

# 雲中玉筵

THE CHANG WEI-HWA COLLECTION  
OF ARCHAIC JADES

Hong Kong, 27 November 2019 | 香港 2019 年 11 月 27 日

CHRISTIE'S 佳士得







# 雲中玉筵

重要亞洲私人古玉珍藏：新石器時代篇

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES  
PART I - NEOLITHIC PERIOD



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International Director  
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Ruben Lien, Senior Specialist  
Tel: +852 2978 6735  
Liang-Lin Chen,  
Specialist Head of Sale  
Tel: +852 2978 6725  
Sherese Tong  
Specialist  
Tel: +852 2978 6733  
Joan Ho  
Tel: +852 2978 6810  
Timothy Lai  
Tel: +852 2978 9943  
Fax: +852 2973 0521

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Felix Pei, Senior Specialist  
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Fax: +86 (0) 10 8572 7901

### TOKYO

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pkong@christies.com  
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# THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES, PART I - NEOLITHIC PERIOD

雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇

WEDNESDAY 27 NOVEMBER 2019 • 2019年11月27日(星期三)

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# 雲中玉筵

張偉華 口述  
熊宜敬 整理



1970 年代末，我正式跨入中國古董行業，「玉器」即為經營項目之一。最早接觸的是明清白玉，以及在香港廣東道一些盤的很熟的老玉，當時對於古玉的了解，只有一本吳大澂（1835–1902）的《古玉圖攷》可供參考，若以現在豐富的出土資料驗證，其可靠性顯然必須重新評估。

直到 1980 年代初，我在香港結識了聯邦影業公司創辦人之一張陶然先生（1914–?），張先生是江蘇江陰人，能詩能文，書法造詣很高，且為古董鑑定名家，他送了我一冊大古董商盧芹齋（C.T.Loo, 1880–1957）於 1950 年出版的《Chinese Archaic Jades》，才開啓了我對古玉知識的追求與鑽研。

1987 年，我到日本大阪市立美術館參觀由咸陽市博物館提供的中國陝西省出土文物「金龍、金馬之動物國寶展」，其中「玉熊」、「玉辟邪」兩件立體圓雕古玉的精美深深吸引了我；之後，又有更多機會讓我在東京、大阪、京都看到了婦好墓玉器和其重要出土玉器的展覽，對於中國古玉的見識有了更進一步的提升。

1988 年起至 1992 年，這幾年間我利用參加歐美拍賣的檔期，陸續到倫敦參觀大英博物館、維多利亞博物館，紐約大都會博物館、布魯克林博物館，以及芝加哥博物館、華盛頓弗利爾博物館、沙可樂博物館，還有堪薩斯的納爾遜博物館、克利夫蘭博物館、波士頓博物館，更前往藏玉神殿哈佛大學的 Fogg Art Museum 觀摩學習，該博物館出版的《Ancient Chinese Jades》一書堪稱經典，對我鑑賞古玉的方向產生了很大的影響。因為當時我還沒有進入中國，大陸相關出土資料相對缺乏，所以在香港收到古玉，也只能向海外重要博物館吸收知識尋求印證，同時，我也在倫敦和紐約向西方古董商買進一些古玉。直到 2002 年，我第一次踏上北京，暢遊故宮博物院、國家歷史博物館、首都博物館、豐台區漢墓，一圓了多年的夢想。

從 80 年代後期開始，古玉成為我的經營主項之一。進入 1990 年，我為「藍田山房」規劃系統性的古玉收藏；也為「養德堂」蒐羅精美古玉。同時，又因為結識了當時台北故宮博物院院長秦

孝儀先生，在秦院長的鼎力支持下，促成了 1995 年與 1999 年兩次在台北故宮舉辦的〈群玉別藏〉特展，共六位收藏家參展，開啓了民間收藏家與國家博物館之間的良性互動。1996 年「金華堂」也加入收藏古玉的行列。

進入千禧年，台灣發生了「故宮古玉事件」，被非專業人士刻意扭曲，使原本具有願景的市場立刻轉趨保守，於是我決定將業務由台灣轉移至香港。（此次事件，直到 2011 年台北故宮出版的《古玉新詮》一書 177 頁的後記中描述了詳細過程，才終於還原真相。）當時我還記起了一位前輩文物藏家夏伯堯先生對我說過：「以你所受的專業科班訓練和多年累積的經驗，你認為是『寶』的就不會是『草』。」這段話對我產生了很大的鼓勵，於是我開始以「玉器史」的概念自己收藏古玉，主要的管道則來自於直接向過去服務過的收藏家「回藏」，因為這些藏家的藏品都是我當初建議以成立博物館為出發點的收藏；非常感動的是「養德堂」楊俊雄醫師（1938–2012），為了讓我的收藏系統化，提議用「交換」的方式補充各自的不足。

2016 年，「思源堂」陳淑貞女士（小名 Susan, 1940–2014）所藏古玉，委由我和香港古董商蔡成先生幫忙整理，先後在香港進行「溫玉物華」、「金玉圭璋」兩場專拍，古玉市場出現了難得一見的熱況。緊接著 2017 及 2018 年的香港佳士得秋拍，舉辦了兩場楊俊雄醫師的「養德堂珍藏中國古玉器」專拍，拍品由我負責歸類彙整，吳棠海和蔡成兩位先生協助補充資料，並邀請台北故宮鄧淑蘋女士與北京故宮徐琳女士分別撰文，加上兩岸三地的資深藏家與新興藏家的共襄盛舉，將沉寂 20 年的古玉市場點燃起熊熊烈火。

今年，為應海內外古玉同好的期待與對古玉市場熱度能夠延續的初心，決定將我的古玉收藏以「雲中玉筵」為名，從玉器史的脈絡規劃，自今年秋拍開始，分為「新石器時代」、「夏商周」、「春秋戰國」、「秦代兩漢」四個區塊於四年間完成，是一次以學術為基礎，以美學為出發，以歷史為本源的系統性彙整，由於 2010 年「新北市立十三行博物館」舉辦了良渚文化特展，由熊宜敬先生引介，認識了杭州市的「中國江南水鄉博物館」陸文寶館長，這次有幸得到陸館長推薦浙江考古研究所前輩王明達先生，除了撰文，還幫我的拍品去蕪存真，希望能為古玉收藏的正確觀念與古玉市場的正軌發展盡一份心力。

熊宜敬，藝術文字工作者、策展人。

1956 年出生於臺灣臺中，畢業於中國文化大學美術系。

現任「藝術收藏 + 設計」月刊專欄作者、台南長榮大學書畫學系教授、華梵大學美術與文創學系教授。



王志航，男，雲南昆明人。

自由攝影師，網路撰稿人；畢業於雲南大學、中央工藝美術學院；

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# A HEAVENLY FEAST OF JADES AMIDST THE CLOUDS

**Narrated by Chang Wei-Hwa**

*Compiled by Xiong Yi-Jing*

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I ventured into the business of Chinese antiques in the late 1970s with jade carvings being one of my main focus. White jades from the Ming and Qing Dynasties, as well as archaic jades sourced from dealers on Canton Road in Hong Kong, were among examples that came through my hands. At the time, *Textual Research of Ancient Jade with Illustrations* by Wu Dacheng (1835-1902) was the only published reference available to me in understanding archaic jades. In recent times, with more excavated materials being published, it is clear that the book's relevance might require re-evaluation.

In the early 1980s, I became acquainted with Mr. Chang Tao Ren (1914-?) in Hong Kong. One of the founders of Union Film Co., Mr Chang was born in Jiangyin, Jiangsu Province, and was highly articulate in poetry, prose, and calligraphy. A renowned antique connoisseur, Mr Chang gifted me with a book titled *Chinese Archaic Jades*, published in 1950 by the prominent antique dealer C.T. Loo (1880-1957). This book marked the beginning of my pursuit and studies of archaic jades.

In 1987, I went to Japan and visited the exhibition *Gold Dragons, Gold Horses and other Animals*, displayed at the Osaka City Museum of Fine Arts. Loaned by Xianyang Museum, the exhibits were excavated treasures from Shaanxi Province of China. Two archaic jade pieces had special appeal to me: a carved jade bear and a jade *bixie*. Following this exhibition, many opportunities arose, allowing me a glimpse of other important jade pieces such as those from the Tomb of Fuhao as well as jades exhibited at museums in Tokyo, Osaka, and Kyoto. All these viewing opportunities afforded me better insights to the understanding of Chinese archaic jades.

From 1988 to 1992, I took time between auctions in Europe and America to visit the British Museum, Victoria and Albert Museum, the Metropolitan Museum of Art in New York, Brooklyn

Museum, Museum of Contemporary Art in Chicago, Freer Gallery of Art in Washington D.C., the Arthur M. Sackler Gallery, the Nelson-Atkins Museum of Art in Kansas, the Cleveland Museum of Art, Museum of Fine Arts in Boston, and Fogg Art Museum of Harvard University. All these museums house great collections, and some of which are published in *Ancient Chinese Jades*, a true classic that tremendously influenced the way I examine and appreciate archaic jades. All these visits took place before I had the chance to travel to China, and before any publications on excavated discoveries of early jades were available. When I first encountered archaic jades in Hong Kong, I was only able to reference examples housed in major overseas museums, and it was during this early period that I purchased a number of archaic jades from Western dealers in London and New York. It was not until 2002 that I was able to visit Beijing and thus fulfilling my dreams of visiting the Palace Museum, National Museum of China, Capital Museum of China, and Han Dynasty Mausoleum in the Fengtai District.

Archaic jades became one of my main areas of expertise in the late 1980s. In 1990, I was instrumental in helping the formation of the Lantien Shanfang Collection of early jades, as well as sourcing archaic jades for the Yangdetang Collection. It was during this time that I became acquainted with Mr. Chin Hsiao-yi, then director of the National Palace Museum in Taipei, whose unfailing support made possible two collectors' exhibitions showcased in 1995 and 1999 at the National Palace Museum. Six private collectors were invited to participate in the two exhibitions, enhancing positive interactions between individual collectors and prominent public museums. In 1996, the master of *Jinhuatang* also joined the ranks of archaic jade collecting.

The National Palace Museum's 'jade event' in 2001 turned a market with prospects into a conservative one. As a result, I decided to shift my business from Taiwan to Hong Kong. The reputation



of this event was not restored until 2011 when it was addressed in a detailed postscript that appeared in a revision for the book *Old Jades, New Inventions*, p. 177, published by the National Palace Museum, Taipei. I still recall the words of the senior collector Xia Bo-xun: “With your professional training and years of experience, whatever you deem a treasure cannot be bogus”. These words were of great encouragement, and I began to collect archaic jades with the historical development of jade carvings in mind. The main source of my personal collection was from a process of ‘reverse collecting’, where I purchased pieces originally sold by me to various collectors. I was particularly touched by the support of Dr. Yang Chun-Hsiung (1938–2012), master of the Yangdetang Collection. With the help of Dr. Yang, we were able to exchange a number of jade pieces to complement each other’s collections.

In 2016, archaic jades collected by Susan Chen (1940–2014), master of the Sze Yuan Tang Collection, were entrusted to me and Hong Kong dealer Cai Cheng for the curation of two sales in Hong Kong. The results of these sales garnered unprecedented interests in archaic jades in the art market. Later on, I was tasked with selecting items from Dr. Yang’s Yangdetang Collection, to be sold in two sales at Christie’s Hong Kong, in Autumn 2017 and Autumn 2018 respectively. I received generous support from Mr. Wu Tanghai and Mr. Cai Cheng, who provided additional supplementary reference materials for some of the pieces in the

two sales at Christie’s. Ms. Teng Shu-ping from the National Palace Museum, Taipei, and Ms. Xu Lin from the Palace Museum, Beijing, also contributed academic essays. Through the participation of seasoned and emerging collectors, a buoyant archaic jade market that has not been seen in the last 20 years re-emerged.

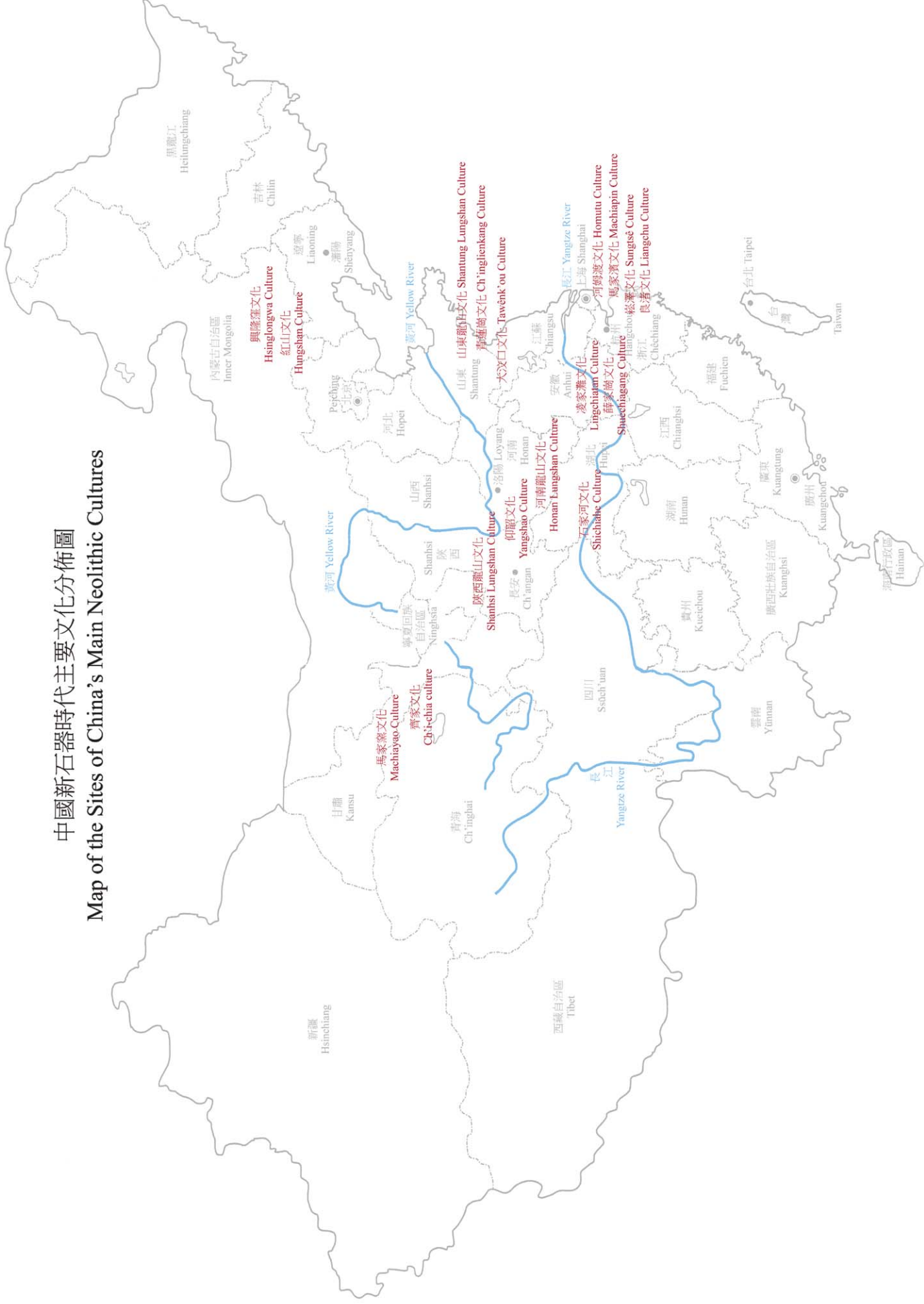
This season, with the intention of satisfying the anticipation of international collectors, and to meet the demands of the archaic jade market, I decided to offer my personal jade collection in four parts, under the title *A Heavenly Feast of Jades Amidst the Clouds, to be complete in four years. Starting with this inaugural sale covering jade pieces from the Neolithic period, my collection will be organised in three further categories based on their historical periods, namely the Xia-Shang-Zhou period; the Spring and Autumn-Warring States period; and Qin-Han period. Such systematic classification is based on academic research, aesthetic considerations, as well as historical context of the jade pieces.* In 2010, I had the pleasure to meet Mr. Lu Wenbao, director of the Jiangnan Water Region Culture Museum, through introduction by Mr. Xiong Yi-Jing of the Shihsanhang Museum of Archaeology in Taipei. I am grateful to have Director Lu’s help in enlisting Mr. Wang Mingda, a senior expert from the Archaeology Institute of Zhejiang Province, to help further refine my collection and to contribute research essays in this catalogue. I hope to set a good example in collecting practices and contribute to the building of a healthy and robust market for archaic jades.

