

**THE FENG WEN TANG COLLECTION
OF EARLY CHINESE CERAMICS**

古雅致臻 — 奉文堂藏中國古代陶瓷

Thursday 9 October 2014



Bonhams

HONG KONG

THE FENG WEN TANG COLLECTION OF EARLY CHINESE CERAMICS

Thursday 9 October 2014 at 10:00am
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place, Admiralty, Hong Kong

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Front cover: Lot 193
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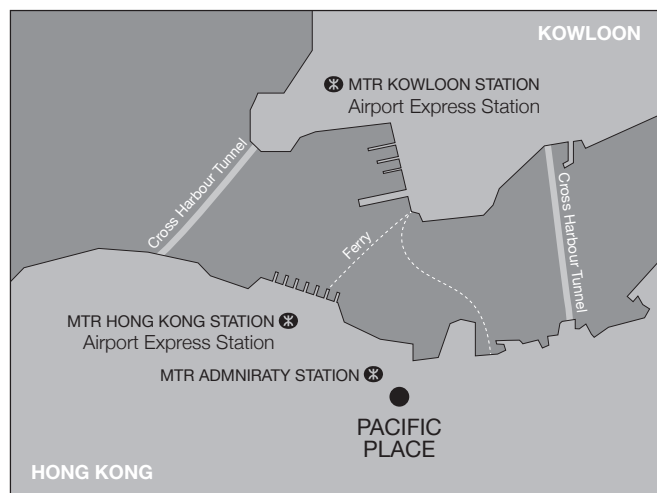
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THE FENG WEN TANG COLLECTION

The commercial art market in Hong Kong is a very demanding and competitive environment. To be successful while maintaining (and burnishing) a personal reputation, a dealer needs: great practical and academic knowledge; a loyal range of buying and selling clients; a critical and independent judgment; strong resources; and (preferably) good language skills to accommodate a truly international clientele. This is a formidable range of requirements, and no other global Chinese-art-dealing centre demands such varied skills. Susan Chen is one of the few Hong Kong dealers who have acquired them all, in a long career spent handling top-quality Chinese art.

The traditional belief in China is that three essential elements underpin a successful business: good timing for a new venture; an excellent location; and a harmonious personal character. Susan Chen's Hong Kong Gallery achieved all three during her career.

Her remarkable language skills are one of the keys to her professional and personal success. Equally at home, socially and professionally, in Taipei, Tokyo, London, New York or San Francisco, she is fluent in each local language, and entirely comfortable within any social conventions. A cosmopolitan collector-dealer herself, she is married to an English collector who shares all her cultural interests, and who has himself balanced a highly successful business career in Hong Kong's shipping fraternity with a deep and productive commitment to the cultural life of his adopted city. Susan and Anthony Hardy are therefore a high-profile couple without parallel in Hong Kong's cultural community. Excellent company on any occasion, they are equally welcome as guests at a Hong Kong Museum opening, a gala charity dinner, or a lecture on Chinese art in Bonham's Pacific Place Gallery.

This auction catalogue demonstrates clearly that Susan Chen has a particular affection for the simply-coloured and attractively-glazed wares created during a unique era in Chinese ceramic production in North and South China. Her fondness arises from both her traditional Chinese preference for these often outwardly simple wares; but also from her Japanese-inspired connoisseurship, which prompts a collector nurtured in wabi-cha to interpret these pots as sophisticated products hiding their impressive potting skills under an appearance of simplicity and spontaneity. Collectors educated in both these approaches combine the aesthetic preferences of a Ming scholar drawn to Song wares, with the philosophical stance of Sen Rikyu and other early tea-masters who

discovered a Zen Buddhist component in the contours and glaze of a Jianyao black-glazed tea bowl.

Handle any of these ceramics during the preview, and you will appreciate that a lifetime of study and enjoyment has been distilled into this collection of early ceramic vessels, often small in size but outstanding in design and quality.

However, ceramics only represents one facet of Susan Chen's passion for Chinese art. Her interests (and business career) have encompassed a number of related Chinese categories, where her traditional Chinese tastes are even more in evidence: 20th century Chinese painting, jade carvings, scholar's objects, and early metalwork. She notes Mr Nakamura's amazement at the range of material she traded, as he sat beside her during one fairly typical afternoon in her Hong Kong gallery; and this busy Hong Kong activity ignores her involvement at auctions overseas in China, London, New York, and San Francisco.

Tucked away in a discreet upstairs gallery, firstly in Kowloon behind the Peninsula Hotel, then over on Hong Kong-side in Lyndhurst Terrace, and latterly in Ice House Street, her stock and her personal collection became a magnet for the world's top collectors and dealers, dispirited by the opaque games played out along Hollywood Road. Filtered through the prism of her super-critical judgment, the objects in her gallery were often exceptional, and never routine. No wonder the world's cognoscenti, visiting Hong Kong in search of museum-quality treasures to buy, always found time to drop into her gallery. Even if there was nothing in stock exactly to their taste at the time, Susan's generous hospitality ensured a warm welcome for overseas guests at her favourite restaurants a short walk from her office!

Bonhams is delighted to be offering at auction this distinguished private collection of early Chinese ceramics, created during one of China's most glittering craft eras. It was formed with a discriminating eye and a tight focus. The collection is a time capsule, representing a period when fine pieces could be found (with a bit of good luck, diligent daily pursuit, and a reputation for fair dealing) on a relatively regular basis around the highways and byways of the Hong Kong art trade, mostly before the 1990s.

Susan Chen has named her personal collection Feng Wen Tang in memory of her late father, who was a profound influence on both her character and her later cultural interests.

Colin Sheaf

Chairman, Bonham's Asia

August 2014

奉文堂藏中國古代陶瓷

香港的藝術市場發展繁榮但競爭激烈，藝術行業從業者若想在維持並提昇個人聲望的情況下取得成功，必須具備以下條件：豐富的閱歷和學識；眾多忠誠的客戶；獨具慧眼的判斷力；雄厚的資源；以及過人的語言能力以便與各國收藏家溝通。要滿足以上所有條件本身就已令人望而生畏，但這已成為在亞洲藝術中心生存的先決條件。陳淑貞則是同時具備這些能力的為數不多的香港收藏家兼古董商之一，這與她入行以來只經手高端藝術品息息相關。

古人曰成功需靠天時、地利、人和。陳淑貞的收藏及經營生涯恰恰三者兼備。

擁有非凡的語言能力是她能夠取得事業和個人成功的關鍵因素之一。無論社交還是工作場合，不論是在國內、臺北、東京、倫敦、紐約或是三藩市，她都能以流利的當地方言與客戶談笑風生，並與當地文化相融。陳淑貞更是一位具有世界眼光的收藏家，她的丈夫何安達（Anthony Hardy）先生也是一位著名的英國收藏愛好者。何先生在香港經營船運聯誼會，事業成功之餘更熱衷文化活動，也為自己所生活的這座城市做出了卓越貢獻。夫婦兩人在香港文化圈一直引人注目，在任何場合均形影不離，無論是博物館的展覽開幕式還是各式慈善晚宴、亦或是香港邦瀚斯藝術廊舉辦的中國藝術沙龍，他們都是座上賓。

陳淑貞對中國南北兩地所生產古代陶瓷的鍾愛在本圖冊中一覽無餘。除一貫表情簡約素雅之器之外，她也受到了日本鑑藏觀念的影響。在「茶道」的薰陶下，收藏家往往以至精至簡來詮釋這些看似樸實無華，實則蘊藏精湛工藝的瓷器。這種審美觀

點將中國明代學者對宋代瓷器的評價以及日本禪宗對中國建窯黑釉茶盞的推崇完美結合起來。

不過中國陶瓷僅是陳淑貞對中國藝術癡迷的其中一部分。她熱衷並曾經手過的門類還包括二十世紀中國書畫、玉雕、文房清玩以及早期金屬製品。她仍記得那日與中村先生在自己辦公室娓娓講述曾經手的各類古董時，他瞋目結舌卻又驚嘆不已的表情。但香港忙碌的節奏常使人忽略了她經常在國內、倫敦、紐約和三藩市的身影。

從九龍半島酒店後的背街，到港島熱鬧的擺花街，最後輾轉至雪廠街。長年累月，陳淑貞曾售出的藝術品以及自己的私人收藏都引了世界各地頂級收藏家和古董商的目光，但後來卻因荷李活道曾經的一些惡性競爭而深受打擊。然而憑藉她超凡的判斷力和眼光，那些來自世界各地的收藏家每當來尋找博物館級別的藝術珍寶時，都一定會光顧她。即使他們一時間找不到自己心怡之物，淑貞也會很熱情的帶他們去附近自己最喜歡的餐廳，款待遠道而來之客。

今日邦瀚斯幸得陳淑貞之托，得以舉辦拍賣她的珍藏，為各位分享精美難得之器。所有藏品都是經過精挑細選並在歲月長河中沉澱下來的心血和結晶。大多藏品都是在 1990 年代之前獲得並保存至今，他們猶如時光縮影，印證著一段苦心經營及悉心收藏的經歷。

陳淑貞對藝術的熱愛源於父親對她的影響。她將自己的藏品命題「奉文堂」，以紀念已故的父親。

施福（Colin Sheaf）

邦瀚斯亞洲區主席

2014 年 8 月

A LIFETIME APPRECIATING CHINESE ART

During my early childhood in Taiwan, at every Chinese New Year festival I can remember my pretty elder sister would hold my hand and take me and our two brothers to visit my maternal grandparents at their home. As soon as we entered the main room I could see the large three-legged pale-green-glazed tripod dish containing a flower arrangement of pure and elegant narcissus flowers. My grandfather told me that this was a late Ming 'Longquan celadon' narcissus dish. At the time I had to count on my fingers to calculate its age: it was so ancient, the late Ming period was already over 400 years ago. It was at this moment that my great curiosity and interest in Chinese porcelain began.

After I grew up and got married, I followed my husband to live on Mount Yangming near Taipei. At the time, my husband was an American diplomat, stationed in Taiwan as cultural attaché. Apart from occasionally playing golf at the weekends, most of my leisure time was spent roaming around the antique shops of Taipei, the National Palace Museum, the National Museum of History and other cultural centres. Because of my husband's work at the time, we got to know the Curator of objects d'art at the National Palace Museum Mr Wu Yu-Chang, and there were many opportunities to ask his advice regarding Chinese porcelain. I would often bring him pieces that I had just bought at an antique shop for him to look at; but nine times out of ten he would just smile patiently and explain to me that they were forgeries. Once, I thought I had bought a rare treasure – a Han dynasty green-glazed roof tile. The Curator took one look and then consoled me; he said that this was a modern tile from Guangdong's Jiaozhi kiln, where they still make tiles to mend a traditional roof! It was like this over and over again, but I did not lose heart.

Finally, one day one antique dealer told me he had received a Song dynasty black-glazed tea bowl, with a very reliable provenance. I hurriedly went to his shop, and saw that it was a rather unremarkable-looking dark Song dynasty bowl. My friend who was standing next to me at the time said she once saw a bowl like this for sale on the street, and walked straight past it. She laughed at me, saying how madly obsessed with antiques I was, rather than clothes and normal things... Nevertheless, with one deep breath I bought it. According to the shopkeeper, this bowl was left behind in Taiwan by a Japanese collector who had lived there in the Japanese colonial period. I nervously yet excitedly invited Mr Wu to come to my house, and served him the finest brandy with some almonds and peanuts. His pleasantly-surprised expression told me that this was indeed an authentic Song dynasty Jianyao ware, much beloved by Japanese tea ceremony enthusiasts. It was at this moment that my particular specialist interest began in Song dynasty ceramics.

Three years later, my husband was posted to Hong Kong to serve at the American Consulate General. It was in Hong Kong that my

eyes were truly opened. I met with countless collectors and experts, and joined the Oriental Ceramic Society, as well as becoming the first female member of the Kau Chi Society of Chinese Art. One day each month the Kau Chi Society would hold a meeting, and there would be opportunities to view and inspect the treasured items that collectors brought; everyone would discuss and study the items. On top of this, the proprietor of the Very Good Restaurant Mr Chan arranged for delicacies to be served to the sociality members. Thus, we were equally fortunate to eat fine food, at the same time as treating our eyes to rare and beautiful objects.



Several years were spent like this, until I discovered that collecting was an extremely large financial burden. I therefore decided that I would sell a portion of my collection by opening a gallery. I received much support and encouragement, and my business circle expanded, making lots of new local and international friends in Hong Kong, Japan, the US, the UK, Taiwan, Italy and France.

Around 1986, government import controls were relaxed, and antiquities of all kinds from the mainland entered Hong Kong in larger quantities. This was a big benefit to the local antiques trade, as well as attracting numerous foreign buyers and visitors. One summer, I vividly remember the great Japanese connoisseur of Chinese cultural relics, Mr Nakamura from Kyoto (who was at the time

eighty years old) came to my gallery and sat beside me for over three hours, carefully observing the business that I made within that time. At the end, he sighed deeply and said: "The amount of antique dealing you have done in three hours is equal to what I have done in thirty years! My eyes have been opened..." Happily he then laughed, saying: "You can already retire!"

During my career in Hong Kong, which is now more than thirty years of buying and selling Chinese art, I have also had the opportunity to privately collect the types of Chinese ceramics that I personally love. I never thought that after thirty years of collecting, I would have assembled well over a hundred pieces which I consider good examples of their different types. Although I don't possess rare and expensive Ru and Ge wares, what I am presenting to everyone today are the fruits of my labours and years of accumulated knowledge. I chose as far as possible to select pieces representative of the various kilns, and although the collection does not include examples from all the earlier periods, I tried my best to complete a wide-ranging selection.

I have now asked Bonhams to assist in publishing a memorable Auction Catalogue to recall fondly in the future my treasured pieces. I respectfully invite all my friends who cherish the same ideals and follow the same interests, to share with me their comments and information, thereby continuing to accompany me on what has become my life's course.

Susan Chen
Hong Kong
August 2014

鍾愛藝術 傾注一生

小時候，每逢過年過節，美麗的姐姐都會牽著我去探望外公外婆。步入正堂，首先映入眼簾的是一只放置靠牆方桌上的青色大圓盤，配上清新優雅的水仙花，著實讓人眼前一亮。外公告訴我這個盤子是明末龍泉青釉水仙盤，查看年曆得知，明末至今已四百多年，從此，我對中國陶瓷有了一種特別的情愫。

婚後陪著外子住在台北陽明山。當時外子是美國駐華外交官，我們週末的娛樂除了偶爾打高爾夫球，大部分時間都是逛台北中華商場的古董店、還有故宮、歷史博物館等。因外子的工作關係，我與當時故宮博物館的器物處長吳玉章先生相識，並經常就中國陶瓷向其請教。曾多次將在古玩店淘到的瓷器請他鑒定，但十有八九他都會微笑告知是後仿品。有一次，我以為買到了稀世珍品——漢代綠釉瓦片。結果處長一看，先是安慰，然後告訴我是廣東窯產的綠釉瓦片，目前仍常用於補蓋屋頂。一次次的枉交學費，但我仍不氣餒。又有一天，一古董商告訴我他收了一件宋代黑釉茶碗，來源非常可靠。我急速趕到他店里，一看是一件不起眼的黑麻麻的茶碗。同去的朋友說，若在街上看到這個碗，連踢一腳的興趣都沒有。朋友指著我笑說，你這個女人癡愛古裝，不愛紅妝。但我還是堅定地買下了。據店主說這個碗是日據時代一個日本收藏家留下來的。我趕緊把吳處長邀請到我家，一杯醇正白蘭地加一碟杏仁花生開始了我們的「鑒寶」活動。他仔細端看後，驚喜地說這是一件宋代建窯茶碗，日本茶道者的最愛。從此，我對宋瓷的熱情一發不可收拾。

三年後，外子被派往香港美國總領事館服務。我們移居香港

後，結識了不少收藏家、行家，令我眼界大開。後來加入了東方陶瓷學會，並以第一位女性的身份成為第一屆求知雅集的會員。求知雅集會員每個月聚集一次，其時，收藏家們會

拿出各自寶貴的藏品與大家分享、學習。在一飽眼福的同時還可享受到頂好酒樓老闆張本立安排的佳餚，人生一大樂事也。

幾年後，發現收藏的經濟負擔太重，有進無出，遂決定開藝廊將自己的一部分藏品出售。沒想到，這個想法受到很多人的支持與鼓勵。從此生活圈子擴大，認識了很多世界各地的朋友——香港、台灣、日本、美國、英國、意大利、法國等。

上世紀 80 年代始，大陸的古瓷、玉器、青銅器等陸續流入香港市場，為香港的古玩界帶來新鮮血液，吸引了不少外國買家與愛好者。一年夏天，中村先生，一位年屆八十的日本京都中國文物老行家，來我公司整整坐了三個多小時，觀看我公司的買賣情況。他感歎說：你這三個小時的買賣等於我三十年的買賣總和，佩服。他還笑說：你可以退休享受人生了。

藝廊開張三十多年來，讓我有機會搜羅到不少有眼緣的陶瓷。雖然沒有稀有珍貴的汝、哥窯瓷，但是今天我獻

給大家的上百件陶瓷均是我三十多年來的集藏與心血。心有餘而力不足，藏品雖不能囊括所有年代，但大多為各窯址的代表作。

今天我將心頭所好分享，並委託邦瀚斯出拍賣圖冊留念，敬請志同道合的朋友們多多指正並分享我的喜悅。

陳淑貞

二零一四年八月寫於香港



THE FENG WEN TANG COLLECTION OF EARLY CHINESE CERAMICS

Rose Kerr

It is a relatively rare event these days to encounter an assemblage of Chinese ceramics that covers a long date range but yet manages to represent each period through examples of rarity, high quality and scholarly interest. The Feng Wen Tang collection embodies all three characteristics, making it a stimulating prospect to write about.

The earliest pieces date to the Neolithic period, a time when strange and wonderful pots were created by groups of people living in different areas of China (termed “Cultures” in most publications). I always tell students that if I were embarking on an MA or PhD research project that is an era I would choose, for it encompassed a wider range of ceramic technologies, styles and presumed ideologies than any later time.

Starting in the Bronze Age, the second millennium BCE, potters in the southern provinces of China (particularly Zhejiang and Jiangsu) started to make high-fired “celadon” stonewares with glazes that fully bonded to the body.¹ By the Han and Jin dynasties, deliberate glazes were concocted and coloured brown or green by iron oxide.² Brown-glazed vessels were created to resemble bronze, while a greater number of small, zoomorphic vessels with green glaze were part of a design repertoire employed in larger sculpture, bronze, lacquer and painted murals.

In north China an ever-more sophisticated range of green-glazed ceramics were manufactured during the 6th-7th century, some employing lead glazes and some high-fired glazes. One outstanding type made during the Northern Qi dynasty took the form of large vases elaborately decorated with relief, moulded and applied ornament.³ Their motifs were inspired by Central and West Asian products carried into China down the overland Silk Road, along with music, dance, fashion and religions such as Buddhism. Buddhism was itself transmitted to China from India during the Han period, via the Silk Route.

Lead glazes continued in popularity during the Liao dynasty. Another feature of Liao ceramics is the imitation of silver in form and decoration. Before true moulds were used to copy silver shapes in ceramics in the 10th century, the sides of Chinese whiteware and celadon vessels were often given slight vertical indents while still soft after throwing. This allowed

potters to hint at lobed silver forms without copying them exactly, a practice that was typical of white Xing ware. Xing ceramics often copied precious metal.⁴

By the 10th century celadon glazes of subtlety were made in both north and south China. This refinement is typified by the folded bowl form, that copied gold, silver and lacquer, and was made in many of the major manufacturing centres including the Yue kilns of Zhejiang, the Yaozhou kilns of Shaanxi, and the Ding kilns of Hebei. Bowls with four lobes were common in the Tang dynasty, with five lobes in the Five Dynasties period, and with six lobes in the Northern Song.⁵

Quite different developments were taking place in Hunan province. As the Xiang River flows northwards from Changsha towards the smaller city of Tongguan, it passes through an area of major kiln activity, where a unique range of underglaze painted ceramics were manufactured from the 7th to 10th centuries. These ceramics were used locally, and were also exported, employing waterborne routes, for the kilns lay far inland. The great Yangtze River carried heavily-laden barges to the coast, where they were loaded onto ocean-going junks, for transshipment at other ports. This is evidenced by the large number of Changsha wares excavated at sites overseas, such as Fustat (old Cairo) in Egypt. The famous “Belitung shipwreck” is an Arab dhow that sank around the year 826 in the West Java Sea, and it was carrying over 57,000 ceramics, the bulk of them Changsha wares.

The Song dynasty is regarded by many as the apogee of simple, sophisticated ceramic-making. In the early Song period Yue kilns in Zhejiang province supplied mandatory tribute wares to court, alongside Xing, Ding and Yaozhou manufactories in north China.⁶ All four of these kilns are represented in this collection, as well as wares that may be highly valued but were considered “popular” rather than “imperial” in their day. Perhaps the most surprising of these is Jun ware, with its underglaze copper red splashes and subtle blue glazes, that vary in tone, and have been described as “sky clearing after rain”.

A precedent for Jun-style glazes are Tang dynasty Lushan wares from Henan province, with black glazes splashed with cloudy blue. Susan Chen evidently likes blackwares, and

examples from a number of kilns are included in the sale. All across northern China potters made black-glazed wares, for they provided easily-produced and durable household utensils. In spite of their often humble destinations, they bore attractive and striking glazes giving oil-spot, streaks and speckled effects, or had contrasting white rims, while grander pieces even had cut-gold decoration. These northern blackwares were closely allied with Cizhou ceramics, also made at a huge number of northern kilns. Cizhou took decoration one step further, cutting through the glaze to create dramatic patterns, or painting bold designs.

In the southern province of Fujian, prodigious numbers of black teawares were turned out in a single firing, in climbing “dragon kilns” that were over 100 metres long. Jian wares have a thick, dark body suitable for keeping tea warm, and attractive glazes embellished with markings such as silvery “hare’s fur”. The best Jian wares were sent to court, and they also enjoyed a local market, where people admired the effect of drinking local green teas in very dark bowls. Because Fujian province is on the southeast coast it had close links with Japan, and many Japanese Buddhist monks travelled to monasteries in the scenic Tianmu mountains. They took home with them black Jian teabowls, called “temmoku” in Japan.⁷

The collection contains an extraordinary array of two “popular” wares from Jiangxi province, Jizhou and Qingbai. Jizhou has long been the “Cinderella sister” of ceramic studies, for since the Benjiesi kiln was excavated in 1980 archaeological work has been less well resourced than that carried out at better-known kilns in other regions. A new programme of archaeology is underway, so we may hope to gain further understanding in coming years. We do know that the kiln employed a wide array of designs, including green and yellow lead glazes, black and white slip trailed and splashed to make bold abstract designs and painted to simulate *guri* lacquer, and used to enclose resist decorations. A highlight of this resist technique involved the use of papercuts, and leaves that burnt off leaving even the most delicate veins to be seen.⁸

Qingbai porcelain from Jingdezhen is much better known, for it was manufactured in vast quantities, and a good deal of excavation has been carried out. One major kiln area was Hutian, a short distance south of the city. There potters

specialised in ceramic figurines, small boxes for cosmetics and sealpaste, delicate cups, bowls and dishes, vases, and a range of wine ewers. Because alcohol was typically consumed warmed to blood-heat during the Song period, deep bowls were produced to stand the ewers in hot water. Many paintings and murals of the time show congenial drinking parties supplied with ewers-in-basins, and elegant wine cups and bowls. Often Hutian wares were humorous in their depiction of people and beasts, emphasising the clear blue-white glaze with iron brown details.

The Mongol Yuan dynasty was a period of experimentation in ceramics, brought about by the disruption to traditional internal markets and an expanding export trade. Both destinations were served by the huge kiln complexes at Longquan in southern Zhejiang province, that had begun operations during the Song dynasty, but expanded hugely during the Yuan. Large Longquan vessels suited to Middle Eastern dining requirements are found across the region, the most famous conglomeration being that assembled in the kitchens of the Topkapi Seray in Istanbul.⁹ Smaller Longquan vessels were traded throughout East and Southeast Asia, while the most refined wares were kept for the home market.

Thus it can be seen that Chinese ceramics played an important economic and social role in China, a role that is exemplified by the types and range of ceramics in this collection.

- 1 Rose Kerr (ed) and Nigel Wood, *Ceramic Technology. Science and Civilisation in China, volume V, part 12* (Cambridge University Press, 2004), pp.348-349.
- 2 Nigel Wood, *Chinese Glazes. Their Origins, Chemistry and Recreation* (A&C Black, 1999), pp.160-162.
- 3 Yutaka Mino and Katherine R. Tsiang, *Ice and Green Clouds. Traditions of Chinese Celadon* (Indianapolis University Press, 1986), pp.108-111.
- 4 Jessica Rawson, “Chinese Silver and Its Influence On Porcelain Development” in Patrick E. McGovern, Michael D. Notis & W. David Kingery (eds.), *Cross-craft and Cross-cultural Interactions in Ceramics: Ceramics and Civilization, Vol. IV* (The American Ceramic Society, 1989), pp. 275-299.
- 5 Rose Kerr, *Song Through 21st Century Eyes. Yaozhou and Qingbai Ceramics 今之視昔宋代耀州窯及清白瓷* (Meijering Art Books, 2009), pp.16-23.
- 6 For detailed references see Kerr and Wood, *op.cit.*, p. 530.
- 7 Rose Kerr, *Song Dynasty Ceramics* (V&A Publications, 2004), pp.112-117.
- 8 *Ibid.*, pp.106-112.
- 9 John Ayers (ed.) and Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul. A Complete Catalogue, volume 1* (Philip Wilson, 1986)

奉文堂藏中國古代陶瓷

標玫瑰

以私人收藏來說，如今想要看到一批既可囊括在中國陶瓷史中各個時期代表作品，又同時擁有稀少、高質及豐富學術價值這三個條件的私人收藏已是難上加難。而奉文堂之珍藏正好全部具備，這也讓筆者興奮不已以提筆為其收藏撰寫本文。

奉文堂藏品中年代最早的陶器產於新石器時代，這是一個聚居在中國不同地區（更多著作以「文化」見稱）的人們創造出的精妙之器。筆者曾告訴自己的學生，若要進行碩士或博士學位研究，新石器時期一定是我的首選。因為這個時期所體現的陶藝技術、風格甚至意識形態最為豐富多樣。

自青銅器時代開始，大約於公元前二千年，中國南部（特別是浙江和江蘇地區）的陶工開始燒製通體施釉的「青釉器」。¹ 至漢及晉代，便出現上釉並以氧化鐵或綠彩裝飾的器物。² 醬釉通常是用來仿青銅器效果，而大多數的綠釉獸形小件器物，則是受到當時大型雕塑、青銅器，漆器和彩繪壁畫裝飾的。

中國北方的所燒造的青釉陶瓷在 6 至 7 世紀發展越趨成熟。有的採用鉛釉，有的採用高溫釉，多姿多彩。到北齊時期更有重大突破，燒造出以浮雕、模製及花紋為飾的青釉大瓶。³ 其裝飾深受從中亞和西亞經絲綢之路帶入中國的器物的影響，這包括音樂、舞蹈、時裝和宗教的傳入。佛教既是在漢代時期通過絲綢之路自印度傳到中國的。

遼代時期仍流行使用鉛釉裝飾。但此時燒製的陶瓷亦開始在形制和裝飾上仿製銀器。公元 10 世紀之前，用以仿製金屬器的模具還未出現，製作白瓷或青瓷器的陶匠在拉胚前都會在器壁

上作凹線，使得器物在拉胚後呈類似銀器的棱口。此種技法既是對金屬器的模仿，而又並非完全複製。這種技法曾在邢窯白瓷中較多使用。⁴

至公元 10 世紀，更精細的青釉瓷在中國南北方各窯址都有燒造。其中棱花口盃最為典型，其造形仿自金器、銀器及漆器。這類器形在浙江越窯，陝西耀州窯及河北的定窯都有燒造。其中四瓣式盃常多見於唐代，五瓣式盃則為五代時期的產物，到北宋則出現六瓣式。⁵

湖南省境內的所燒造的陶瓷則有不同的發展，沿湘江而上的窯場在 7 至 10 世紀已開始生產以釉下彩裝飾的器物。他們不當為當地所用，亦被貨船順長江運至各貿易港口，並遠銷國外。埃及福斯塔特（今開羅）就曾出土大量長沙窯燒製的產品。而大約於 826 年沉沒於西爪哇海域的“Belitung 號”阿拉伯貨船沉船中也打撈出 57,000 件陶瓷，其中大部份都是長沙窯器。

宋代為中國陶瓷史一個巔峰，燒造成熟，紋飾優雅。宋代早期南方越窯燒造的青瓷，以及北方邢窯和定窯少在的白瓷和一些耀州窯燒造的器物都被欽點進貢朝廷。⁶ 奉文堂收藏中亦包括了這四個窯場燒造的產品，當然也不乏被形容為「雨過天青」色的鈞窯。

唐代時期河南魯山燒造的花瓷，可謂是鈞釉的一種雛形。其黑釉上不規則天青色流釉的裝飾令人著迷。奉文堂主人對黑釉器情有獨鍾。中國北方陶工製作的黑釉器通常都簡潔耐用，但儘管其外表內斂，但有時也會燒造例如「油滴」、「兔毫」、「鐵

鏽斑」、「白腹輪」、等賞心悅目的裝飾效果，有時甚至可見以描金裝飾。大部分北方黑釉器都屬於磁州窯系產品。磁州窯器中也有以深刀刻畫或黑色畫花等高水準工藝裝飾手法。

而中國南部福建所燒造的建窯黑釉器，大多是利用長達 100 多米的龍窯燒造。此類黑釉器釉質肥厚，適於用於熱茶，通常會以如銀色之「兔毫」紋裝飾。由於當時茶文化的盛行，建窯成為民間甚至宮廷渴求的飲茶佳器。而因福建位於東南沿海，於日本交流甚密。日本僧侶喜愛前往當天目山寺廟朝拜，並建窯黑釉茶盃帶回國，因此建窯黑釉茶盃在日本又被稱為「天目瓷」。

奉文堂收藏中亦可見到時下較受大眾寵愛的類別，即吉州窯器及青白釉瓷器。吉州窯器可說是中國陶瓷史研究中的「灰姑娘」，其窯址於 1980 年才發掘，但後續有關考古工作比其他較為著名的窯址有所欠奉。然而相關部門正在計劃新的考古發掘，因此希望可在未來幾年對吉州窯器進一步的了解。吉州窯器裝飾技法多樣，紋飾豐富，包括醬釉、綠釉、以及不用釉色以模仿玳瑁、剔犀紋等裝飾技法，可謂鬼斧神工。另外還有剪紙貼花技法以及燒掉樹葉以後留下來的靜脈痕跡的「木葉紋」裝飾技法。⁷

位於景德鎮燒造青白釉瓷的窯址則相對來說得到了更好的發掘。其最重要的便是湖田窯。湖田窯的陶工善於製作陶俑、蓋盒、精緻的杯子、盃和盤子、花瓶以及不同類形的酒器。在唐代，酒是常作暖身之用，因此會設計一個溫壺，把酒器放置其中，以保持酒溫。許多同時代的畫作及壁畫均有可見

此類溫酒壺以及設計典雅的酒杯。湖田窯燒造的青白釉瓷器上還經常可見詼諧人物及動物裝飾，有時亦會以鐵褐彩點綴。

元代在中國陶瓷史中亦是一個重要時期，此時窯場不但為宮廷燒造瓷器，也外銷至海外市場。而浙江南部的龍泉窯在其中又扮演重要的位置。龍泉窯始燒於宋代，至元代時得到最大的發展。龍泉窯燒造的大形青瓷迎合中東的餐飲需求，這些器物當時在伊斯坦布爾托卡比皇宮中為皇宮貴族使用。⁸而較小器形的龍泉青釉瓷則出口至東南亞市場，質量最上乘的則留在國內。

陶瓷的燒造在中國的經濟及社會發展中扮演不可替代的地位，而奉文堂所藏瓷則是對此中國陶瓷至高無上地位的完美呈現。

1. Rose Kerr (編) 及 Nigel Wood, 《Ceramic Technology. Science and Civilisation in China》, 第五冊, 第 12 部份, (Cambridge University Press, 2004 年), 頁 348-349。
2. Nigel Wood 著, 《Chinese Glazes. Their Origins, Chemistry and Recreation》, (A&C Black, 1999 年), 頁 160-162。
3. Yutaka Mino 及 Katherine R. Tsiang, 《Ice and Green Clouds. Traditions of Chinese Celadon》, (Indianapolis University Press, 1986 年), 頁 108-111。
4. Jessica Rawson 著, 〈Chinese Silver and Its Influence On Porcelain Development〉, 載於 Patrick E. McGovern, Michael D. Notis 及 W. David Kingery (編), 《Cross-craft and Cross-cultural Interactions in Ceramics: Ceramics and Civilization》, 第 4 冊, (The American Ceramic Society, 1989 年), 頁 275-299。
5. Rose Kerr 著, 《今之視昔宋代耀州窯及清白瓷》, (Meijering Art Books, 2009 年), 頁 16-23。
6. 詳細研究參見 Kerr 及 Wood 著, 同上, 頁 530。
7. 同上, 頁 106-112。
8. John Ayers (編) 及 Regina Krahl, 《Chinese Ceramics in the Topkapı Sarayı Museum Istanbul. A Complete Catalogue》第 1 冊, (Philip Wilson, 1986)。

Chronology

中國歷代年表

新石器時代	NEOLITHIC	10th - early 1st millennium BC
商	SHANG DYNASTY	c. 1500 - 1050 BC
周	ZHOU DYNASTY	
西周	Western Zhou	1050 - 771BC
東周	Eastern Zhou	
春秋	Spring and Autumn	770 - 475BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 207 BC
漢	HAN DYNASTY	
西漢	Western Han	206BC - AD9
東漢	Eastern Han	AD25 - 220
三國	THREE KINGDOMS	221 - 265
晉	JIN DYNASTY	
西晉	Western Jin	265 - 316
東晉	Eastern Jin	217 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	589 - 618
唐	TANG DYNASTY	618 - 906
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	
北宋	Northern Song	960 - 1126
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE' S REPUBLIC OF CHINA	1949 -

Kiln sites
窯址分佈圖





Two views

101

A SMALL YAOZHOU CELADON 'TWO BOYS' MOULDED CONICAL BOWL

Northern Song Dynasty

Crisply and delicately potted with steep rounded sides rising to an everted rim, the interior decorated with a pair of boys holding scrolling leafy stems with large flower heads, covered overall in an olive-green glaze.

13cm diam.

HK\$80,000 - 120,000

US\$10,000 - 15,000

北宋 耀州窯印花雙嬰攀枝紋盃

Examples of very similarly decorated bowls, with two boys holding floral scrolls, include: one in the British Museum, London, registration number 1997,0130.1; another in the Metropolitan Museum of Art, New York, illustrated by Jan Wirgin, *Sung Ceramic Designs*, London, 1970, pl.6b; another illustrated in *Yaozhou Kiln*, Shaanxi, 1992; and a similar bowl illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol.I, London, 1994, p.238, no.428.

盃敞口，口沿微撇，斜腹，圈足，底有釉，盃內膜印嬰戲紋，雙嬰各持枝葉於間玩耍，外壁光素，通體施青釉。

童子纏枝紋為宋代比較流行紋飾，亦見於玉雕、織繡及陶瓷之中。耀州窯器嬰戲紋的童子大都身穿衣履，同青白瓷上所見童子稍有不同。同樣以雙嬰攀枝圖裝飾的耀州窯例子，見大英博物館藏一件耀州窯盃（博物館編號1997,0130.1），另見紐約大都會博物館所藏一例，著錄於Jan Wirgin, 《Sung Ceramic Designs》，倫敦，1970年，圖6b；以四嬰攀枝紋裝飾的耀州窯例子，可見陝西耀州窯遺址出土的一例，刊登於《耀州窯》，陝西，1992年，另見 玫茵堂收藏一例，刊登於Regina Krahl, 《Chinese Ceramics from the Meiyintang Collection》，卷一，倫敦，1994年，頁238，圖428。





Two views

102

A FINE SMALL YAOZHOU CELADON 'FOUR FISH' MOULDED CONICAL BOWL

Northern Song Dynasty

Potted with steep sides rising to a flared rim, the interior densely and crisply carved with four fish surrounding a shell and a toad at the centre, all on a dense ground of waves, covered overall in a pale olive-green glaze.

11.7cm diam.

HK\$80,000 - 120,000

US\$10,000 - 15,000

北宋 耀州窯印花海水瑞獸紋盃

A pair of bowls with the same decoration but of slightly smaller size (9.7cm diam.), in the Sir Percival David Foundation, are illustrated by Rosemary E. Scott, *Percival David Foundation of Chinese Art*, London, 1989, p.44, no.27.

A much smaller Yaozhou bowl (4.6cm diam.) decorated similarly with fish on a ground of waves, but without the shell at the centre, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.200-201, no.82.

盃口外撇，弧腹下收，小圈足。外壁刻劃線條若干，仿若花瓣。內壁採用模印技法進行裝飾，盃內底中心為瑞獸，周圍由內而外層層海水波濤起伏，圍繞瑞獸，對稱繪四條遊魚，近口沿處光素無裝飾。整器造型規整，通體施青釉，胎質緊密，模印、刻劃技法穿插使用，技藝上乘。

倫敦大衛德基金藏一對較小耀州窯盃紋飾與此一致，見Rosemary E. Scott, 《Percival David Foundation of Chinese Art》，倫敦，1989年，頁44，圖27。關氏收藏一件耀州窯海水魚紋盃亦可作比較，見《關氏所藏宋代陶瓷》，香港，1994年，頁200-201，圖82。





Two views

103

**A RARE SMALL YAOZHOU CELADON 'THREE CRANES'
MOULDED CONICAL BOWL**

Northern Song Dynasty

With steep sides rising to a flared rim, the interior decorated with three cranes in flight amidst lotus blooms and clouds, covered overall in an olive-green glaze.
13cm diam.

HK\$80,000 - 120,000

US\$10,000 - 15,000

北宋 耀州窯印花仙鶴祥雲紋盃

Yaozhou bowls with carved decoration typically feature dense flowers and leafy stems. It is rare to find cranes, particularly so finely detailed with such crisp carving of the wing's feathers as seen on the present lot.

盃撇口，斗笠式，斜腹，小底，圈足。盃內膜印飾三仙鶴於祥雲間，盃心飾一朵三葉形蓮花，並出枝於仙鶴間。盃外壁光素無紋，通體施青釉。耀州窯中，以仙鶴裝飾的模印花紋較為少見。



104

A RARE SMALL YAOZHOU CELADON CARVED CIRCULAR BOX AND COVER

Northern Song Dynasty

The tall cylindrical box raised on a narrow foot, covered around the exterior with an olive-green glaze, the similarly glazed cover decorated on top with a leafy floral spray.
8.7cm high (2).

