

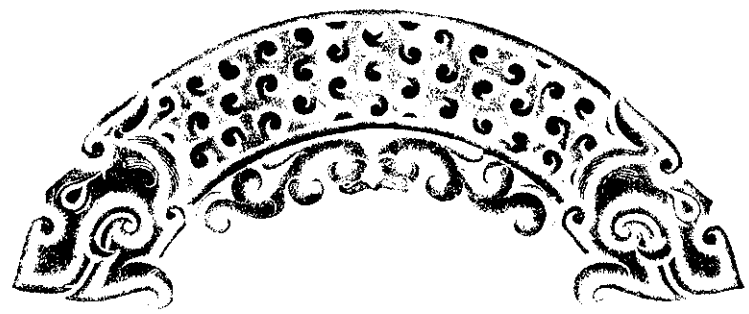
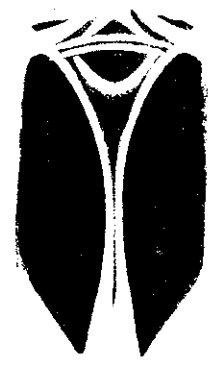
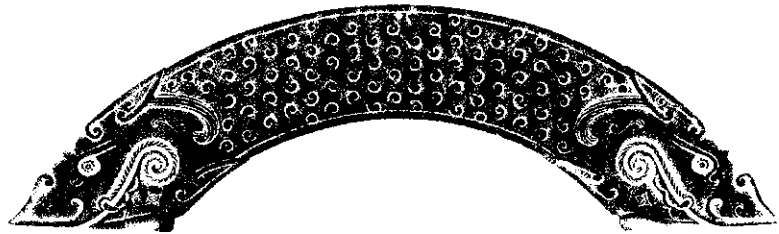
雲中玉筵

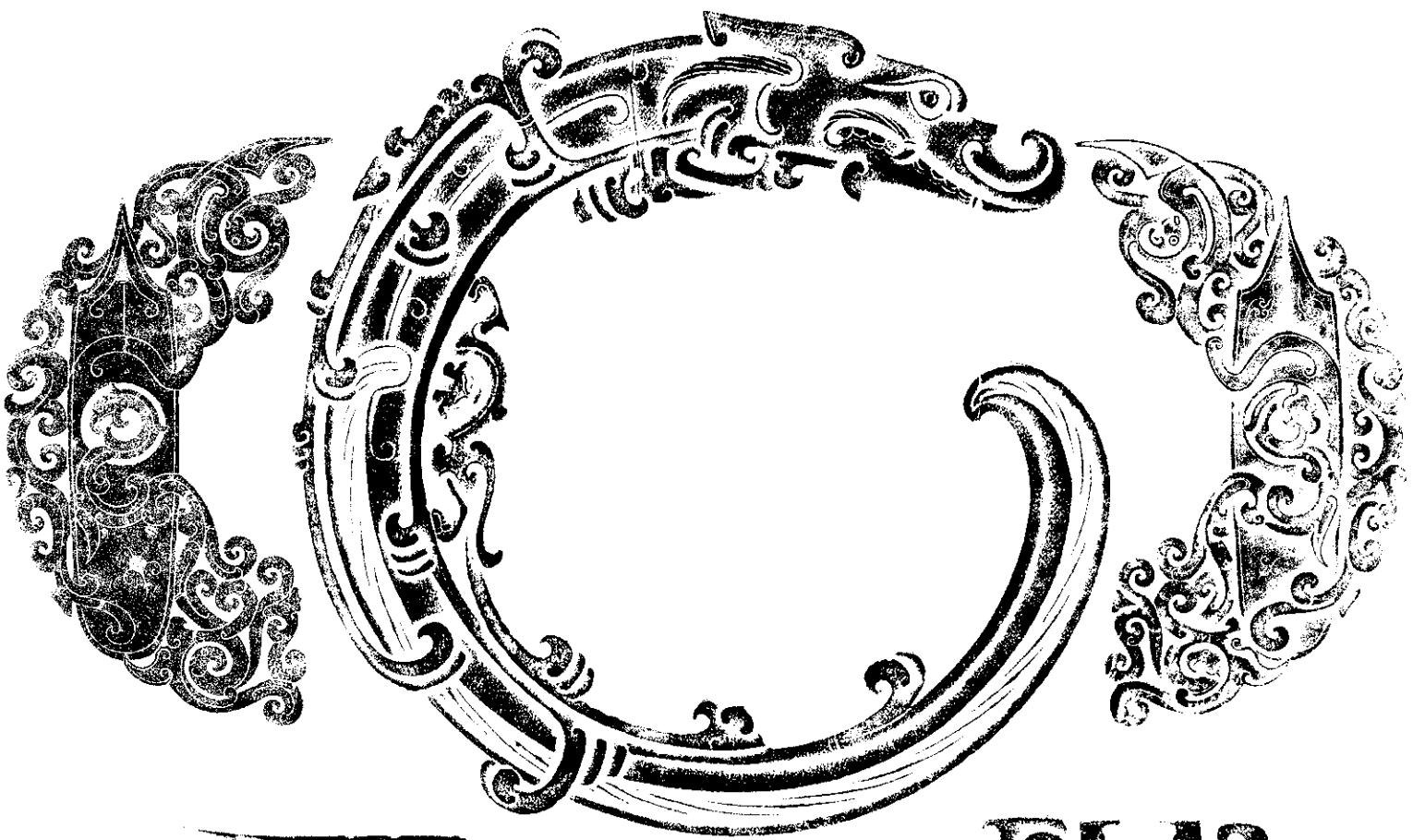
THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES

Hong Kong, 29 November 2022 | 香港 2022 年 11 月 29 日



CHRISTIE'S 佳士得





雲中玉筵

重要亞洲私人古玉珍藏：秦漢篇

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES
QIN AND HAN DYNASTIES





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THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - QIN AND HAN DYNASTIES

雲中玉筵 重要亞洲私人古玉珍藏：秦漢篇

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CHRISTIE'S 佳士得



曲終 人不散

張偉華

「雲中玉筵」，在今年秋拍推出〈秦漢篇〉最終回之後，將暫告一段落。

四年來，在大環境的逆勢挑戰之下，得以順利完成用玉器史觀點推動古玉市場的計畫，全賴喜愛玉器同好的大力支持，於此特別表示萬分的謝意。

天下沒有不散的宴席。這幾年來，「雲中玉筵」有幸聚集了玉器同好們共襄盛舉，但由於我個人能力有限，雖前後歷經二十餘年蒐集整理，才能勉力完成這四冊拍賣。我深知尚有很多不足與缺失，惟希望「雲中玉筵」能拋磚引玉，激發出同好們推出更好的藏品，以豐富古玉圈。

本次「雲中玉筵」—〈秦漢篇〉，在參考歷史文獻、出土記錄、各地博物館藏品，以及本人幾年來的觀察和熊宜敬先生的見解，最後由熊先生整理執筆完成。

最後，要感謝提供這個平台的香港佳士得器物部門，也謝謝四年來參與編輯的專家們。

後記：「養德堂」和「雲中居」，尚有幾件遺珍和重要藏品，將會選擇適當的時機推出。

THE CURTAIN FALLS, BUT NOT YET GOODBYE

Chang Wei-Hwa

'The Jade Feast in the Clouds' concludes this autumn with the last chapter – Qin and Han Dynasties.

Over the past four challenging years, this series of chronologically themed sales aimed at revitalizing the archaic jade market have rolled out according to plan, all on the back of support from jade-loving aficionados and fellow collectors, to whom I owe my deepest gratitude.

All good things must come to an end. The Jade Feast was fortunate to have enthusiastic participation over the past years, but my limited ability was barely enough to put together these four sales, even after over twenty years of collecting. I am acutely aware that there are many gaps and shortfalls in the collection, but I hope this meagre effort can have a ripple effect to entice more collections to come to the fore, thereby enriching the archaic jade market.

The current chapter Qin and Han Dynasties takes into account historical records, excavation reports, museum collections, my own observations over the years as well as the expertise of Mr. Hsiung Yi-Ching, who also authored and edited much of the content.

Lastly, I would like to thank Christie's Chinese Works of Art Department for providing this platform, as well as all the specialists involved in the last four years.

End note:

There are a few remaining objects in the Yangdetang Collection and from Yunzhongju which will be offered at an opportune time in the future.

兩漢文化·雄闊瑰麗

熊宜敬

春秋中期，秦穆公崛起，躋身「春秋五霸」；戰國時期，秦孝公用商鞅「變法」，位列「戰國七雄」；公元前221年，秦王嬴政滅六國，統一天下，成為中國第一位皇帝，史稱「秦始皇」。秦朝，僅存在了15年，公元前207年，劉邦進關中，子嬰出降，秦朝滅亡。

秦朝，國祚雖短，但事功極大，統一文字、車軌、度量衡、貨幣，開通馳道、鴻溝、靈渠，建立官吏管理與舉才制度…舉凡政治、法律、經濟、賦稅…皆有規模，漢朝建立後，即在秦朝各項制度的基礎下發展成熟，史稱「漢承秦制」。藝術文化方面，除了震撼世界的「兵馬俑」，其餘文物品項因國祚太短相對稀有，偶見造型、雕工樸拙簡明的片狀玉人（拍品2701）…等已十分難得。

秦亡後，短暫的「楚漢相爭」，劉邦勝出，建立漢朝。漢朝，分為「西漢」（前202—9）與「東漢」（25—220），史學家習稱「兩漢」。西漢為漢高祖劉邦（前256或前247—前195）所建，都長安；東漢為漢光武帝劉秀（前5—57）所建，都洛陽。其間有王莽（前45—23）代漢自立的短暫「新朝」（9—23）。

漢朝的藝術文化養分多元而充沛，涵蓋了長江中游的「荆楚文化」、以泰山為中心黃河下游地區的「齊魯文化」、黃河中游地區的「中原文化」、黃河上游以及渭水流域的「關中文化」（即「三秦文化」）、華北地區相當於今日海河流域的「北方文化」（即「燕趙文化」），此外還包括西南的「巴蜀文化」、江浙地區的「吳越文化」、五嶺以南的「嶺南文化」。

而西漢張騫（前164—前114）兩次出使西域，開啓了中原與西域各國的聯繫，促進了東西方經濟文化的廣泛交流，打通了「絲綢之路」，並為後來設置「西域都護」奠定了基礎。到了東漢，班超（32—102）經營西域30年，使漢朝和西域的經濟文化交流得以持續發展，鞏固了西部邊疆。「絲綢之路」的開通與西域經營的拓展，也使漢朝大量吸收了來自於西方的藝術文化特色，於是，漢朝開啓了中國文明「世界性」的藝術文化宏觀發展。

漢朝自漢武帝起雖然「獨尊儒術」，但仍融合了道家、法家的思想，並且重視民間文學與藝術的發展，使漢文化呈現圓融的包容特性。古典與浪漫，穩定與靈活，凝重與動感，規矩與創新，豪健與溫和，古拙與細緻…使漢朝的藝術文化面貌充滿既謹嚴規範又靈動開創的原始活力與莊嚴氣勢，形成「博大相容」的時代特徵。

長達426年的漢朝，多半處於商貿繁榮與國力昌盛，因此從出土文物中，奮進昂揚與多元鮮活的泱泱大國氣象俯拾皆是。其中，「玉器」的藝術呈現，更是質藝兼具，精美絕倫。

漢代玉器，由於絲綢之路的成功開通與經營，千里之外溫潤細膩的「和田玉」已能因為交通的方便而易於取得，於是便成為漢代貴族玉材選用的新歡，改變了商周以來只能使用雜色玉和地方玉材的習慣。加之「獨尊儒術，以仁治國」的政策，「君子比德於玉」的風尚形成了以禮器、佩飾為主的玉器體系。

漢代玉器的器型種類豐富多樣，禮器大多延續繼承戰國時期的傳統，但裝飾用玉、生活用玉和喪葬玉等，到了漢武帝時新器類與新器型便層出不窮，裝飾用的佩玉中，出現了玉舞人、鞞形珮、翁仲、剛卯、司南珮等新品種；玉劍首、格、璣、玦四類玉件齊全的玉具劍也屬常見；圓雕動物禽鳥如辟邪、熊、虎、牛、羊、豬、龜、鷹…等既寫實又傳神的生動雕工及玉質的溫潤可人，都成為漢代玉器的重要標記。

由於鐵製工具的進步與廣泛使用，兩漢時期的琢玉工藝大幅提升，掏膛、鏤空、拋光、鑲嵌、碾刻、活環、浮雕…等多種雕琢技術空前發達，其中，〈漢八刀〉與〈遊絲刻〉（亦稱〈遊絲毛雕〉、〈遊絲工〉），成為漢代玉器最重要的技藝。

北京故宮對〈漢八刀〉有言簡意賅的解釋，即「中國古代治玉工藝中一種獨特的陰線雕琢法。這種技藝在戰國晚期玉璧上已經出現，漢代臻於成熟，常表現在玉蟬、玉豬、玉翁仲及一些夔龍、夔鳳紋玉璧上。其工藝手法並非名稱說的那樣以八刀雕琢而成，而是一種斜陀方法的使用，又稱『大斜刀』。陀鋒犀利，一氣呵成，幾乎不見陀的連接痕跡，陰線底部也拋光磨亮，給人以刀片切的感覺，看起來十分簡練俐落。」

THE AWE INSPIRING BEAUTY OF THE TWO HAN DYNASTIES

Hsiung Yi-Ching

Duke Mu of Qin reached the position of one of the Five Hegemons of Spring and Autumn in the mid-Spring and Autumn period; and Duke Xiao of Qin, advised by Shang Yang in regulatory reforms, was one of the Seven Powers of Warring States. In 221 BC, Ying Zheng, the King of Qin, conquered the other six states to become the first emperor of China, known as Qin Shihuangdi. The Qin Dynasty lasted only 15 years, and ended when Liu Bang entered the Guanzhong Basin, prompting Zi Ying to surrender.

The Qin Dynasty, although short-lived, has many accomplishments: the standardisation of the writing system, carriage width, measuring system and coinage system; the building of expressways, the Honggou and Lingqu canals; the systems of management and selection of officials. The basic structures of government, law, economy and taxation were formed during this time and inherited and built upon by the Han Dynasty. In art and culture, apart from the astounding discovery of the terracotta army, it is very rare to find examples from this period due to the short reign. The jade figures (**lot 2701**) are one of those rare examples.

Qin's demise was followed by the short Chu-Han Contention War, won by Liu Bang, who established Han Dynasty. Han Dynasty was divided into Western Han (202 BC – 9 AD) and Eastern Han (25 – 220 AD), and often called The Two Han Dynasties by historians. Western Han was established by Liu Bang, the Gaozu Emperor (256 or 247 – 195 BC), with its capital in Chang'an. Eastern Han was established by Liu Xiu, the Guangwu Emperor (5 BC – 57 AD), with its capital in Luoyang. There is a short Xin Dynasty (9 BC – 23 AD) established by Wang Mang (45 BC – 23 AD).

The Han culture and arts are nourished from various rich sources, incorporating the Chu Culture of middle Yangtze River region, the Qi-Lu Culture of lower Yellow River region around Mt. Tai, the Zhongyuan Culture in the middle Yellow River region; the Guanzhong Basin Culture of the upper Yellow and Wei River region, the Northern Culture (Yan-Zhao Culture) in Huabei, around the Haihe River region. It also includes the Bashu Culture to the southwest, the Wu-Yue Culture in the Jiangsu-Zhejiang region, and the Lingnan Culture to the south of the Wuling Mountains.

The two western expeditions of Zhang Qian (164 –114 BC) saw the beginning of communications between China and the Central Asian countries, and the start of the flourishing trade between East and West, which enabled the forming of Silk Road and laid the foundation for the future establishment of Xiyu Duhou (Protectorate of the Western Regions). Ban Chao (32–102) of Eastern Han, stationed at the western frontier for 30 years, oversaw the continuing economic and cultural exchanges between Han and the western countries and secured the western borders. The Silk Road and the trade with the west brought many artistic and cultural influences, making Han Dynasty the first cosmopolitan culture in Chinese history.

Although Confucianism became the dominant philosophy after Wudi Emperor, Daoist and Legalist ideas were incorporated in the Han ideology. The Han period valued popular literature and art, showing the inclusivity of its culture. Classicism and romanticism; stability and flexibility; gravity and dexterity; tradition and creativity; heroism and serenity; naivety and refinement; these contrasts make Han culture and art appear at the same time orthodox yet ground breaking, full of vitality as well as solemnity, forming an all-encompassing style.

Spanning 426 years, the Han Dynasty was mostly a prosperous trading nation with immense power, and its vigor as a great nation and its cosmopolitan characteristics are reflected in excavated objects of this period, especially in the high quality craftsmanship and use of material of the jades.

Due to the success of the Silk Road, the lustrous and fine 'Khotan jade' was now obtainable from thousands of miles away, and became the preferred material to make jades for the Han aristocracy, replacing the locally sourced materials of mixed quality that have been popular since the Shang and Zhou periods. The reverence placed on jade by Confucianism also makes jade the *de rigueur* ornament of choice.

Han dynasty jades have a wide variety of shapes and forms. The ritual objects mostly follow the traditions of Warring States jades, while ornamental, utility or burial jades are much more inventive and many new styles appeared after Wudi Emperor's reign. In ornamental jades, new forms such as jade dancers, archer's-ring pendants, Weng Zhong figures, *gangmao* pendants and 'compass' pendants appeared. Animal carvings in the round such as *bixie*, bear, tiger, buffalo, ram, pig, tortoise, eagle etc. are lifelike and animated, in beautifully lustrous materials, and have become important symbols of Han Dynasty jade carving.

As iron tools became more widely used, lapidary techniques greatly advanced in the Two Han Dynasties. Hollowing, pierced designs, polishing, inlay work, wheel cutting, loose rings, relief work etc. were well developed by this time. In particular, Han *badao* (eight-cut) and *yousi ke* (curving-string thread carving) are two of the most important techniques developed in the Han period.

The Beijing Palace Museum has a concise description for Han *badao*: 'There is a unique recess carving technique in ancient Chinese lapidary. This technique first appeared on jade *bi* discs of late Warring States period, and reached maturity in the Han period. It is often seen on jade cicadas, pigs, Weng Zhong figures and some jade *bi* discs decorated with *kui* dragons or phoenixes. The technique does not consist of eight knife cuts as its name suggests, but involves the use of angled wheel cut, so is also called *daxiedao* (very angled cut). The carving is very sharp and done neatly as if in one stroke, almost without any traces of individual wheel marks. Also the recess is polished right down to the end, giving the illusion that it has been cut by a knife, and looks very minimal and effective.'

<遊絲刻>則發端於春秋晚期，流行於戰國中晚期，至兩漢達到頂峰，是一種細陰刻線微雕治玉的技術，有「單陰線」、「雙陰線」、「直線」、「曲線」、「短斜線」…等多種方式，多是用細小勾斫工具旋切而成，依照工藝需求亦略有粗細、繁簡、深淺之分。玉器中常見的束絲紋、捲雲紋、花枝紋、草葉紋、縉毛紋、細鱗紋、細網格紋及禽獸五官細部、人物髮絲、服飾等，皆歸於<遊絲刻>運用範疇。

漢代玉器的紋飾變化更是花樣百出，精彩紛呈，主要為兩類：一類為幾何紋樣，最常見穀紋、蒲紋和乳丁紋，主要刻在環、璧、璜等禮器表面；另一類是動物禽鳥紋飾，龍、鳳、螭虎、熊、鷹、及神話瑞獸…等，均以寫實為主，採用陰刻、鏤雕、淺浮雕和高浮雕…等多種表現技法，突破了商周以來玉器紋飾構圖嚴謹、平衡對稱的法則，整體更加活潑瑰麗。

同時，由於受中國原有異獸神話的影響，以及當時西域也有許多關於異獸的傳說流入，加上西域特有的一些動物品種也帶到中原，因此，在漢代創造出了「玉辟邪」的造型。紋飾上也不乏異獸靈物圖紋，「四靈」(青龍、白虎、朱雀、玄武)就經常在玉璧上出現，單獨的龍、鳳紋裝飾也常用在玉璧上，而且很多的玉璧出廓，穀璧、蒲璧的外圍經常加添螭龍、螭虎、卧蠶、雷雲紋…等裝飾，突出而獨特。

漢代文化藝術兼容並蓄，當時的玉器製作呈現集中化發展趨勢，產生了為數不少的宮廷及民間玉作坊，使漢代玉器的品種和數量超過以往任何朝代，其工藝技術和藝術水準也達到歷史頂峰，是兩漢盛世最具代表性的文化標誌之一。

Yousike was developed in late Spring and Autumn period, became fashionable in mid to late Warring States and reached its zenith in the Two Han Dynasties. It is a technique involving very fine incised lines, including 'single line', 'double line', 'straight line', 'curved line' and 'short diagonal line' etc., made by connecting minute wheel cuts that varied in thickness, complexity and depth according to different designs. This technique is used to denote fine parallel lines, cloud scrolls, floral scrolls, leaves, animal hair, scales, crisscrosses, facial features on animals, human hair and details of clothing etc.

The varieties of decorations on Han jades are also kaleidoscopic, and can be roughly divided into two types: the first type is geometric designs, most commonly grain pattern, rush-matt pattern and nipple pattern, often found on ritual objects such as *huan*, *bi* and *huang*. The other type is animal patterns, such as dragon, phoenix, *chi* tiger, bear, eagle and various mythical beasts. These are mostly done in a realistic manner and rendered using recess carving, pierced carving, low relief and high relief carving etc. They differ from the more static and symmetrical compositions found on Shang and Zhou jades, and are much more dynamic and elaborate.

The existing Chinese belief in mythical beasts mixed with tales of strange beasts from the west, further augmented by exotic animals that arrived in China from overseas, gave rise to the creation of jade *bixie* in the Han Dynasty. Other decorations of mythical beasts are also popular, such as the *siling* (the four sentients): blue dragon, white tiger, vermilion bird and turtle-snake, which often appears on jade *bi* discs. Singular dragons or phoenixes are often used to decorate jade *bi* discs; and on the flanges of *bi*, or on the outer registers of *bi* discs with grain and rush-mat patterns we often see decorations of *chi* dragon, *chi* tiger, silkworm or *leiuwen*, which make a striking design.

The Han culture and art is inclusive in nature. The jade production became much more centralised and there were many palace as well as private workshops making an unprecedented variety and quantity of jades, which were unsurpassed in terms of their craftsmanship and artistry. They are the most iconic cultural symbols of this illustrious period in Chinese history.



