

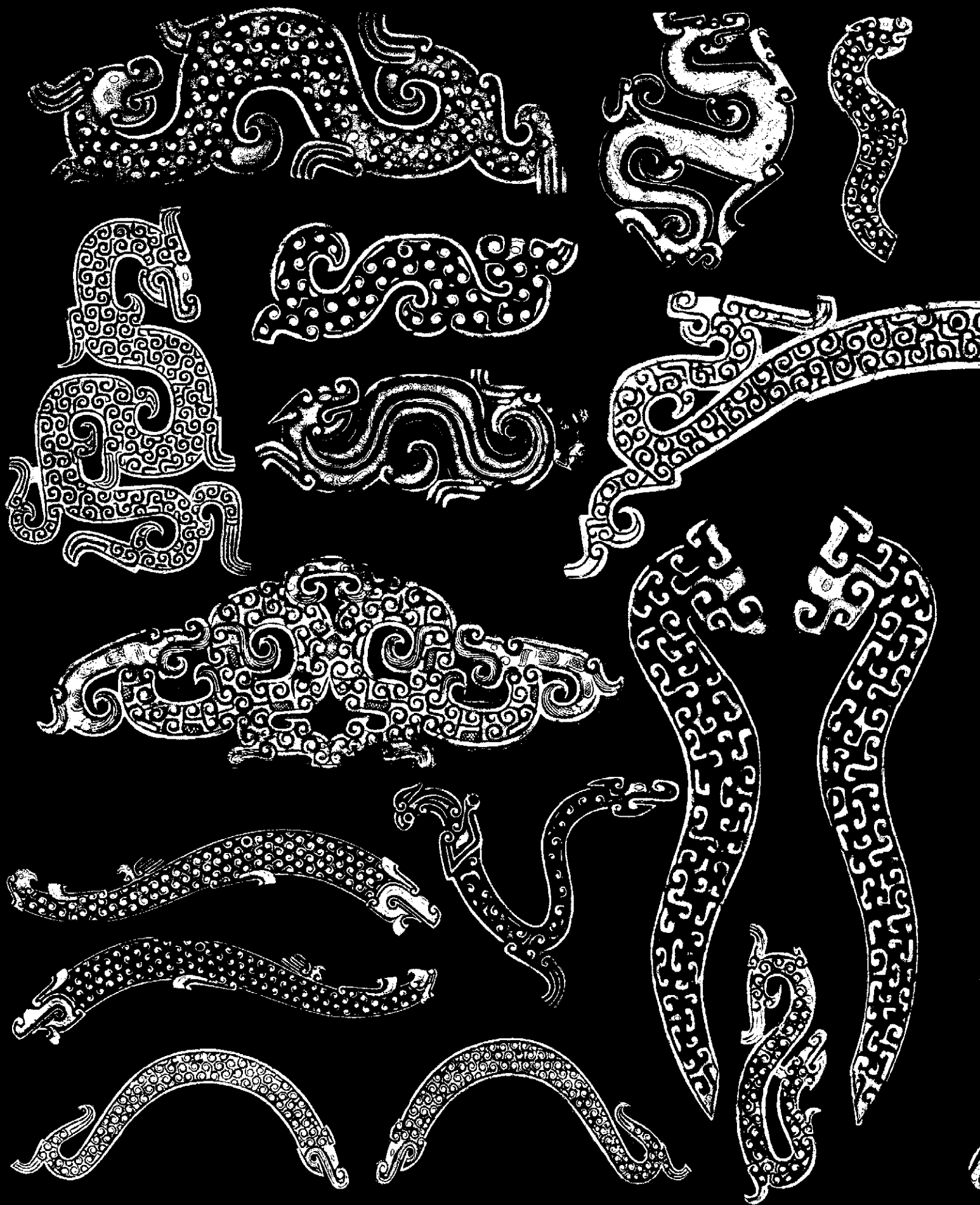
雲中玉筵

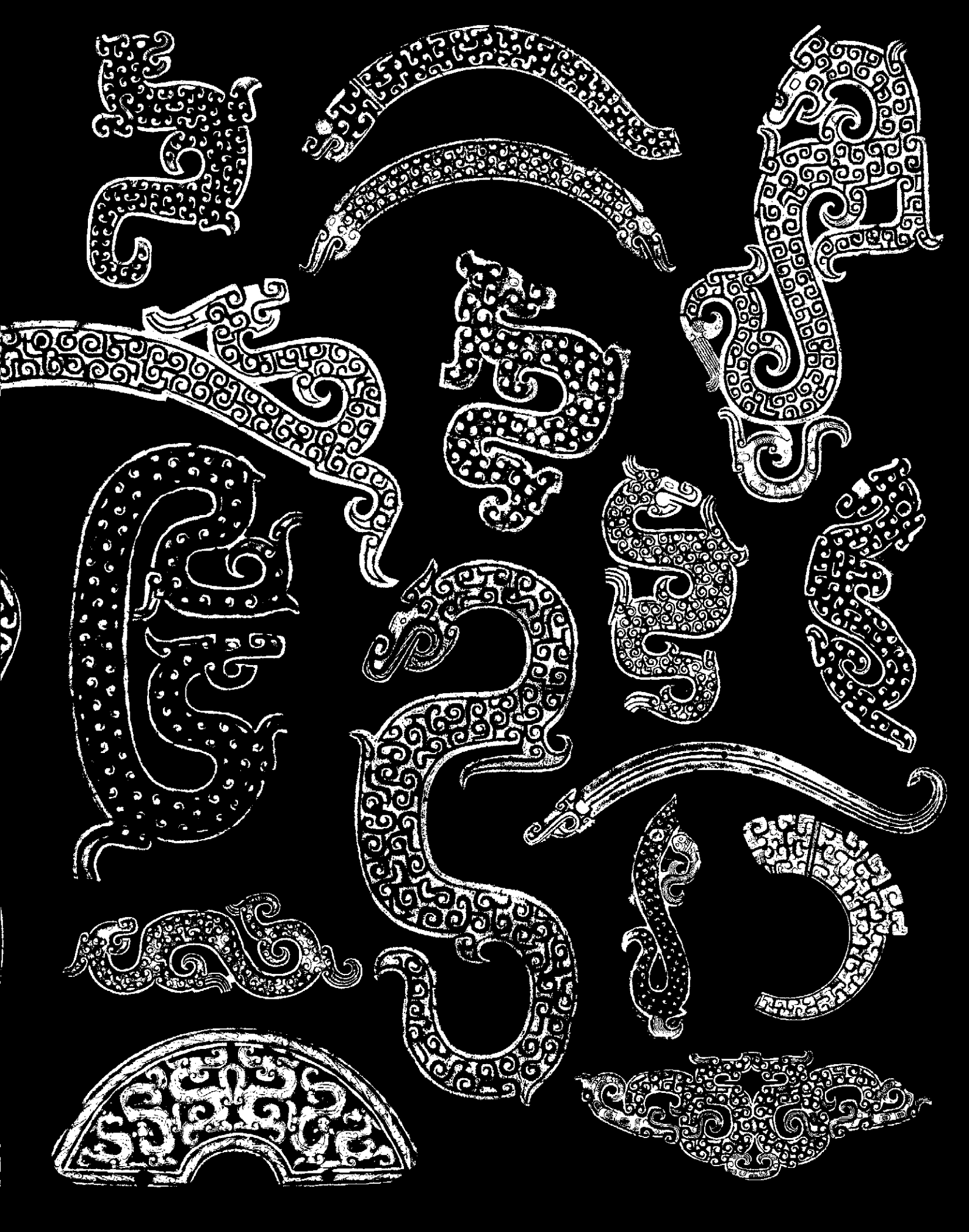
THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES

Hong Kong, 3 December 2021 | 香港 2021年12月3日



CHRISTIE'S 佳士得





雲中玉筵

重要亞洲私人古玉珍藏：春秋戰國篇

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES -
SPRING AND AUTUMN & WARRING STATES PERIODS





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THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES – SPRING AND AUTUMN & WARRING STATES PERIODS

雲中玉筵

重要亞洲私人古玉收藏: 春秋戰國篇

FRIDAY 3 DECEMBER 2021 · 2021年12月3日(星期五)

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CHRISTIE'S 佳士得

雲中玉筵—春秋戰國篇

張偉華



很快的，「雲中玉筵」又將舉行第三次的古玉饗宴。

繼 2019 年「新石器時代篇」、2020 年「夏商西周篇」受到大家熱烈的支持，今年秋拍，接續推出「春秋戰國篇」77 組件精彩拍品與藏家同好分享。

這次「雲中玉筵—春秋戰國篇」，規劃了「群龍爭勝」、「秦式玉器」、「戰國玉印」及「戰國帶鉤」等兼具藝術審美、學術文獻、實物考證多重價值的單元。

「群龍爭勝」，是解析春秋戰國玉器中最重要的「龍形」與「龍紋」，以體現此時期諸侯攻伐征戰的國力展現，拍品中如「拍品 2754 春秋晚期至戰國早期 玉援鳳首銅內戈」、「拍品 2724 春秋晚期 / 戰國早期 玉雲龍紋璧」……等都是稀有的重器。並輔以精確清晰的拓印對照，對「龍形」與「龍紋」春秋渾厚、戰國活潑的特徵能夠一目了然。其中楚式風格的玉器佔了絕大的多數。

相對的，「秦式玉器」，是春秋戰國時期極為稀有的品種。秦國因地處西北偏隅，地理、人文、經濟各方面都與崤山以東諸侯國大不相同，因此孕育出獨特的「秦式」風格，此次上拍的數件玉璫、玉珮、「亞」字形玉飾，皆屬罕見佳構。

「戰國玉印」，是戰國時期官、私璽印中最珍稀與尊貴的材質，傳世極少。此次推出四方玉印，或玉質上乘，或印文奇絕，或印紐靈動，皆有所長；其中一方〈戰國玉「文信君」覆斗鈕方印〉（拍品 2760）尤其珍貴，經考證為「三晉官璽」；印主為孔子七世孫孔謙，曾受魏安釐王拜相，封「文信君」，在傳世戰國玉璽中的重要性不言可喻。

「戰國帶鉤」，不僅是當時王公貴族、社會名流的日常服飾所需，也是身分地位的表徵，故而材質、工藝都極為講究。此次上拍之三件戰國帶鉤，一為銅鑲金、玉璧、琉璃珠三種材質的複合式工藝，恢弘大器；一為氣息端莊優雅，玉質極佳的龍鳳紋玉帶鉤；一為稀有的「盾」形玉帶鉤；此外還搭配精緻的戰國瑪瑙環、琉璃珠，都值得細賞品味。

此次拍賣圖錄的編纂，特別要感謝前陝西文物局副局長劉雲輝先生，劉先生編著《陝西出土東周玉器》一書中的專文，提供了此次撰寫「秦式玉器」考證文章最權威的素材；也要感謝拓印專家張水和先生對此次重要拍品的精心拓製、王行恭先生對重要拍品生動準確的線繪製作，以及熊宜敬先生的相關考證文章。

期待這次「雲中玉筵—春秋戰國篇」，能再一次讓中國古代玉器的學術研究與市場發展，獲得正面而廣大的回響。

A FEAST OF JADES AMIDST THE CLOUDS – SPRING AND AUTUMN AND WARRING STATES PERIODS

Chang Wei-Hwa



In the blink of an eye, the third part of the jade feast is upon us. Following the ‘Neolithic period’ in 2019, and ‘Xia, Shang and Western Zhou Dynasties’ in 2020, a remarkable collection of 77 lots from the ‘Spring and Autumn and Warring States Periods’ will be presented to collectors and enthusiasts.

This part of the collection is divided into the following sections: ‘Contending Dragons’, ‘Qin-style Jades’, ‘Warring States Seals’, and the ‘Warring States Belt Buckles’. The collection brings together their artistic, academic and archaeology merits.

‘Contending Dragons’ deconstructs the most important motif on jades of this period – dragon – both in form and in decoration, as an expression of power between competing states. The jade dagger with bronze fitting (lot 2754) and the jade *bi* disc with dragon decoration (lot 2724) are amongst the more important examples amongst this group, and many are accompanied by detailed rubbings that show the difference between the robust dragons of the Spring and Autumn period (770-476 BC) and the more convivial examples of the Warring States period (475-221 BC). The majority of these jades are made in the Chu style.

On the other hand, ‘Qin-style jades’ are considered extremely rare amongst jades of the Spring and Autumn and Warring States periods (770-221BC). The Qin state was located to the northwest region, and its geography, culture and economy were very different to those of the eastern states, thus given rise to a very distinctive Qin style as exemplified by several of the jades in the current sale.

Jade is the rarest and most precious of materials that were used for seals in the Warring States period, whether for official or private use, and there are very few extant examples.

The four seals included this time are either made of excellent material, or with unique inscriptions, or with masterfully carved finials. The most important is a white jade square seal with an ‘inverted funnel’ finial that is carved with the characters *Wen xin jun* (Lord of Literary Fidelity) (lot 2760). Research shows that it belonged to the seventh-generation offspring of Confucius, Kong Qian, who was the prime minister of King Anli of Wei, and was awarded the title *Wenxinjun*. The current seal is one of the most important seals of the Warring States period.

Warring States belt buckles are not only a necessity in the noblemen and upper class’s daily wear, they are also status symbols with careful attention to material and craftsmanship. There are three examples this time that are worthy of note: first is an impressive multimedia example with gilt bronze, jade and glass; second, a refined and elegant example with excellent material decorated with dragon and phoenix; third, a very rare example in shield form. These are complemented by fine agate rings and glass beads that are worthy of appreciation.

I would like to pay special thanks to Mr. Liu Yunhui, vice chairman of the Cultrual Relics Bureau in Shaanxi, whose work in *Eastern Zhou Jades excavated in Shaanxi* provided the most authoritative material in the ‘Qin-Style Jades’ section. I would also like to thank Mr. Zhang Shuihe for his meticulous rubbings of some of the highlight pieces; Mr. Wang Xinggong for the accurate and vivid line drawings for some of the important pieces; and Mr. Hsiung I-Ching for his research.

I hope the third part of the collection will once again contribute positively to the academic studies as well as the collecting world of Chinese archaic jades.

春秋戰國·五霸七雄

熊宜敬



3000年前至今，中國歷史上出現過幾次群雄四起較大規模的爭戰局面，包括春秋戰國、魏晉南北朝、五代十國，乃至於民國時期的軍閥割據；其中，發生最早，歷時最長，影響最深的就屬「春秋戰國」時期，既是整個東周歷史各路諸侯爭勝的時期，亦是諸子百家爭鳴與各類學說紛陳的時期，也是審美造型與工藝技術豐沛多姿的時期。

公元前 770 年周平王東遷以後，王室衰微，諸侯國多不依周王室訂定的禮樂制度行事，「春秋五霸」先後崛起，以各自的立地條件致力於尋找強國富民之策，於是經濟發展成為顯學，商人的社會地位大為提升；不過，此時諸侯還尊周室為共主，權謀中仍講仁義。

公元前 475 年，進入戰國時期，征伐四起，「戰國七雄」合縱連橫，演繹著兵爭天下的霸業追逐，周王室宛如虛設，已成風中殘燭；同時，各種學說流派鶻起，諸侯國各取所需，治世的、治國的、治人的、修身的、利他的…開創了中國思想史的一頁輝煌。

春秋戰國時期長達 500 多年（前 770 - 前 221），以公元前 475 年，即周元王元年作為分界；過渡期則為公元前 481 年「田齊」取代「姜齊」，及公元前 453 年韓、趙、魏「三家分晉」，這兩樁歷史事件皆為諸侯國內自己的內爭結果，新主並非全受周王室所封，諸侯國結構性產生變化，因此而劃分為「春秋」與「戰國」兩個時期。

春秋五霸

從公元前 770 年到前 476 年，歷史上稱為春秋時代。在這 290 多年間，可以說是烽煙四起，魯史《春秋》記載的軍事行動就有 480 餘次，司馬遷的《史記》也說春秋時期「弑君三十六，亡國五十二，諸侯奔走不得保其社稷者，不可勝數」；據知春秋初期大小諸侯逾 140 家，經過連年兼併，後來只剩大國之間相互攻伐，先後稱霸的五個諸侯國就被稱為「春秋五霸」。

關於「春秋五霸」，歷史上的說法很多，主要的兩種一是《史記索引》裡提到的：齊桓公、宋襄公、晉文公、秦穆公、楚莊王。另一種是《荀子·王霸》中提出的：齊桓公、晉文公、楚莊王、吳王闔閭和越王勾踐。而又以第一種的說法贊同者較多。

「春秋五霸」在其稱霸時的版圖大致如下：

齊桓公～齊國：現今山東半島一帶。宋襄公～宋國：位於現在河南商丘一帶。

晉文公～晉國：包括今山西省全部、陝西省東部與北部、河北省中部與南部、河南省西部和北部、山東西北部與內蒙一部。

秦穆公～秦國：現今陝西省西部，在當時屬於中國的邊緣部分。

楚莊王～楚國：大致為湖南、湖北全部及重慶、河南、安徽、江蘇、江西一部分。

SPRING AND AUTUMN, WARRING STATES; FIVE HEGEMONS AND SEVEN POWERS

Hsiung Yi-Ching

In the last 3000 years, there have been several large-scale wars involving multiple contesting forces in Chinese history, such as during the Spring and Autumn and Warring States period; the Southern and Northern Dynasties of Wei and Jin; the Five Dynasties and Ten Kingdoms; or the Republic era in more recent times. The earliest, longest and most far-reaching of these are the Spring and Autumn and Warring States period, which was not only a period when wars broke out between feudal lords in the Eastern Zhou period, but also a period when the Hundred Schools of Thought competed for pre-eminence, and aestheticism as well as various arts and crafts flourished.

In 770 BC, when the court of King Ping of Zhou moved to the east, its influence began to wane. The feudal lords started to breach the etiquettes and rules set out by the Zhou court, and the Five Hegemons of Spring and Autumn gained dominance one after another. They looked for ways to strengthen their state finances by optimising their geographical advantage and made economic development their primary focus, resulting in significant social elevation of the merchant class. However, the feudal lords still recognised the Zhou Court as their nominal head, and there was great emphasis on morality in their strategic power play.

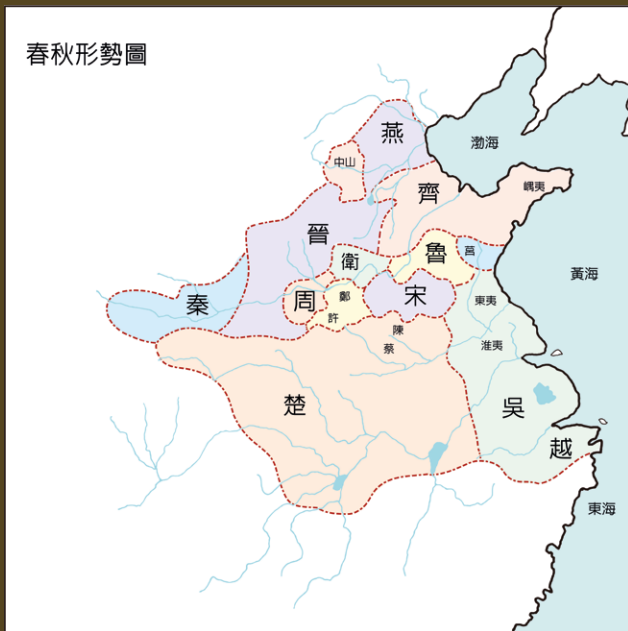
In 474 BC, the Warring States period began, and conflicts broke out. The Seven Powers of the Warring States formed vertical or horizontal alliances in order to gain dominance, rendering the Zhou Court weak and vulnerable. In the meantime, various schools of thought emerged, each catering to the needs of the feudal states, some emphasised universal peace, some emphasised statecraft, others humanism, self-cultivation or altruism etc., precipitating the golden age of Chinese philosophy.

The Spring and Autumn and the Warring States period lasted more than 500 years (770 – 221 BC), with year 475 BC as the year of division. The transition period dates between 481 BC, when the Tian clan claimed the dukedom of Qi, replacing the Jiang clan; and to 453 BC, when the Han, Zhao and Wei clans initiated the partition of Jin. These two historical events started as infighting within feudal states, and gave rise to new feudal lords that were not wholly recognized by the Zhou court, which resulted in lasting structural changes to the feudal system. This marks the separation of ‘Spring and Autumn’ and ‘Warring States’ into two different periods.

