



Bonhams

Fine Chinese Art

Introducing Beauty and Beyond: Women in Chinese Art

Hong Kong | 27 May 2021







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Introducing Beauty and Beyond: Women in Chinese Art

Hong Kong | Thursday 27 May 2021 at 2.30pm

香港 | 2021年5月27日 | 下午二時三十分

Lots 1 - 87

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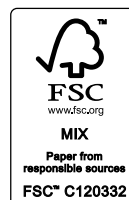
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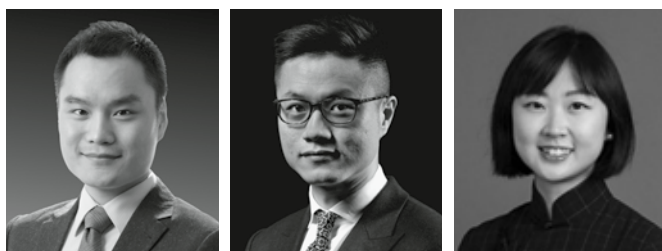
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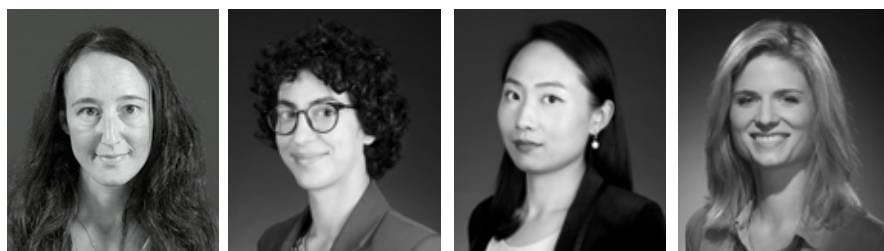


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Beauty and Beyond: Women in Chinese art

Lots 1 - 64



絕色
女性
與
中國
藝術

‘Beige is the Brightest Colour’:

Representing Women in China since the Ming Dynasty

Keason Tang

Given the global influence today of feminist theory, it might seem slightly old-fashioned to Western ears these days to use the Chinese character *Juese* 絕色 (supreme beauty) as an all-encompassing Chinese descriptive term for a woman who excels in either (or both) her outward appearance and her personal qualities. This is because the Chinese language has long attributed this single character to describe the beauty of a woman which transcends her physical appearance; for centuries it has been the most polite and appreciative term to define this excellence. Ouyang Xiu (1007–1072) once described the legendary Wang Zhaojun as ‘A supreme beauty that cannot be found in the world’, thus praising her almost other-worldly beauty. Wang did not attract the admiration of scholars and students for over one thousand years just for being physically attractive. Instead, it was her innate ‘loyalty’ (*jie* 節), more clearly defined for a modern audience as her ‘willingness to sacrifice her own happiness for the sake of her people’, which provided the real reason why she was admired. She was venerated for something entirely feminine, for qualities which could never be found in the male species.

I. ‘SUPREME BEAUTY’: TALENTS AND VIRTUES

‘Gender’ and ‘Intelligence’ were subjects widely debated at the end of the Ming dynasty. Li Zhi (1527–1602) believed that while the male and female sexes were biologically distinct, intelligence itself knows no gender (‘Though it can be said that there are men and women, how is it appropriate to assume there are male and female intelligence?’ *-Fen Shu*, 1590). He also challenged the notion that, if such a distinction was to be made, it was inevitable that male intelligence was more profound than female intelligence. (‘It can be said that intelligence comes with varying levels of profundity, but how can one assume that a man must be deep and a woman must be shallow?’).

The more traditional commentator Chen Jiru (1558–1639) laid out the conservative position in *Ande zhangzhe yan* (Letters from Chen Jiru, 1606): ‘It is of course wise and virtuous for a woman to be literate and be able to understand righteousness, but it is rare to find one. Others like to read plays and novels or indulge in fantasies, or even play with words to challenge the law and conventions, as well as commit shameless antics. They would have been better had they been illiterate and kept living a simple complacent life instead. The saying that a virtuous woman is a talentless woman is the most profound.’ Although this dismissive phrase ‘a virtuous woman is a talentless woman’ is still frequently quoted even today by patriarchal parents and misogynist men, the quote had attracted harsh criticism and rebuttal from Chen’s more philosophical contemporaries as soon as it came out.

To refute it, Feng Menglong wrote in 1626 in his *Guizhibu zongxu* (A Preface to the Chapter of Women’s Talent): ‘There is this saying: a talented man is a virtuous man, and a virtuous woman is a talentless woman. How is this so? ... For talent is but intelligence; to possess no intelligence is to be ignorant; and since ignorance is seen as virtuous, does that mean all the ignorant village women in the world are virtuous?’ Many years later, even Chen’s own young friend Zhang Dai (1597–1689) argued: ‘Chen said: ‘A talented man is a virtuous man, and a virtuous woman is a talentless woman.’ This phrase is inaccurate. I would say he who is virtuous but does not show his virtue is the most talented, and she who is talented but does not reveal her talent is the most virtuous.’



Fig.1 Lot 15 Gai Qi, *Portrait of Lin Daiyu*
圖一 Lot 15 改琦繪 黛玉葬花 (局部)



Fig.2 Gai Qi, Lin Daiyu in Illustrated
Dream of the Red Chamber (detail)
圖二 改琦繪 《紅樓夢圖詠》之黛玉 (局部)
台北中央研究院歷史語言研究所藏

Whatever the late Ming philosophical disagreements may have been, Chinese cultural and literary society recognised many talented women who were noted for their skills in poetry, calligraphy, and painting, beginning with Song court ladies but especially those during the Ming and Qing dynasties. The Qing dynasty anthology *Yutai shushi* (*The Jade Terrace History of Calligraphy*) compiled by Li 'E (1692-1752) listed a total of 211 women calligraphers spanning ancient times until the 18th Century. The Qing dynasty cultural historian Tang Shuyu, wife of Wang Yuansun (1789-1835), compiled *Yutai Huashi* (*The Jade Terrace History of Painting*), which included more than two hundred women painters recorded from the earliest historical periods until the late Qing Dynasty.

Women also established poetry clubs during and after the Ming dynasty. For example, Fang Weiye (1585-1668) from Tongcheng, Anhui, organised a poetry club for socialites, and compiled an anthology of historical women poets, *Gongwei Shishi* (*The History of Poetry in the Palace*). On one occasion during the Kangxi reign (1662-1722), Xu Zhaohua invited a group of aristocratic ladies from Jiangsu and Zhejiang Provinces to form a women's poetry club, and they held gatherings at her mansion Chuanshi Lou. Xu Zhaohua's mother Shang Jinghui was herself a poet and wrote the poetry collection entitled *Yongchu Tang Ji* (*Poems by the Hall of Yongchu*). Still in the early Qing dynasty, Gu Zhiqiong from Qiantang organized the Jiaoyuan ('Plantain Garden') Women's Poetry Club, the members becoming known as the 'seven poets of Jiaoyuan'. During the reign of the Qianlong Emperor (1736-1795), ten women poets in Wuzhong established the 'Qingxi Recital Society'.

Painting and calligraphy were also favoured media for well-educated females. 'Orchid on Rocks' (Lot 41) is an album painted by Ma Shouzheng (1548-1604), who was born in Nanjing; a late Ming period composer, poet, and painter, she was characterised as one of the 'eight beauties of Qinhua'. In her biography, recorded by both *Yutai Shushi* and *Yutai Huashi*, it was stated admiringly that she 'lived in a nice place near the Qinhuai river, was selflessly altruistic, and would give money to help out youngsters.'

II. MING DYNASTY PRINTED REPRESENTATIONS OF WOMEN

Since Chinese literature tended to focus on innate female talents and virtues, not on physical beauty, the depiction of female beauty was not of much interest to artists, or to engravers of the woodblock prints which became much widely available in the later decades of the Ming dynasty. For example, in the slightly later *Dream of the Red Chamber*, Cao Xueqin (1715-1763) describes Lin Daiyu's exceptional physical features in a way which essentially presents them as expressions of Lin's internal emotions: 'Her eyebrows, like two finely outlined threads of smoke, were close together and seemed to express sorrow, even when she was quite merry. Her soulful eyes looked serious even when she was laughing gaily. She was beautiful, but her beauty was clothed with the cloak of suffering. Her eyes were always glistening as if full of tears. And how faint and soft was her breathing. In repose she was like the dewy reflection of a flower in water. In motion she was like a willow branch trembling in the wind.' This did little to depict how she actually looked, and artificial description of this kind even resembled the way the hero Jia Baoyu was described: 'the natural colour of his cheeks triumphed over the artificial effect of powder and paint, his glance was soulful, his speech was a smile. But his character expressed itself most eloquently in the highly expressive play of his brows. All the hundred human feelings seemed to find place in a corner of his eye.'

Historically, portraits were usually painted with the facial features very standardised, the main differences being in the body shapes, larger gestures and expressions. Gai Qi once painted fifty female images for *Hongloumeng tuyong* (*Dream of the Red Chamber: An Illustrated Edition*, 1791). Given that he was born around the time that Cao died, his illustrations were perceived to be similar to what Cao had in mind. One of the leaves in Lot 15 is also an image of Lin Daiyu painted by Gai Qi, and the two faces are almost from the same edition (figs.1, 2). It is apparent that surprisingly even the painted images are not that different.



Fig.3 Portrait of Cui Yingying in *Xixiangji Zalu*, 1569
圖三 《西廂記雜錄》陳居中款 鶯鶯像



Fig.4 Portrait of Cui Yingying in *Xixiangji Zalu*, 1569
圖四 《西廂記雜錄》唐寅款 鶯鶯像

Depictions of women are very similar all through the Ming and Qing dynasties. This standardisation of design is closely related to the success of the printing industry along the South Bank of the Yangtze River, since the middle Ming period. 'Jigu Pavilion', a large press operated by the Mao family from Changshu, had a collection of more than 84,000 books, and has its own printing press with a collection of 100,000 prints. Nanjing had 12 bookdealers, all from the Tang family, while 8 more were all members of the Zhou family. Suzhou boasted 37 bookdealers in the Ming dynasty. In Huzhou, the Ling and Min families intermarried and formed the strongest alliance within the book industry, becoming industry leaders for colour printing. In the very wide numbers of printed books available, comprising classics, history and popular subjects like romances, 'leisure' books were far more popular than formal manuals by sages, and educated members of the public, the 'literati', took part in editing, providing commentaries and even supplying illustrations.

Xixiang ji (The Romance of the West Chamber), according to the scholar Han Sheng's statistics, was issued in sixty-eight annotated editions during the Ming dynasty; a further thirty-nine editions after re-engraving and reprinting; and in three versions containing musical scores, representing an extraordinary total of one-hundred-and-ten Ming period editions. Most editions contained illustrations, most often including a portrait of the heroine Cui Yingying, while others illustrate scenes from the story. The Yingying portraits followed a similar pattern, seemingly based on one master version. *Xixiangji za lu* (Collaborated Edition of The Romance of the West Chamber, 1569) by Gu Xuanwei from Suzhou featured two Yingying portraits, one signed 'Chen Juzhong' (「宋畫院待詔陳居中寫」) (fig.3), the other signed 'Tang Yin' (「吳趨唐寅奉」) (fig.4), the two now being considered by archaeologist Zheng Zhenduo (1898–1958) as the first appearances of the Yingying portraits. The portrait signed Chen would later appear in *Xinjiashu guben xixiang ji* (The Romance of the West Chamber: Newly-Annotated Vintage Edition, 1614) and *Qianqiu jueyan tu* (Illustration of Ancient Beauties) carved by Min Zhensheng during the Tianqi reign (1621–1627); whereas the one signed Tang would be further modified by later artists, including *Chongke dingzheng yuanben pidian huayi xixiang ji* (Reprinted The Romance of the West Chamber with Comments and Illustrations, 1611) with commentary by Xu Wenchang, *Xixiang ji kao* (The Study of The Romance of the West Chamber, 1573–1620), *Dong xieyuan xixiang ji* (The Romance of the

West Chamber: Dong Xieyuan's Edition, 1573–1620) annotated by Huang Jiahui, *Yuanben chuxiang xixiang ji* (The Romance of the West Chamber: Printed in Yuan Dynasty, circa. 1597), as well as *Yuanben chuxiang bei xixiang ji* (The Romance of the West Chamber: North Edition in Yuan Dynasty, 1610) by Qifeng Guan in Hangzhou and *Citan qingwan ben xi xiang ji* (The Romance of the West Chamber with Poems) from the Tianqi reign (1621–1627).

The huge number of Ming editions demonstrates the massive popularity of *The Romance of the West Chamber*. Compared to paintings, prints have a wider reach and are easier and far cheaper to buy. Although paintings representing females are not uncommon, they are usually available only to private collector-owners; therefore engravings are the female portraits most readily available to a much bigger and less rich audience.

Several of the lots featured in this Catalogue are based on The Romance of the West Chamber; for example:

Lot 46: the Qianlong pale green jade boulder, is based on an illustration from Act 11 of *Xinke wei zhongxue xiansheng pidian xixiang ji* (Newly Printed The Romance of the West Chamber with Mr Wei Zhongxue's Comments) published during the Tianqi-Chongzhen reigns (1621–1644)(fig.5)

Lot 19: the 17th century parcel-gilt bronze incense box is probably based on Illustration 12 of *Li zhuowu xiansheng pidian xixiang ji zhenben* (The Romance of the West Chamber with Commentary by Mr Li Zhuowu, 1640)

Lot 9: the painting on this Qianlong-period famille rose teapot is probably based on *Xiong shi zhongzheng tang ben chongke yuanben tiping yinshi xixiang ji* (Reprinted The Romance of the West Chamber with Comments and Phonetic Transcriptions by the Hall of Zhongzheng of Yong Family, 1592)

Lot 24: the lady carved on this mid-Qing Dynasty white jade rectangular plaque is probably based on the Cui Yingying portrait in *Zhang shenzhi zhengbei xixiang mi ben* (A Rare Edition of The Romance of the West Chamber with Comments by Zhang Shenzhi) in 1639 by Ming painter Chen Hongshou (1598–1652).



Lot 46 Figure of Cui Yingying
圖五 Lot 46 清乾隆青白玉巧雕《西廂記》人物
故事圖廊廡形山子 鶯鶯像

III. EVOLUTION OF 'BEAUTY STANDARDS'

The evolution of Cui Yingying's image also reflects the changes in aesthetics. A fictional character in literature of the Tang Dynasty, Cui is shown as a voluptuous figure in the illustration signed Chen, matching the Tang Dynasty epitome of beauty; but she subsequently getting progressively slimmer as her image evolves through the Qing Dynasty. **Lot 15**, the album by Gai Qi, includes an illustration of Cui based on the aforementioned publication by Chen Hongshou, where Cui was depicted as a lean woman with slimmer facial features, thereby now resembling Gai Qi's depiction of women in *The Dream of the Red Chamber*.

After the Tang and Song Dynasties, the depiction of ideal female beauty moved away from voluptuousness to a slimmer, elegantly swaying body profile. Only some religious figures still retained any elements of the earlier figure modelling. The Guanyin Bodhisattva is said to have started off as a male deity in South India, and was depicted with a variety of facial expressions, both merciful and angry. After worship of this male Bodhisattva was introduced to China, Guanyin began to be depicted increasingly as a female figure during the reign of the Tang Dynasty Emperor Xuanzong, even though still appearing as both male and female as late as the Yuan Dynasty. After the Ming Dynasty, the male manifestation of Guanyin was very rare in China. Fujian was the best-known centre for sculpting images of Guanyin from mid-Ming through the Qing Dynasty, with exceptional artists such as Shisou, He Chaozong and Yang Yuxuan creating Guanyin images in bronze, white porcelain and shoushan stone (steatite/soapstone). The representations were nonetheless rather homogenous, emphasizing her mercifulness with soft and gentle facial features and a smiling expression; see for examples of this new tranquillity, **Lot 27**, the 16th/17th century silver-inlaid bronze Guanyin; and **Lot 16**, the 17th century soapstone Guanyin. Their rounded facial features resemble **Lot 26**, the Song/Yuan gilt-painted bronze Guanyin, and **Lot 23**, the Song white jade Guanyin. Even later works such as **Lot 28**, the 18th-century blanc-de-chine Guanyin from Fujian, as well as **Lot 17**, the mid-Qing Dynasty carved amber Guanyin, still show the same voluptuous style as in Ming Dynasty religious depictions.

The many aristocratic ladies painted by Gai Qi basically represented the ideal image of women in the Ming and Qing Dynasties, with narrow shoulders, thin waists and bound feet, all of which would be swept after the 1911 revolution. Dr Sun Yat-sen, Provisional President of the Republic of China, outlawed the practice of foot binding on 13 March 1912, and at last Chinese women's feet were finally liberated from this bizarre practice. 20th century women were finally able to return to more normal behaviour and achieve a somewhat healthier lifestyle. (fig.6) As with Picasso, most of Zhang Daqian's many depictions of women were based on his female companions. Representing respectively typical Chinese and Western women, be they demure or passionate, these women embody a healthy and natural beauty. As painted by Zhang in 1945, **Lot 37** *The Reading Lady* depicts a rosy-cheeked very natural woman. (fig.7) No longer flimsy and vulnerable (as were the aristocratic ladies subject to Ming and Qing standards), she represents the new fresh face of Chinese women after the revolution, yet still with a hint of frivolous Tang beauty.

CONCLUSION

Women in Ming and Qing Dynasties enjoyed some degree of recognition within the world of art and literature, despite for the most part their influence was restricted to the private realm, active only behind the closed doors of boudoirs. Behind the walls surrounding the boudoir, women had a universe of their own, and the relationship between the private and the public are not mutually exclusive; instead, they complement each other.

Upon reaching the 20th century, Chinese women had left the tall walls behind them, and many now receive full modern education, thus achieving a healthier and more active image. However, given the sweeping changes that accompany rapid modernisation, especially social unrest brought by the numerous political revolutions, leaving the boudoir also entails that they have been much caught up in the turbulent times. Reviewing the representation of women in Chinese art through centuries may provide another methodology to understand the image of Chinese women in its own historical context.

淡極始知花更艷

—漫談明代以來女性形象

唐冶

受了女權思想的沐浴後，用「絕色」形容女性，似乎容易令人誤會。然而中文裡面形容一位女子之美，且美在容貌之外，其他詞彙也難以代替。歐陽修形容王昭君「絕色天下無」，是誇她容貌絕塵，然而昭君被吟詠千年，難道只是她長得美？當然不是，還有她的「節」，用現代語言來講是犧牲，男人做不到的，她做到了。

I. 絕色與才德

性別與智識，這一論題在明末曾有一場大辯論。李贄（1527-1602）認為性別分男女，然而見識不分男女（「故謂人有男女則可，謂見有男女豈可乎？」《焚書》，1590年）他又疑問，見識如果有長短之分，難道男性的見識一定就長於女性？（「謂見有長短則可，謂男子之見盡長，女人之見盡短，又豈可乎？」《焚書》）陳繼儒（1558-1639）在《安得長者言》（1606年）中卻認為：「女子通文識字，而能明大義者，固為賢德，然不可多得；其它便喜看曲本小說，挑動邪心，甚至舞文弄法，做出無醜事，反不如不識字，守拙安分之為愈也。女子無才便是德。可謂至言。」「女子無才便是德」這句話至於二十一世紀的今天仍然被重男輕女的家長和大男子主義者時常引用，然而此語一出，便招致同時期的學者爭相批駁，馮夢龍（1574-1646）在《閩智部總序》（1626年）中說：「語有之：男子有德便是才，婦人無才便是德。其然，豈其然乎？……夫才者，智而已矣，不智則懵，無才而可以為德，則天下懵婦人，毋乃皆德類也乎？」連陳繼儒的忘年交張岱（1597-1689）也在多年後寫道：「眉公（陳繼儒）曰：『丈夫有德便是才，女子無才便是德。』此語殊為未確。愚謂丈夫有德而不見其德，方為大才；女子有才而不露其才，方為大德。」

歷代有才的女性卻是不少，詩書畫藝輩有佳人。清代厲鶚（1692-1752）所輯《玉台書史》收錄上古至清代女性書法家共計211人。汪遠孫（1789—1835）妻湯漱玉編有《玉台畫史》，收錄上古至清代女性畫家兩百餘人。明代以來女性更廣結詩社，如桐城人方維儀（1585-1668）結名媛詩社，編歷代女詩人集《宮闈詩史》；康熙時人徐昭華曾邀集江浙名媛，雅集於傳是樓，結女子詩社，其母商景微亦是詩人，著有詩集《詠雛堂集》；清初錢塘顧之瓊結蕉園詩社，有蕉園七子之稱；乾隆時有吳中十子所結清溪吟社等。**Lot 41** 蘭石圖冊頁為馬守真手澤，馬湘蘭（1548-1604），名守真，字湘蘭，小字玄兒，又字月嬌。生於南京，明代的歌妓、詩人、畫家，為秦淮八艷之一。《玉台書史》《玉台畫史》皆有其傳，謂其「所居在秦淮勝處，喜輕俠，時時揮金，以贈少年。」

II. 印刷業興盛和女性形象

過於強調才德秉性，女性的絕色容貌就沒那麼重要了，或者，差別不大。曹雪芹（1715-1763）描寫林黛玉的容貌與眾不同：「兩彎似蹙非蹙眉，一雙似泣非泣含露目。態生兩靨之愁，嬌襲一身之病。淚光點點，嬌喘微微。閒靜時如姣花照水，行動處似弱柳扶風。心較比干多一竅，病如西子勝三分。」其實神情多過容貌，甚至和寶玉的樣子差不多，寶玉「面如敷粉，唇若施脂，轉盼多情，語言常笑。天然一段風騷，全在眉梢，平生萬種情思，悉堆眼角。」古人描寫人物筆墨多近似，惟身材有別，神情有異罷了。改琦（1773-1828）曾繪《紅樓夢圖詠》（1791年）五十幀，他的生年和曹雪芹卒年相近，《圖詠》中的人物形象應該和曹心目中的樣子所去不遠。**Lot 15** 同樣是改琦所繪的林黛玉形象，二者面目近乎出自同本（圖一、二）。可見，連畫出來的形象也是出入不大。

明清所描繪的女性形象頗多類似，這與明中期之後江南印刷業的興盛密不可分。常熟毛氏汲古閣一家便藏書八萬四千餘冊，且自設印書社，藏板十萬片；南京書坊有唐姓十二家，周姓八家；明代蘇州有書坊三十七家；湖州凌氏以及閔氏更是當時刻書業秦晉之盟，彩色套印為當時一絕。浩瀚書海中除了經史子集，通俗讀本實則比聖人之言更加普及，且文人也參與編輯、評論乃至插畫。

《西廂記》為明代發行最廣的話本之一。學者寒聲統計明代校註的《西廂記》版本有六十八種，重刻覆印版本三十九種，此外還有曲譜三種，合計明刊《西廂記》版本共有一百一十種。大多版本配有插圖，插圖中又常見一幅鶯鶯像，其他則為曲意圖。眾多鶯鶯像大同小異，似有同一祖本。明代隆慶三年（1569）蘇州眾芳書齋顧玄緯刻本《西廂記雜錄》中有兩幀鶯鶯像，一幅落款「宋畫院待詔陳居中寫」，另一幅落款「吳趨唐寅摹」，鄭振鐸認為這便是鶯鶯像最早見之刊本（圖三、四）。落款陳居中的鶯鶯像隨後又出現在萬曆四十二年（1614）山陰香雪居《新校注古本西廂記》及天啟年間（1621-1627）閔振聲刻《千秋絕艷圖》；唐寅款的鶯鶯像被後來者摹刻加工更多，查有明萬曆三十九年（1611）刻徐文長評點《重刻訂正本批點畫意西廂記》、萬曆間（1573-1620）江東洵美輯《西廂記考》、萬曆年間黃嘉惠校閱本《董解元西廂記》、明萬曆二十五年（1597）前後徽州玩虎軒刻本《元刊出相西廂記》與明萬曆三十八年（1610）武林起鳳館刻《元本出相北西廂記》以及天啟間（1621-1627）《詞壇清玩本西廂記》等本。



Fig.6 Zheng Pingru (1918-1940), cover of The Young Companion, 1937
圖六 鄭蘋如 (1918-1940) 《良友》封面1937年



Fig.7 Lot 37 Zhang Daqian, The Reading Lady (detail)
圖七 Lot 37 張大千 讀書圖 (局部)

以上可見《西廂記》之流行，且知刻板比繪畫傳播更為廣泛便捷，女性形象的繪畫雖然不少，然而終究深藏府庫大宅，一般塵里工匠接觸的當以刻本居多。本冊中有數件藝術品皆以《西廂記》為本，如**Lot 46** 清乾隆青白玉巧雕《西廂記》人物故事圖廊廡形山子，取材自天啟、崇禎年間的《新刻魏仲雪先生批點西廂記》中第十一齣「乘夜踰牆」插图；**Lot 19** 十七世紀局部鑲金待月西廂銅香盒，或取材自明崇禎十三年（1640）刊行之《李卓吾先生批點西廂記真本》中插图十二所繪畫面；**Lot 9** 清乾隆粉彩西廂記故事圖茶壺，或取材自明萬曆二十年（1592年）熊氏忠正堂本《重刻元本題評音釋西廂記》；**Lot 24** 清中期白玉仕女詩文雙龍紋牌，或為明代畫家陳洪綬（1598-1652）於1639年為《張深之正北西廂秘本》插图所畫之崔鶯鶯像。

III. 時代審美

崔鶯鶯形象的流變也反映了時代審美。崔鶯鶯本是唐傳奇人物，從陳居中款插图看得出其形象尚有唐代豐腴之美，而到清代則愈加細瘦，**Lot 15** 改琦所繪的仕女圖冊中有一幅崔鶯鶯妝台窺簡圖，其本當是陳洪綬所繪的《張深之正北西廂秘本》插图，其中崔鶯鶯身材修長，面容姣瘦，一如他在《紅樓夢圖詠》中所繪的大觀園諸女。

唐宋以後，豐腴之美已經退出了審美的主流，唯有宗教人物仍然保留了中古時期的形象。明清觀音造像已經完全擺脫了男相，取而代之的是豐滿慈祥的女容。觀音菩薩的原型可能為南印度地區的男神，面目有慈悲瞋怒諸相。引入中原之後，大概到唐代玄宗時期觀音開始以女性形象出現，但是唐、宋、元時期觀音法相仍然男女並存，明代以降，中原地區已經絕少看到男相觀音了。明末福建地區造像為當時一絕，有石叟、何朝宗、楊玉璇等人，鑄銅、塑瓷、石雕所作觀音像，開臉同出一路，皆以豐腴、溫潤、含笑以表現慈悲法相。**Lot 27** 十六/十七世紀銅錯銀觀音立像以及**Lot 16** 十七世紀壽山石雕觀音坐像為明代晚期造像，其圓潤的開臉與**Lot 26** 宋/元鑲金銅觀音像以及**Lot 23** 宋代白玉觀音立像為一脈相承，乃至於**Lot 28** 十八世紀德化窯觀音像及**Lot 17** 清中期琥珀雕送子觀音兩件較晚時期的造像，其開臉仍然沿襲明代豐滿的風格。

改琦筆下的仕女基本上就是明清兩代世俗世界認為的理想形象，瘦肩細腰，三寸金蓮，在共和革命之後變成了革新的對象。1912年3月13日，中華民國臨時大總統孫中山也發布命令通飭全國勸禁纏足，中國女性才終於解放了雙腳，身體得以回歸天然，形象愈加符合現代人所認為的健康狀態。（圖六）張大千一生描繪女性的形象無數，多以身邊的女伴為參照，這點頗和畢加索相通，二人筆下的女性是當時中國和西方女性形象的典型，含蓄與奔放，卻都展現的一種健康、天然之美。**Lot 37** 張大千1945年所作讀書圖，圖中女子面容豐滿，神完氣足，已經擺脫了明清仕女弱柳扶風的神貌，既有唐人遺韻，又是鼎革之後中國女性的新面貌。（圖七）

結語

明清時期的女性文藝界，縱使僅限於閨閣之內，卻頗有一席之地。若論中國兩性的分野就在於閨閣內外之間，則女子一旦跨過圍牆走出前廳，便是另一番世界。然而在圍牆內的閨閣世界裡，女性有自己的天地，而且並非與男性主導的世界互相對立，反而有所助益。

踏進二十世紀，中國女性剛剛走出圍牆外的世界，開始接受現代教育，形象變得健康積極。同時中國正因急速的現代化而面臨翻天覆地的改變，尤以十九世紀以來的社會動蕩最為激烈，因此女子一旦步出閨閣，少不免為時代洪流所裹挾沖刷。檢視歷代藝術對女性形象的呈現，或許不失為一條終南別徑，可以管窺中國女性在這片土地上的複雜身境。

1

A RARE GOLD REPOUSSÉ 'PHOENIX' PANEL

Liao Dynasty

The foliate panel decorated at one side in repoussé with two confronted phoenixes amidst floral sprays on a finely-ring-punched ground, all within a scroll border and *ruyi* band, the reverse of the panel pinned onto a later wood board.

32.5cm (12 3/4in) wide.

HKD150,000 - 180,000

US\$19,000 - 23,000

遼代 錘疊雙鳳穿花金飾

The form and the decorative motifs of this very rare gold panel seem to be closely related the gold and silver wares of the nomadic Khitan Empire. Compare a closely related silver and parcel gilt repoussé 'double-phoenix' pillow, excavated in 1986 from the tomb of a Princess of Chen and her husband in Tongliao, Inner Mongolia, illustrated in *zhongguo jinyin boli falangqi quanji: Gold and Silver ware 2*, Hebei, 2004, p.175, pl.316. The foliate-form and similar motifs are also seen on a group of gilt silver objects known as 'han yao' or waist ornaments excavated in the same area, one such example is illustrated in *ibid.*, p.187, pl.338. See also a related example of a gilt silver repoussé headdress, Liao dynasty, decorated with two dragons confronting a flaming pearl, in the Inner Mongolia Museum, illustrated in *ibid.*, p.192, pl.347 showing a similar foliate-form border and a similar shape.

此件錘疊金飾邊沿打孔以釘固定於木板之上，雖無法確認具體用途，但其紋飾風格及形制與內蒙古陳國公主墓葬出土的一件銀金花雙鳳紋枕比較類似，見《中國金銀玻璃琺瑯器全集2：金銀器（二）》，河北，2004年，頁175，圖316。另見內蒙古赤峰地區出土的幾件銀鍍金錘疊捍腰，雖作為腰飾，尺寸較大，然其形制及紋飾風格都非常雷同，見上書，頁187，圖338。陳國公主墓中出土的銀鍍金冠，其形制與紋飾佈局亦資比較，見上書，頁192，圖347。



Han Yao, Liao dynasty, image courtesy of Inner Mongolia Museum
內蒙古博物院藏 遼代捍腰





2

2

A PAIR OF GOLD PHOENIX HAIRPINS, *FENGCHAI*

Liao Dynasty

Each bird with uplifted wings and long tail plumage, standing on a flower-head platform issuing from a curving stem splitting into two prongs through a rolled leaf with indented detail.

13.3cm (5 1/4in) long. (2).

HKD50,000 - 80,000

US\$2,600 - 3,900

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

遼 綉羽鳴春金釵一對

Some decorative designs on gold jewellery during the Song and Yuan dynasties were inspired by known paintings or embroidery work; see related discussion by Z.S.Yang, *Shehuazhise: Song Yuan Ming jinyinqi yanjiu* (The Study of Gold and Silver Wares in the Song, Yuan and Ming Dynasties), Beijing, 2010, vol.1 p.92. Compare with a hairpin decorated with a long-tailed bird on a flower-head excavated from a Yuan tomb in Hunan Province, which is illustrated, *ibid.*, p.93.

純金質，釵頭作長尾展翅之綉鳥形象，鳥立於花盞之上，釵身分為兩股。

有學者認為此類宋元時期鳥形釵頭多取材自繪畫或者刺繡中所繪的鳥類形象，相關討論見楊之水著，《奢華之色：宋元明金銀器研究》，北京，2010年，卷1，頁92。同書著錄一件張家界元代金銀器窖藏出土之金綉羽鳴春金釵與此頗似，見前書，頁93。



3

3

A PAIR OF WHITE JADE NAIL GUARDS

18th century

A pair of elongated half-cones shaped like a long fingernail with a short tubular opening tapering to a point, open at the larger end with the lower section enclosing the fingertip, designed also to reduce the weight worn on fingers, the front engraved and carved with auspicious emblems *shou* ('longevity') and a coin that symbolises wealth ('cai'), the stone of even semi-translucent ivory-white tone.

6.5cm (2 1/2in) long. (2).

HKD20,000 - 30,000

US\$2,600 - 3,900

十八世紀 白玉雕富貴長壽指甲套一對

Traditional Chinese society places aesthetic attention on women maintaining elegant long nails. It is not uncommon to find Qing dynasty nail guards made of gold and silver, some enhanced with enamel and bronze, and even of jade and glass. See an example of a gold nail guard with similar coin design in the Qing Court Collection, illustrated in *Classics of the Forbidden City: Jewelry of the Empress and Imperial Concubines in the Collection of the Palace Museum*, Beijing, 2012, pl.225, p.226.

此對指甲套以玉雕而成。通體細長，由套管至指尖逐漸變細，套管以下部位為中空覆瓦形。套管表面淺雕壽字及透雕古錢紋，背面等距接窄條，既可護長甲，又利通氣，並可減輕整體重量。參考一件金鑿古錢紋指甲套，其古錢紋與本品相像，藏於北京故宮博物院，著錄於《故宮經典：清宮后妃首飾圖典》，北京，2012，編號225，頁226。

TWO PALE GREEN JADE RETICULATED NAIL GUARDS

19th century

Of elongated half-cone shape with a short tubular opening tapering to a point and open at the larger end with the lower section enclosing the fingertips, the front engraved and carved with leafy lotus scrolls, the stone of even translucent white tone, box.

Each 7.3cm (2 7/8in) long. (3).

HKD80,000 - 120,000

US\$10,000 - 15,000

十九世紀 白玉鏤雕花紋指甲套一對

此對指甲套以玉鏤雕荷花荷葉紋而成。通體細長，由套管至指尖逐漸變細，套管以下部位為中空覆瓦形，背面接窄條以護長甲和利通氣，以及減輕整體重量。



5

A SMALL PALE GREEN JADE CIRCULAR RETICULATED TWO-PART 'FLOWERS' POMANDER

18th century

Delicately pierced through the cover and base with leafy scrolls enclosed by a band of key-fret pattern on the sides, unpolished on the inside of the box, the stone of even pale green tone, box.

5.2cm (2in) diam. (3).

HKD30,000 - 40,000

US\$3,900 - 5,200

十八世紀 青白玉鏤雕花卉紋香盒

Small pomanders of this type and decoration would be used to hold aromatic substances, and would be carried by the Imperial consorts. Compare a similar pale celadon jade reticulated two-part circular pomander, 18th century, which was sold at Christie's London, 4 September 2019, lot 33.

青白玉質，盒身盒蓋皆鏤空雕繡枝草葉紋，盒緣鏤空雕回字紋。此類花卉紋鏤空香盒，或多為女子攜帶。此盒鏤空繁密精彩，加之盒壁輕薄，拉絲琢磨之工爐火純青。參考倫敦佳士得售出一件十八世紀青白玉鏤空花卉紋香盒，2019年9月4日，拍品編號33。



5

6

A GOLD FILIGREE GEMSTONE-MOUNTED DOUBLE-GOURD HAIRPIN

18th/19th century

The gemstone-embellished terminal formed as a delicately worked double-gourd bordered with two layers of dense *ruyi*-cloud-scroll filigree, all secured to the tapering shaft finely detailed as a tree trunk extended to a repoussé cloud, a filigree *ruyi*-head and a leaf enclosing a blue gemstone, box.

12.5cm (4 7/8in) long. (2).