2701

THREE JADE FIGURAL PLAQUES

QIN DYNASTY (221-206 BC)

The group comprises a male figural plaque distinguished by a topknot on the head and incised facial features including a moustache and beard, his belt rendered in incised crisscross lines; the other two female figural plaques characterised by hairless rounded heads, simple incised facial features and a horizontal line representing the belt.

The tallest: ¾ in. (8.2 cm.) high, boxes

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

Two very similar jade plaques, also with the male figure represented by a topknot, moustache and beard, and female figure represented by a hairless rounded head, were unearthed at a jade pit at Lianzhi Village in Xi'an, in which a variety of other jade pieces were found together, suggesting their ceremonial function. Dating to the Qin dynasty, these two plaques share strikingly similar style and details with our current lot, suggesting a similar date. They are now in the collection of the Xi'an Museum, included in the National Palace Museum exhibition *Reverberations of Qin Heritage: Qin Culture Exhibition*, Taipei, 2016, catalogue pl. 75 (fig. 1).

秦 玉人三件

來源

藍田山房舊藏，1992年購於台北

此組由一件男性玉人及兩件女性玉人組成。男性玉人頭頂一側有髮髻，帶穿孔，面部單線陰刻眉、眼、鼻、口、髭、鬚，腰部陰刻菱格紋表示腰帶；女性玉人頭頂無髮髻，五官以單線陰刻，腰間只以一道橫線表示，形象較為簡單。

西安聯志村一座玉器坑中出土兩件風格非常相似、同樣斷代秦代的玉人(圖一)，男性玉人具髮髻、面刻鬚鬚、身刻菱格紋腰帶；女性玉人圓頭無髮，腰間一道橫線，造型及刻法與本拍品如出一轍，顯示製作年代可能非常接近。該對玉人現藏西安博物院，2016年展覽於國立故宮博物院，《秦業流風：秦文化特展》，台北，2016年，圖錄圖版75號。聯志村玉器坑同時出土另一對玉人、玉璧、玉琮、玉圭、玉璋、玉琥、玉璜等，種類齊全，很大可能是祭祀用玉。



fig. 1
圖一

2702

A VERY RARE JADE CARVING OF AN 'EAGLE AND BEAR' GROUP WESTERN HAN DYNASTY (206 BC-AD 8)

Carved in the form of a bear wrestling with an eagle perched above a rectangular block, the top and bottom with apertures for attachment.

2 in. (5 cm.) long, box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1996

The motif of an eagle wrestling with a bear, forming the pun on the word for 'champion' or 'hero' from their Chinese characters ying (eagle) and xiong (bear), is a popular subject in Han dynasty art. However, it is very rare to find a small jade carved with such delicate details as the current piece. The rendition of the bear, with its rounded head, bulging eyes, erect ears and sharp claws, are characteristic of bears depicted in Han dynasty art, such as a gilt-bronze bear-form paperweight in the collection of the Cleveland Museum of Art, accession number John L. Severance Fund 1994.203 (fig. 1).

The eagle on the current carving is also comparable to a jade eagle unearthed from a Han dynasty tomb at the Longgang Temple site in Shaanxi province.

西漢 鷹熊搏鬥玉飾

來源

德馨書屋舊藏，1996年購於香港

此玉飾圓雕鷹與熊搏鬥情狀，在長度僅5釐米的玉料上刻畫出激烈生動的爭鬥場景。熊之左臂緊抱鷹之身軀張口撕咬，鷹則羽翅張回首以鈎喙力啄，雕工精澁，極富巧思。

此件玉飾，熊的造型符合漢代立體圓雕頭圓、豎耳、瞪目、嘴尖、爪利的特徵，與美國克利夫蘭博物館所藏一件西漢銅鑲金熊形席鎮的造型相近，館藏編號 John L. Severance Fund 1994.203 (圖一)；鷹的造型圓眼鈎喙回首，與陝西南鄭龍崗寺遺址漢墓群出土的一級文物漢代玉鷹相類，前者動勢張揚，後者回首蓄勢，皆屬同一風格。漢代玉雕動物禽鳥大體上都呈現動態，如此件鷹與熊搏鬥情狀之生動，十分罕見。

此件西漢鷹熊搏鬥玉飾，令人聯想到歷史上的「楚漢相爭」，雖然歷時僅五年（前207-前202），但卻是中國古代戰爭史的一頁奇葩；尤其以公元前203年11月，項羽兵敗逃至垓下，漢軍以「十面埋伏」將之包圍，又以「四面楚歌」瓦解楚軍軍心，項羽於是夜起慷慨悲歌：「力拔山兮氣蓋世，時不利兮騅不逝。騅不逝兮可奈何，虞兮虞兮奈若何！」這首《垓下歌》，留下了最為膾炙人口的《霸王別姬》故事。隨後項羽烏江自刎，劉邦稱帝是為漢高祖，開啓了中國歷史上的「大漢盛世」。

中國著名美學家、哲學家李澤厚（1930-2021）在其《美的歷程》一書中提到：「其實，漢文化就是楚文化，楚漢不可分。儘管在政治、經濟、法律等製度方面『漢承秦制』，...在文學藝術領域，漢卻仍然保持了南楚故地的鄉土本色。漢起於楚，劉邦、項羽的基本隊伍和核心成員大都來自楚國地區。項羽被圍，『四面楚歌』，劉邦衣錦還鄉唱《大風》；西漢宮廷中始終是以楚聲作主導，都說明這一點。楚漢文化（至少在文藝方面）一脈相承，在內容和形式上都具有明顯的繼承性和連續性，而不同於先秦北國。」或許，這件玉雕正是象徵劉邦與項羽爭奪天下的縮影。



rubbing of the present lot
本拍品之拓片



another view
另一面



fig. 1 Collection of The Cleveland Museum of Art
圖一 克利夫蘭博物館藏品





鞞形珮

ARCHER'S RING-FORM PENDANTS



fig. 1
圖一

關於「鞞」，《詩經·衛風·芄蘭》有個故事：「芄蘭之葉，童子佩鞞。雖則佩鞞，能不我甲。容兮遂兮，垂帶悸兮。」意思是小孩子拿芄蘭的葉子當作鞞佩戴，雖然很像鞞，難道我看不出來嗎？因為雖然外表是佩鞞的樣子，但垂下來的帶子擺來擺去，沒有鞞的重量，一看就知道是假的。西漢初年研究《詩經》的著作《毛傳》就說：「鞞，玦也。能射御則佩鞞。」就是說有力量能拉弓射箭的成人才會佩鞞。

1976年，河南安陽殷墟婦好墓出土玉器中，即有「鞞形器」（圖一）的出現，器形為筒狀，下部平整，上端呈斜面式，中空，可套入（左、右手不拘）拇指。正面雕琢獸面紋，巨角如牛，雙耳後貼，方眼，無鼻，雙眼下各鑿一孔用以穿繩，背面有一橫向凹槽，可納弓弦。鞞形器的用法，是先套於拇指上，並將繩繫於手腕以防脫落，然後利用凹槽扣弦張弓，純粹做為射箭的實用器。

春秋期的鞞形器仍屬於實用型，直到戰國早期，才出現了一件傳世品〈玉鳳鳥紋鞞〉（圖二，現藏於北京故宮），是一件不能套指，不具實用功能僅供佩戴裝飾用途的「鞞形珮」。隨著「鞞形器」的實用功能漸漸削弱，戰國晚期至西漢早期的玉鞞，逐漸失去鈎弦功能，形狀也從筒狀或環狀盾型走向扁平化，演變為裝飾佩戴功能的「鞞形珮」。

西漢早期的玉鞞，承襲了戰國晚期的遺風，但仍有若干變化。一是原用以鈎弦的柄狀凸翼，多被鏤雕美化成出廓的鳳鳥形，看似實用的鞞形器，實則已漸失扣弦射箭的基本功能，過渡為裝飾用玉的鞞形珮。二是出廓的凸飾已演化成左右的附耳狀，造型多變，如左右兩隻變形鳳鳥與等長卻不對稱的設計。三是用於裝飾的鞞形珮，主要的用途為佩戴，所以形態趨於扁平、中孔漸小、紋飾考究華麗。

到了西漢中期，幾乎不見實用的鞞形器，作為裝飾用玉的鞞形珮廣為風行。形制上除扁薄片狀的發展外，在主體兩側（出廓）

There is a poem in *The Ode (Shijing)* about archer's ring:

*The leaf of pea-vine,
The boy's wearing it like an archer's ring.
He thinks he's wearing an archer's ring,
But can he fool me?
He is looking all proper,
But his dangling belt is shaking.*

This is making fun of a child pretending to be an adult wearing an archer's ring. The leaf he is wearing has no weight, so the belt attaching the 'archer's ring' shakes when he walks, a tell-tale sign. As scholars in Western Han noted, 'she, archer's ring, only worn by those who knows archery,' therefore only strong adults who could use an arrow would wear archer's rings.

Amongst the jades excavated in 1976 in the tomb of Fuhao, there is an archer's ring (**fig. 1**), cylindrical in form with a flat base and a diagonally-cut top. It is wearable on either the right or left thumb. The front of the ring is carved with an animal mask with large buffalo-like horns, two swept back ears and rectangular eyes. It is nose-less but pierced with two attachment holes below the eyes. The reverse of the ring has a horizontal groove for bow strings. To use the ring, first wear it on the thumb, secured to the wrist with strings and use the groove for pulling the bow string to shoot. It is a purely utilitarian object made for archery.

Archer's rings remain utilitarian in the Spring and Autumn period, but in the early Warring States period, archer's ring-form objects started to appear, such as the example carved with phoenix (**fig. 2**) in the Beijing Palace Museum, which is purely decorative, cannot be worn on the finger and dose not have any utilitarian functions. As they lose their practical uses, these archer's ring-form objects gradually became flattened, unfit for pulling strings, and turning into purely decorative pendants.

Jade archer's rings in Early Western Han period follow the style of late Warring States with some variations. Firstly, the handle-like protrusion for hooking bow strings has largely turned into a flange carved with phoenixes or birds. The seemingly functional 'archer's



fig. 2
圖二



fig. 3
圖三

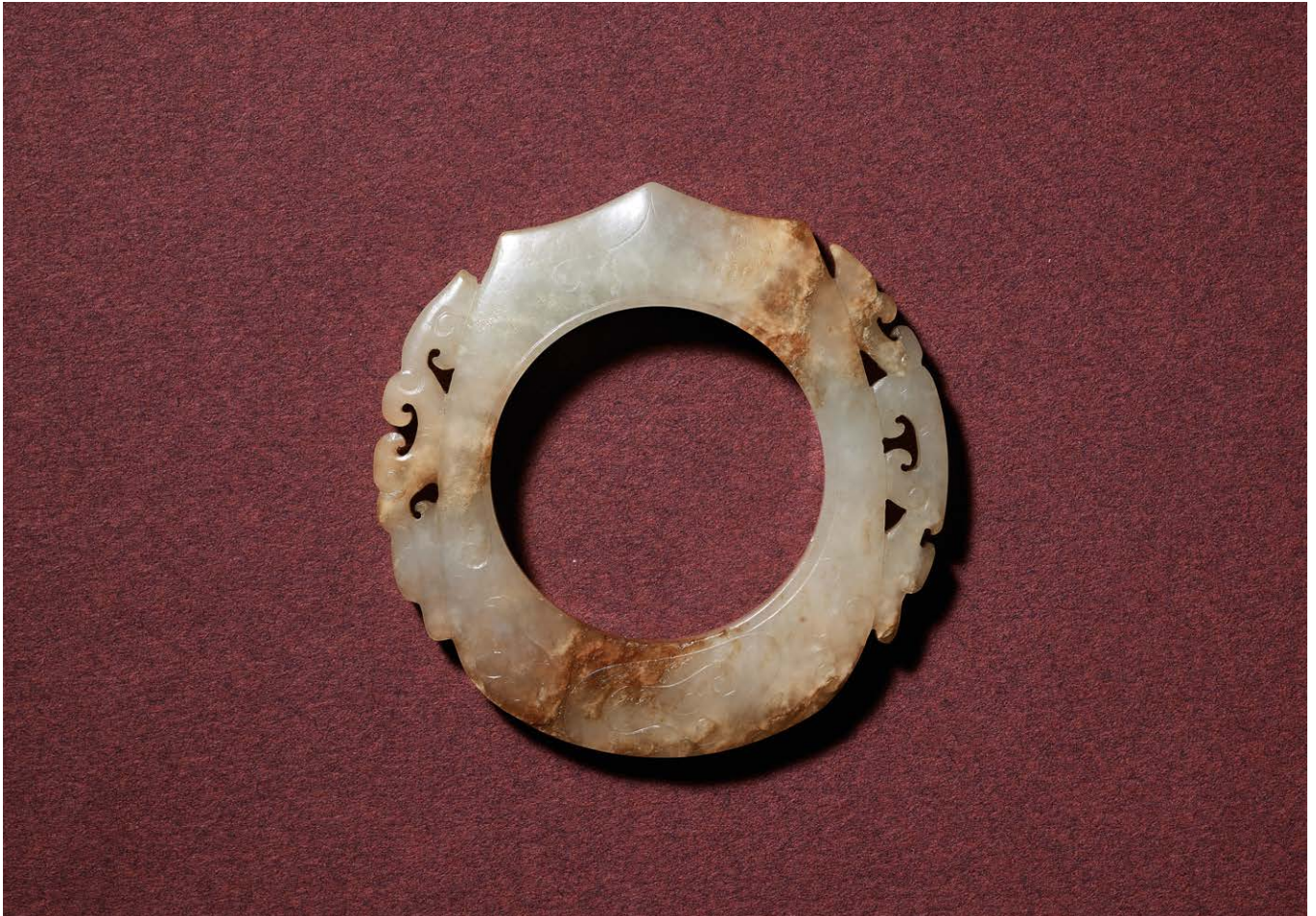
凸飾的造型更加多變誇張，而且出現新款式，如河北定縣西漢墓出土的一件鐮形珮（圖三），上下高8釐米、寬3.5釐米，形體為趨於狹長的扁薄片狀。出廓的凸飾，鏤雕口銜綬帶的長尾鳳鳥，依偎於高聳的竹木旁。此器特色有二，一是原分為兩側而各自獨立的凸飾已相互連結成單一構圖，環繞分布於主體；二是中孔不但口徑趨小，而且呈現橢圓，配合整體狹長形態，具有美化整體的設計巧思。這兩個特色，在同時期各地墓葬出土玉鐮中也常見到。

進入漢代晚期，鐮形珮也有幾個共同特點。其一，器身趨向狹長形狀發展，孔徑多數因而趨小，偶見略大者，且其圓孔也傾於橢圓的變化。其二，左右兩側出廓的凸飾異常發達，甚至誇張式的包圍於主體周邊。其三，由於美化的需求，兩側出廓的龍、虎或鳥獸紋，形態顯得格外修長蜿蜒，或與襯附的雲海紋飾纏繞，生動活潑又凝厚洗練，具有明顯的時代風采。

ring' has gradually turned into archer's ring-form pendant that is purely decorative. Secondly, the flange is divided into left and right sections much like two ears, and come in many designs, some carved as two stylized phoenixes, others carved as equally sized but asymmetrical parts. Thirdly, since these 'archer's rings' are used as decorative pendants, they have become flattened, the central apertures reduced, and the decorations are more elaborate.

In mid Western Han period the utilitarian archer's rings have all but disappeared, while archer's ring-form pendants were *en vogue*. Apart from getting flatter, the flange designs were becoming ever more exaggerated, and new forms started to appear. An archer's ring-form pendant excavated in the Western Han tomb in Ding county, Hebei (fig. 3), measuring 8 cm. long and 3.5 cm. wide, has an elongated shape and very thin body. The flange design is carved as a long-tailed phoenix biting a ribbon in its beak and leaning on a tall tree/bamboo. There are two interesting aspects about this pendant: firstly, the two parts of the flange, normally independent from each other, have now been joined in a single composition surrounding the whole pendant; secondly, the interior aperture is not only smaller, it has also become oval in shape to correspond to the elongated form of the pendant, and visually more pleasing. These new designs also appear on other excavated jade archer's ring-form pendants of the same period.

In late Han period the archer's ring-form pendants share certain common characteristics: firstly, the elongation of form continues, and the apertures become ever smaller, only occasionally do larger ones appear, and most are oval in shape; secondly, the two flanges on the right and left have become extraordinarily elaborate, and envelop the whole pendant; thirdly, for reasons of aesthetics, the dragon, tiger, birds or animal decorations on the flanges are also elongated and curvilinear, or incorporated in the cloud scrolls to form a dynamic and sophisticated design, which is very characteristic of the period.



2703

A WHITE JADE RETICULATED
ARCHER'S RING, SHE

WESTERN HAN DYNASTY (206 BC-AD 8)

The thumb ring is incised and carved with scrolling motifs, flanked on both sides with reticulated flanges.

2¼ in. (6.1 cm.) long, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1996

Compare to a jade archer's ring with similar scrolling motifs and reticulated flanges, but more elongated in shape, discovered from the tomb of Prince Liu Sheng's wife in Mancheng, Hebei province (**fig. 1**), illustrated in *The Complete Collection of Jades Unearthed in China- 1 - Beijing, Tianjin, Hebei*, Beijing, 2005, p. 192.

西漢 白玉流雲紋鞞形珮

來源

德馨書屋舊藏，1996年購於香港

河北滿城縣陵山中山靖王妻竇綰墓出土一件相似的玉鞞（圖一），同樣陰刻流雲紋，兩側透雕紋飾，惟器形較修長，著錄於《中國出土玉器全集 -1- 北京、天津、河北》，北京，2005年，頁192。



fig. 1
圖一

2704

A VERY RARE JADE RETICULATED
'PHOENIX' ARCHER'S RING

EARLY TO MID-WESTERN HAN DYNASTY,
C. 3RD-2ND CENTURY BC

The thumb ring-form pendant is surmounted by a reticulated phoenix grasping a small snake in its beak, the pendant incised with scrolling motifs.

2¼ in. (7.4 cm.) long, box

HK\$800,000-1,200,000 *US\$110,000-150,000*

PROVENANCE

Jinhuatang Collection, acquired in Taipei in 1996

EXHIBITED

Collectors' Exhibition of Archaic Chinese Jades, The National Palace Museum, Taipei, 1999, cat. no. 223

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 223

This pendant is delicately carved with a phoenix grasping a worm or a snake. Such motif can also be found on a jade carving found in a Han dynasty tomb in Mancheng, Hebei province, illustrated in *Zhongguo yuqi quanji*, vol. 4, Shijiazhuang, 1993, pl. 95.

西漢早中期 玉鳳紋鞞形珮

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223號

出版

鄧淑蘋，《群玉別藏續集》，台北，1999年，圖版223號

青黃玉，局部褐色，邊緣多處白沁。本體一面略帶斜凹面，並以細陰線雕各式圓弧紋，另一面平而光素。上方一側鏤雕一口啣小蛇的鳳鳥，凸胸彎喙，冠羽雕扭絲紋。鳳鳥啣蛇的造型，初見於戰國玉器上，哈佛大學藏有兩件，見Max Loehr著，《Ancient Chinese Jades》，哈佛大學，1975年，圖版414、427；紋飾母題沿用至西漢中期，如滿城漢墓出土一件鳳啣蛇玉飾，著錄於《中國玉器全集-4- 秦漢-南北朝》，石家莊，1993年，圖95。（節錄自鄧淑蘋《群玉別藏續集》）



detail
細部



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







fig. 1
圖一



rubbing of lot 2705
拍品 2705 之拓片

南越王風格的捲雲紋

漢代玉器豐沛多姿，紋飾的變化活潑靈動，審美觀念愈加宏闊，不同的地域環境與人文思想，也會創造出獨特的風采。

在出土重要玉器的漢墓中（括江蘇徐州漢墓、江西南昌海昏侯墓、河北滿城漢墓、廣州西漢南越王墓…），廣州南越王墓出土的玉器紋飾裡，在玉環與玉珮的龍紋與鳳鳥紋尾部（如〈透雕龍鳳紋重環玉珮〉（圖一）、〈鳳紋牌形玉珮〉），就出現一種奇特的捲雲紋，這種捲雲紋隨著造型與結構的需求，雕琢成蓬鬆脹大的變形捲雲狀，十分奇異有趣，而且這種特殊的捲雲紋未見於其他地區漢墓出土的玉器中，凸顯出南越國在審美上的地域性特點，可稱為「南越王風格」捲雲紋。

此次拍品，即有三件具有這項特徵，分別為西漢早中期〈鳳紋韞形珮〉（拍品 2705）、西漢玉組珮中的〈雲氣紋珮〉（拍品 2709）、西漢〈鏤空雕龍鳳紋玉環〉（拍品 2722），十分難得。

在古玉收藏界，斷代中常見「戰漢」一說，易被誤解為戰國與兩漢玉器風格一致，事實上在審美觀念與技藝呈現上是兩個截然不同的時代。戰國時期各國相互征戰頻仍，包括玉器在內的器物紋飾上，多以表現強大軍事武功的陽剛紋飾為主；而漢代自立國以來先尊黃老，漢武帝後獨尊儒術，雖有對匈奴的討伐，然而國政上已然以文治國，因此器物紋飾上多趨向於柔和，更強調美感的需求，故而紋飾設計更加富於變化且具有浪漫色彩。所以，就玉器的時代風格而言，可以將「戰國」與「兩漢」分論。



rubbing of lot 2709
拍品 2709 號之拓片



rubbing of lot 2722
拍品 2722 號之拓片

KING OF NANYUE'S CLOUD SCROLLS

Han Dynasty jades are rich in style with many varieties of decorations and designs. As the idea of beauty expands, different regions and cultures create unique styles.

Amongst Han Dynasty tombs that contain important jades (such as the Xuzhou tomb in Jiangsu, the tomb of Marquis of Haihun in Nanchang, the Mancheng tomb in Hebei, and the tomb of King of Nanyue in Guangzhou), only the jades found in King of Nanyue's tomb feature an unusual cloud scroll, found at the tail end of dragon or phoenix decorations on jade *huan* disc or pendant (for example the pierced pendant with dragon and phoenix, **fig. 1**; or the pendant with phoenix decoration). This cloud scroll can become engorged as required by the object's form or decorative composition, creating curious and delightful designs not seen on Han jades from other regions, highlighting the unique aesthetics of the Nanyue Kingdom.

There are three objects in the current sale that feature this style, and they are: the archer's ring-form pendant with phoenix decoration (**lot 2705**); the cloud scroll pendant in the set of four pendants (**lot 2709**); and the pierced dragon and phoenix *huan* pendant (**lot 2722**).

