

邦瀚斯 | 拍賣行  
Bonhams



# Fine Chinese Ceramics and Works of Art

Sunday 24 November 2013  
Hong Kong







# Fine Chinese Ceramics and Works of Art

Sunday 24 November 2013 at 2:00pm  
Island Shangri-La Hotel, Island Ballroom  
Pacific Place, Supreme Court Road,  
Admiralty,  
Hong Kong

## Bonhams (Hong Kong) Ltd

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## Illustrations

Front Cover: Lot 228  
Back Cover: Lot 210  
Inside Front Cover: Lot 398  
Inside Back Cover: Lot 415  
Sale Number: 20960

## Viewing

Shanghai  
Saturday 12 October 10am to 8pm  
Sunday 13 October 10am to 7pm

Shanghai Centre, Shanghai  
4/F, Atrium,  
No. 1376 Nanjing Road West,  
Shanghai 200040, China

上海商城  
四樓, 中庭  
中國上海市靜安區南京西路1376號  
郵編200040  
+86 10 6505 2299

## Beijing

Tuesday 15 October 10am to 8pm  
Wednesday 16 October 10am to 7pm

China World Summit Wing,  
6/F, Function Room SW61  
No.1 Jianguomenwai Avenue, Beijing  
100004, China

國貿大酒店(國貿三期)  
六樓, 群賢廳61  
中國北京建國門外大街一號  
郵編100004  
+86 10 6505 2299

## Singapore

Friday 25 October 10am to 8pm  
Saturday 26 October 10am to 7pm

Marriott Hotel, Singapore  
Level 2, Asam Room,  
Ketumbar Room,  
Lengkuas Room, Serai Room  
320 Orchard Road  
Singapore 238865

新加坡萬豪酒店  
二樓, Asam Room, Ketumbar Room  
Lengkuas Room, Serai Room  
新加坡烏節路320號  
郵政區號238865  
+65 6735 5800

## Taipei

Saturday 2 November 10am to 8pm  
Sunday 3 November 10am to 7pm

Fubon International Convention  
Center  
Basement 2/F  
No.108, Sec. 1, Dunhua S. Rd  
Taipei, Taiwan

富邦國際會議中心  
地下二樓  
台北市敦化南路一段108號  
+886 2 87582898

## Hong Kong

Wednesday 20 November 5pm to 8pm  
Thursday 21 November 10am to 8pm  
Friday 22 November 10am to 8pm  
Saturday 23 November 10am to 8pm  
Sunday 24 November 10am to 2pm

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

港島香格里拉大酒店  
五樓, 香島殿  
金鐘法院道, 太古廣場  
+852 2918 4321

## Bids

+852 2918 4321  
+852 2918 4320 fax  
[info.hk@bonhams.com](mailto:info.hk@bonhams.com)  
To bid via the internet, please visit  
[www.bonhams.com](http://www.bonhams.com)

Please note that bids should be submitted no later than Saturday 23 November. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bids not being processed. Bidders of accepted bids will receive a Bid Confirmation.

## Payment

For an overview of the payment process please refer to Clause 9 of the "NOTICE TO BIDDERS" on page 74 at the back of this catalogue.

## Customer Services

Monday to Friday 9am to 6pm  
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As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website. This written indication is issued subject to Clause 1.6 of Appendix 2 to the Notice to Bidders.

Please note that as a result of recent legislation ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US. Items affected are marked with a symbol



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**Bonhams contact information at Island Shangri-La from 20-24 November:**

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

Nearest MTR location:  
 Admiralty



## Sale information for Buyers and Sellers

### After Sale Collection

All sold lots will be available for collection until 7pm on Sunday 24 November from Island Shangri-La and after 2pm on Monday 25 November from the Bonhams Hong Kong office at Suite 1122, Two Pacific Place, 88 Queensway, Admiralty, Hong Kong. Tel: +852 2918 4321.

Please call to arrange an appointment for collection. The office is open from 9am to 6pm, Monday to Friday, and closed on public holidays and weekends.

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Buyers are asked to contact Bonhams Hong Kong in advance regarding collection of property and related fees for shipping.

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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: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft of 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;

Travelers 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:

### Account Name

Bonhams (Hong Kong) Ltd - Client A/C

### Account Number

808-870174-001

### Bank Name

HSBC

### Bank Address

Head Office  
1 Queens Road  
Central  
Hong Kong

### Swift Code

HSBCHKHHHKH

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there is no additional charge for purchases made with these cards;

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If you have questions with regard to payment or settlements of vendor proceeds please contact our Customer Service Department.



**Fine Chinese Ceramics  
and Works of Art  
Lots 201-596**





**Yixing stoneware from the Mr and Mrs Gerard Hawthorn collection (lots 201-208)**

**201**

**An Yixing stoneware jar and a cover**

Late Ming dynasty/early Qing dynasty

Of waisted globular form, the slightly splayed foot resting on a raised foot, the stoneware of a rich mottled purplish-brown, the associated cover of elegant domed form, the base with a square prunus mark.

10.5cm high. (2).

**HK\$8,000 - 12,000**

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

A related Yixing stoneware jar dated to the Ming dynasty, excavated at Taizhou, Jiangsu in September 1986 is illustrated in *Yixing Purple Clay Ware*, Hong Kong, 1990, p. 64, pl. 12.

明末清初 紫泥茶罐

此罐直口，圓肩鼓腹，往下收窄，近底處再微微往外撇；蓋子成扁拱狀，底鈐梅花肖像印一方。

江蘇泰州塘沿河大隊曾出土一件明代蓋罐，造型及氣質皆與本罐類近，見梁白泉主編：《宜興紫砂》，1990，頁64，圖版12。

**202**

**An Yixing stoneware flask and a cover**

Early Qing dynasty

Of flattened circular form, supported on a short ovoid foot, applied with a short curved spout and four small circular loops for carrying the vessel, applied on each side with a stylised floral motif within a recessed circular medallion, with a flattened domed cover, attached string, the stoneware of a rich plum-brown colour.

16.5cm high. (2).

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

**US\$1,300 - 1,900**

For an inscribed Yixing stoneware flask in the Palace Museum, Beijing, dated to the Yongzheng reign, see *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, p.240, pl. 147.

清早期 紫泥花卉紋背壺

壺小口，短頸，扁圓腹，橢圓形足圈，配合拱形圓蓋。腹兩側上下共有四帶系，肩位有小壺嘴。壺身模印有開光花卉紋，造型簡單。

背壺，又稱馬挂瓶，造型源於游牧民族在馬上使用的穿帶水壺，故宮博物院舊藏中便有一件四系詩句背壺，屬雍正年器，見北京故宮博物院：《故宮博物院藏宜興紫砂》，頁240，圖版147。據同書記載，清宮造辦處雍正六年檔案中，便有宜興窯馬挂瓶的記載。



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**203**

**An Yixing stoneware tea canister and cover**

Early Qing dynasty

Of tapering hexagonal form supported on six short bracket feet, each of the tall vertical panels decorated with raised and impressed designs of branches of luxuriant prunus reserved against a diaper ground, the shoulder impressed with a keyfret collar, the slightly domed upper surface of the cover impressed with prunus, the stoneware of a dark purplish-brown.

17.8cm high. (2).

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

For a closely related, but larger tea canister and cover, see K.S.Lo, *The Stonewares of Yixing from the Ming Period to the Present Day*, Hong Kong, 1986, p. 242, plate 172, where it is described as being a tea canister made for export.

清早期 紫泥印花六方茶葉罐

六方茶罐成六方形，平肩，直腹，方足。肩印有回紋一行，腹部每面飾有相同的錦地折枝花卉紋；蓋成圓柱形，中央為銅錢紋，周邊襯托著不同花卉，外以繩索紋繩一圍，十分規整。

羅桂祥先生的私人收藏中，也有一件六方茶罐，形製及花紋都很類近，見K.S.Lo, *The Stonewares of Yixing from the Ming Period to the Present Day*, Hong Kong, 1986, p. 242, plate 172.

**204**

**An Yixing stoneware famille rose wall vase**

Mid Qing dynasty

Of baluster section, the gently curved front side enamelled in a vivid palette with flowering branches issuing from rockwork, the flattened reverse undecorated, the interior pierced with a circular hole below the rim for hanging, the stoneware of a rich mottled purple-brown colour.

16cm high.

**HK\$8,000 - 10,000**

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

清中期 紫泥粉彩花卉掛瓶

掛瓶呈撇口，長頸，圓扁，下腹收窄，足圈向外撇。上繪粉彩岸邊花卉，包括牡丹、竹葉、玉蘭等，配合前景的石塊，成一幅完整的花卉圖。泥色深紫，粉彩色彩艷麗，成鮮明對比。



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205

# **An Yixing stoneware teapot and cover**

Mid Qing dynasty

The elegantly potted ovoid body applied with a loop handle set opposite a slightly curved spout, inscribed on one side in lishu with a six-character inscription, surmounted by a domed cover and shallow loop handle, the centre of the cover pierced with a small circular aperture, the stoneware of a rich plum-brown colour.

10.4cm high. (2).

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

**US\$1,300 - 1,900**

For a closely related Yixing teapot of similar form and stoneware colour, carved by Manshen, dated to the Jiaqing period, see *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, p.114, pl.54.

The inscription reads:

'Jigu zhigong, Youzhu', which literally translates as 'Carved by Youzhu, trying to copy the old'.

The current example closely follows the prototypes by the Qing scholar Manshen (1768-1822), of which there are eighteen types. All those Mansheng teapots were commissioned by him, but designed and incised by Yang Pengnian.

清中期 紫泥旦形壺

「汲古之功。友竹。」

壺成旦形，拱蓋橋鈕，溜肩鼓腹，流為錐形，壺身刻行書「汲古之功。友竹。」，泥色深紫，敦厚樸實。該壺形制上類似故宮博物院藏楊彭年款飛鴻延年壺，延年壺是陳曼生與楊彭年合作創制的18種壺式之一。參見故宮博物院編，《故宮博物院藏宜興紫砂》，頁114，圖版54。

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# **An Yixing stoneware shallow dish**

Qing dynasty

The finely potted dish of shallow circular form supported on a short foot, smoothly finished to the interior, the exterior impressed with a narrow band of ruyi-head lappets, the base impressed with a two-character *zhuanshu* seal mark, the stoneware of a rich purple-brown.

23cm diam.

**HK\$15,000 - 20,000**

**US\$1,900 - 2,600**

Provenance 來源：

Sydney L. Moss Ltd., London, 1983

The seal reads 'Xianwei', an unrecorded potter according to traditional Yixing connoisseurship.

For a smaller Yixing dish, similarly impressed with a square seal mark in the centre (of the potter Yigong), see *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, p.260, pl.162.

清 紫泥淺口大盤

「賢惟」篆文方印

盤撇口，淺弧腹，圈足微撇，盤內光素樸拙，盤外飾一圈蓮瓣回紋，紫色沙泥，色調深厚端莊，包漿光潤古樸，盤底鈐「賢惟」陽文二字篆文方印。



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**An Yijun stoneware sky-blue-glazed vase**

Qing dynasty

Of archaistic fangzun form, the rectangular body supported on a straight foot and tapering to a stepped mouth, applied with a pair of taotie masks and ring handles, covered all over with an even pale blue glaze, the interior and base unglazed revealing the greenish-brown body, impressed with a two-character zhuanshu seal mark.

19.8cm high.

**HK\$15,000 - 20,000**

**US\$1,900 - 2,600**

The two-character seal 'jianzhi' can literally be translated as 'made under supervision'.

For a closely related vase from the Qing Court collection, preserved in the Palace Museum, Beijing, see *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, p.285, pl.185, where it outlines that the original box is affixed with a label recording the vase as being a tribute piece to the Qianlong emperor from a Buddhist lama.

清 段泥天青釉鋪首耳方尊

「監製」篆文方印

尊方口，微微向四方以弧線形伸展，到腹下部微鼓出，方圈足，肩兩側浮雕鋪首，比例恰到，底鈐「監製」篆文方印。通體施較明亮的天青釉，釉色古雅，整體端莊秀氣。

參見北京故宮博物院藏一件清乾隆宜鈞天藍釉獸耳銜環方瓶，為清宮舊藏。故宮所藏器物原始包裝盒上貼「臣大喇嘛隆旦加卜跪進」黃紙簽，應為當時宮內喇嘛向乾隆皇帝敬獻之宜興陳設品。見故宮博物院編《故宮博物院藏宜興紫砂》，頁285，圖版185。

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**An Yijun stoneware sky-blue-glazed vase**

Qing dynasty

Of archaistic fangzun form, the rectangular body supported on a straight foot and tapering to a stepped mouth, applied with a pair of taotie masks and ring handles, covered all over with a rich mottled lavender-blue glaze, the interior and base unglazed revealing the reddish-brown body.

21.2cm high.

**HK\$15,000 - 20,000**

**US\$1,900 - 2,600**

For a closely related vase from the Qing Court collection, preserved in the Palace Museum, Beijing, see *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, p.285, pl.185, where it outlines that the original box is affixed with a label recording the vase as being a tribute piece to the Qianlong emperor from a Buddhist lama.

清 紫泥天青釉鋪首耳方尊

尊方口，微微向四方以弧線形伸展，到腹下部微鼓出，方圈足，肩兩側浮雕鋪首，通體施較深且實的天青釉，釉色鮮明，優雅怡人。

參考故宮博物院編《故宮博物院藏宜興紫砂》，頁285，圖版185。此件拍品與前一件（拍品編號247）所有胎泥不同，為紫泥作胎，底部並無鈐印。



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## 209

### A Yixing slip-decorated hexagonal teapot and cover

Qing dynasty

The flattened cover surmounted by a six-sided knob flanked, by a 'C'-shaped handle and a pointed spout at the sides, slip-painted with a landscape scene of dwellings above mountain peaks, a pavilion beneath a willow tree and a traveller rowing a sampan, accompanied by a series of *kaishu* inscription and decorated with keyfret and floral scrolls at the shoulders and rims, the base with a three-character *zhuan* seal mark, and another two-character *shu* seal mark towards the underside of the cover.

17.4cm wide. (2).

HK\$60,000 - 100,000

US\$7,700 - 13,000

The seal mark carved at the underside of the cover reads 'zhi ting', a style name used by Zhao Songting who was an Yixing potter active during the Guangxu period. The seal mark at the base reads 'shi li ge', which was the studio name used by the the late Qing dynasty scholar Tong Fei (1865-1932) when he commissioned Yixing teapots from famous potters. Tong was appointed the director of the Jiangsu Provincial School of Yixing Stoneware in 1916.

清 師蠡閣款紫泥繪山水詩文六方壺

蓋底：「支泉」篆文方印

壺底：「師蠡閣」篆文方印

趙松亭，字支泉，宜興人，清光緒年間宜興紫砂名工，工冶砂壺，工藝卓越。

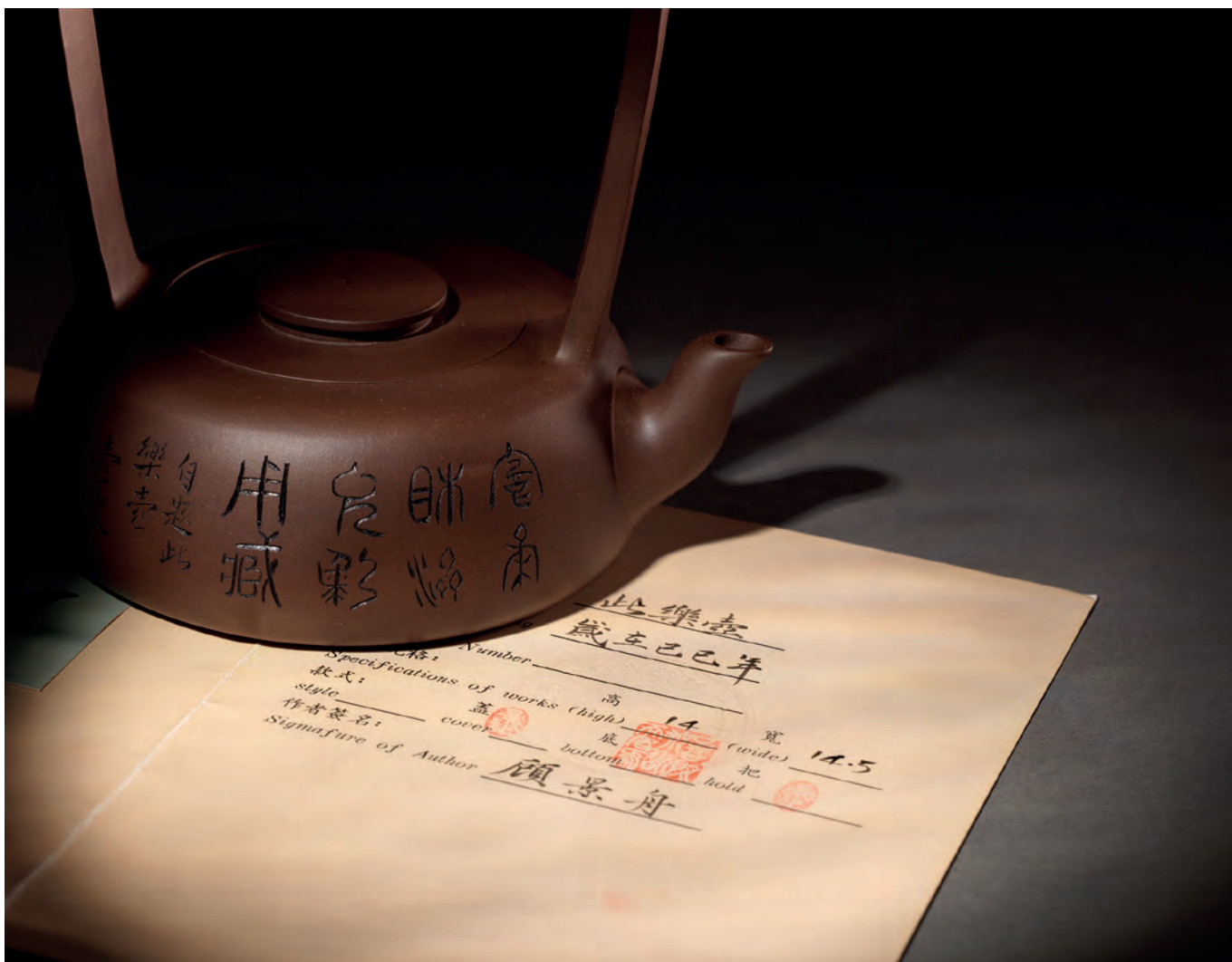
師蠡閣為晚清舉人，著名教育家童斐（1865-1932）訂制壺款，童斐，字伯章，愛茗壺，常以「師蠡閣」訂造茗壺，民國五年任北洋政府開辦的江蘇省立宜興職業學校校長。





自題此  
樂壺  
嘉慶  
用藏  
足彩  
目  
廣





## The Property of a Canadian Private Collector

210

### An Yixing stoneware 'happiness' teapot and cover

Signed Gu Jingzhou, dated 1989

With a circular base rising to gently sloping sides, one side with a short spout, the shoulder extending upwards to an elevated handle, the flattened cover with a circular knob, the exterior finely carved with a series of *zhuan shu* inscription, ending with a seven-character *kaishu* inscription, the base impressed with a six-character *zhuan shu* potter's seal mark between dated *kaishu* inscription and potter's signature, a further two-character oval mark on the underside of the cover and another at the bottom of the handle, the stoneware of a dark brown colour with purplish hue; sold with an original certificate of authentication.

14.1cm high. (2).

HK\$4,000,000 - 6,000,000

US\$520,000 - 770,000

1989年作 顧景舟款紫泥提梁此樂壺

蓋底：「景記」篆文方印

壺底：「足吾所好斲而老焉」篆文方印、「歲在己巳年」、「景舟製」楷書印

Provenance 來源：

Acquired directly from Gu Jingzhou in 1991 and thence by descent to the present owner

於1991年直接得自顧景舟並由現藏家繼承（附江蘇省宜興紫砂工藝廠證書）

Gu Jingzhou (1915-1996) was a native of Yixing, where Yixing stoneware teapots were first made. He is now revered as one of the greatest modern and contemporary masters of Yixing stoneware in China. In the early 1930s, he was trained by the master potter Chu Ming, a Yixing stoneware teapot expert of the early Republican period, renowned for his cylindrical teapots known as *yang tong*. Gu honed his technique and eventually matured in developing his own unique style, when he was invited by the established connoisseur and dealer Lang Yushu to make teapots after the styles of Ming and Qing potters in Shanghai.

The current teapot is further authenticated by the original certificate, issued by the Yixing Purple Clay Art and Craft, Jiangsu province.







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**211**

**An inscribed Yixing stoneware hexagonal pewter-cased teapot and cover**

Daoguang, signed Yang Pengnian

The exterior with bamboo and *kaishu* inscriptions, with a jade spout and a 'C'-shaped handle, the top with a sunken recess surmounted by a flattened cover with a cylindrical green jade knob, the inner base of the teapot impressed with a raised four-character *zhuanshu* seal mark.

10.2cm high. (2).

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

清道光 楊彭年石梅款紫泥詩文六方錫包壺

壺內底：「楊彭年製」篆文方印

題款：古石壺像否，六子泉飲者壽。壬辰仲秋，石梅。

**212**

**An inscribed pewter teapot and cover**

Daoguang, signed Danyuzhai

Of oblong cylindrical form with tapering sides rising to a flat top, with an inset jade spout and 'C'-shaped *zitan* handle, the cover surmounted with a cylindrical jade finial, one side decorated with a landscape scene of willow trees and a boatman rowing sampan amidst mountainous landscapes, the other side featuring a series of *kaishu* inscription, the base showing a crane insignia with a two-character *zhuanshu* mark with raised bosses.

5.7cm wide. (2).

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

清道光 鈍聿齋款延年飛鴻三鑲錫壺

壺底：「飲和」楷書款

壺底：「延年」篆文款

壺把：「鈍聿齋製」篆書款

題款：茶古不聞，晉、宋以降，吳人采葉煮之謂之茶茗粥。語王午夜六月上澆七日。



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213

**An inscribed Yixing stoneware rectangular pewter-cased teapot and cover**

Daoguang, signed Yang Pengnian

One side incised with a scene of bamboo, the other side incised with both *zhuanshu* and *kaishu* inscriptions, with a green jade spout and a greyish-white jade 'C'-shaped handle, the top surmounted by a flat cover and cubic jade finial, the inner base of the teapot impressed with a further four-character *zhuanshu* seal mark.

10.2cm high. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

清道光 楊彭年款竹節詩文錫包壺

壺內底：「楊彭年造」篆文方印

題款：摹漢磚銘，富貴安樂，竹隱。竹隱畫。

214

**A pair of pewter hexagonal tea caddies and covers**

Qing dynasty

Each on three short feet rising to a flat shoulder, the body decorated with stylised *shou* characters on each panel, the base impressed with a four-character *kaishu* mark.

10.8cm high. (4).

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 錫製壽字紋茶葉罐一對 陽文「周君吉造」楷文方印



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214

215

**A rare Longquan celadon vase, meiping**

Early Ming dynasty

Heavily potted above a gently splayed foot, rising with steep sides towards bulbous body, showing a simplistic horizontal ribbed ring around the curved shoulders, ending in a short and thick neck with a circular lipped rim, generously covered all over in a rich green glaze. 34.3cm high.

**HK\$700,000 - 900,000**

**US\$90,000 - 120,000**

明早期 龍泉窯青釉梅瓶

Starting in the Song dynasty, Longquan wares were green wares produced in the southwestern part of Zhejiang province. Its glossy, rich, greenish glaze garnered much attention, especially during the Ming dynasty. In 1393, Taizu year, the first Emperor of Ming ordered that some court vessels be produced at the Longquan kilns and the Jingdezhen kilns, which shows the equal importance of these two kilns to the Court. Later on, a eunuch was sent to supervise the manufacture of ceramics in the Longquan area. Therefore, undecorated Longquan celadon *meiping* examples dating to the early Ming dynasty are very rare and important. A comparable example from the National Palace Museum, Taipei, with similar curvy shape as the current lot, is illustrated by Chou Kung-shin, *Celadon of the Ming Dynasty*, 2009, pp.132-133, no. 65. Another example with cover was exhibited in the Tsui Museum of Art, Hong Kong, and sold at Christie's Hong Kong, 1 December 2010, lot 3104.

器呈直口、短頸、寬圓肩、修長腹身、平底內挖，半圈足。表現出大弧度曲線，優雅貴氣。釉色清透，翠青瑩潤。

梅瓶是唐、宋以來的酒器，後到明代中期以後在瓶花風尚下，成插花器。龍泉窯自宋代以來在浙江一帶便有燒製，以出產青瓷盛名，在明代更稱「處器」，受皇室之推崇，明太祖在洪武26年所定的制定中，便將龍泉窯與景德鎮窯並稱，後期更有派官員監督燒製。因此明早期之龍泉窯青釉梅瓶十分珍貴，例子可參考台北國立故宮博物院藏之明前期龍泉窯梅瓶，見蔡玫芬，《碧綠：明代龍泉窯青瓷》，台北，2009年，頁132-133，圖版65。本拍品之器形與故宮藏品十分相似，上腹豐滿寬圓，碧綠怡人。其他帶蓋例子，見徐氏藝術館舊藏，香港佳士得，2010年12月1日，拍品編號3104。





216

**A fine Imperial yellow-glazed saucer dish**

Hongzhi six-character mark and of the period

Covered all over in an even rich yellow egg-yolk glaze, the base with a six-character Imperial *kaishu* mark within double circles in underglaze-blue.

21.3cm diam.

**HK\$400,000 - 600,000**

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

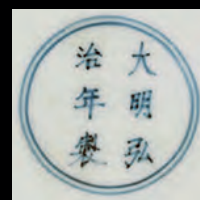
明弘治 嬌黃釉敞口盤 青花雙圈「大明弘治年製」楷書款

There are not very many examples of Hongzhi period (1488-1505) ceramic wares that remain from this short seventeen years reign, even in important museum collections around the world. White being the most common monochrome colour to appear in ceramic wares in this period, yellow monochrome (as exhibited by the current lot) is considered rarer than white. It is difficult to find well-preserved examples of yellow-glazed Hongzhi dishes as the thin overglaze yellow is easily worn.

Compare an identical yellow-glazed dish with Hongzhi six-character mark in the Qing court collection, Palace Museum, Beijing, illustrated in *Monochrome Porcelain. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, p.44, no.39. See also two similar and one identical-sized yellow-glazed dishes dated to the Hongzhi period in the British Museum, London, individually bequeathed by Harry Oppenheim (accession no.OA1947.7-12.291), Marjory Coldwell (accession no.OA1943.2-15.16) and Sir John Addis (accession no.OA1984.2-2.4), illustrated by Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp.185-187, no.7:18, 7:19 & 7:20. For an example sold at auction, see a Hongzhi yellow-glazed dish sold at Christie's Paris, 15 June 2005, lot 204; and again in Sotheby's Hong Kong, 8 October 2013, lot 224.

盤敞口，弧壁，圈足，通體施黃釉，釉面勻淨，釉色嬌嫩素雅。低溫黃釉瓷創燒於明初景德鎮官窯，為皇家控制最嚴格的一種釉色，明清兩代黃釉瓷器只供皇家御用，其中以明弘治朝燒造最佳，色澤均勻嬌豔，俗稱為「澆黃」或「嬌黃」。

參看與本品相類之北京故宮博物院清宮舊藏弘治黃釉盤，著錄於《故宮博物院藏文物珍品全集：顏色釉》，香港，1999年，圖版39。另見大英博物館藏三件件弘治黃釉盤，其中一件尺寸與本品幾乎一致，見霍吉淑，《Ming Ceramics in the British Museum》，倫敦，2001年，頁185-187。過往拍賣之例，見巴黎佳士得2005年6月15日，拍品編號204，後又於香港蘇富比2013年10月8日拍出，拍品編號224。





217

**A fine Imperial yellow-glazed saucer dish**

Jiajing six-character mark and of the period

Luxuriously covered in a rich egg-yolk-yellow glaze, the base with a six-character Imperial *kaishu* mark in underglaze-blue within double circles.

22.2cm diam.

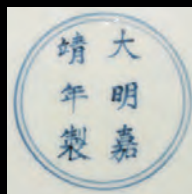
**HK\$650,000 - 750,000**

**US\$84,000 - 97,000**

明嘉靖 黃釉敞口盤 青花雙圈「大明嘉靖年製」楷書款

Compare a similar but larger Imperial yellow-glazed dish with incised mark and a yellow-glazed bowl dated to the Jiajing period in the Qing court collection, Palace Museum, Beijing, illustrated in *Monochrome Porcelain. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, pp.48,50, nos.43,45.

嘉靖黃釉瓷燒製以弘治一朝燒製為楷模，雖黃釉色調較弘治朝「嬌黃」略深，但釉色純正，色調穩沉。參看北京故宮一件類似的嘉靖黃釉盤以及黃釉碗，著錄於《故宮博物院文物珍品全集：顏色釉》，上海，1999年，頁48，50，圖版43，45。



218

**A very fine and rare blue and white 'eight trigrams' bowl**

Jiajing six-character mark and of the period

The interior with a central cartouche of two phoenixes chasing one another within a double-circle border, encircled by further four phoenixes in flight amidst wispy *ruyi*-head cloud scrolls beneath a meandering vine scroll at the rim, the exterior with a continuous scene of flying cranes dividing eight trigrams above rockwork, all beautifully painted between upward plantain leaves at the foot and *ruyi*-head scrolls at the rim, the base with a six-character Imperial *kaishu* mark within double circles in underglaze-blue.

22.7cm diam.

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

**US\$320,000 - 390,000**

明嘉靖 青花雲鶴八卦鳳紋大碗 青花雙圈「大明嘉靖年製」楷書款

The eight trigrams represent the principles of *yin* and *yang* manifested in the form of open and solid lines. *Yin* refers to the female and all that is passive, negative, dark and feminine; where *yang* refers to the male and all that is active, positive, light and masculine. The eight trigrams are positioned according to the Later Heaven arrangement, which can be found since the Song dynasty on ceramics; this signifies the bringing forth of information regarding the shifting of the *yin* and *yang*, revealing the Laws of Change in the universe and among the human world.

According to historical documents from the Jingdezhen Imperial kilns recorded by the Grand Gazetteer of Jiangxi province, jars with 'eight trigrams motif' favoured by Emperor Jiajing were made around the year 1542 during the twenty-first year of the Jiajing reign.

Eight trigrams on Jiajing period ceramics are related to Daoism and the practice of Inner Alchemy, whereby the Emperor heavily practiced Daoist rituals in obsessive hope of attaining immortality. Ceramic wares decorated with the eight trigram motifs would have been chosen to complement the Emperor's Inner Alchemy practices.

Another example of Jiajing period blue and white bowls with the 'eight trigram and crane motif' is in the Huaihaitang collection, illustrated in *Enlightening Elegance. Imperial Porcelain of the Mid to Late Ming. The Huaihaitang Collection*, Hong Kong, 2012, pp.212-213, 218-219 nos.51 and 54. See also another and white bowl dated to the Jiajing period but with dragon and Eight Immortals motif, illustrated in *The Fame of Flame. Imperial Wares of the Jiajing and Wanli Periods*, Hong Kong, 2009, pp.84-85, no.13.





碗敞口，圈足，外壁繪祥雲仙鶴，間以八卦紋，卦象以後天八卦方式排列，每卦均由如意祥雲托起，內壁繪四組鳳凰飛舞於祥雲間，碗心繪雙鳳紋，口沿內外壁飾纏枝如意雲紋，近足處飾三角式幾何花紋。整器保存完好，構圖飽滿，繁而不亂，層次分明。

八卦取自《易經》，代表中國古代對的宇宙觀。至明代嘉靖一朝，因明世宗移居紫荊城以西的西苑並在那裡頻繁舉行各種道教活動，御窯廠則首次將完整八卦象運用至皇家御瓷當中，其中大部分則可能是供西苑御用。此碗上八卦紋以後天八卦的方位布列，根據香港中文大學尹翠琪研究，嘉靖一朝官窯瓷器的八卦排序，可能是為嘉靖皇帝的內丹修煉而設計，見香港中文大學，《機暇明道：淮海堂藏明代中晚期官窯瓷器》，香港，頁47。

類似繪雲鶴八卦象紋的例子，見淮海堂藏一件青花八卦雲鶴紋罐及八卦雲紋大碗，著錄於中文大學，《機暇明道：淮海堂藏明代中晚期官窯瓷器》，香港，頁212、218，圖版51、54。另見香港大學美術博物館藏一件明嘉靖青花八仙過海圖大碗，其外壁飾八仙，內壁飾雲龍，但構圖基本相同，香港大學美術博物館，《爐火純青：嘉靖及萬曆官窯瓷器》，香港，2009，頁84，圖版13。







219

**An extremely rare blue and white 'dragon and bajixiang' jarlet and cover**

Wanli six-character mark and of the period

Well potted in the form of a wide *guan* with concave circular foot rising to high and prominent shoulders ending in a short mouthrim, the exterior decorated with four dragon medallions in flight amidst cloud scrolls, interspersed between eight auspicious emblems and beneath a band of downward leaf lappets at the neck, surmounted by a cover ending in a peach-shaped knob encircled by further leaf lappet borders, the base with a six-character Imperial *kaishu* mark within double circles in underglaze-blue.

7.6cm diam. (2).

**HK\$1,500,000 - 1,800,000**

**US\$190,000 - 230,000**

明萬曆 青花八吉祥雲龍趕珠紋小蓋罐

青花雙圈「大明萬曆年製」楷書款

The current lot is an extremely rare Imperial example with six-character mark. The jarlet is unique in its small size and preserved with its original cover; which is rare even in museum and private collections around the world. It is also uncommon to find such unconventional decorative motifs implemented on the exterior, including the eight auspicious emblems. Rather than depicting the usual scrolling dragons in flight design, the dragons are depicted within four medallions as well.

See a comparable and similar-sized small blue and white 'dragon' jarlet without cover and also with Wanli six-character mark in the Songde Tang collection, exhibited at the University Museum and Art Gallery of the University of Hong Kong (14 October 2009-28 February 2010), illustrated in *The Fame of Flame. Imperial Wares of the Jiajing and Wanli Periods*, Hong Kong, 2009, pp.160-161, no.51. See also another related example blue and white 'dragon' jarlet (without cover) sold at Sotheby's Hong Kong, 8 October 2013, lot 229.



青花偏深藍色，器直口短頸，豐肩鼓腹，近底處收窄，內隱圈足，底書青花「大明萬曆年製」楷書款。官帽式蓋頂，罐身以雲龍趕珠紋為主紋色，間以八吉祥為飾，彰顯了萬曆朝瓷之典型審美趣味。

相類似的萬曆小罐，可參考何懿行編：《爐火純青：嘉靖及萬曆官窯瓷器》，香港大學美術博物館，2009年，頁160-161，編號51。該器比本拍品小，腹繪一龍趕珠紋，缺蓋。另可參見香港蘇富比，2013年10月8日，拍品編號229。與本器之紋色佈局相類近的例子，可參見《機暇明道：懷海堂藏明代中晚期官窯瓷器》，香港中文大學文物館，2012年，頁148-149。該嘉靖青花雲龍紋罐，雖有開光分隔龍紋及雜寶紋，但概念一致，一脈相傳，且本拍品之蓋面得以保存，難能可貴。







220

**A fine and rare pair of wucai 'dragon and phoenix' dishes**

Wanli six-character marks and of the period

Each with shallow sides ending in everted rims rising from a short recessed circular foot, the central cartouche with a forward-facing five-clawed dragon above two phoenixes guarding the flaming pearl in flight amongst wispy clouds, encircled within a frieze of crashing waves and floral petals interspersed between an auspicious four-character blessing at the compass points, the exterior decorated with meandering lotus blossoms issuing leafy vines, the base with a six-character Imperial *kaishu* mark within double circles in underglaze-blue.

Each 14.1cm diam. (2).

**HK\$750,000 - 850,000**

**US\$97,000 - 110,000**

明萬曆 五彩福如東海龍鳳紋盤一對 青花雙圈「大明萬曆年製」楷書款

Wanli period *wucai* ceramics decorated with dragon, phoenixes and auspicious crashing wave borders are rarely published. See a closely related and similar-looking example with six-character Longqing mark and of the period, in the Sir Percival David collection, currently housed in the British Museum, London, illustrated in *Illustrated Catalogue of Ming and Ming Style Polychrome Wares in the Percival David Foundation of Chinese Art*, London, 2006, p.41, no.A729. See also other examples of Wanli period *wucai* ceramics in the Huaihaitang collection, illustrated in *Enlightening Elegance. Imperial Porcelain of the Mid to Late Ming. The Huaihaitang Collection*, Hong Kong, 2012, pp.294-297, no.84 & 85.

萬曆一朝官窯五彩瓷，紋飾較前朝嘉靖出現更多福、祿、壽內容，但飾龍鳳並添「福如東海」四字紋飾則較為少見。見大英博物館大威德收藏一件類似的明隆慶款五彩盤，見《Illustrated Catalogue of Ming and Ming Style Polychrome Wares in the Percival David Foundation of Chinese Art》，倫敦，2006年，頁41；以龍鳳紋為主題紋飾之萬曆官窯五彩例，見北京故宮博物院藏五彩龍鳳紋盤，《故宮博物院藏文物珍品大系：五彩門彩》，上海，2007，頁54，圖版50。





## The Property of an Important Asian Collector

221

### A very rare blue and white 'Daoist Immortals' auspicious rectangular plaque

Zhengde

The heavily-potted plaque featuring a devotional scene of Shoulao lecturing on a flat rock pedestal before a glowing mandorla issuing a wisp of energy forming the character *shou*, the God of Immortality seated on a deerskin rug and beside a plate of peaches and an incense burner, his elderly facial features including hairy eyebrows and beard framed by his pronounced large cranium, wearing loose garments with his right hand holding a scroll, surrounded by an entourage of devotees listening to his teachings and paying respect, beside a pair of deer, tortoise, and crane, within a mountainous grotto by a river with lush growth of bamboo, pine trees, *lingzhi* and shrubs. 40.7cm wide.

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

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

明正德 青花群仙祝壽圖瓷板

Provenance 來源：

Christie's Hong Kong, 30 May 2006, lot 1391

An important Asian private collection

Shoulao, also known as Shouxing, is the Daoist God of Longevity and giver of luck, which also represents the stellar deity for Immortality. He is commonly depicted with an enlarged cranium, walking with his gnarled staff and drinking his elixir of life from his double gourd as well as holding peaches.

The current lot hides many other significant hidden auspicious connotations. The God of Longevity is also accompanied by two deer and a tortoise as well as a crane. Together, Shoulao and deer form the saying *lushou*, which literally translates as 'to rise in approach of Immortality'. The tortoise which lives to a great age is also a symbol of long life or *shou*; paired together with crane or *he*, they form the pun *heshou* which literally translates as 'wishing you ample years of long life'.

The decorative styles and the use of even-toned cobalt blue represented by the current lot can be attributed to the Zhengde period. See also another mid sixteenth century comparable plaques, also with well-graduated blue tones, sold in our London rooms, 12 May 2011, lot 301.

正德時期瓷器繪畫，猶有宣德、成化遺風，並受道教影響出現八仙、真武大帝，壽星等極富宗教色彩的裝飾。見倫敦邦瀚斯2011年售一件明十六世紀青花瓷板，編號301，可資比較。





222

**222**

**A rare Dehua incense burner**

Late Ming dynasty, Zungu Xunjian mark

Well potted on a splayed foot, the compressed globular body rising to a everted rim, flanked at the sides with a pair of lion head finials, under a thick white glaze, the base impressed with a four-character *zhuanshu* seal mark.

14.5cm wide.

**HK\$50,000 - 100,000**

**US\$6,500 - 13,000**

明晚期 德化窯白釉鋪首耳香爐 「遁古折簡」篆文印款

Provenance 來源：

Fran and Dick Berry collection, Melbourne

The impressed four-character *zhuanshu* seal mark on the underside of the current lot is rare. The only other known example is an identical Dehua incense burner in the Chongqing Museum, accession no. CB71215. Compare also another similar example with incised Chenghua six-character Imperial *kaishu* mark in the British Museum, illustrated by Jessica Rawson, *The British Museum Book of Chinese Art*, London, 1992, p.248, no.185.

有著錄之攜有「遁古折簡」款之德化爐極為少見，僅見重慶博物館藏有一件，重博編號71215，亦為明後期之作。此爐釉色尚佳，呈蔥根白，透光呈微粉紅色。



223

**223**

**A lavender-glazed square 'parcel' water dropper**

Early Qing dynasty

Potted in the form of a square water pot set with a spout on one side and an air hole on the other side, wrapped in a cloth tied in a knot at the top, the creamy glaze of lavender blue colour, the base with a four-character *zhuanshu* seal mark in underglaze-blue.

5.2cm wide.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清早期 青瓷包袱水注 青花「囊中有物」篆文款



224Y

**A peachbloom brushwasher**

Kangxi six-character mark and of the period

Of compressed globular form with an inverted mouthrim rising from a short foot with a concave base, the exterior richly glazed 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 Imperial *kaishu* mark in underglaze blue; ivory five-footed stand and reticulated floral cover.

11.8cm diam. (3).

**HK\$100,000 - 200,000**

**US\$13,000 - 26,000**

清康熙 豇豆紅釉鏡鑑洗 青花「大清康熙年製」楷書款

大清康熙年製



225

**A fine and very rare blue-glazed saucer dish**

Kangxi six-character mark and of the period

Covered all over in a rich midnight blue leaving the extremities with a thinner layer of glaze, the base with a six-character Imperial *kaishu* seal mark in underglaze-blue within double circles.

15.6cm diam.

**HK\$450,000 - 550,000**

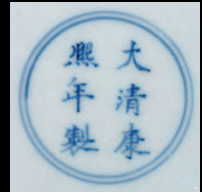
**US\$58,000 - 71,000**

清康熙 祭藍釉敞口盤 青花雙圈「大清康熙年製」楷書款

The Kangxi emperor (1662-1722) successfully re-established the Imperial kilns at Jingdezhen around 1680 after a long period of civil strife in China. The porcelain kilns were originally destroyed in 1675 but were quickly restored. Much porcelain manufactured during this period is decorated with a clear and transparent underglazed-blue, where cobalt blue was subtly applied in varying degrees of saturation to create depth and volume.

To make Imperial blue and white porcelain during the Kangxi period as exhibited by the current lot, cobalt blue pigments are applied directly with a brush onto the unglazed biscuit, then glazed and finally fired. The porcelain would remain black before firing due to the richness of the cobalt blue pigments applied on the surface, before finally developing the range of blue tones on firing. The current lot has achieved a unique deep and pulsating sapphire blue colour which demonstrates a generous amount of cobalt blue pigment.

Legend states that the Kangxi Emperor issued an Imperial decree ordering that no piece of porcelain with his Imperial seal mark was to be made for non-Palace use, for he was very superstitious and believed that it would bring him bad luck should one of the Imperial porcelains break. This further shows the rarity of the current lot which is in perfect condition and bears the Imperial six-character seal mark.



Compare a similar but larger example of a blue-glazed dish also with Kangxi six-character mark in the Nanjing Museum, Nanjing, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.112.

康熙時期，政權趨於穩固，社會經濟恢復發展，康熙皇帝專門任命督陶官管理景德鎮製瓷，使其製瓷業得到全面發展。康熙一朝所燒製祭藍釉多數是仿造明代宣德寶石藍品種，類似的例子，參看南京博物院藏一件康熙祭藍釉盤，著錄於《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁112。





226

**A fine red-glazed saucer dish**

Yongzheng six-character mark and of the period

The curved body flaring outwards rising from a short recessed circular foot, the exterior evenly applied with a layer of deep crimson red glaze, the base with a six-character Imperial *kaishu* mark in underglaze-blue within double circles.

14.9cm diam.

**HK\$150,000 - 250,000**

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

清雍正 霽紅釉敞口盤 青花雙圈「大清雍正年製」楷書款

The rich red derived from copper oxide was first used at Jingdezhen in the fourteenth century as an underglaze pigment, usually mixed with iron oxide to give the rich maroon coloured glaze. By the Qing dynasty however, the colourant was composed of copper-lime mix without the presence of iron, hence it was considered one of the most difficult underglazed pigments to fire, due to the volatility of copper causing over-firing and wastage. As firing of the underglazed copper red pigments requires temperatures in excess of one thousand two hundred and fifty degrees Celsius, but can only be consistently controlled by using wood-burning kilns, the ceramic wares cost three to four times more than other porcelain fired during this period.

Copper red monochromes are generally fired in a reducing atmosphere, where the richness of the colour is greatly enhanced but a short period of re-oxidation during the end of the firing cycle. This process is tiresome and often misfired, as a slight miscalculation in time and technique will result in the copper glaze turning green.

Compare a similar but slightly larger red-glazed dish with Yongzheng six-character mark and white fishes motif, in the Palace Museum, Beijing, illustrated in *Monochrome Porcelain. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, p.28, no.25. See also another similar dish with a rare six-character Yongzheng mark within double squares in underglaze-blue (accession no.24.80.286), bequeathed by Mary Clark Thompson to the Metropolitan Museum of Art, New York, illustrated by Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, Boston, 1975, p.221, no.157.

霽紅釉屬銅紅釉，是以含銅物質為著色劑，經還原焰燒成的紅色釉。然而氧化銅在還原焰中的發色極難控制，因此燒製成功者稀少。霽紅於明宣德開始最為著名，至明中期失傳，改燒礬紅，到清康熙朝便得以恢復，此盤為雍正朝霽紅之典例。類似的例子，參看北京故宮博物院藏一件霽紅釉盤，《故宮博物院藏文物珍品大系：顏色釉》，上海，1999，頁28，圖版25。





227

**A wucai 'dragon and phoenix' bowl**

Qianlong seal mark and of the period

Rising from a recessed circular foot, the wide body rising to a lipped rim, the cavetto with five-clawed dragons chasing flaming pearls and phoenixes amidst floral and leafy vines, all beneath a band of *ruyi*-head scrolls between auspicious Buddhist emblems, the interior with a central dragon medallion with claws reaching for the flaming pearl amidst clouds engulfed in flames.

14.8cm diam.

**HK\$80,000 - 120,000**

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

清乾隆 五彩龍鳳紋碗 青花「大清乾隆年製」篆書款

The particular decoration of a dragon and phoenix is inspired by Kangxi period prototypes. The design was so successful that several later reigns of the Qing Dynasty produced their own versions of this composition with its brilliant distinctive styles. For an example of a Kangxi bowl, see *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Shanghai, 2007, p.148, pl.136, and also a very similar dragon and phoenix bowl dated to the Qianlong period, illustrated in *ibid.*, p.172, pl.158; Another Qianlong example is in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.282.

此式碗源自康熙官窯器，龍鳳紋為御用瓷裝飾圖樣，寓意「龍鳳呈祥」，之後各朝沿襲燒製。比較清宮舊藏一件康熙朝及乾隆朝例子，其大小及裝飾與本碗幾近相同，見《故宮博物院藏文物珍品全集：五彩，鬥彩》，上海，2007年，頁148及172，圖版136及158。另一件同款器為南京博物院收藏，見《宮廷珍藏—中國清代官窯瓷器》，上海，2003年，頁282。









### A magnificent and large Imperial blue and white 'dragon' dish

Qianlong seal mark and of the period

Exquisitely potted with a short circular recessed foot, the gently curving sides rising to a flat lipped rim, the interior dominated by a ferocious forward-facing dragon, its five-talon claws outstretched in pursuit of the flaming pearl decorated in the form of a stylised *shou* character, the scaly and muscular body engulfed with flames writhing amidst wispy cloud scrolls within double-lined borders, the inner frieze decorated with four dragons in flight amongst lightning clouds beneath splashing wave border, the cavetto depicting a continuous scene of raging waves interspersed with emerging rockwork piercing through the seas, the base with a six-character Imperial *zhuanshu* seal mark in underglaze-blue. 44.8cm diam.

#### Estimate on request

清乾隆 青花海水雲龍紋折沿大盤 青花「大清乾隆年製」篆書款

The dragon traditionally symbolises the ultimate auspiciousness and authority in Chinese history, whereby it represents the total control over all the natural elements and as the bringer of luck as well as prosperity to those who are worthy. The Emperor being the Son of Heaven, is always represented by a dragon to symbolise his Imperial political power and strength over his nation and subjects. As shown by the current lot, the main forward facing dragon is clearly defined by the bold styles adopted by the Qianlong Emperor, where the mythical being is depicted with the utmost ferocity and overwhelming presence. Its sharpened five-claws issuing from powerful limbs trying to grasp the fireball in the form of a rarely seen idiosyncratic *shou* character serves as a symbol of blessing to the Qianlong Emperor, granting him a long life of ten thousand years or *wan sui*.

Under the rule of the Qianlong Emperor, Chinese art and the ceramic industry reached new heights, creating some of the most spectacular porcelains ever crafted in the history of China. The blue and white porcelain in particular during the Qianlong period achieved new heights in terms of decorative techniques, shapes of the vessels as well as the quality of the materials used. In the expert hands of the Qianlong Imperial kilns at Jingdezhen, firing of the cobalt blue pigments surpassed the simple deep and luminous blue colour, instead achieving a luxurious range of layered tones carefully controlled to represent realistic subjects, in this case, bringing the naturalistic dragon to life, as beautifully exhibited by the current lot.

The Qianlong emperor is well-known for his taste in technically innovative and artistically challenging pieces. He commissioned his best artisans to work at the Imperial kilns of Jingdezhen to produce unconventional but technologically breakthrough Imperial porcelain pieces for his personal pleasure, no matter the cost. It is evident from the rare and elaborate crashing waves motif at the cavetto, where most would not usually pay careful observation, that the current lot is no ordinary porcelain piece fired en masse at the kilns, but rather an inspirational design added to further grant the viewers an enhanced sense of excessive luxury. The sheer size of the current lot would have also been specially commissioned and is extremely difficult to fire in the kilns without warping or any imperfections.

Few examples of dishes with such exceptional size and quality are collected in museums and private collections around the world, with even fewer to have been offered at auction. See a rare identical example with a centralised dragon encircled by four dragons above raging waves crashing on rockwork at the undersides also with a Qianlong seal mark, sold at Christie's Hong Kong, 30 April 2000, lot 599. Compare also another identical Qianlong marked example published by Regina Krahl & Clarissa von Spee, *Chinese Ceramics from the Gulexuan Collection*, Lunen, 2003, no.123. For further reference, see a related example of a large blue and white dish but with winged-dragon motif and undecorated in the cavetto, sold in our London rooms, 8 November 2012, lot 51.