HKD50,000 - 80,000

US\$6,400 - 10,000

十八/十九世紀 金縷絲嵌紅藍寶珍珠碧璽葫蘆形簪

Gold filigree hairpins inset with gemstones such as the present lot was known as *zan*, and were popular from the Ming dynasty onwards and often wore by the empress and Imperial concubines during the Qing dynasty, see a number of closely related gold and gemstone-inset hairpins, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Treasures of Imperial Court*, Hong Kong, 2004, no.128-131.

取金縷絲而成。簪頭呈葫蘆狀，素邊絲掐出葫蘆輪廓，覆以小卷草花絲填平輪廓，葫蘆嵌以粉色碧璽與紅寶石，圍繞葫蘆做兩周繩紋，並以素絲掐出雲紋輪廓，再以小卷草花絲填平輪廓。整器背托結構如花瓣網連而成。葫蘆上腹旁側生靈芝，雲紋一縷，下腹旁綴一藍色碧璽。鉤花布葉運絲自如，工致精細，繁而不亂，富貴大氣。

清宮后妃髮型裝飾頗為講究，因而出現大量用黃金製作並鑲嵌寶石的頭簪。北京故宮博物院藏有多件金鑲珍珠寶石簪，見《故宮博物院藏文物珍品大系：宮廷珍寶》，香港，2004年，編號128-131。



6

7

A STRING OF AMBER AND LAPIS LAZULI ROSARY BEADS, SHOUCHUAN

Qing Dynasty

Comprising eighteen amber beads divided by a larger lapis lazuli bead pierced with stylised *chilong* dragons, suspending a circular pendant above two lapis lazuli drops pierced with the same dragon design, dividing four pearls, box.
26.2cm (10 1/4in) long. (2).

HKD40,000 - 50,000

US\$5,200 - 6,400

清 蜜蠟十八子手串

Amber rosary beads were commonly used in a Qing court lady's daily life for praying, wearing as a bracelet or hanging on one of the buttons on the chest to hold the front frap. See a court lady holding the prayer beads depicted in a court painting *Twelve Beauties*, which was commissioned by the Yongzheng emperor (1723-1735). The painting captured the most popular costumes and hairstyles of Qing court women, illustrated in *The Palace of Heaven on Earth: Artefacts on Lives of Empress, Imperial Concubines and Princes in the Qing Dynasty*, Beijing, 2016, no.80. A similar string of amber and lapis lazuli rosary beads was sold at Christie's Hong Kong, 30 November 2016, lot 3366.

十八顆圓潤均勻，大小一致之蜜蠟串成。上下有青金石結珠兩個，再飾以青金石佛頭、結牌及墜角，皆鑲雕有魑龍紋，中間連珍珠四顆。手串是清代后妃日常生活的裝飾品，可挽在手腕或拿在手中，也可掛在便服衣襟的鈕扣上，見《胤禛妃行樂圖》中一妃子一手閑雅地捻著十八子手串，正觀賞兩隻嬉戲頑皮的寵物貓。參看香港佳士得曾售出一件類似的蜜蠟十八子手串，2016年11月30日，拍品編號3366。



7

8^Y

AN ALOESWOOD RETICULATED 'ORCHID AND LINGZHI' PLAQUE

18th/19th century

Of rectangular form, the *jianan* aloeswood plaque intricately carved in openwork on both sides with *lingzhi* fungus and orchid amidst scrolling leaves within an archaic *chi* dragon board, box.
5.5cm (2 1/4in) high x 4cm (1 1/2in) wide. (2).

HKD30,000 - 40,000

US\$3,900 - 5,200

十八/十九世紀 迦楠粉壓模鑲空雕靈芝紋香囊

The plaque belongs to a group of accessories made of aloeswood for the ladies, consorts and concubines in the Imperial court. See a related aloeswood 'lotus' plaque, Qianlong period in the Palace Museum, Beijing, illustrated in *Jewellery and Accessories of The Royal Consorts of Ching Dynasty*, Hong Kong, 1992, no.306.

香囊以迦楠粉壓模而成，再鑲空雕仿古螭龍紋為邊，內雕花草紋，其間雕靈芝仙草，前後相同。此香囊壓製及精研緻密，幾類整木雕成，而香粉壓模，其內摻和其他香料，氣味更加豐富。此香囊為清代后妃配飾之一，同類首飾還包括沉香製扁方、香珮等，如北京故宮博物院藏一件清乾隆帶珠翠茄楠香珮，著錄於《清代后妃首飾》，香港，1992年，編號306。



8

A PAINTED ENAMEL 'ROMANCE OF THE WESTERN CHAMBER' TEAPOT AND COVER

Qianlong

The globular body resting on a short foot, the exterior exquisitely painted in enamel with a continuous story of a young lady sitting at a table set with a mirror, flower arrangement, incense burner and box behind a circular open window, two open-work screens behind the lady opened to a garden containing walking cranes, outdoor furniture and jagged rocks issuing flourishing flowers and trees, a young man in front of an arch to another bridged garden, holding a fan in his right hand and robe hem on his left hand, tiptoeing towards the lady's window, all within gilt spearhead border and a narrow band, the domed cover painted with a garden scene between a band of spearheads and keyfret under a gilt finial, box.

12cm (4 3/4in) high. (2).

HKD100,000 - 120,000

US\$13,000 - 15,000

清乾隆 粉彩西廂記故事圖茶壺

The teapot depicts a scene from the play *Xixiangji*, or 'Romance of the Western Chamber' compiled by Wang Shifu (1260-1336 AD). See an illustration of a woodblock print depicting a similar scene, published in *chongke yuan ben ti ping yin yi xixiangji*, vol.1, 1592, p.17. Compare a closely related enamelled teapot, 18th century, in the Peabody Essex Museum, published by W.R.Sargent, *Treasures of Chinese Export Ceramics*, New Haven, 2007, no.159.

壺身球形，直流，曲柄，白胎之上繪粉彩人物故事圖，花園中山石堆砌，有桐木，芭蕉，雜花蕨蕈，小閣圓窗後有仕女坐朱椅向外張望，身前繪金色妝台，上有寶鏡，插花，香具擺設，身後一對雕花窗，開向園中，有菖蒲盆栽，仙鶴信步之景，另一端繪一錦衣少年執扇躡足而前，神態畢肖，身後一彎拱門通向花園池塘更深處，口沿之下繪箭頭花紋一周，圈足之上繪金彩弦紋一道，壺蓋隆起繪山石雜木，蓋鈕塗金。

茶壺圖案取材自《西廂記》「牆角聯吟」一齣，躡腳前行之少年即為張君寶，而窗前探望者即是崔鶯鶯，此圖粉本可能為晚明刊行元代王實甫撰《西廂記》話本之插圖，可參考《重刻元本題評音釋西廂記》，明萬曆二十年（1592年）熊氏忠正堂本，卷上，頁17。此壺器型則是乾隆時期歐洲市場訂購之茶壺，參考美國皮博迪埃塞克斯博物館藏一件十八世紀粉彩神話人物茶壺，其形制與本件如出一轍，見W.R.Sargent編，《Treasures of Chinese Export Ceramics》，紐黑文，2007年，編號159。



Illustrated *Romance of the West Chamber*, 1592
明萬曆20年熊氏忠正堂刊《西廂記》牆角聯吟



(two views)



10

10
A PAIR OF RED OVERLAY GLASS 'BATS AND PEACHES' BANGLES

19th century

Each bracelet carved in relief through the translucent red overly to mottled bubble-suffused glass with a band of bats interrupted by peaches.

Each 7.6cm (3in) diam. (2).

HKD100,000 - 120,000

US\$13,000 - 15,000

十九世紀 霏雪地套寶石紅料福壽鐲一對

Provenance:

Luís Esteves Fernandes (1897-1988), Lisbon

來源：

葡萄牙里斯本Luís Esteves Fernandes (1897-1988) 收藏

Luís Esteves Fernandes (1897-1988) was a Lisbon diplomat who was appointed Third Secretary to the Portuguese Legation in Beijing in 1925 and stayed in China for over six years.

Luís Esteves Fernandes (1897-1988) 為葡萄牙里斯本籍外交官，1925年出任葡萄牙駐北京三等書記官，在北京逗留了六年以上。

Compare a similar pair of red overlay glass bangles in similar slender form, 19th century, but decorated with Daoist Emblems, illustrated in C.F.Shangraw and C.Brown *A Chorus of Colors: Chinese Glass from Three American Collections*, Asian Art Museum of San Francisco, 1995, p.121, no.96 a,b., which was later sold at Christie's New York, 21 March 2014, lot 2362.

霏雪料為地套紅料其上，紅料琢為兩蝙蝠兩壽桃，環繞一周，霏雪料中有細密氣泡，紅料溫潤沉靜。此對套料手鐲纖細小巧，應為女士佩戴所作，參看三藩市亞洲藝術博物館曾展出一對十九世紀霏雪地套寶石紅料暗八仙手鐲，著錄於C.F. Shangraw 及 C. Brown, 《A Chorus of Colors: Chinese Glass from Three American Collections》，三藩市，1995年，頁121，編號96 a,b，後售於紐約佳士得，2014年3月21日，拍品編號2362。

11

A GILT-BRONZE GEMSTONE-INLAID SNUFF BOX AND COVER

19th century

The cover set with a band of carved scrolling flowers inlaid with dark red beads between green and brown stone paste-bead board, the top carved with a scroll of flowers inlaid with dark red and blue beads, the hasp in the form of a bat and carved with details and the sides repoussé with floral scrolls in four cartouches.

8.3cm (3 1/2in) wide.

HKD80,000 - 120,000

US\$10,000 - 15,000

十九世紀 銅鑲金嵌寶石鼻煙盒

The bat-shaped hasp and flower-repoussé cartouche are typical features of Chinese-made snuff boxes in European style. Compare the form and cartouche with two related gilt-bronze snuff boxes inlaid with agate, Jiaqing, in the Palace Museum, Taipei, illustrated by Y. L. Hou, *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, p.281, pl.IV-068.

銅鑲金盒蓋正中鑿刻纏枝花紋一朵，花蕊花瓣嵌以藍色和紅色寶石，其下兩圈棕色與綠色寶石組成的弦紋，其中鑿刻纏枝花紋，花瓣點以紅色寶石，搭扣做成蝙蝠形，直壁四面開光，內鑿刻卷葉花紋。

此盒之蝙蝠形搭扣及開光所鑿花紋為典型的中式風格。比較台北故宮藏兩件清嘉慶銅鑲瑪瑙鼻煙盒，其形制與開光裝飾與本件近似，見侯怡利編，《通曉輕揚—鼻煙壺文化特展》，台北，2012年，頁281，圖版IV-068。

A PAINTED ENAMEL 'EUROPEAN LADY AND CHILD' SNUFF BOTTLE

Qianlong four-character mark and of the period

The flattened rounded body rising from a gilt oval foot to a slightly everted gilt mouth, enamelled on both sides with scenes of European ladies and children in a landscape with trees and far mountains, within cartouches on each side framed by foliate borders, two smaller cartouches on the left and right side painted with Chinese-style landscapes in pink enamel, all reserved on a intricate design of lush flowers and foliate scrolls, the neck painted a band of scrolling chrysanthemum in blue enamel, the foot painted with a band of blue beads, the base inscribed *Qianlong nianzhi* in blue enamel on a white ground, box.

5.5cm (2 1/4in) high. (2).

HKD80,000 - 120,000

US\$10,000 - 15,000

清乾隆 銅胎畫琺瑯西人課子圖鼻煙壺
「乾隆年製」藍料楷書款



11

The scene of a European lady and child usually refers to the Chinese classic story of Meng Zi and his mother Meng Mu. Meng Zi or Mencius (372 – 289 BC) is the most important philosopher after Confucius in Confucianism, his mother is often held up as an exemplary female figure in Chinese culture. She moved the house three times before finding a location that she felt suitable for young Mencius's upbringing, which is known as the story of *Mengmu sanqian*.

Enamel painting since the Kangxi period displayed a direct influence from Europe. Craftsmen in Canton however, assimilated this new art perfectly into a Chinese context. Compare with a painted enamel snuff bottle, Qianlong, in the National Palace Museum, Taipei, which is illustrated by Y.L.Hou, *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, p.118, pl.II-001.

壺銅胎，平口折沿鑲金，頸微內收，上繪白地藍彩連枝番蓮紋一周，其下繪粉黑點紅色帶一匝，身扁球形，四面開光，前後兩面開光繪黃彩卷草紋框，內繪西洋婦女與小童，背景繪西式園林，左右兩側小開光內繪胭脂紅中式山水，開光之外填以黑點綠地及纏枝花卉，圈足稍外撇，白地點藍點，足圈鑲金，器底白地書藍彩「乾隆年製」楷書款。

清代康熙之後招募廣東琺瑯工匠進宮製作銅胎琺瑯器物，將西洋技法及藝術帶入內廷，為清代創舉。然而雖然是西洋技法及藝術風格，總是透露出不少中式趣味。如課子圖這一題材，源自中國古代孟母教子的典故，卻在銅胎畫琺瑯鼻煙壺上以西人形象來表現。參考台北故宮藏一件清乾隆銅胎畫琺瑯西洋母子鼻煙壺，見侯怡利編，《通曉輕揚—鼻煙壺文化特展》，台北，2012年，頁118，圖版II-001。



12



THE PROPERTY OF A GENTLEMAN 紳士收藏

13

A RARE BLUE AND WHITE 'PHOENIXES AND EIGHT TRIGRAMS' BOWL

Jiajing six-character mark and of the period

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

22.7cm (9in) diam. (2).

HKD1,200,000 - 1,500,000

US\$150,000 - 190,000

明嘉靖 青花雲鶴八卦鳳紋大碗
青花雙圈「大明嘉靖年製」楷書款

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏



Image courtesy of Huaihai Tang

懷海堂藏 明嘉靖清華八卦雲鶴紋大碗

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

According to historical documents from the Jingdezhen Imperial kilns recorded by the Grand Gazetteer of Jiangxi Province, jars with the 'Eight Trigrams motif' favoured by the Jiajing emperor were made during the twenty-first year of the Jiajing reign (corresponding to 1542).

Each of the two phoenixes in the central cartouche is differentiated by the tail feathers of the two birds: the male is identified by five long serrated tail feathers representing masculine, and the female by tendrilled tail feathers representing feminine. The pattern of the pair of phoenixes forming a closed circle symbolises a balance between *yin* and *yang*.

'Eight Trigrams' on Jiajing-period ceramics are related to Daoism and the practice of Inner Alchemy, as the emperor heavily practised Daoist rituals in obsessive hope of attaining Immortality. Ceramic wares decorated with the 'Eight Trigram' motifs would have been chosen to compliment the emperor's Inner Alchemy practices.

Another example of Jiajing-period blue and white bowl with the 'Eight Trigram and crane motif' is illustrated in *Enlightening Elegance. Imperial Porcelain of the Mid to Late Ming. The Huaihaitang Collection*, Hong Kong, 2012, pp.212-213, 218-219, nos.51 and 54. See also another two blue and white jars decorated with *bagua*, Jiajing the Huaihai Tang Collection, which are illustrated in *ibid*, pl.51 and 53.

大明嘉
靖年製



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

八卦取自《易經》，代表中國古代的宇宙觀。至明代嘉靖一朝，因明世宗移居紫禁城以西的西苑並在那裡頻繁舉行各種道教活動，御窯廠則首次將完整八卦象運用至皇家御瓷當中，其中大部分則可能是供西苑御用。此碗上八卦紋以文王後天八卦的方位布列，根據香港中文大學尹翠琪研究，嘉靖一朝官窯瓷器的八卦排序，可能是為嘉靖皇帝的內丹修煉而設計，《機暇明道：懷海堂藏明代中晚期官窯瓷器》，香港，2012年 頁47。此大碗碗心繪雙鳳，從鳳尾羽毛樣式可分辨鳳凰為一雌一雄，亦象征陰陽平衡。

類似繪雲鶴八卦象紋的例子，見懷海堂藏一件青花八卦雲鶴紋罐及八卦雲紋大碗，著錄於前書，香港，2012年，頁212、218，圖版51、54。亦可參考懷海堂藏一件明嘉靖青花八卦紋火焰紋罐，見前書，圖版53。



A PAIR OF BLUE AND WHITE 'LADY AND BOYS' SAUCER-DISHES

Guangxu six-character marks and of the period

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

17.8cm (7in) diam. (3).

HKD150,000 - 250,000

US\$19,000 - 32,000

清光緒 歲寒三友圖盤一對
青花「大清光緒年製」楷書款

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏



(two views)

The continuous scene depicting a lady seated in a garden with boys at play was originated from woodblock prints made popular during the late Ming dynasty.

For a pair of blue and white dishes with similar designs, Hongzhi marks and period, see in the Shanghai Museum, illustrated in *Qingdai Ciqi Shangjian*, Hong Kong, 1994, p.259, no.342. See also another example of a blue and white 'Three Friends of Winter' dish, Xuantonq mark and period in the Nanjing Museum, illustrated in *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.489.

盤敞口，弧壁，圈足，盤心繪松竹梅三友，盤外壁繪通景人物庭苑圖，一女子靜坐庭院中，遠處孩童嬉戲。此同題材的歲寒三友圖亦見於乾隆、嘉慶官窯青花上，後朝一直沿襲燒製。見上海博物館藏一對清同治款歲寒三友圖盤，著錄於《清代瓷器賞鑑》，香港，1994年，圖版342；另見南京博物院藏一件宣統款歲寒三友圖盤，著錄於《宮廷珍藏中國清代官窯瓷器》，上海，2003年，頁489。



(two views)





GAI QI (1774-1829)**Beauties**

Ink on paper, album of eight leaves, exquisitely depicting a historical or fictional beauty in different setting on each leaf from a classic story, including Lin Daiyu from *The Story of the Stone*, Empress Dou (205 BC-135 BC), Consort Yu (232-202 BC), Cui Yingying from *The Story of the Western Chamber* and other figures, signed Yuhu Shanren Gai Qi with eight artist's seals reading *Gai Qi, Yuhu, Qixiang, Yuhu Shanren*, two collector's seal reading *Pangnai Zhencang*. Each 32cm (12 1/2in) x 18cm (7in) (8).

HKD400,000 - 500,000**US\$52,000 - 64,000**

改琦 (1773-1828) 仕女圖冊 水墨紙本 一冊八開

款識：玉壺山人改琦

鈐印：改琦（陽文兩次，陰文一次）、玉壺、七香（兩次）、玉壺山人（兩次）

藏印：龐耐珍藏（兩次）

Provenance:

Alice Boney (1901-1988) (seal)

A Canadian private collection, and thence by descent

來源：

龐耐珍藏（簽印）

加拿大私人收藏，後由家人保存

Alice Boney (1901-1988) was born in Philadelphia, her marriage with Jan Kleykamp brought her into the world of art dealing. Boney started her own business after her divorce from Kleykamp. She made a significant name for herself in the burgeoning field of Chinese art, despite competing in a male-dominated business with C. T. Loo and C. F. Yau. Her clients included the Metropolitan Museum of Art, the Freer Gallery of Art, Mrs. William H. Morris, and President Herbert Hoover. In the 1940s Boney began to acquire works by Chinese painter Qi Baishi (1853-1957). Her passion for Qi Baishi prompted greater scholarship about modern Chinese painting in the West.

藏印龐耐，即是Alice Boney（1901-1988）女士，出生於費城，六歲雙失，由祖父Morris A. Boney養大，後者乃是新澤西州工業鉅子。二十二歲時與荷蘭藝術古董商Jan Kleykamp結婚，由此進入藝術品世界；離婚後，龐耐女士開始自己的藝術品生意，獨抗當時男性主導的藝術品市場大鱷盧芹齋和姚叔萊。龐耐女士的客人包括大都會博物館，弗利爾美術館，胡佛總統，William H. Morris夫人等頂級藏家，她樂於提携後輩，如安思遠、歐雲夫婦、埃斯卡納齊等人深受其惠。龐氏亦是歐美世界最早大規模收藏齊白石的藝術家，早在1940年代她便把齊白石的藝術介紹到西方，可謂白氏伯樂。

The eight ladies in this album based on classic stories, fictions or plays, some of whom can be identified as Lin Daiyu, the heroine in *Honglou Meng* (Dream of the Red Chamber, unfinished in 1763 or 1764); Nongyu, the daughter of Mugong of Qin (d.621 BC); Cui Yingying, the heroine in *Xixiang ji* (Romance of the Western Chamber, debuted in the 13th century); Yu Ji (c.233-202 BC), the concubine of Xiang Yu (232-202 BC); Zhuo Wenjun (fl. 2nd century BC), a female poet in the Western Han dynasty; Kaiyuan Gongren, a court lady, also a poet during Tianbao's reign (713-741); Empress Dowager Dou (200-135 BC), the most powerful female ruler in Western Han dynasty.

The printing and publication industry in late Ming took dramatic progress, that allowed more commoners and craftsmen to read fictions, play scripts and classics. It has been a trend for craftsmen and artists to adopt illustrations of those publications to their own design, which continued to the early 20th century. Figures in the illustrations of some classic plays and stories may be recognized as the prototype of ladies in this album, such as Cui Yingying from *Romance of the Western Chamber*, an edition published by Zhang Shenzhi during Chongzhen period (1627-1644), Yuji, Nuoyu and Empress Dowager Dou from *Baimei xinyong tuzhuan* (Illustrated Stories of One Hundred Beauties) which was published in 1792.

The artist Gai Qi (1773-1828), known by his courtesy name Boyun and scholar name Yuhu Waishi, was one of the most accomplished artists who mastered painting lady's portrait in the Qing dynasty. He illustrated the important fiction in Chinese literature history, *Dream of the Red Chamber*, known also as *The Story of Stone*.



Yuji in *Baimei Xinyong*, 1792
虞姬 《百美新詠圖傳》乾隆57年



Nongyu in *Baimei Xinyong*, 1792
弄玉 《百美新詠圖傳》乾隆57年



Empress Dowager Dou in *Baimei Xinyong*, 1792
竇太后 《百美新詠圖傳》乾隆57年



一冊八開，繪八位古代美女，皆取自典故，有黛玉葬花（林黛玉）、吹簫引鳳（弄玉）、妝台窺簡（崔鶯鶯）、虞姬舞劍（虞姬）、越禮從司馬（卓文君）、袍寄語今偶（開元宮人）、雀屏妙趣（竇太后）。以白描鉤成，敷以墨彩，惟在某些陳設器物、首飾、衣衫錦繡處點綴金彩，對比鮮明。此冊用筆細膩，一絲一髮，一針一線皆歷歷可數，而不失靈動秀氣。

清代乾嘉以來出現數位以畫仕女聞名的畫家，如改琦、冷枚、費丹旭、王素等人，諸人所繪仕女皆髮髻如雲、鳳眼、櫻唇、瘦肩，為一時風貌。且多以晚明以來之版畫為粉本，人物多可考。如本冊仕女圖，細查可考的粉本則有崇禎年間出版的《張深之先生正北西廂秘本》及清乾隆五十七年（1792年）刊本《百美新詠圖傳》。

改琦（1773-1828），字伯韞，號香白，又號七薌、玉壺山人、玉壺外史、玉壺仙叟等，清代畫家，上海松江人。改琦善面花鳥、山水、蘭竹等，吸取前人之長，頗有造詣。他筆下的人物、花竹，尤以仕女面最為著名。曾繪《紅樓夢圖詠》五十幅，鐫版行世，筆下仕女形象柔弱削瘦，獨具風格。工人物、佛像、仕女，筆意明潤清雅、秀逸瀟灑。

16



16

A SMALL SOAPSTONE SEATED FIGURE OF GUANYIN

17th century

Leaning on her left hand with the right knee raised, the right hand resting on the seat, the seated figure carved with a serene expression and lowered eyes, with her hair pulled into a topknot, dressed in a long flowing cloak decorated with clouds, the hems intricately incised and picked out in black with wave pattern, the stone of creamy beige tone with areas of warm russet inclusions, stand.

5.2cm (2in) high. (2).

HKD80,000 - 120,000

US\$10,000 - 15,000

十七世紀 壽山石雕觀音坐像

觀音以壽山石精雕而成，尊像髮髻高束，彎眉細目，修鼻小口，雙目垂視，眉宇間透露出慈悲與智慧。身著錦繡長袍，交領處以陰刻水波紋為飾，其衣袍上也以相同技法飾祥雲紋，衣褶紋理自然優美，飄然欲動。雙臂居左前攏靠於坐上，右膝曲起，左腿盤起，呈跏趺坐姿，姿態瀟逸，令人神往。壽山石色澤黃潤，質地細膩凝潤，盡顯觀音之優雅，別具韻味。

17

A BRONZE 'FEMALE IMMORTAL ON LEAF' PAPERWEIGHT

18th century

Vividly cast as a female Immortal reclining against a pillow on a large leaf forming the base of the paperweight, her serene face framed by neatly tied hair with two knots, dressed in long billowing multi-layered robes with a long flowing sash draped around her arms and shoulders, her head resting on her propped-up left elbow and with a Daoist horsetail whisk, the base incised with veins of the leaf, the bronze patinated with a warm golden surface, box.

10.8cm (4 1/4in) long. (2).

HKD10,000 - 20,000

US\$1,300 - 2,600

十八世紀 仙女木葉銅鎮

The design of a figure lying on a big leaf to form a paperweight was popular in the late Ming and early Qing period. Compare with a related bronze paperweight in the form of a boy lying on a leaf, 17th-18th century, which is illustrated by Sydney Moss Ltd., *The Second Bronze Age: Later Chinese Metalwork*, London, 1991, pl.30.

銅鎮作一片木葉之形，其上鑄一位女性道教神仙，頭挽雙髻，面目清瘦而帶笑意，肩披如意雲頭披肩，臂挽長飄帶，右手支頭半躺於樹葉上，左手執拂塵，裙下露出三寸金蓮。銅質精實，鑄造精細，為案頭佳物。此類一片木葉上鑄躺身人物的紙鎮，抑或筆擱，似乎於明清之際頗為流行。比較一件十七至十八世紀銅質童子木葉紙鎮，設計類似，見 Sydney Moss 編，《The Second Bronze Age: Later Chinese Metalwork》，倫敦，1991年，圖版30。

17



A LARGE BRONZE STANDING FIGURE OF XIWANGMU

Ming Dynasty

Crisply cast as a Daoist Immortal standing on a plinth and rendered with her hands holding sacred books before her chest exposing a *ruyi* necklace, wearing multiple layers of long flowing robes incised with floral motifs, her serene expression under an elaborate phoenix crown, patinated into a dark brown colour, the gilding worn.

46cm (18in) high.

HKD100,000 - 150,000

US\$13,000 - 19,000

明 銅西王母塑像

This sculpture is cast as Xiwangmu (Queen Mother of the West), who was one of the oldest female deities of China. In some early classic texts, such as *Shanhai Jing* (The Classic of Mountains and Seas, finished in 4th century BC), Xiwangmu was depicted as wild and feral befitting her ferocious personality. She emerged as a fully-fledged Daoist goddess in the scriptures of the *Shangqing* (Highest Purity) school of religious Daoism during the Eastern Jin dynasty (4th century). Texts described her as having the appearance of a human woman, though she retained some animal characteristics — notably, tiger's teeth and a leopard's tail.

Xiwangmu is a patron deity of women and a divine teacher who could control the length of people's lives, with the cultivation of virtue and immortality. In the Ming dynasty, her appearance further developed as a serene female figure, usually similar to other female deities' face, such as Guanyin and Bixia Yuanjun. Compare the appearance with a gilt bronze figure of Bixia yuanjun, Ming dynasty, in the British Museum, London (acc.no. 1908,0420.6). See also a gilt-lacquered bronze figure of Bixia Yuanjun, late Ming dynasty, which was sold at Bonhams Hong Kong, 29 May 2018, lot 10.

銅質，鑄成西王母像一軀，西王母頭戴鳳冠，髮髻後梳，開臉寧靜祥和，身披霞帔，胸戴如意環，雙手抱寶書，衣衫曳地，鑿刻緋邊花紋，腰下兩條長條飄向兩側，立於壺門台座上，原髹金漆，今多剝落，露出古熟皮色。

西王母的早期形象生猛野性，《山海經·西山經》描述：「西王母其狀如人，豹尾虎齒而善嘯，蓬髮戴勝，是司天之厲及五殘。」東晉之後西王母成為道教神祇，唐代其形象開始遠離山野獸型，杜光庭《墉城集仙錄》中記載：「金母元君者，九靈太妙龜山金母也。一號太靈九光龜山金母，一號曰西王母。乃西華之至妙，洞陰之極尊。」至明代其形象固定為慈愛安詳之貌，與觀音、碧霞元君等其他女性神祇的開臉無甚差別，惟可從頭飾法器看出不同。可參考大英博物館藏一件明代銅鑲金碧霞元君坐像，其開臉和本件西王母頗似，館藏編號1908,0420.6；另可參考香港邦瀚斯售出一件明代碧霞元君像，2018年5月29，拍品編號10。





19

A RARE PARCEL-GILT BRONZE 'LADY' INCENSE BOX AND COVER

17th century

Of circular form, the straight sides rising from a short foot, cast with a slightly domed top inlaid with a gilt open-work scene of a lady sitting in a fenced garden between plantains and rocks, looking at a moon obscured by tree leaves and clouds, a stone table set with incense wares and *guqin*, all on a ring-punched ground, the base carved and gilt with two-character mark *wubao* or 'my treasures' on a punched ground, the bronze body patinated to a dark colour, box. 10.8cm (4 1/4in) diam. (2).

HKD120,000 - 150,000

US\$15,000 - 19,000

十七世紀 局部鑲金待月西廂銅香盒
「五寶」篆書款

The cover of the present box depicts the lady Cui Yingying gracefully sitting in a garden waiting for his beloved young scholar, Zhang Sheng, is a scene from the play *Xixiangji*, 'Romance of the Western Chamber' compiled by Wang Shifu (1260-1336). In style, the illustration echoes the works of the painter Chen Hongshou (1598-1652), who created multiple woodblock prints of the play from 1630. See an illustration of such woodblock print on a 1640 reprint book, *li zhuowu xiansheng pidian xixiangji zhenben*, vol.2, 1640, pl.2, which shows a closely related scene to the cover of the present lot. Compare also a similarly depicted scene in an eight-leaves album by celebrated painter Gai Qi (1774-1829), which is included in this catalogue as Lot 15.

銅質，盒蓋正中留空，其中鑲嵌一塊底板，板上鑲刻鑲金錦地，盒面再嵌一塊頂板，頂板鑲空鑲金一仕女在蕉石花園內回頭仰視樹葉浮雲遮蔽的圓月，仕女身後倚一石桌，桌面有古琴香具，鑄造、鑲刻之法並施，雖金屬之身，亦刻畫傳神，盒底上收形成圈足，正中鑲刻「五寶」篆書款，款識之下亦鑲錦地，盒身皮色熟厚。

此盒盒蓋所飾畫面取材自元雜劇王實甫《待月西廂記》中崔鶯鶯在花前月下等待張君實來訪的情節，明崇禎十三年（1640）刊行之《李卓吾先生批點西廂記真本》中插圖十二所繪畫面，或為本件香盒取法之原本。《西廂記》明末以來版本眾多，崔鶯鶯之形象常出現在各類工藝品之上，得益於晚明發達的印刷業。後世創作多取法自這一時期出版話本的插圖。本件香盒之圖案和本場另一件拍品改琦繪仕女圖 (Lot15)中的一葉便十分相似。

A FINE AND RARE GILT-BRONZE RELIEF-DECORATED SILVER-MOUNTED 'EUROPEAN LADY' SNUFF BOX AND COVER

18th century

Elegantly cast in the form of a *ruyi* head, one side featuring a metal-embossed figure of a European lady wearing loose clothing and hair neatly coiffed using a floral wreath, her left hand raised with an exotic bird perched with wings extended, a European gentleman admiring her from the right; the other side with a farmer working in the fields, his right hand spreading seedlings and left hand holding a sickle, clearing weeds from the field with a jug and scythe beside him, the lobed sides further decorated with four lobed cartouches of birds perched on trees, the inside cover further bearing a scene of two figures seated atop rockworks within an alcove, indulging in a passionate kiss and flanked by a pair of doves.

10.2cm (4in) wide x 7cm (2 3/4in) deep x 3cm (1 1/4in) high.

HKD200,000 - 300,000

US\$26,000 - 39,000

十八世紀 銅鑲金嵌銀飾西洋人物如意形鼻煙盒

This remarkable box is unusual because the inspiration is rather more in Dutch than English taste. The Dutch did not, by and large, have a major influence on craftsmanship in Canton, although a number of Dutch elements influenced some of the potters creating Export porcelain for Westerners seeking shipments at Canton. However, the style of the clothes and the general feel of the depiction of the elegant foreigners suggest a design origin in Holland in the last decades of the 17th century.

The suggestion of Dutch inspiration raises of course the possibility that this very rare box was influenced by designs emanating from Batavia, the permanent Dutch trading entrepot on the north coast of Java since the early 17th century. The technique found on the present lot recalls the type of black-patinated and gilt wares, which some specialists believe were manufactured in Java, following a precedent set by the Japanese who are believed to have produced 'Sawasa-ware' since the 17th century. The Dutch-style boxes are made from copper alloy with gilt relief decoration and black lacquered highlights; in this they differ from the original Japanese 'shakudo', which refers to the copper alloy and gives a visibly different finish. For snuff boxes made by the Japanese for the Export trade, see the sale of Fine Silver and Gold Boxes, Bonhams London, 23 November 2011, lots 11 and 12; and for a more general discussion, see De Bruijn, *et al.*, *Sawasa - Japanese Export Art in Black and Gold 1650-1800*, Rijksmuseum, Amsterdam, 1998.

English and Dutch box designs continued for many years in the 18th century to share certain characteristics not found in France, notably the high-relief work, chased and repoussé, so popular in both countries in the mid-18th century; see A.Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1990, p.92.

盒身呈如意雲頭形，上下掀蓋式，蓋上以鑲金為地，嵌銀以淺浮雕飾一西洋女士頭戴花冠，身著紗裙，右手搭於檯面，左手腕上一鸚鵡停息，女士身後一捲髮西洋紳士窺望。盒蓋反面以淺浮雕飾一男一女倚坐相擁，互相親吻，四周樹木蔥鬱，兩人身後一對鴿子嬉戲，畫面充滿喜意。盒底則飾一西洋農夫頭戴氈帽，手持鐮刀於農田，田地上一長鐮刀及水罐。盒壁每面均作開光，內分別飾喜鵲眉梢及桃樹壽桃，頗有中西交融之氣韻。

本拍品設計風格多受荷蘭品味影響，以高浮雕、焊接、衝壓細工製成凸紋面等技術製成，此風格流行於十八世紀中葉之英國及荷蘭等地，有關之研究，可參考A.Kenneth Snowman著，《Eighteenth Century Gold Boxes of Europe》，倫敦，1990年，頁92。



(two views)



21

A WHITE JADE 'MAGU AND RAFT' GROUP

19th century

Elaborately carved in intricate relief and openwork as a log raft in the form of a pine tree ferrying the Immortal Magu holding a *lingzhi* fungus as the paddle and seated beneath the branch of the pine tree, the centre of the raft with a basket of peaches, a crane grasping a *lingzhi* stem with its head turned towards the back beside a young attendant touching it with a *lingzhi* stem, the softly polished semi-translucent stone of pale creamy white tone, stand.

22.8cm (9in) long. (2).

HKD120,000 - 160,000

US\$15,000 - 21,000

十九世紀 白玉「麻姑獻壽」槎

Provenance:

An important Asian private collection

來源：

亞洲重要私人收藏

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

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

Compare with a similar white jade carving of Magu on a raft, mid-Qing dynasty, which was sold at Bonhams Hong Kong, 1 December 2020, lot 145. Compare also with a closely related pale greenish-white jade raft group, similarly carved with Magu seated beneath a pine tree on a log raft, which was sold at Christie's New York, 15 September 2011, lot 1035.

