



THE ROBERT
COLLECTION OF CHINESE JADE
YOUNG MAN

HONG KONG | 3 APRIL 2019

Sotheby's | 蘇富比 EST. 1744

Important Notice to Buyers

PRE-REGISTRATION

Clients who wish to bid on lots marked  in the printed catalogue and  in the eCatalogue (“Premium Lots”) may be requested by Sotheby’s to complete the pre-registration application form and to deliver to Sotheby’s a deposit of **HK\$5,000,000** or such other higher amount as may be determined by Sotheby’s (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$2,000,000** or such other higher amount as may be determined by Sotheby’s (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby’s may require in its absolute discretion as security for the bid. If all lots in the catalogue are “Premium Lots”, a Special Notice will be included to this effect and this symbol will not be used. The BID[™] online bidding service is not available for Premium Lots.

For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby’s reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby’s a deposit of **HK\$1,000,000** or such higher amount as may be determined by Sotheby’s (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of **HK\$500,000** or such other higher amount as may be determined by Sotheby’s (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby’s may require in its absolute discretion, as security for the bid.

Sotheby’s reserves the right to request at any time any additional deposit, guarantee and/or such other security as Sotheby’s may determine from any bidder whose total bidding (hammer price plus buyer’s premium) has reached or exceeded ten times the amount of that bidder’s deposit. The amount of the additional deposit, guarantee and/

or other security shall be determined by Sotheby’s at its sole discretion and Sotheby’s reserves the right to reject any further bidding from that bidder until such additional deposit, guarantee and/or other security has been delivered to Sotheby’s.

Sotheby’s has no obligation to accept any pre-registration application. Sotheby’s decision in this regard shall be final.

Clients are requested to contact Sotheby’s **at least 3 working days** prior to the relevant sale in order to allow Sotheby’s to process the pre-registration, and to bear in mind that Sotheby’s is unable to obtain financial references over weekends or public holidays. Any required deposits shall be paid in Hong Kong dollars by way of wire transfer or debit/credit card (clients must present their cards in person to Sotheby’s).

If a client is not successful on any lot, Sotheby’s will arrange for a refund (subject to any right of set off) of the deposit amount paid by such client without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by the client.



Clients may not be allowed to register and bid on a lot if Sotheby’s fails to receive a completed pre-registration application form or any financial references, guarantees, deposits or other security as requested by Sotheby’s or if the pre-registration application is not accepted by Sotheby’s.

COLLECTION AND STORAGE

Storage charge will be incurred for uncollected items from this sale one month after the date of the auction at HK\$1,200 per lot per month. Please refer to ‘Guide for Prospective Buyers’ for details.

給予買家的重要告示

預先登記

蘇富比可要求有意競投在目錄內標有  符號或電子目錄內標有  符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比港幣5,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。網上競投服務並不適用於高估價拍賣品。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣1,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣500,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

蘇富比有權於任何時候向任何競投總和（成交價加買家支付之酬金）達到或超越競投人訂金10倍的競投人要求任何額外訂金，擔保及/或其他由蘇富比決定之其他保障。額外訂金，擔

保及/或其他保障的金額由蘇富比全權酌情決定。而蘇富比有權拒絕任何該競投人之其他競投直至該額外訂金，擔保及/或其他保障已交付予蘇富比。

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前不少於3個工作天聯絡蘇富比進行預先登記。顧客必須緊記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以港幣付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

如顧客未能投得任何拍賣品，蘇富比將安排於有關出售日後十四個工作天內退回該顧客已付的訂金（不包含利息）。蘇富比可用訂金抵銷該顧客的任何欠款。任何涉及退款的兌換交易損失或費用，將由顧客承擔。

如蘇富比未能收到顧客填妥的預先登記申請表，或蘇富比要求的任何財務狀況證明，擔保，訂金或其他的抵押，或蘇富比不接受顧客提交的預先登記申請表，該等顧客可能不獲登記及不得競投拍賣品。

收取及儲存貨品

由拍賣後一個月起，閣下須為是次未獲領取的拍賣品支付儲存費，每件每月港幣1,200元。詳情請參考‘給準買家之指引’。

THE ROBERT COLLECTION OF CHINESE JADE YOUNG MAN

**AUCTION IN HONG KONG
3 APRIL 2019
SALE HK0868
11 AM**

TRAVELLING EXHIBITION

2 – 3 March
Shanghai
Four Seasons Hotel Shanghai

5 – 6 March
Beijing
Park Hyatt Beijing

16 – 17 March
Taipei
Hua Nan Bank international Convention Centre

EXHIBITION

Friday 29 March
10 am – 5.30 pm

Saturday 30 March
10 am – 8 pm

Sunday 31 March
10 am – 8 pm

Monday 1 April
10 am – 6.30 pm

Tuesday 2 April
10 am – 6.30 pm

Hall 5
Hong Kong Convention and Exhibition Centre
(New Wing)
1 Expo Drive Wanchai Hong Kong

275
YEARS
EST. 1744

Sotheby's EST. 1744



Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.



Nicolas Chow
Worldwide Head and
Chairman
Chairman Asia



Sam Shum
Senior Director



Christian Bouvet
Senior Director



Amethyst Chau
Deputy Director



Vivian Tong
Deputy Director



Cristine Li
Junior Specialist



Mizuka Seya
Deputy Director



Peter Song
Deputy Director



Ching Yi Huang
Deputy Director

SALE NUMBER

HK0868 "YINXU"

SPECIALISTS IN CHARGE

Nicolas Chow
nicolas.chow@sothebys.com
Sam Shum
sam.shum@sothebys.com
Julian King
julian.king@sothebys.com
Carrie Li
carrie.li@sothebys.com
Christian Bouvet
christian.bouvet@sothebys.com
Amethyst Chau
amethyst.chau@sothebys.com
Vivian Tong
vivian.tong@sothebys.com
Cristine Li
cristine.li@sothebys.com
+852 2822 8128
FAX +852 2521 5421

BUSINESS MANAGER

Carmen Li
+852 2822 8124
FAX +852 2521 5421

INTERNATIONAL RESEARCH

Regina Krahl†
Jungeun Lee
Isabella Tedeschi

SALE ADMINISTRATOR

Abigail Ng
+852 2822 5582
Sophia Huang
+852 2822 8126

PRIVATE CLIENT GROUP

Asia
Jessica Lee (Hong Kong)
+852 2822 5539
Europe
Shu Zheng (London)
+44 207 293 5958
North America
Yin Zhao (New York)
+1 212 894 1685

PAYMENT, DELIVERY AND COLLECTION

Post Sale Services
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

ABSENTEE AND TELEPHONE BIDS

+852 2822 8142
FAX +852 2522 1063
bids.hongkong@sothebys.com



Nicolas Chow
Worldwide Head and
Chairman
Chairman Asia



Julian King
International Specialist,
Senior Director



Dr. Caroline Schulten
Senior Specialist
Europe
Senior Director



Henry Howard-Sneyd
Chairman of Asian Arts,
Americas and Europe



Carrie Li
Senior Specialist
Asia, Senior Director



Angela McAteer
Senior Specialist
North America

INTERNATIONAL TEAM

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a minimum low estimate of HK\$40,000

SUBSCRIPTIONS

+852 2822 8142
FAX +852 2810 6238

CATALOGUE PRICE

HK\$500 at the gallery

SOTHEBY'S AT HONG KONG
CONVENTION AND EXHIBITION
CENTRE

DURING AUCTION AND EXHIBITION
+852 2868 6755
FAX +852 2868 6756

AUCTION AND EXHIBITION
INFORMATION

+852 2524 8121

† Consultant

CONTENTS

2
IMPORTANT NOTICES TO BUYERS

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

8
A LIFETIME IN THE COMPANY OF JADE
BY ROBERT P. YOUNGMAN

12
THE ROBERT YOUNGMAN COLLECTION OF
CHINESE JADE: LOTS 3401-3458

122
INTERNATIONAL DEPARTMENTS

123
CHRONOLOGY

124
GLOSSARY OF TERMS
IMPORTANT NOTICES
BUYING AT AUCTION

127
TAX INFORMATION FOR BUYERS
CONDITIONS OF BUSINESS

131
ABSENTEE BID FORM

134
CLIENT SERVICES





Robert Youngman (1940-2018)

羅伯特·楊門 (1940-2018 年)



Perkins Youngman, was named after her aunt and it was only befitting that she was molded in Aunt Elsie's image.

As a child it was only natural that I was exposed to Chinese art as it surrounded my personal world. Elsinas was but one of my playgrounds and while many of the objects of art were placed out of my reach, I developed a sense of respect and awe for their unusual qualities.

The Chinese Room was a grand, foreboding room with a high ceiling, about a third of a basketball court in size with four tall, floor-to-ceiling casement windows covered with painted screens. Each screen was decorated with a beautiful Chinese mountain landscape visible only from the outside as one approached the house. Surrounding the room, standing just in front of the walls, were delicate Chinese paper screens in gilded Oriental wooden frames that rose from the floor to the high ceiling, each meticulously painted. Every table and cabinet held an art object—a lamp made from a Chinese vase with a pagoda-shaped silk shade, a gold Chinese hairpin encrusted with semiprecious stones in a small glass case, cloisonné planters with rose-quartz, jade, and coral flowering plants, a Japanese ivory carving of a rabbit scratching its ear with its hind foot to name but a few. The mantel held several beautifully enameled Chinese export porcelain plates brought back by Captain Forbes. In the center was the wonderful jade fish, carved as if lazily swimming through a lotus pond and placed on a wooden stand carved to resemble splashing waves.

My mother was the first to introduce me to jade. It was her practice, on her birthday, to allow each of us to select a small, carved animal from her personal collection which she had

擁有如此的家族淵源，我從小自然也是在中國藝術的熏陶下長大。愛斯居不僅是我兒時樂園，也是我對中國藝術興趣的啟蒙之端。

宅中的「中國室」富麗堂皇，長寬可比三分之一個籃球場，高挑的天花板，恢弘的落地窗前擺放著精雕細緻的四扇屏風。除此之外，各面牆前也設一精美絕倫的彩繪屏風，配以金漆木框，更顯氣派。房間處處可見藝術品陳設，如以瓷器改裝而成的檯燈，或是玻璃罩內的金嵌髮簪及掐絲琺瑯盆景，還有牙雕根付，美不勝收。壁爐架上整齊排列著由我高曾祖父從中國親自帶回來的外銷瓷，而正中間擺放著一件青玉雕魚形擺件，雕琢栩栩如生，猶如魚兒悠遊自在穿梭在蓮花池畔，配上波浪形木座，精美異常。

家母是第一個引導我進入中國美玉世界的人。每年逢母親生日，她會讓每個孩子從她的收藏當中挑選一件動物玉雕作為禮物。母親在年輕時就開始蒐集動物形玉雕，後與愛斯姨姥姥一同遠遊時又購入許多精美玉珍。二人曾於上世紀三十年代環遊中國。就當時社會狀況而言，兩名女子單獨遊歷異國，殊不簡單。而每到一處，母親都會收集玉雕以作紀念。每當家母對孩子們展示自己所藏珍品時，我們都會異常興奮，而後發展成我們

collected during her youth. Many were collected while traveling with Aunt Elsie. These travels included a trip to China in the 1930s where she spent a year and a half traversing the enormous country, a most unusual trip at that period of time for two unaccompanied women. As remembrances, she brought back a number of small carvings. It was an exciting yearly ritual for these carvings to be produced for us to see. After unwrapping these small treasures one by one, she would tell us its story, explaining its symbolism and its rarity. Afterward, she would allow each of us to choose one to keep for ourselves. It was like having our own personal museum.

It would appear that it was fate that my childhood was surrounded with people and things Chinese. Not only was there the heritage of Captain Forbes and Aunt Elsie but China would become an important part of my father's life. During World War II, my father, William S. Youngman, was head of China Defense Supplies, Inc., an organization responsible for the procurement and financing of all military supplies for the volunteer air force, the famed Flying Tigers. After the war, he became CEO of C. V. Starr & Co., which had its origins in Shanghai before the war. Chinese art continued to be a major interest in my parents' lives and was encouraged by their Chinese acquaintances. A jade brush washer in the shape of a plum blossom, was a gift to my father at the end of World War II from Dr. T. V. Soong.

While Chinese art was one of my many interests, it was quite by chance that in order to fulfill a graduation requirement in the arts at Middlebury College I took a course on Asian art taught by Professor Robert F. Reiff. Professor Reiff, a scholar, collector, and an authority on Asian art, made the art and its meaning come

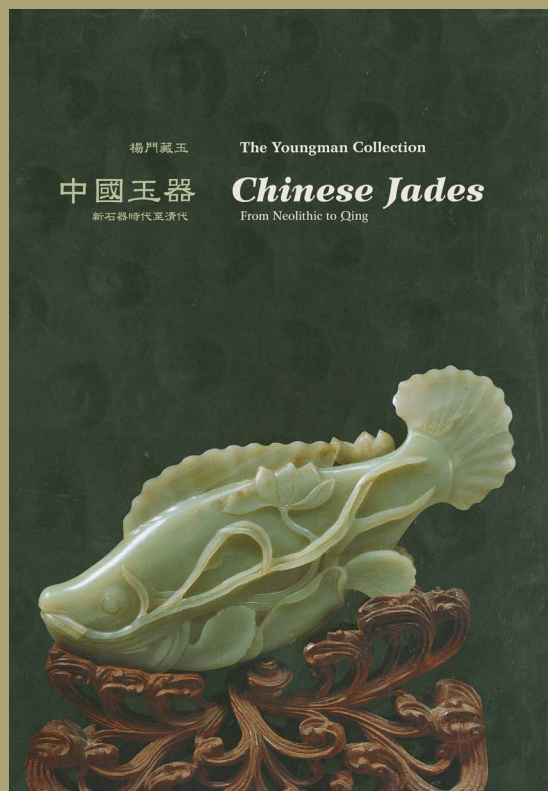
家裏一年一度的傳統。當我們將禮物拆開之後，母親會娓娓道出每件動物玉雕的來歷、故事，還有背後的寓意及稀有程度。

猶如命中註定，我的童年充滿了中國文化及風情。不只是我的高曾祖父和愛斯姨姥姥與中國結下緣分，中國後來也成為家父人生當中非常重要的一部分。二戰時期，父親威廉姆·楊門，曾擔任中國防禦設備公司的負責人，亦即負責提供中華民國空軍美籍志願大隊所有武裝及經濟資源。戰後，父親成為原於上海成立的史帶集團的執行長。中國藝術品一直以來是我父母親畢生之戀，並因此結交了許多來自中國的友人，如二戰結束後，宋子安博士曾贈父親一件青白玉雕梅花紋筆洗。

雖然我一直對中國藝術充滿熱愛，但直到在明德大學為了完成畢業學分，才有幸的選修了羅伯特·瑞夫教授所執教的亞洲藝術史課程。瑞夫教授集學者、藏家及亞洲藝術界權威於一身，他詳細的講解賦予了藝術生命，使其意義更加豐富。教授經常從他口袋中拿出與上課內容相關之實例供學生參考，不論是唐銅鏡、宋瓷或是清玉雕，都日益增進我對中國藝術的了解。從此，我對中國藝術的興趣加倍提高，並有了全新的理

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年



alive. I was entranced. He was constantly pulling from his pocket examples of what was being pictured in slides or discussed: a Tang mirror, a Song porcelain, or a Qing jade. My interests were not only heightened but were born anew for I came to realize the significance of the family treasures that I had been exposed to and that, here to fore, I had not fully appreciated. A life of collecting had truly begun.

