

Ravenel

SUBLIMATION OF ESSENCE : THE LITERATI SALE



IMPORTANT NOTICE TO BUYERS

The auction will strictly abide by the Transaction Agreement set out by Ravenel Ltd. Prior to participating in the auction, bidders are advised to read and understand the following regulations:

1.

Interested parties must complete the registration procedures with valid personal identifications (i.e. Identification card, Passport, etc.). The completion of a registration form and the payment of a bidding deposit are required.
2.

Bidding deposit in the amount of NT\$ 600,000 or US\$ 20,000.
3.

The bidding deposit must be transferred to Ravenel's specified Bank account prior to 29th May 2019, details as follow:

Beneficiary's Bank: HSBC BANK (Taiwan) Limited.
SWIFT Code: HSBCTWTP
Beneficiary's Name: Ravenel Ltd.
Beneficiary's Account No: 001-234830-031 (NT\$) 或 001-234830-061 (US\$)
Beneficiary Bank Address: 14F, No. 333, Sec 1, Keelung Road, Taipei 110, Taiwan

The bank should be notified that the transfer must be exactly the amount of bidding deposit. The payer will be responsible for any associated bank service fees.
4.

After the 29th May 2019, parties interested in obtaining a paddle number must submit a cash security deposit during the Taipei previews (From 30th May to 1st June 2019). Acceptance will cease on the 1st June by 12 pm (No other forms of payment will be accepted).
5.

Telephone/written/internet bids: In the event that the bidder chooses not to be present at venue on the day of the auction, the bidder may place a bid through means of a telephone, written or internet bid. A registration form must be completed and the bidding deposit transferred to Ravenel's specified Bank account before the 29th May 2019.
6.

If the bidding deposit has been transferred prior to 29th May 2019, suitable proof or documentation is required. Once this information is verified, the payer will be contacted for details of his/her/its paddle number.
7.

If the payment of the bidding deposit is made on the day of the auction, the payer may obtain his/her/its paddle number with valid personal identification (i.e. Identification Card, passport, etc.) for purposes of verification.
8.

Return of the Security Deposit:

(1) Completed Transaction:

(a) For successful bidder with a bidding deposit made through wire transfer, the hammer price, buyer's premium and other expenses will be deducted from the bidding deposit, any remaining value will be returned to the successful bidder within 14 business days through means of a wire transfer.

(b) For successful bidders with bidding deposit made by Cash, the hammer price, buyer's premium and other expenses will be deducted from the bidding deposit, any remaining value will be returned to the successful bidder on the same day after the auction for a cash refund.

(c) If the Buyer, without any good cause, fails to pay any and all payment (including but without limitation, hammer price, buyer's Premium, and other expenses) of the Lot to the Company within 7 days after the auction date, the Buyer shall not claim for the return of the bidding deposit.

(2) Nil Transaction: If the bidder is not able to purchase any lot and has no outstanding debts to the Company, the Company will return the bidding deposit to the bidder. For individuals with a bidding deposit transferred by wire, the bidding deposit will be returned within 14 business days through means of a wire transfer. Cash bidding deposit will be returned to individuals on the same day after the auction.
9.

Successful bidder must settle the payment (hammer price with buyer's premium) prior to receiving the lot(s) on site. If the price exceeds the amount of the bidding deposit, the successful bidder may settle the outstanding balance through the following means:

(1) A cash payment must not exceed NT\$ 1,000,000.

(2) A credit or China UnionPay payment: The credit payment must not exceed NT\$ 1,000,000. The holder of the credit card or China UnionPay must be the successful bidder, credit payments from any title except for the successful bidder will not be permitted nor accepted.
10.

Ravenel Ltd. retains full discretion to accept or decline a payment in the event of any unforeseen disputes or discrepancies.

給予買家的重要通知

本拍賣會依據「羅芙奧股份有限公司業務規則」舉行，請在參加拍賣會之前仔細閱讀，充分理解以下規則：

1.

有意參與競投的買家需事前辦理登記申請手續：請出示有效證件 (如：身份證明、護照…) 並填寫登記文件以及繳納競投保證金。
2.

競投保證金: 新台幣陸拾萬元或貳萬美金。
3.

競投保證金需於 2019 年 5 月 29 日以前完成匯款至本公司指定帳號如下：
銀行：匯豐（台灣）商業銀行 - 台北分行
銀行代碼：0810016
戶名：羅芙奧股份有限公司
帳號：001-234830-031（新台幣）或 001-234830-061（美金）
地址：台北市基隆路一段 333 號 14 樓
匯款時請指示銀行本公司需實收競投保證金全額，銀行手續費請匯款人負擔。
4.

2019 年 5 月 29 日之後，若欲參與競投領取牌號者需於台北拍賣預展期間 (2019 年 5 月 30 日至 6 月 1 日) 以新台幣現鈔支付 (恕不接受除現金之外之其他繳納方式)，收款將於 2019 年 6 月 1 日中午 12 點截止。
5.

電話／書面／網路競投：競投者如不能出席拍賣會，可透過電話／書面／網路方式進行競投。登記申請手續以及競投保證金之繳納亦需在 2019 年 5 月 29 日以前完成匯款至本公司指定帳號。
6.

如於 2019 年 5 月 29 日以前完成競投保證金匯款，請提供我方可證明已匯款的證明文件。確認收到競投保證金匯款後，我們將與競投者聯繫並與之確認其競標牌號。
7.

拍賣當天已繳納競投保證金之競投者欲領取所登記的牌號時，請出示有效證件 (如：身份證明、護照…) 以確認身份。
8.

競投保證金退還方式：

(1) 有成交：

(a) 競投保證金以「匯款」方式完成者，扣除應支付予本公司之款項 (包含落槌價、服務費及其他費用) 後，若有餘額需退還，本公司將於拍賣日後十四個工作天內以匯款方式退還給買家。

(b) 競投保證金以「現金」方式完成者，扣除應支付予本公司之款項 (包含落槌價、服務費及其他費用) 後，若有餘額需退還，本公司將於拍賣當日以現金退還給買家。

(c) 若買家無正當理由未於成功拍賣日期後七天內支付全部應支付之款項（包含落槌價、服務費及其他費用）予本公司，買家不得請求返還競投保證金。

(2) 未成交：若競投者未能購得拍賣品且對本公司無任何欠款則將無息退還保證金。競投保證金以「匯款」方式完成者，本公司將於拍賣日後十四個工作天內以匯款方式退還給買家。競投保證金以「現金」方式完成者，本公司將於拍賣當日以現金退還給買家。
9.

若成功得標買方欲現場取貨，買方之應付款項 (落槌價與佣金) 金額超過競投保證金金額時，買方得以下列方式結清帳款：

(1) 現鈔：上限新台幣壹百萬元。

(2) 信用卡與銀聯卡：刷卡上限為新台幣壹百萬元。信用卡與銀聯卡持有人必需是買家本人， 本公司不接受他人之信用卡。
10.

羅芙奧股份有限公司有權在發生任何不可預見的糾紛或矛盾的狀況之下，對於接受或拒絕付款（包含競投保證金）保留全部的決定權。

RAVENEL SPRING AUCTION 2019

Sublimation of Essence : The Literati Sale

羅芙奧 2019春季拍賣會

澄懷 — 古今人文藝術專場

AUCTION

Saturday, 1 June 2019, 4:30 pm
Taipei Marriott Hotel 3F (Grand Space Hall)
No. 199 Lequn 2nd Road, Zhong Shan District, Taipei

PREVIEWS

Taichung
Saturday, 11 May 2019, 1:00 pm - 6:00 pm
Sunday, 12 May 2019, 11:00 am - 6:00 pm
Fong-Yi Art Gallery
B1, No. 110, Section 1, Wuquan W. Rd., West Dist., Taichung

Kaohsiung
Saturday, 18 May 2019, 11:00 am - 6:00 pm
Sunday, 19 May 2019, 11:00 am - 6:00 pm
J.P. Art Center
8F, No.63, Wufu 3rd. Rd., Qianjin Dist., Kaohsiung

Hong Kong
Sunday, 26 May 2019, 10:00 am - 7:00 pm
11/F, The Poolhouse, Grand Hyatt Hong Kong
1 Harbour Road, Hong Kong

Taipei
Thursday, 30 May 2019, 10:00 am - 7:00 pm
Friday, 31 May 2019, 10:00 am - 7:00 pm
Saturday, 1 June 2019, 10:00 am - 4:30 pm
Taipei Marriott Hotel 3F (Salon I-II)
No. 199 Lequn 2nd Road, Zhong Shan District, Taipei

拍賣日期 / 地點

2019年6月1日（六）下午4:30
台北萬豪酒店三樓（博覽廳）
台北市中山區樂群二路199號3樓

預展日期 / 地點

台中
2019年5月11日（六）下午1:00 至 下午6:00
2019年5月12日（日）上午11:00 至 下午6:00
豐藝館
台中市西區五權西路一段110號

高雄
2019年5月18日（六）下午11:00 至 下午6:00
2019年5月19日（日）下午11:00 至 下午6:00
琢璞藝術中心
高雄市前金區五福三路63號8樓

香港
2019年5月26日（日）上午10:00 至 下午7:00
香港君悅酒店11樓 The Poolhouse
香港灣仔港灣道1號

台北
2019年5月30日（四）上午10:00 至 下午7:00
2019年5月31日（五）上午10:00 至 下午7:00
2019年6月1日（六）上午10:00 至 下午4:30
台北萬豪酒店三樓（Salon I-II）
台北市中山區樂群二路199號3樓



As requested by the Buyer, we are delighted to offer the condition reports of all the auction items provided, however, such items will be sold "as is". In addition, the Buyer is requested to take note of the transaction agreement and the explanations of the provisions regarding the notice of no-guarantee. This auction catalogue: NT\$ 2,000 per copy

Arthur WANG
王鎮華
Chairman 董事長

Clara KUO
郭倩如
Vice Chairman 副董事長

Wendy LEE
李雅欣
Chief Executive Officer 執行長



何瑩 Vivi He
古文物部 總監
Director, Head of Department

陳砥翰 Masa Chen
古文物及書畫部 經理
Manager, Fine Chinese Works of Art
and Paintings Department

陳姿穎 Zin Chen
業務助理 台北
Sales Assistant Taipei

周媛玲 Connie Chau
執行長 特助
Executive Assistant

林美峯 Annika Lin
客戶發展部 經理
Manager, Client Development Department

朱毅 Walter Zhu
業務代表 北京
Representative Beijing

李政希 Xiu Lee
業務代表 上海
Business Representative Shanghai

目次 / Contents

| | |
|----|---|
| 2 | 給予買家的重要通知 IMPORTANT NOTICE TO BUYERS |
| 6 | 羅芙奧秋季拍賣會 SALE INFORMATION |
| 8 | 羅芙奧之服務 RAVENEL SERVICES |
| 10 | 澄懷 — 古今人文藝術專場 Sublimation of Essence : The Literati Sale |
| 69 | 委託競投表格 ABSENTEE BID FORM |
| 71 | 業務規則 TRANSACTION AGREEMENT |
| 75 | 中國歷代年表 CHRONOLOGY |

RAVENEL STAFF AND SERVICES FOR THIS SALE

SPECIALISTS

Director, Head of Department
Vivi He
Tel: +852 2889 0859
Email: vivihe@ravenel.com

Masa Chen
Tel: +886 2 2708 9868 ext. 588
Email: masachen@ravenel.com

Annika Lin
Tel: +886 2 2708 9868 ext. 909
Email: annikalin@ravenel.com

Connie Chau
Tel: +886 2 2708 9868 ext. 908
Email: conniechau@ravenel.com

PHONE BIDS AND WRITTEN BIDS

Hong Kong, International
Vivi He
Tel: +852 2889 0859
Email: vivihe@ravenel.com

Taiwan
Zin Chen
Tel: +886 2 2708 9868 ext. 585
Email: zinchen@ravenel.com

Beijing
Walter Zhu
Tel: +86 10 8587 8099
Email: yizhu@ravenel.com

Shanghai
Xiu Lee
Tel: +86 21 6228 2883
Email: xiulee@ravenel.com

Remarks:
If you are unable to attend the auction in person, you may tender the bid by phone or you may use the absentee bid forms attached at the back of the auction catalogue to tender your bid. It is also possible to bid online for selected lots. Please refer to ravenel.com for more information.
In view of the limited phone line services at the auction, please inform us 24 hours prior to the auction for arrangements, including any foreign language assistance for the bidding.

ONLINE BIDS

Register at Invaluable
www.invaluable.com
invaluable

CATALOGUE SUBSCRIPTION

Taiwan
Zin Chen
Tel: +886 2 2708 9868 ext. 585
Email: zinchen@ravenel.com

Hong Kong, International
Connie Chau
Tel: +852 2889 0859
Email: conniechau@ravenel.com

Beijing
Walter Zhu
Tel: +86 10 8587 8099
Email: yizhu@ravenel.com

Shanghai
Xiu Lee
Tel: +86 21 6228 2883
Email: xiulee@ravenel.com

The catalogues are available for subscription. For details of subscription, please refer to the explanations of the catalogue or contact the above persons.

COLLECTION AND SHIPPING

Taiwan
Tommy Wu
Tel: +886 2 2708 9868 ext.885
Email: tommywu@ravenel.com

Hong Kong, International
Connie Chau
Tel: +852 2889 0859
Email: conniechau@ravenel.com

China
Walter Zhu
Tel: +86 10 8587 8099
Email: yizhu@ravenel.com

Remarks:
All the items auctioned may be collected upon receipt of payments. The Buyers are requested to arrange for collection as soon as possible to facilitate warehouse inventory circulation and centralize management. We accept personal and corporate checks, however collection may be made only when such checks are honored. We apologize for no acceptance of traveler's checks. Other items may be collected at the Ravenel Ltd. The business hours are 9:30 am to 6:30 pm, Monday to Friday.

Our professional administration department may make recommendations of arrangement or the most appropriate transportation for you.

Ravenel is glad to provide you with the condition report of any of the items at the auction, however, the buyers must note that all the items at the auction are sold "as is". Please refer to the Transaction Agreement at the back of the catalogue. Please refer to the "Transaction Agreement to the Buyers".

羅芙奧2019春季拍賣會服務部門及連絡人

諮詢專家

何瑩
電話：+852 2889 0859
電子信箱：vivihe@ravenel.com

陳砥翰
電話：+886 2 2708 9868 轉 588
電子信箱：masachen@ravenel.com

林美珍
電話：+886 2 2708 9868 轉 909
電子信箱：annikalin@ravenel.com

周媛玲
電話：+886 2 2708 9868 轉 908
電子信箱：conniechau@ravenel.com

電話書面競標聯絡人

香港・國際
何瑩
電話：+852 2889 0859
電子信箱：vivihe@ravenel.com

台灣
陳姿穎
電話：+886 2 2708 9868 轉 585
電子信箱：zinchen@ravenel.com

北京
朱毅
電話：+86 10 8587 8099
電子信箱：yizhu@ravenel.com

上海
李政希
電話：+86 21 6228 2883
電子信箱：xiulee@ravenel.com

註一：如您無法親臨拍賣現場，可以電話投標方式競標；亦可利用附在此目錄後面之委託競投表格；或可參與網上競投，詳情請洽羅芙奧官方網頁。

註二：鑑於拍賣現場電話有限，欲以電話投標方式競標的投標者，請於拍賣前24小時通知我們為您安排，尤其對需用外國語言服務之投標者。

網上競投

請前往 Invaluable 註冊
www.invaluable.com
invaluable

目錄訂閱

台灣
陳姿穎
電話：+886 2 2708 9868 轉 585
電子信箱：zinchen@ravenel.com

香港・國際
周媛玲
電話：+852 2889 0859
電子信箱：conniechau@ravenel.com

北京
朱毅
電話：+86 10 8587 8099
電子信箱：yizhu@ravenel.com

上海
李政希
電話：+86 21 6228 2883
電子信箱：xiulee@ravenel.com

本目錄開放各界訂閱，詳細訂閱辦法，請參照目錄之說明或請洽上述聯絡人。

取貨及運輸事宜

台灣
吳博峯
電話：+886 2 2708 9868 轉 885
電子信箱：tommywu@ravenel.com

香港・國際
周媛玲
電話：+852 2889 0859
電子信箱：conniechau@ravenel.com

中國
朱毅
電話：+86 10 8587 8099
電子信箱：yizhu@ravenel.com

註一：所有拍品在貨款結清後，即可取貨；買家請儘早通知安排取貨事宜，以利倉庫存貨流通和集中安排辦理，本公司接受個人及公司支票付款，惟需在兌現後始能提貨。恕不接受旅行支票付款。其他各項貨品可在羅芙奧辦公室提領，上班時間為週一至週五上午9:30至下午6:30。

註二：我們的專業行政部門可為您建議或安排最適當的運輸方式。

羅芙奧樂意提供您本次拍賣當中任何一項拍品的狀況報告書，惟準買家需注意拍品均是以「當時認定」之狀況賣出，相關細項請參照目錄後之業務規則。請參照買家需注意事項。

SUBLIMATION OF ESSENCE :
THE LITERATI SALE
澄懷 — 古今人文藝術專場

Saturday, 1 June 2019

4:30 pm

Taipei Marriott Hotel

Lots 701 – 738





Stream of Praise

MEDIHA TING

睿光系列的作品給我們光明，這些「光」讓我們思考、發揮及捕捉「光」的意義和表達方式，希望呈現出各種宗教上和靈性上的光芒。所以畫家利用了色彩作主調，如金黃、玫瑰紅、彩藍等，加上自然景觀，及城市繁囂等，嘗試帶出矛盾中的協調。這系列的畫，畫家用了「意象」畫的畫法。這「意象」畫和傳統中國畫裡的「意象」意思有點不同：就是結合了潛意識、意識、意境、抽象和具象的畫法。

作品《心靈之讚頌》從遠處看，會看見第一層的顏色和抽象形態；可是靠近一點，就可以看到背後不同層次的細節，如果有自然光線射在畫上，部份的顏色層次會反射不同顏色的光；如貝殼裡七彩的光與顏色。作品中我更希望能呈現出一種愛與和諧的感覺，以對抗社會上的紛爭與相異——這大概是我們在這時代、這城市中最需要的。盼望這系列的作品也可以啟發各位尋找、珍惜和擁抱你身邊的每一道光。

The Ray of Light series give us light. These "lights" allow us to think, play and capture the meaning and expression of "light", hoping to present a variety of religious and spiritual shine. So the artist used the color as the main theme, such as golden, rose, and blue, plus the natural landscape, and the city's prosperity, trying to bring out the coordination in contradiction. In this series of paintings, Mediha Ting used the painting method of "imagery". This "image" painting is somewhat different from the "image" in traditional Chinese painting: it combines subconsciousness, consciousness, artistic conception, abstraction and figurative painting.

