



Fine Chinese Ceramics and Works of Art

Sunday 26 May 2013 at 10am
Hong Kong



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Island Shangri-La Hotel, Island Ballroom
Pacific Place, Supreme Court Road
Admiralty
Hong Kong

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Hong Kong

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Thursday 23 May 10am to 9pm
Friday 24 May 10am to 9pm
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Island Shangri-La Hotel,
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Snuff bottles formerly from the Mary and George Bloch collection, (lots 100 - 146)

100

A violet-blue glass 'kui dragons' snuff bottle

Imperial glassworks, Beijing, 1730-1770

Of compressed globular form with a flat lip and recessed, slightly convex foot surrounded by a protruding rounded footrim, carved on each main side with the character *long* ('dragon'), made up of four *kui* dragons sharing two bodies, two with bird-like heads, the shoulders with mask-and-ring handles, the glass of semi-translucent violet-blue colour.

5.7cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance 來源:
Gerd Lester (1986)

Illustrated 出版:
Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 826.

Exhibited 展覽:
Hong Kong Museum of Art, March-June 1994
National Museum, Singapore, November 1994-February 1995

This colour is rare in Imperial glass, and unique in snuff bottles of this type. Under transmitted light, the violet becomes obvious, but without it the colour appears to be ultramarine-blue.

1730-1770 宮廷玻璃造辦處 藍玻璃雕仿古夔龍紋鼻煙壺

平唇，微凸斂底，突出圈足，圈足底為一圓棱；二正面以兩個雙頭夔構成的龍字紋，每夔的一頭像鳥頭，肩部雕獸首啣環耳。

這種顏色出現在御製玻璃器內是甚少的，在這類型的鼻煙壺上出現更寥寥無幾。



A silver 'Guangxu coin' snuff bottle

Hung Chong, Guangzhou or Shanghai, 1890-1920

Of compressed globular form supported on a protruding, rectangular footrim, the two main sides simulating the obverse and reverse of a coin inscribed in Chinese on one side Guangxu tongbao (Guangxu currency), and in Manchu on the other designating the Guangdong mint, the foot chased with a formalised floral design, the foot stamped with two seals, one in Chinese Xingfa (Prosperity), the other in Roman letters, HC.

5.5cm high.

HK\$10,000 - 15,000

US\$1,300 - 1,900

Provenance 來源:

Sotheby's, London, 5 December 1983, lot 141

Sotheby's, London, 6 December 1994, lot 188

Robert Hall (circa 1995)

Illustrated 出版:

Journal of the International Chinese Snuff Bottle Society, Spring 1998, p. 9

Hugh Moss, Victor Graham and Ka Bo Tsang, A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection, Volume 7, Hong Kong, 2009, no. 1629.

The identification of the Guangdong mint in Manchu script is provided by Graham 1998, p. 9. It is confirmed by Su Ye 2008, p. 708, where it is divulged that this particular coin was minted in 1890 in a mint established by Zhang Zhidong (1837 – 1909), which demonstrates that the snuff bottle based on the coin could not have been made before 1890.

The true intent of this bottle is suggested by the Roman-letter seal, HC, on the foot, which suggests that it was made for an export market as a curiosity. The use of Roman-character trademarks identifying the manufacturer was common practice among export silversmiths from the eighteenth century onwards, and the trend was spread to other centres after the expansion of the silver trade following the opening of more treaty ports after the Opium War. HC stands for Hung Chong. (Export silversmiths are better known by their traditional transliterations, so we have not rendered them into pinyin. The name Hung Chong, actually only one of several marks used by the company, would be read Hengchang in Mandarin pronunciation and pinyin spelling.) Hung Chong was a company active at the end of the Qing dynasty and into the Republican period in two locations: Club Street, Honam Island, Guangzhou; and 11b Nanking Road, Shanghai.



1890-1920 恒昌號 廣州或上海 銀鑄錢幣形鼻煙壺

平唇，平弓形斂底，突出圈足；兩正面模擬廣東機製光緒通寶錢幣，一正面為「光緒通寶」，一正面為「寶廣」兩個滿文，圈足雕鏤形式化花朵紋，底截二印，一為「興發」二字，一為羅馬字典「HC」。

光緒十六年（1890），在張之洞開辦的廣東錢局裏開始鑄造這個錢幣（參閱蘇壁 2008，頁708）。所以，這件鼻煙壺一定是1890年以後製的。HC是恒昌號的印，恒昌號從事製作銀器，在上海、廣州都有分店，向歐美出口銀質器具。（參閱Forbes, Kernan, and Wilkins, Chinese Export Silver, 1785-1885, 頁110-112, 185, 215, 231, 232, 244及245）。

光緒通寶錢形鼻煙壺亦有出版於鄧仲安1993，編號8.11，而那件沒有滿文。另一件發表於《Old Chinese Snuff Bottles Catalogue》編號1，編號105，但只有漢文一面的圖片。

A pale yellow glass snuff bottle

Attributed to the Imperial glassworks, Beijing, 1720-1840
 Of flattened pear-shaped form, the glass of a pale yellow colour.
 5.7cm high.

HK\$10,000 - 15,000
 US\$1,300 - 1,900

Provenance 來源:

John Ford and Associates
 Belfort Collection (1986)

Illustrated 出版:

Viviane Jutheau, *Guide du collectionneur de tabatières chinoises*, Paris,
 1980, p.58, fig.2

Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and
 George Bloch*, British Museum Press, London, 1995, no. 117

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese
 Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong
 Kong, 2002, no.699

Exhibited 展覽:

British Museum, London, June–October 1995
 Israel Museum, Jerusalem, July–November 1997

This elegantly formed and impeccably detailed bottle is of the paler range of imperial yellow. We can be reasonably confident that any yellow glass was initially imperial. During the late Qing dynasty, the rights to the use and display of a four-clawed dragon as a personal emblem, previously granted only as an honour to those elevated to the nobility by the emperor, were more freely distributed and sometimes even sold. At such a time, imperial prerogatives may have been less constraining.

While we know that yellow glass is imperial, it does not necessarily follow that it was made at the imperial glassworks, although that remains the most likely place of manufacture for the majority of yellow glass objects. We may in some instances be able to identify palace style in carving, but plain, undecorated bottles such as this example, could equally have been ordered from any glassworks. The possibility also exists that imperial yellow wares were made elsewhere for presentation to the court. Yellow grounds, for instance, are common enough on Guangzhou enamels on metal made for the court, so there is no reason, in theory, why imperial yellow glass snuff bottles should not have been made elsewhere.

1720-1840 傳宮廷造辦處 明黃玻璃光素鼻煙壺

壺以透亮淡黃玻璃製成；平唇，平斂底。

黃色玻璃基本上是御用玻璃廠專用的質料。不過，像這種光素鼻煙壺，很可能是在外地作的，無以得知。譬如說，廣州給宮廷作的銅胎畫琺瑯有很多黃色地的設計，論理上，黃色玻璃鼻煙壺也可能是外地製的。



An inscribed olive-brown glass overlay 'spring and autumn scenes' snuff bottle

Songtai, probably Yangzhou, 1810-1880

Of flattened circular form with a flat lip and recessed convex foot, surrounded by a protruding flat footrim; carved as a single overlay on one main side with two magpies on the branches of a blossoming prunus tree, inscribed in relief seal script, 'A branch [exuding] spring fragrance, [by] Songtai', and on the other with two butterflies, two insects, two insect pots, one with its inner, perforated insect-guard set beside it, and a pair of brushes for inciting the insects to fight, inscribed in relief seal script '[An] autumn scene', followed, in relief draft script by the signature Songtai, and two seals, both in negative seal script, tu and ji (together meaning 'painting record') the narrow sides with mask-and-ring handles, the glass of an olive-brown and white.

5.6cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

Provenance 來源:

Eugene Sung (1971)

Thomas C. Van Nuyts (1994)

Robert Kleiner (1994)

Illustrated 出版:

Bob Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, no. 238

Journal of the International Chinese Snuff Bottle Society, Autumn 1994, p. 35

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 1047

Hugh Moss and Stuart Sargent, *The World in a Bottle in the World at the End of the Qing Dynasty, part 2: Yangzhou Overlay Glass*, Journal of the International Chinese Snuff Bottle Society, Spring 2011, fig. 36, middle row

Exhibited 展覽:

British Museum, London, June-October 1995

Israel Museum, Jerusalem, July-November 1997

Songtai may be the Lingnan art collector and painter Wu Yanliu (1848 – 1919). Because of the similarities between the two Bloch bottles bearing the name Songtai (plus a third from the Meriem Collection, with only the character song, plausibly made for the same individual) and the snuff bottles made for Li Peisong and Li Peizhen, probably in Yangzhou, it could be concluded that all of these glass-overlay bottles came from the same workshop. But, aside from the question of whether Wu Yanliu would have had bottles made for him at such a distant workshop (a question that may dissolve with further research), there are stylistic differences that could have any one of a number of plausible explanations.

The symbolism can be explained as: wo (shuang) magpies (xique) stand for double happiness (shuangxi), while a magpie perched on (shang) the tip (shao) of a prunus (mei) branch expresses the wish for 'happiness up to the tip of the eyebrow (xishang meishao)', while the inscription referring to a branch exuding spring fragrance indicates the prunus, the first tree to flower in the spring. Pairs - whether of insects or other creatures - symbolize married couples, so here the boxes, the sticks for agitating insects to get them to fight, the insects together and the butterflies all stand for marital harmony. The idea of harmony or perfection is also carried by round shapes, such as the boxes, and the perforated cover to keep the insects therein while allowing them air to breath. The symbolism of marital harmony (hehe) is also carried by the two boxes (he also being the sound of the character for 'box'). Insects generally, of course, symbolize fertility by virtue of their legendary capacity for reproduction, and the odd little insect crawling near the clump of grass is but one of its parents' innumerable offspring, symbolizing the continuity of the family line arising from so much harmony.

1810-1880 松苔 白套棕色玻璃春香秋景圖鼻煙壺

平唇，凸斂底，突出圈足，足底完全接觸地面；正面刻喜鵲上梅圖，題曰「式枝春香，松苔」，另一正面刻鬥蟋蟀圖，題曰「秋景，松苔」，後鈐「圖」、「記」二篆印，側面具獸首啞環耳。

Moss and Sargent 2011, 頁25 和 Treasury 5 已經提出，松苔可能是嶺南收藏家伍延鑒(1848-1919)松苔館主。因為松苔的煙壺和以李韻亭、李維之委托人作的煙壺風格很相似，推測它們也是揚州製的。但本壺的圖比李兄弟的套玻璃煙壺刻的圖案更逼真，鳥、樹幹、梅花等都刻得栩栩如生。反面的蝴蝶翼跟別的細節上鑽空孔的地方也比瑪麗及莊智博鼻煙壺珍藏第二場拍賣會，拍賣品號76，「韻亭自賞」的那件壺上的水果規整得多。獸首啞環耳也比李氏壺更像宮廷式的，故松苔之煙壺來源還待考。



An inscribed ruby-red glass overlay 'Princess Shouyang' snuff bottle

Yangzhou, dated 1880

Of compressed globular form with a flat lip and recessed convex foot surrounded by a protruding flattened footrim, carved on one main side with Princess Shouyang asleep on a bench, leaning on her fan, beneath a blossoming prunus tree from which petals fall, with perforated rock formations, inscribed in relief, 'Prunus blossoms mark the forehead, Made in the year gengchen', the other main side with the Hehe immortals in a long boat, one holding a spray of lotus while the other holds a box on his shoulder with one hand and paddles with the other, with a seal in relief, Yunting, the glass of transparent, slightly streaky, ruby-red colour on translucent white glass.

6.1cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

Provenance 來源:

Cyrus Jasperse

Sotheby Parke Bernet, New York, 14 March 1979, lot 3

Illustrated 出版:

Robert Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, no. 126.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 1032.

Exhibited 展覽:

Sydney L. Moss Ltd., London, October 1987

Creditanstalt, Vienna, May-June 1993

The close similarity of this bottle to the example sold in these rooms, 23 November 2010, lot 141 in both style and feeling includes the fact that the overlay colour of the crisply-carved footrim falls short of precisely matching the outer form of the rim where it meets the body of the bottle, although the neck rim here, as there, is impeccably matched.

The stylistic associations between the carving of the sleeping princess here and the scholar in that one are irresistible, for they display identical poses, the left leg raised and set over the right. Only the fan held by each of them is in a different position. This also exhibits a corresponding level of control in the shading of the overlay colour, used here to separate the sleeping princess from the ground and define the balustrades of the palace terrace on which she sleeps. The log boat on the other side alerts us to the presence of transcendent beings, two youths known as the Hehe immortals, identified by the lotus flower ('hehua') and the box ('hezi'), symbols associated with them that also provide the name Hehe (see Sale 2, lot 32).

This is one of those bottles on which the name Yunting is written with a character ordinarily pronounced 'jun'. The past references - before it was realized that Li Yunting was a patron, not a glass carver — to the 'Li Junting school', whose stylistic similarities have been noted, was made for Li's brother, Li Weizhi (Li Peizhen).

Legend has it that Princess Shouyang, daughter of Emperor Wu of Song (r. 420- 422 AD) in the Six Dynasties period, once took a nap on the veranda of the Hanzhang palace after she had admired the prunus blossoms in the garden. While she slept, some blossoms were blown from the branches, and one flower landed on her forehead, leaving faint marks of five pink petals. She was unaware of this after she awoke, but the court ladies were fascinated by her appearance and followed suit, pressing prunus flowers onto their foreheads and calling the result 'prunus-blossom make-up.' In Chinese folklore, she is respected as the flower goddess of the first month, with the prunus blossom as her emblem.

1880年製 揚州 白套紅玻璃壽陽公主鼻煙壺

透亮白地套寶石紅料；平唇，凸斂底，突出弄平的圈足；一正面刻壽陽公主靠著宮扇睡，左上題「梅華點額，庚辰作」，另一正面刻和合仙人泛舟圖，刻「均亭」篆文印。

本壺與瑪麗與莊智博鼻煙壺珍藏第二場拍賣會，拍賣品號 141相比，在風格和技巧上很相似，包括在圈足接壺身的細節。均亭，韻亭也，李培松的字。李培松、李培楨兄弟，1870以後居揚州，是個園主。第二場拍賣會，拍賣品號 141 是為了李培楨維之作的。



105

An inside-painted glass 'Xuanhe inspired' snuff bottle

Ding Erzhong, dated 1899

Of compressed rectangular form with a concave lip and recessed convex foot surrounded by a protruding rounded footrim, painted with a continuous scene of a deer looking up at two bats, a crane at the foot of an ancient cypress tree, a convoluted rock with two white-headed bulbuls perched on it, blossoming peonies and other leafy branches; inscribed in draft script 'At the request of Shaobo, the honourable elder brother, Erzhong imitated a Xuanhe painting [on this bottle] in the summer of the year jihai', with one seal of the artist, Erzhong, in negative seal script, Ding Erzhong, seventh lunar month, 1899.

5.8cm high.

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance 來源:

Bob C. Stevens

Sotheby's New York, 25 June 1982, lot 222

Gerd Lester (1986)

Illustrated 出版:

Bob Stevens, *The Collector's Book of Snuff Bottles*, New York and Tokyo, 1976, no. 877

Robert Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, no. 261

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 4, Hong Kong, 2000, no. 553

Exhibited 展覽:

Sydney L. Moss Ltd., London, October 1987

Christie's, London, 1999

Xuanhe was one of six reign titles used by the Huizong Emperor(1082–1135). Ding is referring to a painting by Huizong, who was an accomplished painter and calligrapher, or, more likely, to one of the many painting-academy bird-and-flower works produced in the Xuanhe reign (1119 – 1126).

This is another of Ding's mature masterpieces, with a magnificently balanced composition made up of charming and symbolic elements superbly painted. It is also a typical example of Ding's mastery of the inner languages of painting. Apart from the composition, or the formal element, the brushwork is sublime and the ink tones exceptional, balancing dark black strokes and washes against paler, watery ink in what appears to be an entirely spontaneous, natural manner. And, indeed, spontaneous and natural they are, but to arrive at that sort of spontaneity one must first acquire and then transcend mere technique. Any artist in the tradition knows that ink tones are an important inner language of painting, but for them to work sublimely, one must achieve them without conscious intent by transcending intellectual control of the concept and painting from the heart.

1899年作 丁二仲 玻璃內畫仿宣和畫本鼻煙壺

凹唇，凸斂底，突出圈足，圈足底為一圓棱；內畫通體鹿、蝙蝠、白頭翁等，有題「少伯仁兄大人屬仿宣和畫本，己亥夏，二仲」，後鈐「二仲」白文篆印。

「宣和畫本」或指《宣和畫譜》或者宣和年間(1119 – 1126)畫的某一幅畫。當然，《宣和畫譜》沒有插圖，要模仿書中所錄的畫，全靠想像力。



106

A transparent emerald-green and colourless glass 'chi dragons' snuff bottle

Qing dynasty, 1730-1770

Of globular form, the transparent, emerald-green glass carved as a single overlay with a continuous design of two chi dragons.
7cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

Provenance 來源:

Zhirou Zhai Collection

Hugh M. Moss Ltd., Hong Kong (1993)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no 942

This magnificent carving is linked to a series of early glasswares, usually in blue, red or green on a bubble-suffused, colourless ground. The series is also characterized by high, well-rounded relief with an extraordinary sculptural quality, wide mouths, and remarkable technical control. The chi dragon bottles from this group have an appearance quite distinct from those displaying other subjects, and thence to a series of masterly carvings that seem to be imperial output from the height of the art during the first half of the Qianlong period.

The chi dragon - always a courtly favourite - was among popular subjects for the group. The court remains the most likely source of these bottles. It is significant that whenever this subject appears on the group it is delineated and carved with remarkable fluidity and artistry. When a pale emerald-green glass is overlaid on colourless glass, as they sometimes are with this group, the lack of contrast partly obscures their appeal, but they are always of compelling quality. They swoop and curve in dynamic poses, heads turned and powerful thighs thrusting their forelegs out to 'grip' the air they inhabit. This is big, bold, almost certainly imperial glass carving at its most powerful, and nowhere does it appear more impressive than on snuff bottles.

1730-1770 透明套綠玻璃螭龍紋鼻煙壺

壺以透明無色地套透明鮮綠料；平唇，凸斂底，突出圈足，圈足底為一圓棱；刻通體蟠螭紋。



An inscribed emerald-green glass overlay 'Rhapsody on a Heavenly Horse' snuff bottle

Zhou Honglai, 1898 (the bottle: 1770-1850)

Of flattened globular form with an elegant curved neck, flat lip and recessed convex foot surrounded by a protruding rounded footrim, engraved on one main side with a horse, inscribed in draft script, 'Executed by Qiandaoren' (The man who submerges himself in the Way), with one seal of the artist, possibly Ding, the other main side with Mi Fu's Rhapsody on a Heavenly Horse, also in draft script, preceded by the seal, possibly of the artist, yixiao ('a laugh'), the title of the rhapsody, and the date 'late-spring month of the wuxu year of the Guangxu reign', and followed by, 'For the pure enjoyment of Jianqiu, the honourable elder brother, engraved by Yanbin, [alias] his humble younger brother, Zhou Honglai', with one seal of the artist in positive seal script, Zhou.

6cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance 來源:

Gerd Lester (1986)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no.1049.

Zhou Honglai was among the finest of the artists who specialized in micro-engraving at the end of the Qing dynasty. The subject matter here is unusual, for Zhou customarily limited himself to those typical of literati paintings - landscape scenes, often including scholars enjoying themselves in a relaxed manner, sometimes with the scholar as the main subject of the 'painting' - all rendered on a tiny scale. Apart from these he produced a fairly standard scholarly range of flora - often blossoming prunus branches - or, less often, birds in branches. This is the only picture of a horse by Zhou that we have found, this one symbolizing a gifted person, whereas an unsaddled horse indicates potential and the desire for a bright and prosperous future.

The text Zhou has chosen is by Mi Fu (1051-1107) one of the four great calligraphers of the Northern Song dynasty. Many calligraphers and intellectuals have copied the text in their own hands, including figures as disparate as the great Ming artist Dong Qichang and the late Qing reformer Kang Youwei.

1898年作 周鴻來 白套綠玻璃天馬賦鼻煙壺

For additional information on this lot please visit
www.bonhams.com/hongkong



A cinnabar-red and emerald-green glass overlay 'crane and bats' snuff bottle

Yangzhou, 1830-1890

Of elegant curved form with a flat lip and slightly recessed foot, carved as a double overlay through the cinnabar-red and emerald-green overlays with a continuous scene of a rocky promontory rising out of the ocean, with two bats flying above it and a crane flying towards it, holding a tally in its beak, the sun rising above the formalized waves.

7.6cm high.

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance 來源:

Hartman Trading Corporation, New York (1964)

Emily Byrne Curtis

Sotheby's, London, 2 July 1984, lot 168

Illustrated 出版:

Emily Byrne Curtis, *Chinese Snuff Bottles from the Collection of Emily Byrne Curtis. Catalog of an exhibition at the Newark Museum*, New York, 1982, no. 2 (colour frontispiece).

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 1017.

Exhibited 展覽:

Newark Museum, October-November 1982

British Museum, London, June-October 1995

Israel Museum, Jerusalem, July-November 1997

This outstanding glass overlay snuff bottle ranks amongst the highest quality bottles produced in Yangzhou in the 19th century. For another rare example of carved realgar-glass decorated with five cranes in the Tuyet Nguyet Collection, see Christopher Sin, Humphrey Hui, and Po Ming Kwong, *A Congregation of Snuff Bottle Connoisseurs: An Exhibition of Chinese Snuff Bottles at the Tsui Museum of Art*, Hong Kong ,1996, no. 76.

The expression *haiwu tianchou*, 'adding tallies to a house over the ocean' can be abbreviated to *haichou*, 'ocean tallies', and we seem to have a corresponding visual abbreviation here, the mansion or tower often associated with this theme being absent—or hidden in the folds of the mountain.

1830-1890 揚州 白套雙色玻璃海屋添籌圖鼻煙壺

壺以透亮白地、透亮漆紅料及鮮綠料組成；平唇，平微斂底，圈足，足底全面接地；刻通體海屋添籌圖。

可參考的五鶴添籌圖材有Holden 1994，編號39和Tuyet Nguyet 珍藏的一件藏品，見洗祖謙、許建勳、鄭連銘，《*毒趣集慶：中國鼻煙壺展*》，1996，編號76。其實，本壺的母題是簡略的，因為海屋給省略了。



109 Y

An ivory 'peach' snuff bottle

Qing dynasty, 1740–1880

The well hollowed body carved in the form of a peach.

4.8cm high.

HK\$6,000 - 8,000

US\$770 - 1,000

Provenance 來源:

Robert Hall (1989)

Illustrated 出版:

Robert Hall, *Chinese Snuff Bottles II: Including an Important Selection from the Marion Mayer Collection*, London, 1989, no. 21

Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, British Museum Press, London, 1995, no. 321.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 7, Hong Kong, 2009, no. 1552.

Exhibited 展覽:

British Museum, London, June–October 1995

Israel Museum, Jerusalem, July–November 1997

Fruit-form bottles in ivory were made as early as 1724 at the palace, but the whiteness of the ivory in this case would seem to rule out so early a date here. Had it been made, little used, and then stored at the palace for a century or more, it could have remained this colour, but under high magnification it is easy to read the surface wear as rendering such a scenario implausible. It probably dates from the mid Qing, perhaps from the late Qianlong into the early nineteenth century.

Whenever it was made, it is an extremely rare ivory snuff bottle formally, with a lovely satiny surface through use. Among peach-shaped snuff bottles in general it stands out strikingly. One of the reasons for this is that it is pure; there has been no attempt to set it in context with branches and leaves.

The coral stopper is ideally suited here, although, unusually, mounted sideways rather than as a twig sticking up. Natural branches of coral of this colour were the common form in which the material was delivered to the lapidary, and once the thicker parts of the 'trunk' and main 'branches' had been used for larger objects, including snuff bottles, the tiny little outer 'twigs' were ideal for snuff-bottle stoppers and not much good for anything other than small pieces of jewellery. To transform these offcuts into stoppers, all they needed was a little polishing to the natural shape.

For a useful article by William R. Mann on the various sources of ivory and ivory-like materials, see 'Ivory: Sources, Identification, and Uses', JICSBS, Autumn 2001, pp. 12–34.

1740-1880 象牙桃形鼻煙壺

掏膛完整，雕桃形象牙煙壺。

本壺形式素淨雅致，不加折枝、葉子等。珊瑚枝蓋配合完美。



110 Y

An ivory snuff bottle

Qing dynasty, 1725–1850

The well hollowed body carved with a concave lip, wide mouth, and recessed, flat, circular foot surrounded by a protruding, flat, circular footrim, engraved with a continuous design of various flowering plants.

2.3cm high.

HK\$6,000 - 8,000

US\$770 - 1,000

Provenance 來源:

Robert Hall (1991)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 7, Hong Kong, 2009, no. 1548.

There is evidence that screw-threaded ivory bottles were made in the Yongzheng period, the vase shape is typical of the court, and this shape of stopper was a standard at the palace workshops throughout the first half of the Qing dynasty and into the nineteenth century. There is nothing about the size, form, hollowing, stopper, or surface patination of this bottle that would preclude such an attribution. The problem, of course, is that there are two others recorded in this auction. The chances of three early-eighteenth-century snuff bottles of this group surviving from the Yongzheng period, all with their original stoppers intact and all ending up in the same collection, are significantly slim. The patination argues against an early-eighteenth-century attribution, as well. If the bottles were so early, we might expect at least one of them to be more discoloured than the others, for three bottles over so long a period would have surely experienced very different patterns of use. All, however, have a similar degree of natural patination that suggests considerable age but seems insufficient for three centuries of handling.

The type of stopper suggests a northern product, and the similar vase shapes of all three may indicate courtly production. We have left a fairly wide dating range, given these questions. Such matters aside, perhaps the most important observation to make is that these masterpieces of the miniature snuff-bottle arts are faultlessly fashioned and of lovely form.

Of the three, only this snuff bottle was originally decorated. The engraving is worn away completely in parts, but the original design is still obvious. This style of engraving ivory was a standard of the late Ming and early Qing for a wide range of wares for the scholar's studio, including brush pots, brushes, paper-weights, and so on. It continued throughout the Qing dynasty, culminating in the micro-incised wares of such artists as Yu Shuo, so this feature provides no particular clues for dating, but there is no reason why such a design should not have appeared in the early eighteenth century.

1725-1850 象牙光素鼻煙壺

壺掏膛徹底，凹唇。寬口，平斂底，突出圈足，圈足底全面接地；刻通體花卉紋。

此壺有微刻的紋飾，有的地方全面擦掉，這種象牙器紋飾從明末到清末都很普遍。





111 Y

An inscribed ivory 'Red Cliff' snuff dish

Shen Da, 1895–1949

Of cylindrical section, concave on each side, the reverse engraved with Su Shi's Rhapsody on Red Cliff and the first part of his Latter Rhapsody on Red Cliff, followed by 'engraved by Shen Da, alias Xiaozhuang'.

5.4cm diam.

HK\$4,000 - 6,000

US\$520 - 770

Provenance 來源:

Hugh Moss (HK) Ltd (1991)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 7, Hong Kong, 2009, no. 1558.

The micro-engraver, Shen Da, zi Xiaozhuang, was a native of Taizhou in Jiangsu province. A skilful engraver, he was particularly good at engraving minuscule characters on ivory and bone fan guards or frames (the rigid ends between which a folding fan folds). He worked at the department of printing during the last years of the Qing dynasty. His reputation as an engraver was on a par with that enjoyed by Yu Shuo. He lived in Suzhou later in his life; there his clientele included both the local people and others living abroad.

1895-1949 沈達 象牙填黑彩書前後赤壁賦煙碟

鼻煙碟兩面凹，及面微刻《前赤壁賦》、《後赤壁賦》前部，後加「筱莊沈達刻」。

微刻家沈達，字筱莊，江蘇省泰州人，早年供職於北京印鑄局，後居蘇州，國內外都有顧客。

For additional information about this lot please visit
www.bonhams.com/hongkong

112 Y

An inscribed and carved ivory 'Red Cliff' snuff dish

Yu Shuo, Shanghai, 1912

Of square form, the top with a circular concave depression, the back concave, the back inscribed in minute running script with the entire texts of both the former and latter rhapsodies by Su Shi entitled The Red Cliff, followed by a commentary by the engraver: 'Note that the Red Cliff referred to by people living in the region around the Jiang and Han Rivers could have been located in any one of these five places: Hanyang, Hanchuan, Jiangxia, Huangzhou, and Jiayu. However, only the Red Cliff at Jiayu was the one that agreed with the historical fact. The Red Cliff that Su Zizhan of the Song dynasty visited was at Huangzhou. The area from Jiayu to Huangzhou actually had been a battleground in ancient times. [Made] for the pure pleasure of Shushijing lou zhuren (Master of the Hall for the Shu Stone Classics). Written and engraved by Yu Shuo of Jiangdu in the autumn of the renzi year during his sojourn at Shanghai.'

3.3 x 3.1cm

HK\$6,000 - 8,000

US\$770 - 1,000

Provenance 來源:

Hugh Moss (HK) Ltd (1987)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 7, Hong Kong, 2009, no.1557.

Zizhan was the courtesy name of the Song dynasty poet Su Shi (1037–1101), also known as Su Dongpo. All five of the places Yu Shuo names in his commentary following Su's work are counties located in Hubei province. The location of the Red Cliff at which Cao Cao's southward crossing of the Yangzi had been thwarted at the beginning of the third century has always been controversial. Although the Red Cliff near Su Shi's place of exile at Huangzhou is generally not considered to be the strongest contender for that honour, it must be observed that Huangzhou was one of several points at which the Jurchen forces crossed in the early twelfth century in their pursuit of remnants of the Northern Song court, so from the perspective of tactical geography, this Red Cliff gains credibility as Cao Cao's invasion point.



1912年製 于碩 象牙填黑彩書赤壁賦方形煙碟

方形鼻煙碟，正反兩面凹入，微書《前後赤壁賦》，後書有關五個地方的赤壁問題，最後一行字小，主要的內容是，這是給蜀石經樓主人作的，是壬子秋江都于碩客居上海時所刻。

《蜀石經》是後蜀刻的十經，蜀石經樓主人擬是劉體乾(1873–1930或1880–1940)，字健之。劉體乾收藏了蜀石經的拓本，1927年就出版了珂羅版《蜀石經》8冊。可是早在1913年，劉體乾的名字已經跟蜀石經關係。林紓(1852–1924)在《憲法新聞》號17出版了《為劉健之寫蜀石經常齋(一作樓)圖并題長句》一首詩。

辛亥革命以後，劉歷任蘇州關監督、南京製造局總辦，可推測他有機會到上海辦事，可能會親自認識于碩。



113 Y

An inscribed and carved ivory 'Fishing Alone on a Spring Stream' snuff dish

Yu Shuo, Tianjin, dated 1914

Of cylindrical section, concave on each side, the top engraved with an idyllic scene of a fisherman in a small covered skiff fishing offshore from a country retreat partly built on stilts in the shallow waters, surrounded by various types of trees and with hills in the distance, inscribed in running script with the title 'Fishing Alone on a Spring Stream', followed by 'in imitation of a painting by Liuru jushi', followed by the signature, Xiaoxuan; the back inscribed in running script with ten poetic compositions by Lu Guimeng (d. ca. 881), followed by '[This is] engraved by Xiaoxuan, Yu Shuo, in Tianjin during the first decade of the first month of spring in the jiayin year for the elegant .

4.6cm diam.

HK\$6,000 - 8,000

US\$770 - 1,000

Provenance 來源:

Hugh Moss (HK) Ltd (1991)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection, Volume 7*, Hong Kong, 2009, no.1556.

Although it appears to be a lengthy poem, the long inscription on one main side actually consists of ten poems, each made up of eight lines. Yu Shuo (1873 –1957) has inscribed them one after the other without a break.

1914年製 于碩 象牙填黑彩春溪獨釣圖煙碟

圓形鼻煙碟，兩面凹入，正面刻《春溪獨釣圖》，上題「春溪獨釣，臨六如居士本。歛軒」；反面書陸龜蒙《襲美見題郊居十首因次韻酬之以伸榮謝》十首，後題紀「種珊瑚先生大雅正之，甲寅春上浣歛軒于碩刻於津門」。

六如居士，唐寅(1470–1523)之號也。于碩(1873 –1957)，揚州人，不知何時遷居北平。1915年，他代表直隸省參加舊金山的巴拿馬賽會獲金獎。種珊瑚先生這個外號不常見。1914前後有二位醫生用此名號，一在遼寧一在上海：王毓琪，字種珊瑚，開原縣人，1908年在開原創辦了「種珊瑚私立醫塾學堂」，1929年又修纂了《開原縣志》，但不確定他是否在1914年訪問北平或天津；上海的種珊瑚先生姓喬，由於資料顯示有名的道學家陳櫻寧（1880-1969）在1912-1914年間在上海讀《道藏》的時候住在其姊夫喬種珊瑚家裏，可確定至少那時期喬種珊瑚在上海行醫。1912年，于碩也在上海，可能在那時就認識喬大夫。

A carved ivory 'conjoined fish' snuff bottle

Imperial Master, Japan, 1854–1910

Carved in the form of two stylised carp joined belly to belly leaping from stylised waves, with a flat lip and concave foot surrounded by a flat footrim, the two fish joined together at the heads, but with a recessed channel of stylised waves between their bellies joined to the more naturalistic waves around the base, which are separated from the plain outer footrim by a beaded border, the fishes' eyes inlaid in jet; the foot inscribed in seal script, Qianlong nian zhi (Made during the Qianlong period), filled with yellow pigment.

7.7cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

Provenance 來源:

Dwight C. Harris

Christie's London, 13 November 1961, lot 50

Krolik Collection

Bluett & Son, London

Hugh Moss (1985)

Robert Hall (1985)

Illustrated 出版:

G. Bernard Hughes, *When Mandarins Used Scented Snuff*, Country Life (London), 14 April 1966, p.864.

Journal of the International Chinese Snuff Bottle Society, December 1975, p.13, figs. 58 and 59

Journal of the International Chinese Snuff Bottle Society, December 1977, p.28, fig. 56

Snuff Bottles of the Ch'ing Dynasty, Hong Kong, 1978, no.32

Orientations, October 1978, p.45

Jutheau 1980, p. 128, fig. 4

Illustrated London News, Summer 1990, p. 47

Orient Express Magazine, Summer 1990, p. 47

Prestige, Summer 1990, p. 47

Arts of Asia, September–October 1990, p. 91

Eastern and Oriental Magazine, April 1994, p. 62

Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, British Museum Press, London, 1995, no. 317

Journal of the International Chinese Snuff Bottle Society, Autumn 2000, front cover

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 7, Hong Kong, 2009, no. 1681.



Exhibited 展覽:

Hong Kong Museum of Art, October–December 1978

Hong Kong Museum of Art, March–June 1994

National Museum of Singapore, November 1994–January 1995

British Museum, London, June–October 1995

Israel Museum, Jerusalem, July–November 1997

This unique model from the Imperial Master is taken from the design of an earlier Chinese moulded-porcelain bottle produced at Jingdezhen in the mid-Qing period.

1854-1910 日本 象牙雕雙魚形鼻煙壺

壺以二鯉魚接著腹部升濤為造型；平唇，凹底，圈足，足底全面接地；魚眼鑲嵌著煤玉，底書「乾隆年製」篆書款，上填以黃顏料，為仿御製品大師之作品。

本壺的祖本是清中葉景德鎮製的模製鼻煙壺。紐約大都會藝術博物館藏有相同設計的白釉模製鼻煙壺，是1879年購入的。推斷同模子的類似煙壺在十九世紀中葉流到日本是大有可能的。

An ivory and lacquer 'elephant and dragon' snuff bottle

School of the Imperial Master, Japan, 1854–1910

Of rectangular form, the ivory bottle inset on four sides with a four-colour lacquer panel, those on the two main sides with yellow-ochre on two tones of green on red and those on the narrow sides with red on two tones of green on yellow-ochre, the lower neck and upper foot also with layered four-colour lacquer, one main-side panel carved in varying relief with a deity with an elaborate headdress, holding a scroll in one hand and a ruyi sceptre in the other while riding on a dragon flying in front of a bank of formalized clouds over a background of formalized waves, with a foreshore of flat ground, decorated with a formalized floral diaper and trimmed with rocks and foliage, on which two acolytes stand, one holding a leaf-shaped fan and a banner on a pole, the other offering a dish with three spherical objects on it, possibly pearls, the other main side with a similar-looking deity on an elephant, holding a staff or rod in one hand and another spherical object in the other while two acolytes stand on the ground, one holding a banner on a pole and reaching up towards the deity with one hand, the other offering a dish with three spherical objects, possibly intended here as fruit, on a ground of formalized waves, with a foreshore similar to the other side, but with the addition of a perforated rock formation and a plantain; each narrow-side panel carved with a fenghuang, one shown standing among flowering peonies and other foliage against a formalized wave ground, the other perched on a rocky foreground in front of a willow tree and other foliage, also against a formalized wave ground; each of the panels with its own thin lacquer frame, the surrounding ivory carved at the shoulders with two five-clawed imperial dragons, against a formalized wave ground that extends down to the base, the lacquer neck-band carved as two tones of green formalized waves between an upper dotted red band and a lower dotted yellow-ochre band; the upper footrim with a similar design but with the two-toned green wave band enclosed between an upper yellow-ochre band of formalized petals and a lower plain red band, the foot inscribed with an apocryphal Qianlong yuzhi mark, sold with accompanying watercolour by Peter Stuart.

6.4cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

Provenance 來源:

Sotheby's, New York, 15 March 1984, lot 293

Hugh Moss (HK) Ltd (1988)

Illustrated 出版:Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection, Volume 7*, Hong Kong, 2009, no. 1685**Exhibited 展覽:**

Hong Kong Museum of Art, March–June 1994

National Museum of Singapore, November 1994–January 1995

The identification of the deities here presents the usual problems, and we find the usual anomaly of having a five-clawed imperial dragon associated not with the emperor but with a specific deity. The elaborate coiffeurs with bird-shaped headdresses might suggest female deities. They may be intended as Guanyin, among whose thirty-three possible manifestations in Japanese mythology is one where she is known as Ryu-zu and associated with a dragon.

Avalokitesvara can be seen over the centuries in China to gradually evolve from a male deity into the Goddess of Mercy. As a rule, however, she is not shown with the typical fenghuang headdress associated with nobility, but with a figure of the spiritual father, Amitabha, in her tiara.

There is no confusion about the extraordinary quality of the workmanship. Among all of the lacquer and ivory group, this stands out as the epitome. It has a dark green layer added to the usual pine-needle green. The extraordinary detail of the layered lacquer bands at neck and foot also speaks of an unusual level of commitment in a group where artistic commitment is a standard and the spectacular is expected as a matter of course. An intriguing feature of this bottle is that, although the extra layer of green is used on the narrow-side panels and on the neck and foot details to good advantage, it is almost ignored on the main panels. On the narrow-side panels, the two different colours of green effectively define two types of foliage, whereas on the main-side panels, the dark green is simply an under layer to the paler green and is only visible as a layered change in colour where the green is cut all the way down to the red ground. This seems to confirm a fairly obvious conclusion: that the lacquer panels were made separately, perhaps ordered from a local specialist lacquer workshop. Once delivered to the Imperial Master or his workshop, they would have been carved, then inserted into the bottle, and it would perhaps be only when the carver was working out his precise design that he would decide that there was no advantage to be had from the extra layer of green for the main-side panel designs, as there was for the narrow sides.

In this case, the ivory remains uncoloured; its whiteness is as pure as any ancient ivory in the snuff-bottle world. It is only slightly yellowed around the lip and inner neck and on the foot. To cap his extraordinary effort, the carver has added, instead of the usual reign mark, a Yuzhi mark, implying a specific imperial order. Being as apocryphal as the standard reign mark, of course, this means no more than that the carver pulled out all the stops in order to make a bottle that was intended to represent a particularly imperial bottle. Indeed, one might say it is the 'crowning' touch to a spectacular carving.

1854 - 1910 日本 象牙嵌漆神仙乘龍騎象圖鼻煙壺

平唇，平斂底，突出圈足，足底完全接觸地面；象牙身鑲嵌四色漆片，正面的為紅漆上二種綠色上剔黃，側面的為剔黃上二種綠色上剔紅，一正面刻壯麗頭飾神仙乘龍，一正面刻另一神仙騎象，兩側面刻一隻鳳凰；肩上刻兩條五爪龍，龍首放在可以加獸首耳的地方，壺身下邊的濤紋猛烈，頸接肩處、圈足接腹底處都有類似的刻漆邊緣紋飾一圈，底刻填紅「乾隆御製」篆書款。

本壺圖案中的神仙，待考。相似的鼻煙壺有如 Lawrence 1996，編號16和 Hall 1990，編號89。



A dark green and deep ruby-red aventurine-glass snuff bottle
 Imperial glassworks, Beijing, Qianlong wheel-cut four-character mark
 and of the period, 1736-1770
 Of elegant pear-shaped form with a flat lip and recessed, slightly convex
 foot surrounded by a protruding rounded footrim, the ruby-red glass
 with surface inclusions of aventurine-glass, the foot inscribed in regular
 script with a Qianlong four-character reign mark.
 2.9cm high.

HK\$30,000 - 50,000
 US\$3,900 - 6,400

Provenance 來源:

Galia Baylin
 Sotheby's, New York, 3 October 1980, lot 49
 Hugh M. Moss Ltd.
 Belfort Collection

Illustrated 出版:

Snuff Bottles of the Ch'ing Dynasty. Catalogue of an exhibition held at the Hong Kong Museum of Art, 20 October to 3 December 1978, p.75, no. 85

Robert Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, no.63

Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, British Museum Press, London, 1995, no. 107

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no 747

Exhibited 展覽:

Hong Kong Museum of Art, October-December 1978
 L'Arcade Chaumet, Paris, Brussels and Amsterdam, June - August 1982

Based on records of an order for sixteen aventurine-splashed bottles in black, blue, and green placed by the emperor in 1741, it is likely that this bottle originated early in the reign. Nothing about the wheel-cut reign mark would contradict this, for it is an example of the standard wheel-cut mark, in which the spinning wheel constricts the fluency of the strokes. While it was used throughout the dynasty, evidence from painted enamels on glass suggests that marks similar to this were common at the court during the first fifteen years of the reign. It is much easier to date enamels on metal and glass within the reign, and we know that the highest quality of painting from the palace painted-enamel workshops was produced during the first decade or so of the Qianlong period.

For another Qianlong reign-marked, gold-splashed, black glass snuff bottle, see Chang Lin-sheng 1991, p. 206, no. 251 (which is also in Gugong wenwu yuekan, no. 168, p. 39), where on p. 43 another example with an unusual turquoise-green ground is illustrated.

1736-1770 北京宮廷玻璃造辦處 仿深綠及紅寶色玻璃灑金星鼻煙壺 刻
 「乾隆年製」篆書款

半透明暗綠色及暗寶石紅玻璃，壺外壁有金星玻璃；平唇，微凸斂底，
 突出圈足，圈足底為一圓棱；底陰刻「乾隆年製」篆書款。

跟據1741年有關暗色金星玻璃鼻煙壺的詔旨，我們推測本壺是乾隆朝
 早期的製品。切割砂輪所陰刻的年款在乾隆初十五年已經是很流行。可
 參閱類似的畫琺瑯乾隆初煙壺：Moss 1976，插圖 35, 36, 及38。也
 可參見張臨生，1991，頁206，編號251(亦見《故宮文物月刊》第168
 期，頁39)，以及 Hall 1993，編號22。



An inside-painted 'hair-crystal' 'goldfish' snuff bottle

Ye family, the Apricot Grove Studio, Chongwen district, Beijing, dated 1921 (the bottle: 1800-1880)

Of cylindrical form with a broad, flat lip and recessed flat foot surrounded by a protruding broad, flat footrim, painted with a continuous composition of nine fan-tailed goldfish swimming among aquatic plants, inscribed in draft script, '[Executed by] Ye Zhongsan in the third month of the year xinyou', with one seal of the artist, yin ('seal'), in negative seal script.

4.2cm high.

HK\$15,000 - 25,000

US\$1,900 - 3,200

Provenance 來源:

Robert Kleiner (1992)

Illustrated 出版:

Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, British Museum Press, London, 1995, no. 410

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 4, Hong Kong, 2000, no. 649.

Exhibited 展覽:

British Museum, London, June–November 1995

Israel Museum, Jerusalem, July–November 1997

This is another of the masterpieces from the Ye family where a lovely material has been used with considerable imagination to create a bottle that is much more exciting than the sum of its parts. This was probably inspired, in part, by the unusual nature of the tourmaline inclusions in the crystal, which are as chaotic and varied as any known, with clumps of black hair-like crystals shooting off in all directions, icy flaws, cloudy patches, and even considerable iridescence.

There seems little doubt that the bottle here is an older one. These snuff pots, of squat form, with very wide lips and sometimes very wide mouths, appear to have been a development of the early nineteenth century, when they began to appear in a variety of materials, including porcelain. Those with a wide mouth were apparently made to accommodate a new fashion in snuff-taking, which involved placing flowers in the mouth of the bottle overnight in order to change the fragrance of the snuff.

1921年作 葉氏家族 髮晶內畫金魚圖罐式鼻煙壺

平唇，平斂底，突出圈足，足底全面接地；內畫有尾金魚游於水藻間，題曰：「辛酉（1921）桃月，葉仲三」，後落「印」白文篆印。壺為1800–1880

1921年有三位葉家內畫家在用葉仲三的名字。本壺是由哪位畫繪畫則不可得知。這種罐形煙壺似從十九世紀早年開始流行；本壺必定是舊壺新畫。Chinese Porcelain Company, 1991, 頁40, 編號169之例子與本壺極其相似，只是沒有內畫。



An inside-painted glass 'Lantern Festival' snuff bottle

Ma Shaoxian, Xuannan, Beijing, 1933-1940

Of compressed rectangular form with a slightly concave lip, and recessed convex foot surrounded by a protruding flattened footrim; painted on one main side with six children playing with lanterns of various shapes, the other main side inscribed in regular script with a poem, preceded by the dedication 'For the approval of Zhusan, an honourable elder', and followed by 'Executed at the capital and presented by his junior, Ma Shaoxian', with one seal of the artist, Shao, in negative seal script.

6.4cm high.

HK\$25,000 - 35,000

US\$3,200 - 4,500

Provenance 來源:

Arts of China, Hong Kong (1985)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 4, Hong Kong, 2000, no. 629

This bottle is probably from the end of Ma Shaoxian's career. The style here is his later style, and the impressive calligraphy also suggests many years of practising. This is one of the unusual occasions where an artist in this medium uses the humble form di (literally 'younger brother') in addressing someone, and we may assume that the bottle was to be presented by Shaoxian to Zhusan, whoever he may have been. It might have been a commission, or presented as a gift. There was a businessman in Beijing before and after the founding of the People's Republic named Ma Zhusan; he was a Muslim and may have been related to Ma Shaoxian (but not necessarily as a brother, for the terms 'older brother' and 'younger brother' are routinely used to express respect and humility, not literal relationship). There are many other individuals with the name or courtesy name Zhusan, however.

The poem here reads:

'Clouds are thin, the breeze is light, and it is almost noon.
Aside the flowers, following the willows, I cross the river in front.
The people of these times don't know the happiness in my heart,
They'll say that I'm goofing off, mimicking the young'.

This heptasyllabic poem was written by Cheng Hao (1032–1085), a well-known Northern Song poet, philosopher, and educator, and is entitled 'A Random Composition on a Spring Day'.

1933-1940 馬紹先 玻璃內畫中秋嬰戲圖鼻煙壺

微凹唇，凸斂底，突出圈足，足底弄平，一正面內畫戲嬰圖，反面書寫程頤《偶成》一絕，最後一行下加「作於京師」四字，引首為「祝福三仁兄大人雅正」，以「弟馬紹先繪贈」和「紹」白文篆文印結尾。

程明道這首詩是他1059年，任鄖縣主簿時作的。本壺是馬紹先很熟練技材的作品，大概是他工作生涯晚年畫的。內畫家很少以「弟」自稱，本壺顯然是紹先要送給叫祝三的人的。解放前後有商界回族馬祝三者在世，不知道他是不是本壺的祝三仁兄。其他名祝三、字祝三的人不煩舉。



An inscribed sapphire-blue glass overlay 'A Thousand Volume of Books' snuff bottle

Songtai, probably Yangzhou, 1810-1880

Of compressed globular form with a flat lip and recessed, slightly convex foot surrounded by a protruding flattened footrim, carved as a single overlay with very slight carving in the ground colour on one main side, with a bat flying above a natural rock or root stand, with a blossoming branch emerging from behind it, set with a ding-shaped incense-burner, a covered incense-powder box and an incense-tool vase, inscribed in relief draft script with the signature, Songtai, the other main side with a perforated rock, with branches of blossoming apricot growing from behind its peak, beside a brush-pot engraved with bamboo decoration and containing a ruyi sceptre, two brushes, and a fly-whisk, a set of books, a rolled scroll, and a water-pot with a crackled glaze containing a ladle, inscribed in relief draft script with the title Wanjuan shu ('A thousand volumes of books'), followed by one seal, the glass of a sapphire-blue colour.

5.3cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000



Provenance 來源:

C.K. Liang (1976)

Thomas C. Van Nuys (1994)

Robert Kleiner (1994)

Illustrated 出版:

Journal of the International Chinese Snuff Bottle Society, Autumn 1994, p. 35

Journal of the International Chinese Snuff Bottle Society, Spring, 1997, p. 15, fig. 60

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 1048.

Exhibited 展覽:

British Museum, London, June-October 1995

Israel Museum, Jerusalem, July-November 1997

If one takes books (shu) as a rebus for shangshu (throughout most of dynastic China, 'minister', head of a top-level administrative agency), the presence of the apricot blossoms suggests the epithet 'Pink-apricot-blossom minister', a reference to Song Qi (998 – 1061), a minister of the Board of Works in the early Song dynasty and a lyricist. It was one of his most famous lines, 'Pink apricot blossoms on their branches: spring makes a fuss', that earned him that epithet. To call someone a pink-apricot-blossom minister was to compliment him on his literary talent.

1810-1880 松苔 白套藍玻璃萬卷書圖鼻煙壺

壺以透亮白地套透明藍寶藍料製成；平唇，微凸斂底，突出弄平的圈足；正面刻博古圖，上書「松苔」，另一正面刻另一博古圖，上書「萬卷書」，後鈐「松」一印。

松苔可能是嶺南收藏家伍延鑒(1848-1919)松苔館主。參閱本場拍賣會拍賣編號103。這是已知帶松苔二字的鼻煙壺的第二件。白地棕色料的復製品，見《國際中國鼻煙壺協會的學術期刊》，1997年春期，頁15，圖61。本壺跟揚州李韻兄弟的套玻璃鼻煙壺有些相似的地方。譬如，壺頸上緣一處有料的斑點，而且，料和圈足有一點不重合。

圖中的書籍和杏花合起來可能是紅杏尚書的畫謠。宋代宋祁，任工部尚書，所作《玉樓春》詞，有「紅杏枝頭春意鬧」之句，同時人張先稱之為「紅杏枝頭春意鬧尚書」。以後也簡作「紅杏尚書」。以紅杏尚書稱人是讚揚其文學成之高。



120

A pale aquamarine-blue glass snuff bottle

Imperial glassworks, Beijing, Qianlong incised four-character seal mark
and of the period, 1750-1799

Of elongated cylindrical form with a flat lip and recessed flat foot
surrounded by a protruding rounded footrim, carved with eight vertical
convex lobes, the shoulders with a band of formalized lingzhi heads and
pendant beads, the base with a band of formalized lotus petals, the foot
inscribed in seal script with a Qianlong four-character seal mark.

5.8cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

Provenance 來源:
Robert Hall (1996)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 861

Exhibited 展覽:

The Tsui Museum of Art, Hong Kong, October 1996

This is one of a well-known group of vertically lobed, elegantly thin imperial bottles from the late Qianlong period. Although the majority is in chalcedony, others in glass are known. The obvious intent with the series of aquamarine glass bottles, of which several are recorded, was to imitate the material itself. This raises the question of why none from the group is in aquamarine itself, since the same period saw the production at the palace workshops of a group of bottles in this semi-precious stone. Aquamarine was found in abundance in Xinjiang, apparently, and may have been sent to the court as part of the regular tribute after 1759—and perhaps even more reliably in the 1739 – 1754 period of active trade between the Zungharian empire and the Qing empire.

1740 - 1799 北京宮廷造辦處 淡藍寶色玻璃雕瓔珞紋鼻煙壺
刻「乾隆年製」篆書款

平唇，平斂底，突出圈足，圈足底為一圓棱；雕八楞形，肩飾三出勾連
紋和垂珠，壺身近底飾一圈蓮瓣紋；底刻「乾隆年製」篆書款。

關於這種雅致的形式，可參閱 *Treasury 2*，編號355，以及 Moss,
Graham, and Tsang, 1993, 編號164及編號350。後者極像本壺。同書
編號164是玉髓，可是這一批鼻煙壺只有模仿海藍寶石的，沒有以海藍
寶石作的。說不定，某時某地將來會發現海藍寶雕的原型。



121

A five-colour glass overlay 'shou character' snuff bottle
Qing dynasty, 1760-1820

Of compressed globular form, the glass of a streaky bluish-green with ruby-red, pale golden-yellow and sapphire-blue and semi-transparent pink, with a flat lip and recessed convex foot surrounded by a protruding flattened footrim; carved as a single overlay with a similar design on each side of a bat flying across a severed, exaggerated branch growing with three lingzhi-heads towards a circular medallion made up of a formalized shou ('longevity') character, sold with accompanying watercolour by Peter Stuart

6cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance 來源:

H. Johnson

Sotheby's, London, 11 March 1975, lot 77

Drouot, Paris (Millon-Jutheau) 6 November 1983, lot 51

Belfort Collection (1986)

Illustrated 出版:

Robert Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, no. 100

Sydney L. Moss Ltd, London, exhibition poster, October 1987

Galeries Lafayette 1990, p. 12, no. 3

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no.986

Exhibited 展覽:

Four Seasons Hotel, Toronto, October 1983

Sydney L. Moss Ltd., London, October 1987

Galeries Lafayette, Paris, April 1990

Creditanstalt, Vienna, May-June 1993

This bottle displays not only an extremely rare colour combination, but also extraordinary composition and impeccable carving. The distinguishing feature of the composition is the remarkably subtle lack of symmetry applied to the presentation of a reasonably symmetrical idea. The sides are laid out in similar fashion, with the bat and the branch of lingzhi in corresponding positions, but the artist has offset the circular shou medallion in each case, placing it lower and to one side, clearly to balance the other design elements.

1760-1820 透明套五色玻璃壽字紋鼻煙壺

壺以透明無色地套透明寶石紅料，淡黃料、藍寶藍料、半透明粉紅、及透亮艾綠料；平唇，凸斂底，突出弄平的圈足；二正面刻團壽字、蝙蝠、靈芝及流雲圖案。

本壺的配色是極其罕見的。更有意思的是，一般以團壽字為中心的圖案是對稱的，可是本壺的蝙蝠、靈芝、流雲並非對稱。不但如此，團壽字精巧地脫離中心，稍微歪斜，是微妙的調整。



122

A sapphire-blue and pale pink glass 'mandarin ducks' snuff bottle

Qing dynasty, 1770-1900

Of globular form, the sapphire-blue and pale pink glass carved as a single overlay with a continuous design of formalized waves with, on one main side, a mandarin duck with a formalized lotus flower and, on the other, a mandarin duck beneath the sun and formalized clouds.

5.8cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance 來源:

Albert Pyke

Sydney L. Moss Ltd. (1963)

Elisabeth and Ladislás Kardos

Sotheby Parke Bernet, New York, 1 July 1985, lot 31

Illustrated 出版:

Journal of the International Chinese Snuff Bottle Society, Winter 1995,

p.10

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no.936.

Exhibited 展覽:

Vancouver Centennial Museum, Canadian Society for Asian Arts,

October 1977

This is among the most spectacular and best carved of a series of bottles of this subject, which appears to be mostly from the nineteenth century. On some examples of this subject, the carving is relatively crude. While the design may have been introduced during the closing decades of the eighteenth century, possibly at the court, the majority are more likely to date from the nineteenth century. After the Taiping Rebellion, however, glassmaking appears to have recovered from a period of decline, and this excellent example was possibly produced during the period of renaissance. Whenever it was made, the combination here is extremely rare, with a bubble-suffused, soft pink ground and very pale, sapphire-blue overlay.

1770-1900 粉套藍玻璃鴛鴦戲水紋鼻煙壺

平唇，凸斂底，突出弄平的圈足；刻通體鴛鴦浮波圖。

這種題材好像是十八世紀末才採用的，多數的例子是十九世紀的，雕刻比較粗糙。本壺雕刻藝術卻是精美的，可能是太平天國平定、玻璃工藝行業復興之後作的。相同題材例子有紐約蘇富比，1999年3月22日，拍賣品號40、43b及香港蘇富比，1992年4月29日，拍賣品號360。



A turquoise matrix snuff bottle

Qing dynasty, 1730-1880

Of natural pebble form, sold with accompanying watercolour by Peter Stuart.
4.6cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance 來源:

Robert Hall (1987)

Illustrated 出版:Robert Kleiner, Yang Boda, and Clarence F. Shangraw, *Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch*, Hong Kong Museum of Art, 1994, no. 244Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 3, Hong Kong, 1998, no.418**Exhibited 展覽:**

Robert Hall, London, October 1987

Hong Kong Museum of Art, March–June 1994

National Museum, Singapore, November 1994–February 1995



Turquoise is a crypto-crystalline aggregate with crystals so fine that the stone is considered practically amorphous. It is found in a number of places around the world, including Persia, the Sinai Peninsula and Russia. It appears to have been mined in Tibet, where it is one of the most valued stones. Marco Polo spoke of the existence of turquoise in what he called Caindu, which has been identified as modern-day Sichuan province, then largely inhabited by Tibetan tribes, so it is possible that the Tibetans simply used the stone there and gave the impression it was mined locally. It was mined in China, in Zhushan County, Yunxi County, and Yun County in Hubei province, but this is documented only for the late nineteenth and early twentieth centuries. In Xinjiang, old exhausted turquoise mines still exist in Hami, which was the first Turkic oasis to ask to be a protectorate of the Qing (in 1697). Until the war with the Zunghars, trade between Hami and Beijing flourished, and after the extermination of the Zunghars in 1759, Hami was one of the areas of the vanquished empire in which the Qing were able to have a significant military and civilian presence (which was not the case in the nephrite-producing areas about 1800 km further west). Whether turquoise was part of the tribute that would have resumed is unknown. In any case, imports by sea must have been significant.

1730-1880 綠松石隨形鼻煙壺

綠松石巖；掏膛適當，天然卵石鵝。

綠松石是一組復雜的礦物組，化學式有六種。它存在於沈積巖的含鐵鐵帽中，莫氏硬度是5-6。在鼻煙壺界，假冒的綠松石很容易識別，晚清或出現了沁染的滑石，但它缺乏綠松石巖的裂痕。沒有那種脈紋的綠松石煙壺如Treasury 2，編號423及424與《國際中國鼻煙壺協會的學術期刊》，1977年9月號，頁 17，編號 23-27，可是並不多。綠松石常常與褐鐵礦伴生。

在中國採礦的地方有湖北隴縣、隴西縣、竹山等，但這都是清末民國初創辦的。新疆哈密市有天湖綠松石礦，也有幾個採空的老廐遺跡。康熙36年3月（1697）哈密成為清帝國的受保護領地，此後，哈密與北京的「進貢」關係就比較正規化了，在乾隆朝，准噶爾國被殲滅之前，哈密、蕭州都是京師與新疆的貿易中心，哈密市的貿易非常興盛。准噶爾國滅亡後，哈密屬於清朝非軍事行政比較有權威的地區，綠松石也許在其進貢額之內。可是無論哈密的綠松石進貢多不多，由海口來的輸入貨料也一定不少。

124 Y

A carved coral 'magpies' snuff bottle

Qing dynasty, 1760–1860

Of elegant pear-shaped form, with a flat lip and recessed flat foot surrounded by a protruding broad, flat footrim; carved with a continuous scene of two pairs of magpies in a garden setting with a flowering prunus trees, orchids, chrysanthemums and bamboo.

5.9cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

Provenance 來源:

Hugh M. Moss Ltd., circa 1972

Dinah O'Brien

Robert Hall, 1994

Illustrated 出版:

Journal of the International Chinese Snuff Bottle Society, March 1981,
front cover

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 3, Hong Kong,
1998, no. 428.

There is a number of coral bottles that appear to be interrelated in some way and form a majority of the obviously early, functional coral bottles. The early group is characterized by a middle range of colour, from pale salmon to a more vibrant, salmon colour, but tends not to include anything deeper in colour.. They are all well carved, with particularly good detailing of the foot, mostly with symbolic and auspicious subjects, and appear to have been made during the mid Qing period, although there are few clues to more precise dating; inscriptions, dates, or signatures are very rare. Since we know that precious materials that were highly valued by the Chinese would have figured prominently among imperial bottles, it is sensible to consider the possibility that this group is imperial.

1760-1860 珊瑚雕喜鵲報春鼻煙壺

珊瑚；掏膛完整，平唇，平斂底，突出圈足，足底全面接地；雕通體園子裏的兩隻喜鵲

宮廷多以珍貴質料作鼻煙壺，珊瑚煙壺也是其中之一。而且，瓶形煙壺也是宮廷喜愛的，所以本壺有可能是御用作坊的製品。



125

An inscribed olive-brown glass overlay 'Celebrating Autumn' snuff bottle

Yangzhou, 1830-1890

Of flattened pear-shaped form, with a flat lip and recessed convex foot surrounded by a protruding footrim with a sloping inner edge, carved as a single overlay with, on one main side, a landscape scene with a boy flying a kite, two swallows, and three goats beside a blossoming tree, and on the other with flowering chrysanthemums and an orchid growing beside a perforated rock formation with two crabs, inscribed in relief seal script, jiaqing sanqiu ('Celebrating the Autumn'), the glass of an olive-brown and white colour containing two distinct sandwiched layers of slightly clearer, milky glass.

5.7cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance 來源:

Trojan Collection

Robert Hall (1993)

Illustrated 出版:

Robert Hall, *Chinese Snuff Bottles V: From the Collection of Mr. and Mrs. Robert Trojan*, London, 1992, no. 2.

Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, British Museum Press, London, 1995, no. 176.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 1027.

Exhibited 展覽:

British Museum, 1995

This magnificent carving exhibits certain features found on the transcendent masterpiece sold in these rooms, 28 May 2010, lot 119, made for Yangzhou resident Lei Peizhen (Li Weizhi; see Moss and Sargent 2011, p. 26 – 27) in 1879. These include similarly impressive use of shading of the overlay colour, employed here in the kite flier, who has been given a paler head and trousers in this way, and the tail of the goat beside him has also been made to stand out by attenuated carving of its rear. The two remaining goats are also skilfully emphasized by reducing the thickness of the bank on which they are reclining.