After college, in the early 1960s when I lived in the Far East for a while, often visiting Hong Kong, I would hurry to Cat Street as early in the morning as possible so that I could be the auspicious first customer of the day. In those days, upon indicating that I would like to see some small jade carvings, I would often receive a puzzled look or raised eyebrow from the proprietor, but usually some small carvings would appear. After carefully inspecting them, making some comments, and asking a few questions I would be asked if I wanted a Coca-Cola or, perhaps, some tea. If I was offered tea, I considered it a good sign; if Coca-Cola was the offering, it was perhaps not such a good sign. Sometimes a few additional pieces appeared and I felt I was making some progress. Gradually, over a period of time and after several visits, I was usually able to develop some rapport and the most generous who sensed my seriousness would offer comments about jade carving and I would learn. The experience of being able to handle and examine hundreds of carvings over a period of time was to prove invaluable. Through the years I have come to appreciate many dealers of Chinese art who were so patient to share their unique knowledge of the field, educate me on the aesthetics, symbolic meaning and the fine points of authentication of jade carvings.

Robert P. Youngman, 2008

解。同時，亦發現我對家族藏品背後所帶文化寓意及來歷認知甚淺。自此，我的收藏生涯正式展開。

六十年代大學畢業後，我有幸前往遠東發展，期間經常會去香港，並經常於清晨前往有著「古董街」之稱的香港摩羅上街，意欲成為當天商家的第一個客戶，希望帶來好兆頭。每當我要求店家展示玉雕時，他們不禁面露疑惑之情，但卻都會從庫裏拿出幾件小玉雕。經我仔細檢視並表達我的意見及疑問後，店主有時會呈上茶或可口可樂。如果他們給我上茶，我便覺得這是好預兆，但如果是可樂，可能預示當天運氣不夠好。經過我長期多次拜訪，我與店家逐建立起了良好的關係，他們感受到我的誠意以及認真的態度，常常給予建議及指導。這段期間我有幸上手了幾百件玉器，仔細鑽研、觀察，從中獲取了許多重要的經驗。多年以來，我非常感謝這些古董商的無私分享，不厭其煩地教導我玉器相關的知識、審美、寓意、真偽，獲益良多，終身受用。

羅伯特·楊門，2008年

3401

AN ARCHAIC JADE CEREMONIAL BLADE, GE
SHANG DYNASTY

with bevelled edges tapering to an upward curving tip, centred with a raised ridge along the base of the offset tang to the sharp tip, pierced with an aperture, the stone of a mottled caramel-brown colour

商 玉戈

23 cm, 9 in.

HK\$ 200,000-300,000

US\$ 25,500-38,300

PROVENANCE

Idemitsu Museum of Art, Tokyo.
Roger Keverne, London, 2004.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 21.

來源

出光美術館，東京
Roger Keverne，倫敦，2004年

出版

羅伯特·楊門，《楊門藏玉：中國玉器。新石器時代至清代》，芝加哥，2008年，圖版21

Following the invention of bronze, weapons such as blades and daggers were added to the repertoire of pieces made in more refined materials for ceremonial use such as jade. Jade *ge* such as the present piece were based on bronze prototypes, their general shape conforming to that of a simplified pointed tablet. Compare the large number of ceremonial jade *ge* excavated from the tomb of Fu Hao at Anyang, published in *Yinxu Fu Hao mu*, Beijing, 1980, col. pl. 17.1 and 17.2, and 18.1. Compare Jessica Rawson, *Chinese Jade. From the Neolithic to the Qing*, London, 1995, pp. 192-196. For several other good examples of ceremonial daggers of this period see Max Loehr, *Ancient Chinese Jades from the G. L. Winthrop Collection*, The Fogg Art Museum, Harvard University, Cambridge, Massachusetts, 1975, pp. 53-74, figs 36-68,

For an example sold at auction, see the Shang jade blade from the J.T. Tai collection, sold in our New York rooms, 22nd March 2011, lot 61.



3402

A PAIR OF WHITE JADE 'QUAIL' BOXES AND COVERS
QING DYNASTY, QIANLONG PERIOD

of mirror image, each depicted recumbent with legs tucked underneath its plump body, the head turned gently to one side, with round eyes and a short beak, the plumage finely worked in detail

清乾隆 白玉鸕鶿蓋盒一對

8.2 cm, 3½ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900

PROVENANCE

Ralph M. Chait Galleries, New York, 2003.

來源

Ralph M. Chait Galleries, 紐約, 2003年

The present pair of quail boxes follows a type first developed sometime early in the Qianlong period which is represented in a number of collections. Compare a similar pair of quail boxes in the Seattle Art Museum also with their heads turned but carved from a slightly yellowish stone and dated to the Qianlong period, illustrated in James Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, cat. no. 73; see also a pair of boxes formerly in the collection of T.Y. Chao, sold in these rooms, 19th November 1986, lot 144, and a matching box in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], Shijiazhuang, 2005, vol. 6, p. 69, no. 106. See also a pair of smaller white jade 'quail' boxes and covers, sold in these rooms, 23rd October 2005, lot 333.



3403

AN EXTREMELY RARE JADE FIGURE OF A BUFFALO
SHANG DYNASTY

superbly worked and depicted recumbent with the legs spread outwards and feet tucked beneath, the upper surface of the beast centred with a subtly raised ridge terminating in a protruding tail, further decorated with angular scrollwork, the horned beast portrayed with a prominent flat muzzle below large lozenge-shaped eyes enclosing circular irises and a pair of small pointed ears, the lustrous stone of a celadon colour mottled with dark inclusions, traces of cinnabar

商 玉臥牛

4 cm, 1½ in.

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

US\$ 128,000-192,000

PROVENANCE

C.T. Loo, Paris.
Collection of Frederick M. Mayer (d. 1974), New York.
Christie's London, 24/25th June 1974, lot 187.
Idemitsu Museum of Art, Tokyo.
Christie's New York, 26th March 2003, lot 31.
Alvin Lo Oriental Art Ltd, New York, 2003.

EXHIBITED

An Exhibition of Chinese Archaic Jades, C.T. Loo, New York, 1950, pl. XVII, no. 1.

LITERATURE

Alfred Salmony, *Carved Jade of Ancient China*, London, 1937, pl. XXI, no. 6.
Ancient Chinese Arts in the Idemitsu Collection, Tokyo, 1989, pl. 149.
Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 33.

來源

盧芹齋，巴黎
Frederick M. Mayer (1974年卒) 收藏，紐約
倫敦佳士得1974年6月24/25日，編號187
出光美術館，東京
紐約佳士得2003年3月26日，編號31
春源齋，紐約，2003年

展覽

《An Exhibition of Chinese Archaic Jades》，盧
芹齋，紐約，1950年，圖版XVII，編號1

出版

Alfred Salmony, 《Carved Jade of Ancient
China》，倫敦，1937年，圖版XXI，編號6
《中国の工芸：出光美術館藏品図録》，東京，1989
年，圖版149
羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至
清代》，芝加哥，2008年，圖版33



In early Chinese art, animal motifs fall into two categories – naturalistic and highly stylised – but in both cases, the artist always appears to have developed a close intimacy with the animals. The representation of the animals may or may not reflect a religious usage or meaning, and investigations into the meanings of those images can be enlightening. The animal motif may refer to a particular category of imagined fantastic creatures, or to animals in the real world, but either way, it can be regarded as a completely new configuration in Shang ritual art. When a jade animal was specially designed and created, the intention was to provide a particular visual experience, and its significance would have been understood by the viewer. When certain real animals are presented in a naturalistic manner, the realistic features of the animals are explicitly played out, suggesting that the objects are infused with an animated power, or they affirm what the viewer already knows about his relationship with those animals. In Shang ancestral worship, domesticated animals including ox, sheep, dogs and pigs were regularly sacrificed. Shang craftsmen were mesmerised by the charm of certain real animals to make exceptional objects. In this way the animal-shaped vessels were perceived and treated more like 'sculptures' than as utilitarian vessels.

In 1976, archaeologists from the Institute of Archaeology, Chinese Academy of Social Sciences, discovered in Xiaotun village an intact royal tomb which belonged to Fu Hao, one of the consorts of King Wu Ding. Amongst the large number of jade animals found in her tomb were representations of buffaloes, including a large (7.7 cm long) jade buffalo carving, illustrated in *Queen, Mother, General: 40th Anniversary of Excavating the Shang Tomb of Fu Hao*, Beijing, 2016, p. 27 (1976AXTM5: 1301).

The current jade buffalo and the Fu Hao example, which it closely relates to, demonstrate the highly stylised approach of the Shang artisan. Both are carved in the round from lustrous stone, and depicted recumbent with legs spread, their stylised features sensitively rendered with skilful incisions, the surface of both bodies covered with a design of raised-line square spirals. The overall representation is highly abstract, with use of these scrolling geometric motifs to convey the archaic design, but with key features including the horns, eyes, nose and snarling expression naturalistically rendered.

Similar craftsmanship is evident on a Shang jade buffalo in Harvard Art Museum, illustrated in Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Harvard University, Cambridge, 1975, cat. no. 148.

Outside of museum collections, however, it is extremely rare to find a complete jade sculpture of a buffalo in Shang art. In contrast to the current buffalo, the majority of early jade depictions are two-dimensional plaques. See for instance the jade water buffalo in the Mrs Edward Sonnenschein Collection, Chicago, illustrated by Alfred Salmony, *Carved Jade of Ancient China*, 1938, pl. XXIII (8), the example in the Arthur M. Sackler Gallery, illustrated by Jessica Rawson, 'Animal Motifs in Early Western Zhou Bronzes from the Arthur M. Sackler Collections' *Chinese Bronzes: Selected articles from Orientations, 1983-2000*, Hong Kong, 2001, p. 20, fig. 12., and the small jade buffalo plaque from the Harris collection, sold at Christie's New York, 16th March 2017, lot 802.

This superb jade buffalo encapsulates the Shang approach to jade craftsmanship and is an extraordinary legacy of the era. Endowed with a prestigious history, originally in the collection of the celebrated dealer C.T. Loo, and later in the collections of Frederick Mayer and the Idemitsu Museum, Tokyo, in quality it ranks alongside the finest surviving examples from the royal tombs of Anyang.







中國早期藝術中之動物形象，可大致分為二類表現手法：自然主義風格、或是高度抽象化風格，二者均體現人與動物間之密切連結。此類動物形象，往往或多或少帶有宗教意涵，其內蘊值得觀者細細品味。早期藝術中的動物形象，或取材自真實動物，或融合想像而生，乃商代物質文化特色之一，此類玉雕動物造形之發想至琢成，以動物形象為礎，取其圖像特色，融會一氣，象徵生靈之力，更拉近人與自然之相應關聯。商代祖先祭祀，常以牛、羊、犬、彘等家畜為牲禮，依此類動物形象而造之祭祀禮器，往往繁複精美，應視為動物塑像，非尋常器皿。

1976年，中國社會科學院考古學院於安陽小屯村，發掘商王武丁的王后婦好之墓，出土大量玉雕動物，其中包括一件大型玉牛（7.7公分長），刊於《王后，母親，女將：紀念殷墟婦好墓考古發掘四十週年》，北京，2016年，頁27（1976AXTM5: 1301）。

本品與婦好墓玉牛相類，屬商代抽象化風格，採透亮玉石圓雕而成，臥姿四足外撇，背脊起稜線，琢陰刻線綴抽象幾何圖紋於身、足、首，融合牛角、目、鼻、口、蹄，自然與想像之間，和諧無違。

哈佛藝術博物館藏一件商代玉牛，與本品相似，錄於 Max Loehr 及 Louisa G. Fitzgerald Huber, 《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum》，哈佛大學，劍橋，編號148。

博物館藏品之外，鮮見商代玉牛，多數存世早期玉雕為平面玉飾，如芝加哥 Edward Sonnenschein 夫人珍藏一例，載於 Alfred Salmony, 《Carved Jade of Ancient China》，1938年，圖版XXIII (8)，另一例藏於賽克勒美術館，刊於羅森, 〈Animal Motifs in Early Western Zhou Bronzes from the Arthur M. Sackler Collections〉, 《Chinese Bronzes: Selected articles from Orientations, 1983-2000》, 香港, 2001年, 頁20, 圖12; 還有一件小型玉牛珮，出自 Harris 舊藏，2017年3月16日售於紐約佳士得，編號802。

玉牛燦燦有神，雋永有力，集商代玉雕之精粹，彰顯其時代精神，千古不變。時光遞嬗，曾為盧芹齋所藏，後入 Frederick Mayer 珍藏、出光美術館。

3404

A YELLOW JADE PENDANT, HUANG
WESTERN ZHOU DYNASTY

the thin arc-shaped pendant superbly worked with flaring ends, each side depicted in low relief with intertwining dragons and outlined with double-line incisions, each horned mythical beast portrayed with slanting eyes and an open mouth baring its fangs, the sinuous bodies rendered in undulating angular scrollwork and incised with echoing scrolls and hooks, the stone of a yellowish-green colour mottled with light brown inclusions

西周 黃玉交龍紋璜

10.9 cm, 4¼ in.

HK\$ 300,000-500,000

US\$ 38,300-64,000

PROVENANCE

J. J. Lally & Co., New York.

EXHIBITED

J. J. Lally & Co., *Ancient China, Jades, Bronzes & Ceramics*, New York, 1999, no. 12.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 53.

來源

藍理捷，紐約

展覽

《Ancient China, Jades, Bronzes & Ceramics》
，藍理捷中國文物公司，紐約，1999年，編號12

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版53

A closely related jade *huang*, decorated with similarly carved twin beasts with entwined tails, excavated in 1982 from a Western Zhou site at Tengxian, Shandong, is illustrated in *Zhongguo Yuqi Quanji [Complete collection of chinese jades]*, vol. 2: Shang/Western Zhou, Shijiazhuang, 2005, p. 205, no. 287, together with another example in the collection of the Palace Museum, Beijing, illustrated *op. cit.*, p. 209, no. 292. See also another example in the Joseph Hotung Collection, illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 241, no. 14:4.



3405

AN EXTREMELY RARE YELLOW AND RUSSET JADE FIGURE OF A MYTHICAL BEAST SIX DYNASTIES

superbly and powerfully worked as a snarling lion or *chimera* crouching with the body slightly turned to the left, the mythical beast rendered ferocious with the head held high above the protruding chest marked with a series of horizontal folds, the mouth rendered opened and baring its teeth and fangs, below circular irises enclosed within lozenge-shaped eyes, the nostrils, thick eyebrows and flattened ears accentuated with scrolling motifs repeated along the shoulders and flanks of the muscular body, the spine further depicted with a gently raised ridge highlighted with fine incisions and terminating in a bifurcated tail, the stone of a warm celadon-yellow colour with extensive russet patches

六朝 黃玉瑞獸

7.5 cm, 3 in.

HK\$ 2,200,000-2,800,000

US\$ 281,000-357,000

PROVENANCE

Collection of Wilfred Fleisher, Stockholm.
Eskenazi Ltd, London.
Collection of J.M.A. Dawson, London.
Collection of Hugh Moss, Hong Kong.
J. J. Lally & Co., New York, 1999.

EXHIBITED

Celadon-Jade, National Museum, Stockholm, 1963, cat. no. 65.
Jessica Rawson and John Ayers, *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 186.
Chinese Jades from a Private Collection, Eskenazi Ltd., London, 1976, cat. no. 7.
Chinese Works of Art from the Collection of J.M.A. Dawson, Eskenazi Ltd., London, 1980, cat. no. 44.
Eskenazi: Twenty-five Years, Eskenazi Ltd., London, 1985, cat. no. 18.
Gerard Tsang and Hugh Moss, *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 179.
Sydney S.K. Fung and Yeung Chun-tong, *Exquisite Jade Carving: Figures, Animals, Ornaments*, University Museum and Art Gallery, University of Hong Kong, Hong Kong, 1996, cat. no. 66 and cover.
Ancient China, Jades, Bronzes & Ceramics, J.J. Lally & Co., New York, 1999, cat. no. 23.

