

CHINESE ARCHAIC JADES FROM  
THE YANGDETANG COLLECTION PART II

養德堂珍藏中國古玉器（二）

Hong Kong, 28 November 2018 | 香港 2018 年 11 月 28 日



CHRISTIE'S 佳士得



# SPECIALISTS AND SERVICES FOR THIS AUCTION

## SPECIALISTS & LIAISON



Pola Antebi



Chi Fan Tsang



Ruben Lien



Liang-Lin Chen



Shereese Tong



Joan Ho



Timothy Lai



Dai Dai



Felix Pei

## CHINESE CERAMICS AND WORKS OF ART

### HONG KONG

Pola Antebi,  
International Director  
Tel: +852 2978 9950  
Chi Fan Tsang,  
Specialist Head of  
Department  
Tel: +852 2978 9954  
Ruben Lien, Senior Specialist  
Tel: +852 2978 6735  
Liang-Lin Chen,  
Specialist Head of Sale  
Tel: +852 2978 6725  
Shereese Tong  
Specialist  
Tel: +852 2978 6733  
Joan Ho  
Tel: +852 2978 6810  
Timothy Lai  
Tel: +852 2978 9943  
Fax: +852 2973 0521

### BEIJING

Dai Dai, Senior Specialist  
Felix Pei, Specialist  
Tel: +86 (0) 10 8583 1766  
Fax: +86 (0) 10 8572 7901

### SALE CO-ORDINATORS

Stephenie Tsoi  
stsoi@christies.com  
Tel: +852 2978 9955  
Priscilla Kong  
pkong@christies.com  
Tel: +852 2978 9958  
Fax: +852 2973 0521

### REGIONAL MANAGING DIRECTOR

Nicole Wright  
Tel: +852 2978 9952  
Fax: +852 2525 8157

### HEAD OF SALE MANAGEMENT

Yanie Choi  
Tel: +852 2978 9936  
Fax: +852 2973 0087

## SERVICES

### WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE

Tel: +852 2978 9910  
Email: bidsasia@christies.com

### PADDLE REGISTRATION

Tel: +852 2760 1766  
Email: registrationasia@christies.com

### AUCTION RESULTS

HK: +852 2760 1766  
UK: +44 (0)20 7627 2707  
US: +1 212 703 8080  
Internet: www.christies.com

### CATALOGUES ONLINE

Lotfinder®  
Internet: www.christies.com

### CLIENT SERVICES

Tel: +852 2760 1766  
Email: infoasia@christies.com

### POST-SALE SERVICES

Tel: +852 2760 1766  
Email: postsaleasia@christies.com

www.christies.com

## EMAIL

For general enquiries about this auction, emails should be addressed to the Sale Co-ordinator(s).

# CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II

## 養德堂珍藏中國古玉器（二）

WEDNESDAY 28 NOVEMBER 2018 • 2018年11月28日（星期三）

### AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **YUHUAN-16264**  
在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為**玉環-16264**。

### CONDITIONS OF SALE · BUYING AT CHRISTIE'S 業務規定 · 買方須知

This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale · Buying at Christie's and reserves of the lots. [400]  
此次拍賣受限於重要通知及目錄編列方法之說明、業務規定、買方須知及拍品底價。[400]

### ENQUIRIES · 查詢

HK 香港：+852 2760 1766  
UK 英國：+44 (0)20 7627 2707  
US 美國：+1 212 703 8080

### AUCTION · 拍賣

Wednesday 28 November • 11月28日（星期三）  
10.30am (Lots 2701-2783) • 上午10.30（拍賣品編號2701-2783）  
Location: Grand Hall, Hong Kong Convention and Exhibition Centre, No.1 Expo Drive, Wanchai, Hong Kong  
地點：香港灣仔博覽道1號香港會議展覽中心大會堂  
Tel 電話：+852 2760 1766 • Fax 傳真：+852 2760 1767

### VIEWING · 預展

#### HONG KONG, Hong Kong Convention and Exhibition Centre

#### 香港，香港會議展覽中心

Friday, 23 November • 11月23日（星期五）  
10.30am – 8.00pm  
Saturday – Tuesday, 24 – 27 November • 11月24至27日（星期六至二）  
10.30am – 6.30pm

### HIGHLIGHTS PREVIEW · 精選拍品預展

#### TAIPEI, Taipei Marriott Hotel

#### 台北，台北萬豪酒店

Saturday – Sunday, 10 – 11 November • 11月10至11日（星期六至日）  
11.00am – 6.00pm

### AUCTIONEER · 拍賣官

Leila de Vos Van Steenwijk

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request – please refer to the Important Notices at the back of the catalogue for further information.  
敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

We may convert and display in our catalogues the HK\$ **estimates** in US\$. This is for the convenience of our clients only and is not binding in any way. The rate of exchange is fixed at the latest practical date prior to the printing of the catalogue and may change by the time of the sale. 我們可將港元估價轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

Scan to view auctions details  
掃描以瀏覽拍賣詳情



Christie's Hong Kong Autumn Auctions Microsite  
佳士得香港秋季拍賣網站

CHRISTIE'S  LIVE  
Bid live in Christie's salerooms worldwide

christies.com

CHRISTIE'S 佳士得

養德堂

集考  
心波



# 前言

曾志芬

# FOREWORD

Chi Fan Tsang

佳士得非常榮幸能於今年秋季呈現「養德堂藏中國古玉器（二）」專拍，再次為古玉收藏界掀起熱潮。第一次專拍已然證明楊俊雄醫師及其顧問張偉華先生的眼光被業界及學術界支持肯定。此次的拍品，再度經過細心挑選，來源大約分成三部分：大部分拍品參加過台北故宮「羣玉別藏」95年、99年展覽，特請鄧淑蘋女士參考最新資料重新修正部分藏品年代與品名，以求精確；第二部分12件拍品，於1999年之前購自「一言堂」珍藏，並委請吳棠海先生整理並提供出版於震旦藝術博物館的「玉器發展史系列」資料；第三部分4件拍品，出自「金華堂」舊藏（張偉華先生亦為「金華堂」玉器收藏顧問），並參加過99年台北故宮「羣玉別藏」續集展覽，後蒙金華堂主割愛，而由「養德堂」珍藏至今。由於鄧女士近期忙於寫書及出版論文集，此次專拍之引文，由其推薦之北京故宮徐琳女士親自到香港逐件過目審視之後，再擬題撰寫。

此次拍品精彩紛呈，囊括了文化期至東漢三千多年歷史的作品，其中尤以戰、漢時期的作品更為突出，如封面拍品2756號戰漢早期的玉鏤空龍紋環，不但玉質極好，雕琢工藝之精、紋飾設計之妙，令人嘆為觀止，盡顯中國古玉的迷人魅力，也為養德堂古玉專拍中的精雕細琢，再次完美呈現。

Christie's is honored to offer Part II of *The Yangdetang Collection of Chinese Archaic Jades* this autumn. We hope this collection will bring further excitement to our collectors. The reception of Part I is testament to the connoisseurship of the late collector, Dr. Yang Chun-hsiung and his advisor Mr. Chang Wei-Hwa. The items in the current sale have again been meticulously selected, and can be roughly divided into three groupings: the majority of the first group have been exhibited in the Taipei National Palace Museum, in *Collector's Exhibition of Archaic Jades* in 1995 and 1999, some of which have been re-dated by Ms. Teng Shu-p'ing to reflect the latest research in this area; the 12 items in the second group were acquired from the E Yuan Tang Collection before 1999, and have been annotated and published by Mr. Wu Tarn-g-hae in his series of volumes on archaic jades; the 4 items in the third group came from the Chinhuatang Collection (also advised by Mr. Chang Wei-Hwa), also exhibited in *Collector's Exhibition of Archaic Jades* in 1999, and subsequently entered the Yangdetang Collection. As Ms. Teng has been preoccupied with the publication of her own anthology, she has recommended Ms. Xu Lin of Beijing Palace Museum to write the introduction of the current catalogue. Ms. Xu made a special trip to Hong Kong to examine the collection piece by piece, before deciding on the title of her well researched essay.

This sale includes jades from the pre-historic periods to the Eastern Han Dynasty, spanning more than 3000 years. There are many wonderful examples in the collection, in particular those from the Warring States and Han periods. The cover lot, lot 2756, for example, a pierced jade 'dragon' *huan*, not only is made with the finest quality white jade, but displays a level of technical mastery and sophistication in design that is simply astounding. It encapsulates the allure of Chinese archaic jades, and is a perfect symbol of the offerings this season.



# 切磋琢磨——中國史前至漢代的治玉工藝

徐琳

中國古代玉器的研究和鑒賞，重點不外乎料、工、形、紋四個方面。料需多看多跑，許多玉料還可以借助科學儀器進行辨別；造型、紋飾的鑒定通過對考古出土玉器及博物館收藏的傳世玉器多加觀摩也可逐漸掌握，實在沒有機會，通過書籍也可解決。唯有工藝，涉及到治玉技術，專業化很強，加之中國古代一直有著「工之子，恆為工；農之子，恆為農」的制約，使得玉器製作常常侷限於口耳相傳，秘不示人的小型作坊內，使人倍感神秘莫測。

筆者在以往的玉器研究中，曾致力於古代治玉工藝的研究，此次佳士得拍賣臺灣收藏家楊俊雄先生養德堂的玉器中，不乏具有典型工藝特徵的史前至漢代玉器，故筆者以這些典型玉器為例，概述中國古代史前至漢代的治玉工藝。

## 一、中國古代治玉工藝發展的五個時期

談到治玉工藝離不開治玉工具，中國古代治玉最重要的工具就是砣機，它在不同時期有不同的變革。筆者參考楊伯達先生關於中國治玉砣機分為五代的觀點<sup>1</sup>，將中國治玉工藝史分為五個發展時期：

第一為原始治玉時期，出現並發展於新石器時代。此

## CUTTING, GRINDING, CARVING AND POLISHING – EARLY JADE CRAFTSMANSHIP FROM PREHISTORY TO THE HAN DYNASTY

Dr Xu Lin

In the study and appreciation of Chinese archaic jades, the focus invariably falls on the material, craftsmanship, form, and pattern. To truly understand the materials, one needs to be diligent in handling as many jade carvings as possible. In fact, many different type of jades can be identified with the aid of scientific instruments. The art of identifying designs and patterns can be understood by observing jades from archaeological excavations and those housed in museum collections. Even when there is a lack of opportunity to examine these jades at first-hand studying books on jades can be a learning asset. The study of jade craftsmanship, however, involves an understanding of the highly-specialised processes and



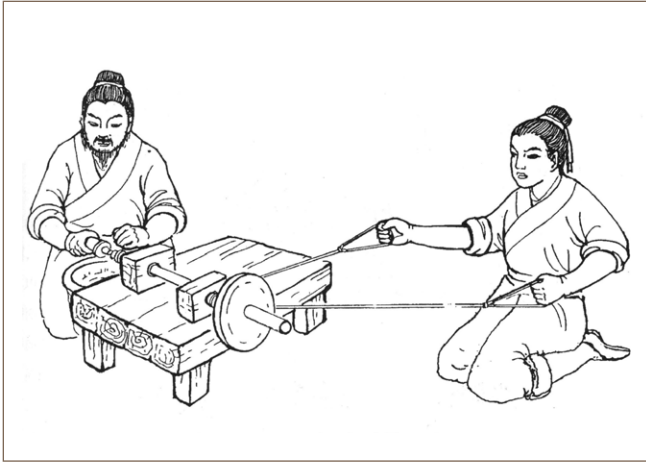


fig. 1 line drawings of bronze low-table tuo  
圖一 跪坐几式砣機示圖

期是治玉工序與工藝初創的時期，主要使用石質工具，也利用砂繩等軟性工具。新石器時代晚期晚段可能在某些地域文化中已出現了某種原始砣機，使用橫軸立砣旋轉，手給動力，多人分工合作共同操作。砣具可能以石、木、骨、陶等自然材料而非金屬材料製造而成。

第二為銅砣几式砣機治玉時期，基本相當於夏商至春秋早中期。此時，砣機已明確出現，因當時人們為跪坐之姿，所以使用几式砣機，安裝青銅砣具，手給動力，操作上漸趨成熟，因為有了青銅金屬工具的參與，治玉速度加快。（圖一）

第三為鐵砣几式砣機治玉時期，從春秋晚期至南北朝時期。因人們還是席地而坐，砣機依然為几式砣機，但因為冶鐵技術的提高，鐵質砣具開始使用。雖依然是手動力，但因鐵質工具比青銅更硬和尖利，治玉速度進一步提高。

第四為鐵砣桌式砣機治玉時期，從隋唐——清——二十世紀六零年代初。此期傢俱抬高，砣機發展為高腿桌式，明清時又稱為水凳。利用腳踩動力，使用鐵質砣具，一人操作，足踏旋轉，手腳協調使用，治玉速度更快。

第五為現代治玉時期，自 1960 年以後迄今，砣機機身

techniques. Ancient China followed the adage of “the son of a craftsman will always be a craftsman; the son of a farmer will always be a farmer”. This resulted in the transmission of the jade carving tradition being passed on verbally through the generations, within the confines of secluded workshops, and thus further amplify the mysterious nature of the art.

The author has dedicated many years to the study of archaic jades and their craftsmanship. On this occasion with the presentation of Dr. Yang Chun-hsiung’s Yangdetang Collection offered at Christie’s, there are significant examples here that will illustrate the wide range of classic jade carvings from the prehistoric period to the Han Dynasty. Drawing from examples of jades in the Yangdetang collection, the author will briefly describe the technology of early jade workmanship from prehistoric China to the Han Dynasty.

### 1. The Five Phases of Development in the Art of Ancient Chinese Jade Carvings

Any mention of jade craftsmanship is incomplete without a discussion of the tools involved. The most important tool for the working of jade is the *tuo* wheel (an emery wheel), which has undergone several changes during the various periods. In reference to Yang Boda’s view that the primary Chinese jade carving tool the *tuo* had undergone five phases of changes<sup>1</sup>, here the author had split the history of Chinese jade carving into five developmental periods.

The first phase is the primitive jade production era which emerged and developed during the Neolithic age. Hailing the beginning of jade craftsmanship, the primary tools were made of stone including the use of soft tools such as the sand string. In the late Neolithic period, some primitive form of the *tuo* might have been developed in some regions. The *tuo* wheel would have been arranged upright, manually spun on a horizontal axis and operated by multiple people simultaneously. The *tuo* could have been made with natural materials such as stone, wood, bone, or stoneware pottery but without the use of metals.

The second phase corresponds approximately to the Xia and Shang dynasty and early-to-mid Spring-and-Autumn Period when bronze low table-top *tuo*



figs. 2 and 3 woodblock prints depicting table-top *tu* in *Tiangong kaiwu*  
圖二、三 《天工開物》中的砣機式樣

由木質改爲鐵質，砣頭改爲人造鑽石粉與砣片鑄合在一起的鋼砣，由足踏動力改爲電動力，解放了玉工的雙腳，治玉速度更快。

以上五個時期，以中國治玉工藝中工具的發展爲基礎，雖然對應了某段歷史時期，但朝代的更迭伊始並不代表技術的立即進步，而存在漸變進步的特點。

前三個時期，治玉砣機的式樣均是根據當時歷史背景及參考後世砣機式樣想像復原而來。第四期時，我們在明代《天工開物》珠玉篇中找到了目前發現最早的治玉砣機式樣圖（圖二、三），並有對琢玉的描述：「凡玉初剖時，治鐵爲圓盤，以盆水盛砂，足踏圓盤使轉，添沙剖玉，逐乎劃斷」<sup>2</sup>。可以看出圓盤砣機的式樣和解玉砂如何使用，但未涉及到其它的雕琢工具及拋光工具。

目前所見介紹古代玉雕工藝流程最爲詳細的是清末李澄淵所作的《玉作圖》，這是李澄淵於一八九一年（光

mechanisms were used. During this period, solid evidence indicated the use of a *tu*. Since people sat on their heels when working with jade, a low table-top *tu* would have accommodated a bronze wheel and manually powered by hands. With increased technical skills and the use of bronze metal tools, these permitted an accelerated speed in which jades was carved. (fig. 1)

The use of iron low table-top *tu* ushered the third phase in the art of jade carving dating from late Spring-and-Autumn period to the Northern and Southern Dynasties. Since people still sat on the ground, the *tu* mechanisms used would have still been installed on low tables during this period. With improvements in iron metallurgy technology, iron *tu* came into use. Even though the *tu* wheels were still manually powered, the speed in which jades were worked improved further due to the iron tool's superior hardness and sharpness compared to bronze.

The fourth phase occurred with the development in



figs. 4 and 5 paintings by Li Cheng, depicting the grinding wheel and the diamond borer  
圖四、五 李澄繪沖砣圖及打鑽圖

緒十七年)應英國醫生畢索普要求而作。<sup>3</sup>他不僅描繪了工匠治玉操作的場景,還將重要工具一一注明,可以說是玉器製作的連環畫,以圖文並茂的形式將玉雕工藝分為:搗沙、研漿、開玉、繫砣(砣)、沖砣(砣)、磨砣(砣)、搯堂、上花、打鑽、透花、打眼、木砣(砣)、皮砣(砣)等十三個工序。前兩道工序在書中合為一開,三至十三共十一個工序各為一開,共十二開,圖說詳細。(圖四、五)

治玉工藝發展的前四個時期為古代治玉階段,解玉砂和砣具是我們重點關注的物件,而通過對前四期古代治玉和第五期現代治玉的對比,可以發現工藝在中國古玉鑒定斷代中起著非常重要的作用。

the iron table-top *tuo* used over a period that spanned from the Sui-Tang, Qing Dynasties through to the early 1960s. During this lengthy period, furniture was made at an elevated height level as the table-top *tuo* was placed onto a taller table. This apparatus was known as a *shui deng* (meaning ‘water stool’) during the Ming and Qing Dynasties. With the iron wheel powered by a foot pedal and operated by a single person, the coordinated movement of the hands and feet significantly advanced the speed of production.

The fifth phase is the modern jade working era dating from the 1960s to the present time. The body of the *tuo* machine is made of iron instead of wood while the head of the *tuo* is replaced with a steel tool that is coated with powered diamond. The wheel is electricity powered instead of by foot thus liberating the feet of the jade craftsman and further accelerated expediency.

These five phases described above are based on the development of tools used for the carving of jades in China. Even though they roughly correspond to certain historical periods, the rise and fall of dynasties probably did not bring any immediate advancement in jade carving technology, moreover it was a process of gradual improvement over time.

The theoretical designs of the jade-working *tuo* wheels from the first three phases were conjectured based on a known historical backdrop and consideration of later designs of the *tuo* wheel. For the fourth phase, the earliest known schematic concept of a jade-working *tuo* wheel (figs. 2 & 3) was found in the Pearls and Jade chapter of *Tiangong Kaiwu* (*The Exploitation of the Works of Nature*) along with a description of the jade-cutting process: “When cutting jade, shape a wheel out of iron, put sand in a pot of water, step to turn the wheel, add the sand to cut the jade, and gradually cut through”<sup>2</sup>. The design of the *tuo* wheel and the way which *jieyusha* (sand that abrades jade) was used as depicted by Luo Zhenyu provided a consistent picture of the method involved although there are no mention of other carving or polishing tools.

To date, the most detailed description of the process in traditional jade carving is from the *Yuzuotu*, ‘Illustrations of the Manufacture of Jade’, drawn by Li Cheng-yuan towards the end of the Qing dynasty. The



fig. 6 lot 2708  
圖六 拍品 2708 號



fig. 7 lot 2710  
圖七 拍品 2710 號

## 二、原始治玉時期

史前時期的治玉工藝還不十分明確，但從出土的玉器看，此時治玉的基本工序：採玉、開璞、成形、鑽孔、鏤刻、雕紋、鑲嵌、打磨、拋光等均已出現。

新石器時代，華夏大地上生活著一個個氏族、部落、王國。受生產力水準和自然地理環境的限制，形成一個個較為封閉的文化圈。而中華大地恰巧玉礦資源豐富，故而不同文化地區的玉料來源多是「就地取材」或「就近取材」。如紅山文化玉器的玉料來源經過調查檢測，基本能夠確定為產自東北岫岩一帶的透閃石玉料，以河磨子料為主。而西北齊家文化玉器所用的玉料，可能出自甘肅馬銜山、馬鬃山及三危山等玉礦所產的閃石玉料，有籽料也有海拔較低易於開採的山料。兩地玉料以此次拍賣的紅山文化帶齒動物面紋飾（圖六）與齊家文化玉璧（圖七）為代表。

開璞成形主要使用線切割或片切割法切割玉材。所謂線切割主要用的是砂繩切割，也可以用皮條切割，是典型的以柔克剛範例。以麻繩加解玉砂加水即能將一

illustrations were completed by Li in 1891 at the request of British doctor Heber R. Bishop.<sup>3</sup> In the drawings, Li portrayed scenes of craftsmen working on jades as well as depictions of the important tools that were used. These illustrations represented a pictorial guide in the jade carving process, expounding the techniques with drawings and text in thirteen steps including pounding the sand, grinding the sand, sawing open the rough jade boulder, the slicing saw, the shaping wheel, the grinding wheel, hollowing the interior, carving ornamental designs, the diamond borer, openwork carving, piercing holes, the wooden polishing wheel and the leather polishing wheel. The first two processes were on one page with the remaining 3 to 13 steps placed on succeeding single pages (figs. 4 & 5).

