；第三階段-成熟期（西元1481年至1487年），瓷器製作用料及繪製風格更加成熟。

縱觀前述，是次拍品之出現具有重大的學術意義和價值，加深我們對成化御窯顏色釉瓷器的藝術風格與成就的認識，同時，這是當今唯一一對可以流通的無款成窯黃釉暗花佳器，如此珍罕之作出現，當為收集歷代顏色釉和典藏成窯妙品不可錯失之機緣，識者當賞之！



圖1: 永樂 黃釉試燒火照（白釉為底），唐英學社藏

圖2: 明宣德 黃釉暗龍紋高足碗 「大明宣德年製」款

圖3: 明成化 黃釉撇口盤 「大明成化年製」款



## THE PROPERTY OF A GENTLEMAN

紳士藏品

Lots 153 - 154

153

### A VERY RARE YELLOW-GLAZED ANHUA 'DRAGON' SAUCER-DISH

Late Tianshun/early Chenghua

Finely potted rising from a tapered foot to a gently-flared rim, covered with an even egg-yolk-yellow glaze save the base glazed white, the cavetto finely decorated in anhua with a pair of dragons each in pursuit of the flaming pearl of wisdom amidst cloud and fire scrolls.  
*18.8cm (7 6/16in) diam.*

HK\$600,000 - 800,000

US\$77,000 - 100,000

天順晚期/成化早期 黃釉模印暗花龍紋盤

#### Provenance:

Thekla (1923-2013) and Constantine M. (1913-1991) Marinidis, Athens, and thence by descent

#### 來源：

希臘雅典Thekla (1923-2013) 及Constantine M. Marinidis (1913-1991)  
伉儷收藏，後由其家人保存迄今

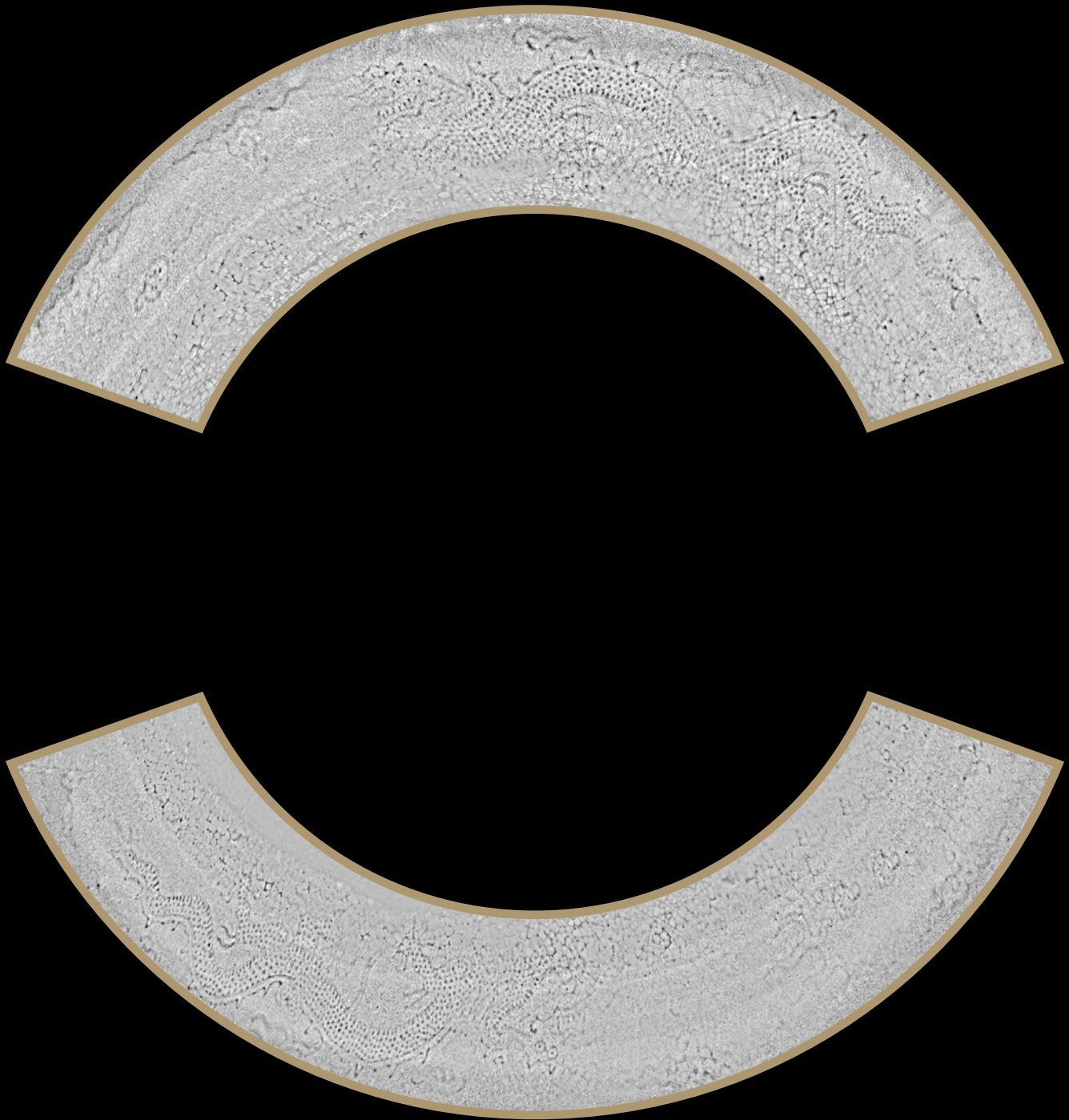
The present pair of yellow-glazed saucer-dishes, offered separately as Lots 153 and 154, is exceptionally rare. The pair formed part of the collection of Thekla and Constantine Marinidis, Athens. The collectors acquired Chinese art from the late 1950s onwards at leading Chinese art dealers including Bluett's, John Sparks, Marchant's, C.T. Loo, Frank Caro, Compagnie de la Chine at des Indes and A & J Speelman.