Born in Taichung, Taiwan in 1956, Yi-Ching Hsiung graduated from the Department of Fine Arts at the Chinese Culture University. He is currently an art critic and curator, a columnist for “ART COLLECTION + DESIGN” monthly, a professor at the Department of Calligraphy and Painting Arts at the Chang Jung Christian University in Tainan, and a professor at the Department of Fine Arts and Culture Creative Design at Hua Fan University.



Born in Kunming, Yunnan Province, Zhihang Wang graduated from Yunnan University and Central Academy of Arts and Design. He is currently a freelance photographer and a web-editor. Geography and Chinese traditional works of art are the main subjects of his photography.

中國新石器時代主要文化分佈圖  
Map of the Sites of China's Main Neolithic Cultures



## 年表 CHRONOLOGY

	TONGYONG PINYIN	HANYU PINYIN	
<b>北方地區 Northern area</b>			
興隆窪文化	Hsinglongwa Culture	Xinglongwa Culture	c. 6200~5400 B.C.
紅山文化	Hungshan Culture	Hongshan Culture	c. 3500 B.C.
<b>黃河流域 Yellow River regions</b>			
裴李崗文化	P'eilikang Culture	Peiligang Culture	c. 5500~4900 B.C.
仰韶文化	Yangshao Culture	Yangshao Culture	c. 5000~3000 B.C.
馬家窯文化	Machiayao Culture	Majiayao Culture	c. 3300~2050 B.C.
齊家文化	Ch'ichia Culture	Qijia Culture	c. 2000~1600 B.C.
青蓮崗文化	Ch'inglien kang Culture	Qingliangang Culture	c. 5400~4400 B.C.
大汶口文化	Tawênk'ou Culture	Dawenkou Culture	c. 4300~2500 B.C.
山東龍山文化	Shantung Lungshan Culture	Shandong Longshan Culture	c. 2500~2000 B.C.
河南龍山文化	Honan Lungshan Culture	Henan Longshan Culture	c. 2600~2000 B.C.
陝西龍山文化	Shanhsi Lungshan Culture	Shaanxi Longshan Culture	c. 2300~2000 B.C.
<b>長江流域 Yangtze River regions</b>			
河姆渡文化	Homutu Culture	Hemudu Culture	c. 5000~3300 B.C.
馬家濱文化	Machiapin Culture	Majiabang Culture	c. 5000~4000 B.C.
崧澤文化	Sungtsê Culture	Songze Culture	c. 3900~3300 B.C.
良渚文化	Liangchu Culture	Liangzhu Culture	c. 3300~2200 B.C.
凌家灘文化	Lingchiatan Culture	Lingjiatan Culture	c. 3000 B.C.
薛家崗文化	Shuechiangang Culture	Xuejiangang Culture	c. 3200~3000 B.C.
石家河文化	Shichiahe Culture	Shijiahe Culture	c. 2500~2000 B.C.

本年表以 1998 年北京出版《中國大百科全書 - 考古學》中所載資料為主

參考書目：

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荊州博物館《石家河文化玉器》文物出版社 2008 年





## 興隆窪文化

興隆窪文化是中國內蒙古東南部的新石器時代考古學文化，於1982年發現的內蒙古自治區赤峰市敖漢旗興隆窪遺址而得名。主要分佈在內蒙古東南部、遼寧西部的西遼河、大凌河流域。興隆窪玉器是迄今中國境內所發現年代最早的透閃石玉器。約為公元前6200—前5400年。

## XINGLONGWA CULTURE

Xinglongwa Culture is one of the Neolithic cultures developed in the south-eastern part of Inner Mongolia of China. It is named after the archaeological site of Xinglongwa, found in the Aohan Banner district of Chifeng city, Inner Mongolia Autonomous Region. It spans mainly across the south-eastern part of Inner Mongolia, Xiliao River area in west of Liaoning Province, as well as the area around Daling River. Jades of Xinglongwa are some of the earliest nephrite jades found within the Chinese border, dating to circa 6200 to 5400 BC.

2701

## TWO JADE EAR ORNAMENTS, JUE XINGLONGWA CULTURE, CIRCA 6200-5400 BC

Each thick disc is carved with a slit from one edge towards the central aperture, the stone is of a yellowish celadon tone with areas of inclusions.

Larger: 1 ½ in. (3.9 cm.) diam., box

(2)

**HK\$40,000-60,000**

*US\$5,200-7,700*

### PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1997

### 興隆窪文化 玉耳飾玦兩件

#### 來源

藍田山房舊藏，1997年購於台北





2702

TWO JADE EAR ORNAMENTS, *JUE*  
XINGLONGWA CULTURE, CIRCA 6200-5400 BC

Each thick disc is carved with a slit from one edge towards the central aperture, one of a celadon tone, the other of a pale yellow tone.

Larger: 1 <sup>5</sup>/<sub>16</sub> in. (3.8 cm.) wide, box

(2)

**HK\$40,000-60,000**

*US\$5,200-7,700*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

興隆窪文化 玉耳飾塊兩件

來源

藍田山房舊藏，1992年購於台北



## 紅山文化

北方地區的新石器時代文化。因1935年由日本考古學家濱田耕作、水野清一在內蒙古自治區赤峰市紅山后遺址的發掘而得名。最初被稱作赤峰第一期文化，1954年定名為紅山文化。以彩陶、「之」字形紋及篋紋陶、細石器和磨製石器並存。分布於內蒙古自治區東南部、遼寧省西部、河北省北部地區，吉林省西北部也有少量發現。經過發掘的遺址還有赤峰蜘蛛山、西水泉，敖漢旗三道灣子、四棱山，巴林左旗南楊家營子等處。放射性碳素斷代的一個數據經校正約為公元前3500年。

## HONGSHAN CULTURE

As one of the Neolithic cultures developed across northern China, Hongshan Culture is named after the archaeological site behind Hongshan (Red Hill) in Chifeng city, Inner Mongolia, discovered by the Japanese archaeologists Kosaku Hamada and Seiichi Mizuno in 1935. Initially termed 'Chifeng Culture Phase 1', it was later renamed Hongshan Culture in 1954. Findings include painted pottery, pottery with impressed zigzag or combed design, fine stone tools, as well as polished stone carvings. Hongshan Culture spans across southeast Inner Mongolia, west Liaoning and north Hebei. A small number of findings were also found in northwest Jilin. Excavated sites include Zhizhu Mountain in Chifeng, Xishuiquan, Sandaowanzi in Aohan Banner, Sileng Mountain, as well as Nanyangjiayingzi in Barin Left Banner etc. Hongshan Culture is dated to circa 3500 BC based on radiocarbon dating of its archaeological finds.

2703

## A GREEN JADE CARVING OF A CICADA COCOON

HONGSHAN CULTURE, CIRCA 4000-3000 BC

The jade is carved as a cicada cocoon and pierced on both ends and on both sides. The flat end is lightly incised with a pair of eyes, and the top with three parallel ridges to simulate the abdomen. The stone is of a green tone mottled with cream and russet striations.

4 1/8 in. (10.7 cm.) long, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1989

## 紅山文化 青玉蟬蛹

來源

藍田山房舊藏，1989年購於台北



2704

A JADE CARVING OF A BIRD-  
SHAPED PENDANT

HONGSHAN CULTURE, CIRCA 4000-3000 BC

The flattened pendant is carved in the form of a bird with a rounded head and outspread wings incised with vertical parallel lines. The top of the reverse is pierced with two small circular apertures.

1  $\frac{7}{8}$  in. (4.6 cm.) long, box

**HK\$260,000-400,000**      *US\$34,000-51,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1989

紅山文化 玉鳥形珮

來源

藍田山房舊藏，1989年購於台北



(another view 另一面)



2705

A GREEN JADE HUMANOID MASK ORNAMENT  
HONGSHAN CULTURE, CIRCA 4000-3000 BC

The humanoid mask is carved with arched brows above almond-shaped eyes and a pointed nose. The reverse is pierced with two apertures for suspension. The stone is of an even green tone with some buff and russet inclusions.

1 <sup>15</sup>/<sub>16</sub> in. (4.9 cm.) high, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

紅山文化 青玉人面飾

來源

藍田山房舊藏，1992年購於台北



2706

## A LARGE JADE CARVING OF A 'PIG-DRAGON'

HONGSHAN CULTURE, CIRCA 4000-3000 BC

The jade is carved as a coiled stylised mythical animal with incised circular eyes below pricked ears, and pierced with a circular aperture to the centre between a slit and a smaller aperture for suspension. The stone is of a green tone with extensive areas of white alterations.

4  $\frac{7}{8}$  in. (11.8 cm.) high, box

**HK\$3,000,000-5,000,000**

*US\$390,000-640,000*

### PROVENANCE

Yangdetang Collection, acquired in Taipei prior to 1999

### LITERATURE

*Jades of Hongshan Culture*, 2007, Taipei, p. 63, no. 15

## 紅山文化 玉豬龍

### 來源

養德堂舊藏，1999年以前購於台北

### 著錄

《紅山玉器》，台北，2007，頁63，圖版15號









fig. 1  
圖一



fig. 2  
圖二

## 2706 Continued

It is very rare to find a carving of a pig-dragon in the current size. For other examples of pig-dragons carved in a similar style with a single aperture, compare with a dark green jade example (16.6 cm. high) unearthed from Yangcheng, Bairin Right Banner, Inner Mongolia Autonomous Region, now in the Bairin Right Banner Museum (**fig. 1**), illustrated *ibid.*, p. 105, no. 9; a celadon one (15 cm. high) in the Liaoning Provincial Institute of Archaeology and Cultural Relics, illustrated in *Hongshan wenhua yuqi jianshang*, Beijing, 2014, p. 94, no. 1 (**fig. 2**); and a third example (13 cm. high) from the Irving Collection, sold at Christie's New York, 21 March 2019, lot 1180.

此豬龍為青玉質，大面積已白化。鼻吻下方以砣具割出首尾，但首尾仍相連。近頸處有一繫孔。五官以砣具雕琢而成。整體呈現出一立耳、大眼、闊嘴、體態圓厚的靈獸。風格與此類似的玉豬龍可參考內蒙古巴林右旗羊場鄉額爾根勿蘇遺址出土一件（16.6公分），現藏巴林右旗博物館（圖一）；1984年於建平富山鄉張福店徵集一件（15公分），現藏遼寧省文物考古研究所（圖二）；及歐雲伉儷舊藏一件（高13公分），2019年3月21日於紐約佳士得拍賣，拍品1180號。

2707

A JADE CARVING OF A 'PIG-DRAGON'

HONGSHAN CULTURE, CIRCA 3500 BC

The thick jade is carved as a coiled stylised mythical animal with incised facial details below pricked ears. The centre is pierced with a circular aperture opening to a slit on one side, with an additional smaller aperture on the other side. The stone is of a yellow tone with extensive areas of white alteration.

2 ¾ in. (7.1 cm.) high, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1989

紅山文化 玉豬龍

來源

藍田山房舊藏，1989年購於台北



2708

AN AGATE CARVING OF A 'PIG-DRAGON'  
HONGSHAN CULTURE, CIRCA 3500 BC

The stone is carved as a coiled stylised mythical animal with two pricked ears above incised features including eyes and nose. It is pierced with a circular aperture to the centre opening to a slit on one side with a smaller aperture on the other. The semi-translucent stone has some reddish-brown and white inclusions with some dark brown mottling. 2 7/8 in. (7.2 cm.) high, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1989

紅山文化 瑪瑙豬龍

來源

藍田山房舊藏，1989年購於台北



2709

## A 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, and circular eyes. 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. The top of the ornament is pierced with a small aperture for suspension.

4 <sup>15</sup>/<sub>16</sub> in. (12.6 cm.) wide, box

**HK\$300,000-500,000**

**US\$39,000-64,000**

### PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1989

Compare to two similar jade toothed animal mask ornaments of this period from the Yangdetang collection, one larger (19.6 cm. wide) and of a more greenish tone, sold at Christie's Hong Kong, 29 November 2017, lot 2704; the other of comparable size (12 cm. wide) and yellowish in tone, sold at Christie's Hong Kong, 28 November 2018, lot 2708.

## 紅山文化 青玉帶齒動物面飾

### 來源

藍田山房舊藏，1989年購於台北

參考養德堂舊藏兩件風格近似的紅山帶齒動物面飾，一件較大（寬19.6公分），色偏青綠，2017年11月29日於香港佳士得拍賣，拍品2704號；另一件尺寸與此相仿（寬12公分），色近栗黃，2018年11月28日於香港佳士得拍賣，拍品2708號。



2710

A JADE EAGLE HEAD  
HANDLED STAFF  
HONGSHAN CULTURE,  
CIRCA 3500 BC

Comprising two sections, each with an aperture on the severed end, the jade was originally carved as a staff with a pointed bevelled blade and a handle in the form of an eagle's head with fine ridges to the back simulating the crest. The stone is of a fern green colour covered with extensive areas of beige alteration.