HK\$200,000 - 300,000
US\$26,000 - 39,000

北宋 耀州窯青釉刻花蓋盒

Box and cover such as the present lot is thought to be used for *weiqi* pebbles. Compare with a drum-shaped box and cover dated to the Northern Song Dynasty in the Shaanxi Institute of Archaeology and another similar box and cover in the Yaozhou Kiln Sites Museum, both were excavated in the Huangbao kiln site, Tongchuan city, illustrated in Zhang Bai, *Zhongguo chutu ciqu quanji 15:Shaanxi*, Beijing, 2008, pl.122 and 189.

蓋盒圓身，盒與蓋完整配套，盒直腹，腹下微鼓，圈足。蓋子口，蓋頂略拱，蓋壁折斜，蓋頂刻折枝牡丹紋，盒身素面。胎呈灰白色，胎質細密，通體施青釉，釉面光潔細潤，子口及內腔露胎。

此類小蓋盒，或可能作為圍棋盒使用，陝西省考古研究所藏一件陝西銅川市耀州窯遺址出土的北宋青釉刻花圍棋盒，以及同地點出土的另一件青釉刻花蓋盒，兩者形制與裝飾都與此蓋盒類似，見張柏主編，《中國出土瓷器全集15：陝西》，北京，2008年，圖122及189。



105

A RARE YAOZHOU CELADON CARVED GLOBULAR LOBED JAR

Northern Song Dynasty

Raised on a short narrow foot and moulded with six lobed sides, each finely carved with leafy floral sprays below a band of leaves on the shoulder, surmounted with a short upright neck, covered overall in an olive-green tone pooling attractively in the recesses.

14cm high

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

US\$100,000 - 150,000

北宋 耀州窯刻花葉紋瓜梭罐

It is rare to find Yaozhou wares of globular form. Typically they were made as bowls and dishes, with some tall vases and ewers. A plain Yaozhou celadon lobed globular jar in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty I*, Hong Kong, 1996, p.110, no.98. A Yaozhou green-glazed globular ewer, decorated with phoenix among flowers, in the Metropolitan Museum, New York, is illustrated in *Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty*, Yale University Press New Haven, 2010, p.275, fig. 6.14.

Yaozhou craftsmen achieved an extremely high level of skill for carved decoration. Deep or shallow, rounded or angular, various cuts and lines were carved to create designs that stood out with clear outlines. The 'slanted' carving technique was particularly popular and was made with a knife held at an angle. This created recesses within the design into which the glaze would pool to render a more three-dimensional effect. The leafy floral sprays on the present lot are a fine example of this, with an unusual combination of lotus, flowers, and reeds. A bowl decorated with a similar combination of flowers and plants was sold in these rooms, 27 May 2012, lot 261.

The result of C-Link Research & Development Ltd. thermoluminescence test no.1852YL06 is consistent with the dating of this lot.





直口、豐肩，肩以下收窄，圓足。罐呈六瓣瓜梭形，從肩出兩道弦紋，肩以下有陰線一道。肩及底部飾蓮瓣紋，罐身刻有各色折枝花卉紋，刀鋒犀利，灑脫自然，釉色泛青。

北宋為耀州窯的極盛時期，宋初以燒製盃類為主，器多光素無紋。宋代中期以後，出現釉色更趨於穩定，種類更加繁多，刻花線條更加活潑流暢，刀鋒更加犀利等特點，而此均符合以上特徵，或為宋代中期以後作品。北京故宮博物院藏一件耀州窯瓜梭罐，器形與本拍品相近，但光素沒有花紋，見李輝柄編，《故宮博物院藏文物珍品全集：兩宋瓷器（上）》，香港，2001年，頁110，圖版98。紐約大都會博物館藏一件耀州窯刻鳳凰花卉紋水注，其釉色及刀工亦可資比較，見耶魯大學編，《Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty》，紐約，2010年，頁275，圖6.14。

耀州窯以石灰釉作青釉，釉料黏度高，容易在刻畫凹處積存。宋代陶匠刻花時使用斜鋒落刀，因此花紋一邊為斜口，一邊則為直口。又由於青釉在凹凸處堆積深淺不一，形成恰似雙色的效果並使得紋飾更加突出，而此罐可為一佳例。傳世品中的例子，見邦瀚斯曾售出一件耀州窯刻花盃，2012年5月27日，編號261。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號1852YL06），證實與本圖錄之定代符合。



A VERY RARE LARGE YAOZHOU CELADON CARVED PEAR-SHAPED VASE

Northern Song Dynasty

The slender vase raised on a splayed foot rising to a flared mouth rim, applied on the neck with a pair of handles, decorated on the lower half of the body with a large band of peony blooms borne on leafy stems, covered overall with a pale olive-green glaze pooling attractively in the recesses.

28.5cm high

HK\$200,000 - 300,000

US\$26,000 - 39,000

北宋 耀州窯青釉刻牡丹花雙耳瓶

It is exceptionally rare to find carved Yaozhou wares in the form of vases, as opposed to the more typical conical bowls or dishes (also carved with similar floral decoration).

A Yaozhou vase in the Palace Museum Collection, Beijing, illustrated in *Ceramics Gallery of the Palace Museum, part 1*, Beijing, 2008, p.194, no.131, has similar handles, ribbed shoulders but is decorated with a lotus band. A pear-shaped vase with similarly carved peony sprays, in a private Japanese collection, is illustrated by Basil Gray, *Sung Porcelain and Stoneware*, London, 1984, p.42, no.18. Compare the peony sprays carved on a small Yaozhou celadon ewer, previously in the Raymond A. Bidwell (1876-1954) collection and in the Springfield Museums, Springfield Massachusetts, accessioned 1962, sold at Christie's New York, 21-22 March 2013, lot 1170.

瓶撇口，細頸，鼓腹，圈足微撇。壺體為玉壺春瓶形，頸部兩側各有一蚪龍耳，肩上升起四道弦紋，腹部陰刻纏枝牡丹花。胎呈灰白色，通體施青釉，釉色清脆。

耀州窯始燒於唐代，宋代以青瓷為主，至北宋中期曾為宮廷燒造貢瓷。此器器形精美，刻花嫺熟，釉色清脆，文是立體感強，花葉陰陽向背分明，為耀州窯中精品。北京故宮博物院藏一件刻花雙耳瓶除其頸部較短，且腹部刻為蓮花紋飾以外，其雙耳樣式及刻劃刀法與本器都極為類似，見《故宮陶瓷館·上編》，北京，2008年，頁194，圖版131。另見一件日本私人收藏之耀州窯雙耳瓶，著錄於Basil Gray，《Sung Porcelain and Stoneware》，倫敦，1984年，頁42，圖18。與本器刻花紋飾類似之例，可見美國斯普林菲爾德博物館藏一件耀州窯刻花壺，後於紐約佳士得售出，2013年3月21-22日，編號1170。





107

A SMALL YAOZHOU CELADON 'FLOWER-HEAD' FIVE-LOBED FOLIATE CONICAL BOWL

Five Dynasties

Crisply and delicately potted as a flower head within five petals, covered overall with a pale olive-green glaze.

12cm wide

HK\$150,000 - 250,000

US\$19,000 - 32,000

五代 耀州窯花式盃

敞口，呈五花瓣式，矮圈足。通體施醬黃色釉，釉層較薄，形式優雅。

參見奉文堂收藏中另一件耀州窯花式盃，拍品編號108。



A RARE YAOZHOU CELADON FIVE-LOBED FOLIATE SHALLOW DISH

Five Dynasties

Of conical form with wide flaring sides delicately potted as petals, rising from a short narrow foot, covered overall in a pale olive-green glaze.

15cm wide

HK\$200,000 - 300,000

US\$26,000 - 39,000

五代 耀州窯花式盃

A related bowl in the collection of Sui Ling Koo is illustrated by Rose Kerr, *Song Through 21st Century Eyes: Yaozhou and Qingbai Ceramics*, The Netherlands, 2009, pp.16-17, no.1-1; and another similar foliate bowl from the Tongchuan Municipal Museum of Yaozhou Wares, is illustrated by Li Guozhen, *Zhongguo taoci quanji* 10, Kyoto, 1985, no.3.

Several related examples have been sold at auction including: a pair of similar bowls, dated to the Five Dynasties, sold at Sotheby's London, 11 May 2011, lot 1; a Five Dynasties dated flower-shaped bowl with a bird applied at the centre, sold at Christie's New York, 26 March 2010, lot 1330; and a bowl dated Early Northern Song, illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.174-175, no.69, sold at Sotheby's London, 12th November 2003, lot 42.

敞口，呈五花瓣式，矮圈足。通體施醬黃色釉，釉層較薄，足部露胎，形式優雅。

銅川市耀州窯博物館藏一件同類型的六瓣口杯，見李國楨，《中國陶瓷全集10：耀州窯》，京都，1985年，圖3。另一對器形與本拍品相類的耀州窯花式盃，但其孤壁更大的例子，可見於倫敦蘇富比，2011年5月11日，拍品編號1。紐約佳士得曾售出一件五代耀州窯花式盃可作比較，2010年3月26日，編號 1330；另見關氏舊藏一件北宋早期耀州花式盃，著錄於《關氏所藏宋代陶瓷》，香港，1994年，頁174-175，圖69。後於倫敦蘇富比售出，2003年11月12日，編號42。





Two views

109

A FINE YAOZHOU CELADON CARVED DISH

Northern Song Dynasty

Potted with wide flaring sides rising from a short foot, well carved on the interior with crisp leafy floral stems, covered overall in a pale olive-green glaze pooling attractively around the recesses. 22cm diam.

HK\$150,000 - 200,000

US\$19,000 - 26,000

北宋 耀州窯刻纏枝花卉紋盤

A Yaozhou bowl with similar carved decoration, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty I*, Hong Kong, 1996, p.133, no.119.

盤敞口外撇，折腹，小圈足。盤內心刻纏枝牡丹花，刻工刀鋒犀利，深淺有致。牡丹花繁而不亂，花冠豐滿，花枝纏繞，俯仰結合。瓶通體施青釉，釉面晶瑩溫潤，玻璃質感強，釉層勻淨。

北京故宮博物院藏一件宋代耀州窯刻花大碗可作比較，見李輝柄編，《故宮博物院藏文物珍品全集：兩宋瓷器（上）》，香港，2001年，頁133，圖版119。





Two views

110

A FINE YAOZHOU CELADON 'PEONY' CARVED BOWL

Northern Song Dynasty

Finely and crisply potted with broad flaring sides raised on a narrow foot, the interior decorated with an elaborate and crisp large peony blossom issuing from a leafy stem amid curling leaves, all enclosed within an incised circle leaving the border below the mouth rim plain, covered overall with a dark olive-green glaze.

21cm diam.

HK\$200,000 - 300,000
US\$26,000 - 39,000

北宋 耀州窯刻花大盃

Bowls of slightly smaller size and with peony floral designs are published in *Mayuyama, Seventy Years*, Vol.I, Tokyo, 1976, no.346 and 348; and another similar-sized bowl from the Palace Museum, Beijing, in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty I*, Hong Kong, 1996, p.133, no.119. A bowl with similarly carved peonies but with intertwined stems, formerly in the John S.Nowell Collection and the Meiyintang Collection, is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol.I, London, 1994, no.431. A much larger bowl (30.5cm diam.) with three entwined similar peony sprays was sold in our London rooms, 16 May 2013, lot 6.

盃敞口，斜壁，矮圈足。通體施青釉，近醬黃色，內壁近口沿處留白，下刻有牡丹花葉紋一朵，刀峰犀利，婀娜多姿，盛放燦爛，外壁素面，精緻雅素。

同樣以牡丹紋為飾，但比本拍品略小的例子，可參考《Mayuyama, Seventy Years》，第1冊，東京，1976年，圖版346-348。另一件相類似的北京故宮博物院藏品，可參考李輝柄編，《故宮博物院藏文物珍品全集：兩宋瓷器（上）》，香港，2001年，頁133，圖版119。以及倫敦邦瀚斯，2013年5月16，拍品編號6。玫茵堂收藏中亦有一件尺寸稍大但裝飾主題類似的耀州窯刻牡丹花盃，見R.Krahl，《Chinese Ceramics from the Meiyintang Collection》，卷1，倫敦，1994年，圖431。另外倫敦邦瀚斯亦曾售出更大尺寸一件耀州窯大盃，2013年5月16日，編號6。





Two views

111

A VERY RARE YAOZHOU CELADON 'TWO DEMONS' CARVED SHALLOW BOWL

Northern Song Dynasty

Potted with shallow rounded sides, raised on a short foot rising to a wide rim, the interior unusually and crisply carved with two demons within a terraced garden, covered overall with an olive-green glaze pooling attractively in the recesses.

19cm diam.

HK\$300,000 - 500,000

US\$39,000 - 65,000

北宋 耀州窯青釉雙鬼遊院圖盃

It is extremely rare to find Yaozhou celadon bowls decorated with this subject. A Yaozhou bowl with the same very rare design was sold at Sotheby's London, 19 June 2002, lot 18.

盃敞口，深弧腹，矮圈足。通體施青釉，釉色青中帶黃，足邊無釉。盃外壁刻菊花瓣紋，壁內印有一庭院之局部，樹蔭欄柵外有兩個小鬼，裸露上身，一回首一前看，互相呼應，生動意趣。

耀州窯多以刻花卉紋為主，而以人物景致為題材的多為嬰戲圖，以小鬼為主題的則甚為少見，其他印有相似花紋圖案的例子，可參考倫敦蘇富比，2002年6月19日，拍品編號18。





Two views

112

A FINE SMALL LONGQUAN CELADON 'LOTUS-LEAF'-SHAPED BOWL

Southern Song Dynasty

With deep rounded sides rising from a short straight foot, the interior crisply incised with six petals surrounding a small raised bud to the centre, covered overall in a pale green glaze.

11cm diam.

HK\$50,000 - 80,000

US\$6,500 - 10,000

南宋 龍泉窯青釉荷葉小盃

A slightly smaller similar example in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty II*, Hong Kong, 1996, p.150, no.135.

敞口外撇，弧腹下收，小圈足。內部刻劃六瓣，彷彿荷葉葉片，盃心模印一隻小龜。整器內外皆施青釉。此盃造型別緻，小巧玲瓏。

北京故宮博物院藏一件宋代龍泉窯荷葉小盃與本盃如出一轍，唯釉色稍有不同，見李輝柄編，《故宮博物院藏文物珍品全集：兩宋瓷器（下）》，香港，2001年，頁150，圖版135。



113

A FINE LONGQUAN CELADON PEAR-SHAPED BOTTLE VASE, YUHUCHUNPING

Yuan Dynasty

Elegantly potted, the body raised on a gently splayed foot rising to a slender neck below the wide everted mouth, covered overall with an olive-green glaze, the unglazed biscuit foot rim burnt orange in the firing.

15cm high

HK\$600,000 - 1,000,000
US\$77,000 - 130,000

元 龍泉釉玉壺春瓶

For a comparable example in the Asian Art Museum of San Francisco, see He Li, *Chinese Ceramics: A New Comprehensive Survey*, 1996, pp.176-177, no.363.

A larger (33.5cm high) similar Longquan vase dated Yuan Dynasty, in the National Palace Museum, Taipei, is illustrated in *Green- Longquan Celadon of the Ming Dynasty*, Taipei, 2011, pp.104-105, no.50. Other larger examples have been sold at auction including: one 25cm high, formerly in the collection of J.M.Hu, sold at Christie's New York, 15 September 2009, lot 342; and another 31.8cm high, formerly in the collection of Mrs. Ross C. Armstrong, California, sold in our San Francisco rooms, 24 June 2013, lot 1203.

壺撇口，細長頸，梨形腹，圈足。器形比例恰當，優雅怡人。通體施碧綠青釉，光素潤澤，圈足邊緣無釉，呈朱褐色。

玉壺春瓶自元代開始便是主要的酒器，例子可參考台北國立故宮博物院藏龍泉釉玉壺春瓶，見蔡玫芬主編：《碧綠—明代龍泉窯青瓷》，台北，2011年，頁104-105，圖版50。該藏品與本拍品形式相近，據書中所言，該器「頸較細，足較薄，或為元代燒造」。另見舊金山亞洲藝術博物館藏一件類似的龍泉玉壺春瓶，著錄於He Li，《Chinese Ceramics: A New Comprehensive Survey》，1996年，頁176-177，圖363。

其他拍賣例子，可參考胡惠春先生舊藏元龍泉釉玉壺春瓶，紐約佳士得，2009年9月15日，拍賣編號342。另一件Ross C. Armstrong女士舊藏龍泉釉玉壺春瓶，拍賣於舊金山邦瀚斯，2013年6月24日，拍賣編號1203。





**A FINE AND RARE LONGQUAN CELADON OCTAGONAL
'EIGHT IMMORTALS' MOULDED BALUSTER VASE, MEIPING**

Yuan Dynasty

The tapered body with high shoulders rising to a short flared neck, moulded in relief with eight Daoist Immortals, each within a shaped cartouche amidst scrolling clouds, between floral cartouches above and below, covered overall with an olive-green glaze, the unglazed foot rim burnt orange in the firing.

26.5cm high

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

US\$90,000 - 130,000

元 龍泉釉印花八仙八角梅瓶

The current lot is part of a well-known group of Longquan green-glazed vases in this form with distinctive faceted sides and moulded decoration.

Comparable examples depicting the Eight Daoist Immortals include: one in the Philadelphia Museum of Art, illustrated by Y. Mino & K. Tsiang, *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis, 1986, pp.202-3, no.82; another in the Percival David Foundation, illustrated in *Imperial Taste - Chinese Ceramics from the Percival David Foundation*, San Francisco, 1989, pp.48-49, no.23; and another with a more elongated body in the Asian Art Museum of San Francisco, illustrated by He Li, *Chinese Ceramics, A New Comprehensive Survey*, New York, 1996, p.187, no.364. A similar meiping vase, but with iron spots, was sold at Christie's Hong Kong, 30 November 2011, lot 3010.

The result of Oxford Authentication Ltd. thermoluminescence test no.P103x58 is consistent with the dating of this lot.

瓶口外撇，短勁，豐肩，肩下往內收窄，足向外撇。整體分為八角式，以印花方式各面印有不同紋飾：肩部飾開光花卉紋，瓶身中部飾開光八仙，各有姿態，表現出八仙過海的場景，低部飾開光花卉紋，上下呼應。通體施青釉，晶瑩潔淨，釉及底部，圈足處露胎。

元代龍泉青瓷多以人物、花鳥、龍鳳及八仙為紋飾，表現於技巧如露胎裝飾、釉花貼花、模印刻花等，變化多樣。同是以八仙為飾，與本拍品相近的例子，可參考 Philadelphia Museum of Art的藏品，見Y.Mino 及K.Tsiang著，《Ice and Green Cloud: Traditions of Chinese Celadon》，美國印地安納州首，1986年，頁202-203，圖版82。另一件屬大衛德爵士基金所藏的例子，可參見於《Imperial Taste - Chinese Ceramics from the Percival David Foundation》，舊金山，1989年，頁48-49，圖版23。拍賣場上的例子，可參考香港佳士得，2011年11月30日，拍品編號3010，該件與本拍品類同，唯瓶身飾有鐵斑。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P103x58），證實與本圖錄之定代符合。





115

A FINE AND RARE SMALL JUNYAO 'CHRYSANTHEMUM-HEAD' PETAL-RIMMED DISH

Yuan/early Ming Dynasty

The shallow dish with sides moulded in the interior as petals, covered overall in an unctuous pale greyish-blue glaze, the unglazed base burnt brown in the firing.
13cm diam.

HK\$400,000 - 600,000
US\$52,000 - 77,000

元/明初 鈞窯天青釉菊花口盤

Provenance 來源:

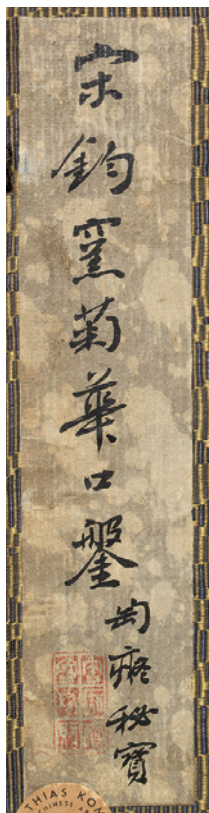
R. Randolph Richmond Collection (affixed label)

Mathias Komor, New York (affixed label)

The chrysanthemum flower has long been admired in Chinese culture, being selected as subject matter by many prominent painters and poets. A symbol of autumn and the flower of the ninth month, the chrysanthemum also represents longevity because of its health-giving properties when brewed. During the Song Dynasty, vessels made in the shape of a chrysanthemum flower became popular in various media including silver, lacquer, and porcelain. Compare a Northern Song Dynasty Qingbai small dish (11.5cm diam.) in the form of a flower with many concave petals, in the British Museum, illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.80-81, no.33. A similarly shaped greenish-white glazed chrysanthemum dish with a flat base and interior, dated to the Song Dynasty, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty II*, Hong Kong, 1996, p.173, no.157. In the case of Junyao wares, chrysanthemum-shaped dishes appear to be rare, with no similar example appearing to be published.

The milky-blue glaze on the present lot, with prominent crackles on the interior, is particularly striking. Often referred to by Chinese scholars as 'moon white,' pale blue-white Jun glazes have a lustrous and opalescent quality that is highly sought after. Examples of 'moon white' glaze include a Junyao dish with foliated sides in the Sir Percival David collection, illustrated in *Song Ceramics: Objects of Admiration*, London, 2003, pp.46-47, no.13; and a Junyao zhadou illustrated in *A Panorama of Ceramics in the National Palace Museum: Chün Ware*, Taipei, 1999, pp.60-61, no.13.

See also another fine example, formerly in the collection of Lord Rolf Cunliffe and later in the collection of Professor and Mrs P.H. Plesch, exhibited in the *Ju and Kuan Wares* at the Oriental Ceramic Society, London, 1952, no.19 was sold at Sotheby's London, 12 July 2006, lot 39, and again at our Hong Kong rooms, 27 May 2012, lot 9.

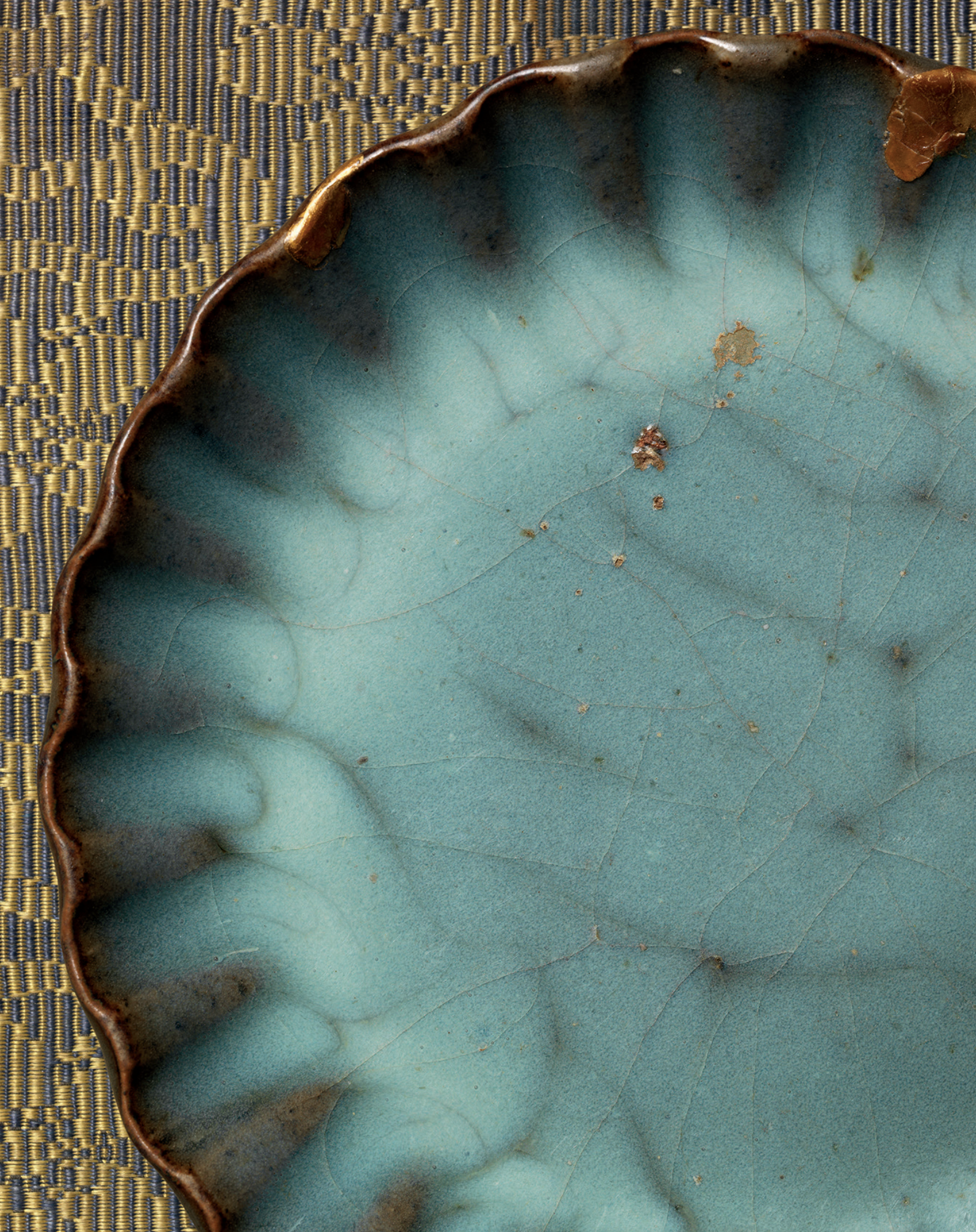




盤呈菊花瓣狀，口內敞，平底卧足。通體施天青色釉，釉色泛灰白，釉表開深色紋片，口沿稜邊呈褐色，及至盤壁，積垂厚釉，卧足內亦略有施釉，無釉處刷塗一層薄薄的護胎汁。盤邊有三處以金漆修補。

此盤原配盒上貼有R. Randolph Richmond之舊藏標籤，此人為著名的中國高古瓷收藏家，他的部分藏品由其後人於2000年以後捐贈到美國新奧爾良藝術博物館，成為該館最重要的中國藝術藏品，概括了新石器時期至元代的重要陶瓷，當中的150件更於2005年展覽並出版成書，尤以唐代墓祭品及宋代各名窯器最為精彩。

鈞窯花瓣形盤多以葵花為主，以菊花口為飾屬比較罕見。其他宋鈞窯粉青釉菱花口盤例子，可參看Cunliffe勳爵及Plesch博士舊藏並於1952年倫敦東方陶瓷協會展出的一件鈞窯天青釉菱瓣口盤，後於香港邦瀚斯，鴻慈永祐－葡萄牙私人藏宮廷御器專拍，2012年5月27日，拍品編號9。



116

A FINE SMALL JUNYAO 'BUBBLE' CUP

Northern Song Dynasty

Elegantly potted with curved sides rising to a gently inverted rim, covered overall in an even milky blue glaze, thinning to greyish-beige at the mouth rim, pooling thickly above the short slightly-splayed unglazed foot.
9cm diam.

HK\$200,000 - 300,000
US\$26,000 - 39,000

北宋 鈞窯天青釉小盃

Often referred to by Chinese scholars as 'moon white', pale blue-white Jun glazes have a lustrous and opalescent quality that is highly sought after. Examples of 'moon white' glaze include a Junyao dish with foliated sides in the Sir Percival David collection, illustrated in *Song Ceramics: Objects of Admiration*, London, 2003, pp.46-47, no.13; and a larger similarly-glazed deep bowl sold at Christie's Hong Kong, 28 November 2012, lot 2278.

斂圓口，弧腹下收，矮圈足。小盃滿施爐鈞釉，口沿黃褐色，底足無釉。盃內外均為天青色，口沿處泛起茄紫色。整器造型小巧伶俐，發色賦予變化，釉料肥厚，清優古雅。

有關此類小盃之研究及例子，可參考奉文堂收藏中的另一件拍品，拍品編號117。另見香港佳士得曾售出一例，2012年11月28日，編號2278。



Two views

A FINE SMALL JUNYAO 'BUBBLE' BOWL

Northern Song/Jin Dynasty

Crisply potted with elegantly-curved sides raised on a narrow foot, rising to a gently inverted rim, covered overall in a limpid pale blue glaze thinning to pale at the mouth rim, unevenly enhanced with rich lavender-purple and blue-green splashes.
8cm diam.

HK\$400,000 - 600,000**US\$52,000 - 77,000**

北宋/金 鈞窯天青釉紫斑小盃

A Junyao 'bubble' bowl of slightly larger size, in the Percival David Foundation, is illustrated by Dr. Stacey Pierson in *Song Ceramics: Objects of Admiration*, London, 2003, p.61, no.20. Another slightly larger bowl, with similar blue-green centres on the purple splashes and kiln debris on the interior, is in the Palace Museum Collection, Beijing, illustrated in *Ceramics Gallery of the Palace Museum, part 1*, Beijing, 2008, p.192, no.129. See another small Junyao 'bubble' bowl sold in our Hong Kong rooms, 27 May 2013, lot 255.

斂圓口，深孤壁，矮圈足。通體施天青色釉，盃內壁有兩處帶紫紅斑，外壁近口緣處一道紫紅斑，紫紅斑上有結晶，圈足露胎。

此類小盃又被外國人稱「泡泡盃」，比本件小盃稍大的另外一件鈞窯，紫紅斑較多的鈞窯例子，見大衛德爵士所藏，Stacey Pierson著，《Song Ceramics: Objects of Admiration》，倫敦，2003年，頁61，圖版20。紐約大都會博物館藏另外一件鈞窯小盃，見S.G. Valenstein著，《A Handbook of Chinese Ceramics》，紐約，1975年，頁73，圖版41。來燕堂藏一對鈞窯紫斑小盃，大小也與本件拍品相當，參見《宋瓷五十年·來燕堂珍藏》，2009年，頁55-51，圖版16。另一件大小相近的拍賣例子，可見於香港邦瀚斯，2012年5月27日，拍品編號255。



Two views

118

A FINE SMALL JUNYAO RICHLY-SPLASHED CIRCULAR DISH

Yuan Dynasty

The shallow dish with an everted mouth rim, covered overall in a thick milky pale blue glaze, with a pinkish-purple splash on top, the unglazed footring exposing the buff-coloured ware.
10.6cm diam. (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

元 鈞窯天青釉玫瑰紫斑筆舔

筆舔呈圓形，圈足，盤心微凹，通體施天青色釉，上釉大小不均兩處玫瑰紫斑，器物邊沿薄釉處呈醬色。整器小巧雅緻，或為文房用具，頗有文人氣息。





119

119

A YUEYAO MOULDED CIRCULAR BOX AND COVER

Jin Dynasty

The slightly domed cover decorated on top with a moulded flower head consisting of four large petals interspersed with smaller ones, covered with a pale greenish-white glaze, the shallow box similarly glazed with an unglazed base revealing the grey ware. *7cm diam. (2).*

HK\$15,000 - 25,000

US\$1,900 - 3,200

金 越窯青釉印花紋蓋盒

蓋盒圓身，子母口，蓋面微凸，中心模印八葉花一朵，並以褐彩點飾，小巧精緻。



120

120

AN UNUSUAL SMALL YUEYAO 'BUTTERFLY' CIRCULAR BOX AND COVER

Jin Dynasty

The box and cover covered overall in a greenish-straw coloured glaze, decorated on top with a moulded butterfly, the base unglazed. *5cm diam. (2).*

HK\$35,000 - 45,000

US\$4,500 - 5,800

金 越窯青釉印蝴蝶紋蓋盒

蓋盒子母口相合。蓋面中間隆起，模印蝴蝶紋一隻，以醬彩點綴。蓋盒內外周身布青釉，偏黃，並有冰碎。整器造型小巧，為實用器。



Two views

121

A RARE YUEYAO FROG-SHAPED WATER POT

Western Jin Dynasty

The compressed globular pot raised on a short spreading foot, crisply moulded with beady eyes on the head, warts and legs on the body, covered overall in a pale greyish-green glaze.
8cm wide

HK\$120,000 - 200,000

US\$15,000 - 26,000

西晉 越窯青釉蛙形水丞

The ceramic craftsmen of Yue ware were inventive particularly during the environment of political unrest during the Jin Dynasty. Potters created vessels in a number of striking animal shapes, including frogs as the present lot.

Two very similarly modeled frog-shaped water pots, one in the Shanghai Museum and another in the Zhejiang Province Cultural Relics Bureau, Jinhua City, are illustrated in *Zhongguo mei shu fen lei quan ji: The Complete Works of Chinese Ceramics Vol.4*, Shanghai, 2000, no.131 and 132.

水丞呈蛙形，肩部飾凸出鼓釘紋，並塑蛙首及四足一尾。蛙首上昂，雙目圓瞪。同時施青釉，釉色偏黃。整器造型可愛，憨態可掬。

上海博物館及浙江省文物局分別有一件青釉蛙形水丞，與本器類似，見《中國美術分類全集：陶瓷全集（4）三國、兩晉、南北朝》，上海，2000年，編號131及132。



A RARE YUEYAO 'MYTHICAL BEAST' WATER POT

Western Jin Dynasty

The beast modelled sitting upright with front paws held close to its head beside the circular aperture, with a fierce expression detailed with fangs bared, a ridged back and a pair of wings incised on the sides, covered overall in a thin olive-green glaze.

7cm high

HK\$35,000 - 45,000**US\$4,500 - 5,800**

西晉 越窯青釉熊形尊

A Yueyao vase formed as a mythical beast, with similarly large beady eyes and a snarling muzzle, in the Nanjing Museum, Nanjing, is illustrated in *Zhongguo mei shu fen lei quan ji: The Complete Works of Chinese Ceramics Vol. 4*, Shanghai, 2000, no.82. Chimera-shaped vessels with faces very similarly modelled to the present lot were included in the *Special Exhibition of Chinese Ceramics*, Tokyo National Museum, 1994, nos. 58 and 59; and one was sold at Christie's New York, 21 March 2000, lot 248.

The result of Oxford Authentication Ltd. thermoluminescence test no.P112a65 is consistent with the dating of this lot.

該器外塑一跪熊，雙目圓睜，大口張開，露出牙齒，上臂高舉至耳畔，下肢彎曲呈跪坐狀。身體以刻劃方式描繪不同部位的不同紋樣，或線條，或大小斑點。獸頭部留一小孔。整器造型憨態可掬，周身施青釉。

南京博物院藏一例類似之越窯青釉熊型尊可資比較，見《中國美術分類全集：陶瓷全集（4）三國、兩晉、南北朝》，上海，2000年，編號82。另見東京國立博物院藏一例，刊登於《中國瓷器特別展》，東京，1994年，圖58及59以及紐約佳士得曾售出一件，2000年3月21日，編號248。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P112a65），證實與本圖錄之定代符合。



AN UNUSUAL GREEN-GLAZED LOBED JAR AND COVER

Tang Dynasty/Five Dynasties

The tapered globular jar potted with lobed sides, the concave cover with a tall rounded finial, covered overall in a dark olive-green glaze pooling thickly above the foot, exposing the buff-coloured body. 11.6cm high (2).

HK\$50,000 - 70,000
US\$6,500 - 9,000

唐/五代 青釉瓜棱形蓋罐

The result of Oxford Authentication Ltd. thermoluminescence test no.P111h26 is consistent with the dating of this lot.

器蓋與器身子母口相合，器蓋中部下凹，並有一圓鈕。器身肩部出棱一周，腹部上鼓下收，瓜棱狀，圈足。通體施釉，但不到足底。整器造型規整，釉料在出棱間遊蕩，發色深淺不一，令小罐別有特色。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P111h26），證實與本圖錄之定代符合。





Two views

124

A VERY RARE YUEYAO IRON-DECORATED 'CHICKEN-HEAD' EWER

Five Dynasties

The globular body with a short neck rising to a cup-shaped mouth, the sides with a curved handle opposite a short chicken-head spout, between a pair of small loop handles at the shoulder, covered overall with a grey-green glaze with brown iron-spots.

15.5cm high

HK\$400,000 - 600,000

US\$52,000 - 77,000

五代 越窯青瓷點彩雞首壺

Yueyao ewers of this form and type were popular in the earlier Eastern Jin Dynasty, with several examples excavated from tombs in Nanjing, Jiangsu Province and subsequently published in *Wenwu* 1972, p.37, fig.15; 1998:5, p.8, fig.12 and 13. A related ewer covered in a buff-green glaze, in the Yale University Art Gallery, and another with a bluish-green glaze in the Asian Art Museum of San Francisco, are both illustrated in *Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty*, Yale University Press New Haven, 2010, p.181, fig.4.21 and 4.22. Another Eastern Jin related example was sold at Christie's New York, 20 September 2005, lot 168.

These vessels, distinctive for the chicken-headed spouts and compressed globular bodies, were originally modelled after metal prototypes. While several of the above examples are decorated with iron-spots to the tips of the spouts and handles, those with iron-spot decoration that simulates beaded chains are much rarer. Compare a ewer of the same form, with similar iron-spot decoration, illustrated in *Zhongguo mei shu fen lei quan ji: The Complete Works of Chinese Ceramics Vol.4*, Shanghai, 2000, no.148.

壺盤口，雞首狀短流，鼓腹，平底，俗稱「雞首壺」。肩部兩側有橋形系，並有一弧形柄連介面沿。通體施青釉，壺口與雞首、壺身處點綴褐彩。

雞首壺始見於西晉，與羊首壺同類。早期壺的流口多為實心，不能出水。至東晉時期，流口疏通，逐漸成為南方的主要日用瓷器之一。江蘇省南京古墓曾出土幾件相關器物，見《文物》，1972年，頁37，圖15及1998年第5期，頁8，圖12和13。更多例子，參見耶魯大學美術館藏一件草灰釉執壺及舊金山亞洲藝術博物館藏一件青釉執壺，著錄於《Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty》，紐哈芬，2010年，頁181，圖4.21和4.22。另見一件東晉越窯雞頭壺，紐約佳士得，2005年9月20日，拍品編號168。

雞頭壺的造型始見於金屬器皿上，常見有褐彩斑點綴於壺口和手柄上。此拍品的壺身所點綴的褐彩斑類似金屬器上的珠鏈，乃十分罕見。可參考一件相似的例子，見《中國美術分類全集：中國陶瓷全集4》，上海，2000年，編號148。



A RARE SMALL YUEYAO 'LOTUS-BUD' JAR AND COVER

Five Dynasties

The ovoid body decorated with overlapping lotus petals, rising to a flat shoulder applied with four small loop handles, covered overall in a thin pale olive-green glaze, the similarly glazed cover with a small branch handle.