Whilst the first four phases mentioned above are developmental stages for archaic jades, it is the *jieyusha* and *tuo* that are the two main topics in which we focus our attention. Judging from the four phases of ancient jade carvings and modern production of jades (the fifth phase), it is evident that craftsmanship plays a significant role in determining the temporal origin of archaic



fig. 8 experimenting cutting jade with rope and wet sand  
圖八 用麻繩蘸溼砂對玉料進行切割的試驗



fig. 9 detail of lot 2714  
圖九 拍品 2714 號細部

塊玉料切割開來。筆者亦做過此類切割實驗：解玉砂用河床裡隨機淘洗的砂子，以麻繩帶動砂子，加水，手拉，約半小時左右即可將一塊 3 釐米見方的玉料切開（圖八），切開的玉料剖面，常見凹凸不平的弧形線痕跡，後期如無法打磨平整，則會留在器物表面（圖九）。片切割技術則是用石刀或石片，加上解玉砂和水，對玉料進行切割，所切剖面較為平直。

實心鑽和管鑽技術也被廣泛應用。實心鑽所用工具以細石器和石鑽頭為主，可以製成簡單的鑽杆式工具（圖十）。管鑽工具目前還無定論，推測應是骨管、竹管

Chinese jades.

## 2. Jade Works of the Primitive Era

A succinct picture of jade craftsmanship in the prehistoric era is still absent. However, the basic processes of jade carving production such as mining, opening, shaping, boring, engraving, carving, inlaying, grinding, and polishing were developed by an early period.

During the Neolithic Age, there were various clans, tribes, and kingdoms that were scattered across the continent. These groups each formed its respective insular cultural circles, limited by their production capability and natural geography. Since China was rich in jade mines, the materials used by the different cultures were mostly harvested in immediate proximity or within the vicinity. For example, investigations and testing of raw material used in the Hongshan culture jades revealed the stone to be of tremolite from Xiuyan in Northeast China and mostly from river-worn material. Meanwhile, the raw material used in the Qijia culture of the Chinese Northwest was found to be tremolite from the jade mines of Maxian Mountain, Mazhong Mountain, and Sanwei Mountain—including both river stones and mountain material from lower altitudes which undoubtedly were more convenient to mine. These two sources of jade are evident in the present Yangdetang Collection as exemplified by the jade ornament with a toothed animal-mask pattern of Hongshan culture (fig. 6, lot 2708), and the jade *bi* disc of Qijia culture (fig. 7, lot 2710), respectively.

Cutting open rough jade boulders and shaping them mainly involved splitting the boulder open by string-cutting or slicing. String-cutting involves abrading with sand strings or leather strips which is a classic method used in overcoming hardness with softness. Water, jiejusha sand, and a piece of hemp cord are all that is required to cut a jade boulder. The author had previously conducted a similar cutting experiment where sand from the riverbed - serving as *jiejusha* - together with water were added to a hemp cord which was pulled back and forth against the jade rough. It took approximately half an hour to cut open a 3-cubic-millimeter-sized piece of jade rough (fig. 8). Often the cross-section of an opened jade rough is uneven and with striated markings on the surface if the jade is not

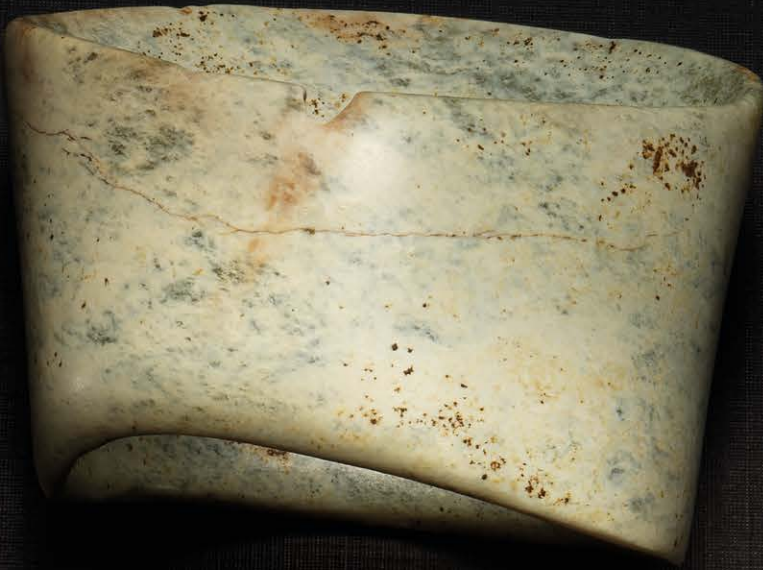




fig. 10 drill-pipe tool used by Maoris  
圖十 毛利人使用的鑽桿式工具

一類的軟性工具，同線切割的原理一樣，真正對玉料起到切磨作用的是解玉砂（因解玉砂中含有大量硬度達到七的石英砂顆粒，比玉硬）。但是解玉砂在切磨玉器的過程中，對工具本身也會有較大的磨損，故而常常形成外口大，裡口小的喇叭孔。

鑽孔技術在去料和鏤空工藝中也發揮著重要的作用。紅山文化的玉馬蹄形器要去掉中間的玉芯，需先打鑽，鑽出一個孔後，穿入砂繩或皮條進行線切割，逐漸將玉芯掏出（圖十一、十二）。同樣玉器鏤空亦用如此方法。養德堂所藏石家河文化玉神人面形飾頭頂部的鏤空即是先打孔，再搜鏤。此玉器身的鑽孔也呈現了典型的喇叭孔形狀。（圖十三）

新石器時代玉器在各個時期以及各個不同文化區內有著不同的紋飾特點，有些簡單，有些繁縟，有些大氣，有些秀美。不同地區之間相互影響，不同時期亦有傳承。在紋飾雕刻上此時已出現了陰刻、浮雕、減地、剔地等多種技法。所用的工具可能有多種，不同文化地區中治玉工具也不完全相同。但從目前考古發現的

polished at a later stage (fig. 9). The slicing technique involves cutting jade rough with stone blades or thin stone slabs used in conjunction with *jieyusha* and water. The cross-section resulting from this is smoother than the string-cutting method.

Solid drilling and tube drilling techniques were also widely used. Solid drilling mainly involved thin stone instruments and stone drills, which were made into simple, drill-pipe type tools (fig. 10). No consensus had been reached on the type of tools that were used for tube drilling although most conjectured that soft tools such as bone tubes or bamboo tubes were employed. The method of tube drilling worked very much like the string-cutting method. It is perhaps not a reliance on the tool itself but on the *jieyusha* sand to abrade the jade material as its high content of quartz has a hardness rating that is as high as 7, and higher than that of jade. However, *jieyusha* would have worn down the tool itself in the process of abrading the jade and as such this often resulted in horn-shaped holes.

Drilling techniques also played an important role in the art of removing material and in hollowed-out designs. In the jade horsehoof-shaped vessel of the Hongshan culture, to remove the jade core from the centre required initially to drill through a hole where a sand rope or a piece of leather could be inserted. Using the string-cutting technique, the jade core is gradually removed (figs. 11 & 12). The same method could be employed in the openwork designs of carved jades. The openwork design above the head of the divine face-shaped ornament of the Shijiahe culture from the Yangdetang Collection, lot 2712, would have been created by boring a hole before cutting out the design. The drill holes on this carving exemplifies the typical hollowed horn-shaped interior (fig. 13, lot 2712).

Jade carvings from different periods and cultures of the Neolithic age are characterised by different design features. Some are simple, some are elaborate, some are bold, whilst some are delicate. The different regions influenced one another, whilst the different periods might have inherited features from its predecessor. Various techniques such as intaglio, relief, low relief, and high relief carvings appeared to have emerged at this point. The possible tools that were employed also varied as different cultural regions used different jade working tools. However, from the jade



fig. 11 detail of lot 2705  
圖十一 拍品 2705 號細部



fig. 13 lot 2712  
圖十三 拍品 2712 號

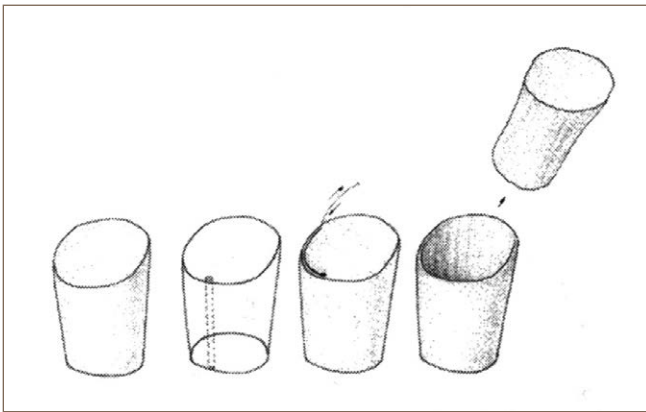


fig. 12 removing core from hoof-shaped jade ornament  
圖十二 玉馬蹄形器利用線切割掏出內心示意圖

一些治玉作坊來看，石器的使用，尤其是細石器的使用似乎最為普遍。因大多數細石器是以硬度達到七的石英、瑪瑙、燧石等製成，將細石器裝上木柄或竹柄，就可以製成雕刻器，雕刻紋飾十分方便。良渚文化中的一些紋飾雕刻可能就是直接用這類雕刻工具刻劃的（圖十四）。而良渚文化玉琮簡化人面紋冠飾中筆直弦紋的刻劃，推測當時已有規矩直尺等原始工具的出現（圖十五）。

workshops found in archaeological excavations, the use of stone tools, especially thin stone instruments, seemed to be common. Most thin stone instruments were made from materials such as quartz, agate, or flint which have a hardness rating as high as 7. With attachments of wood or bamboo handles, thin stones could be fashioned into handy sculpting tools for carving decorative patterns. Some of the decorative motifs from the Liangzhu culture were possibly directly carved using these types of tools (fig. 14, lot 2702). The straight lines in the crown of the simplified human mask pattern of the jade *cong* from the Liangzhu culture led to the hypothesis that primitive devices that permitted the measurement of straight lines were already in existence at this early stage (fig. 15, lot 2701).

The question of whether patterns on prehistoric jade carvings were created with a primitive *tuo* wheel had been a topic of debate in academia. From the author's observations, primitive *tuo* wheels were probably used to work on artefacts in cultural regions such as Lingjiatan culture of Anhui, Hongshan culture of the Northeast, Shijiahe culture of the middle and lower course of the Yangtze River, and Longshan culture. On the other hand,





fig. 14 detail of lot 2702  
圖十四 拍品 2702 號細部



fig. 15 detail of lot 2701  
圖十五 拍品 2701 號細部

史前玉器紋飾的雕琢是否已使用原始砣具，學術界一直存在著爭議。就筆者的觀察，安徽的凌家灘文化、東北地區的紅山文化、長江中下游的石家河文化、龍山文化等文化區域的玉器可能已使用原始砣具，而江浙地區的良渚文化似乎還未見砣具的痕跡。究竟原始砣具是什麼模樣？怎樣使用？還需要復原類比實驗來解決。

### 三、銅砣几式砣機時期

如果說史前時期是否使用砣具還有所爭議的話，那麼夏商周時期，砣機在治玉工藝上的應用基本沒有什麼疑問了。殷墟出土的玉石人，使我們瞭解當時人們的坐姿是所謂的「跪坐」，即臀部坐落於兩足之上。四川金沙出土的商代晚期石人亦為此種坐姿，可見跪坐已成為大江南北一種普遍的坐姿，一直延續到漢魏時期。所以此時的砣機也只可能為几式砣機，使用手動力。另一方面，新石器時代晚期晚段，已經有了銅的冶煉。進入商周之時，青銅器已大量使用，這一切都用於治玉工具的革新中。可能最早的金屬工具為較軟的紅銅製作，後來過渡到青銅。青銅鑄造的可塑性，使治玉工具可做到刃薄而鋒利，圓形片狀工具可以砣磨出細而婉轉流暢的線條（圖十六），這是石質工具無法比擬的。當然，不可否認，因為治玉業有地域和生產力水準的制約，此期青銅工具的出現並沒有完全取代原始的治玉工具，二裡頭文化、商，甚至西周前

no signs in the use of the *tuo* wheel seemed to be evident in the Liangzhu culture of the Jiangsu and Zhejiang region. Exactly what did the primitive *tuo* look like? How was it used? These questions may only be answered through further reconstruction and comparison experiments.

### 3. Bronze Low Table-top *Tuo* Era

While the existence of *tuo* wheel is debatable in the prehistoric era, there is no doubt about its utilisation in jade working craft during the Xia, Shang, and Zhou dynasties. The jade figurines unearthed at the ruins of Yinshang revealed the fact that when people at the time sat down, they sat on their heels. The stone figurines from late Shang dynasty found at the Jinsha site in Sichuan also sat in this posture, thus supporting the theory that this was common sitting position throughout China and continued to be so through the Han to Wei dynasties. Consequently, the *tuo* wheels at the time could only be low table-top models that were powered by hand. Meanwhile, in the later stages of the Neolithic Age, bronze metallurgy had emerged. Before the Shang and Zhou dynasties, secular bronze tools were widely used, which played a significant role in the evolution of working tools for jade carvings. The earliest metal tools were possibly made from the softer copper material before transitioning to bronze. The flexibility of bronze casting facilitated working tools to be made into thin, sharp blades and these circular disk-shaped tools enabled the grinding of thin and fluid lines (fig.



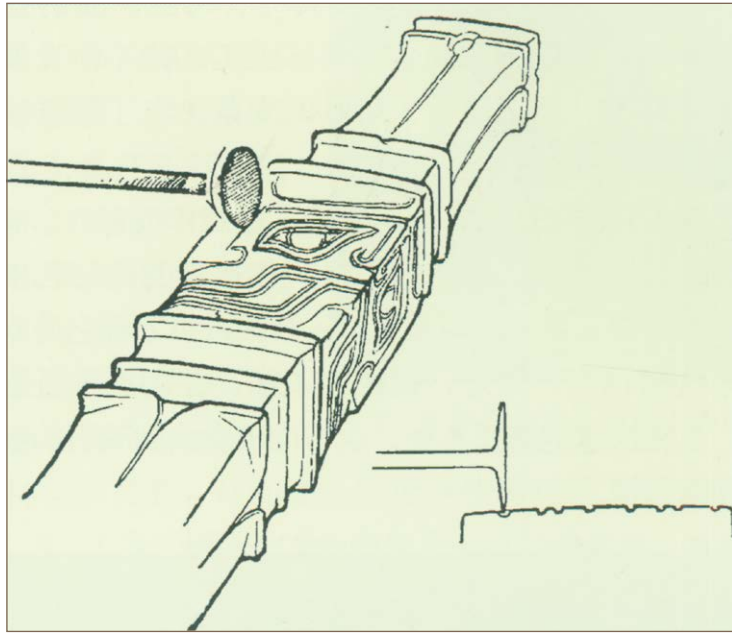


fig. 16 line drawing depicting metal tools  
圖十六 琢玉時砣子使用的示意圖

期的一些玉器雕琢中，開料、成形、劃線等工序還常常能看到線切割和石質工具的痕跡。但是從高等級王、侯墓葬出土的玉器看，大多已經實現了青銅工具的使用。正是有了金屬工具的參與，許多原本做得不好的剖切、刻劃、雕琢可以做的更好了。銅工具的出現也奠定了中國琢玉設備、工具、輔料以及工藝的基礎，以後的幾千年中只有工具和設備的改善，在基本技法上，沒有發生太大的變化。

此期的玉料來源還有所爭議。有人認為商代婦好墓中已經出現了新疆和田玉，但是筆者曾與中國社科院考古研究所文保中心合作檢測，幾件被認為是和田玉的玉器經檢測只能證明是透閃石玉，不能證明是新疆的和田玉。筆者認為，這一時期玉料的來源還比較複雜，可能有相當一批玉料來自西北的甘青地區，但不見新疆和田玉的身影。

雕紋方面，商代玉器紋飾線條在轉折處較為方硬，曲度、翻捲都不統一。陰線在轉彎時外側多留有粗的毛道，為砣具蘸解玉砂琢成。夏商之時玉器雕琢除普通的陰刻線外，還流行一種雙鉤陰線紋，以雕琢兩條平

16) that could not be achieved with stone tools. Since there would have been limitations due to geography and production capability in the manufacture of jade carvings, the emergence of bronze tools during this period did not completely render primitive working tools obsolete. Jade carvings found in the Erlitou culture belonging to the Shang and even early Western Zhou dynasties, do show evidence in the use of string-cutting and stone tools particularly in the processes of opening, shaping, and carving lines. However, from looking at jade carvings discovered in the excavated sites of high ranking noblemen, most of these would indicate that they were produced with the use of bronze tools. With the introduction of metal tools, further improvements were made in precision cutting, carving, and sculpting techniques. The introduction of bronze tools formed the foundation for working equipment, carving tools and other supplementary materials. For the next thousands of years, advancements were made in working tools and equipment, while the basic techniques of jade carving itself remained much of the same over time.

The source of the raw material during this period remains controversial. Some believe that nephrite from Xinjiang



fig. 17 detail of lot 2720  
圖十七 拍品 2720 號細部



fig. 19 detail of lot 2781  
圖十九 拍品 2781 號細部



fig. 18 detail of lot 2739  
圖十八 拍品 2739 號細部

雕琢中即不減地，也不浮雕，線條並不高於平面，但視覺上卻有陽線的效果，又稱「雙鉤」、「雙陰擠陽」、「假陽線」等（圖十七）。而西周中期則出現了一種「一面坡」工藝，其實就是兩條平行陰刻線中一條使用斜砣或在雕琢中將砣片傾斜的技術手法，這種手法可使玉器呈現出立體感和層次感，是玉雕工藝上的明顯進步（圖十八）。這種斜砣工藝手法發展到漢代，就是所謂的「漢八刀」工藝，常用於漢代的玉握豬（圖十九）、玉蟬之上，其實並非八刀製成，而是一種線條流暢犀利的大斜砣工藝。

另外，此期玉雕工藝在原有陰刻、浮雕、圓雕的基礎上，還發明了真正意義上的玉質器皿的掏膛，活環套接技術以及銅內玉兵器的製作，是一個治玉工藝完善發展的時期。

was already present in the Tomb of Fu Hao from the Shang dynasty. However, the author once worked with the Cultural Heritage Protection and Research Centre of the Institute of Archaeology, Chinese Academy of Social Sciences, and examined several jade artefacts. The few pieces that were originally thought to be made of nephrite proved to be tremolite upon testing, and there was no definitive proof these carvings to be of nephrite from Xinjiang. The author believed that the source of jade material during this period is even more complicated than previously thought. It is probable that a portion of jades from this era was sourced from the Gansu and Qinghai region in the Northwest without any indications of nephrite jade from Xinjiang being used.