6 7/8 in. (17.5 cm.) long overall, box

**HK\$40,000-60,000**

**US\$5,200-7,700**

PROVENANCE

Acquired in Hong Kong prior to 1999

LITERATURE

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001,  
p. 114, no. 96

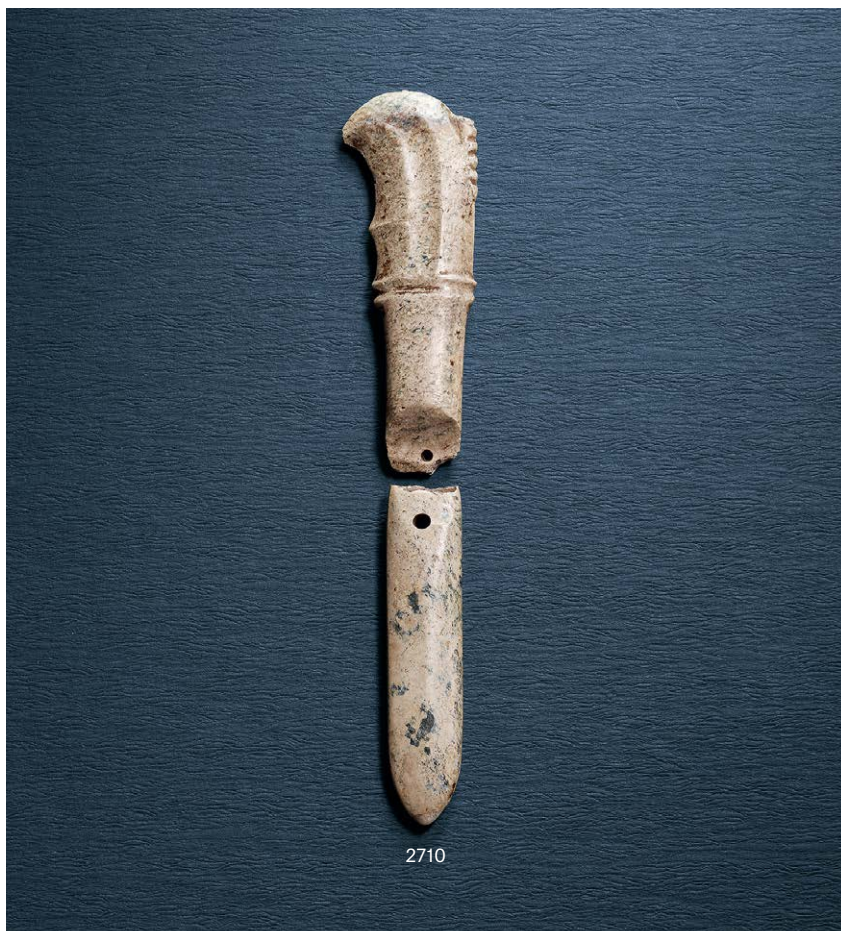
紅山文化 玉鷹首杖

來源

1999年前購於香港

著錄

《抱璞怡陶》，台北，2001年，頁114，圖版96號



2711

A GREEN JADE 'CLOUD-  
SCROLL' ORNAMENT  
HONGSHAN CULTURE,  
CIRCA 4000-3000 BC

The jade is carved and pierced as a single unit of a cloud-scroll with subsidiary arched segments protruding from four corners. The top is pierced with a circular aperture.

5 in. (12.3 cm.) long, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in 1997 in Taipei

紅山文化 青玉勾雲形珮

來源

藍田山房舊藏，1997年購於台北



2712

A CELADON JADE 'CLOUD-  
SCROLL' ORNAMENT

HONGSHAN CULTURE, CIRCA 3500 BC

The jade is carved and pierced as a continuous cloud-scroll composed of three inter-connected modular units with subsidiary arched and toothed segments protruding from various joins and corners, with a small pierced aperture to the top. The stone is covered by white alteration.

7 ¼ in. (18.4 cm.) long, box

**HK\$300,000-500,000**      *US\$39,000-64,000*

PROVENANCE

Yangdetang Collection, acquired in Taipei prior to 1999

LITERATURE

*Jades of Hongshan Culture*, 2007, Taipei, p. 191, no. 135

紅山文化 青玉勾雲形珮

來源

養德堂舊藏，1999年以前購於台北

著錄

《紅山玉器》，台北，2007，頁191，圖版135號



2713

A JADE HOOF-SHAPED ORNAMENT

HONGSHAN CULTURE, CIRCA 4000-3000 BC

The jade is carved as a cylindrical ornament of hollow and slightly tapered form, and covered with extensive areas of white alteration. 5 in. (12.6 cm.) high, box

**HK\$280,000-400,000**

*US\$36,000-51,000*

PROVENANCE

Acquired in Hong Kong prior to 1999

LITERATURE

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 112, no. 94

紅山文化 玉箍形器

來源

1999年前購於香港

著錄

《抱璞怡陶》，台北，2001年，頁112，圖版94號





2714

A JADE HOOF-SHAPED ORNAMENT

HONGSHAN CULTURE, CIRCA 3500 BC

The jade is carved as a cylindrical ornament of hollow and slightly tapered form. The stone is of a pale grey tone with veins of russet and black mottling and areas of alteration. 3 1/16 in. (7.8 cm.) high, box

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

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

PROVENANCE

Acquired in Hong Kong prior to 1999

LITERATURE

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 113, no. 95

紅山文化 玉箍形器

來源

1999年前購於香港

著錄

《抱璞怡陶》，台北，2001年，頁113，圖版95號





2715

## A WHITE JADE OVAL DISC

HEILONGJIANG AREA, NEOLITHIC PERIOD OR HONGSHAN CULTURE, CIRCA 3500 BC

The oval disc has a central aperture. The stone is of an even white tone with a russet fissure to one side and some faint milky-white and russet inclusions.

3 ¾ in. (9.5 cm.) long, box

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

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

### PROVENANCE

Yangdetang Collection, acquired in Taipei in 1992

Compare with a *bi* of similar shape discovered at Mt Wengcheng, Tailai County, Helongjiang Province, now in the Tailai County Museum and illustrated in *Heilongjiang gudai yuqi*, Beijing, 2008, p. 40 (**fig. 1**), which is slightly smaller in size (8.93 cm. long) and of green tone with extensive russet inclusions. The quality of the current *bi* is exceptional with its even white tone and unctuous texture.



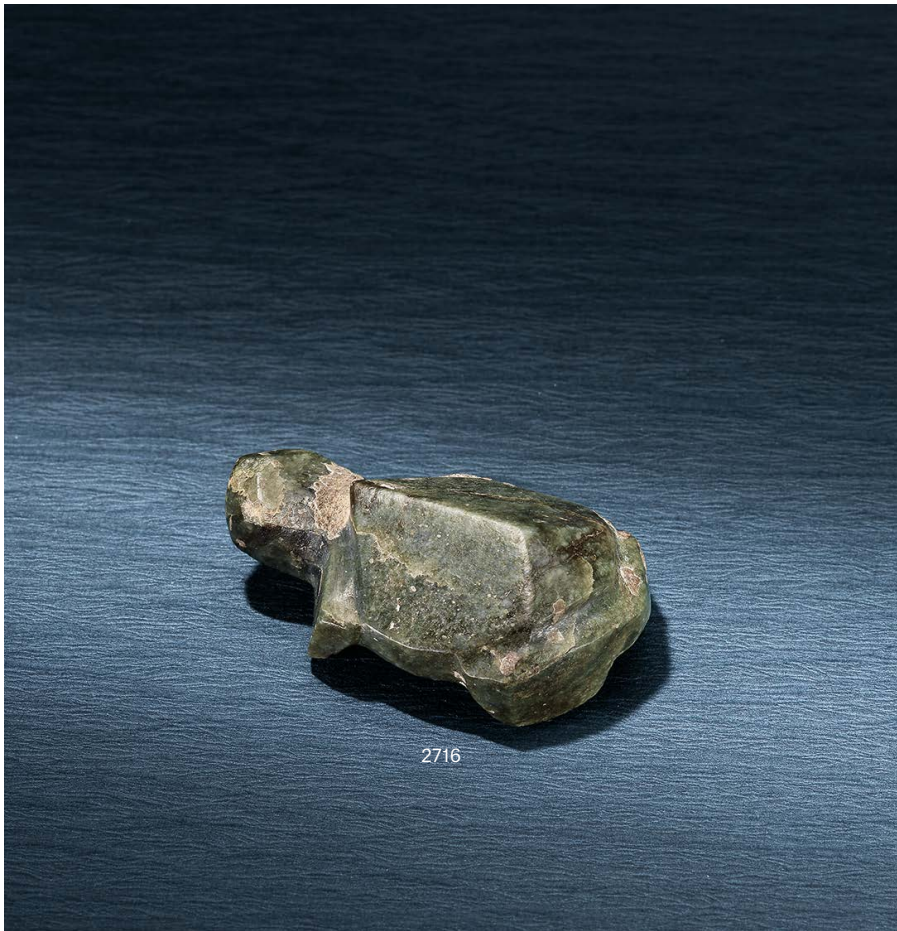
fig. 1  
圖一

## 新石器時代黑龍江地區或紅山文化 白玉橢圓形璧

### 來源

養德堂舊藏，1992年前購於台北

參考黑龍江泰來縣宏升鄉東翁根山遺址出土現藏泰來縣博物館一件形狀近似但稍小（8.93公分）的碧玉橢圓形璧，見《黑龍江古代玉器》，北京，2008，頁40（圖一）。與之相較，此件玉璧潔白通透，質地細膩滑潤，極為難得。



2716  
A JADE CARVING OF A  
TORTOISE  
NEOLITHIC PERIOD,  
CIRCA 3500 BC

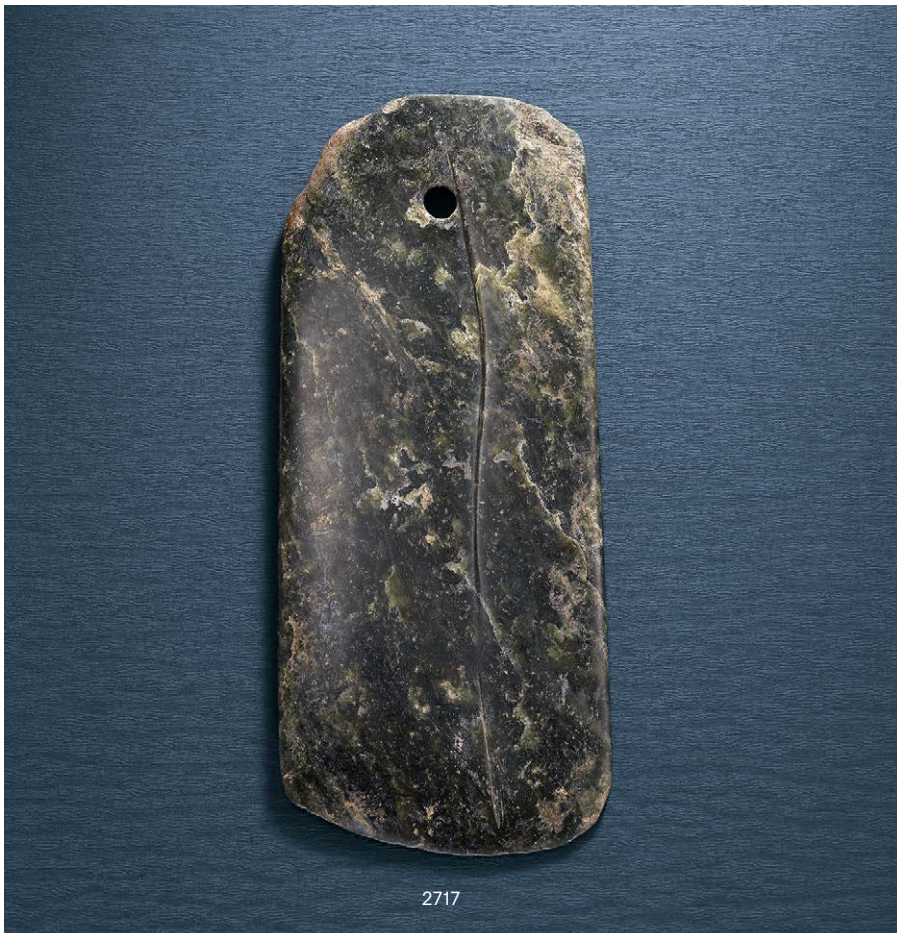
The stone is carved as a tortoise with stout legs and a shield-shaped shell. The stone is of a moss-green colour mottled with dark-green and white speckles.  
2 ¼ in. (5.6 cm.) wide, box

**HK\$30,000-50,000**  
**US\$3,900-6,400**

PROVENANCE  
Lantien Shanfang Collection, acquired in  
Taipei in 1992

新石器時代 碧玉龜

來源  
藍田山房舊藏，1992年購於台北



2717  
A DARK GREEN JADE  
AXE  
NEOLITHIC PERIOD,  
CIRCA 3500 BC

The thin rectangular axe is carved with a curved cutting edge, with a hafting hole pierced at the butt end. The axe is slightly grooved on both faces. The stone is of a mottled dark green tone with creamy white streaks.

11 ¾ in. (28.8 cm.) long, box

**HK\$30,000-50,000**  
**US\$3,900-6,400**

PROVENANCE  
Lantien Shanfang Collection, acquired in  
Taipei in 1991

新石器時代 青玉斧

來源  
藍田山房舊藏，1991年購於台北

2718

A CELADON JADE CARVING OF A BIRD  
NEOLITHIC PERIOD, CIRCA 3500 BC

The stone is carved as a stylised bird with folded wings, and a rounded body resting on a flat base. The stone is of a sage-green colour with areas of pale russet and some brown veining.

2 7/8 in. (7.2 cm.) long, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

新石器時代 青玉鳥

來源

藍田山房舊藏，1991年購於台北



## 良渚文化

長江下游地區的新石器時代文化。因浙江省杭州市餘杭縣良渚遺址而得名。主要分布在太湖地區，南以錢塘江為界，西北至江蘇省常州市一帶。長江北岸的江蘇海安縣青墩上層也含有該文化的一些因素。在福泉山遺址中，上層為良渚文化，下層是崧澤文化，說明了良渚文化是由崧澤文化發展而來。據放射性碳素斷代並經校正，年代約為公元前3300~前2200年。良渚文化遺址出土的稻穀、玉器、有刻紋的黑陶、竹編器物、絲麻織品等，這一支古文化具有高水準的製陶與琢玉技術，顯示了長江三角洲原始社會末期的物質文化發展水平，亦使中國新石器時代考古的內容更加豐富。

## LIANGZHU CULTURE

Liangzhu Culture is a Neolithic culture developed in the lower reaches of the Yangtze River. It is named after the archaeological site located at Liangzhu of Yuhang County in Hangzhou, Zhejiang province. Liangzhu Culture is primarily spread around Lake Taihu area, stretching down to Qiantang River in the south and up to Changzhou area in Jiangsu province. Excavated materials from the upper stratum of Qingdun in Hai'an county of Jiangsu province also suggest their connection to the Liangzhu Culture. At the site of the Fuquan Mountain, its upper stratum is attributed to the Liangzhu Culture while its lower stratum to the Songze Culture, thus indicating the former may have evolved from the Songze Culture. Scientific radiocarbon dating places the Liangzhu Culture to circa 3300 to 2200 BC. Millets, jade carvings, carved black pottery, woven bamboo, linen and silk fabrics were among the finds from the Liangzhu sites. Among the material cultures found such as the advanced level of pottery making and jade carvings, all these would strongly support a community that had reached an unprecedented level of sophistication.