11.5cm high

HK\$200,000 - 300,000**US\$26,000 - 39,000****五代 青釉仰覆蓮紋蓋罐**

The Yue stoneware kilns, originally located in Northern Zhejiang Province, produced wares with green glazes which were highly valued and used as tribute for the Imperial court. The ware was also exported to foreign markets in the Middle East and in South East Asia. During the Five Dynasties period, despite the civil unrest and turbulence, production of high-quality Yue wares flourished and peaked. Like lot 126, the present lot is a fine example of the high quality translucent soft olive-green glaze which the Yue potters achieved.

Lotus-petal designs became increasingly popular on ceramics with the spread of Buddhism. Compare a Five Dynasties dated Yueyao bowl and stand, with similar lotus-petal decoration, excavated from the pagoda in the Yunyan Temple, Huqiu Hill, Suzhou, Jiangsu province, in the Suzhou Museum, illustrated in *Zhongguo mei shu fen lei quan ji: The Complete Works of Chinese Ceramics Vol.6*, Shanghai, 2000, no.209. This form of decoration was popular and used at various kilns, including Longquan. A Longquan funerary vessel with similar lotus petals and incised details, in the Victoria and Albert Museum, is illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p.21, no.13.

瓶直口微斂，平肩，肩上作四系，圈足，蓋以蓮藕為鈕，肩上有四貫系，瓶肩部以及瓶身以仰覆蓮瓣紋為飾，層層疊疊，通體施青釉，圈足處露出灰白色胎，釉色青中帶灰，釉面有細小開片，釉薄而光亮。

蓮瓣紋裝飾應是受到宗教影響，其他使用仰覆蓮瓣紋裝飾的例子，可見上虞市博物館藏一件越窯青釉刻花蓋盂，以及義烏市博物館藏另一件越窯蓋罐，見張柏主編，《中國出土瓷器全集9：浙江》，北京，2008年，圖166及175。另見一件蘇州雲巖寺塔出土一件五代越窯蓮瓣紋盃，刊登於《中國美術分類全集：陶瓷全集（6）唐、五代》上海，2000年，編號209。此類仰覆蓮瓣也在浙江龍泉窯上出現，維多利亞及阿伯特博物館藏一例，見Rose Kerr，《Song Dynasty Ceramics》倫敦，2004年，頁21，圖13。





A RARE SMALL YUEYAO 'LOTUS-BUD' CARVED SLENDER BALUSTER JAR AND COVER

Five Dynasties

The exterior finely decorated with overlapping lotus petals of varying sizes, rising to a flat shoulder with four small loop handles, the flat round cover surmounted with a small branch handle, covered overall with a thin pale green glaze.
14.5cm high (2).

HK\$400,000 - 600,000

US\$52,000 - 77,000

五代 越窯青釉刻蓮瓣紋蓋罐

Compare a Five Dynasties dated Yueyao bowl and stand, with similar lotus-petal decoration, excavated from the pagoda in the Yunyan Temple, Huqiu Hill, Suzhou, Jiangsu Province, in the Suzhou Museum, illustrated in *Zhongguo mei shu fen lei quan ji: The Complete Works of Chinese Ceramics Vol.6*, Shanghai, 2000, no.209. See also a Yueyao water pot with similar decoration in the Shangyu Museum, and another in the Yiwu Museum, both are illustrated by Zhang Bai, *Zhongguo chutu ciqi quanji 9: Zhejiang*, Beijing, 2008, pls.166, 175. This form of decoration was popular and used at various kilns, including at Longquan. A Longquan funerary vessel with similar lotus petals and incised details, in the Victoria and Albert Museum, is illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p.21, no.13.

瓶直口，平肩，肩往下收窄，平底，蓋以蓮藕為鈕，肩上有四貫系，瓶身以仰覆蓮瓣紋為飾，層層疊疊，釉色青中帶灰，別緻優雅。

隨著佛教的繁盛，以蓮瓣紋為飾的器具應運而生，其他使用仰覆蓮瓣紋裝飾的例子，可見上虞市博物館藏一件越窯青釉刻花蓋盃，以及義烏市博物館藏另一件越窯蓋罐，見張柏主編，《中國出土瓷器全集 9：浙江》，北京，2008年，圖166及175。另見一件出土自蘇州虎丘山雲岩寺的越窯刻蓮花紋盃及座，刊登於《中國美術分類全集：陶瓷全集（6）唐、五代》，上海，2000年，編號209。此類仰覆蓮瓣也在浙江龍泉窯上出現，維多利亞及阿伯特博物館藏一例，見Rose Kerr，《Song Dynasty Ceramics》倫敦，2004年，頁21，圖13。





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**AN UNUSUAL GREEN-GLAZED 'AMBROSIA FLASK' BOTTLE
VASE**

Tang Dynasty

With a compressed baluster body rising to a slender neck and flared mouth rim, covered overall with a pale yellow-green glaze, the unglazed base exposing the buff ware.

23.5cm high

HK\$150,000 - 200,000

US\$19,000 - 26,000

唐 青釉長頸瓶

敞口外撇，頸部修長、微微內收，弧肩，鼓腹，腹部下收，圈足。整器施白釉，內地光素。通體施低溫青釉，釉質瑩潤。





128

**A VERY RARE GREEN-GLAZED OVIFORM LONG-NECKED
VASE WITH APPLIED DECORATIONS**

Northern Qi Dynasty

The globular body raised on a splayed foot, applied with two bands of floral medallions below a band of applied lotus petals, the slender cylindrical neck rising to the bulbous mouth decorated with a further lotus-petal band, covered overall with a brownish deep green glaze. 33cm high

HK\$700,000 - 1,000,000
US\$90,000 - 130,000

北齊 青釉貼花蓮瓣蒜頭瓶

The appliqué motifs on this vase reflect an aesthetic strongly influenced by the Sasanian Persians and Central Asians.

Compare with a Northern Qi Dynasty green-glazed vase with even more ornate moulded appliqué decoration, in the Nelson-Atkins Museum of Art, Kansas City, Missouri, illustrated by Suzanne Valenstein, *ibid*, p.94, no.5. A jar with similar lotus lappet decoration, from the tomb of Feng Shihui, Jing County, Hebei, in the National Museum of History, Beijing, is illustrated by Robert L. Thor and Richard Ellis Vinograd, *Chinese Art and Culture* New York, 2001, p.174, no.5-22. Compare the moulded medallions on another related vase in the Zibo Chinese Ceramics Museum, Shandong Province, illustrated in *Zhongguo mei shu fen lei quan ji: The Complete Works of Chinese Ceramics Vol.4*, Shanghai, 2000, no.233.

Please also refer to lot 129 for further discussion on the style of the decoration.

The result of C-Link Research & Development Ltd. thermoluminescence test no.2808XF02 is consistent with the dating of this lot.





蒜頭口，細長頸，豐肩鼓腹，往下收窄，淺足圈。口沿及肩部模貼覆蓮花紋，頸及腹部以多條突出之弦條相間，使腹部分為兩層，各別模印貼花，排列整齊。釉色青綠，間帶褐色，施釉及底部。

北朝時期佛教盛行，多見以佛教紋裝為題材之器，如飛天、菩提、蓮花等。美國納爾遜藝術博物館藏一件北齊青釉貼花花瓶，其裝飾風格與其類似，見Valenstein在同上著錄頁94，圖5。1948年河北景縣封氏墓群出土一件北朝青釉貼花蓮花尊，現藏於中國國家博物館，亦屬一種裝飾風格，見Robert L. Thor及Richard Ellis Vinograd著，《Chinese Art and Culture》，紐約，2001年，頁174，圖5-22。另參考北京故宮博物院藏同墓葬出土的另一件青釉貼花仰覆蓮花瓶，《故宮陶瓷館·上編》，北京，2008年，頁108-109，圖版55。山東淄博市陶瓷博物館亦有一件同樣裝飾工藝及題材的花瓶，見《中國陶瓷全集4：三國、兩晉、南北朝》，上海，2000年，圖233。

有關此類裝飾風格更多研究，請參看拍品編號129之腳註。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號2808XF02），證實與本圖錄之定代符合。







**A MAGNIFICENT AND LARGE OLIVE-GREEN-GLAZED
SLENDER OVIFORM VASE AND COVER WITH APPLIED
DECORATION**

Northern Qi Dynasty

Raised on a waisted spreading foot encircled with a band of overlapping lotus petals, the lower half of the ovoid body finely decorated with slender chicken-headed columns below intricately moulded roundels containing various motifs, including lotus blooms, phoenix, dragons and flowers, all below two large lotus-lappet bands in high relief, applied with three strap handles and interspersed with tiger heads and leafy sprays, the neck applied with monster-mask roundels, cartouches containing Buddhas, and leafy floral medallions, covered overall in a yellow-green glaze, the similarly-glazed domed cover decorated with eight acanthus leaves radiating from the bud-shaped finial.

65cm high (2).

Estimate on request

北齊 青釉貼花蓮花獸面鳳鳥花樽



Palace Museum, Beijing
北京故宮博物院

The ornate applied decoration on this vase reflects an aesthetic strongly influenced by the Sassanian Persians and Central Asians. During the 6th century, trade with countries to the West of China grew, with many foreigners settling into Northern Chinese cities. Ceramics found in Northern Qi tombs often display Sassanian or Khotanese-style figures and motifs, including sprig-moulded stylised lotus blooms, tasselled palmettes, imitations of cabochon jewels in beaded settings, floral beaded medallions and monster masks. The appliqué decoration in horizontal registers creates a more complex silhouette, an effect that recalls the rich decoration of some Sassanian or Sogdian gold and silver with figural and floral friezes in relief.

In her published research monograph, *Cultural Convergence in the Northern Qi Period: A Flamboyant Chinese Ceramic Container*, New York, 2007, Suzanne G. Valenstein discusses the decorative motifs on Northern Qi vessels as an aesthetic that converged in China, but had roots from early Eurasian nomads and numerous cultural centres including Egypt, Greece, India, and other parts of Central Asia. Valenstein discusses the history of various motifs that are typical on Northern Qi wares like those on the present lot, including monster masks, lotus petals, feline heads etc.

Compare with equally ornate related vases, one in the Nelson-Atkins Museum of Art, Kansas City, Missouri, and another in the Ashmolean Museum, Oxford, both illustrated in *ibid*, p.94 and 95, no.5 and 6. Both the Nelson-Atkins and Ashmolean examples are of similar shape with very similar lotus lappets. A Northern Qi jar also with lotus lappets, from the Tomb of Feng Shihui, Jing County, Hebei, now in the National Museum of History, Beijing, is illustrated by Robert L. Thor and Richard Ellis Vinograd, *Chinese Art and Culture* New York, 2001, p.174, no.5-22. Another jar with comparable lotus lappets is in the Palace Museum, Beijing, illustrated in *Ceramics Gallery of the Palace Museum Part 1*, Beijing, 2008, p.108-109, no.55. The waisted neck of the Palace Museum vase is also decorated with dragons, but these are less well defined than the motifs on the present lot.

The present lot is particularly distinguished by its exceptionally well defined and finely moulded appliqué decoration. Each roundel above the unusual chicken-headed columns contains a clearly visible intricate motif of flowers or mythical creatures. The tiger heads, each of the same size, are carefully incised with striped fur marks, and modelled with tiny ears and beady eyes. The monster-masks on the neck are crisply moulded, each detailed with a ferocious expression, large horns and bulging cheeks. A related vase with very similar monster masks and Buddhas to the current lot, was sold at Sotheby's New York, 27 March 2003, lot 37.

The result of Oxford Authentication Ltd. thermoluminescence test no.C109g14 is consistent with the dating of this lot.

瓶敞口，束頸，弧肩，鼓弧腹下收，喇叭口足部外撇。肩部對稱作鑿耳系。器蓋隆起，中間作寶珠鈕。由口沿外壁至底足，瓶體採用堆塑，貼塑等多種方式進行裝飾，獸面紋、覆蓮紋、鳳鳥紋等，每個紋飾雕刻均一絲不苟，可圈可點。且瓶體高大，所用裝飾充滿了宗教意味，通體綠釉，體型高大，裝飾華麗。



北朝時期青瓷胎體厚重，但少有如此精美裝飾。此花樽裝飾風格顯然受到了中亞波斯文化及宗教文化的影響。因當時佛教的盛行，並受北方石窟藝術的影響，因此出現將蓮瓣紋、飛天、菩提、寶相花等圖案移植到陶瓷上的現象。據Suzanne G. Valenstein文章研究，北齊之器雖有中原本土風格，但當中也以歐亞大陸藝術風格為本，包括埃及、希臘、印度及其他中亞地區，見《Cultural Convergence in the Northern Qi Period: A Flamboyant Chinese Ceramic Container》，紐約，2007年。

相似的例子，可見美國納爾遜藝術博物館藏一件北齊青釉貼花花瓶，在Valenstein文章中有所著錄，頁94，圖5。1948年河北景縣封氏墓群出土一件北朝青釉貼花蓮花尊，現藏於中國國家博物館，亦屬一種裝飾風格，見Robert L. Thor及Richard Ellis Vinograd著，《Chinese Art and Culture》，紐約，2001年，頁174，圖5-22。另參考北京故宮博物院藏同墓葬出土的另一件青釉貼花仰覆蓮花瓶，《故宮陶瓷館·上編》，北京，2008年，頁108-109，圖版55。山東淄博市陶瓷博物館亦有一件同樣裝飾工藝及題材的花瓶，見《中國陶瓷全集4：三國、兩晉、南北朝》，上海，2000年，圖233。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號C109g14），證實與本圖錄之定代符合。





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A RARE GREEN-GLAZED CARVED BOWL

Sui/Tang Dynasty

The shallow bowl raised on a splayed foot, finely decorated on the interior with a flower medallion surrounded by a band of lotus lappets and small floral roundels, all below a wide band of 'S'-shaped grooves, covered overall with a pale olive-green glaze.
11.8cm diam.

HK\$70,000 - 100,000
US\$9,000 - 13,000

隋/唐 北方青釉印花貼花盃

The carved decoration on this dish derives from that found on Tang silver and gold metal wares. Tang metal wares, with stamped or chased motifs that had varying depths and relief in the decoration, gave potters in subsequent dynasties a wide range of designs inspiration. This is evident by the metal-inspired raised central floral medallion surrounded by further roundels on the present lot.

The result of C-Link Research & Development Ltd. thermoluminescence test no.4130AG40 is consistent with the dating of this lot.

敞口，弧腹下收，圈足。口沿外側單圈弦紋一周，內部模印層層紋樣，由內至外，卷草花卉、雙圈弦紋、蓮瓣紋、串珠紋、雙圈弦紋兩組，水波紋等，紋樣繁而不亂，疏密有致。通體內外施青釉，釉色偏黃，是典型的宋以前的青釉之色，此器裝飾風格應是受到金銀器裝飾影響。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號4130AG40），證實與本圖錄之定代符合。



Two views



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A YUEYAO 'THREE-FRUITS' BOX AND COVER

Song Dynasty

Formed as three round fruits issuing from leafy stems, covered overall in a pale greyish-green glaze, the unglazed base exposing the grey ware.

7cm wide (2).

HK\$15,000 - 20,000

US\$1,900 - 2,600

宋 越窯青釉三連瓜形蓋盒

A Yueyao conjoined melon-form box and cover, dated to the Early Northern Song Dynasty, with applique designs of birds and flowers, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, p.138, no.51.

三隻瓜形蓋盒腹部一側相連而彼此粘合在一起。蓋部貼瓜的枝莖進行裝飾，並作瓜柄裝飾為蓋鈕。三盒連為一體，增加了實用性。造型小巧，釉色發色富有動感，是一件難得的文芳雅具。參見關氏收藏另一件越窯青釉三連瓜鳥形蓋盒，《關氏所藏宋代陶瓷》，香港，1994年，頁138，圖51。



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AN UNUSUAL STRAW-GLAZED SEVEN-COMPARTMENT COSMETIC OR TABLE STAND

Northern/Southern Dynasties

Comprising six small globular containers joined together at the sides surrounding another at the centre, each raised on a spreading foot and covered overall with a greenish-straw glaze terminating above the foot exposing the grey ware.

13cm wide

HK\$15,000 - 20,000

US\$1,900 - 2,600

南朝/北朝 草灰釉七連杯

A green-glazed container of similar form with five conjoined jars surrounding the middle one, dated to the Sui Dynasty, in the Hunan Provincial Museum, is illustrated in *Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty*, Yale University Press New Haven, 2010, p.217, fig.5.21.

七隻小杯腹部相連，均為斂口，弧腹，下承小圈足。通體內外均施草灰釉。造型較為少見。湖南省博物館藏一件隋代五連杯，見耶魯大學編，《Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty》，紐黑文，2010年，頁217，圖5.21。

133

**A RARE EARLY WHITE-GLAZED FIGURE OF A STANDING
BODHISATTVA**

Northern Qi Dynasty

The slender figure on a low square pedestal wearing a long *dhoti*, the head with a crown and hair ornaments, framed by a flame-shaped mandorla, one hand held close to the chest holding an object, the other hand held in a *mudra*, covered overall in an ivory glaze.

18cm high

HK\$40,000 - 60,000

US\$5,200 - 7,700

北齊 白釉觀音像

此尊觀音立像造型修長，立於基座之上。觀音面龐圓潤，低眉垂目，笑意盈盈，髮髻隆起，左手至於胸前，右手自然垂落並結印。觀音頭後背光素面，衣紋、飄帶、長裙皆有刻劃。通體施白釉，溫潤自然。



A SET OF FOUR GREEN-GLAZED VESSELS

Sui Dynasty or earlier

Comprising: a pouring tripod vessel with long handle; a shallow dish with long handle; a cup with deep rounded sides raised on a short foot; and a small bowl with one ring handle, all covered in a thin pale green glaze.

The widest 17cm (4).

HK\$80,000 - 120,000

US\$10,000 - 15,000

隋或更早 綠釉禮器一組

禮器一組，杯、單耳缸、匜、盤，均施綠釉，體量較小。杯直口，直腹下收，小圈足；單耳缸，敞口，束頸，弧腹，口沿至上腹部作一小鑿耳；匜，敞口，束頸，直腹，平底，底部接三獸足，直柄與腹呈九十度；盤，盤口，折腹，一側作一直柄。四件器物雖體量小，但做工一絲不苟，造型規整，通體釉色溫潤。



A GROUP OF FIVE SMALL GREEN-GLAZED VESSELS

Northern Qi Dynasty

Comprising: A pottery model of a *boshanlu* incense burner; a ribbed baluster vase with a wide flat mouth rim; a compressed globular vase with a wide flat mouth rim and cover; a slender bottle vase with tall flaring neck; a smaller bottle vase with a flared neck, all covered in a pale green glaze.

The tallest 18cm high (5).

HK\$100,000 - 150,000

US\$13,000 - 19,000

北齊 綠釉禮器一套五件

禮器一組包括綠釉博山爐一件，各式綠釉瓶四件。博山爐由爐身、爐蓋和底座組成。寶珠鈕承塔狀爐身，佈滿小孔便於香氣蘊散，盤口底座使香爐顯得更為穩重。整體造型仿漢代青銅博山爐造型而來，古意盎然。綠釉瓶高矮錯落，均系盤口。其一為頸部、腹部出楞若干，另兩件均為長頸，壺腹造型略有不同，再一件帶有器蓋，體量較小，玲瓏可愛。此一組禮器均施綠釉，古樸斑駁，工藝較為複雜，器形挺拔豐滿，施釉較同類器較為均勻；整體體現淡雅雋秀。



A RARE LARGE XINGYAO SHALLOW ALMS BOWL AND COVER

Tang Dynasty/Five Dynasties

Elegantly potted with a compressed globular form, covered overall in a creamy white glaze, the plain flat cover similarly glazed.
17cm diam. (2).

HK\$150,000 - 200,000

US\$19,000 - 26,000

唐/五代 邢窯白釉蓋罐

An earlier Northern Qi or Sui Dynasty yellow-glazed alms bowl in the Museum of Fine Arts, Boston, is illustrated by Wu Tung, *Earth Transformed, Chinese Ceramics in the Museum of Fine Arts Boston*, Boston, 2009, pp.26-27. The author states that the form of the bowl derives from metalwork, introduced to China from Persia or Central Asia. The alms bowl, *patra* in Sanskrit, was originally used in Indian Buddhist practice as a begging bowl and water container for washing. In China, these bowls were made in metal as well as ceramic, with the former used for rituals and latter versions for daily use.

罐斂口，鼓腹，圈足。通體施白釉，釉色白中泛青。唐代，邢窯是北方的著名瓷窯，以燒白瓷為主，兼燒黃釉、黑釉、三彩品種。其產品不僅供國內使用，而且遠銷世界各地。唐代邢窯白瓷有精、粗之分，以供不同階層人的需求。正如唐人李肇《國補史》所曰：「內丘白瓷甌，端溪紫石硯，天下無貴賤通用之。」

波士頓美術館藏一件更早期的黃釉鉢碗，屬北齊或隋代，器形與本器類似，見Wu Tung編，《Earth Transformed, Chinese Ceramics in the Museum of Fine Arts Boston》，波士頓，2009年，頁26-27。更多相關例子可參閱故宮博物院編，《故宮經典：故宮陶瓷圖典》，北京，2010年。



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A FINE XINGYAO BALUSTER LION-HANDLED EWER

Tang Dynasty

Potted with a gently tapered ovoid body raised on a short spreading foot, the shoulder with a short spout formed as the mouth of a mythical beast on one side and with a lion-head handle on the other, covered overall in a thin creamy-beige glaze.

19.5cm high

HK\$400,000 - 600,000

US\$52,000 - 77,000

唐 邢窯白釉獅紋執壺

Compare with a high-fired white ware ewer with a similar lion handle, formerly in the Eurmorfopoulos Collection, in the Victoria and Albert Museum, London, illustrated by Stacey Pierson, *Chinese Ceramics*, London, 2009, pp.19-18, no.18. Another white ware ewer, also dated Tang Dynasty and similarly potted with a lion handle and beast spout, was sold at Christie's New York, 26 March 2003, lot 206.





執壺，敞口，長頸，斜肩，圓筒腹向下圓收，平底。短流上塑貼出龍首，肩頸銜接把手作立獅像，若爬入瓶口內。外壁與內頸施釉平均，釉色泛米白，底部露胎。

其他相近例子，可參考藏於維多利亞及阿伯特博物館的尤氏（Eurmorfopoulos）藏品，見Stacey Pierson著，《Chinese Ceramics》，倫敦，2009年，頁19-18，編號18。另一件白釉獅紋執壺，拍賣於紐約佳士得，2003年3月26日，編號206。





Two views

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A VERY RARE XINGYAO WHITE-GLAZED EWER

Tang Dynasty

The elegant slender ovoid body raised on a narrow splayed foot, rising to a slender neck and flared mouth rim, the sides with a short cylindrical spout and curved strap handle, covered in a creamy-white glaze.

18cm high

HK\$200,000 - 300,000

US\$26,000 - 39,000

唐 邢窯白釉執壺

Compare with two very similar Tang Dynasty white-glazed ewers, illustrated by Mitsuru Uragami, in *The 30th Anniversary of Uragami Sokyū-do*, Tokyo, 2009, p.28.

壺口向外撇，幼頸，溜肩，鼓腹，腹往下收窄，平底。短流，壺口及肩處以兩股帶狀並結，形成壺柄。外壁與內頸施釉平均，釉色泛米白，底部露胎。

與本拍品相類似的例子，可參考日本浦上蒼穹先生藏白磁水注，見浦上蒼穹堂，《浦上蒼穹堂30周年記念》，東京，2009年，頁28。



139

A FINE SMALL XINGYAO WHITE-GLAZED EWER

Tang Dynasty

Potted with a gently tapered ovoid body raised on a short spreading foot, the shoulder with a short spout on one side and a lion-shaped handle on the other, covered overall in a pale greenish-white glaze.
10cm high

HK\$140,000 - 200,000

US\$18,000 - 26,000

唐 邢窯白釉獅把小注壺

A larger white-ware ewer with a similar lion handle, formerly in the Eumorfopoulos Collection, now in the Victoria and Albert Museum, London, is illustrated by Stacey Pierson, *Chinese Ceramics*, London, 2009, p.19, no.18.

撇口，束頸，短流，溜肩，肩部一下漸收，平底，足部微撇，壺身一側作獅形小提梁。通身施白釉，釉不及底，露出白色胎骨。注壺小巧但精緻，做工不苟。



*"Cormorant ladles! Parrot head cups!
For the thirty-six thousand days of a centenarian,
Each day he should guzzle three hundred cups."*

'Song of Xiangyang', Li Bai (701-762)

*“鸕鶿杓，鸚鵡杯。
百年三萬六千日，一日須傾三百杯。”*

《襄陽歌》，李白（701—762）





Two views

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A RARE AND UNUSUAL XINGYAO 'PARROT-SHAPED' OVAL CUP

Tang Dynasty/Five Dynasties

Moulded with a large recumbent parrot forming one end, detailed with head turned backwards, a prominent beak, beady eyes, and naturalistically modelled feet in the interior, its wings flanking the sides between four moulded petals, covered overall in a thin slightly greenish-white glaze.

14.5cm wide

HK\$350,000 - 450,000

US\$45,000 - 58,000

唐/五代 邢窯白釉鸚鵡杯

The most famous of the high-fired ceramics of the Tang Dynasty, Xing wares were regarded as the precursors of true porcelain.

Many of the ceramics of the Tang Dynasty exhibit the incredible creativity which contemporaneous craftsmen possessed, and reflect the cosmopolitan nature of the period's arts and culture. Decorative elements, originating from foreign wares from lands further West, and new vessel shapes, were experimented with by innovative potters for markets in sophisticated metropolitan centres.

Ewers for instance, were shaped as various types of birds, including mandarin ducks and parrots. An amber-glazed parrot-shaped ewer, is excavated from the Jingzhishi Pagoda in Dingzhou, Hebei Province, is illustrated in *Zhong guo tao qi ding ji tu dian: Chinese Ceramics Illustrated Classification*, p.28, no.42.

A white-glazed parrot-shaped cup dated to the Sui Dynasty, excavated from the Guanbei kiln site in Neiqiu County, now in the Hebei Provincial Institute of Archaeology is illustrated in *The Research on Celadon of Yue Kiln and White-glazed Porcelain of Xing Kiln*, Ancient Chinese Ceramic Society, Beijing, p.295, pl.II. Compare with another very similar white-glazed parrot-shaped cup, discussed and illustrated by Mitsuru Uragami, in *The 30th Anniversary of Uragami Sokyū-do*, Tokyo, 2009, p.136.

杯呈塑貼鸚鵡形，其翼伸展成杯，小眼尖嘴，雙足藏於器內，外翼略有細節，是具像及實用的結合器，混然天成。通體施白釉，瑩潔雅致。

此器形別緻，甚為罕見，其他例子包括有日本浦上蒼穹先生藏品，見浦上蒼穹堂，《浦上蒼穹堂30周年記念》，東京，2009年，頁136。該件曾於2004年10月於日本第16回東美特別展中展出。另一件為內丘縣城西關北窯址出土的隋白釉鸚鵡形杯，現為河北省文物研究所藏，見中國古陶瓷學會編，《越窯青瓷與邢窯白瓷研究》，北京，2013年，頁295，圖版2。





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A RARE SMALL XINGYAO WHITE-GLAZED GLOBULAR EWER

Tang Dynasty

The oviform body raised on a short spreading foot, with a short cylindrical spout on one side, covered inside and out in a creamy-white glaze with slight crackles.

9cm wide

HK\$50,000 - 70,000

US\$6,500 - 9,000

唐 邢窯白釉小注壺

For an excavated example, see a similar white-glazed ewer excavated from the No.150 Tomb at Wangcun, now in the Shaanxi Institute of Archaeology, illustrated in Zhang Bai, *Zhongguo chutu ciqi quanji 15:Shaanxi*, Beijing, 2008, pl.59.

唇口，短直頸，鼓弧腹下收，圈足，肩部作一短留。通體施白釉，釉色潤澤。整器造型渾圓小巧，釉質白潤，是河北邢窯唐代的產品。唐代邢窯白瓷有精、粗之分，以供不同階層人的需求。正如唐人李肇《國補史》所曰：「內丘白瓷甌，端溪紫石硯，天下無貴賤通用之」。

參考現藏於陝西省考古研究所的一件唐代白釉注壺，於1992年陝西省西安市王村150號墓出土一例，見張柏主編，《中國出土瓷器全集15：陝西》，北京，2008年，圖59。

A RARE NORTHERN XINGYAO RELIEF-MOULDED 'SMILING MASK' BOWL

Northern Dynasties/Sui Dynasty

The shallow bowl decorated at the centre of the interior in relief, with a front-facing face, moustache and beard, covered overall in a pale greenish-white glaze.
11.8cm diam.

HK\$120,000 - 200,000

US\$15,000 - 26,000

北朝/隋 邢窯白釉印胡人頭像盃

The front-facing human head of a Central Asian man is an unusual decoration in Chinese art which is mostly seen on Northern Qi Dynasty ceramics. Compare the face decorating a Northern Qi green-glazed vase in the Metropolitan Museum of Art, New York, illustrated in the published research monograph by Suzanne G. Valenstein, *Cultural Convergence in the Northern Qi Period: A Flamboyant Chinese Ceramic Container*, New York, 2007, p.100, fig.16.

盃直口，弧腹下收，小圈足。盃底內心隆起，模印一胡人頭像，盃外壁光素，通體施白釉。整器造型規整，簡潔，釉色潤澤。



Two views

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A SMALL WHITE-GLAZED MOULDED SQUARE DISH

Liao Dynasty

Crisply and thinly potted with petal-edged straight flaring sides, the interior finely decorated in relief with a pair of butterflies within beaded square borders, covered overall with a clear glaze, the base unglazed exposing the creamy-buff-coloured body.

10.2cm square

HK\$50,000 - 70,000

US\$6,500 - 9,000

遼 白釉印雙蝶紋花口方盤

A dish of very similar form and with moulded floral decoration, dated to the late Liao Dynasty, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.422-423, no.193. Another related dish, formerly in the collection of Nancy Cohn and Allan Katz, was sold at Christie's New York, 13-14 September 2012, lot 1385.

盤四方花口，口微敞，平底。盤內四面立壁均分飾四開光，每開光內飾花卉紋樣。盤內底底心模印軸對稱蝴蝶兩只。通體施白釉。整器造型規整，成型複雜。

類似的遼代白釉方盤，見《關氏所藏宋代陶瓷》，香港，1994年，頁422-423，圖193。紐約佳士得曾售出一件，2012年9月13-14日，編號1385。



A WHITE-GLAZED IRON-SPOT-DECORATED 'SIMULATED LEATHER' OVIFORM FLASK

Tang Dynasty

The flask modelled after leather skins carried by desert and nomad travellers containing wine or water, detailed with naturalistic seamed edges, chevron-shaped panels enclosing decorative bands to each side, with corded tassels trailing from the short spout beside the loop handle, covered overall with a pale grey-green glaze with iron-spot highlights.

19.5cm high

HK\$150,000 - 200,000

US\$19,000 - 26,000

唐 白釉褐彩鞍鞢紋皮囊壺



Xi'an City Cultural Relics Protection Bureau
西安市文物保護考古所

The 'Xing' kilns or Xingyao were located in Neiqiu and Lincheng counties of Hebei province and they were arguably the most successful producers of white wares in terms of the material used, potting, glazing and firing of pieces during the Tang dynasty. According to Regina Krahl, the quality of Xingyao wares increased substantially from the mid-Tang period onward, with the body becoming more porcellaneous and the glaze achieving a very smooth quality with a distinct blue tone. See Regina Krahl, 'Bright as Silver, White as Snow -White Wares of North and South China', in *Bright as Silver, White as Snow: Chinese White Ceramics from Late Tang to Yuan Dynasty*, Hong Kong, 1998, pp. 15-24.

The oviform and the leather-like panels as seen on the present lot were clearly imitations of the pouch-shaped leather flasks used by the Khitans who were deeply rooted with nomadic and horse-riding culture. According to the archaeological report by Yang Wenshan and Lin Yushan, stoneware flasks of this form were produced in the 'Xing' kilns during the Tang Dynasty, see 'tangdai xingyao yizhi diaocha baogao' in *Wenwu*, Vol.9, Beijing, 1981, pp.6-7.

A very similar Xingyao stoneware flask, with chevron-shaped panels to the sides and corded tassels, excavated from a Tang Dynasty site at Shapo, in the eastern Suburbs of Xi'an, Shaanxi Province in 1996, and now in the Xi'an City Cultural Relics Protection Bureau, is illustrated in *Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty*, Yale University Press New Haven, 2010, p.241, fig.5.43; Another similar flask was excavated in Gucheng county, Hebei province in 1996, and now in the Hengshui Municipal Cultural Relics Erection Bureau, see *The Research on Celadon of Yue Kiln and White-glazed Porcelain of Xing Kiln*, Ancient Chinese Ceramic Society, Beijing, p.201, pl.4. A plainer stoneware flask, also modelled after a leather bag, dated to the Tang Dynasty, in the Palace Museum, Beijing, is illustrated in *ibid*, p.202, pl.5; and another one in the Victoria and Albert Museum, London, is illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p.42, no.34.

The results of Oxford Authentication Ltd. thermoluminescence test no.P106x43 and C-Link Research & Development Ltd. thermoluminescence test no.9442TF08, are both consistent with the dating of this lot.



壺提包式，上窄下寬，形似袋囊。頂端一側為短直小流，中間有一曲柄，另一側飾一曲尾。壺兩側飾仿皮鞍韉紋，壺身轉折處飾以貼花飾仿皮囊之縫合線紋，壺流下方貼花飾花朵紋。此壺通體施白釉，釉色白中微泛青，釉面光潤。整壺造型優美，裝飾華麗，工藝精湛，相當忠實的仿皮革狀裝飾，猶如皮革製品。

邢窯的中心窯場位於今河北省內丘縣、臨城縣，因這一地域在唐代隸屬邢州管轄，故名。始燒于隋代，唐代為繁榮期。盛產白瓷，胎質細膩，釉色潔白。唐代陸羽撰《茶經》中有邢瓷「類銀」、「類雪」的記載。唐代邢窯白瓷曾一度被朝廷納為貢品。

皮囊壺，其器形是仿自北方游牧民族的皮囊容器而得名。由於多發現於契丹人的墓葬或窖藏之中，因此被認為是遼代最為典型的造型之一。根據楊文山、林玉山的《唐代邢窯遺址調查報告》可知，此類型皮囊壺應該早於遼代，屬於唐代邢窯產品，見《文物》，1981年，第9期，頁6-7。

在唐代墓葬或遺址中也有類似的邢窯白釉皮囊壺出土，一件器形紋飾相似的皮囊壺曾於1996年出土陝西省西安市東郊沙坡，現藏於西安市文物保護考古所，見《Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty》，紐哈芬，2010年，頁241，圖5.43；同年於河北省故城縣有出土一件唐代邢窯白瓷花葉鞍韉紋皮囊壺，現藏於河北省衡水市文物管理處，見中國古陶瓷學會編：《越窯青瓷與邢窯白瓷研究》，北京，2013年，頁201，圖四。另見一件紋飾較樸素的唐代邢窯皮囊壺，現藏於北京故宮博物院，見同著錄，頁202，圖五。維多利亞和阿伯特博物館也有類似一例，見Rose Kerr編，《Song Dynasty Ceramics》，倫敦，2004年，頁42，編號34。

此拍品經牛津鑒定公司（測試編號P106x43）及香港中科研發有限公司（測試編號9442TF08）熱釋光年法測試，證實與本圖錄之定代符合。









Two views

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A VERY RARE STRAW-GLAZED 'MONSTER-MASK' EWER

Sui/Tang Dynasty

The pear-shaped body raised on a spreading foot, applied with a large monster mask surrounded by acanthus leaves on one side below the tapered spout, with a stylised leaf at the base of the curved handle which is applied on the top with a human head overlooking the shaped mouth rim, covered overall in a slightly brown clear glaze.

21cm high

HK\$600,000 - 800,000

US\$77,000 - 100,000

隋/唐 白釉塑貼獅紋鳳首壺

The form and decoration on this ewer is influenced by imported metalwork and leather bottles from further West, brought into China through the Silk Road. The shape is derived from Sogdian metal wares, while the fleur-de-lis-like leaf decoration at the base of the handle and elements of the monster mask appears to be Hellenistic in origin. The creative combination of these various decorative elements that the Chinese potters utilised during this period, reflects the cosmopolitan and international culture of the time. See a silver prototype of the ewer also decorated with a similar Sogdian human head, excavated from Lijaying, Aohan Banner of Inner Mongolia, illustrated in *The Research on Celadon of Yue Kiln and White-Glazed Porcelain of Xing Kiln*, Ancient Chinese Ceramic Society, Beijing, 2013, p.379, pl.13.

A comparable ewer of similar shape and design is illustrated in *Homage to Heaven, Homage to Earth - Chinese Treasures of the Royal Ontario Museum*, Toronto, 1992, p.58, fig.25; and another in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, p.81, no.212. Compare another similarly-shaped ewer, also applied with a human head, sold at Christie's New York, 19 September 2006, lot 200.

鴨嘴狀流、細頸、鼓腹、喇叭形高足，肩部至腹部安弧形把，上有一胡人頭像。在流下至腰間貼塑一獅首，帶外來文化風格。

由於其流形裝似鳳首，故又稱鳳首壺。此類把壺是薩珊、粟特銀器中流行的一種器皿，傳入中國以後這種富裝飾性的器形成為邢窯、定窯的模仿對象。在內蒙古赤峰款漢旗李家管子出土的粟特銀帶把壺，把手上也有一胡人頭像，形式甚似，見中國古陶瓷學會編：《越窯青瓷與邢窯白瓷研究》，北京，2013年，頁378，圖版 13。

其他類似設計的例子，可參考《Homage to Heaven, Homage to Earth - Chinese Treasures of the Royal Ontario Museum》，多倫多，1992年，頁58，圖版25。另一件例子可參《Mayuyama, Seventy Years》，第1冊，東京，1976年，頁81，圖版212。及紐約佳士得，2006年9月19日，拍品編號200。





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AN UNUSUAL STRAW-GLAZED MINIATURE DOUBLE AMPHORA VASE

Sui Dynasty

Formed as two conjoined ovoid bodies rising to a tall neck and flared mouth rim, covered in a pale ivory glaze terminating in a line revealing the buff-coloured body, with a pair of dark-brown-glazed strap handles terminating in stylised dragon heads.

7cm high

HK\$60,000 - 80,000

US\$7,700 - 10,000

隋 白釉褐彩雙龍柄雙聯小瓶

The amphora shape, consisting of an oval body and narrow cylindrical neck, derived from Roman glass and metalwork that reached China along the Silk Road during the earlier Tang Dynasty. Utilizing such shapes and forms that came from the West, Chinese potters modified them with more indigenous decorative elements, such as the highly arched dragon-head handles present on the current lot.