In the archaic jade collecting world, Warring States and Han Dynasty are often grouped together as Zhan-Han, which can be easily misconstrued to mean that the two periods are stylistically aligned. In fact, the two are drastically different both in terms of their aesthetics and craftsmanship. In the Warring States, wars were frequently waged between states, therefore masculine decorations that convey military might were often seen on objects, including jades. The Han Dynasty adopted Daoism in its inception, then Confucianism after the Wudi emperor. Bar the conflicts with Xiongnu, it is a peaceful civilized nation in essence, and the decorations on its objects are softer in tone with an emphasis on beauty, and the designs are more varied with a touch of romanticism. Therefore, in terms of style, Warring States and Two Han Dynasties jades should be viewed independently.



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

2705

A VERY RARE JADE RETICULATED
'PHOENIX' ARCHER'S RING

EARLY TO MID-WESTERN HAN
DYNASTY, C. 3RD-2ND CENTURY BC

The thumb ring-form pendant is flanked by a phoenix turning its beak backwards, its body extending to the other side of the pendant in the form of abstract scrolls.

3% in. (9.1 cm.) long, box

HK\$1,500,000-2,500,000 US\$200,000-320,000

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1996

EXHIBITED

Collectors' Exhibition of Archaic Chinese Jades, The National Palace Museum, Taipei, 1999, cat. no. 222

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 222

西漢早中期 玉鳳紋鞞形珮

來源

金華堂舊藏，1996年購於香港

展覽

國立故宮博物院，《群玉別藏續集》，台北，1999年，圖錄圖版222號

出版

鄧淑蘋，《群玉別藏續集》，台北，1999年，圖版222號







detail
細部



detail
細部

2706

A WHITE JADE 'CHI DRAGON AND PHOENIX' RETICULATED PENDANT
LATE WESTERN HAN-EARLY EASTERN
HAN DYNASTY, C. 1ST CENTURY BC-
AD 1ST CENTURY

The plaque is carved and reticulated with two pairs of *chi* dragons and phoenix confronting each other, encircling an aperture in the middle.

4¼ in. (10.7 cm.) long, box

HK\$1,000,000-1,500,000 US\$130,000-190,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1993

LITERATURE

Oriental Art, November 1994

Nien-Hsi Foundation Taipei 1995 Calendar, November

Compare to a jade of similar shape, carved with a pair of *chi* dragons, dating to the late Western Han dynasty, discovered from Tomb no. 7 at Wulipai in Hunan province (fig. 1), illustrated in *The Complete Collection of Jades Unearthed in China- 10 – Hubei, Hunan*, Beijing, 2005, p. 221.

西漢晚期/東漢前期 白玉蟠螭鳳紋鞞形珮

來源

藍田山房舊藏，1993年購於台北

出版

《Oriental Art》，1994年11月

年喜文教基金會1995年曆11月份

湖南長沙市五里牌7號墓出土一件定年西漢晚年、形狀相似的玉雕雙螭紋珮（圖一），著錄於《中國出土玉器全集 -10- 湖北、湖南》，北京，2005年，頁221。



rubbing of the present lot
本拍品之拓片



fig. 1
圖一





2707

A LARGE WHITE JADE RETICULATED
'PHOENIX' PLAQUE

LATE WESTERN HAN DYNASTY,
C. 1ST CENTURY BC

The archer's ring-form pendant is pierced with a roundel enclosing a phoenix in the centre, the top and bottom with two further pairs of abstract phoenix.

5¾ in. (14.8 cm.) long, box

HK\$2,200,000-3,500,000 US\$290,000-450,000

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1996

EXHIBITED

Collectors' Exhibition of Archaic Chinese Jades, The National Palace Museum, Taipei, 1999, cat. no. 225

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 225

西漢晚期 白玉鳳紋鞞形珮

來源

金華堂舊藏，1996年購於香港

展覽

國立故宮博物院，《群玉別藏續集》，台北，1999年，圖錄圖版225號

出版

鄧淑蘋，《群玉別藏續集》，台北，1999年，圖版225號



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



2707 Continued

This large plaque is carved with an archer's ring-form pendant in the centre, flanked by abstract phoenixes on the top and bottom, resulting in a horizontal shape resembling a *huang*. Two jade plaques of similar *huang*-shape but of less complex design, dating to the late Western Han dynasty, were found in a tomb in Ganquan, Yangzhou city, illustrated in *Zhongguo yuqi quanji*, vol. 4, Shijiazhuang, 1993, pls. 180 and 200.

本體修長，上尖下圓；中孔比例較小，且孔之下方器表不作斜凹面，呈現西漢晚期的特徵，如河南永城僖山、江蘇甘泉等地出土此類特徵的鐔形珮，見《中國玉器全集—4—秦漢—南北朝》，石家莊，1993年，圖180、200。本器上方一側仍保留玉鐔的彎勾造形，但已與鏤雕的鳳紋相融合，更於同側的下方，鏤雕相互對應的鳳紋。珮之另一側邊，鏤雕的鳳紋在中段形成一如意頭式的彎勾，若將絲繩由此彎勾穿繫懸掛，全珮則橫置為十分平衡的「璜」形珮，構思十分巧妙。中央圓孔鏤雕一鳳，彎喙大張，啣著羽翼，尚有傳承自戰國以來的鳳紋風韻；但在其周圍圍繞的鳳紋，每一面共有四個鳳首，則作閉口捲繞狀。珮之兩面的雕琢，花紋結構相同，但一面採淺浮雕，另一面則為單陰線雕。（節錄自鄧淑蘋《群玉別藏續集》）





detail
細部



detail
細部

2708

A SET OF TEN JADE PENDANTS
WESTERN HAN DYNASTY (206 BC-AD 8)

Comprised of four jade *huang*, three jade rings, one archer's ring, one scabbard-form pendant, and a reticulated 'phoenix' pendant.

Longest jade *huang*: 5¼ in. (13.4 cm.) long, boxes (10)

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1993

西漢 玉組珮十件

來源

藍田山房舊藏，1993年購於台北





detail
細部

2709

A SET OF FOUR JADE PENDANTS

WESTERN HAN DYNASTY (206 BC-AD 8)

Comprised of a jade *heng*, jade archer's ring, jade ring reticulated with phoenix motifs, and a jade pendant pierced with cloud motifs.

Jade *heng*: 3¼ in. (9.7 cm.) long, box

(4) 包含玉珩、玉韞、玉鳳紋環、玉雲氣紋珮各一。

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

Compare to a set of nine jade ornaments, also dating to the Western Han dynasty, in the Aurora Museum Collection, illustrated in *Jades of Han Dynasty*, Taipei, 2005, pl. 21.

西漢 玉組珮四件

來源

藍田山房舊藏，1995年購於台北

震旦藝術博物館藏一套九件的玉組珮，同樣斷代西漢，著錄於《漢代玉器》，震旦藝術博物館，2005，圖版21號。





漢代玉璧、玉環和玉珮

《爾雅·釋器》記載：「肉（周圍的邊）倍好（中間的孔）謂之璧，好倍肉謂之瑗，肉好若一謂之環。」是指片狀圓形玉器根據中央孔徑的大小，分為玉璧、玉瑗、玉環三種。

從考古出土實物的整理，發現古人製作玉器時對片狀圓形玉器孔徑與器體的比例，並沒有嚴格的規定，因此習慣上寬邊小孔徑統稱為「璧」，而窄邊大孔徑的稱為「環」，「瑗」就很少用了。

玉璧，是中國玉器中出現最早並延續不斷的品種，《周禮·春官宗伯》記載：以玉作六器，以禮天地四方：以蒼璧禮天，以黃琮禮地，以青圭禮東方，以赤璋禮南方，以白琥禮西方，以玄璜禮北方。」足見玉璧在禮器中的重要性。

漢代是玉璧、玉環製作的鼎盛時期，造型形式多變，有雙層璧、三層璧、出廓璧、雙連璧、重環璧…等，使用範圍大增。紋飾種類也極為豐富，璧上的穀紋，蒲紋、乳丁紋…等，

顆粒較大，起凸淺，顆粒上部渾圓，紋樣精細；同時與龍紋、鳳鳥紋、獸面紋、捲雲紋與吉祥文字的組合紋飾更是精采紛陳；玉環上則多飾以情態豐富的透雕龍紋、鳳鳥紋…，雕工精緻。

漢代玉器的製作，在器形、紋飾及工藝技術的發展上，都達到歷史的高峰。以「玉珮」來說，不論是組玉或單件，造型、紋樣、圖式都充滿動態與變化，不拘泥於前朝傳承，而更具藝術原創的巧思，使漢代玉珮的品種豐沛多元。在多元的造型中，以龍、鳳紋為主要紋飾，輔以螭紋、勾連雲紋…，再以游絲陰刻、鏤雕、浮雕…等技法精工而成。

HAN DYNASTY BI, HUAN AND PENDANTS

In one of the oldest Chinese dictionary, *Erya*, it is recorded: 'Those with a wall thickness twice the diameter of the aperture, we call *bi*; those with a diameter of the aperture twice the thickness of the wall, we call *luan*; those with equal thickness of wall to diameter of aperture, we call *huan*.' Thus the proportion of the aperture to the wall determine whether a jade disc is called *bi*, *luan* or *huan*.

However, from excavated objects we find that there is not a strict ratio when fashioning these discs. Therefore, generally speaking, those with a small aperture are called *bi*, while those with a large aperture are called *huan*, while *luan* is seldom used.

Jade *bi* discs are the earliest and most enduring type of jade objects made in China. In the *Zhouli* (Rites of Zhou) it is recorded that:

'Jade is used to make six objects, in order to pay respects to the heaven, earth and the four directions. The indigo *bi* for heaven; the yellow *cong* for earth; the azure *gui* for east; the vermilion *zhang* for south; the white *hu* for west; the black *huang* for north.' This shows the high status of *bi* amongst ritual objects.

The Han Dynasty saw abundant productions of jade *bi* and *huan* discs. They come in many different forms: two-tier-decorated *bi*; three-tier-decorated *bi*; flanged *bi*; conjoined *bi*; and pierced two-tiered *bi* etc., with a wider range of usage. These are richly decorated, with larger, rounder and flatter studs on the grain pattern, rush-mat pattern and nipple pattern, combined with dragon, phoenix, animal, cloud patterns or auspicious characters to stunning effect. The jade *huan* are often pierced with expressive dragon and phoenix decoration in fine craftsmanship.

Jade production in the Han Dynasty, whether in form, decoration or craftsmanship, all reached a zenith in their development. The jade pendants, for example, whether they are in sets or single pendant, their form, decoration and composition are all dynamic and variable, and do not blindly follow previous examples. They are decorated primarily with dragon and phoenix, with *chilong* and joined cloud scrolls as secondary decoration, and finely executed by techniques such as *yousi* incised decoration, pierced decoration, relief decoration etc.



2710

A JADE 'THREE-TIERED' DISC, BI
WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is carved on both sides with three concentric registers, the middle row with detached comma-spirals, the first and third rows with linked C-scroll motifs.

5½ in. (14 cm.) diam., box

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1993

A jade disc similarly carved with comma-spirals and linked C-scroll motifs but in two registers only was found in the Nanyue King tomb in Guangzhou, illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pl. 95 (**fig. 1**).

西漢 玉勾連紋穀紋三層璧

來源

藍田山房舊藏，1993年購於台北

廣州南越王墓有一件雕勾連紋穀紋的雙層璧，見《南越王墓玉器》，香港，1991年，圖版95號（圖一）。

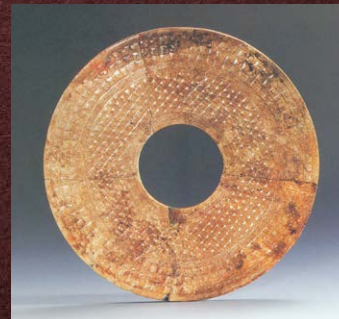
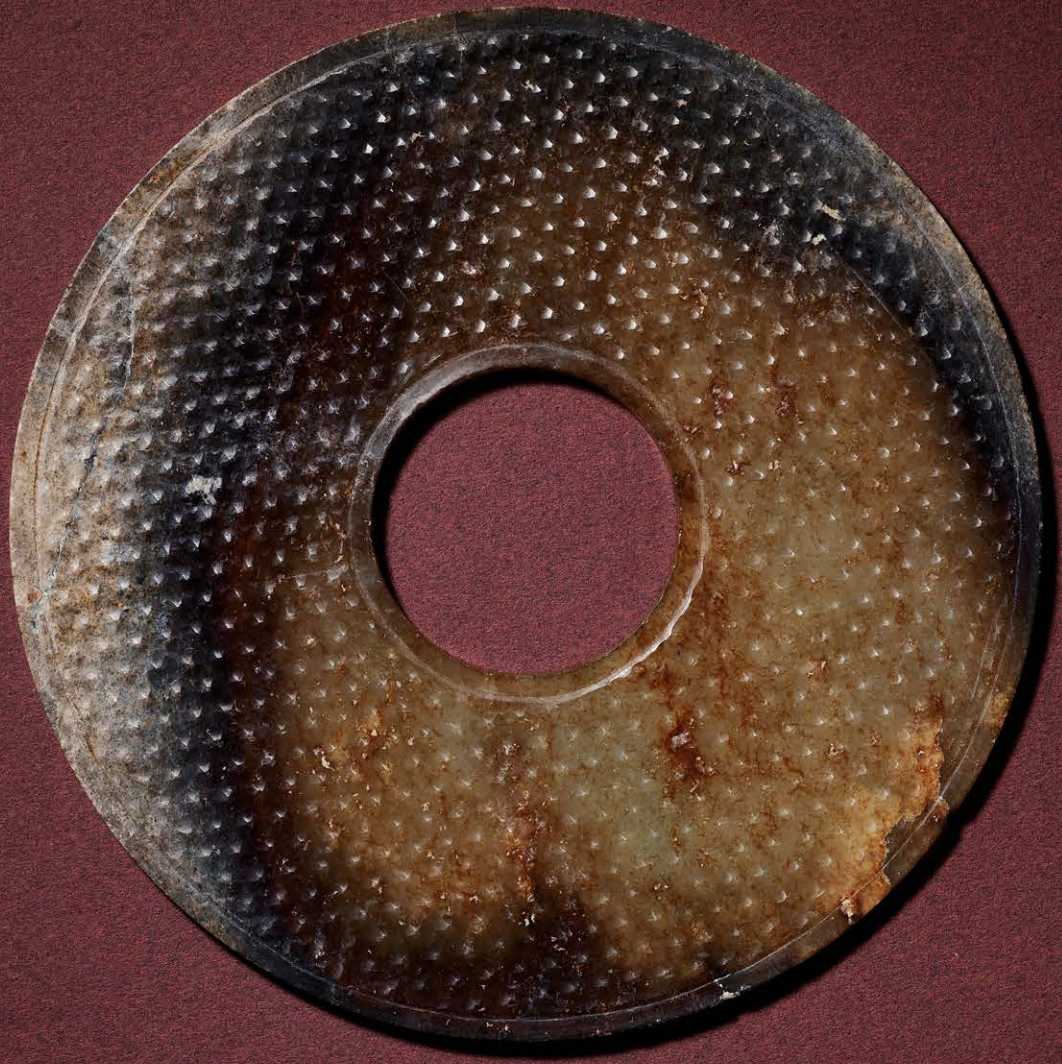


fig. 1
圖一



2711

A CARVED JADE DISC, BI

WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is carved with a hexagonal grid pattern, the stone suffused with dark russet inclusions.

5½ in. (14 cm.) diam., box

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1994

A jade disc of the same size and of similar hexagonal grid pattern was included in the National Palace Museum exhibition and illustrated in *A Catalogue of National Palace Museum's Special Exhibition of Circular Jade*, Taipei, 2006, pl. 82 (**fig. 1**).

西漢 玉蒲紋璧

來源

藍田山房舊藏，1994年購於台北

國立故宮博物院有一件尺寸及紋飾非常接近的玉蒲紋璧，著錄於《故宮環形玉器特展圖錄》，台北，2006年，圖版82（圖一）。

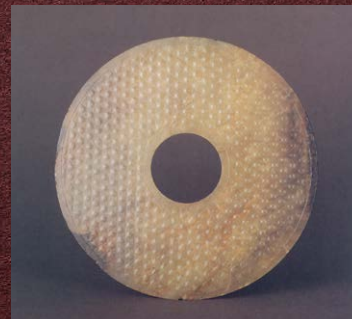


fig. 1
圖一



2712

A CARVED JADE DISC, BI

WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is carved with a hexagonal grid pattern, the stone with concentrated areas of dark russet inclusions.

4 $\frac{3}{4}$ in. (11.1 cm.) diam., box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1990

西漢 玉蒲紋璧

來源

養德堂舊藏，1990年購於台北

江蘇揚州市高郵天山鄉神局山2號墓出土一件類似的蒲紋玉璧，見古方著《中國古玉器圖典》，文物出版社，2007年，頁265。河北滿城漢墓出土另一件蒲紋玉璧，線圖著錄於《滿城漢墓發掘報告》，上冊，北京，1980年，頁296，圖199。



2713

A CARVED JADE DISC, BI

WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is carved with a hexagonal grid pattern, the stone with concentrated areas of dark russet inclusions.

5 $\frac{1}{2}$ in. (14 cm.) diam., box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1993

西漢 玉蒲紋璧

來源

藍田山房舊藏，1993年購於台北

江蘇揚州市高郵天山鄉神局山2號墓出土一件類似的蒲紋玉璧，見古方著《中國古玉器圖典》，文物出版社，2007年，頁265。河北滿城漢墓出土另一件蒲紋玉璧，線圖著錄於《滿城漢墓發掘報告》，上冊，北京，1980年，頁296，圖199。

2714

A JADE 'COMMA SCROLL' RING, *HUAN*

WESTERN HAN DYNASTY (206 BC-AD 8)

The ring is carved on both sides with comma-scrolls, the stone of a translucent yellowish-green tone.

5¼ in. (13.5 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1993

Compare to a jade *bi* with similar comma-scroll motifs in the National Palace Museum, illustrated in *A Catalogue of National Palace Museum's Special Exhibition of Circular Jade*, Taipei, 2006, pl. 71.

西漢 玉穀紋環

來源

藍田山房舊藏，1993年購於台北

國立故宮博物院有一件紋飾相似的穀紋玉璧，著錄於《故宮環形玉器特展圖錄》，台北，2006年，圖版71。



2715

A JADE 'COMMA SCROLL' DISC, *BI*

WESTERN HAN DYNASTY (206 BC-AD 8)

The ring is carved on both sides with comma-scrolls, the stone of a greyish-celadon tone.

5¼ in. (13.7 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1991

Compare to a jade *bi* with similar comma-scroll motifs in the National Palace Museum, illustrated in *A Catalogue of National Palace Museum's Special Exhibition of Circular Jade*, Taipei, 2006, pl. 71.

西漢 玉穀紋璧

來源

德馨書屋舊藏，1991年購於台北

國立故宮博物院有一件紋飾相似的穀紋玉璧，著錄於《故宮環形玉器特展圖錄》，台北，2006年，圖版71。



2716

A CELADON JADE 'DRAGON' DISC, BI
WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is carved with a band of comma swirls, enclosed by a band of archaic scrolls of deconstructed dragons.

8¼ in. (20.9 cm.) diam., box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1996

A jade disc with very similar interlocking dragons and grid motifs was discovered from the Nanyue King tomb in Guangzhou, illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pl. 45 (fig. 1).

西漢 青玉龍紋璧

來源

德馨書屋舊藏，1996年購於香港

廣州南越王墓出土一件紋飾非常相似的蒲紋龍紋璧，見《南越王墓玉器》，香港，1991年，圖版45號（圖一）。



fig. 1
圖一



2717
A LARGE CELADON JADE 'DRAGON'
DISC, BI

WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is carved with a band of comma swirls, enclosed by a band of archaic scrolls of deconstructed dragons.

9 3/4 in. (24.8 cm.) diam., box

西漢 青玉龍紋璧

來源

藍田山房舊藏，1994年購於台北

廣州南越王墓出土一件紋飾非常相似的龍紋璧，見《南越王墓玉器》，香港，1991年，圖版121號（圖一）。

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1994

A jade disc with very similar interlocking dragons and grid motifs was discovered from the Nanyue King tomb in Guangzhou, illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pl. 121 (**fig. 1**).



fig. 1
圖一





2718

A JADE DISC, *BI* AND A JADE RING,
HUAN

WESTERN HAN DYNASTY (206 BC-AD 8)

Both are carved with comma spirals.

3 $\frac{3}{8}$ in. (10 cm.) diam.; 4 $\frac{3}{8}$ in. (10.6 cm.) diam., box

(2)

HK\$160,000-280,000

US\$21,000-36,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1996

西漢 玉穀紋璧、玉穀紋環各一

來源

德馨書屋舊藏，1996年購於香港

廣州南越王墓出土一件尺寸較小但紋飾相似的玉環，見《中國出土玉器全集——11—廣東，廣西，福建，海南，香港，澳門，臺灣》，北京，2005年，頁82。





2719
A JADE RETICULATED 'DRAGON' DISC,
BI

WESTERN HAN DYNASTY (206 BC-AD 8)

The *bi* is carved and pierced in the centre with a dragon in profile, surrounded by comma-spirals.

3¼ in. (8.4 cm.) diam., box

西漢 玉鏤空雕龍紋穀紋璧

來源

德馨書屋舊藏，1996年購於香港

廣州南越王墓有一件紋飾幾乎一致的鏤空龍紋璧，見《南越王墓玉器》，香港，1991年，圖版42號（圖一）。

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1996

A almost identical jade *bi* reticulated with a dragon in the centre was discovered from the Nanyue King tomb in Guangzhou, illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pl. 42 (**fig. 1**).

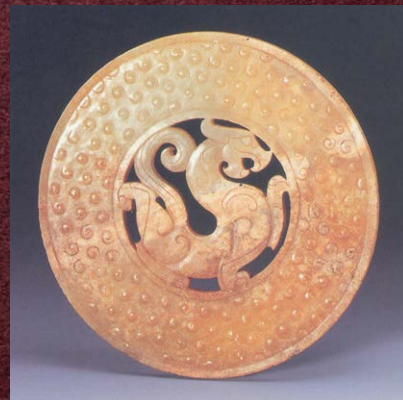


fig. 1
圖一



2720

A WHITE JADE C-SHAPED
'DRAGON' PENDANT

WESTERN HAN DYNASTY (206 BC-AD 8)

The pendant is carved in the form of a dragon with a coiled C-shaped body, the inner curve reticulated with a small *chilong*.