Mediha Ting's latest series, titled Ray of Light, employs her signature techniques of layering and juxtaposition of the abstract and figurative on the same paper. From afar, one can view the first layer on the paper: color stains in abstract gestures. On a closer look, there are detailed intricacies on subsequent layers. Common across the series is the focus on what Ting describes as "spiritual light" – the provision of light and love to be shared by all religions. This reflects Ting's Muslim background combined with her Catholic education and keen interest in Buddhism. Also shared amongst the works are the figures of maps from the site of the Umbrella Movement, allowing the viewers to interpret Ting's local heritage. Flowers and nature, particularly orchids, inspire the more demure colour scheme of this series, and provide a balance to the hectic city atmosphere that is also inflected upon the work. This series, Ray of Light, is a glorious reflection of Ting's varied background and her diverse, mixed philosophy



701

MEDIHA TING (Taiwanese, b.1975)

Ray of Light Series Stream of Praise

2018
Ink and colour on paper, framed
70 x 140 cm

PROVANVENCE:
BLINK gallery, Hong Kong

NT\$ 240,000 - 380,000

HK\$ 61,000 - 97,000

US\$ 7,800 - 12,400

RMB 53,000 - 83,000

定光琴

睿光系列 - 心靈之讚頌

2018
設色 紙本 鏡框
70 x 140 cm

來源：
齊亮畫廊，香港



702

A PALE CELADON-GLAZED 'ARROW' VASE

Mid Qing Dynasty (AD 1644 - 1911)
H: 20 cm

PROVENANCE:
Collection of Yunnan Antique Store

NT\$ 180,000 - 300,000
HK\$ 46,000 - 77,000
US\$ 5,900 - 9,800
RMB 39,000 - 66,000

清中期 粉青釉貫耳瓶
來源：雲南文物商店舊藏

清代官窯生產的粉青釉瓷器，以雍正、乾隆時期釉色最美，其後各朝釉色純正者已較為難得。貫耳瓶器形仿古代投壺式樣，樸素大方，頸部對稱貼塑管狀雙耳，為方正器身平添變化。通體施粉青釉，釉質瑩潤，釉色均勻，為清代中期粉青釉中的佳作，品相保存良好，更有早年文物商店的標籤佐證，更是殊為難得。

This lot is a product of the Qing royal kiln, with an archaic form, robustly potted with a tapered body swelling up to angular shoulders, surmounted by a tall slightly flared neck flanked by a pair of tubular lug handles, applied overall save for the footring with an even unctuous celadon glaze.



細節 Details



清 賈全 歲朝圖軸
Jia quan, Qing Dynasty
New Year Blessings



703

A 'CIZHOU' WHITE-RIMMED
BLACK-GLAZED BOWL

Song Dynasty (AD 960 - 1279)
D: 15 cm

PROVENANCE:
Sotheby's Hong Kong, June 1st 2017, Lot416

NT\$ 200,000 - 300,000
HK\$ 51,000 - 77,000
US\$ 6,500 - 9,800
RMB 44,000 - 66,000

宋 磁州窯白覆輪黑釉斗笠盞

來源：
香港蘇富比，2017 年 6 月 1 日，拍品 416 號

宋代茶盞以建窯最負盛名，其特殊的窯變具有高度的藝術性，引發南北各大窯口的爭相模仿。白覆輪是日人對這類黑釉白沿盞的特稱。小盞口微侈，淺腹，矮圈足，圈足露胎，胎色灰白，質地縝密。整器作工精細，盞形小巧，釉色墨黑深沈雅致。

This lot is a representative of learning after the style of the famous Jian wares during Song dynasty, of conical form, covered overall with a mottled black glaze, stopping above the foot to reveal the buff-coloured stoneware body and save for the rim with white slip under a clear glaze.



底足 Botton



704

A CHENXIANGMU 'CRANE AND DEER'
BRUSHPOT

清 沉香鶴鹿同春筆筒

Qing Dynasty (AD 1644 - 1911)
D: 7.5 cm
H: 15.6 cm
Weight: 200 g

NT\$ 320,000 - 480,000
HK\$ 82,000 - 122,000
US\$ 10,400 - 15,600
RMB 70,000 - 105,000



A CHENXIANGMU
'CRANE AND DEER' BRUSHPOT

Qing Dynasty

鹿在古代被視為神物，認為鹿能給人們帶來吉祥幸福和長壽，那些長壽神就是騎著梅花鹿。作為美的象徵，鹿與藝術有著不解之緣，歷代壁畫、繪畫、雕塑中都有鹿。鹿又是美麗的象徵，古人對鹿的解釋是：「鹿，善聚善散，皆體健壯，但性膽尤怯，飲水見影則奔。」可見古人對鹿的關注和觀察是非常仔細的。尤其是鹿天性中的善良、柔美、內斂的氣質，更是值得人們的讚美。

鶴在中國文化中亦有崇高的地位，特別是丹頂鶴，是長壽、吉祥和高雅的象徵，常被與神仙聯繫起來，又稱為「仙鶴」。在民間，鶴是傳說中的一種仙禽，據《雀豹古今注》中載：「鶴千年則變成蒼，又兩千歲則變鶴，所謂玄鶴也。」可見古人認為鶴是多麼長壽了。因而鶴常被認為是鳥中長壽的代表。

「鹿鶴同春」古代吉祥畫之一。又名「六合同春」。「六合」，是指「天地四方」（天地和東西南北），亦泛指天下。「六合同春」便是天下皆春，萬物欣欣向榮。民間運用諧音的手法，以「鹿」取「六」之音；「鶴」取「合」之音。「春」的寓意則取花卉、松樹、椿樹等。這些形象，組合起來構成「六合同春」吉祥圖案。

Deer is regarded as sacred being in ancient Chinese times, believed to be able to bring auspicious happiness and longevity to people. Also as a symbol of beauty, deer and art have an indissoluble bond, and deer can be found in murals, paintings and sculptures. The ancient people paid close attention to the deer and observed it very carefully. In particular, the kindness, femininity and restrained temperament of the deer's nature are worthy of praise. The crane also has a lofty position in Chinese culture, especially the red-crowned crane, which is a symbol of longevity, good fortune and elegance. It is often associated with gods.

This lot was made of the rare chenxiangmu, the gently tapering and fluted sides carved in various levels of high relief on the exterior, depicting a deer and crane beside the 'Three Friends of Winter' pine, prunus and bamboo amongst rockwork, the dark wood patinated to an oily finish. Both deer and crane are considered the auspicious symbols of elegance and longevity, often related with immortals.





Lotus Zen

HON NGAN-TING

中國荷文化積澱豐厚「荷」緣生四季，如至情之人，同生一道，緣於空，化於境。「荷花」花之君子者也。愛其之人亦是出淤泥不染，濯清漣不妖者。畫蓮之人乃是君子之風，其清穆如也。藝術家韓雁婷以當代人的視野重新審視和思考荷之美，籍此探究人的內在思考，人生價值與生命狀態。作為八十后土生土長香港藝術家，其創作融匯現代水墨、水彩、動態圖象和裝置藝術語言，逐漸彰顯個人畫風，並賦予水墨新的含義。作品濃墨潑寫的畫風正是映襯了那句：水墨潑灑真性情，氤氳不分，是混沌。《墨荷禪境》汲取張大千「潑墨荷花」的形式因素，畫面極具表現力。大片藍色的荷葉盤踞在一抹緋紅的荷花周圍，在冷色調中獨留一點明亮。讓強烈的光線由畫中向外擴散，平衡了整個以冷藍色為基調的畫面，在靜謐中尋求一盞光明和溫暖。東方的「禪境」在「墨荷」的水氣中綻放，把中國傳統繪畫寫意和西方繪畫技巧完美的融合，捕捉到了光影瞬間的變化和細節的處理，美妙夢幻意境的畫面描繪，似乎在隨風擺動。藍色荷葉，象徵著季節的變換，寓意著生命的走向，雖是繁華落盡，卻暗示了一種思緒的變化，光陰匆匆，浮想起人生的種種片段和回憶畫面。

韓雁婷1985年出生於香港，畢業自香港理工大學及英國新特蘭大學平面設計系，2011年獲得跨媒介創意插畫及數碼繪畫技巧文憑，2017年修畢香港浸會大學藝術行政專業文憑。韓雁婷擅長用數碼彩繪和混合媒介，將影像拼貼重組作為設計語言。創作主題緊跟時代，自然地將情感和想法表現出來並重組成各種各樣的故事，捕捉在這個繁華都市生活的種種片段和感受。韓雁婷1985年出生於香港，畢業自香港理工大學及英國新特蘭大學平面設計系，2011年獲得跨媒介創意插畫及數碼繪畫技巧文憑，2017年修畢香港浸會大學藝術行政專業文憑。韓雁婷擅長用數碼彩繪和混合媒介，將影像拼貼重組作為設計語言。創作主題緊跟時代，自然地將情感和想法表現出來並重組成各種各樣的故事，捕捉在這個繁華都市生活的種種片段和感受。

China has a very rich "lotus" culture. Lotus grows in all four seasons, passionate and blending harmoniously with the environment. Lotus is also a gentleman. Those who love it likewise possess the virtue of "stainless it rises from its slimy bed; modestly it reposes on the clear pool – an emblem of purity and truth". Artist Han Yanting re-examines and re-thinks about the beauty of the lotus with the vision of the contemporary, and explores the inner thinking, the value of life and the state of life. As a Hong Kong artist born and raised in the 80s, her creations blend modern ink, watercolor, dynamic images and installation art language all together, gradually revealing the personal style of painting and giving the ink a new meaning. The painting "Ink Lotus in Zen" uses the almost abstract brushwork of traditional Chinese art, and the picture is very expressive. A large blue lotus leaf hangs around a blushing lotus flower, leaving a little brightness in the cool colors. She lets the intense light spread out from the painting, balance the whole picture based on the cold blue, and seeks a sense of warmth in the silence. The "Zen" of the East blooms in the mist of "Ink Lotus", perfectly blending traditional Chinese painting and Western painting techniques, capturing the momentary changes of light and shadow and the processing of details. The picture of the wonderful dreamy mood seems to be swinging with the wind. The blue lotus leaf symbolizes the change of the season, which symbolizes the direction of life. Although it is prosperous, it implies a change in thoughts, reminding people of fragments and memories of life.

Rebecca Hon is a Hong Kong artist that born in 80s. She is specialized in using ink and mix-media as a language; to reconstruct different materials and images.Graduated from Hong Kong Polytechnic University and University of Sunderland, UK in 2010, she obtained a BA (Hons) in Graphic Design and a diploma in Creative Cross-Media Illustration and Digital Drawing Techniques from the Hong Kong Productivity Council. She is studying the Master of Arts in Fine Arts (M.A.) at Department of Fine Arts, The Chinese University of Hong Kong (CUHK).

705

HON NGAN-TING (Hong Kong, b.1985)

Lotus Zen

2017
Ink and color on paper
138 x 66 cm
With one seal of the artist

PROVENANCE:
BLINK Gallery, Hong Kong

NT\$ 120,000 - 220,000
HK\$ 31,000 - 56,000
US\$ 3,900 - 7,200
RMB 26,000 - 48,000

韓雁婷

墨荷禪境

2017
水墨 設色 紙本
138 x 66 cm
鈐印：雁

來源：
齊亮畫廊，香港



706

A SMALL CARVED HUANGHUALI BRUSHPOT

Qing Dynasty (AD 1644 - 1911)
D: 9.7 cm
H: 13 cm

NT\$ 180,000 - 300,000
HK\$ 46,000 - 77,000
US\$ 5,900 - 9,800
RMB 39,000 - 66,000

清 黃花梨西君款淺刻梅紋小筆筒



細節 Details

707

A CHENXIANGMU 'LANDSCAPE' BRUSHPOT

Qing Dynasty (AD 1644 - 1911)
D: 8.3 cm
H: 10.3 cm
Weight: 200 g

NT\$ 260,000 - 360,000
HK\$ 66,000 - 92,000
US\$ 8,500 - 11,700
RMB 57,000 - 79,000

清 松下問童子沉香筆筒

此筆筒為一塊沉香木內口掏空而成，外壁略用高浮雕技法，勾勒出山巒起伏，奇石錯落，數株奇松勁竹；山勢雄偉，逶迤生姿，景色十分幽致，有童子智者坐於松下，鹿漫步與蒼松翠柏之間。沉香為名貴香料，香氣入脾、清神理氣，常用於文房薰香。以沉香雕做筆筒，案前陳設，賞玩皆宜。造型渾厚豐滿，氣韻生動，雕刻精細。面部表情的刻劃更是絲絲入扣。天真質樸，入手敦厚，為案頭珍貴而清雅的文房佳品。

Made of a whole bulk of chenxiangmu, the lot has gently tapering and fluted sides carved in various levels of high relief on the exterior, depicting idyllic landscape scenes of pine trees, bamboo and leafy shrubs growing from cascade rocks and distant mountains, a young being sitting under a pine tree, with a deer wondering around among the forest, mounted with a curved rim, the rich-orange wood patinated to an oily finish.



另一面 Another view

708

AN INSCRIBED BAMBOO WRISTREST

Early Qing Dyansty (AD 1644 - 1911)
L: 20 cm

NT\$ 650,000 - 800,000
HK\$ 166,000 - 204,000
US\$ 21,200 - 26,100
RMB 143,000 - 175,000

清初 張希黃款春日山行詩文竹雕臂擱

該臂擱為張希黃所制。張希黃本名宗略，字希黃，以字行，明末清初時浙江嘉興人。其以竹的表皮作書畫，成績斐然，世稱留青竹雕，亦稱希黃為「留青聖手」。其留青竹刻帶有濃厚的文人氣息，是浙派的代表人物。作品以圖案精美、刻工細膩、運刀如筆，流暢奔放而聞名於世。雕刻中以皮層的全留、多留、少留來刻畫圖案色調的濃淡變化，使畫面宛如一幅濃淡宜人的水墨畫。有遠山近水，湖邊小樹，春水蕩漾，扁舟徐行，古木參天，人物閒適，好一幅恬淡自然的山水作品。遠景重崗如屏，氣象不凡，近處皆工細如畫，皴擦皆精。正面右上有作者題名春日山行，並署「希黃」二字。

delicately carved in the liuqing technique with four figures in a mountainous landscape, depicting a scholar on a boat with a river house, gnarled pine trees and craggy mountains in the distance, inscribed with four characters chun ri shan xing ('hiking in the mountains in a spring day') on the upper right and signed Xihuang, the surface with a warm reddish-brown patina.



