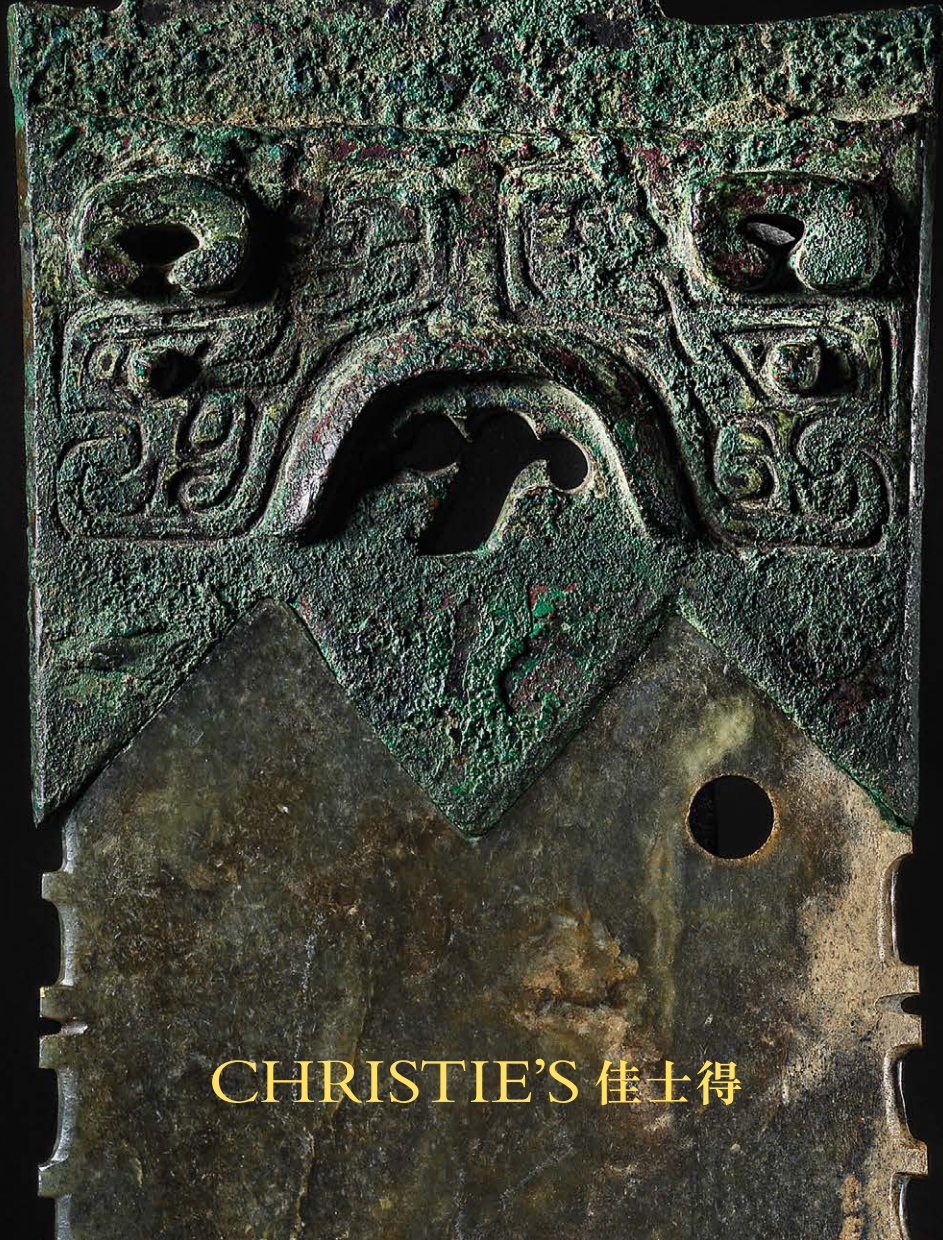




雲中玉筵

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES

Hong Kong, 30 November 2020 | 香港 2020 年 11 月 30 日



CHRISTIE'S 佳士得



雲中玉筵

重要亞洲私人古玉珍藏：夏商西周篇

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XIA, SHANG AND WESTERN ZHOU DYNASTIES





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學習與追尋

張偉華 口述
熊宜敬 彙整



在初入古董行業的 70 年代，藝術文物相關資訊和專業參考書籍圖冊相對匱乏，尤其是高古文物，彼時中國大陸尚未開放，台灣資料也極為有限，於是造成在經營上的極大挑戰。

之所以缺少學習的環境，主要的原因，就是從 19 世紀末到 1920 年代中期，在中國所進行的田野考古工作，都是以西方的考古專家為主角，直到 1926 年，「中國考古學之父」李濟（1896–1979）和地質與考古學家袁復禮（1893–1987），率隊在晉南汾河流域進行考古調查，與發掘河東道西陰村新石器時代遺址（今山西運城市夏縣尉郭鄉），中國考古學史上才首次正式由中國人主持考古發掘工作。1928 年，李濟擔任中央研究院歷史語言研究所考古組組長，並於 1928 年至 1937 年，主持震驚世界的河南安陽殷墟發掘，使殷商文化由傳說變為信史，並由此將中國的歷史向前推移了數百年。直至今日，它依舊被視為人類文明史上最重大的發掘之一。

袁復禮也是中國考古發掘的先驅，他和瑞典考古學家約翰·古納·安特生（1874–1960）於 1921 年 10 至 12 月到河南澠池仰韶村進行考古發掘工作，1923 年安特生將發掘的成果，以《中國的早期文化》（An Early Chinese Culture）為題發表。袁復禮把其中精華譯成中文，取名《中國遠古文化》。袁復禮也參與了 1927–1935 年的「中國瑞典西北科學考察團」，在考古、資源開發、地質學、西北地區資料記述等方面貢獻很大。

1926 年以前，大部分中國考古文物研究資料都因西方人主導而留在歐美，即使李濟、袁復禮之後中國人已有能力主持考古挖掘，但以國事紛擾，內外交征，20 世紀中葉前後，許多高古文物及文獻資料也經由各種管道流散到歐美博物館、美術館或為私人收藏，因此，在古董行業若欲經營高古文物，除了埋首台北中央研究院於 1986 年啟用的「歷史文物陳列館」及國立故宮博物院外，赴歐美追尋與學習是必然的課題。

記得第一次被中國的高古文物震撼，是甫上台北國立藝專的求學階段。1965 年 11 月國立故宮博物院在外雙溪開館，1967 年第一次到故宮朝聖，立刻被展出的一件河南殷墟西北岡 1001 號大墓出土的〈石虎首人身跪姿立雕〉（圖一）深深吸引，這件大理石材質的虎首人身跪姿立雕，是殷墟出土石雕中最為精美的，高 37.1、長 21.4、寬 26.8 公分，重 28.5 公斤，石質晶瑩，雕刻細緻，作屈膝跪坐狀，頭略上仰，張口露齒，「目」字眼，扇形耳，手做爪形，置於於兩膝上。通體飾陰刻紋飾，雙臂為瓶角龍紋，腿至臀部則為直立翹尾龍紋。底部中分為二，背面有一垂直寬槽，可能為安於建築上的裝飾附件。還記得因為著迷於這件充滿藝術原創的文物魅力，爾後又跑去故宮欣賞，卻找不到這件〈虎首人身跪姿立雕〉，一問之下，才知道此物不是故宮典藏，而是向中央研究院史語所借展，已經還回原單位了。1986 年，中央研究院歷史語言研究所「歷史文物陳列館」啟用，這批於 1948 年安然抵台的 1001 號大墓及其他大部份考古出土的文物與田野資料，有了最好的保護與公開展示，也提供了民間與學界賞鑑與學習高古文物的機會。

1986 年，我在香港結識的古董鑑定名家、聯邦影業創辦人之一張陶然先生（1914-?），送了我一冊民國時期大古董商盧芹齋（C. T. Loo, 1880–1957）於 1950 年出版的《Chinese Archaic Jades》（圖二），開啓了我對古玉知識的追求與鑽研。接著，見到了上海古董業「四

大金剛」之一戴福保（J. T. TAI, 1911–1992）的諸多古玉收藏圖冊資料，眼界大開。而後，又購得了北京琉璃廠著名古玩商尊古齋黃濬（字伯川，1878–1951）所收藏編纂的《古玉圖錄初集》四冊，此圖集有容庚（1894–1983）題簽，傅增湘（1872–1949）作序，收入自三代禮器與秦漢法器等古玉凡數百種，皆為稀世珍品，書中用圖都由原件攝影或影拓，再由珂羅版印製，十分清晰，被視為古玉收藏不可或缺的寶典。這些前輩的共同之處，就是在歐美開創了驚人的高古文物收藏與買賣的規模，給了我很大的啟示。

於是，自 1988 年起至 1995 年，我利用參加歐美拍賣的檔期，陸續參觀了許多重要博物館。如 1990 年 12 月，我到堪薩斯的納爾遜博物館參觀，親睹聞名世界的古玉名件〈戰國鏤空出廓璧〉（圖三）的廬山真面目，一窺「尊古齋」舊藏。1991 年 1 月回台北，1 月 17 日是個令人難忘的日子，這一天凌晨，美軍進行代號「沙漠風暴軍事行動」展開對伊拉克空襲，揭開第一次「波灣戰爭」序幕；而台北的鴻禧美術館也在這天開幕。同年 6 月 12 日，維多利亞艾伯特博物館由香港大收藏家徐展堂捐贈的「徐展堂中國藝術館」展廳開幕，英國查理斯王子是首席貴賓，我也受邀參加，目睹「尊古齋」舊藏的〈漢代玉馬首〉（圖四）風采，這件馬首應是一件大型玉卧馬，身軀雖殘，但威武雄偉的氣勢仍令人讚嘆；此外也去了紐約大都會博物館、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、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。

1995 年 6 月 7 日，我受邀參加倫敦大英博物館舉辦的何東爵士歷代玉器收藏展（Hotung Collection）（圖五），伊莉莎白二世女王的母親伊莉莎白王后出席了開幕晚宴，展出的高古玉器更令人大開眼界。回到台北全心投入準備 10 月在台北國立故宮博物院第一次與 5 位民間古玉收藏家的〈群玉別藏〉展覽。

這段歐美學習期間，也結識了幾位收藏界的前輩、學者，如芝加哥收藏家 Francis Li，因為他的推介，有機會買回了幾件精美的商代古玉；又如 1990 年在倫敦知名古董商 Anthony W. Carter 主持的「BLUETT & SONS」參觀了知名考古學者鄭德坤（Cheng Te-K'un, 1907–2001）收藏的〈木扉珍藏玉器〉專題展覽，也買回了包括一件商晚期的「龍珮」（長 5 公分）在內的數件高古玉器。「木扉」，即 1951 年鄭德坤教授受邀任教劍橋大學期間，創建獨立於劍橋大學的「木扉圖書館」，1959–1963 年，該館出版的《中國考古大系》三卷（史前、商、周），成為世界上研究中國高古歷史文物的寶典；鄭德坤教授 1974 年於劍橋大學退休，1976 年又受香港中文大學邀請出任文學院院長及副校長，1978 年於香港中文大學中國文化研究所創立「中國考古藝術研究中心」並擔任首屆主任，於 1985 年再度退休。

經過歐美學習的洗禮，汲取了正確而寶貴的知識與經驗，緊接著中國大陸改革開放後出土文物與考古資料的量能日增，更凸顯了高古文物在中國文明史上的重要。尤其是 1976 年河南安陽殷墟婦好墓的挖掘、1986 年四川廣漢三星堆與商代同期大型祭祀坑的發現、1989 年江西新干商代大墓的出土，對商周文明的極度發達提供了最有力的證據，更堅定了蒐藏商周玉器的信心。

THE QUEST FOR KNOWLEDGE

Edited by Hsiung Yi-Ching from an interview with Chang Wei-Hwa

In the 70s when I started working with antiques, there were relatively few reference books and publications in Chinese on works of art, particularly works of art from antiquity. At the time China had not yet opened to the world, and Taiwan had very limited access to information. This posed a great challenge in the running of the business.

This state of affair came about because archaeological field work was mainly conducted by western archaeologists from the end of the 19th century to the mid 1920s. It was not until 1926 when Li Ji (1893-1987), ‘the father of Chinese archaeology’, and geologist/archaeologist Yuan Fuli (1893-1987) conducted surveys in Southern Shanxi leading to the discovery of the Neolithic site at Xiyincun that the first Chinese-led archaeological excavations in history took place.

In 1928, Li Ji became the head of archaeology at the Institute of History and Philology, Academia Sinica, and between 1928 to 1937, was in charge of the excavations of Yinxu (Shang Dynasty remnants) in Anyang, Henan Province, that astounded the world. The once mythological Shang Dynasty became

verifiable, and Chinese history was extended back a few hundred years. It is still considered one of the most important cultural discoveries in the history of mankind.

Yuan Fuli was also a pioneer in Chinese archaeology. Together with Swedish archaeologist Johan Gunnar Andersson (1874-1960) they conducted excavations in 1921 between October and December at the Yangshao Village in Henan. In 1923 Andersson published the results in a paper titled ‘An Early Chinese Culture’, which was edited and translated by Yuan Fuli and published as *Zhongguo Yuangu Wenhua*. Yuan Fuli also participated in the Sino-Swedish Expedition between 1927-1935; these contributed greatly to archaeology, mineralogy and topography of the North West region.



fig. 1 The National Palace Museum Monthly of Chinese Art, Issue 35, February 1986
圖一 1986年2月故宮文物月刊35期

Before 1926, most of the archaeological materials obtained from Western-led excavations were all transported to the West. Even after Li Ji and Yuan Fuli, when the Chinese were able to conduct excavations themselves, constant warfare and turbulence meant that things continued to be dispersed to Western institutions or private collections. Therefore, in order to successfully trade in ancient works of art, apart from immersing oneself in the museum attached to the Institute of History and Philology, Academia Sinica and the National Palace Museum, one needs to go to the West in search of knowledge.

The first time I was captivated by an ancient Chinese work of art was when I was studying in the University of Art in Taipei. The National Palace Museum opened its doors in November 1965, and I paid my homage in 1967, on which visit I was immediately struck by a carved marble kneeling humanoid figure with a tiger head excavated from tomb 1001 in Yinxu (**fig. 1**). This marble carving is the finest example of stone carvings from Yinxu, standing at 37.1 cm. high, 21.4 cm. deep and 26.8 cm. wide, weighing 28.5 kg. The material is translucent and the decoration finely carved. The figure is kneeling with its head tilted upwards and its mouth agape, revealing its teeth. It has oblong eyes and fan-shaped ears, its claw-like hands are placed on its knees. It

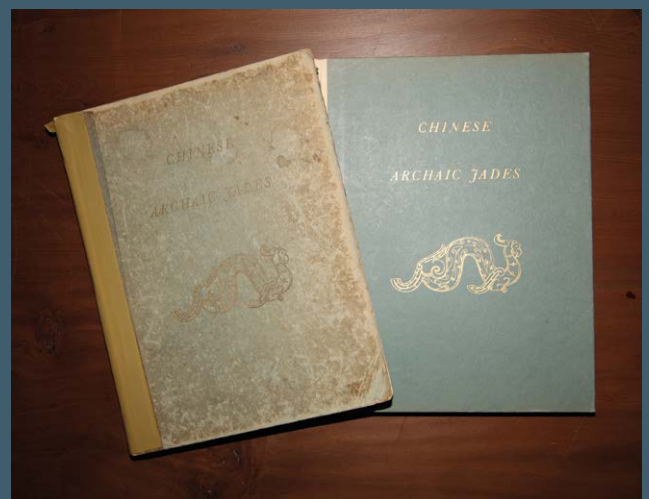


fig. 2 *Chinese Archaic Jades*, catalogue published by C. T. Loo (1880-1957), 1950
圖二 盧芹齋 1950 年出版的《Chinese Archaic Jades》

is covered overall with incised decoration: on the arms are bottle-horned dragons; on the legs and hips are upright dragons with curled tails. The base has a short central groove which runs vertically up along the back, probably to be fitted into a wooden architectural structure as decorative motifs. I remember I was so mesmerised by the creativity and artistry of this object that I returned to the museum to look for it soon after, but it was no longer on display. I later learned that it was on loan from Academia Sinica and had since been

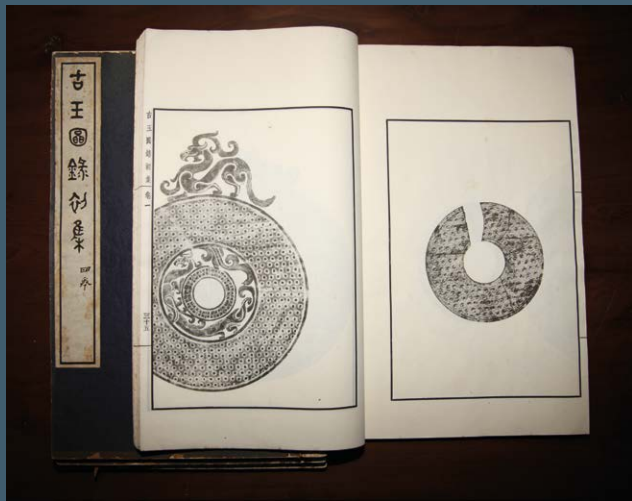


fig. 3 Illustration of a Warring States jade *bi* disc with dragon flange in *Guyu tulu chuji* (First Compilation of Archaic Jades) by Huang Jun (1878-1951, a.k.a Zunguzhai)
圖三 「尊古齋」舊藏〈戰國鏤空出廓璧〉於《古玉圖錄初集》中之著錄



fig. 4 Illustration of a Han jade horse head in *Guyu tulu chuji* (First Compilation of Archaic Jades) by Huang Jun (1878-1951, a.k.a Zunguzhai)
圖四 「尊古齋」舊藏〈漢代玉馬首〉於《古玉圖錄初集》中之著錄

returned. In 1986, the museum attached to the Academia opened and the materials from tomb 1001, alongside other excavations were meticulously preserved and put on public display providing ample opportunities for both private individuals and institutions to study and appreciate these ancient artifacts.

In 1986, I met Tiu-Yin Cheung (b. 1914), renowned antique connoisseur and one of the founders of Union Films, in Hong Kong. He gave me a copy of *Chinese Archaic Jades*, catalogue published by the renowned international antique dealer C. T. Loo (1880-1957) in 1950, and this was the catalyst for my quest for knowledge in archaic jades (fig. 2). Subsequently, I was able to acquire many archaic jade catalogues by J. T. Tai (1911-1992), one of the 'Four Giants' of the Shanghai antique trade, as well as four volumes of the *Guyu tulu chuji* (First Compilation of Archaic Jades) by Huang Jun (1878-1951, a.k.a Zunguzhai), a famous antique trader in Liulichang, Beijing. The latter publication has its title inscribed by Rong Geng (1894-1983) and a foreword by Fu Zengxiang (1872-1949), and features hundreds of archaic jade examples from the Three Dynasties all the way to Qin and Han periods, all are very rare examples. The illustrations were done using a combination of photography or rubbing and produced by collotype printing with very

clear details, therefore considered a bible for archaic jade collecting. All these predecessors have one thing in common – they helped form many of the astonishing collections of ancient Chinese art in the west and they were truly inspirational for me.

From 1988 – 1995, I visited many important museums while attending auctions in Europe and America. For example, I visited Nelson-Atkins Museum in Kansas City in December 1990, and saw in person the famous archaic jade *bi* disc with dragon flange (fig. 3) from the Warring States period, as well as other pieces from the Zunguzhai Collection. I returned to Taipei in January 1991, and on the 17th of January, an unforgettable day, the US initiated 'Operation Desert Storm'. On the same day, the Chang Foundation Museum opened its doors. On the 12th of June in the same year, I was invited to the opening of The T. T. Tsui Gallery in the Victoria & Albert Museum, sponsored by the Hong Kong collector T. T. Tsui, with Prince Charles as the headline guest. It is then I saw the Han Dynasty jade horse head (fig. 4), which was also once in the Zunguzhai Collection.