4¼ in. (12 cm.) long, box

HK\$280,000-400,000

US\$36,000-51,000

PROVENANCE

Lantien Shanfang, acquired in Taipei in 1994

LITERATURE

Oriental Art, November 1993

Compare to a white jade C-shaped dragon pendant with more simplistic carvings, found in a Han dynasty tomb in Sanjiaowei in Anhui province, illustrated in *Jade in Han Dynasty*, Beijing, 2014, p. 74 (fig. 1).

西漢 白玉C形鏤空雕龍珮

來源

藍田山房舊藏，1994年購於台北

出版

《Orientations》，1993年11月



fig. 1
圖一

此件「藍田山房」舊藏，器身呈C字形，龍首長如馬臉，尾部如蛇，與東漢思想家王充在《論衡》中所描述「世俗畫龍，馬首蛇尾」一致。此器龍首鼻頭上勾，杏眼圓睜，耳形長尖，龍角後伸，極具巧思的是龍首下頷鏤雕出如龍鬃般之不規則勾連環狀，而後經過器身淺浮雕陰刻再突出於器身，鏤雕出如龍鬃之狀，隨C形龍背營造出一道優美弧線，這種平面與鏤雕之間紋飾的結合極為精緻罕見；更有趣的是在龍腹下方鏤雕一回首小螭龍，表情憨稚，襯托出全器的雍容溫和。此器之勾連紋、捲雲紋及五官細部，皆以「遊絲刻」為之，與浮雕、鏤雕技法呈現出此器工藝之細膩精絕。

安徽省天長市三角圩1號漢墓群出土一件紋飾較簡單的白玉C形龍，可資參考，見北京藝術博物館、安徽博物院、陝西歷史博物館著《靈動飛揚：漢代玉器掠影》，北京，2014，頁74（圖一）。



2721

A JADE RETICULATED 'PHOENIX' DISC,
HUAN

WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is incised around with a band of interlocking phoenix, the inner circle pierced with a pair of phoenix, one ascending and the other descending.

5 1/8 in. (13.5 cm.) diam., box

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1996

西漢 玉鏤空鳳紋環

來源

金華堂舊藏，1996年購於香港

玉環上之陰刻鳳紋、紋飾及刻工與清宮舊藏一件漢代玉鳳紋尊風格非常相似，可資比較，見故宮博物院藏文物珍品全集《玉器（上）》，香港，圖221。

2722

A PALE CELADON JADE RETICULATED
'DRAGON AND PHOENIX' DISC, *BI*
WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is carved and pierced with a dragon and a phoenix facing opposite directions, the stone with a greyish-green tone.

3 3/8 in. (8.5 cm.) diam., box

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

A jade disc similarly carved with a dragon and a phoenix was found in the Nanyue King tomb in Guangzhou, illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pl. 148 (**fig. 1**).

西漢 青白玉鏤空雕龍鳳紋璧

來源

藍田山房舊藏，1995年購於台北

廣州南越王墓有一件紋飾相似的龍鳳紋玉璧，見《南越王墓玉器》，香港，1991年，圖版148號（圖一）。



fig. 1
圖一





rubbing of the present lot
本拍品之拓片

2723

A SMALL WHITE JADE RETICULATED
'DOUBLE PHOENIX' DISC, *BI*

WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is carved and pierced with a pair of phoenix in flight,
one ascending and the other descending, the stone of a translucent
white tone.

2 3/4 in. (7.4 cm.) diam., box

西漢 白玉鏤空雕雙鳳紋璧

來源

金華堂舊藏，1999年購於香港

廣州南越王墓有一件紋飾相似的龍鳳紋玉璧，見《南越王墓玉器》，
香港，1991年，圖版148號。

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1999





2724
A WHITE JADE 'DOUBLE PHOENIX'
RING, *HUAN*

WESTERN HAN DYNASTY (206 BC-AD 8)

The ring is carved and pierced in the form of two interlocking phoenix in pursuit of each other, the stone of a translucent white tone.

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

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

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1996

EXHIBITED

Collectors' Exhibition of Archaic Chinese Jades, The National Palace Museum, Taipei, 1999, cat. no. 207

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 207

西漢中期 白玉雙鳳紋環

來源

金華堂舊藏，1996年購於香港

展覽

國立故宮博物院，《群玉別藏續集》，台北，1999年，圖錄圖版207號

出版

鄧淑蘋，《群玉別藏續集》，台北，1999年，圖版207號

透明度較高的白玉質，局部白沁。鏤雕二隻鳳鳥，首尾相接，繞作環形。閉合的鳳喙既長且彎，鳳眼小；體軀分爲二截，前截有向後踢出的腿爪，鳳腿上又穿連後半截身軀，鳳尾捲曳至另一隻鳳鳥的彎喙下方。呈現婀娜多姿的柔雅之美。鳳鳥的造形，以及穿花繞轉的設計，相似于滿城漢墓出土的玉笄，可參閱《中國玉器全集 -4- 秦漢—南北朝》，石家莊，1993年，圖98。（節錄自鄧淑蘋《群玉別藏續集》）

2725

A JADE RETICULATED 'DRAGON' RING, HUAN
WESTERN HAN DYNASTY (206 BC-AD 8)

The ring is carved and pierced with three abstract interlocking dragons in pursuit of each other.

3½ in. (8.8 cm.) long, box

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1993

A jade ring similarly carved with three interlocking dragons was found in the Nanyue King tomb in Guangzhou, illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pl. 139. Compare also to a reticulated jade ring with interlocking phoenix, unearthed from a Han dynasty tomb in Doubishan in Changsha city, illustrated in *The Complete Collection of Jades Unearthed in China- 10 - Hubei, Hunan*, Beijing, 2005, p. 207.

西漢 玉鏤空三龍紋環

來源

藍田山房舊藏，1993年購於台北

廣州南越王墓出土一件風格非常接近的玉三龍紋環，見《南越王墓玉器》，香港，1991年，圖版139號。另外長沙咸家湖陡壁山1號墓出土一件鳳紋玉環，也可參考，見《中國出土玉器全集 -10- 湖北、湖南》，北京，2005年，頁207。



2726

A SMALL JADE 'FOUR PHOENIX' DISC, BI
WESTERN HAN DYNASTY (206 BC-AD 8)

The disc is carved on both sides with comma-spiral motifs, flanked on both sides with a pair of phoenix.

2¾ in. (6.8 cm.) long, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

西漢 玉四鳳穀紋系璧

來源

藍田山房舊藏，1995年購於台北

廣州南越王墓有一件渦紋璧，有三個鳳紋出廓，見《南越王墓玉器》，香港，1991年，圖版135號。





2727

A JADE DRAGON-FORM PENDANT

WESTERN HAN DYNASTY (206 BC-AD 8)

The pendant is in the form of a dragon in profile charging forward, terminating with its tail curling inwards.

3 in. (7.7 cm.) long, box

HK\$800,000-1,200,000 **US\$110,000-150,000**

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

Compare to an almost identical dragon-form pendant, also dating to the Western Han dynasty, in the Aurora Museum Collection, illustrated in *Jades of Han Dynasty*, Taipei, 2005, pl. 59 (fig. 1).

西漢 玉龍形珮

來源

藍田山房舊藏，1995年購於台北

震旦藝術博物館藏一件造型近乎一樣的玉龍形珮，同樣斷代西漢，著錄於《漢代玉器》，震旦藝術博物館，2005，圖版59號（圖一）。



detail
細部



2728

A SMALL JADE BIRD-FORM PENDANT
WESTERN HAN DYNASTY (206 BC-AD 8)

The pendant is shaped as a bird in profile with wings spread out in flight.

1 $\frac{1}{8}$ in. (4.8 cm.) long, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1996

LITERATURE

Oriental Art, October 1995

Compare to an almost identical bird-form pendant, also dating to the Western Han dynasty, in the Aurora Museum Collection, illustrated in *Jades of Han Dynasty*, Taipei, 2005, p. 75 (fig. 1).

西漢 玉鳥形珮

來源

德馨書屋舊藏，1996年購於台北

出版

《Orientations》，1995年10月

震旦藝術博物館藏一件造型近乎一樣的玉鳥形珮，同樣斷代西漢，著錄於《漢代玉器》，震旦藝術博物館，2005，頁75（圖一）。



detail
細部



2729

A JADE RETICULATED 'CHILONG'
PENDANT, XI

EASTERN HAN DYNASTY (AD 25-220)

The shaped pendant with a pointed end is pierced and carved with a coiled *chilong* dragon.

4 $\frac{1}{4}$ in. (12.1 cm.) long, box

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1994

LITERATURE:

Arts of Asia, December 1995, p. 57, fig. 19

東漢 玉鏤雕螭紋觚

來源

藍田山房舊藏，1994年購於台北

出版

《ARTS OF ASIA》，1995年12月，頁57，圖19

河北省定縣43號墓出土一件紋飾相似的玉鏤雕螭紋觚，同樣斷代東漢，現藏定州博物館，見古方著《中國古玉器圖典》，文物出版社，2007年，頁241。



2730

A PAIR OF JADE RETICULATED
'DRAGON' PENDANTS, XI

WESTERN HAN DYNASTY (206 BC-AD 8)

Each is shaped as a dragon striding forward, terminating in a pointed end.

4½ in. (11.5 cm.) long, box

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1996

西漢 玉鏤雕龍紋觶一對

來源

德馨書屋舊藏，1996年購於香港

(2)
可比較震旦藝術博物館藏一對玉龍紋觶，同樣斷代西漢，著錄於《漢代玉器》，震旦藝術博物館，2005，頁52。另可參考廣州南越王墓有一對玉龍紋觶，見《南越王墓玉器》，香港，1991年，圖版13、14號。

2731

A JADE TIGER-FORM PENDANT AND
A JADE PHOENIX-FORM PENDANT, XI
LATE WARRING STATES-EARLY WESTERN
HAN DYNASTY, C. 3RD CENTURY BC

Comprised of a jade feline with a single horn striding forward,
and a jade phoenix with its head turned backwards.

Tiger: 2 1/4 in. (5.5 cm.) long; phoenix: 2 1/4 in. (5.7 cm.) long, boxes (2)

HK\$150,000-200,000 **US\$20,000-26,000**

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1996

LITERATURE

Oriental Art, October 1995 (tiger pendant)

戰國晚期/西漢前期 玉虎形珮、西漢 玉鳳紋釧

來源

養德堂舊藏，1996年購於台北

出版

《Orientations》，1995年10月（虎形珮）

哈佛大學福格藝術博物館藏一件斷代東周晚期、造型非常相似的玉虎形珮，見Max Loehr著《Ancient Chinese Jades From the Grenville L WInthrop Collection in the Fogg Art Museum》，麻省，1975年，頁302，圖440。另可比較震旦藝術博物館藏一件玉鳳紋釧，同樣斷代西漢，著錄於《漢代玉器》，震旦藝術博物館，2005，頁132，圖70。

2732

A JADE 'DRAGON' FINIAL AND A JADE
'MASK' PENDANT

WESTERN HAN DYNASTY (206 BC-AD 8)

The C-shaped finial is carved with a dragon head with mouth agape;
the pendant is carved in the form of a mythical animal mask.

Dragon finial: 3 1/4 in. (8 cm.) long;
mask pendant: 1 1/4 in. (4.2 cm.) long, boxes (2)

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

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

Compare to a very similar jade dragon finial, also with the
attachment lost, discovered from Tomb no. 2 in Luopowan,
Guangxi, illustrated in *Zhongguo meishu quanji*, vol. 9, Jade,
Beijing, 1986, pl. 178 (fig. 1).

西漢早期 玉龍首杖頭、西漢 玉獸面

來源

藍田山房舊藏，1995年購於台北

廣西壯族自治區貴縣羅泊灣二號墓出土一件造型相似、木質拐杖已失的玉龍首杖頭（圖一），著錄於《中國美術全集—9—玉器》，北京，1986年，圖版178號。河北滿城縣陵山中山靖王劉勝墓出土一件鑲玉鑲金銅鋪首，著錄於《中國出土玉器全集—1—北京、天津、河北》，北京，2005年，頁182。河北滿城漢墓同時出土一件相似的獸面鑲翡翠銅飾，著錄於《滿城漢墓發掘報告》，下冊，北京，1980年，圖版57，圖1。

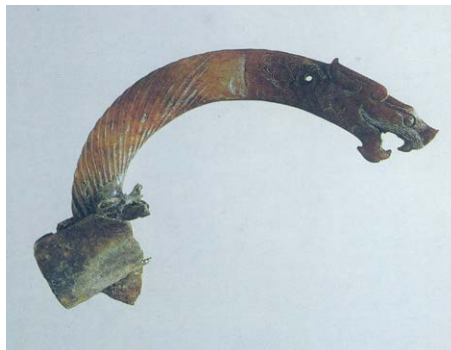


fig. 1
圖一



2731



2732

2733

A SMALL JADE 'DOUBLE DRAGON'
PENDANT

WESTERN HAN DYNASTY (206 BC-AD 8)

The pendant is shaped as two interlocking C-shaped dragons facing opposite directions.

2 in. (5 cm.) long, box

HK\$280,000-400,000 *US\$36,000-51,000*

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1996

Compare to a jade C-shaped dragon very similar to the current lot, but comprising only one dragon, dating to the Western Han dynasty, in the Aurora Museum Collection, illustrated in *Jades of Han Dynasty*, Taipei, 2005, pl. 61.

2734

A WHITE JADE PHOENIX-FORM FINIAL
WITH GOLD FITTING

WESTERN HAN DYNASTY (206 BC-AD 8)

The gold fitting is surmounted by a white jade finial in the form of a phoenix perched with an upright feathery tail.

2¾ in. (7 cm.) long, box

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

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1996

A jade finial similarly shaped as a phoenix with an upright tail was unearthed from a Han dynasty tomb in Mancheng, Hebei province, illustrated in *Zhongguo yuqi quanji*, vol. 4, Shijiazhuang, 1993, pl. 96 (fig. 1).

西漢 玉雙龍珮

來源

德馨書屋舊藏，1996年購於香港

震旦藝術博物館藏一件C形龍紋珮，同樣斷代西漢，龍紋形態與本器非常接近，但為單龍，著錄於《漢代玉器》，震旦藝術博物館，2005，圖版61號。

西漢 白玉鳳鑲金柄飾

來源

德馨書屋舊藏，1996年購於台北

河北滿城縣陵山一號墓出土一件造型相似的玉鳳形飾，著錄於《中國玉器全集-4-秦漢-南北朝》，石家莊，1993年，圖96（圖一）。震旦藝術博物館另藏一件西漢金柄飾，鑲嵌雙鳳玉飾，著錄於《漢代玉器》，震旦藝術博物館，2005，圖版156號。



fig. 1
圖一



2733



2734



detail
細部

2735

A SET OF TWO PALE CELADON JADE
'DRAGON' PENDANTS

WESTERN HAN DYNASTY (206 BC-AD 8)

Each is shaped as a single-horned dragon with a curved body,
forming a circle when placed together, their tails curling towards
different directions.

2½ in. (6.3 cm.) long, box

(2)

HK\$1,800,000-2,500,000 *US\$240,000-320,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1993

西漢 青白玉雙龍飾一套兩件

來源

藍田山房舊藏，1993年購於台北







rubbing of the present lot
本拍品之拓片

2736

A LARGE WHITE JADE RETICULATED
'DRAGON AND PHOENIX' PLAQUE
EASTERN HAN DYNASTY (AD 25-220)

The plaque is carved and pierced with a dragon and a phoenix in flight amidst cloud scrolls.

5 7/8 in. (14.7 cm.) long, box

HK\$280,000-400,000

US\$36,000-51,000

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1996

東漢 白玉鏤雕龍鳳雲紋珮

來源

金華堂舊藏，1996年購於香港

此件「金華堂」舊藏，器形中寬上窄下平，呈現略帶三角狀的橢圓形；全器以弧形曲線為主軸鏤雕一龍一鳳，長嘴長臉的龍首居於右上方，龍身向下延展至中右，左右伸出兩前足後，龍身又回轉向上，於貼近龍首下顎處伸出後足，再朝左方中下屈曲延伸，另一後足出現於羽狀尾部之前，夭矯靈動。

鳳鳥置於器身底部作回首狀，鳳眼為圓形陰刻，眼外一陰線延伸至鳳首後上挑成羽冠，顯得精神秀美，鈎形鳳嘴作鳴叫狀，鳳鳥羽翅和尾部作起舞之姿，形象輕盈娟秀，表現了「鳳飛鳴則天下太平」的意涵。龍、鳳之間用單或雙陰線精刻勾連紋、捲雲紋、旋渦紋…等作為裝飾與串聯，凸顯出此器的宏偉大度與精雕細琢。

河北省定縣北陵頭村中山穆王劉暢墓出土兩件鏤雕龍紋玉璜，雕刻風格與本器接近，可資比較，著錄於《中國出土玉器全集 -1- 北京、天津、河北》，北京，2005年，頁212。





2737

A JADE 'TWIN DRAGON' BELT HOOK
EARLY WESTERN HAN DYNASTY,
C. 3RD CENTURY BC

The belt hook has two conjoined curved shafts terminating in two dragon heads at the bottom and a single dragon head at the top.

6 $\frac{1}{2}$ in. (16.8 cm.) long, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1994

Compare to a very similar conjoined 'dragon' belt hook found in an early Western Han tomb belonging to King Chu in Shizishan, Xuzhou city, illustrated in *Jade Articles from Tombs of Seigniors of Han Dynasty in Xuzhou City*, Beijing, 2016, p. 28.

西漢早期 玉雙聯龍首帶鉤

來源

藍田山房舊藏，1994年購於台北

徐州市獅子山西漢早期楚王墓曾出土一件造型及紋飾與本器如出一轍的玉雙聯龍首帶鉤，著錄於《龍飛鳳舞：徐州漢代楚王墓出土玉器》，北京，2016，頁28。





2738

A LARGE JADE 'DRAGON' PENDANT,
HENG

WESTERN HAN DYNASTY (206 BC-AD 8)

The curved pendant is carved with comma-scrolls on both sides,
terminating in dragon-heads on two ends.

7¼ in. (18.2 cm.) long, box

HK\$160,000-280,000

US\$21,000-36,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1993

西漢 玉龍首穀紋珩

來源

藍田山房舊藏，1993年購於台北

可比較安徽巢湖市北山頭西漢墓出土一件龍首玉珩，現藏於巢湖市博物館，著錄於《中國出土玉器全集—6—安徽》，北京，2005年，頁108。



2739

A JADE CARVING OF A SILK WORM AND
TWO JADE SHELLS

WESTERN HAN DYNASTY (206 BC-AD 8)

Comprised of a pendant in the form of a silk worm and two pendants in the form of shells with markings on the underside, all drilled with holes for attachment.

Worm: 1 $\frac{1}{4}$ in. (4 cm.) long; shell: 1 in. (2 $\frac{1}{6}$ cm.) long, boxes (3)

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

西漢 玉蠶一件及玉貝兩件

來源

藍田山房舊藏，1995年購於台北



陝西石泉縣前池河村出土一件西漢鑲金銅蠶，展出於《シルクロードの煌めき-中国・美の至宝展》，北海道立近代美術館，1999年，圖錄頁21，圖7。另可比較湖南長沙市咸家湖出土十二件斷代西漢中期的玉貝，著錄於《中國玉器全集-4-秦漢-南北朝》，石家莊，1993年，圖145。江蘇揚州市邗江甘泉西漢墓出土十三枚相似的玉貝，著錄於《漢廣陵國玉器》，文物出版社，2003，圖93。

2740

A JADE 'PHOENIX' HENG,
A JADE 'PHOENIX' HUAN, AND
TWO JADE CONJOINED RINGS

WESTERN HAN DYNASTY (206 BC-AD 8)

Comprising a *heng* pendant with phoenix heads on both ends; a ring with interlocking phoenixes; and two conjoined rings with ropetwist pattern.

Phoenix *huan*: 2¼ in. (5.7 cm.) long, boxes (3)

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1991 (phoenix *heng* and conjoined rings)

Yangdetang Collection, acquired in Taipei in 1990 (phoenix *huan*)

西漢 玉雙鳳紋珩、玉鳳紋環、玉紐絲紋套環

來源

德馨書屋舊藏，1991年購於台北（鳳紋珩及套環）

養德堂舊藏，1990年購於台北（鳳紋環）

震旦藝術博物館藏一件近乎一致的玉雙鳳紋珩，同樣斷代西漢，著錄於《漢代玉器》，震旦藝術博物館，2005，圖版67號。另可參考徐州市東洞山西漢中期楚王墓出土一件白玉鳳紋環，著錄於《龍飛鳳舞：徐州漢代楚王墓出土玉器》，北京，2016，頁31。廣州南越王墓出土一組組玉珮，其中包括一件非常相似的玉紐絲紋套環，見《南越王墓玉器》，香港，1991年，圖版52號。



「摹印由來溯漢秦」，明清以來至今，篆刻家皆以「法秦宗漢」為學印正統，尤其推崇漢印，比之如唐詩、宋詞、元曲的重要性，因此得以與中國書法、繪畫並肩，更於清末至民國時期以「印學」之姿繼「畫學」、「書學」而成為獨立的藝術學科。

漢代的官方文字以隸書為主，但在製作璽印上，發展出一種繼承秦篆而略加隸書體勢的印文風格，這種特殊形式的文字，到了新莽時期被列為「六書」之一，稱為「繆篆」，因此，漢代從官印到私印，入印多為此種字體。

漢朝官印，在西漢初期的20年間，仍保留秦制「田」字格或「日」字格，之後「繆篆」成熟，邊框界格的使用便日漸減少，這是與秦璽的顯著區別。但是亦偶有因結構佈局需求而使用界格，較之於秦璽活潑許多。

整體而言，漢印印文以陰刻為主，採用「繆篆」，線條簡約質樸，屈曲飽滿，平正易識，結構方中帶圓，圓中見方，構思謹嚴，帶有隸意，氣質端莊樸厚，從容大度。

漢朝璽印的材質包括銅、金、銀、玉，其中玉質漢印的藝術價值極受藏家喜愛。一則是因為漢代自漢武帝始即獨尊儒術，君子「比德於玉」的儒家思想帶給玉器更多的文化內涵，因此，漢代包括玉印在內的玉器製作趨向規範化又具有創造性，體現出恢弘大器的審美觀。

二則由於漢代完備了戰國至秦所建立的官印制度，玉質璽印從質料、形制、款識上皆有體制，擁有鮮明的時代特色。一般來說，漢代官印皆為方形，規格通常為2.3釐米左右，西漢初期稍大，有的大至2.6釐米左右；同時，漢代私印種類增多，大小並無限制，多在1.1釐米至2.3釐米之間。

漢代玉印印鈕多作覆斗形，也有少量橋形鈕或螭虎鈕…等，鈕下鑽橫孔，以綬帶懸於腰間。漢代玉印印文絕大多數鐫刻陰文繆篆，雖然玉質堅硬，不易受刀，也因此產生了特殊的篆刻技法，即「平刀直下」的「切刀法」，使方正寬博的漢印印風具有莊重典雅、凝鍊穩妥、高古秀麗的盛世氣象。

漢印印文也有「鳥蟲書」，但數量較少，就傳世漢印和印譜所見，僅有一百多方，且都是私印。

It is said that 'seal making traces its roots back to Qin and Han'. From Ming and Qing Dynasties onwards, seal carvers have touted 'copying Qin and following Han' as their orthodoxy, reserving their reverence in particular for Han seals, whose importance was elevated to the level of Tang and Song poetry, Yuan plays or Chinese calligraphy and paintings. In the turn of Qing Dynasty and Republic era, the study of seals became a stand-alone subject like the study of paintings or calligraphy.