此對黃釉模印暗花龍紋盤十分稀少，源自希臘雅典Thekla及Constantine M. Marinidis伉儷收藏，特分為兩件而沽，分別為拍品編號153及拍品編號154。Marinidis家族的收藏始於二十世紀五十年代，他們時常光顧的古董商包括英國Bluett's, John Sparks, A & J Speelman, 馬錢特, 美國盧芹齋, 弗蘭克·卡羅亞, 以及法國Compagnie de la Chine et des Indes。









154

**A VERY RARE YELLOW-GLAZED ANHUA 'DRAGON'  
SAUCER-DISH**

Finely potted rising from a tapered foot to a gently flared rim, covered with an even egg-yolk-yellow glaze save the base glazed white, the cavetto finely decorated in anhua with a pair of dragons each in pursuit of the flaming pearl of wisdom amidst cloud and fire scrolls. 18.9cm (7 1/2in) diam.

**HK\$600,000 - 800,000**  
**US\$77,000 - 100,000**

天順晚期/成化早期 黃釉模印暗花龍紋盤

**Provenance:**

Thekla (1923-2013) and Constantine M. (1913-1991) Marinidis, Athens, and thence by descent

**來源：**

希臘雅典Thekla (1923-2013) 及Constantine M. Marinidis (1913-1991) 伉儷收藏，後由其家人保存迄今

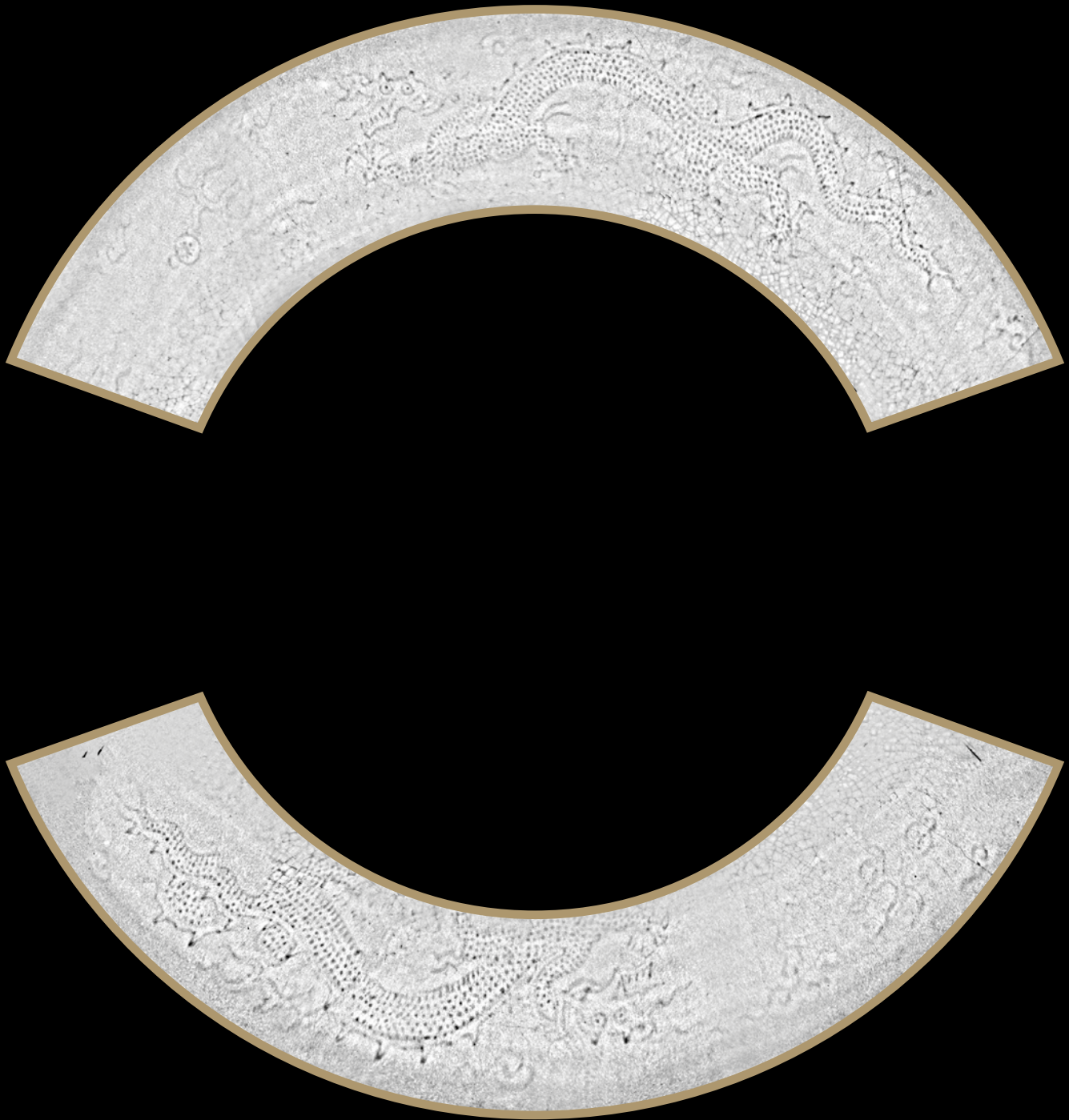
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(detail)

## THE PROPERTY OF A GENTLEMAN 紳士藏品

155

### A VERY RARE DOUCAI BRUSHPOT, BITONG

Kangxi/Yongzheng

The cylindrical vessel finely decorated on the exterior in subtle enamels bordered by underglaze blue with a procession of scholars mounted on horses, some bearing wrapped parcels, with attendants walking at the rear bearing packages, all beside a fenced garden with undulating ground, rockwork and bamboo, below the sun with a pagoda emerging amidst clouds.

19.1cm (7 1/2in) diam.

