

FINE CHINESE CERAMICS AND WORKS OF ART

Monday 26 May 2014



Bonhams

HONG KONG



FINE CHINESE CERAMICS AND WORKS OF ART

Monday 26 May 2014 at 2pm
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place, Admiralty, Hong Kong

BONHAMS (HONG KONG) LTD.

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Suite 2001, One Pacific Place
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VIEWING

SINGAPORE
Friday 11 April 10am to 8pm
Saturday 12 April 10am to 7pm
The Regent, Singapore
Level 2, Tanglin Room
1 Cuscaden Road
Singapore 249715

新加坡麗晶酒店
二樓 · Tanglin Room
新加坡卡斯加登路1號
郵政區號249715
+65 7633 8888

BEIJING

Saturday 19 April 10am to 8pm
Sunday 20 April 10 am 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

SHANGHAI

Tuesday 22 April 10am to 8pm
Wednesday 23 April 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
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TAIPEI

Saturday 3 May 10am to 7pm
Sunday 4 May 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 8758 2898

HONG KONG

Thursday 22 May 3pm to 8pm
Friday 23 May 10am to 8pm
Saturday 24 May 10am to 8pm
Sunday 25 May 10am to 8pm
Monday 26 May 10am to 2pm

Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
88 Queensway, Admiralty
Hong Kong

香港邦瀚斯藝術廊
金鐘太古廣場一期2001室
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BIDS

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Please note that bids should be submitted no later than Sunday 25 May. 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. Accepted bids will receive a Bid Confirmation Form.

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For an overview of the payment process, please refer to the NOTICE TO BIDDERS section at the back of this catalogue.

Please see back of catalogue for Notice to Bidders

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ILLUSTRATIONS

Front cover: Lot 127
Back cover: Lot 302 & 303
Inside front cover: Lot 120
Inside back cover: Lot 123 (detail)

SALE NUMBER

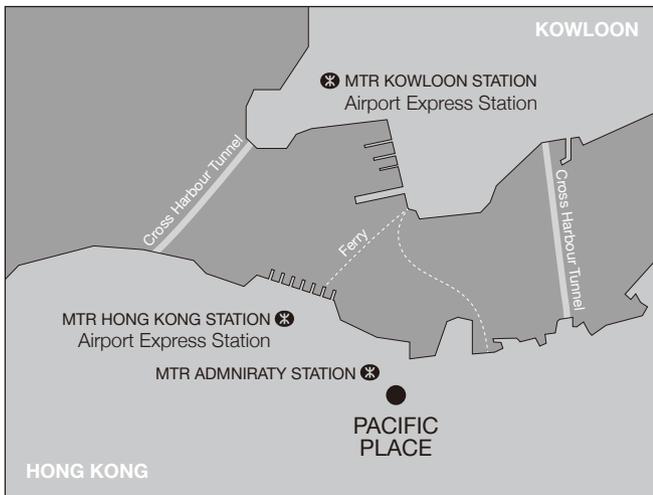
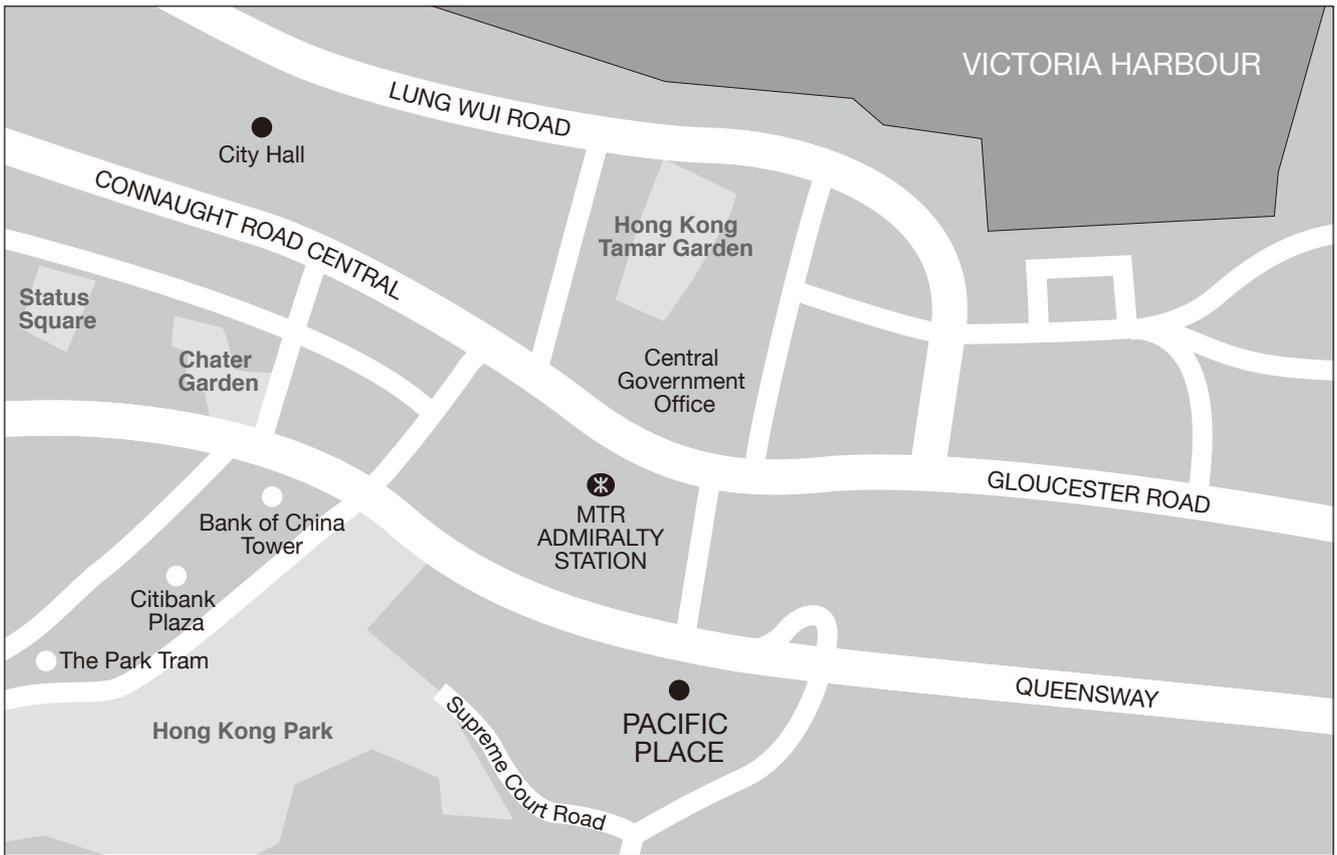
21882

IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the lot number in this catalogue.

Bonhams (Hong Kong) Limited Directors

Malcolm Barber, Colin Sheaf,
Dessa Goddard, Hugh Watchorn



**BONHAMS CONTACT INFORMATION AT
BONHAMS HONG KONG GALLERY
FROM 22 TO 26 MAY:**

Bonhams Hong Kong Gallery
Suite 2001
One Pacific Place
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+852 2918 4321
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**Nearest MTR location:
Admiralty**

SALE INFORMATION FOR BUYERS AND SELLERS

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All sold lots will be available for collection until 7pm on Tuesday 27 May 2014 from the Bonhams Hong Kong office at Suite 2001, One Pacific Place, 88 Queensway, Admiralty, Hong Kong. Tel: +852 2918 4321.

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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
HSBCHKHCHKH

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.

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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 1-326**







1

SNUFF BOTTLES FROM A CALIFORNIA PRIVATE COLLECTION (LOTS 1-36)

The 36 lots of fine snuff bottles to be offered in the sale display more than twenty years of devoted effort to compile a representative collection of classic Chinese craftsmanship. The small portion selected from the collection covers a wide variety of materials employed by Chinese artisans to create snuff bottles, some of which are attributable to the impeccable craftsmanship of the Qing court and Palace Workshops, representing the imperial taste and the connoisseurship of the elite group for this intriguing miniature art.

1

A WHITE JADE 'EGGPLANT' SNUFF BOTTLE

Qianlong/Jiaqing, probably Beijing Palace Workshop

Naturalistically worked to resemble an eggplant, the bulbous lobed body of an even white tone, the stalk fashioned from spinach-green jade and realistically carved with veins.

6.7cm high.

HK\$25,000 - 40,000

US\$3,200 - 5,200

清乾隆/嘉慶 擬宮廷作坊 白玉茄式鼻煙壺

The Qing Court frequently ordered particular types of snuff bottles in sets of ten or twelve. Jade 'eggplant' snuff bottles were one of such orders, as evidenced by those extant in the Imperial collection. In the National Palace Museum, Taipei collection, there are two sets of jade 'eggplant' snuff bottles, similar to the current lot. They are presented in sets of ten, illustrated in *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, p.142 and 145, pl.112 and 115.



2



(reverse)

2

AN INSIDE-PAINTED ROCK CRYSTAL 'QIN' SNUFF BOTTLE

By Ma Shaoxuan, dated bingshen year, corresponding to AD1896
 Beautifully painted on the interior depicting a scholarly figure playing *qin* whilst another figure listens in a serene watery landscape on one side, the reverse showing further rocky mountains with distant dwellings, complete with a dated *kaishu* inscription ending with the signature and two painted red seal marks of the artist.
 6.8cm high.

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

1896年 馬少宣 水晶內畫「撫琴聽者知音」圖鼻煙壺

「撫琴聽者知音。時在丙申仲春以為序。九仁兄大人正。馬少宣作於京師。」



3



(reverse)

3

**A RED OVERLAY GLASS 'PRECIOUS OBJECTS'
SNUFF BOTTLE**

1730-1780

Intricately carved on both sides through a layer of ruby red above the semi-transparent body with a circular cartouche depicting precious objects including a *cong* vase with *taiji* symbol, a scroll of painting, sutras, a vase with swirling motifs, a stem of bamboo, a narcissus bowl filled with pomegranates, the shoulders flanked by a pair of Buddhist lion mask handles.
5.4cm high.

HK\$30,000 - 50,000
US\$3,900 - 6,500

1730-1780 藕粉地套紅玻璃博古圖鼻煙壺



4



(reverse)

4

AN AGATE 'HEHE ERXIAN' SNUFF BOTTLE

1730-1850

Carefully carved depicting two Immortals above rockwork surrounded by a lotus pond, one seated with a circular box and cover on his lap, the other holding a fruit of longevity in each hand whilst dancing joyfully, the natural stone of semi-translucent tone with darkened russet inclusions cleverly worked to enhance the details.

5.5cm high.

HK\$25,000 - 40,000

US\$3,200 - 5,200

1730-1850 瑪瑙巧色和合二仙鼻煙壺



5

5

A WHITE JADE 'SHOU' SNUFF BOTTLE

Mid Qing Dynasty

Rectangular, worked with various archaic *shou* character motifs enclosed within raised borders, the stone evenly white with minor cloudy inclusions.

5.8cm high.

HK\$25,000 - 40,000

US\$3,200 - 5,200

清中期 白玉雕壽字紋鼻煙壺



6

6

A PINK AND WHITE SANDWICH GLASS 'LOTUS' SNUFF BOTTLE

1740-1800

Of flattened globular shape with a well-hollowed interior, the body carved with a continuous series of lotus petals in relief, the semi-translucent glass with a soft carnation-pink lustre and deep pink streaks.

5.4cm high.

HK\$18,000 - 25,000

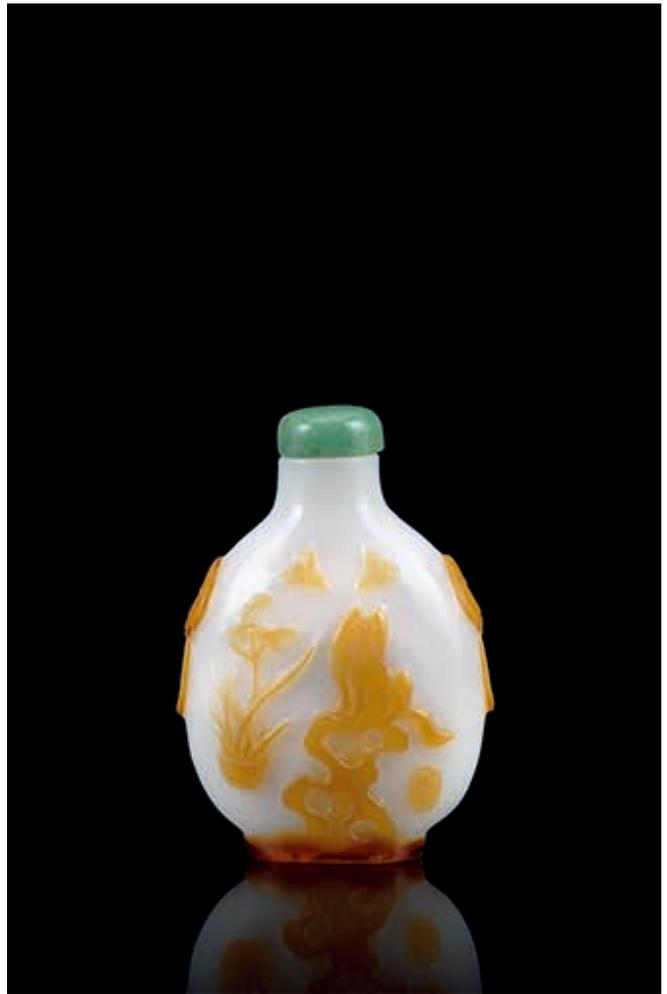
US\$2,300 - 3,200

1740-1800 粉玻璃攪色雕荷花紋鼻煙壺

Similar examples of pink and white sandwich glass 'lotus' snuff bottles are in the Denis S. K. Low collection, illustrated in *More Treasures from the Sanctum of Enlightened Respect*, 2002, Singapore, pp.114-115, no.103 and 104.



7



(reverse)

7

A YELLOW OVERLAY WHITE GLASS 'BOY ON BUFFALO' SNUFF BOTTLE

Yangzhou, circa 1821-1836

Intricately carved through a layer of amber-yellow above a lustrous white ground, one side decorated with a scene of a young traveller playing a flute whilst seated above a buffalo, flanked by a pair of doves in flight and accompanied by his canine friend, the reverse showing a cat resting above a rock formation, further decorated with a potted narcissus and a pair of butterflies in flight, the shoulders flanked by a pair of auspicious bat handles.
5.3cm high.

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

約1821-1836 揚州 白套黃玻璃牧童耄耋圖鼻煙壺

According to the article 'The World in a Bottle in the World at the End of the Qing Empire: Part 2: Yangzhou Overlay Glass', written by Hugh M. Moss and Stuart H. Sargent, Xiaomei was the courtesy name of Wang Su, who lived from 1794-1887. Overlay glass snuff bottles with his name were considered as from the earlier dates of the 'Yangzhou school' snuff bottles. Interestingly, he was most likely a patron rather than a glass carver or painter, as the inscription on a bottle clearly states it was made for him. For more research and examples of his snuff bottles, see *Journal of The International Chinese Snuff Bottle Society*, Spring 2011, pp.22-23.

The conclusion about the patron role of Xiaomei can also be proved from the current lot, as there is a seal *zheng ke*, which literally means 'decent and approved'.

A ROOT AMBER 'TRAVELLERS' SNUFF BOTTLE

1760-1880

Naturalistically carved above a layer of russet skin, depicting a continuous scene of four travellers on horseback approaching another figure waiting at the entrance of a cavern, the cavern hidden amidst dense pine trees and *lingzhi*, partially revealing the dark brown resin underneath.

6.6cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

1760-1880 琥珀雕人物故事圖鼻煙壺

Provenance 來源:

Bob C. Stevens collection

S. Bernstein & Co., San Francisco

Illustrated 出版:Bob Stevens, *Snuff Bottles*, New York, 1976, p.283, pl.1023

According to the Palace workshops records in Beijing, amber was used to make snuff bottles as early as 1723. The Master of the Rocks and The Amber Figure Master use colour more subtly, alternating areas of precise, cameo-relief work with broader 'washes' of colour. This use of colour may not be as immediately striking, but is every bit as exciting and rewarding. This is a more artistic, less technique-driven use of colour, and better matches the abstract use of colour washes, ink-tones, and shading in the best of literati painting, where what may appear as almost careless, spontaneous, uninhibited application lifts artist and audience above the mundane aspects of the painting into the more spiritual, abstract realm of its inner languages.

The bottle depicts four travellers on donkeys. One traveller may be identified as Guan Yu, from the Three Kingdoms Period, and the other figures may be Liu Bei and Zhang Fei.

Other carved root amber snuff bottles from the Mary and George Bloch collection, were sold in these rooms, 28 May 2010, Lot 123 and 25 November 2010, Lot 32.





(reverse)

**A FINE PINK AND GREEN DOUBLE OVERLAY GLASS
'PLAYING WEIQI' SNUFF BOTTLE**

1780-1820

Of compressed globular shape supported on a ringed oval foot intricately carved with a bird perched on a tree branch, through the pink and green within a continuous landscape of bamboo and pine trees, depicting various figures including two elders playing *weiqi* whilst their young attendant serves tea, a fisherman carrying his catch-of-the-day in two baskets over his shoulder and another fishing by the river, two gentleman seated on rockwork engaging in conversation, all against a cloudy white ground and beneath downward leaf lappets at the neck.
6.7cm high.

HK\$45,000 - 60,000
US\$5,800 - 7,700

1780-1820 雙色套白玻璃人物下棋圖鼻煙壺

For a closely related pink and green double overlay glass snuff bottle, dated 18th century or 19th century, previously in the Mrs. J. Gerald Mayer collection, see Bob Stevens, *Snuff Bottles*, New York, 1976, p.73, pl.229.

Compare a similar double overlay example, but with black and white colours, formerly in the Paul Braga collection, illustrated by Bob Stevens, *Snuff Bottles*, New York, 1976, p.73, pl.230 and exhibited at Hong Kong Museum of Art, *Chinese Snuff Bottles*, Hong Kong, 15 October to 26 November 1977, sold in these rooms, *The Paul Braga Collection of Snuff Bottles*, 24 November 2012, lot 24. See also another related example illustrated by Moss, Graham and Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection, Vol.5, Glass*, Hong Kong, 1995, pp.680-681, no.1003, which was subsequently sold in these rooms, *Snuff Bottles from the Mary and George Bloch Collection: Part V*, 27 May 2012, lot 7.





(reverse)



10

10

A WHITE JADE 'CHI DRAGON' SNUFF BOTTLE

1730-1850

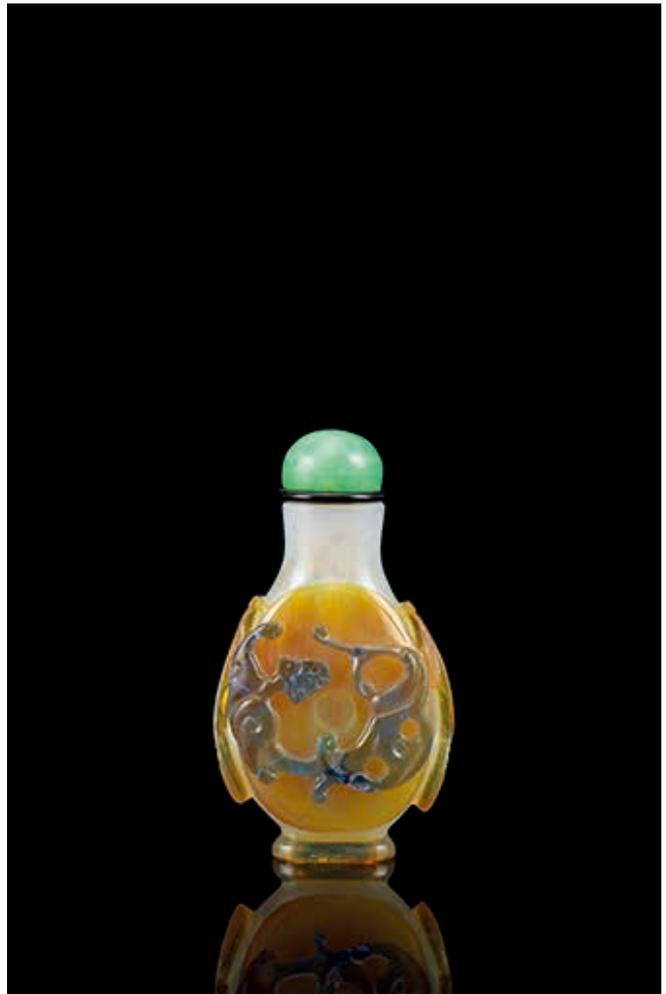
Naturalistically worked in the form of a pebble, the exterior lightly carved with two *chi* dragons, one clambering onto a rockwork issuing plants, the stone of an even white tone with soft russet inclusions.

6.1cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

1730-1850 白玉雕雙螭靈芝紋鼻煙壺



11

11

A BLUE AND YELLOW OVERLAY GLASS 'CHI DRAGON' SNUFF BOTTLE

19th century

Carved through thick layers of blue and yellow above a cloudy-white body, each side featuring a meandering *chi* dragon above an oblong *bi* disc, knotted together using ropes at the shoulder in high relief.

4.7cm high.

HK\$25,000 - 35,000

US\$3,200 - 4,500

十九世紀 白套雙色玻璃銅錢螭龍紋鼻煙壺

Compare with a similar example from the Bob C. Stevens collection, illustrated by Bob Stevens, *Snuff Bottles*, New York, 1976, p.71, pl.212



12

12~

A JADEITE 'QUAILS AND DEER' SNUFF BOTTLE

1720-1840

The compressed body worked in relief with two quails resting beside rice husks, the reverse featuring two recumbent deer with heads turned looking at each other, the shoulders flanked by a pair of Buddhist lion-mask handles, the stone of pale green tone with darker emerald-green inclusions.

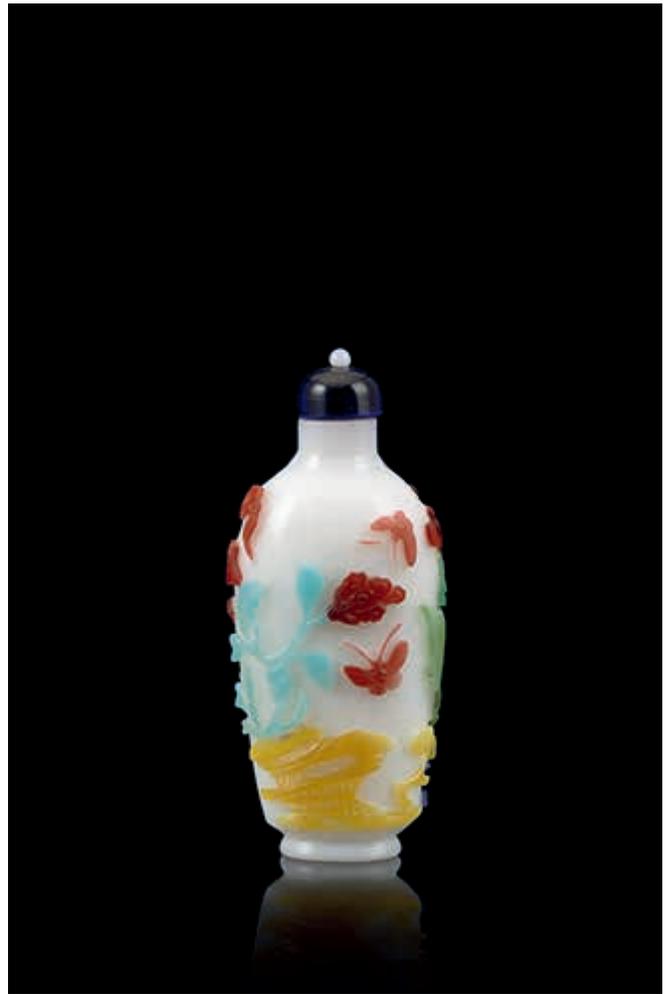
5.5cm high.

HK\$20,000 - 30,000

US\$2,600 - 3,900

1720-1840 翡翠雕雙祿雙安獸首銜環鼻煙壺

The design depicting rice husks and a pair of quail signifies peaceful times, while the design depicting deer, signifies promotion to an official post in government. Both are auspicious designs frequently utilised in the Imperial workshops.



13

13

A FIVE-COLOUR OVERLAY WHITE GLASS 'FLOWER ON ROCKWORK' SNUFF BOTTLE

19th century

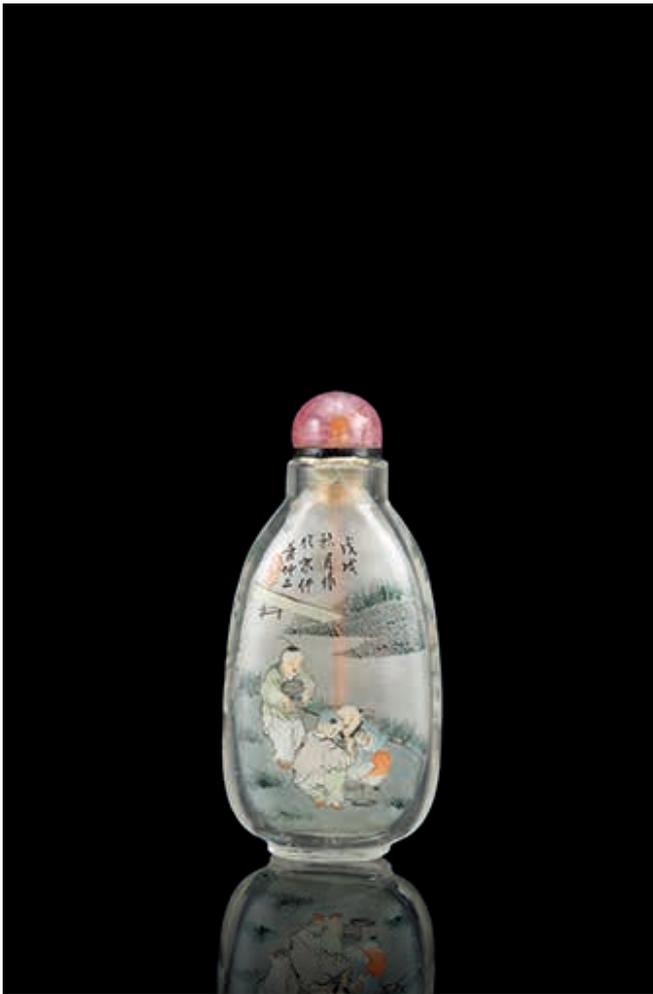
Beautifully carved through a layer consisting of red, blue, green, yellow and turquoise above the white ground, with a continuous scene of butterflies and bats in flight amidst flowering plants and *lingzhi* issuing from rockwork.

5.8cm high.

HK\$25,000 - 40,000

US\$3,200 - 5,200

十九世紀 白套五色玻璃花石圖鼻煙壺



14

14

AN INSIDE-PAINTED ROCK CRYSTAL 'PLAYING BOYS' SNUFF BOTTLE

Signed by Ye Zhongsan, cyclically dated wuxu year corresponding to AD1898

Skilfully painted on the interior, depicting a scene of three boys playing with crickets and another scene of a cat chasing after a butterfly amidst blossoming flowers, one side painted with a dated inscription and a painted seal mark of the artist.
5.3cm high.

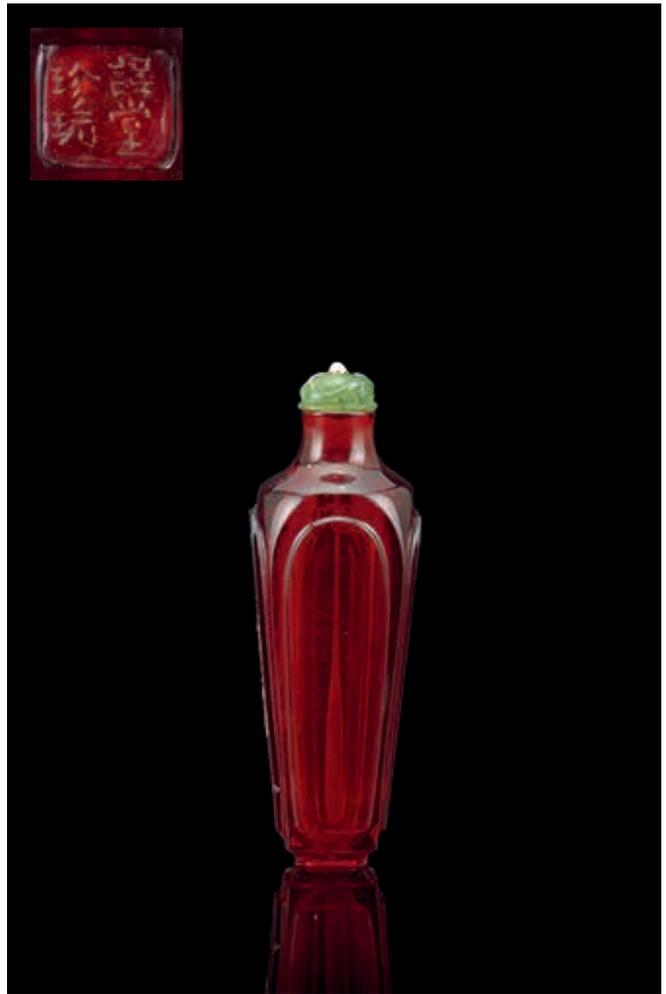
HK\$30,000 - 50,000
US\$3,900 - 6,500

1898年 葉仲三 水晶內畫嬰戲耄耋圖鼻煙壺

Provenance 來源:

Ashkenazie & Co., San Francisco, 1990

The scene of a cat chasing after a butterfly is not a usual subject matter for Ye Zhongsan. However, for a closely related example with similar composition of three boys playing with crickets, also dated 1989, see H. Moss, V.Graham and K. Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol.4, Inside Painted, Hong Kong, 2000, pp.224-225, no.518.



15

15

A RED GLASS SNUFF BOTTLE

1700-1770

Rising from a recessed square foot, the elongated flaring sides each worked with a protruding arched panel, rising to curved high shoulders and ending in a short waisted neck, the body of a transparent ruby-red hue, the base with a finely-incised four-character *kaishu* mark.
5.9cm high.

HK\$12,000 - 18,000
US\$1,500 - 2,300

1700-1770 紅玻璃方形鼻煙壺 刻「口堂珍玩」款



16

16

A FINE HARDSTONE-EMBELLISHED AGATE 'FILIAL PIETY' SNUFF BOTTLE

19th century

Of compressed globular form rising to a cylindrical neck, depicting a continuous scene of an elderly man seated above a raised platform, with his left hand resting on a lacquer table and surrounded by young children paying their respect, one child fanning the old gentleman and another fetching a basin of water from a large ceramic cistern, all intricately embellished with various semi-precious hardstones including jade, pearl, malachite, soapstone and mother-of-pearl, above a semi-translucent body with minor spotted inclusions. 5.8cm high.

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

十九世紀 瑪瑙鑲嵌八寶百子祝壽圖鼻煙壺



(reverse)

Bob C. Stevens has discussed in detail regarding embellished snuff bottles after his interview with the Japanese embellishment master, Fukuya Tsuda. Together with his father, Sokan Tsuda (1872-1939), the father and son embellished many old snuff bottles that were originated in China. He recalled that no one in Japan was capable of doing the meticulous work required in fashioning the many small pieces of hardstone and fitting them together to make the intricate designs that embellish these bottles. For this practical reason, Japanese embellishment masters made more use of ivory, coral soapstone, mother-of-pearl, and iridescent seashells most of which are porous, therefore easily carved and colored.

Different from the embellished snuff bottles, which Fukuya admitted that many were done by the Japanese masters on old snuff bottle, the current lot shows a totally different technique that is foreign to Japanese, which includes using large and complete pieces of embellishments. See an example of a similarly embellished snuff bottle preserved in the Los Angeles County Museum of Art, Los Angeles, which depicts similar figure wearing similar clothing in finely incised designs, illustrated by Bob C. Stevens, *The Collector's Book of Snuff Bottle*, New York, 1976, p.219, no.814. The author dated the mentioned snuff bottle as 19th century. According to the author, this group of embellished snuff bottle represents an extremely rare group and was the first examples of this style to be seen by the leading dealers, artists, and collectors in Japan and Hong Kong in mid 1970s.

Note: This lot is offered without the stopper.
此拍品不包括壺蓋

A CHALCEDONY 'KUI DRAGONS' SNUFF BOTTLE

1800–1854, Xingyouheng tang mark

Masterfully worked from a semi-translucent and evenly-coloured stone, the baluster body rising from a recessed ring foot to high shoulders and a waisted neck ending in a flared mouth rim, the exterior featuring a continuous frieze of archaic *chi* dragon motifs encased within raised bosses, further decorated at the top and bottom with leaf lappets, the shoulders with a pair of carved *taotie* ring handles, the four-character *Xingyouheng tang* incised mark at the four compass points.

5.7cm high.

HK\$100,000 - 120,000

US\$3,900 - 6,500

1800-1854 玉髓雕夔紋仿古瓶煙壺 陰刻「行有恒堂」隸書款

The Xingyouheng Tang mark identifies the bottle as having been the property of the fifth Prince Ding, Zaiquan. He was a great-great-grandson of the Qianlong Emperor, and his great-grandfather Yonghuang (1728-1750) was posthumously made a Prince of The First Degree with the designation Ding. So far most snuff bottles bearing the Xingyouheng Tang mark are nephrite jade snuff bottles. For example, see an octagonal spinach jade snuff bottle from the Mary and George Bloch collection, sold in our Hong Kong rooms, 25 May 2011, lot 7.

It is believed that designs of chalcedony snuff bottles, such as the current lot, followed the tradition of bottles made in the late Qianlong reign. Also carved with a band of pendant leaf lappets at the neck, a Qianlong example from the Mary and George Bloch collection, is similarly decorated with the design of two pairs of *chi* dragons, and is illustrated in *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Quartz, Vol.2, 1998, pp.468-470, no.354.

Presumably, Prince Ding would have had access to Imperial workshops and their mark carvers. However, extant bottles bearing his hall name were executed in a wide variety of styles, which suggests that he also used different carvers. Nevertheless, the current lot suggests a number of mid-nineteenth century carvers were continuing to adopt artistic styles and techniques from the Qianlong period.





(reverse)



18



(reverse)

18

A RUSSET JADE 'HORSES' SNUFF BOTTLE

Attributed to the Palace workshops, Beijing, 1780-1850

Of elongated oval form, decorated with a horse feeding and another rolling playfully on the ground, the natural russet skin and darkened inclusions of the stone cleverly used to resemble cavernous mountains.

6.7cm high.

HK\$15,000 - 25,000

US\$1,900 - 3,200

1780-1850 或北京宮廷作坊 色玉巧作雙駿圖鼻煙壺

Following the natural colour of the stone, the current lot is skilfully carved with two horses within a landscape. Horses were a popular subject matter at the Court. Depictions of a horse rolling on the ground was one of the typical designs in Qing Court painting. The present lot's attribution to the Palace workshops is based not only on the subject matter and decoration, but also its well-hollowed interior and relatively heavy foot.

Note: This lot is offered without the stopper

此拍品不包括壺蓋



19



(reverse)

19

A FIVE-COLOUR OVERLAY GLASS 'AUTUMN' SNUFF BOTTLE

Yangzhou, 1800-1840

Of flattened flask shape with high shoulder and an elongated neck, the exterior carved through multiple colours of lavender, green, pink, yellow and coffee brown, depicting an arrangement of autumn plants in low relief including lily, camellia, chrysanthemum, narcissus and morning glory, all intricately worked above a milky white ground. 5.7cm high.

HK\$25,000 - 40,000

US\$3,200 - 5,200

1800-1840 揚州 白套五色玻璃九秋圖鼻煙壺 「九秋」橢圓印

The overlay carved seal mark reads *jiuqiu*, which literally translates as 'autumn during the ninth month'. Such overlay carved seal marks highlights the title of the snuff bottle rather than the craftsman. As the title suggests, the current lot is decorated with flowers that bloom only in the ninth month of the year at Autumn.

AN AGATE 'COCKEREL' SNUFF BOTTLE

Suzhou, School of Zhiting, 1730-1850

Of compressed globular form and carved in relief on the exterior, showing a continuous scene of a figure standing on rockwork with both hands raising a staff, opposite two feeding cockerels, all amidst an extensive landscape of dwellings within rocky mountains. 6.3cm high.

HK\$80,000 - 120,000**US\$3,900 - 6,500**

1730-1850 蘇州芝亭流派 瑪瑙雕雙雞人物圖鼻煙壺

Provenance 來源:

Bluett & Sons, London

The carving technique on the current lot is considered as the second-phase style of the School of Zhiting. This is evidenced by various factors, including the carving of the irregular rockwork in high relief at various depths and pierced with holes; the clever use of the various natural colours of the stone; and the carefully carved pine tree that exhibit the carver's level of control.

For another example from this rare group, almost certainly from the same school, see Moss, Graham and Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol.2, Quartz, Hong Kong, 1998, pp.514-515, no.368. Also of relatively big size, the published example has very similarly carved and spaced rockwork and pine trees to the present lot.

In Chinese, 'cockerel' is a homonym for 'fortune'. Two cockerels thus mean 'double fortune' and are auspicious symbols frequently depicted in Chinese art.





(reverse)



21

21

A INSIDE-PAINTED SMOKY CRYSTAL 'CAT' SNUFF BOTTLE

By Wang Xisan, dated jiyin year, corresponding to AD1974

Of compressed form with high shoulders above an oval ring foot, one side painted with a seated white cat, the reverse with a grey and white cat playing in the meadow, a dated *kaishu* inscription ending with the signature and a painted red seal mark of the artist. 6.4cm high.

HK\$25,000 - 40,000
US\$3,200 - 5,200

1974年 王習三 煙晶內畫「白貓」圖鼻煙壺

「貓白。甲寅冬末作於一壺齋阜城。王習三。」



22

22

A PINK OVERLAY GLASS 'CARP' SNUFF BOTTLE

1760-1820

Of compressed globular form with elongated neck, the exterior carved through a bright pink layer above a white ground, showing two leaping carp and leaves falling towards raging waves beneath. 6cm high.

HK\$18,000 - 25,000
US\$2,300 - 3,200

1760-1820 白套粉玻璃鯉躍龍門鼻煙壺



23

23

A TOURMALINE 'CHI DRAGON' SNUFF BOTTLE

Carefully worked in a rough heart-shaped form, each side carved with a *chi* dragon clambering up the side, the semi-translucent stone of an aubergine tone with crystalline inclusions.
5.5cm high.

HK\$10,000 - 15,000
US\$2,600 - 3,900

碧璽雕雙螭抱瓶鼻煙壺



24

24

A WHITE OVERLAY BLUE GLASS 'ARCHAIC BRONZE' SNUFF BOTTLE

Late Qing Dynasty

Of compressed globular shape, the exterior decorated with groups of archaic bronze vessels in various shapes and sizes, all carefully worked through a lustrous layer of white above a deep blue ground with archaic key-fret scroll and downward leaf lappet motifs.
5.2cm high.

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

晚清 藍刻地套白玻璃言重九鼎圖鼻煙壺



25

25

A RARE IMPERIAL YELLOW GLASS 'WAVE' SNUFF BOTTLE

Imperial Palace Workshops, Beijing, 1760-1840

Of compressed globular shape above a recessed oval foot, the exterior relief-carved with a continuous faceted wave design. 6.2cm high.

HK\$20,000 - 30,000

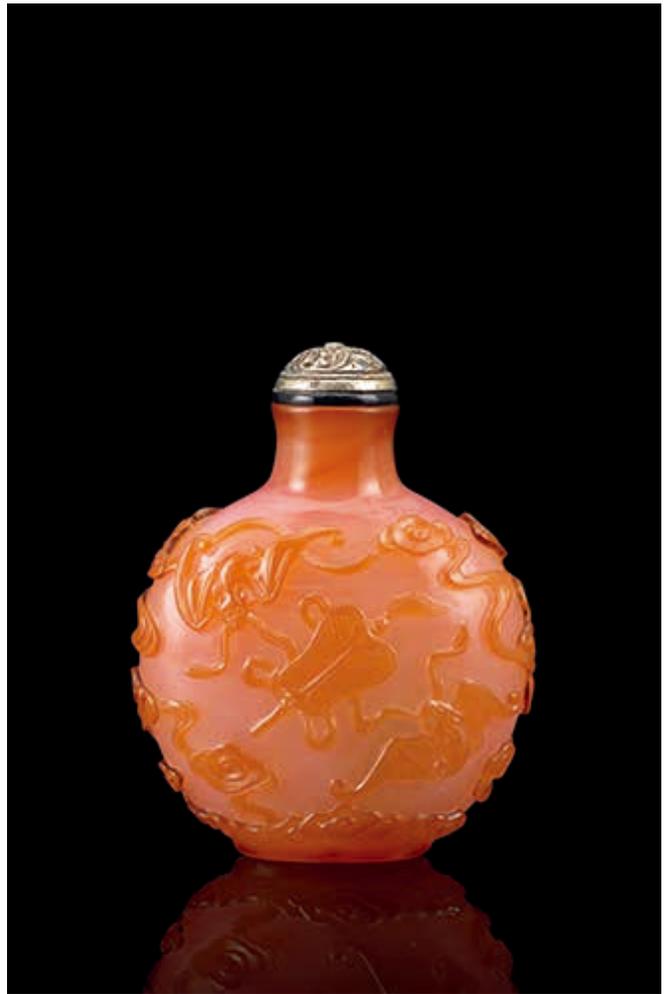
US\$2,600 - 3,900

1760-1840 北京 宫廷作坊 黄玻璃水波纹鼻烟壶

Provenance 来源:

Ashkenazie & Co., San Francisco, 1990

Compare to an identical example illustrated by Moss, Graham and Tsang, *The Art of The Chinese Snuff Bottle: Vol.2*, New York, 1993, p.587, no.351. According to the authors, the distinctive design on the small group of very similar bottles represented by this example were common in the early Imperial Palace Workshops, Beijing, and such faceted and formalised designs were probably conceived primarily as an abstract formal design. Compare also another similar example formerly in the Anin and John Hamilton collection, sold in Sotheby's New York, 27 March 2003, Lot 221.



26

26

AN ORANGE-OVERLAY PINK GLASS 'BATS' SNUFF BOTTLE

19th century

Of flattened globular shape, intricately carved through a layer of orange above a pink ground, depicting a continuous scene of auspicious bats in flight encircling Buddhist objects including a pair of coins and a plantain leaf fan, well carved in relief amidst dense cloud scrolls.

6cm high.

HK\$25,000 - 40,000

US\$3,200 - 5,200

十九世紀 橘紅粉玻璃五福圖鼻烟壶



27

27

A FINE BLUE AND WHITE PORCELAIN 'WANG XIZHI' RETICULATED SNUFF BOTTLE

Daoguang

Of compressed globular form with a slim neck, raised on an oval reticulated foot and flanked by a pair of mythical beast handles at the shoulders, each side depicting an elderly man seated under a tree with his faithful young attendant.

5.8cm high.

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

清道光 青花「羲之愛鶴」變形獸耳鼻煙壺

Compare a closely similar blue and white porcelain 'Wang Xizhi' snuff bottle from the Mary and George Bloch collection, illustrated in *Chinese Snuff Bottles, A Miniature Art from the Collection of Mary and George Bloch*, Hong Kong, 1994, p.233, pl.174, subsequently sold in Sotheby's Hong Kong, 26 November 2013, lot 116.

Note: This lot is offered without the stopper
此拍品不包括壺蓋



28

28

AN AGATE 'LANDSCAPE' SNUFF BOTTLE

1800-1854

The exterior finely worked on the natural semi-translucent stone of various shades of beige, featuring a landscape scene of two birds in flight overlooking lush growth of flowers and pine trees, the reverse depicting a pierced rockwork emerging from raging waves.

5.1cm high.

HK\$25,000 - 40,000
US\$3,200 - 5,200

1800-1854 瑪瑙巧雕松石花鳥圖鼻煙壺



29

29

AN INSIDE-PAINTED GLASS 'CATS AND BUTTERFLY' SNUFF BOTTLE

By Liu Shouben, dated gengshen year corresponding to AD1980
Of compressed pebble shape above a recessed oval foot, one side decorated with two cats beside rockwork and rose bushes, the reverse with another cat chasing a butterfly amidst chrysanthemum and bamboo growths, the corner with a dated inscription ending in a painted seal mark of the artist.
6.8cm high.

HK\$8,000 - 12,000
US\$1,000 - 1,500

1980年 劉守本 玻璃內畫毫畫圖鼻煙壺

Provenance 來源:
Ashkenazie & Co., San Francisco, 1990

Exhibited 展覽:
Asian Art Museum, San Francisco

「庚申爰月劉守本作於北京。」



30

30

A WHITE OVERLAY GLASS 'CHI DRAGON AND MOUSE' SNUFF BOTTLE

Of compressed pear shape, intricately carved through the milky white layer featuring two *chi* dragons chasing a flaming pearl on one side, the other side showing three mice at play, all on a translucent sapphire-blue ground.
5.2cm high.

HK\$10,000 - 15,000
US\$3,200 - 4,500

白套藍玻璃雙螭三鼠鼻煙壺

Provenance 來源:
Ashkenazie & Co., San Francisco, 1990

Note: This lot is offered without the stopper
此拍品不包括壺蓋



31

31

**AN INSCRIBED BLACK AND WHITE JADE
'BUTTERFLY AND CAT' SNUFF BOTTLE**

Of compressed globular form with a flattened concave foot, one side carved with a scene of two cats chasing a butterfly amidst flowering shrubs, the other side gilt incised with a *kaishu* inscription.
7.5cm high.

HK\$15,000 - 25,000
US\$3,900 - 6,500

黑白玉雕毫耋圖鼻煙壺

Provenance 來源:

Ashkenazie & Co., San Francisco, 1990



32

32

**AN INSIDE-PAINTED GLASS 'COMMUNIST LEADERS'
SNUFF BOTTLE**

Painted by Jian Guang, inscribed by Wang Xisan

Of flattened globular shape, painted with two scenes on the interior, one side depicting Chairman Mao addressing the nation at Tiananmen Square, the reverse with the Communist leader and Vice-Chairman Lin Biao waving to the public, further painted with an inscription followed by the painted red seal marks of the artist.
8cm high.

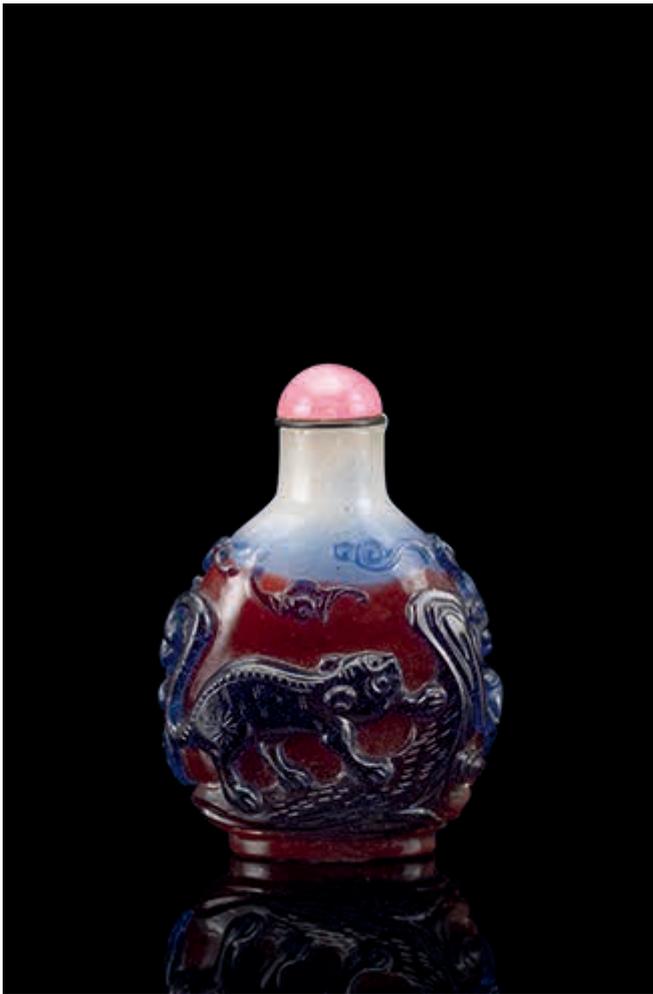
HK\$6,000 - 8,000
US\$3,900 - 6,500

建廣畫、王習三題 玻璃內畫千秋功罪鼻煙壺

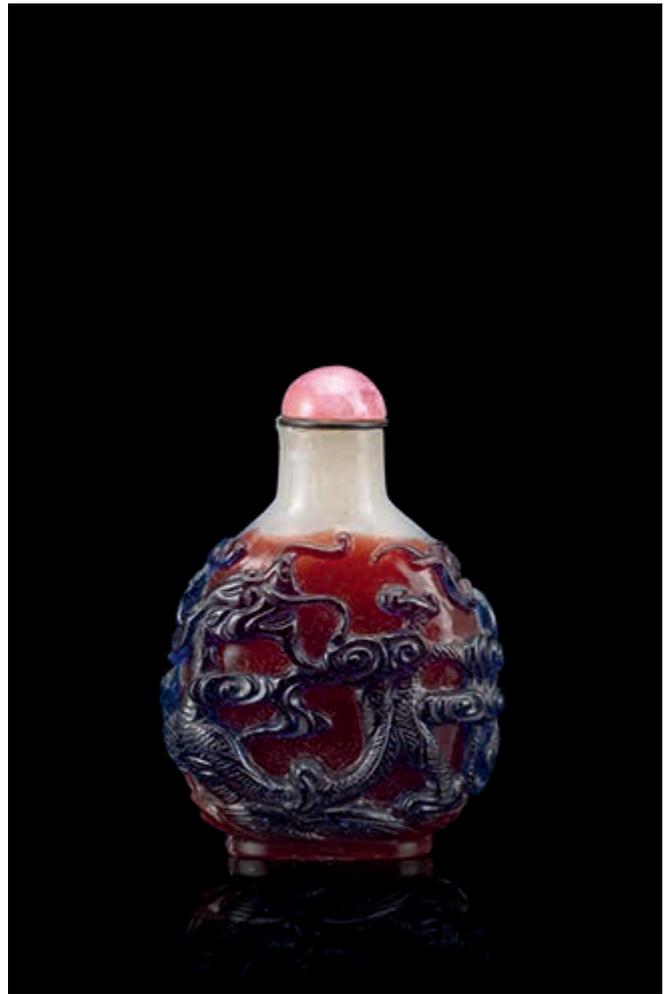
Provenance 來源:

S. Bernstein & Co., San Francisco

「千秋功罪。中國現代史畫二幅，建廣畫，習三題於一壺齋。」



33



(reverse)

33

A BLUE AND RED OVERLAY GLASS 'DRAGON AND TIGER' SNUFF BOTTLE

1760-1800

The compressed pear-shaped bottle, carved through a thick layer of blood red fused with sapphire blue, depicting a continuous scene of a swirling dragon, a bat in flight and a tiger clambering on rockwork, all amidst well-carved cloud scrolls in relief.

5.7cm high.

HK\$10,000 - 15,000

US\$1,300 - 1,900

1760-1800 藕粉地套紅藍玻璃龍虎圖鼻煙壺

Provenance 來源:

Ashkenazie & Co., San Francisco, 1990

The combination of red and blue overlay on a snuff bottle is very rare, the only well-known example being the one in the Mary and George Bloch collection; see Moss, Graham and Tsang, *A Treasury of Chinese Snuff Bottle: The Mary and George Bloch Collection*, Vol.5, Part 3, Glass, Hong Kong 2002, p.672-673, no.1000.



34



(reverse)

34

AN AGATE 'MONKEYS WITH LINGZHI' SNUFF BOTTLE

Suzhou, School of Zhiting, 1730-1850

Intricately worked on the exterior depicting two curious monkeys exploring a rocky cavern trying to pick *lingzhi*, the reverse showing another monkey climbing over further rockwork issuing pine trees, the natural stone of a semi-translucent tone with darkened shades of inclusions cleverly used to accentuate details.
6.3cm high.

HK\$30,000 - 50,000

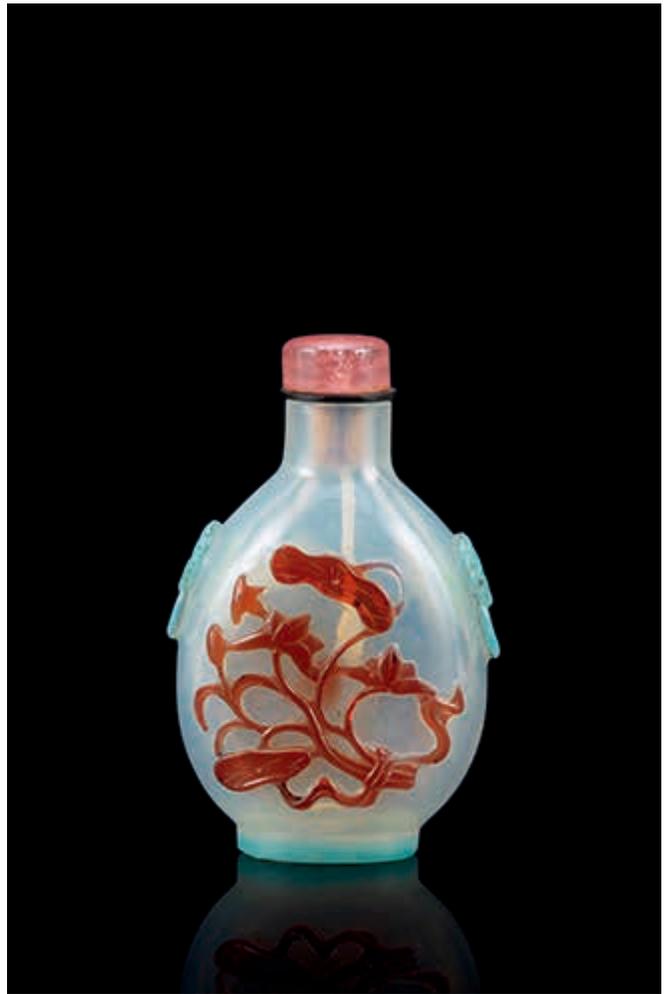
US\$3,900 - 6,500

1730-1850 蘇州芝亭流派 瑪瑙雕猴子採靈圖鼻煙壺

For another similar agate 'monkey' snuff bottle in School of Zhiting style, in the Denis Low collection, see R.Kleiner, *Treasures from the Sanctum of Enlightened Respect: Chinese Snuff Bottles from the Collection of Denis Low*, 2000, Singapore, p,222, no.191. As stated by the author, monkey subjects were a favorite with the Suzhou Zhiting School and were invariably well carved. The published examples and the current lot all depict similar scenes of a monkey in a landscape with irregular rockwork and a pine tree, carved carefully by following the natural colours of the stone.



35



(reverse)

35

A FIVE-COLOUR OVERLAY GLASS 'DOG AND BUTTERFLY' SNUFF BOTTLE

1750-1790

Of pear shape supported on an oval foot, intricately carved through a multi-coloured layer of turquoise, blue, red, yellow and carnelian colours above a semi-translucent cloudy ground with an aquatic scene with lotus leaves, a dog chasing a butterfly beside plaitain, *lingzhi* and rockwork, flanked by a pair of archaic *taotie*-mask ring handles at the shoulder.
6cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

1750-1790 透明套多色玻璃犬蝶蓮花圖鼻煙壺

Provenance 來源:

Ashkenazie & Co., San Francisco, 1990

The rock is formed by an overlaying twist of coloured glass. The technique of overlaying twisted colored glass was introduced and used during the mid Qing Dynasty. For a Qing court example, see *Snuff Bottles: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, p.49, no.73.



36



(reverse)

36~

A JADEITE 'FIVE BATS' SNUFF BOTTLE

1720-1840

Of compressed globular shape, rising from a concave foot to a prominent cylindrical neck, the exterior beautifully carved depicting bats in flight amidst dense cloud scrolls, the stone of a rich emerald-green tone with white-streaked inclusions
5.5cm high.

HK\$25,000 - 35,000

US\$3,200 - 4,500

1720-1840 翡翠雕五蝠雲紋鼻煙壺

For another jadeite example decorated with heavy and dense carving, see Bob C. Stevens, *The Collector's Book of Snuff Bottles*, 1976, New York, p.122, no.435 and 437. Compared to the illustrated examples, the stone of the current lot is of a more attractive and saturated green tone.

In Chinese, the 'bat' is a homonym for 'good fortune'. Five bats, such as those depicted on the present bottle, bears the meaning of five good fortunes including, Longevity, Wealth, Health, Love, and Virtue.

37

AN IMPERIAL CANTON ENAMEL 'EUROPEAN-SUBJECT' SNUFF BOTTLE

Qianlong four-character mark and of the period

Finely painted around the exterior with a continuous scene depicting two groups of figures, each comprising a mother beside two children, wearing carefully shaded and detailed European-style dress, strolling on a grassy bank with tall trees beside a river, with churches and buildings in the distance, the base bearing a blue-enamel four-character Imperial *kaishu* mark.

5.8cm high.

HK\$120,000 - 190,000

US\$15,000 - 25,000

清乾隆 御製 銅胎畫廣東瑛瑯西洋人物鼻煙壺
藍料「乾隆年製」四字楷書款

The present lot exemplifies the high artistic standards achieved both in and outside Beijing during the Qianlong period, in particular the enamelling on the present snuff bottle which is carefully controlled and softly rendered. The decoration is executed with an extremely high level of painting skill and shows influence from Western subject matter and techniques; for instance, the depiction of European ladies and their children, each wearing Western-style clothing in front of churches and Western-style architecture. The use of a vanishing point in the composition, and shadowing on the faces and draperies, are also techniques introduced from the West.