LITERATURE

Desmond Gure, *Selected Examples from the Jade Exhibition at Stockholm*, Stockholm, 1963, pl. 13, no. 2.
'A Comprehensive Study', *Bulletin of the Museum of Far East Antiques*, Stockholm, 1964, vol. 36, pl. 13, no. 2.
Na Zhiliang, *Yuqi cidian* [Dictionary of Chinese Jade], Taipei, 1982, p. 72, no. 0533.
Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 140.
Giuseppe Eskenazi in collaboration with Hajni Elias, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, Chinese version, Shanghai, 2015, p. 236, pl. 153.

來源

Wilfred Fleisher 收藏，斯德哥爾摩
埃斯卡納齊古董行，倫敦
J.M.A. Dawson 收藏，倫敦
莫士搗收藏，香港
藍理捷，紐約，1999年

展覽

《Celadon-Jade》，國立博物館，斯德哥爾摩，1963年，編號65
羅森及約翰·艾爾斯，《Chinese Jade Throughout the Ages》，維多利亞與艾伯特博物館，倫敦，1975年，編號186
《Chinese Jades from a Private Collection》，埃斯卡納齊古董行，倫敦，1976年，編號7
《Chinese Works of Art from the Collection of J.M.A. Dawson》，埃斯卡納齊古董行，倫敦，1980年，編號44
《Eskenazi: Twenty-five Years》，埃斯卡納齊古董行，倫敦，1985年，編號18
曾柱昭及莫士搗，《文玩萃珍》，香港大學馮平山博物館，香港，1986年，編號179
馮陳善奇及楊春棠，《玲瓏玉雕》，香港大學美術博物館，香港，1996年，編號66及封面
《Ancient China, Jades, Bronzes & Ceramics》，藍理捷，紐約，1999年，編號23

出版

Desmond Gure, 《Selected Examples from the Jade Exhibition at Stockholm》，斯德哥爾摩，1963年，圖版13，編號2
(A Comprehensive Study)，《Bulletin of the Museum of Far East Antiques》，斯德哥爾摩，1964年，卷36，圖版13，編號2
那志良，《玉器辭典》，台北，1982年，頁72，編號0533
羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版140
朱塞佩·埃斯卡納齊，薛好佩整理，《中國藝術品經眼錄：埃斯卡納齊的回憶》，倫敦，2012年，倫敦；中譯版，上海，2015年，圖153





This outstanding jade mythical beast is representative of the finest quality jade craftsmanship of the Six Dynasties. After the more stylised ritual depictions of animals in jade from the Shang to Zhou dynasties, the Han dynasty saw a heightened interest in the representation of powerful mythical creatures in durable materials such as stone and jade. In distinct contrast to pottery figures of humans, animals and mythical beasts mass-produced for tombs to provide support in the afterlife, the function of these lifelike sculptures made from durable materials was to embody and pacify the elemental and supernatural forces of the living world. Large stone figures of ferocious beasts including lions and tigers, and imaginary winged figures, were all placed on the tomb avenues of emperors and high ranking officials and military commanders, a tradition that flourished and reached a peak during the Six Dynasties, when immense fabulous beasts drawn from the spiritual world were produced on a grand scale outside the tombs near Nanjing. Simultaneously, an artistic tradition of creating jade animals of the highest quality flourished. In contrast to the majority of earlier two-dimensional jade carvings, made for the afterlife or to adorn the individual, these figural sculptures were created in the round as independent objects, not just as sumptuous display items for the appreciation of the elite, but also to provide the owner with a constant and concrete realisation of the powerful supernatural forces latent in the world around.

Evidence of this rich tradition of craftsmanship has been transmitted down through a small number of high quality carvings, of which the current sculpture is one of the greatest surviving examples, perfectly encapsulating this tradition. In its exquisite articulation from a lustrous coloured pebble in which the full contours have been so skilfully and compactly utilised, it is a truly outstanding sculpture, a *tour-de-force* of carving.

Previously exhibited in the Stockholm exhibition *Celadon-Jade*, 1963 and published in the catalogue by Bo Gyllensvärd as cat. no. 65, it was also included in the 1975 Victoria and Albert Museum exhibition *Chinese Jade throughout the Ages*, illustrated by Jessica Rawson and John Ayers, London, 1975, cat. no. 186. It depicts a crouching lion or chimera with similar bold modelling in the round, with closely related use of fine striated lines to convey the combed arcs of the fur, grooved folds on the chest and skilfully incised spirals, and a similar dynamic posture of impending movement. The catalogue notes that 'this type of fabulous animal is related to the monumental stone sculptures found outside tombs near Nanking, which were made during the latter part of the Six Dynasties', referencing Osvald Siren, *Chinese Sculpture*, volume II, London, 1925, pls. 3-7 and 9-13.

The closest related jade mythical beast to have appeared at auction was sold in our New York rooms, 2nd November 1979, lot 51, now in the collection of Sir Joseph Hotung. Catalogued as Six Dynasties in the 1979 auction, it was more recently re-dated to the Han period by Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 26:7, on account of its similarity to a jade *bixie* discovered in 1972 at Xianyang near present-day Xian, near the tomb of the Han emperor Yuandi (r. 48-33 BC), now housed in the collection of Xianyang City Museum, and illustrated in *Zhongguo wenwu jinghua dacidian: jin yin yu shi juan*, Shanghai, 1996, p.54, pl. 166.

The Hotung mythical beast shares the same distinct features of the current figure: the powerful bulging eyes and sharply defined jaws; the dynamic taut posture bristling in anticipation of impending movement, snarling and ready to pounce; the fine striated lines, especially at the edges, so typical of early Han jades, with strong bands of relief and deeply incised curved lines that radiate around the body, enhancing the overall sculptural quality; the short curved wings sprouting from the shoulders and the long coiling tail; as well as the skillful integration of the natural russet-brown inclusions into the design of the beast.

For examples of early mythical jade animals from the Qing court collection, compare the famous Eastern Han dynasty *bixie* in the National Palace Museum, Taipei, included in the museum's exhibition *Splendid Treasures. A Hundred Masterpieces of the National Palace Museum on Parade*, Taipei, 2012, cat. no. 18; and the Han dynasty jade winged beast in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Jadeaware I*, Hong Kong, 1995, pl. 201.

For other rare examples of similar quality, compare the jade mythical beast originally in the collection of Xu Hanqing (1882-1950s), sold in these rooms, 6th April 2016, lot 3025; a Six Dynasties jade chimera from the collection of Dr and Mrs Cheng Te-k'un, illustrated by James Watt, *Chinese Jade from Han to Ch'ing*, The Asia Society, New York, 1980, pl. 12; and two smaller chimera from the collection of Chung Wah Pui, illustrated by Ip, Yee, *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. nos.126 and 127.

此六朝玉獸，雕琢出神入化，堪稱同代之冠，無出其右。商周玉器，雖有以動物形象作飾紋，卻較趨圖像化，及至漢代，卻盛行玉石神獸，勇猛矯健，氣勢凌厲。不同於人物陶俑，動物及神獸雕像大量見於墓葬之中，作鎮墓用，辟邪驅惡，守護墓主。大型石雕神獸，如獅、虎、翼獸等，常見於帝王及高官武將等墓葬甬道兩側，其面目凶煞，鎮墓守陵。此風於六朝時期達至鼎盛，時南京附近墓葬外見大量大型神獸石像。與此同時，玉雕動物、瑞獸亦隨之盛行。與較早期隨葬品中常見之玉牌、玉飾等平面玉雕不同，立體動物神獸作為獨立個體，不再僅為彰顯墓主身份地位，而更具鎮魔驅邪之神功，以護佑墓主。

此類玉雕之超凡工藝隨少量傳世佳作得以流存，本品當屬個中極罕珍品，充分展現古代匠人技藝之絕。黃玉色澤瑩潤，雕神獸巧妙絕倫，實為傑作。此玉雕瑞獸，早於1963年展於斯德哥爾摩，收錄在 Bo Gyllensvard 圖錄（編號65），1975年又展於維多利亞與艾伯特博物館，出版在羅森及約翰·艾爾斯之鉅作《Chinese Jade throughout the Ages》。其形似獅，與前例相若，造型大氣，紋路深刻，鬃毛流暢，層次分明，螺旋紋精緻，且同作蓄勢待發之態，極富動感。喜仁龍認為此類玉獸與南京附近墓葬外所見大型石獸雕像相關，皆為六朝後期所製，參見其著作《Chinese Sculpture》，卷2，倫敦，1925年，圖版3-7及9-13。

拍賣場上所見，與此玉獸最為近似者，應為何鴻卿爵士所藏，原售於紐約蘇富比1979年11月2日，編號51，拍賣時此玉被定代六朝，後因其與1972年咸陽（今西安）漢元帝墓附近出土之玉辟邪風格相似，羅森將其重新斷代為漢，見其專著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，圖版26:7。該玉雕辟邪現藏咸陽市博物館，載於《中國文物精華大辭典：金銀玉石卷》，上海，1996年，頁54，圖版166。

何鴻卿爵士所藏玉獸，造型特徵極近此例，可相媲美：皆怒目圓瞪，四爪鋒利，蓄勢待發；輪廓線條流暢，為典型漢代早期玉雕風格，深刻條紋分佈全身，凹凸層次分明，立體感十足；雙翼由肩部而出，長尾捲曲；並巧用天然玉皮褐色，與整體相融。

另可比較清宮舊藏早期玉雕神獸，見一東漢辟邪例，藏台北故宮，展於《精彩一百：國寶總動員》，國立故宮博物院，台北，2012年，編號18。以及一漢代玉雕有翼獸，藏北京故宮，載於《故宮博物院藏文物珍品全集·玉器（上）》，香港，1995年，編號201。

與本品可比類例皆罕，如許漢卿（1882-1950年代）舊藏玉獸，2016年4月6日售於香港蘇富比，編號3025。鄭德坤伉儷雅藏六朝玉雕神獸，也可作比較，載於屈志仁，《Chinese Jade from Han to Ch'ing》，亞洲協會，紐約，1980年，圖版12。另有兩稍小玉獸例，為鐘華培典藏，錄於葉義，《中國玉雕》，香港藝術館，香港，1983年，編號126及127。



3406

A SUPERB WHITE JADE 'CRANE' BRUSH WASHER
QING DYNASTY, KANGXI PERIOD

well hollowed to form a coup, the recumbent bird with wings folded on either side and clawed legs tucked underneath the body, its long neck curled backwards with head rested atop, carved with rounded eyes, a long pointed beak and an oval stippled crown, its body delicately worked with exuberant plumage and incised feathers, the attractive stone of an even white tone

清康熙 白玉仙鶴式洗

13.7 cm., 5 $\frac{3}{8}$ in.

HK\$ 600,000-800,000

US\$ 76,500-102,000

PROVENANCE

Alvin Lo Oriental Art Ltd, New York

來源

春源齋，紐約





This white jade 'crane' brush washer is finely worked from the highest quality white jade. Of elegant oval form, it is skilfully conceived, with the crane's head extending up to the rim, the wings flanking the bowl, and the feet intricately articulated on the underside. The interior and exterior are both polished to the same level of perfection, and the details are perfect. By carving the crane's splendid features in the round, the craftsman has created a visually striking and tactile vessel for the scholar's studio. Respect for and taking inspiration from the natural world are fundamental attitudes in Confucianism, and this vessel would have provided not only the functional use as a brush washer, but would also have been a source of reflection and meditation beyond the restrictive walls of officialdom.

The superb workmanship and the delicate articulation of the feathers, legs and beak grasping a sprig of *lingzhi* point to the vessel being a product of the early 18th century, and most likely the Kangxi period. The design motif of a crane with splendid feathery plumage was popular as a design motif in the Kangxi period, as seen on roundels in porcelain, such as on a Kangxi famille-verte jardinière from the Jie Rui Tang collection, to be offered in our New York rooms, 19th March 2019, lot 355. See also examples of cranes used on civil official's rank badges, such as one bequested by William Christian Paul to the Metropolitan Museum, New York, accession number 30.75.830, and another originally in the collection of Valery M. Garrett, sold at Christie's Hong Kong, 30th May 2012, lot 4032.

3407

A WHITE JADE SHIELD-FORM PENDANT
WESTERN HAN DYNASTY

superbly worked after the ancient archer's ring, the pendant rendered with a shield surrounded by openwork stylised intertwining scrolls, including one with tapering end flaring outwards, the shield centred with an aperture, one side with a convex surface and decorated with a scrolling wave design, the flat reverse incised with scrolls containing hooks and barbs, the translucent stone of an even white colour accentuated with pale brown inclusions to one edge

西漢 白玉卷草紋雞心珮

7.1 by 4 by 0.5 cm, 2 ¾ by 1 ⅝ by ¼ in.

HK\$ 600,000-800,000

US\$ 76,500-102,000

PROVENANCE

Idemitsu Museum of Arts, Tokyo.
Christie's New York, 26th March 2003, lot 31.
Alvin Lo Oriental Art Ltd, New York, 2003.

來源

出光美術館，東京
紐約佳士得2003年3月26日，編號31
春源齋，紐約，2003年

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 72.

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版72

The form of this pendant, which evolved from an ancient archer's ring, consists of a shield shape enclosed within a dense arrangement of open-worked scrolls, one of which tapers to a long curved tip. For another similar but smaller example, dated to the Eastern Zhou period, see C. T. Loo, *An Exhibition of Chinese Archaic Jades held at the Norton Gallery of Art*, West Palm Beach, Florida, 1950, cat. no. 4.



3408

A YELLOW AND RUSSET JADE FIGURE OF A BUFFALO
SONG DYNASTY

rendered recumbent with the legs folded at the sides save for the left hind leg tucked beneath the body, the beast portrayed with a prominent snout surmounted by a pair of lozenge-shaped eyes and sharp horns issuing from the head above a pair of pointed ears, the body depicted muscular with rounded contours and terminating with a finely incised tail swept up against the right haunch, the stone of a yellowish-green colour with russet speckles

宋 黃玉臥牛

5.4 cm, 2 $\frac{1}{8}$ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

PROVENANCE

Collection of Jon Edwards.
Weisbrod Chinese Art Ltd, New York.

LITERATURE

A Private Collection of Early Chinese Jade Carvings,
Weisbrod Chinese Art Ltd, New York, 1994, no. 17.
Robert P. Youngman, *The Youngman Collection
of Chinese Jades from Neolithic to Qing*, Chicago,
2008, pl. 91.

來源

Jon Edwards 收藏
Weisbrod Chinese Art Ltd, 紐約

出版

《A Private Collection of Early Chinese Jade
Carvings》, Weisbrod Chinese Art Ltd, 紐
約, 1994年, 編號17
羅伯特·楊門, 《楊門藏玉: 中國玉器. 新石器時代至
清代》, 芝加哥, 2008年, 圖版91



3409

THREE SMALL CELADON JADE SILKWORM PENDANTS
WESTERN ZHOU DYNASTY

each with a layered, bamboo-like body of tapering form, detailed with large round eyes, the stones range from pale celadon to darker green tones

西周 玉蠶一組三件

largest l. 3.1 cm, 1½ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

PROVENANCE

J. J. Lally & Co., New York.

來源

藍理捷，紐約

It is rare to find jade silkworm pendants of this fine quality, in such a good state of preservation. An individual example in Harvard Art Museum, object no. 1943.50.194, is illustrated in Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Harvard University, Cambridge, 1975, cat. no. 310.





3410

EIGHT SMALL TURQUOISE PENDANTS
WESTERN ZHOU DYNASTY

comprising four silkworms, a rabbit and three animal masks, the stone of pale to darker turquoise tone with occasional dark rivering

西周 綠松石珮飾一組八件

largest l. 3.7 cm, 1½ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

PROVENANCE

J. J. Lally & Co., New York.

來源

藍理捷，紐約

It is rare to find turquoise pendants of the Western Zhou dynasty. A turquoise taotie mask excavated at the site of the late Shang or early Western Zhou cemetery in Qianzhang, Tengzhou, Shandong province is illustrated in the catalogue of the special exhibition at the Shenzhen Museum, *Yushi zhi hun: Zhongguo she hui ke xue yuan kao gu yan jiu suo fa jue chu tu shang zhou yu qi jing pin* [Soul of jade and stone: Selected jades from Shang and Zhou dynasties excavated by the Institute of Archaeology, Chinese Academy of Social Sciences], Beijing, 2013, p. 139, where a similarly carved jade pendant to the current rabbit is also illustrated, p. 137.