HKD600,000 - 800,000

US\$77,000 - 100,000

清康熙/雍正 鬥彩杜甫游春圖筆筒

#### Provenance:

An English private collection

Bonhams London, 11 November 2010, lot 265.

An important Asian private collection

#### 來源：

英國私人舊藏

倫敦邦瀚斯，2010年11月11日，拍品編號265

重要亞洲私人收藏

This *doucai* brushpot illustrates a mounted official amidst a procession with scholars and attendants. It is possible that the brushpot would have been presented to an official on his appointment to high office, or represented the wish that the recipient will be granted high office following success in the *jinshi* examinations.

Compare a related *doucai* brushpot, representing the motif 'five sons passing their examinations', Kangxi period, from the Songde Tang collection, illustrated in *Folklore in Ming and Qing Porcelain*, Hong Kong, 2019, pp.150-151. See also a further related *doucai* brushpot, Kangxi, decorated with a scholar and attendants, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, no.181.

圓柱形，直壁，口底相若，通體施白釉，腹部以鬥彩通景繪高士策馬圖，一人當先回首，笑望眾人，其後二人高談闊論，相視而前；一行人三兩成組，場面熱鬧。胎質堅實，釉面勻淨，釉光柔和，青花發色素雅，釉上彩清新淡雅，草木青綠，人物姿態描摹精緻細膩。

鬥彩初創於宣德時期，至成化朝發展至頂峰。康熙晚期至雍正初期，鬥彩技術承襲成化，又有所創新，使橘紅鮮明，翠綠深亮，施彩薄勻透明，雖為平塗，卻著重用深淺顏色的搭配變化來表現遠近向背，呈現出鮮明的時代特徵。本品即為一例，整體色調以青綠為主，其間偶填紅、赭、黃等色，整體觀之清新可人，翠色欲滴。綠樹嫩草有色彩深淺之分，人物衣飾有陰陽向背之別，可謂將色彩運用至出神入化之境。



'Du Fu Youchun', *Guwen zhengzong*, 1593

《古文正宗》，杜甫遊春，1593年

參看香港頌德堂藏一件清康熙鬥彩筆筒，著錄於《文武傳奇：明清瓷上丹青》，香港，2019年，頁150-151。另見上海博物館藏一件清康熙鬥彩人物筆筒，著錄於《上海博物館藏康熙瓷器圖錄》，上海，1998年，圖181。





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**A VERY RARE AND LARGE WHITE-GLAZED  
RELIEF-DECORATED VASE**

Yongzheng seal mark and of the period

Of baluster form, the foot with a band of narrow upright petals, rising to a heavily-potted bulbous body applied with crisply-moulded meandering scrolls bearing peony blossoms, narrowing to a waisted neck further decorated with two peony sprigs below the ribbed trumpet mouth, covered overall with an even milky-white glaze, the base with a seal mark in underglaze blue, box.

*69cm (27 1/8in) high (2).*

**HKD1,800,000 - 2,200,000**

**US\$230,000 - 280,000**

清雍正 白釉模印纏枝花紋尊 青花「大清雍正年製」篆書款

**Provenance:**

A Hong Kong private collector, acquired in the 1970s, and thence by descent.

**來源：**

香港私人舊藏，購於20世紀70年代，後於家族中流傳至今







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



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



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

The present vase, together with a small group of large Yongzheng vases of this form, was inspired by Qingbai and Longquan prototypes made during the Song and Yuan dynasties. See for example, a Longquan celadon-glazed vase of similar form and relief-decorated design, Yuan dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, no.167. Its complex shape and baluster form were clearly developed from Qingbai wares produced in the Song dynasty; see for example, a vase illustrated by J.Ayers, *Chinese Ceramics in the Baur Collection*, vol.1, Geneva, 1999, pl.57.

The moulded design on the present vase is precise and crisp, particularly remarkable given its large size. It is beautifully spaced around the surface demonstrating the technical virtuosity achieved by the potters during the Yongzheng reign. The Yongzheng emperor is well known for his personal affinity for antiquity and his admiration for archaic forms. As the aesthetic reference to the monochrome wares of the Song and Yuan dynasties were in line with the emperor's personal taste, designs in imitation of early monochrome wares were submitted to the Imperial Workshops for production subject to the emperor's approval.

Compare a closely-related example of a celadon-glazed relief-decorated vase, Yongzheng mark and period, imitating a Longquan prototype, in the National Palace Museum, Taipei, illustrated in *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, no.II-29, p.202. See also another celadon-glazed vase of nearly identical design, Yongzheng mark and period, in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan cang qingdai yuyao ciqi*, vol.1, Beijing, 2005, no.101. See also a Yongzheng mark and period blue and white vase of similar size and form in the Qing Court Collection, illustrated in *The Palace Museum's Collection of Blue and White Porcelains from Yongzheng Period of Qing Dynasty*, Beijing, 2017, pl.141.

侈口，粗長頸，豐肩，鼓腹微斂，圈足微撇，器形碩大，端莊秀雅。通體內外施白釉，器身外壁以模印裝飾，口沿外壁弦紋七道，頸部前後飾纏枝花兩組，肩部飾雙弦紋，腹部飾纏枝牡丹花紋一周，足脛部飾細長形仰菊瓣紋。底部以青花書「大清雍正年製」六字楷書款。

此瓶尺寸碩大，造型規整，施釉均勻，釉質瑩潤，釉面瑩澤，模印紋飾清晰，佈局疏密有致，為存世雍正御窯瓷器中摹古創新之佳作。其形制、紋飾及釉色皆為摹仿宋元時期青白瓷及龍泉瓷而來，如清宮舊藏一件元代龍泉窯青釉模印凸花尊，現存北京故宮博物院，著錄於《故宮博物院藏文物珍品大系：顏色釉》，香港，1999年，圖167，頁184-185。其鼓腹粗頸的形制亦起源於宋元時期景德鎮青白瓷，如鮑爾基金會收藏一件宋代刻畫鼓腹瓶，著錄於《Chinese Ceramics in the Baur Collection》，卷一，日內瓦，1999年，圖版57。

