

THE PERFECT COUNTERNANCE

FINE BUDDHIST WORKS OF ART

妙相圓明 — 佛教藝術精品

Hong Kong, 31 May 2017 | 香港 2017 年 5 月 31 日

CHRISTIE'S 佳士得



detail of Lot 2811

THE PERFECT COUNTENANCE – FINE BUDDHIST WORKS OF ART 妙相圓明 — 佛教藝術精品

WEDNESDAY 31 MAY 2017 · 2017年5月31日（星期三）

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約上午11.15 (拍賣品編號2801-2820)，佳士以珮 — 私人收藏古玉佩飾拍賣後隨即舉行。

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THE PROPERTY OF A GENTLEMAN

2801

AN INSCRIBED BRONZE STANDING FIGURE OF BUDDHA

NORTHERN WEI DYNASTY, DATED HUANGXING FIRST YEAR, CORRESPONDING TO AD 467 AND OF THE PERIOD

The standing figure of Buddha is depicted standing on a lotus base with his right hand raised in *abhaya mudra*, the left hand holding the edge of his sleeve, backed by a petal-shaped aureole decorated with borders of flames. The bracket stand is incised with a partially legible inscription reading 'Made on the eighteenth day eighth month first year of Huangxing (AD 467) by the follower Yao Jing'. 8 1/4 in. (21 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Acquired in Hong Kong in 1996

北魏 皇興元年 (467) 銅佛立像

銘文：皇興元年八月十八日弟子姚景造

來源

1996年購於香港



inscription
銘文

2802

AN INSCRIBED GILT-BRONZE STANDING FIGURE OF GUANYIN

SUI DYNASTY, DATED KAIHUANG SEVENTH YEAR, CORRESPONDING TO AD 587 AND OF THE PERIOD

The Bodhisattva is shown with right hand held in *abhaya mudra* and left in *varada mudra*, the *mandorla* decorated with a border of flames. The bracket stand is incised with a partially legible inscription reading 'On the eighth day fourth month seventh year of Kaihuang (AD 587), Lü Yuangui's wife Dong Yuanzhao, also known as Zhongqi, commissioned this Guanyin figure.'

5 7/8 in. (15 cm.) high, inscribed wood box

HK\$60,000-80,000

US\$7,800-10,000



2801

PROVENANCE

Collection of Feng Shu (1867-1948)
Acquired in Japan in the 1990s

The original wood box accompanying this figure has an inscribed label stating that the figure was gifted by 'Gongdu' to 'Mr. Yizhai'.

'Gongdu' is the style name of Feng Shu (1867-1948), an important book collector, art collector and calligrapher active during the late Qing dynasty to the Republic period. He first started as a scholar-official during the Guangxu reign. During the Republic era, he devoted himself to the preservation of Chinese cultural artefacts, most importantly the well-known *Mao Gong Ding* (bronze *ding* of Mao) now in the National Palace Museum. It is known that he sold a number of his family possessions in order to prevent the *Mao Gong Ding* from being sold to overseas dealers.

'Mr. Yizhai' refers to Che Yonghong (1833-1914), an important martial arts master from Jiajiabao in Shanxi province, active during the late Qing period.

隋 開皇七年 (587)
鎏金銅觀音立像

銘文：開皇七年四月八日呂元貴妻董元紹仲琪造觀世音像一區□□石卷遲遲一時作佛

來源

馮恕 (1867-1948) 珍藏
1990年代購藏於日本

本像附原裝木盒，盒上籤條書「隋開皇鎏金造像，毅齋先生，公度贈」。



inscription
銘文

馮恕 (1867-1948)，字公度，民國藏書家、收藏家、書法家，晚清光緒進士出身。光緒三十一年，成立京師華商電燈股份有限公司，後歷任海軍部參事、海軍部軍事司司長、海軍協都統等職。馮恕一生致力保存中國文物不流失海外，民國年間端方後人曾企圖將家藏的毛公鼎售予外國商人，馮恕與友人變賣家當搶先購入，死後化私為公，把所有藏品捐予國家。

毅齋先生亦即車永宏 (1833-1914)，山西太谷縣賈家堡武師，習形意拳，後人稱「車派形意拳」。



2802

THE PROPERTY OF A GENTLEMAN

2803

A VERY RARE GILT-BRONZE STANDING FIGURE OF WILLOW GUANYIN

TANG DYNASTY (AD 618-907)

The Bodhisattva of compassion is cast standing in *tribhangka* on a lotus pedestal above a pierced hexagonal base. His right arm is raised, holding a willow branch, while his pendent left arm holds an ambrosia bottle. Adorned with a long necklace, bangles, a *dhoti* and a long flowing shawl around his shoulders. The hair is fashioned in a high chignon, and adorned in the centre with the figure of Amitabha. He has an elaborate detachable flaming *mandorla* pierced with two birds in the centre, and surmounted by a standing Amitabha.

10 in. (25.5 cm.) high, wood stand, Japanese wood box

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

US\$240,000-360,000

PROVENANCE

A Japanese private collection, circa 1960s

EXHIBITED

Nezu Art Museum, *Kondō Butsu Ten*, Tokyo, 28 April – 13 May 1962

Osaka Municipal Art Museum, *Zui Tō no Bijutsu*, Osaka, 1978, Catalogue no. 3-65

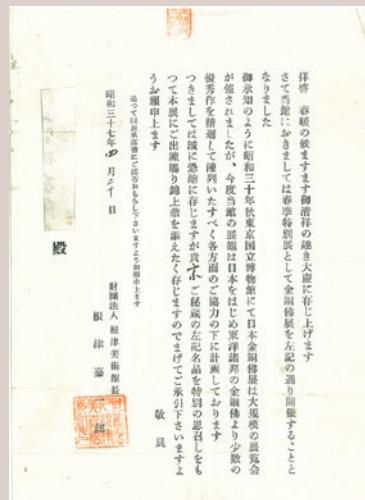
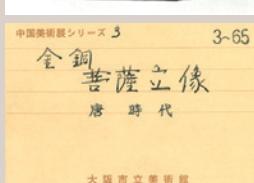
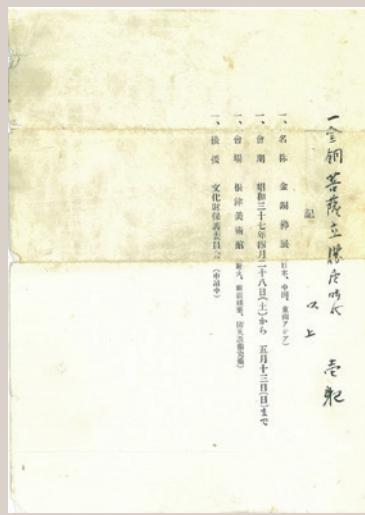
唐 鎏金銅楊柳觀音立像