白玉質，取整塊玉料雕成長形木樁作槎，槎尾鏤空雕松枝，其下圓雕麻姑坐像，手持靈芝作槳，槎心雕盛桃果籃，另雕一童子坐臥槎頭，手持靈芝拍打一銜芝仙鶴。槎身作松椿，底部雕松鱗。

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

參考香港邦瀚斯售出一件清中期青白玉雕「麻姑獻壽」槎，2020年12月1日，拍品編號145。紐約佳士得曾售出一件十八世紀青白玉麻姑乘槎擺件，其雕刻佈局及造型與本品相類，2011年9月15日，拍品編號1035。





THE PROPERTY OF A GENTLEMAN 紳士收藏

22

A SMALL YELLOW JADE AND RUSSET 'POMEGRANATE AND CICADA' RUYI SCEPTRE

18th century

The *ruyi*-shaped head carved in low relief with a cicada resting on a fruiting pomegranate bough within a raised matching border, the shaft smoothly polished and ended with a pierced triangle terminal, the translucent stone of yellow tone with russet inclusions, stand.

20.6cm (8 1/8in) long. (2).

HKD100,000 - 150,000

US\$13,000 - 19,000

十八世紀 黃玉石榴鳴蟬如意

Provenance:

An important Asian private collection

來源：

亞洲重要私人收藏

The present *ruyi*-sceptre with a slightly slenderer form is carved in relief with pomegranates, an auspicious fruit symbolising fertility in the quintessence of Chinese culture. In the Imperial Qing court, the consort chosen to be empress would be presented with a *ruyi* sceptre as a recognition of her newfound status. On the day before the wedding, such sceptres would be placed at the four corners of the marital bed to confer blessings on the consummation.

黃玉質，頭尾略微帶皮色，頭作如意形，減地浮雕如意邊棧，中心雕石榴一枝，上停一蟬，身作弓形，打磨細膩圓潤，底部圭形，穿孔，底部打磨略微內陷。此如意較一般如意更為秀氣可人，其浮雕石榴紋則象征多子多福。如意為清代的皇帝選妃時賜予皇后的信物，大婚前一日，更會將如意置於喜床四角，象徵幸福美滿。

A RARE WHITE AND RUSSET JADE FIGURE OF GUANYIN

Song/Yuan Dynasty

The well-carved standing figure rendered with the left hand holding a string of beads and resting on the right wrist, dressing in a layered robe exposing a tasselled necklace on the chest, the loose robe cascading down in voluminous folds and flowing to the left ended with a scroll under her left arm, the face simply but vividly carved with a benevolent and serene expression framed by neatly incised hair beneath a knob, the stone of even white tone with slight russet inclusions, stand. 8.5cm (3 1/2in) high. (2).

HKD200,000 - 300,000**US\$26,000 - 39,000**

宋/元 白玉觀音立像

Compare the similarly executed face of a jade standing figure of Guanyin, Song dynasty, found in a Song dynasty hoard underneath a pagoda in the Xilin Chan Temple, illustrated in *zhongguo chutu yuqi quanji*, Beijing, 2005, vol.7, p.203. See also a related example of a white jade Immortal seated on a phoenix, Song dynasty, for the similar facial features as well as the loose robe, illustrated in *Compendium of Collections in the Palace Museum: Jade 5: Tang, Song, Liao, Jin and Yuan*, Beijing, 2011, no.118, p.112. Compare also with a related jade carved figure of lady in Song dynasty Jade Museum, Hangzhou, which is illustrated by S.F.He, *The Jade of Lustrous Virtue. Song Dynasty Jade from the Wuzhang Shanfang Collection*, Hangzhou, 2019, p.15.

白玉質，略微帶皮，圓雕觀音立像一具，陰刻髮髻向後梳攏，頂部盤成一結，開臉用刀簡潔古樸而盡顯慈祥安和之態，身披長袍露出胸前瓔珞及裡衫，左手持珠，雙手結於胸前，雙袖垂墜似風吹至左面，左袖尾部結成一卷，跣足露於長袍之下。

宋代玉雕人物立件極少，其人物開臉多用砭刀斜入減地而出，用刀簡略不甚立體，卻不失神采；且衣衫處理多作寬袍大袖隨風飄曳貌，放逸之態為後世所無。參考上海市文物管理委員會藏一件宋代玉羅漢立像，為西林塔地宮出土，其開臉刻法，及飄逸衣衫之處理，和本件玉觀音相似，可以推測本件玉觀音亦或是塔林供奉之物，見《中國出土玉器全集》，北京，2005年，卷7，頁203。另可參考北京故宮藏一件宋代白玉跨鳳仙人，其開臉和寬袍大袖亦與此類似，見《故宮博物院藏品大系玉器篇》，北京，2011年，編號118，頁112。杭州宋代玉器藝術館藏一件玉雕仕女像，尺寸相近，人物開臉及衣衫處理和本件白玉觀音類似，見何少峰著，《孚尹流光—五璋山房藏宋代玉器》，杭州，2019年，頁15。



Image courtesy of Song Dynasty Jade Museum, Hangzhou
杭州宋代玉器藝術館藏





(two views)

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AN INSCRIBED WHITE JADE RECTANGULAR 'LADY' PLAQUE

Mid Qing Dynasty

Decorated on one side with the portrait of a lady holding a flower, the reverse incised with a poem entitled 'Send Away' composed by the Song dynasty female poet Wen Wan and with the signature Zigang, all below a stylised *chilong* band, the stone of translucent white colour, pierced at the top with an aperture.
4.7cm (1 5/8in) high.

HKD100,000 - 150,000

US\$13,000 - 19,000

清中期 白玉仕女詩文夔龍紋牌

The poem is composed by a female poet, Wen Wan, who was active in the late 11th century. Born into a scholarly family, but reduced to be a courtesan in Bianliang, the capital of the Northern Song dynasty. She was well known by her accomplishment in writing poetry and left thirty poems still read today. The portrait on the other side, may be inspired by an illustration of Cui Yingying in the famous love story 'Romance of the Western Chamber' painted by the Ming dynasty painter Chen Hongshou (1598-1652) and published in 1639. Cui Yingying was a popular figure in Chinese art since the late Ming dynasty, because of her virtue and unyielding integrity displayed in the play.

白玉為材，細膩溫潤，呈長方形，夔首牌額，中穿孔可供繫佩。正面開光內減地雕拈花仕女圖，帷幔之下，仕女捲簾而坐，頭挽牡丹髻，身著襦裙，上襦交領，腰結宮綵，其拈花凝視，若有所思，秀麗端莊，柔美恬靜，更為玉牌平添旖旎。背面開光內刻有行草宋代才女溫琬所作《寄遠》詩：「小花靜院東風起，燕燕鶯鶯拂桃李。斜倚紅牆卜遠人，樓外春山幾千里。子岡」。

此牌畫面佈局簡潔中講究留白，頗有章法，應取法自明代畫家陳洪綬（1598-1652）於1639年為《張深之正北西廂秘本》插圖所畫之崔鶯鶯像。溫琬，字仲青，宋神宗時人。本為良家子，後淪為娼，成為汴京名妓。幼好詩書，尤諳《孟子》，遺詩三十首，載《青瑣高議》。

25

**A PAIR OF VERY PALE GREEN JADE 'WEDDING FIGURES'
CIRCULAR SCREENS**

19th century

Both screens carved one side with a formally-dressed official and a graceful lady bowing to each other surrounded by *ruyi*-clouds with an open-work board carved with a pair of lotus and phoenixes, the other side carved with a peahen beneath a cluster of peony, the translucent stone of very pale green tone, stands.

Each 9.5cm (3 3/4in) diam. (4).

HKD60,000 - 80,000

US\$7,700 - 10,000

十九世紀 白玉雕鵲橋相會圖插牌一對

Provenance:

An important Asian private collection

來源：

亞洲重要私人收藏

The subject matter depicted on the present lot is likely originated from the renowned romantic Chinese folk tale, *que qiao xiang hui*, known as 'The Cowherd and the Weaver Girl.' The story was derived from the ancient practices that women would make wishes to the stars of Vega and Altair in the sky during the festival, hoping to have a wise mind, dexterous hand, and a good marriage.

青白玉質，質地瑩潤，外框鏤空雕雙鳳雙蓮紋，屏心減地浮雕一持笏男子與持花命婦相對作揖，其上如意雲紋繚繞，背面屏心則減地雕牡丹孔雀紋一組，兩件插屏紋飾基本相同，惟人物花鳥面向相反。此對插牌描繪或為新婚夫婦相敬如賓的場景，畫面中男女皆盛裝華服，平等禮讓，題材應取自牛郎織女「鵲橋相會」，孔雀牡丹則寓意吉祥富貴。此對插牌很可能是為夫妻新婚永結同心所準備的禮物。



A RARE GILT-LACQUERED BRONZE SEATED FIGURE OF GUANYIN

Song/Yuan Dynasty

Vividly modelled with the upper torso gently leaning forward and covered with outer robe, seating with legs crossed in the mudra *virasana* and arms folded in *dhyana* mudra, the robe cover the head partially exposing a scrolling leaves diadem accommodating the Amitabha, her ovoid face naturalistically carved with finely detailed eyes over a straight nose above indented lips with a benign expression, the inner garment folded with a knotted belt, all painted with purple lacquer underneath a layer of gilt lacquer.

35cm (13 3/4in) high.

HKD300,000 - 400,000

US\$39,000 - 52,000

宋/元 銅髹金觀音像

Compare the face, hairdressing and robes with a *qingbai* glazed figure of Guanyin, Southern Song dynasty, in the Beijing Capital Museum, which is illustrated in *Zhongguo meishu quanji. Gongyi meishu bian. Ci* (Complete series on Chinese art. Arts and crafts section, Ceramic), Shanghai, 1988, vol.2, no.174. Compare also with another *qingbai* glazed figure of Guanyin, dated to 1251, in the Shanghai Museum, which is illustrated in *ibid.*, no.170. See a third related *qingbai* Guanyin, Southern Song dynasty, which was sold at Christie's Hong Kong on 1 June 2011, lot 3726.

此尊觀音像為一體鑄造，髮披頭巾，頭戴寶冠，髮絲如縷，慈眉善目開臉祥和，肩披帔，長衫罩蓮瓣形肚兜，雙袖垂於膝下，跏趺坐，雙手結禪定印，罩紫漆，再髹金漆。

此件觀音的開臉、頭飾及衣衫頗有南宋風格，可參考兩件南宋青白瓷觀音，一件藏於北京首都博物館，其袈裟、髮髻、肚兜與本件拍品頗類，見《中國美術全集·工藝美術篇·瓷（中）》，上海，1988年，編號174。上海博物館藏另一件青白瓷帶彩觀音，帶有墨書「大宋淳祐十一年辛亥」楷書款，即公元1251年，其唇鼻之間的處理與本件亦似，見前書，編號170。佳士得香港2011年6月1日售出一件南宋青白瓷觀音像亦可參考之，拍品編號3726。



無盡意觀世音菩薩摩訶薩
威神之力巍巍如是

*Aksayamati! Lofty indeed are the awe-inspiring spiritual
powers of the great Avalokitesvara Bodhisattva.*



A VERY RARE AND LARGE SILVER-INLAID BRONZE FIGURE OF GUANYIN

16th/17th century

The finely-cast goddess standing swaying to her right, her left hand gently resting on her right hand, both elegantly raised with her fingers beautifully coiled, her eyes downcast in meditative contemplation, her looping robe flowing down to her bare feet well inlaid along the hem with scrolling lotus flowers and *ruyi*-clouds, draped around the shoulders and open to reveal the chest with a beaded necklace with a *ruyi*-cloud pendant, on a domed base with layered and swirling clouds. 63cm (24 3/4in) high.

HKD3,500,000 - 4,500,000

US\$450,000 - 580,000

十六/十七世紀 銅鑲銀觀音立像

Provenance:

An Asian private collection

來源：

亞洲私人收藏

The result of Oxford Authentication Ltd. thermoluminescence test no.N199a83 dated 27 January 1999, is consistent with the dating of this lot.

牛津鑒定公司熱釋光檢測結果（1999年1月27日，編號N199a83）顯示年代與本拍品年代一致。

The present bronze figure is an outstanding sculpture of its type in the extraordinary attention to detail and sculptural qualities. The Chinese mother goddess radiating grace and poise expresses much refinement in her elegant hands with a fine articulation in the wrist and fingers. The movement of her robes is enhanced by the naturalistically rendered folding and the fine silver-inlaid decorations along the hems. This famine appearance appeared to emerge in the early Tang dynasty, which can be supported by portraits of Guanyin by some early Tang artists. Wu Daozi (680–c. 760), one of masters of the 7th century, was known for his paintings of religious figures. Many of his works have been lost, but some of rubbings to his work incised on monuments survived. Comparing the rendering with a rubbing of a Guanyin by Wu Daozi in the Waseda University library (acc. no. 02 00197), Japan, an influence from the Tang dynasty to this Ming dynasty figure, is evident.

According to the 'Lotus Sutra', the deity could take the form of any type of God, Buddha, King and Heavenly Guardian, and could appear in both male and female form, showing the bodhisattva's limitless transcendence beyond gender, in order to teach the Dharma (teachings of the Buddha) to sentient beings. During the Ming dynasty, it was common belief that, in accordance with descriptions in the 'Avalokitesvara' chapter of the Lotus Sutra and 'The 25 Great Ones' chapter of the 'Surangama Sutra', Guanyin could transform at will and appear in more than thirty human forms to expound Buddhist teaching. The compassion of the bodhisattva is expressed in the subtle gestures of this elegant figure, the mudras signifying the bestowal of charity and reassurance.

Compare a large He Chaozong-marked silver-inlaid bronze figure of Shakyamuni Buddha, which was sold at Bonhams London, 11 May 2017, lot 108, with closely-related features to the present lot, including the similarly rendered facial features despite the gender difference and the very similar execution of the silver inlay, such as the rather bold silver-wire and the similar scrolling lotus and clouds.

Only a few bronze Guanyin figures of comparable size with similar hand gestures dated to the Ming dynasty seem to be recorded, each with slight variation in detail. See three smaller silver-inlaid bronze Guanyins, Ming dynasty, all inlaid with *Shi Sou* marks in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Guanyin in the Collection of The Palace Museum*, Beijing, 2012, pls.43-45.

For a related example of comparable size but of later date, see a large silver-wire-inlaid bronze standing figure of Guanyin, 18th/19th century, with two-character 'Shi sou' mark, which was sold at Bonhams London, 7 November 2013, lot 280; and another larger monumental silver-inlaid bronze standing Guanyin (104cm high), Qing dynasty, which was sold at Bonhams San Francisco, 13 December 2010, both with a more intricate silver inlay than the present figure.





Image courtesy to Palace Museum, Beijing
北京故宮博物院藏 明 銅嵌銀絲石叟款觀音像

觀音銅質，頭罩風帽，髮髻飾以如意雲紋頭面，髮絲纖細而後梳，兩眉之間起白毫，秀鼻微挺連作雙眉，眉下杏目微張，櫻唇含笑，面容圓潤，開臉慈悲安詳，長袍外罩披肩，長袍綫邊皆錯銀，作連枝番蓮紋，披肩綫邊錯銀連枝靈芝紋，胸微袒露出如意鎖頭項鏈，長袍之下著長裙，裙身錯如意雲頭紋，右手結施依印，左手扶右腕，跣足立於雲頭雲座。

觀世音菩薩，梵語：अवलोकितेश्वर，漢語音譯為「阿婆盧吉低舍婆羅」，意為「觀察世間音聲覺悟有情」，故稱觀世音菩薩，唐代避太宗李世民諱，民間多稱觀音菩薩。《妙法蓮華經》之《觀世音菩薩普門品》：「若有無量百千萬億眾生，受諸苦惱，聞是觀世音菩薩，一心稱名，觀世音菩薩即時觀其音聲，皆得解脫。」又說：「若有眾生，多於淫慾，常念恭敬觀世音菩薩，便得離欲。若多瞋恚，常念恭敬觀世音菩薩，便得離瞋。若多愚癡，常念恭敬觀世音菩薩，便得離癡。」

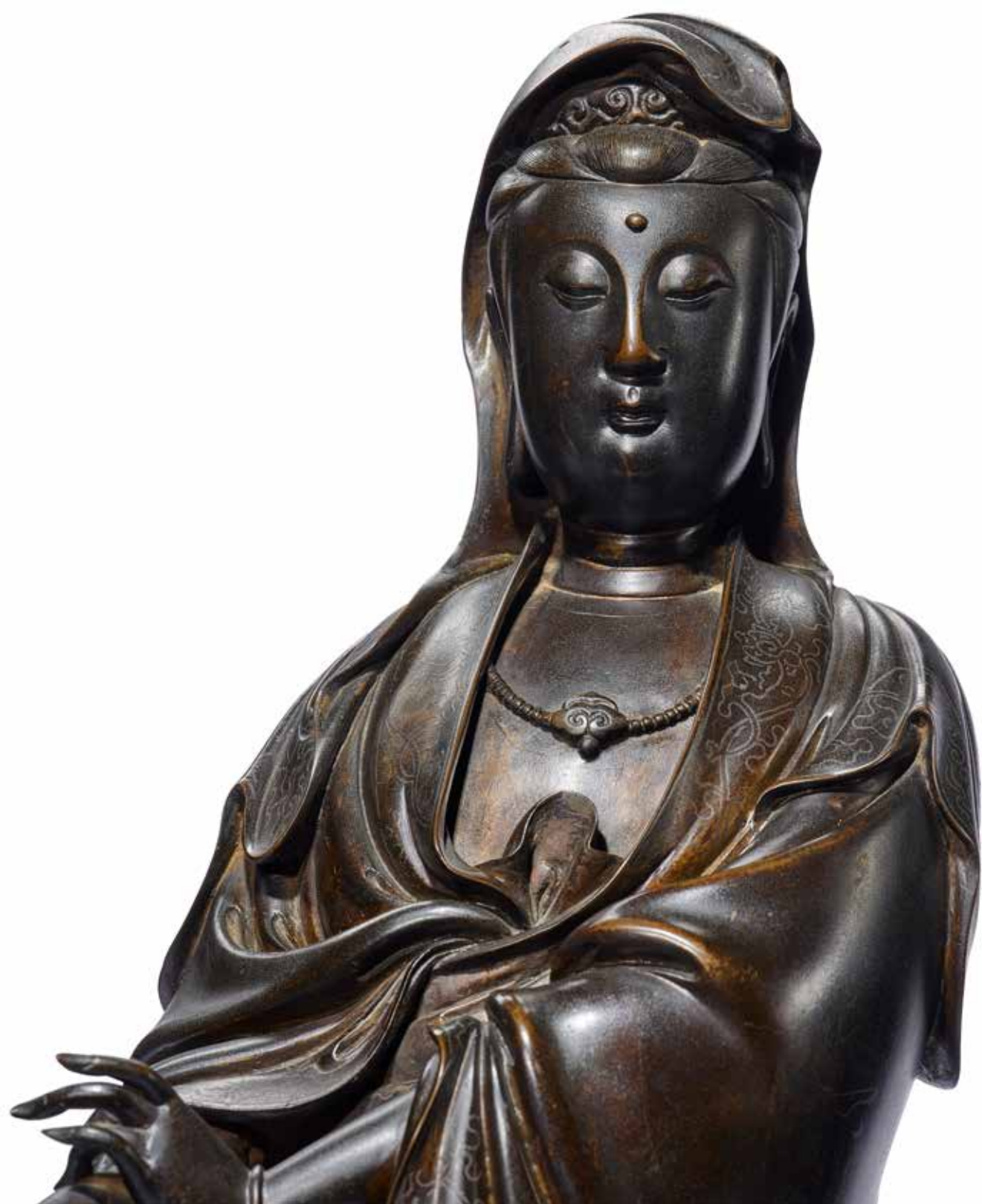
唐代以前，觀音形象多為男性，玄宗之後開始有女相觀音。南海普陀山鎮海寺，也就是現在的普陀山法雨寺曾有唐代吳道子繪觀音像石刻，石雖不存，重摹拓本現存日本早稻田大學圖書館（館藏編號モ02 00197），其形象已經是女相。顯而易見，本件觀音之形象與吳道子所繪觀音之風帽、曹衣帶水之長袍、手印、跣足乃至腳底之雲頭，皆是一脈相承。

明代觀音進一步世俗化，融合三教，功能眾多，形象多變，演化出各種觀音，如白衣觀音、送子觀音、魚籃觀音、引路觀音等等，然而其開臉多慈眉善目，充滿母性。明代觀音造像南方以福建為中心，鑄造、陶埴、石雕皆有之，名匠有石叟、何朝宗、楊玉璇等能手。不同材質的觀音像，開臉在同一時期皆高度相似，或為福建之地方傳統。即便男相神祇的開臉亦都透露出女性，和觀音開臉神似。如倫敦邦瀚斯2017年5月11日售出一件何朝宗款銅錯銀觀音像，其開臉和本件觀音像如出一轍，其衣衫僅在錯銀花紋處略有出入，拍品編號108。

如此體量的明代銅質觀音像存世極少，參考北京故宮藏一件明代石叟款錯銀觀音銅立像，大體風格一致，僅在細節處有區別，見《故宮經典：故宮觀音圖典》，北京，2012年，圖43-45。邦瀚斯倫敦2013年11月7日售出一件十八/十九世紀銅錯銀觀音立像，體量稍大，亦資參考，拍品編號280；三藩市邦瀚斯2010年12月13日亦曾售出一件高達104釐米的清代銅錯銀觀音立像，也可比較，拍品編號5151。



Bonhams London, 11 May 2017, lot 108
倫敦邦瀚斯·2017年5月11日·拍品編號108



28

A BLANC-DE-CHINE FIGURE OF GUANYIN

18th century

Seated with her right hand resting on her right knee, wearing a flowing ornate robe and gently leaning to the left, her left arm leaning on an arm rest and holding a *ruyi* sceptre in her left hand, each wrist wearing a bracelet, her serene face framed by cascading braids worn a *ruyi*-head hair pin, under an ivory-white glaze, the base rim left unglazed, stand, box.

22cm (8 5/8in) high. (3).

HKD200,000 - 300,000

US\$26,000 - 39,000

十八世紀 德化窯觀音像

Provenance:

Christie's Paris, 11 June 2014, lot 114

來源：

佳士得巴黎，2014年6月11日，拍品編號114

Compare a related blanc-de-chine figure of Guanyin, which was sold at Christie's New York, 14 September 2018, lot 1346.

觀音髮髻如雲，絲絲畢現，頭戴如意頭髮簪，開臉圓潤，眉心起白毫，雙目微合，杏眼低垂，櫻唇含笑，溜肩，身披長袍蓋住胸前瓔珞，半跏趺坐，左手持如意，戴手鐲，倚獅頭肘靠，身體略微左傾，底部露胎，胎質潔白緻密，身罩乳白釉，透潤如玉。

可參考佳士得紐約售出一件十七世紀早期德化觀音像，頭飾、開臉乃至身段和本件頗似，2018年9月14日，拍品編號1346。



PROPERTY FROM THE MARK AND PETER DINELEY COLLECTIONS

彼得及馬克戴尼利收藏

29

A FINE GILT-BRONZE INSCRIBED FIGURE OF PADMAPANI
LOKESHVARA

18th century

The deity cast with elegantly swaying body standing on a lotus pedestal, her left hand raised in *varada mudra* holding the stem of a lotus blossom resting on her shoulder and her right in *kartari mudra*, adorned with a tall diadem and beaded jewellery, wearing a long flowing robe with finely incised floral hems and a billowing scarf around the arms trailing downwards, the face with almond-shaped eyes beneath arched brows in contemplative expression, the base with an inscription.

27.4cm (10 3/4in) high.

HKD250,000 - 350,000

US\$32,000 - 45,000

十八世紀 銅鑲金觀自在菩薩像

Himalayan Art Resources item no.16774

喜馬拉雅藝術資源網16774號

Provenance:

Henry Harrison Getty (1838-1919), by repute

Alice Getty (d.1946), by repute

Courtenay Morgan, Viscount Tredegar (1867-1934), by repute

Evan Morgan, 2nd Viscount Tredegar (1893-1949), by repute

Professor and Mrs Bellerby, by repute

Mark Dineley (1901-1975)

Peter Dineley (1938-2018), and thence by descent

Noted in the handwritten family 'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects', early 1960s, p.125.

來源：

傳亨利·哈里遜·蓋蒂舊藏（1838-1919年）

傳愛麗絲·蓋蒂舊藏（卒於1946年）

傳卓德嘉子爵考特尼·摩根舊藏（1867-1934年）

傳特里迪格子爵二世艾文·摩根舊藏（1893-1949年）

傳貝勒比教授及夫人舊藏

馬克·戴尼利舊藏（1901-1975年）

彼得·戴尼利舊藏（1938-2018年），並由家族繼承

記載於戴尼利家族手稿《戴尼利家族的西藏州和相關的佛教物品收藏目錄》'A Catalogue of the Dineley Collection of Tibetiana and Associated Buddhist Objects'，1960年代初，頁125。

The inscription reads 'Om ah spyan ras gzigs la na mo hum', which may be translated as 'May I pay homage to the Lord Cherezig (Avalokitesvara)'.

The present figure depicting the bodhisattva Avalokiteshvara in the Padmapani form is notable for the crisp and elegant casting, displayed in the sinuous graceful form of the body, with the right hip gently thrust sideways on a lotus base in *tribhanga*, as well as the meticulous attention to detail devoted to the elaborate jewellery and the incised hem of the thin *dhoti*.

Padmapani Lokeshvara, 'The Lord of the World Holding the Lotus', is the spiritual son of the Transcendental Buddha Amitabha. He achieved enlightenment eons ago but waits to dissolve forever into nirvana; he vowed to guide and liberate all sentient beings from the bondage of death and rebirth with all its inherent suffering. Therefore, he is considered the paradigm of perfected compassion, one of the key virtues a practitioner must develop towards enlightenment; see R.M.Davidson and C.Wedemeyer, 'The Tibetan Avalokiteshvara Cult in the Tenth Century: Evidence from the Dunhuang Manuscripts', in *Tibetan Buddhist Literature and Praxis. Sam van Schaik (Proceedings of the Tenth Seminar of the IATS)*, Leiden, 2006, vol.4, pp.55-72. The lotus, symbol of Buddhism, that the bodhisattva carries gave him the popular epithet Lotus-bearer (Padmapani), and his right hand displays the *varadamudra* or the granting-wishes gesture.

The practice of portraying Padmapani in limber pose, with a bare torso, supple waist and thin lower garment, traces back to the golden age of Indian sculpture in the Gupta period (4th to 6th century AD), and was subsequently inherited by the Newari School of Tibet which added exaggerated narrow waist and swollen thighs during the 13th century.

Compare with a related gilt-bronze figure of Avalokiteshvara, Qing dynasty (1650-1700), illustrated by U.von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.541, pl.152F.

菩薩頭戴寶冠，髮梳胡蘆髻，頂戴寶光，髮分兩肩，左右手皆持蓮莖，蓮花歇於肩上。胸部和腰部攏環珞，下身著兩層短裳，臂挽哈達，垂於腿側，尾角上揚，如有風動，赤足立於單層覆蓮座，座上下緣起連珠紋一周，封底鑿刻藏文咒語一行，文曰：「ཨོཾ་ཨཱཱ་མ་པུ་ཧཱུ་ཤཱི་ཨོཾ་」，大意为「禮敬南無觀世音」。

此件菩薩造像鑄造精美，身姿曼妙，即「三道彎」，身著窄腳長褲，為印度式禮服多提（Dhoti），通體鑲金，首飾嵌以寶石，金彩灼灼，寶氣煥然。

觀自在菩薩在尼泊爾和西藏造像中常手持蓮花，代表本來清淨之德，以修行成就，故顯佛智。手施予願印，表普華眾生，相關探討可參見R.M.Davidson及C.Wedemeyer撰，《The Tibetan Avalokitesvara Cult in the Tenth Century: Evidence from the Dunhuang Manuscripts'》，載於《Tibetan Buddhist Literature and Praxis. Sam van Schaik (Proceedings of the Tenth Seminar of the IATS)》，萊登，2006年，卷4，頁55-72。

其細腰，薄衫，曼妙的身形可以追溯到古印度造像的黃金時期—笈多王朝（Gupta Empire）（319年—550年），由尼泊爾工匠傳至西藏，後來腰收更細，腿部更為豐滿。參考一件清代銅鑲金觀音像，見馮·施羅德著，《Indo-Tibetan Bronzes》，香港，1981年，頁541，圖版152F。



30^Y

A KINGFISHER FEATHER 'JEWEL'-ENCRUSTED HEADDRESS, DIANZI

19th century

The oval flat-crowned headdress with semi-circular section sweeping towards the forehead, the wire frame lined in black silk and elaborately applied with red ribbon wire with shaped gilt-silver filigree motifs covered with kingfisher feathers and embellished with jadeite, tourmaline, pearl, quartz, coral, and other semi-precious stones, some of the motifs including the cranes, flowers and butterflies spring-mounted, the forehead suspending beaded semi-precious stone pendants, box.

18cm (7 1/8in) high. (2).

HKD180,000 - 220,000

US\$23,000 - 28,000

十九世紀 銀鍍金縐絲點翠嵌珠寶鳳紋鈿子

An elaborately decorated headdress such as the present lot is known as *dianzi*, which is literally translated as a 'hat ring'. It referred to the kind of hat supported by a circular iron wire in its rim. The base of a *dianzi* is usually made of metal wires wrapped with black silk, such as the present lot.

Gemstones and pearls are fixed onto the hat base in different auspicious motifs. A *dianzi* is usually worn by noble women for special occasions. The "double-happiness" pendants suspended on the forehead of the lot suggest the headdress may have been used for weddings; see a kingfisher feather and pearl-inset 'double-happiness' *dianzi* in the National Palace Museum, Taipei, which was made for weddings, illustrated in *su gu hua jin tan Gugong zhu bao*, Taipei, 2012, p.41.

See a very similar *dianzi* headdress with flowers and butterflies design, Qing dynasty, in the National Palace Museum, illustrated in *A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection*, Taipei, 2014, p.68. Two further examples of headdress of this type are in the Palace Museum, Beijing, illustrated in *Jewellery and Accessories of The Royal Consorts of Ching Dynasty*, Hong Kong, 1992, nos.3 and 4. See another closely-related gemstone-inset 'phoenix' headdress decorated with gilt-copper filigrees and kingfisher feather, Guangxu, illustrated in *The Complete Collection of Treasures of the Palace Museum: Treasures of Imperial Court*, Hong Kong, 2004, no. 64; Compare also a related headdress, 19th century with similar arrangement of the motifs but wrapped in red silk in the Metropolitan Museum of Art (Acc. no. 1987.318a-g). A further related gilt metal and jewelled kingfisher 'butterflies and flowers' headdress, 19th century, was sold at Bonhams San Francisco, 19 June 2012, lot 6164.



Image courtesy of National Palace Museum, Taipei
台北國立故宮博物院藏 鈿子

鈿子為金屬絲骨架，外用青絲纏繞結成網狀。鈿上部飾七組銀鍍金縐絲點花卉鳳凰，鳳身及花瓣、花蕊以珍珠、碧璽、翡翠等鑲嵌，下襯紅色絲絨。鈿前飾七組銀鍍金縐絲雙鳳追花紋，並襯以紅色絲絨，鈿下沿飾珍珠珊瑚雙喜寶石環珞，鳳凰及花朵以寶石、翡翠及珍珠鑲嵌。鈿尾飾縐絲點翠雙鳳化蝶紋，鳳凰及花蝶鑲嵌以珍珠及寶石。

滿族婦女，上至皇后，下至品官命婦，都會佩戴「鈿子」，清代晚期更流行穿吉服袍褂並以「鈿子」替代吉服冠。「鈿子」雖是滿族裝飾，為清代后妃所穿戴的金玉珠寶飾物之一，但「鈿」不僅在《大明會典》中就有如「珠寶鈿」、「翠鈿」等記載，最早在漢代已經有這個器名。見《說文解字》：「鈿，金華也。」又如《六書故》記載：「金華為飾，田田然」。由此可見，「鈿」是古代女性作為華麗裝飾中的重要飾品。台北故宮博物院藏一件清代珍珠珊瑚雙喜點翠鳳紋鈿子可做參考，著錄於《溯古話今：談故宮珠寶》，台北，2012年，頁41。

台北故宮博物院藏一件清點翠嵌寶石珍珠鈿子，紋飾與本品相似，見《集瓊藻：院藏珍玩精華展》，台北，2014年，頁68。參看北京故宮博物院兩件鈿子，著錄於《故宮博物院藏清代后妃首飾》，香港，1992年，編號3及4。另見清宮舊藏一例清光緒銅鍍金縐絲點翠嵌珠寶鈿子，亦為鳳鳥為飾，見《故宮博物院藏文物珍品大系：宮廷珍寶》，香港，2004年，編號64。另見紐約大都會藝術博物館藏一例銀鍍金點翠鈿子（博物館編號1987.318a-g）。三藩市邦瀚斯亦曾售出一件19世紀銀鍍金點翠嵌寶石鈿子，2012年6月19日，拍品編號6164。



THE PROPERTY OF A GENTLEMAN 紳士收藏

31

A VERY FINE AND RARE WHITE JADE 'PHOENIX' WASHER

18th century

Exquisitely carved as a bird grasping a sprig of *lingzhi* fungus in its beak, with head turned to the left facing a smaller phoenix to its side, the feathers and plumage rendered in relief and with incised lines, the carefully defined feet tucked-in under the body; the stone a very faint pale greenish-white tone with cloud-like inclusions and a few russet highlights, stand. 14cm (5 1/2in) wide. (2).

HKD500,000 - 800,000

US\$64,000 - 100,000

十八世紀 白玉雕鳳凰形洗

Provenance:

Mrs. H. Hamilton, before 1960s

Bonhams San Francisco, 24 June 2013, lot 1030

An important Asian private collection

來源：

H. Hamilton夫人舊藏，1960年代以前

三藩市邦瀚斯，2013年6月24日，拍品編號1030

亞洲重要私人收藏

Phoenix is a mystery bird which emerged as early as Chinese civilisation. In classic texts, the phoenix was described as having 'chicken's head, swallow's chin, snake's neck, turtle's head, fish's tail' and 'feathered in five colours, six *chi* high', see P.Guo, *Eryav: Shiniiao*, Beijing, 1778, vol.10, p.21. Phoenix has been a popular motif on works of art for women since the Shang dynasty, see a jade phoenix unearthed from the tomb of the King of Shang's wife, Fuhao's, which is illustrated in *Zhongguo yuqi quanji, Shijiazhuang*, 1993, vol.2, pl.62.

Compare with a related jade washer in the form of phoenix, Qing dynasty, in the Asian Art Museum of San Francisco, illustrated by M. Knight et al. ed., *Later Chinese Jades Ming Dynasty to Early Twentieth Century*, San Francisco, 2007, pl.289. Compare also with a pale green jade 'phoenix and peach' washer, which was sold at Sotheby's Hong Kong, 8 April 2013, lot 3089.

白玉質，雕作一鳳，鳳頭翎卷翹凸起，口銜靈芝，身披羽毛以淺浮雕雕就，左側身上圓雕一雛鳳，尾分兩叉，鳳背掏膛作水丞，鳳尾卷收，雙腳淺浮雕收於下腹。

鳳為古代神鳥，商周以來便是流行的裝飾紋樣。漢代郭璞注解《爾雅·釋鳥》，描繪鳳凰特徵為：「雞頭、燕頤、蛇頸、龜背、魚尾、五彩色，高六尺許」。最早關於鳳的記錄可能為《尚書·益稷》：「蕭韶九成，鳳皇來儀」。現代語言鳳凰一詞本指雌雄二鳥，鳳為雄而凰為雌，然而越到晚期，鳳凰雌雄之分之分野逐漸模糊。鳳的形象主要用於女性裝飾，如河南安陽商妃婦好墓出土之玉鳳，為現存最早的玉雕鳳凰實物，見《中國玉器全集》，石家莊，1993年，卷2，編號62。

三藩市亞洲藝術博物館藏一件清代玉雕鳳凰水丞可資參考，見Michael Knight等編，《Later Chinese Jades Ming Dynasty to Early Twentieth Century》，三藩市，2007年，編號289。另可比較一件相關之十八世紀淺青玉「銜桃鳳凰」洗，2013年4月8日售於香港蘇富比，拍品編號3089。





32

32

A KINGFISHER, PEARL AND RUBY-INSET HEADDRESS

19th century

The domed gilt-metal frame elaborately applied with sprig-mounted motifs including a pair of phoenixes and dragons, butterflies and flowers, around a central pearl boss, set in a radiating border above a jade pagoda fixed on a shaped filigree cloud, the front applied with eight small phoenixes suspending beaded tassels, the back of the headdress flanked by flowers within *ruyi*-cloud borders, all embellished with kingfisher feather and inset with semi-precious stones, box. 32cm (12 1/2in) wide. (2).