The Qianlong Emperor's fascination and taste for 'European subject' works of art, such as the current lot, inspired him to establish Palace workshops in the Forbidden City which made such wares. In fact, the present snuff bottle's quality, elongated classical shape, blue Qianlong reign mark and white enamel interior (rather than turquoise blue, suggest that probably it was inspired by Beijing enamel snuff bottles which were made in the Palace Workshop.

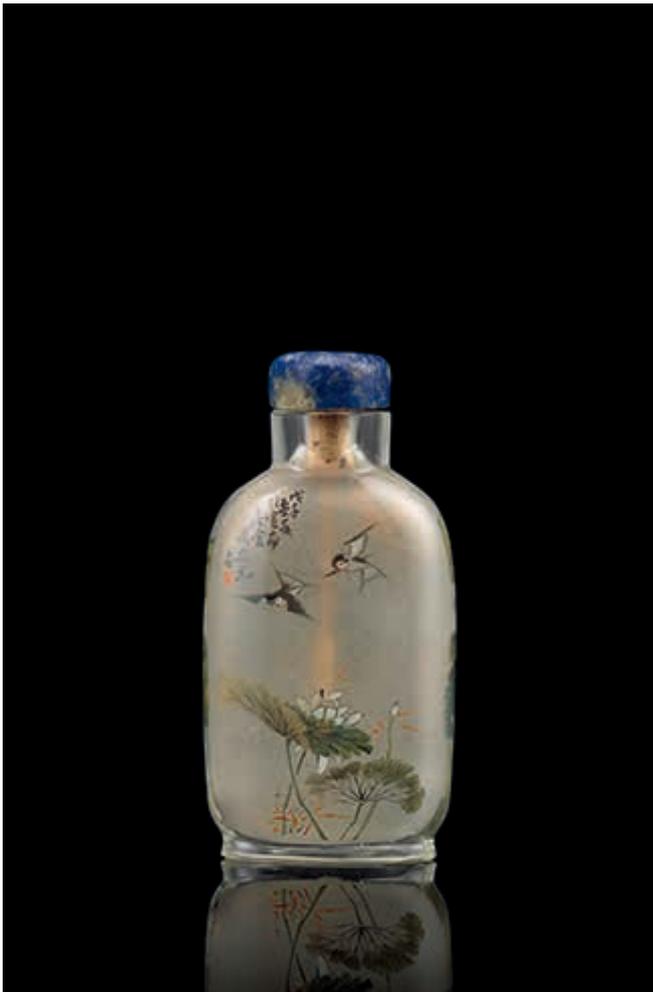
For a similar Canton enamel 'European-subject' snuff bottle, from the Mary and George Bloch collection, see Moss, Graham and Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Vol.6, Arts of the Fire, Hong Kong, 2008, no.1134.



年乾
製隆



(reverse)



38

38

AN INSIDE-PAINTED 'SWALLOW AND LOTUS' GLASS SNUFF BOTTLE

Signed by Zhou Leyuan, cyclically dated wuzi year corresponding to AD1888

Intricately painted on the interior, one side depicting a mountainous landscape scene with a traveller crossing a bridge, the reverse featuring two swallows in flight above a lotus pond, the upper corner painted with a series of *kaishu* inscriptions followed by the signature and painted red seal mark of the artist.
5.9cm high.

HK\$30,000 - 50,000
US\$3,900 - 6,500

1888年 周樂元 玻璃內畫花鳥山水圖鼻煙壺

「戊子盛夏於宣南居舍。周樂元畫」



39

39

A WHITE JADE DOUBLE-GOURD 'LOTUS AND PLUM BLOSSOM' SNUFF BOTTLE

Mid Qing Dynasty

Both sides depicting a scene of flowering prunus tree and lotus blossoms in a pond, accompanied by *kaishu* poems carved in raised relief, the stone of even white tone with minor russet inclusions.
5.4cm high.

HK\$46,000 - 52,000
US\$5,900 - 6,700

清中期 白玉雕開光花卉詩句圖鼻煙壺

Compare another jade double-gourd snuff bottle decorated with auspicious carvings of *shou* characters, *ruyi*-head scrolls, bats, trigram and *taiji*, formerly in the Gustave Loup Collection (CB-TA-1925-221), recorded on 3 August 1925, currently preserved in the Baur Collection, illustrated by Verene Nicollier, *The Baur Collection. Geneva. Chinese Snuff Bottles*, 2007, Milan, pp.210-211, no.H82.

「白玉花開綠錦池。雪海山中高士臥。」



40

40~

A JADEITE 'BUDDHIST LION' SNUFF BOTTLE

1770-1870

Of compressed oval shape rising from a raised foot, the sides flanked by a pair of Buddhist lion ring handles, the stone of pale apple-green tone with evenly spread inclusions.
5cm high.

HK\$50,000 - 80,000

US\$6,500 - 10,000

1770-1870 翡翠獅首銜環紋鼻煙壺



41

41

A RED OVERLAY GLASS 'TOAD' SNUFF BOTTLE

1730-1780

Of compressed globular form, beautifully carved on the exterior through a vivid layer of red above semi-translucent white glass, showing a continuous aquatic scene of two toads resting on lotus leaves, all amidst lush growths of lotus blossoms.
6.1cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,500

1730-1780 藕粉地套紅玻璃連生胖蛙鼻煙壺



42

42

AN INCISED WHITE GLASS 'PREFACE TO THE FEAST IN THE PEACH AND PLUM GARDEN ON A SPRING NIGHT' SNUFF BOTTLE

The bottle possibly Yuanhu, Zhejiang province, circa 1902-1903, signed Zhou Honglai

Of flattened heart-shaped form rising to a conical flaring neck, one side lightly incised with a landscape scene of a traveller on a sampan, the reverse further incised with a complete poem in miniature *kaishu* script. 6.1cm high.

HK\$30,000 - 50,000
US\$3,900 - 6,500

約1902-1903 或浙江鷺湖製 周鴻來刻
白玻璃刻《春夜宴從弟桃李園序》鼻煙壺

The carefully-incised poem is entitled 'Preface to the Feast in Peach and Plum Garden on a Spring Night', composed by the famous Tang Dynasty poet, Li Bai.

The poem reads and translates as:

夫天地者，萬物之逆旅。
光陰者，百代之過客。
而浮生若夢，為歡幾何？
古人秉燭夜游，良有以也。
況陽春召我以煙景，大塊假我以文章。
會桃李之芳園，序天倫之樂事。
群季俊秀，皆為惠連；
吾人詠歌，獨慚康樂。
幽賞未已，高談轉清。
開瓊筵以坐花，飛羽觴而醉月。
不有佳作，何伸雅懷？
如詩不成，罰依金谷酒數。

The universe is a temporary inn for all living things.
Time is the transit visitors over the span of one hundred generations.
This drifting life is like a dream. There is too little time to enjoy the pleasure of living.
Thus, it was quite appropriate for ancient people to, with candlelight in hand, roam at night.
Now, the sunny spring draws my attention to the misty and beautiful scenes. The great earth inspires me to come up with ideas for my writings.



43

Today we are so happy to gather in this fragrant garden of peach and plum trees. What a joy to recount the fun events in our family!
You, my younger brothers, are so talented and gifted that you remind me of Weilian. But in chanting poetry, I alone feel ashamed for not being on a par with Ling Yun. Before we are through with sightseeing, we change the subject of conversation from talking freely to more elegant topics. In the midst of blooming flowers, we hold our dainty feast. In moonlight, we pass our wine cups swiftly, from seat to seat, until we all feel tipsy.
If we don't compose a good poem for the occasion, how can we elegantly express our feelings?
Anyone who fails to come up with a poem will be fined the number of drinks as agreed upon at Jin Gu Yuan.
A closely related incised white glass snuff bottle also by Zhou Honglai, formerly in the Mary and George Bloch collection, illustrated by V. Graham, H. Moss and G. Tsang, was sold in these rooms, 25 May 2011, lot 8.



44

43

A WHITE JADE 'THREE HORSES' SNUFF BOTTLE

Qing Dynasty

Carefully worked on the exterior featuring three horses, one recumbent, another prancing in an open field and the last tied to a pole, the stone of even white tone with russet inclusions cleverly incorporated to enhance the details.
6.6cm high.

HK\$28,000 - 32,000
US\$3,600 - 4,100

清 白玉雕三駿圖鼻煙壺

44

AN INSIDE-PAINTED GLASS 'EIGHT HORSES' SNUFF BOTTLE

Signed by Ye Zhongsan, cyclically dated renyin year corresponding to AD1902

Skilfully painted on the inside featuring a herd of eight horses amidst a continuous hilly landscape, one side painted with a series of *kaishu* inscriptions followed by the signature and painted red seal mark of the artist.
6cm high.

HK\$30,000 - 50,000
US\$3,900 - 6,500

1902年 葉仲三 玻璃內畫八駿圖鼻煙壺

「壬寅夏日作於都門。葉仲三。」



45

45

A BLACK OVERLAY GLASS 'FLOWER BASKET' SNUFF BOTTLE

1760-1810

Beautifully carved through the black layer to a cloudy white ground, each side depicting a woven basket issuing flowering sprigs suspended from a simulated rope running horizontally across the shoulders.
5.7cm high.

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

1760-1810 白套黑玻璃蓮花籃鼻煙壺



46

46

**AN AMBER ROUNDED RECTANGULAR
SNUFF BOTTLE**

Qing Dynasty

Well hollowed with flattened sides and high shoulder, the plain translucent body of a soft rich yellowish-orange lustre.
6.2cm high.

HK\$20,000 - 40,000
US\$2,600 - 5,200

清 琥珀光素鼻煙壺

Provenance 來源:

Acquired in Hong Kong, 13 August 1985



47

47

A PLAIN WHITE JADE SNUFF BOTTLE

Qing Dynasty

Of flattened rectangular shape with rounded shoulders above a recessed oval foot, the body plain with a smooth lustre.
6.5cm high.

HK\$50,000 - 80,000
US\$6,500 - 10,000

清 白玉光素鼻煙壺



48

48

A JADEITE SNUFF BOTTLE

Qing Dynasty

Of compressed globular form, the plain body worked from a semi-translucent greenish-white stone with striking apple-green inclusions.
5.3cm high.

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

清 翡翠光素鼻煙壺



49

**49
A RED GLASS OVERLAY 'DUCK AND FISH' SNUFF BOTTLE**

Mid Qing Dynasty

The exterior carved with a continuous aquatic scene featuring a leaping carp and swimming duck, all amidst lotus leaves and blossoms. 6.3cm high.

**HK\$30,000 - 50,000
US\$3,900 - 6,500**

清中期 藕粉地套紅玻璃荷塘景色鼻煙壺

Provenance 來源:

Le Louvre des Antiquaires, Paris, 3 October 1985



50

**50
A SPINACH-GREEN JADE SNUFF BOTTLE**

19th century

Of compressed globular shape, the recessed base rising to a pronounced cylindrical neck, the stone of moss-green tone with darkened spinach-green inclusions. 5.2cm high.

**HK\$30,000 - 50,000
US\$3,900 - 6,500**

十九世紀 碧玉光素鼻煙壺



51

**51
AN INSIDE-PAINTED GLASS 'PANELS' SNUFF BOTTLE**

By Yan Yutian, cyclically dated wuxu year, corresponding to AD1898

Intricately painted on the interior with three panels on each side, featuring two boys flying kites, a shepherd playing a flute whilst riding a water buffalo, and scenes of birds and flowers, one side with the date and signature of the artist. 6.2cm high.

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

1898年 閻玉田
玻璃內畫開光山水花鳥圖鼻煙壺

Provenance 來源:

Sotheby's New York, 5 June 1987, lot 219

Exhibited 展覽:

New Orleans Museum of Art, October 1980

「戊戌。閻玉田作。」



52

52 ~

A JADEITE SNUFF BOTTLE

Qing Dynasty

The compressed globular body with concave foot and cylindrical neck, the icy-white stone with a band of brilliant apple-green streak at the shoulders.

5.1cm high.

HK\$50,000 - 80,000
US\$6,500 - 10,000

清 翡翠鼻煙壺



53 (reduced)

53

A WHITE JADE SNUFF BOTTLE

Qing Dynasty

The plain flattened square body on a hollow foot rising to a short cylindrical neck, the stone of even white tone.

6.3cm high.

HK\$46,000 - 52,000
US\$5,900 - 6,700

清 白玉光素鼻煙壺



54

54

A RED GLASS OVERLAY 'FIGURES' SNUFF BOTTLE

1750-1780

Carefully carved through a ruby-red layer above a frosted ground with two scenes, a group of young students reading, and an elderly scholar attended by two assistants, all amidst pine, prunus and plantain trees.

5.8cm high.

HK\$20,000 - 40,000
US\$2,600 - 5,200

1750-1780 藕粉地套紅玻璃雅集圖鼻煙壺



55

A WHITE JADE 'SHOU' SNUFF BOTTLE

Mid Qing Dynasty

Of rectangular form worked with various archaic *shou* character motifs enclosed in borders, the body further decorated with a carved billowing ribbon tied at the waist. 5.3cm high.

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

清中期 白玉雕壽字包袱紋鼻煙壺



56

A HAIR CRYSTAL ROUNDED RECTANGULAR SNUFF BOTTLE

Qing Dynasty

Of flattened form with high shoulders and oval ring foot, the semi-translucent body with uneven dispersed black rutiles and iridescent inclusions. 6.2cm high.

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

清 髮晶鼻煙壺

Provenance 來源:
Acquired in Hong Kong, 1985



57

AN AGATE 'DOUBLE GOURD' SNUFF BOTTLE

Qing Dynasty

Worked in the form of a double gourd, the facade pierced with leafy twigs issuing smaller double gourds, the stone of a orange tone with darkened brownish-red inclusions. 5.6cm high.

HK\$20,000 - 40,000
US\$2,600 - 5,200

清 瑪瑙雕葫蘆形鼻煙壺



58



59

58

A RED OVERLAY GLASS 'PEONY' SNUFF BOTTLE

18th/19th century

Of compressed globular form rising to a narrow neck, the exterior carved through a translucent layer of red above clear glass with dense foliage issuing peony blossoms. 5.3cm high.

HK\$20,000 - 40,000
US\$2,600 - 5,200

十八十九世紀 透明套紅玻璃牡丹花紋鼻煙壺

59

A WHITE JADE GLOBULAR SNUFF BOTTLE

Qing Dynasty

Of compressed globular shape and entirely plain, the stone of even polished white tone. 5.5cm high.

HK\$24,000 - 28,000
US\$3,100 - 3,600

清 白玉光素鼻煙壺

60

A SOAPSTONE 'LANTERN FESTIVAL' SNUFF BOTTLE

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 key-fret scrolls at the neck and footrim. 7.8cm high.

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

十八十九世紀 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.

61*

A JADEITE SNUFF BOTTLE

Qing Dynasty

Of compressed baluster shape with high shoulders ending in a pronounced mouth rim, the stone of icy-white tone with a range of apple-green to dark green inclusions. 5.3cm high.

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

清 翡翠光素鼻煙壺



60 (reduced)



61

62

AN EMBELLISHED JADE 'MYSTICAL PEARL' SNUFF BOTTLE

One side depicting a seated gentleman with right hand resting above a lacquer table and holding a chalice, accompanied by a young attendant holding a fan to his side, the reverse showing a figure pulling a cart surmounted by a large pearl wrapped within a lotus leaf, expelling a stream of wispy smoke manifesting into a pagoda amidst dense clouds, all finely embellished with various hardstones, semi-precious stones and gilding.

6.2cm high.

HK\$80,000 - 120,000

US\$10,000 - 15,000

白玉鑲嵌八寶童子送珠鼻煙壺

Provenance 來源:

Sotheby's New York, 5 June 1987, lot 131

63

A LAPIS LAZULI 'BASKET WEAVE' BALUSTER SNUFF BOTTLE

The exterior decorated with a frieze of loosely-woven net at the waist, flanked by a pair of intricately worked *taotie* mask handles, the stone of a rich ocean blue with natural golden streak inclusions.

5.3cm high.

HK\$50,000 - 80,000

US\$6,500 - 10,000

青金石結繩紋鼻煙壺

64

A WHITE JADE SNUFF BOTTLE

Qing Dynasty

Rising from an recessed oval foot, the flattened body rising to a high shoulder ending in a cylindrical neck, the stone well hollowed and of an even creamy-white tone.

6.4cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清 白玉光素鼻煙壺



62



63



64



65



66

65*

A JADEITE SNUFF BOTTLE

Qing Dynasty

Of compressed globular shape rising to a cylindrical neck, the plain stone of apple-green tone with white crystal-like inclusions. 5.2cm high.

HK\$12,000 - 16,000
US\$1,500 - 2,100

清 翡翠光素鼻煙壺

66

A ROCK CRYSTAL ROUNDED RECTANGULAR SNUFF BOTTLE

Qing Dynasty

Plain and undecorated above an oval ring foot rising to high shoulders, the clear and transparent body well hollowed. 6.5cm high.

HK\$25,000 - 35,000
US\$3,200 - 4,500

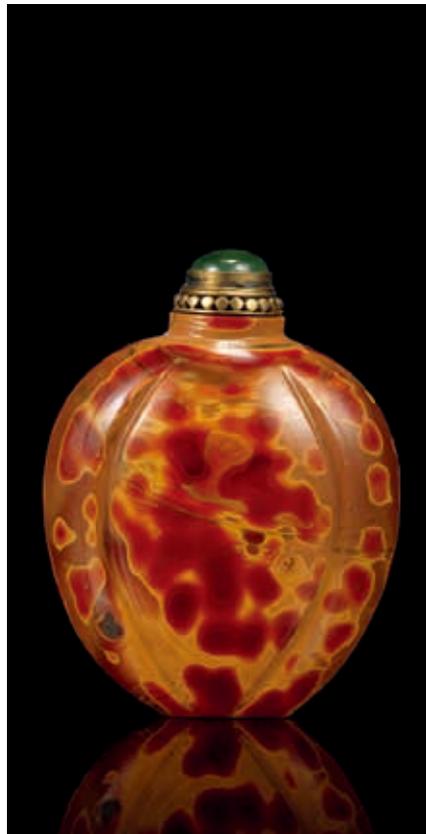
清 水晶光素鼻煙壺

Provenance 來源:

Acquired in Hong Kong, 9 December 1985



67



68

67

A WHITE JADE SNUFF BOTTLE

Qing Dynasty

The undecorated stone of even white tone rising from an oval foot, the flattened body with high shoulders converging towards a short cylindrical neck. 5.9cm high.

HK\$28,000 - 32,000
US\$3,600 - 4,100

清 白玉光素鼻煙壺

68

A 'REALGAR' GLASS FOUR-LOBED SNUFF BOTTLE

18th/19th century

Of flattened form rising to a short circular neck, decorated in realgar-like caramel-brown tone with chilli-red spotted inclusions. 5.3cm high.

HK\$2,200 - 3,200
US\$280 - 410

十八/十九世紀 仿雄黃玻璃鼻煙壺



69

69

**THREE OVERLAY GLASS 'CHI DRAGON', 'PEACH AND BAT'
AND 'FLORAL' SNUFF BOTTLES**

Qing Dynasty

The first carved through layers of red and green above a transparent ground, with bats feeding on pomegranates; the second carved through a blue layer above a cloudy white ground, each with a sprig of flowering blossoms; the third carved through a layer of green above cloudy white ground, with a *chi* dragon clambering onto meandering vine scrolls.

The tallest: 5.8cm high. (3).

HK\$15,000 - 20,000

US\$1,900 - 2,600

清
藕粉地套雙色玻璃福壽鼻煙壺
白套藍玻璃花卉紋鼻煙壺
黃套綠玻璃螭龍鼻煙壺



70 (reduced)

70
TWO AGATE SNUFF BOTTLES

Qing Dynasty
 One lightly carved depicting birds in flight amidst flowering trees; the other showing two figures on a sail boat and rowing a sampan; all beautifully worked on natural semi-translucent stones with darker inclusions.
The latter: 5.6cm high. (2).

HK\$30,000 - 50,000
 US\$3,900 - 6,500

清 巧色瑪瑙漁人圖鼻煙壺
 巧色瑪瑙花鳥圖鼻煙壺



71

71
TWO WHITE JADE SNUFF BOTTLES

Qing Dynasty
 Both of lustrous white tone and plain, one worked in the form of a flattened pebble; the other of elongated pear shape.
The latter: 6.2cm high. (2).

HK\$25,000 - 45,000
 US\$3,200 - 5,800

清 白玉鼻煙壺
 青白玉鼻煙壺



72 (reduced)

72
TWO RED OVERLAY GLASS SNUFF BOTTLES

Qing Dynasty
 One carved through a red layer above speckled glass with auspicious mythical beasts including a Buddhist lion, camel, bat, elephant and horse; the other also worked through a red layer on a white ground depicting a smiling young boy catching a carp with both hands on each side.
The tallest: 5.4cm high. (2).

HK\$12,000 - 16,000
 US\$1,500 - 2,100

清 白套紅玻璃年年有餘鼻煙壺
 藕粉地套紅玻璃珍禽圖鼻煙壺



73

73

TWO CERAMIC SNUFF BOTTLES

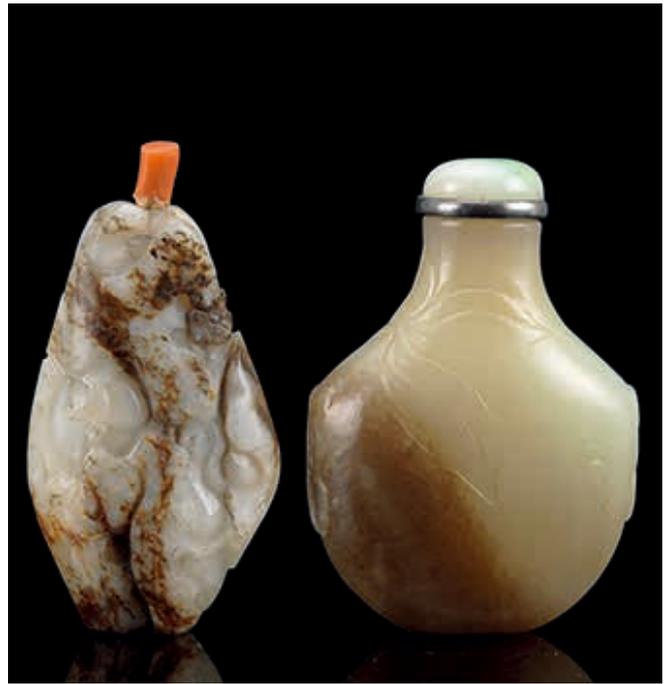
Qing Dynasty

One rectangular of Yixing stoneware, slip-decorated with alternating landscape and floral motifs; the other cylindrical, decorated in underglaze-blue and copper-red with a landscape of a gentleman fishing amidst dwellings.

The latter: 7cm high. (2).

HK\$20,000 - 40,000
US\$2,600 - 5,200

清 紫砂堆繪山水花鳥圖鼻煙壺
青花釉裡紅人物山水圖鼻煙壺



74 (reduced)

75

TWO GLASS SNUFF BOTTLES

Qing Dynasty

One red glass, of compressed globular form with a slim neck and raised above a recessed oval foot; the other green glass, with concave oval cartouches on each side, the shoulders flanked by a pair of carved *taotie* mask handles.

The latter: 6.2cm high. (2).

HK\$16,000 - 22,000
US\$2,100 - 2,800

清 紅玻璃鼻煙壺
綠玻璃獸首銜環鼻煙壺

74

TWO RUSSET JADE SNUFF BOTTLES

Qing Dynasty

One of pebble shape with natural dark brown russet tones, carved through the surface to reveal succulent fruits beneath; the other of compressed globular shape with a coffee-coloured patch on one side, the shoulders with a pair of mythical-beast mask handles.

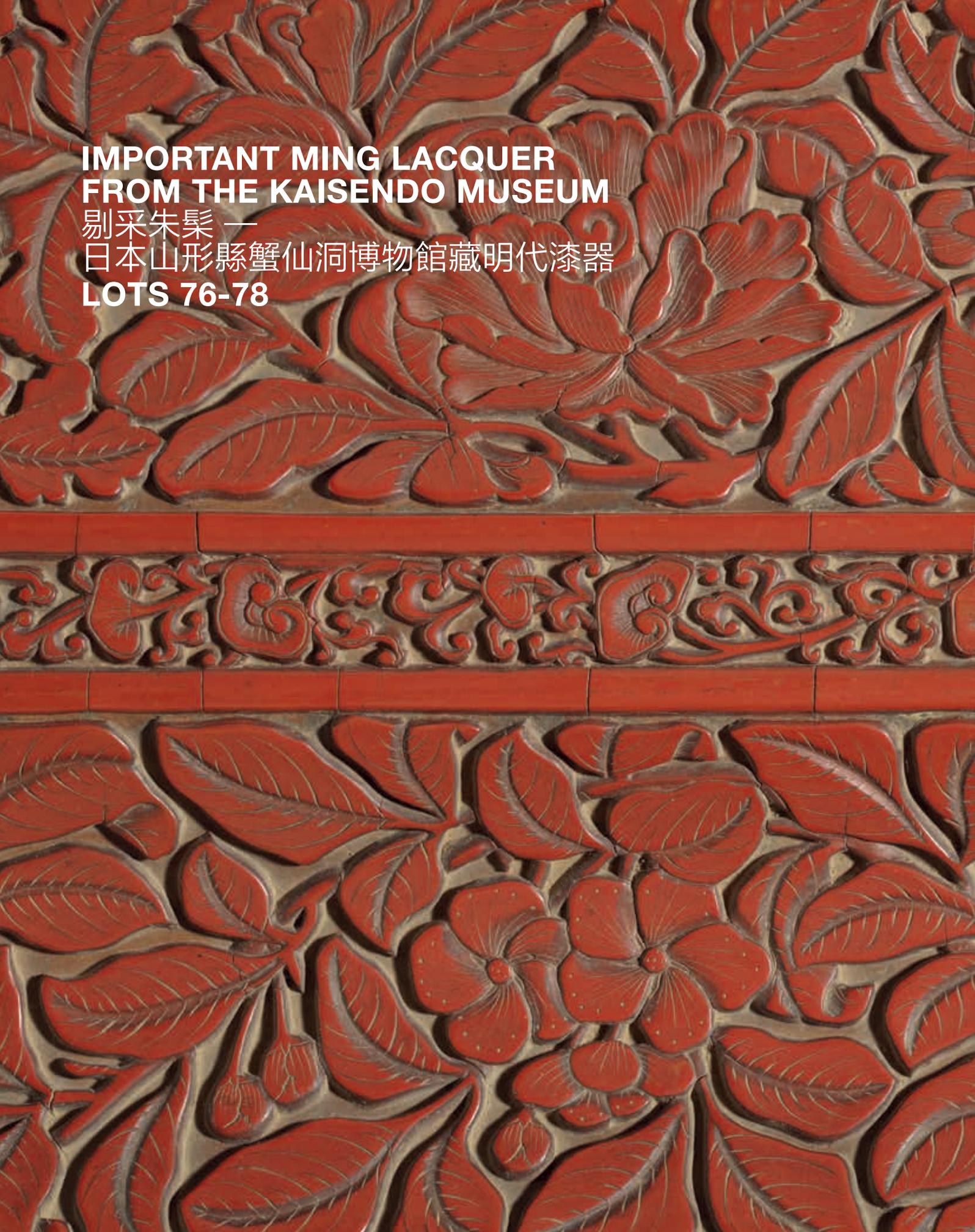
The tallest: 5.8cm high. (2).

HK\$35,000 - 40,000
US\$4,500 - 5,200

清 灰玉雕果實纍纍鼻煙壺
灰玉雕草葉紋獸首銜環鼻煙壺



75 (reduced)

The image shows a close-up of a red lacquer relief pattern. The pattern consists of large, stylized flowers with multiple petals and surrounding leaves. The flowers are carved into a light-colored base, and the entire surface is coated with a vibrant red lacquer. The relief is highly detailed, showing the texture of the petals and the veins of the leaves. The pattern is arranged in a repeating, symmetrical fashion.

**IMPORTANT MING LACQUER
FROM THE KAISENDO MUSEUM**

剔采朱髹 —

日本山形縣蟹仙洞博物館藏明代漆器

LOTS 76-78



IMPORTANT MING LACQUER FROM THE KAISENDO MUSEUM (LOTS 76-78)

76

AN EXTREMELY RARE LARGE CINNABAR LACQUER 'FLOWERS' SCROLL-REST

Early Ming Dynasty, 15th century

The long top with two concave rounded recessions for placing scrolls, each deeply carved through layers of red lacquer depicting exquisite naturalistic flower blooms borne on undulating leafy vines, including peony, camellia, gardenia, pomegranate blossom, hibiscus, chrysanthemum, and peach blossom, with a narrow band of *lingzhi* scrolls in the middle, the sides similarly decorated and the large concave base also carved with further large blooms, Japanese wood box.

62.3cm long (2).

HK\$2,500,000 - 4,000,000

US\$320,000 - 520,000

明早期 十五世紀 剔紅牡丹靈芝花卉紋雙連軸台

軸台呈瓦坑形，雙軸台心，周身以剔紅技法壓雕紋飾，台面雕飾五組纏枝牡丹、菊花及杜鵑花卉紋，雙軸連接處及軸台兩端一側則雕飾花葉靈芝紋，台面及台座兩側亦雕飾相對應之花卉紋飾，腰部則飾迴紋一周，台底亦作瓦坑形，表面雕飾五組纏枝牡丹花卉。漆層渾厚，刀工嫻熟，打磨圓潤，葉肉及花瓣雕刻肥厚敦實，略有元代遺風。

此器上雕之俯仰花卉紋層次豐富，錯落有致，佈局飽滿，線條柔和，其形式與清宮舊藏之明永樂剔紅牡丹花圓盤相同，見《故宮博物院藏文物珍品全集：元明漆器》，香港，2006，頁54-55，圖版36。兩者之花葉大小比例一致，空間感相近，每葉瓣上之刻劃細膩，雕刻、打磨以致藝術風格上如出一轍。另可與台北國立故宮博物院藏明永樂剔紅牡丹圓盒比例，除盒面上之牡丹花紋姿態及雕工相近外，其側面作轉枝花卉，波浪狀枝葉，間隔俯仰牡丹、菊花、梔子花等，裝飾手法與本拍品一致，屬高水平之作，見《和光剔采－故宮藏漆》，台北，2008，頁30-31，圖版011。

明代漆工藝的活躍與明王室對漆器的推崇與重視有著直接關係。為了滿足宮廷內外對生漆工藝品需求，專門設立了生產製作御用漆器的官辦機構。宮廷內官監下設「油漆作」，御用監所屬「漆作」都承做漆工活計。明初的統治者比較喜歡雕漆，除了大量製作用來滿足宮廷需要，還把它們當作貴重禮品贈送國外。明代永樂皇帝對雕漆情有獨鍾，不但自己珍賞，根據《明太宗實錄》卷二十四中記載，還先後在永樂元年（1403年）、永樂四年（1406年）、永樂五年（1407年）數次將雕漆作為貴重禮品頒賜給日本國王妃。承放畫軸之文房用具依其使用性質之不同，可概分為軸盒、軸台及軸筒三類，軸台以長方承盤為常式，兼可承置文房長物。本拍品之底座皆刻上豐富花卉紋，不亞於其正面，提示出可反轉作安放卷軸較大的書畫作之用。

Provenance 來源:

Mr Kenzo Hasegawa (1886-1957), founder of the Kaisendo Museum, circa 1950

Kaisendo Museum, Yamagata

長谷川賢三（1886-1957），蟹仙洞博物館創始人，約1950
山形縣蟹仙洞博物館藏

The style of carving as seen on the current lot is typical of the early Ming period where the textures of the stems, leaves and flower heads are depicted in a lively manner, with subtle folds and curled edges. Such detailing gives a further sense of movement and vigour. Compare similarly-carved peonies blossoms on a dish, Yongle period, in the Palace Museum Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, pp.54-55, pl.36. For comparable chrysanthemums on a lacquer dish, 15th century, in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum*, Taipei, 1997, p.36, pl.17, is also very similarly carved.

The present scroll-rest joins a rare group of lacquer wares in which floral design on the main decorative surface is rendered with various flowers rather than just a single one. Carved cinnabar lacquer boxes and dishes with floral decoration, dated to the early Ming period in the National Palace Museum, illustrated in *ibid*, pp.24-45, pls. 17-26, are all carved only with a single species of flower. A comparable very rare box and cover decorated with various flower types, but Hongwu period (1368-1398), was sold at Christie's Hong Kong, *Important Chinese Lacquer from the Lee Family Collection, Part III*, 28 November 2012, lot 2092.

Lacquer scroll rests are very rare. A carved cinnabar lacquer scroll rest, but with only one tray and decorated with peonies, is in the Muwen Tang collection, illustrated by Simon Kwan, *Chinese Lacquer*, Hong Kong, 2010, p.176-177, pl.46. The current lot appears to be unique and is extremely rare in having two scroll-rest sections.

Please see separate catalogue for additional research and footnotes
有關拍品更多研究及註釋，請翻閱專拍圖錄





Two boxes

77

A VERY RARE AND LARGE CARVED CINNABAR LACQUER 'ONE HUNDRED BOYS' RECTANGULAR BOX AND COVER, WITH A VERY RARE CARVED CINNABAR LACQUER 'BOYS' INKSTONE BOX AND COVER

Both 16th century

The top of the cover exquisitely carved depicting a multitude of boys in various leisurely pursuits, including a few swimming in a lotus pond beneath a bridge, others beneath a pavilion and gathered in front of a screen playing instruments, surrounding one boy with a puppet, another group in procession with some carrying banners or parasols, one riding a hobby-horse and another dressed as a lion at the rear, two boys stand playing kites while others watch near the top, all within a terraced courtyard, with osmanthus trees growing above the pavilion, the sides of the box and cover decorated with flowering leafy prunus branches, the interior lacquered black, 42.2cm high x 20.4cm wide; the smaller box and cover finely carved on top in relief with boys in various leisurely pursuits within a terraced courtyard, beside a pavilion and tall pine trees, all reserved on an intricate diaper ground, the sides with flowering leafy prunus branches, the interior lacquered black

and fitted with a rectangular black coloured inkstone and a small metal water pot, 27cm high x 15.2cm wide. (4).

**HK\$1,400,000 - 1,800,000
US\$180,000 - 230,000**

明十六世紀 剔紅嬰戲圖長方大蓋盒及剔紅嬰戲圖蓋盒

Provenance 來源:

The Collection of Mr Okura, Okura Oil, by repute

Mr Kenzo Hasegawa (1886-1957), founder of the Kaisendo Museum, circa late 1940s
Kaisendo Museum, Yamagata
大倉先生舊藏 (傳)
長谷川賢三 (1886-1957) · 蟹仙洞博物館創始人 · 約1940年代
山形縣蟹仙洞博物館藏

Not only auspicious in its meaning, the 'hundred boys' motif is particularly difficult to achieve on lacquer and thus quite rare. To carve such a multitude of small figures with intricate details, such as on the present boxes and covers, would have required an exceptionally high level of skill.

A box and cover decorated with the same

auspicious motif, but of 17th/18th century date and incised with a Qianlong mark, is in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum, Taipei*, 1997, p.94, pl.84. A comparable exceptionally carved 'hundred boys' lacquer screen, dated Ming Dynasty, 16th century, in the private collection of Helen and Peter Lin is illustrated by Peter Y.K. Lam ed., *2000 Years of Chinese Lacquer*, Hong Kong, 1993, pp.140-141, pl.72.

剔紅嬰戲圖套盒的例子不多，可參考台北國立故宮博物院藏剔紅嬰戲二層套盒，見《和光剔采—故宮藏漆》，台北，2008，頁94，圖版084。該蓋盒定為十七/十八世紀，原作收藏銅印之用。盒蓋上雕百子在庭院間戲玩，各式各樣，題材及描繪手法與本拍品類同。有關漆器上之嬰戲圖比較，可參考Helen及Peter Lin珍藏之剔紅雕嬰戲長方托，見Peter Y.K. Lam編，《2000 Years of Chinese Lacquer》，香港，1993，頁140-141，圖版72。該件為十六世紀之器，人物活動刻劃細緻，與本拍品相近。

Please see separate catalogue for additional research and footnotes
有關拍品更多研究及註釋，請翻閱專拍圖錄



A VERY RARE THREE-COLOUR LACQUER CIRCULAR 'PAVILION' BOX AND AND COVER

Jiajing six-character mark and of the period

Deeply carved through layers of cinnabar-red, dark green and brown lacquer depicting a round cartouche enclosing a tall pavilion beside gnarled pine trees growing on rocky mountains, detailed with a crane standing in the foreground by the most forward balustrade, an incense burner on the top balcony emitting smoke coiling upwards, forming the word *shou* flanked by a pair of cranes in flight, encircled by a band of scaly dragons amidst *ruyi*-shaped clouds repeated on the box above the foot, the straight sides with a diaper pattern, the interiors and base all lacquered red, the reign mark incised in a vertical line and gilt to the centre of the base, together with a Japanese wood box.

25.3cm diam. (3).

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

US\$130,000 - 190,000

明嘉靖 剔彩仙山樓閣圖圓盒 刀刻填金「大明嘉靖年製」楷書款

盒鼓腹，圓身，子母口，圈足，盒內及底髹朱漆。盒蓋及盒身外壁髹三色漆，以黃褐色漆雕海水錦地，以朱漆及墨綠色漆雕仙山樓閣及雲龍主體紋飾。蓋面重簷樓閣，一鶴在樓台上仰視天空，空中兩仙鶴對視而飛舞，間以綵帶盤長，樓台四周山石、仙松、桃樹及靈芝圍繞，蓋面四周以黃漆地壓雕四雲龍飛舞並間以靈芝。盒身一側雕菱形錦地紋，盒身底部以三色漆雕四龍翻騰雲間，氣宇軒昂，足壁飾迴紋一周。盒底陰刻並填金「大明嘉靖年製」楷書款。

此盒造型渾厚，刀法純熟鋼煉，刻畫細膩妍秀，並通過曾髹漆在同一平面上呈現層次錯落之圖像，而刻畫既有道家仙境的氣息，亦具工筆劃之意境。北京故宮博物院清宮舊藏一件明嘉靖剔彩仙山樓閣圖圓盒，其大小形制及雕刻主題與該盒類似，可資參考，見《故宮博物院藏文物珍品大系：元明漆器》，香港，2006年，頁155，圖版116。嘉靖年之剔彩線漆器中，以仙山樓閣為主題紋飾的作品較為少見，另見台北故宮博物院藏一件類似的但以雲龍紋為主體之剔彩圓盒，見《和光剔采-故宮藏漆特展》，台北，2008年，頁113，圖版101及頁177，圖版135。

Provenance 來源:

Mr Kenzo Hasegawa (1886-1957), founder of the Kaisendo Museum, circa late 1940s

Kaisendo Museum, Yamagata

長谷川賢三（1886-1957），蟹仙洞博物館創始人，約1940年代山形縣蟹仙洞博物館藏

Illustrated 出版:

Hirokazu Arakawa, *Choshitsu, Bijutsu Zenshu (Carved Lacquer)*, vol.8, Kyoto, 1974, pl.63.

日本文樣研究会，《美術撰集（第8卷）雕漆》，東京，1974年，圖版63。

The Jiajing Emperor's keen fascination for Daoism and Immortality generated the production of many works of art in a variety of media including lacquer, ceramics and jade, that reflected this interest and were decorated with symbols and designs representing Daoism, Immortality and the auspicious wish for longevity. For instance, mountain pavilions such as the one depicted on the present lot, evoke the notion of Immortals and their dwellings. Pine trees, as are depicted on the present lot are symbolic of Immortality, as are cranes.

Compare with a carved cinnabar lacquer box and cover, Jiajing mark and of the period, decorated with a similar pavilion, also detailed with a standing crane and enclosed by a circular band of dragons, in the Palace Museum Collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, p.155, pl.116.

It is exceedingly rare to find Jiajing mark and period polychrome lacquer boxes and covers carved with pavilions, as they are more typically decorated with dragons. Examples of polychrome lacquer boxes and covers with similar carving to the current lot, but decorated with dragons, are in the National Palace Museum, Taipei, and in the Palace Museum, Beijing. These are illustrated respectively in *Carving the Subtle Radiance of Colors. Treasured lacquerware in the National Palace Museum*, Taipei, 2008, p.113, pl.101 and in *op.cit.*, p.177, pl.135.

Please see separate catalogue for additional research and footnotes 有關拍品更多研究及註釋，請翻閱專拍圖錄

大明嘉靖年製









80



79

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A BLACK LACQUER LOBED DISH

Song Dynasty

The shallow dish entirely plain, the edge worked with five gently-curving vertical lobes forming a prunus blossom.
19.5cm wide.

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

宋 黑漆六瓣葵花盤

A similar colour lacquer dish, but of square form, formerly in the Su Zhu An Collection, was sold in Christie's Hong Kong, 27 November 2013, lot 3554.

80

A CINNABAR LACQUER INSCRIBED 'FLORAL' DISH

15th century

Of shallow circular form with gently curved sides, the cavetto crisply carved through a thick layer of red lacquer with a continuous scene of various blossoming flowers including peony, begonia, orchid, lily, and chrysanthemum, the circular base lacquered black and incised with a three-character *Zhang Cheng zao* mark.
17.8cm diam.

HK\$250,000 - 350,000
US\$32,000 - 45,000

十五世紀 剔紅雕漆花卉紋圓盤 刻「張成造」款



81

81

A CINNABAR LACQUER INCISED GILT-DECORATED SEVEN-TIERED CIRCULAR BOX AND COVER

Jiajing six-character mark and of the period

The top tier decorated with a tree issuing from a scholars rock, with gnarled leafy branches forming the character *shou* and bearing peaches, the sides of all tiers incised with intricate diaper patterns, the base with an incised gilt six-character Jiajing mark.
18cm high.

HK\$200,000 - 400,000
US\$26,000 - 52,000

明嘉靖 戩金填漆壽字桃樹紋八層圓盒「大明嘉靖年製」楷書款

The *qiangjin* lacquer technique, which involved incising the dry lacquer and then inserting colour inlays, was particularly popular during the 16th century. Several lacquer vessels with the same decorative techniques and bearing Jiajing six-character marks are in museum collections; see for example a box in the shape of the character *shou* decorated with peaches in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, p.193, pl.153. Compare also with a foliate dish decorated with similar techniques and a similarly incised Jiajing mark, in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum*, Taipei, 1997, p.104, pl.93.

A LARGE IMPERIAL CINNABAR LACQUER 'BUDDHIST LION' RECTANGULAR BOX AND COVER

Qianlong six-character mark and of the period

The cover finely carved on top in varying depths of relief, depicting three Buddhist lions playing with a ribboned ball amidst flames, each detailed with thick manes and bushy tails carefully incised with long curls, all enclosed within key-fret bands and a border of dense leafy lotus scrolls, the sides decorated with similar lotus and key-fret bands enclosing narrow horizontal panels of small floral medallions, the underside lacquered black and inscribed with four characters in gilt, reading *Xun shi bao he* (Treasured Box of Taming Lions) the interior and base of the shallow box also lacquered black, carved and gilt with an Imperial *kaishu* mark.
32.8cm wide. (2).

HK\$2,800,000 - 3,200,000
US\$360,000 - 410,000

清乾隆 剔紅端獅戲球長方蓋盒
陰刻填金「大清乾隆年製」、「狻猊寶盒」款

本蓋盒通體雕朱漆，蓋面刻開光三狻猊戲球圖，外四邊以纏枝花卉紋為飾，盒側同飾此紋，華美統一。狻猊，傳說中的龍生九子之第五子，喜煙好坐，形態似獅，故又有一說法狻猊則西域之獅子也。據清宮檔案，清乾隆帝於1771-1775年間，大量於造辦處訂做漆器，要求甚高。

台北國立故宮博物院藏清乾隆剔紅馴獅寶盒，蓋面飾錦地三戲球獅子，器底中央陰刻填金「大清乾隆年製」款，蓋內中央陰刻填金「馴獅寶盒」款，其構圖、落款形式及雕工與本拍品相似，而本拍器更飾纏枝花卉紋一周。見《和光剔采：故宮藏漆》，台北，2008，頁132，圖版130 (fig.1)。另一件私人珍藏比較例子，清中期剔紅三獅戲球圖長方盒，比本拍品略小，形式類同，可參見《重華綺芳：曹氏藏元明清漆器》，北京，2010，頁192-193，圖版76。

Suan Ni, is the legendary fifth son of the Dragon King, whom had a total of nine sons. Suan Ni is often said to resemble a lion and bears the title of 'Lion of the West'. It is said that Suan Ni has a playful and mischievous personality and particularly enjoys the fragrance of incense smoke.

A great patron of the arts, the Qianlong Emperor also actively guided the production of certain works of art, including lacquerware. Archives of the Imperial Workshops state that from the years 1771 to 1775, Qianlong commissioned a large number of various carved lacquer boxes and had them named and engraved. During his reign, lacquerwares witnessed a greater variety of forms and were produced with higher levels of technical skill. The present lot, with the lively Buddhist lions rendered in relief against an intricate diaper ground, each with carefully incised details, is distinctive of the meticulous knife-work and carving from the period. The bands of dense lotus leaves featured on the current box and cover, including the double gilt-decorated Imperial seal marks further emphasize the meticulous style of opulence and precision of design that the Qianlong Emperor heavily favoured.

A related 'Buddhist lions' cinnabar lacquer box and cover, also inscribed *Xun shi bao he* (Treasured box of taming lions) and Qianlong mark and of the period, is in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum, Taipei, 1997, p.132, no.130 (fig.1).*

For another related but smaller sized box, compare with one in the Ronald Chao collection and illustrated in *Many Splendors: Yuan, Ming and Qing Lacquerware from the Chao Collection, Beijing, 2012, p.192-193, pl.76.* Compare also with a display case fitted with drawers from the same collection, detailed with very similarly rendered lions, illustrated in *ibid, p.288, pl.122.*

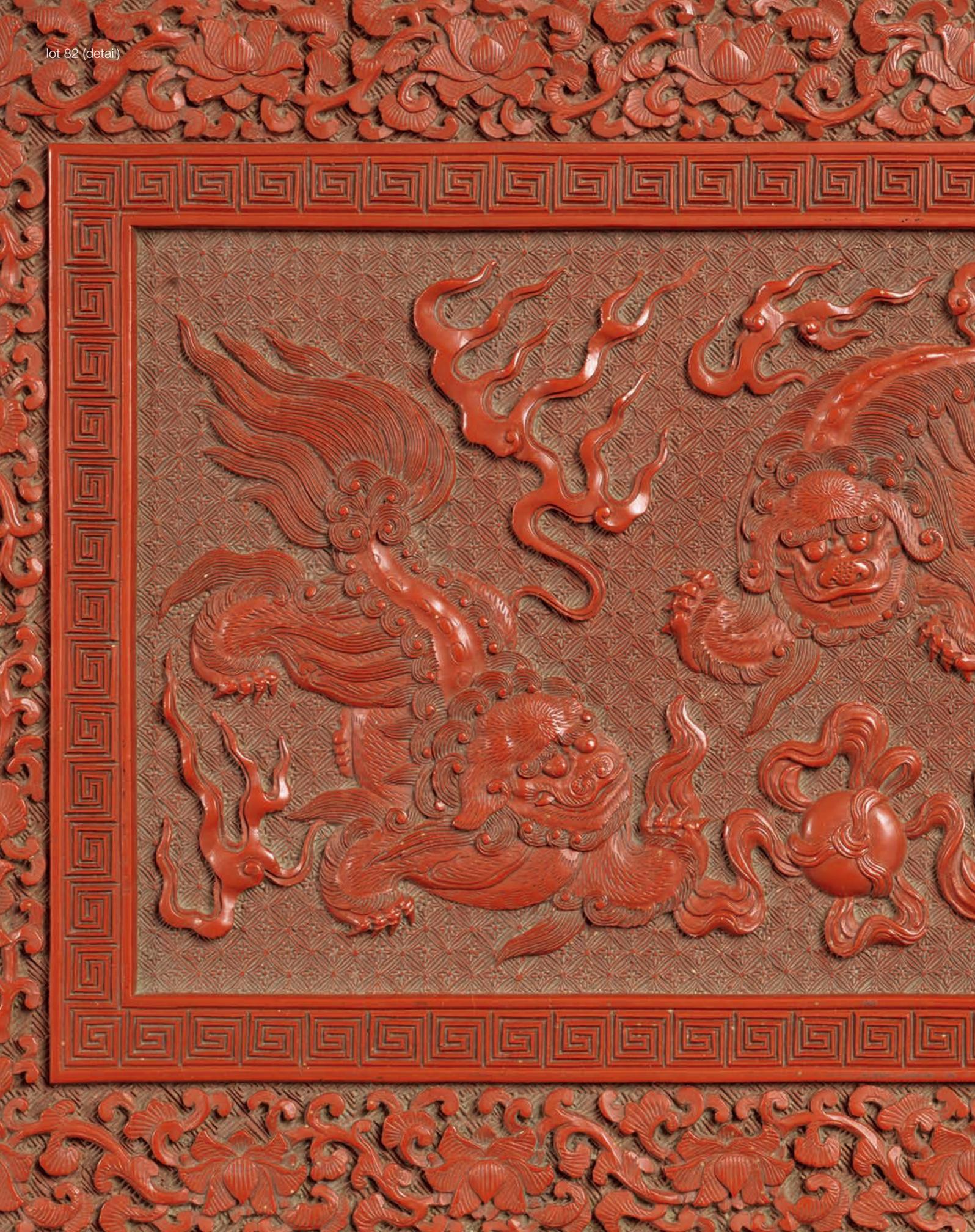


(fig.1) The National Palace Museum, Taipei
台北國立故宮博物院

大清乾隆
年製

後視
寶盒







A JUNYAO PURPLE-SPLASHED SHALLOW BOWL

Jin Dynasty

Potted with rounded sides rising from a short narrow foot, covered inside and out in a pale lavender-blue glaze thinning to greyish-beige at the mouth rim, the interior with splashes of magenta-purple tones. 14.8cm diam.

HK\$50,000 - 80,000

US\$6,500 - 10,000

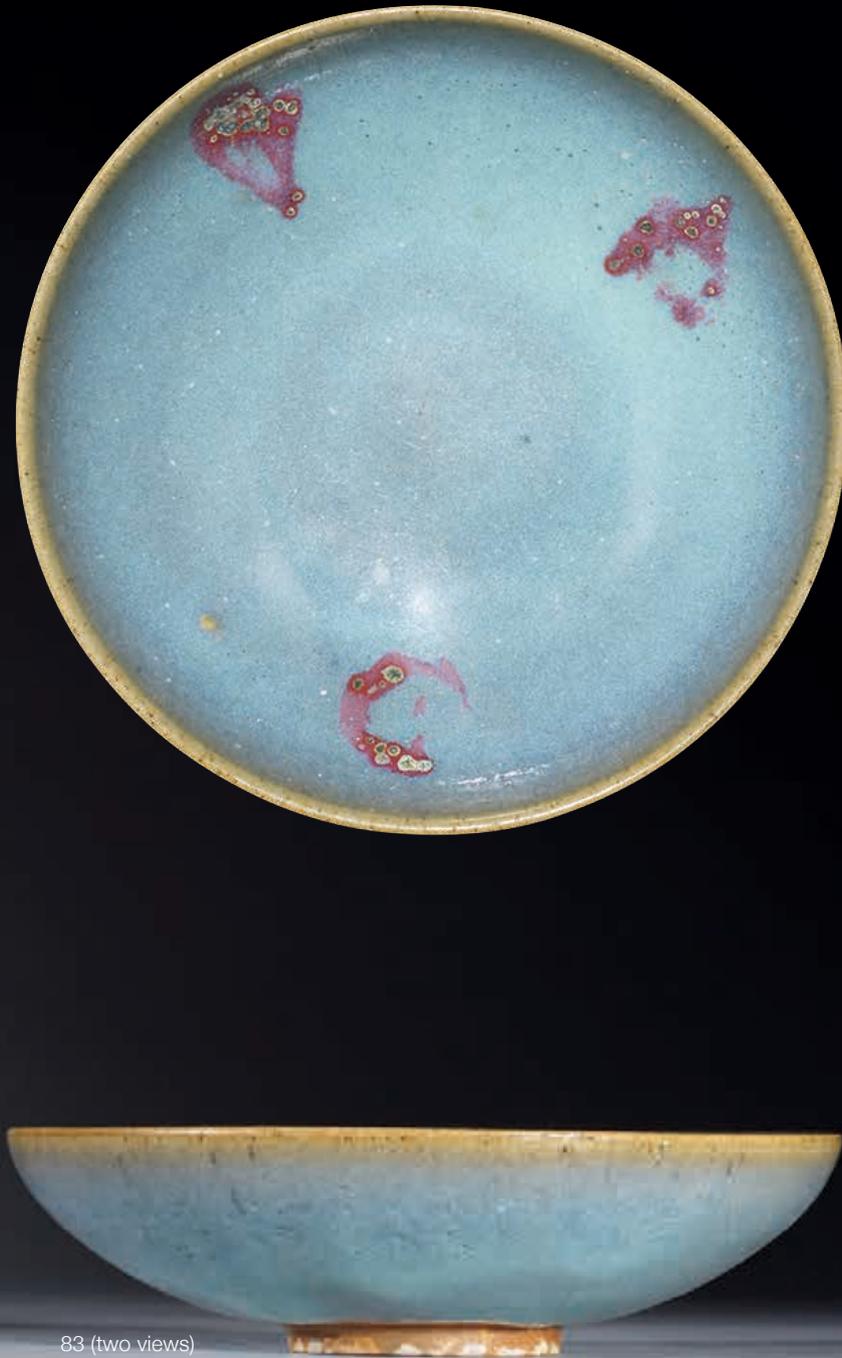
金 鈞窯天青色玫瑰紫斑碗

Provenance 來源:

Side Tang Collection

A Junyao bowl in the Sir Percival David collection, is illustrated in S. Pierson, *Percival David Foundation of Chinese Art, A Guide to the Collection*, London, 2002, p.39, no.15. See also another bowl in the Metropolitan Museum of Art, illustrated by S.G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p.73, no.41. For another pair of Junyao bubble bowls from the Laiyantang collection, illustrated in *50 Song Ceramics from the Laiyantang Collection*, 2009, pp.50-51, no.16.

碗直口，弧腹，圈足。整體呈現天青色，碗內壁靠近口沿部位有三處玫瑰紫色窯變斑紋，口沿部位因燒制時釉面垂流而顯黃色。外壁除圈足外，幾乎滿釉，靠近圈足處因釉面垂流而顯得更加肥厚，圈足內施釉。



83 (two views)

A LARGE JUNYAO BOWL

Southern Song/Yuan Dynasty

Sturdily potted with rounded sides rising steeply from a short slightly-spreading unglazed foot, covered overall in an unctuous lavender-blue glaze, thinning to a greyish hue on the rim.
20.5cm diam.

HK\$200,000 - 300,000

US\$26,000 - 39,000

南宋/元 鈞窯天青色碗

A slightly larger Junyao bowl with similar pale blue glaze is in the Meiyintang Collection, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.III, London, 2006, p.460, no.1461. Several related bowls of slightly larger size have been sold through auction, including one sold at Christie's New York, 26 March 2010, lot 1333; another at Christie's New York, 25 March 2011, lot 1323; and another at Christie's Hong Kong, 1 June 2011, lot 3501.

碗斂口，弧腹，圈足。整體呈現天青色，口沿部位因燒製時釉面垂流而顯黃色。外壁施釉不到底，靠近圈足處因釉面垂流而顯得肥厚，無釉處露出黃色瓷胎，較為粗疏，部分釉面與瓷胎相交處呈現火石紅色。圈足外撇。碗底修坯較為平整細緻，可見旋轉修坯的痕跡。



84 (two views)

A JUNYAO TRIPOD INCENSE BURNER

Jin Dynasty

Sturdily potted with a slightly compressed globular body, supported on three cabriole legs rising to a straight neck, the slightly flared flat mouth rim flanked by a pair of upright handles, covered overall in an unctuous lavender-blue glaze.

12.7cm high.

HK\$150,000 - 200,000

US\$19,000 - 26,000

金 鈞釉三足香爐

Similar shaped Junyao tripod incense burners are illustrated by J. Ayers, *The Baur Collection*, vol.1, Geneva, 1968, no.37 and 38. A Junyao tripod incense burner of very similar form, dated to the Song dynasty, is illustrated in *Selected Specimens of Chinese Porcelain*, Taipei, 1959, pl.20. Several examples of similar tripod incense burners have also been sold through auction, for instance one dated to the Jin/Yuan dynasty was sold at Christie's New York, 19 September 2006, lot 212; and another was sold in our London rooms, 8 November 2012, lot 113.

鼎式爐，盤口，高頸旁有兩附耳，球腹、寰底，矮三足，器身除三足外均上釉。因燒制時釉面垂流，口沿處露出胎色，爐底有流釉。



86

A LONGQUAN CARVED CELADON BOWL

Song Dynasty

Carved with steep rounded sides rising from a short foot, the interior freely carved with leafy sprays, covered overall in a pale green glaze. 18.3cm diam.

HK\$30,000 - 50,000

US\$3,900 - 6,500

宋 龍泉窯青釉刻花花卉紋碗

Provenance 來源:

J.T. Tai collection

戴潤齋舊藏

碗口微撇，斜壁，圈足。碗內壁刻劃花卉紋，線條生動流暢，外壁無紋飾。



86 (two views)



87

87

A PAIR OF SMALL LONGQUAN CELADON 'TWIN FISH' DISHES

Southern Song/Yuan Dynasty

Potted with shallow rounded sides rising to a flat rim, the interior moulded to the centre with a pair of fish, detailed with raised scales and fins, the exterior moulded with lobes resembling upright lotus petals, covered overall in a pale olive-green glaze.

