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CHINESE ARCHAIC JADES FROM  
THE YANGDETANG COLLECTION  
養德堂珍藏中國古玉器

Hong Kong, 29 November 2017 | 香港 2017年11月29日





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# CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION

## 養德堂珍藏中國古玉器

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10.30 am (Lots 2701-2782) · 上午10.30 (拍賣品編號2701-2782)

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養德堂珍藏中國古玉器



養德堂

秦孝子



# 養德以玉

鄧淑蘋

國立故宮博物院研究員（已退休）

## 前言

楊俊雄醫師是台灣收藏界非常知名的古玉藏家。除了收藏許多精雅的古玉令人羨慕外，熟識楊醫師的朋友，都一致認同他兼具睿智與謙和的特質，這或是長期與古玉作心靈交流後自然流露的美德吧！或因此故，他把自己的收藏取名為「養德堂」。

楊醫師的古玉收藏在台北先後展出三次。一九九三年元月，在鴻禧美術館首度舉辦個展，展出百餘件。一九九五年十月、一九九九年十月，先後參與國立故宮博物院舉辦的民間收藏家藏玉聯展，分別展出五十組件、六十五組件，出版於筆者撰寫的《羣玉別藏》及《羣玉別藏續集》二圖錄中。

楊醫師所藏主要是新石器時代至漢代的古玉，時間跨度自興隆洼文化晚期至東漢（約公元前 5500 至公元 220 年），長達近六千年，也正是中國玉器史的古典時期，每件古玉都蘊藏深厚的文化內涵。

在編輯《羣玉別藏續集》期間，楊醫師曾口頭表示希望我能為他的收藏撰寫專書。當時我表示因公務繁忙，擬退休後再來籌劃。很可惜的，楊醫師在我退休之前已仙逝。此次受邀為楊醫師的收藏精選撰文，或可作為對老友的追思與致意。

距離一九九九年「羣玉別藏續集」的展覽與出版已經十八年了。期間大陸考古學高度發展，出土了許多重要的遺物。「文

## The Cultivation of Virtue by Jade

Teng Shup'ing

Researcher (retired), National Palace  
Museum, Taipei

## INTRODUCTION

Dr. Yang Chün-hsiung was an archaic jade collector of great renown in the collecting world of Taiwan. Not only is his refined collection of archaic jades the envy of others, those who knew him recognised unanimously his unique combination of piercing wisdom and humility. Perhaps these fine virtues were the result of being in close contact with archaic jade over a long period of time. It was probably why he named his collection *Yangdetang*, 'The Hall of the Cultivation of Virtue'.

There were three exhibitions in Taipei that featured Dr. Yang's archaic jade collection. His first solo exhibition was held in the Chang Foundation in January 1993, and included over a hundred pieces. Subsequently, in October 1995 and October 1999, he lent 55 and 65 pieces/sets respectively to the joint exhibitions of private collectors in the National Palace Museum. These were published in two dedicated catalogues *Collectors' Exhibition of Archaic Chinese Jades* and *1999 Collector's Exhibition of Archaic Chinese Jades* written by the current author.



fig. 1 Dr. Yang Chün-hsiung (first right) and Ms. Teng Shup'ing (first left), in the centre is the former director of National Palace Museum, Ms. Chou Kung-hsin

圖一 楊俊雄醫師（右一）與鄧淑蘋女士（左一），中為前故宮博物院院長周功鑫女士

明探源工程」積極推展，對新石器時代至歷史早期文明進程，建構出更合理的框架。在這樣強大的學術動力下，中國古玉研究勢必也有嶄新的面貌。筆者擬以養德堂藏玉為例，分三個小節簡要概述之。<sup>1</sup>

## 美玉初具「瑞器」意義 (約公元前 6200-3500 年)

在東亞這片日後發展成中國核心地區的華夏大地上，自東北向西南綿延著一道山脈鏈：大興安嶺、太行山、巫山、雪峰山。山脈鏈以西多山嶺與高原，形成乾旱的華西地區；山脈鏈以東多平原與丘陵，毗鄰大洋而形成低濕的華東地區。生態差異導致人文景觀有別。自遠古起華夏大地上的玉器文化就發展出東、西不同的風格。

史前先民在打擊琢磨石器的經驗中認識質地堅硬、強韌、耐久，且琢磨後會發出美麗色澤的特殊礦物，也就是今日大家熟知的「玉」。最初用以製作裝飾品和工具，可能初具象徵擁有者身份的意義，應尚未發展出溝通人神的功能。

或由於華西地區地質條件較不利於發現玉料等因素，目前資料顯示，華東先民較早發展玉器工藝。約在公元前 6000 年前後，他們開始用閃玉 (nephrite) 製作裝飾品及簡單的斧鏟類。

<sup>1</sup> 在本文中所引用彩圖均屬養德堂收藏，所引用線繪圖則系考古出土品或博物館藏品。

<sup>1</sup> The colour plates used in the current essay are all examples from the Yangdetang Collection. The line drawings are either of excavated objects or examples in museum collections.

Dr. Yang's collection is mainly focused on archaic jades made between the Neolithic and the Han periods, spanning almost 6000 years from the late Xinglongwa Culture to the Eastern Han Dynasty (circa 5500 B.C. to A.D. 220). This is the classical period in the history of Chinese jades, and each piece is imbued with a deep cultural significance.

While editing *1999 Collector's Exhibition of Archaic Chinese Jades*, Dr. Yang expressed his wish for me to write a dedicated catalogue for his collection. I declined at the time due to an overflow of official engagements, but promised that I would consider when I retire. Regrettably, Dr. Yang passed away before I retired. This essay on the select pieces in his collection is my dedication and respect to the memory of an old friend.

Eighteen years have passed since the exhibition and publication of *1999 Collector's Exhibition of Archaic Chinese Jades*. In this time, archaeology in China has advanced in leaps and bounds, and many important relics were unearthed. The earnest push to identify 'the Origins of Chinese Civilization' meant a more plausible framework was established for the development between the Neolithic period to early historical cultures. With such strong academic impetus, there is understandably much progress in the research of Chinese archaic jades. By using the examples in the Yangdetang Collection, I aim to illustrate this in three short chapters.<sup>1</sup>

## JADE TAKES ON AN EMBLEMATIC ROLE (CIRCA 6200-3500 B.C.)

On the land mass across East Asia that would eventually become China proper lies a mountain range that stretches along the



fig. 2 First exhibition of the Yangdetang Collection in the Chang Foundation  
圖二 養德堂藏玉第一次展出於台北鴻禧美術館



Lot 2701  
拍品 2701

如分佈於今日遼寧、內蒙交界一帶的興隆洼文化，出土甚多耳飾玦、匕形飾；分佈於黑龍江及其支流烏蘇里江一帶的新開流文化，出土甚多小環、小璧。

直到公元前 5000 年前後，華西地區才出現玉器。分佈於黃河上中游的仰韶文化早期遺址，如：陝西漢中的龍崗寺、甘肅秦安大地灣等，出土不少玉質鑿、鑄、斧、鏟、刀等工具，也見簡單的玉墜飾。無論在華東或華西，玉器常出於比較大的墓穴中，墓內可能也有較豐富的其它隨葬品；由此可知，公元前五、六千年社會已開始分化，屬稀有資源的美玉多為統治階層壟斷，此時的玉器已是象徵所有者身份的「瑞器」。

養德堂藏有一對耳飾玦（拍品 2701）。由於它略帶方圓形的敦厚造型，較相似於內蒙古赤峰白音長汗出土的耳飾玦，而在日本桑野及西伯利亞 Yakut 遺址也出有這種方圓形耳飾玦，故可暫定它屬興隆洼文化晚期至紅山文化早期（約公元前 5500-4000 年）的遺物。

North-East and South-West axis: Greater Khingan Mountains (Daxing'anling), Taihang Mountains, Wu Mountains and Xuefeng Mountains. To the West of this range are mountains or high plateaux, constituting the dry Huaxi (China's Western region) area. To the East, it is mostly plains and low hills bordering on the sea, forming the low and humid Huadong (China's Eastern region) area. The differences in biogeography resulted in varied cultural landscapes. From very early on, the Chinese jade culture developed different styles in the East and West.

From making and polishing stone tools, the prehistorical people discovered a special mineral that was hard, strong and durable, and gave a beautiful luster when polished – what we now call 'jade'. It was first used for ornaments and tools. It was probably a symbol of special status for the owner, but not yet a conduit between man and spirit.

Probably for geological reasons, it was difficult to extract jade in Western China area. Records show that the Eastern Chinese people were the first to develop jade workmanship. Around 6000 B.C., they started using nephrite to make ornaments and simple tools like axes and adzes. The Xinglongwa Culture at the border of Liaoning and Inner Mongolia, for example, yielded many circular ear-ornaments and knife-shaped ornaments. The Xinkailiu Culture located around the Amur River (Heilong Jiang) and its tributary the Ussuri River (Usulijiang), yielded many small jade *huan* and *bi* discs.

Not until around 5000 B.C. did jade start to appear in the Western China area. The Yangshao Culture sites located around the upper to middle course of the Yellow River, such as the Longgangsi site in Hanzhong, Shaanxi and the Dadiwan site in Qin'an, Gansu,

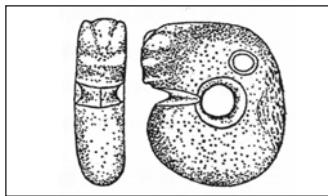


Fig. 01 Zuojiashan Culture  
Stone pig dragon, excavated in  
Zuojiashan  
插圖 01 左家山文化  
石豬龍 左家山出土

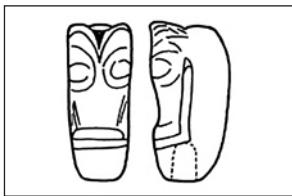


Fig. 02 Songze-Liangzhu Culture  
Jade dragon ornament, excavated  
in Puanqiao  
插圖 02 蔴澤 – 良渚文化  
玉龍首飾 普安橋出土

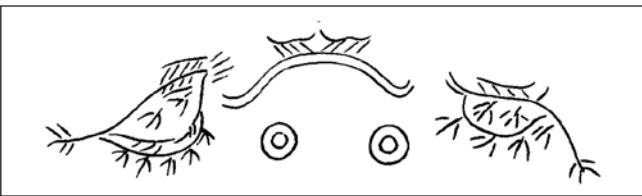


Fig. 04 The deity-ancestor wearing a 'pointed headdress', flanked by two  
mythical birds, on the pottery bowl of Hemudu Culture  
插圖 04 河姆渡文化陶鉢上的戴有「『介』字形冠」的神祖，左右各有一隻神鳥

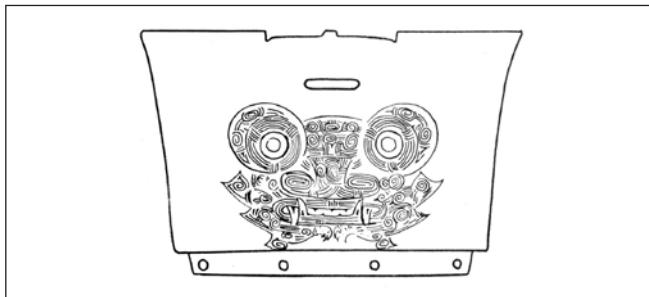


Fig. 03 Liangzhu Culture cap-shaped object, carved with a deity-ancestor  
mask, excavated from tomb no.17 in Fanshan  
插圖 03 良渚文化 雕有神祖面紋的冠狀器 反山 17 號墓出土

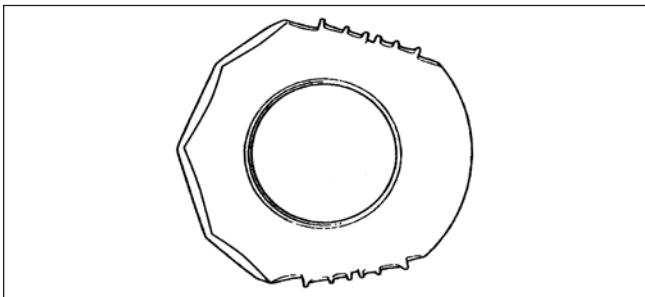


Fig. 05 Erlitou Culture Jade 'qi-axe' carved with 'Eastern-China style tooth  
marks', excavated in Erlitou  
插圖 05 二里頭文化 兩側飾有「華東式扉牙」的玉戚 二里頭出土

## 美玉發展「祭器」功能 (約公元前 3500-1600 年)

到了公元前 3500 年，也就是距今約五千五百年，社會分化更明顯。考古資料顯示，華東、華西先民各自創造了不同形制、紋飾的玉器，都被賦予溝通人神的功能，證明華東、華西史前先民的思維信仰有異，所以禮神的儀軌也不同。本文以地圖（頁 13）呈現這種差異。

總體分析，華東先民觀察各種生物的生命歷程，因而崇拜自幼蟲或胚胎化生為成熟個體的能力，更相信「動物」能增強巫覡溝通人神的法力。所以考古發掘常見規格高的大墓，身份可能為巫覡的墓主，頭上、胸前、腕上穿戴各種雕有具象至半抽象的動物紋玉飾，腿部出土的玉雕動物多帶隧孔，推測是縫綴於法衣下擺。象徵權力的玉鉞偶見琢有神祖像，唯有玉璧則保持光素無紋。只有良渚文化晚期時（約公元前 2600-2300 年），最高級的玉璧在器表或圓周上，刻劃與天象相關的符號，應具有「通神密碼」的功能。

所以，華東流行的玉器或是昆蟲、爬蟲、哺乳動物的始生造型，（[插圖 01, 02](#)）或是以一對大眼為中心的動物面。（[插圖 03](#)）更常見象徵「通天」的「『介』字形冠」。其來源就是河姆渡文化第三層遺址（約公元前 4500-4000 年）出土陶鉢上「圓眼神祖」所戴的冠帽，（[插圖 04](#)）正中央上端形成向上升起的尖凸。插圖 03 冠狀器就是「『介』字形冠」，下端小孔可接梳齒以固定於頭頂，被視為有助人們順利「通天」以獲取神喻與庇佑。

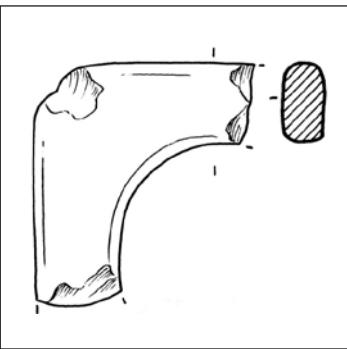
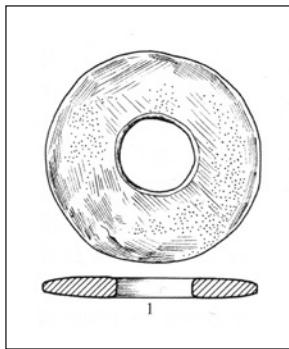
yielded many jade tools such as chisels, adzes, axes, shovels and knives, as well as some simple ornaments. Whether in Eastern or Western China, jades are normally excavated in larger tombs, accompanied often by various other funerary objects. This is a sign that societies are already becoming hierarchical around 6000-5000 B.C., and fine jades were monopolized as a rare commodity by the ruling class. Jades during this period were emblems of the wearers' high status.

A pair of ear ornaments in the Yangdetang Collection (lot 2701) is carved in a thick rounded square form, similar to those excavated in Bai Yinchanghan in Chifeng, Inner Mongolia. This type of square round and thick form ear ornaments is also found in the Kuwano site in Japan, and the Yakut site in Siberia. We can thus tentatively date it to the late Xinglongwa Culture to early Hongshan Culture (5500-4000 B.C.).

## JADE TAKES ON SACRIFICIAL FUNCTIONS (CIRCA 3500-1600 B.C.)

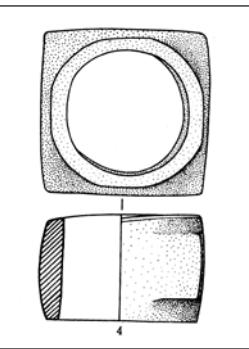
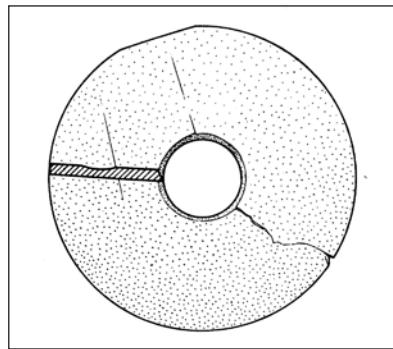
From 3500 B.C. onwards, namely 5500 years ago, the social hierarchy became even more pronounced. Archeological data show that the people in Eastern and Western China areas developed jades of diverging forms and decorations, all made as a medium between man and spirit. This is evidence that the pre-historical people of these two areas had very different belief systems, and therefore different worshipping rituals. The current essay illustrates this with a map (page 13).





Figs 06, 07 Miaodigou Culture  
Stone *bi*-disc; stone tube-shaped object (prototype *cong*),  
excavated in Yangguanzhai

插圖 06、07 廟底溝文化  
石璧、石方筒（原始琮） 楊官寨出土



Figs. 08, 09 Qijia Culture Jade *bi*-disc and *cong*, excavated in Shizhaocun

插圖 08、09 齊家文化 玉璧、琮 師趙村出土

「『介』字形」象徵「通天」的傳統非常重要，在公元前2300年以後的龍山文化時期發展成所謂「華東式扉牙」，凡是加飾「華東式扉牙」的玉器，如插圖05玉戚，是用在禮神祭典中的樂舞器，也是一種禮器。由於養德堂藏玉中也有多件具「華東式扉牙」的玉器，所以在此先做說明。

總之，公元前3500年以後，華東地區瀰漫著「動物精靈崇拜」的信仰，巫覡地位高，考古所見多為高規格墓葬中隨葬「神靈動物」主題玉雕。

從考古出土玉器的地理分佈與母題相似度，李新偉先生首度提出「上層交流網」的概念，認為不接壤的地區統治階層可能相互交流著有關宗教信仰、宇宙觀等概念。本文的地圖清楚顯示東北遼河流域與長江下游巢湖－太湖地區，擁有相似的胚胎式動物、動物面紋、人像等玉雕。

但是華西地區發展了完全不同的玉禮器系統。河南靈寶西坡仰韶文化中晚期（約公元前3500–2700年）的墓羣裡，不分男女都可擁有玉鉞，更將圓弧形刃端朝著墓主頭端放置，此一不分性別可擁有玉兵，以及刃端向上的執拿或擺放方式，是華西的「玉瑞器」傳統。

更值得注意的是，陝西高陵楊官寨廟底溝文化遺址（約公元前3500年），出土了磨治甚佳的一件石璧與二件極淺射口的原始石琮的斷塊。<sup>2</sup>（插圖06, 07）這一具象的「圓 v.s. 方」傳統在黃河上中游持續發展，推估未來考古發掘應可以建構出公元前第三千紀黃河上中游璧、琮發展史；到了公元前2300年左右，已發展出「璧琮組配」的禮制，見於齊家文化早期墓葬中。（插圖08, 09）

<sup>2</sup> 已公布的石琮線繪圖不夠正確，發掘者王偉林館長曾示我清晰的彩圖，是帶淺射口。

<sup>2</sup> The line drawing published here is not very accurate. I have been shown a clear colour photograph by the excavator Mr. Wang Weilin, vice director of the Shaanxi History Museum, and it shows a very slight collar around the aperture.

Broadly speaking, the Eastern Chinese people were keen observers of different life forms and their transformations, and venerated the power of their metamorphosis from larvae or embryo to mature adult. They believed that animals can enhance shamans' power of communication with the gods. Excavations of high-ranking, larger tombs, probably belonging to shamans, often found the occupant wearing on his head, chest or wrists various jade ornaments carved with representational or semi-abstract animalistic decorations. The jade animals found around the legs are normally drilled with attachment holes, presumably to be sewn to the lower hems of the ceremonial robe. Jade axes that symbolise power are sometimes carved with the god/ancestor pattern. Only jade *bi* discs are left plain and undecorated. Not until late Liangzhu Culture (circa 2600–2300 B.C.) were *bi* discs carved with symbols relating to heavenly phenomena, probably a form of 'code of communication with the gods'.