3411

A YELLOW AND RUSSET JADE FIGURE OF A HOUND
SONG - MING DYNASTY

superbly rendered crouching on all fours with the tail curling over its back, the head portrayed in a raised position with an alert expression, accentuated with a half-open mouth below a bulbous nose and bulging eyes below heavy eyebrows, the forehead naturalistically marked with a rounded bump and flanked by a pair of pointed ears, the stone of a warm yellow colour with white inclusions and attractive russet skin

宋至明 黃玉臥犬

6.2 cm, 2 $\frac{3}{8}$ in.

HK\$ 250,000-350,000

US\$ 31,900-44,700

PROVENANCE

Acquired in Hong Kong, 1964.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 101.

來源

1964年購於香港

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版101





Carved from a luminous yellow jade pebble, this piece displays the full range of the carver's skill in his ability to incorporate the russet skin of the stone to reproduce the animal's fur and to pick out elements of the creatures' form. A very similarly carved animal in the Bei Shan Tang collection, was included in the Min Chiu Society exhibition *Chinese Jade Carvings*, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 147; and another was included in the exhibition *Chinese Jades from Han to Ch'ing*, The Asia House Gallery, New York, 1980, cat. no. 49. See also a green jade beast of slightly larger size, in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 6, *Ming Dynasty*, Beijing, 2011, pl. 245; a white jade example included in the exhibition *The Chinese Scholar's Studio. Artistic Life in the Late Ming Period*, The Asia Society Galleries, New York, 1987, cat. no. 52; and a yellow jade animal carved with its head turned to the side, from the collection of Gerald Godfrey, sold at Christie's Hong Kong, 30th October 1995, lot 866.

3412

AN EXTREMELY RARE WHITE AND RUSSET JADE 'KNEELING FIGURE'
SHANG DYNASTY

depicted with the face held high and looking almost upwards, the figure rendered kneeling with the body upright and the hands resting on the knees, portrayed with large eyes, a broad nose and a prominent chin, flanked by a pair of large ears, the arms, back and thighs of the figure decorated with scrolling motifs, the stone of a variegated celadon and caramel-brown colour accentuated with an opaque-beige patch, the back of the head pierced with an aperture

商 玉跪人

4 cm, 1 $\frac{5}{8}$ in.

HK\$ 600,000-800,000

US\$ 76,500-102,000

PROVENANCE

Alvin Lo Oriental Art Ltd, New York

來源

春源齋，紐約

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 37.

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版37





Kneeling figures of this type are perhaps among the rarest jade artefacts from the Shang dynasty. Examples carved with related features have been found at the tomb of Lady Hao, dated to around 1200 B.C., suggesting that this piece was made at around the same time. While the identification and function of these kneeling figures is a matter of speculation, their rarity suggests that 'they are likely to have been extremely valuable and to have offered Fu Hao some sort of power or access to power' (Jessica Rawson, *Mysteries of Ancient China*, London, 1996, p. 108).

Five kneeling figures from the tomb of Fu Hao are illustrated in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pls 129 and 130, together with two related jade heads, pl. 131, nos 1 and 2; another from the collection of Grenville L. Winthrop, in the Harvard Art Museums, Cambridge, was included in the exhibition *Ancient Chinese Jades*, Fogg Art Museum, Harvard University, Cambridge, 1975, cat. no. 121; and another from the collection of Jay C. Leff, was sold in our New York rooms, 25th October 1975, lot 98. Compare also a seated figure with knees raised, illustrated in Teng Shu P'ing, *One Hundred Jades from the Lantien Shanfang collection*, Taipei, 1995, pl 37, together with a jade head, pl. 36.

Kneeling figures are also found on bronzes; see for example a bronze container supported on four kneeling figures, recovered from the Western Zhou tomb of the Marquis of Jin, Shanxi province, illustrated in *Gems from Excavations of Cemetery of Marquis of Jin in Shanxi Province*, Shanghai, 2002, pl. 165.

3413

A RUSSET JADE 'DRAGON' PENDANT
LATE SHANG-EARLY WESTERN ZHOU DYNASTY

the flat stone cut and worked in the form of a stylised dragon in profile, its body incised with square scrolls terminating in a curled tail, the head turned to one side and detailed with almond-shaped eyes, scrolled horns and an upturned snout, perforated with a small aperture, the stone of a light beige to russet brown tone

商末至西周初 玉龍珮

7 cm, 2¾ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

PROVENANCE

J.J. Lally & Co., New York.

來源

藍理捷，紐約

This rare pendant is closely related to another jade dragon pendant discovered in the tomb of Fu Hao, now in the Institute of Archaeology, Chinese Academy of Social Sciences, illustrated by Gu (ed.), *Zhongguo chutu yuqi quanji* (Complete Collection of Jades Unearthed in China), Vol. 5, *Henan*, Beijing, 2005, p. 38.





3414

A SMALL BEIGE JADE PLAQUE
WESTERN ZHOU DYNASTY

of rectangular form, worked on each side a kneeling figure in profile, the body and face defined in scrolls, with long hair evenly combed forward, the stone of a light beige tone

西周 青白玉鳳紋飾件

7 cm, 2¾ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400

PROVENANCE

J.J. Lally & Co., New York.

來源

藍理捷，紐約

A closely related kneeling figure motif carved on a flat handle shaped jade plaque in the collection of the Palace Museum, Beijing is illustrated in *Gugong bowuyuan cangpin daxi: yuqi bian* (Compendium of Collections in the Palace Museum: Jade), Vol. 2, Xia, Shang, Zhou, Beijing, 2011, p. 216, no. 247.

3415

A YELLOW AND RUSSET JADE FIGURE
SONG DYNASTY OR EARLIER

worked in the round as a figure standing on his left leg with the right tucked behind and hands clasped together before him, the shoulder surmounted with a rudimentary outline of a bird, the figure portrayed dressed in a long robe with a belt secured around his waist, the stone of a pale celadon colour with russet patches

宋或更早 黃玉人

6.2 cm, 2 $\frac{3}{8}$ in.

HK\$ 350,000-450,000

US\$ 44,700-57,500

PROVENANCE

Collection of Jon Edwards.
Weisbrod Chinese Art Ltd, New York.

LITERATURE

A Private Collection of Early Chinese Jade Carvings,
Weisbrod Chinese Art Ltd, New York, 1994, no. 2.
Robert P. Youngman, *The Youngman Collection
of Chinese Jades from Neolithic to Qing*, Chicago,
2008, pl. 170.

來源

Jon Edwards 收藏
Weisbrod Chinese Art, Ltd., 紐約

出版

《A Private Collection of Early Chinese Jade
Carvings》, Weisbrod Chinese Art Ltd, 紐
約, 1994年, 編號2
羅伯特·楊門, 《楊門藏玉: 中國玉器. 新石器時代至
清代》, 芝加哥, 2008年, 圖版170

A Song jade figure of dancing boys with lotus is illustrated in *Exquisite Jade Carving: Figures, Animals, Ornaments*, University Museum and Art Gallery, University of Hong Kong, Hong Kong, 1996, cat. nos 10 and 14. For an example attributed to the *Tang* dynasty, see the closely related figure illustrated in Wu Hung and Brian Morgan, *Chinese Jades from the Mu-Fei Collection*, Bluett & Sons, London, 1990, cat. no. 39.



3416

A CELADON AND RUSSET JADE FIGURE OF AN OWL
SHANG DYNASTY

worked in the round and depicted standing on its feet with the head held high and accentuated with a pair of raised round eyes and sharp hooked beak, the breast rendered rounded and decorated with elaborate plumage, further portrayed with a pair of wings curving to the back of the figure above a tail, the back of the neck pierced with an aperture, the stone of a pale celadon colour with light brown patches

商 青白玉鴞

3.5 cm, 1 $\frac{3}{8}$ in.

HK\$ 350,000-450,000

US\$ 44,700-57,500

PROVENANCE

Alvin Lo Oriental Art Ltd, New York

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 31.

來源

春源齋，紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版31





Depictions of owls feature prominently among the arts of the Shang dynasty. The bird's nocturnal and binocular vision and its binaural hearing and hunting skill were revered from the Neolithic period, when the earliest jade carvings of owls were made. The owl's terrifying screech would have fit the perception of abnormality in ritual and magic, and it is most likely that the bird played a significant role in Shang belief. It has been suggested that the mythical black-bird (*xuanniao*) from which the Shang people were believed to have originated was in fact an owl. Alternatively, Sun Xinzhou has suggested that the mythical ancestor Di Jun (also known as Di Ku, Shun) can be identified with the owl deity protector of agriculture (Sun Xinzhou, 'Chixiao chongbai huaxia lishi wenming' [On the strigidae worship and historical civilization in China], *Journal of Tianjin Normal University (Social Sciences)*, no. 5, 2004, pp 31-7).

Jade owls were excavated from the Tomb of Fu Hao in modern-day Anyang, Henan province, and illustrated in *Tomb of Lady Hao at Yinxu*, Beijing, 1980, pl. 137, nos 1-3, together with a further related beaked bird with horns, pl. 134 no. 3; and another was included in the exhibition *Chinese Jade Animals*, Hong Kong Museum of Art, 1996, cat. no. 17. See also two marble owls, excavated from the Shang royal cemetery at Xibeigang, on the northern bank of the Huan river, one of which is illustrated in Cheng Te-K'un, *Archaeology in China*, vol. 2, *Shang China*, Cambridge, 1960, pl. Xa.

3417

A YELLOW AND RUSSET JADE FIGURE OF AN ELEPHANT
YUAN – MING DYNASTY

portrayed recumbent with its legs neatly tucked beneath its corpulent body, the head depicted gently turned to the left and rendered with a protruding forehead, narrow eyes and a long curling trunk flanked by a pair of short curved tusks, the substantial body subtly detailed with grooves to depict characteristic folds of wrinkles and terminating in a long finely incised tail swept against its left haunch, the stone of a yellowish-green colour with russet streaks

元至明 黃玉臥象

6.8 cm, 2 $\frac{5}{8}$ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900

PROVENANCE

Collection of Jon Edwards.
Weisbrod Chinese Art Ltd, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 107.

來源

Jon Edwards 收藏
Weisbrod Chinese Art Ltd, 紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版107



3418

A CELADON JADE FIGURE OF ZHOU TANZI
QING DYNASTY, QIANLONG PERIOD

depicting the legend of Zhou Tanzi disguised as a deer, the figure standing with one hand holding a bucket and the other raised carrying a deer hide on his back, the stone of an even pale celadon tone

清乾隆 青白玉睽子鹿乳奉親

7 cm, 2¾ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

PROVENANCE

S. Marchant Ltd, London, 1995.

EXHIBITED

Post-Archaic Jades from Private Collections, S. Marchant Ltd, London, 1995, cat. no. 23.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 182.

來源

S. Marchant Ltd, 倫敦, 1995年

展覽

《Post-Archaic Jades from Private Collections》, S. Marchant Ltd, 倫敦, 1995年, 編號23

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器. 新石器時代至清代》, 芝加哥, 2008年, 圖版182



3419

A JADE FIGURE OF A BEAR
SHANG DYNASTY

finely worked from a variegated yellowish and olive-green stone mottled with beige and dark striations, depicting a bear resting on its haunches with the forelimbs wrapped around the bent knees, all below a large head with a slightly open mouth revealing its tongue and surmounted by a pair of pointed ears, the rounded back of the figure decorated overall with motifs of hooks and scrollwork, the back of the head pierced with an aperture

商 玉熊

4.2 cm, 1 $\frac{5}{8}$ in.

HK\$ 600,000-800,000

US\$ 76,500-102,000

PROVENANCE

Alvin Lo Oriental Art Ltd, New York

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 32.

來源

春源齋，紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版32

Modelled in the round from a small pebble, jade animal sculptures of this type are among the earliest depictions of animals ever to be made in jade. These sculptures are discussed by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 207, who suggests that they were first conceived around the time of Lady Hao, when an interest in exotic animals was developed.

Three similar jade bears were recovered from the tomb of Lady Hao, wife of King Wu Ding (r. 1324-1265 B.C.), at Yinxu, Anyang, and illustrated in *Yinxu yuqi/ The Jades from Yinxu*, Beijing, 1981, pls 80 and 81. Another jade bear from the Mottahedeh collection, included in the exhibition *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 44, was sold in our New York rooms, 4th November 1978, lot 162; and another from the collection of Grenville L. Winthrop, now in the Harvard Art Museums, Cambridge, was included in the exhibition *Ancient Chinese Jades*, Fogg Art Museum, Harvard University, Cambridge, 1975, cat. no. 305. See also two jade bears recovered from the Western Zhou tomb of the Marquis of Jin and his wife, in Quwo county, Shanxi province, and illustrated in *Zhongguo chutu yuqi quanji* [The complete collection of jades unearthed in China], vol. 3, pls 125 and 126.



3420

A CELADON AND RUSSET JADE 'LIU HAI' MOUNTAIN
EARLY QING DYNASTY

worked in the round as Liu Hai kneeling on a promontory within a rocky grotto beneath a gnarled pine tree and above a three-legged toad and a gushing stream with crashing waters, the immortal rendered dressed in loose robes, the underside of the boulder further detailed with a finely incised whirlpool, the stone of a celadon colour with attractive russet patches

清初 青玉劉海戲金蟾山子

7.4 cm, 2⁷/₈ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

PROVENANCE

Acquired in Hong Kong in 1964.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 201.

來源

1964購於香港

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版201



3421

A LARGE YELLOW JADE 'BIRD' FINIAL
SONG DYNASTY

depicted standing and clutching the base with its feet, the rounded head of the bird, possibly a dove, portrayed with a short beak and circular eyes, the body flanked by a pair of wings worked in the *Han badao* technique below the elongated tail, the hollow base of the finial pierced with an aperture, the stone of a mottled celadon colour with darker inclusions

宋 玉鳥仗首

9 cm, 3½ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

PROVENANCE

Collection of Robert H. Ellsworth (1929-2014), New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 80.

來源

安思遠 (1929-2014年) 收藏, 紐約

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器. 新石器時代至清代》, 芝加哥, 2008年, 圖版80



3422

A CELADON JADE CEREMONIAL AXE, QI
SHANG DYNASTY

of trapezoidal form, with a flat butt end flaring outwards to a bevelled curved cutting edge, each of the long sides similarly bevelled and outlined with projections formed with teeth flanked by a pair of notches, the butt pierced with an aperture, the stone of a yellowish olive-green colour with extensive milky-white areas accentuated with russet striations

商 青玉戚

15.3 cm, 6 in.

HK\$ 100,000-200,000

US\$ 12,800-25,500

PROVENANCE

Hei-chi collection.
Roger Keverne, London, 2005.

EXHIBITED

Fine and Rare Chinese Works of Art and Ceramics: Winter Exhibition, Roger Keverne, London, 2004, cat. no. 87.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 22.

來源

熙堉收藏
Roger Keverne, 倫敦, 2005年

展覽

《Fine and Rare Chinese Works of Art and Ceramics: Winter Exhibition》, Roger Keverne, 倫敦, 2004年, 編號87

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器. 新石器時代至清代》, 芝加哥, 2008年, 圖版22

A closely related jade axe from the tomb of Fu Hao is illustrated in *The Jades from Yinxu*, Beijing, 1981, pl. 25, no. 459. Compare also jade axes illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 176-8.