The porcelain from the early years of the Qianlong reign as exemplified by the current lot is often difficult to separate from that of the Yongzheng era. This is not surprising as a selected compilation of designs had been gathered to guide the production of Imperial ceramics in 1729, led by Tang Ying, whom later became the director of the kilns at Jingdezhen. Hence many of the Yongzheng period designs worked by experienced artisans under Tang Ying's leadership would have served the Qianlong emperor during his succession to the throne in 1736. Compare an example with similar decoration but with a Yongzheng seal mark, previously from the Evelyn Annenberg Hall collection which was acquired in 1964, later in the Mathias Komor collection and S. Marchant & Son, London, thereafter published in S. Marchant & Son, *Recent Acquisitions 2007*, London, 2007, pp.14-15, fig.5, sold at Christie's New York, 29 March 2006, lot 131, and again at Sotheby's New York, 16 September 2008, lot 113. See also another example of the same pattern and size but with a Yongzheng seal mark, formerly in the T.Y. Chao Private and Family Trust Collections, previously illustrated in *Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, 1973, no.61, and again in *Exhibition of Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, 1978, no.81, subsequently sold at Sotheby's Hong Kong, 18 November 1986, lot 80.







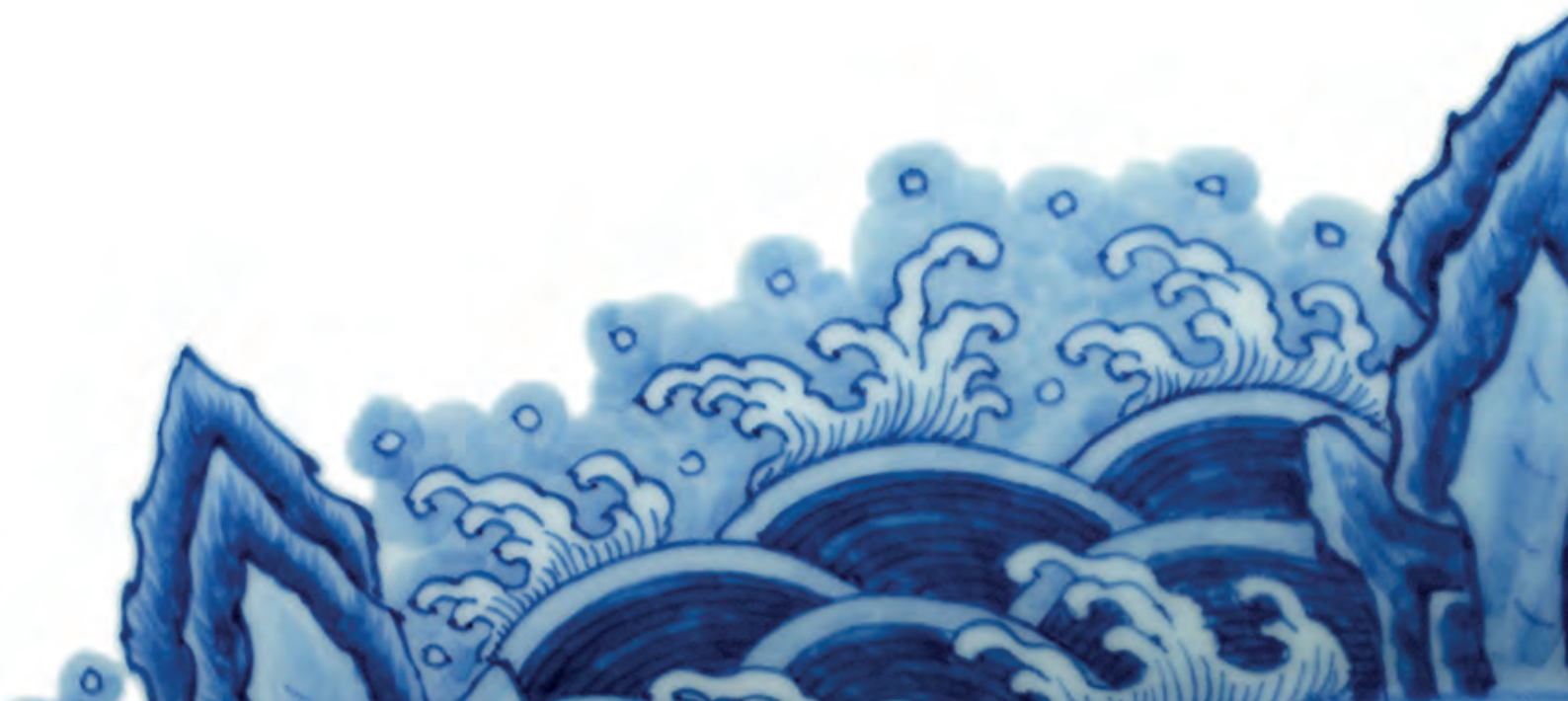
盤敞口，折沿，弧壁，盤心正中繪五爪蒼龍凌躍於祥雲之間，龍雙爪捧一壽字，盤內壁繪四組騰龍，繞盤心飛躍於祥雲之間，獨具磅礴氣勢。盤折沿處以青花繪海水紋一周，外壁近足處繪畫海水江崖紋一周，整器畫風雄威，構圖嚴謹，五爪雲龍及海水江崖相映襯，獨顯其華麗風格。

乾隆一朝官窯青花，其燒製技術已達頂峰，青花呈色較前朝更加穩定渾厚，紋飾更加清晰，此盤不論從青花發色或是其燒造尺寸來看，均不同於普通御用瓷。此盤器形碩大，符合清宮滿族重大宴席沿襲蒙古地區共同進餐的傳統，因此此盤應是用於特定隆重場合而定製，傳世並不多見。類似的例子，可見香港佳士得於2000年4月30日售出一件清乾隆青花海水雲龍紋折沿大盤，編號599，可資參考；另見古樂軒藏一件清乾隆折沿大盤，與此盤紋飾及尺寸相類，著錄於康蕊君，《Chinese Ceramics from the Gulexuan Collection》，德國呂嫩，2003年，編號123；另見倫敦邦瀚斯2012年11月8日售出一件乾隆翼龍紋大盤，編號51，雖不屬同類別，但其尺寸相當。

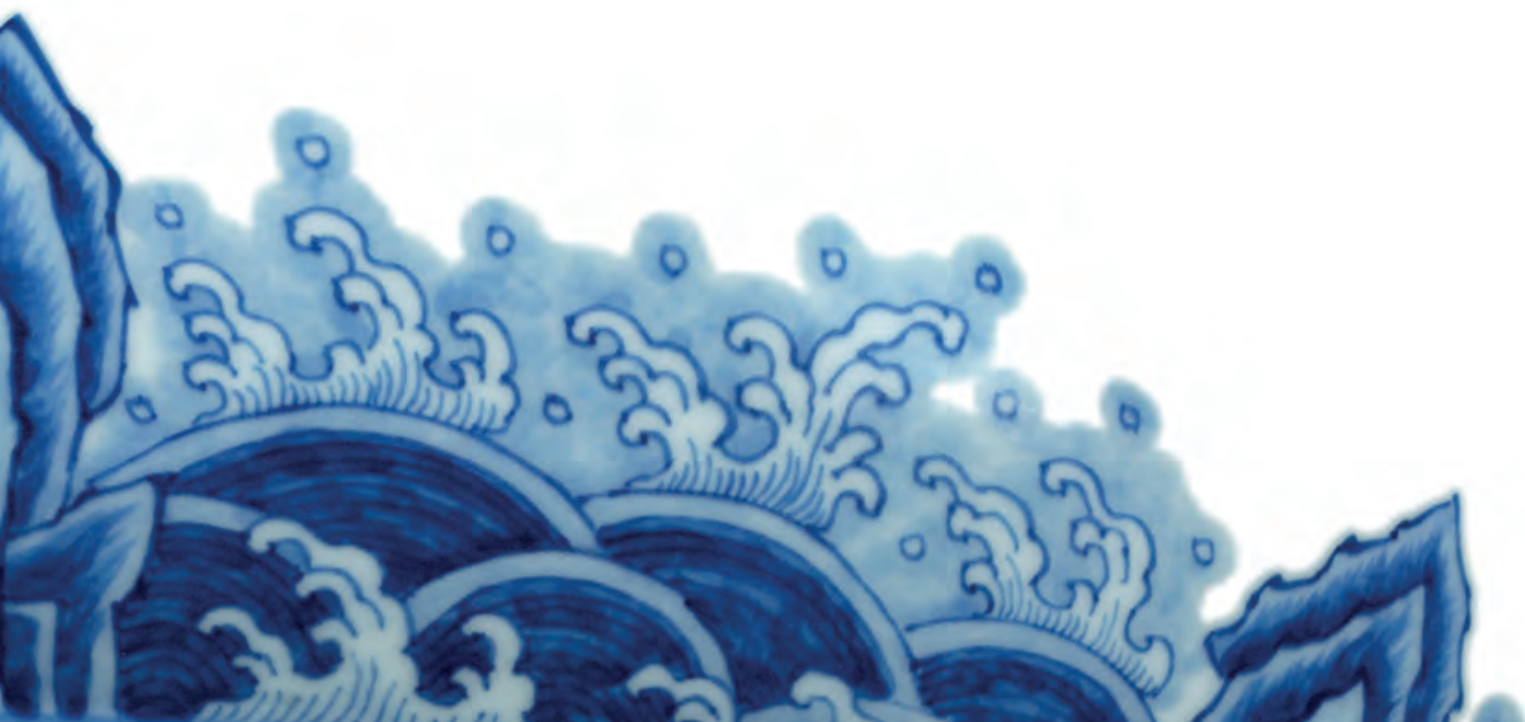
乾隆一朝在皇宮的推動下，景德鎮御窯廠名匠薈萃，其製瓷業也達到歷史巔峰。乾隆皇帝本人喜文善武，嗜古成癖，不惜一切成本命御窯廠燒造質量最上乘之御用瓷器。當時御窯廠督陶官唐英亦對皇宮製瓷有重大貢獻。唐英從雍正六年開始督理景德鎮窯務，至乾隆二十一年之前，他亦將雍正朝已有的造型及紋飾弘揚於乾隆時期。參看一件類似及器形都極其類似的雍正朝青花海水雲龍紋折沿大盤，最早為紐約Mathias Komor舊藏，後為倫敦S. Marchant & Son出版，最後分別由紐約佳士得於2006年3月29日售出，編號131，以及紐約蘇富比2008年9月16日，編號113；另見趙叢衍家族基金收藏一件與此盤造型及紋飾相同的雍正海水雲龍盤，著錄於香港藝術館編，《Exhibition of Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation》，香港，1978年，編號81，後售於香港蘇富比，1986年11月18日，拍品80。











229

**A fine and very rare flambé-glazed 'pomegranate' lobed vase**

Qianlong seal mark and of the period  
Finely potted with lobed vertical sections like a ripe pomegranate fruit, with splayed foot, globular body with curved shoulders, and flowerhead-rim all under a rich purplish red glaze, the base impressed with a six-character Imperial *zhuanshu* seal mark.

18.1cm high.

**HK\$1,500,000 - 1,800,000**

**US\$190,000 - 230,000**

清乾隆 窯變釉石榴形尊 「大清乾隆年製」篆書款

The use of the copper-red on flambé glazes is unlike any other copper-red glazes as it contains lead and is easily identified by its visual and tactile qualities represented by a range of streaked, variegated and splashed tones. The difficulty of creating attractive flambé glazes cannot be overstated as the dramatic streaked effects are no relation to the skills in firing control, but rather a result from how the glaze reacts in the kiln.

Flambé glazes were only achieved towards the late Kangxi period and might have occurred by accident, as recorded in the second letter dated 1722 by Father François Xavier d'Entrecolles (1664-1741), the French Jesuit priest who was also an innovator in discovering Chinese porcelain manufacturing techniques though his investigations, 'I was brought a piece of porcelain called *yao-pien* [*yaobian*, flambé] or transmutation. This transmutation happens in the kiln and is caused either by a defect, or from excessive heat or some other unknown cause. This piece which, in the opinion of the worker, was not successful, and was caused by pure chance, is no less beautiful or prized. The worker had planned to make soufflé red vases. One hundred pieces were lost, and the one which I spoke of came from the kiln resembling a piece of agate. If one wanted to run the risks and the expense of different attempts, he could finally find the technique which chance produced only one.' The extract serves to demonstrate and stress two important points: although the discovery of the flambé glaze was an unknown stroke of luck, it was still considered 'beautiful' and 'prized'; it is also rare and difficult to produce, since according to the records only one was accidentally produced since 'one hundred pieces were lost'.

Compare a very similar example of another flambé-glazed lobed vase with flower mouth, also with impressed Qianlong seal mark, in the Nanjing Museum, Nanjing, illustrated in *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.395. See also another similar example from the Meiyintang collection, previously in the J.M. Hu collection and later in the Hall Family collection (no.553), illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection. Volume Four (II)*, London, 2010, pp.364-365, no.1811. A similar example with Jiaqing mark was sold in our London rooms, 8 November 2012, lot 122. For further reference, see also another related flambé vase (collection no. A291) in the Baur collection, illustrated by John Ayers, *Chinese Ceramics in The Baur Collection. Vol.2*, Geneva, 1999, p.153, pl.260; and another illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics. Ch'ing Official and Popular Wares. Vol.5*, Taipei, 1991, p.207.

器身石榴形，六瓣花口外撇，溜肩鼓腹，圈足外撇，整器由凹線分為六瓣，器形飽滿端莊。通身施窯變釉，釉質肥潤，釉面晶瑩，器身以高溫紅銅釉為主色調，瓶口、頸部及凹陷處因釉汁流淌而成藍色及月白色，於紅釉冷暖交相輝映，相得益彰，器底部刻「大清乾隆年製」六字三行篆書款。

窯變釉為雍正時期在唐英督務下景德鎮御窯廠創燒仿宋代鈞釉品種，至乾隆一朝，則由之前的「火焰青」逐漸變為紅、藍、月白各色交織花紋，且器形趨於秀美，至嘉慶、道光時便略顯得笨拙。本器器形仿生，作石榴果實狀，紅釉深沉，藍釉光潔，釉面流動感已不像雍正時反复多變，而顯穩重端莊，為乾隆典型窯變一例。

與本器相似之例，參看台北故宮博物院藏一件乾隆窯變石榴尊，著錄於《故宮清瓷圖錄：乾隆窯及其他》，台北，1980年，圖版75；另見山東博物館藏同樣一件乾隆窯變石榴尊，其器身月白釉流動更多（博物館編號1947CID39）；另見一件梅茵堂藏乾隆窯變石榴尊，屬胡惠春舊藏，著錄於康蕊君，《Chinese Ceramics from the Meiyintang Collection》，卷四（下），倫敦，2010年，頁364-365；同樣器形，後朝都有仿製，南京博物院藏一件清道光窯變釉石榴尊，見《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁395；倫敦邦瀚斯曾售出一件清嘉慶窯變石榴尊，2012年11月8日，拍品122。





230

**A fine and rare flambe-glazed 'elephant handle' pear-shaped vase**

Qianlong six-character seal mark and of the period

The slender neck converging towards a thickly lipped mouth, flanked by a pair of thin elephant-head handles, all lustrously decorated in a thick purplish-red glaze with striking streaks of creamy bluish glaze, the base impressed with a six-character Imperial *zhuanshu* seal mark.

22cm high.

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

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

清乾隆 窯變釉象耳尊 「大清乾隆年製」篆書款

The form of the current lot is inspired by larger archaic bronze vessel examples, and is only recorded to have existed in the Qianlong period. The stylised elephant motifs handles at the neck can be interpreted as *xiang*, which forms the pun *taiping youxiang* which literally means 'a sign of peacefulness'.

Compare a similar flambé-glazed vase dated to the Qianlong period in the Shenyang Palace Museum, Beijing, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum. Porcelain. Volume II*, 2007, p.147. See also another related example in the Huaihaitang collection, illustrated in *Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang Collection*, Hong Kong, 2007, pp.236-237, no.75. See another flambé-glazed vase also with 'elephant' handles, illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics. Ch'ing Official and Popular Wares. Vol.5*, Taipei, 1991, p.207.

A similar flambé-glazed vase also with Qianlong seal mark and period was sold at Christie's New York, 24 March 2004, lot 235; another from an Italian private collection was also sold in our London rooms, 8 November 2012, lot 120.

尊唇口，長頸，折肩，腹部內斂，圈足外撇，頸部有如意雙耳，其器形古拙且俊秀，釉面流淌自然，以紅、藍、月白三色交替變化，色彩斑斕，其底部施醬黃色釉，並刻「大清乾隆年製」六字三行篆書款。

參看瀋陽故宮博物院藏一件類似的乾隆窯變瓶，著錄於《瀋陽故宮博物院院藏精粹：瓷器卷二》，2007年，頁147；另見懷海堂藏一件類似的清乾隆窯變釉象耳瓶，著錄於香港中文大學文物館編，《機暇清賞：懷海堂藏清代御窯瓷器》，香港，2007年，頁236-237，編號75；其他類似之例，見劉良佑著，《中國歷代陶瓷鑑賞5：清官窯及民窯》，台北，1991，頁207；紐約佳士得曾售出一件類似的乾隆窯變雙耳瓶，2004年3月24日，拍品235；另見倫敦邦瀚斯2012年11月8日，拍品120。



231

**A fine and very rare large sky-blue-glazed hexagonal vase**

Qianlong four-character seal mark and of the period

Heavily potted with vertically-ribbed sides, a splayed foot, high shoulders and a flaring trumpet neck, covered all over in thick lustrous sky-blue glaze with natural irregular craqueleur.

46.8cm high.

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

**US\$150,000 - 210,000**

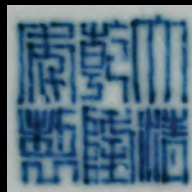
清乾隆 粉青釉六方瓶 青花「大清乾隆年製」篆書款

Compare a similar-sized and related hexagonal vase with Yongzheng seal mark in the Qing court collection, Palace Museum, Beijing, illustrated in *Monochrome Porcelain. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, p.226, no.204.

瓶呈六方形，撇口，束頸，斜肩，直腹，腹下漸收，六方行足微撇。通體施仿官釉，釉色粉青。

仿官釉瓷雍正時便開始燒製，至乾隆早中期時更為成功。參看北京故宮博物院藏一件清宮舊藏清雍正仿官釉貫耳六方瓶，除頸兩側有貫耳外，其器形及釉色與本器相當，見《故宮博物院藏文物珍品大系：顏色釉》，上海，1999，頁226，圖版204。





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**A famille rose green-ground 'lotus' altar vessel and cover, dou**

Qianlong seal mark and of the period

Potted above a splayed foot surmounted by a spherical body, the domed cover ending in a compressed circular knob at the tip, the exterior decorated in three tiers with each featuring four stylised lotus sprays issuing vine scrolls, bordered within various bands of gilt-decorated dense floral scrolls and downward plantain leaf lappets, all beautifully enamelled in vivid famille-rose tones above a brilliant lime green ground, the interior enamelled in a rich turquoise glaze, the underside of the cover with a six-character Imperial *zhuan* seal mark in iron-red. 27.8cm high. (2).

**HK\$700,000 - 900,000**

**US\$90,000 - 120,000**

清乾隆 綠地粉彩纏枝蓮紋豆 礬紅「大清乾隆年製」篆書款

The *dou* originated as part of a complete set of altar vessels, intended for use on the Imperial altar at the Temple of Heaven. The Temple of Heaven was constructed from 1406 to 1420 during the reign of the Yongle Emperor and is located south-east of the Imperial palace. The Daoist temple complex was visited by the Emperor himself for annual prayer ceremonies for good harvest. Each complete set of altar vessels is glazed in plain monochromes of red, blue, yellow and green, representing the different temples. The other three temples were constructed later during the reign of the Jiajing Emperor; they are the Temple of Sun (east), Temple of Earth (north) and Temple of Moon (west).

The decorative styles represented by the current lot has progressed far from its functional and ritualistic use, but has transcended into a lavish work of admiration. The use of brilliant famille rose enamels on a striking green ground, as well as the depiction of a wide variety of stylised lotus motifs, serves to engage the viewer with an overwhelming sense of beauty.

豆為盛食器和禮器，最早出現於商代晚期，盛行於春秋戰國時期。作為禮器常與鼎、壺配套使用。乾隆皇帝嗜古如癖，常命御窯廠按照青銅禮器形制燒造御用瓷，供朝廷祭祀時使用。清代祭祀於每案上設有十二豆，有瓷、銅、木質三種。





233

**A very fine pair of anhua-decorated 'green dragon' dishes**

Qianlong six-character seal marks and of the period

Each centrally decorated with a ferocious five-clawed dragon in flight chasing a flaming pearl amidst wispy clouds, the exterior with a continuous scene of two dragons chasing flaming pearls above a delicately incised wave ground in *anhua*, all enclosed within wide green-glazed borders, the bases each with a six-character Imperial *zhuanshu* seal mark in underglaze blue.

Each 18cm diam. (2).

**HK\$1,500,000 - 3,000,000**

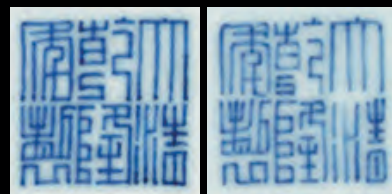
**US\$190,000 - 390,000**

清乾隆 白地暗刻海水綠彩龍紋盤一對 青花「大清乾隆年製」篆書款

Compare other examples decorated with similar dragon motifs and *anhua* technique dated to the Yongzheng and Jiaqing period in the Qing court collection, currently housed in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelain*, Shanghai, 2009, pp.95-96, no.76 & 77.

白地暗刻海水綠彩雲龍紋盤始燒於明成化時期，至清雍正、乾隆、嘉慶時期均有仿製。成化窯之例，見台北故宮博物院藏一件綠彩戲珠龍紋盤，著錄於《成化瓷器特展圖錄》，台北，2005年，頁123，圖109；清雍正及嘉慶時期的例子，見北京故宮博物院藏白地暗刻海水綠彩龍紋盤各一隻，著錄於《故宮博物院藏文物珍品大系：雜釉彩，素三彩》，上海，2009，頁95-96，圖版76、77。







234

**An archaistic robin's-egg glazed vase, cong**

18th century

The square vessel with a hollowed circular foot rising to a circular mouth from a short splayed neck, decorated in raised relief featuring the eight trigrams motif at the edges interspersed between elongated waves motif, all lustreously covered in a thick and creamy robin's-egg glaze.

14.4cm high.

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

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

十八世紀 爐鈞釉琮式瓶

Although there are many archaic remnants of jade *cong* from the Shang and Zhou dynasties, it is commonly accepted by the academics that the earliest *cong* originated from the Liangzhu culture dating back to almost 3500BC. There are elongated depictions of *cong* as well as squatted versions recorded, however a shroud of mystery is cast over the origins of their representation and purpose of use. Some academics argue that they were used in ritualistic practices, whereby the *cong* represents the earth and its counterpart the *bi* represents the heavens. The imagery of a *cong* must undeniably served an important place in Chinese history for the iconography has carefully survived through the ages, and was revered and copied during the Qing dynasty, as shown by the current lot.

Compare a similar but larger example of a robin's-egg-glazed *cong* dated to the Qianlong period, in the Qing Court collection within the Palace Museum, Beijing, illustrated in *Monochrome Porcelain. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, p.209, no.188.

器呈仿玉琮式，圓口、方腹，圈足，通體施爐鈞釉，外壁浮雕八卦紋，富立體感，整體感覺樸實敦厚。

清宮舊藏一爐鈞釉琮式瓶，比本拍品略高，但形式與本拍品相似，底有「大清乾隆年製」篆書款，見楊靜榮主編，《故宮博物院藏文物珍品大系：顏色釉》，香港，1999年，頁209，圖版188。





235

**A green-glazed shallow circular drum-shaped brush washer**

Qianlong four-character seal mark and of the period

The cylindrical body with relief bosses above a string of vine scrolls at the waist, the interior depicting a centralised chrysanthemum medallion with four parasols at the compass points interspersed with billowing scarves in imitation of the Buddhist double vajra, the base with a four-character Imperial *zhuanshu* seal mark in underglaze-blue, *zitan* stand 7.6cm diam. (2).

**HK\$200,000 - 400,000**

**US\$26,000 - 52,000**

清乾隆 冬青釉印花鼓釘紋洗 青花「乾隆年製」篆書款

The current lot would have been a much-revered scholarly object made for use within the Imperial studies during the Qianlong period. Compare also a related Qianlong green brushpot decorated with bats in flight amongst cloud scroll motif 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.100, no.70. See also another related green box and cover dated to the Qianlong period also 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.283, no.287.





**236**

**A glazed seated figure of Budai**

Qing dynasty

Finely potted with joyous facial expression, the wide face flanked by a pair of pendulous earlobes and framed by a bald head, his bulging belly protruding from a loose robe, his right hand resting atop the knee with the left hand holding his cloth sack.

*14.1cm wide.*

**HK\$80,000 - 120,000**

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

清 青白釉布袋坐像

The stories of Budai, the 'Laughing Buddha', were based on an eccentric but much-loved Zen monk who lived during the late Tang to early Five Dynasties period. A native of Fenghua, his Buddhist name was Qici, which literally translates as 'promise this', and he was known for working small wonders and predicting the weather.

An accumulation of several Chinese legends, Budai is most commonly regarded as an incarnation of Maitreya Buddha or the Buddha of the Future. He is admired for his happiness, wisdom and contentment, and is associated with the protection of children.



237

**A rare blue and white barrel-shaped jar**

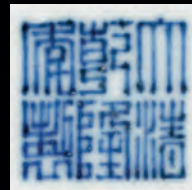
Qianlong seal mark

The exterior decorated with evenly-spaced stylised lotus and chrysanthemum blossoms amidst meandering leafy scrolls, all framed within upward and downward *ruyi*-heads and a frieze of crashing waves at the rim, the base with a six-character Imperial *zhuan*shu seal mark. 17.2cm high.

**HK\$60,000 - 80,000**

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

The decoration on the current jar originated from the Ming dynasty prototypes and integrated into the Qing dynasty. It is very rare to find barrel-shaped jars decorated in blue and white, see a almost identical jar dated with Qianlong seal mark and of the period, sold at Christie's Hong Kong, 30 May 2012, lot 3998.



清乾隆款 青花纏枝四季花卉紋鼓墩形罐 青花「大清乾隆年製」篆書款





## The Property of an Important Asian Collector

238

### A fine and rare blue and white ‘thousand butterflies’ moonflask, *bianhu*

Qianlong

Crisply potted rising from a short recessed oval foot, the cylindrical neck flanked by a pair of gently lobed handles, the main body and neck decorated all round with butterflies in flight and evenly scattered floral sprays, all framed between encircling shrubs at the foot and downward *ruyi*-head and floral lappets at the shoulder, *lingzhi* and bamboo bordered by meandering scroll and trefoil diaper borders.

32.5cm high.

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

**US\$26,000 - 39,000**

清乾隆 青花百蝶花卉靈芝紋抱月瓶

The current of moonflask (or *bianhu* form) originates from the Ming dynasty Yongle and Xuande period prototypes. Although the present lot retains the general Ming-style form, the design has further developed with wider neck and elongated handles as well as a more prominent oval foot at the base towards Qing dynasty. It also represents the continuous development and stylistic achievements in porcelain production during the seventeenth century, for example, the greater control and use of the different shades of blue to create significantly more complicated decorative motifs such as butterflies in flight.

See a Ming dynasty version of a blue and white moonflask decorated with leafy scrolls (accession no. GU143576) in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan Cang Mingchu Qinghua Ci. Shang Ce*, Beijing, 2002, pp.166-167, no.87. Compare also a mid Qing dynasty *bianhu* decorated with a bird perched on flowering prunus tree branches and with similar unmarked base dated to the Yongzheng period in the Meiyintang collection, previously in the Richard de la Mare collection and later in the Su Lin An collection, illustrated by Regina Krah, *Chinese Ceramics from the Meiyintang Collection. Volume Four (II)*, London, 2010, pp.232-233, no.1712.





239

### A fine pair of famille rose 'Jiangxi riverscape' bowls

Jiaqing six-character marks and of the period

The interior intricately decorated in iron-red featuring a centralised medallion with lush growth of pine tree, prunus and Buddha's finger citron, further encircled by an outer border of ruyi-heads, each enamelled on the exterior with a continuous serene riverscape scene with a four-character *kaishu* inscription, above a narrow band of lotus-scroll border, the base with an iron-red six-character Imperial *zhuanshu* seal mark.

Each: 14.5cm diam. (2).

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

US\$100,000 - 150,000

清嘉慶

粉彩江西十景「徐亭烟柳」碗 霽紅「大清嘉慶年製」篆書款

粉彩江西十景「潯陽九派」碗 霽紅「大清嘉慶年製」篆書款

The inscription on the bowls individually reads and translates as:

*Xunyang jiu pai* 'Nine Tributaries of Xunyang'

*Xuting yan liu* 'Misty Willows at the Xu Pavilion'

These bowls came from a set of ten bowls, each depicting one of ten beautiful views of Jiangxi province. Unlike other non-landscape famille rose examples made during the Jiaqing period, bowls such as the current lot which were carefully compiled in sets to illustrate dramatic compositions required a great effort in planning and execution. The use of a wide range of enamel colours and attention to non-repetitive subject matters only further accentuated the difficulty and accomplishment of the master enameller. Other series of 'ten views' porcelain bowls were also created during the Jiaqing period, including 'Ten Views of Western Lake', 'Ten Views of Changjiang', 'Ten Views of Lushan' and 'Ten Views of Dongting'.

A complete set of 'Ten Views of Jiangxi' bowls including two identical to the current lot is in the Meiyintang collection, see Regina Krahl, *Chinese Ceramics from the Meiyintang Collection. Volume Four (III)*, London, 1994-2010, pp.296-305, no.1762-1771. Another related Jiaqing riverscape bowl from a private Portuguese collection was also sold in these rooms, *Voyages of Discovery: A Connoisseur's Choice*, 27 May 2012, lot 5.

嘉靖一朝官窯燒製薄胎碗，胎體輕薄，繪工細膩，紋飾以山川名勝天然景緻為主，此兩隻碗應為江西十景套碗中其中兩隻。完整一套的江西十景碗之例，可見梅茵堂收藏，著錄於康蕊君，《Chinese Ceramics from the Meiyintang Collection》，卷四（下），倫敦，2010年，頁296-305，編號1762-71；另見一件葡萄牙私人舊藏嘉慶粉彩繪勝景蓋碗，由香港邦瀚斯2012年5月27日售出，拍品5，其紋飾於本碗類似。

徐亭，即徐孺子亭，位於西湖中。西湖岸邊，垂柳成行，溶溶如煙，當中悄然隱藏一座八角亭，便是徐亭。無論是春霧濛濛或秋雨綿綿之際，亭樹與湖水相映，出現「徐亭煙柳」景致。潯陽即潯陽縣，位於今江西省九江市。





柳烟亭徐

派九陽潯



240

**A fine blue and white 'three friends of winter' saucer dish**

Jiaqing seal mark and of the period

Centrally decorated with auspicious pine, prunus and bamboo, the exterior depicting a continuous scene of a lady seated within a lavish dwelling looking at two boys playing in the garden, the base with a six-character Imperial *zhuanshu* seal mark.

18cm diam.

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

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

清嘉慶 青花歲寒三友圖盤 青花「大清嘉慶年製」篆書款

The 'three friends of winter' which translate as *suihan sanyou*, represent pine trees, bamboo and prunus blossoms. They are regarded as 'three friends' because they flourish and do not wither; they would always 'accompany each other' during the cold winter season unlike other plants. Together they symbolise steadfastness, perseverance and resilience, which is highly regarded in Confucian teachings as the scholar-gentleman's ideal.





241

**A famille rose 'peacock and landscape' screen**

Qing dynasty

The rectangular plaque depicting a peacock perched on rockwork amidst blossoming flowers on one side, the other side depicting a landscape scene of dwellings amongst rocky mountains in various shades of black recalling classical Chinese ink paintings, each side bordered by a band of *wan* border in *sancal* glaze followed by a further band of dragons in flight amidst dense leafy scrolls and *shou* character ending with a double keyfret scroll at the rim in underglaze-blue, stand.

24cm wide. (2).

**HK\$400,000 - 600,000**

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

清 青花粉彩墨彩畫孔雀山水圖瓷硯屏





242

**A blue and white 'official' vase, yan yan**  
Qing dynasty

The neck painted with a continuous scene of an attendant presenting wine, gift offerings and an official's hat to a dignitary, the body decorated with another continuous scene of a young gentleman paying respects to an elderly couple.

46.3cm high.

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

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

清 青花人物鳳尾尊



243

**A very fine doucai 'floral' bowl**

Daoguang seal mark and of the period

Finely enamelled and outlined in underglaze-blue on the exterior with six stylised lotus blossoms issuing dense vine scrolls and leafy tendrils, above overlapping leaf and *ruyi*-head lappets, the base with a six-character Imperial *zhuanshu* seal mark.

14.3cm diam.

**HK\$500,000 - 600,000**

**US\$65,000 - 77,000**

清道光 鬥彩纏枝蓮花紋碗 青花「大清道光年製」篆書款

Provenance 來源：

Christie's London, 8 December 1986, lot 440

Compare a example of a *doucai* floral bowl with similar decorative motifs but with a Yongzheng six-character mark, in the Nanjing Museum, Nanjing, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.124.

此式鬥彩纏枝蓮花紋碗為宮廷中日產用品，雍正、乾隆時期官窯都有燒製，南京博物院藏一件雍正款鬥彩纏枝蓮紋碗，著錄與《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁124，其紋飾及器形均與此碗相類。







244

**A pair of blue and white 'three friends of winter' saucer dishes**

Guangxu six-character marks and of the period

Each with a central circular cartouche featuring pine trees, prunus, bamboo and *lingzhi* amongst rockworks within two double-circled borders, the exterior painted with a continuous scene of a lady seated within a dwelling isolated by balustrades, peering at two boys catching butterflies in the wilderness beneath a willow tree, the base with a six-character Imperial *kaishu* mark in underglaze-blue.

17.8cm diam. (2).

**HK\$250,000 - 500,000**

**US\$32,000 - 65,000**

清光緒 歲寒三友圖盤一對 青花「大清光緒年製」楷書款

See a comparable pair of blue and white 'three friends of winter' dishes dated to the Tongzhi period with similar designs, in the Shanghai Museum, Shanghai, illustrated in *Qingdai Ciqi Shangjian*, Hong Kong, 1994, p.259, no.342. See also another comparable example of a blue and white 'three friends of winter' dish dated to the Xuantong period with similar designs, in the Nanjing Museum, Nanjing, illustrated in *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.489.

盤敞口，弧壁，圈足，盤心繪松竹梅三友，盤外壁繪通景人物庭苑圖。此同題材的歲寒三友圖亦見於乾隆、嘉慶官窯青花上，後朝一直沿襲燒製。見上海博物館藏一對清同治款歲寒三友圖盤，著錄於《清代瓷器賞鑑》，香港，1994年，圖版342；另見南京博物院藏一件宣統款歲寒三友圖盤，著錄於《宮廷珍藏中國清代官窯瓷器》，上海，2003，頁489。



The Property of an Important Asian Collector

245

A fine large famille rose yellow-ground 'sylvan landscapes' vase, hu

Late Qing dynasty, Yongzheng six-character mark

The bulbous body flanked at the sides with a pair of gilt *chi* dragon handles, the exterior finely painted with two barbed cartouches of figures in landscape scenes, one depicting a scholar with a female attendant within a waterfront pavilion looking outwards at a lone figure rowing a sampan, the other depicting a figure on horseback with a young attendant crossing a bridge and travelling to visit an awaiting elderly couple, all amongst lush floral sprays issuing from barbed leaves within keyfret scrolls and *ruyi*-heads. 46.1cm high.

HK\$350,000 - 500,000

US\$45,000 - 65,000

清晚期 黃地粉彩開光山水人物圖如意耳尊  
青花雙圈「大清雍正年製」楷書款

Each of the cartouches features figures within landscape scene which reflect the Confucian philosophy of filial piety, *xiao*. Filial piety is a virtue of respect for one's parents and ancestors, which is considered a key virtue in Chinese culture and one of the most important foundations for a stable society, featuring in many historical tales.

Both cartouches shows a traveller with his entourage and attendant, making the journey back to his ancestral home to visit his elderly parents. The young travellers are depicted dressed in scholarly robes representing well-educated and good social stature, but still seen here readily taking the long arduous road to honour their ancestors.





246

**A fine and large famille rose 'hundred deer' vase, hu**

Late Qing dynasty, Qianlong seal mark

The bulbous body with gently rising shoulder, flanked at the sides with a pair of gilt *chi* dragon handles, the exterior finely painted with a continuous landscape scene of deer decorated in white, beige and brown enamels engaging in various activities, including grazing and prancing in open fields, crossing streams, lying down, and stags competing in courtship of does, all set in a lush mountainscape with pine trees, fruiting peach plants, and *lingzhi*, the base with a six-character *zhuanshu* seal mark in underglazed-blue.

43.5cm high.

**HK\$700,000 - 900,000**

**US\$90,000 - 120,000**

清晚期 粉彩如意耳白鹿尊 青花「大清乾隆年製」篆書款

Provenance 來源：

Sotheby's London, 13 July 2006, lot 765

The current lot is richly decorated with the auspicious 'hundred deer' motif. The word 'deer' translates as *lu* and the peaches represent longevity or *shou*; together they form the auspicious pun *lushou* which literally means 'fortune and longevity'. Furthermore, the large bulbous vessel with wide waist suggests generosity and abundance of wealth; the precious *lingzhi* within the scenery, which has medicinal properties, also represents long life.

For further reference, see a pair of 'hundred deer' vases dated to the Qianlong period in the National Palace Museum, Taipei, illustrated in *Stunning Decorative Porcelain from the Ch'ien-lung Reign*, Taipei, 2008, pp.156-157, no.51. Another 'hundred deer' vase in the Nanjing Museum, Nanjing, is illustrated in *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.290.





247

**A fine and large famille rose 'hundred deer' vase, hu**

Late Qing dynasty, Qianlong seal mark

The bulbous body with gently rising shoulder, flanked at the sides with a pair of gilt *chi* dragon handles, the exterior finely painted to a continuous landscape scene with 'one hundred' deer in white, beige and brown in various activities, including prancing in open fields, grazing, eating *lingzhi*, drinking from a stream, lying at rest, grooming each other, all set in a lush mountainscape with pine trees, fruiting peaches, and *lingzhi*, the base with a six-character *zhuanshu* seal mark in underglaze-blue.

43.4cm high.

**HK\$700,000 - 900,000**

**US\$90,000 - 120,000**

清晚期 粉彩如意耳白鹿尊 青花「大清乾隆年製」篆書款

The Qianlong Emperor lived for a long life of eighty-eight years therefore no surprise that the production of 'hundred deer' vases was much favoured during this period. The current lot which is dated to the late Qing dynasty with a Qianlong seal mark is a fine example in celebration of long life where it would have been offered as Imperial birthday gifts.

See also another 'hundred deer' vase dated to the Qianlong period with similar amber-coloured handles, currently housed in the Shanghai Museum, Shanghai, illustrated in *Qingdai Ciqi Shangjian*, Hong Kong, 1994, p.117, no.146, also illustrated in *Imperial Porcelain from the Shanghai Museum*, Zwolle, 2011, p.87, no.57.





248

**The Property of a Gentleman (lots 248-259)**

**248**

**A russet jade cat**

Han dynasty

The recumbent feline with feet tightly tucked under its body, the face carved with whiskers and large eyes ending in an upturned tail, all wrapped within a cloth tied in a knot.

*4.5cm wide.*

**HK\$5,000 - 8,000**

**US\$650 - 1,000**

漢 玉雕貓飾件

**249**

**A jade parrot with peach twig**

Yuan dynasty

The exotic bird perched on feet with sharpened talons, its body with feathery wings and head twisted backwards, the beak holding a leafy twig featuring a ripe peach fruit.

*4.4cm wide.*

**HK\$25,000 - 35,000**

**US\$3,200 - 4,500**

元 玉雕鵝銜桃枝

Provenance 來源 :

Raymond & Victoria Tregaskis collection, Sydney, 1990s



249



250

**A jade recumbent dog**

Yuan dynasty

Finely modelled and carved in the form of a recumbent canine with feet tightly tucked under the body, its head turned backwards and raised, flanked by a pair of drooping ears, all ending in an upturned tail at the rear.

5.2cm wide.

**HK\$10,000 - 20,000**

**US\$1,300 - 2,600**

元 玉雕狗擺件



250

251

**A jade crouching recumbent tiger**

Yuan / early Ming dynasty

Crisply carved with its head turned left and backwards looking upwards with jaws wide open revealing sharp teeth, the muscular body ending in a elongated tail.

8.5cm wide.

**HK\$35,000 - 45,000**

**US\$4,500 - 5,800**

元/明早期 玉雕獅擺件

Provenance 來源 :

Raymond & Victoria Tregaskis collection, Sydney, 1990s



251



252

**252**

**A jade water buffalo**

Ming dynasty

Worked in the form of a recumbent water buffalo resting with its feet curved inwards, its head turned left and framed by a pair of curved horns, all ending in a furry tail swept on one side, the stone using the striking division of light and dark tones.

6.3cm wide.

**HK\$25,000 - 35,000**

**US\$3,200 - 4,500**

明 玉雕水牛

Provenance 來源:

Dr. & Mrs. Mourrot collection, Virginia, USA

Raymond & Victoria Tregaskis collection, Sydney, 1990s

See a similar example of an animal dated Tang to Song dynasty previously exhibited in the Hong Kong Museum of Art, *Chinese Jade Animals*, Hong Kong, 1996, *Catalogue*, p.103, no.74.

**253**

**A jade recumbent horse**

Ming dynasty

The strong beast with its front legs outstretched, the elongated muzzle framed by a pair of ears and mane running down the back, its head twisted backwards to the left licking its left hoof with its hairy tail swept underneath.

6.2cm wide.

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

明 玉馬擺件

Provenance 來源:

Ivan Holland collection, Sydney



253

**254**

**A jade 'bi' disc**

Yuan/early Ming

Carved in the form of a hollow cylindrical ring, the circular disc plain and decorated with russet inclusions and veins towards the extremities with gentle whitish spots.

14.3cm diam.

**HK\$5,000 - 8,000**

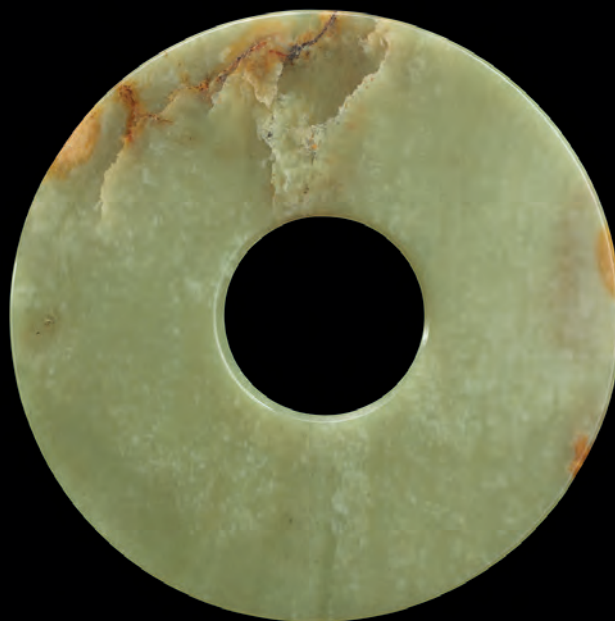
**US\$650 - 1,000**

元/明早期 玉璧

Provenance 來源：

Acquired in Hong Kong, during the 1970s

Croneen collection



254

**255**

**An archaistic jade axehead**

Ming dynasty

Carved in trapezoid shape with the larger curved end forming the axe blade, the mid-section carved with two dotted bands with archaistic *taotie* motif, the other end with a single pierced hole.

9.5cm wide.

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

明 玉雕獸面鉞



255





256

**256**

**A jade recumbent bear**

Ming dynasty

Carved with the head lowered facing forward flanked by a pair of short ears, all ending in a short stubby tail, the natural russet inclusion cleverly worked as its cranium.

*8.8cm wide.*

**HK\$35,000 - 45,000**

**US\$4,500 - 5,800**

明 玉雕卧熊

**257**

**A jade 'lotus' mandarin duck**

Ming dynasty

Resting on a large lotus leaf, its wings close to the body, the well-defined head looking forward, its pointed beak holding a sprig of lotus blossom.

*4.7cm wide.*

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

明 玉雕鸳鸯衔莲

Provenance 來源 :

David Baker Oriental Art, London



257

258

**An archaistic jade 'dragon' plaque**

Late Ming/early Qing dynasty

The powerful mythical beast depicted in stylised archaism, its 'S'-shaped body rising to a raised head, its head with horns and strong jaws, the body decorated with *ruyi*-head motifs.

8.5cm wide.

**HK\$25,000 - 35,000**

**US\$3,200 - 4,500**

明末清初 玉雕螭龍配件



258

259

**A white jade mandarin duck**

Mid Qing dynasty

Intricately carved in the form of a mandarin duck, standing on two webbed feet and flanked by a pair of feathery wings swept back, its beak holding a sprig of *lingzhi* and a cat-tail plant, the stone of a clear semi-translucent tone with minimal inclusions.

3.8cm high.

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

清中期 白玉雕鴛鴦銜靈芝



259

Various owners

260

**A fine and rare cream and black jade 'recumbent hound' carving**

Song dynasty

Carefully carved using the different shades of dark and light tones, its head resting atop its paws flanked by a pair of ears falling loosely down the side of his head, his emaciated body revealing bony ribs and spine, all ending in a curled furry tail. *6cm wide.*

**HK\$500,000 - 800,000**

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

宋 黑白玉雕卧狗





261

**A jade 'dragon' rectangular plaque**

Yuan dynasty

Carved on one side with a dragon in flight curled inwards towards its tail amidst misty clouds, the other side with a smaller dragon perched atop the panel gazing at a flaming pearl.

5.1cm high.

HK\$90,000 - 120,000

US\$12,000 - 15,000

元 玉雕雲龍紋掛飾



261

262

**A black and white jade 'dragon' belt plaque**

Yuan / Ming dynasty

Worked in the form of a thin rhomboid plaque with irregular sides, showing two dragons in flight with outstretched claws and entwining scaly bodies, amidst reticulated *ruyi*-head clouds on a misty ground.

8.8cm wide.

HK\$20,000 - 30,000

US\$2,600 - 3,900

元/明 灰白玉雕雲龍紋帶扣



262



263

**263**

**A black jade 'buffalo' carving**

Jin / Yuan dynasty

The recumbent animal with hooved feet tucked under its belly, the wide body with pronounced spine supporting a thick neck, a pair of curved horns and flapping ears at the sides, a figure trying to mount the animal at the back, wearing a loose tunic tied at the waist and hair tied in a bunch.

*7.4cm wide.*

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

金/元 黑白玉雕水牛童子

**264**

**Two archaic russet jade carvings**

Song/Ming dynasty

Comprising: a horizontal plaque decorated with archaic dragon and phoenix motifs surmounted by a *chi* dragon finial; and a boulder carving of a *chi* dragon amidst swirling waves.

*The plaque 6.3cm wide. (2).*

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

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

宋/明 玉雕螭龍飾件兩件



264

265

**A fine reticulated jade 'birds' finial**

Ming dynasty

Reticulated and carved in the form of a flock of birds amidst dense foliage, including cranes, egrets, parrots and peacocks amongst blossoming lotus blossoms and pods issuing from leafy vines, on a flat oval platform, finely-carved *chenxiang* cloud-scroll stand.

5.3cm high. (2).

**HK\$80,000 - 120,000**

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

明 玉帶皮鑲雕花鳥帽頂

Provenance 來源 :

Edward Dominick, 1960s

A Californian private collection

Compare a very similar reticulated carved jade finial decorated with lotus and egret motifs in the Muwen Tang collection, exhibited at the Hong Kong Museum of Art, Hong Kong, between 25 November 2005 - 19 July 2006, illustrated in *Auspicious Emblems. Chinese Cultural Treasures. 45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2005, p.114, no.28.







266



267

**266**

**A jade 'figure and deer' waterpot**

Ming dynasty

The large figure carved recumbent, his right leg outstretched and left leg bent inwards, his bulging belly revealed under his loose robes tied at the waist with hands placed atop the knees, his pleasant facial expression framed by hair hidden under a cloth cap, flanked by a large *guan* and a deer at the reverse, *zitan* stand.

11.7cm wide. (2).

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

明 玉雕醉翁卧鹿摆件

**267**

**A white jade 'sleeping sage' paperweight**

Ming dynasty

The deity carved reclining on his side with right arm tucked under the head, wearing loose robes tied at the waist and revealing his bulging belly, with peaceful facial expression framed by hair tied in knots above his head and an elongated beard, all above a long rectangular platform.

31.6cm long.

**HK\$40,000 - 60,000**

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

明 白玉雕卧人纸镇

See also a comparative Qing dynasty example of a jade paperweight decorated with *ruyi*-head and cloud scroll designs in the Qing court collection, Palace Museum, Beijing, illustrated in *Small Refined Articles of the Study. The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009, pp.160-161, no.140.

268

**A fine small jade carving of a recumbent hound**

Ming dynasty

The canine carved with front paws outstretched and rear legs tucked under the belly, the forward-facing head flanked by a pair of loose ears resting at the side, its emaciated body showing bony ribs below a pronounced spine and ending in a curled tail.

*10.5cm wide.*

**HK\$200,000 - 400,000**

**US\$26,000 - 52,000**

明 玉雕卧狗





269

**269**  
**A green and russet jade 'recumbent crane and peaches' carving**

Ming dynasty

The crane's wings folded closely at the side of the body, the elongated neck turned backwards, holding a gnarled leafy stem bearing ripe peaches, *zitan* stand.

10.2cm wide. (2).

**HK\$80,000 - 120,000**

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

明 青玉雕仙鶴銜桃枝

Provenance 來源：

Ashkenazie & Co., San Francisco





270

**270**

**A jade double flower holder and waterpot**

Ming dynasty

Beautifully worked with foliage, featuring a pine tree stump issuing gnarled branches and pine leaves, flanked by a thick bamboo stem issuing offspring of smaller bamboo with pointed leaves, issuing a hollow finger citron forming a waterpot, the reverse with a phoenix perched atop the auspicious fruit beside *lingzhi*.

14.8cm wide.

**HK\$40,000 - 60,000**

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

明 玉雕竹鳥佛手花插

271

**A pale green jade 'chi dragon' ring**

Late Ming Dynasty

The circular ring raised atop a pierced continuous wispy cloud scroll depicting two *chi* dragons clambering with heads raised upwards peering over the rim carefully carved in high relief.  
6.2cm wide.