Thus, in the Eastern China area, jades are commonly carved into the embryonic forms of insects, reptiles or mammals (fig. 01 and 02), or with animal masks centered on a pair of large eyes (fig. 03). The 'heavenly conduit' – a cap-shaped object – is also frequently featured, and can be traced to the headdress with a rising point in the centre worn by the 'round-eyed god/ancestor' (fig. 04) on the pottery bowl of the Hemudu Culture, excavated from the third strata (circa 4500–4000 B.C.). The cap-shaped object in fig. 3 is carved as a 'pointed headdress'; the drilled holes along the base are for attachment of pins, to better secure the headdress to the head. It is considered a 'heavenly medium' that can help obtain divination or protection.

The tradition of using the pointed design to symbolise 'heavenly conduit' is of great significance. In the Longshan Culture, developed after 2300 B.C., a decorative motif termed 'Eastern China-style tooth marks' appeared. Jades carved with 'Eastern China-style tooth marks', such as the jade *qi* axe in fig. 05, were used in votive rituals as a musical or dance instrument, as well as a ritual object. This point is highlighted here since there are several



## Map showing different ritual objects in Eastern and Western China 地圖 東、西對峙的“玉禮”



Lot 2702  
拍品 2702



Lot 2703  
拍品 2703



Lot 2705  
拍品 2705

由此可知，華西的史前先民觀察一年四季中，與一天晨昏裡宇宙的變幻，再體察生命的榮枯、物質的久暫後，發展出特有的精氣觀、宇宙觀；在同類感通哲理下，用美玉製作帶有中孔的圓形、方形玉器，用作祭祀的禮器。且常將之成組掩埋於祭祀坑。目前已知有一坑掩埋達四璧、四琮的例子，見於甘肅靜寧地區。

這種「圓－方宇宙觀」與「璧－琮禮制」，在公元前第三千紀時，也可能以不接壤的上層交流網方式傳播至長江下游，刺激良渚文化在晚期時，摒棄過去流行的胚胎式神靈動物的裝飾母題，而將原本戴於巫師手腕，器壁微弧的方鐸，發展成高長多節、剖面方正的高琮。地圖上明顯看到黃河上中游璧琮文化與長江下游璧琮文化的遙相呼應。

養德堂藏有多件紅山文化玉器，玉蠶蛹（拍品 2702）、玉龍（拍品 2703）描述昆蟲類、爬蟲類的始生狀態；動物面紋玉杖頂（拍品 2705）、帶齒動物面紋玉飾（拍品 2704）則清楚地琢有動物面紋；寫實玉鳥（拍品 2708）以及琢有抽象鳥紋的權杖（拍品 2706），都與遠古時期盛行華東「玄鳥信仰」有關。

養德堂也收藏了良渚文化的玉璧、玉琮（拍品 2709, 2710, 2712），後者器表雕琢了動物面紋。養德堂所藏齊家文化的璧與琮（拍品 2713, 2714），端莊典雅；三璜聯璧（拍品 2711）的三個單片幾乎等大，筆者曾撰文說明，齊家文化是多璜聯璧的萌芽區，此一造型主要以玉片之間縫隙構成如陽光普照的輻射狀光束，或與太陽崇拜有關。從師趙村、喇家遺址出土三璜聯璧的情況可知，它用作祭祀神明的禮器，而非裝飾品。<sup>3</sup> 齊家文化晚期強勢地向東發展，勢力直達今日山西地區，清涼寺、陶寺等地出土的多璜聯璧，常是將大小不一、玉質不同的散片鬥接後當作腕飾。

<sup>3</sup> 鄧淑蘋，〈觀天思地、崇日拜月－齊家文化玉石器的神秘性〉，《故宮文物月刊》總號 409 期，2017 年 4 月。

<sup>3</sup> Teng Shup'ing, 'Observing the Heaven and Perceiving the Earth, Worshipping the Sun and Adoring the Moon: the mysterious nature of jades from the Qijia Culture', *The National Palace Museum Monthly of Chinese Art* no. 409: April 2017.

jades in the Yangdetang Collection carved with 'Eastern-China-style tooth marks'.

To summarize, after 3500 B.C., the worship of 'animal spirits' was widespread in the Eastern China area, and shamans enjoyed an exulted status. Most examples from archeological excavations are jade carvings of 'spiritual animals' found in high-ranking tombs.

By comparing the geographical locations and thematic similarities of excavated jades, Mr. Li Xinwei proposed the idea of an 'elite communication network' – the possibility of exchange of religious and cosmological ideas between the ruling classes of areas not adjacent to each other. The map here clearly illustrates that, the Liao River area in Dongbei (Northeast) and the Chao Lake – Lake Tai areas around the lower course of the Yangzi River share similar jade carvings of embryonic animals, animal masks and humanoid figures.

However, a completely different system of ritual jades developed in the Western China area. In the tombs of mid-to-late Yangshao Culture in Xipo of Lingbao, Henan, both sexes were in possession of jade *yue* adzes, which were placed with the curved blades facing towards the head of the tomb occupants. The practice which allows both sexes to possess jade weapons, and of placing or holding the weapons with their blades upwards, is the Western Chinese tradition of using jades as emblems.

More significantly, the Miaodigou Culture of Yangguanzhai in Gaoling, Shaanxi (circa 3500 B.C.) yielded a well-polished stone *bi* disc, and two fragments from square tube-shaped objects, each with a very slight collar around the hole (fig. 06, 07).<sup>2</sup> This tangible representation of the 'circular vs. square' tradition continued to develop around the upper to middle course of the Yellow River, and, with future archeological excavations, we can hopefully piece together a more complete reconstruction of the development process of *bi* and *cong* around this area in the third millennia B.C.. By 2300 B.C., the ritual practice of combining *bi* and *cong* had already been developed, and can be seen in the excavations of early Qijia Culture tombs (fig. 08, 09).



Lot 2704  
拍品 2704



Lot 2708  
拍品 2708



Lot 2706  
拍品 2706



Lot 2709  
拍品 2709

We can surmise, therefore, that the Western Chinese prehistoric people observed cosmological changes of the four seasons, as well as those from dawn to dusk. They further contemplated the wax and wane of lifeforms, and the permanence and impermanence of things, thus developed their unique views of primordial essence and cosmology. By principle of synesthesia they created jade discs and square columns with a central aperture as ritual objects in sacrifices, and often buried sets of them in sacrificial pits. Currently a burial pit with as many as four *bi* discs and four *cong* was recorded in an excavation in the Jingning area in Gansu.

In the third millennia B.C., this ‘circular-square cosmology’ and ‘*bi-cong* ritual practice’ could have spread to the lower course of the Yangzi river by means of the ‘elite communication network’ between unconnected areas. This caused the people of late Liangzhu Culture to abandon the previously prevalent ‘embryonic animal spirits’ theme, and started making tall, multi-sectioned, square-sided *cong*, adapted from shamans’ square bangles with slightly convex sides.

There are many Hongshan Culture examples in the Yangdetang Collection: the jade silkworm pupa ([lot 2702](#)) and the jade dragon ([lot 2703](#)) illustrate the embryonic state of insects and reptiles; the jade staff pommel with animal masks ([lot 2705](#)) and the jade ornament with a toothed animal mask ([lot 2704](#)) are clearly decorated with animal masks; the representational jade bird ([lot 2708](#)) and the staff with abstract bird decoration ([lot 2706](#)) are both related to the worship of the ‘mythical bird’ in the ancient Eastern China area.

There are also some Liangzhu Culture examples of jade *bi* and *cong* ([lots 2709, 2710, 2712](#)) in the Yangdetang Collection, with the latter decorated with animal masks. The Qijia Culture *bi* ([lot 2713](#)) and *cong* ([lot 2714](#)) are classically elegant; and the ‘triple-*huang bi* disc’ ([lot 2711](#)) have three almost equally-sized jade components. The author has previously written that the multi-*huang bi* discs originated in Qijia Culture, and the design makes use of the gaps between the jade parts to denote the radiating light of the sun, so was possibly related to sun worship. From the excavations conducted in Shizhaocun and Lajia, it is evident that the ‘triple-*huang bi* discs’ were used in ritual worships, not as ornaments.<sup>3</sup> The late Qijia Culture advanced aggressively eastward, reaching the present-day Shanxi area. The multi-*huang bi* discs excavated in Qingliangsi and Taosi were often made by joining pieces of jades of diverse sizes and quality, to be used as wrist ornaments.

Around 2050 B.C., probably as a result of conflicts over the salt in Xiechi Lake in the Yuncheng Basin, the Shanxi area became the intersection of Eastern and Western Cultures. As shown on the map, the convergence of the decorated *cong* of Eastern China and the plain *cong* of Western China gave rise to the jade *cong* with vertical incised lines excavated at Qingliangsi: the single line-drawing in the centre of the map. It was wrongly recorded to be dated to the earlier Miao’er Culture in 2006, leading many scholars to believe that it was a by-product of Liangzhu Culture’s transmission towards the Northwest. Recently it was re-dated by the excavator to be from Longshan Culture tombs, and no earlier



Lot 2710  
拍品 2710



Lot 2712  
拍品 2712



Lot 2713  
拍品 2713

約公元前 2050 年前後，或因爭奪運城盆地解池所產池鹽，山西地區成為華東、華西文化的交匯之地。如地圖所示，華東雕紋玉琮與華西光素玉琮的交匯，造就了清涼寺出土帶有直條陰線的玉琮，即是地圖中央單獨的一件線圖。由於 2006 年它被誤報告為較早的廟二文化，學者們多被誤導以為它是良渚文化玉琮向西北傳播的中間產物；近年發掘者更正它出自龍山時期墓葬，年代上限約公元前 2050 年。希望誤導學界多年的說法能就此止息。

有的學者認為公元前 2600 年左右齊家文化即已萌芽，但公元前 2300 年至公元前 1500 年的八百年，是齊家文化遺存較多的階段，華西地區與之並存的有陝北地區以墨玉牙璋、長刀為特色的石峁文化。

華東地區在紅山文化、良渚文化先後衰亡後，黃河下游海岱地區發展了從大汶口文化演進的山東龍山文化（約公元前 2300–1700 年）；長江中游江漢平原則在石家河文化之後異軍突起「後石家河文化」（約公元前 2100–1700 年）。值得注意的是，海岱與江漢兩個不接壤的地區，似乎經由「上層交流網」交流陰陽兩性神祖像。

養德堂藏玉神祖像（拍品 2722）是典型後石家河文化玉器，上緣可能曾接有玉質或其它質地的「『介』字形冠」，今已佚失。

拍品 2721 是後石家河文化的鳥紋笄，插於巫覡頭上，或被視為能增加巫覡通天能力的法器。

直到 2015 年湖北天門譚家嶺遺址的發掘，才證明了如拍品 2723 的玉虎屬後石家河文化。這就更值得我們深思拍品 2717 的玉鉞（插圖 10），究竟屬於那個考古學文化？從它深淺交雜碧綠閃玉，及梯形鉞身觀之，應屬山東龍山文化玉兵；但

than 2050 B.C. This will hopefully put a stop to the erroneous theories in academia of the past many years.

Some scholars argue that Qijia Culture originated around 2600 B.C. However, most Qijia Culture relics are dated to between 2300–1500 B.C. Concurrent in the Western China area was Shimao Culture in Northern Shaanxi, noted for its black jade *yazhang* blades and long knives.

After Hongshan and Liangzhu Cultures diminished in succession in the Eastern China area, the Longshan Culture in Shandong (circa 2300–1700 B.C.), a continuation of Dawenkou Culture, developed around the lower course of the Yellow River. At the middle course of the Yangzi River, the Post-Shijiahe Culture (circa 2100–1700 B.C.) suddenly emerged on the Yangzi-Han Plain after Shijiahe Culture. Significantly, Shandong and Yangzi-Han, two unconnected areas, perhaps through the 'elite communication networks', exchanged the ideas of yin-yang binary deity-ancestor figures.

The jade ancestor mask (lot 2722) is a typical example of Post-Shijiahe Culture. It was probably once fitted at the top with a 'pointed headdress' of jade or some other material, which is now lost.

The bird-form hairpin (lot 2721) from the Post-Shijiahe Culture is inserted upright into the Shaman's hair, and probably a ritual object to increase Shamans' powers of communication with heaven.

It was not until the excavation of Tanjialing in Hubei in 2015 were we able to date the jade tiger (lot 2723) to the Post-Shijiahe Culture. This invites further consideration on the identification of the jade *yue* adze (lot 2717) (fig. 10). Which ancient culture did it belong to? From its material of mottled green nephrite, and its



Lot 2714  
拍品 2714



Lot 2711  
拍品 2711



Lot 2722  
拍品 2722



Lot 2721  
拍品 2721

器表所刻劃的側身虎，虎頭造型卻接近後石家河文化風格，虎口下方還有「戴覆舟形帽」的「披髮」神祖。後者也常出現於後石家河文化中。

為何山東龍山文化玉鉞上刻了具後石家河文化風格的紋飾？這紋飾是表現「虎食人」？還是「神虎呵護神祖」呢？值得研究。

二里頭文化（約公元前 1800–1550 年）分佈於河南偃師二里頭一帶，可能是歷史上夏王朝晚期的政治中心。養德堂藏有多件可能屬二里頭文化的遺物，多帶有源自『介』字冠頂的「華東式扉牙」，其中一件明顯是用玉璧改製。（拍品 2718）。

### 華東、華西文化的融合 (約公元前 1600 至公元 220 年)

夏、商、周，史稱「三代」，是分屬華西、華東、華西的不同氏族，先後稱霸中原的三個王朝。

可能屬夏王朝的二里頭文化，出土玉器既有華西風格的大刀、牙璋、玉戈，也有屬華東風格的器類與文化符碼，那就是從後石家河文化神祖像發展而成的「柄形器」，以及戚、刀等玉兵的器緣裝飾「華東式扉牙」。

華東的商族滅了夏王朝後，牙璋、長刀退出中原舞台，象徵神祖的柄形器與玉戈成為商至西周的主要玉禮器。林巴奈夫

trapezoid form, it should be categorized as a jade weapon from the Longshan Culture in Shandong. However, the head of the incised profile of tiger is stylistically closely related to Post-Shijiahe Culture. Below the tiger's mouth is a deity-ancestor wearing a capsized boat-shaped hat and with loose hair, also frequently seen in Post-Shijiahe Culture.

Why would a Longshan Culture jade *yue* adze be carved with Post-Shijiahe Culture decorations? Is the decoration illustrating 'tiger eating man' or 'tiger spirit protecting deity-ancestor'? This calls for further research.

The Erlitou Culture (circa 1800–1550 B.C.) located around Erlitou in Yanshi, Henan, was probably the political centre of late Xia Dynasty. There are many examples in the Yangdetang Collection that may be dated to the Erlitou Culture, and many are carved with the 'Eastern China-style tooth marks' design evolved from the 'pointed headdress'. One of them are clearly adapted from a jade *bi* disc (lot 2718).

### THE FUSION PERIOD OF EASTERN AND WESTERN CULTURES (CIRCA 1600-220 B.C.)

The Xia, Shang and Zhou Dynasties are called 'The Three Dynasties' by historians, and were governed by Western, Eastern and Western Chinese peoples respectively; they were three successive dominant dynasties in Central China.



Lot 2723  
拍品 2723



Lot 2717  
拍品 2717

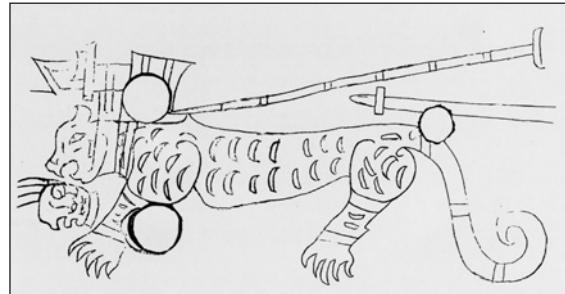


Fig. 10 lot 2717 The decoration carved on the yue-axe  
This line drawing was based on the micro photograph taken by the author in 1995.  
插圖 10 編號拍品 2717 玉鉞兩面器表刻劃的紋飾  
1995 年時，筆者拍攝顯微照，再經美編處理的圖像

教授的研究認為光素柄形器，是從後石家河文化玉神祖像抽長簡化而成。河南安陽後崗出土六件朱書祖先名號的柄形器（**插圖 11, 12, 13**），更證明此說正確。插圖 13 為其中二件，朱書「祖庚」「祖甲」。到了西周又發展出新款柄形器，器表加雕鳳鳥立於「龍人」紋上，器緣增飾了「華東式扉牙」，以凸顯其通神功能（**插圖 14**）。

養德堂藏有三件柄形器，只有**拍品 2743** 者保持原貌，另二件均被剖切。**拍品 2748** 光素柄形器，特別窄長的比例相似於山東濟陽劉台子西周墓出土器；但它被削尖了下端，剖為二片再加鑽圓孔，林巳奈夫教授當年觀察實物後認為改作符節器。**拍品 2744** 雕有精美鳳紋的柄形器被剖切為二件「梯形玉牌」，邊緣加刻成排隧孔以穿繫瑪瑙珠管等，用作掛飾於婦女頭側至肩側的新式玉佩，學者研究認為此一新款式玉佩可能從北方草原傳入。<sup>4</sup>

由於西周晚末期社會動盪，禮制發生巨變，柄形器和「華東式扉牙」所代表的源自新石器時代古老神祖信仰漸被淡忘，具通神功能的柄形器被剖切改製即是明證。

養德堂藏玉中，商、周、漢玉雕為大宗，多質美工精，雕

4 黃翠梅，〈流光溢彩·翠繞珠圍—西周至春秋早期的梯形牌聯珠串飾〉，陳光祖主編，《金玉交輝—商周考古、藝術與文化論文集》，台北，中央研究院歷史語言研究所，2013 年。

4 Huang, Tsuimei, 'Gleaming and Exuberant:Bead-strings with Trapezoidal Plaque from Western Zhou to the Early Spring and Autumn Period', Chen Kwang-tzuu ed., *Radiance between Bronze and Jade: Archaeology, Art, and Culture of the Shang and Zhou Dynasties*, Taipei, Institute of History and Philology, Academia Sinica, 2013.

The Erlitou Culture, probably of the Xia Dynasty, yielded jades of both the Western Chinese style, such as large knives, *yazhang* and *ge* blades; and the Eastern Chinese style, with its unique forms and symbolisms, such as the 'handle-shaped object' evolved from the deity-ancestor figures of Post-Shijiahe Culture, as well as weapons like *qi* blade and knives that are decorated with 'Eastern China-style tooth marks' around the edges.

When the Shang Clan of Eastern China toppled the Xia Dynasty, the *yazhang* blade and long knife disappeared from Central China, and the 'handle-shaped object' which symbolized deity-ancestor became the predominant ritual object in the Shang and Western Zhou Dynasties. Professor Minao Hayashi's research shows that the undecorated 'handle-shaped object' evolved from elongated deity-ancestor figures (**figs. 11, 12, 13**). The sixteen 'handle-shaped objects' inscribed in cinnabar with names of ancestors, excavated in Hougang of Anyang, Henan, further corroborates this theory. **Fig. 14** illustrates two of them, inscribed in cinnabar with the names 'Grandfather Geng' and 'Grandfather Jia'. In the Western Zhou period, a new type of handle-shaped object appeared, with added decoration of a phoenix standing above a 'dragon/man' pattern, and the edges decorated with 'Eastern China-style tooth marks' to emphasise its power to communicate with gods.