From a carving point of view, jades from the Shang dynasty have lines with abrupt turns with inconsistent curvature and curl. The negative lines exhibit rough tool marks on the outside edge on turns. This would have been carved out with the use of *jiyusha* sand which would have coated the *tu* abrasion wheel. In addition to the regular intaglio lines, double-hooked negative lines were also widely advocated decorative styles during the Xia and Shang dynasties. A double-hooked negative line consists of two negative lines carved in parallel to each other giving the visual effect that the centre line is raised. Without carving in relief or removing the background, the line appears to be raised above the surface plane. This technique has various names including 'double hook', 'double-negative-pinched positive', and 'pseudo-positive line' (fig. 17, lot 2720). A technique called 'one-sided slope' was first employed during the middle of the Western Zhou dynasty. This was simply a double-

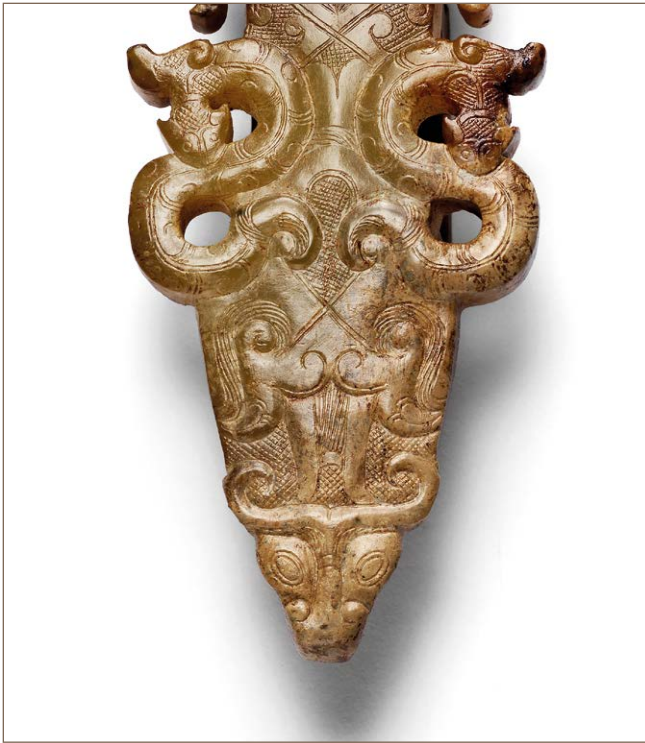


fig. 20 detail of lot 2768  
圖二十 拍品 2768 號細部

#### 四、鐵砣几式砣機時期

玉雕工藝的進步總是最大程度的表現在工具的革新上，春秋中晚期冶鐵技術的應用對玉雕業來說是又一次工具的變革。而戰國至漢代玉器能夠取得如此高的藝術成就，完全與鐵工具的使用有著密切關係。只是此時還是跪坐之姿，故依然是几式砣機，手動力。

此期玉料雖然有相當一部分可能還是來自於西北的甘青地區，但是已出現了和田玉的身影，筆者在戰國玉器中找到了明確的和田玉籽料，而隨著漢武帝時張騫鑿通西域，優質的和田玉開始大量的傳入中原。西漢漢元帝渭陵出土的玉鷹、玉熊等玉器，就是和田籽料玉的典型代表。

春秋戰國時期，各個諸侯國都有自己的治玉作坊，所製玉器的紋飾風格亦不相同。戰國時期的楚式玉器製作最為精美，即使是小件玉器，也極盡繁複。除主體紋飾外，常用網格紋等細小的紋飾填滿空隙（圖二十）。漢代玉器則將戰國玉器的造型、紋飾發展到

hooked negative line in which one of the negative lines is carved using a slanted *tuo* or tilting the *tuo* wheel at an angle. This technique gives the jade object a sense of depth and was a breakthrough in the progress in the carving of jades (fig. 18, lot 2739). The slanted *tuo* wheel technique continued to develop into the Han dynasty and became what was known as the *Hanbadao*, or the Eight Han Cuts. The technique was frequently applied on jade pigs (fig. 19, lot 2781) and cicadas from the Han dynasty. The term is not from its literal meaning of producing ‘eight cuts’ but it involved large, fluid and clean cuts with a slanted *tuo* wheel.

In addition to the existing techniques which included negative, low relief, and high relief carvings, this period also developed other technical skills such as hollowing out jade vessels, integrally carved loose rings, and the production of jade embellished bronze weapons. This was a time when jade craftsmanship was developing at full speed.

#### 4. Iron Low Table-top *Tuo* Era

The most significant progress in the craftsmanship of jade carvings is always embodied in the advancement of the tools. The application of iron metallurgy technology in the mid-to-late Spring and Autumn Period brought yet another significant transformation in the tools required for the jade carving industry. Jade objects of high artistic value from the Warring State period to the Han dynasty bear strong correlation to the advancement in the development of iron tools. At this time, people still sat on their heels, and the *tuo* wheels were placed on low table-top apparatus powered by hand.

During this period, a significant amount of the raw material originated from the Gansu and Qinghai areas of the Northwest, and there are indications that nephrite jades were used. The author found irrefutable evidence of the use of nephrite river material among jades from the Warring States period. The successful connection to the West forged by the Han diplomat Zhang Qian before 100 BC allowed high quality nephrite to be imported into China in large quantities. Jade objects including jade eagles and jade bears unearthed from the tomb of the Emperor Yuan of Han from the Western Han period are classic examples of nephrite river material.



fig. 21 lot 2780  
圖二十一 拍品 2780 號



fig. 22 lot 2756  
圖二十二 拍品 2756 號

了極致，充分利用大一統帝國的優勢，玉器造型向大件、雄偉、氣勢磅礴上發展，紋飾佈局看似對稱，實則靈活多變，龍、螭、鳳等姿態多樣，肌肉矯健，充滿著張力（圖二十一、二十二），達到了中國古典玉雕藝術的高峰。

但是，春秋到漢代，玉雕工藝還有一個顯著的特點就是葬玉的發達。葬玉有一套專門的製作體系，雖然在工藝上葬玉的製作工序和日常用玉沒有太大的差別，但是工藝的精細程度卻有著很大的不同。相對來說較為粗糙，會保留較多的治玉過程中的痕跡。但凡是日常生活中所用的玉器，如各種佩飾、用具，則大多精工細琢，打磨拋光時製作過程中留下的工藝痕跡也常常被磨掉，很少保留。當然，偶然也會看到部分工藝痕跡，如去料的管鑽痕，玉劍琕貫孔中鐵條去料的豎向排列痕等（圖二十三）。另外，此期也常常出現玉與金屬相結合的工藝。

During the Spring and Autumn period and the Warring States period, each of the different states had its own jade workshop as well as disparate styles in jade-working and decorations. During the Warring States period, the most delicate jade carvings were from the Chu state where even the smallest of jade objects were carved with astonishing details. Aside from adorning the main designs, small decorative markings such as grid marks were added to in-fill empty spaces (fig. 20, lot 2768). By the Han dynasty, the design and markings of jade materials from the Warring States period reached a new height. With the advantage of a vast, and increasingly unified empire, the designs that were developed became larger, more majestic, and of greater imposing styles. The decorative markings that seemed merely symmetric patterns at first glance are distinctively different. Mythical creatures such as dragons, *chi* (hornless dragons), and phoenixes motifs were able to be portrayed with incredible strength and vitality. (figs. 21, lot 2780 & 22, lot 2756). This was truly the pinnacle of classic Chinese jade carving.



fig. 23 detail of sword pommel in lot 2769  
圖二十三 拍品 2769 號玉劍首細部

## 五、小結

《詩經·國風》中曰：「如切如磋，如琢如磨。」切、磋、琢、磨四字概括了骨、牙、玉、石的施治方法，其實這四字用在中國治玉工藝發展的前三個時期也十分合適。這一時期是中國古典主義玉雕的產生、發展、完善並達到頂峰的時期，也是中國玉雕藝術最具神秘魅力的時期。

<sup>1</sup> 楊伯達，《關於琢玉工具的再探討》，頁 87，楊伯達著：《楊伯達論玉一八秩文選》，紫禁城出版社，2006 年。

<sup>2</sup> 明宋應星原著，羅振玉署，《天工開物一卷下·珠玉》，據民國涉園重刊本景印，國際文化出版公司 1995 年 2 月出版。

<sup>3</sup> S.W. Bushell、Kunz G. F. 及其他：《Investigations and Studies in Jade: The Heber R. Bishop Collection》，紐約，1906 年。本文所用李澄淵繪《玉作圖》均來源於此書，故宮博物院收藏。

A significant development in the art of jade carving during the Spring and Autumn Period to the Han dynasty was the increasing popularity of burial jades, and indicative of a developed and highly specialised production system. Although the crafting process of burial jade did not differ from that of everyday jade artefacts, the difference in the attention to detail between the two presented a stark contrast. For instance, burial jades are less refined, and with more remnant markings from the jade carving process visible on the objects. Whereas everyday jade artefacts such as accessories that were worn, these are mostly finely carved and well-polished with markings from the production process properly polished and seldom visible. Occasionally, some tool marks were visible, for example markings left by tube drills used to remove the material and the vertically aligned iron bar tool marks in the scabbard buckle hole of a jade sword. (fig. 23, lot 2769). It is interesting to note that during this period there was an abundance of works that combined the use of jade and metal.

## 5. Conclusion

The Guofeng (Airs of the State) part of *Shijing* (Classic of Poetry) contains a section on how the virtues of a person can be 'cut, ground, carved, and polished' to a more advanced state. These four words cover a spectrum of works that have been interpreted through different media of bones, teeth, jade, and stone carvings. These words are equally applicable in the development of all three early stages of the jade carving technology as outlined above. These periods had seen the emergence, development, and culmination of classic Chinese jade carvings, and when Chinese jade artwork reached the peak of its mystical charm.

<sup>1</sup> Yang Boda, *Yang Boda Lun Yue*, 'A Discussion of Jades by Yang Boda', *Guanyu zhuoyu gongju de zai taolun*, Re-examining tools used for jade carvings', Forbidden City Press, 2006, p. 87

<sup>2</sup> Song Yingxing in Ming Dynasty (signed by Luo Zhenyu), *Tiangong Kaiwu*, 'The Exploitation of the Works of Nature', volume 2 (Pearls and Jade chapter), reprinted from version republished by Sheyuan Bibliotheca in the Minguo years, International Cultural Press, February 1995

<sup>3</sup> S.W. Bushell; Kunz G. F. and others. *Investigations and Studies in Jade: The Heber R. Bishop Collection*. New York, 1906. The 'Yuzuotu' (Illustrations of the Manufacture of Jade) by Li Cheng-yuan used in this essay are taken from this book from the National Palace Museum archives.







CHINESE ARCHAIC JADES FROM  
THE YANGDETANG COLLECTION PART II  
養德堂珍藏中國古玉器(二)



2701

A RARE OPAQUE JADE 'ANIMAL MASK' CONG

LIANGZHU CULTURE, CIRCA 3300-2300 BC

The thick-walled *cong* is carved into a square. The sides are carved with a stylised mask at each of the four corners, comprising two long bars above a shorter bar and flanked by two incised circles forming the eyes. The stone is of an ivory-white colour with russet markings.

1 $\frac{1}{8}$  in. (4.1 cm.) high, box

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

*US\$110,000-150,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

Chang Foundation Museum, *Ancient Jade from the Yangde Tang Collection*, Taipei, 27 January-24 April 1993

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 10

LITERATURE

Chang Foundation Museum, *Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, pl. 2, pp.12-13

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 10, pp. 68-69

良渚文化 約公元前3300-2300年 玉獸面紋琮

來源

養德堂珍藏，台北，入藏於1995年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，1993年1月27日至4月25日

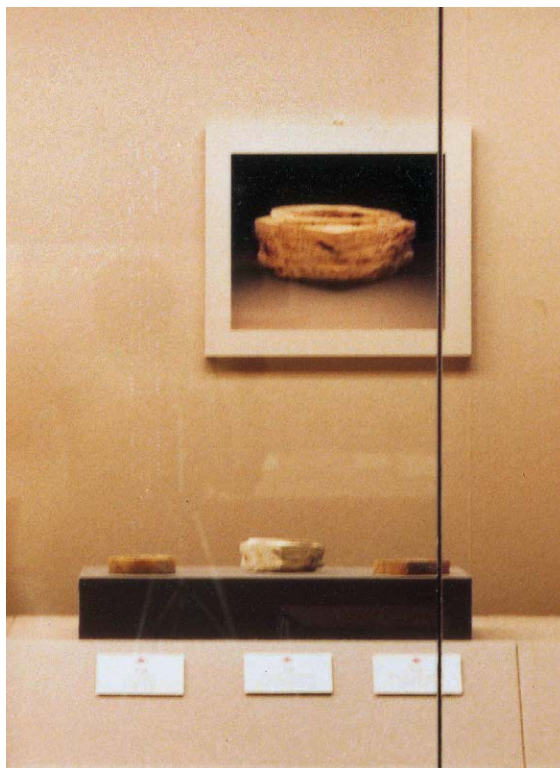
國立故宮博物院，《羣玉別藏》，台北，1995年，圖版10號

著錄

鴻禧美術館，《養德堂古玉特展》，台北，1993年，圖版2號，頁12-13

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版6號，頁68-69





The current lot on view at the Chang Foundation Museum, 1993  
是件拍品 1993 年在鴻禧美術館展覽時的情況

## 2701 Continued

Compare with an example, similar to the present lot, with only one register of masks and linear designs of Liangzhu jade *cong*, in the Zhejiang Provincial Institute of Cultural Relics and Archaeology and illustrated in *Liangzhu wenhua yuqi*, Hong Kong, 1989, p. 30, no. 39. Compare also another similarly carved Liangzhu *cong* of shorter height and wider width from the British Museum, which is included in Jessica Rawson, *Chinese Jade—from the Neolithic to the Qing*, London, 1995, pl. 3:2, p. 126.

比較一件與是件拍品裝飾紋樣極為相似之良渚文化類似件，只有一層之四角均刻有一對獸面眼睛，其刊載於《良渚文化玉器》，香港，1989年，頁30，圖版編號39，另外還可參考一件藏於倫敦大英博物館的類似件，但其高度略矮，寬度較大。見Jessica Rawson，《Chinese Jade—from the Neolithic to the Qing》，1995年，倫敦，圖版編號3:2，頁126。



2702

A RARE WHITE JADE FOUR-TIERED  
'ANIMAL MASK' CONG

LIANGZHU CULTURE, CIRCA 3300-2300 BC

The *cong* is of square cross section surrounding a cylindrically hollowed tube to the centre with rounded square corners, and tapers slightly from top to bottom. The sides are divided into four registers with a stylised mask at each of the four corners, comprising two long bars above a shorter bar and flanked by two incised circles.

5¼ in. (13.3 cm.) high, box

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

*US\$110,000-150,000*

PROVENANCE

Acquired in Hong Kong, 1988

EXHIBITED

The Taiwan Antique Dealers' Association, *Pottery and Jades of China's Neolithic Age*, Taipei, 6-10 October 2001

LITERATURE

Chang Wei-Hwa ed., *Pottery and Jades of China's Neolithic Age*, Taipei, 2001, pl. 90, p. 107

良渚文化 約公元前3300-2300年 白玉獸面紋琮

來源

1988年購於香港

展覽

聚英雅集，《抱璞怡陶：中國新石器時代的陶器與玉器》，2001年10月6-10日，圖版90號

著錄

張偉華主編，《抱璞怡陶：中國新石器時代的陶器與玉器》，台北，2001年，圖版90號，頁107







2703

TWO STONE CEREMONIAL STEPPED  
AXES

LIANGZHU CULTURE, CIRCA 3300-2300 BC

Both thick axes are of rectangular cross section and carved to one end with a curved bevel forming the cutting edge.

Larger: 7 in. (17.8 cm.) long, box

(2)

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

*US\$11,000-15,000*

PROVENANCE

Acquired in Taipei, December 1997

Compare to two similar excavated examples in the Shanghai Museum, which are published in National Museum of Natural Science ed., *Liangzhu wenhua tezhan* (A Special Exhibition on Liangzhi Culture), Taichung, 1997, pls. 4 and 5.

良渚文化 約公元前3300-2300年 石鏞兩件

來源

1997年12月購於台北

可參考兩件上海博物館所藏之類似石鏞，皆出土於上海市青浦縣福泉山，曾刊載於黃宣佩編，《良渚文化特展》，台中，1997年，圖版編號4及5。



2704

A DARK GREEN JADE CEREMONIAL  
AXE, *FU*

SHIMAO CULTURE-SHANG DYNASTY,  
CIRCA 2300-1100 BC

The very thin blade flares towards a curved cutting edge gently  
beveled on one side and carved to the long edges with ridged teeth.

The surface has four hafting holes.

7¼ in. (18.5 cm.) long, box

**HK\$50,000-70,000**

*US\$6,500-9,000*

PROVENANCE

Acquired in Taipei, December 1998

石峯文化至商 約公元前2300-1100年 玉斧

來源

1998年12月購於台北



2705

2705

A CELADON JADE HOOF-SHAPED ORNAMENT

HONGSHAN CULTURE, CIRCA 4000-3000 BC

The jade is carved as a cylindrical ornament of wide, hollow form, and oval section that flares slightly towards the top. 2½ in. (6.5 cm.) high, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Acquired in Taipei, September 1986

紅山文化 約公元前4000-3000年 青玉馬蹄形器

來源

1986年9月購於台北



2706 (two views 兩面)

2706

A JADE BIRD-SHAPED PENDANT

HONGSHAN CULTURE, CIRCA 4000-3000 BC

The pendant is simplistically carved in the shape of a bird with a small head, splayed wings and a tail.

1⅜ in. (3.1 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 6

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 6, pp. 60-61

紅山文化 約公元前4000-3000年 玉鳥

來源

養德堂珍藏，台北，入藏於1995年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖版6號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版6號，頁60-61

2707

A PAIR OF CELADON JADE CICADAS  
HONGSHAN CULTURE, CIRCA 4000-3000 BC

Each stone is carved as a stylised insect with its features defined by boldly slanting curves and grooves. It is pierced through both sides for suspension.

Larger: 2 1/8 in. (5.5 cm.) wide, box (2)

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

**US\$16,000-23,000**

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Hongshan Culture*, 2007, Taipei, pl. 61, p. 116

紅山文化 約公元前4000-3000年 青玉蟬一對

來源

1999年以前購自台北一言堂

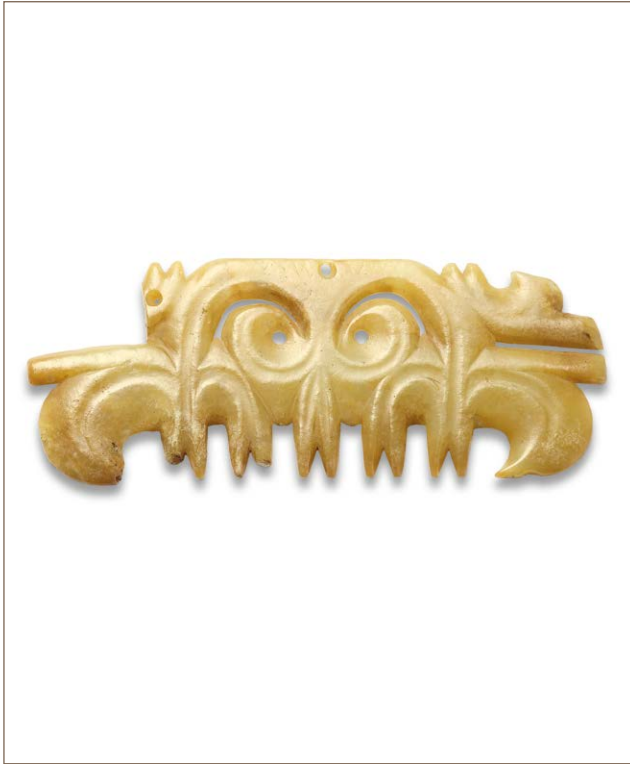
著錄

震旦藝術博物館，《紅山玉器》，台北，2007年，圖版61號，頁116



(detail 細部)





(another view 另一面)



The current lot on view at the Chang Foundation Museum, 1993  
是件拍品 1993 年在鴻禧美術館展覽時的情況

2708

A VERY RARE CELADON JADE  
TOOTHED ANIMAL MASK  
ORNAMENT

HONGSHAN CULTURE, CIRCA 4000-3000 BC

The well-polished stone is carved and pierced in the form of an animal mask. It is decorated with arched brows, circular eyes, and horns. The details of the face are carefully rendered with thick concave troughs and the bottom of the jade is carved with segmented sections representing the teeth of the animal.  
4¾ in. (12 cm.) wide, box

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

EXHIBITED

Chang Foundation Museum, *Ancient Jade from the Yangde Tang Collection*, Taipei, 27 January-24 April 1993

LITERATURE

Aurora Art Museum, *Jades of Hongshan Culture*, 2007, Taipei, pl. 111, p. 167

紅山文化 約公元前4000-3000年 青玉帶齒獸面紋飾

來源

1999年以前購自台北一言堂

展覽

鴻禧美術館，《養德堂古玉特展》，台北，1993年1月27日至4月25日

著錄

震旦藝術博物館，《紅山玉器》，台北，2007年，圖版111號，頁167





2709

**A CELADON JADE NOTCHED DISC, YABI  
LONGSHAN CULTURE, CIRCA 2800-2000 BC**

The outer edge is carved with three pronounced notches forming three arcs and the centre is pierced with a large circular aperture.