HKD40,000 - 60,000

US\$5,200 - 7,700

十九世紀 銅鍍金點翠嵌珠寶鈿子

The style of such embellishment by using kingfisher feathers known as *dian cui* was considered one of the most opulent form of adornment for empresses, concubines and wives of high-ranking officials during the Ming and Qing dynasties. This form of art was originally reserved only for the Imperial court for pieces made for special occasions.

鈿子以銅鍍金線編製，通體飾翠鳥羽毛點翠紋飾並嵌以珍珠，紅寶石，碧璽等，鈿頂部飾雙鳳穿花，前額飾雙龍戲珠，鈿前沿飾八隻蜂鳥，扣腳珍珠瓔珞，鈿後兩邊各飾一如意朵花。鈿花是裝在鈿子上的飾物，大多為清代后妃用品。點翠是中國傳統貴金屬加工技藝。用翠鳥羽毛鑲嵌於金屬底座上，製成首飾和工藝品，此項技術盛行於明清時期，至乾隆一朝達到高峰。



33

33

A JADEITE RETICULATED 'LOTUS LEAVES AND CATFISH' PENDANT

18th/19th century

Carved with two catfishes swimming amidst lush broad lotus leaves with veins, the stone of bright apple-green tone with some areas deepening to a darker green, the lotus leaves carved out of the apple-green section of the stone, the pair of catfishes in mottled white tones, box. 5cm (2in) long. (2).

HKD60,000 - 80,000

US\$7,700 - 10,000

十八/十九世紀 翡翠年年有餘佩

Because of its great reproductive power, the fish is a symbol for marriage and many children. It is an emblem of harmony and connubial bliss because it often swims in pairs and is happy in its own element. The fish can also stand for abundance. Chinese fish motifs mainly use freshwater examples such as the catfishes in the present lot. Catfish, *nianyu* (鯰魚) in Chinese as a pun to the year (*nian* 年), similar to the lotus leaves (*lianye* 蓮葉), whose names begin with the character *lian* (蓮), a pun to the year (*nian* 年), too. *Niannian youyu*, as this pendant presents, means 'may you have plenty year after year'.

See for example a jadeite *beiyun* with the same brilliant use of the stone material, the lotus leaves carved out of the apple-green section and the lotus flowers in mottled white tone, in the Qing Court Collection, illustrated in *Treasures of Imperial Court: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2004, p.152, pl.144(1).

兩面雕刻，鏤雕成荷葉形，深顏色雕成荷葉，淺處雕成鯰魚，深淺相間，形態自然。可比較一件北京故宮藏翡翠雕花背雲，其依翠料顏色深淺雕刻花葉的巧思與本件頗似，見《故宮博物院藏文物珍品全集：宮廷珍寶》，香港，2004年，圖版144（1），頁152。



34 (two views)

34

A SMALL JADEITE 'CRANE AND PINE' CARVING

18th/19th century

Finely carved in the form of a mountainous landscape in multiple layers of relief, enclosing on one side three rams climbing on craggy rockwork surrounded by *lingzhi* fungus, the other side with a crane flying above pine, prunus and willow trees, the semi-translucent stone of an emerald green colour.

4.3cm (1 3/4in) long. (2).

HKD200,000 - 300,000

US\$26,000 - 39,000

十八/十九世紀 翡翠雕三陽開泰松鶴延年山子形佩

This pendant embodies many auspicious wishes. The group of three ram (*sanyang*), a motif which is particularly seen during Chinese Lunar New Year, means the New Year is bringing a change of fortune. This tradition is based on the *Yi Jing* (Book of Change), that 'three yang' beget prosperity. Ram, in Chinese *yang*, punned to the *yang* of *yinyang* in the *Book of Change*, thus the phrase 'sanyang kaitai' (三陽開泰) which refers to the New Year ushering in renewal and change of fortune, usually illustrated in carving as three rams and the sun. Pine and crane as a group in Daoism refers to longevity, while pine with prunus and bamboo in Confucianism suggests the indomitable spirit.

翠玉質，綠瑩透潤，雕微型山子形吊墜，山子一側雕三羊攀爬，另一側雕松竹梅歲寒三友，頂部雕一枝仙鶴凌空。

此吊墜寓意豐富，三羊指代三陽開泰，松竹梅歲寒三友寓意品行高潔，松鶴又有松鶴延年之意。



(two views)

35

A JADEITE 'LOTUS LEAVES' PENDANT

18th/19th century

The pendant carved with two lotus leaves and pierced in the middle with lotus stems and details of the lotus veins, on both sides there is a full bloom lotus flower and lotus root, the stone is of vibrant apple-green tone with some minor paler areas, box.

4.4cm (1 3/4in) long. (2).

HKD120,000 - 150,000

US\$15,000 - 19,000

十八/十九世紀 翡翠荷葉紋佩

The different parts of the lotus bear auspicious meanings. The flower symbolises marriage in addition to purity. *He* (荷) is a pun for 'harmony' (*he* 和), and the lotus root (*ou* 藕) is a homophonous with 'married couple' (*ou* 偶). The lotus leaf (*heye* 荷葉), like the blossom, is a pun for 'harmony'. Taken together the lotus bud, leaves and root on the present lot imply a wish for a happy marriage.

佩上飾珊瑚紅雕繩結紋小件及玉雕小環各一個，翡翠上下等寬，雕刻左右兩片荷葉，中間透雕蓮根相錯，左右各雕蓮藕及蓮芽。此佩雕工精細，巧用俏色。清代貴族所佩戴之翡翠多選取吉慶題材，而此佩以荷花為主題，取「佳偶天成」、「因荷得偶」之意。



(two views)

36

A FINE SMALL JADEITE 'LINGZHI AND BAT' RECTANGULAR PENDANT

18th/19th century

Intricately carved in openwork as a spray of *lingzhi* fungus within its curled leaf on the underside, the bottom with one outstretched bat with interlocked wings perched on a *lingzhi*, the smoothly-polished jadeite of even green tone, box.

4.3cm (1 3/4in) long. (2).

HKD150,000 - 200,000

US\$19,000 - 26,000

十八/十九世紀 翡翠福至心靈紋長方佩

The *lingzhi* motif is commonly found in Chinese art. It is a pun for age (*ling* 齡). Because the fungus resembles the head of the wish-granting wand (*ruyi* 如意), it has come to represent a wish-granting symbol as well as a symbol of longevity. It is considered the food of Immortals. The fungus can be depicted either on its own or in combination with other objects to form auspicious terms. For instance, on the present lot it is paired with a spray of *lingzhi* which symbolises 'May you mind be clear when blessings arrive' (*fuzhi xinling* 福至心靈). The fungus (*lingzhi* 靈芝) is a rebus for 'intelligence' (*ling* 靈) and 'arrive' (*zhi* 至). The bat is a pun for 'blessings' (*fu* 福).

長方形佩，每面透雕靈芝枝蔓一株，整體向下伸展，枝蔓下方雕刻蝙蝠一隻。此佩翠色濃重，深綠通透，紋飾雕刻細緻流暢，層疊相間，錯落有致，靈芝配蝙蝠題材寓意「福至心靈」。





ZHANG DAQIAN (1899-1983)

The Reading Lady, 1945, ink and colour on paper, hanging scroll
Inscribed and signed Zhang Daqian reading *yiyou chongyang qianri, shujun zhang daqian* (Zhang Daqian of Sichuan painted this two days before Chongyang Festival in the year of Yiyou), two seals of the artist reading *Zhangyuan zhiyin* and *Daqin*, three seals of the collectors reading *Lu Danlin*, *Xiehanglou cang* and *Zonghao guomu*, dated to 1945.

49cm (19 1/4in) x 86.5cm (34in).

HKD5,000,000 - 6,000,000

US\$640,000 - 770,000

張大千 讀書圖 設色紙本 立軸 1945年

款識：乙酉重陽前日，蜀郡張大千愛製。

鈐印：張爰之印、大千

藏印：陸丹林、頤頤樓藏、宗豪過目

Provenance:

Lu Danlin (1895-1972) (seal)

Fang Junbi (1898-1986) (seal)

Professor Sheung Chung Ho (1937-2010), Hong Kong, and thence by descent

Bonhams Hong Kong, 26 May 2012, lot 281

來源：

陸丹林（1895-1972）舊藏（鈐印）

方君璧（1898-1986）舊藏（鈐印）

常宗豪教授（1937-2010）收藏，後由家人保存

香港邦瀚斯，2012年5月26日，拍品編號281

This meticulously-painted portrait of a young lady by Zhang Daqian, dated 13 October 1945, is arguably one of the finest works amongst his small known corpus of portraits, all painted between 1941 and 1949. The unique style so clearly visible in this series was entirely established during the thirty-one productive months Zhang Daqian spent studying and copying Buddhist mural paintings at Dunhuang, an experience which proved to be pivotal in his artistic development.

Zhang Daqian (Chang Dai-chien) (1899-1983) was and remains one of the best-known and most prodigious Chinese artists of the 20th century, as much praised for his splashed-ink landscapes as for his detailed portraits. Originally a master of traditional Chinese painting who excelled in his ability to reproduce a broad range of classical Chinese styles and techniques, he subsequently created highly innovative new styles by combining his accomplished traditional Chinese brushwork skills with using rich, dark tones and mineral-based pigments. His great skill in creating harmonious balances is well demonstrated in the present lot by the use of the mineral-based rich-red colour for the table, and the bright-blue mineral hem of the silk dress worn by the young lady.

Female portraits in classical Ming and Qing dynasty Chinese paintings followed the Song dynasty tradition, in that ladies were often depicted with narrow shoulders and slender waists, giving a sense of frailness to the female image. While being a master of tradition, Zhang Daqian's earlier paintings of female portraits saw heavy influences from the traditionalist masters such as Tang Yin, Chen Hongshou and Shitao. However, unlike his earlier works, Zhang Daqian was able to revitalise such imagery by absorbing the natural and voluptuous sculptural elements of the female form which had been popular during the Sui and Tang dynasties into his distinctive style. Unlike their classical counterparts, female portraits under the brushwork of Zhang Daqian indicate a strong sense of self-confidence and independence, paralleling the values embraced by modern society.

The present painting is an outstanding example of Zhang's unique manner of depicting the female image, created between 1944 and 1946. After Zhang Daqian's return from Dunhuang in 1944, he painted a few distinctive female portraits such as the renowned *Madame Huarui* and *Lady of Hong Fu*. According to research by Bao Limin, these portraits most probably depict the same person each time: Chi Chunhong, a young Korean lady who fell in love with Zhang Daqian when they met at a banquet organised by the Mitsubishi Group in 1927. Although she was not able to marry Zhang Daqian, they

maintained the relationship for six years, until the outbreak of the Second World War: see Bao Limin, *Zhang Daqian Yishu quan*, (The Art Circle of Zhang Daqian), Shenyang, 1990, pp.170-171. The facial features of this present portrait share many characteristics with the female portraits created during this period. See an ink sketch by Zhang Daqian for one portrait of a lady, illustrated by Kao Ling-mei, *Chang Ta-ch'ien Paintings*, Taipei, 1988, p.159, pl.165.

When he painted classical ladies, Zhang Daqian believed that: 'the contour of the face and its features should be accurately outlined with pale ink, as in the case of painting other human figures, and be washed over with light vermilion. The eye-sockets and the slopes of the nose should be shaded with ochre to show their respective depth, while the forehead, the ridge of the nose and the chin should be highlighted with flake white. That is what the ancients call *san pai lian*, or 'the face with three white areas'': see Kao Ling-mei, *ibid.*, Taipei, 1988. Compare also with Zhang Daqian's closely related painting entitled *Lady and Cat*, dated 1944, which apparently depicts this same young lady with a similar hairstyle and wearing a similar pair of jadeite earrings, which was sold at Christie's Hong Kong, 1 June 2015, lot 1534.

It is important to note when considering his varying painting styles during his long life, that while Zhang Daqian was highly innovative in developing his own unique personal style, he always insisted that his art was firmly rooted in Chinese tradition. For example, although the portrait of the young lady in the present lot is drawn in his unique style, he added a more conventional scroll painting hanging behind the figure. The artistic concept of 'a painting within a painting' was frequently adopted by Song dynasty painters, one such example having been in the collection of the Qianlong emperor, illustrated in *Grand View: Special Exhibition of Northern Sung Paintings and Calligraphy*, Taipei, 2010, p.217, no.34. It is extremely rare to find portraits by Zhang Daqian which borrow and enhance this concept, but see Zhang Daqian's closely related painting, *Reading in Chamber*, dated 1946, in which instead of a painting he amusingly placed behind the lady, a scroll inscribed with his own distinctive calligraphy, illustrated in *Zhang Daqian huaji*, vol.2, Beijing, p.225.

The present lot is endorsed with three collectors' seals.

The first seal is that of Lu Danlin (1895-1972), a native of Sanshui, Guangdong. Lu joined the Chinese United League in 1911 and lived in Shanghai. Apart from having a distinguished political career, Lu was well known as a collector and connoisseur of Chinese paintings and was a close friend of Zhang Daqian. He wrote and published many articles about Zhang Daqian and called him 'a versatile artist', which is undeniably accurate.

The second seal reads *jie hang lou cang*, or 'Collection of the Jie Hang Lou'. That collection belonged to one of China's most important and prolific female 20th-century artists Fang Junbi (Fan Tchunpi) (1898-1986) and her husband Zen Zhongming (1896-1939). She was trained in Western painting techniques while living in France, and hence Fan's work is admired for its successful combination of European and Chinese formal elements. In 1939 her husband was assassinated by the order of Chiang Kai-shek, and she moved initially to Hong Kong, subsequently settling in the United States where she was able to devote herself to painting.

The third seal reads *zong hao guo mu*, or 'Through the Eyes of Chung Ho'. Professor Sheung Chung Ho (1937-2010) was widely known for his scholarship relating to the Chinese literary classics. He was also a distinguished calligrapher whose works were filled with literary and erudite references and lauded by famous painters and calligraphers.





此幅繪於乙酉重陽前日，即1945年10月13日。畫作構圖精巧獨到，設色明麗典雅，以敦煌畫風呈現盛唐遺韻，風華絕代。圖中繪蕉葉一叢透過圓形軒豁的花窗和團花錦簇的窗簾，一位仕女嫣然側坐於朱紅几案前，髮如堆雲，面敷三白，耳垂珠翠，身披羅衾，右手撫卷，左手探入袍內，可知春寒。香閣中掛有古畫一幅，有雲林筆意，於是畫中有畫，層次豐富，虛實相生。人物描繪，儀態嫵雅又富於動勢，眉眼開面栩栩如生，髮髻處施以濃墨細筆，再借淡松煙墨層層渲染，色澤柔潤，清秀自然。畫中羅衾織錦和窗簾團花，用敦煌唐人法繪成，艷麗不俗，雍容華貴。

1945年張大千四十七歲，上一年一月二十五日他甫在成都舉辦了「張大千靈摹敦煌壁畫展覽」，是他敦煌歸來之後在內地的第一次展覽。敦煌風餐露宿臨摹壁畫兩年零七個月後，張大千的藝術又化一境，終於窺得隋唐之堂奧，「以遂平生之志」（張大千語）。這一時期的張氏的筆墨，大膽使用隋唐壁畫風格的礦物顏料，極盡研麗，為宋代之後畫家不敢駕馭者。所繪仕女形貌亦摒棄明清以來弱柳扶風，溜肩細腰，戰戰欲倒的嬌弱形象，直追隋唐仕女豐腴天真的形態，而精神面貌則是民國新生活運動之後新女性自信自足的神態，所謂「直造古人不到處」。張大千曾抨擊五代之後的藝術萎靡不振，「有宋一代的士大夫群，不得辭其咎。因為當他們開始把持了一切學術的正統，隔絕了民間相通的呼吸後，遂使有生命的藝術，日趨於萎靡。」他雖然批評宋亡明亡之後的「從事藝術（當然不僅是藝術一部門）的人」，「缺乏科學之實驗觀念」，局限於「吾得之已」的理學理論，但是他自己仍然提倡「國畫家在今日，要繼承傳統而光大之，非得要先做臨古的工作不可」（《益世周刊》，卷28，第五期，頁86）。他身體力行，亦是從臨古著手。



Zhang Daqian, Lady in Reading, draft
張大千 讀書仕女草稿



Zhang Daqian, Hongfu Nu, 1944 (detail)
張大千 1944年 紅拂女 (局部)

此幅讀書圖無疑是他敦煌臨古後脫胎換骨之作。1944年張大千輾轉回到內地之後定居青城山上清宮，山上青燈古卷，然而他卻思念起舊人，創作了一批他最為得意的仕女圖，有《花蕊夫人像》、《紅拂女》、《按藥圖》等。其中《紅拂女》一幅，上題四絕：

絕憶當年李藥師，侯門投刺擅豐饒。誰知野店晨妝罷，能識虬髯客更奇。淙江江水清见底，淙江女兒柔似水。恨無俠骨有迴腸，如此江山愧欲死。能明去就更誰如，千載崢嶸女丈夫。笑煞豪華楊越國，身猶未死骨先枯。千山廟皂說奇雄，俎豆誰憐祭享空。倘使蛾眉猶未死，忍看車騎渡遼東。

這四絕經包立民研究，實則影射張大千與朝鮮女子池春紅舊事，大千詩中以虬髯客自比，以池春紅擬紅拂女，此圖即是大千回憶池春紅舊影而作，見包立民著，《張大千藝術圈》，沈陽，1990年，頁170及171。1927年張大千赴朝觀覽金剛山，在日本三菱公司舉辦的宴席上結識平壤伎生池春紅，旋入愛河。大千欲納為妾，雖二夫人勉強同意，但歸國時仍然將春紅留在了朝鮮，此後每年大千都至朝鮮赴鵲橋之會。持續六七年，直到抗戰爆發兩地隔絕。比較《紅拂女》與本幅《讀書圖》之開臉，其臉型、五官、乃至面部三白如同一人，較之這一時期的其他仕女開臉，雖則都有唐代豐臉，面部細節則各有出入，可比較本幅讀書圖之墨稿，見高嶺梅編，《張大千畫》，台北，1988年，頁159，圖版165。

大千的仕女畫，最早也是取法唐寅、吳小仙一路，人物清瘦，用色淡雅，略帶現代女子的風骨，敦煌歸來後方入唐宋之間。他曾說：「仕女的容貌與服飾，要高華明麗，豐艷窈窕，各種形態，要嫵靜娟好，有林下風度，遺世獨立之姿，一涉輕薄，便為下乘。」（見前書，頁144）人常以為用色艷麗便流於庸俗，庸人用艷色自然庸俗，大千之高妙處就在於不論色彩濃淡，脫俗恬淡方是他筆下仕女的主調。他曾對徐悲鴻姪女徐令儀一再強調：「畫仕女時，面部色不可太濃，仕女必須脫俗恬淡，有飄飄然之感。」此圖中春寒讀書的仕女，耳戴珠翠，身披羅衾，室內有錦帳名畫，卻絲毫沒有豪氣俗韻，正是大千所謂「脫俗恬淡，有飄飄然之感」。張大千於1944年所繪的一幅《春色入簾圖》與本幅《讀書圖》有異曲同工之妙，畫作設色濃艷，極具視覺張力，畫中著妝女子與本幅《讀書圖》皆以細筆出之，人物神情逼肖，女子思春之情儼然展現卻又清新脫俗，見香港佳士得，2015年6月2日，拍品編號1534。

畫家的筆法技巧自不待言，場景的鋪排設置更見巧思，試問春寒料峭時，有哪位富家俗子會在蕉前窗下喝凍展卷呢？此幅《讀書圖》另一巧妙處便是仕女身後所掛古畫，組成「畫中畫」。畫中有畫古已有之。台北故宮博物院藏宋人繪人物圖，一高士坐於床上，身後一屏風繪汀蘆禽鳥，屏風之上還掛一幅圖中高士之肖像，屋內列陳古彝圖書。此幅畫中畫為乾隆帝潛邸時的收藏，他後來請宮中畫家以此圖為本創作了多幅以他自己為主人公的「一是二圖」，見《大觀：北宋書畫特展》，台北，2010年，頁217，圖34。張大千所繪畫中有畫的人物圖，可考者除本幅之外，還有另一幅1946年所作《繡幕思春圖》。此圖與本幅係出自同本，惟仕女身後所掛為大千書法，藏落款其中，見《張大千畫集》，北京，2005，卷下，頁225。

此圖右下角押「陸丹林」印。陸丹林(1895-1972)，廣東三水人，字自在，號非素。1911年參加中國同盟會，後居上海，為南社社員。能書，喜搜羅名人書畫。性不隨俗，行徑特殊。撰《從興中會組織列國共合作多珍聞秘事》，惜未印，稿散佚。一生與張氏兄弟交好，對張大千多有提攜。曾為大千撰稿多篇，介紹、研究其藝術。張大千「全能畫家」之稱，便出自他的文章《全能畫家張大千》。

左下角押「頤頤樓藏」印。頤頤樓主人為女畫家方君璧(1898-1986)及夫婿曾仲鳴(1896-1939)。方君璧祖居福州，早年留學法國，由西畫轉中國畫，既非傳統，又非現代，筆墨間有西畫寫生境界。1978年於中國美術館舉辦畫展，開海外華人畫家回國展覽之先風。曾仲鳴曾任汪精衛秘書，1939年汪精衛走河內，蔣介石派人暗殺，當時曾仲鳴夫婦夜宿本應汪精衛夫婦居住的臥室，槍聲過處，曾仲鳴當場斃命，方君璧身中三槍。孀居後方君璧潛心藝術，後輾轉香港定居美國。

「頤頤樓藏」印之上鈐「宗豪過目」，為前香港中文大學中國語言及文學系系主任常宗豪教授(1937-2010)之印。常教授畢生致力於中國文化研究，精翰墨丹青，時常渡海問學於張大千。亦富收藏，嘗特製鋼櫃衡溫保管所藏書畫，以齊白石、張大千、傅抱石、黃賓虹及潘天壽等的作品為多。





THREE FEMALE ARTISTS IN CHEN SHAOMEI SCHOOL 陳少梅 女徒三傑

This section presents three paintings by three of the most accomplished female pupils of Chen Shaomei (1909-1954), one of the most important artists in 20th century China. They are Feng Zhonglian (1918-2001), Shao Fang (1918-2013) and Tang Shixia (1904-1993).

本組呈現陳少梅（1909-1954）三位女弟子作品，分別為馮忠蓮（1918-2001）、邵芳（1918-2013）及唐石霞（1904-1993）。

38

SHAO FANG (1918-2013)

Guanyin

Ink on paper, hanging scroll, depicting a figure of Guanyin standing on a pink lotus petal, her serene face framed by a flame-shaped hairdress and two bands flowing to the left, her body leaning to the left with billowing multi-layered robe exposing the jewellery on her chest, signed by the artist, two artist's seals reading *shao* and *fang*.

86cm (34 3/4in) x 31cm (12 1/4in).

HKD60,000 - 80,000

US\$7,700 - 10,000

邵芳(1918-2013) 觀音圖 水墨紙本

款識：三寶弟子邵芳敬繪

鈐印：邵、芳

Provenance:

An Asian private collection

來源：

亞洲私人收藏

Shao Fang (1918-2013), also known as Sheng Shaofang after her marriage with Sheng Xuanhui's descent, studied Chinese painting under Chen Shaomei and architecture under the American architect Frank Lloyd Wright. She was the first female artist who went to the Dunhuang caves to study and copy ancient murals in the 1940s, and held an exhibition in Chongqing in 1946 after this trip which established her national reputation in the art world. She was the first Chinese female who held exhibition in Chicago in 1949.

邵芳(1918-2013)，因與盛宣懷之後結婚，後名盛邵芳。她的繪畫藝術師從20世紀重要國畫大師陳少梅，渡美之後，她從美國著名建築大師法蘭克·洛伊·萊特學習建築，乃萊特極少弟子之一。1940年代她隻身前往敦煌臨摹研習壁畫，為當時女性藝術家第一人。1946年歸來內地後，於重慶舉辦個展，贏得極大聲譽。徐悲鴻、呂斯百、常書鴻、陳志佛、宗白華和胡小石共同在《中央日報》介紹其個展，稱其「不務炫耀...有恬淡沖和之氣，非世之人以塗抹，徒駭俗慕者比也。」1949年，邵氏亦在美國芝加哥舉辦個人畫展，為當地首次有華人女畫家舉辦展覽。

39

FENG ZHONGLIAN (1919-2001)

Zhong Kui, 1984

Ink on paper, dated to 1984, the fan depicting Zhong Kui in a red robe and wearing an official hat, holding a wine cup in his right hand and seated on a rock, looking at a lily drunkenly, signed by the artist, two artist's seals reading *Feng* and *Zhonglian*, dated 1984, framed and glazed.
7cm (2 3/4in) x 53cm (21in).

HKD8,000 - 12,000

US\$1,000 - 1,500

馮忠蓮 (1919-2001年) 1981年作

鐘馗醉酒圖 水墨紙本

款識：鐘馗醉酒圖 甲子年五月於團結湖畔

忠蓮

鈐印：馮、忠蓮

Provenance:

An Asian private collection

來源：

亞洲私人收藏

Feng Zhonglian (1918-2001), a graduate of Fu Jen Catholic University, Beijing, studied Chinese painting from the Manchu noble artist Pujin (1893-1966) in the university before she studied painting under Chen Shaomei in 1941 and later got married to Chen. She mastered making replicas of paintings in the Palace Museum as a part of a national project to preserve ancient paintings. She was one of the earliest female members of China Artists Association, the first national association of Chinese artists in republic China.

馮忠蓮 (1919-2001年)，就讀北京輔仁大學期間師從溥忻，畢業後在天津舉辦個展轟動當時，1941年拜入陳少梅門下，1947年結為伉儷。馮氏為中國美術家協會最早的女性會員之一，1972年調入故宮博物院後致力於古畫臨摹複製以保存古畫，因而得以博覽真跡，得益於古人。



39



40

40

TANG SHIXIA (1904-1993)

Red Cliff, 1951

Ink on silk, depicting a boat of three sages and a boatman visiting the Red Cliffs beneath trees above a flowing river, signed by the artist, one artist's seal reading *Shixia*, dated to 1951, framed and glazed.
47.5cm (18 3/4in) x 31cm (12 1/4in).

HKD15,000 - 20,000

US\$1,900 - 2,600

唐石霞 (1904-1993) 赤壁圖 1951年作 絹本

款識：赤壁圖 辛卯秋九月 石霞

簽印：石霞

Provenance:

An Asian private collection

來源：

亞洲私人收藏

Tang Shixia (1904-1993), also known by her courtesy name Yiying, was the first wife of Pujie (1907-1994) who was the younger brother of Puyi, the last emperor of China. She learnt painting from Chen Shaomei after relocating to Tianjin, when the last emperor and his family were exiled from the Forbidden City in 1920s. She held her first solo exhibition in Shanghai in 1934 after she divorced the prince and renounced all connection with the Manchu Imperial court which established the State of Manchuria in 1932. She settled down in Hong Kong and taught at the University of Hong Kong after 1949 until her death.

唐石霞 (1904-1993)，字怡瑩，滿族，他他拉氏，愛新覺羅·溥傑元妻，1920年代隨溥儀遷居天津後，經姐夫惠孝同介紹向陳少梅學習繪畫，師法北宗。1927年至1930年期間同張學良保持情人關係。1932年偽滿洲國成立後，她在《婦女共鳴月刊》宣佈和皇室徹底斷絕關係，從此鬻畫為生。1934年在上海舉辦首次個展，獲得各界好評，1949年後取道台灣定居香港，任教於香港大學東方語言學院。



THE PROPERTY OF A GENTLEMAN 紳士收藏

41

MA SHOUZHEN (1548-1604)

Orchid and Rock

Ink and colour on paper, album of four leaves, each leaf with one seal of the artist, framed and glazed.
Each 27.5cm (10 3/4 in) x 31.5cm (12 1/2 in) (4).

HKD50,000 - 80,000

US\$6,400 - 10,000

馬守真 蘭石圖 設色紙本 冊頁四開

鈐印：字湘蘭、湘蘭女史、馬守貞印（二印）

Provenance:

Bonhams Hong Kong, 25 May 2014, lot 1185

來源:

香港邦瀚斯，2014年5月25日，拍品編號1185

Ma Shouzhen, also known by her courtesy name Ma Xianglan ('Orchid of the Xiang River') and pen name Yuejiao ('Lunar Beauty'), was a Chinese courtesan and artist born in Nanjing during the late Ming dynasty. She was a renowned painter, poet, and composer. As a painter, Ma is well known for landscapes, orchids, and bamboo imagery combined with calligraphy. The present lot is one of the few surviving works by Ma Shouzhen and demonstrates her strong characteristic of delicate brushwork applied in light colours.

馬湘蘭 (1548-1604)，名守真，字湘蘭，小字玄兒，又字月嬌。生於南京，明代的歌妓、詩人、畫家，為秦淮八艷之一，自幼不幸淪落風塵，但為人曠達，豪爽俠義。她秉性靈秀，能詩善畫，尤善畫蘭。馬湘蘭繪畫造詣極高，所繪蘭花栩栩如生，堪稱一絕，這與她蘭心蕙質的品格有很大關係。此四開冊頁所繪蘭石，用筆精巧，設色淡雅，清新脫俗，不可多得。



Portrait of Ma Shouzhen

馬守真小像



42

A FAMILLE ROSE 'MAGPIES AND PRUNUS' PLAQUE

Republic period

The rectangular plaque finely enamelled with two magpies perched on a prunus tree branch, interspersed with gnarled blooming prunus branches and blossoms, accompanied by a poem related to the scene, following by an inscription reading *jia yin wu yue wu ri xie yu tao shu zhu shan huan cui ting*, followed by two seals reading *tao* and *que*. 60cm (23 5/8in) x 38cm (15in).

HKD50,000 - 80,000

US\$6,400 - 10,000

民國 粉彩繪喜上眉梢瓷板

Provenance:

Gora Singh Mann, Wollongong, Australia (no.1008)

來源：

澳大利亞臥龍崗Gora Singh Mann 收藏，編號1008

Magpies are considered 'good fortune' birds and a group of twelve is especially auspicious, representing twelve good wishes. The combination of magpies and prunus, the early Spring blossoms, also signifies double good news. The magpie perched on the top prunus branch is a rebus for *xishang meishao* 'happiness up to the tips of one's eyebrows'.

瓷板以粉彩繪兩隻綬帶鳥立於梅樹之上，梅樹一側繪海棠，樹下兩燕翻飛，兩樹之間繪太湖石一具，瘦骨嶙峋，綠彩敷地，池塘留白，以落英點出水面，畫面右側書墨彩詩句：「玉剪穿花過，霓裳待月歸。」落款「甲寅五月五日寫於陶署珠山環翠亭」。胭脂紅繪篆印「陶」「樞」。

此板為唐英寄託款作品，用筆細膩流暢，色彩豐富雅麗，是民國仿古瓷板佳作。



43

OLGA MARIE POLUNIN (B. 1963)

Lady with puppies

Oil on canvas, framed

Signed

45cm (17 3/4in) x 35cm (13 3/4in).

HKD20,000 - 30,000

US\$2,600 - 3,900

范香麗（1963年生） 愛寵 油彩畫布 鋁框

藝術家簽名

Born in 1963, Olga Marie Polunin is a Singaporean of Russian-English and Hakka Chinese descent. Her paternal grand-parents, Vladimir and Violet Polunin were both respected artists during the 20th century, being friends and colleagues of Diaghilev, Matisse, Picasso and Bakst. Olga's paintings are inclined towards a positive interpretation of life, highlighting the creative and uplifting aspects of humanity. She explores her Asian roots through images of the feminine form. Chinese influences are evident in her series of nudes.

范香麗出生於1963年，新加坡人，為俄英及客家華裔混血。她的祖父母是20世紀知名藝術家，曾與迪亞吉列夫、馬蒂斯、畢加索、巴克斯特等相識。范香麗的作品追求對生活的積極解讀，突出人性的創造性。她通過女性形態畫面以探尋她華裔根源，其《裸體》系列作品透露出中國文化的影響。

44

A VERY PALE GREEN JADE 'PHOENIX' WASHER

18th century

Carved in the form of a reclining phoenix perching on a branch of peach, its head turned to the left and its wings opened widely forming the rim and walls of the washer, its plumage detailed with finely incised striations and its legs tucked under the base, the smoothly polished translucent stone of pale green tone, stand.

10.3cm (4in) long (2).

HKD50,000 - 80,000

US\$6,400 - 10,000

十八世紀 青白玉翔鳳銜桃洗

Provenance:

An important Asian private collection

來源：

亞洲重要私人收藏

Compare a related but earlier example of a green jade 'phoenix' washer, Ming dynasty in the Tianjin Museum, illustrated in *Chinese Jade Articles Collected by Tianjin Museum*, Beijing, 2012, no.112.

青白玉質，隨形雕一鳳展翅攏成一洗，鳳銜壽桃，翎毛如卷雲，雙腿淺浮雕伏與下腹，陰刻篦狀細羽，打磨細緻，玉質透潤。

天津博物館藏一件明代碧玉翔鳳銜桃洗，造型與本件極似，見天津博物館編，《天津博物館藏玉》，北京，2012年，編號112。



THE PROPERTY OF A GENTLEMAN 紳士收藏

45

A PALE GREEN JADE 'PHOENIX' RUYI SCEPTRE

Jiaqing

The stone of pale even tone, the head shaped as a shallow lobed *ruyi* panel delicately carved with blossoming chrysanthemums and framed by a phoenix spreading its wings carved in high relief holding a chrysanthemum, its tail elegantly sweeping along the back of the sceptre, the shaft showing another phoenix swaggering proudly on a rock, the pointed lower end with bamboo and *lingzhi* growing on rocks, stand.

38cm (15in) long. (2).

HKD400,000 - 600,000

US\$52,000 - 77,000

清嘉慶 青玉鳴鳳在竹如意

Provenance:

An English private collection

Bonhams London, 6 November 2014, lot 309

An important Asian private collection

來源:

英國私人舊藏

倫敦邦瀚斯，2014年11月6日，拍品編號309

亞洲重要私人收藏

Phoenix as a motif in works of art related to women, was popular in the Qing dynasty, thus a *ruyi* sceptre decorated with phoenix might have been presented to concubines in the Court. *Ruyi* means 'as you wish' and therefore, a presentation of a *ruyi* sceptre would have been deemed as bestowing good luck. In form the *ruyi* sceptre may be traced back to Buddhist deities holding back scratchers, with the *ruyi* being presented as early as the Tang dynasty. This Buddhist manifestation was adopted by the Daoists, transforming the terminal in form to represent the *lingzhi* fungus associated with longevity. The Yongzheng emperor revived the tradition of presentation of *ruyi* sceptres by commissioning examples in various materials. The importance of the *ruyi* sceptre was further reinforced by the Qianlong emperor, who officially called upon courtiers to present *ruyi* sceptres upon Imperial birthdays and New Year celebrations. This encouraged the production of opulent *ruyi* sceptres in a variety of materials, including jade, jadeite, turquoise, *zitan*, bamboo, coral, lacquer, bronze, and filigree work. See E.S.Rawski and J.Rawson, eds., *China: The Three Emperors 1662 - 1795*, London, Catalogue, nos.273-282.