There are three 'handle-shaped objects' in the Yangdetang Collection. Only **Lot 2743** is intact and in its original form, while the other two have been altered. **Lot 2748** is an undecorated 'handle-shaped object', and its slender form is very similar to the example excavated from the Western Zhou tomb in Liutaizi of Jiyang, Shandong. However, its lower half has been trimmed, and

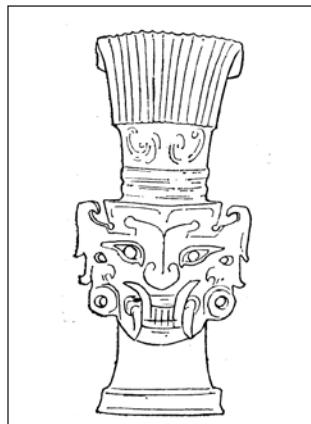


Fig. 11 Post-Shijiahe Culture  
Jade deity-ancestor, in the collection  
of Freer and Sackler Galleries,  
Washington D.C.  
插圖 11 後石家河文化  
玉神祖像 華盛頓賽克勒博物館藏



Fig. 12 Post-Shijiahe Culture  
Jade deity-ancestor, in the collection  
of The Art Institute of Chicago  
插圖 12 後石家河文化  
玉神祖像 芝加哥藝術研究院藏



Lot 2722  
拍品 2722

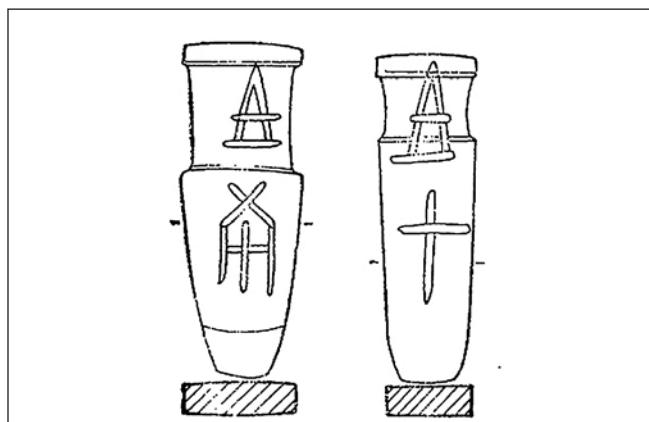


Fig. 13 Late Shang period  
Two jade 'handle-shaped objects' inscribed on the surface in cinnabar with  
ancestor names, excavated in Hougang  
插圖 13 商晚期  
器表朱書祖先名號的玉柄形器 (二件) 後岡出土



Lot 2748  
拍品 2748



Fig. 14 Mid-Western Zhou Period  
'Handle-shaped object', excavated in Zhangjiapo  
插圖 14 西周中期  
柄形器 張家坡出土



Lot 2743  
拍品 2743



Lot 2744  
拍品 2744



Fig. 15 Late Western Zhou period  
Seven-huang pendant set, excavated from tomb  
no.2001 of Guo State in Shangcunling  
插圖 15 西周晚期  
七璜組玉佩 上村嶺虢國 2001 號墓出土

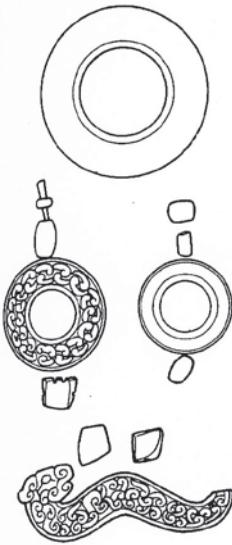


Fig. 16 Early Warring States  
Jade pendant set, excavated from tomb no.1316 in  
Zhongzhoulu  
插圖 16 戰國早期  
組玉佩 洛陽中州路 1316 號墓出土

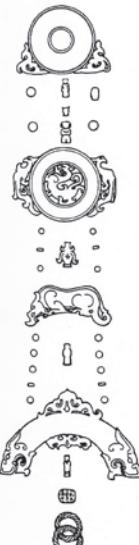


Fig. 17 Early Western Han period  
Jade pendant set, excavated from tomb of King  
Nanyue in Guangzhou  
插圖 17 西漢早期  
組玉佩 廣州南越王墓出土

琢了龍、虎、鳥、人等紋飾，說明古老華東「物精崇拜」傳統歷久不衰。

二里頭文化的陶、銅、玉器少見動物紋。約公元前 1600 年商克夏以後，器物風格相似，直到商中期晚段，隨著國力鼎盛，沈寂已久的古老華東「物精崇拜」傳統逐漸甦醒，龍、虎、鳥等動物主題逐漸流行。公元前 1250 年以後的商晚期，動物形玉雕非常盛行，養德堂藏品中這類立雕、片雕不少，都是縫綴在巫覡衣服上以增加巫覡通靈法力的玉禮器。

華西的周族東進克商後，建立了長達八百多年的周王朝（約公元前 1046–221 年），實際上，周公東征今日山東地區再分封齊、魯二國後，周王朝才真正控制黃河中下游。典型的周族玉禮為「圭璧組配」與「多璜組玉佩」，前者確實成為此後三千年歷代的玉禮制。養德堂藏二件大且氣派的商晚期至西周早期玉戈（拍品 2720），就是「圭璧禮制」中的「玉圭」。

西周的多璜組玉佩的單片，常是齊家文化三璜聯璧的散片加雕龍、虎等紋飾而成，如插圖 15 般地用珠管穿繫，從頸項處掛下。到了春秋中期以後，服飾改變，組玉佩無定制，多從腰帶處掛下，如插圖 16, 17。養德堂藏玉中許多精美玉璜、玉佩均屬這類組佩的單元件。

但最值得筆者介紹的是較不受收藏界關愛，卻極富文化內涵的楚式禮玉。

東周時，周天子的勢力漸衰，長江流域楚國迅速茁壯，遠古華

it has been sliced open into two halves and drilled with holes. After inspecting it in person, Prof. Minao Hayashi suggested that it has been altered as tallies. **Lot 2744** was a 'handle-shaped object' finely carved with phoenix pattern, but has been sliced into two trapezoidal jade plaques. The edges have been drilled with rows of holes for the attachment of small agate beads or cylinders, to be used as novel jade pendants around the areas on the sides of the head and shoulders of a lady. Research indicates that this style of jade pendants could have originated from the Northern steppes.<sup>4</sup>

The end of the Western Zhou was very turbulent, and rituals were completely overhauled. The belief in the ancient deity-ancestors from the Neolithic period, as represented by 'handle-shaped objects' and 'Eastern China-style tooth marks', gradually became obsolete. The fact that these sacred 'handle-shaped objects' have been altered for other use is an unmistakable proof of this process.

Shang, Zhou and Han jades feature predominantly in the Yangdetang Collection, and are mostly of fine material and workmanship. These are often carved with dragons, tigers, birds or humans, a witness to the enduring tradition of the Eastern China area's ancient 'animal-spirits' worship.

The pottery, bronze and jade pieces from the Erlitou Culture are seldom decorated with animals. When Shang replaced Xia around 1600 B.C., the two shared fairly similar decorative styles. It was not until late Mid-Shang period, as the state prospered, that the dormant 'animal-spirits' worship tradition of ancient Eastern China re-emerged. Animal subjects such as dragon, tiger, bird etc.



Lot 2720  
拍品 2720



Lot 2777  
拍品 2777



Lot 2776  
拍品 2776



Lot 2778  
拍品 2778

became more fashionable. In the late Shang period post 1250 B.C., jade animal carvings were very popular. There are many examples of these three-dimensional or flat carvings in the Yangdetang Collection, and all of them were probably ritual objects that were once sewn onto the Shaman's robes to aid their communication with the spiritual world.

The Zhou people of Western China advanced eastward and replaced Shang, establishing a dynasty that lasted 800 years (circa 1046-221 B.C.). In reality, the Zhou ruling class did not control the middle-to-lower course of Yellow River until the Duke of Zhou conquered modern-day Shandong and made Qi and Lu states hereditary land. The typical jade ritual objects of the Zhou Clan were the 'gui tablet and bi disc combination' and the 'multi-huang pendant sets'. The former effectively became the *de rigueur* jade ritual objects of the succeeding dynasties in the next three thousand years. The two large and magnificent jade *ge* blades (lot 2720) in the Yangdetang Collection dated to late Shang/early Western Zhou period, are the 'gui-tablet' featured in the 'gui and bi combination'.

The components of the 'multi-huang pendant sets' in Western Zhou are often pieces taken from Qijia Culture 'triple-huang bi discs', reworked with decorations of dragon, tiger etc., and strung together with beads and small cylinders, as shown in [fig. 15](#), were worn around the neck. After mid-Spring and Autumn period, as dresses changed, the formations of pendant sets became less rigid, as shown in [figs. 16](#) and [17](#), and were often worn from the belt.

I would like to make a special mention of Chu-style ritual jades, often neglected by collectors, but containing great cultural significance.

During the Eastern Zhou period, Zhou rulers gradually lost their control of power, and the Chu State at the Yangzi River region grew rapidly. The 'animal-spirits worship' of ancient Eastern China and the deep-rooted 'bi-disc worship' enjoyed a renaissance. Hubei, Hunan and Anhui were the centre of the Chu culture.



Fig. 18 Warring States  
Jade *hulong*. The surface is inscribed in ink with the characters 'ta yu hu' (this jade dragon), excavated from the tombs of Zhongshan State  
插圖 18 戰國 玉琥龍 器表墨書 “它玉虎” 中山王國墓葬群出土



Fig.19 Early Mid-Western Han period  
Jade *bi*-disc decorated with twin-bodied *hulong* pattern, excavated from the tomb of Liu Sheng in Mancheng  
插圖 19 西漢早中期 雙身合首琥龍紋璧 滿城劉勝墓出土

東「物精崇拜」及深厚的「崇璧文化」再度復興。湖北、湖南、安徽是楚文化的核心地帶，不詳何處被發現草綠色的閃玉玉礦，楚人用之製作體量甚大的穀紋璧、穀紋璜，以及看似龍卻可能意涵「虎」的玉佩（[插圖 18](#)），筆者建議稱之為「琥龍」。戰國晚末期更出現將琥龍圍繞玉璧的「雙身合首琥龍紋璧」。漢朝皇室源自楚地，從西漢早中期諸侯王陵的葬式可知，「雙身合首琥龍紋璧」（[插圖 19](#)）被視為具強大的引魂升天的法力。

養德堂藏拍品 2777 的穀紋璧，與近年湖北荊州熊家冢 JSK1 祭祀坑出土穀紋璧，無論在玉質、尺寸都很相似，應是楚王禮天之祭器。[拍品 2776](#) 的穀紋璜、[拍品 2778](#) 的雙身合首琥龍紋璧也是楚系禮玉，後者或因埋藏墓中而白化甚。

## 小結

典雅、含蓄、溫潤的美玉，合乎華夏族羣高尚堅貞且中庸平和的審美觀，是以儒家強調「君子比德於玉」。養德堂藏玉正是此一文化傳統最好的見證。

At some unknown location a jade mine of grass-green-coloured nephrite was uncovered, and the Chu people used it to make sizeable grain-patterned *bi* discs, grain-patterned *huang* pendants, as well as a type of pendant seemingly in dragon form, but probably actually denoting a tiger ([fig. 18](#)), which I propose calling a *hulong* (jade tiger/dragon). At the end of the Warring States period a type of *bi* discs decorated with a band of *hulong* appeared, the 'twin-bodied-*hulong* *bi* discs' ([fig. 19](#)). The Han ruling family originated from the Chu area, and it is evident from the burials of Early to Middle Western Han nobilities that the 'twin-bodied-*hulong* *bi* discs' were considered to possess immense powers, able to guide the departed souls to heaven.

The grain-patterned *bi* disc ([lot 2777](#)) in the Yangdetang Collection is very similar in material and size to the one recently excavated from the sacrificial pit JSK1 in Xiongjiazhong of Jingzhou, Hubei. These were probably ritual objects in the offering to heaven by the King of Chu. The grain-patterned *huang* pendant ([lot 2776](#)) and the 'twin-bodied-*hulong* *bi* disc' ([lot 2778](#)) are also Chu-style ritual jades. The latter had been extensively altered to opaque white colour due to burial.

## CONCLUSION

Elegant, restrained and lustrous, the beauty of fine jades resonates with the noble, enduring and harmonious aesthetics of the Chinese people. This is the reason Confucians compare a gentleman's virtue to jade. The Yangdetang Collection is a fine testament to this cultural tradition.









2701

A PAIR OF JADE EAR ORNAMENTS,  
*JUE*

LATE XINGLONGWA CULTURE-EARLY  
HONGSHAN CULTURE, CIRCA 5500-4000 BC

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

1 1/4 in. (3.3 cm.) wide, box (2)

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

**US\$5,100-7,500**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 20

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1999, pl. 20

興隆洼文化晚期至紅山文化早期 約公元前5500-4000年  
玉耳飾玦一對

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版20號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版20號



2702

A PAIR OF JADE SILK WORM-FORM PENDANTS  
LATE HONGSHAN CULTURE,  
CIRCA 3500-3000 BC

Each pendant is carved in the form of a silk worm and incised at one end with its head and on the other end with shallow grooves depicting its body.

1 3/4 in. (4.4 cm.) wide, box (2)

HK\$50,000-70,000

US\$6,400-9,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 2

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 2

紅山文化晚期 約公元前3500-3000年 玉蠶蛹一對

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版2號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版2號



(two views 兩面)

2703

A CELADON JADE 'C-SHAPED DRAGON' PENDANT  
LATE HONGSHAN CULTURE, CIRCA 3500-3000 BC

The pendant of c-shape is carved in the form of a dragon, with an arched body, circular eyes, a snout-like nose and an upwardly curved horn. A suspension hole is drilled from both sides of the body.

4 7/16 in. (11.3 cm.) long, box

**HK\$600,000-800,000**      **US\$75,000-110,000**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1993

EXHIBITED

Chang Foundation, *Ancient Jade from the Yangde Tang Collection*, Taipei, 27 January-25 April 1993, Catalogue, pl. 1  
National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 2

LITERATURE

*Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, pl. 1  
Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 2

紅山文化晚期 約公元前3500-3000年 玉龍

來源

養德堂珍藏，台北，入藏於 1993 年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，1993年1月27-4月25日，圖錄圖版1號

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版2號

著錄

《養德堂古玉特展》，台北，1993年1月27-4月25日，圖版1號

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版2號









(another view 另一面)

2704

A VERY RARE GREEN JADE  
TOOTHED ANIMAL MASK  
ORNAMENT

LATE HONGSHAN CULTURE,  
CIRCA 3500-3000 BC

The well-polished stone is carved and pierced in the form of an animal mask. It is decorated with arched brows, circular eyes, and horns which are carved to the top of the curved protruding ears. The details of the face are carefully rendered with thick concave troughs and the bottom of the jade is carved with segmented sections representing the teeth of the animal.

7 7/8 in. (19.6 cm.) wide, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 1

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 1

A jade mask ornament with very similar central design but of a different shape at the two ends is in the National Palace Museum Collection (acquisition no. gou yu 272), illustrated in *Art in Quest of Heaven and Truth- Chinese Jades through the Ages*, Taipei, 2012, pl. 3-3-28. An even more similar example, measuring 17.2 cm. wide, is in the Freer Gallery of Art Collection; its line drawing illustrated in Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, National Palace Museum, Taipei, 1999, p. 14, fig. 5:2. Another similar but mostly calcified example was in the Lant'ien Shanfang Collection, *ibid.*, pl. 13. A jade mask ornament of similar design but with shorter 'teeth', attributed to the Hongshan Culture, now in the Tianjin Art Museum, is illustrated in *Zhongguo yuqi quanji -1- yuanshi shehui*, Shijiazhuang, 1993, pl. 14.

紅山文化晚期 約公元前3500-3000年  
青玉帶齒動物面紋飾

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 1號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版1號

國立故宮博物院藏一件帶齒動物面紋玉飾（購玉272），中間部分設計與本飾非常相似，惟兩端造型略不同，著錄於2012年台北出版《敬天格物-中國歷代玉器導讀》，圖版3-3-28號。弗利爾·賽克勒博物館藏一件更相似的例子，長17.2公分，其線圖著錄於鄧淑蘋著，1999年國立故宮博物院出版《羣玉別藏續集》，頁14，插圖5:2。藍田山房亦藏一件相似例，滿佈白沁斑，見同上，圖版13號。另可參考一件紋飾相似但齒較短的例子，現藏天津藝術博物館，著錄於1993年石家莊出版《中國玉器全集 -1- 原始社會》，圖版14號。





2705

AN OPAQUE JADE 'ANIMAL MASK'  
STAFF FITTING  
LATE HONGSHAN CULTURE,  
CIRCA 3500-3000 BC

The thick-sided fitting is carved to each side with an animal mask, detailed with large circular eyes, nostrils and a long narrow mouth, surrounding a cylindrically hollowed centre.

2 1/16 in. (6.8 cm.) wide, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 3

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 3

紅山文化晚期 約公元前3500-3000年 玉獸面紋杖頂

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 3 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版 3 號



(rubbing 拓印)



(two views 兩面)

2706

A JADE 'BIRD' SCEPTRE  
LATE HONGSHAN CULTURE,  
CIRCA 3500-3000 BC

The top is carved with a stylised phoenix that tapers downwards to a rounded point.  
9  $\frac{1}{4}$  in. (24.9 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995,  
Catalogue, pl. 4

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 4

紅山文化晚期  
約公元前3500-3000年 玉鳥紋權杖

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版4號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版4號



2707

A JADE KNEELING FIGURE  
LATE HONGSHAN CULTURE,  
CIRCA 3500-3000 BC

The stone is carved in the round as a kneeling figure. The face is detailed with angular eyes, and its head is adorning a tiered hat. An aperture is pierced through its neck for suspension.  
2 ½ in. (6.3 cm.) high, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 19

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 19

紅山文化晚期 約公元前3500-3000年 玉跪坐人像

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版19號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版19號



(back 背面)



2708

A YELLOWISH-GREEN JADE BIRD-SHAPED PENDANT  
LATE HONGSHAN CULTURE,  
CIRCA 3500-3000 BC

The pendant is simplistically carved in the shape of a bird with a small head, outspread wings and tail.  
2 in. (5 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 5

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 5

紅山文化晚期 約公元前3500-3000年 青玉鳥形珮

來源

養德堂珍藏, 台北, 入藏於 1995 年以前

展覽

國立故宮博物院, 《羣玉別藏》, 台北, 1995年, 圖錄圖版 5號

著錄

鄧淑蘋, 《羣玉別藏》, 台北, 1995年, 圖版5號



(back 背面)





2709

A JADE 'FACE MASK' CONG

LIANGZHU CULTURE, CIRCA 3300-2300 BC

The *cong* is of square cross section and carved with rounded square corners. The sides are decorated with a stylised mask at each of the four corners.

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

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1993

EXHIBITED

Chang Foundation, *Ancient Jade from the Yangde Tang Collection*, Taipei, 27 January-25 April 1993, Catalogue, p. 36

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 9

LITERATURE

*Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, p. 36

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 9

良渚文化 約公元前3300-2300年 玉人面紋琮

來源

養德堂珍藏，台北，入藏於 1993 年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，1993年1月27-4月25日，頁36

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版9號

著錄

《養德堂古玉特展》，台北，1993年1月27-4月25日，頁36

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版9號

THE NINE-TIERED  
LIANGZHU JADE CONG  
良渚九節玉琮



2710

AN EXCEEDINGLY RARE NINE-TIERED JADE CONG

LATE LIANGZHU CULTURE,  
CIRCA 2600-2300 BC

The *cong* is of square cross section surrounding a cylindrically hollowed tube to the centre with rounded square corners, and tapers slightly from top to bottom. The sides are divided into nine registers with a stylised mask at each of the four corners, comprising two long bars above a shorter bar and flanked by two incised circles forming the eyes. The mottled stone is of a reddish-black and light brown colour.