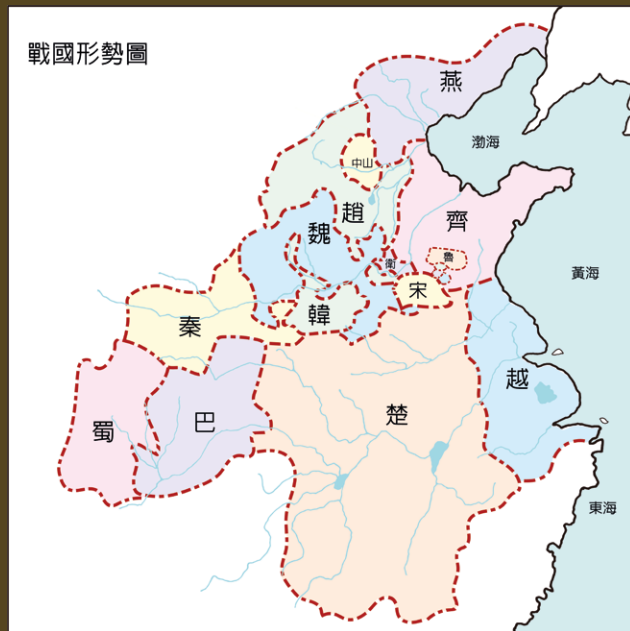
The Five Hegemons of Spring and Autumn

Historically, the period between 770 BC to 476 AD is called the Spring and Autumn period, a period of more than 290 years with many conflicts. The *History of Lu* records more than 480 military campaigns. It is also recorded in *Shiji* (Records of the Grand Historian) that during the Spring and Autumn period ‘there were 36 regicides, 52 eradicated states and countless fleeing feudal lords unable to protect their subjects.’ It is estimated that there were around 140 feudal states in the beginning of the Spring and Autumn period. After years of merging, only larger states were left to fight each other, resulting in the succeeding Five Hegemons of Spring and Autumn.

There are various versions in the history books as to which are the Five Hegemons. The two most cited combinations are: Duke Huan of Qi, Duke Xiang of Song, Duke Wen of Jin, Duke Mu of Qin and King Zhuang of Chu as listed in the *Shiji suoyin* (Index to Records of the Grand Historian); and Duke Huan of Qi, Duke Wen of Jin, Duke Zhuang of Chu, King Helu of Wu, and King Goujian of Yue as listed in *Xunzi*. The first version appears to be the more accepted.



The hegemonies of Spring and Autumn Period
春秋形勢圖



The hegemonies of Warring States Period
戰國形勢圖

此外吳國與越國在春秋時代影響力亦大，版圖如下：

吳王闔閭～吳國：由江蘇南京、揚州擴展到蘇州一帶，蘇州為晚期吳國都城。

越王勾踐～越國：勢力一度北達齊魯，東瀕東海，西達皖淮、贛鄱，雄踞東南。

戰國七雄

從公元前 475 年到前 221 年，歷史上稱為戰國時代。戰國時代以「戰」字當頭，戰爭的規模及慘烈的程度可謂前無古人，後者難追；戰爭的性質也由春秋時期的爭奪霸權轉化為純粹的國土擴張，經過春秋時期和戰國初期無數次兼并戰爭，使諸侯國的數量大量減少，到了戰國中期，韓、趙、魏「三家分晉」，七個實力較強的諸侯國燕、秦、楚、齊、韓、趙、魏正式浮上檯面，並稱為「戰國七雄」。而在這七雄之中，除秦國以外，其餘六國均在崑山以東。因此該六國又稱「山東六國」。

戰國晚期，各國之間的兼并更加激烈，由於秦國勢力日益龐大，秦王統一天下的野心也越來越明顯，因此在公元前 241 年，趙、楚、魏、燕、韓五國組成了最後一次「合縱」聯軍攻秦，卻以楚軍未戰先逃，抗秦聯軍失敗，「東方六國」聯盟不復存在。於是秦國乘勢各個擊破，自公元前 230 年至前 221 年，先後滅韓、趙、燕、魏、楚、齊而統一天下，結束七國爭雄的局面。

「戰國七雄」的版圖大約如下：

秦：約佔有今陝西關中、漢中和甘肅東南部、四川省大部。

魏：約佔有今山西南部、河南北部、中部和東部。

趙：約佔有今山西北部、中部和河北中部、西南、內蒙古自治區一部分。

韓：約佔有今河南中部、西部、和山西東南部。

齊：約佔有今山東北部、河北南部、西部，和山西東南部。

楚：約佔有今湖北全省，河南，安徽，湖南，江蘇，浙江的一部分。

燕：約佔有今河北北部，遼寧，吉林的一部分。

春秋戰國時期，除了政治、軍事、經濟、學說、思想的犖犖大觀之外，藝術審美與工藝技術的發展，也因為諸侯林立，各自彰顯國力，而呈現爭妍鬥豔的百花齊放現象，其中，「玉器」工藝無論在玉質材料選擇的多樣性、雕琢技藝的精緻性以及造型與紋飾的藝術性上，都出現了嶄新的面貌，在中國玉器發展史上具有舉足輕重的地位。

玉器勃興

自商周以來，玉器一直是王室地位與身份的象徵，多作為禮器之用；進入春秋戰國，大思想家輩出，「君子比德於玉」、「言念君子，溫其如玉」…等觀念大興，玉的溫潤光澤就成為道德人品的表徵，上自君臣下至商賈，皆以玉繫於身以表其德；再加上鑄鐵技術的精進及雕琢經驗的積累，使玉器工藝的發展大為精進，除了禮器之用外，實用器類、裝飾類、陳設類的玉器也大量出現，不論造型、紋飾都呈現出新穎、獨特、美觀、精緻的藝術性。

At the height of each of the Five Hegemons' power, his territory is more or less as follows:

Duke Huan of Qi: Qi State, around the Shandong peninsula

Duke Xiang of Song: Song State, around Shangqiu of Henan province

Duke Wen of Jin: Jin State, including the whole of Shanxi province, eastern and northern Shaanxi province, central and southern Hebei province, western and northern Henan province, northwestern Shandong province, and Inner Mongolia

Duke Mu of Qin: Western Shaanxi province, the very border of China

King Zhuang of Chu: Most of Hunan and Hubei, as well as Chongqing and part of Henan, Anhui, Jiangsu and Jiangxi.

The Wu and Yue States were also very influential in the Spring and Autumn period, and their territories were:

King Heju of Wu: expanding from Nanjing and Yangzhou to Suzhou of Jiangsu province, Suzhou was its capital in the later years

King Goujian of Yue: at the peak, its influence reached Shandong, Anhui, and Shanxi, and was the most powerful state in the southeast.

The Seven Powers of Warring States

Warring States spans 475 to 221 BC. As its name suggests, it is a period of prolonged and brutal wars the likes of which have not been seen before and rarely surpassed since. The purpose for war also changed from vying for leadership in the Spring and Autumn period to pure expansionism. After a period of consolidation in the Spring and Autumn and early Warring States period, there were now fewer feudal states. When Han, Zhao and Wei divided Jin in the mid Warring States period, seven powerful states emerged: Yan, Qin, Chu, Qi, Han, Zhao and Wei – together they were called the Seven Powers of Warring States. Apart from Qin, the other six were all situated east of Mount Yao, therefore, these six were also called 'The Six Eastern States'.

In the late Warring States, conflicts between these states intensified. As Qin became increasingly powerful, its ambition in unifying the country became more apparent. In 241 B.C., Zhao, Chu, Wei, Yan and Han formed the last alliance to fight Qin, but the Chu army deserted them even before the battles began, resulting in the collapse of the alliance. The Qin army then eliminated the other states one

by one in the order of: Han, Zhao, Yan, Wei, Chu and Qi, between 230 and 221 B.C., finally unifying the country and ending the Seven Powers.

The territories of the Seven Powers of Warring States are as follows:

Qin: Central and southern Shaanxi, southeastern Gansu and most of Sichuan

Wei: Southern Shanxi, northern, central and eastern Henan

Zhao: Northern and central Shanxi, central and southwestern Hebei, and part of Inner Mongolia

Han: Central and western Henan, and southeastern Shanxi

Qi: Northern Shandong, southern and western Hebei

Chu: Whole of Hubei, parts of Henan, Anhui, Hunan, Jiangsu and Zhejiang

Yan: Northern Hebei, parts of Liaoning and Jilin

In the Spring and Autumn and Warring States period, apart from the impressive advancement in politics, military strategy, economics, and various schools of philosophy and thought, the development of aesthetics and crafts also benefited from the competition between feudal lords trying to outdo each other. Jade carvings, in particular, showed renewed vigor in the variety of jade material, the refinement of craftsmanship and creativity in form and decoration, making this period an important stage in the development of Chinese jade.

The Rise of Jade

Jade had always been a symbol of status for the ruling class in the Shang and Zhou dynasties when it was used for ritual purposes. In the Spring and Autumn and Warring States period, various thinkers attributed moral virtue to jade in concepts such as: 'the gentleman compares his virtue to jade'; 'when speaking of a gentleman, one thinks of his warmth like the luster of jade' etc., equating the luster of jade to that of a man's character and morality. From the ruling class to ordinary people, all started to wear jade as a symbol of their moral rectitude. The use of iron tools coupled with craftsmen's expanding repertoire of techniques advanced the art of jade carving, and many other types started to appear alongside ritual objects, such as utility items, adornments as well as display pieces, showing renewed, unique and refined artistry in both form and decoration.

群龍爭勝

熊宜敬

春秋戰國時期玉器的造型與紋飾豐富多樣，其中以龍鳳題材最為常見，尤其是龍形、龍紋最具特色。如安徽長豐縣楊公鄉出土戰國晚期的「玉雙龍首璜」、「玉鏤空龍形佩」、「玉鏤空龍鳳形佩」以及「玉龍形角嵩」；曾侯乙墓出土的一件「玉雙龍首璜」、「玉四節佩」及河南光山縣寶相寺黃君孟墓出土的一對春秋早期的「玉衝牙」、中山國國王墓中出土的一件「玉透雕三龍環形飾」，皆屬造型獨特，紋飾精美的珍品。

「龍」，在中國未有信史以前就已經是人們崇祀的象徵，距今五千至八千年前的紅山文化玉器中就出現了「C」形龍的形象，在中國的古文獻中也形容中國人的祖先伏羲和女媧是「人首龍身」，於是，我們成了「龍的傳人」。殷墟甲骨出土之後，中國文明開始有了「龍」的文字記載，「龍」的文化也因此代代相傳；古代中國以農立國，「水利」是農業的命脈，在人們的意識中，「龍」主司興雲佈雨，於是「龍」就成了中國歷史上從帝王到庶民最重要的精神依託。

「龍」非常奇特，是「十二生肖」中唯一不曾見過真身的動物，牠的形貌塑造眾說紛紜，但所留下的圖像、紋飾、造型卻又多采多姿。即使是文字，繁體字多達十六劃的「龍」字竟然是部首，是單一的獨體字；而追溯到中國最早的文字甲骨文，「龍」字以「象形」為主，1976年台北故宮的「龍在故宮」專題展覽，從1500多個已識別的甲骨文中整理出120種「龍」字，雖然寫法不同，但又存在共通性：其一是字形一律直立，狀似騰空飛翔；其二是皆為龍首帶引修長彎捲的龍身與龍尾，或「C」形，或「S」形；這種形象與中國新石器時代至漢代的高古玉器中的造型、紋飾並無二致。

周朝壬室與春秋戰國各路諸侯之主，皆以「龍」的造型、紋飾作為玉器的主要圖像，依隨著各諸侯國經濟、信仰、審美、技術…等條件的發揮與需求，創造出繽紛璀璨且各具特色的玉器文化；於是，春秋五霸、戰國七雄，不僅僅在軍事、武功上展現雄圖霸業的競爭，玉器上龍形、龍紋的夭矯奇異與精雕細琢，也建構中國玉器發展史上一頁燦爛的篇章。

CONTESTING DRAGONS

Hsiung Yi-Ching

The dragon has been the object of worship in China even before written records began. The Hongshan Culture, between 5000 to 8000 years ago, had already created the image of 'C'-shaped dragons. In ancient texts, the primogenitors of Chinese people, Fuxi and Nüwa, supposedly had human heads on dragons' bodies. Chinese people were also known as 'dragon's offsprings'. The oracle bones excavated from the Shang ruins show the first written records of dragons, and the start of a 'dragon culture'. Agriculture was China's foundation economy, and irrigation its life source. The dragon was associated with clouds and rain, and therefore a much depended symbol for both the ruling class and the ordinary people.

The dragon had many unique characteristics. It is the only animal of the twelve zodiac that does not exist. The descriptions of its appearance are many and varied, and its imagery and representations even more so. The written character of dragon, 龍, has sixteen strokes but stands as a radical as well as a complete character. The earliest

written forms of 龍 are primarily pictographs. In the 1976 exhibition *Dragon in the Palace Museum*, 120 characters denoting 龍 were picked out from 1500 oracle bone scripts. Although each is different, they share some characteristics: firstly, they are all written upright, as if soaring towards the sky; secondly, they are all depicted with the head leading a slender curved body, either in 'C' or 'S' shapes. These depictions are no different to representations of dragon in jades from the Neolithic to Han periods.

The Zhou Court and feudal lords of the Spring and Autumn and Warring States period all used the dragon as the primary motif on jades. Depending on the states' economical, religious, aesthetic and technical circumstances, each developed a unique jade culture that together formed a dazzling and multifarious whole. The Five Hegemons and Seven Powers not only competed in military terms, fanciful and refined representations of dragons also became a point of competition that resulted in one of the most spectacular chapters in the history of Chinese jade.



2701

2701
A CELADON JADE
DRAGON-FORM PENDANT
LATE SPRING AND AUTUMN
PERIOD, CIRCA 570-476 BC

The pendant is carved as a coiled dragon narrowing from head to tail with serrated ridges on the front half of the body. Both sides are incised with various types of scrolls depicting further dragons, with a tiny hole pierced at the head.

3 $\frac{3}{8}$ (8.5 cm.) long, box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1990

春秋晚期 龍形玉珮

來源

養德堂舊藏，1990年購於台北



2702

2702
A GROUP OF THREE
JADE DRAGON-FORM
PENDANTS
LATE SPRING AND AUTUMN
PERIOD, CIRCA 570-476 BC

The group comprises three sinuous jade dragon-form pendants with comma spirals and c-scrolls carved in low relief on both sides, and tiny holes at centres for suspension, the pendant shown in the centre of the illustration has an additional hole at the head.

Longest: 3 $\frac{3}{4}$ in. (9.5 cm.) long, boxes (3)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1988

春秋晚期 龍形玉珮三件

來源

養德堂舊藏，1988年購於台北

2703

TWO JADE DRAGON-
FORM PENDANTS

LATE SPRING AND AUTUMN
PERIOD, CIRCA 570-476 BC

The group comprises two sinuous jade dragon-
form pendants with curled tails, both carved with
comma spirals and c-scrolls on both sides with
pierced holes at centres for suspension, one of
greyish mottled tone, the other of celadon tone.

Longer: 3 $\frac{5}{8}$ in. (9.9 cm.) long, boxes (2)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

(left) Lantien Shanfang Collection, acquired in
Taipei in 1991

(right) The Yangdetang Collection, acquired in
Taipei in 1990

春秋晚期 龍形玉珮二件

來源

(左) 藍田山房舊藏，1991年購於台北

(右) 養德堂舊藏，1990年購於台北



2703

2704

TWO JADE DRAGON-
FORM PENDANTS

LATE SPRING AND AUTUMN
PERIOD, CIRCA 570-476 BC

Each pendant is carved as a slender, sinuous
single-horned dragon, with a mixture of comma
spirals and c-scrolls carved in low relief on
both sides and a pierced hole at the centre for
suspension.

Longer: 6 in. (15.3 cm.) long, box (2)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei
in 1990

春秋晚期 龍形雲縠紋玉珮二件

來源

藍田山房舊藏，1990年購於台北



2704

2705
A RETICULATED JADE DRAGON-
FORM PENDANT

MID WARRING STATES PERIOD,
CIRCA 400-300 BC

The pendant is finely carved in openwork as a sinuous dragon with a slender body and a bi-furcated tail folding above its head. Both sides are carved with c-scrolls.

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

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

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1995

For a similar reticulated jade dragon-form pendant, see an example illustrated in *Jades of Warring States Period*, Taipei, 2007, no. 112.

戰國中期 鏤雕龍形玉珮

來源

德馨書屋舊藏，1995年購於台北

同期類似造型的透雕龍紋玉珮，可參考一件著錄於《戰國玉器》，台北，2007年，圖版112號。

2706
A GROUP OF FOUR JADE
PENDANTS

LATE SPRING AND AUTUMN TO MID
WARRING STATES PERIOD,
CIRCA 570-300 BC

The group comprises a slender dragon-form pendant with a protruding snout and tail curved upwards, late Spring and Autumn period (top); two reticulated pendants each depicting a dragon and its young, mid Warring States period (middle-left), early Warring States period (middle-right); and an s-shaped pendant with a dragon-shaped head and a phoenix-shaped tail, early Warring States period (bottom).

Longest: 4 1/4 in. (10.7 cm.) long, boxes (4)

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

PROVENANCE

(top, middle-left) Dexinshuwu Collection, acquired in Taipei in 1995

(middle-right, bottom) The Yangdetang Collection, acquired in Taipei in 1989

春秋晚期/戰國中期 玉珮四件

本拍品包括春秋晚期龍形玉珮（上）、戰國中期子母龍玉珮（中左）、戰國早期龍形玉珮（中右），及戰國早期龍鳳玉珮（下）。

來源

（上、中左）德馨書屋舊藏，1995年購於台北

（中右、下）養德堂舊藏，1989年購於台北

春秋晚期龍形玉珮近似例見《中國美術全集-工藝美術編-9-玉器》，北京，1986年，圖版111號；戰國中期玉珮近似例可參考震旦藝術博物館藏一件雙龍首玉珮，見《戰國玉器》，台北，2007年，圖版103號；戰國早期龍形玉珮近似例參閱《中國玉器全集-3-春秋戰國》，河北，1993年，圖版148號。



2705



2706



2707

A PALE CELADON JADE DRAGON-FORM PENDANT

MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The pendant is carved as a sinuous single-horned dragon with backward-turned head and bi-furcated tail. Both sides are carved with comma spirals with a suspension hole to the centre.

5 $\frac{3}{16}$ in. (13.1 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1989

Compare with a larger and elaborately carved dragon-form pendant from the same period, with a similar single horn, backturning head, and a bi-furcated tail, excavated from subordinate tomb no. 1 at the King of Zhongshan tomb site in Pingshan County, Hebei Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 215 (fig. 1).

戰國中期 龍形玉珮

來源

養德堂舊藏，1989年購於台北

參閱河北省平山縣中山國一號墓陪葬墓出土一件同期較大的龍形玉珮，回首、獨角、張口、身體捲曲、花尾等特色均與此相類，見《中國玉器全集-3-春秋 戰國》，河北，1993年，圖版215號（圖一）。

2708

A CELADON JADE RETICULATED DRAGON-FORM PENDANT

MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The pendant is carved in the form of a sinuous dragon shown in profile with a backward-turned head, a s-shaped body, and a bi-furcated tail. Both sides are incised with comma spirals with a suspension hole pierced to the centre.

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

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

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1990

Compare with a very similar dragon-form pendant excavated from subordinate tomb no. 1 of the King of Zhongshan tomb site, Pingshan County, Hebei Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 215.

戰國中期 龍形玉珮

來源

養德堂舊藏，1990年購於台北

參閱河北省平山縣中山國一號墓陪葬墓出土一件同期造型相似的龍形玉珮，見《中國玉器全集-3-春秋 戰國》，河北，1993年，圖版215號。



fig. 1
圖一



2707



2708

2709

A GROUP OF FOUR 'DRAGON' JADE ORNAMENTS

WARRING STATES PERIOD (475-221 BC)

The lot comprises a black and white jade dragon-form pendant, carved with comma spirals on both sides, mid Warring States period; a celadon jade pendant carved as an arc-shaped dragon in profile with an upturned tail, Warring States period; a greenish-whit jade dragon-form pendant with an arc-shaped body, long snout and coiled tail, with an raised ridge to the middle of its body, mid Warring States period; and a jade 'double-dragon' pendant carved on either end with a single-horned dragon coiling its body backwards on the arch with one of its legs forming the terminal, carved with comma spirals and cloud scrolls on one side.