雍正皇帝在藝術審美上的追求素以「仿古創新」及「文雅淳厚」著稱，在皇家御用器方面，無論模仿自古代文物的器形，或在釉彩及紋樣上融合新舊元素，都直接反映出傳統中創新的藝術風格。宋元時期單色釉在藝術審美上符合雍正皇帝的要求，因此特命景德鎮御窯廠予以仿製。

參看台北故宮博物院藏一件清雍正仿龍泉窯鳳尾尊，形制與此瓶非常接近，唯器身腹部花朵稍有不同，著錄於《雍正：清世宗文物大展》，台北，2009年，圖版II-28。另見北京故宮博物院藏一件清雍正粉青釉暗纏枝蓮紋尊，尺寸、紋飾及花朵樣式皆與此瓶相似，著錄於《故宮博物院藏清代御窯瓷器》卷一下冊，北京，2005年，圖101。與其相近的摹古創新之作可見北京故宮博物院藏清雍正青花纏枝蓮托八寶尊，著錄於《故宮博物院藏清雍正青花瓷器》，北京，2017年，圖版141。





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**A SMALL TURQUOISE-GLAZED  
OCTAGONAL VASE**

Si Gan Cao Tang four-character mark,  
18th century

Of archaistic *zun* form, the splayed round foot decorated with eternity symbols, the bulging octagonal mid section encircled by two bands of lappets divided by a band of floral sprays, the flared neck further incised with stiff upright leaves, the dense design further accentuated with key-fret and cloud borders, all under a rich turquoise glaze pooling to darker blue in the recesses of the decoration, the base unglazed and incised with the four-character mark.

10.5cm (4 1/8in) high.

**HKD100,000 - 150,000**  
**US\$13,000 - 19,000**

清十八世紀 孔雀綠釉刻花尊 陰刻  
「斯干草堂」楷書款

**Provenance:**

An Argentine private collection, acquired in the early 1950s, by repute

**來源：**

阿根廷私人舊藏，於1950年代早期蒐集

The rare *Si Gan Cao Tang* hall mark can be translated as 'Thatched cottage by the brook', and is discussed by Ming Wilson using an example of a copper-red-glazed moonflask also inscribed with the same mark, Qianlong, in the Victoria and Albert Museum, London; see M. Wilson, *Rare Marks on Chinese Ceramics*, London, 1998, p.116, where the author suggests the mark references one of the poems recorded in the *Shi Jing*, or the Classic of Poetry on the joy of home.

Compare with a similar turquoise-glazed vase with the same hall mark, included in the Min Chiu Society exhibition *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Hong Kong Museum of Art, Hong Kong, 1977, no.52. See another closely-related example, but with a slight variation to the inner mouth and a different *Hao Ran Tang Zhi* four-character incised mark, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, p.367, no.248.

This mark is also found on a double-gourd vase covered in a Ge-type glaze, discussed by Geng Baochang, *Mingqing ciqi jian ding*, Hong Kong, 1993, p.383. See also a flambé-glazed moonflask, Qianlong, with the same mark, which was sold at Sotheby's London, 17 May 2019, lot 366.

尊八方形，下部圓形，淺圈足。器物通體施孔雀綠釉，釉色青翠，花紋凹陷積釉處呈深綠色，釉面有細小開片。器壁刻花紋飾，頸部刻蕉葉紋一周，腹部上下各刻仰覆蓮瓣紋一周，腹部以下則飾「卐」字錦地紋。口沿及腹部鼓出處及足牆飾卷草紋，器底露胎，有楷書「斯干草堂」兩行刻款，字體工整秀麗。

有關「斯干草堂」堂名款的論述，見劉明倩於《英國大維德美術館暨維多利亞博物院藏堂名款瓷器》，倫敦，1998年，頁116，文中引用維多利亞及艾伯特博物館收藏一件清乾隆「斯干草堂」款霽紅釉夔龍耳扁壺，並論述該款或出自《詩經·小雅·斯干》。《詩》曰：「秩秩斯干，幽幽南山。」頌築室既成之喜，故斯干草堂，或指該堂乃瓶主安居之所。

參看一件非常相似的孔雀綠釉「斯干草堂」刻花尊，著錄於敏求精舍展覽《明清一色釉瓷》，香港藝術博物館，香港，1977年，編號52。上海博物館亦藏一件孔雀綠釉刻花尊，其形制及紋飾均類似，唯器口內呈五瓣花形設計，器底露胎處刻楷書「浩然堂製」兩行刻款，見《上海博物館藏康熙瓷器圖錄》，香港，1998年，編號248，頁367。

其他帶有「斯干草堂」堂名款之例，見一件清乾隆哥釉葫蘆瓶，耿寶昌，《明清瓷器鑑定》，香港，1993年，頁383；倫敦蘇富比曾售出一件清乾隆窯變釉螭龍耳抱月瓶，2019年5月17日，拍品編號366。



**A PAIR OF LARGE FAMILLE ROSE  
'HUNDRED BUTTERFLIES' JARDINIÈRES**

Tongzhi

Each of lobed form, with deep sides raised on six *ruyi*-head bracket feet decorated with yellow enamel, the everted lipped rim enamelled in lime-green with a continuous lotus scroll, the body brightly enamelled with numerous butterflies in flight, the base pieced with two apertures.

52cm (20 1/2in) wide (2).