13.3cm diam. (2).

HK\$50,000 - 80,000

US\$6,500 - 10,000

南宋/元 龍泉窯青釉貼塑雙魚紋盤一對

A Longquan washer with similar moulded decoration is in the Palace Museum, Beijing, illustrated in *Selected Specimens of Chinese Porcelain*, Taipei, 1959, pl.32. For a closely-related but larger example of a Longquan celadon dish or brushwasher, moulded with twin-fish decoration, see Simon Kwan and Li Zhiyan, *Song Ceramics*, Hong Kong, 2012, pg. 208, pl.57.

Compare also with a larger dish with similar 'twin fish' decoration sold at Christie's Hong Kong, 30 May 2012, lot 4234.

盤口，寬折沿，弧腹，圈足。盤內刻雙圈紋，盤心貼塑雙魚紋。盤外壁模印、刻劃仰蓮紋。器表釉色肥厚。圈足底部有火石紅。

比較另一件製式一致但略為大的龍泉雙魚紋盤例子，可見香港佳士得，2012年5月30日，拍品編號4234。

A SMALL YAOZHOU CELADON CARVED 'CHRYSANTHEMUM' BOWL

Song Dynasty

Potted with steep slightly rounded sides rising to a slightly everted rim, the interior carved with a central flower head surrounded by stylised chrysanthemum blooms borne on a dense ground of leafy stems, the exterior simply decorated with vertical lines, covered overall in a pale olive-green glaze pooling attractively in the recesses. *11cm diam.*

HK\$15,000 - 25,000

US\$1,900 - 3,200

宋 耀州窯青釉印花菊花紋碗

碗口外撇，斜壁呈斗笠形，圈足。碗內壁採用模具模印菊花紋，紋飾流暢。外壁刻劃縱向的線條紋飾。圈足無釉露出青白色瓷胎。



88 (two views)



Two views

89

A YAOZHOU CARVED CELADON 'CHRYSANTHEMUM' BOWL

Northern Song Dynasty

Potted with steep slightly rounded sides rising to a gently everted rim, the interior finely carved in the centre with a flower head surrounded by stylised chrysanthemum blooms borne on a dense ground of leafy stems, the exterior elegantly decorated with overlapping petals, covered overall in a pale olive-green glaze pooling attractively around the recesses.

18cm diam.

HK\$100,000 - 150,000

US\$13,000 - 19,000

北宋 耀州窯青釉印花花卉紋碗

Provenance 來源:

Sotheby's London, 12 May 2010, lot 47

A similarly carved Yaozhou celadon bowl, formerly in the collection of Valentine George Crittal, 1st Baron Baintree (1884-1961), was sold at Christie's London, 6 November 2012, lot 304.

碗口外撇，斜壁，圈足。碗內壁採用模具模印花卉紋，碗心凹入，作蓮花一朵。外壁胎體刻劃斜線密鄰，如秋菊花瓣。圈足不施釉。此碗出自耀州窯，胎體劃刻紋理乃耀州窯典型裝飾手法，青釉滿布於上，觀之溫潤質樸，細膩精緻。





90

90

A RARE SMALL YAOZHOU PERSIMMON-GLAZED INCENSE BURNER

Song Dynasty

Potted with a compressed globular body rising to a short rounded neck, the mouth rim surmounted with a pair of small handles, covered overall with an unctuous rich brownish-persimmon glaze, pierced metal cover decorated with leafy floral sprays.
9cm wide. (2).

HK\$120,000 - 180,000

US\$15,000 - 23,000

宋 耀州窯醬釉薰爐

Incense burners with Yaozhou persimmon-glaze are rare. It is more common to find bowls and jars with a similar glaze to the present lot, for instance one illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.208-209, no.86. A similarly glazed bowl, dated to the Northern Song dynasty, was sold in these rooms, 28 November 2011, lot 497. Compare also to a Yaozhou persimmon-glazed *meiping* sold in Christie's New York, 29 September 2002, lot 293.

直口，束頸，圈足。通體施醬釉，施釉不及底，近足處及圈足不施釉，配以銅質鏤空蓋子。



91

91

A QINGBAI TRIPOD INCENSE BURNER

Song Dynasty

Potted with a slightly compressed globular body below a flat mouth rim, the exterior with three relief-moulded vertical flanges, covered overall in an attractive thin pale blue glaze, pierced metal cover. 8.8cm wide. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

宋 青白釉鼎式香爐

A larger similarly glazed Qingbai tripod incense burner, more ornately decorated with animal mask issuing legs and bands of archaic designs, dated to Southern Song/Yuan dynasty, was sold at Christie's New York, 21 September 2004, lot 226. The present lot's shape is more frequently seen on Longquan incense burners of the Song period, for instance one previously in the collection of H. J. Oppenheim, currently in the British Museum, London, illustrated by The Oriental Ceramic Society, *The Ceramic Art of China*, London, 1972, plate 75, no.110.

盤口、球形腹、寰底，矮三足，與三足相連的器身上分別各有一條出戟，三足尖部無釉露出白色瓷胎。釉色薄而瑩潤。

A JIANYAO 'HARE'S FUR' BOWL

Song Dynasty

Heavily potted with steep sides rising to a finger groove below the mouth rim, covered inside and out with a lustrous black glaze finely streaked with narrow 'hare's fur' markings, pooling thickly in a line above the foot exposing the coarse brown ware. 12.6cm diam.

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

宋 建窯褐釉兔毫盞

The Song Dynasty saw a continuation of the previous Tang Dynasty's great enthusiasm for tea and the culture of tea-drinking. Celadon-glazed bowls, as well as black tea bowls, such as the present lot, were fashionable and made across a number of kilns in North and West China. The Jian kilns of Fujian were particularly skilled in producing 'hare's fur' marking, giving the ware a unique aesthetic. A similar shape and size Jianyao 'hare's fur' teal bowl, but more black than brown in colour, was sold at Christie's New York 21-22 March 2013, lot 2689.

敞口，斜壁，圈足。施釉不到底，碗底及圈足露出黃褐色堅質胎。盞內外壁施以褐色釉，碗內心釉面析出棕褐色兔毫斑紋，絲絲兔毫流暢均勻。

宋人崇尚鬥茶，以深色茶盞來盛茶，便於觀察茶沫的狀況，因此黑色、褐色等釉色的茶盞大受歡迎。特色鮮明的建窯兔毫盞應運而生。



92 (two views)

A CIZHOU-TYPE 'HARE'S FUR' TEA BOWL

Song Dynasty

Potted with steep sides rising from a short narrow foot to an everted mouth rim, covered inside and out with a lustrous thick black glaze streaked with narrow russet 'hare's fur' markings, thinning to dark brown at the rim and pooling in a line above the foot dressed in a greyish-white wash.

12.3cm diam.

HK\$80,000 - 120,000

US\$10,000 - 15,000

宋 磁州窯褐釉兔毫盞

A very similar Cizhou-type 'hare's fur'-glazed tea bowl, previously in the Raymond A. Bidwell collection and accessioned to The Springfield Museum, was sold at Christie's New York, 21-22 March 2013, lot 1174.

敞口，折沿，斜壁，圈足。施釉不到底，碗底及圈足露出堅質胎。盞內外壁施以黃褐色釉，碗內心釉面析出棕黑色兔毫斑紋。

在這種茶盞的黑色釉面上有呈放射狀的黃褐色條紋，似兔身上的皮毛，俗稱「兔毫紋」，是宋代著名的茶具品種之一。



93 (two views)

A YELLOW JADE 'ZHAI JIE' RECTANGULAR 'ABSTINENCE' PLAQUE

Qing Dynasty, circa 1790

Well carved with two *kaishu* characters reading *zhai jie* on one side, the reverse with Manchu script, within rectangular cartouches surrounded by a pair of pierced confronting dragons and archaic scrolls, the softly polished stone of an even yellowish-green tone. 6.2cm high.

HK\$80,000 - 120,000

US\$10,000 - 15,000

清 約1790 黃玉雕雙夔龍齋戒佩

Small abstinence plaques, such as the current lot, were physical signs of the ceremonial requirement for abstinence before worship of ancestors, the Heavens or other deities. The required abstinence usually lasted for three days and involved refraining from drinking alcohol, eating meat and fragrant herbs such as onions, chives and garlic, and from any intimate acts. Devotional in origin, the small plaque would have functioned as a private aide-memoire to the wearer to abstain from earthly pleasures, but became in itself a thing of beauty, admired openly in public and denoting the status of the wearer.

Compare a very similar carved yellow jade 'abstinence' plaque sold at Christie's New York, 26 March 2010, lot 1117.

黃玉質地，方片狀，兩面透琢雙夔龍，其面相對，首尾相連。玉佩正中開光內雕楷書「齋戒」二字。背面開光內刻滿文齋戒字。齋戒為清代的重要禮儀，齋戒牌就是齋戒禮儀中使用的器物。



A GREEN AND RUSSET JADE INSCRIBED ARCHER'S RING

Qing Dynasty, incised Qianlong mark

Incised with of an Imperial-style poem, the stone of yellowish-green tones with russet-brown inclusions and striations.

3.1cm diam.

HK\$200,000 - 300,000

US\$26,000 - 39,000

清 玉雕御題詩句扳指 「乾」圓印、「隆」方印

Inscriptions on jade archer's rings would have been extremely difficult to execute, given the precision required in order to incise the characters on to the hard stone. Several other examples of jade archer's rings with poetic inscription have been sold through auction; Compare with an inscribed white jade archer's ring sold at Christie's Hong Kong, 28 November 2012, lot 2340; and a yellow jade archer's ring, dated 18th/19th century, sold at Christie's London, 14 May 2013, lot 8.

銘文：喬樹有嘉蔭，仙境稱避暑，停輿坐其下，繳張過丈許，況復透氣爽，實不覺炎苦。咄哉此語失，亦思忠恕否，知己弗知人，君道乖尤巨，翹哉金氣行，兩日匪遙，愧術無調幕，實有懷絮矩。御題。

拍賣會上售出之御題詩扳指例子，見香港佳士得，2012年11月28日，編號2340，另見倫敦佳士得曾售出一件黃玉乾隆御題詩扳指，時代為十八/十九世紀，2013年5月14日，編號8。



PLEASE NOTE THIS LOT IS SOLD WITHOUT RESERVE

此拍品以無底價拍賣

96

A FINE SPINACH-GREEN JADE BOULDER WITH CLOISONNÉ ENAMEL STAND

18th century

Carved with a group of three scholars, one leaning on a staff inspecting a scroll decorated with a *taiji* symbol unrolled between the other two figures, all beneath overhanging rocks within a pine grove, the plaque fitting into a cloisonné enamel support enamelled with a *taotie*-mask and terminating in dragon-heads, all fixed to a wood stand carved on each side with a bat perched upon thick cloud scrolls.

The jade: 13.4cm wide. (2).

HK\$130,000 - 200,000

US\$17,000 - 26,000

十八世紀 碧玉雕人物圖山子連招絲琺瑯饕餮紋座

Provenance 來源:

An English private collection

The deep carving in the green jade screen depicts scholars engaged in appreciating painting, one of the 'Four Accomplishments' required of a scholar (the other three are playing the *qin*, *weiqi* and calligraphy). This subject matter was popular in painting and also depicted in jade carving. See for example a pair of green jade table screens, Qing Dynasty, from the Qing Court Collection, with similar in-depth carving, showing scholars playing *weiqi*, practicing calligraphy and engaged in conversation, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum - Jade, Qing Dynasty*, vol.8, Beijing, 2010, pl.158. Compare also with a spinach-green jade boulder, also deeply carved with scholarly figures, Qianlong period, sold at Christie's Hong Kong, 27 May 2008, lot 1602.



A PALE GREEN JADE 'LANDSCAPE' BOULDER

18th/19th century

Boldly carved with a sage and an attendant in a rocky landscape, detailed with a partially hidden pavilion amongst pine trees, the reverse with a crane in flight and a deer in a similar setting, the stone of a pale green tone with light brown inclusions, wood stand. 15.7cm high. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

十八/十九世紀 青白玉雕雅集圖山子

Provenance 來源:

Weisbrod & Dy Ltd., New York, no.163 (affixed label)

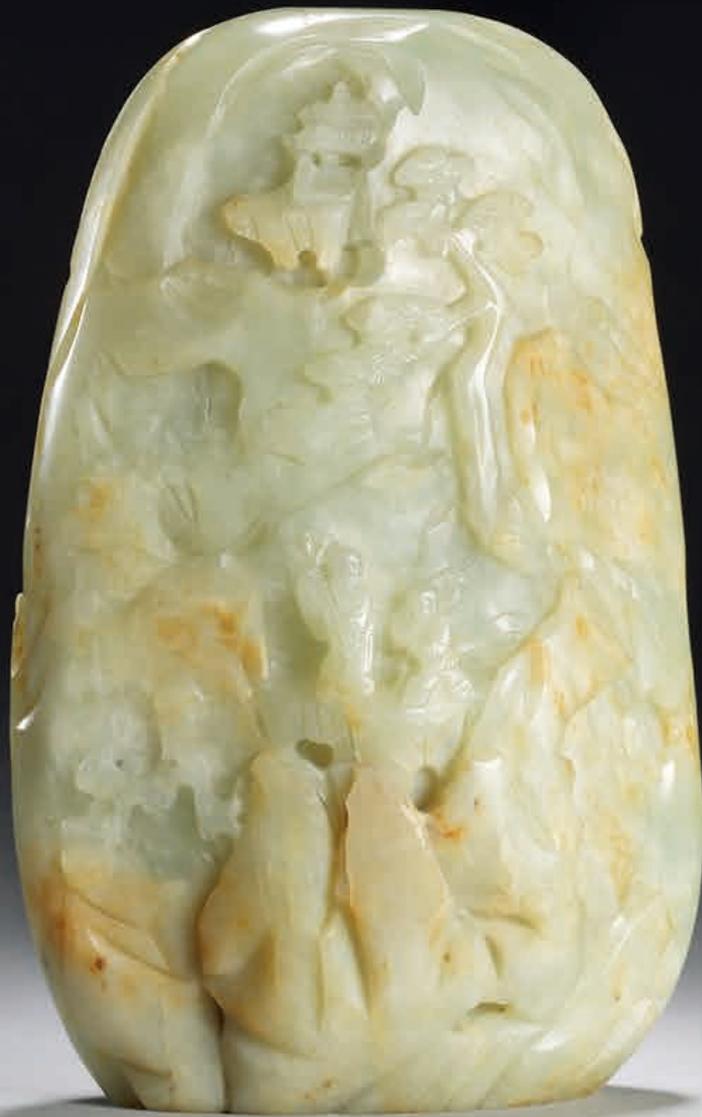
Ralph M. Chait Galleries, New York (affixed label)

An English private collection

The jade mountain is finely carved with an idyllic landscape scene charged with auspicious symbols that wish longevity to the owner, including the crane, deer, pine and elderly sage. The elderly sage may be identified as the God of Longevity, Shoulao. Jade boulders such as the present lot were highly favoured during the mid-Qing dynasty. Examples of jade boulders carved with similar decoration have been sold through auction, including a much larger sized one (23.4 cm high), Qianlong period, sold at Christie's Hong Kong, 31 May 2010, lot 1900.

青白玉質地，主體為一聳立的山峰，以浮雕技法繪山水畫應有的要素在山峰之上。正面山石聳立，松樹蔥翠濃郁，曲徑通幽，觀景典雅，人物似在談古論今，意蘊生動。背面則在山林之中，隱藏了一隻小鹿，上有一仙人不知為何事而飛來。此類雅集圖為清中期常見題材，如文人畫一般，極為清雅。





(reverse)



Two views

98

A RARE PALE GREEN JADE 'BATS' MARRIAGE BOWL

Qianlong

Finely carved from a single stone of pale greenish-white jade, modelled as two round receptacles with the mouth rims conjoined at the top, raised on six curved feet, with two handles each formed as a single bat suspending loose rings, the sides decorated with a further pair of bats above ribboned *xi* characters, the plain exterior polished to exhibit the quality and even colour of the stone.

22.2cm wide

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

US\$150,000 - 190,000

清乾隆 青白玉雕喜相逢活環蝠耳洗

青白玉質地，將一塊整料雕刻成兩杯相交，俯視如兩環相交。杯子兩側及相交的兩處均有蝙蝠紋飾的杯耳，兩側的杯耳為活環設計，杯子相交處則雕「喜」字居於蝙蝠之下。整體造型新穎獨特，寓意福喜延年。

此洗雖紋飾樸素，然對玉匠雕刻技藝亦有較高要求，諸如此器類似兩器重疊而設計玉洗在清宮舊藏中也有例證，可見當時受到宮廷喜愛，參見北京故宮博物院藏一件白玉如意耳活環方勝式洗，著錄於《故宮博物院藏文物珍品大系：玉器（下）》，北京，2008年，頁224，圖版186。另見西蒙·哈特曼舊藏一件雙聯形活環洗，後於香港佳士得售出，2007年11月27日，編號1502。

The present lot belongs to the category of 'marriage' bowls, which were popular in the Qing Dynasty Imperial court and variously carved with butterfly, dragon or floral handles. The pairs of bats depicted with *xi* characters represents the auspicious wish for double blessing and happiness.

Conjoined or intersecting designs in jade are rare and would have been extremely difficult to fashion given the hardness of the stone. The craftsman's skill is evident in successfully hollowing the vessel while maintaining the overlapping rim design. For a jade washer carved with intersecting lozenge sections and *ruyi* sceptre handles suspending loose rings, see *The Complete Collection of Treasures of the Palace Museum: Jade (II)*, Beijing, 2008, p.224, pl.186. Compare also with a white jade bowl from the personal collection of Alan and Simone Hartman, modelled as conjoined circular receptacles with bats, sold at Christie's Hong Kong, 27 November 2007, lot 1502.



PLEASE NOTE THIS LOT IS SOLD WITHOUT RESERVE

此拍品以無底價拍賣

99

A GREY JADE RECTANGULAR 'LANDSCAPE' SCREEN

18th century

The soft grey stone flecked with darker speckles and greenish inclusions, one side carved with a moonlit scene of a scholar on a high cliff top gazing at the moon, accompanied by a boy bearing a double gourd, two further scholars conversing by a moored boat under the overhanging cliff, the scene also with sparse pine trees and a pagoda, the reverse plain with a *leiwen* border, wood stand.
26.3cm long (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

十八世紀 灰玉雕山水人物圖插屏

Provenance 來源:

An English private collection

Jade table screens with small figures featured in a landscape, such as the present lot, would have been placed on the scholar's desk for contemplation and escape from the toils of bureaucratic life. During the 18th century, the Qianlong emperor was particularly fond of such jade table screens and mountain boulders. The craftsmen of the current lot, has skilfully carved the decoration in varying depths of relief in order to achieve a more three-dimensional quality with layered mountains and pine trees.

Compare a related jade screen, Qing Dynasty, from the Qing Court Collection, similarly carved with a mountainous landscape, but with cranes in flight, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum - Jade, Qing Dynasty*, vol.8, Beijing, 2011, pl.151 (lower screen). A pair of Imperial white jade double-sided panels carved also with figures, including groups of three scholars journeying through a landscape with pine trees and a pavilion, Qianlong, was sold in our London rooms, 16 May 2013, lot 149.



A FINE AND RARE WHITE JADE ARCHAISTIC TRIPOD INCENSE BURNER AND COVER

Qianlong

Crisply and exquisitely carved with a decorative band around the body consisting of stylised archaistic scrolls divided by six shallow vertical flanges, three ending in an animal-head foot, the sides flanked by a pair of handles each formed as a stylised bird facing outwards with strongly-curving wings reaching back to the censer, the body ending in a bifurcated scroll, the cover similarly carved with a decorative band and flanges, beneath three elegant ram heads, each with long ears and a pair of twisted horns, all surmounted by the reticulated finial carved with a front-facing dragon grasping the flaming pearl amid cloud scrolls, wood stand.

18cm wide. (3).

HK\$1,500,000 - 2,000,000
US\$190,000 - 260,000

清乾隆 白玉雕饕餮紋雙鳥耳蓋爐

白玉玉質，以圓雕作鼎式爐，爐蓋上紐為透雕盤龍一隻，龍頭居中，龍身盤成一圈。蓋面上有三組獸面紋，並等距凸雕三個獸頭，似為羊頭。爐身也有三組與爐蓋相對應的獸面紋，爐耳為兩隻鳳凰造型，雙前爪抓住邊沿。下部為三隻獸面足。造型古樸，典雅，爐蓋鏤空應為焚香出煙之用。

此蓋爐上所雕刻仿古紋樣多見於東周青銅器之上，參看賽克勒舊藏一件東周方壺，著錄與Jenny So，《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，第三卷，紐約，1995年，頁2260227，其上獸面為則可能為此類仿古玉器紋飾原型。而蓋上之出戟裝飾則是防止公元前十一世紀青銅器，見Robert W. Bagley，《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，麻薩諸塞州，1987年，頁292-295，圖版49。而其鳳凰式爐耳亦是參考早期青銅器而作，帶有鳳耳的乾隆玉雕件，可見水松石山房主人舊藏一件白玉鼎，並著錄與《Virtuous Treasures, Chinese Jades for the Scholar's Table》，香港，2008年，頁56-57，圖版10。另見松竹堂舊藏一件清乾隆白玉雕香爐，著錄與《The Splendour of Jade. The Songzhitang Collection of Jade》，香港，2011年，頁152-153，圖版126。

Provenance 來源:

Sotheby's London, 28th October 1983, lot 201
Sold by Roger Keverne Ltd., London, 27 October 1998
A Western private collection
倫敦蘇富比·1983年10月28日·編號201
倫敦Roger Keverne公司售出·1998年10月27日
西方私人收藏

During the reign of the Emperor Qianlong, archaistic works of art and decorative styles were very widely available. The band of archaistic scrolls carved on the present lot is for instance an eighteenth century interpretation of the patterns and scrolls frequently cast on archaic bronze vessels from the Eastern Zhou Dynasty (770BC-221BC). Compare with the curved scrolls and long grooves forming the bodies of stylised dragons and other beasts on a *fanghu* from the Arthur M. Sackler Collection, in the Smithsonian Institution, illustrated by Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections, Volume III*, New York, 1995, pp.226-227, pl.37. The notched flanges on the present incense burner are also based on flanges on earlier bronzes such as those found on a *zun*, 11th century BC, illustrated by Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Massachusetts, 1987, pp.292-295, pl.49.

The finely carved stylised phoenix handles are also taken from earlier bronze forms. Examples of Qianlong jade vessels with phoenix handles can be found in prestigious private collections; see for example a white jade *ding*, Qianlong period, in the Pine and Bamboo Hall Collection, illustrated in *Virtuous Treasures, Chinese Jades for the Scholar's Table*, Hong Kong, 2008, pp.56-57, pl.10. See also a white jade incense burner, Qianlong period, in the Songzhitang Collection, illustrated in *The Splendour of Jade. The Songzhitang Collection of Jade*, Hong Kong, 2011, pp.152-153, pl.126.







PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

101

**A VERY FINE PALE GREENISH-WHITE JADE 'LANDSCAPE'
RECTANGULAR TABLE SCREEN**

Qianlong

Superbly carved on one side with a landscape scene with distant mountain peaks at the top and rocky islands set on a lake with pavilions amidst pine, willow and *wutong* trees, finely detailed with sailing fishermen in sampans on gentle waters, the reverse plain, the stone of an even pale greenish-white tone with milky inclusions. 29.2cm high. x 17.2cm wide. (2).

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

清乾隆 青白玉雕溪岸泛舟圖插屏

Provenance 來源:

A European private collection
歐洲私人收藏

The mountainous river landscape composition was most probably inspired by or derived from woodblock prints or paintings from the late Ming and early Qing Dynasties. As argued by E.J.Laing in 'Ch'ing Dynasty Pictorial Jades and Painting', *Ars Orientalis*, Vol.XVI, 1986, pp.59-91, jade workshops followed conventional painting themes in some of their work, thereby creating pictures on jade. Paintings from the court collection or sketches made by court painters, of landscapes and flowers, were often the inspiration and source of decoration for jade carvers and other craftsmen for other media including ceramics.

The Qianlong Emperor particularly favoured jades with pictorial and figural scenes. Employing the best and most skilled craftsmen to the Beijing Palace workshops, it is unsurprising that a large number of jade landscape table screens are extant in the Qing Imperial collections in the Palace Museum, Beijing and the National Palace Museum, Taipei. Furthermore, during this period, jade carver's employed extremely skilful subtle three-dimensional elements, created by sections carved in various degrees of depth, resulting in 'positive' reliefs versus 'negative' spaces. As table screens were placed on the scholar's desk as miniature worlds that one could contemplate and 'escape' to from the toils of bureaucratic life, such detailed and technical carving provided a more naturalistic and complex scene.

See the examples in the Palace Museum, Beijing, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum: Jade*, Vol.8, Beijing, 2010, pls.149, 151-154, 159, and 161; and in the National Palace Museum, Taipei, by Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, p.51, pls.62, 65, 67-72. Compare also with a slightly larger white jade rectangular table screen, carved similarly with figures in a landscape and dated to the Qianlong period, previously in a European private collection formed by a Russian nobleman and diplomat, sold at Christie's Hong Kong, 30 November 2011, lot 3033.





(fig.1) 清 董邦達 《仿倪瓚疎林含秀軸》，台北國立故宮博物院

青白玉質地，長方形，插屏一面雕繪山水畫一幅，遠山近水，松柳搖曳，湖畔亭台，泛舟湖上，一切文人山水畫的景色均呈現在了一塊玉牌之上。整體佈局合理，雕工精準，極具雅致之意。

一河兩岸之構圖，屬元代四大家之一倪瓚（1301-1374）之傳統，以一秋水相隔遠山及近岸，把中國古代書畫中流白的技巧發揮至極，帶出簡約閒色之氣。此傳統後成各明、清文人畫家以至宮廷畫家之仿古方向，文人雅士之追求（fig.1），其影響及致木板印畫。

此插屏上所雕之溪岸泛舟山水很有可能是受木板印畫或明末清初宮廷山水畫之影響。E. J. Laing曾在其《Ch'ing Dynasty Pictorial Jades and Painting》一文中論述，認為宮廷玉器造辦處的工匠們在雕刻前通常會讓宮廷畫師先設計小樣，這些由宮廷畫師設計的山水或花鳥紋飾即成為玉雕及繪瓷工匠的主要參考來源，見《Ars Orientalis》，卷XVI，頁59-91。

乾隆帝喜玉，尤好以山水花鳥紋飾而主題的玉雕。乾隆時期，宮廷玉器主要由宮廷造辦處生產，其生產工藝也有前所未有的提高。此時從蘇州及北京選送的玉匠，已經懂得使用雕刻之深淺來表現空間三維感，並以深浮雕或淺浮雕的形式表現出來。

插屏為宮廷文房清供之一，一般陳設案頭以供觀者沉思及冥想，從而遠離世俗塵囂。北京故宮博物院中亦有類似例子，見《故宮博物院藏文物珍品大系：玉器》，卷八，北京，2010年，圖版149，151-154，159及161。另見台北故宮博物院藏幾件清乾隆玉插屏，亦皆是受宮廷繪畫影響的畫意玉器，見《宮廷之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，圖版62，65，67-72。另見一件俄羅斯外交官舊藏尺寸更大的清乾隆觀瀑圖玉插屏，後於香港佳士得曾售出，2011年11月30日，編號3033。



A PALE GREEN JADE MUGHAL-STYLE OVIFORM FLATTENED VASE

Mid Qing Dynasty, Qianlong six-character mark

The well-hollowed body decorated on the exterior with narrow vertical grooves, between bands of undulating acanthus leaves on the neck and foot, the recessed rectangular foot with an incised four-character Qianlong *fanggu kaishu* mark on the underside, the stone of even pale greenish-white tone with light brown speckles and very minor milky inclusions, wood stand and fitted box. 28.8cm high (3).

HK\$400,000 - 600,000

US\$52,000 - 77,000

清中期 青白玉雕痕都斯坦式扁壺「大清乾隆仿古」隸書款

瓶直口，長頸，扁鼓腹。壺頸部及下部均雕飾卷草紋，壺腹部飾菊瓣紋，三個部分分界明顯。器物造型仿青銅器的壺，整體古樸莊重，形制優美。圈足內刻「大清乾隆仿古」款識。

「痕都斯坦」四字由乾隆隸定，即波斯語「印度」之意。乾隆將來自北印度、土耳其及部分中亞地區的玉器統稱為「痕都斯坦玉器」，此類玉器從乾隆初年由南疆回部官員及駐疆大臣貢進內廷。18世紀北印度正是莫臥兒帝國，因此痕都斯坦玉器在西方常被稱為莫臥兒玉器。痕都斯坦玉器受到中國明代中期玉器藝術影響發展而來，早期器形均仿自阿拉伯金屬器，後開始用茛苳科植物大卷葉裝飾，據說是受莫臥兒帝國皇帝賈漢吉爾1620年參觀參觀鮮花盛開的克什米爾峽谷後啟發。

乾隆二十二年（1757年），新疆回部發生大小和卓之亂，兩年後乾隆平定回部，並設伊犁將軍統轄新疆各部，設總理回疆事務參贊大臣管理回部，此時乾隆讓工匠從新疆採集大量玉料，並不遺餘力在宮廷和國內推廣痕都斯坦玉器，在宮廷及蘇州玉作坊設立「番作」，命工匠仿造痕玉。參見北京故宮博物院清宮舊藏一件青玉四花耳活環洗，其紋飾風格明顯受到痕都斯坦玉器影響，為清宮玉作坊仿製乾隆收藏痕玉所製，參見張廣文編，《故宮博物院藏文物珍品大系：玉器（下）》，上海，2008年，頁233，圖版194。

Provenance 來源:

Christie's New York, 22 March 1999, lot 32

紐約佳士得，1999年3月22日，編號32

A great lover of jade works of art, the Qianlong Emperor was particularly fascinated with those that came from the Mughal empire in the region of Northern India. The Emperor's admiration of Mughal jades is demonstrated by the fact that he wrote at least seventy-three appreciative poems about individual pieces. One of the Emperor's Imperial poems, stated that 'although Khotan produces both raw and carved jade, all the best carvings are from Hindustan'. According to Robert Skelton, *Islamic and Mughal Jades*, London, 1991, p.291, there are at least 'twenty-five jades extant with these poems engraved on them by the Imperial artisans'. In some of the poems, the Qianlong Emperor specifically mentioned that they were of *hendu sitan* or 'Hindustan' origin, but other cases he would simply refer to as 'the long journey' or 'carved in the West'.

The Mughal Empire (1526-1857) left a legacy of high-quality worked jade, many imitating metal and ceramic shapes with botanical designs of plants from further west. During the Qing Dynasty, Mughal jades were traded and gifted as tributes to China via Yarkand. It is recorded that the Qianlong Emperor ordered for an Imperial letter and gifts to be sent there during the 25th year of his reign (AD1760) so that the trade would continue after his suppression of the Muslim rebellions in 1759. Subsequently, the Emperor ordered the establishment of *fanzuo* or 'foreign workshop' to produce jades after the Mughal style. Chinese jade craftsmen thus began to incorporate Mughal-style designs, such as the acanthus leaves seen on the present lot, into traditional Chinese forms and together with Chinese iconography. A Mughal jade bowl bearing an Imperial inscription, with a very similar band of acanthus leaves, in the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum, Jadeaware II*, Shanghai, 2008, p.306, pl.260.



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A FINE SMALL JADEITE OVIFORM VASE

Jiaqing

The body relief-carved with vertically-lobed panels resembling a melon framed by upward and downward lotus leaf lappets, the straight neck flanked by a pair of archaic 'S'-shaped handles, all ending in a lipped rim lightly incised with key-fret scrolls, the stone of a pale apple-green tone with natural speckles of spinach green and white inclusions.

10.2cm high.

HK\$250,000 - 300,000

US\$32,000 - 39,000

清嘉慶 翠玉小瓶

Provenance 來源:

Sir John Woolf collection (affixed label)

Sotheby's Hong Kong, 27 April 1999, lot 368

約翰·沃夫爵士舊藏 (標籤)

香港蘇富比，1999年4月2日，編號368

Sir John Woolf (1913-1999) was a renowned British film producer, founding (together with his brother James) the production companies Romulus Films and Remus Films in the 1950s and 1960s. The Woolf Collection of Chinese jade carvings has been kept since 1999 in the care of the Woolf Charitable Trust.

The current vase appears to be one of a set of three vessels, known as *sanshi*, which were placed on a scholar's table for burning incense. A similar combination of *sanshi* in various materials, particularly porcelains and cloisonné enamels, is commonly found in the Imperial collections.

翠玉質地，圓形，廣口，瓶頸長而細，頸兩側刻螭龍紋瓶耳。瓶身圓形，中間飾以豎直的瓜稜紋，上下用雕刻卷雲紋的蓮瓣裝飾。底足圓形，陰線回紋一周。造型古樸，典雅。此瓶應為文房案台陳設「三式」中的其中一件。

此小瓶下貼有約翰·沃夫爵士舊藏標籤，約翰為英國著名電影製片人，曾於1950及1960年代創作了多部知名影片，其玉器收藏於1999年前一直被「沃夫基金會」管理。





Two views

104

A LARGE DINGYAO CARVED 'MALLOW' BOWL

Northern Song Dynasty

Elegantly potted in the shape of a mallow bloom, the interior carved with overlapping petals resembling a large mallow flower head, covered overall in a creamy ivory-white tone, applied with a lobed metal rim.

22.8cm diam.

HK\$200,000 - 400,000

US\$26,000 - 52,000

北宋 定窯白釉刻葵花紋大盃

Provenance 來源:

Sotheby's London, 12 May 2010, lot 27

Considered as the earliest and finest porcelain produced during its time, Ding ware was the first to enter the Imperial palace for official use. A similar but much smaller dish is in the Kwan collection and illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.78-79, no.21. Compare also with a Dingyao dish with a very similarly carved mallow-flower head in the interior, in the Percival David Foundation (No.166), illustrated by Jan Wirgin, *Sung Ceramic Designs*, London, 1970, pl.61.k; and a Dingyao dish shaped as a camellia, dated Northern Song, is illustrated by Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p.88, no.2.

The mallow shape was probably inspired from lacquer wares of the period. For instance a mallow-shaped red and black lacquer dish and a lobed lacquer bowl, dated to the Northern Song dynasty, was included in the O.C.S. Hong Kong, exhibition, *2000 Years of Chinese Lacquer*, 1993, and illustrated in the Catalogue, no.11 and 12.

碗口微撇，弧腹，圈足。碗內心暗刻花卉紋，刻劃線條流暢，器身外壁豐滿圓潤，口沿為花瓣式，澀胎鑲銅口。圈足微外撇，器身施滿釉。

本拍品之刻花可與大英博物館中，大維德中國藝術基金會之定窯白釉刻葵花紋大藏品作比較，見Jan Wirgin著，《Sung Ceramic Designs》，倫敦，1970，圖版61.k，編號166。



A DINGYAO FLOWER-SHAPED BOWL

Five Dynasties/Northern Song Dynasty

Potted as a flower with eight petals raised on a short spreading foot, the interior carved with a flower blooming on a leafy stem, covered overall in a creamy ivory-white glaze.

15cm wide.

HK\$80,000 - 160,000

US\$10,000 - 21,000

五代/北宋 定窯白釉葵口刻花卉紋碗

Compare a much smaller, but similarly shaped Dingyao bowl, dated to the Song Dynasty, illustrated by The Oriental Ceramic Society, *The Ceramic Art of China*, London, 1972, pl.42, no.62.

碗口外撇，弧腹，圈足。碗內心暗刻花卉紋，葉片彎卷，刻劃線條流暢，器身及口沿被製作成為八瓣葵口樣式，圈足外撇，器身施滿釉。同類藏品可見台北故宮博物院藏北宋定窯劃花折枝蓮荷紋葵口碗，詳見《定窯白瓷特展圖錄》，台北國立故宮博物院，1987年，頁50。



105 (two views)



106

106

A DINGYAO PERSIMMON-GLAZED DISH

Northern Song Dynasty

The shallow dish potted with a flat interior rising from a cleanly-cut unglazed foot to a flared mouth rim, covered overall in a reddish-brown coloured glaze.

16cm diam.

HK\$100,000 - 200,000

US\$13,000 - 26,000

北宋 定窯醬釉盤

Provenance 來源:

Side Tang Collection

It is believed that Ding wares with persimmon glazes were produced after lacquer prototypes. The similarity in colour and form in the two materials is demonstrated by a persimmon-coloured lacquer tea-bowl stand, excavated from a Song tomb at Heqiao, Jiangsu province and a persimmon-coloured Ding ware teabowl-stand, as illustrated and discussed by R.Krahl, 'Song Lacquer: Model for Imperial Porcelain', *Chinese Lacquer from the Jean-Pierre Dubosc Collection and Other*, Eskenazi, London, 1991, p.10, figs.3-4. A Dingyao-type persimmon-glaze bowl was sold in our London rooms, 14 May 2009, lot 71. Compare also with a persimmon-glazed Ding-type mallow-shaped dish, previously in the collection of Lord Cunliffe, no.43, sold at Christie's Hong Kong, 29 April 2002, lot 600.

碗口外撇，弧腹下收，折腹，圈足。通體素面無紋飾，施紫金色釉，釉色純淨，呈窯變褐色釉。

醬釉瓷器是宋代定窯瓷器中出現的一個新品種，俗稱「醬定」。以鐵為著色劑的高溫釉，為仿宋代漆器之作。



107

107

A SMALL LONGQUAN CELADON 'LOTUS PETAL' BALUSTER JARLET AND COVER

Yuan/Ming Dynasty

Moulded around the exterior with lotus petals tapering from the broad shoulder to the foot rim, covered inside and out with a pale olive-green glaze, the cover similarly glazed and with a slightly domed centre.

8.5cm wide. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

元/明 龍泉窯青釉蓋罐

A very similarly sized jarlet and cover, with near identical decoration, in the collection of Mr. K.T.Goh, dated to the 14th century, is illustrated by the Southeast Asian Ceramics Society, *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1955, p.189, no.150, pl.114.

罐體斂口，豐肩，肩部有刻劃的弦紋，罐身模印凸起的蓮瓣形，口沿和底足處露出瓷胎，呈現火石紅色。蓋頂較平，無捉手。蓋的上面施釉，因燒制時釉面流淌而至下麵，釉色肥厚，蓋下面露出瓷胎，呈現火石紅色。

A LARGE LONGQUAN CELADON CHARGER

14th century

Thickly potted with shallow rounded sides, the centre of the interior decorated with a biscuit-fired dragon in high relief that has burnt orange-red, the cavetto with a band of radiating lobes, covered overall in an olive-green glaze.
33.5cm diam.

HK\$80,000 - 120,000

US\$10,000 - 15,000

十四世紀 龍泉窯青釉塑貼龍紋洗

The technique of either leaving unglazed areas to be biscuit-fired, or applying a cut-out design on top of the glaze before firing, creating a 'floating relief' design, appears on many published examples. Compare with a charger, also decorated with a dragon to the interior but with biscuit-fired flowers at the mouth rim, in the collection of the Topkapi Saray Museum, Istanbul, illustrated in *Chinese Ceramics in the Topkapi Saray Museum, Vol.1*, p.211, pl.109.

See also a Longquan charger, 14th century, with a very similar biscuit-fired dragon, sold at Christie's Hong Kong, 30 April 2001, lot 652.

此洗敞口，折沿，圈足。洗心內塑貼不施釉的龍紋而呈現火石紅色，內壁凸菊瓣紋一周，外壁無紋飾紋。器表釉色肥厚。此器釉色青翠，塑貼清晰。



A LARGE LONGQUAN CELADON JAR

Early Ming Dynasty

Heavily potted with broad shoulders tapering down to a recessed circular base and surmounted by a short slightly flared neck, decorated with a large band of panels enclosing *caoshu* characters interspersed by leafy fruiting branches, including peach, lychee and pomegranate, all above a tall band of narrow lotus petals, the sides flanked by a pair of monster-mask handles, covered overall in a pale green glaze, pierced wood cover surmounted by a carved white and brown jade 'dragon' finial, wood stand and cover.
42cm high overall. (3).

HK\$350,000 - 450,000

US\$45,000 - 58,000

明早期 龍泉青釉暗刻清香美酒罐

直口、豐肩、圓弧形腹、往下收窄，圈足斜切削成，胎厚重，底面另以釉接方式黏接，獅首耳。通體施青釉，釉色精潤。罐身暗刻錦地「清香美酒」四字，每字以花卉紋相隔，下飾條紋，仿蓮瓣紋。

台北故宮博物院藏明初龍泉青釉暗刻罐，形式與本拍品相似，唯花紋不同，見《碧綠：明代龍泉窯青瓷》，台北，2011，頁232-233，圖版127。另一件龍泉青釉暗刻清香美酒罐，拍賣於香港佳士得，2007年5月29日，拍品編號1474。

Provenance 來源:

A South American private collection

Longquan wares first appeared in the Song Dynasty and were produced in the southwestern part of Zhejiang province. Its glossy, rich, greenish glaze garnered much attention, especially towards the Ming Dynasty. It is recorded that in the year 1393, Taizu year, the first Emperor of Ming Dynasty specially commissioned for some court vessels to be produced at both the Longquan kilns and Jingdezhen kilns, where signifies the parallel importance of both these kilns to the Imperial court. It is also stated that during his reign, eunuchs were sent periodically to these kilns to oversee and supervise the manufacture of ceramics in these areas.

The current lot is rare and unique in its unusually well-moulded decorative motifs. The four-character *kaishu* inscription reads *qingxiang meijiu*, which literally translates as 'fresh and fragrant fine wine'. No doubt, the current lot would have been primarily used for making rice wine or *niangjiu*. The depiction of the Three Abundances which includes peaches, pomegranates and lychees would have not only complimented the theme but also further enhanced the visual aesthetics of the current lot. The importance of the current piece is also signified by other intensively worked mythical beast ring handles, floral diaper grounds, leaf lappets and geometric patterns.

An early Ming Dynasty Longquan jar, also decorated with moulded fruiting branches above lotus petals, but interspersed with flowers instead of characters, is currently housed in the collection of the National Palace Museum, Taipei, and is illustrated in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2011, pp.232-233, pl.127. See also another closely related jar, moulded with fruiting branches and characters, sold in Christie's Hong Kong, 29 May 2007, lot 1474. A further smaller example, decorated only with large leafy lotus blooms, with a similarly decorated cover, is in the Philadelphia Museum of Art, illustrated by Margaret Medley, *The Chinese Potter, A Practical History of Chinese Ceramics*, Oxford, 1976, p.149, no.110.





Two views

110

A LARGE LONGQUAN CELADON CARVED LOBED 'LOTUS' BOWL

Yuan/early Ming Dynasty

Potted with lobed sides and a foliate mouth rim, the exterior decorated with freely-carved lotus blooms borne on leafy stems within each petal-shaped panel, the interior with a central flower medallion surrounded by leafy lotus sprays, covered overall in an attractive olive-green glaze.

33.2cm diam.

HK\$300,000 - 600,000

US\$39,000 - 77,000

元/明早期 龍泉窯青釉蓮瓣式刻花花卉紋碗

Provenance 來源:

Sotheby's New York, 15 September 2010, lot 312.

紐約蘇富比，2010年9月15日，編號312

For a bowl of similar form and decoration, compare a slightly smaller example in the National Palace Museum, Taiwan, illustrated in *Green Longquan Celadon of the Ming Dynasty*, Taiwan, 2009, pp.70-71, pl.28. A Longquan dish also potted with a foliate mouth rim, but with more plain decoration and dated to the 15th century is illustrated by the Southeast Asian Ceramics Society, *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1955, pp.240-241, pls.186 and 188.

碗直口，深弧腹，圈足。碗壁設計為八瓣蓮瓣形，碗內心刻劃蓮花荷葉紋，內壁及外壁刻劃花卉紋，並有出棱。碗底施釉後被刮去一周，僅保留了碗底中心部分的圓形，被刮釉部分呈現火石紅色，並留有支燒痕跡。

台北國立故宮博物院藏龍泉窯青釉刻花花卉紋碗，與本拍品甚為相近，唯形狀略小，見《碧綠—明代龍泉窯青瓷》，台灣，2009，頁70-71，圖版28。



A GUAN-TYPE ARCHAISTIC VASE, GU

Chenghua six-character mark and of the period

The vase potted with a slightly compressed globular mid-section, rising from a waisted spreading foot to a tall neck and flaring mouth rim, decorated with four ridged columns simulating flanges, covered overall in a pale greenish-blue crackled glaze.

15.9cm high.

HK\$250,000 - 300,000

US\$32,000 - 39,000

明成化 仿官釉四出戟觚形瓶 青花「大明成化年製」楷書款

Glazes on porcelain such as Guanyao, which originated in the Song Dynasty, continued to be made at the Imperial kilns at Jingdezhen in the Ming and Qing Dynasties. It is however, very rare to find examples of Guanyao-type wares from the early Ming period. Archaic bronze shapes in ceramics, such as the *gu* form of the current lot, was frequently used during the Ming and Qing, thereby exemplifying the Imperial court's preoccupation for antiquity. While no exact example of a *gu* vase from the Chenghua period has been published, several early Ming *gu* form vases in different glazes have been published or sold through auction. For instance a larger sized Junyao *gu* vase, dated Yuan/early Ming dynasty and decorated with vertical flanges, is illustrated by Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p.89, no.7; A rare Longquan celadon fluted *gu* vase, dated to late Yuan/early Ming, was sold at Christie's London, 3 November 2009, lot 195.

該器仿商周青銅器觚形，侈口，長頸，鼓腹，束腰，高足外撇，腹部及徑部各飾有四條間距相等的出戟扉稜。外底青花雙方框內署青花「大明成化年製」六字雙行楷書款。





112

112

A CELADON-GLAZED 'BUDDHIST LION' RECTANGULAR BOX AND COVER

Mid Ming Dynasty, 15th/16th century

The rectangular box decorated with an incised checkered pattern on each side, with a short neck to the top on which the cover rests, the handles formed from moulded Buddhist lion-heads, the cover potted with a rectangular flat top surmounted by a pair of seated Buddhist lions, each detailed with jaws open below the prominent snout and large eyes, with one paw resting on a ribboned ball, all covered with pale sea-green celadon glaze.

14.3cm high. (2).

HK\$80,000 - 100,000

US\$10,000 - 13,000

明中期 十五/十六世紀 青釉獅鈕香爐

此香爐呈四方形，器蓋上作雙獅鈕，兩獅相對，頭部上揚。香爐外壁對稱做獸首耳一對。外壁刻劃線條呈菱形，器底承四足。方形器皿製作難度大，全身罩柔潤的青釉，質感溫和純淨。



113

113

A BLUE-GLAZED CARVED 'DRAGON' BOWL

Late Ming Dynasty

Sturdily potted with deep rounded sides rising from a short cleanly-cut brown-dressed foot, incised on the exterior with a pair of dragons amidst scrolling clouds, covered overall in an attractive deep blue glaze thinning at the gilt mouth rim.

18.5cm diam.

HK\$50,000 - 80,000

US\$6,500 - 10,000

明晚期 祭藍釉暗刻龍紋碗

Provenance 來源:

Carl Kempe Collection, no.806

瑞典卡爾·坎普舊藏，編號806

A related blue-glazed bowl with incised dragon decoration, dated to the late Ming Dynasty, formerly in the collection of Dr. Philip Wen-chee Mao, exhibited and published by the Min Chiu Society and the Hong Kong Urban Council, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Hong Kong, 1977, catalogue no.36, p.49, pl.129, was later sold in our San Francisco rooms, 21 June 2006, lot 3230. Another similar bowl previously from the Hatcher Collection, was sold in our London rooms, 22 March 2005, lot 214.

碗口，深腹，圈足。腹部暗刻雲龍紋，作騰雲駕霧狀。紋飾刻畫細膩靈動，行筆瀟灑，力度感強，生動別致。此器敦厚大方，內白釉細膩晶瑩，外飾藍彩地，足牆處飾一圈醬釉。

祭藍釉以宣德朝所燒最佳，因色調純正豔麗，酷似藍寶石的顏色，因此又名寶石藍，與紅釉、甜白並稱為宣德時期三大高溫單色釉品種。



Two views

114

A FINE SMALL WUCAI 'BOYS AND OFFERINGS' BOWL

Wanli six-character mark and of the period

Potted with shallow rounded sides rising from a short slightly spreading foot, the exterior decorated with two boys holding cash-roundel offerings, one walking in front of a spotted deer and the other in front of an ox, within a landscape with distant mountain peaks behind scrolling clouds, all below a narrow band comprising leafy floral sprays, the interior with a central circular medallion enclosing a stylised dragon-fish amidst flames, the base with an Imperial underglaze-blue *kaishu* mark within a double circle.
10.5cm diam.

HK\$750,000 - 850,000
US\$97,000 - 110,000

明萬曆 五彩人物貨旅圖盤 青花「大明萬曆年製」楷書款

Provenance 來源:

Acquired in Japan

碗敞口，弧腹，圈足。內外壁以五彩為主繪圖案。碗內壁口沿及碗心處用青花繪雙弦紋，碗心以五彩繪製魚龍紋，龍紋粗率簡潔。外壁繪製人物、花卉動物等，構成貨旅圖案。外底內青花雙圈內書青花「大明萬曆年製」六字雙行楷書款。

五彩，基本色調以紅、黃、綠、藍、紫等五色彩料為主，按照花紋圖案的需要施於瓷器釉上，再二次入爐高溫焙燒而成，其特點是創造了釉下青花與釉上彩料相結合的裝飾方法。縱觀明清官窯瓷器，數嘉靖、萬曆時期瓷器繪畫藝術最為古雅樸質，活潑討喜，極具收藏逸趣。

Although the 'boys and offerings' decorative motifs is common and popular during the Jiajing and Wanli periods, however no other known examples from museums and private collections appear to match the quality and auspicious motifs as exhibited by the current lot.

The dragon fish motif as depicted towards the interior within double circles is extremely rare. The carp or *liyu* transforming into a dragon or *long* is associated with the passing of civil service examinations, hence 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 that, 'a student facing his examinations is like a carp attempting to leap the Dragon Gate', which bears the metaphor for a poor scholar who passes the civil service examinations and becomes a high official.

The cavetto of the *wucaï* bowl is also decorated with many other auspicious motifs, including young boys which signifies abundance in offspring; peaches and deer which symbolises longevity; the *qilin* also suggests talent and high standing in society.

For further reference, please see related examples of Wanli period *wucaï* bowls with boys carrying offerings in the Palace Museum, Beijing, illustrated in *Porcelain in Polychrome and Contrasting Colour. The Complete Treasures of the Palace Museum*, Shanghai, 1999, pp.56-57, pl.52 and 53.





115

AN INSCRIBED SOAPSTONE 'DRAGON AND PHOENIX' SEAL

By Xiaochi, dated jiashen year, corresponding to AD1764

Intricately carved featuring a ferocious dragon chasing a flaming fireball amidst cloud scrolls, the front face incised with *kaishu* inscriptions, the seal face carved with a stylistic phoenix and a two-character *zhuanshu* seal mark, the stone of an orange hue with lighter shades of natural inclusions.

4.6cm high.

HK\$12,000 - 15,000

US\$1,500 - 1,900

1764年作 壽山芙蓉石雕雲龍紋長方印

邊款：「甲申春小池作」

印文：「延年」

The inscription reads 'During the spring of the jiashen year (1764), Xiaochi made'. Dong Xun (1740-1812) was one of the famous seal carvers who shares the alias Xiaochi. Dong was an official in the Sichuan province. After his resignation, he lived in Beijing and carved seals to earn his living. He was also good at painting bamboo and calligraphy.

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116

A SOAPSTONE 'ELEPHANT' SEAL

Qing Dynasty

The powerful recumbent beast with wrinkly skin towering above a square seal, surmounted by a young boy resting above with joyful facial expression, the seal face carved with a four-character *kaishu* mark.

7.8cm high.

HK\$3,000 - 4,500

US\$390 - 580

清 壽山雕童子騎象鈕方形印

116

117

A SOAPSTONE 'LINGZHI' RECTANGULAR SEAL

17th/18th century

Naturalistically worked in the form of weathered rockwork with growths of *lingzhi* sprouting from the sides, all issuing from a rectangular pedestal, the base carved with an eight-character *zhuanshu* seal mark.
8.8cm wide.

HK\$20,000 - 30,000

US\$2,600 - 3,900

十七/十八世紀 壽山石雕靈芝鈕長方印
印文：「聽香讀畫，喫墨看茶」

The seal mark translates as:
'Listen to fragrance, reading painting, tasting ink, viewing tea'

The seal mark relates to a mischievous wordplay focusing on the juxtaposition of scholarly activities and human senses. It suggests that a true scholar is able to attain a higher level of comprehension by having a deeper understanding through sharper senses. For example, a scholar should be able to taste the fragrance of blossoming flowers just by hearing the buzzing noise from a bee in flight.



117

118

A SOAPSTONE PINDOLA

Late Qing Dynasty

Carved in the form of the 'tiger-taming' *luohan*, depicted seated in a relaxed position with his left hand holding a sutra and the right resting on the right knee, his monastic robe opened to reveal the chest, the acquiescent beast with paws outstretched, the stone of a creamy beige tone.
6.5cm wide.

HK\$14,000 - 18,000

US\$1,800 - 2,300

清晚期 壽山石雕伏虎羅漢



118

A FINELY-CARVED SOAPSTONE FIGURE OF VIJRAPUTRA

18th century

Carved seated on a flat rock base with one leg bent upright, holding a Buddhist lion cub which pulls on his earring, wearing loose flowing robes detailed with incised decoration to the hems, the face with an amused expression, the stone of mottled cream tones with red and grey inclusions, with traces of gilt, red and black pigments.

11cm high. (2).

HK\$120,000 - 180,000

US\$15,000 - 23,000

十八世紀 壽山芙蓉石雕笑獅羅漢坐像

The eighteen *luohan* or arhats are original followers of Buddha, who were commanded to await for the coming of the Future Buddha, Maitreya. Believed by some to have attained enlightenment, they are also regarded as being freed from the cycle of reincarnation and act as guardians over those who have not.

Vijraputra, one of the eighteen, is also known as Laughing Lion Luohan or *xiaoshi luohan*, and is always depicted with a lion cub.



THE PERSONAL SEAL OF GENERAL YU JISHI BY QI BAISHI

General Yu Jishi is famously known for being the head of Chiang Kai-shek's personal guard. As a key staff member, General Yu accompanied Chiang at the Allied Forces conference, led troops in major battles during the Second World War, and continued with his service after the Kuomintang's relocation to Taiwan in 1949. Upon his death, Madame Chiang (Soong Mei-Ling)(1897-2003) wrote a four-character plaque praising his unwavering loyalty, which went on display during General Yu's funeral.

General Yu was gifted works of art, created for or dedicated to him by several well-known artists, including

Qi Baishi (1864-1975) and Pu Ru (1896-1963). Qi Baishi, one of the most important artists of the period, was a well-regarded revolutionary figure in 20th century Chinese ink painting. He was particularly revered for refusing to cooperate with the occupying Japanese forces during the Second World War. Qi's lively depictions of everyday objects, birds and flowers, animals, and landscapes have become among the most sought-after by international collectors. He valued his poem the most, then seal carving, followed by painting and calligraphy. Thus, his seal carving is reflected as the an important aspect of his creation.

齊白石刻俞濟時私印遺珍

俞濟時 (1904-1990)，字良楨，浙江奉化縣城奉南村人。為黃埔軍校第一期畢業生，後任蔣介石 (1887-1975) 侍衛長，得以重用，後任三十六集團軍總司令，第八十八師師長，於一二八事變增援十九路軍亦迎戰日軍，曾獲頒中華民國國軍最高獎勵青天白日勳章。中日戰爭及國共內戰均於蔣介石旗下任重要軍職，並於第二次世界大戰間，隨蔣介石出席開羅會議，1950年代，隨中華民國政府遷徙至台灣，任國策顧問等職。宋美齡 (1897-2003) 更為他題四大字，表揚其忠義，掛於其喪禮之上。其職位顯赫，又隨蔣介石其間交遊廣闊，請當時已有名的齊璜為他刻私印，可謂配合其身份不過。

齊璜 (1863-1957)，字渭青、號白石，初以賣畫為生，後集各家之大成，詩、書、畫、印皆自成一格，被聘為中國美術學院名譽教授，中國書畫界巨擘。他曾自詡「詩第一，治印第二，繪畫第三，寫字是第四」，可見他對自己的治印藝術評價很高。其篆刻少年師法丁敬 (1695-1765)、黃易 (1744-1802) 諸家，後又受趙之謙的影響較大。其篆法筆力雄強剛毅、章法多端、刀法乾淨俐落。



俞濟時 General Yu Jishi



俞濟時 (中) 與宋美齡合照
Madame Chiang and General Yu Jishi (centre)



俞濟時 (左) 與蔣介石合照
Generalissimo Chiang Kai-shek and General Yu Jishi (left)

120

A RARE PRESENTATION PAIR OF SOAPSTONE SEALS

20th century, carved by Qi Baishi (1864-1957) for General Yu Jishi

Each of rectangular form, the stone of a creamy tone with cloudy inclusions, attractive russet streaks and vermillion striations, one seal incised with a four-character inscription reading 'Jishi xian sheng', followed by the artist's name Baishi, the other seal with the artist name, the seal face with a carved *zhuanshu* character seal mark.
Each: 7.2cm high. (2).