Longest: 7 $\frac{7}{8}$ in. (19 cm.) long, boxes

(4)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

1. Dexinshuwu Collection, acquired in Taipei in 1995
2. Lantien Shanfang Collection, acquired in Taipei in 1992
- 3, 4. The Yangdetang Collection, acquired in Taipei in 1990

Compare with a similar reticulated arched pendant with a back-turned dragon on one terminal and tail on the other, excavated from tomb no. 1 of the King of Zhongshan tomb site, Pingshan County, Hebei Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 239.

戰國 龍紋玉飾四件

來源

1. 德馨書屋舊藏，1995年購於台北
2. 藍田山房舊藏，1992年購於台北
- 3, 4. 養德堂舊藏，1990年購於台北

參閱河北省平山縣中山國一號墓出土一件同期相似
但為單龍造型的玉珮，見《中國玉器全集-3-春秋 戰國》，
河北，1993年，圖版239號。





2710

A JADE 'DRAGON AND PHOENIX'
PENDANT

MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The pendant is carved as a slender s-shaped dragon with its tail ending in the form of a phoenix head. Both sides are carved with comma spirals in low relief. The stone is of a pale russet tone with areas of white opaque inclusions.

2¹/₅ in. (6.8 cm.) long, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

戰國中期 龍鳳玉珮

來源

藍田山房舊藏，1992年購於台北



2711



2712

2711
A JADE DRAGON-FORM PENDANT
WARRING STATES PERIOD (475-221 BC)

In the form of a sinuous dragon with rope-twist design, the pendant is constructed in sections and connected by two metal mounts. There is a suspension hole to the top of the tail and a tiny circular dent to the back of the neck.

6½ in. (16.8 cm.) long, box

HK\$60,000-80,000

US\$7,800-11,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

Compare with a similar slender jade dragon-form pendant also incised with rope-twist design but with its tail curving upwards and bending above the body, illustrated in *Zhongguo guyu duandai yu bianwei-2-guyu dongwu yu shenyishou juan*, Beijing, 2007, p. 358, no. 785.

戰國 紐絲紋龍形玉珮

來源

藍田山房舊藏，1991年購於台北

參閱一件造型類似同刻以紐絲紋的龍形玉珮，著錄於周南泉《中國古玉斷代與辨偽-2-古玉動物與神異獸卷》，北京，2007年，圖版785號。

2712
A JADE DRAGON-FORM PENDANT
MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The pendant is carved in the form of a dragon in profile with an upward-turned head at one end of the arched s-shaped body, and a coiled tail at the other end. The body and tail are carved on both sides in low relief with comma spirals and cloud scrolls, and pierced with a suspension hole to the centre.

4¼ in. (10.4 cm.) long, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

Compare a more elaborate jade dragon-form pendant with a similar s-shaped arched body and flattened upward-turned head, excavated from subordinate tomb no.1 of the King of Zhongshan tomb site, Pingshan County, Hebei Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, nos. 215.

戰國中期 龍形玉珮

來源

藍田山房舊藏，1992年購於香港

參閱河北省平山縣中山國一號墓陪葬墓出土一件同期但造型較繁複的龍形玉珮，其三彎的身軀及仰視的龍首與此類似，見《中國玉器全集-3-春秋 戰國》，河北，1993年，圖版215號。

2713

A VERY RARE AND IMPORTANT CARVED JADE
DRAGON-FORM PENDANT

LATE WARRING STATES PERIOD, CIRCA 300-221 BC

The pendant is carved as a single-horned dragon in profile with an arched s-shaped body and a coiled bi-furcated tail. Both sides are finely incised with *nyi* motifs and a various scrolling patterns with some filled with criss-cross design, between raised edges. The semi-translucent stone has a mottled pale greyish and russet tone with a high polish.

3 $\frac{5}{8}$ in. (9.1 cm.) long, box

HK\$2,800,000-4,000,000

US\$370,000-520,000

PROVENANCE

Jinhutang Collection, acquired in Taipei in 1998

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, no. 177

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 177

戰國晚期 龍形玉珮

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177號

出版

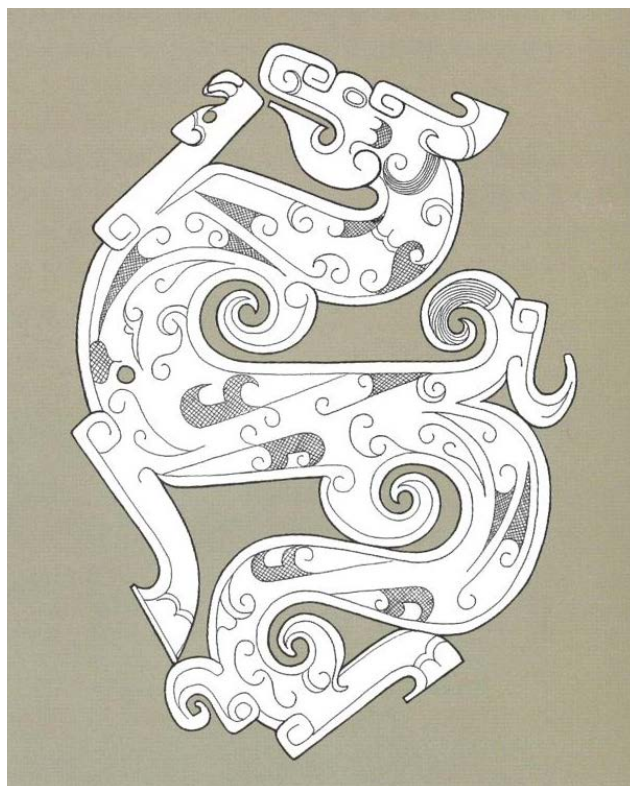
鄧淑蘋，《群玉別藏續集》，台北，1999年，圖版177號



2713 Continued

The present pendant is a rare example of the finest jade carvings from this period. The double-s-shaped body of the dragon shows an unusually strong modulation and a high degree of curvature, imbuing the mythical animal with a sense of movement and vivacity. The finely incised pattern on the body of the dragon comprising *ruyi*-scrolls, comma spirals, triangles, and other shapes filled with criss-cross design, further distinguishing the present pendant from other contemporary examples.

龍體作雙S相連形，粗細變化明顯，扭轉彎度相當大，藝術性極高。龍腹上鑲一圓孔，用以繫掛。龍體上以細陰線雕刻如意首雲紋、圓弧紋、斜三角紋，並局部加飾網格紋，腮邊與背上凸出的捲勾處，雕毛束紋，雕工極為精細。紋飾風格較接近於洛陽金村玉器。



line drawing of the present lot
本拍品之線描圖



2714

A JADE DRAGON-FORM PENDANT
EARLY WARRING STATES PERIOD,
CIRCA 476-400 BC

The semi-circular pendant is carved in the shape of a dragon shown in profile, with a hole pierced to the centre for suspension. Both sides are carved with comma spirals, c-scrolls and cloud scrolls in low relief. The pendant is covered under white alteration.

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

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

For a similar dragon-form pendant from the same period, see an example excavated from tomb no. 53 at the Fenshuiling village tomb site, Changzhi City, Shanxi Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 153; and another similar pendant with a backturned head excavated from the same site, illustrated *ibid.*, no. 154.

戰國早期 龍形玉珮

來源

藍田山房舊藏，1992年購於香港

近似例可參考山西省長治市水分嶺53號墓出土兩件，一件俯首與此相類，一件回首向後，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版153及154號。

2715

TWO JADE DRAGON-FORM
PENDANTS
EARLY WARRING STATES PERIOD,
CIRCA 476-400 BC

Each pendant is of semi-circular shape carved in the shape of a coiled dragon with an upturned tail.

Larger: 5 in. (12.6 cm.) long, box (2)

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

For another dragon-form pendant of this shape, see an example excavated from tomb no. 3 of yi-group at the Ancient Capital Site of the Lu Kingdom, Qufu City, Shandong Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 148.

戰國早期 龍形玉珮兩件

來源

藍田山房舊藏，1991年購於台北

近似例可參考山東省曲阜市魯國故城乙組三號墓出土一例，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版148號。



2714



2715



2716

A JADE 'DRAGON AND PHOENIX' PENDANT

LATE WARRING STATES PERIOD,
CIRCA 300-221 BC

The arched pendant is carved as a sinuous dragon with backward-turned head and tail transforming into a phoenix, with comma spirals carved in relief on both sides and a suspension hole pierced close to the centre.

6 $\frac{3}{8}$ in. (16.3 cm.) long, box

HK\$160,000-200,000 **US\$21,000-26,000**

PROVENANCE

Jinhuatang Collection, acquired in Taipei in 1998

For a more elaborate pendant but similarly carved pendant with dragon and phoenix, see an example excavated from tomb no. 8 of the Yanggong tomb site at Changfeng County, Anhui Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 293.

戰國晚期 龍鳳玉珮

來源

金華堂舊藏，1998年購於台北

本珮主體為一回首曲身的龍，尾部化為一鳳鳥，造型奇巧。近似例可參考安徽省長豐縣楊公八號墓出土一件，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版293號。

2717

A JADE RETICULATED 'DRAGON AND PHOENIX' PENDANT

MID-LATE WARRING STATES PERIOD,
CIRCA 400-221 BC

The arched pendant is carved in openwork as a sinuous dragon with backward-turned head and coiled tail transforming into a phoenix adjacent to a smaller phoenix.

6 $\frac{1}{8}$ in. (15.4 cm.) long, box

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

Compare two other jade reticulated 'dragon and phoenix' pendants, one in the Aurora Art Museum Collection, illustrated in *Jades of Warring States Period*, Taipei, 2007, no. 89, which is also carved with two phoenix at the tail; and another with a single phoenix at the tail, excavated from tomb no. 8 of the Yanggong tomb site at Changfeng County, Anhui Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 293 (fig. 1).

戰國中晚期 玉透雕龍鳳紋珮

來源

藍田山房舊藏，1991年購於香港

此珮造型特殊，龍呈S形，龍首回顧，龍身扭動，龍尾轉化為一隻鳳鳥，左側另有一隻彎曲的鳳鳥。造型近似的玉透雕龍鳳紋珮可參考震旦藝術博物館所藏一例，其亦為一龍雙鳳的組合，見《戰國玉器》，台北，2007年，圖版89號；及安徽省長豐縣楊公八號墓出土一件，其尾部為單鳳，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版293號（圖一）。

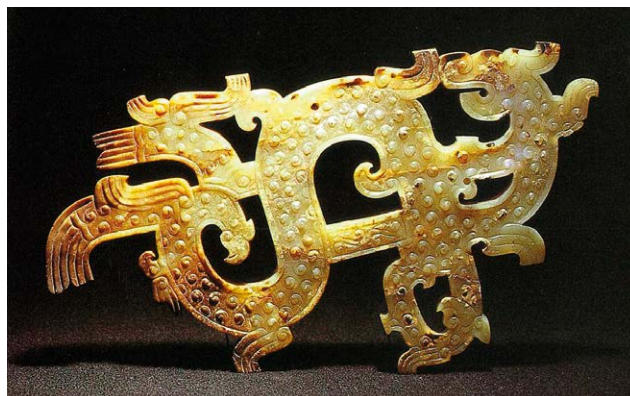


fig. 1
圖一



2716



2717

2718

A YELLOWISH-CELADON JADE
RETICULATED 'DOUBLE-DRAGON'
PENDANT

MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The pendant is finely carved in openwork as a pair of addorsed s-shaped dragons joined at their backs below a *ruyi* motif. Each dragon is carved with a single bi-furcated horn and a curved snout. 4¾ in. (12.2 cm.) long, box

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1990

LITERATURE

Oriental Art, May 1995

Compare a smaller curved pendant carved as a double-headed dragon with an arched body, excavated from tomb no.1 at the Changtai Guan tomb site, Xinyang County, Henan Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 251 (fig. 1).

戰國中期 玉透雕雙龍珮

來源

藍田山房舊藏，1990年購於台北

出版

《Orientations》，1995年5月

比較河南省信陽縣長臺關一號墓出土一件較小的扇面形透雕玉雙龍紋珮，其為雙龍連體造型，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版251號（圖一）。



fig. 1
圖一

2719

A JADE 'DRAGON AND PHOENIX'
PENDANT

MID-LATE WARRING STATES PERIOD,
CIRCA 400-221 BC

The s-shaped pendant is carved as a slender undulating dragon, the head on one end with a long snout and split mouth, the tail transforming into a phoenix facing a small bird perched on the back of the dragon.

5¾ in. (14.9 cm.) long, box

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

PROVENANCE

Jinhutang Collection, acquired in Taipei in 1996

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, no. 176

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 177

戰國中晚期 龍鳳鳥紋玉珮

來源

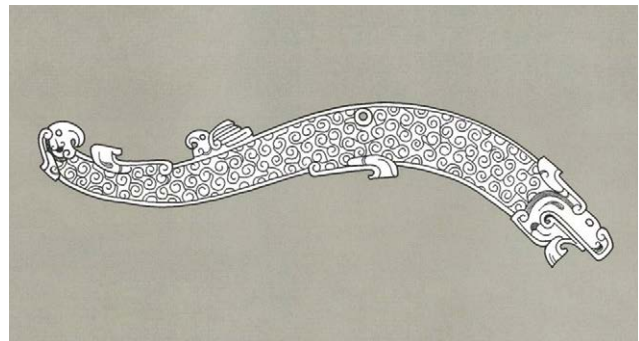
金華堂舊藏，1996年購於台北

展覽

國立故宮博物院，《群玉別藏續集》，台北，1999年，圖錄圖版176號

出版

鄧淑蘋，《群玉別藏續集》，台北，1999年，圖版176號



line drawing of lot 2719
拍品 2719 號之線描圖



2718



2719

2720

A RARE JADE RETICULATED
'DRAGON AND MONKEY'
PENDANT

MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The pendant is carved as a sinuous single-horned dragon with an arched body and a monkey clambering on its coiled tail. The mid-section of the body is carved with a rope-twist band flanked by *nuyi* cloud motifs. The semi-translucent stone is of a pale greenish-white tone.

3 $\frac{7}{8}$ in. (9.9 cm.) long, box

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

US\$110,000-160,000

PROVENANCE

Jinhuatang Collection, acquired in Taipei in 1998

It is rare to find the depiction of monkeys on jade carvings from this period. compare a Western Han jade 'chilong and monkey' scabbard from the Yangdetang Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2773 (fig. 1).

戰國中期 龍形雲猴玉珮

來源

金華堂舊藏，1998年購於台北

本珮罕見地結合了龍與靈猴於一體，造型生動有趣。相同題材的玉雕可參考養德堂舊藏一件西漢鏤空螭龍靈猴紋劍珌，2017年11月29日於香港佳士得拍賣，拍品 2773 號（圖一）。



detail
細部



fig. 1
圖一



2721

A FINELY CARVED JADE
RETICULATED 'DOUBLE-DRAGON'
PENDANT

MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The pendant is carved in vertical symmetry with a dragon's head turned backwards on both ends, their bodies intertwined to form the arch at the centre above an openwork scrollwork motif.
3 1/8 in. (7.9 cm.) long, box

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

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1995

Compare a similar reticulated 'double-dragon' pendant excavated from tomb no. 1 at Changtai Guan tomb site, Xinyang County, Henan Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 253 (fig. 1).

戰國中期 玉透雕雙龍珮

來源

德馨書屋舊藏，1995年購於台北

同期近似的透雕雙龍珮可參考河南省信陽縣長臺關一號墓出土一件，載於《中國玉器全集-3-春秋戰國》，河北，1993年，圖版253（圖一）。



fig. 1
圖一

2722

A GREENISH-WHITE JADE
RETICULATED 'FOUR-DRAGON'
PENDANT

MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The pendant is carved in openwork as four conjoined coiled dragons with bi-furcated tails, their bodies finely incised with comma spirals alternating with criss-cross patterns. The jade is of an even greenish-white tone with areas covered under white alteration.
2 1/16 in. in. (6.9 cm.) long, box

2 1/16 in. in. (6.9 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1995

Compare two rectangular plaques also carved with four dragons in a symmetrical layout but in different compositions, one in openwork and dated to the mid Warring States period, excavated from tomb no. 3 at the Zhongshan Kingdom tomb site, Pingshan County, Hebei Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 221; the other in low relief and dated to the late Warring States period, excavated from tomb no. 6 at the Zhongshan Kingdom tomb site, Pingshan County, Hebei Province, illustrated *ibid.*, no. 231 (fig. 1).

戰國中期 透雕四龍紋玉珮

來源

德馨書屋舊藏，1995年購於台北

參考另外兩件長方形四龍紋板，一件於河北省七汲村中山國三號墓出土，斷代為戰國中期，玉板上雕十字隔欄，四條龍各分佈於隔欄內，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版221號；另一於七汲村中山國六號墓出土，斷代戰國晚期，四龍兩兩一組，以淺浮雕方式呈現，見上揭書，圖版231號（圖一）。



fig. 1
圖一



2721



2722

2723

A VERY RARE AND FINELY
CARVED GREYISH-WHITE JADE
RETICULATED 'DRAGON AND
PHOENIX' PENDANT

LATE WARRING STATES TO EARLY
WESTERN HAN DYNASTY, CIRCA 300-141 BC

The pendant is intricately carved and pierced in symmetry as two single-horned coiled dragons with backward-turned heads and tails transforming into phoenix, joined at their backs with incised double-line scroll motifs on their bodies. The semi-translucent stone is of an even pale greyish-white tone.

3 $\frac{7}{8}$ in. (10 cm.) long, box

HK\$3,800,000-5,000,000

US\$500,000-650,000

PROVENANCE

Jinhuatang Collection, acquired in Taipei in 1996

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, no. 209

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 209

戰國晚期 / 西漢早期 玉透雕龍鳳紋珮

來源

金華堂舊藏，1996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209號

出版

鄧淑蘋，《群玉別藏續集》，台北，1999年，圖版209號





line drawing of the present lot
本拍品之線描圖

2723 Continued

Very few other jade ornaments from this period are as intricately carved as the present pendant, which is further distinguished by its white and even tone, with very little alteration. The dragons depicted on the present pendant have arched eyebrows, leaf-like horns, split-mouths, and arc-shaped jaws, which are similar in style to that found on jade ornaments excavated at the Changfeng, Lingzi and King of Nanyue tomb sites. The present pendant is pierced with a tiny hole on the left and right side for suspension, instead of a hole in the centre, suggesting that it would have been worn as the uppermost ornament in a string of group jade ornaments. compare with a slightly more altered 'dragon' jade ring of the same period from the Yangdetang Collection, sold at Christie's Hong Kong, 28 November 2018, lot 2756.

此玉珮精緻華美，採對稱佈局，左右各琢飾一合體龍鳳。龍作翹鼻，有眉尖，葉形角，張口，彎勾形頰，造型與於長豐、臨淄、南越王墓等地出土的戰國晚期至西漢早期玉器上的龍紋相似。龍體上捲，琢飾圓弧紋、網格紋、扭絲紋等。龍尾轉化為彎勾形鳳首，鳳眼旁鑽有小孔，好以懸繫其他玉飾。由穿孔的佈局可知，此為成組玉珮最上一件，亦稱為「衍形珮」。

此珮玉質白皙，瑩透少沁，構圖新穎，極富巧思。上端花蕾式的設計，迴轉圓柔的鳳喙、龍爪、鳳爪、勾雲，與自臨淄商王村出土的齊國玉器較為相似。雕工如此精緻的同期玉飾於市場上極其罕見，試比雕刻風格近似的一件龍螭紋環，為養德堂舊藏，2018年11月28日於香港佳士得拍賣，拍品 2756 號。



2724

A LARGE JADE 'DRAGONS AND CLOUDS' DISC, *BI*

LATE SPRING AUTUMN-EARLY WARRING STATES PERIOD, CIRCA 570-400 BC

Both sides of the disc are carved in low relief with various types of scrolls and cloud motifs incorporating seven abstract dragons. The surfaces have been covered under white alteration.

7¹/₁₆ in. (19.1 cm.) diam., box

HK\$300,000-500,000 *US\$39,000-65,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

春秋晚期 / 戰國早期 玉雲龍紋璧

來源

藍田山房舊藏，1993年購於香港



rubbing of the present lot
本拍品之拓片





fig. 1
圖一

2724 Continued

It is rare to find a *bi* disc of this size carved with a pattern of abstract dragons. A smaller *bi* disc (12.5 cm.) carved with a similar pattern is illustrated in *Jades of Spring and Autumn Period*, Taipei, 2010, no. 28 (fig. 1); and another (15 cm.) with less distinctive features of dragons, was excavated from the Tomb of Marquis Yi of Zeng, Suizhou, Hubei Province, and illustrated in *Zhongguo kaogu wenwu zhi mei*, vol. 5, Beijing, p. 144 (upper left).