# AN EXTREMELY RARE LIANGZHU CONG

## 罕見之良渚玉琮

The jades of Liangzhu Culture abound in number, diversity, and excel in craftsmanship as some of the most illustrious jade artefacts in the history of Chinese civilization. Among the many types of jades of the Liangzhu Culture, the jade *cong* are the most distinctive.

Liangzhu jade *cong* have a square outer section and a circular inner hollow. Each corner serves as a vertical axis over which a symmetrical mask motif is carved. The *cong* are only type of Liangzhu jades with decoration. The early *cong* were mainly squat, featuring exquisite deity- or animal-stylised carved details while the later ones were mostly thin and tall with simplified facial features dominated by the eyes and nose.

The present *cong* is an exceptional treasure of the Liangzhu Culture.

Covered with some light ochre earth encrustations, the vessel has some minor wear on two of the edge with alterations in chicken-bone white colour. The quality of the stone is superb with some bluish crystalline spots and russet speckles. The stone is semi-translucent in a few areas.

The present *cong* is of square section with rounded corners with a large circular aperture through the middle. Drilled from both ends, the large central aperture is enclosed by relatively thin walls. The inner section of the walls has been carefully polished and slightly convex.

The top and bottom collars around the aperture are consistent in size. Gouged channels run vertically along the middle of the four sides with slightly convex surfaces. The four corners of the vessel provide the central axes and the horizontal gauges divide the vessel into three tiers.

The first tier shows a humanoid-deity mask wearing a headdress. The headdress is represented by two horizontal raised ridges each engraved with five or six parallel lines in intaglio, bordering a band filled with oblong spirals. Below the headdress are the facial features of the mask with the double-circles representing the eyes. The outer circles of the eyes are drilled using tubular tools, while the inner circles are incised. The corners of the eyes are incised with additional triangular elements. Low-relief technique was employed to carve the slightly projecting wide nose filled with three sets of cloud-scrolls.

The second tier is carved with an animal mask in shallow relief. The double circles drilled by tubular tools are larger than those of the humanoid-deity masks. The main distinguishing feature is the oval eyelid on the outer edge of each eye, which is filled with finely incised cloud-scrolls and connected to each other by an arched beam. The nose is similarly carved using shallow relief much like that on the humanoid-deity mask.

The imagery of tier one and tier two merges to form a humanoid-deity and animal combined mask that is essentially a simplified representation of a 'Liangzhu Shaman'.

良渚文化玉器數量多，器類豐，雕琢精，是中華文明史上大放異彩的玉之精品。玉琮是良渚文化先民創造的玉器奇葩。

良渚玉琮，外方內圓，均以四角為中軸線，雕琢神人獸面紋，是唯一沒有光素的良渚玉器器種。早期以扁矮狀為主，神人或獸面雕琢精細，晚期以高瘦狀為主，僅以簡化的神人眼鼻面紋為主。

此件玉琮為良渚玉琮中罕見的珍品。

器表土漬未經清理，略呈淡淡的土黃色，器的兩端邊緣有少量損傷，呈現了受沁後的雞骨白色。玉質精良，有少量青色晶斑和褐色小斑點，局部有透光，顯現晶瑩剔透的玉質。

整體弧邊方形，中部大圓孔，雙面鑽孔，孔大壁薄，孔內壁打磨精細，略有凸弧。

琮體上下兩端射口一致，器身四面中部為光素的直槽，槽面略呈弧狀凸面。以四角為中軸線，以淺凹槽分成三節。

第一節為帶冠的神人面紋，以上端的兩道凸橫檔象徵冠帽，在橫檔上刻有五、六道平行凹弦紋，兩道橫檔之間刻飾了連續卷雲紋。冠下即為神人面紋，重圈為眼，外圈管鑽淺刻，內圈刻琢，眼角刻成小三角狀。用減地淺浮雕工藝形成微凸的寬鼻，鼻面上琢刻了三組卷雲紋。

第二節為淺浮雕的獸面紋，管鑽淺刻的重圈為雙眼，大於神人眼睛，而主要區別在於獸眼的一側有橢圓形的眼瞼，眼瞼之間有橋形樑相連，眼瞼上刻錦繁縟的卷雲紋，淺浮雕的寬鼻與神人寬鼻相似。

第一節和第二節的圖像複合，形成神人獸面的一組組合，即簡化的“良渚神徽”。

第三節神人面紋和第一節一致。

良渚文化早期玉琮以一節（神人面紋）、二節（神人獸面紋複合為一組）、四節（神人獸面紋複合為二組）為常見。而三節，即神人獸面紋複合為一組再加神人面紋的構圖，非常罕見。

根據考古報告的資料表明，此種構圖布列的三節良渚玉琮，僅有四例。

其一為浙江餘杭反山出土之玉琮（編號為餘反 M17:2）<sup>1</sup>（圖一），整體器形，構圖布列，神人獸面圖樣，與本玉琮基本一致，但在二道橫凸檔之間，和獸面眼瞼上未刻飾卷雲



fig. 1 Photo provided by Wang Mingda  
圖一 圖片由王明達提供



fig. 2 Photo provided by Wang Mingda  
圖二 圖片由王明達提供



fig. 3 Photo provided by Wang Mingda  
圖三 圖片由王明達提供

The humanoid-deity mask incised on the third tier is identical to that on the first tier.

Most of the *cong* from the early Liangzhu Culture have one of the following configurations: single-tier (one humanoid-deity mask), double-tier (one humanoid-deity and animal combined mask), or four-tier (two humanoid-deity and animal combined masks). A three-tiered *cong* like the present example comprising one humanoid-deity and animal combined mask with an additional humanoid-deity mask are remarkably rare.

According to archaeological reports, only four such three-tiered Liangzhu jade *cong* have been discovered to date.

The first one is the jade *cong* found at the Fanshan Site in Yuhang, Zhejiang (No. Yu-Fan M17:2)<sup>1</sup> (fig. 1). Its overall form, configuration, and the style of humanoid-deity and animal combined masks are almost identical to those found on the present *cong*. However, it lacks the finely incised cloud-scrolls between the two projected bars and on the eyelids of the animal masks.

The second is the jade *cong* discovered at the Yaoshan Site in Yuhang, Zhejiang (No. Yu 2842)<sup>2</sup> (fig. 2). Other than being smaller in size, this jade *cong* is nearly identical to the previous example discovered at the Fanshan Site.

The third example is the jade *cong* excavated at the Yaoshan Site in Yuhang, Zhejiang (No. Yaoshan M12:7)<sup>3</sup> (fig. 3). It is similar to the present *cong* in size, but with a smaller central aperture and thus thicker and heavier walls. The configuration of the masks is nearly identical to the two previous examples, but the eyelids of the animal masks are filled with cloud-scrolls just like on the present *cong*.

Of all the documented Liangzhu jade *cong*, the third example shares the highest resemblance to the present *cong*. However, careful comparison of the two reveals that the incised decorations are much finer on the present *cong*.

The fourth is the jade *cong* unearthed from the Wujiachang Cemetery at the Fuquanshan Site in Qingpu, Shanghai (No. M204:15)<sup>4</sup> (fig. 4). This *cong* is made of high-quality jade in light fawn brown tone with some darker patches of excellent translucency. It has the same configuration and incised details as the present *cong* with the addition of mythical

紋，其精緻水平略遜一籌。

其二為浙江餘杭瑤山出土之玉琮（編號為余 2842）<sup>2</sup>（圖二），除器形略小外，與上述玉琮基本一致。

其三為浙江餘杭瑤山出土之玉琮（編號為瑤山 M12:7）<sup>3</sup>（圖三）。整體大小與本玉琮基本一致，但中部圓孔較之小得多，即琮的器壁要厚重。此件玉琮除神人獸面紋等構圖布列與上述玉琮一致外，在二道橫凸檔之間，獸面眼瞼上均刻飾了卷雲紋。

綜觀良渚文化玉琮的所有資料，唯有該件玉琮與本玉琮有著高度的相似性，當然仔細比對，在刻紋的粗壯與纖細上略有差別，本玉琮之陰刻線更顯細巧。

其四為上海青浦福泉山遺址吳家場墓地出土之玉琮（編號為 M204:15）<sup>4</sup>（圖四），該玉琮玉質甚佳，以淺黃褐色為主，局部斑塊較深，晶瑩透光。此玉琮除上二節組合為簡化神徽，第三節為神人面紋外，在二道橫凸檔之間，獸面眼瞼上均刻飾了纖細的卷雲紋。尤為特殊的是在第二節獸面紋的兩側偏下部位，刻飾了神鳥，尖喙、長頸、大翅，正呈展翅飛翔之狀。其神鳥紋在良渚玉器中較少出現，此件玉琮與福泉山 M9:21 之兩節玉琮<sup>5</sup>（圖五）極為相似。

上述總數五件三節（註一至註四及本件？）良渚文化玉琮，均呈矮扁狀的器形，即器高小於射口的外徑，而神人獸面紋的組合，布列構圖的紋樣基本一致，但本玉琮更在兩道橫凸檔之間獸面眼瞼上刻線精巧的卷雲紋，唯有餘杭瑤山 M12:7，這件玉琮達到如此水平。據筆者不完全統計，世界上公私文博機構和私人藏家，擁有的良渚文化玉琮，大約在二百件之數，而三節之玉琮僅有六件（另一件下述），從這五件良渚玉琮的出土資料、器形、紋飾、雕刻工藝等綜合判斷，均屬於良渚文化的早期製品，是良渚文化最高等級之貴族所擁有。

玉質精良，器形特殊，布局精巧，雕琢水平高超，是良渚玉琮中罕見之珍品！



fig. 4 Photo provided by Wang Mingda  
圖四 圖片由王明達提供



fig. 5 Photo provided by Wang Mingda  
圖五 圖片由王明達提供



fig. 6 Photo provided by Wang Mingda  
圖六 圖片由王明達提供

birds with pointed beaks, long necks, and large wings flanking the humanoid-deity mask on the second tier. Such mythical birds are less commonly found on Liangzhu jades although they have appeared on a two-tiered *cong* discovered at Fuquanshan M9:21<sup>5</sup> (fig. 5).

All the five three-tiered examples hereto mentioned are squat with the height smaller than the outer diameter of the mouth, and have highly similar incised decorations. However, the present jade *cong* bears exquisite cloud-scrolls on the eyelids of the animal masks, and only the Yuhang Yaoshan M12:7 jade *cong* has achieved such a level of craftsmanship. According to the author's non-exhaustive statistics, the number of Liangzhu jade *cong* in public and private collections worldwide totals around 200, of which only six are three-tiered (the sixth example is described below). Judging from their forms, decorations and carving techniques and relevant archaeological data, these five Liangzhu jade *cong* were made by the early Liangzhu Culture and belonged to the nobility of the highest rank.

Superb quality, distinctive form, ingenious composition, and extraordinary workmanship make the current *cong* a treasure among Liangzhu jades!

Note: Another three-tiered Liangzhu jade *cong* was excavated at Tomb No. 12 at the Fanshan Site in Yuhang, Zhejiang (No. Yu-Fan M12:97)<sup>6</sup> (fig. 6). This jade *cong* is lean and tall, with height greater than the outer diameter of the mouth. Although it is three-tiered with similar configuration, the incised decorations are much cruder and distinguishably different from the other jade *cong* described above.

#### NOTE

- 1 Zhejiang Institute of Cultural Relics and Archaeology, "Fanshan", *Wen Wu Chubanshe* (Cultural Relics Press), 2005, first edition.
- 2 Zhejiang Institute of Cultural Relics and Archaeology, "Yaoshan", *Wen Wu Chubanshe* (Cultural Relics Press), 2003, first edition.
- 3 Shen Dexiang of Yuhang County Cultural Management Association: "Archaeological Briefing of Anxi Yaoshan Tomb No. 12 in Yuhang County, Zhejiang Province", *Dongnan Wenhua* (Southeastern Culture), May 1988.
- 4 Fuquanshan Archaeological Team, "Excavation of Wujiachang Cemetery at the Fuquanshan Site in Shanghai", *Zhongguo Wen Wu Bao* (China Cultural Relics), October 21, 2011.
- 5 Shanghai Cultural Relics Management Committee, "Fuquanshan", *Wen Wu Chubanshe* (Cultural Relics Press), October 2000, first edition.
- 6 Zhejiang Institute of Cultural Relics and Archaeology, "Fanshan", *Wen Wu Chubanshe* (Cultural Relics Press), 2005, first edition.

附帶說明：另一良渚文化三節玉琮，為浙江餘杭反山十二號墓出土（編號為餘反 M12:97）<sup>6</sup>（圖六），此件玉琮器身呈瘦高形，即器高大於射口的外徑，雖然器分三節，構圖布列亦相似，但雕刻之線條明顯粗壯，與上述四件（註一至註四）玉琮區別十分顯著。

#### 註

- 1 《反山》，浙江省文物考古研究所著，《文物出版社》2005年第一版。
- 2 《瑤山》，浙江省文物考古研究所著，《文物出版社》2003年第一版。
- 3 餘杭縣文管會沈德祥：《浙江省餘杭縣安溪瑤山12號墓考古簡報》，《東南文化》1988年5月。
- 4 福泉山考古隊：《上海福泉山遺址吳家場墓地發掘》，《中國文物報》2011年10月21日。
- 5 上海市文物管理委員會：《福泉山》，《文物出版社》，2000年10月第一版。
- 6 《反山》，浙江省文物考古研究所著，《文物出版社》2005年第一版。

#### 王明達 (Wang Mingda)

1943年生於蘇州。1966年北京大學歷史系考古專業畢業。長期從事史前考古發掘研究。曾任反山、瑤山（合作）、匯觀山、莫角山、塘山等良渚文化遺址及嘉興、湖州、舟山、紹興地區等考古發掘領隊。1992年評為浙江省文物考古研究所研究員。曾任中國考古學會理事、中國文物學會玉器專業委員會副會長。現任中國文物學會玉器專業委員會特聘顧問，浙江省玉文化研究會常務副會長。



Wang Mingda was born in Suzhou in 1943 and graduated from the Department of History with a concentration in archaeology from Peking University in 1966. He has since devoted his career to pre-historic archaeology, having served as the team leader of many major archaeological excavations, most notably those of Liangzhu Culture at Fanshan, Yaoshan (collaboration), Huiguanshan, Mojiashan, and Tangshan, as well as excavations in the Jiaxing, Huzhou, Zhoushan, and Shaoxing areas. He was appointed as a Researcher at the Cultural Relics and Archaeology Institute of Zhejiang Province in 1992. He had served as the Director of the Chinese Society of Archaeology, and the Vice-Chairman of the Jade Specialty Committee of the Chinese Society of Cultural Relics. He is currently a consultant for the Jade Specialty Committee of the Chinese Society of Cultural Relics, and a Vice-Chairman of the Chinese Jade Culture Research Association of Zhejiang Province.