另一面 Another view



709

A CHENXIANGMU 'ELEGANT GATHERING' BRUSHPOT

Qing Dynasty (AD 1644 - 1911)
D: 18.5 cm
H: 15.6 cm
Weight: 810 g

NT\$ 1,600,000 - 2,800,000
HK\$ 408,000 - 714,000
US\$ 52,100 - 91,200
RMB 351,000 - 614,000

清 沉香西園雅集筆筒



另一面 Another view



筆筒以沉香木隨形雕刻而成，外壁以浮雕、鏤雕等技法通景刻劃西園雅集為主題，遠處山岩嶙峋，山石起伏，古松穿插掩映。山林蒼松下，二逸士展開畫軸，神情宛爾，另一高士俯身觀畫，盡顯品畫樂趣，前方高士遠眺景色，一派悠然之態。環繞的另一場景，高士們攜琴訪友，聚首談論，另一高士席地而坐，狀似聽松風，流露出文人不聞世事的理想追求。沉香木自古即為非常名貴的木料，被喻為植物中的鑽石。此等上乘香料在明清時期製成各類之文房器，是文人最珍視的賞玩之物。本件沉香筆筒人物佈局得宜，景物疏密有致，刀法嫺熟，突現縱深之感，宛若一幅山水圖軸，其淡靜的清香，展現文人孑然風骨與出世的理想生活姿態，實屬難得的絕佳文玩。

古代文人聚會稱為「雅集」。中國歷史上最著名的雅集有兩個，一個是發生在東晉的「蘭亭集」，因王羲之而天下聞名；另一個則是發生在北宋汴京的「西園雅集」。據考，「西園」這一稱謂，很可能來自東晉的顧愷之。顧愷之首創「文士雅集」圖象。據《歷代名畫論》記載，顧愷之曾作有《陳思王詩圖》，即《清夜遊西園圖》。此圖根據曹丕與曹植兄弟在鄴宮宴飲酬酢之詩而作，描述兄弟間詩酒宴會、相洽無間的情境。這成為後世「文士雅集圖象」的最早範本，而此間所說「西園」，指文昌殿西銅爵園。後世所謂「西園雅集」也許正取典於此。北宋「西園雅集」的發生，要歸功一個人：王詵。王詵（1037—約1093），字晉卿，太原人，幼好讀書，長有才譽，被神宗選中，將英宗的女兒嫁給他，官駙馬都尉。王詵好書畫，家有寶繪樓，收藏法書名畫，蘇軾稱他「山水近規李成，遠紹王維」「得破墨三昧」「金碧緋映，風韻動人」。傳世作品有《漁村小雪圖》《煙江疊嶂圖》等。其時，王詵請善畫人物的李公麟（1049—1106，字伯時，號龍眠居士），把自己和友人蘇軾、蘇轍、黃魯直、秦觀、李公麟、米芾、蔡肇、李之儀、鄭靖老、張耒、王欽臣、劉涇、晁補之以及僧圓通、道士陳碧虛畫在一起，主友16人，加上侍姬、書僮，共22人，取名《西園雅集圖》。米芾為此圖作記，即《西園雅集圖記》。

This lot of cylindrical form is meticulously carved in varied layers of relief with a continuous scene of scholars accompanied by attendants all gathering in a garden setting with bamboo, pine, plantain, and wutong trees, and rockwork creating a harmonious environment around the tucked-away studios, swirling clouds above and a flowing stream beneath, three of the scholars at a table appreciating a painting, one looking on the landscape with a sense of ease, another group drinking and conversing by a babbling brook.

The present brushpot is intricately carved with an idyllic scene of scholars at leisure. The erudite companions have convened for an 'elegant gathering' at an open-air studio set in a hilly garden lush with vegetation. Natural and balustraded paths snake above the rocky riverbanks connecting the various areas of the garden. At one side of a pavilion, water flows swiftly down a hillside stream before joining the current running around the foot of the brushpot. Boulders, mature wutong, foliate bamboo, prickly pines, and large-leafed plantain trees, each carved to varying depths, fill the composition with texture, naturalism, and sweeping lines that lead the eye on an active journey around the vessel. The overall effect is a coherent environment that perfectly accommodates the scholars' needs to immerse themselves in nature without forgoing the creature comforts that enable them to pursue their vocation.



710

A CARVED CHENXIANGMU
'THREE STAR GODS' RUYI

Mid-Qing Dynasty (AD 1644 - 1911)
L: 49 cm
Weight: 340 g

NT\$ 1,800,000 - 3,000,000
HK\$ 459,000 - 765,000
US\$ 58,600 - 97,700
RMB 395,000 - 658,000

清中期 沉香木雕福祿壽三星如意



A CARVED CHENXIANGMU
'THREE STAR GODS' RUYI
Mid-Qing Dynasty

福祿壽三星在古代被推崇為百姓生活中最為熟悉的神仙；福星，在道教中稱「紫微大帝」，他掌管人間福氣的分配，在民間相當受尊崇。他的形像與財神趙公明有些像，是天庭飽滿、地格方圓的富貴相。祿星又稱文昌星，他是讀書人的保護神，掌管人間功名利祿。有了科舉制度之後，他在民間開始備受尊崇。他的形像就像一位朝廷大員，高貴不凡。又稱文昌帝君。壽星即南極老人星，是長壽之神。人們對「壽星」最直觀的印像就是他有一個大額頭，多數人認為這多半是古代養生術所營造的一種意像。例如，被古人視為長壽象征的丹頂鶴的頭部便 高隆起。此外，也有人認為那是一種返老還童的象征，因為嬰兒的額頭往往因頭髮少而比較明顯。

如意取沉香木料為材，色澤沉郁古樸，清幽深遠。如意長柄彎曲，柄體幾近S形狀，曲弧有致，流暢優美。通體以浮雕技法滿飾蒼松及綿延壽石佇立仙雲裊繞間，其三仙翁分別立於首部、柄部、趾部，構成三星圖，三星即是福、祿、壽三仙。首面為桃式，淺浮雕古松蒼遒挺拔，針葉茂盛，岩台上雙童獻壽，「壽星」禿額長髯，雙耳垂肩，慈眉善目，面頰寬闊豐滿，隆眉高鼻，雙眼俯視，雙唇輕啟微帶笑意。右手執靈芝杖，左手承接敬獻之仙桃，神情坦然恬靜，頗為閑適；柄身遠處祥雲、蝙蝠簇擁，凹凸嶙峋間，蒼松橫逸斜出，「祿星」頭戴紗帽，長須及胸，面帶微笑，身著官服，一手於腹前握腰帶，一手執靈芝如意，一派瀟灑姿態；近趾處茂松密林，竹徑岩台上「福星」發戴巾幘，寬袍廣袖，雙手抱一幼童，享受含飴弄孫之福。

The Sanxing, who are Fuxing, Luxing, and Shouxing, are the gods of the three stars and the three qualities of Prosperity (Fu), Status (Lu), and Longevity (Shou) in Chinese religion. These icons are thought to date back to the Ming dynasty, when the gods of the three stars were represented in human form for the first time. They are sometimes identified with other deities of the Chinese religion or of Taoism. The term is commonly used in Chinese culture to denote the three attributes of a good life. Statues of these three gods are found on the facades of folk religion's temples and ancestral shrines, in nearly every Chinese home and many Chinese-owned shops on small altars with a glass of water, an orange or other auspicious offerings, especially during Chinese New Year.

This lot is made of chenxiangmu, carved on the ruyi-shaped terminal with the three Star Gods in play with boys amid rocks and pine trees, the arched shaft decorated with a bat grasping a beribboned stone chime together with hanging twin fish, the end decorated with peony blossom issuing from rockwork.



A TIANHUANG 'MYTHICAL BEASTS'SEAL

Qing Dynasty - Republic Period (AD 1644 - 1949)
L: 4.3 cm
W: 1.6 cm
H: 4 cm
Weight: 47 g

LITERATURE:
The Beauty of Tian-Huang Stone, National Museum of History, Taiwan, 2011, p.86

PROVENANCE:
Humble House Collection, Taipei

NT\$ 2,800,000 - 4,000,000
HK\$ 714,000 - 1,020,000
US\$ 91,200 - 130,300
RMB 614,000 - 877,000

清末民初 壽山石田黃螭鈕長方章

印文：看山如讀畫。

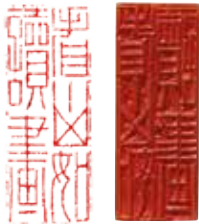
著錄：
《田黃賦》，台灣國立歷史博物館刊行，2011 年，頁 86。

來源：
寒舍舊藏，台北



The Beauty of Tian-Huang Stone, National Museum of History, Taiwan, 2011, p.86

《田黃賦》，台灣國立歷史博物館刊行，2011 年，頁 86



印面 Seal mark



此方田黃螭鈕長方章，通體呈黃金黃，蘿蔔絲明顯，局部有褐色格線。印鈕雕螭瑞獸，一大獸翹首高聳，身軀頗長，另二小獸一攀爬於其背上，一徐行於其足下，皆轉首向著大獸，首尾相視而依，三獸神態各異，表情豐富，線條柔美，嬉戲場景富有感染力，展現出藝術家的想像力與創造力。印面刻「看山如讀畫」五字朱文。

錦盒上有近代篆刻家王壯為（1909-1998）親筆所題墨跡，其內容為「黃膺白藏田黃二十七石，皆佳品，此其一頁，今歸勵夫」，由此可知此章為黃郭（1880-1936）所藏，黃郭字膺白，辛亥時任滬軍都督府參謀長、師長，北洋時期任外交總長、教育總長，1924年參加馮玉祥的「北京政變」，一度代理國務總理攝行大總統職。國民黨南京政府時期，任上海特別市首任市長、外交部長等職，後歸他人。王壯為號漸叟，擅書法，工篆刻，民國時即有藝名，後渡海台灣，對台灣當代篆刻影響頗巨。無論是曾經的主人，還是彫琢的藝術家均師出名門望族，有幸能得此印章如與他們隔空晤對。

of long rectangular section, the top well carved in high-relief, surmounted by a seated big mythical beast with its head turned upwards majestically, one little cub playfully escalating its back, another little one walking by the big one's feet, the seal face inscribed with a five- character poem in seal script kan shan ru du shu (Viewing the mountains as if reading the books), the stone a warm amber-honey colour with lighter mottling polished to a glossy finish. On the surface of the seal case there are scripts written by

Wang Zhuangwei (1909-1998) from which we can learn that the seal was once in the collection of Huang Fu (1880-1936). Wang Zhuangwei was well known for exceling in calligraphy and seal cutting. After the era of the Republic of China, he crossed the sea and went to Taiwan, having a great influence on Taiwan's contemporary engraving.



712

A SHOUSHAN "CHILONG" SEAL

Early Mid Qing Dynasty (AD 1644 - 1911)
H: 5.6 cm

NT\$ 9,000,000 - 12,000,000
HK\$ 2,296,000 - 3,061,000
US\$ 293,200 - 390,900
RMB 1,974,000 - 2,632,000

清中早期 壽山旗降石雕螭龍鈕印章



REFERENCE: *Catalogue of Imperial Seals of the Qing Dynasty*, published by Palace Museum, and publishing info of seals from Kangxi, Yongzheng, Qianlong, Jiaqing, Xianfeng, Daoguang, Cixi, Xuantong periods. These three seals are from the Yongzheng and Qianlong periods of the Qing Dynasty.

參閱：《北京故宮博物院藏清代帝后璽印譜》，紫禁城出版，收錄清代康熙、雍正、乾隆、嘉慶、咸豐、道光、慈禧、宣統印譜編輯出版，此三方印章均出自清代雍正、乾隆時期，與「讀書」有關以茲參考



A SHOUSHAN "CHILONG" SEAL

Early Mid Qing Dynasty

印紐為螭龍鈕，是典型的清中早期宮廷印璽標準制式。鈕的四面各一螭，上面一螭，頭前有靈芝，脊背突起，兩側有細毛紋，四足三爪，交錯有秩均靈動霸氣。印正上方留有一極小凹口，是提示用印者鈐蓋時印文正方向的留痕，亦為清代宮廷印璽的特徵。其以整塊壽山旗降石雕刻而成，質地細膩，光潤瑩亮，色呈黃褐，沁色自然，包漿古拙。壽山石是製作清代璽印十分重要的材質，尤為皇親貴胄所喜，且乾隆帝的寶璽中有609方之多是用壽山石刻制的。《漢書·司馬相如傳上》有：「於是蛟龍赤螭」，顏師古註：「文穎曰：『龍子為螭』」，螭龍寓意吉祥美好。本品印面呈方形，減地陽文刻「讀書擊劍」篆文，運筆硬朗道勁，頗見厚實穩健之氣象，獨有一番古拙蒼勁的金石韻味。整個印章，宏觀莊重大氣，微觀精美華麗，皇室氣息不言而喻。此印應為雍乾時期的親王或帝王繼位前的座右銘印璽，清宮現藏這一時期的璽印中有「讀書析理」、「讀書依竹靜」、「讀聖賢書」等，不論材質還是制式，並且文意等均可參照，同時這一時期的「恭儉惟德」等幾枚壽山旗降石印璽印紐與此件藏品雕工一致，最為特殊的是「親賢愛民」一方，其石紋石理與此枚相連，根據清宮活計檔記載，清宮諸多印石均為宮廷造辦處切割設計，所以更印證此方為宮廷印璽無疑，同時近代中國宮廷印璽部分流失海外，此枚不光藝術收藏價值高，應該未來研究意義和價值更具潛力。

the seal is powerfully carved in high relief with four chilong on each side and one chilong on the top, each horned mythical beast meticulously rendered with a finely incised mane above piercing eyes and a pronounced snout, the seal face carved with a four-character inscription reading du shu ji jian ('Read book and yield sword'), the lustrous stone of a rich caramel colour with grey inclusions skilfully utilised to portray the darker fur and mane of the chilong. This seal should be the seal of motto of the prince or emperor in the Yongzheng and Qianlong periods. Similar seals have been discovered and archived from this period of the Qing dynasty. According to the original documents, many of the seals in the Qing Palace are cut designs by the court office, so it is more evident that this lot is an imperial seal, of high value and possessing great potential significance for future research.



Seal mark 印面



A WHITE JADE 'PEONY' GROUP

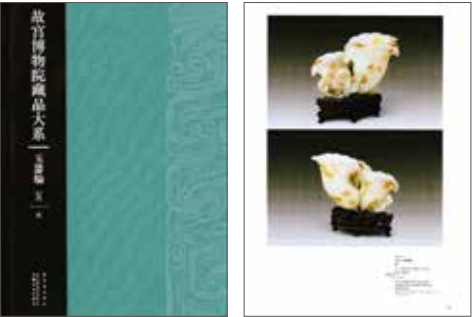
Qing Dyansty, Qianlong Period (AD 1736 - 1795)
L: 11.5 cm
W: 3.8 cm
H: 9 cm

PROVANCE:
Private Collection of Mr. Manfred Aylmer Seymour(1908-1991), acquired piror to 1970.

NT\$ 1,800,000 - 2,800,000
HK\$ 459,000 - 714,000
US\$ 58,600 - 91,200
RMB 395,000 - 614,000

清乾隆 白玉牡丹擺件

來源：
英國倫敦珠寶商 Manfred Aylmer Seymour(1908-1991)
私人珍藏，於 1970 年之前購入



REFERENCE: *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Forbidden City Publishing House, no.176
參閱：《北京故宮博物院藏品大系 - 玉器編 8 清》紫禁城出版社 編號 176

此件藏品為英國倫敦珠著名珠寶商Manfred Aylmer Seymour的私人珍藏，於1970年之前購入。他在二戰之後回到父親身邊，加入家族的珠寶生意，他是拍賣會的常客，正如他女兒所言：「他無法抵禦任何美的物件。

玉質溫潤細膩，拋光極佳，局部有黃褐色。擺件由兩朵玉牡丹組成，大的作盛開狀，小的作含苞狀。枝葉以鏤空方式呈現，枝幹遒勁襯托花與葉，增添植物寫生的真實感。牡丹又名富貴花，是中國特有的花卉之一，被譽為花中之王。牡丹雍容大度，花開富貴，是吉祥富貴的象征。

Manfred Aylmer Seymour was a highly respected London jewellery dealer based in Hatton Garden in the decades following World War II. He trained in London under his father and after serving in World War II, Manfred returned to the family business. He was well-known in the trade for collecting his auction purchases wearing a specially designed coat with an extensive array of interior pockets.

the translucent white stone with russet inclusions skilfully rendered and reticulated as two peony blooms, a large peony bloom borne on and wreathed by curling stems issuing leaves and a small peony bud. Peony, also known as 'flower of richness' in China, is one of the unique flowers of China and is considered as the king of flowers, also a symbol of good fortune.