1830-1890 揚州 白套棕色玻璃賞秋圖鼻煙壺

平唇，凸斂底，突出圈足，圈足內壁傾斜；一面刻兒童放風箏圖，圖中有雙燕三羊；另一面刻菊芯、蘭花、螃蟹圖，題有篆文「佳慶三秋」四字。

這件傑出的雕品跟瑪麗及莊智博鼻煙壺珍藏第一場拍賣會，拍賣編號119有些共同的特色。那件是1879年為居揚州的李培楨作之(參閱 Moss and Sargent 2011，頁26–27)。套料運用明暗法，很多細節都雕得巧奪天工。圈足修正之前，顯然是控制得很好，顏色跟套料的顏色是一致的。



A lac-burgauté 'phoenix' snuff bottle

Japan, 1854-1920

Of compressed globular form, constructed from brass, gold and silver foil, abalone shell, and black lacquer, with a flat lip and recessed flat foot surrounded by a protruding flat footrim, decorated with an inlaid design of abalone shell and gold and silver foil on a black lacquer ground, on each main side with an almost identical design of a fenghuang in flight, its profusion of long tail-feathers spread out around it like a halo, framed with a band of abalone-shell alternating triangles; the narrow sides, neck, and outer footrim decorated with a formalized floral diaper design, the foot, footrim, and lip all brass, sold with accompanying watercolour by Peter Suart.

6.5cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

Provenance 來源:

Spink & Son Ltd, London, 1966

Sotheby's, London, 6 June 1988, lot 268

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 7, Hong Kong, 2009, no. 1711

Exhibited 展覽:

Hong Kong Museum of Art, March–June 1994

This magnificent design, with its seriously over-the-top fenghuang showing off its tail with great pride, was one of a pair of identical bottles made prior to 1931. The other is in the Drummond Collection in the American Museum of Natural History, New York.

This is one of a group of exceptional lac-burgauté bottles from Japan that are among the best ever produced in terms of artistry, design, and technical control. The method of constructing these designs can be guessed at by a microscopic examination of the surface. The wood or metal surface of the bottle was first covered with a beige lacquer ground (apparent from a tiny chip at the edge here and from similar damage to other examples we have examined); once that was dry, the various segments were stuck to its surface. Once the pieces were all stuck in place, the entire surface was covered with black lacquer, and when that was dry, the whole thing was polished down to reveal the inlays on the same flat plane as the lacquer. The assumption that the sections of foil and shell were laid down first, before the black lacquer ground was added, is supported by the astonishing smoothness of the finished surface, but it is also proven by some minor details, particularly on curves or where one plane meets another at the edge of the bottle.

1854-1920 日本 黑漆嵌螺鈿鳳紋鼻煙壺

壺以黃銅、金薄片、銀薄片、鮑魚貝，黑漆為主要材料，稱百寶嵌；平唇，平斂底，突出圈足，足底完全接觸地面；兩正面嵌飾鳳凰，側面、頸、圈足外壁嵌飾繡球朵花錦紋；底、圈足、唇皆以黃銅製成。

紐約美國自然歷史博物館德拉蒙德氏珍藏的百寶嵌鼻煙壺上，也出現這火鳳凰圖案，完全同樣，兩者都是1931年以前製的。



Tsuda Family, Kyoto (the bottle: 1730-1850)

With a concave lip and recessed, flat foot surrounded by a protruding flattened footrim; carved on each narrow side with a mask-and-ring handle, and embellished with a wrap-around garden scene of a meeting between a scholar and a lady, attended by a servant holding his rigid fan and a boy carrying a box with a prunus twig, all arranged on one main side, while on the other side, the woman he is meeting, holding a ruyi sceptre, is attended by another woman holding a pot with a gold rim and lid, and two young boys, one holding a ceremonial fan on a long staff behind her, the other holding an empty basket with a long loop handle, embellished with soapstone, lacquer, mother-of-pearl, turquoise glass, and an unidentified green composition.

5.5cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance 來源:

Lilla S. Perry

Edward Choate O'Dell

Janos Szekeres

Sotheby's, New York, 5 June 1987, lot 129

White Wings Collection

Robert Kleiner (1998)

Illustrated 出版:

Newsletter, Chinese Snuff Bottle Society of America, Inc., December 1971, p. 6, centre-left

Newsletter, The Chinese Snuff Bottle Society of America, Inc., June 1972, p. 7, top-right

Arts of Asia, November-December 1976, p. 35

John Gilmore Ford, *Chinese Snuff Bottles: The Edward Choate O'Dell Collection*, Baltimore, 1982, no. 67

Robert Kleiner, *Chinese Snuff Bottles: The White Wings Collection*, Hong Kong, 1997, no. 165

Guy Stehlé, 'Les tabatières japonaises', p. 17

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 7, Hong Kong, 2009, no. 1703.

The distinctive group of Japanese embellished bottles represented by this group was apparently invented by Tsuda Sōkan (1868–1934), and produced over a period of time, eventually with the help of his son, Tsuda Fukuya. The family also produced lac-burgauté wares, including the distinctive butterfly-shaped bottles of the first half of the twentieth century.

For their embellished bottles, the Tsuda family used either old Chinese bottles in jade, agate, amber, and other materials, or bottles made entirely in Japan, usually larger and with lacquered-metal bases (see Stevens 1976, nos. 814, 816, and 818). Since we know that the Tsuda family had similar metal bases made for their lac-burgauté bottles, it seems reasonable that they should use the same material for their more Japanese-looking bottles. The irony is that they tended not to put apocryphal Qianlong reign marks on the embellished Chinese bottles, presumably assuming they did not need to, since they were already Chinese bottles, but did so on many of their Japanese-looking versions.

The embellished design here on its rare and lovely old Chinese amber bottle is from the finer range of Tsuda work. The subject seems to be a meeting of a man and a woman, each with individual entourage, but we cannot guess at any more precise interpretation. An intriguing little anomaly occurs with the positioning of the tree beneath the handle and leonine head of one mask, suggesting that the tree grows between the handle and the bottle.

1890-1941 京都津田家族 琥珀嵌螺鈿及壽山石人物鼻煙壺

壺以半透光的黃琥珀、滑石、多種顏色的珍珠母，綠松石玻璃，未知名的綠色料製成；凹唇，平斂底，突出弄平的圈足；兩側面雕獸首銜環耳，嵌飾花苑人物景致。壺為1730-1850。

日本有一批特殊的嵌飾鼻煙壺，好像是津田宗貴(1868–1934)開創的，後來由其兒子代替。他們嵌飾的是中國來的舊器或者日本製的。後者多半大一點，具金屬胎髹漆底座；參閱 Stevens 1976，編號814，816 及818。



A multi-faceted ruby-red glass snuff bottle

Attributable to the Imperial glassworks, Beijing, 1700-1750
 Of octagonal form, with a flat lip and flat, octagonal foot, the
 transparent ruby-red glass, the body multi-faceted.

6.2cm high.

HK\$15,000 - 25,000
 US\$1,900 - 3,200

Provenance 來源:

Robert Kleiner (1991)

Illustrated 出版:

Robert Kleiner, Yang Boda, and Clarence Shangraw, *Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch*,
 Hong Kong Museum of Art, 1994, no. 71

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 796

Exhibited 展覽:

Hong Kong Museum of Art, March-June 1994

National Museum, Singapore, November 1994-February 1995

Once faceting became an established method of decorating glass, no great length of time would have elapsed before it occurred to the designers at court to facet a wide range of traditional Chinese forms. The shape of this example, basically an elongated ovoid, can also be seen as a modified meiping ('prunus-blossom vase'), its surface covered with reasonably accurate flat facets of various shapes.

This ruby-glass is of great purity neither as a colour nor a material. The ruby fades to almost colourless glass in places, where the faceting is thinnest, and the material is full of air bubbles of various sizes whose structures suggest that the bottle was initially blown, a suggestion supported by its weight. It is reminiscent of some Yongzheng-marked glass in this colour range, and by the first half of the Qianlong reign, which some believe to represent the height of the art at court, it is clear that fine glass was combined with top quality workmanship across a wide range of colours. An imperial glassworks provenance is justified by such a combination of ruby-glass and faceting. The most likely date may be from the early eighteenth century, perhaps from the late Kangxi reign or the reign of the Yongzheng emperor up until 1727, when the emperor instructed the glassworks to confine themselves to Chinese styles. Both the wide mouth and very extensive wear offer indications of an early date. The entire surface has obviously been repolished at some point, although not very recently, but beneath the polish we see the remnants of an extensive earlier patination.

A related bottle, in sapphire-blue glass, was offered by Sotheby's, Hong Kong, 4 November 1996, lot 8.

1700-1750 傳宮廷造辦處 紅玻璃磨花鼻煙壺

平唇，平八角底，壺身雕琢小平面。

本壺代表著刻面技術和傳統梅瓶形式的結合。本壺有一點像一些帶雍正款的玻璃器。1727年，雍正皇帝詔旨，玻璃廠要以中國傳統型式為標準，這就反應那個政策。口寬，磨損多，也是一種指示。相關的藍寶石藍色玻璃，見香港蘇富比拍賣，1996年11月4日，拍賣品號8。



An inscribed yellow glass 'Bodhidharma' snuff bottle

Yangzhou, 1830-1890

Carved in low relief on one main side with Bodhidharma seated in meditation on a woven mat on a rocky ground, gazing at a rock face with a vine-entwined bare branch growing from it, with a raised oval seal in positive seal script, Qiufang ('Autumn boat'), the other main side with another figure standing with a double gourd at his back on a grassy bank looking down at the branches of a pine tree low in the foreground, inscribed in relief seal script Yannian yishou ('Prolong one's years and increase longevity').

5.1cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

Provenance 來源:

Claar Collection

Parke-Bernet Galleries Inc., New York, 16 September 1971, lot 12

Avon Collection (prior to 1970)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection, Volume 5*, Hong Kong, 2002, no.857

This is one of only two known carved monochrome yellow glass bottles from what used to be referred to as the Li Junting school and have now determined to be a late-nineteenth-century school probably located in Yangzhou (see Moss, Hugh, and Stuart Sargent, *The World in a Bottle in the World at the End of the Qing Dynasty, part 2: Yangzhou Overlay Glass*, Journal of the International Chinese Snuff Bottle Society, Spring 2011, vol. 42, no. 4. The other example is in the Franz Collection, Hong Kong).

There is a strong possibility that the seal that appears on this bottle is the seal of a playwright named Xu Qiufang. Like Li Yunting (Li Peisong) and Li Weizhi (Li Peizhen), he was a native of Zhenjiang, on the south shore of the Yangzi. He was considered a Yangzhou poet, however, and poems by him on some sites in Yangzhou are extant. Xu's dates are unknown, but one of his plays (unfinished and never performed) was based on a book that described incidents 'seen and heard' from 1834 to 1873; there was a lithograph edition published in 1900. A few sources list him as a Republican-period figure, so he could have been a close contemporary of the Li brothers, whose names appear on bottles from the same workshop.

1830-1890 揚州 黃玻璃雕菩提達摩鼻煙壺

平唇，微凸斂底，突出弄平的圈足；正面雕菩提達摩面壁十年圖，石壁上有橢圓形陽文「秋舫」篆文印，另一正面雕負葫蘆的人物，有陽刻「延年益壽」四字；側面有獸首啞環耳。

「李均亭流派」只有兩件單色黃雕刻玻璃鼻煙壺存世，本壺乃其一，香港Franz珍藏中的一件藏品就是其二。李均亭是十九世紀後葉揚州玻璃工藝師的老主顧之一，藝匠的名字和詳細不詳(參閱 Moss and Sargent 2011)。

秋舫疑是許秋舫。許字翰青，跟李韻亭、李維之兄弟一樣，是丹徒人，可是他有詠揚州名勝的詩，有視之為揚州詩人者。許秋舫生卒年不明，但他寫的《脊令原》傳奇，是黃鈞宰《金壺遁墨》中的故事，而《金壺遁墨》記錄的都是1834-1873的所見所聞。《金壺遁墨》有1900年版本。《脊令原》未寫完，許秋舫便去世了。因此，可推測他是李兄弟同時期人。以秋舫為字或號的人還有，且不一一枚舉。只有許秋舫跟揚州有明確的關係。



An aquamarine-blue glass 'chi dragons' snuff bottle

Attributable to the Imperial glassworks, 1750-1820

Of elegant rounded form, carved with a continuous design of two chi dragons chasing flaming pearls amidst clouds, the aquamarine-blue glass, with a flat lip and recessed flat foot surrounded by a protruding rounded footrim.

7.1cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance 來源:

Edward T. Chow

Sotheby's Hong Kong, 5 May 1994, lot 1415

Illustrated 出版:

Edward T. Chow, *One Man's Taste: Treasures from the Lakeside Pavilion*, Geneva, 1988, p. 25 (top left) and p. 26, no. S.11

Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, British Museum Press, London, 1995, no. 148

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 835.

Exhibited 展覽:

Collections Baur, Geneva, October 1988-January 1989

British Museum, London, June-October 1995

Israel Museum, Jerusalem, July-November 1997

This is one of the most imposing of a group of mid Qing examples carved from solid blocks of glass in imitation of aquamarine. Although atypical in having dragons as the main-side decoration rather than on the narrow sides, this evokes the stone bottles that were, we believe, the inspiration for imitations in glass.

Aquamarine was among the stones that came from western borderland areas that were under Qing control in the late Qianlong period. It was found in the Altaic Mountains and in Daqingshan in Suiyuan (in present-day Inner Mongolia). The problem was that even if an aquamarine rock was large enough for a snuff bottle to be made from it, it was likely to be flawed. The imperial glassworks could produce an enormous range of colours, so it would have been natural for them to try to make up for lapses in supply and even outdo the mines in providing the emperor with the most beautiful, flawless material. To the carver, of course, it made little difference whether he was working on a piece of aquamarine or a lump of solid glass.

1750-1820 傳宮廷造辦處 藍晶色玻璃雕螭龍鼻煙壺

平唇，平斂底，突出圈足，圈足底為一圓棱；雕通體螭搶珠圖案

跟瑪麗及莊智博鼻煙壺珍藏第二場拍賣會，拍賣品號38一樣，這是仇焱之二十世紀中葉收藏的精彩鼻煙壺之一。這是一塊玻璃坯雕成的，目的是要模擬海藍寶石。

新疆阿爾泰山和綏遠大青山都出產海藍寶石，也是清朝比較能駐守、開發的地區，但海外的海藍寶石材源也不少。無論朝廷採用的海藍寶石主要是從哪兒來的，無瑕的寶石很難得，用雕琢的玻璃來代替是很合理的。



A brown aventurine-glass snuff bottle

Attributable to the Imperial glassworks, Beijing, 1736-1800

Of elegant pear-shaped form with a flat lip carved with a slightly recessed gutter, resting on a concave foot surrounded by a flat footrim, the streaky, semi-opaque brown glass suffused with crystalline copper.

5.4cm high.

HK\$25,000 - 35,000

US\$3,200 - 4,500

Provenance 來源:

Hugh M. Moss Ltd., Hong Kong (1999)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 766

Aventurine-glass results from the reduction of copper oxides to pure copper in crystalline form during the glassmaking process, leaving a mass of tiny, sparkling crystals within the material. First recorded at the beginning of the seventeenth century, it is thought to have been the invention of a glassmaking family named Miotto from Murano. Aventurine-glass is found in blue and green, but the original was translucent brown glass evenly flecked with crystalline copper, and became known in China as 'gold-star' glass (*jinxing boli*) or *wendulina*. Both terms are used in the archives from the Yongzheng period to the middle Qianlong; *wendulina* predominates in the Yongzheng archives, and *jinxing boli* in the Qianlong archives Yang Naiji 1985, pp. 240 – 241).

It was imported into China as early as 1700 and intrigued the court so much that the glassworks seems to have spent the first few decades of the eighteenth century trying to make it. They had succeeded by 1741, as confirmed by D'Icarville in his Catalogue Alphabétique (thought to have been completed by 1748; see Curtis 1999, p. 73). He refers to his early unsuccessful attempts to make aventurine-glass: 'The Chinese imitate it at Canton, but poorly. I tried to make it by order of the emperor, but I was not successful. I melted a piece of aventurine that came from Europe. It yielded me, at the base of the melting pot, a morsel of yellow copper. I myself made use of copper; apparently I am lacking some essential circumstance. I experimented with lead glass [and] I allowed what I had mixed to cool too soon. The copper filings blackened. Some say that it is necessary to use yellow talc; others claim that it is powdered gold, which has not yet been melted' (Curtis 1999, p. 73).



1736-1800 傳宮廷玻璃造辦處 金星玻璃光素鼻煙壺

掏膛完整，平唇，雕微凹小溝，凸底，平底圈足。

金星玻璃這材料，雍正檔案多稱溫都里那石（或文都里那），乾隆檔案多稱金星玻璃，有時兩名出於一件檔案，如乾隆六年九月二十九日活計檔。（見楊乃濟1985，頁241；楊伯達1987，頁79；《故宮文物月刊》第168期，頁41；以及夏更起1995，頁26）。

看玻璃中的條紋橫穿頸部，我們可以推測，本壺是用一塊玻璃雕成的，可不知道是進口的材料還是國內燒成的。因為材料不是像歐洲來的那麼均勻，很可能是北京製的。考慮本壺的形式和精巧的細節，可以推測是乾隆朝之製品。特別令人驚歎的是唇中的小溝道，這是真所謂鳳毛麟角，很難找到的。

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A sapphire-blue aventurine-glass snuff bottle

Qing dynasty, 1720-1800

Of elongated cylindrical form with a concave inner and flat outer lip, resting on a concave foot, the glass of a sapphire-blue colour suffused with surface inclusions of aventurine-glass.

6.8cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

Provenance 來源:

Hugh M. Moss Ltd., Hong Kong (1992)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 718

Exhibited 展覽:

British Museum, London, June-October 1995

Israel Museum, Jerusalem, July-November 1997

Although both the distribution of the aventurine-glass fragments and the detailing and finishing of this bottle are quite sophisticated, the blue ground here is suffused with a mass of air bubbles. They are barely visible, however, and there are no impurities in the glass. Air bubbles occur naturally in glass production, and to produce glass free of bubbles, it is necessary to refine them out of the mix. On the other hand, their presence in glass bottles throughout the Qing dynasty, including bottles of the very highest technical and artistic standards, suggests that they were appreciated, or at least tolerated as an aesthetic option. Their existence in a specimen does not, therefore, necessarily imply a carelessly refined batch of glass. On this lovely form, superb in its detail and finish, and very elegant, it can be assumed that air bubbles were a deliberate choice or, at the very least, considered so unobtrusive as to render the trouble of removing them from the batch not worth the effort.

1720-1800 仿藍玻璃灑金星鼻煙壺

壺以透明藍寶石藍金星玻璃製成，彌漫大小的氣泡；內唇凹，外唇平，底凹。

本壺雅致，玻璃沒有雜料，唯藍玻璃的氣泡較多，幸它們幾乎看不見，可算是合格的製品。清代最精巧的玻璃品也經常呈氣泡，顯然是可容許或可欣賞的。





133

A 'realgar-glass' snuff bottle

Qing dynasty, 1720-1840

Of opaque, variegated scarlet, orange, yellow, green, mahogany-brown, and dark brown glass, with a flat lip and flat foot.

6cm high.

HK\$10,000 - 15,000

US\$1,300 - 1,900

Provenance 來源:

Gerd Lester (1986)

Illustrated 出版:

Robert Kleiner, Yang Boda, and Clarence F. Shangraw, *Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch*, Hong Kong Museum of Art, 1994, no.81.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no 708

Exhibited 展覽:

Hong Kong Museum of Art, March-June 1994

National Museum, Singapore, November 1994-February 1995

This example combines some surface splashes of the customary realgar colouring with the darker range of mahogany colours. In reality, it is only the way the colours are used that is unusual. Close examination of the surface reveals all the standard realgar-glass colours, but with the visual balance shifted to the darker ones. The narrow-side vertical lines of different colour reveal that, in common with so many of this shape, it was blown into a mould. In other regards, it is formally unusual. Extremely light compared to most bottles blown into moulds, this example has an unusually wide mouth, with an interior impeccably formed to perfectly match the exterior profile.

Another interesting feature is provided by the manner in which brighter colours were added to the surface here. Some of the colours are in discreet, angular segments, albeit swirled with other colours within the segment. It is obvious that chips or fragments of realgar-glass (cullet) have been laid on the marvering surface and rolled into the gather—the most common way of achieving such surface decoration. As a rule, the gather would again be placed in the furnace to melt the two together before it was blown and further manipulated. Where the chips retain their original sharp edges, however, it is possible that the bottle was blown before the surface fragments were rolled in. The heat from the original gather may have been sufficient to integrate them, although it might be necessary to put the whole bottle into the furnace to help this process.

1720-1840 攢色玻璃鼻煙壺

壺以不透亮仿雄黃玻璃製成；平唇，平底。

本壺是用模子吹製的，可是壺壁比一般的模子製的煙壺薄。口也大，內腔和外形完全一致。一般的製法是先把玻璃液和碎玻璃在熔爐中攪拌再吹。但本壺工匠是先把碎玻璃放在玻璃滾料板上，再把吹成的壺輾轉其上，或許再插進熔爐，因此本壺色片邊界很清晰。

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An aquamarine-blue glass 'Shou Lao' snuff bottle

Qing dynasty, 1750-1830

Of compressed globular form with a concave lip and recessed, slightly concave foot surrounded by a protruding flat footrim, the transparent aquamarine-blue glass carved on one main side with Shoulao holding a gnarled staff and double gourd, the centre of which bears a yin-yang symbol, his familiar deer reclining at his feet.

5.1cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance 來源:

Paula J. Hallett

Hugh M. Moss Ltd. (1986)

Illustrated 出版:

Robert Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, no. 85

Journal of the International Chinese Snuff Bottle Society, Winter 1995, p.6

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 850

Exhibited 展覽:

Sydney L. Moss Ltd., London, October 1987

Creditanstalt, Vienna, May-June 1993

The bottles of this group are extremely rare, as the aquamarine available at that time, mostly from Xinjiang, was mainly of a rather pale colour, and that is what glassmakers would have sought to reproduce.

1750-1830 藍寶玻璃雕壽老觀太極圖鼻煙壺

凹唇，微凹斂底，突出圈足，足底完全接觸地面；正面浮雕壽星、鹿、蝠等。

這件煙壺所代表的一品種就如鳳毛麟角，贗品卻多。乾嘉時期的海藍寶多半是新疆阿爾泰山和綏遠大青山開採的，顏色淺，當時仿海藍石的玻璃師傅一定要複製比較淺的顏色。



A lac-burgauté 'butterfly' snuff bottle

Japan, 1854-1930, probably Tsuda Sokan, 1868-1934

Worked in the form of a stylised butterfly, with a flat lip and naturalistic foot, decorated with an inlaid design of abalone shell and gold and silver foil on a black lacquer ground with realistic elements giving way to abstract floral diaper patterns, with some areas of speckling of abalone shell, the flat, narrow sides with formalised flower heads on a speckled abalone shell ground, the neck with a band of strips of abalone shell between bands of silver foil.

5.7cm high.

HK\$12,000 - 18,000

US\$1,500 - 2,300

Provenance 來源:

Sotheby's London, 7 June 1990, lot 377

Sotheby's Hong Kong, 29 April 1992, lot 462

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection, Volume 7*, Hong Kong, 2009, no.1707.

Lac-burgauté was developed as an art form mainly between the Song and the late Ming, but was taken up by Japanese artists later; it was also produced for both the Japanese and the Chinese market in the Ryukyu Islands off the east coast of China. The more colourful shell is derived mostly from the abalone (*Haliotis* family, among which is *Haliotis japonica*), also known as 'sea-shell ear' because of its shape.

There are two main groups of butterfly-shaped snuff bottles. The first follows this general shape, with the inlay depicting the real insect, albeit abstracted, with two butterflies, one on each side, each shown with the upper body spread out like a specimen. The second is of butterfly shape, but the decoration is entirely unrelated to the insect. The likely evolution is that those with the butterfly form and decoration preceded those with other decoration. A third group came later, perhaps in the 1920-1950 period, where the butterfly shape is also embellished with relief decoration of various other materials in the Tsuda style, but without lac-burgauté work; this is usually of second-rate quality and by the anonymous lesser workshops producing embellished works.

The construction method of this group, noted by Stevens in his article, seems to be consistent. Storage capacity was not a consideration in the minds of the makers. If the two main sides and the shaped edge had simply been soldered together, leaving the inside empty, there would have been plenty of room to hold enough snuff to please the serious snuffer. But instead, there is a separate, quite narrow compartment soldered inside and linking the two main sides; it is set a little to either side of the mouth, and its base joins the body just outside the tips of the swallow-tails. This interior cavity is only about 1.6 cm wide, severely restricting the volume of snuff that could be carried—but it does reinforce the body of the snuff bottle so it is less susceptible to crushing.

1854-1930 擬津田宗貴 黑漆嵌螺鈿蝶形鼻煙壺

壺以黃銅、金薄片、銀薄片、鮑魚貝、黑漆製成；平唇，蝴蝶形煙壺。

漆器工藝到了明末就出現了百寶嵌，以後在琉球製作的百寶嵌工藝品供應中國、日本的市場。所用的螺貝常常是鮑魚殼。

蝴蝶形鼻煙壺有兩種。一種嵌飾兩個蝴蝶，一面一個。另一種是圖案內容跟蝴蝶沒有關係的，如Stevens 1973，頁44，中左。



A carved coconut shell and wood 'landscape' snuff bottle

The Yaji master, Japan, 1854-1920

Formed from twelve segments (two for each main side, eight for the narrow sides, and one each for the foot and neck, the latter being the only piece made of wood), with a flat lip and recessed flat foot surrounded by a flat footrim, carved on each main-side panel with a literati landscape scene, one side with five scholars in and around a country residence on either side of a stream in a hilly, rocky landscape with a pine and other trees and a small stone-slab bridge across the stream, the other with a scholar seated in an open pavilion on the bank of a river, gazing out at a long waterfall, the pavilion surrounded by a pine and other trees, the water on both sides carved mostly as a series of formalised waves, the panels with a plain frame, the narrow sides carved with a formalized floral diaper design, the foot engraved with an apocryphal Qianlong mark.

6.8cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

Provenance 來源:

Emily Byrne Curtis (1986)

Robert Kleiner (1986)

Illustrated 出版:

Emily Byrne Curtis, *Chinese Snuff Bottles from the Collection of Emily Byrne Curtis. Catalog of an exhibition at the Newark Museum, New York, 1982*, no. 15.

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection, Volume 7*, Hong Kong, 2009, no. 1718.

Exhibited 展覽:

Newark Museum, October–November 1982

The Yaji Master, in common with many of his Japanese contemporaries, used several segmented construction methods to avoid hollowing a bottle from a solid block of material. A hollowed solid material is a much better longer-term practical container for snuff, but if the bottle is being made for a collector's cabinet and will never hold snuff, segmented construction is perfectly acceptable and far more convenient. The artist has added an apocryphal Qianlong reign mark and, misunderstanding protocol in such matters, he has written it the wrong way on the foot. What appear at first glance to be slanting cracks in the midsections of the narrow sides are no more than the original joins. Four separate sections were used to achieve a greater curve of the profile than could be achieved from a single piece of coconut shell. The cracks run through the frame of each panel, since it is carved from the same piece of material.

1854-1920 日本 雅集大師 椰殼嵌木雕山水圖鼻煙壺

壺以十二片椰殼和木材的頸部組成；平唇，平斂底，圈足，足底全面接地；各正面刻山水人物圖，側面刻六方朵花錦紋，底刻「乾隆年製」楷書款。

雅集大師的作品，可參見瑪麗及莊智博鼻煙壺珍藏第二場拍賣會，拍賣品號144。這位藝匠還作了罕見的椰子片和珍珠母嵌開光結合的煙壺，見Hall 1989，編號20。



137

An inscribed sapphire-blue glass overlay 'luohan' snuff bottle
Yangzhou, 1870-1890

Of cylindrical form tapering at the shoulders, the sapphire-blue and translucent white glass finely carved as a single overlay with a continuous design of the luohan Shegong standing on a formalized cloud with his attendant behind him, emptying his alms bowl over a dragon emerging from formalized waves, and with the luohan Monk Chou holding a ring in his right hand and riding a tiger, inscribed in relief seal script, Fengyun jihui ('The meeting of the wind and the clouds').
7.0cm high.

HK\$40,000 - 60,000
US\$5,200 - 7,700

Provenance 來源:

Hugh M. Moss Ltd., Hong Kong (1985)

Illustrated 出版:

Journal of the International Chinese Snuff Bottle Society, Spring 1985,
illustrated on the back cover

Robert Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, no. 125

Journal of the International Chinese Snuff Bottle Society, Autumn, 1995, p.
11, fig. 28

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong,
2002, no.1041



Exhibited 展覽:

Sydney L. Moss Ltd., London, October 1987
Creditanstalt, Vienna, May-June 1993

Several excellent examples of glass overlay attributable to Yangzhou are recorded that have sapphire blue overlay on white. Nowhere is this combination employed to more spectacular effect than here. One of the great masterpieces of the low-relief, painterly style, its appeal is further enhanced by its unusual shape. The design is unique; the colour combination spectacular, with a blue of extraordinary intensity; the shading of the overlay colour as impressive as any of its kind, and the carving nothing short of masterly.

1870-1890 揚州 白套藍玻璃風雲際會圖鼻煙壺

平唇，微凸斂底，突出圈足，足底完全接觸地面；刻通體降龍伏虎圖，題邊「風雲際會」四個篆字。

這件可推測為揚州製品的傑作。它具這種鼻煙壺中罕見的形式，就是梅瓶形。姊妹製品見《國際中國鼻煙壺協會的學術期刊》1996年春期，頁35。雲與水的精美雕法也是罕見的，但也出現於瑪麗及莊智博鼻煙壺珍藏第三場拍賣會，拍賣品號92。

《周易》曰「雲從龍，風從虎」，既有涉公降龍僧稠伏虎，設計者就聯想到「風雲際會」，當吉祥之題句。

138

A lavender-blue glass snuff bottle

Qing dynasty, 1730-1830

Of elegant near-meiping form with a flat lip and recessed, slightly convex foot surrounded by a protruding flat footrim, the glass of a variegated, lavender-blue colour.

6.2cm high.

HK\$8,000 - 12,000

US\$1,000 - 1,500

Provenance 來源:

Robert Hall (1984)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 690.

Exhibited 展覽:

British Museum, London, June-October 1995

Israel Museum, Jerusalem, July-November 1997

Lavender-blue glass is a relatively rare colour, sometimes appearing undecorated, as here, but elsewhere carved with relief designs. It is a possible candidate for the 'azure- blue' (or 'blue sky after rain') designation found in early Chinese sources and recorded as a colour produced at the imperial glassworks as early as 1708 by imported Guangzhou glassmakers. The colour also appears in the archives published so far for 1715, 1721, 1725, 1726, 1727, and 1728. Even if this were the colour, however, it need not imply a Kangxi period for this example. Once established, any colour could be repeated at will.

As to its provenance, the same problem is faced as with so many glass bottles: the imperial glassworks is a likely source, but there is little in the way of corroborating evidence. The shape is a modified meiping ('prunus- blossom vase'), which was popular at court, a fact that might nudge the bottle towards a palace provenance and, perhaps, a Qianlong date.

1730-1830 天藍玻璃光素鼻煙壺

壺以雜色透亮閃蘭色玻璃，平唇，微凸斂底，突出圈足，足底完全接觸地面。

這種藍色是比較罕見的，有時是用來雕光素器的，有時是用來雕浮雕圖案器的。後者參見瑪麗及莊智博鼻煙壺珍藏第一場拍賣會，拍賣品號36。這是鼻煙壺界難得的顏色，而顏色從淡到深的變化，可珍賞。

本壺有變形梅瓶形式，是宮廷喜愛的形式。所謂變形，這件壺腹下不斂，跟典型的梅瓶不一樣。



139

An amethyst-purple glass 'chi dragons' snuff bottle

Attributable to the Imperial glassworks, Beijing, 1740-1800

Of compressed globular form with a slightly concave lip, the amethyst-purple glass carved with chi dragons on each of the narrow sides, their tails curling beneath the bottle to form a naturalistic footrim.

4.9cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

Provenance 來源:

Julie and Al Stempel

Sotheby's New York, 11 October 1979, lot 51

Gerd Lester (1986)

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection, Volume 5*, Hong Kong, 2002, no. 836

This is an uncommon colour for snuff bottles carved from solid blocks of glass and featuring chi dragon images, usually mainly on the narrow sides. Quite apart from its unusual colour, this bottle is also rare in being of drum shape, and its dragons are also more compactly composed, being entirely confined to the narrow sides and the foot. The bottle is still clearly part of the same overall group, although it may be an early prototype, perhaps made before the influx of precious stones from Xinjiang after 1759.

Although rather more discreet than the usual dragons from the group, these are superbly carved, with unusually fat bodies of distinctly feline nature. In fact, without the extensive, bifid tail and long curl of hair behind the head, they would pass for a pair of cats. Particularly impressive is the pose, evidence that whoever designed these creatures knew how felines stalk, keeping a low profile until they can pounce—a movement that has been captured perfectly. Having seen the rather disjointed chi dragons that began to appear in the mid-Qing, awkwardly twisted and with legs akimbo, one can appreciate the extraordinarily life-like quality of these beasts. A common feature of the group as a whole is that the tails of the dragons form the footrim, although, as illustrated here, they are not always joined to complete the more usual footrim.

1740 - 1800 傳宮廷造辦處 紫晶色玻璃螭龍抱瓶鼻煙壺

壺以透明紫晶色玻璃雕螭紋，螭尾形成圈足。

玻璃雕成的螭紋鼻煙壺，很少具有這種顏色。但形式大體上跟本壺一致的有如耿寶昌，趙炳華 1992，編號48。



A green and lavender-blue glass 'garden scene' snuff bottle

Qing dynasty, 1750-1790

Of globular form, the semi-transparent green and dark lavender-blue glass carved as a single overlay with a continuous garden scene with a praying mantis on a pea vine with two pea pods on one main side and a katydid on a cabbage, with an ear of millet emerging beside a lotus leaf, the narrow sides each with a cockscomb growing from behind a rocky outcrop, with a flat lip and recessed convex foot surrounded by a protruding rounded footrim.

6.2cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

Provenance 來源:

Hugh M. Moss Ltd.

Paula J. Hallett

Sotheby's, New York, 27 June 1986, lot 25, illustrated on the cover

Illustrated 出版:

Robert Kleiner, *Chinese Snuff Bottles from the Collection of Mary and George Bloch*, Hong Kong, 1987, no. 126, no. 115

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 950.

Exhibited 展覽:

Sydney L. Moss Ltd., London, October 1987

Creditanstalt, Vienna, May-June 1993

Although the ground colour here has the appearance of an opaque cobalt-blue, with the aid of internal lighting it is revealed to be of a dark lavender colour and semi-transparent. This belongs to a group of spectacular bottles probably produced at the court during the mid-to late Qianlong period. They display unusual colour combinations and are so striking that it seems strange they were not produced more often.

The praying mantis ('tanglang'), in common with other insects which lay large numbers of eggs, is a symbol of fertility, such symbolism being reinforced by the sound of the second character ('lang') which is identical with that of one of the characters meaning a son. A pea pod swollen with seeds provides another fertility symbol, while the blue ('lan') background further emphasizes the desire for male ('nan') children. The katydid is yet another symbol of fertility, as is the cabbage - since vegetables grow quickly and proliferate rapidly - although in other contexts it can mean high integrity. The ear ('sui') of millet might be intended to link with the shape of the bottle ('ping') to form a further rebus for peace, year after year ('suisui ping'an'). At the same time, it is possible for the ear of millet together with the lotus ('lian') leaf to constitute another common saying, suisui niannian, imparting the wish for good things to happen year after year. In addition to these multiple layers of symbolism, the two stems of cockscomb ('jiguan') are imbued with the wish for promotion to a higher rank ('quanshang jiaquan').

1750-1790 深天藍套綠玻璃草蟲圖鼻煙壺

半透明的暗藍地套綠料。平唇，凸斂底，突出圈足，圈足底為一圓棱；刻通體豆、禾、螽斯、螳螂等圖紋。

本壺屬乾隆中晚朝搶眼的鼻煙壺。道光年間盜胎畫珐瑯彩器常常選螽斯（或稱蟋蟀、促織等；蟋蟀科的昆蟲種類多，蟋蟀與螽斯常常混同），因此，有人以這種昆蟲為十九世紀的標誌。其實，乾隆時期的御製品已經有這個題材，十八世紀的例子也不少。參閱Moss, Graham, and Tsang 1993, 編號201。考慮地面微乎其微的起伏和圈足的某種細節，也許會推測是乾隆中後葉作的。



141

An inscribed streaky white glass 'landscape' snuff bottle
Wu Xijiu, probably 1921 (the bottle: 1780-1850)

The streaky white glass sandwiched between two layers of translucent smoky grey glass, with a flat lip and flat foot, engraved on one main side with a seated scholar being punted by a standing figure in an open boat beneath overhanging cliffs with reeds growing at their base, inscribed '[Executed by] Jingyi jushi in the twelfth month of the year xinyou', followed by two seals of the artist, Wu and yin ('seal'), the other main side with the most of the second half of an essay by the Tang prose master Liu Zongyuan in clerical script, followed by the signature Wu Xijiu and one seal of the artist, yin ('seal').

4.8cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance 來源:

Kaynes-Klitz Collection

Sotheby's, Hong Kong, 16 November 1989, lot 62

Illustrated 出版:

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 1058

Wu Mengling (also known as Wu Xijiu), a native of the Tianjin area, was a well-known painter in Beijing during his prime, apparently in the late nineteenth and early twentieth centuries. He excelled at painting insects and plants from life, but he also painted women, imitating Yuan dynasty painters.

The inscription here is from 'A Record of a Thatched Pavilion Built by Vice Censor-in-Chief Liu of Yingzhou', written in 811 by the Tang-dynasty prose master Liu Zongyuan (773 – 819) at the request of Liu Kuan, who was then a prefect in Yingzhou, in modern-day Guangxi. It follows a physical description of the pavilion Liu Kuan had built.

1921年製 吳錫九刻 乳白玻璃填黑彩泛舟圖鼻煙壺

壺以夾層玻璃製成，中層為有斑點的白玻璃，內外層為透光霧灰色玻璃；平唇，平底；正面刻絕壁下文士坐舟望江，舟子奮力撐篙，題曰「辛酉嘉平月靜逸居士」，後加「吳」、「印」二印；另一正面刻柳宗元《邕州柳中丞作馬退山茅亭記》後半文的一大部分，後書「吳錫九」，以「印」印結尾。壺為1780-1850。

吳夢齡，直隸霸縣人，字錫九，壯年工畫草蟲，名動北京。已知吳錫九刻飾鼻煙壺至少有二十三件，晚年的作品顯示內畫家的影響。

《邕州柳中丞作馬退山茅亭記》前半是「冬十月，作新亭於馬退山之陽。因高丘之阻以麵勢，無構櫨節棁之華。不斫椽，不剪茨，不列牆，以白雲為藩籬，碧山為屏風，昭其儉也。是山峯然起於莽蒼之中，馳奔雲矗，亘數十百裏，尾蟠荒陬，首注大溪，諸山來朝，勢若星拱，蒼翠詭狀，綺縞繡錯。蓋天鍾秀於是，不限於遐裔也。然以壤接荒服，俗參夷徼，周王之馬跡不至，謝公之屐齒不及，岩徑蕭條，登探者以為歎。」煙壺節錄的部分以後是「……萬類，攬不盈掌。夫美不自美，因人而彰。蘭亭也，不遭右軍，則清湍修竹，蕪沒於空山矣。是亭也，僻介閨嶺，佳境罕到，不書所作，使盛跡鬱湮，是貽林間之愧。故誌之。」

For additional information on this lot please visit
www.bonhams.com/hongkong

An amber-brown glass 'cricket cage' snuff bottle

Qing dynasty, 1730-1850

Very well hollowed, with a ridged lip and small concave foot, carved in the form of a gourd cricket cage, its neck made up of a separate piece, the glass of an amber-brown colour.

5.2cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance 來源:

Marian Mayer Collection, no.589

Richard Bourne, Hyannis, Mass., 14 December 1988, lot 199

Robert Hall (1989)

Illustrated 出版:

Robert Hall, *Chinese Snuff Bottles II: Including an Important Selection from the Marion Mayer Collection*, London, 1989, no. 100Robert Kleiner, Yang Boda, and Clarence F. Shangraw, *Chinese Snuff Bottles: A Miniature Art from the Collection of George and Mary Bloch*, Hong Kong Museum of Art, 1994, no.90.

Journal of the International Chinese Snuff Bottle Society, Summer 1998, p. 13

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no.1061

Exhibited 展覽:

J. J. Lally & Co., New York, October 1989

Hong Kong Museum of Art, March-June 1994

National Museum, Singapore, November 1994-February 1995

This unusual bottle represents a rare instance of two different segments being fixed together - apparently with glue - rather than bonded while in the liquid state by the glassmaker, in the manner in which cameo-overlays were prepared for the carver. Brown glass of this type was typical of the imperial glassworks, and this might be an early, imperial response to palace gourds rather than a later one to the widespread nineteenth-century type. Although we leave a fairly wide dating range to reflect this uncertainty, we suspect a mid-Qing date to be the most likely, since both of the old bottles have what appear to be original stoppers that reflect the higher-relief, more artistic, and emphatic covers of the later, more popular gourds. Most of the more convincing Kangxi-marked examples have very simple, primarily functional lids displaying neither high-flying relief work nor piercing, suggesting fancier covers to have been a feature of the popularization of the art-form from the mid-Qing period onwards. The lid here is a delightful, well-carved example in walrus ivory, a popular mid-Qing material for a variety of small works of art, including snuff bottles and large numbers of dishes.

1730-1850 仿瑪瑙玻璃罐式鼻煙壺

掏膛徹底，唇有小棱角，小凹底，雕葫蘆蟋蟀籠子，頸部可脫去。

這種玻璃是御用玻璃廠典型玻璃的一種，這也許是早期反應葫蘆煙壺型的御製品。蓋很可能是原件，是代表清中葉的風格；康熙期的蓋比較素樸(如 Tsang and Moss 1983，頁62及63，編號21-23)。海象牙也是清中葉特別受歡迎的。



143

A turquoise-green glass snuff bottle

Qing dynasty, 1710-1760

Of circular form with a narrow rounded lip and recessed, slightly convex foot surrounded by a protruding rounded footrim, carved with a framed, slightly concave panel on each main side and a raised flat band across the shoulders and down each narrow side, the colour an opaque turquoise-green.

4.5cm high.

HK\$15,000 - 25,000

US\$1,900 - 3,200

Provenance 來源:

Hugh M. Moss Ltd., Hong Kong (1985)

Illustrated 出版:

Robert Kleiner, Chinese Snuff Bottles in the Collection of Mary and George Bloch, British Museum Press, London, 1995, no. 134

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 786

Exhibited 展覽:

British Museum, London, June-October 1995

Israel Museum, Jerusalem, July-November 1997

Circular panels framed by a raised frame were a feature of early snuff-bottle production, as is known from a Yongzheng reign-marked turquoise bottle in the Susan Ault Collection (*Snuff Bottles of the Ch'ing Dynasty*, p. 59, no. 38). That one can be ascribed to the court, which is also by far the most likely source of this one.

The colour of this glass resembles the pale green of mineral turquoise. It would have been blown, probably into a mould, before being detailed by the lapidary. The light weight, an indication it was blown, is in this case also due to its very thin walls and unusually wide mouth, the walls of the neck being as thin as any known on a glass bottle.

The form is intriguing, particularly in the light of the controversy over the evolution of the snuff dish. Both sides are distinctly concave and deliberately dished, and there seems no decorative reason for such a feature. Their creation would have required additional manipulation by the glassblower or lapidary, with no discernible aesthetic advantage. In this case, at least, we may safely assume the intention of the maker to have been the provision of a bottle with integral, functional snuff dishes.

1710-1760 孔雀綠玻璃鼻煙壺

圓棱狹唇，微凸斂底，突出圈足，圈足底為一圓棱；壺體兩面突出開光，各有圓棱邊框。

雍正時期就有圓形環繞開光的突出邊框的設計，Susan Ault 珍藏收藏一件帶雍正年款的綠松石鼻煙壺（見 *Snuff Bottles of the Ch'ing Dynasty*，頁59，編號38）。相信本壺是雍正年間或乾隆早期製的。

本壺的顏色很像淡色的綠松石，大概是吹模而成，壺壁極薄，包括頸壁，壺口也是格外地寬。兩面是凹入的，這一定是煙壺與煙碟的結合品。



A small ruby-red glass snuff bottle

Qing dynasty, 1720-1780

Of globular form with a short neck, flat lip and recessed, slightly concave foot surrounded by a protruding flat footrim, the glass of a rich ruby-red colour.

3cm high.

HK\$4,000 - 6,000

US\$520 - 770

Provenance 來源:

Thewlis Collection

Clare Lawrence (1990)

Illustrated 出版:

Thewlis and Lawrence, 1990, p.58, no.88

Kleiner, Yang, and Shangraw 1994, no.88

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 5, Hong Kong, 2002, no. 679

Exhibited 展覽:

Hong Kong Museum of Art, March-June 1994

National Museum, Singapore, November 1994-February 1995

The current bottle encapsulates the realm of the emphatically miniature, most comfortably held between the thumb and fingertips, too small for the palm. Formally, it provides an example of the inner bubble from the blow-iron not conforming precisely to the outer form, the formal integrity of which is excellent. Another intriguing feature is that the recessed foot is slightly concave. There are three possibilities for a recessed foot on a glass bottle: concave, flat, or convex. Contrary to some popular recent beliefs about distinguishing between old and new glass bottles based in part upon which of these three profiles is used, all three exist on old bottles, although with early examples the concave foot is the rarest. If there is a footrim, the cutting of the foot would have been the work of a lapidary, so while there is no particular need to keep to the natural convex exterior surface of blown glass, it was a frequently exercised aesthetic option. The only exception to this is provided by bottles blown into a preformed mould that includes the foot profile. In general practice, a flat foot or convex foot is the natural choice, since a concave one not only sits less well in general with the curving sides of the bottle, but also involves unnecessary extra work with little discernible advantage. The foot here, therefore, while a rarity, is obviously a considered choice with some formal purpose, since it is superbly achieved on an equally well-detailed bottle, and is unlikely to be the result of a careless carver going too deep and having to hide his error by using a concave foot profile.

1720-1780 紅玻璃光素鼻煙壺

壺以透明寶石紅玻璃製成，平唇，微凹斂底，突出圈足，足底完全接觸地面。

這種微小的鼻煙壺最好挾在母指和食指之間，放在掌心間就太不自在了。

在早期的玻璃鼻煙壺上，凹斂底不多見。吹製的煙壺自然而然地形成凸形底，只有用模子的才可以吹製平底或凹底。本壺的微凹底顯然不是偶然的，其他的細節都處理得很精確，雕師作凹底一定是有目的的。本壺玻璃中呈相當的漩渦，也具大小的氣泡，這都是早期的特色。跟一般的十七世紀的玻璃相比，只有用放大鏡才能辨出雜質。





145

A blue and iron-red enamelled copper and gold 'garden scene' snuff dish

Imperial, palace workshops, Beijing, Qianlong blue-enamelled four-character mark and of the period, 1770-1799

Of flattened circular form with a slightly recessed, flat, circular foot, its perimeter curving up to meet the footrim, which is flat and circular, the interior painted with twelve figures enjoying various pursuits in and around an elaborate terraced garden residence with an open pavilion, pines and other trees, and monumental ornamental rocks, the underside of the cavetto painted with a band of continuous leiwén scroll.

4.4cm diam.

HK\$20,000 - 30,000

US\$2,600 - 3,900

Provenance 來源:

Hugh Moss (HK) Ltd. (1987)

Illustrated 出版:

Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, British Museum Press, London, 1995, no. 22

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 6, Hong Kong, 2002, no. 1110.

Exhibited 展覽:

British Museum, London, June–October 1995

Israel Museum, Jerusalem, July–November 1997



The earliest snuff dishes come from a small group of asymmetrically shaped dishes that may date from as early as the mid-Qianlong reign. (No pre-Qianlong snuff dishes are known.) Although several dishes using the fuller famille-rose palette are extant, many of these late-reign enamelled-metal dishes are decorated primarily in either ruby-red or blue enamel. This example is unique for its additional use of a brownish, iron-red colour and an otherwise unrecorded design on a dish: scholars enjoying the pavilions and gardens of a large estate. It is also unusual in having a more detailed artistic style than such late-Qianlong dishes as a whole. The monochrome landscape dishes that survive are all typical of the decorative late-Qianlong enamelling style (see, for instance, the blue landscape design of Li Jiufang 2002, no. 178), whereas the painting here is quite different, rather more refined and individualistic.

1770-1799 銅胎畫琺瑯及藍彩亭台樓閣圖煙碟 藍彩「乾隆年製」楷書款

北京宮廷造辦處，御製品

銅胎畫琺瑯鼻煙碟上沒有琺瑯料處有鎏金的痕迹，碟內部繪園林亭閣圖，十二仕閑遊其間，外壁畫雷紋一圈，底書「乾隆年製」楷書款。

存世有幾件粉彩鼻煙碟，但乾隆晚年的金胎畫琺瑯煙碟的圖案很多是以寶石紅琺瑯或藍琺瑯畫的。本壺的二色畫圖是例外的，景觀也是格外地複雜。一般的存世單彩山水鼻煙碟是典型的乾隆晚期風格。參見李久芳2002，編號178。

146

A 'famille-rose' enamelled glass 'garden scene' snuff bottle

Imperial, palace workshops, Beijing, 1770-1790

Of globular form with a flat lip and protruding flat foot, enamelled with a continuous garden scene including an ornamental perforated rock formation, bamboo, a blossoming prunus tree, and chrysanthemums, all beneath a neck-border of formalized floral design, sold with accompanying watercolour by Peter Stuart.

4.5cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

Provenance 來源:

Christie's London, 16 December 1983, lot 820

Robert Hall (1984)

Illustrated 出版:

Journal of the International Chinese Snuff Bottle Society, Spring 2006, p. 34, fig. 34, second from top

Hugh Moss, Victor Graham and Ka Bo Tsang, *A Treasury of Chinese Snuff Bottles. The Mary and George Bloch Collection*, Volume 6, Hong Kong, 2008, no. 1099.

Exhibited 展覽:

Sydney L. Moss Ltd., London, October 1987

Creditanstalt, Vienna, May-June 1993

In a rare departure from standard practice for the 'Guyuxuan' group, this bottle appears to have been left without a mark. To be sure, the foot is very convincingly worn and exhibits random scratches, suggesting it has not been repolished in a very long time, yet there is no trace of any red enamel, even with the aid of a microscope. It may be among the earlier classic 'Guyuxuan' bottles produced before a mark on each piece became the invariable standard. There are other signs that it may be early. Under magnification, the yellow enamel and the ever-troublesome green are pitted in places, a problem not often found on the relief group that we can assume to have been the last to evolve. The fact that it has a neck border is another suggestion of an earlier date. Neck borders occur on many of the single-plane examples but are absent from most of the double-plane group. In this particular case, the neck border is quite similar to those found on some of the experimental group. (See, for instance, Treasury 6, no. 1087, dated to 1767 and inscribed as made in the Inner court, representing an earlier version of this style of border featuring relatively realistic flowers on a large scale, as opposed to the more standard, highly formalised floral scroll found here and on 1097.)

1770-1790 玻璃畫琺瑯梅竹菊石圖罐式鼻煙壺

北京宮廷造辦處御製品

平唇，突出平底，繪通體花卉圖，頸飾折枝花卉一圈。

本壺屬於古月軒類，卻乏古月軒款。可能是早期的典型古月軒器，那時不是每一作品都帶古月軒款。用放大鏡查看，黃、綠琺瑯都呈斑點缺陷，這和頸部有一周圖案紋都是早期的標誌。頸部的修飾可以比較Treasury 6，編號1087，1767年作之作品。



The Property of a Lady

146A

A 'famille-rose' enamel on porcelain snuff bottle

Qianlong iron-red four-character seal mark and of the period
Exquisitely potted in the form of a compressed *bianhu* rising from a recessed oval foot up towards a slightly lipped mouthrim, each side with a circular cartouche featuring flowering blossoms and leafy plants emerging from rockworks on one side, the reverse with a neatly arranged twenty-eight character Imperial poem delicately painted in *grisaille* ending with two square seal marks *Qian* and *Long*, the exterior further decorated with lotus sprays issuing from scrolling vines, the sides flanked by auspicious bats and *wan* symbols, all richly worked in lustrous famille-rose enamels and gilt borders, the base inscribed in iron-red with a four-character seal mark.

5.7cm high.

HK\$400,000 - 600,000

US\$52,000 - 77,000

清乾隆 綠地粉彩開光虞美人花詩句鼻煙壺 磬紅「乾隆年製」篆文方印款

The outstanding quality and precision of the enamelled decoration on this snuff bottle ranks it amongst the finest preserved examples from the early Qianlong period, when the Imperial kilns at Jingdezhen were under the direct supervision of Tang Ying. Originally part of a set, another surviving example from the Qing Court collection, preserved in the National Palace Museum, is illustrated on their online digital archive, no. 002485N. The poem can be found in *Yuzhi Leshan Tang quanji dingben*, vol 28 (*Definitive Edition of the Complete Works by His Majesty from the Hall of Pleasure in Goodness*, vol 28). It tells the story of Emperor Xiang of the Kingdom of Chu and his favourite concubine Yuji.

The same poem is recorded on two other Qianlong reign-marked bottles: one formerly in the collection of Eric Young, illustrated by H. Hui and C. Sin, *An Imperial Qing Tradition*, Hong Kong, 1994, p.11, no.1; and another sold at Christie's New York, 26 March 2003, lot 104.

For other comparable examples sold at auction, see a famille rose porcelain bottle from the Meriem Collection, of similar form, but decorated with panels of flowers on both sides, sold at Christie's New York, 19 March 2008, lot 276. See also an example similarly inscribed with a Qianlong Imperial poem, sold at Christie's Paris, 7 December 2007, lot 89.

同載相同詩句的鼻煙壺，可參考台北故宮博物院之收藏，乾隆釉上彩花卉紋鼻煙壺，見其數位典藏與數位學習成果入口網，編號中瓷002485N。此詩句也記載於御製樂善堂全集定本卷二十八，題鄒一桂林卉十二幅內。

另外兩件載同樣詩句的鼻煙壺，可參考曾為Eric Young收藏之瓷粉彩御題詩花卉圖鼻煙壺，出版於Humphrey K. F. Hui及Christopher C. H. Sin著，《An Imperial Qing Tradition: An Exhibition of Chinese Snuff Bottles from the Collections of Humphrey K. F. Hui and Christopher C. H. Sin》，舊金山，鳳凰城美術館，1994，頁11，圖版1。另一件則拍賣於紐約佳士得，2003年3月26日，拍品編號104。

在Meriem珍藏之鼻煙壺中，也有一件正反面皆飾花卉紋之鼻煙壺，與本壺十分類近，見紐約佳士得，2008年3月19日，拍品編號276。另一件都載有乾隆御題詩的例子，可見巴黎佳士得，2007年12月7日，拍品編號89。



The Property of a Gentleman (lots 147-150)

147

An exceptional and extremely rare Suzhou black and white jade 'Liu Hai' snuff bottle

Suzhou, 1740-1850

The well-hollowed bottle intricately worked in differing levels of relief on the exterior of the light and dark contrasting stone, one side worked with the smiling Immortal depicted holding a string of coins standing on rockworks, the reverse with a scholar depicted reading whilst seated beneath a pine tree, his head raised from studying peering far into the pavilion at the disntance, the natural colour variations of the stone superbly utilised by the carver to delineate differing areas of the scene, gold and sapphire stopper.

6.6cm high.

HK\$600,000 - 800,000

US\$77,000 - 100,000

1740-1850 蘇州 灰白玉雕劉海戲金蟾鼻煙壺

The workmanship on this bottle is outstanding, ranking it amongst the highest quality recorded snuff bottles from Mid Qing dynasty Suzhou. It has been preserved with this high quality gold and sapphire stopper, which perfectly complements the bottle. For another black and white jade bottle of similar quality, see the example illustrated by Moss, Graham and Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, New York, 1993, vol.1, pp.71-72, no. 25, and sold at Christie's New York, 29 March 2006, lot 24. For another Suzhou black and white jade snuff bottle with a scene of Liu Hai, see the example illustrated, *ibid*, pp.72-73, no.26.

此鼻煙壺表現出清中期蘇作玉煙壺之技藝高超，配合以藍寶石及金製之壺蓋，更是天衣無縫。另一件雕工相近之灰白玉鼻煙壺，可參考Moss, Graham及Tsang, 《The Art of the Chinese Snuff Bottle, The J & J Collection》, 紐約, 1993, 第1冊, 頁71-72, 編號25, 並拍賣於紐約佳士得, 2006年3月29日, 拍品編廿號24。另一件蘇作黑白玉雕劉海鼻煙壺, 可見同書, 頁72-73, 編號26。





148

A rare jadeite 'Maitreya' snuff bottle

Qing dynasty, 1750-1810

Of compressed globular form, the stone icy white with a touch of apple green, one side intricately worked with two figures depicted holding a basket-weaved box and cover, the reverse with a smiling boy depicted holding a banner with a yinyang symbol.

5.3cm high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清 1750-1810 翡翠雕笑佛鼻煙壺

It is extremely rare to find a jadeite bottle of this form, although examples are recorded in other materials. For a rock-crystal bottle carved with a similar scene of a smiling boy, but on both sides, see the example from the Hildegard Schonfeld collection, sold at Christie's New York, 21 March 2013, lot 1039.

149

A Baltic amber 'chrysanthemum and butterflies' snuff bottle

Tomizo Saratani (the bottle 1730-1850)

Of compressed rectangular form, the attractive caramel-brown surface finely embellished with chrysanthemum sprays with two butterflies in flight, the reverse with a duck amidst gilded cat tail plants peering up towards fruiting grapevines, all sharp and skillfully embellished on a creamy caramel ground of various intensity.

6.4cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

清 1730-1850 蜜蠟嵌螺鈿寶石花鳥圖鼻煙壺

Tomizo Saratani, born in Kyoto in 1949, is a master restorer and netsuke artist. The embellishment compares favourably with the highest quality achieved by the Tsuda family in Kyoto, such as the mother-of-pearl and soapstone embellished bottle offered in this sale, lot 127.



150

A rare and finely carved red glass overlay snuff bottle

Qianlong, Palace Workshops, Beijing

Intricately carved with architectural scene featuring a fort with raised barricades amidst dense pine tree forests on one side, the battlements with an arched doorway open, with water gushing out, the reverse carved with a heavenly pavilion floating above thick clouds, surmounted above a carp emerging from raging waves, all finely carved through a thick layer of ruby red overlay.

6.8cm high.

HK\$250,000 - 300,000

US\$32,000 - 39,000

清乾隆 宮廷作坊作 透明套紅玻璃海屋添籌圖鼻煙壺

The precision of carving on this bottle is exceptional, distinguishing it as one of the highest quality examples of ruby-red overlay glass produced at the Imperial Palace Workshops in the Qianlong period. The closest recorded example appears to be a red glass overlay bottle carved with scenes of a pagoda amidst a torrent, illustrated by Bob Stevens, *The Collector's Book of Snuff Bottles*, New York, 1994, no. 205.

See also a red overlay glass bottle carved with pavilions in a mountainous landscape, formerly in the collections of Lilla S. Perry and Neal and Frances Hunter, now preserved in the Denis Low collection, illustrated by Robert Kleiner, *Treasures from the Sanctum of Enlightened Respect*, Singapore, 1999, pg. 127, pl. 108.

The symbolism of the house on the sea possibly originates in the *Dongpo zhilin*, when two men are recorded as saying that when the seas turn into fields, they will take out an additional counter. This additional counter represents long life.





151

An Imperial moulded 'famille-rose' enamel on porcelain 'hundred antiques' snuff bottle

Jiaqing iron-red four-character seal mark and of the period

The exterior moulded in relief, depicting a scene of antiquities scattered all around in various coloured enamels and textures, all above a white keyfret diaper ground, the base with iron-red four-character *zhuanshu* mark.

6.6cm high.

HK\$30,000 - 40,000

US\$3,900 - 5,200

清嘉慶 1796-1820 瓷胎模製粉彩清洪圖鼻煙壺 磚紅「嘉慶年製」篆書款

Provenance 來源:

Formerly in the Jaffé collection, no.34

A similar snuff bottle, possibly from the same set, is illustrated in *Snuff Bottles, The Complete Collection of Treasures of The Palace Museum*, Hong Kong, 2003, Volume 47, p.212, no. 322.



152

A red glass overlay 'gourds' snuff bottle

Qing dynasty, 1760-1800

The red glass overlay carved in high relief with nine gourds on a single continuous scrolling leafy branch, the base of three gourds forming the foot.

5.9cm high.

HK\$30,000 - 40,000

US\$3,900 - 5,200

清 1760-1800 白地套紅玻璃子孫萬代鼻煙壺

Provenance 來源:

Formerly in the Jaffé collection, no.6

The rebus for this snuff bottle is *zisun wangdi*, which literally translates as 'may you have ten thousand sons and grandsons'.

A similar snuff bottle is illustrated by Michael C. Hughes in *The Blair Bequest, Chinese Snuff Bottles from the Princeton Art Museum*, Baltimore, 2002, p.140, no.170.



153

An inside-painted glass 'gathering at the bamboo grove' snuff bottle

Ye Zhongsan, dated 1924

Painted on the interior with a continuous scene featuring seated figures engaging in leisurely activities within a bamboo grove, playing *weiqi* and reading scrolls, another scholar and his attendant carrying a wrapped *qin* crossing a bridge beside rockworks.

6.4cm high.

HK\$15,000 - 20,000

US\$1,900 - 2,600

1924年 葉仲三 玻璃內畫文會圖鼻煙壺

Provenance 來源:

Formerly in the Jaffé collection, no.48



154

A rare Imperial porcelain ruby-ground snuff bottle
Qianlong iron-red four-character seal mark and of the period
Of flattened flask-shape rising from a hollowed base to a waisted neck
and flared mouthrim, painted on the exterior in famille rose enamels of
blue, green, pink and yellow featuring flowering blooms on each side,
all above a unique graviata ruby ground with foliate scrolling design, the
base with an iron-red four-character *zhuanshu* sealmark.

4.8cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清乾隆 珊瑚紅地軌道花卉紋鼻煙壺 磚紅「乾隆年製」篆書款

Provenance 來源:

Formerly in a French private collection, acquired before 1970.