此璧玉質已全部白化，呈白褐色，中孔較小，內外有邊框，通體紋飾由淺浮雕七組龍紋和雲紋交錯組成，每組龍紋由回頭龍首、尾部、前爪、後足構成。整體設計看似繁複，卻井然有序。此璧紋飾恰由七組龍紋組成，是否和稍晚戰國中期形成七雄爭勝的局面有所關聯或只是時空的巧合，值得玩味。琢飾類似抽象龍紋的玉璧另可參考兩件，尺寸皆較小，一件（12.5公分）載於《春秋玉器》，台北，2010年，圖版28號（圖一）；另一件龍紋五官肢體更抽象的玉璧（15公分）於湖北省隨州市曾侯乙墓出土，著錄於《中國考古文物之美5：戰國地下樂宮》，北京，頁144（左上圖）。



2725

A JADE DISC, *BI*
MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The disc is carved on both sides with raised bosses in the form of comma spirals enclosing the central aperture within raised borders. The stone of celadon tone is covered almost entirely under opaque white alteration.

4¹⁵/₁₆ in. (12.5 cm.) diam., box

HK\$250,000-400,000 *US\$33,000-52,000*

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1990

Compare a similar jade disc excavated from the tomb of King of Zhongshan, Pinghsan County, Hebei Province, illustrated in *Cuo mu - Zhanguo Zhongshan guo guowang zhi mu*, Beijing, 1996, col. pl. 40, fig. 2.

戰國中期 穀紋玉璧

來源

德馨書屋舊藏，1990年購於香港

參閱河北省平山縣中山國國王之墓出土之近似例，見《髣墓－戰國中山國國王之墓》，北京，1996年，彩版40號，圖2。

2726

A WHITE AND RUSSET JADE RING,
HUAN
MID-WARRING STATES PERIOD,
CIRCA 400-300 BC

The ring is carved on both sides with raised bosses in the form of comma spirals between raised borders. The stone is of a creamy-white tone with areas of russet inclusions.

5¹/₂ in. (14 cm.) diam., box

HK\$250,000-400,000 *US\$33,000-52,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

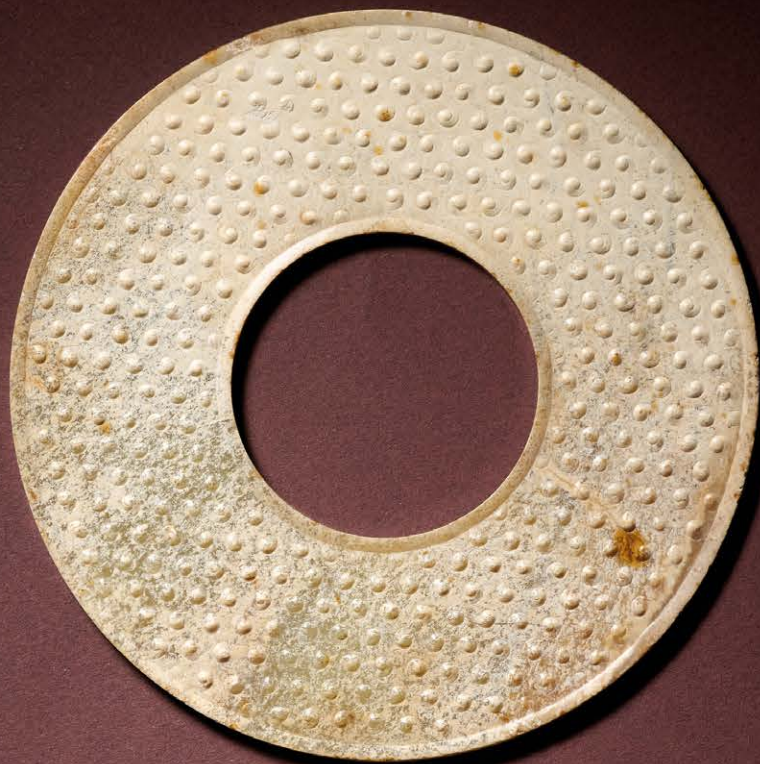
Compare a similar jade ring excavated from the tomb of King of Zhongshan, Pinghsan County, Hebei Province, illustrated in *Cuo mu - Zhanguo Zhongshan guo guowang zhi mu*, Beijing, 1996, col. pl. 40, fig. 1.

戰國中期 穀紋玉環

來源

藍田山房舊藏，1991年購於台北

參閱河北省平山縣中山國國王之墓出土之近似例，見《髣墓－戰國中山國國王之墓》，北京，1996年，彩版40號，圖1。



2725



2726



2727

2727

A PALE CELADON JADE 'DRAGONS AND CLOUDS' RING, HUAN
EARLY WARRING STATES PERIOD,
CIRCA 476-400 BC

The ring is carved on both sides with various motifs including raised comma spirals, c-scrolls, and cloud scrolls, arranged to represent abstract dragons amid clouds.

4 $\frac{7}{8}$ in. (12.3 cm.) diam., box

HK\$160,000-200,000 **US\$21,000-26,000**

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

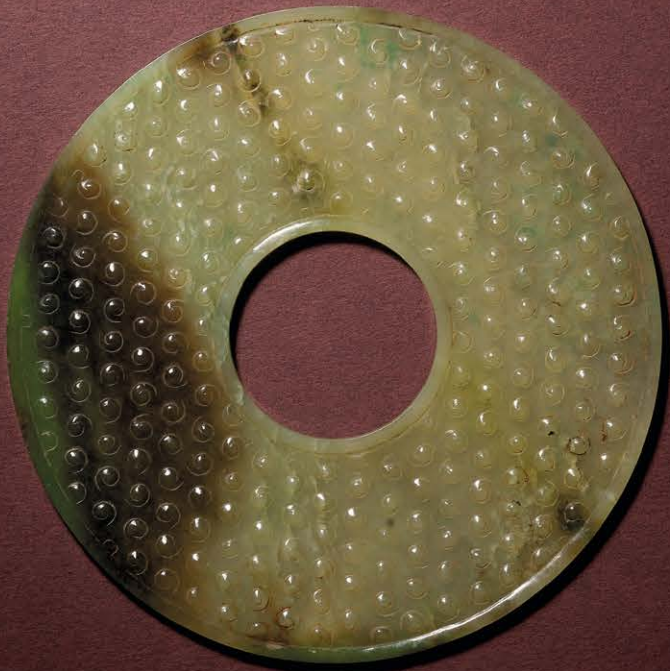
Compare with a very similar jade ring excavated from the Tomb of Marqui Yi of Zeng, Suizhou, Hubei Province, and illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 162.

戰國早期 青白玉雲龍紋玉環

來源

藍田山房舊藏，1992年購於香港

比較湖北省隨州市曾侯乙墓出土一件紋飾甚為類似的玉璧，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版162號。



2728

2728

A PALE CELADON AND RUSSET JADE DISC, BI
MID WARRING STATES PERIOD,
CIRCA 400-300 BC

The disc is carved on one side with raised bosses in the form of comma spirals enclosing the central aperture within narrow raised borders. The reverse plain. The stone is of a pale celadon tone with areas of russet and green inclusions.

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

HK\$160,000-200,000 **US\$21,000-26,000**

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

Compare a similar jade disc excavated from the tomb of King of Zhongshan, Pinghsan County, Hebei Province, illustrated in *Cuo mu - Zhanguo Zhongshan guo guowang zhi mu*, Beijing, 1996, col. pl. 40, fig. 1. A few areas on the rim of the present disc have altered to an emerald colour from being in contact with bronzes, suggesting that it was mounted on other vessels or hung on the walls as decoration.

戰國中期 鑲嵌用穀紋玉璧

來源

藍田山房舊藏，1991年購於台北

參閱河北省平山縣中山國國王之墓出土之近似例，見《薈墓-戰國中山國國王之墓》，北京，1996年，彩版40號，圖1。本玉璧邊緣局部有銅沁，顯示其曾作為鑲嵌用。

2729

A PALE YELLOWISH-CELADON
JADE 'DRAGON' SPLIT-DISC, *JUE*
LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

Both sides of the disc are carved with different types of scrolls in double-line grooves, interspersed with finely incised comma spirals, ovals and shaped cartouches filled with parallel lines depicting four abstract dragons. The stone is of a pale yellowish-green tone with small areas of russet and white opaque inclusions.

3⁵/₁₆ in. (8.4 cm.) diam., box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

春秋晚期 玉龍紋玦

來源

藍田山房舊藏，1991年購於香港

此玦可能由齊家玉料在春秋早期改件，工藝刀法與兩件於江蘇省吳縣嚴山出土的兩件玉飾類似，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版94、95號。



2729

2730

TWO PAIRS OF JADE
ORNAMENTS

EARLY SPRING AND AUTUMN PERIOD,
CIRCA 770-670 BC

The lot comprises a pair of pale celadon flattened jade split-disc ornaments, *jue*, each incised on one side with a double-headed dragon; and a pair of small pale celadon jade ornaments each carved in the form of a single-horned coiled dragon pierced with three suspension holes.

Slit-disc ornaments: each 1½ in. (3.8 cm.) diam., boxes (4)

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1990

春秋早期 龍紋玉玦、玉飾共兩對

來源

養德堂舊藏，1990年購於台北

參考山西省聞喜縣上郭墓地 55 號墓出土一件紋飾近似的玉玦，載於《中國出土玉器全集-3-山西》，北京，2005年，圖版 161 號。



2730





2731



2732

2731

A CELADON JADE CHU-STYLE DISC, *BI*

EARLY TO MID-WARRING STATES PERIOD, CIRCA 476-300 BC

The disc is carved on both sides with raised bosses in the form of comma spirals enclosing the central aperture between raised borders. The stone is of sea-green tone with much of the areas covered under alteration.

6 7/16 in. (16.6 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

During the Eastern Zhou period, Zhou rulers gradually lost their control of power, and the Chu State in the Yangzi River region grew rapidly. The 'animal-spirits worship' of ancient Eastern China and the deep-rooted 'bi-disc worship' enjoyed a renaissance. Hubei, Hunan and Anhui were the centre of the Chu culture. At some unknown location a jade mine of grass-green coloured nephrite was uncovered, and the Chu people used it to make sizeable grain-patterned *bi* discs, such as the present lot, and grain-patterned *huang* pendants, such as lot 2732 in this sale. compare a larger disc (21.7 cm.) similarly carved with a large central aperture from the Yangdetang Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2777.

戰國早中期 青玉楚式穀紋璧

來源

藍田山房舊藏，1993年購於香港

東周時，周天子的勢力漸衰，長江流域楚國迅速茁壯，遠古華東「物精崇拜」及深厚的「崇璧文化」再度復興。湖北、湖南、安徽是楚文化的核心地帶，不詳何處被發現草綠色的閃玉玉礦，楚人用之製作體量甚大的穀紋璧，如此件玉璧，及玉穀紋璜（見本場拍賣拍品 2732 號）。比較養德堂舊藏形制風格類似但較大的一件楚式穀紋璧（21.7 公分），2017 年 11 月 29 日於香港佳士得拍賣，拍品 2777 號。



2732

A LARGE CELADON JADE CHU-STYLE PENDANT, *HUANG*

EARLY TO MID-WARRING STATES PERIOD, CIRCA 476-300 BC

The arc-shaped pendant with serrated edges is carved on both sides with raised bosses in the form of comma spirals, framed within raised borders. The jade is of a dark celadon tone covered under russet alteration.

12 1/2 in. (31.8 cm.) long, box

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

Compare a similar, but slightly smaller (26.4 cm.) *huang* from the Yangdetang Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2776.

戰國早中期 青玉楚式穀紋大璜

來源

藍田山房舊藏，1993年購於香港

比較養德堂舊藏風格近似但略小的一件楚式穀紋璜（21.7 公分），2017 年 11 月 29 日於香港佳士得拍賣，拍品 2776 號。



2733

2733

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

LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

The arc-shaped pendant is carved with a dragon's head either end with their bodies intertwined, decorated with c-scrolls and comma spirals in low relief on both sides, and pierced with three suspension holes.

4¹/₁₆ in. (10.3 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1990

春秋晚期 雙龍首玉璜

來源

藍田山房舊藏，1990年購於台北

參閱河南省固始縣侯古堆一號墓出土一件風格類似的雙龍玉璜，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版127號。



2734

2734

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

LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

The arc-shaped pendant with serrated edges is carved with gooved details on both sides with various scrolls depicting four abstract dragons in a vertical symmetry, pierced with a suspension hole on either end of the pendant.

4⁷/₈ in. (12.4 cm.) long, box

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

春秋晚期 龍紋玉璜

來源

藍田山房舊藏，1991年購於香港

此璜可能由齊家玉料在春秋早期改件，工藝刀法與兩件於江蘇省吳縣嚴山出土的兩件玉飾類似，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版94、95號。

2735

TWO JADE 'DOUBLE-
DRAGON' PENDANTS
LATE SPRING AND AUTUMN
PERIOD, CIRCA 570-476 BC

The lot comprises a jade arc-shaped 'dragon' pendant, *huang*, with serrated edges and carved with comma spirals on both sides depicting two dragons with a conjoined body and their heads on either end; and a semi-circle 'dragon' pendant, *heng*, with serrated edges and carved with c-scrolls and comma spirals on both sides depicting abstract dragons.

Huang: 4 1/8 in. (10.3 cm.) long, box

Heng: 4 7/8 in. (12.5 cm.) long, box

(2)

HK\$160,000-250,000

US\$21,000-32,000

PROVENANCE

Huang: The Yangdetang Collection, acquired in Taipei in 1989

Heng: The Yangdetang Collection, acquired before 1999 from E Yuan Tang Chinese Art, Taipei

For a similar 'double-dragon' *huang*, see an example excavated from tomb no. 1 at Hougudui tomb site, Gushi County, Henan Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 127. For a similar *heng*, see an example illustrated in *Jades of Warring States Period*, Taipei, 2007, no. 50.

春秋晚期 雙龍首玉璜及龍紋玉珩各一

來源

璜：養德堂舊藏，1989年購於台北

珩：養德堂舊藏，1999年前購於台北一言堂

比較河南省固始縣侯古堆一號墓出土一件風格類似的雙龍玉璜，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版127號。另參閱一件近似的龍紋玉珩，載於《戰國玉器》，台北，2007年，圖版50號。



2736

A JADE 'DOUBLE-DRAGON' PENDANT, HUANG

MID-WARRING STATES PERIOD, CIRCA 400-300 BC

The arc-shaped pendant is carved with a dragon's head with a split mouth on both ends with a conjoined body, carved with comma spirals on both side and pierced with a suspension hole to the centre and to one lower snout of the dragon. The semi-translucent stone is of pale greyish tone with black speckling. 4³/₈ in. (11.2 cm.) long, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1988

Compare three 'double-dragon' pendants of this shape excavated at the Guwei Village tomb site, Hui County, Henan Province, one plain, the other two nearly identical to each other and very similar to the present pendant but with a more angular jaw, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, nos. 195, 196, 197, respectively.

戰國中期 雙龍首玉璜

來源

養德堂舊藏，1988年購於台北

比較河南省輝縣固圍村出土三件造型類似的雙龍玉璜，一光素無紋飾，其他二件近乎相同，應為一組玉珮中的兩件飾物，亦與此十分相近，惟鼻吻、下顎等處處理較為尖銳，見《中國玉器全集-3-春秋戰國》，河北，1993年，圖版195、196、197號。

2737

A JADE 'DOUBLE-DRAGON' PENDANT, HUANG

MID-WARRING STATES PERIOD, CIRCA 400-300 BC

The arc-shaped pendant is carved with a dragon's head with a split mouth on either end with their bodies intertwined, carved with comma spirals on both sides and pierced with a suspension hole to the centre. The stone is of mottled greenish-white tone.

4³/₄ in. (12 cm.) long, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1988

The present pendant is very similar to the preceding lot in this sale, lot 2736 but more slender in proportion. See lot 2736 for discussion on other similar pendants.

戰國中期 雙龍首玉璜

來源

養德堂舊藏，1988年購於台北

此璜與本場拍賣拍品 2736 號近似，惟身形較細長。見拍品 2736 號關於其他近似例之討論。

2738

A PALE JADE 'DOUBLE-DRAGON' PENDANT, HENG

MID-WARRING STATES PERIOD, CIRCA 400-300 BC

The slender arc-shaped pendant is carved with a dragon's head on either end with a long snout and a split mouth, and their bodies conjoined. Both sides are carved with comma spirals, with a tiny suspension hole to the centre.

4¹⁵/₁₆ in. (12.6 cm.) long, box

HK\$160,000-250,000

US\$21,000-32,000

PROVENANCE

The Yangdetang Collection, acquired before 1999 from E Yuan Tang Chinese Art, Taipei

Dragons found on pendants of the Mid-Warring States period are characterised by their long upturned snouts, split mouths and triangular horns extending backwards. It is interesting to note that the dragons on the present pendant have an unusually long snout. Compare a very similar 'double-dragon' pendant in the Yangdetang Collection, illustrated in *Jades of Warring States Period*, Taipei, 2007, no. 68.

戰國中期 雙龍首玉珩

來源

養德堂舊藏，1999年前購於台北一言堂

以線具拉切出張口翹鼻及後掠地三角形龍角的雙龍紋造型於戰國中期極為盛行。此器上翹的龍鼻尤為誇張。比較養德堂藏一件極為類似的雙龍玉珩，見《戰國玉器》，台北，2007年，圖版68號。



2736



2737



2738

2739

A RETICULATED JADE 'DOUBLE DRAGON AND PHOENIX' PENDANT, *HUANG*

LATE WARRING STATES PERIOD, CIRCA 300-221 BC

The arc-shaped pendant is carved with a dragon's head on both ends with an upcurved snout, almond-shaped eye and a s-shaped horn with their bodies intertwined at the centre between an openwork flange with two addorsed phoenix above and a scroll border below. The stone is of a pale greyish celadon tone with areas of alteration concentrated on one end. 6 $\frac{3}{8}$ in. (16.2 cm.) long, box

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

US\$110,000-160,000

PROVENANCE

Jinhuatang Collection, acquired in Taipei in 1996

戰國晚期 玉雙龍鳳出廓璜

來源

金華堂舊藏，1996年購於台北







another view
另一面

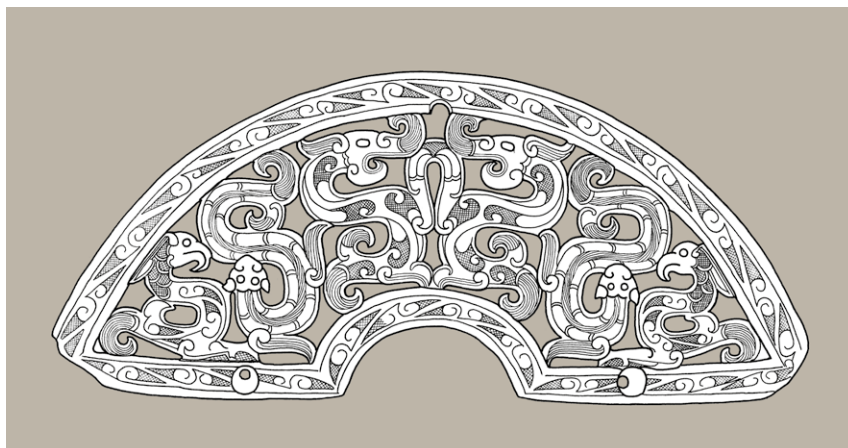
2739 Continued

Compare a similar 'double-dragon' pendant carved with openwork clouds on the upper flange and *chilong* on the lower flange, excavated from tomb no. 1 at the Shangwang Village, Zibo City, Shandong Province, illustrated in *Zhongguo chutu yuqi quanji-4-Shandong*, Beijing, 2005, no. 192 (fig. 1).