This horse head probably belonged to a large horse. Even though the body is now lost, its valiant spirit is still awe-inspiring. Other museums I visited included the

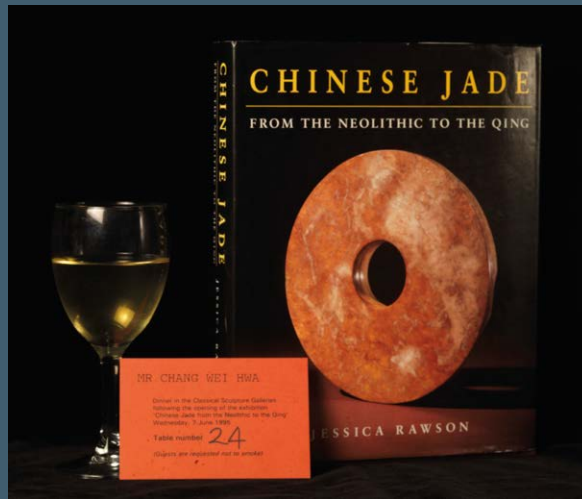


fig. 5
圖五

Metropolitan Museum, Brooklyn Museum, the Art Institute of Chicago, the Freer Gallery in Washington, the Sackler Gallery, Cleveland Museum, Boston Museum, and the Fogg Art Museum in Harvard with its legendary archaic jade collection, the catalogue of which, *Ancient Chinese Jades*, was very influential in my understanding of archaic jades.

On the 7th of June in 1995 I was invited to the opening of the Hotung Collection of Chinese jades in the British Museum in London, and was really impressed with the archaic jades on display. When I returned to Taipei, I threw myself wholeheartedly into the preparation work for the first ever exhibition of archaic jades from private collections in the National Palace Museum.

During this period of learning in the West, I also became acquainted with several experienced collectors and scholars, such as the Chicago collector Francis Li, whose introduction enabled me to acquire several fine Shang Dynasty examples. In 1990 I had the opportunity to review the Mufei Collection of renowned archaeologist Prof. Cheng Te-K'un (1907 – 2001), held in Bluett & Sons by the then director Anthony Carter, and acquired a few archaic jades, including a 'dragon' pendant (5 cm. long).

The name 'Mufei' comes from the Mufei Library established

by Prof. Cheng Te-K'un in 1951 when he was invited to teach in the Cambridge University. *Archaeology in China*, (three volumes including 'Prehistorical China', 'Shang Dynasty' and 'Chou Dynasty') were published by the library between 1959 – 1963 and became the standard in the research of Chinese antiquity. Prof. Cheng retired in 1974 from Cambridge and was invited to be the Head of Literature as well as Vice Principal by the Chinese University of Hong Kong in 1976. In 1978, he established The Centre for Chinese Archaeology and Art at the University, and became its first Director. He retired again in 1995.

My learning experience in the West meant that I was able to acquire some accurate and valuable knowledge. Soon after, China began opening up and an increasing amount of excavated materials and data came to light, highlighting the importance of these ancient materials in enriching our understanding of Chinese culture and history. In particular, the discovery of the tomb of Fuhao in Henan in 1976, the Sanxingdui excavation and related Shang period sacrificial pit in Sichuan in 1986, and the Shang Dynasty tombs in Xin'gan in Jiangxi in 1989, were pivotal in our understanding of the pioneering Shang and Zhou civilizations, spurring my determination in collecting Shang and Zhou jades.

止戈興仁

張偉華 口述
熊宜敬 彙整

商周玉器的品類中，以「戈」為主的兵器代表著王室貴族的權勢，頗為重要；然而經歷了商末西周的朝代更迭，進入諸侯爭戰的春秋戰國時期，不少王者都起了安民之心，《左傳·宣公十二年（公元前 597 年）》記載：楚國戰勝了晉國，楚國大夫潘黨（生卒年不詳）向楚莊王（？ - 前 591）建議把晉軍的屍體堆積築台，警示晉國的子孫後代，藉以炫耀楚國的武力威懾諸侯。楚莊王不同意，回答：「非爾所知也，夫文，止戈為武。」意思是說，「武」這個字，是由「止」和「戈」兩字合成，真正的意義是永遠停止動用武器，這才是真正的武功。《三國志·卷四八·吳書·三嗣主傳·孫皓傳》裴松之（南朝劉宋時期史學家，372-451）注引《漢晉春秋載晉文王與皓書（東吳元興元年，公元 264 年）》曰：「…將欲止戈興仁，為百姓請命。…」晉文帝司馬昭（211-265）在給吳國國君孫皓（242-284）的勸降書信中，則更明確的闡明停止戰爭，施行仁政的迫切。

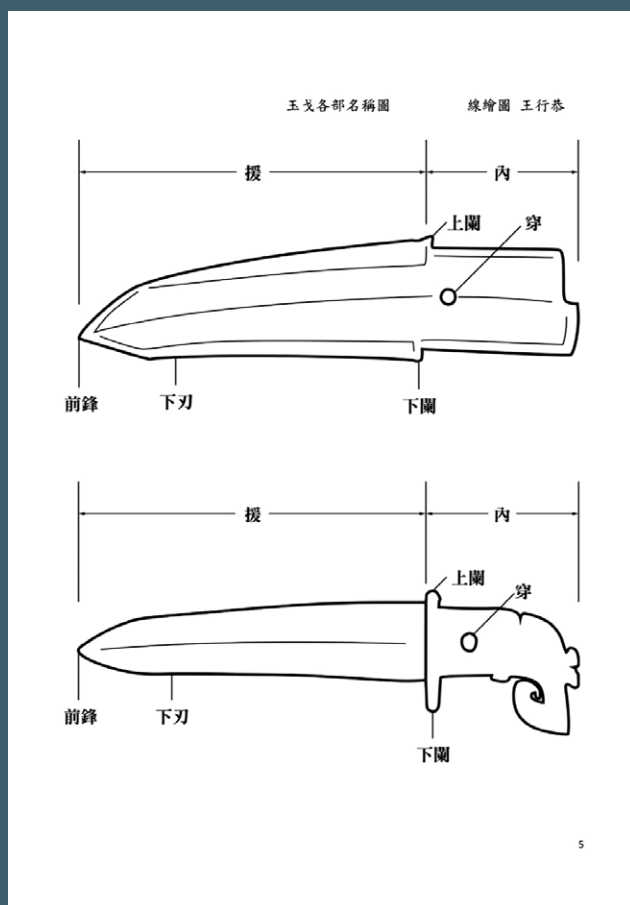
回顧清末至民國時期，因戰亂動盪而導致高古文物大量流散異國，90 年代至今，終於有機會將所蒐羅的精美商周玉器重回中土，並依美術史思路，以「止戈興仁」為題旨，整理數件禮儀兵器，於今秋香港佳士得與藏家同好共享，希冀藉由商周玉器之美，以藝術文化的角度重新審視歷史「止戈興仁」的深層意涵。



Image of Mr. Hsiung Yi-Ching
熊宜敬先生照片

LAYING DOWN THE DAGGER, UPHOLDING BENEVOLENCE

Edited by Hsiung Yi-Ching from an interview with Chang Wei-Hwa



Jade weapons, principally the dagger, are symbols of power and status of the ruling class, and are very important amongst the jade artifacts of Shang and Zhou Dynasties. The toppling of Shang by the Western Zhou, and the turbulence in the Spring and Autumn and Warring States periods turned many rulers to pursue peace. It is recorded in *Zuo zhuan* that after the Chu Kingdom won the battle against the Jin, minister Pan Dang suggested to King Zhuang of Chu to raise a monument by piling corpses of the Jin army as a warning to the people of Jin, and to show the other states the military might of the Chu. The King disagreed, saying: 'Do you not know that the character *wu* (military) is made up of *zhi* (to stop) and *ge* (the dagger)?' It is to say, therefore, that the true purpose of martial power is to stop conflict and deter the use of arms. King Wen of Jin once wrote a letter to Sun Hao, ruler of Wu, to coerce him to surrender: '... I intend to lay down the dagger and uphold benevolence, to spare the lives of my subjects ...', emphasising the urgency of ceasefire and the importance of benevolent policies.

At the end of the Qing Dynasty and the start of the Republic, a significant amount of antiquities were dispersed to foreign countries due to turbulent warfare. Since the 90s, I have been collecting these fine Shang and Zhou jades in the hope of returning them to China. The title 'Laying down the dagger, Upholding Benevolence' occurred to me while looking through these ceremonial jade weapons with the perspective of art history. I hope to share these pieces to fellow collectors and aficionados this fall at Christie's Hong Kong, and through these beautiful pieces, we can further understand the profound artistic and cultural meanings behind them.

二里頭文化

(約公元前2080年~公元前1300年)

以河南省偃師縣二里頭遺址命名，主要分布在河南中、西部的鄭州附近和伊、洛、潁、汝、渚水流域以及山西南部的汾水下游一帶。是跨越新石器時代與青銅器時代的文化。目前學術界大致公認二里頭文化分為四期：第一、二期約公元前2080年至公元前1590年，無青銅器出土，咸認為是「夏文化」時期；第三、四期約公元前1590年至公元前1300年，有青銅器出土，被認為是夏晚期與早商的並存期。2019年10月21日，「二里頭夏都遺址博物館」在河南洛陽開幕，展出2000餘件出土的玉器、陶器、青銅器及綠松石器；但使用「夏都」一詞，考古界及學術界認為仍須討論研究。

ERLITOU CULTURE

(C. 2080-1300 BC)

Named after the site discovered at Erlitou at Yanshi, Henan, the Erlitou Culture spread throughout the middle and western parts of Henan around Zhengzhou, the river valleys of Yi, Luo, Ying, and Ru, as well as the lower Fen river valley in the southern part of Shanxi. The Erlitou Culture spanned from the Neolithic Period through to the Bronze Age, and has been generally divided into four phases: the first and second phases, dated C. 2080-1590 BC, have been identified as the period of 'Xia Culture', from which no bronze vessels had been discovered; the third and fourth phases, dated C. 1590-1300 BC, from which bronze vessels had been discovered, have been identified as a period when the late Xia Culture existed in parallel with the early Shang dynasty. The Erlitou Site Museum of the Xia Capital was opened on 21 October 2019, unveiling an exhibition encompassing more than 2000 pieces of jade and pottery, bronze vessels, and turquoise-inlaid objects. However, the use of the term 'Xia Capital' remains controversial and awaits further study.

2701

A DARK GREEN JADE BLADE, *DAO* ERLITOU CULTURE, C. 2080-1300BC

The thickly cut and trapezoidal blade is pierced with a circular aperture from one side. The stone has a fine satiny polish and a blackish olive-green colour with pale grey veins and areas of soft gold colour.

9 $\frac{5}{8}$ in. (24.5 cm.) long, box

HK\$ 120,000-180,000

US\$ 16,000-23,000

PROVENANCE

Arthur M. Sackler Collection

Sold at Christie's New York, 1 December 1994, lot 78

Lantien Shanfang Collection

二里頭文化 墨玉刀

來源

亞瑟·賽克勒舊藏

紐約佳士得，1994年12月1日，拍品78號

藍田山房舊藏



2702

A DARK GREEN JADE CEREMONIAL
BLADE, *YAZHANG*

ERLITOU CULTURE OR SLIGHTLY EARLIER

The gently waisted blade tapers towards the curved end, opposite to the tang on the other end above a pierced hole and toothed projections on either side. The stone is of a dark green colour suffused with grey veins.

12 $\frac{5}{8}$ in. (32 cm.) long, box

HK\$500,000-700,000 US\$65,000-91,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

The present blade is similar to those discovered in the ritual pits at the Xinzhai Wenhuzai site, Henan province, see the images included by Deng Cong in *Yazhang yu guojia qiyuan*, Beijing, 2018, no 4. According to the research done by the Japanese archaeologist Okamura Hidenori (fig. 1), *yazhang* was a type of ritual object used during sacrificial rites before the Erlitou Culture. During the Erlitou Culture period, *yazhang* became one of the most important types of ceremonial jades.

二里頭文化或略早 玉牙璋

來源

藍田山房舊藏，1991年購於台北

近似牙璋曾出土於河南新砦文化花地嘴祭祀坑，見鄧聰教授主編的《牙璋與國家起源》一書，圖四（圖一）。日本考古學者岡村秀典認為，在二里頭遺址以前的牙璋，為祭祀用的祭玉，故而在二里頭文化時期，牙璋已成為宮廷禮儀器中最重要的瑞玉之一。

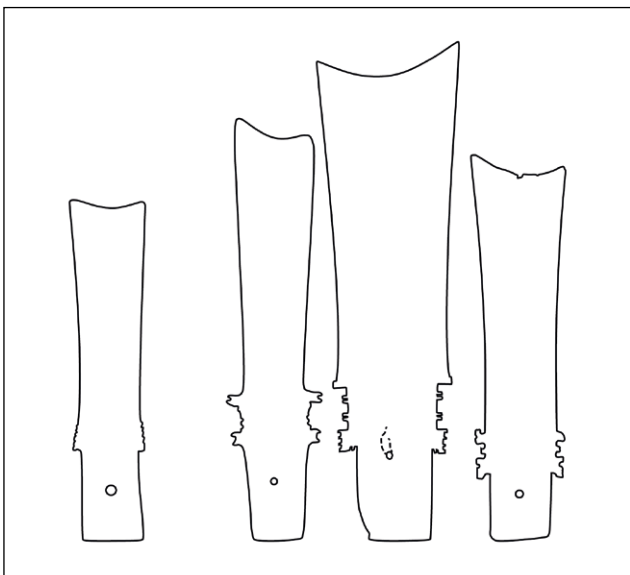


fig. 1 Line drawings of blades discovered in the ritual pits at the Xinzhai Wenhuzai site, Henan province

圖一 河南花地嘴出土近似牙璋之線描圖





2703

A CELADON JADE AXE, QI

XIA-SHANG DYNASTY, C. 2100-1100 BC

The thin trapezoidal axe is carved with notched flanges on the long flaring sides, with a curved asymmetric cutting edge opposite to a pierced hole. The semi-translucent stone is of a greyish-green tone partially covered with buff opaque alteration.

3 7/8 in. (9.8 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Yangdetang Collection, acquired in Taipei prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Shang Dynasty*, Taipei, 2010, p. 37, no. 2

Compare a jade axe of similar shape and proportion categorised as style-IV excavated from the tomb of the Shang queen Fu Hao at Yinxu, Anyang, Henan province, illustrated in *Yinxu Fuhao mu (The Jades from the tomb of Fu Hao at Yinxu)*, Beijing, 1980, pl. 115(459).

夏／商 玉戚

來源

養德堂舊藏，1999年前購於台北

著錄

震旦藝術博物館，《商代玉器》，台北，2010年，頁37，圖版2號

比較殷墟婦好墓出土的一件形制類似的IV式玉戚，載於《殷墟婦好墓》，北京，1980年，圖版115（459）。

2704

A SMALL DARK GREEN JADE
BLADE

ERLITOU CULTURE, C. 2080-1300 BC

The jade is thinly carved in a trapezoidal shape with a slightly curved cutting edge bevelled on both sides. The hafting bar is pierced with two apertures between four incised grooves and the notched edge. The stone is of a dark mottled green tone with olive-green and light russet specks.

4 ¹/₁₆ in. (11.8 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1989

二里頭文化 璋式玉刀

來源

養德堂舊藏，1989年購於台北



商朝

(公元前1600年-公元1046年)

商朝又稱「大邑商」，周人稱商為「殷」，享國共計554年，是目前中國歷史上第一個在當時即有文字記載的國家。商代出現的甲骨文和金文（因多刻於青銅器上，亦稱「銘文」），是目前已經發現的中國最早文字。關於商朝的傳世文獻，主要有東周的《竹書紀年》和《尚書》及西漢司馬遷的《史記》。商朝前期幾經遷都，至盤庚時遷都於殷（今河南安陽），商朝的末代君主帝辛，於「牧野之戰」被周武王擊敗後自焚而亡，商朝被滅，周朝取而代之。

SHANG DYNASTY

(C. 1600-1046 BC)

Also known as the Great Yi Shang, or Yin by the subsequent Zhou dynasty, the Shang dynasty lasted for 554 years, and is the first Chinese dynasty recorded by contemporary writing. The inscriptions found on oracle bones and bronze vessels from the Shang dynasty are the earliest known evidences of Chinese writing. Written accounts of the Shang come from classical texts such as the *Bamboo Annals*, and *Book of Documents* from the Eastern Zhou dynasty, and the *Records of the Grand Historian* from the Han dynasty. The Shang dynasty moved its capital several times throughout its history, with the last capital established in Yin (modern-day Anyang, Henan) during the reign of King Pan Geng. At the Battle of Muye, King Di Xin of Shang was defeated by King Wu of Zhou, and subsequently set his palace on fire and committed suicide, thus ending the Shang dynasty.





2705

AN IMPORTANT AND VERY RARE
TURQUOISE-INLAID AND JADE
INSET BRONZE AXE, *QI*

SHANG DYNASTY, C. 1600-1046 BC

With a gently curved cutting edge and long notched sides, the thin jade blade is pierced with two holes and connected to the bronze socket cast with an openwork *taotie* mask below the plain *nei* with a hole and the butt with a turquoise-inlaid *taotie* mask.
8 7/8 in. (21 cm.) long, box

HK\$1,800,000-2,500,000

US\$230,000-320,000

PROVENANCE

John Sparks, London

Chen's Curios Co., Taipei

Lantien Shanfang Collection, acquired in Taipei in 1991

LITERATURE

Orientations, April 1992

Nien-Hsi Foundation Taipei 1995 Calendar, April

商 鑲嵌綠松石獸面銅內玉戚

來源

John Sparks, 倫敦

台北集友

藍田山房舊藏，1991年購於台北

著錄

《Orientations》，1992年4月

年喜文教基金會1995年曆4月份



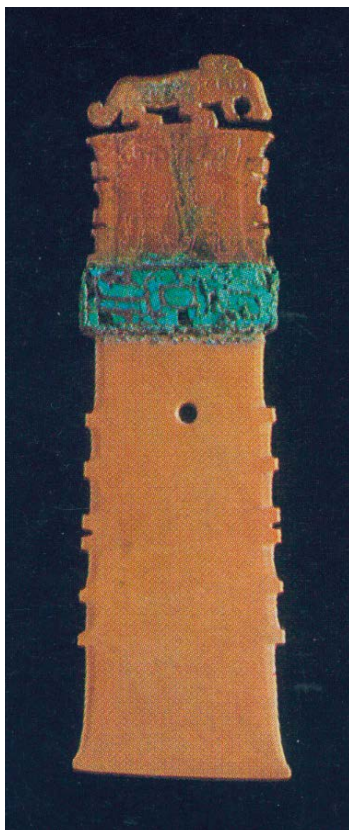


fig. 1 Collection of The Minneapolis Institute of Arts
圖一 明尼阿波利斯藝術博物館藏品

2705 Continued

First used as weapons during the Erlitou period, jade *qi* were adapted as ceremonial objects during the Shang and Western Zhou periods. *Qi* are found in two different shapes, one rectangular, as exemplified by the present lot, the other rounded square, both with notches on the sides. It is extremely rare to find a jade *qi* fitted with a turquoise-inlaid bronze handle, and there only appears to be one other examples of this type, which is in The Minneapolis Institute of Arts, see *Chinese Jades: Archaic and Modern from the Minneapolis Institute of Arts*, London, 1977, pl. II, fig. b (fig. 1). The present *qi* is unique for the unusual depiction of a 'dual-mask' motif. One mask is represented by turquoise inlay on the handle, while the other is on the bronze socket with openwork eyebrows, bulging eyes and an openwork mouth revealing teeth. It is also interesting to note that the style of the handle seen on the current *qi* is very similar to that found on a type of blade known as *yue*, such as a bronze example with a 'Yaqi' inscription excavated from the tomb of the Shang queen Fu Hao at Yinxu, Anyang, Henan province. The connection between the current *qi* and *yue*, supports the view propounded by the Chinese archaeologist Lin Yun (1939-) that '*qi* is a special type of *yue*, that is essentially a *yue* with tooth-like notches'. The superb craftsmanship and the unusual depiction of a 'dual-mask' motif seen on the current *qi* suggest that it belonged to a person of distinguished status during the Shang dynasty.