155

A Guangzhou enamel 'European subject' snuff bottle
Qing dynasty, late 18th century
The miniature flask of compressed peach-shape, enamelled on each side
with a cartouche featuring a portrait of a European female in various
coloured enamels on a pale blue ground, depicted looking to one side
with long trailing hair, all reserved on an aubergine ground.

4.1cm high.

HK\$15,000 - 20,000

US\$1,900 - 2,600

清 十八世紀末 銅胎畫廣東琺瑯西洋仕女鼻煙壺

Provenance 來源:

Formerly in a French private collection, acquired before 1970.

156

A blue overlay 'monkey, horses and crane' glass snuff bottle
Qing dynasty, Yangzhou, 1800-1900
The exterior worked in low relief on a milk white ground, one side with a
monkey standing on the back of a horse with another horse recumbent,
beneath a bat and flying insect, the reverse with a crane in flight holding
a beaded necklace in its beak, beside a flying bat and above a basket of
flowering chrysanthemums with oval two-character *zhengge* seal, the
side flanked with stylised *taotie* ring handles.

6.8cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 1800-1900 揚州 白地套藍玻璃福壽圖鼻煙壺

Provenance 來源:

Formerly in a French private collection, acquired before 1970.

For other Yangzhou school snuff bottles mostly dated to the 19th
century see *Heavenly Creations, Chinese Snuff Bottles from the*
Collections of Anthony Cheung, Humphrey Hui, Po-ming Kwong, Tyuet
Nguyet and Christopher Sin, Hong Kong, 2005, no. 56-61.





157

A rare 'fish and lotus' glass snuff bottle

Qing dynasty, 18th century

Of ovoid body and waisted neck rising to a flared mouth, the transparent red body carved in relief with a continuous scene of two fish above a large lotus leaf, the stem and part of the leaf forming the footrim.

6.2cm high.

HK\$30,000 - 40,000

US\$3,900 - 5,200

清 18世紀 紅玻璃年年有餘圖鼻煙壺

Provenance 來源:

Formerly in a French private collection, acquired before 1970.

158

A limestone snuff bottle

Qing dynasty

Of compressed circular form rising from a hollowed oval foot, the fossilised spotted white flecks inclusions all on a black ground.

5.5cm high.

HK\$30,000 - 40,000

US\$3,900 - 5,200

清 石灰石鼻煙壺

Provenance 來源:

Formerly in a French private collection, acquired before 1970.

For another limestone snuff bottle from the J and J collection, with fossil inclusions, dated 1770-1880 see Moss, Graham and Tsang, *The Art of the Chinese Snuff bottle, the J & J Collection*, New York, 1993, pp.146-7, pl. 80.

159

A fossiliferous limestone snuff bottle

Qing dynasty

Well-polished in circular flask form, the greyish stone with intricate diaper ground resembling naturalistic cell-like networks.

5.6cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 化石鼻煙壺

Provenance 來源:

Formerly in a French private collection, acquired before 1970.

For a similar snuff bottle see Michael Hughes, *The Blair Bequest, Chinese Snuff bottles from the Princeton University Art Museum*, 2002, p.86, pl.81, where it is dated 1800-1900.

160

A rare Imperial famille rose and dark-purple glass snuff bottle

Palace workshops, Beijing, Gu Yuexuan mark, dated 1767

Of compressed flask form with a short circular neck, enamelled on one side with a scene of flowering chrysanthemum blooms emerging from rockworks, the reverse with a four-column poem in *kaishu* with two seals dated to the ninth month of *dinghai* year (September 1767), the base with further three-character *kaishu* mark.

5.1cm high.

HK\$50,000 - 70,000

US\$6,400 - 9,000

清 1767年 深藍玻璃胎畫琺瑯御題詩花卉紋鼻煙壺 紅彩「古月軒」楷書款



Provenance 來源:

Formerly in a French private collection, acquired before 1970.

161

A jade 'dragon' snuff bottle

Qing dynasty, 1770-1830

Finely worked in oval form with cylindrical straight neck, the body carved with a dragon thrashing amongst dense swirling waves worked in intricate lines, the stone of a pale green colour.

6.3cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

清 1770-1830 青白玉雕水龍紋鼻煙壺



Provenance 來源:

Formerly in the collection of Constance Margaret Goldney (1920-2009) of Ightham, Kent.

162

A jade 'lotus' snuff bottle

Qing dynasty, 1780-1840

Of compressed globular form worked overall with lotus flowerheads on a diaper ground, the foot and rim intricately worked with chrysanthemum flowers and downward leaf lappets.

5.1cm high.

HK\$15,000 - 20,000

US\$1,900 - 2,600

清 1780-1840 玉雕錦地蓮花紋鼻煙壺



Provenance 來源:

Formerly in the collection of Constance Margaret Goldney (1920-2009) of Ightham, Kent.



163

A white jade snuff bottle

Qing dynasty, 1800-1860

Of rectangular form supported on an oval foot rim, the undecorated stone of a fine white colour.

5.4cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 1800-1860 白玉鼻煙壺

Provenance 來源:

Formerly in a European private collection

164

A white jade 'carp and dragon' snuff bottle

Qing dynasty, 1770-1830

Flanked with taotie ring handles, finely worked on one side with a dragon emerging from clouds above a seated tiger, the reverse with a carp thrashing on raging waves and spewing forth a flaming pearl.

6.1cm high.

HK\$30,000 - 40,000

US\$3,900 - 5,200

清 1770-1830 白玉雕魚躍龍門鼻煙壺

165

A white jade 'crouching feline' snuff bottle

Qing dynasty, 1780-1840

The elongated pebble form worked on the exterior with a crouching feline carved with speckles on the body, the hairwork on its legs and the character wang on its forehead.

7.4cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 1780-1840 白玉雕伏虎形鼻煙壺

Provenance 來源:

Formerly in an American private collection

166

A calcified jade 'aubergine' snuff bottle

Qing dynasty, 1760-1800

Worked in high relief in the form of an aubergine with extending leafy branches, the bottom with a butterfly feeding of the succulent plant.

6cm high.

HK\$10,000 - 15,000

US\$1,300 - 1,900

清 1760-1800 鈣化玉雕茄子形鼻煙壺



167

Two overlay glass snuff bottles

Qing dynasty, 1780-1840

The blue glass overlay bottle of flask form, carved with an archaic *chi* dragon; the red glass overlay on a snowflake ground, carved with bats above *shou* characters.

Tallest 6.3cm high. (2).

HK\$15,000 - 20,000

US\$1,900 - 2,600

清 1780-1840

透明套藍玻璃螭龍鼻煙壺

藕粉套紅玻璃福壽紋鼻煙壺

Provenance 來源:

(The second bottle) From the collection of the Honourable Judge Edgar Bromberger(1889-1956)

168

Two overlay glass snuff bottles

Qing dynasty, 1800-1900

Carved in high relief in red on a snow flecked semi-translucent ground with a standing deer beneath a pine tree beside *lingzhi*, the reverse with two standing cranes, one holding *lingzhi* in its beak, the other also carved in relief in blue on a clear ground featuring a continuous landscape scene of a flying crane holding a scroll in its beak above rockworks, and a fish attempting to leap over the *Longmen* gates beneath a distant pavilion.

The tallest: 7.4cm high. (2).

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 1800-1900

藕粉地套紅玻璃福祿圖鼻煙壺

透明套藍玻璃鯉躍龍門鼻煙壺

Provenance 來源 :

Collection of the Honourable Judge Edgar Bromberger





169

Two rock-crystal snuff bottles

Qing dynasty

One of decagonal form carved on each side with a formalised flowerhead, the centre carved with a *shou* character; the other of rectangular form carved on both sides in low relief with the characters *shuangxi*.

The tallest: 6.1cm high. (2).

HK\$30,000 - 40,000

US\$3,900 - 5,200

清

水晶花卉紋壽字鼻煙壺

水晶囍字紋鼻煙壺

For an almost identical bottle from the collection of Marian Mayer collection, no.519, see Robert Hall, *Chinese Snuff Bottles, II, including An Important Selection from the Marian Meyer Collection*, London, 1989, col. pl.38, p.56.

170

Two red lacquer 'figure and landscape' snuff bottles

Qing dynasty

One of heart shape carved in relief, carved on one side with *Shoulao* depicted seated in a boat with a young oarsman in a rocky river scene, the reverse with the same deity seated with a bearded figure in the garden in front of a pavilion, the other larger bottle carved in high relief, one side with a standing bearded man confronting another standing gentleman beneath a willow tree in a rocky landscape, continuing to the other side where a seated old man with boy attendant holding a box confronting a standing man in a rocky landscape beneath a pine tree.

Tallest: 7.5cm. (2).

HK\$15,000 - 20,000

US\$1,900 - 2,600

清 剔紅人物山水鼻煙壺兩件

171

Three overlay glass snuff bottles

Qing dynasty

One skilfully worked as a five-colour overlay bottle with two oval relief bi handles, the main facade with a crane above a pavilion on clouds and a carp spewing forth lingzhi clouds; the other a green glass overlay on a snow flecked ground, carved on each side with a bird beneath a pine tree and the reverse with a bird on rockwork beside bamboo; the third a blue glass overlay on a transparent ground, carved in relief with continuous lotus plants, lingzhi and orchids.

Tallest: 7.1cm high. (3).

HK\$20,000 - 30,000

US\$2,600 - 3,900

清

乳白地套四色玻璃海屋添壽圖鼻煙壺

藕粉地套綠玻璃花鳥圖鼻煙壺

藕粉地套藍玻璃荷花圖鼻煙壺

Provenance 來源:

The second and third bottles from the collection of the Honourable Judge Edgar Bromberger.



172

Two jade 'fruit' snuff bottles

Qianlong

One of melon form with fluted body, a squirrel clambering up fruit with extending branches issuing leaves and flowering melons in high relief, the stone of white colour with pale honey markings, the other of larger pebble form, worked in low relief with a large and small butterfly amongst leaves and tendrils, the stone of a pale green colour.

Tallest: 5.7cm high. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

清乾隆 1736-1795 白玉雕瓜形鼻煙壺兩件

Provenance 來源:

(first) Formerly in a private American collection, Massachusetts

(second) Formerly in a private American collection

(First) A similar snuff bottle is illustrated by Chang Lin-sheng in *Snuff Bottles in the Collection of the National Palace Museum*, Taiwan, 1992, p. 158, no. 142.

(Second) A similar bottle, with russet markings, is illustrated by Bob C. Stevens in *The Collectors Book of Snuff Bottles*, 1976, no. 383, New York.



173

Two jade 'melon' and 'fish' snuff bottles

Qing dynasty, 1780-1840

The pale green stone worked in the form of a bitter melon with cross-hatching, leaves and vines; the other grey jade stone worked in the form of a fish.

Tallest: 6.8cm high. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

清 1780-1840

青玉苦瓜鼻煙壺

灰玉魚形鼻煙壺



Provenance 來源:

From a French private collection

174

Two inside-painted glass snuff bottles

One signed Gui Xianggu, dated 1896; the other signed Guang Zhong, dated 1972

One with exterior painted with an equestrian horseman in a rocky landscape, the reverse with a fan and three rectangular panels enclosing dated *kaishu* characters, the base with four-character *kaishu* inscription 'fang gu yue xuan'; the other featuring a painted portrait of the famous herbalist Li Shizhen, the reverse with a series of *kaishu* inscription.

Tallest: 6.2cm high. (2).

HK\$10,000 - 15,000

US\$1,300 - 1,900

1896年 桂香谷 玻璃內畫策騎博古圖鼻煙壺

1972年 張廣忠 玻璃內畫李時珍肖像鼻煙壺



Provenance 來源:

Michael J. Keynes

Illustrated 出版:

The Snuff Bottle Collector, No. Six, April 1972 (Gui Xianggu bottle)



175

Two inside-painted snuff bottles

First: Li Kechang, dated 1965; second: Zhang Guangqing, dated 1971
The first painted on the inside with equestrians amongst pine trees and mountainous landscapes; the other also painted at the interior with scenes of *Wusong dahu* taken from the Tales of the Water Margin.
Tallest: 8.1cm high. (2).

HK\$7,000 - 9,000

US\$900 - 1,200

1965年 李克昌 玻璃內畫唐太宗登瀛洲鼻煙壺

1971年 張廣慶 玻璃內畫武二郎鼻煙壺

Provenance 來源:

From the collection of Michael J. Keynes

Li Kechang is from Shandong Province and was born in 1942 and is considered a master of late painting and was president of the snuff bottle committee at the Chinese Craft Artistic Institute.

176

Two inside-painted snuff bottles

First: Li Kechang, dated 1971; second: Qian Yansheng, dated 1972
The first painted on the inside with two children playing with crickets beside rockworks and equestrian figures crossing a stream beneath mountainous landscape and overhanging trees, the other painted on the inside with butterflies in flight.

6.6cm high. (2).

HK\$7,000 - 9,000

US\$900 - 1,200

1971年 李克昌 玻璃內畫嬰戲圖鼻煙壺

1972年 延生 玻璃內畫蝶戲圖鼻煙壺

Provenance 來源:

From the collection of Michael J. Keynes

177

An inside-painted glass 'heavenly maidens' snuff bottle

Wen Xiangjun, dated 1976

Finely painted in the interior with a continuous scene of heavenly maidens parading above a fenced lotus pond, dressed in elegant attires.
6.3cm high.

HK\$5,000 - 7,000

US\$640 - 900

1976年 文向君 玻璃內畫朝元仙仗圖鼻煙壺

Provanace 來源:

From the collection of Michael J. Keynes





178

A Baltic amber snuff bottle

Qing dynasty

Rising on a slightly recessed oval foot, the sides flanked by a pair of mythical beast head issuing ringed handles, the high shoulders rising to a circular neck, carved on a creamy tangerine orange colour.

5.3cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 蜜蠟獸首銜環鼻煙壺

179

An inside-painted glass 'Dreams of the Red Chamber' snuff bottle

Ye Zhongsan, dated autumn of 1936

Flanked by a pair of mythical beast finials with ringed handles, the interior painted with courtly lady scenes, one side with a lady accompanied by two attendants greeting two gentlemen, the reverse with another lady playing with two younger attendants, the inscription ending with a dated signature and seal mark of the artist.

6.3cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

1936 年作 葉仲三 玻璃內畫《紅樓夢》故事鼻煙壺



180

An inside-painted glass 'Huang Ying' snuff bottle

Ye Zhongsan, dated autumn of 1915

The interior painted with two figures resting at a tea house with a female attendant making tea, the reverse with a lady speaking to a scholar with the ferryman at wait, with inscription and seal mark of the artist.

5.9cm high.

HK\$15,000 - 20,000

US\$1,900 - 2,600

1915 年作 葉仲三 玻璃內畫《聊齋黃英》故事鼻煙壺



181

A rare Suzhou black and white jade 'fishermen' snuff bottle

Mid Qing dynasty

Of flattened ovoid form, elegantly rising from the flat ovoid base to the gently rounded shoulders, surmounted by a short cylindrical neck, the black and greyish-white stone intricately worked with an evocative landscape scene of a fisherman perched on a branch with rod outstretched over a torrent, depicted just as a fish is caught, a pavilion in the foreground, partly obscured by misty clouds, the reverse elegantly carved with a mountain path sweeping diagonally through tiers of the mountainous landscape, with trees on both sides, the contrast between the two colours of the stone skilfully utilised to convey the boundary between the land and branches on which the fisherman is seated, predominantly in black, and the raging waters below, predominantly in white, a white inclusion behind the fisherman skilfully utilised to portray his young attendant, who is depicted squatting on the branch, bearing a basket behind him, the whole bottle finely worked and polished with the uttermost skill.

6cm high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清中期 蘇作黑白玉漁翁垂釣圖鼻煙壺

Provenance 來源:

From a Minnesota private collection

A related Suzhou black and white jade bottle, formerly in the Keynes-Klitz and Hunter Collections, and now in the Crane Collection, is illustrated in *thecranecollection.com*, no.85. It shares a number of features with the current bottle including the portrayal of a naturalistic scene, free from formal Imperial subject matter; the skilful use of natural flaws and interplay between colours in the stone to highlight the design; and the swirling diagonal style of carving on the reverse, in that case conveying serrated rockwork.

For a jade bottle with a similar natural concurrence of black and white vertical sections, see the example from the J & J collection, sold at Christie's New York, 22 March 2007, lot 71.

182

A carved agate 'Buddhist lion' snuff bottle

Mid Qing dynasty

Of flattened globular form with rounded shoulder surmounted by a short neck, carved through the rich dark-brown ground to the pale beige and semi-translucent ground with a scene of the mythical beast chasing a bird, the reverse carved in low relief with flora issuing from rockwork.
5.7cm high.

HK\$10,000 - 15,000

US\$1,900 - 2,600

清中期 瑪瑙雕太平歡樂鼻煙壺

183

A fine and rare glass inside-painted 'fan painting' snuff bottle

Ma Shaoxuan, dated spring 1900

Finely painted on the inside with a fan paintings of birds and goldfish on one side, the other side with a series of inscription dated to the spring of gengzi year, followed by the name and seal mark of the artist.

6.3cm high.

HK\$120,000 - 180,000

US\$15,000 - 23,000

1900年 馬少宣 玻璃內畫八破圖鼻煙壺

For a similar inside-painted bottle by Ma Shaoxuan, carved from rock-crystal, see the example from the Hildegard Schonfeld collection, sold at Christie's New York, 21 March 2013, lot 2801.





184

A white jade pebble-shaped 'horse' snuff bottle

Qing dynasty

Naturalistically worked in the form of a pebble, worked on the exterior of one side with a horse tied to a willow tree beside rockworks, the stone of a milky colour with white inclusions and russet veins.
6.8cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清 白玉淺浮雕駿馬圖鼻煙壺

Provenance 來源:

Gerry P. Mack collection

Sotheby's New York, 25 October 1997, lot 103

185

Three red and blue glass overlay snuff bottles

Qing dynasty

One semi-translucent with carved dragons in flight and emerging from raging waves on blue overlay; another with squirrels feasting of ripe grapevines on red overlay; the last of red glass carved with archaic scrolls.
Largest: 6.7cm high. (3).

HK\$10,000 - 15,000

US\$1,300 - 1,900

清

乳白套紅玻璃重樹大業圖鼻煙壺

紅玻璃雕仿古螭龍紋鼻煙壺

乳白套藍玻璃雙雲龍紋圖鼻煙壺



186

Two russet jade snuff bottles

Early Qing dynasty

One of a slightly flattened vase form worked on the exterior with beautiful flower sprays and barbed leaves; the other worked on the exterior with branches suspending ripe fruits.

The highest: 6cm high. (2).

HK\$20,000 - 40,000

US\$2,600 - 5,200

清早期

青玉帶皮雕莢若花鼻煙壺

青玉帶皮雕石榴圖鼻煙壺



187

A chalcedony snuff bottle

Qing dynasty, Qianlong four-character seal mark

Plain and undecorated in simplicity, rising from a slightly recessed oval ringed foot up towards high shoulders, the natural stone of a mild beige tone exhibiting semi-translucent brilliance, the base incised with Qianlong four-character *zhuanshu* seal mark.

6.6cm high.

HK\$120,000 - 150,000

US\$15,000 - 19,000

清 玉髓光素鼻煙壺



188

A pale green 'aubergine' snuff bottle

Mid Qing dynasty

Naturalistically worked in the form of an aubergine and converted to a snuff bottle, one side with russet inclusions skilfully incorporated into the design, and issuing thin vines and additional smaller aubergines.

5.7cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清中期 青白玉雕茄瓜式鼻煙壺



A rare pale green jade archaic 'guang' vessel and cover

Mid Qing dynasty

Of archaic bronze form, the pale green stone with mottled icy white inclusions and patches of russet, surmounted by a fitted cover with a long ridged spine down the middle and two raised nodes towards the mouth amid carefully composed incised comma-scroll decoration, the edges of the lid and body intricately incised with archaic leiwen scroll, the reverse of the body worked with an elaborate reticulated handle attached to a band along the waist of raised 'silkworm' bosses below an incised tuft of smoke on either side the bulbous spout, one side skilfully utilising a particularly prominent white inclusion, all above a lotus petal band in raised relief above a raised everted foot.

*20.5cm long.***HK\$240,000-320,000****清中期 青白玉雕仿古匜**

René Yvon Lefebvre d'Argencé describes the guang as 'a latecomer' and 'short-lived' but 'the most distinctive of all the wine containers' found in the corpus of archaic bronze forms. However, compared to the extravagantly cast animal form bronze prototypes found in, *Bronze Vessels of Ancient China* in the Avery Brundage Collection, Asian Art Museum of San Francisco, 1977, the current lot is restrained in comparison. See Michael Knight's essay in *Later Chinese Jades: Ming Dynasty to Early Twentieth Century*, San Francisco, 2007, for a detailed history of the use of archaism in the aesthetic of mid to late Qing hardstone carvings.



The Property of a Gentleman (lots 190-205)

190

A fine white jade 'taiji' ram

Qianlong

The fine white stone with russet patches worked in the form of a recumbent ram, its frontal two legs bent and head turned left peering backwards, its face framed by a pair of backward curved horns and a goatee, its mouth expelling a stream of energy manifesting into a *taiji* engulfed in scrolling mists.

8.2cm wide.

HK\$200,000 - 300,000

US\$26,000 - 39,000

清乾隆 白玉帶皮靈羊擺件

For a jade group of three rams of similar stone colour and workmanship, see a group illustrated by Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no. 194, and sold at Christie's Hong Kong, 27 November 2007, lot 1560.





191

A white jade 'squirrels and grapes' carving

Mid Qing dynasty

The fine white stone intricately worked in reticulation featuring a squirrel feasting on grapes, the creature with flexible body clambering up the right side between thin branches, issuing large leaves and five succulent fruits at the top and seven more at the bottom.

6.7cm long.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清中期 白玉雕松樹葡萄擺件

192

A white jade 'magpies and prunus' plaque

Mid Qing dynasty

The pebble-form white stone worked in reticulation, featuring a magpie perched on the branch of a flowering prunus tree.

5.5cm long.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清中期 白玉鏤雕喜上眉掛飾



193

A pale green and russet 'squirrel and grapes' plaque

Early Qing dynasty

Worked in reticulation with russet skin cleverly carved to a scene of squirrels clambering up gnarled branches issuing barbed leaves and fruiting grapevines.

6cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清早期 青白玉帶皮鏤雕重樹大業掛件



194

A white jade 'chi dragon and clouds' plaque

Qianlong

Worked with a *chi* dragon emerging from raging waves trying to fly towards scrolling clouds, all surmounted by another *chi* dragon standing above the plaque with head turned backwards and elongated tail.

6.2cm long.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清乾隆 白玉雕雙螭龍雲紋掛件





195

A white jade 'deer and pine tree' plaque

Mid Qing dynasty

Worked from the pebble-shaped stone, one side carved in high relief to a scene of a deer amidst mountainous landscape, the animal with its head turned backwards and standing beneath a pine tree.

5cm long.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清中期 白玉雕松鹿圖掛飾

196

A white jade 'biyi tongxin' plaque

Mid Qing dynasty

Of rectangular form, worked on each side with a pair of mandarin ducks, one side in flight and the other with swimming in a pond, both sides worked with two characters, together forming the auspicious four-character phrase, all surmounted by a dragon finial at the top.

4.7cm long.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清中期 白玉雕比翼同心掛牌

Biyi tongxin is an auspicious phrase for couples, symbolising perfect harmony.



197

A white jade 'Hehe Erxian' belt plaque

Early Qing dynasty

The fine white stone intricately worked in openwork with a scene of the two deities within a rocky pine tree grove, one carrying a box and the other holding a stem of lotus blossom, the reverse with two circular knobs.

5.8cm wide.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清早期 白玉鏤雕和合二仙掛牌

Provenance 來源:

Louis Joseph, London



198

A white jade 'Buddhist lion' disc

Qianlong

The fine white stone skilfully worked of archaic bi form, the circular plaque pierced at the middle, featuring two Buddhist lion chasing after a ball of yarn in high relief, each depicted frolicking, one larger than the other, the reverse worked with archaic ruyi-head motifs.

5.7cm diam.

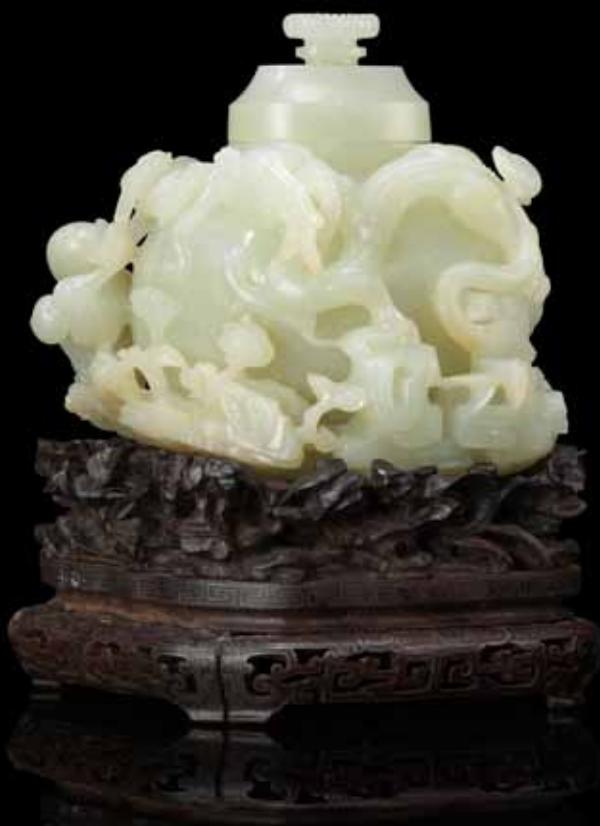
HK\$30,000 - 50,000

US\$3,900 - 6,400

清乾隆 白玉雕瑞獅戲球璧式掛件

For another jade worked in the form of an archaic bi disc from the Qing court collection, preserved in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Jadeware II*, Shanghai, 2008, p.135, pl. 98. It differs from the current example in that it is decorated with chilong.





(other view)

199

An exceptional Imperial white jade 'Dragon and Hehe Erxian' vase and cover

Qianlong

Of slightly flattened globular form with a thick recessed oval foot and neck, the exterior vividly worked in varying levels of relief with a ferocious five-claw dragon depicted in pursuit of a flaming pearl, the menacing mythical creature with fearsome facial expression flanked by a pair of horns and free-flowing whiskers, its bulging eyes staring at two bats in flight and the two young deities Hehe and Erxian, each depicted carrying a fruit of longevity and a double gourd, happily trespassing on a field of *lingzhi*, all above defined rockworks issuing floral and bamboo growth, the domed cover with a knotted knob; together with the original *zitan* stand carved with further dense rockworks and foliate scrolls and shrubs in reticulation above silver-inlaid keyfret border and pierced archaic feet.

9.3cm high. (3).

HK\$300,000 - 500,000

US\$39,000 - 64,000

清乾隆 白玉浮雕和合二仙龍紋水盂

It is extremely rare to find an Imperial white jade vase preserved with its original *zitan* stand, produced for the court. The workmanship on the vase and cover is of the highest quality, boldly defining the auspicious combination of the twin deities Hehe Erxian and an Imperial dragon. For a white jade vase and cover from the Qing court collection, preserved in the Palace Museum, Beijing, with similar workmanship of dragons depicted chasing a flaming pearl, worked in relief from the surface of the vase in the same bold style, see *The Complete Collection of Treasures of the Palace Museum, Jadeware II*, Shanghai, 2008, p.28, pl.21.



200

A rare white jade ruyi-shaped 'auspicious objects' plaque

Qianlong

The fine white semi-translucent stone worked in the form of a stylised *ruyi*-head shape, one side intricately worked with auspicious objects including a pipe and double gourd beneath a trigram, the other side with an elaborate scene of a lone figure amongst a watery landscape with pavilion, pine and willow trees, pierced at the centre with a stylised dragon worked in reticulation, all further decorated with floral, bats and stylised dragons around the extremities.

13cm wide.

HK\$80,000 - 120,000

US\$10,000 - 15,000

清乾隆 白玉雕山水紋磬式掛件





201

A white jade recumbent boy

Ming dynasty

Worked in the form of a resting boy laying atop a circular cushion, the figure wearing loose robes decorated with finely incised 'star' ground, his relaxed expression framed by hair tied in two bunches.

9.5cm long.

HK\$50,000 - 80,000

US\$6,400 - 10,000

明 白玉帶皮雕臥伏童子擺件



202

A fine white jade 'recumbent boy' paperweight

Qianlong

Worked in the form of a young boy wearing only squared garments tied at the back with the characters *shuangxi*, on all four and hands holding a *ruyi* with a *shou* character, his face with joyful expression and hair tied in two bunches.

9.2cm long.

HK\$80,000 - 120,000

US\$10,000 - 15,000

清乾隆 白玉童子獻壽擺件

203

A superb white jade wristrest

Qianlong

Finely worked in resemblance of a sectioned bamboo with scrolling ends, the upper surface worked with a landscape scene in high relief, a lone figure standing on rockworks beside pine trees and a splashing waterfall beneath wispy clouds, the underside worked with auspicious bats in flight, together with original zitan stand carved with a centralised floral blossom issuing from tight scrolls of Rococo-style vines, the sides and foot carved with archaic scrolls and motifs.

16.8cm high. (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

清乾隆 白玉雕人物山水臂搁

For another white jade wristrest in the Palace Museum, Beijing, see *The Complete Treasures of the Palace Museum. Jadeware (III)*, Hong Kong 1995, p. 193, no. 158. For an example sold at auction, see a wristrest from the Alan and Simone Hartman Collection, illustrated by Robert Kleiner in *Chinese Jades from the Collection of Alan and Simone Hartman*, New York, 1996, p.117, no. 97, and sold at Christie's Hong Kong, 27 November 2007, 1530.



A pale green jade 'sage and acolyte' boulder

Qianlong

The large boulder worked in high relief featuring a mountainous scene with a wise old sage travelling with his young acolyte, the elderly figure wearing loose robes and left hand brushing his beard, his young protege holding a peach with both hands, all amidst wild growths of *lingzhi*, peach and pine trees within a rocky alcove, original zitan stand carved, carved with pine trees and rockwork.

20.7cm high. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

For a jade boulder from the Qing court collection, preserved in the National Palace Museum, Taipei, sharing similar stylistic features and subject matter as the current lot, see *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.165-166, pl. 51.

清乾隆 青白玉雕松下祝壽圖山子





205

An exceptional Imperial white jade rectangular 'dragon' plaque
Qianlong incised four-character mark and of the period
Of rectangular form, the brilliant white stone intricately worked on each side with a pair of archaic kuidragons scrolling upwards and facing each other amidst further archaic scrolls, flanking a cartouche with four-character inscription at the lower half, the frontal facade with an additional four-character zhuanshu mark, pierced and tied at the top with an original tassel featuring a reticulated shou-character finial worked from semi-precious hardstones.

4.7cm high.

HK\$500,000-800,000

清乾隆 白玉雕夔龍「九五之尊」掛牌 隱刻「乾隆年製」篆書款

「金菊莊嚴」、「安石月暉」篆書款

Provenance 來源:

Property of a private French collector
Sotheby's Paris, 18 December 2009, lot 38

This outstanding Imperial white jade plaque is inscribed on both sides. The front side is intricately worked with a Qianlong four-character reign mark flanked by a pair of kui dragons. The four-character phrase worked into the jade beneath this, jinju zhuangyan, which literally translates as 'Golden Chrysanthemum with Dignity', emblematic of the ninth month of the Chinese lunar calendar.

The reverse is inscribed with the four-character phrase anshi yuehui, literally translates as 'The Moonlight of Anshi'. Anshi is an old name for a Central Asian land where pomegranates were considered to have been introduced to China in the Jin dynasty (260-420). Pomegranates are emblematic of the fifth month of the Chinese lunar calendar. According to the I-Ching, nine and five, taken together are symbolic of the Imperial throne.

The quality of the white jade on this plaque, and the exceptional workmanship, combined with the distinctly Imperial iconography and kui dragon motifs, clearly point to it being a specially commissioned piece at the Qianlong Court, where it would have been highly prized.

以白玉為料，玉質瑩潤白透，玉牌四角打磨圓潤，兩面分別雕雙夔龍紋，其中一面陰刻「乾隆年製」篆書款及陽文「金菊莊嚴」篆書款，另一面刻陽文「安石月暉」篆書款，字體端正，雕工講究。

此玉牌紋飾題材極為少見，且蘊意豐富。「金菊莊嚴」即指代菊花，菊花為花中四君子之一，常被文人雅士用作高情遠致以及出眾人品的象徵，故而以「莊嚴」以示其高風亮節之態。然因菊花又寓意長壽延年，加之其花形雍容華美，因此尤其被乾隆皇帝為推崇，乾隆御題詩中就常見有讚譽菊花之佳句。玉牌另一面所雕「安石月暉」則隱射石榴。據晉人張華《博物誌》記載，西漢張騫出使西域，將石榴從安石國帶回中原，古此得名。石榴寓意富貴多子，常與佛手和壽桃搭配作福壽三多之題材在宮廷藝術上出現。

宮廷藝術中，常見將十二月花卉紋飾用於裝飾之御用器皿，例如北京故宮博物院藏康熙朝五彩或青花十二花神杯及白玉十二月令組佩。十二月花卉中，因農曆九月深秋為菊花盛開之時而被稱之為「菊月」，而農曆五月為石榴花開最盛時節而被雅稱為「榴月」，然《周易·乾》中曰：「九五，飛龍在天，利見大人」，可見「九五」象徵帝王權威，正所謂「九五之尊」也。此掛牌玉料上乘，題材少見，寓意深邃，實為難得。





206

A white jade 'scholarly' plaque

Mid Qing dynasty, signed Wenwan

Of rectangular form, intricately worked with *taotie* masks and *ruyi*-head borders, one side with a scene of an elderly man holding a gnarled staff accompanied by his young attendant carrying *qin* under a pine tree, the reverse with a series of inscription intricately worked in relief.

5.1cm long.

HK\$100,000 - 150,000

US\$13,000 - 19,000

清中期 白玉雕福壽樂天倫牌飾 「文玩」款



207

A yellow jade 'bats and longevity' inkstone

Early Qing dynasty

Beautifully worked in a rectangular form with a concave base and flaring sides, the upper surface with a sunken enclosure worked deeper towards the upper bulging extremities, further surmounted by a stylised *shou* character flanked by a pair of bats in flight, the stone of an attractive aureolin yellow tone, with original wood stand.

8.7cm long. (2).

HK\$330,000 - 400,000

US\$43,000 - 52,000

清早期 黃玉雕福壽紋硯台

Provenance 來源:

S. Marchant & Son, London

Illustrated 出版:

S. Marchant & Son, *Chinese Jades from Tang to Qing*, London, 2010, p.37, no.20.

The inkstone is finely worked with a flat sloping area for rubbing the inkstick with water and a well-depressed enclosure for the ink to pool. It is more common to find inkstones made of Duan stone from Guangdong province, She stone from Anhui province or Chengni clay from Shanxi province, whereas inkstones made of jade are rather rare. For a similar celadon jade ink stone dated to the Ming dynasty, see Yang Boda, *The Collection of Chinese Jade from the Palace Museum*, Beijing, Vol.5, 1993, p.139, no.206, and for another Imperial jadeite inkstone dated to the Qing dynasty, see *The Complete Collection of Treasures of the Palace Museum: The Four Treasures of the Study - Writing Paper and Inkstones*, Hong Kong, 2005, p.195, no.138.

以玉製硯，古已有之，但黃玉硯少見，此硯形制雅緻，打磨精到，開膛工整，飾雙蝠壽字紋，寓意福壽雙全。玉製硯台之例，有一形制類似的明代青玉硯可資參考，見楊伯達編，《故宮藏中國玉器·第五卷》北京，1993年，頁139，編號206，另一件清宮舊藏翡翠花蝶雙層硯，見張淑芬編，《故宮博物院藏文物珍品全集·文房四寶·紙硯》，香港，2005年，頁195，編號138。



(other view)

208

A unique white jade water dropper and cover

Qianlong

The naturalistic vase finely worked in the form of a double gourd, rising from an oval ringed foot to a flattened body, flanked by a spout in the form of a curled leaf and the handle of a vertical gnarled branch, the handle extending upwards towards the cover forming the knob creating a sense of an entity as a whole, all issuing dense stem leaves worked in high relief, one side with two bats playing in flight.

10.4cm high. (2).

HK\$1,700,000 - 2,200,000

US\$220,000 - 280,000

清乾隆 白玉福壽長春水注

The finely rendered details of the leaves and branches and the rather unique design of water dropper demonstrate the superb craftsmanship of the Imperial workshops under the supervision of the Qianlong Emperor. The cover was specially designed with a fitting plug to fit perfectly into the groove on the mouthrim, which results in a more contiguous design between the cover and the body. The peach branches, together with the two bats represent 'longevity with double-happiness', which became a favoured motif at the Qing court. For a pale green jade cup with similar design but in peach form from the Qing court collection, preserved in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Jadeware II*, Beijing, 2008, p.274, pl.229.

水注溜肩，鼓腹，圈足，白玉玉質瑩潤透亮，器身及蓋外側圓雕壽桃枝葉，一古枝作水柱柄，桃葉作水注口，器身另一面雕兩隻蝙蝠，寓意福壽雙全，水柱蓋及身子母口一側專門雕一凹槽，使得蓋與器身完美契合，頗具匠心，為難得一見之文房佳器。

桃枝桃葉富有「長壽」、「長春」之意，蝙蝠寓「福」，因此又稱福壽長春水注，參看北京故宮博物院清宮舊藏一件清代青玉福壽桃形杯，亦以桃枝及蝙蝠為裝飾主題，見張廣文編，《故宮博物院藏文物珍品大系，玉器（下）》，北京，2008年，頁274，圖版229。





209

A white jade 'chi dragon' handling piece

Qianlong

Finely worked in reticulation and hollowed in the centre, the exterior carved in the form of a coiled *chi* dragon licking its rear paw, the lively body ending in multiple elongated tails.

5.2cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清乾隆 白玉帶皮鏤雕螭龍飾件

Provenance 來源:

Asiantiques, Florida

210

A white jade toad

Early Qing dynasty

The three-legged toad belonging to Liu Hai with defined facial features as well as textured back, standing atop aquatic plants issuing cat tails.

6.4cm long.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清早期 白玉三足金蟾掛飾



211

A white jade 'Hehe Erxian' scholar's object

Qianlong

The fine white stone intriguingly worked to be fitted around the finger at the rear, the stone worked in reticulation with a mountainous scene featuring the two deities beneath pine trees travelling amongst a rocky path up towards a pavilion at the peak, one carrying a basket and the other holding a stem of lotus blossom, both beside a cave with a stream flowing out.

8.3cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清乾隆 白玉雕和合二仙遊山擺件



212

A white jade figure of a crane

Qianlong

The fine white stone naturally worked in the form of a feathery avian creature with feet and wings tucked in, the elongated neck with head turned backwards, the pointed beak clenched onto a stem of *lingzhi*, bamboo leaves and a gnarled tig issuing two fruits of longevity with further leafy sprays.

7cm wide.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清乾隆 白玉雕仙鶴銜桃枝擺件





213

A white, russet and grey jade brushwasher

Early Qing dynasty

Naturalistically worked in the form of a curled leaf, surrounded by thinly carved branches issuing further barbed leaves and fruiting grape vines.

11cm long.

HK\$80,000 - 120,000

US\$10,000 - 15,000

清早期 灰青白玉帶皮雕葡萄式水丞

Provenance 來源:

An old English collection, mostly purchased in London in 1950s/60s

Bonhams London, 13 May 2010, lot 120

A pale green jade 'bats' brushwisher

Yongzheng / Qianlong

Of naturalistic pebble form with one side hollowed with rounded interior, the exterior wrapped by a gnarled branch on one side, issuing large leaves all around surmounted by a large and a smaller bat encircling the mouthrim.

11cm wide.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清雍正/乾隆 青白玉雕福壽雙全桃式水丞

Provenance 來源:

A Chicago private collection





215

A pale green jade sampan

Qianlong

The pale green stone boldly worked in the form of a sampan, depicted sailing on raging waves with two figures wearing hats steering the vessel, other passengers petting an egret and enjoying the surrounding views, the roof surmounted by two dogs at play, a sampan docking by the boat with further two egrets, all supported on an original *zitan* stand carved in the form of swirling waves with lotus leaves raised on four pointed feet at the ends.

22cm long. (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

清乾隆 青白玉雕漁家樂寶船

It is extremely rare to find a jade sampan of this size and quality preserved with its original *zitan* stand. For another jade sampan complete with its *zitan* stand in the Qing court collection, see *The Complete Collection of Treasures of the Palace Museum, Jadeware II*, Shanghai, 2008, p.52, pl. 41.



An archaic jade 'double dragon' huang

Qianlong

Of archaic huang form, delicately worked with archaic motif, the ends worked in the form of two mythical beast heads with menacing fangs and ferocious expressions, all flanking a band of beads surmounting pierced scrolling patterns. 13.3cm long.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清乾隆 白玉雙龍首紋璜

This is a fine example of a Qianlong period jade commissioned in the form of an archaic prototype. Ritual jade huang were produced in the late Eastern Zhou / Warring States period, and are preserved in museum collections. For an example of similar form, with similar notch work, see a jade huang in the Metropolitan Museum, gift of Charlotte C. Weber, accession number 2001.665.



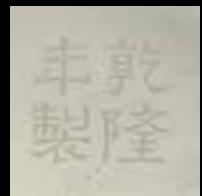
A rare white jade circular brushwasher

Qianlong incised four-character mark and of the period
Of short cylindrical form rising from a slightly recessed foot,
worked with a raised band of twisted rope-like borders
encircling the inner rim, the stone of an even and brilliantly
translucent white colour, the underside incised with a four-
character *kaishu* mark.

4.2cm diam.

HK\$60,000 - 80,000

US\$7,700 - 10,000



清乾隆 白玉繩索紋水丞 陰刻「乾隆年製」隸書款

It is rare to find a brushwasher of this quality from the Qianlong period. The incised four-character reign mark is one that was reserved for utensils of the highest quality. For a jade tripod vessel and tray from the Qing court collection, preserved in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum, Jadeware II*, Shanghai, 2008, p.164, pl. 124.



A pale green 'crane, bat and peach' wristrest

Mid Qing dynasty

Worked in the form of a sectioned three stump, issuing a series of gnarled branches with fruiting peaches attracting the bats in flight, a crane perched tall with its head turned backwards looking at *lingzhi*, the reverse with plants and butterfly in relief.

13.5cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清中期 青白玉雕福壽雙全桃樹幹式臂擋





219

A pale green jade mythical beast

Qianlong

The recumbent creature depicted recumbent in a relaxed position with head turned right, its teeth depicted clenching on a stem issuing two *lingzhi*, its defined body form with a vivid spine running down the back of its body, all ending in a bifurcated tail, together with original *zitan* stand carved with bamboo and rockwork, raised on four feet.

9.6cm long. (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

清乾隆 青白玉瑞獸銜靈芝擺件

220

A white jade 'auspicious' circular plaque

Qianlong

Finely carved in openwork featuring a pair of double-fish beneath a bat carrying an archaic chime, all surmounted by a pair of phoenix meeting at the top, all amidst vine scrolls worked in reticulation.

7.8cm diam.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清乾隆 白玉鏤雕福慶有餘牌飾

Provenance 來源:

An Italian private collection

Canterbury Auctions, England



221

An Imperial double-sided gilt-inscribed Khotan jade 'luohan' screen

Qianlong

The finely worked stone of rectangular form, intricately gilt-decorated on both sides with a *luohan* accompanied by a series of Imperial eulogies and a total of ten seal marks, one side featuring the elderly disciple with wrinkly skin and long hairy eyebrows seated atop rockworks, wearing loose robes and right leg bent and supported by both hands; the other side with another dicsciple wearing *jiasha* and seated cross-legged in deep meditation within a rocky alcove.

21.7cm high.

HK\$700,000 - 900,000

US\$90,000 - 120,000

清乾隆 御製青玉描金詩文羅漢像插屏

Provenance 來源:

Christie's Hong Kong, 29 November 2005, lot 1617



(front)



(back)

222

A white jade 'travellers amongst landscape' brushpot

Mid Qing dynasty

Of cylindrical form, supported on four stumped and slightly outward curved ruyi-head feet, the exterior of the surface boldly worked in varying levels of relief with a scene of figures amongst landscape, one side worked with an aged sage depicted walking down the steps and emerging from a cave, the elderly figure holding a walking stick threading slowly towards his younger attendant carrying a qin, the opposite with another old gentleman wearing a large straw hat, together with his attendants each holding a fly whisk and another picking wild lingzhi and collecting them in a basket, all carefully worked in high relief amongst a background of pine trees and rockworks beneath wispy clouds.

12.6cm diam.

HK\$500,000 - 700,000

US\$64,000 - 90,000

清中期 玉雕溪山行樂圖筆筒

For a closely related white jade brushpot from the Qing court collection, preserved in the Palace Museum, Beijing, see The Complete Collection of Treasures of the Palace Museum, Jadeware II, Shanghai, 2008, p.236, pl. 197. The Palace Museum example is slightly smaller than the current example, but shares several stylistic features, including the distinct stump 'ruyi' feet and the same style of composition, in which the figures are worked with high precision in varying levels of relief.





223

A circular white jade 'elephant' pendant
Qianlong

The white stone boldly worked in the form of an elephant depicted standing on all fours, its large towering body with wrinkled skin all around, its head turning right and flanked by pair of flapping ears, revealing a well-defined pair of sharpened tusks and elongated trunk curled at the end, its back surmounting a cloth saddle decorated with auspicious stylised *shou* characters and bats in flight amongst wispy clouds and raging waves, the top surmounted by another bat all worked in relief.

5cm long.

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

清乾隆 白玉雕太平有象把件

224

A white and russet jade 'frog' group

Mid Qing dynasty

Worked in the form of a recumbent frog depicted on all fours, its wide body defined by a bulging spine and spotted skin, the creature resting above stems of aquatic plants tied in a bunch.

4.8cm long.

HK\$30,000 - 50,000
US\$3,900 - 6,400

清中期 青白玉带皮蛙形佩饰





225

A white jade boy carving

Qing dynasty

Carved in the form of a recumbent boy wearing long robe in a squatting position, his body bent forward with both arms stretch forward holding a stem of typha plant, his face with joyous expression flanked by a pair of lobed ears.

5.3cm wide.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清 白玉臥童子擺件

226

A white jade double-ring pendent

Early Qing dynasty

Worked from a single piece of stone, two interlocking rings carved with dragons and phoenixes in flight.

4.8cm long.

HK\$160,000 - 200,000

US\$21,000 - 26,000

清早期 白玉雕龍鳳紋雙環掛件



227

A white and russet jade 'cat and butterfly'

group

Mid Qing dynasty

Naturalistically worked in the form of a large cat, surmounted by a smaller cat climbing down and chasing after a butterfly carved on russet skin, the cats with finely incised furs.

4cm wide.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清中期 白玉雕壽居耄耋擺件



A pale green jade 'duck and lingzhi' group

Mid Qing dynasty

The feathery creature with defined wings
hugged closely to its body, the head raised on
an elongated neck and turned backwards, its
beak biting on a lush spray of *lingzhi* feeding
its offspring at both sides.

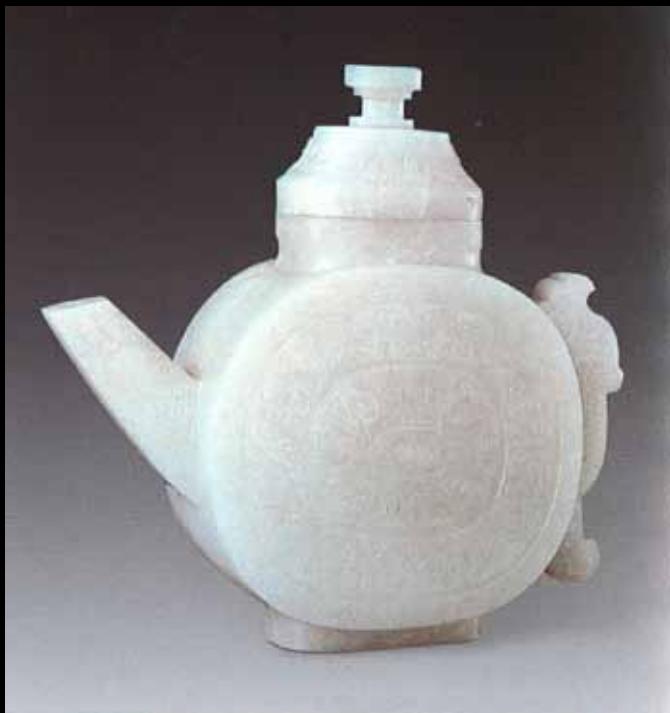
5.1cm wide.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清中期 青白玉帶皮雕水鴨銜靈芝擺件





(fig.1) The Palace Museum, Beijing
北京故宮博物院

229

An archaic white jade ewer and cover

Qianlong

The brilliant white stone intricately worked in the form of a ewer, rising from a hollowed and slightly splayed feet with a band of keyfret scrolls, the body of compressed globular form with flattened sides, each side intricately worked with two friezes bordered by further keyfret scrolls in concentric circles decorated with various archaic motifs, flanked by a similarly decorated spout and a C-shaped handle in the form of the head of an elephant with the trunk as the handle, surmounted by a lipped rim and a domed cover with rounded knob.

13.9cm wide. (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

清乾隆 白玉仿古夔紋執壺

The exceptional quality of the stone and workmanship on this vessel encapsulates the reverence for antiquity in the Qianlong period. For another closely related jade ewer and cover preserved in the Palace Museum, Beijing, see Zhongguo Yuqi Quanji - 6 - Qing, Hebei, 1991, p. 4, no. 47 (fig.1). The shape of the ewer follows that of an ancient ritual bronze he vessel, such as the vessel excavated in Shanxi province in 1963, and illustrated in Zhongguo Qingtongqi Quanji, Vol. 1, Beijing, 1996, p.111, no. 1167.

北京故宮博物院舊藏白玉仿古夔盃，與本拍品在型製及紋飾上如出一轍，見《中國玉器全集·卷六·清》，河北，1991年，頁4，圖版47 fig.1。此壺模仿青銅盃形制而製，見1963年陝西出土一件青銅盃，《中國青銅器全集》，卷1，北京，1996，頁111，圖版1167。





230

A spinach green jade Mughal-style dish

Qianlong

Boldly worked in the form of a large lotus blossom complete with defined contours, naturalistically worked rising to splayed sides with outward curled and barbed petal rim, the hollowed circular footrim also worked in the form of petals, further encircled by a carved *ruyi*-head petals in relief.

22.3cm diam.

HK\$80,000 - 100,000

US\$10,000 - 13,000

清乾隆 碧玉雕蒙古式菊花形盤



231

A jade 'dragon' bangle

Qing dynasty

Finely worked in the form of two dragons sharing the same body facing each other at the top, both the mythical beasts fighting over a flaming pearl, each with a pair of elongated horns, pronounced nostrils and jaws wide open.

7.5cm wide.

HK\$120,000 - 160,000

US\$15,000 - 21,000

清 玉雕雙龍戲珠手鐲



232

A white jade 'lingzhi' carving

Qing dynasty

Worked in the form of three *lingzhi*, two large and facing opposite directions and another smaller, all issuing from leafy branches and emerging from rockworks.

4.9cm wide.

HK\$120,000 - 160,000

US\$15,000 - 21,000

清 白玉雙靈芝掛件



233

A white jade 'magpie and fruits' carving

Qing dynasty

Naturalistically worked in the form of fruiting branches issuing leaves and ripe rounded fruits, a bird standing atop one of the tree branches, its head turned left upwards and body flanked by feathery wings and tail.

4.9cm wide.

HK\$360,000 - 420,000

US\$46,000 - 54,000

清 白玉帶皮喜報三元掛件

The three rounded 'longan' fruits are homophones of 'sanyuan', which represent the three top titles achieved after passing three Imperial examinations and the magpie is a metaphor of good news. The combination of the magpie with the fruits hence stands for bringing the good news of winning the 'three firsts'.

234

No lot





235

A white jade 'fisherman' plaque

Mid Qing dynasty

One side delicately worked with a scene of a fisherman travelling on a sampan amongst raging waves, a phoenix appearing from the misty clouds above to his rescue, the reverse with a four character *zhuanshu* seal mark, all framed within keyfret borders and beneath *ruyi*-head cloud scrolls.

6cm high.

HK\$70,000 - 90,000

US\$9,000 - 12,000

清中期 白玉雕鷺濤補魚圖牌飾



236

A reticulated 'fushou' plaque

Mid Qing dynasty

Pierced and decorated featuring a centralised fruit of longevity issuing from tightly intertwined leafy branches, pursued by three bats in flight within keyfret scroll borders.

7.6cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清中期 白玉鏤雕福壽雙全牌飾

237

A white and grey jade 'monkey' thumb ring

Mid Qing dynasty

The circular ring worked on white jade with black inclusions, cleverly carved on the upper flat surface in a hilly landscape scene of two monkeys at play under a pine tree.

3.3cm wide.

HK\$60,000 - 80,000

US\$7,700 - 10,000

清中期 灰白玉帶皮雙猴圖扳指



238

A jadeite bracelet

Qing dynasty

The circular ornament finely worked and well-polished, the stone of a pale semi-translucent green with attractive splashes of apple green. 8.3cm diam.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清 翡翠手鐲



239

A fine pair of wucai 'dragon and pheonix' bowls

Daoguang six-character seal marks and of the periods

Each rising from a recessed circular foot, the wide body rising to a lipped rim, the cavetto interspersed with five-clawed dragons chasing flaming pearls and flaming phoenix amidst floral and leafy vines, all beneath a band of ruyi-head scrolls interspersed between auspicious Buddhist emblems, the interior with a centralised dragon medallion with claws reaching for a flaming pearl amidst flaming clouds, all exquisitely enamelled in vivid wucai colours, the base with a six-character zhuanshu seal mark.

Each: 15.6cm diam. (2).

HK\$150,000 - 250,000

US\$19,000 - 32,000

清道光 五彩龍鳳紋碗一對 青花「大清道光年製」篆書款

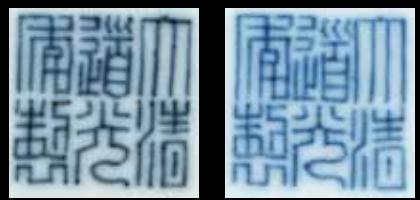
Provenance 來源:

Acquired in Shanghai, between 1950-1956

Arthur Stewart Briggs collection

Arthur Stewart Briggs was employed by Lord William Vestey and his brother Sir Edmund Vestey to manage their business operations in the Far East. Briggs worked for the Vestey Brothers and lived in Shanghai between 1950-1956. During his stay in China, Briggs was acquainted with high ranking officials including Chairman Mao himself. He received many gifts of Chinese furniture, porcelain, ivory, snuff bottle and carpet from a wealthy family friend, where most of them were confiscated by the Chinese government before he left China in 1956.

For a published example of a pair of Daoguang reign-marked wucai 'dragon and phoenix' bowls, see *The Wonders of the Potter's Palette, Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984, no. 100. For an individual example from the Muwen Tang collection, see Simon Kwan, *Imperial Porcelain of Late Qing*, Chinese University of Hong Kong, 1983, no. 44.



240

A pair of brilliantly enamelled doucai 'chicken' bowls

Kangxi

Each of gently rounded form rising from a recessed base to a slightly everted rim, brilliantly enamelled with a continuous scene of two groups of cockerels leading the group, two chicks fighting over a worm, a mother hen biting on an insect to feed her offsprings, within rockworks issuing flowering plants and shrubs, all finely enamelled and outlined in underglaze blue, the base with an apocryphal Chenghua six-character mark within a double square.

Each: 9.9cm diam. (2).

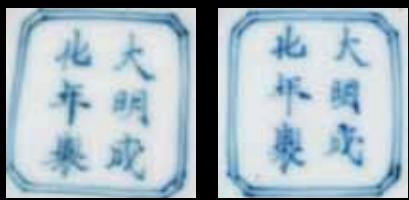
HK\$800,000 - 1,200,000
US\$100,000 - 150,000

Provenance 來源:

Christie's London, 8 June 1987, lot 44
Collection of S. Weinberg (affixed labels)

The Kangxi period saw the production of doucai porcelain bowls closely following the famous Chenghua prototype. Some are inscribed with Kangxi reign marks; others, such as the current pair, are inscribed with apocryphal Chenghua marks. For an individual bowl with apocryphal Chenghua mark, attributed to Kangxi, preserved in the Palace Museum, Beijing, see *Porcelains in Polychrome and Contrasting Colours. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2009, pg. 231, no. 212 (fig.1).

清康熙 鬥彩雞缸杯一對 青花雙框「大明成化年製」楷書款



241

A fine celadon-glazed and copper-red decorated 'wufu' bowl
Yongzheng six-character mark and of the period
Of shallow rounded form, covered all over with an even sea-green glaze,
the exterior painted in underglaze-red with five bats forming the 'Five
Abundances' (*wufu*), the base inscribed in underglaze-blue with a six-
character mark within a double circle.
15.4cm diam.
HK\$900,000 - 1,200,000
US\$120,000 - 150,000

清雍正 冬青釉里紅五蝠紋盃 青花雙圈「大清雍正年製」楷書款

Provenance 來源：
Hugh Moss Ltd., London, 6 April 1970
Sir Edward (Ted) Wrangham collection

Sir Edward (Ted) Wrangham (1928-2009) was the nephew of William (Bill) Winkworth, whose grandfather was the legendary English collector of Asian art, Stephen Winkworth. Ted was fascinated by both Chinese and Japanese art. His book, *The Index of Inro Artists*, which was published in 1995 became the essential reference work in the library for collectors and museums of Japanese art. His collection of Japanese art continues to be sold at Bonham's London. ities.

In 1735, Tang Ying, the supervisor of the Imperial kilns in Jingdezhen included in his *taocheng jishibei*, or *Recorded Event of Ceramic Production* that four new designs were created for the Imperial porcelains, among which the five-bats design is exemplified on current lot. For a similar example from the Baur Collection, see J.Ayers, *Chinese Ceramics in the Baur Collection*, Vol.II, Geneva, 1999, pl.199, and two other examples sold at Christie's Hong Kong, 1 November 2004, lot 880 and Christie's New York, 19 September 2006, lot 401.

釉里紅五蝠紋盃為雍正官窯的典型器物，侈口，深腹，圈足，通體施冬青釉，溫潤如玉，外壁以釉里紅繪五隻蝙蝠，寓意「五福」。《書·洪範》雲：「五福：一曰壽；二曰富；三曰康寧；四曰修好德（積德行善）；五曰考終命（長壽善終）」。

雍正御用瓷器中的釉里紅五蝠紋盃係由唐英所創，據唐英在雍正十三年撰寫的《陶成紀事碑》記載，雍正禦窯品種，「一仿宣窯寶燒，有三魚、三果、三芝、五蝠四種。」，此盃以冬青釉為地色，與釉里紅形成巧妙搭配，整器溫潤雅緻中又透出幾分美艷之色，為雍正官窯上品。

此盃為愛德華勳爵舊藏，愛德華勳爵之中國及日本藝術收藏舉世聞名，部分愛德華勳爵收藏之中國藝術品曾於2009年倫敦邦瀚斯拍賣，其中也包括本件拍品。



242

A rare doucai 'birds and rockwork' vase

Yongzheng six-character mark and of the period

Of compressed cylindrical form, supported on a recessed circular foot, gently rising at the shoulders to an unusual square neck, the exterior enamelled with a continuous scene of birds in flight and perched on trees and rockworks amidst flowering plants and trees, all finely enamelled in various colours outlined in underglaze-blue, the base with a six-character mark within double circles.

8.4cm high.

HK\$600,000 - 800,000

US\$77,000 - 100,000

清雍正 鬮彩喜上眉梢方口小瓶 青花雙圈「大清雍正年製」楷書款

It is rare to find a doucai vase of this form with a square mouth, but a Yongzheng reign-marked doucai vase of similar shape from the Xu Hanqing collection, but with a circular mouth and enamelled with prunus and bamboo, was sold at Christie's New York, 15 September 2011, lot 936.

雍正鬥彩，無論器形及釉彩，均素雅細膩、柔和雅緻且不乏晶瑩亮麗，此小瓶造像秀巧，圓形瓶體上作方口更為少見，瓶身外壁以鬥彩繪喜上眉梢圖，山石青翠，動態十足，工藝考究，為雍正官窯中文房雅玩佳器。見紐約佳士得2011年9月15日拍賣一件雍正鬥彩瓶，拍品936，其形制類似但為圓口。



A pair of brilliantly enamelled wucai 'bird' dishes

Kangxi

Each of flattened form with everted rim rising from a short circular foot, delicately enamelled with a bird perched atop gnarled tree branches issuing various flowers and leaves, accompanied by a butterfly in flight, all brilliantly enamelled in vivid tones of famille-verte on a white ground.

Each: 21cm diam. (2).

HK\$280,000 - 380,000

US\$36,000 - 41,000

清康熙 五彩喜上眉梢圖盤一對

Provenance 來源:

Ralph M. Chait Galleries, New York
Sotheby's New York, 15 June 1983, lot 336





A fine coral-ground reverse-decorated 'bamboo' bowl

Qianlong six-character seal mark and of the period

Of gently rounded form, the exterior covered in a striking coral-red enamelled, decorated in reverse to the glazed white body, featuring bamboo shoot growths in brilliant contrast, the outlines further highlighted by pencilled iron-red, the interior and the base plain.

11.8cm diam.

HK\$400,000 - 600,000

US\$52,000 - 77,000

清乾隆 珊瑚紅地描白竹紋盃 青花「大清乾隆年製」篆書款

Provenance 來源:

Collection of Iver Munthe Daae (1845-1924), Norwegian member of the Chinese Maritime Customs Service 1867-1888

S. Marchant & Son, London

A Swiss private collection

Illustrated 展覽:

S. Marchant & Son, *Recent Acquisitions*, London, 2003, no. 15.

For a similar Qianlong reign-marked example, see *Wonders of the Potter's Palette. Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984, Catalogue no. 77. For a Jiaqing reign-marked example in the Nanjing Museum, see Xu Huping (ed.), *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.365.

Iver Munthe Daae (1845-1924) was a Norwegian who served for over twenty years in the Chinese Maritime Customs Service. In 1868, he sailed for China and was appointed as a clerk working under Sir Robert Hart, Inspector General of Customs at that time. Intelligent and ambitious, he was swiftly promoted to Commissioner for several Chinese cities and Taiwan. Daae was one of the rare foreigners who were awarded the honorary title of Mandarin of the Third Degree by the Guangxu Emperor in 1878. In 1878-9, he became the Secretary in charge of the Inspectorate General, later holding the post of Inspector General from 1885-7. During his final days in China, Daae was influential in government politics and worked closely with the famous statesman Li Hongzhang. His distinguished reputation and long term friendship with China allowed him to amass a great collection of Chinese ceramics and works of art, before retiring and returning to Norway in 1907. For other examples of his Imperial porcelain sold at auction, see a Kangxi wucai month cup and a Yongzheng blue and white vase, sold in these rooms, 27 May 2012, lots 2 and 4.