來源

日本私人珍藏，入藏於1960年代

展覽

根津美術館，《金銅佛展》，東京，1962年4月28日–5月13日
大阪市立美術館，《隋唐の美術》，大阪，1978年，目錄
3-65號



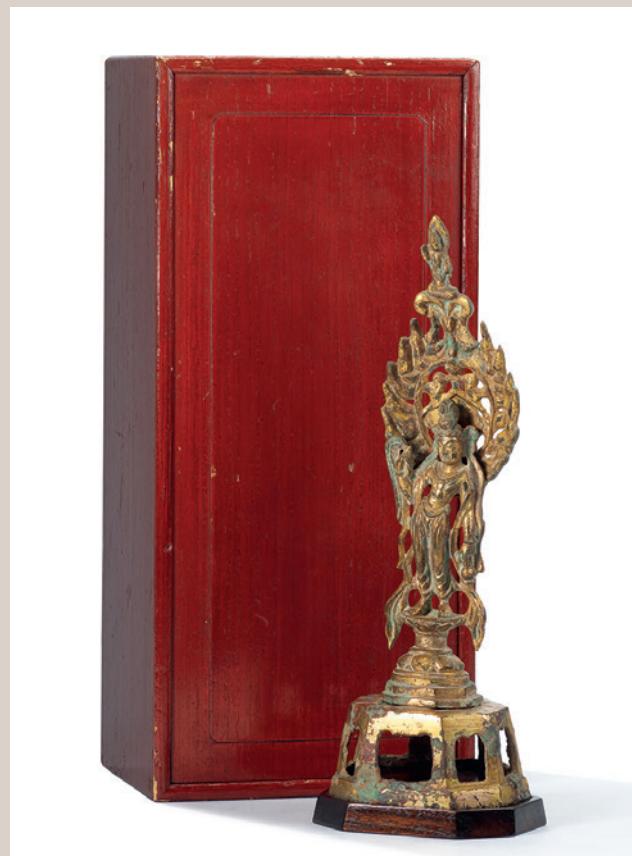


2803 Continued

This rare figure is a fine example of Tang gilt-bronze sculpture, and displays many characteristics of the period. Willow Guanyin is a very popular subject during the Tang dynasty, and probably gained prominence after the early 8th century. An early example of this iconography is the mural painting of the Willow Guanyin on the west wall in Cave 320 of Dunhuang, in which the deity is depicted holding a willow branch in his right hand, and an ambrosia bottle in his left, just like the present figure. Compare also an example of the Eleven-Headed Avalokitesvara in the Shanghai Museum, illustrated in Saburo Matsubara, *Chinese Buddhist Sculpture*, Tokyo, 1966, p. 262, pl. a, where the deity holds the willow branch on the left hand, and the bottle on the right. The Shanghai Museum example also has a very similar lotus pedestal and hexagonal base. It is very rare for these figures to retain their original *mandorla*, and accompanying the current figure is a particularly elaborate example. Compare to the Willow Guanyin in the Asian Art Museum of San Francisco, which also has a very ornate *mandorla*, illustrated in Jin Shen, *Haiwai ji Gangtai cang lidai foxiang*, Shanxi, 2000, p. 505.

觀音立於蓮花台座上，下承一六方開光底托。三彎站姿，右手持楊柳枝，左手垂持甘露瓶。頸戴項鍊，腕穿手鐲，下身裹裙，肩上披綵，髮束高髻，中有一阿彌陀佛像。背光富麗堂皇，上有二鳥相對，頂有阿彌陀佛立像。

此像為盛唐時金銅造像的精品，曾兩次於日本受邀重要的展覽，可見前人對它的重視。楊柳觀音是唐朝非常受喜愛的造像題材，大約於八世紀初開始被信徒廣泛供奉。敦煌莫高窟320窟的西壁就畫有一尊楊柳觀音，是這種題材的一個早期例子。與本尊一樣，壁畫上的觀音也是右手持楊柳，左手拿甘露瓶。另外上海博物館有一件鎏金銅十一面觀音，則是右手拿甘露瓶，左手持楊柳，著錄於松原三郎的《中國佛教彫刻史研究》，東京，1966年，頁262，圖版a。上海的例子與本尊有非常類似的蓮花座和六方底托。此類銅像的背光保存下來的很少，且本尊的背光富麗堂皇，非常難得。試比較舊金山亞洲藝術博物館的一件楊柳觀音立像，其背光也非常精美完整，著錄於金申編《海外及港台藏歷代佛像》，山西，2000年，頁505。







A GILT-BRONZE SEATED FIGURE OF SHAKYAMUNI

By Luo Wenhua

The figure of Shakyamuni is one of the most widely represented subjects in Buddhist art. Shakyamuni with his hand in *bhumisparsha mudra*, calling the earth to witness, is the most popular form of Buddha in East India, Nepal and Central Tibet. This is because Bodh Gaya in Bihar of East India is where the historical Buddha attained enlightenment. The stone platform on which he entered nirvana, the bodhi tree under which he sat, and the Mahabodhi Pagoda are all objects of veneration for Buddhists around the world. The iconography inside the pagoda is the same Buddha in *bhumisparsha mudra*. Even as time passes and after countless renovations and rebuilding, this iconography still stands as one of the most sacred forms of Buddha. Pilgrimage became a lasting tradition soon after Buddha's passing, and this includes prostration in front of sacred objects. This resulted in religious practitioners working closely with artists in the creation of these objects. Since Bihar is close to Nepal and Central Tibet, this form of Buddha became the de facto choice in the representation of Buddha.

The current Buddha is made of gilt bronze. The gilding is very thick and has a deep tone, in contrast to the thin and bright gilding of Nepalese examples. The hair of the Buddha is a collection of dense high-relief spirals, and painted blue by mixing ground lapis lazuli with animal glue, in keeping with the canonical description of Buddha where it is noted that he has 'purplish blue curled hair'. He has a gilt protrusion on top of his head, the *ushnisha*, which is prominently represented here. He has a very broad, curved forehead, on which a turquoise *urna* can be seen. His two eyebrows are lightly indicated with curved lines, above downcast eyes in meditation. The nose is thin and straight, and the lips gently smiling. He has a prominent mental point, elongated earlobes, and three lines around his neck – these are all prescribed features of the Buddha. The Nepalese influence is most noticeable on the face of the current figure: the thin curved eyebrows, broad forehead, narrow chin, and pea-pod shaped eyes combine to form the gentle countenance that exudes the elegance and ease of a young aristocrat. However, the turquoise *urna* and the prominent mental point are Tibetan characteristics that betray its origin.

He has broad shoulders and a robust chest, with raised pectoral muscles. This is a new style adopted by Nepalese artists and characteristic of Tibetan Buddhist iconography. This new style can be seen on the *thangka* of Phags-pa in the Tibet Museum, and the murals of the Buddha of Five Directions in the Kangyur Lhakang in Shalu Monastery. These are all dated to the first half of the 14th century, and can be a benchmark in the dating of the current figure.