A small brown-glazed amphora of similar form (14.5 cm high), is in the Museum of Fine Arts, Boston, illustrated by Wu Tung, *Earth Transformed, Chinese Ceramics in the Museum of Fine Arts Boston*, Boston, 2001, p.30. A full sized straw-glazed double amphora, also with round nodes on the dragon handles, in the Tianjin Province Art Museum, Tianjin, is illustrated in *Zhongguo mei shu fen lei quan ji: The Complete Works of Chinese Ceramics Vol.5*, Shanghai, 2000, no.3. Miniature vessels such as these, together with miniature pottery figures and architecture, were made as *mingqi* to be interred in tombs.

瓶侈口，長頸，平肩，平底。瓶身呈雙聯形，通體施白釉，瓶底部露胎，釉面有細開片，瓶肩上有一對龍柄連於瓶口沿，龍柄以褐彩裝飾，器物小巧，造型優美。

此雙連瓶造型特殊，應是受到西亞及中亞金屬器形影響，但其器形較小，應屬於冥器。隋代出土器物中，有一件於西安郊區隋大業四年（公元608年）李靜訓墓出土的白釉龍柄雙連瓶，除器形較大以外，形制於此小瓶類似。天津市藝術博物館藏一件隋代鞏縣窯白釉龍柄雙連瓶可作比較，見《中國美術分類全集：陶瓷全集（5）隋唐》，上海，2000年，編號3。另外藏於波士頓美術館的一件醬釉雙耳瓶，尺寸較此瓶少打，約14.5厘米高，見Wu Tung, *Earth Transformed, Chinese Ceramics in the Museum of Fine Arts Boston*, 波士頓，2001年，頁30。

A STRAW-GLAZED DRAGON-HANDLED BALUSTER AMPHORA VASE

Tang Dynasty

The tapered ovoid body rising to a ribbed neck below the rounded mouth, with a pair of dragon-shaped handles biting the rim, covered with a yellow-beige glaze ending in an irregular line on the lower body exposing the pale buff ware.

41cm high

HK\$150,000 - 200,000
US\$19,000 - 26,000

唐 白釉雙龍耳瓶

The term 'amphora' derives from ancient Greek jars called 'amphorae' with baluster bodies and handles flanking the neck. Recent scholarship has however suggested that the shape came to China from Roman glass and metalwork that was traded along the Silk Road.

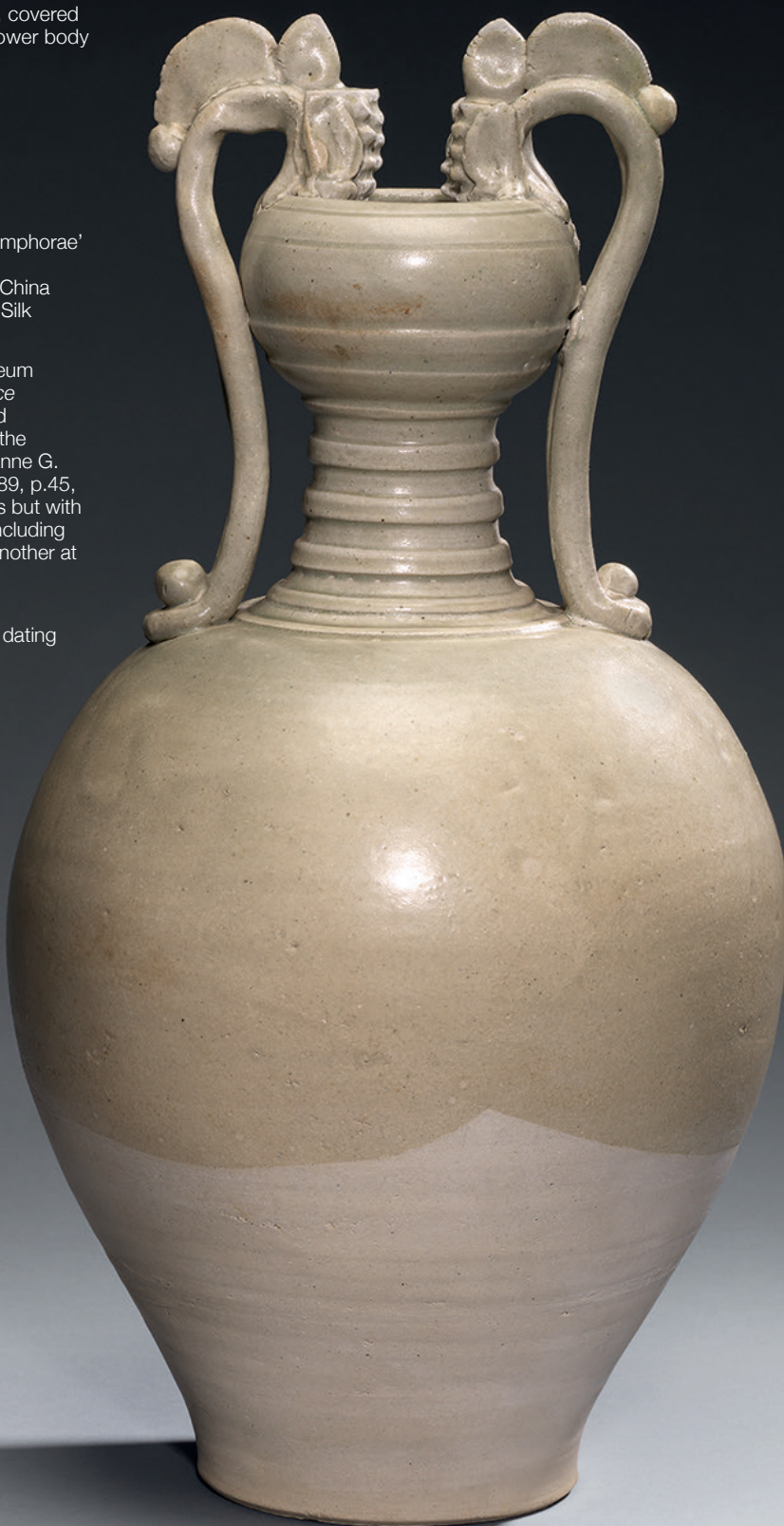
A similarly glazed and shaped amphora is in the Palace Museum Collection, Beijing, illustrated in *Ceramics Gallery of the Palace Museum, Part 1*, Beijing, 2008, p.122, no.68. Another related example, formerly in the Mrs. H.O. Havemeyer Collection, in the Metropolitan Museum of Art, New York, is illustrated by Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p.45, no.17. Several related pottery amphoras with dragon handles but with different mouth rims and details, have been sold at auction including one at Sotheby's New York, 19-20 March 2013, lot 22 and another at Christie's New York, 19 September 2007, lot 232.

The result of C-Link Research & Development Ltd. thermoluminescence test no.868AB09 is consistent with the dating of this lot.

瓶蒜頭口，頸上突出四道弦紋，腹部豐滿，漸往下收窄，平底。口沿與肩之間以兩條龍形手柄相連，龍頭探進瓶口，龍尾貼著肩，成對稱之形，薄施釉至腰間，端莊典雅。

此瓶形制是受外來文化影響而成，通過絲綢之路傳入中國並被本民族文化吸收。北京故宮博物院藏一件唐代白釉雙龍耳瓶，與本拍品相近，雖為盤口，但均飾突出之弦紋，比本拍品略大，見故宮博物院編，《故宮陶瓷館·上編》，北京，2008年，頁122，圖版68。美國大都會博物館藏有一件H.O.Havemeyer舊藏隋代白釉雙龍耳瓶，其頸部缺少如北京故宮及奉文堂藏白釉瓶頸上的弦紋，見Suzanne G. Valenstein著，《A Handbook of Chinese Ceramics》，紐約，1989，頁45，圖17。傳世品中相似的例子，見紐約蘇富比曾售出一件白釉瓶，2013年3月19-20日，編號22以及紐約佳士得，2007年9月19日，編號232。

此拍品經香港中研發有限公司熱釋光年法測試（測試編號868AB09），證實與本圖錄之定代符合。





Two views

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A RARE STRAW-GLAZED 'DOUBLE-FISH' VASE

Late Tang/Five Dynasties

Modelled as two conjoined fish with tails forming the foot, with two loop handles on each side of the body, covered overall in a greenish-straw glaze with darker spots on the eyes, handles and fins.
21cm high

HK\$150,000 - 200,000

US\$19,000 - 26,000

晚唐/五代 白釉雙魚形穿帶瓶

A pair of fish is one of the Eight Buddhist Emblems, representing good fortune. In Chinese tradition, fish (carp in particular, because they are believed to swim in pairs) symbolise marital companionship and happiness. The Chinese character for fish 'yu' is pronounced as the character for abundance; thus two fish symbolise double abundance, 'shuang yu.'

Double-fish-shaped vases or flasks were popular during the later 9th century. A Xingyao conjoined double-fish flask from the Five Dynasties period, excavated from a site in Jingxing county, Hebei Province, in the Hebei Provincial Museum, is illustrated in *Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty*, Yale University Press New Haven, 2010, p.242, fig.5.46.

唇口，通體渾圓，雙魚合抱，雙魚頭狀溜肩，圓腹，收足，成觀音尊式。此瓶浮雕雙魚合抱，魚頭、翅、鰭、尾刻劃略為抽象。通體施草灰釉。整體造型工整、色彩樸質，其形象依據現實而剝離，別有意境。寓意連年有餘，吉祥、喜慶，藝術格調高雅，實屬難得，為收藏不可多得之器物。

雙魚狀瓶是九世紀後期常見題材，河北省博物館藏一件五代刑窰雙魚形瓶，出土於河北省井陘縣，著錄於《Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty》，紐哈芬，2010年，頁242，圖5.46。其他相關例子可參閱《中國陶瓷全集5》，上海，2000年。



149

A FINE AND RARE BUFF-GLAZED LONG-NECKED 'AMBROSIA FLASK' BOTTLE VASE

Tang Dynasty

The elegantly-potted globular body raised on a splayed foot, rising to a tall slender neck and flared mouth rim, covered overall with a creamy yellow-white glaze, the unglazed foot exposing the buff-coloured body.

21cm high

HK\$400,000 - 500,000

US\$52,000 - 65,000

唐 白釉長頸瓶

The result of Oxford Authentication Ltd. thermoluminescence test no.C104s30 is consistent with the dating of this lot.

敞口外撇，束頸修長，折肩，鼓弧腹，腹部下收，圈足。通體施白釉。整器胎體緻密，造型規整、渾圓。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號C104s30），證實與本圖錄之定代符合。



A PAIR OF SMALL WHITE-GLAZED STEM DISHES

Tang Dynasty

Each with a shallow flat dish raised on a tall spreading foot, covered overall with a thin translucent white glaze, pooling around the recesses to a slightly pale green tone, the unglazed bases revealing the white body.
 10cm diam. (2).

HK\$25,000 - 30,000

US\$3,200 - 3,900

唐 白釉高足盤一對

盤直口微外撇，盤心坦平，光素無裝飾，下承以空心喇叭狀高足。內外施白釉，積釉處閃青色。高足盤是南北方瓷窯普遍燒造的器物，特點鮮明。此高足盤成對而出，造型簡潔，規整，實為難得。





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151

A SMALL WHITE-GLAZED CIRCULAR BOX AND COVER

Five Dynasties

The cylindrical box raised on a short foot, covered inside and out with a pale greenish-white glaze, the cover with a flat top similarly glazed. 5.5cm diam. (2).

HK\$20,000 - 30,000

US\$2,600 - 3,900

五代 白釉小圓蓋盒

蓋盒通體施白釉，釉色潤澤。蓋盒的器蓋與器身子母口蓋合，蓋小盒大。蓋面隆起，平頂。盒底部下折，小圈足。蓋盒體量較小，胭脂盒是學界的一種猜測。相似一例子，參看《中國陶瓷全集5》，上海，1999年，圖32。



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152

A RARE STRAW-GLAZED 'BUTTERFLY' CARVED CIRCULAR BOX AND COVER

Five Dynasties

The shallow box rising from a flat unglazed base exposing the buff ware, covered on the narrow sides with a pale greenish-straw glaze, the domed cover with a similar glaze, decorated with a carved butterfly on top.

8cm diam. (2).

HK\$50,000 - 70,000

US\$6,500 - 9,000

五代 白釉蝴蝶紋圓蓋盒

蓋盒圓形，蓋面隆起，並在出棱處作雙圈弦紋。子母口相合。蓋面上刻劃飛舞花蝶一隻，極為巧妙。整體施白釉，並有冰碎。該器色澤很好的詮釋了五代時期白釉特點。

153

**AN UNUSUAL SET OF THREE MINIATURE WHITE-GLAZED
GLOBULAR WATER POTS AND COVERS**

Southern Song Dynasty

Each of slightly compressed globular form, the covers with a bud finial, all covered in a translucent crackled pale green glaze, the unglazed bases exposing the white ware.
4.5cm diam. (6).

HK\$200,000 - 300,000

US\$26,000 - 39,000

南宋 白釉小蓋罐三件

三隻蓋罐體量相當，造型相近。均為鼓弧器蓋，上作寶珠鈕，罐身圓弧，下部漸收。整器造型渾圓，通體內外均施白釉。





154

154

AN INSCRIBED BUFF-GLAZED SLENDER BALUSTER VASE, MEIPING

Song Dynasty

The tapered ovoid body with a high wide shoulder, incised with two characters reading *lu jia* on the shoulder, covered overall in a buff-coloured glaze.

21cm high

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

宋 草灰釉梅瓶

梅瓶小口，短頸，豐肩，肩以下漸收斂，平底實足。通體施草灰釉，釉層較薄，釉料自然垂落至底足。此種造型習慣上稱為“梅瓶”，是裝酒用具，亦可插花用作「花瓶」。

A RARE SMALL WHITE-GLAZED WATER POT AND COVER

Southern Song Dynasty

Of compressed globular form, covered inside and out with a translucent greenish-white glaze, the cover similarly glazed with a bud finial, the unglazed base exposing the white ware.
5.5cm wide (2).

HK\$60,000 - 90,000

US\$7,700 - 12,000

南宋 白釉小蓋罐

小罐斂口，圓鼓身，鼓弧器蓋，上作寶珠鈕，整器造型渾圓，通體內外均施白釉，釉面有冰裂紋。



156

**A WELL-MATCHED PAIR OF SMALL WHITE-GLAZED
FACETTED OVIFORM JARS AND COVERS**

Southern Song Dynasty

Each jar of octagonal section with a tall conforming neck and four loop handles applied to the high shoulder, covered overall in a translucent crackled pale grey-green glaze, the similarly-glazed domed covers surmounted with small branch handles.

11cm high (4).

HK\$200,000 - 300,000

US\$26,000 - 39,000

南宋 青白釉八菱形蓋罐

Compare with an earlier Northern Song Dynasty Qingbai faceted ewer and cover, potted similarly with eight sides, illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.114-115, no.58. A 'Yingqing' faceted ewer with a similar glaze was sold at Sotheby's New York, 22 September 2004, lot 198.

蓋罐成對而出。器蓋中心高高隆起出楞八條，頂部作瓜莖紐，器蓋邊緣上翹。罐直徑，鼓弧腹，下漸收，頸部、腹部均作瓜棱八條，肩部均勻四個對稱作系紐。

類似的八菱形器，可參考一件北宋八菱帶蓋執壺，見大衛德基金會編，《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，2002年，頁114-115，圖版58。另見一件影青八菱形執壺，紐約蘇富比，2004年9月22日，拍品編號198。









Two views

157

A RARE QINGBAI CARVED GLOBULAR EWER, LION-FINIAL COVER AND DEEP WARMING BOWL

Southern Song Dynasty

The ewer raised on a short straight foot, decorated on the shoulder with delicately carved flower heads on leafy stems, with a long curved spout and strap handle, the cover surmounted with a mythical beast, covered in a thin translucent pale greenish-white glaze, the unglazed base exposing the white ware; the deep cylindrical bowl raised on a straight foot, decorated with a similar wide band of flower heads on leafy stems, covered in a thin translucent pale greenish-white glaze.

The ewer 21cm high (3).

HK\$400,000 - 500,000

US\$52,000 - 65,000

南宋 白釉刻花注壺及注盥

The function of this ewer and warming bowl was to warm wine. By placing the wine-filled ewer in the bowl which was filled with hot water, the wine would keep warm. The form of such Southern Song ewers would have drawn inspiration from late Tang and Five Dynasties styles.

Compare with a very similar Qingbai ewer, cover and warming bowl, also decorated with a wide band of flowers with narrow petals, in the Museum of Fine Arts, Boston, illustrated by Jan Wirgin, *Sung Ceramic Designs*, London, 1970, pl.11. Another ewer of similar form but undecorated, was excavated from a Northern Song Dynasty tomb in Jiangxi, illustrated in *ibid*, pl.12b. Another related Qingbai ewer with a lobed warming bowl, in the Palace Museum Collection, Beijing, is illustrated in *Ceramics Gallery of the Palace Museum, Part 1*, Beijing, 2008, pp.206-207, no.143. A lobed Qingbai ewer, cover and warming bowl, decorated with a similar mythical beast surmounting the cover, was sold at Sotheby's New York, 23 March 2004, lot 619.

注子圓口，上有模製獅子鈕，彎流曲柄，淺圈足，折肩上刻有纏枝花卉紋。注盥直口，深腹，圓圈足，外壁刻纏枝花卉紋，線條流暢，與注子肩部紋飾配合。兩者通體施青白釉，光潤明亮，底部露胎。

注子及注盥是為一套用具，把盛有酒的注子放在注盥內，再在注盥內加熱水，便能有溫酒作用，其形式最早可見於五代顧闳中所繪的《韓熙載夜宴圖》之中，普遍流行於北宋時期。

北京故宮博物院藏景德鎮青白釉刻花注壺及注盥，與本拍品之形製相近，見故宮博物院編《故宮陶瓷館·上編》，北京，2008年，頁206-207，圖版143。





Five Dynasties, Gu Hongzhong (ca.910 – 980), The Night Revels of Han Xizai, ink and color on silk, Palace Museum, Beijing.
五代·顧闳中（約 910 — 980），《韓熙載夜宴圖》，設色絹本，北京故宮博物院



158

A VERY RARE GUAN-MARKED DINGYAO MOULDED EWER AND FIXED COVER, DAOZHUANGHU

Northern Song Dynasty

Of compressed globular form, raised on a short spreading foot, the body moulded with a band of lotus lappets below a band of petals on the shoulder, with a short curved spout and 'C'-shaped handle flanking the sides, the fixed cover surmounted by a finial formed by a small gnarled branch with three flowers, the ewer being filled from the base incised with the character *guan*.

15cm wide

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

US\$100,000 - 150,000

北宋 定窯「官」字款蓮瓣紋倒裝壺

'Inverted' vessels with immovable covers that are filled through the bottom are extremely rare from the Song period. While examples from Yaozhou kilns are known, no Dingyao example appears to have been published.

A Yaozhou 'inverted' pot, in the Historical Museum of Shaanxi, Xi'an, with deeply carved lotus decoration, a mythical beast spout and phoenix handle, is illustrated by Robert L. Thor and Richard Ellis Vinograd, *Chinese Art and Culture* New York, 2001, p.235, no.7-9. Wares of this type were produced using moulds that allowed for consistency of design and large-scale production. The vessel was cleverly designed to be used when inverted, filled through a hole in the base, and with a tube on the inside that serves as a stopper when the vessel is upright. Compare also with a Northern Song Dynasty Yaozhou carved 'inverted' or 'puzzle' ewer, sold at Sotheby's New York, 18 September 2007, lot 242.

The Ding kilns mostly fired high-quality white porcelain, using highly refined clay. The wares produced were therefore thin, but durable, pure white and smooth. The inscribed '*Guan*' or 'official' character on the base of Dingyao wares was a mark of the high level of craftsmanship and possibly refers to a system of official Government kilns. A Dingyao foliate rimmed bowl, also inscribed with a *guan* mark to the base, dated Five Dynasties to Song Dynasty, in the National Palace Museum, Taipei, is illustrated in *Decorated Porcelains of Dingzhou, White Ding wares from the Collection of the National Palace Museum*, Taipei, 2013, p.37, no.1-18. Such wares with the '*guan*' character, including the present lot, are of superb quality with a spotless white and creamy glaze.

The result of Oxford Authentication Ltd. thermoluminescence test no.P111p47 is consistent with the dating of this lot.





壺呈圓球狀，短小流，曲柄，蓋頂貼飾蒂多瓣的小花。壺肩模印重疊蓮瓣紋，下刻劃如意頭蓮瓣紋，矮圈足，底中心刻有「官」字款，旁有一注酒的圓洞。全器呈現牙白潤澤釉光，整體感覺恬靜雅致。

把壺倒置後從底孔注酒，此孔同連接隔水管，將壺正置時，利用連通器液體等高的原理，酒從流嘴流出，但不會溢自壺底孔，故稱倒裝壺或倒流壺，盛產於宋代，是一件集合古人智慧及美學之作。

同樣刻有「官」字款的定窯製品，可參考台北國立故宮博物院藏

「官」款花式碗，見蔡玫芬主編：《定州花瓷-院藏定窯系白瓷特展》，台北，2013年，頁37，圖版I-18。該件被定為五代至宋代初期之作品，其「官」字為施釉後刻款。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P111p47），證實與本圖錄之定代符合。



Two views





A RARE DINGYAO 'CHRYSANTHEMUM-HEAD' MOULDED DISH

Northern Song/Jin Dynasty

The shallow dish moulded with a foliate rim above radiating petals on the sides, crisply decorated on the centre with a pair of cranes by a turtle amidst bamboo and rockwork, covered overall in an even pale ivory glaze.

14.5cm diam.

HK\$600,000 - 800,000

US\$77,000 - 100,000

北宋/金 定窯白釉印花龜鶴齊齡圖百褶盤

By the late Northern Song period, Dingyao craftsmen utilised moulds to neatly produce the vessel shapes while simultaneously impressing the decoration. The use of such moulds achieved greater production efficiency which allowed craftsmen to meet increasing market demand.

The moulds used were meticulously crafted and similar to those used to cast decoration on gold and silver works of art. Typically Dingyao moulded decoration included chrysanthemum-petal shapes, such as seen on the present lot, flying birds like ducks, fowl and crane, composite leafy floral motifs, dragons and fishes. The decoration with cranes is rare and particularly auspicious, with cranes being a symbol of immortality due to the ancient Chinese belief that cranes live for a thousand years.

Several examples of Dingyao dishes with similar form and decoration can be found in the National Palace Museum, Taipei: see *Decorated Porcelains of Dingzhou, White Ding wares from the Collection of the National Palace Museum*, Taipei, 2013, pp.201-202 and 204-209 nos. II-136, II-137 and II-139 - II-144. A large Dingyao dish with a similar rim with chrysanthemum-petal-shaped walls, but decorated with floral motifs, in the Victoria and Albert Museum, London, is illustrated by Rose Kerr in *Song Dynasty Ceramics*, London, 2004, p.49, no.44. Another larger Dingyao chrysanthemum dish, crisply moulded on the interior with a pair of peacocks, was sold at Christie's New York, 24 March 2004, lot 150.

折沿敞口淺盤，平底臥足。盤緣作四十九瓣花口，口緣立短唇，折緣上印雙重花瓣紋，開光內印雙鶴及靈龜，三者互相交流，並以竹石紋為背景，甚有畫意。通體施白釉，釉色米白，花口邊無釉，整體感覺高雅。

此種折沿盤以十個褶曲為飾，故稱百褶盤。台北國立故宮博物院藏多件定窯印花百褶盤，見蔡玫芬主編：《定州花瓷：院藏定系白瓷特展》，台北，2013年，頁 201-202及204-209，圖版 II-136，II-137，II-139至II-144。其造形與本拍品同近，器形較大，開光以人物花鳥為飾。其他博物館之例子，可參考英國維多利亞及阿伯特博物館之藏品，見Rose Kerr，〈Song Dynasty Ceramics〉，倫敦，2004年，頁 49，圖版44。及紐約佳士得，2004年3月24日，拍品編號150。



A DINGYAO FLOWER-SHAPED FIVE-LOBED DISH

Five Dynasties

Potted with shallow lobed sides, covered overall with a pale greenish-white glaze, the unglazed base exposing the white biscuit body.
14cm wide

HK\$50,000 - 70,000**US\$6,500 - 9,000**

五代 定窯白釉花棱口盤

Compare with a very similar dish dated to the Five Dynasties to early Northern Song Dynasty, currently residing in the National Palace Museum, Taipei, illustrated in *Decorated Porcelains of Dingzhou, White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, p.40, no.I-21.

敞口外撇，花棱形盤口，弧腹下收，小圈足。盤內外滿施白釉，釉色瑩潤。整器造型規整，胎體緻密，釉料飽滿。

台北國立故宮博物院藏一件五代至北宋初期白釉花式盤可作比較，見蔡玫芬主編，《定州花瓷：院藏定系白瓷特展》，台北，2013年，頁40，圖I-21。



A DINGYAO 'FLOWER-HEAD' FIVE-LOBED SHALLOW BOWL

Five Dynasties

Thinly and crisply potted as a flower with five petals, covered overall with an ivory-white glaze, the unglazed base exposing the grey-white ware.

14.3cm wide

HK\$100,000 - 150,000

US\$13,000 - 19,000

五代 定窯白釉花口盃

Ding wares are renowned for their elegant but simple forms and the quality of their porcelain bodies. The present lot is part of a well-known group of flower-head-shaped Dingyao bowls. A larger flower-shaped Dingyao bowl, with eight lobed sides instead of five and also dated to the Five Dynasties, was sold in our Hong Kong rooms, 26 May 2014, lot 104.

口沿作五瓣菱口，敞口，微微外撇，弧腹下收，圈足。盃內部單線弦紋一周模印出圈足位置。內外均施白釉。製作精工，造型優美，胎色潔白細膩，瓷化程度很高，有一定的透明性，燒造與晚唐相近。

香港邦瀚斯曾售出一件器形類似但尺寸較大的定窯白釉花口盃，2014年5月26日，編號104。



162

A FINE DINGYAO 'SWIMMING DUCKS' CARVED DISH

Northern Song/Jin Dynasty

Raised on a narrow foot ring, the interior crisply and spontaneously carved with a pair of ducks swimming side by side in a pond beside tall leafy stems, covered overall in a pale greenish-white glaze.
21.3cm diam.

HK\$600,000 - 900,000

US\$77,000 - 120,000

北宋/金 定窯白釉劃花蓮塘雙鳧紋折腰盤

This dish is a fine example of a classic Northern Song/Jin period Ding ware. Typical of high quality Ding wares, the present lot is well potted, has a well-cut short narrow foot and a smooth white body that is covered with a clear, spotless, ivory-toned glaze. The decoration of a pair of ducks on a pond with plants is elegantly incised. The theme of a pair of ducks was popular in Chinese art and culture, particularly for weddings, as pairs of ducks symbolise marital harmony.

Two examples of Ding dishes with very similar form and decoration are in the National Palace Museum, Taipei, illustrated in *Decorated Porcelains of Dingzhou, White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, pp.124-125, no.74 (fig.1) and 75. Other similar Northern Song Dingyao dishes decorated with pairs of ducks swimming beside reeds and tall leafy plants include one in the Museum of Fine Arts, Boston and another formerly in the Carl Kempe Collection, illustrated by Jan Wirgin, *Sung Ceramic Designs*, London, 1970, pl.65 and 66a.





侈口外撇，折腰銳收，小圈足。盤內刻蓮塘雙鳧紋，兩水禽昂首靜息於蓮塘間，蘆草飄揚，水波蕩漾，幽雅恬靜。釉呈雅白，刀劃流暢，為典型之作。

參考台北國立故宮博物院藏兩件劃花蓮塘雙鳧紋折腰盤，定為北宋至金時期之器，其器形、內容、佈局、紋飾及處理手法均與本拍品如出一轍，口鏤髹漆銅稜釦，而本拍品更略大，見蔡玫芬主編：《定州花瓷：院藏定系白瓷特展》，台北，2013年，頁124-125，圖版II-74（fig.1）及II-75。據文章提及，成對水禽暢游於水塘間，是定窯刻花器常見之圖像，且為北宋以來惠崇小景廣受喜愛的寫照。另參看比較美國波士頓藝術博物館以及瑞典收藏家卡爾·坎普博士分別藏一件北宋定窯劃花蓮塘雙鳧盤，著錄於Jan Wirgin，《Sung Ceramic Designs》，倫敦，1970年，圖65及66a。



Two views

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AN UNUSUAL RUSSET-SPLASHED BLACK-GLAZED BOWL

Northern Song Dynasty

With deep rounded sides, covered with a black glaze and five evenly-spaced large russet-colour splashes on the interior and upper half of the exterior, exposing the buff coloured ware.
15cm diam.

HK\$70,000 - 120,000

US\$9,000 - 15,000

北宋 黑釉鐵鏽斑盃

See a similar but smaller russet-spashed black-glazed bowl illustrated in Zhang Bai, *Zhongguo chutu ciqu quanji 5: Shanxi*, Beijing, 2008, pl.157.

口沿微微外撇，弧腹下收，小圈足，近底足光素。盃內外壁在黑釉的基礎上，以淺褐色鐵鏽斑進行裝飾，盃內心內凹，醬釉塗滿，盃內壁均勻裝飾五片花瓣般醬斑，其餘空間以免毫紋填補。整器造型飽滿，釉色描繪自然流暢。

對比1985年山西省朔州市西影寺村出土，現藏於平朔考古隊的一件黑釉鐵鏽斑盃，著錄於張柏主編，《中國出土瓷器全集5：山西》，北京，2008年，圖157。



Two views

**A FINE NORTHERN RUSSET-STREAKED BLACK-GLAZED
FOLIATE-RIMMED BOWL**

Northern Song Dynasty

Potted with deep rounded sides, raised on a short straight foot rising to a lobed rim, covered overall with a dark brown-black glaze, decorated on the interior with attractive russet streaks.
12cm diam.

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

北宋 黑釉鐵鏽斑菱口盃

Unlike at South China kilns, which tended to concentrate on single ceramic types, kilns in North China did not specialise in making one ceramic type. Due to the relative ease in making black glazes, Northern 'popular' blackwares were produced across a wide area. This is discussed in greater depth by Rose Kerr in *Song Dynasty Ceramics*, London, 2004, pp.78-79. With many local kilns producing wares in this glaze, there was much variety in terms of vessel forms and decoration, including carving, splashes in various colours, and on-glaze painting. The attractive russet streaks on the present lot were made by painted streaks of iron-oxide that fired to a pleasing rust-brown tone.

A bowl with comparable rich russet splashes in the Arthur M. Sackler Museum, Harvard University, is illustrated by Robert D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1995, no. 22. A related bowl was sold at Sotheby's London, 19 June 2002, lot 17. See also the fine example sold at Bonhams London, 17 May 2012, lot 287, from the Gompertz Collection.

盃口沿呈菱口外撇，內外均施黑釉，並在其上以寫鏽斑描繪，裝飾意味極強。整器造型精巧，釉色暗中閃亮，極具動勢，與菱口賦予變化的造型相得益彰。

宋代時期因為黑釉器的盛行，北方很多窯場也模仿燒造黑釉器，這和宋代時期的茶道文化有很大關聯。宋代中國北方除了定窯也燒造黑釉器外，磁州窯系亦有燒造，而且在裝飾工藝上也趨於多樣化。詳細論述可見Rose Kerr著《Song Dynasty Ceramics》，倫敦，2004年，頁78-79。此盃所展示的鐵鏽斑即是北方窯場所生產黑釉瓷的一種。

哈佛大學賽克勒博物館中藏一件黑釉鐵鏽斑盃可作比較，見Robert D. Mowry, 《Hare's Fur, Tortoiseshell, and Partridge Feathers》，劍橋，1995年，圖22。倫敦蘇富比曾售出一件類似例子，2002年6月19日，編號17。倫敦邦瀚斯亦曾售出一件 Gompertz舊藏之宋代黑釉鐵鏽斑茶盞，2012年5月17日，編號287。



Two views

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A FINE NORTHERN BLACK-GLAZED 'OIL SPOT' TEA BOWL

Northern Song Dynasty

Potted with steep rising rounded sides below a slightly indented rim, covered overall in a rich lustrous black glaze densely suffused with unusually bright and attractive russet-coloured silvery 'oil spots', the unglazed foot exposing the dark brown stoneware.
12.5cm diam.

HK\$400,000 - 600,000

US\$52,000 - 77,000

北宋 黑釉油滴釉盃

Oil-spot tea bowls were initially produced in the Jian kilns by decreasing the temperature during firing while the glazes were still boiling. This had the effect of fixing iron-rich spots before they ran down as streaks. As the spots crystallised as magnetite, the spots took on a silvery sheen. This effect was copied in the North of China in the Song and Jin periods by applying iron-rich slip beneath standard black glazes.

Compare with a Jianyao 'oil-spot' bowl sold at Sotheby's London, 12 June 2003, lot 119.

The result of Oxford Authentication Ltd. thermoluminescence test no.P199r37 is consistent with the dating of this lot.

微敞口，大孤壁，淺圈足。通體施黑釉，明亮華光，及至盃的中底部，圈足及盃底部份露胎。釉面佈滿銀棕色油滴狀結晶，大小不一散置在內外壁，在黑底襯托下，仿如繁星，眩目耀眼。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P199r37），證實與本圖錄之定代符合。



Two views



166

166

A RARE SMALL NORTHERN BLACK-GLAZED CIRCULAR BOX AND COVER

Northern Song Dynasty

The shallow box covered around the narrow side with a speckled black glaze, the unglazed base exposing the grey-buff ware, the cover similarly glazed on top thinning around the edge to a greyish hue.

5cm diam. (2).

HK\$60,000 - 70,000
US\$7,700 - 9,000

北宋 黑釉圓蓋盒

蓋盒上下兩部分器形相似，子母口相合，蓋面隆起，蓋面及盒身口沿外側皆施黑釉，其餘光素。整器造型小巧規整，值得賞玩。



167

167

A RARE SMALL NORTHERN BLACK-GLAZED SLIP-RIBBED CIRCULAR BOX AND COVER

Northern Song Dynasty

Raised on a short straight foot, the box and cover each decorated with buff-coloured thin lines in relief on a lustrous brown-black glaze. 8cm diam. (2).

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

北宋 黑釉貼花線紋蓋盒

The 'ribs' seen on the present box and cover were created by applying a black slip, then trailing narrow strips of white slip, the 'ribs', from top to bottom before covering them with a transparent brown glaze. The slip-relief cream-coloured 'ribs' show in contrast against the lustrous dark brown black glaze. The technique was particularly popular on larger vessels like jars, vases and ewers, although in some cases, like the present lot, the ribs are grouped in twos or threes.

A similarly-glazed vase also decorated with applied clay 'ribs', formerly in the Mr and Mrs Alfred Clark Collection, is illustrated by Basil Gray, *Sung Porcelain and Stoneware*, London, 1984, p.119, no.95.

蓋盒以子母口相合。蓋面中間隆起，蓋面與蓋盒外壁在黑釉滿施的基礎上，有中間向外放射六組，每組三道弦紋進行裝飾。蓋盒底部不留釉。整器造型圓潤，器形規整，值得賞玩。

黑釉貼花線紋多見於山東淄博及河南磁州窯系產品中，其技法是在胎體表面擠出泥漿，然後再連同與胎體一起施黑釉，燒製過程中，凸出貼花因流釉變薄而露出「筋紋」，與器身黑釉形成對比。見英國克拉克伉儷舊藏一件黑釉貼花線紋瓶，著錄於Basil Gray, 《Sung Porcelain and Stoneware》, 倫敦, 1984年, 頁119, 圖95。

AN UNUSUAL PERSIMMON-GLAZED CIRCULAR BOX AND COVER

Northern Song Dynasty

The exterior of the box and cover with a brownish-persimmon glaze, the interior covered with a translucent clear glaze, the unglazed footring revealing the buff body.
5.5cm diam. (2).

HK\$70,000 - 90,000

US\$9,000 - 12,000

北宋 紫金釉圓蓋盒

蓋盒為子母口相合，蓋面平直，直腹，下承圈足。醬油佈滿器蓋器身，但在折棱處，口沿外壁，以及圈足部位，蓋盒內部均不施釉。整器造型規整，做工一絲不苟。



A RICHLY-MOTTLED JIZHOU 'TORTOISE-SHELL'-GLAZED FIVE-LOBED BOWL

Southern Song Dynasty

Elegantly potted with rounded sides rising to a lobed rim and raised on an unglazed foot ring, covered inside and out with a glaze of mottled amber and creamy brown irregular splashes on a dark brown-black glaze imitating tortoiseshell.

12cm diam.

HK\$100,000 - 150,000

US\$13,000 - 19,000

南宋 吉州窯仿玳瑁花菱盃

The inventive craftsmen of the Jizhou kilns produced various types of glazes during the Song Dynasty, famously including types like 'hare's fur', 'partridge feathers' and 'tortoiseshell.' The 'tortoiseshell' glaze, as seen on the present lot, is aptly named for its similarity to the colours and irregular patterns on the shells of warm-water sea turtles. See Robert Mowry, *op.cit.*, for an extensive discussion of these splendid early colour-enhanced blackwares.

Commonly potted with conical forms or round everted rims, it is rare to find bowls of this type and glaze in this particular shape with a lobed hexafoil rim. Compare with an example in the Percival David Foundation, illustrated by Stacey Pierson, *Song Ceramics, Objects of Admiration*, London, 2003, p.38-39, no.10.

盃口六瓣菱口，微微外撇，弧腹下收，圈足。以黑釉為底，褐釉自然勻染，仿玳瑁的自然花紋裝飾，整體發色渾然天成，自然靈動，使得用此盃者平添一份趣意。

玳瑁釉為窯變釉，其原理是在胎體上使用兩種氧化鐵含量不同的釉，燃燒時產生交融及流淌的效應，如同玳瑁紋理。吉州窯上常見這種飾方法，但如此盃之花菱形制並以玳瑁釉裝飾之例則較為少見。



TWO VIEWS

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A FINE AND RARE JIZHOU PAPER-CUT-OUT 'PRUNUS-BLOSSOMS' BOWL

Southern Song Dynasty

Of rounded conical form, the interior resist-decorated with prunus blossoms reserved against the speckled light brown ground, the exterior covered in a dark brown glaze ending above the brown slip dressed foot, the unglazed base exposing the light brown ware. 12cm diam.

HK\$300,000 - 400,000

US\$39,000 - 52,000

南宋 吉州窯剪紙貼花梅花紋盃

Similar Jizhou paper-cut-out bowls with prunus blossoms include: one illustrated in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics, vol. 1*, Tokyo, 1988, no. 667; another closely related example illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.382-383, no.173; and a bowl in the Victoria and Albert Museum, London, illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p.110, no.111.