HK\$400,000 - 500,000

US\$52,000 - 65,000

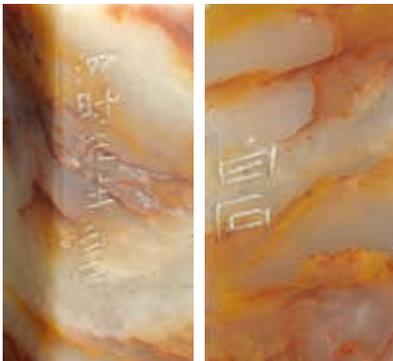
二十世紀 齊白石刻壽山芙蓉俞濟時私印一對
邊款:「白石」、「濟時先生。白石」
印文:「俞濟時印」、「俞濟時」

Provenance 來源:

General Yu Jishi Collection, thence by descent
俞濟時私人珍藏並由其家屬承傳

Compare a pair of personal seals belonging to Hu Hanmin (1879-1936), Governor of Guangdong province and Chief Secretary of the Nanjing Provisional Government after the 1911 Chinese Revolution, also carved by Qi Baishi, sold in these rooms, 28 November 2011, lot 530.

此對壽山石質溫潤，上帶棕、橙色絲紋，屬上等石材。另一組兩件齊璜刻壽山廣東都督、兼黃埔軍校政治教官胡漢民（1879-1936）私印，見香港邦瀚斯，2011年11月28日，拍品編號530。



Signature of Qi Baishi



THE PROPERTY OF A LADY

121^Y

A RHINOCEROS HORN 'BEGONIA' LIBATION CUP

17th/18th century

The brown-hued horn carved in the form of a curled leaf, detailed with incised veins, the exterior with a pierced stem issuing buds, blossoms and further leaves with one forming the foot. *11.5cm wide.*

HK\$120,000 - 180,000

US\$15,000 - 23,000

十七/十八世紀 犀角雕海棠紋杯

Provenance 來源:

Henry V. Morton collection

Thence by direct descent to the present owner

H.V.莫爾頓舊藏

後由家族繼承現藏家

Henry Canova Vollam Morton (1892-1979), Fellow of Royal Society of Literature (FRSL), better known as H.V. Morton, was a renowned English journalist and pioneer travel writer. He gained notable fame in 1923 when working as the Daily Express correspondent during the coverage of the opening of the Tomb of Tutankhamun by Howard Carter in Egypt.

犀角杯呈荷葉狀，以一整片荷葉包裹而成，葉肉上雕葉脈。杯身外側以一主幹枝葉作杯柄，其中一片樹葉延伸至杯底部作杯底，分枝上有梅花盛開。此杯雕工雅緻，犀角質地溫潤怡人。

此犀角杯為著名記者及旅行家H.V.莫爾頓（1892-1979）舊藏。摩爾頓在蘭卡斯特出身，是英國記者及旅行作家先驅，亦是英國皇家文學會研究員。尤其以英國以及耶路撒冷的遊記著稱，曾報導過埃及圖坦卡門陵墓的發掘。



THE PROPERTY OF A GENTLEMAN

122^Y

A RARE ARCHAISTIC RHINOCEROS HORN INCISED LIBATION CUP

17th century

Of elegantly carved tapered form with canted corners at the rim, the handle formed by four sinuous *chi* dragons, decorated on the exterior with a wide band of archaic *taotie* masks on a geometric ground, interrupted by two further *chi* dragons in high relief, between narrow key-fret borders at the rim and foot, the horn of a rich and dark brown tone, incised two-character *yuan xi* inscription on the interior.

16.8cm wide.

HK\$600,000 - 800,000

US\$77,000 - 100,000

十七世紀 犀角雕螭龍饕餮紋杯 「元虛」款

Provenance 來源:

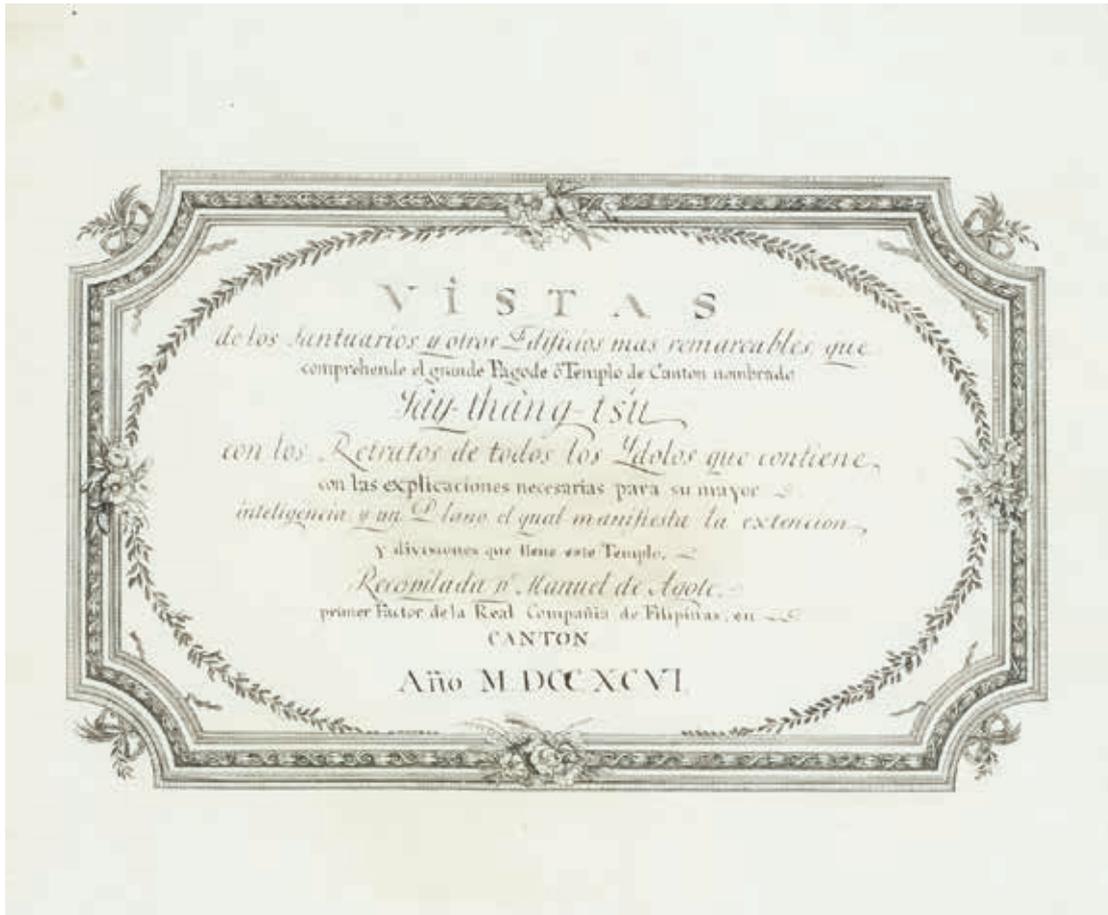
A distinguished private collection

The archaic inspiration, based on the decoration of ritual bronze vessels, for this libation cup is emphasised by the stylised *taotie* and *leiwen* ground of the decorative bands. The form of the present lot was probably also inspired by archaic *jue* or *yi* ritual bronze vessels. These archaic elements contrast with the lively *chi* dragons entwining to form the handle. *Chi* dragons, or *chilong*, allow the carver to exhibit his extraordinary skill and superb craftsmanship.

Compare the form and canted mouth rim with a rhinoceros horn libation cup illustrated in *Bamboo, Wood and Ivory Carvings. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, Vol.44, p.152, no.134. Other examples of rhinoceros horns carved with combinations of archaic motifs are discussed and illustrated by Jan Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, pp.147-155. An example of similar shape and also carved with a *chi* dragon handle is illustrated by Thomas Fok in *Connoisseurship of Rhinoceros Horn Carving in China*, London, 1999, no.13.

Several examples of rhinoceros horn libation cups with archaic decoration have been sold at auction. Compare a cup dated to the Qianlong period sold at Christie's Hong Kong, 27 May 2008, lot 1719; and another 17th/18th century cup was sold in our London rooms, 10 November 2011, lot 433.





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

123

AN EXCEPTIONAL ALBUM DEPICTING HAIZHUANG SI

Anonymous, Guangdong School, 1796

Ink and colour on Whatman rag paper, a bound album of forty-eight leaves, comprising forty-four painted leaves, ink and gouache with gilt highlights on English paper, depicting the architecture and statuary of the temple complex, a calligraphic title page, and a large fold-out map of the temple, each pictorial leaf with a long, inscribed caption in Spanish, with two additional leaves with extensive descriptions in Spanish, brief captions in Chinese throughout, the album with a contemporary pale leather binding over thin boards, with a modern custom red Morocco box with raised bands, captioned in gilt 'Chinese Water-Colour Album / 1796'.

Each leaf: 41.3cm x 50.2cm ; the fold-out map: 56cm x 80cm

See illustration of fifteen leaves

四十八選十五開

HK\$1,800,000 - 2,500,000

US\$230,000 - 320,000

清乾隆（1796年）佚名《海幢寺》水彩紙本冊頁 廣東

Provenance 來源:

Manuel de Agote (d.1803)

A New York private collection

曼紐爾·阿格特（卒於1803）

紐約私人收藏



This outstandingly detailed survey of the Haizhuang Si in Guangdong offers a remarkable exploration of a single Buddhist temple complex and its iconography in the late 18th century. Opening with a beautifully penned title page that states the album was created at the request of Manuel de Agote in 1796, a detailed fold-out map follows, with the individual buildings named and many of the building dimensions provided. Thereafter, each leaf has a visually stunning view of the architecture followed by careful depictions of the statues contained within.

As viewed in the album, the temple complex was constructed in the early years of the Kangxi period, and rose to become one of four principal Buddhist monasteries in Guangdong, housing over one thousand monks at its peak. Leaf 28 in the present album 'the Cooking Pan for a Thousand Monks' is a testament to the monastery's impressive population. However, as evinced by a number of leaves in this compelling study, the monastery and iconography of Haizhuang Si did not strictly adhere to the Buddhist canon. Daoist figures are also represented, along with local Cantonese deities. Furthermore, the interior views showing calligraphic couplets and ink landscape hanging scrolls complemented by scholar's rocks suggest that a literati aesthetic also influenced the interior design.

In addition to its role as a centre for Buddhist study, Haizhuang Si was also an important site in the history of China's relationship with Europe and North America. Following the Qianlong Emperor's 1757 implementation of the Canton System (一口通商), Westerners were prohibited from entering China beyond the foreign factory sites along a limited stretch of the bank of the Pearl River in Guangdong from 1760 onward. From the year 1795, there were two exceptions to this ban, including the Canton flower market and Haizhuang Si. These two sites could be visited by curious Westerners, but then only on the 8th, 18th and 28th days of the month, and in only in groups of ten or less. As a result Haizhuang Si, or, the Honam Joss House or 'Sea Screen Temple' as it was known to English speakers, makes appearances in numerous late 18th and early 19th century writings about China by European and North American authors; see a long description of the temple by Julius Klapproth (1783-1835) *Nouvelles Annales des Voyages*, 1829 (tome 41) pp.217-233.

Prior to publishing his influential study *Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils* in 1757, William Chambers (1723-1796) visited the Haizhuang temple in 1740. Plates 1 and 3 of his book record the 'Pagoda at Ho-nang'. In addition to its role as a tourist destination, the temple also served a diplomatic function,

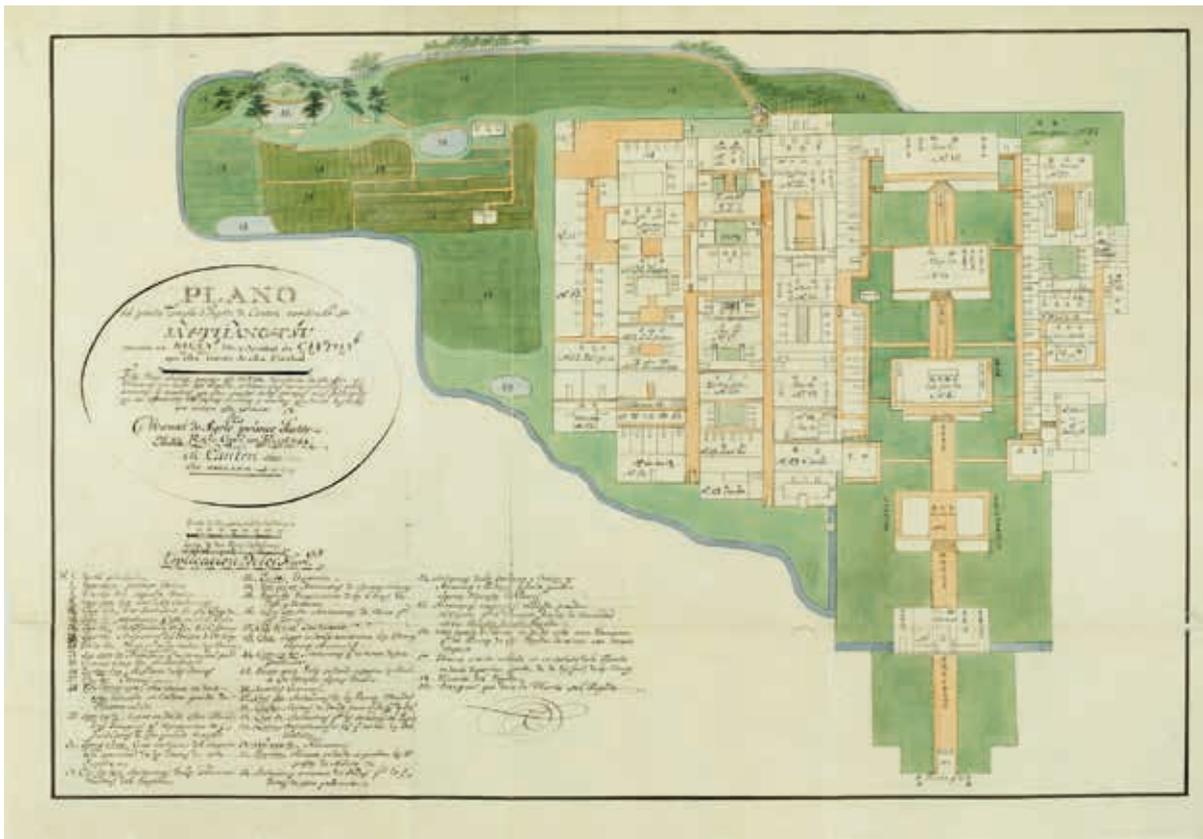
hosting the 1793 Macartney embassy, the 1794/1795 Dutch embassy, and the 1817 Amherst embassy. All groups took advantage of the monastery's location in the Pearl River Delta prior to beginning their journey north to Beijing.

As stated on the title page, the first owner of the album Manuel de Agote (died 1803), was the chief agent in Canton for the Spanish Royal Philippine Company. Agote had been stationed in China since 1787, and his name is remembered today as the draftsman for one of the early maps of Macao (1792) reproduced in George Staunton's 1797 published record of the Macartney embassy.

Agote's Haizhuang Si album impressed his fellow Europeans, including the Mauritius-based French naturalist J. Macé. In his diary entry of 22 August 1797 Macé writes that amongst 'les curieux dessins de sa collection, j'ai remarqué différentes perspectives des environs et l'intérieur de la grande pagode d'Yan-tshan-seu de Canton, immense construction dont le sanctuaire renferme un grand nombre d'idoles' ([In] the curious drawings in his collection, I noticed a variety of perspectives of the surroundings and the interior of the Haizhuang Si in Canton, the sanctuary of monumental construction which holds a vast number of religious sculptures. (*Bulletin de la Société de Géographie*, Paris, 1849, 3rd series, p.91.)

The fact that the temple was a meeting point in interactions between China and the West is reiterated with an art historical examination of the album's aesthetic technique. Given the overt Western influences in the aesthetics of the gouaches, it should come as no surprise that the high quality paper on which the album is painted is English, rather than Chinese, paper, with at least two of the leaves bearing a 'Whatman Turkey Hill Kent' watermark.

When compared with other Guangdong School paintings from the late 18th and early 19th century, this detailed study of Haizhuang Si seems unique. Unlike scenes of porcelain and tea production which were produced and copied in large numbers, the level of detail and accuracy in the present album make it rarer and more remarkable. However there is another study recorded also of 48 leaves, produced one year earlier in 1795 at the request of the American visitor to China, Andreas Everardus van Braam Houckgeest (1739-1801). This second album was sent to the United States and exhibited with the rest of his Chinese objects at his home in Philadelphia in the years 1796-1797. Due to a change in fortune, the van Braam album was sold with the rest of his collection at a Christie's London sale on 16 February 1799. The current whereabouts of the Van Braam album is not known.



冊頁四十八開，其中四十四開為水彩紙本，每一頁均以圖解形式用水彩及描金詳細描繪十八世紀之廣東海幢寺中各廟宇近景及廟宇內所供奉神像。扉頁以西班牙文及中文交代其所有者及冊頁信息，並附折疊式海幢寺全景地圖。原裝皮並夾薄板裝訂，配近代摩洛哥皮質書盒。

該冊頁為身處廣東的西班牙皇家菲律賓公司首席代表曼紐爾·阿格特（卒於1803）（Manuel de Agote）於1796年定制。阿格特自1787年起駐守中國，並於1792年參與澳門地圖樣稿的繪製，此樣稿五年後被喬治·斯坦頓複製在為英國使館團製作的地圖冊中。

海幢寺，是廣州四大名寺之一。地處萬松嶺，其原址南漢時稱為「千秋寺」。明末，萬松嶺被人購置用來建造別墅。所建別墅清初被平南王尚可喜佔用，打算改建為王府。材料已準備齊全，但清朝政府不批准，尚可喜迫於無奈，只得將全部材料用來改建海幢寺。康熙五年（1666年）開建，康熙十一年（1672年）落成。清巡撫劉某捐資為之正式建成山門。山門臨近南華中路，以前該處是海皮，寺中有經幢，寺名即取濱海佛寺之意。最初落成的大雄寶殿闊七楹（約35米），高三尋（約7至5米）。後來又建成規模更加宏偉的藏經閣以及天王殿、韋馱殿、伽藍殿等一系列殿堂及配套設施。清《康熙鼎建碑》稱此閣「碧瓦朱甍，侵霄爍漢，好不壯觀」。此後還相繼建成叢觀、西禪、鏡空、松雪、悟閒、畫禪等堂宇，地藏、諸天、聞清鐘等樓閣，惜陰、就樹等廊軒，幢隱廬、空緣禪等館舍，還有普同塔、瘞鹿塚等僧侶墓園，寺後有鬆園、寧福莊、瘞鹿亭等。規模之大，為廣州寺廟之冠，也是「四大叢林」之一。

十八世紀中葉，海幢寺不單只是宗教傳播中心，更成為促進中西關係的重要據點。乾隆二十二年（1757年），乾隆皇帝發布鎖國令，實行「一口通商」政策，並從1760年開始禁止所有洋人進入中國，除其

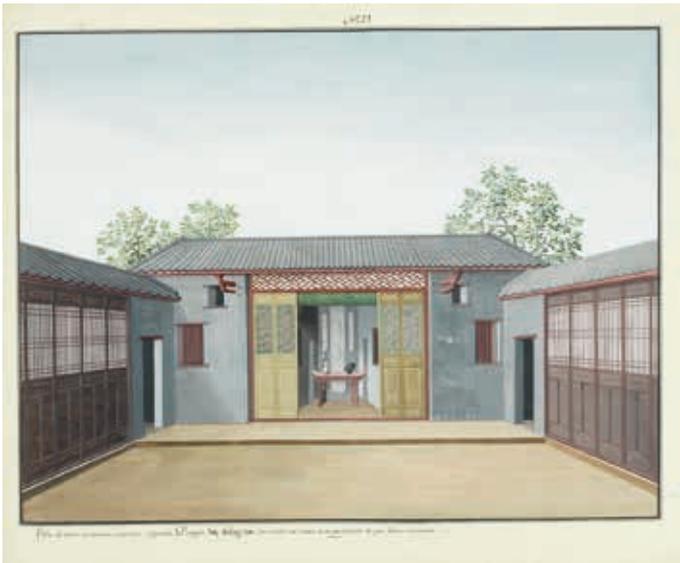
開設洋行及珠江邊少數區域以外。除此之外，花市及海幢寺則在每月特定的第八、第十八以及第二十八日允許洋人最少以十人組團形式進入，海幢寺因此在西方聞名。歐美十八至十九世紀文學作品中，亦經常見到海幢寺的踪影，例如Julius Klapproth（1783 – 1835）在其1829年著作《Nouvelles Annales des Voyages》第217-233頁中就提及海幢寺。

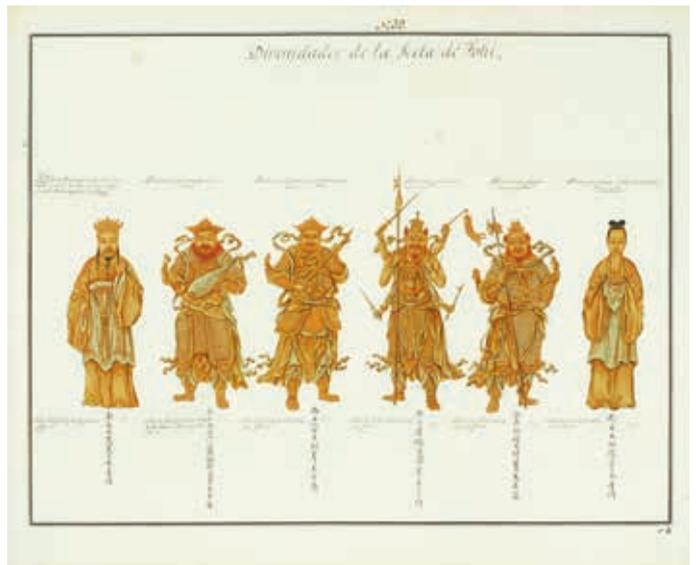
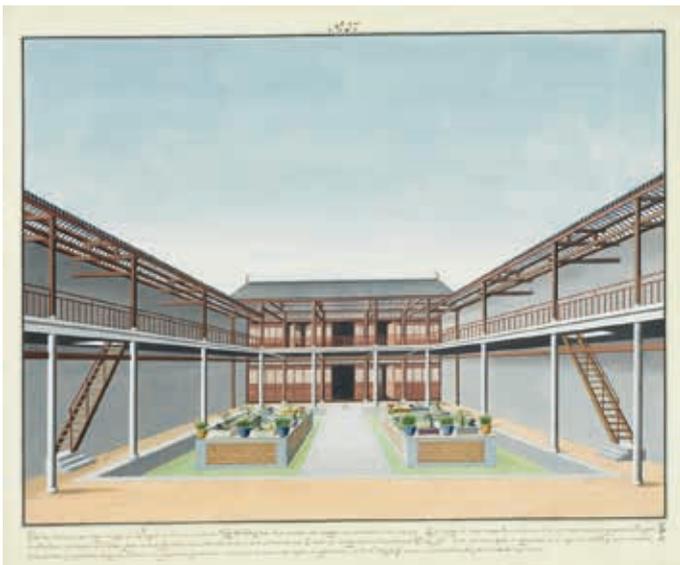
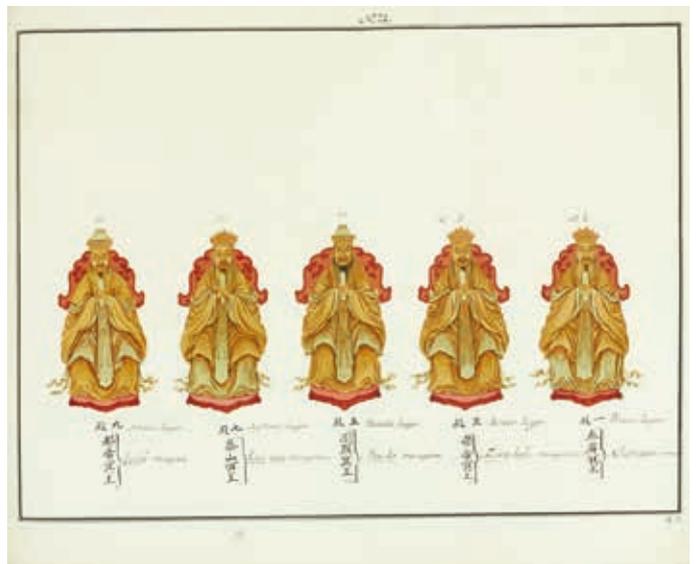
十八世紀晚期至十九世紀早期，海幢寺亦充當了政治外交場所之角色，先後於1793年接待英國大使團，於1794/1795年接待荷蘭大使團，又於1817年再次接待英國大使團。來自各國大使前往京城之前均需先在海幢寺落腳。

此本《海幢寺》冊頁當時被阿格特帶回歐洲之後即引起轟動，其中包括旅居毛里求斯的法國自然學家馬塞（J. Macé），並在他1797年8月22日的日記中提到該冊頁，見《Bulletin de la Société de Géographie》，巴黎，1849年，系列三，頁91。

海幢寺作為連接十八世紀中西方的橋樑對西方世界影響深遠，而西方之審美也在此冊頁上得到完美體現。此冊頁並非選用中國宣紙，為突出其色彩及精工之筆，而是採用上等英國紙張作畫，其中紙張下亦可見到「Whatman Turkey Hill Kent」的水印。

《海幢寺》冊頁繪畫不可與普通廣東外銷畫相提並論，其繪畫之精細程度遠超於其他十八至十九世紀廣東畫師所作例如《製瓷圖》或《採茶圖》等外銷畫作品。唯一所見能與此畫冊筆法相比擬的冊頁，為1795年美國人安德列斯（1739 – 1801）（Andreas Everardus van Braam Houckgeest）所定制之四十八開冊頁，該冊頁後於1799年2月16日在倫敦佳士得售出，現暫不知何人收藏。





A FAMILLE VERTE INCISED SUSANCAI BOWL

Kangxi six-character mark and of the period

Potted with deep rounded sides rising to a flared rim, the exterior incised with two dragons, both in pursuit of flaming pearls, the design concealed below enamelling in yellow, aubergine, pale blue and green of blossoming branches over the dragons and butterflies over the flaming pearls, the interior glazed white.
15cm diam.

HK\$200,000 - 400,000
US\$26,000 - 52,000

清康熙 素三彩暗龍花卉紋盃 青花「大清康熙年製」楷書款

碗口外撇，弧腹，圈足。碗外壁暗劃雲龍，上繪兩組對稱的花卉紋，因繪製的彩料為黃、綠、紫等冷色調，而被稱為素三彩。外底青花雙圈「大清康熙年制」六字楷書款。

本拍品與北京故宮博物院之藏品比較，如出一轍，見《故宮博物院藏文物珍品大系：雜釉彩·素三彩》，上海，2009，頁272，圖版221。另一對Eumorfopoulos舊藏之素三彩暗龍花卉紋盃，將於倫敦邦瀚斯，2014年5月15日拍賣，拍品編號75及76。

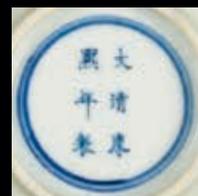
Provenance 來源:

Sotheby's New York, 15 September 2010, lot 242 (one of the pair)

The double decoration as seen on the present lot of combining incised dragons under floral sprays depicted in bright tri-coloured enamels, is unusual and is only found on a selected group of bowls and plates iconic to the Kangxi period. The shape of the bowl with such decorations as depicted by the present lot, is the only type with *susancai* decoration known today. It is pleasing to note the care at which the two apparently unrelated motifs are layered one above another, with the dragons carefully concealed beneath the overlapping floral sprays.

See a similar bowl housed in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, Shanghai, 2009, p.272, pl.221. See also another pair in the British Museum, London, illustrated by S.Vainker in *Chinese Pottery and Porcelain*, London, 2005, pl.154; another pair in the Victoria & Albert Museum, London, illustrated by Gulland in *Chinese Porcelain*, London, Vol.I, no.360 and 361. For examples in private collections, see an example in the Meiyintang collection, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection, Vol.II*, London, 1994, pl.889; another in the Tianminlou collection, illustrated in *Chinese Porcelain: The S.C.Ko Tianminlou Collection*, Hong Kong, 1987, Vol.I, no.81.

Compare with a related bowl sold in our London Rooms, 10 November 2011, lot 76. Such decoration is also found on corresponding saucer dishes enamelled with pomegranates such as the one sold in our London Rooms, 10 November 2011, lot 77. See also another two identical bowls from the George Eumorfopoulos collection (label no.862 and no.863), previously illustrated by R.L.Hobson, *The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery and Porcelain*, London, 1927, Vol.V, pl.XXXVIII, no.E.200 (illustrated top right) and pl.XXXVIII, no.E.200 (illustrated top left), offered in our London rooms, 15 May 2014, lot 75 and 76.



125

**A SMALL GREEN-ENAMELLED YELLOW-GROUND 'LOTUS'
CUP**

Yongzheng six-character mark and of the period

Delicately potted with deep rounded sides rising from a recessed circular base, the exterior decorated in green enamel above incised stylised lotus blooms borne on a single undulating leafy vine, covered inside and out with a lemon yellow glaze thinning at the mouth rim. 7.6cm diam.

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

清雍正 黃地綠彩花卉紋杯 青花「大清雍正年製」楷書款

This present lot belongs to a well-known group of wares made with incised decoration, highlighted with green enamel, on a rich yellow-glazed ground. A bowl with similar decorative technique but depicting dragons is in the Palace Museum, Beijing, illustrated in *Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains, The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009, p.122, pl.101.

敞口，深腹，臥足。腹部綠彩繪纏枝花卉紋，先以暗刻勾邊，再施綠彩。底書青花「大清雍正年製」六字雙行楷書款。杯子端正，秀雅。黃地綠彩瓷器始創燒於明代，歷來為皇家所珍。至清代雍正朝，此類瓷器因雍正皇帝獨具慧眼而得以大放異彩。





Two views

126

AN BLUE AND COPPER-RED 'EIGHT IMMORTALS' BOWL

Qianlong seal mark and of the period

Decorated around the exterior with the Eight Immortals reserved on a ground of cresting waves, the interior with a central medallion enclosing Shoulao beside a spotted deer, the base with a six-character Imperial *zhuanshu* mark in underglaze blue. 22cm diam.

HK\$300,000 - 500,000
US\$39,000 - 65,000

清乾隆 青花胭脂紅八仙渡海圖碗 青花「大清乾隆年製」篆書款

The cavetto of the bowl features the Eight Immortals, whom are a group of legendary deities depicted in Chinese mythology. Besides possessing the abilities to bestow life or destroy evil, the Eight Immortals are also revered as Daoist figures and have been associated with popular secular Chinese culture. The Eight Immortals, led by their leader, Lu Dongbin, consists of other members including He Xiangyu, Lan Caihe, Zhang Guolao, Han Xiangzi, Zhongli Quan, Li Tieguai and Cao Guojiu.

The scene depicted by the current lot, showing the Eight Immortal traversing above crashing wave motifs, is reference to the well-known Ming Dynasty folklore written by an anonymous author, titled 'The Eight Immortals Crossing the Sea'. Legend has it that the Eight Immortals were on their way to attend the Conference of the Magical Peach

when they encountered an ocean. Instead of relying on their magical abilities to traverse across the vase body of water, they decided to exercise their individual abilities by using their unique *faqi* tools. The Chinese proverb of 'Baxian guohai, gexian shentong' is derived from this legend, whereby it bears the moral of, each individual doing their part to make a plan successful.

Compare with a very similar related bowl also dated to the Qianlong period with the same motif of the Eight Immortals crossing the ocean, formerly in the Tim and Sally Turner Collection acquired in the 1990s, subsequently sold in Christie's New York, 19-20 September 2013, lot 1409. Bowls of this type were also produced in blue and white and rarer still in doucai enamels. A Yongzheng mark and period blue and white bowl with the immortals on the exterior, from the collection of Sir Harry Garner, is illustrated by S. Jenyns, *Later Chinese Porcelain*, London, 1971, pl.LX. A pair of similarly decorated bowls was sold at Christie's Hong Kong, 31 May 2010, lot 1876.

碗口微撇，弧腹，圈足。內壁口沿及碗心處分別繪青花雙線弦紋，碗心以胭脂紅繪海水和紅日圖案，以青花繪壽星、鹿及雲氣紋；外壁亦用胭脂紅繪海水圖案，以青花繪傳說中的八仙人物，他們分別以各自的法器或神獸渡海。外底書青花「大清乾隆年製」六字篆書款。

參閱北京故宮藏一件清乾隆青花胭脂紅八仙人物紋碗，《宮廷珍藏——中國清代官窯瓷器》，上海文化出版社，2003年，頁438。另一件Tim及Sally Turner珍藏之相同例子，出售於紐約佳士得，年9月19-20日，拍品編號1409。







THE PROPERTY OF A GENTLEMAN

127

A PAIR OF BLUE AND WHITE OGEE-SHAPED 'DRAGON' BOWLS

Qianlong seal marks and of the period

Each bowl finely decorated around the exterior in inky-deep blue tones, depicting a pair of scaly five-clawed dragons amidst scrolling clouds, one dragon in pursuit of the other whose head is turned backwards, the interior with a medallion enclosing a further dragon amidst flames in the centre, the base with an Imperial underglaze-blue *zhuanshu* seal mark, wood stands.

17.2cm diam. (4).

HK\$1,000,000 - 1,500,000
US\$130,000 - 190,000

清乾隆 青花如意雲龍紋撇口盃一對 青花「大清乾隆年製」篆書款

As great lover and patron of various arts, the Qianlong Emperor's rule saw arguably the most spectacular works of arts and ceramics made. Blue and white porcelain wares in particular achieved in heights with greater variation and perfection of shapes of vessels, decorative techniques, glaze recipes and the quality of materials utilized. Under his reign, the techniques for firing of cobalt blue pigments were able to achieve deep and rich blue tones. The present pair of bowls exemplifies the high quality and stylistic achievements in porcelain production during the Qianlong period. This includes each bowl being perfectly formed with undulating stepped sides, the deep blue cobalt tones achieved on the carefully controlled painted decoration, juxtaposed on the pristine white body of the porcelain.

The Qianlong Emperor was also famous for his love of innovative and unusual vessel shapes, including those which were ornate interpretations of archaic bronzes as well as the perfection of more subtle and simple forms. Ogee-form dishes and bowls seem to appear first in the Qing Dynasty. The term ogee originates from an S-shaped trim piece of moulding. Ogee-form examples with various decoration have also been sold through auction including a Kangxi *doucai bajixiang* bowl, previously in the Idemitsu Collection, sold at Christie's Hong Kong, 31 May 2010, lot 1871; and a blue and white *Bajixiang* dish, Qianlong mark and of the period, sold at Christie's Hong Kong, 30 May 2012, lot 4176.

As a symbol of the Emperor himself, the dragon is a most appropriate decoration for an Imperial ware such as these pair of bowls. In Chinese history, the dragon traditionally symbolises ultimate auspiciousness and authority. The mythical beast represents power in its total control over all the natural elements and was also regarded as the bringer of luck and prosperity to those who are worthy. The Emperor, who was accorded as being the Son of Heaven, was therefore always represented by a dragon to convey his political power and strength. Beautifully represented by the current lot, each bowl is depicted with a pair of dragons encircling the cavetto, clearly defined by the bold

styles adopted by the Qianlong Emperor, where the mythical being is depicted with the utmost ferocity and overwhelming presence, showing sharpened five-claws issuing from powerful limbs with meandering bodies in flight.

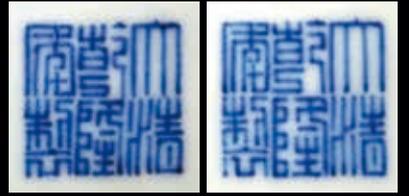
Compare an earlier prototype to the current lot dated to the Yongzheng period with the same decoration and ogee shape, illustrated in *Exhibition of Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1973, pl.59. The porcelain from the early years of the Qianlong reign as exemplified by the 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.

The elegance of the ogee bowls have been so cherish and highly regarded by the Imperial court, that related bowls of similar form with dragon decorations have inspired similar production of porcelain by Emperors Jiaqing and Daoguang. Compare such examples sold at auction, one with Jiaqing seal mark and of the period, sold at Christie's Hong Kong, 1 June 2011, lot 3924; a pair of Daoguang seal mark and of the period bowls, sold at Christie's New York, 15-16 September 2011, lot 1262. See also another another comparable example sold in our London rooms, 4 November 2013, lot 177.

撇口，斜壁，圈足。口沿外壁及底足外壁皆以青花雙圈裝飾，腹部以青花繪雲紋及行龍紋。龍體蜿蜒豐滿，五爪有力，行走於雲端。底書青花「大清乾隆年製」篆書款。

乾隆一朝是清代社會發展的鼎盛時期，景德鎮御窯廠的製瓷業無論從質量及數量上都達到了歷史的頂峰。乾隆青花呈色穩定，紋飾清晰，其裝飾效果在各種器形上都得以穩定發揮。此對撇口盃，成形規整，修胚一絲不苟，青花呈色沉著穩定，五爪龍紋清晰明快，可謂乾隆時期穩定成熟的青花瓷燒造技術的佳例之一。

乾隆時期景德鎮御窯廠雖創燒多種新奇器形，然乾隆帝對瓷器造型的要求卻是更加嚴格。此類撇口盃應為清代開始燒製，早期雛形可見日本出光美術館曾舊藏一件清康熙年間所燒製的鬥彩八吉祥盃，後售於香港佳士得，2010年5月31日，編號1871，但其折沿程度略大。至雍正一朝在督陶官唐英的主持下將原先的盃口外撇之角度略微減小，發展成為此類撇口盃。參看華光艸堂珍藏一件清雍正龍紋撇口盃，器形及紋飾與本對龍紋盃如出一轍，可為後朝廷燒此類龍紋撇口盃之原型，見James Watt，《華光艸堂珍藏 代瓷器》，香港，1973年，圖版59。繼乾隆朝後，嘉慶、道光兩朝亦有延燒，但無論從胎質及青花發色上來說都無法與乾隆一朝相提並論，詳例見香港佳士得曾售出一件清嘉慶雲龍紋撇口盃，2011年6月1日，編號3924，另見倫敦邦瀚斯曾售出類似之雲龍紋撇口盃，2013年11月4日，編號177。









Two views

128

A FINE DOUCAI 'LOTUS POND AND MANDARIN DUCKS' BOWL

Qianlong seal mark and of the period

Delicately potted with deep rounded sides rising from a short straight foot to an everted rim, the exterior finely decorated with two pairs of mandarin ducks swimming, interspersed by leafy iron-red lotus blooms and sedge rushes, all above a small band of lotus lappets, the interior with a circular medallion enclosing a further pair of ducks and lotus, the base with an Imperial underglaze-blue *zhuanshu* seal mark.

10.2cm diam.

HK\$600,000 - 800,000

US\$77,000 - 100,000

清乾隆 鬥彩蓮池鴛鴦紋盤 青花「大清乾隆年製」篆書款

碗口外撇，弧腹，圈足。碗心鬥彩繪蓮池鴛鴦紋，碗身一周鬥彩飾蓮池鴛鴦紋，與碗心相呼應。近足處繪變形青花蕉葉紋。外底署青花「大清乾隆年製」六字三行篆書款。此碗造型端秀，施彩豔麗。

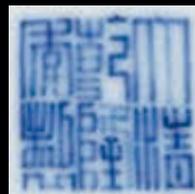
華光艸堂藏品中，有一件鬥彩蓮池鴛鴦紋盤與本器如出一轍，參考《華光艸堂珍藏清代瓷器》，香港，1973，圖版90。

Pairs of Mandarin ducks are particularly auspicious for weddings as they represent conjugal bliss. Depicted together with lotus, (*he*) meaning 'harmony', the paired ducks symbolise the wish for a harmonious and happy marriage.

The design of paired mandarin ducks within lotus ponds was popular during the Ming Dynasty, particularly in the Xuande period. A Xuande prototype of this pattern is illustrated in *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Ming Imperial Factory at Jingdezhen*, Hong Kong, 1989, pl.89. A bowl with very similar decoration excavated from the Zhengtong stratum of the Imperial kiln site at Jingdezhen, was included in the exhibition *Ceramic Finds from Jingdezhen Kilns*, The University of Hong Kong, Hong Kong, 1992, cat. no.231.

Compare with a similarly decorated Qianlong mark and period bowl illustrated in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1973, pl.90.

Related examples sold at auction include a pair from the Edward T. Chow collection, sold at Sotheby's Hong Kong, 25 November 1980, lot 129; one sold at Christie's Hong Kong, 27 October 2003, lot 671; and another at Sotheby's Hong Kong, 8 October 2013, lot 3023.





129

129

A GREEN AND YELLOW ENAMEL 'BIRDS AND PEACH' BOWL

Jiaqing seal mark and of the period

Potted with deep rounded sides rising from a high slightly tapering foot, the exterior finely incised and enamelled in green, depicting birds in flight amidst fruiting peach trees and flowering branches issuing from rockwork above grass, below a single green band at the mouth rim, all on a rich yellow ground stopping neatly at the foot, the concave base with an Imperial black-enamel seal mark.
12.3cm diam.

HK\$180,000 - 220,000

US\$23,000 - 28,000

清嘉慶 黃地綠彩花鳥紋碗 「大清嘉慶年製」篆書款

Compare an identical-sized Jiaqing period green and yellow enamel polychrome bowl also decorated with birds and peaches housed in the Palace Museum, Beijing, illustrated in *Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains. The Complete Collection of Treasures of the Palace Museum*, Shanghai, 2009, p.139, no.113.

For an example sold at auction, see a very similar green and yellow enamelled bowl, with near identical decoration and black-enamelled Jiaqing seal mark and of the period, sold in Christie's Hong Kong, 27 May 2008, lot 1774.

碗口外撇，深腹，圈足，腹部黃釉為地，以綠彩繪花鳥紋飾，外底書「大清嘉慶年製」六字三行篆書款。

黃地綠彩是低溫色釉釉上彩品種之一，以黃色釉為地，用綠色在錐刻好的暗紋上施以彩繪。這種裝飾方法在盤、碗上較為常見。

本拍品與北京故宮博物院之藏品比較，如出一轍，見《故宮博物院藏文物珍品大系：雜釉彩·素三彩》，上海，2009，頁139，圖版113。另一件與本拍品十分相近的例子，出售於香港佳士得，2008年5月27日，拍品編號1774。

A BLUE AND WHITE STEM CUP

Daoguang seal mark and of the period

The cup potted with steep sides rising from a flat base to a flared rim, brightly painted on the exterior with lanca characters above lotus blossoms amidst scrolling leafy stems, the spreading foot with beaded tassels below a band of lotus lappets, the centre of the interior with a large flower head.

14.5cm diam.

HK\$250,000 - 350,000

US\$32,000 - 45,000

清道光 青花梵文纏枝蓮紋高足碗 青花「大清道光年製」篆書款

The blue and white decoration on the present lot is executed in a 'pencilled' style, with very thin leafy scrolls and lanca characters which originated during the Qianlong reign. Examples of related blue and white stem bowls, Qianlong mark and of period, have been sold through auction, including one at Christie's Hong Kong, 27 November 2007, lot 1698 which was also previously sold at Sotheby's Hong Kong, 2 May 1995, lot 83.

A near identical blue and white stem cup, Daoguang mark and of the period, was sold at Christie's London, 11 November 2011, lot 1266.

碗口外撇，斜壁，高柄形足。外壁繪纏枝蓮紋，蓮花上方繪製梵文字母。碗底部高足周邊繪製蓮瓣紋，高足外撇，足外壁繪製連珠瓔珞紋，足內畫青花「大清道光年製」篆書款。



131

A BROWN-SKINNED JADE 'DRAGON AND DEER' BOULDER

Late Ming/early Qing Dynasty

Worked in the form of a mountain landscape with protruding rockwork above crashing waves, featuring an auspicious crane and deer by a pine tree at the front, the reverse with a dragon emerging from a crevice.

12.5cm wide.

HK\$40,000 - 60,000

US\$5,200 - 7,700

明末清初 青玉帶皮雕祥鹿龍紋山子



A RARE JADE 'STANDING DUCK' WATERPOT

Early Qing Dynasty

Standing with its head turned backwards and a stalk of millet in its beak, the back carved with an aperture, the stone of pale green tone with milky and dark brown inclusions.
14cm wide.

HK\$300,000 - 500,000

US\$39,000 - 65,000

清早期 玉雕鴨形水丞

Ducks in China symbolize conjugal bliss and fidelity. Grains, including corn, millet and wheat, were regarded in Chinese culture as auspicious symbols of fertility and prosperity with its many seeds and kernels. The depiction of ducks grasping millet stalks in their beaks, thus represents a happy marriage with the blessings of many children.

A related a Qing Dynasty pale yellowish-green jade duck water dropper is illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (II)*, Hong Kong, 2008, p.245, pl.204.

灰白玉質，圓雕鴨子，低頭回首，口銜谷穗，穀穗披與鴨背。長翅攏與身，翅身前段為鱗狀小羽，後端為長羽。鴨短足並力，呈站立狀，整器寓意美好，其圓潤肥胖的鴨身和背負的穀穗象徵天下太平，五穀豐登。

此類題材亦為宮廷所喜愛，參看北京故宮博物院藏清宮舊藏一件清代青玉鴨式水注，題材與本器類似，見《故宮博物院藏文物珍品大系（下）》，香港，2008年，頁245，圖版204。



PLEASE NOTE THIS LOT IS SOLD WITHOUT RESERVE

此拍品以無底價拍賣

133

**A GREEN JADE ARCHAISTIC RECTANGULAR INCENSE
BURNER, FANG DING**

17th/18th century

Carved with a *taotie* mask on each side between vertical flanges beneath two loop handles at the lipped rim, the slender legs each carved with an archaistic bird's head above a band of *leiwen* and C-scrolls, the stone of green tone with some darker inclusions, fixed wood stand.
22.3cm high.

HK\$130,000 - 200,000

US\$17,000 - 26,000

十七/十八世紀 青玉雕饕餮紋出戟方鼎式爐

Provenance 來源:

Collection de Madame S., sold at Hotel Drouot, Paris, 20 November 1958, lot 3

A European private collection, no.PD 188

The present *fang ding* is carved after an archaic bronze prototype. A related green jade *fang ding*, Qianlong mark and period, from the Qing Court Collection, is illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum - Jade, Qing Dynasty*, Vol.10, Beijing, 2010, pl.64; and for a yellow jade *fang ding* and cover, Qing Dynasty, from the National Palace Museum, Taipei, illustrated by Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pl.2, where it is noted that the Qianlong Emperor proposed to 'restore ancient ways', suggesting that jade carvers turned to antiquity for models which were imbued with simplicity and honesty, achieving refinement and elegance. The 'ancient ways' referred to the intrinsic values of sincerity, simplicity, and happy exuberance (see Chang Li-tuan, *ibid.* p.49).



THE PROPERTY OF A GENTLEMAN

134

A FINE AND RARE VERY PALE GREEN JADE 'LADY AND BOY' CARVING

Early 18th century

Exquisitely worked in the form of an elegant standing lady and a young boy, her hair coiffed at the back in a bun, with right hand carrying a woven basket filled with peaches and the left holding a chrysanthemum, the boy reaching for the fruit of longevity, the stone of an even pale green tone.

11.5cm high.

HK\$400,000 - 600,000

US\$52,000 - 77,000

十八世紀早期 青白玉雕仕女童子像

The lady carrying a basket of peaches in the present lot maybe identified as Magu. The Daoist goddess of longevity, Magu, who is also known as "hemp lady", is generally depicted as a young female with a basket of life-granting peaches, accompanied either by a young servant boy or with a spotted deer. She is also believed to brew a famous elixir of perpetual youth and longevity from *lingzhi*, the fungus of immortality. As such she is a popular image in Chinese art as an auspicious symbol of long life. Her image began appearing on early Ming Dynasty wares from Jingdezhen, gaining immense popularity during the Kangxi period, particularly on famille verte porcelain.

青白玉質地，母親身穿長裙，頭髮後梳，留髮髻與腦後，低頭看向童子，右手于胸前持花，左手提籃。籃中放桃子若干，一側的童子一邊與籃中的桃子玩耍，一邊邁腿向前。整體造型溫馨。



A PALE GREEN JADE 'BOY AND RAM' CARVING

18th century

Carved depicting a recumbent ram, with a boy seated on its back holding a leafy spray of prunus and detailed with a joyful expression on his face, the stone of an even pale tone with minor areas of russet inclusions.

8.5cm wide.

HK\$250,000 - 350,000

US\$32,000 - 45,000

十八世紀 青白玉雕卧羊童子擺件

Rams, a homophone for the character yang represents the male principle and the sun. Goats and sheep are also linked with filial piety, peace and prosperity. A kneeling ram in particular was considered as symbolic of filial children by Confucius.

A very similarly carved pale green jade boy and ram group was sold in our London rooms, 16 May 2013, lot 124.



A WHITE JADE RETICULATED CYLINDRICAL PARFUMIER

Qing Dynasty

Carved as two interlocking key-fret-shaped sections, the exterior decorated with incised 'C'-scrolls, the stone of slightly pale yellowish-white tone with a few darker striations, fitted on a pierced wood base, with a pierced wood cover surmounted by a jade finial. 12.5cm high (2).

HK\$300,000 - 400,000

US\$39,000 - 52,000

清 白玉雕雙聯夔紋熏筒

Compare with a very similarly worked reticulated incense burner, with interlocking key-fret sections, but carved with *gui* dragons, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (I)*, p.41, pl.33.

白玉質地，圓筒形，花熏部分以鏤雕技法雕琢成可活動的俯仰變形回紋，外壁裝飾有變形鉤雲紋，夔紋等紋飾。花熏上配木制鏤雕熏蓋，上有一塔形玉紐。下配一木制底托。整體樣式新穎，造型典雅，雕工精巧。參看北京故宮博物院清供舊藏一件清代青玉雙聯夔紋薰筒，與此器類似，可資參考，見《故宮博物院藏文物珍品大系：玉器（下）》，上海，2008年，頁41，圖版33。



PLEASE NOTE THIS LOT IS SOLD WITHOUT RESERVE

此拍品以無底價拍賣

137

A 'CHICKEN-BONE' JADE 'EIGHT BUDDHIST EMBLEMS' RUYI

19th century

The heavy sceptre formed with a lingzhi fungus-shaped head carved with a shou character surrounded by the parasol, the vase, the fish and the lotus flower, the boldly curving shaft with the victory banner, the endless knot and the conch, and the wheel of fire at the tip.

42cm long

HK\$100,000 - 150,000

US\$13,000 - 19,000

十九世紀 雞骨玉八吉祥壽字紋如意

Provenance 來源:

Charles Brooking Compton (1876-1935), and thence by descent
A European private collection, no.CAM 42

The Qing Court Collection includes several related jade *ruyi* carved with the Eight Buddhist Emblems, *bajixiang*, Qing Dynasty, illustrated by Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum - Jade, Qing Dynasty*, vol.8, Beijing, 2010, pls.64-65, and 78; this demonstrates the popularity in the Imperial Court for jade *ruyi* sceptres in general and for this auspicious subject matter in particular. The colour of the jade was inspired by archaic jade and would have further represented the wish to emulate the morals of the earlier periods advocated by the Qianlong Emperor.



A FINE SMALL WHITE JADE FACETTED BALUSTER VASE

Qianlong

Carved in low relief around the tall rectangular body, with a band of stylised *taotie* masks, rising to a waisted neck flanked with a pair of pierced scroll handles, all supported on a spreading foot, the stone of an even very pale greenish-white tone.
13.5cm high.

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

清乾隆 白玉獸面紋螭龍耳四方小瓶

The current lot, with a faceted body and bands of *taotie* masks, is exemplar of Qianlong period jade works of art that were inspired by early archaic bronze forms. The Imperial collections in the Palace Museum, Beijing and the National Palace Museum, Taipei, include a number of related examples of jade vases imitating and inspired by archaic bronzes in form and design dated to the Qianlong reign: Compare a white jade archaistic vase with similar *taotie* design in *The Refined Taste of the Emperor: Especial Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, p.79, no.11; and another white jade vase with similar design and shape from the Palace Museum, Beijing, in Yang Boda, *zhongguo yuqi quanji*, p.596, pl.226. See other examples of archaistic vase in Zheng Xinmiao, ed., *Compendium of Collections in the Palace Museum - Jade*, Qing Dynasty, vol.10, Beijing, 2010, pls.1,2,6,11-13, 20; and in the National Palace Museum, Taipei, Chang Li-tuan, *ibid.*, pl.14.

Several examples of archaistic jade vases from the Qianlong period have also been sold at auction, including a large white jade vase of rectangular section, previously in the H.S.Whitaker Collection, sold at Christie's New York, 15 September 2011, lot 125; a grey jade archaistic vase and cover, previously sold at Hotel des Cheveau-Legers, Versailles, 12 May 1974, lot 140 and then sold in our London rooms, 7 November 2013, lot 104.

白玉質地，瓶身呈方形，方口，束頸，折肩，方圈足。頸部左右雕龍紋螭龍雙耳，腹部每面都刻一獸面紋飾，共四面。其餘位置光素無紋。整體造型古樸，雅致。

乾隆皇帝倡導玉雕的「仿古」及「復古」，強調玉器應向古器物學習，並採用「示稿內府玉人」的方法將內府收藏古器物的圖錄，如《西清古鑑》交付玉工為製作玉器的造型和藍本，而其原型主要就是當時被斷定為商周以及漢代的青銅器。台北故宮博物院藏一件清乾隆玉獸面紋方觚，其腹部亦雕刻獸面紋，與本方瓶類似，見《故宮之雅：清代仿古及畫意玉器特展圖錄》，台北，1997年，頁79，編號11。另見北京故宮博物院藏一件清中期青白玉蟠螭獸面紋方瓶，其器身獸面及底足處理方法與本器類似，見楊伯達編，《中國玉器全集（下）》，2005年，頁596，圖226。其他清乾隆時期之仿古瓶子，見《故宮博物院藏品大系：玉器篇》，卷10，北京，2010年，圖版1，2，6及11-13。另見紐約佳士得2011年9月15日曾售出一件清乾隆仿古方瓶，編號125，另見倫敦邦瀚斯2013年11月7日售出一件乾隆仿古瓶，編號104。



A RARE PAIR OF JADEITE BOWLS AND COVERS

Qianlong/Jiaqing

The semi-translucent stone evenly coloured with natural pale apple-green and white inclusions, each elegantly worked as a plain bowl carved with a hollowed circular foot rising to a slightly lipped rim, surmounted by a domed cover. Each: 12.2cm diam. (4).

HK\$500,000 - 800,000

US\$65,000 - 100,000

清乾隆/嘉慶 翠玉蓋盃一對

Provenance 來源:

Sydney L. Moss Ltd., London, 8th May 1970 (by repute)

A very similar jadeite bowl is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Treasures of Imperial Court*, Hong Kong, 2004, p.226, pl.202.

See another comparable jadeite bowl incised with Jiaqing four-character seal mark with a further Imperial mark *Xianfeng yuyong* or 'for Imperial use of Emperor Xianfeng', illustrated by R. Keverne, *Jade*, London, 1995, p.182, fig.137. See also another fine and rare apple-green jadeite bowl sold in our London rooms, 7 November 2013, lot 159.

盃體圓、撇口、腹下部外鼓，圈足。上帶環鈕蓋，與盃形類似。翡翠色澤青翠，玉碗保存完好，品相極佳。此對翠玉蓋盃據傳1970年5月8日購自於倫敦悉尼·L·莫斯。

參看比較北京故宮博物院清宮舊藏一件清代翡翠蓋盃，著錄於《故宮博物院藏文物珍品全集：宮廷珍寶》，2004年，頁226，圖版202。另見一件清嘉慶翡翠蓋盃，底部刻有嘉慶年製四字篆書款，其形制及打磨均於此對蓋盃類似，著錄於R. Keverne, 《Jade》，倫敦，1995年，頁182，圖137。傳世品中例子，見倫敦邦瀚斯2013年11月7日曾售出一對翡翠盃，2013年11月7日，編號159。



140

A SMALL WHITE JADE 'PINE AND PRUNUS' VASE

18th/19th century

Worked in the form of a pine tree trunk, with naturalistic whorls and gnarled branches issuing clusters of pine needles, one side carved with a flowering prunus branch, the mouth rim carved with a bat in flight using cloudy and russet inclusions, the stone of even greenish-white pale tone.

10cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

十八/十九世紀 白玉巧雕松枝蝙蝠花插



140

141

A SMALL PALE GREEN WHITE JADE INSCRIBED RECTANGULAR BRUSH REST

18th/19th century

Carved with a narrow rectangular top, supported on two slanted flat legs, the top and underside incised with an inscription in *lishu* within key-fret borders, the stone of an even pale tone.

9cm long.

HK\$150,000 - 250,000

US\$19,000 - 32,000

十八/十九世紀 青白玉雕道德經墨床

Provenance 來源:

Acquired in Japan, 2008

The inscription incised on the upper surface of the brush rest is referring to the first chapter of the Daode Jing, a classical Chinese text written by famous philosopher Laozi in the sixth century. The underside of the brush rest is further inscribed with the thirteenth chapter from the same classical text. Daode Jing is a well-known text which is passed down through generations which later became the fundamental philosophy in Daoist teachings.



141

142

A JADEITE FLATTENED BALUSTER VASE

19th century

Of tapering form with small foliate double-loop handles to the neck, one side of the body carved with a Buddhist lion and cub, the reverse with archaic motifs, the stone of pale green and white tones with a few apple-green flecks.