In Han dynasty official communications were written in clerical script, but seals were carved in a newly developed script, based on Qin *zhuanshu* script with clerical script modifications. This new script, called *mouzhuan*, (intertwined seal script) was categorised as one of the *Liushu* (six scripts) in the Xin Dynasty, and became the primary script for Han Dynasty seals, whether official or private.

In the first 20 years of the Western Han period, official seals adopted the Qin tradition of using four-square (田) or two-square (日) grids. As *mouzhuan* gradually developed, the use of grids decreased – a clear divergence from Qin seals – although on occasions the grids are used for compositional purposes with certain flexibility.

Generally speaking, Han Dynasty seals are carved intaglio in *mouzhuan* with simple unadorned lines, and full, expansive curves. The characters are square, upright and easily recognisable, composed of squares and circles enclosing one another, with a tight composition showing the clerical script influence, and has a sense of somber and unadorned grandeur.

Materials used to make Han Dynasty seals include bronze, gold, silver and jade. Jade seals are particularly prized by collectors for their artistry. This is because firstly, the Han Dynasty after Wudi Emperor considered Confucianism the supreme philosophy. The Confucian concept of 'comparing a gentleman's virtue to the characters of jade' imbues jade with deeper cultural connotations, and production of jade objects, including jade seals, were much more regulated while remaining creative, showing the all-encompassing aesthetics of the period.

Secondly, the Han Dynasty built on the system of official seal production established by the Warring States and Qin periods. Jade seal are codified in terms of their material, form and inscription, showing distinct characteristics of the period. Generally speaking, Han official seals are square in form, around 2.3 cm. square. In the early Western Han period they are slightly larger, some up to 2.6 cm. square. Seals for private use also proliferated, and their sizes can vary, normally between 1.1 cm. to 2.3 cm. square.

Finials on Han Dynasty seals are normally of 'inverted funnel' form, in some rare occasions those in 'bridge' form or carved as *chi* tigers are found. The base of the finial is drilled for attachment to hang from the belt. Most jade seals from Han Dynasty are carved intaglio with *mouzhuan* inscriptions. Jade is a hard material and difficult to carve, so a special technique was developed for carving jade seals: *qiedaafa* (chopping technique), where the knife cuts vertically downward repeatedly to create a series of small cuts. This method creates characters that look archaic, classic and elegant on the square seal face.

Some Han Dynasty seals are carved in *niao chóngshu* ('bird and insect' seal script) but they are very rare. From extant examples and impressions, only over one hundred recorded, and mostly private seals.



two views
兩面

2741
AN EXTREMELY RARE JADE 'OWL'
CIRCULAR SEAL

HAN DYNASTY (206 BC-AD 220)

The circular seal is surmounted by a finial in the form of an owl with its head turned back to rest on its feathery wings. The seal face is plain.

$\frac{3}{8}$ in. (2.4 cm.) diam., box

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

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1996

Most seals from the Han dynasty are square in shape. It is extremely rare to find a circular jade seal like the present example, and even rarer to find one with a finial in the form of an owl. Most extant examples from this period are carved with tortoise or dragon finials. The owl on the current seal is comparable to a white jade square seal surmounted by an owl finial, unearthed from the tomb of the Marquis of Haihun in Nanchang, Jiangxi province (**fig. 1**).

漢 玉鴉形鈕素面圓形印

來源

德馨書屋舊藏，1996年購於香港

此方德馨書屋舊藏圓形玉印，印鈕雕一鴉鴉，鴉目炯炯，鈎喙剛勁，羽翅張張，隨形環繞，情態威猛，鈎喙銜接鴉尾成一穿孔，為繫繩之用。

漢代璽印形制與印面，以方形最多，圓形印較不多見，而由於玉質堅硬，不易受刀，亦偶出現未有文字鑄刻的素面印，此鴉形印既為圓形又為素面，實屬稀有。

漢代玉印印鈕，除較常見的覆斗形、橋形之外，還有螭龍、螭虎、龜、駝、馬...等造型。鴉形鈕的出現，首見於江西南昌海昏侯墓出土的劉賀玉印，經仔細清理後，其形狀為一鴉回首，短尾疏翅，瞠目鈎喙的猛禽，專家考證為明確的「鴉鴉」造型（圖一）。而此方德馨書屋舊藏圓形素面玉印的鴉形鈕，與劉賀玉印鴉形鈕的風格一致，實屬難得。



fig. 1
圖一



seal face
印面



inpression
印文

2742 A JADE INSCRIBED RECTANGULAR SEAL

WESTERN HAN DYNASTY (206 BC-AD 8)

The rectangular seal is carved on the seal face with three characters in seal script, *mei*, *yin*, *ren*, which can be read as *meiren yin*, 'seal of *meiren*'.

1¼ x ½ in. (1.8 cm. x 1.5 cm.), box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

The characters on the seal face, *mei*, *yin*, *ren*, can be rearranged to be read as *meiren yin*, with the literal meaning of 'seal of Beauty (*meiren*)'. *Meiren* actually refers to a specific rank of Imperial Consort during the Western Han dynasty, indicating the current seal was very likely made for a consort of a Western Han Emperor. The character '*ren*' in particular was artfully inscribed in a form reminiscent of a dancing lady, furthering the possibility it was made for a female user.

西漢 玉橋形鈕「美人印」方印

來源

藍田山房舊藏，1991年購於香港

此印印文排列組合極為有趣，「美」字在右，「人」字在左，「印」字居中，此類不依常規順序的印文結構，於漢印中偶亦見之。其中，「人」字又以類似鳥蟲篆線條鐫刻，形如一美女翩然起舞之姿，極為生動。

此印應為漢代後宮妃嬪用印，按西漢后妃品級，從高到低依次是：皇后、昭儀、婕妤、經娥、容華、充依、美人、良人、八子、七子、長使、少使、五宮、順常、無涓、共和、娛靈、保林、良使、夜者。在漢朝，宮妃的等級要比其他朝代尊貴許多，如昭儀位同丞相，婕妤堪比上卿，其他妃嬪也依次都有爵位，「美人」屬於后宮中上階層。之後歷代妃嬪制度皆有改變。



seal face
印面



impression
印文

2743
A JADE INSCRIBED SQUARE SEAL
WESTERN HAN DYNASTY (206 BC-AD 8)

The square seal is carved on the seal face with two characters in seal script, *Yue Li*.

1¼ x 1¼ in. (1.8 cm. x 1.8 cm.), box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

西漢 玉橋形鈕「月黎」方印

來源

藍田山房舊藏，1991年購於香港

此印印文以小篆鑄刻陰文「月黎」二字，刀法圓熟，結體規整。

關於「月」姓的起源在漢代以前有幾種說法，一是由北宋宋徽宗（1082-1135）敕撰，王黼（1079-1126）編纂，收錄宣和殿所藏古青銅器839件的《宣和博古圖錄》（或稱《博古圖錄》）記載，周代有稱為「月季」的酒杯，又有稱為「月魯基」的鼎，可知周朝已有「月」的姓氏。二是周朝即有「夕月」之官（王者秋季祭月謂之夕月），任此官者其後就以「月」為姓氏，見清代學者張澍（1781-1847）所著《姓氏尋源》。三是《漢書·功臣表》中，有漢武帝元朔二年（前127）封匈奴人「月」氏為親侯的記載，所以「月」亦為匈奴姓氏。

若依時代判斷，此印或應為受封於漢室的匈奴貴族所用。



seal face
印面



impression
印文

2744
A JADE INSCRIBED SQUARE SEAL
WESTERN HAN DYNASTY (206 BC-AD 8)

The square seal is carved on the seal face with three characters in seal script, *Cao Fu Ju*.

¾ x ¾ in. (1.9 cm. x 1.9 cm.), box

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1991

西漢 玉覆斗鈕「曹富居」方印

來源

德馨書屋舊藏，1991年購於香港

此印印文以小篆鑄刻陰文「曹富居」三字，刀法渾厚，結構嚴謹，字形分配與《中國璽印篆刻全集2~璽印(下)》91頁圖601、602的「曹千秋」、「曹常賢」相近。

按《史記·齊悼惠王世家》記載：「齊悼惠王劉肥者，高祖長庶男也。其母外婦也，曰曹氏。高祖六年，立肥為齊王，食七十城，諸民能齊言者皆予齊王。」文中「外婦」即並無婚姻關係之婦，曹氏在劉邦作亭長時即一起生活，生下劉肥，雖為長子，但因曹氏與漢高祖無婚姻關係，所以只能是「庶子」。

以此印之規格推斷，或為劉肥封齊王後生母曹氏族人之印。



seal face
印面



impression
印文

2745

A JADE 'DEER' RECTANGULAR SEAL
WESTERN HAN DYNASTY (206 BC-AD 8)

The seal face is carved with a pictogram in the form of a galloping antler-free deer.

1¼ x ¾ in. (1.8 cm. x 1.6 cm.), box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

西漢 玉橋形鈕陰刻白鹿肖形方印

此肖形印陰刻一回首白鹿，頸、背、腹、臀及後足的弧形曲線極為柔和優美而生動，鹿蹄與足關節的表現又十分堅勁寫實，整體造型與洛陽出土西漢畫像磚裡鹿的描繪相近，符合時代風格。

此肖形印之白鹿無角，應為雌鹿或幼鹿，按白鹿古時以為祥瑞，於漢代十分珍貴，《史記·孝武本紀》記載：「…其後，天子苑有白鹿，以其皮為幣，以發瑞應，造白金焉。」這段記載的詳細內容，是指在漢初時，由於經濟環境不佳，朝廷允許自由鑄錢，使貴族富商靠鑄幣積累了大量財富。漢武帝繼位後，發動對匈奴戰爭，需要巨額的軍費開支，與對征戰將士的大量賞賜；此外，大興土木、賑濟災民等原因也加重了朝廷的財政困難。為了解決朝廷財政與急需削弱地方豪強的實力，因此漢武帝便以「崇古禮」、「應祥瑞」的理由，強行恢復「皮幣薦璧」的聘享儀式，要求貴族以重金購買「白鹿皮幣」襯墊向皇帝上貢的玉璧，以解燃眉。

「白鹿皮幣」最早見於《史記·平準書》記載，漢武帝元狩四年（前119年）「乃以白鹿皮方尺，緣以藻纁，為皮幣，直四十萬」，也就是說，取一平方尺大小的白鹿皮，邊緣用彩色的繡紋修飾後就是皮幣，每張皮幣的價值為四十萬錢，當時這個數字相當於俸祿2000石的官員六、七年的薪資。

此方白鹿肖形印出現的意義，或與「白鹿皮幣」的時代背景有所呼應。



seal face
印面



impression
印文

2746

A JADE INSCRIBED SQUARE SEAL
EASTERN HAN DYNASTY (AD 25-220)

The seal face is carved in 'bird-worm' seal script with the name Wang Gong.

$\frac{7}{8}$ x $\frac{7}{8}$ in. (2.2 cm. x 2.2 cm.), box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1999

The inscription on the seal face, Wang Gong, is the name of a prominent scholar-official active during the mid-Eastern Han dynasty, known for his righteousness and integrity. His great grandson, Wang Can (AD 177-217), was a renowned literati and was celebrated as one of the 'Seven Scholars of Jian'an'.

東漢 玉覆斗鈕「王龔」方印

來源

金華堂舊藏，1999年購於香港

此印印文以鳥蟲篆鑄刻陰文「王龔」二字，刀法精勁，線條靈動，字形優美。此印主人為東漢中期名臣王龔（生卒年不詳），字伯宗。山陽郡高平縣（今山東微山兩城鎮）人。

王龔出身豪族世家，初舉孝廉，任青州刺史，因彈劾貪贓二千石官員，受漢安帝（94-125）嘉獎，入朝任尚書。歷任司隸校尉、汝南太守等職，好才愛士，為政溫和，頗受稱讚。漢順帝（115-144）永建元年（126年），入朝任太僕，調任太常。後升任司空、太尉，位列「三公」之首，任職嚴肅謹慎，不是公事不與州郡官員通信來往。後因痛恨宦官掌權，上疏極言其禍害，反被宦官誣陷，經大將軍梁商（?-141）出面救護，方免於獲罪。永和五年（140年），王龔因老病辭官，後於家中去世。

其子王暢（?-169），字叔茂，東漢「八俊」之一，官至司空。曾孫王粲（177-217）字仲宣，擅辭賦，文采斐然，為「建安七子」之一，劉勰於《文心雕龍·才略》中譽其為「七子之冠冕」。



fig. 1
圖一

2747

A JADE COW AND A JADE CALF

WESTERN HAN DYNASTY (206 BC-AD 8)

The group is comprised of a mother cow gazing lovingly down at its calf, the calf looking up with its feet tucked underneath the body, seeking affection from its mother.

Cow: 2½ in. (6 cm.) long, calf: 1½ in. (4.3 cm.) long, box (2)

HK\$800,000-1,200,000 *US\$110,000-150,000*

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

Compare to a jade cow similarly carved with head titling up and feet tucked under the body, dating to the Western Han dynasty, discovered from the Xijiaqucun site in Pucheng, Shaanxi province, illustrated in *The Complete Collection of Jades Unearthed in China-14 - Shaanxi*, Beijing, 2005, p. 159 (fig. 1).

西漢 玉子母牛

來源

藍田山房舊藏，1991年購於台北

此對「藍田山房」舊藏的西漢玉子母牛，充分刻劃出「舐犢情深」的溫馨場景。母牛俯臥，軀體圓潤豐厚，背脊線條柔和，牛角短而略曲，雙耳緊貼牛首，面部向右下微傾，眼神溫和下視，似在關懷小牛，母愛溢於言表。小牛應為初生之犢，軀體渾圓但脊梁未成，四足屈曲尚未能立，雙耳圓淨，眼神純稚，嘴部微張，似欲尋求依偎。此對玉子母牛雕琢簡練，工藝精湛，既寫實又能寫意。

甲骨文中，「牢」字的意思是指為了祭祀而圈養之牛，後來「太牢」就成為牛的代稱。古代經過馴養的牛，除了作為祭祀犧牲，也是農業社會最重要的獸力來源，協助耕作與拉車，逐漸不再作為一般的肉類來源，因此《禮記》才有「諸侯無故不殺牛」的描述。在玉雕中，牛也是常見的主題，除了表達勤勞、豐收等祈願外，有時也透過「牛」的諧音而表達「扭轉乾坤」的寓意。而如此對玉子母牛圓雕，不但題材感人，而且成組的形式亦極為稀有。

陝西蒲城縣賈曲鄉西賈曲村遺址出土一件斷代西漢、形態接近的玉牛，同樣軀體臥伏，頭往前傾，著錄於《中國出土玉器全集 -14- 陝西》，北京，2005年，頁159（圖一）。





玉辟邪

AN EXCEPTIONAL JADE BIXIE

有翼神獸（獅、虎、鹿、羊、鷹…等），在中國古代文物的藝術主題中流行時間很長，表現形式也很多（紋飾、片雕、圓雕），其中尤以圓雕〈辟邪〉最引人矚目。

〈辟邪〉一詞，見西漢元帝時黃門令史游所作的《急就篇》卷三：「射魃、辟邪除羣凶。射魃、辟邪皆神獸名也，…辟邪，言能辟禦妖邪也，謂以寶玉之類二獸之狀以佩帶之，用除去凶災而保衛其身也。」古人認為獅虎凶猛，可除凶崇，所以用這種神獸來看守闕門和神道。在四川出土的漢代畫像石上有一對老虎，一件標記「辟卯（邪）」（「卯」應是筆誤），一件標記「除凶」，既可用於成對的獅子，也可用於成對的老虎，古代對於辟邪一詞的使用，或獅或虎並不嚴格。

〈辟邪〉的主題類型和裝飾風格與西亞和歐亞草原流行的格里芬藝術（griffin，鷹首獅、帶翼獅…等，起源於公元前三千的兩河流域）在各方面都很相似，二者是互動共存關係。〈辟邪〉在中國藝術中的地位很微妙，它雖是以外來的獅子形象作為依托，但卻在精神內涵中融入中國猛虎的形象，而且還經常與其他表現異國情調的動物一起構成具有「紀念」性質的中國古代藝術形式，特別是最為輝煌漢代，宮觀、祠時、陵墓等建築往往都有大型的銅雕和石刻作裝飾，如翁仲、麒麟、天祿、辟邪、大象、駱駝、駿馬等，〈辟邪〉即在這類主題佔有重要地位。

在材質方面，玉製的辟邪圓雕極為稀有而珍貴，如1966年在陝西省咸陽市西漢渭陵遺址出土了兩件〈玉辟邪〉，一件作昂首挺胸式，頭上有雙角，貼頭頂向後彎（圖一）；一件作低首匍匐狀，頭上也有雙角，雙角並合，角端向左右分開（圖二）。又如台北故宮藏有一件東漢〈玉辟邪〉，口吻較長，近似龍或馬臉，不同於常見的短口吻、似虎臉之辟邪，造形及羽翅特徵和中亞、西亞的「格里芬藝術」神獸形式相類（圖三）。

綜觀為數極少的出土與傳世圓雕〈玉辟邪〉，以陝西省咸陽市西漢渭陵遺址出土的兩件〈玉辟邪〉年代最早，說明以玉製作辟邪形圓雕，最晚在西漢中期已開始。兩漢時期玉辟邪

Winged beasts (lion, tiger, deer, ram, eagle... etc.) are a popular and enduring subject in ancient Chinese works of art, and exist in many different forms (as decorative pattern, flat carving or carving in the round). The most eye-catching amongst them are carvings of *bixie* in the round.

The term *bixie* first appeared in *Jijiupian* by Shi You in Western Han period:

‘*Sheji*, *bixie* are both names of mythical beasts... *bixie* means ‘warding off the wicked’. It is said that jade pendants in the form of these two beasts can help prevent adversity and provide protection.’

It is believed that lions and tigers are so fierce that they can chase misfortunes away, so they are used to guard gates or spirit ways. On stone carvings excavated in Sichuan there is a pair of tigers, one marked *bimao* (probably a mis-transcription of *bixie*); the other marked *chuxiong* (eliminating calamity). These terms can be used on either pairs of lions or pairs of tigers, so the term *bixie* is not strictly associated with lion or tiger.

The iconography of *bixie* and its decorative style is closely associated to that of griffin, popular in the Western Asia and Eurasia steppes, and originated in Mesopotamia in 3000 B.C. *Bixie* occupies a curious position in Chinese art. It is based on the imagery of a lion, a foreign animal, but has the spirit of a fierce tiger. It is often depicted alongside other exotic animals as artistic backdrops for monumental architectures, especially in the Han Dynasty where palaces, temples, shrines and tombs were often decorated with large scale bronze or stone sculptures of Weng Zhong, *qilin*, *tianlu*, elephants, camels or horses. *Bixie* is an important component amongst the array that make up this subject matter.

Material wise, jade *bixie* carvings in the round are extremely rare and precious. There are two jade *bixie* excavated in the Weiling tomb in Xianyang, Shaanxi province: one is striding upright, with two horns curling backwards along the head (**fig. 1**); the other is crouching with its head down, with two horns growing closely alongside and bifurcating at the tip (**fig. 2**). There is a Eastern Han jade *bixie* (**fig. 3**) in the Taipei Palace Museum with a long snout resembling either a dragon or a horse, unlike the more common



fig. 1 Collection of the Xianyang Museum
圖一 西漢 玉辟邪 咸陽博物院藏品



fig. 2 Collection of the Xianyang Museum
圖二 西漢 玉辟邪 咸陽博物院藏品



fig. 3 Collection of the National Palace Museum
圖三 東漢 玉辟邪 國立故宮博物院藏品

的形式幾乎沒有一件是相同的，但皆是集頭有雙角或獨角、獅或虎首及身、羊鬚、鳥翅於一體，充分表現兇猛超凡、神奇威武之勢。製作工藝則在圓雕上施以線刻、淺浮雕、高浮雕、管鑽鏤空等技法，陀工俐落剛勁，肌理圓潤飽滿，體勢磅礴威猛。

<玉辟邪> 獸首似獅類虎，「虎」的精神內涵似乎更爲有趣，三國時諸葛孔明在其兵書中即造就出大家耳熟能詳的成語「如虎添翼」，以揭櫫善用兵者的將帥之能。此成語典出清朝乾嘉年間著名文獻學家張澍（1781~1847）所輯《諸葛忠武侯文集·卷四》〈將苑·兵權〉：「夫兵權者，是三軍之司命，主將之威勢。將能執兵之權，操兵之要勢，而臨群下，譬如猛虎，加之羽翼，而翱翔四海，隨所遇而施之。…」諸葛亮「如虎添翼」的用兵之道，活脫脫就是漢代<玉辟邪>帶翼之虎的形象寫照。

tiger-like *bixie* with shorter snouts, and closely resembles the griffin of Western Asia.

Amongst the very few excavated and heirloom examples of jade *bixie*, the two examples from the Weiling tomb are dated the earliest, indicating that the production of these *bixie* carvings in the round began as early as mid Western Han Dynasty. Although none of the *bixie* carvings from the Two Han Dynasties appear identical to one another, they share these characteristic: double or single-horned, with lion or tiger head and body, goat beard and bird wings. They are also extremely fierce, powerful in musculature, gallant in stature, carved in the round and decorated with incised decoration, shallow relief, high relief and pierced decoration in precise and neat wheel cuts.