玉戚，自二里頭夏文化跨越商代至西周，功能已由原來的兵器轉為禮儀用器，器形有長方形與圓弧形，共同之處是兩側皆有鋸齒狀扉稜。在商代，複合工藝有了高度發展，出現了特殊的鑲嵌綠松石獸面銅內玉戚，現有資料僅見兩件，一件在明尼阿波利斯藝術博物館藏品（plate II 圖 b）（圖一），另一件則為此件「藍田山房」舊藏，此件舊藏特殊之處有兩點，一是青銅材質部分由兩組「獸面紋」組成，一為「銅內」末端以綠松石鑲嵌，一為於「欄」前精雕獸面紋，雙眉鏤空，兩眼凸出，掀唇露齒，齒的形象亦以鏤空呈現，接玉戚處則作倒「山」字形的三角錐狀，層次豐富，氣勢威猛；這種雙獸面紋的組合，為目前同類器形所僅見。一是此件玉戚的「鑲嵌綠松石銅內」部分是屬於「鉞」的形制，與婦好墓出土的相類；著名中國考古學家林滄（1939-）教授，從甲骨文字形演變和辭例驗證兩方面確定了甲骨文中象形寫法的「戚」字，並指出「戚是一種特殊形式的鉞，即兩側有齒牙形扉稜的鉞」。鉞，盛行於商和西周，因形制沈重而漸成禮儀仗用器，作為威儀與權力的象徵，此件「戚」與「鉞」形制合體的玉戚，既呼應了林滄教授的觀點，也突顯了在商代持有此件玉戚主人身份的重要性。



2706

A VERY RARE TURQUOISE-
INLAID AND JADE INSET BRONZE
GE-HALBERD BLADE

LATE SHANG DYNASTY, ANYANG PHASE,
C. 1300-1100 BC

The jade blade is now altered to an opaque dark buff and olive-brown colour with median ridge on both sides and slightly bevelled edges, connected to the slender hafting bar of the bronze handle. The plain tang is pierced with a hole below the hilt cast in the shape of a bird's head with large hooked beak, bifurcated crest and long curled feather on the back of the neck, all inlaid in turquoise tesserae.

12 $\frac{3}{8}$ in. (31.3 cm.) long, box

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

US\$160,000-230,000

PROVENANCE

C. T. Loo & Co., New York

Frank Caro, New York, 1964

Arthur M. Sackler Collection

Sold at Christie's New York, 18 March 2009, lot 227

EXHIBITED

An Exhibition of Chinese Archaic Jades, C. T. Loo, Inc. at Norton Gallery of Art, West Palm Beach, Florida, 20 January - 1 March 1950, pl. II, no. 2 (fig. 1)

4000 Years of Chinese Art, Wadsworth Atheneum, Hartford, Connecticut, November 1958, no. 20



晚商 安陽時期 玉援銅內戈

來源

盧芹齋，紐約

Frank Caro，紐約，1964年

亞瑟·賽克勒舊藏

紐約佳士得，2009年3月18日，拍品227號

展覽

諾頓藝術館，西棕櫚灘，佛羅里達州，《An Exhibition of Chinese Archaic Jades, C. T. Loo, Inc.》（盧芹齋中國古玉展），

1950年1月20日-1950年3月1日，圖版II，編號2（圖一）

沃茲沃思學會，哈特福，康乃狄克州，《4000 Years of Chinese Art》，1958年11月，編號20

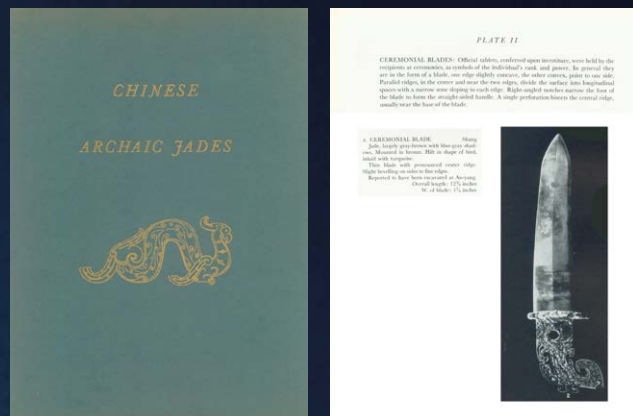


fig. 1 Catalogue of *An Exhibition of Chinese Archaic Jades*. C. T. Loo, Inc
圖一 盧芹齋中國古玉展圖錄





fig. 2
圖二

2706 Continued

Turquoise inlay on bronze was a difficult technique that had already appeared on ornaments during the late Erlitou Culture. The motif of bird seen on the hafting bar of the present blade was a particularly popular one on works of art from the Shang dynasty, as the Shang people believed they were descended from a black bird. Similar *ge*-halberd blades were excavated from late Shang dynasty tombs, such as an example from the tomb of Fu Hao, consort of King Wu Ding, found at Anyang, Henan province, illustrated in *Yinxu Fuhao mui* (The Jades from the tomb of Fu Hao at Yinxu), Beijing, 1980, col. pl. 17. Unlike the present example, the jade blade of the Fuhao *ge* fits into an additional bronze socket inlaid in turquoise with a *taotie* mask set below the hafting bar. The Fuhao *ge* is currently on display at the National Museum of China, Beijing (fig. 2).

「玉援」呈棕色，帶乳白浸斑，「援」末端嵌進青銅「欄」內，銅欄後素面有孔，「銅內」後段作向下彎曲鑲綠松石的鳥首。這種青銅鑲嵌玉石的華麗技術表現，傳承了夏文化（二里頭晚期）的複合式工藝特徵，製作難度極高。而商代鳥的圖騰極為發達，《詩經·商頌·玄鳥》中有「天命玄鳥，降而生商」之句，即是記述有娥氏之女簡狄吞玄鳥蛋而生「契」的故事，「契」是商的始祖，所以鳥成為商代主要的圖騰，也是商代禮器紋飾圖案的重要元素。比較婦好墓出土形制、鑲嵌紋飾近似的玉援銅內戈，見《殷墟婦好墓》，北京，1980年，彩版十七。該件玉援銅內戈現陳列於北京中國國家博物館（圖二）。





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罕見諸侯銘文白玉戈 — 〈眞侯彌用〉略考

文/熊宜敬

〈眞侯彌用〉白玉戈，商晚期。通長 29.5 厘米，「援」長 20.5 厘米，「欄」寬 7.5 厘米，「內」長 9 厘米。器身爲乳白色，有局部淡褐色斑點，全器呈扁平長條形，「援」之前鋒呈尖銳三角形，微下彎，有中脊和邊刃，直「內」，「內」末端凸出一角，呈「L」型，「內」前端近「欄」處則有一「圓穿」，「內」末端至「圓穿」間由上而下依序豎行陰刻二條弦紋、一條菱格紋、二條弦紋，「欄」的前方近邊刃處豎行陰刻甲骨文「眞侯彌用」四字，字跡與紋飾線條銳利古樸，通體拋光，製作工藝精細，屬儀仗類玉兵器。

此器與 1977 年冬出土於甘肅慶陽縣董志公社野林村，現藏於甘肅省慶陽市博物館的商代〈乍冊吾〉玉戈（圖一），及 1976 年河南殷墟「婦好墓」出土的多件玉戈，在形制、大小、形狀上風格相似。

至今出土的晚商、西周及春秋戰國高古玉器中，刻有銘文的極爲稀有，例如 1990 年出土於河南三門峽市虢國墓葬中虢仲墓的〈小臣系〉四字銘文玉璧、〈小臣妥見〉玉琮、〈王白〉玉管，同年虢國墓葬中孟姑墓出土的〈王白〉玉琮；1991 年虢國墓葬中虢季夫人墓出土的〈小臣〉三字銘文玉戈；1996 年 12 月河南洛陽唐宮路戰國墓出土的〈畢公左御〉玉戈；還有天津藝術博物館典藏的商代玉版〈甲子表〉殘片，天津歷史博物館典藏的戰國初期〈行氣銘〉玉杖首（全器共有銘文 45 字，爲民國知名收藏家李木公舊藏，1877–1950），以及現藏於美國華盛頓弗利爾美術館的西周早期〈太保〉玉戈（全器共有銘文 29 字，爲清末直隸總督、大收藏家端方舊藏，1861–1911）…等，都具有中國古文字考證及歷史文獻的重要性。

此件〈眞侯彌用〉白玉戈，是目前所見唯一刻有「眞」字銘文的玉器，「彌」字或爲眞侯之名，在歷史文獻上的重要性不言可喻。這個「眞」字，在出土的商代甲骨卜辭中即已出現，如殷墟出土的康丁至文丁時期的卜辭（《合集》36416）中有「老眞侯」的稱謂，也有眞侯軍事活動的記載「癸未卜，在「眞」貞：王「眞」於眞侯咎師」（《甲》2398+5877）。可證明自商代開始，「眞」已經是一個諸侯國的國名。

在商周至春秋的青銅器銘文中，帶「眞」字的青銅器出土地點分布極廣，包括山東、河北、河南、陝西、遼寧等皆有所見，有學者認爲這應與眞國隨商周王室征戰各地有關，同時，以現藏於上海博物館的〈王婦區〉（圖二），銘文爲「王婦眞孟姜作旅區，其萬年眉壽用之」爲例，即眞國女子孟姜嫁入王室，也印證眞國與商周王室之間的緊密關係。其他如 1951 年出土於山東黃縣（今龍口市）南埠村的〈眞伯子妥父征盪〉（圖三）、〈眞伯妥父區〉（圖四）、〈眞伯妥父盪〉（圖五），1969 年山東煙台土布村出土的〈眞侯鼎〉（圖六），1973 年遼寧喀左縣北洞村二號窖藏中的〈裴方鼎〉（器底有「眞侯亞矣」銘文），以及陝西扶風齊鎮一號墓出土的〈眞母鼎〉…等，都可以佐證眞國在商周時期的活躍。

不過，雖然甲骨與金文的實物證據極爲充分，但在古代文獻中，「眞」字的記載，目前所知最早出現於東漢光武帝時經史學家衛宏（生卒年不詳）的《古文官書》：「眞，古國名，與杞同。」這一說法雖然未提及具體來源，但歷代以來一直被沿用，如北宋時由丁度（990–1053）等人編寫的官方韻書《集韻》與官方法典《類篇》、南宋紹興年間金石學家薛尚功（生卒年不詳），以及清朝中葉的金石學家許瀚（1797–1866）、陳介祺（1813–1884）…等皆如此認爲。

但是，清代乾嘉年間語言學家、訓詁學家、經學家段玉裁（1735–1815）在其所著《說文解字注》中提出了不同意見：「按《集韻》，眞，古國名。衛宏說與杞同，蓋衛宏以眞爲杞宋之杞，此出唐人所謂衛宏《官書》，多不可信。」清末金石學家方濬益（1815–1899）所著《綴遺齋彝器款識考釋》一書中，則以銘文考證提出了具體的論點，方氏認爲，「杞國」

爲妣姓，「眞國」爲姜姓，是爲兩國，再根據對商代青銅器〈王婦區〉（現藏於上海博物館）的銘文做出考釋：「…『王婦眞孟姜』中的『眞』，即《經傳》之『紀』。」由於方濬益此書寫完後並未付梓，一直到 1935 年 3 月才由商務印書館出版印行，影響力方得顯現。

例如，現代著名甲骨文學者董作賓（1895–1963）先於 1932 年 4 月發表的〈甲骨文斷代研究例〉一文中寫道：「如杞侯在武丁時作杞，到帝辛時便作眞，杞、眞，古今字。」看法與衛宏相同；但到了 1936 年所發表的〈五等爵在殷商〉一文中已認爲眞侯之眞，即《經傳》中紀國之紀，可以推論董作賓應是受了 1935 年出版的《綴遺齋彝器款識考釋》影響。此外，楊樹達（1885–1956）、高鴻縉（1892–1963）、郭沫若（1892–1978）、曾毅公（1903–1991）、陳夢家（1911–1966）…等近現代古文字學和經史學家也都普遍認同方濬益的觀點。

據考證，眞國爲姜姓，爲「炎帝」神農氏後人，「姜姓」，是中國最古老的「八大姓」之一。成書於北宋初年的《百家姓》，共收錄了五百多個姓氏，這麼多的姓氏，都由「上古八大姓」衍生發展而來，而中國上古時代屬「母系社會」，「姓」，即爲「女」、「生」合體成字，所以這八大姓的部首皆爲「女」；八大姓有兩種說法，一是姬、姜、妘、嬴、姁、媯、姚、姁，一是姬、姜、妘、嬴、姁、媯、姚、姁。在母系社會中，爲一妻多夫制，女人多夫，孩子多父，所以子女「知其母，不知其父」，有趣的是，現在中國南方還有稱女人爲「爹」的習俗，事實上，在字形結構與意義上以「多」、「父」爲「爹」，正是上古母系社會對母親的稱呼的由來。

據說，到了黃帝時代，男人才逐漸取得了婚姻中的主導地位，但女性在社會上的地位仍然重要，如 1976 年在河南安陽發掘的殷墟婦好墓，墓主人婦好是商王武丁的衆多嬪妃之一，之所以被現代學者所熟知，主要源於甲骨文的考證，這些記錄顯示婦好不僅是當地「商方」最高等級的女祭司，還是一位善於征戰的女將，攻克了周邊諸多方國，這在歷史上是非常罕見的。

對於眞國祖先「炎帝」神農氏，根據西晉醫學家、史學家皇甫謐（215–282）所著《帝王世紀》記載：「神農氏，姜姓也。母曰妊姁，有喬氏之女，名女登。游于華陽，有神龍首感女登于尚羊，生炎帝。人身牛首，長於姜水，有聖德；以火承木，位在南方，主夏，故謂之炎帝。初都陳，又徒魯。又曰魁隗氏、連山氏、列山氏，在位百二十年而崩，至榆岡，凡八世，合五百三十年。《周書》曰：神農之時，天雨粟，神農耕而種之，作陶冶斤斧。《古史考》：炎帝有火應，故置官師皆以火爲名，陸景《典語》曰：神農嘗草別穀，蒸民乃粒食。」又說神農氏：「始教天下耕種五穀而食之，以省殺生；嘗味草木，宣藥療疾，救天傷人命，百姓日用而不知，著本草四卷。」闡明了炎帝也被尊奉爲中國醫藥學的創始者，中國第一部系統論述藥物的著作，約成書於漢代的《本草經》，即被命名爲《神農本草經》。

《史記一五帝本紀》有云：「軒轅之時，神農氏世衰。」據古籍記載，在黃帝之前，神農氏已存在了五百年，黃帝崛起後取代了神農氏炎帝的天下共主地位，炎帝部落的其中一支與黃帝結盟，於「涿鹿之戰」大敗蚩尤，現代歷史學家許倬雲（1930–）認爲，因爲炎帝和黃帝兩大部落的融合，他們的後裔就形成了上古「華夏部落」，這就是我們今天稱爲「華夏民族」而「炎黃子孫」一詞，也成爲對炎帝和黃帝的尊奉。

誠然，學術的考證工程何其浩繁，然而隨著出土實物與文獻的研究不斷精進，相信古眞國的歷史脈絡，會梳理的越發清晰。這件商代晚期的〈眞侯彌用〉白玉戈，無疑將爲學術界與收藏界對高古玉器文脈的研究考證，提供最具體的實物證據。

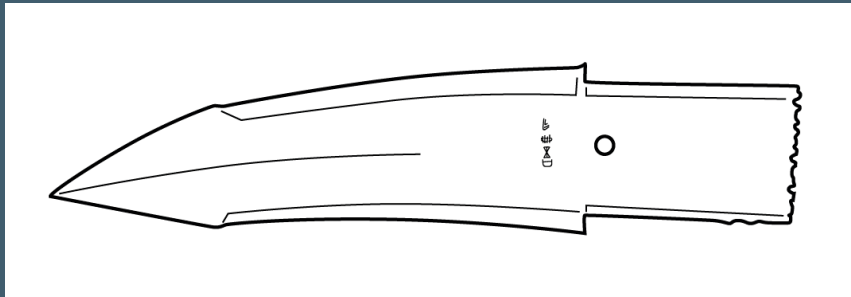


fig. 1 Line drawing of a Shang jade dagger-axe, *ge* inscribed with the characters *Zuo Ce Wu*, now in the Gansu Qingyang Municipal Museum
圖一 甘肅省慶陽市博物館·商代〈乍冊吾〉玉戈 線繪圖 王行恭



fig. 2 Rubbing of the inscription on the 'Wangfu' *yi* vessel, now in the Shanghai Museum
圖二 上海博物館典藏的〈王婦匚〉銘文

A RARE INSCRIBED WHITE JADE GE BLADE

Hsiung Yi-Ching

The white jade blade is dated to late Shang period, and is 29.5 cm. long with a 20.5 cm. shaft; the handle is 7.5 cm. wide and 9 cm. long. It is opaque white in colour with some light brown inclusions. The blade tapers to a sharp triangle with a downward tip, and has a spine and twin knife edges. It has a straight handle with an L-shaped profile at the end. There is a circular aperture at the top of the handle between the guard, and incised decoration on the handle consisting of a band of lozenges flanked by double lines. There is a vertical four-character inscription *Qi hou Mi yong* (曩侯彌用) in oracle bone script near the top edge before the guard. The inscription and the decoration are carved with sharp and unlaboured lines. It is polished overall with sophisticated craftsmanship, and made for ceremonial purposes.

This dagger-axe, *ge*, is closely related to the Shang Dynasty jade dagger-axe (fig. 1) inscribed with the characters *Zuo Ce Wu*, excavated in Yelin Village in Qingyang county, Gansu province, and now in the Gansu Qingyang Municipal

Museum (fig. 1); it is also comparable to several jade dagger-axes excavated in 1976 from the tomb of Fuhao in Henan province.

It is extremely rare to find archaic jades from the late Shang, Western and Eastern Zhou periods bearing inscriptions. Notable examples include those excavated in the Guo Kingdom tombs, such as the jade *ge* inscribed with four characters *xiao chen Xi*, the jade *cong* with the characters *xiao chen Tuo jian* and the jade cylindrical bead with *wang Bai*, all from the tomb of Guo Zhong excavated in 1990; the jade pendant inscribed *wang Bai* from the tomb of Meng Ji excavated in the same year; and another jade *ge* inscribed with three characters *xiao chen* from the tomb of Madame Guo Ji excavated in 1991. There is also the jade *ge* inscribed with the characters *Bi gong zuo yu* excavated in 1996 from the Warring States tomb in Tanggonglu, Luoyang, Henan Province. In the Tianjin Municipal Art Museum there are the Shang Dynasty jade fragment carved with cyclical-date characters, and the



fig. 3 The 'Qi Bozi An Fu Zheng' xu vessels, rubbing of the inscription and transcription
圖三 山東黃縣南埠村出土的<巽伯子坡父征盃>·銘文及釋文

jade staff finial inscribed with *Xing qi ming* ('Maxim on the Circulation of Qi' with 45 characters) previously in the collection of Republic collector Li Mugong (1877-1950). In the Freer Gallery in Washington there is the jade *ge* inscribed with the characters *tai bao*, dated to the Early Western Zhou period and once in the collection of late Qing collector Duan Fang (1861-1911). Each of these pieces is an important example in the fields of Chinese philology and history.

The current white jade *ge* inscribed *Qi hou Mi yong* (For the use of Marquis Mi of Qi) appears to be the only jade known to bear the character Qi, while Mi is possibly the name of the Marquis of Qi. The character Qi appears on Shang oracle bones, such as the one inscribed with *lao Qihou* (old Marquis of Qi) (*Heji*, 36416); as well as the one recording military activities of the Qi state (*Jia*, 2398 and 5877) - evidence that Qi was the name of a vassal state since the Shang period.

Amongst archaic bronze vessels dated to the Shang and Zhou periods, those bearing the name Qi were excavated in a wide variety of locations, including Shandong, Hebei, Henan, Shaanxi and Liaoning. Some scholars postulate that perhaps the Qi armies regularly accompanied the Shang and Zhou Kings on their military campaigns. Furthermore, the inscription on the 'Wangfu' *yi* vessel (fig. 2), now in the Shanghai Museum, indicates that Lady Mengjiang of Qi was married to the King, showing the close alliance of the two houses. Several other excavated vessels bearing this clan

name attest to the wide ranging influence of the Qi state in the Shang and Zhou periods, including the 'Qi Bozi An Fu Zheng' xu vessels (fig. 3), 'Qi Bo An Fu' *yi* vessel (fig. 4), 'Qi Bo An Fu' *pan* vessel (fig. 5), all excavated in Nanfucun in Shandong, 1951; 'Qi Hou' *ding* vessel (fig. 6) excavated in Shangkuangcun in Shandong, 1969; the 'Pei' *fangding* vessel excavated in Beidongcun in Liaoning, 1973; the 'Qi Mu' *ding* vessel excavated in Qizhen in Shaanxi, 1973.

Even though there are many oracle bone and bronze examples of this clan name, Qi did not appear in ancient textual references until the Eastern Han period, when historian Wei Hong wrote in *Gu Wenguan shu*: Qi (巽) is the name of an ancient state, synonymous with Qi (杞). Although he did not provide any textual evidence for this claim, it was taken as true by successive scholars such as Ding Du (990-1053) when he was chief editor of official dictionaries, Xue Shanggong (?-?) in the Southern Song period, and Xu Han (1797-1866) and Chen Jieqi (1813-1884) of the mid-Qing period.