該盃為挪威收藏家伊萬•蒙克•戴爾(Iver Munthe Daae)舊藏，並由S. Marchant & Son在倫敦於2003年展出。伊萬曾於1868年抵中國並在不同城市的海關任職，光緒四年被朝廷封官三品，後被加封為總督官職，任職期間與李鴻章等人關係密切。伊萬精通漢語，熱衷於收藏中國古董收藏。1907年返回挪威時，積累收藏上百件的中國藝術精品，並捐獻一部分予挪威國立奧斯陸藝術館。參看其收藏的清康熙五彩菊花詩文杯以及一件雍正青花燈籠瓶，後於香港邦瀚斯拍賣，2012年5月27日，拍品2及4。







245

A large and rare blue and white 'longevity' vase, *fanghu*
Qianlong six-character seal mark and of the period
Sturdily potted in the form of an archaic bronze *fanghu* vessel, raised
on a slightly splayed foot with wide hips and steep shoulders leading
towards a quatrelobed neck, flanked by a pair of hollowed square
loops, painted in brilliant tones of underglaze-blue with a raised peach-
shaped cartouche featuring ripe peaches issuing from leafy branches,
the bats depicted feasting on the fruits of longevity and biting on a
wan symbol tied with a ribbon, further interspersed with elaborate *shou*
chrysanthemum blossoms amidst dense leafy vine scrolls, all beneath
a band of floral motifs with plantain lappets and lightning clouds, *ruyi*-
head scrolls and wave scrolls, the base with a six-character *zhuanshu* seal
mark.

49cm high.

HK\$3,500,000 - 4,000,000
US\$450,000 - 520,000

清乾隆 青花纏枝菊紋五蝠捧壽貫耳穿帶瓶 青花「大清乾隆年製」篆書款

This monumental vase is one of a select group of large porcelain vases produced for the Qianlong court in the shape of an ancient bronze vessel. For another Qianlong reign-marked blue and white vase of similar *fanghu* form from the Qing Court collection, preserved in the National Palace Museum, Taipei, see *Blue and White Ware of the Ch'ing Dynasty*, Taipei, 1968, Book II, pl. 13. It shares the same central panel, but is painted with different flower scrolls and borders and is slightly smaller. For an example of the same size with closely matching decoration, see a vase sold at Sotheby's Hong Kong, 12 May 1976, lot 112; and again in 13 November 1990, lot 244, illustrated in *Sotheby's Hong Kong Twenty Years*, no. 182. See also a third example sold recently at China Council, 6 June 2010, lot 1162.

For other large examples of Qianlong blue and white porcelain following archaic prototypes, see a pair of vases of *hu*form preserved in the Palace Museum, Beijing, illustrated in *Views of Antiquity in the Qing Imperial Palace. Special Exhibition to Celebrate the 80th Anniversary of the Establishment of the Palace Museum*, Macau, 2005, pp.140-141, pl.40.





瓶呈扁四方形，長方口，直徑，溜肩，扁鼓腹，頸部有對稱貫耳，底承長方形圈足，足壁兩側釉長方形孔。器口沿繪海浪紋及如意雲頭紋一周，頸部及器身兩側飾纏枝蓮紋並以「壽」字作花心，器身腹部兩面均開光飾五蝠捧壽桃紋。

此穿帶瓶器形碩大，青花髮色艷麗，描繪精細，而此類「五蝠九桃」為主題所燒造之大型器皿，多有仿古遺風，應為乾隆皇帝祝壽所製。見台北國立故宮博物院藏一件類似的清乾隆青花穿帶瓶，出版於《圖冊：清代青花》，卷二，圖版13；北京故宮博物院藏一對清乾隆倣古纏枝蓮紋貫耳尊，《邃古來今：慶祝故宮博物院建院八十周年清宮倣古文物精品特集》，澳門，2005年，頁140-141，圖版40，另見與此瓶相同的另外一件乾隆五福捧壽穿帶瓶，由香港蘇富比於1990年11月13日拍賣，拍品244，著錄於《香港蘇富比二十年》，編號182，另一由北京匡時拍出，2010年6月6日，拍品1162。



246

A pair of yellow-ground famille-rose 'floral' medallion bowls
Daoguang six-character seal marks and of the period
Each beautifully potted with curved body rising from a recessed circular foot ending in an everted rim, featuring four round medallions depicting chrysanthemum and *lingzhi* sprays at the cavetto, interspersed with fruiting peaches and *wan* symbols tied with ribbons above crashing waves, the exterior all worked on a lustrous even yellow glaze with finely incised swirling sgraffito ground, the interior also featuring the same motifs with a central medallion flanked by further decoration at the axis worked in underglazed blue, the base with a six-character *zhuanshu* seal mark.

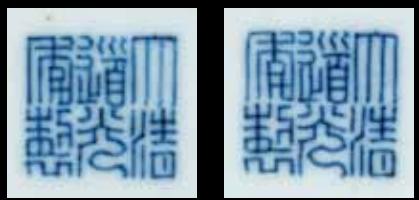
Each: 14.7cm diam. (2).

HK\$950,000 - 1,100,000
US\$120,000 - 140,000

清道光 黃地粉彩軌道開光富貴長壽紋碗一對
青花「大清道光年製」篆書款

Medallion bowls of this form were produced in pairs in the Daoguang period in a range of colours. For example of blue and red-ground bowls, see *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration. The Complete Collection of the Treasures of the Palace Museum, Shanghai*, 1999, pp.241-2, nos. 214-5. For an individual Daoguang reign-marked yellow-ground medallion bowl sold at auction, see Christie's London, 15 May 2012, lot 380.

此類粉彩軌道開光圖盤於道光時期御窯廠多有燒製，亦見施藍彩或紅彩為地色之產品，相關例子，見《故宮博物院藏文物珍品大系：粉彩及琺瑯彩瓷器》，上海，1999，頁241-2，圖版214-5，另見倫敦佳士得2012年5月15日拍出單獨一件類似的黃地粉彩開闊盤，拍品編號380。



247

A celadon-glazed incised 'dragon' waterpot

Kangxi

Of elegant globular form resting on an inward recessed base, the exterior gently incised with a continuous scene of two dragons chasing each other amidst *ruyi* springs, all beneath a band of *ruyi*-heads at the mouthrim, all on an even and creamy celadon glaze, the base with an apocryphal six-character Xuande mark within double circles.

9.8cm diam.

HK\$350,000 - 450,000

US\$45,000 - 58,000

清康熙 豆青釉刻螭龍紋水丞 青花雙圈「大明宣德年製」楷書款

Provenance 來源:

S. Marchant & Son, London

水丞橢圓形，斂口，鼓腹，圈足。外壁近口沿處暗刻如意雲頭紋一周，器身暗刻纏枝牡丹螭龍紋，兩螭龍體態輕盈，穿遊與繁花蔓枝中，刀工嫋熟，線條流暢，器底以青花書「大明宣德年製」雙圈楷書偽託款，書法有康熙中期風格，為康熙本朝御窯文房佳器。



248

A rare moulded pale-green glazed 'lotus' tazza

Qianlong six-character seal mark and of the period

The finely shaped vessel of gently rounded form supported on a pronounced splayed foot, moulded with four interconnected lotus sprays at the axis encircling a central floral medallion, surmounted by a band of *ruyi*-heads and further lotus sprays at the flared rim, all finely repeated at the cavetto above upwards leaf lappet splayed foot.

19.6cm diam.

HK\$500,000 - 800,000

US\$64,000 - 100,000

清乾隆 青釉印花纏枝蓮紋高足盤 模印陽文「大清乾隆年製」篆書款

Provenance 來源:

Estate of Stanley E. Lutomski, New York

Moulded porcelains produced for the Qianlong court are rare, and only a small number of pale green pieces are preserved in private and museum collections. The distinctive form of the current vessel appears to be unrecorded for any moulded monochrome vessel. For a pale-green glazed vase and cover from the Qing court collection, preserved in the Palace Museum, Beijing, which shares similar high quality moulding and is inscribed with the same *zhuanshu* reign mark countersunk within a moulded square, see *Monochrome Porcelain. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, pg.156, no.141.



A large coral-ground wucai 'boys at play' bowl

Jiaqing six-character seal mark and of the period
Of deep rounded form rising from a recessed circular foot, the cavetto
enamelled with a continuous scene of boys engaged in leisurely
activities, playing fireworks, lanterns, stone throwing and gardening,
happily playing beside rocks and plantain on a fenced garden terrace,
the details highlighted in gilt decoration and in vivid wucai enamels,
all above a rich coral ground, the base inscribed with a six-character
zhuanshu seal mark.

21cm diam.

HK\$1,200,000 - 1,600,000

US\$150,000 - 210,000

清嘉慶 珊瑚紅地五彩描金嬰戲圖盃 青花「大清嘉慶年製」篆書款

Provenance 來源:

Yiqingge collection

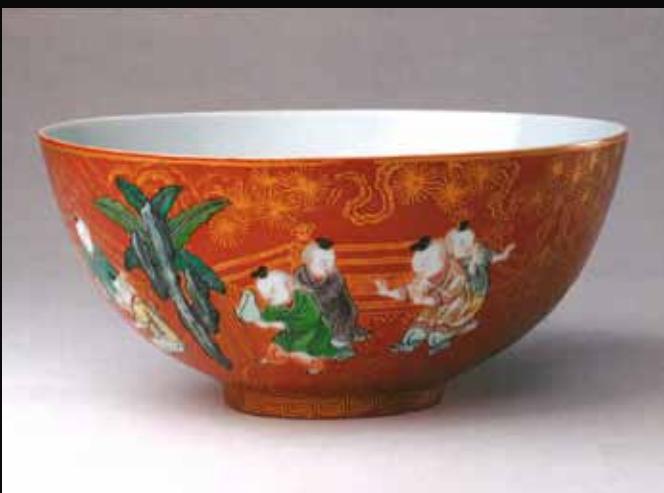
Christie's Hong Kong, 1 June 2011, lot 3739

益清閣舊藏

香港佳士得，2011年6月1日，拍品3739

For a similar Jiaqing reign-marked 'boys at play' bowl preserved in the Palace Museum, Beijing, see *Porcelains in Polychrome and Contrasting Colours. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, pp.173-4, no. 159 (fig.1).

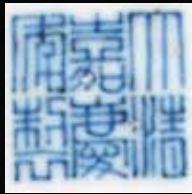
See also a similar example, exhibited in the Hong Kong Oriental Ceramic Society Exhibition, *Ch'ing Polychrome Porcelain*, 1977, see Catalogue, no.100. For another, included in the Hong Kong Museum of Art exhibition, *The Wonders of Potter's Palette*, 1986, Catalogue, no.93; compare also a similar bowl from the Robert Chang Collection, illustrated in *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, London, 1993, p.82, fig.35.



(fig.1) The Palace Museum, Beijing
北京故宮博物院



(another view)





(fig.1) The Nanjing Museum
南京博物館

250

A **famille-rose 'peach, lychee and pomegranate' bowl**

Daoguang six-character seal mark and of the period

Rising from a recessed circular foot, the curved wide body with straight sides, the exterior featuring three fruiting sprays, individually depicting succulent peaches, pomegranates and lychees ripe and hanging from leafy gnarled branches, all beautifully enamelled in rich famille-rose tones, the base with a six-character *zhuanshu* seal mark.

15cm diam.

HK\$350,000 - 400,000

US\$45,000 - 52,000

清道光 粉彩三多紋盃 青花「大清道光年製」篆書款

For a closely related Jiaqing reign-marked example preserved in Nanjing Museum, see Xu Huping (ed.), *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.364 (fig.1).



251

A rare famille-rose 'cockerel' vase

Daoguang six-character seal mark and of the period

Exquisitely potted in the form of a *meiping* with elongated trumpet neck, the exterior depicting a continuous scene of a cockerel standing atop rockworks amidst flowering shrubs, beside a flowering prunus tree with two magpies perched at the top and another two in flight, all finely enamelled in rich famille-rose tones, the base with a six-character *zhuanshu* seal mark.

14.6cm high.

HK\$700,000 - 900,000

US\$90,000 - 120,000

清道光 粉彩功名富貴圖橄欖瓶 磬紅「大清道光年製」篆書款



A rare famille rose 'bats and longevity' stem cup

Qianlong six-character seal mark and of the period

The delicately potted vessel in the form of a wide-bodied dish rising to a lipped rim, supported on a hollowed splayed foot, the uppermost surface enamelled with a stylised *shou* character encircled within a medallion of various floral blooms and leafy vines further enclosed by five bats forming the 'Five Abundances' (*wufu*), the underside with defined lotus and downward plantain leaf lappets hanging beaded decorations, all richly enamelled in a brilliant famille-rose palette, the inside footing inscribed in underglaze-blue with six-character *zhuanshu* seal mark.

17.2cm diam.

HK\$950,000 - 1,300,000

US\$120,000 - 170,000

清乾隆 粉彩五蝠捧壽高足盤 青花「大清乾隆年製」六字單行篆書款

The form of the stem cup first appeared on ceramic utensils during the Southern and Northern Dynasties around the fifth century. The current lot exhibits outstanding quality in terms of shape and decoration. The vividly painted iron-red lotus lappets and the suspending 'ying luo' motifs suggest the vessel being related to the Buddhist art favoured by the Qianlong Emperor, while the design of five bats surrounding a 'shou' medallion provides the dish with a more ritual significance rather than utilitarian use. Compare another almost identical stem dish of the Qianlong period from the Nanjing Museum, illustrated by Xu Huping (ed.), *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.294.



盤口微侈，淺腹，高足，盤底以礬紅繪蓮瓣紋一周，高足上繪蕉葉瓔珞紋，盤心內飾四組花卉紋纏繞「壽」字，並以紅彩繪五隻蝙蝠，寓意五蝠捧壽、洪福齊天，平添喜慶韻味。

高足盤之器形於南北朝及隋代瓷器中最為常見，至清代延燒。此盤上以之蓮瓣紋及蕉葉瓔珞紋與乾隆皇帝推崇佛教藝術有較大關聯，因此此類高足盤則多用於盛放貢品，而非一般生活用具。此盤胎質潔白，釉面瑩潤，粉彩設色明快，畫工精良。參看南京博物院藏一件清乾隆粉彩五蝠捧壽紋高足盤，與此盤如出一轍，見南京博物院編，《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁294。



A rare wucai 'Kuixing' brushpot

Kangxi

The slightly concaved foot with a small circular hollowed base, the cylindrical body plain on the inside, the exterior enamelled with a continuous scene of the God of examinations riding on a dragon, the hunchbacked deity standing on one feet with his left hand holding an ink palette and a brush in his right, full of energy and vigor wearing loose garments and billowing scarf, looking towards the distant sun and wispy clouds, the dragon thrashing about in raging sea with a few lotus blossoms floating helplessly within violent waves.

14cm high.

HK\$300,000 - 400,000

US\$39,000 - 52,000

清康熙 五彩魁星點斗筆筒

Provenance 來源:

Christie's Hong Kong, 1 October 1991, lot 913

The 'Kui Xing' or the Great Master Kui depicted on current lot is believed to be the god of examinations in the Daoist tradition. The typical presence of Kui Xing usually comprises a giant turtle or 'Ao' beneath his right foot and a ladle supported by his left foot, with a brush pen in his hand.

魁星又稱大魁夫子或大魁星君，被視為主宰文運之神，凡參加考試者，無不尊敬。魁星之表現形式後逐漸展成為以「魁」字為造像，以腳踢斗而成，然民間的魁星塑像則多以右腳踩鰐頭，左腳踢星斗，手中握筆而呈現。此筆筒中，魁星右腳踏鰐頭，左手執筆，身體動感十足。



A rare famille-rose 'Hundred Deer' screen

Qianlong

Of rectangular form, brilliantly enamelled in rich tones with a wondrous landscape scene of deer set against a mountainous backdrop, the details of the deer, pine trees and landscape intricately picked out, later wood frame.

56.2cm high. (2).

HK\$400,000 - 600,000

US\$52,000 - 77,000

清乾隆 粉彩鶴鹿同春圖瓷板嵌木框插屏

The precision and quality of the enamelling on the current screen is high, comparable to the finest quality 'Hundred Deer' vases preserved in museum collections. For an example of a 'Hundred Deer' vase from the Qing court collection, preserved in the Palace Museum, Beijing, see *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, pp98-9, no.85. The treatment of the deer, pine and rockwork on both pieces is similar, suggesting they were manufactured at the same time at the Imperial kilns, Jingdezhen.

For a larger example of a famille-rose 'Hundred Deer' screen, see an example sold in our London rooms, 10 July 2006, lot 161.







255

A white-glazed moulded 'dragon' dish

Yongzheng six-character mark and of the period

Delicately potted with rounded body and flaring sides, the interior with a centralised medallion of two moulded archaic dragons chasing each other, the cavetto with further two moulded dragons, the base with a six-character mark within double circles.

20.9cm diam.

HK\$450,000 - 650,000

US\$58,000 - 84,000

Provenance 來源:

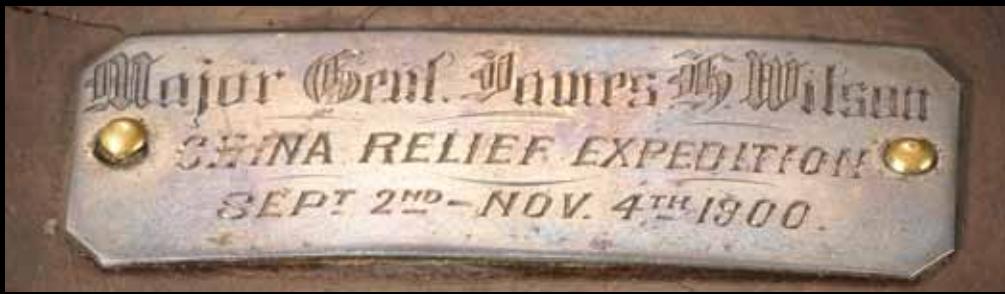
A Connecticut private collection

Christie's New York, 19 March 2008, lot 635

Yongzheng moulded dragon pieces exemplified by the current lot are very rare with limited examples. Compare a similar pair of Yongzheng reign-marked dishes with moulded dragon designs from the Yiqingge collection, sold at Christie's Hong Kong, 1 June 2011, lot 3734.

清雍正 白釉暗花夔龍紋盤 青花雙圈「大清雍正年製」楷書款





256

A rare peach-bloom circular brushwasher with box and cover

Kangxi six-character mark and of the period

Of compressed globular form with an inverted mouthrim rising from a short foot with a concaved base, the exterior richly enamelled in an attractive deep carmine fading into a sweet salmon pink, speckled with small patches of olive green around the waist, the base with a six-character mark, accompanied with an old and documentary circular wooden box and cover, the upper slightly domed surface with an affixed silver plaque engraved with the words "Major Genl. James H. Wilson, China Relief Expedition, Sept 2nd - Nov 4th 1900".

11.7cm diam. (3).

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

US\$210,000 - 260,000

清康熙 豇豆紅釉鏡罐式筆洗 青花「大清康熙年製」楷書款

Provenance 來源：

Major General James H. Wilson, China Relief Expedition (affixed plaque)

The original *huanghuali* box and cover that accompanies the brushwasher was later fixed with a metal plaque, and inscribed with the name and title 'Major Genl. James H. Wilson'.

James H. Wilson (September 2, 1837 – February 23, 1925) served in the United States Army as a topographic engineer and a Union Army Major General in the American Civil War. After resigning from the Army in December 1870, he became a railroad construction engineer and executive and devoted his time to business and public affairs. In 1898, he returned to the Army and served in the Spanish-American War, and three years later as a brigadier-general in China during the Boxer Rebellion.

Although copper-red glazes had been developed in the late Yuan dynasty and reached a peak of quality in the Xuande period, there was still a gap of almost three centuries for the Imperial kilns to recreate copper-red glazes due to its fugitive and volatile nature. During the late seventeenth and early eighteenth century, complicated techniques were specially developed to recreate copper-red decorated porcelains under the command of the Kangxi Emperor.

Jiangdouhong, known as 'peach-blooms' in the West, were developed by adding respectively two additional layers of clear glazes before and after applying the copper pigment, which deliberately results in a natural variation of the pigment in the firing. The combination of the mottled green skin and the peach-like pink colouration were considered the only acceptable natural variation of copper-red glazes by the Imperial Household Department at the time. As the Qing dynasty connoisseurs Hong Beijiang described the glaze, 'green as the algae grows in water, red as the sunglow of the dawn'. For similar examples preserved in the collections of the Palace Museum, Beijing and the National Gallery of Art, Washington, D.C., see *The Complete Collection of the Treasures of the Palace Museum, Monochrome Porcelian*, Hong Kong, 1999, p.22, pl.19, and Virginia Bower, *The Collections of the National Gallery of Art*, Part I, Washington, 1998, p.72, pl.98.

洗呈鏡罐式，斂口，圈足，內施白釉，外施豇豆紅釉，綠色苔點分佈均勻。清代康熙時期，景德鎮御窯廠在繼承前代的基礎上不斷創新，並成功先後燒製出郎窯紅、豇豆紅和霽紅等多種紅釉瓷。而其中以豇豆紅燒製難度最大，以其變化多端，既有「豇豆紅」，也有「蘋果綠」，被以「綠如青水初生日，紅似朝霞遇時」而美譽。

銅紅釉在瓷器上的使用雖從元末明初便有所開始，但由於高溫銅紅釉極易揮發並難以控制，銅紅釉器於宣德年後幾乎斷燒，至康熙年間成功燒造並為清宮所喜，傳世康熙豇豆紅釉器以太白尊，菊瓣瓶等較為多見，洗則少見，故此器頗足珍貴。

此洗原配一黃花梨木盒，盒內施黑漆，做工精良，盒蓋上嵌一銀牌，上鈐英文「Major General James H. Wilson China Relief Expedition Sep. 2nd - Nov. 4th 1900」，可推斷為詹姆斯·H·威爾遜將軍舊藏，銀牌應為威爾遜將軍後加。威爾遜將軍生於1837年9月2日，卒於1925年2月23日，在美國南北戰爭期間在軍隊服役，擔任地形測量工程師，1870年退伍後，轉業成為鐵路總工程師，1898年再度服役參加美西戰爭，後於1901年被派往中國擔任準將，協助鎮壓義和團運動。

類似的豇豆紅釉筆洗例子，見北京故宮博物院一件清康熙豇豆紅釉鏡罐式洗，楊靜榮編，《故宮博物院藏文物珍品大系：顏色釉》，香港，1999年，頁22，圖版19，以及華盛頓國立美術館，見Virginia Bower，《The Collections of the National Gallery of Art》，第一卷，華盛頓，1998年，頁72，圖版98。

大清康熙年製



257

A turquoise-ground famille-rose 'double-gourd' vase

Daoguang iron-red six-character seal mark and of the period
The slightly recessed base with waisted body ending with a pointed
mouthrim, the exterior decorated with stylised lotus blossoms issuing
thin vine scrolls, interspersed between auspicious emblems of bats
depicted biting on *wan* symbols tied to ribbons, *ruyi* clouds and lotus
buds, separated by friezes of *ruyi*-heads and upward-leaf lappets at
the extremities, all brilliantly enamelled in vivid famille-rose colours on
a turquoise ground, the base inscribed in iron-red with six-character
zhuanshu seal mark.

27cm high.

HK\$800,000 - 1,200,000
US\$100,000 - 130,000

清道光 綠松石地粉彩纏枝蓮紋葫蘆瓶 磬紅「大清道光年製」篆書款

High quality famille-rose enamelling on a turquoise ground on porcelain successfully simulate cloisonne-enamelled decoration. The current double-vase is a particularly striking example of this. For a pair of similar turquoise-ground double-gourd vases from the Manno Art Museum, bearing Daoguang gilt reign marks, see Christie's London, 21 June 2001, lot 105. For a turquoise-ground 'famille-rose' vase from the Qing court collection, preserved in the Palace Museum, Beijing, see *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, p.135, no.118.



A famille-rose 'auspicious' dish

Daoguang iron-red six-character seal mark and of the period
 Rising from a recessed circular foot, the wide curved body rising to
 a flared rim, the centre with a *wan* symbol encircled by further eight
shou characters, both interior and exterior lavishly decorated with lush
 stylised lotus sprays issuing wild vinescrolls interspersed with auspicious
 bats carrying *wan* symbols, *lingzhi* and fruiting peaches, all exquisitely
 depicted in rich famille-rose enamels bordered with a band of *ruyi*-heads
 and gilt borders, the base inscribed with a six-character *zhuanshu* seal
 mark.

25.6cm diam.

HK\$100,000 - 150,000

US\$13,000 - 19,000

清道光 粉彩纏枝蓮萬壽紋折沿盤 繙紅「大清道光年製」篆書款



A blue and white 'dragon' dish

Qianlong seal mark and of the period

Enclosed within a double circular ring, the central medallion featuring a five-clawed dragon chasing a flaming pearl, its ferocious facial expression with claws outstretched and in flight amidst flaming clouds, the cavetto at the underside with two additional dragons depicted chasing flaming pearls, the base inscribed with a *zhuanshu* seal mark.

16.7cm diam.

HK\$20,000 - 40,000

US\$2,600 - 5,200



清乾隆 青花雲龍紋盤 青花「大清乾隆年製」篆書款





(fig.1) The Nanjing Museum
南京博物館

260

A 'famille-rose' flower basin

Xianfeng iron-red six-character mark and of the period

Of rectangular form rising from four angled feet in keyfret design towards the corners, the straight sides ending with flared mouth rim, the exterior decorated with ruyi heads, floral scrolls and medallions, gilt in gold and enamelled in vivid tones of yellow, moss green, lavender blue and pink on a turquoise ground.

16.5cm high.

HK\$70,000 - 90,000

US\$9,000 - 12,000

清咸豐 粉彩如意蓮紋花盆 繞紅「大清道光年製」楷書款

For a near identical example in the Nanjing Museum, see Xu Huping (ed.), *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.410.

大清咸
豐年製



A famille-rose 'peach' vase, *tianqiuping*

Late Qing dynasty, Qianlong six-character seal mark

Massively potted of compressed globular form with a long straight neck, the exterior decorated with a scene of fruiting peaches issuing from leafy branches with blossoming flowers, the details highlighted in brilliant tones of famille-rose enamels, the base with an apocryphal Qianlong six-character *zhuanshu* mark.

49.7cm high.

HK\$350,000 - 450,000

US\$45,000 - 58,000

清乾隆 青釉粉彩蟠桃紋天球瓶

青花「大清乾隆年製」篆書款



A large simulated bronze vase

Qing dynasty, Qianlong six-character seal mark
Sturdily potted of archaic hu form, the vessel of large baluster form rising from a splayed foot rising to a gently tapering neck, the shoulders flanked by a pair of taotie ring handles, the central frieze worked with intricately moulded archaic scrolls and dragons between leaf lappets interspersed with keyfret scrolls, further decorated with splashed floral patterns in robin's egg glaze on a midnight-blue ground, the archaic details picked out with gilt-decorations, the base with an apocryphal Qianlong six-character seal mark.

53.4cm high.

HK\$300,000 - 400,000

US\$39,000 - 52,000

清 仿古銅釉彩夔龍紋獸耳尊 模印陽文「大清乾隆年製」篆書款



A rare claire-de-lune pear-shaped vase
Early Republican period, Jingyuantang four-character seal mark

Of elegant pear-shaped form with three ribbed bands at the waist and another at the shoulders, flanked at the sides with a pair of *taotie* ringed handles, covered all over with a thick lavender glaze, the base inscribed in underglaze-blue with a four-character *zhuanshu* seal mark.

30.3cm high.

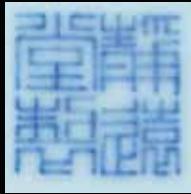
HK\$200,000 - 300,000

US\$26,000 - 39,000

民國初期 粉青釉仿古鋪首耳壺
青花「靜遠堂製」篆書款

Xu Shichang (1855-1939) was President of the Republic of China in Beijing from October 10, 1918 to June 2, 1922. He commissioned porcelains at Jingdezhen bearing his hall mark *Jingyuan Tang*, following the example of Yuan Shikai (1859-1916), whose vessels were produced with the hall mark *Juren Tāng*.

「靜遠堂製」為徐世昌堂名款。徐世昌（1855年10月23日 - 1939年6月5日），字卜五，號菊人，又號水竹邨人、弢齋。1918年，徐世昌被選舉為第二任中華民國大總統，此堂名款為其專用。





264

A porcelain 'scholar' brushpot

Republican period

The cylindrical brushpot with recessed foot, rising steeply with slightly flared sides, the exterior enamelled with a scholar seated on rockworks reading whilst resting under a tree, his attendant serving him by bringing his books, the base with a six-character Jiangxi Jingdezhen Company markmark.

7.3cm diam.

HK\$40,000 - 60,000

US\$5,200 - 7,700

民國 粉彩人物筆筒 繪紅「江西瓷業公司」楷書款

Provenance 來源:

Sotheby's Amsterdam, 17 November 1997, lot 310.

Exhibited 展覽:

Van Keizerrijk tot Volksrepubliek, Haags Gemeentemuseum, The Hague, 1986, cat. no.82.

Illustrated 出版:

Dr. H. A. van Oort, *Chinese Porcelain of the 19th and 20th Centuries*, pl.121a & 121b.

265

A porcelain 'cicada' seal paste box and cover

Bi Botao (1885-1961), Republican period

Of compressed globular form resting on a short recessed foot, the cover decorated with a cicada on thin bamboo branches, beneath a series of inscriptions with the signature and seal mark of the artist.

6cm diam. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

民國 畢伯濤款粉彩碧枝蟬鳴圖印盒

Provenance 來源:

Sotheby's Amsterdam, 17 November 1997, lot 418.



266



267

266

A finely modelled Dehua figure of Guanyin

Qianlong

The Goddess of Mercy depicted seated cross-legged above a oval mattress, wearing loose robes draped over the head and a lotus necklace, her compassionate facial expression with downcast eyes flanked by a pair of lobed ears and framed by hair tied in high chignon.

21.4cm high.

HK\$100,000 - 150,000

US\$13,000 - 19,000

清乾隆 德化窑观音坐像

Provenance 來源:

Sotheby's London, 13 November 2003, lot 380, and illustrated on the front cover

The quality and texture of the modelling on this figure of Guanyin ranks above those of others produced at this time. Although unsigned, its high quality is closely comparable to those bearing He Chaozong marks, such as an example sold in our London rooms, 17 May 2012, lot 297.



268

A Dehua figure of Guanyin

Seated with left leg bent sideways and right leg pendant, her right hand resting atop the right knee and the left hand supporting the body at the side, the Goddess of Mercy wearing loose flowing robes and a necklace, her neatly tied hair in high chignon framing her serene facial expression with downcast eyes.

24.3cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

德化窑白釉观音坐像

268

A Dehua moulded and reticulated incense burner and cover

Late Ming dynasty

Standing atop three *ruyi*-shaped feet, the body with a continuous frieze of upward leaf lappets under a band of keyfret scrolls, all surmounted by a reticulated cover moulded with a design of raging waves.

7.5cm wide. (2).

HK\$20,000 - 40,000

US\$2,600 - 5,200

明晚期 德化白瓷莲瓣海水纹盖爐

Provenance 來源:

C.C. Teng & Co.

269

A Yueyao 'phoenix' box and cover

Northern Song dynasty

Raised on a slightly splayed foot, the cylindrical box with domed cover, the uppermost surface featuring a centralised phoenix amongst vine scrolls, covered in a pale olive-green colour.

12.4cm diam. (2).

HK\$400,000 - 500,000

US\$52,000 - 64,000

北宋 越窯青釉鳳凰紋扁蓋盒

Compare an almost identical but slightly larger example illustrated by Priestley & Ferraro Chinese Art, *Yueyao. The Coming of Age of Chinese Ceramics*, London, 2011, no.17. For further references of other Yueyao boxes and cover of the same type but with incised floral designs, see another from the Ping Y. Tai Foundation, originally acquired from J.J. Lally & Co., New York in December 1986, sold at Christie's New York, 19 March 2009, lot 704.

270

A rare large Longquan celadon incised 'peony' vase, meiping

Northern Song dynasty

Potted in the form of a *meiping* with slender sides and high shoulders ending in a lipped rim, the exterior finely incised with elaborate peony blossoms issuing large curved leaves, all between two upward and downward lappets, covered all over in an even olive-green glaze.

34.7cm high.

HK\$600,000 - 800,000

US\$77,000 - 100,000

北宋 龍泉窯青釉刻纏枝牡丹紋梅瓶



269





271

A Longquan celadon incense burner and cover

Early Ming dynasty

Raised above three *ruyi*-head feet, the cylindrical body moulded in the form of two stems of bamboo ending in a thick flared rim, covered all over with an olive-green glaze with faded greyish hue towards the extremities.

9.3cm wide. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

明早期 龍泉青瓷弦紋香爐

Provenance 來源:

C.C. Teng & Co.



272

A small Longquan 'guan' incense burner and cover

Early Ming dynasty

Rising with steep sides up towards high rounded shoulders and short neck, the exterior decorated with a band of chrysanthemum and lotus flowers intertwined within barbed leafy vines, the shoulders with a further band of stylised lotus interspersed between dotted design, all above a frieze and tightly-bound upward leaf lappet design, the Meiji white metal cover decorated with three flying cranes amidst clouds in pierced design.

9.3cm wide. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,400

明早期 龍泉青釉印花纏枝菊紋香薰

A Longquan celadon 'dragon' dish

Yuan dynasty

Moulded with ribbed sides at the exterior resembling lotus lappets, the central cartouche featuring a moulded four-clawed dragon flying amidst a larger and a small cloud wisps, all encircled by a band of carved swirling leafy design at the inner cavetto, covered all over with a deep olive-green glaze.

36cm diam.

HK\$400,000 - 500,000

US\$52,000 - 64,000

元 龍泉窯青釉刻花印雲龍戲珠紋折沿大盤



A Junyao bubble bowl

Northern Song / Jin dynasty

Of gently rounded form, curving up from a short straight foot towards a slightly inverted rim, covered overall in a thick and creamy lavender blue glaze, thinning to a greyish hue at the extremities, leaving a neatly cut underglazed biscuit footring of dark brown tone.

9.4cm diam.

HK\$60,000 - 80,000

US\$7,700 - 10,000

北宋/金 鈞窯天藍釉茶盞

For a Junyao bubble bowl sold at auction, see the example sold in these rooms, 27 May 2012, lot 255.



275

A rare Junyao ewer

Jin / Yuan dynasty

Naturalistically shaped in the form of a fruit with lobed sides, one side issuing a pointed tip forming the spout, the opposite with a 'C'-shaped handle, all with a thick greyish and lavender-blue glaze leaving the hollowed lipped rim unglazed.

14.5cm wide.

HK\$180,000 - 220,000

US\$23,000 - 28,000

金/元 鈞窯天藍釉瓜棱形壺



An Imperial yellow-glazed dish

Jiajing six-character mark and of the period

Plainly decorated in a rich tone of egg-yolk yellow, the dish rising from a short circular hollowed foot with a wide body rising towards a outwards splayed lipped rim, the base with a six-character mark within double circles.

19.3cm diam.

HK\$60,000 - 80,000

US\$7,700 - 10,000



明嘉靖 黃釉盤 青花雙圈「大明嘉靖年製」楷書款



277

A rare blue and white 'three friends of winter' vase

Zhengtong / Chenghua

Elegantly potted rising from a thick foot, the high shoulders rising to a trumpet neck flanked by a pair of elephant-head handles, the main frieze finely painted in delicate tones of underglaze-blue featuring pine, bamboo and prunus trees above lappets with fiery motif, all beneath bands of ruyi-head, keyfret and upward stiff plantain leaves at the neck. 21.6cm high.

HK\$300,000 - 400,000

US\$39,000 - 52,000

明正統/成化 青花歲寒三友鋪首耳瓶

Provenance 來源:

Sotheby's London, 13 December 1988, lot 158

The texture and quality of the painting on the current vase, particularly the decorative elements such as the stiff plantain leaves at the neck, is reminiscent of that on a Chenghua zun-shaped vase in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red(III)*, Shanghai, 2000, pl. 50.



278

A white-glazed incised 'floral' bowl

Yongle

The wide body rising from a recessed circular foot, the interior moulded with subtle vertical ribs imitating floral petals, the exterior lightly incised with *anhua* floral scrolls all around beneath a band of keyfret scroll at the rim.

20.8cm diam.

HK\$400,000 - 600,000

US\$52,000 - 77,000

明永樂 甜白釉暗刻菊瓣纏枝菊紋雞心盃

Provenance 來源:

Christie's London, 7 November 2008, lot 216

White-glazed porcelains were produced for Buddhist ritual use at the Yongle court. As Daisy Lion-Goldschmidt expounds in *Ming Porcelain*, London, 1978, p. 79, white monochromes are 'glories of the period. The technical perfection is unsurpassed, with a body so pure and fine, so perfectly translucent – the rims often seem as though they consist only of glaze – that they are described as 'bodiless' (*t'o t'ai*). The finely incised design is visible only against the light.'



A pair of Imperial yellow-glazed dishes

Zhengde six-character marks of the period

Each with a short hollowed circular footrim, the curved body rising to a flaring rim at the tip, plainly enamelled in a rich egg-yolk yellow tone all over, the base with a six-character mark.

Each: 17.6cm diam. (2).

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

US\$190,000 - 320,000

In the Ming dynasty, yellow-glazed porcelains were usually not allowed to be produced other than at the Imperial kilns at Jingdezhen, among which pieces produced during the Hongzhi and Zhengde reigns were of the finest quality in terms of glazing and colour. See an identical Zhengde reign-marked yellow-glazed dish from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of the Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, p.46, pl.41; and another yellow dish illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.IV, London, 2010, pl.1676. For two other dishes from the collection of the British Museum, see Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p.205, pls.8:27 and 8:28.

明正德 黃釉盤一對 青花雙圈「大明正德年製」楷書款

盤撇口，弧壁，圈足，圈足外壁向內漸收。通體以澆釉技法施黃釉，釉色肥厚，釉面純淨。圈足內施白釉，書青花雙圈「大明正德年製」六字雙行楷書款。

黃釉瓷的生產於明清兩代都受宮廷嚴格控制，而明代黃釉瓷又以弘治正德燒製為佳。參看北京故宮博物院清宮舊藏一件明正德黃釉瓷盤，楊靜榮編，《故宮博物院藏文物珍品大系：顏色釉》，香港，1999，頁46，圖41，另見故宮堂藏一件類似黃釉盤，Regina Krahl著，《Chinese Ceramics from the Meiyintang Collection》，第四卷，倫敦，2010年，圖1676，另見英國大英博物館藏兩件明正德黃釉盤，Jessica Harrison-Hall，《Catalogue of Late Yuan and Ming Ceramics in the British Museum》，倫敦，2001年，頁204，圖版8:27及8:28。



A rare octagonal wucai 'mandarin ducks and lotus' jar

Tianqi four-character mark and of the period

Rising from a gently splayed foot with upward leaf lappets, the octagonal body of baluster form with high shoulders decorated with concentric *ruyi*-heads at the axis on quatrefoil ground, all ending in a short straight neck with a band of keyfret scrolls, the exterior featuring four barbed panels each with an aquatic scene highlighting a centralised lotus leafy spray, flanked by two swimming mandarin ducks and insects in flight, all enamelled in brilliant *wucai* enamels of red, blue, green, yellow and aubergine colours, the base inscribed in underglaze-blue with a four-character *kaishu* mark within a double circle.

19cm high.

HK\$800,000 - 900,000

US\$100,000 - 120,000

明天啟 五彩開光鴛鴦戲蓮圖八角罐 青花雙圈「天啟年製」楷書款

Tianqi reign marks are found on porcelain dishes made for export to Japan, but it is extremely rare to find any reign-marked upright vessel, and the form of the current jar appears to be unrecorded in any private or museum collection. The texture of the *wucai* enamels, and the freestyle manner in which the decorative elements are treated, closely follows that found on larger Wanli reign-marked *wucai* vases. For an example of a Wanli reign-marked garlic-head vase from the Qing Court collection, preserved in the Palace Museum, Beijing, with similar tone of enamels and similar treatment of the waterplants and lappets, see *Porcelains in Polychrome and Contrasting Colours. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, pg.27, pl. 24.

For examples of two Tianqi reign-marked porcelains collected in the British Museum, one enamelled dragon dish with a Tianqi six-character mark and another *wucai* dish with a Tianqi four-character mark. For a *wucai* dish made for export to Japan, see a dish from the Riesco collection, sold at Sotheby's London, 11 December 1984, lot 302; and later in the Dr and Mrs Peter Thompson collection, sold at Sotheby's London, 7 November 2012, lot 5.

明代萬曆之後因朝政動盪，宮廷對御窯廠燒造的瓷器需求逐漸降低，以致當時的官窯傳世品現今幾數難見，而民窯燒造的大多為日用器具，大多粗製濫造。泰昌、天啟、崇禎三朝所燒造的官窯瓷器中，攜年號款之器更極為罕見。大英博物館明代瓷器藏品中，僅有五件器物書有天啟年紀年款，其中部分應該專門為日本市場而燒造。參見大英博物館藏一件素三彩龍紋盤，底部書「大明天啟年製」楷書款，另外一件五彩盤，底部書「天啟年製」四字楷書款，其風格對後期日本有田窯燒造瓷器起到決定性影響，見Jessica Harrison-Hall，《Catalogue of Late Yuan and Ming Ceramics in the British Museum》，倫敦，2001年，頁204，圖版8:27及8:28。





**Liu Cai, Fish Swimming, Handscroll, ink on silk,
Palace Museum, Beijing.**

宋，劉采，群魚戲荇圖，水墨絹本，北京故宮博物院藏。



281

A magnificent and brilliantly enamelled wucai 'fish' jar

Jiajing six-character mark and of the period

Of sumptuous globular form with high shoulders rising to a thick lipped rim, the exterior brilliantly decorated in rich wucai enamels with a continuous scene of carp of various sizes depicted swimming in a lotus pond amidst aquatic plants, their lively and twisted bodies painted in bright orange enamels highlighting scales, lateral and dorsal fins in rich iron-red, happily plunging and rising amongst dense weeds, lotus leaves and blossom, further scattered with loose foliage, all between a band of overlapping leaf lappets at the foot with flaming lappets at the collar, the base with a six-character mark; together with a replacement cover. 40.8cm diam. (2).

HK\$14,000,000 - 16,000,000

US\$1,800,000 - 2,100,000

明嘉靖 五彩荷塘魚藻紋罐

青花「大明嘉靖年製」楷書款

Provenance 來源:

Sotheby's Hong Kong, 26 October 2003, lot 74

香港蘇富比，2003年10月26日，拍品74

Jiajing 'fish' jars of this large size, brilliantly enamelled in wucai ('five coloured') enamels, are arguably the most prized of all Chinese porcelains, and hold centrepiece in some of the greatest museum and private collections in the world. In the Jiajing period, the Imperial kilns at Jingdezhen achieved a technical breakthrough in producing porcelains of such large size, and it is noteworthy that, unlike other Ming porcelains, these jars were not produced in later reigns. The complexity of firing jars of this large size, combined with the technical difficulty of enamelling such vibrant scenes on the exterior, would have made the production of these jars a costly enterprise.

The Jiajing Emperor was highly attracted to Daoism, and is known to have supported Daoist causes and demonstrated an interest in alchemy and other Daoist doctrines. As Steven Little expounds in *Taoism and the Arts of China*, Chicago, 2000, pg. 124, in a description of the painting *The Pleasures of Fishes* by Zhou Dongqing (active late 13th century), the motif of fish swimming in the water prompts the viewer to consider the story of the Daoist philosopher Zhuangzi, who was walking with two men by a river, and on seeing fish swimming in the water, remarked on their freedom and happiness. The Confucian Huizi challenged Zhuangzi, 'How do you know what fish enjoy', to which Zhuangzi replied 'The answer is obvious to anyone standing by the river and seeing the fish'. True understanding, in Zhuangzi's worldview, should be acquired intuitively, without the need for explication.

The freedom of the fish in the water is symbolic of the happy, carefree life of a Daoist practitioner. As such, the motif of fish swimming in water was a popular motif in Daoist paintings, as seen in the painting illustrated here by the Song dynasty artist Liu Cai.

In the Jiajing period, the Imperial kilns at Jingdezhen successfully introduced a new shade of orange was created through the combination of yellow enamel with pale-red. The porcelain artists, inspired by the rich tradition of scroll paintings of fish, were now able to accurately reproduce the cherished colour of 'golden fish' (the rebus jin yu man tang meaning 'gold fish filling the pond', ie. 'May gold and jewels fill your hall'). The design on these sumptuous jars was focused on the fish, which are rendered in large naturalistic detail around the curve of the body, with the aquatic plants defined in lesser form, and without any waves or splash in the pond.

Jiajing 'fish' jars preserved with their original covers in museum collections include an example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pg.16, pl.15. 'Fish' jars preserved with their original covers in private collections are extremely rare, and include a pair from the J.M. Hu Collection, of which one was sold at Sotheby's New York, 4 June 1985, lot 12, and the other 1 December 1992, lot 282, and again at Sotheby's Hong Kong, 29 October 2000, lot 18.

For examples of other Jiajing 'fish' jars with high quality replacement covers, see R.L. Hobson, *Chinese Pottery and Porcelain*, London, 1915, pl.69, fig. 2, and Eskenazi, *Two Rare Chinese Porcelain Fish Jars of the 14th and 16th Centuries*, London, 2002, no.2.

大明嘉
靖年製



嘉靖一朝五彩御瓷為明代最為傑出的彩瓷之一，而五彩魚藻紋大罐更是嘉靖五彩御瓷中之翹楚極品，於中國宮廷御瓷中甚為罕見，珍惜無比，歷來為藏家所推崇。此罐造型敦厚，釉彩豔麗，色澤濃艷。腹部所繪荷塘魚藻，形態多樣，生動自然，其釉彩工序較普通五彩尤其複雜。除使用原有之釉下青花，釉上紅、黃、紫、綠五彩釉色裝飾之外，再以黃釉托紅彩經過再一次低溫燒製之後，調配出彷若金箔貼附一般之橙紅橘色用以繪飾魚鱗。此種五彩技法僅見於嘉靖年間，雖在小型器物上也偶見運用，然而在如此大型器皿之上得到完美呈現實屬不易。

在老莊之道教思想中，「魚」則佔有重要地位。《莊子》中有記載莊子與惠子游於濠梁之上時就「知魚之樂」的機智對辯，從其對話可知「游魚」是道家哲學思想中自由無束的象徵。宋代以降，老莊思想中「知魚之樂」一節更是為繪畫所引用，其中宋代畫師劉宋所繪魚戲圖最具代表性。嘉靖皇帝一生崇信道教，極為推崇老莊思想，至嘉靖二十一年之後他更是不顧朝政，潛心修玄，致使宮廷器物中處處洋溢道教色彩。此類魚藻紋罐在嘉靖三十八年之前的御瓷名目中並未見有記載，因此可推斷為嘉靖三十九年至四十八年之間燒造。

此類五彩魚藻紋大罐存世稀少，帶有原配罐蓋的大多流傳海內外並為博物館收藏。參見北京故宮博物院藏一件明嘉靖五彩魚藻紋罐，王莉英著，《故宮博物院藏文物珍品大系：五彩、鬥彩》，香港，1999年，頁16，圖版15。私人收藏帶有原配罐蓋的五彩魚藻紋罐，可見胡惠春舊藏一對，其中一件於紐約蘇富比1985年6月4日拍出，拍品12號；另一件隨後於香港蘇富比分別於1992年12月1日及2000年10月29日兩次拍出。

另見兩例帶有後配蓋之五彩魚藻紋罐，一例曾出版於R. L. 賀布遜著《中國陶瓷》，倫敦，1915年，圖版69，圖片2，為S. E. 肯尼迪舊藏；另一例曾展於倫敦Eskenazi著，Two Rare Chinese Porcelains Fish Jars of the 14th and 16th Centuries，倫敦，2002年，編號2。本拍品罐蓋亦為後配。







Afternoon Session, 2.30pm

Lots 301 - 571







Fine ivory carvings from the
Ashfield Collection,
United Kingdom (lots 301-313)

301 Y

An ivory 'eighteen luohan' table screen
Qianlong, attributed to Yang Weizhan
Surmounted and framed within a *zitan* border
and stand, the panel brilliantly carved in high relief
with a scene of the eighteen *luohan* descending
from heaven and travelling above raging waves, all
depicted with intricate details and complete with
their respective attributes.

26.8cm high. (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

清乾隆 (傳)楊維占 象牙雕十八羅漢過江圖小插屏

Provenance 來源:

Spink & Son Ltd., London, 6 September 1990
Ashfield collection

For a closely related example of an ivory screen from
the Qing Court collection, preserved in the National
Palace Museum, Taipei, see an ivory 'immortal
crossing the river' table screen illustrated by Ji
Ruoxin, *Uncanny Ingenuity and Celestial Feats: the
Carvings of Ming and Qing Dynasties*, Taipei, 2009,
pp.29-30. Both screens are carved with eighteen
luohans depicted riding on different animals and
crossing a river. The National Palace Museum
example was originally stored in the Hall of Mental
Cultivation in the Forbidden City, and signed by
Yang Weizhan, a famous carver working for the
Imperial court. Extant Imperial records record him as
having carved a pair of ivory lamps in 1744.

See also an ivory 'eighteen luohan' whistrest,
with similar subject matter from the Qing Court
collection, illustrated by Li Jufang ed., *The
Complete Collection of Treasures of the Palace
Museum: Bamboo, Wood, Ivory and Rhinoceros
Horn Carvings*, Hong Kong, 2002, pp.192-193, no.
157.

For another related example of a table screen,
signed Huang Zhao, see Hugh Moss and Gerard
Tsang, *Arts from the Scholar's Studio*, Hong Kong,
1986, pp.128-129, no.96.

全器以對角式構圖，淺浮雕出十八羅漢過江圖，每一位羅漢皆騎上一種動物，有龜、魚、鹿、牛、獅、龍等異獸，全部安排在插屏的右下方。雕工精細，繁複的人物關係也交代清楚，活靈活現，實屬佳品。

台北國立故宮博物院藏一件清乾隆雕象牙群仙圖小插屏，與本拍品如出一轍，在內容上，該藏品除十八羅漢外還多了六子放風箏圖，兩者皆以對角式構圖，雕工相類，見嵇若昕主編，《匠心與仙工：明清雕刻展·象牙犀牛篇》，台北，2009，頁29-30，圖版7。該藏品本貯於養心殿，帶楊維占刻款，楊維占乃乾隆年被選入京的「好手牙匠」，據檔案記載，於乾隆九年(1744)曾奉命做象牙燈一對。

另一件清宮舊藏之象牙雕十八羅漢渡海圖臂搁，
其雕工及內容與本拍品相似，可參見李久芳、《
故宮博物院藏文物珍品全集·竹木牙角雕刻》，
香港，2002，頁192-193，編號157。私人珍藏之
清乾隆款之象牙雕十八羅漢臂擋例子，皆以對角
式構圖為主，並帶雕刻家黃兆款，見Hugh Moss及
Gerard Tsang，《Arts from the Scholar's Studio》，
香港，1986，頁128-129，編號96。





(other view)

302 Y

An Ivory 'landscape and poem' brushpot

Mid Qing dynasty, signed Gu Zhi

Of cylindrical form, skilfully carved in high relief and on thin sides, the exterior carved with a continuous landscape scene featuring two travellers crossing a bridge, another two riding on horseback crossing rocky hills, all amidst lush pine trees and pavilions in the distance, surmounted by a series of incised *kaishu* poem with the signature and two seals of the artist.

8.8cm diam.

HK\$250,000 - 310,000

US\$32,000 - 40,000

清中期 象牙雕遊山水樂筆筒 刻「古窯」款

Provenance 來源:

The Oriental Art Gallery Ltd., London, 17 May 1993

Adrian Joseph collection

Ashfield collection

The poem literally translates as:

"Walking along the ancient road towards the deep forest,
listening to the bird's song and spring's flowing.
Written in the summer day, Gu Zhi."

For a closely related ivory 'landscape' brushpot from the Qing Court collection, preserved in the Palace Museum, Beijing, see Li Jufang ed., *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pp.178-181, no. 152. There are several similarities between the two brushpots: both are carved at each level at an angle for the mountain and stone, utilising considerable skill in carving in high relief for the outline of branches and leaves, then in low relief for their details. Both are decorated in the typical traditional of classical landscape painting.

筆筒以一段象牙雕成，直筒形，外壁以高浮雕的方式雕出連景山水圖，在山林間有兩雅士騎驢往屋子裡去，後有童侍携琴跟隨，遠處有三文人圍坐暢飲，另有兩文人停在橋上仰望，下有流水潺潺，配合上題「深林古道行應通，鳥語泉聲聽不窮。夏日偶書，古窯。」道出筆筒之內容，描繪文人往深林古道而行，聽著鳥聲流水聲，享遊山水之樂。落款「古窯」，下鈐「云」圓印及「石」方印。此器佈景簡約，差落有致，雕工精湛，每一枝葉也交代清楚，技法彷彿竹刻，清雅脫俗，配合詩句，有如以畫入牙雕。

以本拍品與清宮舊藏之象牙雕開光山水人物圖筆筒相比，兩者之山石以斜刀刻劃，枝葉皆先以高浮雕雕出，再以淺浮雕豐富紋理，佈景巧妙古雅似中國傳統繪畫，可參考李久芳，《故宮博物院藏文物珍品全集·竹木牙角雕刻》，香港，2002，頁178-181，編號152。



深林人不知
明月來相照

月夜松間照
人知深林中

自偶書

古漢

303 Y

A rare knife with white jade hilt and bamboo-veneered and green-stained ivory sheath

Qianlong

The elongated knife with a pointed end, mounted on a jade hilt, the slender hilt finely carved from bamboo veneer and mounted in gilt fittings at the ends, decorated with green-stained ivory appliqués featuring various archaic scrolls at both sides, the central floral motif secretly opening to reveal a concealed toothpick.

34.2cm long. (2).

HK\$180,000 - 220,000

US\$23,000 - 28,000

清乾隆 文竹鑲貼象牙花鞘刀

Provenance 來源:

Spink & Son Ltd., London, 1986

Adrian Joseph collection

Ashfield collection

There is a small toothpaste stored at one of the floral carving decoration of the sheath, which required highly carving skill. For a closely related ivory knife with bamboo-veneered 'floral design' sheath, striking a layer of dyed bamboo veneer, preserved in the Palace Museum, Beijing, see Zheng Minzhong ed., *The Complete Collection of Treasures of the Palace Museum: Small Refined Articles of the Study*, Hong Kong, 2009, pp.186-187, no. 171.

刀呈扁體長條形，刀鞘以文竹製之，上貼染色象牙花鞘，構成花卉及螭龍紋，當中有一染色象牙小針暗藏於其中一面之花卉紋內，只有拉出紋飾才可看見，可見匠心設計之心意，及其技術之高明。白玉刀柄晶瑩溫潤，整體文雅大方，鮮明悅目，制作精密。

北京故宮博物院藏一件文竹刻花鞘象牙裁紙刀與本拍品形式相近，以文竹上鑲貼染色竹簧為刀鞘，同樣構成淺浮雕效果，唯該藏品以象牙為刀，見鄭珉中編，《故宮博物院文物珍品大系：文玩》，香港，2009，頁186-187，編號171。



A finely carved pair of ivory 'eighteen luohan' wristrests

Mid Qing dynasty

Each naturalistically carved in the form of a stem of bamboo, carved in deep relief with eighteen *luohan* complete with their respective attributes, depicted engaged in various activities amongst pavilions and lush pine trees, the reverse carved with the Daoist figure Ma Gu depicted carrying a flower basket and leading a deer up a mountainous path towards a distant pavilion.

Each: 28.4cm high. (2).

HK\$250,000 - 310,000

US\$32,000 - 40,000

清中期 象牙雕十八羅漢圖臂擋一對

Provenance 來源:

Belfont Company (Hong Kong) Ltd., 9 December 1990

Ashfield collection

Influenced by the bamboo carving tradition, these two wristrests incorporate both low and high relief carving technique, which also represents the peak of quality in the history of ivory carving. For an example of carved wristrests from the Qing Court collection, preserved in the Palace Museum, Beijing, see Li Jiufang ed., *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pp.190-191, no. 156.

臂擋呈覆瓦式，正面淺浮雕為麻姑獻壽圖，麻姑與鹿於斜坡上，背景為山石小亭。背面內凹，運用鏤空高浮雕技術，以十八羅漢為題材，羅漢分三組置於樓閣樹蔭間，有乘龍而至，有聚集論經，有高談寬論，人物姿態生動，場境內容豐富，雕工精細，層次分明，氣韻十足。一對臂擋的形式及雕刻內容一致，唯構圖左右相反，難得保全完整。

此器正反面分別運用淺浮雕和鏤空高浮雕技術，明顯受竹雕之影響，也是牙雕技術發展到高峰的表現，有關清中期象牙雕臂擋之例子，可參考北京故宮博物院清宮舊藏之象牙雕松蔭雅集圖臂擋，見李久芳，《故宮博物院藏文物珍品全集·竹木牙角雕刻》，香港，2002，頁190-191，編號156。



A small ivory brushpot, fan, card case and cover

Mid Qing / Late Qing dynasty

The small circular brushpot carved on the exterior with incised bamboo and inscription; the case with a cover matching both sides, featuring scenes of court officials seated in discussion with attendants, merchants, workers and farmers engaging in daily activities a figure playing the *pipa*, a fisherman depicted gazing at travellers on boats, the upper surface and base further carved with birds feeding on pomegranates and a pair of phoenices, all bordered by dragons at the edges; the fan with sides intricately carved in scenes of figures amongst landscape, repeated across the fan with further figures engaging in various activities amidst pavilions within lush trees, bound together with a string of ribbon and at the opposing tip.

Longest: 23.7cm long. (4).

HK\$25,000 - 31,000

US\$3,200 - 4,000

清中期/晚期

象牙雕樓閣人物蓋盒

象牙刻竹紋小筆筒

象牙鏤雕水樹人物紋摺扇

Provenance 來源:

Purchased in London, 1994

Ashfield collection

The small ivory brushpot is signed by Wen Chuan, whose full name should be Chen Chuanzhu, from Zhejiang province. He was the niece of Zhang Tingji (1768—1848), a famous calligrapher in the mid Qing dynasty. His calligraphy style was so similar to his uncle's that it is difficult to define. He was particularly specialised in 'flower and birds' and landscape painting.

For a closely related example of an ivory fan from the Muwen Tang collection, similarly carved with figures and landscape on the face and sides of the fan, see Simon Kwan, *Chinese Fans: The Muwen Tang Collection Series. Vol 12*, Hong Kong, 2011, pp.170-171, no. 36. According to the author, carving for both sides of the face of the fan and also the mounting of it was a typical design of the Jiaqing period, and became less popular after the Daoguang period.

蓋盒通體雕人物樓閣圖，有的騎馬入城，有的圍坐奏琵琶，有的渡船漫遊，有的招待宮員外士，表現出一市集之面貌。

筆筒修長、平底，身刻晴竹紋，刀風利落，上題「夕陽無限好，即是近黃昏。清閒玩月。文川氏書。」，落款「文川」。沈傳洙，字文川，號魯村。浙江嘉興人。善隸楷，與其舅張廷濟(1768—1848)之工十分相近，常令捉刀而自署名，人莫能辨。又工繪事，蘭竹山水，皆極清秀。

摺扇共十八葉，雙面工，鏤雕水樹人物圖，小樹樓閣內容豐富，紋飾細密。扇骨雕細緻人物山水圖，與扇葉內容關聯，整體優雅，工藝精美。與本拍品之紋飾及形製相似的例子，可參考關善明，《中國扇具：沐文堂收藏全集·卷12》，香港，2011，頁170-171，圖版36。書中作者研究出雙面工及深雕人物紋邊骨是清嘉慶晚期象牙摺扇之特徵，至道光年續漸簡化，相信本拍品是當時的代表作之一。



306 Y

A seven sided ivory 'floral' brushpot

Late Ming dynasty

Intricately carved with seven asymmetrical sides with the middle hollowed, the exterior finely carved with floral sprays in relief interspersed with incised *kaishu* inscription.

8.1cm wide.

HK\$50,000 - 80,000

US\$6,400 - 10,000

明晚期 象牙淺浮雕花石詩詞七角筆筒

Provenance 來源:

A & J Speelman Oriental Art, London, 10 June 1994

Adrian Joseph collection

Ashfield collection

Carved on one side with a landscape and on another with an inscription, the composition of this brushpot is reminiscent of the typical structure of classical Chinese painting. Next to the plum blossom, the inscription is selected from a poem composed by Cheng Hongzhi during the Jin dynasty, with the subject matter of admiring the plum blossom as a special plant that is not found in the Jiangnan area and is now being represented as a gift. Next to the lotus, the inscription is selected from an excerpt by Zhou Dunyi (1017-1073), with the subject matter of appreciating the beauty of lotus. Beside the peony, the inscription is selected from a poem by Luo Yin (833-909) about how the beauty of peony is so great that it can cause a person to fall in love with it.

The lower-relief carving style on the brushpot is typical of late Ming dynasty ivory carving.

筆筒呈七角形，平底，雕以一面圖一面詩文，在梅石圖一面，刻行草「江南無所有，聊贈一枝春。」；在蓮石圖一面，刻「亭亭淨植□雲鄉」；在牡丹花石圖一面，刻「若教解語應傾國，任是無情也動人。」形式有如中國書畫中詩畫合一，富文人氣色。此器採用淺浮雕，減地部份淺薄，花卉皆一枝獨秀的長於石之背後，形式一致，雕工雅拙率意，是明代晚期之典型風格。

器中詩句分別出自南朝宋盛弘之《荊州記》、北宋周敦頤(1017-1073)《愛蓮說》及唐羅隱(833-909)《牡丹花》。



307 Y

A pair of stained ivory screens and stands

Mid Qing dynasty

Each rectangular panel surmounted on a stand with green-stained archaic finials at the extremities, both panels illustrating a scene of a general attending to a lady within a military camp, with another lady escorted from her chambers in the night by two attendants and two lantern bearers; the reverse with birds perched on gnarled branches issuing prunus and peony blossoms.

Each: 26.6cm high. (4).

HK\$150,000 - 180,000

US\$19,000 - 23,000

清中期 象牙雕古代人物故事插屏一對

Provenance 來源:

Spink & Son Ltd., London, 1990

Ashfield collection

Illustrated 出版:

Ivories of China and the East, Spink & Son Ltd., London, 1984, no. 158.

For a closely related pair of ivory screens, with similar carving and subject matter, see Warren E. Cox, *Chinese Ivory Sculpture*, New York, 1946, p.102, plate 43. Another similar screen is illustrated by Michael Beurdeley, *The Chinese Collector through the centuries*, Tokyo, 1966, p. 245, no. 116.