9 ¼ in. (23.5 cm.) high, box

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

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 27

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 27

良渚文化晚期 約公元前2600-2300年 玉神人紋九節琮

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版27號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版27號





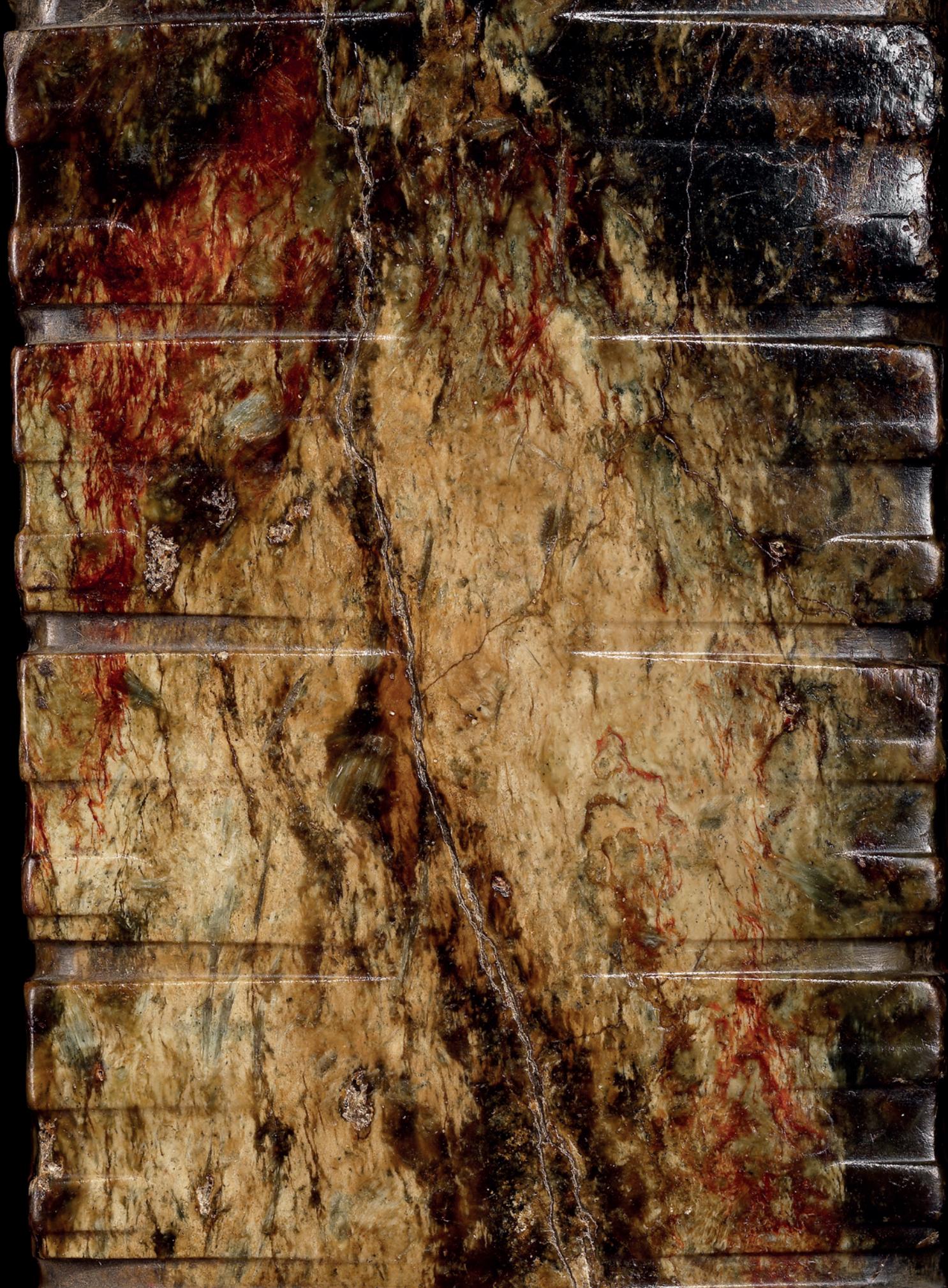
interior

## 2710 Continued

The present piece, carved with nine tiers of face masks, is exceptionally tall for a Liangzhu jade *cong*, and would have undoubtedly been extremely costly to make due to the consumption of such a large piece of material. Each tier is delicately rendered at the four corners with circles denoting the eyes, a raised rib underneath denoting the nose and two slimmer parallel bands above denoting the crown. Such large pieces are very rare and examples with nine tiers are particularly uncommon. Compare to an eleven-tiered *cong* in the Qing Court Collection, now at the Palace Museum, carved with similar face masks and of similar stone type, illustrated in *Jadeware (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, pl. 32. Compare also to a six-tiered *cong* with similar masks, excavated in Caoxieshan in Jiangsu, now in the Nanjing Museum Collection, illustrated in *Liangzhu wenhua yuqi*, Hong Kong, 1989, pl. 49.

琮玉料深褐綠色，外方內圓柱體，上寬下窄，中心有圓孔，兩端各一四方委角形口。共九節，以凹槽為界，每節四角雕琢神人紋，兩細圓圈表示眼睛，上面兩道突起弦紋表示羽冠，下面一道凸橫表示鼻子。

此琮體積修長，為良渚玉琮之較大例子，用料不菲，當時應為重要祭器。大型多節玉琮為數不多，可參考清宮舊藏一件十一節例子，玉料及神人紋飾的表達手法均與本琮相似，見1995年香港出版故宮博物院藏文物珍品全集《玉器（上）》，圖版32號。另可參考一件紋飾相似的六節琮，江蘇草鞋山出土，現藏南京博物院，著錄於1989年香港出版《良渚文化玉器》，圖版49號。





2711

2711

A WHITE JADE 'TRIPLE HUANG' BI  
DISC  
QIJIA CULTURE, CIRCA 2300-1500 BC

All three flat arc-shaped sections are carved from the same piece of jade and fashioned with straight edges and a conical hole drilled at each end in order for the three sections to be attached to each other.

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

HK\$60,000-80,000

US\$7,500-11,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 48

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 48

A three-part disc, *bi*, similarly formed by three *huang*, dated Neolithic or Shang, 2000-1500 BC, from Western China, and now in the British Museum, is illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 159.

齊家文化 約公元前2300-1500年 白玉三璜聯璧

來源

養德堂珍藏, 台北, 入藏於 1999 年以前

展覽

國立故宮博物院, 《羣玉別藏續集》, 台北, 1999年, 圖錄  
圖版48號

著錄

鄧淑蘋, 《羣玉別藏續集》, 台北, 1999年, 圖版48號

2712

A JADE DISC, BI

LIANGZHU CULTURE, CIRCA 3300-2300 BC

The disc has a small central hole drilled from both sides and faint traces of cutting marks on both sides. The mottled stone is of a reddish-brown tone with areas of inclusions and calcification.  
7 1/2 in. (19 cm.) diam., box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 24

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 24

良渚文化 約公元前3300-2300年 玉璧

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版24號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版24號



2712



2713

2713  
A GREENISH-YELLOW JADE  
CONG

LATE QIJIA CULTURE,  
CIRCA 1900-1500 BC

With flat sides and a shallow collar at each end, the semi-translucent stone is of a pale greenish-yellow tone.  
5 3/8 in. (13.6 cm.) high, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 55

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 55

齊家文化晚期 約公元前1900-1500年 玉琮

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版55號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版55號

2714

A WHITE JADE DISC, BI  
QIJIA CULTURE-WESTERN ZHOU  
DYNASTY, CIRCA 2300-771 BC

The disc of plain form is of a milky white tone with some minor russet inclusions.  
9 1/16 in. (23 cm.) diam., box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 49

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 49

齊家文化至西周 約公元前2300-771年 白玉璧

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版49號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版49號



2714



2715

A GREENISH-YELLOW JADE  
NOTCHED DISC, *YABI*  
EARLY TO MID-LONGSHAN CULTURE,  
CIRCA 2300-1900 BC

The outer edge is carved with three pronounced notches forming three arcs and the centre is pierced with a large circular aperture.  
5 1/4 in. (13.3 cm.) wide, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 38

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 38

龍山文化早中期 約公元前2300-1900年 青黃玉牙璧

來源

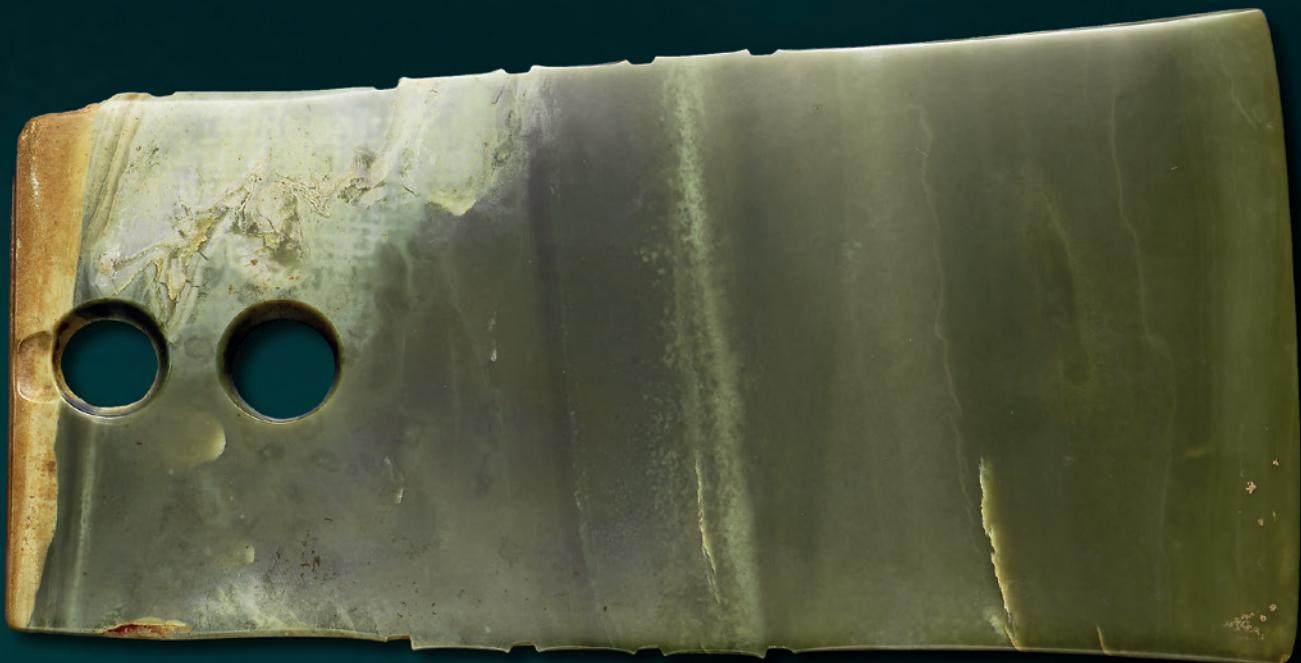
養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版38號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版38號



2716

A JADE CEREMONIAL AXE, QI  
MID-LATE LONGSHAN CULTURE-XIA  
DYNASTY, CIRCA 2100-1600 BC

The very thin blade flares towards a curved cutting edge gently beveled on one side, and has two hafting holes.

8 1/4 in. (20.9 cm.) long, box

HK\$180,000-280,000      US\$24,000-36,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 41

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 41

龍山文化中晚期至夏時期 約公元前2100-1600年 玉戚

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版41號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版41號



2717

A GREEN JADE 'TIGER'  
CEREMONIAL AXE, YUE

NEOLITHIC PERIOD, POSSIBLY MID-LATE  
LONGSHAN CULTURE, CIRCA 2100-1600 BC

The thinly carved blade flares towards a curved cutting edge gently beveled on both sides. It is vividly incised to one side with the profile of a tiger and a deity wearing a boat shaped hat. The motif continues around the edges to the reverse, depicting the tiger's body and tail.

6 ¾ in. (17.1 cm.) high, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 15

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 15

新石器時代 可能為龍山文化中晚期  
約公元前2100-1600年 青玉虎紋鉞

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版15號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版15號



(detail 細部)



2718

A JADE CEREMONIAL AXE, *QI*  
ERLITOU CULTURE, CIRCA 1800-1600 BC

The flat axe of oval form flares towards a curved cutting edge, and  
carved to the long edges with ridged teeth.  
6 3/8 in. (16.2 cm.) long, box

**HK\$160,000-240,000**      **US\$21,000-31,000**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 62

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1995, pl. 62

The aperture on the current axe is exceptionally large, suggesting that it  
might have been adapted from a *bi* disc.

二里頭文化 約公元前1800-1600年 玉戚

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版  
62號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版62號

本器中央圓孔甚大，有可能是從玉璧改裝過來。

2719

A JADE CEREMONIAL BLADE, *GUI*  
LATE LONGSHAN CULTURE-XIA DYNASTY,  
CIRCA 1800-1600 BC

The blade is decorated on both sides to the centre with a register incised with fine vertical lines in between a ridged border, all below two drilled holes.

8 1<sup>3</sup>/<sub>8</sub> in. (22.4 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 17

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 17

龍山文化晚期至夏朝 約公元前1800-1600年 玉圭

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

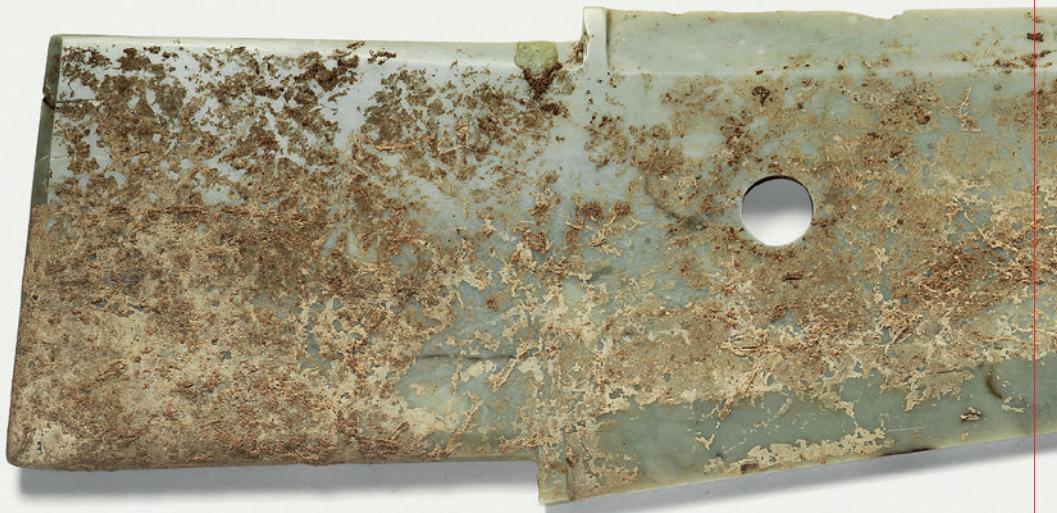
國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 17號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版17號



(two views 兩面)



2720

A JADE DAGGER, GE

SHANG DYNASTY (C. 1600-1100 BC)

The blade is in the form of a *ge* dagger-axe with bevelled edges and a medial ridge on both sides.

13 3/8 in. (34 cm.) long, box

HK\$250,000-400,000

US\$33,000-51,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 25

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 25

商 玉戈

來源

養德堂珍藏, 台北, 入藏於 1995 年以前

展覽

國立故宮博物院, 《羣玉別藏》, 台北, 1995年, 圖錄圖版 25 號

著錄

鄧淑蘋, 《羣玉別藏》, 台北, 1995年, 圖版25號



(two views 兩面)



(two views 兩面)

2721

A RARE CELADON JADE BIRD-FORM HAIR ORNAMENT  
POST SHIJIAHE CULTURE,  
CIRCA 2100-1600 BC

The hair ornament is carved to the top with a mythical bird, its body tapering down to the flat rounded base.  
3 1/8 in. (10 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 19

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 19

後石家河文化 約公元前2100-1600年 青玉鳥紋笄

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 19 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版 19 號



(rubbing 拓印)

It is believed hair ornaments of this type were inserted upright into a Shaman's hair, and probably used as a ritual object to increase Shamans' powers of communication with heaven. An almost identical hair ornament (11.45 cm.), dating to the late Shijiahe Culture, is in the National Palace Museum Collection (acquisition no. guyu 1082/tian-717-1-7-14) and illustrated in *Art in Quest of Heaven and Truth- Chinese Jades through the Ages*, Taipei, 2012, pl. 4-5-11. In the catalogue, it is stated that the Shijiahe people belonged to the bird-worshipping Yi people who moved from the Shandong Peninsula to the middle reach of the Yangzi River. Another very similar but reduced example in the Museum (acquisition no. guyu5821/lv-1804-1) is illustrated *ibid.*, p. 35, pl. 3-3-30. A slightly longer jade ornament of almost identical design (13.6 cm. long) and attributed to Shijiahe Culture was excavated from the Shang dynasty Fu Hao tomb, its line drawing illustrated in Teng Shup'ing, *Collectors' Exhibition of Archaic Chinese Jades*, National Palace Museum, Taipei, 1999, p. 30, pl. 21:1.

此鳥紋笄應該與信奉及膜拜玄鳥的石家河先民有關，或用作插於巫覡頭上的法器。國立故宮博物院藏一件造型幾乎一樣的玉笄，長11.45公分（故玉1082/天-717-1-7-14），著錄於2012年台北出版《敬天格物-中國歷代玉器導讀》，圖版4-5-11號。院藏另一件相似例，有殘缺（故玉5821/呂-1804-1），見同上，圖版3-3-30號。亦可參考一件較長例子（13.6公分），出土於商代婦好墓，其線圖著錄於鄧淑蘋著，1999年國立故宮博物院出版《羣玉別藏續集》，頁30，插圖21:1號。





2722

## A VERY RARE CELADON JADE ANCESTOR MASK

POST SHIJIAHE CULTURE, CIRCA 2100-1600 BC

The plaque is carved to one side with an anthropomorphic face, detailed with powerful round eyes, widespread mouth revealing large pointed fangs and scrolled flanges extending outwards from the mask.

3 ¾ in. (9.5 cm.) wide, box

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

**US\$110,000-150,000**

### PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

### EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 18

### LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 18

Compare to two elaborately carved jade anthropomorphic masks, both attributed to the Shijiahe Culture, in the collections of Arthur M. Sackler Gallery and Art Institute of Chicago; their line drawings illustrated in Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, National Palace Museum, Taipei, 1999, p.35, pl. 30:1, 2, where the author speculates they functioned as handles of some sort. Refer also to two jade masks in the National Palace Museum Collection, both dating to the late Shijiahe Culture (acquisition no. gouyu 820 and 621), illustrated in *Art in Quest of Heaven and Truth- Chinese Jades through the Ages*, Taipei, 2012, pl.s 5-4-1 and 5-4-2.

後石家河文化 約公元前2100-1600年 青玉神祖面飾

### 來源

養德堂珍藏，台北，入藏於 1995 年以前

### 展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 18號

### 著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版18號

華盛頓賽克勒藝術館及芝加哥藝術學院各藏一件雕工繁複的玉神祖面飾，其線圖著錄於鄧淑蘋著，1999年國立故宮博物院出版《羣玉別藏續集》，頁35，插圖30:1, 2，其中作者推斷為石家河文化的柄形器。另可參考兩件國立故宮博物院藏的玉神祖面飾（購玉820、621），同樣定石家河文化晚期，著錄於2012年台北出版《敬天格物- 中國歷代玉器導讀》，圖版5-4-1、5-4-2號。





2723

### A JADE TIGER

POST-SHIJIAHE CULTURE,  
CIRCA 2100-1600 BC

The flat, curved plaque is carved in the form of a tiger, depicted with a round snout, pointed fangs and terminating with a curled tail.

3 ¾ in. (9.7 cm.) long, box

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

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

#### PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

#### EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 16

#### LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 16

A jade tiger of almost identical form was excavated at a site in Tanjialing, Hubei (fig. 1), dating to post-Shijiahe culture, illustrated in the website of The Institute of Archaeology, Chinese Academy of Social Sciences.

後石家河文化 約公元前2100-1600年 玉虎

#### 來源

養德堂珍藏，台北，入藏於 1995 年以前

#### 展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 16 號

#### 著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版 16 號

2015年湖北天門譚家嶺遺址發掘出一件造形與本件非常接近的玉虎（圖一），可參考中國社會科學院考古研究所網頁。



fig. 1  
圖一



2724

A JADE SERRATED FISH-FORM  
PENDANT  
WESTERN ZHOU DYNASTY OR EARLIER

The flat stone is carved in the form of a fish, decorated to the body with serrated edges depicting its fins.