3423

A CELADON JADE 'SANYANG' GROUP
LATE MING DYNASTY, 17TH CENTURY

worked in the form of a large recumbent ram with its front legs slightly raised, its horned head turned to one side looking over at a smaller ram nestled beside and another small ram sits atop its back, the stone of an even celadon tone with russet veining and flecks

明末十七世紀 青白玉三羊開泰把件

4.7 cm, 1 $\frac{7}{8}$ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

PROVENANCE

Anunt Hengtrakul, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 126.

來源

Anunt Hengtrakul, 紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版126





3424

A CELADON AND RUSSET JADE FIGURE OF A BIXIE
MING - QING DYNASTY

the recumbent beast with legs tucked underneath and head turned to one side, the face with large round eyes and flaring nostrils below a pair of striated horns, worked with a knobby spine terminating in a bushy combed tail, the stone of a pale celadon tone with russet flecks

明至清 青白玉辟邪

9.7 cm, 3 $\frac{7}{8}$ in.

HK\$ 150,000-200,000

US\$ 19,200-25,500

PROVENANCE

Alvin Lo Oriental Art Ltd, New York, 2001.

EXHIBITED

Alvin Lo Oriental Art Ltd, *Auspicious Jade Animals*, New York, 2001, cat. no. 14.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 156.

來源

春源齋，紐約，2001年

展覽

春源齋，《Auspicious Jade Animals》，紐約，2001年，圖版14

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版156

3425

A RUSSET JADE PENDANT, HUANG
EASTERN ZHOU DYNASTY, WARRING STATES PERIOD

the arc-shaped pendant with crisp edges and bordered along the upper and lower edges with thin bands, both sides worked with spiralling scrollwork, the top of the arch and each end of the pendant pierced with an aperture, the stone of a variegated green colour accentuated with russet patches

東周戰國 玉穀紋璜

12.4 cm, 4 $\frac{7}{8}$ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900

PROVENANCE

Alvin Lo Oriental Art Ltd, New York

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 54.

來源

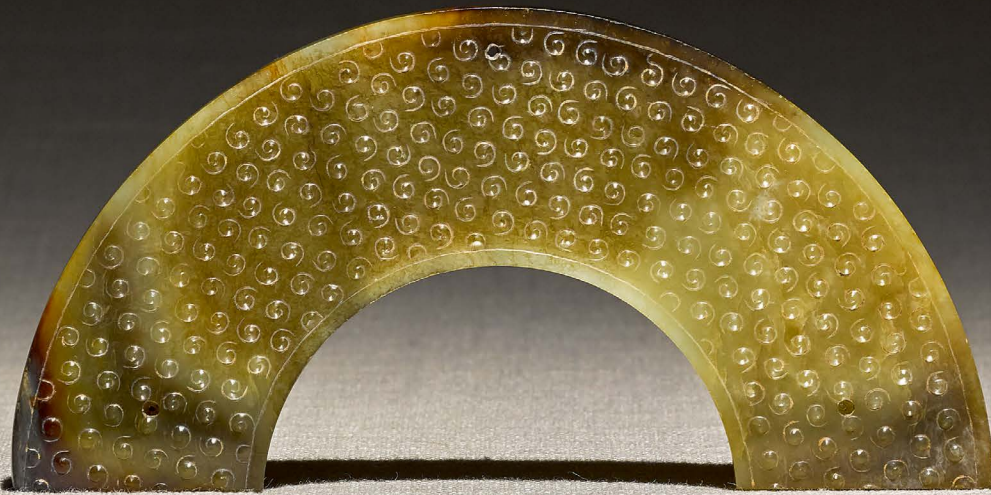
春源齋，紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版54

A smaller jade huang originally in the collection of the 2nd Baron Cunliffe, included in the exhibition *Early Chinese Art, A Catalogue of the Early Bronzes, Jades and Allied Decorative Works of Art from the Cunliffe Collection*, London, Bluett and Sons, Ltd. 1973, cat. no. 92, was sold in our London rooms, 18th May 2018, lot 498.

See also a yellow jade *huang* of similar design but with notches, sold in our New York rooms, 6th December 1983, lot 189, and now in the British Museum, illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, no. 17:6.



3426

A CELADON JADE 'TURTLE' AMULET
NEOLITHIC PERIOD, HONGSHAN CULTURE

of flattened form, with a central rounded body surrounded by a head, four radiating feet and a short pointed tail, the head accentuated with two rounded eyes and an incised line forming the mouth, the base of the neck pierced with an aperture, the stone of a pale celadon colour with light beige patches and white striation

新石器時代紅山文化 青白玉龜

4.7 cm, 1 $\frac{7}{8}$ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 11.

A similar example was excavated in 1973 from tomb M-1 at the Hutougou cemetery in Fuxin, Liaoning province (*Wenwu* 1984, no. 6, p. 3, fig. 7:6; pl. 1:1).

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版11





3427

A CELADON JADE COLUMNAR PENDANT
WESTERN HAN DYNASTY

of cylindrical form, the exterior worked with the 'grain' pattern, flanked on either ends with a ropetwist border, the stone of a pale celadon tone suffused with dark brown veining and patches

西漢 青白玉穀紋勒子

5 cm, 2 in.

HK\$ 35,000-45,000

US\$ 4,500-5,800

PROVENANCE

J. J. Lally & Co., New York.

EXHIBITED

Ancient China, Jades, Bronzes & Ceramics, New York, J. J. Lally & Co. 1999, no. 16.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 67.

來源

藍理捷，紐約

展覽

《Ancient China, Jades, Bronzes & Ceramics》

藍理捷，1999年，編號16

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版67

A similar jade pendant of slightly waisted cylindrical form, worked with linked comma-spiral motifs, excavated from a tomb dated to the Western Han period and now in the Hebei Provincial Museum, is illustrated in *Zhongguo chutu yuqi quanji / The Complete Collection of Jades Unearthed in China*, vol. 4, Beijing, 2005, no. 97.

3428

A JADE FIGURE OF A BUFFALO
SHANG DYNASTY

standing foursquare with its cuboid body defined by stylised scrolls, its head looking straight ahead, detailed with eyes, an angular snout and a pair of flat horns, the opaque stone of a creamy beige tone with light grey and brown inclusions

商 玉臥牛

5.6 cm, 2 $\frac{1}{8}$ in.

HK\$ 200,000-300,000

US\$ 25,500-38,300

PROVENANCE

Alvin Lo Oriental Art Ltd, New York

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 34.

來源

春源齋，紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版34

The current jade buffalo is closely related to another Shang jade buffalo unearthed from the tomb of Lady Hao, consort of the King Wu Ding, depicted kneeling on its forelegs, illustrated in *Tomb of Lady Hao at Yinxu*, Beijing, 1980, pl. 136, no. 5. Compare also a Shang jade buffalo donated to the Metropolitan Museum of Art, New York by John M. Crawford Jr., included in the exhibition *Chinese Jade Throughout the Ages*, Victoria and Albert Museum, London, May 1, 1975–June 3, 1975, cat. no. 46. The texture of the stone on the current buffalo and the Metropolitan Museum closely match each other, both of a distinct creamy-beige colour with attractive light grey and brown inclusions.

The form of the current jade buffalo differs slightly, less stylised and geometric in form, than another Shang dynasty jade buffalo, **lot 3403** in this sale. Both demonstrate the highly stylised approach of the Shang artisan, carved in the round from lustrous stone, their stylised features sensitively rendered with skilful incisions, the surface of both bodies covered with a design of raised-line square spirals. The overall representation is highly abstract, with use of these scrolling geometric motifs to convey the archaic design, but with key features including the horns, eyes, nose and snarling expression naturalistically rendered. For additional notes on Shang jade buffaloes, see the footnote to **lot 3403**.



3429

A CELADON JADE 'BIRD-MAN' FINIAL
LIAO DYNASTY

worked in the form of an anthropomorphic figure standing on a lotus blossom supported by oval leaves with the right hand held in *abhaya mudra* and the left in *vitarka mudra*, the figure with a birdlike body and flanked on the sides with finely incised wings and depicted with a tail curving downward, further portrayed adorned in a cap, crown and fluttering scarves, the stone of a pale celadon-beige colour with russet patches, pierced through with an aperture

遼 青白玉鳥人仗首

4.2 cm, 1 $\frac{5}{8}$ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

PROVENANCE

Anunt Hengtrakul, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 176.

來源

Anunt Hengtrakul, 紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版176

A closely related image of a celestial being, identified as a Zoroastrian priest, discovered on a 6th century sarcophagus excavated from the tomb of Yu Hong in Shanxi province, is illustrated in James Watt, *China. Dawn of a Golden Age 200-750 A.D.*, Metropolitan Museum of Art, New York, 2004, cat. no. 175. See also a bird-man finial carved in jade and dated to the Song dynasty in the collection of the Tianjin Museum, illustrated in *Tianjin shi bowuguan cang yu*, Beijing, 1993, pl. 165.



3430

A PALE CELADON JADE FIGURE OF A ZOOMORPHIC ARCHER
LIAO DYNASTY

depicted with the body of a short-eared hare, crouching on the hind legs with the upright body twisting at the torso to shoot behind, the right arm extended parallel to the ground clutching the bow in the hand, the left arm pulling the arrow taut against the string, the gaze focused in the direction of the shot, a tuft of fur extending from the crown of the head to the nape of the neck forming a small loop for suspension, the stone a pale green colour flecked with white calcification

遼 青白玉神獸射箭把件

h. 3.5 cm, 1 $\frac{3}{8}$ in.

HK\$ 60,000-80,000

US\$ 7,700-10,200

PROVENANCE

Anunt Hengtrakul, New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 100.

來源

Anunt Hengtrakul, 紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版100

In body and action, this figure borrows heavily from Han dynasty images of zoomorphic immortals engaged in hunts. A close parallel to this figure appears on the lacquer-painted outer coffin on Lady Dai's (ca. 213-163 BC) tomb at Mawangdui, as illustrated in *Zhongguo qiqi quanji*, vol. 3, Fujian, 1998, cat. no. 108.

Despite the ancient origins of the subject matter and form, the carving style of the present figure indicates that it was produced in the Liao dynasty. The combination of the planar structure of the design, the subtly rounded surfaces of the body, the smooth edges of the carving marks, the intimate scale, and the selection of a pale stone colour is distinctive of jade craftsmanship in the Liao dynasty. A number of Liao jade carvings in the form of animals and fantastic figures that share the above traits with the present piece was exhibited and published in *Jades from China*, The Museum of East Asian Art, Bath, 1994, cat. nos 204, 205, 213-217. A similarly carved figure of an apsaras excavated from a Liao tomb in Inner Mongolia is published in *Zhongguo meishu quanji: Gongyi meishu bian, yuqi*, vol. 9, Beijing, 1997, cat. no. 244.



3431

A YELLOW AND RUSSET JADE FIGURE OF AN ELEPHANT
SONG – MING DYNASTY

the recumbent animal with its tail curled alongside its rear haunch with wrinkled skin, its head turned to one side, with flap ears folded on either side of its slit eyes, and a pair of curved tusks flanking a curled trunk, the stone of a yellowish celadon tone suffused with golden russet patches

宋至明 黄玉卧象

5.4 cm, 2 $\frac{1}{8}$ in.

HK\$ 250,000-350,000

US\$ 31,900-44,700

The carver of this elephant figure has produced a fine naturalistic sculpture, with the body skilfully fashioned and perfectly balanced. Small jade animal sculptures, generally carved in a reclining or seated pose, were made for the scholar's studio and used as paperweights.

A smaller yellow and brown jade elephant formerly in the collection of Dr Ip Yee collection, attributed to the 15th/16th century, included in the exhibition *Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong 1983, cat. no. 151, was sold at Christie's New York, 20th/21st March 2014, lot 2481. Compare also a russet jade figure of an elephant and boy, attributed to the Yuan to Ming dynasty, from the collection of H.R.H. Prince Henry, Duke of Gloucester, sold at Christie's Paris, 10th December 2014, lot 5, and again in these rooms, 3rd October 2017, lot 3758.



3432

A GREY JADE FIGURE OF A DEER
YUAN – MING DYNASTY

well worked in the round as a recumbent deer with the head held high and legs neatly folded beneath the body, rendered with an alert expression below a pair of openwork horns issuing from the top of its head and extending towards its curved rump, the rounded body terminating with a short tail at the rear, the stone of a grey colour with extensive greyish-black patches

元至明 灰玉臥鹿

7.2 cm, 2⁷/₈ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

PROVENANCE

Acquired in New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 104.

來源

購於紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版104

For another example of a somewhat similar deer see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 370, no. 26:13.



3433

A WHITE JADE 'WRESTLING BOYS' GROUP
SONG DYNASTY

whimsically depicting two boys grabbing onto each other's waist wrestling, each boy cloaked in a quilted vest and loose pants incised with asterisk, their oval faces carved with almond-shaped eyes, straight nose and a small mouth, the hair combed into a small tuft on the forehead, the translucent stone of an even white tone

宋 白玉相撲童子

5.3 cm, 2 $\frac{1}{8}$ in.

HK\$ 300,000-400,000

US\$ 38,300-51,000

PROVENANCE

Alvin Lo Oriental Art Ltd, New York

來源

春源齋，紐約

This finely conceived piece embodies the style of jade carving developed in the Song dynasty, as seen in the full rounded forms of the bodies and the simple rendering of the folds of their clothing. The craftsman has skilfully captured the playfulness of the subject through their interwoven poses and their joyful facial expressions.

Compare a jade carving of two boys in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 6, Ming Dynasty, Beijing, 2011, pl. 280; two included in the exhibition *Exquisite Jade Carving*, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 1996, cat. nos 13 and 15, the first attributed to the Song and Jin period, from the Jin Yu Tang and Zhirouzhai collections, also sold in these rooms, 8th October 2008, lot 2302, and the second from the Water, Pine and Stone Retreat collection; and another example from the collection of the Chang Shou Studio, sold in these rooms, 5th April 2017, lot 3315. See also a white jade 'wrestling twin boys' group, attributed to the Ming dynasty, sold in these rooms, 3rd October 2017, lot 3760.



3434

A CELADON JADE SLIT-RING EARRING, JUE
NEOLITHIC PERIOD

of *jue* form, the thick circular ring with squared edges opening on one side with flat ends forming a slit, the stone of an even celadon tone

新石器時代 青玉玦

4.8 cm, 1 $\frac{7}{8}$ in.

HK\$ 35,000-45,000

US\$ 4,500-5,800

PROVENANCE

J. J. Lally & Co., New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 6.

來源

藍理捷，紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版6

For a discussion of *jue* and illustrations of similar pieces see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 119-121.





3435

A JADE 'TIGER' PENDANT
WESTERN ZHOU DYNASTY

of elongated flattened form, the arc-shaped pendant worked in the form of a crouching tiger with legs tucked beneath the body and a long tail curling upwards at the end, the elongated lozenge-shaped eyes of the beast rendered with incisions, the snout and tail pierced with an aperture, the stone of a greyish-green colour with calcified areas

西周 玉虎形飾

9.3 cm, 3 $\frac{3}{8}$ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

PROVENANCE

Blitz Chinese Ceramics And Works Of Art,
Amsterdam.

LITERATURE

Robert P. Youngman, *The Youngman Collection
of Chinese Jades from Neolithic to Qing*, Chicago,
2008, pl. 44.

來源

Blitz, Chinese Ceramics And Works Of Art, 阿
姆斯特丹

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至
清代》，芝加哥，2008年，圖版44

3436

A YELLOW JADE HORNED FIGURE
LATE SHANG-WESTERN ZHOU DYNASTY

seated upright with his arms resting on his knees, the head detailed with slit eyes, a straight nose and a small mouth, surmounted by a pair of curved horns, the stone of a yellowish green tone

商末至西周 黃玉神人坐像

6.1 cm, 2 $\frac{3}{8}$ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 168.