10.2cm high

HK\$100,000 - 200,000

US\$13,000 - 26,000

十九世紀 翠玉雕瑞獅繡球扁方瓶

Provenance 來源:

H.R.H. The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) and by descent at Harewood House, Yorkshire.

海伍德伯爵夫人瑪麗長公主舊藏

後由海伍德莊園家族繼承

Jadeite was primarily imported from Burma into China through Canton in the late 18th and 19th century. During this period, appreciation and pursuit of jadeite objects and works of art by the Imperial family reached its zenith. Just as with nephrite jade, Chinese craftsmen carved auspicious symbols and motifs. The depiction of a lion and cub as on the current lot, expresses the wish for success and honor in officialdom. In Buddhist legend and belief, lions were also regarded as guardians of Buddhist deities.

翠玉質地，壺身呈方形。方口，束頸，折肩，方圈足。口沿及底足陰線回紋一周。頸部左右雕雙耳。頸部一周乳釘紋及葉脈紋，壺身刻龍鳳呈祥紋飾。此翠玉瓶為海伍德伯爵夫人瑪麗長公主舊藏，後由英國約克郡海伍德莊園家族繼承。



142

143

A PALE GREEN JADE STANDING FIGURE OF GUANYIN

Late Qing Dynasty

Carved standing on a rock base, wearing long flowing robes, the right hand holding a vase and the left held in vitarka mudra holding a pearl, the face with a serene expression, the stone of an even pale tone.

19.2cm high

HK\$150,000 - 200,000

US\$19,000 - 26,000

清晚期 玉雕淨瓶觀音立像



143

A LANGYAO GREEN-GLAZED BOTTLE VASE

Kangxi

Sturdily potted with a pear-shaped body rising from a short spreading foot, surmounted by a tall cylindrical neck, the exterior covered in a pale apple-green crackled glaze.
29.5cm high.

HK\$400,000 - 500,000

US\$52,000 - 65,000

清康熙 郎窯綠釉瓶

直口，長頸，溜肩，鼓腹，圈足。釉色呈淺翠，有玻璃光澤，器身佈滿極細小的紋片，釉色瑩潤。

郎窯綠，又稱蘋果綠，綠哥瓷，康熙時創燒，是郎窯紅製品在窯內燒成最後階段，因銅紅釉誤被氧化，釉面呈現淺綠色。它與郎窯紅的同類器比，在胎、型、足等方面基本一致。郎窯綠例子不多，清宮舊藏一件郎窯綠釉水丞是可見之一例，見《故宮博物館院藏文物珍品大全—顏色釉》，香港，頁20，圖版17。

The bright apple-green glaze, also known as *lǐlangyao* (green langyao) or green-Ge, was one of the many glazes produced by the Jingdezhen kilns under the supervision of Lang Tingji, Governor of Jingdezhen, during the years, 1705-1712, of the Kangxi era. This glaze is generally considered to be a transmutation of Langyao red to green, due to the oxidisation of copper in the last stage of the firing which yields a light green rather than a red hue. A more in depth discussion of this glaze is discussed by Q. Wang, in *A Dictionary of Chinese Ceramics*, Shanghai, 1989, p. 223. A similar example, although with a slightly wider neck and darker green glaze, is illustrated in H. Li, *Chinese Ceramics*, London, 2006, no. 548.

Other than the more commonly seen sang-de-boeuf-coloured *Langyao* vases, there are limited examples of *Langyao* green-glazed examples in the Qing court collection. The only other published Palace Museum, Beijing, example is a small jar with a similar apple-green crackled glaze, illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, p.20, pl.17.



A FINE YELLOW-GLAZED BOWL

Kangxi six-character mark and of the period

Of deep rounded sides rising from a slightly tapering foot, covered inside and out in a rich and lustrous egg-yolk yellow glaze, the base with an underglaze-blue Imperial *kaishu* mark within double circles.
12.5 diam.

HK\$900,000 - 1,200,000

US\$120,000 - 150,000

清康熙 黃釉碗 青花「大清康熙年製」楷書款

Yellow glaze of such rich and lustrous quality is often regarded as 'Imperial yellow'. 'Imperial yellow' glaze was used as a colour on porcelain vessel from the Ming Dynasty, as early as during the Xuande reign. Yellow glazes during the Ming and Qing Dynasties, were either applied directly to the pre-fired body, which achieved richer and warmer tones, or on top of a high-fired glaze which results in an even and smooth appearance. 'Imperial yellow' wares were particularly prized given that Qing regulations accorded this colour only for the Emperor, Empress or Dowager Empress. So important was the colour yellow, such wares were also designated for rituals conducted by the Emperor at the Altar of Earth.

Various examples of much larger plain yellow-glazed Kangxi mark and period bowls have been published: for example a pair included in the Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of

Chinese Art, London, 1989, p.33, no.A522a and A522b; one in the National Palace Museum, Taipei, illustrated in *Illustrated Catalogue of Ch'ing Dynasty Porcelain: K'ang-hsi and Yung-cheng Ware*, Tokyo, 1980, pl.63; one illustrated by J. Ayers, *The Baur Collection Geneva*, 1972, vol. 3, no.A446; and another illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol.2, London, 1994, p.230, no.893.

Several examples of large sized yellow-glazed bowls have also been sold through auction, including one measuring 31.4cm diam, sold at Christie's Hong Kong, 31 May 2010, lot 1867; another measuring 38cm diam sold in our London rooms, 12 May 2011, lot 405; and one other measuring 36.2 diam, at Christie's New York, 20-21 March 2014, lot 2178. It is exceedingly rare to find bowls of smaller size as the present lot, with such exceptional colour and pottng. Compare with a similarly potted and glazed bowl, Qianlong mark and of the period, of similar size to the present lot sold at Christie's New York, 13-14 September, lot 1522.

碗敞口，深弧腹，圈足。外壁施黃釉，色似雞油。外底青花雙圈內書青花「大清康熙年製」六字雙行楷書款。

該碗所用黃釉創燒於明洪武時的景德鎮官窯，以後各朝多有燒造。以「黃」與「皇」諧音，故以黃色象徵皇家的尊貴，黃色瓷器亦只限於御用。據《國朝宮史》記載，內外均施黃釉器物為皇帝、皇后、皇太后所御用，品級最高。該種黃釉採用兩次燒成，對於顏色嬌嫩如雞油者，又稱之為「嬌黃」或「雞油黃」。



THE PROPERTY OF A GENTLEMAN (LOTS 146-147)

146

A COPPER-RED-GLAZED VASE, MEIPING

Yongzheng

Elegantly potted with broad shoulders tapering down to a slightly flared base, with a short flared neck, covered in an attractive even deep red glaze.
21.2cm high.

HK\$380,000 - 450,000

US\$49,000 - 58,000

清雍正 霽紅釉梅瓶

壺小口，短頸，豐肩，底足部微外撇。器形雅致，外壁施霽紅釉。

霽紅釉又名「祭紅」，此釉色在明初已達到成熟階段。清代之霽紅釉是以仿宣德器為本，其釉色不像郎窯紅濃豔，是一種沉穩的紅色。

北京故宮博物院有一件霽紅釉梅瓶，底書「大清雍正年製」款，與本拍品之釉色相同，器形上更不及本拍品之優雅，見《故宮博物院藏文物珍品大系：顏色釉》，香港，1999，頁27，圖版24。另一件與本拍品大小形式相近，帶「大清雍正年製」款的霽紅釉梅瓶，出售於紐約佳士得，2007年9月19日，拍品編號344。

The rich red glazed 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 pigment to fire, due to the volatility of copper causing over-firing and wastage. As firing of the underglazed copper red pigments require 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 by 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 with a copper-red *meiping* with a Yongzheng six-character mark and of the period currently preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, p.27, pl.24. For more examples of copper-red *meipings*, with Yongzheng mark, offered at auction, see a slightly larger vase sold in Christie's New York, 19 September 2007, lot 344; and another identical in size to the present lot, sold in Christie's Hong Kong, 1 June 2011, lot 3616.





Two views

147

A PALE-GREEN-GLAZED CARVED 'LOTUS' STEM DISH

Qianlong seal mark and of the period

Finely potted with a dish of shallow rounded sides, the interior carved with a large stylised lotus blossom, surrounded by a symmetrical design of curled leafy tendrils and four smaller lotus blooms, raised on a tall spreading foot with further leafy tendrils, covered overall with an attractive even pale sea-green glaze, the side of the base with an Imperial underglaze-blue *zhuanshu* mark in a line.

17.8cm diam.

HK\$400,000 - 500,000

US\$52,000 - 65,000

清乾隆 豆青釉暗花花卉紋高足盤 青花「大清乾隆年製」篆書款

The highly refined delicate pale green glaze of the present lot is an example of the technical development of glazes during the Qianlong period. While pale celadon glazes originated during the Tang Dynasty, research and development in the Qing Imperial kilns perfected a glaze recipe which resulted in a much smoother texture and a more subtle tone in colour. A decrease in iron content enabled kilns at Jingdezhen to achieve such a glaze. The present stem dish is also an example of the beautiful effect of how incised decoration is emphasized by the delicate translucent glaze pooling in the recesses that creates a darker tone.

A green-glazed stem dish of very similar form, decoration and mark was sold at Christie's Hong Kong, 27 May 2009, lot 1891. Another example of a similarly shaped tazza, Qianlong mark and of the period, but plain and with a more bluish-celadon glaze, was sold at Sotheby's Hong Kong, 9 October 2012, lot 3045.

敞口，直壁，高足外撇，盤心纏枝花卉紋的暗花，足上飾卷草紋，成如意形，高足內壁橫書青花「大清乾隆年製」六字篆書款。器形優雅大方。

另一件清乾隆豆青釉印蓮紋高足盤拍賣例子，出售於香港佳士得，2009年5月27日，拍品編號1891。



148

A RU-TYPE COMPRESSED PEAR-SHAPED LONG-NECKED VASE

Qianlong seal mark and of the period

Covered overall in a pale greyish-blue finely crackled glaze, the recessed base with an Imperial underglaze-blue *zhuanshu* seal mark.
16.5cm high.

HK\$600,000 - 800,000

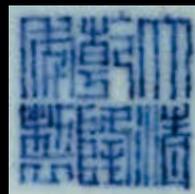
US\$77,000 - 100,000

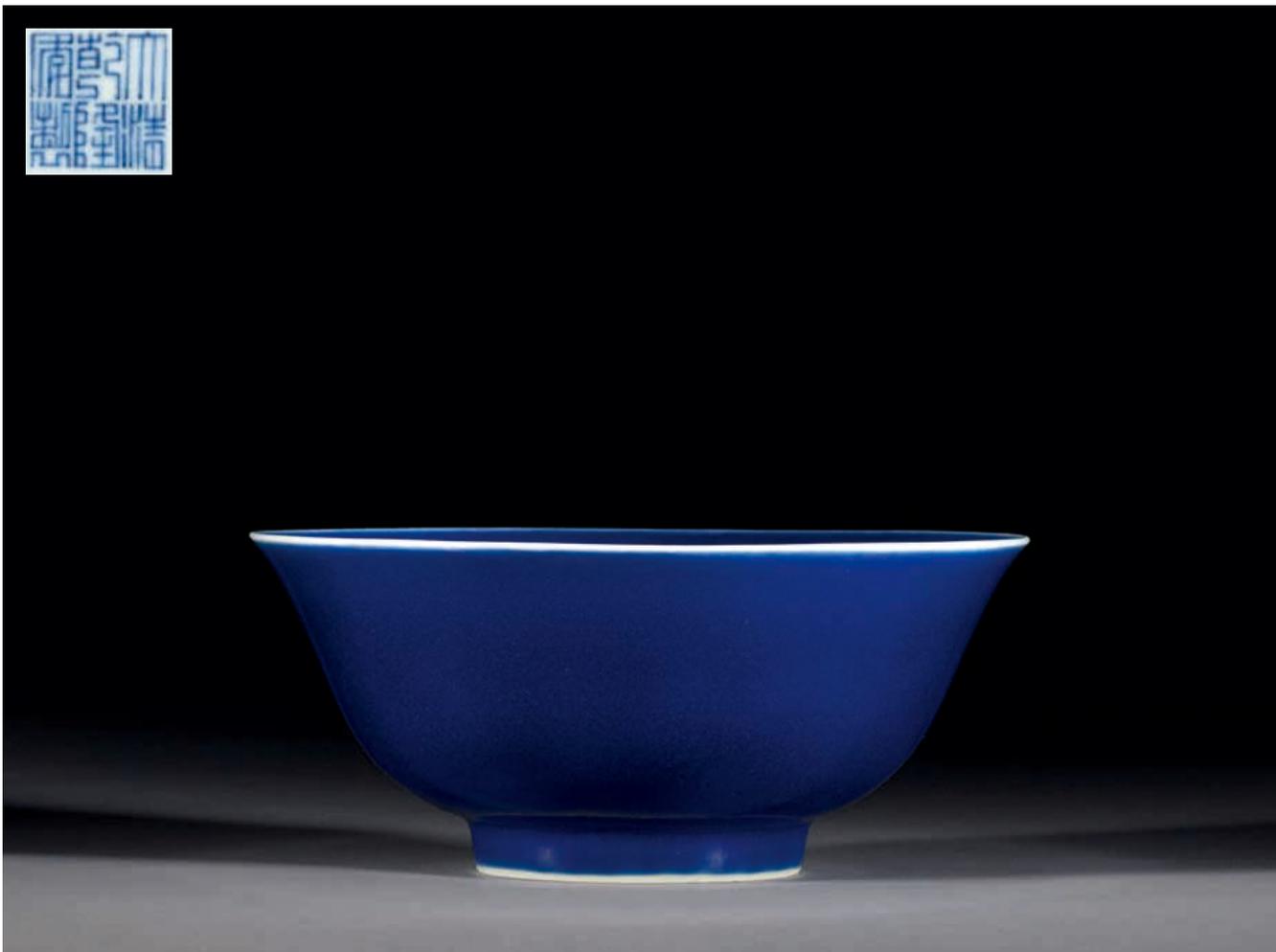
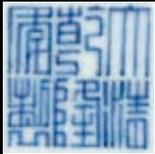
清乾隆 仿汝釉荸薢扁瓶 青花「大清乾隆年製」篆書款

This compressed vase form is derived from a Song Dynasty prototype. A Southern Song Guanyao vase of similar form, but larger size, in the British Museum, London, is illustrated in *Oriental Ceramics, The World's Great Collection*, Vol.5, 1981, col. pl.24. A Qianlong-marked vase, also of similar form but larger and covered with a tea-dust glaze, is illustrated in *The Baur Collection*, Geneva, 1972, Vol.III, no.A392; and a larger Guan-type vase of similar compressed form, Qianlong seal mark and of the period, was sold at Christie's Hong Kong, 27 May 2008, lot 1799.

微撇口，粗頸，扁圓腹，圈足。通體施青釉，器身佈滿開片，底書「大清乾隆年製」六字三行篆書款。整器造型規整、典雅。

乾隆朝瓷業最為講究，對宋官窯瓷器不同的釉色都有仿燒，根據不同器物採用不同的釉色。這時期的仿官釉及仿汝釉，多見粉青、月白、天青等多種，在長頸瓶這類具有清代造型特徵的瓷器上裝飾仿宋代釉色，主要是為了追求宋窯瓷器釉色的玉質感。





149

149

A 'SACRIFICIAL BLUE'-GLAZED BOWL

Qianlong seal mark and of the period

Elegantly potted with deep rounded sides rising from a short slightly tapering foot to a flared mouth rim, covered inside and out with an attractive deep blue glaze thinning at the mouth and foot rims. 17cm diam.

HK\$250,000 - 350,000
US\$32,000 - 45,000

清乾隆 霽藍釉碗 青花「大清乾隆年製」篆書款

'Sacrificial blue'-glazed ritual vessels were intended for use on the Imperial altar at the Temple of Heaven. By command of the Qianlong Emperor, blue-glazed wares such as the current lot, were used for the Winter Solstice sacrifice to Heaven in 1748.

Compare with a pair of smaller bowls, each with a blue glaze similar to the present bowl, Qianlong mark and of the period, which was sold at Christie's Hong Kong, 1 June 2011, lot 3536.

侈口，弧腹，圈足。內外壁均施霽藍釉，外底署青花「大清乾隆年製」六字篆書款。

藍釉最早出現於元代，但傳世品不多，明、清兩代在元代藍釉的基礎上相繼創燒出霽藍，主要造型為祭器和陳設用瓷。參閱《清代瓷器賞鑒》，上海科學技術出版社、中華書局（香港）有限公司，1999年，頁102，圖123。

150

A BLUE-GLAZED PEAR-SHAPED VASE, YUHUCHUNPING

Qianlong seal mark and of the period

The exterior all under a deep violet-blue glaze stopping at the white mouth rim and around the spreading foot, the base with an Imperial underglaze-blue *zhuan*shu seal mark. 32cm high.

HK\$300,000 - 400,000
US\$39,000 - 52,000

清乾隆 霽藍釉玉壺春瓶 青花「大清乾隆年製」篆書款

For examples of blue-glazed vases of this type, compare a similar Qianlong mark and period vase from the Jinguantang collection of T.T. Tsui, sold at Christie's London, 5th November 1997, lot 863.

侈口，溜肩，鼓腹，圈足。外壁施霽藍釉，外底署青花「大清乾隆年製」六字三行篆書款。



150



151

151

A RU-TYPE PEAR-SHAPED VASE

18th/19th century

Elegantly potted, covered overall with an attractive even pale blue glaze.

21.7cm high

HK\$100,000 - 200,000

US\$13,000 - 26,000

十八/十九世紀 青釉膽式瓶

瓶體呈膽式，口、頸相連，頸部較長，肩下漸碩，下腹部豐滿，形如懸膽，圈足。通體施青釉，器身佈滿開片，器型規整。

A MASSIVE BLANC-DE-CHINE GUANYIN

Qing Dynasty

Elegantly modelled standing on lotus blooms above a base of cresting waves, one hand holding a *ruyi* and the other held in vitarka mudra, wearing loose long-sleeved robes tied with a ribbon around the waist, the face with a serene expression and gentle smile, below her hair fashioned into a high chignon behind a crown detailed with Amitabha Buddha figures on each side.

88cm high.

HK\$15,000 - 25,000

US\$1,900 - 3,200

清 德化瓷塑觀音菩薩立像

Figures of Guanyin, the Goddess of Mercy or the Bodhisattva of Compassion, depicted holding *ruyi* are particularly auspicious. It imparts the Goddess's blessings of peace and protection and the meaning of having one's wishes fulfilled.

Compare a blanc-de-chine figure of Guanyin of similar massive size, sold in our London rooms, 8 June 2004, lot 126. See also another blanc-de-chine seated figure of a Guanyin with impressed He Chaozong seal mark (c.1640), previously acquired from S. Marchant & Son, London, sold in our London Rooms, 17 May 2012, lot 297.

白釉，此尊瓷塑以海水波浪為底座，浪花托起兩朵蓮花，菩薩立于蓮花之上。其頭頂梳高髮髻，戴冠，面目寧靜安詳，外披雙領對開式袈裟，內著僧裙，左上與體前托一如意，右手於胸前結印。





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A SMALL GILT-BRONZE FIGURE OF BUDDHA

Nepalese, 14th/15th century

Seated on a double-lotus base, with his right hand held in bhumispara mudra and the left in dhyanamudra, wearing loose robes partially concealing the broad chest, the face with a serene expression flanked by long pendulous ears. 8.9cm high.

HK\$70,000 - 90,000
US\$9,000 - 12,000

十四/十五世紀 尼泊爾 銅鑲金釋迦摩尼小坐像

Provenance 來源:

Acquired in Zurich, before 2000
The Burkhart Collection
2000年前於蘇黎世獲得
Burkhart舊藏

結跏趺坐，端坐於仰覆蓮台座上，表情寧靜，神態慈祥，螺發，頭頂高肉髻，大耳垂肩。身著袒右肩袈裟。左手於臍前結禪定印，右手於右膝前結觸地印。袈裟僅在衣領、袖口、下擺有衣紋。



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A SMALL GILT-BRONZE FIGURE OF SAKYAMUNI

Nepalese, 14th century

Seated on a double-lotus base, with his right hand held in bhumispara mudra and the left in dhyanamudra, wearing loose robes partially concealing the broad chest, the face with a serene expression below the usnisha and hair arranged in rows of tight curls. 11.7cm high

HK\$70,000 - 90,000
US\$9,000 - 12,000

十四世紀 尼泊爾 銅鑲金釋迦牟尼佛坐像

Provenance 來源:

Acquired in Zug, before 2000
The Burkhart Collection
2000年前於瑞士楚格獲得
Burkhart舊藏

A BRONZE FIGURE OF MAHAKALA

Sino-Tibetan, Ming Dynasty

Heavily cast standing on a lotus base, the deity depicted with a fierce expression, wearing a foliate crown and a tiger skin dhoti around the hips, his hands holding a flaying knife and skull cup.
26cm high.

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

明 漢藏風格 銅大黑天立像

Originally a Hindu deity, Mahakala was adopted into the Buddhist pantheon as a terrifying God of Retribution. Invoked to inspire awe for Buddhists who are lackadaisical about their gurus, devotion and faith, he is believed to eat such offenders raw. The deity is depicted in a number of variations, each with distinctly different qualities and aspects. The variations manifest in the number of arms, but other details can vary as well. For instance, in some cases there are Mahakalas with multiple heads, standing or seated on a throne or a corpse, holding various Buddhist implements with other alternative adornments.

The kapala or skullcup, together with the flaying knife or chopper, as depicted with the current figure, is closely associated with the rituals of human sacrifice and the eating of flesh or drinking blood. On a more metaphysical understanding, the skull cup represents wisdom and the knife the 'method' weapon that severs materialistic negative attitudes.

For an example of a standing figure of Mahakala dated to the Ming Dynasty in the Qing court collection, see *Buddhist Statues of Tibet. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, pp.180-181, no.172.

此尊雙目圓睜，張口齜牙，額頭正中有一立目，大耳垂肩，戴碩大的環形耳璫。頭戴寶冠，寶飾飄於耳後。袒胸露腹，下身著僧裙，飾有項圈，雙臂戴臂釧、腕釧。雙手於胸前持法器：左手托骷髏碗，右手持鉞刀。立於圓形覆蓮台座之上。大黑天為佛教護法神，清代被奉為戰神。北京故宮博物院清宮舊藏一尊明代大黑天立像，可資參考，見《故宮博物院藏文物珍品大系：藏傳佛教》，香港，2003年，頁180-181，圖版172。



A GILT-BRONZE ELEVEN-HEADED STANDING FIGURE OF AVALOKITESHVARA

Sino-Tibetan, Ming Dynasty

The Bodhisattva fixed on a lotus base, crowned with heads arranged in five tiers, the top with a small head of Amitabha Buddha, above a wrathful head followed by nine heads with a serene expression, all above a slender body wearing ornate jewelry and loose robes with eight outstretched hands, the principal hands held in prayer with other hands carrying prayers beads, a kalasha, or in various mudras. 26.8cm high.

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

明 漢藏風格 十一面觀音菩薩立像

The origin of the eleven-headed Avalokiteshvara is shrouded by many legends. In one version, after seeing no decrease in the suffering of living things, the Bodhisattva Avalokiteshvara's head split into a thousand pieces in despair. His spiritual father Amitabha consolidated them into ten heads and placed them above each other, then put his own head on top. The wrathful aspect of Avalokiteshvara, Mahakala, came into existence to fight against negative forces with compassion, guiding all living things toward righteousness and achieving enlightenment.

Compare an early Ming Tibetan example in the Museum der Kulturen Basel, illustrated in *Tibet. Buddhas. Gods. Saints.*, 2001, no.20b. For a Qing Dynasty example in the Jacques Marchais Museum of Tibetan Art, which was exhibited in the City Gallery, New York, March-April 1998, see B.Lipton & N.Ragnubs, *Treasures of Tibetan Art. Collections of the Jacques Marchais Museum of Tibetan Art*, 1996, no.74.

菩薩立像十一面，八臂，赤足站於圓形覆蓮台座上。頭部分為五層，下三層均為每層三面：正面及左右側面，第四、五層均為一面。第一至四層均為菩薩面貌、戴三花冠，第五層為佛面。上身袒露，肩披帔帛，下身著僧裙，配瓔珞。八臂為兩臂於胸前合十，其餘六臂分置於體側並持法器。多面多臂神像一般與藏傳佛教中的密宗有關。參看巴塞爾文化博物館藏一件明代十一面觀音，著錄於《Tibet. Buddhas. Gods. Saints.》，2001年，圖版20b；清代之十一面觀音立像，可見紐約雅克·馬歇西藏藝術博物館藏一例，著錄於B.Lipton與N.Ragnubs，《西藏瑰寶：雅克·馬歇西藏藝術博物館藏》，1996年，圖版74。





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A GILT-BRONZE FIGURE OF SAKYAMUNI

Tibetan, 14th century

Seated in vajrasana on a double-lotus base, with his right hand held in bhumispara mudra and the left in dhyanamudra, wearing loose robes partially concealing the broad chest, the serene face with remains of red pigment to the eyes and lip beneath the hair arranged in rows of tight curls surmounted by a domed usnisha.
13.7cm high

HK\$80,000 - 100,000
US\$10,000 - 13,000

十四世紀 西藏 銅鑲金釋迦牟尼坐像

Provenance 來源:

Acquired in Zurich, 1997
1997年從蘇黎世獲得



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A GILT-BRONZE SEATED FIGURE OF SHAKYAMUNI

Tibetan, 15th/16th century

Cast seated in dhyanasana above a double-lotus pedestal with beaded rims, his hands poised in bhumisparsha mudra and dhyana mudra, wearing a long flowing robe draped over his left shoulder and cascading down in billowing folds, his serene face with downcast eyes flanked by pendulous earlobes, all surmounted by curly hair rising to an usnisha.
13.3cm high.

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

十五/十六世紀 西藏 銅鑲金釋迦牟尼佛坐像

Seated Shakyamuni figures of this period as exhibited by the current lot are iconic in their depiction of stiff facial features and elongated earlobes. Compare a similar-sized gilt-bronze Shakyamuni dated to the 15th century, sold at Christie's New York, 12 September 2012, lot 548.

紺青螺發，頂有鑲金寶珠，面龐圓潤，額有白毫，修眉細目，雙眼略向下視，直鼻，唇微張，雙耳下垂。頸施三道弦紋，身穿袒右肩袈裟，結跏趺坐，左手於臍前結禪定印，右手於右膝前結觸地印。身著袒右肩袈裟，袈裟衣角反搭于左肩。袈裟僅在衣領、袖口、下擺處表現衣紋，表現袈裟質地輕薄貼體。整體鑲金保存基本完整，蓮台底部邊緣略有變形。參看紐約佳士得曾售出一件十五世紀銅鑲金釋迦牟尼佛坐像，2012年9月12日，編號548。

PROPERTY OF A GENTLEMAN

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A GILT-BRONZE FIGURE OF BUDDHA

Tibetan, 15th century

The figure with hands held in dharmachakramudra, holding long stems flowering at the shoulders, wearing ornate jewelry and a foliate crown, the face with a serene expression, seated on a waisted base with a small figure of Vaishravana and a pair of lions.

24.8cm high.

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

US\$100,000 - 150,000

十五世紀 西藏 銅鑲金彌勒菩薩坐像

Provenance 來源:

Philip Goldman Collection, London, before 1999

Sotheby's New York, 21 March 2002, lot 159

飛利浦·高曼舊藏·早於1999年

紐約蘇富比·2002年3月21日·編號159

Dharmachakra mudra which means 'Wheel of Dharma' in Sanskrit, refers to the moment when Buddha preached his first sermon after attaining enlightenment. In this mudra the thumb and index finger of both hands touch at their tips to form a circle. This circle is symbolic of the Wheel of Dharma, and the union of method and wisdom.

It is likely that the present figure is Vairocana, as dharmachakra mudra is associated with this particular deity, along with the dharmadhatu and abhisekha mudras. Vairocana is regarded as the Great Solar Buddha of Light and Truth, and is the Bliss Body of the historical Buddha in Buddhist Law. Vairocana was particularly important to the Tiantai sects of Buddhism, and the many representations of this deity in the Longmen Grottoes exemplify this. Compare with an earlier, 13th century, Tibetan gilt-bronze figure of Vairocana, the hands held in the same mudra as the present figure and also depicted with lotus stems by the arms, sold at Christie's New York, 20 March 2009, lot 1392.

彌勒結跏趺端坐須彌座上的仰蓮臺上，雙目微睜，鼻樑高挺，大耳垂肩，戴圓形大耳璫。梳高髮髻，髮髻頂部飾一小型覆鉢式塔，頭戴花冠，冠兩側有U字形寶纒飄於耳後。菩薩頸戴珠鏈，上身披帛，下身著僧裙，帛垂於體側，並各卷一圈，負有動感。菩薩雙手于胸前說法印，並各拈一花，花莖沿雙臂上至肩部。亦有認為集說法印者應為大日如來，此尊可能亦是大日如來之另一表現方式，參看一尊十三世紀大日如來，上手結相同之說法印，於紐約佳士得售出，2009年3月20日，編號1392。





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A RARE EARLY GILT-BRONZE SEATED BUDDHA

Tibetan, 15th century

Cast seated cross-legged in dyhanasana above a double-lotus pedestal with beaded borders, his right hand poised in bhumisparsha mudra and the left in dyhanasana mudra, wearing a loose robe draped over his left shoulder, his serene face flanked by a pair of pierced ears with drooping earlobes, all framed by curly hair ending in a pointed usnisha.

19.2cm high.

HK\$200,000 - 300,000

US\$26,000 - 39,000

十五世紀 西藏 銅鑲金釋迦牟尼佛坐像

結跏趺坐端坐於仰覆蓮台座，表情寧靜，神態慈祥，雙目微睜，鼻樑高挺，眉間有圓形白毫，螺發，頭頂高肉髻，上有寶珠，大耳垂肩。身著袒右肩袈裟，袈裟衣角反搭于左肩。左手於臍前結禪定印，右手於右膝前結觸地印。袈裟僅在衣領、袖口、下擺處表現衣紋，表現袈裟質地輕薄貼體。此尊表現的是釋迦牟尼佛成道時的樣子。

161

A GILT-COPPER REPOUSEÉ 'SNOW LION' PANEL

Tibetan, 17th/18th century

Decorated in high relief within a recessed square, depicting a roaring lion standing with one hind leg raised, detailed with turquoise bushy eyebrows above bulging eyes, body chased with tight curls simulating fur, the jaws opening to reveal sharp teeth with tongue curled upwards.

49cm high.

HK\$100,000 - 150,000

US\$13,000 - 19,000

十七/十八世紀 西藏 獅紋鑲金銅板

銅板為長方形，主體部分為倭角開光，開光區域內飾一高浮雕立獅，獅頭為正面，雙目圓睜，血盆大口中露出尖牙。全身露皮膚處均飾圓形紋飾，後頸部、尾尖均為長毛。頸部系一帶，其上掛鈴鐺五枚。獅的雙眉飾藍，眼底飾白色，口舌飾紅色。銅板的上邊緣有一處長方形缺口，下邊緣有兩處缺口，由此可知為某佛教法器上的嵌飾之一。

The white snow lion with a turquoise mane is the national emblem of Tibet. As a sacred symbol of the protector of Buddha, the snow lion is often portrayed as holding up the Buddha's throne. Tibetan stupas and statues are also typically decorated with a pair of Buddhist lions.

The Potala Palace houses several important stupas and sculptures adorned with snow lion panels. Compare the lions decorating the 6.9m high stupa of the eleventh Dalai Lama, Khedrup Gyatso (1838-1855), and also the 7m high stupa of the twelfth Dalai Lama, Trinley Gyatso (1858-1875). Compare also the statue of Shakyamuni, illustrated by P. Namgyal, *Splendor of Tibet. The Potala Palace*, Durmont, N.J., 2002, pp.102, 132 and 136.





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A GILT-BRONZE FIGURE OF AMITAYUS

Qianlong, circa 1770

Cast seated in dhyanasana on a rectangular plinth with foliate edges and a long cloth draped over the front, the back fitted with a separate flaming mandorla, the Bodhisattva with hands held in dhyana mudra, wearing robes draped over one shoulder and a foliate crown, the face with a serene expression, with a four-character inscription on the interior of the base.

20.4cm high.

HK\$80,000 - 120,000

US\$10,000 - 15,000

清乾隆 約1770 銅鑲金無量壽佛坐像

Compare with several very similarly cast gilt-bronze Amitayus figures, with dated Qianlong inscription: one in the Wou Kuan Collection in the Wou Lien-Pai Museum, illustrated in *Chinese Antiquities from the Wou Kuan Collection, Wou Lien-Pai Museum, Surrey, 2011, p.148, no.168*; another sold at Christie's New York, 22-23 March 2012, lot 1789, and Christie's New York, 19-20 September 2013, lot 1521; and another in our San Francisco Rooms, 9 October 2013, lot 3166.

This example of a seated Amitayus, the Buddha of Eternal Life and Eternal Light, is likely to be from the group of 10,000 commissioned by the Qianlong Emperor in celebration of his 60th birthday, as well as the birthday of the Empress Dowager.



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A SMALL GILT-BRONZE FIGURE OF AMITAYUS

Qing Dynasty

The figure cast seated on a stepped and waisted double-lotus base, with hands held in dhyana mudra holding the tip of a vajra, wearing beaded jewelry and a foliate crown inset with small turquoise beads, the face with heavy lidded eyes and a serene expression, with traces of blue, red and black pigments.

17.2cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

清 銅鑲金無量壽佛坐像

佛像結跏趺端坐於仰蓮台座上，表情寂靜，雙目微睜，鼻樑高挺，大耳垂肩，飾大耳墻。頭戴寶冠，寶纒呈U形飄於耳後。上身袒露、下身著僧裙，雙手於臍前結禪定印並托鉢。佩戴有項飾、瓔珞、手釧、臂釧等物，其上鑲嵌有松石。無量壽佛即阿彌陀佛之意譯，在藏傳佛教體系中，其既為理想的佛國世界、西方極樂世界之教主，同時又是可以賜予眾生今生世壽的長壽佛。



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A 'GUANYIN AND CHILDREN' THANGKA

Late Qing Dynasty/Republican Period

Colourfully depicting Guanyin seated on a lotus throne, one hand held in *vitarka mudra*, the other holding a vessel, surrounded by boys bearing various sacred objects, including a wheel, conch shell, music chime, spear, and vase, mounted on silk.

41.5cm high x 31cm. wide.

HK\$7,000 - 9,000

US\$900 - 1,200

清末民初 送子觀音唐卡

**THE PROPERTY OF A
DISTINGUISHED GENTLEMAN
OF PORTUGUESE DESCENT
(LOTS 165-173)**







Two views

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A RARE AND FINE BLUE AND WHITE 'LANCA' SAUCER DISH

Yongzheng six-character mark and of the period

Centrally painted with a double vajra issuing from a stylised lotus petal medallion framed by a mandala and billowing ribbons, the exterior further accentuated with three rows of evenly-spaced lanca character, the base with an Imperial six-character *kaishu* mark in underglaze-blue.

17.7cm diam.

HK\$350,000 - 550,000

US\$45,000 - 71,000

清雍正 青花外梵文內十字符紋盤 青花「大清雍正年製」楷書款

Provenance 來源:

Sotheby's Hong Kong, 29 October 1991, lot 137

The vishvavajra, or double thunderbolt is generally depicted as formed of four lotus-mounted vajra heads that emanate from a central hub towards the four cardinal directions. It symbolises the principle or stability and supports which underlies the entire universe, and is regarded as the immovable support or foundation for the mandala palace. Hence the sacred place at which Shakyamuni Buddha attained enlightenment is known as the 'vajra-seat' or vajrasana. The immovable posture at which the deity is seated is also referred to as the 'vajra-posture' or vajra paryanka.

Blue and white 'lanca' saucer dish dated to the Yongzheng period are rare and only limited examples were sold at auction. Compare a rare and identical example sold at Sotheby's Hong Kong, 9 October 2012, lot 3087.

盤侈口，淺弧腹圈足，盤內部口沿部和盤心邊緣部位分別繪青花雙弦紋，盤心用青花繪變形的十字金剛杵紋。盤外壁口沿部及近圈足出分別繪青花雙弦紋，兩組雙弦紋之間用青花描寫工整的梵文字母。盤底中心有青花雙圈「大清雍正年製」六字雙行楷書款。

梵文與金剛杵紋都與佛教有關，推測其可能為宮廷用的佛前供器。雍正年製之梵文紋盤之拍賣例子不多，唯見一相同例子拍賣於香港蘇富比，2012年10月9日，拍品編號3087。



166

A RARE AND FINE PAIR OF GREEN-GLAZED CUPS

Jiaqing seal marks and of the period

Each delicately potted with flaring sides rising to an everted rim, the exterior luxuriously covered with an even cool sea-green glaze, the base with an Imperial six-character *zhuanshu* seal mark in underglaze blue.

Each: 7.3cm diam. (2).

HK\$80,000 - 120,000

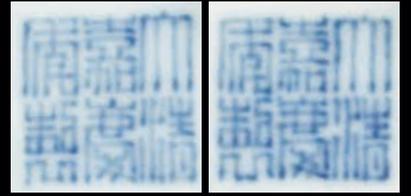
US\$10,000 - 15,000

清嘉慶 青釉杯一對 青花「大清嘉慶年製」篆書款

Provenance 來源:

Christie's Hong Kong, 1 May 1995, lot 718

侈口，弧腹，圈足。青釉釉色光潔瑩潤。胎體緻密，造型規整，成對而出。外底署青花「大清嘉慶年製」六字三行篆書款。





167

A FINE DOUCAI 'LOTUS' BOWL

Daoguang seal mark and of the period

Attractively enamelled in various colours and outlined in underglaze-blue, the exterior with three stylised double-lotus blossoms issuing from dense vine scrolls and leafy tendrils, the inside with a single lotus spray within two borders, the base with an Imperial six-character *zhuanshu* seal mark in underglaze-blue.

12.4cm diam.

HK\$150,000 - 250,000

US\$19,000 - 32,000

清道光 鬥彩纏枝荷花紋盃 青花「大清道光年製」篆書款

Provenance 來源:

Acquired in June 1995

The production of fine Imperial porcelain began on a downward decline after the reign of the Qianlong Emperor. During the reign of the Daoguang Emperor, only a handful of selected porcelain production types remain controlled under scrutiny. One of these groups, is the

doucai-coloured enamels applied and fired above an outline of underglaze-blue.

Compare an identical *doucai* bowl decorated with double-lotus spray motifs and with a Daoguang seal mark from The Silas Friedlander Collection, sold at Christie's New York, 15-16 September 2011, lot 1532. See also another identical bowl sold at Christie's Hong Kong, 29 May 2007, lot 1517; and another, 29 May 2013, lot 2296.

See also another group of similarly-decorated *doucai* floral bowls, whereby one was previously sold in Christie's London, 8 December 1986, lot 440, and subsequently sold in these rooms, 24 November 2014, lot 243.

碗口微撇，弧腹，圈足。碗內壁口沿部和碗心邊緣部位分別繪青花弦紋，碗心用鬥彩繪制荷花紋。碗外壁口沿及圈足外也繪有青花弦紋，兩組弦紋之間用鬥彩繪制三組花卉紋，花卉圖案舒朗、顏色雅致。外底署青花「大清道光年製」六字三行篆書款。

相近例子可見Silas Friedlander舊藏，紐約佳士得，2011年9月15-16日，拍品編號1532。另一件相同例子拍賣於香港佳士得，2007年5月29日，拍品編號1517。



167 (two views)

A FINE PAIR OF GREEN AND AUBERGINE-ENAMELLED YELLOW-GROUND 'DRAGON' SAUCER DISHES

Daoguang seal marks and of the period

Each interior finely incised and enamelled within the central medallion with a green and aubergine dragon contesting a flaming pearl amidst flaming cloud scrolls, encircled by a frieze of six peach sprays, the exterior with a further pair of dragons in flight, all on a rich egg-yolk-yellow ground, the base with an Imperial six-character *zhuanshu* seal mark. Each: 15.7cm diam. (2).

HK\$120,000 - 180,000
US\$15,000 - 23,000

清道光 黃地紫綠彩雙龍戲珠紋盤一對 「大清道光年製」篆書款

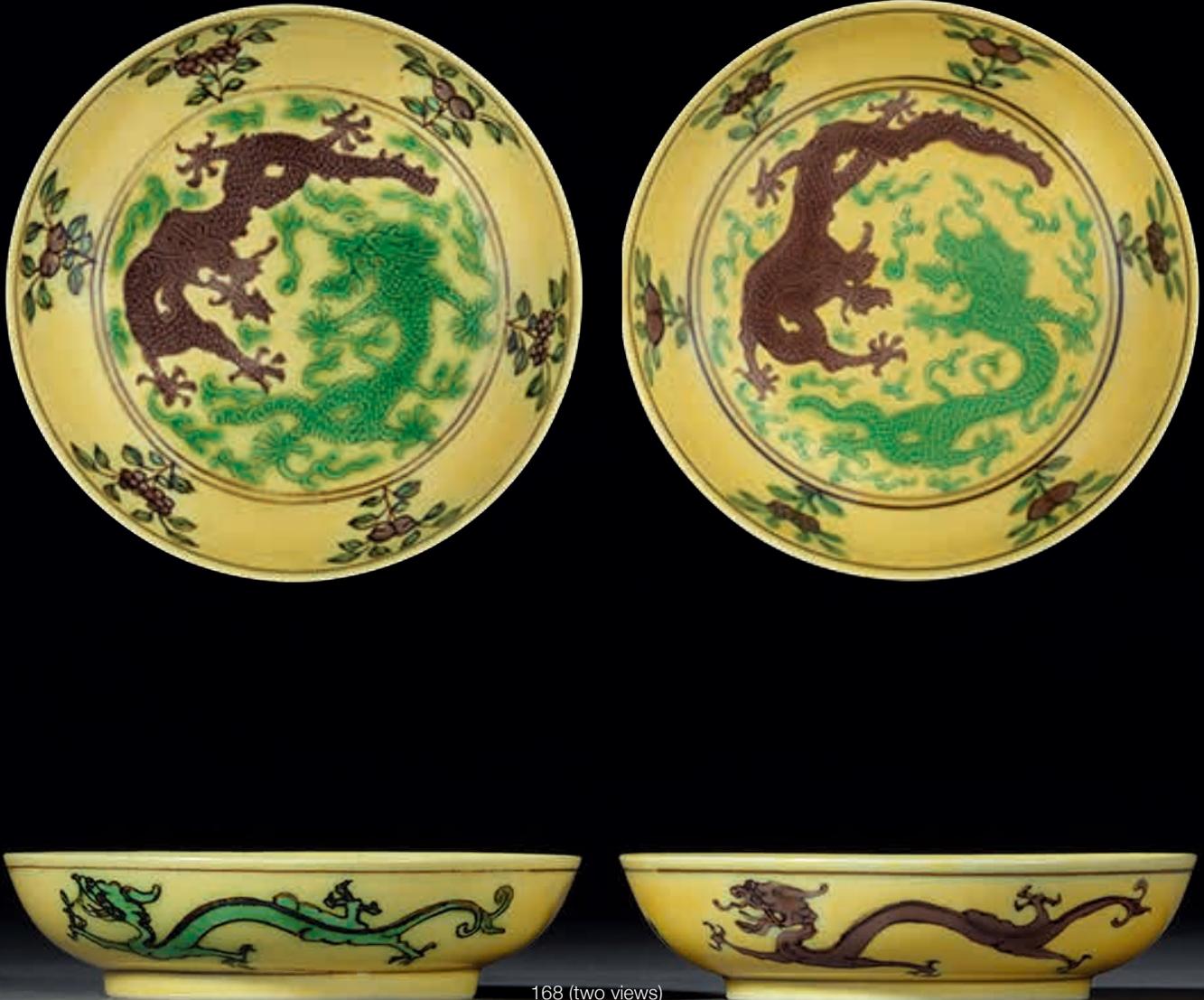
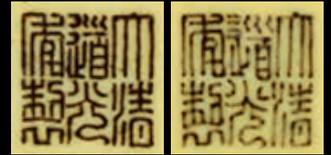
Provenance 來源:

Christie's Hong Kong, 2 May 1994, lot 742

Similar examples of this dish, Daoguang mark and of the period, have been sold at Christie's London, 15 May 2012, lot 416; and at Christie's Hong Kong, 28 November 2012, lot 2374.

盤口微撇，弧腹，圈足。盤外壁口沿及圈足處各繪弦紋一圈，兩組弦紋之間分別以綠彩和褐彩分繪三爪龍紋各一，兩條龍紋間以雲紋填補空間，外底署「大清道光年製」六字三行篆書款。

相近之拍賣例子，見倫敦佳士得，2012年5月15日，拍品編號416及香港佳士得，2012年11月28日，拍品編號2374。



168 (two views)

大清光緒年製



169

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A FINE YELLOW-ENAMELLED BLUE-GROUND 'DRAGON' BOWL

Guangxu six-character mark and of the period

The exterior with a pair of dragons in flight in pursuit of flaming pearls amidst flames and lightning clouds, the interior with a central dragon medallion, all vividly enamelled in bright yellow on a strong blue ground, the base with an Imperial six-character *kaishu* mark.
10.3cm diam.

HK\$30,000 - 50,000
US\$3,900 - 6,500

清光緒 藍地黃彩雙龍趕珠小盃 青花「大清光緒年製」楷書款

碗口外撇，弧腹，圈足。碗內心及外壁均以藍色為底色，黃色為圖案繪製雲龍紋。內心繪坐龍、外壁繪兩條行龍，外壁近圈足處以黃色繪出仰蓮瓣三層。碗底為青花「大清光緒年製」六字雙行楷書款。

此盃為香港關氏舊藏，曾先後於1983年8月13日至9月25日在香港中文大學文物館展覽，後於1985年在台北國立歷史博物館展覽，並出版於《關氏所藏晚清官窯瓷器》一書中，頁113，圖版110。最後於新加坡佳士得售出，1997年3月30日，編號348。

Provenance 來源:

Dr Simon Kwan Collection, Hong Kong
Christie's Singapore, *The Yangzhitang Collection of Imperial Porcelain of the Late Qing Dynasty*, 30 March 1997, lot 348

Exhibited 展覽:

The Art Gallery, The Chinese University of Hong Kong, *Imperial Porcelain of Late Qing from the Simon Kwan Collection*, 13 August - 25 September 1983
The National Museum of History, Taipei, *Imperial Porcelain of the Late Qing from the Simon Kwan Collection*, 1985

Illustrated 出版:

Imperial Porcelain of Late Qing from the Simon Kwan Collection, Hong Kong, p.113, pl.110

While there was a general decline in the output and the quality of porcelains from the Imperial kilns towards to the late Qing dynasty, the Emperors of the later Qing Dynasty, including Guangxu selected a few favoured well-known shapes and designs that were produced in the earlier Kangxi, Yongzheng and Qianlong periods, to be produced under strict scrutiny. The present is one such piece, deriving from earlier Kangxi bowls of fierce dragons enameled in yellow on a blue ground. Related Kangxi mark and of the period bowls have been sold at auction, including one at Christie's London, 8 November 2011, lot 316; another pair sold in Christie's Hong Kong, 1 May 1995, lot 650.

大清光緒年製



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A FINE BLUE AND WHITE 'BAJIXIANG' BOWL

Guangxu six-character mark and of the period

Painted around the exterior with a band of evenly-spaced lotus blossoms emerging from vine scrolls above stiff leaf lappets at the foot, each blossom issuing an auspicious Buddhist emblem, the base with an Imperial *kaishu* mark in underglaze-blue.
14.1cm diam.

HK\$30,000 - 50,000

US\$3,900 - 6,500

清光緒 青花折枝番蓮捧八吉祥盃 青花「大清光緒年製」楷書款

敞口，弧壁，圈足，內光素，外口沿飾兩圈玄紋，外壁以青花飾蓮花托八吉祥紋，近足處蓮瓣紋一圈，圈足以青花書「大清光緒年製」楷書款。此盃為香港關氏舊藏，曾先後於1983年8月13日至9月25日在香港中文大學文物館展覽，後於1985年在台北國立歷史博物館展覽，並出版於《關氏所藏晚清官窯瓷器》一書中，頁110，圖版105。最後於新加坡佳士得售出，1997年3月30日，編號217。

Provenance 來源:

Dr Simon Kwan Collection, Hong Kong

Christie's Singapore, *The Yangzhitang Collection of Imperial Porcelain of the Late Qing Dynasty*, 30 March 1997, lot 217

Exhibited 展覽:

The Art Gallery, The Chinese University of Hong Kong, *Imperial Porcelain of Late Qing from the Simon Kwan Collection*, 13 August - 25 September 1983

The National Museum of History, Taipei, *Imperial Porcelain of the Late Qing from the Simon Kwan Collection*, 1985

Illustrated 出版:

Imperial Porcelain of Late Qing from the Simon Kwan Collection, Hong Kong, p.110, pl.105

Bajixiang or the Eight Buddhist Emblems, are frequently depicted in Chinese art as auspicious symbols of longevity and harmony, believed to bring blessings and peace. They comprise the wheel, conch, canopy, parasol, lotus blossom, vase, twin fish and endless knot. For descriptions of each emblem's meaning, see Terese Tse Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, p.185.



171

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A YELLOW-GROUND 'DRAGON AND PHOENIX' MEDALLION BOWL, AND A FAMILLE ROSE 'SHOU AND BATS' DISH

Guangxu six-character marks and of the period

The exterior of the bowl decorated with three dragon and phoenix medallions dividing vividly-enamelled double gourds issuing from leafy vines above a rich egg-yolk yellow ground, the base with an Imperial six-character *kaishu* mark in underglaze-blue; the plate decorated with auspicious *wan* symbols, stylised *shou* characters and bats in flight on a thick yellow ground, the underside with three floral sprays around an Imperial six-character *kaishu* mark.

The bowl: 11.6cm diam. (2).

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

清光緒

黃釉福壽紋盤 磬紅「大清光緒年製」楷書款
黃釉葫蘆開光龍鳳紋碗 青花「大清光緒年製」楷書款

黃釉福壽紋盤

盤口外撇，淺弧腹，圈足。以團「壽」字紋、藍色卍字紋、蝙蝠紋為裝飾圖案，取「蝙蝠」的諧音「福」字而稱之。盤外壁繪三組均勻分佈的粉彩花卉，外底署磬紅「大清光緒年製」六字雙行楷書款。

黃釉葫蘆開光龍鳳紋碗

盤口外撇，弧腹，圈足。碗內心以磬紅繪五爪團龍紋，外壁滿施黃釉，並滿繪圖案。以綠葉紅色葫蘆為底，其間飾以弦紋雙圈作三組圓形開光，開光內繪龍鳳戲珠紋。五爪紅彩祥龍與藍綠彩為主結合多種彩料的鳳凰圍繞寶珠展翅翱翔，表現龍鳳呈祥、多子多福（葫蘆）的寓意。外底署青花「大清光緒年製」六字雙行楷書款。

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A BLUE AND WHITE 'DRAGON AND TRIGRAMS' BOWL

Late Qing Dynasty

The exterior painted in Ming style with two ferocious dragons in flight amidst cloud wisps, converging towards the circular *kun* trigram symbol and the letter *er*.

15.3cm diam.

HK\$15,000 - 20,000
US\$1,900 - 2,600

清晚期 青花八卦雲龍紋碗

碗口微撇，弧腹，圈足。外壁繪兩條相對的四爪龍紋穿行於雲間，兩龍首之間以圓形開光繪製八卦之坎卦紋飾。碗底圈足內不施釉，露出胎色，並有旋轉修坯痕跡。



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173

A BLUE AND WHITE 'LANDSCAPE' CYLINDRICAL BRUSHPOT, BITONG

Circa 1640

The exterior painted with a continuous lakeside scene, showing a lone fisherman moored beside a pavilion, the opposite bank with a scholar within dwellings against a mountainous backdrop. 9.5cm diam.

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

約1640年 青花山水紋筆筒

筆筒直壁，圓柱形。外壁以青花繪製山水、房屋、樹木等圖案，青花顏料呈現翠蘭色，並以濃淡不同表現圖案的遠近層次和明暗變化。這種「青花分水」的技法出現在明末，興盛於明末清初。



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A JADE 'SCHOLAR AND DEER' CARVING

Qing Dynasty

Carefully carved and reticulated depicting a bearded scholar seated on rockwork under a pine tree, the elderly figure wearing loose robes and grasping a stem of *lingzhi* in his right hand, flanked by a deer and a crane, all enclosed within fruiting peach branches forming a pierced enclosure, zitan stand.

21.4cm wide. (2).

HK\$100,000 - 200,000

US\$13,000 - 26,000

清 玉雕松下高士鹿鶴同春擺件

175

A PALE GREEN AND RUSSET JADE 'BUDDHIST LION' CARVING

18th/19th century

Carved depicting a Buddhist lion and a cub, detailed with incised whorls on the eye brows, mane and tail, both standing on a base of swirling clouds, the stone of pale green tone with areas of light and dark russet inclusions.

9.8cm wide.

HK\$150,000 - 250,000

US\$19,000 - 32,000

十八/十九世紀 青白玉雕太師少師擺件

此件器物圓雕而成，其中大獅雙目圓瞪目視前方，與身前的小獅子嬉鬧。小獅子則昂首快樂的迎合大獅子。整體做工精細，生動有趣，充滿溫情。太獅、少獅諧音取意古代官名太師、少師，寓世世代代高官厚祿。



175

176

A PAIR OF WHITE JADE CIRCULAR BOXES AND COVERS

Qianlong

Each box thickly carved with shallow rounded walls, rising from a low foot, the covers decorated on top with a *shou* medallion, the softly polished stone of an even pale greenish-white tone.

Each: 8cm diam. (4).

HK\$800,000 - 1,400,000

US\$100,000 - 180,000

清乾隆 白玉雕壽字紋蓋盒一對

Jade circular boxes were extremely sought after during the 18th century and the reign of the Qianlong Emperor witnessed a greater variety of box sizes and decoration. The present lot typifies the predilection for flawless pale jade during this period. The decision to leave the boxes largely uncarved, with a simple *shou* roundel on the top, served to emphasize the natural quality and beauty of the stone. The soft and attractive polish achieved is also indicative of the technological developments and skill jade carvers in this period possessed. Compare with a jadeite box and cover, very similarly carved on the top with a *shou* medallion, in the Palace Museum Collection, Beijing, illustrated in *The Complete Treasures of the Palace Museum, Treasures of Imperial Court*, Hong Kong, 2004, p.220, pl.195. See also a related small spinach-green jade box and cover, Qianlong four-character mark and of the period, formerly from the Buckminster Collection, was sold at Christie's New York, 21-22 March 2013, lot 1375, and another was also sold at Christie's Hong Kong, 27 November 2007, lot 1519

白玉質地，雕圓形玉盒一對，帶蓋，子母口。盒蓋上刻壽字的變形紋飾。整體造型圓潤，造型樸素，此類壽字胭脂水粉盒，通常都為祝壽所製。

乾隆時期，清高宗尤喜玉雕製品。此時宮廷對玉器需求劇增，以青白玉而製的各種蓋盒成為清宮宮廷日用品中最常見品種之一。此對蓋盒玉質尚佳，僅以「壽」字紋做裝飾，亦可能為宮廷中祝壽而製。北京故宮博物院清宮舊藏一件翠玉壽字紋圓蓋盒，其裝飾風格與本對蓋盒類似，見《故宮博物院藏文物珍品全集：宮廷珍寶》，香港，2004年，頁220，圖版195。另見一隻美國巴克敏斯特舊藏清乾隆碧玉壽字圓蓋盒，後售於紐約佳士得，2013年3月21日，編號1375，另見香港佳士得售出一件類似之青白玉蓋盒，2007年11月27日，編號1519。





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A WHITE JADE 'BOY AND MELON' BOX AND COVER

Mid Qing Dynasty

Finely carved with a boy to one side, climbing the melon-shaped box and grasping pierced trailing leafy vines, bearing flowers and a smaller fruit, the cover decorated similarly with another boy climbing beside the stem with further leafy vines, the stone of even pale tone. *6.8cm wide (2).*

HK\$250,000 - 350,000
US\$32,000 - 45,000

清中期 玉雕南瓜童子印盒

This exquisitely carved box and cover, with pierced leafy tendrils and the boy with carefully detailed facial features, is quintessential of the high level of carving skill jade craftsmen achieved during the Qing Dynasty. The motif represented on this box is particularly auspicious. Melons which grow on vines with large number of seeds are associated with fertility and the depiction of a young boy amidst tendrils, which is called *wan* in Chinese meaning ten thousand, thus enhances the meaning to a wish for many male descendants.

圓雕兩隻一大一小南瓜，瓜棱清晰可見，枝葉纏繞其上，更點綴了幾株盛開的花朵。一童子抱小南瓜跪於地上，另一童子爬在大南瓜上開心的嬉戲。整體造型生動活潑，意趣盎然。



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A WHITE JADE CARVING OF RECUMBENT RABBITS

Qing Dynasty

Both rabbits delicately carved with pairs of long ears swept backwards, the legs tucked under the bodies seated on a leaf, holding *lingzhi* stems in the mouths, the stone of an even pale tone with slight pale russet inclusions. *5.2cm wide.*

HK\$150,000 - 250,000
US\$19,000 - 32,000

清 白玉雕雙兔含靈芝擺件

A WHITE JADE 'ZODIAC' DISC, BI

Qing Dynasty

Pierced in the centre with a movable *taiji* symbol, one side carved in low relief with a circular band comprising the twelve zodiac animals, above a band of *bagua*, the reverse with *zhuanshu* characters surrounding a similar *bagua* band.
8.3cm diam.