4  $\frac{1}{16}$  in. (11.6 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 32

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 32

西周或更早 玉魚形

來源

養德堂珍藏, 台北, 入藏於 1995 年以前

展覽

國立故宮博物院, 《羣玉別藏》, 台北, 1995年, 圖錄圖版 32 號

著錄

鄧淑蘋, 《羣玉別藏》, 台北, 1995年, 圖版32號



(detail of head 細部)

2725

A VERY RARE AND SUPERB  
CELADON JADE TIGER  
LATE SHANG DYNASTY,  
CIRCA 14TH-MID-11TH CENTURY BC

The recumbent tiger is carved with its tail curled upwards and its legs tucked under the body, detailed with incised stylised markings to the body. It is further carved with powerful bulging eyes and round ears to convey the vivid expression of the animal.  
2½ in. (5.8 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 78

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 78

商後期 青玉虎

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版78號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版78號



## 2725 Continued

The zoomorphic design of this piece is characteristic of jade carvings from the Shang dynasty. It is notable that while certain features on the tiger are naturalistically rendered, such as the eyes and ears, other elements are more abstractly represented, such as the use of square scrolls to highlight the stripes on the body. The apertures in the tiger's mouth and tail suggests it might possibly have been worn as a pendant.

Four jade tigers were excavated from the tomb of Lady Fu Hao, the consort of King Wu Ding of Shang, thus giving rise to the dating of this piece to the late Shang period. One of these four pieces is represented in recumbent form, in a similar position as the current tiger, also with an upturned tail (fig. 1). Though longer in length (14.1 cm.), it is closely related to the current tiger and is now in the collection of Institute of Archaeology, Chinese Academy of Social Sciences, illustrated in *Zhongguo meishu quanji -9- yuqi*, Beijing, 1986, pl. 72. Another jade tiger similar to the Fu Hao example, dating to the early Western Zhou period (16.5 cm.), was excavated in Pangjiagou in Luoyang, illustrated in *Zhongguo yuqi quanji 2- Shang & Western Zhou*, Shijiazhuang, 1993, pl. 234. There is another jade tiger dating to the Shang dynasty in the Yangdetang Collection, illustrated in *Teng Shu-p'ing, Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 22.

虎作匍匐狀，部分元素如眼睛及耳朵以寫實方式表達，其他部位如虎斑則以抽象卷雲紋表現，為商代中晚期典型風格。嘴角及尾巴均有繫孔，可能本用作珮飾。

商婦好墓曾出土四件立雕玉虎，其中一件亦作匍匐狀，雖身體較修長(14.1公分)，但風格與本件相似，故本件定年商後期。上述婦好墓例子現藏中國社會科學院考古研究所，著錄於1986年北京出版《中國美術全集-9-玉器》，圖版72號(圖一)。另一件與婦好墓例子相近的玉虎出土於洛陽龐家溝，定年西周早期，見1993年石家莊出版《中國玉器全集-2-商·西周》，圖版234號。養德堂珍藏另一件定年商代的玉虎，見鄧淑蘋，《羣玉別藏》，台北，1995年，圖版22號。



fig. 1  
圖一



(two views 兩面)



(another view 另一面)

2726

A CELADON JADE 'GOOSE'

PENDANT

LATE SHANG DYNASTY,

CIRCA 12TH-MID-11TH CENTURY BC

The pendant is carved in the form of a goose standing on webbed feet, its plumage rendered by incised lines, and a small hole is pierced for suspension below the long neck.

2 3/4 in. (7 cm.) wide, box

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 93

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 93 and cover

商晚期 青玉雁

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版93號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版93號及封面



The current lot on the cover of the exhibition catalogue





(another view 另一面)

2727

A VERY RARE CELADON JADE  
CRESTED OWL  
LATE SHANG DYNASTY,  
CIRCA 14TH-11TH CENTURY BC

The jade is finely carved in the round depicting an owl standing on its feet and tail, and its head adorning a two-tiered crown.  
2 ½ in. (6.8 cm.) long, box

HK\$240,000-400,000 US\$32,000-51,000

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1999

The present jade owl wears a distinctly shaped two-tiered crown, suggesting it may represent a mythical bird with divine powers. Two very similar examples are known, though interestingly all of them have different tiered crowns. The first example is in the Palace Museum, in which the owl is also depicted standing in profile and decorated with scrolls, but wears a three-tiered crown and resultantly is higher in height (13.1 cm.) (fig. 1). It is illustrated in *Jadeware (I), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1995, pl. 63. The second one is in the Aurora Foundation Collection, which is again very similar to the present owl except its crown is only one-tiered, and is shorter in height (4.7 cm.). It is illustrated in *Teng Shu-p'ing, Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 90. A jade owl of different form but with similar scrolls was excavated from the tomb of Fu Hao, consort of King Wu Ding of Shang and illustrated in *Zhongguo meishu quanji -9- yuqi*, Beijing, 1986, pl. 70.

商晚期 青玉花冠鴟

來源

1999年以前購自台北雲中居

鴟圓雕，兩腿與尾成鼎立狀，圓眼，勾喙，身體陰刻雙線卷雲紋，頭戴二層花冠，頂托花蕾。商代出現不少玉鴟圓雕，但最近似例子暫只知兩件，而引人入勝的是所有玉鴟的花冠層數都不一樣。第一件例子藏北京故宮博物院，造型及紋飾都與本件相近，惟鴟帶三層冠，體積亦較高（13.1公分）（圖一），見1995年香港出版故宮博物院藏文物珍品全集《玉器（上）》，圖版63號。另一件藏震旦文教基金會，見鄧淑蘋著，《羣玉別藏續集》，台北，1999年，圖版90號。安陽婦好墓亦曾出土一件玉鴟圓雕，雖造型不同，但飾相近的卷雲紋，可資參考，見1986年北京出版《中國美術全集 9- 玉器》，圖版70號。



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





(another view 另一面)

2728

A JADE 'DRAGON' PENDANT, JUE  
EARLY WESTERN ZHOU DYNASTY,  
CIRCA 12TH-11TH CENTURY BC

The pendant is carved in the shape of a coiled dragon with fangs, circular eyes, a long tail, and detailed with stylised scrolls on the body.

1 3/4 in. (4.3 cm.) wide, box

HK\$350,000-600,000      US\$43,000-75,000

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1999

It is extremely rare to find a jade *jue* of this thickness and with such crisp and lively carving. A closely related example was excavated in a tomb belonging to a nobleman in Guo State, one of the smaller states founded at the beginning of the Western Zhou dynasty, currently exhibited at the Guo State Museum in Sanmenxia, Henan province.

西周早期 玉龍紋玦

來源

1999年以前購自台北雲中居

此玦質厚圓渾，雕工俐落明快，龍身捲曲，首尾呼應，形象活靈活現，為西周玉器中難能可貴之精品。河南三門峽虢國公墓曾出土一件非常相似的同類例子，現展於虢國博物館。





2729

A PALE CELADON JADE 'DRAGON' PENDANT

EARLY TO MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-11TH-MID-9TH CENTURY BC

The pendant is carved in openwork in the form of a coiled dragon, depicted with a horn, circular eyes, mane and a long pointed tail.  
1 3/4 in. (4.5 cm.) wide, box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 122

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 122

西周早中期 青白玉龍紋佩

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版122號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版122號



(another view 另一面)

2730

A PAIR OF CELADON JADE 'DRAGON' *HUANG*  
EARLY TO MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-11TH-MID-9TH CENTURY BC

Each arc-shaped *huang* is carved on both sides with a stylised motif that represent the dragon's body and legs, that terminates at each end with an abstract dragon head. A small hole is drilled for suspension to both ends of each jade.

3 ¾ in. (9.5 cm.) long, box

(2)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999,  
Catalogue, pl. 124

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 124



(detail 細部)

西周早中期 青玉龍紋璜一對

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版124號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版124號



2731

A CELADON JADE 'DRAGON'  
PENDANT, HUANG  
EARLY TO MID-WESTERN ZHOU DYNASTY,  
CIRCA 11TH-MID-9TH CENTURY BC

The pendant is carved on either side with a dragon in profile,  
abstractly depicted with an elephant's trunk and a hawk's body.  
5  $\frac{5}{16}$  in. (13.2 cm.) long, box

HK\$250,000-400,000      US\$33,000-51,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 128

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 128

西周早中期 青玉象鼻鷹身龍紋璜

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版128號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版128號



(detail 細部)



(two views 兩面)



2732

A GREEN JADE ANIMAL MASK  
ORNAMENT

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

The stone is well carved on one side as an animal mask with thick brows above bulging eyes, two swirl-horns and a single, short horn. The back is flat and pierced for suspension.

1 1/16 in. (2.7 cm.) long

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 81

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1999, pl. 81

西周早期 青玉獸面飾

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版81號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版81號



(two views 兩面)

2733

A CELADON JADE 'DRAGON'  
PENDANT

EARLY TO MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-11TH-MID-9TH CENTURY BC

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

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

**HK\$180,000-240,000**      **US\$24,000-32,000**

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1999

西周早中期 青玉龍紋佩

來源

1999年以前購自台北雲中居



(two views 兩面)

2734

A VERY SMALL AND RARE JADE PIG  
MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-10TH-MID-9TH CENTURY BC

The stone is carved in the round as a pig standing upright. It is carved utilising simple stroke lines and grooves rendering a lively representation of the animal with a curved snout and pointed ears. A small circular aperture is pierced through the neck of the animal. 1 ½ in. (4 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 83

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 83

The present pig carving, though minimalistic in detail, makes use of simple stroke lines and grooves to conjure up a lively representation of the animal and is truly a testament to the artistry of the carver. The aperture underneath the neck suggests it might have been worn as a pendant. Compare to a flattened jade pig excavated in a tomb in Zhangjiapocun in Shaanxi, which, similar to the present piece, is also incised with two curved lines on the body to represent the muscles in the front and hind legs (fig. 1). This example, dating to the Western Zhou period, is also 4 cm. long and is currently in the collection of Institute of Archaeology, Chinese Academy of Social Sciences and illustrated in *Zhongguo yuqi quanji 2- Shang & Western Zhou*, Shijiazhuang, 1993, pl. 228 (left).

西周中期 玉豬

來源

養德堂珍藏, 台北, 入藏於 1999 年以前

展覽

國立故宮博物院, 《羣玉別藏續集》, 台北, 1999年, 圖錄圖版83號

著錄

鄧淑蘋, 《羣玉別藏續集》, 台北, 1999年, 圖版83號

此豬形雕刻雖刀法素樸, 但以簡約線條生動傳神地營造動物溫順的神態, 可謂匠心獨運。豬頸底有穿孔, 可能用以繫帶。陝西張家坡村曾出土一件扁玉豬, 風格與本件相近, 同樣以兩道弧線表達前腿及後腿中的肌肉, 可資參考 (圖一)。此例子定年西周, 同樣為4公分長, 現藏中國社會科學院考古研究所, 著錄於1993年石家莊出版《中國玉器全集-2-商·西周》, 圖版228號 (左)。



fig. 1  
圖一





2735

2736  
A GREEN JADE BUFFALO  
MID-WESTERN ZHOU PERIOD,  
CIRCA MID-10TH-MID-9TH CENTURY BC

The jade is carved in the form of a buffalo standing foursquare with its head facing forward with well-defined horns above pointed ears delineated with fine incising, and the tail resting on its haunch.  
1 3/4 in. (4.5 cm) long

HK\$50,000-80,000 US\$6,500-10,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 82

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 82

西周中期 青玉牛

來源

養德堂珍藏, 台北, 入藏於 1999 年以前

展覽

國立故宮博物院, 《羣玉別藏續集》, 台北, 1999年, 圖錄  
圖版82號

著錄

鄧淑蘋, 《羣玉別藏續集》, 台北, 1999年, 圖版82號

2735  
A JADE BIRD-FORM PENDANT  
WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The pendant is carved in profile as a crested bird depicted in a perched position with round eyes, flat beak and long tail.  
2 3/16 in. (5.6 cm.) high, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 29

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 29

西周 玉鳥形珮

來源

養德堂珍藏, 台北, 入藏於 1995 年以前

展覽

國立故宮博物院, 《羣玉別藏》, 台北, 1995年, 圖錄圖版  
29號

著錄

鄧淑蘋, 《羣玉別藏》, 台北, 1995年, 圖版29號



2736

2737

A JADE DEER-FORM PENDANT

MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-10TH-MID-9TH CENTURY BC

The flat pendant is carved in the form of a reclining deer depicted with round eyes, pointed ears and tall antlers. It is pierced above its head for suspension.

1  $\frac{3}{16}$  in. (4.6 cm.) high

HK\$80,000-120,000      US\$11,000-15,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 84

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 84

西周中期 玉鹿形珮

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版84號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版84號



(another view 另一面)





2738

2738

A JADE BIRD-SHAPED PENDANT  
MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-10TH-MID-9TH CENTURY BC

The pendant is carved and pierced as a stylised mythical bird of flattened s-shaped form decorated with fine incisions.

3 1/16 in. (10 cm.) wide, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 99

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 99

西周中期 玉鳥形珮

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版99號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版99號

2739

A PAIR OF JADE FISH-FORM  
PENDANTS  
WESTERN ZHOU DYNASTY  
(CIRCA 1100-771 BC)

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

4 1/2 in. (11.4 cm.) long, box

(2)

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 31

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 31

西周 玉魚形珮一對

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 31 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版31號



2739

2740

A PALE CELADON JADE 'DRAGON'  
HUANG

LATE SHANG DYNASTY,  
CIRCA 14TH-MID-11TH CENTURY BC

The stone is carved on one end depicting the head of a horned dragon, its long mane and arched body finely incised, terminating with a pointed tail. It is pierced at each end with a small hole for suspension.

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

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 118

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 118

商後期 青白玉龍紋璜

來源

養德堂珍藏, 台北, 入藏於 1999 年以前

展覽

國立故宮博物院, 《羣玉別藏續集》, 台北, 1999年, 圖錄圖版118號

著錄

鄧淑蘋, 《羣玉別藏續集》, 台北, 1999年, 圖版118號

2741

AN OPAQUE JADE BEE-FORM PENDANT

LATE SHANG TO EARLY WESTERN ZHOU DYNASTY,  
CIRCA 12TH-MID-10TH CENTURY BC

The insect is depicted with large eyes and decorated with carved markings on the wings. The realistically carved lower body and underside is rendered with incised lines.

2 5/16 in. (5.6 cm.) long, box

HK\$60,000-80,000

US\$7,500-11,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 102

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 102

商末至西周早期 玉蜂形珮

來源

養德堂珍藏, 台北, 入藏於 1999 年以前

展覽

國立故宮博物院, 《羣玉別藏續集》, 台北, 1999年, 圖錄圖版102號

著錄

鄧淑蘋, 《羣玉別藏續集》, 台北, 1999年, 圖版102號

2742

A CELADON JADE SILK WORM-FORM PENDANT

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The arched pendant is carved in the form of a silk worm with grooved sections to the body.

2 7/8 in. (7.3 cm.) long, box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 30

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 30

西周 玉蠶佩

來源

養德堂珍藏, 台北, 入藏於 1995 年以前

展覽

國立故宮博物院, 《羣玉別藏》, 台北, 1995年, 圖錄圖版30號

著錄

鄧淑蘋, 《羣玉別藏》, 台北, 1995年, 圖版30號



2740



2741



2742

2743

## A VERY RARE PALE CELADON JADE 'DRAGON AND PHOENIX' ORNAMENT

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The ornament of slightly tapering shape is carved on both sides with a phoenix perched on top of a coiling dragon, the contours and details rendered with double-line grooves.

4 ½ in. (10.5 cm.) long, box

HK\$500,000-700,000      US\$65,000-90,000

### PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1993

### EXHIBITED

Chang Foundation, *Ancient Jade from the Yangde Tang Collection*, Taipei, 27 January-25 April 1993, Catalogue, pl. 4

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 33

### LITERATURE

*Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, pl. 4

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 33

The present ornament displays an elegant combination of two zoomorphic elements, depicting a phoenix perched on top of a coiling dragon, the contours rendered in double-line grooves, a style characteristic of the Western Zhou period. A very similar example depicting the same motif but of slightly different shape, is in the National Palace Museum Collection (acquisition no. gouyu 611), illustrated in *Art in Quest of Heaven and Truth- Chinese Jades through the Ages*, Taipei, 2012, pl. 5-4-6. Another example depicting similar motifs was excavated in Ruijiazhuang, its line drawing illustrated in Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, National Palace Museum, Taipei, 1999, p. 35, pl. 30:5. A rectangular plaque depicting similar motifs is in the Palace Museum Collection, illustrated in *Zhongguo yuqi quanji 2- Shang & Western Zhou*, Shijiazhuang, 1993, pl. 242.

## 西周 青白玉龍鳳紋柄形器

### 來源

養德堂珍藏，台北，入藏於 1993 年以前

### 展覽

鴻禧美術館，《養德堂古玉特展》，台北，

1993年1月27日-4月25日，圖錄圖版4號

國立故宮博物院，《羣玉別藏》，台北，1995年，

圖錄圖版33號

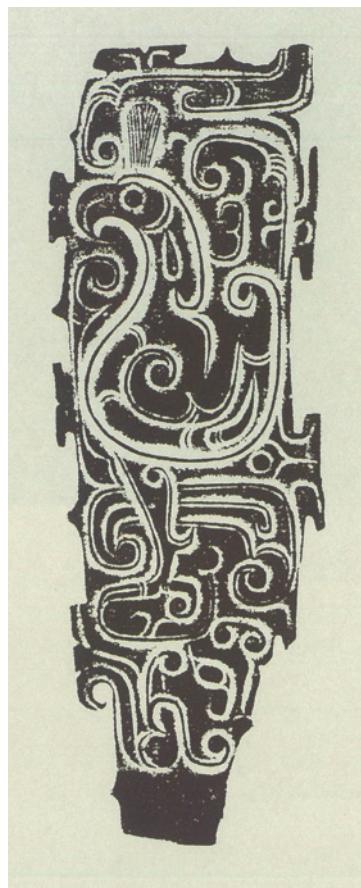
### 著錄

《養德堂古玉特展》，台北，1993年1月27日-4月25日，

圖版4號

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版33號

本器以雙線雕刻，流暢結合龍鳳紋飾，生動表達兩者盤纏交錯之狀，為西周典型風格。國立故宮博物院藏一件紋飾非常相似但形狀略異的例子（購玉611），著錄於2012年台北出版《敬天格物－中國歷代玉器導讀》，圖版5-4-6。另一相似例出土於茹家莊，其線圖著錄於鄧淑蘋著，1999年國立故宮博物院出版《羣玉別藏續集》，頁35，插圖30:5。亦可參考北京故宮博物院藏一件長方牌飾，上雕相似龍鳳紋，見1993年石家莊出版《中國玉器全集－2－商·西周》，圖版242號。



(rushing 拓印)





(back 背面)





(two views 兩面)

2744

A TWO-SECTIONED PALE CELADON JADE 'PHOENIX' ORNAMENT  
MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-10TH-MID-9TH CENTURY BC  
Each of the fittings are carved with notched edges and one is decorated similarly with a phoenix head conforming to both sides. The other is decorated almost identically on both sides with the body of the bird.  
4 ½ in. (11.5 cm.) long, box

HK\$180,000-240,000 US\$24,000-31,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 115

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 115

西周中期 青白玉鳳紋兩節柄形器

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版115號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版115號

2745

A JADE TALL CROWNED FIGURE  
MID-WESTERN ZHOU DYNASTY,  
CIRCA MID-10TH-MID-9TH CENTURY BC

The stone is carved as a flattened pendant in the form of a crouching humanoid figure adorning a tall hat.

4  $\frac{5}{16}$  in. (11 cm.) high, box

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

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 72

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 72

西周中期 高冠玉人

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，  
圖錄圖版72號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版72號



(two views 兩面)

2746

A VERY RARE WHITE JADE  
'HUMAN FIGURE' ORNAMENT,  
HUANG

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

The arched ornament is carved in relief depicting two human faces on both ends, with intertwining dragon bodies.