HKD300,000 - 500,000

US\$39,000 - 65,000

清同治 粉彩百蝶紋棱口大花盆一對

The 'hundred butterflies' design is closely associated with a unique group of yellow-ground wares produced as a special commission for the Imperial Court during the reign of the Tongzhi emperor. A drawing from the Qing Court Collection shows a similarly-painted bowl, with notes listing the forms and quantities to be produced in this design; see *Guanyang Yuci: Gugong bowuyuan cang Qingdai zhici guanyang yu yuyao ciqi*, Beijing, 2007, p.120, no.22. See also a smaller rectangular jardinière with a similar design but with a yellow ground, Tongzhi, in the Palace Museum, Beijing, illustrated in *ibid.*, Beijing, 2007, p.91, no.14. Compare with a related jardinière of similar form and decoration, but with a yellow ground, Tongzhi, which was sold at Bonhams London, 11 November 2010, lot 336.

花盆成對，體量碩大，花口、折沿，下承六如意式足，足牆施黃釉，通體所施白釉。外壁滿繪各式彩蝶翩翩飛舞，俯仰生姿，色彩繽紛，呼之欲出，盆底施白釉，挖兩瀝水小孔。盆胎體厚重，器形規整，為清代晚期官窯庭苑養植陳設佳作。「百蝶」紋樣在清末官樣御瓷上較多出現。包括御窯廠為同治皇帝大婚而燒造的器皿，大部分均以黃釉為地色，其圖案先由內府根據皇帝旨意繪成紋樣，再發往御窯廠依樣燒造，參看故宮博物院藏一黃地百蝶海碗圖樣，以及一件清同治黃地粉彩百蝶八喜字方盆，均採用「百蝶」紋飾裝飾，著錄於《官樣御瓷：故宮博物院藏清代製瓷官樣與御窯瓷器》，北京，2007年，圖22及圖14，頁120及91。

倫敦邦瀚斯曾售出一件清同治黃地粉彩百蝶紋菱口花盆，2012年11月11日，拍品編號336。





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**A RARE PAIR OF FAMILLE ROSE PLAQUES ENAMELLED WITH 'THE FIVE GODS OF WUFANG' AND 'THE THREE STAR GODS'**

Qianlong

Each panel of rectangular form, one delicately painted in bright enamels with the Three Star Gods, *Fu Lu Shou*, engaged in various pursuits within a fenced garden with pine trees, rockworks and rivers, the other with the Five Gods of the Wufang, *Wu Lao*, admiring a scroll painting of a *Taiji* trigram held by two attendants, all in front of a small waterfall set within a rocky landscape, all finely detailed in pink enamel with gilt details, the faces of each Immortal realistically rendered in fine detail with subtle shading, the central panel within a gilt border on a finely-engraved green sgraffiato ground.

Each 53cm (20 7/8in) high x 38cm (15in) wide. (2).

HKD800,000 - 1,200,000

US\$100,000 - 150,000

The 'Five Gods of Wufang' (*Wulaojun*) are the five-fold manifestation of the Supreme God of Heaven in Chinese mythology. They are considered to be the physical manifestation of the Daoist creator and theological concept, *Tian*, 'heaven'. Each of the Five Gods are represented by a particular colour: *Huangdi* as the Yellow Deity, *Cangdi* as the Blue-green Deity, *Heidi* as the Black Deity, *Chidi* as the Red Deity, and *Baidi* as the White Deity. The concept of the Five Gods was important in early Chinese culture and philosophy, concerning ideas about the night sky and beliefs about the afterlife. They represented the five sacred Chinese mountains, the five most important planets in the solar system, the five directions of space, and the five major constellations that rotate around the North Star. The description of the 'Five Gods of Wufang' admiring a scroll with a *Taiji* trigram (symbolising the centre of the universe) became a popular theme in Song dynasty literature and later in decorative arts.

清乾隆 粉彩八仙獻壽圖瓷板掛屏





The Three Star Gods, *Fu*, *Lu* and *Shou* are the gods of the three constellations and the embodiment of Wealth (*Fu*), Prosperity (*Lu*), and Longevity (*Shou*). As exemplified by the present lot, the God of Wealth is shown in the red robe of a state official with a *ruyi* sceptre in his hands; the God of Prosperity is shown in the robe of a ministerial vice director holding a boy in his arms; and the God of Longevity as an old man standing next to a deer, holding a peach branch.

See a closely-related famille rose 'Eight Immortals' plaque, Qianlong, with similar meticulous execution of the details, which was sold at Sotheby's Hong Kong, 29 November 2018, lot 424.

掛屏長方形，分別以綠地軌道紋為邊框，在中央開窗以粉彩繪「福祿壽三星圖」以及「五老太極圖」，其中「福祿壽三星圖」，繪福星身著紅袍官府，手持如意，頭戴金冠，坐於藤椅，身旁小童嬉戲，旁邊祿星懷抱一小童，和顏悅色，坐於石台，石台後圍一圈香妃竹柵欄，遠處壽星拄杖而立，身著黃色長衫，迎面兩童子一手捧桃、一牽驢。繪五雲氣繚繞，另一瓷板繪五老帝君相聚於山陰仙台，同觀長卷，卷上繪陰陽太極圖。山間蒼松鬱鬱，雲氣繚繞，瀑布直瀉，溪水潺潺，所繪人物神情瀟灑，面部細節表現細膩，極具仙風道骨，顯示乾隆時期高超的粉彩繪畫技巧。

清代粉彩瓷板中，以山水人物為題材的繪畫是中國瓷器繪畫藝術與洋彩繪畫成功深入融合的結果。在清代康熙以前，於瓷器繪畫的技藝及顏料有限，以油性彩料於瓷胎繪畫的技法僅有限的借鑒和融入中國傳統繪畫的部分，至乾隆時期發展成熟。清代瓷板，一般採用瓷泥滾壓、切割的成形工藝，再平放入匣鉢燒煉，因此瓷板越大，成品率越低，燒成後極易變形或坼裂，釉面比較容易伴有氣泡、落渣等缺陷，此對瓷板成對燒製，尺寸相當，實為不易。

福祿壽三星星君又稱「財子壽」，象徵財富、功名及長壽。福星為中國古代官員造型，峨冠博帶是重要特徵；祿星主管官祿及送子，手抱孩兒；壽星代表高壽，一手持杖，一手持壽桃。五老可能源於「五方上帝」或「五老帝君」，最早指東方青帝太昊伏羲氏，南方炎帝神農氏，中央黃帝軒轅氏，西方白帝少昊，北方黑帝顓頊。