HK\$150,000 - 300,000

US\$19,000 - 39,000

清 白玉雕十二生肖八卦紋佩飾

Compare with a much more elaborate Imperial reticulated jade ornament, also carved at the centre with a movable *taiji* symbol surrounded by bands of *bagua* and the twelve animals of the zodiac, with characters with the twelve-year cycle on the reverse, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (I)*, Hong Kong, 2008, p.108, pl.77.





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PLEASE NOTE THIS LOT IS SOLD WITHOUT RESERVE
此拍品以無底價拍賣

180

A PAIR OF PALE GREEN JADE 'TWO SAGES' PLAQUES MOUNTED AS TABLE SCREENS

18th/19th century

Each embellished with a pale green jade plaque carved with a pair of sages engaged in conversation, one pair with both figures pointing at a ripe peach held in the left hand of one sage pulling at his beard, the other pair clutching onto a single staff, the smaller bent over and looking up at the taller scholar.

11cm high. (2).

HK\$60,000 - 100,000
US\$7,700 - 13,000

十八/十九世紀 木嵌青玉雕人物圖插屏一對

Provenance 來源:

Spink & Son Ltd., London, 5 April 1979

An English private collection

The group of elderly scholars finely carved as two pairs, with one sage holding a peach, may represent the wish for longevity associated with the peach of Immortality and the God of Longevity, Shoulao.

181

A LARGE SPINACH-GREEN JADE GILT-DECORATED DISH

Qianlong

Carved with shallow rounded sides rising from a short foot to a slightly everted rim, the interior decorated with incised and gilded lotus blooms borne on leafy tendrils, the stone of a deep green tone with minor black and buff coloured inclusions.

25.4cm diam.

HK\$200,000 - 400,000
US\$26,000 - 52,000

清乾隆 碧玉描金繪纏枝菊紋大盤

In the reign of the Qianlong Emperor jade availability of jade material increased significantly through the successful military campaigns of the Xinjiang area. Due to this increase in jade supplies, particularly of large sized boulders, the Qianlong period saw a flourishing of table screens, large dishes like the present lot and other sizeable decorative works of art in jade. Gilt decoration on jade, which accorded with the Qianlong Emperor's taste for luxury and opulent decorative styles, would have been reserved for special and top quality jade stones and continued to be used in the later reigns of Jiaqing and Daoguang.

Several examples of gilt-inscribed or gilt-decorated jade works of art have been sold through auction, including a gilt-inscribed Khotan jade 'luohan' screen, Qianlong, was sold at Christie's Hong Kong, 29 November 2005, lot 1617; a gilt-decorated celadon jade bowl, Qianlong mark and of the period, was previously sold at Christie's Hong Kong, 26 April 2004, lot 1126 and again at Christie's Hong Kong, 30 May 2012, lot 4314; and a spinach green jade bowl with similar styled gilt-decoration as to the current lot was sold at Christie's London, 5 November 2013, lot 71.



181

A RUSSET JADE 'SANDUO' FOUR-LOBED BOX AND COVER

Mid Qing Dynasty

The box and cover carved each in relief with blossoming 'three abundances' of peaches, pomegranates and persimmons issuing from leafy gnarled branches, the stone of a pale green tone with dark brown russet tones.

9.8cm wide. (2).

HK\$200,000 - 300,000

US\$26,000 - 39,000

清中期 玉帶皮雕三多紋葵口蓋盒

The group of the three fruits, peach, pomegranate and persimmon provide a wealth of auspicious meaning including, longevity, fertility and the wish for many offspring and descendants. The carved decoration on the present lot is also a fine example of the way jade carvers would skillfully use the different colours of the stone's natural skin or inclusions in order to emphasize the design.

玉盒的玉質為白玉，帶蓋，子母口，整體造型為四瓣葵口。盒蓋帶皮上雕扁平的荔枝果實和枝葉的圖案，極富自然情趣。造型典雅，做工精巧。荔枝，在古代象徵著利和財富，具有吉祥寓意。



A PALE GREEN JADE 'MYTHICAL BEAST' BRUSH WASHER

Mid Qing Dynasty

Finely worked on the exterior with a continuous frieze of lotus lappets with inverted *ruyi*, flanked on the sides with mythical-beast handles suspending loose rings, all supported on four pad feet, the stone of an even pale green tone with minor white inclusions. 22.5cm wide.

HK\$200,000 - 300,000

US\$26,000 - 39,000

清中期 青白玉雕雙龍首耳遊環洗

Vessels of such form have Ming prototypes. See a comparable example of a jade washer acquired from Spink & Son Ltd. and formerly in the Harold E. Stack collection, subsequently sold in these rooms, *Timeless and Translucent: The Harold E. Stack Collection of Chinese Jades*, 24 November 2012, lot 212.

For comparable examples made during the Qing Dynasty, see a spinach jade washer also with ring handles from the Avery Brundage collection in the Asian Art Museum of San Francisco, illustrated by René-Yvon L. d'Argencé, *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1977, p.138, pl.LXII. See also another vessel in the form of a peach with butterfly ring handles in the Songzhutang collection, illustrated in *Virtuous Treasures. Chinese Jades for the Scholar's Table*, Hong Kong, 2008 pp.60-61, no.12.

廣口、深壁，洗底垂雲足，微外撇。洗身兩側雕有龍首，雙龍首下掛玉環。製作工整，造型穩重，玉質上佳。





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PLEASE NOTE THIS LOT IS SOLD WITHOUT RESERVE

此拍品以無底價拍賣

184

A FINE WHITE JADE RETICULATED INCENSE BURNER AND COVER

19th century

Of globular form supported on a short splayed foot, the body and cover superbly carved in openwork with a band of scrolling peony blooms and foliage, flanked by a pair of handles with delicately-detailed peony flowers borne on leafy stems, the domed cover surmounted by three blossoming peonies, the semi-translucent stone of an even white tone.

13.6cm wide (2).

HK\$130,000 - 200,000

US\$17,000 - 26,000

十九世紀 白玉鏤雕牡丹紋花薰

Provenance 來源:

An English Private Collection of Fine Jade Carvings

A similar white jade reticulated incense burner dated to the Qing Dynasty, and another dated to the Qianlong period, are in the collection of the National Palace Museum, Taipei, and the Palace Museum, Beijing, see *Masterworks of Chinese Jade in the National Palace Museum*, Taipei, 1980, pl.28; *The Complete Collection of Treasures of the Palace Museum: Jade (III)*, Hong Kong, 1995, pl.42 (from the Qing Court Collection); and *China: The Three Emperors 1662-1795*, London, 2005, pl.228. Another related jade censer from the Qing Court Collection is illustrated in *Qing Dynasty Studies of the Collections of the National Museum of China: Jade*, Beijing, 2007, pl.243. See also a spinach-green jade example from the Fitzwilliam Museum, Cambridge, dated to the Qianlong period, illustrated by J.C.S.Lin, *The Immortal Stone: Chinese jades from the Neolithic Period to the Twentieth Century*, Cambridge, 2009, no.85.



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A JADE BUFFALO

The recumbent beast carved with legs tucked under the body and tail gently flicked over the left of the hindquarters, the neck turned to the left with head slightly raised looking backwards, framed by a pair of curled horns and tubular projecting ears beneath, the stone of mottled yellowish-green tone with coffee-coloured inclusions towards the rear.

17.5cm wide.

HK\$200,000 - 400,000

US\$26,000 - 52,000

青玉雕卧牛



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A BLUE AND WHITE 'LANDSCAPE' YENYEN VASE

Kangxi

Finely painted around the body and flaring neck with a continuous scene of deer, amidst a rocky landscape with gnarled pine trees, below cranes in flight.

43.8cm high.

HK\$200,000 - 300,000

US\$26,000 - 39,000

清康熙 青花松石鹿紋鳳尾尊

此器仿商周時期花觚器形，又被稱為鳳尾尊。器表以青花顏料繪山石、松樹及動物等圖案，青花顏料呈現翠蘭色，並以濃淡不同表現圖案的遠近層次和明暗變化。

A BLUE AND WHITE 'DRAGON' BOWL

Kangxi six-character mark and of the period

Finely potted with deeply rounded thin sides rising from a straight foot, painted on each side in inky-blue tones with a five-clawed dragon chasing a flaming pearl, carefully detailed with long sinuous scaly bodies amidst flames, the base with an Imperial underglaze-blue *kaishu* mark.

16cm diam.

HK\$750,000 - 850,000

US\$97,000 - 110,000

清康熙 青花雲龍紋盤 青花「大清康熙年製」楷書款

Dragons in Chinese tradition are regarded as the symbol of the Emperor, representative of ultimate power and authority. The dragons on the present lot are Qing Dynasty interpretations of archaic *kui* dragons. The gracefully arching bodies of the pair of dragons are reminiscent of the stylized sinuous thin dragons found frequently on archaic ritual bronzes of the Shang and Zhou Dynasties. Contrasted against the pristine white porcelain, the underglaze blue used to paint the decoration is characteristic of the subtle and delicate blue tones typical of blue and white wares from the Kangxi period. This attractive shade of inky blue was unlike underglaze blue predecessors that were used in the earlier Yuan and Ming Dynasties which are thicker, opaque and a more intense in tone. In this way, the present lot also highlights the technological developments in glaze recipes in the early Qing period.

Compare with a very similarly decorated bowl sold at Christie's London, 17 June 1985, lot 454.

碗口微撇，深弧腹，圈足。外壁以青花繪兩條五爪行龍，龍首雄武，身軀健碩，兩龍之間伴有雲紋，瓷胎潔白純淨，圈足外底青花雙圈內書青花「大清康熙年製」六字雙行楷書款。

同相例子出售於倫敦佳士得，1985年6月17日，拍品編號454。







PROPERTY OF A GENTLEMAN

188

A FINE FAMILLE ROSE OVAL JARDINIÈRE

Qianlong seal mark and of the period

Potted with deep rounded sides, supported on a spreading foot rising to a flared mouth rim, densely decorated with colourful leafy lotus blossoms interspersed by iron-red flowers, each suspending beaded purple pendants above delicate leafy scrolls and *ruyi*-heads, all between a narrow band of floral plantain leaf sprays on the foot and a band of bats interspersed by daisies on the flat mouth rim, the base with an Imperial underglaze-blue *zhuan* seal mark.
26.2cm long.

HK\$1,400,000 - 1,800,000

US\$180,000 - 230,000

清乾隆 粉彩花卉紋橢圓形花盆 青花「大清乾隆年製」篆書款

侈口，斜壁，圈足。器表為青白釉，外壁口沿及足邊飾卷草紋和花葉紋，腹部繪粉彩勾蓮寶相花，各層裝飾分別以泛紅和金彩間隔。整器胎質較厚。圈足外底書青花「大清乾隆年製」六字三行篆書款，款識兩側靠近橢圓形焦點處各有一規整的圓孔。

乾隆時期瓷質花盆品種豐富，鬥彩、粉彩、顏色釉、青花均有，但製作數量較少，唐英督陶期間僅見一例，如乾隆五年《清宮活計檔·記事錄》載：「十二月二十一日，司庫白世秀、七品首領薩木哈將唐英燒造的各種有連磁花盆二十四件，各種無連磁花盆四十二件持進，交太監高玉等呈覽。奉旨：……其餘各種磁花盆俱交圓明園園內總管王進忠……」。南京博物院現藏宮廷舊藏之乾隆粉彩花盆，可作參考，見南京博物院編，《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁246-261。本器與清宮《活計檔》、《陳設檔》記載，現今大部分收藏於南京博物院及台北故宮博物院之乾隆粉彩錦上添花紋瓷器風格相類。

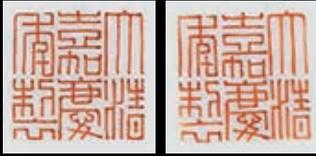
傳世品中的乾隆一朝的白地粉彩御用瓷器非常少見，見台北故宮博物院藏一件清乾隆白地粉彩番花紙鍾瓶，著錄於《華麗彩瓷：乾隆洋彩》，台北，2008年，頁99，圖版25。另見懷海堂藏一件清乾隆粉彩白地福壽如意瓶，著錄於《機暇清賞：懷海堂藏清代御窯瓷研》，香港，2007年，圖版126。其纏枝花葉及勾蓮寶相花均與本器類似。

The Archives of Imperial Workshops and Court Inventories of the Qianlong period recorded that on the twenty-first day of the twelfth month, the Qianlong Emperor ordered Bai Shixiu and Sa Muha to bring in a selected twenty-four porcelain jardinières from Tang Yin to be inspected by the Eunuch Gao Yu. The remaining jardinières were delivered to the Head of Household, Wang Jingzhong, in Yuanmingyuan. See similar examples from the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of The Chinese Qing Dynasty*, Shanghai, 2003, pp.246-261.

The current lot is part of a rare group of famille rose white-ground wares from the Qianlong period. See, for example of a Qianlong seal mark and of the period white-ground famille rose mallet-shaped vase from the National Palace Museum, Taipei, see *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, p.99, pl.25; also another famille rose and gilt white-ground vase, Qianlong seal mark and of the period, from the Huaihaitang Collection, illustrated by P.Lam, *Ethereal Elegance: Porcelain Vases of the Imperial Qing: The Huaihaitang Collection*, Hong Kong, 2007, no.126, which exhibit the same masterful elegant foliate scrolls, filling the available space without overpowering the overall delicacy of the vase.

The present lot is finely painted with dense leafy scrolls of a type frequently depicted on famille rose Imperial wares from the Qianlong period. Compare for instance, similar leafy scrolls on a rectangular turquoise-ground famille rose jardinière, Qianlong period, sold at Christie's Hong Kong, 27 May 2008, lot 1783. Compare also with a rare famille rose white-ground model of a Buddhist stupa, Qianlong, sold at Christie's London, 9 November 2010, lot 330.





Two views

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A PAIR OF FAMILLE ROSE YELLOW-GROUND 'BAJIXIANG' DISHES

Jiaqing seal marks and of the period

The interior of each dish colourfully decorated in bright enamels on a rich lemon yellow ground, depicting a small lotus bloom surrounded by the Eight Buddhist Emblems, *bajixiang*, each ribboned and interspersed by lotus blooms borne on leafy scrolls, the exteriors decorated with five floral sprays, each with a bat and various auspicious motifs, each base with an iron-red *zhuanshu* seal mark. Each: 10.5cm diam. (2).

HK\$350,000 - 450,000

US\$45,000 - 58,000

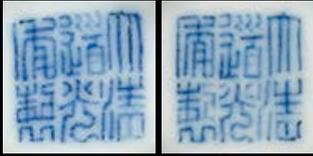
清嘉慶 黃地粉彩八寶紋盤一對 鑿紅「大清嘉慶年製」篆書款

侈口，斜壁，圈足。盤內壁施黃釉，其上用五彩繪製三層圖案：盤心為花卉圖案，盤底一周繪製吉祥結、花、雙魚、法輪圖案，圖案之間飾吉祥花卉圖案，內壁一周繪螺、傘、蓋、罐圖案，圖案之間飾吉祥花卉圖案。盤外壁粉彩繪制花卉蝙蝠紋五組，等距分隔。盤底正中為鑿紅「大清嘉慶年製」六字三行篆書款。

Very similarly depicted leafy lotus tendrils can also be seen on a Jiaqing mark and period lime-green-ground baluster vase in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl.172. The thick quality of the enamels, as seen on the present lot, is typical of densely decorated famille rose wares of the Jiaqing period. Compare with a famille rose turquoise-ground vase, sold in our London rooms, 11 November 2010, lot 327.

Famille rose yellow-ground wares were popular in the Imperial court during the mid Qing Dynasty, in the reigns of the Qianlong and Jiaqing Emperors. As the colour yellow was regarded as only for the Emperor, Empress and Dowager Empress, vessels and wares of this colour were especially prized. See for instance a rare yellow ground famille rose vase, Jiaqing mark and period, sold at Christie's Hong Kong, 1 December 2010, lot 2981. A famille rose yellow ground Tibetan-style ewer, Jiaqing seal mark and of the period, was sold in our London rooms, 10 November 2011, lot 187.





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A PAIR OF SMALL FAMILLE VERTE 'MONTH' CUPS

Daoguang six-character marks and of the period

Each cup delicately potted with thin sides rising to a gently everted mouth rim, the exterior intricately painted with narcissus flowers issuing from long leafy stems, growing amidst rockwork together with iron-red roses, the base with an Imperial underglaze-blue *zhuanshu* seal mark.

Each: 6cm diam. (2).

HK\$450,000 - 550,000

US\$58,000 - 71,000

清道光 五彩山石水仙花神杯一對 青花「大清道光年製」篆書款

杯侈口，斜壁，深腹，圈足。外壁以青花描繪山石紋，用五彩繪花草紋，杯外底署青花「大清道光年製」篆書款。

此類花石杯在形式上，相信是承繼了清康熙十二花神杯，例子可參考《故宮博物院藏文物珍品全集：五彩·鬥彩》，香港，1999，頁152，圖版140。其他清道光五彩花神杯式例子，拍賣於倫敦蘇富比，1992年6月9日，拍賣編號283。

The current pair of Daoguang period famille verte month cups were originally inspired by the Kangxi prototypes. The Kangxi Emperor favoured the twelve month wine cups heavily, and had the Imperial kilns prepare full sets of twelve months wine cups in either *wucaï* or *doucai* decorations, coupled with carefully selected dedicatory poems and accompanying seasonal themes for each wine cup. The Emperor would taste the finest selection of wines using the appropriately-themed wine cups in concordance with the changing monthly seasons. The current lot represents the legacy of appreciation left behind by the Kangxi Emperor, showing the continuation of traditions and lifestyles practiced by future generations of the Imperial court.

Compare a rare and complete set of Kangxi famille verte twelve month wine cups, currently preserved in the Palace Museum, Beijing, illustrated in *Porcelains in Polychrome and Contrasting Colours*, *The Complete Collection of the Treasures of the Palace Museum*, Hong Kong, 1999, p.152, pl.140; and another housed in the Percival David Foundation, London, illustrated in *Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art*, London, 1991, p.30, pl.815a-1.

Daoguang examples of these famille verte twelve month wine cups decorated with narcissus motifs are rare and hardly appear at auction. Compare a pair of rare examples dated to the Daoguang period, sold in Sotheby's London, 9 June 1992, lot 283; and again in Christie's Hong Kong, 27 November 2013, lot 3432.

大清咸豐年製

大清咸豐年製



191

191

A PAIR OF DOUCAI GILT-DECORATED 'FLORAL' BOWLS

Xianfeng six-character marks and of the period

Each bowl elegantly potted with rounded sides rising steeply from a short straight foot, finely enamelled around the exterior with a band of six flower heads, including lotus, chrysanthemum, wisteria and hibiscus, all borne on a single undulating leafy tendril and outlined in gilt, the base with an Imperial iron-red *kaishu* mark.

Each: 12cm diam. (2).

HK\$380,000 - 450,000

US\$49,000 - 58,000

清咸豐 鬥彩纏枝花卉紋碗一對 鑿紅「大清咸豐年製」楷書款

口微撇，弧腹，圈足。外壁以鬥彩繪纏枝花卉紋，因寓意「吉祥如意」，故為清歷代官窯所必選燒紋飾。碗外壁口沿部繪製幾何紋，器身繪製纏枝花卉紋，外底署紅彩「大清咸豐年製」六字雙行楷書款。

據歷史文獻記載，鬥彩始於明宣德，但實物罕見，成化時期的鬥彩最受推崇，咸豐五年景德鎮禦窯廠毀于戰火，傳世禦窯器也較為罕見。著名古陶瓷專家馮先銘曾在《中國陶瓷》中提到過咸豐朝生產的官窯器十分少，因此咸豐官窯器傳世極罕，罕者稀也，極罕者更稀也。

A RARE PAIR OF LARGE 'DAYAZHAI' PURPLE-GROUND JARDINIÈRES

Guangxu

Each luxuriously decorated on the exterior with leafy branches issuing large blossoms including, tree peonies and hydrangea, on a vivid purple ground, incised below the rim in *kaishu* with the three characters 'Dayazhai', beside an iron-red *zhuanshu* seal mark reading 'Tiandi yijia chun' framed by confronted dragons pursuing a flaming pearl, the interior covered in a turquoise glaze, the base with a four-character 'yongqing changchun' *kaishu* mark. 39.5cm diam. (2).

HK\$400,000 - 600,000

US\$52,000 - 77,000

清光緒 紫地粉彩藕荷花鳥紋大缸一對 礬紅「永慶長春」楷書款

The mark Dayazhai (Studio of the Greater Odes) has been associated with the Dowager Empress Cixi. Although no such hall has been identified, a wooden framed plaque has been found in the Imperial workshops, bearing the characters Dayazhai and with one of two seals reading *Tiandi Yijia Chun*: see Guo Xingkuan and Wang Guangyao, *Guanyang Yuci: Gugong bowuyuan cang Qingdai zhici guanyang yu Yuyao*, Beijing, 2007, pp.145-147. According to the authors, in the 12th year of Tongzhi (1873) work began on the restoration of the Yuanming Yuan, and by 1874, the interior of the Tiandi Yijia Chun would have been in need of furnishing.

Rosemary Scott in her article *For Her Majesty's Pleasure - Dayazhai Porcelain*, published by Christie's Hong Kong, 3 December 2008, p.23, suggests that the new-style porcelains were not produced until the Guangxu reign, and by the second year of Guangxu, 4,922 porcelains had been produced bearing both Dayazhai and Tiandi Yijia Chun marks. As the restoration of the Yuanming Yuan had been halted for economic reasons, the vessels would have been delivered to the Forbidden City.

The ground colour purple, as on the present jardinières, is more typically found on smaller sized wares. Compare further related porcelain cups and bowls in the same purple-ground colour palette and bearing Dayazhai and Tian Di Yi Jia Chun marks, illustrated by





Guo Xingkuan and Wang Guangyao, *op cit*, pp.202-203. Additionally, a small purple-ground 'Dayazhai' zhadou, with very similarly depicted leafy branches bearing tree peonies and hydrangea, was sold at Christie's Hong Kong, 3 December 2008, lot 2217. There are few exceptions of 'Dayazhai' purple-ground wares that are of considerable size, including this pair of jardinières and an Imperial vase, 42cm high, sold in our London Rooms, 7 November 2013, lot 197.

缸直口，束頸，鼓腹，圈足。內施石綠釉。外通體藕荷紫地上繪牡丹、蓮花、梅花等各種花卉，喜鵲振翅於花海間。缸身上書「大雅齋」、「天地一家春」兩款。底部施白釉，上書紫紅「永慶長春」楷書款。

「天地一家春」為圓明園內一處建築名稱，曾為慈禧居所，帶這一款識之器為光緒時期慈禧專用器物款。清宮舊藏一件粉彩藕荷紫地花鳥紋圓盒，在題材、用色上均與本拍品相配合，上也有「天地一家春」款，可參見《故宮博物院文物珍品大系：琺瑯彩·粉彩》，香港，1999，頁284，圖版253。

其他大雅齋黃地墨彩花卉紋大缸，拍賣於倫敦邦瀚斯，2012年11月8日，拍品編號110。



193

**A FINE ARCHAIC BRONZE TRIPOD RITUAL WINE VESSEL,
JUE**

Late Shang Dynasty

Raised on three blade-shaped feet, the exterior finely cast in low relief on each side with a *taotie* mask divided by low vertical flanges, with a pictogram cast beneath the curved handle, surmounted by a pair of capped posts with whorl motifs between the spout and tip, the vessel encrusted overall with an attractive rich verdigris.

19.5cm high

HK\$300,000 - 400,000

US\$39,000 - 52,000

商晚期 青銅饕餮紋爵

A bronze *jue*, 12th-11th century BC, of similar form and decoration is illustrated by Robert Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, Washington, 1987, p.195, pl.18 and p.251, fig.36.2. For another example dated to the late Shang Dynasty, see *Zhongguo qing tong qitu ji*, Beijing, 2005, p.125.

An archaic *jue* of similar form and date formerly in the Sze Yuan Tang collection, was sold in our Hong Kong rooms, 24 November 2013, lot 451.





194

194

AN ARCHAIC BRONZE RITUAL WINE VESSEL, ZHI

Mid Shang Dynasty

The tall U-shaped body cast around the exterior in low relief with a narrow band of scrolls, all supported on a tall spreading foot and rising to a slightly flared rim, the bronze patinated to milky green tones.

11.6cm high

HK\$150,000 - 250,000

US\$19,000 - 32,000

商中期 青銅觶



195

195

AN ARCHAIC BRONZE TRIPOD FOOD VESSEL, DING

Late Shang Dynasty

Supported on three legs, the deep globular body finely cast in relief with *taotie* masks on a *leiwen* ground on the exterior, with a pair of upright handles surmounting the mouth rim, the bronze patinated to a milky green tone.

20cm high.

HK\$150,000 - 300,000

US\$19,000 - 39,000

商晚期 青銅饕餮絨鼎

196

A FINE AND RARE ARCHAIC BRONZE RITUAL TRIPOD FOOD VESSEL, GUI

Western Zhou Dynasty

The compressed globular body and cover cast with a design of horizontal grooves arranged in concentric circles, flanked at the sides by a pair of mythical-beast handles suspending loose rings, the interior of the body and the underside of the cover each inscribed with ten characters.

23.8cm wide. (2).

HK\$500,000 - 800,000

US\$65,000 - 100,000

西周 青銅瓦紋環耳簋

A *gui* with similar design and ring handles is illustrated by Jessica Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York, 1990, p.443, pl.56.6.









197

197

A BRONZE TRIPOD INCENSE BURNER

Ming Dynasty

Heavily cast on three short feet, the shoulder relief decorated with a frieze of downward leaf lappets, rising to a short neck and flat rim, flanked by a pair of knotted handles at the sides, the base with an impressed six-character *kaishu* mark.

9.9cm high.

HK\$50,000 - 65,000
US\$6,500 - 8,400

明 銅蓮瓣鬲式爐 陽文「大明宣德年製」楷書款



198

198

A SILVER-INLAID GILT-BRONZE SHALLOW CIRCULAR INCENSE BURNER

Late Ming Dynasty, signed Hu Wenming

Sturdily cast, the raised frieze decorated with a band of key-fret scrolls inlaid in silver, the base gilt-decorated and inscribed with a four-character *zhuanshu* seal mark.

7.2cm diam.

HK\$20,000 - 25,000
US\$2,600 - 3,200

明晚期 銅錯銀迴紋小爐 陰刻「胡文明製」篆文方印

**A VERY RARE BRONZE ARABIC-INSCRIBED TRIPOD
INCENSE BURNER**

Ming Dynasty

Heavily cast, the cylindrical vessel supported on three short curving feet, the exterior with four Islamic inscriptions in Arabic script within shaped and round cartouches, the base cast with an impressed four-character *zhuanshu* seal mark.

18.7cm high.

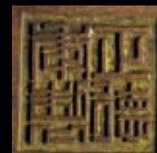
HK\$350,000 - 500,000

US\$45,000 - 65,000

明 銅阿拉伯文桶爐 陽文「正德年製」篆文方印

Wares produced with decorative inscriptions derived from Arabic script were particularly popular during the Zhengde reign, as can be seen with various porcelain and bronze vessels of the period. This demand was probably influenced by the large body of influential Muslim advisors, eunuchs and envoys that served in the Imperial court. Ming Dynasty Islamic-inspired vessels, such as the present lot, were however made principally for export to the Islamic market.

Compare with a bronze incense burner with a compressed body, also decorated with Islamic inscriptions, sold in our Hong Kong Rooms, 24 November 2012, lot 318.





200

200

A BRONZE TRIPOD INCENSE BURNER WITH 'LOTUS LEAF' COVER AND STAND

16th/ 17th century

The compressed globular body raised on three legs issuing from monster masks, incised with pairs of dragons confronting a flaming pearl, the sides flanked by a pair of S-shaped handles, the base and cover cast as naturalistic curled lotus leaves.

20.2cm high overall (3).

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

十六/十七世紀 銅雲龍紋荷葉蓋爐

201

A LARGE GILT-SPLASHED BRONZE TRIPOD LOBED OCTAGONAL INCENSE BURNER AND COVER

17th/18th century

Heavily cast on three elephant-head legs, the mouth rim surmounted by a pair of upright handles formed by the bodies of two dragons, the exterior with gold splashes, the pierced wood cover surmounted by a jade mythical beast, the base cast with a six-character *zhuanshu* mark, wood stand.

45cm high overall (3).

HK\$400,000 - 500,000
US\$52,000 - 65,000

十七/十八世紀 銅灑金雙龍耳太平有象三足爐



201

A RARE ARCHAISTIC BRONZE WINE RITUAL VESSEL, JUE

Cast Qianlong intaglio seal mark and of the period

Heavily cast based on an archaic form, the deep body supported on three faceted legs, decorated with a band of archaistic scrolls and patterns, the mouth rim with two upright capped posts, the underside with an impressed Qianlong six-character seal mark.
17.5cm high.

HK\$250,000 - 400,000

US\$32,000 - 52,000

清乾隆 銅仿古紋爵杯 陽文「大清乾隆年製」篆文方印

A similar bronze *jue* in the collection of the Victoria and Albert Museum is illustrated by Rose Kerr, *Later Chinese Bronzes*, London, 1990, pl. 19.

Compare also with a very similar bronze vessel sold at Christie's New York, 19-20 September 2013, lot 1545.



203

**AN EMBELLISHED PARTIALLY-GILT BRONZE TRIPOD
'ELEPHANT' INCENSE BURNER AND COVER**

18th century

The censer cast on three prominent elephant-head feet, detailed with trappings inset with semi-precious stones, below mythical beasts surrounded by scrolling leafy lotus sprays cast in relief on the body, the sides flanked by a pair of gilt elephant-head handles, the domed cover pierced with further beasts amidst leafy lotus sprays, surmounted by a recumbent embellished elephant topped with a *boshanlu*.

40cm high overall (2).

HK\$120,000 - 150,000

US\$15,000 - 19,000

十八世紀 銅局部鑲金太平有象三足熏爐





204

204

A FINE BRONZE RETICULATED 'DRAGON' INCENSE BURNER, COVER AND STAND

18th century

The burner of rounded rectangular form, cast with deep sides raised on a tall foot, the exterior decorated on each side in high relief with a large sinuous dragon on a ground of cresting waves, the sides flanked by a pair of monster-mask handles surrounded by small mythical beasts, cast with a *zhuanshu* seal mark on the base, the domed cover pierced with further dragons weaving in and out of swirling clouds, with a pair of phoenix on the sides, surmounted by a similarly decorated globular knob, all on a waisted base with a lotus-lappet band and scroll feet.

33.3cm high. (3).

HK\$120,000 - 180,000

US\$15,000 - 23,000

十八世紀 銅龍紋雙獅首耳鳥熏爐 陽文「宣德」篆文方印

Compare with a similar gilt-bronze incense burner and cover, decorated also with dragons and mythical sea creatures *haishou*, cast with a Qianlong four-character mark, in the Saint Louis Art Museum, Saint Louis, formerly from the Robert E. Kresko Collection, illustrated in *Later Chinese Bronzes, The Saint Louis Art Museum and Robert E. Kresko Collections*, Saint Louis, 2008, pp.168-171, no.35.



205

205

A SMALL GILT-BRONZE AND CLOISONNÉ-ENAMEL INCENSE HOLDER

17th century

The drip pan with shallow rounded sides, fitted to the centre of the interior with a waisted compressed globular holder for the pricket, surrounded by four yellow-ground cartouches each enclosing stylised blue *gui* dragons below a *bajixiang* band, the exterior decorated on the sides and base with leafy lotus blooms.

11cm diam.

HK\$50,000 - 70,000

US\$6,500 - 9,000

十七世紀 銅胎掐絲琺瑯八吉祥紋香插

A SMALL GILT-BRONZE AND CLOISSONNÉ-ENAMEL BOTTLE VASE

Incised Qianlong five-character mark and of the period

Enamelled around the oviform body with two bands of stylised *taotie* masks, above and below on a narrow band of 'C'-scrolls, rising to a tall narrow neck with further 'C'-scrolls and flower heads, the base incised with the Qianlong four-character mark in a line, above the character 'neng'.

12cm high.

HK\$350,000 - 400,000

US\$45,000 - 52,000

清乾隆 銅胎掐絲琺瑯仿古紋小瓶 陰刻「乾隆年製能」楷書款



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**A SMALL GILT-BRONZE AND CLOISONNÉ-ENAMEL
BALUSTER VASE**

Incised Qianlong seven-character mark and of the period

Brightly enamelled around the oviform body with large peony blossoms borne on dense leafy scrolls, between gilt lotus-lappet bands on the foot and shoulder, all below the short neck with floral sprays and reserved on a rich turquoise ground, the base incised with a Qianlong six-character mark in a line, above the character 'shu'.

13.5cm high.

HK\$250,000 - 300,000

US\$32,000 - 39,000

清乾隆 銅胎掐絲琺瑯纏枝花卉紋瓶 陰刻「大清乾隆年製 暑」楷書款

Provenance 來源:

English private collection



**A LARGE GILT-BRONZE AND
CLOISSONNÉ-ENAMEL 'BUDDHIST LION'
INCENSE BURNER**

Late Qing Dynasty, incised Qianlong six-character mark

Elaborately cast in the form of a fearsome mythical beast engulfed in flames and standing tall above powerful paws, its ferocious facial expression framed by horns and furry mane, the mouth opened wide to reveal sharpened jaws, all gilt-decorated and worked in stylised lotus blossoms issuing vine scrolls picked out in vivid colours of lavender blue, aubergine, yellow, red, and pink, on an even turquoise ground, the bell collar inscribed with a six-character *kaishu* mark.

45.8cm high.

HK\$250,000 - 350,000
US\$32,000 - 45,000

清晚期 銅胎掐絲琺瑯端獸大爐
陰刻「大清乾隆年製」款

Compare similar examples of gilt-bronze and cloisonné enamel mythical beast incense burners dated to the Qianlong period in the Shenyang Imperial Palace Museum, Beijing, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum. The Enamel Volume*, Beijing, 2007, pp.92-95, no.5 and 6.



209

**A RARE LARGE FAMILLE ROSE CANTON ENAMEL 'DRAGON'
BASIN**

Mid Qing Dynasty

The basin with rounded sides and a lobed mouth rim, colourfully decorated on the interior with a large front-facing dragon amidst flames, surrounded by a band of further dragons, each detailed with long sinuous scaly bodies amidst flames, the exterior with three stylized *chilong* in blue, all on a white ground.
30.6cm diam.

HK\$120,000 - 150,000

US\$15,000 - 19,000

清中期 銅胎畫廣東琺瑯龍紋荷葉邊大盤



THE PROPERTY OF A GERMAN PRIVATE COLLECTION

210⁰

A VERY RARE IMPERIAL GILT-BRONZE HAT STAND

Qianlong

Impressively formed as a gilt-bronze elephant with a harness embellished with coloured glass beads and flowers and suspending seed pearl tassels, the ornate floral repoussé saddle with a kneeling figure of a European on top, wearing a frock coat with arms raised to hold a flat octagonal tray upon his head, the tray bearing a lobed vase covered in filigree white metal overlaid with glass flowers and enamelled leafy scrolls, with five standing *ruyi* sceptres balanced on the rim of the vase made from gilt bronze and set with various semi-precious stones including jadeite, lapis lazuli and rose quartz surrounded by Buddhist Emblems, the heads of the sceptres supporting a circular box chased on the exterior with leafy scrolls, the separate lining joined with a screw fastening to the cover also chased and scrollwork and inlaid with yellow, red, blue and green cut glass beads imitating precious stones in a floral arrangement, the stand all based on a very dark blue and opaque white glass chequered floor. 49cm high.

HK\$500,000 - 800,000

US\$65,000 - 100,000

清乾隆 御製銅鑲金嵌百寶象式冠架

Provenance 來源:

German private collection, acquired by the father of the present owner in China prior to 1936, thence by descent within the family

Gilt-bronze and filigree semi-precious-stone-inset hat stands are amongst the finest works of art made in the Imperial workshops in Guangzhou for the Imperial court during the reign of the Qianlong Emperor. Hat stands were made for the Imperial court in various materials including porcelain, cloisonné enamel, jade, painted enamel on copper, bamboo and other media. The present hat stand is extremely rare and no other similar example appears to have been published.

In its superb craftsmanship and decorative style, it is reminiscent of the impressive clocks made in Europe for the Imperial court and those of similar style produced in the Imperial workshops in Guangzhou as tribute for the Qing court. This is evident in the various decorative elements which will be discussed below:

The very fine 'checkerboard' black and white enamelled rectangular base is very similar to that engraved on a gilt bronze pedestal on an automaton clock made by William Carpenter, circa 1780, in the Victoria and Albert Museum, London, (see I.White, *English Clocks for the Eastern Markets*, Ticehurst, Sussex, 2012, p.231). An interesting anecdote related to this design is Lord Macartney's note on 23 August 1793 during his embassy to meet the Qianlong Emperor, describing in his journal the floor of the great throne hall in the Yuanming Yuan as made '[...]of chequered marble, grey and white, with neat mats laid upon it in different places to walk upon.' (see Lord Macartney, *An Embassy to China: Being the Journal kept by Lord Macartney during his embassy to the Emperor Ch'ien-lung 1793-1794*, ed.J.L.Cranmer-Blyng, 1962, p.95).

The elephant is symbolic of strength and wisdom and when combined with a vase as in the present piece (supported by a kneeling European figure) represents the wish for peaceful times. The elephant is a popular symbol in Chinese art depicted in various media. The use of an animal as the supporting and central element can be seen on other clocks made for the Chinese market, also using the forms of deer, crane, horse, bull, lion and ram. Compare several clocks with gilt-bronze elephants from the Qing court collection in the Palace Museum, Beijing, illustrated by I.White, *English Clocks for the Eastern Markets*, Ticehurst, Sussex, 2012, pp.188,192-3 figs.7.32 and 7.36-7 and see also Liao Pin, *Clocks and Watches of the Qing Dynasty - From the Collection in the Forbidden City*, Beijing, 2002, p.73, pl.40. It is possible that the use of elephants originated in clocks made by the renowned London clock makers William Carpenter and James Cox who used gilt-bronze elephants as supports and whose clocks were amongst those included in the Imperial collection during the Qianlong period (see Liao Pin, *Clocks and Watches of the Qing Dynasty - From the Collection in the Forbidden City*, Beijing, 2002, pp.110-1, pl.71; and Schatten uit de Verboden Stad - *Treasures from the Forbidden City*, Museum Speelklok, Utrecht, 2010, p.91, fig.2.1). The caparisoned elephant is adorned with inlaid pastiche-glass and semi-precious stones typical of the workmanship in the late 18th century.

The gilt-bronze figure kneeling on the back of the elephant supporting a vase, can be identified as European by his buttoned long coat with lace adorned sleeves, scarf and the neatly tied queue at the back of the neck. A similarly poised figure can be seen in a James Cox clock in the Palace Museum, Beijing, illustrated by I.White, *English Clocks for the Eastern Markets*, Ticehurst, Sussex, p.188, fig.7.32. The filigree and enamel pastiche-glass inlaid lobed vase, forming the pun for peace, is shaped after a porcelain vase.

Among the more remarkable and rare features on this hat stand are the five semi-precious-stone-inlaid gilt-bronze *ruyi* forming the supports for the hat and the engraved box and cover. The *ruyi* further reinforce the wish for peace, strength and wisdom and are decorated with bats suspending peach, the Endless Knot and other auspicious Buddhist symbols. These represent the wish for good fortune and happiness as well as prosperity and longevity. A related example of the use of *ruyi* as means of supporting a hat with a perfumier box and cover in the centre can be seen in a painted enamel on copper hat stand of the Qianlong period, in the Museum of the Brooklyn Institute of Arts and Sciences, illustrated by J.Getz, *Catalogue of the Avery Collection of Ancient Chinese Cloisonnés*, New York, NY, 1912, p.72, no.143.

The cover of the separate box and cover is inlaid with pastiche glass and its radiating floral form is similar to rotating pastiche-glass inlaid flowers decorating clock automatons.

There is no doubt that the present remarkable hat stand was inspired in its subject matter, design and quality by the finest European clocks made for the Chinese market in the 18th century. Its particular purpose and the clever use of the *ruyi* shape to form supports for the hat, clearly point to the ingenious adaptation by the Imperial workshops in Guangzhou and is a testament to their superb craftsmanship and innovation.



這一件御製銅鑲金嵌百寶纍絲象式冠架造型精美，紋飾華麗繁複，典型地代表了乾隆時期廣州宮廷造辦處的工藝水準和宮廷風格。冠架是帝后生活中不可缺少的用具，因此，冠架的質地很多，有瓷、掐絲琺瑯、玉、銅胎畫琺瑯、竹雕等。此冠架極其珍罕，即便是在其他的皇家珍藏中也是難得一見。

其工藝精細及富麗堂皇的風格可以讓人聯想到歐洲為朝廷製作的西洋鐘和廣州的宮廷造辦處製作用來進貢的鐘，可以從以下幾點來看：

冠架的底座如同黑白棋盤的四方格紋，與William Carpenter約1780年製作的自動機械鐘上的銅鑲金底座非常相似，此鐘現藏於倫敦維多利亞與艾爾伯特博物館，見I.White編《English Clocks for the Eastern Markets》，薩塞克斯，2012年，頁231。關於這個設計，有一則趣聞軼事曾記敘在Macartney勳爵於1793年8月23日觀見乾隆皇帝時所寫的筆記。據記載，「圓明園大殿內以大理石鋪地，地板都嵌成灰白格紋，在不同的位置上也整齊地鋪了地毯...」，詳見Macartney勳爵編《An Embassy to China: Being the Journal kept by Lord Macartney during his embassy to the Emperor Ch'ien-lung 1793-1794》，J.L.Cranmer-Byng，1962年，頁95。

大象在中國傳統文化裡是吉祥和太平的象徵，也是強壯與智慧的化身。象馱寶瓶的圖案取「瓶」與「平」之同音，寓意著「太平有象」，如同此拍品。大象在中國藝術上是一個十分受歡迎的吉祥圖案，因此也用在不同的材料上。在其他為中國宮廷製作的西洋鐘上也能看見運用了動物來做支柱和主要元素，例如鹿，鶴，馬，公牛，獅子和羊。可參考其他清宮舊藏的銅鑲金象式鐘，現藏於北京故宮博物院，見White編同書，頁188，192-193，圖7.32和7.36-7.37。另一件例子，可參考廖平編《清宮鐘錶集萃：北京故宮珍藏》，北京，2002年，頁73，圖版40。倫敦著名鐘錶大師William Carpenter和James Cox可能是首位鐘錶匠以大象作為鐘的造型。他們以銅鑲金大象作為鐘的支柱，例子可參見乾隆時期的宮廷珍藏，見廖平編同書，頁110-111，圖版71；及烏特勒支博物館編，《Schatten uit de Verboden Stad - Treasures from the Forbidden City》，烏特勒支，2010年，頁91，圖2.1。大象配鞍，再嵌上玻璃及百寶是十八世紀晚期典型的工藝。

此拍品上騎在象背的銅鑲金人物托著寶瓶，從服飾風格上可辨認為歐洲人。北京故宮博物院藏有一件James Cox製的西洋鐘，鐘上的人物與本拍品類似，詳見I.White編同書，頁188，圖7.32。人物托著的寶瓶以瓷瓶作為藍本，運用了纍絲及嵌琺瑯玻璃的工藝，呈瓜棱形，此瓶有太平的寓意。

另外值得注意的是鐘的頂部設有五件銅鑲金如意作為冠帽與圓蓋盒的支托，每一件如意嵌有寶石，實屬難得一見。如意意味著如意吉祥，稱心如意，也寓意平安、強壯與智慧，加上蝙蝠桃紋、如意結和其他吉祥物，此物有福壽雙全的象徵。布魯克林博物館藏的一件乾隆時期的銅胎畫琺瑯冠架有類似的結構，也是以如意作為冠帽與蓋盒的支托，參見J.Getz編《Catalogue of the Avery Collection of Ancient Chinese Cloisonnés》，紐約，1912年，頁72，編號143。

冠架上的圓蓋盒嵌玻璃，呈花開形，與自動機械鐘上嵌有彩色玻璃轉花的設計類似。

毫無疑問，此盡顯皇家風範的冠架無論從主題，設計與工藝上的靈感皆來自十八世紀時期歐洲為中國製造的西洋鐘。而以如意作為冠帽支撐的造型也顯示出廣州造辦處在設計上的出色創意與機巧，無疑提升了他們的工藝層次。





211

211

A BAMBOO 'READING SCHOLAR' WRISTREST

Qing Dynasty

Elegantly worked from a section of carved bamboo, the gently arched rest carved with a simplistic scene of a scholar reading under a plum tree, accompanied by an incised five-character *kaishu* inscription at the right.

15.1 cm long.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 竹刻秋樹讀書圖臂擱

The inscription reads and translates as:

'Scene of Reading under a Tree on an Autumn's Day'



212

212

A BAMBOO 'PINE TREE' LIBATION CUP

Mid Qing Dyansty

Carved as a pine tree trunk, detailed with naturalistic whorls and gnarled branches bearing pine cones in high relief, the wood of light and dark brown tones.

14cm wide.

HK\$20,000 - 30,000

US\$2,600 - 3,900

清中期 竹雕松樹椿杯

213

A BAMBOO 'FIGURES IN LANDSCAPE' BRUSHPOT, BITONG

Qing Dynasty

Extensively carved around the exterior with two scenes of figures engaging in leisurely activities, one side depicting a group of scholars practising calligraphy in a pavilion under a pine tree, an attendant feeding mandarin ducks, attendants fetching water and serving tea to seated scholars deep in conversation under a willow tree, the other side with a group of wise men reading scrolls in a bamboo grove, two bearded figures strolling by a waterfall, all beautifully worked amidst rocky mountains and lush landscapes.

14.5cm diam.

HK\$30,000 - 50,000

US\$3,900 - 6,500

清 竹雕文會圖筆筒



213

214

TWO CARVED BAMBOO FIGURES

Qing Dynasty

One featuring a young boy wrestling with his adolescent companion, the other standing and holding onto a stem of giant double gourds, both finely carved showing natural bamboo grains in dark brown tones.

The tallest: 5.2cm high. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

清 竹雕坐俑兩件



214



215

215
AN INSCRIBED RECTANGULAR FOUR-FOOTED HUANGHUALI BOX AND COVER

Signed Wang Duo, dated yiyou year, corresponding to AD1645
 The cover inscribed with a series of *kaishu* inscription, opening to reveal a hollow interior.
 14cm wide. (2).

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

署1645年 黃花梨雕銘文蓋盒

The inscription literally translates as 'carved inscription in the style of a *ding* vessel. The neutral spirit is achieved in tranquility. The second month of the yiyou year, the Grand Secretariat of the Wenyuan Chamber, Wang Duo, humbly present to the second brother, Yong'.

銘文：「古礎 鼎銘。靜虛自得靈氣嚶嚶。乙酉二月，少傅兼太子太傅文淵閣大學士，孟津王鐸為二弟。鏞。」

216

A ZITAN PEWTER-MOUNTED 'TREE TRUNK' TEA CADDY AND COVER

Late Qing Dynasty
 Carved in the form of a naturalistic irregular tree trunk, mounted with a pewter base with three feet and a flat top rising to a cylindrical neck surmounted by the pewter cover.
 10.7cm high.

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

清晚期 紫壇錫包茶罐



216



217

217

A SMALL BURLWOOD OVIFORM DRUM-SHAPED BOX AND COVER

Qing Dynasty

Decorated simply with two bow-strings in relief, the wood of a light brown colour with darker whorl and knot patterns.

7.2cm high. (2).

HK\$8,000 - 12,000

US\$1,000 - 1,500

清 瘦木雕蓋罐

218

FOUR ZITAN CUPS

Late Qing Dynasty

Each cup with plain deep rounded sides, with foot and mouth rims encircled by an incised plain band, the wood of a dark brown tone with attractive graining, together with a metal fitting.

Each: 8cm diam. (4).

HK\$10,000 - 20,000

US\$1,300 - 2,600

清晚期 紫檀杯四件



218



219

219

AN INSCRIBED WOOD-LACQUERED. ARCHER'S CYLINDRICAL THUMB RING

Dated gengchen year, corresponding to 1820 or 1880

The exterior decorated with a finely incised series of *kaishu* inscription, flanked by a figurative scene of a general and his entourage setting up camp with his steed tied to a tree, with two female deities observing from afar above cloud wisps. 3.1cm diam.

HK\$12,000 - 18,000
US\$1,500 - 2,300

1820年或1880年刻 木胎黑漆刻郭子儀祝願圖班指

The inscription literately translates as 'in Tang Dynasty, Guo Ziyi engaged in warfare with the state of Yin (modern day Shaanxi province). There he met with a female deity descending from the heavenly palace on the seventh day of the seventh month. He wished for longevity and prosperity; and the female deity granted his wish. Carved by Zhongxi during the winter of the gengchen year, dedicated to Yanzheng for his appreciation'.

銘文：唐郭子儀征銀州，七月七夕見宮中一美女而下，子儀拜，祝願賜長命富貴。女曰：「公大富貴亦壽考。」後果如其言。庚辰冬日。彥徵仁兄大人雅屬印正。如弟鍾溪並刻。



Other view

220

A CARNELIAN 'SAGE AND RECUMBENT CRANE' WATERPOT AND COVER

Qianlong

Its webbed feet tucked under and wings hugged tightly, with an elongated neck coiling inwards and beak holding a stem of *lingzhi*, the cover in the form of a seated sage holding a *ruyi* in one hand, the stone of a creamy white tone with bright red inclusions cleverly worked to highlight the *lingzhi*, the crown of the crane and the garment worn by the sage, *zitan* stand. 9cm wide. (3).

HK\$70,000 - 90,000
US\$9,000 - 12,000

清乾隆 南紅瑪瑙雕仙人乘鶴水丞

The crane symbolises longevity, thereby bestowing the figure riding above immortality. See a related example of a chalcedony water dropper in the shape of a crane (accession number: 02.18.876a,b) in the collection of the Metropolitan Museum of Art, New York, given to the museum by Heber R. Bishop in 1902, currently display in Gallery 222. The mentioned example is missing a figure of an Immortal forming the cover as shown on the current lot, but the carving technique exhibited by the museum example depicts very similar carving techniques and recumbent gestures iconic to the Qianlong period.



220

221

A CARNELIAN AGATE 'PEACH AND BAT' WATER POT AND COVER

19th century

Carved as a well-hollowed peach, with bats, insects and *ruyi*-heads formed from the red and brown inclusions of the stone, one side with a large gnarled branch issuing peach blossoms, the cover shaped by further peach blossoms, the stone of creamy white and opaque tones with bright reddish-orange areas and light brown inclusions, wood stand.

13cm wide. (2).

HK\$300,000 - 400,000

US\$39,000 - 52,000

十九世紀 南紅瑪瑙福壽桃形水盂





222

222

SIX JADE, CARNELIAN, AMBER AND AQUAMARINE ORNAMENTS

Qing Dynasty

Comprising: a reticulated circular jade box and cover showing figurative scenes; a black and white jade carving of a bird on a dog; a rectangular *chi* dragon seal; a carnelian carving of a recumbent dog; a carved amber pendant decorated with bats feasting on persimmons; a hexalobed pendant surmounted by a mythical beast. *The box and cover: 5.6cm diam. (7).*

HK\$100,000 - 150,000

US\$13,000 - 19,000

清 玉雕、瑪瑙雕、琥珀雕、碧璽雕六件

223

A LARGE ROCK CRYSTAL 'LONGEVITY' FLOWER HOLDER, VASE AND COVER

18th/19th century

The flattened baluster vase rising to a high shoulder, the flaring neck flanked by a pair of archaic *chilong* handles, the cover surmounted by a Buddhist lion finial, further complemented by two naturalistically worked flower holders of various sizes in the form of tree trunks, beautifully carved around the exterior in relief depicting lush pine trees, bamboo, prunus blossoms and *lingzhi*; the original wood stand elaborately pierced with auspicious motifs including *shou* characters, archaic *chi* dragons, bats in flight, flowering prunus blossom, pine trees and *lingzhi*.

26cm high. (3).

HK\$60,000 - 80,000

US\$7,700 - 10,000

十八/十九世紀 水晶雕福壽松竹梅蓋瓶

223

224

A SMALL AMBER 'BOYS' VASE

18th century

The vase flanked at the sides and base with four boys, each wearing a neck scarf and detailed with an exuberant expression, the semi-translucent amber of a reddish-orange tone.

10.2cm high.

HK\$45,000 - 55,000

US\$5,800 - 7,100

十八世紀 琥珀雕童子抱瓶





224



225

225

A CARVED HORN OVAL CONTAINER AND COVER

19th century

Well hollowed at the interior from two carved circular openings at the top, further surmounted by a cover with two *chi* dragon finial.
9.1cm high. (2).

HK\$3,500 - 6,000
US\$450 - 770

十九世紀 角雕螭龍蓋盒

226

AN UNUSUAL BEIJING GLASS 'DRAGON' TRIPOD INCENSE BURNER AND COVER

Late Qing Dynasty

Raised on three feet each issuing from the mouth of a mythical beast, the compressed globular body flanked by a pair of mythical beast heads suspending loose rings, all surmounted by a cover decorated with three mythical beast heads with rings and a coiled dragon finial.
17.6cm wide. (2).

HK\$30,000 - 50,000
US\$3,900 - 6,500

清晚期 玻璃雕龍鈕蓋鼎



226

THE PROPERTY OF A GENTLEMAN (LOTS 227-230)

227

A ROOTWOOD BRUSHPOT, BITONG

17th/18th century

Naturalistically worked with raised nodes and crevasses, the body twisted and contorted to simulate a section of tree trunk, exhibiting distinctive wood grains and various shades of dark brown tone.
21.9cm high.

HK\$12,000 - 15,000

US\$1,500 - 1,900

十七/十八世紀 樹根隨形筆筒



228

A HUANGHUALI CYLINDRICAL TRIPOD BRUSHPOT, BITONG

17th/18th century

The body plain showing natural wood grain and of a dark brownish tone.

14.5cm diam.

HK\$30,000 - 40,000

US\$3,900 - 5,200

十七/十八世紀 黃花梨筆筒



228

229

A ZITAN TRIPOD CYLINDRICAL BRUSHPOT, BITONG

17th/18th century

The body plain and exhibiting natural woodgrain of deep purplish tone.

14.3cm diam.

HK\$62,000 - 75,000

US\$8,000 - 9,700

十七/十八世紀 紫檀筆筒



229

230

TWO WOOD BRUSHPOTS, BITONG

Early Qing Dynasty

One of boxwood, one of hardwood, each simulating a tree stump, featuring naturalistically carved knots, raised nodes and pierced holes, the larger of a creamy caramel tone with lighter age patination, the other of an even brown tone.

The boxwood brushpot: 15.2cm high. (2).

HK\$38,000 - 55,000

US\$4,900 - 7,100

清早期 黃楊木及硬木隨形筆筒





231

231

A ZITAN BRUSHPOT, BITONG

17th/18th century

The cylindrical body raised on three very narrow flattened feet from a recessed circular base, undecorated revealing the natural wood grain, the wood of an attractive dark brown tone.

14.1cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

十七/十八世紀 紫檀筆筒

232

A HUANGHUALI BRUSHPOT, BITONG

Mid Qing Dynasty

Of cylindrical form with straight sides, the flat foot with a recessed circular base, the wood of dark brown patina with an attractive grain.
16cm high.

HK\$80,000 - 120,000

US\$10,000 - 15,000

清中期 黃花梨筆筒



233

A LARGE WOOD BRUSHPOT, BITONG

Mid Qing Dynasty

Naturalistically worked in the form of a section of root wood, the exterior carved with undulating raised nodes, the wood of a rich tone with natural grain.

19.5cm wide.

HK\$50,000 - 70,000

US\$6,500 - 9,000

清中期 木根瘤大筆海





234



235

234

A HUANGHUALI BRUSHPOT, BITONG

18th/19th century

Of plain cylindrical form with tall straight sides, the flat foot with a slightly recessed circular base, the wood with a warm light brown patina and an attractive dense grain.

15.3 cm high

HK\$60,000 - 120,000

US\$7,700 - 15,000

十八/十九世紀 黃花梨筆筒

Provenance 來源:

Property from a North German Noble collection

THE PROPERTY OF A GENTLEMAN (LOTS 235-236)

235

A ROOTWOOD BRUSHPOT, BITONG

17th/18th century

Naturalistically carved in the form of a tree trunk with hollowed base, the natural wood grain further accentuated by the knotted grooves and pierced nodes, the wood of a rich dark tone.

12.8cm high.

HK\$10,000 - 20,000

US\$1,300 - 2,600

十七/十八世紀 樹根隨形筆筒

236

A LARGE ROOTWOOD BRUSHPOT, BITONG

17th/18th century

Naturalistically carved with knobs and knots simulating a section of tree trunk, the exterior finely worked with raised nodes and grooves, the body showing natural wood grains in darkened tones of brown. 22cm high.

HK\$20,000 - 25,000

US\$2,600 - 3,200

十七/十八世紀 瘦樹根隨形大筆海





237

237

A SMALL HUANGHUALI 'SCROLL TABLE' STAND

Late Ming/early Qing Dynasty

The rectangular top inset with everted ends, supported on trestle legs framing openwork panels carved with *ruyi*-heads, the straight apron continuing onto scroll spandrels. 38cm long.