4 3/8 in. (11.1 cm.) long, box

HK\$600,000-800,000 US\$75,000-110,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1993

EXHIBITED

Chang Foundation, *Ancient Jade from the Yangde Tang Collection*,  
Taipei, 27 January-25 April 1993, Catalogue, pl. 5  
National Palace Museum, *Collectors' Exhibition of Archaic Chinese  
Jades*, Taipei, 1995, Catalogue, pl. 34

LITERATURE

*Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, pl. 5  
Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1995, pl. 34

西周 白玉雙人面紋璜

來源

養德堂珍藏，台北，入藏於 1993 年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，  
1993年1月27日-4月25日，圖錄圖版5號  
國立故宮博物院，《羣玉別藏》，台北，1995年，  
圖錄圖版34號

著錄

《養德堂古玉特展》，台北，1993年1月27日-4月25日，  
圖版5號  
鄧淑蘋，《羣玉別藏》，台北，1995年，圖版34號





## 2746 Continued

The unusual motif on this ornament, depicting two human faces with intertwining dragon bodies, can be found on a small number of Western Zhou jade pieces. The closest example is a jade *huang* with similar human-dragon motifs in the Palace Museum Collection, illustrated in *Zhongguo yuqi quanji 2- Shang & Western Zhou*, Shijiazhuang, 1993, pl. 292. A rectangular jade handled-shaped ornament, in the Palace Museum Collection, bears a similar single human-dragon motif, and is illustrated *ibid*, pl. 280. The Yangdetang Collection also has another very similar but more calcified jade *huang*, illustrated in *Teng Shu-p'ing, Collectors' Exhibition of Archaic Chinese Jades*, National Palace Museum, Taipei, 1999, pl. 129. Compare also to a jade *huang* depicting two intertwining dragons with very similar combed hair, dating to the early Western Zhou period and excavated in Tengxian in Shandong province, illustrated in *Zhongguo meishu quanji -9- yuqi*, Beijing, 1986, pl. 83.

本器兩端雕相向的側面人頭，身體則呈龍狀，互相交纏，紋飾獨特罕見。類似紋飾可見於少數西周玉器，最接近例子為北京故宮博物院藏一件龍紋璜，見1993年石家莊出版《中國玉器全集-2-商·西周》，圖版292號。院方另藏一件柄形玉器，上雕一人頭龍身圖案，見同上，圖版280號。養德堂另藏一件紋飾相似的帶白沁璜，著錄於鄧淑蘋著，1999年國立故宮博物院出版《羣玉別藏續集》，圖版129號。亦可參考山東滕縣出土的人面紋璜，定年西周早期，上雕雙龍交錯紋飾，龍首毛髮的表現手法與本器相近，著錄於1986年北京出版《中國美術全集-9-玉器》，圖版83號。



(two views 兩面)



(two views 兩面)

2747

A JADE DRAGON-HUMAN FORM

PENDANT

LATE WESTERN ZHOU DYNASTY,

CIRCA MID-9TH-771 BC

The flattened plaque of curved outlines is finely carved as a crouching humanoid figure shown in profile with the legs drawn up beneath the coiled dragon which forms the arms and trunk of the body. It is carved to one end with a human head depicted with long upswung hair forming a backward-facing dragon head, and carved to the other end with another dragon head.

2  $\frac{1}{16}$  in. (6.5 cm.) high, box

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 74

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 74

西周晚期 玉人龍紋佩

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版74號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版74號

2748

A PAIR OF JADE TALLIES

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

Each tally is drilled near the top with an aperture within ridged borders, tapering down towards a pointed end.

8 1/4 in. (21 cm.) long, box (2)

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 38

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 38

西周 玉符節一對

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 38 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版38號



2749

A WHITE JADE 'DRAGON'  
CYLINDRICAL BEAD

LATE SPRING AND AUTUMN PERIOD,  
CIRCA 570-476 BC

The tall bead of tapering form is carved to the sides in relief with a stylised dragon motif within ridged borders. The semi-translucent stone is of a pale celadon tone with areas of calcification.

6 1/8 in. (15.5 cm.) long, box

**HK\$120,000-180,000** US\$16,000-24,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 168

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 168

春秋晚期 白玉龍紋管

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版168號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版168號



2750

A WHITE JADE 'DRAGON'

CYLINDER

WESTERN ZHOU DYNASTY (C. 1100-771 BC)

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

2  $\frac{1}{16}$  in. (7.5 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 112

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 112

西周 白玉龍紋管

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版112號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版112號





2751

2752

A JADE 'ANIMAL MASK' COMB  
LATE SPRING AND AUTUMN PERIOD,  
CIRCA 570-476 BC

The comb is finely carved to both sides of the arched handle with a stylised animal mask, all above twelve tines.

2 1/4 in. (5.7 cm.) high, box

HK\$60,000-80,000

US\$7,500-11,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 228

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 228

春秋晚期 玉獸面紋梳

來源

養德堂珍藏, 台北, 入藏於 1999 年以前

展覽

國立故宮博物院, 《羣玉別藏續集》, 台北, 1999年, 圖錄  
圖版228號

著錄

鄧淑蘋, 《羣玉別藏續集》, 台北, 1999年, 圖版228號

2751

A JADE 'DRAGON' COMB  
SPRING AND AUTUMN PERIOD (770-476 BC)

The comb is carved with a rectangular handle that is decorated to both sides with a stylised dragon motif, all above ten pointed tines.  
2 1/8 in. (5.5 cm.) high, box

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 41

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 41

春秋 玉龍紋梳

來源

養德堂珍藏, 台北, 入藏於 1995 年以前

展覽

國立故宮博物院, 《羣玉別藏》, 台北, 1995年,  
圖錄圖版41號

著錄

鄧淑蘋, 《羣玉別藏》, 台北, 1995年, 圖版41號



2752

2753

A GREENISH-YELLOW JADE 'PHOENIX-HEAD'  
HAIR PIN

MID-WESTERN HAN DYNASTY, CIRCA 140-87 BC

The hair pin is carved to the top with a phoenix terminal, its body emerging to a long shaft, incised with fine lines depicting a s-shape motif, tapering towards the pointed tip.  
8  $\frac{7}{16}$  in. (21.4 cm.) long, box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999,  
Catalogue, pl. 229

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 229

西漢中期 青黃玉鳳首髮笄

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版229號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版229號



2754

A PALE CELADON JADE FIGURE OF  
A MAN

LATE SPRING AND AUTUMN PERIOD,  
CIRCA 570-476 BC

The small pebble is carved in the round as a standing male figure exposing his bare chest. It is further depicted with round bulging eyes and the hands comfortably placed on his waist.

1 1/2 in. (3.8 cm.) high, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 141

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 141

春秋晚期 玉人像

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 141號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版141號



2755

A JADE STANDING FIGURE

LATE WARRING STATES PERIOD TO EARLY  
WESTERN HAN DYNASTY

The stone is finely carved in the form of a female figure with both hands at her waist, her head adorning a headdress, the hair secured at the back in a knot, and covered in loose robes with billowing ribbons.

2 in. (5.6 cm.) high, box

**HK\$240,000-350,000**

**US\$32,000-42,000**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 72

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 72

戰國晚期至西漢早期 玉人

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 72 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版72號





2756

A PAIR OF JADE DRAGON-FORM PENDANTS  
SPRING AND AUTUMN PERIOD (770-476 BC)

Each plaque is finely carved in the form of a dragon with an upward-turned head at one end of the arched S-shaped body, and a coiled tail at the other end. The body and tail is carved on both sides in low relief with comma spirals, and drilled from both sides of the body with a suspension hole.

6 1/2 in. (16.9 cm.) long, box (2)

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 47

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 47

春秋 玉龍形珮一對

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 47 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版47號



(reverse view 另一面)



2757

A PAIR OF JADE  
DRAGON-FORM  
PENDANTS  
EARLY WARRING STATES  
PERIOD, CIRCA 476-400 BC

Each pendant is well-carved in the form of a dragon with an upward-turned head at one end of the arched s-shaped body, and a coiled tail at the other end. Each side of the body and tail are decorated with comma spirals.

4 1/4 in. (10.7 cm.) long, box (2)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

The Yangdetang Collection, Taipei,  
acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 173

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 173

戰國早期 玉龍形珮一對

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，  
台北，1999年，圖錄圖版173號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，  
1999年，圖版173號

2758

A PAIR OF JADE TIGER-FORM PENDANTS  
SPRING AND AUTUMN PERIOD (770-476 BC)

Each pendant is carved in the form of a crouching tiger shown in profile, depicted with a snout-like nose, s-shaped body, curled tail and decorated to both sides of the bodies with *ruyi*-form scrolls.

3  $\frac{3}{8}$  in. (9.1 cm.) long, box (2)

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

**US\$16,000-24,000**

PROVENANCE

The Yangdetang Collection, Taipei,  
acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 44

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 44

春秋 玉虎形珮一對

來源

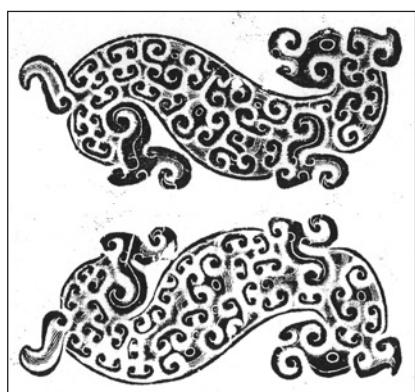
養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，  
台北，1995年，圖錄圖版44號

著錄

鄧淑蘋，《羣玉別藏》，台北，  
1995年，圖版44號



(rubbing 拓印)





2759

A PALE CELADON JADE  
OPENWORK QIN-STYLE 'DOUBLE  
DRAGON' PENDANT  
LATE SPRING AND AUTUMN PERIOD,  
CIRCA 570-476 BC

The pendant is carved and pierced as two dragons, their coiling bodies intertwining to form a symmetrical circular pendant with their heads resting on the borders.

2 in. (5 cm.) wide, box

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 163

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 163

春秋晚期 青白玉秦式鏤空雙龍佩

來源

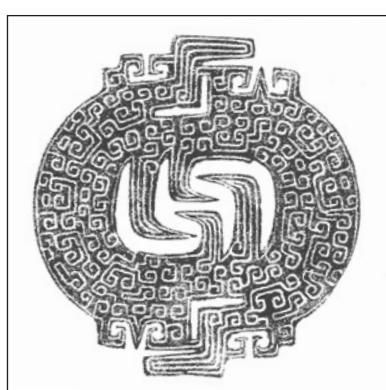
養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版163號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版163號



(rubbing 拓印)

2760

A JADE 'DRAGON' BI

MID-WARRING STATES PERIOD,  
CIRCA 400-300 BC

The disc is carved in openwork with a dragon in the centre and two serpent-like juvenile dragons on the outer edges. The surface is finely carved in relief with a scrolling cloud motif within inner and outer raised borders. The semi-translucent stone is of yellowish-white colour with areas of calcification.

2  $\frac{1}{16}$  in. (7.5 cm.) wide, box

HK\$120,000-180,000

US\$16,000-24,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 203

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 203



2760

戰國中期 玉龍紋璧

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版203號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版203號



2761

2761

A JADE 'DOUBLE PHOENIX' BI

LATE WARRING STATES PERIOD TO EARLY  
WESTERN HAN DYNASTY

The disc is well-carved to both sides of the surface in relief with a band of comma spirals within inner and outer raised borders, and flanked on the edges by a pair of phoenix. The semi-translucent stone is of a greyish-white colour with areas of russet inclusions and opaque white-coloured calcification.

2  $\frac{1}{16}$  in. (6.5 cm.) wide, box

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 70

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 70

戰國晚期至西漢早期 玉雙鳳紋璧

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 70 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版70號



2762

A JADE OPENWORK 'DRAGON AND PHOENIX' PLAQUE

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

The plaque is well-carved as three pairs of interlocking phoenix and a pair of dragons in the centre, each highlighted by the delicately incised detail on the body. The stone is of a russet-white tone with some areas of minor russet inclusions.

6 ½ in. (15.5 cm.) wide, box

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1993

EXHIBITED

Chang Foundation, *Ancient Jade from the Yangde Tang Collection*,  
Taipei, 27 January-25 April 1993, Catalogue, pl. 10  
National Palace Museum, *Collectors' Exhibition of Archaic Chinese  
Jades*, Taipei, 1999, Catalogue, pl. 171

LITERATURE

*Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, pl. 10  
Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1999, pl. 171

戰國早中期 玉鏤空龍鳳紋珮

來源

養德堂珍藏，台北，入藏於 1993 年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，  
1993年1月27日-4月25日，圖錄圖版10號

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版171號

著錄

《養德堂古玉特展》，台北，1993年1月27日-4月25日，  
圖版10號

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版171號





2763

A WHITE JADE RETICULATED  
'DRAGON AND PHOENIX'  
PENDANT  
EARLY TO MID-WARRING STATES PERIOD,  
CIRCA 476-300 BC

The well-polished stone is carved to the centre with two confronting stylised dragons, their undulating bodies interlinking with two phoenix decorated to both sides of the pendant.  
3 1/2 in. (9 cm.) long, box

HK\$180,000-240,000      US\$24,000-32,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 208

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 208

戰國早中期 白玉鏤雕龍鳳紋珮

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版208號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版208號



(two views 兩面)

2764

A PALE CELADON JADE  
OPENWORK 'DRAGON AND  
PHOENIX' PENDANT  
MID-WARRING STATES PERIOD,  
CIRCA 400-300 BC

The flat pendant is carved with two pairs of dragon and phoenix heads, depicted with interlinking sinuous bodies.

1 5/8 in. (4.2 cm.) long, box

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

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1999

戰國中期 青白玉鏤空龍鳳佩

來源

1999年以前購自台北雲中居



2764

2765

A JADE OCTAGONAL 'ANIMAL  
MASK AND CLOUD SCROLL' CONG  
WARRING STATES PERIOD (475-221 BC)

The *cong* of octagonal cross section is carved to the exterior sides with eight registers decorated with alternating motifs of stylised animal masks and comma swirls. The upper and lower surfaces are further carved with a *ruyi*-cloud motif.

2 in. (5.2 cm.) wide, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1993

EXHIBITED

Chang Foundation, *Ancient Jade from the Yangde Tang Collection*,  
Taipei, 27 January-25 April 1993, pl. 9

LITERATURE

*Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, pl. 9



2765

戰國 玉獸面雲紋八方式琮

來源

養德堂珍藏，台北，入藏於 1993 年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，1993年1月27-4月25日，圖錄圖版9號

著錄

《養德堂古玉特展》，台北，1993年1月27-4月25日，圖版9號

2766

A RARE JADE 'ANIMAL MASK'  
ORNAMENT SUSPENDING A  
HOOKED TONGUE

WARRING STATES PERIOD (475-221 BC)

The animal mask-form hook is finely carved with a pair of incurving horns and strong slanting cuts powerfully rendering the deep circular eyes and details of the face. It is attached to the bottom opening with a movable hook.

1 3/8 in. (3.5 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1993

EXHIBITED

Chang Foundation, *Ancient Jade from the Yangde Tang Collection*,  
Taipei, 27 January-25 April 1993, Catalogue, front cover

LITERATURE

*Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, front  
cover

A number of jade belt hooks from the Warring States period are carved with similar animal mask motifs like the present ornament. Compare for example to the National Palace Museum example (acquisition no. guyu 4133/lv-1847-17-31), illustrated in *Art in Quest of Heaven and Truth- Chinese Jades through the Ages*, Taipei, 2012, pl. 5-5-25. Another Warring States belt hook carved with a more abstract mask was excavated in Qufu, Shandong, illustrated in *Zhongguo yuqi quanji -3- Spring and Autumn and Warring States periods*, Shijiazhuang, 1993, pl. 206. Compare also to a jade animal mask pendant, dating to the Warring States period, in the Tianjin Art Museum Collection, *ibid.*, pl. 303.

戰國 玉獸面飾

來源

養德堂珍藏，台北，入藏於 1993 年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，  
1993年1月27日-4月25日，圖錄封面

著錄

《養德堂古玉特展》，台北，1993年1月27日-4月25日，封面

此飾的風格與戰國時期的獸面紋帶鈎相近，可資比較，如國立故宮博物院藏一例（故玉4133/呂-1847-17-31），著錄於2012年台北出版《敬天格物- 中國歷代玉器導讀》，圖版5-5-25。山東曲阜魯國故城五十八號墓曾出土一件玉帶鈎，上雕較抽象的獸面紋，著錄於1993年石家莊出版《中國玉器全集 -3- 春秋·戰國》，圖版206號。亦可參考天津市藝術博物館藏一件玉獸面飾，定年戰國，見同上，圖版303號。



(another view 另一面)



2767

A PALE CELADON JADE 'CONCH SHELL' ARCHER'S RING, SHE  
LATE WARRING STATES PERIOD,  
CIRCA 300-221 BC

The jade is vividly carved to one side with a conch shell surmounted on the 'archer's thumb ring'-shaped pendant, that is incised with fine lines depicting a stylised dragon motif.  
2 1/4 in. (5.7 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 221

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 221

戰國晚期 青白玉螺紋韙

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版221號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版221號



(detail 細部)



2768

A JADE SQUARE SEAL

LATE WARRING STATES PERIOD,  
CIRCA 300-221 BC

The seal has a square base and trapezoid top, incised on each side with square scrolls, surmounted by a flat finial pierced with a suspension hole. The base is inscribed with a name in seal script, *Wangzi Dang*.  
7/8 in. (2.2 cm.) wide, box

HK\$180,000-280,000      US\$24,000-36,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 231

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 231

戰國晚期 玉勾雲紋「王子邊」方印

印文：王子邊

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄  
圖版231號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版231號

璽印之應用在中國擁有悠長的歷史，自戰國時期漸趨蓬勃，秦漢一統後  
璽印始分流，璽成為帝王御用之物，印則有官印及私印之分。此印印面  
陰刻篆書「王子邊」三字，「王子」為商周時代複姓，「邊」應該是人  
名，應為東周時代公卿所用之玉印。



(base 底部)



(impression 印文)



2769

A JADE 'DRAGON' BELT HOOK  
WARRING STATES PERIOD,  
CIRCA 475-221 BC

The arched shaft is carved with a stylised motif terminating on one end with a dragon head.  
5  $\frac{3}{16}$  in. (13.5 cm.) long, box

HK\$120,000-180,000      US\$16,000-24,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 60

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1995, pl. 60

戰國 玉龍首帶鈎

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版  
60號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版60號



(detail 細部)



2770

A JADE 'DOUBLE DRAGON' BELT HOOK

WARRING STATES PERIOD (475-221 BC)

The curved shaft detailed with fine incisions depicting a scrolling *ruyi* motif, is carved on one end with an upturned dragon head, terminating on the other with a pair of dragon heads. The semi-translucent stone is of a pale greyish tone with some areas of russet inclusions and calcification.

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

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 61

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 61

A belt hook of very similar form, also with dragon heads at both terminals, is in the Qing Court Collection, now at the Palace Museum, illustrated in *Jadeware (I)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, pl. 164.



(detail 細部)

戰國 玉勾連雲紋雙龍帶鈎

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 61 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版61號

清宮舊藏一件造型相似的玉帶鈎，同樣首尾雕龍頭，見1995年香港出版  
故宮博物院藏文物珍品全集《玉器（上）》，圖版164號。





2771

AN EXCEPTIONAL SET OF  
WHITE JADE 'DOUBLE PHOENIX'  
PENDANT AND A PAIR OF  
'DRAGON' ORNAMENTS, XI  
LATE WARRING STATES PERIOD TO EARLY  
WESTERN HAN DYNASTY

The set comprises a flattened oval pendant decorated to the narrow sides with a pair of stylised phoenix, carved with scrolling bodies and pierced to the centre with a circular aperture. The pair of *xi* are carved in the shape of a dragon shown in profile, with tiny circular eyes, a curled crest and incised details on the curved body that terminates in a point.