此佩作雙龍首形，口部透雕，尖唇，杏仁目，獨角。中部上緣透雕相背雙鳳紋，下緣透雕雲紋，雕工十分細緻。參考一件山東省淄博市臨淄區商王村 1 號墓出土的造型類似的玉雙龍鳳出廓璜，其身軀較粗，上下緣出廓處分透雕雲紋及螭紋，見《中國出土玉器全集 -4- 山東》，北京，2005 年，圖版 192 號（圖一）。



fig. 1
圖一



line drawing of the present lot
本拍品之線描圖

2740
AN IMPORTANT JADE OPENWORK
'DRAGON AND PHOENIX'
PENDANT, *HUANG*

MID TO LATE WARRING STATES PERIOD,
CIRCA 400-220 BC

The pendant is well-carved and pierced as a pair of dragons, serpent-like juvenile dragons, *dihui*, and phoenixes, all within a fine border decorated with scrolls and fine grid-pattern. There are two drilled holes along the bottom side of the arc. 4 $\frac{5}{8}$ in. (11.8 cm.) long, box

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

US\$240,000-320,000

PROVENANCE

Jinhutang Collection, acquired in Taipei in 1998

LITERATURE

Teng Shu-ping, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 161

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 161

戰國中晚期 鏤雕龍鳳紋玉璜

來源

金華堂舊藏，1998年購於台北

出版

鄧淑蘋，〈群玉別藏續集〉，台北，1999年，圖版161號

展覽

國立故宮博物院，〈群玉別藏續集〉，台北，1999年，圖錄圖版161號



2740 Continued

The dragon on the current jade *huang* has long scrolling snout, which can be found on other jade ornaments of the Warring States period. See one jade *kui* dragon pendant excavated from Changtaiguan no.1 tomb, Xinyang County, Henan Province, now in the National Museum of China, illustrated in *Zhongguo yuqi quanji*, Volume 1, Shijiazhuang, 2005, pl.no.251.

There is a semicircle in-between the two dragons on the arc, which suggest the jade may designed for suspension. The two holes along the bottom side may have been drilled to connect to other jade ornaments.

青玉，沁為斑斕的灰白、深褐與灰黑色斑點。扇面形，似半璧而略長，扁平體，厚薄不一，似為新石器時代的半璧璜改製而成。輪廓外圍卷雲紋及斜方格紋，其內對稱鏤雕捲曲狀龍，虺及鳳紋，並以陰線雕琢曲線紋、卷雲紋及斜方格紋做器表裝飾。二龍鼻相對處有一弧形凹陷，似供穿繫懸掛用。下方寬邊左右兩側各一兩面對鑽的圓穿，可能屬新石器時代晚期時所為，亦可能用以聯繫其他玉飾。

本器上所飾之龍喙長而捲曲，龍爪拳曲。亦見於同時期其他玉珮。比較一河南省信陽縣長臺關 1 號墓的玉雙夔龍紋珮，現存於中國國家博物館，見楊伯達主編，《中國玉器全集》（上），2005 年，石家莊，圖版 251 號。



2741

TWO JADE SHIELD-FORM
ORNAMENTS

EARLY WARRING STATES PERIOD,
CIRCA 476-400 BC

Each jade is of slightly concave form, decorated on one side with two pairs of coiling dragons, with four pierced holes along the edge.

2¾ in. (7 cm.) long each, box (2)

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

Compare a shield-form jade also from the early Warring States period, excavated at Yue kingdom tomb, Hongshan village, Wuxi, Jiangsu Province, illustrated in *The Complete Collection of Jades Unearthed in China*, Volume 7, Beijing, 2005, pl.no. 81.

戰國早期 盾形玉飾兩件

來源

藍田山房舊藏，1993年購於香港

近似戰國早期例可參考江蘇省無錫市鴻山鎮越國貴族墓一件，現藏於南京博物院，見《中國出土玉器全集》，第7冊，北京，2005年，圖版81號。

2742

A GROUP OF FIVE JADE
ORNAMENTS

LATE SPRING AND AUTUMN PERIOD-MID
WARRING STATES PERIOD, CIRCA 570-300 BC

The lot consists of a jade 'twin-dragon' pendant, late Spring and Autumn period, a jade 'twin-dragon' *huang*, late Spring and Autumn period, a jade *hang* pendant, mid Warring States period, a jade cylindrical bead, mid Warring States period, and a jade *le*, mid Warring States period.

Largest: 3⅞ in. (8 cm.) long, boxes (5)

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Bottom right:

Lantien Shanfang Collection, acquired in Hong Kong in 1992

Others:

The Yangdetang Collection, acquired in Taipei from 1989 to 1990

春秋晚期至戰國中期 玉飾五件

來源

右下：

藍田山房舊藏，1992年購於香港

其他：

養德堂舊藏，於1989年至1990年購於台北



2741



2742





2743

2743

A JADE ORNAMENT

EARLY SPRING AND AUTUMN PERIOD,
CIRCA 770-670 BC

The flat finial is decorated with double meander lines below bow-string bands, drilled with five evenly-spaced holes down the middle.

4¼ in. (10.5 cm.) long, box

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1999

春秋早期 玉柄形器

來源

藍田山房舊藏，1999年購於台北

雙線紋亦見於春秋早期其他形制玉器上，如一對玉玦，見震旦藝術博物館，《春秋玉器》，上海，2010年，圖版196號。



2744

2744

A JADE 'DRAGON' ORNAMENT

LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

The jade is carved with in low-relief with scrolling serpent-like juvenile dragons.

3 in. (7.5 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

春秋晚期 玉柄形器

來源

藍田山房舊藏，1992年購於香港

飾有相似淺浮雕龍紋例可參考一件春秋晚期玉扁斝，見《春秋玉器》，上海，2010年，圖版160號。

2745

A JADE CYLINDRICAL BEAD

LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

The tall bead of tapering form is carved at the sides in relief with comma spirals.

4 1/8 in. (10.5 cm.) long, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

春秋晚期 玉雲穀紋管

來源

藍田山房舊藏，1991年購於香港

相似例可比較震旦藝術博物館藏一件春秋晚期雲穀紋玉扁壩，見《春秋玉器》，上海，2010年，圖版170號。



2745

2746

A GROUP OF TWO JADE LONG
FLAT BEADS, *LE*

LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

The two jades are of flattened rectangular form with notched sides, one carved with four panels of c scrolls divided by rope bands; the other carved with dragons formed by c scrolls and comma spirals, drilled through the centre along the length of the body.

Larger: 4 1/2 in. (11.4 cm.) long, boxes (2)

HK\$80,000-120,000

US\$10,000-16,000

PROVENANCE

Left: Lantien Shanfang Collection, acquired in Taipei in 1992

Right: Jinhuatang Collection, acquired in Taipei in 1996

春秋晚期 玉扁壩兩件

來源

左：藍田山房舊藏，1992年購於台北

右：金華堂舊藏，1996年購於台北



2746



2747

A GROUP OF JADE ORNAMENTS AND A JADE RING

LATE SPRING AND AUTUMN PERIOD, CIRCA 570-476 BC

The lot consists of two *huang*, one *huan*, one *bi*, six *le*, four square form plaques a jade ornament, all decorated with c scrolls. Together with a jade cylindrical ornament.

Largest: 3¹⁵/₁₆ in. (10 cm.) long, box

(16)

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

春秋晚期 玉組珮十五件及穀紋玉環一件

來源

藍田山房舊藏，1992年購於香港

相似的春秋晚期玉組珮可比較國立故宮博物院藏一例，含璧、龍、璫、珩等十三個組件，見《春秋玉器》，香港，2010年，圖版15號。



2748

A GROUP OF THREE JADE TIGER-FORM PENDANTS

SPRING AND AUTUMN PERIOD, 770-476 BC

The lot consists of a jade tiger-form pendant (top), early Spring and Autumn period, and two jade tiger-form pendants, Spring and Autumn period.

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

(3)

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Top and middle: Lantien Shanfang Collection, acquired in Taipei in 1990

Bottom: Lantien Shanfang Collection, acquired in Taipei in 1991

春秋 玉虎形佩三件

來源

上及中：藍田山房舊藏，1990年購於台北

下：藍田山房舊藏，1991年購於台北





2749

2749
A JADE OPENWORK PENDANT
LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

The pendant is carved and pierced with two crouching tigers with snout-like noses above a rectangular shaped plaque decorated with c-scrolls.

2 $\frac{3}{16}$ in. (5.5 cm.) long, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1990

春秋晚期 虎形玉珮

來源

德馨書屋舊藏，1990年購於香港



2750

2750
A JADE MYTHICAL BEAST
PENDANT AND A JADE TIGER-
FORM PENDANT

LATE SPRING AND AUTUMN PERIOD-EARLY
WARRING STATES PERIOD, CIRCA 570-400 BC

The lot consists of a late Spring and Autumn period jade tiger-form pendant, carved in the form of a crouching tiger shown in profile and a early Warring States period jade mythical beast pendant.

Larger: 1 $\frac{7}{8}$ in. (4.8 cm.) long, boxes

(2)

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Top: Lantien Shanfang Collection, acquired in Hong Kong in 1992

Bottom: Lantien Shanfang Collection, acquired in Hong Kong in 1991

春秋晚期 玉虎形珮及戰國早期 玉獸珮

來源

上：藍田山房舊藏，1992年購於香港

下：藍田山房舊藏，1991年購於香港

比較一相似玉獸形珮，同樣通體雕隱起的渦雲紋，出土於陝西省長治市分水嶺八四號墓，見《中國玉器全集》，第3冊，2006年，石家莊，圖版150號。相似的春秋晚期玉虎形珮亦見於河北省中山國王 cuo 王墓中。另可比較養德堂舊藏一對相似例，拍賣於香港佳士得，2017年11月29日，拍品2758號。

2751

A RARE JADE TUBE-SHAPED PENDANT

LATE WARRING STATES PERIOD, CIRCA 300-221 BC

The jade is finely carved with a crouching tiger on top of the c scroll decorated tube above the leafy scroll.

3½ in. (9 cm.) long, box

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

US\$160,000-230,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

戰國晚期 虎紋管形玉飾

來源

藍田山房舊藏，1991年購於香港







fig. 1 Charles Lang Freer Endowment , Freer Gallery of Art and Arthur M. Sackler Gallery Collection
圖一 Charles Lang Freer 捐贈佛利爾美術館與亞瑟·M·賽克勒美術館

2751 Continued

Compare to a similar jade ornament but decorated with comma scrolls on the tube instead, in the Freer Gallery Collection (**fig. 1**), illustrated in *Yuqi tongshi*, Volume 1, Taipei, 1964, pl.no. 83. See also a similar jade ornament of the late Warring States period, decorated with a phoenix was excavated from No.2 Yanggong tomb, Changfeng County, Anhui Province, illustrated in *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2017, p.206, top left.

比較佛利爾美術館藏一形制相似惟略大的戰國例（11.3公分長）（圖一），見邢志良著《玉器通釋》，上冊，台北，1964年，圖版83號。此類管形飾亦見鳳紋，如安徽省長豐縣楊公2號墓例子，見古方著《中國古玉器圖典》，北京，2017年，206頁，左上。

2752

A TOAD-SHAPED JADE PENDANT
MID TO LATE SPRING AND AUTUMN PERIOD,
CIRCA 670-476 BC

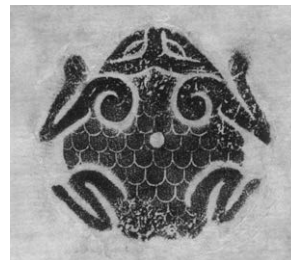
The jade is of toad-form with finely incised scales.
The pendant is drilled with a longitudinal channel.
1¼ in. (3.2 cm.) long, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991



rubbing of the present lot
本拍品之拓片

春秋中晚期 蛙形玉珮

來源

藍田山房舊藏，1991年購於台北

2753

A GROUP OF TWO JADE ARCHER'S RINGS, *SHE*
LATE SPRING AND AUTUMN PERIOD-WARRING STATES
PERIOD, CIRCA 570-221 BC

The lot comprises two archer's thumb rings, one carved on one outer edge with a scroll
and decorated on the front side with comma scroll; the other with a projecting scroll.

Larger: 2¾ in. (6 cm.) long, box

(2)

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

The Yangdetang Collection, acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

春秋晚期至戰國 鞞形玉珮兩件

來源

養德堂舊藏，1999年前購於台北一言堂



2752



2753

2754
 AN EXCEPTIONAL AND RARE
 JADE INSET BRONZE GE-HALBERD
 BLADE

LATE SPRING AND AUTUM PERIOD-EARLY
 WARRING STATES PERIOD, CIRCA 570-400 BC

The jade *ge* carved with two median ridges and bevelled edges, the *tang* decorated with serpent-like juvenile dragons, *hui* and the decoration continues to the openwork bronze *nei*. The bronze haft is delicately cast with a crouching mythical beast lying on top of the phoenix' head, connected with hilt decorated with *taotie* mask. 5⁵/₁₆ in. (13.5 cm.) long, box

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

US\$240,000-320,000

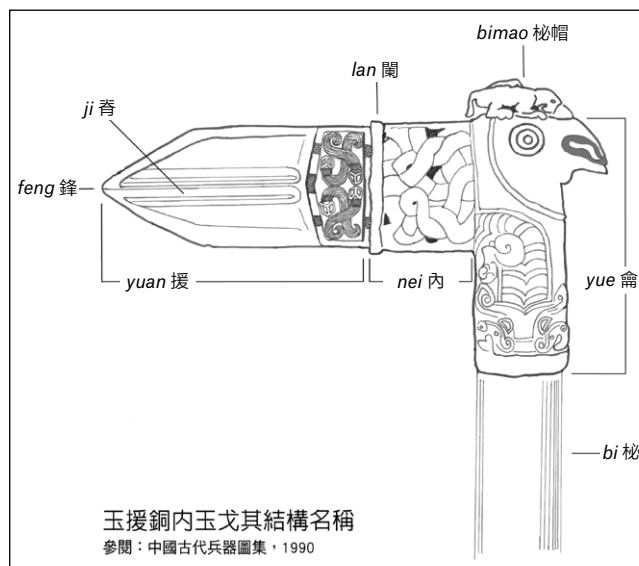
PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1997

春秋晚期至戰國早期 玉援鳳首銅內戈

來源

德馨書屋舊藏，1997年購於台北



Terminology of *ge*-halberd blade





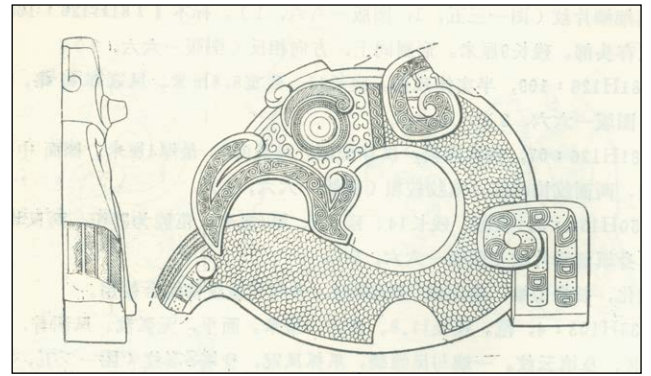
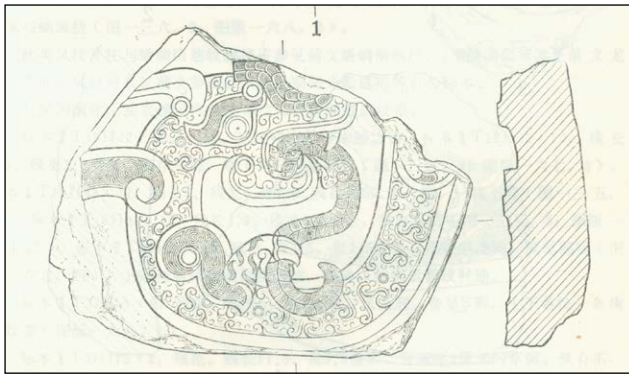


fig 1 Renderings of moulds for similar fittings excavated at Houma
圖一 侯馬鑄銅遺址出土模范線描圖

2754 Continued

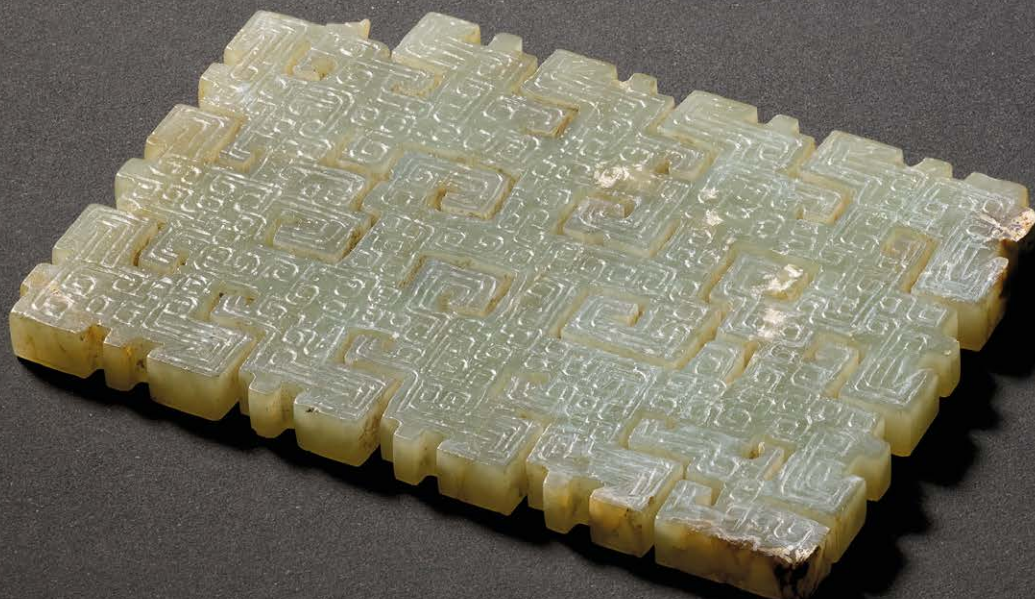
The jade *yan* only inserted less than 0.5 cm. into the bronze *nei*, together with the delicacy of the craftsmanship indicates this current piece is for ceremonial use.

Jade inset bronze *ge*-halberd blades were popular during the Shang Dynasty but rarely seen during the Spring and Autumn period. The decorative motifs, such as the *hui* dragons and the phoenix used on the bronze haft is similar to the bronze moulds excavated from the Eastern Zhou Jin Kingdom site, Niu Village, Xintian County, Houma City, Shanxi Province, illustrated in *Houma zhutong yizhi*, 1993, Beijing, p. 245, pl.2 and p. 248, pl. 1 (fig. 1).