**HK\$120,000 - 150,000**

**US\$15,000 - 19,000**

明晚期 青白玉鑲雕雙螭龍抱環

See also a comparable jade ring with three *chi* dragons from a European private collection, previously acquired from Spink & Son Ltd., London, sold in our London rooms, 16 May 2013, lot 353.



272

**A fine pale green and russet jade carving of a young boy**

Early Qing dynasty

His joyful facial expression framed by bald head and flanked by two tufts of neatly tied hair, his left hand holding a *lingzhi*, and right hand carrying a spring of lotus blossom and leaves over the shoulders.

6.1 cm high.

**HK\$400,000 - 600,000**

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

清早期 青白玉帶皮雕荷花童子







273

**273**

**A green and russet jade 'prunus' waterpot**

Ming dynasty

Naturalistically carved in the form of a tree trunk, supported on a twisted gnarled branch extended upwards and around the sides issuing prunus blossoms in relief, the other side featuring a *chi* dragon clambering upwards towards the rim, *jichimu* stand.

7.6cm wide. (2).

**HK\$60,000 - 80,000**

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

明 玉雕螭龍抱梅花椿水丞



274

**274**

**A jade 'chi dragon' oval pierced disc, bi**

Ming dynasty

One side plain and the other worked in raised relief featuring two *chi* dragons, the larger and smaller mythical beast facing each other with twisted bodies supported above muscular limbs and long curling tails, wood stand.

6.8cm wide. (2).

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

明 玉雕螭龍抱璧飾件

275

**275**

**Three hardstone carvings**

Ming/Qing dynasty

Comprising: a mounted rectangular jade plaque pierced with two figures taming a Buddhist lion; a black and white jade belt hook carved with the head of a horse and a monkey feasting on a peach; and a carved carnelian agate female figure crouched amidst *lingzhi* and holding a double gourd in her left hand.

The belt hook 7.8cm long. (3).

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

明/清

玉鏤雕獅子人物帶扣

灰白玉雕馬上封侯帶鉤

瑪瑙雕執葫蘆童子掛飾



276

**A fine jade 'chi dragon' water coupe**

17th/18th century

The washer on a short hollow foot rising to gently curved sides, carved and pierced by three *chi* dragons clambering up and holding onto the rim, their muscular limbs and powerfully twisted bodies with head framed by elongated mane running down the back of the spines, silver-inlaid *zitan* stand.

12.5cm wide. (2).

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

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

十七/十八世紀 玉雕三螭龍水丞





277

**A fine jade 'prunus-blossom' brushwasher**

17th/18th century

Naturalistically worked in the form of a dense clustering of flowering prunus blossoms, the five-petalled flowers issuing from gnarled tree branches encircling the exterior in high relief, the stem splitting open to form a wide water container at the centre.

14.2cm wide.

**HK\$180,000 - 220,000**

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

十七/十八世紀 玉雕梅花洗



The Property of a Private Collector

278

**An archaistic jade baluster vase**

18th century

The flattened body with tapering sides rising to a prominent shoulder with waisted neck and thick rim, flanked at the sides with a pair of *kui* dragon handles on a band of archaistic *ruyi*-head scrolls at the neck, the body with *taotie* masks enclosed within two shallow-relief bands of upper and lower archaistic leaf lappets, wood stand.

12.8cm high. (2).

**HK\$200,000 - 400,000**

**US\$26,000 - 52,000**

十八世紀 玉雕仿古式龍耳瓶



The Property of a Southern California Collector (lots 279-280)

279

**An archaistic jade flaring vessel, gu**

Qing dynasty

Worked in the form of an archaistic bronze ritual vessel, with splayed foot, a bulging waist and trumpet neck, the sides decorated with vertical flanges in relief, the exterior finely carved with archaistic *taotie* motifs and entwined *kui* dragons, the interior further incised with 'V'-shaped geometric designs amidst barbed scrolls.

19.3cm high.

**HK\$150,000 - 250,000**

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

清 玉雕獸面紋出戟觚

Provenance 來源：

Sotheby's Los Angeles, early 1970s

A Californian private collection





**280**

**A fine archaistic jade dragon vessel, qi**

Mid Qing dynasty

Worked in the form of an archaistic bronze vessel, the short foot decorated with a band of keyfret scroll rising to a compressed oval body with the waisted neck ending in a flaring rim, one side flanked with an elaborate archaistic *kui* dragon handle, the sides with a frieze of archaistic scroll and *taotie* motifs with two well-carved *chi* dragons in high relief clambering up the sides towards the mouthrim.

*14.8cm wide.*

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

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

清中期 玉雕雙螭抱瓶龍耳匜

Provenance 來源：

Sotheby's Los Angeles, early 1970s

A Californian private collection



**281**

**A large green and russet jade 'Shoulao' mountain carving**

Mid Qing dynasty

Carved in the form of a large reticulated rocky grotto, a gnarled tree at the side with bats in flight attempting to feed on the peaches of longevity, and Shoulao with his attendant and a deer beside him, the Daoist Immortal with his tall cranium carrying a peach in his left hand and holding a staff in his right. *27cm high.*

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

**US\$130,000 - 150,000**

清中期 青玉帶皮雕壽老桃樹山子





282

**An elaborate spinach-green jade vase and cover**

Qianlong

One side carved with a flattened *hu*-shaped vase and domed cover rising from a rectangular hollow base, the tapering sides rising to pronounced shoulders, the waisted neck with a raised ridge ending in a thick flared rim, flanked at the sides with a pair of vine scroll handles, the body decorated with an upper and a lower band of *ruyi*-head scrolls, accompanied by a carved *bi* disc with raised circular bosses, surmounted by an archaistic *gu* decorated with stylised *shou* characters, one side flanked by an emerging *chi* dragon clambering out from between the vessels above a scroll pedestal, *zitan* stand with silver-inlaid keyfret scrolls.

14.3cm high. (3).

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

清乾隆 碧玉雕谷紋璧寶瓶擺件



283

**An archaistic jade vase, gu**

17th/18th century

Worked in lozenge cross-section with splayed foot rising to a flaring trumpet neck, the mid-section carved with two *chi* dragons chasing one another, each depicted with muscular limbs and twisting muscular bodies, all between low relief lappets ending with petalled rim.

23.1cm high.

**HK\$70,000 - 95,000**

**US\$9,000 - 12,000**

十七/十八世紀 玉雕雙螭抱瓶





284

**A fine jade 'peach' shallow brushwasher**

Qing dynasty

Carved in the form of a hollow peach, a bat feeding off the succulent fruit from within, all issuing from a gnarled tree branch with curved leaves.

9.9cm wide.

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

清 玉雕桃形洗





285

**285**

**A small white jade incense burner**

Qing dynasty

Worked in the form of an archaic bronze vessel, raised above a short circular foot with wide body and waisted neck ending in a flaring rim, flanked at the sides with vertical strut handles.

6.4cm wide.

**HK\$80,000 - 120,000**

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

清 白玉雕耳杯



286

**286**

**A white and russet jade recumbent chimera**

Mid Qing dynasty

Its front paws grasping a persimmon, the ferocious expression framed by a single horn and a pair of ears at the side, its powerful jaws biting a leafy stem issuing persimmon fruits, wood stand.

4.2cm wide. (2).

**HK\$60,000 - 80,000**

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

清中期 白玉帶皮端獸銜枝



287

**287**

**A jade 'lotus pod' carving**

Qing dynasty

Naturalistically carved in the form of a lotus pod showing multiple rounded seedlings, rising from joined stems issuing two lotus buds.

5.4cm wide.

**HK\$80,000 - 120,000**

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

清 玉雕蓮蓬





**288**

**A white jade 'lychee' box and cover**

Qing dynasty

The cluster of fruits issuing from a gnarled leafy branch all finely worked with a dense hexafoil diaper ground, the large succulent lychee accompanied by two smaller fruits at the side and above, the latter opening at the waist to reveal the hollow interior.

7.7cm wide. (2).

**HK\$80,000 - 120,000**

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

清 白玉雕荔枝蓋盒

289

**A fine jade lotus-leaf-shaped brushwasher**

Qianlong

Finely carved in the form of a large lotus leaf with inward-curling sides, originating from a gnarled branch issuing blossoming lotus buds and barbed leaves around the sides and below, the side surmounted with a recumbent praying mantis, identified by its elongated abdomen, four legs and two strong front legs with spines, *wumu* and boxwood stand. 23.5cm long. (2).

**HK\$250,000 - 350,000**

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

清乾隆 玉雕塘蓮荷葉洗

Provenance 來源：

Sotheby's New York, 1987 (by repute)





290

**An archaistic spinach-green jade vessel and cover**

Qing dynasty

Rising above a four-footed *ruyi*-head pedestal with scrolling vines design, the body flanked by a pair of elaborately carved dragons forming the handles, each with protruding ears, the cover surmounted by a spreading four-lobed floral knob, all finely carved with bands of *taotie* motifs on keyfret grounds.

17.4cm wide. (2).

**HK\$300,000 - 450,000**

**US\$39,000 - 58,000**

清 碧玉雕饕餮紋龍耳蓋爐



291

**A jade 'rolling horse' carving**

Qing dynasty

Its cumbersome body rolled to the right with front legs in support and hind legs raised, its neck turned backwards licking its hoof, with hairy mane running down the neck and inward curled tail.

*7.3cm wide.*

**HK\$60,000 - 80,000**

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

清 玉雕馬



292

**A very fine yellow and chestnut-brown jade 'recumbent horse and monkey' carving**

Mid Qing dynasty

The horse's head turned left with the elongated cranium framed by a pair of ears and hairy mane running down the spine, a monkey at the side hugging onto the its hind legs and tugging on its tail.

7.6cm wide.

**HK\$400,000 - 600,000**

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

清中期 黃玉雕馬上封侯擺件

Provenance 來源：

A European private collection, acquired before 1966





293

### 293

#### A fine jade four-lobed saucer and cup

Qing dynasty

The conical cup with flaring sides and recessed circular foot, resting above a round double-lotus pedestal within the saucer raised on four feet, the base of the saucer and cup each incised with a four-character *Yuhaitang zhi kaishu* mark.

15.7cm wide. (2).

HK\$160,000 - 240,000

US\$21,000 - 31,000

清 玉雕托杯



### 294

#### A yellow jade rectangular plaque

Qing dynasty, inscribed Zigang

The main sides with a panel each depicting a woman collecting worms from a tree trunk in the garden and a series of carved *kaishu* inscription in relief, all bordered by archaic scrolls on a swirling ground.

5.3cm high.

HK\$50,000 - 80,000

US\$6,500 - 10,000

清 黃玉雕仕女圖牌飾「子岡」款

294



295

**A spinach-green jade dish**

Qing dynasty

The curved sides gently rising towards outward flared rim, the semi-translucent stone with natural veins exhibiting darker shades of spinach green with small irregular black spots.

26.2cm diam.

**HK\$60,000 - 80,000**

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

清 碧玉碟





**296**

**A pale jade 'rabbit' carving**

Qing dynasty

Well carved in the form of a recumbent rabbit, its furry stumped tail between muscular hind legs, the front paws crossed and placed above one another, its head flanked by a pair of elongated ears swept backwards.

*8cm wide.*

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

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

清 白玉兔



297

**297**

**A white jade 'horse and monkey' carving**

Qing dynasty

Naturalistically carved standing with a bulging belly, the head twisted backwards with elongated cranium and a hairy mane running down the spine, a playful monkey on its back.

4.8cm high.

**HK\$80,000 - 100,000**

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

清 白玉雕馬上封侯



298

**298**

**Two small white jade carvings**

Qing dynasty

Comprising: a crescent-shaped blade plaque carved with foreigners carrying tributes on one side and a four-character inscription in *zhuanshu* above *wan* ground and within keyfret scrolls on the other side; and a reticulated carved fruiting spray of three lychee issuing from barbed leaves.

The blade 7.1cm wide. (2).

**HK\$120,000 - 140,000**

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

清 白玉雕掛飾兩件



299

**A white jade 'bridge' carving on a green jade 'riverscape' stand**

Qing dynasty

Finely worked with a bustling scene of figures at the water-crossing, including an equestrian riding a mule, a peddler carrying a sack over his right shoulder, a traveller seated at the edge with hat off, a fisherman in sampan inspecting his catch, supported on two wooden posts on each side, the edges scattered with pine trees and other dense shrubs, above two rocky foundations on each side separated by the flowing river.

22cm long. (2).

**HK\$150,000 - 200,000**

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

清 白玉雕人物過橋配青玉水波紋座

Compare a closely similar jade 'bridge' carving but with an ivory stand, also decorated with travellers on horseback, a lone figure resting on the bridge, a peddler carrying goods and another with a sack over his shoulders, fishermen with their sampan moored under the bridge, in the Palace Museum, Beijing, illustrated in *Small Refined Articles of the Study. The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009, pp.114-115, no.83.





300

**300**

**A white jade 'double-gourd and bat' pendant**

18th/19th century

The plaque finely carved and pierced with a central double gourd, flanked by five-petalled prunus blossom and surmounted by a bat in flight at the top, all within dense leafy entwined vine scrolls.

6.4cm high.

**HK\$10,000 - 20,000**

**US\$1,300 - 2,600**

十八/十九世紀 白玉鑲雕福壽紋掛飾

**301**

**A jade 'chi dragon' scabbard guard**

Qing dynasty

The rectangular enclosure originally housing the blade flanked by two inward curled fasteners at the side, the surface carved with a high relief *chi* dragon.

5.3cm wide.

**HK\$60,000 - 80,000**

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

清 玉雕螭龍劍鞘扣



301



302

**A jade 'dragon' oval plaque**

Late Ming/early Qing dynasty

Pierced with a forward-facing five-clawed dragon with ferocious facial expression and scaly body, in flight amidst dense scrolls.

9.3cm wide.

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

明末/清初 玉鏤雕穿花龍紋帶扣

302



303

**A white jade 'chi dragon' belt buckle**

18th century

The upper surface surmounted by a *chi* dragon carved and pierced with muscular limbs, its head framed with elongated mane running down the back, looking directly at the upturned dragon head forming the prominent hook, the ferocious dragon with sharpened teeth and bulging eyes framed by a pair of curved horns.

14.4cm long.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

十八世紀 白玉雕螭龍帶鉤

303



304

**A white jade 'sutra' qilin**

The recumbent mythical beast resting on its belly with flaming hoofed legs tucked compactly underneath, its head raised and turned right looking backwards with a ferocious expression, framed by a pair of thin whiskers and horns, its jaws opened wide showing sharpened teeth, exhaling a misty breath gradually materialising into an opened sutra, the pronounced spine ending in a trifurcated tail, *zitan* stand.

7.3cm wide. (2).

**HK\$250,000 - 300,000**

**US\$32,000 - 39,000**

白玉雕麒麟





305

**305**

**A spinach-green jade recumbent water buffalo**

Qing dynasty

The head turned left looking sideways and framed by two curved horns, the protruding spine running down the back of the body ending in a side-swept hairy tail.

9.3cm wide.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清 碧玉雕水牛



306

**306**

**A russet jade figure of a chimera**

Qing dynasty

Supported on two muscular hind legs and on two front paws, protecting its feeding offspring at the belly, the head turned left and looking downwards, its ferocious face with jaws wide open revealing sharp teeth, the forehead with a horn and mane running down the back ending in a bifurcated tail.

9cm wide.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清 玉雕端獸





**The Property of a Gentleman (lots 307-313)**

**307**

**A jade 'chi dragon' double vase**

Early Qing dynasty

Finely worked in the form of two upright rectangular pillars, the insides hollow and rising from crashing waves, the exterior further carved with three *chi* dragon clambering up to chase a flaming pearl amidst cloud wisps.

14.4cm high.

**HK\$150,000 - 250,000**

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

清早期 玉雕螭龍紋雙花插

308

**An archaistic jade 'dragon' incense burner and cover, fang ding**

Qing dynasty

Raised on four splayed feet issuing from the open jaws of mythical beast heads, the sides carved with vertical flanges and flanked by a pair of 'S'-shaped handles, the domed cover surmounted by a coiled dragon finial, all carefully incised with archaistic leaf lappet and geometric patterns.

10.8cm high. (2).

**HK\$150,000 - 250,000**

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

清 玉雕仿古龍鈕方蓋爐



308

309

**An archaistic jade pouring vessel, fang jue**

Qing dynasty

Standing on four feet each issuing from the jaws of a mythical beast head, the rectangular body carved with vertical flanges with one side rising to a pouring spout, the other side with a further mythical beast 'C'-shaped handle, all finely worked with *taotie* motifs surmounted by a reticulated Japanese silver cover chased with four archaistic *chi* dragons.

10.3cm high. (2).

**HK\$200,000 - 400,000**

**US\$26,000 - 52,000**

清 玉雕仿古觥



309



310

### 310

#### An archaistic jade 'dragon' square box and cover

Early Qing dynasty

The cover carved with an archaistic coiled dragon in relief, all above a slightly recessed base with a two-character *zhuanshu* mark within a square enclosure.

5cm wide. (2).

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

清早期 玉雕龍紋方蓋盒

### 311

#### A jade boat-shaped 'scholar' water coupe

Qing dynasty

Well hollowed in the shape of a lotus petal, the sampan incised with a geometric zig-zag and star band at the mouth, the interior carved with an elderly bearded scholar reading peacefully, seated with his left hand holding a manuscript, and right resting above his knees.

13.3cm wide.

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

清 玉雕文人泛舟



311



312

**A pale jade 'taiji' recumbent ram**

Qing dynasty

The head turned backwards and framed with a pair of elongated curved horns, its mouth expelling a stream of breath turning into a *taiji* engulfed in scrolling mists.

11.8cm wide.

HK\$20,000 - 40,000

US\$2,600 - 5,200

清 玉雕靈羊太極



312

313

**A jade 'phoenix' hair pin**

Qing dynasty

Smoothly polished into an elongated cylindrical ornament converging to a rounded tip, the other end intricately carved with a phoenix finial perched with open wings.

7.3cm long.

HK\$20,000 - 40,000

US\$2,600 - 5,200

清 玉雕鳳紋髮簪



313



314

Various owners

**314**

**A white jade 'bamboo and bats' snuff bottle**

Mid Qing dynasty

The exterior carved with two bats in flight amidst wispy clouds, finely utilising the inclusions to good effect, the other side carved with bamboo.

*5.9cm high.*

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清中期 白玉淺浮雕竹蝠紋鼻煙壺



315

**315**

**A white jade 'basket weave' snuff bottle**

1770-1850

The compressed globular body with a flat foot and cylindrical neck, the body finely carved as basket weave, the stone whitish and semi-translucent.

*5.4cm high.*

**HK\$40,000 - 60,000**

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

清 1770-1850 白玉雕柳編紋鼻煙壺



316

### 316

#### A jade and russet 'double gourd' snuff bottle

Qing dynasty

Finely worked in the form of a double gourd issuing a gnarled branch entwined with leafy vines and further double gourds.

6.1cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,500

清 玉帶皮雕葫蘆形鼻煙壺



316A

### 316A

#### A yellow glass 'double-gourd' snuff bottle

Qing dynasty

Of gently-compressed double-gourd form, the naturalistic bottle of rich egg-yolk-yellow tone, one side with a finely-incised dedicatory *kaishu* inscription.

5.7cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,500

清 黃玻璃葫蘆形鼻煙壺

「待堂先生雅屬即正。□山□並作。」





#### The Property of a Gentleman (lots 317-318)

317

##### Two red overlay glass snuff bottles

Mid Qing dynasty

One featuring two panels with bats in flight above waves splashing on rockworks emerging from the sea, the other side carved with a flying crane holding an edict in its beak above a submerged dwelling with raging waves crashing on the rooftop, all flanked by a pair of mythical beast handles; the other carved with a continuous aquatic lotus pond with two frogs resting atop lotus leaves and lotus blossoms, pods and foliage.

The larger 7.8cm high. (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

清中期

藕粉地套紅玻璃海屋壽鼻煙壺

乳白地套紅玻璃連生胖娃鼻煙壺

The symbolism of the 'house in 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.

The symbolism of the frogs in the lotus pond scene signifies 'Have many fat boys' as 'frog' is a homonym for 'child' in Chinese. This design has the meaning of wishing that one may have many children.



(front)



(back)

318

**An embellished amber 'butterflies' snuff bottle**

The bottle 1730-1850, the later embellishments by Tomizo Saratani. Raised on an oval recessed foot, the flattened rectangular body with high shoulders ending in a cylindrical rim, featuring a continuous naturalistic scene of a willow tree issuing from rockworks, further decorated by lush growths of blossoming peonies with barbed leaves, a butterfly in flight ready to feast on the fresh nectar, the fine details picked out in inlaid embellishments including mother-of-pearl.

6.8cm high.

**HK\$60,000 - 80,000**

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

清 1730-1850 蜜蠟嵌螺鈿百寶柳樹花蝶紋鼻煙

The fine embellishments are believed to have been done by the Japanese master Tomizo Saratani. Tomizo Saratani was born in Kyoto in 1949 and is a master restorer and netsuke artist. Such exquisite embellishments compares favorably with the highest quality achieved by the Tsuda family in Kyoto. A comparable example was sold in these rooms, 26 May 2013, lot 149.



319 (reduced size)

**319**

**A soapstone 'Lantern Festival' snuff bottle**

Qing dynasty, 18th/19th century

The stone carved with a continuous scene of young boys celebrating the Lantern Festival, two figures performing the lion dance and others playing gong, carrying flags and lanterns, all within borders of keyfret scrolls at the neck and footrim.

7.8cm high.

**HK\$80,000 - 120,000**

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

清 18/19世紀 壽山石雕花燈節鼻煙壺

Provenance 來源：

Gerry Mack collection

Paula J. Hallett collection

Sotheby's New York, 27 June 1986, lot 61

Illustrated 出版：

Bob Stevens, *The Collector's Book of Snuff Bottles*, New York, 1994, no.648.

*Journal of the International Chinese Snuff Bottle Society*, Vol.XVI No.5, Spring 1985, front cover.



320 (reduced size)

**320**

**A white and russet jade 'double gourd' snuff bottle**

Qing dynasty

The semi-translucent stone worked in the form of a double gourd issuing a gnarled branch entwined with leafy vine scrolls issuing further smaller double gourds, a monkey clambering up the side trying to reach the fruit.

8cm high.

**HK\$35,000 - 55,000**

**US\$4,500 - 7,100**

清 白玉帶皮猴攀葫蘆鼻煙壺



321 (reduced size)

**321**

**An enamelled Yangzhou glass snuff bottle**

Qianlong four-character seal mark and of the period

Painted on both sides with floral sprays picked out in vivid tones of violet, pink, lavender, yellow and white with green leaves, the base incised with a four-character *zhuanshu* seal mark.

6.5cm high.

**HK\$15,000 - 20,000**

**US\$1,900 - 2,600**

清乾隆 揚州作玻璃胎畫琺瑯花卉紋鼻煙壺

Provenance 來源：

Acquired in Hong Kong, April 1992





322

**322**

**An inside-painted glass 'Lin Daiyu' snuff bottle**

Ye Zhongsan, dated 1927

Painted on the inside with two scenes from the famous novel, showing court ladies including the female protagonist Lin Daiyu, both sides with inscriptions ending with the dated signature of the artist.

5.7cm high.

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

1927年作 葉仲三 玻璃內畫紅樓夢故事鼻煙壺

Provenance 來源：

Acquired in Hong Kong, 1996



323

**323**

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

Ye Zhongsan, dated 1930

Painted on the inside with two scenes from the famous novel, showing court ladies and male figures, both sides with inscriptions ending with the dated signature and painted seal mark of the artist.

5.9cm high.

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

1930年作 葉仲三 玻璃內畫紅樓夢故事鼻煙壺

Provenance 來源：

Acquired in Hong Kong, 1994



324 (reduced size)

**324**

**An inside-painted glass 'lotus' snuff bottle**

Wang Xisan, dated winter 1970 and winter 1997

Of flattened circular form, the glass bottle decorated with lotus leaves and cat tails in relief, enhanced by the interior aquatic scene with lotus blossoms, insects, duck, and goldfish, one side with *kaishu* inscription with two dated painted seal marks of the artist.

7.2cm high.

**HK\$60,000 - 80,000**

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

1970年畫、1997年補題 王習三 浮雕玻璃內畫荷塘景色鼻煙壺



325 (reduced size)

**325**  
**An inside-painted glass 'three portraits' snuff bottle**

Liu Shouben, dated autumn 1989

Painted on the inside with the three masters Wang Xisan, Li Kechang and Liu Shouben and a dated *kaishu* inscription and a painted seal mark of the artist, commemorating their gathering at the National Convention of Arts, Craft and Design held in 1979, the reverse suggesting a similar relationship between the 'three friends of winter'.

5.4cm high.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

1989年作 劉守本 玻璃內畫王習三、李克昌及劉守本肖像鼻煙壺



326 (reduced size)

**326**  
**An inside-painted rock crystal 'twelve horses' snuff bottle**

Wang Guanyu, dated March 1984

The sides carved with a pair of mythical-beast ring handles, painted on the inside with a continuous scene of the twelve horses of Muwang on wintry plains, one side with a series of dated *kaishu* inscriptions followed by the painted seal mark of the artist.

6.8cm high.

**HK\$8,000 - 12,000**

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

1984年作 王冠宇 水晶內畫寒冬駿馬圖鼻煙壺

Provenance 來源：

Y.F. Yang & Co., Hong Kong, 1985



327 (reduced size)

**327**  
**An embellished 'leisurely activities' snuff bottle**

Late Qing dynasty/early Republican period

One side depicting a lady sewing a floral silk brocade, the other side with a scene of four boys harvesting the fruit of longevity whilst a female chaperone watches, the rounded sides with two *shou* character, all embellished with various materials including soapstone, jade, mother-of-pearl and malachite, the base with incised four-character apocryphal *zhuan* mark.

6.4cm high.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清末民初 漆嵌百寶嬰戲圖鼻煙壺

Provenance 來源：

Kardos collection

Sotheby's New York, 1 July 1985, lot 189



**328**

**A carved agate 'boy riding buffalo' snuff bottle**

Qing dynasty

The russet skin and inclusions cleverly worked to represent a young boy riding a water buffalo, his right hand holding a whip and left pulling along a butterfly-shaped kite, the reverse with an aquatic scene of lotus leaves and a flying goose.

6.5cm high.

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

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

清 瑪瑙雕牧牛圖鼻煙壺

Provenance 來源：

Y.F. Yang & Co., Hong Kong, 1985



## The Property of a Western Collector

329

### An extremely rare Chinese 'one hundred dollar' currency note

Republic Period, dated 1942, signed by Mao Zedong, Zhu De, Huang Hua and Ma Haide

One side printed in Chinese and the other side in English, stating the value of 'one hundred' or *yibai yuan*, issued by the Bank of Shaan Gan Ning in 1942, illustrating the local council assembly hall on one side, the other portraying the pagoda mountain in Yanan, both sides within enclosed cartouches encircled by archaistic scrolls and leafy designs, one side impressed with two four-character *zhuan* seal marks and the print-run number 'W491884' twice in red ink, the surface signed with multiple signatures of the four Communist luminaries in black ink, all within a lacquered wood frame.

16.7cm wide. x 7.7cm high.

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

US\$130,000 - 190,000

民國三十一年 ( 1942 ) 陝甘寧邊區銀行壹百元紙幣 毛澤東、朱德、黃華、馬海德簽名

Provenance 來源 :

Paul C. Richards collection

Herman Darvick Autographs, 6 August 1992, lot 200

Herman Darvick Autographs, 19 April 1993, lot 257

Sotheby's New York, 3 June 1997, lot 185

Kenneth W. Rendell collection

These currency notes issued by the Bank of Shaan Gan Ning border area in 1942 were in circulation for a very short period between 1941 and early 1943, where they were eventually recalled and exchanged for commercial currency on 1 July 1944 by the newly created Business bank from this liberated territory. Only a few rare specimens survive in private hands. The current lot is an extremely rare example as it bears the genuine authentic signatures of four Communist luminaries from this turbulent and historical era of multiple wars and revolutions. They are: Chairman Mao Zedong, Vice-Chairman Zhu De, Huang Hua and Ma Haide.

Mao Zedong (1893-1976) was the Communist leader who took part in the 'Long March', became the chairman of the Communist party and subsequently the chairman of the new People's Government. Mao has signed his name twice on the current lot, both in Chinese characters and in Roman alphabets. So far, there appear to be no other known records or documents where Mao has signed his name in both writing forms next to each other.

Zhu De (1886-1976) founded and commanded the Eighth Route Army (also known as the Red Army) in the United Front with the Nationalists against the Japanese. Zhu later established the People's Liberation Army as its first Commander-in-Chief. Zhu is considered one of the greatest military strategists and tacticians of the twentieth century, and he formed a very close political relationship with Mao by 1928.

Huang Hua (1913-2010) was employed as a scribe and translator for the Red Army in 1936, serving in the northern areas of Shaanxi province assisting Edgar Snow and Ma Haide. Between 1941 and 1942, he served as the policy secretary for Vice-Chairman Zhu De and represented China in joining the Armistice negotiation ending the Korean War in 1953. He also accompanied Zhou Enlai as the counselor and spokesman for China at the Geneva Conference in 1954. Later he was posted as the Ambassador of China in Ghana, Egypt and Canada respectively between 1960 to 1971. Huang was also part of the three-member team negotiating with Henry Kissinger, the Nobel Peace Prize winner, regarding President Richard Nixon's visit to China. Huang became the first resident delegate of China to the United Nations and its Security Council. In 1976, he was made the Chinese Minister of Foreign Affairs before retiring in 1982.

Ma Haide (1913-1988) was born George Hatem in Buffalo, New York, receiving his MD in 1933 from the University of Geneva and the American University in Beirut. Ma travelled to Shanghai to begin medical practice that same year, and by 1936 he travelled to Yanan with Edgar Snow and became Mao's personal physician. Ma became the first foreign member of the Chinese Communist Party, and following the formation of the People's Republic of China, Zhou Enlai also assisted him in becoming the first foreigner granted citizenship of the new Republic. Ma received the Lasker Medical Award in 1986, for his lifelong devotion in eliminating Leprosy and reducing venereal disease in post-war China.

The reverse side of the currency note also shows the two signatures of Lin Boqu and Zhu Lizhi. Lin Boqu or 'P.K. Ling' (1886–1960) ranked eighth in the Eighth Politburo of the Communist Party and he was appointed as the Economy Minister and Finance Minister in March 1934. Zhu Lizhi or 'L.Z. Chu' (1907-1978) was governor and director of the Shaanxi Gansu Ningxia bank.

The current lot is believed to have been an important document in Ma Haide's personal possession. Ma carried the signed currency note wherever he went. It served as an official identification document allowing him safe passage during the Sino-Japanese War, which allowed him to travel without interference amongst the Communists and Nationalists (Kuomintang).



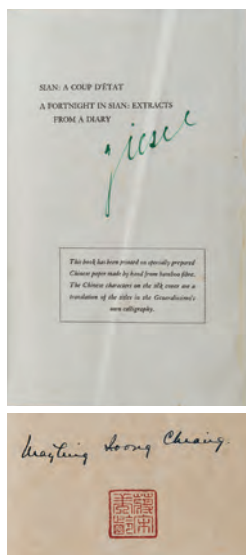
此紙幣為最早為Paul C. Richards博士旧藏，先後分別在1992年8月6日及1993年4月19日於Herman Darvick Autographs售出，編號200及257。後又在1997年又於1997年6月3日在紐約蘇富比售出，編號185，最後為美國知名歷史信件及手稿鑑定師Kenneth W. Rendell收藏。

紙幣大會堂一面依次帶有毛澤東、朱德、黃華、馬海德共同之鋼筆簽名。馬海德出生於紐約州布法羅的一個黎巴嫩移民家庭，1927年考入北卡羅來納大學讀醫學預科，1933年取得貝魯特美國大學醫學專業學位。同年，馬海德抵達上海廣慈醫院和來斯特醫院工作。1936年，馬海德在宋慶齡的介紹下，同埃德加·斯諾前往陝甘寧邊區採訪中國共產黨總部，並決定留在陝北，期間亦擔任毛澤東的私人醫生。1937年，他改用馬海德為自己的名字，並加入中國共產黨，任陝甘寧邊區衛生部顧問。此紙幣很有可能為馬海德生前遺物，並作為其在抗戰期間四處走動的「通行證」。

土地革命時期西北革命根據陝北省蘇維埃銀行成立，並發行布幣、紙幣及銀元。1935年10月黨中央長征到達陝北，更名為陝甘晉省蘇維埃銀行，後被併入西北分行。1937年10月1日西北分行奉命改名為陝甘寧邊區銀行，總行設於延安。下設綏德、關中、三邊、隴東四個分行及支行、辦事處等分支機構。1948年1月陝甘寧邊區與晉綏邊區統一為西北解放區後，同晉綏邊區的西北農民銀行合併為西北農民銀行。此版紙幣面值壹百元，係由陝甘寧邊區銀行於1942年發行，流通時間僅不足兩年，因此彌足珍貴。







## The Property of a Gentleman (lots 330-332)

330

### Soong Mei-Ling (Madame Chiang Kai-Shek)

Sian: A Coup d'Etat

FIRST EDITION *de luxe* bound in hardback, printed in China by Kelly & Walsh Ltd., Shanghai, 1937, printed on specially-prepared Chinese handmade paper made from bamboo fibre, the Chinese characters on the silk cover presenting a translation of the titles in the Generalissimo's own calligraphy, signed by the author with an impressed four-character seal mark in red ink, followed by a free-flowing cursive-script signature presumably from the previous owner, also featuring a chapter with historical extracts taken from Chiang Kai-Shek's diary, totalling one hundred and ninety-nine pages.

24.8cm high; 18.4cm wide.

HK\$8,000 - 12,000

US\$1,000 - 1,500

蔣宋美齡 (1898-2003) 藏書一冊 《西安兵變記：西安兩週日記節錄》

Provenance 來源：

Given to John P. Reeves Esq., O.B.E., the British Consul of Macau  
Thence by direct descent to the current owner

John Pownall Reeves, born in London on 7 April 1909, was arguably one of the most important figures in Hong Kong and Macau between the years 1942-1945 during the Second World War. A vice-consul of the British Foreign Office in Macau at that time, he was tasked to secure and hold the British Foreign Office and outpost in Macau during the outbreak of war.

It was not an easy task for a young diplomat, facing thousands upon thousands of refugees from Hong Kong pouring into a small Portuguese colony seeking salvation and asylum, especially when the Union Jack at the British Foreign Office was the only British flag still flying between India and Hawaii. Moreover, his wife was marooned in Hong Kong and his only daughter was ill during those troubled times.

Reeves fortified the only British foothold left in the Far East, which became a solitary symbol of hope for the Allied cause, whilst transmitting to the British government news regarding Japanese atrocities. He tried to help rebuild the lives of many by soliciting the

foreign authorities to grant relief subsidies, including promoting welfare and public charities, establishing medical dispensaries and English language primary schools; as well as encouraging British subjects to join the Macau police force.

John's wife, Rhonda Murray-Kidd, was from a well-known aristocratic family in Shanghai. John met and married her when he was stationed in Shanghai before relocating to Macao. It is then, John must have had the pleasure of meeting Madame Chiang Kai-Shek within the socialite class in Shanghai, and would no doubt have been given the personalised copy of the book as a memoir.

The memoir of John P. Reeves, *The Long Flag: Memoir of the British Consul in Macao during World War II*, edited by Colin Day and Richard Garrett is to be published by Hong Kong University in 2014.

See another identical copy of *Sian: A Coup d'Etat / A Fortnight in Sian: Extracts From a Diary* signed by Madame Chiang Kai-shek and with her stamp; also signed by Chiang's personal pilot Royal Leonard, Zhang's "head of operations" James C. Elder, and Zhang's chief pilot Julius Barr, sold in our New York rooms, *The Xi'an Incident: The Papers of Hyland "Bud" Lyon*, 20 March 2013, lot 8.

《西安兵變記：西安兩週日記節錄》(Sian: A Coup d'Etat / A Fortnight in Sian: Extracts From a Diary). 上海：中國出版公司 (The China Publishing Company) 1937年發行。8vo尺寸，共119頁。中國手工竹漿紙印製。書殼由絲綢包紙板，書名燙金，部分裝訂線鬆散，簽名頁與封面頁有些許褪色，封面輕微磨損及皺褶。

帶有蔣宋美齡 (蔣介石夫人) 簽名及印璽，並由當時駐澳門英國領事約翰·P·瑞福仕 (John P. Reeves) 署名。約翰生於1909年4月7日倫敦，在1942年至1945年二戰期間在澳門任職英國駐澳門外事部副領事。在日軍侵華期間，他不願受困於香港的妻子及自己生病的女孩，極力抵抗侵略及救助難民，在當地及香港受到群眾擁戴。約翰的妻子倫娜·莫里·基德出生於當時居住於上海的名門望族，而約翰及倫娜在移居澳門之前，很有可能在上海與蔣宋美齡相識，並得此書以作紀念。

另一本亦同時由蔣宋美齡、以及蔣介石私人飛機駕駛雷耀·雷諾(Royal Leonard)，蔣介石行動總策畫詹母士·奧德(James C. Elder)和蔣介石總機師朱利士·巴爾(Julius Barr)署名的同發行書籍，由紐約邦瀚斯2013年3月20日，《海嵐·里昂西安事變历史文件》拍賣中售出，編號8。



Siam: A Coup d'Etat

西安月記  
西安回憶錄  
中正題



**331**

**Six snuff bottles**

Qing dynasty

Comprising: a lacquer heart-shaped snuff bottle decorated with figures amidst a landscape; a moulded porcelain snuff bottle depicted with eighteen *luohans* in relief; an inside-painted glass snuff bottle featuring a portrait, landscape painting, cat and goldfishes; a green overlay glass snuff bottle decorated with a lotus pond scene, mounted at the rim and at the foot with a flint lighter; another inside-painted glass snuff bottle depicting landscape and still-life painting; and a porcelain snuff bottle with a pair of *taotie* ring handles each side showing a pair of quails.

*The largest 8.1cm high. (6).*

**HK\$15,000 - 30,000**

**US\$1,900 - 3,900**

清 鼻煙壺六件

Provenance 來源 :

Given to John P. Reeves Esq., O.B.E., the British Consul of Macau

Thence by direct descent to the current owner

此六件鼻煙壺與拍品330, 332同屬前駐澳門英國領事約翰·P·瑞福仕 ( John P. Reeves ) 舊藏。

**332**

**A white jade snuff bottle and a feather holder**

18th century

The pebble bottle well hollowed, carved with a series of *kaishu* inscriptions beside a bamboo cluster; the other an elongated cylindrical tube, ending in a raised tip and a pierced hole.

*The larger: 7.1cm high. (2).*

**HK\$15,000 - 30,000**

**US\$1,900 - 3,900**

十八世紀 白玉鼻煙壺及玉玲管

Provenance 來源 :

Given to John P. Reeves Esq., O.B.E., the British Consul of Macau

Thence by direct descent to the current owner

此鼻煙壺及玲管與拍品330, 331同屬前駐澳門英國領事約翰·P·瑞福仕 ( John P. Reeves ) 舊藏。

332



331 (reduced size)



333

# Seven rare and privately-printed 'Christmas' booklets

Signed by Ma Haide between 1975-1982, photographed by Rewi Alley  
Each bound with a series of black and white gray-scale photographs  
by the photographer Rewi Alley, featuring lifestyle and cultural shots  
of figures in daily activities, some showing Ma Haide with his family  
and relatives, each signed and dated by Ma Haide with a series of  
personalised Christmas greetings and New Year wishes.

Each: 8.3cm high. (7).

HK\$8,000 - 12,000

US\$1,000 - 1,500

1975至1982年 馬海德藏路易·艾黎影集書冊七組

Provenance 來源 :

Ivan Malinowski collection (1926-1989)

Ma Haide (1913-1988) was born George Hatem in an Arab immigrant's family in Buffalo, New York in 1910. Whilst on his way to achieving his MD in 1933, he made friends with a fellow international student and classmate from China. Ma was introduced to the whole new world of Asia: a country with a long splendid history but also stricken with poverty and sickness. Ma left for China alone to offer his medical services that same year. In Shanghai he met several friends including Song Qingling, who informed him that the Chinese Communist Party Central Committee (CCPCC) was inviting foreign journalists and doctors to help publicise policies and help the wounded against Japanese aggressors.

Ma arrived and reported for duty in Ansai, northern Shaanxi province. He decided to stay on after his service to support the revolution efforts; several years later, Ma became the first non-Chinese member of the Chinese Communist Party and permanent resident of China. Ma passed away in 1988.

The photographs printed in the booklet were taken by Rewi Alley (1897-1987), a New Zealand-born prolific writer on twentieth century China and the Cultural Revolution. Rewi dedicated sixty years of his life to the cause of the Communist Party of China and was a key figure in establishing inter-cooperation between industries, education and vocational studies. Rewi migrated to Shanghai in 1927 and he gradually became aware of the poverty in the Chinese community and the racism in the Western communities. He continued to work for the Communist party after the victory over the Nationalists in 1949, producing many works praising the Party, government and the People's Republic of China.

The current lot was acquired directly from the personal library of Ivan Malinowski (1926-1989), a Danish poet and translator, known for writing political poems and essays in a modernist tradition.

此七組影集書冊由丹麥詩人及翻譯家伊萬·馬林諾夫斯基 (1926-1989) 舊藏。每冊包括紐西蘭裔著名攝影師及作家路易·艾黎從1927年始在中國六十年間對其鏡頭對當時中國社會貧窮及種族衝突的記錄，並有馬海德親筆手寫的祝福及問候墨筆。



Various owners

334

**A rare cinnabar lacquer 'floral' saucer dish**

Yongle

The interior of the shallow circular dish deeply carved in high relief through a thick layer of red lacquer, with meandering scrolls of peonies, orchids and sunflower, all blossoming within dense barbed leafy scrolls, the base plainly lacquered in black.

13.7cm diam.

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

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

明永樂 剔紅花卉紋圓盤





335

**A cinnabar lacquer square dish**

Mid Ming dynasty, probably from Yunnan

Crisply carved through layers of red lacquer depicting four Buddhist lions chasing each other, encircling a ribboned brocade ball amidst wispy scrolls, the panels inside and outside the rim decorated with lotus and chrysanthemum blossoms borne on leafy foliage, the foot bordered by a band of keyfret scroll, the base lacquered in black.

14cm wide.

**HK\$80,000 - 120,000**

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

明中期 剔紅瑞獅戲球倭角方盤





336

### 336

#### A carved red lacquer circular incense box and cover

16th century

Of compressed globular shape with a recessed circular foot, carved through a thick layer of red lacquer with a gnarled tree issuing flowering prunus on a geometric ground, the base and interior lacquered black.

7.7cm diam. (2).

HK\$50,000 - 80,000

US\$6,500 - 10,000

十六世紀 剔紅梅花圓蓋盒

Compare other circular lacquer boxes and covers dated to the Yongle period, in the Qing Court collection, Palace Museum, Beijing, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, pp.70-77, no.48-54.



337

### 337

#### A tixi three-colour lacquer cup

Ming dynasty

Of curved conical shape rising from a short circular foot, the exterior coated with multiple thick layers of lacquer, deeply carved through layers of red, black and beige featuring large spiral cloud scrolls, the inside lacquered black.

12.5cm diam.

HK\$40,000 - 60,000

US\$5,200 - 7,700

明 剔犀雲頭紋盃

Compare an example of a double-tiered tixi lacquer circular box and cover with similar cloudscape pattern also dated to the Ming dynasty in the Qing Court collection, in the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.104, no.76.



338

**An tixi guri lacquer octagonal box and cover**

Southern Song/Yuan dynasty

The exterior intricately carved through a thick layer of black and thinner inner layers of red, with tightly-arranged *ruyi*-head motifs.

18.7cm diam. (2).

**HK\$100,000 - 200,000**

**US\$13,000 - 26,000**

南宋/元 剔犀雕如意紋蓋盒

The auspicious *ruyi*-head motif first appeared towards the end of the Southern Song dynasty, before becoming a popular decorative subject during the Yuan dynasty. The classic design inspired Ming dynasty lacquer-makers to a certain degree but artisans were pushing their technical limits and focusing on achieving wider range of subject matters, before finally becoming rejuvenated by a new sense of admiration for the past in the Qing dynasty, particularly under the influence of the Qianlong Emperor.

Compare a Yuan dynasty lacquer dish with similar *ruyi*-head decorations and later gilt-decorated with a Qianlong four-character mark at the base, in the Qing Court collection in the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, pp.18-19, no.12. Compare also another related black lacquer box and cover also with similar *ruyi*-head designs in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colours. Treasured Lacquerware in the National Palace Museum*, Taipei, 2007, p.19, no.4.



339

**A fine and rare Imperial lacquer 'qin' circular box and cover**

Qianlong incised and gilt six-character mark and of the period. Thickly lacquered and deeply carved in relief, the central circular cartouche bordered by keyfret scrolls, featuring a scholar and his young attendant amidst landscapes, the scholar seated with legs crossed leisurely playing *qin* on his lap with an incense burner releasing fragrance at the side, the boy attendant preparing tea within the cabin of the sampan, a woodcutter resting on the cliff listening to the melodic tune, all set in a watery landscape with lush growths of pine trees, reeds and shrubs amongst rocky mountains, the sides further carved with hexagonal diaper ground leaving the interior and base lacquered black, the interior of the cover with a four-character *kaishu* inscription; the interior of the box with a six-character Imperial *kaishu* mark.

17.5cm diam. (2).

**HK\$900,000 - 1,500,000**

**US\$120,000 - 190,000**

清乾隆 剔紅雕漆鼓琴寶盒 金彩「大清乾隆年製」楷書款、金彩「鼓琴寶盒」楷書款

The imagery depicting a woodcutter admiring the scholar playing *qin* is a reference to the tale of Yu Boya and Zhong Ziyi. Yu Boya was a historical figure from the state of Chu during the Warring States era. He was famed for being the advisor to the state of Jin and is widely known for his skill with the musical instrument *qin*. For many years, Yu searched for a soul who would comprehend his musical tune, but he could never find a companion who shared his vision. One day, whilst leisurely playing *qin* on a raft during his journey back from the state of Chu, he met a woodcutter by the name of Zhong Ziyi whilst passing by the shores of the Hanyang River. Zhong immediately understood the passion within the musical tune and Yu was overjoyed. Not long however, Zhong passed away and the news left Yu heartbroken. Yu broke his beloved *qin*, vowing never to play the musical instrument ever again.

Although there are many examples of lacquer boxes and covers in various sizes with both Imperial marks and accompanying four-character marks, most of the published examples are from the Qing Court collection in the Palace Museum, Beijing, or in the National Palace Museum, Taipei. The only other published example of a circular lacquer box and cover with accompanying Imperial mark and four-character mark with the same subject of *qin* in the National Palace Museum, Taipei, see *Carving the Subtle Radiance of Colours. Treasured Lacquerware in the National Palace Museum, Taipei*, 2007, p.127, no.120 (fig.1). Compare another two circular boxes and covers also with accompanying Imperial marks and four-character marks in the National Palace Museum, Taipei, where the diaper ground decoration at the sides is identical to the current lot, see *Carving the Subtle Radiance of Colours. Treasured Lacquerware in the National Palace Museum, Taipei*, 2007, p.125, no.116 & 117.



fig. 1 National Palace Museum, Taipei.  
台北國立故宮博物院



鼓琴寶盒  
大清乾隆  
年製



## The Property of a Gentleman

340

### A lacquer 'leisurely pursuits' lobed vase

Qianlong / Jiaqing

The four-lobed baluster body rising from a spreading foot, carved with four panels depicting scholars engaging in leisurely pursuit including playing *weiqi*, painting on scroll, writing calligraphy on cliff walls and traveling outdoors with attendants carrying *qin*, all reserved on a scrolling- lotus diaper ground between lotus lappet borders, the neck carved with upright plantain leaves decorated with archaistic scrolls on hexagonal diaper ground, the elaborate design mirrored on the foot, the mouth and footrim each with a band of keyfret scroll.

31.5cm high.

**HK\$180,000 - 220,000**

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

清乾隆/嘉慶 剔紅雕開光人物山水海棠式瓶

Provenance 來源：

Roger Keverne Ltd., London

Illustrated 出版：

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*.

*Winter Exhibition. 4 November 2010*, p.148, no.125

Exhibited 展覽：

Roger Keverne Winter 2010





## The Property of an Important Asian Collector

341

### A fine red lacquer 'dragon' cabinet

18th century

Of rectangular upright form on a four-legged stand with side skirting, the front with two double doors in different sizes and a sliding drawer, the doors crisply carved in relief with four ferocious dragons coiling above raging waves and chasing a flaming pearl, each with prominent features of a pair of horns, hairy mane and jaws opened to reveal sharpened teeth, and four muscular five-clawed talons issuing from a scaly body, the central double doors opening to reveal two smaller drawers, all framed within keyfret and *wan* borders on the trefoil diaper ground, secured in place with gilt-incised hinges, handles and flip-locks, the base and the rear lacquered black.

51.3cm high. (4).

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

**US\$26,000 - 39,000**

十八世紀 剔紅海水龍紋小櫃

The relatively small size of this cabinet suggests it would have probably been placed on a *kang* bed. As the furniture was used for sleeping during the night, it is presumed that the miniature cabinet was placed above the *kang* bed for daily use during day time. The lavish design of dragons on the four doors would suggest that the cabinet was made for Imperial use.

Compare a lacquer cabinet also decorated with the four dragon motif in the Qing court collection, in the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Qing Dynasty. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.72, no.48. See also another comparable lacquer cabinet but carved with precious objects also in the Qing Court collection of the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Qing Dynasty. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, pp.94-95, no.65. There are two other comparable lacquer cabinets in the National Palace Museum, Taipei, one also decorated with the four dragons motif, illustrated in *Carving the Subtle Radiance of Colours. Treasured Lacquerware in the National Palace Museum*, Taipei, 2007, p.160, no.172-173. See also a similar red lacquer cabinet but decorated with figures in landscape design in the Muwen Tang collection, exhibited in the Hong Kong Museum of Art, Hong Kong, between 25 September 2010 - 2 January 2011, illustrated in *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, Hong Kong, 2010, p.489, no.336.









(under cover)

#### Various owners

342

#### An inscribed red lacquer 'chrysanthemum' tea bowl and cover

Qianlong four-character seal marks and of the period, the inscription dated spring 1776

Supported on a splayed circular foot, the wide body curved upwards to a flared rim, the domed cover with a circular knob, decorated with raised vertical petals, all lacquered in brilliant red, the tip of the cover and the base of the bowl each with a gilt four-character Imperial *zhuanshu* seal mark, the central cartouches within lacquered black, the cover gilt with a dated *kaishu* inscription.