鎏金銅釋迦牟尼佛像

羅文華

釋迦牟尼佛是佛教藝術中表現最為頻繁的主題，而全跏趺坐施觸地印的釋迦牟尼佛則是東印度、尼泊爾至西藏中部地區最為流行的佛樣。這是因為，東印度比哈爾邦的菩提迦耶是釋迦牟尼佛成道的地方，其成道時所坐的石台座、菩提樹以及笈多時期建立起來的大菩提塔都是全世界的佛教徒頂禮膜拜的對象，塔內供奉的就是同樣形象的釋迦牟尼佛像。不管歷史如何變遷，不管經過多少次重修重裝，此像成為最具神聖性的佛陀形象之一。朝聖作為一種悠久的傳統，從釋迦牟尼涅槃之後就開始形成，朝聖的內容主要包括頂禮膜拜和恭請聖物。教世界的朝聖者、藝術家緊密結合起來。由於比哈爾邦靠近尼泊爾和西藏中部，所以施觸地印釋迦牟尼佛成為這一地區佛造像題材中的不二之選。

這尊釋迦牟尼佛像為紅銅鑄造，鎏金，金色深厚，與尼泊爾造像單薄而明亮的鎏金效果不同。佛陀的髮髻為高螺髮，密集排列，塗藍，多以青金石混合動物膠塗抹而成，以符合佛經所描述的佛為「紺青螺發相」的特徵。肉髻上有鎏金髮寶，點綴在髮髻之上，異常醒目。佛陀寬額，呈圓弧形，白毫以嵌綠松石表示。雙眉弧線輕挑，雙目低垂，處在禪定狀態中，鼻梁修直，雙唇微抿含笑，下頰正中部分有明顯的隆起，耳垂明顯拉長下垂，頸部有三道吉祥紋，均是佛的特徵之一。此尊造像的尼泊爾特點在面部表現最為突出：比如輕挑的眉毛、額寬下頰窄，豆莢狀的眼睛，表情柔和，神態自然優雅，像一位青年貴族的形象。但是其白毫用綠松石，下頰正中的突出部分較為突兀則顯示出西藏的審美特點。

佛肩寬背厚，胸肌突起，這是尼泊爾藝術受西藏影響以後出現的新特徵。這一特徵在西藏博物館保存的八思巴像唐卡以及夏魯寺犀牛皮殿壁畫中的五方佛像有相當的異曲同工之處。這兩者的年代均在14世紀上半葉，這也是我們判斷這尊造像年代的主要依據。

The Buddha is wearing a patchwork robe, and the seams between the fabric are indicated with beading, some of which is decorated with inlaid silver that is slightly proud of the surface. This very unusual feature shows the creativity of the craftsman in creating a new design. Both the back and the front are beautifully finished, a Tibetan characteristic in contrast with the Nepalese style, where the backs of figures are often left rough. The patchwork robe is a feature of Han-Chinese Buddhism that is not used in Tibet, where single-cloth robes are prevalent. This type of robe came to Tibet through the cultural exchanges between Tibet and the courts of the Song and Yuan dynasties. Although Tibetan monks do not wear patchwork robes, they frequently appear on Buddhist figures of this period.

The current figure is sealed with a base plate which is simply decorated with an eight-petalled lotus, instead of the *viśvavajra* or the *yin-yang* symbols frequently seen in the later periods. The eight-petalled lotus is clearly asymmetrical, a type frequently appears on 14th century murals in Shalu Monastery, and further proof of the dating of this figure. From X-ray images, there are small sutra scrolls in the cavity of the figure, a unique consecration method only seen in Tibet.

The base of the current figure was cast separately to facilitate its manufacture. However, this type of bases are often lost, such is the case here.

To conclude, this is a Tibetan bronze figure that has been heavily influenced by Nepalese style. It is in very good condition, and its casting shows a high degree of sophistication and refinement, especially with its silver-inlay technique, a uniquely Tibetan tradition. This is an important masterpiece from early 14th century Tibet.

佛著通肩式福田衣袈裟，袈裟的衣襟和布片之間表現的縫線是用連珠紋表現出來，連珠紋為錯銀技術，明顯突出佛像表面，這一點非常獨特，應當是工匠明顯求變創新的一種體現，無論身體正面還是背後均完全採用精工製作，這是西藏造像的特點，與尼泊爾造像不太重視背後加工的情況明顯不同。衆所周知，佛著福田衣，也叫百衲衣，是漢地的佛教傳統，西藏沒有，西藏追隨印度傳統，單布披身，不會有福田衣之說，漢地發明了這種袈裟以後，隨宋元文化西傳，影響到西藏。雖然西藏僧人同樣不著福田衣，但是在元末明初的佛教造像中卻時時出現。此像即是重要例證之一。

此像底部有封底銅板，中心沒有刻劃後期常見的十字交杵和陰陽魚圖案，而是簡單的八瓣蓮花，八瓣蓮花頭部的卷花紋呈明顯的不對稱形式，這是在14世紀夏魯寺壁畫中經常可以看到的，也可證明二者年代相當接近。根據X光成像照片，在身體下部的空腔內有小經卷排列的裝藏痕跡，這一做法也僅見於西藏。

此像原本就是像座分鑄的，也是為了減少鑄造難度，在流傳過程中極易分離。此像即是這種情況。

總之，此是一尊具有濃重的尼泊爾－西藏風格的銅造像，品相完整，鑄造水平相當成熟，做工精緻，尤其是這種突起的錯銀技術更是西藏獨特的傳統，是西藏中世紀14世紀前期重要的代表性作品。



2804

A HIGHLY IMPORTANT AND VERY RARE
MALLA-STYLE GILT-BRONZE AND
SILVER-INLAID SEATED FIGURE OF
BUDDHA SHAKYAMUNI

TIBET, 13TH-14TH CENTURY

The majestic deity is superbly cast seated in *dhyanasana* with his hands in *bhumisparsa mudra*, wearing an intricately executed patchwork robe over his left shoulder with silver-inlaid beaded rims, the robe gathered in cascading folds at the shoulder and at his ankles, his rounded face with downcast eyes, bow-shaped mouth flanked by long pendulous ear lobes, his hair arranged in tight curls rising to a domed *ushnisha*, richly gilt overall, the figure retains the original consecrated materials sealed with a gilt base plate incised with a lotus flowerhead.