5 1/8 in. (13 cm.) wide, box

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

*US\$20,000-26,000*

**PROVENANCE**

Acquired in Taipei, January 1987

**EXHIBITED**

Chang Foundation Museum, *Ancient Jade from the Yangde Tang Collection*,  
Taipei, 27 January-24 April 1993

龍山文化 約公元前 2800-2000 年 青玉牙璧

**來源**

1987 年 1 月購於台北

**展覽**

鴻禧美術館，《養德堂古玉特展》，台北，1993 年 1 月 27 日至  
4 月 25 日



The current lot on view at the Chang Foundation Museum, 1993  
是件拍品 1993 年在鴻禧美術館展覽時的情況



2710

**A CELADON JADE DISC, BI**  
QIJIA CULTURE, CIRCA 2300-1500 BC

The jade disc has plain flat sides and the semi-translucent stone is of pale greenish-yellow tone with opaque areas of dark brown and ivory colour.

8 $\frac{3}{4}$  in. (22 cm.) diam., box

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

*US\$20,000-26,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 46

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 46, p.120

齊家文化 約公元前 2300-1500 年 青玉璧

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，圖版 46 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 46 號，頁 120





2711

**A LARGE DARK GREEN JADE  
CEREMONIAL REAPING KNIFE, *DAO*  
SHIMAO CULTURE, CIRCA 2300-1800 BC**

The jade is very thinly carved in a somewhat trapezoidal shape. The blade has one long straight edge opposite a slightly curved cutting edge that is beveled on both sides. It is drilled with three equidistant holes in a line below the upper edge and with another hole toward one end and lower down. The stone is of dark olive tone on one side and mottled russet on the other.

18¼ in. (46.3 cm.) long, box

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

**US\$11,000-15,000**

**PROVENANCE**

The Yangdetang Collection, Taipei, acquired prior to 1995

**EXHIBITED**

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 14

**LITERATURE**

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 14, pp. 76-77

石峯文化 約公元前 2300-1800 年 墨綠玉刀

**來源**

養德堂珍藏，台北，入藏於 1995 年以前

**展覽**

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 14 號

**著錄**

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 14 號，頁 76-77







2712

AN IMPORTANT AND VERY RARE  
WHITE JADE MASK-FORM HANDLE  
SHIJIAHE CULTURE-XIA DYNASTY,  
CIRCA 2600-1700 BC

This figure has a flat face. The large rounded eyes and nose are shown in low relief and the mouth with incised lines. On the head is a bird-form crown intricately carved in openwork and on either side there are two perforations below the level of the ears.  
3¾ in. (9.5 cm.) high, box

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

*US\$110,000-150,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 42

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 42, p.116

石家河文化至夏 約公元前 2600-1700 年 白玉神祖像

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，圖版 42 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 42 號，頁 116





fig. 1 Collection of the Shanxi Museum  
圖一 山西博物院藏品



fig. 2 Sold at Christie's Hong Kong, 29 November 2017, lot 2722  
圖二 2017年11月29日於香港佳士得拍賣，拍品 2722

## 2712 Continued

Monster-like human face jades, with bulging eyes and protruding teeth features, are closely related to the decoration of jades of the Shijiahe culture from Hubei province. A number of similar examples excavated in 1955 and 1981 at Shijiahe culture sites are illustrated in Du Jinpeng, 'Shijiahe yudiao shenxiang qianshuo', *Jiangnan kaogu* [Jiangnan Archaeology], 1993 March, pp. 51-59; another very similar example (**fig. 1**), also with a bird-form crown, unearthed in 2006 from the tomb of Marquis Jin in Yangshe village, Quwo county, is illustrated in Wang Qing, "Shilun zaoqi Zhongguo jizhong zhuangshi shenling xingxiang de zhuhesi yuqi", *Cultural Relics of Central China*, 2018 April, p. 52. The cited articles discuss and compare these human mask jades from different archaeological sites in the Neolithic period in detail, and include an example from the British Museum, which is illustrated in Jessica Rawson, *Chinese Jade—from the Neolithic to the Qing*, London, 1995, p. 37. Compare also to a very rare celadon jade plaque carved with an anthropomorphic face, also from the Yangdetang Collection sold at Christie's Hong Kong, 29 November 2017, lot 2722 (**fig. 2**).

如是件白玉神祖像般，具大臣字眼、三角形鼻、吡嘴獠牙、頭戴鳥冠及耳飾圓珥的形象，很有可能與石家河文化相關。1955及1981年在石家河文化遺址即出土數件相似的早期玉器，其刊載於杜金鵬，〈石家河文化玉雕神像〉，《江漢考古》，1993年3月，頁51-59；另有一件自山西曲沃縣羊舌村一座早期晉侯大墓出土的玉神人頭像（圖一），且有一展翅鳥冠立於頭頂，其與是件拍品極為相似，並刊載於王青，〈試論早期中國幾種裝飾神靈形象的組合式玉器：從山西羊舌晉侯墓出土的一件遺玉說起〉，《中原文物》，2018年4月，頁52。而這兩篇文章均詳盡討論新石器時代出土的多件玉神組像，包括藏於倫敦大英博物館的玉神人頭像，載於Jessica Rawson，〈Chinese Jade—from the Neolithic to the Qing〉，倫敦，1995年，頁37。類似件還可參考香港佳士得2017年11月29日拍品2722的一件玉神人面像，其亦同為養德堂所珍藏（圖二）。







2713

A CALCIFIED CELADON JADE  
NOTCHED DISC, *YABI*

LONGSHAN CULTURE, CIRCA 2800-2000 BC

The outer edge is carved with three pronounced bird-form  
notches forming three arcs and the centre is pierced with a large  
circular aperture.

5 $\frac{7}{8}$  in. (15 cm.) diam., box

**HK\$100,000-180,000**

*US\$13,000-23,000*

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to  
2000

龍山文化 約公元前 2800-2000 年 青玉鏤空鳥紋出廓牙璧

來源

2000 年以前購自台北雲中居



2714

A CELADON JADE DISC, BI  
LOWER XIAJIADIAN CULTURE,  
CIRCA 2200-1600 BC

The surfaces of the jade ring are well smoothed. It is perforated with two pairs of small holes with a narrow slit cut through the side to allow two separated sections to be tied together. Traces of tool marks can be seen on one side. The jade is of an even pale celadon tone with cloudy white flecks.

5 in. (12.8 cm.) diam., box

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

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 39

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 39, p.113

夏家店下層文化 約公元前 2200-1600 年 青玉璧

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，圖版 39 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 39 號，頁 113



2715

A YELLOW AND RUSSET JADE  
BRACELET, *ZHUO*

NEOLITHIC PERIOD (C. 6500-1700 BC)

The thick-walled ring is of yellow colour with opaque alteration  
of buff colour throughout.

3 $\frac{3}{8}$  in. (8.8 cm.) diam., box

**HK\$80,000-150,000**

*US\$11,000-19,000*

PROVENANCE

Acquired in Hong Kong, 1988

新石器時代 褐黃玉鐲

來源

1988 年購於香港



2716

A JADE CONG

NEOLITHIC PERIOD-ZHOU DYNASTY,  
CIRCA 6500-256 BC

The *cong* is carved with rounded square corners and pierced with a cylindrical hollow centre. The mottled stone is of a pale celadon colour with areas of russet inclusions.

2 $\frac{3}{8}$  in. (7.2 cm.) wide, box

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

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

PROVENANCE

Acquired in Hong Kong, 1988

新石器時代至周 約公元前 6500-256 年 玉鐏形琮

來源

1988 年購於香港

2717

A CELADON JADE  
CEREMONIAL  
DAGGER-AXE, *GE*  
SHANG DYNASTY  
(C. 1600-1100 BC)

The blade is thinly carved in *ge* form with a pointed tip. Both sides are curved down in slightly different arcs. There is a subtle median ridge and the edges are bevelled. Two drill holes are located at the centre. 12¾ in. (32.5 cm.) long, box

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

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

PROVENANCE

The Yangdetang Collection, Taipei,  
acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors'  
Exhibition of Archaic Chinese Jades*, Taipei,  
1995, Catalogue, pl. 26

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of  
Archaic Chinese Jades*, Taipei, 1995, pl. 26,  
pp. 102-103

商 青玉戈

來源

養德堂珍藏，台北，入藏於1995年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，  
1995年，圖版26號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，  
圖版26號，頁102-103







2718

A CELADON JADE 'BIRD' PENDANT,  
*HENG*

LATE SHANG DYNASTY,  
CIRCA 14TH-MID-11TH CENTURY BC

The pendant is of arc shape, which is finely carved at the two upper ends with crested bird heads with hooked beaks. Incised details can be seen on both sides. Holes were drilled for stringing. 5 1/8 in. (13 cm.) long, box

HK\$250,000-300,000

US\$33,000-38,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

Chang Foundation Museum, *Ancient Jade from the Yangde Tang Collection*, Taipei, 27 January-24 April 1993  
National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 91

LITERATURE

Chang Foundation Museum, *Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, pl. 3, pp. 8, 14-15  
Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 91, p.168

商晚期 玉對尾雙鳥珩

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，1993年1月27日至4月25日  
國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版91號

著錄

鴻禧美術館，《養德堂古玉特展》，台北，1993年，圖版3號，頁8，14-15  
鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版91號，頁168



The current lot on view at the Chang Foundation Museum, 1993  
是件拍品 1993年在鴻禧美術館展覽時的情況

2719

A JADE CEREMONIAL BLADE, *GUI*  
SHANG DYNASTY (C. 1600-1100 BC)

The long blade of rectangular form is carved with a diagonal rounded edge and decorated to both sides with straight grooves and ridges. It is pierced through both sides with a hole.  
11 in. (28 cm.) long, box

**HK\$100,000-180,000**

*US\$13,000-23,000*

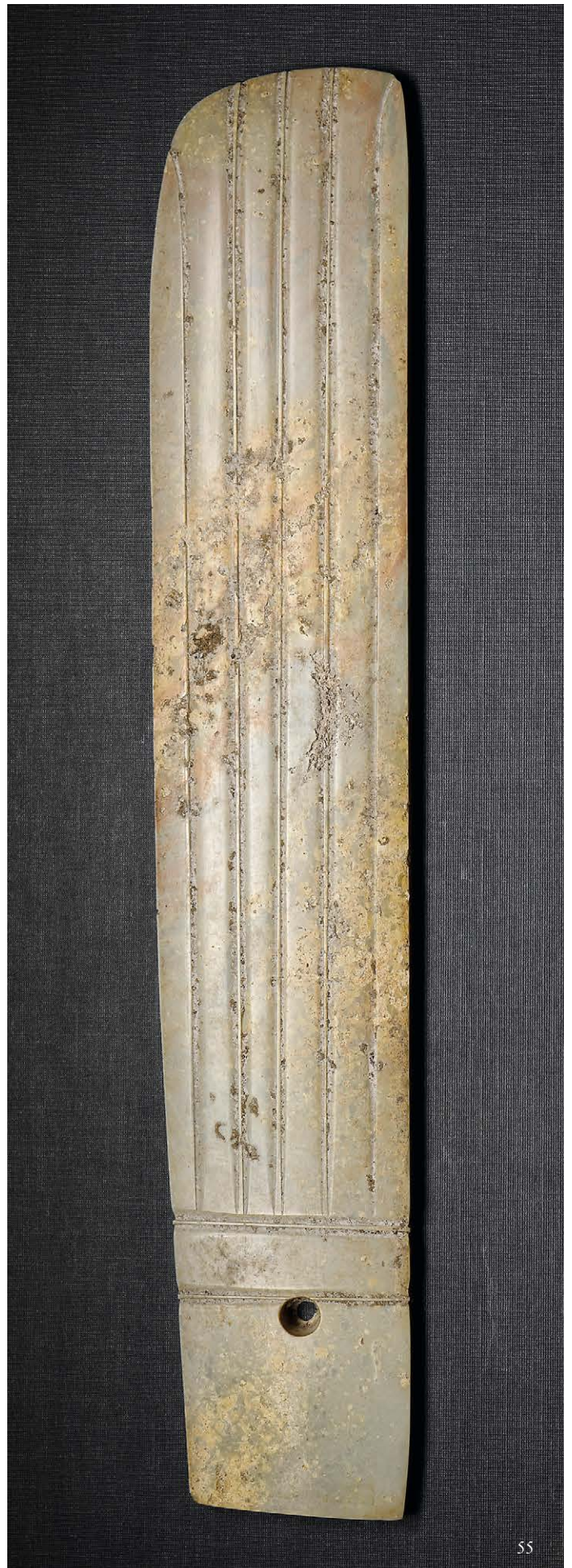
PROVENANCE

Acquired in Taipei, January 1987

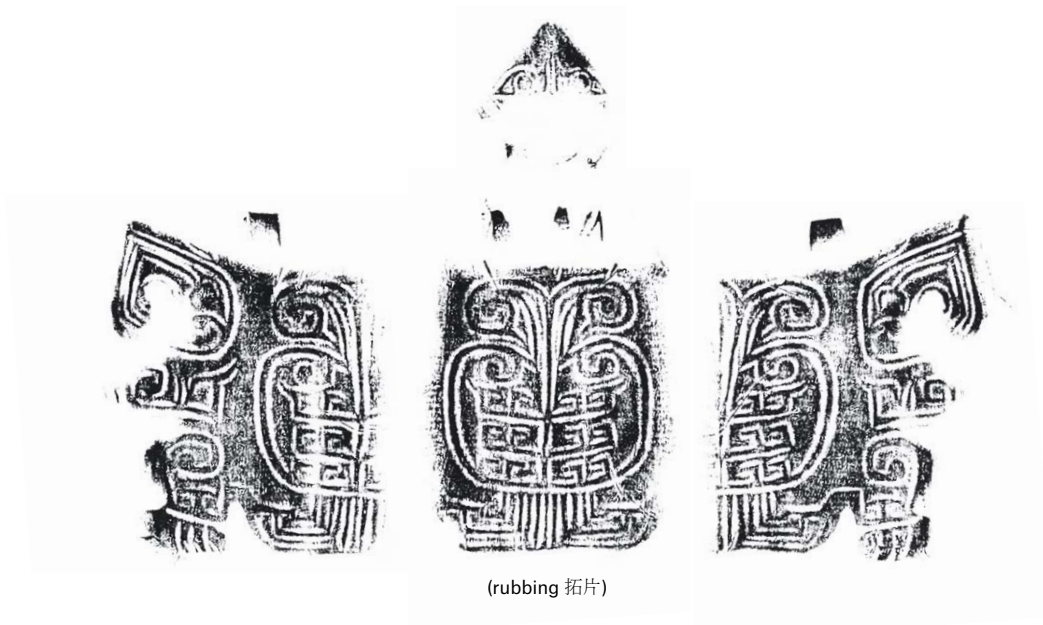
商 玉圭

來源

1987年1月購於台北







2720

**A VERY RARE GREEN JADE OWL**  
**LATE SHANG DYNASTY,**  
**CIRCA 14TH-MID-11TH CENTURY BC**

The jade is finely carved in the round depicting an owl standing on its feet and tail with a pair of notched horns. Its eyes, breast and tail feathers are demarcated by incised lines with scrolls on its chest. There is a hole pierced at the mouth and on the underside is a drilled mark.

1¾ in. (4.6 cm.) high, box

**HK\$280,000-350,000**

*US\$36,000-45,000*

**PROVENANCE**

The Yangdetang Collection, Taipei, acquired prior to 1999

**EXHIBITED**

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 89

**LITERATURE**

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 89, p.166

**商晚期 玉鴞**

**來源**

養德堂珍藏，台北，入藏於1999年以前

**展覽**

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版89號

**著錄**

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版89號，頁166





(three views 三面)

## 2720 Continued

The owl is a decorative motif which commonly appears on bronze vessels from the Shang dynasty. The bronze vessels can be made in the form of an owl or covered with owl motifs, a phenomenon which is paralleled in jades. Fu Hao's tomb contains a pair of bird-form bronze vessels. An owl-form *zun* in the British Museum, dated to the Shang dynasty, is illustrated by William Watson, *Ancient Chinese Bronzes*, London, 1962, pl. 13a. Two other owl-form *zun* dated to the Shang period are housed in the Victoria and Albert Museum and the Hakutsuru Museum, Kobe, and are included in *ibid.* pls. 36b and 36c.

This rare early jade carving is inspired by owl-form bronze vessels of the same period. A closely related jade owl of larger size (6.5 cm. high) and with a pair of rounded ears was found in Fuhao's tomb in Anyang, illustrated in 'Shang. Western Zhou', *Zhongguo yuqi quanji* (Compendium of Chinese Jade), vol. 2, Hebei, 1993, p. 65, no. 82. The Fuhao jade owl also has a drill hole on the underside and two holes on the back of the head. Archaeologist Zheng Zhenxiang suggests that the item could have been used as a pendant or a mount. (see *ibid.*, p.247, no. 82) Several other owl-form jade carvings were found in the Fuhao tomb, such as: a celadon jade owl with plain surface illustrated in *Jades from the Yin Sites at Anyang*, Beijing, 1981, fig. 66 (402); two fully-embellished examples illustrated in *ibid.*, figs. 54 and 56 (465); another with ram's horns illustrated in *ibid.*, fig. 55 (508); and one with a tiger's head illustrated in *ibid.*, fig. 56 (990). It is important to note that a large marble carving of an owl (34 cm. high) was found in Tomb 1001 in the Shang Kings' burial ground in the Xibeigang, Anyang, and is illustrated in *A Harvest of New Scholarship*, Taipei, 1998, p. 32, no. 15.

鴞是商代青銅器上常見的重要主題。青銅器可以鑄成鴞的形狀或在其上將鴞的形象呈現於青銅器上。除青銅器外，商代其它如玉或大理石的材質也會應用鴞的形象來裝飾。商代殷墟婦好墓曾出土數件鴞形青銅器。倫敦大英博物館內亦藏有一鴞形尊，刊於 William Watson, 《Ancient Chinese Bronzes》，倫敦，1962年，圖版 13a 號。另外在維多利亞及艾伯特博物館與日本神戶白鶴美術館亦各藏一件鴞形青銅尊，見同上，圖版 36b 和 36 號。

此外，婦好墓亦出土多件鴞形玉件，包括一件尺寸高 6.5 公分，較本拍品稍大的玉鴞，其下部有鑽孔痕，頭後方亦有鑽有兩孔互通，見《中國玉器全集：商·西周》，第 2 冊，河北，1993 年，頁 65，圖版編號 82。考古學家鄭振香認為，此種作法或可將玉鴞作懸掛或將其插嵌在其他飾品上使用，見同上頁 247，圖版編號 82。另有數件婦好墓出土的圓雕玉鴞，如一件青玉素面鴞，載於 1981 年北京出版的《殷墟玉器》，圖版編號 66 (402)；兩件滿工的玉鴞，載於同上，圖版編號 54 及 56 (465)；一件羊角玉鴞，見同上，圖版編號 55 (508)；及一件虎頭玉鴞，見同上，圖版編號 56 (990)。值得注意的是，殷墟西北崗王陵區 1001 號大墓出有一件 34 公分高的大理石鴞形立雕，載於台北 1998 年出版的《來自碧落與黃泉》，頁 32，圖版編號 15，足見鴞在商人心目中的崇高地位。





2721

## A JADE MASK-FORM ORNAMENT

SHANG DYNASTY (C. 1600-1100 BC)

The ornament of triangular cross section is carved to the surface with a stylised animal mask, depicted with round eyes and horns. 1 $\frac{1}{16}$  in. (4 cm.) wide, box

**HK\$80,000-150,000**

*US\$11,000-19,000*

### PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

### LITERATURE

Chang Foundation Museum, *Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, p.8

Aurora Art Museum, *Jades of Shang Dynasty*, 2010, Taipei, pl. 108, p. 155

## 商 玉面紋飾

### 來源

1999年以前購自台北一言堂

### 著錄

鴻禧美術館，《養德堂古玉特展》，台北，1993年，頁8

震旦藝術博物館，《商代玉器》，台北，2010年，圖版108號，頁155

2722

### A CELADON JADE 'DRAGON' PENDANT

SHANG DYNASTY (C. 1600-1100 BC)

The pendant is carved as a crouching dragon. The small head has a pair of horns and slightly protruding eyes. Its long back is curved terminating in curled tail. The dragon is identical on both sides with intaglio line decoration. There is a perforation at the mouth and a drilled mark can be seen underneath. The stone has a pale celadon tone with some mottled white inclusions.