A jade *ruyi* sceptre with similar decoration in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum: Jade 8: Qing Dynasty*, Beijing, 2011, no.58.

青玉質，玉質清潤，頭部作如意雲頭，浮雕鳳凰銜花一尾，頭底部浮雕花叢，鳳凰左右展翅尾部連互至如意背面，如意身作弓形，正中浮雕鳳凰一隻立於山石竹筴之上，如意尾部削尖，鏤空雕海棠環，全身打磨光潔如鏡。

鳳凰紋樣明清以來常見於女性使用的器物及工藝品，此件鳳凰如意亦有可能為進貢後宮之物。如意之用可以追溯到佛教在中土的興盛時期，唐朝。本為佛家法器，道家後來引為己用，且以靈芝形象作如意，因其為道家仙草，有長生不老之意。雍正皇帝篤信道教，或為清宮出現大量各類材質的如意之肇始，其子乾隆帝更制定章程規範不同材質、不同節慶、不同宮殿如意的進奉和使用，相關討論見 E.S.Rawski及J.Rawson編，《China: The Three Emperors 1662-1795》，倫敦，編號273-282。北京故宮藏一件清代青玉鳴鳳在竹如意可資參考，見《故宮博物院藏品大系》，北京，2011年，編號58。







AN EXTREMELY RARE PALE GREEN JADE 'ROMANCE OF THE WESTERN CHAMBER' OPENWORK BOULDER

Qianlong

Of horizontal profile, elaborately carved overall from an elongated irregular boulder in relief and deeply undercut to the front and back to form a pavilion set in a garden scene, depicting a young lady from the 'Romance of the Western Chamber', *Xixiang Ji*, seated by a small table under of the pavilion looking out from a circular window cut through the wall, inside the corridor in the centre of the pavilion furnished with a rolled bamboo curtain and a corner-leg table displayed with books and a brushpot, the other side of the pavilion carved with a female attendant carrying a *qin* walking in front of an open balustrade window towards the door of the pavilion, all set on top of a flat rugged rockwork base, box.

24cm (9 1/2in) wide. (2).

Estimate on request 估價待詢

清乾隆 青白玉巧雕《西廂記》人物故事圖廊廡形山子

Provenance:

Sotheby's Hong Kong, 8 April 2007, lot 828.

來源：

香港蘇富比，2007年4月8日，拍品編號828

The exceptional jade pavilion and lady group can be numbered amongst the rarest jade carvings of its type made during the celebrated Qianlong reign for the Imperial Court. It is exceedingly rare to find a jade carving in three-dimensioned architectural form with naturalistic execution to details, displaying the greatest ingenuity in craftsmanship and design.

The lustrous pale green jade stone with its irregular shape and a finely polished flat base, suggests it might have been taken from a single jade boulder of much larger size. During the early Qianlong period, when jade stone of superb quality was considered treasured material, jade carvings made for the Imperial Court were created to maximise the use of the entire boulder to waste as little of the precious material as possible, and such practise was highly appreciated by the Qianlong emperor himself, as demonstrated by a closely related white and russet jade 'pavilion and lady' boulder, inscribed with an Imperial poem by the Qianlong emperor in the Palace Museum, Beijing. According to the Imperial poem, it was worked from a jade boulder in which the major part of the material was taken for a jade bowl, while the Qianlong emperor appraised the creativity of its craftsmanship, see *zhongguo yuqi quanji*, *Shijiazhuang*, 1991, vol.6, no.277; See also a white jade brush rest in the shape of a bridge, which was possibly carved by using a piece of material left from a larger boulder, illustrated in *Compendium of Collections in the Palace Museum: Jade 9: Qing Dynasty*, Beijing, 2011, no.71.

In this instance, the master carver was able to creatively transform a jade boulder that might originally belong to a larger monumental jade stone into a fully three-dimensional work of art.



Illustration in *Romance of the Western Chamber*, 17th century (detail)
《新刻魏仲雪先生批點西廂記》插圖（局部）

The Qianlong emperor advocated that jade carvings should be inspired by classical paintings and jade boulders with a 'pictorial' quality were much preferred by the emperor himself. For a detailed discussion, see Chang Li'tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Qing Court*, Taipei, 1997, pp.15-46. While the design of the 'pavilion and lady' boulder in the Beijing Palace Museum appears to have been inspired by an oil painting mounted on an eight-leave 'coromandel' screen, Kangxi period, in the Palace Museum, Beijing (museum no.228991), the present lot was most likely inspired by the 17th century woodblock print illustration for the *Xixiang Ji*, the 'Romance of the Western Chamber', illustrated in *Xin ke Wei zhongxue xian sheng pi dian xixiang ji* (Review for Romance of the Western Chamber by Wei Zhongxue), 1628-1644, Cun cheng tang, vol.1, p.8. The illustration depicts a very similar scene to the present lot of Cui Yingying seated in a pavilion awaiting Zhang Sheng.

The form of the architecture depicted on the present lot is closely related to the temples and pavilion in the Imperial gardens. Compare the pavilion in Imperial garden depicted in *Activities of the 12 Months: The 3rd Month* by court painters, Yongzheng, in the National Palace Museum, Taipei, illustrated in *Friends Through Culture: A Special Exhibition of Paintings on Elegant Gatherings*, Taipei, 2019, pp.70-77, 276, where the authors note the similar structure of the rooftop and the use of 'lattice windows' under the roof which were commonly used in Imperial gardens.



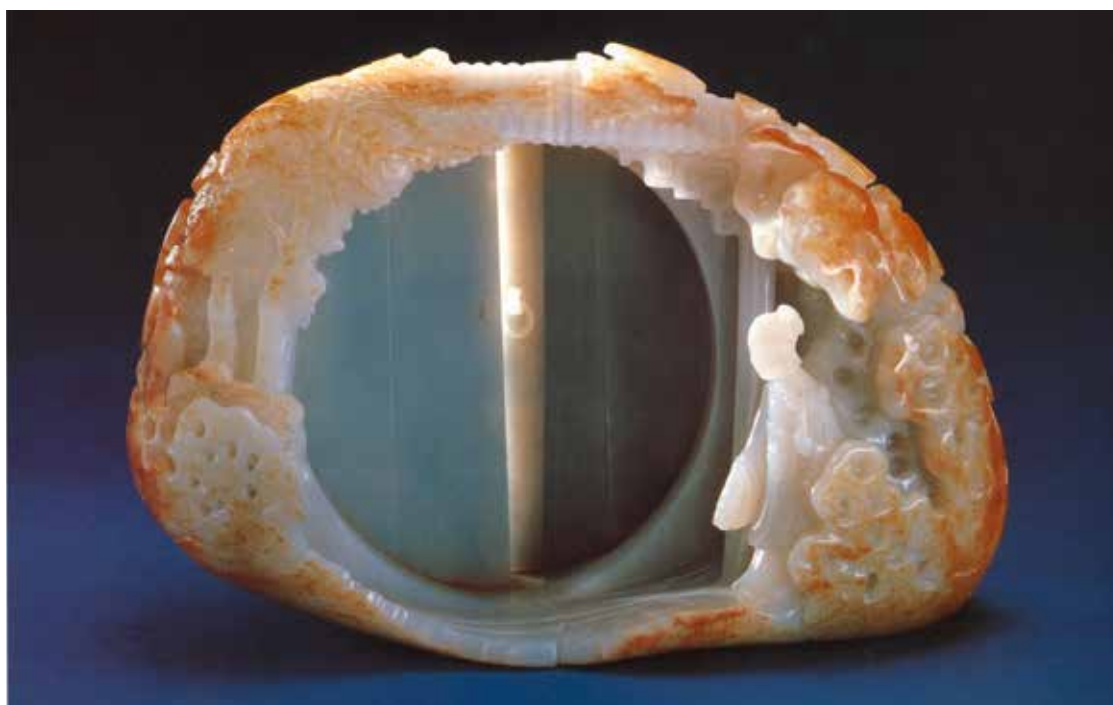


Image courtesy of Palace Museum, Beijing
北京故宮博物院藏 青玉雕桐蔭仕女山子

義重無棄物，贏他泣楚廷。

— 乾隆

勢者，乘利而為制也

— 《文心雕龍·定勢》

青白玉質，取大塊玉料之餘雕桐蔭廊廡一座，廊廡一格兩間，一間開圓窗，窗內鑲空圓雕一仕女倚桌坐於窗前，桌上雕瓶花一具，仕女髮髻後挽，面帶微笑，身著襦裙，仕女右側鏤出屏風將房間隔出前後，前間雕圍欄亮間，上有捲簾，下有書案，安上雕書籍文房，書案牙條、滌環皆歷歷可見，窗外雕山石梧桐，屏風之後雕邊桌一角，上置果盤，此窗簷出去一條小徑連廊廡另一房間，房前圓雕一侍女抱琴而立欲向房中仕女，侍女身後鏤雕山石一具。

此山子取材雖為大器之邊角餘料，大小四面，面面成景，玉匠因勢就形，化無用為無窮。穿堂通透，人物陰陽向背皆如實景，為中國玉雕少有的寫實佳作。雖然乾隆以來和闐玉路大開，玉料充足，然而工匠仍然對材料愛惜如金，一邊一角皆為所用。清宮舊藏一件和闐玉桐蔭仕女圖山子便是以碗料餘材巧雕而成，見《中國玉器全集》，石家莊，1991年，卷6，編號277。乾隆鑄詩讚道：「相材取碗料，就質琢圖形。剩水殘山境，桐簷蕉軸庭。女郎相顧問，匠氏運心靈。義重無棄物，贏他泣楚廷。」此贊中「剩水殘山境，桐簷蕉軸庭」亦與本件山子相稱。參看北京故宮博物院藏一件清乾隆白玉雕玉橋形筆架，亦或利用邊角餘料雕刻而成，《故宮博物院藏品大系：玉器編9 清》，北京，2011年，編號71。

乾隆一朝所作玉雕山子，畫圖多有所本，即所謂「玉圖」。皇帝對於這一類描山繪水充滿畫意的玉雕作品十分稱道，認為「大減俗氣」，他在《題和闐玉孤山圖》中謂：「或琢為山水名勝圖，俗樣為之大減」，又在《詠和闐玉棲霞圖》詩注中說：「知俗樣為所惡，而改圖名勝以希鑑賞」。乾隆帝所惡之俗樣，多指當時流行的鏤空奇巧的作品，他本人所愛實則多為古樸的仿古玉器和充滿丹青意趣的「玉圖」作品，相關討論，見張麗端著，《清乾隆朝「仿古」、「畫意」及「新樣」玉器研究》，載於《宮廷之雅—清代仿古及畫意玉器特展圖錄》，台北，1997年，頁15-46。「玉圖」山子取材或為內廷所藏名畫或為明代以來流行的版畫，如前文提到的桐蔭仕女圖玉雕山子便取材自清宮所藏的油畫《桐蔭仕女圖屏》。

本件山子畫面取材或以《西廂記》插圖為粉本，可參考刊於天啓、崇禎年間的《新刻魏仲雪先生批點西廂記》中第十一齣「乘夜踰牆」插圖，描繪鶯鶯與張生約定夜晚踰牆幽會，鶯鶯在花園中等待張生赴約的場景，見《新刻魏仲雪先生批點西廂記》，17世紀上半葉，存誠堂刊本，上卷，頁8。明代晚期版畫興盛，為中國工藝品提供了大量裝飾題材，背後折射的現象則是市民社會的繁榮和文人的參與。工藝品跳脫了實用價值和單純的炫技，方能成為藝術品，在乾隆眼中即是「脫俗」。晚明以來的藝術積澱貫穿了整個十七世紀，直到乾隆治下的鼎盛時期方才發展出了本朝的風格。

此件山子題材雖然取材自晚明版畫，然而工藝、意趣卻是乾隆時期的典型代表。山子中所雕兩位人物，一坐一立，頭身比例自然寫實，全無清代早期以前人物比例上重下輕之虞，乾隆御題金廷樞畫《摹劉松年宮中行樂圖》中有抱琴男侍，其形態比例可與本件玉雕中的抱琴侍女相參照，見《懷抱古今—乾隆皇帝文化生活藝術》，澳門，2002年，編號108。又，廊廡屋簷雕琢一絲不苟，打磨細膩圓潤，與乾隆宮廷繪畫中的建築如出一轍，頗有宮廷風格，可參考台北故宮博物院藏藏雍正時期宮廷繪畫《十二月令圖之三》中的建築，與本件玉雕的建築皆為捲棚式硬山頂，簷下安牖窗，兩柱之間起勾欄，為北方皇家園林常見制式，見《以文會友—雅集圖特展》，台北，2019年，頁70-77、276。



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AN AMBER 'GUANYIN AND CHILD' GROUP

Mid-Qing Dynasty

Standing with the left hand holding a water vase to the waist and the right hand holding a string of rosary beads, wearing long billowing robes, the bare chest adorned with a tasselled necklace, the Bodhisattva is depicted with a serene face with closed eyes and a gentle smile, below neatly plaited hair gathered into a high chignon draped over by a hood, accompanied by a deer with its horns extending into a flowering branch on her right and a child holding an incense burner on her left standing on a lotus base, all supported on a rockwork, the amber of a translucent honey-brown tone, stand. 8.2cm (3 1/4in) high. (2).

HKD80,000 - 120,000**US\$10,000 - 15,000**

清中期 琥珀雕送子觀音

The 'Child-Giving Guanyin', typically in the form of a woman and a baby boy, is one of the 'responsive manifestations' of this Bodhisattva. The iconography is derived from the chapter on 'Universal Gateway of Guanyin Bodhisattva' in the *Lotus Sutra*, which says that if someone seeking a son or a daughter worships and prays to Guanyin devoutly, the wish will be fulfilled. The notion of 'Child-Giving Guanyin' already existed in the Northern and Southern dynasties (420-589 CE), and became even more popular during Ming and Qing dynasties, which is proved by the large number of survived figures and paintings made during this period.

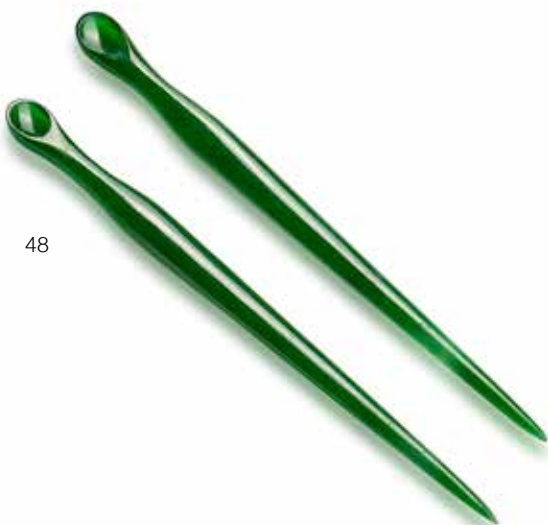
Compare with a carved amber figure of 'Child-Giving Guanyin', 17th-18th century, which was sold at Sotheby's Paris, 15 December 2011, lot 38.

琥珀質，晶瑩潤透，隨形圓雕觀音一軀，觀音法袍蓋住髮髻，其下開臉圓潤，眉目慈祥，兩眉間點白毫，胸戴璽珞，右手持珠垂曳之裙底，左右持淨瓶，衣衫垂墜右飄如有風動，右肩後雕一鹿立於石台，石台之上生靈芝仙草及一柱梅花連互至觀音左肩，左肩一側圓雕一童子立於蓮蓬之上，整個雕件人物動物鋪排自然皆隨材料之形，宛若天成。

送子觀音的原型來自《法華經》之〈普門品〉：「若有女人設欲求男，禮拜供養觀世音菩薩，便生福德智慧之男；設欲求女，便生端正有相之女，宿植德本，眾人愛敬。」南北朝時期（420-589）已經出現送子觀音的形象，明清這類傳說和靈驗故事更加普遍流行，民間多造像祈子。

可參考一件十七至十八世紀琥珀雕送子觀音像，2011年12月15日售於巴黎蘇富比，拍品編號38。

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A PAIR OF JADEITE 'EARPICK' HAIRPINS

19th century

Each hairpin in form of an earpick, of semi-translucent emerald-green tone suffused with rich emerald-green streaks, box.

Each 7.1cm (2 7/8in) long. (3).

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

十九世紀 翡翠挖耳簪一對

The absence of decoration on the present pair of hairpins emphasises the quality and translucency of the stone, finely finished to a smooth and highly tactile polish, with a deep green hue and occasional paler cloudy striations. See a reticulated example in the Qing Court Collection, illustrated in *Classics of the Forbidden City: Jewelry of the Empress and Imperial Concubines in the Collection of the Palace Museum*, Beijing, 2014, no.43, p.77.

簪子，具有插戴在髮髻上點綴裝飾或挽住髮髻固定髮式的作用，在方寸間，為后妃的日常裝扮錦上添花。此對翡翠簪為耳挖簪形式，不具實用功能。簪身光素，青翠欲滴，為上等質料。同類挖耳簪可見北京故宮博物院一例，著錄於《故宮經典全集：后妃首飾圖典》，北京，2014年，編號43，頁77。

A ZITAN RECTANGULAR 'FIVE BATS AND LONGEVITY' MIRROR CASE

19th century

The folding mirror case with a lid carved in low relief with five bats surrounding a *shou* character within a cusped border, lifting up to reveal a collapsible mirror, the double doors with a central *shou* character in low relief on each, opening to reveal two stacked drawers, two metal handles set on the sides, all resting on a slightly larger base with beaded edges of bracket scrolls and supported on eight short feet, the front embellished with bat-shaped metal plates with a lock receptacle and a bat-shaped hasp, the corners and edges decorated and reinforced with metal straps.

25.8cm (10in) wide x 34.8cm (13 3/4in) deep x 14cm (5 1/2in) high.

HKD100,000 - 120,000

US\$13,000 - 15,000

十九世紀 紫檀五福臨門鏡箱

箱長方形，全紫檀料，蓋邊緣起兩圈稜線，正中雕五隻蝙蝠拱衛一壽字，皆減地鏤就，銅鎖頭作蝙蝠形，抬起可見折疊鏡面，下安門扇兩面，面頭鏤地浮雕壽字，門內安兩抽屜，屜門及門扇安木葉銅活，箱兩側安銅把手，底座四周鏤地雕如意雲頭紋稜線，四角包銅，四面八足，穩當大器。

此箱所有木質部件皆為紫檀，用料精當，紋飾皆鏤地浮雕，為清代中晚期之精品。



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A JADEITE 'LOTUS LEAF AND FISH' PENDENT

18th/19th century

Exquisitely carved with a fish and two lotus leaves, the stone of an attractive variegate apple-green tone and some white areas and russet, box.

4.7cm (2 1/8in) long. (2).

HKD80,000 - 120,000

US\$10,000 - 15,000

十八/十九世紀 翡翠雕魚戲蓮葉墜

The motif of fish playing under lotus leaf may refer to a poem in Han dynasty depicting a young lady collecting lotus seedpod whilst fishes playing under the lotus leaves. Lotus later represents fertility and the speedy arrival of sons because of its numerous seeds in the seedpod. The combination of lotus and fish, further suggests continuously having plenty year after years, as *lian* (蓮), the Chinese name of lotus is a pun of 'year' (年).

翡翠質，隨形雕蓮葉兩頂，葉下雕鯉魚一尾，陰刻葉脈魚鰭等細節，石質翠瑩，水色充潤。

魚及蓮葉的組合或可追溯自漢樂府「江南可採蓮，蓮葉何田田，魚戲蓮葉間」之句，描寫少女荷塘采蓮，游魚戲之的安然靜好場景。後世又以「蓮」「連」諧音，常作玉戲蓮葉的裝飾，寓意年年有餘。



(two views)

A LAVENDER JADEITE FIGURE OF A FEMALE IMMORTAL

19th/20th century

The figure standing with her body slightly swayed to her left and her head tilted to her right, wearing a long robe decorated with a jade ring pendant, with both hands grasping a leafy lotus stalk, the stone of lavender and apple-green hues suffused with milky mottling and a few russet streaks, stand, box.
23.2cm (9 1/8in) high. (3).

HKD120,000 - 150,000**US\$15,000 - 19,000**

十九/二十世紀 紫羅蘭翠玉雕持花仕女立像

This female figure may be identified as Lin Daiyu, the heroin of *The Dream of Red Chamber*, who was usually depicted in the illustration with a young lady holding a branch of flower and wearing a shawl. *The Dream of Red Chamber* received a huge popularity since the Qianlong emperor's reign, and it was published in numerous editions with illustrations by the most accomplished artists including Gai Qi in the Qing dynasty. The image of Lin Daiyu thus became a very common figure in Chinese art.

翠玉質，紫羅蘭色間少許翠綠色，雕仕女一具，仕女身形修長停勻，頭梳雙峰髮髻，開臉秀美，肩披薄肩，手持山茶一枝，腰繫環珮垂至裙底，著衫兩層，外層隨風捲起，取料狹長而得修竹身材，質地堅硬而得纖毫畢現，匠心技藝可謂雙璧。

明清印刷業長足發展，文學小說插圖經常被工匠藝人作為創作形象的來源。此件雕作姣好修身的持花仕女或為林黛玉，蓋因《紅樓夢》在乾隆以來日趨流行，版畫插圖亦見增多，林黛玉的形象多為一位身著披肩、嬌弱細柳的持花少女。







A VERY RARE JADEITE, PEARL AND GEMSTONE-INSET HEADDRESS AND NECKLACE SET

19th century

The pierced metal silk-woven arched frame elaborately decorated with delicate spring-mounted blossoming sprigs embellished with jadeite, pearl, tourmaline, sapphire and other semi-precious materials below a row of tourmaline beads and above a row of miniature jadeite coins, all within a beaded pearl border, each side of the headdress with a temple pendant applied with similar decorations, together with a seed-pearl necklace suspending jadeite and tourmaline pendants.

The headdress 19cm (7 1/2in) wide; the necklace 58cm (22 3/4in) long. (4).

HKD600,000 - 800,000

US\$77,000 - 100,000

十九世紀 翠玉嵌珍珠雜寶頭面及墜飾

Published and Illustrated:

Chen Kuei-miao, *the Jade-Carving Art in the Ch'ing Dynasty*, Taipei, 1990, p.174

Chen Kang-shuen, *National Museum of History Newsletter*, Taipei, 1991, p.3

Gildo Fossati, *The World of Jade: Great Masterpieces of Chinese Art*, Italy, 1992, p.198

Terese Battesti and Henri-Jean Schubnel, *Jades Impériaux*, Paris, 1993, p.28, no.89

Exhibited:

South African Cultural History Museum, *Chinese Jade Exhibition*, Cape Town, 1991, p.9

Transvaal Museum, *Chinese Jade Exhibition*, Pretoria, 1991, no.9

National Museum of History, *Exhibition of Ch'ing Dynasty Carved Jade*, Taipei, 1992, p.1

The Museum of Far Eastern Antiquities, *Jade from the Qing-dynasty*, Stockholm, 1993

Muséum National D'histoire Naturelle, *Jades Impériaux*, Paris, 1993, no.89

Museum Reich der Kristalle, *Jade aus der Qing-Dynastie*, Munich, 1993,

出版及著錄：

陳癸森, 《清代玉雕藝術》, 台北, 1990年, 頁174

陳康順, 《國立歷史博物館館訊》, 台北, 1991年, 頁3

G. Fossati, 《The World of Jade: Great Masterpieces of Chinese Art》, 意大利, 1992年, 頁198

法國自然歷史博物館, 《Jades Impériaux》, 巴黎, 1993年, 頁28, 編號89

展覽：

南非國立文化歷史博物館, 《中國玉器展覽》, 開普敦, 1991年, 頁9

國立自然歷史博物館, 《中國玉器展》, 普利陀利亞, 1991, 頁9

國立歷史博物館, 《清代玉雕藝術展》, 台北, 1992年, 頁1

遠東古代藝術博物館, 《清代玉器展覽》, 斯德哥爾摩, 1993年

國家自然歷史博物館, 《御製玉雕展》, 巴黎, 1993年, 編號89

帝國礦物博物館, 《清代玉器》, 慕尼黑, 1993年

The richly adorned headdress and temple pendants belong to a group of delicately crafted ornaments made for further decoration of the Imperial headdress known as *dianzi*. When worn, a *dianzi* can be further decorated by insertion of delicate ornaments inlaid with kingfisher feathers, jadeite carvings and other precious materials.

The arched form of the present lot is very similar to two gold headdress ornaments, one dated to the Jiaqing period and another to the Qianlong period, both in the Palace Museum, Beijing. They are known as *tiaotou* and are used as ornaments attached to the forehead of a *dianzi* headdress, see *Jewellery and Accessories of The Royal Consorts of Ching Dynasty*, Hong Kong, 1992, nos.198 and 199.

Jadeites of bright emerald green colour but cut into slices of decorative ornaments are known as *guangpian*, which literally means 'Guangdong slice', since such technique was likely originated in the Guangdong region. There are a number of headdress ornaments from the Imperial collections with decorated with *guangpian* jadeite carvings, see a related gold headdress ornament with kingfisher feather inset with pearls, semiprecious stones and jadeite, Qing dynasty, in the National Palace Museum, Taipei, illustrated in *A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection*, Taipei, 2014, pl.II-24; and another related jadeite headdress inlaid with pearls, tourmaline and sapphire, in the National Palace Museum, Taipei (acc. no.Z.Y.000013). See also four similarly decorated gilt-silver hairpins in the Palace Museum, Beijing, all inlaid with *guangpian*-style jadeites and other precious stones, Qing dynasty, illustrated in *Jewellery and Accessories of The Royal Consorts of Ching Dynasty*, Hong Kong, 1992, nos.131-134.

頭面以上百片翠玉及珍珠寶石鑲嵌, 並以細鐵絲串聯而成。頭面主體呈弧形, 飾翠玉朵花, 並以珍珠、碧璽、寶石相襯, 頭面前沿處飾一條翠玉錢幣紋, 整個頭面外以珍珠圍繞一周。頭面主體兩端配同樣裝飾手法的簪飾各一, 碧璽為花, 翠玉為葉, 並嵌以珍珠點綴, 下垂四條分別以珍珠, 翠玉和碧璽連珠而成的環珞。頭面配以項鏈墜飾, 項鏈以絲絨串珍珠及碧璽、翡翠吊墜而成。

清代宮廷后妃的首飾由廣儲司和養心殿造辦處的撒花作、纍絲作、玉作、牙作、鑲嵌作、琺瑯作等處承做。頭面是清代吉慶場合后妃穿著吉服時頭上所帶鈿子的裝飾物, 清代滿族婦女上至皇后, 下至妃子穿著禮服袍褂時流行以鈿子代替吉服冠, 鈿子上的各式珠寶飾件也可稱為鈿花或挑頭, 此件頭面形制與挑頭相近。「鈿」不僅在《大明會典》中就有如「珠寶鈿」、「翠鈿」等記載, 最早在漢代已經有這個器名, 如《說文解字》:「鈿, 金華也。」又如《六書故》記載:「金華為飾, 田田然」。華通「花」, 而首飾主要用金製成, 故稱為「鈿」。參看北京故宮博物院藏清乾隆及清嘉慶金鑲珠九蝠挑頭各一件, 著錄於《故宮博物院藏清代后妃首飾》, 香港, 1992年, 編號198及199, 其形制及裝飾功用與本拍品類似。

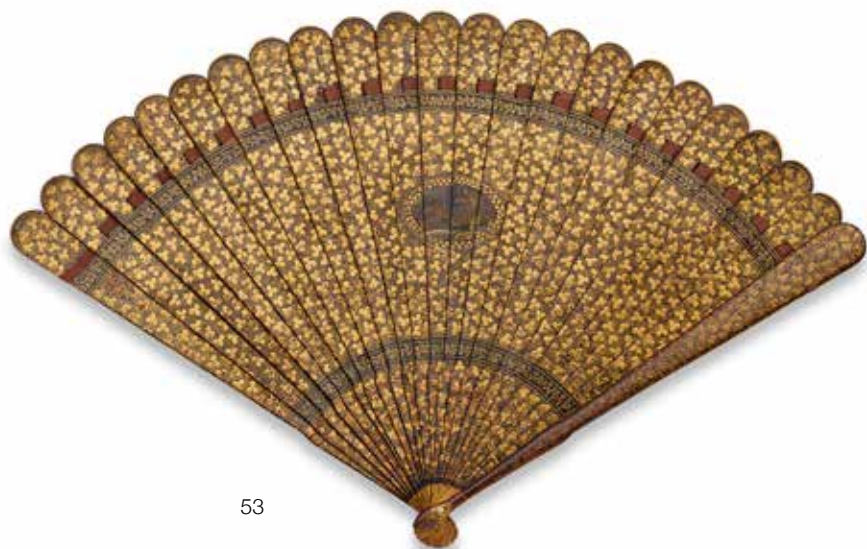
此件頭面所嵌翠玉呈薄片狀, 其顏色濃艷, 切片薄而勻, 精而細, 這種翡翠薄片雕刻是廣東寶石雕刻行的代表作, 又稱為「廣片」, 這種加工方法巧妙的應用了翡翠厚薄與顏色、透明度的關係。清宮舊藏中有大量採用「廣片」鑲嵌而成的首飾, 如台北故宮博物院藏一件清代金點翠嵌珠寶翠玉福壽萬年鈿花, 著錄於, 《集瓊藻: 院藏珍玩精華展》, 台北, 2014年, 圖II-24, 以及一件清翠玉嵌珠寶鈿花(博物館編號: 故-雜-003212), 其廣片紋飾排列與本拍品相似。北京故宮博物院藏有四件清代銀鍍金嵌翠玉寶石花簪, 亦是採用廣片、珍珠及其他寶石鑲嵌而成, 見《故宮博物院藏清代后妃首飾》, 香港, 1992年, 編號131及134。



Image courtesy of National Palace Museum, Taipei

台北國立故宮博物院藏





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A CANTON GILT-LACQUERED BRISÉ FAN

19th century

The fan painted with polychrome lacquer inside a central cartouche with a Sino-Portuguese landscape within two leaf scrolls, all against a floriate sprays ground, box.

19cm (7 1/2in) long. (2).

HKD10,000 - 20,000

US\$1,300 - 2,600

十九世紀 金漆繪花紋折扇

扇骨以薄竹片製成，上罩黑漆為地，黑漆之上蒔繪三葉草錦地，一面正中開光內繪中國畫風的歐陸庭院，開光上下各繪一道連枝葉紋。



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A PAIR OF CANTON EMBROIDERED LACQUER FANS

19th century

Each circular fan embroidered in relief on both side of ivory-silk panel with a peacock opening its tail on a rock to a peahen in a lushly flourishing garden with peonies, prunus blossoms, chrysanthemums and two magpies flying above, mounted by a black lacquered wood frame and handle incised with magies on prunus blossom branches and other floriate scrolls.

26.7cm (10 1/2in) diam. (2).

HKD30,000 - 40,000

US\$3,900 - 5,200

十九世紀 廣繡一品富貴喜上眉梢團扇 一對

Crane was the motif embroidered on the first-rank official's robe, peony also is known as *fugui hua* (flower of wealth), thus crane and peony in the design means 'may you become an official of the first rank and gain prosperity'. The magie and prunus blossom is also a pun suggesting the wish to someone's joy reach up to the top of the eyebrows (*Xishang meishao*).

Compare with a similar embroidered fan in the Palace Museum, Beijing, which is illustrated by S.Q.Wang and Y.Wang et al. ed., *Daily Life in the Forbidden City*, Hong Kong, 2006, pl.213.

兩扇紋飾相同，前後一樣，牙白綢地上繡一雄孔雀對著一雌孔雀展開尾屏，周圍繡滿盛開的牡丹、梅花、菊花等花卉，枝頭有兩隻喜鵲嬉戲，扇框、扇柄木質髹黑漆，陰刻喜上眉梢及連枝花卉紋。

此對扇子寓意一品富貴、喜上眉梢，為廣東地區進宮清宮之物。清代仕女流行手持團扇，並非單純為了降溫，亦作為遮面迴避之用，故畫面多姣好秀美。參考北京故宮藏一柄繡扇，與本對頗似，見萬依、王樹卿、陸燕貞編，《清代宮廷生活》，香港，2006年，圖版213。

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A SMALL MOTHER-OF-PEARL-INLAID 'LADY AND GOOSE' RECTANGULAR BOX AND COVER

17th century

Of rectangular section, the black-lacquered box finely inlaid in slivers of mother-of-pearl on black lacquer with a young girl playing with two geese on a pier by a *wutong* tree growing from a gold-chip-ground inlaid with plants by the water, the mother-of-pearl superbly incised with cloud scrolls on the clothes the girl is wearing, veins on the trees and grooves on rocks, the interior of the cover inlaid with a branch of mother-of-pearl petunia, the sides of the cover and body bordered with two coin bands, box.

4.5cm (1 3/4in) long x 3.1cm (1 1/4in) wide x 1.8cm (3/4in) high. (2).

HKD10,000 - 20,000

US\$1,300 - 2,600

十七世紀 嵌螺鈿童子戲鵝香盒

香盒長方形，髹黑漆，盒蓋嵌螺鈿金銀屑，描繪一個總角女童於碼頭嵌與兩隻鵝嬉戲，碼頭一側嵌一株梧桐，葉尖有浮雲籠罩，岸邊生水草山石，金屑填地，用極細刀陰刻童子面貌、頭髮、衣上雲飾、樹葉紋理、石頭褶皺等細節，蓋壁及盒壁嵌螺鈿銅錢紋一周，蓋內嵌螺鈿牽牛一枝。



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A BAMBOO-ROOT 'BUDDHIST LIONESS AND CUBS' CARVING

17th century

Intricately carved in the form of a large recumbent Buddhist lioness playing with a brocaded ball, the mother depicted snarling protectively with one cub balanced precariously on her back, distracting her from the other cub emerging playfully on the other side in attempt to snatch the ball, the root bamboo of a darkened cocoa-brown colour, box.

8.5cm (3 3/8in) wide. (2).

HKD120,000 - 150,000

US\$15,000 - 19,000

十七世紀 竹根雕戲球獅

A larger Buddhist lion or *dashi* (大獅) and a smaller Buddhist lion or *xiaoshi* (小獅) playing with a brocade ball, form the rebus 'may you and your descendant achieve high rank', *taishi shaoshi* (太師少師). During the Western Zhou dynasty, *taishi* was the highest military rank of the period; during the Warring States period, the Kingdom of Chu established the rank of *shaoshi*, which represents the tutor to the prince.

Compare a similar bamboo carving of a Buddhist lion playing with a brocade ball and cub, by Shi Qiji, 18th/early 19th century, and another related carving of a Buddhist lion and cub, 17th/18th century, illustrated by L.C.S.Tam, *Chinese Bamboo Carving*, vol.I, Hong Kong, 1978, pp.100, 342-343 and 348-349. For another related example, Qing dynasty, see *Ming and Qing Chinese Arts from the C.P. Lin Collection*, Hong Kong, 2014, pl.188.

取竹根雕刻而成，圓雕二獅戲球，大獅前爪抱繡球，蹲伏回首，兩隻小獅伏大獅後背兩側，鬚毛細膩，繡球雖小，猶作鏤空，不愧為匠心之作。

參看一件十八世紀/十九世紀早期時其吉刻竹根雕戲球獅，及另一件十七/十八世紀竹根雕太獅少獅，著錄於葉義、譚志成，《中國竹刻藝術》，香港，1978年，卷1，頁100，342-243及348-349。另見香港長青館藏一件清代竹根雕大獅小獅，著錄於《長青館藏明清瓷、玉、角、竹、畫琺瑯》，香港，2014年，圖版188。



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殊像寺

三寶軒

北魏雙峰

斗母閣

雙龍寺

梨花伴月

水月庵

瀑布

文津閣

湧泉崖

殊像寺

聖水泉

雙湖大橋

長江觀瀑

Guan Nianci (d.1909), map of Rehe · image courtesy of Library of Congress, Washington D.C.
管念慈 (1909卒) 熱河行宮全圖 美國國會圖書館藏



A RARE IMPERIAL 'BAITIAN' SOAPSTONE SEAL

Qianlong

Of oval section, surmounted by two deftly carved mountain peaks flanking a canyon and detailed with delicately carved brushes, the seal face carved in positive seal script with a three-character inscription reading *Yiyun lou* surrounded by two *chi* dragons, the stone of translucent creamy-white tone, the Imperial *zitan* box carved with the three-character seal face on the top and gilt inlaid, Japanese wood box inscribed to the interior with a colophon by the Japanese scholar Kuroda Genji (1886-1957).