另一面 Another view



The Fountain of Life LI DEZHUANG

作品《生命之泉》的創作是藝術家「井、山、田」系列中「井」的這一模組的代表性紙本彩墨作品之一。雖然畫面沒有看到「圓形」用來代表「井、山、田」系列當中的「井」字。但是，畫面中央一條銀色也就是畫家把自己當成是在土壤裡看到泉水，從地底下湧現直衝向土壤表層的綠色草原。在這裡綠色的草也就是生命力的象徵。井水也就是泉水，因此畫作命名為《生命之泉》。畫面結構簡單，以墨色代表土層，銀色代表井水以及淺綠色代表土層表面的綠草。風格類似上世紀60年代在美國盛行的極簡主義。從這幅畫，也可以窺探出李德庄在跨入本世紀的第二個十年的作畫風格，已經從抽象表現主義轉移到概念創作，和類似極簡主義的風格了。作品主旨如藝術家所言：「當年我們的老祖宗要選擇地點來挖掘一口井，首先就要看地面是否有生長茂盛的綠草，如果地面上有綠草，那就可以斷定地下有水了。而這幅呢？正好可以說明這個淺白的道理，與此同時，也直接道出生命和泉水有著不可分割的密切關係。」

李德庄，新加坡出生，祖籍中國海南文昌。本世紀初，從美國紐約回來之後，就一直旅居在中國上海，廈門和浙江台州，其繪畫藝術飽含著濃鬱的東方元素，以獨特的繪畫語言溝通了東西方藝術，積極推動促進相互之理解，開展其繪畫藝術生涯。

"The Spring of Life" is painting from the series "Well, Mountain, Farm". Although the representative component for the "Well" is absent in this work, the silver in the center of the picture is designed by the artist as the spring water in the soil emerging from the ground directly to the surface of the grassland. Here the green grass is a symbol of vitality. Well water is also spring water, so the painting is named "The Spring of Life." The structure of the picture is simple, with the ink color representing the soil layer, the silver representing the well water and the light green representing the green grass on the ground. The style is similar to the minimalism prevailing in the United States in the 1960s. From this painting, we can also glimpse the style of Li Dezhuang's paintings in the second decade of this century, which has shifted from abstract expressionism to concept creation and a style similar to minimalism.

Li Dezhuang, born in Singapore, Wenchang Guangdong native, graduated from the Nanyang Academy of Fine Arts. This special location where eastern and western cultures clashing together gave him a broader vision and a sense of collaboration within artistic creation. He's spent an almost 20-year time in the international environment to create, experiment, explore and transfer, his expression skills sharpened, and his aesthetics sophisticated. He combined the languages of the west and the east and came out with his own unique idiom of abstract art.

714

LI DEZHUANG (Chinese, b.1958)
The Fountain of Life

2014
Ink and acrylic on paper
180 x 96 cm
Signed *LI DEZHUANG 2014 SHANGHAI* in Chinese

LITERATURE:
Li Dezhuang-BEYOND BABEL, 2016

NT\$ 1,200,000 - 2,000,000
HK\$ 306,000 - 510,000
US\$ 39,100 - 65,100
RMB 263,000 - 439,000

李德庄
生命之泉

2014
水墨 壓克力 紙本
180 x 96 cm
簽名：李德庄 2014 上海

著錄：
《李德庄——走出巴貝爾》，2016



PUBLISHED: Li Dezhuang-BEYOND BABEL, 2016
出版：《李德庄——走出巴貝爾》，2016



A FINELY CARVED AND INSCRIBED
IMPERIAL 'STALLION' TABLE SCREEN

Qing Dyansty, Qianlong Period (AD 1736 - 1795)
H: 18.8 cm

PROVENANCE:
Private collection, America

REFERENCE:
Ji Zhen Zhai Collection, 1997, p.124, fig.120

NT\$ 900,000 - 1,600,000
HK\$ 230,000 - 408,000
US\$ 29,300 - 52,100
RMB 197,000 - 351,000

清乾隆 仿珊瑚紅料駿馬圖御製詩插屏

來源：
美國藏家舊藏

參閱：
《集珍齋藏品集》，1997 年第 124 頁，圖 120

此硯屏以整塊仿珊瑚紅料雕刻而成，嵌插於紫檀木座中，質地緻密溫潤，色澤艷麗。小硯屏呈方形，左右上三邊裝飾鏤空雲雷紋，玲瓏美觀。屏面以浮雕技法雕樹蔭雙駿圖，兩匹駿馬體形矯健，一馬低頭似在食草，一馬迴首，輔以樹木草叢，其間溪水潺潺，仿若世外桃源。左上角刻御製詩：「美玉與良馬都稱干，德為琢磨成特達筋。骨自權 何必施鞍，勒天然伏虎羆風人，詠空谷體物引遐思。」文體蒼勁，筆筆見峰，整體佈局錯落有致，意境曠遠清雅；清廷先後於乾隆二十二年、二十四年平定了準部、回部 叛亂。二部歸順後，屢屢向乾隆皇帝進貢，其中以名貴馬匹為重。故此插屏不僅有藝術價值，還有反應歷史之功，難能可貴。硯屏是明清時期文人雅士文房常有的陳設之一，其形制與獨扇式座屏相同，但形體較小，常置几案上，置於硯端以障風塵之屏，多以玉、石、漆木為之，是用作陳列、擺設的觀賞性小型屏風，江南一帶又稱台屏。此硯屏用料上乘，器形小巧，刻紋細膩生動，是清代中期典雅別緻的文房用具之一。硯屏下承木屏座。

the square screen with two cusped upper corners, masterfully carved in varying layers of relief on threesides with delicate patterns of clouds enclosing a scene of two stallions standing under trees; one eating grass and the other turning its head, looking back. An imperial poem composed by the Qianlong Emperor and executed in a meticulous font is carved on the left up corner. The vigorous and realistic execution of this table screen reveals the hand of a true master, embodied with not only a artistic value but also a historical connotation.



另一面 Another view



REFERENCE: *Ji Zhen Zhai Collection*, 1997, p.124, fig.120
參閱：1997 年《集珍齋藏品集》第 124 頁，圖 120

716

A WHITE JADE 'MADARIN DUCK
AND LOTUS' BOX

Qing Dynasty (AD 1644 - 1911)
L: 9 cm
H: 2.7 cm

NT\$ 900,000 - 1,600,000
HK\$ 230,000 - 408,000
US\$ 29,300 - 52,100
RMB 197,000 - 351,000

清 白玉鴛鴦戲荷方形盒

鴛鴦戲荷為傳統寓意圖案，雄曰鴛，雌曰鴦。民間即以此象徵戀愛中之男女，有所謂「只羨鴛鴦不羨仙」之諺語。吉祥圖案「鴛鴦喜荷」，常描繪鴛鴦在荷花池中顧盼戲遊，比喻夫妻和睦，相親相愛。此白玉蓋盒玉質溫潤，玉色瑩潤光潔。器蓋淺浮雕一對鴛鴦，嬉戲於荷塘之中，荷葉高低錯落，枝上生出荷花。整體器形規整，佈局講究，雕工流暢。

The Chinese refer to Mandarin ducks as yuanyang, where yuan and yang respectively stand for male and female mandarin ducks. In traditional Chinese culture, mandarin ducks are believed to be lifelong couples, unlike other species of ducks. Hence they are regarded as a symbol of conjugal affection and fidelity, and are frequently featured in Chinese art. This white jade box is with a fine cover carved in low relief with pair of ducks swimming beneath a large lotus flower and a poetic inscription to the interior, the box with further lotus.



717

A JADEITE 'TAOTIE' BOWL

Qing Dyansty, Qianlong Period (AD 1736 - 1795)
D: 11.5 cm
H: 4.6 cm

NT\$ 600,000 - 900,000
HK\$ 153,000 - 230,000
US\$ 19,500 - 29,300
RMB 132,000 - 197,000

清乾隆 饕餮紋翡翠碗

碗形制規整，器型與乾隆官窯瓷器對碗一致。翡翠碗成對制成，材質、造型、規格均如出一轍，保存至今，頗為可貴。且壁薄質細，琢工精湛，剔透玲瓏，質地溫潤，呈凝油脂光澤。器身雕刻紋飾模仿商周時期青銅器饕餮紋飾，不僅展示出高檔翡翠自然本質，又顯示出乾隆時期琢玉的高超技藝，詮釋出巧奪天工的工藝水准。

This lot is made of jadeite, the deep slightly rounded sides rising from a short straight foot to a slightly incurved rim, carved in low relief around the exterior with a pair of taotie masks suspending fixed rings, mimicking the archaic style of Shang and Zhou Dynasties, the stone of very clear green color.



718

A PALE CELADON JADE FIGURE OF ORCHID FAIRY

Qing Dyansty, Qianlong Period (AD 1736 - 1795)
H: 9.8 cm

PROVENANCE:
Private collection, America

NT\$ 700,000 - 900,000
HK\$ 179,000 - 230,000
US\$ 22,800 - 29,300
RMB 154,000 - 197,000

清乾隆 白玉雕蘭花仙子擺件

來源：
美國藏家舊藏

此件蘭花仙子擺件以整塊和闐白玉雕琢而成，人物開臉眉目端莊，面帶微笑，髮髻高束，身著長裙，姿態婀娜，側坐於蘭花枝莖之上，枝葉秀逸舒展，蘭花栩栩如生，有「空谷無人、幽蘭自香」之雅緻意境，整體採用圓雕、漏雕等多種技法，且雕工極為精湛，背部留皮，玉質溫潤細膩羊脂質感十足。根據清宮內務府檔案記載，清宮曾製作各類白玉、碧玉等逐月花神擺件，作為皇宮、行宮的窗檯，几案的陳設飾品，此件作品雕琢栩栩如生，立體感強，加之選材優質，製作工藝精湛，應為清宮造辦處製作，是宮廷御用陳設品。

This lot is carved with a whole boulder of pale celadon jade, depicting an orchid fairy sitting side-way on an orchid stem, the jovial serene face delicately carved, the hair pulled back into a ribboned cloth cap, dressed in long robe, the stone of an even celadon to white tone with a russet inclusion on the back.



另一面 Another view

A 'HAN DUO' ZISHA TEAPOT

True Water Has No Fragrance

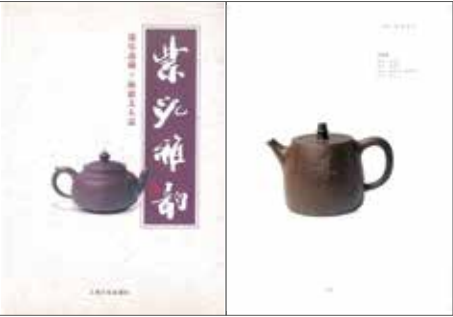
L: 15.5 cm
H: 10 cm

LITERATURE:
Shanghainese Literati Yixing Zisha Teaports: the Kanglezhai Collection, Shanghai Culture Publication House, 2012, p. 171

NT\$ 280,000 - 400,000
HK\$ 71,000 - 102,000
US\$ 9,100 - 13,000
RMB 61,000 - 88,000

漢鐸真水無香紫砂壺

著錄：
《紫泥雅韻 - 康樂齋藏 海派文人壺》，
上海文化出版社，2012 年，頁 171。



Shanghainese Literati Yixing Zisha Teaports: the Kanglezhai Collection, Shanghai Culture Publication House, 2012, p. 171
《紫泥雅韻 - 康樂齋藏 海派文人壺》，上海文化出版社，2012 年，頁 171。

作者：韓天衡，1940年生於上海，祖籍江蘇蘇州。號豆廬、近墨者、味閑，別署百樂齋、味閑草堂、三百芙蓉齋。擅書法、國畫、篆刻、美術理論及書畫印鑒賞。

陶藝：范志中，藝名「紫中」，1972年生於陶都宜興。紫砂陶優秀承傳人，中國工藝美術學會會員。1992年開始從藝於紫砂雕塑。創作海派雕塑和製作仿古紫砂雜件，期間曾隨中央美術學院雕塑系教授、碩士生導師呂品昌指點學習現代陶藝創作。

陶刻：聞正榮 號金田，年老店「聞記」傳人，江蘇省書法家協會會員，江蘇省陶協會員，上海得潤書畫研究會會員，漢風堂書法沙龍成員。



Author: Han Tianheng, born in Shanghai in 1940, native of Suzhou, Jiangsu province, specialized at calligraphy, Chinese painting, engraving, art theory and connoisseurship of paintings and seals.

Pottery: Fan Zhizhong, with stage name "Zizhong ", was born in 1972 in Yixing. As an excellent inheritor of Zisha Tao, he is member of China Arts and Crafts Society. In 1992, he began to work on Zisha sculpture. He created the school of Shanghai styled Zisha sculptures and made antique miscellaneous pieces. During that period, he also studied with the professor of the Central Academy of Fine Arts and the master tutor Lv Pinchang to learn creating the modern ceramic art.

Pottery carving:Wen Zhengrong, heir of the historic shop " Wen Ji", member of the Jiangsu Calligraphers Association, member of the Jiangsu Provincial Pottery Association, member of the Shanghai Derun Painting and Calligraphy Research Association, and member of the Hanfengtang



另一面 Another view

720

A 'NA FU' ZISHA TEAPOT
Orchid Grouped by Fragrance

L: 15 cm
H: 10 cm

NT\$ 360,000 - 500,000
HK\$ 92,000 - 128,000
US\$ 11,700 - 16,300
RMB 79,000 - 110,000

納福蘭為香組朱泥壺



作者：陳佩秋1922年12月生，河南南陽人。字健碧，室名秋蘭室、高華閣、截玉軒。 國立藝術專科學校畢業。上海大學美術學院兼職教授，上海中國畫院畫師。中國美術家協會會員。擅長中國畫。

陶藝：范永軍 江蘇省傳統技藝技能大師。師承中國陶瓷藝術大師、紫砂學科帶頭人一吳鳴老師。對紫砂朱泥情有獨鍾的研究，擅制朱泥方壺，一改朱泥只做圓形小品的歷史現象。製作的朱泥玲瓏鏤空方壺集書畫、鏤雕、欣賞、實用於一體，凸顯朱泥壺獨特的丰韻。製作的貼花壺在傳承歷史的基礎上又加入了創新元素。

陶刻：聞正榮 號金田，年老店「聞記」傳人，江蘇省書法家協會會員，江蘇省陶協會員，上海得潤書畫研究會會員，漢風堂書法沙龍成員。近年來潛心研究曼生書法及刀法，在傳達和傳承傳統與現代創新上努力探索，逐漸形成了自己獨特的藝術風格，作品多次在全國各類展評中獲獎。

Author: Chen Peiqiu, born in December 1922 in Nanyang, Henan Province, female, graduated from the National Art College, working as the adjunct Professor of Shanghai University Academy of Fine Arts, painter of Shanghai China Painting Academy, and member of the Chinese Artists Association, good at Chinese painting.

Pottery: Fan Yongjun, master of traditional handicrafts in Jiangsu Province, studied after the master of Chinese ceramic art and the leader of Zisha, Wu Ming. He has a special liking for the red clay Zisha, and he is good at making red clay square pot by which he changed the historical phenomenon that red clay was only used to make round pieces. The hollow square pots he made combine the aspects of calligraphy and painting, carving, appreciation and practicality, which highlights the unique charm of its kind.

Pottery carving: Wen Zhengrong, heir of the historic shop "Wen Ji", member of the Jiangsu Calligraphers Association, member of the Jiangsu Provincial Pottery Association, member of the Shanghai Derun Painting and Calligraphy Research Association, and member of the Hanfengtang Calligraphy Salon. In recent years, he has devoted himself to studying Mann's calligraphy and carving skills, and has been striving to explore and inherit traditional and modern innovations. He has gradually formed his own unique artistic style. His works have won many awards in various national exhibitions.