HK\$150,000 - 180,000
US\$19,000 - 23,000

明末清初 黄花梨如意紋翹頭小案

The current lot is carved in the form of a *qiantouan* or “everted end recessed table”, which would have been used against a wall to display works of art. Huanghuali or “yellow flowering pear” is a type of rosewood that is classified as *Dalbergia odorifera*. Huanghuali wood is sourced mainly from the island of Hainan and prized due to its low timber production rates. The growth of huanghuali trees is extremely slow, and the diameter of the trunks is small. This made the supply of usable parts from the timber for works of art and furniture very limited. It is especially favoured for its colour and distinctive grain, and was particularly prized in furniture of the Ming and Qing Dynasties.



238

238

A ZITAN RECTANGULAR BOX AND COVER

Early Qing Dynasty

Of rounded rectangular form with a hinged cover, the front set with a wide rectangular escutcheon and rectangular lock plate, the wood of characteristic dark-brown colour with fine hair-like graining. 27cm long.

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

清早期 紫檀拜匣

239

A HUANGHUALI RECTANGULAR SEAL CHEST, GUANXIPING

16th/17th century

With *ruyi*-form metal mounts to the top corners, flanked by a pair of *ruyi*-head bail handles at the sides, accessed by the vertical flip-lock mechanism on a *ruyi*-shaped lockplate, the double doors opening to reveal a shallow tray below the hinged cover, four small drawers and a larger one at the bottom, each with lobed diamond-shaped pulls.

30.8cm high.

HK\$100,000 - 150,000

US\$13,000 - 19,000

十六/十七世紀 黃花梨官皮箱



239

240†

A HAUNGHUALI WRITING BOX DESK ACCESSORY

17th century

Of rectangular form, fitted at the front with a pair of low storage drawers, beneath a rectangular writing surface or storage platform with raised walls, the top fitted with a hinged cover over a rectangular compartment.

41cm long

HK\$30,000 - 50,000

US\$3,900 - 6,500

十七世紀 黃花梨匣子托



240

241†

A CARVED AND PIECED HUANGHUALI DOUBLE GOURD

18th century

The gourd of heavy construction surrounding a hollow cylindrical shaft, consisting of two fitted halves, connected by a central ring-shaped section forming the waist carved with a key-fret band between *ruyi*-head borders, the neck decorated with a band of archaic cicada pendant motifs below the mouth rim and the base with a lotus lappet band, each band of decoration further highlighted by subtle inlaid wire or lacquer circles. *44.5cm high.*

HK\$120,000 - 180,000

US\$15,000 - 23,000

十八世紀 黃花梨雕如意頭紋大葫蘆

The gourd's hollow cylindrical shaft is perhaps intended to support a pole for a lantern or temple standard.



A JADE-INLAID ZITAN 'DOUBLE GOURD' WALL PANEL

Qianlong/Jiaqing

The wood frame formed as a ribboned double gourd, densely carved with scroll-form clouds and further decorated with small *bajixiang* jade inlays, the upper and lower sections inlaid in jade with large characters reading *da ji*, the top with a gilt bat suspended upside down.

46cm high.

HK\$700,000 - 900,000

US\$90,000 - 120,000

清乾隆/嘉慶 紫檀嵌玉大吉掛屏

The characters '*da ji*' express the wish for good fortune, and are frequently used to decorate objects of the double gourd shape. The bottle gourd itself is associated with the Daoist Immortals, and in particular Li Tieguai who used the gourd as a container for medicine. This pairing of the bottle gourd with the *da ji* characters thus creates a particularly auspicious object.

Compare with a pair of cinnabar lacquer '*da ji*' double gourd wall panels, Qianlong period, also further decorated with *bajixiang* sold in our London rooms, 6 November 2008, lot 99. Another cinnabar lacquer pair, inset with lapis lazuli, was sold at Christie's London, 10 November 2005, lot 349.



243^w

A HUANGHUALI RECTANGULAR SIDE TABLE, TIAOZHUO

18th century

The single-board top set into a mitered 'mortise and tenon' frame above the apron decorated with a beaded edge, with hump-back stretchers joined to the straight legs terminating in horse-hoof feet; the wood of amber-brown hue and with heavily-figured grain.
86.4cm x 95.3cm x 47cm

HK\$300,000 - 500,000

US\$39,000 - 65,000

十八世紀 黃花梨條桌

Provenance 來源:

Acquired in Hong Kong, 1988

Sotheby's New York, 14 September 2011, lot 139



244^w

A VERY FINE AND RARE ZITAN RECTANGULAR ALTAR TABLE

Late Qing Dynasty/Republic Period

The top panel supported on four legs below the apron, with beading to the edges, scroll-form spandrels and plain stretchers, terminating in scroll-form feet.

83.8cm x 213.3cm x 102.9cm

HK\$1,200,000 - 1,900,000

US\$150,000 - 250,000

清晚期/民國 紫檀卷雲紋平頭案

Zitan was heavily-prized by the Imperial court during the Ming and Qing Dynasties. Slow-growing, rare and difficult to carve, it was worth its weight in gold. *Zitan* was so prized that the best quality wood was reserved only for special commissions. It was during the Ming Dynasty where the Imperial court sent officials annually to the outlying provinces of China, as well as Southeast Asian countries, in search for these precious raw materials. Due to the lack of supplies, a large portion of the imported *zitan* wood was not only for immediate crafting use, but rather stockpiled for the future.

Zitan became an extremely expensive commodity by the early Qing period since trees had dwindled dramatically from excessive lumbering activities throughout the Ming Dynasty. The scarcity was compounded by the fact that these trees are slow growing and required centuries to fully mature into usable material. Although local sources of *zitan* exist in the southern provinces of Yunnan, Guangdong and Guangxi, much of the material was imported from Southeast Asia, whereby the use of *zitan* by the Imperial workshop was scrupulously monitored and carefully restricted.

The current lot is simple in decoration, featuring only key-fret scrolls towards the edges and upward curling archaic horn-like finials at the feet, which reflects its religious theme and its purpose in ceremonial use. Altar tables are typically identified by the protruding wings of the table top at the ends. Moreover, the broad width of the table top coupled with the overall heavy construction and sturdy joints, also suggests that the altar table is perfectly built to sustain the weight of the heavy ritual vessels placed above.

245 NO LOT



PROPERTY OF A GENTLEMAN

246

**A PAIR OF LARGE HARDWOOD INLAID RECTANGULAR
SCREENS AND STANDS**

Late Qing Dynasty

Decorated in mirror image with finely carved jade, ivory and agate inlays, depicting various antiques and auspicious objects including a flower vase, a carving of a horse, a tripod incense burner and cover, a 'chilong' cup, a pair of mandarin ducks, a bat grasping finger citron, and a pair of peanuts, all within a narrow key-fret border and hardwood frame carved with leafy floral sprays, bats and peaches, together with tall stands carved with *chilong* spandrels and cloud-form feet.

Each screen: 71.8cm high x 53.4cm wide. (4).

HK\$50,000 - 80,000

US\$6,500 - 10,000

清晚期 硬木百寶嵌博古圖插屏一對



247

A HUANGHUALI AND SOFTWOOD DISPLAY CABINET

19th century

Set with three rectangular tiers, the bottom two with vertical frames creating square display enclosures, all bordered with openwork friezes carved with archaistic scrolls beside beading on the framework.

43.8cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

十九世紀 黃花梨百寶閣





248

248

A DUAN OCTAGONAL 'DRAGON' INKSTONE AND COVER

Qing Dynasty

Raised on four short feet at the compass points, the cover depicting a ferocious coiling dragon in flight amidst swirling clouds in relief, opening to reveal a barbed crescent-shaped pool beside an oblong ink platform.

16.3cm wide. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

清 端硯配六角龍紋木硯盒



249

249

A SCHOLAR'S CALLIGRAPHY SET

Early 18th century

Consisting of: a faceted octagonal glass waterpot with a geometric design; a translucent glass brushrest; and a miniature gourd-shaped inkstone within a fitted gourd box and cover.

The brushrest: 10.3cm wide. (5).

HK\$20,000 - 30,000

US\$2,600 - 3,900

十八世紀初 文房組合三件



250

250

FOUR UNUSUAL INSCRIBED HARDWOOD BIRD-CAGE ACCESSORIES

19th century

Comprising two rectangular bird feeders, each intricately carved in crisp relief with figural scenes beside inscriptions, one with two scholars seated by an attendant holding a painting up for view, the other with three riders in pursuit of another within a rocky landscape; a small water tray with a four-character inscription; and a rectangular cage fitting carved with a scene of three men from the story 'Romance of the Three Kingdoms' beside another lengthy inscription. *The last: 4.7cm wide. (4).*

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

十九世紀 木雕雀食容器一組



251

251

A LARGE ROOTWOOD 'CRANE' CARVING

Qing Dynasty

Naturalistically worked as a crane catching fish, standing above rockwork on a pair of thin legs, the wings tightly bound to the body and flaring tail at the rear defined by ribbed grooves and gnarled twists, the elongated winding neck meandering and terminating at the pointed tip forming the head.

48cm high.

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

清 樹根雕鶴形擺件



252

252

**A CHENXIANGMU ARCHAISTIC TRIPOD INCENSE BURNER,
DING**

Late Qing Dynasty

Carved with deep rounded sides, the exterior decorated with archaic scrolls and sinuous beasts between six vertical flanges, the rim surmounted by a pair of upright handles, all supported on three cylindrical legs, each with *taotie* masks centred on short flanges. 14.5cm high.

HK\$250,000 - 350,000
US\$32,000 - 45,000

清晚期 沉香木雕仿古鼎

Chenxiangmu, known in English as aloeswood or agarwood, is prized in China, Japan and Tibet for its pleasing and complex smell. The aromatic quality of the wood is a result of a type of parasitic fungus or mould infection, which makes the wood produce very dense, dark, fragrant resin.



253

253

**A DOCUMENTARY CHINESE EXPORT SILVER PRESENTATION
TROPHY AND COVER**

Dated 1885

Relief decorated around the exterior with animals amidst prunus trees, including various birds, deer and monkeys, a cartouche on the front engraved 'Ariel, December 15 1885', the sides flanked by a pair of dog-head handles suspending loose rings, incised below the mouth rim with an inscription in English, the cover similarly decorated and surmounted with a branch formed as the finial, with three hallmarks and maker's marks to the base.

14.5cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,500

1885年 銀製出口珍禽木林蓋罐 「06」 、「HM」 、「寶生」 印款



254



255

PLEASE NOTE THIS LOT IS SOLD WITHOUT RESERVE
此拍品以無底價拍賣

254

TWO PALE GREEN JADE 'FLORAL' BRUSHWASHERS

Ming Dynasty

Each carved from a pale green stone with minor brownish and cloudy inclusions, formed as a blooming flower supported on a gnarled leafy stem, one surrounded by chrysanthemum, peony and prunus blossoms together with a small pomegranate, the other with magnolia blossoms and buds.

The larger 15.5cm wide. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

明 青玉雕花式洗兩件

255

A YELLOW AND RUSSET JADE MYTHICAL BEAST

Ming Dynasty

The recumbent beast resting above four flaming paws tucked under its belly, the head looking directly forward and detailed with furry eyebrows and beard, a curly mane at the neck and a protruding spine ending in a bifurcated tail.

6.1cm wide.

HK\$30,000 - 50,000

US\$3,900 - 6,500

明 黃玉帶皮雕瑞獸

256

A RUSSET JADE SHALLOW CIRCULAR 'DRUM' INKSTONE

Ming Dynasty

The central cartouche featuring carved *lingzhi* and millet in relief on one side, enclosed within a border of key-fret scrolls and raised hemispherical bosses resembling a drum, the base with a carved three-character *zhuanshu* seal mark, the stone of cream and charcoal black tones with patches of reddish-brown. 17.3cm diam.



HK\$30,000 - 50,000
US\$3,900 - 6,500

明 玉雕鼓式硯 「五百堂」款

The seal mark reads and literally translates as: 'Hall of Five Hundred'





257

257

AN ARCHAISTIC 'CHI DRAGON' DISC, BI

The disc probably Neolithic Period, the carved decoration later
Both sides carefully worked with a total of nine *chi* dragons, their elongated bodies twisting and meandering through fluid cloud scrolls.
16.5cm diam.

HK\$40,000 - 60,000

US\$5,200 - 7,700

或新石器時期 後刻玉雕螭紋璧



258

258

A RUSSET JADE 'ELEPHANT' CARVING

Ming Dynasty

The heavy beast with an enormous wrinkly body with sagging belly and forward-facing head, detailed with an elongated trunk, bulging forehead, a pair of tusks and large ears, *zitan* and *wumu* stand.
15.6cm wide. (2).

HK\$50,000 - 70,000

US\$6,500 - 9,000

明 玉雕象

259

A JADE 'PEACOCK AND BAMBOO' PLAQUE

Ming Dynasty

Pierced with a peacock amidst bamboo, standing tall with its neck stretched and feathery tail and wings flared, all beneath a thick bamboo stem issuing leaves.

8.3cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,500

明 玉雕孔雀竹林佩



259

260

A JADE RECUMBENT HORSE

18th century

With front hooves outstretched, the head reclined backwards and turned right, detailed with a hairy mane running down the back of the neck, all ending in a tail swept to the right, wood stand.

8.2cm wide.

HK\$40,000 - 60,000

US\$5,200 - 7,700

十八世紀 玉雕臥馬擺件



260



261

**261
A PALE GREEN JADE STANDING FIGURE OF A LUOHAN**

17th century

Carved wearing long flowing robes and arms held together in front of the body, the face detailed with a benign expression below the wrinkled forehead, the stone of pale tone with brown inclusions, wood base.

10.6cm high. (2).

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

十七世紀 青白玉雕羅漢立像

青白玉質地，帶黃沁，圓雕一羅漢站相。長眉羅漢喜笑顏，頭部上揚，身穿長袍，略向前躬，右手在左手的衣袖裡做掏東西狀。造型形象生動，寫實逼真。



262

**262
A WHITE JADE 'COCKEREL' CARVING**

Mid Qing Dynasty

Carved standing with distinctive comb and wattles, a pair of wings tucked at the sides decorated with carved feather motifs ending in a dense feathery tail, its beak with a long stem of millet, wood stand 6.4cm wide. (2).

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

清中期 白玉雕公雞擺件

A PALE GREEN JADE CARVING OF A MYTHICAL BEAST

Qing Dynasty

The recumbent beast modelled with its head turn backwards towards its bifurcated tail, detailed with bulging eyes and holding a leafy peony branch in its mouth, the stone of pale whitish-green colour with russet inclusions, wood stand.

7cm wide. (2).

HK\$50,000 - 80,000

US\$6,500 - 10,000

清 白玉帶皮雕瑞獸銜花擺件

白玉質地，帶黃沁。圓雕一隻臥臥的瑞獸，做回首含花枝狀。瑞獸雕刻入神，憨態可掬。花枝無論是樹枝還是葉脈均刻工精細，寫實生動。整體造型緊湊，黃沁運用巧妙，為把玩佳器。





264

264

A WHITE JADE 'FIREFLY' CARVING

Qing Dynasty

Naturalistically worked in the form of a leaf with curled ends, issuing from thin gnarled stems, the surface featuring two fireflies feeding off drips of dew suspended on smaller leaves.
9.4cm wide.

HK\$40,000 - 60,000

US\$5,200 - 7,700

清 白玉雕雙蟬伏葉擺件



265

265

A WHITE JADE 'MYTHICAL BEAST' CARVING

Mid Qing Dynasty

The head with a pronounced pair of flared nostrils and mouth slightly ajar to reveal teeth, framed by a pair of curved horns, the body with a ribbed spine carved in relief and ending in a bifurcated tail.
9.5cm wide.

HK\$80,000 - 120,000

US\$10,000 - 15,000

清中期 白玉雕端獸

266

A PALE GREEN JADE 'BIXIE' WATER DROPPER

17th century

Carved in the form of a recumbent *bixie*, its head turned slightly with bulging eyes beneath thick brows, the mouth formed with a small circle hollowed from the stone between its fangs, detailed with a thick bifurcated tail and pairs of small stylised wings rising from the front and hind legs, the body of the beast fully hollowed with a small opening on the back.

11cm long.

HK\$80,000 - 120,000

US\$10,000 - 15,000

十七世紀 青白玉雕瑞獸硯滴

青白玉質地，圓雕一隻辟邪做匍匐狀，毛髮雕刻細緻入微，身體刻畫雲紋，眼窩深陷，眉突如臥蠶，雙目圓凸，目光如炬。卷耳，身有鬣鬃。肩胛等處雕卷雲紋，形如兩翼，其餘光素留白，硯滴背部有注水口，可做注水之用。



266

267

A SMALL WHITE JADE 'MYTHICAL BEAST AND LINGZHI' CARVING

Late Qing Dynasty

The recumbent beast carved with its head turned backwards, holding a leafy *lingzhi* stem in its mouth, the stone of even pale tone, wood stand.

5.7cm wide. (2).

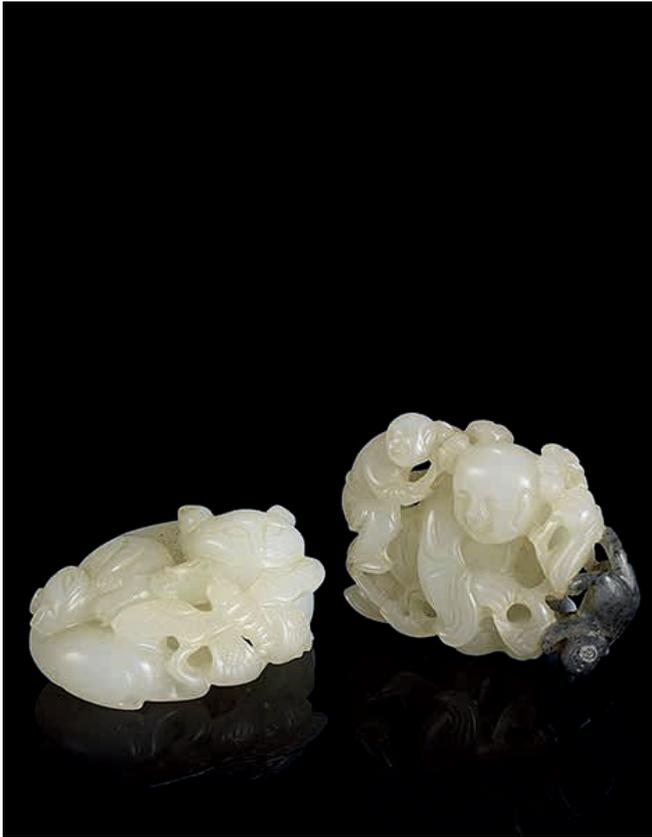
HK\$30,000 - 50,000

US\$3,900 - 6,500

清晚期 白玉雕瑞獸銜靈芝擺件



267



268

PLEASE NOTE THIS LOT IS SOLD WITHOUT RESERVE
此拍品以無底價拍賣

268

TWO WHITE JADE CARVINGS

18th/19th century

One carved from two-toned jade with a smiling boy with one leg clambering over a double gourd and one hand holding aloft a spray of lingzhi fungus while another boy climbs on his back, the flecked grey area carved as a tree shrew, *5cm wide*; the other of a feline and cub biting on leaves curled around a butterfly with wings spread, *4.7cm wide. (2).*

HK\$40,000 - 60,000

US\$5,200 - 7,700

十八/十九世紀 白玉帶皮雕童子及白玉雕子母貓(共兩件)

Provenance 來源：

An English private collection



269

269

A SMALL WHITE JADE 'CHI DRAGON' SEAL

19th century

Carved with a *chilong* crouched on top of the joined round and rectangular sections, facing its young recumbent on its back, the stone of an even pale tone with very slight russet inclusions. *5.4cm long*

HK\$50,000 - 80,000

US\$6,500 - 10,000

十九世紀 白玉雕蒼龍教子鈕連章

270

A JADE 'CHANGYI ZISUN' PLAQUE

18th/19th century

Intricately worked in the form of an archaic jade axe head, carved with a powerful *chi* dragon twisting amidst wispy cloud scrolls, the reverse depicted with a central rectangular panel incised with a four-character *zhuanshu* inscription. 7.3cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

十八/十九世紀 玉雕長宜子孫佩



270

271

A WHITE JADE 'POMEGRANATE' LOBED OVAL PLAQUE

Qing Dynasty

Centrally carved with an offering box and cover, opening to reveal a ripe pomegranate burst open to reveal its succulent fruit, with a bird in flight above, grasping a stem of berries in its beak, the reverse with a few lotus blooms borne on leafy stems tied together, the stone of an even white tone.

7.9cm high

HK\$25,000 - 35,000

US\$3,200 - 4,500

清 白玉花形雕石榴紋佩

白玉質地，八瓣葵花型。正中雕刻一開蓋的大碗，碗中有靈芝及石榴，碗的上方雕一喙銜枝果的飛鳥低頭向碗內探看。玉質溫潤，雕工精湛，品相極佳。



271



272

272

A PALE GREEN JADE 'BUDDHA'S FINGER CITRON' CARVING

18th century

Finely carved with curling tendrils issuing from a large leaf forming the underside amidst *lingzhi* fungus and peaches, the stone of even pale green tone with minor russet inclusions.
7.4cm high.

HK\$30,000 - 50,000

US\$3,900 - 6,500

十八世紀 青白玉雕佛手佩

Provenance 來源:

Bonhams London, 6 November 2008, lot 239



273

273

A WHITE JADE 'DOUBLE GOURD' CARVING

18th century

Carved as a double gourd supported on *lingzhi* fungus and issuing from leafy tendrils, the stone of white tone with minor speckling.
9.3cm high.

HK\$40,000 - 60,000

US\$5,200 - 7,700

十八世紀 白玉雕葫蘆挂墜

Provenance 來源:

Bonhams London, 6 November 2008, lot 244

274

A JADE 'DOUBLE BADGERS' OVAL PLAQUE

Qing Dynasty

Worked in the form of two badgers chasing each other in a circle, the stone of a pale green tone.
5cm wide.

HK\$35,000 - 45,000

US\$4,500 - 5,800

清 玉雕雙獾佩

圓雕雙獾嬉戲的景象，兩隻獾四肢相撐，獾首對望，整體造型和諧，形成了一個橢圓形。獾諧音「歡」，寓喜慶之意。



274

275

A SMALL WHITE JADE CARVING OF MUSHROOMS

Qing Dynasty

The two mushrooms carved growing from a single curled stem, each detailed with thick rounded caps, the softly polished stone of an even pale white tone.
6cm wide.

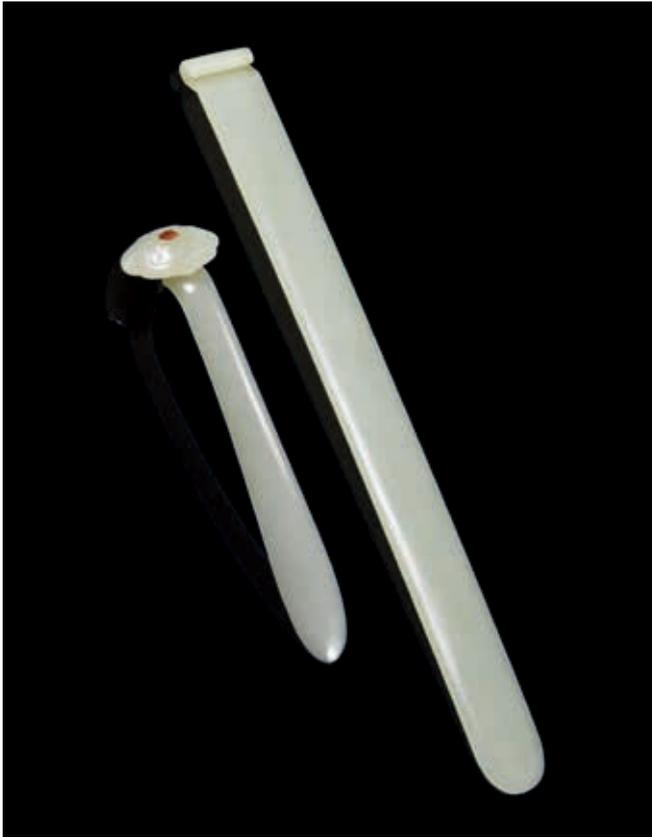
HK\$30,000 - 60,000

US\$3,900 - 7,700

清 白玉菇菌



275



276

276

TWO WHITE JADE HAIRPINS

Qing Dynasty

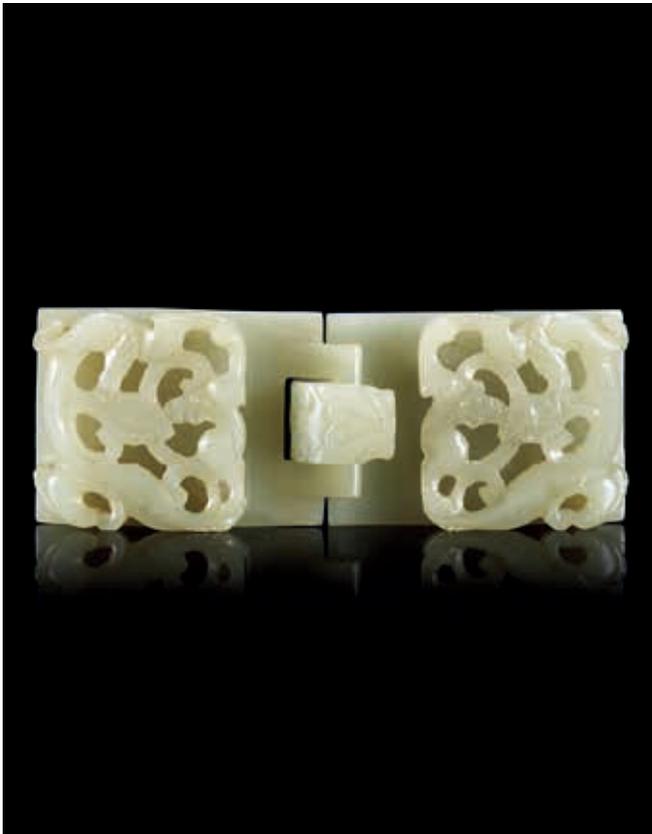
One thinly carved with an elegantly curved handle, the top with a *ruyi*-head terminal, further detailed with incised *ruyi* and 'C'-shaped scrolls surrounding a small circular recess with traces of red pigment, the stone of an even pale tone; the other of plain rectangular form with a scroll terminal at one end and a rounded edge at the other, the softly polished stone of even pale tone.

The larger: 24cm long. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

清 白玉如意玉簪及白玉扁方



277

277

A PALE GREEN JADE BELT BUCKLE

Qing Dynasty

Worked with two inter-connecting rectangular sections, one with a hook fashioned in the form of a dragon-head, both carved on top with pierced *chilong* dragons, the stone of even pale whitish-green tone with minor cloudy inclusions visible on the underside.

13.2cm long. (2).

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 青白玉螭龍紋帶扣

278

TWO WHITE JADE BELT HOOKS

Mid Qing Dynasty

The white and semi-translucent stone naturalistically worked featuring a dense clutter of *lingzhi* in relief, all ending in an upturned *lingzhi* head forming the buckle; the other elongated rectangular raised above a hollowed buckle, all carved with repeated swirling motifs, *taotie* mask finial and archaic *chi* dragon scroll.

The longer: 9cm long. (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

清中期 白玉靈芝紋帶鉤及白玉雕花枝紋璲



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TWO JADE BELT HOOKS

Qing Dynasty

Each worked with arched bodies supported by a circular knob at the underside, extending upwards towards an upturned dragon head, the body further surmounted by a *chi* dragon amidst vine scrolls; one nephrite white jade later mounted as a letter opener (22.2cm long); the other of mottled apple-green jadeite. (2).

HK\$20,000 - 30,000

US\$2,600 - 3,900

清 青白玉及翠玉帶鉤兩件



279

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A JADE CANDLESTICK

Qing Dynasty

Rising from a domed base, surmounted by a smaller and larger oval concave dish, the shaft a thin iron rod fastened at the ends.
22cm high.

HK\$30,000 - 50,000
US\$3,900 - 6,500

清 玉雕燭台



281

A JADEITE STANDING LADY IMMORTAL

Late Qing Dynasty

The figure wearing loose robes and a jade *bi* pendant at the waist, holding a covered box and accompanied by a phoenix at her side, finely carved with naturalistic feathers ending in a curled tail, the stone of a pale apple green tone with icy white inclusions.

16.3cm high.

HK\$60,000 - 80,000

US\$7,700 - 10,000

清晚期 翠玉雕鳳凰仕女像

翠玉質地，一仕女梳高髻，面露笑容，身著長裙，腰系玉佩，手托寶盒，站立在前。一鳳凰立于仕女右側身後，回首望向仕女。細觀之，仕女的衣裙仿佛飄動一般，鳳凰的羽毛更是雕刻的淋漓盡致。整體形象生動，刻工精巧。





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A SMALL WHITE JADE 'DRAGON' PLAQUE

20th century

Carved and pierced with a stylised sinuous dragon, the softly polished stone of even white tone.
6.8cm high.

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

二十世紀 白玉鑲雕龍紋牌



283

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A JADE RECTANGULAR INSCRIBED PLAQUE

Qing Dynasty

Surmounted by reticulated entwined dragons, the plaque plain on one side, the reverse incised with a fourteen-character *kaishu* inscription followed by an incised two-character *zhuanshu* seal mark.
6.7cm high.

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

清 玉雕銘詩句牌

The inscription reads and translates as: 'The fresh dew and raindrops before Hua E Pavilion Peace and prosperity within the city of Chang An'
花萼樓前雨露新
長安城裏太平人

The inscription is the first stanza of a poem composed by the Tang Dynasty poet, Zhang Yue (663-730). The poem is taken from Scroll 89-32 where the title 《十五日夜御前口号踏歌詞二首》 translates as 'Fifteenth Night of the Lunar New Year: Two Impromptu Poems Composed Before the Emperor'.

Zhang was a talented scholar who came top at the Imperial examinations and eventually served Emperor Ruizong and Emperor Xuanzong as Chancellor. It is said that during the evening of the Lantern Festival, Emperor Xuanzong was enjoying the view from Hua E Pavilion with his close officials. Happily inspired by the festive performances, he asked his accompanying officials to compose poems in commemoration of this joyous event. The capable Zhang not only composed the poem but also praised the Emperor for bringing peace and prosperity to his subjects.

A LARGE PALE GREEN JADE 'CRANES AND LOTUS' CARVING

19th/20th century

The crane carved standing beside its young amongst leafy lotus stems, grasping a large lotus flower in its beak, the smaller crane depicted with its neck turned upwards with a fish in its mouth, the stone of very pale greenish-white tone with areas of milky white inclusions, wood stand.

24cm high. (2).

HK\$250,000 - 350,000

US\$32,000 - 45,000

十九/二十世紀 青白玉雕荷塘雙鶴擺件

In Chinese tradition, cranes are regarded as the "king" of birds and are symbolic of longevity. The lotus, an important symbol of Buddhism represents purity and harmony. Depicted together, cranes and lotus form the homophone for peace and harmony. The present lot is particularly admirable for its size and intricacy of the pierced decoration including the long intertwined lotus stems.

白玉質地，雕仙鶴兩隻立于蓮池之上。一隻仙鶴雙腳直立，併攏雙翼，長喙銜著荷花的花枝，目視前方。另一隻仙鶴在其身前，回首引頸，長喙銜枝，一腳彎曲，一腳直立，雙翅揮動，仿佛要起飛一樣。整體造型靈動輕盈，動感十足，令人遐想。





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A WHITE JADE 'MONKEY AND HORSE' CARVING

19th/20th century

The recumbent horse holding a stem of *lingzhi* with a finely incised mane and tail and a monkey mounted on its back, the stone of an even white tone.
5.8cm wide.

HK\$70,000 - 80,000

US\$9,000 - 10,000

十九/二十世紀 白玉雕馬上封侯

白玉質地，圓雕，一馬臥形，回首咬住韁繩，長尾回卷與馬前腿相接。馬背上凸雕一猴，目視前方，雙手拉住韁繩，做騎行狀。馬神態雄健，栩栩如生，猴子生動活潑。馬上封猴為祝賀封侯晉爵之意，為吉祥語的諧音。此物可陳設，還可做鎮紙。



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A WHITE JADE 'FINGER CITRON AND BAT' CARVING

19th/20th century

The auspicious fruit with extended long tendrils towering over a smaller fruiting pod, issuing from a leafy stem with a bat feeding off the succulent fruit, the stone of an even white tone.
5.9cm high.

HK\$50,000 - 60,000

US\$6,500 - 7,700

十九/二十世紀 白玉瓜蝠噬

287

A SMALL WHITE JADE CARVING OF TWO RAMS

20th century

The recumbent ram carved beside its young, each holding a spray of *lingzhi* in the mouth, the softly polished stone of an even pale tone. 5cm long.

HK\$60,000 - 80,000

US\$7,700 - 10,000

二十世紀 白玉雕雙羊擺件



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A JADEITE BANGLE

Late Qing Dynasty

The stone of a pale semi-translucent green with attractive splashes of mild apple green and an area of reddish-brown natural inclusions. 8.2cm diam.

HK\$30,000 - 50,000

US\$3,900 - 6,500

清晚期 翡翠鐲



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**YIXING STONEWARE AND
SCHOLAR'S OBJECTS**

宜興紫砂及文房雅玩





梅之泰
己亥夏五
月

合度
蕭形
貼想
粉居
焚食
古然
維釋
南編
豐地

A SMALL YIXING STONEWARE TEAPOT AND COVER

Early Qing Dynasty, signed Meng Chen

Elegantly potted with a slightly compressed globular body, tapering to a recessed circular base incised with a seven-character *kaishu* inscription followed by the artist's name, the sides flanked with a short spout and 'C'-shaped handle, the domed cover surmounted by a globular knob, the stoneware of an even reddish-brown colour. 9.4cm wide. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

清早期 孟臣款朱泥龍膽壺

壺底：「此月依生以去年，孟臣製」

壺身呈橄欖形，淺圈足，寶珠鈕，壺流挺拔，正耳把周正，筒身下部漸斂，壺底銘刻詩文。朱泥作胎，胎質細膩，略泛栗色，全器看似素面簡略，昔日紫砂藝人嫻熟老練之技藝。



A SMALL YIXING STONEWARE TEAPOT AND COVER

Mid Qing Dynasty, signed Meng Chen

Of compressed globular form, rising from a recessed circular base incised with a five-character *kaishu* inscription followed by the potter's name, the sides flanked by a 'C'-shaped handle and curved spout, the domed cover with a compressed spherical knob, inscribed with two characters in *kaishu* on the underside, the stoneware of an even reddish-brown tone with a slight grainy texture.

13.8cm wide. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

清中期 朱泥梨皮折腰合歡壺

壺底：「自有一山川，孟臣。」

蓋底：「水平」

壺身似兩器皿對合而成，得名合歡，寓意合而則歡。三彎流朝天，正耳把，截蓋扁珠鈕，內圈足，底刻詩句「自有一山川，孟臣」。泥胎以朱泥摻砂，骨胎均勻，製作精巧，刻款爽利遒勁，燒造火候得宜，呈細緻梨皮狀。



A SMALL YIXING STONEWARE TEAPOT AND COVER

Mid Qing Dynasty, signed Heng Mao

Of compressed globular form, rising from a recessed circular base rising to a short lipped rim, the sides flanked by a thick 'C'-shaped handle and short curved spout, the domed cover surmounted by a compressed spherical knob, the base incised with a six-character *kaishu* followed by the potter's name, the stoneware of a dark reddish-brown colour.

12.2cm wide. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

清中期 茂恆款朱泥蓮子壺

壺底：「白雲一片去悠悠，恆茂。」

壺身作蓮子式，圓潤如寶珠，壺鈕亦作同式，一彎小流前斂後移，壺把圓弧有力，把下留有耳垂，整體比例得當，做工不俗。朱泥色澤澄紅，溫潤染人，通體瀟灑流麗，氣孔圓正，壺底刻款「白雲一片去悠悠，恆茂」。其器形底款有乾嘉時期遺風。



AN YIXING STONEWARE TEAPOT AND COVER

Early Qing Dynasty, signed Shi Ying

Elegantly potted with a plain globular body rising to a short neck and flat mouth rim, with a 'C'-shaped handle and upright curved spout flanking the sides, the base incised with a four-character inscription followed by the artist's name, the cover surmounted with a round finial, the stoneware of a dark brown colour.

18.7cm wide. (2).

HK\$30,000 - 50,000

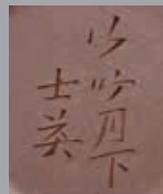
US\$3,900 - 6,500

清早期 士英款紫泥宮燈壺

壺底：「行吟月下，士英」行書刻款

壺作宮燈式，淺圈足，三彎流，圓把，式度雅俊，形制古拙，蓋面微鼓，上作一寶珠鈕，壺底以行書刻「行吟月下，士英」。紫泥作胎，呈熟栗色，摻以細小粗質金色顆粒，更顯其古樸渾厚氣度。

清早期紫泥，茗壺，其造型樸拙，比例協調，通常不附加更多裝飾，以體現壺身自身線條。此壺泥質顆粒較粗，泥色堅致，器形周正，為典型清早期紫泥茗壺。參看另一把清早期時大彬詩文款紫泥宮燈壺，著錄與《紫泥藏珍-明清宜興紫窯器之美》，台北，2008年，頁73，圖版034。





Two views

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AN YIXING STONEWARE SLIP-PAINTED TEAPOT AND COVER

Qianlong, signed Shi Jichang

The spreading pear-shaped body rising from wide flaring corners, raised on a base with four arched feet, decorated in clay slip on each side with a pavilion by rocks and trees, with a figure in a sampan and rocky islands in the distance, one side further detailed with a figure seated in the pavilion, the sides flanked by a S-shaped spout and large C-shaped handle, the cover surmounted by a bud-form knob and decorated with floral scrolls, the base with a six-character *zhuanshu* seal mark, the stoneware of an even dark reddish-brown colour.

18.3cm wide. (2).

HK\$180,000 - 220,000

US\$23,000 - 28,000

清乾隆 史繼長款紫泥泥繪山水紋漢方壺
底款：「荊溪史繼長製」

壺呈方款式，四挖足，方形嵌蓋，三彎流，方形把，壺口微束，鼓腹，下呈四方折角包邊足。壺兩邊泥繪，亭台泛舟，遠山，飛鳥，乾隆時期特徵明顯。底有「荊溪史繼長製」篆書款。史繼長所製漢方壺有署「靜遠齋」或書「靜遠齋繼長製」，其曾為果親王製壺，多有佳器留世。

傳世品中類似的例子，見中國嘉德曾售出一件泥灰漢方壺，2012年10月30日，拍品4283。





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A MANSHENG-TYPE YIXING STONEWARE 'HALF-TILE' TEAPOT AND COVER

Jiaqing/Dao Guang, signed Yang Pengnian

Of hemispherical shape, the sloping shoulders flanked by a short curved spout and 'C'-shaped handle, decorated on one side with two *zhuan* characters, the reverse with a series of *kaishu* inscriptions, with a two-character *zhuan* potter's seal mark under the handle, the cover surmounted by a small upright handle, the stoneware of an even dark brown colour.
15.2cm wide. (2).

HK\$100,000 - 200,000
US\$13,000 - 26,000

清嘉慶/道光 楊彭年款紫泥延年半瓦當壺
壺柄：「彭年」篆文方印
題款：「勺水足以樂飲，曼生。」

'Banwa' or 'half-tile' is known as one of the Eighteen Forms of Mansheng Pots, usually made together by Yang Pengnian and Chen Mansheng. For information about Yang Pengnian, please see lot 305.

Chen Mansheng, known as Chen Hongshou (1768 - 1822) is a native of Qiantang (present day Hangzhou). During the sixth year of the Jiaqing period (1801), he was appointed the magistrate of Huai'an. As a connoisseur of paintings, calligraphy and scholar's objects, Chen Mansheng and Yang Pengnian collaborated on pots whose construction of forms, techniques for rendering pictures, and engraving of inscriptions all blended together into a whole. The teapots were known as 'Mansheng Pots' of which there were eighteen forms believed to be designed and commissioned by the scholar.

壺呈半瓦當式，短彎流，圈把，平底，橋鈕，壺身一面膜印陽文篆書「延年」二字，另一面以行書刻「勺水足以樂飲」，落款「曼生」。紫泥作胎，泥料深紫，俗稱底槽清紫泥，壺身周正，渾樸雅緻。延年半瓦當壺為曼生十八式之一，為陳曼生創制而燒。

楊彭年，清嘉慶、道光年間宜興製壺名家，善配泥，所製紫砂器及茗壺，渾樸工緻。更多有關彭年簡介，參見本次拍賣，拍品編號305。陳鴻壽，號曼生，阿曼陀室為其所用軒名之一。嘉慶六年任官淮安同知，酷愛詩、書、文、畫。相傳設計曼生十八式，並由紫砂名工楊彭年等製壺，凡此都屬雙款，世稱「曼生壺」。



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A SMALL YIXING STONEWARE COMPRESSED TEAPOT AND COVER

Mid Qing Dynasty, signed Meng Chen

Of compressed baluster form, the wide shoulders tapering to a flat base, with a curved spout and 'C'-shaped handle flanking the sides, the slightly domed cover surmounted by a compressed globular finial, the base with a six-character *kaishu* inscription, the stoneware of an even coffee colour.

13.8cm wide. (2).

HK\$35,000 - 45,000

US\$4,500 - 5,800

清中期 孟臣款紫泥扁圓小壺

壺底：「只有此生香，孟臣。」行書款

扁圓身，折腰，三彎短流，寶珠鈕，平底微凹，壺底以行書刻詩文「只有此生香，孟臣。」。紫泥泥色呈熟栗色，壺身小巧但不乏古拙大方之氣格。



**A YIXING STONWARE 'PUSHA' RECTANGULAR
TEAPOT AND COVER**

Mid Qing Dynasty, signed Chen Yongqing

Inscribed on one side of the tall body with a series of *kaishu* inscriptions followed by the potter's name, the sides flanked by a curved faceted spout and faceted 'C'-shaped handle, the base with an incised *zhuanshu* potter's seal mark within a double gourd, the stoneware of a reddish-brown colour with lavish speckles of gold. 18.7cm high. (2).

HK\$30,000 - 50,000
US\$3,900 - 6,500

清中期 紫泥鋪砂刻詩文長方大壺

銘文：「採芝何處未歸來，白雲滿地無人掃。用卿」

壺底：「用卿」

壺長方身，壺流及壺流以對於四邊形而塑，瓶蓋上有一長方橋鈕，壺身一面淺刻詩文「採芝何處未歸來，白雲滿地無人掃。」落款「用卿」，壺底鈐「用卿」篆文葫蘆形印章，紫泥鋪砂作胎，砂粒呈金黃色，俗稱「桂花砂」。

用卿應為明天啟、崇禎年間宜興製壺高手陳用卿之名，所製茗壺工藝精製，常有銘文，款字有鐘繇帖意。此壺雖風格簡樸，氣度大方，然刻字略弱，當為寄託款中技藝較精者。





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A LARGE YIXING STONWARE TEAPOT AND COVER

Mid Qing Dynasty

Potted with a plain cylindrical body rising from a tall foot, pierced with small rice and square apertures, to rounded sloping shoulders and a straight neck, the sides flanked by a thick curved pointed spout and a C-shaped handle, the domed cover surmounted by a bud-form knob, the base with an impressed square pictogram enclosing prunus, the stoneware of a cocoa brown colour.

21.8cm wide. (2).

HK\$30,000 - 60,000

US\$3,900 - 7,700

清中期 紫泥鑲足宮燈壺

壺宮燈式，三彎流，正耳把，壺蓋微鼓，蓋上有亭鈕，下承圈足，足壁鏤雕銅錢紋一周，設計別有心裁，壺底鈐一梅花方印。紫泥作胎，色澤呈熟栗色，細看微摻金黃色沙粒，分佈均勻，手感順滑，拙韻雅緻，清心素雅。

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AN YIXING STONWARE LEAF-SHAPED DISH

Qing Dynasty, inscribed Jin

The shallow dish potted in the form of a leaf with curved sides, supported on four narrow feet, the interior impressed with the *zhuan*shu potter's mark, the stoneware of an even reddish-brown tone.

26cm long.

HK\$100,000 - 200,000

US\$13,000 - 26,000

清 朱泥鋪砂荷葉形大盤

款識：「金」篆文圓印

盤呈荷葉形，淺口，直壁，外壁進口沿處陰刻弦紋一周，底承四長方足，盤內中心鈐一「金」字篆文方印。朱泥作胎，鋪金黃色粗砂，均勻分佈，繁星點點，恰似梨皮。此盤雖淺，但器身端正穩重，為宜興文房清供中佳器。



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PROPERTY OF A GENTLEMAN

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AN YIXING STONEWARE CHESTNUT

Inscribed Chen Mingyuan

Naturalistically potted with two impressed *zhuanshu* seal marks, the succulent fruit further encased within a shell-like box and cover.

The fruit: 3.5cm wide. (3).

HK\$62,000 - 75,000

US\$8,000 - 9,700

陳鳴遠款紫泥清供栗子
底款：「陳」、「鳴遠」

Chen Mingyuan is a renowned figure in the history of the art of Yixing stoneware, although there are few extant historical records of his life. The dates of his birth and death are unrecorded, though current scholarship has come to a general consensus that Chen was active during the Kangxi/Yongzheng period (1662-1735), or as early as Shunzhi/Kangxi period (1644-1722). Compare a similar Yixing stoneware chestnut dated to the early 18th century from the K.S.Lo collection, currently in the Flagstaff House Museum of Tea Ware, illustrated in *Yixing Purple Clay Wares*, Hong Kong, 2002, p.73, pl.24.

紫泥作胎，以仿生塑成一顆熟栗，栗子成扁圓狀，上鼓下平，頭部及尾部以段泥繪栗殼紋理，細緻逼真，底部鈐「陳」篆文圓印及「鳴遠」篆文方印。配紅木蓋盒，蓋盒亦雕刻為栗子狀。

陳鳴遠，清康熙、雍正年間（1662 – 1735年）宜興紫砂名師，一說順治至康熙間人。江蘇宜興人上袁村人，生卒不詳。本名遠，號鶴峰、村、石霞山人，亦號壺隱。在宜興紫砂器歷史中，陳鳴遠是清初第一大家，也是時大彬後最富盛名的紫砂陶人。參看羅桂祥舊藏一件陳鳴遠款清供栗子，時代被定為十八世紀初期，著錄於《宜興紫砂陶器：茶具文物館羅桂祥珍藏》，香港，2002年，頁73，圖版24。



AN YIXING STONEWARE 'PEACH' TEA JAR AND COVER

Mid Qing Dynasty, signed Heng Shen

Elegantly potted as a rounded square cup, rising from a short spreading foot, one side with a flat spout, the domed cover surmounted by a finely carved pair of peaches borne on a leafy stem, the recessed base impressed with a circular seal mark in *zhuanshu*, the smooth stoneware of an attractive even deep brown colour. 10.7cm wide. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

清中期 紫泥雙桃鈕四方蓋杯

杯底：「亨慎」篆文圓印

杯呈四方形，上闊下斂，配以蓋，蓋上雙桃鈕，桃葉脈絡清晰，杯身施一鴨嘴流，整壺造型協調雅緻。紫泥作胎，泥質精細，包漿瑩潤，為紫砂茶具中稍有難得之器。

亨慎，清代嘉慶道光年間宜興紫砂藝人，佚姓，生卒不詳，工治各式器皿。香港茶具文物館羅桂祥舊藏有亨慎製紫泥茶杯一件，製作工整嚴謹，底鈐「亨慎」篆文圓章，見《宜興紫砂陶器：茶具文物館羅桂祥珍藏》，香港，2002年，頁96，圖版51。



301

AN YIXING STONEWARE 'DRAGON' SEAL PASTE BOX AND COVER

Mid Qing Dynasty

Of circular form, the cover carved with a sinuous scaly dragon, writhing amidst flames and above crashing waves, the box used for seal paste, the stoneware of dark reddish-black-brown colours. 8.1cm diam. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

清中期 紫泥海水龍紋印盒

印盒圓身，平底，字樣口，盒蓋及和身邊沿陰刻弦紋一周，蓋面浮雕海水雲龍紋，一四爪龍從海水中騰空而起，四周如意雲紋環繞。印盒為紫砂文房用品種之一，紫泥印盒，形制較多，然飾海水雲龍紋者則極少數。



THE PROPERTY OF A GENTLEMAN (LOTS 302-304)

302

A VERY RARE YIXING STONEWARE ARCHAISTIC 'ELEPHANT AND VASE' VESSEL

Inscribed Xu Youquan

Delicately potted standing four-square, with head and trunk raised forming the spout, carefully detailed with small eyes, wrinkled skin and tail flicked to one side, the back surmounted by a flaring archaic *zun*-form vase above a *ruyi*-shaped drape, the underside of the belly incised with the two-character *kaishu* potter's signature, the stoneware of a cocoa-brown tone with lighter buff-coloured speckles.
17.3cm. long

HK\$600,000 - 800,000

US\$77,000 - 100,000

徐友泉款紫泥鋪砂仿古寶瓶瑞象尊
「友泉」楷書款

Provenance 來源:

Sotheby's Parke Bernet Hong Kong, 24 May 1978, lot 322
香港蘇富比，1978年5月24日，編號322

Illustrated 出版：

The Appreciation of Cultured and Elegant Purple Clay Wares, Taipei, 2008, p.39, pl.8.

黃怡嘉、李富美主編：《紫韻雅玩：中國紫砂精品珍賞》，台北，2008年，頁39，圖版8。



Xu Shiheng, whose designation or *hao* is Youquan, was active during the Wanli period, and was taught by Shi Dabin. Little is known about Xu Shiheng and only a brief account is recorded by Zhou Gaoqi (1596-1645) in his book, *Collections of Yangxian Teapot: Masterworks*. It states that Shiheng's father, an admirer of Shi Dabin's work, invited him to the family house. When Shi Dabin was challenged to use a lump of clay to make a cow from it, he hesitated but Shiheng took the clay from him and worked it into a cow with one leg bent on the ground. Amazed, Shi Dabin subsequently became his supervisor.

The present lot is a testament to the potter's skill in manipulating clay to model naturalistic animals. Compare a very similar 'elephant and vase' vessel, sold at Sotheby's Parke Bernet Hong Kong, 24 May 1978, lot 301. For a teapot dated to the early 17th century, also bearing the signature of Xu Youquan in the K. S. Lo collection, now in the Flagstaff House Museum of Tea Ware, see Hong Kong Museum of Art ed. *Yixing Purple Clay Wares - The K.S.Lo Collection*, Flagstaff House Museum of Tea Ware, Hong Kong, 2002, p.59, pl.8, and another, from the Mr and Mrs Jimmy Sha Collection, was sold in these rooms, 24 November 2013, lot 104.

尊以青銅器為雛形，身作瑞象形，象雙眼微睜，眼角有皺紋，表情安詳。背上鋪有象鞍，鞍上雕飾有如意雲紋，其上托有菱花口寶瓶。象首微揚，象鼻前仰，鼻與腹部及寶瓶相通，可作流口。紫泥作胎，均勻參雜金砂，似點點繁星。象腹底陰刻「友泉」二字，字體蒼勁有力。象尊工藝精湛，栩栩如生，處理手法極其巧妙，是為匠心獨運之紫砂文房佳器。

象自古是長壽及和平的象徵，被視為瑞獸。此象背負著寶瓶，因「瓶」與「平」同音，遂有和平、太平寓意。而明清時期「太平有象」已經成為宮廷及民間常用的圖案，寓意天下太平。

徐友泉，明萬曆年間人，名士衡，原非陶人，其父好大彬壺，延致家塾。其藝術天份被時大彬發現，並得到高度評價。《陽羨茗壺系名家》云：「徐友泉，名士衡，故非陶人也。其父好大彬壺，延致定塾。一日強大彬作泯牛為戲，不即從，友泉奪其壺土。出門去，適見樹下眠牛將起，尚屈一足，注視捏塑，曲盡厥狀。携以視大彬，一見驚嘆曰：『如子智能，異日必出吾上。』因學為壺，變化其式，仿古尊彝諸器，配合土色所宜，畢智窮工，移人心目。」可見其創作尤以仿古器最為有名。

傳世品中鈐友泉款之瑞象尊並不多見，見香港蘇富比曾售出另一件類似紫泥瑞象尊，1978年5月24日，編號301；其他友泉款之作品，見茶具文物館羅桂祥珍藏一件徐友泉刻仿古盃形三足壺，年代定為十七世紀初期，著錄於香港藝術館編，《宜興紫砂陶器：茶具文物館羅桂祥珍藏》，香港，2002年，頁59，圖版8，另見JIMMY SHA伉儷舊藏一件友泉款仿古盃形三足壺，後於香港邦瀚斯出售，2013年11月24日，編號104。



303

**A VERY RARE YIXING STONEWARE ARCHAISTIC
'RECUMBENT DEER' VESSEL**

Inscribed Chen Zhongmei

Exquisitely potted as an elegant deer with legs tucked under its round body, carefully incised with fur markings and a pair of antlers flanking the tall neck rising to a flared mouth rim, the underside of the belly with the impressed four-character *zhuan*shu artist seal mark, the stoneware of a grainy creamy dark brown tone, wood stand carved with archaistic *taotie* masks.

14cm long. (2).

HK\$600,000 - 800,000

US\$77,000 - 100,000

陳仲美款紫泥仿古鹿形尊
「陳仲美製」篆文方印

Provenance 來源:

Sotheby Parke Bernet Hong Kong, 24 May 1978, lot 310

香港蘇富比·1978年5月24日·編號310

Illustrated 出版:

The Appreciation of Cultured and Elegant Purple Clay Wares, Taipei, 2008, p.48, pl.12.

黃怡嘉、李富美主編：《紫韻雅玩：中國紫砂精品珍賞》，台北，2008年，頁48，圖版12。



The 17th century art historian Zhou Bogao recorded Chen Zhongmei as a native of Wuyuan who began working as a potter in Jingdezhen during the Wanli period (1573-1620). He left to go to Yangxian county to become a Yixing potter after the failure of his business in Jingdezhen. He had great artistry in mixing fine Yixing clay and he made superb copies and adaptations of archaic shapes.

A near-identical deer vessel signed by Chen Zhongmei, possibly the pair to the present lot, is dated as early to mid-17th century and illustrated by K.S.Lo, *The Stonewares of Yixing, From the Ming Period to the Present Day*, Hong Kong, 1986, p.224, no.148. See an Yixing stoneware tapir, impressed with similar Chen Zhongmei seal mark, formerly in the Dr Ip Yee Collection and latterly the collection of Robert H. Blumenfield, sold at Christie's New York, 22 March 2012, lot 1251; and a water vessel bearing the signature of Chen Zhongmei, from the collection of Tan Jing and Du Yuesheng, which was sold at Sotheby Parke Bernet, Hong Kong, 24 May 1978, lot 346, and again in these rooms, 27 May 2012, lot 546.

尊以仿生作鹿形，公鹿體魄雄健，雄性體徵明顯，其雙目圓瞪，臉部肌肉及毛髮刻畫細緻生動，雙耳後貼，呈跪臥狀，兩隻鹿角呈分枝狀並向後延伸，直至鹿背上所托之敞口花瓶，鹿身淺刻圓形花紋。鹿身底鈐「陳仲美製」篆書方印，配檀香木作。

陳仲美，萬歷年間宜興製紫砂名手，生卒年不詳。據明代周高起《陽羨茗壺系·神品》記載：「陳仲美，婺源人。初造瓷於景德鎮，以業之者多，不足成其名，棄之而來。好配壺土，意造諸玩，如香盒、花杯、狻猊爐、辟邪鎮紙，重鏤疊刻，細極鬼工。壺像花果，綴以草蟲，或龍戲海濤，伸爪出目。至塑大士像，莊嚴慈憫，神采欲生，瓔珞花鬘，不可思議。智兼龍眠道子，心思殫竭，以夭天年。」。現存陳仲美之傳世作品極為少見，偶見有仿古器，並以融合了青銅器之造型或特徵的作品為多。

此鹿形尊工藝生動傳神，非大師之手不可為之，屬宜興紫砂文房清供之難得佳器。羅桂祥博士舊藏一件宜興紫泥鹿形尊，同鈐有陳仲美製款，時代定為十七世紀，其器形與此器同出一轍，見羅桂祥著，《The Stonewares of Yixing, From the Ming Period to the Present Day》，香港，1986年，頁224，圖版148。同鈐有「陳仲美製」款之紫砂器，見葉義醫生及美國收藏家Robert H. Blumenfield先後收藏一件紫泥仿古犧尊，後於紐約佳士得售出，2012年3月22日，編號1251；另參看譚敬、杜月笙舊藏一例陳仲美款紫泥沙仿古方盂，後於香港邦瀚斯售出，2012年5月27日，拍品546。



304

AN YIXING STONEWARE 'TOAD AND TREE TRUNK' VESSEL

Inscribed Chen Zhongmei

Deftly potted in the form of a hollow tree trunk with naturalistic whorls and knots, one side with a large frog climbing up and peering over the rim, detailed with large beady eyes and warts on the back revealing it as the male of the species, the underside impressed with the four-character *zhuanshu* potter's seal mark, the stoneware of a creamy dark brown colour with lighter speckles.
7.2cm wide.

HK\$400,000 - 600,000

US\$52,000 - 77,000

陳仲美款段泥松椿樹蛙形水盂
底款：「陳仲美製」篆文方印



Chen Zhongmei, a native of Wuyuan, left for Yangxian county to become a Yixing potter after the failure of his business in Jingdezhen during the Wanli period (1573-1620). He had great skill in mixing fine Yixing clay, deftly producing vessels adapted from archaic shapes and naturalistically modelled animals.