However, linguist and philologist Duan Yucai (1735-1815) in the Qianlong/Jiaqing period had a different theory: 'According to *Jiyun*, Qi is the name of an ancient state. Wei Hong claimed that it is synonymous to Qi (杞). This is because Wei Hong claims Qi is the Qi of Qi Song (杞宋), however this claim is from a Tang source citing spuriously Wei Hong's *Guwen Guanshu*, and is unreliable.' Late Qing



fig. 4 The 'Qi Bo An Fu' *yi* vessel, rubbing of inscription and transcription
圖四 山東黃縣南埠村出土的<夙伯琰父盃>，銘文及釋文

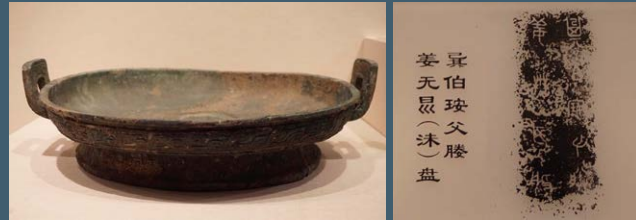


fig. 5 The 'Qi Bo An Fu' *pan* vessel, rubbing of inscription and transcription
圖五 山東黃縣南埠村出土的<夙伯琰父盤>，銘文及釋文

bronze-script scholar Fang Ruiyi (1815-1899) offers a more substantial theory with his research on bronze scripts. His research shows that Qi (杞) state was formed by the Si Clan, while the Qi (冀) state was formed by the Jiang Clan, so are therefore two separate states. His study of the 'Wangfu' *yi* vessel in the Shanghai Museum concludes that Qi (冀) is actually synonymous with Ji (紀) in the *Classics*. Unfortunately his book was not published until 1935, so his theory did not become influential until later. As an example, renowned oracle-bone script scholar Dong Zuobin (1895-1963) stated in his 1932 publication *Jiaguwen duandai yanjiu li* ('Examples for dating Oracle bone scripts') that 'Marquis of Qi was written as 杞 in the time of King Wuding, but became 冀 at the time of King Xing. 杞 and 冀 are old and new forms of the same character.' This is in line with Wei Hong's claim. However in his 1936 publication *Wudeng jue zai yinshang* ('Five Classes of Nobilities in the Shang Dynasty'), he switched to the view that Qi is synonymous with Ji in the *Classics*, very possibly influenced by Fang Ruiyi. Moreover, most philologists and historians in more recent times, such as Yang Shuda (1885-1956), Guo Moruo (1892-1978), Zeng Yigong (1903-1991), Chen Mengjia (1911-1966) etc., all agree with Fang Ruiyi's theory.

The Qi State was formed by the Jiang clan, which was descended from Shennong the Yan Emperor, and was one of the ancient 'Eight Great Surnames'. In the *Baijiaxing* ('Hundred Surnames') compiled in early Northern Song

period, all of the five hundred surnames included were supposedly 'descended from the Eight Great Surnames of Antiquity'. Ancient Chinese societies were matriarchal, and the character for 'surname', *xing* (姓), is written with the particle *nü* (女 'woman') and *sheng* (生 'to give birth'), just as all Eight Great Surnames are written with a *nü* particle. There are two groupings of Eight Great Surnames, the first: Ji (姬), Jiang (姜), Si (姒), Ying (嬴), Yun (妘), Gui (媯), Yao (姚), Ji (媯); the second: Ji (姬), Jiang (姜), Si (姒), Ying (嬴), Yun (妘), Gui (媯), Yao (姚), Ren (妊). In matriarchal societies polyandry is practiced and a wife can have multiple husbands, so children have many fathers without knowing for certain which is the biological father. Interestingly, some societies in southern China still call their mothers *die* (爹 dad). The character *die* is written with the particle *fu* (父 father) and *duo* (多 many), and is how children called their mothers in ancient matriarchal societies.

It is said that during the time of the Yellow Emperor, men gradually became dominant in matrimony, but women still played an important role in society. For example, Fuhao, whose tomb was excavated in 1976 in Henan, was one of Shang Dynasty King Wuding's many concubines, and became well-known to scholars because we were able to identify her from oracle bone inscriptions not only as a high level priestess, but also a combative female general who conquered many neighbouring states, a very unique case in history.



fig. 6 The 'Qi Hou' *ding* vessel, rubbing of inscription
圖六 1969年山東煙台上芥村出土的< 眞侯鼎 > 及銘文

According to *Diwang shiji* (Chronicles of Emperors and Kings) written by historian Huangfu Mi (215–282) of Western Jin, the ancestor of Qi state, Shennong the Yan Emperor

‘... was surnamed Jiang. His mother was surnamed Rensi, daughter of Youqiao, and named Nüde. She once travelled to the south of Mt. Hua, and conceived Yan Emperor while strolling when she came in contact with a divine dragon. He was born with a human body and a buffalo head, grew up in the Jiang river and had great virtues. As fire follows wood, and he was born in the South, he was called Yan (inflammation) Emperor. First he settled in Chen, then moved to Lu. He was also called Kuisou, Lianshan and Lieshan. He was emperor for 120 years before he passed away, and his dynasty lasted eight generations to Yugang, totalling 530 years. The *Zhoushu* recorded: During Shennong’s times, the heaven rained down grains, and Shennong planted and cultivated them. He also invented pottery and the axe. The *Gushi kao* recorded: The Yan Emperor corresponds to fire, so all his ministry and troops are named after fire. Lu Jing recorded in *Dianyu*: Shennong tasted all the herbs and distinguished those that bore grains, thereafter people started eating grains.’

Furthermore, it is recorded that Shennong

‘...was the first to teach people to plant the five grains as food, so that killing can be averted. He tasted plants to distinguish those that can be used as medicine, thereby saving

many from premature death or injury. Common people benefit from this daily while oblivious. He wrote four scrolls on herbology.’

This expounds on the tradition of Yan Emperor being the founder of Chinese medicine, and the first ever book of Chinese herbology, *Bencaojing* of the Han Dynasty, is also called *Shennong Bencaojing*.

In *Shiji* it is recorded: ‘The Shennong clan went into decline during the time of Xuanyuan.’ According to ancient accounts, the Shennong clan existed for over 500 years before the Yellow Emperor (of Xuanyuan clan) appeared. The Yellow Emperor rose to replace Shennong as the leader, and one of the tribes of the Shennong clan joined forces with the Yellow Emperor to defeat Chiyu in the Battle of Zhulu. Historian Xu Zhuoyun considers the amalgamation of Yan and Yellow Emperors’ tribes the beginning of the ancient Huaxia tribe. This is why the Huaxia people are known as the ‘offspring of Yan and Huang’, out of respect for these two figures.

Academic research is indeed daunting work with a vast amount of information to consider, however, with new excavations and progressive textual comparisons, I believe the history of ancient Qi State will gradually come to light. As an actual relic, the current white jade ‘Qihou Mi yong’ *ge* blade will no doubt shed new light, both in academia and in the collecting world, in the research of inscriptions on archaic jades.



2707
A HIGHLY IMPORTANT INSCRIBED 'MARQUIS MI'
WHITE JADE GE-HALBERD BLADE

LATE SHANG DYNASTY, C. 1300-1100 BC

The blade is carved with a median ridge extending on both sides with bevelled edges continuing to where the blade begins to taper to the point, with a hole drilled through the tang below incised cross-hatching design between horizontal lines. A four-character inscription in oracle-bone script, *Qi hou Mi yong*, 'for the use of the Marquis Mi of Qi', is incised in a vertical line next to the hafting bar. The jade has a superb even creamy-white tone with an unctuous texture.

11 ½ in. (29.8 cm.) long, box

HK\$2,500,000-4,000,000

US\$330,000-520,000

PROVENANCE

Jinhuatang Collection, acquired in Taipei in 1998

商晚期 「箕侯彌用」白玉戈

來源

金華堂舊藏，1998年購於台北



inscription
銘文



白反摺掛



2708

AN IMPORTANT LARGE JADE
GE-HALBERD BLADE

LATE SHANG DYNASTY, 12TH-11TH
CENTURY BC

The jade is carved with a long blade asymmetrically tapering to a triangular tip, with a hole pierced below the narrower tang extending to a diagonal butt edge. The stone has altered to a mottled russet and caramel colour.

19 ¼ in. (48.9 cm.) long, box

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

US\$200,000-320,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1998

EXHIBITED

The National Palace Museum, Taipei, 1999 *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue no. 58

Long jade ge-halberd blades such as the present lot were made during the Shang dynasty, and their length points to a ceremonial rather than practical use. Compare to a shorter jade ge-halberd blade (34.1 cm.) similarly carved with an asymmetric blade and a diagonal butt edge in the present sale, see lot 2709.

商晚期 玉戈

來源

金華堂舊藏，1998年購於台北

展覽

國立故宮博物院，《群玉別藏續集》，台北，1999年，圖錄圖版 58 號

此類大尺寸的玉戈應為禮器，並無實用功能。比較本拍賣一例形制相近但較短的商代玉戈（34.1公分），見拍品 2709 號，其 1999 年曾於台北故宮博物院《群玉別藏續集》展出，見展覽圖錄，頁 135，圖版 58 號。此類大尺寸的玉戈應為禮器。





2709
A CELADON JADE *GE*-HALBERD
BLADE

LATE SHANG DYNASTY,
12TH-11TH CENTURY BC

The jade is thinly carved with a long blade with a median ridge and bevelled edges on one side tapering asymmetrically to a tip, with a hole pierced below the narrower tang which flares to the diagonal butt edge.

13 ½ in. (34.1 cm.) long, box

HK\$120,000-150,000 *US\$16,000-20,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1990

Long jade *ge*-halberd blades such as the present lot were made during the Shang dynasty, and their length points to a ceremonial rather than practical use. Compare to a longer jade *ge*-halberd blade (48.9 cm.) similarly carved with an asymmetric blade and a diagonal butt edge in the present sale, see lot 2708, which was included in the 1999 *Collector's Exhibition of Archaic Chinese Jades held at the National Palace Museum, Taipei*, see Catalogue, p. 135, no. 58.

商晚期 玉戈

來源

藍田山房舊藏，1990年購於台北

比較本拍賣一例形制相近但較長的商代玉戈（48.9公分），見拍品2708號，其1999年曾於台北故宮博物院《群玉別藏續集》展出，見展覽圖錄，頁135，圖版58號。此類大尺寸的玉戈應為禮器。





2710
**A LARGE GREEN AND RUSSET JADE
 GE-HALBERD BLADE**

SHANG DYNASTY, C. 1600-1100 BC

The jade is carved with a long blade asymmetrically tapering to a triangular tip, with a hole pierced below the narrower tang extending to a notched edge. A band of geometric shapes is carved to both sides of the blade below the tang.

10 ¾ in. (27.1 cm.) long, box

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Yangdetang Collection, acquired in Taipei prior to 1999

LITERATURE

Aurora Art Museum, *Jades of Shang Dynasty*, Taipei, 2010, no.22, pp.58-59

Compare to a similar Shang-dynasty jade *ge* illustrated in *The Jades from Yinxu*, Beijing, 1982, no. 19. It is rare to find geometric decorations on jade *ge* like the current lot, but similar decoration can be found on other shapes of jade of the Shang dynasty. Compare to a jade dragon-form pendant excavated from Fuhao tomb bearing geometric decoration, illustrated in *The Complete Collection of Jades Unearthed in China*, Beijing, 2005, p.39.

商 玉戈

來源

養德堂舊藏，1999年前購於台北

出版

震旦藝術博物館，《商代玉器》，台北，2010年，圖版22號，頁58-59

相似玉戈可參考《殷墟玉器》，北京，1982年，圖版19號。本拍品上所飾菱形及三角形紋亦見於婦好墓出土之一龍形玉珮，著於《中國出土玉器全集 河南卷》，北京，2005年，頁39。

2711

A DARK GREEN JADE ADZE
SHANG DYNASTY, C. 1600-1046 BC

The heavy adze is carved with a slightly domed surface on both sides with a beveled cutting edge on one end opposite to a short rectangular hafting bar above a hole pierced from both sides. The stone has a pine green tone with lighter green and white veining. 10 7/8 in. (27 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Acquired in Hong Kong in 1992

Compare to a celadon and russet jade adze with flattened rather than domed surfaces excavated from the tomb of the Shang queen Fu Hao at Yinxu, Anyang, Henan province, illustrated in *The Jades from Yinxu*, Beijing, 1981, no. 26 (919).

商 墨玉鐮

來源

1992年購於香港

比較一件殷墟婦好墓出土形制與此類似的玉鐮，但略寬且較薄，見《殷墟玉器》，北京，1981年，圖版26號（919）。





2712
AN OPAQUE JADE COLLARED DISC
 SHANG DYNASTY, C. 1600-1100 BC

The disc is carved with a large central aperture surrounded by a narrow ring rising above the encircling, flat disc.
 5 1/8 in. (13 cm.) diam., box

HK\$60,000-80,000 **US\$7,800-10,000**

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1988

Compare to a similar but larger collared disc in the Aurora Art Museum (18 cm.), illustrated in *Jades of Shang Dynasty*, Taipei, 2010, no. 46, pp.88-89. Compare also a jade collared disc in the National Palace Museum collection, dated Shang or early Western Zhou dynasty (fig.1).

商 玉有領璧

來源

養德堂舊藏，1988年購於台北

比較一件震旦藝術博物館所藏之類似玉有領璧，直徑略大（18公分），刊於《商代玉器》，台北，2010年，圖版46號，頁88-89。另可比較國立故宮博物院藏一商代至西周早期例子（圖一）。



fig.1 Collection of the National Palace Museum, Taipei
 圖一 國立故宮博物院藏品



2713
A BUFF JADE COLLARED DISC
 SHANG DYNASTY, C. 1600-1046 BC

The disc is carved with a large central aperture surrounded by a narrow ring rising above the encircling, flat disc. The stone has been altered to a mottled light caramel and buff colour. 6 ¼ in. (15.9 cm.) diam., box

HK\$80,000-120,000 **US\$11,000-16,000**

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

Compare to two smaller jade collared discs with similar altered surfaces, one (10.1 cm. diam.) was excavated at Yinxu in Anyang, Henan province, now in the Institute of History and Philology, Taipei, see *Gems of Yinxu: Catalogue of Selected Artifacts from Anyang in the Institute of History and Philology*, Taipei, 2009, p. 190, no. 165 (R000912); the other (11.3 cm. diam.) incised with an imperial poem by the Qianlong Emperor and used by him as a cup stand, is in the National Palace Museum, Taipei, illustrated in *The Wisdom and Ignorance of Emperor Qianlong: perceptions on ancient jade as viewed from his poems*, Taipei, 2018, 198-199, no. 32 (fig. 1)

商 玉有領璧

來源

藍田山房舊藏，1993年購於香港

比較另外兩件較小的玉有領璧，一自殷墟西北岡1550:40號墓出土（口徑10.1公分），現藏於中央研究院歷史語言研究所，載於《殷墟出土器物選粹》，台北，2009年，頁190，圖版165號（R000912）。另一件為清宮舊藏（口徑11.3公分），上刻乾隆御題詩，曾被乾隆皇帝當作茶托使用，現藏國立故宮博物院，見《乾隆皇帝的智與昧》，台北，2018年，頁198-199，圖版32號（圖一）。

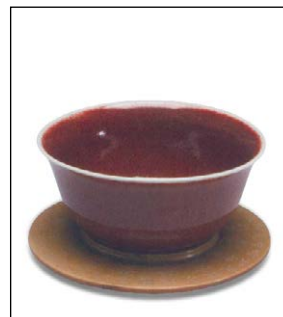


fig. 1 Collection of the National Palace Museum, Taipei
 圖一 國立故宮博物院藏品

2714

A CELADON JADE CARVING OF AN OWL

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved in the round as an owl standing on its feet and tail, with a pair of notched horns. It is incised overall using lines in relief with scroll motifs depicting feathers. 2 in. (4.8 cm.) high, box

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

US\$110,000-160,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1996

商 青玉鴞

來源

藍田山房舊藏，1996年購於台北





(another view 另一面)



fig. 1
圖一

2714 Continued

The motif of the owl is one of the earliest and most prominent images in ancient China. As early as the Neolithic periods, owl was already represented in the art of different cultures, such as the pottery owls of the Yangshao Culture (C. 5500-3500 BC), and jade carvings of small owls of the Hongshan Culture (C. 4000-3000 BC). By the Shang dynasty, the owl was depicted in round sculptural forms in various media including jade, marble, and bronze, almost invariably in a powerful stance, as the Shang people may have believed it to represent the God of War. Compare to a closely related jade owl was found in the tomb of Fu Hao, see *The Jades from Yinxu*, Beijing, 1981, no. 56 (465) (fig. 1).

青玉鸞，立姿圓雕，玉質溫潤，呈青黃色，器身佈有殘留硃砂。昂首挺立，體型渾圓，雙足壯碩，鸞喙前鉤，圓眼微凸，全身以勾雲紋狀用陽線雕琢成羽飾翎紋，整體造型簡潔大器，生動可人，與殷墟出土的玉鸞（465）相類（圖一）。鸞，在上古時代即被認為可以通神，紅山及仰韶文化皆有鸞形實物出土，鸞的造型則在商代達到頂峰，且被尊為克敵致勝的「戰神」，所以多以威武造型呈現，歷史考古學家劉敦愿（1918-1997）與已故上海博物館館長馬承源（1927-2004）都持此看法。

2715

A DARK GREEN JADE CARVING OF
AN OWL

SHANG DYNASTY, C. 1600-1046 BC

The jade is finely carved in the round depicting an owl in the round seated upright on its haunches with paws resting on its knees. Its eyes, chest, and feathers are delineated by thin groove lines. There is a circular aperture through the mouth and a conical indentation beneath each ear.

1 $\frac{3}{8}$ in. (3.5 cm.) high, box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Acquired in Hong Kong in 1992

Compare to a similar jade carving of an owl excavated from the tomb of the Shang queen, Fu Hao, consort of king Wu Ding, at Anyang, Henan province, illustrated in *Yinxu Fuhao mu* (The Jades from the tomb of Fu Hao at Yinxu), Beijing, 1980, pl. 137, no. 3 (465).

商 青玉鴞

來源

1992 年購於香港

比較婦好墓出土一件風格近似的玉鴞，見《殷墟婦好墓》，北京，1980年，圖版 137，編號 3(465)。



2716

A WHITE JADE CARVING OF AN OWL

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved in the round depicting an owl standing on its feet and tail, with a pair of notched horns and features delineated with incised lines. The semi-translucent stone is of an even greenish-white tone with areas of white opaque mottling. 1 $\frac{7}{16}$ in. (3.5 cm.) high, box

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

PROVENANCE

Jinhuatang Collection, acquired in Taipei in 1998

Compare to a jade carving of an owl excavated from the tomb of the Shang queen, Fu Hao, consort of king Wu Ding, at Anyang, Henan province, illustrated in *Yinxu Fuhao mu* (The Jades from the tomb of Fu Hao at Yinxu), Beijing, 1980, pl. 137, no. 3 (465), which shares a nearly identical posture as the present carving and similar treatment of the incised details.

商 白玉鴞

來源

金華堂舊藏，1998年購於台北

河南安陽殷墟婦好墓曾出土一件形態及雕刻風格與此十分相近的玉鴞，見《殷墟婦好墓》，北京，1980年，圖版137，編號3（465）。



2717

A DARK CELADON JADE PARROT-FORM PENDANT

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved as a flattened parrot with a high crest shown in profile. Both sides are incised with double-line details. There is a tiny hole pierced through the top of the pendant, and a short trapezoidal blade on the opposite end. The stone is of a dark celadon tone with areas of beige-russet alteration.

3 1/8 in. (7.8 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Yangdetang Collection, acquired in Chicago in 1993

Compare to a very similar but slightly larger jade parrot-form pendant (11.2 cm. high) without the short blade excavated from the tomb of the Shang queen Fu Hao at Yinxu, Anyang, Henan province, illustrated in *The Jades from Yinxu*, Beijing, 1981, no 47 (352).