另一面 Another view

721

A TIANHUANG 'COURT LADY' GROUP
CARVED BY WANG ZUGUANG

L: 5 cm
H: 4 cm
Weight: 48.1 g

NT\$ 650,000 - 900,000
HK\$ 166,000 - 230,000
US\$ 21,200 - 29,300
RMB 143,000 - 197,000

王祖光刻田黃石仕女擺件

「燦如日晚落霞朱」說的是壽山田黃的紅中帶黃，質地實潔、透明、通靈，肌裡紋路隱約如絲，光嫩圓滑，全石通體明透，似凝固的蜂蜜，潤澤無比，以其色彩之艷麗，而惹人喜愛。此組擺件觀音及鍾馗便是中國工藝美術大師王祖光用壽山田黃所作，仕女題材在眾多玉雕作品中很是常見，而此件壽山觀音則獨樹一幟，此件壽山田黃石仕女擺件，石質細膩瑩潤，色澤純黃，如脂如玉。肌理之下，蘿蔔絲紋清晰可見，田黃特徵明顯。作者王祖光刀法精湛，線條圓潤，其描繪的仕女嫵媚多姿，動態可人，栩栩如生。葆光獨韻的田黃與優雅動人的造型相得益彰，殊為珍貴。

The Shoushan Tianhuang stone has yellow tint in its red color, the material pure and transparent, clear and tender, like solidified honey. It is extremely shiny, and fascinating with its multiple colors. This lot was made by the Chinese master of arts and crafts Wang Zuguang. The theme of court lady is very common in jade carving works, yet this piece of is quite unique. The artist Wang Zuguang possesses superb carving skills shown in the smooth and rounded lines. His depiction of the court ladies is charming and dynamic, and extremely lifelike. Tianhuang stone, with its unique rhyme, complements the elegant and moving style, which is especially precious.



722

A TIANHUANG 'FISHERMAN' GROUP
CARVED BY FENG ZHIJIE

L: 3.5 cm
H: 4.8 cm
Weight: 34.3 g

PROVENANCE:
China Guardian, October 30th 2012, Lot4625

NT\$ 650,000 - 900,000
HK\$ 166,000 - 230,000
US\$ 21,200 - 29,300
RMB 143,000 - 197,000

石癩刻田黃漁翁得利擺件

來源：
中國嘉德，2012 年 10 月 30 日，拍品 4625 號

馮志傑，號石癩。1949年出生於福建省福州市。著名壽山石雕刻家。石癩愛石，尤愛田黃，石癩的作品中田黃佔了很大一部分，且幾乎都是圓雕作品。在八十年代，石癩旅居香港，尋求藝術突破，而有感於田黃作品的現狀，下了決心要「重現」田黃圓雕於世。石癩刻石重工藝精細，刀法細膩、流暢，人物神情、動態乃至衣褶都刻畫生動、細緻入微。除了堅持傳統，將藝術回歸到生活裡去也是石癩創作的堅持之一，石癩常言：「藝術來源於生活，「生活」是一切藝術創作的「源泉」，當藝術從生活中來，藝術才有韻味，才有活力。」對於創作的創新與堅持，賦予了石癩雕刻藝術不一樣的活力與藝術魅力。石癩的雕刻藝術，更可說代表了當代壽山石雕刻藝術的最高水準。本品為漁翁得利田黃擺件，該章雕刻刀法嫺熟，線條流暢，細膩渾圓，工藝皆佳，石色慄黃潤透。

Born in Fuzhou, Fujian Province in 1949, Feng Zhijie is a famous Shoushan stone sculptor. He loves stone, especially tianhuang, and almost all of his works are round sculptures. In the 1980s, Feng traveled to Hong Kong and settled there in order to seek artistic breakthroughs. Influenced by the status quo of tianhuang works, he made up his mind to bring back the glory of round sculptures. Feng's creation is crafted with fine craftsmanship; his method is delicate and smooth. The characters' expressions, dynamic and even the pleats are all vivid and meticulous. In addition to persisting in tradition, returning art to the everyday life is also one of the persistences of Feng. He often says, 'Art comes from life, 'life' is the 'source' of all artistic creation. Only when the art comes from life, it has charm and energy.' The innovation and persistence of creation give different vitality and artistic attraction to the art of his. This lot presents his sophisticated carving skill with its smooth lines and delicate details.



另一面 Another view

723

A MALACHITE 'SCHOLAR' BOULDER

Mid Qing Dynasty (AD 1644 - 1911)
L: 16.5 cm
H: 13 cm

NT\$ 260,000 - 400,000
HK\$ 66,000 - 102,000
US\$ 8,500 - 13,000
RMB 57,000 - 88,000

清中期 孔雀石松下高士山子

此像以孔雀石為料，表面光滑滋潤。採用浮雕手法雕制出松下高仕山圖。山勢重巒疊嶂，林木蔥郁，曲徑通幽。三組人物別分站在山石翠柏之間，風景如畫，意境深遠。整像刀法有力，雕工精細，線條自然流暢，與其意境相符，極具韻味，堪稱上品。

This lot was made of malachite, worked in low relief with three groups of scholars standing among rocks, craggy cliff and pine trees, the scene centred with a whirlpool surrounded by further jagged rockwork and tall pine trees. The whole image presents powerful and fine carving skill, the lines natural and smooth, and it is consistent with its artistic conception. It has a great charm and is a valuable addition of any collection of this sort.



724

A WHITE JADE 'THREE RAMS' GROUP

Qing Dynasty, Qianlong Period (AD 1736 - 1795)
L: 10.8 cm
H: 6 cm

PROVENANCE:
Private collection, America

NT\$ 220,000 - 380,000
HK\$ 56,000 - 97,000
US\$ 7,200 - 12,400
RMB 48,000 - 83,000

清乾隆 白玉雕三羊開泰擺件

來源：
美國藏家舊藏



另一面 Another view

此器由和闐玉圓雕而成。雕一大兩小三隻羊，大羊居中，呈臥伏形狀，四肢均收於腹下，羊尾著地。羊呈迴首狀，雙角向後略彎至肩部。兩隻小羊，一前一後，一左一右地在大羊身兩側，其中一隻小羊爬到大羊的身前，另一隻似正往上攀爬。大羊背上還有一隻靈猴，手托仙桃，更有靈猴獻壽和輩輩封侯的良好寓意。玉質潔白細膩，提油工藝恰當，雕工比較寫實，造型十分準確，骨骼、肌肉的表現更加突出。刀工極為精湛，打磨光亮，更因其質地的溫潤，表現出了羊特有的溫順和靈猴靈巧的一面，極為討人喜愛。根據清宮內務府檔案記載，清宮曾製作各類白玉瑞獸擺件，作為皇宮、行宮的文房，几案的陳設飾品。此件三羊玉飾，羊為臥形，造型較低，即可作為文房的陳設用品，也可以當作玉鎮紙使用。而器物本身錯落有致的大羊小羊亦可作為架筆的筆架，可謂一器多能，充分顯示了宮廷御製玉器的精巧構思和精湛工藝，應為清宮造辦處製作，是宮廷御用陳設器。

skilfully worked in the form of a recumbent ram with its head turned backwards, finely rendered with a pair of striated curved horns, further portrayed flanked by two smaller rams, the softly polished stone of an attractive even colour. Moreover, a monkey is carved on the back of the big ram holding a peach in its claw. Skilfully modelled in the round, this charming piece is notable for its sense of naturalism and liveliness which has been captured in the soft round forms of the animals and their playful poses.



725

A 'FLYING GEESE' JADE PENDANT

Liao Dynasty (AD 907 - 1125)
L: 4.7 cm

NT\$ 280,000 - 400,000
HK\$ 71,000 - 102,000
US\$ 9,100 - 13,000
RMB 61,000 - 88,000

遼 比翼雙飛玉佩



726

A COPPER-RED-GLAZED WATER DROPPER

Jeseon Dynasty (AD 1329 - 1891)
L: 8 cm
H: 4.5 cm

NT\$ 160,000 - 280,000
HK\$ 41,000 - 71,000
US\$ 5,200 - 9,100
RMB 35,000 - 61,000

李朝 釉裡紅豆腐形水滴



清代的文化學者許之衡在其古玩名著《飲流齋說瓷》中曾言：“凡作物形而貯水不多則名曰滴。”水滴，又叫水注、硯滴，有進水孔和出水孔，一般進水孔大，出水孔小，以便往硯台之內注水時可以隨時控制水量。古人在研墨時，要往硯台中加水。剛開始的時候，一般使用水盂直接往硯台內加，古人便發明了硯滴，一種可以掌控水量的器物。此李朝燒制的瓷器模仿中國器物，並加以自身的文化內涵，形成了具有朝鮮王朝的制瓷藝術。

A water-dropper is a small device used in East Asian calligraphy as a container designed to hold a small amount of water. In order to make ink a few drops of water are dropped onto the surface of an inkstone. By grinding an inkstick into this water on the inkstone, particles come off and mix with the water, forming ink. Water-droppers may be made of copper, jade or other stone, or ceramic. A water-dropper has two small holes for water and air, and is designed so that only a few drops of water can fall at one time.

727

A LARGE BLUE AND WHITE 'DRAGON' BOWL

Ming Dynasty, Wanli Period (AD 1573 - 1619)
D: 16 cm

NT\$ 90,000 - 200,000
HK\$ 23,000 - 51,000
US\$ 2,900 - 6,500
RMB 20,000 - 44,000

明萬曆 青花雲龍紋碗

款識：大明萬曆年制 款



此碗深腹弧，下承圈足，白釉微微泛青，釉色滋潤，碗心光素無紋，僅施兩道圈紋，外壁繪青花二龍戲珠紋，間飾雲紋，迎足處畫迴紋一圈，整體繪畫粗獷豪放。青花發色藍中泛紫，深沉幽靚，青花濃淡分水、筆觸流暢，令人賞心悅目，底落青花雙圈「大明萬曆年制」六字雙行楷書款，字體優雅，筆力雄厚。

This lot is with deep, rounded sides sweeping up from a slightly tapered foot to an everted rim, the exterior painted in bright cobalt tones with two five-clawed dragons each in pursuit of a 'flaming pearl', their long sinuous bodies covered in scales and accented with a ridged spine, amid clouds and flame scrolls, a band of ruyi heads bordering the foot, the interior unadorned, the base with a six-character mark in underglaze blue within a double circle.



底圖 Botton



728

A SOAPSTONE 'CHILONG' SEAL

L: 1.8 cm
W: 1.8 cm
H: 3.9 cm
Weight: 40 g

NT\$ 220,000 - 380,000
HK\$ 56,000 - 97,000
US\$ 7,200 - 12,400
RMB 48,000 - 83,000

螭龍雲紋壽山方章



細節 Details



729

A RELIEF-CARVED SOAPSTONE SEAL

L: 2 cm
W: 1.5 cm
H: 3.4 cm
Weight: 29.5 g

NT\$ 360,000 - 500,000
HK\$ 92,000 - 128,000
US\$ 11,700 - 16,300
RMB 79,000 - 110,000

福祿薄意壽山印章

通體呈通透的橘皮紅，質地純淨，印頂自然隨形。以薄意之法作樹林、鹿、蝙蝠等吉祥紋飾，樹木從嶙峋山石中伸出，從印頂上方交叉而過，延展至後方，舒展婀娜，搖曳生姿；印頂另一面則有蝙蝠自上而下翩翩飛舞，饒有文人趣味。雕刻技法精純，趣味高雅，獨具匠心。印文為蔣宋美齡。

This lot is of upright rectangular section with an irregular rounded top, carved around the sides with a continuous scene of auspicious motifs such as deers and bats among gnarled tree, winding up a mountainous path set with a waterfall and swirling clouds in the distance, the opaque stone of rich golden amber tone picked out with russet inclusions and characteristic veins.



另一面 Another view



印面 Seal mark

730

A SHOUSHAN 'DRAGON' SEAL

Qing Dynasty (AD 1644 - 1911)
H: 3 cm
L: 6.5 cm

NT\$ 220,000 - 380,000
HK\$ 56,000 - 97,000
US\$ 7,200 - 12,400
RMB 48,000 - 83,000

清 壽山芙蓉蒼龍教子印章

印文：君子之處世不可有輕人之心

此印以整塊壽山紅白芙蓉石巧雕而成，雲紋之上雕有大小螭龍各一，矯健靈動，雕刻技法及紋飾極為符合清代中晚期宮廷制式，應為清代宮廷王子貝勒之座右銘印。印身銘「此最平實家數，有茂字意否？少原正冠山」。底部印文：「君子之處世不可有輕人之心」。

This lot is made of the rare Shoushan stone,powerfully carved on the top with a dragon soaring through ruyi cloud scrolls, companied by a smaller chilong, all delicately executed with fine and vivid details, the substantial stone of a glossy red and white colour.



731

A DOUCAI 'LONGEVITY' BOWL

Qing Dynasty, Daoguang Period (AD 1821 - 1850)
D: 13 cm

NT\$ 320,000 - 480,000
HK\$ 82,000 - 122,000
US\$ 10,400 - 15,600
RMB 70,000 - 105,000

清道光 鬥彩福壽紋碗

款識：大清道光年制 款

清代雍正時期，隨著圓明園的擴建，西方傳教士將巴洛克風格引入中國宮廷，出現了一批具有西方圖案特徵的瓷器品種。此式紋飾即是在這一背景下產生的，後一直延續至清代晚期。拍品敞口，深腹，腹下漸收，圈足。通體鬥彩裝飾。外壁以婉轉流暢的勾蓮組成五個篆書「壽」字紋，間以紅蝠紋相隔，寓意福壽雙全。

This lot is with deep rounded sides rising to a slightly flared rim, the exterior painted in doucai with alternating motifs and five shou ("longevity") characters in zhuan font enclosed by red bats, with further scrolling leafy stems and peaches, all between double line borders, the base with an underglaze blue six-character seal mark.



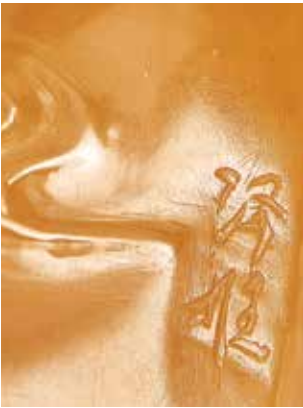
732

A RELIEF-CARVED SOAPSTONE SEAL

L: 2.5 cm
W: 1.5 cm
H: 3.7 cm
Weight: 26.8 g

NT\$ 360,000 - 500,000
HK\$ 92,000 - 128,000
US\$ 11,700 - 16,300
RMB 79,000 - 110,000

洪福齊天田黃薄意印章



細節 Details



733

AN INSCRIPTED SOAPSTONE SEAL

Qing Dynasty (AD 1644 - 1911)
L: 3 cm
W: 2.2 cm
H: 6.9 cm
Weight: 114 g

NT\$ 1,200,000 - 2,000,000
HK\$ 306,000 - 510,000
US\$ 39,100 - 65,100
RMB 263,000 - 439,000

清「壽山田黃能言權」隨形章

此方印章，色質純正，包漿自然古樸，章身局部薄意雕刻雲紋，刻工行雲流水，十分雅致。邊款「壽山田黃能言權」，十分清雅，讓人賞心悅目，愛不釋手。

The substantial warm yellowish-orange stone is of a columnar square-sectioned body rising to a plain finial with subtly rounded edges, carved in low relief on the surface with cloud pattern and on the seal face a seven-character seal inscription reading shoushan tianhuang neng yan quan.



Details 細節



734

A PAIR OF SOAPSTONE 'ELEPHANT' SEALS

Qing Dynasty (AD 1644 - 1911)
L: 2.1 cm (each)
W: 2.1 cm (each)
H: 4.5 cm (each)
Weight: 77.6 g (total)

NT\$ 1,400,000 - 2,600,000
HK\$ 357,000 - 663,000
US\$ 45,600 - 84,700
RMB 307,000 - 570,000

清 田黃太平有象對章

印文：未穀 桂馥之印



印面 Seal mark



太平有像是中國傳統藝術中的經典題材，清代壽山石雕中尤其常見，以其寓意吉祥也。質地凝結純淨，色澤古雅飽滿，器型周正大方，章體與印鈕比例自然和諧，再加上通體呈黃中透紅的橘皮之色，沉穩中隱然有王者貴胄風範，氣質之雄渾超邁，實非一般俗物所能比擬。以田黃製成如此體量的印章又絲毫不見對於貴重材質的拘謹，手筆之大，顯然亦非普通人所能為之。印鈕雕一象回首站立，象身敦厚圓實，象鼻橫拖於身前，神態安詳靜穆；一童子匍匐于象背，雙手交疊，頭支於其上，身體橫臥，一副輕鬆隨意的樣子。大象與童子無論在身體形態上還是神情表現上，都達到一種自然而然的呼應，尤顯神妙和諧。對於大象身型、象鼻、童子身型、衣紋等曲線的展現顯得舒緩柔美，對於象身的細毛、童子身下毯子的紋飾等細節的刻畫亦細膩入微，顯然是一件精益求精的佳作。

未谷學派是清人桂馥所創立的學派。桂馥（1736~1805），字冬卉，號未谷，清曲阜人，此學派因其號而名。未谷學派潛心小學，長於文字訓詁，尤精於《說文》。桂馥認為，士不通經不足致用，而不明訓詁亦不足以通經。故他於許慎《說文》致力最久。著有《說文解字義證》五十卷，薈萃群書，力窮根柢，為其一生精力所在。

Elephant as an auspicious symbol of peace is a classic theme in traditional Chinese art, especially common in the Shoushan stone carvings of Qing Dynasty. The texture of this lot is pure and condensed, the color quaint and full, the shape of the instrument square and generous, and the color of the orange skin yellow and red all over. This lot was substantially worked in the round as a caparisoned elephant standing foursquare with its head turned backwards, a boy depicted dressed in loose robes and clambering atop the elephant, hands folding together, the elephant further harnessed with decorative trappings and detailed with naturalistically outlined wrinkles across the body, the stone of orange colour extensively accentuated with red patches.