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版168

Early jade carvings of figural form are extremely rare. Only a small number of Shang dynasty examples has been found, including a larger figure unearthed from the tomb of Fu Hao, with hornlike extensions on the head, illustrated in Wen Fong (ed.), *The Great Bronze Age of China*, New York, 1980, cat. no. 37. The current horned figure is also closely related to a Shang jade figure in Harvard Art Museum, illustrated in Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Harvard University, Cambridge, 1975, cat. no. 119, but the stylised treatment of the breasts on the Winthrop figure clearly denote it as a female figure. See also two figures in the collection of the British Museum, stylistically similar and closely comparable in the texture and colour of the stone, illustrated in the collection of the British Museum, published in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 282, fig.1, attributed to the Western Zhou dynasty.



3437

A TURQUOISE FIGURE OF A BIRD
WESTERN ZHOU DYNASTY

of aerial view, depicting a bird in flight with wings widespread, the head with large round eyes flanking a pointed beak, finely incised with neat feathers, the turquoise of a rich blue-green tone with dark patches and rivering, the centre pierced with a circular aperture

西周 松綠石鷹飾

4.9 cm, 1 $\frac{7}{8}$ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 47.

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版47





3438

A JADE CICADA
HAN DYNASTY

the flattened pebble worked in the form of a stylised cicada with protruding eyes and incised details, the stone of a celadon tone with russet patches and traces of calcification

漢 黃玉蟬

4.5 cm, 1¾ in.

HK\$ 15,000-20,000

US\$ 1,950-2,550

PROVENANCE

J. J. Lally & Co., New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 59.

來源

藍理捷，紐約

出版

羅伯特·楊門《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版59

Compare a similar jade cicada in the Royal Ontario Museum, dated to the Eastern Han dynasty, illustrated in Dohrenwend, *it.*, Toronto, 1971, p. 93.

3439

A YELLOW JADE 'DRAGON' PLAQUE
SONG DYNASTY

of flattened form, dramatically rendered as a dragon prowling sinuously with the horned head sharply turned backwards, the body adorned with scrollwork and meanders echoing the undulating outline of the plaque, the stone of a beige-yellow colour with brown speckles

宋 黃玉鏤空龍紋飾

9.3 cm, 3 $\frac{5}{8}$ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

PROVENANCE

J.J. Lally & Co., New York, 1989.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 57.

來源

藍理捷，紐約，1989年

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版57



3440

A CELADON JADE FIGURE OF A BOY ON HOBBY HORSE
MING DYNASTY

depicted seated astride a hobby horse with the left hand grasping the reins and the right raised and holding a whip behind his head, the cherubic figure portrayed with a cheerful expression beneath hair gathered into two topknots, further rendered clad in loose robes, the stone of a pale celadon colour accentuated with brown patches

明 青白玉騎馬童子

5.3 cm, 2 $\frac{1}{8}$ in.

HK\$ 60,000-80,000

US\$ 7,700-10,200

PROVENANCE

J.J. Lally & Co., New York, 1989.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 183.

來源

藍理捷，紐約，1989年

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版183



3441

A CELADON AND RUSSET JADE FIGURE OF A HOUND
MING DYNASTY

with legs tucked underneath its long recumbent body and its tail curled beside, its head tilted gently upwards looking ahead, detailed with a pair of almond-shaped eyes, a long snout and a pair of drooping funnel-shaped ears, the soft celadon stone with russet patches and veining

明 青白玉臥犬

8.5 cm, 3 ¾ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

PROVENANCE

Sotheby's London, 3rd April 1979, lot 31.
Weisbrod Chinese Art Ltd, New York, 1987.

LITERATURE

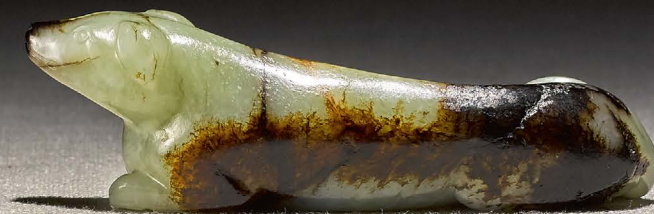
Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 98.

來源

倫敦蘇富比1979年4月3日，編號31
Weisbrod Chinese Art Ltd., 紐約，1987年

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版98





3442

A WHITE AND RUSSET JADE FIGURE OF A MYTHICAL BEAST
QING DYNASTY, KANGXI PERIOD

depicted recumbent with legs neatly tucked beneath its body and the head turned over its back and grasping in its mouth a gnarled branch issuing *lingzhi* blooms, the horned beast portrayed with bulging eyes above a prominent snout outlined with a finely incised jowl, the muscular body of the beast further accentuated with scrolling motifs, the stone of a yellowish-celadon colour extensively accentuated with russet inclusions

清康熙 白玉銜芝瑞獸

8 cm, 3 $\frac{1}{8}$ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

PROVENANCE

Acquired in New York.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 161.

來源

購於紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版161

3443

A CELADON AND RUSSET JADE FIGURE OF A BEAST
SHANG DYNASTY

depicted crouching on all fours and terminating in a long tapering tail curling upwards at the end, the muscular contours of the horned beast, possibly a stylised tiger, superbly rendered with rounded outlines, incised overall with double-line scrollwork, the prominent snout rendered ferocious with an open mouth baring its fangs below oval eyes, the lustrous stone of a variegated celadon colour accentuated with attractive russet veining

商 青白玉琥

10.3 cm, 4 in.

HK\$ 350,000-450,000

US\$ 44,700-57,500

PROVENANCE

Alvin Lo Oriental Art Ltd, New York

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, no. 41.

來源

春源齋，紐約

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版41

Closely related carvings of tigers were discovered at the late Shang tomb of Fu Hao, a consort of King Wu Ding (r. 1324-1265 B.C.), and illustrated in *Tomb of Lady Hao at Yinxu* in Anyang, Beijing, 1980, pl. CXXXV, pls 1 and 2, together a malachite tiger, pl. CLXXV, no. 4, and one carved from bone, pl. CLXXXIII, no. 3. Compare also a tiger from the Yangdetang collection, sold at Christie's Hong Kong, 29th November 2017, lot 2725.

Jade tigers of this type appear to derive from contemporary depictions of tigers on bronzes from southern China, as discussed by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 206, where she illustrates a line drawing of a bronze tiger with one of a jade example from the tomb of Fu Hao, fig. 3.



3444

A WHITE JADE FIGURE OF A RAM
QING DYNASTY, 18TH CENTURY

depicted recumbent with legs tucked underneath its body, its head looking straight on, detailed with almond-shaped eyes and a pair of horns, clasping in its mouth a large sprig of *lingzhi* springing over its back, the stone of an even white tone

清十八世紀 白玉吉羊瑞芝珮

6.7 cm, 2⁵/₈ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300



3445

A CELADON JADE FIGURE OF A MYTHICAL BEAST
MING DYNASTY

superbly depicted in mid-crawl as though preparing to pounce on its prey, the crouching mythical beast, possibly a *bixie*, rendered with an elongated torso flanked by a pair of wings and flamelike tendrils, terminating in a bifurcated tail with curling ends, further portrayed with a ferocious expression with an open mouth baring its fangs and tongue, all below heavy, curling brows and a pair of slender curling horns, the back of the figure with a circular well, the stone of a mottled olive-green colour with light beige striations and a beige patch to the forehead

明 青玉瑞獸

10.1 cm, 4 in.

HK\$ 300,000-500,000

US\$ 38,300-64,000

PROVENANCE

Weisbrod Chinese Art Ltd, New York, 2002.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 141

來源

Weisbrod Chinese Art, Ltd., 紐約, 2002年

出版

羅伯特·楊門,《楊門藏玉:中國玉器.新石器時代至清代》,芝加哥,2008年,圖版141

This mythical beast is modelled after prototypes made in the Han period (206 B.C.-A.D. 221), when prowling beasts with menacing muscular bodies and ferocious expressions were considered as portents and omens, and often interred with the deceased. During the Song and Ming dynasties, a growing interest in Chinese antiquity among influential scholars resulted in the publication of illustrated catalogues and compendia, which served as manuals and reference books for connoisseurs of archaic objects. Jade carvers of the Ming dynasty were often inspired by such compendia, such as the *Sancai tuhui* (Collected Illustrations of the Three Realms) from 1609, assembled by the scholar Wang Qi (jinshi 1565), which includes a line drawing of a jade reclining mythical animal, included in the exhibition *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th century*, National Palace Museum, Taipei, 2003, cat. no. II-04.

Two related celadon jade beasts with cover, in the Palace Museum, Beijing, are illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 6, *Ming Dynasty*, Beijing, 2011, pls 49 and 50, the first with its head turned to one side; another in the Victoria and Albert Museum, London, is published in Ming Wilson, *Chinese Jades*, London, 2004, pl. 65; and a third was sold in these rooms, 8th April 2010, lot 1915, probably the same that was sold at Christie's London, 13th June 1990, lot 446.

For the prototype of this design, see a *bixie* recovered near Weiling, the tomb of Emperor Yuandi (r. 48-33 B.C.), and illustrated in Jessica Rawson, *Chinese Jade. From the Neolithic to the Qing*, London, 1995, p. 364, fig. 1, together with an example in the British Museum, London, pl. 26:7.



3446

A CELADON JADE 'BIRD' PLAQUE

SHANG DYNASTY

the flat stone worked in the form of a recumbent bird in profile, detailed with incised feathers, the stone of an olive-green tone

商 青玉鳥珮

4.7 cm., 1 $\frac{1}{4}$ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

PROVENANCE

J.J. Lally & Co., New York.

來源

藍理捷，紐約





3447

A GREY JADE FIGURE OF A BIRD
SONG-MING DYNASTY

well worked with a swelling breast and a rounded body depicted in low relief on the underside with a pair of legs and feet, the back terminating in a protruding elongated thick tail incised with parallel lines, flanked on the sides by a pair of wings accentuated with linear and cross-hatched incisions, the round head of the bird with a short beak and depicted with a long slender crest extending backwards to the rounded back, the stone of a variegated dark bluish-grey colour mottled with light and brown inclusions

宋至明 玉鳥珮

5.8 cm, 2¼ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500

PROVENANCE

Collection of Jon Edwards.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 83.

來源

Jon Edwards 收藏

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版83

3448

A CELADON AND BROWN JADE 'CHILONG' SCABBARD SLIDE
WESTERN HAN DYNASTY

of rectangular form, skilfully worked in relief depicting two confronting sinuous *chilong*, the stone of a variegated celadon and russet-brown tone

西漢 玉螭龍紋劍璏

8 cm, 3 $\frac{1}{8}$ in.

HK\$ 70,000-90,000

US\$ 9,000-11,500





3449

**A WHITE JADE SWORD POMMEL
WESTERN HAN DYNASTY**

of circular form, the concave disc with an indented centre encircled by a five-petalled flower head, surrounded by a ropewrist band and interlocking T scrolls, the stone of an even white tone

西漢 白玉花卉穀紋劍首

2 x 5.5 cm., $\frac{3}{4}$ x 2 $\frac{1}{8}$ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 64.

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版64

3450

A CELADON AND RUSSET JADE FIGURE OF A HOUND
SONG - YUAN DYNASTY

the recumbent dog with its hind legs bent under the body and tail curled behind, its head rested on its front paws, detailed with almond-shaped eyes, a long snout and droopy ears, the stone of an even pale celadon tone with russet flecks

宋至元 青白玉臥犬

7.6 cm, 3 in.

HK\$ 70,000-90,000

US\$ 9,000-11,500



3451

A CELADON JADE 'DEER' GROUP
MING DYNASTY

worked in the form of a recumbent deer with its young crouching before its raised front legs, the head looking straight on with its antlers swept backwards, clasping in its mouth a large leafy spray of chrysanthemum, its fur incised with stars, the stone of an even yellowish celadon tone

明 青白玉仙鹿銜芝珮

5 cm, 2 in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

PROVENANCE

Collection of Jon Edwards.
Weisbrod Chinese Art Ltd, New York.

EXHIBITED

Weisbrod Chinese Art Ltd, *A Private Collection Of Early Chinese Jade Carvings*, New York, 1994, no. 39.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 105.

來源

Jon Edwards 收藏
Weisbrod Chinese Art Ltd, 紐約

展覽

Weisbrod Chinese Art Ltd, 《A Private Collection Of Early Chinese Jade Carvings》, 紐約, 1994年, 編號39

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器. 新石器時代至清代》, 芝加哥, 2008年, 圖版105





3452

A CELADON JADE FIGURE OF A BUDDHIST LION
MING DYNASTY

depicted recumbent with its legs neatly tucked under the body and the bushy tail swept against its right haunch, the head turned to its right and grasping in its mouth a large *lingzhi* spray extending over its back, the beast further portrayed with a prominent snout below circular pupils and heavily furrowed brows, the shoulders and hips accentuated with swirls and flamelike tendrils, the stone of a pale greyish-green colour with white striations and brown speckles

明 青白玉臥獅銜芝

6 cm, 2 $\frac{3}{4}$ in.

HK\$ 60,000-80,000

US\$ 7,700-10,200

PROVENANCE

Acquired in Hong Kong.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 159.

來源

購於香港

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版159

3453

A RARE WHITE AND GREY JADE BOWL SEAL MARK AND PERIOD OF QIANLONG

the translucent stone fashioned with thin rounded sides rising from a gently flared foot to an incurved rim, the softly polished stone of a milky-white tone with grey and black inclusions simulating marble, the base deeply cut in relief with a four-character *Qianlong yuyong* seal mark

清乾隆 灰白玉斂口盃
《乾隆御用》款

10.8 cm, 4¼ in.

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

US\$ 102,000-153,000

PROVENANCE

Douglas Wright Ltd, London, 1970s.
Spink & Son Ltd, London.
Roger Keverne Ltd, London.
Christie's Hong Kong, 25th April 1996, lot 10.
Alvin Lo Oriental Art Ltd, New York

來源

Douglas Wright Ltd, 倫敦, 1970年代
Spink & Son Ltd, 倫敦
Roger Keverne Ltd, 倫敦
香港佳士得 1996年4月25日, 編號10
春源齋, 紐約。

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 213.

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器. 新石器時代至清代》, 芝加哥, 2008年, 圖版213

The current bowl is extremely rare, and only two other similar examples appear to be published, one included in the exhibition *Chinese Jade throughout the ages*, Victoria and Albert Museum, London, 1975, cat. no. 436, the other illustrated in Sydney Moss, *In Scholar's Taste*, Sydney L. Moss Ltd., London, 1983, pl. 121, where the authors argue that the form of the bowl derives from Song Junyao bowls, with its slightly inturned rim and strong projecting foot, and that the rare distinct colour combination of grey and white with deep dark striations was specifically chosen for its *yin-yang* symbolism.

The *yuyong* mark, which designated objects for the personal use of the Emperor, is foremost among all marks found on Imperial wares, followed closely by the *yuzhi* designation, which applied to objects made by Imperial command. The *yuyong* mark was only used on rare occasions for the Emperor's most admired objects. See another similar translucent mottled green jade bowl with the *Qianlong yuyong* mark, in the Palace Museum, Beijing, illustrated in *Chinese Jades Throughout the Ages – Connoisseurship of Chinese Jades*, vol. 11, Hong Kong, 1996, pl. 23

Compare also a covered green jade bowl in Taipei, illustrated in the *Catalogue of a Special Exhibition of Hindustan Jade in the National Palace Museum*, Taipei, 1983, pl. 19, and two inlaid bowls, one in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji [Complete collection of Chinese jades]*, vol. 6, Shijiazhuang, 1993, pl. 63; the other formerly in the Richard Fuller collection published in James Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, cat. no. 101. A white jade Mughal bowl with *Qianlong yuyong* mark was sold in these rooms, 8th October 2010, lot 2601.