Pendant: 2  $\frac{1}{16}$  in. (7.5 cm.) long;  
*Xi*: 4  $\frac{5}{16}$  in. (11 cm.) long, box (3)

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 213

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 213

戰國晚期至西漢早期 白玉雙鳳紋珮及白玉龍紋觴一對

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版213號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版213號





2772

A PAIR OF JADE 'DRAGON'  
ORNAMENTS, XI  
LATE WARRING STATES-EARLY WESTERN  
HAN DYNASTY

Each flat pendant is carved in the shape of a dragon with open jaws shown in profile depicted with horns, a long crest that falls to the top of a curved leg with clawed foot that rests on the back edge of the S-shaped body, and a long tail that tapers into a point.  
5 1/16 in. (13.5 cm.) high, box (2)

HK\$120,000-180,000 US\$16,000-24,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1993

EXHIBITED

Chang Foundation, *Ancient Jade from the Yangde Tang Collection*,  
Taipei, 27 January-25 April 1993, Catalogue, pl. 11  
National Palace Museum, *Collectors' Exhibition of Archaic Chinese  
Jades*, Taipei, 1995, Catalogue, pl. 71

LITERATURE

*Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, pl. 11  
Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1995, pl. 71

戰國晚期至西漢早期 玉龍紋觴一對

來源

養德堂珍藏，台北，入藏於 1993 年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，  
1993年1月27日-4月25日，圖錄圖版11號

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版  
71號

著錄

《養德堂古玉特展》，台北，1993年1月27日-4月25日，  
圖版11號

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版71號

2773

AN OPENWORK JADE 'CHILONG  
AND MONKEY' SCABBARD CHAPE

WESTERN HAN DYNASTY (206 BC-AD 8)

The flat trapezoidal chape is carved to depict a dragon clambering on the top while peering over the edge, with its sinuous body and long scrolling tail, falling on both sides of the surface. A monkey is further carved with its arm outstretched, hanging from one edge. The base is drilled with a hole for attachment.

3 in. (7.5 cm.) long, box

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

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to  
1999

西漢 玉鏤空螭龍靈猴紋劍珌

來源

1999年以前購自台北雲中居



(back 背面)



2774

A FINELY CARVED JADE 'THREE GUARDIANS' SCABBARD SLIDE  
WESTERN HAN DYNASTY (206 BC-AD 8)

The slide is carved in high relief with three of the 'Guardians of Four Directions' - the Blue Dragon in the centre, with a bifurcated tail, confronted by the Red Bird and White Tiger.

3 7/8 in. (10 cm.) long, box

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

PROVENANCE

Acquired from Chang Wei-Hwa & Company, Taipei, prior to 1999

The present scabbard slide, superbly carved in high relief depicting the three 'Guardians of Directions', displays remarkable detail and exudes great vigour, exemplifying the mastery of Han-dynasty jade carvers. A very similar scabbard slide dating to early Han dynasty, though only with two dragons, was excavated in Hongtushan, Shandong, illustrated in *Zhongguo meishu quanji -9- yuqi*, Beijing, 1986, pl. 176 (fig. 1). On this example, features similar to those of the present slide can be observed, such as the grooves on the dragon's tail and incised-line markings on the bodies. Similar high-relief dragons can also be found on a set of jade sword guard, pommel and chape excavated from the tomb of King Nanyue in Guangzhou, illustrated in *Zhongguo yuqi quanji -4- Qin, Han and Southern and Northern Dynasties*, Shijiazhuang, 1993, pls. 78-82.

西漢 玉三靈紋劍璫

來源

1999年以前購自台北雲中居

此劍璫以高浮雕技法，雕刻四靈中之青龍、白虎、朱雀，生動活潑，雕工細膩，為漢代玉雕之精品。山東巨野縣紅土山墓出土一件非常相似、定年西漢早期的劍璫（圖一），雖只雕兩隻螭虎，但無論構圖、形態或細部均與本劍璫有異曲同工之妙，其中兩者紋飾尾巴上均以弧形凹槽表達扭曲狀，及以陰刻線條表達身體肌理，應為同期作品。此例子著錄於1986年北京出版《中國美術全集 -9- 玉器》，圖版176號。亦可參考廣州南越王墓出土一組劍首、劍格及劍珌，上飾類似高浮雕蟠螭，著錄於1993年石家莊出版《中國玉器全集 -4- 秦·漢·南北朝》，圖版78-82號。

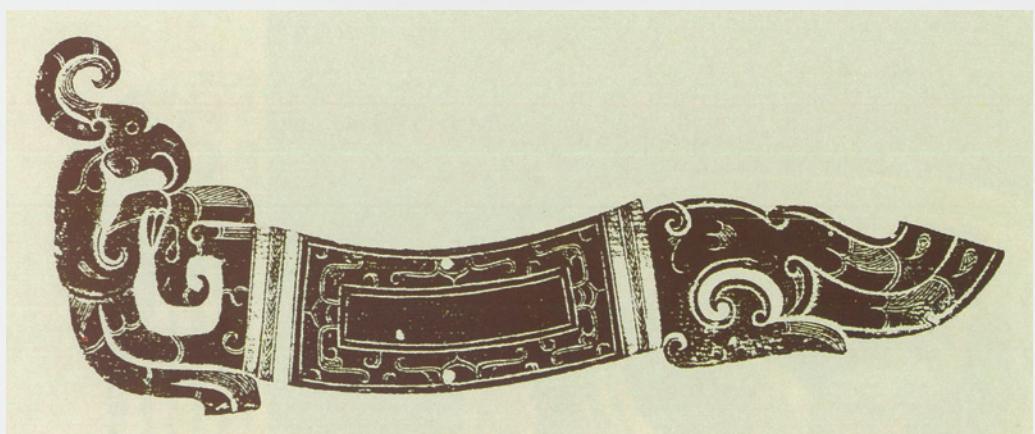


fig. 1  
圖一





(another view 另一面)



(rubbing 拓印)

2775

A RARE JADE 'PHOENIX'  
ORNAMENT

WARRING STATES PERIOD (475-221 BC)

The stone is carved and pierced on one end with a phoenix head and terminating on the other with a long tail. It is decorated to the body with a stylised motif.

5 in. (12.8 cm.) long, box

HK\$350,000-500,000

US\$42,000-64,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 65

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 65

戰國 玉鳳紋飾

來源

養德堂珍藏, 台北, 入藏於 1995 年以前

展覽

國立故宮博物院, 《羣玉別藏》, 台北, 1995 年, 圖錄圖版 65 號

著錄

鄧淑蘋, 《羣玉別藏》, 台北, 1995 年, 圖版 65 號



2776

A LARGE GREENISH-YELLOW JADE  
CHU-STYLE 'COMMA SCROLL'  
NOTCHED HUANG  
EARLY TO MID-WARRING STATES PERIOD,  
CIRCA 476-300 BC

Each side of the arched pendant is carved with comma swirls  
within ridged borders decorated with notched edges  
10 ¾ in. (26.4 cm.) long, box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 160

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1999, pl. 160

戰國早中期 青黃玉楚式穀紋大璜

來源

養德堂珍藏, 台北, 入藏於 1999 年以前

展覽

國立故宮博物院, 《羣玉別藏續集》, 台北, 1999年, 圖錄  
圖版160號

著錄

鄧淑蘋, 《羣玉別藏續集》, 台北, 1999年, 圖版160號

2777

A CELADON JADE CHU-STYLE  
'COMMA SCROLL' DISC, BI  
EARLY TO MID-WARRING STATES PERIOD,  
CIRCA 476-300 BC

Each side of the disc is carved with raised bosses in the form of  
comma swirls, within inner and outer raised borders.  
8 ½ in. (21.7 cm.) diam., box

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

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 192

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*,  
Taipei, 1999, pl. 192

戰國早中期 青玉楚式穀紋璧

來源

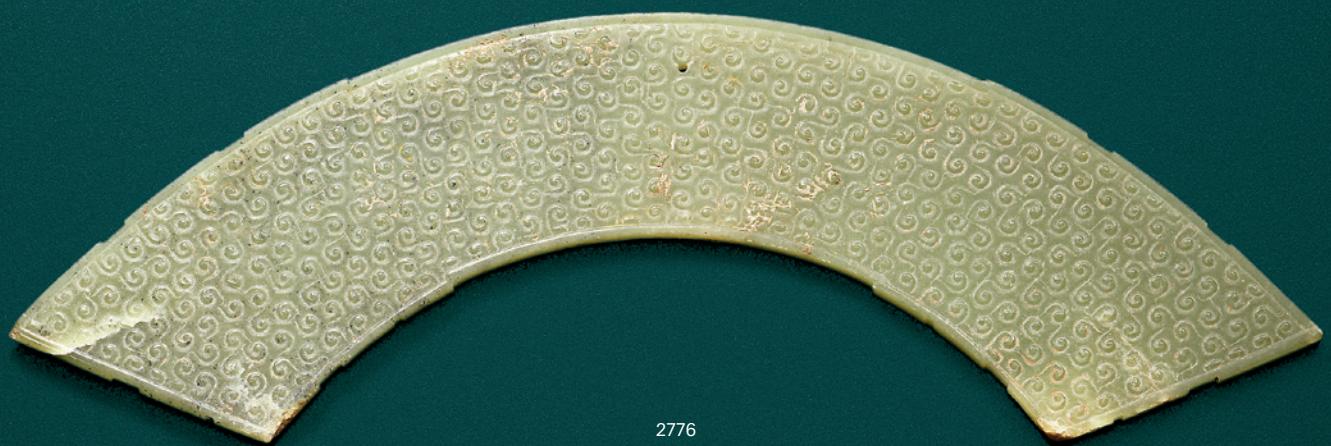
養德堂珍藏, 台北, 入藏於 1999 年以前

展覽

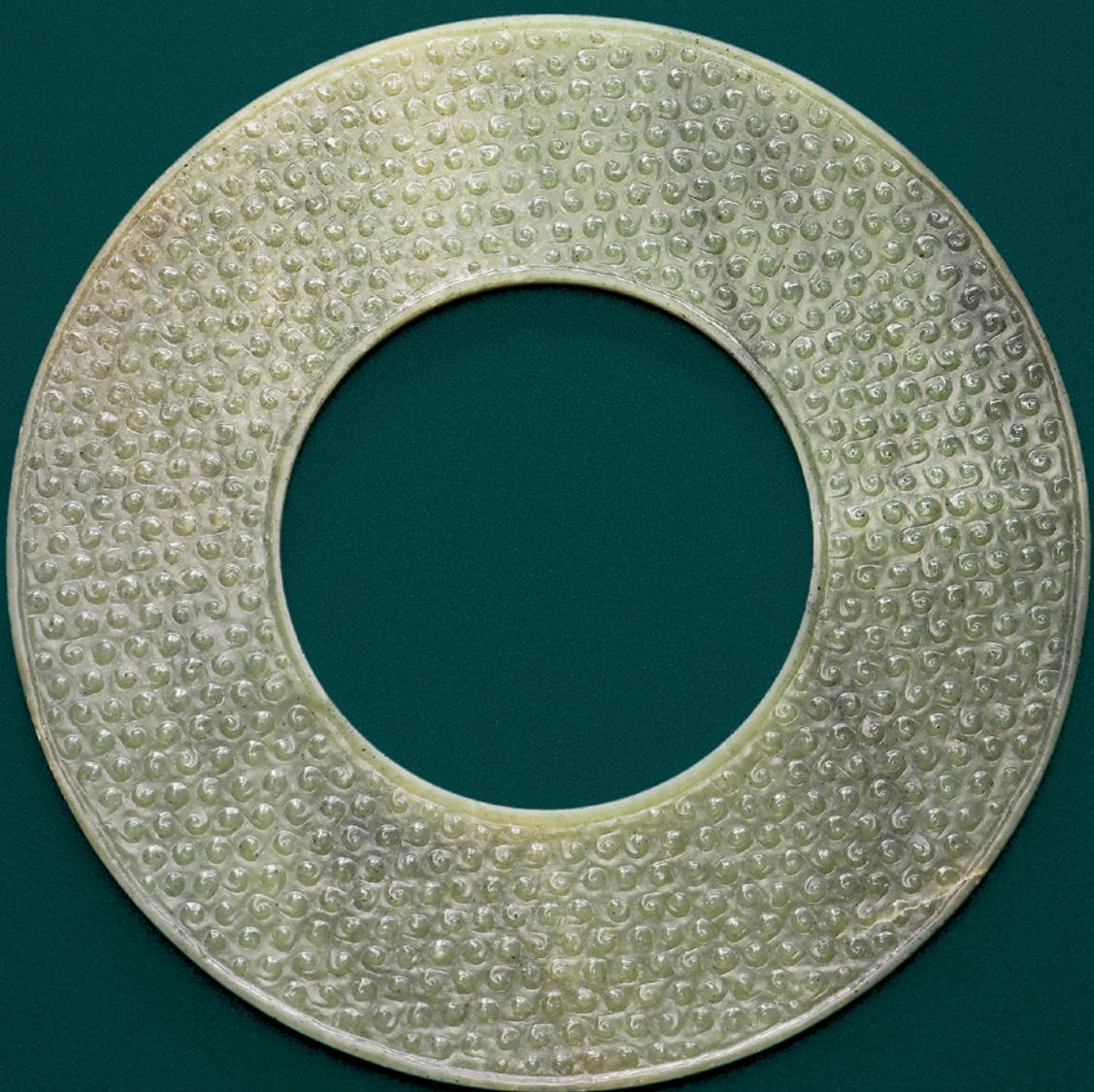
國立故宮博物院, 《羣玉別藏續集》, 台北, 1999年, 圖錄  
圖版192號

著錄

鄧淑蘋, 《羣玉別藏續集》, 台北, 1999年, 圖版192號



2776



2777



2778

A JADE 'ANIMAL MASK' DISC, BI

WESTERN HAN DYNASTY (206 BC-AD 8)

The circular disc is pierced with a central circle and decorated similarly on each side with a band of comma swirls, enclosed by a band of archaic scrolls of deconstructed dragons.

8 ½ in. (21.7 cm.) diam., box

**HK\$150,000-250,000**

**US\$20,000-32,000**

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1993

EXHIBITED

Chang Foundation, *Ancient Jade from the Yangde Tang Collection*, Taipei, 27 January-25 April 1993, Catalogue, pl. 12

LITERATURE

*Ancient Jade from the Yangde Tang Collection*, Taipei, 1993, pl. 12

西漢 玉獸面紋璧

來源

養德堂珍藏，台北，入藏於 1993 年以前

展覽

鴻禧美術館，《養德堂古玉特展》，台北，1993年1月27日-4月25日，圖錄圖版12號

著錄

《養德堂古玉特展》，台北，1993年1月27日-4月25日，圖版12號

2779

A JADE 'DRAGON SCROLL' EAR CUP  
LATE SPRING AND AUTUMN PERIOD,  
CIRCA 570-476 BC

The oval cup is flanked by a pair of crescent moon-shaped handles. The exterior body is decorated with a band of stylised dragon motif above incised abstract shapes.  
3 1/8 in. (8 cm.) long, box

HK\$100,000-150,000      US\$13,000-20,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1999

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, pl. 215

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, pl. 215

春秋晚期 玉龍紋羽觴盃

來源

養德堂珍藏，台北，入藏於 1999 年以前

展覽

國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版215號

著錄

鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版215號





(another view 另一面)

2780

### A JADE PIG

EASTERN HAN DYNASTY (AD 25-220)

The well-polished stone is carved in the round as a recumbent pig with a flat snout and pointed ears. It is decorated with deep, slanting grooves that delineate the front and rear legs which are tucked underneath the body. The stone is of a celadon and russet colour with traces of calcification.  
4 ½ in. (11.8 cm.) long, box

HK\$180,000-280,000

US\$24,000-36,000

#### PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

#### EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 87

#### LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 87

### 東漢 玉握豬

#### 來源

養德堂珍藏，台北，入藏於 1995 年以前

#### 展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 87 號

#### 著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版 87 號





2781

A PAIR OF JADE PIGS

WESTERN HAN DYNASTY (206 BC-AD 8)

Each rounded, rectangular stone is carved as a recumbent pig with flat snout, circular eyes and deep, slanting grooves that delineate the ears, the front and rear legs.

3 ½ in. (8.9 cm.) long, box

(2)

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 83

LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 83

西漢 玉握豬一對

來源

養德堂珍藏，台北，入藏於 1995 年以前

展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 83 號

著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版 83 號



2782

### A PAIR OF JADE PIGS

EASTERN HAN DYNASTY (AD 25-220)

Each stone is carved as a pig, with their features depicted in stylised form. Their backs, limbs, flat snouts and eyes are rendered with strong slanting cuts. The surface of the jade is well polished.

4 1/8 in. (11.7 cm.) long, box

(2)

HK\$180,000-280,000

US\$24,000-36,000

#### PROVENANCE

The Yangdetang Collection, Taipei, acquired prior to 1995

#### EXHIBITED

National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, pl. 84

#### LITERATURE

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, pl. 84

東漢 玉握豬一對

#### 來源

養德堂珍藏，台北，入藏於 1995 年以前

#### 展覽

國立故宮博物院，《羣玉別藏》，台北，1995年，圖錄圖版 84 號

#### 著錄

鄧淑蘋，《羣玉別藏》，台北，1995年，圖版 84 號

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

## 2 RETURNING BIDDERS

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

## (A) PHONE BIDS

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

## (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

## (C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business,

expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **"authenticity warranty"**). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first phrase of the **catalogue description** (the **"Heading"**) and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the **"Subheading"**). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The authenticity warranty does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a lot's **catalogue description** or the use in a **Heading** or **Subheading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO...." in a **Heading** or **Subheading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** and **Subheading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** or **Subheading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

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

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

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

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

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

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

#### (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the **due date**).

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
  - (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
  - (ii) Wire transfer

You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

### (v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

### (vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
  - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
  - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property

we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

## 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).
- (b) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot**.

containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) **Gold**

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

#### (f) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

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

#### I **OUR LIABILITY TO YOU**

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

#### J **OTHER TERMS**

##### 1 **OUR ABILITY TO CANCEL**

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

##### 2 **RECORDINGS**

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

##### 3 **COPYRIGHT**

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

##### 4 **ENFORCING THIS AGREEMENT**

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

##### 5 **TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES**

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

##### 6 **TRANSLATIONS**

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

##### 7 **PERSONAL INFORMATION**

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

##### 8 **WAIVER**

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

exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 **LAW AND DISPUTES**

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

#### 10 **REPORTING ON WWW.CHRISTIES.COM**

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

#### K **GLOSSARY**

**authentic** : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定 · 買方須知

## 業務規定

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

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

除非佳士得擁有拍賣品所有權（以 **△** 標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何拍賣品的描述，拍賣品狀況報告及其它陳述（不管是口頭還是書面），包括拍賣品性質或狀況、藝術家、時期、材料、概略尺寸或來源均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

#### 2. 對於拍賣品描述佳士得所負的責任

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

#### 3. 狀況

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

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

### 4. 拍賣之前檢查拍賣品

(a) 如果您計劃競投一件拍賣品，應親自或通過具有專業知識之代表檢視，以確保您接受拍賣品描述及狀況。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

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

### 5. 估價

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

### 6. 撤回

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

### 7. 珠寶

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

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

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

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

### 8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是

原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是真品。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

### B. 登記競投

#### 1. 新競投人

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

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

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

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2978 9910 或電郵至 bidsasia@christies.com

#### 2. 再次參與競投的客人

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

#### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐怖主義財政審查，我們可能會不允

許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

#### 4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

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

- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不 少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

#### 5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

#### 6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

##### (A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

##### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊

“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 [www.christies.com](http://www.christies.com) 網站。

#### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

#### C. 拍賣之時

##### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用**標記**。**底價**不會高於**拍賣品**的**低端估價**。

##### 3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或延後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

#### 4. 競投

拍賣官接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

#### 5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有

人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

#### 6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

#### 7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

#### 8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

#### 9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

#### D. 買方酬金及稅款

##### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品**成交價計算的**買方酬金**。酬金費率按每件**拍賣品**成交價首港幣 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

##### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 賣方保證

對於每件拍賣品，賣方保證其：

- (a) 為拍賣品的所有人，或拍賣品的共有人之一並獲得其他共有人的許可；或者，如果賣方不是拍賣品的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其在法律上有權這麼做；
- (b) 有權利將拍賣品的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的購買款項（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品（我們的“真品保證”）。如果在拍賣日後的五年內，您使我們滿意您的拍賣品不是真品，在符合以下條款規定之下，我們將把您支付的購買款項退還給您。