Although jade *bixie* have heads like a lion or a tiger, it is the tiger that most embodies its essence. In the Three Kingdoms period, Zhuge Liang in his military strategy coined the now well-known term 'like a tiger added with wings' to describe a general that excels at deploying his troops. The origin of this phrase can be found in his anthology *Zhuge Zhongwuhou wenji*, juan 4, edited by Zhang Shu (1781-1847):

Military command is the mandate to lead the three armies, and the authority of the chief commander. A general who has the command of the army and knows the essence of troop deployment to gain the upper hand, is like a fierce tiger that has been given wings and able to travel the four seas, to apply force when he sees fit.'

Zhuge Liang's description of an able general as 'a tiger added with wings' is the Han Dynasty jade *bixie* personified.





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

2748
AN EXCEEDINGLY RARE AND
EXCEPTIONAL JADE CARVING OF
A MYTHICAL BEAST, *BIXIE*
LATE WESTERN HAN DYNASTY,
C. 1ST CENTURY BC

The stone is superbly carved in the round depicting a double-horned mythical beast in a crouching position with upturned wings flanking its body, its mouth agape with a ferocious expression. The stone is of a pale greenish-white tone with areas of darkish-brown inclusions.

2 $\frac{1}{4}$ in. (7.2 cm.) long, box

HK\$8,000,000-12,000,000

US\$1,100,000-1,500,000

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1998

EXHIBITED

Collectors' Exhibition of Archaic Chinese Jades, The National Palace Museum, Taipei, 1999, cat. no. 151

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 151

西漢晚期 玉辟邪

來源

金華堂舊藏，1998年購於香港

展覽

國立故宮博物院，《群玉別藏續集》，台北，1999年，圖錄圖版151號

出版

鄧淑蘋，《群玉別藏續集》，台北，1999年，圖版151號

青白玉質，局部灰黑色，沾有少量硃砂。圓雕一辟邪。辟邪，是想像中可辟除邪惡，保護生靈或亡者的神獸。雕作帶翼的貓科動物，造形或源自西亞。由考古資料可知，西漢晚期始見玉辟邪的雕琢，著錄於《中國美術全集—9—玉器》，北京，1986年，圖版171、174號。或與西漢中期時，武帝致力於開拓西域有關。此件玉辟邪，張口露齒，四肢半蹲，雙角微豎，雙翼飛張，似擬攻擊敵方。極為生動而有力。腳掌下的肉墊，與腹下的雌性性徵，也作了適當的處理。（節錄自鄧淑蘋《群玉別藏續集》）







rubbing of the present lot
本拍品之拓片

劍飾器

< 劍飾器 >，為中國古代玉具佩劍上以玉為裝飾的構件，為地位較高的貴族使用。從現有考古出土資料來看，玉、劍結合物早在西周時期就已出現，但只有玉劍柄，到了戰國晚期，飾於劍身的玉劍首、玉劍格及飾於劍鞘的玉璣、玉秘四樣俱全的玉具劍飾器逐漸形成，至漢代達到極盛。

由於漢代玉器製作工藝技術高度發展，玉劍飾在承襲戰國風格的基礎上，造型結構更加精巧，圖案紋飾更加新穎，邊角碾磨更加圓潤，整體視覺充滿動感。器面除琢飾獸面、雲紋、穀紋外，尤以運用鏤空工藝表現高浮雕的蟠螭形象最具特色。

漢代四樣玉劍飾器的特徵略述如下：

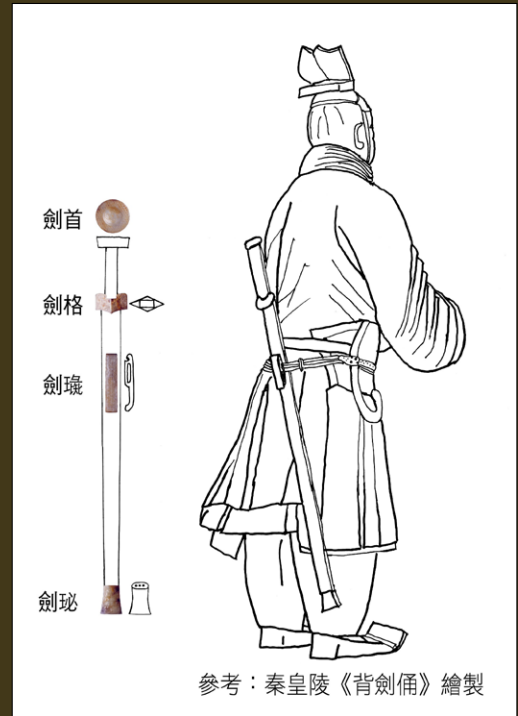
1. 劍首：多為圓餅形，背面多素或陰刻裝飾紋，紋飾以卧蠶紋和勾雲紋為主，並有穿孔和溝槽。正面則突破了戰國時僅有的幾何形圖紋，常飾以高浮雕蟠螭紋。漢代鐵劍盛行，比戰國銅劍長大，因此劍首也比戰國時期略大一些。

SWORD FITTINGS

Sword fittings are jade fittings made for swords used by high ranking nobilities. From excavated materials it appears that as early as the Western Zhou period jade was used on swords, but only as sword handles. In late Warring States period, the set of jade pommel, guard, slide and chape developed as adornment for swords, and became widely used in the Han Dynasty.

As lapidary in the Han Dynasty was highly developed, the sword fittings on the basis of Warring States examples became more intricate in design, more inventive in decoration and more refined in their finishing, making them visually more dynamic. Apart from the animal masks, cloud scrolls and grain patterns, the use of high relief pierced design depicting *chilong* dragons is the most distinctive feature of this period.

2. 劍格：裝飾趣味極為鮮明，在器身中部逐漸凸起一脊如鼻樑，俯視如菱形狀，具有立體感，中間穿孔有長方、橢圓、菱形狀等。裝飾方面亦頗多元，有的一面飾獸面紋，一面飾捲雲紋，有的一面浮雕一螭，另一面飾幾何紋，有的兩面均飾相同的紋飾，或整體光素無紋。
3. 劍璏：造型一般為長條形，器體較戰國時期逐漸加寬增長，裝飾手法也日益豐富，在平面上常琢滿各類規整細緻的穀紋、雲紋、蒲紋等幾何形圖案，也有在一端裝飾一獸面紋，甚至在整個平面上陰刻、浮雕、透雕等技法呈現出一或二只螭蟻紋。
4. 劍玦：造型上，俯視兩端均呈橄欖形，與劍鞘末接觸的一端多有穿孔，有的只有一個圓穿，有的在一條直線上並列三個小孔，中間一孔略大且垂直，兩側的小孔斜透，使之三孔相通。正視則呈梯形，中腰略收，面上飾有各式圖案花紋，早期多為獸面紋和捲雲紋，中晚期則常採用浮雕和透雕螭蟻及龍、鳳鳥等；有時根據玉料本身，呈現出不規則的長方形、梯形，隨物而琢，極富變化。



The four sword fittings of Han Dynasty have the following characteristics:

1. Sword pommels: mostly in disc shape, the underside either plain or decorated with incised silkworm pattern or cloud scrolls, and pierced with attachment hole and carved with a groove; the main side often carved with high-relief *chilong*, breaking with the traditional geometric pattern often seen on Warring States examples; they are often larger than the Warring States examples, since the iron swords popular in the Han Dynasty are larger and longer than the bronze swords of the Warring States period.
2. Sword guards: very distinctively decorated with a ridge in the centre making a rhombus-shaped cross section; the central aperture can be of rectangular, oval or rhombus shape; the decorations vary, sometimes with an animal mask on one side and cloud scrolls on the other; sometimes *chilong* in relief on one side and geometric pattern on the other; sometimes both sides are carved with the same decoration, but can also be completely plain.
3. Sword slide: mostly of rectangular shape, wider and longer than the Warring States examples, and richer in decorative techniques. It is often completely covered in fine grain, cloud or rush-mat patterns, sometimes with an added animal mask on one end; sometimes they are carved with one or two *chilong* in either incised, shallow relief or pierced high relief decoration.
4. Sword chape: of olive-nut-shaped cross section, normally with attachment holes on the side joining the sheath, some with a single circular perforation, others with three holes in a line – the central larger one drilled perpendicularly, while the two smaller on the sides drilled diagonally to connect with the central hole. The straight view is normally trapezoidal in form with slightly curved sides, and decorated with various patterns – animal masks and cloud scrolls in the early period, and relief carving of *chilong*, dragons or phoenixes etc. in the late period. The form might vary according to the jade material.



2749

A VERY RARE COMPLETE SET OF FOUR
JADE SWORD FITTINGS

WESTERN HAN DYNASTY (206 BC-AD 8)

This very rare set comprises four jade fittings used to adorn a metal sword, including a sword pommel, a sword slide, a chape and a sword guard.

Sword slide: 4 $\frac{1}{4}$ in. (12 cm.) long, box

(4)

HK\$1,000,000-1,500,000 *US\$130,000-190,000*

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1999

西漢 玉劍飾器壹組四件

來源

金華堂舊藏，1999年購於香港





Jade was a popular medium for fittings used for the embellishment of metal swords owned by noblemen during the Han dynasty. It is extremely rare to find a complete set of jade sword fittings comprising all four elements: the pommel, slide, chape and guard. A number of jade sword fittings were found in the tomb of the Nanyue King in Guangzhou, illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pls. 68-92.

此組「金華堂」舊藏玉劍飾器，「劍首」呈圓餅形，外環為略呈不規則排列突起的乳丁紋，中央則為狀如漩渦般旋轉的勾連雲紋，於雲氣流轉中心刻一四角星形紋飾，頗具道家鴻濛之意。「劍格」器身中部凸出一脊如鼻樑，向兩邊伸展出濃眉、圓眼、張鼻的獸面紋，獸面兩旁則飾以對稱的勾連雲紋及捲雲紋。長條形的「劍璣」，取一端飾一獸面紋，眉、眼、鼻皆十分具象，中央一直線貫穿器身，向左右兩旁以規整的捲雲紋、勾連雲紋延展出獸身及獸尾。此組劍飾器之「劍秘」長達9公分，碩大尺寸在同類器形中極為鮮見，由此可窺見持劍主人之高貴身分；全器呈長梯形，中腰略收，中間凸起，兩側漸薄，截面呈橢圓形；器身四周以細線框出外沿，框內雕琢一獸面紋，眉、眼、足、尾細膩清晰，以滿佈器身之勾連雲紋、捲雲紋體現出恢弘大器的氣象。

廣州南越王墓出土不少珍貴的玉劍飾，可資比較，見《南越王墓玉器》，香港，1991年，圖版68至92號。

2750

A VERY RARE COMPLETE SET OF FOUR JADE SWORD FITTINGS

WESTERN HAN DYNASTY (206 BC-AD 8)

This very rare set comprises four jade fittings used to adorn a metal sword, including a sword pommel, a sword slide, a chape and a sword guard.

Sword slide: 3¼ in. (9.5 cm.) long, box (4)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Lantien Shanfang Collection, acquired in Hong Kong in 1991

Jade was a popular medium for fittings used for the embellishment of metal swords owned by noblemen during the Han dynasty. It is extremely rare to find a complete set of jade sword fittings comprising all four elements: the pommel, slide, chape and guard. A number of jade sword fittings were found in the tomb of the Nanyue King in Guangzhou, illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, pls. 68-92.

西漢 玉劍飾器壹組四件

來源

藍田山房舊藏，1991年購於香港

此組「藍田山房」舊藏玉劍飾器，「劍首」呈圓餅形，外環刻滿齊整之雙頭雲紋，中央雕一「方華紋」（或稱「方花紋」），這種花紋是戰國秦漢流行的四瓣花紋，每個花瓣作「一尖兩彎」狀，以四瓣作為標誌四方之意，這種相類的紋飾常見於戰國到漢代的銅器、漆器、畫像石、瓦當上，於玉器上則較為罕見。「劍格」器身中部凸出一脊如鼻樑，向兩邊伸展出濃眉、杏眼、張鼻的獸面紋，獸面兩旁則飾以對稱的勾連雲紋。長條形的「劍璏」，取一端飾一獸面紋，眉、眼十分具象，兩組不同之勾連雲紋交錯，輔以菱形網格紋連接，示意出獸背、獸足及獸尾。「劍秘」呈梯形，中腰略收，全器雕一對鳳鳥，兩鳳首分別於器身下端兩邊回首互望，鳳足穩站於下沿，鳳身、鳳尾則屈曲向上方延展至上端，看似規整，實則靈動，此類紋樣巧思於同類器形中極為少見。

廣州南越王墓出土不少珍貴的玉劍飾，可資比較，見《南越王墓玉器》，香港，1991年，圖版68至92號。



rubbing of the present lot
本拍品之拓片





2751

THREE JADE SWORD POMMELS

WESTERN HAN DYNASTY (206 BC-AD 8)

Comprised of a pommel with *ruyi* cloud motifs, a pommel with comma-spirals encircling a swirl roundel; and a pommel carved with concentric rings.

The largest: 1 3/4 in. (4.7 cm.) diam., boxes

(3)

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Yangdetang Collection, acquired in Macau in 1987 (pommel with *ruyi* and pommel with comma spirals)

Dexinshuwu Collection, acquired in Hong Kong in 1996 (pommel with concentric rings)

西漢 玉劍首三件

來源

養德堂舊藏，1987年購於澳門（如意紋劍首、卷雲紋劍首）

德馨書屋舊藏，1996年購於香港（弦紋劍首）

江蘇揚州市高郵天山鄉神局山2號墓出土一件類似的卷雲紋劍首，見古方著《中國古玉器圖典》，文物出版社，2007年，頁251。另外廣州西村石頭崗出土一件相似的玉弦紋劍首，見《中國出土玉器全集—11—廣東、廣西、福建、海南、香港、澳門、臺灣》，北京，2005年，頁152。



2752

A JADE SWORD POMMEL AND A JADE SWORD CHAPE

WESTERN HAN DYNASTY (206 BC-AD 8)

Comprised of a pommel carved with comma-spirals encircling a swirl roundel; and a chape carved with a *taotie* mask on each side.

Pommel: 1 1/2 in. (4 cm.) diam.; Chape: 1 1/4 in. (4.4 cm.) long, box (2)

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Yangdetang Collection, acquired in Macau in 1987

西漢 玉卷雲紋劍首及玉獸面紋劍琕

來源

養德堂舊藏，1987年購於澳門

江蘇揚州市高郵天山鄉神局山2號墓出土一件類似的卷雲紋劍首，見古方著《中國古玉器圖典》，文物出版社，2007年，頁251。另外廣州南越王墓出土一件玉獸面紋琕，同書，頁254。

2753

A JADE 'CHILONG' SWORD GUARD

WESTERN HAN DYNASTY (206 BC-AD 8)

The sword guard is carved in high relief with a *chilong* dragon with a single horn and bifurcated tail.

2¾ in. (7 cm.) long, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

西漢 玉蟠螭紋劍格

來源

藍田山房舊藏，1995年購於台北

河南永城縣芒山鎮漢墓出土一件風格接近的高浮雕蟠螭紋劍格，見古方著《中國古玉器圖典》，文物出版社，2007年，頁253。



2754

A JADE 'ANIMAL MASK' SWORD GUARD

WESTERN HAN DYNASTY (206 BC-AD 8)

The sword guard is carved on both sides with stylised animal masks.

2 in. (5 cm.) long, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1995

西漢 玉獸面紋劍格

來源

藍田山房舊藏，1995年購於台北

江蘇揚州市邗江甘泉姚莊101號漢墓出土一件紋飾相似的玉獸面紋劍格，見古方著《中國古玉器圖典》，文物出版社，2007年，頁252。



2755
A SUPERB WHITE JADE 'CHILONG'
SWORD SLIDE

WESTERN HAN DYNASTY (206 BC-AD 8)

The sword slide is carved in high relief with a larger *chilong* dragon with a bifurcated tail clambering towards its cub at the top. The stone is of an even, translucent white tone with a soft polish.

4¾ in. (12 cm.) long, box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Yangdetang Collection, acquired in Macau in 1987

Compare to two very similar jade slides, also carved in high relief with a *chilong* dragon and its cub, found in the tomb of the Marquis of Haihun in Nanchang, Jiangxi province, illustrated in *Splendid Finds: The Archaeological Excavations at the Royal Cemetery of Haihunhou Kingdom in Han Dynasty, Jiangxi*, 2016, p. 147 (fig. 1).

西漢 白玉子母螭紋劍璣

來源

養德堂舊藏，1987年購於澳門

江西南昌海昏侯墓出土兩件紋飾及風格均相似的高浮雕玉子母螭紋劍璣，可資參考，見《五色炫曜：南昌漢代海昏侯國考古成果》，江西，2016年，頁147（圖一）。



another view
另一面



fig. 1
圖一





2756

A WHITE JADE 'MASK' SWORD SLIDE

WESTERN HAN DYNASTY (206 BC-AD 8)

The sword slide is carved in low relief at one end with a stylised animal mask characterised by bushy eyebrows above a pair of large squarish eyes, the rest of the surface carved with double-C and heart-shaped scrolls.

4 in. (10 cm.) long, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Dexinshuwu Collection, acquired in Hong Kong in 1996

西漢 白玉獸面紋劍璏

來源

德馨書屋舊藏，1996年購於香港



2757

A WHITE JADE 'MASK' SWORD SLIDE

WESTERN HAN DYNASTY (206 BC-AD 8)

3½ in. (9 cm.) long, box

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Yangdetang Collection, acquired in Macau in 1987

西漢 白玉獸面穀紋劍璏

來源

養德堂舊藏，1987年購於澳門

2758

A JADE 'BOSSES' SWORD SLIDE

WESTERN HAN DYNASTY (206 BC-AD 8)

The sword slide is carved on the surface with rows of rounded bosses connected by incised lines.

4½ in. (11.5 cm.) long, box

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Yangdetang Collection, acquired in Macau in 1987

西漢 玉勾連乳釘紋劍璏

來源

養德堂舊藏，1987年購於澳門

廣州南越王墓出土一件類似的乳釘紋劍璏，見古方著《中國古玉器圖典》，文物出版社，2007年，頁253。



2759

A JADE 'BOSSES' SWORD SLIDE

WESTERN HAN DYNASTY (206 BC-AD 8)

The sword slide is carved on the surface with rows of rounded bosses connected by incised lines.

4¾ in. (11.2 cm.) long, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Yangdetang Collection, acquired in Macau in 1987

西漢 玉勾連乳釘紋劍璏

來源

養德堂舊藏，1987年購於澳門

廣州南越王墓出土一件類似的乳釘紋劍璏，見古方著《中國古玉器圖典》，文物出版社，2007年，頁253。





rubbing of the present lot
本拍品之拓片



fig. 1
圖一

2760

A JADE RETICULATED 'DRAGON' SWORD CHAPE

WESTERN HAN DYNASTY (206 BC-AD 8)

The chape is shaped as a coiled dragon with its body morphing into a C-shaped scroll, the body decorated with bosses.

2 3/4 in. (6.8 cm.) long, box

HK\$450,000-600,000

US\$58,000-77,000

PROVENANCE

Jinhuatang Collection, acquired in Hong Kong in 1998

Compare to a white jade sword chape reticulated with *chilong* dragons, found in the tomb of King Chu from the Western Han dynasty, in Beidongshan, Xuzhou city, illustrated in *Da Han Chu Wang: Xuzhou Xihan Chu Wang mu wenwu jicui*, Beijing, 2005, p. 140 (fig. 1).

西漢 玉鏤空龍紋劍珌

來源

金華堂舊藏，1998年購於香港

在漢代玉劍飾中，玉劍珌的琢製最為精彩，造型變化無窮，紋飾生動優美，且工藝技法多元，常見根據玉料的形狀，呈現出不規則的梯形，隨物而琢，極富巧思。尤其有漢一代，諸侯將相為了彰顯其身分地位，於劍珌雕琢的要求必然非同一般，匠人自然要挖空心思以符上意。

此件「金華堂」舊藏玉劍珌，即為匠人根據玉料的不規則形狀隨物而琢的傑作。此器採用浮雕和鏤雕技法，器身上中部分鏤空雕琢龍首，杏眼張口，龍角後捲，龍頸呈高浮雕向左彎曲緩入器身線刻出龍爪，而後向右延伸施以大面積乳丁紋，並以勾連紋、捲雲紋刻劃出龍身與龍尾；由剖面可見到此器右下方鏤空處與器身有「N」字形落差，使全器在片狀設計上呈現出極具質感的立體效果，也凸顯了此件玉劍珌精絕的工藝技法與藝術審美情趣。

徐州市北洞山楚王墓出土一件一件西漢透雕螭虎紋白玉劍珌，可資比較，見《大漢楚王：徐州西漢楚王陵墓文物輯萃》，北京，2005年，頁140（圖一）。





2761

A JADE 'CLOUD SCROLL' SWORD CHAPE
WESTERN HAN DYNASTY (206 BC-AD 8)

The trapezoid chape is carved on both sides with stylised scrolls enclosing a *ruyi*-shaped scroll at the bottom.

2½ in. (5.8 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Yangdetang Collection, acquired in Macau in 1987

西漢 玉卷雲紋劍琕

來源

養德堂舊藏，1987年購於澳門



2762

A JADE 'ANIMAL MASK' SWORD CHAPE
WESTERN HAN DYNASTY (206 BC-AD 8)

The trapezoid chape is carved on both sides with stylised scrolls representing animal masks.

2½ in. (5.2 cm.) long, box

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Yangdetang Collection, acquired in Macau in 1987

西漢 玉獸面紋劍琕

來源

養德堂舊藏，1987年購於澳門

廣州南越王墓出土一件玉獸面紋琕，見古方著《中國古玉器圖典》，文物出版社，2007年，頁251。

2763

A JADE SPEARHEAD

WESTERN HAN DYNASTY (206 BC-AD 8)

The weapon with a pointed head is plain in decoration, with two perforations on the bottom for attachment.

6 $\frac{1}{4}$ in. (17.5 cm.) long, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1991

Compare to a bronze spearhead of very similar shape, cast with mask motif, discovered from the tomb of King Chu in Shizishan, Xuzhou city in Jiangsu province, illustrated in *Da Han Chu Wang: Xuzhou Xihan Chuwang lingmu wenwu jicui*, Beijing, 2005, p. 128 (fig. 1).