Several examples of related bowls have been sold at auction including one at Christie's New York, 20 September 2002, lot 289, and one in our Hong Kong rooms, 24 November 2012, lot 505.

侈口，淺圈足，口沿內測以下一周凸棱，腹部漸收。盃內施窯變釉，內壁以剪紙貼花技法飾梅花十五朵。盃外壁施黑釉，盃底近足處未飾釉。

剪紙貼花裝飾技法為吉州窯首創，先上黑釉再貼上剪紙梅花，待釉幹後再施淺色釉，入窯前將剪紙移除，出窯後便露出黑釉部分的花紋。見東京國立博物館藏一件類似的吉州窯剪紙貼花梅花盃，著錄於《Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics, vol. 1》，東京，1988年，圖667。另見沐文堂藏一件類似的南宋吉州窯貼花梅花盃，著錄於香港藝術館編，《關氏所藏宋代陶瓷》，香港，1994年，382-383，圖173。英國維多利亞與艾伯特博物館亦藏一件類似作品，見Rose Kerr，《Song Dynasty Ceramics》，倫敦，2004年，頁110，圖111。

傳世品中的吉州窯剪紙貼花梅花盃，見紐約佳士得2002年9月20日曾售出一件編號289，以及香港邦瀚斯2012年11月24日曾售出一件，編號505。



Two views



Two views

171

A VERY FINE AND RARE SMALL JIZHOU 'TEA-LEAF-PATTERN' TEA BOWL

Southern Song Dynasty

Potted with wide flaring sides rising to a narrow finger groove and an everted mouth rim, covered overall in a lustrous brown-black glaze, the interior decorated with an unusually precise and clearly-defined applied buff-coloured leaf revealing all its veins.

10.7cm diam.

HK\$600,000 - 800,000

US\$77,000 - 100,000

南宋 吉州窯黑釉木葉盞

Tea-leaf-pattern bowls, *muye wenyang wan* or *shuye tuyang wan*, are among the most renowned ceramics made for tea use at the Jizhou kilns. The distinct leaf patterns were produced by applying a leaf to the interior of a bowl and then covering the bowl in a dark brown glaze. When fired, the leaf turns transparent, leaving an impression of the leaf structure usually pale yellow in colour. It is rare to find an example of a bowl with such a clearly defined leaf.

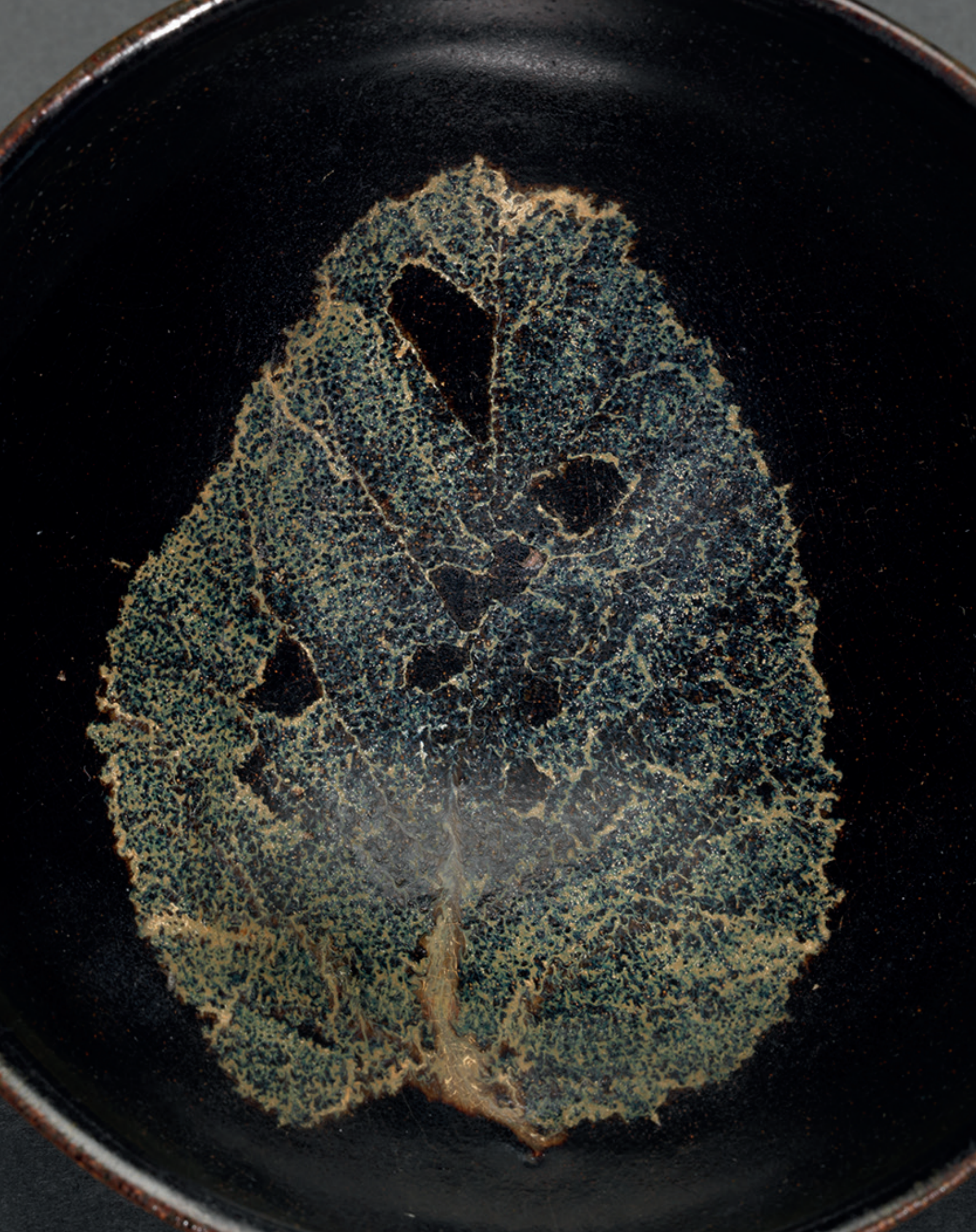
Two examples of bowls similarly decorated, the first from the collection of The Art Institute of Chicago and the second from the Arthur M. Sackler Museum, Harvard University, are illustrated by Robert Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400-1400*, Cambridge, Massachusetts, 1996, pp.259-62, no.107 and 108. Another bowl of high quality and similar size, formerly in the YiQingGe Collection of Chinese Ceramics, was sold at Christie's Hong Kong, 29 May 2013, lot 2003.



微撇口，口下微收，斜孤壁，淺圈足，呈斗笠狀。通體施黑釉，烏黑潤麗，及至盞底，圈足及底部露胎。盞內壁貼上一張樹葉，葉脈細部清晰可見，黑底綠葉，強烈顏色對比。

黑釉木葉盞是古州窯中的特色，是把天然樹葉貼在胎上，上釉後再入窯燒成，樹葉經高溫揮發後，留下之痕跡便成了木葉紋，是運用天然紋理成裝飾的工藝。

可參考芝加哥藝術學院藏黑釉木葉盞，見Robert Mowry著，
《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown - and Black - Glazed Ceramics, 400-1400》，劍橋，麻薩諸塞州，
1996年，頁259-62，編號107及108。拍賣上的例子可參考香港佳士得，2013年5月29日，拍品編號2003。



172

A FINE AND RARE SMALL JIZHOU 'TEA-LEAF-PATTERN' TEA BOWL

Southern Song Dynasty

Potted with wide flaring sides rising to an everted rim, covered overall in a brown-black glaze ending above the foot exposing the orange-white ware, the interior decorated with an applied bluish-buff coloured leaf revealing all its veins.

10.7cm diam.

HK\$400,000 - 600,000

US\$52,000 - 77,000

南宋 吉州窯黑釉過牆木葉盞

The decorative motif as seen on the present lot is one of the most popular interior decorations on Jizhou tea bowls. It was created by applying a real leaf under the glaze, leaving behind a light shadow of itself when it is burnt out during firing. The current lot presents as a rare example with the stem of the leaf extending over the mouth rim.

There are two similar examples to the current lot. The first is from the collection of The Art Institute of Chicago and the second is from the Arthur M. Sackler Museum, Harvard University. Both are illustrated by Robert Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400-1400*, Cambridge, Massachusetts, 1996, pp.259-62, no.107 and 108. Another related bowl of such high quality and similar size, formerly in the Yi Qing Ge Collection of Chinese Ceramics, which was sold at Christie's Hong Kong, 29 May 2013, lot 2003.

盃直口，口下有一周凸其弦紋，斜孤壁，淺圈足。通體施黑釉，及至盃底，圈足及底部露胎。盃內壁貼上一張樹葉，葉脈細部清晰可見，樹葉枝幹延伸至盃口沿，實為難得之器。

類似的例子，可見芝加哥藝術學院藏黑釉木葉盞，見Robert Mowry著，《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown - and Black - Glazed Ceramics, 400-1400》，劍橋，麻薩諸塞州，1996年，頁259-62，編號107及108。傳世品中所見例子，可看香港佳士得曾售出一件，2013年5月29日，拍品編號2003。



Two views

A RARE JIZHOU PAINTED BOWL

Song Dynasty

Potted with rounded sides rising from a short foot, covered inside and out with a black-brown glaze ending on the exterior in an irregular line above the foot exposing the burnt reddish-orange ware, the interior freely painted in buff colour with swirl patterns, the mouth rim with remnants of metal lining.
12cm diam.

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

宋 吉州窯黑釉彩繪月梅盃

The painted decoration on the present bowl was created by applying a slip in strokes on the brown glaze before firing. Several similar examples without metal rims are illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty*, Hong Kong, 2001, pp.249-252, pls.249-252; Another similar example illustrated by Ireneus Laszlo Legeza, *The Malcolm Macdonald Collection of Chinese Ceramics*, London, 1972, pp.26-27, no.130. Another similarly decorated Jizhou painted bowl, formerly in the collection of Ruth Dreyfus, exhibited in *The Arts of the Sung Dynasty* at the Oriental Ceramic Society, London, 1960, no.192, was sold at Christie's New York, 18 March 2009, lot 332.

器口外撇，斜壁，淺圈足。通體施黑釉，滿釉至底足，口沿及盞內壁以黃褐釉進行裝飾，口沿描繪一周，內壁繪花卉紋樣，出自工匠之手，信手拈來。此盞線條流暢，造型十分優美。

黑釉彩繪為吉州窯黑釉裝飾品種之一，以淺黃色或白彩繪畫月梅、鳳凰穿花等紋飾或任意揮灑，呈現不同的裝飾效果，而其中又以梅花為常見題材之一。北京故宮博物院藏有數件採用類似裝飾手法的吉州窯黑釉彩繪盃，見李輝柄編，《故宮博物院藏文物珍品全集：兩宋瓷器（下）》，香港，2001年，頁249-252，圖版 227-230。其他類似的例子，見Ireneus Laszlo Legeza著，《The Malcolm Macdonald Collection of Chinese Ceramics》，倫敦，1972年，頁26-27，圖130；另一件Ruth Dreyfus舊藏並於倫敦東方陶瓷協會展覽的例子，見《The Arts of the Sung Dynasty》，倫敦，1960年，圖192。紐約佳士得曾售出一件，2009年3月18日，編號332。



174

**A FINE AND VERY RARE JIZHOU RESIST-DECORATED
'DOUBLE PHOENIX' BALUSTER VASE, MEIPING**

Southern Song Dynasty

The tapering ovoid body with high shoulders rising to a short neck and lipped mouth rim, resist-decorated around the exterior on each side with a pair of phoenix, applied with painted details in brown slip, interspersed with cloud scrolls, all on a dark brown-black ground.
29cm high

HK\$600,000 - 800,000

US\$77,000 - 100,000

南宋 吉州窯黑釉剔花雙鳳紋梅瓶

The phoenix design on the current vase would have been produced by using a wax resist, thereby allowing the colour of the body to contrast against the black glazed ground. The Phoenix, traditionally a symbol of the Empress, was also regarded as an auspicious symbol of a happy and prosperous marriage.

A very similar meiping is illustrated by Robert D. Mowry in *Hare's Fur, Tortoiseshell and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400–1400*, Cambridge, 1996, pp.253–255, no.103. Another related example from the T. T. Tsui Collection is illustrated by the Art Gallery of the University of Hong Kong, in the exhibition catalogue *Exhibition of Art Treasures from Shanghai and Hong Kong*, Hong Kong, 1996, p.106, no.40. A meiping with broader proportions and similarly decorated with phoenix, dated Yuan Dynasty, in the Harvard Art Museum, Arthur M. Sackler Museum, is illustrated in *Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty*, Yale University Press New Haven, 2010, p.352, fig.7.29.





瓶唇口，直徑，豐肩，圈足內隱，腹部向下漸斂。瓶身通體施黑釉，釉色凝厚，溫潤雅緻，並以剔花技法在瓶身兩側各飾一組雙鳳紋，紋飾處露出黃色胎骨，兩隻鳳凰首位相接，飛舞於祥雲間，刻畫生動，頗有金石篆刻韻味。

剔花為吉州窯黑釉瓷中常見裝飾工藝之一，一般以剔刻梅花為主，而此梅瓶刀法樸拙精煉，以雙鳳主題者則較為少見，以類似紋飾裝飾的吉州窯黑釉梅瓶，可見 Robert D. Mowry 編，《Hare's Fur, Tortoiseshell and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400-1400》，劍橋，1996年，頁253-255，圖103。另見徐展堂藏於香港大學美術博物館一例，著錄於《滬港藏珍展》，香港，1996年，頁106，圖40。哈佛藝術博物館藏一件元代吉州窯剔花鳳凰紋梅瓶，雖紋飾較粗，但形制與本器類似，見耶魯大學編，《Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty》，2010年，頁352，圖7.29。



Two views

175

A FINE AND RARE JIZHOU RESIST-DECORATED 'DOUBLE PRUNUS' BALUSTER VASE, MEIPING

Southern Song Dynasty

The tapered ovoid body with high shoulders rising to a mouth rim with flaring lip, resist-decorated around the exterior on each side with a large prunus branch, with painted details in brown, all on a lustrous brown-black ground.

21cm high

HK\$400,000 - 600,000

US\$52,000 - 77,000

南宋 吉州窯黑釉剔花折枝梅花紋梅瓶

The famous Jizhou kiln rose to prominence during the Song Dynasty and is especially celebrated for its diverse decorative techniques and lustrous black glaze, referred to by some Chinese scholars as 'Tianmu' glaze, or 'Heavenly-eye' glaze.

A very similar vase in the Victoria and Albert Museum, London, is illustrated by Rose Kerr in *Song Dynasty Ceramics*, London, 2004, p.111, no.112. The author states that the branch of prunus blossoms would have been rendered by using a wax resist, allowing the unglazed body to show in contrast with the black-glazed ground. The flower stamens would then have been painted in glaze using a fine brush. Another related example in the Palace Museum Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty*, Hong Kong, 2001, p.237, pl.217.

The result of Oxford Authentication Ltd. thermoluminescence test no.P105u19 is consistent with the dating of this lot.

瓶撇口，圓唇，頸部中間微窄，豐肩，肩部往下收窄，平底臥足，成一個典型的梅瓶形狀。通體施黑釉，烏黑潤澤，圈足露胎，前後方各以剪紙貼花的方法飾折枝梅花紋，露出黃色胎，上有褐彩勾花蕊，簡潔有力。

剪紙貼花是吉州窯其中一個特色，以貼花方式留白以後，再以毛筆漆加細節。同以此技巧裝飾的剔花折梅花枝紋瓶，可參考英國維多利亞及阿伯特博物館之藏品，見Rose Kerr，《Song Dynasty Ceramics》，倫敦，2004年，頁111，圖版112。另一件北京故宮博物院藏吉州黑釉剔花梅瓶，與本拍品如出一轍，大小相近，見李輝柄編，《故宮博物院藏文物珍品全集：兩宋瓷器（下）》，香港，2001年，頁236，圖版217。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P105u19），證實與本圖錄之定代符合。





A VERY RARE JIZHOU PAPER-CUT-OUT 'LOTUS AND CHARACTERS' CONICAL TEA BOWL

Southern Song Dynasty

The interior resist-decorated with three paper-cut-out lotus sprays on a speckled light and coffee-brown ground, each containing four characters within roundels, the exterior covered with a dark black-brown glaze suffused with lighter buff mottling.
11.7cm diam.

HK\$450,000 - 700,000
US\$58,000 - 90,000

南宋 吉州窯仿玳瑁釉剪紙貼花文字盞

The characters form the auspicious phrases:
'Zao ru zhong shu', meaning 'may you be promoted soon'
'Jin yu man tang', meaning 'may gold and jade fill your hall'.

Known for their inventive use of stencils made from paper cut-outs, the Jizhou kilns of Jiangxi province are famous for striking wares with resist decoration on ceramics. These paper stencils were laid onto the damp black glazes before the lighter overglazes were applied. Operational from the early Northern Song Dynasty, the quality and production of wares reached new heights during the Southern Song.

Successfully achieving the paper-cut resist decoration on the interior and a mottled 'tortoise-shell' ground on the exterior, as on the present lot, would have been technically very difficult. Firing temperature needed to be tightly controlled as outside the range of 1200-1290 degrees Celsius, the colour and design would not mature properly. While there are examples of Jizhou bowls with paper-cut designs of characters within shapely diamond cartouches, the present bowl's lotus-shaped sprays appear to be unique.

Jizhou bowls with paper-cut auspicious wishes decorating the interior include lot 177 offered in this sale; one in the British Museum, London, illustrated by Basil Gray, *Sung Porcelain and Stoneware*, London, 1984, p.127, no.100; and another comparable example in the Victoria and Albert Museum, illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p.109, no.110.

盞撇口，斜腹漸收，瘦底，圈足。通體施。盞心微凸，外壁施仿玳瑁有近足不，內壁上以剪紙貼花技法飾三菱形開光內書「金玉滿堂」、「早入中書」。

此茶盃同時使用剪紙貼花及窯變兩種裝飾技法燒製，且能達到如此完美及清晰的紋飾實為難得。剪紙貼花需要使用兩種不同顏色釉料才能形成，而釉玳瑁釉為窯變釉，其原理是在胎體上使用兩種氧化鐵含量不同的釉，燃燒時產生交融及流淌的效應，如同玳瑁紋理。而如此盃能同時達到雙重裝飾效果則很一般。

剪紙貼花裝飾技法為吉州窯工匠首創，相同之例可見見李輝柄編，《中國陶瓷全集：宋（下）》，上海，1999年，圖217；以及Basil Gray著，《Sung Porcelain and Stoneware》，倫敦，1984年，頁127，圖100；英國維多利亞及阿伯特博物館藏也藏有兩例，見Rose Kerr，《Song Dynasty Ceramics》，倫敦，2004年，頁109，圖110。奉文堂藏中國古代陶瓷中也有一例，請參看拍品編號177。



Two views

A FINE AND RARE JIZHOU PAPER-CUT-OUT 'AUSPICIOUS CHARACTERS' CONICAL TEA BOWL

Southern Song Dynasty

The interior resist-decorated with three paper-cut-out diamond-shaped cartouches each containing four characters on a speckled beige-brown ground, the exterior covered with a dark brown glaze mottled with splashes of bluish-beige.

12cm diam.

HK\$350,000 - 400,000

US\$45,000 - 52,000

南宋 吉州窯剪紙貼花文字盞

The characters form the auspicious phrases:

'*Fu shou kang ning*', meaning 'wealth, longevity, health and peace'
'*Jin yu man tang*', meaning 'may gold and jade fill your hall'.

Several examples have been published of similar auspicious bowls, with resist-decorated paper-cut flower sprays containing four characters, including one in the Jiangxi Provincial Museum, illustrated in *zhongguo taoci quanji: Song*, Shanghai, 1999, no.217; And another in British Museum, illustrated by Basil Gray in *Sung Porcelain and Stoneware*, London, 1984, p.127, no.100; and two bowls donated by K.K. Chow, in the Victoria and Albert Museum, illustrated by Rose Kerr in *Song Dynasty Ceramics*, London, 2004, p.109, no.110. A similar example was sold at Sotheby's New York, 21 September 2006, lot 291, and another from the Frederick M.Mayer collection was sold at Christie's London, 24 June 1974, lot 58.

盞撇口，弧腹斜收，瘦底，圈足。通體施黑釉，外壁施釉不到底，且用黃褐色釉隨意點灑成大小不一的斑點。盞心微凸，內壁上以剪紙貼花技法飾三菱形開光內書「金玉滿堂」、「福壽康榮」、「長命富貴」。

將剪紙藝術直接運用到陶瓷上是吉州窯陶匠的創舉。先施底釉，然後貼上剪紙紋樣，再施第二次不同顏色的釉，燒成後即成深淺不同兩色。此類菱形開光紋飾常見於盃內，常見有梅花形、菱形、鳳蝶、折枝花、梅花、鴛鴦、鹿樹紋等等，此盃則使用菱形開光紋飾並加以吉祥語。江西省博物館藏一件同樣的剪紙文字盞，見李輝柄編，《中國陶瓷全集：宋（下）》，上海，1999年，圖217。大英博物館亦藏有一件帶有吉祥語文字的吉州窯剪紙貼花紋盞，見Basil Gray，《Sung Porcelain and Stoneware》，倫敦，1984年，頁127，圖100；英國維多利亞及阿伯特博物館藏也藏有兩例，見Rose Kerr，《Song Dynasty Ceramics》，倫敦，2004年，頁109，圖110。紐約蘇富比曾售出一件類似的吉州窯盃，2006年9月21日，編號291；倫敦佳士得亦曾售出一例，1974年6月24日，編號58。



Two views

178

**A FINE AND RARE JIZHOU PAPER-CUT-OUT ‘FLOWER
SPRAYS’ BOWL**

Southern Song Dynasty

The bowl otted with steep sides rising to an everted rim, the interior resist-decorated with paper-cut-out decoration of three leafy floral sprays on a speckled brown ground, the exterior covered with a dark brown glaze that ends above the unglazed short foot exposing the light brown ware.

12.2cm diam.

HK\$350,000 - 400,000

US\$45,000 - 52,000

南宋 吉州窯黑釉剪紙貼花紋盃

A Jizhou bowl with similar resist paper-cut-out floral sprays but reserved on a paler ground, formerly in the Anthony R. Derham Collection and exhibited at the Headley-Whitney Museum (Smithsonian Institution Affiliation), Lexington, Kentucky, was sold at Christie's New York, 26 March 2010, lot 1334.

直口，外口下一周凸棱，口以下漸收，圈足。通體施黑釉，外壁施釉不到底，盃內壁以剪紙貼花技法飾三足折枝梅花。

紐約佳士得曾售出一件Anthony R. Derham 舊藏吉州窯黑釉剪紙貼花盃可資比較，2010年3月26日，編號1334。



Two views



179

**A VERY RARE SMALL JIZHOU RESERVE-DECORATED
'STANDING ELEPHANT' OVOID JAR**

Southern Song Dynasty

The body brilliantly and boldly reserved on both sides with a probably unique design of a large elephant on a dark black-brown ground, applied with a pair of small loop handles on the shoulder, the unglazed base exposing the white ware.

9.5cm high

HK\$600,000 - 800,000

US\$77,000 - 100,000

南宋 吉州窯黑釉剔花吉象小瓶

小瓶唇口，短頸，圓肩，足底內凹。瓶通身飾黑釉，外壁兩側分別以剔花手法飾一象，長鼻尖牙，並以褐彩勾畫出大象身體皮膚。瓶肩部塑一對帶孔小扣，或作系繩所用。

此瓶之大象紋飾在吉州窯黑釉剔花器極其稀有，傳世品中並未所見。其黑釉凝厚，紋飾樸拙卻頗有意趣，獨見陶匠之創意及用心。在奉文堂收藏中同樣以黑釉剔花技法裝飾的吉州窯瓷，見拍品175。





A RARE JIZHOU 'TEA-LEAF-PATTERN' CONICAL BOWL

Southern Song Dynasty

Potted with wide flaring sides, covered overall in a brown-black glaze ending in a line above the foot on the exterior exposing grey-white ware, the interior decorated with an applied buff-coloured leaf revealing all its veins.
15cm diam.

HK\$300,000 - 400,000

US\$39,000 - 52,000

南宋 吉州窯黑釉木葉紋斗笠盞

Tea-leaf-pattern bowls, *muye wenyang wan* or *shuye tuyang wan*, are among the most renowned ceramics made for tea use from the Jizhou kilns. The distinct leaf patterns were produced by applying a leaf to the interior of a bowl and then covering the bowl in a dark brown glaze. When fired, the leaf turns transparent, leaving an impression of the leaf structure usually pale yellow in colour.

A Jizhou 'leaf' bowl of similar wide flaring conical shape from the Ataka Collection is in The Museum of Oriental Ceramics, Osaka, and illustrated by G. Hasebe, *Ceramic Art of the World, Sung Dynasty*, Tokyo, 1977, vol.12, pp. 109-110, figs.107-108. Another comparable bowl is illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo National Museum, Tokyo, 1980, vol. 1, no. 94. Compare also with a bowl decorated with a similar broad leaf sold at Sotheby's London, 13 November 2002, lot 69.

盞呈斗笠形，敞口，斜腹，小圈足，盞心飾一片樹葉，葉尖部位淺色釉明顯，彷彿樹葉捲曲之效果。與本盞形制相同的吉州窯木葉紋盞之例子，可見大阪市東洋陶瓷美術館藏一例，刊登於G. Hasebe, 《Ceramic Art of the World, Sung Dynasty》，東京，1977年，卷12，頁109-110，圖107-108。另有一例刊登於，東京國立博物館出版，《Oriental Ceramics, The World's Great Collections》，卷1，東京，1980年，圖94。倫敦蘇富比曾售出一例，2002年11月13日，編號69。



A RARE JIZHOU 'TEA-LEAF-PATTERN' TEA BOWL

Southern Song Dynasty

Potted with wide flaring sides, covered overall in a brown-black glaze ending above the foot on the exterior exposing the pale brown-buff ware, the interior decorated with an applied light buff-coloured leaf revealing all its veins.

10.7cm diam.

HK\$300,000 - 400,000

US\$39,000 - 52,000

南宋 吉州窯黑釉木葉紋盞

盞敞口，斜腹，圈足，通身施黑釉，釉不及足底，盞內飾木葉紋，葉脈清晰自然，為喫茶佳器。



**A FINE AND RARE JIZHOU 'TORTOISESHELL'-GLAZED
'GURI'-DECORATED CONICAL TEA BOWL**

Southern Song Dynasty

The interior finely decorated with *guri*-style scrolls between five scroll-filled petals radiating from the centre, the exterior with pale blue-buff and brown splashes on a dark brown-black ground simulating a tortoise's shell.

12.3cm diam.

HK\$350,000 - 500,000

US\$45,000 - 65,000

南宋 吉州窯黑釉仿剔犀紋盞

Examples of Jizhou bowls with similar designs on the interior and a tortoise-shell glaze on the exterior include: one illustrated in *Song Ceramics from the Laiyantang Collection*, 2010, p.92-93, no.37; a bowl in the Metropolitan Museum of Art, New York, illustrated by Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p.117, no.113; one in the collection of the Bristol City Museum and Art Gallery, illustrated by Margaret Medley, *Yuan Porcelain and Stoneware*, London, 1974, pl.117A; and another in The Museum of East Asian Art in Bath, England, illustrated by Brian McElney, *Inaugural Exhibition Volume 1, Chinese Ceramics*, Bath, 1993, no.128.

盃口微撇，圓錐身，圈足。通身施黑釉，內壁作施剔犀如意雲紋窯變釉，兩種不同釉色對比強烈，具有獨特之裝飾效果。盃外壁施不規則淺色釉，紋飾灑脫自然。

類似以仿剔犀紋飾裝飾的吉州窯黑釉盃，可見來燕堂藏一例，著錄於《來燕堂珍藏：宋瓷五十事》，2001年，頁92-93，圖37。另見紐約大都會博物館藏一例，著錄於Suzanne G. Valenstein, 《A Handbook of Chinese Ceramics》，紐約，1989年，頁117，圖113；英國布里斯托城市博物館與美術館也有一例可參考，見Margaret Medley, 《Yuan Porcelain and Stoneware》，倫敦，1974年，圖117A；另外巴斯東亞藝術博物館也有一件可資比較，見Brian McElney, 《Inaugural Exhibition Volume 1, Chinese Ceramics》，巴斯，1993年，圖128。



Two views





A FINE AND VERY RARE JIZHOU ‘GURI’-STYLE VASE, MEIPING

Southern Song Dynasty

Elegantly potted, the slender baluster body with high shoulders, brightly and carefully painted with heart-shaped ‘guri’-style scroll patterns in blue and buff tones, all on a dark black-brown ground, the neck encircled with a key-fret band rising to a lipped mouth rim. 22.5cm high

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

US\$100,000 - 150,000

南宋 吉州窯仿剔犀如意雲紋梅瓶

‘Guri’-style is a term typically used to describe Jizhou ceramics that are painted or moulded with designs imitating those found on lacquer wares. These designs include a characteristic symmetrical arrangement of scrolls and geometric designs, which are repeated to fill the entire surface. The term ‘guri’ (the Japanese pronunciation of *ruyi*), was first used to describe the patterns carved into on Southern Song Dynasty lacquer wares, that resembled the decoration on sword pommels.

The symmetrical compositions, comprising rounded scrolls that form *ruyi* or heart-shaped patterns, as seen on this lot, presented an extremely difficult challenge for Jizhou ceramic decorators. Painted onto the unfired dark glaze, an exceptional level of control was needed to successfully render the designs symmetrical and achieve the contrast in colours. Vessels completely covered in this design are rare.



Compare with a very similar vase from the Tokyo National Museum, illustrated by Margaret Medley in *The Chinese Potter, A Practical History of Chinese Ceramics*, New York, 1976, p.160, no.120. Another nearly identical meiping was also included in the exhibition *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, New York, London, 22 November 2012 - 14 May 2013, p.112-113, no.43. This form of decoration was also applied on bowls: for example, one from the Hakutsuru Fine Art Museum, Kobe, is illustrated by H. Nishida and S. Sato, eds. *Chinese Ceramics. Temmoku*, vol.6, 1999, p.127. A fragment of a bowl with the same type of scrolling decoration has also been excavated from the Song stratum at the Jizhou kiln site at Ji'anxian and is now in the Jiangxi Provincial Museum, published in *Zhongguo taoci quanji*, vol. 15, Shanghai, 1986, no. 82.

Several ‘guri’-style Jizhou vases have been sold at auction: including a very similar meiping sold at Sothebys New York, 30 March 2006, lot 33; another Jizhou meiping decorated with ‘guri’-style star-shaped flowers, sold at Christie's Hong Kong 29 May 2013; and a pair of ‘guri’-style pear-shaped vases with very similarly heart-shaped designs sold at Christie's New York, 29 March 2006, lot 403. See also lot 182 for a ‘guri’-style Jizhou bowl from the Feng Wen Tang Collection.

瓶小口，圓唇，段頸，豐肩，足微撇，足底內凹，足心外壁施一層護胎黑釉。瓶通體施黑釉，瓶頸飾迴紋一周，瓶身外壁飾以對稱萬流渦式紋飾，以仿製漆器中剔犀裝飾工藝之效果，線條自然，極為獨特，為吉州窯黑釉器中裝飾工藝程度較高之品種。

剔犀本為中國漆器中的一種裝飾工藝，因其層層環繞之紋飾酷似犀牛角斷面層肌理而得名。這種工藝多見於宋代漆器上，銀器裝飾中也見有模仿。而能在陶瓷裝飾上得到模仿，更顯出吉州窯陶匠獨具慧心的創意及工藝技巧，先施一種含鐵量較高的釉料，再以含鐵量不同的淺色釉料仿飾剔犀紋飾，可謂吉州窯黑釉瓷中獨樹一幟的裝飾工藝。

東京國立博物館中藏有一件類似的吉州窯仿剔犀如意雲紋梅瓶可作參考，見Margaret Medley著，《The Chinese Potter, A Practical History of Chinese Ceramics》，紐約，1976年，頁160，圖120。另見日本臨宇山人收藏一件南宋/元吉州窯仿剔犀如意雲紋梅瓶，器形及裝飾本器如出一轍，見香港佳士得出版《古韻天成：臨宇山人宋瓷珍藏展覽》，2013年，頁112，圖43。除梅瓶意外，仿剔犀紋飾亦在吉州窯盃類器物上出現，見日本白鶴美術館藏一件吉州窯仿剔犀紋盃，著錄於《中國の陶磁：天目》，卷六，1999年，頁127。吉安縣吉州窯址宋代底層出土的一片同樣適用仿剔犀紋裝飾的瓷片亦可作參考，瓷片現藏於江西省博物館，見《中國陶瓷全集：15》，上海，1986年，圖82。

傳世品中類似之例，包括一件曾售於紐約蘇富比的吉州窯仿剔犀釉梅瓶，2006年3月30日，編號33；紐約佳士得曾售出一對吉州窯花瓶，2006年3月29日，編號403，以及香港佳士得曾售出一件類似的梅瓶，2013年5月29日，編號2001。另參看季文堂收藏中另一隻吉州窯仿剔犀盃，拍品182。



A FINE IMPERIALY-INScribed JIANYAO 'SILVER-HARE'S-FUR' TEA BOWL

Southern Song Dynasty

Potted with steep sides rising to a finger groove below the mouth rim, covered inside and out with a rich black glaze finely streaked with narrow silver-coloured 'hare's fur' markings, pooling thickly above the foot revealing the dark grey-brown ware, the base carved with two characters reading *gong yu*.

12.5cm diam.

HK\$200,000 - 300,000

US\$26,000 - 39,000

南宋 建窯黑釉「供御」款兔毫盞

Jianyao tea bowls of this type were favored by the Imperial court. The *gongyu* inscription, which may be translated as 'Imperial Tribute', indicates how highly prized such wares were.

A similar Jianyao tea bowl with comparable silvery hare's fur markings and *gongyu* inscription, in the collection of the Harvard University Art Museum, Boston, is illustrated in Robert Mowry, *Hare's Fur, Tortoiseshell and Partridge Feathers. Chinese Brown and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, p.204, no.7. The illustrated bowl was attributed by the author to the kilns at Shuiji, Jianyang county, Fujian province.

Another Jianyao black-glazed 'silver hare's fur' tea bowl, from the Ronald W. Longsdorf Collection, is illustrated by J.J. Lally & Co., *Song Dynasty Ceramics*, New York, 2013, no.40. Compare also with a related example sold at Sotheby's London, 11 May 2011, lot 7.

器口微微外撇，腹部斜收，底圈足。通體施黑釉，盞裡施滿釉，盞外施釉不到底，露胎處呈黑色，底部刻有「供御」楷書款。外口沿釉色呈黃褐色，下腹部呈黑色，外壁垂釉形成滴珠狀。

宋代南方各窯所燒造黑釉器，以建窯最為出名。建窯黑釉的釉料因為含鐵量高，燒造時過剩的鐵質會沉澱起來，而當釉中的懸浮的玻璃顆粒升到釉面並爆破時，就會形成各種結晶狀的紋飾，包括「兔毫」紋。如此盃一樣帶有「供御」款之器應是專為宮廷燒製的御用貢瓷。

其他「供御」款之兔毫盞之例子，可見Robert Mowry著，《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown - and Black - Glazed Ceramics, 400-1400》，劍橋，1996年，頁204，編號76。以及玫茵堂之藏品，見Krahl著，《Chinese Ceramics from the Meiyintang Collection》，第一冊，倫敦，1994年，頁285，編號529。另一件與本拍品相似的例子，來自Ronald W. Longsdorf 珍藏，見Lally著，《Song Dynasty Ceramics: the Ronald W. Longsdorf Collection》，紐約，2013年，編號40。

奉文堂收藏中另一件建窯黑釉「供御」款兔毫盞，見拍品編號185。





Two views

A FINE AND RARE IMPERIALY-INSCRIBED JIANYAO 'SILVER-HARE'S-FUR' TEA BOWL

Southern Song Dynasty

Potted with steep sides rising to a finger groove below the mouth rim, covered inside and out with a black glaze finely streaked with narrow silver-coloured 'hare's fur' markings, pooling thickly above the foot revealing the dark grey-brown ware, the base carved with two characters reading *gong yu*.
12.3cm diam.

HK\$350,000 - 400,000

US\$45,000 - 52,000

南宋 建窯黑釉「供御」款兔毫盞

Jianyao tea bowls of this type were favoured by the Imperial Court. The *gongyu* inscription, which may be translated as 'Imperial Tribute', indicates how highly prized such wares were.

A similar Jianyao tea bowl with comparable silvery hare's fur markings and *gongyu* inscription, in the collection of the Harvard University Art Museum, Boston, is illustrated in Robert Mowry, *Hare's Fur, Tortoiseshell and Partridge Feathers. Chinese Brown and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, p.204, no.7. The illustrated bowl was attributed by the author to the kilns at Shuiji, Jianyang county, Fujian province.

Another Jianyao black-glazed 'silver-hare's-fur' tea bowl from the Ronald W. Longsdorf Collection, is illustrated by J.J. Lally & Co., *Song Dynasty Ceramics*, New York, 2013, no.40. Compare also a related example sold at Sotheby's London, 11 May 2011, lot 7.

盞呈帽笠狀，撇口，斜直壁，淺圈足。通體施黑釉，口沿釉薄呈醬色，釉垂流但不著底部，露出鐵黑色胎，底部刻有「供御」楷書款。釉中有兔毛狀銀色結晶，散落有致，感覺雅緻。

宋代建窯以兔毫盞最為有名，甚得當時文人喜愛，並賦文讚詠，如蔡襄《茶錄》云：「兔毫紫瓏新，蟹眼清泉煮。」而帶有「供御」款代表御製之兔毫盞便更為珍貴，根據出土件之考究，「供御」款之建窯盞相信是產於公元1112-1170年之間。

其他「供御」款之兔毫盞可見哈佛藝術博物館之藏品，見Mowry著，《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black - Glazed Ceramics, 400-1400》，劍橋，1996年，頁204，編號76。以及玫茵堂之藏品，見Krahl著，《Chinese Ceramics from the Meiyintang Collection》，第一冊，倫敦，1994年，頁285，編號529。另一件與本拍品相似的例子，來自Ronald W. Longsdorf 珍藏，見Lally著，《Song Dynasty Ceramics: the Ronald W. Longsdorf Collection》，紐約，2013年，編號40。





Two views

186

A FINE JIANYAO RUSSET-SPLASHED CONICAL BOWL

Song Dynasty

Potted with steep sides rising to an unglazed mouth rim, covered in a lustrous black glaze with attractive symmetrical russet-brown rounded streaks, pooling thickly on the exterior above the foot exposing the dark-brown ware.