2719

## AN EXTREMELY RARE THREE-TIERED JADE CONG

LIANGZHU CULTURE, CIRCA 3300-2300 BC

The *cong* is of rounded square cross-section. The exterior is divided into three registers by horizontal gouges, each register is incised with a mask motif to each of the four corners. The masks on the upper and lower registers are nearly identical with incised eyes above the mouth with fine cloud-scrolls and below a headdress with two horizontal ridges bordering a band of alternating cloud-scrolls and criss-cross pattern. The masks in the central register are more ornate and represent an animal mask with similar mouth below scroll-filled ovoid eyes with plain circular centres joined by an arched area of similar scrolls.

3 1/16 in. (7.8 cm.) high, box

**HK\$5,000,000-8,000,000**

**US\$650,000-1,000,000**

### PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1997

## 良渚文化 三層人神獸面紋玉琮

### 來源

金華堂舊藏，1997年購於香港

雞骨白，器表土漬色，未經清理，器兩端邊緣有局部損傷。玉質致密，有少量青色晶斑和褐色小斑點。局部有透光。

外形弧邊方形，中間大圓孔，雙面管鑽，孔大壁薄，內壁打磨精細，略有凸弧。

上下兩端射口一致。器身四面中部為光素的直槽。以四角為中軸線分為三節，第一節為戴冠的神人面紋，以兩道凸弦紋象徵冠，弦紋上有五、六道凹弦紋，兩道弦紋之間刻飾連續卷雲紋。神人面紋重圈為眼，外圍管鑽淺雕，內圈刻琢。眼角刻成小三角狀。用減地淺浮雕形成寬鼻，鼻面上琢刻三組卷雲紋。第二節為獸面紋，重圈為眼，大於神人眼，眼外有橢圓形眼臉，眼臉之間有橋形樑相連，寬鼻與神人寬鼻相似，獸面都是減地淺浮雕。第一節和第二節複合成一組神人獸面紋，即簡化的「良渚神徽」。第三節與第一節一致，即神人面紋。

此件良渚文化玉琮，玉料上乘，製作精細，淺浮雕與細刻紋工藝水平高超，布列組合罕見，實屬良渚文化玉器中難得之精品。

(王明達撰文)



2720

A JADE FOUR-TIERED 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 forming the eyes. The stone is of a dark sage-green colour with some white veining and russet inclusions.

4 ½ in. (11.4 cm.) high, box

**HK\$300,000-500,000**

*US\$39,000-64,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

良渚文化 碧玉四層獸面紋琮

來源

藍田山房舊藏，1992年購於香港





2721

2721

A FRAGMENT OF A  
GREEN JADE CONG  
LIANGZHU CULTURE,  
CIRCA 3300-2300 BC

The fragment is carved with a mask at the corner with an oblong scroll-filled mouth and circular eyes below a headress of fine horizontal lines.

2 in. (5.5 cm.) high, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

A similar fragment of jade cong was discovered at the Wenjiashan archaeological site, Zhejiang Province, see *Liangzhu yizhiqun kaogu baogao* – 5 – Wenjiashan, Beijing, 2011, no. 76-2 (fig. 1).

良渚文化 青玉琮 (殘件)

來源

藍田山房舊藏，1992年購於香港

類似的玉琮殘件曾於良渚文化文家山遺址出土，見《良渚遺址群考古報告之五—文家山》，北京，2011年，彩版76-2（圖一）。



2722



fig. 1  
圖一



2722

A MOTTLED GREEN JADE DISC, *BI*  
LIANGZHU CULTURE, CIRCA 3300-2200 BC

The large disc has a central hole pierced from both sides. The mottled dark green stone is suffused with a dense network of ivory and buff-coloured alteration.

7 ¼ in. (18.5 cm.) diam., box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1997

良渚文化 青玉璧

來源

藍田山房舊藏，1997年購於香港

2723

A CONG-FORM JADE BEAD  
LIANGZHU CULTURE, CIRCA 3300-2200 BC

The tubular bead is carved in the form of a two-tiered miniature *cong*. Both registers are carved with a stylised mask at each of the four corners. The stone is covered extensively with white alteration.

1 ½ in. (3.8 cm.) high, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

良渚文化 神人獸面紋玉琮式管

來源

藍田山房舊藏，1992年購於香港



2723

2724

**A VERY RARE JADE BANGLE**

LIANGZHU CULTURE, CIRCA 3300-2200 BC

The bangle is finely incised on the exterior with three evenly spaced animal masks. The stone has been altered into an ivory colour with russet veining and inclusions.

3 <sup>3</sup>/<sub>4</sub> in. (9.6 cm.) diam., box

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

*US\$160,000-230,000*

**PROVENANCE**

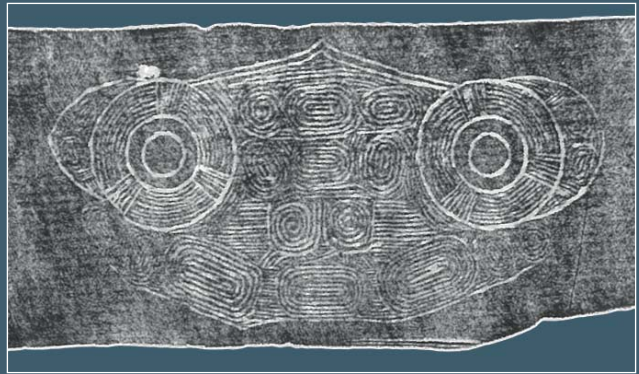
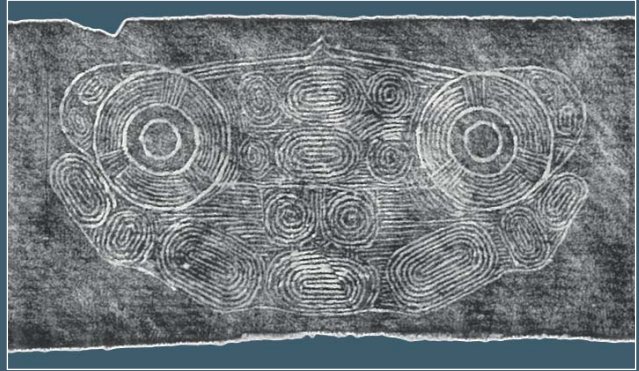
Lantien Shanfang Collection, acquired in Hong Kong in 1993

**良渚文化 玉獸面紋環**

**來源**

藍田山房舊藏，1993年購於香港





detail of carving (紋飾放大圖)  
Rubbings by Tsai Chinyun 拓片製作：蔡錦雲



fig. 1 photo provided by Wang Mingda  
圖一 圖片由王明達提供

## 獸面紋玉鐲

玉質受沁白化，經盤玩形成包漿，器表油脂般潤滑。

鐲體呈扁矮筒狀，外壁平直，內孔雙面管鑽經仔細打磨後略有弧鼓。整器製作規整，端正厚重。

鐲體外壁以三等分間距，各雕琢一幅獸面紋。獸面紋以重圈為眼，外圈為眼瞼，雙眼之間為尖頂的橋狀連接，下方以一對重圈紋象徵寬鼻，眼、鼻下方以斜、平狀的七組捲雲紋密集排列。獸面紋繁縟的紋飾均為纖細的陰刻線組成，其線條比髮絲還細。空間狹小，刻紋纖細，紋飾繁密，肉眼很難辨識。

存世良渚玉器刻紋如此纖細者，僅餘杭反山M14:135號<sup>1</sup>三叉形器上之獸面紋相若（圖一）。

（王明達撰文）

## AN 'ANIMAL MASK' JADE BANGLE

The bangle is covered with white alterations and gives off a rich well-handled patina.

The bangle is of a short cylindrical form with straight outer walls. The inner walls of the circular aperture drilled from both sides are slightly convex after thorough polishing. The bangle is well carved and imparts a solemn and sturdy appearance.

The exterior of the bangle is carved with three equidistant animal masks. Each mask has a pair of double-circle eyes enclosed by eyelids which are connected to each other by an arched beam, above two conjoined spirals symbolising the nose, and a further set of seven conjoined spirals. The *in taglio* decoration is remarkably fine in that each incised line appears thinner than a hair, making the decoration hard to decipher with the naked eye.

The animal mask on the present bangle is similar to that found on a three-pronged plaque unearthed at Fanshan, Yuhang District of Hangzhou City, Zhejiang province, now in the collection of Zhejiang Provincial Institute of Archaeological and Cultural Relics, illustrated in *Wenming de shuguang: Liangzhu wenhua wenwu jingpinji*, Shenzhen, 2005, p. 220 (fig. 1), which is the only other Liangzhu jade carving that can compare in terms of the fineness of the incised decoration to the work on the current bangle.

(Text by Wang Mingda)

<sup>1</sup>《反山》，浙江省文物考古研究所著，《文物出版社》，2005年第一版。



2725  
A JADE RING, *HUAN*  
EARLY LIANGZHU  
CULTURE, CIRCA 3300-2800  
BC

The smoothly polished ring is carved with a large central aperture with straight outer and inner sides, and covered in white alteration.

4 <sup>1</sup>/<sub>16</sub> in. (11.9 cm.) diam., box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1997

良渚文化早期 光素玉環

來源

藍田山房舊藏，1997年購於香港



2726  
A GROUP OF SIX  
JADE NEEDLE-FORM  
ORNAMENTS  
LIANGZHU CULTURE,  
CIRCA 3300-2200 BC

The lot comprises six needle-form ornaments possibly used to form a headdress.

Longest: 3 <sup>1</sup>/<sub>8</sub> in. (7.9 cm.), box (6)

**HK\$40,000-60,000**

*US\$5,200-7,700*

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1997

良渚文化 玉錐形器六件

來源

藍田山房舊藏，1997年購於香港

2727

## A JADE NEEDLE-FORM ORNAMENT

LIANGZHU CULTURE, CIRCA 3300-2200 BC

The ornament has a square cross-section and tapers gently towards the top ending in a square pyramid. The lower section of the exterior is divided into four registers, each is finely incised with a stylised mask at each of the four corners, above a tongue pierced with a small aperture.

4 ½ in. (11.5 cm.) long, box

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

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

### PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

良渚文化 神人獸面紋錐形玉飾

來源

藍田山房舊藏，1992年購於台北



(detail 細節)





2728

2728

### FOUR JADE BEADS

LIANGZHU CULTURE, CIRCA 3300-2300 BC

The present lot comprises two small spherical beads, a small semi-spherical bead, and a larger oblong bead, all are pierced with two apertures for suspension.

Largest:  $\frac{7}{8}$  in. (2 cm.) long, box

(4)

**HK\$40,000-60,000**

**US\$5,200-7,700**

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

良渚文化 玉珠四件

來源

藍田山房舊藏，1992年購於香港

2729

### A JADE NECKLACE

LIANGZHU CULTURE AND EARLER, CIRCA

3900-2300 BC

The necklace comprises 12 jade tubular beads and a semi-circular *huang* pendant. The *huang* pendant is of an earlier date than Liangzhu Culture, possibly from the Songze Culture (circa 3900-3300 BC).

12  $\frac{3}{4}$  in. (32.3 cm.) long, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1997

良渚文化及更早 玉串飾

來源

藍田山房舊藏，1997年購於香港

此串飾由十二件玉管及一件璜組成。璜的年代早於良渚，可能為崧澤文化（約公元前3900-3300）之物，其肉大於好數倍，極為罕見。







(detail 細部)

2730

## A JADE NECKLACE

LIANGZHU CULTURE, CIRCA 3300-2300 BC

The necklace comprises 125 beads of varying sizes and a pendant in the shape of an animal, possibly a running dog. The stones are covered with white alteration.  
17 ½ in. (44 cm.) long, box

**HK\$300,000-500,000**

*US\$39,000-64,000*

### PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

Similar abstract carvings of jade animals were discovered at Fuquanshan archaeological site, Zhejiang province, see an example of bird-shaped pendant illustrated in *Liangzhu wenhua yuqi*, Hong Kong/Taipei, 1989, p. 146, no. 196 (**fig. 1**).



fig. 1  
圖一

### 良渚文化 玉串飾

#### 來源

藍田山房舊藏，1993年購於香港

此串飾由125件玉珠及一件狗形玉珮組成。類似的抽象動物形玉珮在浙江福泉山遺址有發現過，例如一件鳥形玉珮，著錄於1989年香港/台北出版《良渚文化玉器》，頁146，圖196號（圖一）。



2731

A JADE BEAD NECKLACE  
LIANGZHU CULTURE AND EARLIER,  
CIRCA 3900-2300 BC

The necklace comprises 58 beads in various sizes and shapes, two small thin discs and a *huang* pendant. The *huang* pendant is of an earlier date than Liangzhu Culture, possibly from the Songze Culture (circa 3900-3300 BC).

15 ¼ in. (38.5 cm.) long, box

HK\$300,000-500,000      US\$39,000-64,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

良渚文化及更早 玉串飾

來源

藍田山房舊藏，1993年購於香港

此串飾由五十八顆玉管玉珠、兩片袖珍璧形飾及一件璜組成。璜的年代早於良渚，可能為崧澤文化（約公元前3900-3300）之物。



2732

## A JADE NECKLACE

LIANGZHU CULTURE AND  
EARLIER, CIRCA 3900-2300 BC

The necklace comprises 26 jade tubular beads of varying sizes and a semi-circular *huang* pendant. The *huang* pendant is of an earlier date than Liangzhu Culture, possibly from the Songze Culture (circa 3900-3300 BC). All are covered with white and some russet alteration.

11  $\frac{5}{8}$  in. (29.7 cm.) long, box

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

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

### PROVENANCE

Lantien Shanfang Collection, acquired in  
Hong Kong in 1993

### 良渚文化及更早 玉串飾

#### 來源

藍田山房舊藏，1993年購於香港

此串飾由二十六件玉管及一件璜組成。璜的年代早於良渚，可能為崧澤文化（約公元前3900-3300）之物。



2733

**A DARK GREEN TUFF ADZE**  
LIANGZHU CULTURE OR SLIGHTLY LATER,  
CIRCA 3000-2000 BC

The heavy adze is carved with a step to the top, above a sloping cutting edge with a shorter cutting edge on the reverse. The stone is of a pine-green tone with darker veining.  
9 <sup>5</sup>/<sub>16</sub> in. (24.6 cm.) long, box

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

**PROVENANCE**

Lantien Shanfang Collection, acquired in Taipei in 1997

The adze is made of volcanic tuff of fine texture with a smooth polish, imparting a surface sheen similar to that of jades.

The large adze has a sharp rectangular cross-section with a step to the upper part. It has a long sloping cutting edge to the lower front, with a shorter cutting edge on the reverse, and was made as a specialised wood tool.

The quality of stone and finishing of the current adze are both exemplary. The cutting edges are remarkably sharp and the adze does not appear to have been used or suffered from any damages, it is very likely that it was used as an important ritual implement. The current adze dates to Liangzhu Culture or slightly later.