10.3cm diam. (2).

HK\$200,000 - 300,000

US\$26,000 - 39,000

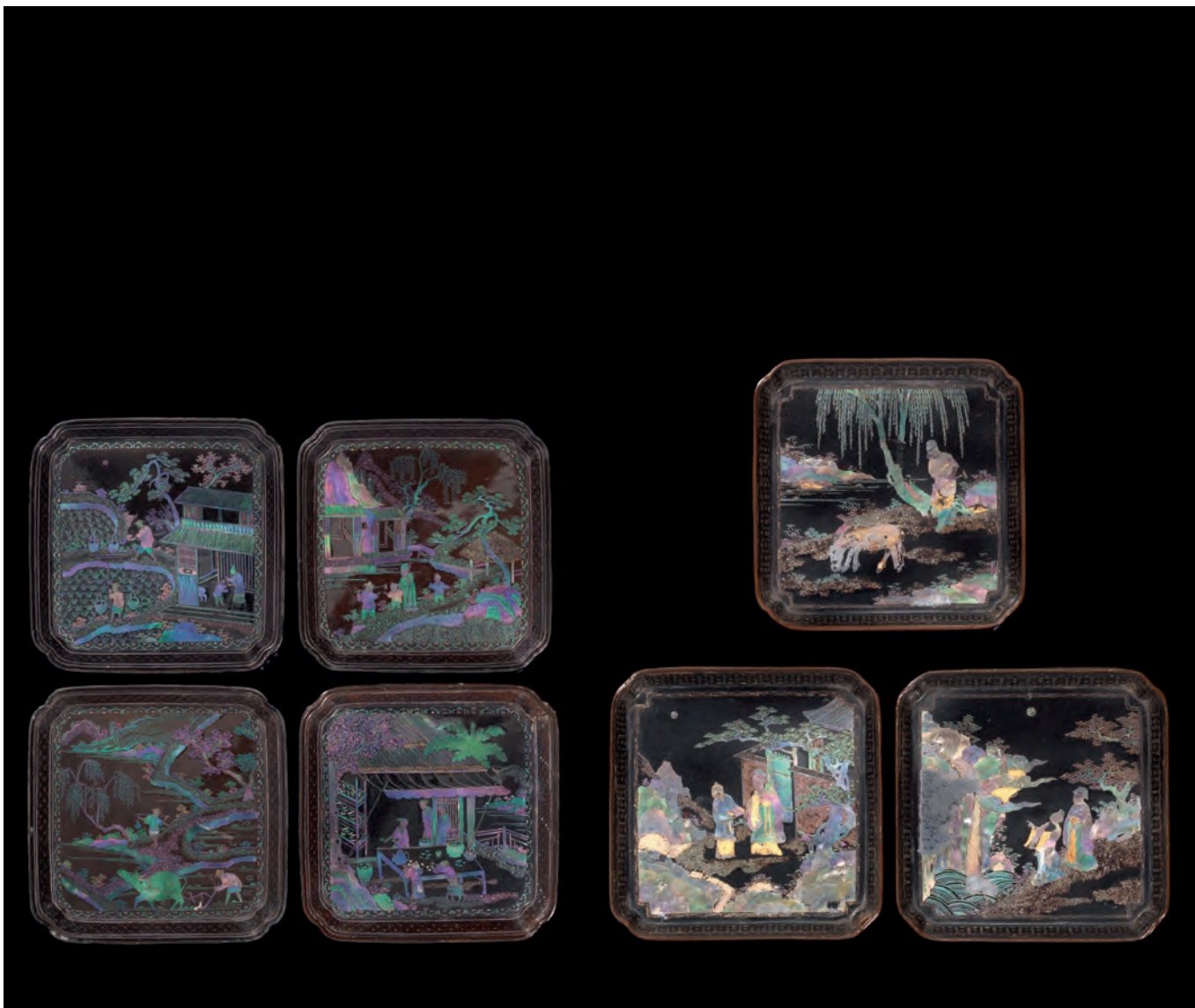
清乾隆 朱漆御題詩菊瓣式蓋盃 金彩「乾隆年製」篆書款

「製是菊花式，把比菊花輕，啜茗合陶句，裊露掇其英。乾隆丙申春御題。」

Compare an identical lacquer chrysanthemum-shaped tea bowl and cover also gilt-decorated with two Qianlong four-character marks and an inscribed Imperial poem, in the Qing Court Collection in the Palace Museum, Beijing, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, pp.215, no.164. See also another identical pair in the Shanghai Museum, illustrated in *Qingdai Ciqi Shangjian*, Hong Kong, 1994, p.167, no.217.







343

**Seven lac burgauté square trays**

Kangxi

Each beautifully decorated with mother-of-pearl inlay on a black lacquer ground, depicting various scenes including a farmer and his water buffalo in the rice fields, ladies drying tea leaves, a farmer passing by an elder with children by a pavilion, farmers watering their rice fields, a scholar and attendant viewing a waterfall from a mountain top, an attendant offering a book to his scholar master, an equestrian resting under a willow tree whilst his horse grazes in the field, all within *ruyi*-head and four-leafed diaper borders, contained in a fitted Republican-period sliding multi-tiered box and cover.

10.6cm wide. (8).

**HK\$60,000 - 80,000**

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

清康熙 黑漆嵌螺鈿人物山水方盤七件



344

**A pair of hardstone-inlaid lacquer rectangular panels**

Qing dynasty

One side decorated with a figure wearing loose robes incised at the hems, one with elaborate beard and hair tied in a knot whilst holding a peach, the other wearing a cloth veil and holding a scroll in the left hand, the reverse depicting fruiting pumpkins, lotus leaves and other flowering plants, all inset with various materials including mother-of-pearl, jade, malachite and turquoise.

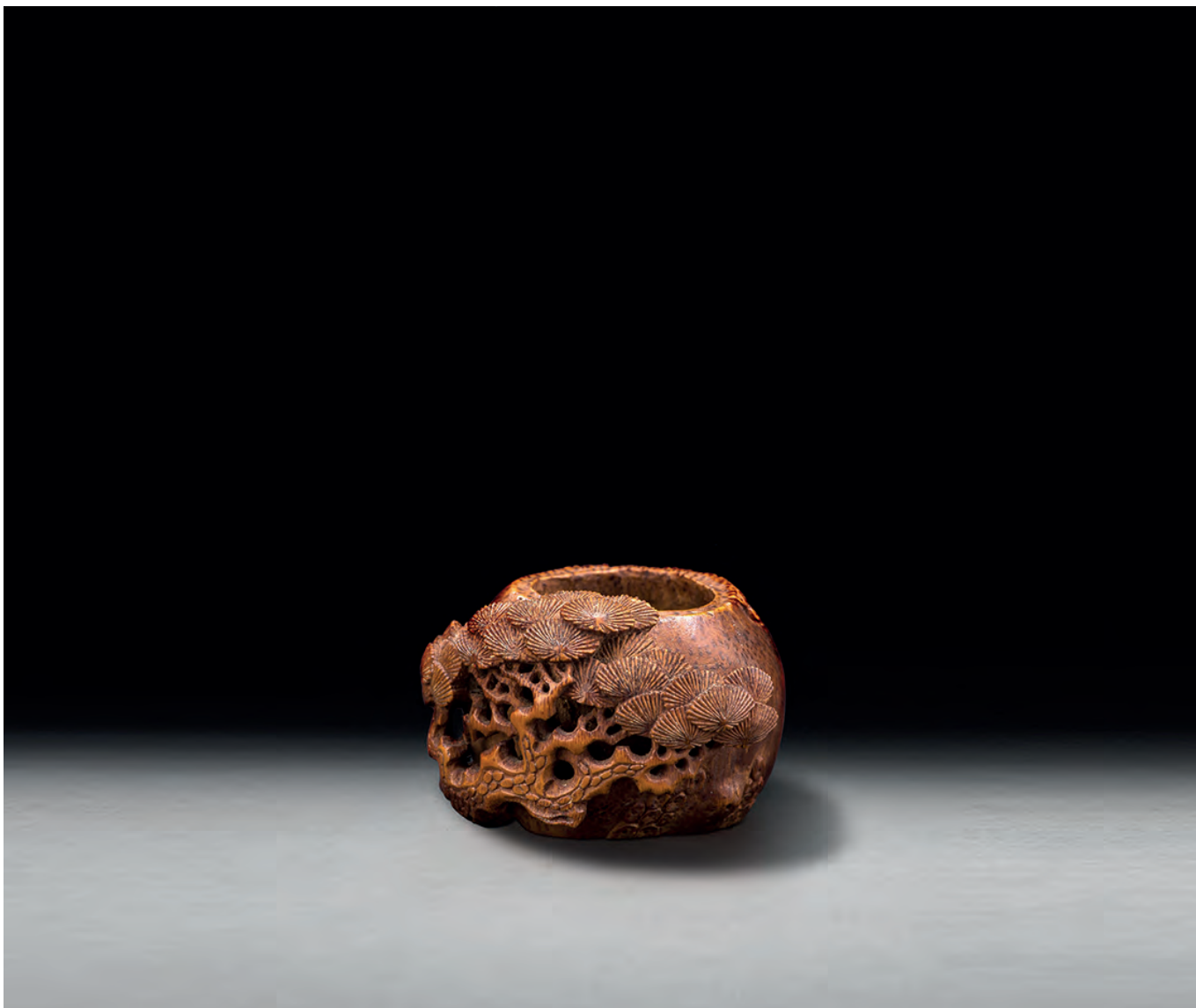
Each: 24.4cm high. (2).

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

清 百寶嵌人物插屏一對





**345**

**A bamboo 'pine tree' waterpot**

18th/19th century

Intricately carved and hollowed in the form of a tree stump, the bark showing natural twisting and knotting natural grains, the exterior further decorated with a pine tree issuing gnarled branches and lush pine leaves. 5.3cm wide.

**HK\$40,000 - 60,000**

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

十八/十九世紀 竹根雕松樹杯

See a similar carved bamboo 'pine tree' waterpot 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.126, no.97.

**346**

**A bamboo 'figures in landscape' parfumier**

16th/17th century

Carved with a male and female strolling in a garden, the scholarly gentleman wearing casual attire and cap admiring the serene atmosphere, the lady with a young female attendant holding a fan, all standing by balustrades amidst lush pine trees and rockwork between upward and downward keyfret scrolls and stoppers at the ends.

20.8cm high. (3).

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

十六/十七世紀 竹雕人物故事香筒





347

### 347

#### A bamboo 'qin' wristrest

17th/18th century

The arched section of bamboo relief-carved with a panelled cartouche depicting a scholarly scene of a gentleman playing *qin* in the gardens beneath a rocky alcove and beside plantain and pine trees, his faithful attendant standing beside in admiration.

16.8cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

十七/十八世紀 竹雕奏樂圖臂欄



348

### 348

#### An inscribed bamboo wristrest

Signed Zhu Wenxing, 17th century

Finely carved from a section of bamboo, the upper surface decorated with bamboo clusters issuing slender leaves, the reverse incised with a series of *kaishu* inscription.

15.8cm long.

HK\$20,000 - 40,000

US\$2,600 - 5,200

十七世紀 竹雕竹紋臂欄

落款：「朱文星製」



349

**A bamboo seal-paste box and cover**

Ming dynasty

The box naturalistically carved in the form of a tree trunk, depicted with gnarled branches issuing lush pine tree leaves, the cover with two small furry squirrels climbing upwards meeting at the top.

10.6cm wide. (2).

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

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

明 竹雕松樹印盒

Seal-paste boxes and covers decorated and worked with pine trees and squirrels in relief as exhibited by the current lot, are often closely attributed to the late Ming dynasty master carver Zhu Sansong. Compare a very similar carved bamboo seal paste box and cover with Zhu Sansong mark, illustrated in *Gems of the Beijing Cultural Relics Series. Works of Decorative Arts I*, Beijing, 1997, p.112, no.77.





350

**A huangyang 'lingzhi' ruyi**

Mid Qing dynasty

Naturalistically carved in the form of a stem of *lingzhi*, the gnarled branch arched at the waist ending in an upturned *ruyi*-head, the mid-section further issuing a smaller stem of *lingzhi*.

26.2cm long.

**HK\$60,000 - 80,000**

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

清中期 黃楊木雕靈芝如意

351

**A huangyang scholar's-rock vessel**

Qing dynasty

Naturalistically carved in the form of elaborately pierced rockwork ending with a two-tiered recessed basin, one side issuing bamboo stems with leaves flowing into the main feature, the other side depicting a cluster of *lingzhi*.

14.9cm wide.

**HK\$60,000 - 80,000**

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

清 黃楊木雕靈芝竹紋洗







(detail)

#### The Property of a Private Collector

352

#### A fine bamboo 'elephant and foreigners' group

17th/18th century

Finely carved in the form of an elephant standing on four sturdy feet, its head turned left with elongated trunk curled backwards, its enormous face with small eyes and a pair of tusks framed by two large flapping ears at the sides, the wrinkled body surmounted by two foreign figures carrying tribute, one wearing upturned cloth cap and seated with legs spread holding a vase containing precious herbal medicine including *lingzhi* and deer antlers, the other semi-bald figure also squatting with hands outstretched holding a *ruyi*.

15.5cm high.

HK\$250,000 - 350,000

US\$32,000 - 45,000

十七/十八世紀 竹雕騎象人物

See a comparable carved bamboo elephant surmounted with a figure of a foreigner, previously in the Brian McElney collection, in the Hong Kong Museum of Art, Hong Kong, exhibited and illustrated in *Auspicious Emblems. Chinese Cultural Treasures. 45th Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 2005, p.283, no.183.





#### Various owners

353

##### An inscribed bamboo 'cabbage' cylindrical brushpot

18th/19th century

The exterior with one side carved with two cabbages growing amidst younger shoots, and incised with a series of *kaishu* inscriptions.

10.7cm high.

HK\$20,000 - 40,000

US\$2,600 - 5,200

十八/十九世紀 竹雕白菜紋筆筒

落款：「石嶺」

Compare also a similar bamboo brushpot with carved cabbage decoration in raised relief 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.23, no.15.

354

##### A bamboo 'Seven Sages of the Bamboo Grove' tripod brushpot

Qing dynasty

The exterior finely carved in relief with a continuous scene of seven sages with their entourage amidst bamboo groves engaging in various activities, two playing *weiqi* by the balustrades with another looking on, two writing and admiring calligraphy whilst two attendants boiling water and serving tea, two reading and in discussion with an attendant playfully climbing a stem of bamboo, all hidden away within dense bamboo leaf-canopy, pine tress, shrubs and foliage issuing from rockwork.

14.7cm high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

清 竹雕竹林七賢筆筒

Compare also a similar bamboo brushpot also decorated with a carved scene featuring the Seven Sages of the Bamboo Grove in the Palace Museum, Beijing, illustrated in *Small Refined articles of the Study. The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009, pp.36-37, no.24.





355

**A huanghuali simulated-rootwood cylindrical brushpot**

Late Ming/early Qing dynasty

Naturalistically carved as a section of tree trunk, the exterior with irregular raised nodes, the wood of light brown tone retaining the natural coffee-coloured grain.

23.2cm wide.

**HK\$80,000 - 120,000**

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

明末清初 黃花梨仿瘤大筆海

See a comparative example of a similar but smaller *zitan* brushpot imitating rootwood, exhibited at the Oriental Ceramic Society of Hong Kong and Fung Ping Shan Museum at the University of Hong Kong (24 October 1986 - 13 December 1986), illustrated in *Arts from the Scholar's Studio*, Hong Kong, 2011, pp.108-109, no.71. According to authors Hugh Moss and Gerard Tsang, the natural looking gnarled and knotty appearance of such pieces are entirely contrived, by simulating 'highly stylised, simplified and abstracted naturalism, in which aspect they echo the paintings of the literati.'





356

**A large zitan brushpot**

18th century

The circular base gently carved with three short feet, with slightly waisted sides rising to a flattened rim, the scholar's holder entirely plain and showing the natural grain.

23.7cm diam.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

十八世紀 紫檀大筆海





357

**A fine soapstone carving of a Buddhist lion**

Kangxi

The mythical beast standing above pierced rockwork, its paws with sharpened claws and ribbed torso rising towards a left-turned head, with a ferocious facial expression and a hairy mane running down the protruding spine ending in an upturned bifurcated tail, the body with a cloth saddle finely incised at the hems, bearing a seated female figure holding *lingzhi* in her left hand.

19.8cm high. (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

清康熙 壽山石雕坐獅神仙像





358

**An inscribed and carved soapstone 'landscape and sages' seal**

Mid Qing dynasty

The stone carved in the form of a boulder resembling a mountainscape of travelling sages amidst dwellings and foliage, one wise sage looking up towards the distant mountains with his young attendant, and two more sages admiring an enormously large old tree with their respective entourage carrying their belongings, one side with a series of *kaishu* inscription carved in relief, the base also carved with a series of *zhuanshu* inscription.

12.8cm high.

**HK\$40,000 - 60,000**

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

清中期 壽山石雕山林行樂印

印文:「奇石盡含千古秀」



359

**359**

**A soapstone 'chi dragon' square seal**

18th century

The seal carved surmounted with two *chi* dragons, one emerging from dense clouds showing sharpened claws and muscular body, its head framed by a pair of stern eyes and prominent single horn, the other mythical beast with its head protruding from thick clouds, all within finely carved wispy cloud scrolls all around, the square seal face incised with a nine-character *zhuanshu* mark in equally divided columns.

9cm high.

**HK\$40,000 - 60,000**

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

十八世紀 壽山石雕雲龍鈕印

印文：「桐城方觀承宜田之印」

**360**

**A soapstone 'Lu Shang' carving**

Qing dynasty

The great strategist seated by the river in relaxed posture with left leg raised and right leg bent, his right hand holding a fishing rod whilst leaning back on his woven basket of fish, his face with pronounced hairy beard and hair neatly tied in a knop, the base carved with a *kaishu* inscription.

9.1cm wide.

**HK\$10,000 - 20,000**

**US\$1,300 - 2,600**

清 壽山石雕盧商鈕印

Lu Shang, more widely known as Jiang Ziya, was a great military strategist who helped King Wen and King Wu of Zhou overthrow the Shang dynasty. He was offered the posthumous title of the Duke Tai of Qi during the Spring and Autumn, and Warring States, period. Legend states that whilst in exile, Lu went fishing in a tributary of the Wei River using only a fishing rod and line without hooks, believing that the fish would be caught of their own volition when the time was right. This in turn reflects and summarises the military strategist's ideology and demonstrates his patience.



360



**361**

**A carnelian agate recumbent 'Buddhist lion' water dropper and cover**

Late Ming dynasty

Its thick neck with head turned left and a ferocious facial expression framed by curly mane, surmounted by a circular cover in the form of a ball of yarn, a small playful Buddhist lion cub at the side ready to pounce on the ball, wood stand.

7cm wide. (3).

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

明晚期 瑪瑙雕獅子水滴

印文：「桐城方巖承宜田之印」

**The Property of a Gentleman**

**362**

**An agate rectangular tray**

Qing dynasty

The thin raised sides highlighting the translucency and various natural dark inclusions with coffee-coloured spots.

7.5cm wide.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清 瑪瑙雕長方托



361



362

Various owners

363

**A carnelian agate 'tree-trunk' carving**

18th century

Worked in the form of two naturalistic hollowed tree stumps, encircled by an aquatic scene of narcissus blossoms and other foliage including peaches issuing from gnarled leafy branches, *lingzhi*, bamboo and two cranes standing atop rockwork facing each other.

12.7cm high

**HK\$70,000 - 95,000**

**US\$9,000 - 12,000**

十八世紀 瑪瑙雕仙鶴靈芝桃椿筆插



364

**A large amber 'finger citron' snuff bottle**

Mid Qing dynasty

The auspicious Buddha's finger citron carved issuing from gnarled leafy branches, with two bats feeding on the succulent fruit.

*11.3cm high.*

**HK\$45,000 - 60,000**

**US\$5,800 - 7,700**

清中期 琥珀雕蝙蝠佛手式鼻煙壺





365

**An agate 'shou vase' recumbent chimera**

Qianlong

Its elongated neck with head turned right looking backwards, with a single horn and flowing mane at the back of the head, the muscular body wearing a cloud-scroll-design cloth saddle and surmounted by a baluster vase with *chi* dragon handles, each side decorated with a *shou* character medallion encircled by archaistic *kui* dragons under a band of downward leaf lappets, hardwood stand.

16cm high. (2).

**HK\$40,000 - 60,000**

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

清乾隆 瑪瑙雕端獸背瓶



366

**A rock crystal 'mythical beasts' carving**

Ming dynasty or later

The natural rockwork emerging from crashing waves, the front with a pair of mythical beasts facing each other, both with a twisted scaly body with outstretched claws and ferocious facial expression framed by a pair of horns, wood stand.

19.2cm wide. (2).

**HK\$80,000 - 120,000**

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

明或以後 水晶瑞巖仙山山子





**367**

**A 'realgar' glass compressed globular brushwasher**

18th century

Rising from a short circular hollow foot, the rounded sides tapering towards an inverted mouth, the interior and exterior undecorated and showing natural swirling natural inclusions in rich amber tone in imitation of realgar.

13.8cm diam.

**HK\$60,000 - 80,000**

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

十八世紀 仿雄黃玻璃筆洗

Provenance 來源：

Lillyman collection, California

Although somewhat simple in depiction, the current lot shows the extraordinary manner in which the glass-blowing has been controlled. Such vessels would have been crafted by blowing molten glass into a mould, forming the random and spontaneous swirling glass patterns. The colour is also manipulated to great effect, achieved by red and yellow glass merging to form a realgar-like effect.

Compare an almost identical yellow glass brushwasher from the Alan E. Feen Collection, illustrated in *A Chorus of Colors*, Asian Art Museum of San Francisco, 1995, pp.90-91, no.62, subsequently sold in these rooms, 24 November 2010, lot 205.

**The Property of an Important Asian Collector**

**368**

**A blue aventurine glass 'dragon' tripod incense burner and cover**

18th century

The shimmering mineral finely worked in the form of a censer, on three feet each issuing from the mouth of a mythical beast head, the waisted rim rising to a lipped mouth flanked by a pair of mythical beast heads, the domed cover with four ram heads at the compass points, further surmounted by a coiled deeply-hollowed recumbent dragon forming the knop. 14.7cm high. (2).

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

十八世紀 仿青金石玻璃龍鈕蓋爐

Compare a related pomegranate-shaped water coupe worked from aventurine glass in the Qing court collection, currently housed within the Palace Museum, Beijing, illustrated in *Small Refined articles of the Study. The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009, p.210, no.202.







369

#### Various owners

**369**

#### **A pair of ruyi-shaped 'shou' brocade pouches**

Late Qianlong/Jiaqing

Each shell-shaped textile pouch with both sides decorated with three stylised *shou* characters between two upward and downward bats, flying amidst scrolling *ruyi*-head cloud scrolls and *wan* symbols, with a waisted neck tightly fastened with a string forming two tassels.

11.7cm wide. (2).

**HK\$10,000 - 20,000**

**US\$1,300 - 2,600**

清乾隆晚期/嘉慶 刺繡荷包兩件



370

**370**

#### **A gold-mounted peach-stone bracelet**

19th century

Each of the seven peach stones finely carved in high relief with leisurely activities including riding a chariot, sitting on a water buffalo and drinking wine, all set within a mounted gold frame linked by chains ending in a buckle, the underside of the gold mount with multiple impressed 'WG' marks.

19cm long.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

十九世紀 雕金鑲桃殼手鏈



371

**An amber court necklace**

Mid Qing dynasty

Comprising one hundred and eight amber spherical beads, divided by four larger turquoise beads, suspending a pearl and silk tassel in purple and pink.

*Length of beads approx. 120cm long.*

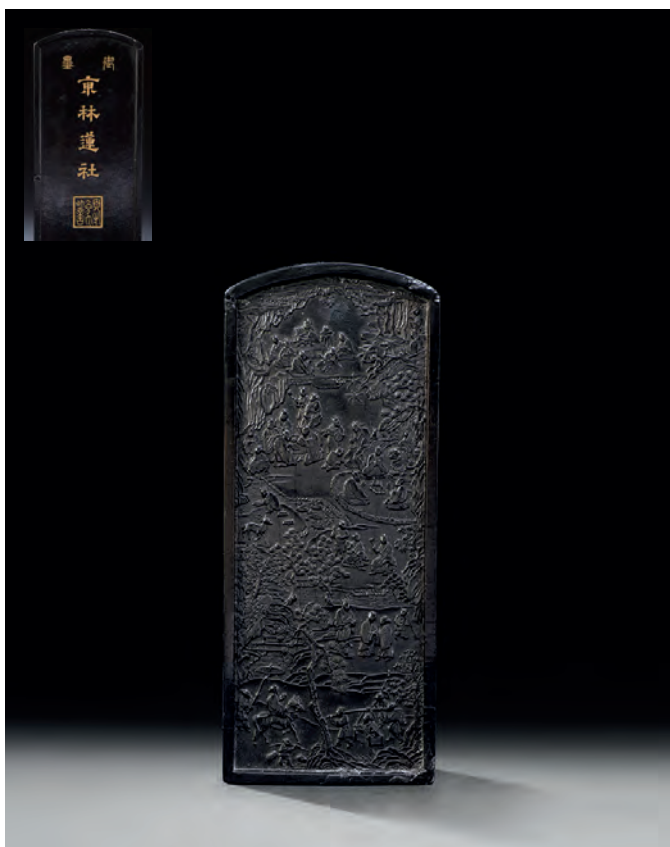
**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

清中期 琥珀朝珠







372

**372**  
**A 'landscape' rectangular inkcake**

Qing dynasty

One side depicting a landscape scene of figures engaging in various activities amidst lush foliage and mountains, including dignitaries travelling with an entourage, monks deep in meditation, gathered in conversation and listening to teachings, the other side with multiple *kaishu* and *zhuanhu* inscriptions as well as a seal mark.

16cm high.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清 淺浮雕人物山水墨條

**373**  
**An inscribed lacquer carved rectangular tray**

Late Qing dynasty

Lacquered in bright chilli red with speckles of mother-of-pearl inlay, the interior set with a rootwood plaque carved with a series of *xingcao* inscriptions, the base lacquered black.

36.9cm long.

**HK\$60,000 - 80,000**

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

清晚期 瘿木詩文漆盤

落款：辛酉(1861)初秋。竹山刻。



373

**374**  
**A huanghuali 'horseshoe-legged' rectangular low table**

Early Qing dynasty

The rectangular table resting on four sturdy legs, the ends curled inwards in the form of horse hooves, rising towards a waisted neck supporting the upper surface.

38.5cm long.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清早期 黃花梨方腿馬蹄小長方台座

**375**  
**A zitan rectangular display stand**

Mid Qing dynasty

Standing on four sturdy feet, each carved with swirling design at the edges, the frieze with *ruyi*-heads on each side.

19.3cm wide.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清中期 紫檀如意紋小台座



374



375

**376**

**A huanghuali screen with marble plaque**

Late Ming/early Qing dynasty

The plain marble plaque showing various shades of greyish-white tones within four small and four large wood panels decorated with pierced dragon motifs, the separate stand carved with archaistic mythical beasts and foliage designs.

66.3cm high. (2).

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

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

明末清初 黃花梨螭龍紋綠石面插屏

Compare another *huanghuali* screen with marble plaque dated to the Ming dynasty, exhibited at the Hong Kong Museum of Art, Hong Kong, between 22 December 1995 - 18 February 1996, illustrated in *In Pursuit of Antiquities. Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, Hong Kong, 1995, p.304, no.275.







377

**377**

**A huanghuali rectangular 'document' box and cover**

Late Ming/ early Qing dynasty, 17th century

Of rectangular form with mounted metal fittings at the edges shaped in barbed *ruyi*-heads and a vertical flip-lock mechanism at the front, the sides flanked by a pair of loose *ruyi*-shaped handles, the cover opening at the hinge revealing the hollow interior.

39cm wide.

**HK\$60,000 - 80,000**

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

明末清初 黃花梨拜匣

It is difficult to determine the exact functions of this box and cover; it probably would have been used for various types of documents, including handscrolls, writing utensils and precious belongings. The length of such boxes and covers suggests that they are suitable for regular-sized handscrolls.

Compare a similar-sized document box and cover, exhibited at the Oriental Ceramic Society of Hong Kong and Fung Ping Shan Museum at the University of Hong Kong (24 October 1986 - 13 December 1986), illustrated in *Arts from the Scholar's Studio*, Hong Kong, 2011, pp.256-257, no.251.



378

**378**

**A huanghuali 'cosmetic' box and cover**

16th/17th century

The rectangular container with metal mounts at the edges in the form of barbed *ruyi*-head shape, flanked by a pair of *ruyi*-head handles at the sides, accessed by opening the vertical flip-lock mechanism and raising the domed cover opening at the hinge, the double doors opening to reveal four small drawers and a large drawer, each with a bell-shaped metal finial forming the handle.

34.6cm high.

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

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

十六/十七世紀 黃花梨官皮箱

Although seal chests are quite standard and common during the Ming and Qing dynasties, the current lot differs from the rest since the cover has rare angled sides, as illustrated in a Wanli period woodblock-printed edition of the novel *Xixiang Ji* or 'Romance of the Western Chamber', depicting a lady seated at a table reading a letter, surrounded by scholarly items of an inkstone and an identical chest, illustrated in *Arts from the Scholar's Studio*, Hong Kong, 2011, p.256, no.252, fig.1.

The famous collector Wang Shixiang claimed in his book on Chinese furniture that these were 'cosmetic' boxes rather than seal boxes.





379

**379**

**A pair of suanzhi display cabinets**

Late Qing dynasty

Each raised on four legs with pierced skirting, the main glass upper display section accessible by opening a side-opening door, with multiple tiers of shelves in various sizes, all above two other storage compartments.

63.1cm high. (2).

**HK\$80,000 - 120,000**

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

清晚期 酸枝多寶格小櫃一對

**380**

**A lacquered hongmu five-legged stool**

Standing on five vine-shaped vertical legs with *ruyi*-heads at the shoulders and finely carved archaic *taotie* motifs, ending in a waisted frieze and flat top, the wood of dark tone.

33.6cm high.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

紅木束腰五足矮花檯



380



381

**A huanghuali three-drawer coffer, liansanchu**

Qing dynasty

The top with a long panel exhibiting beautiful natural wood grain, both ends terminating in upward curled finials supported on sturdy protruding struts beneath issuing from four post feet, encasing three rectangular drawers each affixed with metallic circular panels complete with *ruyi*-head handles and locks, above a pair of folding cabinet doors, each sliding door fastened with two hinges and secured at the centre with a locking pin, the extremities all decorated with simple aprons and the wings with barbed finials depicting a lush growth of leafy vines issuing double gourds.

220cm x 52cm x 90cm high..

**HK\$200,000 - 400,000**

**US\$26,000 - 52,000**

清 黃花梨花卉紋帶翹頭連三櫥

This form of cabinet was very popular in the Ming period, particularly in Northern China. Compare a similarly three-drawer coffer with everted ends illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol.II, Hong Kong, 1990, p.169, no.E12. For a discussion and history of the altar coffer form, see *ibid.*, vol.I, p.92, and C. Evarts, 'The Enigmatic Altar Coffer' in *Journal of the Classical Chinese Furniture Society*, Autumn 1994, pp.29-44.

櫃檯黃花梨木製，案形結構，檯面兩頭翹起，面下兩端與檯身相連處有鏤空雕花牙。檯面下設三抽屜，並裝白銅拉環、插銷及鎖鼻。抽屜下為櫃，對開兩門，四腿外撇，側腳收分。此式櫥為明式櫥櫃，即可儲物，又可作案桌使用。類似的橋頭連三櫥例子，見王世襄編，《*Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*》，卷二，香港，1990年，頁169，編號E12；另見清宮舊藏一件明代黃花梨連三柜櫥，著錄於《*故宮博物院藏文物珍品大系：明清家具（上）*》，香港，2002年，頁201，圖版171。



382

**A fine and rare pair of huanghuali lamphanger chairs, dengguayi**  
17th century

Each rising to a subtly curved top rail with protruding ends, situated above slightly bent back posts ending in four sturdy feet at the lower base, the rectangular spine gently curved and exhibiting natural graining, the basket-weave seat within fixed borders, spandrels and stepped stretchers.

*Each: 116.8cm high. (2).*

**HK\$400,000 - 600,000**

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

清十七世紀 黃花梨燈掛椅一對

See another huanghuali lamphanger chair in the Mrs Chen Mengjia collection, illustrated by Wang Shixiang in *Classical Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1986, p.76, no.37. For several other examples of huanghuali lamphanger side chairs sold at auctions, see Christie's, New York, 19 September 1996, lot 74.

椅為黃花梨製，搭腦有靠枕，兩端削平。獨板靠背兩彎做，成弧形彎曲，與後退上截形成對比。座面攢框鑲軟屉，座下正面素券口牙條，四腿間裝步步高趕枱，腳踏下裝窄牙條。

此對椅搭腦兩端出頭，形制彷彿棖油燈燈蓋的架子，故名「燈掛椅」。中國學者陳夢家夫人珍藏一件近似的黃花梨燈掛椅，見王世襄著《明式家具珍賞》，香港，1986年，圖37。



383

**A huanghuali waisted corner-leg side table, banzhuo**

17th century

The tri-panel at the upper surface set within a rectangular frame and separated by a grooved border, the narrow waist with thumb-grooved edges supported above a lightly beaded skirting and four feet, forming a square section terminating in hoofed ends and with humpback stretchers at the sides.

92cm x 47cm x 85cm high.

**HK\$500,000 - 800,000**

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

清十七世紀 黃花梨束腰半桌

For an 18th century table of very similar form, see C. Evarts, *Liang Yi Collection: Huanghuali*, Hong Kong, 2007, p.121, no.43; And for a huanghuali example of this form in the collection of the Victoria & Albert Museum dated to the late Ming dynasty, see Craig Clunas, *Chinese Furniture*, London, 1988, p.48, no.33A; See also a huanghuali side table dated to the 18th century in similar form, sold at Bonhams San Francisco, 24 June 2013, lot 1157.

黃花梨木製，桌面光素，採用典型明式傢俱結構，簡練明潔。案面以格角榫攢邊鑲面芯板，束腰與牙板連做，沿邊起陽線，順足而下，四腿間置羅鍋枨，內翻馬蹄足。工藝考究，用料精細，妍秀溫婉。

類似形制的十八世紀束腰半條桌，見C. Evarts著，《兩依藏：黃花梨》，香港，2007年，頁121，編號43；另見英國國立維多利亞及阿貝博物館藏一件形制類似的黃花梨桌，著錄於Craig Clunas，《中國家具》，倫敦，1998年，頁48，編號33A；三藩市邦瀚斯於2013年6月24日售出一件黃花梨半桌，編號1157。





384

**A fine zitan corner-leg waistless table, tiaozhuo**

17th century

Finely worked in austere and elegant rectangular form with the top panel enclosed within a frame separated by a groove and complete with square braces, the corner legs set at right angles at the top all ending in four hooved feet.

69cm x 44cm x 80cm high.

**HK\$400,000 - 600,000**

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

十七世紀 紫檀四面平式條桌

紫檀木製，條桌為四面平式，方腿，下漸收，馬蹄式足，桌面與腿為粽角榫結構，四腿內側各裝霸王枨與桌裡連接。其線條簡潔，清濁不凡。





#### Various owners

**385**

##### **A gilt-bronze and cloisonné enamel tripod incense burner**

Ming dynasty

The cylindrical censer decorated with six stylised lotus blossoms interspersed between dense meandering scrolls of curled leaves and lotus buds, all enamelled in red, blue, white, yellow and green on a rich turquoise ground.

9.5cm high.

**HK\$80,000 - 120,000**

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

明 銅胎掐絲琺瑯纏枝蓮花紋三足圓爐

**386**

##### **A gilt-bronze and cloisonné enamel 'grapevine' spittoon, zhadou**

Ming dynasty

With a compressed globular body rising from a conical foot to a flaring trumpet mouth, the body decorated with grapevines, leaf lappets, prunus and stylised lotus blossoms amidst leafy scrolls, all enamelled in rich tones of red, blue, white and green on the turquoise ground.

13cm diam.

**HK\$250,000 - 350,000**

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

明 銅胎掐絲琺瑯葡萄紋渣斗

The grapevine motif on gilt-bronze and cloisonné enamel vessels first appeared during the Yuan dynasty and was popular through the Ming dynasty. See a sixteenth century example of a gilt-bronze and cloisonné enamel tripod incense burner with very similar grapevine decoration from the John Levy collection, illustrated by Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, no.40c. A similar gilt-bronze and cloisonné enamel zhadou with kui dragon decoration is in the National Palace Museum, Taipei, see *Enamel Ware in the Ming and Ching Dynasties*, Taipei, 1999, pp.72-73, no.6. Another similar gilt-bronze and cloisonné enamel zhadou dated to the Xuande period is in the collection of the Musée des Arts Décoratifs, Paris, illustrated in *Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Singapore, 2011, p.246, no.43.





387

**A very fine and large Imperial gilt-bronze and cloisonné enamel  
'Buddhist lion' circular basin**

Wanli

The centre of the interior decorated with three Buddhist lions chasing after a ball of yarn issuing ribbons within a *ruyi*-head border, their muscular bodies engulfed in flames and defined by sharpened claws and furry mane, each with ferocious mouth wide open revealing sharp teeth, the inner sides and top rim decorated with further stylised lotus blossom vine scrolls dividing lotus buds, all enamelled in vivid tones of white, yellow, blue, red and green on rich turquoise ground.

53cm diam.

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

**US\$130,000 - 260,000**

明萬曆 銅胎掐絲琺瑯獅戲球紋盆

Provenance 來源：

A & J Speelman Oriental Art, London

The Wanli period represents an era of change in the Ming dynasty when discussing gilt-bronze and cloisonné enamel wares. Pieces produced during this period not only have their own characteristics, unique glaze colours, decorative motifs and wiring styles different from its predecessors, but also surpass the pieces previously produced in both form and function. According to Zhang Rong, Director and Senior Researcher at the Antiquities Department of the Palace Museum, Beijing, vessel forms of the Yuan and early Ming dynasties were limited to repetitive incense burners. Zhang also specifically quoted that new types of large gilt-bronze and cloisonné-enamelled basins represent one of the innovations during the Wanli period: 'in the Wanli period, however, basins with diameters of about 50 centimetres, daily utensils, candle holders, and the auspicious unicorn beast *luduan*, emerged which are the earliest examples of this kind.'

Gilt-bronze and cloisonné enamel basins of the Wanli period that exist in various important museum collections in the world today, were not all made in exactly the same form but show differences, for example, some are cast with lobed petal rims, which greatly enhanced the look of the vessel. The identical matching basin to the current lot is currently in the Imperial Collection (accession no. GU118611), Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Enamels* 2, Beijing, 2011, p.126, no.94 (fig. 1).



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





388

**An archaistic gilt-bronze and cloisonné enamel incense burner and cover**

Qianlong

The rectangular censer raised on four stylised feet each extending from a head of a mythical beast, the exterior decorated with archaistic *taotie* motifs dividing eight vertical flanges, the mouth bordered by a band of keyfret scrolls and shoulders the sides with a pair of upward arched handles, all surmounted by a pierced *ruyi*-head cover with a Buddhist lion finial at the top, the feet and cover enamelled in dark blue, the body decorated in vivid colours of red, yellow and blue reserved on the turquoise ground.

15.5cm high. (2).

**HK\$80,000 - 120,000**

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

清乾隆 銅胎掐絲琺瑯獸面紋出戟蓋爐

See a comparable gilt-bronze and cloisonné enamel *fang ding* in the Palace Museum, Beijing (accession no.119693), illustrated in *Compendium of Collections in the Palace Museum. Enamels 3*, Beijing, 2011, p.258, no.221.





389

**An archaistic gilt-bronze and cloisonné enamel square flaring vase, *fang gu***

Early Qing dynasty

Decorated with elaborate upward and downward plantain leaves and floral scrolls, all finely enamelled in vivid colours of red, green, yellow, blue and pink reserved on the turquoise ground.

13.8cm high.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清早期 銅胎掐絲琺瑯蕉葉花卉紋小花觚

Provenance 來源：

Gerard Hawthorn

See a comparable gilt-bronze and cloisonné enamel *fang gu* in the Palace Museum, Beijing (accession no. GU119732), illustrated in *Compendium of Collections in the Palace Museum. Enamels 3*, Beijing, 2011, p.128, no.93.



390

**A rare and large gilt-bronze and cloisonné enamel circular plaque**

Qianlong

The circular plaque featuring a central peony blossom, the sides subtly divided into eight sections comprising various species of foliage, including prunus, grapevine, chrysanthemum, peony, hollyhock, apricot blossom and wisteria, double gourd and others issuing from gnarled leafy branches, all finely enamelled in vivid tones of white, yellow, red, green, blue and aubergine on a rich turquoise ground, framed.

59cm diam.

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

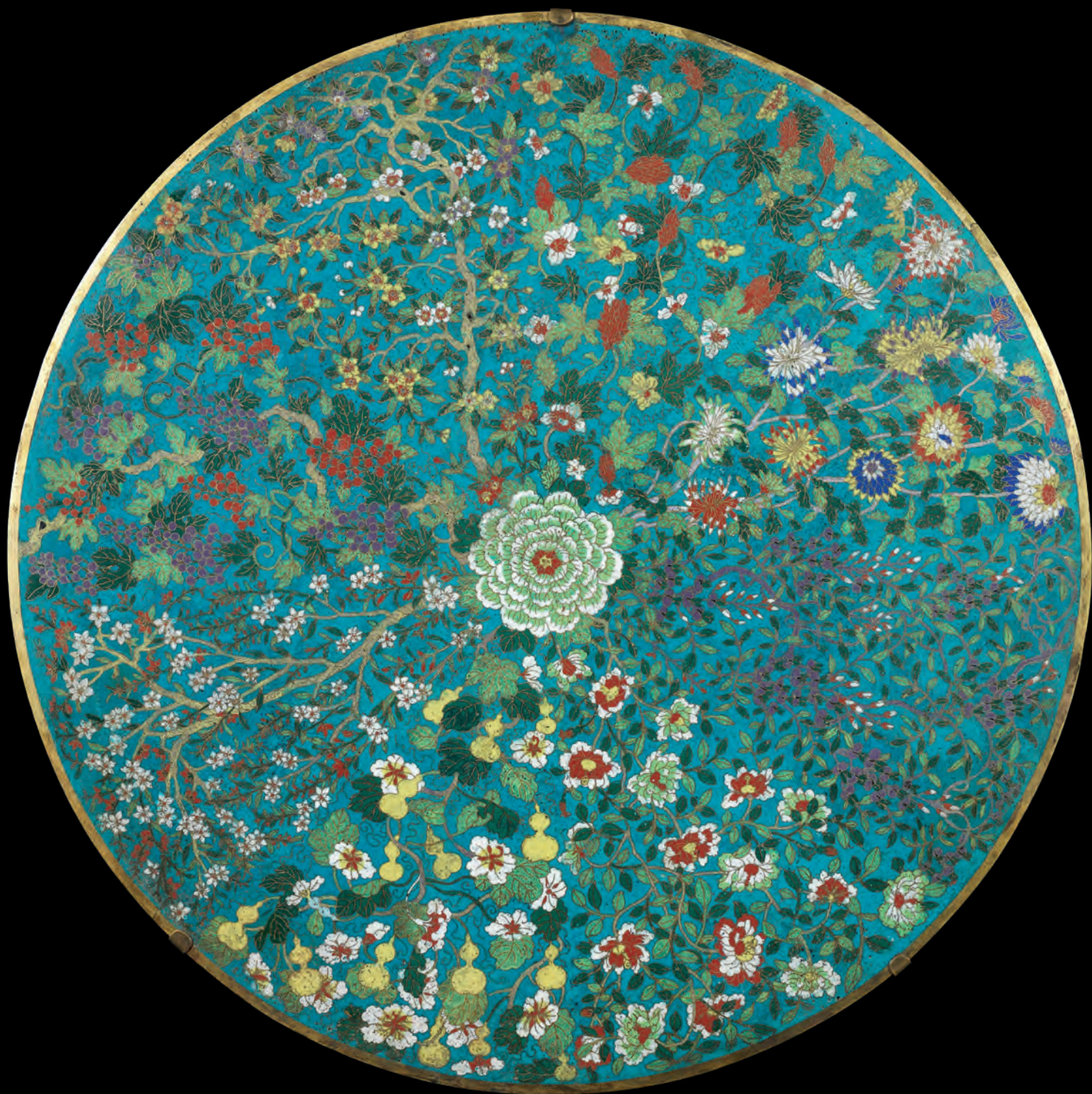
**US\$39,000 - 65,000**

清乾隆 銅胎掐絲琺瑯百花紋大圓屏

It is exceedingly rare to find gilt-bronze and cloisonné enamel pieces decorated with such varieties of flowers. Besides the usual auspicious choices of chrysanthemum, double gourds, grapevines and peony; the enormous plaque also depicts rarely seen species of wisteria, hollyhock, and apricot blossoms as well. Such plaques would have been an appropriate piece to celebrate the arrival of Spring.

See an example of a gilt-bronze and cloisonné enamel *tianqiuping* also with elaborate floral designs from the Qing Court collection, in the Palace Museum, Beijing, illustrated in *Metal-bodied Enamel Ware. The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2001, p.100, no.97. However, this Imperial example which is also dated to the Qianlong period, contains less varied species of foliate in comparison to the current lot. Compare also another gilt-bronze and cloisonné enamel basin from the Juan Jose Amezaga collection, also decorated with a rare and wide selection of floral motifs, which was sold at Christie's Paris, *Cloisonnés D'Exception. Collection Juan Jose Amezaga. Partie I*, 13 June 2007, lot 34.







391

**A fine gilt-bronze and cloisonné enamel 'longevity' tripod  
turquoise-ground incense burner and cover**

18th/19th century

Decorated with six large stylised lotus blossoms issuing leafy vine scrolls between downward leaf lappets at the top and wave scrolls at the base, the shoulders depicting barbed cartouches featuring lotus petals between dense floral ground, the sides set with a pair of pierced handles, decorated with keyfret scrolls, coins and auspicious *shou* characters, the domed cover with archaic *taotie* motifs and pointed knob surrounded by lotus lappets, all boldly enamelled in vivid colours of white, yellow, blue, red, green and aubergine.

30.5cm high. (2).

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

十八/十九世紀 銅胎掐絲琺瑯纏枝番蓮紋三龍足蓋爐

Provenance 來源：  
Gerard Hawthorn



392

**A gilt-bronze and cloisonné enamel qilin**

Qianlong/Jiaqing

Standing on a rectangular pedestal framed by a balustrade, the mythical beast with four hooved feet engulfed in flames, the scaly body surmounted on the back with a double gourd vase tied with a billowing ribbon at the waist, the ribbed decoration at the belly rising to the torso and elongated neck, the creature with head looking upwards to the right, its ferocious visage with jaws wide open revealing sharp teeth, framed by long whiskers, goatee and a pair of horns, the furry mane at the neck running along the spine ending in a upturned tail, all finely enamelled in vivid tones of blue, green, white, yellow, pink, red and turquoise.

22cm wide.

**HK\$180,000 - 220,000**

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

清乾隆/嘉慶 銅胎掐絲琺瑯麒麟儀尊

Provenance 來源：

A & J Speelman Oriental Art, London





393

**A gilt-bronze and cloisonné enamel lantern**

Mid Qing dynasty

The *ruyi*-shaped central section inset with a forward-facing panel pierced on each side, depicting a horned mythical beast emerging from wispy clouds amidst floral scrolls, the side further decorated with elaborate foliage sprays amidst interlocking vines, raised on a *ruyi*-head stand with pointed sides showing bats in flight amongst cloud scrolls, all gilt and enamelled in vivid colours of white, yellow, red, pink, green, blue and black on a rich turquoise ground.

32.4cm high.

**HK\$200,000 - 400,000**

**US\$26,000 - 52,000**

清中期 銅胎掐絲琺瑯花卉蝙蝠紋宮燈

Provenance 來源 :

Christie's New York, 19 September 2006, lot 100







394

**An inlaid gilt-bronze and cloisonné enamel rectangular storage box and cover**

Qianlong

Decorated with archaistic scrolls enamelled in various colours of blue, white, red, pink, yellow and green on the turquoise ground, each side with a recessed cartouche set with carved ebony and bone depicting floral scrolls and figurative scenes, the rim inset with various semi-precious hardstones including malachite and also glass, the roof-like ebony cover carved in multiple converging layers with leaf lappet and floral motifs picked out in bone, opening on the hinge into a two-tiered tray.

37.8cm wide.

**HK\$180,000 - 280,000**

**US\$23,000 - 36,000**

清乾隆 銅胎掐絲琺瑯龍紋嵌縷雕木方蓋爐

395

**A gilt-bronze and cloisonné enamel turquoise-ground wall vase,  
hu**

Mid Qing dynasty

Mounted on a hardwood panel with pierced scrolling vine ground and interlocking chains, the wide body with two bands of archaic scrolls above another frieze with wavy design, each panel decorated with a pair of serpent-like mythical beasts with tail hooked onto a *ruyi*-head, the neck further depicting upward plantain leaves flanked by a pair of cylindrical tube handles, finely enamelled in classic tones of blue, red, yellow and green, wood stand.

32.4cm high. (2).

**HK\$100,000 - 200,000**

**US\$13,000 - 26,000**

清中期 木嵌銅胎掐絲琺瑯夔紋壺掛屏

Provenance 來源：

Roger Keverne Ltd., London







396

**396**

**A fine gilt-bronze and cloisonné enamel cup and saucer**

Qianlong

The cylindrical cup flanked at the sides with a pair of dragon-fish handles, the saucer with a ringed groove and flat rim, all decorated with stylised lotus blossoms issuing vine scrolls and strikingly enamelled in red, green, blue, yellow, aubergine and turquoise on a thick white ground.

The saucer

13.6cm diam. (2).

**HK\$100,000 - 120,000**

**US\$13,000 - 15,000**

清乾隆 銅胎掐絲琺瑯蓮花紋龍耳盃及托

**397**

**A gilt-bronze and cloisonné enamel 'peacock-feather' vase**

Mid Qing dynasty

The pouring vessel unusually cast rising from a short splayed foot, the body tapering asymmetrically towards a small circular mouth, set on one side with a serpent-like creature forming the handle, decorated with three bands of stylised lotus scrolls, floral sprays and peacock feather design, finely enamelled in vivid colours of white, yellow, red, green, aubergine and blue reserved on the turquoise ground.