For a similar green-stained ivory stand, see the original stand for a Qianlong pale green jade circular table screen, sold in these rooms, 24 November 2010, lot 251.

插屏以象牙雕成，以陰刻配合淺浮雕古代人物故事，一件插屏描繪在樓閣間一女子漏夜出門，前方有兩位侍從提燈籠帶路；另一件插屏描繪出一位將軍在兵營中接送一女子，馬車在前方等候。兩件插屏反面皆飾花鳥紋，以茶花、桃花及牡丹花為內容。邊座為木嵌鏤雕艾草紋染色象牙，典雅古芳。

一件內容及雕工皆與本拍品十分類同的象牙雕插屏，可見於另一件與本拍品相近的插屏，可見於Warren E. Cox,《Chinese Ivory Sculpture》, 紐約, 1946, 頁102, 圖版43。另一件類同的例子，可參見 Michael Beurdeley,《The Chinese Collector through the centuries》, 東京, 1966, 頁245, 編號116。

與本拍品製工相似的木嵌鏤雕染色象牙邊座之例子，可參考清乾隆青白玉仙人祝壽圓插屏之插座，見香港邦瀚斯，2010年11月24日，拍品編號251。





308 Y

A rare Imperial gourd and ivory cricket cage

Daoguang moulded four-character mark and of the period

Naturalistically moulded of cylindrical form, featuring sprays of bamboo and orchids interspersed by inscription, surmounted by an ivory double-tiered rim with pierced cover, worked in reticulation featuring a butterfly feeding off nectar from blossoming flowers, the base moulded with four-character mark.

10.3cm high. (2).

HK\$55,000 - 65,000

US\$7,100 - 8,400

清道光 葫蘆模製圓柱形蟋蟀筒 陽文「道光年製」楷書款

Provenance 來源:

Robert Kleiner & Co. Ltd., London, 15 June 2008

Ashfield collection

There are two inscription on the piece, one selected from the poem 'admiring orchids', written by Xiao Cha (519-562), about the beauty of orchids and its fragrance. The other one is about the beauty of bamboo under the wind.

Moulded gourd vessels were made by placing the wooden mould on the growing gourd, letting it grow into the shape of the mould. Once mature, the mould was broken and the gourd emerged. Therefore, the moulded gourd vessel, as demonstrated in this lot, exhibits satiated decoration and sharp detail and contour line.

The earliest example of moulded gourd cricket cages were produced at the Palace workshops during the Kangxi period, and production of it continued until the Daoguang period. For additional information, see Hugh Moss and Gerard Tsang, *Arts from the Scholar's Studio*, Hong Kong, 1986, p.124, no.91. For a similar Daoguang reign-marked example of a snuff bottle, see the example from the Mary and George Bloch Snuff Bottle Collection, sold in these rooms, 26 May 2011, lot 10.

蟋蟀筒呈圓柱形，上模製蘭花紋及陽文詩句：「折莖聊可佩，入室自成芳。」，此句乃出自南朝蕭詧(519-562)《詠蘭詩》詩句，讚美蘭花之美。同時也模製了晴竹紋及陽文「滴露節，風搖玉。」，以比喻竹樹之動態。底模製陽文「道光年製」楷書款。珊瑚筒蓋飾鏤雕花蝶紋，及象牙圈兩周。

葫蘆模製出來之器物亦稱「匏器」，是在葫蘆生長的初期階段，以木雕模為範，套在葫蘆上，讓其隨形而生，待成熟後去模出範，製成與模相同之器皿。故匏器如本拍品般，紋飾飽滿，細節部份清晰，是為精品傑作，殊屬難得。

現傳最早之模製葫蘆蟋蟀筒是康熙時期，宮廷作坊之製品，此工藝延至道光年間，詳細說明見Hugh Moss及Gerard Tsang，《Arts from the Scholar's Studio》，香港，1986，頁124，編號91。同帶陽文「道光年製」楷書款的葫蘆模製獅子狗與鴿子罐形鼻煙壺，可參見香港邦瀚斯，瑪麗及莊智博鼻煙壺珍藏，第三期，2011年5月26日，拍品編號10。

309 Y

A finely carved ivory and gourd cricket cage

Late Qing dynasty

Moulded of double-gourd form with waisted body, exceptionally incised with a five-clawed dragon depicted in flight amidst billowing clouds, surmounted at the top with an ivory cover fixed with an intricately carved zitan cover with a dragon depicted chasing a flaming pearl in reticulation.

12.4cm high. (2).

HK\$45,000 - 56,000

US\$5,800 - 7,200

清晚期 葫蘆刻雲龍紋蟋蟀筒

Provenance 來源:

Katie Jones Oriental Art, London, 21 March 1994

Ashfield collection

Moulded gourd vessels were first produced in the Kangxi Emperor's palace workshop and continued until the Daoguang period. While the habit of keeping crickets spread, at the same time there were workshops outside of the palace producing moulded gourd cricket cages. They used clay secondary moulds instead of wood moulds, which produced more space for them to create different shape and decoration. This secondary mould system was capable of simple form for later decoration by either carving or decorating with a heated metal point. For more detailed discussion, see Hugh Moss and Gerard Tsang, *Arts from the Scholar's Studio*, Hong Kong, 1986, p.246, no.238.



蟋蟀筒模製成形，上寬下窄，中間修腰，器上通體刻雲龍紋，一飛龍在雲間穿梭，若隱若現，刻工利落。木筒蓋飾鏤雕雲龍戲珠紋，並以象牙飾蓋及底部。

模製葫蘆器早自康熙宮廷製品開始，因所需技巧高深，一直是出自宮廷作坊，在蟋蟀筒普及化的帶動下，道光年後期才漸有宮廷以外之製作，以陶模代替木模，在造型及紋飾上有更大的設計空間，又可大量製作。其中一種製作方式是在簡單的模製技術上加上刻工，本拍品相信便是一例。有關非宮廷作坊製作之模製葫蘆器發展過程，可參見Hugh Moss及Gerad Tsang，《Arts from the Scholar's Studio》，香港，1986，頁246，編號238。該例子也是非宮廷作坊製作的，與本拍品有相同之處，唯紋飾不同也。

310 Y

An ivory and gourd cricket cage

Late Qing dynasty

Naturalistically worked in the form of a double gourd with curved waist, finely incised with a dragon in flight amidst billowing clouds, framed within an ivory base and cover further surmounted by a reticulated cover carved with butterflies amidst dense vine scrolls.

13.4cm high. (2).

HK\$30,000 - 35,000

US\$3,900 - 4,500

清晚期 葫蘆刻雲龍紋蟋蟀筒

Provenance 來源:

Ashfield collection

The carving of 'dragon in the clouds' is reminiscent of the famous classical Chinese painting genre: 'ink dragon paintings', the most famous of which is 'Nine Dragons', painted by Chen Rong (active 1235-1258), which inspired many painters and potters to follow this tradition, popularising this genre.

蟋蟀筒模製成形，上寬下窄，中間修腰，整體感覺修長。器上通體刻雲龍紋，一飛龍在雲間穿梭，若隱若現。玳瑁蓋飾鏤雕花蝶紋，並以象牙飾蓋及底部。

此器上刻之雲龍紋使人聯想到中國書畫傳統中典型的題材：墨龍圖。著名畫作有宋代陳容(活躍於1235-1258)《九龍圖卷》，此後有不同畫家仿效，更出現於瓷器等其他工藝上，是十分普遍之紋飾。

311 Y

Three ivory and gourd cricket cages

Late Qing / early Republican period

All moulded of elongated form with waisted bodies and surmounted with a cover, the largest moulded with deer and cranes beneath pine tree decoration with a zitan and reticulated ivory cover; another also with zitan and pierced pavilion in landscape cover; the last with a floral motif ivory cover.

Largest: 17.3cm high. (6).

HK\$5,000 - 8,000

US\$640 - 1,000

清末民初 葫蘆模製蟋蟀筒三件

Provenance 來源:

Ashfield collection

(左)器身呈核果形，頸為象牙，通體素面，蓋為象牙鏤雕花卉紋，外飾葫蘆一圈。

(中)器身呈長條形，通體淺刻山水圖，高山為背景，前景有大樹小屋。木蓋飾鏤雕山水圖。

(右)器呈長形，底略平，身模製鹿鶴同春圖，一鹿一鶴回首對望，中間飾一松樹。木蓋中間鏤雕花卉紋象牙飾。

An ivory 'pine and bamboo grove' brushpot

Early Qing dynasty

The exterior finely carved with a scene of sages resting within a pine and bamboo grove, the two elderly figures playing *weiqi* on rockworks with a young attendant serving tea, the other old sage and his protégé studying the bamboo.

9.1cm diam.

HK\$120,000 - 150,000

US\$15,000 - 19,000

清早期 象牙雕文人雅聚圖筆筒

Provenance 來源:

Delehar, London, 8 May 1982

Ashfield collection

For similar treatment of figures, see an ivory 'landscape and figure' brushpot from the Qing Court collection, preserved in the Palace Museum, Beijing, illustrated in Li Jiufang ed., *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, pp.162-164, no. 142.

筆筒呈直筒形，平底，外壁鏤平底面，上雕文人於園林間雅聚，兩文人在松樹下下棋，旁有一侍童獻茶，另有一文人在竹樹下吩咐小侍童，後以山石為背景。此器潔白瑩潤，通體雕以連景，以減地深浮雕為主，雕工婉熟，優雅秀麗。

本拍品之人物雕刻，衣履描繪，與清宮舊藏之象牙雕松蔭高士圖筆筒相近，雕工婉雅，皆以筆筒之圓周鋪排情節，見李久芳，《故宮博物院藏文物珍品全集·竹木牙角雕刻》，香港，2002，頁162-164，編號142。



313 Y

A Japanese ivory 'rats' brushpot

Signed Kihodo Masakuza (1868-1911)

Masterfully carved with intricate details, the exterior frieze carved in varying levels of relief with a series of rats depicted tunneling out from the walls and playing with each other, a handful clambering over and eating from bundles of rice, all with finely incised furs and eyes inlaid with hardstones framed within keyfret borders with auspicious Buddhist emblems at the rim, the base carved with additional rats depicted emerging from holes with an incised signature and mark of the artist.

14cm high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

日本 象牙雕百鼠筆筒

Provenance 來源:

S. Marchant & Son, London, 20 September 2001

Ashfield collection

筆筒口沿及足沿各有一周雲雷紋飾帶，筆筒口雕八寶紋，外壁雕百鼠圖，在平底面上高浮雕多隻老鼠，每隻老鼠都有不同姿態，有攀爬、有翻滾、有直立、有重疊，詭詴如生，彷如多隻老鼠穿出穿入筆筒，是象生雕塑中的極致，底雕多隻老鼠穿出，並題「雲烟舞。奇峰刻」，「正一」篆文方印。





The Property of a Lady (lots 314-316)

314 Y

An ivory appliqué plaque
Mid Qing dynasty

Featuring two figures wearing long loose robes and hair tied at the top standing side by side, the elderly figure with hands clasped together, the younger figure holding a fly whisk in his left hand.

8.8cm high.

HK\$20,000 - 30,000
US\$2,600 - 3,900



清中期 象牙雕文人雅士飾件

315 Y

An ivory card case and paperweight
Mid Qing/ Late Qing dynasty

The case finely carved on the exterior featuring scenes of figures relaxing under lush trees in a garden, the main figures depicted holding a fan with attendants serving food and tea, looked on by figures within pavilions and riding on a sampan, the upper surface and base featuring further scenes of dragon amidst clouds and two birds perched on tree branches; the counter naturally carved in the form of a stem of bamboo, with a bird encircling the prunus tree on the exterior, the interior with two insects.

Longest: 13.5cm long. (2).
HK\$15,000 - 20,000
US\$1,900 - 2,600

**清中期/晚期
象牙雕人物山水蓋盒
象牙雕梅花紋竹節式紙鎮**

A carved ivory figure of Li Tieguai

Late Ming dynasty

Superbly carved with excellent craftsmanship in the form of the Immortal depicted standing above rockworks with crashing waves, the slightly emaciated figure wearing loose robes partly revealing the chest, his right leg bent and body supported with a crutch held in the right, his left hand holding a double gourd and a satchel over his shoulder, his bald head framed by hairy beard with serene expression, the surface with a patina of caramel brown colour, stand.

13.5cm high.

HK\$180,000 - 250,000

US\$23,000 - 32,000

明晚期 象牙雕鐵拐李像**Provenance 來源:**

Puttick & Simpson Auctioneers, April 1958

Bluett & Sons Ltd., London

Carter Fine art Ltd., London, 26th April 1993

For a closely related Ming dynasty carved ivory figure of Kuixing, see Fang Jing Pei, *Treasures of the Chinese Scholar*, New York, 1997, p.97, fig 87.

鐵拐李像用象牙雕成，一手提葫蘆，一手持杖支撐，表情苦練，半袍裹身，露出瘦削身軀，整體刀法犀利深峻，衣紋明顯，造形生動傳神，是象牙雕中的佳品。

相近之魁星雕像，可參考Fang Jing Pei, 《Treasures of the Chinese Scholar》, 紐約, 1997, 頁97, 圖版87。



The Property of a Gentleman (lots 317-318)

317 Y

A rare ivory 'cloud' stand

Yongzheng / Qianlong

Superbly carved in the form of billowing clouds in swirling motion, all carved in reticulation and hollowed in the middle, partly stained in a pinkish-red hue.

5.8cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清雍正/乾隆 象牙鏤雕靈芝雲紋座



318 Y

A large ivory figure of Guanyin

Late Qing dynasty

Naturalistically carved, depicted standing adorned in long flowing robes with cape draped over her head, the Goddess of Mercy holding an elaborate carved *ruyi* in her left hand and prayer beads in her right hand, adorned in opulent jewellery and hair tied in a high chignon.

30.5cm high.

HK\$25,000 - 35,000

US\$3,200 - 4,500

清晚期 象牙雕觀音立像







The Property of a private collector

319

A large Imperial circular lacquer 'dragon' box

Yongle six-character mark and of the period

Of large circular form, the straight sides boldly carved with four five-clawed dragons in flight amidst wispy clouds on a thick layer of red lacquer, the interior and base lacquered black, the base with a Xuande six-character mark carved and painted above the original Yongle six-character mark.

31.6cm diam.

HK\$300,000 - 500,000

US\$39,000 - 64,000

明永樂 剔紅如意雲龍紋盒

「大明永樂年製」針刻款、後刻金彩「大明宣德年製」款

It is extremely rare to find a Yongle lacquer box in such well preserved condition, where the carving of Imperial five-clawed dragons is displayed to such a high level. Although the box has been separated from its cover, it still remains an outstanding example of early Ming lacquer art.

Yongle reign-marked lacquerwares were clearly treasured in the Xuande period, which accounts for the number of examples preserved in museum and private collections, where the original Yongle incised marks have been carved over and painted with a Xuande mark. For a similar Yongle box and cover carved with cloud and dragon pattern from the Qing Court collection, preserved in the Palace Museum, Beijing, where the base has an almost identical Xuande mark carved over the original Yongle incised mark, see *Lacquer Wares of the Yuan and Ming Dynasties*, 2006, pg. 68, no. 47.

For a Yongle lacquer box and cover carved with five-clawed dragons in the National Palace Museum, Taipei, similarly carved with Xuande mark, see *Gugong qiqi tezhan*, Taipei, 1981, cat. no. 17. For an example sold at auction, see a smaller box carved on the cover with a five-clawed dragon and on the sides with clouds, sold at Sotheby's Hong Kong, 29 October 2001, lot 665, and again 31 October 2004, lot 16 and more recently 4 April 2012, lot 3200, and illustrated in *Sotheby's Thirty Years in Hong Kong: 1973-2003*, Hong Kong, 2003, pl. 402.

盒圓形，平底，內髹黑漆，外壁以剔紅飾如意雲龍紋，四隻五爪行龍，凌空騰飛，踩雲而行，穿梭於如意雲朵之中，龍形壯碩，翻騰矯健，威武兇猛。

此盒盒底進足部一側有刀刻填金「大明宣德年製」楷書偽款，款下隱約有「大明永樂年製」針刻款。明代官窯款漆器中，以宣德款存世最多，然風格卻並不一致，其中多為永樂款改為宣德款。明末劉侗著《帝京景物略》也曾載：「（宣德時）廠器終不逮前，工屢被罪，因私購內藏盤盒，款而進之，故宣德皆永器也」。細觀此盒雲龍紋之樣式、圓潤的雕刻刀法以及整器漆色，均為典型的明永樂宮廷漆器，可知宣德填金款後人所刻。北京故宮博物院清宮舊藏的明代宮廷漆器中，也有很多將永樂款改為宣德款的例子，以一件明永樂剔紅雲龍紋圓盒為例，見夏更起編，《故宮博物院文物珍品全集：元明漆器》，香港，2006年，頁68，圖版47。

參見台北國立故宮博物院藏一件明永樂剔紅趕珠雲龍紋盒，同樣帶有針刻永樂款及後改之刀刻填金宣德款，見國立故宮博物院，《故宮漆器特展》，台北，1981年，圖版17。私人收藏之帶永樂、宣德雙款的趕珠雲龍紋盒，見香港蘇富比2001年10月29日，拍品665，後分別又於2004年10月31日，拍品16及2012年4月4日，拍品3200拍出，見《蘇富比香港30年》，香港，2003年，圖版402。

大明宣德年制





(fig.1) The Palace Museum, Beijing
北京故宮博物院

The Property of a private Swiss collector

320

An Imperial cinnabar lacquer 'six dragons' bowl

Qianlong

Of shallow rounded form supported on a cylindrical foot decorated with keyfret scrolls rising to rounded sides, the exterior boldly carved through thick layers of cinnabar lacquer with six five-clawed sinuous dragons depicted in flight amidst wispy clouds reserved on an inverted diaper ground, the interior and the base lacquered black, the base incised and painted in gilt with a four-character *kaishu* mark. 20.2cm diam.

HK\$250,000 - 350,000

US\$32,000 - 45,000

清乾隆 剔紅六龍寶盃 金彩「六龍寶盃」楷書款

Provenance 來源:

A Swiss private collection

The four-character inscription on the bowl, *Liu Long Bao Wan*, literally translates as 'Precious Bowl of Six Dragons'.

It is extremely rare to find a Qianlong lacquer bowl of this outstanding quality, carved with the motif of six five-clawed dragons, and inscribed with a four-character expression denoting the subject matter. For another lacquer bowl of identical size and form from the Qing Court collection, preserved in the Palace Museum, Beijing, see *Lacquer Wares of the Qing Dynasty. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, pg. 21, no. 12 (fig.1). Similarly decorated and inscribed, but complete with its original cupstand, it is possible that the current bowl was one of an original set commissioned for the Imperial Court.

六龍
寶盃



An archaic lacquered bronze 'scholarly pursuit' hu

Qianlong

Of archaic *hu* form, worked with layers of finely carved red lacquer at the exterior, rising from a hollowed cylindrical splayed foot carved with keyfret scrolls and *shou* characters amongst lotus blossom and leafy scrolls, the bulbous body with a central quatrefoil cartouche featuring men engaging in scholarly pursuits, individually playing the *qin* and reading books by rockworks and trees, all rising to a waisted neck with archaic scrolls and a keyfret border at the mouthrim.

12.6cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清乾隆 銅胎剔紅錦地開光人物山水壺



A large quatrelobed lacquer 'leisurely pursuit' vase

Qing dynasty

The body formed of quatrelobed section rising from splayed feet and wide shoulders, the waisted neck leading towards a flared rim, the body separated into four panels at the axis featuring figures engaging in leisurely activities, two figures playing *weiqi* under a pine tree, two figures in conversation beside rockworks, an elderly figure with his attendant guiding an acolyte, two figures seated and reading, the neck with further four panels featuring blossoming flowers, all interspersed between bands of *ruyi*-heads, *wan* symbols and upward leaf lappets amongst dense floral and vine scrolls, finely carved on thick red lacquer.
39.8cm high.

HK\$180,000 - 220,000

US\$23,000 - 28,000

清 剔紅琴棋書畫海棠式瓶





The Property of a private North American collector

323

A boxwood ruyi with inset jade plaques

Mid Qing dynasty

The ruyi-shaped scepter of elongated arched body tapering to an upward extended head on one side and a twin textile tassel at the other, featuring three cartouches inset with jade plaques, all separately carved with a combination of stylised *shou* characters flanked by Buddhist emblems and lotus sprays, resting above a fitted cushion and a bamboo-style glass display case raised on four feet and decorated with additional *shou* characters and archaic scrolls.

57.3cm long. (4).

HK\$200,000 - 250,000

US\$26,000 - 32,000

清中期 黃楊木鑲八寶壽紋白玉牌如意



The Property of a private English collector

324

A rare zitan 'cranes' box and cover

Mid Qing dynasty

The main upper panel exquisitely carved in high relief with a scene of four cranes perched by a willow tree amidst a walled-garden, the serene atmosphere with two pavilions surrounded by a pond with lively aquatic scene and tall pine trees, all finely carved within keyfret borders repeating at the rims.

29.2cm wide. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

清中期 紫檀雕鶴滿春園長方蓋盒

Provenance 來源:

Christie's Hong Kong, 26 & 27 April 1998, lot 752.



325

A rare zitan box and cover, with inset famille-rose 'landscape' porcelain plaque

Mid Qing dynasty

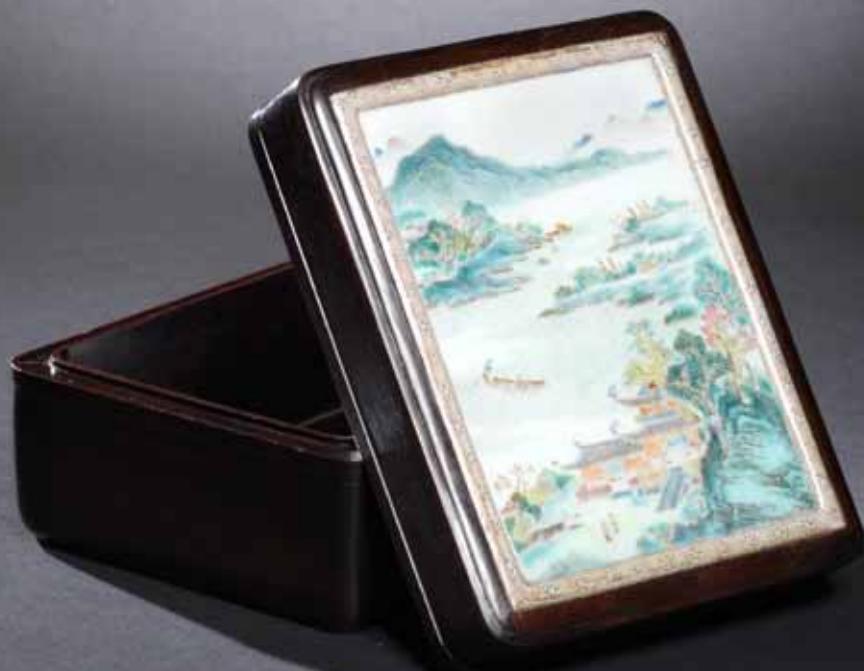
The finely carved rectangular *zitan* box and cover inset with a porcelain plaque at the upper surface, brilliantly enamelled with figures strolling in open grounds in front of a lavish residence, beside a lake with a lone sampan amidst distant mountainous landscapes, bordered with a band of diaper pattern and all painted in rich famille-rose enamels.

15.6cm wide. (2).

HK\$250,000 - 300,000

US\$32,000 - 39,000

清中期 紫檀嵌粉彩繪山水瓷板長方蓋盒





326

A square zitan stand

Qing dynasty

Plain and undecorated, the skeletal frame of cube form supported on four straight feet, conjoined together by stepped stretchers, the flat square surface above surmounting on a curved waist, fitted box.

25cm high. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,400

清 紫檀方几

327

A zitan double-tiered display stand

Qing dynasty

Worked as a higher and a lower level stand conjoined in one entity, fashioned with keyfret scroll ends, the wood of a rich dark brown tone with velvet hue.

26.5cm long.

HK\$60,000 - 80,000

US\$7,700 - 10,000

清 紫檀雙檯座





328

A zitan brushpot

Qing dynasty

Of cylindrical form raised on three flattened foot from a recessed circular base, the sides smooth and thick, all undecorated revealing the natural wood grain.

12.5cm diam.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清 紫檀筆筒

329

A large hardwood 'tree trunk' scroll holder

Qing dynasty

Naturalistically carved in the form of a prunus tree trunk, the organic composition encapsulating the ideals of a scholar recluse with twisted and knotted ends, the wood of a deep mahogany tone with natural grains.

36cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清 木雕梅樹椿書畫筒

330

A zitan box and cover

Qing dynasty

Naturalistically worked in the form of a flattened fruit, both the cover and the base of the box with lush coiled leaves carved in relief, simple and undecorated revealing prominent wood grains.

17cm wide. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,400

清 紫檀雕瓜形硯台蓋盒





331

A zitan ruyi with inset jade plaques

Mid Qing dynasty

The elongated arched body curving at the waist and ending in a raised head in the shape of a peach, all three parts with inset jade plaques, intricately worked with geese amidst an aquatic scene with lotus blossom and vines emerging from a pond, together with a *ruyi*-shaped cushion and original zitan box and cover with glass panes, all stored within a wooden box with sliding cover.

46.7cm long. (6).

HK\$120,000 - 160,000

US\$15,000 - 21,000

清中期 紫檀掐明代鏤雕一鶩連科玉如意







The Property of a Lady (lots 332-335)

332

A chenxiangmu 'deer and crane' brushpot

Qing dynasty

Naturalistically carved in the form of a tree trunk, featuring a deer standing on a rocky alcove looking upwards towards a crane in flight, the exterior issuing pine trees ending in intertwined branches with rich pine leaves.

16cm wide.

HK\$120,000 - 180,000

US\$15,000 - 23,000

清 沉香木雕鶴鹿同春筆筒

333

A chenxiangmu 'bamboo' brush and cover

Qing dynasty

Naturalistically carved in the form of a long bamboo separated to four sections, the top section modelled as the cover and the base as the root, finely carved with issuing bamboo shoots with young leaves.

27.3cm long. (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

清 沉香木仿竹雕筆

334

A chenxiangmu 'Hehe Erxian' carving

Qing dynasty

Naturalistically carved with a mountainous scene of the two deities depicted walking on a narrow path, one holding a stem of lotus leaf beneath pine trees, the other sweeping and cleaning on the left, all happy with joyous facial expressions.

11.7cm high.

HK\$70,000 - 90,000

US\$9,000 - 12,000

清 沉香木雕和合二仙山子

335

A chenxiangmu scholar's object

Qing dynasty

Naturalistically carved with an elongated pointed end protruding out on one side, supported on a sturdy trunk and further surmounted at the top with intricately carved pointed edges, all raised on a three-legged wooden stand.

18cm long. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,400

清 沉香木文人擺件



336

A huanghuali 'table' stand

Qing dynasty

Crafted in the form of a smaller version of a table, rising from pierced feet with reinforced struts up towards winged skirtings, all surmounted by a thick sturdy table top with curved ends.

31.7cm long.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清 黃花梨透雕檻板翹頭座

The Property of a private English collector

337

A huanghuali card table

Late Ming / early Qing dynasty

Elegantly proportioned, the finely finished square upper surface with raised edge, supported on four rectangular legs joined by stretchers and supported on scroll-form feet.

85cm high, 98cm wide.

HK\$350,000 - 500,000

US\$45,000 - 64,000

明末清初 黃花梨有束腰馬蹄腿方桌

Provenance 來源:

China Art, Hong Kong, 18 March 1996





338

A huanghuali medicine chest
Qing dynasty

Of a rectangular form with a elongated handle at the top, crafted together in tongue and groove joints and reinforced *ruyi*-head plates at the edges, the interior seperated into drawers of various sizes, each with a stylised crysanthemum fixture ending in a loose vase-shaped knob, all enclosed within a sideways cover fasten with a lock at the top.

36.5cm high.

HK\$120,000 - 160,000

US\$15,000 - 21,000

清 黃花梨提梁百寶箱



339

A huanghuali box and cover
Qing dynasty

Of rectangular form with mounted metallic fittings at the edges and a locking mechanism at the centre, the side flanked by a pair of loose *ruyi*-shaped handles, the cover opening at the hinge revealing the interior seperated by a tray and the mid-section.

44.7cm wide.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清 黃花梨長方盒

340

A huanghuali box and cover

Qing dynasty

The rectangular box with mounted metal fittings at the edges and flanked by a pair of handles at the sides, accessed by disabling the lock fastening the upper cover and doors opening at the hinge, revealing four drawers in various sizes and a tray at the top.

31.5cm wide.

HK\$120,000 - 150,000

US\$15,000 - 19,000

清 黃花梨雙門藥箱

341

A huanghuali medicine chest

Qing dynasty

The rectangular box mounted with a handle at the top and metal fittings at the edges, one side opening to reveal three tiers with four drawers with metallic handles and a *zitan* tray, the cover affixed with a locking mechanism at the exterior, the reverse with a series of dated inscription and two incised seal marks.

24.6cm wide. (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

清 黃花梨藥箱





342

A pair of 'bai furong' 'Buddhist lion' seals

Carved by Feng Kanghou (1901-1983)

Each finely carved in the form of a Buddhist lion on a cube-shaped body, one seated with its head turned left, the other standing on all four and wagging its tail with its head turned right, the stone of semi-translucent 'rice' colour, fitted box.

tallest: 5cm high. (3).

HK\$10,000 - 15,000

US\$1,300 - 1,900

馮康侯刻白壽山獅鈕方印

印文：胡漢民(白文)

邊款：震寰許君屬刻，贈展堂先生雅玩，馮康侯謹記。

印文：展堂(朱文)

邊款：康侯刻此似牧甫。

Provenance 來源：

Hu Hanmin (1879-1936), and thence by descent to the current owner.

Illustrated 出版：

馮康侯，《康侯印存》，1930年，頁3；載於馮康侯，《馮康侯印集》，香港，1975年，頁28。

343

A 'duling keng' 'Buddhist lion' seal

Carved By Yi Daan (1874-1941), dated 1934

The mythical beast seated upright with its head turned left, with finely incised hair running down the back of its head, the protruding spine ending in a furry tail, all atop a rectangular body with carved inscriptions at two sides, the stone of a rich cocoa brown hue, fitted box.

5.4cm high. (2).

HK\$5,000 - 8,000

US\$640 - 1,000

易大厂刻獅鈕方印

印文：不匱室賦詩記(白文)

邊款：

甲申秋為少楨世兄作，研山。

洪年以藏石屬待公刻上展老，甲戌(1934)九日。

Provenance 來源：

Hu Hanmin (1879-1936), and thence by descent to the current owner.



344

A 'shanhuan' 'Buddhist lions' seal

Carved by Yi Daan (1874-1941)

The female recumbent beast with its front right paw on a flaming ball, its head turned backwards to the right, trying to restrain her playful offspring clambering on her body, all atop a pedestal with finely incised band of flowery scrolls, the seal face with a four-character zhuanshu seal mark, fitted box.

3.9cm high. (2).

HK\$3,000 - 5,000

US\$390 - 640

易大厂刻壽山石雙獅戲球鈕長方印

印文：延福鄉人(朱文)

邊款：大厂

Provenance 來源:

Hu Hanmin (1879-1936), and thence by descent to the current owner.



345

Two 'shoushan' 'Buddhist lion' seals

Carved by Yang Pengsheng (1900-1968), dated 1933

Each seal forming a rectangular pedestal-like platform, surmounting the recumbent mythical beast, the larger one turned to the right and the smaller one turned to the left, both with their heads held high, the stones of mahogany and light brown tone, fitted box.

the tallest: 5cm high. (3).

HK\$2,000 - 3,000

US\$260 - 390

楊鵬升刻壽山石獅鈕方印兩枚

印文：漢民(白文)

印文：胡漢民印(朱文)

邊款：民國二十二年(1933)元旦，為展堂先生治印，鵬升於上海。

Provenance 來源:

Hu Hanmin (1879-1936), and thence by descent to the current owner.



346

A pair of 'qingtian' seals

Carved by Yu Zhongjia (1908-1941)

Each of rectangular shape and incised by the carver's signature, surmounted at the top with a carved archaic motif, the stone of a brownish green tone, fitted box.

the tallest 5.5cm high. (3).

HK\$4,000 - 6,000

US\$520 - 770

余仲嘉刻青田石螭紋方印兩枚

印文：胡漢民印(白文)

邊款：仲嘉

印文：展堂(朱文)

邊款：仲嘉

Provenance 來源:

Hu Hanmin (1879-1936), and thence by descent to the current owner.

347

Three 'qianhuang', 'furong' and 'shoushan' seals

Various carvers

Each of rectangular form, two surmounted by Buddhist lions, the remaining with a conch at the top, the stones of white, beige and toffee colours.

the tallest: 4.1cm high. (4).

HK\$5,000 - 8,000

US\$640 - 1,000

諸家刻壽山獅及殼鈕方印三枚

印文：漢民長年(朱文)

邊款：張楊仁先生屬刻即奉，展堂院長正謬，後學李達立作。

印文：漢民箋(朱文)

邊款：展堂命，康侯刻。

印文：展堂詞翰(朱文)

邊款：大厂

Provenance 來源:

Hu Hanmin (1879-1936), and thence by descent to the current owner.

Illustrated 出版(馮氏刻印):

馮康侯，《康侯印存》，1930年，頁3；載於馮康侯，《馮康侯印集》，香港，1975年，頁28。



348

A 'bai furong' 'Buddhist lion' seal

Carved by Xie

The mythical beast sitting proudly at the top with its head turned right and jaws opened wide, the stone of a creamy white texture with minor dark inclusions, fitted box.

6.6cm high. (2).

HK\$5,000 - 8,000

US\$640 - 1,000

協作白壽山石獅鈕方印

印文：胡漢民(朱文)

邊款：

壬申初月傳柑日作於鄧陽，沈岫心。

集《十鐘》得□卻「胡侯成」、「廣漢□」、「安民正」各印字，协作。

Provenance 來源：

Hu Hanmin (1879-1936), and thence by descent to the current owner.



349

A pair of 'gaoshan taohudong' seals

Carved by Qi Baishi (1864-1957), dated 1931

Each of rectangular form, polished to a domed shape at the end, the stone of semi-translucent beige colour with rose pink inclusions, the seal face with a carved *zhuanшу* character sealmark, one with incised signature of Qi Baishi; the other with the artist's inscription, fitted box.

7.5cm high. (3).

HK\$80,000 - 120,000

US\$10,000 - 15,000

齊璜刻壽山方印兩枚

印文：展堂 (朱文)

邊款：白石

印文：胡漢民印 (白文方印)

邊款：辛未冬(1931)述賢贈展堂先，齊璜刊，時居京華。

Provenance 來源：

Hu Hanmin (1879-1936), and thence by descent to the current owner.





350

A rare 'gaoshan', 'furong' and 'yuewei' soapstone 'European subject' panel

Early Qing dynasty

Intricately decorated in various materials of soapstone with a wondrous landscape scene of European figures, each adorned in loose floral clothing, with distinctive headress and footwear, depicted sitting and lingering around on rockworks, all worked in high relief with the background finely incised with bamboo and prunus trees, all bordered within a hardwood frame and an archaic gilt buckle at the top.

47.5cm wide.

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

US\$130,000 - 190,000

清早期 壽山石雕西洋人物掛屏

Provenance 來源:

Lubor Hajek collection, former director of the Oriental collection of National Gallery, Prague.

Illustrated 出版:

Lubor Hajek, Čínské Umění, SNKLU, Prague, 1954, no. 214 & 215

The quality of the workmanship on this panel is outstanding, and the unusual Western-style visual perspective is reminiscent of Jesuit court paintings, supporting an attribution to the Imperial court. The perspective of the panels is vivid and draws the viewer in; the subject matter is highly evocative. Moreover, the style of the soapstone carving and treatment of the subject matter is very closely related to the twelve panels in the complete inlaid zitan and hardwood screen from the collection of John Wanamaker, Philadelphia, sold at Christie's Hong Kong, 7 July 2003, lot 592.

Outstanding for being a complete twelve-panel zitan and hardwood screen, it was illustrated by John Wanamaker, *A Notable Carved and Painted Twelve-Fold Chinese Screen of the Late Seventeenth and Early Eighteenth Centuries From the Imperial Palace in Pekin*, New York and Philadelphia, 1928, in which the author stated that the screen was 'made as a gift from a Premier to an Emperor'. Dated to 1696, bearing the inscription 'Painted by Yu Zhiding of Guangling', the screen enclosed six Chinese-subject scenes, including two closely related to the current scenes, and six Western-subject screens. The similarity of style and subject matter suggests that the current pair of screens was created in the Kangxi period, and was also once part of a complete set of twelve similar panels, framed in a grand Imperial screen.

For another 'European subject' panel, see a panel depicting Europeans in a landscape, sold at Christie's New York, 24-25 March 2011, lot 1405. See also a larger pair of panels from the Q collection, sold in these rooms, 25 May 2011, lot 275, and recently included in the exhibition *Ching Wan Society Twentieth Anniversary Exhibition. Objects of Virtu*, Taipei, 2012, pp.124-5.

此掛屏為布拉格國家美術館東方藝術前館長Lubor Hajek舊藏並有出版。整個掛屏主題採用淺浮雕及鑲嵌技法而成，巧妙利用壽山石頭中高山石、芙蓉石以及月尾石不同石質及天然顏色，雕刻六位西洋人物於山石林間聚會景象。人物衣紋、捲髮、及表情均雕琢細緻生動，足顯工匠嫻熟刀法。而觀其構圖，頗富層次及透視感，應係受西方傳教士為宮廷所作繪畫影響，類似的表現手法，見John Wanamaker舊藏一件十七世紀嵌紫檀壽山石雕十二屏風，著錄於《A Notable Carved and Painted Twelve-Fold Chinese Screen of the Late Seventeenth and Early Eighteenth Centuries From the Imperial Palace in Pekin》，紐約及費城，1928年，後於香港佳士得拍賣，2003年7月7日，拍品592。





(fig.1) The Uldry collection Uldry



(fig. 2) The Palace Museum, Beijing

The Property of a private North American collector (lots 351-352)

351

An extremely rare cloisonné-enamelled circular box and cover
Wanli six-character mark and of the period
Of circular section with short straight sides, brilliantly enamelled in
various colours of white, yellow, red, blue and green on a turquoise
ground, featuring a central circular cartouche filled with meandering
floral sprays bordered by keyfret scrolls, the sides further issuing
scatterings of five-petaled flowers, the base decorated with a series of
cloud and ruyi-head scrolls, the underside enamelled with a six-character
mark within a rectangular enclosure.
10.2cm diam. (2).

HK\$150,000 - 250,000
US\$19,000 - 32,000

明萬曆 銅胎掐絲琺瑯纏枝花卉紋圓蓋盒 「大明萬曆年造」楷書款

Provenance 來源：
Collection of Dr. Henry Spencer Houghton

Dr. Henry Spencer Houghton served as the director of the Peking Union Medical College. On his first trip to China in 1906, he was sponsored by the Methodist Episcopal Board of Foreign Missions, and was later appointed to positions in Wuhu, Shanghai and Beijing. Following the First World War he worked under the Rockefeller Foundation to establish the Peking Union Medical College, where he served as director from 1921-1928.

Wanli reign-marked cloisonné-enamelled vessels are extremely rare, and only a small number is preserved in private and museum collections. The majority consists of large dishes with flanged rims in many foliations. For the two other known examples of Wanli reign-marked boxes and covers of this form, see a box and cover decorated with a *shou* character amidst flowers, formerly in the collection of Sir Percival David, illustrated by Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pl. 47A and 47B, and later in the Uldry collection, also illustrated by Helmut Brinker, *Chinese Cloisonné. The Pierre Uldry Collection*, New York, 1989, pl. 112 (fig.1); and an example from the Qing Court collection, preserved in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Enamels 1: Cloisonné in the Yuan and Ming Dynasties.*, Beijing, 2011, pp.210-211, no. 104 (fig.2). Two other boxes and covers of differing form in the Palace Museum are also illustrated, *ibid*, nos.105-106.

For an example of Wanli reign-marked cloisonné enamel sold at auction, see a large incense burner and cover from the collection of Sir Basil Gould (1883-1957), who led the British Mission to Lhasa in 1936, sold in our London rooms, 5 November 2007, lot 98.

本蓋盒為亨利 (Henry Spencer Houghton) 博士舊藏。亨利博士早年於1921至1928年間任北京協和醫學院院長，1906受美國教會資助，赴蕪湖、上海及北京任職。一戰之後，亨利博士在洛克菲勒基金會工作並專職籌建北京協和醫學院。

帶有萬曆年款的銅胎掐絲琺瑯器存世量極為稀少，目前僅見少數幾件為私人和博物館所收藏。大部分為盤，蓋盒較為少見，目前有兩例，一例見大衛德基金會藏萬曆銅胎掐絲琺瑯壽字蓋盒，Sir Harry Garner著，《中國及日本掐絲琺瑯器》，倫敦，1962年，圖版47A及47B，另一例見Uldry舊藏，Helmut Brinker著，《Pierre Uldry藏中國掐絲琺瑯器》，紐約，1989年，圖版112 (fig.1)；北京故宮博物院清宮舊藏中亦有類似品，見《故宮博物院藏品大系：琺瑯器編1，元明掐絲琺瑯》，北京，2011年，頁210-211，圖104 (fig.2)，另見同著錄中另外兩件形制不同的明萬曆銅胎掐絲蓋盒，圖105-106。

私人收藏之帶萬曆年款銅胎掐絲琺瑯器，見Basil勳爵舊藏一件明萬曆四足香爐，後倫敦邦瀚斯2007年11月5日拍賣，拍品98。



352

A gilt-bronze and cloisonné-enamelled box and cover with inset jade 'Buddhist emblem' plaque

Mid Qing dynasty

The rectangular-shaped box gilt at the edges with a band of keyfret scrolls at the upper panel, the sides brilliantly enamelled with various scenes of pagodas and flaming wheels emerging from a lotus blossom issuing dense foliate scrolls, all worked in tight and intricate gold cloisons enamelled in various colours of white, yellow, red, magenta, green and black enamels on turquoise and blue grounds, the central oval cartouche inset with a domed jade plaque worked with Buddhist emblems including the flaming wheel, parasol, conch shell and umbrella amidst raging waves and misty clouds in relief.

16.6cm wide. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

清中期 銅胎掐絲琺瑯嵌四寶紋白玉牌蓋盒



The Property of a Gentleman

353

A gilt-bronze and cloisonné-enamelled hu

Kangxi

Rising from a platformed splayed foot featuring chrysanthemum blossoms, the wide bulbous body rising to a waisted flaring neck with a band of *ruyi*-heads at the rim, the sides flanked by a pair of Buddhist lion heads clutching their teeth on ringed handles, the exterior beautifully enamelled in stylised Indian lotus flowers interspersed between wide scrolling leafy vines, all finely enamelled in various vivid colours of red, blue, white, green, yellow and aubergine on turquoise ground.

21.5cm high.

HK\$80,000 - 100,000

US\$10,000 - 13,000

清康熙 銅胎插絲琺瑯纏枝番蓮紋獸首環耳壺

A similar gilt-bronze and cloisonné-enamelled hu dated to early Qing dynasty is in the Qing court collection, illustrated in *Metal-bodied Enamel Wares. The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2001, p.92, no.89.



The Property of a private North American collector

354

An Imperial blue-enamelled 'landscape' vase

Qianlong iron-red four-character mark and of the period

The elongated cylindrical body gently tapering at the shoulders to a short waisted neck with lipped rim, enamelled with a continuous dreamy scene with palatial structures and a plinth above rocky mountains washed away by raging tides, all enamelled in various tones of blue and enamelled with lotus lappets, *ruyi*-head and keyfret scrolls at the foot and neck, the base enamelled with an iron-red four-character mark within a double square.

9.7cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

清乾隆 銅胎畫琺瑯亭台樓閣小瓶 紅彩雙框「乾隆年製」楷書款

It is rare to find an enamel vase of this small size bearing an iron-red Qianlong reign mark, but a slightly larger vase, preserved in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Enamels 5: Painted Enamels in the Qing Dynasty*, Beijing, 2011, pg.200, no. 149. The Palace Museum example is enamelled with a design of an archaic bronze vessel, but shares several features, including the differing tones of blue enamel decoration, the treatment of the archaic scroll work, and the four-character iron-red mark.

參看北京故宮博物院清宮舊藏一件清乾隆銅胎畫琺瑯獸面紋出戟小蓋罐，雖於本品形制不同，大小及底部亦用紅彩書「乾隆年製」楷書款與本品相類，見《故宮博物院藏品大系：琺瑯器編5，清畫琺瑯》，北京，2011年，頁200，圖版149。



A pair of gilt-bronze and cloisonné-enamel vases

Late Qing dynasty

Each rising from a circular footring, the cylindrical body with high shoulders ending with a thick lipped rim, the main frieze decorated with cartouches of various shape and sizes, each panel individually depicting dragon chasing flaming pearl, recumbent Buddhist lion, cricket and butterfly seeking flower nectar, crane and deer under pine tree, phoenix above peony blossoms, monkey beside lotus pond, all bordered with bands of keyret, *leiwen*, *ruiyi*-head, upwards leaf lappet scrolls within stylised Indian lotus sprays, overall brilliantly enamelled in white, yellow, red, blue and green colours on turquoise ground.

Each: 49.4cm high. (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

清晚期 銅胎掐絲琺瑯風虎雲龍瓶一對



A pair of yellow glass 'lotus' cups

Mid Qing dynasty

Each finely shaped in the form of a upturned bell shaped with lobed rim, the exterior finely carved with an aquatic scene featuring cat tails, lotus blossoms and leaves with the stem swirling at the base forming the foot.

Each: 8.8cm diam. (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

清中期 明黃料蓮花杯一對

For a yellow glass vessel of closely comparable quality and style of decoration, see a waterdropper from the Alan Feen collection, illustrated by Clarence Shangraw, *A Chorus of Colours. Chinese Glass from Three American Collections*, Asian Art Museum of San Francisco, 1995, p.109, no.84, and sold in these rooms, 24 November 2010, lot 207.





(fig.1) The Guimet Museum
法國吉美博物館

The Property of a private North American collector

357

A magnificent and extremely rare gilt-lacquered bronze figure of Dipankara Buddha

Qianlong

The brilliantly gilded, finely cast figure depicted standing above a single lotus petal platform with downward lappets encircled by finely incised lotus scrolls at the footrim, adorned in loose flowing robes draping in undulating folds and incised at the collar and hems, right hand in abhayamudra and left in varadamudra, his serene facial expression with steadfast eyes and small lips, flanked by a pair of pendulous earlobes suspending heavy earrings, the hair bound in high chignon by an elaborate headdress featuring four flowery tips and a centralised sword trigram.

23.5cm high.

HK\$600,000 - 800,000

US\$77,000 - 100,000

清乾隆 銅鎏金定光如來佛檀立像





This exceptional figure is remarkable for the quality of the casting, modelling of the features and richness of the gilding. It is a rare type, of which there only appears to be one other known example preserved in a museum collection, a similar figure preserved in the Guimet Museum, donated by D. David-Weill in 1933, and illustrated by Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 2008, pp.552-3, pl. 158F (fig.1).

As noted by Mary Slusser, in Patan Museum Highlights, "The Dipankara Buddha is said to predate the historical Buddha in a world cycle long past and to have foretold his coming. He is sometimes equated with Adibuddha, the "original Buddha." Since about the 17th century his cult has been popular with Nepalese Buddhists who consider him a protector of merchants and associate him with alms-giving. One of Dipankara's local names, the "Samyak god", refers to an alms-giving festival where images such as this one are displayed, as well as images with wooden or basketry bodies and metal heads and hands. Basketry images consist of a large, hollow torso covered with clothing and ornaments capable of concealing a man who animates it in procession". (asianart.com).

For another example of Dipankara Buddha sold at auction, see a 17th century Nepalese gilt-copper repoussé figure from the Sartin collection, sold in our New York rooms, 13 September 2011, lot 1005.



定光如來又稱燃燈佛，梵文名「Dipankara」，為佛教中縱三世佛之過去佛，於釋迦牟尼佛之前成佛，地位極尊。《增一阿含經》中記載定光如來曾在過去世為釋迦牟尼授記，預言他未來將成佛，是為釋迦牟尼佛授記之師。此尊定光如來旃檀像，一面兩臂，束髮，頭戴冠，身著長袍，衣紋呈U形從胸前散開，為釋迦牟尼及定光如來旃檀像的重要特徵，其右手結施無畏印，左手結與願印，蓮座蓮瓣飽滿，鑄造精良至極。

定光如來之旃檀像在傳世品中極為少見，目前在法國吉美博物館中僅見一尊，由David-Weill博士於1933年捐贈，見Ulrich von Schroeder著，《Indo-Tibetan Bronzes》，香港，2008年，頁552-3，圖版158F (fig.1)，傳世品中的定光如來佛像，參看另外一尊Sartin舊藏，後於紐約邦瀚斯2011年9月13日拍賣，拍品1005，但為尼泊爾錘疊工藝，與此尊相比則相差甚遠。

The Property of a Gentleman

358

A gilt bronze plinth and mandorla

Ming dynasty

The multi-tiered pedestal worked with friezes of mythical beasts, lotus petals and Buddhist ornaments issuing wispy swirling smoke at the front; affixed with a leaf-shaped mandorla featuring two mythical beast standing atop elephants spewing forth water from their mouths, another two surmounting above with the head of an elephant, body of tiger and tail of a peacock, the uppermost with a winged creature, all decorated with inlaid turquoise and engulfed by flames at the border.
24cm high. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

明 銅鎏金蓮花台座及背光



359

A rare carved wood figure of Sakyamuni

Liao dynasty

Seated crossed-legged in dhyanasana with right hand in abhayamudra and left in bhumisparsamudra, adorned in loose robes leaving the chest bare, all beneath a serene facial expression framed by neatly arranged hair and usnisha, the exterior with traces of original pigments.

16.8cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

遼 木雕彩漆釋迦牟尼坐像



360

A bronze seated figure of Shakyamuni

Ming dynasty

Cast seated legs-crossed in dhyanasana and wearing loose flowing robes overflowing on the pedestal leaving the chest bare, the right hand extending downwards holding a geometric symbol, his face serene with downcast eyes framed by an usnisha and flanked by a pair of pendulous earlobes.

23.2cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

明 銅釋迦牟尼坐像



A Tibetan-inscribed gilt-bronze figure of Jambhala

Mid Qing dynasty

The richly gilded deity finely cast seated in lalitasana above a pedestal decorated in a diaper ground with the right leg bent and left leg pendant, wrapped in textured garment incised at the hem leaving the chest bare, his right hand holding a vajra and the left supporting a mongoose, his stern expression framed under an elaborate crown with hair tied in high chignon and trimmed beard, all adorned with sumptuous earrings, necklaces and other jewelleries, the reverse of the base incised with Tibetan inscription.

9.4cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清中期 銅鎏金多聞天王坐像 陰刻梵文

Provenance:

Schlatter-Dupleix Antiques, Paris, 14 December 1929

Cesar collection, Buenos Aires

The Tibetan inscription on the reverse reads ji 'jigs, which can literally be translated as 'What is [to be] feared'. This refers to the wrathful nature of Jambhala.

Jambhala is considered a worldly dharmapala or protector of the Dharma, a member of the retinue of Ratnasambhava. Known as the King of the North, he is often depicted as a guardian figure on temple murals outside entrances. He is also associated as the God of Wealth, portrayed carrying auspicious wealth-associated ornaments and in the case of the current lot, depicted holding a vajra in his right hand and a mongoose in his left hand. The iconographies serve as a sentiment regarding wealth to be providing freedom by way of bestowing prosperity, so that one may focus on the path or spirituality rather than on the materiality and temporality of that wealth.

For a larger gilt-bronze Jambhala of similar iconography, see the example sold in these rooms, 27 May 2012, lot 296.



The Property of a Lady

362

A gilt and lacquered Guanyin

Ming dynasty

Cast seated with crossed legs on a double lotus pedestal in dhyanasana, hands clasped together in uttarabodhimudra, the Goddess of Mercy wearing an elaborate crown with hair tied in high chignon, her face serene with downcast eyes flanked by lobed ears, all wearing loose robes incised at the hems and adorning assortments of jewellery, necklaces and earrings.

34.3cm high.

HK\$150,000 - 250,000

US\$19,000 - 32,000

明 銅漆金觀音坐像



The Property of a Gentleman

363

A gilt-bronze, champlevé-enamelled and 'hanbai yu' figure of Sakyamuni

Late Qing dynasty

Depicted seated in dhyanasana with hands held together in dhyanamudra, adorned in a simple dhoti leaving the chest bare, his facial expression serene in deep meditation flanked by lobed ears, framed by neat hair and usnisha in the form of a vase issuing flowers, adorned in a necklaces inlaid with semi-precious hardstones, surmounted above a double lotus pedestal with a leaf-shaped flaming mandorla decorated with further lotus scrolls, all worked in gilt-bronze and champlevé enamels in various colours, wood stand.

28.4cm high. (5).

HK\$250,000 - 350,000

US\$32,000 - 45,000

清晚期 漢白玉嵌銅胎鑿胎琺瑯座佛坐像

'Hanbaiyu', which literally translates as 'white jade marble', is a semi-precious material. Traditionally considered as part of the 'jade family' in China, it is used in furnishings in the Forbidden City and other imperial buildings.



**The Property of a private English collector,
resident in Hong Kong**

364

A monumental and extremely rare polychrome wood figure of a
Guardian, Weituo

Wanli

The massive military Bodhisattva boldly carved with full naturalistic detail, depicted standing with poised, alert expression, the face with a stern, steadfast expression and fixed eyes, with hands held together in a votive pose, adorned in elaborate military armour, with loose robes at the sleeves, the chest with ferocious *taotie* mask issuing curling ribbons, original pigments.

170cm high.

HK\$1,500,000 - 2,000,000
US\$190,000 - 260,000

明萬曆 彩繪木雕韋馱天護法神大立像

Wei Tuo (Sankrit name Skanda) is a devoted *dharmapala*, guardian of Buddhist monasteries who guards the Buddhist teachings. Large figures of this type, dressed as a Chinese warrior in the elaborate armour worn by military heroes, are usually placed in the first hall of a Buddhist monastery.

韋馱天為佛教的知名護法神，為執金剛神之一，統領東、西、南三洲巡遊護法事宜，保護出家人並護持佛法。護法神為護衛佛教、道教等宗教之神明。佛、道均認為，護法神不但守護宗教與神佛，也守護寺廟、僧道，更加會守護信徒，保障信徒的吉祥和平安。







The Property of a Gentleman (lots 365-367)

365

A bronze and hardstone-inlaid 'Buddhist lion' paperweight

Ming dynasty

The finely cast mythical beast with smiling expression framed by two ears and furry mane at the neck, running down its spine and ending in a flared tail, seated relaxed on its rear feet with its torso raised by its frontal paws, finely incised with flaming motif and inlaid with various semi-precious hardstones.

13.7cm long.

HK\$80,000 - 120,000

US\$10,000 - 15,000

明 銅嵌寶石獅形鎮紙

Compare a closely related parcel-gilt bronze Buddhist lion with inset hardstones, preserved in the Victoria & Albert Museum (Salting Bequest, M.741-1910), illustrated by Rose Kerr, *Later Chinese Bronzes*, London, 1990, p.88, pl.72. The illustrated example is close to the current lot with similar facial expression, fury swirling mane running down the spine and at the paws as well as elongated flattened tail, except the mythical beast is resting in a recumbent position with various assortments of inlaid hardstones. For an example sold at auction, see Christie's Hong Kong, 29 October 2001, lot 618.





366

A rare bronze tapir stand
Song to Ming dynasty

Cast with hollowed interior visible from the circular enclosure at back, the animal with its head raised high and ears swept backwards, the collared neck above four stumped hoofed feet, decorated with spiral and archaic motifs, all ending in a short tail, original zitan stand.

7.8cm long. (2).

HK\$50,000 - 80,000

US\$6,400 - 10,000

宋至明 銅獸形小犧尊

The finely carved zitan stand on this miniature treasure demonstrates that it was revered during the Qing dynasty. For a similar example, see a bronze animal with hooves and elongated ears, but with inlaid gold and silver, preserved in the Victoria & Albert Museum, London, acquired by the museum through Salting Bequest in 1927, see Rose Kerr, *Later Chinese Bronzes*, London, 1990, p.50, pl.40. See also another closely related example of an archaic tapir in the Water, Pine and Stone Retreat collection, illustrated by Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio* Fung Ping Shan Museum, University of Hong Kong, 1986, cat. no.127, and recently sold at Sotheby's Hong Kong, 8 April 2013, lot 171.



367

A bronze 'Buddhist lion' paperweight

Early / Mid Ming dynasty, Xuande cast four-character mark

The mythical beast cast in a recumbent position with paws tucked in, its head turned left and framed by furry mane, eyebrows and spine ending in a loose tail, the base with a four-character mark.

10.9cm long.

HK\$80,000 - 120,000

US\$10,000 - 15,000

明早期/中期 銅臥獅形鎮紙 陽文「宣德年製」楷書款

368

A large bronze 'qilin' incense burner and cover

Late Ming / early Qing dynasty

The mythical beast seated with its hind legs bent and front paws stretched, the dragon-like head with bulging eyes framed by whiskers, a pair of ears and pointed horn, affixed onto the body with a hinge at the neck, its upright scaled body with defined spiked spine running down the back, all engulfed in flames and ending in a furry tail.

60cm wide.

HK\$80,000 - 120,000

US\$10,000 - 15,000

明末清初 青銅麒麟香爐





369

A bronze 'goose' incense burner and cover

Mid Ming dynasty

Fantastically cast standing above four leaf lappet feet extending to a quatrelobed platform, the avian creature perched on its left foot with the right raised, its body flanked by a pair of wings with lustrous feathers, the head raised high with head turned right and beak wide opened.

33.7cm high. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

明中期 銅鵝香爐

Compare an earlier Song dynasty bronze incense burner in the form of a goose excavated from tombs, acquired in 1876 by the Victoria & Albert Museum, London, see Rose Kerr, *Later Chinese Bronzes*, Singapore, 1990, p.82, pl.62.

370

A hexagonal barbed bronze incense burner

Ming dynasty

Of hexagonal lobed form, cast raised from similar but shorter foot, the tips pointed and sides curved in the form of a flower blossom. 13.3cm wide.

HK\$30,000 - 50,000

US\$3,900 - 6,400

明 銅製葵花形爐



371

A rectangular bronze 'dragon' incense burner and cover

Ming dynasty

Of rectangular form with splayed sides, each main panel cast with dragons and sea creatures thrashing about in raging waves, all surmounted by a domed pierced cover cast with dragons in flight amongst wisp clouds.

19.1cm wide.

HK\$50,000 - 60,000

US\$6,400 - 7,700

明 銅鏤雕水龍紋蓋爐 內鑄「內用」款

372

A gilt-bronze 'tianlu' paperweight

Late Ming / early Qing dynasty

Cast in the form of a mythical animal poised in recumbent position, the creature with the head of a dragon but a pair of horns and body of a deer, its head upturned from the elongated neck revealing a pointed beard.

5.6cm long.

HK\$15,000 - 20,000

US\$1,900 - 2,600

明末清初 銅鎏金天祿鎮紙

The 'tianlu', also known as a qilin, is a legendary mythical beast considered a symbol of prosperity with the power to ward off evil. There is an old saying which translates as, "tianlu knows all good and evil in the mortal realm, like a spirit and travelling in ghastly speed between the lands, if one meets its acquaintance, one will be blessed with wealth, longevity, healthiness and prosperity".

Paperweights are used to hold down paper at the four edges, so as not to interfere with reading, calligraphy and painting. Weights first appeared during the Warring States period and became widely used in the Han dynasty. They are often found in the form of animals, and were originally for weighing down the four corners of floor-seating mattresses, before gradually becoming paperweights after the Han dynasty. A similar but larger 'tianlu' paperweight was sold in these rooms, 24 November 2012, lot 535. See also another comparable example in the Victoria and Albert Museum, London, illustrated by Rose Kerr, *Later Chinese Bronzes*, London, 1990, p.101, no.87.





373

An archaic gold-splashed bronze incense burner

Early Qing dynasty, Xuande cast four-character mark
Cast with three short stump feet, the compressed globular body rising to a lipped rim, flanked with two loop handles, the exterior decorated with attractive splashes of gold, the base embossed with four-character mark.

12.6cm wide.

HK\$60,000 - 80,000

US\$7,700 - 10,000

清早期 灑金橋耳爐 陽文「宣德年製」楷書款



374

An archaic bronze incense burner

Early Qing dynasty, Xuande cast six-character mark
Cast with three short stumped feet, the compressed globular body rising to a lipped rim, flanked with two loop handles, the base with impressed square mark with a six-character Xuande apocryphal mark.

12.2cm wide.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清早期 銅橋耳爐 陽文「大明宣德年製」楷書款

Xuande reign-marked bronzes were undoubtedly popular during the late Ming dynasty and the culture of casting these bronze vessels carried forth to the Qing dynasty. For a similar illustrated example, also cast with apocryphal Xuande mark, see *The Second Bronze Age: Later Chinese Metalwork*, Sydney L. Moss Ltd., Hong Kong, 1991, no.48.

375

A bronze fangding-shaped incense burner

Early Qing dynasty, Xuande cast six-character mark
Rising on four sturdy cylindrical feet, the rectangular hollowed body with a prominent rim, the exterior cast with eight vertical flanges at the axis, flanked at the shoulders with a pair of reversed U-shaped handles, the base with a six-character Xuande apocryphal mark.

20.4cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清早期 銅鼎式四足香爐 陽文「大明宣德年製」款



376

A bronze archaic incense burner

Qianlong

Cast with a prominent hollowed foot, the wide body rising to a waisted neck and flared mouthrim, the main facades each with a *taotie* mask and flanked at the sides with a pair of mythical beast handles, the interior with a four-character archaic inscription; together with a wood stand and cover.

16.2cm wide. (3).

HK\$40,000 - 60,000

US\$5,200 - 7,700

清乾隆 銅仿古簋形爐

The form and shape of the current lot is actually recorded and illustrated in the *Xi Qing Gu Jian*, compiled in 1749 during the Qianlong period. An illustrated 1908 edition of a similar vessel to the current lot can be seen in Rose Kerr, *Later Chinese Bronzes*, Singapore, 1990, p.21, pl.10.

Textual research during the Qing dynasty was recompiled and renewed in 1644. The Qing dynasty catalogues were republished by the scholars and wealthy families, where the Qing Imperial court amassed such a large collection that consecutive chronicles were needed to compile them all. The Qing palace bronze annals called 'Mirror of Antiquities in the Xi Qing Hall' or *Xi Qing Gu Jian* were successfully published in 1749, based on the Song works *Bo Gu Tu Li*. Every recorded vessel was depicted with detailed line drawings accompanied by ink rubbings of inscription complete with size and weight measurements.