15 3/4 in. (40 cm.) high

Estimate on Request 估價待詢

PROVENANCE

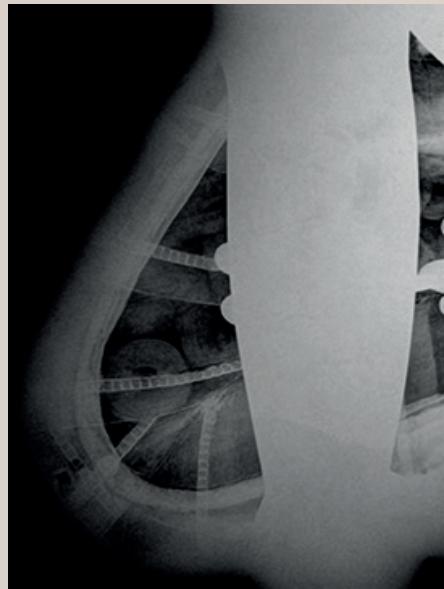
Benny Rustenburg, Amsterdam, acquired prior to 1980
Acquired from above in 1989

西藏十三/十四世紀 鎏金銅嵌銀釋迦牟尼佛坐像

佛陀全跏趺坐，右手下垂作觸地式，左手施冥想印。身穿袈裟，袒露右肩，衣襤上下兩層堆疊皺摺。袈裟襟沿嵌銀焊珠紋飾兩排，間以陰刻花紋。雙眼目光垂視，眉間嵌松綠石，雙唇略帶微笑，神情莊重慈祥。鬚上有鎏金銅寶珠頂。裝藏板原封未被打開，上陰刻蓮花紋。

來源

Benny Rustenburg, 阿姆斯特丹, 入藏於1980年以前
美國西岸私人收藏, 1989年購自Benny Rustenburg



X-ray detail
X 光細圖



base
底部



2804 Continued

While almost the entire figure is fire gilt, in which mercury is used to adhere gold to the bronze surface beneath, the beaded hem of the robes on the front of the figure are picked out in silver inlay. Although mixed silver and gilt decorated figures were often found in the earlier bronze casting centres of North India, including during the Pala period, they are incredibly rare for this early period of Tibetan art. Such a technique requires masterful expertise, and this example embodies the virtuosity of the Tibetan bronze casters of the 14th century.

Compare the present figure with a related but smaller figure, originally in the Pan-Asian Collection and personal collection of Robert Hatfield Ellsworth and now in a private collection (fig. 1). The Ellsworth figure, despite depicting a crowned Buddha, is remarkably similar in terms of sculptural decoration and style. The figure is dressed in a patchwork robe, with raised beaded hem in both silver and gold, and with an incised leaf pattern similar to that of the present example. A Chinese woodblock print from the 13th/14th century shows that this iconography of Buddha with patchwork robe was a very popular subject at the time and was already well known in China (fig. 2). While the Ellsworth figure is in silver, the exposed skin and face of the figure was originally covered in cold gold, meaning the original effect would have been one of shimmering contrast between the silver and gold areas. The present figure magnifies that contrasting effect by eschewing the cold gold for luminous fire gilding. Apart from the Ellsworth example, few other works of Himalayan sculpture that employ both gold and silver are known.

本像通體施鑾金，用水銀溶解金粉塗在銅上，再進爐燒製使水銀蒸發，造成金色外表。袍襟及袍下緣的連珠紋則用嵌銀的方式增色。雖然北印度，包括帕拉時期的造像時有見加銀的例子，西藏早期造像身上同時出現鑾金及嵌銀的現象非常罕見，也令人讚嘆西藏早期鑄銅匠人的技巧與能耐。

比較一件高 23 公分的銀佛坐像（圖一），為泛亞洲及安思遠舊藏，現在在一私人藏家手中。安思遠舊藏例雖然多加了頭上寶冠，但是其造型及體態還有衣飾的風格都與本造像非常接近。安思遠例身穿百衲服，袍上綴連珠紋，袍襟及底緣上刻金錢紋，與本像大體相同。從一幅南宋到元至正年間的木刻版畫上（圖二）可見，百衲服坐佛在當時是廣泛流傳的一個題材，在中國本土也常見。安思遠例雖然為銀質，但是臉部及皮膚本來有漆金，所以原來想表現的是金銀交輝的視覺效果。本坐像比它更勝一尺，通體用熠熠發光的鑾金，再局部嵌銀，燦爛奪目。除了安思遠例之外，如本像一樣有金銀對比效果的喜馬拉雅造像非常少見。



Former collection of Robert Ellsworth
安思遠舊藏



Woodblock print circa. 1300
磧砂藏引首，南宋紹定至元至治



2805

A VERY RARE LACQUERED BRONZE
FIGURE OF VAJRAKILA

DATED TIANLI SECOND YEAR, CORRESPONDING TO
1329 AND OF THE PERIOD, OR POSSIBLY EARLIER

The deity is robustly cast seated in *rajalilasana* with his right leg raised and left foot stamping on a crouching devil. He has six arms; the upper right arm is raised high holding a *purba*, while two others are holding a sword and a *kapala*. He has three faces; the principal face has a ferocious expression with mouth agape revealing his fangs below bulging eyes, including a third eye. The two other faces have calmer countenances. The flame-like hair is adorned with a *vajra* in the centre. The bronze is lacquered in red and gold. The interior underside has a carved eleven-character inscription. 10 in. (25.5 cm.) high, box

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Acquired in Japan in the 1990s

元 天曆二年 (1329年) 或更早 漆金銅懶金剛坐像

銘文：天曆二年圓濟宮比丘普瑞

來源

1990年代購於日本

懶金剛三頭六臂，半跏趺坐，左腳踏在一小鬼身上。上右臂高舉，持一金剛懶，另有兩臂分持一劍與一喀巴拉。正面呈忿怒相，呲牙咧嘴，三目猙獰；餘二面較為平靜。怒髮衝冠，髮中央有金剛杵，頭戴骷髏，有小蛇從其中探頭而出。通體髹紅漆，漆上塗金。銘文刻於內部下方。



inscription
銘文



2805 Continued

The inscription can be translated:

Second year of Tianli (1329), Yuanji Shrine, Monk Purui

The current figure is related to a group of Dali Kingdom sculptures depicting ferocious deities, but notable for its comparatively finer and more complex modelling. Two were discovered in the crypt of Qianxun Pagoda in Dali: one is a small seated Vajrakila figure, rather crudely modelled, illustrated in Zhang Yongkang, *A Research on the Sculptures of Da-Li Buddha*, Taipei, 2004, fig. 3, p. 9; the other is a standing Vajrakila, with very similar facial features to the present lot but also less refined, especially in the modelling of its clothing and hair, illustrated in *ibid*, fig. 57, p. 51 (fig. 1). Two are in the Asian Art Museum of San Francisco, both depicting Mahakala and stylistically closer to the current lot, illustrated in Jin Shen, *Haiwai ji gangtai cang lidai foxiang*, Beijing, 2005, p. 534. The figure closest in style to the current lot is the Lokapala Vaisravana in the British Museum (1972,0301.1) (fig. 2). Not only are the facial features in similar style, it is also interesting to note the almost identical treatment of the knees on both figures. Another interesting feature is the snakes emerging from the skulls worn on the heads of both figures. These details could point to a similar manufacture date for these two figures. Although the interior of this figure bears a dated inscription, it is not certain whether it is contemporary with the manufacture, or added by a later generation. Notwithstanding, the date of this figure would not be later than 14th century, and is worthy of further study.