1 3/8 in. (3.6 cm.) long, box

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

**US\$11,000-15,000**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 21

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 21, pp. 92-93

#### 商 青玉龍佩

來源

養德堂珍藏，台北，入藏於1995年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖版21號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版21號，頁92-93



2722

2723

### A CELADON JADE 'TIGER' PENDANT

SHANG DYNASTY (C. 1600-1100 BC)

The tiger is shown in profile with the head drawn forwards. Its undulating back gives it the appearance of a crouching animal with two paws bent. On both sides the limbs are revealed in incised lines. A small hole has been drilled at the mouth.

2 1/8 in. (5.2 cm.) long, box

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

**US\$16,000-23,000**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 22

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 22, pp. 94-95

#### 商 青玉虎佩

來源

養德堂珍藏，台北，入藏於1995年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖版22號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版22號，頁94-95



2723

2724

A CELADON JADE FISH-FORM  
PENDANT

SHANG-WESTERN ZHOU DYNASTY

(C. 1600-771 BC)

The flat arching pendant is carved in the form of a fish with round eyes and finely detailed to the body with incisions depicting its scales and fins.

3½ in. (7.9 cm.) long, box

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Acquired in Taipei, June 1996

商至西周 青玉魚形佩

來源

1996年6月購於台北

2725

A JADE 'DRAGON' BOW FITTING, *MI*  
SHANG DYNASTY (1600-1100 BC)

The slightly arched shaped jade is carved on one end with a stylised dragon head, terminating to the other end in a point.

4 in. (10 cm.) long, box

HK\$180,000-260,000

US\$24,000-33,000

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Shang Dynasty*, 2010, Taipei, pl. 94, p. 141

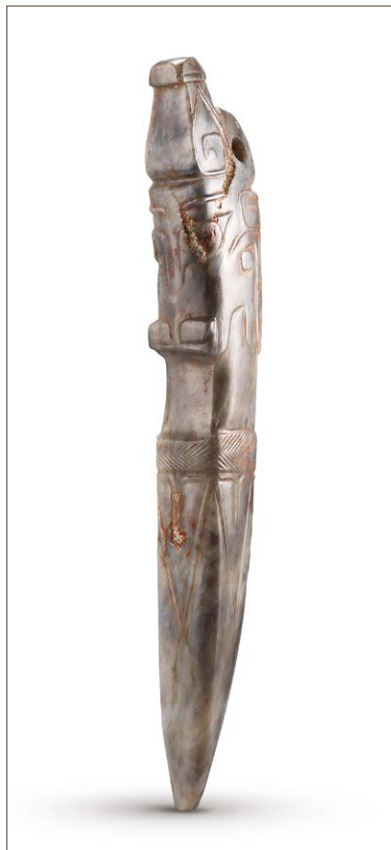
商 玉龍首弭

來源

1999年以前購自台北一言堂

著錄

震旦藝術博物館，《商代玉器》，台北，2010年，圖版94號，頁141



(another view 另一面)



2724



2725



2726

A CELADON JADE CRESTED  
MYTHICAL BIRD PENDANT

LATE SHANG DYNASTY,  
CIRCA 14TH-MID-11TH CENTURY BC

The flattened jade is carved in the form of a bird shown in profile, depicted with a hooked beak a large crest with notched edges, and a rounded breast above a bifurcated tail and a bent leg with terminating in a small pointed tab.

3¼ in. (8.5 cm.) long, box

**HK\$150,000-260,000**

*US\$20,000-33,000*

PROVENANCE

Acquired in Taipei, September 1986

Similar bird-form pendants have been excavated from the late Shang dynasty tomb of Fuhao at Anyang, including two that are illustrated in *Yinxu Yuqi* (Jades from the Yin Sites at Anyang), Beijing, 1982, pls. 44 and 57. Although the present lot is shown with unfinished carvings to both sides, there are clear similarities to the form and carving style. They are all depicted with a closely related tall crested crown with notched edges, hooked beaks and protruding rounded breast.

商晚期 玉鳥形珮

來源

1986年9月購於台北

2727

A YELLOW JADE BEE-FORM  
PENDANT

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The bee-form pendant has a pointed head and bifurcated tail. A horizontal perforation is drilled through the pointed proboscis. 2⅞ in. (5.6 cm.) long, box

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

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 103

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 103, p.180

This form of insect is common among Shang and Western Zhou animal jades. It tends to be short and compact during the Shang period, later becoming gradually more elongated.

西周 玉蜂形珮

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版103號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版103號，頁180



2726



2727



2728



2729

2728

A GREY JADE 'DRAGON' PENDANT,  
*HUANG*

LATE SHANG DYNASTY,  
CIRCA 14TH-MID-11TH CENTURY BC

The jade is carved as a stylised dragon with geometric haunches and with scrolling motifs to the body in shallow relief. Three suspension holes can be seen on the dragon head and at both ends.  
2 $\frac{7}{8}$  in. (7.2 cm.) long, box

**HK\$80,000-150,000**

**US\$11,000-19,000**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 116

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 116, p.193

商晚期 灰玉龍紋璜

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版116號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版116號，頁193



2730 (two views 兩面)

2729

A BROWN JADE 'DRAGON' PENDANT, HUANG  
LATE SHANG DYNASTY,  
CIRCA 14TH-MID-11TH CENTURY BC

The stone is of a brown tone with areas of calcification. It is an arched pendant formed as a dragon with finely incised details on both sides. Drilled holes can be seen at either end.

3¾ in. (9.7 cm.) long, box

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 117

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 117, p.194

商晚期 褐玉龍紋璜

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版117號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版117號，頁194

2730

A CELADON JADE 'DRAGON' DISC, BI  
MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-10TH-MID-9TH-CENTURY BC

The jade disc is carved on both sides with profiles of dragon heads and joined by scroll motifs. The contours and details are rendered with double-line grooves.

2¾ in. (6.1 cm.) diam., box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 51

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 51, p.128

西周中期 青玉龍紋璧

來源

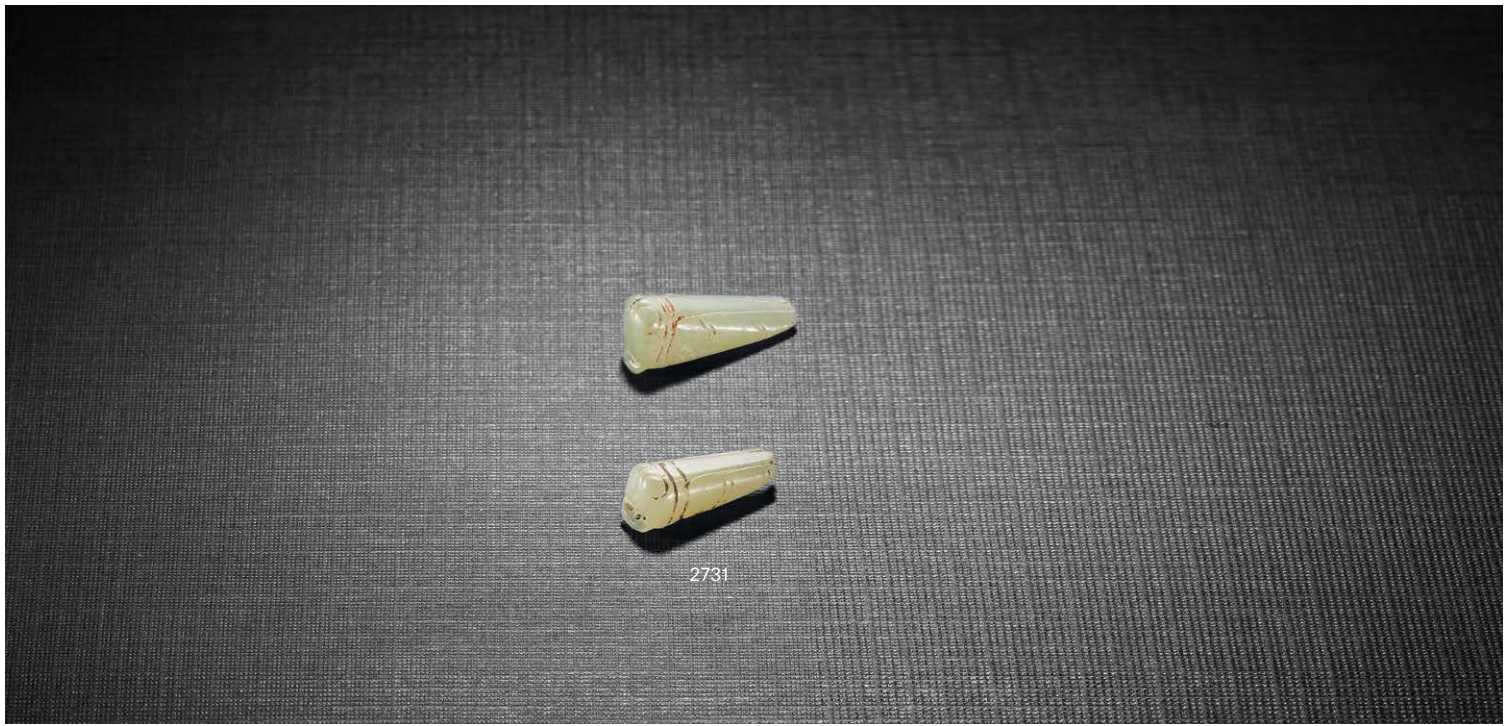
養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版51號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版51號，頁128



2731

**A PAIR OF CELADON JADE ‘CICADA’ PENDANTS**

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The two jade cicadas are relatively small in size, in which the head area is concave. Both undersides are incised with horizontal markings and the mouths perforated for suspension.

Larger: ¾ in. (2 cm.) long, box

(2)

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

**US\$3,900-6,400**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 104

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 104, p.181

西周 玉蟬組珮一對

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，圖版 104 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 104 號，頁 181

2732

**A PALE CELADON BROWN JADE ‘DRAGON’ PENDANT**

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The flat pendant finely carved in the shape of a coiled dragon, its body delicately incised with scales. The large head has a hooked tip to the upturned snout. It is pierced for suspension at the dragon's horn.

1¾ in. (4.5 cm.) wide, box

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

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 121

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 121, p.198

西周 青黃玉龍紋珮

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，圖版 121 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 121 號，頁 198



2732



2733

2733

**A RARE CELADON JADE 'DRAGON AND TIGER' PENDANT, HUANG WESTERN ZHOU DYNASTY (C. 1100-771 BC)**

The flat pendant is carved with profiles of dragon heads at each end, joined by a tiger motif. The edges are outlined with notched flanges and a hooked tip at the centre. Both sides are carved with single and double grooves to delineate the head and the scrolls which fill the body, with holes drilled through both ends and below the tips of the rims.

4 in. (10.3 cm.) long, box

**HK\$180,000-260,000**

**US\$24,000-33,000**

**PROVENANCE**

The Yangdetang Collection, Taipei, acquired prior to 1999

**EXHIBITED**

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 132

**LITERATURE**

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 132, p.209

**西周 青玉龍首虎紋璜**

**來源**

養德堂珍藏，台北，入藏於 1999 年以前

**展覽**

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，圖版 132 號

**著錄**

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 132 號，頁 209



(two views 兩面)

2734

## A RARE CELADON JADE BIRD-SHAPED FINIAL

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The jade is finely carved in the round as a bird standing on its two feet and tail, depicted with round eyes, a slightly hooked beak and a crested crown. It is further decorated with upward turning feathers to its body.

1 $\frac{1}{8}$  in. (4.7 cm.) high, box

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

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

### PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 2000

The present bird finial is closely related to an earlier Shang-dynasty flattened bird finial in the British Museum, illustrated by Jessica Rawson in *Chinese Jades from the Neolithic to the Qing*, London, 1995, pl. 11:3, pp. 203-204. Both the British Museum example and the present finial share a similar profile and the unusual design of upturned plumes on the backs of the birds. However, the British Museum example is much flatter and detailed with fine ridging, whereas the present finial has a fuller three-dimensional presence with details incised with double grooves that are characteristic of the Western Zhou period.

## 西周 青玉鳥形冒

### 來源

2000年以前購自台北雲中居

此玉冒最為特殊之處在於鳥脊上飛揚的羽毛。類似的表現手法見於商代，參考大英博物館藏一例玉鳥，造型扁平，細節以淺溝形凸起線表現，見 Jessica Rawson 著《*Chinese Jades from the Neolithic to the Qing*》，倫敦，1995年，圖版 11:3，頁 203-204。而此玉冒則以近圓雕的方式呈現，局部細節則以典型的西周雙勾陰線手法呈現。







2735

**TWO CELADON JADE BIRDS**

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

Each bird stands in profile with a crown and hooked beak. From the rounded breast rises a slanting wing below which are a large claw and a bifurcated tail. Pierced holes are at the chest and tail of both birds.

Larger: 2½ in. (6.3 cm.) long, box

(2)

**HK\$300,000-380,000**

*US\$39,000-49,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 95

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 95, p. 172

西周 圭冠青玉鳥兩件

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版95號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版95號，頁172

2736

A CELADON JADE  
'TRIPLE HUANG' BIDDISC  
WESTERN ZHOU DYNASTY  
(CIRCA 1100-770 BC)

All three flat arc-shaped sections are carved to one side with a pair of stylised dragons and on the other with a pair of phoenix. The jades are further fashioned with straight edges and a conical hole drilled at each end in order for the three sections to be attached to each other.

The Largest: 4 in. (10 cm.) long, box (3)

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Acquired in Taipei, June 1996

西周 青玉三璜聯璧

來源

1996年6月購於台北



(two views 兩面)





2737

TWO RARE CELADON  
JADE STAG-FORM  
PENDANTS

WESTERN ZHOU DYNASTY  
(C. 1100-771 BC)

Each flat pendant is carved in the form of a deer depicted standing upright with incised round eyes, pointed ears and long extended antlers. It is pierced above its head for suspension.

Larger: 3 $\frac{1}{8}$  in. (8 cm.) wide, box (2)

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

*US\$75,000-160,000*

PROVENANCE

The Chinhuatang Collection, Taipei,  
acquired prior to 1999  
The Yangdetang Collection

EXHIBITED

National Palace Museum, *Collectors'  
Exhibition of Archaic Chinese Jades*, Taipei,  
1999, Catalogue, pl. 86

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of  
Archaic Chinese Jades*, Taipei, 1999, pl. 86,  
p. 163

西周 青玉鹿形珮兩件

來源

金華堂舊藏，台北，入藏於1999年以前  
養德堂珍藏

展覽

國立故宮博物院，《羣玉別藏續集》，  
台北，1999年，圖版86號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，  
1999年，圖版86號，頁163

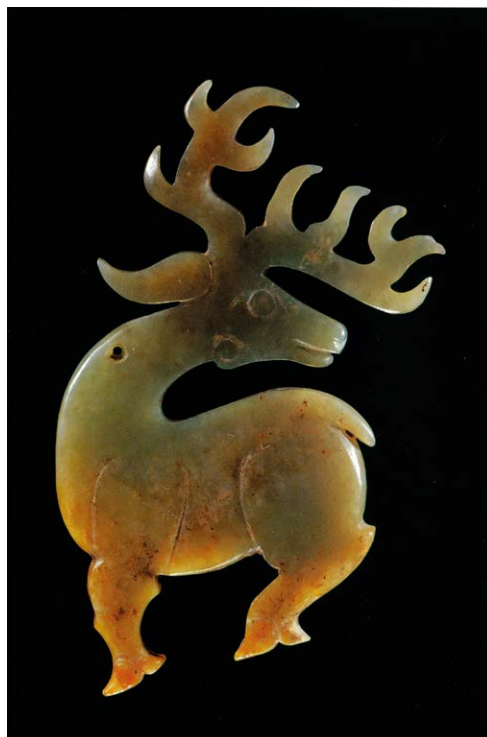


fig. 1 Collection of the Institute of Archaeology, Chinese Academy of Social Sciences  
圖一 中國社會科學院考古研究所藏品

## 2737 Continued

Early jade animal carvings tend to exaggerate the body parts which are most distinctive to that particular animal. Thus, in the present lot, the antlers are deliberately exaggerated and stylised, imparting a high degree of expressiveness and a sense of austere beauty. A few similar examples exist in museum collections. Compare to a slightly shorter Western Zhou jade deer, with a similar carving style of antler, now in the Metropolitan Museum of Art (accession number 24.51.11). Compare also to another flatter pair of Western Zhou stag-form pendants in the British Museum, illustrated in Jessica Rawson, *Chinese Jades- from the Neolithic to the Qing*, London, 1995, pl. 12:39, p. 231. Also, in the Institute of Archaeology, Chinese Academy of Social Sciences, there is a (fig. 1) excavated from tomb no. 3 in Tengzhou county, Shandong province, published in *The Complete Collection of Jades Unearthed in China-Shandong*, vol. 4, Beijing, 2005, p.176

古人刻飾動物題材的玉珮，常會誇大該動物身體最具特色的部份，而鹿的最大特點則在鹿頭上方一雙美麗的鹿角。現今博物館有數件類似例。紐約大都會藝術博物館館藏的一件玉鹿，其鹿角誇大的雕刻方法則與是件拍品最為相似。另外大英博物館所藏的一對西周玉鹿，其玉件表面的立雕處理則較平扁，鹿角尺寸亦相對較小。見 Jessica Rawson, 《Chinese Jades- from the Neolithic to the Qing》，倫敦，1995年，圖版編號 12:39，頁 231。而在中國社會科學院考古研究所亦藏有一件西周早期的鹿形玉珮（圖一），其原於山東省滕州市前掌大 3 號墓出土。



2738

A CELADON JADE 'TWIN DRAGONS  
AND MASKS' PENDANT, HENG  
WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The arched ornament is carved in relief depicting two human faces  
at both ends, with intertwining dragon bodies. There are drill  
holes to the centre of the body and at either end for stringing.  
3 $\frac{5}{8}$  in. (9.4 cm.) long, box

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese  
Jades*, Taipei, 1999, Catalogue, pl. 129

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1999, pl. 129, p.206

Compare to a similar example of Western Zhou jade arc-  
shaped pendant, with hair carved in openwork protruding from  
either end which is in the Minneapolis Institute of Arts and  
illustrated by Jessica Rawson, *Chinese Jades—from the Neolithic  
to the Qing*, London, 1995, p. 47.

西周 青玉雙龍人面紋珩

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版  
129號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版129號，  
頁206

比較一件藏於明尼阿波利斯美術館的西周玉璜，同樣在玉璜兩  
端陰刻人面裝飾，惟髮以透雕方式呈現，自兩端高聳而出，  
載於 Jessica Rawson，《Chinese Jades—from the Neolithic to the  
Qing》，倫敦，1995年，頁47。



(detail 細部)







2739

2739  
A CELADON JADE BIRD-SHAPED  
PENDANT  
WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The pendant is carved as a stylised mythical bird of flattened s-shaped form and decorated with fine incisions.

3 1/8 in. (8 cm.) wide, box

**HK\$100,000-180,000**

*US\$13,000-23,000*

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 2000

西周 青玉鳥珮

來源

2000年以前購自台北雲中居



2740

2740  
A CELADON JADE 'BIRD' PENDANT  
MID-WESTERN ZHOU DYNASTY,  
CIRCA-MID-10TH-MID-9TH CENTURY BC

This silhouette of a bird has a flattened, angular head, and a sharply pointed beak. The wing feathers are embellished with incised lines which rise out of the scrolls that form the breast. The bifurcated tail seems to be that of a fish. Pierced through the breast is a small hole.

2 1/4 in. (5.7 cm.) long, box

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

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 98

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 98, p.175

西周中期 鳥形珮

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版98號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版98號，頁175

2741

A CELADON JADE 'DRAGON'  
PENDANT, HUANG

MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-10TH-MID-9TH-CENTURY BC

The arc-shaped *huang* is carved on both sides with a stylised motif that represents the dragon's body and legs, terminating at each end with an abstract dragon head. A small hole is drilled for suspension at each end.