Compare a very similar example of a Qing dynasty bronze *gui* currently preserved in the Victoria and Albert Museum, London, acquired by the museum in 1899, illustrated in Rose Kerr, *Later Chinese Bronzes*, Singapore, 1990, p.21, pl.11.

377

A copper hand warmer with pierced cover

Late Ming dynasty

Cast on four stumped cylindrical foot, the compressed body of square form rising to a short neck, surmounted on the top by a pierced cover.

10.5cm wide. (2).

HK\$15,000 - 20,000

US\$1,900 - 2,600

明晚期 銅製仿竹蓋爐

For a similar hand warmer but with pierced hexagonal-star cover, with Zhang Mingqi seal mark, formerly in the collection of Dr. Ip Yee, see *The Second Bronze Age. Later Chinese Metalwork*, Sydney L. Moss Ltd., Hong Kong, 1991, no.83.

378

A pewter three-tiered incense box and cover

Late Qing / early Republican period

Of cubic form with three tiers stacked above each other, the exterior incised with a series of inscriptions and archaic bronze vessels, the uppermost level with an archaic pierced tray flanked by a pair of handles together, with a flattened ornament with rounded knob, the cover worked in pierced quatrelobed diaper pattern with a central medallion of two figures sitting under a tree with an attendant.

8.9cm high. (6).

HK\$20,000 - 30,000

US\$2,600 - 3,900

清末民初 白蠟刻博古紋三層爐



**The Property of a private English collector,
resident in Hong Kong**

379

An archaic bronze ritual tripod food vessel and cover, *gui*

Western Zhou dynasty

The splayed feet elevated on four feet cast with *taotie* masks, the compressed semi-spherical form body and cover tapering towards a splayed knob with lipped rim, the vessel and cover overall cast with a design of horizontal bands arranged in concentric circles, flanked at the sides by a pair of mythical beast handles, the creature with a pair of ears, raised nostrils and protruding eyes, its mouth spewing forth liquid forming the lower half of the handles, the patina of an attractive mottled malachite-green.

42cm wide. (2).

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

US\$180,000 - 230,000

西周 青銅犧耳簋

For another closely related ritual *gui* vessel attributed to the late Western Zhou dynasty, see Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collection*, Vol. II, Cambridge, Massachusetts, 1990, pl. 57. For other examples excavated from a hoard at Shaochencun, Fufeng county, Shaanxi province, published in line drawings by Jessica Rawson, see *Chinese Bronzes. Art and Ritual*, London, 1987, fig. 18.





商青銅饕餮紋牛首尊

前言

尊的型態有多種，主要特徵是口部較大，侈口，腹部粗而鼓張，帶有圈足，動物類尊較為奇特。然而銘文中沒有自名為尊，即使在很多青銅器銘文中凡作為器名之“尊”皆與稱“彝”同，屬於酒·食器等類禮器的共名，王國維稱為“大共名”，先秦禮經中所見之“尊”則是酒器的共名。目前所存成書年代最早宋人著作《考古圖》已以尊為具體器類名，然其中所名為尊的器物，與現在的“尊”全不相符。其後北宋宣和年間的《博古圖錄》已有所改變，當中收錄名為尊的器物，即是現在我們常見的尊。

本器特點及簡介

A. 器型與花紋

本器外形，侈口，短頸，腹部粗而往外鼓，矮圈足，形體碩大，最大徑在口部，銅胎厚重。肩部和腹部上各有六條扇棱。直徑大於高度。花紋方面，整器以單層花鋪就。肩部上面以三條大型扇棱分成三等份，扇棱上裝飾有勾紋，每一份之間均飾以前後兩條夔龍紋作為主題花紋，並以雲雷紋作地紋作飾，以高浮雕牛首分隔區內的兩條夔龍紋。腹部的花紋分成上下兩部份，與肩部的花紋佈局相同，以扇棱作為分界線，把腹部平均分成三份。上部花紋每區內飾有前後各四條夔龍紋，以雲雷紋作地。下部的花紋為全器的主題花紋所在，每區內均飾大型獸面紋，雙目凸出，獸面紋正中位置有一條幼細的扇棱以雲雷紋作地。圈足上各有三個不規則的小孔，小孔的位置，正好對應在各扇棱下面。圈足上的花紋同樣是平均分成三份，每份的花紋與腹部對應，以獸面紋為裝飾，然而受圈足的大小所影響，獸面紋較小，獸面紋正中也有一條幼細的扇棱，以雲雷紋作地。

B. 流行時期

這件銅尊屬於“有肩式”圓體尊，肩部十分明顯，口部寬而外侈。根據目前考古資料，有肩式圓體尊，主要流行於商中期到西周早期，其中商晚期是重要發展時期，進入西周後，急速衰落。與這尊相近的例子有1979年出土之青銅尊，見《陝西出土商周青銅器》，卷一，北京，1979，編號61。從形制和花紋而言，比較之下可說此器屬於商晚期的遺物。

C. 鑄造工藝

商代青銅器都是以泥範法鑄造，鑑定泥範鑄造方法，主要是依據青銅器上合範鑄造後的“錯位”痕跡。觀乎此器，由於肩部有紋飾，如果肩部與腹部為連範，那麼肩上的花紋就無法鑄造，所以整器應該分為頸部、肩部、腹部圈足四段。而三條扇棱和腹部大獸面紋上分別有錯位的痕跡，所以每一段垂直分為六扇，外範應該是二十四塊，底和頂範各一，總數應為二十六塊外範。從X光照片得知，此尊的底部放置有多枚墊片。

D. 重點

這類“有肩式”圓尊，矮圈足的極少，常見為高圈足。而且當中尺寸都比較小，如以上所列出的也只是20cm，本尊總高達31.5cm，屬於大型酒器。

商代是重酒的民族，對於酒，商人除了作為高級飲料之外，據張光直教授所言，商人重巫術，巫師飲酒後，可能受酒精的影響，神智不清的情況下，容易產生幻覺，藉以與神祇溝通交流。所以與酒有密切關係的器具，在商代中有極其重要的地位。商代的重要禮器都是以酒器為核心，出現所謂“重酒組合”，即是以一種以上的酒器配對成組合，組合可以是一套或多套以上，常見是觚爵配對，也有觚角配對。至於大型酒器如罍、壺、尊、瓶等等，更是極少數大型墓葬的陪葬品。這件器物由於體積碩大，絕對是商代酒器中的精品之一。

從文物欣賞角度而言，商周銅器中，帶有高浮雕動物首如牛、羊、鹿等等，極為罕見，只會出現在大型器物之上，常見為瓶和尊兩類的肩部之上，獸首上的花紋鑄工精湛。

此器共有六道扇棱，其中三道十分凸出厚重，而且兩側均裝飾有勾紋。

商代青銅器中四邊出扇棱的較少，扇棱的裝飾更能突出器物的氣勢，扇棱的裝飾，主要流行於商晚期至西周早期，西周中期以後慢慢消失。

由於商代晚期距今已經3000多年，當時一些高級墓葬會以木棺作葬具，千多年後木材腐朽，泥土和木版會壓在青銅器皿上，加上地質運動，很多出土的青銅器都有破損變形。從X光的照片來看，此器近乎完美，沒有任何的修補和裂痕，銅質精良厚重，腹部局部位置留有原銅光。如此碩大的青銅禮器，沒有任何修補，極為珍罕。



(fig.1)

The Property of a distinguished Asian collector

380

An exceptional large archaic bronze ritual wine vessel, zun
Shang dynasty

The massively constructed vessel powerfully cast of large beaker form, the prominent curved central body supported on a high flared foot, sloping at the shoulders and surmounted by a flaring mouth, intricately cast at the curve of the body with a continuous broad frieze with three registers of stylised *kui* dragons set in confrontation against a *leiven* ground, their bodies delineated by stylised bodies curling at the tip, ferocious masks highlighted by raised bosses as eyes and 'S'-shaped horns, separated from each other by raised vertical notched flanges, the decoration repeated on a narrow frieze at the foot and below the shoulder, further cast with a broader frieze of similar decoration at the shoulder, interspersed with three prominent *taotie* masks formed of raised bovine masks, the foot pierced with three cavities, the patina of an attractive crystallised malachite green with extensive areas of azurite encrustation.

36.5cm diam. (32.2cm high)
HK\$10,000,000 - 15,000,000
US\$1,300,000 - 1,900,000

商 青銅饕餮紋牛首尊

Provenance: 來源：
Gisèle Croës, Brussels, 2001
比利時布魯塞爾, 2001

This archaic bronze ritual wine vessel is an exceptional archaic bronze vessel, outstanding for its size and the quality of its decoration, and is arguably one of the greatest extant Shang dynasty *zun* vessels recorded. No other ritual archaic bronze vessel of this size and form appears ever to have been offered for sale at auction.

However, an archaic bronze *zun* of similar decoration (fig.1), but smaller size (20cm high), excavated in Shaanxi, is illustrated in *Shaanxi chutu Shang Zhou qingtongqi*, vol. 1, Beijing, Wenwu Chubanshe, 1979, no.61, and again by Robert Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, Cambridge, Massachusetts, 1987, p.278, fig.44.1. The shape, decoration and unique decorative elements all closely match each other. Both are cast of similar powerful form, constructed with similar pierced apertures at the foot, and similarly decorated with the lower frieze of decoration cast at the point where the foot meets the ground.



Property from an important private collection (lots 381-403)



381

A gilt-bronze and cloisonné-enamelled 'chrysanthemum' box and cover
Kangxi

Of cylindrical form rising from a slightly recessed base, the main circular panel featuring a stem of chrysanthemum and leaves issuing from rockworks, the sides with matching plum blossoms amidst leafy scrolls, all enamelled in white, yellow, red, blue and green on turquoise ground.

5cm high. (2).

HK\$25,000 - 35,000

US\$3,200 - 4,500

清康熙 銅胎掐絲琺瑯菊花紋圓蓋盒

See a comparable example published and illustrated in *Radiant Luminance. The Painted Enamelware of the Qing Imperial Court*, Taipei, 2012, p.52, no.29. For further reference and another similar example, see *Zhongguo Jinyin Boli Falangqi Quanji 5, Falangqi 1*, Hebei, 2002, p.188, no.220.

蓋盒為英國Gerard Hawthorn好善簃所舊藏，並在英國東方藝術公司2003年11月6日到21日展覽目錄封面，編號3。蓋盒胎壁厚重，掐絲精細，形體小巧，色彩濃麗，為康熙時期掐絲琺瑯的少數標準器。

382

A gilt-bronze and cloisonné-enamelled 'bamboo' incense burner
Kangxi

Of compressed globular form, decorated with six stylised lotus blossoms amongst leafy scrolls beneath ruyi-head scrolls at the rim, all worked in intricate cloisons filled with white, yellow, red, blue and green enamels on turquoise ground, framed by gilt bamboo decoration at the feet, handles and rim.

11.8cm wide.

HK\$30,000 - 40,000

US\$3,900 - 5,200

清康熙 銅胎掐絲琺瑯纏枝蓮花紋竹節爐

Provenance 來源:

An European private collection

Compare a related gilt-bronze and cloisonné-enamelled incense burner, illustrated in *Ming Qing Guwan Zhenzhang*, Shanghai, 2003, p.111. Another example was sold at Christie's Hong Kong, 28-29 April 1996, lot 553.



383

A gilt-bronze and cloisonné-enamelled 'wan' box and cover

Qianlong

Raised on a splayed hollowed foot, the main body of compressed globular form, the uppermost with a stylised *wan* symbol, the box and cover each with four lotus scrolls amongst vine scrolls separated at the waist by two bands of *ruyi*-head borders, all brilliantly enamelled in vivid tones of white, yellow, red, blue and green on a turquoise ground, the base with incised four-character mark.

7.2cm diam. (2).

HK\$30,000 - 40,000

US\$3,900 - 5,200

清乾隆 銅胎掐絲琺瑯纏枝蓮紋蓋盒

Provenance 來源:

Christie's London, 14 November 2003, lot 138

For other similar examples in the Palace Museum, Beijing, see *Compendium of Collections in the Palace Museum. Enamels 2. Cloisonné in the Qing Dynasty*, Beijing, 2011, pp.312-313, no.238-239. Compare also two similar gilt-bronze and cloisonné-enamelled box and covers sold in these rooms, *A Connoisseur's Choice: Imperial Masterworks from a Private Portuguese Collection*, 27 May 2012, lots 10 and 11.



384

A gilt-bronze and cloisonné-enamelled 'lotus' bowl

Yuan dynasty

Finely worked on the exterior with six stylised lotus scrolls interspersed with barbed leaves above a band of upward leaf lappet borders, the exterior enamelled with white, yellow, red, blue and green colours on turquoise ground.

13.5cm diam.

HK\$25,000 - 35,000

US\$3,200 - 4,500

元 銅胎掐絲琺瑯大朵纏枝番蓮碗

Provenance 來源:

Christie's London, 9 June 1994, lot 94

For a related example in the Palace Museum, Beijing, see *Compendium of Collections in the Palace Museum. Enamels 1. Yuan and Ming Dynasties*, Beijing 2011, p.75, no.13. See also another in the Pierre Uldry collection, illustrated in Helmut Brinker & Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Zurich, 1989, no.20 & 21. For another example sold at auction, see Christie's Hong Kong, 2 November 1999, lot 798.



A pair of gilt-bronze and cloisonné-enamelled gu

Qing dynasty

Each rising from a splayed foot to a flared trumpet neck, the double waisted body decorated with vertical flanges at the axis flanked by keyfret borders and upward leaf lappets, evenly decorated featuring a series of Indian lotus sprays amongst dense vine scrolls, all brilliantly enamelled in various colours of white, yellow, red, blue and green on turquoise ground, the base with an incised four-character mark.

Each: 23.8cm high. (2).

HK\$250,000 - 350,000

US\$32,000 - 45,000

清 銅胎掐絲琺瑯纏枝蕃蓮紋戟花觚一對

Provenance 來源:

An Austrian private collection

奧地利華里頓家族舊藏

For related examples of gilt-bronze and cloisonné-enamelled gu in the Palace Museum, Beijing, see *Compendium of Collections in the Palace Museum. Enamels 2. Cloisonné in the Qing Dynasty*, Beijing, 2011, pp.176-181, no.139-141. Compare also another example in the Shenyang Imperial Palace Museum, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum. The Enamel Volume*, Shenyang, 2007, p.156, no.6. Another related example is also illustrated in *Zhongguo Meishu Fenlei Quanji. Zhongguo Jinyin Boli Falangqi Quanji 6. Falangqi 2*, Hebei, 2002, p.41, no.46. For a similar example of a later bronze gu dated to the late Ming dynasty with reminiscence of the archaic style of earlier bronzes currently in the National Palace Museum, Taipei, see *Through the Prism of the Past Antiquarian Trends in Chinese Art of the 16th to 18th Century*, Taipei, 2003, p.60, no.I-35.

花觚造形倣自於商、周古銅器，口呈喇叭狀，圓形，長頸、縮腹、間出四戟、圓圈足外撇，通體除罕見鎏金四出戟外，口緣內壁以淺藍作色底，上面盤繞彼此，對稱四朵帶葉纏枝蓮，觚外圍除以上所提飾以四鎏金出戟外，更在出戟上方設計四片蕉葉紋飾與數朵色彩繽紛令人亮眼典型清朝纏枝蓮紋飾，口緣、底足均施以鎏金以達上、下、首、尾呼應之感，此觚使用之釉料與顏色之多更是讓人驚嘆，整器除淺藍色作地外，還使用紅、白、黃、紫、綠、淺綠、深藍及珍貴異常之胭脂水粉紅等多種釉料，在造形上極其古樸雅緻，磨工平整，掐絲工整細膩，釉料豐潤飽滿、色彩絢麗，口沿、出戟底等露胎處鎏金亮麗厚實，造形極為優美，端莊古樸，典雅中又不失華貴，底部雙框陰刻《乾隆年製》楷書四字款，是為倣古掐絲琺瑯器典範、逸品，此器高度集中了鮮明皇宮御製品色彩，實令人對其高超製造水平感到讚嘆與服膺。

本拍器來為奧地利·華里頓家族所擁有，華里頓家族祖輩為18世紀末期19世紀初棉業商人，從事於遠東與歐洲間之棉業交易。美國大都會博物館藏一件與拍品完全相似掐絲琺瑯四出戟觚，與此相類，另參看河北美術出版社出版《中國美術分類全集·中國金銀玻璃琺瑯器全集·5·琺瑯器(一)》，頁41項46；萬卷出版公司出版《瀋陽故宮博物院藏文物精粹·琺瑯卷》2007年4月，頁156項6，美國鳳凰城博物館出版《克勞格·珍藏·中國琺瑯器》1980年，頁118項52，瑞士蘇黎世博物館出版《烏氏·中國掐絲琺瑯器珍藏》1989年，頁224項224；《北京故宮博物院藏品大系·琺瑯器編(二)清掐絲琺瑯》，頁172項134、頁181項141；紫禁城兩木出版社出版《故宮珍藏·康雍乾·瓷器圖錄》，1989年5月，頁414項95；台北國立故宮博物院出版《古色·十六至十八世紀藝術的仿古風》，頁60第I-35項。私人收藏類似器物，見香港·蘇富比2008年4月11日，拍品編號2802。



A gilt-bronze and cloisonné-enamelled 'fruit offerings' figure
Qing dynasty

Standing atop an elaborately decorated pedestal with lotus sprays, downward lotus lappets and quatrefoil diaper patterns, the figure balanced on his left feet with right knee bent, wearing loose robes, his ferocious facial expression with long beard, opened mouth revealing sharp teeth, the face flanked by lobed ears and framed within a helmet, both hands raised high supporting a tray of ripe peach, pomegranate and finger citron, all finely enamelled in white, yellow, red, aubergine, blue, green and black on a vivid turquoise ground.

31.8cm high.

HK\$40,000 - 50,000
US\$5,200 - 6,400

清 銅胎掐絲琺瑯仙人祝壽像

Provenance 來源:

Sotheby's London, 30 May 1961, lot 395
T.B. Kitson collection
倫敦蘇富比，1961年5月30日，編號395
T. B. Kitson 凱森私人珍藏

Compare a related seated figure of Maitreya decorated in gilt-bronze and cloisonné enamel, dated to the Qianlong period, preserved in the Palace Museum, Beijing, illustrated in *Buddhist Statues of Tibet. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, p.262, lot 251. For further references on related examples sold at auction, see Sotheby's London, 30 May 1961, lot 395; Sotheby's New York, 18 September 2007, lot 156; and another at Christie's Hong Kong, 30 May 2012, lot 3906.

眾多掐絲琺瑯器中，一般以器皿類居多，相對以掐絲琺瑯為題材所作人物造型掐絲琺瑯器，則出乎意料到寥寥可數。以仙人祝壽為主題之掐絲琺瑯器，則更為稀罕珍貴。而掐絲琺瑯人物少的原因，就如同北京故宮博物院資深專家陳麗華女士，發表於1999年澳門藝術博物館所出版圖錄《盛世風華 - 北京故宮清代康、雍、乾書畫器物精品展》頁311所述及之文章：「乾隆時期的掐絲琺瑯裝飾圖案內容較為豐富，如難度較大的人物也被用來作琺瑯的裝飾題材，不能不承認它是掐絲琺瑯工藝發展到極高水準的表現...」，陳女士以她淵博專業素養一語道破了掐絲琺瑯人物稀少的原因，原為製作上產生的難度問題。

此器為最著名琺瑯器收藏家T.B. Kitson舊藏。T.B. Kitson為上世紀60年代全世界收藏琺瑯器物權威，他於1960年至1961年分別於英國蘇富比舉行三場專拍。其中的一對掐絲琺瑯番人並在2007年6月13日重現於法國佳士得琺瑯器拍賣會，編號27，此對琺瑯番人與本次拍品均來自於英國蘇富比拍賣公司1961年5月30日同一場拍賣會。早在上個世紀初，歐洲收藏家對亞洲藝術已極為重視，到了19世紀中期，歐洲藏家對中國藝術熱愛更達到了前所未見之境界，在當時歐洲藏家們盛行的收藏為青銅器、唐山彩、古玉、宋瓷等，但T.B. Kitson以他獨特之眼力跳脫了當時收藏思維與流行，一生致力於其琺瑯器收藏，其毅力及眼光實令人無限敬佩。令世人也以能擁有T.B. Kitson，所珍藏過的掐絲琺瑯器而引以為榮。



A European-subject gilt and blue-enamelled 'peach' clock

Qianlong

Crafted in the form of peach issuing from gnarled branches, the main circular-domed glass panel encasing gilt Roman numerals at the extremities with the hour and minute dials affixed at the centre, the exterior further decorated with gilt European floral and vine scrolls on a rich blue enamelled ground.
20.4cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清乾隆 銅胎透明琺瑯桃形鐘掛飾

Provenance 來源:

An European private collection

Such unique blue enamels are widely used to decorate important pieces of European taste during the mid Qing dynasty. Compare a box and cover illustrated in *Hebei Meishu Fenlei Quanji. Zhongguo Jinyin Boli Falangqi Quanji 6. Falangqi 2*, Hebei, 2002, p.164, no.252. Time pieces in the Qing Imperial collection are not limited to just peach-shaped clocks, see also another *guan*-shaped clock mounted above an elephant also decorated with Roman numeral dials, see *Compendium of Collections in the Palace Museum. Enamels 4. Cloisonné in the Qing Dynasty*, Beijing, 2011, p.133, no.85.

桃及桃樹在人們心目中是「長壽」、「避邪」之物，關於桃的傳說與故事在中國流傳不斷，其中最廣為流傳故事則是有關「齊天大聖 孫悟空」偷盜王母娘娘種三千年才結果之仙桃，卻被孫悟空偷盜的民間故事，「桃」從古時就被視為壽果，代表長壽之意，壽桃是壽宴時不可或缺的食物，也常被取材作為祝賀生日的用品，至於桃樹則被人們視為能驅魔、避邪，並能帶來好運之神樹。另更傳說：每年三月三日天上西王母都會在此日於天庭召諸神仙大集合開「蟠桃大會」，並摘桃祝壽宴請各路神仙，在中國至今仍將此日稱為「蟠桃節」，「桃」，既然有如此多與「長壽」有關意義，自然受到皇家重視，並被取其題材設計在皇帝使用器皿或文物上。

在北京故宮有二個案例可供參考比較，北京故宮收藏有一件紫檀嵌百寶掛屏，在掛屏中也設計有一純觀賞鐘錶造形物，另外的一個案例為北京故宮所收藏一對琺瑯太平有象在象背上的琺瑯也同樣被設計成純供觀賞而不具備報時功能的藝術品，此種風格藝術品在當時大多為配合圓明園西洋樓等陳設特別製作。



A gilt-bronze and cloisonné-enamelled medicinal armrest

Qianlong

The upper surface brilliantly enamelled with chrysanthemum blossoms issuing from rockworks with butterflies in flight waiting to feed on the nectar on *leiwen* ground, the sides interspersed with twelve stylised lotus sprays, all elaborately enamelled in vivid tones of white, yellow, red, blue, green and black on turquoise ground.

25.7cm wide.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清乾隆 銅胎掐絲琺瑯把脈枕**Provenance 來源:**

Acquired from an antique dealer in Paris, 1994

1994年購於法國巴黎古董商

Ba Mai or 'taking pulse' in a traditional Chinese method for medical examiners to diagnose and treat illness. The patient would sit beside the medical examiner with outstretched hand placed onto the armrest, allowing the medical examiner to 'take pulse' by feeling the anomalies of the heartbeat and blood flow at the underside of the wrist.

Imperial medicinal armrests are rarely seen and preserved in good condition, and the fact that the current lot is crafted in gilt-bronze and cloisonné enamels only served to show the exceptional rarity of such piece. Although a unique piece altogether, the free-flowing lotus scroll decoration and *leiwen* motif is often seen and used during the mid Qing dynasty on other more common antiques of the same period, all currently in the Imperial collection at the Palace Museum, Beijing, see *Compendium of Collections in the Palace Museum. Enamels 3. Cloisonné in the Qing dynasty*, Beijing, 2011, pp.159 & 194, no.124 & 159.

「把脈」，亦稱為「切脈」，是中醫師以手按壓病人的動脈，根據脈象，以了解疾病內在變化的診斷方式。是中國古代中醫辦證的一個重要依據，對分辨疾病的原因，推斷病情變化，識別病情真假，判斷及病預後等，都具有重要臨床意義。由於脈為血之府，貫通全身，所以體臟腑發生病變時，往往反映於脈，有時在症狀還未充分顯露之前，脈象已經發生了改變。「把脈」在中國具有悠久的歷史，其反映出中醫學診斷疾病之特點和經驗，為中國傳統醫藥文化最重要之步驟。

此把脈枕為清宮罕見醫療器具，工匠運用其巧思，將所有寓意吉祥的元素，融貫於脈枕，通體展現出長壽及健康等語意。其跳脫出一般醫療器具且缺乏色彩、作風死板，往往使人有懼怕之感受。而本次拍品，其用色大膽豐富，完整融合所有吉祥、祝福之意寓且生動之圖案，絲毫無法使人與醫療用具作為聯想，由此可見，當初工匠製作此脈診時，其過人的心思縝密。在作法上極符合人體工學，異於古人使用之枕頭。古人枕頭一般是帶有斜度。





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A gilt-bronze 'tiger' paperweight

Han dynasty

Cast in the form of a recumbent tiger, its body coiled with its head turned upwards looking back, exhibiting powerful limbs with sharpened claws.

6.4cm diam.

HK\$30,000 - 40,000

US\$3,900 - 5,200

漢 銅鎏金虎形書鎮

Provenance 來源:

Spink & Son Ltd., London

Christie's London, 29-20 June 1998, lot 498

For a comparable example of a tiger form paperweight in the Idemitsu Museum of Art, Tokyo, see *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no.240. For a related example in the Palace Museum, Beijing, see *The Complete Collection of the Treasures of the Palace Museum. Bronze Articles for Daily Use*, Hong Kong, 2006, p.150, no.128. See also another gilt-bronze paperweight in the form of a dragon dated to the Han dynasty, sold at Sotheby's London 11 December 1979, lot 49 and again at Sotheby's New York, 19-20 March 2013, lot 67.

紙鎮或書鎮為中國文人書齋中重要文房用具之一。明代高濂作《燕閒清賞箋》中提到文房用品，論列甚詳，其中紙鎮一項尤饒興味：「又有虎蹲銅坐一，塑鑄者，乃上古之物也，且見必成對，壓紙妙甚。」

古人習慣坐地，藉之以席。今日「筵席」一詞意思是飲宴的酒席，古代「筵席」乃指席地而坐之意。筵席的解釋乃為筵鋪在下，席鋪於其上而成席位。席為長方形，通常數人共一席而坐，而席的四角須有壓鎮之物，以免吹移掀起。「鎮」字意思可訓為「壓」，用以壓物之物品也可稱為鎮。鎮原先是用來壓席子的角，所以都是四個為一組，稱為「席鎮」，多為動物造型且以銅作成為多，漢朝以後，隨著傢俱開始普及，人們不再以席為坐，「鎮」漸被轉為壓紙之用，乃由「紙鎮」一詞出現。

此件漢代鎏金虎形書鎮，精銅鍊製，手感厚實，通體鎏金，品相極佳。器呈半球體，作虎形蟠臥狀，尾繞經腹部內側向脊背彎捲外翻。虎首向上，雙目有神，張口如唔吠狀，身軀用力迴轉，指爪撐地，勁健生動。虎為中國古代威武與力量的象徵，《說文解字》釋虎曰：「山獸之君，從虎從儿。」古人崇敬虎的威猛無懼，每每視之為尚武精神的代表。器下連著圓片基座，係與器身和鑄，底中心央灌鉛，俾增重量，適於壓物，是件來源清楚、顯赫重要文房妙品。

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A large bronze 'lions and grapes' mirror

Liao dynasty

Cast with one side flat and polished, the other side with a central medallion of a bear finial encircled by six ferocious lions hunting deer and birds, with further creatures within two concentric ridges and a outer floral border, all amidst dense scrolls of fruiting grapevines.

21.9cm diam.

HK\$80,000 - 100,000

US\$10,000 - 13,000

遼 瑞獸葡萄紋大銅鏡

Provenance 來源:

Dr. Wintour collection (1874-1943), an American chemist

William Strunk Jr. collection, acquired in 1933

美國溫特博士 (1874~1943) 舊藏

威廉·倫克先生1933年收藏，後由此家族保存至今





Compare a smaller but similar example in the Idemitsu Museum of Art, illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no.299. For another comparable example, see *Chinese Art in Overseas Collections. Bronze*, Taipei, 1985, p.209, no.206.

銅鏡圓形，伏獸形鉗，內圈紋飾高浮雕，為六隻海獸，三隻狻猊，值得一提的是，排列於三隻狻猊中，穿梭著三隻翱翔天際之「飛馬」。一般所見海獸葡萄紋鏡通常以狻猊為題材，在隋、唐銅鏡中四處可見。但此銅鏡不尋常的使用三隻狻猊，配合三隻「飛馬」交錯環繞於鉗外內圈內，屬極為罕見。六隻海獸抬頭，正視，飛揚，奔騰，神態各異，變化無窮，其空隙處配以葡萄及纏枝葉紋，增加其生動之美。棱脊外亦佈滿葡萄與纏枝紋，枝葉間飾以飛馬、鵲、蝴蝶、虻、蜂等，無論狻猊、飛馬、鵲或其他昆蟲，姿態各異。鏡邊斜起，斜坡上使用小花紋飾環繞其間。此銅鏡在佈置上之複雜作工之繁複，在唐朝銅鏡裡實不多見。

此銅鏡在尺寸也不同尋常。一般所見海獸葡萄紋鏡尺寸均不大，超過15公分者，已屬大器，如本鏡般直徑高達22公分之鉗，碩大之尺寸唐代銅鏡在傳世品中誠屬難見之物，本鏡是極為難得罕見超大形唐朝精美海獸葡萄紋鏡。此鏡被收藏接近一個世紀，今重現拍場，實為銅鏡藏家夢寐以求、畢生難逢、機不可失的唯一收藏機會。

391

A bronze and gold-splashed water coupe

Ming dynasty, Xuande seal mark

Heavily cast, the sturdy cylindrical bulbous body resembling a drum, the edges with bands of bulding spots slightly raised on three flattened *ruyi*-head feet and ending with interved mouthrim, overall decorated with gilt splashes, the base with a two-character *zhuanshu* seal mark.

7.4cm diam.

HK\$20,000 - 30,000

US\$2,600 - 3,900

明 銅胎點金小爐

Provenance 來源:

An European private collection

Compare an exhibited example from the Yang Bingzhen collection in the National Museum of History, Taipei, see *Jinyu Qingyan. Yang Bingzhen Xiansheng Zhencang Ming Qing Tonglu*, Taipei, 1995, p.160, no.67.

Compare also a related gilt-bronze and cloisonne-enamelled example in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Enamels 1. Cloisonne in the Yuan and Ming Dynasties* Beijing, 2011, p.72, no.11.



392

A gilt-bronze Guanyin

Ming dynasty

Seated in a relaxed posture with left leg pendant, the deity wearing long overflowing robes draped over her head, her serene expression with downcast eyes framed by hair bound in high chignon, holding a scroll in her right hands with her left resting on her knees, stand.

11.2cm high (2).

HK\$30,000 - 40,000

US\$3,900 - 5,200

明 銅鎏金持經觀音坐像

Provenance 來源:

A German private collection, Hamburg, acquired in 1987

德國私人收藏家1987年收藏

For a closely related but slightly smaller seated bronze figure of Guanyin, see Sydney Moss Ltd., *The Second Bronze Age. Later Chinese Metalwork*, London, 1991, no.6. For examples sold at auction, see Christie's Hong Kong, 31 October 2000, lot 997; and another sold at Sotheby's New York, 19 September 2001, lot 29.





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A gilt-bronze and cloisonne-enamelled 'tianqiuping' snuff bottle

Qing dynasty

Cast in the form of a miniature *tianqiuping*, the exterior with two cartouches featuring birds amidst flower blossoms, interspersed between floral sprays, vine scrolls, *ruyi*-heads and criss-crossed scrolls, all enamelled in vivid tones of white, pink, blue, turquoise and green colours on yellow and red grounds.

7.5cm high.

HK\$10,000 - 15,000

US\$1,300 - 1,900

清 銅胎掐絲琺瑯開光花卉紋天球瓶式鼻煙壺

Provenance 來源:

Acquired in Shanghai, 1920s

An American private collection

美國私人收藏，1920年代購於上海

394

A gilt-bronze and cloisonne-enamelled 'rooster and duck' snuff bottle

Qing dynasty

Cast in the form of a flattened *bianhu*, each side with a cartouche depicting a duck swimming in a pond on one side, the other side with a cock perched on rockworks, overall decorated with floral and vinescrolls with a band of *ruyi*-heads, all enamelled in vivid tones of white, yellow, red, pink, blue, green and turquoise tones.

6.4cm high.

HK\$10,000 - 15,000

US\$1,300 - 1,900

清 銅胎掐絲琺瑯開光公雞圖鼻煙壺

Provenance 來源:

Acquired in Shanghai, 1920s

An American private collection

美國私人收藏，1920年代購於上海

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A blue and white 'aquatic' incense burner

Ming dynasty

Raised on three feet with a cylindrical body with bulbous sides, decorated with a continuous aquatic scene on the exterior, featuring lotus leaves and blossoms.

8.7cm high.

HK\$30,000 - 40,000

US\$3,900 - 5,200

明 青花蓮紋飾三足小爐

Provenance 來源:

Christie's London, 23 December 1995, lot 708

The aquatic scene featured on the current lot is very similar to the interior of a blue and white stem bowl with lotus flowers and mandarin ducks, exhibited in the Shanghai Museum and originally from the Ashmolean Museum of Art and Archaeology, Oxford, see *Splendours in Small: Art of Yuan Blue and White Porcelain*, Shanghai, 2012, pp.100-101, no.20.

斂口，器呈圓形狀，器壁向外拱出，爐心中央有接壤陶土製作痕跡一道，平底、三足，爐圓案以三把蓮花形成整器之構圖，蓮花畫工極其自然飄逸，散發出一股幽香可及之情境，此爐在圖案中的三把蓮花每個單位中的蓮花畫姿不盡相同，但總不禁能令人心曠神怡之感受，用青花繪圖在白釉上，再以蓮花作紋飾，令人對此爐產生視覺上強烈對比以及達到脫俗雍容效果，「蓮花」中國古代文人常以它為題材作詩或繪畫詠頌蓮花聖潔及高雅，蓮花紋飾常被使用在佛教有關文物上，以「蓮花生淤泥而不染」來形容「如來已不為世間八法之所染污」，開啟弘揚佛法，淨化人心之目地，拍品蓮花紋青花瓷小三足爐，器小巧，卻可作點香、聞香文房妙品，如此小巧青花瓷爐極少見，因瓷器與銅爐相較下，瓷器保存極屬不易，故瓷器的香爐存世量可說少之又少，因此造成要在市場上尋一上等好瓷爐就難上加難，台北故宮典藏品中有一件與本拍品造形極為相似者。另2012年由上海博物館所展《元代青花瓷器特集》頁100-101項20青花蓮紋碗，在其碗心也出現與本拍品幾近完全相同蓮花紋飾可供比對。

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A blue and white 'dragon' box and cover

Qianlong

The centralised double bordered panel with a forward facing five claw dragon in flight chasing flaming pearl amidst wispy clouds, with further repeated designs at the cavetto above crashing waves at the foot, the base with an apocryphal six-character Chenghua mark within double circles.

6.8cm diam. (2).

HK\$30,000 - 40,000

US\$3,900 - 5,200

清乾隆 青花雲龍搶珠紋印泥盒

Provenance 來源:

Phillips London, 9 June 2000, lot 11

Compare a blue and white Qianlong reign-marked dragon seal box and cover with from the Qing court collection, preserved in the Palace Museum, Beijing, illustrated in *Small Refined Articles of the Study. The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009, p.282, no.286. For other related examples sold at auction, see Sotheby's Hong Kong 15-16 January 1988, lot 185; and another sold at Christie's Hong Kong, 1 January 2004, lot 1087.

印泥盒為文房用具，也稱印色盒，裡盛藏印泥，為古代文人重要使用品及不可或缺之物，在中國古之文士或藝術家等，均有在其詩、書、畫上留印蓋章之習，故印泥盒更加突顯其重要性。在明清之際印泥盒使用性大增，消耗量極大，其製作材料也因而步入多元化，無論是金、銀、銅、鐵、竹、木、牙、角、玉、石、漆、瓷等，均被羅列其中去作印盒，在這裡邊如本拍品瓷製印盒卻是奇少，究其原因可能是瓷本屬易碎物，稍一不慎即碎而毀之，故存世品不多也不足為怪。

拍品乾隆青花瓷器小印泥盒，器形雖不大，但其做成官窯那種輕盈繪工及素雅青花釉色，卻已達唯妙唯肖之境界，在乾隆朝刻意做明朝成化官窯的例子比比皆是，其中闔彩雞缸杯在清朝、康、雍、乾年間大量被做製，且落款方式及筆劃風格都與本拍品般均落「大明成化年製」六字款，就是一例。

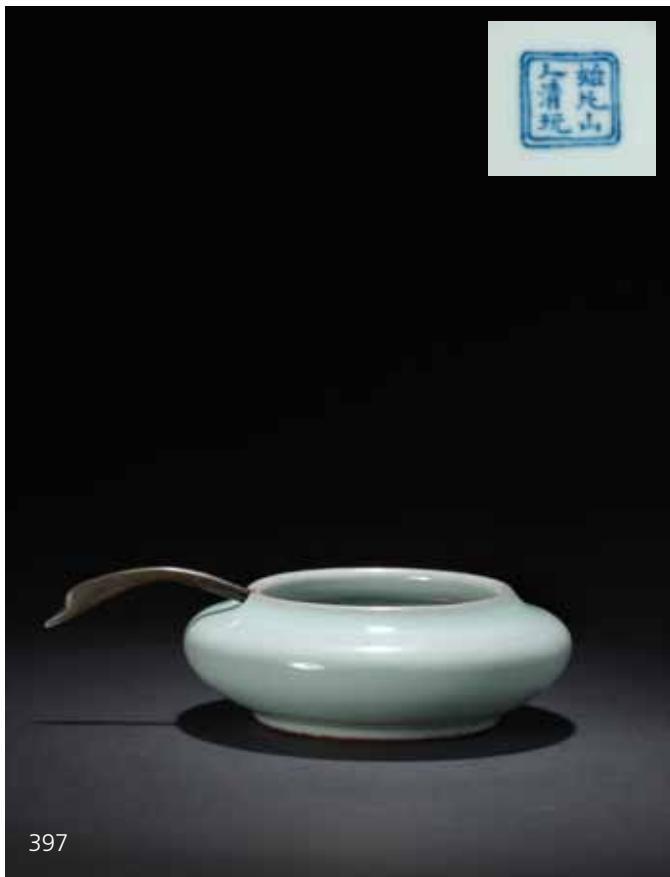
由此推論，可得知此乾隆御窯廠所燒製圖繪青花雲龍，鱗爪生動出沒於雲海中，傳承有序，來源清楚不尋常的青花龍紋瓷器印盒，是極難得的一件文房官窯精品，彌足珍貴。北京故宮博物院收藏有一件幾近相同青龍鳳紋瓷印泥盒可作比較。



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397



399

397
A porcelain lavender water coupe
Yongzheng
Of compressed globular form rising from a short recessed foot towards high shoulders and a small lipped rim, the exterior evenly glazed with a lustrous layer of sweet lavender tone, one side with a small enclosure holding the small bronze ladle with a duck-head handle in place.
8.3cm diam. (2).
HK\$20,000 - 30,000
US\$2,600 - 3,900

清雍正 做汝瓷扁腹形水呈 「始比山人清玩」款

Provenance 來源:
Christie's London, 15 May 2007, lot 278

For a similar example dated to the Yongheng period from the Qing court collection in the Palace Museum, Beijing, see *Small Refined Articles of the Study. The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009, p.221, no.217.

398
A green glass faceted jarlet
Qianlong
Of compressed globular form with faceted sides rising from a flattened base, the glass translucent and of emerald tone.
9cm diam.
HK\$20,000 - 30,000
US\$2,600 - 3,900

清乾隆 綠玻璃磨棱六角紋飾水丞



398

399

A green glass zhadou

Qianlong

Of archaic bronze form rising from a slightly recessed circular foot, the compressed globular body with multiple faceted sides surmounted by a flared neck, the plain and undecorated translucent glass of emerald green tone.

8.9cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清乾隆 深綠玻璃六角紋飾渣斗

Provenance 來源:

An Austrian private collection

A comparable green glass jarlet in the collection of Andrew K.F. Lee is illustrated in *Elegance and Radiance. Grandeur in Qing Glass : The Andrew K. F. Lee Collection*, Hong Kong, 2000, p.188, no.57. See also another similar yellow glass zhadou example from the Dr. Alan E. Feen collection, exhibited in the Asian Art Museum, San Francisco, illustrated in *A Chorus of Colours*, Asian Art Museum of San Francisco, 1995, p.89, no.61, and sold in these rooms 24 November 2010, lot 203.

400

An amethyst 'birds and pomegranate' carving

Qianlong

The semi-translucent stone of rich dark purple tone fading towards a pale and clear white hue, worked in depiction of a bird perched on a flowering tree and feasting on ripe pomegranate fruit.

4.4cm high.

HK\$40,000 - 50,000

US\$5,200 - 6,400

清乾隆 御製紫晶喜得百子掛珮

Provenance 來源:

Spink & Son Ltd., London, August 1966

Major Walter Lees collection

Christie's London, 16 July 2010, lot 111

英國 . 倫敦史賓克公司 , 1966年8月

華特 . 李斯少校 (1904~1990) 舊藏

倫敦佳士得 , 2010年7月16日 , 拍品111

此物來源顯赫，最早為英國老牌古董商史賓克於1966年8月所售出，後歸英國華特·李斯少校所有，直到2010年7月16日才於倫敦佳士得所舉行的一場《華特·李斯私人專拍》售出，拍品編號111。華特·李斯出生於英國愛丁堡，華特先生於1939年入伍，加入了英國駐北非軍團，在北非著名的幾場戰役期間表現卓越，他因此榮獲了「十字勳章」官拜少校，戰後華特·李斯曾任職於STAVROS NIARCHOS公司，此家公司在當時是歐洲最大船運公司，華特·李斯被任命為此船運鉅子老板身邊特別助理，過了不久他聽從軍中好友諾頓·布拉伯恩母親介紹到法國巴黎，幫英國新的駐法大使奧利佛·哈維爵士底下工作，並展開他在巴黎極為傳奇與多采多姿的生活。在巴黎工作其間，華特·李斯得以有機會穿梭於巴黎重要高級社交圈子中，因此結識不少工商鉅子與社交名流，華特·李斯於1948年抵達巴黎後，總共在法國度過長達50年的巴黎精彩生活。

401

A white jade and agate neck massager

Qianlong

The roller of an elongated octagonal shape, the stone of a rich emerald green with maroon speckles, lightly fixed at the ends onto a gilt-bronze mount further affixed onto an elongated jade handle, all worked in themes of *lingzhi* sprays, *ruyi-heads* and bamboo form.

19cm long.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清乾隆 御用鎏金白玉瑪瑙按摩器

Provenance 來源:

Christie's London, 12 November 2004, lot 393

For similar examples see *Life in the Forbidden City*, Hong Kong, 1985, p.200, no.294. See also another related example preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Jadeware III*, Hong Kong, 1995, p.237, no.193.



400



401

402

A white jade snuff bottle

Qing dynasty

Worked with slightly concaved base with a flattened body rising to a cylindrical neck, the body plain and semi-translucent.

5.7cm high.

HK\$30,000 - 40,000

US\$3,900 - 5,200

清 白玉光素鼻煙壺

Provenance 來源:

Acquired from a New York art gallery, 1924

John Reed collection (1879-1948)

美國紐約華司藝廊，1924年

約翰·李德先生舊藏(1879~1948)



A circular lacquer 'Immortal' box and cover

Qianlong

Of cylindrical form, the main circular cartouche carved with a landscape scene of two Immortals with an attendant strolling under a pine tree and by a lake amongst distant mountains, all finely worked on rich thick red lacquer carved in relief into three layers of diaper ground, the base and interior lacquered black.

10.8cm diam. (2).

HK\$30,000 - 40,000

US\$3,900 - 5,200

清乾隆 御製仙人春遊剔紅蓋盒

Provenance 來源:

Idemitsu Museum of Art, Tokyo

Christie's London, 14 November 2003, lot 30

東京出光美術館

英國佳士得2003年11月14日，拍品30

Compare other similar circular red lacquer boxes and cover with intricately worked landscape scenes dated to the Qianlong period, currently preserved in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colours. Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, pp.125-127, no.116-121. See also another example currently preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of the Treasures of the Palace Museum 46. Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p.42, no.26.

蓋盒為蔗段式，子母口，平底，底部及盒內髹黑漆。錫胎。漆層厚實，雕工極為精細。蓋面上裝飾的題材，為曲水流觴之景，有山水流雲，山花野草等物事。松蔭下兩位仙人與一侍童佇立，遠眺仙山，高峯巍聳，峭壁秀麗，流雲縱橫，襯以仙花異草。紋飾空隙處，鋪陳平行回紋錦地紋飾，散發出一片寧靜脫俗清幽之景，如此般精美剔紅漆盒，大部分用於裝盛皇宮內庭之貴重物品，例如珠寶、墨或班指等。

「剔紅」是在器物的胎型上，塗上數十層生漆，等乾後再雕刻出浮雕的紋樣，屬雕漆的品種之一，又名「雕紅漆」或「紅雕漆」，此技法成熟於宋元時期，發展於明清兩代，於乾隆朝間更達到空前繁榮之境界，在紫禁城中乾隆朝雕漆被廣泛陳設於宮廷各重要宮殿中。



Yixing stoneware from the Mr and Mrs Gerard Hawthorn collection (lots 404-417), to be sold without reserve (拍品404-417為無底價)

404

A small Yixing stoneware 'carp' teapot and cover, and two other teapots

Qing dynasty, signed respectively Qiu Tong, Zhiyun Shi, Hui Pu

The slightly pear-shaped body with a double-banded border at the waist and near the foot, a series of inscriptions flanked in between a spout and a handle on the sides, surmounted by a dome-shaped cover with a carp at the top, together with two other teapots and covers with inscription and seal marks.

10.1cm long. (6).

The two-character mark *qiutong* probably refers to the designation of the potter, and the two-character mark *yuanji* probably refers to the family workshop. The incised inscriptions can be translated as 'the moonlight illuminates the mountain, the water fills the pound, made in the month of midspring'.

The seal mark that reads *Zhiyun shi zao* is unknown from any traditional Yixing connoisseurship, whereas the name of the carver of the inscriptions, Liu Pei, has appeared on teapots made by Shao Jingnan. Current scholarship also suggests Liu Pei as an alternative name for the potter, see Wu Shan, *Zhongguo zisha cidian*, (*The Thesaurus of Chinese Purple Clay Wares*, 2007, p.129). The inscription can be translated as 'feelings of eternity'.

The other two-character mark *Huiju* is probably the designation of an unknown potter.

Provenance 來源:
Collection of Irene Dreyfus, no.13

清 朱泥小壺三件

「月滿空山水滿潭。時在仲春之月作」、「元記」、「秋同」
「寸心千古。留佩」、「水平」、「芝雲氏造」、「昌記」
「惠甫」

一壺梨形身，溜肩，鯉魚鈕，壺身以草書刻「月滿空山水滿潭。時在仲春之月作」，壺把下鑄「元記」圓印，壺底鑄一「秋同」篆文方印；一壺成合歡形，蓋內鈕「水平」二字，壺身刻楷書「寸心千古」，落款「留佩」，壺把下鈕「昌記」圓印，壺底鑄「芝雲氏造」篆文方印；另一壺圓鼓腹成宮燈式，壺底鈕「惠甫」楷書方印。

留佩一名並未有文獻記錄，但「留佩」刻款曾見於清道光邵景南所製茗壺上。見鴻禧藝術文教基金會編，《中國雅趣品路-宜興茶具》，台北，1990年，頁38，圖版46。一說留佩為清道光時邵景南之號，其所製壺深得古法，善於仿製明代茗壺形制，風格工整渾樸，見吳山，《中國紫砂辭典》，江蘇，2007年，頁129。

405

A group of three silver-mounted Yixing stoneware teapots and covers

Late Ming/early Qing dynasty

The red stoneware teapot of globular form rising from the tapering foot, set with a silver and wood handle and silver spout, the body decorated in appliquéd with a 'Boys in Lotus Scroll' design between a band of scrolls at the foot and another at the shoulder, the base with an impressed seal mark, together with two other purple-brown teapots mounted with a silver spout, the latter with an English silver cover (hallmark reading George III, 1808), the base incised with inscriptions.
The largest: 18.2 long. (3).

Chen Wuzhi, whose name is little mentioned in historical records, is said to a skilled Yixing potter who lived during the late Ming dynasty. For another related Yixing stoneware teapot with nearly identical appliquéd-decorated motifs, dated to the last quarter of the seventeenth century, see K.S.Lo, *The Stonewares of Yixing - From the Ming period to the Present Day*, London, 1984, p.131, pl.XXXVI.

The inscription incised on the base of the other teapot can be translated as: 'Because of having this and being pleased, nothing else is desirable now, by Shiheng.'. On the other it translates as 'life is about joyfulness'.

Shiheng probably refers to Xu Shiheng, a well-known scholar who later became a potter especially in making Yixing stoneware animal sculptures. Xu Shiheng is said to have been taught by Shi Dabin, whose artworks were deeply cherished by Xu's father.

明末清初 朱泥印花壺、紫泥嵌銀壺三件

「陳務之製」篆文方印
「以此乃樂，亦又何求。士衡」行楷刻款
「人生以樂年」行楷刻款

朱泥壺圓身，斂腹，臥足，鑲銀木柄，銀製壺流，壺蓋應為歐洲製替代品，壺身印花貼飾纏枝蓮紋童子，壺底鈕「陳務之製」篆文方印；兩紫泥壺均嵌銀製壺流，其中一壺底刻詩文「以此乃樂，亦又何求。士衡」，另一壺配銀蓋，蓋沿鈕英國銀匠標記，可解讀為「1808年喬治三世」，壺底刻詩文「人生以樂年」。

陳務之，明末宜興紫砂藝人，生卒不詳。傳近代無錫畫家秦古柳（1909-1976）珍藏有陳務之紫砂器上有相同款識。羅桂祥藏一件十七世紀朱泥貼花獅鈕壺，其貼花紋飾與本壺基本一致，見K.S.Lo,《The Stonewares of Yixing - From the Ming period to the Present Day》，倫敦，1984年，頁131，圖版XXXVI。

406

A pair of Yixing stoneware 'conch' teapots and cover

Mid Qing dynasty

Each naturally potted above a further two mini spiral shells, the main body set with two lotus stems handles, issuing a lotus bud and a lotus leaf individually at the ends, one with a cover surmounted by another small shell.
The largest: 14.3cm long. (3).

清中期 朱泥海螺提梁壺一對

壺作海螺形，頭尾細窄，中間橢圓形腹腔，壺底以兩顆小螺蛳作足，一壺配蓋，蓋以螺蛳作鉗，壺身均仿生海螺貝殼，貝殼外壁雕刻紋理並飾突出乳釘，上朔兩隻合併的蓮枝作提梁，枝頭處分別結一篇荷葉及一朵含苞欲放的蓮花，形象生動。朱泥燒製顏色鮮豔，質地緊密，使壺蓋與胎身摩擦時發出清脆聲音。



407

A pair of Yixing stoneware bowls and a lobed dish

Qing dynasty, signed Shi Mei

Each decorated on the interior with a crackled-white glaze, the exteriors with a key-fret rim and *xingshu* inscriptions below the rim, together with a dish of stylised flower form with six petals with key-fret rim, the interior and underside of the foot covered with a crackled-white glaze.

Largest: 14.3cm diam. (3).

Shi Mei is the designation or *hao* of Zhu Jian, a scholar and carver who was active during the Jiaqing/Daoguang period (1796 - 1850) and wrote the book *Hushi, History of Teapots*. Zhu is said to be the first artist who invented the pewter-cased teapot and was skilled at carving and inscribing pottery, bamboo, hard stone, copper or pewter by using his steel knife.

清 紫泥白釉詩文碗一對、紫泥白釉菱口盤共三件

「智而合玉食之歡。石梅。」
「食之而永錫難老。石梅。」

碗敞口，深弧腹，圈足，碗內施白釉開片，碗口外沿飾一圈迴紋，腹部分別刻詩文，落款「石梅」；盤菱口，淺腹，圈足，盤內及圈足內施白釉，白釉開片，紫泥發色較碗稍豔，胎體敦實。

朱石梅，清代嘉慶、道光年間（1796 - 1850）山陰人。字石眉、又作石模、石某，原名朱尖。與沈存周齊名，善以精錫製茗壺，傳為砂胎錫包壺創始人，能畫會篆，尤精鐵筆，竹、石、銅、錫皆可奏刀。

408

A group of three Yixing stoneware tea canisters with moulded decorations

Qing dynasty

Two with tapering hexagonal forms, all supported on bracket feet, one with the sides moulded with raised and impressed *shou* characters on a geometric diaper ground, another with panels decorated with flowering prunus on a diaper ground, together with a square tea canister decorated with relief designs of finger citrons growing on leafy branches, all within key-fret borders, wood covers.

The largest: 23cm high. (3).

清 紫泥印花茶罐三件

三茶罐兩件六方形，一件四方形，罐壁每面都分別以印花飾纏枝佛手、梅花以及壽字紋，紫泥發色深沉，造型規整古樸。

409

A matched pair of Yixing stoneware warmers and cups

Qing dynasty

Each of cylindrical from, the warmer with key-fret design to the rim, the cover surmounted with peach knob, the base impressed with a *zhuanshu* seal, together with a cup with crackled-white glaze to the interior.

9cm high. (4).

Changqie zhai and *Ziyi xuan* may refer to the studio names of the workshops.

清 紫泥溫酒杯套件兩件

「常慊齋」篆文方印

「自怡軒」篆文方印

溫酒杯成圓筒身，圈足，壽桃鈕，一杯底鈕「常慊齋」篆文方印，另一杯鈕「自怡軒」篆文方印，兩溫酒杯各帶一小杯，小杯圈足內及內壁施白釉開片，與溫酒杯完美契合，精巧實用。



407



408



409



410

410

An Yixing stoneware 'crab and carp' teapot and cover

Early Qing dynasty

The body modelled as raging waves with a carp leaping out from the surface of the water, surmounted by a cover with a crab crouched dormant at the top.

15cm long.

清早期 朱泥鯉魚踏浪壺

朱泥發色古樸淳厚，壺身包漿潤澤。壺通體波浪紋，以鯉魚作把，蓋以蟹為飾，蟹殼、蟹爪描繪生動逼真，浪花卷起處成嘴，整體粗獷浩然，寓意鯉躍龍門。

411

A large green-glazed Yijun stoneware dish

Qing dynasty

Sturdily potted in the form of a leaf, covered with a pale green glaze, the base reveals a yellowish hue of the *duan* clay with a square seal mark.

35.2cm long.

The seal mark reads *weizhouquan yao*, or the kiln of Weizhouquan. It does not appear to be recorded in traditional Yixing connoisseurship, but may possibly refer to a workshop.

清 段泥宜鈞粉青釉荷葉大洗

「尾州泉窯」篆文方印

洗成荷葉形，淺腹，花口，平底。洗一端飾葉柄，葉脈從葉柄直通葉端，葉面上亦刻畫出葉脈筋紋，使人感覺葉肉厚實飽滿。段泥作胎，青釉施釉肥厚，洗外壁雕刻葉片筋紋線，薄釉處隱約露出淺黃色段泥胎。平底內鐫「尾州泉窯」篆文方印，器形大方卻不失雅緻。



411

412

A Yixing stoneware 'fruits' vase and a small 'nuts' waterpot

Late Qing dynasty / early Republican period
Of compressed globular form supported on a straight foot, the cylindrical neck with a five lobed rim, the shoulder applied with moulded fruits and nuts in cream, red and pale brown colour with a *chi* dragon in slate tone crawling around the neck, together with a waterpot decorated with multicolour nuts, the interior enamelled with green glaze.

The largest: 25.5cm high. (2).

清末民初 紫泥百果螭龍菱口瓶及水孟

瓶菱花口，長頸，垂腹，圈足外撇，肩部堆塑花生、核桃、栗子、一條螭龍盤於瓶頸上，

413

A pair of Yixing stoneware vases and a small waterpot

Qing dynasty

Each of bulbous form, the tapering neck applied with a brown crawling *chi* dragon in high relief, together with a waterpot in rounded form, also set with a high relief brown *chi* dragon crawling onto the rim, the interior covered with a white-crackle glaze, the body impressed with a *mingyuan* seal.

The largest: 11.2cm high. (3).

清 段泥螭龍小膽瓶一對、段泥螭龍水孟

「鳴遠」篆文方印

膽瓶長頸、直口、垂腹圓鼓，圈足，瓶頸上伏一棕色蟠螭；水孟斂口，豐肩，圈足，深弧腹，一蟠螭伏於器身，頭從口沿處伸出，內壁施白釉開片，腹壁上鐫「鳴遠」篆文方印。



412



413



414

414

Two Yixing stoneware brushpots

Late Qing dynasty / early Republican period
Both similar in size and form, one potted at the exterior in the form of a continuous bamboo fence bounded at the waist in soft beige colour, the other with four floral panels on each axis in relief, both with four-character seal marks at the base.

The largest: 11.4cm high. (2).

Ni Xianglin was husband of Shao Baoqin (1906-1978), the apprentice of the renowned potter Yu Guoliang of the Republican period. Ni's family workshop was launched with his wife after 1940s. *Xiangji* probably refers to the name of the workshop.

清末民初 段泥竹節筆筒、朱泥梅蘭竹菊筆筒

「祥記製」篆文方印
「祥林監製」篆文方印

段泥筆筒作束竹狀，胎泥土黃，底部鈐「祥記製」篆文方印；朱泥筆筒四面分別開光凸雕梅、蘭、竹、菊四君子，底鈐「祥林監製」篆文方印。倪祥林為清末民初俞國良學徒邵寶琴（1906 - 1978）之夫，二十世紀四十年代之後開始與其妻在家中合作製壺。

415

Two moulded Yixing stoneware brushpots

Qing dynasty

Both naturalistically moulded of tree-trunk form, applied with two sprays of flowering prunus and crevices in high relief, one with an impressed seal on the base reading *yixing zisha*.
The largest: 10.4cm high. (2).

清 紫泥梅莊筆筒兩件

「宜興紫砂」楷書方印

筆筒均成梅莊形，筒壁上飾大小樹洞，樹樁上分別塑兩隻梅枝，枝上梅花盛開，其中一筆筒底鈐「宜興紫砂」四字楷書方印。



415



416

Two small Yixing stoneware brushpots

Qing dynasty

Each in the form of a tree trunk, one moulded in high relief of gnarled prunus branches, the clay of a beige tone, the body impressed with a seal mark reads *maolin*, another with two squirrels claiming amidst spraying vines, leaves and grapes, the clay of a reddish hue.
largest: 10.2 high. (2).

清 朱泥松鼠葡萄筆筒、段泥梅莊筆筒**「茂林」**

一筆筒以朱泥作胎，上飾兩隻松鼠於樹幹嬉戲，樹幹上伸出藤條，上果實累累；另一筆筒段泥作胎，上用高浮雕飾梅花枝幹及盛開梅花，極具文人氣息。

417

A matched pair of Yixing stoneware dogs

Qing dynasty

Each figure naturalistically modelled in the form of a recumbent dog, wearing a collar hanging a small bell, the eyes glazed black and the voluminous fur on its body delineated with incised lines.

10.8cm long. (2).

清 紫砂雕京巴犬擺件兩件

京巴犬成躺臥狀，雙耳自然下垂，口部微張，雙目圓瞪，頸帶鈴鐺項圈，背部長毛拖地，生動可愛，憨態可掬。

416



417

418

An Yixing warming teapot and warming vessel

Late Qing dynasty

The cylindrical body resting on a slightly recessed base, set with a short spout and a loop handle, surmounted by a slightly domed cover with a circular aperture, the base formed by a funnel-shaped shaft allowing heating from the warmer, the teapot and warmer painted in white slip with floral scrolls and bats, the clay of a dark brown tone.

17.9cm wide.

HK\$30,000 - 50,000

US\$3,900 - 6,400

清晚期 紫泥泥繪花卉蝙蝠紋溫壺

Provenance 來源:

C.C. Teng & Co.

壺分為溫壺及底座兩部分，溫壺圓身，短流，壺蓋中一圓形氣孔，壺身兩面分別以泥繪繪花卉蝙蝠紋，壺內部有一圓管與壺底相通，以使在底座加熱的溫度傳導至壺中，溫壺底座可以拆卸，上有氣孔，內附一燭盤。此溫壺與常見清代溫壺不同，壺身中間的導熱管可使壺內得到均勻加熱，而非只加熱壺底，設計別具巧思。

419

An Yixing stoneware 'peach' cup

Qing dynasty

Finely potted in the form of a hollowed half-peach, the fruit of longevity surmounted on a naturalistic gnarled branch issuing to the base with a series of luxuriant leaves and further three small peaches, the clay of a reddish tone.

12.8cm wide.

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance 來源:

C.C. Teng & Co.

清 紫泥摻砂桃盃

盃呈半桃形，盃柄為一粗幹桃枝，從一側分三叉蜿蜒曲伸至盃底，枝幹上桃葉捲曲，葉脈清晰，上結三小桃，與枝幹上的瘤配合而成器底。桃盃朱泥作胎，泥質中可見金色鋪砂均勻分佈，溫潤而細緻，而桃枝上的木孔紋理均逼真表現，做工講究。

420

An Yixing stoneware 'brick' teapot and cover

Republican, attributed to Lu Yuanzhang

The compressed cylindrical teapot with finely incised zhuanshu and kaishu characters at the exterior, the base with moulded four-character mark worked in wadang motif, the cover parallel with the shoulders surmounted by a cylindrical knob, the inside cover with a zhuanshu sealmark, all flanked by a short spout and handle, fitted box.

17.4cm long. (3).

HK\$30,000 - 50,000

US\$3,900 - 6,400

民國 廬元璋款清灰砂扁圓磚壺

「元璋」篆文方印

「飲之清心，掃石品題」篆書鈐文、「延年益壽」瓦當式篆文

Illustrated 出版:

Ho Chien, *Purple Clay. Wellington Wang's Collection of Yixing Wares*, Taipei, 1993, p.87.

何建，《紫泥：王度宜陶珍藏冊》，奇園國際藝術中心，台北，1993，頁87。

421

An Yixing stoneware 'lingzhi' fungus

Late Qing/early Republican, signed Chen Guangming

Naturalistically depicted, the cap with dark textured exterior, the Y-shaped stem terminating in a realistic mycelium, a square sealmark at the stem and two other at the inner cap, all in zhuanshu script, box.