12.7cm high.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清中期 銅胎掐絲琺瑯孔雀羽翼紋龍耳壺

Provenance 來源：

Gerard Hawthorn



397



## The Property of a Gentleman (lots 398-399)

**398**

### **A very fine Canton enamel and gilt 'Imperial-tribute' pavilion clock**

Mid Qing dynasty

Exquisitely crafted as a European garden pavilion, the main body of an arched trapezoid shape raised above Baroque-style cabriole feet at the four corners, surmounted by a square domed marquee ending in an urn finial at the tip, the blue-ground body enriched with a lustrous arrowhead and floral diaper pattern, the mounted decorative details around the edges raised in relief and carefully picked out in gold, particularly an elaborate pierced oval cartouche decorated with floral sprays and issuing foliate trimmings on each side, the front mountings around the door further inset with encrusted glass beaded border in alternating ruby red and white colours, the roof with oval panels showing garden fountains issuing blossoming flowers in bright tones of violet, pink, yellow and lavender on a white ground, the enamelled circular dial set with minute and hour hands showing Roman and Arabic numerals, within encircling floral shrubs above a turquoise ground, all beneath a forest scene featuring automata movements simulating running a tiger, boar and elephant, all before a backdrop of vertical glass rods simulating rain or a waterfall, the rear door opening to reveal the movement with three turn-dials, a weighted pendulum, the triple fusee movement with verge escapement striking the hour on a bell and playing on a run of bells and hammers, the backplate engraved with a signature within a shaped cartouche surrounded by foliate scrolls and an engraved running border.

*44.8cm high.*

**HK\$2,800,000 - 3,400,000**

**US\$360,000 - 440,000**

清中期 銅鑲金畫琺瑯轉花活動山水動物樂鐘

Provenance 來源：

The Jingguantang Collection, Hong Kong

Christie's Hong Kong, 27 April 1997, lot 85

A private Asian collection



It has always been a fascination of the Imperial Court to pursue and study astronomy, which reflects the auspicious and cultural importance of calendars in every aspect of the Chinese social hierarchy. Mastering time and the calendar solidified the Emperor's position as the Son of Heaven having divine powers and the ability to control the mysterious universe.

The Canton enamel 'Imperial-tribute' pavilion-style clock not only serves its function of telling the time, but is also a window into the fruitful period of the Chinese forging unique long-lasting foreign trade relations, as well as laying the foundations which have resulted in centuries of cultural exchange between the East and the West.

During the period of turmoil towards the end of the Ming dynasty where the high seas were riddled with Japanese pirates, the Ming authorities enforced a strict iron-curtain policy by banning all maritime and inland trade routes, successfully isolating China from the rest of the world. Even the Spanish missionary Francis Xavier (1506-1552) who attempted to bring Christianity to China during the thirty-first year of the Jiajing period (1552), was denied access to Guangdong at that period.

It is recorded that during the tenth year of the Wanli period (1582), a rare opportunity arose for two Jesuit priests, Michael Ruggieri (1543-1607) and Francisco Pasio (1554-1612). They presented to the Governor of Guangdong a Western chiming clock; a fascinating and curious piece of ornate machinery which had never been seen or heard of by the Chinese. Ricci embarked on a perilous journey north to Beijing, and after six years of arduous traveling he arrived at the capital, where he presented to the Wanli Emperor, two chiming clocks.

The Kangxi Emperor (1654–1722) in particular had great enthusiasm for Western science and technology and developed a strong passion for chiming clocks. It is recorded that the Kangxi emperor composed a poem titled 'The Chanting of the Chiming Clock', which translates and reads, 'methods originating from the West, taught us with a keen heart. Wheels circle on a quarterly basis, hands move according to minutes. Dawn needs not to be announced, golden clock reports in advance. Work hard on government affairs in the morning, memorials are never completed in a later manner.' The extract serves to show that not only was the Kangxi emperor very well acquainted with the mechanics of chiming clocks, but also stated his appreciation for chiming clocks as well as how important he regarded their functions to be in the passage of government affairs.

The Qianlong Emperor (1711-1799) most definitely acquired his refined taste in clocks from his grandfather. Under the rule of the Qianlong Emperor, both the country and society were stable; the Court enjoying the luxuries of life including appreciation of expensive toys and garnitures. The Qianlong Emperor not only had many clocks imported from Europe, but specifically ordered by decree for both his Chinese and European clockmakers from the Imperial workshops to create and replicate these timepieces. These skilled artisans were given priority

access to an assortment of expensive raw materials, including gold, jade, lacquer, ivory, gemstones and sandalwood; all working hard and determined to make every clock with unique and resplendent styles in homage to their foreign counterparts. References to the Imperial workshops making timepieces were found dating back to 1723, where production began during the Yongzheng period. It is also recorded that there were once as many as three thousand four hundred and thirty-one timepieces on display within the Imperial palace at one time, by request of the emperor. It is interesting to note that the Imperial court recruited many clockmakers from the south, known as 'South Clockmakers' from Guangdong, Fujian, Zhejiang and Jiangsu provinces; artisans who excelled at producing Imperial timepieces such as the current lot.

The current lot would have been an important Imperial-tribute timepiece presented by the regional officials to the emperor. Custom officers from the Guangdong province would have considered the collection of such timepieces as a matter of utmost importance; they would often acquire them through the bustling trade in Guangdong, or even go as far as confiscating them from local magnates and merchants.

Compare a related pavilion-style clock in the Imperial collection of the Palace Museum, Beijing, illustrated in *Momentos da Eternidade. Colecao de Relogios do Museu do Palacio*, Macau, 2004, pp.54-55. This Palace example resembles to the current lot and is decorated in a style which is similar in many respects, including the use of red glass beads, gilt copper finials at the extremities and layers of scenery above the clock face set with movements and vertical glass rods.

此鐘為徐展堂靜觀堂收藏，並於1997年4月27日於香港佳士得出售，編號85。康乾盛世時期，國家社會穩定，生活富裕。自康熙朝開始，皇帝即對西洋科技尤其西洋自鳴鐘情有獨鍾，至乾隆一朝，乾隆皇帝好古求新，除熱衷於古物及書畫外，亦沉迷於海外舶來之新奇品，其中西洋鐘錶則由原來的西方先進機械科學轉變為皇宮中高級玩具及奢侈觀賞擺設。此時除直接從歐洲進口的鐘錶外，乾隆帝亦下旨命宮廷內外歐洲及廣東鐘錶技師仿造西洋製造各種奇鐘。

廣州是清代機械鐘錶製造的重要中心之一，亦是中國最早接觸西洋自鳴鐘的地區。廣州還是當時中西方貿易的中心，由外國進口的西洋大鐘大量在廣州集散。廣州當地鐘錶製造業既是在這樣的條件誕生，而地方官員則藉此作為貢品獻給皇帝，使清宮成為廣州鐘錶最集中的典藏寶地。用於進貢宮廷的廣州鐘錶尤以其表面鮮豔琺瑯彩及細密繁縟裝飾花紋最為突出，此鐘便為一佳例。

清宮舊藏中，亦有與本鐘相似的西洋鐘原型，著錄與澳門藝術博物館編，《日昇月恆：故宮珍藏鐘錶文物》，澳門，2004年，頁54-55，對比可見其對廣州畫琺瑯鐘之影響。另見同著錄中其他乾隆時期廣州製宮廷進貢鐘，頁298-328。而當時面向民間市場的廣東鐘，與此類宮廷進貢畫琺瑯鐘無論是設計還是內部機械結構都無法相提並論。





399

**An Imperial Canton enamel yellow-ground bowl, cover and stand**

Qianlong

The exteriors overall brilliantly enamelled and densely decorated with a continuous floral scroll of peony, camellia and hibiscus blossoms issuing from leafy stems, the knob and the base each depicting a coiled dragon, the interior of the bowl plain with a flowerhead decoration.

*The dish 15.7cm diam. (3).*

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

清乾隆 銅胎畫北京琺瑯黃地纏枝花卉紋蓋盃及托

Such bowls with vibrant enamelled yellow grounds were most likely for Imperial use. Recorded documents in the 'Archives of the Imperial Household Workshop' at Yangxin Hall include an account dated fourteenth year of Qianlong (1749) of a decree by the Eunuch Hu Shihie, stating that enamelled wares presented to the court by the Guangdong Maritime Customs Office had no marks, and that later wares were to be made with Imperial marks. The current example is very much related to such wares created during the early Qianlong period and may well have been presented to the court for Imperial use.

Other vessels with a lemon-yellow ground used by the Imperial court without reign marks are in the Qing court collection. A painted enamel spittoon and cover with yellow-ground enamel dated to the Qianlong period is in the Qing court collection, see *Metal-bodied Enamel Ware. The Complete Collection of Treasures of the Palace Museum*, Beijing, 2001, pp.230-231, no.219. For a similarly decorated miniature *kang* table also in the Qing court collection, see *Metal-bodied Enamel Ware. The Complete Collection of Treasures of the Palace Museum*, Beijing, 2001, p.239. no.226.

Compare a similar pair of Imperial yellow-ground enamelled copper circular bowls and covers, formerly in the Fonthill collection of Alfred Morrison (1821-1897) and subsequently illustrated by S.Marchant & Son, London, *Recent Acquisitions 2005. Chinese Imperial & Export Porcelain, Cloisonné & Enamel Wares. 80th Anniversary*, London, 2005, p.132, no.79. See also a similar yellow-enamelled bowl and cover sold in these rooms, 27 May 2012, lot 320.





400

**An Imperial Canton enamel square vase, fang gu**

Qianlong six-character seal mark and of the period

Exquisitely enamelled with dense lotus and stylised lotus scrolls bearing pink, golden yellow, midnight blue and aubergine blooms, clustered amidst curly Rococo-style leaves, vines and upward lappet borders on a creamy lavender ground, the mid-section with a cartouche depicting a *shou* character encircled by five bats in flight amidst wispy clouds on each sides, the underside with a six-character Imperial *zhuanshu* seal mark.

32.4cm high.

**HK\$600,000 - 800,000**

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

清乾隆 銅胎畫廣東瑤瑯繁花地開光福壽紋方觚  
藍彩「大清乾隆年製」篆書款

Canton enamel-on-copper vases of such size and quality are extremely rare and some are believed to have been directly commissioned by the Imperial Court from the Guangzhou workshops. The current lot differs from other comparable examples in terms of the fine workmanship, careful execution and the excellent condition of the enamel: it is one of the best Imperial-commissioned Canton enamel *gu* vases to have been offered at auction.

The current lot would most probably have been one of five or seven pieces forming a complete set of archaistic *fanggu*-style or 'reminiscing the past' altar wares. The *shou* character representing longevity and 'bats' translates literally as *fu*; together they form the idiom *fushou* which means 'wishing you prosperity and longevity', which suggests that the current lot is likely to have been given to Imperial relatives, court officials or important dignitaries as a birthday gift.

See also a related Imperial Canton enamel vase with European figure subjects sold in these rooms, 24 November 2012, lot 540.



401

**A gilt and famille rose Canton enamel shell-shaped box and cover**

18th century

Crisply worked in the form of a seashell with realistic natural textures, the exterior decorated with aquatic plants, the interior of the cover with butterflies encircling a ripe gourd, all in vivid famille rose tones and the mounted rims lavishly gilt.

7.8cm wide.

**HK\$40,000 - 60,000**

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

清 十八世紀 銅胎畫廣東琺瑯貝殼式蓋盒





402

**A fine large Canton enamel 'longevity' charger**

18th century

The interior featuring a circular cartouche of figures within landscape scenes, including the God of Longevity with pronounced cranium holding his gnarled walking stick, accompanied by his entourage of young attendants offering peaches to dignitaries beneath lakeside pine trees and distant mountains, bordered within archaic dragon scrolls and dense lotus scrolls, all richly enamelled in various colours on an egg-yolk-yellow ground.

40.3cm diam.

HK\$200,000 - 300,000

US\$26,000 - 39,000

十八世紀 銅胎畫廣東琺瑯開光壽老賀壽圖大盤





403

403

**A gilt and Canton enamel 'floral' saucer dish**

Qianlong four-character seal mark and of the period

The dish with shallow sides rising from a recessed circular foot, gilt with Rococo-style stylised lotus vine scrolls enclosing a central floral medallion, all within a border of *ruyi*-heads on a midnight blue ground, the base with a four-character *zhuanshu* seal mark.

19.9cm diam.

HK\$20,000 - 40,000

US\$2,600 - 5,200

清乾隆 銅胎畫廣東琺瑯藍地金彩花卉紋盤 藍彩「乾隆年製」篆書款

404

**An Imperial Canton enamel yellow-ground mirror**

Late Qianlong/Jiaqing

A framed mirror on one side, the other slightly domed with a central looped knot suspending intricately braided textile tassel, decorated with four stylised peony sprays amidst dense vine scrolls between *ruyi*-head scrolls, all finely enamelled in vivid tones of red, blue, violet and green on a rich egg-yolk-yellow ground.

13.3cm diam.

US\$10,000 - 15,000

乾隆/嘉慶 銅胎畫琺瑯黃地花卉紋鏡框



404





405

**A reticulated gilt-bronze and cloisonné enamel double-gourd lantern**

Mid Qing dynasty

In the form of a double gourd, the reticulated body worked in interlocking chains with eight circular panels inset with yellow and red glass panes, the foot, mid-section and neck decorated with *ruyi*-heads and interlocking rings, all inlaid with cloisons and enamelled in vivid white, red, green and blue, all hung on three elongated chains joined to a ring at the end.

29.9cm high.

**HK\$150,000 - 250,000**

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

清中期 銅胎掐絲琺瑯鏤空葫蘆式燈連



406

**A carved wood seated figure of Guanyin**

Song dynasty

Resting on a tall elaborate pedestal supported on two pillars, the Goddess of Mercy seated with right leg pendent and left leg tucked away, her right hand placed above the knees and left hand supporting the body at the side, adorning loose flowing robes and billowing scarf around the neck and shoulders, wearing elaborate jewellery, her face serene in meditation and framed by a crown.

25.7cm high.

**HK\$60,000 - 80,000**

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

宋 木雕自在觀音



407

**A gilt-lacquered wood standing figure of Guanyin**

Song/Yuan dynasty

Carved on a raised platform and lotus pedestal, wearing loose flowing robes and a flowing cape around the shoulders, her hands in mudra and wearing trinkets and earrings, the serene facial expression with downcast eyes framed by a crown and neatly tied hair in a high chignon.

41.8cm high.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

宋/元 木雕漆觀音立像





408

**A carved wood seated Bodhisattva**

Song/Yuan dynasty

Carved with right leg pendent and left leg bent above a rockwork pedestal covered with loose cloth, wearing a dhoti fastened at the waist and loose garments leaving the chest bare, the hair neatly tied in a high chignon and framed by a crown, the serene face with downcast eyes silently in meditation.

37.8cm high.

**HK\$40,000 - 60,000**

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

宋/元 木雕自在菩薩坐像





409

**A carved wood figure of Buddha**

Song/Yuan dynasty

Carved seated on a double-lotus pedestal, wearing loose robes swung over the left and right shoulders, the hands clasped together with index fingers pointed outwards, the serene facial expression with downcast eyes framed by a pair of pendulous earlobes, the curly hair surmounted by the usnisha.

29.5cm high.

**HK\$60,000 - 80,000**

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

宋/元 木雕佛坐像





410

**A pottery Buddhist shrine**

Ming dynasty

Potted as a mountain grotto, the large central shrine dedicated to the revered deity, dancing above a lotus pedestal with ferocious facial expression and hands holding various Buddhist ornaments, surrounded by another ten shrines housing armed guardian figures on horseback, all towering over miniature dwellings and foliage.

36.9cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

明 泥陶佛龕





411

**A wood figure of the 'Sun and Moon' Guanyin**

Song dynasty

Seated cross-legged in meditative pose above a lotus pedestal, the Bodhisattva wearing loose garments with a shoulder piece and billowing scarf, the ten arms outstretched with two pairs in dhyanamudra and anjalimudra and another pair holding the sun and moon symbols, the well-carved serene face surmounted by a crown.

34.3cm high. (2).

**HK\$60,000 - 80,000**

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

宋 木雕蓮座八臂日月觀音坐像







412

**412**  
**A gilt-bronze repoussé 'Samvara and Vajravarahi' rectangular plaque**

Tibetan, 15th / 16th century

The central archway encircled by beaded borders and engulfed in flames, flanked by further eight Tantric sculptures, each depicting Samvara embracing his consort Vajravarahi in yab-yum position, his other arms holding a flaming torch and drums whilst standing above a lotus pedestal, divided by vertical pillars with floral decoration.

32.8cm wide.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

西藏 十五/十六世紀 銅鑲金錘疊勝樂金剛飾板

**413**  
**Two rare gilt-bronze 'Maitreya' plaques**

Yunnan, Nanzhao/Dali Kingdom, 11th / 12th century

Seated with legs pendent on a lotus pedestal in front of a flaming mandorla, each of the Bodhisattvas wearing a loose robe and with curly hair neatly tied in a knot, the hands in mudra and eyes downcast in meditation.

5.1cm high. (2).

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

南詔/大理國 十一/十二世紀 銅彌勒扣飾兩件



413

414

**A gilt-bronze figure of Tathagata Aksobhya**

Tibetan, 14th century

Finely cast seated on a double lotus pedestal within bead borders, the legs crossed in dhyanasana with a vajra at the front, the right hand reaching downwards in bhumisparshamudra and the left held in dhyanamudra, the serene facial expression flanked by elongated earlobes, all framed within curly hair surmounted by a protruding ushisha, his chest partially showing, wearing a kasha incised at the hems. 17.8cm high.

**HK\$250,000 - 350,000**

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

西藏十四世紀 銅鑲金不動如來坐像

Aksobhya is one of the Five Wisdom Buddhas in Vajrayana Buddhism, also known as 'Immovable One'. He represents consciousness as an aspect of reality. He is said to reside to the east of the Diamond Realm and is the lord of the Eastern Pure Land Abhirati, in contrast to his better-known counterpart, Amitabha of the Western Pure Land.

Tathagata is the Sanskrit term of Aksobhya referring to 'himself'. Although there are multiple interpretations about the precise and original meaning of the word, it is certain that the term indicates the meaning 'one who has thus gone' or 'one who has thus come'. This is interpreted as signifying that Aksobhya is transient beyond all coming and going.











415

**A fine and very rare gilt-bronze Densatil 'Buddha' frieze**

Ming dynasty, 14th / 15th century

The rectangular frieze heavily cast in high relief depicting a series of seated Buddha figures arranged in six rows of size increasing towards the bottom, each seated cross-legged atop a lotus pedestal with the hands in dhyanamudra, the serene facial expression in deep meditation, framed by curly hair revealing the usnisha at the top, wearing a loose robe swung over the left shoulder partially revealing the bare chest, the central cartouche with a flaming mandorla, the sides cast with two elegant dancing goddesses playing drums, each standing atop a lotus lappet pedestal in relaxed dancing posture, wearing a headdress, large disk earrings, necklace and long dhotis with a sash leaving the chest bare.

37.8cm wide. x 9.5cm deep.

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

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

明十四/十五世紀 丹薩替寺銅鑲金万佛仙女饰板

The spiritual teacher Pagmodrupa Dorje Gyalpo was one the three main disciples of Gampopa Sonam Rinchen who established the Dagpo Kagyu school of Tibetan Buddhism. He was also the disciple of Sachen Kunga Nyingpo (1092-1158) who was one of the much revered founders of the Sakya school of Tibetan Buddhism. Pagmodrupa Dorje Gyalpo travelled to the Northern banks of the Tsangpo river in Tibet in the twelfth century. Pupils gathered at his side to form a simple monastery originally of grass huts, but after his death in 1170 the monastic complex was enlarged and a temple built to become a centre for the Kagyu sect. This became known as the Densatil monastery.

From the mid fourteenth century, Densatil was ruled by the Phagmogrupa family, one of the most powerful ruling families of the time. The family sought to extend its influence with a series of high-level gift exchanges with the Chinese Emperors, and eventually they came to rule almost all of Tibet. Their wealth and influence is attested by the astonishingly high quality of art produced under their patronage, where the Densatil monastery became one of the richest in Tibet, and was

renowned in particular for its gilt metalwork and paintings by Newar artists from Nepal. Such pieces attained such high level of craftsmanship and quality that they can be viewed as being as close to 'Imperial' commissions as was possible in Tibet at the time.

The complex at Densatil was destroyed during the Chinese Cultural Revolution, but evidence of its artistic importance and influence can be seen in the records of the Italian traveller Giuseppe Tucci following his visit in 1948, and in the black and white photographs taken by the Italian photographer Pietro Francesco Mele who accompanied Tucci on the 1948 expedition: see P.Mele, *Tibet*, Calcutta, 1975.

Friezes such as the present lot would once have decorated towards the upper part of the stupa at Densatil, where eighteen large funerary reliquaries contained the mortal remains of the religious and political leaders of the Phagmogrupa (fig.1).

For other examples of Densatil friezes sold at auction, compare another similar frieze sold in these rooms, 27 May 2012, lot 281; and another in our London rooms, 8 November 2012, lot 260.

丹薩替寺是帕竹噶舉派最早的主寺，又是從帕竹噶舉派分出的八個支派的母寺，宗教地位極高。帕木竹巴一名來源於藏傳佛教噶舉派創始人多吉傑布，因其在帕木竹建寺傳教，後被稱為「帕木竹巴·多吉傑布」。明代是帕竹政權的興盛時期，其勢力日益擴大的同時，亦多次受到明朝皇帝的認可和冊封，帕竹政權最後擴大至幾乎整個西藏地區。丹薩替寺佛造像風格特殊，其供奉形式不像一般佛像供在佛龕或神壇，而是供奉在舍利靈塔的塔身四周，其佛造像背面多帶有可能原來用於固定在塔身的固件。根據施羅德所著，《西藏佛教塑像》，第二卷，頁1009，所著錄丹薩替寺舍利塔照片判斷，此塊飾板可能曾用於裝飾舍利塔上半部分（fig.1）。

丹薩替寺佛造像傳世品較少，參看香港邦瀚斯2012年5月27日售出一件丹薩替寺四供養天女雕刻飾板，編號281以及倫敦邦瀚斯2012年11月8日售出另一件類似品，編號260，兩件均為丹薩替寺舍利塔下部分裝飾固件，但其鑄造風格與本品類似。



(fig.1) Interior of Densatil; photograph by P.Mele, 1984







416

**A fine and rare gilt-bronze Densatil 'dancer' goddess**

Ming dynasty, 14th/15th century

Depicting a beautifully-cast dancing goddess, the elegant figure with head tilted to the right and face framed with serene expression, poised with left leg crossed behind the right, holding ritual ornaments and musical instruments in four arms, wearing a long pleated dhoti tied with a jewellery sash, elaborate necklaces, large disc earrings and five-leaf crown encrusted with various semi-precious stones in blue and turquoise.

23.8cm high.

**HK\$400,000 - 600,000**

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

明十四/十五世紀 丹薩替寺銅鑲金女飛天



417

**A fine gilt-bronze figure of Tsong Khapa**

Ming dynasty

The finely cast figure depicted seated cross-legged in lalitasana on a double lotus throne framed by beaded borders, the hands held in dharmacakrapravartana holding stems of lilies flanking the shoulders with the left supporting the prajnaparamitasutra, the face with downcast eyes in deep meditation, wearing modest loose robes revealing his bulging stomach.

21.2cm high.

**HK\$250,000 - 350,000**

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

明十六世紀 銅鑲金喇嘛坐像

Tsong Khapa (1357–1419), whose name translates and literally means 'The Man from 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 empowerment from many wrathful deities including Yamantaka, Hevajra and Heruka Chakrasamvara. Tsongkhapa passed away at the age of sixty-two, leaving behind eighteen volumes of his teachings.





418

**A gilt-bronze standing figure of Maitreya**

Qing dynasty

Wearing dhoti and billowing robes over the shoulders flowing at the sides, leaving the chest bare, wearing necklaces, earrings and jewellery, the right hand in mudra and the left holding a flask of holy water, the serene face framed by an elaborate headdress with hair tied in high chignon.

22.6cm high.

**HK\$100,000 - 200,000**

**US\$13,000 - 26,000**

清 銅鑲金彌勒菩薩立像





The Property of a French Collector

419

**An unusual pair of dated gilt-bronze seated figures of a Bodhisattva**

Incised Qianlong nine-character marks, dated 1770, and of the period. Each seated in dhyanasana with hands upturned in the lap, wearing an elaborate Buddhist tiara, the robes taut across the chest beneath a jewelled necklace, all on a flaring rectangular plinth, a large flaming mandorla separately attached at the back, the surface with extensive original gilding remaining.

21.5cm high. (4).

**HK\$150,000 - 250,000**

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

清乾隆 銅鑲金無量壽佛一對 「大清乾隆庚寅年敬造」 楷書款



420

**A fine and rare silver-inlaid bronze Lama**

Tibet, 17th/18th century

Sturdily cast seated with legs crossed on a lotus pedestal, the teacher with pronounced facial features in deep meditation, his right hand reaching downwards in bhumisparshamudra and left hand raised in dhyanamudra, wearing a tightly-wrapped kasha under a flowing blanket over the shoulders, the hems finished with beaded designs and decoration finely picked out in silver inlays.

16.5cm high.

**HK\$400,000 - 600,000**

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

西藏 清十七/十八世紀 銅鑲金嵌銀喇嘛











421



422



423

**421**

**A gilt-bronze figure of the Green Tara**

18th/19th century

The Bodhisattva seated on a double lotus pedestal, with left leg crossed and right leg pendent supported on a stem of lotus bud, her right hand in varadamudra and left held in vitarkamudra, her serene facial expression with downcast eyes in meditation framed by an elaborate headdress and hair tied in high chignon, her chest with necklaces and jewellery inset with semi-precious hardstones, wearing only a simply dhoti and a billowing scarf around her shoulders with the utpala flanked on her left.

18.2cm high.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清十八/十九世紀 銅鑲金綠杜姆坐像

**422**

**A gilt-bronze seated figure of Maitreya**

18th/19th century

Cast seated on a double lotus pedestal with legs crossed and hands in mudra, the Bodhisattva wearing loose overflowing robes and billowing scarf leaving the chest bare, the serene facial expression with downcast eyes in meditation, framed by curly hair showing the usnisha.

9.8cm high.

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

清十八/十九世紀 銅鑲金小佛坐像



424

**423**

**A rare gilt-bronze figure of a 'Bon' Lama**

Tibet, 18th century

Finely cast seated on a cushioned pedestal decorated with a central symbol of dharmachakra and four *wan* motifs above wispy cloud and geometric floral diaper ground, the high priest with legs crossed and right hand in vitarkamudra and left holding holy scriptures, his serene facial expression framed by a ceremonial headdress, wearing long flowing robes incised at the hems.

16cm high.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

西藏 清十八世紀 銅鑲金苯教喇嘛坐像

Bon is a branch of the Tibetan Vajrayana sect. The origins of Bon is difficult to clearly ascertain, as much is derived from oral history, and the earliest surviving documents referring to the religion date only from the ninth and tenth centuries; while many of the recorded documents were lost during the Buddhist suppression of indigenous beliefs and practices.

**424**

**Four gilt-bronze Buddhist figures**

18th/19th century

All gilt and some with inset turquoise, comprising: Palden Lhamo riding a mule above a sea of blood, holding a human head; Vajrapani holding a vajra with ferocious facial expression; Amitayus seated holding a flask of holy water with both hands in a meditative pose; and White Tara seated flanked by utpala.

*The tallest 17.9cm high. (4).*

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

**US\$26,000 - 39,000**

清十八/十九世紀 銅鑲金佛像四組



425

**A parcel-gilt bronze recumbent 'water buffalo' vase**

Ming dynasty

With muscular hind legs with tail swept left, the recumbent beast with outstretched front legs, its elongated neck turned backwards with head raised, its nostrils pierced with an iron needle with a rope fastened and tied to its pair of curled horns, the back supporting a gu vase an archaic vessel flaring at the rim, the body decorated with elaborate *taotie* motif, the hooves, tail, horns and *taotie* details picked out in gold.

19.5cm high. (2).

**HK\$150,000 - 250,000**

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

明 銅局部鑲金牛犧尊

Provenance 來源：

A French private collection

The imagery of the water buffalo as in the current lot most probably originated from Song and Yuan dynasty small bronze water buffalo objects, such as water droppers. Even during this period, where the imagery of reclining ox or buffalo were already hugely popular bronze subjects, they were carefully cast to achieve smooth and tactile surfaces. The current lot has progressed from smaller bronze functional objects of the earlier periods, the Chinese foundries creating larger and more aesthetic pieces by improving casting techniques during the Ming dynasty. The current lot also differs from the traditional undecorated recumbent animals, but is instead surmounted by an archaistic *gu*, which represents the *fang gu* or 'reminiscing the past' style which was hugely popular during the Ming and Qing dynasty.





426

**A rare partially-gilt recumbent qilin mirror stand**

Ming dynasty, probably 16th century

Heavily cast with the long slim mythical animal recumbent and coiled looking to its right, its back set with a hollow holder for a circular mirror, now containing a Chinese metal European-style clock, the animal's surface with extensive rich gilding remaining on the head and hindquarters.

24cm wide.

**HK\$80,000 - 120,000**

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

明 擬十六世紀 銅局部鎏金麒麟背鏡

A very similar gilt-bronze recumbent qilin mirror stand is in the permanent collections of the Victoria and Albert Museum, London; see Rose Kerr, *Later Chinese Bronzes*, London 1990, illustrated on the front cover of the book.



427

**A large bronze 'Buddhist lion' incense burner and cover**

Cast Xuande six-character mark, late 16th/17th century

Standing on a sturdily cast lotus lappet pedestal with *ruyi*-heads forming the feet at the four corners, the rectangular vessel on four feet each cast as a powerful paw issuing from the open jaw of a mythical creature, the exterior cast with boys playing with lush vine scrolls and archaistic *shou* characters in relief, flanked by a pair of chimera handles clambering onto the mouthrim decorated in keyfret scrolls, the pierced lotus-scroll cover surmounted with a recumbent Buddhist lion finial with a smaller cub seated on its back, the base cast with a six-character apocryphal *kaishu* mark.

35.4cm high. (3).

**HK\$200,000 - 400,000**

**US\$26,000 - 52,000**

明 銅局部鑲金螭龍耳壽紋獅鈕方蓋爐 陽文「大明宣德年製」楷文方印

Compare a similar but slightly smaller bronze incense burner with reticulated cover and Buddhist lion finial, without original stand, sold at Sotheby's Paris, 16 December 2010, lot 266.





428

**A fine gilt-chased bronze tripod incense burner, ding**

Late Ming dynasty

Cast with three slim feet decorated with downward leaf lappets, supporting a cylindrical body rising to a band of keyfret-scroll, the sides with a pair of protruding loop handles, the exterior embossed with the eight precious objects, all beneath a band of *ruyi*-heads on a dense triangular diaper ground, the convex base cast with a six-character apocryphal *kaishu* mark. 17.1cm high.

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

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

明晚期 銅鑲金八仙暗紋三足爐 陽文「大明宣德年製」篆書款



429

**A bronze baluster two-handled vase**

Cast Xuande six-character mark, late Ming/early Qing dynasty  
The body decorated with raised bosses and inverted double *ruyi*-heads, the neck separated by two horizontal ribs and a frieze of archaistic and keyfret scrolls between archaistic *kui* dragon handles at the sides, the recessed base cast with a six-character apocryphal *kaishu* mark.  
48.1cm high.

**HK\$150,000 - 250,000**

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

明末清初 銅製如意頭紋螭耳瓶 陽文「大明宣德年製」楷文方印

Provenance 來源：

Sydney L. Moss Ltd., London

Illustrated 出版：

Sydney L. Moss Ltd., *The Second Bronze Age: Later Chinese Metalwork*, Hong Kong, 1991, no.64.

According to the authors Paul Moss and Gerard Hawthorn, the current lot retains the vigorous form with strong early design elements which dates it to the late Ming dynasty. This includes the raised cast *ruyi*-heads on the shoulders recalling cloud-collar designs of the Yuan dynasty and bold semi-spherical bosses at the foot.





430

**A gold-painted lacquered-bronze luohan**

Ming dynasty

Cast standing on a circular lotus pedestal, wearing loose robes incised at the hems wrapped around the left shoulders and draped over the right leaving the chest bare, the serene facial expression with downcast eyes framed by bald head and flanked by a pair of elongated earlobes, both hands clasped together in mudra with a billowing scarf hanging on his right arm.

30.6cm high.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

明 銅胎漆繪羅漢立像





431

**A partially-gilt bronze 'yulong' water coupe**

Late Ming/early Qing dynasty, attributed to Hu Wenming  
Heavily cast in the form of a small *guan* with waisted neck and lipped rim, the sides with a pair of *taotie* mask handles, the exterior decorated with the transformative dragon fish rising from splashing waves, all above floral diaper ground, the base with a two-character apocryphal mark.

5.9cm high.

**HK\$60,000 - 80,000**

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

明末清初 銅鑲金飛龍紋獸耳小罐 陽文「宣德」篆文款

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

Compare a similarly-designed partial-gilt incense burner also attributed to Hu Wenming, formerly in the Plesch collection, exhibited by the Oriental Ceramic Society of Hong Kong and Fung Ping Shan Museum at the University of Hong Kong (24 October 1986 - 13 December 1986), illustrated in *Arts from the Scholar's Studio*, Hong Kong, 2011, pp.134-135, no.103.

432

**A gilt-bronze 'mythical beasts' paperweight**

17th century

Realistically cast in the form of two fighting mythical beasts, the inferior creature lying down, the dominant opposition with muscular body and powerful limbs above, each with claws and ferocious faces with jaws revealing sharpened teeth.

7cm wide.

**HK\$80,000 - 120,000**

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

十七世紀 銅鑲金雙瑞獅紙鎮

Compare a gilt bronze mythical beast paperweight dated to the early Ming dynasty or earlier, exhibited by the Oriental Ceramic Society of Hong Kong and Fung Ping Shan Museum at the University of Hong Kong (24 October 1986 - 13 December 1986), illustrated in *Arts from the Scholar's Studio*, Hong Kong, 2011, pp.90-91, no.51. The authors Hugh Moss and Gerard Tsang believe the current lot is likely to be a later model based on the earlier prototype.



433

**A fine large bronze baluster vase**

17th/18th century

The lobed body relief cast with a series of *ruyi*-heads and finely incised with a continuous leafy vine ground dividing evenly spaced auspicious eight Buddhist symbols between upward and downward barbed design, the flaring trumpet neck divided by two pairs of horizontal ribs, and cast with a continuous scene of deers and cranes amidst pine and bamboo groves, flanked by a pair of mythical beast handles.

58cm high. (2).

**HK\$180,000 - 280,000**

**US\$23,000 - 36,000**

Provenance 來源：

Gerard Hawthorn

Compare also a similarly lobed bronze vase with flaring neck but with different archaic mythical beast handles, illustrated by Sydney L. Moss Ltd., *The Second Bronze Age. Later Chinese Metalwork*, London, 1991, no.66.

清十七/十八世紀 銅陰刻八吉祥紋梭式龍耳瓶



434

**A fine and massive archaistic gold and silver-inlaid bronze vase**

Late Ming/early Qing dynasty, 17th century

Cast in the form of an archaistic vessel with splayed feet and sharp-angled shoulders rising to a flared neck, the shoulders issuing a pair of looped handles issuing from horned mythical beasts, decorated all over with *taotie* motifs, *kui* dragons and stylised peacocks above geometric grounds within multiple horizontal friezes and downward leaf lappets, dividing vertical flanges and details picked out in gold and silver inlays.

60.5cm high.

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

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

明末清初 銅錯金銀鳥紋鹿耳壺







435

**A bronze lobed oval hand warmer and cover**

Ming dynasty, Zhang Mingqi mark

Surmounted by a curved overhead handle fastened at the sides, the reticulated cover simulating basket weave forming pierced hexagonal and triangular-shaped 'star' design, the slightly recessed base cast with a four-character *zhuan* seal mark of the maker.

24.5cm wide. (2).

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

明 銅製海棠式蓋暖爐 陰刻「張鳴岐製」篆文方印

Such vessels were used primarily to keep the hands warm during the long cold winters, however larger foot warmers also exist. Examples of foot warmers cast with Zhang Mingqi marks are illustrated by Sydney L. Moss Ltd., *The Second Bronze Age. Later Chinese Metalwork*, Hong Kong, 1991, no.81 and 82. See also a large foot warmer sold in these rooms, 27 May 2012, lot 293.



436

#### 436

##### **An archaistic bronze ritual vessel, gu**

Late Ming/early Qing dynasty

The four-lobed body rising from a slightly splayed feet towards a flaring trumpet neck, cast with a dragon clambering around the waist biting on a stem of *lingzhi*, wood stand.

11.5cm high. (2).

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

明末清初 銅螭龍抱瓶式花觚



437

#### 437

##### **An archaistic bronze vessel, zun**

Mid Qing dynasty

Cast on a splayed bell-shaped foot, the unusually slender body rising towards a flaring trumpet neck, flanked at the sides with a pair of mythical beast heads forming 'C'-shaped handles, another at the waist and vertical flanges, the exterior decorated with two prominent friezes in relief featuring archaistic *taotie* designs, cast with a three-character *zhuan* inscription towards the foot.

17.8cm high.

**HK\$40,000 - 60,000**

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

清中期 青銅仿古饕餮紋尊「龜文造」篆文印



438

**438**

**A gilt-bronze figure of a standing scholar**

Ming dynasty

His emaciated figure wearing loose flowing robes tied at the waist and incised at the hems, his right hand raised with index finger pointing upwards, his head gently turned left with eyes downcast in deep thought, the hair bound together with a cloth cap.

*19.5cm high.*

**HK\$40,000 - 60,000**

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

明 銅雕高士立像

**439**

**A silver-inlaid bronze luohan**

Qing dynasty

Finely cast seated on flat rockwork with the right leg curved inwards and left leg bent, wearing loose robes with spiral scroll motifs and incised at the hems decorated with silver inlays, his left hand holding a string of prayer beads, the right cleaning his ears with a stick, his visage with downcast eyes deep in thought below a bald head, the back also with a two-character *zhuanshu* inscription inlaid in silver.

*20.3cm high.*

**HK\$70,000 - 90,000**

**US\$9,000 - 12,000**

清 銅胎錯銀怡然羅漢像



439

The imagery of the monk scratching his ears defines him as Nagasena, the historical figure who was a Brahmin who later became a Buddhist sage circa 150BC. He is commonly depicted, as in the current lot, as a bald elderly monk leisurely dressed and seated on rockwork, holding prayer beads, scratching his ear with a stick, and sometimes accompanied by a Buddhist lion at his side. Naga is the Sanskrit name for 'king cobra', 'snake' or 'dragon', and Sena means 'army'; together they form the name translated as 'Army of Naga' or 'Host of Dragons', signifying a very powerful supernatural presence. His answers to questions about Buddhism posed by the Indo-Greek King Menander I of India (now Pakistan) are recorded in the *Milinda Panha*.

The imagery of Nagasena is not limited only to bronzes, but appears in other materials as well. Compare a carved *bai furong* soapstone figure of Nagasena previously from the collection of Hugh M. Moss, sold in these rooms, *The Q Collection: Exquisite Soapstones*, 25 May 2011, lot 250.



**440**

**A bronze seated figure of Guanyin**

Ming dynasty

Finely cast seated with left leg pendent, the Goddess of Mercy wearing long flowing robes draped over her head, her serene expression with downcast eyes framed by her hair bound in high chignon, holding a scroll in her right hand with her left resting on her knees.

11.2cm high.

**HK\$35,000 - 55,000**

**US\$4,500 - 7,100**

明 銅持經觀音坐像

For a closely related seated bronze figure of Guanyin, see Sydney Moss Ltd., *The Second Bronze Age. Later Chinese Metalwork*, London, 1991, no.6. For an example sold at auction, see an almost identical gilt bronze seated Guanyin sold in these rooms, 26 May 2013, lot 392.

**441**

**A bronze 'lion' water dropper**

Qing dynasty

Intricately cast in the form of a recumbent lion, its body curved with head raised showing pronounced thick eyebrows and furry mane running down the back of the neck, its ferocious expression flanked by a pair of hollow ears, its powerful jaws clenched tightly on a sprig of *ruyi*-head.

6.1cm wide.

**HK\$40,000 - 60,000**

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

清 銅雕獅形水滴



440



441



442

**A gilt-splashed bronze 'Li Tieguai' double-gourd vase**

17th/18th century

Sturdily cast in the form of an oblong double-gourd vessel rising from a pronounced conical foot, decorated with a rope tied in a knot at the mid-section with raised bats in flight amidst clouds dividing vivid splashes of gold, the Immortal in high relief seated at leisure with legs apart, wearing loose robes tied at the waist, holding a crutch and drinking wine from an ewer, his stern expression framed by defined beard and bald head wearing a circlet, the base cast with a two-character apocryphal *zhuanshu* seal mark.

40.2cm high.

**HK\$150,000 - 250,000**

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

清十七/十八世紀 銅灑金李鐵拐葫蘆式瓶 陰刻「宣德」篆文方印

Li Tieguai, also known as 'Iron Crutch Li', is one of the Eight Immortals. Li appears as a lame beggar supported by an iron crutch and wearing a circlet and carrying a double-gourd with him. Before he attained immortality, he was a wine-drinking recluse and is often depicted as pot-bellied or drunk and resting in a relaxed posture. Legend states that all the Eight Immortals are very fond of drinking wine and they are sometimes also referred to as the 'Eight Drunken Immortals'.





443

**A rare pair of gold-splashed bronze ritual vessels, jia**

Mid Qing dynasty

Each supported on three long spreading legs, the bulbous body rising to a flaring trumpet neck, the rim with a pair of mushroom cap finials and a 'C'-shaped mythical beast handle on one side, decorated with archaistic *taotie* motifs within vertical flanges and upward leaf lappets, all reserved on *leiwen* ground and splashes of gold, the base each with a series of *jinshu* inscriptions.

29.8cm high. (2).

**HK\$600,000 - 800,000**

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

清中期 銅灑金饕餮紋爵一對

Such later bronze vessels faithfully retain their original archaic bronze form, however the Ming dynasty counterparts (as shown here by the current lot) are somewhat exaggerated by stressing certain elements of the archaistic and *taotie* motifs, as well as splashing with gold. Although originally used as a wine drinking vessel, the current lot would have embellished scholar studios offering the viewer a subtle allusion, a gateway to experience the magnificent past.

Compare an example of a gold-splashed bronze *jue*, exhibited by the Oriental Ceramic Society of Hong Kong and Fung Ping Shan Museum at the University of Hong Kong (24 October 1986 - 13 December 1986), illustrated in *Arts from the Scholar's Studio*, Hong Kong, 2011, pp.184-185, no.161.





444

**A bronze 'Buddhist lion' incense burner**

Qianlong

The mythical beast standing tall on four powerful feet issuing sharp claws, its body ablaze with flames all around, the ribbed torso surmounted by a raised head with curly mane and eyebrows, the ferocious face with jaws opened wide revealing sharp teeth, the beast adorning a small bell around the neck also acting as a hinge.

18cm high.

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

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

清乾隆 銅雕佛獅香爐

The Buddhist lion model has been used since the early Ming dynasty in other art forms, for example, Longquan celadon Buddhist lion incense burners and many variants are seen throughout the Ming dynasty. Gilt and parcel-gilt Buddhist lion incense burners are usually considered to be late Ming to early Qing dynasty in date, with other later models emerging based on this style, as exhibited by the current lot. Compare late Ming and early Qing dynasty parcel-gilt bronze Buddhist lion incense burner examples illustrated by Sydney L. Moss, *The Second Bronze Age. Later Chinese Metalwork*, London, 1991, no.18 & 19.





445

**A fine bronze 'chimera' recumbent water dropper**

Qianlong

The powerful mythical beast with long bifurcated furry tail flowing between the muscular hind legs, the front legs flanked by a pair of feathery wings, the ribbed torso rising upwards towards a raised head with jaw wide open revealing sharp teeth, its ferocious expression surmounted by a pair of elongated horns curved at the ends, the body decorated with C-scrolls.

16.4cm long.

**HK\$200,000 - 400,000**

**US\$26,000 - 52,000**

清乾隆 銅雕端獸水滴

446

**An archaistic gilt-bronze 'auspicious'  
rectangular baluster vase, fanghu**

Qianlong

Cast with a splayed foot and a gently upwards flaring body, the flat shoulders and waisted neck ending in a trumpet neck, flanked at the sides with a pair of Buddhist lion head handles biting on circular white jade rings, each main facade inset with two *shuangxi* and *shou* characters individually, all reserved above an elaborate relief ground of gilt stylised lotus blossoms, auspicious Buddhist emblems, bats in flight, archaistic motifs, *ruyi*-heads and keyfret scrolls.

25.7cm high.

HK\$300,000 - 400,000

US\$39,000 - 52,000

清乾隆 銅鑲金浮雕蓮花地齋壽紋雙環耳壺







447

**447**

**An archaistic silver-inlaid bronze 'recumbent ox' libation vessel and cover**

Qing dynasty

Cast in two parts, the well-defined head flanked by a pair of small ears and rising horns, its spine highlighted by a vertical flange running down towards the tip of its tail, the body engulfed in silver-inlaid flames on a swirling ground.

26.7cm wide. (2).

**HK\$60,000 - 80,000**

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

清 銅錯銀牛形觥

**448**

**A gilt-bronze 'dragon fish' paper weight**

Qing dynasty

The transformative mythical beast with the body of a dragon and ending in the tail of a fish, sitting upright with front claws outstretched and ribbed torso rising to an upturned head, its ferocious face with jaws wide open revealing sharp teeth framed, a furry mane running down its back.

7cm wide.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

清 銅鑲金雕龍龍紙鎮



448



**Archaic Bronzes from the  
Sze Yuen Tang Collection  
思源堂珍藏古代青銅器  
Lots 449-583**







堂

安達先生屬

甲戌冬日

史樹青





思

源



449

**A rare archaic bronze ritual wine vessel, jue**

Early Shang dynasty, Erligang culture

Raised on three tall pointed triangular feet, the compressed elliptical waisted body finely cast with a band of star-crossed motifs beneath a frieze of studs, one side surmounted by a flattened handle, all extending upwards towards a flared narrow spout and tip, the flared rim surmounted by a pair of short whorl finials.

16.5cm high.

**HK\$80,000 - 120,000**

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

商早期 二里岡文化 乳丁及網格紋爵

Research gathered from twentieth century excavations reveals a number of archaic bronze tripod vessels similar to the current lot, dated from the sixteenth to fourteenth century BC and attributed to the Erligang culture. A typical shape created during this period, it is characterised by the elongated design and thinness of the bronze material, despite lacking a more formalised general decorative motif on the exterior. The appearance of criss-cross and stud motifs represents a short period of development which explains its rarity.

See a similar example in the National Palace Museum, Taipei, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp.116-119, no.1. See also another similar excavated example also dated to the early Shang dynasty, unearthed at Zheng county, Henan province in 1951, in the Henan Provincial Museum, Henan province, illustrated in *Zhongguo Qingtongqi Quanji 1. Xia Shang 1*, Beijing, 1996, p.61, no.62.



爵流窄且短，流口間立二短柱，尾部尖短。口緣有階，身平扁，壁薄，底平，三細尖小足。腹間飾不明顯的乳丁紋及網格紋一周。

從出土情況顯示，在二里岡時期(公元前16-14世紀)以製作三足器為多，而小形的爵便是比較常見的形製，這類三足器皆有實用功能。同書作者指出，二里岡三、四期青銅已發展出穩定造形，以壁薄及造型修長為時代風格，大多數以素面沒有紋飾為主，少數有簡單紋飾，作者舉例三期出土之爵杯上有不醒目的乳丁紋，以及四期出土之鼎上有網格紋，因此如本拍品中擁有合乎時代風格之爵杯甚為少見。

比較例子可參考河南輝縣琉璃閣之獸面紋爵，該件現藏於中國歷史博物館，見中國青銅器全集編輯委員會，《中國美術分類全集 - 中國青銅器全集1：夏商》，北京，1996年，頁61，編號62。另外也可參考台北國立故宮博物院之弦紋爵，見陳芳妹著，《故宮商代青銅禮器圖錄》，台北，1998，頁116-119，編號1。





450

**A rare archaic bronze ritual wine vessel, jue**

Early Shang dynasty, Erligang culture

Raised on three tall pointed triangular feet, the compressed elliptical waisted body highlighting a band of 'X' motifs, one side set with a flattened handle, all extending upwards towards a flared narrow spout and tail, the rim surmounted by a pair of whorl motifs.

16cm high.

**HK\$60,000 - 80,000**

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

For a similar example in the National Palace Museum, Taipei, see *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp.116-119, illustrated, no.1.

商早期 二里岡文化 網格紋爵





**451**

**An archaic bronze ritual wine vessel, jue**

Late Shang dynasty, Erligang culture

Raised on three blade-shaped feet, the exterior cast in relief with a frieze of two *taotie* amongst dense archaistic scrolls at the waist, one cast beneath the handle issuing from the head of a mythical beast, a pair of conical caps cast with whorl motifs issuing from the rim between the spout and tip.

*22cm high.*

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

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

商晚期 獸面紋爵杯

An archaic *jue* of similar form and decoration is in the collection of the National Palace Museum, Taipei, illustrated in *Shang Ritual Bronzes in the National Palace Museum*, Taipei, 1998, pp.132-133, no.5. See also a closely related example in the Arthur M. Sackler collection, illustrated by Robert Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, Washington, 1987, pp.198-199, no.20. Compare an excavated example unearthed at Henan province in 1980, illustrated in *Zhongguo Qingtongqi Quanji 4. Shang 4*, Beijing, 1998, p.51, no.53.





尾及流呈一曲線，高立柱置在曲線之底處，比例優美，與卵形底腹曲度呼應。主紋為寬帶獸面紋，地為雲雷紋，外有獸首鑿。三足為勻稱尖錐形。

此器形製上有更多曲線，但紋飾保留簡單一寬帶獸面紋，是二里岡時期簡樸風格轉向殷墟後期繁密形式化階段的例子，同時期的參考例子，可見台北國立故宮博物院之父癸爵，見陳芳妹著，《故宮商代青銅禮器圖錄》，台北，1998，頁132-133，編號5。





452

**A rare archaic bronze ritual wine vessel, jia**

Mid Shang dynasty, Erligang culture

Raised on three curved hollow blade-like legs, the compressed globular body surmounted by a flared rim, cast with a band of elongated *taotie* masks centered on narrow flanges, one side cast with a simple flattened 'C'-shaped handle, the flared rim set with a pair of finials cast with sunken whorl circles.