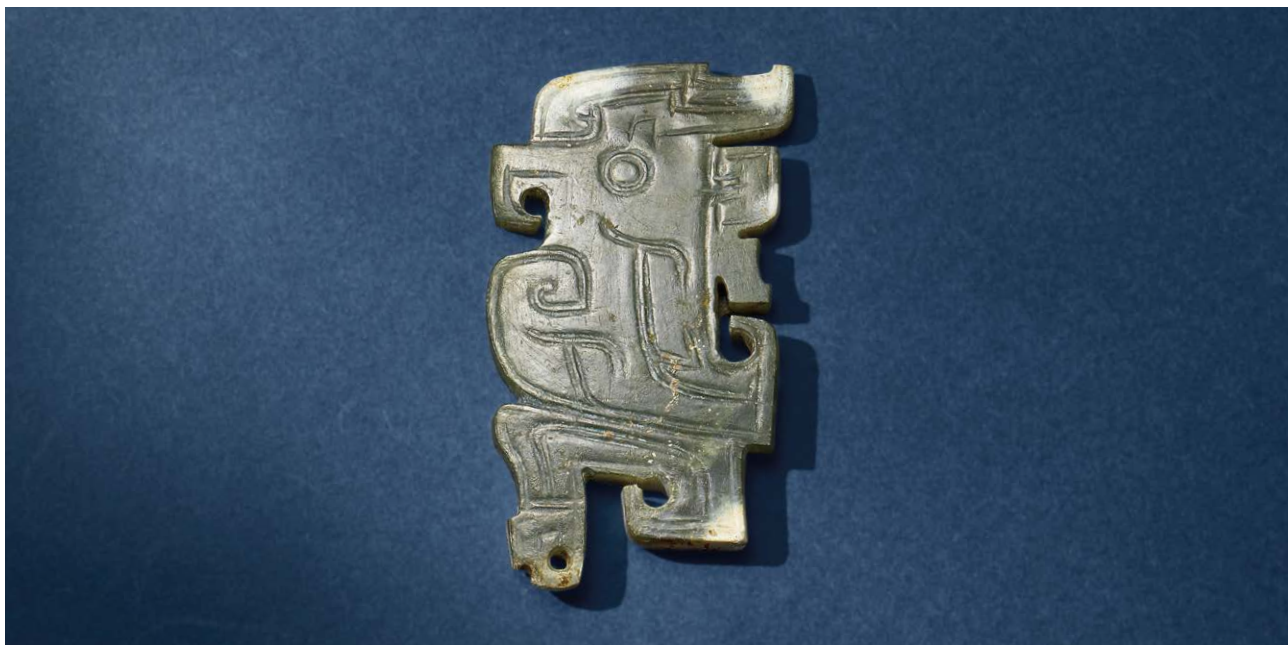
商 玉鸚鵡形珮

來源

養德堂舊藏，1993年購於芝加哥

比較殷墟婦好墓出土的一件略大玉鸚鵡珮（11.2公分），其造型及陰刻細節處理與此近乎相同，但未如此件於尾端加上刻刀，見《殷墟玉器》，北京，1981年，圖版47號（352）。





2718
A DARK GREEN JADE PARROT-
FORM PENDANT

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved as a parrot shown in profile, incised on both sides with double-line grooves delineating various features including circular eyes, folded wings and hooked tail feathers. The pendant is pierced at the base. The semi-translucent stone has a dark olive-green colour with small areas of white opaque alteration.

2 ¾ in. (6.8 cm.) long, box

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

PROVENANCE

T.B. Walker Foundation, Minneapolis
C.T. Loo & Co., New York, 1 November 1941-30 April 1942, no. 260
Sold at Sotheby's New York, 29 November 1988, lot 7
Michael Weisbrod, Inc., New York
Lantien Shanfang Collection, acquired in New York in 1990

EXHIBITED

C. T. Loo & Co., New York, *Exhibition of Chinese Art*, 1 November 1941-30 April 1942, no. 260 (fig. 1)
Michael B. Weisbrod, Inc., New York, *Metal, Mud & Minerals*, 5-19 December 1989, no. 48

LITERATURE

Walker Art Galleries, *Jades of the T.B. Walker*, Minneapolis, 1939, pl. 1, no. 1

商 青玉鸚鵡珮

來源

T.B. Walker 基金會，明尼阿波利斯
盧芹齋，紐約，1941年11月1日至1942年4月30日，編號260
紐約蘇富比，1988年11月29日，拍品7號
Michael Weisbrod, Inc., 紐約
藍田山房舊藏，1990年購於紐約

展覽

盧芹齋，紐約，《Exhibition of Chinese Art》，1941年11月1日至1942年4月30日，圖錄編號260（圖一）
Michael Weisbrod, Inc., 紐約，《Metal, Mud & Minerals》，1989年12月5-19日，圖錄編號48

出版

Walker 藝廊，《Jades of the T. B. Walker》，明尼阿波利斯，1939年，圖版1，圖1

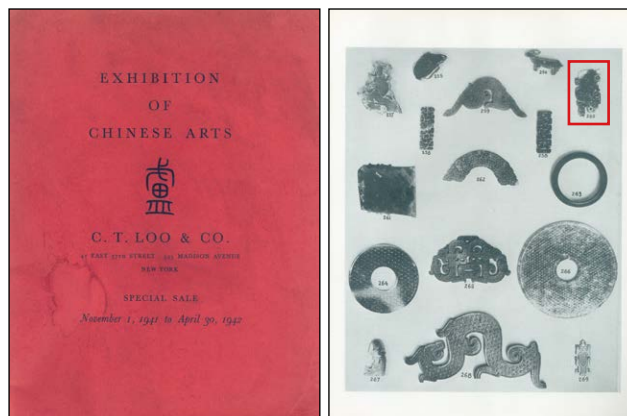


fig. 1 Catalogue of C. T. Loo. & Co. *Exhibition of Chinese Art*.
圖一 盧芹齋《Exhibition of Chinese Art》圖錄



2719
A JADE CRESTED MYTHICAL BIRD
PENDANT

SHANG DYNASTY C. 1600-1046 BC

The flattened jade is carved in profile as a crested bird depicted with round eyes, a hooked beak and a large crest above its head with notched edges. The body is elaborately decorated in low relief with angular scrolls.

3 7/8 in. (9.8 cm.) long, box

HK\$180,000-250,000 *US\$24,000-32,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

Compare to a similar jade carving of crowned bird in the Aurora Museum Collection, but with two further birds in the middle section, illustrated in *Jades of Shang Dynasty*, Taipei, 2010, no. 127, p. 173.

商 玉鳥形珮

來源

藍田山房舊藏，1992年購於台北

參考一件震旦藝術博物館所藏之類似高冠玉鳥，但腹部紋飾較為複雜，刊於《商代玉器》，台北，2010年，圖版127號，頁173。

2720

A PALE CELADON JADE CARVING OF A BIRD

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved as a bird, possibly a mallard, swimming in profile with a pronounced bifurcated crest and a bifurcated tail. Both sides are finely incised with double-line details. The stone is of a pale celadon tone with areas of opaque alteration.

2 ¹/₁₆ in. (6.7 cm.) wide, box

HK\$100,000-150,000 **US\$13,000-19,000**

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

The bifurcated crest seen on the current carving is closely related to that found on jade carvings of birds excavated from the tomb of Fuhao, such as a bird-shaped knife and a carving of an owl illustrated in *The Jades from Yinxu*, Beijing, 1981, no. 31 (955), and no. 49 (368) (fig. 1), respectively, and a further carving of an owl illustrated in *Yinxu Fuhao mu* (The Jades from the tomb of Fu Hao at Yinxu), Beijing, 1980, no. 4 (472). Most of the extant jade carvings of birds from this period are shown either standing or with spread wings, it is very rare to find one shown swimming and in depicted in such a naturalistic manner.

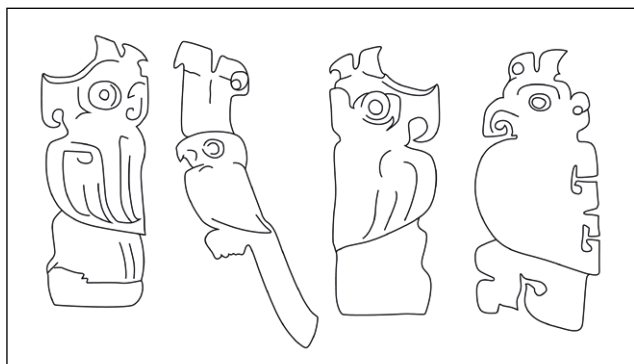


fig. 1 Line drawings of jade bird pendant, excavated from the tomb of Fuhao

圖一 婦好墓出土玉鳥之線描圖

商 玉鳥

來源

藍田山房舊藏，1992年購於台北

這件玉鳥，鈎喙圓眼，全身紋飾以雙勾陰線為之，頭頂左右外撇的羽冠，與婦好墓出土部分玉鳥的特徵相同（圖一）。而造型做「乙」形游水狀，與「鳧」字的造型和釋意吻合；鳧，為鳥綱雁形目，俗稱「野鴨」，翼長能飛，常棲居於湖沼，形態和生活習性與大雁近似。在目前所見高古鳥形玉器中，以神格化和尊貴化的象徵為主，造型多為直立或飛翔、展翅狀，而此件玉鳥以較為「生態化」的游水狀造型呈現，十分難得。



2721

A GREENISH-WHITE JADE
CARVING OF A GOOSE

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved in the round as a standing goose with reticulated wings. Both sides are incised with double-line details. The semi-translucent stone is of a pale greenish-white tone with opaque and russet veining and minor inclusions.

2 ¾ in. (6.9 cm.) high, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Acquired in Chicago in 1993

A nearly identical carving of a standing goose similarly incised with double-line decoration but without the openwork details was excavated from the tomb of the Shang queen Fu Hao at Yinxu, Anyang, Henan province, illustrated in *The Jades from Yinxu*, Beijing, 1981, no. 51 (386).

商 玉鵝

來源

1993年購於芝加哥

比較殷墟婦好墓出土一件造型近乎相同的玉鵝，見《殷墟玉器》，北京，1981年，圖版51號（386），惟該例未經透雕處理。



2722

A DARK CELADON JADE
OPENWORK 'DRAGON AND BIRD'
PENDANT

SHANG DYNASTY, C. 1600-1046 BC

The flat pendant is carved in openwork as a long-tailed bird with a high crest surmounted by a bottle-horn dragon with a hole pierced through the tail. The stone is of a dark celadon tone with some opaque mottling.

2 ¹/₁₆ in. (6.9 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Acquired in Macau in 1988

The unusual motif of a dragon surmounting a bird is similarly found on a jade carving excavated from the tomb of the Shang queen Fu Hao at Yinxu, Anyang, Henan province, illustrated in *Yinxu Fuhao mui (The Jades from the tomb of Fu Hao at Yinxu)*, Beijing, 1980, col. pl. 32, no. 1 (354).

商 玉龍鳥珮

來源

1988年購於澳門

此玉雕呈現了神鳥負龍上升的畫面，展現了商人別致的巧思。相同的紋飾組合可見於殷墟婦好墓出土的玉一件玉龍鳥，見《殷墟婦好墓》，北京，1980年，彩圖32號，編號1（354）。



2723

AN UNUSUAL CELADON JADE *KUI*-DRAGON
HEAD OWL-FORM ORNAMENT

SHANG DYNASTY, C. 1600-1046 BC

The tapering pendant ending in a recessed tip is carved in the round as a standing owl surmounted by a *kui*-dragon head with bottle-horns and a notched central ridge. The details of the owl and the dragon head have been carved in double-line relief. There is a tiny hole near the end of the ridge of the dragon's head.

2 $\frac{7}{16}$ in. (6.7 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired in Chicago in 1993

商 夔龍冠立鴞柄形器

來源

1993年購於芝加哥



rubbing
拓本



2723 Continued

The Shang people believed they were descended from a black bird, thus bird motifs were particularly popular on works of art from the Shang dynasty, especially on bronzes and jade carvings.

The owl was a highly important motif in the art of the Shang dynasty. It was represented in round sculptural forms in various media such as jade, marble, and bronze. It also appeared as surface decoration on a small group of important archaic bronzes. The style of carving of the owl seen on the present ornament is very similar to a jade carving of owl excavated from the tomb of Fu Hao at Anyang, illustrated in *The Jades from Yinxu*, Beijing, 1981, no. 61. While the *kui*-dragon head surmounting the owl is similarly found on other Shang jade carvings of birds, such as a jade carving of a parrot also from the tomb of Fu Hao, illustrated *ibid.*, no. 43; a jade carving of a hawk excavated from tomb M63 of the Jin Marquis mausoleum, Shanxi province, now in the Shanxi Museum, and illustrated in *Rare Treasure in Shanxi Museum*, 2005, p. 77; and a jade bird-form pendant in the National Palace Museum, Taipei, illustrated in *Great National Treasures of China: Masterworks in the National Palace Museum*, Taipei, 1983, p. 101, no. 49 (fig. 1).

在人類文明的發展進程中，古代一個民族或國家的崛起，常會以神話傳說來敘述起源，商代亦不例外。詩經《商頌·玄鳥》中即寫道：「天命玄鳥，降而生商。」商人以玄鳥為祖先，所以出土的青銅器及玉器，鳥的造型就特別多。此件柄形器上，鸚鵡的造型與刻工與婦好墓出土之「怪鳥」如出一轍，見《殷墟玉器》，北京，1981年，圖61，而鸚鵡首上披戴的龍冠，與圖43「屈肢鸚鵡」頭頂著夔龍冠的意義相同；山西博物院典藏的晉侯墓地63號墓商代遺物中的「商玉鷹」，見《山西博物院珍萃》，頁77，及國立故宮博物院典藏的「玉鳥紋珮」，見《國之重寶》，台北，1983年，頁101，圖49（圖一）也是同類型的精美之作。婦好為武丁的三個配偶之一，婦好墓出土的玉器有大量的戈，可以推論在商代母系社會中，婦好應手握兵權，能征善戰的女中豪傑。此件柄形器鸚鵡頭戴龍冠的形式，就足以顯示這件玉器主人的身份和地位。



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



(another view 另一面)

2724

A YELLOWISH-CELADON JADE
HUMANOID FIGURE FORM
ORNAMENT

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved in the round as a seated humanoid figure with elbows resting on bent knees, and hair rising in an exaggerated triangular crest. Both sides are incised with double-line details. There is a hole pierced just beneath the mid-section. The semi-translucent stone is of a yellowish-celadon tone with minor areas of opaque inclusion.

3 ¼ in. (8.4 cm.) high, box

HK\$200,000-250,000 *US\$26,000-32,000*

PROVENANCE

Acquired in Chicago in 1993

Compare to a very similar jade carving of a humanoid figure seated in the same pose with hair similarly ending in a crest bequested by Alfred F. Pillsbury to The Minneapolis Institute of Art, and illustrated in *Chinese Jades: Archaic and Modern from The Minneapolis Institute of Arts*, London, 1977, p. 56, no. 21 (fig. 1).

商 玉人珮

來源

1993 年購於芝加哥

比較 Alfred F. Pillsbury 遺贈明尼阿波利斯藝術博物館一件商代玉人，其造型、姿態及細節處理上與此皆十分接近，見《*Chinese Jades: Archaic and Modern from The Minneapolis Institute of Arts*》，倫敦，頁 56，圖版 21 號（圖一）。



fig. 1 Collection of The Minneapolis Institute of Arts
圖一 明尼阿波利斯藝術博物館藏品



2725

A SMALL GREENISH-YELLOW JADE DRAGON-FORM PENDANT

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The flat pendant of semi-circular shape is carved as a dragon shown in profile with a notched back, an upturned tail on one end, opposite to the openwork mouth serving as an aperture for suspension. Both sides are finely incised with double-line details. The semi-translucent stone is of a pale greenish-yellow tone with some areas of opaque alteration.
2 in. (5.2 cm.) wide, box

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

PROVENANCE

Collection of Dr Cheng Te-k'un (1907-2001)
Bluett and Sons Ltd., London
Lantien Shanfang Collection, acquired from the above on 20 December 1990

LITERATURE

Cheng Te-k'un, *Shang China*, London, 1960, pl. XV(d)
Cheng Te-k'un, "The Carving of Jade in the Shang Period", *Transactions of the Oriental Ceramic Society*, vol. 29, 1954-55, pl 3(11)
Chinese Jades from the Mu-Fei Collection, Bluett and Sons Ltd, London, 1990, no. 14

The present pendant was in the collection of the renowned archaeologist Dr Cheng Te-k'un (1907-2001). Born in Gulangyu, Xiamen, Fujian province at the turn of the 20th century. Dr Cheng graduated from Peking University and obtained his doctorate degree in archaeology from Harvard University. He taught at the University of Cambridge for 23 years from 1951, during which Dr. Cheng built up the Mu-Fei Library. In 1984, Dr Cheng founded the Centre for Chinese Archaeology and Art at The Chinese University of Hong Kong and served as its first director before his retirement in 1985.

商晚期 玉龍形珮

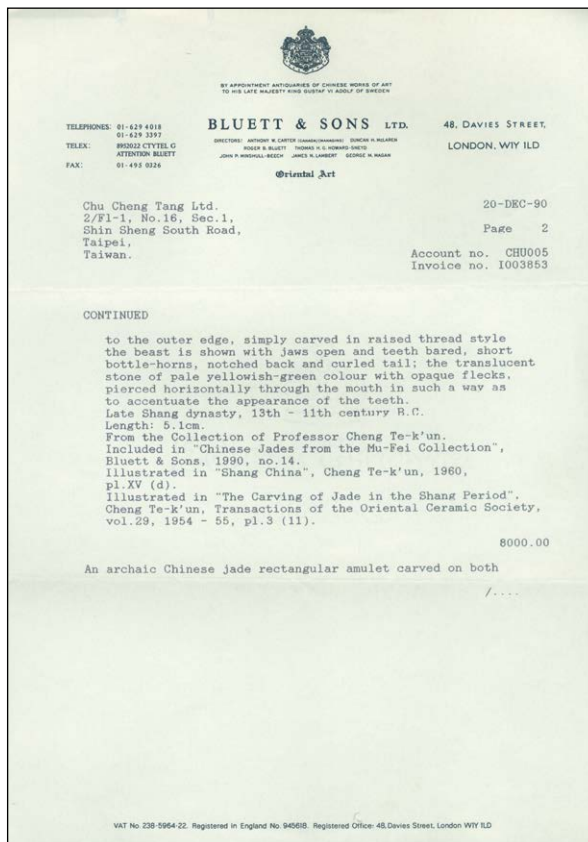
來源

鄭德坤 (1907-2001)
Bluett and Sons Ltd., 倫敦
藍田山房舊藏, 1990年12月20日購自Bluett and Sons Ltd.

出版

鄭德坤, 《Shang China》, 倫敦, 1960年, 圖版XV(d)
鄭德坤, 「The Carving of Jade in the Shang Period」(商代玉雕), 東方陶瓷學會期刊, 第29冊, 1954-55年, 圖3(11)
《Chinese Jades from the Mu-Fei Collection》(木犀珍藏中國玉器), Bluett and Sons Ltd, 倫敦, 1990年, 圖版14號

鄭德坤 (1907-2001), 著名考古學家, 出生於福建廈門的鼓浪嶼, 畢業於燕京大學, 哈佛大學考古學博士, 1951年受邀到英國劍橋大學任教, 共23年, 在任教期間, 劍橋獨立於劍橋的「木犀」圖書館, 1974年在劍橋退休, 1978年於中大的中國文化研究所創「中國考古藝術研究中心」任首屆主任。1985年因健康原因, 終於真正退休了。



Invoice from Bluett and Sons Ltd., London
圖一 倫敦 Bluett and Sons Ltd. 之收據



(two views 兩面)



2726

A PALE CELADON JADE 'DOUBLE-
DRAGON' PENDANT, *HUANG*
LATE SHANG-EARLY WESTERN ZHOU
DYNASTY, 12TH-11TH CENTURY BC

The flat arching pendant is carved on both sides with a dragon's head on either end with bodies intertwined and incised with double-line angular details. Each end is pierced with a tiny hole. The stone is of a pale celadon colour with areas of white alteration. 2 5/16 in. (6.5 cm.) wide, box

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

Compare to two wider 'double-dragon' *huang* pendants with double-line triangular pattern excavated from the tomb of the Shang queen Fu Hao at Yinxu, Anyang, Henan province, illustrated in *The Jades from Yinxu*, Beijing, 1981, no. 11 (935, 345); and a Western Zhou 'double-dragon' *huang* pendant with similar double-line angular details, illustrated in *An Exhibition of Chinese Archaic Jades: Arranged for National Gallery of Art*, 1950, Florida, pl. XXIX, no. 2

商晚期/西周早期 玉雙龍形璜

來源

藍田山房舊藏，1991年購於台北

比較河南安陽殷墟婦好墓出土兩件較長但身形較窄的玉雙龍形璜，其身以雙線勾勒三角幾何紋飾，見《殷墟玉器》，北京，1981年，圖版11號（935、345）。另參考一件西周玉雙龍形璜，其身以雙線勾勒拐角紋，與此頗為類似，見《An Exhibition of Chinese Archaic Jades: Arranged for National Gallery of Art》，1950年，佛羅里達，圖版XXIX，編號2。



rubbing
拓本

2727

A JADE CARVING OF A TIGER
SHANG DYNASTY, C. 1600-1046 BC

The recumbent tiger is carved with its tail curled upwards and its legs tucked under the body, detailed with incised with double-line details to the body. The altered jade is now opaque and of ivory colour.