5.5cm (2 1/4in) high (4).

HKD600,000 - 800,000

US\$77,000 - 100,000

清乾隆 御製壽山田白石印及紫檀印盒

印文: 倚雲樓

Provenance:

Kuroda Genji (1886-1957), Kumamoto, Japan

來源：

黑田源次(1886-1957)，日本熊本縣（題跋）

Kuroda Genji was a renowned Japanese psychologist and art historian. Born in Kumamoto Prefecture, he was appointed Professor of the Medical University of Manchuria in 1926. After the Japanese occupation of Chengde in 1933, the Manchukuo (under the de facto control of Japan) created the 'Manchu-Japanese Cultural Association' and organised a survey to the Chengde Mountain Resort in August 1936. Kuroda Genji subsequently visited the Chengde Mountain Resort three times during the survey: see *guang yao qian qiu: tu shuo re he ge ming shi*, Beijing, 2017, p.100.

黑田源次(1886-1957)，出生於日本熊本縣，為日本著名心理學家和美術史學者，1926年擔任滿洲醫科大學教授，1941年出版《熱河：寶物館、避暑山莊、尊經閣》一書，詳細記載熱河行宮、寺廟遺物。1933年日軍佔領熱河，進駐承德避暑山莊，1936年8月偽滿日文化協會組織新京（長春）滿洲帝宮營繕科人員調查避暑山莊，設計熱河展覽構造，籌備熱河寶物館。黑田源次和日本文化特務三枝朝四郎兩次前往承德考察，根據此印日本桐木盒所記，此印或有可能為黑田於當時從殊像寺所取走，相關記載見《光耀千秋—圖說熱河革命史》，北京，2017年，頁101。

Soapstone carving flourished as a major artistic discipline during the early Qing dynasty, when literati and emperors alike paid particular attention to its unique natural and worked qualities, markedly different from jade. During the Kangxi, Yongzheng and Qianlong reigns, demand for soapstone increased greatly, and it was even sent to the Court as tribute, becoming one of the raw materials suitable for enjoyment and display as Court art. The present *Yiyunlou* seal is made from *tianbai* soapstone, a variant of *shoushan* stone first excavated from Fulong mountain in the late Ming to early Qing dynasty. Known for its smooth and glossy surface, the *tianbai* soapstone is traditionally compared by collectors to the finest nephrite.

Yiyunlou (The 'Yiyun' Palace) was a two-storey building located within the Shuxiang Temple, located on the outskirts of modern-day Chengde, Hebei Province, some 225 km north-east of Beijing. The Shuxiang Temple was commissioned to be built by the Qianlong emperor in 1774 after he had accompanied his birth-mother the empress dowager Chongqing to Mount Wutai. Constructed as one of the original twelve Buddhist temples which formed part of the large complex of Imperial palaces and gardens known as the Imperial Summer Palace of Jehol, the complex is better known today as *Rehe Xinggong* (the Chengde Mountain Resort), the Shuxiang Temple was dedicated to Manjusri, the spiritual patron of the Qianlong emperor.



Each autumn the Qianlong emperor would organise an Imperial hunt at Mulan in Chengde and celebrate the Mid-Autumn Festival with the empress and consorts in the Chengde Mountain Resort. Visiting the Shuxiang Temple was an important part of the celebration, and the *Yiyun* Palace was used as a private place where the empress and Imperial concubines to prepare their dressings and make-ups for the ceremony. Although the seal script *Yiyunlou* seems not recorded in historical documents, the *Yiyun* Palace and its surrounding scenery was apparently a particularly favourite place for the Qianlong Emperor himself, as is demonstrated in the three poems he wrote to appraise *Yiyunlou*: see *yu zhi shi si ji, qin ding si ku quan shu*, (Imperial Endorsed Catalogue of Complete Collections of the Four Treasuries: Imperial Poems), vols. 31, 39 and 62, pp.13, 4 and 24.

One key feature linking together inscriptions on Imperial seals of the Qing dynasty is that the frequency of a seal text's appearance was closely related to an emperor's interests and personal experiences. If the name of a building appears repeatedly on an emperor's seals, it is reasonable to assume that the building must have held a special significance for him. Imperial seals carved with the name of a specific building are first documented during the Shunzhi reign (1644-1661) and became very popular during the reign of the Qianlong emperor (1736-1795). The Beijing historian researching Imperial Court life, Guo Fuxiang, has identified a total of approximately 200 Qianlong Imperial seals inscribed with the name of a building, representing a quarter of all documented Qianlong Imperial seals, see 'Imperial Seals and Palaces of the Qing Dynasty', in *Manzu Minority Research*, Beijing, 2001, issue.4, pp.41-45. This present seal was most probably housed within the *Yiyun* Palace and used for sealing the paintings and calligraphy created there.

田白石質，橢圓柱形，印鈕雕兩山一壑，山石之間淺刻碎石雜草，印面雕陽文「倚雲樓」三字，以兩條螭龍紋為邊，石質白瑩潤，內含蘿蔔絲狀石理，原配御製紫檀印匣，頂刻「倚雲樓」三字填金，所度日式桐木盒蓋背面有黑田源次題跋，文曰：「此印取自殊像寺，逢故未能出展而獨漏，專此注記之」。

倚雲樓位於承德殊像寺中的香林室建築群，為每年秋狩，皇帝至殊像寺進香，后妃更衣梳妝之所，故又稱「梳妝樓」。樓高二層，各為三間，乾隆曾以此樓為名詠詩三首：「寺傍隙地一區分，倚嶺為樓亦可欣。虛牖卻無來去相，容容常挹德山雲。」見《御製詩四集》，《欽定四庫全書》本，卷31，頁13。又有「倚雲雲亦倚其樓，正可義經悟氣求。若論山田霽渥雨，豐隆只和此間收。」見前書，卷39，頁4。再有「山樓兩架倚晴暉，莫謂無雲便擬歸。試看青蔥峭嶺者，蔚林詭石豈其非。」見前書，卷62，頁24。殊像寺建於乾隆三十九年（公元1774年），為乾隆與太后參拜五台山殊像寺後，仿後者而成。

以宮殿樓閣等建築名為印，稱為宮殿璽，蓋始於唐代宰相李泌之「端居室」玉印。清代自順治朝起便有以宮殿建築為名製印，如「體元齋璽」，康熙有「淵鑑齋」、「佩文齋」、「懋勤殿寶」、「日新堂」等印璽，雍正則更多，達十幾種，而到乾隆一朝，舉凡宮內外的重要場所，大者至一園一區，小者至一屋一室，大都刻製了與之相對應的寶璽。據學者統計多達兩百方，約占乾隆寶璽總數的四分之一，相關討論見郭福祥，《清代帝后印章與宮殿建築》，載於《滿族研究》，北京，2001年，第四期，頁41-45。相關建築璽印多用於該建築裝飾的御筆書畫之上，如御筆匾額、對聯、帖落等。本件「倚雲樓」印即有可能貯於倚雲樓內，且鈐於樓內書畫遺跡之上，惜倚雲樓已成廢墟，樓內陳設遺跡皆不可尋矣。







A RARE BAMBOO 'TEN LADIES' BRUSHPOT, BITONG

18th century

Of cylindrical form, the thick sides with a fitted *zitan* wood rim and the base mounted with *zitan* wood rising from three short feet, the exterior superbly carved in high relief with a continuous lush garden scene depicting ten old ladies sitting, chatting, entertaining with three young attendants, preparing tea, holding book and opening a door to the garden wall, a pavilion amidst trees and rocks on one side realistically carved with pillars, formal tiles, as well as the furniture ladies sitting by and a flower arrangement behind one lady, a path flanked by banana trees, rocks and table with rock bonsai leading to another architecture complex, one lady with a *pipa* listening to another sitting behind a short table with exquisitely carved dishes, outside a cloister carved with a lady with a *ruyi* sceptre standing behind a pillar, and before a pavilion carved with openwork windows and two ladies chatting in the room, the bamboo patinated to a russet-brown tone, box.

16cm (6 1/4in) high x 12.3cm (5in) diam. (2).

HKD400,000 - 600,000**US\$52,000 - 77,000**

十八世紀 竹雕十美圖筆筒

The current brushpot is outstanding for the quality of the high relief carving and the meticulous rendering of the details. It is very rare to find a bamboo brushpot so finely carved with this subject matter known as *shi mei tu* or 'Ten Beauties'.

Although brushpots depicting female figures were very popular during late Ming and early Qing dynasties, the subject matter was usually following woodblock prints or classic literature, for example of a late Ming dynasty brushpot carved with two ladies reading in a garden, identified as *Daqiao* and *Xiaoqiao*, two renowned ladies in the Eastern Han dynasty, in the Shanghai Museum, see *Literati Spirit. Art of Chinese Bamboo Carving*, Shanghai, 2012, pp.40-41, pl.9. Although the present lot is of a later period, both brushpots show a very similar arrangement of the figures while the present lot is carved deeply with high-relief decorations, which is a technique made popular during the 18th century. Compare also a related bamboo brushpot carved with ladies in a garden, Ming dynasty, in the National Palace Museum, Taipei, illustrated by Y.L.Hou, *A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection*, Taipei, 2014, p.159, pl.IV-47; and a further bamboo brushpot carved with ladies playing instruments, Qing dynasty, in the Huangshan Museum, Anhui, illustrated in *The Complete Collection of Chinese Bamboo, Wood, Ivory and Rhinoceros Horn Carving*, Beijing, 2009, vol.1, no.57.

It appears the dresses wore by the figures depicted on the present brushpot are for elderly ladies, and such appearance may refer to a painting by Zhou Wenju (c. 917-975 AD), an artist active in the late Five Dynasties, depicting ten court ladies playing in an Imperial garden. The painting did not survive, a colophon on it by a Yuan dynasty master painter Huang Gongwang (1269-1354) however, revealed there was a sense of alienation amidst these abandoned or widowed court ladies in this work, see related discussion by Q.M.Wu and C.X.Shi, *Lidai tihua jueju pingjian* (Notes and Reviews to Quatrains on Ancient Paintings), Hefei, 2018, vol.2, pp.319-320.

取竹一節，以深浮雕刀法刻山石樹木，其間掩映深院樓閣，抱廈為浮雲所淹，沒入筆筒口沿，其下雕廊廡，迴廊內雕一仕女懷抱如意，閣樓內雕兩仕女抱書相談，廊外雕一對仕女坐於方桌前，一人懷抱琵琶與另一仕女交談，一旁雕童子煮茶，山石一側又雕一亭，亭下有一仕女手杵長杖，手提竹籃，回望亭中一抱柱仕女，仕女身旁雕一垂髫童子，亭內雕三仕女圍坐案前談書論道，此筆筒雕琢極精寫實，樓閣片瓦、勾欄玉砌、盆石瓶花、松針鱗片、乃至琵琶之絃，人物眉目之間，皆歷歷可數，毫無遺漏。用刀深峻，層層疊疊多達九層，方得此立體縱深之觀感。口沿及底部包紫檀。

筆筒雕高士者多，而雕女性者少。本件竹雕筆筒雕十位仕女，容貌身形皆有老態，為《十美圖》之畫意。《十美圖》這一題材最有名者當屬五代南唐畫家周文矩所繪，畫今雖不見，詩有存焉。黃公望曾詠道：「侍宴朱樓向暮歸，御香猶在縷金衣。相攜女伴階前立，笑指鴛鴦水面飛。」詩句一字不著十位美人的容貌形態，雖然身著金縷衣，笑指鴛鴦飛，卻將其曾經滄海，朱顏已老，無人垂青的淡然幽怨躍然紙上，相關討論見吳企明，史創新評註，《歷代題畫絕句評鑑》，合肥，2018，卷2，頁319&320。一如本件竹雕所刻十位宮娥，身居廣廈，旁有侍者，宴飲笙歌不絕，卻無一不是作遠望企盼之貌，失落哀怨之情出乎刀下。

類似的竹雕十美圖筆筒尚無他例，然仕女庭院圖書雅集的形象自明代以來便在竹雕作品上出現，參考上海博物館藏一件明晚期沈大生作竹雕庭院讀書圖筆筒，畫面以深浮雕刻畫庭院一座，內有兩位高髻仕女展卷讀書，周圍山石桌凳乃至桌上博古雅設同本件十美圖筆筒實一脈相承，然本件筆筒之雕琢更加立體寫實，為乾嘉時代風尚，且為其中精絕者，見上海博物館編，《竹鏤文心—竹刻珍品特輯》，上海，2012年，編號9，頁40及41；另可比較台北故宮博物館藏一件明代竹雕仕女庭院圖筆筒，見侯怡利等編，《集瓊藻：院藏珍玩精華展：導覽手冊》，台北，2014年，圖版IV-47，頁159；黃山市博物館藏一件清代竹雕教坊伎樂圖筆筒，其刀法佈局則與本件相近，見《中國竹木牙角器全集》，北京，2009年，卷1，編號57。





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ANONYMOUS

Ladies and Dog, 19th century

Ink and colour on paper, depicting two young ladies wearing multi-layered robes playing with a Pekinese dog with a silk band between two blue-and-white porcelain jardinières planted with orchids and willow, before a big screen finely painted with a landscape mounted with a gilt-kesi, framed and glazed.

59.5cm (23 1/4in) x 29.8cm (11 3/4in).

HKD50,000 - 80,000

US\$6,400 - 10,000

佚名 十九世紀 仕女戲犬圖

畫面描繪兩位長袍仕女並立，其中一位手持長條戲弄地下一獅子犬，另一仕女扶住身旁一盆蘭花，青花花盆置於紅色花架上，另一側棕色花架上置青花盆栽，內載老柳一椿，身後屏風繪水墨山水，裱以緋金纏枝牡丹紋織料。

THE PROPERTY OF A GENTLEMAN 紳士收藏

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ANONYMOUS

Early Qing Dynasty

Ink and colour on silk, painted on silk with a young lady playing *guqin* in a pavilion surrounded by bamboo, a young man holding a fan seated on a rock and playing with a young lady with a fly whisk in a fenced garden, mounted on board, framed.

126.5cm (49 3/4in) x 33.5cm (13 1/2in).

HKD20,000 - 30,000

US\$2,600 - 3,900

清早期 佚名 人物故事圖 設色絹本 鏡心

Provenance:

Bonhams Hong Kong, 25 May 2014, lot 1206

An Asian private collection

來源:

香港邦瀚斯，2014年5月25日，拍品編號1206

亞洲私人收藏

畫面以工筆繪一年輕女子彈琴竹林掩映的高閣中，前方花園中繪一青年男子手執紈扇與身旁一青年仕女做語狀，仕女手持拂塵，頭戴長巾，男子頸戴如意鎖，人物衣衫毛髮纖毫畢至，花園內山石嶙峋，草木豐盛。

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A SET OF EIGHT REVERSE GLASS EROTIC PAINTINGS

19th century

Each depicting a man in engaging in amorous pursuits with two ladies in various indoor settings, framed.

Each 19.8 x 14cm (7 3/4 x 5 1/2in) (8).

HKD80,000 - 120,000

US\$10,000 - 15,000

佚名 十九世紀《春宮圖》鏡畫 鏡框 一組八幀

Erotic art in pictures was flourishing during the late Ming dynasty and remained a fixed feature in Chinese literature and visual arts until well into the 20th century.

玻璃為底，繪一男二女床第之歡，皆晚清裝扮，圖中炕床顯示為北方場景，室內描繪精細，壁紙、傢私乃至牆上書畫皆清晰可辨，用色艷麗，百年不減。古代中國的男女情事實則比現代開放，雖然有所謂禮教範式，然而並無現代社會嚴格排外的一夫一妻制度，所以春宮圖常見妻妾共事一夫其樂融融的畫面。此冊玻璃畫春宮圖三人容貌每冊清晰可辨，每冊且為同樣三人，極有可能為一夫一妻一妾。



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A LARGE KESI PINK GROUND FLOWER HANGING PANEL

19th century

The rectangular panel intricately woven to depict seven peonies in gold-thread at the centre surrounded by undulating stems growing leaves and peonies in other colour threads against a pink ground within a band of gold-thread dragons chasing flaming balls, boarded by key-fret on a dark brown reserve.

200cm (78 3/4in) long x 136.5cm (53 3/4in) wide.

HKD80,000 - 120,000

US\$10,000 - 15,000

十九世紀 絳絲牡丹紋掛幅

Peony was a favoured motif on women's dress during Ming and Qing dynasties. Blossoming peonies were believed to bring prosperity, thus they are known as the 'flower of wealth and honour'.

Compare with a related red-ground kesi silk hanging panel, Yongzheng/Qianlong, which was sold at Christie's Hong Kong, 1 June 2011, lot 3610.

此掛幅粉紅地，正中絳絲織七朵金絲牡丹，周圍填滿各色纏枝牡丹紋，石青色邊框織金絲二龍戲珠紋一周，外框深棕色織金絲回紋一周，底部托以薑黃色底子。

牡丹又稱富貴花，盛開的牡丹花則寓意富貴花開，明清以來為女性服飾常見的裝飾。可參考佳士得香港售出一件清雍正/乾隆絳絲紅地纏枝蓮紋掛幅，形制頗類似，2011年6月1日，拍品編號3610。

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A SOAPSTONE-EMBEDDED 'EROTIC' PANEL

18th/19th century

Depicting a couple in amorous poses, the lady attended by a female servant within a fenced garden setting, decorated with scholarly objects and *wutong* trees, in gilt, tinted and incised soapstone and stones applied onto a silk panel within a cloth-covered frame, framed and glazed.

21.8cm (8 5/8in) x 6.8cm (2 5/8in).

HKD40,000 - 60,000

US\$5,200 - 7,700

十八/十九世紀 壽山石百寶嵌春宮圖人物冊頁一開

冊頁本為抽屜裝，內側以綢為地，上以各色壽山石嵌製春宮圖一幀，男女主人以肉色壽山石雕成，細節加彩，仕女以各色壽山石雕成衣衫並繪花紋，男子所倚書卷形榻上雕冰裂紋，且置瓶爐，一側置朱紅嵌石面方案，上置琴書，另一側置根瘤形香几，上置珊瑚靈芝瓶花及一盤壽桃，另一側嵌斑竹圍欄，內有山石樹木，皆壽山石雕成嵌就，綢面再繪花草，層次豐富。

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A LARGE CANTON EMBROIDERED 'OFFICIALS AND LADIES' SHAWL

Late 19th/early 20th century

of almost-square form, double-sided and meticulously stitched with men carrying a tiger, leopards, Buddhist lions, eagles, and ladies greeting male officials in gardens amongst pavilions and trees, all on a yellow silk ground, the faces stitched with hand painted bones and matching front to back, surrounded by frieze and fringe.

149cm (58 3/5in) long x 159cm (62 1/2in) wide.

HKD30,000 - 40,000

US\$3,900 - 5,200

十九世紀末/二十世紀初 針織絲繡「品官命婦」圖披肩

Intricately and lavishly embroidered, this silk shawl is a fine example of Canton embroidery which is renowned for its full composition of decoration and bright colour. Developed during the Ming and Qing dynasties, the Canton embroidery formed its unique style by absorbing influences from Western oil paintings during the 19th century and became very popular between 1820s and 1920s as ladies' garments.

從十九世紀早期至二十世紀二十年代，廣繡披肩與外校折扇及洋傘一起，成為西方女性時裝中最常見的配置之一。廣繡在明清時期發展成熟，伴隨海外市場需求增加，中西文化交流深入，廣繡在原有風格基礎上，吸收西洋油畫藝術特色和明暗透視及光纖折射的原理，深得當時西方女性喜愛，一度成為歐美風尚。

Fine Chinese Works of Art

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中國瓷器及工藝精品

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A RARE DINGYAO SPITTOON, ZHADOU

Northern Song Dynasty

Thinly potted with a compressed globular body incised around the exterior with stylised peony petals, the waisted neck surmounted by a wide flared mouth carved with further floral motifs, covered overall in a creamy-white glaze of ivory tone.

22cm (8 5/8in) diam.

HKD400,000 - 600,000

US\$52,000 - 77,000

北宋 定窯白釉劃牡丹紋唾盂

Provenance:

Berwald Oriental Art, London

Professor Conrad Harris, UK, acquired from the above on 30 April 2002

來源：

英國倫敦古董商Berwald Oriental Art

英國康拉德·哈里斯教授收藏，2002年4月30日購自上者



(top view)

Conrad Harris became interested in Chinese pottery in the late 1990s, around the time he retired as Professor of General Practice at Leeds University. Having moved from a career in medical academia, he took an academic approach to learning about the styles and artefacts of different periods, from the Neolithic to the great dynasties of China. Harris was a highly erudite collector who travelled extensively in China, pursuing his interest in ancient pottery wares through many provincial museums. He gave regular lectures and, in 2002, gained a Diploma in Asian Art from the British Museum. He was an active member of the Oriental Ceramics Society and in the 2003/04 *Oriental Ceramic Society Transactions*, he contributed the lecture 'Chinese ceramic horses and how they changed'. Most importantly, he gained immense pleasure from seeing his collection take pride of place on the shelves all around his study.

Dingyao spittoon of this form are rare with very few published examples. See a related 'Ding' tuoyu, in the collection of the Palace Museum, Beijing, similarly carved with lotus flowers borne on an undulating scroll on the wide rim but with a truncated cylindrical body, illustrated in *The Complete Works of Chinese Ceramics*, Shanghai, 1999, vol.7, Part 11, no.20. Compare also with a related Dinagyao white-glazed tuoyu in Dingzhou City Museum, Northern Song, which was illustrated in *The Complete Collection of Ceramic Art Unearthed in China*, Beijing, 2008, vol.3, pl.95, no.95.

This type of spittoon appeared to be popular in Northern China since Tang dynasty, particularly more common in Liao and Jing areas. See a related white-glazed Ding spittoon, Liao dynasty, unearthed in Inner Mongolia, which was illustrated in *ibid*, vol.4, pl.52, p.52; see also another white-glazed spittoon, Tang dynasty, in the Shangxi Provincial Museum, which was illustrated in *ibid*, vol.5, pl.45, p.45. For its usage, see a mural unearthed from a princely tomb, Liao dynasty, in Inner Mongolia, which depicts a male servant holding a spittoon in his hands with a female servant holding a towel, illustrated in *The Complete Collection of Murals Unearthed in China*, Beijing, 2012, vol.3, pl.91, p.93.

圓唇，口沿如盤，其上劃牡丹紋三組，以篋刀劃花瓣花葉經脈，直頸球身，身刻仰瓣六片環繞一周，圈足矮短，稍稍外撇，器底內外現旋坯痕跡，唾盂內外施白釉，釉質厚潤，積厚處閃青，圈足露胎，修足公正，胎骨細膩，略粘窯渣。

類似定窯唾盂可參考一件北京故宮藏品，惟劃蓮紋，見《中國陶瓷全集》，上海，1999年，卷7，編號20。定州市博物館藏一件北宋白釉花式口渣斗亦資比較，見《中國出土瓷器全集》，北京，2008年，卷3，編號95，頁95；另可參考內蒙古出土一件遼代白釉唾盂，素身而形制類似，見前書，卷4，頁52，編號52。此一形制之白釉唾盂最早可追溯到唐代，比較山西博物院藏一件唐代白釉唾盂，見前書，卷5，頁45，編號45。

此類唾盂集中出現在北方地區，尤以遼金轄地居多。1986年內蒙古遼代陳國公主與駙馬合葬墓出土壁畫有一幀男女仕女圖，其中有一男侍者手捧唾盂，旁邊有一女侍者手持長巾，可知此類唾盂乃是盥洗之物，見《中國出土壁畫全集》，北京，2012年，卷3，頁93，編號91。

藏者Conrad Harris教授為英國利茲大學基礎醫學教授，1990年代退休之後雅好中國陶瓷。Harris氏以醫學訓練之科學眼光鑑賞新石器時代至清代的中國陶瓷，他身體力行，造訪各個窯址及中國各大博物館，又在2002年獲得大英博物館辦的亞洲藝術文憑。Harris氏身為倫敦東方陶瓷學會之活躍分子，在2003/04年度的《東方陶瓷學會期刊》上發表並演講了《中國陶瓷馬及其源流（Chinese ceramic horses and how they changed）》一文。





(underside)

THE PROPERTY OF A GENTLEMAN 紳士收藏

66

A FINE YELLOW-GLAZED SAUCER-DISH

Hongzhi six-character mark and of the period
Finely potted, the rounded sides raising from a short tapering foot, covered in an even rich egg-yolk yellow glaze, the base with the six-character *kaishu* mark in underglaze-blue within a double circle, box. 21.3cm (8 1/4) diam. (2).

HKD300,000 - 400,000

US\$39,000 - 52,000

明弘治 嬌黃釉敞口盤
青花雙圈「大明弘治年製」楷書款

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

Compare an identical yellow-glazed dish, Hongzhi six-character mark and of the period, in the Qing Court Collection, illustrated in *Monochrome Porcelain. The Complete Collection of the Treasures of the Palace Museum*, Shanghai, 1999, p.44, no.39. See also two similar and one identical-sized yellow-glazed dishes, Hongzhi mark and period, in the British Museum, London, illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp.185-187, nos.7:18-20. Compare a yellow-glazed dish, Hongzhi mark and period which was sold at Sotheby's Hong Kong, 8 October 2013, lot 224.

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

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



(two views)



(underside)

THE PROPERTY OF A GENTLEMAN 紳士收藏

67

A FINE YELLOW-GLAZED SAUCER-DISH

Jiajing six-character mark and of the period

The shallow rounded sides rising from a short tapered foot, luxuriously covered in a rich egg-yolk-yellow glaze, the base with a six-character *kaishu* mark in underglaze-blue within a double circle, box.

22.2cm (8in) diam. (2).

HKD500,000 - 800,000

US\$64,000 - 100,000

明嘉靖 黃釉敞口盤

青花雙圈「大明嘉靖年製」楷書款

Provenance:

Sotheby's London, 11 May 2011, lot 215

A distinguished Asian private collection

來源：

倫敦蘇富比，2011年5月11日，拍品編號215

亞洲顯赫私人收藏

Compare two closely related yellow-glazed dishes, Jiajing marks and period, from the Sir Percival David collection in the British Museum, London, published by M. Medley, *Illustrated Catalogue of Ming and Ch'ing Monochrome*, London, 1973, pls.537 and A580. See another similar Jiajing mark and period dish from the Cunliffe collection, which was sold at Bonhams London, 11 November 2002, lot 79.

嘉靖黃釉瓷燒製以弘治一朝燒製為楷模，雖黃釉色調較弘治朝「嬌黃」略深，但釉色純正，色調鮮亮。英國大維德基金會藏兩件類似的明嘉靖黃釉盤，現藏大英博物館，著錄於M. Medley, 《Illustrated Catalogue of Ming and Ch'ing Monochrome》，倫敦，1973年，圖版537及A580。英國康利夫勳爵亦曾收藏一件類似的明嘉靖黃釉盤，後售於倫敦邦瀚斯，2002年11月11日，拍品編號79。



THE PROPERTY OF A GENTLEMAN 紳士收藏

68

A FINE YELLOW-GLAZED BOWL

Kangxi six-character mark and of the period

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

12.5cm (5in) diam. (2).

HKD500,000 - 800,000

US\$64,000 - 100,000

清康熙 黃釉碗

青花「大清康熙年製」楷書款

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

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

Various examples of much larger plain yellow-glazed Kangxi mark and period bowls have been published: for example, a pair included in the *Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, p.33, no.A522a and A522b; one in the National Palace Museum, Taipei, illustrated in *Illustrated Catalogue of Ch'ing Dynasty Porcelain: K'ang-hsi and Yung-cheng Ware*, Tokyo, 1980, pl.63; one illustrated by J. Ayers, *The Baur Collection*, Geneva, 1972, vol.3, no.A446; and another illustrated by R.Krahl in *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol.2, p.230, no.893.

Several examples of large-sized yellow-glazed bowls have also been sold through auction, including one measuring 31.4cm diam., which was sold at Christie's Hong Kong, 31 May 2010, lot 1867; another measuring 38cm diam., which was sold at Bonhams London, 12 May 2011, lot 405; and one other measuring 36.2 diam., which was sold at Christie's New York, 20-21 March 2014, lot 2178. It is exceedingly rare to find bowls of smaller size as the present lot, with such exceptional colour and potting. Compare with a similarly potted and glazed bowl, Qianlong mark and of the period, of similar size to the present lot, which was sold at Christie's New York, 13-14 September 2012, lot 1522.

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

明宣德以來黃釉器專為帝后所用，清代亦沿襲此制。明清黃釉瓷器製法分為兩種，一為直接素胎施黃釉，出色厚潤；一為在透明釉燒成之後施黃釉二次入窯，出色光潔亮麗。黃釉器除了供御作為帝后日常用器之外，亦作為祭地器皿。

尺寸較大的康熙黃釉碗有數例可資比較：倫敦大維德基金會藏一對康熙黃釉碗，著錄於《Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art》，倫敦，1989年，頁33，編號A522a及A522b；台北國立故宮博物院亦藏有一對類似康熙黃釉碗，著錄於《清康熙乾名瓷特展》，東京，1980年，圖版63；日內瓦遠東藝術博物館藏一件康熙黃釉碗，著錄於《The Baur Collection》，1972年，卷3，編號A446；玫茵堂藏一件康熙黃釉碗，著錄於康蕊君，《Chinese Ceramics from the Meiyintang Collection》，倫敦，1994年，卷2，頁230，編號893。

另有數例康熙黃釉碗售於拍賣行，尺寸亦較大之，亦資比較：佳士得香港2010年5月31日售出一件口徑31.4釐米之康熙黃釉碗，片品編號1867；倫敦邦瀚斯2011年5月12日售出一口徑減達38釐米之康熙黃釉碗，拍品編號405；佳士得紐約2014年3月20-21日售出一件口徑36.2釐米之康熙黃釉碗。然而口徑如本件之康熙黃釉碗十分少見，可比較一件佳士得紐約2012年9月13-14日售出之乾隆黃釉碗，拍品編號1322。



A SMALL GREEN-GLAZED 'LINGZHI AND BATS' MOULDED DISH

Qing Yi Tang Zhi four-character hall mark, Qianlong/Jiaqing

The shallow tapering straight sides rising from a slightly splayed foot with a broad flat base, the interior moulded with three bats variously suspending ribboned double-gourds, berries and *lingzhi*, amongst clouds scrolls, the reverse with radiating *ruyi*-shaped leaves, all covered in a pale green glaze, box.

11.2cm (4 3/8in) diam. (2).

HKD80,000 - 120,000

US\$10,000 - 15,000

乾隆/嘉慶 豆青釉印花「福壽雙全」碟

「慶宜堂製」楷書款

Provenance:

R & V Tregaskis, Sydney, Australia

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

來源：

R & V Tregaskis, 悉尼，澳大利亞

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

The hallmark *Qingyi tang* refers to the 'Hall of Blessings and Correctness' and is associated with porcelains produced during the Yongzheng to Jiaqing periods. Compare with a pair of very similar green-glazed dishes, but with Qianlong seal marks from the E. T. Hall collection, nos.393 and 394, which were sold at Christie's London, 7 June 2004, lot 246. See also a related underglaze-blue and copper-red double-gourd 'Immortals' wine ewer, warmer and cover, also with a *Qing Yi Tang Zhi* four-character hall mark, 18th/19th century, which was sold at Sotheby's New York, 15 March 2017, lot 521.

「慶宜堂」為雍正至嘉慶時期堂名款，仇焱之舊藏一對豆青釉印花小碟，紋飾及器型大小與本拍品如出一轍，唯器底書「大清乾隆年製」六字篆書款，後售於倫敦佳士得，2004年6月7日，拍品編號246。另見紐約蘇富比曾售出一件青花釉裡紅八仙過海執壺，同樣書「慶宜堂製」堂名款，2017年3月15日，拍品編號521。



A LARGE FLAMBÉ-GLAZED BOTTLE VASE

Qianlong seal mark and of the period

The body of pear shape supported on a short slightly tapering foot and surmounted by a tall cylindrical neck, heavily covered with a rich dark purple glaze varying with bluish streaks to the neck, the base incised with a mark in seal script reading *daqing qianlong nianzhi* and covered with brown glaze, the foot rim unglazed.
35cm (13 3/4in) high.

HKD250,000 - 350,000

US\$32,000 - 45,000

清乾隆 仿鈞窯變釉膽式瓶
「大清乾隆年製」六字篆書款

Provenance:

A South American private collection

來源：

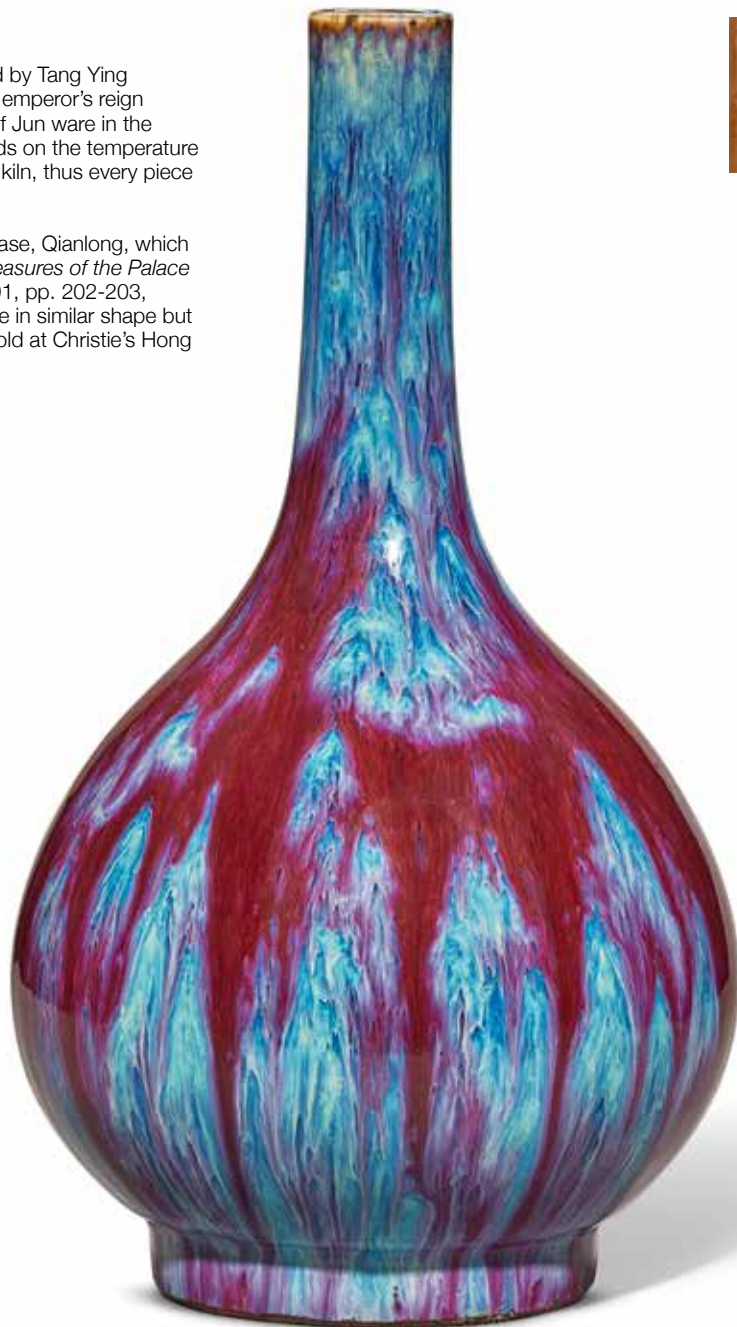
南美私人收藏

Flambé glaze was a new type of glaze introduced by Tang Ying (1682–1756) in the eighth year of the Yongzheng emperor's reign (1730), which was intended to imitate the glaze of Jun ware in the Song dynasty. The transmutation of glaze depends on the temperature in the kiln, which is variable in different areas of a kiln, thus every piece resulted in a unique finish.