西漢 玉矛

來源

德馨書屋舊藏，1991年購於台北

此玉矛為典型漢代形制。可比較數件出土的漢代矛，包括江蘇徐州市獅子山楚王墓出土一件銅矛，著錄於《大漢楚王：徐州西漢楚王陵墓文物輯萃》，北京，2005，頁128（圖一）。長沙市沙湖橋出土一件玻璃矛，著錄於《漢代文物大展》，台北，1999，圖版68。江蘇省盱眙縣大雲山江都王陵出土一件龍紋銅矛，線圖著錄於《長毋相忘：讀盱眙大雲山江都王陵》，南京，2013年，頁45。



fig. 1
圖一

2764

A VERY RARE SET OF JADE AND BRONZE 'CHILONG' CHARIOT FITTINGS

WESTERN HAN DYNASTY (206 BC-AD 8)

The set is comprised of two jade fittings with bronze ends which can be fitted with each other, one tubular fitting is hollow, the other with a solid terminal. Both jade ends are carved with pairs of sinuous *chilong* dragons with scroll-like bodies.

6 1/4 in. (15.7 cm.) overall length, box

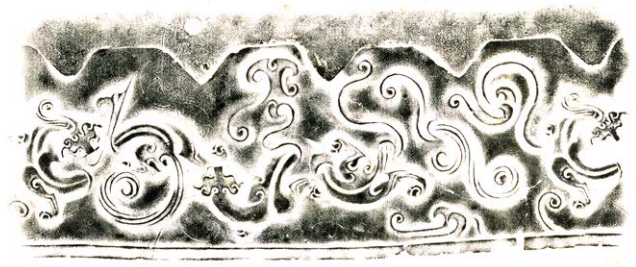
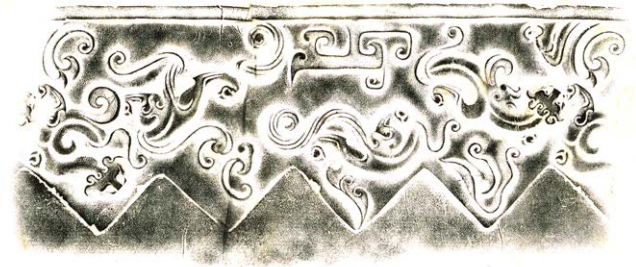
HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1997

This very rare set of jade and bronze fittings, known as *pi ni* as recorded in ancient texts, would have been an integral part of a parasol installed in a Han-dynasty chariot driven by horses. *Pi ni* were normally made in bronze or gold and silver-inlaid bronze. The current set, inlaid with bronze and white jade elaborately carved with *chilong* dragons, is exceptionally lavish, an indication that the owner was likely a nobleman of high stature. (fig. 1) is a drawing to illustrate how the current set of fittings would have been positioned in an ancient chariot (see Liu Yonghua, *Zhongguo gudai cheyu maju*, Beijing, 2013).



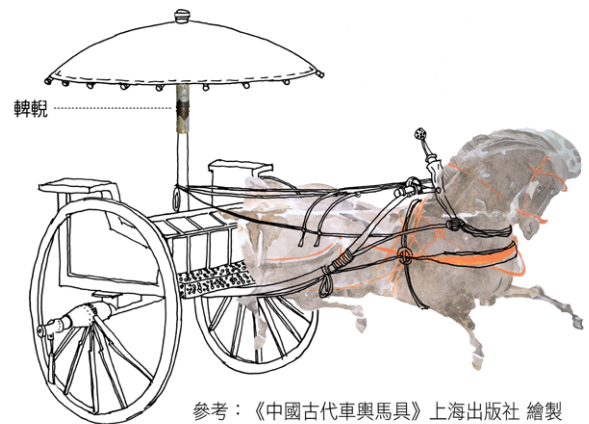
rubbings of the present lot
本拍品之拓片

西漢 玉嵌銅螭龍紋筒形車馬鞅飾件一套兩節

來源

德馨書屋舊藏，1997年購於台北

此件玉質「鞅」，為「德馨書屋」舊藏。通常15.7公分，分為兩節，一節兩端穿透，一節只一端穿孔另一端磨平，兩節之間以鋸齒狀銅件環扣相接，極為緊密；兩節玉身部分，皆浮雕螭龍紋及勾連雲紋，夭矯靈動，精緻細膩，工藝絕佳。這種「鞅」，材質多為青銅或錯金銀，玉銅結合的極為罕見。能用此種材質作為車馬構件，主人身分必然顯貴尊榮。(圖一)參考了《中國古代車輿馬具》(劉永華著)裏的繪製圖，闡述本拍品作為鞅飾件，在古代馬車中原來的位



參考：《中國古代車輿馬具》上海出版社 繪製

fig. 1
圖一







Rubbing of a Western Han tile discovered in Dayi County, Sichuan, depicting a chariot with a parasol
四川大邑縣出土西漢畫像磚拓片，描繪了一輛向右疾馳、置有華蓋的軺車

輶輓

相傳 4600 年前，黃帝於「涿鹿」（今河北張家口涿鹿縣）大戰蚩尤時，頭頂上出現五色祥雲和金枝玉葉，於是就在馬車上製作華麗的傘蓋，稱為「華蓋」。周武王伐紂時，馬車上的華蓋被大風吹斷，姜子牙便設計曲柄的傘蓋以防蓋折，稱為「曲蓋」。戰國至漢代，出現固定蓋柄和蓋杠的金屬管套，名為「輶輓」，於是就有了「輶輓蓋」的稱呼。漢代以前，只有帝王諸侯或者功臣才能乘坐有「輶輓蓋」的馬車，具有高高在上「睥睨天下」的氣勢。

戰國以來有關「輶輓」的文獻記載很多，最早在湖北隨縣戰國曾侯乙墓第 76、120 號簡即出現「輶輓車」的異體字記錄；西晉崔豹《古今注·輿服》記載：「曲蓋，太公所作。武王伐紂，大風折蓋，太公因折蓋之形而製曲蓋焉。戰國常以賜將帥。自漢乘輿用之，謂為輶輓蓋，有軍號者賜一焉。」《晉書》記載：「（安帝元興）三年（404 年）正月，桓玄出遊大航南，飄風飛其輶輓蓋，…」五代後唐時馬縞所著《中華古今注·卷上》：「自漢朝乘輿用，謂曰輶輓蓋，有軍號者賜其一焉。」宋、元史籍亦多見記載。

四川大邑縣出土的一方西漢畫像磚，描繪了一輛向右疾馳的軺車，軺車的車蓋、蓋杠迎風向左傾斜，此幅圖像的車蓋、蓋杠傾斜顯然是受到逆向風力的影響，對中國古代食衣住行極有研究的北京師範大學教授許嘉璐曾說過輶輓車蓋杠「不只是一般的斜、靜態的斜，更是左右或前後來回擺動的斜」。復旦大學出土文獻與古文字研究中心教授汪少華在其所著《中國古車輿名物考辨》有較具體的說明：「由於有環或環形物件的括約固定，『止蓋弓之前卻』，所以蓋杠不是筆直豎立而表現為略微傾斜的角度，故名『輶輓（俾倪）』。因而就用『輶輓（俾倪）』來指稱處於被環持括約狀態表現為略微傾斜的蓋杠（六朝之後輶輓蓋即指曲蓋），也指稱這種在車軾中央或車輿某處用以括約固定蓋杠的環或環形構件。簡言之，「輶輓」就是藉以維繫固定讓蓋杠與傘蓋保持韌性，避免被風吹斷的金屬環形管狀器。

漢八刀與厭勝三寶

'HAN EIGHT-CUT' AND 'THREE TALISMAN TREASURES'



rubbing of lot 2766
拍品 2766 號之拓片

<漢八刀>，是中國古代治玉工藝中一種獨特的陰線雕琢法，在戰國晚期玉璧上已經出現，漢代臻於成熟，常表現在玉蟬、玉握豬、玉翁仲、司南珮、剛卯及一些夔龍、夔鳳紋玉璧上。其工藝手法是一種稱為「大斜刀」的斜陀方法，陀鋒犀利，直雕斜琢兼用，粗獷有力，刀刀見鋒，寥寥數刀，一氣呵成，幾乎不見陀的連接痕跡，陰線底部也拋光蹭亮，簡練俐落。

歷代最有特色的玉蟬當屬漢代，以「漢八刀」雕琢而成，高額、凸眼、寬頸，紋飾分布稀疏明朗，蟬身用粗細陰線刻劃身體部位，紋飾簡單。雙目斜凸於兩側，中間呈八字形凸出，器型規整平正、雕工渾厚、優雅適度。

漢朝的玉製喪葬明器大盛，在逝者兩手中各放一件玉器稱為「握」，以玉豬為「握」，始於西漢中期以後，「握豬」形象生動，以「漢八刀」直雕斜琢而成。台北故宮所藏的一件「玉握豬」（圖一），據知曾為乾隆皇帝關注，但乾隆未看出是豬的型態，反而視之為熊，還為之作了一首<題漢玉熊>的御製詩：「古有此製，今弗敢然。不即不離，玉工解禪。」鐫刻於器底，十分有趣。（此詩著錄於乾隆《御製詩五集》卷九十五。）（圖二）

漢代「玉翁仲」亦屬「漢八刀」，面部只琢眼和口，僅用三至五刀短陰線雕成，呈倒「品」字形，臉為長圓形，頭下有三角形鬍子，寬衣大袖，兩手交於腹前。翁仲原姓阮，是秦始皇的一名猛將，相傳身長1丈3尺，驍勇異常，秦始皇令其鎮守臨洮，威震匈奴。翁仲死後，秦始皇鑄其銅像置於咸陽宮司馬門外，作為震懾，後人就把立於宮闕廟堂和陵墓前

的銅人或石人稱為「翁仲」。漢代玉工則將翁仲形象雕琢成拇指大小的「玉翁仲」，掛在腰間，辟邪驅惡，以求平安。

此外，玉翁仲與玉司南珮、玉剛卯（嚴卯）為漢代辟邪厭勝三寶。

「司南」，本是中國古代發明的指南儀器，形狀如勺。其構造上有勺，下有地盤，無論地盤如何放置，勺如何轉動，最後勺的定向始終指向南方。漢代占卜之風大盛，在放置的底盤上刻畫天干、地支、八卦等占卦圖案，算卦人根據勺的指向作出測定，又成為測算凶吉的工具。因玉有辟邪之效，人們遂仿司南之形，將實用器轉變為佩飾器，琢成頂部有司南形狀的小玉珮隨身佩戴，以求吉祥，即為<司南珮>。司南珮為工字形，扁長方體，分上下兩層，為兩長方柱相連，橫腰環一凹槽，頂部琢一小勺，下端琢一小盤，全器光素無紋。中間凹細處或小勺柄處，有一個橫穿或豎穿的孔可穿繫佩掛。

雖然這次「雲中玉筵」專題未能提供玉剛卯上拍，但其重要性仍值得關注。漢代玉剛卯、嚴卯合稱「雙卯」，均作小方柱形，長形四方體，長逾2釐米，寬逾1釐米。中有貫孔，可穿繩，四面皆刻文字，一般每面8字，共32字，或第一面10字，餘面共8字，所刻字體為「殳書」，秦代八書之一，剛卯文曰：「正月剛卯既央，靈爰四方，赤青白黃，四色是當。帝令祝融，以教夔龍，庶疫剛瘴，莫我敢當。」嚴卯文為「疾日嚴卯，帝令夔化，慎爾周伏，化茲靈爰，既正既直，既觚既方，庶疫剛瘴，莫我敢當。」文意均為乞求神靈保佑，辟除不祥。



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

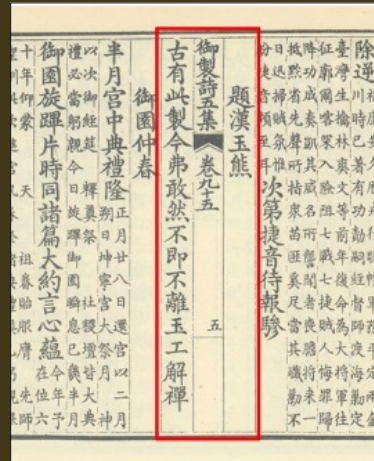


fig. 2
圖二

‘Han eight-cut’ is a unique decorative technique in ancient Chinese lapidary using negative carving, and appeared as early as the late Warring States period on jade *bi* discs, becoming fully developed in the Han Dynasty. This technique is often used on jade cicadas, jade pigs, jade Weng Zhong figures, jade ‘compass’ pendants, and jade *bi* discs with *kui* dragons or *kui* phoenixes. It makes use of an angled wheel cut called ‘*daxiedao*’ (great angled cut) with very sharp and clean edges where the wheel comes into contact with the stone both perpendicularly and at an angle. Its style is bold and powerful as if cut by a knife, and the design is composed of a mere few strokes without showing signs of composite wheel marks. The grooves are polished to a high finish even down to the deepest recess.

Compared to examples from other periods, jade cicadas from the Han Dynasty are very distinctive. Carved in ‘Han eight-cut’ style, they have a high forehead, bulging eyes and a wide neck. They are decorated with sparse lines, with the body delineated with simply carved grooves; the overall appearance is neat, symmetrical and elegant.

Jade funerary objects became very fashionable in the Han Dynasty, and those made to be placed in the hands of the deceased are called *wo* (to hold). After mid Western Han period, jade pigs were used as *wo*. These jade pigs are carved with ‘Han eight-cut’ technique to great effect. A jade pig in the Taipei Palace Museum (fig. 1) was greatly admired by the Qianlong Emperor, who mistook it for a bear and composed a poem *On Han Jade Bear* for it to be inscribed on the base:

*In the ancient time this style is made, who dare try it in the present day?
It's neither alike nor not-alike; a zen puzzle by the lapidary of jade.*
(Qinggaozong yuzhishi, Vol. 5, Juan 95) (fig. 2)

The jade Weng Zhong figures from Han Dynasty are also carved in the ‘Han eight-cut’ technique. The face only features eyes and mouth, delineated with three to five short incised lines, like the character 𠃉 written upside down. The head is oval above a triangle-shaped beard, and the figure is wearing a loose robe with broad sleeves crossed at the front. Weng Zhong,

surname Ruan, was a brave general serving under Qin Shihuang emperor. He was said to be one *zhang* and 3 *chi* in height (almost 400 centimeters), and extremely gallant. He was stationed in Lintao by the emperor to ward off the Xiongnu tribe. After he died, the emperor ordered a bronze statue of him made and placed it outside the Sima Gate of Xianyang Palace as guardian. Thereafter, bronze or stone guardian figures outside a palace or a tomb are called Weng Zhong. Han lapidaries carved miniature Weng Zhong figures the size of a thumb to be suspended from the belt as protection talisman.

Jade Weng Zhong figure, jade ‘compass’ pendant and jade *gangmao* pendant are called the Three Talisman Treasures of Han Dynasty.

Sinan is a compass of ancient China shaped like a spoon above a base plate; regardless of the position of the base plate, the free spinning spoon always settles on the \approx direction of the south. Divination was very popular in the Han Dynasty, so the base plates are often carved with the heavenly stems, earthly branches and eight trigrams etc. to aid the diviner in predicting whether any given situation is auspicious. As jade is said to ward off evil, *sinan*-shaped jade pendant were made to be an auspicious talisman to be worn as ‘compass’ pendants. The ‘compass’ pendants are shaped as two flattened cylinder connected with a waist section, below a spoon and a plate on the top. The surface is normally unadorned, and they are often drilled with an attachment hole, sometimes at the waist, or on the handle of the spoon.

Although there are no *gangmao* pendants in the current sale, they are noteworthy for their importance. *Gangmao* and *yanmao* pendants are often grouped together. They are both of rectangular cuboid shape around 2 cm. high and 1 cm. wide. They are pierced lengthways in the centre for attachment. The four long sides are inscribed each with 8 characters for a total of 32 characters, or 10 characters on the first side and 8 characters on the rest (34 characters). The inscription is written in *yishu* script, which is one of the eight scripts of Qin Dynasty. The *gangmao* pendants have the characters *gangmao* in the first line, while *yanmao* pendants have the characters *yanmao* in the first line – both inscriptions are invocations for protection from the gods and for warding off misfortune.



2765

2765
TWO JADE CICADAS
QIN DYNASTY (221-206 BC)

Both are carved to the top with crisp grooves to delineate the head, pronounced eyes and wings. The underside of the larger cicada is incised with fine markings in representation of the legs; the other undecorated.

1 $\frac{1}{8}$ in. (4 cm.) and 1 $\frac{3}{8}$ in. (3.5 cm.) long, boxes (2)

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

Compare to a jade cicada of with similar markings, dating to the Qin dynasty, found in a tomb in Beichitou village in Xi'an, illustrated in *Zhongguo yuqi quanji*, vol. 4, Shijiazhuang, 1993, pl. 12.

秦代 玉蟬兩件

來源

藍田山房舊藏，1991年購於台北

西安市南郊北池頭村墓葬出土一件造型及紋飾相似的秦代玉蟬，著錄於《中國玉器全集 -4- 秦漢—南北朝》，石家莊，1993年，圖12。



2766
FOUR JADE CICADAS
WESTERN HAN DYNASTY (206 BC-AD 8)

Each is carved to the top with crisp grooves to delineate the head, pronounced eyes and wings.

The largest: 2 $\frac{1}{2}$ in. (6.5 cm.) long, boxes (4)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1991

西漢 玉蟬四件

來源

藍田山房舊藏，1991年購於台北

江蘇揚州市邗江甘泉姚莊102號墓出土一件紋飾相似的白玉蟬，見古方著《中國古玉器圖典》，文物出版社，2007年，頁266。



2766

2767

FOUR JADE CICADAS

WESTERN HAN DYNASTY (206 BC-AD 8)

Each is carved to the top with crisp grooves to delineate the head, pronounced eyes and wings.

The longest: 2 3/4 in. (6.1 cm.) long, boxes

(4)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

西漢 玉蟬四件

來源

藍田山房舊藏，1992年購於台北

江蘇揚州市邗江甘泉姚莊102號墓出土一件紋飾相似的白玉蟬，見古方著《中國古玉器圖典》，文物出版社，2007年，頁266。



2768

A GLASS CICADA

WESTERN HAN DYNASTY (206 BC-AD 8)

The glass is carved to the top with crisp grooves to delineate the head, pronounced eyes and wings.

2 1/2 in. (6.3 cm.) long, box

2767

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1990

A similar glass cicada wrapped in silver foil was discovered from a Han dynasty tomb in Hanjiang, Yangzhou city, illustrated in *Jade Wares of Guangling in Han Dynasty*, Beijing, 2003, pl. 138. There are two other similar glass cicadas in the Aurora Museum Collection, illustrated in *Jades of Han Dynasty*, Taipei, 2005, pl. 214.

西漢 玻璃蟬

來源

養德堂舊藏，1990年購於台北

江蘇揚州市邗江西湖胡場6號漢墓出土一件紋飾相似的白色玻璃蟬，上有包銀箔痕跡，著錄於《漢廣陵國玉器》，文物出版社，2003，圖138。震旦藝術博物館另藏兩件相似的玻璃蟬，著錄於《漢代玉器》，震旦藝術博物館，2005，圖版214號。



2768

2769

A JADE PIG

EASTERN HAN DYNASTY (AD 25-220)

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

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

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1991

東漢 玉豬

來源

德馨書屋舊藏，1991年購於台北

陝西西安市北郊漢墓出土兩件相似的玉卧豬，見著錄於《中國出土玉器全集-14-陝西》，北京，2005年，頁168、169。



rubbing of the present lot
本拍品之拓片



2770

TWO JADE PIGS

EASTERN HAN DYNASTY (AD 25-220)

Each is carved in the round as a recumbent pig with a flat snout and pointed ears.

3 3/8 in. (9.2 cm.) long, box

(2)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Yangdetang Collection, acquired in Taipei in 1990

東漢 玉豬一對

來源

養德堂舊藏，1990年購於台北

陝西西安市北郊漢墓出土兩件相似的玉卧豬，見著錄於《中國出土玉器全集 -14- 陝西》，北京，2005年，頁168、169。



2771

A JADE PIG

EASTERN HAN DYNASTY (AD 25-220)

The well-polished stone is realistically carved as a pig with a flat snout and curled tail lying on its feet.

4¾ in. (12 cm.) long, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Lantien Shanfang Collection, acquired in Taipei in 1992

This jade carving, with a curved bodyline, shaped snout and tail, is more realistically represented than most jade pigs from the Han dynasty. A very similar jade pig dating to the late Eastern Han dynasty was discovered from Tomb no. 1 in Dongyuancun in Haoxian, Anhui province, illustrated in *Zhongguo meishu quanji*, vol. 9, Jade, Beijing, 1986, pl. 195 (**fig. 1**).

東漢 玉豬

來源

藍田山房舊藏，1992年購於台北

此玉雕比一般漢代玉豬線條柔美、寫實。安徽亳縣董園村一號墓出土一件造型非常相似的玉卧豬，斷代東漢晚期，著錄於《中國美術全集—9—玉器》，北京，1986年，圖版195號（圖一）。



fig. 1
圖一



2772

A SMALL WHITE JADE 'COMPASS' PENDANT

EASTERN HAN DYNASTY (AD 25-220)

The pendant is carved in several tiers with a spoon on top surmounting two rectangular blocks separated by a waist in between, above a short foot ring on the bottom.

1½ in. (2.8 cm.) high, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1991

This very rare carving is known as a *sinan pei*, or 'compass pendant', shaped after an ancient Chinese compass with a metal spoon on a plate known as *sinan*. A very similarly shaped white jade pendant was found in an Eastern Han tomb in Hanjiang Ganquan in Yangzhou city, illustrated in *The Complete Collection of Jades Unearthed in China- 7 - Jiangsu, Shanghai*, Beijing, 2005, p. 153.

東漢 白玉司南珮

來源

德馨書屋舊藏，1991年購於台北

白玉質，呈「工」字形方柱狀，頂部雕一根勺子，下面有小柱，因形似古代測方向儀器「司南」而名爲「司南珮」。江蘇揚州市邗江甘泉東漢墓2號墓出土一件造型相似的白玉司南珮，著錄於《中國出土玉器全集 -7- 江蘇、上海》，北京，2005年，頁153。



2773

FOUR JADE GUARDIAN FIGURES

EASTERN HAN DYNASTY (AD 25-220)

Each jade piece depicts a standing male figure dressed in long robes wearing a cap, two of which with carved facial features.

The tallest: 1½ in. (4 cm.) high, box

(4)

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Dexinshuwu Collection, acquired in Taipei in 1991

These miniature jade figures are known as *weng zhong*, named after Ruan Wenzhong, a mythical giant who helped the preceding Qin Empire defend its borders. Such jade figures were believed to be worn as talisman to ward off evil spirits. A similar miniature jade figure was discovered from an Eastern Han tomb in Hanjiang Ganquan in Yangzhou city, illustrated in *The Complete Collection of Jades Unearthed in China- 7 - Jiangsu, Shanghai*, Beijing, 2005, p. 159.