本尊與幾件大理王朝的忿怒相銅像相關，但造像風格更為細緻繁複。其中兩件於大理千尋塔出土：一件是概金剛坐像，造像風格稚拙，著錄於張永康著《大理佛》，台北，2004年，頁9，圖3；另一件是概金剛立像，其面容與本尊非常相近，但整體感覺略為粗糙，著錄於前揭書，頁51，57號（圖一）。另外兩件藏於舊金山亞洲藝術館的大黑天像與本尊風格更為接近，著錄於金申著《海外及港台藏歷代佛像》，北京，2005年，頁534，但還是沒有本尊的風格成熟。與本尊風格最接近的是大英博物館藏的一件鎏金銅毘沙門天像（1972,0301.1）（圖二），此像不但面部的處理與本尊有異曲同工之處，有幾個細節的處理亦值得注意：膝蓋的刻劃手法非常獨特而且兩件完全一樣，頭上骷髏皆有小蛇從兩側探出，從這些小細節看來，應該是同一時期的作品。本尊雖有紀年款，但不知是否當時鑄造後即刻上，抑或是後人所刻，不過可以確定它的製作年代不會晚於元代，是一件非常有研究價值的作品。



fig. 1 Collection of the Yunnan Provincial Museum
圖一 雲南省博物館藏品



fig. 2 A gilt-bronze figure of Lokapala Vaisravana
© The Trustees of the British Museum
圖二 鎏金銅毘沙門天像 大英博物館藏品



2806

A RARE GILT-BRONZE TRIPOD OFFERING STAND

YONGLE INCISED SIX-CHARACTER PRESENTATION MARK AND OF THE PERIOD (1403-1424)

The elegant legs of the stand are formed as three, evenly spaced, *makara* dragons. Each vertical-form dragon is raised from an elaborately scrolled tail that transforms into an arched neck before emerging into upright head. Its partially open mouth exposes its teeth and grasping one of the circular beads that form the circular ring platform. The interior of the ring is inscribed with the Yongle presentation mark.

5 7/8 in. (15 cm.) high

HK\$450,000-600,000

US\$59,000-78,000

PROVENANCE

Hirano Kotogen, Tokyo, circa 1980s

A Japanese private collection, acquired from the above in the 1980s

In Buddhist practices, the present stand is probably used for the support of a conch shell, an offering bowl or a *kapala*, and placed on altar tables. A slightly smaller stand (13.5 cm. high) is illustrated in *Chinese Imperial Patronage, Treasures from Temples and Palaces*, vol. II, Christopher Bruckner, Asian Art Gallery, London, no. 4; where it is illustrated with a similarly sized cloisonné enamel example dating to circa 1400, no. 5. Compare also related upright dragon supports forming the base of a pair of Ming dynasty candlesticks as part of a garniture set, included in the exhibition, *A Special Exhibition of Buddhist Gilt Votive Objects*, National Palace Museum, Taipei, 1995, and illustrated in the Catalogue, p. 96, pl. 16-2-3.

明永樂 鎏金銅魚龍形三足供座
「大明永樂年施」楷書刻款

來源

平野古陶軒，東京，約1980年代入藏

日本私人珍藏，1980年代購於平野古陶軒

此座鑄工精巧，每足作摩羯魚狀，口啣寶珠，魚身及尾飾流雲紋，圈托內壁陰刻「大明永樂年施」橫款，為明代宮廷作品。應用以承托法器如海螺或鉢等，作佛前供奉。

有一件造型一樣但略小的例子(13.5公分)，同樣刻永樂年款，著錄於《Chinese Imperial Patronage, Treasures from Temples and Palaces》，卷二，Christopher Bruckner, Asian Art Gallery, 倫敦，圖版4號。同書內載有另一件掐絲琺瑯座，紋飾設計與本器一樣，缺款，定年明初，見同上，圖版5號。亦可參考國立故宮博物院藏一對明代銅鑄金燭台，其龍形足的造型與本器上的魚龍形足略為相似，見1995年台北出版《金銅佛教供具特展》，頁96，圖版16-2-3號。



mark



2807

A VERY RARE IMPERIAL EARLY MING
LARGE GILT-BRONZE FIGURE OF
CATURBUJA MANJUSRI

XUANDE INCISED SIX-CHARACTER PRESENTATION
MARK AND OF THE PERIOD (1426-1435)

The figure is intricately modelled seated in *dhyanasana* on a double-lotus base with four arms. The upper right hand is welding a sword above his head, and the lower left hand holding a lotus stem supporting a book of the 'Perfection of Wisdom', *Prajnaparamita Sutra*, to one side of the shoulder. The full face with eyes downcast and lips indented to provide a benevolent expression. Adorned with disc-shaped earrings below a foliate diadem, securing the hair that is swept into a topknot. Wearing a thin scarf across the shoulders revealing a bare torso decorated with an elaborate jewellery chain. Similarly decorating the belt around the waist above a gossamer *dhoti* that gathered in folds around the crossed legs. The lotus base inscribed with *Da Ming Xuande nian shi*, 'Bestowed in the Great Ming Xuande Period'. The interior is incised with a partially legible inscription incorporating various numerals.

10 in. (25.5 cm.) high

HK\$5,500,000-8,000,000 US\$720,000-1,000,000

PROVENANCE

A French private collection, acquired in the early 1960s

明宣德 御製鎔金銅四臂文殊菩薩坐像
「大明宣德年施」楷書刻款

來源

法國私人收藏，入藏於1960年代初



mark
款識



inscriptions
銘文





2807 Continued



Although examples bearing a Yongle presentation mark of this four-armed emanation of the Manjusri are known, no other figure inscribed with a Xuande presentation mark appears to have been published. Compare with published Yongle-marked examples such as the figure in the British Museum, London, illustrated in *Buddhism Art and Faith*, 1985, no. 308; in the Berti Aschmann Foundation of Tibetan Art, illustrated in *On the Path to Enlightenment*, 1995, no. 67; in the collection of the State Hermitage Museum, St Petersburg, illustrated in *Wisdom and Compassion*, 1996, no. 30 and formerly in the Speelman Collection, sold at Sotheby's Hong Kong, 7 October 2006, lot 804.