4 $\frac{3}{8}$  in. (11.3 cm.) long, box

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

**US\$26,000-38,000**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 125

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 125, p. 202

西周中期 青玉龍紋璜

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版125號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版125號，頁202



2742

## A RARE WHITE JADE 'PHOENIX' CYLINDER

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The upper and lower sections are demarcated by two horizontal ridged borders. Incised around the upper section is a band in a stylised lotus lappet pattern and surrounding the lower part are two stylised scrolling phoenix motifs. The semi-translucent stone is of a white tone with dark russet veins and inclusions.

2 $\frac{5}{8}$  in. (6.7 cm.) long, box

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

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

### PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

### EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 111

### LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 111, p.188

Two excavated jade ornaments dated Western Zhou period with very similar decoration of bird, but of different shapes are in the collection of Shanxi Provincial Institute of Archaeology. See *The Complete Collection of Jades Unearthed in China-Shanxi*, vol. 3, Beijing, 2005, pp. 100 and 138.

### 西周 白玉鳳紋管

#### 來源

養德堂珍藏，台北，入藏於1999年以前

#### 展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版111號

#### 著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版111號，頁188

是件拍品上的鳥紋也常見於西周某些玉器上，有兩件相似例各由山西省曲沃縣晉侯墓地31號及山西省降縣橫水西周墓地1號墓出土，見《中國出土玉器全集·山西卷》，第3冊，2005年，頁100及138。



(detail 細部)





2743 (two views 兩面)

2743

A CELADON JADE DRAGON-FORM  
PENDANT

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The flattened plaque is finely carved as a humanoid figure shown in profile on the top of a coiled dragon which forms the arms and trunk of the body. It is carved to one end with a human head depicted with upswept hair and carved to the other end with a dragon head.

3 3/8 in. (8.7 cm.) long, box

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 2000

西周 青玉龍紋人形珮

來源

2000 年以前購自台北雲中居

2744

A CELADON JADE DRAGON-HUMAN  
FORM PENDANT

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The flattened plaque with curved outlines is finely carved as a crouching humanoid figure shown in profile, with the legs drawn up beneath the coiled dragon which forms the arms and trunk of the body. It is carved at one end with a human head depicted with long upswept hair forming a backward-facing dragon head, and carved at the other end with another dragon head.

3 3/8 in. (10 cm.) long, box

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 37

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 37, pp. 124-125

西周 青玉人龍紋珮

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 37 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 37 號，頁 124-125

2745

A JADE DRAGON-HUMAN FORM  
PENDANT

LAST WESTERN ZHOU DYNASTY  
CIRCA MID-9TH CENTURY-771 BC

The flattened plaque is nicely carved on both sides with a crouching humanoid figure shown in profile, the bent legs drawn up beneath the coiled dragon which forms the arms and trunk of the body.

2¾ in. (7.2 cm.) high, box

HK\$60,000-100,000

US\$7,700-13,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 74

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 74, p.151

西周晚期 玉人龍紋璜形佩

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，圖版 74 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 74 號，頁 151



2744



2745



detail  
細部

2746

A PAIR OF CELADON JADE  
'DRAGON' HUANG-SHAPED  
PENDANTS

SPRING AND AUTUMN PERIOD (770-476 BC)

Two pendants each carved on both sides in low relief with comma spirals within plain notched borders. Two large holes are pierced at one end and a third smaller hole is drilled below the upper edge.

6¼ in. (15.6 cm.) long, box

(2)

HK\$260,000-400,000

US\$34,000-51,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

Chang Foundation Museum, *Ancient Jade from the Yangde Tang*

Collection, Taipei, 27 January-24 April 1993

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 45

LITERATURE

Chang Foundation Museum, *Ancient Jade from the Yangde Tang*

Collection, Taipei, 1993, pl. 8, pp. 24-25

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,

Taipei, 1995, pl. 45, pp. 142-143

春秋 青玉龍紋璜形珮一對

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，1993 年 1 月 27 日至 4 月 25 日

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 45 號

著錄

鴻禧美術館，《養德堂古玉特展》，台北，1993 年，圖版 8 號，頁 24-25

鴻禧美術館，《養德堂古玉特展》，台北，1993 年，圖版 8 號，頁 24-25 鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 45 號，

頁 142-143







2747

A CELADON JADE 'DRAGON'  
ORNAMENT, XI

SPRING AND AUTUMN PERIOD (770-476 BC)

The jade is modelled as a curved dragon pendant embellished on both sides with knobbed c-scrolls in low relief, with drill holes at the centre of body and one extremity.

3 <sup>1</sup>/<sub>6</sub> in. (10 cm.) long, box

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

*US\$20,000-26,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 165

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 165, p.248

春秋 青玉龍紋螭

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，圖版 165 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 165 號，頁 248



2748

A CELADON JADE 'TWIN DRAGONS'  
ROPE-TWIST PENDANT, *HUANG*  
SPRING AND AUTUMN PERIOD (770-476 BC)

The stone is carved at each end with a dragon head and decorated on both sides with a rope-twist pattern with small holes at the centre of the arc and both ends. The jade has a calcified yellowish green tone.

3¼ in. (8.2 cm.) long, box

**HK\$180,000-260,000**

*US\$24,000-33,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 159

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 159, p.242

春秋 青玉雙龍首扭絲紋璜

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，圖版 159 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 159 號，頁 242

2749

A CELADON JADE DRAGON-FORM  
PENDANT

SPRING AND AUTUMN PERIOD (770-476 BC)

The pendant is of slender, elongated form with a backward-turned head carved at one end and a curled tail. The body is carved in low relief with commas and scrolls. The head, previously separated, has been attached with metal threads.

5 $\frac{3}{8}$  in. (14.2 cm.) long, box

**HK\$100,000-180,000**

*US\$13,000-23,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 46

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 46, pp. 144-145

春秋 青玉龍形珮

來源

養德堂珍藏，台北，入藏於1995年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖版46號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版46號，頁144-145

2750

A CELADON JADE 'ANIMAL MASK'  
SCABBARD CHAPE, BI

SPRING AND AUTUMN PERIOD (770-476 BC)

The jade is of lenticular shape with notched edges. It is carved on two sides with a dense pattern of c-scroll motifs in shallow relief. The ends are drilled with a connected perforation for attachment to the bottom of the scabbard. There are clear russet markings on the celadon stone.

1 $\frac{7}{8}$  in. (4.7 cm.) long, box

**HK\$100,000-180,000**

*US\$13,000-23,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 184

LITERATURE

Chang Foundation Museum, *Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, p. 8  
Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 184, p.268

春秋 青玉獸面紋劍珌

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版184號

著錄

鴻禧美術館，《養德堂古玉特展》，台北，1993年，頁8  
鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版184號，頁268



2749



2750

2751

A CELADON JADE 'TWIN DRAGONS'  
PENDANT, *HUANG*

WARRING STATES PERIOD (475-221 BC)

The arc-shaped *huang* is carved on one side with a stylised comma-scroll motif that represent the dragon's body and legs, that terminates at each end with an abstract dragon head. There is a hole drilled to both ends of the jade.

4 in. (10 cm.) long, box

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

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

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1994

戰國 青玉雙龍紋璜

來源

1994年以前購自台北雲中居

2752

A JADE 'TWIN DRAGONS' PENDANT,  
*HENG*

SPRING AND AUTUMN PERIOD (770-476 BC)

The flat, arc-shaped jade *heng* is incised on both sides with irregular comma scrolls to the body and terminating at both ends in a dragon's head.

4 in. (10 cm.) long, box

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

*US\$16,000-23,000*

PROVENANCE

Acquired in Taipei, June 1996

春秋 玉雙龍紋珩

來源

1996年6月購於台北



2751



2752



2753

A CELADON JADE 'DRAGON'  
CYLINDRICAL BEAD

SPRING AND AUTUMN PERIOD (770-476 BC)

The tall bead of tapering form is carved at the sides in relief with a motif of twelve sets of stylised dragons within ridged borders. The semi-translucent stone is of a pale celadon tone with areas of calcification.

5¼ in. (13.3 cm.) long, box

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

*US\$16,000-23,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 168

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 168, p.251

春秋 青玉龍紋管

來源

養德堂珍藏，台北，入藏於1999年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖版168號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版168號，頁251

2754

## A CELADON JADE HANDLE-SHAPED PENDANT

WARRING STATES PERIOD (475-221 BC)

The jade is of a slender oblong shape carved in relief on two sides with a dense pattern of raised comma shaped scrolls. Incised details are extended to the narrow edges which are square-cut and notched. The pendant is drilled with a longitudinal channel for stringing.

4 $\frac{7}{8}$  in. (12.5 cm.) long, box

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

*US\$26,000-38,000*

### PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

### EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 170

### LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 170, p.253

### 戰國 青玉穀紋柄形管

#### 來源

養德堂珍藏，台北，入藏於1999年以前

#### 展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，  
圖版170號

#### 著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版170號，  
頁253











2755

A CELADON JADE SILHOUETTE  
'DRAGON' PENDANT AND A  
CELADON JADE SILHOUETTE  
'PHOENIX' PENDANT

WARRING STATES PERIOD (475-221 BC)

One pendant is carved in the form of a dragon in profile with an arched s-shaped body. It is depicted with a curled crest, pointed horns and circular eyes, terminating to one end with a coiled bi-furcated tail. Each side of the body and tail are decorated with comma spirals. The other pendant is carved in the form of a stylised phoenix, also depicted with an s-shaped body and decorated throughout with comma spirals.

Larger: 4 $\frac{3}{16}$  in. (11 cm.) long, box

(2)

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

*US\$26,000-38,000*

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Warring States Period*, 2007, Taipei, pl. 80, p. 133

戰國 青玉龍形珮及青玉鳳形珮各一只

來源

1999年以前購自台北一言堂

著錄

震旦藝術博物館，《戰國玉器》，台北，2007年，圖版80號，頁133







2756

AN EXCEEDINGLY RARE AND  
FINELY CARVED JADE 'DRAGON'  
RING, *HUAN*

WARRING STATES PERIOD-EARLY WESTERN  
HAN DYNASTY, CIRCA 475-141 BC

The disc is well-carved and pierced to both sides with scrolling mythical beasts, and set to the inner and outer edges with a pair of *chi*-tigers and a pair of dragons. The semi-translucent stone is of a greyish-white colour with areas of russet inclusions and opaque white-coloured calcification  
3¾ in. (9.5 cm.) wide, box

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

*US\$520,000-770,000*

PROVENANCE

The Chinhuatang Collection, Taipei, acquired prior to 1999  
The Yangdetang Collection

EXHIBITED

National Palace Museum, Collectors' Exhibition of Archaic Chinese Jades, Taipei, 1999, Catalogue, pl. 205

LITERATURE

Teng Shu-p'ing, Collectors' Exhibition of Archaic Chinese Jades, Taipei, 1999, pl. 205, p. 293

戰國至西漢早期 玉鏤空龍紋環

來源

金華堂舊藏，台北，入藏於1999年以前  
養德堂珍藏

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，  
圖版205號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版205號，  
頁293







fig. 1 Collection of the Zibo Museum  
圖一 淄博市博物館藏品

## 2756 Continued

This unique jade ring is carved with a rare design, and although other Warring States period pierced rings are recorded, no other example of similar design appears to have been published. The closest example of a Warring States pierced jade ring can be found in the Zibo Museum (**fig. 1**), also symmetrically decorated with a pair of dragons and a pair of *chi*-tigers but the width around the ring is of equal proportions. It was excavated from tomb no. 1 at Shangwang village in Zibo county, Shangdong province and is illustrated in Gu Fang, *The Complete collection of Unearthed Jades in China-Shangdong*, Beijing, 2005, p.196. Compare also two jade rings with similar reticulated carving, one with interlocking three dragons and another with a pair of dragons and a pair of *chi* tigers, in the Museum of the Western Han Dynasty Mausoleum of the Nanyue King, and illustrated in Lu Zhaoyin, *Zhongguo yuqi quanji*, vol. 4, 1993, pls. 50 and 51, pp. 40-41.

戰國時期雖有類似玉環出土，但此件玉環的鏤空雕飾卻極為獨特，同時環體寬度並非一致。山東淄博市博物館藏有一件相似的雙龍紋玉環（圖一），並載於古方編，《中國出土玉器全集—山東》，北京，2005年，頁196。此環原由山東省淄博市臨淄區商王村1號墓出土。環上對稱鏤刻龍、虎各一對，並刻有陰線紋，環體寬度均等。另外西漢南越王博物館亦藏有兩件相似玉環，一件鏤雕三條盤踞交錯的龍紋、另一件則飾龍、虎紋各一對，刊於盧兆蔭編，《中國玉器全集》，第4冊，1993年，圖版編號50、51，頁40-41。



2757

A CELADON JADE 'CHI-DRAGON'  
BI-SHAPED PENDANT

WARRING STATES PERIOD (475-221 BC)

The pendant is of circular shape. Both sides carved in low relief with three sinuous serpent-like juvenile dragons.

1½ in. (3.6 cm.) long, box

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

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 57

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 57, pp. 166-167

戰國 青玉螭龍紋璧形珮

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物館，《羣玉別藏》，台北，1995 年，圖版 57 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 57 號，頁 166-167

2758

A CELADON JADE SILHOUETTE  
'DRAGON AND PHOENIX' PENDANT

WARRING STATES PERIOD (475-221 BC)

The disc is carved in openwork with an articulated inner ring to the centre, all decorated in relief with comma spirals within inner and outer raised borders. The top is set with a *chilong* and flanked by two phoenix on the outer edges.

4½ in. (11.5 cm.) long, box

**HK\$180,000-260,000**

*US\$24,000-33,000*

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1995

LITERATURE

*Orientations*, Hong Kong, May 1995, p. 37

戰國 青玉穀紋龍鳳形珮

來源

1995 年以前購自台北雲中居

著錄

《Orientations》，香港，1995 年 5 月，頁 37



2757



2758



2759

2759

A JADE OPENWORK 'TWIN DRAGONS' PENDANT

WARRING STATES PERIOD (475-221 BC)

The pendant is carved and pierced as two dragons, their coiling bodies intertwining to form a symmetrical pendant with their heads resting on the borders.

1½ in. (4 cm.) wide, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1995

戰國 玉鏤空雙龍紋珮

來源

1995 年以前購自台北雲中居



2760

2760

AN EXCEPTIONALLY RARE AND IMPORTANT CELADON JADE 'DRAGON' WEAPON FITTING

WARRING STATES PERIOD (475-221 BC)

The jade plaque is carved with dragon-like serpents on one side, their coiling bodies intertwining to form a symmetrical pattern, inlaid with beads, possibly lapis lazuli at the edges.

5¾ in. (14.8 cm.) long, box

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 56

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 56, pp. 164-165

戰國 青玉龍紋嵌片

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 56 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 56 號，頁 164-165



2761

A CELADON JADE SILHOUETTE  
'DRAGON AND PHOENIX' PENDANT  
WARRING STATES PERIOD (475-221 BC)

The jade is carved on one end in the form of a dragon depicted with circular eyes, a snout-like nose, interlinking with a phoenix, terminating with its head carved on the other end. Their slightly arched body is decorated throughout with comma spirals.

4½ in. (11.5 cm.) long, box

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

*US\$16,000-23,000*

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Warring States Period*, 2007, Taipei, pl. 102, p. 158

戰國 青玉穀紋龍鳳形佩

來源

1999年以前購自台北一言堂

著錄

震旦藝術博物館，《戰國玉器》，台北，2007年，圖版102號，頁158



2762

2763

2762

**A CELADON JADE 'PHOENIX' COMB**  
**WARRING STATES PERIOD (475-221 BC)**

The comb is finely carved in openwork on both sides of the arched handle with a pair of phoenix facing each other, all above ten tines. 2 in. (5.2 cm.) long, box

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

*US\$11,000-15,000*

**PROVENANCE**

The Yangdetang Collection, Taipei, acquired prior to 1995

**EXHIBITED**

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 64

**LITERATURE**

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 64, pp. 182-183

**戰國 青玉鳳紋篦**

**來源**

養德堂珍藏，台北，入藏於 1995 年以前

**展覽**

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 64 號

**著錄**

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 64 號，頁 182-183

2763

**A JADE 'PHOENIX' COMB**  
**WARRING STATES PERIOD (475-221 BC)**

The comb comprises twelve tines. The handle is pierced with a pair of phoenix. 2¼ in. (5.6 cm.) long, box

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

*US\$3,900-6,400*

**PROVENANCE**

The Yangdetang Collection, Taipei, acquired prior to 1995

**EXHIBITED**

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 63

**LITERATURE**

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 63, pp. 180-181

**戰國 玉鳳紋篦**

**來源**

養德堂珍藏，台北，入藏於 1995 年以前

**展覽**

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 63 號

**著錄**

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 63 號，頁 180-181

2764

A JADE 'PHOENIX' CEREMONIAL  
KNIFE, *XUEDAO*

WARRING STATES PERIOD (475-221 BC)

The knife is carved with a slender gently curved blade, sharpened on one edge and tapering at the point. The shaft is accentuated with incised lines, terminating in a pierced handle with a pair of phoenix heads conjoined at the tail.

6¾ in. (17 cm.) long, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 68

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 68, pp. 190-191

戰國 玉鳳紋環首削刀

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 68 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 68 號，頁 190-191





2765

A WHITE JADE 'DRAGON' BELT  
HOOK

EARLY WESTERN HAN DYNASTY,  
CIRCA 206-141 BC

The flat pendant is carved in the form of a dragon shown in profile  
depicted with a curled crest, circular eyes and incised details to the  
body. It is attached to one end with a bronze fixture.

3.  $\frac{3}{4}$  in. (9.8 cm.) long, box

**HK\$350,000-500,000**

*US\$45,000-64,000*

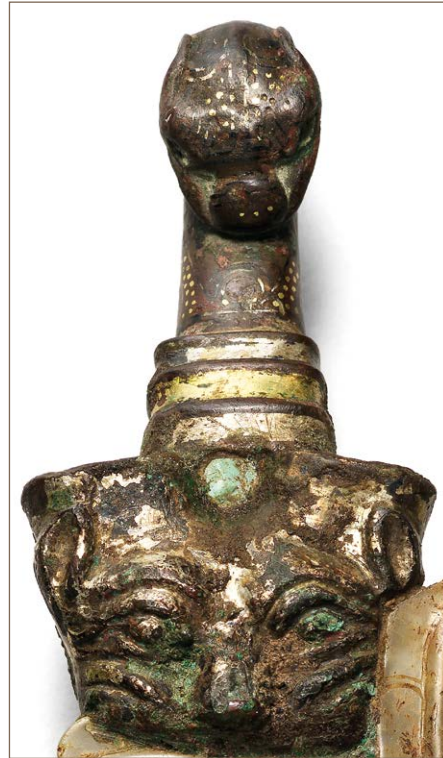
PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1995

西漢早期 白玉龍首帶鉤

來源

1995年以前購自台北雲中居



(detail 細部)



2766

## A PALE GREEN JADE 'DRAGON' BELT HOOK

WARRING STATES PERIOD (475-221 BC)

This garment hook is decorated with shallow relief panels, with straight sides that narrow towards a hook, which ends in a three dimensional carved dragon head. On the undecorated underside is a small circular stud.

6 $\frac{5}{8}$  in. (17 cm.) long, box

HK\$120,000-180,000

US\$16,000-23,000

### PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

### EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 59

### LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 59, pp. 172-173

戰國 青玉龍首格紋帶鉤

### 來源

養德堂珍藏，台北，入藏於 1995 年以前

### 展覽

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 59 號

### 著錄

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 59 號，頁 172-173



(detail 細部)



2767

A RARE INSCRIBED WHITE AND  
RUSSET JADE 'DRAGON' BELT HOOK  
LATE WARRING STATES PERIOD,  
CIRCA 300-220 BC

The curved shaft is carved with fine incisions depicting a scrolling motif and terminates on one end with an upturned dragon head. The underside is set with a circular disc for attachment and inscribed with the characters, *chang shou*, 'longevity'. The well-polished semi-translucent stone is of a white tone with some areas of russet inclusions.