Compare with a flambé-glazed and gilt-painted vase, Qianlong, which is illustrated in *The Complete Collection of the Treasures of the Palace Museum: Monochrome Porcelain*, Shanghai, 1991, pp. 202-203, pl.182. Compare with another flambé-glazed vase in similar shape but with a different transmutation glaze, which was sold at Christie's Hong Kong, 17 September 2010, lot 1439.

瓶膽瓶式，體量頗大，圓唇，直口，長頸，溜肩，鼓腹下垂，收於厚實圈足，足牆外高內低，通體施厚窯變釉，藍紫相間，全由天成，底足露胎，瓶底施醬釉，刻劃「大清乾隆年製」六字篆書款。

此種窯變釉為雍正八年唐英開發的仿宋代鈞窯而成，有「梅桂紫（玫瑰紫）、海棠紅、茄花紫、梅子青、驢肝馬肺五種外，新得新紫、米色、天藍、窯變四種」（唐英《陶務敘略碑記》），本件拍品即為窯變一種。《南窯筆記》記載此釉作法：「法用白釉為底，外加釉里紅元子少許，罩以玻璃紅寶石晶料為釉，塗於胎外，入火藉其流淌，顏色變幻，聽其自然，而非有意預定為某色也。」由此所出顏色，每件獨一無二。可參考北京故宮藏一件清乾隆窯變釉描金詩句花卉紋膽式瓶，器型釉色和本件頗似，見《故宮博物院藏文物大系·顏色釉》，上海，1999年，頁202及203，編號182。參考佳士得紐約售出一件清乾隆仿鈞窯變釉膽式瓶，形制近同，惟發色相異，2010年9月17日，拍品編號1439。





THE PROPERTY OF A GENTLEMAN 紳士收藏

71

A BLUE AND WHITE 'DRAGON' BOWL

Kangxi six-character mark and of the period

Finely potted with deeply rounded thin sides rising from a straight foot, painted on each side in inky-blue tones with a five-clawed dragon chasing a flaming pearl, carefully detailed with long sinuous scaly bodies amidst flames, the base with a six-character *kaishu* mark. 16cm (6 1/4in) diam.

HKD600,000 - 800,000

US\$77,000 - 100,000

清康熙 青花雲龍紋碗 青花「大清康熙年製」楷書款

Provenance:

Sotheby's Paris, 13 June 2012, lot 67

A distinguished Asian private collection

來源：

巴黎蘇富比，2012年6月13日，拍品編號67

亞洲顯赫私人收藏

The present bowl is remarkable for the style of painting of the five-clawed dragons, taking the entire space of the bowl, uninterrupted by clouds as more typically seen. Contrasted against the pristine white porcelain, the underglaze blue used to paint the decoration is characteristic of the subtle and delicate blue tones typical of blue and white wares from the Kangxi period.

A very similar blue and white 'dragon' bowl, Kangxi mark and period, is in the Victoria and Albert Museum, London (acc.no.110A-1883). Two very similar blue and white 'dragon' bowls, Kangxi marks and period, are illustrated in *Encompassing Precious Beauty: The Songzhuang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, pp.60-63, nos.19 and 20, acquired at Sotheby's Hong Kong, 28 April 1998, lots 773 and 772, respectively; See also a very similar blue and white 'dragon' bowl, Kangxi mark and of the period, which was sold at Bonhams Hong Kong, 28 May 2019, lot 133.

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

此碗所繪龍紋壯實威武，可參考一件康熙青花龍紋梅瓶所繪之龍紋，見佳士得香港，2006年11月28日，拍品編號1317。倫敦維多利亞及艾伯特藏有一件康熙青花雙龍趕珠碗和本件拍品極似，館藏編號110A-1883。另有兩件相似的康熙青花雙龍趕珠碗可資參考，見《瑯環琳瑯-松竹堂中國御窯瓷器珍藏》，香港，2016年，頁60-63，編號19及20，1998年4月28日購於香港蘇富比，拍品編號773及772；另見香港邦瀚斯曾售出非常類似一例，2019年5月28日，拍品編號133，其尺寸、紋飾均與本拍品一致。





THE PROPERTY OF A GENTLEMAN 紳士收藏

72

A PAIR OF SMALL FAMILLE VERTE 'MONTH' CUPS

Daoguang seal marks and of the period
Each cup delicately potted with thin sides rising to a gently everted mouth rim, the exterior intricately painted with narcissus flowers issuing from long leafy stems, growing amidst rockwork together with iron-red roses, the base with a *zhuanshu* seal mark, box. Each 6cm (2 1/4in) diam. (3).

HKD300,000 - 400,000

US\$39,000 - 52,000

清道光 五彩山水水仙花神杯一對
青花「大清道光年製」篆書款

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

The current pair of Daoguang period famille verte month cups was inspired by Kangxi prototypes. The Kangxi emperor strongly favoured the twelve-month wine cups and had the Imperial kilns prepare full sets of twelve wine cups, one for each month, in either *wucan* or *doucai* decoration, coupled with carefully selected dedicatory poems and accompanying seasonal themes for each wine cup. The emperor would taste the finest selection of wines using the appropriately themed wine cups in accordance with the changing monthly seasons.

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

It is rare to find Daoguang mark and period famille verte cups decorated with narcissus motifs. Compare a pair of cups, Daoguang mark and period, which was sold at Christie's Hong Kong, 27 November 2013, lot 3432; See a further similar pair of Daoguang mark and period famille verte 'month' cups, which was sold at Christie's London, 13 May 2014, lot 311.

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

此類花石杯形式及紋樣承繼清康熙十二花神杯而來，康熙之例可參考《故宮博物院藏文物珍品全集：五彩、鬥彩》，香港，1999，頁152，圖版140。另見英國大維德基金會收藏完整一套，著錄於《Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art》，倫敦，1991年，頁30，圖版815a-1。清道光時期仿造康熙五彩花神杯所稍早的例子較為少見，香港佳士得曾售出一例，2013年11月27日，拍品編號3432；倫敦佳士得亦曾售出一對清道光花神杯，2014年5月13日，拍品編號311。

A MING-STYLE BLUE AND WHITE 'LOTUS BOUQUET' MOONFLASK, *BIANHU*

18th century

The flattened spherical body rising from a rectangular foot rim to a waisted neck and small bulb-shaped head, flanked with two elegantly arched strap handles ended with a *ruyi*-head terminal resting on the shoulder, freely painted in deep tones of cobalt accented with 'heaping and piling', the domed circular front and back depicting a mixed bouquet of lotus and other water plants, the neck and head with a branch of flowers on both sides, the handles outlined with double lines extending to the *ruyi* terminus, above two branches of lotus running down the narrow sides, all covered with a glossy glaze of smooth texture, the foot rim unglazed, stand.

26cm (10 1/4in) high. (2).

HKD250,000 - 350,000

US\$32,000 - 45,000

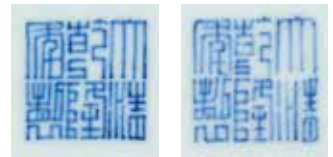
十八世紀 青花一把蓮抱月瓶

The design and shape of the present moonflask follows the popular form in the early fifteenth century derived from Middle Eastern metal vessels. Although the present lot retains the general Ming-style form, the design has further developed with the neck in various forms as well as a more prominent square foot at the base towards Qing dynasty. The subtle and varied blue and white palette imitates the early Ming dynasty imported cobalt blue, with high iron content, resulting in dark blue spots on the surface. See a Ming dynasty version of a blue and white moonflask of similar form, illustrated in *The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2012, no.94. The design on this moonflask is typically described as 'lotus bouquet', as the majority of the flowers, pods and leaves belong to the auspicious lotus plant. This design originated from an important group of early Ming blue and white wares, such as one example in the Palace Museum, Beijing, illustrated in *ibid.*, Hong Kong, 2012, no.139.

瓶圓唇，頭部鼓脹，頸部內收，兩側接略微聳之帶狀耳，瓶身圓形，前後兩面略鼓，瓶緣平面而中間有合範脊線，圈足長方形，外高內淺，口沿下青花繪如意雲頭紋一周，頸兩面繪花卉紋一枝，雙耳繪青花帶飾兩條，頸根部繪卷雲紋一周，瓶身前後兩面繪青花一把蓮，兩側各繪蓮花兩枝，外罩透明釉，略微閃青。

此式抱月瓶形制及紋飾由明代永樂、宣德官窯青花扁瓶發展而來。其外形雖接近明代抱月瓶，但清代摹古之器，頸部及口部多有變化。此件青花花卉紋中特別繪製細小斑點，刻意仿明代官窯青花之鐵鏽斑。參見北京故宮博物院藏一件明宣德青花綬帶耳葫蘆扁瓶，器型與本品一致，見《故宮博物院藏文物珍品大系：青花釉裡紅（上）》，香港，2012年，編號94。「把蓮紋」亦多見於明代宣德青花器上，如北京故宮博物院藏一件明宣德青花把蓮紋花口盤，見同著錄，2012年，編號139。





THE PROPERTY OF A GENTLEMAN 紳士收藏

74

A PAIR OF GREEN-ENAMELLED AND ANHUA-DECORATED 'DRAGON' DISHES

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

Each 18cm (7in) diam. (2).

HKD800,000 - 1,200,000

US\$100,000 - 150,000

清乾隆 白地暗刻海水綠彩龍紋盤一對
青花「大清乾隆年製」篆書款

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

It is very rare to find Qianlong mark and period green-enamelled 'dragon' dishes with *anhua* decoration. A similar Qianlong seal mark and period dish but without *anhua* decoration in the Victoria and Albert Museum is illustrated by R.Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty*, London, 1986, no.98, and another in the National Palace Museum, Taipei, also without *anhua* decoration, is illustrated in *Special Exhibition of K'ang-Hsi, Yung-Cheng, Ch'ien-Lung Porcelain Ware from the National Palace Museum, Taipei*, 1986, p.116, no. 86.

Compare two related green-enamelled 'dragon' dishes with *anhua* decorations, one seal mark and period of Yongzheng and another of Jiaqing in the Qing Court Collection in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelain*, Shanghai, 2009, pp.95-96, no.76-77.

See also a similar green-enamelled 'dragon' dish, Qianlong seal mark and period, without *anhua* decoration, which was sold at Christie's Hong Kong, 1 June 2011, lot 3996.

白地暗刻海水綠彩雲龍紋盤始燒於明成化時期，至清康熙、雍正、乾隆、嘉慶時期均有仿製。但在存世品種，帶暗刻海水紋的乾隆綠彩龍紋盤非常稀少。英國維多利亞加伯特博物館藏一件清乾隆綠彩龍紋盤，無暗刻海水紋，著錄於R. Kerr, 《Chinese Ceramics, Porcelain of the Qing Dynasty》，倫敦，1986年，編號98，另見台北國立故宮博物院藏一例，亦無暗刻紋，著錄於《清康熙乾隆名瓷》，台北，1986年，頁116，編號86。清雍正及嘉慶時期之至帶有暗刻紋的綠彩雲龍紋盤，見北京故宮博物院藏各一隻，著錄於《故宮博物院藏文物珍品大系：雜釉彩，素三彩》，上海，2009年，頁95-96，圖版76、77。

香港佳士得曾售出一件清乾隆綠彩龍紋盤，亦無暗刻海水紋，2011年6月1日，拍品編號3996。



A FINE GILT-DECORATED CORAL-GROUND BOTTLE VASE

Jiaqing seal mark and of the period

The elegantly potted ovoid body gilt with scrolling lotus amidst butterflies and endless knots between a band of upright lappets above the foot and a border of *ruyi* head underneath the *huizi* band on the neck, rising from a short slightly spreading foot decorated with a band of *huizi* to a very slightly flaring neck further gilt with *shou* characters and bats amidst scrolling lotus strapwork below a rolling leaves band at the mouth, all reserved on a vivid coral ground, the interior and base turquoise and inscribed with a red enamel seal mark, stand, box. 30.3cm (11 7/8in) high. (3).

HKD800,000 - 1,200,000

US\$100,000 - 150,000

清嘉慶 礬紅地描金番蓮紋瓶
「大清嘉慶年製」礬紅六字篆書款

The design on the present vase was inspired by the Jiaqing period *Kinrande* wares embellished with rich gold designs. The decoration of gold on the coral-red ground was revived during the Qing dynasty starting in the Kangxi period and reaching its height in the Qianlong and Jiaqing periods.

Compare several similarly decorated Jiaqing mark and period vases of different forms, illustrated in *The Complete Collection of Treasures of the Palace Museum: Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, Shanghai, 2009, nos.166-172. See also a coral-ground gilt-decorated quatrefoil vase, Jiaqing seal mark and period, which was sold at Christie's Hong Kong, 1 June 2011, lot 3654; and a related coral-ground gilt-decorated double-gourd vase, which was sold at Bonhams London, 15 May 2014, lot 85.

圓唇描金，口沿下繪金彩纏枝紋一周，頸細微內束，上繪如意雲頭紋一周，下繪回紋一周，其間繪纏枝番蓮紋、壽字及蝙蝠上下各一組，溜肩繪如意雲頭紋一周，瓶身圓鼓腹，壁微直，上繪描金纏枝番蓮紋，間以蝴蝶及吉祥結，圈足微侈，繪以回紋一匝，皆以礬紅釉為地，瓶內及瓶底施松石綠釉，底心白地署礬紅「大清嘉慶年製」六字篆書款。

有清一代瓷器裝飾多取諧音吉祥寓意，如本件所繪壽字和蝙蝠，諧音福壽；纏枝番蓮和蝴蝶常成對出現，番蓮多子，而彩蝶諧音「疊」，合意子孫疊疊，福壽綿長。此類描金繪壽字番蓮紋及蝴蝶的紋飾時有定制，尤以嘉慶一朝為盛，北京故宮藏數件礬紅描金器物紋樣皆以纏枝番蓮為主，輔以吉祥寶物和動物，見《故宮博物院藏文物大系·雜釉彩·素彩》，上海，2009年，編號166-172。可參考一件清嘉慶珊瑚紅地描金番蓮紋海棠式瓶，器型不同而紋樣如出一轍，2011年6月1日售於香港佳士得，拍品編號3654；另見倫敦邦瀚斯曾售出一件清嘉慶珊瑚紅地描金纏枝蓮紋葫蘆瓶，2014年5月15日，拍品編號85。



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A RARE ARCHAIC BRONZE RITUAL WINE VESSEL, *HU*

Eastern Zhou Dynasty

The pear-shaped body encircled by six bands of a dense pattern of tiny bosses and angular, interlocking scrolls bordered by narrow indented bands with raised edges, with a pair of *taotie* mask handles on the shoulder beneath two pairs of small masks suspending loose rings, divided by two tiger handles on each side of the neck, the lower body further set with two pairs of loop handles, the low foot is cast with a narrow band of triangular blades.

30.5cm (12in) high.

HKD100,000 - 150,000

US\$13,000 - 19,000

東周 青銅蟠龍紋壺

Provenance:

An American private collection, New York, acquired in Japan in the first half of the 1990s

來源：

美國紐約私人舊藏，1990年代上半葉購於日本

Although typical in form, this bronze ritual wine vessel *hu* is a very unusual example of its type. It is extremely rare to find such combination on a wine vessel of this shape, with a pair of tiger handles and a pair of *taotie* masks together with four small masks suspending loose rings.

The tiger handles more often appear on wine vessels with tall waisted necks and splayed feet, often with crown-shaped covers. One such example, though missing the cover, is in the Freer Gallery of Art and Arthur M. Sackler Gallery, dated Middle Eastern Zhou dynasty, illustrated by J. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York, 1995, fig. 41.1.

For a Zhou dynasty wine vessel with a pair of *taotie* masks and four small masks, but without the tiger-form handles, see the line drawings published in *Xiqing gujian* (Catalogue of Chinese ritual bronzes in the collection of the Qianlong Emperor), *juan* 19, pl. 30. See also another example with two sets of masks, also without the tiger-form handle, in the Freer Gallery of Art and Arthur M. Sackler Gallery (acc. no. S1987.19); and a further Eastern Zhou dynasty example in the Art Institute of Chicago (acc. no. 1962.593).

此壺形在頸部置獸形耳者非常少見，大部分置獸形耳之東周青銅壺均為侈口撇足，通常配有蓮瓣式蓋，此壺肩部飾有一對大鋪首耳啣活環，頸部設四小鋪首啣環，壺身下部對應設四個活環，其設計頗為特殊。帶虎形耳至東周中期青銅壺，見華盛頓賽克勒博物館藏一例，著錄於《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，紐約，1995年，圖41.1。

《西清古鑒》中繪有一例周代盤壺，亦在頸部及肩部置大小不一兩組鋪首耳啣活環，壺身下部亦有活環，可資比較，見《西清古鑒》，卷9，頁31；另見賽克勒博物館藏一件東周細蛇紋壺，亦有大小不一兩組鋪首耳啣環（博物館編號S1987.19）；芝加哥藝術博物館亦藏有一例（博物館編號1962.593）。



Bronze hu, Zhou, illustrated in *Xiqing Gujian*
《西清古鑒》著錄周蟠夔壺



THE PROPERTY OF A GENTLEMAN 紳士收藏

77

AN IMPORTANT AND VERY RARE LARGE GILT-BRONZE 'DRAGON' TERMINAL

Han Dynasty

The L-shaped ferocious dragon finely cast with its head raised and snouted mouth open to reveal fangs and teeth, with bulbous eyes and heavy lids, its head set with a single large hollow horn to form a receptacle, further set with two twisted horns between the pointed ears, the long slender up-stretched neck with a thick collar and two curls descending down the back, the dragon incised with details semi-crouched with clawed feet placed either side of the narrow chest, all terminating with a rectangular flange, the gilt with an attractive reddish-gold tone with encrustation, stand.

36cm (14 1/8in) high, 4.4kg weight. (2).

HKD2,500,000 - 3,500,000

US\$320,000 - 450,000

漢 銅鑲金雲虞紋龍型軛飾

Provenance:

Eskenazi Ltd., London

A distinguished British private collection, acquired from the above in 2003

來源：

倫敦古董商埃斯肯納齊

英國顯赫私人收藏，2003年購於上者

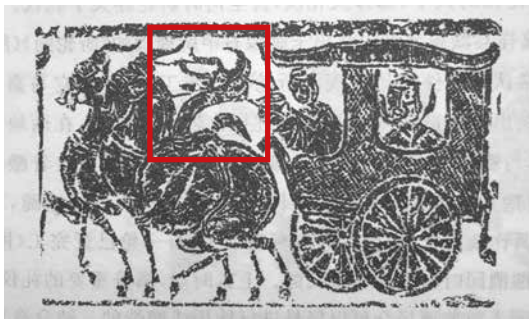
Remarkable for its striking form and powerful dynamism, the present lot is a testimony to the ultimate creativity of the ancient artisans who ingeniously transformed an ornamental object into a form of sculptural art. The impressive size, elongated neck, raised high, finely sculpted head and incised details lend this piece a luxurious and rich countenance unrivalled by other dragon-form ornaments of smaller size from the Han dynasty.

The present lot is exceedingly rare in terms of its presentation and size. The present lot was most probably the ornamental terminal which was placed at the end of the curved shaft, known as *yue* 軛 or *zhou* 軛 on a chariot during the Han dynasty. The depiction of similar dragon-form terminals can be found on several decorated bricks excavated from the Eastern Han dynasty tomb dated to 171 AD in Suxian, Anhui Province, illustrated in *zhongguo hua Xiang shi quan ji*, (The Complete Works of Portrait Bricks in China), Jinan, 2000, vol.4, pp.122-123. Compare three closely related but much smaller gilt-bronze dragon-head terminals: the first, dated Western Han dynasty, 24.5cm long, is illustrated by G.Eskenazi, *A dealer's hand: The Chinese Art World Through The Eyes of Giuseppe Eskenazi*, London, 2012, pl.58, p.198; the second, a gilt-bronze dragon terminal, Han dynasty, 14.6cm long, is in the Metropolitan Museum of Art (acc. no. 1992.165.25); and the third related example, 14.3cm long, dated Eastern Han dynasty to Six Dynasties period, from the Anthony Hardy Collection, is illustrated in *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, no.117, and was later sold at Christie's New York, 16 September 2010, lot 917.

The use of bronze terminals in forms of figures and animals to decorate the curved shaft of a chariot appeared during the Shang and Zhou dynasties, and such tradition appeared to continue during the Qin and Han dynasties. For earlier examples, see a Shang dynasty dragon-head terminal excavated in Anyang, illustrated by Sun Ji, *zaichi zaiqu: zhongguo gudai chema wenhua*, Shanghai, 2016, p.62, fig.2-17-1; see also a bronze tiger-form terminal, excavated in Fangshan, Beijing, illustrated in *zhongguo chutu qingtong quanji*, Beijing, 1956, p.118; Compare another gilt-bronze and silver-inlaid dragon terminal, Warring States period, 22.5cm long, excavated in Huaiyang, Henan Province, illustrated in *Wenwu*, Beijing, 1984, issue 11, p.84.

While chariots continued to serve as command posts for royal members or officers during the Han dynasty, the form of the bronze terminals used to decorate the shafts indicated different royal status. According to the Han dynasty literature *Yu fu zhi* (Record of the Proper Carriage and Attire), the *zhou* shaft of a chariot carrying the empress or the emperor is decorated with gilt and incised patterns of clouds, while chariots carrying princes are decorated with red wheels, a green parasol and a paint-decorated *zhou* shaft. The present lot showing the finely-incised cloud pattern around the body of the dragon hence was very likely a chariot fitting for the emperor.





Rubbing of tomb stone (detail), 171 AD, Anhui
安徽東漢建寧四年畫像石拓本（局部）

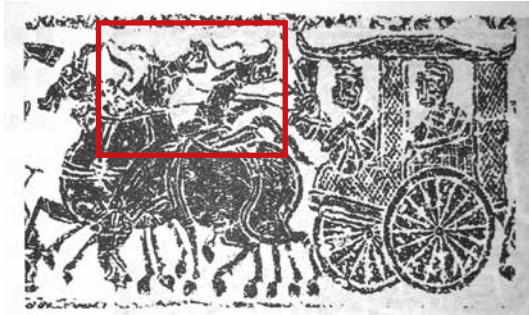


Image courtesy of Hebei Provincial Museum
河北博物院藏



Image courtesy of The Metropolitan Museum of Art
大都會博物館藏

轡作半身龍形，龍鼻上翻且內捲，口大張露出四顆獠牙，目如銅鈴，雙角後伏，頭頂出第三角，中空，或插鳥羽裝飾，龍細頸，上戴頸套，套下生一背羽，兩足前踞，前胸脅下生卷羽，龍身表面陰刻雲虞紋，鑲金厚重華麗。龍身之後有方形空心樅口，為固定之用。

此件龍型飾件或為漢代車轡頂端，即轡之裝飾。安徽宿縣出土之東漢建寧四年（171年）畫像石有龍首轡飾的形象，其形象與本件頗似，見《中國畫像石全集》，濟南，2000年，頁122及123。參考三例類似但尺寸較小的龍首轡飾：一件西漢銅鑲金龍首轡飾（24.5釐米長）由倫敦埃斯卡納齊售出，惟單角，見朱塞佩·埃斯卡納齊著，《中國藝術品經眼錄：埃斯卡納齊的回憶》，倫敦，2012年，圖版58，頁198；第二件漢鑲金銅龍頭飾（14.6釐米長）現藏於紐約大都會博物館（博物館編號1992.165.25）；第三例見思源堂舊藏東漢至六朝銅鑲金龍頭飾，著錄於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港，1990年，編號117，後於紐約佳士得售出，2010年9月16日，拍品編號917。

先秦以來的車廂底部橫向裝軸，縱向為轡，轡、轅後世多不細分，然先秦馬車稱轡，牛車方稱轅；雙轅馬車出現後，這一分別逐漸消失。轡從車廂底部前段探出，先平後揚，平者稱軛，揚者稱轡，頸部末端即為轡，位於兩馬之間。商代以來便在軛處包銅，漸而包銅變成各種形象的裝飾，以獸形為主。商代以降車軛便多以獸首為飾，其中又以龍首為最高等級者。河南安陽小屯出土一件龍形軛飾，可窺此類龍形軛飾的早期面貌，見孫機著，《載馳載驅——中國古代車馬文化》，上海，2016年，圖2-17-1，頁62。西周之車軛多呈喇叭形，頂有圓當，然而亦有獸首者，如北京房山出土一件西周虎首軛飾，見《中國出土青銅器全集》，卷1，北京，2018年，圖版63，頁58。至春秋戰國時期，車軛則多做獸首，參考河南輝縣出土一件戰國獸首軛飾，似龍馬形，見中國社會科學院考古研究所，《輝縣發掘報告》，北京，1956年，頁118；同地又出土另一件錯金銀獸首軛，見《中國出土青銅器全集》，卷10，圖版450，頁423；河南淮陽出土一件戰國錯金銀龍首軛首，軛軛不分，此物即軛首，也就是車軛，長22.5釐米，寬12.2釐米，已有本件拍品之雛形，見《河南淮陽馬鞍山楚墓發掘簡報》，《文物》，北京，1984年，圖版1-3。

由此可見，先秦獸首車軛形制之流變一脈相承，惟動物形象取決於時代風格。漢代車儀制度嚴謹，車馬的裝飾與使用者的地位息息相關，等級差別不可僭越，因而以龍為飾的器物必定屬於當時貴族。《後漢書》之《輿服志》規定「諸車之文」：「天子……乘輿、金根、安車、立車，輪皆朱班重牙，貳轂兩轡，金薄繆龍，為輿倚較，文虎伏軾，龍首銜軛，左右吉陽箭，鸞雀立衡，橫文畫轡，羽蓋華蚤……」漢代皇帝所用車馬器尚無實物可見，然而諸侯以降之車馬實物時有出土，與文獻所載出入不大。河北省博物館藏西漢中山靖王出土一件鑲金龍首軛與本件拍品已經頗似，所不同處在於此件銅軛口部中空，銜管從中穿過以連接車衡，見《中國青銅器全集·秦漢》，北京，1998年，圖版152，頁155。東漢車軛又多不見銜管，東漢中山慕王墓出土一對鑲金龍首軛飾，和本件幾乎風格一致，龍鼻微翹，龍角細長後伏，整體修長停勻，惟該對龍首軛飾尺寸不明，乃東漢流行的雙轅馬車之遺物，見定縣博物館撰，《河北定縣43號漢墓發掘簡報》，載於《文物》，北京，1973年，11期，頁84。

漢代車馬除了以車軛裝飾區分等級，車轅（轡）上面所飾紋樣亦是區分等級的線索。漢代流行雲虞紋，卻僅限於貴族使用。所謂雲虞紋，即各種仙人靈獸穿梭雲氣之間的圖案。《輿服志》所載天子之乘輿、金根、安車、立車皆「橫文畫轡」，橫同虞，即指天子車架上的雲虞紋裝飾。所謂「畫轡」，推測所繪圖案與軛首——也就是軛飾形象為一體，所以本件龍形軛飾和車軛可能組成一條完整的龍形，車軛所繪亦當是軛飾所見的雲虞紋。《輿服志》又載：「太皇太后、皇太后法駕，皆御金根……雲橫文畫轡……皇太子、皇子皆安車，朱班輪，青蓋，金華蚤，黑橫文，畫轡文轡」。諸侯王以降則不見以雲虞紋為飾的記載，由此推測，此件雲虞紋龍首軛飾至少是諸侯王一級所用車馬之飾物。





78

A RARE PAINTED ENAMEL CORAL-GROUND WATERPOT

Qianlong four-character mark and of the period

The tapering body of compressed globular form delicately painted to the exterior with spray of floral fruits in pink, yellow, green and blue enamels, including peaches, finger citrons, pomegranates and double-gourds, each within a lozenge-shaped border painted in green enamel, encircled with a *ruyi* band above and a lappet band below, all reserved on a rich coral ground, the interior enamelled with turquoise, bound with gilt-metal at the rim and foot, the white base inscribed with a four-character seal mark in red enamel, box.

5.3cm (2 1/8in) diam. (2).

HKD80,000 - 120,000

US\$10,000 - 15,000

清乾隆 銅胎畫琺瑯珊瑚紅地三多瓜果紋水丞

It is very rare to find painted enamel wares reserved on a rich coral-ground such as the present lot. See a coral-ground painted enamel bottle vase, Qianlong, illustrated in *The Forbidden City Treasure: Classics of the Forbidden City*, Beijing, 2007, no.61. See also a small enamelled glass waterpot of similar shape, Qianlong, which was sold at Christie's Hong Kong, 30 May 2012, lot 4017.

以珊瑚紅為地色之銅胎畫琺瑯器較為少見，見故宮博物院藏一件清乾隆銅胎畫琺瑯珊瑚紅地花鳥瓶，著錄於《故宮經典：故宮珍寶》，北京，2007年，圖61。另見一件清乾隆料胎畫琺瑯蟠螭紋水丞，其形尺寸及形制均可與本拍品做比較，售於香港佳士得，2012年5月30日，拍品編號4017。

A CARVED CINNABAR LACQUER 'IMMORTALS AND LONGEVITY' QUATRALOBBED VASE, HAITANG ZUN

Qianlong

The heavily lacquered baluster body rising from a splayed foot to a waisted neck and flared rim, each lobe of the main body exquisitely carved with a scene of sages and attendants carrying gifts of longevity amidst tranquil landscapes, all within a cusped cartouche divided by lotus scrolls on a dense diaper ground, between plantain and lappet borders encircling the neck and lower body, the rim and foot carved with a band of key-fret friezes, the interior of the base and body lacquered in black.

27cm (10 3/4in) high.

HKD150,000 - 200,000

US\$19,000 - 26,000

清乾隆 剔紅群仙祝壽圖海棠尊

Compare with a similar cinnabar lacquer vase of quatrefoil form, Qianlong, illustrated in *Masterpieces of Chinese Carved Lacquer Ware in the National Palace Museum*, Taipei, 1971, pl.32; compare also with another red lacquer vase and stand carved with similar scenes, Qianlong, in the Victoria and Albert Museum, London, (acc.no.904-1873).

海棠式，口外撇，束頸，隆肩，深弧腹，高圈足外撇。口沿及足部一周剔回紋，頸部剔仿古蕉葉紋，以龜背錦地填之，肩部及瓶身雕纏枝番蓮紋，其下滿雕錦地，四面正中開光，其內浮雕群仙祝壽圖，每面人物皆兩高士伴以兩童，高士頭戴幘巾，寬袍大袖，或策杖，或捧桃，或持如意，童子手中皆捧以祝壽寶物，有芝草花籃、葫蘆瓶、珊瑚寶瓶、圖書、壽桃之屬，人物動作、表情栩栩如生，充滿張力，以錦地為陸、水、雲間，層次鮮明，用刀深峻而不失細膩。圈足剔刻纏枝番蓮紋一周，足緣直壁，雕回紋一匝。

清代剔漆不同於元明，後者講究藏鋒清楚，隱起圓滑，而清代剔漆，講究刀鋒凌厲而細膩，工不厭細，畫不厭精，尤以乾隆朝為甚。剔漆海棠尊多見於剔紅，可比較台北故宮藏一件清乾隆剔紅海棠尊，見《故宮雕漆器選萃》，台北，1971年，圖版32；英國維多利亞及艾伯特博物館藏一件清乾隆剔紅海棠尊亦資參考，所雕圖案頗似，館藏編號904-1873。



AN IMPERIAL GILT-BRONZE, CLOISONNÉ AND CHAMPLEVÉ ENAMEL FIGURE OF AN ELEPHANT

Qianlong

The richly-gilt elephant standing four square with its head turned gently to its left, the wrinkled and well-rounded body caparisoned with ornamental trappings set with semi-precious stones, the tasselled saddle draped with a turquoise-ground cloth detailed with diaper pattern, supporting on its back an archaistic vase with *taotie* masks on a double-lotus base, box.

24.2cm (9 1/2in) high. (2).

HKD350,000 - 450,000

US\$45,000 - 58,000

清乾隆 掐絲及鑲胎琺瑯太平有象

Provenance:

A French private collection

Sotheby's Paris, 6 December 2007, lot 90

Christie's Hong Kong, 30 November 2011, lot 3174

來源：

法國私人舊藏

巴黎蘇富比，2007年12月6日，拍品編號90

香港佳士得，2011年11月30日，拍品編號3174

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

The elephant is one of the auspicious symbols of Buddhism - an attribute of royalty, associated with Puxian, the Bodhisattva of Universal Benevolence, and the personification of Perfect Activity and Happiness, who is often shown seated on a white elephant. See a similar 'elephant and Guanyin vase and skanda' emblem, Qianlong, sold at Bonhams Hong Kong, 1 December 2020, lot 141.

象銅胎鑲金，身帶銅製鑲金嵌寶石璽珞，象鼻成如意形，頭微側，立於須彌臺上，須彌臺座主體銅胎鑲金，鑲刻嵌藍色琺瑯彩，座底作如意雲紋形，象背披掐絲琺瑯錦地紋寶毯，底部填紅彩作流蘇，寶毯之上馱俯鑲金仰蓮瓣，蓮瓣之上馱銅胎寶瓶，鑲刻饕餮紋填寶藍彩，兩側作鋪首銜環。

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

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

亦可參考另一件類似的太平有象，2020年12月1日售於邦翰斯香港，拍品編號141。



THE PROPERTY OF A GENTLEMAN 紳士收藏

81

**A VERY RARE GILT-BRONZE FIGURE OF BUDDHA
SHAKYAMUNI**

Tibet, 15th century

Finely cast with eyes downcast in meditative expression flanked by a pair of long pendulous earlobes, all beneath tightly-coiled curls, seated in *dhyanasana* atop a double-lotus pedestal, with the right hand reaching down towards the ground in *bhumisparsha mudra*, the left hand held gently in the lap in *dhyana mudra*, dressed in long flowing robes detailed with draping folds and incised floral hems, loosely open at the bare chest, box.

27.5cm (10 7/8in) high. (2).

HKD1,000,000 - 1,500,000

US\$130,000 - 190,000

西藏 十五世紀 銅鑲金釋迦牟尼坐像

Provenance:

Christie's Hong Kong, 30 November 2011, lot 3331

A distinguished London private collection

來源:

香港佳士得，2011年11月30日，拍品編號3331

倫敦顯赫私人收藏



The finely-cast figure depicts the Shakyamuni Buddha reaching forward with his right hand to call the earth to witness his right to attain enlightenment. Rendered with exceptional elegance, this sculpture perfectly captures an idealised form of The Enlightened One. Furthermore, the well-proportioned body clad in a close-fitting garment with richly engraved seams shows a high artistic sensibility. The drapery and style are similar to a 15th century Tibetan gilt-bronze figure of the Tathagata Aksobhya seated in front of a *vajra*, illustrated in *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, p.72, no.30.

See a related gilt-bronze figure of Buddha Shakyamuni, 15th century, which was sold at Sotheby's New York, 22 March 2018, lot 1037.