3 ¼ in. (8.3 cm.) wide, box

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

PROVENANCE

Jinhuatang Collection, acquired in Taipei in 1998

For a similar jade carving of a tiger in the same pose, compare to the example excavated from the tomb of the Shang queen Fu Hao at Yinxu, Anyang, Henan province, illustrated in *Yinxu Fuhao mui (The Jades from the tomb of Fu Hao at Yinxu)*, Beijing, 1980, pl. 135, no. 1 (406).

商 玉虎

來源

金華堂舊藏，1998年購於台北

比較殷墟婦好墓出土的一件造型極為接近的玉虎，見《殷墟婦好墓》，北京，1980年，圖版135，編號1（406）。



2728

A PALE GREENISH-YELLOW JADE CARVING OF A TIGER

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved in the round as a recumbent tiger with its tail curled to the left and its legs tucked under the body. There is a circular aperture pierced in increasing diameter from the rear through the body.

1 $\frac{5}{8}$ in. (4.3 cm.) wide, box

HK\$60,000-100,000

US\$7,800-13,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

Compare to a similar jade carving of a tiger (5.2 cm. wide) dated to the late Shang dynasty from the Yandatang Collection, sold at Christie's Hong Kong, 28 November 2018, lot 2723 (fig. 1).

商 玉虎珮

來源

藍田山房舊藏，1991年購於台北

比較養德堂舊藏一件風格近似，定年商代晚期的玉虎(5.2公分寬)，2018年11月28日於香港佳士得拍賣，拍品2723號(圖一)。



fig. 1 Formerly in the Yangdetang Collection
圖一 養德堂舊藏



2729

A JADE TIGER-FORM FINIAL
SHANG DYNASTY, C. 1600-1046 BC

The jade is carved in the form of a tiger's head and forelimbs, with a large circular aperture pierced from the mouth through the back. The stone is of a pale yellowish-white tone with some faint caramel fissures and tiny areas of opaque inclusions.

¼ in. (1.9 cm.) high, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

The present jade carving is closely related to two turquoise-inlaid bronze finials fitted with jade cylinders excavated from the tomb of the Shang queen Fu Hao at Yinxu, Anyang, Henan province, see *Yinxu Fuhao mui* (The Jades from the tomb of Fu Hao at Yinxu), Beijing, 1980, pl. 76, figs. 3 (93), 4 (929), which may have served as decorative elements on lacquered wood vessels. It is possible that the current carving was also fitted with a cylinder of a different material.

商 玉虎飾

來源

藍田山房舊藏，1992年購於台北

1980年北京出版《殷墟婦好墓》一書中，有兩件形制類似的銅鑲綠松石的虎頭和前肢，見圖版76號，編號3(930)及4(929)，其頸的末端鑲有玉柱，可能是插在漆木器上的裝飾。此件玉虎頭和前肢的形制，與上述兩件銅虎相類，由此推測，此件虎頸末端亦應鑲有另一種材質的柱身。這種複合工藝，在商代常可看到。



Sketch of the turquoise-inlaid bronze finial fitted with jade cylinder
銅鑲綠松石虎頭和前肢圖示





2730

2730
A PALE GREENISH-YELLOW AND
RUSSET TIGER-FORM PENDANT
LATE SHANG-EARLY WESTERN ZHOU
DYNASTY, 12TH-11TH CENTURY BC

The flattened pendant is carved as a tiger in profile with trapezoidal eye, short bottle horn and bent legs, with a hole drilled through the coiled tail and another through the mouth. The soft polished stone is of a pale greenish-yellow tone with some russet inclusions and partially altered surfaces.

1 7/16 in. (4.1 cm.) wide, box

HK\$80,000-120,000 *US\$11,000-16,000*

PROVENANCE

Dr. Robert Bloch

Sold at Christie's New York, 3 December 1992, lot 184
Lantien Shanfang Collection, Taipei

LITERATURE

Robert Bloch, *Jade*, Munich, 1979, p. 79, no. 24, and bottom col. pl. opposite p. 81

商晚期／西周早期 玉虎形珮

來源

Dr Robert Bloch

紐約佳士得，1992年12月3日，拍品184號
藍田山房舊藏，台北

出版

Robert Bloch，《Jade》，慕尼黑，1979年，頁79，圖版24號，及頁81對頁下面彩圖



2731

2731
A CELADON JADE CARVING OF A
BUFFALO

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved in the round as a recumbent buffalo with incised archaistic scrolls on the body and horns.

2 1/2 in. (6.2 cm.) wide, box

HK\$80,000-120,000 *US\$11,000-16,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

The forward-facing recumbent posture, block-like body and archaistic scroll decoration are all very similar to a jade water buffalo (6.2 cm.) from the tomb of the Shang queen, Fu Hao, consort of king Wu Ding, at Anyang, Henan province, illustrated in *The Jades from Yin Xu*, Beijing, 1981, no. 77 (410).

商 玉臥牛

來源

藍田山房舊藏，1991年購於台北

此玉卧牛的形態、雕刻風格及表面布滿雙陰線紋飾之特與殷墟婦好墓出土的一件玉卧牛十分近似，見《殷墟玉器》，北京，1981年，圖版77號（410）。

2732

A SMALL JADE RABBIT-FORM PENDANT

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved as a rabbit shown crouching and carved on both sides. There is a tiny circular aperture pierced through the mouth and another through the chin for suspension. Much of the surface is covered under white alteration.

1 ¼ in. (3.2 cm.) wide, box

HK\$100,000-150,000 **US\$13,000-19,000**

PROVENANCE

Collection of Dr Cheng Te-k'un (1907-2001)

Lantien Shanfang Collection, acquired in London in 1990

A similar small carving of a jade rabbit-form pendant (3.61 cm. wide), dated to the Anyang period, was excavated from tomb no. 212, Anyang Sports Centre site, Henan province, included in the National Museum of China exhibition *Shangyi yiyi, sifang zhiji, Yinxu wenwu li de wan Shang shengshi* (*Yinxu Relics from the Height of the Late Shang Period*), see *Catalogue*, Anhui, 2013, p. 140, no. 95.

商 玉兔形珮

來源

鄭德坤舊藏（1907-2001）

藍田山房舊藏，1990年購於倫敦

1993年河南安陽體育中心212號墓曾出土一件安陽時期的玉兔珮（3.61公分寬），其雕刻風格與此近乎相同，見國家博物館《商邑翼翼四方之極：殷墟文物里的晚商盛世展覽》圖錄，安徽，2013年，頁140，圖版95號。





2733

2733 A PALE CELADON SHARK-FORM PENDANT

SHANG DYNASTY, C. 1600-1046 BC

The jade is carved in the form of a shark with a coiled mouth and a hole near the snout. The top of the head is incised with two oval eyes, in front of three lozenge-shaped markings on the body with further cross-hatched decoration on the abdomen. The stone is of a pale celadon tone with areas of opaque alteration.

2 ¼ in. (5.7 cm.) wide, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1988

Similar jade 'fish' pendants, with a slender profile and incised decoration, are illustrated by Huang Jun, *Guyu tulu chujii*, Beijing, 1939, *juan 3*, republished under the title *Actual Size Pictorial Book of Ancient Chinese Jades*, 1987, Hong Kong, p. 50.

商 玉鯊魚形珮

來源

養德堂舊藏，1988年購於台北

2734 THREE JADE FISH-FORM KNIVES

SHANG DYNASTY, C. 1600-1100 BC

Each flattened jade is carved in the form of a fish, finely detailed to their bodies with incisions depicting its scales and fins.

Longest: 3 ¾ in. (9.2 cm.) long, box

(3)

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

Similar jade fish-form knives are excavated from Yinxu, see five in various sizes published in *The Jades from Yinxu*, Beijing, 1982, no. 30 (fig. 1).

商 魚形刻刀共三件

來源

藍田山房舊藏，1992年購於台北

參考五件類似魚形刻刀，刊於《殷墟玉器》，北京，1982年，圖版30（圖一）。



2734



fig. 1
圖一

2735
A PALE CELADON JADE 'TAOTIE'
ORNAMENT

LATE SHANG DYNASTY, C. 1300-1100 BC

The ornament has a slender tapering form with a rectangular cross-section, carved in relief on both sides with a stylised *taotie* mask with curled horns below the waisted shaft. The stone has a pale sage green colour with russet inclusions of varying tones.

7 1/8 in. (18.2 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Acquired in Macau in 1988

A jade ornament (14.8 cm. long) of nearly identical shape and carved with a *leiwen* motif below the shaft was excavated at Yinxu in Anyang, Henan province, now in the Institute of History and Philology, Taipei, see *Gems of Yinxu: Catalogue of Selected Artifacts from Anyang in the Institute of History and Philology*, Taipei, 2009, p. 221, no. 210.

商晚期 玉柄形器

來源

1988年購於澳門

一件形式、紋飾類似的玉柄形器（14.8公分長）曾出土於殷墟小屯331號墓，現藏於中央研究院歷史語言研究所，載於《殷墟出土器物選粹》，台北，2009年。



2735

2736
A GREENISH-WHITE
JADE 'SERPENT'
PENDANT

LATE SHANG DYNASTY,
12TH-11TH CENTURY BC

The flat pendant of somewhat trapezoidal shape is finely incised on both sides with a coiled serpent with a heart-shaped head and double-line lozenge motifs on the body. The pendant is drilled vertically from the top to the bottom with another hole pierced on either end.

1.5 in. (3.9 cm.) long, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Collection of Dr Cheng Te-k'un (1907-2001)

Bluett and Sons Ltd., London

Lantien Shanfang Collection, acquired from the above on 20 December 1990

LITERATURE

Chinese Jades from the Mu-Fei Collection, Bluett and Sons Ltd, London, 1990, no. 18

For Dr. Cheng's biography, see the footnote to lot 2725

商晚期 玉蛇紋珮

來源

鄭德坤舊藏（1907-2001）

Bluett and Sons Ltd.，倫敦

藍田山房舊藏，1990年12月20日購自

Bluett and Sons Ltd.

出版

《Chinese Jades from the Mu-Fei Collection》（木犀珍藏中國玉器），Bluett and Sons Ltd.，倫敦，1990年，圖版18號

鄭德坤（1907-2001）教授之簡介，見拍品2725號。



2736

西周

(公元前1046年-公元前771年)

指中國歷史上周平王東遷之前的周朝。周朝國姓為姬，原居於渭水流域，其後為避戎狄之患，而遷居岐山下的周原，並於此地發展農業，建築城郭，設立官制，建都豐鎬（宗周）（今陝西西安）。西周時期的玉器製作亦極為重要，首次將玉「禮儀化」，《周禮》記載：「以玉做六器，以禮天地四方：以蒼璧禮天，以黃琮禮地，以青圭禮東方，以赤璋禮南方，以白琥禮西方，以玄璜禮北方」；西周社會經濟也進一步發展，農業、畜牧、紡織、冶金、建築、天文、地理等科學技術也有不少新進展。但至周幽王時，朝綱不振，犬戎攻破鎬京，西周結束。經歷戰火的宗周宮室焚毀，周朝宗室在豐鎬一帶難以立足，周平王只得東遷至成周，史稱平王東遷。

WESTERN ZHOU DYNASTY

(1046 - 771BC)

The Western Zhou dynasty was founded by the Ji clan, who originally resided near the Wei River valley, then moved to the Zhouyuan area in order to avoid conflicts with their Beidi and Xirong adversaries. The Ji clan ruled from a twin capital comprising Fengjing and Haojing (modern-day Xi'an). Jade carvings played an important role in the lives of the Zhou people.



According to *Zhouli (Rites of Zhou)*, 'There needs to be six types of ritual jades for the worship of the heaven, the earth, and the four directions. The *bi* for the worship of the heaven, *cong* for the earth, *gui* for the east, *zhang* for the south, *hu* for the west, and *huang* for the north'. The Western Zhou dynasty witnessed not only the development

of a healthy and robust economy, but also the advancement in many areas, including agriculture, animal husbandry, textiles, metallurgy, architecture, astronomy, and geography. The city of Haojing was attacked and conquered by the Quanrong nomads, forcing the court to move eastward to Chengzhou, and thus ending the Western Zhou dynasty.





2737
A SMALL JADE *GE*-HALBERD
BLADE

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The jade is thinly carved with a long blade with three ridges on each side, tapering asymmetrically to a tip, with a hole pierced below the narrower tang which extends to a slightly diagonal butt edge.

3 ½ in. (8.5 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Macau in 1988

The edge of the present *ge* is slightly concave. Compare to a similarly shaped *ge*, excavated from Yu state tomb, illustrated in *Yuguo Jade Wares*, Beijing, 2010, pl. BRM1yi:68, p.15.

西周 玉戈

來源

藍田山房舊藏，1988年購於澳門

本玉戈援部略為下弧，相似例可參考《強國玉器》，北京，2010年，圖版BRM1甲：68號，頁15。



2738

A GREEN JADE GE-HALBERD
BLADE

EARLY WESTERN ZHOU DYNASTY, C. MID-
11TH-MID-10TH CENTURY BC

The jade is thinly carved with a long blade with two ridges on each side and tapering asymmetrically to a tip, with a hole pierced below the short narrower tang which slightly flares to the butt edge.

7 ½ in. (19.1 cm.) long, box

HK\$80,000-120,000

US\$10,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

Compare to a similar yet smaller jade ge(13.8 cm.) , illustrated in *Zhongguo yuqi quanji - 2 - Shang, Xi Zhou*, Hebei, 1993, pl.215.

西周早期 玉戈

來源

藍田山房舊藏，1993年購於香港

可參考一略短的玉戈（13.8公分），著於《中國玉器全集》，第二冊，河北，1993年，圖版215號。



2739

2739

A SMALL DARKISH GREEN
GE-HALBERD BLADE
WESTERN ZHOU DYNASTY,
C. 1100-771 BC.

The jade is carved with a arching blade
asymmetrically tapering to a triangular tip, with
a hole pierced below the slightly narrower tang
extending to a notched edge.

4 3/8 in. (11 cm.) long, box

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei
in 1990

A similar but slightly larger (14.3 cm.) ge was excavated
from tomb 502, Rui State tomb in Shaanxi province,
illustrated in *Golden Age of the Rui State: Zhou
Dynasty Treasures from Hancheng*, Shaanxi Province,
Shanghai, no.26, p.74 (fig. 1).

西周 玉戈

來源

藍田山房舊藏，1990年購於台北

可參考一件同本拍品器型類似且亦於末端有兩個齒槽的
戈，但略大（14.3 公分），見《金玉華年：陝西韓城
出土周代芮國文物珍品》，上海，2012年，圖版26，
頁74（圖一）。



2740

2740

A SMALL JADE GE-HALBERD BLADE
WESTERN ZHOU DYNASTY, C. 1100-771 BC

The jade is thinly carved with a long blade with a median ridge and
bevelled edges on both sides tapering asymmetrically to a tip, with a
hole pierced below the narrower tang which flares to the butt edge.
3 3/4 in. (9.6 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

Compare to a similarly decorated celadon jade ge excavated from Western
Zhuo tomb no.4, Fufeng county, Shaanxi province, illustrated in *Zhouyuan
yuqi*, Taipei, 1996, pl. 39, p.79.

西周 玉戈

來源

藍田山房舊藏，1991年購於台北

本玉戈內端開有三個齒稜，每個齒稜再開小口。可比較1989年出土於陝
西省扶風縣楊家堡四號西周墓的玉戈，其上亦有相似設計，見《周原玉
器》，台北，1996年，圖版39，頁79。

fig. 1
圖一



2741

A JADE CEREMONIAL AXE, *QI*
WESTERN ZHOU DYNASTY, C. 1100-771 BC

The flat axe of square form slightly flares towards a curved cutting edge, and carved to the long edges with ridged teeth.
5 3/8 in. (13.5 cm.) long, box

HK\$150,000-250,000 **US\$20,000-32,000**

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1988

Compare a smaller celadon jade *qi* (9.6 cm), illustrated in *Zhongguo yuqi quanji* - 2 - Shang, Xi Zhou, Hebei, 1993, no.217.

西周 玉戚

來源

養德堂舊藏，1988年購於台北

可參考一出土於陝西省長安縣張家坡村273號墓之類似但較小玉戚（9.6公分），現藏於中國社會科學院考古研究所，著於《中國玉器全集》，第二冊，河北，1993年，圖版217號。

2742

TWO JADE CIRCULAR DISCS,
HUAN

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The first disc is carved with a central aperture and left plain on both sides. The second disc is decorated on one side with abstract scrolling dragons.

Larger: 5¼ in. (13.5 cm.) diam., box

(2)

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

Compare to a jade *huan* with similar incised dragon design, excavated from tomb M560, Liangdai county, Shaanxi province, illustrated in *The Cultural Grandeur of the Western Zhou Dyansty*, Taipei, 2012, no. 125, p. 231.

西周 玉環兩件

來源

藍田山房舊藏，1991年購於台北

此龍紋環一面雕琢四條龍紋，橢圓目，兩龍共用一目。相似紋飾的環可參考一件於陝西省韓城市梁帶村芮國560號墓出土的一件玉環，著於《赫赫宗周：西周文化特展》，台北，2012年，圖版125號，231頁。同頁亦刊登了一對相同紋飾的玉璜。玉璜可參考一直徑略小例，見《周原玉器》，台北，1996，圖版240，頁227。





2743
A JADE 'DRAGON' NOTCHED
RING, YAHUAN

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The flattened ring is carved in the form of a dragon with an arched body decorated with notched edges. One side is decorated with circular eyes, a snout-like nose and an upwardly curved horn. The other side is left plain. A suspension hole is drilled from both sides of the body.

3 ½ in. (9 cm.) diam., box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

Rings and *bi* discs with notched flanges known as *yahuan* and *yabi*, respectively, were types of jade carvings more often associated with the Longshan Culture (C. 2500-2000 BC), and it is rare to find an example dating to the Western Zhou dynasty. The present *yahuan* is only carved

with decoration on one side but plain on the other, thus it is possible that it was a part of a whole and could have been affixed to another element. It is also possible that the present *yahuan* was worn as a pendant through the circular aperture. A similar *yahuan* dated to the early Western Zhou dynasty, is illustrated in *Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection*, Chicago, 1952, pp. 94-5, no. 1.

西周 龍形牙環

來源

藍田山房舊藏，1991年購於台北

牙環和牙璧，是「龍山文化」特有的器型。此件西周龍形牙環非常稀有，龍首造型及刻工簡潔樸實，龍背有6組齒狀稜脊，另一面則素面無工，可能為鑲嵌器，但龍身有打孔，所以也可能作為佩帶之用。近似例可參考一件定年西周早期的龍形牙環，載於《Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection》，芝加哥，1952年，頁94-5，圖版1號。



(another view 另一面)

2744
A WHITE JADE 'DOUBLE-DRAGON'
PENDANT, *HUANG*

WESTERN ZHOU DYNASTY, C. 1100-771 BC

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

5 1/8 in. (13.2 cm.) long, box

HK\$280,000-400,000 *US\$37,000-52,000*

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1989

The dragon design on the current *huang* was a common design for the early-Western Zhou Dynasty. Compare a similarly decorated jade *huang*, excavate from the Rui State tomb, illustrated in *Selected Bronze, Jade and Gold Treasures from the Rui State of Early Spring and Autumn Period*, Xian, 207, no. 15, pp.66-67.

西周 玉璜

來源

養德堂舊藏，1989年購於台北

本件玉璜上的龍紋為西周昭穆時期風格。可比較一件具有同時期裝飾風格例，著於《芮國金玉選粹-陝西韓城春秋寶藏》，西安，2007年，圖版15號，頁66-67。



rubbing
拓本





2745

A DARK GREEN JADE 'DOUBLE-
DRAGON' PENDANT, *HUANG*

WESTERN ZHOU DYNASTY, C. 1100-771 BC

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

4 ¼ in. (10.6 cm.) long, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

The dragon design on the current *huang* was a common design during the mid-Western Zhou Dynasty. Compare a similarly decorated jade *huang*, excavated from the Rui State tomb, illustrated in *Selected Bronze, Jade and Gold Treasures from the Rui State of Early Spring and Autumn Period*, Xian, 2007, no.16, pp.68-69.