Mark



3454

A PALE CELADON JADE FIGURE OF A MYTHICAL BEAST
17TH CENTURY OR LATER

the animal crouching in alert position, with head turned to one side, clutching in its mouth a large *lingzhi* spray, the stone of an even pale celadon tone suffused with russet patches

十七世紀或更晚 青白玉瑞獸銜芝擺件

7 cm, 2¾ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000





3455

A PALE CELADON JADE 'BOY AND BUFFALO' GROUP
QING DYNASTY, 18TH - 19TH CENTURY

worked in the form of a recumbent buffalo with a herd boy clambering atop its back holding a long extension of coiled rope, the stone of an even pale celadon tone

清十八至十九世紀 青白玉童子牧牛把件

7.8 cm, 3 $\frac{1}{8}$ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000

PROVENANCE

Alvin Lo Oriental Art Ltd, New York

EXHIBITED

Auspicious Jade Animals, Alvin Lo Oriental Art Ltd, New York, 2001, no. 15.

來源

春源齋，紐約

展覽

《Auspicious Jade Animals》，春源齋，紐約，2001年，編號15

3456

A RUSSET JADE FIGURE OF A MYTHICAL BEAST
MING DYNASTY

the flattened stone worked in the form of a recumbent growling beast with head turned sharply backwards towards its tail, its mouth opened revealing menacing teeth, the stone of an opaque white tone graduating to a rich russet-brown tone

明 白玉帶皮雕瑞獸珮

7 cm, 2¾ in.

HK\$ 30,000-40,000

US\$ 3,850-5,100

PROVENANCE

Collection of Jon Edwards.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 151.

來源

Jon Edwards 收藏

出版

羅伯特·楊門，《楊門藏玉：中國玉器·新石器時代至清代》，芝加哥，2008年，圖版151





3457

A CELADON AND RUSSET JADE CARVING OF A LYCHEE
QING DYNASTY, QIANLONG PERIOD

worked in the form of a plump, succulent lychee with a smaller attendant fruit beside, both neatly worked with a layered scalp simulating the texture of the fruit, borne on a gnarled branch with a butterfly perched atop, the twigs issuing broad veined leaves wrapping around the sides of the fruit, the stone of a pale celadon tone with traces of russet patches

清乾隆 青白玉帶皮荔枝

5.5 cm, 2¼ in.

HK\$ 35,000-45,000

US\$ 4,500-5,800

PROVENANCE

The Peking Gallery, Toronto, 1974.

LITERATURE

Robert P. Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 163.

來源

The Peking Gallery, 多倫多, 1974年

出版

羅伯特·楊門, 《楊門藏玉: 中國玉器. 新石器時代至清代》, 芝加哥, 2008年, 圖版163

3458

A PALE CELADON JADE RAFT
QING DYNASTY, QIANLONG PERIOD

worked in the form of a long sampan boat with a curved woven canopy, with a deer and a crane seated recumbent at the prow, the bird clutching a leafy spray of peaches in its beak, at the rear a figure standing in long robes and a straw hat beside a basket of flowers, the hands raised steering a long paddle journeying atop a bed of swirling waves, the stone of an even pale celadon tone, carved wood stand.

清乾隆 青白玉鶴鹿慶壽船

17.7 cm, 7 in.

HK\$ 400,000-600,000

US\$ 51,000-76,50

PROVENANCE

Collection of Lieutenant Colonel John Grenville Fortescue (1896-1969), Dropmore, Buckinghamshire, and Boconnoc, Cornwall, thence by descent.
John Sparks, c. 1960.
S. Marchant & Son, London.

EXHIBITED

Ninety Jades for 90 Years, S. Marchant & Son, London, 2015, cat. no. 78.

來源

John Grenville Fortescue 中校 (1896-1969年) 收藏, 白金漢郡德羅普莫爾及康瓦爾郡 Boconnoc, 此後家族傳承
John Sparks, 約1960年
S. Marchant & Son, 倫敦

展覽

《90th Anniversary Exhibition: Ninety Jades for 90 Years》, S. Marchant & Son, 倫敦, 2015年, 編號78

Sampan were commonly found on lakes and rivers of China in the 18th and 19th centuries, and numerous carvings in jade of these vessels have survived. For similar examples in museum collections, see one in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 6, p. 191, no. 274. Compare a related jade boat fitted with a similarly elaborate wood stand of cresting waves in the collection of the Seattle Art Museum, published in James C. Y. Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, p. 86, cat. no. 64.







International Departments

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART DEPARTMENTS

Worldwide Head & Chairman

Nicolas Chow
+852 2822 8123

Chairman, Asian Art, Europe and Americas

Henry Howard-Sneyd
+44 20 7293 5530

International Specialists

Julian King
Carrie Li
+852 2822 8128

Senior Specialist, Europe

Dr. Caroline Schulten
+33 1 5305 5242

International Research

Regina Krahl ‡
Jungeun Lee
Isabella Tedeschi
+44 20 7293 5879

New York

Angela McAteer
Christina Prescott-Walker
Mee-Seen Loong ‡
Cynthia Volk
Phyllis Kao
Hang Yin
Hannah Thompson
Justin Cheung
+1 212 606 7332

London

Stephen Loakes
Cherrei Tian
Gordon Lo
+44 20 7293 6442

Paris

Dr. Caroline Schulten
Olivier Valmier
+33 1 5305 5242

Hong Kong

Nicolas Chow
Sam Shum
Christian Bouvet
Amethyst Chau
Vivian Tong
Carmen Li
Cristine Li
+852 2822 8128

Beijing

Peter Song
+86 10 6408 8933

Taipei

Ching Yi Huang
+886 2 2757 6689

Tokyo

Mizuka Seya
+81 3 3230 2755

INTERNATIONAL CHINESE PAINTINGS DEPARTMENTS

New York

Classical Chinese Paintings
Xian Fang
Tianhan Gao
+1 212 894 1177

Hong Kong

Classical Chinese Paintings
Steven Zuo
Rongde Zhang*
Sally Fong
Alex Weng
+852 2822 9013

Chinese Paintings

Carmen Ip
C.K. Cheung ‡
Jing Jing Qiao
Annie Wong
+852 2822 8132

* Based in New York

INTERNATIONAL INDIAN, HIMALAYAN AND SOUTHEAST ASIAN DEPARTMENTS

International Head

Yamini Mehta
+44 20 7293 5940

New York

Works of Art
Anuradha Ghosh-Mazumdar
+1 212 606 7304

Modern & Contemporary Art

Anuradha Ghosh-Mazumdar
Manjari Sihare-Sutin
+1 212 606 7304

London

Middle East and Islamic Art
Edward Gibbs, Chairman
Benedict Carter
Alexandra Roy
Marcus Fraser ±
+44 20 7293 5112

Indian Art

Yamini Mehta
Ishrat Kanga
+44 20 7293 5940

Mumbai

Shivajirao Gaekwar
+91 66 6665 3789

Paris

Dr. Caroline Schulten
+33 1 5305 5242

Hong Kong

Mok Kim Chuan
+852 2822 8167

Singapore

Mok Kim Chuan
Rishika Assomull
Michelle Yaw
+65 6732 8239

Taipei

Claire Liao
+886 2 2757 6689

Taipei

Shuni Li
+886 2 2757 6689

LIAISON OFFICES

Bangkok

Wannida Saetieo
+66 2286 0788

Beijing

Peter Song
Ying Wang
+86 10 6408 8771

Brussels

Marianna Lora
+32 2 627 71 98

Jakarta

Jasmine Prasetyo
+62 21 5797 3603

Kuala Lumpur

Walter Cheah ±
+60 3 2070 0319

Mumbai

+91 22 6665 3410

Philippines

Angela Hsu ±
+63 917 815 0075

Shanghai

Rachel Shen
+86 21 6288 7500

Singapore

Esther Seet
+65 6732 8239

Taipei

Wendy Lin
+886 2 2757 6689

Tokyo

Yasuaki Ishizaka
+81 3 3230 2755

Toronto

Lucila Portoraro
+41 69 261 774

Consultant ‡

CHRONOLOGY 中國歷代年表

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1046 BC
周	ZHOU DYNASTY	c.1046 - 221 BC
西周	Western Zhou	c.1046 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
北宋	Northern Song	960 - 1127
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -

GLOSSARY FOR CHINESE WORKS OF ART

The following are examples of the terminology used in this catalogue. Please note that all statements are made subject to the provisions of the Conditions of Business and Authenticity Guarantee.

1. When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot

e.g. A blue and white dish in our opinion of the Jiajing period of the Ming dynasty is catalogued as:
A Blue and White Dish, Ming Dynasty, Jiajing period

2. No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.

3. Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.

4. Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.

5. With respect to Asian hardwoods, the terms "Huanghuali", "Huali", "Hongmu", "Zitan" and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific scientific species.

IMPORTANT NOTICE

Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of Conditions of Business for Buyers printed in this catalogue.

Ivory Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult

www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$3,500,000, 20% of any amount in excess of HK\$3,500,000 up to and including HK\$31,000,000, and 13.9% of any amount in excess of HK\$31,000,000.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

Deposit If you wish to bid on (👉) lots in the printed catalogue and (👈) lots in the eCatalogue, you may be requested by Sotheby's to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

Symbol Key The following key explains the symbols you may see inside this catalogue.

👉 Premium Lots

In order to bid on "Premium Lots" (👉 in print catalogue, 👈 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to

deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

M Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

J Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

H Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

G Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the

sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

☐ No Reserve

Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (☐). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

🔒 Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID ²⁰²⁴. Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there are any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At

the end of the sale, please return your paddle to the registration desk.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue. Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063.

To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding via BID^{online} If you cannot attend the auction, it may be possible to bid online via BID^{online} for selected sales. This service is free and confidential. For information about registering to bid via BID^{online}, please refer to sothebys.com. Bidders using the BID^{online} service are subject to the Additional Terms and Conditions for Live Online Bidding via BID^{online}, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BID^{online} online bidding service is not available for premium lots.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of

the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

Collection and Storage All items from this sale must be collected from HKCEC within one hour after the sale finishes on the last day of sale, failing which, the items will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:

Storage charge: HK\$1,200 per lot per month.

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm). Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:

Post Sale Services (Mon to Fri 9:30am to 6:00 p.m.)

+852 2822 5533

FAX +852 2501 4266

hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as rosewood, coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information

please contact Sotheby's Financial Services in London at +44 20 7293 6005.

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121, Fax (852) 2810 6238.

中國工藝品詞彙

以下為本圖錄內所使用的詞彙示例。請注意，所有陳述乃根據業務規則及保證書的條文作出。

1. 倘蘇富比認為某物品屬於某一期間、統治時期或朝代，則每件拍賣品的分類會以粗體字直接標示在圖錄條目的標題下方

例如：蘇富比會標示明朝嘉靖年間之青花盤如下：

明嘉靖年間青花盤

2. 如該拍賣品的標題下方的描述中沒有以粗體字確認有關工藝品之分類，則表示無法確定該工藝品的所屬年代。

3. 倘某批拍賣品之標題有提供分類且該批拍賣品多於一件物品，除非另有指明，否則蘇富比認為該批拍賣品全部屬於以粗體字所標示的時期。

4. 倘物品並無分類，則蘇富比對其所屬期間存疑或認為其屬於19或20世紀。

5. 有關亞洲硬木，『黃花梨』、『花梨』、『紅木』、『紫檀』等在標題中以單引號加粗或大寫的術語均為基於外觀而做出的描述性鑑定，並非指某一特定科學物種。

重要通知

請注意，所有拍賣品均須按載於本圖錄背面之買家業務規則及真品保證及賣家業務規則出售，有關業務規則及真品保證可向蘇富比辦事處索取。準買家應省閱業務規則、保證書及給準買家之指引。然而，謹此提醒準買家，所有拍賣品均按本圖錄所載之買家業務規則第3條出售，務請垂注有關業務規則。保存狀況報告請參閱英文註解

象牙 本拍賣有部分拍品包含象牙，其出口及進口可能受到限制。此外，非洲象牙不能進口至美國。請參閱圖錄內「給準買家之指引」下的「瀕危物種」條目。另務請閣下細閱「買家之業務規則」第10條。

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關於如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。準買家應參閱 sothebys.com 有關此圖錄的拍賣品之最新資料。

展品之處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，買方或上手物主之身份或不會被揭露，如因賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

買家酬金 買家應支付本公司酬金。拍賣品「落錘價」為港幣 3,500,000 元或以下，酬金以「落錘價」之 25% 計算；超過港幣 3,500,000 至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 13.9% 計算。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電 (852) 2822 8142。

訂金 如閣下有意競投目錄中 (☞) 或電子目錄中 (☞) 所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣 5,000,000 元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

除高估價拍賣品外之其他拍賣品，不論拍賣品之拍賣前低估價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

符號表示

以下為本圖錄所載符號之說明：

☞ 高估價拍賣品

蘇富比可要求競投高估價拍賣品（在目錄內標有 ☞ 符號或網上目錄內標有 ☞ 符號）的準競投人完成預先登記程序及交付蘇富比港幣 5,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠首飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ 保證項目 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家酬金。

△ 蘇富比擁有業權權益之拍賣品 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等於業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

h 不可撤銷投標 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保拍賣品定能拍出的價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落錘價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。

如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露已方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

g 有利關係的各方 附有g符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)出售拍賣品之遺產受益人，或(ii)拍賣品之聯權共有人。倘有利關係的一方為成功競投人，他們須支付全數買家酬金。在某些情況下，有利關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利關係的一方可能參與拍賣，一則示意有利關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

□ 無底價 除以口符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落錘價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低估值價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以口符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

◎ 受限制物料

附有此符號之拍賣品於編制目錄時已識別為含有有機物料，而有關於物料可能受到進出口之限制。有關資料為方便買家查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。競投人應參閱買家之業務規則第 10 條，亦請參閱拍賣會購買資訊中有關溯源絕種物種一節。

拍賣品之狀況 準買家應於拍賣前之展覽會上觀察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第 3 條。

電器及機械貨品 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話或 BIDSM 網上競投服務進行競投。拍賣過程需時各有不同，但平均為每小時 50 至 120 件拍賣品。每次出價通常較前一次出價高約 10%。請參閱印於本圖錄之買家業務規則第 5 及 6 條。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，

請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記部。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之落錘價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第 5 條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)252221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少 24 小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投低估值價最低為港幣 40,000 元之拍賣品。由於電話線路有限，因此必須於拍賣前 24 小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員為閣下進行競投。請參閱本圖錄所載之買家業務規則第 5 條。

透過 BIDSM 網上競投服務進行網上競投 如閣下未能出席拍賣會，或可透過 BIDSM 網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過 BIDSM 網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁 www.sothebys.com。使用 BIDSM 網上競投服務之競投人受透過 BIDSM 網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁 www.sothebys.com），以及適用於該拍賣之業務規則所規限。

僱員競投 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

美國經濟制裁 美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

3. 拍賣

業務規則 拍賣會受賣方及買家業務規則及真品保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面之關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

有利關係各方之公告 倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利關係各方可能競投拍賣品。在某些情況下，有利關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第 6 條。

4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用卡 (American Express, MasterCard, Union Pay & Visa)。蘇富比之一般政策是不會以現金或

現金等值形式接納逾港幣 80,000 元之一項或多項相關付款。蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明（通過出示帶有照片及由政府發出之證明，如護照、身份證或駕駛執照）並確認固定地址。多謝合作。支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納設施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。若以信用卡 (American Express, MasterCard, Union Pay & Visa) 結賬，請親身持到本公司付款本公司及信用卡公司保留是否接納該等付款之權利，如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用卡付款之上限為港幣 1,000,000 元。請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人仕的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

收取及儲存貨品 拍品必須於本季最後一日拍賣結束後一小時內於香港會議展覽中心領取，否則將轉運至蘇富比，而由拍賣後一個月起，閣下須支付儲存費，儲存費以下列計算：

儲存費：每件每月港幣 1,200 元。

如欲安排運回或收取貨品，請聯絡：

售後服務部

列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。（辦公時間為星期一至五上午 9 時 30 分至下午 6 時）請預先致電以節省等候時間。請參閱載於本圖錄之買家業務規則第 7 條。

損失或損壞 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十 (30) 天。請參閱載於本圖錄之買家業務規則第 7 條。