參看一件清乾隆粉彩八仙獻壽圖瓷板掛屏，其構圖及用彩與本對瓷板類似，出售於香港蘇富比，2018年11月29日，拍品編號424。



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### A RARE IMPERIAL FAMILLE ROSE 'BOYS' JAR

Daoguang seal mark and of the period

The ovoid body finely enamelled with an older boy clothed in a rose-enamelled robe and wearing a gold official's cap, holding aloft a large golden helmet above his head as four younger boys leap excitedly to reach for it, all set within a scene of rockwork and pines continuing onto the reverse decorated with a flowering pomegranate branch laden with two heavy fruit bursting open and one unripe fruit, all beneath turquoise-ground *ruyi*-head borders containing double-seeded lotus scrolls enclosing four bats at the neck and simple lotus scrolls at the foot, the interior and underside glazed in turquoise.

19.1cm (7 1/2in) high.

HKD1,200,000 - 1,500,000

US\$150,000 - 190,000

清道光 松石綠地粉彩「五子奪魁」圖罐 礬紅「大清道光年製」篆書款

#### Provenance:

An English private collection

#### 來源：

英國私人舊藏

The charming scene on the present vase depicting five boys fighting for a helmet is a very popular motif in China, meaning 'five boys competing for distinction', which symbolises the blessing for one's son to achieve outstanding results in the Civil Service examinations. Helmet (*kui* 魁) is a pun for 'leader', which also indicates first place in the Palace examination. The 'five boys' refer to the children of Dou Yujun (竇禹鈞), the scholar, educator and official during the Five Dynasties period (907-960 AD), whose eminent sons achieved remarkable success in the Civil Service examinations, earning him reverence as the ideal parent.

Compare with related Daoguang vases, but decorated with a ruby ground around the elongated neck and foot, such as one depicting children in a Dragon Boat Race, and another decorated with fruiting pomegranate trees, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille-Rose Decoration*, Hong Kong, 1999, pls.189 and 194.

A famille rose bottle vase, Daoguang mark and period, similarly enamelled with four boys in a garden around an older boy wearing a gold official's cap and holding a golden helmet over his head, was sold at Sotheby's Hong Kong on 7 October 2010, lot 2162.

罐直口，短頸，溜肩，腹下漸收，臥足。內及底施松石綠釉。外壁上下綠地粉彩飾纏枝番蓮紋，邊環飾一周如意雲頭紋。腹部留白處通景繪嬰戲圖，中間童子頭戴金冠，高舉金盔，身邊圍繞四個童子，高舉雙手爭奪金盔。童子嬉於洞石花樹之間，身著彩色長衣，姿態各異。腹部背面繪石榴樹，樹上結是三顆石榴，罐底施松石綠釉，留白處礬紅書「大清道光年製」篆書款。

嬰戲題材在嘉慶、道光時期的官窯瓷器上經常出現。「五子奪魁」故事源於五代晚期漁陽人竇禹鈞教子有方，五個兒子均功名成就，被人稱為「燕山竇氏五龍」，後逐漸變為吉祥題材，取「盔」之諧音，寄託子孫高中狀元之美意，通景配以石榴花樹，更添加「兒孫滿堂」之意。

參看北京故宮博物院藏兩例道光粉彩瓶，一例飾洞石、石榴及蘭花，另一例則飾粉彩紫地龍舟圖，著錄於《故宮博物院藏文物珍品大系：琺瑯彩·粉彩》，香港，1999年，圖版189及194。

另見香港蘇富比曾售出一例清道光松石綠地粉彩瓶，亦繪「五子奪魁」圖，2010年10月7日，拍品編號2162。



# Chronology

## NEOLITHIC CULTURES

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

## EARLY DYNASTIES

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

## IMPERIAL CHINA

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

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

## REPUBLICAN CHINA

|                   |           |
|-------------------|-----------|
| Republic          | 1912-1949 |
| People's Republic | 1949-     |