此器玉援為青白玉，玉質溫潤，直援，援起脊，與銅內銜接處陰刻四隻交纏小虺龍，與銅內鏤空之四隻小虺龍相互呼應。龠的上半部為鳳首，羽紋精細，鳳首上為卧獸造型的秘帽，小龍由鳥嘴穿過至獸口、龍首再由獸身衝出，極具巧思。龠的下半部為獸面紋，龠內殘留有秘的木屑。

玉戈一般較薄，玉質脆硬不宜碰撞，玉援嵌入銅內不到半厘米，較容易脫落，而且雕琢精緻，顯然不是實用的兵器，應是作為權杖之用的禮儀器。

銅內玉戈，常見於商代，春秋戰國已不多見。此件精美的玉援銅內戈，銅內及龠上的紋飾與東周時期晉國侯馬鑄銅遺址的出土資料幾乎相同，見《侯馬鑄銅遺址》，北京，1993年，頁245圖版2，頁248圖版1（圖一）。同樣的高水平技法工藝、相似的由獸銜龍紋或龍銜小虺龍紋等風格，可大膽的判斷此件銅內玉戈為春秋晚期晉國的上乘之作。



秦式玉器

張偉華

秦，從公元前 770 年秦襄公受周平王封為公爵，正式列為諸侯建國開始，至公元前 221 年秦始皇滅六國統一天下，歷經 550 年。從一個地處西北偏僻的蕞爾小國，逐步崛起為春秋五霸、戰國七雄，最終統一中國；除了政治、經濟、軍事諸原因之外，不斷吸收外來文化的營養也是主要原因之一。

秦與中原諸國相較，立國較晚，又長期處於西北一隅並與戎狄雜居，誠如《史記·秦本紀》所言：「秦僻在雍州，不與中國之會盟，夷翟遇之。」秦正是與東方諸國處在互相對立的半隔絕狀態下，經營陝西關中汧、渭、岐、豐之地，收周餘民，並在接受周文化的基礎上，逐步發展出一種地域性和民族性較強而獨具特色的「秦文化」，同時，秦文化本身就包含了許多夷狄文化的因素。

如果我們從器物學方面觀察，秦國各類器物，其造型、紋樣及製作工藝與東方諸國不盡相同，有較為鮮明的特徵；其中，學術界便將具有上述特徵的秦國玉器，稱之為「秦式玉器」。

「秦式玉器」迄今發現最多的是位於陝西鳳翔縣的秦都雍城遺址、鳳翔縣南指揮村秦景公大墓、寶雞市益門村二號春秋秦墓、秦都咸陽城遺址、西安市北交戰國晚期至秦代祭祀坑等，另外在西漢初年的墓葬中往往也有「秦式玉器」的發現。從目前已發現的玉器分析判斷，秦式玉器風格萌芽於春秋早期，成長於春秋中期，成熟於春秋晚期，戰國時期仍有延續，但總體呈衰落趨勢。

春秋晚期的秦式玉器，不但數量最多，種類最複雜，用途也更具多樣性。包括禮器（如圭、璧、璜、玦）、儀仗（如戈、劍）、符節器（如玉石鞋底）、陳設器（如秦式龍紋長方形突齒鏤空玉牌、秦式龍紋梯形玉牌）、藝術品（如玉雕馬頭）、實用器（如玉帶鈎、玉帶鐏、白玉掏耳勺、玉石扣）、裝飾品（如玉繫璧、玉璜、玉環、玉珩、玉玦、玉觿、玉佩、串飾）、葬玉（如玉琀、玉覆面），以及可能是「棺飾」的玉魚、玉貝、龍紋突齒斜角長條型玉器。



春秋晚期的秦式玉器，有三大特色：

- (一) 造型：以幾何形狀為主，如長方形、鏤空長方形、片狀弧形、半月形、凸面圓形、圓片凹腰形、鏤空宮燈形、鏤空三角形、鏤空三角鼻形、梯形、弧狀梯形、片狀盾形、片狀亞腰形、亞字形、鏤空亞字形、尖頂等腰雙足形、U形、工字形、馬鞍形、拐角尖足形、長條斜角磬形、突齒斜角長條形、鑿形、鐘形、半圓竹節形、鞋底形等，其中許多形制迄今僅見於秦國。其次是圓雕，如玉麥粒、玉馬頭、鴨首形、鳥首形、龜形、貝形、蟬形、蝸牛形。
- (二) 裝飾紋樣：最獨特之處，就是以方折迴轉的細陰線，組成幾何形狀的各式龍紋。這些獨具特色的龍紋，有些是頭、眼、鼻、口、唇、冠毛、角、獠牙、足、身尾齊全；有些是僅有頭部，略去身尾；有些有頭無眼，有的以S紋來代表龍紋，有時以龍角代表龍紋。秦式玉器的裝飾紋樣目前只有陰線刻，不見淺浮雕和高浮雕。
- (三) 雕琢工藝：主要為鏤空工藝、鑽孔工藝、切邊工藝、開口工藝、研磨凹面工藝、鑲嵌工藝、裝飾工藝等幾種。

秦國自立國以來，即處於西北苦寒之地，資源匱乏，生活艱困，又須與戎狄游牧部族周旋，養成了刻苦圖存的強悍民風，這種地域性的陽剛特質，於秦式玉器的造型、紋飾中稜角分明、霸氣簡潔的幾何形狀裡展露無遺。

★ 此篇〈秦式玉器〉內容之整理，主要是參酌引用了前陝西省文物局副局長劉雲輝先生所著《陝西出土東周玉器》（2006年7月文物出版社，衆志美術出版社出版）中〈陝西出土東周玉器研究〉一文，由於此書收錄的秦式玉器最為齊全，提供了研究者最佳的入門工具，於此特別感謝。

早在1996年，由台北「中華文物學會」出版的《周原玉器》即由劉雲輝先生執筆，此書歷經3年完成，資料齊全，咸認為是中國玉器發展史斷代的標竿。猶記得1998年11月14日，有幸在台北鴻禧美術館初識當時擔任陝西省文物局文物處處長劉雲輝先生，相談融洽，獲益良多。再遇劉雲輝先生，是2012年在台北故宮〈赫赫宗周〉特展的展場，劉雲輝先生時任陝西省文物交流協會副會長，促成了這次大型展覽，並出版〈赫赫宗周〉一書，對兩岸藝術文化的交流推廣貢獻卓著。



QIN-STYLE JADES

Chang Wei-Hwa

The Qin a state lasted 550 years, from 770 BC when Duke Xiang of Qin was first invested with a dukedom by the King Ping of Zhou, until 221 BC when the first Emperor, Qin Shihuangdi, conquered six other states to form a unified country. Emerging as a small insignificant state in the northwest corner, it rose to become one of the Five Hegemons of the Spring and Autumn period, then one of the Seven Strong States of the Warring States period, until the unification of China. Apart from various political, economical and military factors at play, it owes its success in large part to its constant assimilation of other cultures.

Compared to the other states in the Central Plain, Qin's establishment is relatively late, and is situated at the north west corner, neighbouring the Rong and Di tribes. It is said in *Shiji: Qin Benji* (Records of the Grand Historian: Chronicle of Qin), 'Qin is situated remotely at Yongzhou, and it did not attend the Alliance Meetings of the central states, but met with the Yi and Zhai tribes.' It is in this isolated existence away from the eastern states that Qin was able to cultivate the land of Shaanxi and Guanzhong, incorporating the remnant Zhou people and

their culture to form a localised ethnic 'Qin Culture', which, concurrently, includes many elements from tribal cultures.

From a stylistic point of view, Qin artifacts vary in form, decoration and techniques of manufacture to those of the eastern states and are very distinctive. Archaic jades from the Qin states are therefore categorised as 'Qin-style jades' in academia.

Qin-style jades have been excavated mainly at the Qin capital Yongcheng in Fengxiang County, Shaanxi; the tomb of Duke Jing of Qin at Zhihuicun, south of Fengxiang County; the Qin tomb No.2 at Yimencun in Baoji; Qin capital Xianyang; the sacrificial pit dated to late Warring States to Qin Dynasty to the north of Xi'an; as well as examples of Qin-style jades found in tombs dated to early Western Han. From excavated examples we could see that Qin-style jades first appeared in early Spring and Autumn period and reached a zenith during late Spring and Autumn period. Although the style continues through the Warring States period, it was already in decline.

Qin-style jades dated to the late Spring and Autumn period are the most numerous, and most varied in form as well as in



function. They include ritual objects (such as *gui*, *bi*, *huang* and *jue*); ritual weapons (such as *ge* and *jian*); tallies (such as jade 'soul'); display objects (such as reticulated rectangular plaques with serrated edges; trapezoidal plaques with dragon decoration); objects of art (such as jade horse heads); utility objects (such as jade belt hooks, jade belt rings, white jade ear pick, jade buttons); jade ornaments (such as jade *bi*, *huang*, *huan*, *xing*, *xi*, and other jade pendants and beads); burial jades (such as *han* and masks); and ornaments probably made for the sarcophagus (such as fish, shells, and slender plaques with angled ends decorated with dragons).

There are three distinct characteristics on Qin-style jades of the late Spring and Autumn period:

1. Form: predominantly geometric shapes, some that are unique to Qin-style jades, as well as three-dimensional forms such as wheat grain, horse head, duck head, bird head, tortoise, shell, cicada and snail.
2. Decoration: the most distinctive being the incised angular lines that form geometric dragon patterns; some complete with head, eyes, nose, mouth, lips, plume, antler, teeth, claw and body; others merely head without body or head without eyes; some use S scrolls or antlers to represent dragons. Only incised decorations are used on Qin-style jades, no relief carving has appeared as yet.
3. Carving techniques: piercing, drilling, cutting, polishing, inlay and incised decoration.

Since its inception, the harsh northwest environment, the lack of resources, the arduous living conditions and being surrounded by nomadic tribes have forged the stoic characters of the Qin State. This uniquely masculine quality manifests in the angled, clean geometric shapes and decorations of Qin-style jades.

* The content of the current introduction mainly derives from *Shaanxi Chutu Dongzhou Yuqi* (Excavated Eastern Zhou Jades in Shaanxi) by Liu Yunhui, former Vice Director of the Shaanxi Cultural Relics Bureau. This publication includes the most complete collection of Qin-style jades which is invaluable to researchers, for which I offer my gratitude.

In 1996, the Chinese Culture and Fine Arts Association published *Zhouyuan yuqi* (Jades of the Zhou Plain), which was penned by Mr. Liu Yunhui. This book took three years to finish and includes abundant materials, widely considered the standard for dating developmental Chinese jades. I still remember meeting Mr. Liu, who was Head of Cultural Relics Department of Shaanxi Cultural Relics Bureau, in the Chang Foundation on the 14th November 1998. I enjoyed our conversation very much and benefited greatly from it. The next time I met him was in the Taipei Palace Museum in 2012, at *The Cultural Grandeur of the Western Zhou Dynasty* exhibition. He was the vice director of Cultural Exchange Association of Shaanxi, which was responsible for this large scale exhibition and the publication of its catalogue, making incalculable contribution to cross-strait cultural exchange.

2755
A QIN-STYLE JADE OPENWORK
ORNAMENT

LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

The flat pale celadon jade is of square shape, delicately carved and pierced with interlocking dragons, highlighted with c-scrolls.
2 in. (5 cm.) high, box

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

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1988

Compare to a late Spring and Autumn period jade plaque carved with similar dragon motif, excavated from the Qingong no.1 tomb, Nan zihui Village, Fengxian County, Shaanxi Province, illustrated in *Qin Culture Exhibition*, Taipei, 2016 cat. no. 112 (fig. 1).

Compare also a late Spring and Autumn period jade openwork Qin-style 'double dragon' pendant formerly in the Yangdetang Collection, sold at Christie's Hong Kong, 29 November 2017, lot 2759.



fig. 1
圖一

春秋晚期 秦式龍紋鏤空玉牌

來源

養德堂舊藏，1988年購於台北

此器為長方形扁平體，右下角略有殘缺。器身四邊均切有若干口小底大的缺口，每側邊上皆有數條由外向內切割的方折線狀孔，居中部位亦有方折的雲紋和勾連雲紋線形孔，正面佈滿了陰刻的秦式龍紋，背面則平整無紋。在左右兩側的居中部位鑽有兩對四個隧孔，以供縫綴之用。

此器與陝西鳳翔縣南指揮村秦公一號大墓出土的春秋晚期秦式鏤空玉飾相類，且更為完整，可參閱《贏秦溯源：秦文化特展》，2016年，台北，圖版112號（圖一）。

另可參考養德堂舊藏一件春秋晚期青白玉秦式鏤空雙龍珮，2017年11月29日於香港佳士得拍賣，拍品2759號。



2756

A QIN-STYLE JADE OPENWORK ORNAMENT

LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

The flat jade ornament is carved with two pairs of dragons with long snouts pointing upward and lower jaws resting on the necks of the adjacent dragon, protruding from the sides of the square, highlighted by the delicately incised detail.

2 $\frac{3}{16}$ in. (5.5 cm.) wide, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1988

Compare to a late Spring and Autumn period jade plaque carved with similar decorative motif excavated from Qingong no.1 tomb, Nan zihui Village, Fengxian County, Shaanxi Province, illustrated in *Shaanxi chutu dongzhou yuqi*, Beijing, 2006, pp. 82-83, pl. FN32 (fig. 1).

春秋晚期 秦式龍紋鏤空玉牌

來源

養德堂舊藏，1988年購於台北

此器玉質溫潤，方形扁體，有殘缺，底部平齊，右方和上方兩邊鏤雕出直折線形孔，邊緣鏤雕出「八」字形缺口，形成齒稜；左下方方形臺面底部向上刻有深槽，槽邊有二個三角形鏤雕透孔。通體細線陰刻相互勾連的龍首紋兩面刻紋基本相同，為典型春秋晚期秦式玉器。

此器與1986年陝西鳳翔縣南指揮村秦公一號大墓出土的春秋晚期秦式龍紋長方形突齒鏤空玉珮相類，且更為完整，可參閱2006年劉雲輝編著的《陝西出土東周玉器》82、83頁，圖FN32（圖一）。

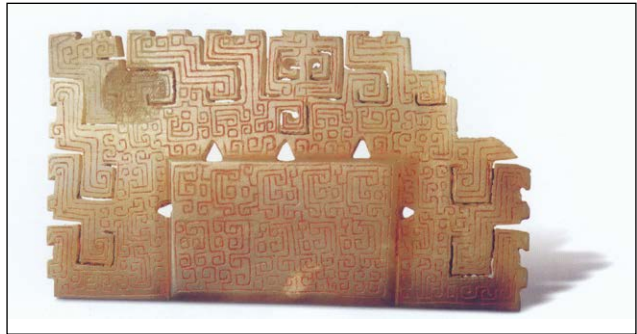


fig. 1
圖一



2757

A GROUP OF TWO QIN-STYLE JADE ORNAMENTS

LATE SPRING AND AUTUMN PERIOD,
CIRCA 570-476 BC

The flat jade pendent is carved with three horizontal flanges around the waist, one finely incised with c-scrolls, and the other delicately pierced and incised.

Larger: 1 $\frac{1}{16}$ in. (4 cm.) long, box

(2)

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

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1988

Jades in the form of the character Ya 「亞」 were popular during the late Western Zhou to early Spring and Autumn period. Compare to jade ornaments of similar form and decoration excavated from Qingong tomb no.1, Nan zhihui Village, Fengxiang County, Shaanxi County, illustrated in *Shaanxi chutu dongzhou yuqi*, Beijing, 2006, pls. FN69 (fig. 1), FN72.

A Western Han jade pillow (fig. 2) excavated from Chu tomb, Shizishan, Xuzhou, Jiangsu Province, now in the Xuzhou Museum Collection, has thirty-five jade ornaments of this shape decorated on the surface.

春秋晚期 秦式龍紋「亞」字形玉珮兩件

來源

養德堂舊藏，1988 年購於台北

「亞」字形玉飾的形制，源自周人傳統，為流行於西周晚期至春秋早期的東帛形玉飾。此兩件亞字形玉飾，由雕工技法與裝飾紋樣可確知為春秋晚期秦人承襲周文化而製作的秦式玉器。

91 頁圖下邊的亞字形玉飾，扁平體，腰部為三束突稜，上下以細線陰刻兩組對稱之龍紋，極為精緻；此器的形制與紋飾與 2006 年劉雲輝編著的《陝西出土東周玉器》104 頁，圖 FN69 左一的秦式龍紋亞字形玉珮相類（圖一）。亦可參閱《嬴秦溯源——秦文化特展》，台北，2016 年，頁 73，圖 024，陝西鳳翔縣南指揮村秦公一號大墓出土的春秋晚期東帛形玉飾。

91 頁圖上邊的亞字形玉飾，扁平體，腰部為三束突稜，上下兩側皆鏤雕出左右對稱的勾連雲紋狀透孔，中央上下則鏤雕出 T 字形透孔，在器孔邊緣隨形陰刻出方折的勾連雲紋，精工大器；此器的雕工、形制與紋飾，與 2006 年劉雲輝編著的《陝西出土東周玉器》105 頁，圖 FN72 的〈秦式龍紋亞字形鏤空玉珮〉相類，亦可參閱 2016 年 10 月台北故宮《嬴秦溯源——秦文化特展》圖錄 73 頁，圖 024 陝西鳳翔縣南指揮村秦公一號大墓出土的春秋晚期〈東帛形玉飾〉。

這類春秋晚期秦式亞字形玉飾，主要是用於何處？目前最著名的用途出現在徐州博物館所藏的西漢早期「食官監」玉枕（圖二）。此玉枕 1995 年出土於江蘇徐州獅子山西漢早期楚王墓，呈板凳狀，由枕足、枕板、獸頭飾三部分構成，枕板內為一長方形木枕芯，枕芯上鑲飾有 35 片雕琢精美的龍形、長方形及「亞」字形玉片，枕芯中央與獸頭飾後方所鑲的「亞」字形玉片，即同本拍品兩件秦式亞字形玉飾極為相似。

由於西漢承襲了秦代政治、經濟制度乃至於宗教信仰、文化藝術，進一步發展得更為成熟，即歷史上所謂的「漢承秦制」，此件西漢楚王墓玉枕鑲有前朝的秦式亞字形玉飾，就是「漢承秦制」最好的明證。



fig. 1 Collection of the Emperor Qinshihuang's Mausoleum Site Museum
圖一 秦始皇帝陵博物院藏品



fig. 2 Xuzhou Museum Collection
圖二 徐州博物館藏品



2758

A GROUP OF TWO QIN-STYLE JADE 'DRAGON'
PENDENTS, XI

LATE SPRING AND AUTUMN PERIOD, CIRCA 570-476 BC

The jades are modelled as curved dragons, carved in low relief with dragons motif.

Larger: 3³/₁₆ in. (8 cm.) long, box.

(2)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

The Yangdetang Collection, acquired in Taipei in 1988

春秋晚期 秦式龍紋玉觶兩件

來源

養德堂舊藏，1988年購於台北

方形龍首頭頂有兩突齒，口縫細而深，口角邊鑽一圓孔，背部略靠前處亦鑽一圓孔，器身兩沿切成斜邊，兩面皆以細線陰刻秦式龍首紋及變體秦式龍紋，隱見冠毛龍角。

此組拍品器型及紋飾與1986年陝西省鳳翔縣南指揮村秦公一號墓出土兩例相似，見劉雲輝編著《陝西出土東周玉器》，北京，2006年，108頁，圖版FN77及FN78。



戰國璽印

熊宜敬

中國歷史長河中，使用印章的記載，最早出現於《左傳·襄公二十九年》，可見在春秋戰國時期，璽印已成爲社會各階層交往與商業行爲的信物，官璽便是各級官吏行使權力的憑證，到戰國時期則被廣泛使用；目前，可確證的先秦古璽印多屬戰國時期，依據功能，可分爲「官璽」、「私璽」兩大類，根據考古發掘、公私典藏的遺存實物與前人所集印譜經確證爲戰國璽印者約有 6000 餘方，其中官璽僅約 300 餘方，十分難得；在材質上，則以銅質最多，玉質因數量極少而更顯珍貴。

「官璽」，可分爲官名璽與官署璽。官名璽爲諸侯國各級文武官吏依其封號、官銜所佩，製作比較規範，多爲銅質，玉質則爲較高層級官員所用；官署璽是指僅鑄官署名稱的公章，爲具體的職能部門所用。戰國時期統治者很重視官璽的管理，已普遍施行任官授印、免官收印的制度，爲後世官印制度提供了寶貴的基礎。

「私璽」，可分爲姓名璽、成語璽、肖形璽三類。姓名璽多數姓名俱全，也有單鑄姓或名的；比較特殊的是姓名璽中的「姓」，不少應爲「氏」，古人習慣以官名、爵名、祖先諡號、封地、居址爲「氏」，姓、氏並用亦爲古代習俗，所以在私璽中會出現是「氏」而非「姓」的官名、爵名、封地等名稱。成語璽分爲箴言、吉語兩種，箴言類多數以儒家思想爲內容，吉語則不脫追求財富、仕途、長壽、辟邪的詞句。肖形璽多鑄刻生動的動物圖象，也有圖象文字並用的。

根據東漢衛宏所撰《漢舊儀》卷上所載：「秦以前民皆佩綬，以金、銀、銅、犀、象爲方寸璽，各服所好。」再從傳世出土遺物考察，可以確知戰國璽印無論官、私，其質地、鈕式及文字鑄刻均活潑多樣，多無定制。一般來說，銅官璽的鈕式有鼻、壇、榑、圓筒幾種，玉官璽較稀有，皆爲覆斗鈕；私璽的印體與鈕式，較之於官璽就更加多元而追求美感。

戰國時期文字尚未統一，因而促成了璽印文字的多采多姿，其裝飾性比同時期的簡書、帛書、盟書、金文都豐富。字體或端莊，或欹斜，不拘一格；字形或增筆，或減省，或合文，或偏旁移動、倒置，都以美感爲首要考量。由此，戰國璽印鑄刻風貌的千姿百態，印文書寫設計的峻異多變，章法布局的靈動巧妙，形成了豐沛奇絕的時代特徵。



2759

A JADE SQUARE SEAL
WARRING STATES PERIOD
(475-221 BC)

The seal has a square base and trapezoid top, surmounted by a flat finial pierced with a suspension hole. The base is incised with two characters in seal script, *Dujiao*.
¾ x ¾ in. (1.8 x 1.8 cm.), box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Dexinshuwu Collection, acquired in
Taipei in 1991

戰國 玉覆斗鈕方印

來源

德馨書屋舊藏，1991年購於台北

此方黃玉覆斗鈕印，玉質溫潤，印面陰刻方框白文「都角」二字，其中「都」字的寫法明顯屬於戰國「晉系」文字，而結體章法疏密有致，極具審美高度，為不可多得的戰國玉印。



rubbing
銘文



impression
印文

2760

A JADE SQUARE SEAL

WARRING STATES PERIOD (475-221 BC)

The seal has a square base and trapezoid top, surmounted by a flat finial pierced with a suspension hole. The base is incised with three-character name in seal script, *Wenxin jun*.