西周 玉雙龍紋璜

來源

藍田山房舊藏，1991年購於台北

本拍品上所飾龍紋為西周中期以來常見的設計。可比較一有類似裝飾的玉璜，見《芮國金玉選粹-陝西韓城春秋寶藏》，西安，2007年，圖版16號，頁68-69。

2746

A WHITE JADE 'DRAGON' CYLINDER

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The cylinder is carved to the sides in relief with stylised scrolling dragon motif. The semi-translucent stone is of a white tone with dark russet veins and inclusions.

2 $\frac{3}{8}$ in. (6 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1994

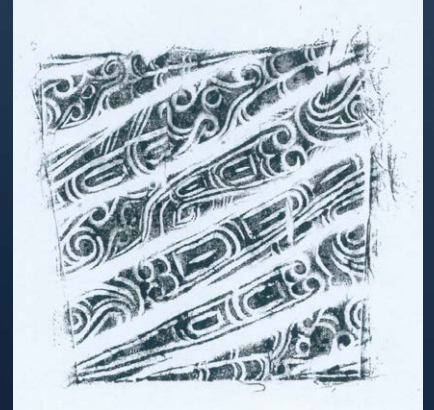
Compare to a similarly decorated jade cylinder, but larger (7.5 cm.) from the Yangdetang Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2750.

西周 白玉龍紋管

來源

藍田山房舊藏，1994年購於台北

有一件裝飾有類似龍紋的玉管，但略大（7.5公分），為養德堂舊藏，拍賣於香港佳士得，2017年11月29日，拍品2750號。



rubbing
拓本



2747

A JADE DRAGON-HUMAN FORM PENDANT

WESTERN ZHOU DYNASTY, C. 1100-771 BC

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

3 ½ in. (9 cm.) long, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1989

A jade carving decorated with similar dragon, phoenix and human motif was excavated from Chang'an village, Shaanxi province, illustrated in *Zhongguo yuqi quanji - 2 - Shang, Xi Zhou*, Hebei, 1993, no.219.

西周 玉人龍紋珮

來源

養德堂舊藏，1989年購於台北

陝西省長安縣張家坡村 157 號墓曾出土類似玉雕人物飾，透雕三龍一鳳和兩人，現藏於中國社會科學院考古研究所，著於《中國玉器全集》，第二冊，河北，1993年，圖版 219 號。





2748

2748

A PALE YELLOWISH-CELADON JADE DRAGON-HUMAN FORM PENDANT

WESTERN ZHOU DYNASTY, C. 1100 – 771 BC

The flat pendant is carved as a humanoid figure shown in profile on top of a coiled dragon which forms the arms and trunk of the body. There is a hole pierced through the upswept hair. The semi-translucent stone is of an even pale yellowish-celadon tone. 4 in. (10.1 cm.) high, box

HK\$60,000–80,000

US\$7,800-10,000

PROVENANCE

Acquired in Chicago in 1993

Compare to a slightly smaller dragon-human form jade pendant (8.3 cm. high) of nearly identical proportion and design in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji – 2 – Shang, Xi Zhou*, Hebei, 1993, p. 101, no. 222 (fig. 1).

西周 青玉人龍珮

來源

1993 年購於芝加哥

比較北京故宮博物院所藏一件略小但造型、比例近乎相同的青玉人龍珮，見《中國玉器全集—2—商·西周》，河北，1993年，頁101，圖版222（圖一）。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



2749

2749

A JADE DRAGON-HUMAN FORM PENDANT

WESTERN ZHOU DYNASTY, C. 1100–771 BC

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

2 ¼ in. (5.5 cm.) high, box

HK\$40,000–60,000

US\$5,200-7,800

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

The combination of human and coiled animal motifs is typical for Western Zhou jades. A similar pendant was excavated from tomb 2011 of the Western Zhou Guo Kingdom complex at Sanmenxia, Henan province, illustrated in *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p. 142.

西周 玉人龍紋珮

來源

藍田山房舊藏，1992 年購於台北

玉器所雕琢的人像的四肢與頭頂處有捲曲的龍、虎等神靈動物，為西周時期所特有。河南省三門峽市虢國墓地 2011 號曾出土一大小及紋飾設計均同本件類似的玉珮，著於《中國古玉圖典》，北京，2007年，頁142。新鄭縣唐戶三號墓曾出土兩件大小、形制、紋樣完全相同的人龍合雕玉珮，其線圖著於《周原玉器》，台北，1996年，圖版8-11。

2750

A JADE DRAGON-HUMAN FORM PENDANT

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The pendant is finely carved as a crouching humanoid figure shown in profile, with the legs drawn up beneath the coiled dragon which forms the arms and trunk of the body. It is carved at one end with a human head depicted with upswept hair and carved below with a dragon head. The surface has signs of alteration.
3 $\frac{3}{8}$ in. (8.6 cm.) long, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

LITERATURE

Oriental Art, November 1995

For similar dragon-human form pendant, compare to a smaller one in the British Museum (6.5 cm.), illustrated by Soame Jenyns, *Chinese Archaic Jades in the British Museum*, London, 1951, pl. XXXVIII; and another smaller pendant (5.9 cm.) excavated from tomb 2011 of the Western Zhou Guo Kingdom complex at Sanmenxia, Henan province, illustrated in *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p. 142

西周 玉人龍紋珮

來源

藍田山房舊藏，1995年購於台北

出版

《Orientations》，1995年11月

玉器上人像的上下肢與頭頂處飾有捲曲的龍、虎、馬等神靈動物，為西周所獨有。相似造型例可參考大英博物館藏一件，見 Soame Jenyns 著《Chinese Archaic Jades in the British Museum》，London, 1951, pl. XXXVIII; 一件出土於三門峽虢國墓 2011 號的例子，見《中國古玉器圖典》，北京，2007年，頁 142。





2751

2751

A PALE CELADON JADE 'PHOENIX' ORNAMENT

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The fitting is carved with notched edges and decorated similarly to both sides with a stylised phoenix standing upright, the contours and details rendered with double-line grooves.

2 5/8 in. (6.6 cm.) long, box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

A nearly identical jade ornament decorated with phoenix motif was excavated from Yu state tomb no. BRM1-*jia* of the Western Zhou Yu Kingdom tomb complex at Baoji city, Shaanxi province, illustrated in *Yuguo Jade Wares*, Beijing, 2010, p.14.

西周 玉鳳紋柄形器

來源

藍田山房舊藏，1993年購於香港

相似的以鳳鳥為母題的西周玉柄形飾可參考《強國玉器》，北京，2010年，圖版 BRM1 甲：78，頁 14。



2752

2752

A WHITE JADE 'PHOENIX' ORNAMENT

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The jade is decorated similarly with a phoenix conforming to both sides. It is pierced to the top with an aperture for suspension.

4 3/8 in. (11.2 cm.) long, box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

A larger jade ornament (22.2 cm.) decorated with a similar phoenix and another phoenix without crown beneath it, was excavated from tomb no. BRM1-*jia*, of the Western Zhou Yu State tomb complex at Baoji city, Shaanxi province, illustrated in *Yuguo jade Wares*, Beijing, 2010, pp.12-13.

西周 鳳紋柄形器

來源

藍田山房舊藏，1991年購於台北

陝西省寶雞市西周強國墓群中的 BRM1 乙號墓曾出土類似的鳳鳥紋珮，但略長（22.2公分）且下半部有另一隻無高冠的鳳鳥，著於《強國玉器》，北京，2010年，頁 12-13。

2753

A JADE BIRD-SHAPED PENDANT

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The pendant is simplistically carved in the shape of a bird with a small head, outspread wings and flaring tail, all of which are demarcated by incised lines and scrolls. There are two minute apertures pierced through the point above its head. The surface has signs of alteration.

1 7/8 in. (4.6 cm.) high, box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

A similar jade carving of bird in flight was excavated from Rui State tomb in Liangdai county, Shaanxi province, illustrated in *Golden Age of the Rui State*, Shanghai, 2012, no. 16 (fig. 1).



fig. 1
圖一

西周 玉鳥形珮

來源

藍田山房舊藏，1993年購於香港

本玉鳥呈俯視飛翔狀。相似設計的玉鳥可參考一件著於《金玉年華：陝西韓城出土周代芮國文物珍品》，上海，2012年，圖版16，頁66（圖一）。



2754
A PALE CELADON JADE CARVING
OF A BIRD

WESTERN ZHOU DYNASTY, C. 1100 – 771 BC

The jade is carved in the round as a standing bird with a tall teardrop-shaped crest, a hooked beak, and an elongated tail, with finely incised circular eyes and feathers. The stone is of a greenish-white tone with partially altered surfaces.

2 7/8 in. (6.7 cm.) high, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

For a similar Western Zhou jade carving of a bird, compare a slightly smaller white jade example (4 cm. high) in the Zhouyuan Museum, Shaanxi province, illustrated in *Zhouyuan yuqi*, Taipei, 1996, no. 49, which also has a flattened form with a high crest.

西周 玉鳥

來源

藍田山房舊藏，1991年購於台北

近似例可比較一件現藏於陝西省寶雞周原博物館，自扶風縣齊家十九號西周墓出土的白玉雄鳥（4公分高），其姿態、冠及釘頭狀喙的處理方式皆與此類似，見《周原玉器》，台北，1996年，頁101，圖版49號。

2755
A JADE CARVING OF A BIRD
WESTERN ZHOU DYNASTY, C. 1100-771 BC

Carved in the round as a seated bird, the delicately carved head with a small beak and round eyes, the body is detailed with wings and plumage culminating in an elongated tail. The figure is pierced with an aperture at the bottom of its feet.

1 3/8 in. (3.3 cm.) wide, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

Compare to a similar jade carving of a bird, excavated from the Rui state tomb in Shaanxi Province, illustrated in *Golden Age of the Rui State*, Shanghai, 2012, no. 118, p.241.

西周 玉鳥

來源

藍田山房舊藏，1992年購於台北

本玉鳥呈立姿，頭部略仰。相似姿態之玉鳥可參考一對著於《金玉年華：陝西韓城出土周代芮國文物珍品》，上海，2012年，圖版118，頁241。



2754

2755



2756
A CELADON JADE 'BIRD' PENDANT
 WESTERN ZHOU DYNASTY, C. 1100-771 BC

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

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

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

Compare to a smaller celadon jade 'bird' pendant (5.7 cm.) of similar proportion and design from the Yangdetang Collection, sold at Christie's Hong Kong, 28 November 2018, lot 2740 (**fig. 1**).

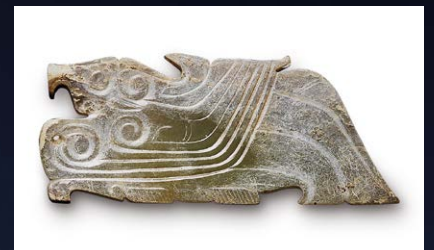


fig. 1
 圖一

西周 玉鳥形珮

來源

藍田山房舊藏，1995 年購於台北

比較養德堂舊藏一件略小 (5.7 公分) 但造型及比例近乎相同的鳥形珮，拍賣於香港佳士得，2018 年 11 月 28 日，拍品 2740 號 (圖一)。



2757

TWO JADE 'BIRD' PENDANTS

WESTERN ZHOU DYNASTY, C. 1100-771 BC

Both are similarly carved as a silhouette of a bird with angular head, and a sharply pointed beak. The wing feathers are embellished with incised lines which rise out of the scrolls that form the breast. The bifurcated tail seems to be that of a fish. Both are pierced through the breast with a small hole. Both the jade surfaces have signs of alteration.

Larger: 2 7/8 in. (7.4 cm.) long, box

(2)

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1989

Compare a pair of similar jade carvings of bird excavated from tomb no. BRM1-yi of the Western Zhou Yu State tomb complex at Baoji city, Shaanxi province, illustrated in *Yuguo Jade Wares*, Beijing, 2010, pp. 132-133. Compare also a similar one in the National Palace Museum Collection (fig. 1).

西周 玉鳥形珮兩件

來源

養德堂舊藏，1989年購於台北

陝西省寶雞市西周強國墓群中的 BRM1 乙號墓曾出土一對類似設計的玉鳥，著於《強國玉器》，北京，2010年，頁 132-133。另可比較一件國立故宮博物院藏品（圖一）。



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



2758

TWO MINIATURE JADE CARVINGS OF BIRDS
LATE WESTERN ZHOU DYNASTY, C. MID-9TH CENTURY-
8TH CENTURY BC

Both are similarly carved in the round as a bird, with its head detailed with a small pointed beak and protruding eyes, the body detailed with stylised plumage culminating in an elongated tail.

Widest: 1 3/8 in. (3.1 cm.) wide, box

(2)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Lantien Shanfang Collection, acquired in Macau in 1988

Compare to a pair of jade carvings of bird, with simialr long and curly beak, but wings close to the body, are illustrated in *Golden Age of the Rui State: Zhou Dynasty Treasures from Hancheng, Shaanxi Province*, Shanghai, no.118, p.241 (**fig. 1**).



fig. 1
圖一

西周晚期 玉鳥兩件

來源

藍田山房舊藏，1988 年購於澳門

喙大且下勾的玉鳥可參考梁帶村芮國墓地 26 號墓出土的兩例，著於《金玉華年：陝西韓城出土周代芮國文物珍品》，上海，2012 年，圖版 118 號，頁 241（圖一）。

2759

A CELADON JADE 'KUI-DRAGON' PENDANT

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The pendant is vividly carved as a horned dragon shown in profile, and its mane, body and legs finely incised.

2 ¼ in. (5.8 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1990

A similar jade carving of *kui*-dragon was excavated from Guo State tomb, illustrated in *Sanmenxia Guogumu*, Vol.1, Beijing, 1999, no. 66.

西周 玉夔龍形珮

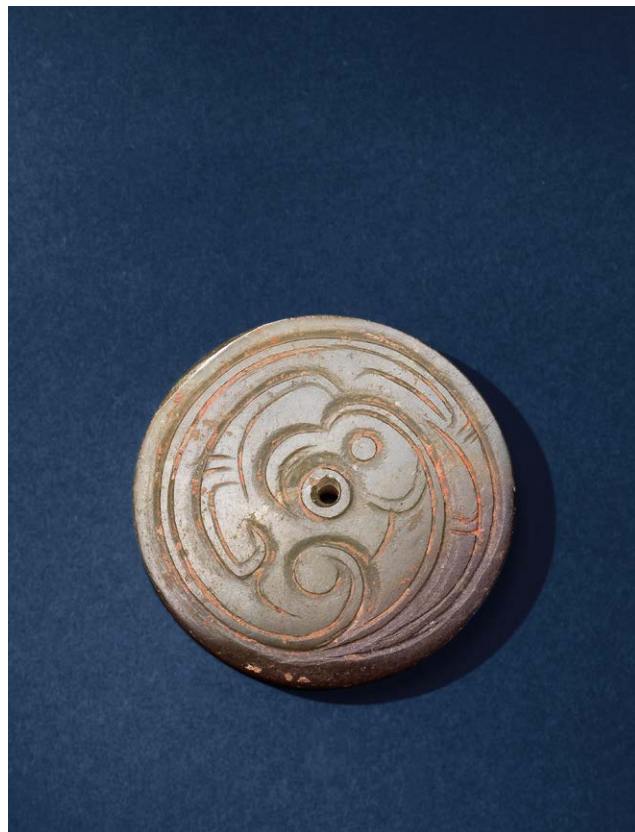
來源

藍田山房舊藏，1990年購於台北

虢國墓曾出土一件同本器形態類似的夔龍形珮，見《三門峽虢國墓》，第一卷，北京，1999年，圖版66號。



2759



2760

2760

A YELLOWISH-GREEN AND RUSSET JADE 'BIRD' CIRCULAR PENDANT

WESTERN ZHOU DYNASTY, C. 1100 - 771 BC

The pendant is incised on both sides with single and double groove lines to depict a bird with a hooked beak coiled around the central aperture.

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

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

A nearly identical jade 'bird' circular pendant was excavated from tomb no. BRM1-*jia* of the Western Zhou Yu State tomb complex at Baoji city, Shaanxi province, illustrated in *Yuguo Jade Wares*, Beijing, 2010, p. 55, which was discovered close to a string of agate pendants and was thus likely to have been worn as a part of a suite of ornaments.

西周 鳥紋圓形珮

來源

藍田山房舊藏，1991年購於台北

陝西省寶雞市西周強國墓群中的BRM1甲號墓曾出土類似例(52)，其出土於墓主人下腹左側，旁有瑪瑙串飾，因此推測為串飾的組件之一，見《強國玉器》，北京，2010年，頁55。



2761

A PALE CELADON JADE 'DRAGON'
PENDANT

WESTERN ZHOU DYNASTY, C.1100-771 BC

The pendant is carved in the form of a coiled dragon, depicted with a horn, circular eyes, mane, a long pointed tail and detailed with scrolls on the body.

2 in. (5 cm.) wide, box

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Lantien Shanfang Collection, acquired in Macau in 1988

Compare a similar yet smaller example excavated from tomb no. BRM2 of the Western Zhou Yu State complex at Baoji city, Shaanxi province, illustrated in *Yuguo Jade Wares*, Beijing, 2010, p.193.

西周 玉龍紋珮

來源

藍田山房舊藏，1988年購於澳門

可比較一件陰線處理同本拍品類似的玉夔龍，出土於陝西省寶雞市西周獮國墓群中的 BRM2 號墓，著於《獮國玉器》，北京，2010年，頁193。

2762

A GROUP OF THREE JADE CARVINGS

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The group comprises a small celadon jade carving of a shell with a small circular aperture drilled on one end for suspension; a buffalo-head form pendant with a bi-conical hole drilled through the bottom and the lower rear end for suspension; and an animal mask ornament, with pierced for suspension on the reverse.

Longest: 1 1/2 in. (3.8 cm.) long, box

(3)

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Jade shell: Lantien Shanfang Collection, acquired in Macau in 1988

Jade buffalo: Yangdetang Collection, acquired in Taipei in 1989

Jade Mask: Lantien Shanfang Collection, acquired in Macau in 1988

For a similar carving of a jade shell imitating a mask, see an example excavated from the Guo State tomb in Sanmenxia, Henan province, illustrated in *Sanmenxia Guo Guo mu*, Beijing, 1999, pl. 70, no. 7 (M2001:672). For a similar jade buffalo-head form pendant, refer to an example excavated from the Qianzhangda site, Tengzhou, Shandong province, illustrated in *Tengzhou Qianzhangda mudi*, Beijing, 2005, col. pl. 62. For a similar carving of jade animal mask, compare to an example excavated from Rui State tomb in Liangdai county, Shannxi, illustrated in *Golden Age of the Rui State*, Shanghai, 2012, no. 123 (fig. 1).

西周 獸面形玉貝、玉牛面形珮及玉獸面各一

來源

玉貝：藍田山房舊藏，1988年購於澳門

玉牛：養德堂舊藏，1989年購於台北

玉獸面：藍田山房舊藏，1988年購於澳門

河南三門峽虢國墓曾出土類似獸面形玉貝，載於《三門峽虢國墓》，北京，1999年，圖版70.7，編號7（M2001:672）。比較山東滕州前掌大墓地出土一件形式、風格近似的玉牛面形珮，見《滕州前掌大墓地》，北京，2005年，彩版62號。相似但略高浮雕的獸面玉飾可參考《金玉華年：陝西韓城出土周代芮國文物珍品》，上海，2012年，圖版123（圖一）。



fig. 1
圖一



2763

A GREEN JADE CARVING OF A
BUFFALO

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The jade is carved in the form of a buffalo standing foursquare with its head facing forward with pointed ears and backward curving horns, all delineated in shallow relief.

1 $\frac{5}{8}$ in. (4.5 cm.) wide, box

HK\$80,000-100,000

US\$10,000-13,000

PROVENANCE

Lantien Shanfang Collection, acquired in London in 1990

A similar jade carving of buffalo was excavated from tomb no. BRM1-yi of the Western Zhou Yu State tomb complex at Baoji city, Shaanxi province, illustrated in *Yuguo Jade Wares*, Beijing, 2010, p. 146.

西周 玉牛

來源

藍田山房舊藏，1990年購於倫敦

陝西省寶雞市西周強國墓群中的 BRM1 乙號墓曾出土類似例 (187)，著於《強國玉器》，北京，2010年，頁 146。



2764

A MOTTLED RUSSET JADE BUFFALO-FORM PENDANT

WESTERN ZHOU DYNASTY, C. 1100 – 771 BC

The jade is carved in the form of a buffalo standing foursquare with its head facing forward with pointed ears delineated in shallow relief. A tiny circular aperture is drilled through the chin and the lower mouth. The stone ranges in colour from caramel to dark brown.