13cm diam.

HK\$200,000 - 300,000

US\$26,000 - 39,000

宋 建窯黑釉鐵鏽斑茶盞

盞撇口，斜直壁，小圈足。胎呈鐵黑色，裡滿釉。外施釉不到底，腹下部釉垂流如淚痕。盞壁裝飾醬色斑點若干，如繁星密佈。



Two views

187

A RARE GOLD-INScribed JIZHOU BLACK-GLAZED CONICAL BOWL

Southern Song Dynasty

Potted with steep sides rising to a finger groove below the mouth rim, the interior gilt decorated with cartouches containing characters, together forming the phrase *shou shan fu hai*, covered overall with a lustrous black glaze ending in an irregular line above the foot exposing the grey-orange ware.

13cm diam.

HK\$700,000 - 900,000

US\$90,000 - 120,000

南宋 吉州窯黑釉描金壽山福海茶盃

The phrase, '*shou shan fu hai*' translates to 'mountain of longevity and sea of fortune'.

Several similar examples with the same four characters in gold have been published including: a bowl in the Songde Tang Collection, exhibited at the Hong Kong University Museum and Art Gallery, illustrated in the catalogue *The Multiplicity of Simplicity, Monochrome wares from the Song to the Yuan Dynasties*, Hong Kong, 24 May - 25 November 2012, p.267; one formerly in the Seligman Collection, now in The British Museum, London, illustrated by Basil Gray, *Sung Porcelain and Stoneware*, London, 1984, p.127, no.101; and another attributed to the kilns at Shuiji, Jianyang, Fujian, illustrated by Robert D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp.224-225, no.86.





敞口微撇，斜腹下收，小圈足。底足不留釉。內外均施黑釉，口沿外側一圈墨綠釉痕，內壁以金彩描繪，盃底內心原型開光內畫梅花一朵，由內向外綻放若干金線，內壁並作四個對稱的四葉開光，分別內書「壽」、「山」、「福」、「海」四字，甚為吉祥。

帶有此四字描金裝飾之黑釉盃傳世品中並不多見，頌德堂藏一件黑釉盃曾在香港大學美術博物館展出，可作比較，見何懿行編，《大繁若簡：宋金元朝的單色釉瓷》，香港，2012年5月24日至11月25日，頁267。大英博物館現藏一件類似的黑釉描金茶盃，見Basil Gray，《Sung Porcelain and Stoneware》，倫敦，1984年，頁127，圖101。另見一例於Robert D. Mowry著，《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400-1400》，劍橋，1996年，頁224-225，圖86，在書中作者將其歸類為建窯盃。此盃或為吉州窯仿製建窯黑釉產品。



Two views



188

188

A JIANYAO BLACK-GLAZED CONICAL TEA BOWL

Southern Song Dynasty

Of conical form with steep sides, covered overall in a lustrous brown-black glaze with lighter brown on the mouth rim, ending thickly in a line above the foot exposing the brown ware.

12.8cm diam.

HK\$50,000 - 70,000

US\$6,500 - 9,000

南宋 建窯黑釉盃

盞微微撇口，斜腹下收，小圈足。胎呈鐵黑色，裡滿釉。外施釉不到底，下部釉垂流如淚痕。盞口釉呈醬色，口下為黑色。整器造型小巧可人。

A FINE JIANYAO 'HARE'S-FUR' TEA BOWL

Southern Song Dynasty

Potted with steep sides, covered inside and out with a lustrous black glaze finely streaked with narrow 'hare's-fur' markings, pooling thickly above the foot exposing the buff-brown ware.

12cm diam.

HK\$120,000 - 150,000

US\$15,000 - 19,000

南宋 建窯黑釉褐斑兔毫盞

The continuance of the previous Tang Dynasty's great enthusiasm for tea made green-glazed and black-glazed tea bowls particularly fashionable and sought-after during the Song period. Although made at various kilns in the North and West of China, the Jian kilns of Fujian were particularly renowned for their production of 'hare's-fur' bowls. The unique aesthetic of the 'hare's-fur' effect is rendered by the boiling of the glaze during firing. The rising bubbles in the glaze bring iron-rich spots to the surface which run down the sides to form fine brown streaks against the black background.

A similar Jianyao 'hare's-fur' bowl from the Muwentang Collection, illustrated by Simon Kwan, *Song Ceramics from the Muwentang collection*, Hong Kong, 1994, no.165, was sold at Sotheby's London, 12 November 2003, lot 64. Compare with another related example sold in our Hong Kong rooms, 24 November 2012, lot 506.

直口，弧腹下收，小圈足。口沿和近底部分皆素胎。茶盞外壁和內壁皆在黑釉上作褐彩兔毫狀，非常典型的建窯兔毫風格。整器造型小巧，樸實無華，便於鬥茶時觀察茶葉末的變化。

南宋建窯茶盞樣式較北宋口部略直，盃口有折沿，以防止茶水溢出。沐文堂藏一件類似的黑釉斑兔毫盞，見李知宴、關善明，《宋代瓷器》，香港，2012年，頁488-489，圖版211。倫敦蘇富比曾售出一件，2003年11月12日，編號64。香港邦瀚斯亦售出類似例子，2012年11月24日，編號506。





190

190

A RARE CIZHOU BLACK-GLAZED WHITE-RIMMED CONICAL BOWL

Northern Song/Jin Dynasty

The flaring rim covered with a band of white glaze, rising from the unglazed foot painted with faint characters, contrasting with the lustrous black glaze covering the sides of the interior and exterior. 11.5cm diam.

HK\$70,000 - 100,000
US\$9,000 - 13,000

北宋/金 磁州窯黑釉白沿盃

A very similarly glazed but larger conical bowl (14.2cm diam.), formerly in the collection of Raymond A. Bidwell and previously gifted to The Springfield Museums, Springfield, Massachusetts, was sold at Christie's New York, 21-22 March 2013, lot 1172. Another similar larger bowl in the Linyushanren Collection was exhibited at Christie's and illustrated in *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, New York, London, 22 November 2012-14 May 2013, p.87, no.27.

盃敞口，以下漸內收，圈足，底足未施釉。盃口沿一周白釉，盃心及外壁施黑釉，俗稱「白覆輪」。

參見北京故宮博物院藏一件類似宋代黑釉白口盃，《故宮博物院藏文物珍品全集：兩宋瓷器》，香港，2001年，頁222，圖200。
Raymond A. Bidwell舊藏一件於美國斯普林菲爾德博物館的宋代磁州窯黑釉白沿盃亦與此盃類似，後由紐約佳士得售出，2013年3月21日，編號1172；日本臨宇山人珍藏一件亦相類似，見香港佳士得出版《古韻天成：臨宇山人宋瓷珍藏展覽》，2013年，頁87，圖27。

A FINE AND VERY RARE CIZHOU BLACK-GLAZED WHITE-RIMMED 'LOTUS-BUD' JAR

Northern Song Dynasty

Elegantly potted, the rim covered with a band of white glaze, contrasting with the deep brown-black glaze covering the sides of the interior and exterior, the foot dressed in a dark purple-brown wash.

11cm diam.

HK\$200,000 - 300,000

US\$26,000 - 39,000

北宋 磁州窯黑釉白沿小罐

The dressing of the rim in white glaze was done to simulate the metal bands applied to the rims of Ding and Jizhou wares. While dark-glazed bowls of conical form with white rims are typical, the current lot's bud shape appears to be unique and is extremely rare. Compare with a similarly decorated *zhadou* jar in the Pinglu Museum, illustrated in Zhang Bai, *Zhongguo chutu ciqu quanji 5: Shanxi*, Beijing, 2008, pl.154.

罐斂口，溜肩，垂腹，圈足，罐底及圈足罩一層紫黑色護胎釉。罐口沿施白釉，罐內和外壁通身施黑釉，腹部外壁堆釉處可見分佈均勻細小鐵鏽斑點，宛如油滴。

其他以黑釉白沿方式裝飾的例子，見山西省平陸縣集津倉遺址出土一件黑釉白沿渣鬥，現藏於平陸縣博物館，張柏主編，《中國出土瓷器全集：山西》，北京，2008年，圖154。



A VERY RARE CIZHOU 'OIL-SPOT' WHITE-RIMMED TEA BOWL

Northern Song Dynasty

Potted with deep rounded sides raised on a narrow splayed foot, the rim covered with a band of white glaze, contrasting with the lustrous black glaze with silvery 'oil spots' covering the sides of the interior and exterior, the foot dressed in a dark purple-brown wash.
13cm diam.

HK\$400,000 - 600,000
US\$52,000 - 77,000

北宋 磁州窯黑釉油滴白沿盃

It is extremely rare to find wares with the combination of a white-glazed rim and with 'oil-spot' decorated black glaze; compare with a very similar Cizhou white-glazed rim 'oil-spot' bowl excavated in the Fenyang city of Shanxi province, currently in the Fengyang Municipal Museum, illustrated in Zhang Bai, *Zhongguo chutu ciqi quanji: Shanxi*, Beijing, 2008, pl.220. Oil spot tea bowls were initially produced in the Jian kilns; the effect is due to decreased temperature during firing while the glazes were still boiling. This had the effect of fixing iron-rich spots before they ran down as streaks. As the spots crystallised as magnetite, the spots took on a silvery sheen. This effect was copied in the North of China in the Song and Jin periods by applying iron-rich slip beneath standard black glazes. See another Cizhou 'oil-spot' bowl without the white-glazed rim decoration, in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty*, Hong Kong, 2001, p.226, pl.204. Compare with another similar bowl excavated in 1998 at Shangdong province, illustrated in Zhang Bai, *Zhongguo chutu ciqi quanji 5: Shanxi*, Beijing, 2008, pl.154.

The result of Oxford Authentication Ltd. thermoluminescence test no.P107j8 is consistent with the dating of this lot.

盃直口，斜腹，口沿以下腹部漸內收，圈足，盃底罩一層紫黑色護胎釉。口沿一周施白釉，盃心及外壁均施黑釉，釉面呈現分佈均勻之鐵棕色鏽斑，如點點油滴。

此種以白釉裝飾口沿的方法在日本被稱為「白覆輪」，曾在宋代北方地區比較盛行，打破了單一釉色的裝飾，別具一格。在磁州窯器的傳世品中，以白釉裝飾口沿並的油滴紋盃極為少見，於本盃類似者，唯見山西汾陽市城建拓路工地出土的一件元代白沿黑釉鐵鏽斑盃，參見張柏主編，《中國出土瓷器全集：山西》，北京，2008年，圖220。北京故宮博物院亦藏一件以油滴斑裝飾的宋代磁州窯黑釉盃，見《故宮博物院藏文物珍品全集：兩宋瓷器》，香港，2001年，頁226，圖204。此種裝飾技法應該是對建窯油滴斑茶盞的模仿，類似的產品在河南地區、山西的太原、臨汾和懷仁都有燒造。1998年山東省造紙廠出土一件類似的黑釉白沿盃亦可作參考，見張柏主編，《中國出土瓷器全集5：山西》，北京，2008年，圖154。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P107j8），證實與本圖錄之定代符合。



Two views





193

**A FINE AND RARE CIZHOU CARVED PEAR-SHAPED VASE,
YUHUCHUNPING**

Jin Dynasty

The body raised on a short spreading foot rising to a slender neck and flared mouth rim, carved through the lustrous thick brown-black glaze with a wide band of scrolling foliage below a smaller similar band contrasting with the pale slip.

28cm high

HK\$600,000 - 800,000

US\$77,000 - 100,000

金 磁州窯黑釉剔花卉紋玉壺春瓶



The carved technique utilised on this vase was one of the most painstaking and difficult. It involved first covering the vessel with a pale slip, and then applying a dark slip on top after the first layer had dried. Areas of the dark slip were then carefully carved away leaving the decoration in dark brown to attractively contrast against the pale ground. Great skill was needed in executing these designs in order to not cut too deeply and remove the pale slip with the dark. Details cut through the slip using a sharp point were added to give the design more depth and complexity, such as the incised lines within the foliage on the present vase.

Cizhou carved yuhuchunping vases with similar decoration include: one in the Honolulu Academy of Arts, dated Yuan Dynasty, illustrated by Jan Wirgin, *Sung Ceramic Designs*, London, 1970, pl.55d; another similar vase formerly in the Captain Dugald Malcolm collection, illustrated by Margaret Medley, *The Chinese Potter, A Practical History of Chinese Ceramics*, New York, 1976, p.134-135, no.97; and another dated to the Jin Dynasty, illustrated by Mitsuru Uragami, *The 30th Anniversary of Uragami Sokyū-do*, Tokyo, 2009, p.44. Two related vases, of similar form but decorated with peonies, are illustrated in *Song Ceramics, The Muwen Tang Collection Series*, Hong Kong, 2012, pp.456-459, no.193 and 194.

The result of C-Link Research & Development Ltd. thermoluminescence test no.6380AM20 is consistent with the dating of this lot.

瓶撇口，細頸，圓腹下垂，圈足。通體施黑釉，肩部及腹部用剔花工藝，分為兩層裝飾，以雙線玄紋分割。肩部飾卷草紋，腹部飾纏枝花卉紋，葉紋剔劃細密，極富層次感。此瓶造型莊重，紋飾素雅，構圖飽滿，層次分明，為黑釉剔花瓷中難得精品。

此玉壺春瓶採用難度極高的白地黑釉剔花技法，即在胎體上先塗白色化妝土，再塗黑色化妝土，施兩層化妝土後再以刀在器身表面小心剔除花紋周圍的黑色化妝土，產生白地黑化的效果，最後在施一層透明釉。此技法多出現於十一至十二世紀的磁州窯上，並在之後對鄰近的瓷窯造成了廣泛的影響。

類似採用剔花技法的白地黑花玉壺春瓶之例，見檀香山藝術學院藏一件元代玉壺春瓶，著錄於Jan Wirgin, 《Sung Ceramic Designs》，倫敦，1970年，圖版55d；另見Dugald Malcolm將軍舊藏一件類似的磁州窯玉壺春瓶，著錄於Margaret Medley, 《The Chinese Potter, A Practical History of Chinese Ceramics》，紐約，1976年，頁134-135，圖版97；以及日本浦上蒼穹堂藏一件類似的金代黑釉剔花玉壺春瓶，著錄於浦上滿, 《浦上蒼穹堂30週年紀念》，東京，2009年，頁44。另有沐文堂藏另見金代黑釉剔牡丹花玉壺春瓶，見李知宴、關普明, 《宋代瓷器》，香港，2012年，頁456-459，圖版193、194。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號6380AM20），證實與本圖錄之定代符合。



*"Ancient ceramics were produced in Cizhou,
Zhangde prefecture, Henan province.
The good quality pieces are similar to the Ding wares but without
'tear drops', and are carved with flowers."*

Ming Dynasty, Cao Zhao, Essential Criteria of Antiquities

“古磁器，出河南彰德府磁州。
好者與定器相似，但無淚痕。
亦有劃花、繡花。”

——明，曹昭，《格古要論》





194

**A FINE AND RARE CIZHOU 'PEONY-SCROLL' CARVED
GLOBULAR JAR**

Northern Song/Jin Dynasty

The body raised on a short spreading foot, boldly decorated on the exterior through white slip with a strongly contrasting band of large peony blooms on leafy stems, silhouetted crisply against the light brown body.

15cm high

HK\$600,000 - 800,000

US\$77,000 - 100,000

北宋/金 磁州窯白釉剔牡丹花卉紋罐

The kilns making Cizhou wares with floral decoration, deeply carved through white slip on the surface to show the buff-brown coloured clay below, are often claimed to have been established at Quhezhen, Dengfengxian, Henan Province which was active from the Tang to the Yuan Dynasty, and whose production peaked in the Song Dynasty. Other than Guantai kiln in Hebei Province and Dangyangyu kiln in Henan Province, fragments of vessels decorated in this technique, but depicting stylised floral scrolls with narrow petals, were also found in 1962 at this site, exhibited in *Kiln Sites of Ancient China - Recent Finds of Pottery and Porcelain*, Oriental Ceramic Society, London, 1980, p.155, no.389. For another Cizhou ware decorated in the similar technique from the Feng Wen Tang Collection, see lot 195.

罐圓身，鼓腹，圈足略撇，灰褐色胎骨。罐身外壁施白色化妝土，並以剔花技法劃大葉牡丹紋，灰褐色胎骨與白色花紋形成鮮明對比，紋飾繁而有序，色調雅緻中規，為磁州窯系剔花器中工藝不苟難得之器。

宋金時期，中國北方山西、河北、河南的一些窯廠為了解決檔次製瓷原料不夠純淨給陶瓷生產帶來的弊端，在裝飾工藝上另闢蹊徑，大量採用了剔花裝飾。以此種剔花技法裝飾的瓷片，除了河北觀台窯、河南修武當陽峪窯之外，河南登封窯亦出土相同瓷片，其中以當陽峪最為突出。奉文堂收藏中其他亦使用白釉剔花技法裝飾的磁州窯系之例，見拍品195。









A VERY RARE CIZHOU 'PEONY-SCROLL' CARVED GLOBULAR JAR AND COVER

Northern Song Dynasty

Raised on a splayed foot with a lipped mouth rim, finely carved around the body through the white slip with a wide band of peonies on scrolling leafy stems below a band of overlapping petals, the conical cover surmounted with a short cylindrical knob.
14.5cm high (2).

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

US\$130,000 - 190,000

北宋 磁州窯白釉剔牡丹花卉紋蓋罐



Active from the late Tang through to the end of the Ming Dynasty, Cizhou kilns specialised in producing stonewares with opaque slips that were carved through to the darker ground with boldly incised, carved or painted designs. The current lot is part of a well-known group of Cizhou wares with floral decoration deeply carved through white slip on the surface using the sgraffiato technique to show the buff-brown coloured clay below. It is extremely rare to find jars of this type with their covers.

A related Cizhou globular jar, decorated with a very similar wide band of peonies, in the Freer Gallery of Art, is illustrated by Jan Wirgin, *Sung Ceramics Designs*, London, 1970, pl.41f. While the Freer Gallery of Art jar does not have a lotus-lappet band like the present lot, there are many examples of Cizhou wares with similar lotus-lappet bands including: a ewer from a private Japanese collection, *ibid*, pl.41i; an example illustrated by Zhang Bai, *The Complete Works of Chinese Porcelain Unearthed Vol.3, Hebei*, Beijing, 2008, no.138; and a jar illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.326-327, no.145. Compare also with a Cizhou jar sold at Sotheby's London, 6 November 2013, lot 219.

罐唇口，豐肩，鼓腹，圈足微撇，底部無釉，傘狀蓋，蓋上一圓柱鈕。罐胎呈淺灰色，通體以浮雕技法雕刻裝飾，肩部雕蕉葉紋一周，腹部則雕大葉纏枝牡丹紋，淺灰色胎骨與白釉形成強烈對比，刀工深峻簡練，紋飾層次分明。

此類採用深刀雕刻法的大畫面花朵及捲葉紋裝飾多見於北宋風格的磁州窯系器物上，如河北磁州觀台窯出土的白釉剔花枕，其雕刻技法與此蓋罐類似，見張柏編，《中國出土瓷器全集3，河北》，北京，2008年，圖版138。更多著錄類似之例，見美國弗瑞爾美術館藏一件器形及裝飾極為相似的北宋白釉剔花磁州窯罐，著錄於Jan Wirgin，《Sung Ceramics Designs》，倫敦，1970年，圖版41f，及同著錄中一件日本私人舊藏之磁州窯白釉剔花罐，圖版41i；另見一件類似但紋飾稍簡略之北宋磁州窯白釉剔花罐，香港藝術館編，《關氏所藏宋代陶瓷》，頁326，圖145。而在近期窯址發掘中，亦在河南修武當陽峪窯、河南登封窯發現有類似瓷片出土。傳世品中之例，見倫敦蘇富比曾售出一件北宋磁州窯剔花蓋罐，2013年11月6日，編號219。





196

196

A CIZHOU 'SIMULATED BASKET-WEAVE' CARVED BOWL

Northern Song/Jin Dynasty

Potted with deep rounded sides covered overall with a white slip, the exterior deeply carved with concentric grooves glazed brown, the base of the foot unglazed revealing the grey body.
10cm diam.

HK\$30,000 - 50,000

US\$3,900 - 6,500

北宋/金 磁州窯白釉刻花小鉢

The deep brown-glazed concentric grooves on the present lot create a pattern that imitates basket weave.

Similarly decorated bowls include: one of larger size in the Palace Museum, Beijing, decorated with smaller concentric grooves, illustrated in *Zhongguo Taoci Quanji, Song, vol. I*, Shanghai, 1981, no.209; and another one from the Moore Memorial collection, Yale University Art Gallery, illustrated by Y. Mino and K.R. Tsiang, in the exhibition catalogue, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares 960-1600 A.D.*, Indianapolis Museum of Art, 1980-81, pp.48-49, pl.12. Compare also with a similar bowl from the Toguri Collection sold at Sotheby's London, 9 June 2004, lot 60 and another sold at Christie's New York, 29 March 2006, lot 396.

直口、圓腹、平底，通體施以白釉，釉下施層白色化妝土，口沿下飾弦紋數道。外腹部刻有多重水波紋或仿編織紋，深及胎體，露出褐色胎色，與白色釉子形成色彩對比。

此種裝飾在河南登封窯出土瓷片中較為多見，北京故宮博物院藏一件類似的白釉刻花鉢，見李輝柄編，《中國陶瓷全集：宋》，卷一，上海，1981年，圖209。耶魯大學藏一件類似之例亦可作比較，見Y. Mino and K.R. Tsiang編，《Freedom of Clay and Brush through Seven Centuries in Northern China: Tz' u-chou Type Wares 960-1600 A.D.》，印第安納波利斯藝術博物館，1980-81年，頁48-49，圖12。倫敦蘇富比曾售出一例，2004年6月9日，編號60；紐約佳士得亦有一例，2006年3月29日，編號396。

A RARE CIZHOU MARBLE-GLAZED SHALLOW BOWL

Song Dynasty

With rounded sides, covered below the plain mouth rim inside and out with a marbled straw and dark brown glaze.
10.5cm diam.

HK\$100,000 - 150,000**US\$13,000 - 19,000****宋 磁州窯絞釉小盃**

Compare with a similar Cizhou bowl dated to the Song Dynasty excavated from the Danyangyu kiln site in Henan Province, illustrated in *Zhongguo dangyangyu kiln*, Beijing, 2010, pl.125, and a similar Song marble-glazed jar from the Palace Museum, Beijing, illustrated in *Ceramics Gallery of the Palace Museum, Part I*, Beijing, 2008, p.229, pl.163. A Cizhou bowl of similar glaze and white rim but dated to the Song Dynasty, is illustrated in the exhibition catalogue *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, New York, London, 22 November 2012 - 14 May 2013, p.118, no.44.

直口，弧腹下收。口沿內外留白，腹部內外均褐、白兩色泥料揉紋出有如羽毛樣花紋，新穎奇特。

絞胎工藝始於唐代，實是受到漆器裝飾工藝影響，以不同顏色胎土絞成不同圖案。由於絞胎工藝非常複雜，因此常見於小件器物。宋代生產絞胎釉瓷的瓷窯大部分在河南，包括登封窯、當陽峪窯以及武修窯等。見2004年河南蕩漾峪窯址出土一件宋代絞釉羽毛紋鉢，著錄與《中國當陽峪窯》，北京，2010年，圖125；另見北京故宮博物院藏一件宋代白釉絞胎釉罐，著錄與《故宮陶瓷館：上編》，北京，2008，頁229，圖163。日本臨宇山人藏一件宋代磁州窯絞釉盃，見香港佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2013年，頁118，編號44。



Two views

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A RARE CIZHOU 'FLOWER-SCROLL' CARVED GLOBULAR JAR

Northern Song/Jin Dynasty

The body raised on a spreading foot, deeply carved through white slip around the exterior with a large flower head on a leafy stem, below a band of overlapping petals.
13cm diam.

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

US\$100,000 - 130,000

北宋/金 磁州窯白釉剔花罐

Cizhou wares are most recognizable for the white slip covering the grey stoneware, which was painted, carved or moulded with lively and bold decoration. The white slip used was produced from sedimentary kaolin, essentially the same materials used for porcelains made in the North of China. The use of kaolin gave the slip its characteristic stark white tone.

A Cizhou engraved jar of very similar form is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.326-327, no.145. The style of decoration on the present lot found popularity in the early Northern Song period. Other examples of Cizhou wares with very similar flower heads with narrow sharply-cut petals include: a Cizhou ewer in the Tokyo National Museum, illustrated in Jan Virgin, *Sung Ceramic Designs*, London, 1979, pl.41a; a large Cizhou vase in the Freer Gallery of Art, illustrated in G. Hasebe, *Sekai toji zenshu - 12 - Song*, Tokyo, 1977, pp.110-11, no.109; and see another similar Cizhou ewer illustrated in *Song Ceramics from the Laiyantang Collection*, 2010, p.78, no.30, where the author states that judging from the recently published ceramic shards obtained from Song kiln sites in Henan and Hebei Provinces, the Dangyangyu kilns in Xiuwu County were the most prolific centre making this type.





罐平肩，鼓腹，直口，圈足。罐胎呈淺灰色，外壁分兩層紋飾，肩部雕蕉葉紋一周，腹部雕大葉花卉紋，淺灰色胎骨與白釉形成對比，花葉剔劃富有層次，繁縟生動。

在十世紀晚期的磁州窯產品中，這種以深峻刀法在白色化妝土上剔花並露出較深顏色胎骨的裝飾手法尤為突出，而因為其白色化妝土中的高嶺土成分，使得剔刻後的花紋對比更加強烈。香港沐文堂藏一件北宋白釉剔花花葉紋罐，其器形及裝飾與本罐相類，見李知宴、關善明著，《沐文堂收藏全集：卷十一宋代陶瓷》，香港，2012年，頁374，圖151。另外與此罐剔花技法類似的例子，可見東京國立博物館藏一件磁州窯白釉剔花水注，見Jan Wirgin，《Sung Ceramic Designs》，倫敦，1979年，圖版41a。另見美國弗瑞爾美術館藏一件磁州窯剔花瓶，G. Hasebe，《Sekai toji zenshu - 12 - Song》，東京，1977年，頁110-11，圖109；另見王梅生舊藏一件磁州窯白釉剔花水注，著錄於《來燕堂珍藏：宋瓷五十事》，2010年，頁78，圖30，書中作者指出從最新公佈窯址採集瓷片標本來看，河南修武當陽峪窯出現此種瓷片最多，河南登封窯亦有。



Two views

199

A FINE AND RARE CIZHOU 'PEONY-SCROLL' CARVED GLOBULAR EWER

Northern Song/Jin Dynasty

The round body raised on a slightly splayed foot, carved through the white slip with a wide band of stylised peonies on an undulating leafy stem, below a band of leafy scrolls, all on a ring-punched ground, the sides applied with a spout and strap handle flanking the short cylindrical neck.

16cm wide

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

US\$100,000 - 150,000

北宋/金 磁州窯白釉珍珠地刻花執壺

The decoration on the present lot, the style of flowers and ring-punched ground, *zhenzhudi*, is undoubtedly influenced by metalwork.

The distinctive style of this particular floral motif, large flower heads made up of multiple narrow petals, appears to have been popular during this period and was used on Cizhou ewers and vases. In some cases the flower heads are even more deeply and narrowly carved such as the Cizhou ewer with similar stylized engraved floral bands in the Tokyo National Museum, illustrated in *Song Ceramics*, Tokyo, 1999, p.126, no.87.

A Cizhou engraved meiping, with a similar ring-punched ground but with chrysanthemums, is illustrated in *Song Ceramics from the Laiyantang Collection*, 2010, p.76, no.29. The author indicates that the kiln best known for Cizhou-type stoneware with ring-punched grounds and incised floral decoration is the Dengfengyao kiln.

The result of C-Link Research & Development Ltd. thermoluminescence test no.129YL05 is consistent with the dating of this lot.





壺直頸，豐肩，長彎流，正耳把，圈足微撇。壺胎呈淺灰色，胎上施白色化妝土，外罩透明釉。壺肩部與壺身以魚子紋裝飾，並分別刻卷草紋及大葉牡丹花卉紋。整壺器形端莊飽滿，刀工嫺熟揮灑，為同類器物中較難得一例。

磁州窯器造型敦厚，一般多為日用器，而此類裝飾較為繁複之酒壺則可能曾用於宮廷。這種在白色化妝土上面刻繁密小圓圈的裝飾技法出現在十世紀晚期，俗稱「魚子紋」或「珍珠地」，這種工藝明顯是受到了唐代鏤金裝飾工藝的影響，極富創造力。河南磁州窯系、包括河南西關窯、密縣窯、登豐窯以及魯山窯窯址中均有使用此種技法裝飾的瓷片出土。

與本執壺之牡丹花刻劃方法類似的產品，可見東京國立博物館藏一件磁州窯白釉刻牡丹花執壺，見《宋代瓷器》，東京，1999年，頁126，圖87。另參見一件同樣以「珍珠地」技法裝飾的磁州窯系梅瓶，著錄於《來燕堂珍藏：宋瓷五十事》，2010年，頁76，圖29。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號129YL05），證實與本圖錄之定代符合。



Two views



200

200

AN UNUSUAL MINIATURE CIZHOU 'TIGER' PILLOW

Jin/Yuan Dynasty

Potted and boldly painted as a recumbent tiger with its tail swept to the one side, the body with naturalistic black stripes on a pale orange ground.

10cm wide

HK\$15,000 - 20,000

US\$1,900 - 2,600

金/元 磁州窯黃地黑彩虎形小枕

Ceramic pillows were not only used in daily life but also interred with the dead in tombs for the next life, along with other items for daily use. The miniature size of the current lot suggests it was most likely made for burial. Tiger pillows were particularly auspicious as they were believed to possess powers to ward off evil and help women give birth to sons.

Full-sized tiger-shaped pillows include one illustrated in *Song Ceramics, The Muwen Tang Collection Series*, Hong Kong, 2012, pp.428-429, no.179; another exhibited at the Hong Kong Museum of Art, illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.362-363, no.163; and another sold at Sotheby's New York, 19 September 2002, lot 83.

枕作虎狀，淺黃色的皮毛之上有醬釉色花斑，頭部雙目圓睜，大口噴張，四肢俯臥，動態十足。虎形枕為金代比較流行樣式，在河南、山西各地窯廠都有生產。此枕尺寸較小，較為少見，其裝飾性則大於功能性。



201

201

A CIZHOU BROWN-PAINTED SLIP-DECORATED CIRCULAR BOX AND COVER

Northern Song Dynasty

The slightly-domed cover decorated on top with scrolling leafy stems in brown and black on a ground of greyish-white glaze, the shallow box similarly glazed.

11.5cm diam. (2).

HK\$60,000 - 100,000

US\$7,700 - 13,000

北宋 磁州窯白釉褐彩枝葉紋蓋盒

蓋盒較淺。蓋面與盒身子母口相合。蓋面中心微微隆起，以褐彩描繪纏枝花卉紋樣，葉片彎曲，枝葉纏繞，動感妖嬈。整器造型規整，通體白釉，褐彩描繪裝飾，磁州窯的特點突出。

A FINE CIZHOU BROWN-PAINTED SLIP-DECORATED GLOBULAR JAR

Northern Song Dynasty

The rounded body raised on a short spreading foot, freely painted in brown on a white slip with three large flower sprays, the unglazed foot exposing the buff-coloured ware.

13cm wide

HK\$150,000 - 200,000

US\$19,000 - 26,000

北宋 磁州窯白釉黑花卉紋罐

The present lot is part of a well-known group of brush-painted wares from a Cizhou kiln that was active from the Song Dynasty. A Cizhou jar and cover in the Avery Brundage collection in the Asian Art Museum, San Francisco, with a very similar freely painted flower spray and dated to the 11th century, is illustrated by Basil Gray, *Sung Porcelain and Stoneware*, London, 1984, p.112, no.89.

The result of C-Link Research & Development Ltd. thermoluminescence test no.7473AD07 is consistent with the dating of this lot.

斂口，弧腹，腹部下收至圈足。腹部下方光素。白地黑花是磁州窯的特色，此件小罐便在白地上，以褐彩描繪卷草花卉紋樣。整器胎質略為疏鬆。造型飽滿，小器大作。

此器裝飾色調對比清冽，體現磁州窯白地黑花裝飾的主要特色。舊金山亞洲藝術博物館藏一件Avery Brundage舊藏的宋代磁州窯小罐與本器類似，見Basil Gray，*《Sung Porcelain and Stoneware》*，倫敦，1984年，頁112，圖89。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號7473AD07），證實與本圖錄之定代符合。









Detail

203

A VERY RARE JIZHOU 'TWIN-FISH' PAINTED BALUSTER VASE, MEIPING

Song Dynasty

Finely and crisply painted around the exterior in dark and light brown tones with a pair of fish, each with long scaly bodies and confronting a small catfish, below a finely detailed prawn and four flowers beside the everted mouth rim, the stoneware of a pale grey tone.

20.5cm high

HK\$600,000 - 800,000

US\$77,000 - 100,000

宋 吉州窯褐彩河蝦雙魚紋梅瓶

The combination of three fish and prawn on the present lot is exceedingly rare and quite possibly unique, with no similar examples apparently published.

The result of Oxford Authentication Ltd. thermoluminescence test no.P204c2 is consistent with the dating of this lot.

瓶短頸，撇口，圓肩，下腹內斂，平底略凹。瓶胎呈淺灰色，瓶身通身罩一層白色化妝土，並以褐彩繪兩條鯉魚貫穿整個瓶身，肩部一側繪一隻河蝦，另一側則繪四葉花草紋，瓶身腹部下冊於兩條鯉魚之間又繪以兩隻泥鰱，其繪畫自然灑脫，構圖生動，極具動感，實為磁州窯系褐彩裝飾產品中少有之器。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P204c2），證實與本圖錄之定代符合。



A RARE QINGBAI 'MYTHICAL BEAST' GLOBULAR EWER, DAOZHUANGHU

Southern Song/Yuan Dynasty

Potted with a compressed globular body raised on a stepped spreading foot, decorated with lightly-incised swirls between moulded bands of chrysanthemum petals, the sides flanked with a curved dragon handle and a monster-mask spout, surmounted with a small mythical beast finial, covered overall in a pale greyish-blue glaze, the ewer intended to be filled from the base.

15.5cm wide

HK\$150,000 - 200,000

US\$19,000 - 26,000

南宋/元 青白釉刻花龍首倒裝壺

This ewer is an example of an extremely rare group of Song period 'inverted' vessels that are filled through the bottom. While examples from Yaozhou kilns are known, a Qingbai example does not appear to have been published.

A Yaozhou 'inverted' pot, in the Historical Museum of Shaanxi, Xi'an, with deeply carved lotus decoration, a mythical beast spout and phoenix handle, is illustrated by Robert L. Thor and Richard Ellis Vinograd, *Chinese Art and Culture* New York, 2001, p.235, no.7-9. Wares of this type were produced using moulds that allowed for consistency of design and large-scale production. The vessel was cleverly designed to be used when inverted, filled through a hole in the base, and with a tube on the inside that serves as a stopper when the vessel is upright. Compare also with a Northern Song Dynasty Yaozhou carved 'inverted' or 'puzzle' ewer, sold at Sotheby's New York, 18 September 2007, lot 242.

While the present lot appears to be unique in its form, the combination of decorative techniques such as the sculpted lion finial and dragon handle, the moulded lotus lappets and incised scrolls, appears on other Southern Song Qingbai wares. For example, a vase and stand modelled with dragons, lotus petals and incised with floral scrolls in the Victoria and Albert Museum, London, is illustrated by Stacey Pierson, *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, p.140-141, no.73. Ewers with spouts modelled as heads of chickens or mythical beasts and with mythical beast finials are features that also appear on Qingbai wares.

The result of C-Link Research & Development Ltd. thermoluminescence test no.5524ZB44 is consistent with the dating of this lot.

壺身器蓋處塑一瑞獸俯臥，喇叭口底足，擺放沉穩，有曲流彎柄。在流口與壺身間，均以枝葉裝飾。腹部上下兩端分別模印出棱一周。腹中部刻劃裝飾。

倒流壺因壺底中心有一通心管又稱內管壺，是始於宋、遼時期，流行於清代的壺式之一。由於向壺內倒水需從底心管口倒入，又稱倒灌壺、倒裝壺，耀州窯常見有燒造，而影青瓷中則較為少見。與本壺形制類似的青白壺例子，可見江西省博物館藏一件南宋鳳首壺，著錄於Stacey Pierson著，《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁128-129，圖版66。另見同著錄中一件南宋印花蓮紋瓶及座，亦是以蓮瓣及龍紋作為裝飾題材，頁140-141，圖73。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號5524ZB44），證實與本圖錄之定代符合。





Two views

205

A VERY RARE QINGBAI 'BUDDHIST LION' CARVED GLOBULAR EWER

Southern Song/Yuan Dynasty

The compressed rounded body raised on a short foot, decorated around the exterior with scrolling leafy stems, applied with a bird-shaped spout on one side, the top surmounted with a recumbent Buddhist lion, with an opening on its back and its tail forming the ewer's handle, covered overall in a pale sky-blue glaze.

17cm high

HK\$250,000 - 400,000

US\$32,000 - 52,000

南宋/元 青白釉刻花花卉紋卧獅壺

While Qingbai ewers typically have more elongated proportions and shapes derived from metal wares, there are examples from the Southern Song dynasty with globular bodies. For example a Qingbai globular ewer with phoenix-shaped mouth is illustrated by Stacey Pierson in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.128-129, no.66. Another Qingbai ewer decorated with similar scrolling floral leafy stems and a bird-shaped spout, formerly in the Frederick M. Mayer collection, is illustrated in the exhibition catalogue *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, New York, London, 22 November 2012 -14 May 2013, p.154-155, no.64.

During the Southern Song to Yuan Dynasty, the decoration on Qingbai wares became more skillful, including bolder and more sculptural elements. Buddhist lions are traditionally regarded as guardians of Buddhist temples. Examples of lion figures in Qingbai are known, as discussed in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.204-205. No similar Qingbai ewer with such lion decoration as the present lot appears to have been published.

The result of C-Link Research & Development Ltd. thermoluminescence test no.2638WG01 is consistent with the dating of this lot.