付運 蘇富比提供全面的付運服務。除非「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：
售後服務部（星期一至星期五上午 9 時 30 分 - 下午 6 時）
+852 2822 5533
傳真：+852 2501 4266
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，閣下必須立即通知蘇富比。

出口 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種 由植物或動物材料（如紅木、珊瑚、鱷魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須領許可證或證書方可出口至

香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電倫敦的蘇富比財務服務部，電話號碼為+44 20 7293 6005。

拍賣前估價 蘇富比樂意為閣下之物品提供拍賣前初步估價。此項免費服務由香港蘇富比之專家提供，服務時間為週一至五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales /use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅（例如進口物品至美國並付運到某些州份時，或需繳付使用稅）。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定（總額包括落錘價、買家佣金、運送服務費用及保險）

，買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate)，請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
- (v) in respect of online bidding via the internet, the BIDSM Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata

by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium;

Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids

("BID^{online}") are made subject to the BID^{online} Conditions available on the Sotheby's website or upon request. The BID^{online} Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

- (i) collection or
- (ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for

that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has

entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale. For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。
競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

- (i) 本業務規則；
- (ii) 賣家業務規則（在銷售處展示並可於蘇富比之香港銷售處或致電 (852) 2524 8121 索取）；
- (iii) 銷售目錄所載之蘇富比真品保證；及
- (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家之指引」；
- (v) 就透過互聯網進行網上競投而言，蘇富比網頁之 BIDnow 網上競投服務規則。在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；
「買家之費用」指買家應向蘇富比支付之任何

成本或費用；
「買家酬金」指根據準買家指引所載費率買家按落鎚價應付之佣金；
「廢品」指蘇富比真品保證所定之涵義；
「落鎚價」指拍賣官以擊槌接納之最高競投價（倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例），或倘為拍賣後銷售，則為協定出售價；
「買入價」指落鎚價及合適之買家酬金；
「底價」指賣家同意出售拍賣品之最低落鎚價（保密）；
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；
「蘇富比」指 Sotheby's Hong Kong Ltd.，其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓；
「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）；Sotheby's Diamonds SA 及其任何附屬公司（定義見香港法例第 622 章《公司條例》第 2 條）。

3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認證部份依賴賣家向其提供之資料，蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人（鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家）已當作為投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作為拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價（無論為書面或口述）及包括任何目錄所載之資料、規則或其他報告、評論或估價，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第 3(a) 至 3(e) 條所載事項及下文規則第 4 條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於 (i) 賣家向其提供之資料；(ii) 學術及技術知識；及 (iii) 相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為廢品並符合真品保證內之各條件，將退回買入價予買家。

(b) 就上文規則第 3 條之事項而言及受規則第 4(a) 及 4(e) 條所規限，蘇富比或賣家均毋須：

(i) 對蘇富比（或任何蘇富比公司）向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致，

惟上文規則第 3(f) 條所載者則除外；

(ii) 向競投人作出任何擔保或保證，於賣家之業務規則第 2 條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內（惟法律規定不可免除之該等責任除外）；

(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏（無論是由於疏忽或其他原因引致）向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第 4(b) 條之情況下，競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相因而產生的損失。

(e) 規則第 4 條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供蘇富比所需資料及參考。除獲蘇富比書面同意以另一方之代表身份出價，否則競投人必須以主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港幣作出之書面出價競投，而蘇富比認為，有關事項在出售拍賣品前已預先付清，以確保首先接收之書面競投享有優先權。

(c) 如有提供，可免費提供書面、電話及網上競投之附加服務，惟風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之規限下，以合理審慎態度提供；因此，除非合理地未能作出該競投，否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被紀錄。網上競投 (BID^{now}) 受 BID^{now} 網上競投服務規則（可瀏覽蘇富比網頁或要求索取）所規限。BID^{now} 網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品（包括在擊槌後），以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第 6(b) 條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束（「到期日」）後立即以港幣支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由 (i) 領取；或 (ii) 拍賣會後第三十一天（以較早日為準）起之風險由買家承擔（因此，由彼等自行負責投保）。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第 6 條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定（在已知會賣家之情況下）行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/或抵銷拍賣品根據以下規則第 8(h) 條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項（包括訂金）用以支付 (i) 買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或 (ii) 拍賣品根據以下規則第 8(h) 條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或 (iii) 蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金，該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月 2% 之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第 8(h) 條重售時買入價及買家之費用之任何差額（倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算），及/或蘇富比就買家違約對買家提出之任何損害賠償申索（包括但不限於在終止買賣合約之情況下買家支付之酬金）；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定估價及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收藏於蘇富比或其他第三方，費用（及風險）由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比（在通知買家後）安排以拍賣或私人出售重售該物品，而估價及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至enquiries@sothebys.com索取私隱政策。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

司法權 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送交至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

真品保證

本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品、欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/或任何類型之復元品及/或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

- 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
- 於拍賣日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可，價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest

price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為(852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高溢價。〔購買〕或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至enquiries@sothebys.com索取私隱政策。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準。)

Photography

Chau Studio

Repro

BORN Group

Print

Artron Art Group

ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0868 | **Sale Title** THE ROBERT YOUNGMAN COLLECTION OF CHINESE JADE II | **Sale Date** 3 APRIL 2019

*TITLE	*FIRST NAME	*LAST NAME
*COMPANY NAME (IF APPLICABLE)	SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)	
*ADDRESS		
POSTCODE		
*TELEPHONE (HOME)	(BUSINESS)	MOBILE NO
*EMAIL	FAX	

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): EMAIL POST/MAIL *REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) _____ 2) _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HK DOLLARS AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HK DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

IMPORTANT NOTICE - PREMIUM LOT (🔒)

In order to bid on "Premium Lots" (🔒) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The BID^{online} online bidding service is not available for premium lots.

We will send you a shipping quotation unless you choose one of the options below. Please provide your shipping address if different from above.

Address _____

City _____ State/Province _____

Country _____ Postal Code _____

FOR WRITTEN/ABSENTEE BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

- I/my agent will collect in person
- My Shipper will collect on my behalf
- Save these preferences for future purchases

The buyer's premium is 25% up to and including \$3,500,000, 20% from \$3,500,000 to \$31,000,000, and 13.9% above \$31,000,000. I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

- I do not wish to receive promotional communications from Sotheby's.

SIGNED _____ DATED _____

FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash (up to HK\$80,000 per sale), Banker's Draft, Cheque, Wire Transfer and in person Credit card (American Express, MasterCard, Union Pay and Visa). We reserve the right to seek identification of the source of funds and the ability to reject unacceptable payments. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0868 | 拍賣名稱 楊門中國玉器珍藏(二) | 拍賣日期 2019年4月3日

* 稱謂 (如先生、女士)	* 姓	* 名
* 公司名稱 (如適用)	蘇富比賬號	
* 地址	郵編	
* 住宅電話	公司電話	手機號碼
* 電子郵箱	傳真號碼	

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個): 電郵 郵寄 *必須填寫

拍賣期間之聯絡電話 (只限電話競投) 1) _____ 2) _____

請清楚填寫各項資料並盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。競投人應以港元列明競投價，並於拍賣會至少24小時前提交表格。

重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之限下進行；因此，無論是由於疏忽或其他原因引致，蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明 (請勿郵寄原件)。

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

書面競投/缺席競投

• 競投將以最盡可能低之價格進行。
• “購買”或無限價競投標將不獲接納，及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

• 可於拍賣編號之間以“或”字兩者 (或若干)中擇一競投。

• 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

• 請清楚註明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價 (港元) (佣金不計在內) 或以 ✓ 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告—估價拍賣品 (Ⓞ)

為對「高估價拍賣品」(Ⓞ) 作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一拍賣中之所有拍賣品均為高估價拍賣品，則會就此作出特別提示而不會使用此符號。網上競投服務上不適用於高估價拍賣品。

我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。

地址	
城市	州份/ 省份
國家	郵編

- 本人/ 本人之代理人將親身領取拍賣品。
 本人之付運人將代表領取拍賣品。
 保存上述選項以作往後拍賣之用

買家應支付本公司酬金，拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25% 計算；超過港幣 3,500,000 至31,000,000 元之部份，則以20% 計算；超過港幣31,000,000 元之部份，則以13.9% 計算。

本人同意接受蘇富比拍賣圖錄內列明之買家業務規則、給準買家之指引及給缺席競投人指引。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

- 本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

拍賣後須即時以下列方法以港元付款：現金 (每場拍賣上限為80,000港元)、銀行匯票、支票、電匯或親身以信用卡付款 (美國運通、萬事達、銀聯或維薩卡)。我們保留查驗所收到款項來源的權利，並可拒絕不能接受的款項。成功競投人將收到發票，上面載有其購買品之資料和付款及交收貨品之指示。

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM
高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? Yes No

閣下曾否於蘇富比登記投標? 有 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至 (852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller.

The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

I do not wish to receive promotional communications from Sotheby's.

你必須在註明(*)的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

本人不希望收到蘇富比發出的推廣資訊。

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

蘇富比不會接納逾一萬美元(或相等貨幣)之現金款項。應蘇富比業務規則，本公司有權向支付現金的買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

The BID^{now} online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

SIGNATURE 簽署

Asia Specialist Departments

Our specialists are available by email using
firstname.lastname@sothebys.com

HONG KONG

CHINESE WORKS OF ART

Nicolas Chow
Sam Shum
+852 2822 8128

CHINESE PAINTINGS

Carmen Ip
+852 2822 8132

CONTEMPORARY ART

Yuki Terase
Jacky Ho
+852 2822 8136

MODERN ASIAN ART

Vinci Chang
+852 2822 9008

MODERN & CONTEMPORARY

SOUTHEAST ASIAN ART

Mok Kim Chuan
+65 6732 8239

JEWELLERY

Yvonne Chu
Shanne Ng
+852 2822 8112

WATCHES

Sam Hines
Joey Luk
+852 2822 5501

CLASSICAL CHINESE PAINTINGS

Steven Zuo
+852 2822 9013

WINE

Adam Bilbey
Michelle Chan
+852 2822 8174

SINGAPORE

JEWELLERY

Esther Seet
+65 6732 8239

TAIWAN

JEWELLERY & WATCHES

Wendy Lin
Nicolette Chou
+886 2 2757 6689

‡ Consultant

Asian Offices

BEIJING

Rachel Shen
Room 1006, 10th Floor
Raffles City Beijing Office Tower
No. 1 Dongzhimen South Street
Dongcheng District, Beijing
China 100007 P. R. C.
+86 10 6408 8890
FAX +86 10 6408 8820

HONG KONG

Kevin Ching
5th Floor
One Pacific Place
88 Queensway
Hong Kong
+852 2524 8121
FAX +852 2810 6238

SHANGHAI

Rachel Shen
Room 2109, CITIC Square
No. 1168 Nanjing Road West
Shanghai 200041, China
+86 21 6288 7500
FAX +86 21 6288 7200

INDONESIA

Jasmine Prasetyo
G/F, Pacific Century Place
Sudirman Central Business District (SCBD)
Lot 10
Jl. Jend. Sudirman Kav. 52-53
Jakarta 12190, Indonesia
+62 21 3950 2939
FAX +62 21 5797 3604

JAPAN

Yasuaki Ishizaka
Fuerte Kojimachi Bldg. 3/F
1-7 Kojimachi
Chiyoda-ku 102-0083
Tokyo
+81 3 3230 2755
FAX +81 3 3230 2754

KOREA

c/o Hong Kong Office
+852 2524 8121
FAX +852 2810 6238

MALAYSIA

Walter Cheah ‡
25 Jalan Pudu Lama
50200 Kuala Lumpur
Malaysia
+603 2070 0319

PHILIPPINES

Angela Hsu ‡
c/o Hong Kong Office
+63 9178150075

SINGAPORE

Esther Seet
1 Cuscaden Road
01-01 The Regent Singapore
Singapore 249715
+65 6732 8239
FAX +65 6737 0295

TAIWAN

Wendy Lin
Suite 1610, 16F, No.333, Sec. 1
Keelung Road, Taipei
Taiwan 110, R.O.C.
+886 02 2757 6689
FAX +886 02 2757 6679

THAILAND

Wannida Saetio
2nd Floor, Sukhothai Hotel
13/3 South Sathorn Rd
Bangkok 10120, Thailand
+662 286 0788
+662 286 0789
FAX +662 286 0787

NOTES

BOARD OF DIRECTORS

Domenico De Sole

Chairman of the Board

The Duke of Devonshire

Deputy Chairman of the Board

Tad Smith

President and**Chief Executive Officer**

Jessica Bibliowicz

Linus W. L. Cheung

Kevin Conroy

Daniel S. Loeb

Marsha E. Simms

Diana L. Taylor

Dennis M. Weibling

Harry J. Wilson

David Schwartz

Corporate Secretary**SOTHEBY'S EXECUTIVE
MANAGEMENT**

Jill Bright

Human Resources**& Administration****Worldwide**

Amy Cappellazzo

Chairman**Fine Art Division**

Valentino D. Carlotti

Business Development**Worldwide**

John Cahill

Chief Commercial Officer**Worldwide**

Kevin Ching

Chief Executive Officer**Asia**

Ken Citron

Operations & Chief**Transformation Officer****Worldwide**

Lauren Gioia

Communications**Worldwide**

David Goodman

Digital Development**& Marketing****Worldwide**

Mike Goss

Chief Financial Officer

Jane Levine

Chief Compliance Counsel**Worldwide**

Laurence Nicolas

Managing Director**Jewelry & Watches****Worldwide**

Jonathan Olsoff

General Counsel**Worldwide**

Jan Prasens

Managing Director**Europe, Middle East, Russia,****India and Africa**

Allan Schwartzman

Chairman**Fine Art Division**

Patti Wong

Chairman**Asia****SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead

Chairman

Jean Fritts

Deputy Chairman

John Marion

Honorary Chairman

Juan Abelló

Judy Hart Angelo

Anna Catharina Astrup

Nicolas Berggruen

Philippe Bertherat

Lavinia Borromeo

Dr. Alice Y.T. Cheng

Laura M. Cha

Halit Cingilioğlu

Jasper Conran

Henry Cornell

Quinten Dreesmann

Ulla Dreyfus-Best

Jean Marc Etlin

Tania Fares

Comte Serge de Ganay

Ann Getty

Yassmin Ghandehari

Charles de Gunzburg

Ronnie F. Heyman

Shalini Hinduja

Pansy Ho

Prince Ayn Aga Khan

Catherine Lagrange

Edward Lee

Jean-Claude Marian

Batia Ofer

Georg von Opel

Marchesa Laudomia Pucci Castellano

David Ross

Patrizia Memmo Ruspoli

Rolf Sachs

René H. Scharf

Biggi Schuler-Voith

Judith Taubman

Olivier Widmaier Picasso

The Hon. Hilary M. Weston,

CM, CVO, OOnt

CHAIRMAN'S OFFICE**AMERICAS**

Lisa Dennison

Benjamin Dolter

George Wachter

Thomas Bompard

Lulu Creel

Nina del Rio

Mari-Claudia Jimenez

Brooke Lampley

Gary Schuler

Simon Shaw

Lucian Simmons

August Uribe

EUROPE

Oliver Barker

Helena Newman

Mario Tavella

Alex Bell

Michael Berger-Sandhofer

David Bennett

Lord Dalmeny

Claudia Dwek

Edward Gibbs

George Gordon

Franka Haiderer

Henry Howard-Sneyd

Caroline Lang

Cedric Lienart

Daniela Mascetti

Wendy Phillips

Lord Poltimore

Samuel Valette

Albertine Verlinde

Roxane Zand

ASIA

Patti Wong

Nicolas Chow

Lisa Chow

Jen Hua

Yasuaki Ishizaka

Wendy Lin

Rachel Shen

Sotheby's | 蘇富比 EST. 1744

Collectors gather here.