Compare with a yixing toad on a pine log, also signed Chen Zhongmei, sold at Sotheby's Hong Kong, 24 May 1978, lot 344. A water dropper also in the form of a hollow tree trunk and a toad, signed by Jiang Rong, in the K.S.Lo Collection at the Flagstaff House Museum of Tea Ware, is illustrated in *Yixing Purple Clay Wares*, Hong Kong 2002, p.143, no.95.

水盂以一段松樁作器身，樹樁表面雕刻樹皮紋理，兩側則刻有年輪，正上方開一樹孔，作水盂器口，側面一青蛙攀爬於樹樁之上，小蛙雙眼圓凸，頭部微伸，越過樹洞，背部皮膚紋理表現細緻，工匠將其古樸討巧之形態表現得生動傳神，器底鈐「陳仲美製」篆文方印。

唯一帶有陳仲美款的類似的例子，見香港蘇富比曾售出一件有關陳仲美款樹樁青蛙形水盂，1978年5月24日，編號344。此類後世亦有仿製，見羅桂祥舊藏一件蔣蓉製土狗青蛙樹樁水盂，著錄於《宜興紫砂陶器：茶具文物館羅桂祥珍藏》，香港，2002年，頁143，圖版95。有關陳仲美之簡介，參看本圖錄第303號拍品。





Two views

305

A MANSHENG-TYPE YIXING STONWARE TEAPOT AND COVER

Jiaqing/Daoguang, signed Yang Pengnian

Finely potted with a tapering cylindrical body on a recessed flat base, the subtle sloping shoulders flanked by a slightly curved spout and 'C'-shaped handle, carved on one side of the exterior with leafy stems issuing from a rock beside a four-character *kaishu* inscription, the reverse with a further series of inscriptions followed by the artist's name, the domed cover surmounted with a low arched finial, the stoneware of a deep dark brown colour.

15cm wide. (2).

HK\$500,000 - 600,000

US\$65,000 - 77,000

清嘉慶/道光 楊彭年款紫泥秦權壺

底款：「彭年」

題款：「何以品泉，稱之秦權。己亥夏五月，彭年。」

題款：「廉普監餉」

Yang Pengnian lived during the Jiaqing and Daoguang reigns (1796-1850) and was considered one of the most talented potters who revitalized Shi Dabin's superb skill of hand modelling during the nineteenth century.

Chen Mansheng, known as Chen Hongshou (1768-1822), whose studio name or *hao* is 'A man tuo shi', is a native of Qiantang (present day Hangzhou). During the sixth year of the Jiaqing Period (1801), he was appointed the magistrate of Huai'an. As a connoisseur of paintings, calligraphy and scholar's objects, Chen Mansheng and Yang Pengnian collaborated on pots whose construction of forms,

techniques for rendering pictures, and engraving of inscriptions all blended together into a whole. The teapots were known as 'Mansheng Pots' of which there were eighteen forms believed to be designed and commissioned by the scholar.

The inscription reads 'lian pu jian zao', or 'Supervised by Lian Pu'. Lian Pu is known as the courtesy name of the Imperial-graded scholar and government official, Wang Chenglu (b.1794).

壺橢圓身，形似秤砣，短流微彎，正耳把，圓拱蓋上有一橋鈕。壺身上斂下闊，一面刻蘭石詩文，並題款「廉普監餉」，另一面刻詩文「何以品泉，稱之秦權。己亥夏五月。」並落款「彭年」。整壺古雅大方，壺蓋與壺身渾然一體，線條流暢而規整。紫泥作胎，泥質赭紅，溫潤中正，為曼生壺中難得之古樸典雅之品。

楊彭年，字式泉，號大鵬。清嘉慶年間制砂壺名藝人。生卒不詳。荆溪人，一說浙江桐鄉人，弟寶年、妹鳳年，均為當時制壺名藝人，善配泥，所製紫砂器及茗壺，玉色晶瑩，氣韻溫雅，渾樸玲瓏，具天然之趣，藝林視為珍品，當時常為溧陽知縣陳鴻壽製作「曼生壺」，歷來受到文人儒商喜愛。

陳曼生（1768-1822），名鴻壽，浙江錢塘人，官至溧陽知縣、江南海防同知等，著名金石學家。嘉慶年間認識楊彭年、楊寶年兄弟，對紫砂器生趣，並手繪十八壺式，請楊彭年等陶人製壺，講求銘文及壺器相配，製作嚴謹富創意，故其壺又有「曼生壺」之稱。

廉普，為清道光三年進士王成璐（1794-？），湖北江夏人，先後做過知縣、點簾官、知府、雲南鹽法道、按察使等職位，屢有善政，著有《佩湘詩草》四卷，分別被中國國家圖書館和中國社科院文學研究所收藏。其足跡遍布大江南北，詩作多記荆楚名勝，官縣令後所作，多涉及民間疾苦。



AN INSCRIBED YIXING STONEWARE 'YUCHENG' FAN-SHAPED WALL VASE

Tongzhi/Daoguang, inscribed Wang Dongshi

Finely incised with a pair of snails and a ten-character inscription, the reverse with two small holes for hanging, the underside impressed with the small two-character seal mark to one edge, the top with a shaped opening, the stoneware of a coffee brown tone.
14cm wide.

HK\$250,000 - 450,000

US\$32,000 - 58,000

清同治/光緒 玉成窯王東石款段泥扇形花插

边款：「東石」篆文方印

題款：「範湖居士詩中畫，存伯寫。」

Wang Dongshi lived during the Tongzhi and Guangxu periods (1862-1908) and was known for his skill in making teapots imitating archaistic forms. He had a reputation for working with a number of prominent scholars such as Hu Gongshou (1823-1886) and Ren Bonian (1840-1895).

Zhou Xian (1820-1875), also known by the style name Cun Bo (and Fanhu Jushi or 'Recluse of Fanhu' as his *hao*) was a Chinese visual artist known for his brush and ink work as well as carvings of flowers. Zhou was also known as an active poet among the literati circle.

The current lot is a perfect combination of the masterly potting techniques of the Yixing potters, and of painting skills among literati-artists during the 19th century.

花插呈扇形，器身頂部有如意形開口，扇面一側陰刻三隻蝸牛緩緩行於青草之上，蝸牛兩大一小，身上托螺壳，畫面清新秀麗，旁邊以行書刻詩句「範湖居士詩中畫」並落款「存伯寫」，花插側面鈐「東石」篆文方印。

王東石，清同治、光緒年間宜興製壺高手，製壺善仿古，刻工精細，技藝之巧，匠心獨具。當時文人雅士善與其配合制壺，所傳壺大多精美絕倫。

周閒（1820-1875），字存伯，號飯範湖居士，浙江秀水（今嘉興）人，精于水墨花卉，風格遠承陳白陽、李複堂，合陳、李而為一爐，與任熊友契，故進其畫風但稍變其法。所作花卉肥腴滋潤、粗枝大葉綴以精微雙鉤，可謂趣味盎然，形成筆氣雄奇，古雅絕俗的風格。亦工篆刻，作品金石味頗濃，又善詩詞，是清末著名的詞人。





Two views

307

A YIXING STONWARE RECTANGULAR TEAPOT AND COVER

Daoguang, signed Shen Xi

Of tall rectangular form, one side moulded with four large *lishu* characters, the reverse decorated with finely incised flowering prunus branches, with a flat tip spout and rectangular 'C'-shaped handle flanking the sides, the flat cover surmounted by a rectangular knob, the base impressed with a four-character *zhuan* seal mark, the stoneware of a creamy milk coffee colour.
14cm wide. (2).

HK\$300,000 - 500,000

US\$39,000 - 65,000

清道光 申錫款段泥方磚壺

蓋底：「申錫」篆文方印

壺底：「茶熟香溫」篆文方印

Shen Xi is recorded in traditional Yixing connoisseurship as being active in the Daoguang period, a contemporary Yixing potter of Yang Pengnian, with his artist's name, ziyi. Shen is known especially for his well use of 'duan' or yellow clay for making teapots and his skills were highly praised by the Republican connoisseurs, Li Jingkang and Zhang Hong in their book, *A Pictorial Study of Yangxian Pottery Teapots*, vol.1, which was written in 1937.

壺仿漢磚長方形，假方圈足，鴨嘴流，長方把，瓶蓋上一方鈕，菱角分明，風格簡練。壺身一面膜印「赤烏元年」隸書四字，另一面則陰刻梅石，樸實雅緻，古曲盎然。蓋內鈐「申錫」篆文方印，壺底鈐「茶熟香溫」篆文方印。壺以段泥為胎，微摻細沙，溫潤柔美。

申錫，字子胎，清道光咸豐年間製陶名家，生卒不詳。善用段泥，壺底用款「茶熟香溫」，曾和楊彭年，瞿子冶合作製壺，并多次文人制，人合「申」。民國李景康、張虹於《陽羨砂壺圖考》對其評價極高：「申錫善雕刻，喜用白泥，精者捏造，巧不可階……考清代陽羨壺藝，能蔚為名家者當推子胎為後勁，後此則有廣陵絕響之歎矣！」。

「赤烏」一詞為古代傳說中的瑞鳥，《呂氏春秋·有始》：「赤烏銜丹書集于周社。」《尚書大傳》卷二：「武王伐紂，觀兵于孟津，有火流于王屋，化為赤烏，三足。」南朝梁國的文學家劉勰《文心雕龍·正緯》：「白魚赤烏之符，黃金紫玉之瑞。」。赤烏元年即西元238年，東吳赤烏元年。





“If utensils are of good quality and clean,
then pottery is better than gold or jade.”

‘The Chinese Code Of Success-Maxims By Zhu Zi’, Zhu Bolu (1627-1698)

「器具質而潔，瓦缶勝金玉。」

— 《朱子治家格言》，朱柏廬（1627-1698年）



Two views

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AN YIXING STONWARE 'YUCHENG' 'GOOSE AND LONGEVITY' TEAPOT AND COVER

Tongzhi, signed Wang Dongshi

The short but wide compressed cylindrical body with lobed mouth and foot rim, one side with a five-character *kaishu* inscription, the reverse with a series of *zhuan* inscriptions followed by the potter's name, the sides flanked by a short spout and 'C'-shaped handle, the flat cover surmounted by a low horizontal knob, decorated with the outline of a bird with wings spread, between two *zhuan* characters, the base impressed with a four-character *zhuan* seal mark, and another impressed single character *zhuan* seal mark where the handle meets the base, the stoneware of a rich milky coffee colour with attractive minute light and dark brown grains. 17.5cm long. (2).

HK\$900,000 - 1,200,000
US\$120,000 - 150,000

清同治 王東石款玉成窰段泥刻詩文飛鴻延年壺

壺蓋：「延年」篆文刻款

柄底：「東石」篆文方印

壺底：「陽羨王東石製」篆文方印

提款：瓦缶勝金玉。平圓合度棋形似，規製居然居復古能，推繹南通寧拙，吉金書。

Wang Dongshi lived during the Tongzhi and Guangxu periods (1862-1908), and was known for his skills in making teapots imitating archaic forms. He also had the reputation of working with a number of prominent scholars such as Hu Gongshou (1823-1886) and Ren Bonian (1840-1895).

A very similarly formed teapot, with inscriptions around the body and a goose-form top handle, signed Wang Shengchang, inscribed by Yuefeng, is illustrated in *Yixing Pottery*, Hong Kong, 1981, p.138, no.78.

壺扁圓身，短直流，正耳把，平蓋微鼓，上作一橋鈕，蓋面淺刻鴻雁雙翅，壺鈕作雁身，雁身兩側刻「延年」二字篆文。壺身上下均有十二道凹凸筋紋，分佈均勻，上下呼應，其寓意在於合度、合時、合宜、合規，方年延年益壽。壺身一面以隸書刻「瓦缶勝金玉」、另一面以篆書刻「平圓合度棋形似，規製居然居復古能，推繹南通寧拙」，落款「吉金書」。壺底鈐「陽羨王東石製」篆文長方印，壺把下鈐「東石」小印。

王東石，別號「苦齋生」，清同治至光緒年間的製壺名手，所作之壺造型別開蹊徑，獨具一格，常為文人雅士制壺及文房具。曾與何心舟相善，一起到浙江寧波創建玉成窰。王東石製壺甚得古法，造工細緻，技藝超群，銘刻亦佳，隨時風所興。據記載及傳世品所見，凡浙寧玉成窰出品，每見奇品，極具文人味，為晚清文人壺式的一面旗幟。





Two views

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A YIXING STONWARE INCISED TEAPOT AND COVER

Tongzhi/Guangxu, signed Huang Yulin

Potted with a compressed globular body, finely incised on one side with bamboo and narcissus issuing from a rock, the reverse with a further stalk of bamboo beside a four-character inscription followed by the artist's name, the cover surmounted by an arched top handle and impressed with the artist's seal mark on the underside, with a rounded triangular curved spout and a 'C'-shaped handle flanking the sides, the stoneware of an even reddish-brown colour. 17.5cm long. (2).

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

清同治/光緒 黃玉麟款紫泥刻芷仙祝壽詩文壺
蓋地：「玉麟」篆文方印
題款：「一椀和香吸碧霞」

The presence of bamboo (*zhu*), narcissus (*shuixian*) and rock (*shoushi*) is particularly auspicious, as together they form the homonym *qunxian zhushou* meaning 'may the group of Immortals congratulate you on your birthday'.

Huang Yulin (ca.1842-1914), a native of Suzhou took his Imperial academic degree as 'xiuca'i' and later received training from the renowned Qing Dynasty Yixing artist Shao Xiangpu. According to Li Jingkang and Zhang Hong, *Yangxian shahu tukao (A Pictorial Study of Yangxian Pottery Teapots)*, vol.1, 1937, p.39, a teapot made by Huang would cost one Tael of gold to buy, but it was difficult to buy one as he would not make them unless he needed to sell them to make a living. Huang was considered a literary potter and used to be commissioned by Wu Dacheng (1835-1902) to make teapots for him. Huang's superb skills of clay kneading and teapot making are often demonstrated in teapots of various forms.

壺扁圓形，單彎短流，正耳把，蓋微鼓，上作一橋鈕，蓋底鈐「玉麟」篆文方印，壺身一面刻竹，竹葉旁刻詩文「一椀和香吸碧霞」，另一面刻一盆水仙及竹節紋。紫泥作胎，泥質細膩瑩潤，整壺形制穩健，製作嚴謹。此壺刻畫寓意深刻，水仙、竹子和石頭，合成「芷仙祝壽」，其中「祝壽」為「竹石」一字的諧音。

黃玉麟（1842-1913），宜興蜀山人，自幼從邵湘甫學藝，善製掇球、供春以及魚化龍各式壺，曾為吳大澂（1835-1902）等製壺。玉麟製壺，選泥尤為講究，配色則得古法。根據清《蘿窗小牘》一文記載，「其壺每柄售兩金，須極窮乏時始再製，否則百金不能強也。立品如此，宜其藝之精矣。」見李景康、張虹合著，《陽羨砂壺圖考·上卷》，香港，1937年，頁39。玉麟晚年製壺更是精心構選，製器瑩潔圓潤，精巧工整。





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AN YIXING STONEWARE TEAPOT AND COVER

Mid Qing Dynasty, signed Shao Jungun

Of globular form, rising from a recessed circular base impressed with a four-character *zhuan* seal mark, the sides flanked by a long curved pointed spout and 'C'-shaped handle, the conical cover surmounted with a spherical knob, the stoneware of an even coffee brown colour.

15cm wide. (2).

HK\$100,000 - 200,000

US\$13,000 - 26,000

清中期 邵俊根款紫泥宮燈壺
壺底：「邵俊根製」篆文方印

Shao Jungun whose dates is unknown is said to be an Yixing potter active during the Jiaqing and Daoguang periods. Compare another Yixing teapot with enamelled decorations also bearing the identical seal mark, illustrated in Gu Jingzhou, *Yixing zisha zhenshang*, Hong Kong, 1992, p.83, pl.058.

壺作宮燈式，笠帽蓋，寶珠鈕，三彎流，正耳把，器身飽滿蘊蓄，壺身簡約樸拙，壺蓋著墨較多，蓋緣平整，中央鼓起如笠，鈕座、鈕頸、鈕珠、氣孔依序築起，拾階而上，圓融一氣。壺身內壁造工不苟，工藝精湛。整器雍容大度，極富氣勢。

邵俊根，清嘉慶、道光年間宜興紫砂藝人，生卒不詳。工治茗壺，善粉彩裝飾。見上海許四海藏一件邵俊根彩釉梨形壺，底鈐同樣「邵俊根製」篆文方印，見顧景舟編，《宜興紫砂珍賞》，香港，1992年，頁83，圖版058。



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A LARGE YIXING STONEWARE 'BAMBOO' TEAPOT AND COVER

Mid Qing Dynasty, signed Shao Mu

Potted as a section of bamboo rising to a stepped flat top, the curved spout and 'C'-shaped handle also carved as bamboo, the flat cover surmounted by a raised round bamboo finial, impressed with two seal marks on the underside, the stoneware of reddish and coffee brown tones.

19cm wide. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

清中期 少牧款紫泥竹節大壺

蓋底：「少」篆文圓印、「牧」篆文方印

壺圓柱身，淺圈足，壺身、壺鈕、壺流及壺把均作竹節狀，壺蓋底分別鈐一枚「少」篆文圓印及「牧」篆文方印。紫泥作胎，泥質呈紫褐色，整壺形制周正，氣質穩重。



Two views

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AN YIXING STONEWARE 'PRUNUS' TEAPOT AND COVER

Republican Period, signed Shao Baoqin

Potted as a triangular-shaped section of a naturalistically detailed prunus trunk, the sides flanked by a spout and handle formed from further gnarled branches bearing prunus blossoms, the cover with another smaller flowering branch shaping the top handle, with an impressed *zhuanshu* potter's seal mark to the underside, the stoneware of a reddish-brown colour.
17cm long. (2).

HK\$200,000 - 300,000
US\$26,000 - 39,000

民國 邵寶琴款朱泥梅樁壺
蓋底：「寶琴」篆文方印

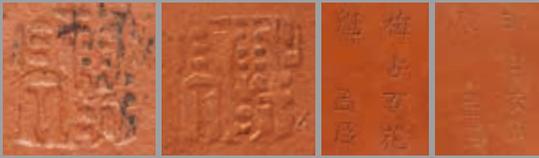
Shao Baoqin (1906-1978), a native of Shushan, Yixing, was apprenticed under Yu Guoliang (1874-1939) since she was fifteen years old. Shao was known for her careful selection of Yixing clay and masterly skills of potting techniques especially for making teapots in naturalistic forms. Teapots made by Shao under the commission of both government and private owned companies became one of the most sought-after types during the 1930s.

壺成三角梅莊形，平蓋上作一梅段形壺鈕，段上梅花盛開，壺流、壺把依樹樁形而製，於根部分叉為細小梅枝，枝頭梅花盛開，壺身作仿生樹樁紋理及孔洞，整壺清淨秀麗同時卻又意趣盎然。

此壺仿製清早期朱泥壺而製，然造型上亦推成出新，壺流及壺把相互輝映，剛勁有力，梅枝及梅花成形一絲不苟，富自然生動之機，亦有觀賞把玩志趣。

邵寶琴（1906-1978），宜興蜀山人，師從俞國良（1874-1939），造壺技藝紮實穩健，流暢大方。三十年代其獅球壺、傳臚壺、週盤壺、海棠壺及柿子壺曾為宜興利用陶器公司及宜興陳鼎和陶器廠定制，風靡一時。





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A PAIR OF SMALL YIXING STONEWARE 'TREE-TRUNK' TEAPOTS AND COVERS

Late Qing Dynasty/early Republican Period, signed Shao Futing

Each triangular teapot potted as a prunus tree trunk, detailed around the exterior with flowering prunus branches and naturalistic crevices with knots, the sides flanked by a curved spout and 'C'-shaped handle both formed as gnarled branches, the base with a six-character *kaishu* inscription followed by the potter's name, the flat cover surmounted by a further small flowering branch forming the top handle, with a *zhuan* seal mark impressed on the underside, the stoneware of an even reddish-brown tone, two wood stands. 10.4cm wide. (4).

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

清末民初 邵夫廷款朱泥梅樁小壺一對

Shao Futing (b.1824) was a native of Shangyuan village in Yixing. Shao was especially known for his small and round-shaped teapots when he reached his forties. Teapots made by Shao Families during the Republican period became very popular in Southeast Asia.

壺底：「梅詹百花魁·孟臣」楷書款

壺底：「白如依山盡·孟臣」楷書款

蓋底：「敷亭」、「敷亭」篆文方印

壺以梅樁作壺身，三彎流及壺把均以梅枝而塑，壺身兩面以貼花及浮雕技法飾彎曲梅枝，梅枝上梅花盛開，頗有「牆角數枝梅，凌寒獨自開」的幾分韻味。兩壺壺底分別刻「梅詹百花魁，孟臣」及「白如依山盡，孟臣」楷書詩文，蓋底鈐「敷亭」篆文方印。朱泥作胎，泥質細膩柔和，透出梅樁壺堅強不屈，傲雪挺立之風格。

邵夫廷，1824年出生，字甫亭，又名敷亭，宜興上袁村人，善制圓器，技藝嚴謹，器型多見渾樸。年四十餘後作品甚多，其子邵雲甫所制紫砂煙具銷於南洋極具盛名。曾指導其孫邵茂章制壺技藝。



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AN YIXING TEAPOT AND COVER

Republican Period, signed Chen Boting

Potted with naturalistic bamboo-shaped handles and spout, the compressed cylindrical vessel rising to a gently domed cover, the stone of a reddish-brown hue, the inside cover with the two-character *zhuanshu* seal mark.
18cm long. (2).

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

民國 陳柏亭款紫泥扁圓竹節壺
蓋底：「柏亭」

陳柏亭，晚清制壺名家，一作伯亭，生卒年代考。精製壺、擅陶刻，與沈才田、陳硯卿等人同為清末陶刻名手。



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A SMALL YIXING STONWARE TEAPOT AND COVER

Mid Qing Dynasty

Potted with a compressed globular form, with a recessed circular base incised with a five-character *kaishu* inscription followed by the potter's name, the sides flanked with a thin 'C'-shaped handle and long spout, the domed cover with a spherical knob, the stoneware of a reddish-brown tone with a slightly grainy texture.

11.5cm wide. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

清中期 琢琪款朱泥鋪砂圓珠壺

蓋底：「水平」楷書印

壺底：「山水作主人，琢琪。」

壺身呈梨形，溜肩，臥足，三彎細流，正耳把，壺蓋上一寶珠鈕，壺流、壺把纖細卻有力，比例恰到好處。朱泥作胎，鋪粗製沙粒，呈梨皮狀，壺蓋底刻「水平」二字，壺底陰刻「山水作主人，琢琪。」，字體鋼煉，刀工嫻熟。帶「琢琪」款之朱泥壺，清代始即有之，直至八十年代亦有仿製，此壺做工講究，造型典雅，整體周正，泥工俱佳，為清中期朱泥壺中上品，誠為功夫茶首選佳器。



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A SMALL YIXING STONWARE COMPRESSED TEAPOT AND COVER

Late Qing Dynasty, signed Wan Bao

Delicately potted with a compressed body, one side with a 'C'-shaped handle and the other with a short curved spout, the domed cover with a compressed round finial, the base impressed with a two-character *zhuanshu* seal mark, the stoneware of an even brownish-red tone with a grainy texture.

10.3cm wide. (2).

HK\$30,000 - 40,000

US\$3,900 - 5,200

清晚期 萬寶款朱泥鋪砂折肩小壺

壺底：「萬寶」篆文方印

壺扁圓身，小短流，正耳把，壺身折肩，作合歡式，壺底鈐「萬寶」篆文方印。此壺小巧，成器難度大，為晚清朱泥壺難得一器。



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AN YIXING STONWARE 'BAMBOO' TEAPOT AND COVER

Late Qing Dynasty/early Republican Period, signed Fan Dasheng

Potted as a section of bamboo rising to a flat top, the curved spout and 'C'-shaped handle also carved as bamboo, the flat cover surmounted by a small cylindrical domed finial encircled with further bamboo, with an impressed two-character *kaishu* mark, the stoneware of an even reddish-brown tone.

12.6cm wide. (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

清末民初 範大生款朱泥竹節壺

蓋底：「大生」楷書印

Fan Dasheng was hired as an apprentice craftsman at Yixing in 1913. The seal on the base, 'taoyue gongchang', (lit. 'Pottery factory'), refers to the factory where he worked. His work was included in the International Exhibition of Chinese Art at Burlington House, London, 1935.

See another teapot made by Fan Dasheng, currently in the Flagstaff House Museum of Tea Ware, illustrated in *Yixing Purple Clay Wares - The K.S.Lo Collection, Flagstaff House Museum of Tea Ware*, Hong Kong, 1994, p.121, pl. 74.

壺竹節形身，淺圈足，三彎流及正耳把亦作竹節狀，平蓋上有圓形竹鈕，蓋底鈐「大生」楷書方印。朱泥作胎，泥質細膩，色澤柔和，包漿瑩潤。此壺器形小巧，比例恰當，為大生作品中精美之作。

範大生（1875-1942）清末民初紫砂名師，其「大生壺」名噪一時。民國二年（1913）受聘為宜興蜀山「利永陶器公司」技師，竹節壺為其傳世作品之一。其他範大生之作品，見香港茶具文物館藏一件合菱壺，筋紋清晰，做工周正，參考香港藝術館編，《宜興紫砂陶器--茶具文物館羅桂祥珍藏》，1994年，頁121，圖版74。



Two views

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A YIXING STONWARE INSCRIBED TEAPOT AND COVER

Mid Qing Dynasty, signed Meng Chen

Potted with a compressed globular body, rising to a lipped mouth rim, inscribed on one side with a twelve-character *kaishu* inscription, the reverse decorated with bamboo, with a 'C'-shaped handle and short curved spout flanking the sides, the base incised with a four-character *kaishu* potter's seal mark within a circle, the domed cover with a compressed globular knob, the stoneware of a deep reddish-brown colour.

12.3cm wide. (2).

HK\$30,000 - 50,000

US\$3,900 - 6,500

清中期 孟臣款朱泥刻竹詩文蓮子壺

壺底：「惠孟臣製」圓印

題款：「因思連夜奏，乞借薄陰涼。二泉」

壺身作蓮子式，身筒圓潤如，寶珠鈕，一灣小流前斂後移，壺把略粗稍頓，泥質如紫玉，溫潤宜人，造工精緻而不板滯，通體瀟灑，氣孔圓正，器壁一側刻詩文「因思連夜奏，乞借薄陰涼。二泉」，另一側刻秀竹圖，壺底鈐「惠孟臣製」圓印。可用可賞，為把玩佳器。



AN YIXING STONEWARE PEAR-SHAPED TEAPOT AND COVER

Early Qing Dynasty

The pear-shaped body rising from a slightly-flared foot, applied with a slender loop handle set opposite a swan-neck spout, crisply applied with leafy chrysanthemums, the cover surmounted by a knob in the form of a squirrel climbing on a naturalistic tree branch, the clay of rich red-brown tone.

15.6cm wide. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

清早期 朱泥貼花松鼠菊花壺

壺溜肩，垂腹，圈足外撇，三彎流，正耳把，壺蓋上塑一松鼠爬葡藤作鈕，肩部貼花飾綴帶月季花，腹部貼泥飾菊花紋，腹部以肩部用雙弦紋分開。朱泥作胎，泥色偏朱褐，燒造工整，為清早期貼花壺中保存較為完整一例。



AN YIXING STONEWARE TEAPOT AND COVER

Early Qing Dynasty

The globular body with a curved spout and loop handle of naturalistic gnarled branch form, crisply applied with three squirrels playing on luscious grapes issuing from leafy stems and tendrils, the cover surmounted by a playful *chi* dragon under a finial formed as a naturalistic branch, the stoneware of reddish-brown hue. 21.6cm wide. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

清早期 朱泥貼花松鼠葡萄紋螭龍鈕大壺

壺圓身，圈足，樹幹形三彎流及正耳把，貼泥技法貼飾葡萄蔓藤，三隻松鼠於蔓藤間嬉戲。壺鈕作樹幹狀，下伏一隻螭龍，生動討喜。朱泥胎質，窯火得宜，為早期大壺中難得之完整品。

此類大壺燒造行對困難，因器形較大容易出現窯裂和變形等現象，成品率相對較低，細觀此壺，貼泥紋飾中葉脈及松樹皮毛均作細緻雕刻，為朱泥貼花壺中佳器。



AN YIXING STONEWARE RETICULATED 'PRUNUS' TEAPOT AND COVER

Early Qing Dynasty

Finely potted with six rounded sides rising to a lipped mouth rim with straight edges, the exterior decorated on each side with a circular medallion enclosing deftly carved and reticulated flowering prunus branches, the sides flanked with a curved spout and 'C'-shaped handle, both formed by stylised elephant-heads, the domed cover with reticulated branches of pine, surmounted by a *chilong* holding a *lingzhi* in its mouth, the stoneware of an even reddish-brown colour. 15.4cm wide. (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

清早期 朱泥鏤雕梅花六棱壺

壺呈六棱形，龍口吐出三彎壺流，圈把作梅枝狀，壺蓋鏤雕松針，一螭龍銜靈芝鈕，壺身六面均作以開光鏤雕梅花，與壺把壺蓋形成對應。朱泥作胎，色澤嬌豔，保存良好，為朱泥鏤雕壺中難得佳作。



A RARE YIXING STONEWARE APPLIQUÉ-DECORATED KENDI

Kangxi

Of bottle vase shape with a short dragon-head spout on one side, finely decorated around the body with peach blossoms borne on leafy branches, prunus beside *lingzhi* and tall leafy orchids, the tall cylindrical neck with two scaly dragons and a *chilong* confronting a flaming pearl, amidst clouds above a band of phoenix enclosed within pendent leaves, the stoneware of an even reddish-brown tone. 9.2cm high.

HK\$100,000 - 200,000

US\$13,000 - 26,000

清康熙 朱泥貼花龍紋軍持

Illustrated 出版：

Wellington Wang, *Purple Clay: Wellington Wang's Collection of Yixing Wares*, 1993, p.189

王度，《紫泥-王度宜陶珍藏冊》，1993年，頁189。

The decoration on the current lot presents a plethora of auspicious wishes. The cymbidium orchid, *lan*, is symbolic of virtue and associated with the ideal Confucian gentleman who is principled, morally upright, loyal and patriotic. Prunus, the first to flower in the year, represents spring as well as Confucian gentleman virtues of endurance and resilience. *Lingzhi* fungus is associated with longevity and immortality, as are peach blossoms which are also regarded as symbols of Spring.

Examples of Yixing kendi are extremely rare although one, of more plain decoration, was sold at Sotheby's London, 5 November 2008, lot 360.

軍持長頸，盤口，鼓腹，圈足微撇，龍首作一短流。瓶頸上以貼花飾雙龍戲珠，火珠下一螭龍遊走如意祥雲之間，頸部下方貼花飾蕉葉紋一周，瓶身貼花飾靈芝、梅花及蘭花，進圈足處貼飾如意雲頭紋一周。整器形制規整，朱泥泥質瑩潤光潔，貼泥工藝一絲不苟，為清早期朱泥佳器。



A LARGE YIXING STONEWARE APPLIQUÉ-DECORATED TEAPOT AND COVER

Early Qing Dynasty

Of large globular form, applied on the sides with a spout and a 'C'-shaped handle both formed as branches, issuing fruiting leafy grape vines applied around the body, the circular cover surmounted by a gnarled branch shaping the top handle, with further leafy tendrils, the stoneware of a creamy beige colour attractively contrasted with the darker reddish-brown appliqué decoration.

26.4cm wide. (2).

HK\$50,000 - 80,000

US\$6,500 - 10,000

清早期 段泥貼花葡萄紋大壺

壺身呈大圓珠形，三彎流，正耳大壺把，壺流、壺把均呈仿生樹枝狀，壺身以紫泥貼泥飾葡萄及蔓藤，層疊串聯，蜿蜒盤曲，葡萄葉脈細節處理得當，栩栩如生。壺以團山泥為胎，另摻熟料，成器堅致，對比強烈。其他利用段泥作胎紫泥貼花的大壺之例，見王度舊藏一件清早期段泥貼花葡萄紋提梁壺，出版於《紫泥-王度宜陶珍藏冊》，台灣，1993年，頁118，後於中國嘉德售出，2010年11月21日，編號2164。德國德累斯頓博物館藏有類似貼花葡萄紋壺，建檔於1721年，因此可推斷此類壺製作年限應為康熙年間。



AN YIXING STONEWARE APPLIQUÉ-DECORATED TEAPOT AND COVER

Early Qing Dynasty

Potted with a compressed globular body raised on a narrow foot, the exterior embellished on each side with a carefully applied stylised mythical beast, their bodies formed by long elegant bifurcated scrolls, the sides flanked with a curved spout decorated with leafy chrysanthemums and a handle with further scrolls issuing from the head of a dog, the domed cover with a pair of appliqué *chilong* between the Buddhist lion finial, the stoneware of an even reddish-brown colour.

15.8cm wide. (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

清早期 朱泥貼花獅子繡球壺

壺呈扁圓形，三彎流及壺把上均飾纏枝蓮紋，壺把上以塑一龍頭，壺身兩面以膜印貼泥分別飾兩組變形夔龍紋，壺蓋微凸，上塑一小獅回首而望，一前爪握繡球，壺蓋上亦以貼泥飾變形螭龍紋兩組。朱泥作胎，泥質細膩，泥色油潤且深沉，整壺比例協調，造像周正，為清早期出口風格壺中佳例。



325

A SMALL YIXING STONEWARE POLISHED OCTAGONAL TEAPOT AND COVER

Late Qing Dynasty, signed Meng Chen

Elegantly potted with a pear-shaped body with faceted sides rising from a recessed circular base to a gilt mouth rim, the sides flanked by a long curved spout with tip gilded and 'C'-shaped handle, the domed faceted cover with gilt rim surmounted by a bud-form gilt knob, the base with an incised four-character *kaishu* mark, the stoneware of a reddish-brown colour with an attractive smooth polish.

8.5cm high. (2).

HK\$20,000 - 40,000

US\$2,600 - 5,200

清晚期 孟臣款紫泥磨光八方小壺

壺底：「惠孟臣製」楷書款

壺呈八邊梨形，三彎流，壺流，壺鈕及口沿嵌飾鎏金，壺底刻「惠孟臣製」楷書款，紫泥作胎，泥胎中摻細金沙，壺身及蓋面拋光，色澤溫潤細膩。



A SMALL YIXING STONEWARE TEAPOT AND COVER

Late Qing Dynasty, signed Geng Shan

Elegantly potted with a compressed globular body, the recessed circular base rising to a short rim, with a pointed spout and a 'C'-shaped handle on opposing sides, the base with a two-character seal mark, the domed cover surmounted by a small round finial and incised with a four-character inscription to the inner wall, with gilding to the spout, rims and finial, the stoneware of an even reddish-brown colour.

12cm wide. (2).

HK\$20,000 - 30,000

US\$2,600 - 3,900

清晚期 朱泥利記耕山款寶珠壺

蓋沿：「寶珠利記」楷書印

壺底：「耕山」篆文方印

壺寶珠形，假圈足，小短流，正耳把，壺流、壺蓋邊沿及壺鈕嵌鎏金包邊，壺蓋外沿刻「寶珠利記」楷書因，壺底鈐「耕山」篆文方印。朱泥作胎，色澤潤潔，泥胎中摻粗顆粒，分佈細密均勻，整壺做工嚴謹端莊。

晚清傳器有「耕山」款者，常見另有「畊山督造」、「真貢局」並署的洋桶。傳「寶珠利記」為泰國商，然「耕山」則為經營宜興陶器的日本人。



END OF SALE



**A RARE AND FINE IVORY FIGURE
OF A RANRYO-O DANCER** *(detail)*

By Isshinsai Yoshiyuki
Meiji Period (1868-1912)
£8,000 - 12,000

Provenance

A Belgium private collection

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Bonhams

LONDON

FINE JAPANESE ART

New Bond Street
Thursday 15 May 2014

bonhams.com/japanese

**A MAGNIFICENT RARE IMPERIAL
FAMILLE ROSE AND HUANGHUALI
TWELVE-LEAF SCREEN**

Jiaqing (1796-1820)

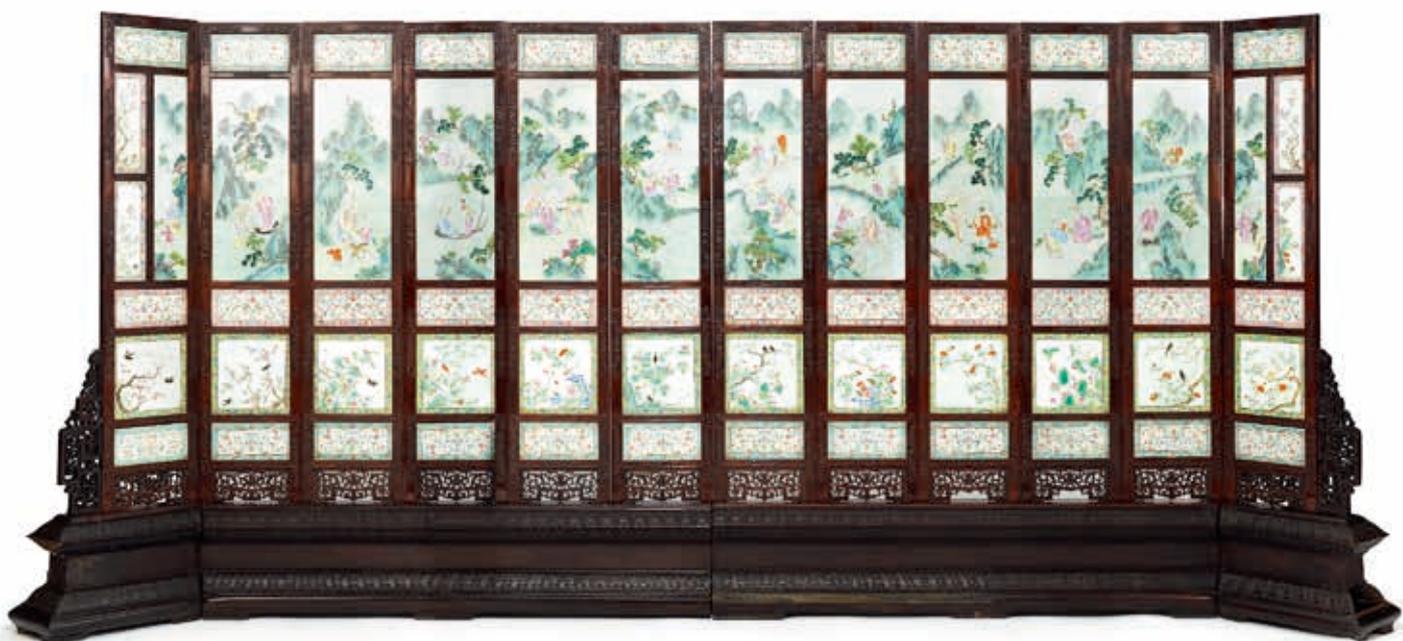
Overall 383cm wide x 175cm high

£800,000 - 1,200,000

CONTACT

+44 (0) 20 7468 8248

chinese@bonhams.com



Bonhams

LONDON

FINE CHINESE ART

New Bond Street
Thursday 15 May 2014 at 10.00

bonhams.com/chinese

ASIAN 20TH CENTURY AND CONTEMPORARY ART

Saturday 17 May 2014
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Admiralty, Hong Kong

LIU YE (CHINESE, B.1964)

Red, Yellow, Blue

Oil on canvas, triptych, framed

Each signed in Chinese and English
and dated 2002

Each 45 x 180 cm. (17 11/16 x 70 7/8 in).

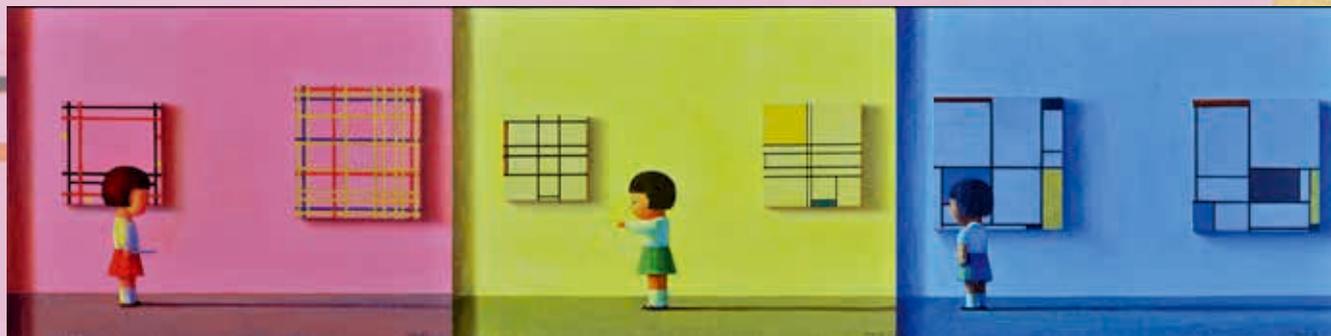
HK\$5,000,000 - 6,000,000

US\$640,000 - 770,000

ENQUIRIES

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Bonhams

HONG KONG

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**FINE AND RARE WINES,
COGNAC AND SINGLE
MALT WHISKY**

Tuesday 20 May 2014
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Admiralty, Hong Kong

CHÂTEAU MOUTON ROTHSCHILD 1986
Pauillac 1er Grand Cru Classé
HK\$62,000 - 78,000
US\$8,000 - 10,000

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中國書畫：
古代、近現代及當代水墨

2014年5月25日，星期日

下午1時30分

香港邦瀚斯藝術廊

金鐘太古廣場一期2001室

文徵明 醉翁亭記

水墨紙本 手卷

一五五五年作

34.5厘米 x 317厘米 (13½吋 x 124¾吋)

估價：6,500,000 - 9,500,000港幣



Bonhams

邦瀚斯

HONG KONG

bonhams.com/hongkong

冷枚 戲嬰圖
設色絹本 橫幅
114.5厘米 x 225.5厘米 (45吋 x 88¾吋).
估價：5,000,000 – 8,000,000港幣

預展
2014年5月22至24日

詳情請洽
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Bonhams



Fine Asian Works of Art

Tuesday 24 June, 10am
San Francisco

Preview
21-23 June

+1 (415) 503 3333
dessa.goddard@bonhams.com

An impressive pair of *famille verte* jardinieres
Kangxi mark and of the period
\$60,000 - 80,000

International Auctioneers and Appraisers - [bonhams.com/asian](https://www.bonhams.com/asian)

International Antiques Fair

國際古玩展

香港會議展覽中心——展覽廳5BC
Hong Kong Convention and Exhibition Centre – Hall 5BC

24-26/5/2014 11:00am – 7:00pm



VIP開幕預展 VIP Opening Preview
23/5/2014 6:00pm – 9:00pm

專題展覽：

缶墨東遊——吳昌碩誕辰170週年紀念展
BURDELEY古石雕珍藏展
《歸真堂》宋元陶瓷特展

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

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. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

18. JEWELLERY

Ruby and Jadeite

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 and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows: Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Chateau bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones 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.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

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

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

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.

1.3 Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the striking of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The Seller undertakes to you that:

2.1.1 The Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;

2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;

2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot

2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and Taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.

3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.

4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.

5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full, and received in cleared funds by, Bonhams.

6 PAYMENT

6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.

6.2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.

7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot. You will collect and remove the Lot at your own expense from Bonhams' custody and/or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

7.5 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):

8.1.1 to terminate immediately the Contract for Sale of the Lot for your breach of contract;

8.1.2 to re-sell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the Lot;

8.1.4 to remove and store the Lot at your expense;

8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;

8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and

8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.		<i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW AND DISPUTE RESOLUTION
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10 10.1	MISCELLANEOUS You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11.1	Law All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. <i>Bonhams</i> has a disputes procedure in place
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> .	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.
9	THE SELLER'S LIABILITY	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.	APPENDIX 2	
9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the Auctioneer's hammer in respect of the <i>Lot</i> .	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.	BUYER'S AGREEMENT IMPORTANT: These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.	
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.	1	THE 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> .	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	1.1	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> .
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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	1.2	The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".	1.3	Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the Auctioneer's hammer in respect of the <i>Lot</i> , when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
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	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.	1.4	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.
		10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
		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> .	1.5.1	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;
		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.	1.5.2	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> ;
				1.5.3	we will provide a guarantee in the terms set out in paragraph 9.
				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> .

<p>2</p> <p>PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p> <p>3</p> <p>PAYMENT</p> <p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 The <i>Purchase Price</i> for the <i>Lot</i>;</p> <p>3.1.2 A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i>, and</p> <p>3.1.3 If the <i>Lot</i> is marked ^[A^F], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.</p> <p>3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.</p> <p>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 Seller in respect of the <i>Lot</i>, any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the Seller.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>4</p> <p>COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the Seller 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 Seller and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our</p>	<p>premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>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 Seller or held by the <i>Storage Contractor</i> as agent on behalf of the Seller and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>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>.</p> <p>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>.</p> <p>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.</p> <p>5</p> <p>STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6</p> <p>RESPONSIBILITY FOR THE LOT</p> <p>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.</p> <p>6.2 You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7</p> <p>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>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 Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>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;</p> <p>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</p>	<p>from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;</p> <p>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;</p> <p>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>.</p> <p>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.</p> <p>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.</p> <p>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 <i>sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.</p> <p>8</p> <p>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>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 Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:</p> <p>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</p> <p>8.1.2 deliver the <i>Lot</i> to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p>
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8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		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> .	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.
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	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:	11.4	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.
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.				
9	FORGERIES				
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>sale</i> to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or	11.5	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.
9.2	Paragraph 9 applies only if:	10.2.2	changes in atmospheric pressure; nor will we be liable for:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
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	10.2.3	damage to tension stringed musical instruments; or	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
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	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.8	In this agreement "including" means "including, without limitation".
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> .	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.	11.9	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.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
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	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 may be 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.	11.11	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.
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.			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.
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> .			12	GOVERNING LAW
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> .		You may wish to protect yourself against loss by obtaining insurance.	12.1	Law
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				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.
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.	12.2	Language
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	MISCELLANEOUS		DATA PROTECTION - USE OF YOUR INFORMATION
		11.1	You may not assign either the benefit or burden of this agreement.		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.
10	OUR LIABILITY				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).
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	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.		

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 ["r"] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the

Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax

on the Hammer Price. (where applicable) the Buyer's

Premium

and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Tax" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees,

levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

"Website" Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

"Section 14 Implied undertaking as to title etc.

- (1) In every contract of sale, other than one to which subsection (2) applies, there is-
 - (a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and
 - (b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-
 - (a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and
 - (b) an implied warranty that neither-
 - (i) the seller; nor
 - (ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor
 - (iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

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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應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

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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。對這份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就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責任。

閣下不應假定已經進行該等查驗、調查或測試。

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

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

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

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

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

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

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

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

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

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。

任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

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

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

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

5. 競投

參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣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。拍賣人的決定視為最終及不可推翻的決定。

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

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

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站 <http://www.bonhams.com>。

透過代理人競投

本公司會接受代表競投表格所示事人作出的出價，惟本公司有權拒絕代表事人的代理作出的出價，並可能要求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，則我們會向閣下的事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦瀚斯的合約

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

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

7. 買家費用及買家須支付的其他收費

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

買家須就本次拍賣會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15,000,001港元或以上部分的12%

8. 稅項

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

9. 付款

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

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票：如閣下可提供適當身份證明，且本公司信納該匯票或支票屬真實，本公司可容許閣下即時領取拍賣品；

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以鈔票、錢幣，或者以港幣（不接受其他貨幣）為單位的旅行支票，為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣、旅行支票以外的方式付款；

旅行支票：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
Kong
帳戶名稱： Bonhams (Hong Kong) Limited-Client A/C
帳號： 808 870 174001
Swift code: HSBCHKHHHKH

若以銀行匯款支付，在扣除任何銀行費用及/或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

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，閣下在拍賣前預先通知發卡銀行，以免忽於付款時，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字樣的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及/或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論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、復還中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，亦不論該等責任是否由於任何疏忽、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，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第11段所列出的情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、

無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用的增值稅。

17. 鐘錶

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

18. 珠寶

紅寶石及翡翠

產自緬甸的紅寶石及翡翠或不能進口美國。非產自緬甸的紅寶石及翡翠在進口美國前需經過核證，買家有責任在付運前取得所有相關及規定的進出口執照、證明書及文件。買家未能成功將貨品運進美國，並不構成不付款或取消買賣的理由。因有關事宜所招致的額外費用，邦瀚斯概不負責。

寶石

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

估計重量

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

署名

1. 鑽石胸針，由韋青斯基製造

當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由韋青斯基署名

邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由韋青斯基裝嵌

邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

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

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

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

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

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

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

「**巴薩諾風格**」：我們認為這是該藝術家風格的、並且屬於後期的作品；

「**仿巴薩諾**」：我們認為這是該藝術家某知名畫作的複製作品；

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

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

20. 瓷器及玻璃

損毀及修復

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

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

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

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

酒塞與缺量

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

15年以下一瓶頸內或少於4厘米

15-30年一瓶肩頂部 (ts) 或最多5厘米

30年或以上一瓶肩高處 (hs) 或最多6厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB — 酒莊瓶裝
DB — 葡萄園瓶裝
EstB — 莊園瓶裝
BB — 波爾多瓶裝
BE — 比利時瓶裝
FB — 法國瓶裝
GB — 德國瓶裝
OB — 奧波爾圖瓶裝
UK — 英國瓶裝
owc — 原裝木箱
iwc — 獨立木箱
oc — 原裝紙板箱

符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動植物種國際貿易公約規限，請參閱第13條。
- ~ 請注意，受最近立法影響，產自緬甸的紅寶石及翡翠或不能進口美國。非產自緬甸的紅寶石及翡翠在進口美國前需經過核證。
- 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。
- ▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。
- Ⓞ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

22. 語言

本競投人通告以中英文刊載。如就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。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

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

附錄一

銷售合約

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

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

<p>1 合約</p> <p>1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。</p> <p>1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。</p> <p>1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。</p> <p>1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。</p> <p>2 賣家的承諾</p> <p>2.1 賣家向閣下承諾：</p> <p>2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；</p> <p>2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。</p> <p>2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。</p> <p>2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；</p> <p>2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。</p> <p>3 拍賣品的說明</p> <p>3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。</p> <p>3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。</p> <p>4 對用途的合適程度及令人滿意的品質</p> <p>4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。</p> <p>4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。</p>	<p>5 風險、產權及所有權</p> <p>5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。</p> <p>5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。</p> <p>6 付款</p> <p>6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。</p> <p>6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。</p> <p>7 領取拍賣品</p> <p>7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。</p> <p>7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/或邦瀚斯的所有其他款項為止。</p> <p>7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/或控制或由儲存承辦商保管的拍賣品，並將其移走。</p> <p>7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。</p> <p>7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。</p> <p>8 未有支付拍賣品的款項</p> <p>8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：</p> <p>8.1.1 因閣下違反合約而即時終止銷售合約；</p> <p>8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；</p> <p>8.1.3 保留拍賣品的管有權；</p> <p>8.1.4 遷移及儲存拍賣品，費用由閣下承擔；</p> <p>8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；</p>	<p>8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；</p> <p>8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非賣家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；</p> <p>8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；</p> <p>8.1.9 保留由賣家及/或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及</p> <p>8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。</p> <p>8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。</p> <p>8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。</p> <p>9 賣家的責任</p> <p>9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。</p> <p>9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款或負責。</p> <p>9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。</p> <p>9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還索賠或其他而產生或就此而申索；</p>
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<p>9.5 在任何情況下，倘若賣家就拍賣品，或任何其他其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。</p> <p>9.6 上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。</p> <p>10 一般事項</p> <p>10.1 閣下不得轉讓銷售合約的利益或須承擔的責任。</p> <p>10.2 倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>10.7 銷售合約內所用標語僅為方便參考而設，概不影響合約的詮釋。</p> <p>10.8 銷售合約內「包括」一詞指「包括，但不限於」。</p> <p>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。</p> <p>10.10 凡提述第某段，即指銷售合約內該編號的段落。</p> <p>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。</p> <p>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。</p>	<p>11 規管法律</p> <p>11.1 法律</p> <p>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。</p> <p>11.2. 語言</p> <p>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。</p> <p>附錄二</p> <p>買家協議</p> <p>重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地上以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。</p> <p>1 合約</p> <p>1.1 此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>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：</p> <p>1.5.1 本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；</p> <p>1.5.2 在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；</p> <p>1.5.3 本公司會按照第9段所載條款提供擔保。</p> <p>1.6 不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。</p> <p>2 履行銷售合約</p> <p>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。</p>	<p>3 付款</p> <p>3.1 除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二個工作日下午四時三十分向本公司支付：</p> <p>3.1.1 拍賣品的買價；</p> <p>3.1.2 按照競投人通告規定費率的買家費用；及</p> <p>3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。</p> <p>3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>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。</p> <p>4 領取拍賣品</p> <p>4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。</p> <p>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。</p> <p>4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。</p> <p>4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。</p> <p>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。</p>
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- 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。
- 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。
- 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。
- 6 對拍賣品的責任**
- 6.1 待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。
- 6.2 閣下應於拍賣會後盡快為拍賣品投買保險。
- 7 未能付款或提取拍賣品及部份付款**
- 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表賣家行使的任何權利下），而無須另行通知閣下：
- 7.1.1 因閣下違反合約而即時終止本協議；
- 7.1.2 保留拍賣品的管有權；
- 7.1.3 遷移及/或儲存拍賣品，費用由閣下承擔；
- 7.1.4 就閣下所欠的任何款項（包括買價）及/或違約的損害賠償，向閣下採取法律程序；
- 7.1.5 就任何應付款項（於頒布判決或命令之前及之後）收取由應付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；
- 7.1.6 取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；
- 7.1.7 在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；
- 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；
- 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；
- 7.1.10 在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；
- 7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。
- 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付款項日期起計至閣下支付該款項的日期止。
- 7.3 倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），然後用以支付應付予本公司的任何其他款項。
- 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。
- 8 其他人士就拍賣品的申索**
- 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：
- 8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或
- 8.1.2 向閣下以外的其他人士交付拍賣品；及/或
- 8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或
- 8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。
- 8.2 第8.1段所述的酌情權：
- 8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何裁決、命令或判決而終止，於該管有權終止後隨時行使；及
- 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。
- 9 贖品**
- 9.1 本公司根據本第9段的條款就任何贖品承擔個人責任。
- 9.2 第9段僅於以下情況適用：
- 9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及
- 9.2.2 閣下於知悉拍賣品為或可能為贖品後，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贖品；及
- 9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為贖品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。
- 9.3 於下述情況下，第9段不適用於贖品：
- 9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關贖品主要專家在當時的意見；或
- 9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為贖品，或採用的確定方法在所有情況下本公司若採用則屬不合理。
- 9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非贖品而必需進行的程序及測試。
- 9.5 倘本公司信納拍賣品為贖品，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。
- 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。
- 9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
- 9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
- 10 本公司的責任**
- 10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦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估價計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。
- 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，或任何損壞乃由於拍賣品受蟲蛀所導致；或
- 10.2.2 大氣壓力改變；
- 本公司亦不就以下負責：
- 10.2.3 弦樂器的損壞；或
- 10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；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。

- 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。
- 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。

閣下宜購買保險以保障閣下的損失。

- 10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。
- 11 一般事項
- 11.1 閣下不得轉讓本協議的利益或須承擔的責任。
- 11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權力的能力。
- 11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。
- 11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦瀚斯，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。
- 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。
- 11.6 本協議內凡提及邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。
- 11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。
- 11.8 本協議內「包括」一詞指「包括，但不限於」。
- 11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。
- 11.10 凡提及第某段，即指本協議內該編號的段落。

- 11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。
- 11.12 本協議凡賦予賣家豁免、及/或排除或限制邦瀚斯責任時，邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後繼公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。

12 規管法律

12.1 法律

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

12.2 語言

本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

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

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

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

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

附錄三

釋義及詞彙

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

釋義

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

「**拍賣人**」主持拍賣會的邦瀚斯代表。

「**競投人**」已填妥競投表格的人士。

「**競投表格**」本公司的競投人登記表格、缺席者及電話競投表格。

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

「**書籍**」於專門書籍拍賣會提供以作銷售的印刷書籍。

「**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負責賣家的遷移收費或領取費用，加稅項。

「**贗品**」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該贗品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆畫）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保證**」在任何贗品上邦瀚斯對買家全力承擔的責任，以及在專門票拍賣會及/或專門書籍拍賣會當中，根據買家協議內訂立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保證**」指業務規則第8.2.1段所述的保證。

「**遺失或損壞保證費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦瀚斯，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

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有一

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

(2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

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Registration and Bidding Form

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This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 2001, One Pacific Place Admiralty, 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 2% 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:	Sale date:
Sale no.	Sale venue: Hong Kong

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments HK\$:

\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....by 50,000s
\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s
\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
Suite	
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"/>	
I am registering to bid as a private client <input type="checkbox"/>	
I am registering to bid as a trade client <input type="checkbox"/>	
Please note that all telephone calls are recorded.	Please tick if you have registered with us before <input type="checkbox"/>

Important

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

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

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

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

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

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

Bonhams, Customer Services, Suite 2001, One Pacific Place Admiralty, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com
 Bonhams (Hong Kong) Limited, Suite 2001, One Pacific Place Admiralty, Hong Kong. Company Number 1426522.



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