壺呈球體，上有塑貼卧獅一隻，形態生動，其腦門上方有一洞以便注水，其尾曲起成柄，直流上塑貼鳳首特徵，淺圈足。壺肩飾覆蓮花紋，壺身劃地，上刻花花卉紋，主次分明，通體施青白釉，止於足處。

以鳳首或龍首飾流之圓球形壺，相信其早期例子有江西縣博物館之光素鳳首壺，見Stacey Pierson著，《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁128-129，圖版66。而有刻劃花紋之例子，可參考日本臨宇山人藏青白釉刻牡丹紋注壺，見《古韻天成：臨宇山人宋瓷珍藏展覽》，香港、紐約及倫敦，2012年11月22日至2014年5月14日，頁154-155，圖版64。唯兩者之壺頂分別為帽形蓋及沒蓋，據《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》一書之研究，青白釉塑貼獅像為典型紋飾，於1979年在內蒙古曾出土一件宋代晚期的佛獅熏爐，見同上，頁204-205。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號2638WG01），證實與本圖錄之定代符合。



A RARE QINGBAI GLOBULAR EWER AND COVER

Southern Song Dynasty

The lobed body decorated with a band of scrolls on the shoulder, surmounted with a tall cylindrical neck applied at the sides with short flanges, with a strap handle and long curved spout at the sides, covered overall in a pale grey-blue glaze, the similarly glazed domed cover with a small flower-bud knop.

21cm high (2).

HK\$200,000 - 300,000

US\$26,000 - 39,000

南宋 青白釉執壺

Ewers of this type were modelled after metal prototypes. This is evident by the continuation of decorative elements like the flanges and small loops on the handle and cover meant for chain attachments on the original metal wares.

Although the present ewer is potted with a long curling spout and high strap handle, like most Qingbai ewers from the Song and Yuan Dynasties, the tall cylindrical neck surmounting the lobed globular body is rare. A Qingbai ewer of shorter proportions, with flanges also in the form of floral palmettes, illustrated by Jan Wirgin, *Sung Ceramic Designs*, Stockholm, 1970, pl.29k, and published in *Chinese Ceramics in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, 2002, pl.721, was sold at Sotheby's London, 14 May 2008, lot 316.

執壺口沿與器蓋子母口相合，蓋面隆起，並有一鈕，直頸微微內收，溜肩，肩部模印花卉紋樣，肩腹部相接之處作雙道弦紋，多瓣瓜棱形橢圓腹，一側置彎曲的長流，另一側置曲柄，圈足。通體施青白釉。

同類例子曾著錄於Jan Wirgin編，《Sung Ceramic Designs》，斯德哥爾摩，1970年，圖版29k，也曾出版於瑞典烏爾里瑟港遠東博物館編，《Chinese Ceramics in the Carl Kempe Collection》，2002年，圖版721，後來拍賣於倫敦蘇富比，2008年5月14日，拍品編號316。更多例子可參閱《明清室內陳設》，北京，2008年。







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A QINGBAI 'CHRYSANTHEMUM-HEAD' CARVED CONICAL BOWL

Southern Song Dynasty

The steep sides decorated on the interior with a floral scroll surrounding a small chrysanthemum roundel, the exterior elegantly decorated with overlapping petals, covered in a thin pale sky-blue glaze.

13.7cm diam.

HK\$35,000 - 50,000

US\$4,500 - 6,500

南宋 青白釉刻花牡丹菊紋盃

斗笠式，敞口，斜腹，圈足。盃外壁以刀刻腹線，內壁刻纏枝牡丹紋，盃心作一朵菊花。通體施青白釉，為景德鎮湖田窯產品。



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A QINGBAI 'LOTUS' CARVED CONICAL BOWL

Southern Song Dynasty

Potted with wide flaring sides, the interior decorated with lotus blooms and arrowroot, all borne on leafy stems, covered overall in an attractive pale sky-blue glaze.

18cm diam.

HK\$80,000 - 120,000

US\$10,000 - 15,000

南宋 青白刻花蓮瓣斗笠盃

A Qingbai bowl similarly decorated with the unusual design of lotus flowers and arrowroot from the Avery Brundage Collection, now in the Asian Art Museum of San Francisco, is illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.38-39, no.6.

盃圓口、斜壁、矮圓足，成斗笠狀。通體施青白釉，晶瑩潔淨，底部露胎。盃內壁刻有花卉紋，包括不同花卉，刻工流暢，華而不俗。

Avery Brundage珍藏一件大小及花紋與本拍品十分相類的例子，現藏舊金山亞洲藝術博物館，見Stacey Pierson著，《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁38-39，圖版6。

A QINGBAI CARVED HEXAFOIL CONICAL BOWL

Southern Song Dynasty

Raised on a short foot with wide flaring sides, carved freely on the interior with a leafy peony spray, covered overall in a pale sky-blue glaze pooling attractively in the recesses.
15cm diam.

HK\$120,000 - 180,000

US\$15,000 - 23,000

南宋 青白釉刻牡丹紋棱口盃

The peony spray motif, which is often seen on Qingbai wares, is typically very calligraphic in style and freely incised. A lobed bowl with a similarly decorated peony scroll is illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.30-31, no.2.

盃口外撇，棱口，斜腹下收，小圈足。盃內刻劃牡丹紋，花開各式而枝葉繁茂。通體施青白釉，釉色潤澤，顏色偏青，體現了南宋時期釉料發展後，青白釉的配色技術的進展。

維多利亞及阿伯特博物館藏一件非常相似的宋代刻花牡丹紋棱口盃，見Stacey Pierson，《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁30-31，圖2。



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A FINE QINGBAI 'PEONY-HEAD' CARVED CONICAL BOWL

Southern Song/Yuan Dynasty

Finely carved on the interior with a flower head at the centre surrounded by large peony blossoms on leafy stems, the exterior similarly decorated, covered overall with an attractive pale greenish-white glaze.

13.8cm diam.

HK\$250,000 - 350,000

US\$32,000 - 45,000

南宋/元 青白釉刻牡丹紋盃

Compare with a similar Qingbai 'peony' bowl from the Victoria and Albert Museum, illustrated by Stacey Pierson, *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, pp.30-31, no.2.

盃敞口，口以下往內收窄，圈足。內外施青白釉，足底露胎。盃中間刻有一牡丹團花，內外壁皆刻有纏枝牡丹紋，花葉橫生，繁而不亂，富麗堂皇，加上刻工流暢，感覺優雅。

一般所見，青白刻花卉紋鮮有如此豐富，如維多利亞及阿伯特博物館的劃花牡丹紋花口盃，屬簡易線條，見Stacey Pierson著，《*Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*》，倫敦，2002年，頁30-31，圖版2。故本拍品可謂難得之作。



Two views

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A RARE QINGBAI MELON-SHAPED EWER AND COVER

Southern Song Dynasty

The ovoid body crisply and thinly potted with lobed sides, applied with a pair of small upright flanges at the sides of the cylindrical neck, with a long curved spout and elegant strap handle, covered overall with a pale sky-blue glaze, the similarly glazed concave cover with a leafy bud finial.

20.5cm high (2).

HK\$400,000 - 600,000

US\$52,000 - 77,000

南宋 青白釉瓜棱壺

Qingbai, or 'clear white', is a term used for hard-white-bodied porcelain wares with a bluish-white glaze. The iron oxide in the glaze mixture, fired in a reducing atmosphere, creates the characteristic attractive faint 'shadow' blue tone seen on Qingbai ceramics. Most Qingbai ewers, such as the present lot, derive their shape from metal wares. This is particularly evident by the short floral flanges on the sides of the present ewer's neck. The loops on the lid and handle were made to secure the two together with a tie, which would have consisted of a chain attachment in the original gold or silver vessels.

A very similar shaped lobed wine ewer and cover in the Royal Ontario Museum, is illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.126-127, no.64. Other similar lobed ewers, though of slightly more compressed form, include: one registered in Japan as an Important Cultural Object, illustrated in the exhibition catalogue *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, New York, London, 22 November 2012 - 14 May 2013, p.152-153, no.63; and another formerly in the Carl Kempe Collection, illustrated by Jan Wirgin, *Sung Ceramic Designs*, London, 1970, pl.29k.





壺直口，溜肩，豐腹，腹往下收窄，平底，壺身呈十瓣瓜棱形。蓋中央下凹，貼有模塑蓮花，曲流，弧柄，柄及蓋上各有一貫系口，頸處貼有兩道模板。肩及底部刻有繩索紋，在壺身瓜棱形處刻有簡單線條，加上釉色晶瑩，青素典雅，屬難得之作。

有關此類形的青白釉例子，可參考皇家安大略博物館藏品，見Stacey Pierson著，《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁126-127，圖版64。該件與本拍品大小相近，器形一致，唯底部刻花略有不同。另一件北宋青白釉瓜棱式注壺，可參見《古韻天成：臨宇山人宋瓷珍藏展覽》，香港、紐約及倫敦，2012年11月22日至2014年5月14日，頁152-153，圖版63。其器形比本拍品略寬，但形式類同。另瑞士卡爾·坎普博士藏一件青白釉壺亦可作參考，見Jan Wirgin，《Sung Ceramic Designs》，倫敦，1970年，圖29k。



Two views

AN UNUSUAL QINGBAI TALL SLENDER LOBED EWER AND COVER

Southern Song Dynasty

The lobed body raised on a spreading foot, rising to a wide flaring trumpet neck, with an incised band below the shoulder and incised leaf patterns on the base of the long curved spout and strap handle, covered overall in a translucent pale blue glaze, the concave cover with a bud knob and similarly glazed.
19.8cm high (2).

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

南宋 青白釉瓜棱形執壺

Several similar Qingbai lobed ewers include one in the Victoria and Albert Museum, London, illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p.96-97, no.97; another in the Hong Kong Museum of Art illustrated in *Song Ceramics from the Kwan Collection*,

1994, pp.272-273, no.118; and another in the British Museum, London, illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.120-121, no.61.

A related Qingbai ewer but with a wider body, was sold at Christie's New York, 20 September 2005, lot 230.

執壺敞口外撇，束頸修長，溜肩、弧腹均作瓜棱形，底部下收，高圈足。器蓋中間內凹，有凸起的蓋鈕，一次有以小環用於繫繩。頸部與肩腹部之間有曲柄，上部有一小環用於繫繩，對稱一側的肩部有一留。整器造型優雅修長，通體施青白釉。

類似的瓜棱形青白釉制壺，見英國維多利亞及阿伯特藏，著錄於Rose Kerr, 《Song Dynasty Ceramics》，倫敦，2004年，頁96-97，圖97；另見香港藝術館曾展出一件類似的制壺，著錄於《關氏所藏宋代陶瓷》，香港，1994年，頁272-273，圖118。大英博物館亦藏有類似一例，見Stacey Pierson, 《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁120-121，圖61。拍賣之例，見紐約佳士得曾售出一例，2005年9月20日，編號230。



A RARE QINGBAI 'CHRYSANTHEMUM-BUD' LOBED CUP

Northern Song Dynasty

The delicately potted cup raised on a short spreading foot, with rounded steep flaring sides moulded as petals radiating from a small flower decorated on the centre of the interior, covered overall in an attractive pale sky-blue glaze pooling in the recesses and away from the mouth rim exposing the white body.

11cm diam.

HK\$200,000 - 300,000

US\$26,000 - 39,000

北宋 青白釉花口菊瓣盃

Silver and lacquer were extremely influential as design sources for ceramics during the Song period. The form of the present lot most likely originated from silver bracket-lobed or flower shaped cups made during the Tang Dynasty. Compare with a Northern Song Dynasty fluted dish from the British Museum, illustrated by Stacey Pierson, *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, pp.80-81, no.33.

盃呈菊花口式，斜壁，束腰，足部往撇。每花瓣往中間集中，盃內有一正面蓮花，通體施青白釉，釉質純淨，口沿部份無釉，整體感覺高雅。整器滿施青白釉，造型巧妙，青白釉在高低變化的造型中或鋪開或沉積，使得釉色富於變化。

同以菊花形狀為器形的例子，有大英博物館藏花口菊花瓣碟，雖器形略有不同，但概念一致，見Stacey Pierson著，《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁80-81，圖版33。



Two views

A RARE QINGBAI BRACKET-LOBED CARVED CIRCULAR SHALLOW CUP STAND

Yuan Dynasty

Potted with shallow rounded sides, the interior decorated with a Daoist Immortal, a tortoise and a crane, each surrounding a lotus spray and interspersed with scrolling clouds, all below a band of incised scrolls, covered inside and out with a pale sky-blue glaze pooling attractively in the recesses.
20cm wide

HK\$200,000 - 300,000

US\$26,000 - 39,000

元 青白釉蓮瓣道士盤

A very similar dish in the Avery Brundage Collection, Asian Art Museum of San Francisco, is illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.84-85, no.35.

The result of Oxford Authentication Ltd. thermoluminescence test no.C104p58 is consistent with the dating of this lot.

敞口，小平足，口呈六蓮瓣。通體施青白釉，釉質潤麗，內壁口沿位置刻有朵雲紋一周，下刻有一道士立像，帶有背光，並刻有龜及鶴，以團雲為間，表現出神仙雲間，正中央以開光花卉紋為飾，刻工細膩，內容富宗教色彩。

現藏舊金山亞洲藝術博物館，蓮瓣道士盤不論在大小、造形及紋飾上皆與本拍品如出一轍，該器定為為南宋至元代之器，見Stacey Pierson著，《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，倫敦，2002年，頁84-85，圖版35。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號C104p58），證實與本圖錄之定代符合。





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**A VERY RARE QINGBAI 'CHRYSANTHEMUM AND GUANYIN'
BOWL, GONGDAOBEI**

Yuan Dynasty

Potted with steep foliate sides raised on a straight foot, the interior with a domed centre detailed with stamens on top, with a movable pistil in the shape of Guanyin within the domed centre that rises when the bowl is filled, covered overall in a pale sky-blue glaze.
11.5cm diam.

HK\$300,000 - 400,000

US\$39,000 - 52,000

元 青白釉觀音公道杯

杯呈荷葉式，構成半球形，淺圈足。杯內有一立柱式蓮蓬頭，蓮蓬頭中空，中間置小觀音，當注入酒時，利用吸虹原理，小觀音便會隨隨升起，是結合科學與藝術之作。整器造型規整，胎體緻密，內外皆施青白釉。構思奇巧，甚為難得。



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A RARE QINGBAI CARVED PEAR-SHAPED BOTTLE VASE

Southern Song Dynasty

Elegantly potted raised on a splayed foot, rising to a slender neck and slightly flared mouth rim, finely decorated with flowers borne on scrolling leaf stems below a band of upright pendent leaves at the tall slender neck, covered overall in an attractive very pale sky-blue glaze.

26.5cm high

HK\$600,000 - 800,000

US\$77,000 - 100,000

南宋 青白釉刻花膽瓶

The creation of successfully fired white-bodied porcelains covered with delicate glazes of pale aquamarine blue, was achieved during the Northern Song Dynasty at kilns at Jingdezhen. These wares named qingbai, 'blue white', or yingqing, 'shadow blue', were regarded as extremely fine and were highly sought after. The white porcelain body, made from 'Nangang stone' or 'baidunzi', was typically fired upright on clay pads or rings which often left orange-red circles or marks on the bases. By the Southern Song period, Qingbai wares were extremely popular, particularly those carved and modelled with decoration in relief. The most popular designs were floral, particularly flowers amid scrolling leafy meanders.

A Southern Song Dynasty Qingbai meiping vase, similarly carved with dense floral designs, formerly in the George Eumorfopoulos Collection, in the Victoria and Albert Museum, London, is illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p.103, no.104.





瓶卷口，直長頸，溜肩，鼓腹，呈梨形，圈足外撇。頸部及底部刻有弦紋，分別有兩層不同的刻花，頸部為蕉葉紋，瓶身為劃地纏枝牡丹紋，主次分明，釉色晶瑩，微現青色，細緻優雅。

同是把瓶身分為兩段，上飾蕉葉紋，下飾劃地纏枝花卉紋的青白釉器例子，可參考皇家安大略博物館的劃花花口瓶，該瓶器形與本拍品有別，但裝飾手法一致，見 Stacey Pierson，〈Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties〉，倫敦，2002年，頁136-137，圖版71。

青白釉是景德鎮在宋代的主要產物，因釉色白中帶青，故稱青白釉、影青或隱青。其形式或受北宋御用定窯白瓷影響，之後因元代崇白，更成為宮廷及民間重要產物之一。



Two views



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AN UNUSUAL QINGBAI 'CHRYSANTHEMUM-BUD' BOX AND COVER

Southern Song Dynasty

Finely moulded with lobed petals radiating from the top, vertically grooved on the sides and all raised on a narrow foot, covered overall in an attractive translucent pale sky blue glaze.

12.5cm high (2).

HK\$70,000 - 100,000

US\$9,000 - 13,000

南宋 青白釉菊瓜棱蓋盒

Compare a very similar Qingbai lobed box and cover excavated in 1984 from a Song Dynasty tomb at Dawu village, Yingshan county, Hubei province, now in the Yingshan Museum, illustrated in Zhang Bai, *Zhongguo chutu ciqi quanji 13: Hubei and Hunan*, Beijing, 2008, pl.94.

蓋盒呈瓜棱式，子母口套合，蓋面隆起，底部下收。通體施青白釉，釉汁滋潤。整器胎質堅實，造型規整。

此類蓋盒又作粉盒，南宋時期的沉船多有發現各式蓋盒，可以此為對照。1984年湖北省英山縣草盤地鎮大屋村宋墓出土的一件宋代青釉瓜棱盒，現藏於英山縣博物館，見張柏主編，《中國出土瓷器全集13：湖北，湖南》，北京，2008年，圖94。



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A QINGBAI 'CHRYSANTHEMUM-BUD' BOX AND COVER

Southern Song Dynasty

Finely moulded with lobed petals radiating from the top, raised on a narrow foot, covered overall in an attractive translucent pale sky-blue glaze.

12.3cm high (2).

HK\$60,000 - 120,000

US\$7,700 - 15,000

南宋 青白釉菊瓜棱蓋盒

蓋盒呈瓜棱式，子母口套合，蓋、身造型相同，蓋面隆起，直壁，直腹，平底內凹。胎白堅致，通體施青白釉。

A QINGBAI CARVED OVIFORM BOX AND COVER

Southern Song Dynasty

The box with deep rounded sides, decorated on the lower half of the body with three large flower heads, the domed cover with a flat top, decorated with a band of scrolling foliage, all covered in a thin translucent crackled sky-blue glaze.

13.5cm high (2).

HK\$120,000 - 180,000

US\$15,000 - 23,000

南宋 青白釉花卉紋圓蓋盒

The tall cylindrical shape of the present lot is unusual. Qingbai boxes and covers are typically shorter and more shallow. A Qingbai box and cover in gourd form but with similar elongated proportions is in the Victoria and Albert Museum, London, illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p.104, no.106.

蓋盒青白釉，子母口套合，上下對稱。腹部外壁下方模印花卉紋樣。所刻花紋在勻淨的青白釉面上若隱若現，青白相映，素雅恬靜。

青白釉蓋盒最常見有矮身的器形，此拍品高身的造型較為稀少，因此更加珍貴。維多利亞和阿爾伯特博物館藏一件同類高身的青白釉瓜式蓋盒，見Rose Kerr編，《Song Dynasty Ceramics》，倫敦，2004年，頁104，編號106。





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A QINGBAI FLOWER-SHAPED TRIPLE BOX AND COVER

Southern Song Dynasty

The box potted as three cylindrical receptacles, covered in a thin pale blue glaze, the cover similarly glazed and decorated on top with applied leafy thick stems.
8cm wide (2).

HK\$10,000 - 15,000

US\$1,300 - 1,900

南宋 青白釉蓮枝三連小蓋盒

蓋盒子母口相合，盒蓋和盒身均彼此相連，圓潤可人。在盒蓋頂部，瓷塑蓮瓣枝蔓纏繞展開，將蓋盒彼此連接在一起，巧妙的將裝飾與實用有機的結合在一起。



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A QINGBAI 'TRIPLE-LOTUS' BOX AND COVER

Southern Song Dynasty

The box potted as three conjoined small circular receptacles, the cover applied with a lotus flower amidst long thick stems with buds, covered overall in a translucent pale blue-green glaze.
8.5cm wide (2).

HK\$15,000 - 20,000

US\$1,900 - 2,600

南宋 青白釉蓮藤三連蓋盒

蓋盒由三個小盒組成，小盒子母口相合，蓋面上方瓷塑蓮藤彎曲，纏繞於三個小盒之間，自然而然的將三件小盒彼此相連的關係加以交代。整器造型巧妙，釉色青白，使得之雅物。



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A PAIR OF SMALL QINGBAI MELON-SHAPED BOXES AND COVERS

Southern Song Dynasty

Each box and cover moulded with lobed sides and a small branch handle on top, covered overall with an attractive pale sky-blue glaze, the unglazed bases exposing the pale buff ware.
5.2cm wide (4).

HK\$20,000 - 30,000

US\$2,600 - 3,900

南宋 青白釉瓜棱形蓋盒一對

A very similar melon-shaped Qingbai box and cover in the Museum of Oriental Ceramics, Osaka, is illustrated in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, Percival David Foundation of Chinese Art, 2002, pp.188-189, no.102. The melon-shaped boxes and covers were popular and were made at various kilns. Compare with a Yingqing example exhibited by The Oriental Ceramic Society of Hong Kong, illustrated in the catalogue *Art and Imitation in China*, Hong Kong, 14 October – 17 December 2006, p.234, no.114.

器呈瓜棱式，蓋面似一隻南瓜，並有瓜紐，雅趣可愛，造型極具巧思。釉色晶瑩透亮。蓋盒成對而出，保存完好。

一件類似的青白釉蓋盒現藏於大阪市立東洋陶瓷美術館，見大衛德基金會編，《Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties》，2002年，頁188-189，圖版102。瓜棱形的蓋盒在中國普遍盛行，曾燒製於不同窯口，另見一件曾展出於香港東方陶瓷學會的影青釉例子，著錄於《馳騁古今：中國藝術的仿摹與創新》，香港，2006年10月14至17日，頁234，編號114。

223

AN UNUSUAL QINGBAI 'DOUBLE-BIRD' BOX AND COVER

Southern Song Dynasty

Comprising two circular boxes joined at the centre, the covers modelled as a pair of birds with heads turned to one another, each with long upright tail feathers, covered overall with a pale greyish-blue glaze.

9cm wide (2).

HK\$15,000 - 20,000

US\$1,900 - 2,600

南宋 青白釉雙鳥蓋盒

See a very similar Qingbai box and cover dated to the Song Dynasty, illustrated in the exhibition catalogue *Jingdezhen Wares: The Yuan Evolution*, Hong Kong, 1984, p.144, pl.67.

蓋盒的蓋面仿鳥，雙鳥首相對，鳥尾對持，仿佛而與攀談。器蓋與器身子母口相合，兩蓋盒彼此相連。整器施青白釉，造型別具一格。

一對非常相似的青白釉鴛鴦蓋盒，著錄於香港東方陶瓷協會編，《江西景德鎮：元瓷的演變》，香港，1984年，頁144，圖67。



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224

A QINGBAI RUSSET-DECORATED 'DOUBLE QUAIL' BOX AND COVER

Southern Song Dynasty

Formed as two conjoined circular boxes, covered on the interior and around the exterior with a translucent pale grey-blue glaze, the similarly glazed cover modelled as a conjoined pair of quail with russet-brown splashes.

8.2cm wide

HK\$20,000 - 30,000

US\$2,600 - 3,900

南宋 青白釉雙鳥形蓋盒

蓋盒為兩圓形器身相連，盒蓋作雙雞相對望，頭尾方向一致。雞蛋頭冠、尾羽點染褐彩。整器造型小巧，滿施青白釉，南宋風格明顯，與海上所打撈發掘的南宋沉船遺物風格相近。



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225

A SMALL BISCUIT AND BROWN SLIP-DECORATED LOBED BOX AND COVER

Song Dynasty

The box and cover left unglazed revealing the ivory-white biscuit, decorated on top in the centre with a lobed cartouche enclosing a crane in flight amidst clouds on a maroon-brown ground.

14.5cm diam. (2).

HK\$20,000 - 30,000

US\$2,600 - 3,900

宋 素胎褐彩花葉紋瓜棱蓋盒

蓋盒子母口相合，外壁瓜棱造型，蓋面上雙線菱形開光內褐彩剔地描繪花卉紋樣進行裝飾，蓋盒口沿外壁均繪褐彩弦紋各一周。整器精當，造型集多種技法於一身，足見構思之用心與巧妙。



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A QINGBAI INCISED CONICAL BOWL

Southern Song Dynasty

Potted with steep sides raised on a short straight foot rising to the metal-mounted rim, the interior freely incised with floral scrolls, covered overall with a translucent pale sky-blue glaze.
14cm diam.

HK\$100,000 - 200,000

US\$13,000 - 26,000

南宋 青白刻花斗笠盃

Compare with a very similar Qingbai incised conical bowl in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty II*, Hong Kong, 1996, p.204, no.186.

該盃呈斗笠狀，口鑲銅釦。內壁淺線刻劃花卉紋樣，紋飾線條簡潔流暢，在青白釉的襯托下，紋飾若隱若現。該盃採用覆燒方法，這種方式可以增加窯爐的裝燒數量，但採用這種裝燒工藝會造成器物口沿一周無釉，形成所謂的「芒口」。此器物即反映此種裝燒工藝。

北京故宮博物院藏一件宋代青白釉刻花盃，其形制及紋飾都極為相似，見李輝柄編，《故宮博物院藏文物珍品全集：兩宋瓷器（下）》，香港，2001年，頁204，圖版186。



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A QINGBAI INCISED DEEP BOWL AND COVER

Southern Song Dynasty

The bowl with deep rounded sides raised on a short straight foot, decorated on the exterior with incised floral scrolls, covered inside and out with a thin pale-blue glaze, the domed cover similarly glazed and decorated, surmounted with a small loop handle.
15.5cm diam. (2).

HK\$50,000 - 80,000

US\$6,500 - 10,000

南宋 青白釉刻花蓋盃

該盃器蓋與盃體子母口相合，器蓋中部高高隆起圓弧，頂部作一小鈕，盃外壁弧腹下收為圈足，口沿部位光素一周，而通體施青白釉。盃蓋及盃身皆刻劃花卉紋樣，在幽幽青白釉的光澤中若隱若現。

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A QINGBAI 'TWIN-FISH' LOBED OVAL CARVED DISH

Southern Song Dynasty

Of shallow form, crisply and attractively decorated on the interior with a pair of swimming fish, covered overall with a white glaze.

15.2cm wide

HK\$50,000 - 70,000

US\$6,500 - 9,000

南宋 青白釉印花雙魚海棠洗

The shape of this dish, deriving from silver cups similarly shaped as a begonia flower head, first found popularity during the Tang Dynasty. A Tang Dynasty white and green-glazed cup of similar shape and decorated with a pair of fish, was exhibited by The Oriental Ceramic Society of Hong Kong, illustrated in the catalogue *Art and Imitation in China*, Hong Kong, 14 October – 17 December 2006, p.284, no.163.

盤海棠式，四瓣形，敞口，平底。通體施白釉，盤外光素，盤內模印雙魚紋。



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A SMALL QINGBAI GLOBULAR JAR AND COVER

Southern Song Dynasty

Elegantly potted, the jar covered inside and out with an attractive translucent pale sky-blue glaze, ending in a neat line on the exterior revealing the white ware, the flat cover similarly glazed with a small round loop handle.

8cm wide (2).

HK\$70,000 - 100,000

US\$9,000 - 13,000

南宋 青白釉小蓋罐

器蓋較平，中間作一帶孔鈕，便於系掛。子母口相合，鼓弧腹下收於小圈足。整器滿施白釉，釉色潤澤，均勻細膩。造型小巧，卓爾不群。



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A SMALL QINGBAI TRIPOD INCENSE BURNER AND COVER

Southern Song Dynasty

The cylindrical body raised on three bracket feet, covered with a thin translucent pale sky-blue glaze on the exterior, the unglazed base and interior exposing the white ware, the similarly glazed cover pierced with a *wan* symbol surrounded by moulded stylised flowers on thin leafy stems.

9.5cm diam. (2).

HK\$50,000 - 80,000

US\$6,500 - 10,000

南宋 青白釉香爐

Compare with a Qingbai tripod incense burner excavated in 1973 from the Song Dynasty tomb of Bao Shou at Daxingji, Hefei, now in the Anhui Provincial Museum, illustrated in Zhang Bai, *Zhongguo chutu ciqu quanji* 9: Zhejiang, Beijing, 2008, pl.109.

香爐筒狀，子母口蓋合，蓋面模印纏枝花卉，花團錦簇之間留有小孔，中間為鏤空萬字紋，便於煙氣蘊散而出。香爐爐蓋及爐身外壁光素無瑕，底部為均勻分佈的三個如意足。整體胎體緻密，通體施青白釉，純淨雅致。

參看1973年安徽省合肥市大興集北宋包 墓出土一件青白釉香薰，現藏於安徽省博物館，著錄於張柏主編，《中國出土瓷器全集9：浙江》，北京，2008年，圖109。其蓋雖然為博山爐式，但香爐底部如意三足與本香爐類似。



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AN UNUSUAL QINGBAI TRIPOD CIRCULAR RECEPTACLE FOR THE SCHOLAR'S DESK

Southern Song Dynasty

Raised on three small scroll feet, decorated with leafy lotus scrolls on the sides, the top with one shallow round receptacle for water and two smaller and deeper receptacles, one round and the other oval, with a small aperture for holding a brush, covered overall with a pale sky-blue glaze.

10.3cm diam.

HK\$40,000 - 60,000

US\$5,200 - 7,700

南宋 青白釉印纏枝蓮花筆插

筆插呈圓柱形，器面有大小有別的四孔，可置物插筆。器身外壁模印蓮花纏枝紋一周，下底作三足。整器造型規整，胎質緊密，通體內外施青白釉，紋樣更為突出。在宋代的《槐陰消夏圖》等繪畫中，都出現了此類筆插的形象。

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A RARE MINIATURE QINGBAI 'CROUCHING OFFICIAL' RUSSET-DECORATED PILLOW

Yuan Dynasty

Modelled in the form of a prostrate figure, with his head turned to one side, wearing a fitted cap, long robes, covered in a straw glaze with russet splashes, the unglazed base exposing the buff ware.
10cm wide

HK\$25,000 - 40,000

US\$3,200 - 5,200

元 青白釉褐彩胡人小枕

Compare with a very similar miniature Qingbai figure illustrated in the exhibition catalogue *Jingdezhen Wares: The Yuan Evolution*, Hong Kong, 1984, p.115, pl.63. The author states that the piece is not big enough to be a pillow. The attitude of lying fully prone, as if in mourning, indicates that such piece was made as a funerary figure.

該瓷枕模仿人形而作，人俯臥，一頭斜倚在雙臂上，雙腿彎曲，通體青白釉，並以褐彩描繪人物頭髮，衣紋等處。人物面部表情刻劃細膩，而衣紋處又寥寥數筆交代，粗細兼顧，塑性巧妙。

對比一件極為類似的青白釉褐彩胡人小枕頭，著錄於香港東方陶瓷協會，《江西景德鎮：元瓷的演變》，香港，1984年，頁115，圖63。書中作者認為此類型人形小枕因體積較小，且形制與墓葬有關，因此可能為冥器而非實用器。



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AN UNUSUAL QINGBAI GROUP OF A STANDING HORSE AND GROOM

Yuan Dynasty

The groom depicted standing next to the saddled horse, with one hand holding the reins, both covered in a creamy-buff-coloured glaze with dark brown splashes.
11cm wide

HK\$30,000 - 40,000

US\$3,900 - 5,200

元 青白釉褐彩胡人牽馬像

瓷塑一胡人牽馬造型，通體施青白釉，以褐彩點綴馬匹的鬃毛，人物的髮髻和服裝。人物與動物比例與現實有別，較為隨意，盡顯創作的個性。且釉層較厚，刻劃粗曠。



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Two views

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A VERY RARE QINGBAI 'SEATED MUSICIAN' BROWN-HIGHLIGHTED EWER AND WARMING BOWL

Northern Song Dynasty

The rounded cylindrical ewer with the neck formed as the head of a musician wearing a cap, playing a wind instrument that forms the long spout with both hands, with details painted in dark brown, applied on the back with a curved strap handle, covered overall with a buff-coloured glaze; the deep bowl with straight sides rising to a flared lobed rim, decorated around the exterior with large overlapping petals, covered overall with a buff-coloured glaze.

The ewer 20cm high (2).

HK\$200,000 - 300,000

US\$26,000 - 39,000

北宋 青白釉褐彩胡人吹笙壺及暖杯

Compare with a related ewer in the form of a court lady, dated 8th-10th century, playing a *sheng* (mouth organ made from reeds) that forms the spout, in the Cleveland Museum of Art, John L. Severance Collection, included in the exhibition *The Arts of the T'ang Dynasty*, Los Angeles County Museum 1957, illustrated by Henry Trubner in the exhibition catalogue *American Exhibitions of Chinese Art*, London, 1957, p.103-104, no.271. Another closely related example was excavated in 1994 from a tomb dated 1025 in Susong County, Anhui Province, now in the Susong Cultural Relics Protection Bureau, illustrated by Zhang Bai, *Zhongguo chutu ciqu quanji*:8, Beijing, 2008, pl.137. The present ewer appears to be an unpublished model and may well be unique.

The result of Oxford Authentication Ltd. thermoluminescence test no.466w75 is consistent with the dating of this lot.

瓷壺的口沿、留、及上腹部作塑形處理，形如胡人吹簫，以褐彩描繪胡人五官，衣紋，胡人脖頸後部至壺上腹部作一流線型耳。腹部下方刻劃數道線條。暖杯葵口外撇，腹部平直下首，圈足，外壁刻劃層層葉片。二器造型古樸，拉胚痕跡明顯。

克里夫蘭藝術博物館藏John L. Severance舊藏一件八至十世紀的仕女吹笙壺，曾於1957年展出於洛杉磯縣藝術博物館《The Arts of the T'ang Dynasty》展覽中，見Henry Trubner編，《American Exhibitions of Chinese Art》，倫敦，1957年，頁103-104，編號271。另見1994年於安徽省宿松縣城東郊北宋天聖三年（1025年）墓出土的一件青白釉胡人吹笙壺，現藏於宿松縣文物管理所，除其釉面開片較大以外，其形制與本壺極為相似，見張柏主編，《中國出土瓷器全集8：安徽》，北京，2008年，圖137。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號466w75），證實與本圖錄之定代符合。





Two views

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A RARE QINGBAI FIGURE OF A SEATED MONK

Southern Song Dynasty

The figure wearing a hat and long beaded necklace on top of a loose long-sleeved robe, with hands held up and open together, his head turned slightly to one side with a congenial smile and friendly expression.

12cm high

HK\$120,000 - 180,000

US\$15,000 - 23,000

南宋 青白釉胎瓷塑人物坐像

Compare with an similar Qingbai seated child excavated from Tomb No.14 at Doufuchi alley, Gulou Street, Beijing, now in the Capital Museum, illustrated in Zhang Bai, *Zhongguo chutu ciqi quanji 1: Beijing*, Beijing, 2008, pl.82

人物造型憨態可掬，席地而坐。圓臉，笑逐顏開，頭戴小帽，身著長袖長衫，穿靴著長褲。脖頸上戴串珠。雙手掌心相對。整器造型可人，通體罩一層薄透明釉，瓷塑細緻，功力深厚。

此類人物瓷塑應該為江西景德鎮窯燒造。北京市鼓樓後街豆腐池胡同14號墓曾出土一件元代青白釉童子瓷塑，現藏於首都博物館，見張柏主編，《中國出土瓷器全集1：北京》，北京，2008年，圖82。





Two views

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A RARE UNGLAZED FIGURE OF A SEATED BOY

Southern Song Dynasty, probably Jingdezhen, Qingbai type

Modelled wearing an elaborate beaded necklace with hands held up in front of his chest, with forehead-patch hairstyle above the face with a smiling expression.

9.5cm high

HK\$120,000 - 200,000

US\$15,000 - 26,000

南宋 素胎瓷塑人物坐像

該瓷塑人物保持素光。面容圓潤，笑意盈盈，頭頂部留特色髮髻。著長袍。胸前佩戴串珠式瓔珞項鍊。雙手執於胸前，腳踩短靴。人物塑造生動活潑，富有動勢，顯示了宋代塑瓷的高超技藝。





Two views

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A RARE SMALL QINGBAI FIGURE OF A SEATED BODHISATTVA

Southern Song Dynasty

Modelled within a rocky grotto, wearing an elaborate crown, prayer beads and loose robes, with a bird perched by one side and a vase by the other, all below an arch of scrolling clouds with a small Buddha head at the centre, covered overall in a translucent pale sky-blue glaze.

15.5cm high

HK\$100,000 - 120,000
US\$13,000 - 15,000

南宋 青白釉觀音像

Devotional shrines and figures became popular during the Southern Song period, and small-scale shrines from this period likely provided the inspiration for future Yuan Dynasty Longquan celadon examples. They included the stylistic elements of the figure within a grotto, the bird and a kundika flask. Compare an elaborate and larger Yuan Dynasty shrine illustrated in *Zhongguo tao ci quanji*, vol.10, Shanghai, 2000, pl.94; and one sold at Christie's New York, 19-20 September 2013, lot 1285.

The result of Oxford Authentication Ltd. thermoluminescence test no.P106w41 is consistent with the dating of this lot.

觀音慈眉善目，面形長圓。頭戴寶冠，身著長衣，胸前珠佩。一腿彎曲，足半露，手臂垂落。騎於其坐騎之上。至於背龕之內。觀音衣紋自然，體態勻稱。像通體施白釉，恬靜安詳。

坐龕觀音像盛行於南宋時期，後來元代時期的龍泉窯例子也大概受到其影響，對比一件尺寸較大的元代坐龕觀音像，見《中國陶瓷全集10》，上海，2000年，圖版94。另一件相關例子可見紐約佳士得，2013年9月19-20日，拍品編號1285。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P106w41），證實與本圖錄之定代符合。



A FINE AND RARE MINIATURE MARBLE-GLAZED GLOBULAR TRIPOD JAR AND COVER

Tang Dynasty

The globular body supported on three feet rising to an everted mouth rim, the stepped cover with a small knob, covered overall with a marbled straw and dark brown glaze.
6cm wide (2).

HK\$280,000 - 350,000
US\$36,000 - 45,000

唐 絞釉三獸足小蓋罐

The technique to achieve the marbled effect was known as *jiao tai*, 'mixed clay' or *jiao you*, 'mixed glaze.' This marbled aesthetic became popular in the Tang Dynasty and was achieved either by layering or folding together two contrasting layers of different coloured clay when making the vessel, or by using two different coloured slips on the surface, which is then covered with a transparent pale yellow or amber glaze.

It is extremely rare to find marbled vessels in shapes other than bowls and dishes. A Tang Dynasty marbled jar of roughly the same form, but with more prominent paw-shaped legs, in the Palace Museum Collection, Beijing, is illustrated in *Ceramics Gallery of the Palace Museum, Part 1*, Beijing, 2008, p.160, no.98 and also by Anthony du Boulay, *Chinese Porcelain*, London, 1973, p.14, no.12.