The Wei Gu School was founded by Gui Fu, a scholar in Qing Dynasty. Gui Fu (1736-1805) was a known scholar from Qufu, Shandong Province, specialized in the study of Shuowen Jiezi ('Explaining Graphs and Analyzing Characters') - an early-2nd-century Chinese dictionary from the Han Dynasty. He is the author of 50 volumes of books analysing Shuowen Jiezi.



735

A YELLOW JADE 'TAOTIE' ARCHAISTIC VASE

H: 22 cm

NT\$ 1,800,000 - 3,000,000
HK\$ 459,000 - 765,000
US\$ 58,600 - 97,700
RMB 395,000 - 658,000

黃玉獸面銜環方壺

方壺以大塊玉料精磨而成，玉質白晳凝潤。壺方口，直頸，溜肩，腹深而垂鼓，方形。壺身為素面，偶有沁色，更顯古樸，也更好的展現出玉質的無瑕，正所謂「良玉不雕」。壺在頸肩部位凸出雕刻兩獸面紋飾，且獸口銜以玉環。瑞獸雙耳外撇，雙目凸出，寬鼻闊口，形像生動，栩栩如真。整件方壺模仿古代青銅器的的藝術造型，匠人以前代古物為藍本，制作諸多仿古器物，在追求形神肖似的同時，亦融入文人雅士的審美偏好，形成鮮明而獨特的時代風格，此品即為此類較好的例證之一。

This lot is made of a large scaled boulder of jade, the archaistic fanghu form with a rounded lower body rising from a spreading foot to a tapering square neck flanked by tubular handles of square section, the body cast in relief with classic taotie masks with jade ring in their mouths surrounded by inverted S-form spirals below a field of swirling waves, the handles and foot with leiwen.





Spring Equinox

YUNG CHEE-MUN

山水意境一向是古代文人生命理念的維繫，是人性的寫照，是心靈寄託的家園。近10年間，社會經歷風風雨雨，悲喜交集。容子敏選擇了「心遠地自偏」，潛心學習中國畫，承先啟後；其作品訊息是要將社會世俗的煩囂轉移到靜謐的心靈，把無形的精神境界以筆墨表現在有形的山水之中，藝術家喜愛遊歷名山大川，尋覓山水清音，放緩步伐細意觀察，悠然自得，將所觀所感，以攝影、速記、寫生紀錄下來，成為日後水墨創作的靈感。內心追求詩人杜甫的「水流心不競，雲在意俱遲」這樣的人生哲理。

作品《春分》是其是移情系列作品之一，畫中的風景有如人間仙境，暮色蒼茫、煙雨淒迷，然而又並非是一個渺無人煙、不存在的世外桃源，而是一個世人可以踏足的美景。描繪的是山丘間的飛瀑流泉，這也是他對「水」情有獨鍾的延續。藝術家認為山丘是既定的事物，另一特色是流水、瀑布隨處滿佈，容氏認為我們的世界被許多向上生長的物件包圍，如大廈、高山、樹木等，唯獨水是向下流，靜靜地為萬物提供養份，不與他物相爭，流水能穿透亂石，不受時間限制，靜靜地配合大自然的規律，是美，是永恆。我們活在急速的城市，也許需要緩下來，寄情於一刻的恬靜。

The artistic conception of the landscape has always been the part of the ancient literati's life philosophy. It is a portrayal of human nature and a homeland for the soul. In the past 10 years, the society has experienced ups and downs, encountering joy and sorrow. Rong Zimin chose the idea of "the heart is self-biased", concentrating on learning Chinese painting, and inheriting the tradition; the message of his works is to transfer the social mundane irritability to the quiet mind, and the invisible spiritual realm in the visible landscape. The artist loves traveling to the mountains and rivers, looking for the sounds of natural scenes, slowing down his pace for careful observation, leisurely documenting what he sees through photography and sketching, which later become the inspiration for his ink creation.

The work "Spring Equinox" is one of his Empath Series of works. The scenery in the painting is like a fairyland out of this world. However, it is not a secluded, non-existent paradise, but a beautiful place that the world can set foot on. It depicts the waterfalls between the hills, which is also a continuation of his love for "water". The artist believes that the hill is an established thing. Another feature is that the water and the waterfall are everywhere. Rong believes that our world is surrounded by many upward-growing objects, such as buildings, mountains, trees, etc., but the water is flowing downwards. Providing nutrients for all things quietly, not competing with other things. Flowing water can penetrate the rock without being subjected to time constraints, quietly matching the laws of nature. It is beautiful and eternal. We live in a fast-moving society, and we may need to slow down and express our feelings for a moment of silence.



736

YUNG CHEE-MUN(Hong Kong, b.1968)

Spring Equinox

2015
Ink and color on paper
70 x 70 cm
Signed *RONGZIMIN* in chinese
With three seals of the artist

PROVENANCE:
BLINK Gallery, Hong Kong

NT\$ 160,000 - 260,000
HK\$ 41,000 - 66,000
US\$ 5,200 - 8,500
RMB 35,000 - 57,000

容子敏

春分

2015
水墨 設色 紙本
70 x 70 cm
款識：容子敏畫
鈐印：容子敏（白文）、龍形（朱文）、高山流水（朱文）

來源：
齊亮畫廊，香港

737

A WHITE JADE 'DEER AND LINZHI' GROUP

Qing Dynasty (AD 1644 - 1911)
L: 2.7cm
W: 1.5 cm
H: 5.5 cm

NT\$ 160,000 - 280,000
HK\$ 41,000 - 71,000
US\$ 5,200 - 9,100
RMB 35,000 - 61,000

清 白玉雕鹿銜靈芝擺件



738

A CHENXIANGMU 'CHILONG' LOBBED VASE

Qing Dynasty (AD 1644 - 1911)
H: 27 cm
Weight: 435 g

NT\$ 160,000 - 280,000
HK\$ 41,000 - 71,000
US\$ 5,200 - 9,100
RMB 35,000 - 61,000

清 沉香螭龍瓜棱瓶

瓶以沉香木雕成，直口，長頸，鼓腹，腹下漸收，高束腰圈足，底足外撇。全器表面滿布凹凸的縱線，腹部更作立體的瓜棱裝飾，頸與腹部的交界處，則剔雕一只攀附的靈芝螭龍。全器造型特殊，用料大方，在沉香木的品類中實屬不可多得的精品。

This lot is of hexalobed form, the pear-shaped body divided into several lobes, rising from a concave base to a waisted neck and elegantly sweeping up to a straight rim, a chilong is delicately and vividly carved around the neck.





委託競投表格

委託競投表格須於拍賣24小時前送抵羅芙奧。競投表格可傳真至：

台北 電話：+886-2-2708 9868 傳真：+886-2-2708 8955
香港 電話：+852-2889 0859 傳真：+852-2889 0850

投標者資料
客戶編號（如有）
姓名
身份證字號
地址

郵碼
電話（住宅）
（辦公室）
傳真 電郵
簽名

（注意：本公司在取得閣下之簽名後方才接受競標；閣下所填報之姓名及地址資料，將會被列印在發票上，隨後將不能更改）

茲請求羅芙奧就下列拍賣品於下列競投價範圍內投標。
本人亦明白，羅芙奧為方便顧客而提供代為投標的服務，羅芙奧不因怠於投標而負任何責任。倘羅芙奧就同一項拍賣品收到相同競價之委託，以最先收到者優先辦理。
本人知悉如投標成功，本人應付之購買價款為最後之落槌價加上服務費，服務費依最後落槌價乘以服務費率得之。詳見業務原則規定第二條第四項之規定。（4a.買家支付每件拍品之服務費率：（1）買家除支付落槌價外，另須支付服務費予本公司，落槌價於新台幣參仟貳佰萬元以下者含參仟貳佰萬元以20%計算；（2）落槌價於新台幣參仟貳佰萬元以上者分為二級，其中新台幣參仟貳佰萬元以20%計算，超過新台幣參仟貳佰萬元之部份以12%計算。）
本競投，本人同意並遵守本目錄所載所有業務規則（特別是有限保證、不負其他瑕疵擔保等規定）。

| 拍賣品編號 (按數字順序) | 名 稱 | 競投價(新台幣) (服務費不計在內) |
|------------------|-----|-----------------------|
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

為確保所有投標均得以接受及拍賣品之送交不延誤，有意買家應向羅芙奧提供往來銀行或其他適當之參考資料，並予以授權羅芙奧得向銀行查證。該等資料應及時提供，以便在拍賣前著手處理。

銀行證明
銀行名稱
銀行地址

銀行帳戶名稱
銀行帳號
銀行聯絡者
銀行電話

拍 賣 名 稱：羅芙奧 2019 春季拍賣會
澄懷 — 古今人文藝術專場
拍 賣 編 號：TC1903
拍 賣 日 期：2019 年 6 月 1 日（星期六）下午 4:30
萬豪酒店
台北市中山區樂群二路 199 號 3 樓 博覽廳



羅芙奧股份有限公司 台北市106敦化南路二段76號15樓之2
15F-2, No. 76, Sec. 2, Dunhua S. Rd., Taipei 10683, Taiwan
Tel : +886 2 2708 9868 Fax : +886 2 2701 3306
ravenel.com
ravenelart.com.cn

ABSENTEE BID FORM

The absentee bid forms must be delivered to Ravenel at least 24 hours before the auction begins. The bid forms may be faxed to:

Taipei Tel: +886-2-2708 9868 Fax: +886-2-2708 8955
Hong Kong Tel: +852-2889 0859 Fax: +852-2889 0850

| | |
|------------------|-------|
| Bidder's Details | |
| Name | |
| ID number | |
| Address | |
| | |
| Post code | |
| Tel: (Daytime) | |
| (Evening) | |
| Fax | Email |
| Signature | |

(Notice: We must have your signature to execute this bid. Billing name and address should agree with your state or local sales tax exemption certificate. Invoice cannot be changed after they have be printed.)

It is requested hereby that Ravenel tenders the bid on my behalf for the following auction items within the bidding range described hereunder.

I understand that Ravenel provides such bid services for the convenience of customers and Ravenel shall not be held liable for any failure to execute a bid.

If Ravenel receives more than one commission of the same bid price with regard to a particular auction item, priority will be given to the person whose bid is first received.

I understand that if my bid is successful, I shall pay the final hammer price together with the buyer's premium and any applicable sales tax. The buyer's premium shall be calculated as 20% of the final hammer price (not applicable to wines). For detail please refer to Article 2, Section 4 of the Transaction Agreement to the Buyer. (4a. The service fee of each lot payable by the Buyer: (1) The Buyer should pay the hammer price and, in addition, buyer's premium to the Company. For hammer price below NT\$ 32,000,000 (inclusive), buyer's premium should be calculated at 20% of the hammer price; (2) For hammer price higher than NT\$ 32,000,000, the first NT\$ 32,000,000 should be calculated at 20% and the rest of the amount should be 12%.)

The bid shall be subjected to the Transaction Agreement prescribed in the catalogue. Please note especially the limited guarantee and exclusive warranties that may be provided for certain items.

PLEASE PRINT LEGIBLY


| Auction item number (in numerical order) | Title | Bid price (NT\$) (excluding Buyer's Premium) |
|---|-------|---|
| | | |
| | | |
| | | |
| | | |
| | | |

Interested buyers should provide Ravenel with their current bank and/or other relevant material to ensure all bids will be accepted and the delivery of the auction item will not be delayed, and authorize us to verify the provided informations with the bank. Kindly provide this information for processing in advance of the auction date.

Bank Reference Approval

| |
|---------------------|
| Name of the bank |
| Address of the bank |
| |
| |
| Name of the account |
| Account number |
| Contact of the bank |
| Tel. No. |

Auction RAVENEL SPRING AUCTION 2019
Sublimation of Essence : The Literati Sale
Date Saturday, June 1, 2019, 4:30 pm
Sale No. TC1903
Location Taipei Marriott Hotel
Address Grand Space, 3rd Floor, No. 199, Lequn 2nd Rd.,
Zhongshan Dist., Taipei



Ravenel Ltd.
15F-2, No. 76, Sec. 2, Dunhua S. Rd., Taipei 10683, Taiwan
Tel: +886 2 2708 9868 Fax: +886 2 2701 3306
ravenel.com
ravenelart.com.cn

業務規則

下述規則，為羅芙奧股份有限公司(下稱「本公司」)與賣家訂立合約，亦作為賣家之代理人與買家訂立合約之條款。準買家、買家及賣家務須細讀各項規則並完全同意遵守本業務規則。準買家、買家請特別留意第二條第5項，其對本公司之法律責任作了限定。

一、本業務規則所用詞彙之定義

在下列規定中，某些常用詞彙需加以解釋。此等詞彙定義如下：

- 「買家」：指本公司所接受之出價最高之自然人或法人。
- 「準買家」：指任何有意參加本公司舉辦拍賣之任何自然人或法人。
- 「賣家」：指將拍賣品獨家委託本公司於本公司舉辦之拍賣會參與拍賣之自然人或法人。
- 「拍賣品」：指交予本公司以供拍賣出售之物品，尤其在任何目錄內以任何編號描述之一項或多項物品。
- 「落槌價」：指本公司就某一拍賣品而接受之最高出價之價款。
- 「買家服務費」：指買家按落槌價之某一百分比而支付本公司之費用；收費率如第二條第4a項所列。
- 「底價」：指本公司與賣家協定之最低價格，拍賣品不能以低於該價之價格售出。
- 「膺品」：指拍賣品構成模仿，而模仿之原構想及其整體執行均具有欺詐意圖，以就拍賣品之作者、來歷、年代、時期、文化或來源進行欺騙，而對此等事項之正確描述並未在目錄之描述上反映出來，而拍賣品在拍賣當日之價值，遠低於按照目錄之描述所應有之價值。按此定義，任何拍賣品均不會因為有任何損壞及／或任何形式之修整（包括重新上漆）而成為膺品。
- 「保險值」：指本公司不時按其絕對決定權認為拍賣品所應購買之保險之價值（不論保險是否由本公司安排購買）。
- 「賣家服務費」：指賣家應支付本公司之費用。

二、買家

- 本公司作為賣家代理人
本公司作為賣家代理人之身分行事。除另行協定外，在本公司之拍賣中成功拍賣之物品，即產生賣家通過本公司之代理與買家達成之合約。
- 拍賣前
 - 鑑定物品
本公司鄭重建議，準買家應於拍賣進行之前親自鑑定其有興趣競投之物品。本公司就任何拍賣品及相關證明文件之真偽，均不對買家作任何保證。
 - 拍賣品狀況之重要注意事項
請準買家注意，在可能的範圍內，目錄中對於拍賣品特性上之描述，皆已提及顯著的損壞，惟不包括所有的缺陷、瑕疵與不完整。對任何拍賣品之描述亦不應視作表示其無經過重整或修理，亦不應視作對拍賣品狀態或保存情況的陳述或保證。在目錄中若有狀態陳述的缺乏或損害鑑定的缺乏，並不代表拍賣品是為良好狀態。本公司鄭重建議，準買家在拍賣進行之前，對於有興趣競投之拍賣品狀況應經由親自檢閱，不應依據目錄中的描述或陳述，因為任何在目錄中所列出的描述或陳述是為純粹本公司的主觀意見，並非提供聲明或擔保。準買家知悉並瞭解所有拍賣品均以「現狀」售出，本公司對於任何拍出的拍賣品狀態不作任何承諾或保證。
 - 符號表示
以下為本目錄所載符號之說明
 - 保證項目
拍賣品編號旁註有○符號者，表示賣家已取得本公司保證，可在一次或一連串拍賣中得到最低出售價格。此保證可由本公司、第三方或由本公司與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式做出。若保證拍賣品成功售出，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功時，則可能會產生虧損。若提供或參與保證之第三方成功競投保證拍賣品時，他們仍需支付全額的買家服務費。
 - 目錄說明
本公司於目錄或鑑定意見書內對任何拍賣品及其證書之作者、來歷、日期、年代、尺寸、材質、歸屬、真實性、出處、保存狀況或估計售價之陳述，或另行對此等方面之口頭或書面陳述，均僅屬意見之陳述，不應依據為確實事實之陳述。目錄圖示亦僅作為指引而已，不應作為任何拍賣項目之依據，藉以決定其顏色或色調，或揭示其缺陷。