(Text by Wang Mingda)

**良渚文化或稍晚 凝灰岩有段石鑿**

**來源**

藍田山房舊藏，1997年購於台北

凝灰岩材質，石質細膩，製作規整，打磨精細，整體潤滑，呈現玉質般的光澤。

整器碩大，斷面方正。上端呈台階狀有段，下端正面為長斜坡的刃，背面為短斜坡的刃，長短刃部的砍削石質工具稱鑿，是史前時代加工木器的專用石器。

該器選材之精，加工之講究，且刃部鋒利，全器無絲毫使用和損傷之痕，似為祭祀之重器。良渚文化或稍晚。

(王明達撰文)



(detail 細部)





•2734  
A JADE AXE

LIANGZHU CULTURE, CIRCA 3300-2200 BC

The broad axe flares towards the slightly bevelled cutting edge and with a single hole pierced from both sides at the butt end. The smoothly polished stone is of a mottled buff and pale taupe tone.

6  $\frac{1}{6}$  in. (17 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Acquired in Hong Kong prior to 1999

LITERATURE

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 110, no. 93

良渚文化 玉鉞

來源

1999年前購於香港

著錄

《抱璞怡陶》，台北，2001年，頁110，圖版93號

此拍品無底價



•2735  
A STONE AXE

NEOLITHIC PERIOD, LOWER YANGTZE RIVER REGION, CIRCA 3300-2200 BC

The axe is convex on both faces with a circular aperture near the butt and flares slightly towards the curved cutting edge. Except for one perpendicular corner, all three other corners are rounded. The stone is of an even greenish-black colour with some darker veining.

8  $\frac{1}{2}$  in. (21.5 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Acquired in Hong Kong prior to 1999

LITERATURE

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 104, no. 87

新石器時代 江淮地區原始文化 石刀

來源

1999年前購於香港

著錄

《抱璞怡陶》，台北，2001年，頁104，圖版87號

此拍品無底價



2736

AN AGATE PENDANT, *HUANG*  
NEOLITHIC PERIOD, LOWER YANGTZE RIVER REGION,  
CIRCA 3300-2200 BC

The softly polished semi-circular pendant has convex sides with two small apertures on either end to one side. The stone is of a semi-translucent pale amber tone with some opaque inclusions.

5 ½ in. (13.8 cm.) long, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong prior to 1999

LITERATURE

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 95, no. 80

新石器時代 江淮地區原始文化 瑪瑙璜

來源

藍田山房舊藏，1999年前購於香港

著錄

《抱璞怡陶》，台北，2001，頁95，圖版80號



## 薛家崗文化

長江下游地區以新石器時代遺存為主的遺址。位於安徽省潛山縣城7.5公里處薛家崗遺址。1979至1980年安徽省文物工作隊主持發掘，因此命名薛家崗文化，分佈地域在大別山以東，巢湖以西的江淮之間。約為公元前3200—前3000年。

2737

### A SET OF TEN JADE ORNAMENTS XUEJIAGANG CULTURE, CIRCA 3200-3000 BC

The set consists of ten arc-shaped ornaments in various sizes simulating fish and other types of animals, three pierced with two apertures, the other three with just one aperture. The stones are covered extensively with white alteration.

Largest: 4 in. (10.2 cm.) long, box

(10)

**HK\$120,000-180,000**      **US\$16,000-23,000**

#### PROVENANCE

Acquired in Hong Kong prior to 1999

#### LITERATURE

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 102, no. 85 (six of ten)

The stones are of exceptional fine quality, all are covered with greyish-white alteration mottled with bluish and russet speckles. Some areas are semi-translucent.

All ten irregularly-shaped pendants are carved by string-cutting tools to simulate fish, birds, or other animals as objects of worship, with cutting marks on the surfaces. Each pendant is pierced to the centre or at the end with a tiny aperture for suspension, and was probably worn exclusively by the nobles at the time.

A small quantity of similar jade carvings had been discovered at the Xuejiagang Site, Qianshan County, Anhui Province, see *The Complete Collection of Jades Unearthed in China - 6 - Anhui*, Beijing, 2005, p. 44 (fig. 1) and p. 45 (fig. 2); and at Gushan Tomb, Wuxue County, Jiangxi Province, see *Wuxue Gushan*, Beijing, 2001, p.1. Both sites are located at the middle Yangtze River valley, close to the famous Lingjiatan site where a multitude of jades had been unearthed. However, the archaeological culture sequence of these sites awaits further research.

It is very rare to find a group of these pendants. They are material evidence that help to advance the research on the various jade cultures of the middle Yangtze River valley.

(Text by Wang Mingda)

## XUEJIAGANG CULTURE

Xuejiagang Culture spreads across the lower reaches of the Yangtze River, around east of Dabie Mountain and west of Lake Chaohu. It is named after the archaeological site of Xuejiagang, located 7.5 km from Qianshan County in Anhui province, excavated between 1979 and 1980 by the Anhui Cultural Relics taskforce. It is dated to circa 3200 to 3000 BC.

### 薛家崗文化 異形玉珮飾共十件

#### 來源

1999年前購於香港

#### 著錄

《抱璞怡陶》，台北，2001年，頁102，圖版85號（其六）

玉質細膩，均呈現受沁形成的淺灰白色，間有青、褐等小斑塊，局部半透光。

器形均為不規則的片狀，表面留有線切割之痕跡，在器的一側或兩側用線切割之工藝「搜」出不同形狀，似魚、似鳥、似獸，各具抽象之形態，表達了某種崇拜物。各器在中部或一端均有小孔，用於繫掛，應是當時貴族專用之玉珮飾。

同類玉器僅見於安徽省潛山縣薛家崗遺址（安徽省文物考古研究所：《中國出土玉器全集-6-安徽》，北京，2005，頁44（圖一），頁55（圖二），江西省武穴縣鼓山墓地（湖北省京九鐵路考古隊，湖北省文物考古研究所：《武穴鼓山》，科學出版社，2001年2月第一版）。各有相似玉器少量出土，兩地均位於長江流域之中游，考古學文化序列尚有待深入研究，相鄰區域有著名的凌家灘遺址，出土大量玉器。

本次十件異形玉珮飾亮相，實屬難得，將推進長江中游地區玉文化研究。

（王明達撰文）



fig. 1 & 2 Photo provided by Wang Mingda  
圖一及二 圖片由王明達提供





2738

## 凌家灘文化

凌家灘遺址于1985年發現，遺址位於安徽省含山縣銅閘鎮西南約10公里的凌家灘自然村。是江淮地區新石器時代玉器文化的重要遺存。約為公元前3000年，與紅山文化年代相當。

## LINGJIATAN CULTURE

The archaeological site of Lingjiatan was discovered in 1985, located in Ziran village of Lingjiatan, around 10 km southwest from Tongjia town, Hanshan County in Anhui province. It is an important site of Neolithic jade findings in the plains between the Yangtze and Huai rivers. Dating to circa 3000 BC, Lingjiatan Culture existed around the same time as Hongshan Culture.

2738

## TWO JADE PENDANTS, *HUANG* LINGJIATAN CULTURE, CIRCA 3000 BC

One pendant is of semi-circular shape with a rounded outer rim and straight inner sides, with an aperture pierced on each end; the other of fan shape with serrated outer rim and a pierced aperture on each end near the inner rim. Both are covered with extensive areas of white alteration.

Semi-circular pendant: 3 in. (9 cm.) diam., box (2)

**HK\$40,000-60,000**

**US\$5,200-7,700**

### PROVENANCE

Acquired in Hong Kong prior to 1999

### LITERATURE

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 103, no. 86 (serrated pendant)

## 凌家灘文化 玉璜兩件

### 來源

1999年前購於香港

### 著錄

《抱璞怡陶》，台北，2001年，頁103，圖版86號(齒形璜)

## 大汶口文化

黃河下游地區的新石器時代文化。因1959年發掘的山東省泰安縣大汶口遺址而得名。主要分布在山東省泰山周圍地區，東達黃海之濱，北抵渤海南岸，西到魯西平原東部邊緣，南及江蘇省淮北一帶，安徽和河南省也有零星發現。據放射性碳素斷代並經校正，年代約始自公元前4300年，到前2500年前後發展為山東龍山文化。大汶口文化的發現及其與山東龍山文化傳承關係的確定，證明當時山東、蘇北一帶，是一個以大汶口文化、山東龍山文化為主體的自成系統的文化區。

## DAWENKOU CULTURE

It is a Neolithic culture developed around the lower reaches of the Yellow River. It is named after the archaeological site of Dawenkou in Tai'an County of Shandong province, discovered in 1959. It spans across areas near Mount Tai in Shandong, reaching Yellow Sea in the east, southern shores of Bohai Gulf in the north, eastern borders of Luxi Plains in the west, and Huaibei area of Jiangsu in the south. Sporadic findings could also be found in Anhui and Henan provinces. Based on radiocarbon dating of findings, Dawenkou Culture started around 4300 BC, and gradually evolved into Shandong Longshan Culture around 2500 BC. This connection suggests that a distinct network centering Dawenkou and Shandong Longshan cultures was developed in the regions of Shandong and north of Jiangsu.



2739

### A SET OF SEVEN JADE ORNAMENTS DAWENKOU CULTURE, CIRCA 4300-2500 BC

The set consists of seven ornaments in various shapes and forms, including a humanoid mask, a tortoise, a bird, a worm, a cocoon, and two cloud-scroll shaped pendants. The mask, tortoise and bird each has two apertures on the back, while the others each has one aperture. The stones are covered with alteration.

Mask: 1 3/8 in. (3.4 cm.) wide, box

(7)

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

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

#### PROVENANCE

Acquired in Hong Kong prior to 1999

#### LITERATURE

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 91, no. 76

### 大汶口文化 玉飾七件

#### 來源

1999年前購於香港

#### 著錄

《抱璞怡陶》，台北，2001年，頁91，圖版76號





## 山東龍山文化

黃河下游地區新石器時代晚期的文化。又名典型龍山文化。50年代後半期由統稱的龍山文化中分出來予以命名。主要分布在山東省中部、東部和江蘇省的淮北地區。年代約當公元前2500~前2000年。它上承大汶口文化，下續岳石文化，在中國新石器時代諸文化中具有較高的發展水平和獨特的成就。目前經過發掘的主要遺址，有山東章丘縣城子崖、濰坊姚官庄、濰縣魯家口、膠縣三里河、日照兩城鎮和東海峪、諸城呈子、泗水尹家城和江蘇徐州高皇廟等。

## SHANDONG LONGSHAN CULTURE

Developed in the late Neolithic period in the lower reaches of Yellow River, it is also referred to as 'Classic Longshan Culture', being sub-divided from the broad category 'Longshan Culture' in the 1950s. Spanning across central and eastern Shandong province as well as north of Huai River in Jiangsu province, it is dated to circa 2500 to 2000 BC. It could be seen as a transition between the earlier Dawenkou Culture and later Yueshi Culture, and was one of the most advanced among all Neolithic cultures in China. Major excavation sites include Chengziya of Zhangqiu county in Shandong province, Yaoguanzhuang of Weifang, Lujiakou of Wei County, Sanlihe of Jiao County, Liangchengzhen and Donghaiyu of Rizhao city, Zhuchengchengzi, Sishui Yinjia city, and Gaohuang Temple of Xuzhou in Jiangsu province.

2740

### A JADE AXE

LONGSHAN CULTURE, CIRCA 2500-2000 BC

The axe flares slightly towards the softly bevelled, rounded cutting edge, with a hafting hole pierced from both sides near the butt.

The stone is of an even greenish-white tone with some russet inclusions.

5  $\frac{7}{16}$  in. (13.9 cm.) long, box

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

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

#### PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

### 龍山文化 玉鉞

#### 來源

藍田山房舊藏，1991年購於台北







2741

2741  
A DARK GREEN STONE BLADE  
NEOLITHIC PERIOD, CIRCA 2500-2000 BC

The blade is convex on both faces and tapers towards the curved cutting edge with a rounded upper corner above the hafting hole drilled from one side. The stone is of an even deep pine-green colour.

13 5/8 in. (34.6 cm.) long, box

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

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

PROVENANCE

Acquired in Hong Kong prior to 1999

新石器時代 玉刀

來源

1999年前購於香港

著錄

《抱璞怡陶》，台北，2001年，頁95，圖版80號

2742  
AN OLIVE-GREEN AND RUSSET  
JADE AXE, YUE

LONGSHAN CULTURE, CIRCA 2500-2000 BC

The axe is thinly carved in a somewhat trapezoidal shape with two small circular apertures on a diagonal line.

8 1/8 in. (20.6 cm.) long, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

龍山文化 青玉鉞

來源

藍田山房舊藏，1992年購於香港

2743  
A PALE CELADON JADE AXE  
NEOLITHIC PERIOD, CIRCA 2500-2000 BC

The axe flares slightly towards the softly bevelled, rounded cutting edge, with a hafting hole pierced from both sides near the butt.

The stone is of a variegated pale celadon and white tone mottled with olive-green.

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

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1990

新石器時代 青玉鉞

來源

藍田山房舊藏，1990年購於台北



2742



2743



2744



2745



2744  
A LARGE DARK GREEN JADE  
CEREMONIAL REAPING KNIFE  
LONGSHAN CULTURE, CIRCA 2500-2000 BC

The jade is very thinly carved in a somewhat trapezoidal shape. The blade has one long straight edge opposite a slightly curved cutting edges. It is drilled with three holes in a line below the upper edge. The stone is of a dark green tone with some white streaks and specks.

13  $\frac{1}{16}$  in. (33.2 cm.) long, box

**HK\$40,000-60,000**

**US\$5,200-7,700**

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

龍山文化 墨玉三孔刀

來源

藍田山房舊藏，1991年購於台北

2745  
A LARGE DARK GREEN JADE  
CEREMONIAL REAPING KNIFE  
LONGSHAN CULTURE, CIRCA 2500-2000 BC

The jade is very thinly carved in a trapezoidal shape. The blade has one long slightly concave side opposite a straight cutting edge that is bevelled on both sides. It is drilled with three equidistant holes in a line below the upper edge and with another hole toward one end. The stone is of a variegated dark olive colour with white streaks and mottling.

19  $\frac{7}{8}$  in. (50.8 cm.) long, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

龍山文化 墨玉三孔刀

來源

藍田山房舊藏，1991年購於台北



2746



2747

2746  
A LARGE DARK GREEN JADE ADZE  
LONGSHAN CULTURE, CIRCA 2500-2000 BC

The adze flares slightly towards the cutting edge with wide bevel on one side, and a circular aperture to the other. The stone has a dark green colour covered extensively with white alteration.  
10 <sup>7</sup>/<sub>8</sub> in. (27.5 cm.) long, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

龍山文化 碧玉鑿

來源

藍田山房舊藏，1993年購於香港

2747  
A PALE RUSSET JADE CEREMONIAL  
BLADE, GUI  
LONGSHAN CULTURE, CIRCA 2500-2000 BC

The long narrow blade tapers slightly toward the bevelled cutting edge, and is drilled with a hafting hole from one side near the butt. The softly polished stone is of a *cafe-au-lait* colour with some caramel inclusions.  
9 in. (22.9 cm.) long, box

**HK\$70,000-90,000**

*US\$9,000-12,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

龍山文化 玉圭

來源

藍田山房舊藏，1991年購於台北



2748

**TWO JADE BLADES**

NEOLITHIC PERIOD, POSSIBLY DAWENKOU  
CULTURE, CIRCA 4300-2500 BC

The lot comprises two long blades, one with two hafting holes and tapers slightly towards the rounded cutting edge, the second with long parallel sides and a single hafting hole. Both are covered with extensive white alteration.