文殊菩薩，被視為智慧的化身。文殊二字，為梵文 *Manjusri* 音譯「文殊師利」的簡稱，又稱「曼殊師利」，原意為「妙德」或「妙吉祥」，因據佛典記載，文殊菩薩出生時現吉祥瑞光而得名。《文殊師利法寶藏陀羅尼經》與《文殊師利般涅槃經》中稱，文殊菩薩生於古印度舍衛國多羅村梵德一婆羅門之家，後隨釋迦佛出家。佛祖涅槃後，他以童子形遊行於「大振那國的五頂山」為衆生宣說佛法。山西五台山，即被視為文殊菩薩說法之「五頂山」道場。

此鎔金銅文殊菩薩造型端莊優美，座上蓮瓣飽滿修長，座面橫刻「大明永宣德年施」款。傳世的四臂鎔金銅文殊菩薩像中有數件刻永樂年款，但刻宣德年款的例子卻不為多見，本尊有可能是孤品。可參考數件出版過的永樂例子，一件藏大英博物館，著錄於1985年出版《Buddhist Art and Faith》，圖版308號；一件藏 Berti Aschmann 西藏藝術基金會，著錄於1995年出版《On the Path to Enlightenment》，圖版67號；一件藏聖彼得堡冬宮，見1996年出版《Wisdom and Compassion》，圖版30號；一件為 Speelman 舊藏，2006年10月7日於香港蘇富比拍賣，拍品804號。





A VERY RARE IMPERIAL GILT-BRONZE FIGURE OF BODHISATTVA

YONGLE-XUANDE PERIOD (1403-1435)

The figure is cast seated on a lotus base in a variant of the royal ease posture, *rajalilasana*, with the left leg bent horizontally and right leg bent vertically, the body turned to the left with both hands held together in *anjali mudra*, a gesture of offering and veneration, the facial features are finely detailed with lips indented to provide a smiling expression, crowned with an elaborate diadem before a high topknot, adorned with a complex network of beaded jewels falling about the bare torso and over the *dhoti* finely detailed with florettes. Accompanied by a copy of *Art and Faith at the Crossroads: Tibeto-Chinese Buddhist Images and Ritual Implements from the 12th to the 15th Century* by Robert R. Bigler, Zurich, 2013.

5 1/4 in. (13.3 cm.) high (2)

HK\$2,400,000-3,500,000

US\$320,000-450,000

PROVENANCE

Estate of Baroness Garnett Von Stackelberg
Sold at Christie's Hong Kong, 30 May 2006, lot 1542
Dr. Robert R. Bigler, Zurich

LITERATURE

Robert R. Bigler, *Art and Faith at the Crossroads: Tibeto-Chinese Buddhist Images and Ritual Implements from the 12th to the 15th Century*, Zurich, 2013, front cover (fig. 1) and pp. 84-5, no. 31

明永樂/宣德 御製鎏金銅菩薩像

來源

Garnett Von Stackelberg女男爵
香港佳士得，2006年5月30日，拍品1542號
Dr. Robert R. Bigler，蘇黎世

著錄

Robert R. Bigler, 《Art and Faith at the Crossroads: Tibeto-Chinese Buddhist Images and Ritual Implements from the 12th to the 15th Century》，蘇黎世，2013年，封面（圖一）及頁84-85，圖版31號

此拍品隨附2013年蘇黎世出版Robert R. Bigler著的《Art and Faith at the Crossroads: Tibeto-Chinese Buddhist Images and Ritual Implements from the 12th to the 15th Century》一本。

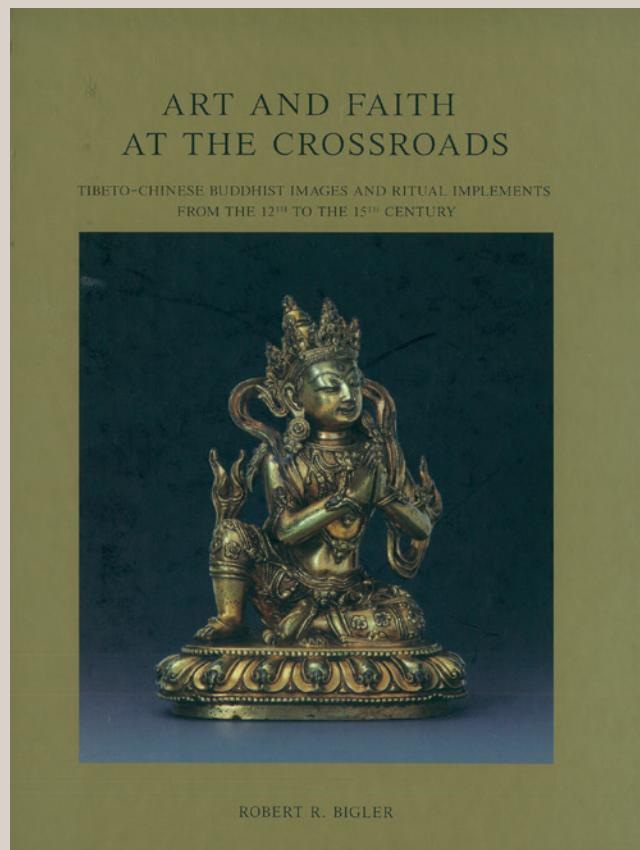


fig. 1
圖一

2808 Continued

The present figure belongs to an exceptional group of early bronzes made by the Imperial workshops of the early 15th century, characterised by their excellent quality of casting, rich gilding, and the outstanding execution of details. The portrayal of figure in a state of animation is a particular point of note, and is comparable to a number of similar Avalokitesvara images cast in a kneeling pose from this period, such as the larger Xuande-marked gilt-bronze Bodhisattva (21 cm. high), illustrated in *On the Path to Enlightenment*, The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg, Zurich, p. 123, no. 72. The Berti Aschmann bronze, which has been suggested that it is conceivably representing a member of the Chinese imperial family, *ibid*, and the present figure share similarities in the depiction of the rounded facial features and personal adornments.

The superb quality of casting is particularly evident through the details of the *dhoti*, the level of exquisiteness is comparable to a number of Xuande-marked examples, illustrated by U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 524-527, figs. 148B, 148D, 148G and 149A, and 149F.

The double-domed topknot seen on the current figure is rarely represented on figures of this period and seems to only appear on those of the highest casting quality. Compare to a finely cast Yongle-marked gilt-bronze figure of Marichi with a nearly identical topknot, sold at Sotheby's Hong Kong, 7 October 2010, lot 2141.