拍賣價格之估計，不應依據為拍賣品會成功拍賣之價格或拍賣品作其他用途之價值陳述。

許多拍賣品基於其年代或性質，使其未能有完美之狀況，目錄內有些說明或鑑定意見書會提述拍賣品之損壞及／或修整資料。此等資料僅作為指引而已，如未有提述此等資料，亦不表示拍賣品並無缺陷或修整，如已提述特定缺陷，亦不表示並無其他缺陷。

- 買家之責任
有關拍賣品之狀況以及目錄說明所提述之事項，買家有責任自行查明並瞭解，並就拍賣品為自己獨立之判斷及評估，並確使自己感到滿意。
- 拍賣時
 - 估價
目錄內及拍賣當日所提供之美金等貨幣估價，僅為參考依據。本拍賣會須以新台幣結算，買家如須以新台幣之外其他貨幣繳付，須依拍賣日現場公佈之匯率，折合所繳付之等值貨幣計算。
 - 拒絕入場
拍賣於本公司之場地進行，或於本公司為拍賣而具有控制權之場地進行，本公司具有完全之決定權，可行使權利拒絕任何人進入拍賣場地或參與拍賣。
 - 競投之前作出登記
每一準買家在作出競投之前，必須填妥及簽署登記表格，並提供身分證明。準買家應注意，本公司通常會要求對買家作出信用核查。
 - 競投保證金
競投者，應在領取競投號牌前繳納競投保證金，競投保證金的金額由本公司在拍賣日前公佈。
 - 若競投者未支付競投保證金，本公司有權不接受其競投。若競投者未能購得拍賣品且對本公司無任何欠款則將無息退還保證金。
 - 若競投者成為買家，則本公司有權將此保證金自動轉化為已成交拍賣品購買款項之一部（包含落槌價、服務費或運費等相關費用），若尚有餘款須退回給買家；若買家無正當理由未於成功拍賣日期後七天內支付全部應支付之成交拍賣品購買款項（包含落槌價、服務費或運費等相關費用）予本公司，買家不得請求返還競投保證金。
- 競投者為買家
競投者將被視為買家而須承擔個人法律責任，除非登記時已經與本公司書面協定，競投者僅為第三人之代理人，且該第三人復為本公司所接受者。
- 委託競投
如準買家使用印於目錄說明之後之表格指示本公司代其競投，本公司將盡適當努力代其競投，但代為競投指示須於拍賣前送抵本公司。如本公司就某一拍賣品而收到多個委託競投之相等競投價，而在拍賣時此等競投價乃該拍賣品之最高競投價，則該拍賣品會歸其委託競投最先送抵本公司之人。委託競投之承擔受拍賣時之其他承諾所限，而拍賣進行之情況可能使本公司無法代為競投。由於此項承擔乃本公司為準買家按所述條款提供之免費服務，如未能按委託作出競投，本公司將不負任何法律責任。準買家如希望確保競投成功，應親自出席競投。
- 電話競投
如準買家於拍賣前與本公司作好安排，本公司將盡適當努力聯絡競投者，使其能以電話參與競投，但在任何情況下，如未能聯絡或無法參加電話競投，本公司對賣家或任何準買家均不負任何責任。
- 透過 Invaluable 進行網上競投
若準買家未能出席拍賣會，或可透過Invaluable網上競投服務於網上競投屬意拍品，而承擔買家獨立責任。此項服務乃免費及保密。有關透過 Invaluable 網上競投服務登記，進行網上競投之詳情，請參閱本公司網頁 ravenel.com。使用Invaluable網上競投服務之準買家須接受透過Invaluable網上競投服務進行即時網上競投之附加條款（可參閱網站），以及適用於該拍賣之業務規則所規範，本公司得隨時修改該業務規則。
- 匯率轉換顯示板
拍賣會中，本公司會使用匯率轉換顯示板。匯率轉換顯示板僅供參考，不論是顯示板所示之拍賣品編號或是新台幣競投價之相等外匯，其準確程度均可能會出現非本公司所能控制之誤差。買家因依賴匯率轉換顯示板（而非因以新台幣競投）所導致而蒙受之任何損失，本公司概不負責。

TRANSACTION AGREEMENT

- j. 錄映影像
- 在有些拍賣中會有影像投射，但其操作或會出現錯誤。不論影像是否與成功拍賣之拍賣品相配合，或是翻版影像之質素，本公司對買家均不負任何責任。
- k. 拍賣官之決定權
- 拍賣官具有絕對決定權，有權拒絕任何競投、以其決定之方式推動出價、將任何拍賣品撤回或分批、將任何兩件或多件拍賣品合併，以及如遇有誤差或爭議，將拍賣品重新拍賣。拍賣官會於拍賣開始前或於相關拍賣品競標前對注意事項作出通告，準買家須負責自行注意所有於拍賣會場發表之通告。建議使用即時網上競投服務參與競投的準買家，於拍賣開始前登入，以確保準買家得知拍賣開始前所作出之通告。
- l. 成功競投在拍賣官之決定權下，下槌即顯示對最高競投價之接受，亦即為賣家與買家合意依落槌價拍定拍賣品，視為成功拍賣合約之訂立。
4. 成功拍賣後
- a. 買家支付每件拍賣品之服務費費率
- (1) 買家除支付落槌價外，另須支付服務費予本公司，落槌價於新台幣參仟貳佰萬元以下者含參仟貳佰萬元以落槌價之20%計算。
- (2) 落槌價於新台幣參仟貳佰萬元以上者，採分為二階段計費，其中新台幣參仟貳佰萬元以落槌價之20%計算，超過新台幣參仟貳佰萬元之部份再以落槌價之12%，加總計算服務費金額。
- b. 稅項
- 買家應付予本公司之款項，如須另行支付貨物、服務稅或其他稅則時（不論由台灣政府或別處所徵收）。買家須負責按有關法律所規定之稅率及時間，自行繳付稅款。
- c. 付款
- 成功拍賣後，買家須向本公司提供其真實姓名及永久地址。如經本公司要求，買家亦須提供付款銀行之詳情，包含但不限於付款帳號。買家應於拍賣日期後七天內悉數支付應支付予本公司之款項（包含落槌價、服務費或運費等相關費用）。即使買家希望將拍賣品出口並需要（或可能需要）出口許可證，此一付款條件亦適用。買家如未向本公司支付所欠之全部款項，則不能取得拍賣品之所有權，即使本公司已將拍賣品交付予買家亦然。如支付予本公司之款項為新台幣以外之貨幣，須依拍賣日現場公佈之匯率（台灣銀行），並以本公司就此兌換率而發出之憑證為準。
- d. 領取已購拍賣品
- 除非本公司另有特別相反協定，否則本公司將暫時保留已成功拍賣之拍賣項目，直至欠本公司之款項已悉數支付為止。已購拍賣品在暫時保留期間，由成功拍賣日後起算七天將受保於本公司之保險，如屆時拍賣品已被領取，則受保至領取時為止。七天期滿後或自領取時起（以較早者為準），已購拍賣品之風險全由買家承擔。
- e. 介紹裝運及運輸公司
- 本公司之貨運部門在買家要求下，可為買家介紹運輸公司、安排付運及購買特定保險，但本公司在此方面不負任何法律責任。買家必須預先繳付運輸費用。
- f. 不付款或未有領取已購拍賣品之補救辦法
- 如買家並未在成功拍賣日後起算七天內付款，本公司即有權行使下述一項或多項權利或補救辦法：
- (1) 在成功拍賣日後起算超過七天仍未付款，則按不超過台灣銀行基本放款利率加收10%之年利率收取整筆欠款之利息。此外本公司可同時按日收取依成交價（含落槌價、服務費）1%計算之懲罰性違約金。本公司亦得自行選擇將買家未付之款項，用以抵銷本公司或其他關係企業在任何其他交易中欠下買家之款項，買家絕無異議。
- (2) 對任何屬於買家所有而因任何目的(包含但不限於其他交易)而由本公司管有之已購拍賣品行使留置權，並在給予買家有關其未付之欠繳之十四天通知後，安排將該物品出售並將收益用以清償該未付之欠款。
- (3) 如買家因多項不同之交易而欠下本公司數筆款項，將所付之款項用以清償已購拍賣品就任何特定交易而欠下之任何款項，而不論買家是否指示用以清償該筆款項。
- (4) 在將來的任何拍賣中，拒絕買家作出或由他人代其作出之競投，或在接受其任何競投之前先收取買家一筆競投保證金。如買家未有在三十五天內付款，本公司除上述辦法外，另有權為下述一項或多項權利或補救辦法：

- (a) 代賣家針對買家進行法律程序，以追討整筆欠款，連同此項以悉數賠償為基準之法律程序訴訟費。
- (b) 取消同一次或任何其他拍賣中買家競投得之拍賣品或任何其他售予買家之拍賣品交易。
- (c) 安排將拍賣品公開或私下重售，如重售所得價格較低，就差額連同因買家未有付款而引致之任何費用一併向買家索償。
- g. 未有領取已購拍賣品
- 如已購得之拍賣品未有在成功拍賣日後起算七天內領取，則不論是否已付款，本公司將安排貯存事宜，費用由買家承擔。而買家在付清所引起之貯存、搬運、運輸、保險及任何其他費用，連同欠本公司之所有其他款項後，方可領取已購拍賣品項目。
- h. 出口許可證
- 除本公司另有書面同意外，買家希望申請出口許可證，並不影響買家在成功拍賣日後起算七天內付款之責任，亦不影響本公司對延遲付款收取利息之權利。
- 如買家要求本公司代為申請出口許可證，本公司有權向其收取與此項申請有關之款項及零碎開支連同任何有關之稅則。
- 如買家不需要出口許可證而作出付款，本公司並無責任退還買家因此而引致之任何利息或其他開支。
5. 本公司之法律責任
- 本公司僅在第二條第6項所列之情況下，得退還款項予買家。除此之外，不論賣家或本公司，或本公司任何僱員或代理人，對任何拍賣品之作者、來歷、日期、年代、歸屬、真實性或出處之陳述，或任何其他說明之誤差，任何拍賣品之任何瑕疵或缺陷，均不負有任何責任。賣家、本公司、本公司之僱員或代理人，不論是明示或暗示均無就任何拍賣品作出任何保證。任何種類之任何擔保，均不包含在本條之內。
6. 膺品/贓物之退款
- 本公司之拍賣品，經本公司書面認可之專業鑑定機構出具鑑定報告證實為膺品、贓物或涉及不法情事者，則交易將取消，已付之款項於交付賣家前將退還予買家。但如：
- a. 在拍賣日發出之目錄說明或拍賣場通告符合當時學者或專家普遍接納之意見，或清楚表明有抵觸當時學者或專家普遍接納之意見。
- b. 或證明拍賣品為膺品或贓物之方法，只是一種在目錄出版前仍未普遍獲接納使用之科學程序，或是一種在拍賣日仍屬昂貴得不合理或並不實際或很可能會對拍賣品造成損壞之程序，則本公司無論如何並無責任退還任何款項。此外，買家只在滿足下述條件下方可獲得退款：
- (1) 買家必須在拍賣日起十日內以書面通知本公司，說明買家認為有關拍賣品乃膺品或贓物之詳細理由及證據。
- (2) 且買家需於書面通知後十四天內將拍賣品送還本公司，而其狀況應維持與拍賣當日相同，不得有任何損壞。
- (3) 送還拍賣品後，買家須盡快出示證據，足以使本公司確信拍賣品乃膺品或贓物(本公司保有最終及不可異議之決定權)，買家並可將拍賣品之完整所有權及相關權利轉讓予本公司，而與任何第三人之索償無涉。在任何情況下，本公司均毋須向買家支付多於買家就有關拍賣品而支付之款項，而買家亦不能索取利息。
- 本擔保之利益不能轉讓，完全屬於拍賣品成功拍賣時獲本公司發給正本發票之買家所有(該買家名稱被記載於發票上)，該名買家並須自拍賣後一直保持拍賣品擁有人之身分，而且並無將拍賣品之任何利益讓予任何第三人。本公司有權依據任何科學程序或其他程序確定拍賣品並非膺品或贓物，不論該程序在拍賣當日是否已使用或已在使用，如本公司驗證拍賣品是否屬於膺品或贓物結果與買家出示證據相衝突者，應以本公司驗證結果為準。

賣方業務規則請參閱羅芙奧網站

<http://ravenel.com>

<http://ravenelart.com.cn>

The following provisions are entered into by and between Ravenel Ltd., as the auctioneer, (hereinafter referred to as the "Company"),and the Seller (hereinafter referred to as the "Seller"). This Agreement is also entered into by and between the Company as the agent of the Seller and the Buyer (hereinafter the "Buyer"). The Prospective Buyer, the Buyer and the Seller must carefully review and completely agree all provisions hereunder and any revisions from time to time. The Prospective Buyer, the Buyer should pay special attention to Article 2, Section 5 which provides limitations as to the legal responsibilities of the Company.

ARTICLE 1.DEFINITION

Some of the phrases commonly seen herein are defined as follows:

- "The Buyer" shall mean highest bidder accepted by the Company.
- "The Prospective Buyer" shall mean any potential bidder willing to attend the auction sale hosted by the Company.
- "The Seller" shall mean the Seller who provides the Lot and agrees to appoint the Company as its exclusive agent to sell the Lot at the Auction and participate, and cooperate, in exhibitions prior to the Auction if so required by the Company.
- "The Lot" shall mean the item delivered to the Company to be sold in an auction, especially the single or multiple pieces of items numbered in the catalogue.
- "Hammer price" shall mean the highest bid with respect to one particular Lot accepted by the auctioning party.
- The " Buyer's Premium" shall mean the fee based on a certain percentage of the Hammer price paid to the Company by the Buyer; the percentage shall be as prescribed in Article 2, Section 4a.
- "The Reserve Price" shall mean the lowest price agreed by the Company and Seller. The Lot cannot be sold at a price lower than such price.
- "Counterfeit" shall mean the Lot constitutes imitation and the original concept of the imitation and its overall execution result in fraud to cause deception in connection with the author, history, year, age, culture or origin of the Lot, for which the accurate description is not reflected in the catalogue and the value of the Lot on the auction day is far less than the value it should have according to the description in the catalogue. Therefore, no auction item will become a counterfeit as a result of any damage and/or any repairing in any manner (including repaints).
- "Insured amount" shall mean the value of the insurance purchased for the Lot which the Company considers necessary under its absolute power from time to time (regardless whether such insurance is purchased by the Company).
- The "Seller Service Fee" shall mean the fee is paid to the Company by the Seller.

ARTICLE 2.THE BUYER

- The Company as the Agent of the Seller
The Company, shall act as the agent of the Seller. Except otherwise provided, items successfully sold in the auction held by the Company shall be bound by the agreement made by and between the Seller, through the agency of the Company, and the Buyer.
- Prior to the Auction
 - Authentication
We strongly recommend that the Prospective Buyers conduct their own authentication for the items they are interested in bidding prior to the auction. The Company provides no guarantee to the Buyer including but without limitations whether the Lot is a counterfeit or the authentication of the Lot and related certificates.
 - Important Notice
Attention, the Prospective Buyers: As far as possible, the descriptions of auction items will mention obvious defects of the items; however, they do not necessarily include all flaws, defects, or incomplete aspects. The description of the auction items also do not imply and guarantee that the items have not gone through readjustment or repair or allude anything about the current state or storage conditions of the items. Any omission in the catalogue description regarding the current condition or the appraisal of defects in the items by no means represent that those items are in good condition, function normally. We strongly recommend the Prospective Buyers shall personally view the items for which they plan to bid before the auction. Any description in the catalogue or any statement provided by the Company is purely the Company's subjective opinion and not a statement of fact, not for representations or warranties. The Prospective Buyer completely understands and acknowledges that all of the items on auction are being sold in "as is" condition. The Company does not provide any representation or guarantee as to the condition of any of the items.
 - Symbol Key
The following key explains the symbol you may see inside this catalogue.
 - Guaranteed Property
The Seller of the Lots with this symbol next to the Lot number has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by the Company, by a third party or jointly by the Company and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed Lot is sold successfully and may incur a loss if the sale is not successful. If third parties providing or participating in a guarantee is the successful bidder for the guaranteed Lot, they should be required to pay the full Buyer's Premium.
 - Catalogue Explanations
Any statement of the author, history, date, year, size, material, ownership, authenticity, origin, condition of preservation or estimated selling price of any of the Lot and certificates thereof shown in the catalogue or the authentication opinion made by the Company, or any other verbal or written statements made separately shall be solely statements of opinions

and shall not be deemed the basis for the statements of actual fact. The photographs shown in the catalogue shall serve as reference only and shall not be deemed as the basis for determining the color or tone of any Lots or disclosure of the defects of such item. The estimates of the auction price shall not be deemed the price at which such item will be successfully sold or the statement of the value of the item for other purposes. Many Lots fail to maintain their perfect condition because of time and other environmental factors. Some of the explanations in the catalogue or the authentication opinions will state defects and/or the repair background of the Lots. Such information is meant for reference only. Missing information in the statements does not mean the Lot has no defects or has not been repaired. Any statement of one particular defect does not mean there is no any other defect.

e. Responsibility of the Buyer

The Buyer is responsible for clarifying and satisfying himself about the condition of the items and any related matters stated in the catalogue descriptions and making his/her/its own judgment or estimation independently regarding the Lots.ing his/her own judgment or estimation independently regarding the Lots.