# International Asian Art Auction Calendar

## 2020

### **ASIAN ART**

Monday 2 November  
Montpelier Street, London

### **FINE NETSUKE FROM A FRENCH PRIVATE COLLECTION**

Wednesday 4 November  
New Bond Street, London

### **FINE CHINESE ART**

Thursday 5 November  
New Bond Street, London

### **FINE JAPANESE ART**

Thursday 5 November  
New Bond Street, London

### **ASIAN ART**

Wednesday 25 November  
Sydney

### **FINE CHINESE CERAMICS AND WORKS OF ART**

Monday 1 December  
Hong Kong

### **ETERNAL RESONANCE: MUSIC IN CHINESE ART**

Monday 1 December  
Hong Kong

### **CHINESE WORKS OF ART**

Monday 14 December  
Los Angeles

### **ASIAN DECORTAIVE WORKS OF ART**

15-16 December  
Los Angeles

### **ASIAN DECORATIVE WORKS OF ART**

Thursday 31 December  
Los Angeles

## 2021

### **CHINESE WORKS OF ART**

March (date to be confirmed)  
New York

### **ASIAN ART**

April (date to be confirmed)  
Sydney

### **ASIAN ART**

Monday 10 May  
Tuesday 11 May  
Montpelier Street, London

### **FINE CHINESE ART**

Thursday 13 May  
New Bond Street, London

### **FINE CHINESE CERAMICS AND WORKS OF ART**

Tuesday 25 May  
Hong Kong

### **FINE ASIAN WORKS OF ART**

June (date to be confirmed)  
Los Angeles

### **ASIAN DECORATIVE WORKS OF ART**

June (date to be confirmed)  
Los Angeles

### **CHINESE WORKS OF ART**

September (date to be confirmed)  
New York

### **ASIAN ART**

Monday 1 November  
Tuesday 2 November  
Montpelier Street, London

### **FINE CHINESE ART**

Thursday 4 November  
New Bond Street, London

### **ASIAN ART**

November (date to be confirmed)  
Sydney

### **FINE CHINESE CERAMICS AND WORKS OF ART**

Thursday 30 November  
Hong Kong

### **FINE ASIAN WORKS OF ART**

December (date to be confirmed)  
Los Angeles

### **ASIAN DECORATIVE WORKS OF ART**

December (date to be confirmed)  
Los Angeles

# Bonhams

AUCTIONEERS SINCE 1793



## Eternal Resonance: Music in Chinese Art

Hong Kong | 1 December 2020

### VIEWING

Hong Kong | 28 - 30 November 2020

### ENQUIRIES

Keason Tang  
+852 2918 4321  
chinese.hk@bonhams.com  
[bonhams.com/chineseart](https://bonhams.com/chineseart)

### RARE CONFUCIUS-STYLE HUANGHUALI AND ZITAN INLAID HUNDRED-PATCH GUQIN

Ming Dynasty  
117cm (46in) long, 18cm (7in) wide.  
HK\$1,500,000 - 2,000,000 \*

明 嵌黄花梨紫檀「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.

### 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

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://bonhams.com/buyersguide)

## 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<br>1 Queen's Road Central, Hong Kong |
| Account Name:   | Bonhams (Hong Kong) Limited. -<br>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 may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

**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*. 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>   | <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>  | <p>with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i>;</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>   |  | 1.5.3 we will provide a guarantee in the terms set out in paragraph 9.  |
| 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>   | 10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period. | 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the Lot 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> . |
| 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>  | 10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.   | <b>2 PERFORMANCE OF THE CONTRACT FOR SALE</b><br>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> .  |
| 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>  | 10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.  | <b>3 PAYMENT</b><br>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :   |
| <b>9 THE SELLER'S LIABILITY</b> |  |  | 10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.  | 3.1.1 The <i>Purchase Price</i> for the <i>Lot</i> ;  |
| 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>  | 10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".  | 3.1.2 A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and  |
| 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>  | 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.   | 3.1.3 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> .   |
| 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>   | 10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .  | 3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.  |
| 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>  | 10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .   | 3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.  |
| 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> | 10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assignees of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.  | 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.   |
| 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>   | <b>11 GOVERNING LAW AND DISPUTE RESOLUTION</b>   | 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the <i>Seller</i> .  |
| <b>10 MISCELLANEOUS</b>         |  |  | 11.1 <b>Law</b><br>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   | 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.   |
| 10.1                            |  | <p>You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>  | 11.2 <b>Language</b><br>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.  | 3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .   |
| 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>   | <b>APPENDIX 2</b>  | <b>4 COLLECTION OF THE LOT</b>  |
| 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>  | <b>BUYER'S AGREEMENT</b><br><b>IMPORTANT:</b> These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.   | 4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.   |
|                                 |  |  | <b>1 THE CONTRACT</b>  | 4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i> .   |
|                                 |  |  | 1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .  | 4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .  |
|                                 |  |  | 1.2 The <b>Definitions and Glossary</b> contained in <b>Appendix 3</b> to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.   | 4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .  |
|                                 |  |  | 1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the Auctioneer's hammer in respect of the <i>Lot</i> , when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .  | 4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .   |
|                                 |  |  | 1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.   | 4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor'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> .  |
|                                 |  |  | 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:   |   |
|                                 |  |  | 1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;  |   |
|                                 |  |  | 1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance  |   |



- 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 ["\*"] 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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邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯 與買家的關係受該協議所規管。

### 2. 拍賣品

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

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

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

敬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，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

#### 成交價估計

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

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

成交價估計採用拍賣會所用的貨幣單位。

#### 狀況報告

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

#### 賣家對閣下的責任

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

#### 邦瀚斯 對閣下的責任

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

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

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

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

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

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

#### 4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

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

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

拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為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瀚斯負責。

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



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

## 6. 買家與賣家及買家與邦瀚斯的合約

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

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

## 7. 買家費用及買家須支付的其他收費

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

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：  
成交價首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/或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. 濒危野生動物物種國際貿易公約（「CITES」）建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字樣的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

## 14. 賣家及/ 或邦瀚斯的責任

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）的疏忽，引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提及本公司均以賣家取代。

## 15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前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清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

## 估計重量

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

## 署名

1. 鑽石胸針，由韋青斯基製造  
當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。  
2. 鑽石胸針，由韋青斯基署名  
邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。  
3. 鑽石胸針，由韋青斯基裝嵌  
邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

## 19. 圖畫

### 拍賣品圖錄詞彙解釋

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

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；  
「出自巴薩諾」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；  
「巴薩諾畫室/ 工作室」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；  
「巴薩諾圈子」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；  
「巴薩諾追隨者」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；  
「巴薩諾風格」：我們認為這是該藝術家風格的、並且屬較後期的作品；  
「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；  
「由……署名及/ 或註上日期及/ 或題詞」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手

筆；

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

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

#### 3 拍賣品的說明

3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（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 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或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章貨品買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任何修訂。
- 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