觀音半跏趺坐於蓮座上，手持祈禱印，下身繫裙，肩有飄帶，身戴珠寶瓔珞，頭戴五葉寶冠，整體鑄造精細華美，金水飽滿，體現了明初宮廷藏傳佛像精湛的水平。其生動自然的姿態亦可見於同期的其他造像上，如Berti Aschmann西藏藝術基金會所藏的一尊宣德款尺寸較大的菩薩像（21公分），見《On the Path to Enlightenment》，蘇黎世，頁123，圖版72號，其雙腿左跪右屈，雙手舉於胸前，臉龐豐腴雍容，風格與此尊觀音十分相近。該圖錄作者認為其面容應是模倣當時的皇家成員所造。

此尊觀音裙上的花卉及瓔珞等細節極為突出精緻，類似的表現手法可見於幾尊宣德款造像，參考凡·施羅德著《印度西藏銅雕》，香港，1981年，頁524-527，圖148B、148D、148G、149A及149F。而另外一個特點是其頭上的重髻，此於明初宮廷造像上較罕見，但於一尊永樂款鎔金銅摩利支天像上亦可見得，見香港蘇富比，2010年10月7日，拍品2141號。



2809

A RARE PARCEL-GILT BRONZE
CEREMONIAL BELL, GHANTA

XUANDE INCISED SIX-CHARACTER PRESENTATION
MARK AND OF THE PERIOD (1426-1435)

The gilt handle of the bell is cast with a face of Buddha wearing an eight-foliate crown, supporting a band of lotus petals and surmounted by a quintuple *vajra*-form finial. The cylindrical handle, inscribed with the six-character presentation mark, is attached to the domed-shaped bell decorated with radiating lotus petals each containing a Sanskrit mantra, above a band of horizontal *vajra* symbols within beaded borders that are repeated above the splayed foot in vertical form. The interior of the bell with three Sanskrit characters, *Om āh hūm* mantra in Lantsa Sanskrit.

8 ¾ in. (22.2 cm.) high

HK\$550,000-800,000

US\$72,000-100,000

PROVENANCE

Acquired from Rossi & Rossi, London

The ritual bell, Diamond Bell, or *Ghanta* serves as a ritual instrument. Bells of this type symbolise sound, the creative word which through vibration transmits the repetition of a mantra. It is the female aspect of wisdom and truth in the void and emptiness. When the bell is struck its sound is brief which represents the concept of a short duration and all that is fleeting. Compare with a similar Xuande example in the Palace Museum Collection, Beijing, bearing a cast *Da Ming Xuande nian shi* presentation mark on the interior, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Forbidden City Press, 1992, nos. 132-1, 132-2, 132-3. A Yongle-marked example is also illustrated, *ibid.*, nos. 131-1 and 131-2. It is interesting to note that the present bell is cast with *Om āh hūm* in Lantsa Sanskrit, which forms the beginning of the Padmasambhava mantra, *Om Ah Hum Vajra Guru Padma Siddhi Hum*.

Compare also a related Tibetan ritual bell cast with the same mantra on the interior, illustrated in *Monarchy and Its Buddhist Way, Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, p. 76, no. 8.

明宣德 局部鎏金銅金剛鈴

「大明宣德年施」楷書刻款

來源

Rossi & Rossi, 倫敦

鈴銅質，鎏金杵形把手，上飾佛首、覆蓮紋，下方陰刻「大明宣德年施」直款，鈴身飾一圈覆蓮紋，每瓣內有一梵文字，下承纓絡紋一圈，間以金剛杵紋兩圈。內壁鑄梵文蘭札體三字真言「唵啞吽」。

「唵啞吽」為《蓮花生大士心咒》中的頭三個字。

金剛鈴亦稱藏鈴，是藏傳佛教常用法器之一，被視為表明智德，具摧破煩惱、明示佛智之體堅固二德的法器。此鈴刻有宣德年款，為明代宮廷製造。北京故宮博物院藏一件造型及紋飾均非常相似之例，內壁鑄「大明宣德年造」楷書陽文款，見1992年北京出版《清宮藏傳佛教文物》，圖版132號。亦可參考一件鑄永樂年款例子，見同上，圖版131號。

另可參考國立故宮博物院藏一件無款的相似例，內壁亦鑄梵文「唵啞吽」，原存養心殿，見1999年台北出版《皇權與佛法：藏傳佛教法器特展圖錄》，台北，頁76，圖版8號。



mark
款識



inscription on the interior of the bell
鈴內鑄款



2810

A TIBETO-CHINESE GILT-BRONZE
FIGURE OF VAJRADHARA

15TH CENTURY

The figure is modelled seated in *dhyanasana* on a double-lotus base with the hands crossed in front of the chest holding the *ghanta* and *vajra*. The eyes downcast with lips indented to provide a smiling expression, under the swept back hair secured by a five-leaf crown tied with ribbons floating beside pendulous ears that are adorned with large circular earrings. Wearing armlets and an elaborate bejewelled necklace across the bare torso, and a further bejewelled belt over the voluminous *dhoti* finely incised with floral scrolls.

8 ¾ in. (22.5 cm.) high

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Acquired in Asia, 7 January 1983

Vajradhara is the tantric manifestation of Shakyamuni Buddha. In Tantric Buddhism it is known as the primordial Buddha, the expounder of tantric teachings as identified by the hands crossed in *vajrahumkara mudra*. During the early 15th century, close diplomatic ties with China encouraged the exchange of motifs in the production of the Buddhist images. It is interesting to note the fine incised floral design on the *dhoti* of the present figure, and those found on Ming dynasty Yongle lacquer sutra covers, as lot 2816 in the present sale and those included in the exhibition, *East Asian Lacquer: The Florence and Herbert Irving Collection*, 1991, and illustrated in the Catalogue, p. 117, no. 49.