Longer: 14  $\frac{1}{16}$  in. (35.8 cm.) long, boxes (2)

**HK\$80,000-160,000**      *US\$11,000-22,000*

**PROVENANCE**

Acquired in Hong Kong prior to 1999

**LITERATURE**

*Pottery and Jades of China's Neolithic Age*, Taipei, 2001, p. 94, no. 79

新石器時代 可能為大汶口文化 玉刀兩件

來源

1999年前購於香港

著錄

《抱璞怡陶》，台北，2001年，頁94，圖版79號



2749  
A PALE YELLOW  
AND RUSSET JADE  
NOTCHED DISC, *YABI*  
LONGSHAN CULTURE,  
CIRCA 2500-2000 BC

The outer edge of the disc is carved with three angular notches, each set with a smaller notch, surrounding the large central aperture. The stone is of a pale yellow colour with areas of russet and some opaque mottling. There is a small area of an ochre-red alteration.

4  $\frac{3}{4}$  in. (12.1 cm.) wide, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1998

龍山文化 玉牙璧

來源

藍田山房舊藏，1998年購於台北



2750  
A GREEN JADE  
NOTCHED DISC, *YABI*  
LONGSHAN CULTURE,  
CIRCA 2500-2000 BC

The outer edge of the disc is carved with four notches forming four arcs. The centre is carved with a large round aperture.

3  $\frac{1}{4}$  in. (8.5 cm.) long, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1989

龍山文化 青玉牙璧

來源

藍田山房舊藏，1989年購於台北



2751

A GREEN JADE NOTCHED DISC, *YABI*

LONGSHAN CULTURE, CIRCA 2500-2000 BC

The outer edge of the disc is carved with four angular notches, each set with three smaller notches. The centre is carved with a large circular aperture. The stone is of an even sage-green tone with some russet inclusions and areas of white alteration.

4  $\frac{7}{8}$  in. (11.6 cm.) wide, box

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

龍山文化 青玉牙璧

來源

藍田山房舊藏，1991年購於台北



## 石家河文化

石家河文化是長江中游的新石器時代文化，其中玉器的美學及歷史文化信息，是該區文化的突出代表。首次發現於湖北天門石家河古城內羅家柏嶺遺址，80年代初命名。該文化主要分佈在湖北、河南南部、湖南北部地區，其中心地區是江漢平原。約為公元前2500—前2000年。

## SHIJIAHE CULTURE

Shijiahe Culture is a Neolithic culture developed around the middle reaches of Yangtze River, most notable for its exceptional and sophisticated jade carvings. It is named after the site of Luojiabailing in Shijiahe city, located in Tianmen of Hubei province, first discovered in the early 1980s. Areas around the Jiangnan Plains form the nucleus of Shijiahe Culture, spreading across Hubei, south of Henan and north of Hunan. It is dated to circa 2500 to 2000 BC.

2752

## A YELLOW JADE CARVING OF A HEAD

SHIJIAHE CULTURE, CIRCA 2500-2000 BC

The tubular carving is finely carved on the exterior in shallow relief with a face of disintguishing features including a wide flat nose, downturned mouth, and pierced ears, below a headdress in the form of a raised band with incised rope-twist design.

1 <sup>3</sup>/<sub>16</sub> in. (3 cm.) high, box

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

### PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1998

### 石家河文化 黃玉人頭

#### 來源

藍田山房舊藏，1998年購於台北





fig. 1 Photo provided by Wang Mingda  
圖一 圖片由王明達提供

## 2752 Continued

The present tube tapers gently from the top to bottom, and is carved on one side in relief with a face complete with human facial features.

He is shown wearing a woven headdress and earrings.

Carvings of human faces form an important category among jades from the Shijiahe Culture, but are more often represented on flat rectangular surfaces. Tubular carvings with human faces are significantly rarer.

Compare with a similar tubular jade carving of a human face discovered at the Xiaojia Roof excavation site, Hubei Province, now in Jingzhou Museum and illustrated in *Jade Objects of the Shijiahe Culture*, Beijing, 2008, p. 28, no. 3 (fig. 1).

(Text by Wang Mingda)

玉質晶瑩潤潔，淺青色。

人頭像以浮雕形式刻在上端略粗下端略細的玉管之一面。人像之眼、鼻、嘴、耳五官齊全，整個形象與常人無異。

頭戴織物編成的束髮冠，雙耳戴環。

玉人頭像是石家河文化玉器中重要的器種，常見長方形片狀，管狀人頭像極少。

(對照玉管狀人頭像為石家河遺址肖家屋脊W7:4，載於《石家河文化玉器》，北京，2008年，頁28，圖版3號，圖一)

(王明達撰文)



(two views 兩面)

2753

## A RARE CELADON JADE BIRD-FORM HAIR ORNAMENT

SHIJIAHE CULTURE, CIRCA 2500-2000 BC

The tapering hair ornament is carved to the top with a mythical bird with wings folded at the back. The semi-translucent stone is of a yellowish-green tone with some russet veining and inclusions. There is a small circular aperture around the mid-section of the ornament drilled for suspension.

3 ½ in. (9.1 cm.) long, box

**HK\$200,000-300,000**      **US\$26,000-38,000**

### PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

The semi-translucent stone is of an even celadon tone. The top section has some purplish inclusions while the tip appears light russet.

The ornament has an elongated conical shape. The top is carved with an eagle's head, with wings folded, legs straight, and talons tucked in. The conical tip would have functioned as a tenon tongue for the mortise hole cut into the corresponding element.

Hair ornaments with bird motifs form a distinctive category among jades from the Shejiahe Culture.

Compare with a similar jade ornament discovered at Zaolingang, Hubei Province, now in the Jingzhou Museum, illustrated in *Jade Objects in the Shijiahe Culture*, 2008, p. 109, no. 73 (fig. 1), which is shorter (5 cm.) and russet in tone.

(Text by Wang Mingda)

## 石家河文化 青玉鳥紋笄

### 來源

藍田山房舊藏，1991年購於台北

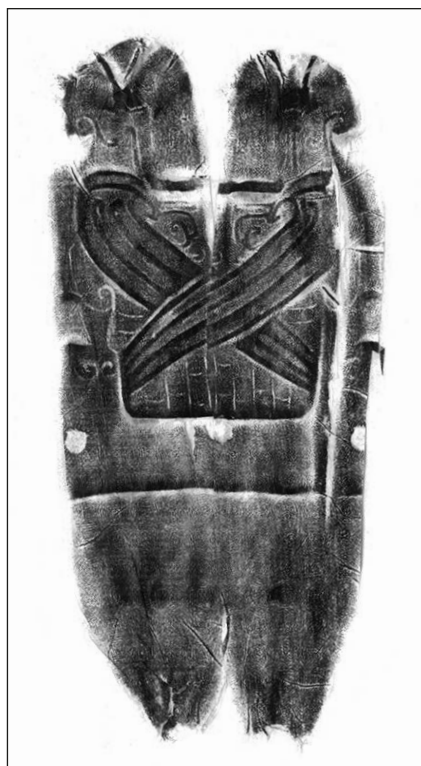
玉質晶瑩潤潔青色，上端部分淺紫色，下端呈淺褐色。

整器為錐狀，上端雕琢成鷹頭的鳥形，鳥身為收翅披羽，雙腳併攏端立，鳥爪彎勾內向，下端圓錐狀，成圓榫與杆組合。

鳥形笄是石家河文化玉器中頗有特色的器種。

(對照鳥形笄為石家河遺址棗林崗WM1:2，見《石家河文化玉器》，北京，2008年，頁109，圖版73，圖一)

(王明達撰文)



(rubbing 拓片) Rubbing by Tsai Chinyun  
拓片製作：蔡錦雲



fig. 1 Photo provided by Wang Mingda  
圖一 圖片由王明達提供



## 仰韶文化

黃河中游地區的新石器時代文化。因1921年首次發掘於河南省澗池縣仰韶村遺址而得名。其分布，以渭、汾、洛諸黃河支流匯集的中原地區為中心，北到長城沿線及河套地區，南達鄂西北，東至豫東一帶，西到甘、青接壤地帶。共發現遺址約1000多處，經較大規模發掘的典型遺址有10餘處。距放射性碳素斷代並經校正，年代約為公元前5000~前3000年。仰韶文化的前身是老官台、李家村、磁山、裴李崗諸文化（或統稱為“前仰韶”時期新石器文化），在中原地區發展為廟底溝二期文化；其間大約經歷了兩千多年的發展過程。同時由於地域差異，表現在文化面貌上也比較複雜，大體說來，在其中心地區可以分為北首嶺、半坡、廟底溝和西王村等四個類型；而在冀南、豫北和豫中地區，則有後崗、大司空村和秦王寨等三個類型。仰韶文化以其分布之廣泛，延續之久長，內涵之豐富，影響之深遠，而成為中國諸新石器文化中之一支主幹。

## YANGSHAO CULTURE

This renowned Neolithic culture flourished in the middle regions of Yellow River. The archaeological site was discovered in 1921 in Yangshao village of Shenchi county in Henan province, thus contributing to its name. It is centered around the regions where the tributaries of Wei, Fen, Luo join the Yellow River, extending northward to the Great Wall, southward to northwest Hubei, eastward to east of Henan, westward to the borders between Qinghai and Gansu. Over 1000 sites were excavated, around 10 of which are exceptionally large in scale. Based on radiocarbon dating, Yangshao Culture is dated to circa 5000 to 3000 BC. The predecessors of Yangshao Culture include Laoguantai, Lijiacun, Cishan and Peiligang Cultures (collectively known as proto-Yangshao Culture). In a span of two millennia, areas around the Central Plains evolved into Phase 2 of Miaodigou Culture. Due to its extensive geographical reach, Yangshao Culture is characterised by its cultural diversity. Broadly speaking, its nuclear regions can be classified into four sub-cultures: Beishouling, Banpo, Miaodigou and Xiwangcun; while areas in south of Hebei, north and central Henan can be classified into three sub-cultures: Hougang, Dasikongcun and Qinwangzhai.

Yangshao Culture is one of the most far-reaching Neolithic cultures with abundant archaeological findings spanning across a long period of time, representing an important component of pre-historic cultures in China.

2754

## A MOTTLED BLACK AND WHITE JADE HAIR PIN

YANGSHAO CULTURE, CIRCA 5000-3000 BC

The long pin tapers to a point at one end and with a flat ovoid head at the other. The stone is of a mottled dark grey and creamy white tone with soft polish.

6 7/8 in. (17.4 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,400

### PROVENANCE

Lantien Shanfang Collection, acquired in Macau in 1989

Compare with a similar but longer (25.7 cm. long) greyish-black jade hair pin from the Yangshao Culture discovered at Youfeng, Wugong County, Shaanxi province, which is now in the Museum of School of Archaeology and Meseology, Northwest University, and is illustrated in *The Complete Collection of Unearthed Jades in China*, Beijing, 2005, p. 4 (fig. 1).

## 仰韶文化 墨白玉笄

### 來源

藍田山房舊藏，1989年購於澳門

陝西省武功縣游風新石器時代遺址曾出土一件形制相似但較長（25公分）的仰韶文化墨玉笄，著錄於《中國出土玉器全集》，第14冊，北京，2005年，頁4（圖一），該例現藏於西北大學文博學院博物館。



fig. 1  
圖一





## 齊家文化

黃河上游地區新石器時代晚期至青銅時代早期的文化。因1924年首先發現於甘肅省廣河縣（原寧定縣）齊家坪遺址而命名。主要分布在甘、青境內的黃河沿岸及其支流渭河、洮河、大夏河、湟水流域，寧夏南部與內蒙古西部也有零星發現。齊家文化上承馬家窯文化，以紅陶為主。據放射性碳素斷代並校正，早期的年代為公元前2000年~前1600年左右。

## QIJIA CULTURE

Qijia Culture existed during the late Neolithic period to early Bronze age near the upper regions of Yellow River. It is named after the site of Qijiaping in Guanghe County of Gansu province, first discovered in 1924. Its reaches include areas in Gansu and Qinghai where Yellow River flows by, as well as regions around its tributaries including the Wei, Tao, Daxia, and Huangshui rivers. Sporadic findings were also found in south of Ningxia and west of Inner Mongolia. Qijia Culture succeeded after the earlier Majiayao Culture, and was known for its red pottery production. Based on radiocarbon dating techniques, early Qijia Culture is dated to circa 2000 to 1600 BC.

2755

### A WHITE AND RUSSET JADE DISC, BI

QIJIA CULTURE, CIRCA 2000-1600 BC

The disc has a central hole pierced from one side. The stone is of a creamy-white tone with areas of opaque russet and some alteration. 4 1/8 in. (10.6 cm.) diam., box

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

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

PROVENANCE

Yangdetang Collection, acquired in Macau in 1989

### 齊家文化 玉璧

來源

養德堂舊藏，1989年購於澳門

2756

### A WHITE AND DARK RUSSET 'TRIPLE HUANG' RING DISC

QIJIA CULTURE, CIRCA 2000-1600 BC

All three flat arc-shaped sections are carved from the same piece of jade, and pierced with a small aperture on either end to be attached to each other.

3 15/16 in. (10 cm.) diam, box

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

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

PROVENANCE

Yangdetang Collection, acquired in Macau in 1989

### 齊家文化 玉三連環

來源

養德堂舊藏，1989年購於澳門



2755



2756

2757

A GREENISH-WHITE AND RUSSET  
JADE RING, *HUAN*

QIJIA CULTURE, CIRCA 2000-1600 BC

The flat disc has a large central aperture, and is of a pale greenish-white tone with areas of russet and some opaque inclusions.

4  $\frac{3}{8}$  in. (11.2 cm.) diam., box

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

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

PROVENANCE

Yangdetang Collection, acquired in Macau in 1989

齊家文化 玉環

來源

養德堂舊藏，1989年購於澳門

2758

A DARK BROWN AND OLIVE-  
GREEN JADE ADZE

QIJIA CULTURE, CIRCA 2000-1600 BC

The trapezoidal adze is drilled with a hafting hole near the butt and a smaller aperture to one lower corner.

5  $\frac{1}{8}$  in. (13 cm.) long, box

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

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

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1992

The present adze may have been refashioned.

齊家文化 玉鉞

來源

養德堂舊藏，1992年購於台北

此件玉鉞，有可能是齊家文化玉件舊料改製，並經盤玩成熟坑。



2757



2758



Photograph by Wang Zhihang  
王志航摄影



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(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.