2¾ in. (7 cm.) long, box

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Han Dynasty*, Taipei, 2005, pl. 97,  
p. 158

戰國晚期 白玉褐沁龍首帶鉤 「長壽」刻款

來源

1999年以前購自台北一言堂

著錄

震旦藝術博物館，《漢代玉器》，台北，2005年，  
圖版97號，頁158



(inscription 銘文)



2768

A RARE AND FINELY CARVED  
CELADON JADE 'DRAGON AND  
PHOENIX' SCABBARD SLIDE

WARRING STATES PERIOD (475-221 BC)

The scabbard slide is of rectangular shape with a rectangular loop on the underside. The top is pierced and finely carved with a pair of coiling serpent-like juvenile dragons and a pair of phoenix. An animal mask motif is formed on one side.

2¾ in. (7 cm.) long, box

HK\$200,000-260,000

US\$26,000-33,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 62

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 62, pp. 178-179

戰國 青玉龍鳳紋劍璏

來源

養德堂珍藏，台北，入藏於1995年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，  
圖版62號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版62號，  
頁178-179



detail  
細部





2769

A SET OF THREE JADE 'CLOUD'  
FITTINGS AND A JADE SCABBARD  
CHAPE

WARRING STATES PERIOD-WESTERN HAN  
DYNASTY (475 BC-AD 8)

The set is comprised of a sword guard well carved on one side with cloud-form scrolls, and a sword slide decorated to the surface with *ruyi*-form scrolls. The third fitting is a pommel carved on top in high relief with *ruyi*-scrolls encircled by a band of comma spirals. The final fitting is a chape of trapezoidal shape, carved to both sides to depict a stylised dragon.

Sword pommel: 2 in. (5 cm.) diam.

Sword guard: 2 $\frac{1}{8}$  in. (5.5 cm.) wide

Scabbard slide: 3 in. (7.5 cm.) long

Scabbard chape: 1 $\frac{5}{8}$  in. (4 cm.) side

(4)

**HK\$150,000-180,000**

*US\$20,000-23,000*

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to  
1994

戰國至西漢 玉卷雲紋劍飾一套三件及玉劍珮一件

來源

1994 年以前購自台北雲中居



2770

## A JADE SQUARE SEAL

WESTERN HAN DYNASTY (206 BC-AD 8)

The seal has a square base and trapezoidal top which is surmounted by a flat finial pierced with a suspension hole. The base is inscribed with a name in seal script, *Guo Ji*.  
¾ in. (2 cm.) wide, box

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

*US\$16,000-23,000*

### PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1995

### 西漢 玉方印

印文：郭寄

### 來源

1995 年以前購自台北雲中居



(seal face 印面)



2771

## A JADE SQUARE SEAL

WESTERN HAN DYNASTY (206 BC-AD 8)

The seal has a square base and trapezoidal top, surmounted by a flat finial pierced with a suspension hole. The base is inscribed with a name in seal script, *Zuo Jian*.

¾ in. (2 cm.) wide, box

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

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

### PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1995

西漢 玉方印

印文：左兼

來源

1995 年以前購自台北雲中居



(seal face 印面)



2772

A WHITE JADE 'DRAGON' ARCHER'S  
RING ORNAMENT

WESTERN HAN DYNASTY (206 BC-AD 8)

The jade is vividly carved in openwork with a stylised dragon surmounted on the the plectrum-shaped pendant incised with a scroll motif.

2 in. (5 cm.) long, box

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

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

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Warring States Period*, Taipei, 2007, pl. 185, p. 240

西漢 白玉龍紋鞞形珮

來源

1999 年以前購自台北一言堂

著錄

震旦藝術博物館，《戰國玉器》，台北，2007年，圖版185號，頁240



2772 (detail 細部)

2773

A CELADON JADE 'DANCING  
FIGURE' PENDANT

WESTERN HAN DYNASTY (206 BC-AD 8)

The stone is finely carved in the form of a dancing female figure, the hair secured at the side in a knot, and covered in loose robes with billowing ribbons and incised patterns.

1¼ in. (4.3 cm.) long, box

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

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

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Warring States Period*, 2007, Taipei, pl. 233, p. 285

西漢 青玉舞人珮

來源

1999 年以前購自台北一言堂

著錄

震旦藝術博物館，《戰國玉器》，台北，2007年，圖版233號，頁285



2772



2773



2774

A RARE WHITE AND RUSSET  
JADE 'CHI-DRAGON AND BEAR'  
SCABBARD SLIDE

HAN DYNASTY (206 BC-AD 220)

The slide is well-carved to the top in high relief depicting a sinuous *chilong* confronting a recumbent bear. There is a rectangular loop *chi*-dragon carved to the underside.

3½ in. (9 cm.) long, box

**HK\$ 180,000-260,000**

*US\$24,000-33,000*

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to  
1995

漢 褐白玉龍熊紋劍璏

來源

1995 年以前購自台北雲中居

2775

A RARE CELADON JADE SWORD  
POMMEL

WESTERN HAN DYNASTY (206 BC-AD 8)

The circular pommel is carved and incised to the centre with a raised whorl motif surrounded by a band of comma spirals, and further enclosed below four scroll-form flanges. The underside is carved with a central channel.

2¾ in. (7 cm.) wide

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

西漢 青玉穀紋出戟劍首

來源

1999年以前購自台北一言堂



2775

2776

A JADE 'DRAGON' SWORD  
POMMEL

WARRING STATES PERIOD (475-221 BC)

The sword pommel is carved to the center with a raised medallion carved with a stylised dragon motif surrounded by a band of further scrolling dragon with interlinking coiling bodies. It is carved to the underside with a circular channel.

1⅝ in. (4.7 cm.) diam., box

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1994

戰國 玉龍紋劍首

來源

1994年以前購自台北震中居



2776



2777

A CELADON JADE 'DRAGON'  
ORNAMENT, XI

EARLY WESTERN HAN DYNASTY,  
CIRCA 206-141 BC

The flat ornament is carved in the shape of a dragon shown in profile, depicted with an open jaw, sharp horns, a curled crest, and its tail tapering to a backward curving point. The body and tail are further detailed with fine incisions.

3¼ in. (8.3 cm.) long, box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Han Dynasty*, Taipei, 2005, pl. 49, p. 111

西漢早期 青玉龍首飾

來源

1999 年以前購自台北一言堂

著錄

震旦藝術博物館，《漢代玉器》，台北，2005 年，圖版 49 號，頁 111



2777 (rubbing 拓印)

2778

A RARE JADE RETICULATED  
'CHI-DRAGON' PENDANT

EASTERN HAN DYNASTY (AD 25-220)

The well-polished stone is carved with two three-clawed juvenile *chi*-dragon on both ends, with their undulating bodies intertwining towards the centre of the pendant.

2¾ in. (7 cm.) long, box

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

Acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Han Dynasty*, Taipei, 2005, pl. 46, p. 107

東漢 玉螭龍紋珮

來源

1999 年以前購自台北一言堂

著錄

震旦藝術博物館，《漢代玉器》，台北，2005 年，圖版 46 號，頁 107



2777



2778





2779

A VERY IMPORTANT SET OF THREE  
CELADON JADE OPENWORK  
'DRAGON AND PHOENIX'  
PENDANTS

WARRING STATES PERIOD-WESTERN HAN  
DYNASTY (475 BC-AD 8)

One pendant is carved as a stylised dragon defined by its lively coiling body and highlighted by its delicately incised details. The other two pendants are each carved as a phoenix shown in profile with tiny circular eyes, a curled crest and details on the body that terminates in a point.

The largest: 4 $\frac{3}{8}$  in. (11 cm.) long, box (3)

**HK\$3,000,000-4,500,000**      **US\$390,000-580,000**

PROVENANCE

The Chihuatang Collection, Taipei, acquired prior to 1999  
The Yangdetang Collection

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 212

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 212, pp. 300-301

During the Eastern Zhou and the Han periods, it was customary for the nobility to wear elaborate sets of jade pendants with dragon and phoenix decorations to symbolise their high social position. Jade pendants, in the shape of *huang*, *bi* disc, or *huan* rings, were symmetrically strung together as a set hung from the waist. Some of the most striking examples are the eleven sets of openwork jade pendants from the tomb site of the Nanyue King, dated to early Western Han, and illustrated in *Zhongguo yuqi quanji*, vol. 4, Shijiazhuang, 1993, pls. 41, 46, 49, 53 and 55.

戰國至西漢 青玉龍鳳紋組珮一套三件

來源

金華堂舊藏，台北，入藏於 1999 年以前  
養德堂珍藏

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，  
圖版 212 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 212 號，  
頁 300-301

在東周至漢代期間，貴族有佩戴成組的串飾玉珮，當中則有玉璜、玉璧、玉環等成對玉件，當時認為是作為君子的象徵。而成組成套的組珮玉件可依個人喜好而有所不同。類似的出土組珮以西漢南越王博物館所藏的十一套組珮最具特色。可參考《中國玉器全集》，第 4 冊，石家莊，1993 年，圖版編號 41、46、49、53 及 55。









2780

AN EXCEPTIONALLY RARE AND  
LARGE WHITE JADE 'TIGER' DISC, BI  
EASTERN HAN DYNASTY (AD 25-220)

The circular disc is carved on both sides around the central aperture with a field of raised nodes within inner and outer raised borders. It is surmounted to the top with a well-carved *chi* tiger flanked to its sides with two mythical beasts. The stone is of a milky white tone with some minor opaque inclusions. 9 $\frac{7}{8}$  in. (25 cm.) high, box

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

*US\$190,000-320,000*

PROVENANCE

The Chihuatang Collection, Taipei, acquired prior to 1999  
The Yangdetang Collection

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 199

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 199, pp. 286-287

The present disc shows an intricate combined design of *bi* and pendant. Similar discs are known with pierced auspicious messages incorporated as part of the design, thus it is likely that these discs functioned as talismans or played symbolic roles during special occasions. Compare to an earlier Western-Han jade disc of similar design with addorsed dragons (25.9 cm.) discovered from the tomb of Prince Liu Sheng in Hebei province, illustrated in *Zhongguo yuqi quanji*, vol. 4, 1993, pl. 88, p. 68; and a Eastern-Han example surmounted by openwork interlocking *chi* dragons, illustrated *ibid.*, pl. 242, p. 174.

東漢 白玉乳丁螭虎瑞獸紋出廓璧

來源

金華堂舊藏，台北，入藏於 1999 年以前  
養德堂珍藏

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999 年，  
圖版 199 號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999 年，圖版 199 號，  
頁 286-287

出廓璧結合玉璧與玉珮的設計，甚至有出廓璧的出廓位置鏤雕吉祥文字。因而有學者認為出廓璧可能被當作護身用途或在某些特殊場合中使用。可參考一件藏於河北博物館的西漢玉透雕雙龍穀紋出廓璧，其刊於盧兆蔭編，《中國玉器全集》，第 4 冊，1993 年，圖版編號 88，頁 68。此璧高 25.9 公分，出廓位置雕有兩條背對背的龍紋，原為 1968 年在河北省滿城縣陵山一號墓出土。博物館還另藏一件東漢玉透雕蟠螭出廓璧，其原於 1959 年在河北省定縣北莊漢墓出土，亦載於同上，圖版編號 242，頁 174。



2781

A PAIR OF CELADON JADE PIGS

EASTERN HAN DYNASTY (AD 25-220)

Two pigs are carved as two rectangular blocks of jade with flat snouts and pointed ears. It is decorated with deep, slanting grooves that delineate the front and rear legs which are tucked underneath the body.

Larger: 4 $\frac{1}{4}$  in. (11.9 cm.) long, box (2)

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

*US\$26,000-38,000*

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 88

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 88, pp. 234-235

東漢 青玉握豬一對

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 88 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 88 號，頁 234-235



2782

## TWO CELADON JADE PIGS

EASTERN HAN DYNASTY (AD 25-220)

Each stone is carved in the round as a recumbent pig with a flat snout and pointed ears. It is decorated with deep, slanting grooves that delineate the front and rear legs which are tucked underneath the body.

Larger: 4 $\frac{3}{4}$  in. (11.8 cm.) long, box

(2)

**HK\$180,000-260,000**

**US\$24,000-33,000**

### PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

### EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 89

### LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 89, pp. 236-237

## 東漢 青玉握豬兩件

### 來源

養德堂珍藏，台北，入藏於 1995 年以前

### 展覽

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 89 號

### 著錄

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 89 號，頁 236-237



2783

A PAIR OF CELADON JADE PIGS

EASTERN HAN DYNASTY (AD 25-220)

Each stone is carved as a pig, with their features depicted in stylised form. Their backs, limbs, flat and snouts are rendered with strong slanting cuts. The surfaces of the jade are well polished.

Larger: 4¼ in. (10.5 cm.) long, box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 90

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 90, pp. 238-239

東漢 青玉握豬一對

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995 年，圖版 90 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995 年，圖版 90 號，頁 238-239



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (A symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the

saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly

signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners; (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

#### C AT THE SALE

##### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

##### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **•** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

##### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

##### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

##### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

##### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

##### 7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

##### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

##### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

#### D THE BUYER'S PREMIUM, TAXES

##### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

##### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

#### E WARRANTIES

##### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest,

costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

##### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first phrase of the **catalogue description** (the "**Heading**") and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the "**Subheading**"). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO...." in a **Heading** or **Subheading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** and **Subheading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** or **Subheading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text



or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) **lots** sold without a printed **estimate**;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
  - (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
  - (ii) Wire transfer

You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property

we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com)

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

(b) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs

laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further

exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定 · 買方須知

## 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

#### 2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

#### 3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

#### 4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

#### 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

#### 6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

#### 7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

#### 8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是

原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
  - (c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。
- 手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

### B. 登記競投

#### 1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
  - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
  - (ii) 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
  - (iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：  
+852 2760 1766。

#### 2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：  
+852 2978 9910 或電郵至 bidsasia@christies.com

#### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允

許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

#### 4. 代表他人競投

- (a) **作為授權競投人：**如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委託人的代理人：**如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和其他應付款項的個人責任。並且，您保證：
- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於5年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非(1)它已經在公共領域存在，(2)根據法律要求須被披露，(3)符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和其他應付款項負上個人法律責任。

#### 5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少30分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

#### 6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

##### (A) 電話競投

您必須在拍賣開始前至少24小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣30,000元的**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

##### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊

“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款管限，詳情請見 [www.christies.com](http://www.christies.com) 網站。

##### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少24小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

#### C. 拍賣之時

##### 1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用\*標記。**底價**不會高於**拍賣品**的**低端估價**。

##### 3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

##### 4. 競投

拍賣官接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

##### 5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有

人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

##### 6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

##### 7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

##### 8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

##### 9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

#### D. 買方酬金及稅款

##### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣2,000,000元之25%；加逾港幣2,000,000元以上至港幣30,000,000元部分之20%；加逾港幣30,000,000元以上之12.5%計算。

##### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**、**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須將其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本目錄描述第一組詞（“**標題**”）以大階字體注明的資料作出**真品保證**以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以大階字體注明的有關日期或時期的資料作出**真品保證**（“**副標題**”）。除了**標題**或**副標題**中顯示的資料，我們不對任何**標題**或**副標題**以外的資料（包括**標題**或**副標題**以外的大階字體注明）作出任何**保證**。
- 真品保證**不適用有**保留標題**或**副標題**或任何有**保留**的部分**標題**或**副標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**或**副標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**或**副標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**或**副標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**或**副標題**乎被普遍接受的學者或專家的意見，或**標題**或**副標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接

納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
  - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  - 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
  - 此額外**保證**不適用於：
    - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    - 沒有**標題**的書籍；
    - 沒有**標明估價**的已售出**拍賣品**；
    - 目錄中表明售出後不可退貨的書籍；
    - 狀況報告**中或拍賣時公告的瑕疵。
  - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

## F. 付款

### 1. 付款方式

- 拍賣後，您必須立即支付以下**購買款項**：
  - 成交價**；和
  - 買方酬金**；和
  - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

- 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

- 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

- 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie’s Hong Kong Limited  
收款銀行代號：HSBCHKHHKHK

- 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

- 現金  
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

- 銀行匯票  
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

- 支票  
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

- 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

## 4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
  - 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
  - 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
  - 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  - 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  - 我們可以選擇將您的身份及聯繫方式披露給賣方；
  - 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  - 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
  - 採取我們認為必要或適當的任何行動。
- 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
  - 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及

(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

## 5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

## G. 提取及倉儲

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話：+852 2760 1766 或發電郵至：postsaleasia@christies.com
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
  - 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
  - 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
  - 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

### 2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地

法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

### (b) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱧魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

### (c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

### (d) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明

確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若是在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、

商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's Live™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被

視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. [www.christies.com](http://www.christies.com) 的報告售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

K. 詞匯表

**真品**：以下所述的真實作品，而不是複製品或贗品：

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；
- d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**：除了**成交價**，買方支付給我們的費用。

**目錄描述**：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

**佳士得集團**：Christie's International Plc、其子公司及集團的其它公司。

**狀況**：**拍賣品**的物理狀況。

**到期付款日**：如第 F1(a) 段所列出的意思。

**估價**：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

**成交價**：拍賣官接受的**拍賣品**最高競投價。**標題**：如 E2 段所列出的意思。

**拍賣品**：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

**其他賠償**：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

**購買款項**：如第 F1(a) 段的意思。

**來源**：**拍賣品**的所有權歷史。

**有保留**：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

**底價**：**拍賣品**不會以低於此保密底價出售。

**拍賣場通告**：張貼位於拍賣場內的**拍賣品**旁或 [www.christies.com](http://www.christies.com) 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

**副標題**：如 E2 段所列出的意思。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

• Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## 本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

• 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的**售前估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

### • Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol • next to the lot number.

### •◆ Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol •◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party

is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### Qualified Headings

In Christie's opinion a work by the artist.  
\*\*Attributed to ..."  
In Christie's qualified opinion probably a work by the artist in whole or in part.  
\*\*Studio of ..."/ "Workshop of ..."  
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.  
\*\*Circle of ..."  
In Christie's qualified opinion a work of the period of the artist and showing his influence.  
\*\*Follower of ..."  
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.  
\*\*Manner of ..."  
In Christie's qualified opinion a work executed in the artist's style but of a later date.



\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

\*\*Signed ..."/"Sealed ..."

In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.

\*\*With signature ..."/"With seal ..."

In Christie's qualified opinion the work has a signature/seal which is not that of the artist.

\*\*Dated..."

In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.