|        |   |   |   |  |  |
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|        | 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並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。 | 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，本公司對閣下的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。   | 8   | <b>其他人士就拍賣品的申索</b>  | 10.2.2   | 大氣壓力改變；  |
| 5      | <b>拍賣品儲存</b><br>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）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。 | 8.1   | 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：  | 10.2.3   | 弦樂器的損壞；或   |
|        |   | 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   | 10.2.4   | 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。   |
|        |   | 8.1.2   | 向閣下以外的其他人士交付拍賣品；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。                             |
|        |   | 8.1.3   | 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   | 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。 |
|        |   | 8.1.4   | 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。  |  | 閣下宜購買保險以保障閣下的損失。   |
| 6      | <b>對拍賣品的責任</b>  | 8.2   | 第8.1段所述的酌情權：  | 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。          |
| 6.1    | 待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。   | 8.2.1   | 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   | <b>一般事項</b>  |
| 6.2    | 閣下應於拍賣會後盡快為拍賣品投買保險。   | 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。   | 11.1   | 閣下不得轉讓本協議的利益或須承擔的責任。   |
| 7      | <b>未能付款或提取拍賣品及部份付款</b>  | 9   | <b>廢品</b>   | 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。  |
| 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：  | 9.1   | 本公司根據第9段的條款就任何廢品承擔個人責任。   | 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。   |
| 7.1.1  | 因閣下違反合約而即時終止本協議；  | 9.2   | 第9段僅於以下情況適用：  | 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。   |
| 7.1.2  | 保留拍賣品的管有權；  | 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   | 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  |
| 7.1.3  | 遷移及/或儲存拍賣品，費用由閣下承擔；   | 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  |  |  |
| 7.1.4  | 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；   | 9.2.3   | 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。  |  |  |
| 7.1.5  | 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；   | 9.3   | 於下述情況下，第9段不適用於廢品：   |  |  |
| 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；  | 9.3.1   | 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   |  |  |
| 7.1.7  | 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；  | 9.3.2   | 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。  |  |  |
| 7.1.8  | 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；   | 9.4   | 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。   |  |  |
| 7.1.9  | 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；  | 9.5   | 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。 |  |  |
| 7.1.10 | 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；   | 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。   |  |  |
| 7.1.11 | 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。   | 9.7   | 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。  |  |  |
| 7.2    | 就因本公司根據第7段採取行動而招致的  | 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。  |  |  |
|        |   | 10  | <b>本公司的責任</b>   |  |  |



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以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料（私隱）條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

#### 附錄三 釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

#### 釋義

「**額外費用**」按照競投人通告計算的費用，以彌補邦翰斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「**拍賣人**」主持拍賣會的邦翰斯代表。

「**競投人**」已填妥競投表格的人士。

「**競投表格**」本公司的競投人登記表格、缺席者及電話競投表格。

「**邦翰斯**」邦翰斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦翰斯亦稱為我們。

「**書籍**」於專門書籍拍賣會提供以作銷售的印刷書籍。

「**業務**」包括任何行業、業務及專業。

「**買家**」拍賣人落槌表示由其投得拍賣品的人士。

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

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵票。

「**標準查驗**」由並非專家的邦翰斯職員對拍賣品進行目視查驗。

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

「**儲存承辦商**」於圖錄指明的公司。

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

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

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

「**網站**」網址為www.bonhams.com的邦翰斯網站。

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

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

#### 詞彙

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

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

「**受託保管人**」：貨品所交託的人士。

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

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

#### 以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

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

(Attende / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

|                          |                          |                          |                          |
|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
|--------------------------|--------------------------|--------------------------|--------------------------|

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.

|   |                                  |
|---|----------------------------------|
| <b>Sale title:</b> Fine Chinese Ceramics & Works of Art | <b>Sale date:</b> 1 December2020 |
| <b>Sale no.</b> 26176                                   | <b>Sale venue:</b> 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                 | \$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s |
| \$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s | \$500,000 - 1,000,000.....by 50,000s                 |
| \$50,000 - 100,000.....by 5,000s                | \$1,000,000 - 2,000,000.....by 100,000s              |
| \$100,000 - 200,000.....by 10,000s              | above \$2,000,000.....at the auctioneer's discretion |

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"/> |
| <b>Please note that all telephone calls are recorded.</b>   |   |
| Please tick if you have registered with us before <input type="checkbox"/>  |   |

## Important

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

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

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

Your signature:

Date:

\* Covering Bid: A maximum bid (exclusive of Buyers Premium) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com

Bonhams (Hong Kong) Limited. Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

# 登記及競投表格

邦瀚斯

(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法



號牌 (僅供本公司填寫)

Bonhams

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有關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），我們不會將您的資料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: Fine Chinese Ceramics & Works of Art   |  | 拍賣會日期: 1 December 2020                              |  |
| 拍賣會編號: 26176  |  | 拍賣會場地: 香港 Hong Kong                                 |  |
| 如閣下未能親身出席拍賣會，請最遲於拍賣會前24小時提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。 |  |   |  |
| 一般競投價遞增幅度（港元）：  |  |   |  |
| \$10,000 - 20,000.....按 1,000s  |  | \$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s |  |
| \$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s  |  | \$500,000 - 1,000,000.....按 50,000s                 |  |
| \$50,000 - 100,000.....按 5,000s   |  | \$1,000,000 - 2,000,000.....按 100,000s              |  |
| \$100,000 - 200,000.....按 10,000s   |  | \$2,000,000以上.....由拍賣官酌情決定                          |  |
| 拍賣官可隨時酌情決定把任何競投價拆細。   |  |   |  |
| 客戶編號  |  | 稱銜  |  |
| 名   |  | 姓   |  |
| 公司名稱 (如適用的話將作為發票收票人)  |  |   |  |
| 地址  |  |   |  |
|   |  |   |  |
| 城市  |  | 縣 / 郡   |  |
| 郵編  |  | 國家  |  |
| 流動電話  |  | 日間電話  |  |
| 夜間電話  |  | 傳真  |  |
| 競投電話號碼 (包括電話國家區號)   |  |   |  |
|   |  |   |  |
| 電郵 (大楷)   |  |   |  |
| 閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。  |  |   |  |
| 本人登記為私人客戶 <input type="checkbox"/>  |  | 本人登記為交易客戶 <input type="checkbox"/>                  |  |
| 請注意所有電話對話將被錄音   |  | 以往曾於本公司登記 <input type="checkbox"/>                  |  |

## 重要提示

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

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







敬製

**Bonhams**  
Suite 2001, One Pacific Place  
88 Queensway  
Hong Kong

+852 2918 4321  
bonhams.com

**AUCTIONEERS SINCE 1793**