26.8cm high.

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

**US\$26,000 - 39,000**

商中期 二里岡文化 獸面紋罍

The tripod vessel *jia* retains the Erligang manner of design and is notable for its three hollow triangular feet. As these vessels were created using primitive moulding techniques, the complicated process required great accuracy, and was considered an extremely difficult feat to achieve. A similar *jia* vessel is in the National Palace Museum, Taipei, illustrated in *Shang Ritual Bronzes in the National Palace Museum*, Taipei, 1998, pp.148-151, no.8. See also an example in the Arthur Sackler collection, illustrated by Robert Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, Washington, 1987, pp.148-151, no.2. See also a similar excavated example also dated to the mid Shang dynasty, showing similar tripod feet and form, unearthed at Henan province in 1954, in the Henan Provincial Museum, Henan province, illustrated in *Zhongguo Qingtongqi Quanji 1. Xia Shang 1*, Beijing, 1996, p.94, no.95.



口緣呈階狀，器壁較薄，短立柱，三足成尖錐形，每個立柱均對準一足，平底上有三道範線，器身飾寬條浮雕獸面紋。

根據同書作者指出，在二里岡文化時期鑄造大型三足器時，因內模須腹足相連，技術上的困難往往形成空足，食物容易流入器足中，成了時代風格，而本拍品也不例外。

現藏台北國立故宮博物院一件獸面紋斚與本拍品如出一轍，本拍品之立柱更為完好，見陳芳妹著，《故宮商代青銅禮器圖錄》，台北，1998，頁148-151，編號8。同書也列出河南鄭州捲煙廠新鄭望京樓、湖北黃陂盤龍城李家樓之出土例子，造形及紋飾也與本拍品十分相似。





453

**An archaic bronze wine vessel and cover, jia**

Mid Shang dynasty

The bulbous vessel standing on three splayed legs, the waisted neck cast with a band of keyfret scrolls within circular motifs, one side with a 'C'-shape-flattened handle in the form of a mythical beast issuing water from its mouth, ending with a thick rim at the top further surmounted by a pair of finials cast with sunken whorl motifs, the cover cast with a centralised 'C'-shaped knob enclosed by a band of stylised *taotie* masks within a frieze of archaistic scroll.

24.3cm high. (2).

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

商中期 青銅雲雷紋斚

It is extremely rare to find an archaic bronze *jia* vessel preserved with its original cover. See a similar excavated example also dated to the mid Shang dynasty, with similar tripod feet but without a cover, unearthed at Henan province in 1974, in the Lingbao Culture Hall, Henan province, illustrated in *Zhongguo Qingtongqi Quanji 1. Xia Shang 1*, Beijing, 1996, p.98, no.99; See other two *jia* vessels with similar S-curved profile and rounded bottom from the Arthur M. Sackler Collection, individually dated to the thirteenth and twelfth century BC, illustrated by Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, New York, 1987, pp.158-164, nos.5-6.





撇口，口沿上有兩菌狀柱。頸部微束，鼓腹，下呈三個剖面為T字形足，器身一側有一大壑。器身頸部飾雲雷紋一周，為商代中期甗的典型器物。

參看1974年河南靈寶東橋出土的一件商代中期目雷紋甗，現藏於河南省靈寶縣文化館，雖原蓋已失，但其器形及紋飾與本品相似，著錄於《中國美術分類全集.中國青銅器全集.夏商1》，北京，1997年，頁98，編號99。另對比參看賽克勒收藏一件公元前13世紀及另一件公元前12世紀饕餮紋甗，其紋飾雖不同，但其S形器身及圓形鼓腹與本器相同，可資參考，見 Robert W. Bagley著，《Shang Ritual Bronzes in the Arthur M. Sackler Collection》，紐約，1987年，頁158-164，編號5、6。





454

**454**

**An archaic bronze 'toad' axe-head, yue**

Late Shang dynasty

The curved blade with a wide waisted cheek, featuring a pierced design with a stylised toad encircled within raised ridges, a further two piercings at the *hu* and another at the *na*.

18.1cm wide.

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

商晚期 青銅蛙紋鉞

See an excavated example of a similar pierced axe-head also with a toad decoration, unearthed in Shaanxi Province in 1981, illustrated in *Zhongguo Qingtongqi Quanji 4. Shang 4*, Beijing, 1998, p.177, no.185.



455

**455**

**An archaic bronze turquoise-inlaid axe-head**

Late Shang dynasty

The blade cast in the form of a trapezoid with a curved end gently flaring from the shaft, decorated with archaistic scrolling motifs at the shaft and the *na* inset with turquoise.

17.2cm long.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

商晚期 鑲嵌青銅鉞

Excavated examples of similar axe-heads dated to the late Shang dynasty have been widely published, however it is rare to find one with inlaid turquoise decoration. Compare an excavated example of a bronze hand axe decorated with inlaid turquoise also dated to the late Shang dynasty, unearthed in Anyang, Henan province, in the Freer Gallery of Art, Washington D.C., illustrated in *Zhongguo Qingtongqi Quanji 3. Shang 3*, Beijing, 1997, p.207, no.206.



456

**Two archaic bronze 'bird' ge**

Late Shang dynasty

Each tapering from a pronounced guard towards a pointed tip with a raised central ridge, the hilt curved at the end in an archaic head of a bird.

Each: 27.8cm long. (2).

**HK\$40,000 - 60,000**

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

The distinctive bird's-head form visible on the present lot derives from the late Shang dynasty, and similar examples gradually became less common during the Western Zhou dynasty. Although such forms only dominated for a relatively short period of time, the current lot has similarities with excavated examples from Anyang, Henan province. For an illustrated example from the C.H. Wang collection, see *Shang and Zhou Chinese Bronze Weaponry*, Taipei, 1993, p.98-99, no.6. Compare a similar excavated example also dated to the late Shang dynasty, unearthed in Anyang, Henan province in 1975, illustrated in *Zhongguo Qingtongqi Quanji 3. Shang 3*, Beijing, 1997, p.204, no.203.

商晚期 歧冠鳥形曲內戈兩件

457

**An archaic bronze 'zoomorphic' mask**

Late Shang dynasty

Cast in the form of a horned *taotie* with bulging pierced eyes and prominent bridge of the nose, pierced with original apertures in the eyes, between the cheeks and along the upper lip.

19cm wide.

**HK\$80,000 - 120,000**

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

商晚期 青銅牛首式馬具



456



457

458

**A rare large archaic bronze ritual wine vessel and cover, hu**

Zhou dynasty

The finely cast vessel of tall pear-shaped form, the elegantly body tapering gradually from a pronounced splayed foot, finely cast on each side with two broad friezes of stylised hook-beaked birds set in confrontation against a dense *leiwen* scroll ground, their eyes formed from prominent raised bosses, their talons and plumage intricately picked out with stylised geometric scroll, separated from each other and below two bands cast with additional stylised birds, the neck set with a pair of tubular handles, the cover cast with an additional band of stylised birds, tapering to a sharp everted rim with two rectangular apertures. 41cm high. (2).

**HK\$250,000 - 300,000**

**US\$32,000 - 39,000**

周 青銅鳳鳥雷紋蓋壺

See an excavated example showing a similar ritual wine vessel with elongated neck and cover, in the collection of the Minneapolis Institute of Art, illustrated in *Zhongguo Qingtongqi Quanji 4. Shang 4*, Beijing, 1998, p.146, no.150; also another hu vase excavated from Changping in 1975, dated to the early Western Zhou period, illustrated in *Gems of Beijing Cultural Relics Series*, Beijing, 2002, p.127.

器長頸微束，器形修長，腹部圓鼓，貫耳，圈足，有蓋，蓋頂飾一圈足狀捉手，口沿外侈。頸部及腹不以雷紋為地，飾對稱鳳鳥紋。參看美國明尼阿波利斯藝術館藏一件商代晚期曲折雷紋壺，其形制及紋飾排列與此壺類似，著錄於《中國美術分類全集.中國青銅器全集.商5》，北京，1998年，頁146，圖150；另見1975年昌平白浮龍山鹿場M2出土一件西周早期穿帶壺，其蓋形制與本壺類似，見北京市文物局編，《北京文物精粹大系》，北京，2002年，頁127。





459

**A pair of archaic bronze chariot fittings**

Western Zhou dynasty

Each cast of 'spade' form, fitted with curved open socket for fitting a chariot pole, the upper side cast with a prominent *taotie* mask consisting of defined eyes and eyebrows, atop a curved V-shape fixture featuring an additional *taotie* mask in the opposite direction, and ram decoration at the lower panel, both with pierced eyes and nostrils, the interior cast in relief with a 'X' pattern, mounted on stand.

22.7cm high. (2).

**HK\$70,000 - 90,000**

**US\$9,000 - 12,000**

西周 青銅車飾

For a similar but single chariot fitting with cylindrical socket from the Arthur M. Sackler collection, see the example illustrated by Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIA, Washington, 1990, p. 82, fig. 112, sold at Christie's New York, 18 March 2009, lot 212.





460

**460**

**An archaic bronze dagger axe**

Western Zhou period, Bashu culture

The pointed tip with two rectangular piercings at the *hu*, the hafting flange decorated with a tiger in relief issuing a pair of outward splayed wings, ending at in a mythical beast *na* with flaming edge motif.

*22.5cm long.*

**HK\$80,000 - 120,000**

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

西周 巴蜀文化 獸形紋凸翼戈



461

**461**

**An archaic bronze dagger axe, ge**

Western Zhou period, Bashu culture

The beak-shaped blade curving towards one side with raised ridge, issuing from a flared wing-guard and two piercings at the *hu*, ending with a rectangular *na* with double swirling scrolls.

*23.7cm long.*

**HK\$10,000 - 20,000**

**US\$1,300 - 2,600**

西周 巴蜀文化 青銅戈



462

**An archaic bronze 'taotie' ge**

Late Western Zhou dynasty, Bashu culture

The slender and tapered blade with two rectangular piercings along the *hu* and a circular aperture at the *na*, each side with a *taotie* mask.

16.5cm long.

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

There is a substantial collection of triangular-shape *ge* similar to the current lot but with various designs and motifs in the Chongqing Museum, Sichuan province. For an illustrated example, see *Zhongguo meishu fenlei quanji*; *Zhongguo qingtong tongqi quanji* 13. *Bashu*, Beijing, 1994, p.126, no.139.

西周晚期 巴蜀文化 獸面紋三角援戈

463

**An archaic bronze 'mask' buckle**

Western Zhou dynasty

Cast as a pierced mask with two circular eyes framed by a pair of ears, raised nostrils and a tiny mouth, all bordered by twisted rope borders, the rear with four semi-circular buckles arranged in sets of two on each side.

12.6cm wide.

**HK\$80,000 - 120,000**

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

西周 獸首面具



462



463



464

# **A bronze ge on lacquered wood**

Eastern Zhou dynasty

The curved blade with four piercings ending in a pointed tip on one side, the other side with a rectangular flange, fastened on the wooden pole surmounted by a finial; the lower pole ending in a sturdy octagonal spike extending from an elaborate archaic mythical beast; the wooden pole lacquered red.

Longest: 27.2cm high. (2).

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

Lacquered woods are generally not resistant to weathering and therefore it is rare to find parts of the pole arm remaining, even more rare that they retain original red lacquering.

For an excavated example, see *Archaeology*, March 1977, pp.37-54, no.22. Compare also another example of a similar elongated ferrule, illustrated by Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.181, no.87.

東周 銅戈、紅漆木秘及鳥紋鑕

戈呈長胡式，前鋒孤尖，三長條形穿，上援末一穿，配雲形秘冒。橢圓形鑕的鑕分為兩部份，上部份為鳥形，凸眼勾喙，羽翼豐滿，下半部份成多透修窄。兩者皆配原紅漆木秘。

鑕是戈秘杆末端之配件，因秘杆是木製的，容易風化，故戈及鑕難以一同保存，如本拍品能保留完好一套的戈及鑕實屬難得。與本鑕造型相近的出土例子，可參考《文物》，1977年，3月，頁36-54，圖版22。另一件造型相近的鑕私人例子，可參考Jessica Rawson 及 Emma Bunker著，《Ancient Chinese and Ordos Bronzes》，香港，1990，頁180-181，編號87。

465

**A pair of archaic gold and silver-inlaid bronze chariot corner fittings**

Eastern Zhou dynasty

Each right angled and held together by a linking strut and two flanges at the rear, the exterior elaborately decorated with two ferocious mythical beasts facing each other with their sharp paws outstretched to the front and back, showcasing their muscular body structure ending in a long furry tail, both creatures supporting a frieze of triangular diaper ground with swirling patterns, all impressively inlaid in gold and silver.

14cm wide. (2).

HK\$200,000 - 300,000

US\$26,000 - 39,000

東周 青銅錯金銀獸紋車馬飾一對

Compare a similar pair of silver-inlaid chariot corner fittings from the Pierre Uldry collection, in the Rietberg Museum, Zurich, illustrated on the cover of *Chinesisches Gold und Silber*, Zurich, 1994, pp.82-83, no.23.

相近的例子有屬Pierre Uldry珍藏，現為蘇黎世Rietberg博物館之藏品，見《Chinesisches Gold und Silber》，蘇黎世，1994年，頁82-83，圖版23。





466

**A fine and rare archaic bronze ritual ewer and cover, he**

Eastern Zhou dynasty

Cast on three straight feet flattened at the ends and issuing from raised animal head finials, the vessel of a compressed globular form with two raised horizontal ribs featuring three bands of frieze decorated with archaistic scrolls and *kui* dragons in relief, one side showing a slender 'S'-shaped mythical beast spout, the shoulders with arched handles above a flat cylindrical cover attached to the body with a linked chain.

25.6cm high. (2).

**HK\$450,000 - 650,000**

**US\$58,000 - 84,000**

東周 青銅螭紋提梁盃

See an excavated example unearthed at Pingshan, Hebei province, in 1977 in the Cultural Relics Institute, Hebei province, illustrated in *Zhongguo Qingtongqi Quanji* 9. *Eastern Zhou* 3, Beijing, 1997, p.163, no.160. See also another excavated example dated to the late Spring and Autumn period, unearthed in Henan province in 1978, in the Cultural Relics Institute, Hebei province, illustrated in *Zhongguo Qingtongqi Quanji* 11. *Eastern Zhou* 5, Beijing, 1997, p.48, no.49; and another in the Shanghai Museum, also illustrated in *Zhongguo Qingtongqi Quanji* 11. *Eastern Zhou* 5, Beijing, 1997, p.47, no.48. Compare also another excavated example dated to the late sixth to early fifth century BC, unearthed in Shanxi Changzhi Fenshuiling M270, illustrated by Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Scakler Collections. Volume III*, New York, 1995, p.411, fig.84.4.

造形與本拍品相近的出土例子有河南回始侯古堆出土蟠蛇紋盃，見《中國美術分類全集.中國青銅器全集.東周5》，北京，1997年，頁48，編號49。又見上海博物館之藏品吳王夫差盃，見同書，頁47，編號48。該兩件例子之提樑比本拍品為繁複，但造形一致，可作參考。另見山西長治分水嶺M270出土一件青銅盃，時代定為公元前6世紀晚期至5世紀早期，其龍首造型與本器幾乎一致，見Jenny So著，《Eastern Zhou Ritual Bronzes from the Arthur M. Scakler Collections》，卷3，紐約，1995年，頁411，圖版84.4。



467

**A large archaic bronze ritual vessel and cover, pu**

Eastern Zhou dynasty

Heavily cast on a inward curved stand, the slim waist rising gently and surmounted by a large circular basin, the stand finely pierced with entwined *chi* dragon motifs and archaistic scrolls on multiple friezes, the basin cast with archaistic scrolls in raised bosses issuing four protruding mythical beast head finials at the compass points, each with bulging eyes, nostrils, eyebrows and jaws opened wide sticking out its tongue lapping water, each downcast head framed by a pair of horns converging to form a *taotie* mask, all surmounted by a wide domed cover decorated with bands of archaistic scrolls and geometric patterns in concentric circles, surmounted with eight evenly-spaced outward flaring lotus petal finials at the top.

29cm high. (2).

**HK\$700,000 - 900,000**

**US\$90,000 - 120,000**

東周 青銅蟠虺紋獸首豆形鋪

The 'dou' shape derived from the ceramic form in Longshan cultural contexts of the late Neolithic period and continued in common use throughout the Shang and Zhou periods. Current lot with elaborate openwork design and lotus petal finials is also referred as 'fu', according to the research by Du Songnai from the Palace Museum, Beijing, see *Zhongguo Qingtongqi Quanji* 9. *Eastern Zhou* 3, Beijing, 1997, p.18.

Compare an excavated example of a *dou* with domed cover but with similar pierced foot and surmounted with a lotus leaf finial on the cover, unearthed at the old city of Qufu, Shandong province, in 1932, in the Palace Museum, Beijing, illustrated in *ibid.*, Beijing, 1997, p.54, no.51; See also another inscribed bronze dou from Shangdong Yishui Luijiadianzi M1, dated to the second half of seventh century BC, illustrated by Jenny So, *Ancient Chinese Bronzes from the Arthur M. Sackler Collections*, vol.III, New York, p.182, fig.24.5

本拍品器形似豆，淺盤鏤空底，蓋頂飾蓮瓣紋，通體飾蟠虺紋，四方有獸首為耳，工藝精湛，感覺華美。根據故宮博物院之專家研究，此類似豆之禮器，自名為「鋪」，為豆之別名。《周禮》：「醢人掌四豆之食」，豆為肉食器，主要盛肉醬之用。北京故宮博物院藏一件魯大司徒可與本拍品作比較，該藏品於1932年在山東曲阜林前村出土，內有銘文，為魯大司徒厚氏作，掌管籍田與山林川澤等事務，見《中國美術分類全集·中國青銅器全集·東周3》，北京，1997年，頁54，編號51。另見一件山東沂水出土帶銘文的青銅豆，其蓋亦有蓮瓣設計，著錄與 Jenny So，《Ancient Chinese Bronzes from the Arthur M. Sackler Collections》，卷3，紐約，頁182，圖24.5。該藏品缺獸首，底部較簡單，相比之下，本拍品更為精緻華美，視為重器也。















468

**An inscribed archaic bronze tripod incense burner and cover, ding**  
Eastern Zhou dynasty

Raised on three feet issuing from three *taotie* masks in relief, the deep spherical body decorated with two bands of densely entwined archaic *kui* dragons, flanked at the shoulders with a pair of right-angled 'U'-shaped upright handles, surmounted at the top with a gently domed cover issuing three mythical beast finials with looped handles, the centre further cast with a ringed handle, the underside of the cover cast with a series of twelve-character *zhuan*shu inscription arranged in a circle.  
26.7cm high. (2).

**HK\$400,000 - 600,000**

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

東周 青銅蟠蛇紋獸首足蓋鼎

See a very similar excavated example dating to the late Spring and Autumn period, showing almost identical elongated tripod feet and handles, unearthed in Shaanxi Province in September 1977, in the Fengxiang Cultural Palace, Shaanxi Province, illustrated in *Zhongguo Qingtongqi Quanji* 11. *Eastern Zhou* 5, Beijing, 1997, pp.6-7, no.6 & 7.

Compare also another similar example formerly from the Arthur M. Sackler collection, later bequested by the Chester Dale and Dolly Carter collection (accession no.V-305), currently preserved in The Art Museum, Princeton University (accession no.65.72), illustrated by Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections. Volume III*, New York, 1995, p.110. The mentioned example is comparable with the current lot, with similar slim undecorated legs supporting a deep bulbous cauldron, flanked by a pair of inverted 'U'-shaped handles at the sides. It is also interesting to note that these two share comparable irregularly interlacing configurations.

可與本拍品比較的出土例子，有1979年河南淅川下寺十一號墓出土，現藏河南省文物考古研究所藏的蟠蛇紋鼎，見《中國美術分類全集.中國青銅器全集.東周4》，北京，1998年，頁8，編號8。另一件1984年出土於陝西鳳翔高王寺的吳王孫無壬鼎，見《中國美術分類全集.中國青銅器全集.東周5》，北京，1998年，頁6-7，編號6,7。兩者皆比本拍品略大，但紋飾一致，且例子皆為環鈕，而本拍品則以獸為鈕。另見賽克勒舊藏一件形制類似的平蓋三足鼎，現藏於普林斯頓藝術館，著錄與Jenny So著，《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》卷3，紐約，1995年，頁110。



469

**An impressively large archaic bronze 'elephant' basin**

Eastern Zhou dynasty

Heavily cast in the form of a deep vessel with flat base, the outward splaying sides ending in a flaring rim, the exterior decorated with a band of interlocking archaistic scrolls, flanked on the sides with a pair of prominent elephant heads with the trunks forming part of the 'C'-shaped handles, the animals with flapping ears spread wide and cast with archaistic scrolls, and also issuing loose-hanging circular rings. 48cm wide.

**HK\$150,000 - 250,000**

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

東周 青銅螭紋獸首銜環耳鑑

Compare also a similar excavated example unearthed at Beixinbao village, Huailai district, Hebei province, in 1963, in the Cultural Relics Institute, Hebei province, illustrated in *Zhongguo Qingtongqi Quanji* 9. *Eastern Zhou* 3, Beijing, 1997, pp.132-133, no.130 & 131. The illustrated example dating to the Spring and Autumn period, shares similarities in terms of the flaring mouthrim and 'elephant'-like *taotie* handles is missing the ring handles.

造形碩大的青銅器十分罕見，與本拍品比較之出土器，有河北懷來北辛堡出土之波曲紋四耳鑑，見《中國美術分類全集.中國青銅器全集.東周3》，北京，1997年，頁132-133，編號130，131。該例子比本拍品為大，通體飾花紋，是東周時期早期燕文化之重要遺物。















470

**A rare archaic bronze 'gourd' vase and cover, hu**

Eastern Zhou dynasty

The bulbous flask-shaped body supported on a simulated rope-twist foot, rising to a straight neck offset on one side of the shoulder, intricately cast with three wide bands of dense interlocking abstract motifs on the lower body and an additional band at the neck, cast on one side with a convex bar handle decorated with keyfret scrolls, attached by a loose interlinked chain to the tail of the cover, the cover naturalistically cast as a feathery bird with wing feathers and sharp claws delicately rendered, the sharp beak opening to form the aperture of the vessel, with finial in the form of a bird, its beak forming the spout fastened on hinge allowing opening movements, the feathery avian creature grasping two serpents in its claws and body covered in further elaborate archaistic scrolls.

29.5cm high. (2).

**HK\$60,000 - 80,000**

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

Gourd-shaped vessels resembling the current lot have been unearthed in Henan, Shanxi and Shaanxi province, which were among the territories ruled by Jin and Wei. Although such vessels are used for serving wine, the design is rare amongst other more widely found vessel forms. Excavations in early Warring States tombs have only revealed one such vessel within a large burial, suggesting that such vessels reflected noble status.

For a similar example excavated in 1988 at Jinshen village, Taiyuan, Shanxi province, in the Shanxi Museum, see *Zhongguo meishu fenlei quanji. Zhongguo qingtong tongqi quanji 8. Dongzhou 2*, Beijing, 1995, pp.73-74, no.81-83. See also other similar excavated examples in the Shaanxi Museum of History and Sackler Gallery of Art, *Zhongguo meishu fenlei quanji. Zhongguo qingtong tongqi quanji 8. Dongzhou 2*, Beijing, 1995, pp.75-76, no.84-85.

For an example of this rare type in the Arthur Sackler collection, see Jenny So, *Eastern Zhou Ritual Bronzes in the Arthur M. Sackler Collection*, Washington, 1995, pp.236-239, no.39. The author suggests that this type of vessel was a 'short-lived type which appeared toward the end of the eighth century BC and disappeared by the early fifth century BC, and illustrates a closely related example formerly in the collection of Mrs. Otto H. Kahn, now in the Metropolitan Museum of Art, New York (1949.135.9), illustrated by Jenny So, *Eastern Zhou Ritual Bronzes in the Arthur M. Sackler Collection*, Washington, 1995, pg.238, fig.39.1.

**東周 蟠蛇紋匏壺**

壺口微侈束頸，壺身向一側傾斜，溜肩垂腹，短圈足。壺蓋為蹲坐鳥，長冠尖喙，一對利爪緊抓小龍兩條，肩部附蹲伏狀虎形提梁，虎口銜環，環上有鍵，相接鳥尾，環環相銜。壺身飾有蟠蛇紋四圈，配合蹲鳥伏虎上之重環紋、鱗紋及雲紋，工藝精緻。

壺仿如匏瓜星座因而得名，用作盛玄酒。戰國初期之墓出土較多匏壺，一般較大的墓中都有一件，可見墓主人之貴族地位。因匏壺多出土於河南、山西及陝西一帶，屬晉國之管轄範圍，應屬晉國或魏國之器。

造型相類似之匏壺，可參考1988年山西太原金勝村出土之蟠蛇紋匏壺，見中國青銅器全集編輯委員會，《中國美術分類全集 - 中國青銅器全集8 - 東周2》，北京，1995，頁73-74，編號81-83，現為山西博物院之藏品。其他參考例子有陝西綏德出土之蟠蛇紋匏壺及美國賽克勒美術館之藏品，見同書，頁75及76，編號84及85。



471

**A large archaic bronze tripod basin, pan**

Eastern Zhou dynasty

Rising from three cabriole feet depicted in the form of animal paws in tripod position, all supporting a shallow circular vessel with rounded sides gently rising to a lipped rim.

33.9cm diam.

**HK\$25,000 - 45,000**

**US\$3,200 - 5,800**

東周 青銅三足盤

It is interesting to note that archaic bronze basin or pan as exemplified by the current lot comes in two variants; some are cast with a splayed circular foot, others are flanked by a pair of upturned 'U'-shaped handles or decorated with ring handles at the sides. See an excavated example dated to the Spring and Autumn period, flanked with a pair of handles and above a conical-shaped splayed foot, unearthed at Guangxi province in 1985, in the Museum of Guangxi Zhuang Autonomous Region, illustrated in *Zhongguo Qingtongqi Quanji 11. Eastern Zhou 5, Beijing*, 1997, p.128, no.137.

Compare also another example from the Arthur M. Sackler collection also dated to the Eastern Zhou dynasty, late sixth century BC (accession no.V-230), illustrated by Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections. Volume III*, New York, 1995, p.328. The example has a pair of lug handles at the side and is further registered with an elaborate design of 'C' dragons towards the exterior wall, bordered by top and bottom by narrow mouldings.

類似的例子，可參考賽克勒舊藏一件東周三足盤（編號V-230），著錄於Jenny So著，《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，卷三，紐約，1995年，頁328。





472

**A fine archaic bronze silver-inlaid chariot-umbrella mount**

Late Eastern Zhou dynasty

The entirely hollow shaft divided into four parts by evenly spaced prominent ridges, decorated overall with inlaid silver with archaic C-scroll motifs and geometric swirls.

34.7cm long.

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

See two comparable examples in the British Museum, illustrated by Jessica Rawson. Compare also another similar but shorter silver-inlaid umbrella mount, illustrated by Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.185, no.94. According to the authors, the decoration of the latter example is very similar to that on the chariots found in the tomb of Mawangdui in Changsha, Hunan province.

**東周晚期 錯銀幾何圖案紋套管馬車軸飾**

車飾呈圓柱通空形，以凸出環節分為四段，銅帶棕紅色，通體飾錯銀幾何圖案紋，以漩渦紋及圓點等組成對稱圖案，似簡化之鳥形圖案。

另一件只有兩段，但紋飾十分近似的套管馬車飾，可見Jessica Rawson及Emma Bunker，《Ancient Chinese and Ordos Bronzes》，香港，1990，頁184-185，編號94。書中作者指出，馬車飾上之紋飾類似湖南長沙馬王堆漢墓出土的紡織物上之紋飾，有助了解馬車飾所屬之地域文化。







473

**A gold and silver-inlaid bronze spearhead**

Late Eastern Zhou Dynasty, Chu culture

The pronounced central ridge with straight sides tapering to a sharp point, the elongated conical shaft adorned with gold and silver inlays of archaistic 'C'-clouds and triangular motifs that terminate at the half-crescent rim exposing the hollow interior, a raised loop on one side of the cylinder possibly intended for attaching a tassel.

23.5cm long.

**HK\$60,000 - 80,000**

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

東周晚期 楚文化 錯金銀雲紋矛

The states of Wu and Yue in Jiangsu and Zhejiang provinces were renowned for their remarkable decoration on spearheads and swords. Numerous new techniques for making decorative geometric patterns were invented at the time and many of these weapons were also embellished with gold and silver inlay. Widespread circulation of such precious possessions indicates their prestige, since spearheads cast for the States of Wu or Yue were not only discovered in areas controlled by Chu, but also much further up north in Shanxi. Their high status in these peripheral areas presaged developments that were to affect all parts of China in the last two centuries of the Eastern Zhou.

A similar example is illustrated by Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, jointly presented by the Oriental Ceramic Society of Hong Kong and the Urban Council of Hong Kong, Hong Kong Museum of Art, Hong Kong, 12 October to 2 December 1990, pp.190 & 191, no.63. See also another related spearhead dated to the Warring States period, unearthed at Haojiayan, Qingjian county, Shaanxi province in 1987, in the Suide County Museum, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi. Volume IV*, Chengdu, 2009, p.637, accession no.TD427.

474

**An archaic bronze short sword**

Early Eastern Zhou dynasty, Qin culture

The short blade with a prominent central ridge, tapering from the hilt to the pointed tip, the guard cast in the form of a stylised head of a mythical beast, the conical hilt cast with evenly-spaced studded bosses on spiral ground.

26.4cm long.

**HK\$60,000 - 80,000**

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

The current lot resembles an excavated example from Yanliang, Shaanxi Province, which is dated to the early Warring States period and attributed to the Qin culture. See also another comparable example from the C.H. Wang collection, illustrated in *Shang and Zhou Chinese Bronze Weaponry*, Taipei, 1993, pp.198-199, no.61.

東周早期 秦國式 乳丁紋短劍



475

**An archaic bronze long slender triangular sword**

Late Eastern Zhou dynasty, Bashu culture

The long tapering blade with a rounded panel enclosing intricate archaistic scrolls and geometric patterns in shallow relief on the wider side, the oval guard rising to a hollowed grip integrally cast with a zigzag hatch-pattern and cord-like binding spiral patterns that flares out at the pommel, extensive greenish patina on the tip of the blade.

35cm long.

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

東周晚期 巴蜀文化 蕉葉紋劍



476

**An archaic bronze 'leaf' short sword**

Eastern Zhou dynasty

With a thick central raised rib along the double-waisted blade in the form of a leaf, the guard cast in the form of a *taotie* ending with a bird's head pommel, the hilt decorated with archaistic scrolls.

33cm long.

**HK\$80,000 - 140,000**

**US\$10,000 - 18,000**

東周 獸首紋曲刃劍



477

**An archaic bronze sword**

Early Eastern Zhou dyansty, Qin culture

With wavy decoration along the groove at the blade face, decorated with archaistic scrolls with inlaid turquoise ending in a pommel with two interlocking coiled *chi* dragons.

35.9cm long.

**HK\$80,000 - 120,000**

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

東周 秦國文化 青銅鑲嵌短劍

See also an excavated example unearthed at the old city of Huailai district, Hebei provence, in 1955, in the Cultural Relics Institute, Hebei province, illustrated in *Zhongguo Qingtongqi Quanji* 9. *Eastern Zhou* 3, Beijing, 1997, p.140, no.138.





**478**

**A set of gold, silver and hardstone-inlaid bronze harness fittings**

Eastern Zhou dynasty

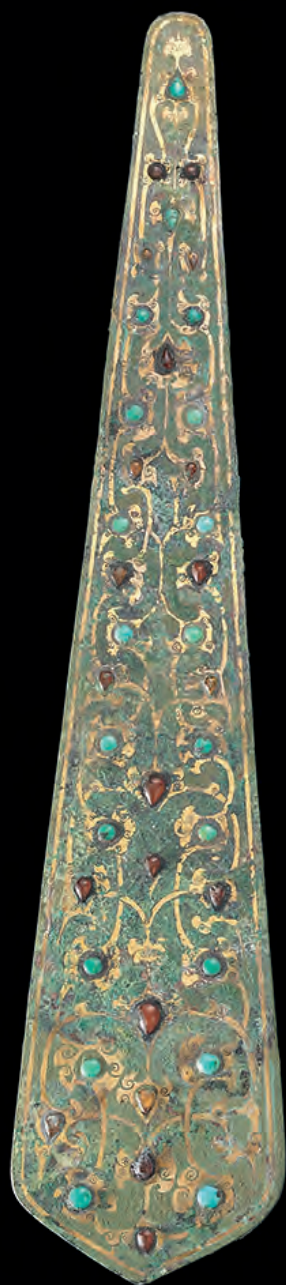
Comprising: a large triangular plaque with buckles at the rear; two pairs of movable ring fixtures connected at the ends with knotted bodywork; two 'S'-shaped fixtures each with two pierced holes at the centre; six flattened rings; the semi-circular oval-shaped caps; all inlaid with gold, silver and various semi-precious hardstones.

*The largest: 27.8cm long. (14).*

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

**US\$26,000 - 39,000**

東周 青銅鍍金銀馬車飾件一組



479

**A archaic gold and silver-inlaid bronze 'mythical animal' ferrule**

Eastern Zhou dynasty

Shaped in the form of a leg of a mythical beast ending in a hoof, the exterior inlaid with silver and gold linings in geometric and swirling patterns, sectioned by three plain horizontal frieze at the base, waist and neck, the waist further flanked by a pair of *ruyi*-head finials.

11.5cm high.

**HK\$150,000 - 200,000**

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

東周 錯金銀獸形轆頭

For a comparative example, see Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, pp.180-181, no.88. See also an excavated example showing a related gilt-bronze tiger finial, unearthed in Huaiyang county, Henan province between 1981-1983, in the Henan Provincial Museum, Henan province, illustrated in *Zhongguo Qingtongqi Quanji 10. Dong Zhou 4*, Beijing, 1998, p.90, no.90-91.





480

**An archaic bronze gold, silver and hardstone-inlaid musical tuner**

Eastern Zhou dynasty

Issuing from a hollowed rhomboid joint, the hexagonal-shaped finial cast in the form of a flower with inlaid gold and silver in geometric patterns, each petals with a peach-shaped amber separated by a further two rows of inlaid turquoise, the top forming a six-pointed star motif with a central amber bead.

4.5cm diam.

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

**US\$26,000 - 39,000**

東周 錯金銀嵌寶石琴扭



481

**A pair of archaic bronze and silver-inlaid chariot fittings**

Eastern Zhou dynasty

Each in the form of an elongated serpent extending from a hollow fixture, the slender body curving and ending with the head of the mythical beast, the body intricately inlaid with silver swirling geometric patterns.

23.8cm long. (2).

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

**US\$26,000 - 39,000**

The curved slender finial was originally mounted on chariots to hold the bow in place.

Compare a closely similar example excavated in 1954 from Xuejia village, Shanxi province, in the Shanxi Museum, illustrated in *Zhongguo meishu fenlei quanji. Zhongguo qingtong tongqi quanji* 8. Dongzhou 2, Beijing, 1995, p.171, no.192. See also another example in the Pierre Uldry collection, in the Rietberg Museum, Zurich, illustrated in *Chinesisches Gold und Silber*, Zurich, 1994, p.87, no.28a.

東周 錯金銀蛇形承弓器一對

承弓器以蛇首形為拘，連接著長扁形的釜筒，通身飾錯銀雲紋，絢麗精緻。

承弓器用作承弩之用，1954年山西永濟薛家崖出土之承弓器，形製、紋飾及大小如本拍品如出一轍，見中國青銅器全集編輯委員會，《中國美術分類全集 - 中國青銅器全集8. 東周2》，北京，1995，頁171，編號192。該器現藏於山西省博物館。



482

**A set of archaic bronze, gold, silver and hardstone-inlaid chariot fittings**

Eastern Zhou dynasty

Comprising two pairs of semi-circular horseshoe-shaped fixtures, and a set of four cylindrical shafts ending in bulbous tips with an angled hook protruding on the sides, all decorated with archaistic and geometric scrolls inlaid with gold, silver and hardstones.

*The largest 8.9cm wide. (6).*

**HK\$80,000 - 120,000**

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

東周 錯金銀馬車飾件一組







483

**483**

**An archaic bronze four-directional 'chi dragon' finial**

Eastern Zhou dynasty

The flattened circular finial cast in openwork within two concentric circles, the inner with three *ruyi*-heads, the outer encircled by four *chi* dragons, their heads in relief with mouth wide open at the compass points.

9.8cm wide.

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

東周 青銅螭龍紋飾件

**484**

**An archaic gold-inlaid bronze box and cover, and an archaic bronze belt buckle**

Eastern Zhou dynasty

The cylindrical container with domed cover and base with raised platform, each side inlaid in gold with three geometric swirling patterns simulating mythical beasts in flight; the elongated belt buckle arched at the waist with protruding knop and ending with an upturned mythical beast head.

*The buckle 8.6cm long. (3).*

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

東周 青銅錯金蓋盒及帶鉤



484

485

**An archaic gilt-bronze 'tiger' musical tuner**

Eastern Zhou dynasty

Cast in the form of a cylindrical finial raised above a hollowed square shaft, the key gilt-decorated with a three-petalled flower issuing from a central hemispherical boss, interspersed by protruding tiger heads, each accompanied by a pair of paws resting at the side.

4.7cm diam.

**HK\$150,000 - 200,000**

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

東周 鎏金獸首紋琴扭

Compare a similar Western Han dynasty gilt-bronze musical tuner, illustrated by Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.201, no.113.





486

**An archaic bronze 'shan' mirror**

Late Eastern Zhou dynasty

Of circular form with a central ringed knob encircled by a diamond-shaped enclosure, the main surface quartered into four sections, each with a *shan* character motif above dense archaistic wave scrolls, all within a raised border.

11.1cm diam.

HK\$40,000 - 60,000

US\$5,200 - 7,700

東周晚期 四山字紋銅鏡

The *shan* character motif is commonly associated with the Warring States period, with many similar examples of varying sizes. For a comparable example in the Palace Museum, Beijing, see *Bronze Articles for Daily Use: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.22, no.19.

圓形青銅鏡折緣，中央有方形弦紋小鈕，隨四角伸延出葉紋。其餘以羽狀紋為地，上有四「山」紋作逆時針旋轉排列，層次分明。

山字紋為戰國時期常見之紋飾，大小形式相同之例子，可參考北京故宮博物院藏之四山紋鏡，見杜迺松主編，《故宮博物院藏文物珍品全集：青銅生活器》，香港，2006，頁22，圖版19。



487

**Two pairs of archaic gilt-bronze chariot corner fittings**

Eastern Zhou dynasty

The larger pair with each cast in depiction of a *chi* dragon pouncing on a stag, its powerful claws clutching the antlers and neck, all supporting a right-angled frieze of vine-scrolls in raised bosses; the smaller pair with each cast with two *chi* dragons converging at the edge and facing each other.

*The larger pair 20.5cm wide. (4).*

**HK\$150,000 - 200,000**

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

東周 青銅獸紋馬車飾兩對





488



489

**488**

**An archaic bronze 'duck' beaker, jia**

Eastern Zhou dynasty

Cast in the form of an duck, the bird standing on two webbed feet and a cylindrical stand, the elongated neck curving upwards with a prominent beak, all ending in a fan-shaped tail.

15cm high.

**HK\$60,000 - 80,000**

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

東周 青銅鴨形尊

See an almost identical excavated example dating to the Spring and Autumn period, unearthed in Jiangsu province in 1982, in the Zhejiang Museum, Jiangsu province, illustrated in *Zhongguo Qingtongqi Quanji* 11. *Eastern Zhou* 5, Beijing, 1997, p.22, no.22.

**489**

**An archaic bronze 'bird' finial**

Eastern Zhou dynasty

Cast in the form of a bird with its head raised, standing high on two webbed feet, the body flanked by a pair of feathery wings and ending in a pointed tail, its back supporting a conical vessel and scrolling patterns.

8.6cm high.

**HK\$10,000 - 20,000**

**US\$1,300 - 2,600**

東周 青銅鳥飾



490

**An archaic bronze 'peacock' oil lamp**

Eastern Zhou dynasty, Chu culture

The feathery creature cast above two feet conjoined in a circular stand, the body picked out the textured scale designs ending in a outstretched head with a beak, the tail spread open and turned upright supporting a pierced basin with floral base and archaistic scrolls.

15.2cm high.

HK\$150,000 - 250,000

US\$19,000 - 32,000

東周 楚文化 青銅鏤空鳳鳥形座







491

**491**

**An archaic bronze 'mythical beast' finial**

Eastern Zhou dynasty

Cast in the form of a mythical beast flanked with a pair of claws, the neck inward curled with a malevolent facial expression between a pair of ears, its mouth opened to reveal sharp teeth, the hairy spine along the body, all decorated in incised geometric designs.

*12cm high.*

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

東周 青銅獸形飾件



492

**492**

**An archaic gilt-bronze 'tiger' pole fitting**

Eastern Zhou dynasty

Finely carved in the form of a ferocious tiger, its jaws open and the hollow cross-section forming the mouth, flanked by a pair of ears, bulging eyes, pronounced nose and stripes at the neck, the exterior gilt.

*5cm wide.*

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

東周 銅鎏金虎形轆轤飾



**493**

**An archaic bronze spearhead**

Mid Eastern Zhou dynasty

Of rhomboid cross section with plain edges narrowing towards a sharpened tip, one end a cylindrical hollowed shaft decorated in archaistic and keyfret scrolls, the waist with a *taotie* design on each side.

20.5cm long.

**HK\$80,000 - 120,000**

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

東周中期 獸面紋矛

See a related spearhead dated to the Warring States period, in the Suide County Museum, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi. Volume IV*, Chengdu, 2009, p.636, accession no.TD373.



494

#### 494

##### **An archaic bronze silver-inlaid drinking vessel, and two fittings**

Eastern Zhou dynasty

A tall drinking vessel with splayed sides rising from recessed circular feet; and a pair of 'S'-shaped fittings supporting a circular ring, the ends finished with a cylindrical finials, one side more elaborately cast with archaistic scrolls and a rhyton-shape finial; all finely decorated with geometric borders and *ruyi*-head designs in silver inlays.

*The fittings 24.1cm long. (3).*

**HK\$80,000 - 140,000**

**US\$10,000 - 18,000**

東周 錯金銅杯及鳥紋飾件一對



495

#### 495

##### **An archaic gilt-bronze 'bird' ferrule**

CHECK

Cast in the form of an eagle-like bird with the insides hollow, the exterior worked with a pair of feathery wings and tail all tightly bound together, all rising to a head turned backwards showing prominent downcast beak and large eyes.

*9.2cm high.*

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

東周 青銅鷹鳥形飾件



496

**Three archaic bronze gold and silver-inlaid corner fittings**

Eastern Zhou dynasty

Each finely cast 'V'-shaped finial with right angles and the underside hollow, the upper surface decorated with a scene of a striped tiger hunting in the wilds with its jaws sunk onto the body of another animal, the other side with a serpent mythical beast meandering above birds and foliate ground, all inlaid in gold and silver.

*The largest 15.4cm wide. (3).*

**HK\$150,000 - 250,000**

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

東周 楚文化 青銅戈及納





497

**497**

**Two archaic bronze dagger axes**

Eastern Zhou dynasty, Chu culture

The wide curved blade with a *yue* shape repeated on the blade face, with five piercings at the *hu*, issuing a pair of *na* each with a rectangular cartouche of classic scrolls; the other of a more familiarised *ge* form with extended *hu* and pierced *na*.

*The larger 21.8cm high. (2).*

**HK\$80,000 - 120,000**

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

東周 楚文化 青銅戈及納

Compare an similar but earlier excavated example in almost identical form but dated to the early Shang dynasty, unearthed in Anyang, Henan province in 1970, illustrated in *Zhongguo Qingtongqi Quanji 3. Shang 3*, Beijing, 1997, p.202, no.201.



498

**498**

**An archaic bronze short sword**

Early Eastern Zhou dynasty, Bashu culture

The elongated arrow-head shape ending at a pointed tip, the hilt with geometric patterns; the scabbard thinly cast to fit the weapon, the exterior with a main frieze featuring two entwined serpents flanked by three pair of wings, the rear with four pairs of loops for securing the bindings.

*The sword 30.9cm long. (2).*

**HK\$80,000 - 120,000**

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

東周早期 巴蜀文化 青銅單削劍

499

**An inscribed archaic bronze axe; and a bird finial**

Eastern Zhou dynasty, Qin culture

The bevelled and pointed blade with three rectangular apertures at the *hu* and another at the *na*, unusually cast with a seven-character inscription on the curved blade; the other a dagger-axe finial cast as a recumbent bird with its head turned backwards.

*The ge 21.8cm long. (2).*

**HK\$50,000 - 70,000**

**US\$6,500 - 9,000**

東周 秦國文化 鳥秘冒銘紋戈

500

**An archaic bronze ferrule**

Eastern Zhou dynasty

Cast above a slightly flared tip with slim waist and upward flaring foot, the main body decorated with two mythical beasts facing away from each other, surmounted by a frieze of archaistic and geometric scrolls.

*13.8cm high.*

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

東周 青銅鳥紋鐃

Compare a similar archaic bronze ferrule also dated to the Eastern Zhou dynasty, illustrated by Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.179, no.84.



499



500





501



502



503

**501**

**A pair of archaic gilt-bronze chariot fittings**

Eastern Zhou dynasty

Each of curved crescent-shape ending in a angled tip, issuing from a hollowed rectangular fixture.

*5.2cm long. (2).*

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

This lot is the chariot fitting holding the upper part of the bow in place.

東周 銅鑲金蛇形小承弓器一對

**502**

**Two archaic bronze ladles**

Eastern Zhou dynasty

Each with elongated and slim body ending in a flattened leaf-shaped spatula, the larger ornament ending in a bifurcated feathery tail, the other with ribbed grip ending in a peacock tail finial.

*The larger 23.7cm long. (2).*

**HK\$5,000 - 8,000**

**US\$650 - 1,000**

東周 青銅匕兩件

See an excavated example of a similar ladle, unearthed together with an archaic bronze tripod vessel in Zhechuan county, Henan province in 1978, in the Henan Provincial Museum, Henan Province, illustrated in *Zhongguo Qingtongqi Quanji* 12. *Qin Han*, Beijing, 1998, p.16, no.16.



504

503

**Twenty-five archaic bronze crossbow bolts**

Eastern Zhou dynasty

Comprising: eighteen regular bolts with two vertical flanges ending in sharpened points, the double pierced head for lighter and longer flight; five armour-piercing bolts with triple vertical flanges; and two rhomboid bolts converging to a pointed tip; all bolt-heads at the end of a metal shaft.

*The longest 26.5cm long. (25).*

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

**US\$1,300 - 1,900**

東周 銅鏃二十五支

This selection of crossbow bolts are separated into groups of different styles. One style consist of two triangular blades with a sharp-end corner bisected with two perforations at the wings, with excavated examples unearthed at Siyancun, Xiejiagou, Suide county, Shaanxi province in 1983, in the Suide County Museum, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi. Volume IV*, Chengdu, 2009, p.649, accession no.TD114-1. The other style is formed of three narrow triangular blades cast onto a conical base, with excavated examples in the Cultural Relics Administration of Jia County, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi. Volume IV*, Chengdu, 2009, p.659, accession no.JX256-6.

504

**A reticulated archaic bronze altar vessel and cover, gui**

Eastern Zhou dynasty, Chu culture

Cast on a square platform supported on a pierced trefoil ground, surmounted by the ritualistic vessel with splayed feet decorated with scrolling *chi* dragon design, up towards a spherical cup and cover in reticulated basket weave design with four animalistic mask ring handles at the compass points, the cover with a bird finial.

*21.7cm high. (2).*

**HK\$60,000 - 80,000**

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

東周 楚文化 青銅鏤空四環豆



505

**505**

**An archaic bronze ladle, and a gold and silver-inlaid mounting**

Late Shang dynasty

Thinly cast with an recessed oval head, the body worked with keyfret scrolls and ending in a serpent head finial with a loose fitting resembling a hissing tongue; the other an elongated rod with upturned hollow fitting, all tapering towards a flat tip, the body decorated with gold and silver inlays. *The ladle 25.8cm long. (2).*

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

商晚期 蛇首迴紋勺

See a similar excavated example with a serpent-like tip with moving tongue finial, unearthed at Yantoucun, Yihe, Suide County, Shaanxi province in 1965, in the Shaanxi History Museum, Xian, illustrated in *Bronzes from Northern Shaanxi. Volume II*, Chengdu, 2009, pp.242-243, accession no.SLB72-226.



506

**506**

**An archaic bronze 'ox' ladle**

Western Han dynasty, Dian culture

Cast in the form of a hemisphere, attached to a wide flattened handle decorated with swirling patters, ending with a finial in the form of an ox head with a fixed ring handle beneath.

*23.9cm long.*

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

西漢 牛首青銅勺

Compare a related excavated example of a ladle with similar ox-head finial, unearthed at Xiejiagou, Qingjian county, Shaanxi province in 1977, in the Shaanxi History Museum, Xian, illustrated in *Bronzes from Northern Shaanxi. Volume II*, Chengdu, 2009, p.257, accession no.SLB8.



507

**An archaic bronze 'tortoise' vessel, zao, with spoon and spoon-holder**

Western Han dynasty

Formed of five different parts, the lowest stove cast in the form of a hollow tortoise with detachable head piece as the exhaust, the shell replaced with a circular enclosure allowing a further three vessels to be placed above, the lowest bowl surmounted by a double-convex vessel with an opened top, all beneath a strainer at the top position; together with a small spoon and a spoon holder.

18cm high. (7).

**HK\$40,000 - 60,000**

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

西漢 青銅獸首灶及銅勺

Compare a very similar excavated example unearthed in Shanxi province in 1982, illustrated in *Zhongguo Qingtongqi Quanji* 12. Qin Han, Beijing, 1998, p.85, no.83.





508

**508**

**An archaic bronze 'mythical beasts' mirror**

Eastern Han dynasty

Of circular form finely cast with a domed knob pierced at the sides, encircled by a tiger confronting a dragon amidst a sinuous motif, further surrounded by a fifteen-character inscription, the outer field adorned with a band of zig-zag motif and stylised fish and animal border.

12cm diam.

**HK\$30,000 - 40,000**

**US\$3,900 - 5,200**

東漢 青龍白虎紋銅鏡

銘文:「尚方作鏡真大巧,上有仙人不知老」

**509**

**An archaic bronze 'owl' buckle**

Western Han dynasty, Dian culture

Thinly cast with a central owl mask in relief with prominent eyes and pointed nose, framed by spiral scrolls and sun ray-like borders, the reverse slightly concave and set with an angular horizontal hook.