3. In the Auction

a. Estimates

The prices in US dollars or other currencies reproduced in the auction and this catalogue are for reference only. The Buyer is requested to pay by New Taiwan dollars or other foreign currencies in its equivalency based on the exchange rate announced by the Company on the day of auction.

b. Refusal of Admission

The auction is held at the premises of the Company or any location where the Company has control of for the auction. The Company has full discretion to exercise the right to refuse entry to the premises for the auction or to prevent participation in the auction.

c. Registration Prior to the Bidding

Prospective Buyers must fill in and sign the registration forms prior to the bidding and provide personal identification. Prospective Buyers should also note that the Company may request to conduct credit checks against Buyers.

d. The Bidding Deposit

The bidder shall pay the bidding deposit before receiving the bidding number. The Company will announce the amount of the bidding deposit before the auction day.

(1) If the bidder fails to pay the bidding deposit in advance, the Company has the right to refuse the bid. If the bidder is not able to purchase any Lot and has no outstanding debts to the Company, the Company will return the bidding deposit to the bidder.

(2) If the bidder becomes the Buyer, the Company has the right to transfer the bidding deposit into the payment (including but without limitation, Hammer price, Buyer's Premium, Costs and expenses for shipping and related costs) of the Lot for which transaction is concluded. And the Company will return the balance of the deposit to the Buyer (if any). If the Buyer ,without any good cause, fails to pay any and all payment (including but without limitation, Hammer price, Buyer's Premium, Costs and expenses for shipping and related costs) of the Lot to the Company within 7 days after the auction date ,the Buyer shall not claim for the return of the bidding deposit.

e. The Bidder is the Buyer

Unless a written agreement has been made upon registration that the bidder will be the agent who acts on behalf of a third person and such third person is accepted by the Company, the bidder will be deemed as the Buyer who will bear individual legal responsibilities.

f. Commission Bids

The Company will make the proper effort to bid for the Prospective Buyers who instruct us to bid on their behalf by using the provided forms attached to the explanations of the catalogue; however, bid commission instructions must be delivered to the Company prior to the auction. If the Company receives several commission bids for one particular item, with all bid prices being equal and of the highest bid price at the auction, priority shall be given to the Buyer whose bid commission is delivered to the Company first. Commission bids are subject to auction conditions. The situation at the auction may prevent the Company from making the bid as commissioned. This is a free service provided by the Company to the Prospective Buyers pursuant to the provisions prescribed. The Company will not be held legally liable if it fails to make the bid as commissioned. The Prospective Buyers should attend the auction in person if they wish to ensure a successful bid.

g. Bid by Phone

The Company will make proper effort to contact the bidder so he/she can participate in the auction by phone if the Prospective Buyer make arrangements with the Company prior to the auction. However, the Company will bear no responsibilities to the Seller or any prospective Buyer if no contact is made or any failure to participate in the auction by phone under any circumstances.

h. Online Bids via Invaluable

If the bidder cannot attend the auction, it may be possible to bid online via Invaluable for preferred Lots to bear individual buyer's responsibilities. This service is free and confidential. For information about registering to bid via Invaluable, please refer to Ravenel.com. The Bidders using the Invaluable online bidding service are subject to the additional terms and conditions for online bidding via Invaluable, which can be viewed at Ravenel.com and be revised by the Company from time to time.

i. Exchange Rate Conversion Board

There will be an exchange rate conversion board operating in auctions. Nonetheless, the auction will still be conducted in NT dollars. The exchange rate conversion board is not absolutely reliable and for the reference only. The accuracy of either the Lot numbering shown on the board or the equivalent of the bid price in any foreign currency is not within the control of the Company. The Company will not be responsible for any losses caused by the reliance of the Buyer on the exchange rate conversion board.

- j. Recorded Images
There is image projection in some auctions; however, errors may occur during the operation. The Company is not liable for the color accuracy of the reproduced image and whether the projected image corresponds to the item being auctioned.
- k. Determining Power of the Auctioneer
The auctioneer has the absolute power to reject any bid, push for bids at his/her discretion, withdraw any auction items, separate or combine two or more auction items, and if there is any error or dispute, re-auction the items. If the auctioneer announces the points for attention before the auction or the bidding, the Prospective Buyers shall pay attention for any announcement as its own responsibility. We recommend the Prospective Buyers using Online Bids Services to log in the system prior to the commencement of the auction, to ensure the timely awareness of any notices or announcements made prior to the auction.
- l. Successful Bids
Under the discretion of the auctioneer, the fall of the hammer indicates the acceptance of the highest bid price, i.e., the Seller and the Buyer enter into a successful auction agreement on Hammer Price.
4. Following the Auction
- a. The Buyer's Premium of Each Lot
- (1) The Buyer should pay the hammer price and, in addition, the Buyer's Premium to the Company. For hammer price below NT\$ 32,000,000 (inclusive), the Buyer's Premium should be calculated at 20% of the hammer price.
- (2) For hammer price higher than NT\$ 32,000,000, total amount of the Buyer's Premium should be that the first NT\$ 32,000,000 of the hammer price should be calculated at 20% and the rest of the amount of the hammer price should be calculated at 12% of the hammer price.
- b. Taxes
All the payments payable by the Buyer to the Company do not include any commodity or service taxes or any other value added taxes (whether imposed by the Taiwanese government or elsewhere). The Buyer should be responsible for paying any applicable taxes as required by the law.
- c. Payment
The Buyer should provide his/her/its true name and permanent address to the Company upon the successful bid. Relevant bank information, including but without limitations the payment account, should also be provided upon the company request. All payments due (including the hammer price, the Buyer's Premium and any freights or other expenses) should be paid within 7 days following the auction date. The aforesaid provision also applies if the Buyer intends to export the Lot and (may) need the export permit.
If the Buyer fails to pay to the Company all the payments due, the Buyer will not acquire the ownership of the Lot even if the Company has delivered such item to the Buyer. If the payment to the Company are made in any currency other than NT dollars, the exchange rate of the payments to the Company should be the exchange rate reported by the Bank of Taiwan to the Company on the auction date and should be based on the certificates issued by the Company according to such exchange rate.
- d. Collection of the Lot Sold
Unless otherwise agreed by the Company, the Company will hold temporarily the successfully sold Lots until all payments to the Company are made in full. The Lot will be covered by the insurance of the Company from the auction date for 7 days during the temporary holding period. The insurance coverage will terminate upon earlier collection of such item. The Buyer should be responsible for all risks following expiration of the said 7-day period or the collection (whichever is the earlier).
- e. Referral of Packaging or Transportation Companies
The shipping department of the Company may introduce the forwarder, assist in the arrangement of delivery, or purchase particular insurance upon the Buyer's request. The Company will not be held liable for any legal responsibilities in this regard. And the Buyer shall prepay the freight charges. Costs and expenses for shipping and insurance shall be paid in advance.
- f. Remedies for Non-Payment or Non-Collection of Items Sold
The Company is entitled to exercise one or more of the following rights or remedies if the Buyer fails to make payment within 7 days following the auction date:
- (1) An interest at the annual rate of no higher than 10% plus the base interest rate of Bank of Taiwan will be imposed on all of the payment due if payment is not made within 7 days following the auction date. Besides, we have the right of charging also 1% selling price (including of hammer price and Buyer's Premium) multiplied by the number of delayed days as punitive damagefine for the default. The payment to be made by the Buyer may offset any payment owed by the Company or its subsidiaries to the Buyer for any other transactions upon the Company's sole decision.
- (2) To exercise lien of any items owned by the Buyer and held by the Company for any purpose including but without limitations other transactions. The Company may arrange to sell such items after serving a 14-day notice to the Buyer about his/hers/its non-payment. The proceeds shall make up for the payment due.
- (3) If the Buyer owes the Company several payments as a result of different transactions, the payments will set-off any payments due in any particular transaction, regardless of whether the Buyer specifies to setoff such payments.
- (4) Refuse the Buyer to make, or to make on behalf of others, bids in any future auctions and/or to require a bidding deposit from the Buyer before accepting any future bids from him/her/it. If the Buyer fails to make payment within 35 days, the Company is entitled to exercise one or more of the following rights in addition to the aforementioned:
- (a) To bring legal proceedings against the Buyer on behalf of the Seller to claim the entire payment due and the legal fees and attorney fees resulting from such proceeding based on a total claim.
- (b) Cancel the transaction of Lots bid by the Buyer or any other auction items sold to the Buyer at the same or any other auctions.
- (c) To arrange a public or private re-sale of the Lot. If the re-selling price is lower, the difference will be claimed against the Buyer together with any cost incurred as a result of the non-payment by the Buyer.

- g. No Collection of the Lot Sold
The Company will arrange for the storage of the Lot if such item sold is not collected within 7 days following the successful auction, regardless of payment. Such storage cost will be borne by the Buyer. Only when the storage, handling, shipping, insurance cost and any other expenses together with any other payments due to the Company are paid in full can the sold Lot be collected.
- h. Export Permit
Except where otherwise agreed in writing by the Company, the fact that the Buyer's wishes to apply for an export permit does not affect the Buyer's responsibility to make the payments in 7 days following the auction date; nor does it affect the Company's right to impose interest on delayed payments.
If the Buyer requests that the Company applies for the export permit on his/hers/its behalf, the Company is entitled to collect monies made in connection with such an application and any miscellaneous expenses together with any relevant value added taxes.
If the Buyer makes the payment regardless of the fact that an export permit is needed, the Company is not responsible for returning to the Buyer any interest or other expenses incurred therefrom.
5. The Legal Responsibility of the Company
The Company is responsible for returning payment to the Buyer pursuant to Article 2, Section 6. Otherwise, whether the Buyer, the Company, any employees or agents of the Company will not be held liable for any statements of the author, history, date, year, ownership, authenticity or origin of any auction item or any errors with respect to any explanations and any flaws or defects of any auction item. The Seller, the Company, the employees or the agents of the Company make no guarantee impliedly or explicitly with respect to any auction items. Any warranty of any kind shall not be included herein.
6. Return of Payments for Counterfeits or stolen goods
The transaction will be cancelled and payments made before remit to the Seller will be returned to the Buyer if the Lot of the Company is confirmed to be a counterfeit or stolen goods, or involved in obvious illegality by the professional appraisal party agreed and recognized by the Company in writing. However, if:
- a. The catalogue explanations or the notice at the auction distributed on the auction day corresponds to the opinions generally accepted by the academic or professional fields or explicitly indicates it conflicts with the opinions generally accepted by the academic or professional fields.
- b. Or the method used to prove that the Lot is a counterfeit or stolen goods is a scientific procedure not generally accepted for use before the publication of the catalogue or a procedure unreasonably expensive on the day of the auction, or impractical, or may cause damage to the Lot; the Company is not liable for the return of any payment under any circumstances. In addition, the Buyer's payment can only be refunded when the following terms are met:
- (1) The Buyer must notify the Company in writing within 10 days following the auction day that he/she considers the relevant auction item a counterfeit or stolen goods.
- (2) The Buyer must return the Lot to the Company within the following 14 days and the condition of the item must be the same as on the auction day without any damage.
- (3) Upon returning the Lot, the Buyer must present evidence as soon as possible to convince the Company that the Lot is a counterfeit or stolen goods (The Company has the final and sole discretion and decision and such decision shall not be objected in this regard). The Buyer may also assign the good ownership of the Lot to the Company, which shall not concern any third party claim. Under no circumstances is it necessary for the Company to pay the Buyer an amount more than what the Buyer pays in connection with the Lot and the Buyer cannot claim interests.
- The interests of the warranty cannot be assigned and belong solely to the Buyer who receives the original invoice on which such Buyer's name is recorded from the Company when the Lot is sold. Such Buyers shall remain the owner of the auction Lot and cannot assign any interest of the Lot to any other person. The Company is entitled to ascertain that the Lot is not a counterfeit or stolen goods based on a scientific procedure or any other procedure, regardless of whether such procedure is being used on the day of the auction. If the result of appraising and verifying whether the Lot is a counterfeit or stolen goods by the Company conflicts with the evidence provided by the Buyer, the Company's said result shall prevail over the evidence provided by the Buyer.

Please refer to our website for seller's Transaction Agreement.
<http://ravenel.com>
<http://ravenelart.com.cn>



CHRONOLOGY

中國歷代年表

| | | |
|-------|---------------------------------|--------------------------------|
| 新石器時代 | NEOLITHIC | 10th - early 1st millennium BC |
| 商 | SHANG DYNASTY | 16th Century - C. 1050 BC |
| 周 | ZHOU DYNASTY | C. 1050 - 221 BC |
| 秦 | QIN DYNASTY | 221 - 206 BC |
| 漢 | HAN DYNASTY | 206 BC - AD 220 |
| 三國 | THREE KINGDOMS | AD 220 - 265 |
| 晉 | JIN DYNASTY | AD 265 - 420 |
| 南北朝 | SOUTHERN AND NORTHERN DYNASTIES | AD 420 - 589 |
| 隋 | SUI DYNASTY | AD 581 - 618 |
| 唐 | TANG DYNASTY | AD 618 - 907 |
| 五代 | FIVE DYNASTIES | AD 907 - 960 |
| 遼 | LIAO DYNASTY | AD 907 - 1125 |
| 宋 | SONG DYNASTY | AD 960 - 1279 |
| 北宋 | Northern Song | AD 960 - 1127 |
| 南宋 | Southern Song | AD 1127 - 1279 |
| 西夏 | XIXIA DYNASTY | AD 1038 - 1227 |
| 金 | JIN DYNASTY | AD 1115 - 1234 |
| 元 | YUAN DYNASTY | AD 1279 - 1368 |
| 明 | MING DYNASTY | AD 1368 - 1644 |
| 洪武 | Hongwu | AD 1368 - 1398 |
| 建文 | Jianwen | AD 1399 - 1402 |
| 永樂 | Yongle | AD 1403 - 1424 |
| 洪熙 | Hongxi | AD 1425 |
| 宣德 | Xuande | AD 1426 - 1435 |
| 正統 | Zhengtong | AD 1436 - 1449 |
| 景泰 | Jingtai | AD 1450 - 1456 |
| 天順 | Tianshun | AD 1457 - 1464 |
| 成化 | Chenghua | AD 1465 - 1487 |
| 弘治 | Hongzhi | AD 1488 - 1505 |
| 正德 | Zhengde | AD 1506 - 1521 |
| 嘉靖 | Jiajing | AD 1522 - 1566 |
| 隆慶 | Longqing | AD 1567 - 1572 |
| 萬曆 | Wanli | AD 1573 - 1619 |
| 泰昌 | Taichang | AD 1620 |
| 天啟 | Tianqi | AD 1621 - 1627 |
| 崇禎 | Chongzhen | AD 1628 - 1644 |
| 清 | QING DYNASTY | AD 1644 - 1911 |
| 順治 | Shunzhi | AD 1644 - 1661 |
| 康熙 | Kangxi | AD 1662 - 1722 |
| 雍正 | Yongzheng | AD 1723 - 1735 |
| 乾隆 | Qianlong | AD 1736 - 1795 |
| 嘉慶 | Jiaqing | AD 1796 - 1820 |
| 道光 | Daoguang | AD 1821 - 1850 |
| 咸豐 | Xianfeng | AD 1851 - 1861 |
| 同治 | Tongzhi | AD 1862 - 1874 |
| 光緒 | Guangxu | AD 1875 - 1908 |
| 宣統 | Xuan tong | AD 1909 - 1911 |