2 in. (5.2 cm.) wide, box

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

A jade carving of a buffalo of nearly identical proportion, and similarly pierced with an aperture through the chin and lower mouth, was excavated from tomb no. BRM1-*yi* of the Western Zhou Yu State tomb complex at Baoji city, Shaanxi province, illustrated in *Yuguo Jade Wares*, Beijing, 2010, p. 148 (185).

西周 玉牛形珮

來源

藍田山房舊藏，1992年購於台北

陝西省寶雞市西周強國墓群中的 BRM1 乙號墓曾出土類似例，其比例、造型與此近乎相同，下顎至口部亦見穿孔，見《強國玉器》，北京，2010年，頁 148（185）。

2765

A JADE CARVING OF A DEER

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The stone is carved in the form of a deer depicted standing upright with incised angular eyes, pointed ears and linear lines to delineate the body.

1 ½ in. (4 cm.) wide, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1990

A similar celadon jade carving of stag, but with broken antlers, was excavated from Yu tomb no. BRM1-*yi* of the Western Zhou Yu State tomb complex at Baoji city, Shaanxi province, illustrated in *Baojiguo mudi*, volume 2, Beijing, 1988, pl.184.

西周 小玉鹿

來源

藍田山房舊藏，1990年購於台北

陝西省寶雞市西周強國墓群中的 BRM1 乙號墓曾出土類似的青玉鹿，著於《寶雞國墓地》，下冊，北京，1988年，圖版 184。



2764

2765

2766

A DARKISH GREEN JADE BUFFALO-
FORM PENDANT

WESTERN ZHOU DYNASTY, C. 1100 – 771 BC

The jade is carved in the form of a buffalo standing foursquare with its head facing forward with pointed ears and backward curving horns. A tiny circular aperture is drilled through the chin and the lower mouth.

1 ¼ in. (3 cm.) wide, box

HK\$100,000–150,000

US\$13,000–19,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

Compare to a similar jade carving of buffalo excavated from tomb no. BRM1-*jiā* of the Western Zhou Yu State tomb complex at Baoji city, Shaanxi province, illustrated in *Yuguo Jade Wares*, Beijing, 2010, p. 146.

西周 玉牛形珮

來源

藍田山房舊藏，1992年購於台北

陝西省寶雞市西周強國墓群中的 BRM1 乙號墓曾出土類似形制的玉牛，見《強國玉器》，北京，2010年，頁 146。



2767

A GROUP OF THREE JADE CARVINGS

WESTERN ZHOU DYNASTY, C. 1100 – 771 BC

The lot comprises a small pale yellowish-green jade cicada-form pendant, a pale celadon jade stag-form pendant, and a small yellowish-green jade rabbit-form pendant.

Stag: 2 ¹³/₁₆ in. (6.9 cm.) wide, boxes

(3)

HK\$60,000–80,000

US\$7,800–10,000

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1988 (rabbit-form pendant)

Yangdetang Collection, acquired in Taipei in 1989 (stag-form pendant)

Lantien Shanfang Collection, acquired in Taipei in 1992 (cicada-form pendant)

For a similar jade pendants and carvings from the Western Zhou dynasty, compare a cicada-form pendant unearthed from Jiyang, Shandong province, and the Yu State tomb complex site at Baoji City, Shaanxi province. See an example excavated from Jiyang and illustrated in *Zhongguo gudai duandai yu bianwei – 2 – guyu dongwu yu shenyishou*, Beijing, 2007, p. 33, no. 25; a stag-form carving with a more rounded torso in the Zhouyuan Museum, Shaanxi province, illustrated in *Zhouyuan yuqi*, Taipei, 1996, p. 101, no. 68; and a rabbit-form pendant excavated from tomb no. 49, Shagguo, Wenxi county, Shanxi province, illustrated in *The Complete Collection of Jades Unearthed in China*, Beijing, 2005, p. 153.

西周 玉蟬形珮、玉鹿形珮及玉兔形珮各一

來源

養德堂舊藏，1988年購於台北（兔形珮）

養德堂舊藏，1989年購於台北（鹿形珮）

藍田山房舊藏，1992年購於台北（蟬形珮）

近似的西周玉蟬曾於山東濟陽及陝西寶雞市西周強國墓出土，見山東濟陽出土一例，載於《中國古玉斷代與辨偽-2-古玉動物與神異獸卷》，北京，2007年，頁33，圖版25；近似的玉鹿可比較扶風縣齊家四十一號西周墓出土形體較為肥碩一例，現藏於陝西省寶雞周原博物館，見《周原玉器》，台北，1996年，頁101，圖版68號；同期的玉兔形珮則可參考出土於山西省聞喜縣上郭墓地49號墓一件，著錄於《中國出土玉器全集》，第三冊，北京，2005年，頁153。



2768

A JADE TIGER-FORM PENDANT
WESTERN ZHOU DYNASTY, C. 1100-771 BC

The flattened pendant is carved as a tiger in profile with circular eyes, round snout and legs crouched, with a hole drilled through the mouth.

3 ¾ in. (9.6 cm.) long, box

HK\$60,000-80,000 US\$7,800-10,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1990

A jade carving of tiger with similar design was excavated from Qianzhang, Shandong province, illustrated in *Tengzhou qianzhang damudi*, 2005, Beijing, col.pl.57.

西周 玉虎形珮

來源

藍田山房舊藏，1990年購於台北

山東省滕州前掌大商周貴族墓地曾出土一件呈相同俯臥姿態的虎珮，著於《滕州前掌大墓地》，2005年，北京，彩色圖版57。



2768

2769

A PALE GREENISH JADE TIGER-FORM PENDANT

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, C. 12TH-11TH CENTURY BC

The flattened pendant is carved as a tiger in profile with round eyes, short bottle horn and crouched legs, with a hole drilled through the mouth. The soft polished stone is of a pale greenish tone with some russet inclusions and partially altered surfaces.

3 in. (7.6 cm.) long, box

HK\$50,000-70,000 US\$6,500-9,100

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

Compare a jade carving of *kui*-dragon, which has similar posture to the current lot, was excavated from Guo State tomb, illustrated in *Sanmenxia Guogumu*, Vol.1, Beijing, 1999, no. 66.

商晚期／西周早期 玉虎形珮

來源

藍田山房舊藏，1992年購於台北

玉刻刀形制均在尾部雕琢出刀刃，刀柄為各類動物造型，如獸、龍、魚、蟬等。且大多有穿孔可系掛，兼具實用及美觀。本件拍品刀柄的虎爪設計同河南省三門峽虢國墓出土的一例夔龍形珮極為類似，著於《三門峽虢國墓》，第一卷，北京，1999年，圖版66號。



2769

2770

A JADE FISH-FORM PENDANT

WESTERN ZHOU DYNASTY, C. 1100 – 771 BC

The thin pendant is carved on both sides as a fish shown in profile with incised linear eyes and its top fin filled with parallel diagonal lines. There is a tiny hole drilled on one end below the head. The jade has a mottled russet and green tone with areas of white opaque alteration.

2 ½ in. (6 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Collection of Dr Cheng Te-k'un (1907-2001)

Lantien Shanfang Collection, acquired in London in 1990

The nail-shaped mouth on the present lot is a typical design of Western Zhou dynasty fish carvings. Compare two similar examples excavated from the Yu State tomb, illustrated in *Yuguo Jade Wares*, Beijing, 2010, pl. BZM7:161, p. 279.



2770

西周 玉魚形珮

來源

鄭德坤 (1907-2001)

藍田山房舊藏，1990年購於倫敦

本件玉魚的釘子形嘴為西周的典型設計。可參考兩件相似形制例，見《獮國玉器》，北京，2010年，圖版BZM7:161，頁279。



2771

2771

A GREENISH-WHITE JADE FISH-FORM PENDANT

WESTERN ZHOU DYNASTY, C. 1100 – 771 BC

The jade is thinly carved as a flattened fish with an upturned nose shown in profile, with incised eyes, and fins filled fine parallel lines. The semi-translucent stone is of a pale greenish-white tone with some opaque inclusions and minor russet areas.

3 ¾ in. (9.5 cm.) wide, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1990

Compare to a pair of similar jade fish-form pendants carved from the same piece of stone excavated from tomb no. BRM1-*ja* of the Western Zhou Yu State tomb complex at Baoji city, Shaanxi province, illustrated in *Yuguo Jade Wares*, Beijing, 2010, p. 24 (33, 34).

西周 青白玉魚形珮

來源

藍田山房舊藏，1990年購於台北

陝西省寶雞市西周獮國墓群中的BRM1甲號墓曾出土一對與此形制類似，以同一玉料對開成形的玉魚（33、34），見《獮國玉器》，北京，2010年，頁24。

2772

A JADE FISH-FORM PENDANT

WESTERN ZHOU DYNASTY, C. 1100 – 771 BC

The thin and flat arched pendant is carved on both sides as a fish shown in profile with incised circular eyes and fins filled with parallel diagonal lines. There is a tiny hole drilled on one end below the head. The jade has a mottled russet tone with areas of white opaque alteration.

3 ½ in. (9 cm.) wide, box

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1988

The present pendant is nearly identical in shape and incised details to a slightly larger Western Zhou jade 'fish' pendant (11 cm. wide) in the Institute of Archaeology, Chinese Academy of Social Sciences, illustrated in *Zhongguo yuqi quanji – 2 – Shang, Xi Zhou*, Hebei, 1993, p. 185, no. 258.

西周 玉魚形珮

來源

養德堂舊藏，1988年購於台北

此件魚形珮的形制及對於陰刻細節的處理方式與現藏中國社會科學考古研究所，自陝西省長安縣張家坡村五十號墓出土一件略為較大的魚形珮（11公分寬）近乎相同，見《中國玉器全集-2-商·西周》，河北，1993年，頁185，圖版258號。



2772

2773

A CELADON JADE 'DRAGON' PENDANT, HUANG

WESTERN ZHOU DYNASTY, C. 1100 – 771 BC

The thin arched pendant is carved on both sides as a dragon shown in profile with a tiny hole drilled on one end below the head. The semi-translucent stone is of a pale celadon colour with partially altered surfaces.

3 in. (7.5 cm.) wide, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

A similar 'dragon' jade *huang* pendant dated to the late Shang dynasty was excavated from tomb no. BRM1-*jia* of the Western Zhou Yu State tomb complex at Baoji city, Shaanxi province, illustrated in *Yuguo Jade Wares*, Beijing, 2010, p. 18 (37).

西周 玉龍形璜

來源

藍田山房舊藏，1991年購於台北

陝西省寶雞市西周虢國墓群中的JBRM1甲號墓曾出土一件定年晚商的近似例，見《虢國玉器》，北京，2010年，頁18（37）。



2773

• 2774

A GROUP OF TEN JADE ORNAMENTS

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The set consists of six jade ornaments in various sizes simulating fish and four jade *huang*.

Longest: 4 ¼ in. (10.5 cm.) long, box

(10)

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

This group of ornaments are classic shapes of jades during the Western Zhou dynasty, similar examples were excavated from the Yu state tomb, such as four jade carvings of fish, each varies slightly in shape, are illustrated in *Yuguo Jade Wares*, Beijing, 2005, pp.320-323.

西周 異形玉珮飾共十件

來源

藍田山房舊藏，1991年購於台北

本組玉飾囊括西周典型器型，強國墓葬中均有類似件。其中BZM13號墓曾出土四種造型各異的玉魚，著於《強國玉器》，北京，2010年，頁320-323。

此拍品無底價



• 2775

A GROUP OF TWELVE JADE ORNAMENTS

WESTERN ZHOU DYNASTY, C. 1100-771 BC

The group consists of a variety of miniature jade carvings including: five cicadas, a white jade double dragon-form pendant, a 'dragon' *huang* and other ornaments of different forms.

Largest: 2 ¾ in. (7 cm.) long, box

(12)

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

This group of ornaments are classic shapes of jades during the Western Zhou dynasty, similar examples were excavated from the Yu state tomb, including the circular ornament illustrated in *Yuguo Jade Wares*, Beijing, 2005, p57.

西周 玉飾十二件

來源

藍田山房舊藏，1991年購於台北

本組玉飾囊括西周典型形制，強國墓葬中均有類似件，如柄形器，見《強國玉器》，北京，2010年，頁93；圓形玉飾，同書頁57。

此拍品無底價



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding 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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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. 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\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

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**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** 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** 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** 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** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

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

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

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

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. 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.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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. 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: HSBCHKHKKH

- (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.

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
- (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 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. 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.
- (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 **Ψ** 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 for 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. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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. 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.

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, 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 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**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：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、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，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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 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 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**號碼旁邊用*標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有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 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 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**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何**保證**。
- 真品保證**不適用於有**保留標題**或任何有保留的部分**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**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**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**。
- 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**合乎被普遍接受的學者或專家的意見，或**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。

(h) 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。
- (i) 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明估價的已售**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。
- (k) **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後 12 個月內，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。買方需按以上 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。
- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**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提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

F. 付款

1. 付款方式

- (a) 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**”）。

- (b) 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。

- (c) 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 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。

- (d) 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）。

- (e) 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。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果到期付款日，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- 自到期付款日起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
- 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
- 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- 將我們或佳士得集團任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- 我們可以選擇將您的身份及聯繫方式披露給賣方；
- 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- 採取我們認為必要或適當的任何行動。

(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

- 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - 倉儲的條款適用，條款請見 www.christies.com/storage。
 - 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值。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 或發電郵至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負

責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

(b) 您應負責支付與**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) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比）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、鱈魚皮、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，而您須要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（例如猛獁象牙，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（例如猛獁象牙，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 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若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下，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他事項)；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者在 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 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》(California Consumer Privacy Act) 聲明。

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 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 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 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：

- 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；
- 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；
- 拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- 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。**中間估值**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 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。

大楷字體：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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being created in certain period, reign or dynasty 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.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any

issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

- In Christie's opinion a work by the maker or artist e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot. e.g. A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY
- If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark. e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

- When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears. e.g. A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC
- If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

CHINESE CERAMICS AND WORKS OF ART QUALIFIED HEADINGS

- When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL
The Ming-style bowl is decorated with lotus scrolls...

- In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt. e.g. A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt. e.g. A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

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。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定、買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語的使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述之本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贗，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

- 佳士得認為是屬於該創作者或藝術家之作品
例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

• 當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

• 如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

• 作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

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

• 在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作的作品。

例如：A BLUE AND WHITE BOWL

中國瓷器及工藝精品

有保留的標題

• 以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如：A BLUE AND WHITE MING-STYLE BOWL
The Ming-style bowl is decorated with lotus scrolls...

• 以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。
例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

• 佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

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EMAIL — info@christies.com

BIDDER REGISTRATION FORM

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

..... Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):
.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

- | | |
|--|--|
| <input type="checkbox"/> 18907 Handbags & Accessories | <input type="checkbox"/> 18964 The Chang Wei-Hwa Collection of Archaic Jades – Xia, Shang and Western Zhou Dynasties |
| <input type="checkbox"/> 18904 Important Watches
Including The Ruby Collection and An Important Private Asian Collection Part V | <input type="checkbox"/> 18965 Inspiring the mind – Life of a scholar-official * |
| <input type="checkbox"/> 18906 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 19960 Imperial Glories from the Springfield Museums Collection |
| <input type="checkbox"/> 18902 A Wonderful Domaine de la Romanée-Conti Collection | <input type="checkbox"/> 18244 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 18903 Finest and Rarest Wines and Spirits Including A Magnificent Collection of Karuizawa | <input type="checkbox"/> 16894 Modern and Contemporary Art Evening Sale * |
| <input type="checkbox"/> 18268 Fine Chinese Modern and Contemporary Ink Paintings * | <input type="checkbox"/> 20218 20th Century: Hong Kong to New York * |
| <input type="checkbox"/> 18267 Fine Chinese Classical Paintings and Calligraphy * | <input type="checkbox"/> 16895 Modern and Contemporary Art Morning Session |
| | <input type="checkbox"/> 16896 Modern and Contemporary Art Afternoon Session * |

* If you intend to bid on: (i) any lot in the Modern and 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.

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

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，閣下仍需為高拍品按高拍品登記程序進行登記。佳士得保留不時更改高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"/> 18907 典雅傳承：手袋及配飾 | <input type="checkbox"/> 18964 雲中玉筵 - 重要亞洲私人古玉收藏：夏商西周篇 |
| <input type="checkbox"/> 18904 精緻名錶
紅寶石系列及亞洲重要私人收藏（第五部份） | <input type="checkbox"/> 18965 摘翰藻 - 文房雅器 * |
| <input type="checkbox"/> 18906 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 19960 韶華璀璨 - 斯普菲博物館珍藏 |
| <input type="checkbox"/> 18902 顯赫羅曼尼康帝莊珍藏佳釀 | <input type="checkbox"/> 18244 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 18903 珍罕名釀及烈酒呈獻顯赫赫井澤系列 | <input type="checkbox"/> 16894 現代及當代藝術（晚間拍賣）* |
| <input type="checkbox"/> 18268 中國近現代及當代書畫 * | <input type="checkbox"/> 20218 香港 - 紐約：現當代聯合夜拍 * |
| <input type="checkbox"/> 18267 中國古代書畫 * | <input type="checkbox"/> 16895 現代及當代藝術（上午拍賣） |
| | <input type="checkbox"/> 16896 現代及當代藝術（下午拍賣）* |

*如閣下有意競投 (i) 佳士得現代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，即高拍品，請於以下方格劃上「✓」號。

本人有意登記高拍品競投牌。

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拍預先登記，佳士得將有權不接受任何高拍品之競投。
 - 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。

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Guillaume Cerutti, Chief Executive Officer
Jussi Pykkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
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Héloïse Temple-Boyer
Sophie Carter, Company Secretary

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The Earl of Snowdon, Honorary Chairman, EMEA
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01/09/2020

HONG KONG AUCTION CALENDAR

HANDBAGS & ACCESSORIES

Sale number: 18907
FRIDAY 27 NOVEMBER
12.00 PM
Viewing: 14-19 November (AH)

IMPORTANT WATCHES INCLUDING THE RUBY COLLECTION AND AN IMPORTANT PRIVATE ASIAN COLLECTION PART V

Sale number: 18904
SATURDAY 28 NOVEMBER
2.00 PM
Viewing: 14-19 November (AH),
27-28 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 18906
SUNDAY 29 NOVEMBER
2.00 PM
Viewing: 14-19 November (AH),
27-29 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - XIA, SHANG AND WESTERN ZHOU DYNASTIES

Sale number: 18964
MONDAY 30 NOVEMBER
10.00 AM
Viewing: 27-29 November

INSPIRING THE MIND - LIFE OF A SCHOLAR-OFFICIAL

Sale number: 18965
MONDAY 30 NOVEMBER
11.30 AM
Viewing: 27-29 November

IMPERIAL GLORIES FROM THE SPRINGFIELD MUSEUMS COLLECTION

Sale number: 19960
MONDAY 30 NOVEMBER
2.30 PM
Viewing: 27-29 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 18244
MONDAY 30 NOVEMBER
2.45 PM
Viewing: 27-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 18268
TUESDAY 1 DECEMBER
10.30 AM & 2.00 PM
Viewing: 27-30 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 18267
WEDNESDAY 2 DECEMBER
10.00 AM
Viewing: 27-30 November

MODERN AND CONTEMPORARY ART EVENING SALE

Sale number: 16894
WEDNESDAY 2 DECEMBER
6.00 PM
Viewing: 27 November-2 December

20TH CENTURY: HONG KONG TO NEW YORK

Sale number: 20218
WEDNESDAY 2 DECEMBER
9.00 PM
Viewing: 27 November-2 December

MODERN AND CONTEMPORARY ART MORNING SESSION

Sale number: 16895
THURSDAY 3 DECEMBER
10.00 AM
Viewing: 27 November-2 December

MODERN AND CONTEMPORARY ART AFTERNOON SESSION

Sale number: 16896
THURSDAY 3 DECEMBER
1.30 PM
Viewing: 27 November-2 December

A WONDERFUL DOMAINE DE LA ROMANÉE-CONTI COLLECTION

Sale number: 18902
SATURDAY 5 DECEMBER
11.00 AM

FINEST AND RAREST WINES AND SPIRITS INCLUDING A MAGNIFICENT COLLECTION OF KARUIZAWA

Sale number: 18903
SATURDAY 5 DECEMBER
12.15 PM

AH: Christie's Hong Kong, 22/F Alexandra House, 18 Chater Road, Central, Hong Kong

All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com
MFPL





CHRISTIE'S 佳士得

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