17cm diam.

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

西漢 滇文化 金銅獸首圓扣飾



509



510

**An archaic bronze 'ox-head' buckle**

Western Han dynasty, Dian culture

The circular plaque with raised edges, the centre with a protruding head of an ox, its elongated face with defined eyes flanked by a pair of ears and a pair of long horns, the rear with an angled hook.

13.4cm diam.

**HK\$80,000 - 120,000**

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

西漢 滇文化 圓形牛首銅扣飾

Oxen are a common depiction in Dian culture, as they were used for rice cultivation. The ox was therefore the practical choice in Dian ritual sacrifices. Gradually the representation is transferred into symbolism, showing the significance of oxen in Dian daily lives.

Compare an example excavated in 1956 from Shizhaishan, Yunnan province, in the Yunnan Museum, illustrated by Jessica Rawson, *The Chinese Bronzes of Yunnan*, Beijing, 1983, p.178, no.210. See also another almost identical excavated example, unearthed in Jinning county, Yunnan province in 1956, in the Yunnan Provincial Museum, Yunnan Province, illustrated in *Zhongguo Qingtongqi Quanji* 14. *Dian Kunming*, Beijing, 1996, p.132, no.157.





511

## Two archaic bronze belt buckles

Western Han dynasty, Dian culture

One cast and pierced with a tiger poised standing on all fours with a furry tail, its powerful jaws firmly clutching a struggling deer, its paws mauling a defenseless snake, the rear with a right-angled buckle; the other inset with cylindrical jade rods in three sets of trigrams, the plaque bordered by *ruyi*-head motif, a right-angled buckle at the rear.

The larger: 9.1cm wide. (2).

HK\$100,000 - 200,000

US\$13,000 - 26,000

Zhang Zengqi, researcher at the Yunnan Museum, has noted that it is typical of Dian culture decorative arts 'to not portray the earlier scenes of the hunting process, but also not offer viewers the bloody outcome of confrontation, rather leaving the audience with inconclusiveness and room for imagination', *The Complete Works of Yunnan National Fine Arts. Bronze Arts of the Dian Kingdom*, Kunming, 2000, p.26.

For a related Western Han dynasty example excavated in 1956 at Shizhaishan, Yunnan province, see *Zhongguo Qingtongqi Quanji 14. Dian Kunming*, Beijing, 1996, pp.124-128, pp.123-128, no.144-151. The Yunnan example portrays a different scene of animals fighting, but shows similar stylistic qualities.

See two other excavated comparables for the jade-inlaid belt buckle, unearthed in Jiangchuan and Jinning county, Yunnan province, separately in 1956 and 1972, both in Yunnan Provincial Museum, Yunnan Province, illustrated in *Zhongguo Qingtongqi Quanji 14. Dian Kunming*, Beijing, 1996, p.129, no.152 & 153.

西漢 滇文化 虎噬蛇鹿銅扣飾及長方形雲紋邊銅扣

滇國多有描繪動物搏鬥之銅鉤飾，可與本拍品比較的西漢例子，參考1956年出土於雲南晉寧石寨山之扣飾，見中國青銅器全集編輯委員會，《中國美術分類全集 - 中國青銅器全集14. 滇昆明》，北京，1993，頁124-128，編號144-151。

與銅扣形製及裝飾上皆十分相近的出土例子，可參考1956年於雲南晉寧石寨山出土之例子，見張增祺主編，《滇國青銅藝術》，昆明市，雲南人民出版社，雲南美術出版社，2000，頁222，編號203，唯該例子在玉管排列之外圍飾有孔雀石小珠一圈。





512

**Two archaic bronze gold-inlaid belt buckles**

Western Han dynasty, Dian culture

Comprising one with arched body raised and hanging a downward circular finial, one end with a head of a mythical beast, the other side ending with a upturned dragon head finial, the mid-section hollowed and inset with a carved archaic jade cicada, the rest decorated with archaistic scrolls and gilt in gold; and another depicting a figure grasping a *bi* disc above a circular hook at the rear, the body arched and ending in an upturned serpent head.

The larger 17.1cm long. (2).

HK\$150,000 - 250,000

US\$19,000 - 32,000

西漢 滇文化 銅鑲金雙獸首帶鉤及青銅人形紋帶鉤

See the gilt-bronze belt buckle but missing the inset jade, unearthed in Jinning county, Yunnan province in 1956, in the Yunnan Provincial Museum, Yunnan Province, illustrated in *Zhongguo Qingtongqi Quanji* 14. *Dian Kunming*, Beijing, 1996, p.150, no.183. See also a similar excavated example of the other belt hook dated to the Warring States period, in the Office of Cultural Relics Administrative Committee, Shenmu County, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi. Volume V*, Chengdu, 2009, p.851, accession no.SM686.





513

**513**

**Two pairs of archaic bronze and silver-inlaid inscribed cylindrical chariot axle covers**

Han dynasty

One pair with a prominent ridge around the waist, finely inlaid at the ends with four dominant swirling patterns encircling a two-character inscription, the sides with further two tiers of wavy cloud-scroll patterns; the other pair inlaid at the ends in silver with scrolling patterns, the side further decorated with archaistic patterns.

*The larger: 4.6cm diam. (4).*

**HK\$40,000 - 60,000**

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

For more information on the uses of chariot fittings as well as a similar example, see Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.191, no.101. The same two-character inscription also appears on another pair of chariot fittings from the same collection, sold at Christie's New York, *The Sze Yuan Tang Collection, Archaic Bronzes from the Anthony Hardy Collection*, 16 September 2010, lot 884.

漢 錯銀卷雲紋馬車飾一對

馬車飾呈圓管形，平底，上有一節環，通體飾錯銀卷雲紋，底部為四瓣如意雲紋，中間開光有「陵里」款。

本拍品應屬掩板，是飾車軸之末端，具體之用途可參見Jessica Rawson及Emma Bunker，《Ancient Chinese and Ordos Bronzes》，香港，1990，頁190-191，編號101。拍賣場上同帶「陵里」款之掩板飾件，可見紐約佳士得，同屬思源堂專場，2010年9月16日，拍品編號884。



514

**514**

**An archaic silver-inlaid bronze 'phoenix' ferrule**

Han dynasty

The oval hollow tube separated at the middle with an arched band, the exterior inlaid with phoenixes and mythical beasts amongst archaistic scroll motifs.

*14.8cm high.*

**HK\$100,000 - 120,000**

**US\$13,000 - 15,000**

漢 錯銀鳥紋鐵



515

**An archaic bronze and silver-inlaid chariot umbrella mount, axle cover, and ferrule**

Han dynasty

Comprising: a cylindrical silver-inlaid tube with ribbed sides featuring swirling patterns; a silver-inlaid axle cap with swirling animalistic decoration; and a silver-inlaid ferrule cast in the form of a pig-like creature with the nose forming the pointed foot and flanked by an ear finial.

17.4cm long. (3).

HK\$50,000 - 80,000

US\$6,500 - 10,000

漢 錯銀卷雲紋馬車飾、錯銀耳鑄及錯銀弧線紋馬車飾

Compare a similar archaic bronze with silver-inlaid ferrule, illustrated by Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.181, no.88.

漢 錯銀卷雲紋馬車飾

516

**Two archaic bronze, gold and silver-inlaid ferrules**

Han dynasty

One of an asymmetrical oval shape hollowed within and separated with a raised rib at the waist, the exterior decorated with a series of scrolling patterns inlaid in gold and silver; the other also similar-shaped but ending in a pointed tip, decorated all over with free-flowing geometrical designs gilt in gold.

The larger: 9.4cm high. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

漢 錯金銀鍍及錯金鑄



515



516



517

**517**

**An archaic bronze 'shaman' pole finial**

Late Western Han, Dian culture

Cast in the form of a kneeling figure, carrying a hollow cylindrical basket with strings swung over both shoulders, his hands stretched forward holding a cup.

9.5cm high.

**HK\$60,000 - 80,000**

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

西漢晚期 滇文化 青銅跪俑

**518**

**An archaic bronze kneeling figure**

Western Han dynasty, Dian culture

Cast kneeling above a bronze drum with both feet tucked away under the thighs, the female figure wearing a textured tunic with her left hand resting on one knee, the right hand wrapped around the waist, her head with neatly tied hair and bound at the back of the head.

6.1cm high.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

西漢 滇文化 青銅人俑飾件



518

See an excavated example unearthed in Jinning county, Yunnan province in 1956, in the Yunnan Provincial Museum, Yunnan Province, illustrated in *Zhongguo Qingtongqi Quanji* 14. *Dian Kunming*, Beijing, 1996, p.148, no.180.

519

**Two archaic bronze 'kneeling figure' pole finials**

Western Han dynasty

Each cast kneeling with both feet tightly clasped together and supported on the toes, the broad chest extending forward with hands raised lifting a cylindrical vessel, both wearing garments tied at the waist and their stern facial expressions framed by hair neatly tied.

*The larger 11.1cm high. (2).*

**HK\$80,000 - 120,000**

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

西漢 青銅男女人俑兩件

519



520

**Two archaic bronze silver-inlaid figural pole finials**

Han dynasty

Comprising: a kneeling figure with body upright and both hands resting above the knees, the head with a stern expression; and a standing figure wearing short tunic with hands raised lifting a cylindrical vessel standing atop a domed stand.

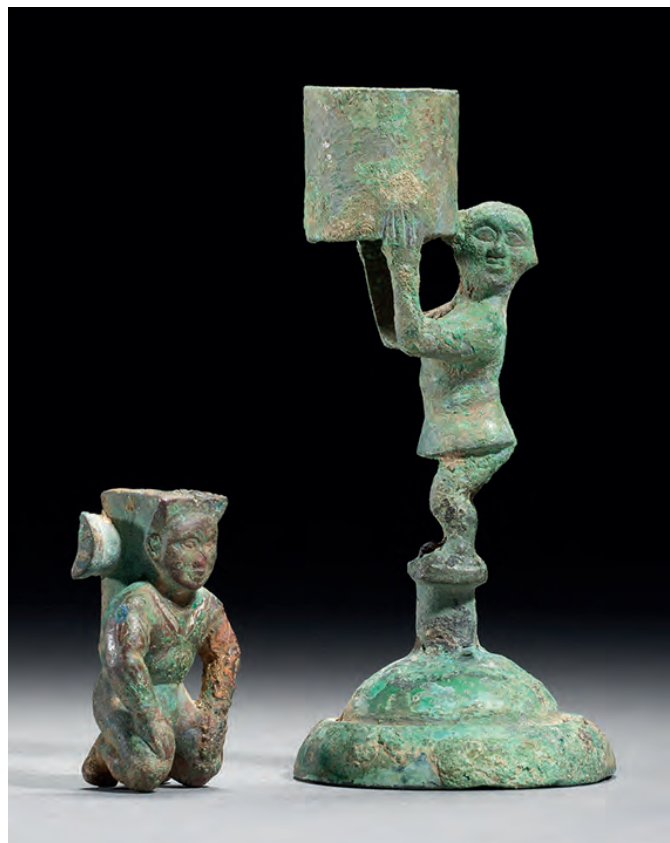
*The larger 11.4cm high. (2).*

**HK\$80,000 - 120,000**

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

漢 青銅人俑飾兩件

520





521

**A large pair of archaic bronze 'taotie' mask handles**

Western Han dynasty

Each heavily cast in the form of a pierced *taotie* mask showing defined rounded eyes, protruding from a prominent horizontal trapezoid shaft at the rear, its elongated nostrils curled at the end forming a hollow ring, further suspending a loose circular ring handle.

Each: 20cm high. (2).

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

西漢 青銅銜環鋪首一對

See a similar excavated example unearthed at Yi district, Hebei province in 1966, now in the Cultural Relics Institute, Hebei province, illustrated in *Zhongguo Qingtongqi Quanji* 9. *Eastern Zhou* 3, Beijing, 1997, p.145, no.143. See also another pair *taotie* ring handles, illustrated by Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.171, no.74.



522

**A pair of rare gilt-bronze and inlaid 'taotie' ring handles**

Eastern Zhou dynasty

Each finely cast in the form of a menacing *taotie* with ferocious eyes, defined eyebrows and claws, its mouth fashioned into a loop and suspending a ring, each ring intricately inlaid in gold and silver with swirling patterns decorated with swirling scroll patterns, mounted on a stand. 11.5cm high. (2).

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

**US\$26,000 - 39,000**

東周 錯金銀青銅銜環鋪首一對

It is rare to find a pair of such fine quality ring handles, where the gold and silver inlays are so well preserved. For a pair of slightly larger ring handles in the Miho Museum, Kyoto, see *Ancient Art from The Shumei Family Collection*, Metropolitan Museum of Art, New York, 1996, pg. 105, no.44, where it is argued that such a pair would have been mounted on an elaborate lacquered wood or inlaid bronze object.

See also a related pair of *taotie* ring handles from the Pierre Uldry collection, in the Rietberg Museum, Zurich, illustrated in *Chinesisches Gold und Silber*, Zurich, 1994, p.79, no.21.





523

**Three archaic bronze 'mountain' musical tuners**

Han dynasty

Each cast in the form of a mountain landscape with protruding peaks, depicting mythical beasts at the exterior and surrounded by crashing waves, all on a hollow square shaft with angled sides.

*The largest 6.9cm high. (3).*

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

**US\$26,000 - 39,000**

漢 博山式琴扭三件





524

**Four archaic gilt-bronze axle caps**

Han dynasty

Each cast in cylindrical form ending in a five-petalled floral rim decorated with *ruyi*-heads with a centralised recumbent bear finial, the main frieze decorated with a continuous scene of dragon and phoenix amidst vine scrolls.

11.5cm high. (4).

**HK\$150,000 - 200,000**

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

漢 銅鎏金龍鳳紋車軸飾四件





525

**525**

**An archaic bronze 'tiger' paperweight**

Han dynasty

Cast in the form of a recumbent mythical beast, its four paws outstretched at the sides and body relaxed, the head raised looking into the distance with jaws opened wide.

6.7cm wide.

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

漢 青銅虎形鎮

See related excavated examples of bronze recumbent tiger paperweights, all unearthed from Diantacun, Diantan, Shenmu county, Shaanxi province, in the Shenmu County Museum, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi. Volume V*, Chengdu, 2009, pp.964-966, accession no.SM64-1, SM64-2 & SM64-3.



526

**526**

**A pair of bronze 'chimera' paperweights**

Han dynasty

Each cast recumbent with its paws stretched sideways, with elongated neck and head turned outwards, its face with stern expression and opened jaws revealing sharp teeth.

5.9cm wide. (2).

**HK\$8,000 - 12,000**

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

漢 青銅獸形鎮一對

**527**

**An archaic bronze 'chimera' water-dropper**

Han dynasty

Cast with the four muscular limbs with claws stretched to pounce, its head raised and forward facing, pierced at the mouth, framed by a single horn, hairy mane at the neck and undulating feathers at the body, surmounted by a raised cylindrical hole to fill with water and all ending in a bifurcated tail.

*10.5cm long.*

**HK\$60,000 - 80,000**

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

漢 青銅獸形水注

527



**528**

**A bronze circular 'ram and eye' finial**

Western Han dynasty

The oval plaque hanging from a finial in the form of a head of a ram, flanked by a pair of horns suspending two earrings, above an eye motif at the centre.

*15.5cm high.*

**HK\$10,000 - 20,000**

**US\$1,300 - 2,600**

西漢 羊頭式青銅鉞

528





529

**An archaic bronze 'mythical beast' paperweight**

Eastern Han dynasty

Realistically cast in the form of a *chi* dragon, raised on four strong limbs ending in powerful talons, the body with ribbed torso and twisted with elongated neck, the head turned to the right and framed with a pair of horns, the jaws open revealing sharp teeth, all ending in a bifurcated tail. 6.2cm wide.

**HK\$80,000 - 120,000**

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

東漢 青銅辟邪形席鎮



**530**

**A pair of archaic bronze 'mythical beast' standing mounts**

Han dynasty

Each cast in the form of a mythical beast standing on four short muscular legs, the head lowered on an elongated neck, its mouth opened wide, flanked by a pair of bulging eyes and hollow ears, the body and limbs worked in swirling dash motifs, its tail curved upwards in a hollow loop.

*13.2cm long. (2).*

**HK\$70,000 - 90,000**

**US\$9,000 - 12,000**

漢 青銅獸虎形飾件一對

530



**531**

**An archaic bronze 'mythical beast' finial**

Eastern Han dynasty

Cast in the form of a mythical beast, supported on four feet with arched body, one end with an upturned tail and the other with an elongated neck, the head upturned with mouth wide open, surmounting a circular ring, decorated with spiral geometric designs.

*6.7cm high.*

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

東漢 青銅獸形鎮

531





532



533

### 532

#### A pair of archaic gilt-bronze 'dragon' finials

Eastern Han dynasty

Each gilt in rich gold and cast in the form of a dragon head issuing from a curved elongated neck, the mythical beast with fearsome facial expression and jaws opened to reveal sharp teeth, framed by a pair of horns and furry mane at the neck.

Each: 15.6cm long. (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

東漢 銅鑲金龍首一對

Compare a similar gilt-bronze dragon finial, illustrated by Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.179, no.84. According to the authors, these dragon finials were used as handles for lacquer vessels.

### 533

#### An archaic bronze 'dragon' finial

Han dynasty

Finely cast in the form of a sinuous mythical dragon depicted crouching on all fours, its body curved and ending in a hooked tail, the scales on its long sinuous body body naturalistically depicted, its bulbous eyes flanked by a pair of upright ears, the large mouth revealing sharp teeth and long tongue.

12.2cm long.

HK\$30,000 - 50,000

US\$3,900 - 6,500

漢 青銅獸形飾件



534

**Two archaic bronze horses**

Late Eastern Han dynasty

One with the body well defined by its muscular structure ending in a downcast tail, the neck outstretched forward with the head framed by a pair of upright ears and mane running down the spine; the larger similarly cast and inlaid in gold.

*The larger 9.9cm wide. (2).*

**HK\$80,000 - 120,000**

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

東漢晚期 青銅馬兩件

534



535

**A pair of archaic bronze horses**

Late Eastern Han dynasty

Each body accentuated by muscular features ending with a raised tail and inward curling to form a ring handle, the elongated neck rising to the protruding cranium, the mane running down the back at the spine.

*5.6cm high. (2).*

**HK\$60,000 - 80,000**

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

東漢晚期 青銅馬一對

See an excavated gilt-bronze figure of a horse, together with a wide range of other animals, unearthed in Henan province in 1974, in the Henan Provincial Museum, Henan province, illustrated in *Zhongguo Qingtongqi Quanji* 12. *Qin Han*, Beijing, 1998, p.159, no.156 & 157.

535





536

### 536

#### An archaic turquoise-inlaid gilt-bronze 'peacock' finial

Eastern Han/Six Dynasties

Cast in the form of peacock with head slightly raised, its wings tucked away at the sides with its elaborate feathery tail extending elegantly in crests at the rear, standing on two webbed feet encircled by crashing waves, all gilt and inlaid with turquoise beads.

7.8cm high.

**HK\$30,000 - 40,000**

**US\$3,900 - 5,200**

東漢/六朝 銅鑲金嵌綠松石立鳥飾



537

### 537

#### An archaic bronze crane

Han dynasty

Cast on a four-legged rectangular stand with wavy designs at the edges, supporting a tortoise standing on all four feet with head and tail protruding from a domed shell, further surmounted by a crane standing on a pair of elongated feet with sharpened talons, the feathery body and tail with a slender elongated neck naturalistically twisted upwards with beak and comb.

20cm high.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

漢 青銅鶴仙鶴立龜飾件

538

**An archaic bronze male dancer**

Western Han dynasty

Cast in the form of a dancer, elegantly leaping with right foot stretched forward and left leg bent backwards, wearing loose garments, the right side partially revealing his chest, his right hand raised holding ornaments.

11.7cm wide.

**HK\$150,000 - 250,000**

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

西漢 青銅男舞俑

Compare with a group of four male dancers excavated from Fujiagou in Gansu province in 1974, currently in the Gansu Museum, illustrated in *Zhongguo Qingtongqi Quanji* 12. *Qin Han*, Beijing, 1998, p.137, no.134.

舞俑跪坐，寬鼻潤嘴，著寬袖袍衣，一手拄地，一手高舉，表情豐富，頗有戲劇性感染力。見1974年於甘肅靈臺父家溝出土一組西漢早期四人博戲俑，現藏甘肅省博物館，其形態及表情均與此俑類似，著錄於《中國美術分類全集-中國青銅器全集12.秦漢》，北京，1998，頁137，編號134。







539

**539**

**Two archaic bronze 'tortoise' waterdroppers**

Tang/Song dynasty

Each cast in the form of a tortoise with four protruding legs at the sides and a head at the front, the cover decorated with hexafoil diaper patterns in resemblance to tortoise shell, each further issuing a flaring spout.

*The larger: 10.8cm long. (4).*

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

唐/宋 青銅龜形水柱兩件

**540**

**An archaic bronze 'frog' paperweight**

Han dynasty

Cast in the form of a recumbent frog, its back legs bent and swept backwards with its head held high, flanked by a pair of protruding eyes.

*6.1cm wide.*

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

漢 青銅蛙形鎮



540



541

**A set of four archaic bronze 'frog' paperweights**

Han dynasty

All cast the same, the muscular rear legs folded backwards ready to jump, its two hands planted at the front supporting the raised body, ending with a pointed head framed by a pair of protruding eyes, decorated with a series of archaistic scrolls in relief.

7.9cm long. (4).

**HK\$150,000 - 200,000**

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

漢 青銅蛙形式席鎮四件





542

**542**

**Two archaic gilt-bronze 'bear' finials**

Eastern Han dynasty

Comprising: one recumbent bear with its wide belly flanked by folded hind legs tightly tucked on its side, the body upright with hands at the resting above the knees, its head framed by furry mane drooping towards the front featuring lazy facial expression; and another also in a seated position with limbs tucked in, its head raised and turned upward with mouth opened, issuing a flaring mouthpiece, extensively gilt, the rear with with a looped finial.

3.2cm high. (2).

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

東漢 銅鑲金熊形飾件兩件

See a similar pair of gilt-bronze bears, unearthed in Anhui province in 1952, now in the National Museum of China, Beijing, illustrated in *Zhongguo Qingtongqi Quanji* 12. *Qin Han*, Beijing, 1998, p.166, no.163.



543

**543**

**An archaic bronze boar**

Han dynasty

Cast in the form of a wild boar standing on all fours, the bulging belly ending with a coiled tail, the face with defined protruding nostrils between two small tusks, further flanked by a pair of large eyes and ears, the underside of the belly cast with a pierced rectangular aperture.

14.5cm long.

**HK\$30,000 - 60,000**

**US\$3,900 - 7,700**

漢 青銅豬



544

**Two archaic bronze hooks**

Han dynasty

Each cast in the form of a *taotie* mask with two circular loops at the rear, the finial pierced, with bulging eyes, pronounced nostrils, a raised pair of horns and surmounted by a hairy mane.

5.6cm wide. (2).

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

**US\$1,300 - 1,900**

漢 獸首扣兩件

545

**An archaic bronze axe-head, yue**

Western Han dynasty, Dian culture

Cast with a crescent-shaped blade, inward curved at the waist ending in a hollow conical shaft, one side decorated with raised bosses featuring geometric patterns.

6.5cm wide.

**HK\$10,000 - 20,000**

**US\$1,300 - 2,600**

西漢 巴蜀文化 青銅鉞

See similar excavated examples of curved-blade axe-heads, all unearthed in Yunnan Province, illustrated in *Zhongguo Qingtongqi Quanji* 14. *Dian Kunming*, Beijing, 1996, pp.104-106, no.117-121.



544



545



546

#### 546

##### **An archaic bronze sword and sword hilt with jade guard**

Western Han dynasty

The guard of the sword of an unusual bat-wing form featuring two mythical beasts aggressively confronting each other, the blade hilt and sheath with matching pointed arrow-head motif; the dagger hilt decorated with a rhomboid jade guard carved with archaistic motifs, between wide blade and slim handle.

*The guard 31.5cm long. (2).*

**HK\$60,000 - 80,000**

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

西漢 青銅劍及玉劍格

#### 547

##### **An archaic bronze dagger**

Western Han dynasty, Dian culture

The leaf-shaped blade with a pronounced central ridge tapering to a pointed tip, issuing from an oval guard which also forms the conical stand, supporting a figure forming the grip, the hands planted on the waist with curly hair at the sides.

*18.8cm long.*

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

西漢 滇文化 青銅人形戈



547

548

### Two archaic bronze daggers

Western Han dynasty, Qiang culture

The first a pointed blade emerging from a prominent waisted guard with protruding tips and raised ridges, ending in a studded grip and conical weighted pommel; the second similar with a stone-inlaid guard with gilt decoration.

*The larger 32.8cm long. (2).*

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

西漢 羌文化 青銅劍及嵌幾何式劍首

549

### An archaic bronze 'zoomorphic' short sword

Western Han Dynasty, Dian culture

The blade narrowing sharply to a pointed tip with swirling motif near the guard, extending from a conical hilt decorated with two more tiers of zoomorphic figures.

*33.9cm long.*

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

西漢 滇文化 獬頭紋短銅劍

Compare a Dian culture short sword with similar ritualistic connotations and zoomorphic figures, excavated at Jiangchuan, Yunnan province, illustrated in *The Complete Works of Yunnan National Fine Arts. Bronze Arts of the Dian Kingdom*, Kunming, 2000, p.100, no.75-2 & 75-2.

See also another excavated example with similar decorations at the hilt, unearthed in Jiangchuan, Yunnan province in 1972, in Yunnan Provincial Museum, Yunnan Province, illustrated in *Zhongguo Qingtongqi Quanji 14. Dian Kunming*, Beijing, 1996, pp.74-75, no.81-83.

劍身狹長，近格處甚寬，平格，上排列著渦紋。劍首呈鼓形，柄上飾浮雕二人像，兩者皆巨目、長齒、長髮，面目奇特，上面一人雙手高舉，雙腳屈曲呈跳躍狀。

江川李家山出土獬頭紋銅劍的柄手也飾以獬頭紋，尤由出土物劍身上之跳躍狀人物，與本拍品劍柄上之人物，動態十分一致，根據此書之說法，似表現出巫師之祭祀活動。見張增祺主編，《滇國青銅藝術》，昆明市，雲南人民出版社，雲南美術出版社，2000，頁100，圖版75-1&75-2。



548



549





550

**550**

**An archaic bronze ge**

Western Han dynasty, Dian culture

The beak-shaped blade slightly tilted on one side, with a prominent central ridge ending in a pierced hole at the centre, the guard with two rectangular apertures at the *hu*, the *na* with another triangular piercing ending in archaistic motif and two birds confronting each other.

28.8cm long.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

西漢 滇文化 曲刃人形紋銅戈

See a comparable example excavated from Jiangchuan, Yunnan province, illustrated by Jessica Rawson, *The Chinese Bronzes of Yunnan*, Beijing, 1983, p.123, no.124. See also another example excavated in 1987 in Chengdu, Sichuan province, which is heavily influenced by south-western Dian and *Bashu* bronze cultures, illustrated in *Zhongguo Qingtongqi Quanji* 14. *Dian Kunming*, Beijing, 1996, p.120, no.132.



551

**551**

**An archaic bronze dagger axe, ge**

Western Han dynasty, Dian culture

The elongated beak-shaped blade with a raised ridge ending in a pointed tip, the centre of the blade with a pierced circular hole with associated encircling geometric design, issuing from a double-rectangular pierced *hu* and a archaistic-decorated rectangular *na*.

29.6cm long.

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

西漢 滇文化 曲刃人形紋銅戈

552

**An archaic bronze ge**

Western Han dynasty, Dian culture

The unusual curved blade with angled shaft ending in a tilted tip, cast with geometric swirling patterns with three piercings, the central rib dividing vertically into a flanking pair of forked wings.

21.5cm long.

**HK\$40,000 - 60,000**

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

Compare a similar excavated example from Jiangchuan, Yunnan province, illustrated in *The Complete Works of Yunnan National Fine Arts. Bronze Arts of the Dian Kingdom*, Kunming, 2000, p.123, no.113.

西漢滇文化 漩渦紋曲援銅戈

戈呈曲援直胡、前峰弧尖，兩翼成燕尾形，後緣向下垂。授身、直胡及後緣上飾有弦紋及漩渦紋。

江川李家山出土之曲援銅戈與本拍品可謂如出一轍，在紋飾及形製上十分相近，唯本拍品短援而出土物則為長援，見張增祺主編，《滇國青銅藝術》，昆明市，雲南人民出版社，雲南美術出版社，2000，頁123，圖版113。



553

**An archaic bronze 'dragon' axe-head, ge**

Late Eastern Zhou dynasty

The curved blade ending in a pointed tip, emerging from a powerful pierced dragon finial, all rising from a hollow oval socket.

12.2cm wide.

**HK\$80,000 - 120,000**

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

東周晚期 青獸鳥獸紋戈





554

# **An archaic bronze and gold-inlaid crossbow fitting**

Han dynasty

Originally fitted at the butt of the crossbow for support and comfort, the exterior with a raised bridge with archaistic decorative motif, flanked by further scene of two figures at the sides, all bordered with a geometric frieze and in gold inlay.

5.9cm high.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

漢 錯金弩機銅飾

An example similar to the current lot was unearthed in 1975, excavated within a Warring States chariot ditch at Luoyang, Henan province. For more information, see *Archaeology*, 1974, Vol.3, pl.3, no.1; for a comprehensive diagram, see *Archaeology*, 1974, Vol.3, p.174, pl.3, no.2.

Another example is also illustrated by J.J. Lally, *Bronze and Gold in Ancient China*, New York, 2003, no.14. See also another example in the Pierre Uldry collection, in the Rietberg Museum, Zurich, illustrated in *Chinesisches Gold und Silber*, Zurich, 1994, p.87, no.28b.

銅飾呈長矩形，圓角，一面開空，以作插入木弩機末端之用，器底部另有一小穿，以便置木板機。通體錯金，正反面均描繪出一人頭帶長帽，面長鬚子，手執繩帶，腳踏前之動物，有趣生動。

1972年於河南省洛陽市中州路出土之戰國時期車馬坑內，發現一件與本拍品造型十分相近的弩機銅飾，該飾件還安插在弩機上，說明了此類飾件之用途。見《考古》，1974，第3期，圖版3，編號1，線圖可參考同書，頁174，圖版3，編號2。其他例子可參考J.J. Lally，《Bronze and Gold in Ancient China》，紐約，2003，編號14。

555

# **An archaic bronze and gold-inlaid crossbow trigger mechanism**

Eastern Han dynasty

Fashioned in various parts assembled into a complex mechanism held together using two bolts, the trigger fitting with a gold-inlaid zoomorphic motif towards the handle and another smaller but similar motif at the upper surface.

16.3cm long.

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

東漢 錯金青銅弩機

The use of crossbows appeared particularly early in Chinese history, where the earliest bronze crossbow mechanism was discovered in a Chu tomb at Changsha, Hunan province, which dates back to the late Spring and Autumn period. The use of the crossbow became popular towards the Warring States period.

Crossbows used during these periods have no mechanism hosts, but rather used a simple release nut, trigger and scope, as with the current lot. The vertical scope serves as a simple and effective range finder but the elegant inlaid gold accentuated the status of the owner of this device.

Compare a similar crossbow trigger mechanism in the C.H. Wang collection, illustrated in *Shang and Zhou Chinese Bronze Weaponry*, Taipei, 1993, p.298, no.114. See also another example in the collection of Katherine and George Fan, illustrated in *Ancient Chinese Bronzes from the Shouyang Studio. The Katherine and George Fan Collection*, Shanghai, 2008, pp.188-189, no.70. See also another excavated crossbow trigger mechanism dated to the Han dynasty, in the Suide County Museum, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi. Volume IV*, Chengdu, 2009, p.641, accession no.TD414.



554



555

556

**An archaic bronze globular incense burner and cover**

Mid Western Han dynasty

Supported on a scrolling *chi* dragon foot, the powerful beast with four strong limbs, long tail and inward twisted body, its jaws grasping a cylindrical shaft surmounted by a pierced tripod holder decorated in the style of lotus lappets, the vessel cast in two layers with a semi-globular cup within a slightly compressed spherical vessel, the exterior with reticulated bodywork featuring entwined scrolls, the similarly-pierced cover fixed in place with three cicadas on the edges, vividly gilt in gold and showing further *chi* dragons playing amidst dense scrolls, all encircling a loop knot at the top.

15.8cm high. (2).

**HK\$180,000 - 220,000**

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

西漢中期 青銅三足盤



557

**An archaic bronze wine vessel and cover**

Late Western Han dynasty, Guangxi culture

Cast supported above three splaying feet in resemblance to hooves, the compressed globular body flared with a small hoop at the shoulders and rising to a short circular neck, the exterior worked with a continuous scene of mythical beasts amidst meandering scrolls between quatrefoil and pointed borders, the cover with a pierced knob further decorated with repetitive patterns at the borders.

10.7cm diam. (2).

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

**US\$26,000 - 39,000**

西漢 廣西地區 青銅禽獸紋尊







558

**558**

**An archaic bronze incense burner and cover, boshanlu**

Han dynasty

The phoenix cast with wings spread wide, standing above two *chi* dragons strangling a tortoise within a concaved dish, all supporting a large semi-spherical cup, the pierced cover depicting a mountainous scene featuring a figure with cart traveling upwards, and deer prancing in dense forests, a hunter fighting with a mythical beast.

23.1cm high. (2).

**HK\$40,000 - 60,000**

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

漢 青銅博山熏爐

See an excavated example of a *boshanlu* also supported on a bird, unearthed in Shanxi province in 1982, illustrated in *Zhongguo Qingtongqi Quanji* 12. *Qin Han*, Beijing, 1998, p.129, no.127.



559

**559**

**An archaic bronze incense burner and cover, boshanlu**

Han dynasty

The figure wearing simple loose garments, cast with both hands planted at the waist and standing above a recessed circular platform, surrounded by four *chi* dragons depicted in muscular bodywork, elongated tail and twisted heads, its face framed with prominent beard and head supporting a large semi-spherical cup further surmounted by a pierced cover, showing the mountain ranges in flames and decorated with bands of geometrical patterns.

29.8cm high. (2).

**HK\$40,000 - 60,000**

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

漢 青銅立人博山熏爐

It is rare to find an example of a *boshanlu* mounted above a figure as well as an animal. See a comparable excavated example, unearthed in from a tomb in Hebei province in 1968, in the Hebei Provincial Museum, Hebei Province, illustrated in *Zhongguo Qingtongqi Quanji* 12. *Qin Han*, Beijing, 1998, p.130, no.128.



560

**An archaic bronze, gold and silver-inlaid oil lamp**

Han dynasty

Cast above a splayed and recessed circular foot, the waisted body rising towards a rounded shoulder, the straight neck supporting a circular basin at the top, the body decorated with various geometrical designs including upward and downward arrow-head lappets with swirling motifs in gold and silver inlays.

21.8cm high.

**HK\$80,000 - 120,000**

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

漢 錯金銀青銅燈



561

**561**

**An archaic bronze 'equestrian' lamp**

Han dynasty

Cast in the form of an equestrian riding a forward-facing horse standing above a rectangular pedestal, the creature pulling a cart with two wheels, the rider holding a cylindrical pole with both arms ending in a recessed circular cup.

*16.5cm long. (2).*

**HK\$60,000 - 80,000**

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

漢 銅車馬轆形燈

**562**

**An archaic bronze hanging oil lamp**

Eastern Han / Six Dynasties

Cast in the form of a compressed semi-spherical basin above three pointed feet, the sides framed with a large oval ring with four figures seated with legs outstretched and three perched peacocks, the centralised feathered creature with a twisted-knop ring handle.

*35.8cm wide.*

**HK\$30,000 - 40,000**

**US\$3,900 - 5,200**

東漢/六朝 青銅人鳥掛燈



562



563

**An extremely rare archaic bronze oil lamp**

Han dynasty

Cast in the form of a male figure adorned in long tunic, standing assertively on the back of a crouching tiger with left leg on the back and right on its head, his right hand holding a long tubular post supporting a circular bowl with central spike, the subdued tiger depicted with intricately defined stylised scrolls on its body, depicted crouching four square on a rectangular base.

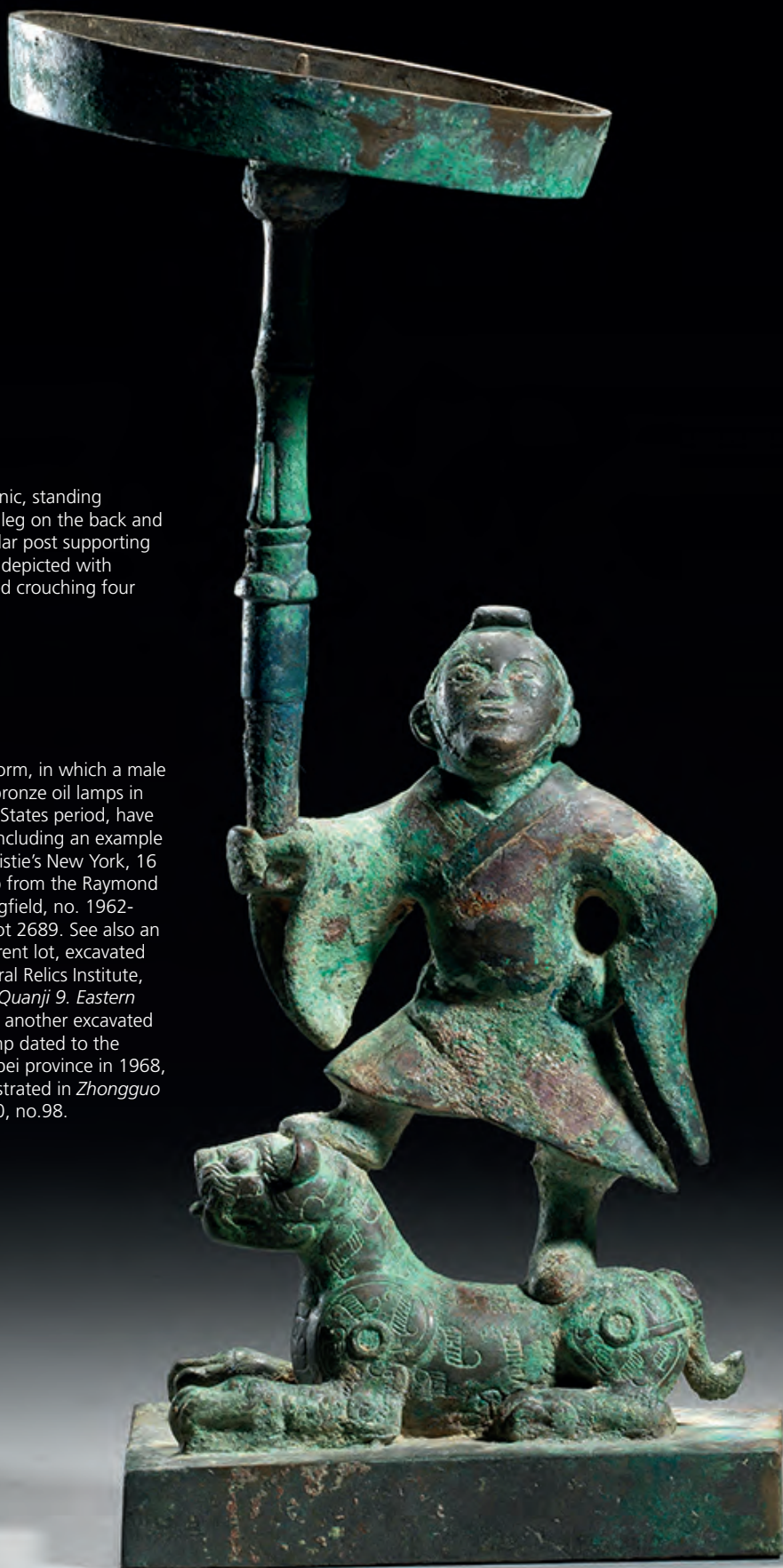
26cm high.

**HK\$60,000 - 80,000**

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

漢 青銅踏獸人俑燈

It is extremely rare to find a bronze oil lamp of this form, in which a male figure is depicted standing on a tiger. A number of bronze oil lamps in the form of kneeling servants, dated to the Warring States period, have been preserved in private and museum collections, including an example formerly in the Sze Yuan Tang collection, sold at Christie's New York, 16 September 2010, lot 897. See also a bronze oil lamp from the Raymond Bidwell Collection, in the Springfield Museum, Springfield, no. 1962-2013, sold at Christie's New York, 21 March 2013, lot 2689. See also an unearthened example, possibly a prototype for the current lot, excavated from Pingshan, Hebei province in 1976, in the Cultural Relics Institute, Hebei province, illustrated in *Zhongguo Qingtongqi Quanji* 9. *Eastern Zhou* 3, Beijing, 1997, p.180, no.175. Compare also another excavated example with a kneeling figure supporting an oil lamp dated to the Western Han dynasty, unearthened from a tomb in Hebei province in 1968, in the Hebei Provincial Museum, Hebei province, illustrated in *Zhongguo Qingtongqi Quanji* 12. *Qin Han*, Beijing, 1998, p.100, no.98.



564

**An archaic bronze 'dragon' incense burner and cover**

Eastern Han / Six Dynasties

The circular vessel on three feet in the form of three figures, flanked at the sides with a protruding dragon head with jaws opened and a hinge at the tail, the elaborately cast pierced cover of domed spherical form issuing four hanging figure finials at the axis, surmounted by figures surrounding a flower, one peeling open the petals allowing three others to harvest the nectar using a cup.

24cm wide. (2).

**HK\$150,000 - 250,000**

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

東漢/六朝 青銅龍首百匚朝鳳薰爐



**565**

**An archaic bronze 'duck' incense burner and cover within a bowl**

Mid Western Han dynasty

Affixed within a bowl to simulate a swimming duck when filled with water, the feathery bird standing on two webbed feet, its body defined by a pair of wings with feathers swept backwards with beak tightly closed, the back fashioned as a removable cover worked in reticulated archaistic scrolls.

23.2cm diam.

**HK\$60,000 - 80,000**

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

西漢中期 青銅鳥形熏爐

See an almost identical excavated example also dated to the Mid Western Han dynasty, unearthed from tomb no.3 of Zoumaliang, Guchengtancun, Niujialiang, Yuyang district, Yulin, Shaanxi province in 1999, in the Institute of Cultural Relics Preservation at Yulin, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi. Volume V*, Chengdu, 2009, p.955, accession no.YL26.

**566**

**An archaic bronze 'duck' incense burner and cover**

Han dynasty

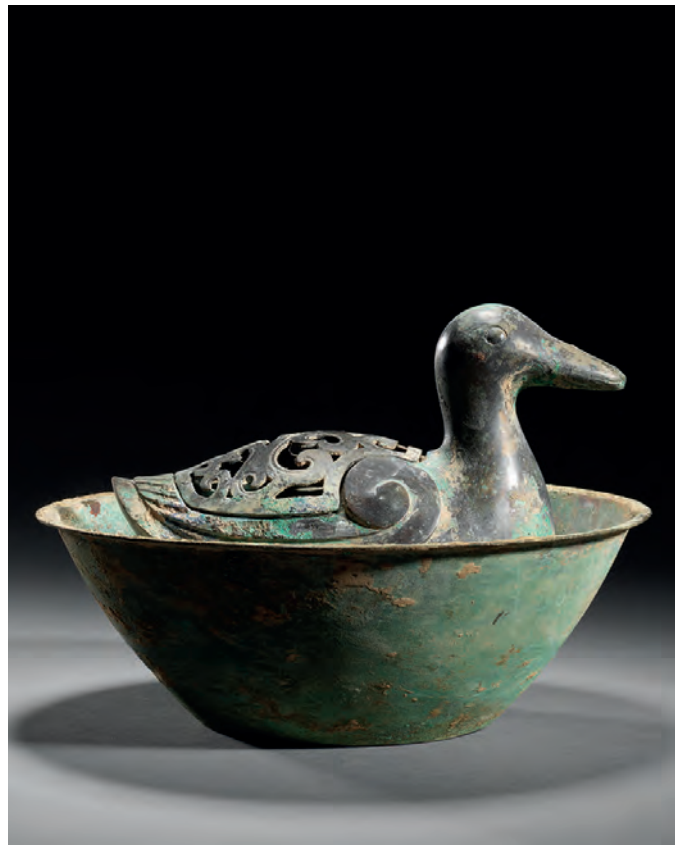
Standing above a circular disc with a pair of webbed feet, the feathery creature with wide body and long curved neck rising to an raised head with pronounced beak, the bulging back worked in reticulation and decorated with meandering scrolls.

16.4cm wide. (2).

**HK\$50,000 - 70,000**

**US\$6,500 - 9,000**

漢 青銅鳥形熏爐



565



566



567

**A cylindrical archaic bronze tripod vessel and cover, *lian***

Han dynasty

Of tall cylindrical form supported on three short cabriole feet, cast with a small 'C'-shaped handle, the domed cover cast with six concentric circles with raised ridges, radiating around a central notch.

16.9cm high. (2).

**HK\$60,000 - 80,000**

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

漢 青銅素面三足尊



568

**A pair of archaic bronze cylindrical vessels and covers**

Western Han dynasty

Each raised above three cabriole feet, the exterior finely worked in checkered square designs featuring archaistic scrolls and 'X' four-lobed flower petals, all framed between geometric wavy borders at the top and bottom, the gently arched circular cover surmounted by a four-leaf floral-petalled knop.

Each 12.6cm high. (4).

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

**US\$26,000 - 39,000**

Compare an excavated example showing gold-inlaid decorations, unearthed in the Xu district of Jiangsu province in 1970, in the Nanjing Museum, Nanjing, illustrated in *Zhongguo Qingtongqi Quanji* 12. *Qin Han*, Beijing, 1998, p.45, no.43.

西漢 青銅鑲嵌幾何紋尊一對





569

**An archaic bronze lobed wine vessel, bianhu**

Qin / Western Han dynasty

Rising from a sturdy and recessed splayed trapezoid foot, the compressed oval body with evenly spaced rectangular cartouches with overlapping dense archaic scrolls, the wide waist flanked by a pair of *taotie* ring handles, narrowing to a slim neck before ending in a six-lobed garlic mouth at the rim.

29cm high.

**HK\$80,000 - 100,000**

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

秦/西漢 螭龍紋雙耳蒜頭扁壺





570

**An archaic bronze lobed wine vessel and cover, bianhu**

Qin / Western Han dynasty

Rising from a sturdy splayed trapezoid foot, the compressed oval body plain with two moulded C-shaped engravings on each side, the wide waist flanked by a pair of *taotie* ringed handles, narrowing to a slim neck before ending in a six-lobed garlic mouth at the rim, surmounted by a matching six-lobed cover with a circular knob.

34.1cm high. (2).

**HK\$80,000 - 100,000**

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

秦/西漢 雙耳蒜頭扁蓋壺

This bianhu, like other examples, share similar Qin and Wei cultural influences such as the garlic mouth design, however the present lot has a more distinctive panelled design with archaistic scroll motif. See an excavated example also with a garlic-mouth decoration, unearthed in Shaanxi province, in Xianyang Museum, Shaanxi province, illustrated in *Zhongguo Qingtongqi Quanji* 12. *Qin Han*, Beijing, 1998, p.3, no.3. See also another related excavated example with similar 'C'-shaped engraving to the side dated to the Western Han dynasty, unearthed at Sanshizhaicun, Sishilipu, Suide County, Shaanxi province in 1978, in the Suide County Museum, Shaanxi province, illustrated in *Bronzes from Northern Shaanxi. Volume II*, Chengdu, 2009, pp.216-217, accession no.TD31.

其他形式十分相近的出土例子，可參考於陝西咸陽塔兒坡出土，現藏於咸陽市博物館之扁壺，見中國青銅器全集編輯委員會，《中國美術分類全集 - 中國青銅器全集12 - 秦漢》，北京，1998，頁3，編號3。



571

**An archaic bronze wine vessel and cover, zhi**

Western Zhou dynasty

Slightly compressed and rising from an oval recessed foot, the wide body with waisted neck ending in a flared rim, decorated with bands of geometric borders with upward archaic leaf lappets at the neck, flanked at the sides with a pair of narrow vertical looped handles, the domed cover further decorated with archaic motifs ending in a trapezoid *taotie* finial.

20.5cm high. (2).

**HK\$250,000 - 350,000**

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

西周 青銅蕉葉紋觶

See an excavated example of similar form also decorated with archaic plantain motif which seems to be the prototype for the current lot, in the Shanghai Museum, Shanghai, illustrated in *Zhongguo Qingtongqi Quanji* 2. *Shang* 2, Beijing, 1997, p.137, no.133, and another similar zhi vessel illustrated by Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, New York, 1987, p.303, fig.49.20.

器作扁圓體，蓋上有菌形方鈕，侈口，束頸，鼓腹略下垂。蓋飾雲雷紋一周，頸部飾三角形蟬紋及幾何紋，圈足壁亦飾雲雷紋一周。對比1987年河南安陽郭家莊東南M1出土一件商代晚期戈觶，著錄於《中國美術分類全集 - 中國青銅器全集2. 商2》，北京，1997年，頁137，編號133，雖紋飾較本器較簡單，但器形及紋飾佈局類似。











572

**An archaic silver incense holder**

Tang dynasty

The spherical vessel combining both scientific and artistic flair, intricately worked with reticulated floral motifs, the release of a simple lock allowing the censer to open at the waist, the interior with a double layer of concentric rings loosely suspended from hinges holding the central semi-globular cup in equilibrium when swung.

6.2cm diam.

**HK\$120,000 - 180,000**

**US\$15,000 - 23,000**

唐 銀鏤空纏枝花卉紋香熏球

A comparable incense holder is in the Pierre Uldry collection, exhibited at the Rietberg Museum, Zurich, illustrated in *Chinesisches Gold und Silber*, Zurich, 1994, p.197, no.201.

熏球通體鏤空纏枝花卉紋，優雅精細，內支承著兩層同心圓環，爐體置球之中央，能自由轉動。

同心的鏤雕殼、外環、內環及爐體支承著，在轉動時互相垂直，基於其重力作用，當香熏球向不同方向轉動時，爐體也不會傾倒，保持水平狀態，故香熏球可說是藝術與科學的結合。其他例子，可參考瑞士蘇黎士萊特伯格博物館之藏品，見Pierre Uldry，《Chinesisches Gold und Silber》，蘇黎世，1994，頁197，圖版201。







573

**An archaic bronze 'lion and grapes' mirror**

Tang dynasty

The centralised knop fashioned in the form of a recumbent beast, encircled by further five Buddhist lions amidst dense fruiting grape vines in two tiers separated by raised edges.