7.4cm high. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,400

清末民初 陳光明款靈芝陶塑

「陳」篆文圓印、「光明」、「洪可」篆文方印

Illustrated 出版:

Ho Chien, *Purple Clay. Wellington Wang's Collection of Yixing Wares*, Taipei, 1993, p.213.

何建，《紫泥：王度宜陶珍藏冊》，奇園國際藝術中心，台北，1993，頁213。

422

An Yixing stoneware enamelled 'Buddhist lion' vase

Daoguang

Rising from a recessed base with wide body gently tapered to a lipped rim, the sides flanked by a pair of mythical beast handles, the exterior enamelled with four medallions of Buddhist lions at play with further leaf lappets, keyfret and ruyi-head motifs. 23.8cm high.

HK\$15,000 - 25,000

US\$1,900 - 3,200

For another similar example, see a pair of Yixing stoneware enamelled vases from the Mr and Mrs Gerard Hawthorn Collection, sold in these rooms, 28 November 2011, lot 269.

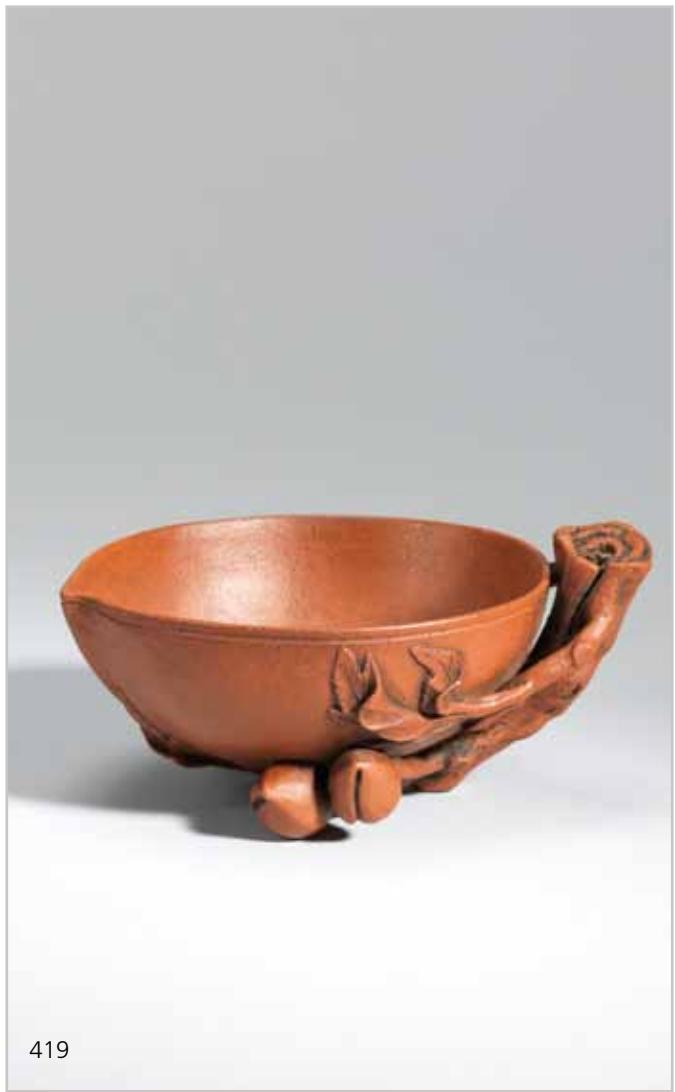
清道光 段泥粉彩獅子繡球獸耳瓶

瓶高身，溜肩，垂腹，唇口，圈足為撇，瓶身兩側各塑一獸首而。段泥胎質細膩，泥胎外壁通身以紅色潑彩而飾，頸部與近圈足處以籃彩繪蕉葉紋、迴紋、如意雲頭紋，器身以粉彩開光繪獅子繡球圖，間以纏枝花卉紋。

參考《好善簃珍藏宜興紫砂》中一對類似宜興窯段泥粉彩花瓶，見香港邦瀚斯，2011年11月28日，拍品269。



418



419



420



421



422

An Yixing stoneware 'prunus' teapot and cover with overhead handle

Late Qing/early Republican, signed Wang Baogen

The compressed globular body rising from a slightly recessed base surmounted with a domed cover, the knob, spout and the *dongpo* style overhead handle naturalistically modelled in the form of tree stalks, the body incised with inscriptions in *xingshu* style and archaic form, the handle and the underside of the cover impressed with seal marks.

21cm high.

HK\$100,000 - 200,000

US\$13,000 - 26,000

Provenance 來源：

Dr. Tan Tsze Chor Collection

陳之初博士舊藏

清末民初 汪寶根款紫泥東坡提梁壺

「寶根」、「寶根」

「大康七年」、「仿積古寫拓本」

「飲之清心」、「仿陳曼生先生刻法。仲勋」

壺圓身，溜肩，短流，三叉式高提梁，壺鈕、壺流及提梁塑樹幹狀，形象生動，壺身一側陰刻「大康七年」博古銅錢紋，旁陰刻行書「仿積古寫拓本」，並鈐一篆文方印，另一面刻「飲之清心」篆書題字，旁以行書陰刻「仿陳曼生先生刻法」，落款「仲勋」。壺蓋內及提梁下各鈐一枚「寶根」篆文方印。

汪寶根，清末民初宜興紫砂大師，善製各類砂壺，其壺造型勻稱，風清質麗。此壺採用拼泥技法，將提梁、壺流及壺鈕採用與壺身色調不同的泥質所製，以色彩對比造就更多視覺衝擊感，可見製壺者別有巧思。此壺為新加坡早期著名商人「胡椒大王」陳之初博士私人舊藏。



The Property of a private North American collector

424

An inscribed Yixing stoneware 'peach stone' brushwasher with zitan stand

Mid Qing dynasty

Potted in the form of a sliced peach stone, the exterior of a pale beige and mottled darker brown stoneware, naturally shaped with deep lines in imitation of the textured body of the stone, the interior smoothly polished with an attractive lavender 'Junyao' glaze, the rim incised with a series of inscription; together with a *zitan* stand in the form of a barbed leaf platform supported above a complex growth of fruiting branches worked in reticulation.

19.9cm long. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

The inscription can be translated as 'Queen Mother of the West bestowed a peach upon the Emperor Wudi of the Han Dynasty, Xuande Hall.', and another 'Recorded on the dingyou day of the jashen month in the gengzi year', with an apocryphal signature translated as 'Handmade by the Old Man Who Loves Leisure (aixian)'. According to *The Yixing Historical Accounts of Past Events*, the 'aixian' whose real name is unrecorded was a potter active between the reigns of Ming dynasty emperors Jiajing and Wanli. He was renowned for his Yixing brush washers made with grey-coloured clay and decorated with crackled glazes.

For a related example from the Qing court collection, preserved in the Palace Museum, Beijing, see *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, p.229, pl.138, where it is pointed out that the combination of Yixing stoneware on the exterior with a Junyao glaze in the interior is a technique that only began in the Qianlong period.

See also another example in the Percival David Foundation, illustrated by Rosemary Scott, *Percival David Foundation. A Guide to the Collection*, London, 1989, p.92, pl.91. An example from the Mr. & Mrs. Gerard Hawthorn collection was sold in these rooms, *Yixing Stoneware from the Mr. & Mrs. Gerard Hawthorn Collection*, 28 November 2011, lot 258.

清中期 段泥桃核式水盂

「西王母賜漢武桃，宣和殿」

「庚子年甲申月丁酉日記」、「愛閒老人手製」

水盂呈半核桃形，內堂作池，核桃一端略尖，一段圓弧，器內壁施釉，釉色灰藍泛紫，釉面有細小金絲開片，形狀各異，均勻分佈，器外壁以段泥製，泥質細潤，器表生核桃外殼凹凸肌理，生動逼真。水盂邊沿左右各陰刻隸書「西王母賜漢武桃，宣和殿」及楷書「庚子年甲申月丁酉日記」，並落款「愛閒老人手製」。

愛閒老人，其真名不詳。根據《宜興文史資料》記載，為活躍於明嘉靖至萬曆年間的宜興製陶高手，以製作紫砂和加灰色開片釉的宜興水盂著稱。後流傳至清代，逐被後人用作寄託款。

與之相類之器，見英國大衛德基金會收藏，見《Royal Academy of Arts Catalogue of the International Exhibition of Chinese Art 1935-6》，倫敦，1935年，頁89，1106號，另見北京故宮博物院編，《故宮博物院藏宜興紫砂》，北京，頁229，圖版138，以及香港邦瀚斯，《好善簃珍藏宜興紫砂》，2011年11月28日，拍品258，另一件尺寸較小的形制相同的見香港邦瀚斯，2012年5月27日，拍品567。



Yixing stoneware from the Mr and Mrs Arthur Harris collection (lots 425-450)



425

Two Yixing stoneware pewter-cased teapots and covers

Late Qing dynasty

Of rectangular section with two fluted sides, one incised with spraying chrysanthemum and another with inscriptions, set with a jade handle and spout, surmounted with a flat cover with jade knob with a *zhu* seal mark to the interior, the other bamboo-shaped incised with bamboo and inscription, mounted with wooden handle and knob, the interior with a seal mark reads *Yang Pengnian zhi*.

The largest: 14.5cm long. (2).

HK\$20,000 - 30,000

US\$2,600 - 3,900

See another similar rectangular pewter-cased teapot from the Mr and Mrs Gerard Hawthorn Collection, sold in these rooms, 28 November 2011, lot 206.

Yang Pengnian was active throughout the Jiaqing and Daoguang periods and his works were highly recognised during the nineteenth century.

清晚期 紫泥錫包壺兩件

「朱」

「楊彭年製」

一壺矩形，簡化束竹式，壺柄、流及鈕由玉鑲成，壺身一面刻詩文「忍寒幾度聞風慢春偏宜對夕陽斜。竹口」，壺內底鈐一「朱」子方印；另一壺成竹段形，壺身一面下半段刻梅花並落款，上半段刻詩文，另一面上半段刻竹節，下半段刻篆文「□茶香」，落款「少山」，壺內鈐「楊彭年製」篆文方印。

426

An Yixing stoneware appliquéd-decorated teapot and cover with overhead handle

Mid Qing dynasty

The octagonal body rising from a square-section foot, set with a swan-neck spout and a overhead handle, each side decorated in appliquéd with dragon and stylised cloud scrolls, the clay of a reddish hue.

16.4cm long.

HK\$20,000 - 40,000

US\$2,600 - 5,200

清中期 朱泥貼花龍紋提梁壺

壺身成八邊形，平肩，淺圈足，三彎流，高提梁，平蓋上作一方鈕，蓋上以貼花飾如意祥雲，壺身四面各以貼花飾四爪龍、祥雲及雜寶紋。此壺泥色深紅嬌豔，貼片修飾講究，而高提梁保存不易，較為難得。

425



426

427

Two Yixing stoneware 'Gongchun'-style teapots and covers

Late Qing/early Republican

Naturalistically potted in the form of a tree-knurl, the cover surmounted by a stem knob, the underside with a seal mark signed *Yuling*, the base with another reads *Wu Desheng zhi*; together with another teapot set with naturalistic spout, knob and handle in the shape of tree stalks, incised with *xingshu* inscription and flowers on two sides, the cover signed *Baogeng*.

The largest: 23cm long. (2).

HK\$30,000 - 60,000

US\$3,900 - 7,700

Compare a similar teapot by Huang Yulin dated to the late nineteenth century from the K.S.Lo Collection, in K.S.Lo, *The Stonewares of Yixing - From the Ming period to the Present Day*, p.119, pl.58, another with the same seal mark from the Palace Museum, Beijing, illustrated in *Zisha Wares in the Palace Museum*, Beijing, pl.82, p.147.

明末清初 段泥樹瘤壺、樹幹刻詩文壺共兩件

「玉麟」、「吳德盛製」

「寶根」、「辛酉。君亦嘯傲客，竹裡興何如。悟生」

兩壺均以段泥作胎，一壺成樹瘤狀，取瓜蒂為蓋，蓋內鈐「玉麟」篆書方印，壺身通體紋理纏繞，瘤瘤滿佈，彎流敦實，壺底鈐「吳德盛製」篆文方印；另一把壺成瓜棱形，壺流、壺把及壺鈕成樹幹狀，壺蓋內鈐「寶根」篆文方印，壺身一面刻詩文，另一面刻牡丹紋，壺身表面打磨細緻，溫潤光滑。

428

Two Yixing stoneware appliqué-decorated teapots

Mid Qing dynasty

Of cylindrical and monk's cap forms, each applied in appliqué with stylised *shou* medallions flanked by stylised scrolls and dragons, the clay of a dark purple tone.

The largest: 18cm long. (2).

HK\$30,000 - 40,000

US\$3,900 - 5,200

Illustrated 出版：

Patrice Valfré, *Yixing: Teapots for Europe*, p.235, no.296 & 299.

清中期 紫泥貼花螭龍壺兩件

一壺圓筒身，壺鈕及壺身貼花飾兩螭龍，間以壽字紋；一壺成多穆壺式，壺身兩面貼花飾卷雲紋，僧帽形口外壁飾變形螭龍紋及壽字紋。多穆壺從元代開始流行，至明清時期，皇室對西藏及藏傳佛教開始重視，因此許多很多西藏、蒙古民族特色的器物形式進入宮廷。兩壺泥質細膩，貼花富有層次，視覺對比強烈，均於Patrice Valfré所著《Yixing: Teapots for Europe》一書中刊登出版。



427



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429

429

A large Yixing stoneware appliquéd-decorated 'lion and phoenix' teapot and cover

Early Qing dynasty

Of globular form rising from a slightly recessed foot, the exterior appliquéd-decorated with two phoenix above peony flowers, applied with a swan neck spout of dragon-head form opposite a loop hand, the cover surmounted by a finial in the form of a lion dog holding a brocade ball.

23cm long.

HK\$40,000 - 80,000

US\$5,200 - 10,000

Compare another similar teapot with appliquéd decoration, also from the Mr and Mrs Arthur Harris Collection, sold in these rooms, 24 November 2012, lot 574; also an enamelled teapot of similar form sold in these rooms, 27 May 2012, lot 609.

清早期 朱泥貼花獅子鳳凰壺

壺身圓形，溜肩，底微凹，三彎流從龍首中吐出，壺把飾菊花，壺身兩面分別以以膜印貼花技法飾兩隻鳳凰於牡丹花上飛舞，平蓋微鼓，壺紐塑成一蹲臥幼獅，幼獅前爪持一可活動圓珠，玲瓏可人。



430



431

430

Three Yixing stoneware teapots and covers

Mid Qing dynasty

One moulded as a tree trunk with squirrels scampering over leaves; the other of lobed form applied with floral panels to both sides, together with another teapot of 'dragon-fish' design and silver-replacement cover with a fish knob.

The largest: 14cm long. (3).

HK\$40,000 - 80,000

US\$5,200 - 10,000

See another similar lobed teapot from the Mr and Mrs Gerard Hawthorn Collection of, sold in these rooms, 27 May 2012, lot 540.

清中期 朱泥樹樁壺、花菱壺、魚化龍壺共三件

一壺成樹樁形，上塑大小樹洞不一，枝葉上塑松鼠雀躍；一花菱壺成梨形，壺身膜印開光花卉紋；一壺成魚化龍式，龍頭為流，魚身為把，壺身塑浪花翻滾，鯉魚跳躍，銀製魚鈕壺蓋。

431

Three Yixing stoneware 'naturalistic' teapots and covers

Mid Qing dynasty

Each finely moulded of naturalistic form, applied with squirrels and bats scampering and flying around grapevine and fruiting branches, one with an overhead handle in the form of a twisted tree branch and a seal mark reading *youting* under the cover.

The largest: 19.8cm long. (3).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Compare a Qianlong teapot with similar overhead handle in twisted-bamboo form, currently collected in the Nanjing Museum, illustrated in Gu Jingzhou ed., *Yixing zisha zhenshang*, p.78, pl.52, and another from the K.S.Lo Collection, see K.S.Lo, *The Stonewares of Yixing*, p.151, pl.79.

清中期 紫泥蝙蝠松鼠葡萄壺三件

「友廷」

一壺鼓圓身，壺流、壺把及壺鈕均作樹幹形，壺身塑松鼠葡萄；一壺圓柱形身，三彎流，兩樹枝互相纏繞作高提梁，壺身亦飾松鼠葡萄紋，壺蓋內鈕有「友廷」椭圓印，壺底鉛花鳥方印；一壺扁圓身，壺身似桃葉包裹，上塑蝙蝠壽桃，寓意長壽吉祥。

432

Three Yixing stoneware appliquéd-decorated teapots and covers

Mid Qing dynasty

Comprising a teapot moulded as a lotus bud with further buds, each surmounted with a silver cover, the others rounded with appliquéd-decorated cockerel amongst stylised cloud scrolls and another lobed with chrysanthemum sprays.

The largest: 13.8cm long. (3).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Compare another similar similar teapot in the form of a lotus bud in Patrice Valfré, *Yixing Teapots for Europe*, no.216.

清中期 朱泥貼花小壺三件

一壺成蓮子形，壺身塑蓮葉包裹，銀製壺蓋；一壺作宮燈形，壺蓋、壺身分別以膜印貼花飾蝙蝠紋和鳳凰紋；另一壺作瓜棱形，壺身膜印貼花飾纏枝菊花。三壺均以朱泥作胎，泥質發色艷麗，淘練精到，小巧精緻，為清早中期出口風格茶壺。

433

Three appliquéd-decorated teapots and covers

Early Qing dynasty

Each of compressed globular form, applied with foliate prunus sprays on both sides, one with the cover surmounted with a chi dragon, another applied with a crane amidst cloud scrolls on the other side; the other with a seal mark on the base, the clay of a reddish hue.

The largest: 15.5cm long. (3).

HK\$50,000 - 80,000

US\$6,400 - 10,000

Illustrated (middle and left) 出版 (中、左) :
Patrice Valfré, *Yixing Teapots for Europe*,
p.168, no.15, 16.

清早期 朱泥貼花小壺三件

「口生」

三小壺皆以朱泥作胎，一壺直流，螭龍鈕，壺身兩面以貼花飾月季；一壺扁圓身，壺身一面貼花飾梅花，另一面飾仙鶴祥雲；另一壺鼓腹，壺身飾梅花，壺底鈐印「口生」。其中兩把小壺曾在Patrice Valfré所著《Yixing Teapots for Europe》一書中著錄出版，泥質沉韻古樸，為清代早期出口風格朱泥小壺。

434

Three Yixing stoneware appliquéd-decorated teapots and covers

Early Qing dynasty

Modelled as a lotus bud wrapped with six petal panels with further lotus, surmounted with a seed pod cover with a crab knob, together with other two teapots with appliquéd design of twiggued flowers to the sides, one surmounted with a recumbent water buffalo.

The largest: 14cm long. (3).

HK\$60,000 - 100,000

US\$7,700 - 13,000

Illustrated (middle) 出版 (中) :
Patrice Valfré, *Yixing: Teapots for Europe*,
p.219, no.215.

清早期 朱泥貼花小壺三件

「口」、「荆溪」

一壺成八方形，壺身以貼花飾纏枝菊花，壺底鈐篆文方印及「荆溪」椭圓印；一壺成蓮子形，壺身以六片蓮葉包裹，蓮葉內又膜印蓮花紋，壺蓋塑六顆蓮子並以一螃蟹作壺鈕；一壺成扁圓形，壺身貼花飾纏枝花卉，壺蓋上作一水牛形壺鈕。



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435

Three hexagonal Yixing stoneware 'lion dog' teapots and covers

Early to Mid Qing dynasty

Of hexagonal form, each with curved sides rising from a shaped footrim, one applied on both sides with auspicious wheels flanked by two lion dogs, other two of plain design, a seal mark reads *wenxuan* under the cover, all surmounted with finials in the form of a lion dog chasing a spinning brocade ball.

The largest: 20.5cm long. (3).

HK\$60,000 - 100,000
US\$7,700 - 13,000

Illustrated (middle) 出版 (中) :
Patrice Valfré, *Yixing: Teapots for Europe*,
p.238, no.312.

清早中期 宜興窯獅子繡球六方壺三件

「文選」

三壺均為六方行，一壺朱泥作胎，壺身貼花飾花輪獅子繡球紋；另外兩壺壺身素面無紋，三彎流，正耳把上塑一扣，其中一壺壺蓋內鈐「文選」篆文圓印。

436

Three Yixing stoneware teapots and covers

Early Qing dynasty

Of compressed globular form, the plain body set with a swan-neck spout, surmounted by a domed cover, the base with a seal mark reading *qing de tang*, the clay of a beige hue; the other applied with lion, bat and *wan* symbol designs to the sides, other applied in a buff colour on the brown body with peach flower sprays.

The largest: 20.5cm long. (3).

HK\$75,000 - 100,000
US\$9,700 - 13,000

Illustrated (middle) 出版 (中) :
Patrice Valfré, *Yixing Teapots for Europe*,
p.168, no.18

The name of *Qing de tang*, or The Studio of Purified Virtue appeared on scholar's objects and Yixing stoneware from the first half of the nineteenth century onwards and was probably borrowed from the studio name of the Qing dynasty scholar and connoisseur Song Luo (1634-1713).

清早期 宜興茶壺三件

「清德堂」

一壺以段泥製，壺身素面，壺底鈐「清德堂」篆文方印；一壺圓身，銀製壺流、壺把及壺鈕，壺身以貼花飾獅子繡球蝙蝠紋；另一壺圓鼓身，壽桃作壺鈕，壺身及壺鈕周圍以淺色泥貼泥飾桃花。

「清德堂」為清初文物鑒賞家及學者宋犖（1634-1713）之堂號。宋犖，字牧仲，號漫堂，又號津山人，晚號西陂老人。河南商丘人。宋權子，以荫仕官至吏部尚書。博學嗜古，工詩詞古文，與王士禎齊名。善水墨蘭竹，超妙工致。精鑒賞，收藏名迹甚富，愛好壺藝。《陽羨砂壺圖考》載：「牧仲曾游宜興東坡書院，前有石坊，題曰『東坡先生買田處』，牧仲中丞手筆也。並曰『砂壺』傳器，有『清德堂』篆印者，相必為宋犖游宜時所定制。」

437

Three Yixing stoneware 'lion dog' teapots and covers

Early to Mid Qing dynasty

Of square form, the curved sides rising from a square section base, applied with lion dogs and *bajixiang* designs on each side, together with two other similar teapots with plain design, both with seal marks under the cover, all surmounted with recumbent lion dogs biting into spinning brocade balls.

The largest: 20.5cm long. (3).

HK\$75,000 - 100,000
US\$9,700 - 13,000

清早中期 宜興窯獅子繡球壺三件

「德全」

「渙成」

一壺方形 朱泥作胎，壺身四面印花飾獅戲紋及八吉祥紋；一壺六方行，紫泥作胎，三彎流，壺蓋底鈐「德全」篆文印；另一壺亦成四方形，壺身素面無紋，壺鈕與壺把以金屬鏈相連，壺蓋底鈐「渙成」篆文葫蘆形印。三把壺均以獅子繡球作壺鈕，繡球可自由轉動，獨具匠心。



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Three Yixing stoneware teapots and covers
Mid Qing dynasty

Finely moulded in the shape of a melon, incised with *kaishu* inscription and signed *Shixiong*, together with other two teapots of compressed globular forms, one with two seal marks on the base and signed *Shao Yuanhua*, the other enamelled with peonies and butterflies with incised *xingshu* inscription on the base, all mounted metal spouts.

The largest: 27.2cm long. (3).

HK\$30,000 - 40,000

US\$3,900 - 5,200

Illustrated (middle and right) 出版 (中、右) :

Patrice Valfré, *Yixing: Teapots for Europe*, p.179, no.49, 320.

Compare another melon-shaped teapot signed by *Shixiong* from the Mr and Mrs Gerard Hawthorn Collection, sold in these rooms, 27 May 2012, lot 509.

Although *Shao Yuanhua* is not recorded in traditional Yixing connoisseurship, from the quality of the clay and the potting of the teapot *Shao* is generally accepted as an active potter between *Yongzheng* and *Qianlong* periods.

清中期 紫泥嵌銀壺三件

「世雄」、「月夕花時可助吟，世雄」
「荆溪」、「邵元華製」
「且作山水之主人」

一壺作東陵瓜式，瓜柄作鈕，壺身刻「月夕花時可助吟」楷書詩文，壺蓋底鈐「世雄」印；一壺素面，壺作宮燈式，壺底鈐「荆溪」圓印及「邵元華」方印；另一壺壺身以粉彩飾蝴蝶牡丹，壺蓋以銀器取代，壺底行書刻「且作山水之主人」詩句。

其中兩把壺曾於Patrice Valfré所著《Yixing: Teapots for Europe》一書中出版。邵元華一名，未見史書記載，生卒年不詳，而從傳世作品觀察，應係雍正、乾隆年間壺匠，代考。類似「世雄」款之東陵式瓜壺，參見《好善移珍藏宜興紫砂：第二部分》，香港邦瀚斯，2012年5月27日，拍品509。

439

Three Yixing stoneware teapots and covers
Late Qing/early Republican

Each with a compressed globular form, one lobed moulded with loose lotus seeds to the cover, another with a bell-shaped body with one seal mark under the cover and another to the base.

The largest: 19cm long. (3).

HK\$30,000 - 50,000

US\$3,900 - 6,400

清末民初 紫泥壺三件

一壺扁圓身，豐肩，壺身素面；一壺蓮瓣壺身，壺蓋塑可活動蓮子；一壺成銅鈴形，素面，壺蓋內鈐「友廷」二字，壺底鈐「宜興紫砂名壺」楷書方印。

以三把壺之泥質及做工判斷，位於最左邊的茶壺之製作時代應稍早於其他兩把。

440

Four Yixing stoneware 'chrysanthemum' teapots and covers

Late Qing dynasty

Each of compressed globular form, the fluted body moulded in the shape of chrysanthemum petals, two with two tiers interlocking each other, one cover mounted with mental band around the rim.

The largest: 22.8cm long. (4).

HK\$20,000 - 40,000

US\$2,600 - 5,200

For a similar but smaller chrysanthemum-petal teapot dated to the Guangxu reign (1875 - 1908), currently preserved in the Palace Museum, Beijing, see *Zisha Wares in the Palace Museum*, Beijing, pl.68, p.132.

清晚期 紫泥菊瓣壺四件

四把壺均作菊瓣形，其中兩壺扁圓身，壺身以上下菊瓣成合菱形；一壺泥質略淺色，壺蓋口沿鈐金屬邊；一壺形制類似，壺身略小。



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**441
Four large Yixing stoneware bowls**

Late Qing/early Republican

Comprising an octagonal bowl and cover; another octagonal bowl with appliquéd decoration; a hexagonal bowl and a large dark brown bowl moulded with dragons and diaper ground, all enamelled to the interior with crackled-white glaze.

The largest: 29.8cm wide. (4).

HK\$40,000 - 60,000

US\$5,200 - 7,700

For a similar Yixing stoneware bowl and cover with white-crackled glaze in the interior, dated to late Qing dynasty collected in the Palace Museum, Beijing, see *Zisha Wares in the Palace Museum*, Beijing, pl.158, p.254

清末民初 宜興窯白釉碗四件套

包括八邊形白釉刻花蓋碗一件；六邊形白釉菱口碗一件；八邊形白釉貼花舖首耳碗一件；紫泥白釉印花龍紋舖首耳椭圓高足大盤一件，共四件。參看北京故宮博物院藏一件類似的宜興窯蓋碗，見故宮博物院編，《故宮博物院藏宜興紫砂》，北京，圖版158，頁254。

**442
A group of small Yixing stoneware teapots and covers**

Late Qing/early Republican

Of pear-shaped form, each vividly enamelled with butterflies, foliate sprays and birds, five incised with *xingshu* inscriptions and signed *Mengchen*, the smaller teapot with another *Mengchen* seal mark, together with a polished teapot with inscription to the base.

The largest: 15.cm long. (6).

HK\$20,000 - 40,000

US\$2,600 - 5,200

清末民初 宜興窯加粉彩小壺共六件

「山川亂雲月。孟臣」

「風流謝眺多詩興。陽羨寬記」

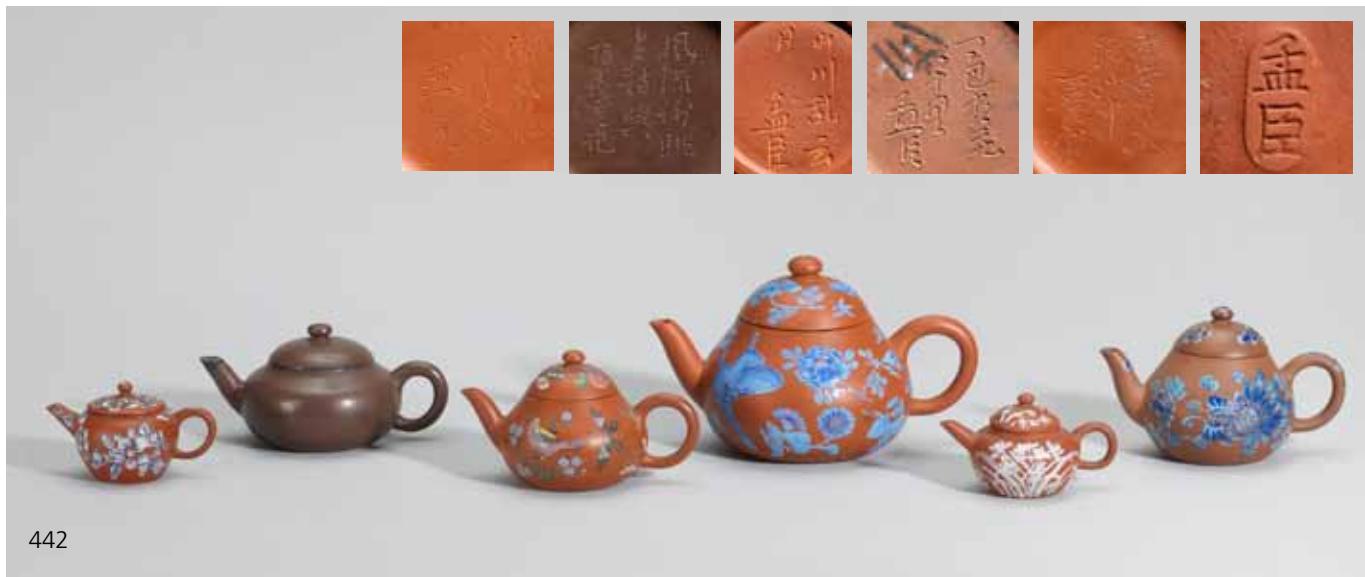
「雀舌兒春注此中。孟臣製」

「水少為月夜。孟臣製」

「孟臣」

「一色杏花紅千里。孟臣。」

小壺成梨形，壺身以粉彩繪蝴蝶花鳥，壺底以行書、草書刻詩文，其中另外一把小壺以清灰砂作胎，壺面作拋光打磨處理，壺底刻詩文「風流謝眺多詩興。陽羨寬記」



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Three Yixing stoneware teapots and covers

Mid Qing dynasty

The teapot of rhomboid form applied with bamboo and prunus decoration to the sides, the swan-neck spout, handle and knob naturally moulded in the forms of bamboo, pine and prunus, another of rectangular form with four bird roundels and stylised dragon handle, the clay of a dark brown tone, together with another square teapot.

The largest: 18.5cm long. (3).

HK\$10,000 - 20,000

US\$1,300 - 2,600

清中期 紫泥菱形松竹梅三友壺、方形龍鳳壺、方磚壺共三件

「方曾街記」、「宜富當貴」

一壺成菱形，竹段作流，松樹作鈕，梅莊作把，將「松、竹、梅」歲寒三友巧妙結合，壺身以印花飾竹葉及梅花；另一壺成長方形，壺流從龍口吐出，鳳形壺把，壺身兩側分別以模印飾兩開光飛鶴紋。兩壺均以紫泥作胎，泥色淳樸渾厚，頗有清代早期遺風；另一壺成扁方形，壺身一侧以「宜富當貴」四字裝飾，壺底鈐「方曾街記」方印。

444

Four Yixing stoneware teapots and covers
20th century

Comprising a cylindrical teapot moulded with a roundel of *Mao Zedong*, a melon-shaped teapot with two seal marks under the cover, a compressed melon-shaped teapot of beige *duanni* clay with incised and coloured decoration, and other in the form of a tree trunk with seals and inscriptions to the base.
The largest: 22cm long. (4).

HK\$20,000 - 40,000
US\$2,600 - 5,200

二十世紀 宜興窯茶壺共四件

「陽羨□玉廣製」
「□□」、「建□」
「周慧敏」
「壺君」、「周壺君製」

一壺圓筒形，壺身一面膜印毛主席像，另一面刻字「為人民服務。毛澤東」，壺底鈐「陽羨□玉廣製」篆文圓印；一壺成瓜形，壺通身紋理纏繞，凹凸不平，壺蓋內鈐「□□」及「建□」篆文印；一壺段泥而製，壺身刻花鳥和題字「詩清。戊戌春。」，壺底鈐「周慧敏」印；另一壺成樹樁形，壺蓋內鈐「壺君」印，壺底鈐「周壺君製」並題字「銀杏樹位於江蘇宜興雙喬村，此樹已將近二千多年歷史」。

445

Two Yixing stoneware teapots and covers
with two tall vases

Republican

Of compressed globular form, incised with orchids issuing from rockwork and *xingshu* inscriptions on two sides, the underside of the cover with a seal mark reading *liansheng* and the base with another reading *tiehuaxuan zhi*, another melon-shaped teapot incised with prunus and inscriptions on each side, the underside with a seal mark reading *yixing youting*, together with two other tall vases with similar incised decoration.

The largest: 25.5cm high. (4).

HK\$20,000 - 30,000
US\$2,600 - 3,900

民國 段泥刻花詩文壺及袖筒瓶共四件

「連生」、「鐵畫軒製」、
「□□」
「宜興友廷」
「金鼎商標」

兩茶壺一壺扁圓身，橋鈕，三彎短流，壺身一面刻山石蘭草，另一面以行書刻詩文「從來佳茗似佳人，峨眉環列，家室生春。」，落款「玉屏」，壺蓋下鈐「連生」方印，壺底鈐「鐵畫軒製」方印；另一壺成瓜棱式，瓜柄作壺鈕，壺身一面刻梅花並題字「宜興詠陶主任刻於東坡」，後落一「鄭」篆文圓印，另一面刻山水並題字「掃石題詩」，落款「庚午□月」，壺蓋內鈐「宜興友廷」印；另外兩袖筒瓶瓶身亦刻詩文，瓶底分別落款「金鼎商標」及「□□」篆文橢圓印。

446

Three enamelled Yixing teapots and covers
Late Qing dynasty

Of various forms, each respectively enamelled with flower sprays, lotus flowers along with legendary figures of *Hanshan* and *Shede*, both with seal marks under the covers, the other with flower panels with inscription on the base.
The largest: 18.5 long. (3).

HK\$10,000 - 15,000
US\$1,300 - 1,900

清晚期 宜興窯粉彩花卉壺三件

「大亨」
「元亨」、「宜興紫砂茗壺」
「味占先春、香添詩興」

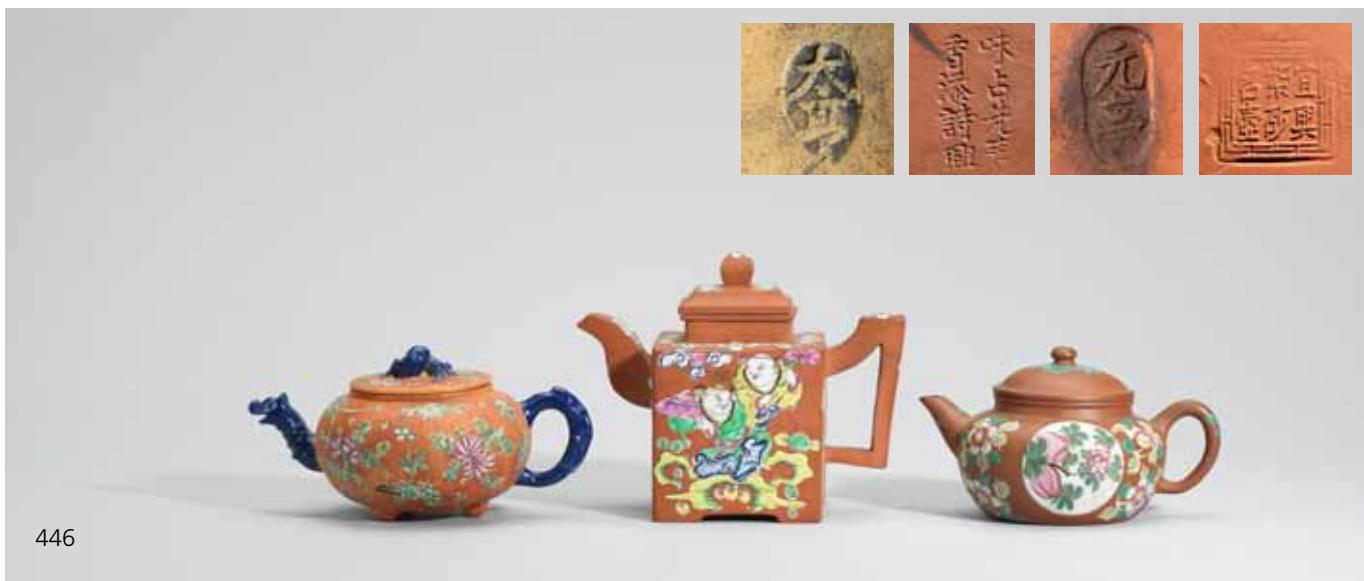
一壺扁圓身，龍首流、壺把、壺鈕均施藍釉，壺身撒紅色並以粉彩飾花卉，壺蓋內鈐「大亨」印；一壺長方形，以粉彩分別於壺身兩面飾和合二仙及蓮花，壺蓋內鈐「元亨」印，壺底鈐「宜興紫砂茗壺」方印；一壺扁圓，以粉彩飾開光花卉，壺底刻楷書詩文。



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447
An Yixing toneware ewer with two teapots and covers
Late Qing/early Republican
The finely potted fluted body applied with a short spout and an elongated handle in the form of a *chi*-dragon's tail, the cover missing, together with two large teapots with gourd-shaped seal marks to the cover, the other with square seal marks to the cover and mounted with metal handle.
The largest: 25.5cm long. (3).
HK\$8,000 - 12,000
US\$1,000 - 1,500

清末民初 宜興窯菱瓣壺及提梁大壺共三件

「豫豐」、「豫豐」
「蜀山大紅」、「宜興紫砂」

菱瓣壺敞口，束頸，垂腹，圈足，朱泥作胎，壺身、流及壺把均成菱瓣形，壺蓋已遺失；另外兩壺一小一大，大壺泥色紅中帶橘，壺蓋上鈐兩枚「豫豐」葫蘆印，壺底鈐「豫豐」方印，壺身金屬提梁遺失；小壺清灰砂作胎，壺蓋上鈐「蜀山大紅」方印，壺底鈐「宜興紫砂」方印。

448
Three Yixing stoneware enamelled teapots and covers
Late Qing dynasty
Comprising a large teapot enamelled with two lion dogs at play, a smaller teapot and another fluted teapot both with blue enamelled decorations, the large teapot with two seal marks to the cover and one to the base, the other two with inscription and seal mark to the base.
The largest: 21.5cm long. (3).
HK\$8,000 - 12,000
US\$1,000 - 1,500

清晚期 宜興窯粉彩壺三件

「生今之□向友古」
「□□□製」
「義興」

大壺圓筒身，長彎流，壺身以藍彩繪獅子繡球圖，大壺金屬提梁遺失；一小壺成蓮子形，壺身以粉彩飾瓜果紋，壺底刻詩文隱約不清；另一小壺成菱瓣形，朱泥作胎，壺身以粉彩繪花蝶紋，壺底鈐「義興」長方印。



449



450

449

Four Yixing stoneware warmers with inner containers

Late Qing dynasty

Of hexagonal form, each side moulded with *bajixiang* auspicious symbols and stylised *shou* characters, all against a diaper ground, one with a seal mark on the base, together with another cylindrical warmer.

The largest: 11.5cm high. (4).

HK\$8,000 - 12,000

US\$1,000 - 1,500

清晚期 紫泥及朱泥溫壺四件套

「宜興紫砂茶壺」

三件溫壺成六邊形，四壁分別模印八吉祥紋及壽字紋，其中一壺底鈐
「宜興紫砂茶壺」方印；另一溫壺圓筒形，素面，器身塑兩鋪首耳。四
件溫壺均分別由外壺及內膽壺組成，設計精巧。

450

A group of Yixing stoneware scholar's objects

Republican

Comprising a tea jar and cover, a *taiji* brush washer and a *chi*-dragon brush washer, a compressed globular waterpot with sharp edges at the waist, together a set of five bowls, all enamelled to the interior with crackled-white glaze, various applied and incised decoration.

The largest: 17cm diam. (9).

HK\$6,000 - 10,000

US\$770 - 1,300

The elaborate 'ding'-shaped seal is identified as the registered trademark of the Yixing studio owned by Wu Hanwen who employed renowned Yixing masters to work for the workshop during the early Republican period.

民國 紫泥白釉文房器具九件套

「金鼎商標」

「振華出品」

「POTTERY MADE IN CHINA, CHEN TI HU CO.」

包括茶罐一件，罐底鈐英文款識；紫泥白釉及綠松釉太極筆洗一件；紫
泥鋪砂螭龍抱水丞一件，底鈐「金鼎商標」鼎形印；錐形紫泥白釉小水
盂一件，底鈐「振華出品」篆文方印；紫泥白釉碗五件套共九件器具，
底鈐「金鼎商標」鼎形印。

The Property of a Gentleman (lots 451-474)

451

A gilt-bronze seated Buddha

Qing dynasty, 18th century

Finely cast depicted seated cross-legged in dyhanasana, his right hand in bhumisparsamudra and left in dhyanamudra, the serene facial expression framed by hair tied in usnisha and flanked by a pair of pendulous earlobes, the body adorning loose robes lightly incised at the hem, all above a double lotus pedestal with a vajra at the front.

8cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清十八世紀 銅鎏金釋迦牟尼佛坐像



452

A gilt-bronze seated Buddha

Qing dynasty, 18th century

Seated atop a double lotus pedestal in dhyanasana, the left hand in dhyanamudra and right in bhumisparsamudra, the figure wearing robes swung over the left shoulders, the face in deep contemplations flanked by a pair of pendulous earlobes and hair tied in usnisha.

8cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清十八世紀 銅鎏金釋迦牟尼佛坐像





453

A gilt-bronze Green Tara

Qing dynasty, 18th century

The youthful figure cast seated in lalitasana with her right leg pendant and resting on a small lotus, her right hand resting on the right knee and the other at chest level in kartarimudra, both hands issuing a long blossoming lotus stalk that rises to her shoulders, the delicate face framed by elaborate hairstyle adorned with chains, ornaments, large earrings and necklaces.

7cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清十八世紀 銅鎏金綠度母坐像

The Green Tara is one of the most heavily worshipped deity in Tibetan Buddhism, as she protects her followers from the 'Eight Dangers' which are fire, water, lions, elephants, non-human beings, dragons, Dakinis and wild beings. See a comparable gilt copper seated Green Tara preserved in the Capital Museum, Beijing, illustrated in *Fojiao Cibei Nushen*.
Zhongguo Gudai Guanyin Pusa, Beijing, 2008, no.34.



454

A gilt-bronze Jambhala

Ming dynasty, 15th century

The tiny deity of wealth cast wearing loose robes with a billowing scarf draped across the shoulders, adorned all over with prominent necklace, large earrings and a tall foliate crown, his face fierce but benevolent, both hands clasping onto ornaments, all supported above a double lotus pedestal.

3cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

明十五世紀 銅鎏金財寶天王坐像

See another example of a Jambhala dated to the Ming dynasty, currently residing in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Tibetan Buddhist Sculptures*, Beijing, 2009, p.291, no.187.



455

A gilt-bronze Green Tara

Qing dynasty, 18th century

The youthful figure cast seated in lalitasana with her right leg pendant and resting on a small lotus, her right hand resting on the right knee and the other at chest level in kartarimudra, both hands issuing a long blossoming lotus stalk that rises to her shoulders, the delicate face framed by elaborate hairstyle adorned with chains, ornaments, large earrings and necklaces.

7cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清十八世紀 銅鎏金綠度母坐像



456

A gilt-bronze Lama

Qing dynasty, 18th century

The figure in deep meditation seated in dhyanasana atop a double lotus throne, the right hand in bhumisparshamudra and left in dhyanamudra, his serene facial expression framed by pendulous ears and a neatly trimmed hairstyle, wearing simple garments with drapery swung over the left shoulder.

9cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清十八世紀 銅鎏金喇嘛坐像

457

A gilt-bronze seated Buddha

Qing dynasty, 18th century

Seated cross-legged in dhyanasana above a double lotus pedestal, the majestic figure with hair tied in usnisha, the serene expression and downcast eyes flanked between pendulous lobed ears, the hands held in dhyanamudra balancing an ornament on the palms, the body adorning simple overflowing garment swung over the left shoulders decorated at the hem.

11cm high.

HK\$100,000 - 120,000

US\$13,000 - 15,000

清十八世紀 銅鎏金釋迦牟尼佛坐像



A gilt-bronze four-arm Guanyin

Qing dynasty, 18th century

The figure seated in dhyansana above a lotus pedestal, the figure with serene facial expression framed by an elaborate headdress with inlaid semi-precious stones, flanked by a pair of lobed ears, the hair tied in high chignon and topped with a Buddha's head finial, the chest bare with a billowing scarf draped freely around the shoulders and arms, adorned with necklaces, bracelets, jewellery and a unique ram skull ornament at the heart, the principal hands held in anjali mudra and the other pair holding ornaments, the lower half of the body wearing loose dhoti.

13cm high.

HK\$200,000 - 250,000

US\$26,000 - 32,000

清十八世紀 銅鎏金四臂觀音菩薩坐像

See a comparable but larger four-armed Guanyin seated figure in the Palace Museum, Beijing, illustrated in *Guanyin in the Collection of the Palace Museum. Classics of the Forbidden City*, Beijing, 2012, no.92.



A gilt-bronze Vajradhara

Ming dynasty, 15th century

Portrayed seated in dhyanasana atop a double lotus pedestal, the figure with serene facial expression and eyes closed in deep meditation, wearing a five-leaf diadem framing hair in high chignon and flanked by a pair of pendulous earlobes suspending earrings, both hands crossed holding a vajra on the right and ghanta on the left, the chest bare and adorning elaborate jewelleries with inlaid semi-precious stones all around.

10cm high.

HK\$100,000 - 120,000

US\$13,000 - 15,000

明十五世紀 銅鎏金金剛總持坐像

Holding a vajra and a ghanta on each hands with typical elongated slender body form attributed to the Tibetan style, the Vajradhara represents the supreme essence of all Buddhas from the perspective of the Apocalyptic Vehicle. Compare a larger example illustrated in Marylin M. Rie & Robert A.F. Thurman, *Wisdom and Compassion. The Sacred Art of Tibet*, London, 1991, p.357, no.147.



A gilt-bronze seated Guanyin

Qing dynasty, 18th century

The figure seated in the relaxed posture on a lotus throne, the peaceful facial composure flanked by a pair of pendulous earlobes suspending earrings, the hair tied in high chignon and crowned by an elaborate headdress, the chest bare wearing only a loose dhoti and a billowing scarf around the neck and flowing freely around the arms, the right hand in vitarkamudra and left resting above the left leg, overall adorning simple trinkets and jewelleries.

10cm high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清十八世紀 銅鎏金觀音菩薩坐像



461

A cold-gold four-arm Guanyin

Qing dynasty, 18th century

Finely cast seated in dhyansana on a lotus throne, the Goddess of Mercy with a peaceful expression framed with an elaborate headdress and flanked by a pair of pendulous earlobes, the hair tied in high chignon with a Buddha's head final at the top, the primary hands in anjalimudra with the other peripheral pair of arms holding ornaments, the body bare wearing only a dhoti, all adorned with bollowing scarf, necklace, bracelets and jewelleries.

23cm high.

HK\$100,000 - 120,000

US\$13,000 - 15,000

清十八世紀 銅鎏冷金四臂觀音菩薩坐像





462

A gilt-bronze Kurukulla

Qing dynasty, 18th century

The deity standing on left foot in a dancing posture on a lotus throne, the playful facial expression framed by an elaborate headdress and adornments with inlaid semi-precious stones, the bare chest with a scarf draped around the neck flowing freely, the hands individually holding a khatvanga, a damaru, a kapala and an alms bowl.

9cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清十八世紀 銅鎏金智行佛母立像

The four-armed deity Kurukulla is often distinguished from other deities due to the fierce facial complexions, regarded as a compassionate deity and bringer of love. See a cast copper and slightly larger example in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Tibetan Buddhist Sculptures*, Beijing, 2009, p.252, no.155.



463

A gilt-bronze Tara

Mongolia, 18th century

The meditative deity seated in lalitasana on a double lotus throne, the left leg bent and right pendant resting above an extended lotus blossom, the right hand balancing an ambrosia vase above the right knee and the left at chest level in kartarimudra issuing a long blossoming lotus stalk that rises to her left shoulder, the delicate face framed by an elaborate hairstyle adorned with chains, ornaments, large earings and necklaces.

11cm high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

蒙古十八世紀 銅鎏金多羅菩薩坐像

Compare one of four figures of Taras from a complete set of twenty-one housed within the Bogd Khaan Palace Museum, Ulaan Baatar, attributed to the Zanabazar school, illustrated in *Mongolia. The Legacy of Chinggis Khan*, Asian Art Museum of San Francisco, Hong Kong, 1995, no.103.



464

A gilt-bronze Nyingma Lama

Qing dynasty, 18th century

Finely cast in the form of a guru of the Nyingma school, the figure seated in dhyanasana, his facial composure full of wisdom crowned with an elaborate headdress, the body adorned in a sleeveless robe with a shawl draped over the shoulders, all decorated with finely incised hem. 9cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清十八世紀 銅鎏金寧瑪派喇嘛坐像

For a comparable Tibetan figure of a seated Nyingma Lama, see Ulrich von Schroeder, *Buddhist Sculptures in Tibet. Volume II. Tibet & China*, Hong Kong, 2001, p.1083, no.281e-281g.



465

A bronze Budai

Ming dynasty, 17th century

Heavily cast seated relaxed with one leg raised and the other resting at ease, the voluminous bodhisattva holding his cloth sack in the left hand and the right resting atop his knee, the bald head with laughing facial expression flanked by prominent large earlobes, all adorning loose robes revealing bare chest and large stomach. 12cm high.

HK\$100,000 - 150,000

US\$13,000 - 19,000

明十七世紀 銅布袋佛坐像



466

A partial gilt-bronze Tsong Khapa

Qianlong

The finely cast teacher depicted seated crossed-legged in dhyanasana on a lotus throne framed by beaded borders, the hands held in dharmacakravartana holding stems of lillies flanking the shoulders with the left side supporting the prajnaparamitasutra, the face downcast in a serene expression, the body adorned in ceremonial hat and modest robes, all above a raised pedestal with two flanking mythical beast and a loose cloth draping down the middle.

10cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清乾隆 銅鎏金宗喀巴坐像

Tsong Khapa (1357-1419), whose name translates and literally means 'The Man from the Onion Valley', was a famous teacher of Tibetan Buddhism and founder of the Gelukpa school. Born into a nomadic family, Tsong Khapa was ordained at the age of three and was said to have been able to recite countless sutras by heart, having received the empowerments of multiple wrathful deities including Yamantaka, Hevajra and Heruka Chakrasamvara. Tsong Khapa passed away at the age of sixty-two, leaving behind eighteen volumes of his teachings.

For a slightly larger comparable figure of Tsong Khapa in the Capital Museum, Beijing, see *Cibei De Rongyan - Zhongguo Foxiang Teji*, Taipei, 1997, no.99.



467

A gilt-bronze dharmachakra

Qing dynasty, 18th century

Cast and gilt in the form of the Wheel of Law balanced above a double lotus pedestal, the circular epicentre within the outer ring fastened at the eight polar axis, embellished with semi-precious hardstones.

8cm high.

HK\$20,000 - 40,000

US\$2,600 - 5,200

清十八世紀 銅鎏金法輪擺件

Other examples of gilt-bronze dharmachakras are preserved in the National Palace Museum, Taipei, illustrated in *A Special Exhibition of Buddhist Gilt Votive Objects*, Taipei, 1995, pp.92-93, no.15.



468

A cast silver Buddha

Qing dynasty, 18th century

Seated in dhyanasana above a double lotus pedestal, the right hand in bhumisparsamudra and left supporting a bowl, his gentle face with prominent urna framed by pendulous ears beneath rows of curls that cover his head and usnisha, his robe draped over the left shoulder revealing his right shoulder bare.

6cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清十八世紀 銀製釋迦牟尼佛坐像

469

A cast silver Padmasambhava

Qing dynasty, 18th century

Seated at ease in lalitasana above a lotus pedestal, the youthful sage guru holding a vajra in his right hand and a skull cap containing the nectar of life, his wrathful yet smiling expression surmounted by a lotus crown and flanked by pendulous earlobes suspending earrings, wearing monastic robe fastened at the waist.

7cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

清十八世紀 銀製蓮花生大師坐像

Padmasambhava was a monk who lived in the eighth century and travelled to Tibet, where he converted local deities and spirits to Buddhism.

Compare a larger figure of Padmasambhava illustrated in *Buddhist Statues in Yonghegong*, Beijing, 2002, p.131, no.1. See also another figure of Padmasambhava cast in copper alloy with inlaid silver and inset with semi-precious hardstones, illustrated in *Portraits of the Masters. Bronze Sculptures of the Tibetan Buddhist Lineages*, London, 2003, no.11.



470

A gilt-bronze miniature Buddha from a Ga'u

Qing dynasty, 18th century

The tiny figure seated above a lotus pedestal in dhyanasana, the peaceful expression flanked by pendulous ears and crowned by hair tied in usnisha, the loose robe draped across the slender body with the hands clasp together holding a bowl, all enveloped within a flaming mandorla.
13cm high.

HK\$20,000 - 40,000

US\$2,600 - 5,200

清十八世紀 銅鎏金嘎烏盒釋迦牟尼佛坐像配件

The current lot would have been kept in a small travelling shrine or Ga'u box for prayers on distant journeys. Such boxes would have been often lavishly decorated in turquoise and other semi-precious hardstones to show the importance of these personal religious relics.

For other Ga'u box and covers with miniature Buddhas in the Museum Rietberg, Zurich, see Helmut Uhlig, *On the Path to Enlightenment. The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg* Zurich, 1995, no.159 & 160. See also Nepalese Ga'u box examples sold in these rooms, 25 May 2011, lot 479-481.



471

A gilt-bronze bottle vase

Tibet/Nepal, 18th century

Rising sturdily on a splayed foot, the flattened baluster body ending with a waisted neck and inverted floral rim at the top, the exterior cast and gilt with a continuous frieze of dancing figures holding Buddhist ornaments, flanked at the sides with a pair of mythical beasts in spread position surmounted by two phoenix head handles.
6cm high.

HK\$50,000 - 80,000

US\$6,400 - 10,000

西藏/尼泊爾十八世紀 銅鎏金小扁瓶

A gilt-damascened iron phurba

Ming dynasty, 15th century

The faceted-triangular blade with incised flaming borders, topped by three conjoined makara heads, beneath an ambrosia vase-form handle, surmounted by a pommel cast in the form of a three head of deities with fearsome expression and adorning elaborate headdress, stand.

21cm long. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

明十五世紀 鐵鎏金金剛概

The phurba is a manifestation of the fierce deity of compassion, Hayagriva, evident by the Tantric medium preferred by its initiates. For a later Qing dynasty example of a gold and silver-inlaid iron phurba, see Robert A.F. Thurman & David Weldon, *Sacred Symbols. The Ritual Art of Tibet*, London, 1999, pp.148-149, no.68.



473

A bronze vajra

Yuan dynasty, 14th century

The double-edged ornament extending each side with four claws converging towards a central spike issuing from mythical beasts jaws, all issuing from a multi-tiered ambrosia vase-form handle.

19cm long.

HK\$100,000 - 150,000

US\$13,000 - 19,000

元十四世紀 銅金剛慄

A similar Yuan dynasty excavated example of a bronze vajra, unearthed from Jininglu site of Yuan at Chayouqian Banner, Wulanchabu City, and subsequently exhibited in the China Millennium Monument in June 2004, is illustrated in *Genghis Khan - The Ancient Nomadic Culture of the Northern China*, Beijing, 2004, p.332.





474

474

An embroidered gold-ground 'precious objects' lady's robe
Qing dynasty

With cloth-studded buttons running down the middle, featuring embroidered various precious objects including peaches, finger citron and pomegranate served on tazzas, double-fish vases, incense burners on books with other scholarly objects and pairs of scrolls bound together, the hems finely decorated with floral designs on black ground, all finely embroidered in varioua colours on a yellow ground.

113cm long.

HK\$15,000 - 20,000
US\$1,900 - 2,600

清 織金緞壽桃團花女袍

475

An embroidered blue-ground 'dragon' silk robe
Qing dynasty

Finely worked with cloth-studded buttons running down from the right of the collar and descending diagonally to the right waist, the embroidered silver-coloured thread presenting a main forward-facing five-clawed dragon depicted in pursuit of a flaming pearl on each side, the sleeves and skirting further decorated with an additional six dragons, all in flight amidst swirling clouds and auspicious Buddhist emblems above raging waves, the hems embroidered in black and all above a midnight blue textiled ground.

140cm long.

HK\$15,000 - 20,000
US\$1,900 - 2,600

清 藍地織海水龍紋袍



475



476

476

An embroidered yellow-ground 'dragon' silk banner

Qing dynasty

Of elongated form with barbed edges falling towards five-tailed split ends, the central cartouche embroidered with a forward facing five-clawed dragon depicted in pursuit of a flaming pearl, the mythical beast with ferocious expression and mouth opened revealing sharp teeth in flight above raging waves crashing on rockworks, surrounded by flaming clouds on a yellow ground.

131cm long.

HK\$8,000 - 12,000

US\$1,000 - 1,500

清 黃地繡海水龍紋旗



477

An chalcedony 'monkey' plaque

Mid Qing dynasty

Auspiciously carved in openwork featuring a monkey climbing vines issuing *lingzhi* and stealing the fruit of longevity, the reverse with two bats flanking a butterfly.

5.4cm wide.

HK\$30,000 - 50,000
US\$3,900 - 6,400

清中期 巧色玉髓鏤雕福壽雙全把件



478

An agate brushwasher

Qing dynasty

The oval boulder-shaped hardstone well-hollowed, with a butterfly at the rim tapping the nectar within and another in flight, supported atop an intertwined branch issuing leaves and flowering plum blossoms worked in high relief using the darkened inclusions to good effect, wood stand.
6cm high. (2).

HK\$30,000 - 50,000
US\$3,900 - 6,400

清 瑪瑙雕繁花蝴蝶筆洗



479 Y

A coral figure of a heroine archer

Qing dynasty

The female figure wearing loose robes tied at the waist and hair tied in knots with her cape swirling in the wind, holding a bow in her left hand and right resting on quivers, poised standing atop a silver-inlaid *zitan* stand.

10.4cm high. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

清 珊瑚雕木蘭習箭擺件

The high quality carving and naturalistic attention to detail on this figure is reminiscent of that on a larger carving of ladies with a phoenix from the Burton collection, sold at Christie's London, 8 November 2011, lot 79.



480

An amber 'dragon' carving

Qing dynasty

The pebble finely carved in the form of a ferocious dragon depicted in flight amongst wispy clouds, the mythical creature with scaly elongated body ending in a head with fury mane and steadfast eyes, its mouth opened and breathing fire beneath large nostrils.

6.1cm long.

HK\$60,000 - 80,000

US\$7,700 - 10,000

清 琥珀雕雲龍紋佩飾



481
An amber 'crab' carving
Qing dynasty
Naturalistically carved in the form of a crab with eight legs and two claws, resting atop a lotus leaf.
4.1cm long.
HK\$40,000 - 60,000
US\$5,200 - 7,700

清 琥珀雕蟹形小件



482
A buffalo horn 'mythical beast' seal
Qing dynasty
Boldly carved in the form of a mythical beast depicted crouched on an oval stand, the underside carved in relief with three-character *zhuanshu* hallmark.
6.8cm high.
HK\$8,000 - 12,000
US\$1,000 - 1,500

清 角雕瑞獸鈕印章 陽文「棲叟樓」篆書印文

483

A pair of glass 'chrysanthemum' bowls

Qing dynasty

Each modelled as a chrysanthemum blossom rising from a short recessed foot, wide body and a flared rim, the central pollen-filled stigma issuing evenly spaced lobed petals; together with an original two-tiered *zitan* stand raised on five interconnected feet, decorated in reticulation in lotus and *ruyi*-head motifs.

Each: 18.1cm diam. (3).

HK\$90,000 - 110,000

US\$12,000 - 14,000

清 玻璃菊瓣式碗一對

484

No lot



The Property of a private Swiss collector

485

Two white jade 'chi dragon' belt hooks

Qing dynasty

One larger than the other, each with an arched body surmounted on a knob at the bottom, ending in an upward curved dragon head, another *chi* dragon clambering up the upper surface meeting the mythical beast.

Largest: 11.3cm long. (2).

HK\$8,000 - 12,000

US\$1,000 - 1,500

清 白玉雕蒼龍教子帶鉤兩件



Jade carvings from an English collection (lots 486-500)

486

A jade lotus water coupe

Ming dynasty

Naturalistically worked in the form of an inward curled leaf forming a vessel, rising from knotted stems of lotus leaves issuing lotus blossoms, wood stand.

14.2cm wide.

HK\$20,000 - 40,000

US\$2,600 - 5,200

明 玉雕荷花洗





487

A jade 'three friends' trunk vase

Late Ming dynasty

Naturalistically worked in the form of a hollow pine-tree trunk issuing thick leafy branches, accompanied by *lingzhi* and bamboo growing by rockworks.

8.3cm high.

HK\$20,000 - 40,000

US\$2,600 - 5,200

明晚期 玉雕歲寒三友花插



488

A gilt-decorated white jade bowl

Early Qing dynasty

The wide body rising from a circular ringed foot up towards a flared rim, the exterior incised and gilt to the scene of a flowering plum blossom tree.

12.4cm diam.

HK\$10,000 - 20,000

US\$1,300 - 2,600

清早期 玉填金梅花紋盃



489



490

489
A pair of white jade figures
Mid Qing dynasty
The two figures adorned in loose robes with hair tied in knots, one in flight and wrapped within billowing scarfs; the other holding a large stem of lotus leaf over the head.
Largest: 6.9cm wide. (2).

HK\$10,000 - 20,000
US\$1,300 - 2,600

清中期 白玉雕人物飾件兩件

490
A white jade mythical beast
Mid Qing dynasty
The recumbent creature resting on all fours with its head turned right looking upwards ending in a furry tail, its mouth holding onto a stem of *lingzhi*.
4.1cm wide.