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### 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 CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

#### 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\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% 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/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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: (a) 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 (b) 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 line 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 line 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:

(i) 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;

(ii) 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

(iii) 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\$1,000,000 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\$1,000,000 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, publicly 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **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.

#### (d) **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**.

#### (e) **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.

#### (f) **Gold**

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

#### (g) **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

**auctioneer** : individual auctioneer and/or Christie's.  
**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“本目錄中使用的各類標識”。

(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 1 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**不等同於對**狀況**的完整描述，圖片可能不會清晰展示**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。

#### 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：顯示名稱及註冊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) 信托、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**和所有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，競投人同意繳付**購買款項**和所有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 元之**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™ 使用條款的管限，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. 舉行拍賣

##### 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) 如果有關於競投的錯誤或者爭議，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，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)，E(2)(i)，F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

#### 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 2,500,000 元之 25%；加逾港幣 2,500,000 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 13.5% 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 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。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**在法律上有權這麼做**；
- 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**第一行（“**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**第二行以**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。
- 您在本**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**的已出售**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：HSBCHKHHHKH

- 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1,000,000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1,000,000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）：

- (a) 買方提貨日；
- (b) 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）：

- (i) **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；
- (ii) 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；
- (iii) 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。
- (iv) 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；
- (v) 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；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 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；
- (viii) 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
- (ix) 採取我們認為必要或適當的任何行動。

(b) 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我們或其他**佳士得集團**公司的款項。

(c) 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

- (a) 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**）。
- (b) 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
- (c) 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。
- (d) 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：
  - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - (ii) 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。
  - (iii) 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**。
  - (iv) 倉儲的條款適用，請查閱 [www.christies.com/storage](http://www.christies.com/storage)。
  - (v) 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](mailto: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](mailto:postsaleasia@christies.com)。

(b) 你應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

#### (c) 含有受保護動植物材料的**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）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、鱷魚皮、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。

#### (d) 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。

#### (e) 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。

(f) **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。

(g) **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 ♡ 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。我們不能按要求將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

K. 詞匯表

**拍賣官**：個人拍賣官和 / 或佳士得。

**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 in 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.

✂ Bidding by parties with an interest.

• **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。

✂ 利益方的競投。

• 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. 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.

### ◦ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 irrevocable 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.

### ✂ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ✂. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

### **Post-catalogue notifications**

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

### **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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### **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。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注符號，但會于正文首頁聲明其權益。

#### ○ 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○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的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號○◆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不可撤銷的成交價及買方酬金。

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。

#### ✱ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號

✱。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

#### 目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附注目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

#### 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，我們不會在目錄中注以符號。

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。

#### 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。請注意本目錄中所有關於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的拍賣品。

#### 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，該作品大概乃在所述時期、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

Charlotte Liu  
Tel: +852 2978 9982

## ASIAN 20TH CENTURY & CONTEMPORARY ART

Eric Chang  
*Deputy Chairman, Asia Pacific  
Chairman, Asian 20th Century and  
Contemporary Art*

Evelyn Lin  
*Deputy Chairman, Asia Pacific  
Deputy Chairman, International  
Director and Head of Department*  
Tel: +852 2760 1766

## BEIJING

Dina Zhang  
Tel: +86 (0) 10 8572 7900

## HONG KONG

Marcello Kwan  
Asia Chiao  
Janice Chan  
Ada Tsui  
Vanessa Chung  
Sihan Hu  
Laura Shao  
Tel: +852 2760 1766

## JAKARTA

Vanessa S. Pranoto  
Tel: +62(0)21 7278 6268

## NEW YORK

Aisi Wang  
Tel: +1 212 641 3771

## PARIS

Emmanuelle Chan  
Fiona Braslau  
Tel: +33 (0)1 40 76 84 22

## SEOUL

Yunah Jung  
Tel: +82 2 720 5266

## SHANGHAI

Grace Zhuang  
Tel: +86 (0) 21 2226 1530

## SINGAPORE

Dexter How  
Yunyi Lau  
Tel: +65 6715 9356

## TAIPEI

Yu-Shan Lu  
Elise Chen  
Raphael Cheng  
Tel: +886 2 2736 3356

## TOKYO

Chie Kawasaki  
Tel: +81 (0) 3 6267 1766

## ASIAN ART

## PARIS

Tiphaine Nicoul  
Camille de Foresta  
Zheng Ma  
Tel: +33 (0)1 40 76 76 05

## CHAIRMAN

Jonathan Stone  
*Deputy Chairman, Asia Pacific*  
Tel: +852 2978 9989

## CHINESE CERAMICS & WORKS OF ART

Pola Antebi, *Deputy Chairman,  
Asia Pacific  
International Director*  
Tel: +852 2978 9950

Michael Bass, *International Director*  
Tel: +1 212 636 2180

Leila de Vos van Steenwijk,  
*European Head*  
Tel: +44 (0)20 7389 2578

Chi Fan Tsang, *Deputy Chairman,  
Asia Pacific  
Specialist Head of Department*  
Tel: +852 2760 1766

Rosemary Scott (Senior International  
Academic Consultant)

## BEIJING

Dai Dai  
Felix Pei  
Tel: +86 (0) 10 8572 7958

## HONG KONG

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 Pacific  
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  
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 (0)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

Virginie Aubert  
Tel: +33 (0)140 76 85 93

Yanie Choi  
Tel: +852 2978 9936

Yiwen Huang  
Tel: +886 223 220 007

Meg Kaye  
Tel: +44 207 389 2657

Annie Lee  
Tel: +852 2978 9994

Jennie Tang  
Tel: +1 212 641 5765

## PRIVATE SALES DIRECTOR

Nelly Li  
Tel: +852 2978 6797

## ASIA PACIFIC REGIONAL OFFICES

## BANGKOK

Prapavadee Sophonpanich  
Tel: +66 (0)2 252 3685

## BEIJING

Julia Hu  
Tel: +86 (0) 10 8583 1766

## JAKARTA

Charmie Hamami  
Tel: +62 (0)21 7278 6268

## KUALA LUMPUR

Charmie Hamami  
Tel: +62 (0)21 7278 6268

## MUMBAI

Sonal Singh  
Tel: +91 222 280 7905

## SEOUL

Jun Lee  
Tel: +82 2 720 5266

## SHANGHAI

Julia Hu  
Tel: +86 (0)21 6355 1766

## SINGAPORE

Jane Ngiam  
Tel: +65 6735 1766

## SYDNEY

Ronan Sulich  
Tel: +61 293 261 422

## 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  
Ronan 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  
Marina Bertoldi

**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  
(Consultant)

**DENMARK  
COPENHAGEN**  
+45 2612 0092  
Rikke Juel Brandt  
(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

**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 (0)170 840 7950  
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  
Huyt

**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  
(Consultant)

**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  
Veneti (Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

**FLORENCE**  
+39 055 219 012  
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**  
+62(0)21 7278 6268  
Charmie Hamami

**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  
Julia Hu

**•HONG KONG**  
+852 2760 1766

**•SHANGHAI**  
+86 (0)21 6355 1766  
Julia Hu

**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 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  
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+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

**PALM BEACH**  
+1 561 777 4275  
David G. Ober  
(Consultant)

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

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HK: +852 2978 6871  
Fax: +852 2760 1767  
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# THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES, PART I - NEOLITHIC PERIOD

WEDNESDAY 27 NOVEMBER 2019  
AT 10.30 AM

Grand Hall,  
Hong Kong Convention and Exhibition Centre,  
No.1 Expo Drive, Wanchai, Hong Kong

CODE NAME: **JADE FEAST**  
SALE NUMBER: **17742**  
LOT NUMBER: **2701-2758**

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\$ 2,500,000, 20% on any amount over HK\$ 2,500,000 up to and including HK\$ 30,000,000 and 13.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 25% of the **hammer price** of each **lot** sold.
- I confirm I have read the Conditions of Sale - Buying at Christie's printed in the catalogue which covers the **Lot(s)** I register to bid in this form and agree to be bound by the said Condition of Sale.
- I have read the personal information section of the Conditions of Sale printed in the sale catalogue and agree to be bound by its terms.
- 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.

**CHRISTIE'S 佳士得**

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)

# 雲中玉筵 — 重要亞洲私人古玉珍藏： 新石器時代篇

二〇一九年 十一月二十七日  
星期三 上午十時三十分

香港灣仔博覽道 1 號  
香港會議展覽中心大會堂

編號名稱：**玉筵**  
拍賣編號：**17742**  
拍賣品編號：**2701-2758**

佳士得不接受包括代理人在內之第三方付款；付款資料於拍賣會完結後將不能更改。

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競投價	每次減價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

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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。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。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)



# 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](mailto: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"/> 17625 Fine & Rare Wines and Spirits Featuring an Exceptional Private Collection and a Collection of Century Old Madeira | <input type="checkbox"/> 17208 Chinese Contemporary Ink   |
| <input type="checkbox"/> 17474 Handbags & Accessories  | <input type="checkbox"/> 17209 Fine Chinese Classical Paintings and Calligraphy                         |
| <input type="checkbox"/> 17478 Hong Kong Magnificent Jewels *  | <input type="checkbox"/> 17210 Fine Chinese Modern Paintings *  |
| <input type="checkbox"/> 17481 The Masterpiece Auction *<br>Important Watches including an Important Private Asian Collection Part 1             | <input type="checkbox"/> 17742 The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period |
| <input type="checkbox"/> 15618 20th Century & Contemporary Art (Evening Sale) *  | <input type="checkbox"/> 19171 On The Studio Desk *   |
| <input type="checkbox"/> 18773 HI-LITE *   | <input type="checkbox"/> 17741 An Important Collection Of Chinese Ceramics From A Private Collector     |
| <input type="checkbox"/> 15619 20th Century & Contemporary Art (Morning Session)   | <input type="checkbox"/> 19172 A Dream Realised: Kangxi's Ultimate <i>Falangcai</i> bowl *              |
| <input type="checkbox"/> 15620 20th Century & Contemporary Art (Afternoon Session)   | <input type="checkbox"/> 16696 Important Chinese Ceramics and Works of Art *                            |

\* If you intend to bid on: (i) any lot in the 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 "Five Nudes" by Sanyu, please tick the box below.

I wish to apply for a HVL paddle designated for the "Five Nudes".

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 personal information 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 .....

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766  
[www.christies.com](http://www.christies.com)

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**：政府發出附有相片的身份證明文件（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的身份證明文件，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

- |   |   |
|---|---|
| <input type="checkbox"/> 17625 佳士得珍罕名釀及烈酒：呈獻顯赫私人珍藏及馬德拉酒百年極尚窖藏 | <input type="checkbox"/> 17208 中國當代水墨                   |
| <input type="checkbox"/> 17474 典雅傳承：手袋及配飾                     | <input type="checkbox"/> 17209 中國古代書畫                   |
| <input type="checkbox"/> 17478 瑰麗珠寶及翡翠首飾*                     | <input type="checkbox"/> 17210 中國近現代畫*                  |
| <input type="checkbox"/> 17481 名匠巨鑄*<br>精緻名錶及亞洲重要私人收藏（第一部份）   | <input type="checkbox"/> 17742 雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇 |
| <input type="checkbox"/> 15618 二十世紀及當代藝術（晚間拍賣）*               | <input type="checkbox"/> 19171 斗室案上*                    |
| <input type="checkbox"/> 18773 HI-LITE*                       | <input type="checkbox"/> 17741 私人珍藏重要中國瓷器               |
| <input type="checkbox"/> 15619 二十世紀及當代藝術（上午拍賣）                | <input type="checkbox"/> 19172 圓夢 — 康熙琺瑯彩千葉蓮盤*          |
| <input type="checkbox"/> 15620 二十世紀及當代藝術（下午拍賣）                | <input type="checkbox"/> 16696 重要中國瓷器及工藝精品*             |

\*如閣下有意競投 (i) 佳士得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。

如閣下有意競投常玉《五裸女》，請於以下方格劃上「✓」號。

本人有意登記有關《五裸女》的高額拍品競投牌。

請提供閣下之競投總額：

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000           | <input type="checkbox"/> 港幣 500,001 - 2,000,000    | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 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個人信息條款，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。
- 如閣下為新客戶並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 .....





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01/09/2019

# HONG KONG AUCTION CALENDAR

## FINE & RARE WINES AND SPIRITS FEATURING AN EXCEPTIONAL PRIVATE COLLECTION AND A COLLECTION OF CENTURY OLD MADEIRA

Sale number: 17625  
**SATURDAY 23 NOVEMBER  
10.30 AM**

## THE MASTERPIECE AUCTION

Sale number: 17481  
**SATURDAY 23 NOVEMBER  
5.30 PM**  
Viewing: 22-23 November

## 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15618  
**SATURDAY 23 NOVEMBER  
5.30 PM**  
Viewing: 22-23 November

## HI-LITE

Sale number: 18773  
**SATURDAY 23 NOVEMBER  
5.30 PM**  
Viewing: 22-23 November

## 20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15619  
**SUNDAY 24 NOVEMBER  
10.00 AM**  
Viewing: 22-23 November

## 20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15620  
**SUNDAY 24 NOVEMBER  
1.30 PM**  
Viewing: 22-23 November

## CHINESE CONTEMPORARY INK

Sale number: 17208  
**MONDAY 25 NOVEMBER  
11.00 AM**  
Viewing: 22-24 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 17209  
**MONDAY 25 NOVEMBER  
2.30 PM**  
Viewing: 22-25 November

## HANDBAGS & ACCESSORIES

Sale number: 17474  
**MONDAY 25 NOVEMBER  
3.00 PM**  
Viewing: 22-25 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 17210  
**TUESDAY 26 NOVEMBER  
2.00 PM**  
Viewing: 22-25 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 17478  
**TUESDAY 26 NOVEMBER  
1.00 PM**  
Viewing: 22-26 November

## THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES, PART I - NEOLITHIC PERIOD

Sale number: 17742  
**WEDNESDAY 27 NOVEMBER  
10.30 AM**  
Viewing: 22-26 November

## IMPORTANT WATCHES INCLUDING AN IMPORTANT PRIVATE ASIAN COLLECTION PART 1

Sale number: 17481  
**WEDNESDAY 27 NOVEMBER  
11.00 AM**  
Viewing: 22-26 November

## ON THE STUDIO DESK

Sale number: 19171  
**WEDNESDAY 27 NOVEMBER  
11.30 AM**  
Viewing: 22-26 November

## AN IMPORTANT COLLECTION OF CHINESE CERAMICS FROM A PRIVATE COLLECTOR

Sale number: 17741  
**WEDNESDAY 27 NOVEMBER  
2.30 PM**  
Viewing: 22-26 November

## A DREAM REALISED: KANGXI'S ULTIMATE FALANGCAI BOWL

Sale number: 19172  
**WEDNESDAY 27 NOVEMBER  
2.50 PM**  
Viewing: 22-26 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16696  
**WEDNESDAY 27 NOVEMBER  
2.50 PM**  
Viewing: 22-26 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