釋尊結全跏趺坐，左手置腹前，結禪定印，右手指地，施「觸地印」，意表釋迦牟尼於菩提樹下成道，召喚地神見證之手印。身披袈裟裸露右肩。肩膀及手臂線條優美流暢，手指飽滿有力。袈裟輕薄貼身，分格而飾，袈裟邊沿以簪花飾纏枝花，其仰覆右手中指與袈裟褶飾相接觸，極為罕見。

此件釋迦牟尼坐像與尼泊爾造像壯碩體態不同，其身材比例勻稱，卻又不失飽滿，屬於西藏十五世紀中期難得之作。其蓮瓣造型亦非常別緻，採用仰覆雙層式。花瓣呈長方形，瓣面微鼓，造像飽滿，蓮瓣邊沿起邊，連接瓣尖的波浪紋，與寬厚的蓮座交相呼應。此尊造像蓮座亦較為獨特，屬於西藏十五世紀中期眾多造像中工藝上乘的難得佳作，參看蘇黎世雷特伯格博物館藏一尊西藏十五世紀阿閼佛坐像，其身形比例及袈裟簪花與本造像類似，見《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，蘇黎世，1995年，頁72，編號30。

參看另一件相似的十五世紀銅鑲金釋迦牟尼坐像，後售於紐約蘇富比，2018年3月22日，拍品編號1037。





A RARE BANDED-AGATE BRUSHWASHER

Yongzheng incised four-character mark and of the period
The exquisite translucent stone with natural banded ripples of golden-yellow and honey-brown tones on a sepia ground, superbly carved with shallow rounded sides raising gracefully from a flat base, the stone brilliantly polished to a lustrous sheen, the underside carefully carved with a four-character mark in seal script, box.
16cm (6 1/4in) diam. (2).

HKD300,000 - 400,000**US\$39,000 - 52,000**

清雍正 瑪瑙筆洗

「雍正年製」四字篆書刻款

Provenance:

Mrs Walter Sedgwick (1883-1967), London, no.43 (label)

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

來源：

Walter Sedgwick女士（1883-1967）收藏（標籤）

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

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

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

The present brushwasher is of exceptional size and quality compared with a small number of other examples recorded in museums and private collections. Made in the Imperial Jade Workshop, *yuzuo*, within the Imperial Palace Workshops, the brushwasher encapsulates the Yongzheng emperor's interest in objects made for the scholar's desk and demonstrate the superb craftsmanship which ingeniously transformed natural beauty into a work of art.

Records in the archives of the Imperial Jade Workshops, *yuzuo*, dated between 1724 and 1729, note that the emperor ordered agate brushwashers and bowls to be left undecorated to show the original pattern of the agate stone; pieces with unsatisfactory quality in terms of the pattern were rejected and sent back to the Imperial Palace Workshops. The Imperial collections in Taipei and Beijing hold several agate vessels, bearing the Yongzheng mark and of the period, which resembles the present lot and according to the Yongzheng emperor's instructions, were kept plain. These include eight examples in the National Palace Museum, Taipei, bowls of various forms, a water dropper, and a cup on a similarly shaped oval stand, illustrated in *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, pp.235-245; and in the Palace Museum, Beijing, an agate cup and dish, illustrated by Yang Boda, *Zhongguo yuqi quanji*, Hebei, 2005, pp.553 and 550, nos.10 and 62. See also a related banded agate oval dish, Yongzheng mark and period, which was sold at Bonhams London, 12 May 2011, lot 184.

瑪瑙質，口沿削平，淺弧腹，平底，碗底刻篆書「雍正年製」四字款，器身光素，呈現瑪瑙天然黑、白以及褐色相間的帶狀花紋，平行分佈於器壁，如行雲流水，巧奪天工，渾然天成。

雍正皇帝對造辦處所作瑪瑙器皿要求苛刻，要求做「素淨」。在雍正二年至雍正七年之間，清宮《活計檔》中有關雍正皇帝下旨製作或者改作瑪瑙器皿的記錄最多，其中很多記錄都透露出雍正皇帝對瑪瑙器花紋要求很高，例如雍正四年十月十二日，「郎中海望持出黑白瑪瑙蓮洗酒圓一件。奉旨花紋不好，著改做，欽此。」另外，雍正皇帝對於瑪瑙製作刻款一事也極為慎重，只有其滿意的作品才能刻款，如雍正三年五月初一日由怡親王呈覽時奉旨，「凡做的活計，好而刻字，不好的不必刻字，欽此。」如此更足見此件筆洗之珍貴。

台北國立故宮博物院藏八件器形各異的瑪瑙杯及盃，見《雍正：清世宗文物大展》，台北，2009年，圖II61-68，另見一組瑪瑙杯及橢圓形杯托，圖II-70。其他帶有刻款的雍正瑪瑙傳世品，見北京故宮博物院藏一件，楊伯達，《中國玉器全集》，河北，2005年，頁553及550，編號10及62；倫敦邦瀚斯曾售出一件清雍正御製瑪瑙橢圓形洗，可資參考，2011年5月12日，拍品編號184。



A RARE AGATE BOWL

Yongzheng incised four-character mark and of the period
The luminous stone with natural swirls and ripples of scarlet brown, yellow and white on a translucent ground, superbly carved with shallow rounded sides raising from a short foot to a narrow-flat rim, the base incised with the four-character mark *yongzheng nianzhi*, the stone smoothly polished and patinated to a lustrous finish, box. 12cm (4 3/4in) diam. (2).

HKD400,000 - 500,000**US\$52,000 - 64,000**

清雍正 瑪瑙碗

「雍正年製」四字篆書刻款

Provenance:

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

來源：

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

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

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

The agate bowl belongs to an exceptionally rare group of Imperial vessels carved from agate, made in the Imperial Jade Workshop, *yuzuo*, within the Imperial Palace Workshops, the *Zaobanchu*, during the Yongzheng reign and bearing the Imperial mark.

The appreciation of agate stone saw a revival during the Yongzheng reign; records in the archives of the Imperial Jade Workshops, *yuzuo*, dated 1724-1729, noted that the Yongzheng emperor ordered agate brushwashers and bowls to be kept undecorated in order to show the original pattern of the agate stone; pieces with 'intricate' designs or of unsatisfactory quality were rejected and sent back to the Imperial Palace Workshops. The Imperial collections in Taipei and Beijing hold a number of extant agate vessels, bearing the Yongzheng mark and of the period; see Feng Mingzhu, *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2009, pp.235-245; and in the Palace Museum, Beijing, an agate cup and dish; see Yang Boda, *Zhongguo Yuqi Quanji, Hebei*, 2005, pp.553 and 550, nos.10 and 62; See also a related banded agate oval dish, Yongzheng mark and period, which was sold at Bonhams London, 12 May 2011, lot 184.

瑪瑙質，口沿削平，斜鼓腹，收於矮短圈足，碗底刻「雍正年製」四字篆書款，器身光素，琢磨細膩透出天然石理，有斑點漣漪水雲之態。

雍正皇帝對造辦處所作瑪瑙器皿要求極為嚴謹苛刻，常要求工匠將瑪瑙器「往薄裡磨做」，並要求做「素淨」的。在雍正二年至雍正七年之間，清宮《活計檔》中有關雍正皇帝下旨製作或者改作瑪瑙器皿的記錄最多，其中很多都透露出雍正皇帝對於瑪瑙器皿素雅、簡潔的線條以及注重瑪瑙天然紋理的審美概念。早在雍正登基第二年，他便下令指導瑪瑙器物的製作，例如「（雍正二年）二月十三日怡親王交瑪瑙碗二件。奉旨：此碗太厚，隨形式往薄裡磨做。」見朱家潛編，《養心殿造辦處史料輯覽》，北京，2013年，第1輯，頁51。另外，雍正皇帝對於瑪瑙製作刻款一事也極為慎重，只有其滿意的作品才能刻款，如雍正三年五月初一日由怡親王呈覽時奉旨，「凡做的活計，好而刻字，不好的不必刻字，欽此。」本件拍品之刻款可參考北京故宮藏一件雍正瑪瑙光素杯，幾出一手，可見雍正一朝刻字作之嚴謹，見楊伯達編，《中國玉器全集》，石家莊，2005年，卷中，頁533，圖版11；倫敦邦瀚斯曾售出一件清雍正御製瑪瑙橢圓形洗，可資參考，2011年5月12日，拍品編號184。



A MUGHAL-STYLE CALCIFIED JADE FLORAL BOWL

17th/18th century

The eight-lobed body rising from a foot formed as an eight-petalled flowerhead underneath high-relief leaves, the sides flanked by a pair of scrolling terminals in the form of pendent buds borne on leafy stems, the stone of opaque pale greyish-white tone with dark grey and brown mottling and some russet colouring, box.

20.2cm (8in) diam. (2).

HKD200,000 - 300,000

US\$26,000 - 39,000

十七/十八世紀 痕都斯坦式雞骨白玉雕花瓣碗

Provenance:

Jacques Poberejsky (1885-1949), New York

Parke Bernet Galleries, New York, 17 May 1945, lot 99

來源：

紐約Jacques Poberejsky (1885-1949)舊藏

紐約 Parke Bernet Galleries, 1945年5月17日，拍品編號99

The present lot with its lobed form and the decoration of acanthus leaves shows the distinct influence of Mughal jades on Chinese Imperial jade carving. This was due to the favour shown by the Qianlong emperor to such jades which he termed 'Hindustan' jades.

The archaic-revival character of the bowl is evident in features such as the 'burnt' finish of the jade known as the 'chicken-bone' jade. This bowl perfectly catered to the Qianlong emperor's own taste of combining classical archaism with foreign 'Hindustani' influences.

See a closely related Mughal pale green jade floral-form bowl in the National Palace Museum, illustrated in *Exquisite Beauty – Islamic Jades*, Taipei, 2007, pl.59, p.68, showing a very similarly decorated handles and the same lobbed form.

碗身雕作十二花瓣形，兩側雕鏤空花苞形耳，下隨淺浮雕莨苕紋，下腹斜收於八出罌粟花瓣形圈足，下腹淺浮雕葉片一周，碗底雕作花瓣形，玉作雞骨白，古雅可愛。

乾隆征服新疆回部之後打開了玉路，除了原料源源不斷流往中土之外，中東及南亞的玉器亦隨之流入內廷，乾隆一併稱之為「痕都斯坦」玉，名重一時。上有所好，下必隨之，蘇州玉工亦開始雕琢類似風格的玉器，然而卻會加入中國特有的風格，如此件拍品之雞骨白，便是典型中國文人所好的仿古舊玉質感；且中國工匠雕琢西方特有的莨苕、罌粟花卉紋時，線條不如原產地之圓潤豐滿，而有古拙之味。

可比較台北故宮藏蒙兀兒帝國製花口花蕾形雙柄碗，其風格裝飾與本件拍品雖為一路，然本件之線條與用刀終究充滿了中式意趣，見鄧淑萍編，《國色天香－伊斯蘭玉器》，台北，2007年，圖版59，頁68。





THE PROPERTY OF A LADY 女士收藏

85

A RARE PALE GREEN JADE TEAPOT AND A COVER

16th century

The expertly hollowed square body with a high arched bracket handle incised with archaistic *chilong* among clouds, the spout of square section incised on both sides with cloud scrolls and issuing from the jaws of a mythical beast with bulging eyes beneath bushy brows, the main sides incised with scholars among mountainous landscapes with trees and water inscribed with calligraphy, the stone of pale green tone with some grey inclusions, the later cover with attached belt-hook head finial.

22cm (8 5/8in) high. (2).

HKD80,000 - 120,000

US\$10,000 - 15,000

十六世紀 青白玉雕風景人物圖提梁壺

Provenance:

Christie's London, 6 July 1983, lot 517

An English private collection

來源：

倫敦佳士得，1983年7月6日，拍品編號517

英國私人收藏

On both sides of the vessel is a poetic couplet: Outside the city walls the bright autumn sun reflected on green waters; Over the sea dusky clouds separated by verdant mountains.

The other side: Sunlight through swaying trees and grasses on the Wei river; From the Zhongnan mountains fine *qi* enters the pavilion.

Compare with a similar jade teapot with a design of landscapes and figures, but without a high arched handle, Ming dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 7, Beijing, 2011, p.91, no.75.

青白玉質，整體線條直棱方正，壺口沿下陰刻回紋一周，直頸，平肩，肩上鏤空雕委角方楞提樑，其上陰刻螭龍雲氣紋，壺身直壁，左右凸起一面，其上淺浮雕詩文山水，一面題詩「城隅綠水明秋日，海上青山隔暮雲。」另一面題「渭水晴光搖草樹，終南佳氣入樓台。」詩文之外皆刻繪高士縱情山水之間，壺身餘部陰刻松竹梅三清，壺嘴作龍首吐出彎流，圈足外撇。

參考北京故宮藏一件類似明代詩文山水玉提樑壺，見《故宮博物館原藏品大系玉器篇》，北京，2011年，卷7，頁91，編號75。

86

A PALE GREEN JADE INCISED 'BAJIXIANG' RUYI SCEPTRE
Qianlong

Elegantly carved and smoothly polished with a long, curving shaft, finely incised with the Eight Buddhist Emblems, *bajixiang*, the large *lingzhi*-shaped terminal incised with a caparisoned elephant carrying a vase on its back with further auspicious symbols such as a chime, coral and *ruyi* sceptre, the stone of even pale-green tone, box. 43cm (17in) long. (2).

HKD120,000 - 150,000

US\$15,000 - 19,000

清乾隆 青白玉雕太平有象八吉祥紋如意

Provenance:

Jessie May Stirling (d.2010), Edinburgh, and thence by descent. According to family history Jessie May Stirling inherited the *ruyi* sceptre from her father who was in China in the first half of the 20th century.

來源：

英國愛丁堡Jessie May Stirling女士（2010年歿）舊藏，並由後人保存迄今，據家族記載，其父於二十世紀前半葉居於中國，後Stirling女士繼承了這柄如意。

The present lot is rich in auspicious symbolism. The elephant together with the vase, for example, forms a rebus. The 'vase' (*ping* 瓶) which puns with 'peace' (*ping* 平), and elephant (*xiang* 象) which also means 'sign' or 'portent', forms a rebus for the phrase *taiping youxiang* (太平有象), meaning 'Where there is peace, there is a sign (or elephant)'. Furthermore, the shaft is decorated with the Eight Buddhist Emblems.

See a related jade *ruyi*-sceptre, Yongzheng/Qianlong, but incised with dragons among clouds, illustrated by E.Rawski and J.Rawson, eds., *China: The Three Emperors 1662-1795*, London, 2005, p.369, no.282. Compare with a related pale green jade 'peach' *ruyi* sceptre, 18th century, which was sold at Bonhams Hong Kong, 28 May 2019, lot 154.

青白玉質，如意頭部陰刻太平有象圖，身刻八吉祥，用刀清爽利落而不失細節，象身褶皺，寶瓶花紋歷歷可數，圭狀尾部穿孔以飾流蘇，玉質清潤，打磨光潔泛玻璃光。

可參考一件相關的雍正/乾隆玉如意，陰刻雲龍紋，見E.Rawski及J.Rawson編，《China: The Three Emperors 1662-1795》，倫敦，2005年，頁369，編號282。另可比較一件香港邦瀚斯售出一件十八世紀青玉桃紋如意，2019年5月28日，拍品編號154。



THE PROPERTY OF A GENTLEMAN 紳士收藏

87

A VERY PALE GREEN JADE FIGURE OF LIN HEJING

18th century

Vividly carved a bearded figure holding a branch of prunus blossom extending to his back, his long multiple-layered robes naturally flowing to the right, the semi-translucent stone of white colour with some greyish inclusions, stand.
13cm (5 1/8in) high. (2).

HKD300,000 - 400,000

US\$39,000 - 52,000

十八世紀 白玉雕林和靖立像

Provenance:

An English private collection, formed in the 1960s
Christie's New York, 19 September 2014, lot 1250
An important Asian private collection

來源：

英國私人舊藏，購於1960年代
佳士得紐約，2014年9月19日，拍品編號1250
亞洲重要私人收藏

This figure can be identified as Lin Hejin (967/968-1028 AD), a prominent scholar and hermit in the Northern Song dynasty, by the branch of prunus blossom. He was known by his cloistered life in Gushan, an island on the West Lake, living with cranes in a prunus blossom forest. He called prunus blossom his wife and the cranes his children, which later became known as the four-character phrase *Meiqi hezi* (prunus blossom wife and crane children), referring to those not caring about fame and fortune.

Compare with a white jade figure of a sage carrying a *lingzhi* fungus, Qing dynasty, in the Palace Museum, Beijing, which is illustrated in the *Compendium of Collections in the Place Museum*, Beijing, 2011, vol.8, no.270. Compare also with a white jade figure of Shoulao, 18th/19th century, which was sold at Christie's New York, lot 1384.

白玉質，質地白潤，間以極少糖色，圓雕長髯老者雙手抱持一大枝梅花，連互至肩後背，老者衣衫垂墜略向右偏，衣折層疊自然，腳踏高履，腰繫長條。

此持梅老者形象極有可能為「梅妻鶴子」之林和靖。林逋（967或968-1028），字君復，謚和靖先生，世稱林和靖，又稱林靖。北宋隱逸詩人。隱居於西湖孤山，終身不仕，未娶妻，與梅花、仙鶴作伴，稱為「梅妻鶴子」。宋真宗聞其名，賜粟帛，詔長吏歲時勞問。性孤高自好，喜恬淡，不趨名利，自謂：「然吾志之所適，非室家也，非功名富貴也，只覺青山綠水與我情相宜。」後世慕其高潔，常作其像紀念之。

北京故宮藏一件清代白玉持靈芝老人，其風格構圖，與本件如出一轍，見《故宮博物院藏品大系玉器篇》，北京，2011年，卷8，編號270。另可參考一件十八/十九世紀白玉雕壽老立像，2011年9月15日售於佳士得紐約，拍品編號1384。



Chronology

NEOLITHIC CULTURES

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

EARLY DYNASTIES

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

IMPERIAL CHINA

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

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

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

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**A GILT COPPER ALLOY FIGURE
OF LOKESHVARA PADMAPANI
NEPAL, CIRCA 11TH CENTURY**

39.5 cm (15 1/2 in.) high
尼泊爾 約十一世紀 銅鑲金蓮華手觀音像
HKD12,000,000 - 18,000,000 *

International Asian Art Auction Calendar 2021

ASIAN ART

Monday 10 May
Knightsbridge, London

ROGER KEVERNE – MOVING ON (Part 1)

Tuesday 11 May
New Bond Street, London

THE H COLLECTION

Thursday 13 May
New Bond Street, London

FINE CHINESE ART

Thursday 13 May
New Bond Street, London

FINE JAPANESE ART

Thursday 13 May
New Bond Street, London

FINE CHINESE WORKS OF ART INTRODUCING BEAUTY AND BEYOND: WOMEN IN CHINESE ART

Thursday 27 May
Hong Kong

ROGER KEVERNE – MOVING ON (Part 2)

Monday 7 June
New Bond Street, London

CHINESE WORKS OF ART

Tuesday 22 June
Los Angeles

ASIAN ART

Wednesday 28 July
Sydney

CHINESE WORKS OF ART

Monday 20 September
Tuesday 21 September
New York

ASIAN ART

Monday 1 November
Montpellier Street, London

FINE CHINESE ART

Tuesday 2 November
New Bond Street, London

FINE JAPANESE ART

Thursday 4 November
New Bond Street, London

ASIAN ART

Thursday 18 November
Sydney

FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday 30 November
Hong Kong

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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 at tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract* for Sale between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a Sale.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any Sale without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any *Lot* is included in the Sale, the manner in which the Sale is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for Sale.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a Sale and, before the Sale has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from Sale to Sale and from *Auctioneer* to *Auctioneer*. Please check with the department organising the Sale for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the Sale. This

equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the Sale and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the Sale.

At some Sales, for example, jewellery Sales, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the Sale. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our Bidder Registration Form, Absentee and Telephone Bidding Form before the Sale. You may be asked for proof of identity, residence, financial details and references, which, if asked for, you must supply if your bids are to be accepted by us. Please bring your passport, Hong Kong Identity Card (or similar photo proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid.

We may refuse entry to a Sale to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the Sale venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for Sale. The decision of the *Auctioneer* is considered final and conclusive. At the end of the Sale, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the Sale by telephone, please complete an Absentee and Telephone Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office which is responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls may be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the Sale. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee and Telephone Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any *contract* resulting from the acceptance of a *bid*. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the Sale. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to an Absentee and Telephone Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your

client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the *Buyer*, a *Contract for Sale* of the Lot will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during the Sale. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any Tax.

At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in **Appendix 2** at the end of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*.

For this Sale the following rates of *Buyer's Premium* will be payable by *Buyers* on each Lot purchased:

27.5% of the *Hammer Price* on the first HK\$100,000; plus
25% of the *Hammer Price* from HK\$100,001
and up to HK\$5,000,000; plus
20% of the *Hammer Price* from HK\$5,000,001
and up to HK\$50,000,000; plus
14.5% of the *Hammer Price* above HK\$50,000,000

8. TAX

The *Hammer Price* and the *Buyer's Premium* payable by the *Buyer* is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the *Buyer* shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the *Purchase Price* payable by the *Buyer*.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus Tax and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful *Bidder*, payment will be due to be made to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

Bonhams' preferred payment method is by bank transfer

Bank transfer: you may electronically transfer funds to our *Client Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Client Account* details are as follows:

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong
Account Name:	Bonhams (Hong Kong) Limited. - Client A/C
Account Number:	808 870 174001
SWIFT Code:	HSBCHKHHKHK

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank : all cheques must be cleared before you can collect your purchases;

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this Sale with notes or coins in the currency in which the Sale is

conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the Sale does not exceed HK\$80,000. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes;

Debit cards issued by a Hong Kong bank (EPS): there is no additional charge for purchases made with these cards in person;

Credit cards: American Express, Visa and Mastercard only. There is a HK\$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK\$50,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). Details relating to the collection of a Lot, the storage of a Lot and our *Storage Contractor* after the Sale are set out in the *Buyer's Agreement* as set out in Appendix 2 of the *Catalogue*.

11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the Sale.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. *Buyers* should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that *Lots* marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the Lot is not subject to CITES regulations. *Buyers* are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a Lot under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a Lot or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the *Seller* will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any Lot or any *Description* or *Estimate* made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references

to the *Seller*.

15. DAMAGE AND RESTORATION

Bidders should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the Sale. When providing *Condition Reports*, we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each Lot. Please see the *Contract for Sale* printed in this *Catalogue*.

16. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

18. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the Sale.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;

- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓢ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to

this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes. We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, the *SELLER'S* LIABILITY IN RESPECT OF THE QUALITY OF THE *LOT*, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY *DESCRIPTION* IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE *LOT* FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.
- 1.3 *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the striking of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
 - 2.1.1 The *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*; 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 a *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) Bonhams' opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or Bonhams and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by Bonhams. No such

Description or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 *Risk* in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 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 *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any re-sale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.
- 9 THE SELLER'S LIABILITY**
- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the Auctioneer's hammer in respect of the *Lot*.
- 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 *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Ordinance* (Chapter 26 of the Laws of Hong Kong) or otherwise.
- 9.3 The *Seller* 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 9.4 The *Seller* 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 *Buyer* or of the *Buyer's* 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;
- 9.5 In any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* 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.
- 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* 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.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the

- Contract for Sale* 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 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assignees of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
- 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
- 11.2 **Language**
The *Contract for Sale* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

APPENDIX 2

BUYER'S AGREEMENT

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.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The **Definitions and Glossary** contained in **Appendix 3** to the *Catalogue* for the *Sale* 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 *Notice to Bidders*, printed at the beginning of the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the Auctioneer's hammer in respect of the *Lot*, when it is knocked down to you and at that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance

- with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide a guarantee in the terms set out in paragraph 9.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any *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 us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.
- 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 *Seller* under the *Contract for Sale* in respect of the *Lot*.
- 3 PAYMENT**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 The *Purchase Price* for the *Lot*;
- 3.1.2 A *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 If the *Lot* is marked "[*]", an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* 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 *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* 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. Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and Tax and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a stamped, paid invoice, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* 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 *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the *Notice to Bidders*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.
- 6 RESPONSIBILITY FOR THE LOT**
- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.
- 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS**
- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the *Lot*;
- 7.1.3 to remove, and/or store the *Lot* at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *sale*) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *sale*) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.
- 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT**
- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
- 9 FORGERIES**
- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1) (b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *Tax* and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.
- 10 OUR LIABILITY**
- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams'* Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *sale* to you by woodworm and any *damage* is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or *damage* is caused by or claimed in respect of any negligence, other tort, breach of *contract*, statutory duty, *bailee's* duty, a restitutionary claim or otherwise.
- 10.4 In any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you maybe entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any *loss* or *damage* alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of *contract*, statutory duty, *bailee's* duty, a restitutionary claim or otherwise. You may wish to protect yourself against loss by obtaining insurance.
- 10.5 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.
- 11 MISCELLANEOUS**
- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

12 GOVERNING LAW

12.1 Law

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place.

12.2 Language

The *Buyer's Agreement* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client.services@bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [P] 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 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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本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

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

2. 拍賣品

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

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

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

敬請注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部件已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出產年代久遠，故可能有損毀及/ 或經過修理，閣下不應假設拍賣品狀況良好。

電子或機械部件或會不能操作或並不符合現時的法律要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計

拍賣品的合約說明

圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

成交價估計

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

賣家對閣下的責任

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

邦瀚斯 對閣下的責任

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

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

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

邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。

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

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

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

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

拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。

倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭

議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

5. 競投

參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將不予更改。

若對於成交价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，本公司不會代未能收到及/ 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，須受拍賣品的底價及其可出價的規限。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，並須負責支付成交价及買家費用以及有關收費。若本公司事先已

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

6. 買家與賣家及買家與邦瀚斯的合約

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

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

7. 買家費用及買家須支付的其他收費

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

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首100,000港元的27.5%
成交價100,001港元以上至5,000,000港元的25%
成交價5,000,001港元以上至50,000,000港元的20%
成交價50,000,000港元以上的14.5%

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

邦瀚斯首選的付款方式是通過銀行匯款：

閣下可把款項電匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：

銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong)
Limited-Client A/C
帳號： 808 870 174001
Swift code: 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。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票/ 本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品。

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以使用鈔票、錢幣為這次拍賣會上所購得的

拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款。

由香港銀行發出的扣賬卡（易辦事）：以此等卡支付將不會收取附加費。

中國銀聯（CUP）借記卡：以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK\$200,000。如所購得的拍賣品總值超過HK\$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK\$50,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口/ 貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及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. 濒危野生動植物種國際貿易公約（「CITES」）建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

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

14. 賣家及/ 或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。在任何情況下，倘若本公司及/ 或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/ 或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、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段所列出之情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用的增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都會維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重的。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. 圖章

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. 瓷罇及玻璃

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斷每件拍賣品的狀況。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得到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於4厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15年以下一瓶頸內或少於4厘米

15-30年一瓶肩頂部 (ts) 或最多5厘米

30年或以上一瓶肩高度 (hs) 或最多6厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、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量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB 一 酒莊瓶裝

DB 一 葡萄園瓶裝

EstB 一 莊園瓶裝

BB 一 波爾多瓶裝

BE 一 比利時瓶裝

FB 一 法國瓶裝

GB 一 德國瓶裝

OB 一 奧波爾圖瓶裝

UK 一 英國瓶裝

owc 一 原裝木箱

iwc 一 獨立木箱

oc 一 原裝紙板箱

符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動植物種國際貿易公約限制，請參閱第13條。
- 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。

- ▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。
- Φ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

22. 語言

本競投人通告以中英文刊載。如就詮釋本競投人通告有任何爭議，以英文條款為本。

保障資料 - 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表

6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams (Hong Kong) Ltd（就香港法例第486章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

1 合約

1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。

1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。圖錄內所收錄的詞語及用詞在本合約內以斜體刊載。

1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而非非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。

1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。

2 賣家的承諾

2.1 賣家向閣下承諾：

2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；

2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如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。除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。

2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；

2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向賣家提供的任何狀況報告的內容。

3 拍賣品的說明

3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價做計，不論是口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。

3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計

一概不納入本銷售合約。

4 對用途的合適程度及令人滿意的品質

4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。

4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。

5 風險、產權及所有權

5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。

5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。

6 付款

6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。

6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。

7 領取拍賣品

7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到全額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。

7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/ 或邦瀚斯的所有其他款項為止。

7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/ 或控制或由儲存承辦商保管的拍賣品，並將其移走。

7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。

7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。

8 未有支付拍賣品的款項

8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：

8.1.1 因閣下違反合約而即時終止銷售合約；

8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；

8.1.3 保留拍賣品的管有權；

8.1.4 遷移及儲存拍賣品，費用由閣下承擔；

8.1.5 就閣下於銷售合約所欠的任何款項及/ 或違約的損害賠償，向閣下採取法律程序；

8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；

8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非賣家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論

		是否連同汽車），以取得拍賣品或其任何部份的管有權；
8.1.8		保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；
8.1.9	10.3	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；及只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。
8.1.10	10.4	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
8.2	10.5	（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應付款項日期起計至閣下支付該款項的日期止。
8.3	10.6	於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。
9	10.7	賣家的責任
9.1	10.8	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、損失或損害再負責。
9.2	10.9	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。
9.3	10.10	就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失責陳述條例的責任，或任何其他責任）。
9.4	10.11	就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；
9.5	10.12	在任何情況下，倘若賣家就拍賣品，或任何其他其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。
9.6	11	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。
10	11.1	一般事項
10.1	11.2	閣下不得轉讓銷售合約的利益或須承擔的責任。
10.2	11.3	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

15.3	1.6	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；本公司會按照第9段所載條款提供擔保。
		不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。
2		履行銷售合約
		閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。
3		付款
3.1		除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二個工作日下午四時三十分向本公司支付：
3.1.1		拍賣品的買價；
3.1.2		每件所購買之拍品按照競投人通告規定費率的買家費用；及
3.1.3		若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。
3.2		根據本協議，閣下亦須應要求向本公司支付任何開支。
3.3		除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
3.4		除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
3.5		本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/或產生的利息，利益歸本公司，直至將款項付予賣家時止。
3.6		就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
3.7		若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
4		領取拍賣品
4.1		在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
4.2		閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。
4.3		於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
4.4		若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存在本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
4.5		於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代

	理按照儲存合約的條款持有。	所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	10.1	就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦翰斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。			
4.6	閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價，任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。	7.3	倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），然後用以支付應付予本公司的任何其他款項。	10.2	當拍賣品由閣下承擔風險時及/或當拍賣品已成為閣下的財產並由本公司保管及/或控制時，本公司對閣下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：		
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。			10.2.1	處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，或任何損壞乃由於拍賣品受蟲蛀所導致；或		
4.8	倘閣下未有按照第4.2段提走拍賣品，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。	7.4	本公司根據第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	10.2.2	大氣壓力改變；本公司亦不就以下負責：		
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翰斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	8	其他人士就拍賣品的申索	10.2.3	弦樂器的損壞；或		
		8.1	倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：	10.2.4	金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。		
		8.1.1	保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或	10.3	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。		
		8.1.2	向閣下以外的其他人士交付拍賣品；及/或	10.4	在任何情況下，倘若本公司就拍賣品，或任何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。		
		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		10.5	閣下宜購買保險以保障閣下的損失。上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	
		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。	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。
		8.2	第8.1段所述的酌情權：	11.2	倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。	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。
		8.2.1	可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何裁決、命令或判決而終止，於該管有權終止後隨時行使；及			11.4	本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦翰斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。
		8.2.2	除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。	11.5	倘若本協議的任何條款或任何條款任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關係款其餘部份的強制執行能力或有效		
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	9	贖品				
7	未能付款或提取拍賣品及部份付款	9.1	本公司根據第9段的條款就任何贖品承擔個人責任。				
7.1	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下：	9.2	第9段僅於以下情況適用：				
7.1.1	因閣下違反合約而即時終止本協議；	9.2.1	閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及				
7.1.2	保留拍賣品的管有權；	9.2.2	閣下於知悉拍賣品為或可能為贖品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為贖品；及				
7.1.3	遷移及/或儲存拍賣品，費用由閣下承擔；	9.2.3	於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為贖品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。				
7.1.4	就閣下所欠的任何款項（包括買價）及/或違約的損害賠償，向閣下採取法律程序；	9.3	於下述情況下，第9段不適用於贖品：				
7.1.5	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；	9.3.1	圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或				
7.1.6	取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；	9.3.2	僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為贖品，或採用的確定方法在所有情況下本公司若採用則屬不合理。				
7.1.7	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；	9.4	閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非贖品而必需進行的程序及測試。				
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；	9.5	倘本公司信納拍賣品為贖品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。				
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；	9.6	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。				
7.1.10	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；	9.7	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。				
7.1.11	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。	9.8	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。				
7.2	就因本公司根據第7段採取行動而招致的	10	本公司的責任				

- 性。
- 11.6 本協議內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。
- 11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。
- 11.8 本協議內「包括」一詞指「包括，但不限於」。
- 11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。
- 11.10 凡提述第某段，即指本協議內該編號的段落。
- 11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。
- 11.12 本協議凡賦予賣家豁免、及/或排除或限制邦瀚斯責任時，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（包括成交價）。

「**資料**」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「**成交價估計**」本公司對成交價可能範圍的意見的陳述。

「**開支**」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自失責買家的遷移收費或領取費用，加稅項。

「**偽品**」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該偽品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆蓋）而成為偽品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保證**」在任何偽品上邦瀚斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內定立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保證**」指業務規則第8.2.1段所述的保證。

「**遺失或損壞保證費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦瀚斯，供以拍賣或私人協約形式出售的任何物品（凡凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「**汽車圖錄費**」作為邦瀚斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦瀚斯的費用。

「**New Bond Street**」指邦瀚斯位於101 New Bond Street, London W1S 1SR的拍賣場。

「**名義收費**」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「**名義費用**」賣家應付予邦瀚斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「**名義價格**」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「**競投人通告**」刊印於本公司圖錄前部的通告。

「**買價**」成交價與成交價的稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「**拍賣會**」由邦瀚斯提供以作銷售拍賣品的拍賣會。

「**出售所得款項**」拍賣品出售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作銷售的款項及如何產生。

「**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，藝術家作者於原出售該作品後，就出售該作品而收取款項的權利。

「**受託保管人**」：貨品所交託的人士。

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

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

- (1) 除第(2)款適用的售賣合約外，每份售賣合約均有一
 - (a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及
 - (b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。
- (2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一
 - (a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及
 - (b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—
 - (i) 賣方；及
 - (ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及
 - (iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? ☐ or post ☐

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

Sale title:	Fine Chinese Art Introducing Beauty and Beyond: Women in Chinese Art	Sale date:	27 May 2021
Sale no.	26944	Sale venue:	Hong Kong

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments HK\$:

\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....by 50,000s
\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s
\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
Please note that all telephone calls are recorded.	
Please tick if you have registered with us before <input type="checkbox"/>	

Important

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

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

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

Your signature:

Date:

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

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

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

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

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

登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法

號牌 (僅供本公司填寫)

Bonhams

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。我們可能會提供您的個人資料給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資訊透露給公司以外人員，但可能會不定時向您提供您可能會有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：

電郵 ☐ 郵寄 ☐

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

若成功購買拍品

本人將自行提取貨品

☐

請安排運輸公司聯繫我提供報價，

我同意將本人聯繫資料交予運輸公司。

☐

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題： 絕色：中國女性與藝術	拍賣會日期： 2021年5月27日
拍賣會編號： 26944	拍賣會場地： 香港

如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。

一般競投價遞增幅度（港元）：

\$10,000 - 20,000.....按 1,000s	\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....按 50,000s
\$50,000 - 100,000.....按 5,000s	\$1,000,000 - 2,000,000.....按 100,000s
\$100,000 - 200,000.....按 10,000s	\$2,000,000以上.....由拍賣官酌情決定

拍賣官可隨時酌情決定把任何競投價拆細。

客戶編號	稱銜
名	姓
公司名稱(如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	傳真
競投電話號碼（包括電話國家區號）	
電郵（大楷）	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 <input type="checkbox"/>	本人登記為交易客戶 <input type="checkbox"/>
請注意所有電話對話將被錄音	以往曾於本公司登記 <input type="checkbox"/>

重要提示

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

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

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。	
簽字:	日期:

* 應急競投價：表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價（不包括買家費用）代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至：

香港金鐘道88號Bonhams 2001室客戶服務部 電話：+852 2918 4321 傳真：+852 2918 4320, info.hk@bonhams.com

香港金鐘道88號太古廣場一期2001室 Bonhams (Hong Kong) Limited. 公司編號1426522



Lot 46 (detail)



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