東漢 玉翁仲四件

來源

德馨書屋舊藏，1991年購於台北

江蘇揚州市邗江甘泉東漢墓2號墓出土一件相似的玉翁仲，著錄於《中國出土玉器全集 -7- 江蘇、上海》，北京，2005年，頁159。



Lot 2730 (one of two)
拍品 2730 號 (其一)

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- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於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。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港幣以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have

changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. 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. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. 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 or on the Christie's WeChat Mini Program. 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 a **reserve** with the symbol **•** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◆**.

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 B(6)); 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 26% of the **hammer price** up to and including HK\$7,500,000, 20% on that part of the **hammer price** over HK\$7,500,000 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 F(1a) 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:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two 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

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer 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 E2(h)(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**.

(m) **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 MyChristies. 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 - 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, export 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 ♪ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law

are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(ii) 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, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.
authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.
warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

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

4. 拍賣之前檢查**拍賣品**

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

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

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

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最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份證文件，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最終受益人的文件證明。
- (iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，

在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

- (b) **作為隱名委託人的代理人：**如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**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，也可在佳士得微信小程序中申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣 30,000 元之**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 <https://www.christies.com/auctions/christies-live-on-mobile>。如需網絡競投，您必須在拍賣開始前至少 24 小時辦理申請。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 或佳士得微信小程序選擇拍賣並查看**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；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**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**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被認為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號。♦以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有關於競投的錯誤或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**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：

- 拍賣會場參與競投的競投人；
- 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；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委託競投）。

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**落槌價**外，亦同意支付本公司以該**拍賣品**落槌價計算的**買方酬金**。酬金費率按每件**拍賣品**落槌價首港幣 7,500,000 元之 26%；加逾港幣 7,500,000 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**落槌價**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**落槌價**，**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：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- (b) 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的索賠權。

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：

- (a) 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**。
- (b) 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**。
- (c) **真品保證**不適用有**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**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **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。
- (f) 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。
- (g) **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：

(i) 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；

(ii) 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

- (iii) 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**：
- (a) 此額外**保證**不適用於：
- (i) 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；
- (ii) 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；
- (iii) 沒有標題的書籍；
- (iv) 沒有標明**估價**的已出售**拍賣品**；
- (v) 目錄中表明售出後不可退貨的書籍；
- (vi) **狀況**報告中或拍賣時公告的瑕疵。
- (b) 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**：
- (i) **落槌價**；和
- (ii) **買方佣金**；和
- (iii) 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：
- (i) 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。
- (ii) 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
- (iii) 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：
- (iv) 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）；
- (v) 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）；
- (vi) 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）：

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

4. 不付款之補救辦法

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

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

- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全

部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話：+852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發電郵至 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。如果您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) 含有受保護動植物料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。

這些物料包括但不限於象牙、玳瑁殼、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 / 或進出口源自伊朗的“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上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(ii) 本公司無就任何**拍賣品**的可售品質、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、其他賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合

理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's Live™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，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**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- (a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- (b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- (c) **拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；
- (d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

落槌價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：**拍賣品**不會以低於此保密**底價**出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如 E2 段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale - Buying at Christie's'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

⊠ 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**.

• **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。

△ 佳士得或其他**佳士得集團**公司對該拍賣品持有所有權或經濟利益。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。

⊠ 對該**拍賣品**有直接或間接經濟利益的一方有可能對該**拍賣品**作出競投，其可能知道該**拍賣品**的底價或其他重要資訊。

• 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 in which Christie's or another Christie's Group company has an ownership or financial interest**
From time to time, Christie's may offer a lot in which Christie's or another Christie's Group company has an ownership or financial interest. 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 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

▲ 佳士得或其他佳士得集團公司對該拍賣品持有所有權或經濟利益

佳士得可能會不時其或其他佳士得集團公司持有所有權或經濟利益之拍賣品。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，佳士得將不會于每一項拍賣品旁附注符號，但會于正文首頁聲明其權益。

◦ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◦ 號以資識別。

◦◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 ◦◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於落槌價計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的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落槌價及買方酬金。

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預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

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

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。該詞語之使用，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的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價，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、統治時期或朝代創製。

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製之作品。

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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Sale Date _____

Sale No. _____

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Please send me a shipping quotation

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Signature _____

Date _____

Lot Number	Absentee Maximum Bid or Emergency Telephone Bid (in Hong Kong Dollars, excluding Buyer's Premium)	For internal use only	
		Bought ✓ or x	Under bid to / Result

BIDDING INCREMENTS
Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bid that do not conform to the increments set below may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000 by HK\$100s
HK\$2,000 to HK\$3,000 by HK\$200s
HK\$3,000 to HK\$5,000 by HK\$200, 500, 800

(i.e.: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000 by HK\$500s
HK\$10,000 to HK\$20,000 by HK\$1,000s
HK\$20,000 to HK\$30,000 by HK\$2,000s
HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000
(i.e.: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000 by HK\$5,000
HK\$100,000 to HK\$200,000 by HK\$10,000s

HK\$200,000 to HK\$300,000 by HK\$20,000s
HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000
(i.e.: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000 by HK\$50,000s
Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

佳士得

競投表格

競投牌號	佳士得專用 職員	CTL
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拍賣項目 _____

拍賣日期 _____ 拍賣編號 _____

請選擇以下一項

書面競投

電話競投

拍賣品編號	書面最高競投價 或 緊急電話競投價 (港幣, 佣金不計在內)	佳士得專用	
		成功 ✓ 或 X	出價至 / 落槌價

競投價遞增幅度

競投一般由低於低價估價開始，通常每次喊價之遞增幅度（競投遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將按開低至下一個喊價金額： 競投價 每次喊價之遞增金額

(例) 2,000, 4,500, 4,800 港元	300,000-500,000 港元	20,000, 50,000, 80,000 港元
5,000-10,000 港元	500,000-380,000 港元	320,000, 380,000, 380,000 港元
10,000-20,000 港元	1,000 港元	(例) 320,000, 380,000, 380,000 港元
20,000-30,000 港元	2,000 港元	500,000-1,000,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元	1,000,000 港元或以上
(例) 32,000, 35,000, 38,000 港元	50,000-100,000 港元	5,000, 8,000 港元
50,000-100,000 港元	5,000 港元	100,000-200,000 港元
100,000-200,000 港元	10,000 港元	200,000-300,000 港元
200,000-300,000 港元	20,000 港元	300,000-500,000 港元

在拍賣時拍賣官可酌量更改每次增加之幅度。

CHRISTIE'S 佳士得

投標部
Tel.: +852 2978 9910
bidsasia@christies.com

客戶編號 _____

客戶姓名 _____

電郵地址 _____

賬單地址 _____

只供電話競投填寫

聯絡姓名 _____

拍賣語言 _____

聯絡電話 (+) _____

其他聯絡電話 (+) _____

只供三方電話競投填寫 (佳士得專用)

職員姓名 _____

職員聯絡電話 (+) _____

職員其他聯絡電話 (+) _____

根據適用法律，佳士得必須對購買資金的來源進行盡職調查。

如果您是成功競投人，您的購買資金是否由他人提供？

請提供付運報價 是 否 是 否

送貨地址 賬單地址 其他地址 (請於下方填寫)

地址 _____

客戶名稱及地址列印在附有是次登記之競投牌號碼的發票上；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。

本人已細閱載於目錄內之買家須知、重要通知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。本人知悉如競投成功，本人應付之購買款項為溢價及買方佣金（以及所有基於溢價和買方佣金而產生的稅費），及符合業務規定，雙方須知。佳士得只可接受營業上所列明的客戶之付款。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。

簽署 _____

日期 _____

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"/> 21214 Finest and Rarest Wines & Spirits | <input type="checkbox"/> 19901 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 22019 ICONIC WINES FROM JOSEPH LAU PART II | <input type="checkbox"/> 22179 Marc Chagall, Colour of Life:
Works formerly from the Artist's Estate (Part II) * |
| <input type="checkbox"/> 21087 Handbags and Accessories | <input type="checkbox"/> 19902 20 th Century Art Day Sale * |
| <input type="checkbox"/> 21089 Important Watches, Featuring The Triazza Collection * | <input type="checkbox"/> 19903 21 st Century Art Day Sale * |
| <input type="checkbox"/> 21655 The Champion Collection Part VI: The Finest Watchmaking | |
| <input type="checkbox"/> 21088 Magnificent Jewels | <input type="checkbox"/> 20832 Fine Chinese Modern and Contemporary Ink Paintings * |
| <input type="checkbox"/> 20851 The Chang Wei-Hwa Collection of Archaic Jades -
Qin and Han Dynasties * | <input type="checkbox"/> 20833 Fine Chinese Classical Paintings & Calligraphy * |
| <input type="checkbox"/> 20848 Rich Golden Hues and Graceful Forms -
Classical Chinese Furniture from the Tseng Collection * | |
| <input type="checkbox"/> 20849 Important Chinese Ceramics and Works of Art * | |

* 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.

Christie's is required by applicable law to do due diligence on the source of funds for the purchase.

If you are successful, could you please confirm that the funds to pay for the lot(s) will be from you and not anyone else? Yes No

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上地址相同）：

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及最終受益人的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得獲得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

- | | |
|--|--|
| <input type="checkbox"/> 21214 珍罕名釀及烈酒 | <input type="checkbox"/> 19901 二十及二十一世紀藝術 晚間拍賣 * |
| <input type="checkbox"/> 22019 劉鑾雄顯赫佳釀珍藏 第二部份 | <input type="checkbox"/> 22179 夏加爾的繽紛人生：藝術家舊藏傑作（第二部分）* |
| <input type="checkbox"/> 21087 手袋及配飾 | <input type="checkbox"/> 19902 二十世紀藝術 日間拍賣 * |
| <input type="checkbox"/> 21089 精緻名錶 | <input type="checkbox"/> 19903 二十一世紀藝術 日間拍賣 * |
| 特別呈獻：The Triazza Collection * | |
| <input type="checkbox"/> 21655 臻極系列（第六部分）：爐火純青 | <input type="checkbox"/> 20832 中國近現代及當代書畫 * |
| <input type="checkbox"/> 21088 瑰麗珠寶及翡翠首飾 | <input type="checkbox"/> 20833 中國古代書畫 * |
| <input type="checkbox"/> 20851 雲中玉筵 重要亞洲私人古玉珍藏：秦漢篇 * | |
| <input type="checkbox"/> 20848 卓木沁香：曾氏收藏中國古典家具 * | |
| <input type="checkbox"/> 20849 重要中國瓷器及工藝精品 * | |

* 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) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

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付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。根據相關法例，佳士得必須對購買資金的來源進行盡責調查。如您是成功競投人，您的購買資金是否由本人而非他人提供？ 是 否

姓名 簽署 日期



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Guillaume Cerutti, Chief Executive Officer
Jussi Pykkänen, Global President
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Benjamin Gore, Chief Operating Officer
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CY Tang, Sherese Tong, Ada Tsui,
Mandy Wang, Aaron Wong, Hammond Wong,
Mia Zhang

15/8/2022

HONG KONG AUCTION CALENDAR

FINEST AND RAREST WINES & SPIRITS

Sale number: 21214
SATURDAY 25 NOVEMBER
10.30AM

ICONIC WINES FROM JOSEPH LAU PART II

Sale number: 22019
SATURDAY 25 NOVEMBER
6.00 PM

HANDBAGS AND ACCESSORIES

Sale number: 21087
SATURDAY 26 NOVEMBER
2.00 PM
Viewing: 25-26 November

IMPORTANT WATCHES, FEATURING THE TRIAZZA COLLECTION

Sale number: 21089
SUNDAY 27 NOVEMBER
1.00 PM
Viewing: 25-27 November

THE CHAMPION COLLECTION PART VI: THE FINEST WATCHMAKING

Sale number: 21655
SUNDAY 27 NOVEMBER
7.00 PM
Viewing: 25-27 November

MAGNIFICENT JEWELS

Sale number: 21088
MONDAY 28 NOVEMBER
2.00 PM
Viewing: 25-28 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - QIN AND HAN DYNASTIES

Sale number: 20851
TUESDAY 29 NOVEMBER
10.00 AM
Viewing: 26-28 November

RICH GOLDEN HUES AND GRACEFUL FORMS - CLASSICAL CHINESE FURNITURE FROM THE TSENG COLLECTION

Sale number: 20848
TUESDAY 29 NOVEMBER
11.30 AM
Viewing: 26-28 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20849
TUESDAY 29 NOVEMBER
1.30 PM
Viewing: 26-28 November

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 19901
WEDNESDAY 30 NOVEMBER
Viewing: 26-30 November

MARC CHAGALL, COLOUR OF LIFE: WORKS FORMERLY FROM THE ARTIST'S ESTATE (PART II)

Sale number: 22179
THURSDAY 1 DECEMBER
Viewing: 26-30 November

20TH CENTURY ART DAY SALE

Sale number: 19902
THURSDAY 1 DECEMBER
Viewing: 26-30 November

21ST CENTURY ART DAY SALE

Sale number: 19903
THURSDAY 1 DECEMBER
Viewing: 26-30 November

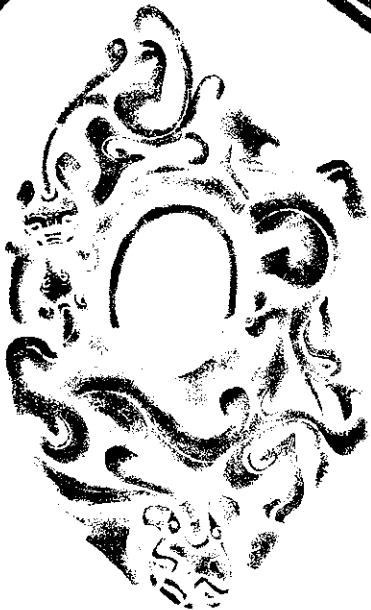
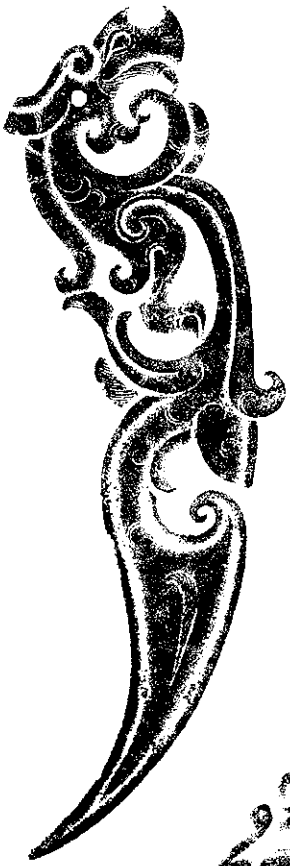
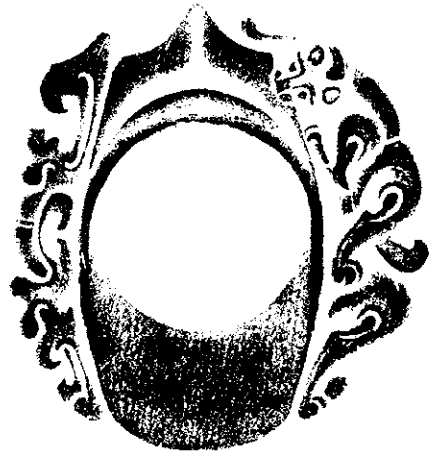
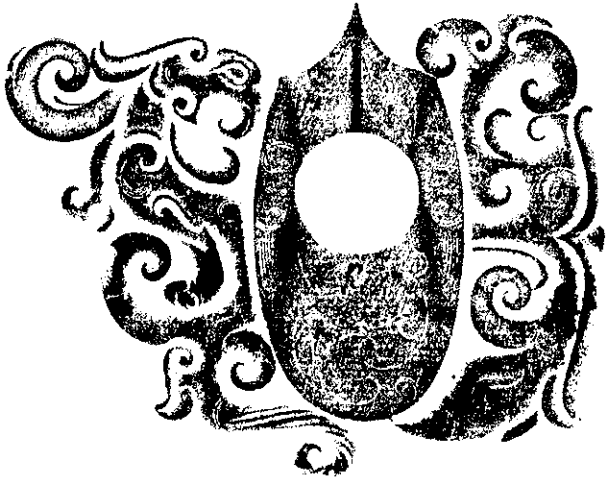
FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

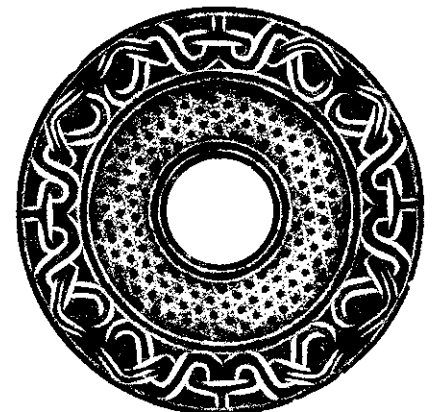
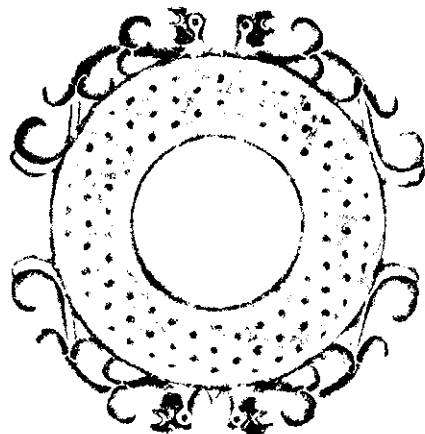
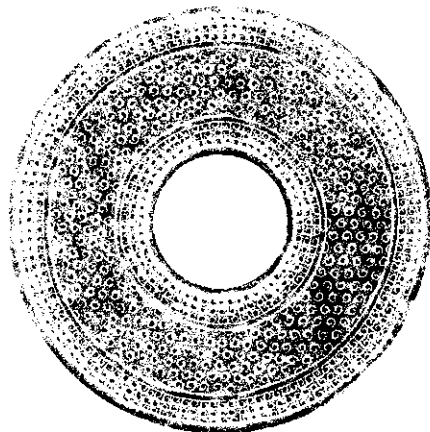
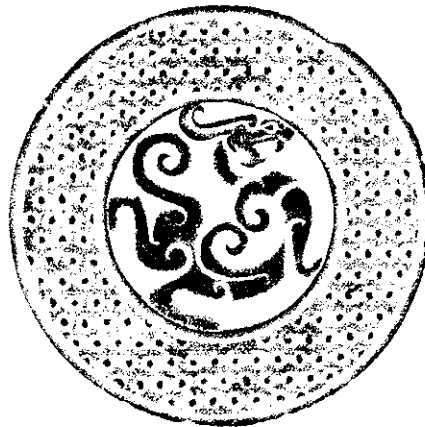
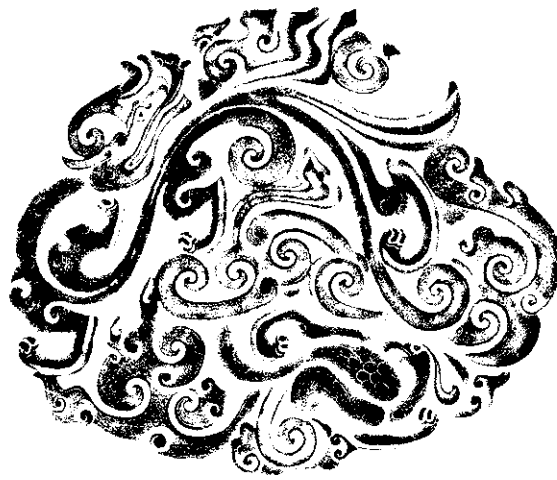
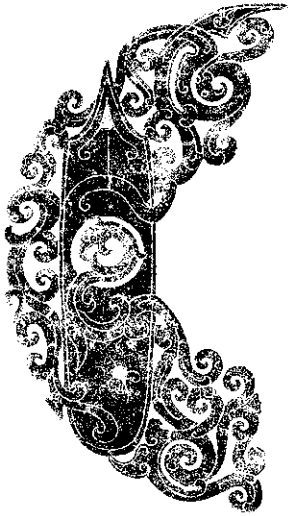
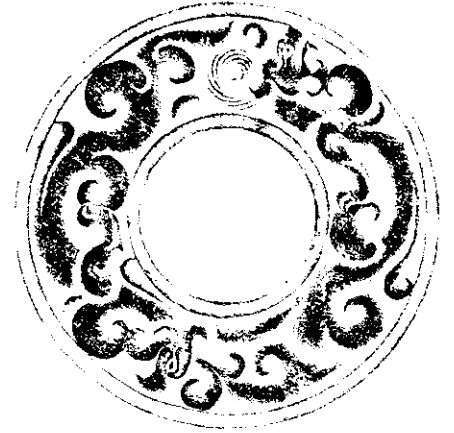
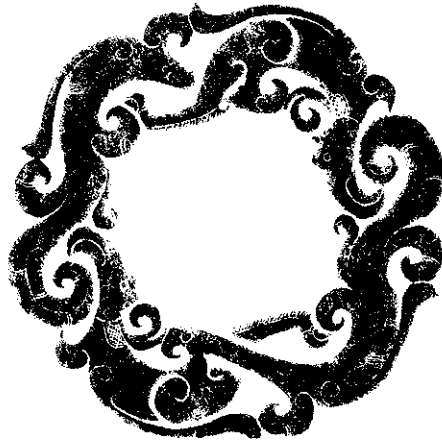
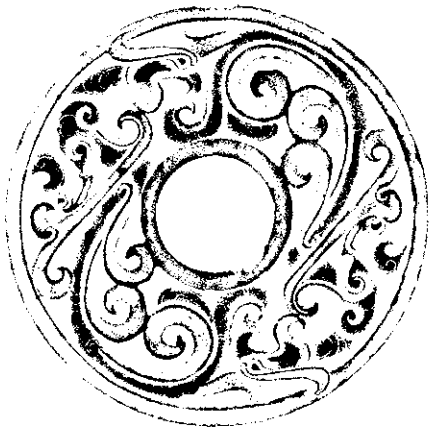
Sale number: 20832
FRIDAY 2 DECEMBER
10.00AM & 2.30PM
Viewing: 26 November - 1 December

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 20833
SATURDAY 3 DECEMBER
10.30 AM
Viewing: 26 November - 2 December

17/10/2022







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