10.9cm diam.

**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

唐 海獸葡萄紋青銅鏡

The design of sea creatures amidst grapevines is a popular motif during the Tang dynasty. For a comparable example in the Palace Museum, Beijing, see *Bronze articles for Daily Use. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.199, no.176.

圓鏡以獸為鈕，中央飾獅形海獸、熊及葡萄紋，外圈再飾鳥及葡萄紋，鏡緣為枝葉紋，內容豐富，紋飾飽滿。

唐代銅鏡多飾以海獸葡萄紋，相近之例子可參考北京故宮博物院藏之海獸葡萄紋鏡，見杜迺松主編，《故宮博物院藏文物珍品全集：青銅生活器》，香港，2006，頁199，圖版176。



574

**An archaic bronze 'lion and grapevine' mirror**

Sui / Tang dynasty

Heavily cast in a circular form, one side flattened and undecorated, the other side cast with a central mythical beast handle, encircled by four lions amidst entwined growth of grapevines, all issuing from raised circular ridges and edges.

12.3cm diam.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

唐 海獸葡萄紋青銅鏡





575



576

### 575

#### Two archaic bronze and iron locking mechanisms

Tang dynasty

The main frame of cylindrical form cast in shallow relief with a phoenix amidst feathers, joined with an L-shaped pin below a stylised moth on top of a flattened waisted base with scalloped edges, released only by a fork-like key; together with a detached part with hexagonal-ringed grip and a hanging interconnecting hinge, and two small floral-shaped levers.

*The larger 20.8cm long. (4).*

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

唐 銅鎖及鎖具

The earliest-known locking mechanism is recorded during the Han dynasty. The present lot is uncommon being a more complicated Tang dynasty example than its predecessors. For a comparable example in the Palace Museum, Beijing, see *Bronze Articles for Daily Use. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.207, no.184.

一銅鎖呈圓柱形，中空，上刻卷草鳳紋，一端飾圓雕蟬形，另一端有鎖孔，孔中插有鑰匙，鑰匙柄扁平，末端有一系環。另一鎖具呈彎針形，上有大小機關及花形配件，相信是其他鎖具的鑰匙。

北京故宮博物院藏唐代銅鎖可與本拍品作參考，該銅鎖呈長方形，紋飾較為簡單，見見杜迺松主編，《故宮博物院藏文物珍品全集：青銅生活器》，香港，2006，頁207，圖版184。根書中所言，中國現存最早的鎖具是漢代鐵鎖，唐代銅鎖正好代表著早期鎖具之一，具歷史價值。

### 576

#### An archaic bronze and silver dagger hilt

Tang dynasty

Cast in bronze with the exterior in silver, the rhomboid-shaped guard with floral decoration extending from a thick grip ending as a heavy and slightly compressed pommel. 14.6cm long.

**HK\$8,000 - 12,000**

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

唐 青銅銀劍首



**577**

**A set of eight early bronze bells, yong zhong**

Liao dynasty

Of graduated size and cast in lenticular form, the hollowed rhomboid cross-section tapering downwards ending in four pointed rims, the top issuing a semi-circular ring finial for suspension, individually decorated with different designs including gently embossed ridges forming four panels on each sides, and with raised archaic motifs.

*The largest 26cm high. (8).*

**HK\$80,000 - 120,000**

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

遼 青銅鐘一組八件

578

**Two sets of large early gilt-bronze horse ornaments**

Liao dynasty

Consisting of three differing groups of horse ornaments in various shapes and sizes, including pierced 'T'-shaped fittings each with bulging centre decorated in vine scrolls and four-leafed diaper pattern; pierced rectangular floral fittings bordered by vine scrolls; circular fittings with three piercings, each attached with three separate half-moon-shaped trinkets; cylindrical fixtures in two parts ending in a spherical knop and fastened at the waist; assortments of rectangular rings and oval fixtures with floral finials; flattened plaques with barbed edges; and other trinkets.

The largest 6.4cm long. (2 sets).

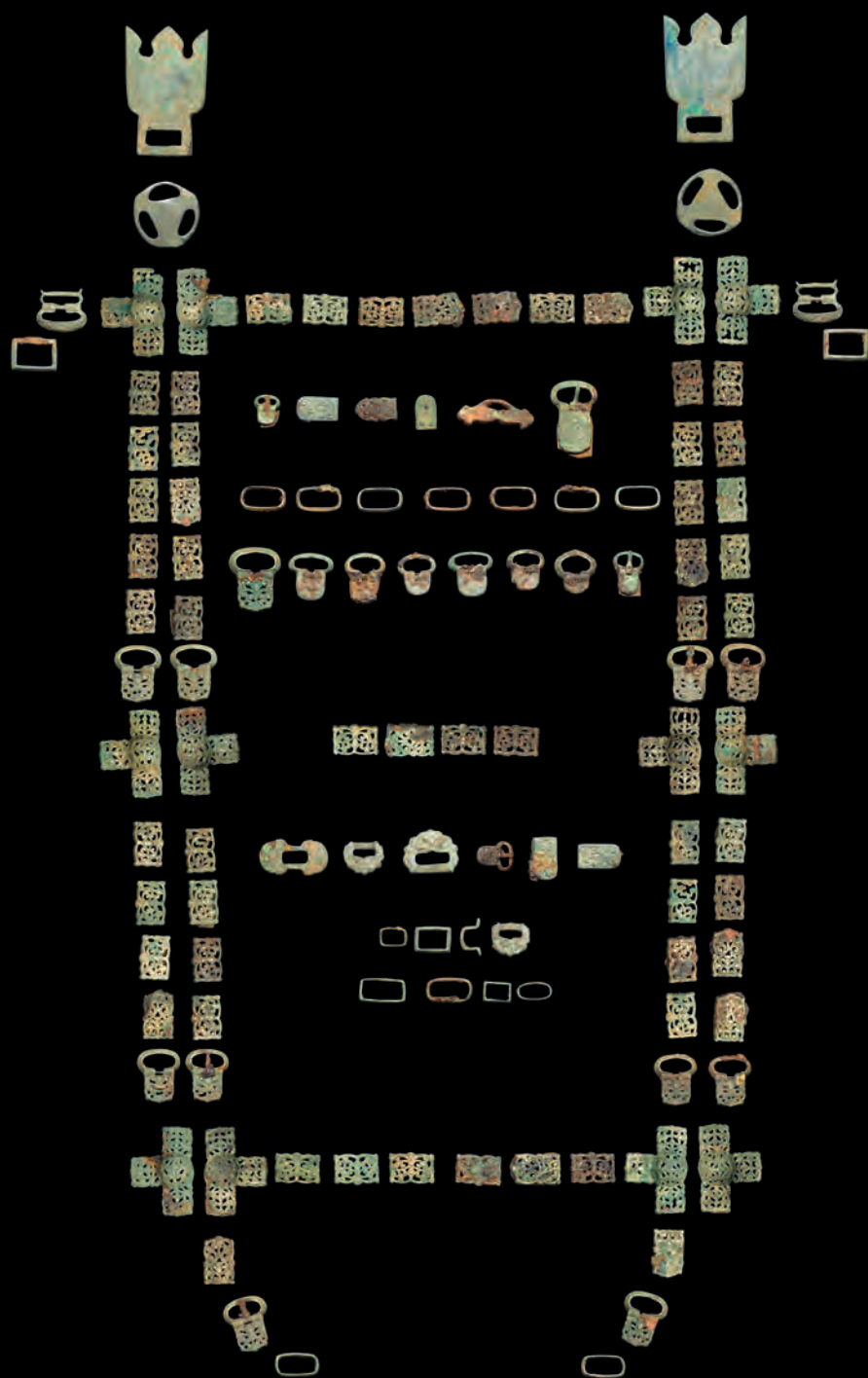
**HK\$50,000 - 80,000**

**US\$6,500 - 10,000**

遼 銅鎏金馬飾具兩組







**579**

**A set of nine early bronze hanging bells, ling**

Liao dynasty

Cast in graduating sizes to sound different tones, the hollow oblong globular bells with a raised horizontal ridge, the top surmounted by a circular ring handle, the base with a pierced rectangular opening revealing a spherical metal clapper, three of them gilt.

*The largest 7.3cm diam. (9).*

**HK\$80,000 - 120,000**

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

遼 青銅馬鈴一套九組

**580**

**An archaic bronze circular drum cover and four circular finials**

Liao / Song dynasty

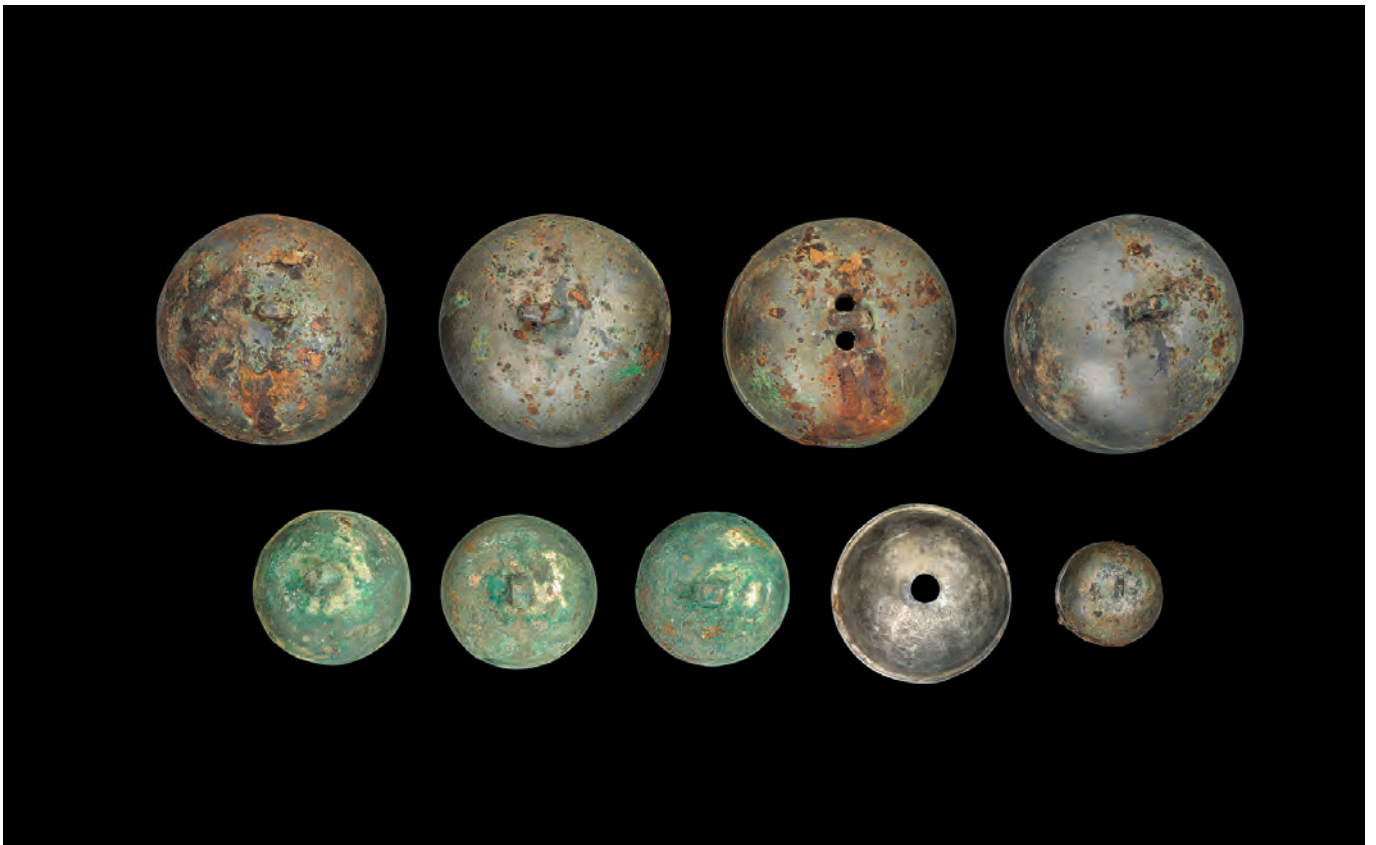
The circular instrument with flattened top, decorated in layers of double concentric rings in raised bosses, all within a grooved ridge ending in a high rim; together with four bulbous semi-spherical finials.

*The drum cover 32.3cm diam. (5).*

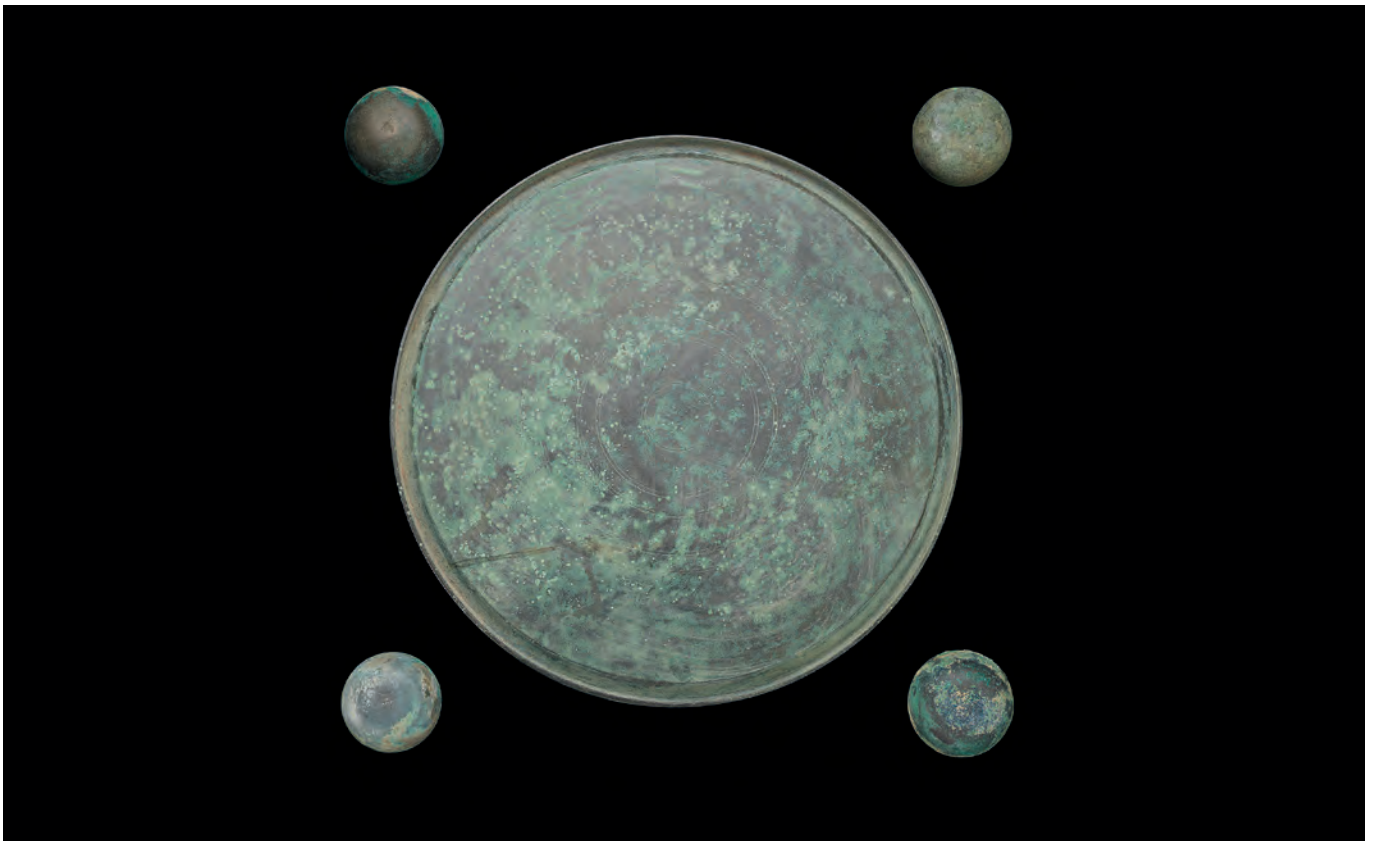
**HK\$60,000 - 80,000**

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

遼/宋 青銅鼓形圓盤帶四青銅小杯



579



580





581

**An inscribed archaic bronze mirror**

Song dynasty

Cast in the form of a circular disc with raised ridges and centralised platform forming a handle, encircled by a series of *zhuan* inscription arranged around the centre, dividing two trigram symbols with sunken dots.

14.9cm diam.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

宋 青銅八卦銘文銅鏡



582

#### 582

##### **Two pairs of archaic bronze silver-inlaid chopsticks**

Song dynasty

Each cast in the form of an elongated thin rod, the grip moulded in wavy design, further decorated with silver-inlaid repeated geometric motifs.

One pair

15.6cm long. (4).

**HK\$10,000 - 20,000**

**US\$1,300 - 2,600**

See an example of a pair of silver fire sticks linked with a chain at the top, dated to the Tang dynasty, unearthed from the crypt of Famen Temple Pagoda, Fufeng county, Shaanxi province in 1987, exhibited in the Shanghai Museum on loan from the Famen Temple Museum, Shaanxi province, illustrated in *The Civilization of Zhou, Qin, Han and Tang Dynasties*, Shanghai, 2004, p.264, no.191.

宋 錯銀筷子兩對



583

#### 583

##### **An archaic bronze 'dragon' lock fitting**

13th century

Worked in the form of a dragon issuing a narrow flattened blade, the opposite end with a baluster ending in a flaming pearl.

27cm long.

**HK\$3,000 - 5,000**

**US\$390 - 650**

十三世紀 青銅龍形插銷



584

#### The Property of a Gentleman (lots 584-596)

**584Y**

##### **An archaic ivory comb**

Shang dynasty

Worked in the manner of an archaic bronze axehead, the body carved with an archaistic *taotie* motif with the eyes picked out in turquoise on each side, all ending in finely carved tines.

8.3cm wide.

**HK\$30,000 - 50,000**

**US\$3,900 - 6,500**

商 象牙獸面紋梳背



585

**585**

##### **An archaic bronze 'tiger' rear door bolt for a chariot**

Eastern Zhou dynasty

Finely cast in the form of two pierced cylindrical holes in twisted rope motif divided by a tiger finial, the bolt fastened by a thin vertical cylinder ending in a large circular ring handle.

16.9cm wide. (2).

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

東周 青銅虎形插銷鎖





586

#### 586

##### An archaic bronze 'chi dragon' mirror

Eastern Zhou dynasty

Thinly cast in the form of a circular disc, one side plain and the other with a raised semi-circular knob encircled by an elaborate frieze of four playing *chi* dragons above archaic *leiwen* ground.

7.3cm diam.

HK\$30,000 - 50,000

US\$3,900 - 6,500

東周 螭獸紋銅鏡



587

#### 587

##### An archaic bronze 'four dragons' mirror

Late Eastern Zhou/Warring States Period

Cast in the form of a circular disc, decorated with four 'S'-shaped archaic dragons dividing raised bosses on a swirling ground, encircling a domed knob at the centre within a band of raised 'half-moons' at the border.

9.8cm diam.

HK\$15,000 - 25,000

US\$1,900 - 3,200

東周晚期/戰國時期 四龍紋銅鏡

A similarly decorated bronze mirror with four dragons motif dated to the Eastern Zhou/Warring States Period in the Carter Collection was exhibited in the Cleveland Museum of Art, Ohio. See *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*, Cleveland, 2000.



588

### 588

#### Two archaic bronze belt buckles

Eastern Zhou dynasty

The larger pierced plaque with a mythical beast holding the prey in its jaws, decorated with spiral knobs on a textured ground; the other with a mythical beast pouncing on its prey.

*The first 9.4cm wide. (2).*

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

**US\$1,300 - 1,900**

東周 青銅獸獵紋帶扣兩件



589

### 589

#### An archaic bronze rectangular belt plaque

Eastern Zhou dynasty, Ordos type

Cast panel with two semi-circular loops at the back, the front relief-decorated with two mythical beasts perched back-to-back with their heads lowered, all within double ropetwist borders.

*10.7cm wide.*

**HK\$6,000 - 8,000**

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

東周 鄂尔多斯式 青銅獸紋長方扣



590

**A pair of archaic bronze chariot axle caps with original axle hubs**

Late Eastern Zhou dynasty

Each cast as a cone rising from a raised circular platform, cast with two archaic *taotie* motif on opposing ends, forming a pierced locking and fastening mechanism bolted through the hollow body, all within a rope border and on a scrolling archaistic *leiwen* ground.

6.8cm diam. (2).

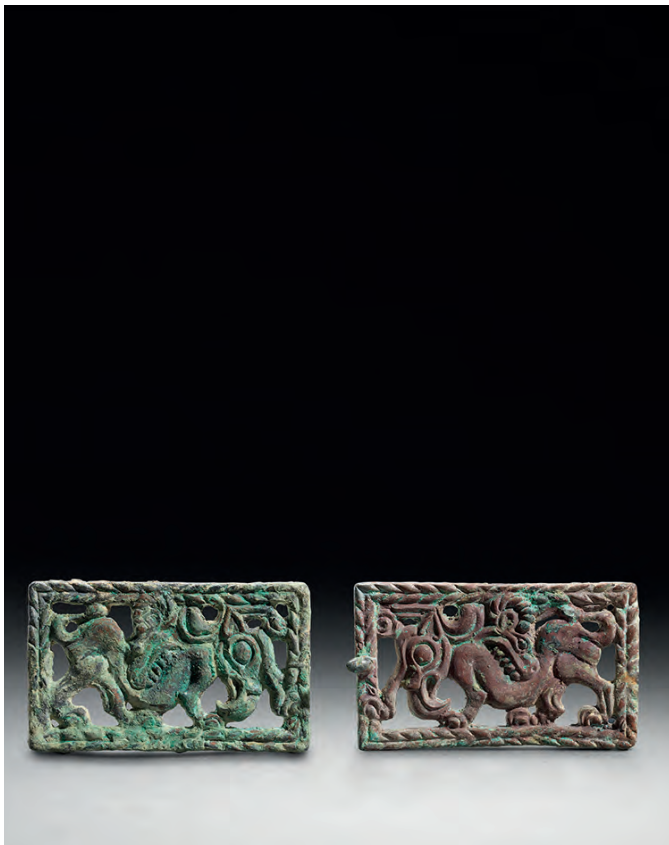
**HK\$40,000 - 60,000**

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

東周晚期 青銅獸紋車飾一對

See an excavated example unearthed at Longwan Tun, Shunyi district, Beijing, in 1982, in the Cultural Relics Institute, Beijing, illustrated in *Zhongguo Qingtongqi Quanji* 9. *Eastern Zhou* 3, Beijing, 1997, p.144, no.142.





591

**591**

**A pair of archaic bronze rectangular belt plaques**

Warring States period/Han dynasty

Each decorated with a mythical beast above a pierced ground within ropetwist borders, the reverse with two semi-circular hooks.

6cm wide. (2).

**HK\$6,000 - 8,000**

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

戰國/漢 青銅獸紋方形帶扣一對



592

**592**

**An archaic bronze 'deng lu', and a nickel-bronze 'stags' ornament**

The deng lu Eastern Zhou/Han dynasty, the ornament Eastern Zhou dynasty

The horse head ornament slightly domed with two semi-circular rings, flanked by an Ordos-type mating ram and mythical beasts; the other pierced ornament depicting mating stags.

The first 9.5cm wide. (2).

**HK\$8,000 - 12,000**

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

東周/漢 繁殖獸紋圓銅扣飾

東周 繁殖獸紋銅飾



593

**593**

**An archaic bronze 'TLV' mirror**

Han dynasty

One side with a central domed knob, cast in relief with a series of 'T', 'L' and 'V'-shaped geometric symbols on a scrolling ground, all within a frieze of cloud scrolls on the rim.

10cm diam.

**HK\$15,000 - 25,000**

**US\$1,900 - 3,200**

漢 四靈博局紋銅鏡

Compare a very similar but slightly larger archaic bronze mirror, illustrated by Jessica Rawson & Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.253, no.171.



594

**594**

**An archaic bronze turquoise-inlaid belthook**

Western Han dynasty

Cast with a circular knob on the back, the front side cast with an elaborate decoration of two mythical beasts chasing each other, one end issuing a curved hook inset with turquoise.

6.4cm wide.

**HK\$20,000 - 30,000**

**US\$2,600 - 3,900**

西漢 鑲嵌獸紋銅帶鉤



595

**595**

**An inscribed archaic bronze mirror**

Tang dynasty

Cast with one side flat and the other side with two concentric raised borders, the flattened circular ornament decorated with five mythical beasts running around grapevines encircling the rounded knop, the outer frieze with a series of *kaishu* inscription within geometric borders. 12.7cm diam.

**HK\$40,000 - 60,000**

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

唐 海獸葡萄紋銘文銅鏡

銘文：「光流素月，質稟玄精，澄空鑑水，照迴凝清，終古永固，瑩比心靈」



596

**596**

**A bronze dagger axe, and two bronze mirrors**

The dagger axe Shang dynasty, the mirrors Tang dynasty

Comprising: a dagger axe with beak-shaped blade ending in an angled *na* decorated with raised bosses; a floral mirror cast with four riders; and a floral mirror cast with fruiting vines.

*The dagger axe 27.4cm long. (3).*

**HK\$20,000 - 40,000**

**US\$2,600 - 5,200**

商 銅戈

唐 花瓣形銅鏡兩面

Provenance 來源：

Acquired by the father of the current owner, whilst serving at the Royal Norwegian Embassy in Beijing during the 1950s.

A Norwegian private collection

**End of Sale**







**AN EXTREMELY RARE AND IMPORTANT  
WUCAI FISHBOWL**

Longqing six-character mark and of the period  
(1567-1572)

57.2cm (22 1/2in) diam.

**£500,000 - 800,000**

Provenance: a distinguished European private  
collection

The present Longqing fishbowl is one of only  
six known. The others are in the following  
important museum collections: *The Percival  
David Foundation at the British Museum*,  
London; the *National Museum of Scotland*,  
Edinburgh; *The State Museum of Oriental Art*,  
Moscow; the *Hatakeyama Kinenkan Museum*,  
Tokyo; and the *Umezawa Kinenkan Museum*.

大 明 隆 慶 年 造



**FINE CHINESE ART**

New Bond Street, London  
Thursday 7 November 2013 at 10.00

[bonhams.com/chinese](http://bonhams.com/chinese)

**A MAGNIFICENT AND RARE IMPERIAL  
UNDERGLAZE BLUE AND COPPER-  
RED TURQUOISE-GLAZED 'DRAGON'  
MOONFLASK, BIANHU**

Qianlong seal mark and of the period  
(1736 - 1795)  
30.5cm (12in) high  
£500,000 - 800,000

**CONTACT**

chinese@bonhams.com  
+44 (0) 20 7468 8248



Provenance: acquired in China by Captain  
Charles Oswald Liddell (1854-1941, who lived  
in China from 1877 to 1913) and thence by  
descent within the family.



# Bonhams

LONDON





# Bonhams

## Fine & Rare Wines & Whisky

International Auction Calendar, End of 2013

### Fine & Rare Wines

Thursday 21 November  
Saturday 23 November  
Thursday 5 December

Hong Kong  
New York, Los Angeles & San Francisco  
London

### Whisky

Thursday 21 November  
Wednesday 11 December

Hong Kong  
Edinburgh

### Enquiries:

+44 (0)207 468 5811  
wine@bonhams.com  
wine.us@bonhams.com  
winehk@bonhams.com  
whisky@bonhams.com

Bollinger RD 1973 (6)  
Sold for £1,725  
(New Bond Street sale,  
July 2013)

International Auctioneers and Valuers - [bonhams.com/wine](http://bonhams.com/wine)



# Bonhams

## Asian 20th Century & Contemporary Art

Saturday 23 November  
Island Shangri-la Hotel  
Hong Kong



### Viewing

20 November from 5 to 8pm

21 & 22 November from 10am to 8pm

**Zeng Fanzhi** (Chinese, b.1964)

Portrait

Oil on canvas, dated 2006

150 x 120cm (59 1/16 x 47 1/4in)

**HK\$3,500,000-4,000,000**

Meilin Wang

+852 2918 4321

chinesepaintings.hk@bonhams.com

Laure Raibaut

+852 6769 9145

contemporary.hk@bonhams.com

曾梵志 2006  
Zeng Fanzhi



# Modern Wristwatches, Clocks and Fine Writing Instruments

Saturday 23 November 2013 at 6pm  
Island Shangri-La, Hong Kong

+852 2918 4321  
watches.hk@bonhams.com

Patek, Philippe & Cie.  
A rare and fine 18ct rose gold keyless  
wind open face pocket watch  
Early 20th century  
HK\$80,000 - 110,000  
US\$10,000 - 14,000

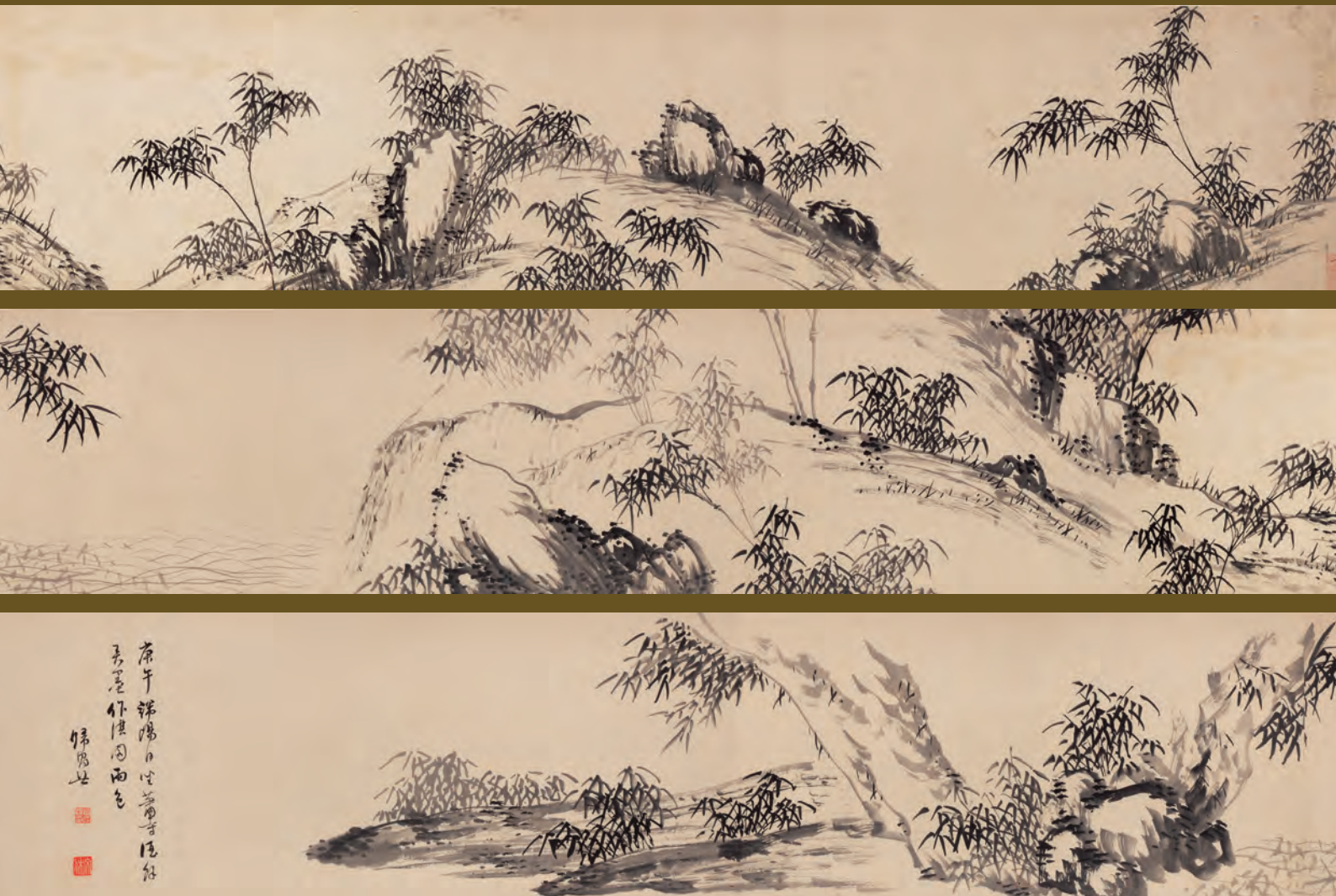




# Bonhams

## Fine Chinese Paintings: Classical, Modern & Contemporary Ink

Sunday 24 Nov 2013  
Hong Kong



Enquiries  
Meilin Wang  
+852 2918 4321  
[chinesepaintings.hk@bonhams.com](mailto:chinesepaintings.hk@bonhams.com)

Gui Changshi (1574-1645)  
Qi Garden  
Ink on paper, dated 1630  
27.5cm x 395cm (10<sup>3</sup>/<sub>4</sub>in x 155<sup>1</sup>/<sub>2</sub>in).  
Estimate: HK\$300,000-500,000

Provenance: formerly in the collection of  
Wang Jiqian (C.C. Wang, 1907-2003)

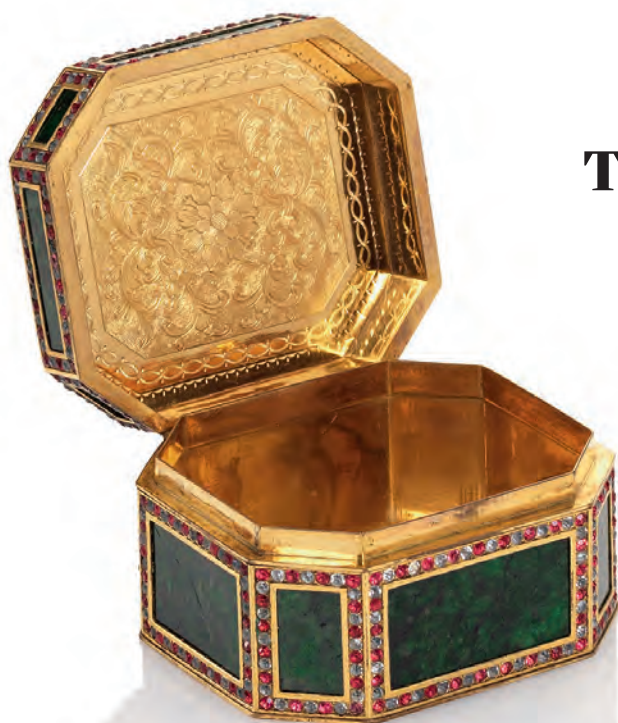


邦瀚斯 | 拍賣行  
Bonhams

# The Speelman Collection of Chinese 'Imperial Tribute' Snuff Boxes

Sunday 24 November 2013

Island Shangri-La Hotel, Hong Kong



## Previews

13 to 16 September, New York  
12 to 13 October, Shanghai  
15 to 16 October, Beijing  
25 to 26 October, Singapore  
2 to 3 November, Taipei  
20 to 24 November, Hong Kong

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

**Bonhams Hong Kong**  
Suite 1122, Two Pacific Place  
88 Queensway, Admiralty  
Hong Kong

*International Auctioneers and Valuers – [bonhams.com/hongkong](http://bonhams.com/hongkong)*

# Bonhams



## Fine Asian Works of Art

December 17  
San Francisco  
Consignments invited

+1 415 503 3333  
[desa.goddard@bonhams.com](mailto:desa.goddard@bonhams.com)

A fine and rare Cizhou green  
glazed painted vase, meiping  
Northern Song/Jin  
\$120,000 - 200,000

*International Auctioneers and Appraisers - [bonhams.com/asian](http://bonhams.com/asian)*



## NOTICE TO BIDDERS

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

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

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

### 1. OUR ROLE

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

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

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

### 2. LOTS

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

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

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

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

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

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

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

## 3. DESCRIPTIONS OF LOTS AND ESTIMATES

### Contractual Description of a Lot

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

### Estimates

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

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

### Condition reports

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

### The Seller’s responsibility to you

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

### Bonhams’ responsibility to you

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

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

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

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

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

### Alterations

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

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

## 4. CONDUCT OF THE SALE

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

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

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

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

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

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

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

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

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

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

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

## 5. BIDDING

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

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

### Bidding in person

You should come to our *Bidder* registration desk at the Sale venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed.

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

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

### Bidding by telephone

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

### Bidding by post or fax

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

### Bidding via the internet

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

### Bidding through an agent

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

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

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

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during the Sale. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any Tax.

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

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

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

For this Sale the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to HK\$800,000 of the *Hammer Price*  
20% from HK\$800,001 of the *Hammer Price*  
12% from HK\$15,000,001 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: HSBCHKHCHK

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, Mastercard and overseas debit cards. Please note there is a 2% 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 feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

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

### APPENDIX 1

#### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.
- 1.3 *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the striking of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
  - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
  - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
  - 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot*

2.1.4

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

2.1.5

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

### 3

#### DESCRIPTIONS OF THE LOT

3.1

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

3.2

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

### 4

#### FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1

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

4.2

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

### 5

#### RISK, PROPERTY AND TITLE

5.1

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

5.2

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



<b>6</b>	<b>PAYMENT</b>	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 Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
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> .				
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.	8.1.8	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 restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
<b>7</b>	<b>COLLECTION OF THE LOT</b>	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		
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> .	8.1.10	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.	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.
7.2	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> .	8.2	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.	<b>10</b>	<b>MISCELLANEOUS</b>
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.			10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .
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> .	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> .
7.5	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.	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	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.
<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	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> .	10.4	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.
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):	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.	10.5	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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	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> .		
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 to 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.		<i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
10.7	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 <i>Purchase Price</i> 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;	<b>4</b>	<b>COLLECTION OF THE LOT</b>
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> .			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> .	1.5.3	we will provide a guarantee in the terms set out in paragraph 9.	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.	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> .	4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .
<b>11</b>	<b>GOVERNING LAW AND DISPUTE RESOLUTION</b>	<b>2</b>	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b> You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		
11.1	<b>Law</b>  All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. <i>Bonhams</i> has a disputes procedure in place	<b>3</b>	<b>PAYMENT</b>		
11.2	Language  The <i>Contract for Sale</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.	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	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .
<b>APPENDIX 2</b>					
<b>BUYER'S AGREEMENT</b>					
<b>IMPORTANT:</b> These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.					
<b>1</b>	<b>THE CONTRACT</b>	3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .
1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .	3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and		
1.2	The <b>Definitions and Glossary</b> contained in <b>Appendix 3</b> to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.	3.1.3	if the <i>Lot</i> is marked [ <sup>48</sup> ], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	4.7	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> .
		3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.
		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.	<b>5</b>	<b>STORING THE LOT</b> We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after
1.3	Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>	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 <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the <i>Seller</i> .		
		3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the		

	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	<b>FORGERIES</b>
6	<b>RESPONSIBILITY FOR THE LOT</b>			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.	7.2	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.	9.2	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> .			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	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>			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> ):	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.	9.2.3	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;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <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.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1.2	to retain possession of the <i>Lot</i> ;			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
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	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:	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
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;			9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1)(a) and 14(1)(b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>Tax</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
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;	8.1.1	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	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or		
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 <i>sale</i> ) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or		
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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
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 <i>sale</i> ) and to apply any monies due to you as a result of such <i>sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:		
		8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and		
		8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.		



9.7	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.
<b>10</b>	<b>OUR LIABILITY</b>			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 Bonhams' 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> .	<b>11</b>	<b>MISCELLANEOUS</b>	<b>12</b>	<b>GOVERNING LAW</b>
		11.1	You may not assign either the benefit or burden of this agreement.	12.1	<b>Law</b> 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.
		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	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:	11.3	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.		
10.2.1	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				
10.2.2	changes in atmospheric pressure; nor will we be liable for:	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.		
10.2.3	damage to tension stringed musical instruments; or				
10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <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.				
10.3	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or <i>damage</i> is caused by or claimed in respect of any negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		
		11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.		
10.4	In any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you 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 restitutionary claim or otherwise.	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.				

#### DATA PROTECTION - USE OF YOUR INFORMATION

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

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

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

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

## APPENDIX 3

### DEFINITIONS and GLOSSARY

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

#### LIST OF DEFINITIONS

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

**“Auctioneer”** the representative of Bonhams conducting the Sale.

**“Bidder”** a person who has completed a Bidding Form.

**“Bidding Form”** our Bidder Registration Form, our Absentee and Telephone Bidding Form.

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

**“Book”** a printed book offered for sale at a specialist book sale.

**“Business”** includes any trade, business and profession.

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

**“Buyer’s Agreement”** the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

**“Buyer’s Premium”** the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

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

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

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

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

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

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

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

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

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

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

**“Expenses”** charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights’ fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller’s agents or from a defaulting Buyer, plus Tax.

**“Forgery”** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture,

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

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

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

**“Hong Kong”** the Hong Kong Special Administrative Region of the People’s Republic of China.

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

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

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

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

**“New Bond Street”** means Bonhams’ saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

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

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

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

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

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

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

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

**“Standard Examination”** a visual examination of a Lot by a non-specialist member of Bonhams’ staff.

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

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

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

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

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

**“Website”** Bonhams website at www.bonhams.com.

**“Withdrawal Notice”** the Seller’s written notice to Bonhams revoking Bonhams’ instructions to sell a Lot.

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

#### GLOSSARY

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

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

**“bailee”**:- a person to whom goods are entrusted.

**“indemnity”**:- an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “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.

## 競投人通告

本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項：有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及／或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

### 1. 本公司的角色

作為拍賣品的拍賣人，邦瀚斯 純粹代賣家及為賣家的權益行事。邦瀚斯 的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人人事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯 提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品之專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯 作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。

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

### 2. 拍賣品

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

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

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

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

電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

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

任何人士損毀拍賣品須承擔所導致的損失。

### 3. 拍賣品的說明及成交價估計

#### 拍賣品的合約說明

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

#### 成交價估計

在大部份情況下，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 作為主事人出售拍賣品除外）。

邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的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）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

## 親自出席競投

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

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

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

## 電話競投

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

## 以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在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，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參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800,000港元的25%  
成交價800,001港元或以上部分的20%  
成交價1,500,001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：閣下可以旅行支票支付於拍賣會購買的拍賣品，惟閣下須支付於拍賣會上購買的所有拍賣品的總金額不得超過80,000港元。若閣下以旅行支票付款，本公司須查看閣下的護照；

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

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

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, Mastercard 及海外扣帳卡均可使用。請注意，以信用卡付款的話，將收取發票總額2%的附加費。我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於我們需要確認授權而造成延誤。

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

## 附錄一

### 銷售合約

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

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

- 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 拍賣品的說明
  - 3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當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按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。
  - 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 對用途的合適程度及令人滿意的品質
  - 4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。
  - 4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。
  - 5 風險、產權及所有權
  - 5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得全數彌償。
  - 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	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。
6.1	在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。				
6.2	就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。	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	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	一般事項
7.1	除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。	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。	10.1	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。	8.2	就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。	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力的能力。
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。	8.3	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。	10.3	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。	9	賣家的責任	10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。
7.5	倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。	9.1	在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。	10.5	倘若銷售合約的任何條款或任何條款任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。
8	未有支付拍賣品的款項	9.2	在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。	10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。
8.1	倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：	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。
8.1.1	因閣下違反合約而即時終止銷售合約；	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」。
8.1.2	在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；			10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。
8.1.3	保留拍賣品的管有權；			10.10	凡提述第某段，即指銷售合約內該編號的段落。
8.1.4	遷移及儲存拍賣品，費用由閣下承擔；				
8.1.5	就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；				
8.1.6	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；				



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 1.1	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，閣下須就所有該等款項支付稅款。
11 11.1	規管法律及爭議的解決 法律  本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.5	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，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
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，或拍賣品是否廢品的爭議，如邦瀚斯在行使其獨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 1.5.2	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；  在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下已已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4 4.1	領取拍賣品 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。
11.2.3	按照第11.2.2段委任的該等專家將擔任專家而非仲裁人，其決定對有關訂約方為最終並具有約束力。	1.5.3 1.6	本公司會按照第9段所載條款提供擔保。  不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。	4.2	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。
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，如邦瀚斯在行使其獨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。	4.3 4.4	於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。  若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。	4.3 4.4	於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。  若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
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。	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。		
11.3.	語言  本銷售合約 以中英文刊載。如就詮釋本銷售合約有任何爭議，以英文條款為本。	3 3.1	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	於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。
	附錄二	3.1.1	拍賣品的買價；		
	買家協議	3.1.2 3.1.3	按照競投人通告規定費率的買家費用； 及  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。	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。
	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。	3.2	根據本協議，閣下亦須應要求向本公司支付任何開支。	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。

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	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；	9	膺品
6	對拍賣品的責任	7.1.10	在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	9.1	本公司根據本第9段的條款就任何膺品承擔個人責任。
6.1	待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	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。	9.2	第9段僅於以下情況適用：
6.2	閣下應於拍賣會後盡快為拍賣品投保保險。	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。	9.2.1	閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及
7	未能付款或提取拍賣品及部份付款	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。	9.2.2	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
7.1	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及／或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下：	7.4	本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及／或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	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。
7.1.1	因閣下違反合約而即時終止本協議；	8	其他人士就拍賣品的申索	9.3	於下述情況下，第9段不適用於膺品：
7.1.2	保留拍賣品的管有權；	8.1	倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：	9.3.1	圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或
7.1.3	遷移及／或儲存拍賣品，費用由閣下承擔；	8.1.1	保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及／或	9.3.2	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。
7.1.4	就閣下所欠的任何款項（包括買價）及／或違約的損害賠償，向閣下採取法律程序；	8.1.2	向閣下以外的其他人士交付拍賣品；及／或	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。
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；	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	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。
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；	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。	9.6	第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
7.1.7	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；	8.2	第8.1段所述的酌情權：	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。
		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	9.8	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
				10.1	就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是書面，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，所有有關或由由出售拍賣品或本協議所引致的爭議，如邦瀚斯在行使其獨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單一仲裁員。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			12.3.	語言
10.2.4	金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。	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。		本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。
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。	11.6	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。		保障資料 – 閣下資料的用途
		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。		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。
		11.8	本協議內「包括」一詞指「包括，但不限於」。		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。
10.4	在任何情況下，倘若本公司就拍賣品，或任何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	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。
	閣下宜購買保險以保障閣下的損失。	11.10	凡提述第某段，即指本協議內該編號的段落。		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。
10.5	上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	12	規管法律及爭議的解決		附錄三
		12.1	法律		釋義及詞彙
		12.2	爭議的解決		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。
		12.2.1	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。		釋義
		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，或拍賣品是否偽品的爭議，如邦瀚斯在行使其獨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。		「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。
11	一般事項	12.2.3	按照第12.2.2段委任的該等專家將擔任專家而非仲裁人，其決定對有關訂約方為最終並具有約束力。		「拍賣人」主持拍賣會的邦瀚斯代表。
11.1	閣下不得轉讓本協議的利益或須承擔的責任。				「競投人」已填妥競投表格的人士。
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。				「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。
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。				「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。



「業務」包括任何行業、業務及專業。  
「買家」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。  
「買家協議」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。  
「買家費用」以成交價按競投人通告訂明的費率計算的款項。  
「圖錄」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。  
「佣金」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。  
「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。  
「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。

「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。  
「銷售合約」賣家與買家訂立的銷售合約（見圖錄內附錄一）。  
「合約說明」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。  
「說明」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。  
「資料」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。  
「成交價估計」本公司對成交價可能範圍的意見的陳述。  
「開支」邦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賣家的遷移收費或領取費用，加稅項。  
「膺品」其製作者或其他人主意圖在其作者、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。

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

「成交價」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。  
「香港」中華人民共和國香港特別行政區。  
「遺失或損壞保證」指業務規則第8.2.1段所述的保證。  
「遺失或損壞保證費用」指業務規則第8.2.3段所述的費用。  
「拍賣品」任何託付予邦瀚斯，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內的個別項目）。  
「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。  
「New Bond Street」指邦瀚斯位於 101 New Bond Street, London W1S 1SR的拍賣場。  
「名義收費」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。  
「名義費用」賣家應付予邦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。  
「名義價格」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「競投人通告」刊印於本公司圖錄前部的通告。  
「買價」成交價與成交價的稅項相加的總數。  
「底價」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「拍賣會」由邦瀚斯提供以作銷售拍賣品的拍賣會。  
「出售所得款項」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。  
「賣家」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦瀚斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。  
「專家查驗」由專家對拍賣品進行目視查驗。  
「郵票」指於專門郵票拍賣會提供以作銷售的郵票。  
「標準查驗」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。  
「儲存合約」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。  
「儲存承辦商」於圖錄指明的公司。  
「稅項」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。  
「恐怖主義」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及／或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。  
「信託帳戶」邦瀚斯的銀行帳戶，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。  
「網站」網址為www.bonhams.com的邦瀚斯網站。  
「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。  
「不設底價」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

## 詞彙

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

「藝術家轉售權」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。  
「受託保管人」：貨品所交託的人士。  
「彌償保證」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。  
「互爭權利訴訟」：由法院裁定拍賣品擁有權誰屬的訴訟。  
「投得」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。  
「留置權」：管有拍賣品的人士保留其管有權的權利。  
「風險」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。  
「所有權」：拍賣品擁有權的法律及衡平法上的權利。  
「侵權法」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

除第(2)款適用的售賣合約外，每份售賣合約均有一

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—  
(i) 賣方；及  
(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及  
(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

邦瀚斯 | 拍賣行  
Bonhams

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 1122, 2 Pacific Place, 88 Queensway, Hong Kong or by e-mail from hongkong@bonhams.com.

## Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a Hong Kong bank. All other debit cards, CUP cards and all credit cards are subject to a 3% surcharge on the total invoice price.

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

\* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

Sale title: Fine Chinese Ceramics and Works of Art	Sale date: 24 November 2013
Sale no. 20960	Sale venue: Hong Kong
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
<b>General Bid Increments HK\$:</b> \$10,000 - 20,000.....by 1,000s \$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000.....by 5,000s \$100,000 - 200,000.....by 10,000s \$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s \$500,000 - 1,000,000.....by 50,000s \$1,000,000 - 2,000,000.....by 100,000s above \$2,000,000.....at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals) <input type="text"/>	
<input type="text"/>	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
<b>Please note that all telephone calls are recorded.</b>	Please tick if you have registered with us before <input type="checkbox"/>

## Important

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

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

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

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

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

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

Bonhams, Customer Services, Suite 1122, 2 Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com

Bonhams (Hong Kong) Limited. Suite 1122, 2 Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

HK/09V1/12







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