業務規定的詞匯表裏有對“真品”一詞做出解釋。真品保證條款如下：

- (a) 我們在拍賣日後的 5 年內提供真品保證。此期限過後，我們不再提供真品保證。
- (b) 我們只會對本目錄描述第一組詞（“標題”）以大階字體注明的資料作出真品保證以及當作者或藝術家未有列明時，我們會對本目錄描述第二組詞以大階字體注明的有關日期或時期的資料作出真品保證（“副標題”）。除了標題或副標題中顯示的資料，我們不對任何標題或副標題以外的資料（包括標題或副標題以外的大階字體注明）作出任何保證。
- (c) 真品保證不適用有保留標題或副標題或任何有保留的部分標題或副標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題或副標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題或副標題中對“認為是…之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- (d) 真品保證適用於被拍賣會通告修訂後的標題或副標題。
- (e) 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題或副標題乎合被普遍接受的學者或專家的意見，或標題或副標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接

納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。

(g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該拍賣品才適用。保證中的利益不可以轉讓。

(h) 要申索真品保證下的權利，您必須：

- (i) 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。

(i) 您在本真品保證下唯一的權利就是取消該項拍賣及收回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償或其他賠償或支出承擔責任。

(j) 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：

(a) 此額外保證不適用於：

- (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
- (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
- (iii) 沒有標題的書籍；
- (iv) 沒有標明估價的已出售拍賣品；
- (v) 目錄中表明售出後不可退貨的書籍；
- (vi) 狀況報告中或拍賣時公告的瑕疵。

(b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關拍賣品為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上 E2(h)(iii) 規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

## F. 付款

### 1. 付款方式

(a) 拍賣後，您必須立即支付以下購買款項：

- (i) 成交價；和
- (ii) 買方酬金；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“到期付款日”）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將拍賣品出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的拍賣品，您必須按照發票上顯示的貨幣以下列方式支付：

(i) 佳士得通過“MyChristie's”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數拍賣品，但仍有不少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH

(iii) 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 500,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

(iv) 現金  
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

(v) 銀行匯票  
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票  
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

只有我們自您處收到全額且清算購買款項後，您才擁有拍賣品及拍賣品的所有權，即使本公司已將拍賣品交給您。

## 3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則拍賣品根據“倉儲與提取”頁由第三方倉庫保管之日起；除非另行協議。

## 4. 不付款之補救辦法

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

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

- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他佳士得集團公司的款項。
- (c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及

(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

## 5. 扣押拍賣品

如果您欠我們或其他佳士得集團公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的拍賣品。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後，您方可領取有關拍賣品。我們亦可選擇將您的拍賣品按照我們認為適當的方式出售。我們將用出售拍賣品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

## G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。
- (b) 有關提取拍賣品之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將拍賣品移到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的拍賣品，除非另有書面約定：
  - (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - (ii) 我們有權將拍賣品移到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
  - (iii) 我們可以按我們認為商業上合理且恰當的方式出售拍賣品。
  - (iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排拍賣品的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

### 2. 出口 / 進口

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

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

我們不會因您所購買的拍賣品無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的拍賣品的要求。

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

### (b) 含有受保護動植物料的拍賣品

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

這些物料包括但不限於象牙、玳瑁殼、鱸魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何拍賣品進口至其他國家，您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，拍賣品必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該拍賣品或因任何原因拍賣品被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和規例要求。

### (c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對拍賣品已經進行了該嚴格科學測試，我們會在拍賣品陳述中清楚表明。我們一般無法確認相關拍賣品的象牙是否來自非洲象。您凡購買有關拍賣品並計畫將有關拍賣品進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回購買款項的依據。

(d) **源自伊朗的拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”(身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗(波斯)的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

(e) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配備有瀕危及受保護動物(如短吻鰐或鱷魚)的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以 **PF** 符號顯示。這些錶帶只用來展示拍賣品並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

## I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何拍賣品作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

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

(ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況報告**、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

## J. 其它條款

1. **我們的撤銷權**

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該拍賣品的拍賣。

2. **錄像**

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

3. **版權**

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖片、插圖與書面資料(除有特別注釋外，包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

4. **效力**

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. **轉讓您的權利及責任**

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. **翻譯**

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. **個人信息**

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。

8. **棄權**

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. **法律及管轄權**

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競

投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

## 10. [www.christies.com](http://www.christies.com) 的報告

售出的拍賣品的所有資料，包括**目錄描述**及價款都可在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

## K. 詞匯表

**真品**：以下所述的真實作品，而不是複製品或贗品：

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

**真品保證**：我們在本協議 E 段所詳述為拍賣品提供的保證。

**買方酬金**：除了**成交價**，買方支付給我們的費用。

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

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

**狀況**：拍賣品的物理狀況。

**到期付款日**：如第 F1(a) 段所列出的意思。

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

**成交價**：拍賣官接受的拍賣品最高競投價。

**標題**：如 E2 段所列出的意思。

**拍賣品**：供拍賣的一件拍賣品(或作為一組拍賣的兩件或更多的物件)；

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

**購買款項**：如第 F1(a) 段的意思。

**來源**：拍賣品的所有權歷史。

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

**底價**：拍賣品不會以低於此保密底價出售。

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

**副標題**：如 E2 段所列出的意思。

**大楷字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

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

- ◆ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- ◆ **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ◆ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.
- ◆ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## 本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定・買方須知”一章的最後一頁。

- ◆ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。
- ◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。
- ◆ **不設底價的拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。
- ◆ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定・買方須知第H2(b)段。
- ◆ **拍賣品**含有瀕危物種的材料，只用作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

◆ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol **△** next to its lot number.

#### ◆ **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol **◊** next to the lot number.

#### ◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◊◆**.

Christie's compensates the third party in exchange for accepting this risk provided that the third party

is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### ◆ **Other Arrangements**

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### ◆ **Qualified Headings**

In Christie's opinion a work by the artist.  
◆ "Attributed to ..."  
In Christie's qualified opinion probably a work by the artist in whole or in part.  
◆ "Studio of ..." / "Workshop of ..."  
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.  
◆ "Circle of ..."  
In Christie's qualified opinion a work of the period of the artist and showing his influence.  
◆ "Follower of ..."  
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.  
◆ "Manner of ..."  
In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."  
 In Christie's qualified opinion a copy (of any date) of a work of the artist.  
 \*\*"Signed ..."/"Sealed ..."  
 In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.  
 \*\*"With signature ..."/ "With seal ..."  
 In Christie's qualified opinion the work has a signature/seal which is not that of the artist.  
 \*\*"Dated..."  
 In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.  
 \*\*"With date..." /  
 In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

#### FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

2. A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").

3. A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").

4. A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").

5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

## 重要通知及目錄編列方法之說明

### 重要通知

#### 佳士得在受委託拍賣品中的權益

##### △:部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有△符號以資識別。

##### ○保證最低出售價

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

##### ○◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，第三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中注以符號○◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他/她是否在拍賣品持有經濟利益。

#### 其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付

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

#### 利益方的競投

如果競技人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委托拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和/或通知我們其競投該拍賣品的意願。

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

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

#### 有關繪畫、素描、版畫、小型畫、雕塑、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

#### 有保留的標題

佳士得認是屬於該藝術家之作品

\*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

\*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

\*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

#### \*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\*「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名／款識。

\*「附有...簽名」、「附有...款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名／款識應不是某藝術家所為。

\*「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

\*「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

\* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

#### 有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

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Ellanor Notides

## AUCTION AND OTHER SERVICES

### PRIVATE SALES

Hk: +852 2978 6871

Fax: +852 2760 1767

Email: [privatesaleservicecentre@christies.com](mailto:privatesaleservicecentre@christies.com)

### CHRISTIE'S EDUCATION

#### New York

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: [newyork@christies.edu](mailto:newyork@christies.edu)

#### Hong Kong

Tel: +852 2978 6768

Fax: +852 2525 3856

Email: [hongkong@christies.edu](mailto:hongkong@christies.edu)

#### London

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665 4351

Email: [london@christies.edu](mailto:london@christies.edu)

### CHRISTIE'S INTERNATIONAL REAL ESTATE

#### New York

Tel: +1 212 468 7182

Fax: +1 212 468 7141

Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

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Tel: +44 (0)20 7389 2551

Fax: +44 (0)20 7389 2168

Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

#### Hong Kong

Tel: +852 2978 6788

Fax: +852 2/60 1767

Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

### CHRISTIE'S FINE ART STORAGE SERVICES

#### New York

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#### Singapore

Tel: +65 6543 5252

Email: [singapore@cfass.com](mailto:singapore@cfass.com)

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 29 November 2017 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [www.christies.com/storage](http://www.christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 30 November 2017.

All collections from the offsite warehouse will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com) .

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or [postsaleasia@christies.com](mailto:postsaleasia@christies.com) . To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased <b>lots</b> at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their <b>lots</b> within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.

# 倉儲與提取

## 提取地點與條款

所有未在 2017 年 11 月 29 日下午 4 時從香港會議展覽中心提取的拍賣品將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定拍賣品所在倉庫。拍賣品的移送和倉儲受 [www.christies.com/storage](http://www.christies.com/storage) 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論拍賣品是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有拍賣品自 2017 年 11 月 30 日下午 2 時起可以開始提取。

所有在其它倉庫之提取，將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。

電話：+852 2760 1766 / 電郵：[postsaleasia@christies.com](mailto:postsaleasia@christies.com)

對於儲存在其它倉庫的拍賣品，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的拍賣品，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

## 應付費用的支付

所有成功出售或未能出售的拍賣品均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放拍賣品。所有費用付清之後，方可提取拍賣品。

## 裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。為確保您的拍賣品的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

## 有形損失和損壞責任

佳士得對已出售的拍賣品在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取拍賣品後終止。佳士得的責任受 [www.christies.com](http://www.christies.com) 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買拍賣品的成交價的 0.5% 或全部倉儲費用收費（以較低者為準）	
如果在拍賣後 30 天內提取拍賣品，無須支付上述費用。 物品大小由佳士得酌情決定。		

長期倉儲服務方案可按客戶要求提供。





# BIDDER REGISTRATION FORM

Paddle No.

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

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

## A Bidder's Detail

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

Account No. ....

Account Name .....

Address .....

City/District ..... Post/Zip Code .....

County/State ..... Country .....

Phone No. ....

**Please verify email address for post-sale communication** .....

Shipping Quote Required.

Shipping Address (  Same as the above address)

## B Sale Registration

**Please register me for the following sessions:**

<input type="checkbox"/> 14723 Fine & Rare Wines Featuring A Superb Collection	<input type="checkbox"/> 16043 Court, Studio, Atelier - Chinese Works of Art and Paintings from The Ming Dynasty Evening Sale
<input type="checkbox"/> 13271 Asian 20th Century & Contemporary Art (Evening Sale)	<input type="checkbox"/> 14342 Fine Chinese Modern Paintings
<input type="checkbox"/> 13273 Asian Contemporary Art (Day Sale)	<input type="checkbox"/> 14721 Hong Kong Magnificent Jewels
<input type="checkbox"/> 13272 Asian 20th Century Art (Day Sale)	<input type="checkbox"/> 16508 An Ode to the Past - Fu Baoshi's <i>The Song of the Pipa Player</i> Previously from the Collection of H. H. Kung
<input type="checkbox"/> 15770 Dear Monsieur Monet	<input type="checkbox"/> 16069 Chinese Archaic Jades from The Yangdetang Collection
<input type="checkbox"/> 14339 Chinese Contemporary Ink	<input type="checkbox"/> 14712 Handbags & Accessories
<input type="checkbox"/> 14720 Important Watches & an Evening of Vintage Wristwatches	<input type="checkbox"/> 16072 Important Chinese Ceramics from The Dr. James D. Thornton Collection
<input type="checkbox"/> 14340 Fine Chinese Classical Paintings and Calligraphy	<input type="checkbox"/> 16071 Imperial Qing Monochromes from The J. M. Hu Collection
<input type="checkbox"/> 16030 Important Ming Imperial Works of Art from The Le Cong Tang Collection Evening Sale	<input type="checkbox"/> 14710 Important Chinese Ceramics and Works of Art

## C Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

**High Value Lots Paddle Registration:**

Do you require a High Value Lot ("HVL") paddle?  Yes  No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

<input type="checkbox"/> HK \$ 0 - 500,000	<input type="checkbox"/> HK \$ 500,001 - 2,000,000	<input type="checkbox"/> HK \$ 2,000,001 - 4,000,000
<input type="checkbox"/> HK \$ 4,000,001 - 8,000,000	<input type="checkbox"/> HK \$ 8,000,001 - 20,000,000	<input type="checkbox"/> HK \$ 20,000,000 +

## D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name ..... Signature ..... Date .....

# 現場競拍登記表格

競投牌編號

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

請填妥並簽署本表格然後電郵至 [registrationasia@christies.com](mailto:registrationasia@christies.com)。

## A 投標者資料

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

客戶編號 .....

客戶名稱 .....

客戶地址 .....

城市 / 區 .....

郵區編號 .....

縣 / 省 / 州 .....

國家 .....

電話號碼 .....

**請確認電郵地址以作售後服務用途 .....**

請提供運費報價。

運送地址 ( 同上述地址相同)

## B 拍賣項目登記

本人有意競投下列拍賣項目：

<input type="checkbox"/> 14723 佳士得名釀	<input type="checkbox"/> 16043 御苑·文心·匠藝 - 明代器物書畫
<input type="checkbox"/> 13271 亞洲二十世紀及當代藝術 (晚間拍賣)	<input type="checkbox"/> 晚間拍賣
<input type="checkbox"/> 13273 亞洲當代藝術 (日間拍賣)	<input type="checkbox"/> 中國近現代畫
<input type="checkbox"/> 13272 亞洲二十世紀藝術 (日間拍賣)	<input type="checkbox"/> 瑰麗珠寶及翡翠首飾
<input type="checkbox"/> 15770 親愛的莫內先生	<input type="checkbox"/> 16508 千秋名韻 — 孔祥熙家族舊藏傅抱石《琵琶行》
<input type="checkbox"/> 14339 中國當代水墨	<input type="checkbox"/> 16069 養德堂珍藏中國古玉器
<input type="checkbox"/> 14720 精緻名錶及古董腕錶	<input type="checkbox"/> 14712 典雅傳承：手袋及配飾
<input type="checkbox"/> 14340 中國古代書畫	<input type="checkbox"/> 16072 詹姆斯·桑頓醫生珍藏中國重要瓷器
<input type="checkbox"/> 16030 樂從堂藏明代宮廷珍器 晚間拍賣	<input type="checkbox"/> 16071 暫得樓藏清代官窯單色釉瓷器
	<input type="checkbox"/> 14710 重要中國瓷器及工藝精品

## C 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。個人：政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？  是  否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣會只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而作另行通知。

請提供閣下之競投總額：

<input type="checkbox"/> 港幣 0 - 500,000	<input type="checkbox"/> 港幣 500,001 - 2,000,000	<input type="checkbox"/> 港幣 2,000,001 - 4,000,000
<input type="checkbox"/> 港幣 4,000,001 - 8,000,000	<input type="checkbox"/> 港幣 8,000,001 - 20,000,000	<input type="checkbox"/> 港幣 20,000,000 +

## D 單聲明

- 本人已細閱載於目錄內之未的業務規定，買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。
- 拍賣官僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「√」號。閣下可隨時選擇拒收此訊息。

姓名 .....

簽署 .....

日期 .....

# CHRISTIE'S

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Guillaume Cerutti, Chief Executive Officer  
Jussi Pylkkänen, Global President  
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François Curiel, Chairman, Europe & Asia  
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The Earl of Snowdon, Honorary Chairman, EMERI  
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Qionger Jiang, Pan Gong Kai, Handel Lee,  
Mary Ma, Patrick Thomas, Wang Wei

## ASSOCIATE VICE PRESIDENTS

Jeff Chan, Selina Chan, Lesley Chen,  
Liang-Lin Chen, Amy Cheng, Isaac Choi,  
Terry Choi, Yanie Choi, Betsy Chow,  
Dai Dai, Helen Fung, Phybie Ho,  
Dexter How, Yunah Jung, Bigol Lam,  
Kevyn Leung, Nelly Li, Rachel Li,  
May Lim, Georgina Liu, Yu-Shan Lu,  
Benson Or, Felix Pei, Othniel Jai Prakash,  
Mandy Wang, Michael Xie, Maxwell Yao,  
Dina Zhang, Michelle Zhang, Grace Zhuang

## SENIOR VICE PRESIDENTS

Pola Antebi, Karen Au Yeung, Chie Banta,  
Lavinia Chan, YF Cheung, Elaine Holt,  
Mary Lee, Kitty Mak, Ada Ong,  
Julien Pradels, Audrey Shum, Simon Tam,  
Chi Fan Tsang, Katsura Yamaguchi

## VICE PRESIDENTS

Carmen Shek Cerne, Joyce Chan, Janet Chang,  
Blanca Cheng, Fung Chiang, Jennie Chu,  
Charmie Hamami, Julia Hu, Marcello Kwan,  
Elaine Kwok, Stephenie Leung, Ruben Lien,  
Gabrielle Mak, Sara Mao, Lillian Ng,  
Jasmin Ngai, Gen Ogo, Jessie Or,  
Terence Poon, Alexandra Reid, Bo Tan,  
Francis Tsang, Lihua Tung, Han-I Wang,  
Nicole Wright, Alan Yip, Kim Yu

20/09/17

# HONG KONG AUCTION CALENDAR

## FINE & RARE WINES FEATURING A SUPERB COLLECTION

Sale number: 14723  
**SATURDAY 25 NOVEMBER**  
**11.00 AM**

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

Sale number: 13271  
**SATURDAY 25 NOVEMBER**  
**6.00 PM**  
Viewing: 24-25 November

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13273  
**SUNDAY 26 NOVEMBER**  
**10.30 AM**  
Viewing: 24-25 November

## ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13272  
**SUNDAY 26 NOVEMBER**  
**12.30 PM**  
Viewing: 24-25 November

## DEAR MONSIEUR MONET

Sale number: 15770  
**SUNDAY 26 NOVEMBER**  
**5.00 PM**  
Viewing: 24-26 November

## CHINESE CONTEMPORARY INK

Sale number: 14339  
**MONDAY 27 NOVEMBER**  
**11.00 AM**  
Viewing: 24-26 November

## IMPORTANT WATCHES & AN EVENING OF VINTAGE WRISTWATCHES

Sale number: 14720  
**MONDAY 27 NOVEMBER**  
**1.00 PM**  
Viewing: 24-26 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14340  
**MONDAY 27 NOVEMBER**  
**1.30 PM**  
Viewing: 24-27 November

## IMPORTANT MING IMPERIAL WORKS OF ART FROM THE LE CONG TANG COLLECTION EVENING SALE

Sale number: 16030  
**MONDAY 27 NOVEMBER**  
**7.00 PM**  
Viewing: 24-27 November

## COURT, STUDIO, ATELIER - CHINESE WORKS OF ART AND PAINTINGS FROM THE MING DYNASTY EVENING SALE

Sale number: 16043  
**MONDAY 27 NOVEMBER**  
**7.15 PM**  
Viewing: 24-27 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 14342  
**TUESDAY 28 NOVEMBER**  
**10.30 AM, 2.30 PM & 4.30 PM**  
Viewing: 24-27 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 14721  
**TUESDAY 28 NOVEMBER**  
**1.00 PM**  
Viewing: 24-28 November

## AN ODE TO THE PAST - FU BAOSHI'S THE SONG OF THE PIPA PLAYER

Previously from the collection of H. H. K'UNG  
Sale number: 16508  
**TUESDAY 28 NOVEMBER**  
**4.30 PM**  
Viewing: 24-27 November

## CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION

Sale number: 16069  
**WEDNESDAY 29 NOVEMBER**  
**10.30 AM**  
Viewing: 24-28 November

## HANDBAGS & ACCESSORIES

Sale number: 14712  
**WEDNESDAY 29 NOVEMBER**  
**11.00 AM**  
Viewing: 24-28 November

## IMPORTANT CHINESE CERAMICS FROM THE DR. JAMES D. THORNTON COLLECTION

Sale number: 16072  
**WEDNESDAY 29 NOVEMBER**  
**2.00 PM**  
Viewing: 24-28 November

## IMPERIAL QING MONOCHROMES FROM THE J. M. HU COLLECTION

Sale number: 16071  
**WEDNESDAY 29 NOVEMBER**  
**2.15 PM**  
Viewing: 24-28 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14710  
**WEDNESDAY 29 NOVEMBER**  
**2.20 PM**  
Viewing: 24-28 November





CHRISTIE'S 佳士得

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