$1\frac{5}{16} \times 1\frac{5}{16}$ in. (2.4 x 2.4 cm.), box

HK\$400,000-600,000 **US\$52,000-78,000**

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

戰國 玉「文信君」覆斗鈕方印

來源

藍田山房舊藏，1992年購於香港

此方白文「文信君」白玉覆斗鈕印，是極為少見的戰國官璽，不論尺寸、形制、鑄刻、字體，都與上海博物館所藏之戰國「春安君」白玉覆斗鈕官印極為相似，皆屬「三晉官璽」。

戰國時期由於長期割據，各國形成了鮮明的地域性文化特色，尤其是文字，分別形成了各自的體系，大致可分為燕、齊、三晉、秦、楚五個大系。公元前403年，韓、趙、魏三家分晉，雖然成為各自獨立的諸侯國，但其文化思想及文字使用仍存在著密切的聯繫，因此，包括韓、趙、魏與中山、鄭等小國，文字風格都十分相近，所以統稱為「晉系文字」，運用在官璽上，就稱為「三晉官璽」或「晉系官璽」。

「晉系官璽」大多數為銅質，朱文較多，白文極少，僅有少量玉質的璽印為白文。相較於燕、齊、楚系官璽，晉系官璽尺寸較小，多方形，約1.5至2釐米見方，只有少量較大者超過2釐米，且多為玉質，使用玉質官璽者一般權位較高，如上海博物館所藏之戰國「春安君」白玉覆斗鈕官璽為2.5釐米見方，及此件戰國「文信君」白玉覆斗鈕官璽為2.4釐米見方。

此件戰國「文信君」白玉覆斗鈕官印，主人為孔子七世孫孔謙。孔謙，生卒年不詳，為孔穿之子，一名斌，又作胤，字子順，一字子慎，曾被魏安釐王（？—前243年）聘為魏相，獲封「文信君」，相魏九月後稱病辭官，五十七歲時去世。魏國文字屬晉系，此方「文信君」玉印確證為「晉系官璽」。

此印可參閱上海書畫出版社授權錦繡出版事業股份有限公司於1996年12月在台灣發行的《中國璽印篆刻全集1璽印（上）》第9頁，圖69。1981年文物出版社出版，北京故宮編纂的《古璽匯編》「官璽一」第一頁，圖0005。



rubbing
銘文

impression
印文





2761
A JADE SQUARE SEAL
WARRING STATES PERIOD
 (475-221 BC)

The seal has a square base, surmounted by a finial in the form of a deer with backward-turned head. The base is inscribed with character, *yu*.

½ x ½ in. (1.3 x 1.3 cm.), box

HK\$350,000-500,000

US\$46,000-65,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1993

戰國 玉鹿鈕「玉」方印

來源

藍田山房舊藏，1993年購於香港

此方黃玉鹿鈕印，玉質溫潤如脂，印身為方形，印鈕為長方梯形，體積較印身碩大許多，整體造型極為特出。印鈕隨形雕琢成一頭回首卧鹿，形態生動，雕工簡潔，鹿背中間鑽一圓孔作為繫繩之用，十分討喜。

印面陰刻白文如甲骨文中的「玉」字，三橫一豎皆衝出印面，刀工豪放犀利，推斷可能為姓名璽中單鑄姓、名或氏的印信，以其所用玉質之美及印鈕雕工之精，主人應具有頗高的身分地位。



rubbing
銘文

impression
印文

2762

A JADE SQUARE SEAL
WARRING STATES PERIOD
(475-221 BC)

The seal is of square shape, surmounted with a dragon head form finial. The base is carved with two characters in seal script, *Lu Sui*.

1 x 1 in. (2.4 x 2.4 cm.), box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

戰國 玉蟠龍鈕「魯晷」方印

來源

藍田山房舊藏，1991年購於香港

出版

此方青白玉蟠龍鈕印，方形，尺寸較大，龍首挺立成鈕，龍口後下方鑽一孔為繫，瞠目張口，龍身盤曲，兩爪前伸，形態威猛；印面鐫方框白文「魯晷」二字，印文靈動活潑，刀工勁健爽利，符合戰國時期文字書寫追求美感為尚的特質。

戰國時期，唯秦國立國於崤山以西，以東各國則稱「山東」諸國，今之山東境內當時有齊、魯二國，魯國雖已式微，但因屬周王室一脈，素尊禮制，地位仍在。此印印文「魯晷」，一則尺寸較大，且為玉質；二則上刻盤龍印鈕；可知主人身分必非尋常，或與魯國宗室有關。



rubbing
銘文



impression
印文





帶鈎略述

熊宜敬

雖然在良渚文化遺址中，發現過類似於帶鈎的長型玉片，但並無成型的出土實物，大家所熟悉的帶鈎，大約在春秋晚期開始出現，到戰國中晚期，帶鈎的使用已相當普遍，出土物及傳世品皆多，多用青銅鑄造，也有金、銀、鐵、玉…等材質，以及複合式工藝。

此時，帶鈎不僅為日常服飾所需，也成為身份地位的象徵，尤其王公貴族、社會名流所用的帶鈎都極為精美考究，鑲金嵌玉，精緻華麗，以彰顯其身份地位的高貴，也體現了鮮明的時代風尚。

成書於西漢初的《淮南子》，在談及帶鈎時寫到：「滿堂之座，視鈎各異，於環、帶一也。」意思是說，放眼看去，滿堂賓客的腰間環帶上，都露出奢華的帶鈎，裝飾各展其能，藉以突顯個人的身份地位。

帶鈎，古稱「犀毗」，《漢書·匈奴傳》顏師古註：「犀毗，胡帶之鈎也，亦曰鮮卑，亦謂師比，總一物也，語有輕重耳。」又引《史記索隱》張宴所說：「鮮卑，郭落帶瑞獸名也，東胡好服之。」郭落帶，即突厥的革帶，鮮卑，即蒙古語的五爪虎，因鮮卑人崇拜它，就把鮮卑用為本部族的名稱，並鑄其形於革帶上作為裝飾。近現代歷史考古學家王國維（1877~1927）與專研北方民族、西域史、中國神話研究的近現代日本歷史學家白鳥庫吉（1865 - 1942），也都持此論點，均認為鮮卑即「犀毗」，亦稱「師比」，指胡人的帶鈎。

所以，今日「帶鈎」這項收藏品類，可說是一種多元文化與藝術的融合，具有活潑奔放、瑰麗多姿的吸引力。去年（2020）11月3日，倫敦佳士得秋拍一件極為罕見的西漢〈黃玉帶鈎〉（為30至40年代上海收藏家陳仁濤舊藏，

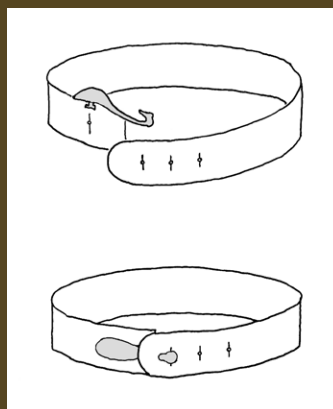
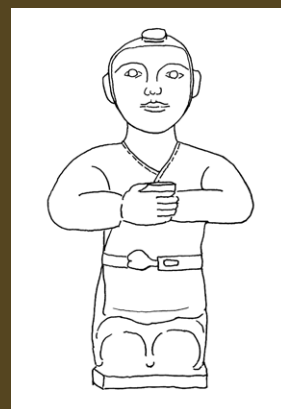


illustration of hooks
帶鈎使用示意圖



line drawing of a bronze figure
wearing a belt fastened by a
belt hook excavated at Jincur,
Luoyang
洛陽金村出土銅人座像

後為男爵夫人 von Oertzen 收藏），估價 60–80 萬英鎊，以 290.25 萬英鎊成交，約為 2520 萬人民幣，創下高古帶鈎的第一高價，也體現出「玉質」帶鈎的稀有與收藏價值。

帶鈎究竟如何使用呢？據學者考究，帶鈎入孔的方向是由右至左，左手執帶，右手執鈎，將鈎首掛入帶孔，繫扣皮革或布帛絲綢所製之腰帶，井然束扎於腰腹之際，令衣衫袍服得以妥貼裹身。1998 年 3 月，養德堂楊俊雄先生將珍藏的一組二件〈戰國銅帶鈎暨原附絲條腰帶〉（此絲條腰帶經紐西蘭「Rafter Radiocarbon Laboratory」碳 14 測試，年代吻合）捐贈給台北故宮，給學術界提供了研究早期帶鈎使用的實物證據，極為難得而重要。後來，帶鈎演變為裝飾之用，除束帶外，亦可佩掛，成為身份地位象徵，故製作工藝愈趨精巧，美玉所製之帶鈎也成為藏家追逐的標的。

A SHORT NOTE ON BELT HOOKS

Hsiung Yi-Ching

Although jade plaques resembling belt hooks have been excavated from Liangzhu Culture sites, no actual belt hooks have been found. The belt hooks as we know them only started to appear in late Spring and Autumn period. By mid Warring States period, the use of belt hooks was commonplace and many excavated and heirloom examples exist. Most of them were made of bronze, but there were also examples made of gold, silver, iron and jade etc., as well as multi-media examples.

Belt hooks were not only a necessity in daily wear during this period, they were also status symbols, especially for the aristocrats and the upper classes. Their belt hooks were made with much attention to detail, decorated with gold or jade for sumptuousness, in order to signify the wearer's exalted status and showing the fashion of the day.

It is recorded in *Huainanzi* composed in early Western Han dynasty that: 'As one looks at the guests in this fully attended hall, each was wearing a unique belt hook, attached to a singular ring and belt.' These personal luxury items were a means to show one's status in a group setting.

Belt hooks were called *xipi* in ancient times. In *Hanshu: Xiongnu zhuan* (History of Han: Accounts on the Xiongnu tribe), Yan Shigu noted in the commentary that: '*Xipi* – the tribal people use it as belt hooks; it was also called *xianbei* or *shibi*, all denoting the same thing, just with different accents.' It was recorded in *Shiji suoyin* (Index to the Records of the Grand Historian) by Zhang Yan that: '*xianbei* – an auspicious animal found on *guoluo* belts, the eastern tribal people were fond of wearing them.' *Guoluo* belts were leather belts worn by the Tujue tribe; while *xianbei* was a type of five-clawed tiger in the Mongolian

language. The Xianbei people worshipped it, and use it as their tribal name. They also made casts of it to decorate their belts. Archaeologist Wang Guowei (1877-1927) and Japanese historian Shiratori Kurakichi (1865-1942) both adopted this theory that *xianbei*, *xipi* and *shibi* were one and the same, and denote belt hooks of tribal people.

When discussing 'belt hooks' as a collecting category, we have to view them from a multi-cultural perspective as works of art that have an unbridled, diverse quality. A Western Han dynasty yellow jade belt hook (formerly in the collection of Shanghai collector Chen Rentao in 1930s and 1940s, and later that of Baroness von Oertzen), estimated at £600,000-800,000, was sold in Christie's London, 3 November 2020, for the price of £2,902,500 (25,200,000 RMB), making it the most expensive archaic jade belt hook ever sold at auction, and showing the value collectors placed on rare jade belt hooks.

How were belt hooks used? According to scholars, the hook would have been fastened pointing to the left, with the left hand holding the belt and the right hand holding the hook, the leather or silk/textile belt was tied to the hook. In March of 1998, Dr. Yang Chün-Hsiung of Yangdetang Collection donated a set of bronze belt buckle with its original silk belt dating to the Warring States period (the silk was carbon-14 tested by the Rafter Radiocarbon Laboratory in New Zealand to be of the period) to the Taipei Palace Museum, providing researchers with an invaluable physical example of how early belt hooks were used. In later times, belt hooks take on a more ornamental function, and were worn as pendants besides being used for belt fastening, with ever more refined decoration, and became real collector's items.

2763

A JADE SECTIONED 'DRAGON' BELT HOOK

WARRING STATES PERIOD (475-221 BC)

The curved belt hook consisting of eight jade sections, extending to a dragon-head terminal forming the hook, held together by a metal core.

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

HK\$300,000-500,000 *US\$39,000-65,000*

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1990

Compare to a similar jade hook consisting of thirteen sections in the Harvard Art Museums Collection, illustrated in *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University*, Cambridge, 1975, pl. 473 (**fig. 1**).

戰國 龍首虎面玉帶鉤

來源

德馨書屋舊藏，1990年購於香港

可比較哈佛藝術博物館藏一件相似玉帶鉤，由十三部分組成，見《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University》，劍橋，1975年，圖版473號（圖一）。



fig. 1
圖一





2764

A GROUP OF TWO JADE 'DRAGON'
BELT HOOKS

MID WARRING STATES PERIOD,
CIRCA 400-300 BC

Each garment hook is carved with square-sectioned shaft with horizontal ridges, extending to an dragon-head terminal forming the hook, decorated on the upper side with bands of ridges.

Larger: 7¼ in. (18.5 cm.) long, box (2)

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

戰國中期 龍首玉帶鉤兩件

來源

藍田山房舊藏，1992年購於台北

2765

A GROUP OF TWO JADE 'DRAGON'
BELT HOOKS

MID WARRING STATES PERIOD,
CIRCA 400-300 BC

Each jade belt hook is carved with straight sides that narrow towards a hook, which ends in a three dimensional carved dragon head, one decorated on the upper side with longitudinal convex ridges flanked by hollow-ground ledges, the other decorated with longitudinal ridges.

Larger: 4¾ in. (12 cm.) long, box (2)

HK\$160,000-250,000 *US\$21,000-32,000*

PROVENANCE

Left:

Lantien Shanfang Collection, acquired in Taipei in 1992

Right:

Yangdetang Collection, acquired in Taipei in 1989

戰國中期 龍首玉帶鉤兩件

來源

左：藍田山房舊藏，1992年購於台北

右：養德堂舊藏，1989年購於台北

比較哈佛藝術博物館藏一件相似裝飾的戰國中期龍首玉帶鉤，見《Ancient Chinese Jades from the Grenville L. Windrop Collection in the Fogg Art Museum, Harvard University》，劍橋，1945年，圖版468號。



2766

A GROUP OF THREE JADE BELT HOOKS

WARRING STATES PERIOD

(475-221 BC)

The lot consists of two Warring states period jade belt hooks with the shaft decorated with curls within a frame and one late Warring states period jade dragon belt hook with a slender body.

Largest: 5½ in. (14 cm.) long, box

(3)

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Left:

Yangdetang Collection, acquired from E Yuan Tang Chinese Art, Taipei, prior to 1999

Middle and right:

Lantien Shanfang Collection, acquired in Taipei in 1992

LITERATURE

Left: Aurora Art Museum, *Jades of Warring States Period*, Taipei, 2007, no.215

Compare to a similar jade hook of the Warring States period in the Harvard Art Museums collection, illustrated in *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University*, Cambridge, 1975, no. 465. Compare also a jade dragon belt hook of the late Warring States period, illustrated in *Jades of Warring States Period*, Shanghai, 2010, no.215.

戰國 龍首穀紋玉帶鉤三件

來源

左：養德堂舊藏，1999年前購於台北一言堂
中及右：藍田山房舊藏，1992年購於台北

出版

左：震旦藝術博物館，《戰國玉器》，台北，2007年，圖版215號

可比較一同為戰國晚期之穀紋玉帶鉤，著於《戰國玉器》，震旦藝術博物館，上海，2010年，圖版215號。相似的戰國時期穀紋玉帶鉤可參考哈佛藝術博物館藏一例，著於《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University》，劍橋，1945年，圖版465號。



2767

A GROUP OF TWO JADE
'DRAGON' BELT HOOKS

WARRING STATES PERIOD

(475-221 BC)

Each garment hook is carved with square-sectioned shafts with horizontal ridges, extending to an dragon-head terminal forming the hook.

Larger: 4 in. (10.2 cm.) long (2)

HK\$40,000-60,000 *US\$5,200-7,800*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

戰國 龍首玉帶鉤兩件

來源

藍田山房舊藏，1991年購於台北



2767

2768

A GROUP OF THREE JADE
'DRAGON' BELT HOOKS

WARRING STATES PERIOD

(475-221 BC)

Each garment hook is carved with square-sectioned shafts with horizontal ridges, extending to an dragon-head terminal forming the hook.

Largest: 3½ in. (9 cm.) long, box (3)

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

PROVENANCE

Left and middle: Lantien Shanfang Collection, acquired in Taipei in 1991

Right: Yangdetang Collection, acquired in Taipei in 1989

戰國 龍首玉帶鉤三件

來源

左及中：藍田山房舊藏，1991年購於台北

右：養德堂舊藏，1989年購於台北

相似形制的戰國龍首玉帶鉤可參考兩例，分別發現於河南省淮陽縣平長臺關及平糧臺，見《中國玉器全集》，第3冊，2006年，石家莊，圖版254及269號。



2768

2769

A JADE 'DRAGON' BELT HOOK

WARRING STATES PERIOD (475-221 BC)

The hook is finely carved and pierced with a dragon-head form hook and shaft with cloud-shaped scrolls. A circular stud is on the plain reverse.

2½ in. (5.6 cm.) wide, box

HK\$300,000-500,000 *US\$39,000-65,000*

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1997

It is rare to find jade belt hooks in the form of a shield like the current lot. Compare to a similar Warring States period belt hook in the Palace Museum collection, illustrated in *The Complete Collection of Treasures of the Palace Museum Jadeaware*, Hong Kong, 1995, pl.168 (fig. 1). See also a yellow jade belt hook of similar form, sold at Christie's London, 3 November 2020, lot 8.

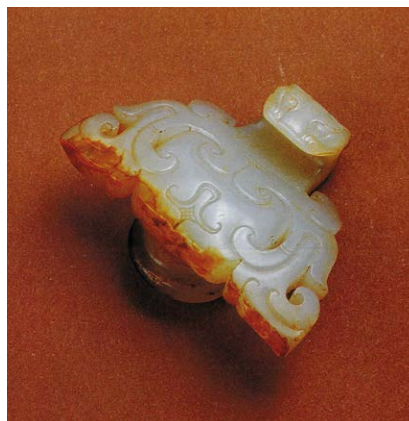


fig. 1
圖一

戰國 獸首玉帶鉤

來源

德馨書屋舊藏，1997年購於台北

此器玉質透潤，形狀如盾，鉤首雕成獸首，直鼻，凸眼，聳耳，鉤面中心淺浮雕獸面紋，鉤身頸肩及鉤面兩側鏤雕勾連雲紋如雙翅般對稱伸展，具有極高的裝飾效果，鉤背近中間處有一圓形鉤鈕。

此種盾形玉帶鉤較為罕見，可參閱故宮舊藏一系列相似形制的戰國帶鉤，見《故宮博物館藏文物珍品全集－玉器（上）》，香港，1995年，圖版168號（圖一）。另可比較一件屬此類形制的西漢黃玉帶鉤，拍賣於倫敦佳士得2020年11月3日，拍品8號，創高古帶鉤成交記錄。



2770

**A VERY RARE PIERCED 'DRAGON
AND PHOENIX' BELT HOOK**

LATE WARRING STATES PERIOD TO EARLY
WESTERN HAN DYNASTY, CIRCA 300-141 B.C.

The curved open-work shaft is carved with a sinuous phoenix,
terminating at an upturned dragon head. A square stud is on the plain
reverse.

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

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

US\$330,000-520,000

PROVENANCE

Jinhuatang Collection, acquired in Taipei in 1996

LITERATURE

Collectors' Exhibition of Archaic Chinese Jades, The National Palace
Museum, Taipei, 1999, cat. no. 183

戰國晚期至西漢早期 龍首鳳紋玉帶鉤

來源

金華堂舊藏，1996年購於台北

出版

國立故宮博物院，《群玉別藏續集》，台北，1999年，圖錄圖
版 183號



detail
細部





2770 Continued

The phoenix is a common motif used on Warring States period jade ornaments, which can be found on jades excavated from tombs in Jin County, Luoyang, and Changfeng, Anhui. The phoenix decorative motif can also be found on early Han dynasty jades, such as ones excavated from the Nan Yuewang tomb, Guangzhou.