\*\*With date..."/

In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

#### FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

2. A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").

3. A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").

4. A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").

5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

## 重要通知及目錄編列方法之說明

### 重要通知

#### 佳士得在受委託拍賣品中的權益

##### ▲: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有▲符號以資識別。

##### ◦ 保證最低出售價

佳士得有時就某些受委託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就**拍賣品**的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有◦符號以資識別。

##### ◦◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該**拍賣品**提交一份不可撤銷的書面競投。第三方因此承諾競投該**拍賣品**，如果沒有其它競投，等三方將以書面競投價格購買該**拍賣品**，除非有其它更高的競價。第三方因此承擔**拍賣品**未能出售的所有或部分風險。如果**拍賣品**未能出售，第三方可能承擔損失。該等**拍賣品**在目錄中註以符號◦◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該**拍賣品**以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他/她是否在**拍賣品**持有經濟利益。

#### 其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就**拍賣品**銷售所得預付

金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

#### 利益方的競投

如果競技人在**拍賣品**持有經濟利益並欲競投該**拍賣品**，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的**拍賣品**或者風險共擔安排下的合作方保留權利參與競投**拍賣品**和/或通知我們其競投該**拍賣品**的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項**拍賣品**中均有所有權或經濟利益，佳士得將不會於每一項**拍賣品**旁附註符號，但會於正文首頁聲明其權益。

#### 有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

#### 有保留的標頭

佳士得認是屬於該藝術家之作品

\*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

\*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

\*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

\*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\*「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名/款識。

\*「附有...簽名」、「附有...款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名/款識應不是某藝術家所為。

\*「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

\*「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

\* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之**拍賣品**及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述之**拍賣品**。

#### 有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得之意見認為，該作品大概乃在所註明時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

# INTERNATIONAL ASIAN ART DEPARTMENT

## GLOBAL MANAGING DIRECTOR

Francis Belin  
Tel: +852 2978 6756

## ASIAN 20TH CENTURY & CONTEMPORARY ART

Eric Chang, *Deputy Chairman, Asia Chairman, Asian 20th Century and Contemporary Art*  
Tel: +852 2760 1766

### BEIJING

Dina Zhang  
Tel: +86 (0) 10 8572 7928

### HONG KONG

Joyce Chan  
Marcello Kwan  
Janice Chan  
Cindy Lim  
Ada Tsui  
Vanessa Chung  
Sihan Hu  
Tel: +852 2760 1766

### JAKARTA

Vanessa S. Pranoto  
Tel: +62(0)21 7278 6268

### NEW YORK

Aisi Wang  
Tel: +1 212 468 7133

### PARIS

Fiona Braslau  
Tel: +33 (0)1 40 76 85 83

### SEOUL

Yunah Jung  
Tel: +82 2 720 5266

### SHANGHAI

Grace Zhuang  
Asia Chiao  
Tel: +86 (0) 21 2226 1516

### SINGAPORE

Dexter How  
Yunyi Lau  
Tel: +65 6838 7202

### TAIPEI

Yu-Shan Lu  
Elise Chen  
Raphael Cheng  
Tel: +886 2 2736 3358

### TOKYO

Gen Ogo  
Chie Kawasaki  
Tel: +81 (0) 3 6267 1782

## ASIAN ART

### PARIS

Tiphaine Nicoul  
Camille de Foresta  
Zheng Ma  
Tel: +33 (0)1 40 76 76 05

## CHAIRMAN

Jonathan Stone  
*Deputy Chairman, Asia*  
Tel: +852 2978 9989

## CHINESE CERAMICS & WORKS OF ART

Pola Antebi, *International Director*  
Tel: +852 2978 9950

Michael Bass, *International Director*  
Tel: +1 212 636 2180

Géraldine Lenain, *International Director*  
Chairman's Office, Paris  
Tel: +33 (0)1 40 76 84 22

Leila de Vos van Steenwijk,  
*European Head*  
Tel: +44 (0)20 7389 2578

Rosemary Scott (Senior International  
Academic Consultant)

### BEIJING

Dai Dai  
Felix Pei  
Tel: +86 (0) 10 8572 7958

### HONG KONG

Chi Fan Tsang  
Ruben Lien  
Liang-Lin Chen  
Sherese Tong  
Joan Ho  
Timothy Lai  
Tel: +852 2760 1766

### LONDON

Marco Almeida  
Kate Hunt  
Ivy Chan  
Katie Lundie  
Cecilia Zi  
Caroline Allen (Consultant Export Art)  
Tel: +44 (0)20 7389 2577

### NEW YORK

Margaret Gristina  
Olivia Hamilton  
Michelle Cheng  
Jessica Chang  
Vicki Paloympis  
Ling'ao Tong  
Luke Guan  
Rufus Chen  
Tel: +1 212 636 2180  
Tel: +1 212 636 2211

### SAN FRANCISCO

Andrew Lick  
Tel: +1 415 982 0982

### TOKYO

Masahiko Kuze  
Tel: +81 (0) 3 6267 1766

## CHAIRMAN

Athena Zonars  
*Deputy Chairman, Americas*  
Tel: +1 212 636 2177

## CHINESE PAINTINGS

Ben Kong, *Deputy Chairman, Asia*  
*International Specialist Head of*  
*Department*  
Tel: +852 2760 1766

### BEIJING

Michael Xie  
Vicky Liu  
Tel: +86 (0) 10 8572 7939

### HONG KONG

Jessie Or  
Carmen Shek Cerne  
Amy Cheng  
Dr Man Kung  
Sophia Zhou  
Yorkie Tam  
Frank Yang  
Tel: +852 2760 1766

### LONDON

Dr Malcolm McNeill  
Tel: +44 (0)20 7389 2806

### NEW YORK

Elizabeth Hammer  
Jennie Tang  
Dr Amy Riggs  
Tel: +1 212 636 2193

### TAIPEI

Kim Yu  
Tel: +886 2 2736 3356

### TOKYO

Seiji Inami  
Tel: +81 (0) 3 6267 1778

## JAPANESE & KOREAN ART

### JAPAN

Katsura Yamaguchi,  
*Managing Director/*  
*International Director, Asian Art*  
Tel: +81 3 6267 1766

### LONDON

Anastasia von Seibold  
Tel: +44 (0)20 7752 3127

### NEW YORK

Takaaki Murakami  
Tel: +1 212 636 2160

## REGIONAL MANAGING DIRECTORS

Lillian Ng  
Tel: +852 2978 9995

Rachel Orkin-Ramey  
Tel: +1 212 636 2194

Leila de Vos van Steenwijk  
Tel: +44 (0)20 7389 2578

Nicole Wright  
Tel: +852 2978 9952

## HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi  
Tel: +852 2978 9936

Marie Faiola  
Tel: +33(0)140 768 610

Meg Kaye  
Tel: +44 207 389 2657

Annie Lee  
Tel: +852 2978 9994

Emma Winder  
Tel: +1 212 636 2183

Yiwen Huang  
Tel: +886 223 220 007

## PRIVATE SALES DIRECTOR

Nelly Li  
Tel: +852 2978 6797

## ASIA REGIONAL OFFICES

### BANGKOK

Prapavadee Sophonpanich  
Tel: +66 (0)2 252 3685

### BEIJING

Charlotte Liu  
Tel: +86 (0) 10 8583 1766

### JAKARTA

Charmie Hamami  
Tel: +62 (0)21 7278 6268

### KUALA LUMPUR

Jane Ngiam  
Tel: +65 6735 1766

### SEOUL

Jun Lee  
Tel: +82 2 720 5266

### SHANGHAI

Charlotte Liu  
Tel: +86 (0)21 6355 1766

### SINGAPORE

Jane Ngiam  
Tel: +65 6735 1766

### TAIPEI

Ada Ong  
Tel: +886 2 2736 3356

### TOKYO

Katsura Yamaguchi  
Tel: +81 (0)3 6267 1777

# WORLDWIDE SALEROOMS, OFFICES AND SERVICES

## ARGENTINA

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA

**SYDNEY**  
+61 (0)2 9326 1422  
Roman Sulich

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

## BELGIUM

**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

## BRAZIL

**SÃO PAULO**  
+55 21 3500 8944  
Nathalie Lenci  
(Independent  
Consultant)

## CANADA

**TORONTO**  
+1 647 519 0957  
Brett Sherlock  
(Consultant)

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratnoff  
de Lira

## COLOMBIA

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Independent  
Consultant)

## DENMARK

**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant)  
+45 2612 0092  
Rikke Juel Brandt  
(Consultant)

## FINLAND AND THE BALTIC STATES

**HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

## FRANCE

**BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

## GREATER

**EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## •PARIS

+33 (0)1 40 76 85 85

## POITOU-CHARENTE

**AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-  
Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

**DÜSSELDORF**  
+49 21 14 91 59 352  
Arno Verkade

## FRANKFURT

+49 (0)170 840 7950  
Natalie Radziwill

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin  
Huyn

## STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

## INDIA

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

## INDONESIA

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY

**MILAN**  
+39 02 303 2831  
Cristiano De Lorenzo

## ROME

+39 06 686 3333  
Marina Cicogna

## NORTH ITALY

+39 348 3131 021  
Paola Gradi  
(Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene  
Valenti Gonzaga  
(Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

## GENOA

+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

## FLORENCE

+39 335 704 8823  
Alessandra Niccolini  
di Camugliano  
(Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria  
(Consultant)

## JAPAN

**TOKYO**  
+81 (0)3 6267 1766  
Katsura Yamaguchi

## MALAYSIA

**KUALA LUMPUR**  
+65 6735 1766  
Jane Ngiam

## MEXICO

**MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS

**AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

## NORWAY

**OSLO**  
+47 949 89 294  
Cornelia Svedman  
(Consultant)

## PEOPLE'S REPUBLIC OF CHINA

**BEIJING**  
+86 (0)10 8583 1766

## •HONG KONG

+852 2760 1766

## •SHANGHAI

+86 (0)21 6355 1766

## PORTUGAL

**LISBON**  
+351 919 317 233  
Mafalda Pereira  
Coutinho  
(Consultant)

## RUSSIA

**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Zain Talyarkhan

## SINGAPORE

**SINGAPORE**  
+65 6735 1766  
Jane Ngiam

## SOUTH AFRICA

**CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lombreg  
(Independent  
Consultant)

## DURBAN & JOHANNESBURG

+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent  
Consultant)

## WESTERN CAPE

+27 (44) 533 5178  
Annabelle Conyngham  
(Independent  
Consultant)

## SOUTH KOREA

**SEOUL**  
+82 2 720 5266  
Jun Lee

## SPAIN

**MADRID**  
+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

## SWEDEN

**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman  
(Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén  
(Consultant)

## SWITZERLAND

**GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

## •ZURICH

+41 (0)44 268 1010  
Jutta Nixdorf

## TAIWAN

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

## THAILAND

**BANGKOK**  
+66 (0)2 252 3685  
Prapavadee  
Sophonpanich

## TURKEY

**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

## UNITED ARAB EMIRATES

**DUBAI**

+971 (0)4 425 5647

## UNITED KINGDOM

**LONDON**

+44 (0)20 7839 9060

## NORTH AND NORTHEAST

+44 (0)20 7104 5702

Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033

Jane Blood

## SOUTH

+44 (0)1730 814 300

Mark Wrey

## SCOTLAND

+44 (0)131 225 4756

Bernard Williams

Robert Lagneau

David Bowes-Lyon  
(Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996

Christine Ryall  
(Consultant)

## UNITED STATES

### CHICAGO

+1 312 787 2765

Catherine Busch

### DALLAS

+1 214 599 0735

Capera Ryan

### HOUSTON

+1 713 802 0191

Jessica Phifer

### LOS ANGELES

+1 310 385 2600

Sonya Roth

### MIAMI

+1 305 445 1487

Jessica Katz

### •NEW YORK

+1 212 636 2000

### SAN FRANCISCO

+1 415 982 0982

Ellanor Notides

## AUCTION AND OTHER SERVICES

### PRIVATE SALES

HK: +852 2978 6871

Fax: +852 2760 1767

Email: [privatesaleservicecentre@christies.com](mailto:privatesaleservicecentre@christies.com)

### CHRISTIE'S EDUCATION

#### NEW YORK

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: [newyork@christies.edu](mailto:newyork@christies.edu)

#### HONG KONG

Tel: +852 2978 6768

Fax: +852 2525 3856

Email: [hongkong@christies.edu](mailto:hongkong@christies.edu)

#### LONDON

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665 4351

Email: [london@christies.edu](mailto:london@christies.edu)

### CHRISTIE'S INTERNATIONAL REAL ESTATE

#### NEW YORK

Tel: +1 212 468 7182

Fax: +1 212 468 7141

Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

#### LONDON

Tel: +44 (0)20 7389 2551

Fax: +44 (0)20 7389 2168

Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

#### HONG KONG

Tel: +852 2978 6788

Fax: +852 2760 1767

Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

### CHRISTIE'S FINE ART STORAGE SERVICES

#### NEW YORK

Tel: +1 212 974 4579

Email: [newyork@cfass.com](mailto:newyork@cfass.com)

## • DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — [info@christies.com](mailto:info@christies.com)

# CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II

WEDNESDAY 28 NOVEMBER 2018  
AT 10.30 AM

Grand Hall,  
Hong Kong Convention and Exhibition Centre,  
No.1 Expo Drive, Wanchai, Hong Kong

CODE NAME: YUHUAN  
SALE NUMBER: 16264  
LOT NUMBER: 2701-2783

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

BID ONLINE FOR THIS SALE AT  
WWW.CHRISTIES.COM

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,000,000, 20% on any amount over HK\$ 2,000,000 up to and including HK\$ 30,000,000 and 12.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale - Buying at Christie's printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +852 2760 1766.**

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

Paddle No. \_\_\_\_\_

# Written Bids Form Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:

Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable) \_\_\_\_\_

Client Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

Contact Number (Mobile) \_\_\_\_\_

Please verify email address for post-sale communication:

Shipping Quote Required

Shipping address (  Same as the above address):

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S

Signature \_\_\_\_\_ Date \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

## PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

CHRISTIE'S 佳士得



# BIDDER REGISTRATION FORM

Paddle No.	
------------	--

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

## A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name ..... Account No. ....

Address .....

..... Post/Zip Code .....

Phone No. ....

Please verify email address for post-sale communication .....

Shipping Quote Required.

Shipping Address (  Same as the above address):

## B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

## C Sale Registration

- |  |  |
|--|--|
| <input type="checkbox"/> 16127 Fine and Rare Wine Featuring an Incredible Collection of Century Old Madeira<br><input type="checkbox"/> 16129 Important Watches<br><input type="checkbox"/> 16131 Hong Kong Magnificent Jewels *<br><input type="checkbox"/> 16133 Handbags & Accessories<br><br><input type="checkbox"/> 13278 Asian 20th Century & Contemporary Art (Evening Sale) *<br><input type="checkbox"/> 13280 Asian Contemporary Art (Day Sale)<br><input type="checkbox"/> 13279 Asian 20th Century Art (Day Sale)<br>Including a Selection of Japanese Woodblock Prints from Private Collections<br><br><input type="checkbox"/> 17441 Gold Boxes | <input type="checkbox"/> 15956 Chinese Contemporary Ink<br><input type="checkbox"/> 15957 Fine Chinese Classical Paintings and Calligraphy *<br><input type="checkbox"/> 15958 Fine Chinese Modern Paintings *<br><br><input type="checkbox"/> 17461 Beyond Compare: A Thousand Years of the Literati Aesthetic (Evening Sale) *<br><br><input type="checkbox"/> 17418 The Meiji Aesthetic:<br>Selected Masterpieces from a Private Asian Collection<br><input type="checkbox"/> 16264 Chinese Archaic Jades From The Yangdetang Collection PART II<br><input type="checkbox"/> 16266 Multifarious Colours - Three Enamelled Qianlong Masterpieces *<br><input type="checkbox"/> 15961 Important Chinese Ceramics and Works of Art * |
|--|--|

\* If you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

If you intend to bid on the "Wood and Rock" by Su Shi, please tick the box below.

I wish to apply for a HVL paddle designated for the "Wood and Rock".

Please indicate the bidding level you require:

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000           | <input type="checkbox"/> HK \$ 500,001 - 2,000,000    | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 +          |

## D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name ..... Signature ..... Date .....

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

### A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址（ 同上述地址相同）：

### B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

### C 拍賣項目登記

16127 佳士得名釀：呈獻馬德拉酒百年極尚窖藏

16129 精緻名錶

16131 瑰麗珠寶及翡翠首飾\*

16133 典雅傳承：手袋及配飾

15956 中國當代水墨

15957 中國古代書畫\*

15958 中國近現代畫\*

17461 不凡 — 宋代美學一千年（晚間拍賣）\*

13278 亞洲二十世紀及當代藝術（晚間拍賣）\*

13280 亞洲當代藝術（日間拍賣）

13279 亞洲二十世紀藝術（日間拍賣）包括日本木刻版畫私人珍藏

17418 明心匠治：亞洲私人收藏明治時代精品

16264 養德堂珍藏中國古玉器（二）

16266 繁華似錦 — 乾隆彩瓷三絕\*

17441 金盒

15961 重要中國瓷器及工藝精品\*

\*如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

如閣下有意競投蘇軾《木石圖》，請於以下方格劃上「✓」號。

本人有意登記有關《木石圖》的高額拍品競投牌。

請提供閣下之競投總額：

港幣 0 - 500,000

港幣 500,001 - 2,000,000

港幣 2,000,001 - 4,000,000

港幣 4,000,001 - 8,000,000

港幣 8,000,001 - 20,000,000

港幣 20,000,000 +

### D 聲明

• 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。

• 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。

• 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。

• 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶并希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 ..... 簽署 ..... 日期 .....

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe & Asia  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman, Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.

## CHRISTIE'S ASIA

François Curiel, Chairman  
Rebecca Wei, President

## CHAIRMAN'S OFFICE

Jonathan Stone, Chairman, Asian Art  
Eric Chang, Deputy Chairman  
Ben Clark, Deputy Chairman  
Ben Kong, Deputy Chairman  
Vickie Sek, Deputy Chairwoman

## CHRISTIE'S ADVISORY COUNCIL, ASIA

Rebecca Wei, Chairwoman  
Jinqing Cai, Deputy Chairwoman  
Pierre Chen, Raymond Ch'ien, William Fung,  
Qiong Er Jiang, Handel Lee, Anthony Lin,  
Mary Ma, Pan Gong Kai, Dee Poon,  
Mimi Tang, Patrick Thomas, Wang Wei,  
Douglas Woo

## SENIOR VICE PRESIDENTS

Pola Antebi, Karen Au Yeung, Lavina Chan,  
YF Cheung, Elaine Holt, Kitty Mak,  
Ada Ong, Julien Pradels, Audrey Shum,  
Simon Tam, Chi Fan Tsang, Katsura Yamaguchi

## VICE PRESIDENTS

Carmen Shek Cerne, Joyce Chan, Janet Chang,  
Liang-Lin Chen, Blanca Cheng, Fung Chiang,  
Jennie Chu, Isabel Coutier, Charmie Hamami,  
Dexter How, Julia Hu, Marcello Kwan,  
Elaine Kwok, Stephenie Leung, Ruben Lien,  
Gabrielle Mak, Sara Mao, Lillian Ng,  
Jasmin Ngai, Gen Ogo, Jessie Or,  
Terence Poon, Alexandra Reid, Bo Tan,  
Francis Tsang, Lihua Tung, Nicole Wright,  
Alan Yip, Kim Yu, Dina Zhang,  
Grace Zhuang

## ASSOCIATE VICE PRESIDENTS

Lee Bingle, Jeff Chan, Selina Chan,  
Winifred Chan, Kelly Chang, Lesley Chen,  
Amy Cheng, Joanne Cheng, Isaac Choi,  
Terry Choi, Yanie Choi, Betsy Chow,  
Dai Dai, Helen Fung, Phylbie Ho,  
Yunah Jung, Joyce Lee, Keyvyn Leung,  
Nelly Li, Rachel Li, Georgina Liu,  
Vicky Liu, Yu-Shan Lu, Benson Or,  
Felix Pei, Zhongwei Qin, Sherese Tong,  
Mandy Wang, Michael Xie, Maxwell Yao,  
Harriet Yu, Michelle Zhang

05/10/18

# HONG KONG AUCTION CALENDAR

## FINE AND RARE WINE FEATURING AN INCREDIBLE COLLECTION OF CENTURY OLD MADEIRA

Sale number: 16127  
**SATURDAY 24 NOVEMBER 10.00 AM**

## ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13278  
**SATURDAY 24 NOVEMBER 6.00 PM**  
Viewing: 23-24 November

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13280  
**SUNDAY 25 NOVEMBER 10.30 AM**  
Viewing: 23-24 November

## ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS

Sale number: 13279  
**SUNDAY 25 NOVEMBER 1.30 PM**  
Viewing: 23-24 November

## GOLD BOXES

Sale number: 17441  
**SUNDAY 25 NOVEMBER 4.00 PM**  
Viewing: 23-25 November

## CHINESE CONTEMPORARY INK

Sale number: 15956  
**MONDAY 26 NOVEMBER 11.00 AM**  
Viewing: 23-25 November

## IMPORTANT WATCHES

Sale number: 16129  
**MONDAY 26 NOVEMBER 12.00 PM**  
Viewing: 23-25 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 15958  
**MONDAY 26 NOVEMBER 2.30 PM**  
**TUESDAY 27 NOVEMBER 2.30 PM**  
Viewing: 23-26 November

## BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)

Sale number: 17461  
**MONDAY 26 NOVEMBER 7.00 PM**  
Viewing: 23-26 November

## THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION

Sale number: 17418  
**TUESDAY 27 NOVEMBER 10.00 AM**  
Viewing: 23-26 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15957  
**TUESDAY 27 NOVEMBER 10.30 AM**  
Viewing: 23-26 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 16131  
**TUESDAY 27 NOVEMBER 1.00 PM**  
Viewing: 23-27 November

## CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II

Sale number: 16264  
**WEDNESDAY 28 NOVEMBER 10.30 AM**  
Viewing: 23-27 November

## HANDBAGS & ACCESSORIES

Sale number: 16133  
**WEDNESDAY 28 NOVEMBER 11.00 AM**  
Viewing: 23-27 November

## MULTIFARIOUS COLOURS - THREE ENAMELLED QIANLONG MASTERPIECES

Sale number: 16266  
**WEDNESDAY 28 NOVEMBER 2.30 PM**  
Viewing: 23-27 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15961  
**WEDNESDAY 28 NOVEMBER 2.30 PM**  
Viewing: 23-27 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com







# CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG  
香港 中環 遮打道18號 歷山大廈22樓