HK\$10,000 - 20,000
US\$1,300 - 2,600

清中期 白玉雕瑞獸銜靈芝

491
A white jade reclining figure
Qing dynasty
Depicting an elder bearded man with hair tied in a knot, wearing loose flowing robes with arms and feet stretch out in a relaxed position atop a leaf, *zitan* stand.
8.5cm wide.

HK\$20,000 - 40,000
US\$2,600 - 5,200

清 白玉雕臥文人擺件



491



492

492
A pair of white jade belt slides
Mid Qing dynasty

Each loosely suspending from a grooved rectangular panel worked with archaic motifs, the end attached with a semi-circular ring buckle fastened at the waist depicting two mythical beast heads meeting at the epicentre.

Each 6.8cm high. (2).
HK\$20,000 - 40,000
US\$2,600 - 5,200

清中期 白玉雕夔龍紋帶扣



493

493
A white jade 'archaic dragon' belt hook
Mid Qing dynasty

The arched body carved with intricate archaic motifs rising from a five-petaled flower knob, all ending in a dragon head with fierce eyes and thick eyebrows turned looking back.

10.4cm long.
HK\$10,000 - 20,000
US\$1,300 - 2,600

清中期 白玉雕仿古紋帶鉤



494

494
A large white jade 'chi dragon' belt hook
Qing dynasty

The arched body rising from a circular knob at the base, upturned at the end featuring a dragon head, facing a reticulated 'chi' dragon clambering upwards to greet the mythical beast.

13.3cm long.
HK\$10,000 - 20,000
US\$1,300 - 2,600

清 白玉雕蒼龍教子帶鉤



495

A white jade 'crane and ruyi' snuff bottle

Mid Qing dynasty

Finely worked on the exterior with two *ruyi* bound by ribbon and hanging a chime on one side, the reverse featuring an aquatic scene of a crane with flowering lotus blossoms.

5.4cm high.

HK\$10,000 - 20,000

US\$1,300 - 2,600

清中期 白玉雕一路連升圖鼻煙壺

For a closely related white jade snuff bottle, see *The Cathy Chow Collection of Fine Jade Carving*, National Museum of History, Taipei, 2011, no.190.



496

Two square jade 'chi dragon' seals

Qing dynasty

Each of cubic form, one surmounted by lively *chi* dragon with powerful limbs bound tightly to its body and its head turned left looking backwards, the base carved with six-character *zhuanshu* seal mark; the other surmounted by a recumbent *chi* dragon laying coiled with its head peering upwards, the base the base carved with four-character *zhuanshu* seal mark.

Largest: 3.5cm wide. (2).

HK\$8,000 - 12,000

US\$1,000 - 1,500

清 玉雕螭龍鈕印兩枚



497

A white jade double-gourd 'Liu Hai' pendant

Qing dynasty

The deity with bald head and hair falling down the sides, hobbling with his right hand holding a string of coins and left carrying his three-legged toad, beneath a two-character coin, the reverse with an additional further four-character inscription, all within a double gourd-shaped pendant.

5.5cm high.

HK\$20,000 - 40,000
US\$2,600 - 5,200

清 白玉雕刘海戲蟾牌飾



498

Two jade 'badger and lotus' plaque

Qing dynasty

One with two alternating badgers chasing one another and bound by beaded string; the other with one side worked to a watery scene of flowering lotus blossoms emerging from lotus leaves and pods, the reverse with two-character zhuanshu mark, all beneath dense cloud wisps.

Largest: 5.1cm high. (2).

HK\$20,000 - 40,000
US\$2,600 - 5,200

清
白玉雕雙貓掛飾
青白玉雕蓮花紋牌飾



499

A jadeite 'fish and crane' plaque

Late Qing dynasty

Intricately worked in reticulation with an aquatic scene, one side with a swimming fish, the reverse with a crane perched high with its head turned back amongst large lotus leaves.

7.7cm high.

HK\$10,000 - 20,000

US\$1,300 - 2,600

清晚期 翡翠鏤雕一路連升掛飾



500

A jade figure of a makara

Late Ming dynasty

Naturalistically worked in the form of the mythical fish with intricately worked scales, flanked by a pair of fins ending in a barbed tail, the creature hollow with its mouth wide open beneath two pointed horns above its head.

15.8cm long.

HK\$6,000 - 8,000

US\$770 - 1,000

明晚期 玉雕摩伽羅水丞

The form of the makara is an ancient one, and can be seen on ceramic figures of makara recovered from the 10th century Cirebon shipwreck off the coast of Java.



The Jason Chen collection of jade belt hooks (lots 501-571) is outstanding for the quality, diversity and sheer number, encompassing a diverse number of forms, materials and dates. The collection is published in a comprehensive illustrated catalogue, *Jade Belt Hooks*, Taipei, 2012. A complimentary copy of the catalogue, signed by the author, will be provided to all successful bidders.

Belt hooks were first excavated from the Liangzhu culture tombs, and the tradition of belt hooks was further developed during the Warring States period and Western Han dynasty. However, the use of belt hooks became less fashionable during the Eastern Han dynasty, and lost its practical function. During the Yuan dynasty, the use of belt hooks rose in popularity again, a trend that continued throughout the Ming and Qing dynasties, when belt hooks were used not only in traditional decoration, but also consciously viewed as a means to pursue the past. Therefore, they were made in the traditional shape which had already existed during the Han dynasty, even for fragile materials like wood, porcelain and glass.

Following the dominant motif in traditional ornamentation on Han dynasty belt hooks, the dragon motif is the most common decoration on later belt hooks. Qing dynasty decoration on belt hooks also includes phoenix, birds and flower. By taking belt hooks from the Jason Chen collection as an example, the following chart demonstrates the typical relationship between form and decoration.

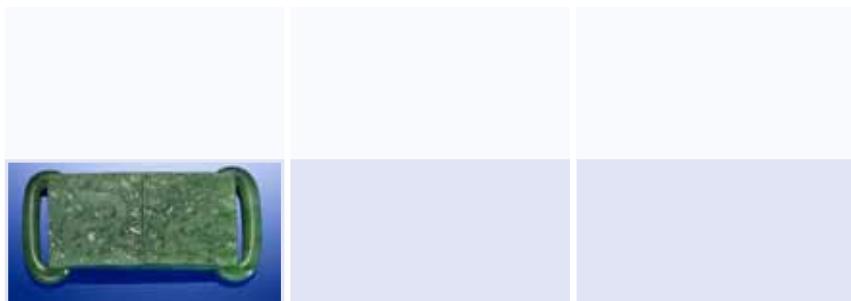
本場拍賣單元之帶扣及帶鈎，屬Jason Chen私人珍藏。當中包括不同形製、物料及年代，包羅萬象，表現出其歷史傳承。有關其收藏內容及理念，可參考《天河瑩光映月牙：歷代玉帶鈎選粹》圖錄，成功投得本單元中之拍品者，將獲贈作者親筆簽名圖錄一本。

自良渚文化時期已有帶鈎出土，發展至戰國及西漢時期成頂峰，惜東漢以後衰落，明顯實用價值低迷，直至元代以後又再次復興，明清時期，除實用價值以外，帶鈎更是推崇成一個把玩追古之器，因此形式為仿古、以歷代已有之造形為主，比例或不合乎力學之要求，還出現木、瓷、玻璃等不能承托太多重量材料，帶鈎已成了一種追古之載體。

帶扣及帶鈎多以龍紋為飾，相信是承傳了漢代之取向，鳳鳥紋及花草紋也不少，其他創新之形式也於清代出現，以下可借Jason Chen之私人收藏，表現出不同紋飾在不同形製上之典型組合。

形式 Form

插榫形
Plug-tenon



雙紐
Dual-button



鉤環
Loop-buckle



琵琶式
Pipa-style



螳螂肚式
Arched



曲棒式
Semi-arched



長條式
Flat-style



龍紋
Dragon

鳳鳥紋
Phoenix and birds

花草紋
Floral

			
			
			
			
動物紋 Animal	吉祥紋飾 Symbols	山水紋飾 Landscape	嵌寶石 Inlaid

紋飾 *Decoration*



501



502

The Jason Chen collection of jade belt hooks, to be sold without reserve (lots 501-571) (拍品501-571為無底價)

501

Two large white jade 'chi dragon' belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding 'chi' dragon clambering up to greet the mythical beast.
Longest: 13.8cm long. (2).

清 白玉雕蒼龍教子帶鉤兩件

502

Two white jade 'chi dragon' belt buckles

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding 'chi' dragon clambering up to greet the mythical beast.
Longest: 10.5cm long. (2).

清 白玉雕蒼龍教子帶鉤兩件

503

Three white jade 'phoenix' belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned phoenix head with a pointed beak, individually worked with various motifs of cicada, feathers and archaic scrolls.

Longest: 10.5cm long. (3).

清 白玉雕鳳首帶鉤三件



503



504

504
Two white jade 'chi dragon' belt hooks
Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 13.4cm long. (2).

清 白玉雕蒼龍教子帶鉤兩件



505

505
Two white jade 'chi dragon' belt hooks
Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 12.8cm long. (2).

清 白玉雕蒼龍教子帶鉤兩件



506

506
Three white jade 'chi dragon' belt hooks
Qing dynasty

Each finely worked with a long arched body with a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and fluffy main running down the back of its head, a winding *chi* dragon clambering up amongst leafy vines greeting the mythical beast.
Longest: 14cm. (3).

清 白玉蒼龍教子帶鉤三件



507



508



509

507
A pale green jade 'chi dragon' belt hook
Yuan / Ming dynasty
Finely worked with a long arched body with a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up amongst leafy vines and *lingzhi* greeting the mythical beast.
12.3cm long.

元/明 青白玉帶皮蒼龍教子帶鉤

508
A white jade 'chi dragon' belt hook
Qing dynasty
Finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
13.6cm long.

清 白玉雕蒼龍教子帶鉤

509
A white jade 'chi dragon' belt hook
Qing dynasty
Finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
14.4cm long.

Provenance 來源:
Christie's New York, 2-3 October 2012, lot 216

清 白玉雕蒼龍教子帶鉤



510

510
A white jade 'shou and ribbons' belt plaque

Qing dynasty

Worked in reticulation, featuring intertwined ropes in the centre flanked by two *shou* character medallions, encircled by the head of an elephant-like mythical beast amongst leaf scrolls, the reverse with two circular knobs.
8.6cm long.

清 白玉福壽如意紋帶扣

511
Two jade 'chi dragon' and 'precious objects' belt plaques

Ming and Qing dynasty

One of rounded form worked in reticulation featuring a coiled *chi dragon* amongst dense leafy scrolls; the other of an elongated form with bat borders, the central cartouche carved with a plant growth issuing three fruits flanked by auspicious emblems on each sides.
Longest: 13.7cm. (2).

明及清
白玉福壽善慶紋帶扣
青白玉穿花璃龍紋帶扣

512
Two jade belt buckles

Qing dynasty

One worked in the form of two coins buckled at the centre with incised four-character inscription on one side, each coin with a hollowed square piercing at the centre flanked by a pair of bats at the side; the other worked in three separated parts buckled as one, each with finely carved stylised Indian lotus motifs.
Longest: 17.2cm long. (2).

清
白玉多福綿長銅錢式帶扣
青白玉花團鈕錦簇長方帶扣



511



512



513



514

513
Four red agate belt hooks
Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head, two surmounted with winding *chi* dragons, one with carved *lingzhi* and the other with a further carved *chi* dragon in relief.
Longest: 8.7cm long. (4).

清
紅瑪瑙雕蒼龍教子帶鉤兩件
紅瑪瑙雕龍首靈芝紋帶鉤兩件

514
A huangyangmu and three rootwood 'chi dragon' belt buckles
Qing dynasty

Naturalistically carved in reticulation with a long arched body with a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 11.5cm long (4).

Provenance 來源:
(right two) Sotheby's Olympia, 7 April 2004, lot 171

清
癩木蒼龍教子帶鉤三件
黃楊木龍教子帶鉤

515
Three jadeite 'chi dragon' belt hooks
Qing dynasty

Each worked with an arched body and a knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, two with a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 13.6cm long. (3).

清
翡翠雕蒼龍教子帶鉤兩件
翡翠雕龍首光素帶鉤



515



516

516 Y

A coral 'chi dragon' belt hook, ivory 'dragon' belt buckle and a tourmaline 'Buddhist lion' pendant

Qing dynasty

The belt hook finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head, the body with a winding *chi* dragon clambering up; the belt plaque with a dragon emerging from ravin waves; the pendant worked in the form of a recumbent Buddhist lion carved on rich purple stone.

Longest: 8.5cm long. (3).

清

珊瑚雕蒼龍教子帶鉤

牙雕海龍圖扣飾

碧璽雕瑞獅帶首

517

Four agate belt hooks

Qing dynasty

Two plainly worked and one with rounded stumped body all with upwards curved dragon heads, the last with an curled phoenix head with pronounced beak and steadfast eyes, the russet skin carved with flower sprays in reticulation.

Longest: 11cm long. (4).

Provenance 來源:

(far left) Sotheby's Olympia, 7 April 2004, lot 170

清

瑪瑙雕鳳首花卉紋帶鉤

瑪瑙雕龍首帶鉤兩件

瑪瑙雕龍首琵琶式帶鉤

518

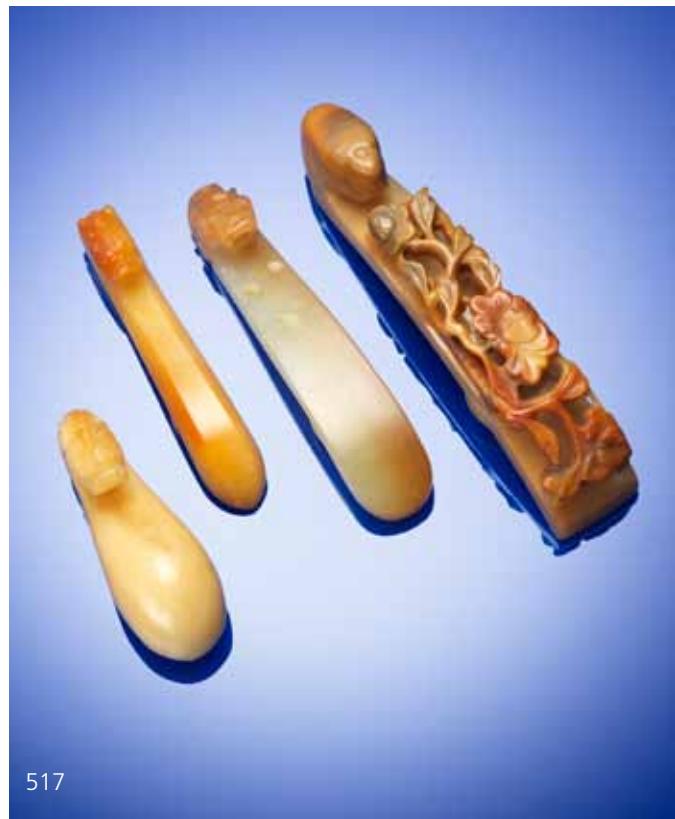
Three agate belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and fury main running down the back of its head, two with winding *chi* dragons clambering up on the uppermost surface, the largest with a butterfly feeding on flower sprays.

Longest: 12cm long. (3).

清 瑪瑙雕蒼龍教子帶鉤三件



517



518



519



520

**519
Four spinach green jade 'chi dragon' belt buckles**
Yuan/Ming dynasty
Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and fury main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 16.5cm long. (4).

Provenance 來源:
(Far right) Christie's South Kensington, 19 July 2007, lot 79

元/明
碧玉雕蒼龍教子帶鉤四件

**520
Five jade, jadeite and russet 'chi dragon' belt buckles**
Qing dynasty
Two of jadeite and three of jade stones, each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and fury main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast, the stones of pale green with maroon russet tones.
Longest: 9.2cm long. (5).

清
翡翠巧色蒼龍教子帶鉤兩件
玉巧色雕蒼龍教子帶鉤三件

**521
Four spinach green jade 'chi dragon' belt buckles**
Qing dynasty
Each worked with a long arched body and a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and fury main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 11.6cm long. (4).

清 碧玉蒼龍教子帶鉤四件

521



522

522 Four spinach green jade belt hooks
Yuan and Ming dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, three with ribbed body and the other of a wide flattened circular shape.
Longest: 15.5cm long. (4).

元及明
碧玉雕龍首帶鉤三件
碧玉雕龍首琵琶形帶鉤

523 Two white and spinach green jade 'archaic' belt hook
Qing dynasty

One worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head; the other of flattened shape in the form of a *qin* with two U-shaped hooks at the underside, both decorated with a series of archaic scrolls.
Longest: 13.4cm long. (2).

清
白玉雕龍首仿古紋帶鉤
碧玉雕仿古紋琴形帶鉤

524 Two jade and russet 'chi dragon' belt hook
Yuan / Ming dynasty

Each worked with a long arched body with a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast, one with the stone of a black and white tone.
Longest: 22.9cm long. (2).

元/明
玉帶棗紅皮雕蒼龍教子帶鉤
白玉雕蒼龍教子帶鉤



523



524



525

525

Four jade with russet belt hooks

Qing dynasty

Three worked with arched bodies and circular knobs at the undersides, extending upward towards upturned dragon heads surmounted at the body with winding *chi* dragons; one with *lingzhi* head, the body surmounted by two bats feasting on fruiting peaches.

Longest: 9.6cm long. (4).

Provenance 來源:

(second from the right) Bonhams San Francisco, 23 June 2008, lot 8106

清

玉巧色雕福壽如意紋帶鉤

玉巧色雕蒼龍教子帶鉤三件

526

Four jade belt hooks

Qing dynasty

Three worked with long arched bodies surmounted on circular knobs at the undersides, extending upward towards upturned dragon heads, the bodies with winding *chi* dragons clambering up to greet the mythical beast; one ending in a horse head decorated with two monkeys feasting on the fruit of longevity.

Longest: 12.6cm long. (4).

清

玉雕蒼龍教子帶鉤兩件

白玉雕雙鳳鳥紋帶鉤

玉雕馬上封侯帶鉤

527

Two white jade belt hooks and a white jade belt plaque

Qing dynasty

One with an arched body and a circular knob at the underside, extending upwards towards an upturned dragon head, a winding *chi* dragon clambering up the body; another with double dragon heads at the sides flanking a central curved plaque featuring three-character inscription spaced between *wan* symbols in reticulation, the last rectangular plaque with a *chi* dragon worked in relief with two knobs at the underside.

Longest: 13.7cm long. (3).

清

白玉鏤雕雙龍首「其身正」帶鉤

白玉雕蒼龍教子帶鉤

白玉雕螭龍紋帶扣

527

527



528

Four pale green and russet jade belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head, individually with winding *chi* dragons, squirrel and floral spray motif at the uppermost surface.

Longest: 9.2cm long. (4).

Provenance 來源:

(second from the left) Bonhams San Francisco, 23 June 2008, lot 8106

清

玉雕巧色蒼龍教子帶鉤兩件

玉雕龍首花卉紋帶鉤

玉雕龍首松鼠紋帶鉤

529

Two agate belt hook and belt buckle

Qing dynasty

Both carved on a semi-translucent stone, one with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and fury main running down the back of its head, the body with peony sprays in rose pink hue; the other also with a curved dragon head fastened with a ringed buckle.

Longest: 18.7cm long. (2).

清

玉髓雕龍首花卉紋帶鉤

瑪瑙雕龍首帶扣

530

Two white jade 'chi dragon and bats' belt hooks

Qing dynasty

Each finely worked with a long arched body extending upwards to an upturned dragon head with a pair of horns and fury main running down the back of its head, one with a winding *chi* dragon clambering up amongst leafy vines and stylised Indian lotus greeting the mythical beast, the underside carved with various auspicious emblems with a knop fashioned in the form of a peony bud; the other featuring two Buddhist lions chasing after a flaming ball.

Longest: 12.6cm.

清

白玉沁色雙獅戲球帶鉤

白玉富貴蒼龍教子帶鉤



528



529



530



531



532



533

**531
Four white jade belt buckles**

Qing dynasty

One with a centralised plaque decorated in carved floral sprays, flanked by a pair of phoenix buckles with *chi* dragon head hooks; two other surmounted with *chi* dragons at the sides worked in relief; the last reticulated with carved bats feeding on peaches and finger citrons.
Longest: 12cm long. (4).

清
白玉雕福壽雙全紋帶扣
白玉雕蓮花紋蝙蝠式帶扣
白玉雕白玉雕螭龍紋帶扣兩件

532

A jade and two gilt-decorated belt buckles with inlaid hardstones

Qing dynasty

One of white jade with inlaid red hardstones, the other with red and green hardstones inlaid into a mounted buckle with zig-zagged decorations; the last with rose pink and smoky black semi-translucent stones mounted on a gilt buckle encircled with meandering floral scrolls, the reverse with birds amongst leaf sprays.
Longest: 14.8cm long. (3).

清
銅鑲碧璽帶扣
鑲金鑲仿雄黃料帶扣
白玉鑲仿雄黃料帶扣

**533
Five jade 'animals' belt plaques**

Qing dynasty

Each belt plaque worked into animal forms, featuring a recumbent horse with its head turned backwards, a Buddhist lion with floral knob and *chi* dragon buckle, a monkey clambering atop a horse, an egret biting on a stem of lotus leaf, a small bird with textured wings tightly bound together and its head turned to the side.
Longest: 7.8cm long. (5).

清
玉雕飛鳥式帶扣
白玉雕馬上封侯帶扣
玉帶皮雕臥馬形帶扣
白玉雕瑞獸帶扣
玉帶皮雕寶鴨穿蓮帶扣



534

**534
Three jade belt buckles**

Qing dynasty

Each worked with inter-connecting hook fashioned in the form of a dragon head, one worked in high relief on both sides featuring *lingzhi* sprays; the other two semi-translucent stones similar but flanked with *chi* dragons carved in reticulation.

Longest: 11.5cm long. (3).

清
瑪瑙雕蒼龍教子琵琶式帶扣
玉帶皮雕靈芝蝙蝠紋方形帶扣
玉雕蒼龍教子方形帶扣

**535
Four belt buckles**

Qing dynasty

One of interlocking double dragons amidst cloud scrolls on spinach green stone, another with a Buddhist lion surmounting a flaming ball and flanked by two cranes and bordered by keyfret scrolls on icy white, apple green and russet hue, the last two of beige tones with maroon skin worked with *chi* dragons and Buddhist lions.

Longest: 10.3cm long. (4).

清
翡翠填色瑞獅戲球帶扣
角雕方形帶扣兩件
碧玉雕雙雲龍紋帶扣

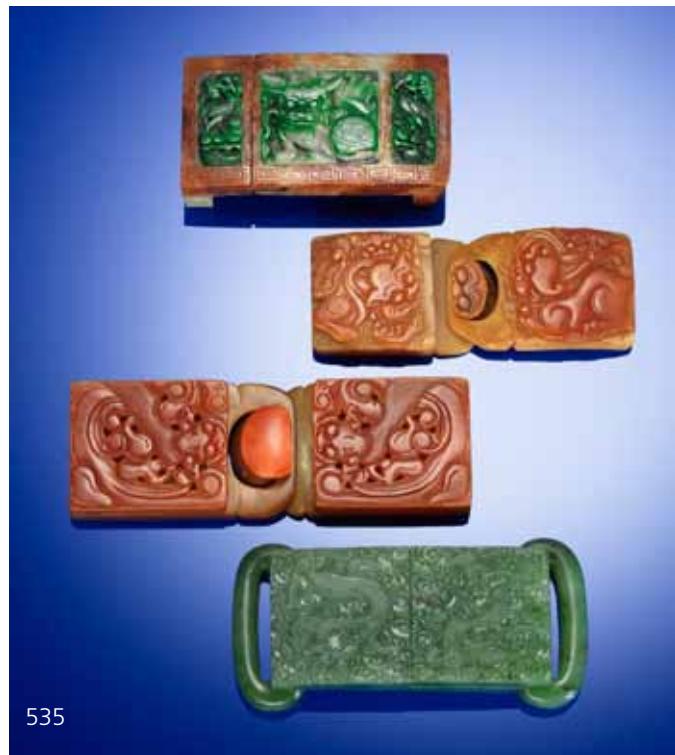
**536
Two white jade 'Buddhist lion and elephant' belt plaques**

Qing dynasty

One in the form of a recumbent elephant with its head turned right revealing pointy tusks and curled trunks, adorning a cloth saddle decorated with wispy cloud motif ending in tassels, all beneath a oval-shaped vessel issuing *lingzhi* and aquatic plants; the other of two Buddhist lions at play, the larger mythical beast playing with a ball whilst the other smaller surmounted at the back playing with furry tail.

Longest: 8.9cm. (2).

清
白玉母子端獅戲球帶扣
青白玉太平有象帶扣



535



536



537

537

Three jade 'chi dragon' belt hooks

Yuan to Qing dynasty

Each finely worked with a long arched body extending upwards towards an upturned dragon head, with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast, the underside with one surmounted on a floral knob and the other with a ringed loop.

Longest: 18.3cm long. (3).



538

元至清

青玉雕蒼龍教子帶鉤三件

538

Three jade and russet 'chi dragon' belt hooks

Ming and Qing dynasty

Of various sizes worked on russet inclusions, each carved with an arched body extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast; the middle belt hook with a circular knob at the underside carved in the form of a *taiji* symbol by cleverly using the dark and lighter tones of the stone.

Longest: 11.4cm long. (3).

Provenance 來源:

(Middle) Doyle New York, 22 March 2010, lot 8

明及清

玉雕蒼龍教子帶鉤三件

539

Three white jade 'archaic' belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knob at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, the body intricately carved with archaic and *ruyi*-head scrolls.

Longest: 12.9cm long. (3).

清

白玉雕龍首仿古紋帶鉤三件

539

540

Three calcified jade belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and fury main running down the back of its head, one with a winding *chi* dragon clambering up to greet the mythical beast, another with a phoenix rising at the upper body, the last plain and undecorated.

Longest: 12.7cm long. (3).

清

雞骨白雕蒼龍教子帶鉤

沁色玉雕龍首帶鉤

玉雕龍鳳紋帶鉤

541

Three jade 'archaic scroll' belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and fury main running down the back of its head, the upper surface decorated with geometric swirling patterns, archaic motifs and *ruyi*-heads.

Longest: 11.8cm long. (3).

清

白玉雕龍首仿古紋帶鉤三件

542

Three jade 'lingzhi and shou' belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside extending towards a curled tip, one with overgrowth of *lingzhi* at the bodywork, another with a *lingzhi* head and a bat amidst vine scrolls, the last with a loose ribbon ending with a *ruyi*-heads surmounted by a bat and *shou* character.

Longest: 13.2cm long. (3).

Illustrated 出版 :

(middle) My Humble House, *Belt Hook*, Taipei, 1991, p.56

清

白玉雕雙蝠如意紋帶鉤

白玉雕必定如意帶鉤

白玉雕如意首富貴平安帶鉤



540



541



542



543

543

Five black and white jade belt hooks

Yuan to Qing dynasty

Worked on greyish jade with black inclusions, each worked with a long arched body and a circular knob at the underside, extending upwards towards an upturned dragon head, three with winding *chi* dragons at the body with one worked with connected rectangular rings at the underside; the other two plain.

Longest: 12.6cm long. (5).



544

544

Three glass imitating jade, jadeite and amber belt plaque and belt hooks

Qing dynasty

Each finely worked in imitation to various hardstones, one of an oval shape with reticulated carved *chi* dragon feeding of *lingzhi*, the other two each with a long arched body and a circular knob at the underside, extending upwards towards an upturned dragon head, the larger with a winding *chi* dragon clambering up to greet the mythical beast.

Longest: 9.6cm long. (3).

清

仿瑪瑙紅玻璃雕龍首帶鉤

仿翡翠白配綠玻璃雕蒼龍教子帶鉤

仿白玉白玻璃雕雙螭龍紋帶扣



545

545

Seven jadeite belt hooks

Qing dynasty

Each with arched body rising from a circular knob and six with upturned dragon heads, one worked with two *chi* dragons in reticulation; another with carved archaic scrolls within oval panel, another with two dragon heads in two ends with a centralised floral medallion, the last in the form of a *ruyi* with russet *shou* head, the stones ranging from icy white to apple green tone in various shades.

Longest: 10.2cm long. (7).

Provenance 來源:

(middle) Sotheby's Olympia, 7 April 2004, lot 170

清

翡翠雕雙龍首帶鉤

玉雕龍首仿古紋帶鉤兩件

翡翠雕如意首帶鉤

翡翠雕龍首帶鉤兩件

翡翠雕龍首雙螭龍帶鉤

546

Four black and white jade belt hooks

Qing dynasty

Each with arched body supported by a knob at the waist, ending in an upturned dragon head, two with *chi* dragons clambering up to greet the mythical beast, the stones of various greyish tones with darkened inclusions.

Longest: 16.4cm long. (4).

清

玉雕蒼龍教子帶鉤兩件

玉雕龍首帶鉤兩件



546

547

Four jade 'chi dragon' belt hooks with a small mouthpiece

Qing dynasty

The stone ranging from spinach to pale green hue, each of various size worked with a long arched body and a circular knob at the underside, extending upwards towards an upturned dragon head with a pair of horns and fury main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast; together with a circular mouthpiece.

Longest: 15.2cm long. (4).

清

青玉雕蒼龍教子帶鉤兩件

青白玉帶皮雕蒼龍教子帶鉤

白玉雕蒼龍教子帶鉤



547

548

Six jade and russet 'dragons and ducks' belt hooks

Ming and Qing dynasty

Each with arched body supported on a circular knob on the underside, all with upturned animal and *ruyi* heads, five with wide bodies and two worked in the form of a duck, three of them surmounted by *chi* dragons clambering up the bodies, the other with gnarled branches issuing ripe fruits.

Longest: 8.5cm long. (6).

Illustrated 出版 :

(far right) My Humble House, *Belt Hook*, Taipei, 1991, p.40.

明及清

玉雕蒼龍教子琵琶形帶鉤三件

玉雕鳥形帶鉤兩件

白玉雕如意首壽桃紋帶鉤



548



549



550



551

**549
Three small jade belt hooks**

Qing dynasty

Each with arched body and a circular knop at the underside, all extending upward towards upturned heads, one with a *chi* dragon clambering up the upper surface, the other two in the form of unusual serpent-like mythical beast with carved and textured bodyworks.

Longest: 8cm long. (3).

Provenance 來源:

(far right) Sotheby's Olympia, 7 April 2004, lot 169

(middle) Bonhams San Francisco, 23 June 2008, lot 8106

清

白玉雕蒼龍教子帶鉤

青白玉雕螳螂捕蟬紋帶鉤

白玉雕螳螂捕蟬紋帶鉤

**550
Four white jade belt hooks**

Ming and Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, individually extending upwards towards upturned animal heads, the body surmounted by various decorations including *lingzhi* and incised panelled motifs.

Longest: 10.7cm long. (4).

Provenance 來源:

(far right) Sotheby's Olympia, 7 April 2004, lot 170

明及清

白玉雕龍首帶鉤兩件

白玉雕龍首靈芝紋帶鉤

白玉雕龍首仿古紋帶鉤

**551
Three jade and russet 'chi dragon' belt hooks**

Yuan and Qing dynasty

Worked with long arched bodies surmounted on circular or U-shaped knops at the undersides, each extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.

Longest: 15.3cm long. (3).

元及清

白玉雕蒼龍教子帶鉤兩件

青白玉帶皮雕蒼龍教子帶鉤



552

**552
Four jade belt hooks**

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, three with ribbed body.

14.9cm long. (4).

清 玉雕龍首帶鉤四件



553

**553
Three jade 'chi dragon' belt hooks**

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.

Longest: 10cm long. (3).

清 玉雕蒼龍教子帶鉤三件



554

**554
Four small jade belt hooks**

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and furry main running down the back of its head, two surmounted with pheonixes, and the other two ending with further dragon heads with geometrically textured mane.

Longest: 12.1cm long. (4).

Provenance 來源:
(far left) Bonhams San Francisco, 23 Jun 2008, lot 8106

清
白玉雕鰐形帶鉤兩件
白玉雕龍首鳳鳥形帶鉤兩件



555



556

555
Six jade belt hooks

Qing dynasty

Of various forms and sizes, the curled ends ending in dragon and ram heads, the bodies individually ribbed, rounded, plainly worked and carved in the form of a column.

Longest: 12.6cm long. (6).

清
白玉雕龍首帶鉤五件
白玉雕羊首帶鉤

556
Three white jade 'zodiac animals' belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knob at the underside, all curled upwards and issuing horse, ram and dragon heads.
Longest: 12.6cm long. (3).

清
白玉雕羊首帶鉤
白玉雕龍首帶鉤
白玉雕馬首帶鉤

557
Five jade and russet belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knob at the underside, individually extending upward towards dragon, ram and bird heads at the tip, the bodies plain with one carved with geometric diaper pattern and another ribbed ending in a *ruyi* tail, the stones of yellowish-green with darkened inclusions.

Longest: 10.2cm long. (5).

清
黃玉雕羊首帶鉤兩件
玉雕龍首帶鉤
玉雕龍首仿古紋帶鉤
黃玉雕鳥首帶鉤



557



558

558
Four jade belt hooks

Ming/Qing dynasty

Each worked with a long arched body and a circular knop at the underside, all extending upwards towards various animal heads, one with ribbed body and russet tones at the ends; another with icy white snow-like inclusions.

Longest: 9.7cm long. (4).

明/清
青玉雕龍首帶鉤
青白玉帶皮雕馬首帶鉤
玉雕龍首帶鉤
黃玉雕龍首帶鉤



559

559
Six white jade belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and fury main running down the back of its head, the stones semi-translucent with minor russet tones.

Longest: 12.2cm long. (6).

清 白玉雕龍首帶鉤六件



560

560
Two white jade 'chi dragon' belt hooks

Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and fury main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.

Longest: 14.5cm long. (2).

清 白玉雕蒼龍教子帶鉤兩件



561



562

561

Four jade 'chi dragon' belt hooks

Qing dynasty

Of various size and lengths, each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 11.2cm long. (4).

清

白玉雕蒼龍教子帶鉤兩件

青白玉雕蒼龍教子帶鉤兩件

562

Two jade 'chi dragon' belt hooks

Yuan/Qing dynasty

Each finely worked with a long arched body and a circular knop or U-shaped loop at the underside, extending upwards towards an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 12.1cm long. (2).

元/清 青白玉雕蒼龍教子帶鉤兩件

563

Five white jade and russet 'chi dragon' belt hooks

Qing dynasty

Each worked with a long arched body with a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and furry main running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast, the stone pale green with russet skin highlighting the details on the surface.
Longest: 10.6cm long. (5).

Provenance 來源:

(middle) Bonhams San Francisco, 23 June 2008, lot 8106

清

白玉帶皮蒼龍教子帶鉤五件

563





564

564
Four jade and jadeite with russet 'chi dragon' belt hooks
Qing dynasty

The various stones worked with a long arched body and a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and a furry mane running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast, the upper surface with the details highlighted by the dark brown russet skin.
Longest: 14.2cm long. (4).

清
翡翠蒼龍教子帶鉤兩件
紅翡翠龍教子帶鉤
翡翠如意螭龍紋帶鉤

565
Three white jade 'chi dragon' belt hooks
Qing dynasty

Each finely worked with a long arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and a furry mane running down the back of its head, a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 13.6cm long. (3).

清
白玉雕蒼龍教子帶鉤三件

566
Five rounded jade 'chi dragon' belt hooks
Ming/Qing dynasty

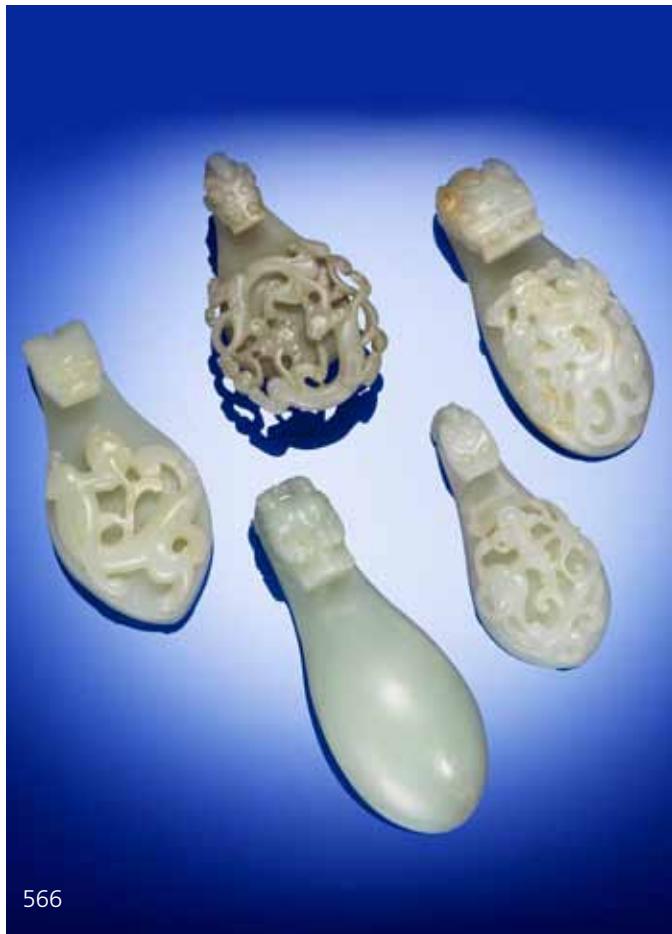
Each finely worked with a wide arched body and a circular knop at the underside, extending upwards towards an upturned dragon head with a pair of horns and a furry mane running down the back of its head, four with winding *chi* dragons clambering up the bodies with another plain and undecorated.
Longest: 13cm long. (5).

Illustrated 出版:
(first from lower right) Wellington Wang, *Wellington Wang Collection: Belt Ornaments Through the Ages*, Taipei, 1996, p.194.

明/清
白玉雕蒼龍教子琵琶式帶鉤三件
玉雕雙螭龍紋琵琶式帶鉤
青白玉雕龍首琵琶式帶鉤



565



566



567
Two lapis lazuli belt hooks
Qing dynasty
Each worked with a long arched body and a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and fury main running down the back of its head, one plain and undecorated, the other with a winding *chi* dragon clambering up to greet the mythical beast.
Longest: 11.7cm long. (2).

清
青金石蒼龍教子帶鉤
青金石龍首帶鉤

Lapis lazuli, known in Chinese as 'qing jinshi', has been collected from mines of Afghanistan for over six thousand years and was fashioned into ornaments or used as embellishments in China since the Western Han period. Before the conquest of Xinjiang in 1759, which opened up local supply, the stone was extremely rare. The Qianlong Emperor is recorded as wearing a lapis lazuli necklace while presiding over ceremonies at the Altar or Heaven. A lapis lazuli Court necklace sent as tribute from Guangdong to the Emperor in 1771 is discussed in Tributes from Guangdong to the Qing Court, The Chinese University of Hong Kong, 1987, p.46.



568
Two rock crystal 'chi dragon' belt hooks
Qing dynasty
Each translucent and worked with a long arched body with a circular knop at the underside, extending upwards to an upturned dragon head with a pair of horns and fury main running down the back of its head, a winding *chi* dragon clambering up greeting the mythical beast.
Longest: 16cm long. (2).

清 水晶蒼龍教子帶鉤兩件

In traditional Chinese connoisseurship, the finest rock-crystal was said to originate from Fujian. After the conquest of Xinjiang in 1759, however, a large quantity of rock-crystal became available to the court and was used in scholars objects and snuff bottles. It is rare to find belt hooks carved in this medium, suggesting these may have been commissioned for use at the court.



569

Four silver, gilt bronze and inlaid belt hooks

Qing dynasty

Two of inlaid gold and silver in archaic motifs with inscription at the underside, one with a salamander clambering up the main body, the other of a *chi* dragon facing the dragon head.

Longest: 12.2cm long. (4).

Provenance 來源:

(far left) Sothebys Olympia, 7 April 2004, lot 169

清

銅鑄螭龍紋帶鉤

銅錯銀仿古紋帶鉤兩件

銅鑄蒼龍教子帶鉤



570

A moulded green ground and two famille rose enamelled porcelain belt buckle and belt hooks

Late Qing dynasty

The belt plaque featuring a landscape scene with a pavilion by a river framed within keyfret scrolls, the reverse with an apocryphal Qianlong six-character *zhuanshu* seal mark, the other two belt hooks with arched bodies ending in upturned dragon heads, one with the body featuring a landscape scene of a riverside pavilion on blue ground, the other similarly decorated with a *chi* dragon depicted clambering up the body.

Longest: 9.5cm long. (3).

Provenance 來源 :

(far right) Sothebys Olympia, 7 April 2004, lot 171

For a group of 'famille-rose' porcelain belthooks preserved in the Nanjing Museum, see Xu Huping (ed.), *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.266.

清晚期

粉彩開光山水圖帶鉤 磬紅「乾隆年製」篆書款

綠釉蒼龍教子帶鉤

粉彩畫開光山水圖帶扣 磬紅「乾隆年製」篆書款

571

A superb and rare white jade 'butterfly' belt buckle

Qianlong

Elaborately worked in relief and reticulation like no other, the upper surface with two butterflies feasting on leafy tendrils, one larger than the other and both with elaborately decorated wings, all rising to a raised terminal in the form of a flowering peony bud, the underside with a flattened stylised floral spray, all amongst dense leafy scrolls.

11.3cm long.

Provenance 來源:

Christie's London, 4 April 1979, lot 70

The Alan and Simone Hartman collection

Christie's Hong Kong, 28 November 2006, lot 1447

Illustrated 出版:

Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no.158

Exhibited 展覽:

Museum of Fine Arts, Boston, August 2003-December 2004

清乾隆 白玉鏤雕穿花蝶紋帶鉤

帶鉤以一整件白玉鏤雕而成，首為圓雕花苞，大小蝴蝶為鉤體，飛於花葉間，鉤鈕為圓柱式正面花卉紋。玉質溫潤晶瑩，雕工細膩，層次分明，主題獨特，是不可多得之佳作。

End of Sale





Bonhams

1793

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A selection of netsuke from
the 18th century to 20th century
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Fine Chinese Art

Thursday 16 May 2013
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asaph.hyman@bonhams.com

Lot 69
A very rare doucai and gilt baluster vase
Qianlong seal mark and of the period
43.4cm (17 1/8in) high

Provenance: an English private collection

清乾隆 雙彩描金纏枝蓮紋瓶 青花「大清乾隆年
製」篆書款

來源：英國私人收藏



Fine Chinese Paintings & Contemporary Asian Art

Saturday 25 May 2013 at 11am
Hong Kong

Enquiries

Meilin Wang
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Xu Beihong (1895-1953)
Lady Seated Beneath Bamboo, 1944
Ink and colour on paper
Estimate upon request

Travel & Exploration

Wednesday 4 December 2013
Knightsbridge, London
Entries now invited

Bonhams' Travel and Exploration sale has become a well established feature of the auction calendar. The focus of the sale has now been expanded to include books, maps, manuscripts and early photographs as well as pictures and prints.

Closing date for entries
Friday 4 October 2013

Enquiries
rhyanon.demery@bonhams.com

Fernando Cueto Amorsolo
(Filipino, 1892-1972) Market
place before a church
Sold for £36,000

International Antiques Fair

國際古玩展

香港會議展覽中心 - 展覽廳 5G

Hong Kong Convention and Exhibition Centre - Hall 5G

25-27/5/2013 11:00am - 7:00pm



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松豐堂 Lam & Co. Antiquities
Littleton & Hennessy Asian Art
東風堂 Martin Fung Antiques - Works of Art
明成館 Ming Gallery
有明堂 My Gallery
燕譽堂 Oi Ling Fine Chinese Antiques
萬玉堂 Plum Blossoms Gallery
溥東方藝術 Pranger Oriental Art
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天珍堂 Tang's Hall of Precious
Wattis Fine Art
見山堂 Wing Gallery

22-29.5.2013



ASIA WEEK
HONG KONG

香港亞洲藝術週

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.

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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*.

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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*.

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Estimates are in the currency of the *Sale*.

Condition reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

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

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

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

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

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

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

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

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

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

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

5. BIDDING

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

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

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed.

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

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

Bidding by telephone

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

Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid receives 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 *bidding*.

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* of *Lots*:

25% up to HK\$400,000 of the *hammer Price*
20% from HK\$400,001 of the *hammer Price*
12% from HK\$8,000,001 of the *hammer Price*

8. TAX

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

9. PAYMENT

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

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

bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques 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, notes or travellers cheques;

travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed HK\$80,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

debit cards issued by a Hong Kong bank: there is no additional charge for purchases made with these cards;

credit cards: Visa and Mastercard. Please note there is a 3% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

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

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

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

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

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

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

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

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

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

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

DESCRIPTIONS OF THE LOT

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

3 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* or *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by Bonhams. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

RISK, PROPERTY AND TITLE

5 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.

6 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	8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.4	The <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> 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, restitutinary claim or otherwise;
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	8.1.8	to retain possession of any other property sold to you by the <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;	9.5	In any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutinary 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 <i>contract</i> , statutory duty, bailee's duty, restitutinary claim or otherwise;
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	8.1.9	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	9.6	Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <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.
7	COLLECTION OF THE LOT	8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	10	MISCELLANEOUS
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .
7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	8.3	On any re-sale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .
7.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
7.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	9.2	Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the <i>Sale of Goods Ordinance</i> (Chapter 26 of the Laws of Hong Kong) or otherwise.	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.
7.5	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	9.3	The <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	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.
8	FAILURE TO PAY FOR THE LOT	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	8.1.2	to re-sell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;		
8.1.3	to retain possession of the <i>Lot</i> ;	8.1.4	to remove and store the <i>Lot</i> at your expense;		
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;		

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.	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.		Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:	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 Purchase Price of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .
10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".	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;	4	COLLECTION OF THE LOT
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.	1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;	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.
10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1.5.3	we will provide a guarantee in the terms set out in paragraph 9.	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> .
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> .	1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams</i> ' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .	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> .
10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assignees of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.				
11	GOVERNING LAW AND DISPUTE RESOLUTION				
11.1	Law	2	PERFORMANCE OF THE CONTRACT FOR SALE		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 "Storage Contract") with the Storage Contractor for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the Storage Contractor (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
11.2	Language	3	PAYMENT		Until you have paid the Purchase Price and any Expenses 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 Storage Contractor as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the Storage Contract.
	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	3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
		3.1.1	the Purchase Price for the <i>Lot</i> ;		You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
		3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and	4.6	
		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> .		
		3.2	You must also pay us on demand any Expenses payable pursuant to this agreement.	4.7	
		3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	4.8	
		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.		
		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 Expenses and Tax and any interest earned and/or incurred until payment to the <i>Seller</i> .	5	STORING THE LOT
		3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after

	the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
6	RESPONSIBILITY FOR THE LOT	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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.2	Paragraph 9 applies only if:
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .	7.4	If we will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
7.1.1	to terminate this agreement immediately for your breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.3.1	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1.2	to retain possession of the <i>Lot</i> ;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.3.2	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.4	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	9.5	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
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 become payable until the date of actual payment;	8.2	The discretion referred to in paragraph 8.1:	9.6	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1)(b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>Tax</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and		The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot</i> <i>Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;	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.		
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 thereafter 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, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;				

9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	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.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .			11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
10	OUR LIABILITY			11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams'</i> Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11	MISCELLANEOUS	12	GOVERNING LAW
10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.1	You may not assign either the benefit or burden of this agreement.	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.
10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>sale</i> to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or	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.	12.2	Language The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
10.2.2	changes in atmospheric pressure; nor will we be liable for:	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.		
10.2.3	damage to tension stringed musical instruments; or	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		
10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
10.3	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or <i>damage</i> is caused by or claimed in respect of any negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutory claim or otherwise.	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		
10.4	In any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutory remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you maybe entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any <i>loss</i> or <i>damage</i> alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutory claim or otherwise.	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.		
	You may wish to protect yourself against loss by obtaining insurance.	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.		

You may wish to protect yourself against loss by obtaining insurance.

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 466 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 [48] 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.

"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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

Section 14 Implied undertaking as to title etc.

(1) In every contract of sale, other than one to which subsection (2) applies, there is-

(a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and

(b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-

(a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and

(b) an implied warranty that neither-

- (i) the seller; nor
- (ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor
- (iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

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3. 拍賣品的說明及成交價估計

拍賣品的合約說明

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

成交價估計

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

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代賣家提供該報告。邦瀚斯並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對此份供閣下本身或閣下所指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，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。

邦瀚斯 對閣下的責任

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

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

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，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

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

5. 競投

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

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

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

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

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

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

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在有兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及／或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站
<http://www.bonhams.com>。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。

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

買家須就本次拍賣會的拍賣品按以下費率支付買家費用：

成交價首400,000港元的25%
成交價400,001港元或以上部分的20%
成交價8,000,001港元或以上部分的12%

8. 稅項

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

9. 付款

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

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票：如閣下可提供適當身份證明，且本公司信納該匯票或支票屬真實，本公司可容許閣下即時領取拍賣品；

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以鈔票、錢幣，或者以港幣（不接受其他貨幣）為單位的旅行支票，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、旅行支票以外的方式付款。

旅行支票：如所購得的拍賣品總值不超過HK\$80,000，閣下可以港幣（不接受其他貨幣）為單位的旅行支票為這次拍賣會上所購得的拍賣品付款。如果您希望以旅行支票付款，敬請屆時向我們出示護照以核對身份。

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
帳戶名稱： Bonhams (Hong Kong) Limited- Client A/C
帳號： 808 870 174001
Swift code： HSBCHKHHHKH

若以銀行匯款支付，在扣除任何銀行費用及／或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

香港銀行發出的扣帳卡：以此等卡支付拍賣品不會額外收費；

信用卡：Visa及萬事達卡。請注意，若以信用卡付款，閣下還須支付發票總值3%的附加費。閣下宜於購買拍賣品前知會閣下的信用卡公司，以減少當實際付款時因要尋求授權而導致的延誤。如閣下對付款有任何疑問，請聯絡本公司顧客服務部。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口／貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及／或進口許可證的責任。

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

13.瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品，辦理該等出口證可能需時八個星期。

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

14. 賣家及／或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。

在任何情況下，倘若本公司及／或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及／或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、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. 語言

本競投人通告以中英文刊載。如就詮譯本競投人通告有任何爭議，以英文條款為本。

保障資料 - 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括任何海外附屬公司）披露閣下的資料。除此以外，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 (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：此等條款可能會向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地上以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

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

1 合約

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，而並非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。

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，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。

2.1.3

除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。

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

3.1

拍賣品的說明

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中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接的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所接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其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。

4

4.1

對用途的合適程度及令人滿意的品質

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

5.1

風險、產權及所有權

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全數彌償。

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 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。	8.1.7	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；	9.5	在任何情況下，倘若賣家就拍賣品，或任何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。	
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。	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；	9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	
7	領取拍賣品 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。	7.1	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，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	10	一般事項 閣下不得轉讓銷售合約的利益或須承擔的責任。	
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。	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	10.1	10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。
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。	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。	10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。	
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。	8.2	就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應付款項日期起計至閣下支付該款項的日期止。	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賣家地址或傳真號碼（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。	
7.5	倘若閣下未有按照本第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。	8.3	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。	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。	
8	未有支付拍賣品的款項 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；	10.6	銷售合約內凡提及邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。	
8.1.1	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；	9.3	就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。	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。	
8.1.2	保留拍賣品的管有權；	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；	10.8	銷售合約內「包括」一詞指「包括，但不限於」。	
8.1.3	遷移及儲存拍賣品，費用由閣下承擔；	9.5	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。	10.9	凡提及第某段，即指銷售合約內該編號的段落。	
8.1.4	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；	9.6		10.10		
8.1.5	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；	9.7				

10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	1	合約 此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。	3.3	除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10.12	銷售合約凡賦予賣家豁免、及／或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.4	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，閣下須就所有該款項支付稅款。
11.1	規管法律及爭議的解決 法律	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.5	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。
11.2	爭議的解決	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。	3.6	就向本公司支付應付的任何款項而言，時間規定為要素。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。
11.2.1	除第11.2.2段及第11.2.4段所規定外，賣家及閣下各自願受香港法院的非獨有司法管轄權管轄。	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：	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。
11.2.2	任何有關拍賣品的說明、作者、屬性、狀況、出處、真實性、年代、適合性、品質或來源地，或拍賣品與說明是否一致，或拍賣品是否膺品的爭議，如邦瀚斯在行使其實有酌情權而作出之要求下，該爭議須交由受委任的一名專家或最多三名專家的小組裁決，若賣家、閣下與邦瀚斯（如適用的話）未能取得有關委任之協議，則交由邦瀚斯認為屬最適合就有關爭議問題提供意見的香港專業機構裁決，倘若並無適合專業機構，則交由法院裁決。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4	領取拍賣品
11.2.3	按照第11.2.2段委任的該等專家將擔任專家而並非仲裁人，其決定對有關訂約方為最終並具有約束力。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4.1	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。
11.2.4	除上述第11.2.2段所規定外，所有有關或由出售拍賣品或本協議所引致的爭議，如邦瀚斯在行使其實有酌情權而作出之要求下，將以仲裁作為最終解決，仲裁規則將採用於仲裁當日效力的聯合國國際貿易法委員會仲裁規則，若賣家、閣下與邦瀚斯（如適用的話）未能取得協議，該仲裁庭將由香港國際仲裁中心委任單一仲裁員。仲裁將在香港進行，而所有程序（不論口頭或書面）將以英語進行。	1.5.3	本公司會按照第9段所載條款提供擔保。	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。
5.5.5	根據第11.2.3段及第11.2.4段為解決爭議而產生的所有開支及費用，按該等專家或仲裁人，視乎情況而定，裁定的方式由賣家及買家承擔。	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估價（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估價的準確性或完備性，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。該等說明或成交估價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估價，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。	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，儘管此資訊通常會列於競投人通告內。
11.3.	語言	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。	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人，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。
	本銷售合約以中英文刊載。如就詮譯本銷售合約有任何爭議，以英文條款為本。	3	付款 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：	4.5	直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理人按照儲存合約的條款持有。
	附錄二	3.1	拍賣品的買價：	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。
	買家協議	3.1.1	按照競投人通告規定費率的買家費用；及	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。
	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。	3.1.2	若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。		
		3.1.3	根據本協議，閣下亦須應要求向本公司支付任何開支。		
		3.2			

4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.8	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；	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。		
5	拍賣品儲存 本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.1.9 7.1.10 7.1.11	7.1.9 以本公司因任何目的而收到的閣下款項，無論該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； 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； 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 9.1 9.2 9.2.1 9.2.2 9.2.3 9.3	9 賣品 9.1 本公司根據本第9段的條款就任何膺品承擔個人責任。 9.2 第9段僅於以下情況適用： 9.2.1 閣下為本公司就拍賣品發出原有發票的拾頭人，而該發票已被支付；及 9.2.2 閣下於知悉拍賣品為或可能為膺品後，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膺品；及 9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為膺品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。 9.3 於下述情況下，第9段不適用於膺品： 9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或 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膺品，或採用的確定方法在所有情況下本公司若採用則屬不合理。 9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非膺品而必需進行的程序及測試。 9.5 倘本公司信納拍賣品為膺品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。		
6	對拍賣品的責任 待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	7.2	就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	9.3.1 9.3.2 9.3.3 9.4 9.5	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 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膺品，或採用的確定方法在所有情況下本公司若採用則屬不合理。 9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非膺品而必需進行的程序及測試。 9.5 倘本公司信納拍賣品為膺品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。		
6.1	閣下應於拍賣會後盡快為拍賣品投買保險。	7.3	倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。	9.6	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	未能付款或提取拍賣品及部份付款 倘若應付予本公司所有的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：	7.1.1 7.1.2 7.1.3 7.1.4 7.1.5 7.1.6 7.1.7	7.1.1 因閣下違反合約而即時終止本協議； 7.1.2 保留拍賣品的管有權； 7.1.3 遷移及／或儲存拍賣品，費用由閣下承擔； 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； 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； 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； 7.1.7 在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；	8 8.1 8.1.1 8.1.2 8.1.3 8.1.4 8.2 8.2.1	8 其他人士就拍賣品的申索 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： 8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及／或 8.1.2 向閣下以外的其他人士交付拍賣品；及／或 8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及／或 8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及／或抵押品。 8.2 第8.1段所述的酌情權： 8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何裁決、命令或判決而終止，於該管有權終止後隨時行使；及	9.7 9.8 10 10.1 10.2	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。 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 本公司的責任 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，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。 10.2 當拍賣品由閣下承擔風險時及／或當拍賣品已成為閣下的財產並由本公司保管及／或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責：

10.2.1	處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或	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（如發給邦瀚斯，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。	12.2.4	除上述第12.2.2段所規定外，所有有關或由出售拍賣品或本協議所引致的爭議，如邦瀚斯在行使其實有酌情權而作出之要求下，將以仲裁作為最終解決，仲裁規則將採用於仲裁當日有效力的聯合國際貿易法委員會仲裁規則，若本公司、閣下與賣家（如適用的話）未能取得協議，該仲裁庭將由香港國際仲裁中心委任一仲裁員。仲裁在香港進行，而所有程序（不論口頭或書面）將以英語進行。
10.2.2	大氣壓力改變：			5.5.5	根據第12.2.3段及12.2.4段為解決爭議而產生的所有開支及費用，按該等專家或仲裁人，視乎情況而定，裁定的方式由本公司、閣下及／或賣家承擔。
10.2.3	弦樂器的損壞；或	11.5	倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。	12.3.	語言
10.2.4	金箔畫架、石膏畫架或畫架玻璃的的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。	11.6	本協議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。		本買家協議以中英文刊載。如就詮譯本買家協議有任何爭議，以英文條款為本。
10.3	就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。	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。		保障資料 - 閣下資料的用途
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賣價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11.8	本協議內「包括」一詞指「包括，但不限於」。		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。
10.5	閣下宜購買保險以保障閣下的損失。	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。		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。
11	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。	11.10	凡提述第某段，即指本協議內該編號的段落。		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。
11.1	一般事項 閣下不得轉讓本協議的利益或須承擔的責任。	12	規管法律及爭議的解決 法律		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。
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。	12.1	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。		附錄三
11.3	倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。	12.2	爭議的解決		釋義及詞彙
		12.2.1	除第12.2.2段及第12.2.4段所規定外，本公司及閣下各自願受香港法院的非獨有司法管轄權管轄。		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。
		12.2.2	任何有關拍賣品的說明、作者、屬性、狀況、出處、真實性、年代、適合性、品質或來源地，或拍賣品與說明是否一致，或拍賣品是否膺品的爭議，如邦瀚斯在行使其實有酌情權而作出之要求下，該爭議須交由受委任的一名專家或最多三名專家的小組裁決，若本公司、閣下與賣家（如適用的話）未能取得有關委任之協議，則交由邦瀚斯認為屬最適合就有關爭議問題提供意見的香港專業機構裁決，倘若並無適合專業機構，則交由法院裁決。		釋義
		12.2.3	按照第12.2.2段委任的該等專家將擔任專家而並非仲裁人，其決定對有關訂約方為最終並具有約束力。		「額外費用」按照競投人通告計算的費用，以彌補邦瀚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」主持拍賣會的邦瀚斯代表。
					「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。
					「邦瀚斯」邦瀚斯拍賣有限公司（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，邦瀚斯亦稱為我們。
					「書籍」於專門書籍拍賣會提供以作銷售的印刷書籍。

<p>「業務」包括任何行業、業務及專業。</p> <p>「買家」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。</p> <p>「買家協議」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。</p> <p>「買家費用」以成交價按競投人通告訂明的費率計算的款項。</p> <p>「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。</p> <p>「佣金」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。</p> <p>「狀況報告」由邦瀚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。</p> <p>「寄售費」賣家應付予邦瀚斯的費用，按照業務規則訂明的費率計算。</p> <p>「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），載有供邦瀚斯提供以作銷售的拍賣品清單。</p> <p>「銷售合約」賣家與買家訂立的銷售合約（見圖錄內附錄一）。</p> <p>「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。</p> <p>「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）。</p> <p>「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。</p> <p>「成交價估計」本公司對成交價可能範圍的意見的陳述。</p> <p>「開支」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自失責買家的遷移收費或領取費用，加稅項。</p> <p>「膺品」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，而該膺品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及／或對其進行修復及／或修改（包括重畫或覆畫）而成為膺品，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。</p> <p>「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。</p> <p>「香港」中華人民共和國香港特別行政區。</p> <p>「遺失或損壞保證」指業務規則第8.2.1段所述的保證。</p> <p>「遺失或損壞保證費用」指業務規則第8.2.3段所述的費用。</p> <p>「拍賣品」任何託付予邦瀚斯，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的個別項目）。</p> <p>「汽車圖錄費」作為邦瀚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，而應由賣家付予邦瀚斯的費用。</p> <p>「New Bond Street」指邦瀚斯位於 101 New Bond Street, London W1S 1SR 的拍賣場。</p> <p>「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。</p> <p>「名義費用」賣家應付予邦瀚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。</p> <p>「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。</p> <p>「競投人通告」刊印於本公司圖錄前部的通告。</p> <p>「買價」成交價與成交價的稅項相加的總數。</p> <p>「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）。</p>	<p>「拍賣會」由邦瀚斯提供以作銷售拍賣品的拍賣會。(1)</p> <p>「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。</p> <p>「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人，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瀚斯披露），則「賣家」包括該代理人及主事人，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」。</p> <p>「專家查驗」由專家對拍賣品進行目視查驗。</p> <p>「郵票」指於專門郵票拍賣會提供以作銷售的郵票。</p> <p>「標準查驗」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。</p> <p>「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。</p> <p>「儲存承辦商」於圖錄指明的公司。</p> <p>「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。</p> <p>「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。</p> <p>「信託帳戶」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。</p> <p>「網站」網址為www.bonhams.com的邦瀚斯網站。</p> <p>「撤銷通知」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。</p> <p>「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）</p>	<p>除第(2)款適用的售賣合約外，每份售賣合約均有一</p> <p>(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及</p> <p>(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。</p> <p>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</p> <p>(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</p> <p>(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—</p> <ul style="list-style-type: none"> (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。
		<p>詞彙</p> <p>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：</p> <p>「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。</p> <p>「受託保管人」：貨品所交託的人士。</p> <p>「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。</p> <p>「互爭權利訴訟」：由法院裁定拍賣品擁有權誰屬的訴訟。</p> <p>「投得」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。</p> <p>「留置權」：管有拍賣品的人士保留其管有權的權利。</p> <p>「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。</p> <p>「所有權」：拍賣品擁有權的法律及衡平法上的權利。</p> <p>「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。</p>
		<p>香港法例第26章貨品售賣條例</p> <p>以下為香港法例第26章貨品售賣條例的摘錄：</p> <p>「第14條有關所有權等的隱含責任承擔</p>

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