此器為青黃玉，玉質溫潤，局部有白沁斑，側邊及鈎柱上有鐵鏽。鈎首雕一龍首，二龍角短而扶貼，鼻吻方平，兩側有鬚；鈎面至鈎尾雕一側身鳳鳥，彎喙甚厚，羽冠後方羽鳥足前方，各有一刻繪斜線扭絲紋的長條羽束，軀體微微扭轉，以細陰線刻繪圓弧紋、S紋等，尾羽蓬鬆；鈎柱上則雕飾圓弧紋與斜格菱形紋。

洛陽金村戰國中晚期墓、安徽長豐戰國晚期墓的玉器，以及廣州南越王墓的西漢早期玉器，都見鏤雕鳳鳥紋，但鮮有如此件玉帶鈎上的鳳鳥紋如此端莊秀麗，生動自然。



line drawing of the present lot
本拍品之線描圖

2771

AN EXTREMELY RARE AND IMPORTANT GLASS AND JADE INSET GILT-BRONZE 'DRAGON' BELT HOOK

LATE WARRING STATES PERIOD,
CIRCA 300-221 BC

The arched belt hook is cast in high relief at one end a *taotie* adorns a jade *bi*-disc, which is further embellished with a glass bead, and the other with a cow-head supporting the jade *bi* with the horns, terminates in a dragon-head form hook. The surface of the jade *bi* is decorated with small, raised spirals. A circular stud is on the reverse.

8 $\frac{5}{8}$ in. (22 cm.) long, box

HK\$600,000-800,000 US\$78,000-100,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1990

Compare to a late Eastern Zhou to early Western Han period belt hook combined bronze, jade and glass, illustrated in Eskenazi, *Inlaid Bronze and Related Material from Pre-Tang China*, June 1991, pl.no. 48 (fig. 1).

戰國晚期 鑲金鑲嵌玉璧琉璃珠龍首牛頭銅帶鉤

來源

德馨書屋舊藏，1990年購於香港

此件帶鉤為複合式工藝，技術繁複，難度極高。器身鑲金，均勻飽滿，鉤首所雕之龍首，從鉤頸所雕之牛首嘴中伸出，極具巧思；鉤體寬大，鉤面至鉤尾雕各式獸面紋，鉤面上的大小兩圓形開光，各鑲嵌一塊穀紋璧，大璧中央鑲嵌七顆藍色琉璃珠，小璧中間鑲有一顆，全器宏偉大度，氣勢逼人，頗具王者氣象。

可比較一同以複合式工藝打造的鑲金銀嵌玉璧琉璃珠龍紋帶鉤，見 Eskenazi, 《*Inlaid Bronze and Related Material from Pre-Tang China*》，1991年6月，圖版48號（圖一）。



fig. 1
圖一



戰國 琉璃珠

戰國時期，琉璃珠屬於人工製造的裝飾品，因西亞一帶也製造琉璃，可能有些由西方引入，也有國內自己的製品，西方製造的琉璃含有較高的鈉和鈣成分，而當中國自製的琉璃卻含有較高的鉛和鋇的成分，這兩種成分不同的琉璃目前已被公認為區別琉璃產地的主要依據。

琉璃也經常與玉或鍍金、青銅等作為複合工藝的裝飾品，增加器物的華麗感。

WARRING STATES GLASS BEADS

Glass beads were manufactured during Warring States as ornaments, but some of them might have been imported from the west, since they were also made in West Asia. Western glass beads have higher sodium and calcium content, while Chinese beads are high in lead and barium. The difference in composition is sometimes used to differentiate the origin of their manufacture. Glass pieces were often combined with jade, gilt bronze or bronze to form composite pieces, adding a touch of luxury to the objects.

2772

A STRAND OF GLASS BEADS WARRING STATES PERIOD, CIRCA 475-221 BC

The strand comprises of 106 globular glass beads of various sizes, each decorated with concentric circles, dotted lines and bosses, all picked out in turquoise, blue, white and tan reserved on blue coloured ground.

15³/₈ in. (39 cm.) long overall, box

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

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

戰國 藍色琉璃珠串飾

來源

藍田山房舊藏，1992年購於香港

湖北隨縣曾侯乙墓中有類似料珠串，見《中國考古文物之美》，第5卷，北京，1994年，146頁，左下圖。



detail
細部



2773

A STRAND OF GLASS BEADS
WARRING STATES PERIOD,
CIRCA 475-221 BC

The strand comprises of 54 globular beads of various sizes, each decorated with geometric shapes including pentagon and circles, all picked out in turquoise, blue, white and tan reserved on brown coloured ground.

12 in. (30.5 cm.) long overall, box

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1992

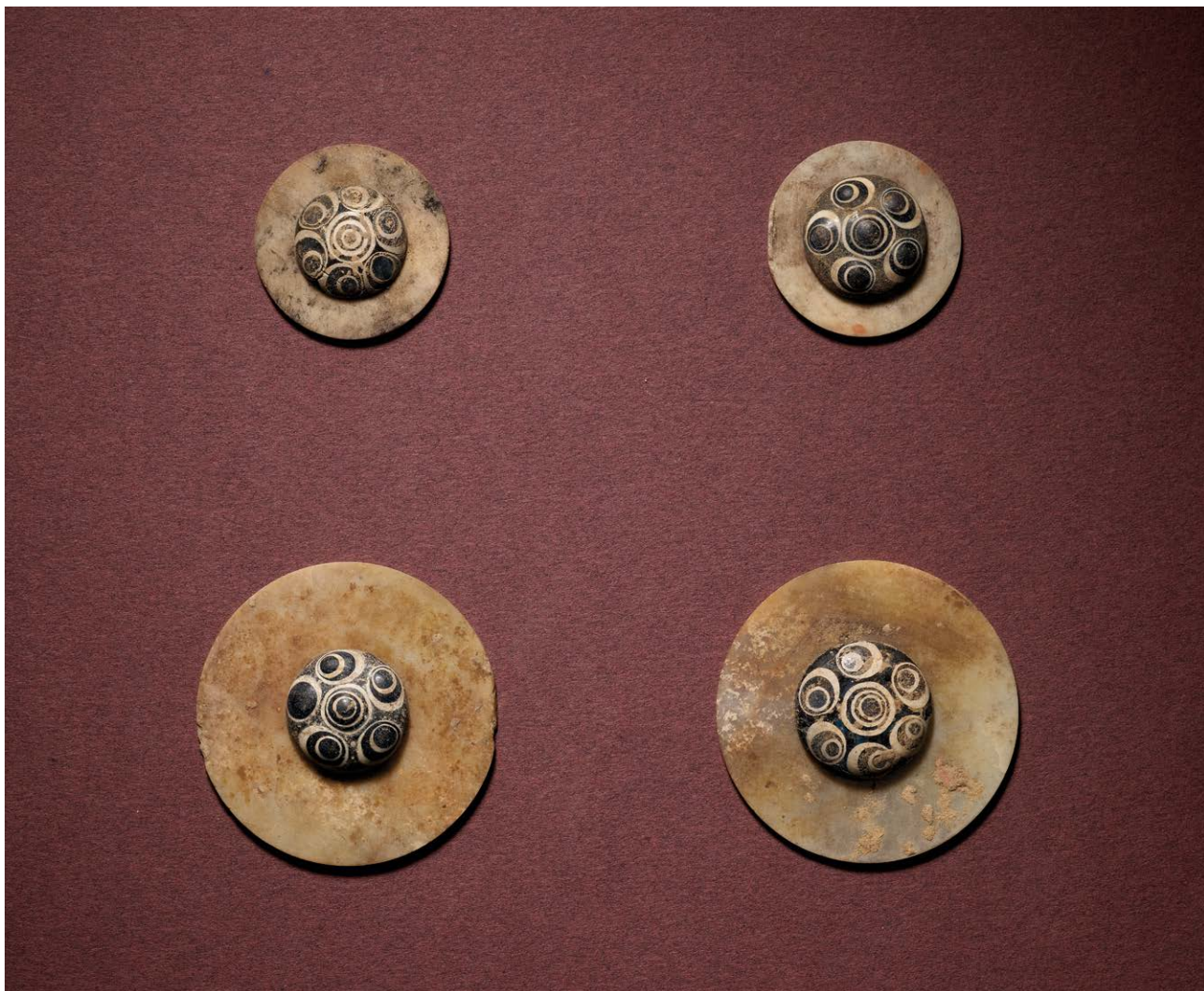
戰國 褐色琉璃珠串飾

來源

藍田山房舊藏，1992年購於香港

河北平山中山國王墓中有類似料珠串，見《中國考古文物之美》，第6卷，北京，1994年，126頁，右上圖。





2774

**A GROUP OF FOUR GLASS INSET
JADE DISCS**

WARRING STATES PERIOD,
CIRCA 475-221 BC

Each jade flat disc is of circular form, the middle is inset with a convex knob of intense dark blue and white glass eye-beads. Largest: 1 $\frac{1}{16}$ in. (4 cm.) diam, box (4)

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

戰國 玉環嵌琉璃四件

來源

藍田山房舊藏，1992年購於台北

比較哈佛藝術博物館藏一件銅鏡鑲玉，其上玉璧亦鑲嵌琉璃珠，見《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University》，劍橋，1945年，圖版524號。

2775

A GROUP OF THREE JADE ROPE-TWIST RINGS, *HUAN*

WARRING STATES PERIOD,
CIRCA 475-221 BC

Each jade *huan* is carved as a continuous twisted rope.

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

(3)

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

The twist-rope decoration was also found on Spring and Autumn Period jades. Compare to a *huan*, illustrated in *The Pictorial Handbook of Ancient Chinese Jades*, 2017, p.199

戰國 玉扭絲環三件

來源

藍田山房舊藏，1991年購於台北

扭絲紋亦見於春秋時期玉環上，可比較河南省固始縣侯王堆1號墓出土例，現藏於河南省文物考古研究所，見古方著《中國古玉器圖典》，2017年，199頁。



2776

A GROUP OF TWO JADE RINGS,
HUAN

WARRING STATES PERIOD,
CIRCA 475-221 BC

Each ring is of circular form, tapers from the beveled inner edge to the outer edge.

Larger: 3¹⁵/₆ (9.8 cm.) diam, box

(2)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

戰國 玉環兩件

來源

藍田山房舊藏，1991年購於台北

本組玉環表面磨平成三稜平面，中部較厚呈平台狀，而內外兩緣漸薄而形成刃邊。這類玉環的形制較為特殊，類似例可參考兩例，刊於震旦藝術博物館，《戰國玉器》，台北，2007年，圖版23及24號。



2777

A GROUP OF THIRTEEN
AGATE FACETED RINGS,
HUAN

WARRING STATES PERIOD,
CIRCA 475-221 BC

Each ring is of circular form, tapers from the
bevelled inner edge to the outer edge.

Largest: 3¼ in. (8.2 cm.) diam, box (13)

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei
in 1991

戰國 瑪瑙環十三件

來源

藍田山房舊藏，1991年購於台北

類似環可比較《髹墓—戰國中山國王之墓》，河北，
1996年，圖版183-185。亦可參考2009年3月19日
紐約佳士得賽克勒中國藝術珍藏拍賣，拍品308號的
三件瑪瑙環。





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** (Δ 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 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: HSBCHKHHHKH

- (iii) Credit Card.
 We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP

payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash
 We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- (v) Banker's draft
 You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) Cheque
 You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

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 1 段另有約定。

3. 狀況

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

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保

您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

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

6. 撤回

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

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定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**低端估計**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**的共有者之一並獲得其他共有者的許可；或者，如果賣方不是**拍賣品**的所有人或共有者之一，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 made loans or advanced money to consignors or prospective purchasers 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或者潛在買方提供借款或者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。佳士得也可按的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之作品。

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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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"/> 19866 Fine & Rare Wines and Spirits | <input type="checkbox"/> 16900 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 19867 Fine & Rare Wines and Spirits | <input type="checkbox"/> 16902 21 st Century Art Day Sale * |
| <input type="checkbox"/> 19871 Handbags & Accessories | <input type="checkbox"/> 16901 20 th Century Art Day Sale * |
| <input type="checkbox"/> 19868 Important Watches * | |
| <input type="checkbox"/> 21185 Important Watches (Afternoon Session) * | <input type="checkbox"/> 20196 The Chang Wei-Hwa Collection of Archaic Jades Part - Spring and Autumn & Warring States Periods |
| <input type="checkbox"/> 19870 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 20195 The Songde Tang Collection - Song Dynasty Ceramics |
| <input type="checkbox"/> 20161 Fine Chinese Classical Paintings and Calligraphy * | <input type="checkbox"/> 20163 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 20162 Fine Chinese Modern and Contemporary Ink Paintings * | |

* If you intend to bid on: (i) any lot in the 20th and 21st Century 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

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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

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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

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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

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| <input type="checkbox"/> 19867 佳士得珍罕名釀及烈酒 | <input type="checkbox"/> 16902 二十一世紀藝術 日間拍賣* |
| <input type="checkbox"/> 19871 典雅傳承：手袋及配飾 | <input type="checkbox"/> 16901 二十世紀藝術 日間拍賣* |
| <input type="checkbox"/> 19868 精緻名錶* | |
| <input type="checkbox"/> 21185 精緻名錶（下午拍賣）* | <input type="checkbox"/> 20196 雲中玉筵 重要亞洲私人古玉收藏：春秋戰國篇 |
| <input type="checkbox"/> 19870 瑰麗珠寶及翡翠首飾* | <input type="checkbox"/> 20195 頌德堂中國宋代瓷器 - 淡掃蛾眉 |
| <input type="checkbox"/> 20161 中國古代書畫* | <input type="checkbox"/> 20163 重要中國瓷器及工藝精品* |
| <input type="checkbox"/> 20162 中國近現代及當代書畫* | |

*如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低價為港幣 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。

姓名 簽署 日期

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

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

Francis Belin, President
Heidi Yang, Global Managing Director, Asian and World Art

CHAIRMAN'S OFFICE

Jonathan Stone, Deputy Chairman
Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Charmie Hamami, Deputy Chairman
Elaine Holt, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

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Audrey Shum, Bo Tan, Katsura Yamaguchi,
Kim Yu

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Liang-Lin Chen, Fung Chiang, Isaac Choi,
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Ruben Lien, Georgina Liu, Gabrielle Mak,
Sara Mao, Mindy Melrose, Lillian Ng,
Jasmin Ngai, Jessie Or, Terence Poon,
Jing Jing Qiao, Sonal Singh, Prapadavee Sophonpanich,
Winsy Tsang, Nicole Wright, Alan Yip,
Harriet Yu, Dina Zhang, Grace Zhuang

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Lesley Chen, Amy Cheng, Henry Cheng,
Joanne Cheng, Terry Choi, Yanie Choi,
Simon Chow, Eric Chung, Dai Dai,
Helen Fung, Gigi Ho, Phylbie Ho,
Yiwen Huang, Chie Kawasaki, Masahiko Kuze,
Annie Lee, Joyce Lee, Kevyn Leung,
Caroline Liang, Louis Lin, Vicky Liu,
Yu-Shan Lu, Tony Ng, Cissy Ngan,
Benson Or, Stephanie Pang,
Felix Pei, Zhongwei Qin, Joe So,
CY Tang, Sherese Tong, Ada Tsui,
Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Mia Zhang

19/10/2021

HONG KONG AUCTION CALENDAR

FINE & RARE WINE AND SPIRITS

Sale number: 19866
THURSDAY 25 NOVEMBER
11.00 AM

FINE & RARE WINE AND SPIRITS

Sale number: 19867
FRIDAY 26 NOVEMBER
10.30 AM

HANDBAGS & ACCESSORIES

Sale number: 19871
FRIDAY 26 NOVEMBER
2.00 PM
Viewing: 26 November

IMPORTANT WATCHES

Sale number: 19868
SATURDAY 27 NOVEMBER
11.00 AM
Viewing: 26 November

IMPORTANT WATCHES (AFTERNOON SESSION)

Sale number: 21185
SATURDAY 27 NOVEMBER
4.00 PM
Viewing: 26 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 19870
SATURDAY 28 NOVEMBER
2.00 PM
Viewing: 26-28 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 20161
MONDAY 29 NOVEMBER
2.30 PM
Viewing: 26-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20162
TUESDAY 30 NOVEMBER
10.00 AM & 2.30 PM
Viewing: 26-29 November

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16900
WEDNESDAY 1 DECEMBER
7.30 PM
Viewing: 26 November - 1 December

21ST CENTURY ART DAY SALE

Sale number: 16902
THURSDAY 2 DECEMBER
10.30 AM
Viewing: 26 November - 1 December

20TH CENTURY ART DAY SALE

Sale number: 16901
THURSDAY 2 DECEMBER
12.30 PM
Viewing: 26 November - 1 December

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - SPRING AND AUTUMN & WARRING STATES PERIODS

Sale number: 20196
FRIDAY 3 DECEMBER
10.30 AM
Viewing: 26 November - 2 December

THE SONGDE TANG COLLECTION - SONG DYNASTY CERAMICS

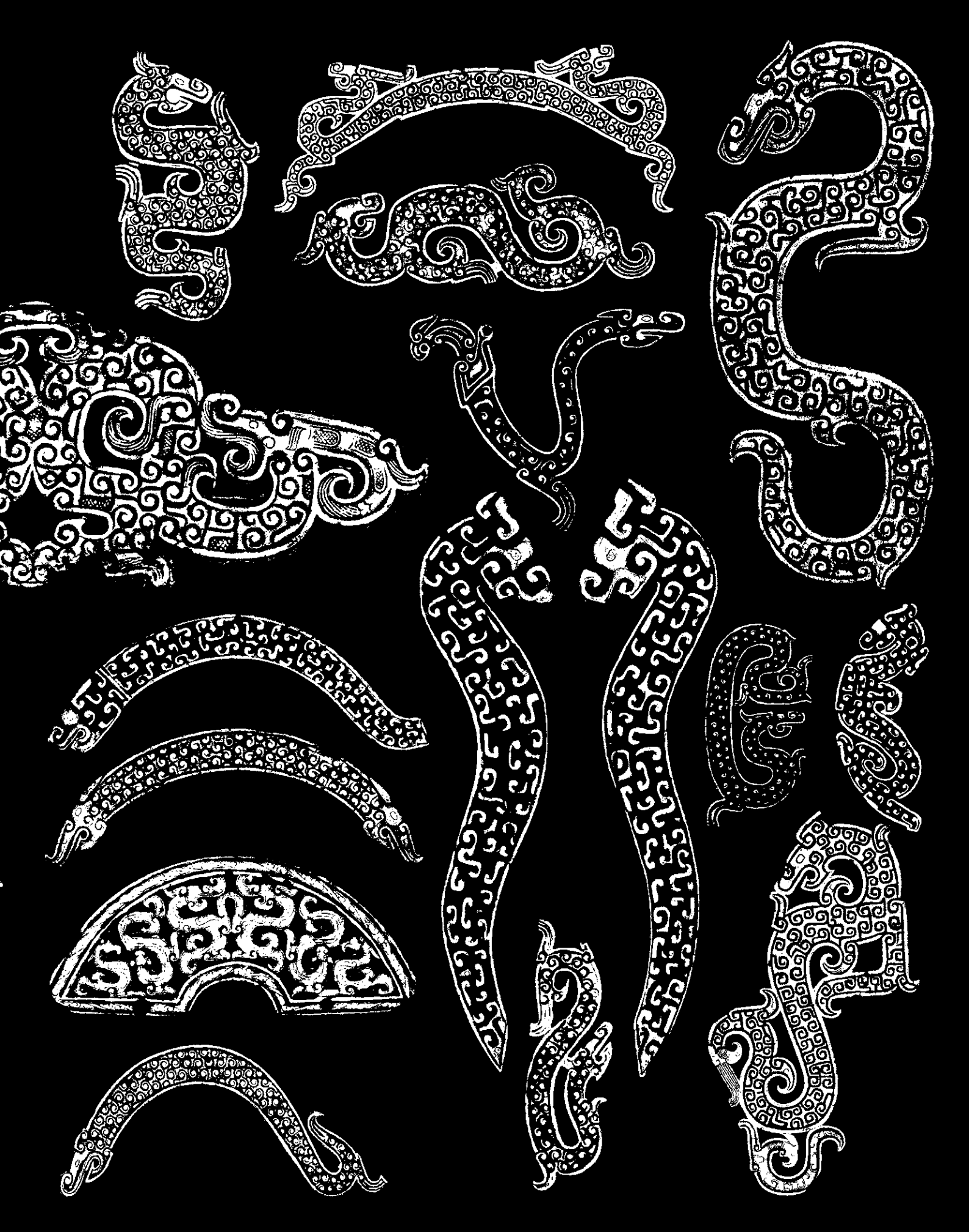
Sale number: 20195
FRIDAY 3 DECEMBER
2.00 PM
Viewing: 26 November - 2 December

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20163
FRIDAY 3 DECEMBER
3.00 PM
Viewing: 26 November - 2 December

22/10/2021







CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