罐口外卷，圓腹，下承以三獸足，配圓尖鈕蓋。蓋及罐身均以兩種色釉絞出如羽毛狀花紋，可愛別致。

絞胎初於唐代，是借鑑於漆器犀毗工藝而成。其他絞胎例子，可參考北京故宮博物院藏絞胎三足罐，見故宮博物院編，《故宮陶瓷館·上編》，北京，2008年，頁160，圖版98，以及 Anthony du Boulay，《Chinese Porcelain》，倫敦，1973年，頁14，圖12。該件比本拍品略大，但沒有蓋。據文章提及，三足罐是河南鞏義窯常見之器形，相信故宮藏品仍鞏義窯製品。



A LUSHAN PHOSPHATIC SPLASH-GLAZED BALUSTER JAR

Tang Dynasty

The body raised on a splayed foot rising to an upright flaring mouth rim, with a pair of *ruyi*-shaped lug handles on the shoulder, covered overall with a dark black-brown glaze decorated with large irregular splashes of mottled milky white and pale blue, ending in a line on the exterior exposing the buff-coloured ware.

18cm high

HK\$70,000 - 100,000

US\$9,000 - 13,000

唐 魯山窯花釉罐

The bluish or yellowish-milky white 'phosphatic' splashes that decorate the dark brown-glazed wares of this type are applied after the initial glazing. These splashes are sometimes poured on the vessel while it is held on its side, to create a decorative trail down the body.

An ovoid jar with more side trailing splashes and four double-strap lug handles is illustrated by R. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1996, p.95, no.8, where it is also attributed to the Duandian kiln, Lushan county, Henan Province.

The result of C-Link Research & Development Ltd. thermoluminescence test no.1013AJ02 is consistent with the dating of this lot.

罐口微撇，短頸，豐肩，肩上有對稱兩系，圓身，腹部漸收，圈足。通身施黑褐色釉，釉不到底，罐身飾不規則藍色斑塊。

類似的另一件魯山窯花釉罐，見R. Mowry著，《Hare's Fur, Tortoiseshell, and Partridge Feathers》，劍橋，1996年，頁95，圖8。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號1013AJ02），證實與本圖錄之定代符合。



A LUSHAN PHOSPHATIC SPLASH-GLAZED OVIFORM EWER

Tang Dynasty

The ovoid body raised on a short splayed biscuit foot rising to a flaring mouth rim, set with a pair of small loop handles on the shoulder, the shoulders also set with a curved handle and short cylindrical spout, covered overall with a dark black-brown glaze ending in a line above the foot, decorated with large irregular splashes of mottled milky blue, the unglazed base exposing the grey ware.

21cm high

HK\$150,000 - 200,000

US\$19,000 - 26,000

唐 魯山窯花釉注子

The bluish or yellowish-milky white 'phosphatic' splashes that decorate the dark brown-glazed wares of this type are applied after the initial glazing. A comparable example in the Palace Museum, Beijing, is illustrated in *Ceramics Gallery of the Palace Museum Part 1*, Beijing, 2011, p.132-133, no.75.

壺撇口，短頸，橢圓形腹，平底，肩部一面為流，相對一面為曲柄，另兩面各有一系。通體施黑色釉，外部施釉不到底。口、肩等部位施灰藍色斑紋為飾。此壺造型為唐代典型器，其豐碩的壺體顯示出大唐盛世的風韻。釉面色調黑白分明，以大塊色斑點綴器物，質樸而凝重。此件花釉壺應為唐代河南魯山窯的產品，因為相同類型的瓷器殘片標本在魯山窯窯址中有發現。

參看另一件故宮博物院藏的相關例子，見故宮博物院編，《故宮陶瓷館上編》，北京，2011年，頁132-133，圖版75。更多例子可參閱《中國陶瓷全集5》，上海，2000年。





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AN UNUSUAL CHANGSHA PAINTED BOWL

Tang Dynasty

Potted with gently rounded sides, rising to a slightly everted rim decorated with four lobes in dark brown, the interior quickly with stylised floral motifs in brown and green on a greenish-cream-coloured ground.

15.5cm diam.

HK\$70,000 - 100,000

US\$9,000 - 13,000

唐 長沙窯褐綠彩盃

Compare with very similar Changsha potted bowl excavated from the Changsha kiln site in 1983, now in the Hunan Institute of Cultural Relics and Archaeology, illustrated in Zhang Bai, *Zhongguo chutu ciqu quanji*, Beijing, 2008, pl.149.

敞口，微微外撇，弧腹下收，小圈足。器內外皆施青釉，釉不及底，釉色青中泛黃，並以褐彩勾畫花卉紋樣，裝飾盃口外壁，所繪圖案溫雅柔和，釉面有細小的開片紋。

長沙窯創燒于中唐，盛于晚唐、五代，是一處規模宏大、技藝極高的大型瓷窯。本品時代特徵明顯，甚為難得。湖南省文物考古研究所藏有一件類似的唐代褐綠彩盃，於1983年在長沙窯遺址出土，可與本盃做比較，見張柏主編，《中國出土瓷器全集13：湖北、湖南》，北京，2008年，圖149。



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A SMALL CHANGSHA PAINTED RECTANGULAR PILLOW

Tang Dynasty

Of bean shape, covered in a brownish-straw glaze decorated on top with a bird among plants in green and dark brown, the base unglazed exposing the grey ware.

11.7cm wide

HK\$35,000 - 50,000

US\$4,500 - 6,500

唐 長沙窯褐彩小方枕

枕長方形，圓角，一側有孔。瓷枕枕面以醬彩繪山雞野趣景象。有蟲魚，有鳥獸。此枕小巧雅致，為唐代瓷枕之典型器。圖案簡約，畫風清新，寥寥數筆，意趣盎然，足顯陶匠融傳統繪畫技法於陶瓷裝飾中的高超技藝。

A RARE CHANGSHA PAINTED LOBED JAR

Tang Dynasty

The rounded body applied with a pair of small loop handles at each side, decorated around the exterior with spotted roundels in milky blue and dark-brown, some placed centrally within large scale-patterns, all below the cylindrical neck and flared mouth rim, covered overall with a pale grey-green glaze.

20cm high

HK\$80,000 - 120,000**US\$10,000 - 15,000****唐 長沙鐵銅飾瓜棱罐****Exhibited 展覽:**

University Museum and Art Gallery, The University of Hong Kong, 14 October – 17 December 2006,

Illustrated 出版:

Art and Imitation in China, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2006, p.286, no.166.

A Changsha jar, with a more cylindrical body painted with similar roundels, in the Yangzhou Museum, Jiangsu Province, is illustrated in *Zhongguo mei shu fen lei quan ji: The Complete Works of Chinese Ceramics Vol.6*, Shanghai, 2000, no.39.

The result of Oxford Authentication Ltd. thermoluminescence test no.P104z74 is consistent with the dating of this lot.

口沿外撇，直頸，折肩，弧腹下漸收，腹部作瓜棱，對稱的四部分。肩部對稱作雙耳。整器造型敦實，腹部外壁以褐彩，綠彩點串珠紋作裝飾。本器在彩繪和造型方面均很好的體現出長沙窯特點。

此罐曾於2006年10月14日至12月17日在香港大學美術博物館展覽，並出版於香港東方陶瓷協會編，《馳騁古今：中國藝術的仿摹與創新》，香港，2006年，頁286，圖166。江蘇揚州博物館藏一件長沙窯罐，造型偏圓筒形但其串珠紋與本器相似，見《中國美術分類全集：中國陶瓷全集5》，上海，2000年，圖版39。

此拍品經牛津鑒定公司熱釋光年法測試（測試編號P104z74），證實與本圖錄之定代符合。



A RARE CHANGSHA BROWN-SPLASHED STRAW-GLAZED DRAGON-HANDLED EWER

Tang Dynasty

The globular body rising to a short cylindrical neck and flared mouth rim, with a short spout, dragon handle and moulded lug handles on the shoulder, covered in a pale brownish-straw glaze with darker russet-brown splashes.

20cm high

HK\$130,000 - 200,000

US\$17,000 - 26,000

唐 長沙窯龍耳褐斑注子

Ewers of this type are often decorated with sprig-moulded elements that are applied before glazing and then covered with a transparent dark brown glaze on specific areas of the body. The present lot is particularly striking with the two side handles moulded as dragons. These wares were popular as trade goods, with many examples and shards found overseas in Indonesia, Iran and Egypt.

A related ewer with similar moulded handles in the Hunan Provincial Museum, is illustrated in *Zhongguo mei shu fen lei quan ji: The Complete Works of Chinese Ceramics Vol.6*, Shanghai, 2000, no.38.

Compare with a Changsha brown-splashed ewer from the Palace Museum, Beijing, in *Ceramics Gallery of the Palace Museum Part 1*, Beijing, 2008, p.138-139, no.79. And another Changsha ewer with moulded decoration and brown-glazed areas is illustrated by Margaret Medley, *The Chinese Potter, A Practical History of Chinese Ceramics*, New York, 1976, p.98, no.68.

口沿外撇，束頸，溜肩，弧腹下收，圈足，腹部一側作一短留，對稱一側作一龍形曲柄，曲柄兩側對稱作一龍形把。器身滿施淺黃色釉，口沿內外，頸部，腹部，曲柄等部位以深褐色釉進行裝飾。整器造型規整，胎質堅密，胡風盡顯，圓潤的造型也體現了唐代的審美易趣。

青釉褐斑是長沙窯瓷器中常見的一種裝飾，其中青釉褐斑注子器形優美，而裝飾圖案往往具有異國情調，通常作為外銷到西亞以及東南亞各國的產品。

湖南省博物館藏一件長沙窯注子，其兩側曲柄亦作龍形，可資參考，見《中國美術分類全集：陶瓷全集（6）唐、五代》，上海，2000年，編號38。北京故宮博物院亦藏一件唐代長沙窯模印貼花褐斑注子，其裝飾圖案同樣特殊，為外銷西亞各國之產品，見《故宮陶瓷館·上編》，北京，2008年，頁138-139，圖版79。另見Margaret Medley著錄一件類似的長沙窯注子，《The Chinese Potter, A Practical History of Chinese Ceramics》，紐約，1976年，頁98，圖68。



A VERY RARE CHANGSHA 'PHOENIX-HEAD' LONG-NECKED PAINTED EWER

Tang Dynasty/Five Dynasties

The ovoid body painted in dark and light brown with large flowers on scrolling leafy stems, rising to a ribbed neck surmounted with a phoenix head forming the mouth and spout, covered in a buff glaze.

37cm high

HK\$150,000 - 250,000

US\$19,000 - 32,000

唐/五代 長沙窯褐彩鳳首壺

Ceramic phoenix-headed ewers from the Tang Dynasty, such as the present lot, derived from prototypes made in gold and silver. These metal wares were imported from Sasanian Persia along the Silk Road. Ceramic phoenix-headed ewers gained popularity during the Tang Dynasty and were made at various kilns. A white-glazed porcelain ewer similarly formed with a phoenix head spout and without a handle, dated 9th-11th century, in the British Museum, London, is published by S.J. Vainker, *Chinese pottery and porcelain*, 1991, museum number Asia OA 1936.10-12.206. Compare also with a Qingbai phoenix-head ewer in the Brooklyn Museum, Ella C. Woodward Memorial Fund and Frank L. Babbott Fund, illustrated by Jan Wirgin, *Sung Ceramic Designs*, London, 1970, pl.29h.

壺的口沿外部作立體鳳首狀，鳳首上方為瓶口，使得壺整體頗似一隻挺立的鳳鳥。壺頸部出稜數周，壺身溜肩弧腹，下部漸收，圈足。腹部以褐彩繪花卉紋樣，筆觸清晰可見。

六朝至唐代，我國與西亞各國文化交流頻繁，波斯的一種鳥首壺傳到我國，影響所及，在唐代的青瓷、白瓷及三彩釉陶中出現了鳳首壺。此壺既吸取了波斯薩珊王朝金銀器造型的特點，又融入了我國傳統的龍鳳裝飾藝術。倫敦大英博物館藏一件九至十一世紀的白釉鳳首壺，器形相似但無柄，見S.J. Vainker編，《Chinese pottery and porcelain》，1991年，博物館編號Asia OA 1936.10-12.206。可參考另一件青白釉鳳首壺，現藏於布魯克林博物館的Ella C. Woodward紀念基金和Frank L. Babbott基金會，見Jan Wirgin編，《Sung Ceramic Designs》，倫敦，1970年，圖版29h。更多例子可參見李輝柄編，《晉唐瓷器——故宮博物院藏文物珍品大系》，上海，2002年。



A SANCAI 'LOTUS-BLOOM' LOBED OVAL DISH

Liao Dynasty

The shallow dish with a flat amber-glazed rim decorated with a floral scroll, with three lotus blooms on the interior painted in dark green and amber on a straw-coloured incised ground, the unglazed base exposing the grey-buff ware.

26cm wide

HK\$70,000 - 100,000

US\$9,000 - 13,000

遼 三彩印花海棠式長盤

Provenance 來源:

John Sparks Ltd. (affixed label)

Bracket-lobed dishes such as this one were constructed over moulds with decorative motifs incorporated on it. Several related examples include: one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty I*, Hong Kong, 1996, p.281, no.255; another decorated on the centre with a leafy lotus bloom in the Tokyo National Museum, illustrated by Margaret Medley, *Tang Pottery and Porcelain*, London, 1981, p.138, no.137; and a pair illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.404-407, no.184 and 185.

盤呈海棠式，八曲形，平底，淺身，折沿，寬平邊。盤口沿膜印卷草紋，盤心飾水波紋，中心有三多盛開蓮花，以黃、白、綠三色釉彩裝飾，極為珍貴。

三彩器中水波紋較為少見，北京故宮博物院藏有一件遼代三彩盤，與本盤如出一轍，見李輝柄編，《故宮博物院藏文物珍品全集：兩宋瓷器（上）》，香港，2001年，頁281，圖版255。東京國立博物館亦藏一例可資參考，見Margaret Medley，《Tang Pottery and Porcelain》，倫敦，1981年，頁138，圖137。





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A GREEN AND YELLOW GLAZED SERVING BOWL

Liao Dynasty

Potted with deep sides, raised on a short foot and rising to an everted rim, the interior covered with a deep green glaze, decorated with two incised bands on the lower half of the body around the amber-glazed exterior.
16cm diam.

HK\$20,000 - 30,000

US\$2,600 - 3,900

遼 素面三彩盃

盃口外撇，弧腹下收，底部收為小圈足。外壁施褐彩，內壁綠彩，碧綠富有光澤。遼三彩基本取法于唐三彩，並在其基礎上有所發展，形成自身的風格，具有強烈的民族特徵。

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A WELL-MATCHED PAIR OF SANCAI PETAL-RIMMED LOBED DISHES

Liao Dynasty

Each dish with lobed sides moulded on the interior with a in amber glaze on an incised deep green ground, surrounding a large white and russet flower head at the centre, the exterior covered in a pale green glaze.

13.8cm wide (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

遼 三彩印花盤一對

A dish of similar form and moulded decoration in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty I*, Hong Kong, 1996, p.280, no.254. Another related example is in the Asian Art Museum of San Francisco, illustrated by Margaret Medley, *Tang Pottery and Porcelain*, London, 1981, p.138, no.136.

盤敞口，斜壁，平底。口沿為八瓣花口，通體印花，中心為一大正面蓮花，八方各飾荷蓮，間以水波紋，模印清晰，有條不紊。施有綠、白、黃三色。

北京故宮博物院藏一件遼三彩印花盤，器形與本拍品十分近似，其大小相若，模印內容及佈局相近，唯三彩上色之位置略有大同，見李輝柄編，《故宮博物院藏文物珍品全集：兩宋瓷器(上)》，香港，2001年，頁280，圖版254；舊金山亞洲藝術博物館藏一件三彩盤可做比較，見Margaret Medley編，《Tang Pottery and Porcelain》，倫敦，1981年，頁138，圖136。



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A RARE GREEN-GLAZED SLENDER BALUSTER FLASK WITH APPLIED DECORATION

Liao Dynasty

The ovoid body raised on a tall foot, rising to a ribbed neck and flat cup-shaped mouth, decorated with patterns of raised whorls and pendent bands, the sides applied with two linked strap handles, covered overall in a deep green glaze.

29.5cm high

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

US\$100,000 - 150,000

遼 綠釉貼花穿帶瓶

A stoneware flask of similar form with linked strap handles and a cup-shaped mouth, formerly in the George Eumorfopoulos Collection, in the Victoria and Albert Museum, London, is illustrated by Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p.68, no.64. Compare also with an amber-glazed flask with similar applied decoration, unearthed from a Liao tomb in Helinge'er county, Inner Mongolia, in the Inner Mongolia Autonomous Region Museum, illustrated in *Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty*, Yale University Press New Haven, 2010, p.316, fig.6.61.

A Liao Dynasty ewer and cover, decorated with similar whorl patterns and pendent bands, was included in the exhibition *The Arts of the T'ang Dynasty*, Los Angeles County Museum 1957, illustrated by Henry Trubner in the exhibition catalogue *American Exhibitions of Chinese Art*, London, 1957, p.104-105, no.279.

The result of C-Link Research & Development Ltd. thermoluminescence test no.8729YL10 is consistent with the dating of this lot.



瓶盤口，頸部及口沿外側皆作出稜數周，模仿繩紋。溜肩，弧腹下收，圈足外撇。肩部和近底處均對稱置有雙系。瓶身貼花裝飾，構思巧妙，通體施綠釉，鮮翠欲滴，明亮可鑒。

該瓶是我國北方民族在遊獵生活中使用的貯藏容器。參看另一件維多利亞和阿爾伯特博物館藏George Eumorfopoulos尤氏舊藏的類似花瓶，見Rose Kerr編，《Song Dynasty Ceramics》，倫敦，2004年，頁68，編號64。內蒙古自治區博物館藏一件出土於內蒙古和林格爾縣遼墓的相關例子，見《Chinese Ceramics, From the Paleolithic Period through the Qing Dynasty》，紐哈芬，2010年，頁316，圖6.61。

一件紋飾相似的遼代蓋壺曾於1957年在洛杉磯縣藝術博物館《The Arts of the T'ang Dynasty》展覽中展出，見Henry Trubner編，《American Exhibitions of Chinese Art》，倫敦，1957年，頁104-105，編號279。

此拍品經香港中科研發有限公司熱釋光年法測試（測試編號8729Y L10），證實與本圖錄之定代符合。



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A RARE PAINTED POTTERY TANKARD FORMED AS A HUMANOID FOOT

Neolithic Period, Gansu Province

The vessel with a short strap handle on one side, decorated with groups of three lines to the foot and horizontal bands on the ankle, the base exposing the pale reddish-brown ware.

14.7cm high

HK\$200,000 - 300,000

US\$26,000 - 39,000

新石器時代 彩繪足形陶罐 甘肅地區

Although no other Neolithic pottery model of a foot seems to have been published, two boots attributed respectively to the Xibor Culture and Qijia Culture have been illustrated by Simon Kwan, *Chinese Neolithic Pottery*, Muwen Tang Fine Arts Publication, 2005, nos. 128 and 93. A more carefully finished pottery boot is also illustrated, *op.cit.*, fig.28, p.37 where a Beixin Culture origin is suggested as the vessel was unearthed at Liewan, Ledu, Qinghai Province; the culture is much earlier, dating to circa 5400-4100BC.

陶罐仿人體足部製作而成，胎呈暗紅色。頸部近似筒狀，並在口沿下作一把手，並繪黑色漁網紋，下承接弦紋十周。下部為腳部展開，繪黑色繩紋。紋飾簡潔明快，樸素大方，有很強的裝飾性。此類陶器的裝飾風格是馬家窯文化中馬家窯類型彩陶的常見紋飾。



A PAINTED POTTERY OVOID JAR

Neolithic Period, probably Qijia Culture, circa 2050-1700 BC

Of tapered round form, rising from a flat base to a flared mouth rim flanked by a pair of wide strap handles, decorated around the exterior with geometric zig-zag borders amidst horizontal bands and cross-hatch designs.

20.3cm high

HK\$50,000 - 100,000

US\$6,500 - 13,000

新石器時代 彩繪陶罐 或齊家文化

For a comparable painted two-handled oviform jar, see Simon Kwan, *Chinese Neolithic Pottery*, *op.cit.*, nos.105, 106 which he describes as coming from the Qijia Culture. He notes that red pottery with red-painted patterns is a special type of Qijia Culture ware. A similar painted jar was unearthed at Yatou, Lanzhou, Gansu Province; see *Zhongguo Taoci Quanji: Xinshiqi Shidai*, no.145.

直口，折沿，弧腹下收。胎呈暗紅色，胎體砂質紅陶。口沿至肩部對稱作兩耳。口沿內外作倒三角形靈格紋，腹部滿施各式網格紋，成組而繪。此器造型飽滿，圖案線條流暢，幾何紋樣極具裝飾意味。



A RARE EARLY PAINTED RED POTTERY OVOID JAR

Neolithic Period, probably Qijia Culture, circa 2050-1700 BC

The tapered rounded body decorated with columns of geometric meander designs in dark red contrasting with the lighter red-brown ware, rising to a flared neck with a pair of handles at the sides.

25cm high

HK\$70,000 - 100,000

US\$9,000 - 13,000

新石器時代 彩陶網紋罐 或齊家文化

See footnote to the preceding lot.

罐撇口，深腹，平底，肩部置雙系。泥質紅陶。通體繪各式幾何紋樣。頸部斜向網格紋，腹部以縱向線條進行分割，S型方塊紋滿飾。這樣簡單排比似的刻劃紋飾反映了新石器時代陶器的裝飾風格。





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A SMALL GREY POTTERY CORD-MARKED TRIPOD GLOBULAR WATER POT

Warring States Period

Raised on three small round supports, the rounded exterior scored with criss-crossed cord markings, with two pairs of tiny lug handles on the sides, the pottery of a brown-grey colour.

4.8cm wide

HK\$50,000 - 60,000

US\$6,500 - 7,700

戰國 灰陶印布紋雙系小罐

斂口，鼓弧腹，下收，承小足，腹部上方近口沿處對稱作雙系。整器屬印文硬陶，小罐外壁以排印的方式，將織物的機理印在陶器外壁作為裝飾，具有強烈的裝飾意味，時代氣息鮮明。



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A POTTERY CORD-MARKED GLOBULAR JAR

Warring States Period

Raised on three tiny round supports, the body impressed with criss-crossed cord markings, the shoulder applied with two pairs of small lug handles at each side, the base exposing the deep reddish-brown ware.

11cm high

HK\$12,000 - 20,000

US\$1,500 - 2,600

戰國 灰陶印布紋雙系罐

斂口，鼓腹，腹部下垂，平底，肩部兩側作雙系。整器屬印文硬陶，外壁以排印的方式，通身佈滿印布紋飾。

255

A BROWN-GLAZED 'BIXIE AND EAR-CUP' WATER DROPPER

Western Jin Dynasty

Modelled in the form of a recumbent mythical beast, with its lion-like head turned on its side resting by its hind legs, holding an ear cup in its mouth to collect water flowing from the hollow body through a small hole in its jaws, the back with a cylindrical aperture, covered overall with a brown glaze.

10cm wide

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

西晉 醬釉獸形水滴

硯滴為瑞獸形象，口部銜一雙耳杯。背上有圓形的小直口可以盛水，通體施醬釉。醬黃色釉，釉色濃郁古樸，反映出當時崇尚樸實自然的藝術格調。

水滴又稱硯滴，是中國古代的一種文具，用於貯水並向硯池內滴水。清人許之衡在《飲流齋說瓷》中記：「蟾滴、龜滴，由來已久。古者以銅，後世以瓷，凡作物形而貯水不多則名曰硯滴。」



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A BROWN-GLAZED 'BIXIE AND EAR-CUP' WATER DROPPER

Western Jin Dynasty

Modelled in the form of a mythical beast, with its lion-like head turned on its side beside by its hind legs, holding an ear cup in its mouth to collect water flowing from the hollow body through a small hole in its jaws, with a small pair of moulded wings between the cylindrical aperture, covered overall with a brown glaze.

10cm wide

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

西晉 醬釉獸形水滴



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A SMALL GREEN-GLAZED MODEL OF A HORSE AND FOREIGN RIDER

Han Dynasty

The rider wearing a fitted cap, long tunic and dark brown boots, his face with bushy eyebrows and a prominent beard, seated on a saddled horse standing foursquare, covered overall in a dark green glaze ending above the hooves.

9.2cm wide

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

漢 綠釉陶塑胡人騎馬

陶塑胡人騎馬，將馬背上的人與駝騎的馬表現的惟妙惟肖。馬的比例，馬與人的比例較為誇張。馬頭大且刻劃細膩，對於耳、嘴、面容均有較為細緻的刻劃，而四肢較短，足部留釉。人物頭戴小帽，鼻樑高挺，胡人特徵明顯，人面部和馬頭均沖前方。整個小像施綠釉，由於漢代原始瓷的燒制溫度還未達到瓷的水平，因而雖然上釉，但仍然是陶質作品。



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END OF SALE

**ART OF ASIA
FROM THE TUYET NGUYET
AND STEPHEN MARKBREITER
COLLECTION**

Thursday 9 October 2014
Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
Admiralty, Hong Kong

**A matched pair of huanghuali
and burlwood-inlaid yoke-back
armchairs, nanguanmaoyi**
19th century
The larger: 105 cm high (41 1/4 in)
HK\$200,000-300,000

ENQUIRIES

Hong Kong
+852 2918 4321
chinese.hk@bonhams.com



Bonhams

HONG KONG

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Upcoming Bonhams Hong Kong Auctions

Autumn 2014

9 October

The Feng Wen Tang Collection of Early Chinese Ceramics
Art of Asia from the Tuyet Nguyet and Stephen Markbreiter Collection

20 November

Fine and Rare Wines, Cognac & Single Malt Whisky

23 November

Asian 20th Century and Contemporary Art
Chinese Paintings and Calligraphy:
Classical, Modern and Contemporary Ink

24 November

Fine Jewellery and Jadeite

25 November

Important Jade Carvings from the Somerset de Chair Collection
Diligence and Strength: A Magnificent Jade Water Buffalo
Fine Chinese Ceramics and Works of Art

29 November

Fine Watches, Wristwatches and Writing Instruments
The Fine Leica Centenary Sale

Enquiries and Catalogues

Hong Kong
+852 2918 4321
Info.hk@bonhams.com

Bonhams

HONG KONG

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FINE CHINESE ART

Thursday 6 November 2014
New Bond Street, London

THE PROPERTY OF A GENTLEMAN

AN EXTREMELY RARE AND IMPORTANT DOUCAI 'LOTUS POND' JAR

Chenghua six-character mark and
of the period (1465-1487)
17cm (6 3/4in) diam.
Estimate on request

Provenance:

A European private collection

ENQUIRIES

Colin Sheaf
+44 (0) 20 7468 8237
colin.sheaf@bonhams.com

Asaph Hyman
+44 (0) 20 7468 5888
asaph.hyman@bonhams.com



Bonhams

LONDON

bonhams.com/chinese

IMPORTANT JADE CARVINGS FROM THE SOMERSET DE CHAIR COLLECTION

Tuesday 25 November 2014
Hong Kong

A MAGNIFICENT IMPERIAL PALE GREEN JADE ARCHAISTIC VASE, HU

Qianlong four character
fang gu mark and of the period
41.8cm (16 1/2in) high
HK\$ 12,000,000 - 15,000,000

ENQUIRIES

+852 2918 4321
chinese.hk@bonhams.com

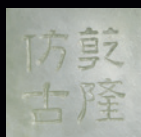
+44 (0) 20 7468 8248
asaph.hyman@bonhams.com

Provenance

Eskenazi Ltd., London and Milan, circa 1960-1961
Spink & Son Ltd., London
Sotheby's London, 21 November 1961,
lot 164 (frontpiece illustration), where it is noted was
acquired by Marshall
Property of a Nobleman, sold at Christie's London,
16 December 1987, lot 472
Spink & Son Ltd., London, 1989
Somerset de Chair (1911-1995)

Illustrated

Oriental Art Magazine,
Summer 1962, pp.88-89, fig.7
G. Wills, Jade of the East,
New York, 1972, pp.93, 116-117
G. Eskenazi and H. Elias,
A Dealer's Hand:
*The Chinese Art World Through
the Eyes of Giuseppe Eskenazi*,
London, 2012, p.237, pl.157.



Bonhams

HONG KONG

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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 tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

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

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'*

discretion from time to time by notice given orally or in writing before or during a *Sale*.

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

4. CONDUCT OF THE SALE

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

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

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

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

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

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

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee and Telephone Bidding Form* before the *Sale*. You may be asked for proof of identity, residence, financial details and references, which, if asked for, you must supply if your bids are to be accepted by us. Please bring your passport, Hong Kong Identity Card (or similar photo proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid.

We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You

will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed.

If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. The decision of the *Auctioneer* is considered final and conclusive.

At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete an Absentee and Telephone Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office which is responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls may be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee and Telephone Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our Website at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to Bonhams under any *contract* resulting from the acceptance of a *bid*.

Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to an Absentee and Telephone Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during

the *Sale*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any Tax.

At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in **Appendix 2** at the end of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers of Lots*:

- 25% up to HK\$800,000 of the *Hammer Price*
- 20% from HK\$800,001 of the *Hammer Price*
- 12% from HK\$15,000,001 of the *Hammer Price*

8. TAX

The *Hammer Price* and the *Buyer's Premium* payable by the *Buyer* is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the *Buyer* shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the *Purchase Price* payable by the *Buyer*.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus Tax and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to be made to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank : all cheques must be cleared before you can collect your purchases.

bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed HK\$80,000. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed HK\$80,000. We will need to see your passport if you wish to pay using travellers cheques;

bank transfer: you may electronically transfer funds to our *Client Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Client Account* details are as follows:

Bank :	HSCB
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:	HSBCHKHHKHK

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than

the Hong Kong dollars amount payable, as set out on the invoice.

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 – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- ≈ 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 to, and received in cleared funds by, Bonhams.

6 PAYMENT

6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.

6.2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.

7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot. 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
				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. Bonhams has a disputes procedure in place
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> .	11.2	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.
		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> .		
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.	10.3	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 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	THE SELLER'S LIABILITY			1	THE CONTRACT
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> .			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> .
9.2	Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the <i>Sale of Goods Ordinance</i> (Chapter 26 of the Laws of Hong Kong) or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	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.
9.3	The <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	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> .
		10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
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.	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
		10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".	1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.	1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
		10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .		
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.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1.5.3	we will provide a guarantee in the terms set out in paragraph 9.
		10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assignees of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.	1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .
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				

2	PERFORMANCE OF THE CONTRACT FOR SALE You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		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> .	7.1.6	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;
3	PAYMENT				
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .		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;
3.1.1	The <i>Purchase Price</i> for the <i>Lot</i> ;	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	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;
3.1.2	A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and			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;
3.1.3	If the <i>Lot</i> is marked [^{AF}], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.				
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	4.8	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.	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;
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.	5	STORING THE LOT 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.	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> .
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the <i>Seller</i> .			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.
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.			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.
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> .	6	RESPONSIBILITY FOR THE LOT Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	7.4	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 <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
4	COLLECTION OF THE LOT	6.1			
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i> .	7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
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> .	7.1		8.1	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
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	7.1.1	to terminate this agreement immediately for your breach of contract;	8.1.1	
		7.1.2	to retain possession of the <i>Lot</i> ;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
		7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
		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;		
		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		

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 be 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.				
9.2	Paragraph 9 applies only if:	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		
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	10.2.2	changes in atmospheric pressure; nor will we be liable for:		
		10.2.3	damage to tension stringed musical instruments; or		
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.	11.5	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.
9.2.3	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.	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
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 maybe entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any <i>loss</i> or <i>damage</i> alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.8	In this agreement "including" means "including, without limitation".
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.			11.9	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.
9.4	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> .			11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
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> .	10.5	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	11.11	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.
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.		You may wish to protect yourself against loss by obtaining insurance.	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.
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.			12	GOVERNING LAW
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	12.1	Law
		11.1	You may not assign either the benefit or burden of this agreement.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place.
10	OUR LIABILITY	11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.	12.2	Language
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				The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
					DATA PROTECTION - USE OF YOUR INFORMATION
					As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.
					We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary).

Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

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

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

APPENDIX 3

DEFINITIONS and GLOSSARY

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

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked ["*"] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the

Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax on the Hammer Price. (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Tax" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees,

levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

"Website" Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

"Section 14 Implied undertaking as to title etc.

- (1) In every contract of sale, other than one to which subsection (2) applies, there is-
 - (a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and
 - (b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-
 - (a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and
 - (b) an implied warranty that neither-
 - (i) the seller; nor
 - (ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor
 - (iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

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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。

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電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。

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3. 拍賣品的說明及成交價估計

拍賣品的合約說明

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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。對此份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

賣家對閣下的責任

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

邦瀚斯 對閣下的責任

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

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

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）及拍賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

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

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

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

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

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站 <http://www.bonhams.com>。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參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日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票：如閣下可提供適當身份證明，且本公司信納該匯票或支票屬真實，本公司可容許閣下即時領取拍賣品；

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以鈔票、錢幣，或者以港幣（不接受其他貨幣）為單位的旅行支票，為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣、旅行支票以外的方式付款；

旅行支票：閣下可以旅行支票支付於拍賣會購買的拍賣品，惟閣下須支付於拍賣會上購買的所有拍賣品的總金額不得超過80,000港元。若閣下以旅行支票付款，本公司須查看閣下的護照；

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

銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
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，閣下在拍賣前可預先通知發卡銀行，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來的物品。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，並且屬較後期的作品；

「**仿巴薩諾**」：我們認為這是該藝術家某知名畫作的複製作品；

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

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

20. 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。如就詮釋本競投人通告有任何爭議，以英文條款為本。

保障資料 – 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

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

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

1	合約	5	風險、產權及所有權	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；
1.1	此等條款乃規管賣家向買家出售拍賣品的銷售合約。	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。	8.1.7	取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受權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；
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。	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。	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；
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。	6	付款	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
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。	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。	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。
2	賣家的承諾	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。		
2.1	賣家向閣下承諾：	7	領取拍賣品	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。
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；	7.1	除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。	8.3	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。
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。	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。	9	賣家的責任
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。	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。	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。
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；	7.4	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	9.2	在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。
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。	7.5	倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。	9.3	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）。
3	拍賣品的說明	8	未有支付拍賣品的款項	9.4	就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；
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串述，包括任何說明或成交價做計，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。	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）：		
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。	8.1.1	因閣下違反合約而即時終止銷售合約；		
4	對用途的合適程度及令人滿意的品質	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；		
4.1	賣家並無亦無不同意對拍賣品的令人滿意品質或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。	8.1.3	保留拍賣品的管有權；		
4.2	對於拍賣品的令人滿意品質或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。	8.1.4	遷移及儲存拍賣品，費用由閣下承擔；		
		8.1.5	就閣下於銷售合約所欠的任何款項及/或連約的損害賠償，向閣下採取法律程序；		

9.5	在任何情況下，倘若賣家就拍賣品，或任何其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	規管法律	3	付款
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。	11.1	法律	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：
10	一般事項	11.2	語言	3.1.1	拍賣品的買價；
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。		本銷售合約以中英文刊載。如就詮釋本銷售合約有任何爭議，以英文條款為本。	3.1.2	按照競投人通告規定費率的買家費用；及
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。		附錄二	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。
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，則該訂約方只要在此情況仍然持續時，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。		買家協議	3.2	根據本協議，閣下亦須應要求向本公司支付任何開支。
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。	1	合約	3.3	除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10.5	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。	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。	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。
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。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.5	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。
10.7	銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.6	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。
10.8	銷售合約內「包括」一詞指「包括，但不限於」。	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	3.7	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。
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。	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：	4	領取拍賣品
10.10	凡提述第某段，即指銷售合約內該編號的段落。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4.1	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。
10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	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。
10.12	銷售合約凡賦予賣家豁免、及/或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	1.5.3	本公司會按照第9段所載條款提供擔保。	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。
		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）。	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。
		2	履行銷售合約	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。
			閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。		

4.6	閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。	7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；	9.2.2	閣下於知悉拍賣品為或可能為贗品後，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贗品；及
4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	7.1.10	在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	9.2.3	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贗品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.11	於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。	9.3	於下述情況下，第9段不適用於贗品：
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賣主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.2	就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	9.3.1	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贗品主要專家在當時的意見；或
6	對拍賣品的責任	7.3	倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。	9.3.2	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贗品，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。
6.1	待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	7.4	本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.4	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贗品而必需進行的程序及測試。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	8	其他人士就拍賣品的申索	9.5	倘本公司信納拍賣品為贗品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
7	未能付款或提取拍賣品及部份付款	8.1	倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：	9.6	第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
7.1	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下：	8.1.1	保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或	9.7	倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
7.1.1	因閣下違反合約而即時終止本協議；	8.1.2	向閣下以外的其他人士交付拍賣品；及/或	9.8	第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
7.1.2	保留拍賣品的管有權；	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	10	本公司的責任
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	8.1.4	就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。	10.1	就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。
7.1.4	就閣下所欠的任何款項（包括買價）及/或違約的損害賠償，向閣下採取法律程序；	8.2	第8.1段所述的酌情權；	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：
7.1.5	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；	8.2.1	可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何判決、命令或判決而終止，於該管有權終止後隨時行使；及	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
7.1.6	取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；	8.2.2	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。	10.2.2	大氣壓力改變； 本公司亦不就以下負責：
7.1.7	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協議或任何其他方式按不設底價形式出售拍賣品；	9	贗品	10.2.3	弦樂器的損壞；或
7.1.8	保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；	9.1	本公司根據本第9段的條款就任何贗品承擔個人責任。	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。
		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		

- 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（包括成交价）。

「**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**」本公司對成交价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買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。

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

「**成交价**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保証**」指業務規則第8.2.1段所述的保証。

「**遺失或損壞保証費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦瀚斯，供以拍賣或私人協約形式出售的任何物品（而凡提及任何拍賣品，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**」成交价與成交價的稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「拍賣會」由邦瀚斯提供以作銷售拍賣品的拍賣會。

「出售所得款項」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

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

「專家查驗」由專家對拍賣品進行目視查驗。

「郵票」指於專門郵票拍賣會提供以作銷售的郵票。

「標準查驗」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。

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

「儲存承辦商」於圖錄指明的公司。

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

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

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

「網站」網址為www.bonhams.com的邦瀚斯網站。

「撤銷通知」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。

「不設底價」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙

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

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

「受託保管人」：貨品所交託的人士。

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

「互爭權利訴訟」：由法院裁定拍賣品擁有權誰屬的訴訟。

「投得」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「留置權」：管有拍賣品的人士保留其管有權的權利。

「風險」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「所有權」：拍賣品擁有權的法律及衡平法上的權利。

「侵權法」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(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

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