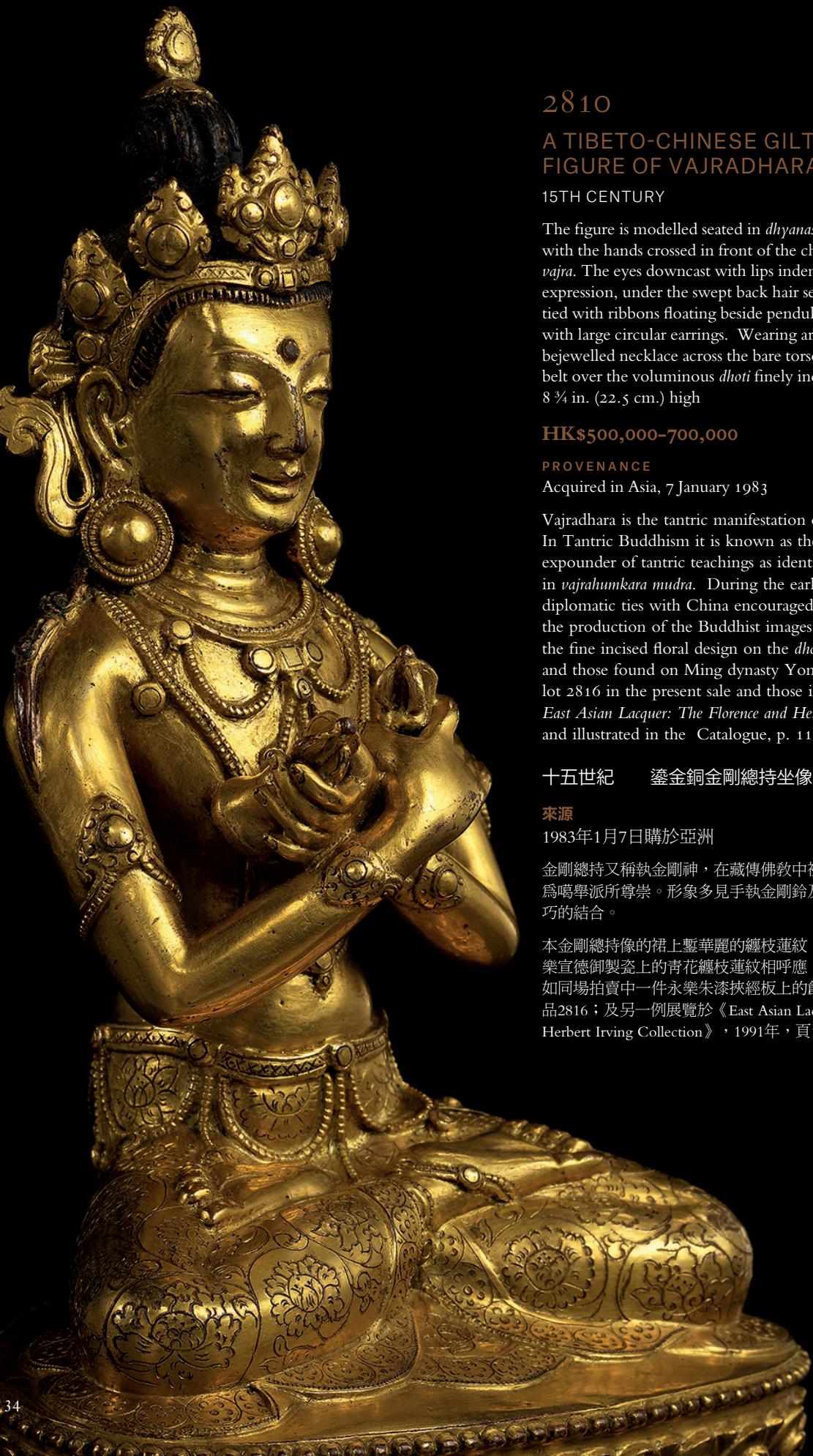
十五世紀 鎏金銅金剛總持坐像

來源

1983年1月7日購於亞洲

金剛總持又稱執金剛神，在藏傳佛教中被視為本初佛、原始佛，尤為噶舉派所尊崇。形象多見手執金剛鈴及杵於胸前，代表智慧與善巧的結合。

本金剛總持像的裙上鑿華麗的纏枝蓮紋，紋飾工整有規律，可與永樂宣德御製瓷上的青花纏枝蓮紋相呼應，亦可見於同期漆器上，如同場拍賣中一件永樂朱漆挾經板上的鍍金纏枝花卉紋飾，見拍品2816；及另一例展覽於《East Asian Lacquer: The Florence and Herbert Irving Collection》，1991年，頁117，圖版49號。







LINGERING FRAGRANCE – AN IMPERIAL PARCEL-GILT SILVER CENSER FROM THE WANLI PERIOD

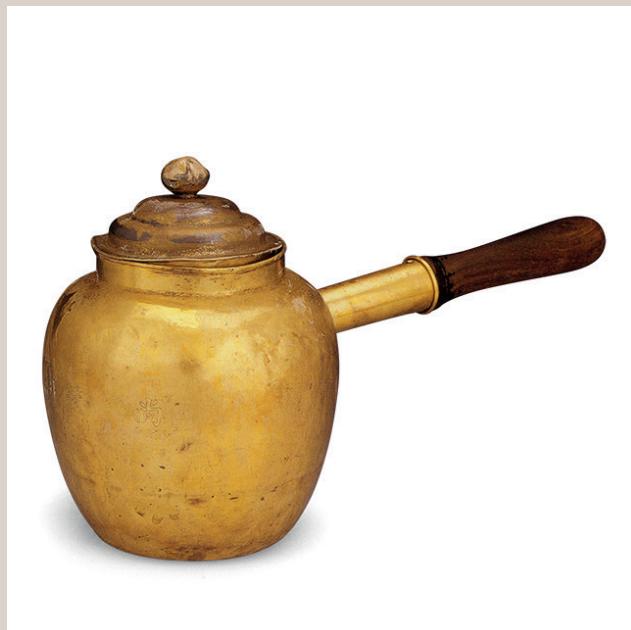


fig. 1 A gold handled pot from Dingling
圖一 定陵發掘金帶柄罐

The enthusiasm of Empress Dowager Cisheng, mother of the Wanli Emperor, for Buddhism frequently obliged her son to present gifts and imperial edicts to the monks and monasteries that she favoured. This very rare silver censer, made in the 10th year of the Wanli reign, could be one of the gifts commissioned by her for an important temple. It is very possible that a precious object such as this was made to commemorate an important occasion. Certainly there were many reasons for commemoration in that year: the birth of Wanli Emperor's first son, Zhu Changluo, the future Taichang Emperor; the tenth anniversary of Wanli's coronation; the tenth anniversary of Longqing Emperor's death; or the death of the most prominent ministers of the Wanli period, Zhang Juzheng, who was a close ally of the Empress Dowager. The paucity of historical records means we can only speculate, but such an important object was probably made for an equally important occasion.

The characters of the mark on the current censer are incised with double outlines in circular formation, and very similar to those found on two gold handled pots from the tomb of the Wanli Emporer (fig. 1, 2), illustrated in *Catalogue of Relics from the Dingling Mausoleum*, vol. 2, Beijing, 2006, figs. 45 and 46, pp. 70-71. The weight recorded on the current censer, which converts to 4684.82 grams, is very close to

香氣經聲 — 萬曆御用監造經變圖局部鎏金銀爐



fig. 2 Inscription on the underside of fig. 1
圖二 定陵金帶柄罐底部銘文

有明一代的皇帝大多尊崇佛教，只有嘉靖帝篤信道教，在他一朝期間，許多佛寺經閣荒頽失修，其中專門印經的番經廠、漢經廠兩個地方也殘破坍塌，不敷使用。隆慶皇帝時，曾命司禮監對兩經廠進行修葺，但番經廠雖修復，漢經廠工程未竟隆慶便已薨逝。其貴妃，即篤信佛教的明神宗之母慈聖李太后悲慟不已，決心為先帝完成修廠志願。但首先必須先找地方安置藏於廠內的經書，於是萬曆五年，自己慷慨出帑儲，命司禮監太監馮保去西直門城外卜地建寺。馮保找到了一座唐朝古刹聚慈寺，認為適合，自己也捐資萬金，爾後宮中公主、妃嬪等，及京城中王公貴族無不紛紛響應太后善舉傾囊，於是當即大興土木，重新修建，於萬曆六年落成，賜名為護國萬壽寺，將舊漢經廠經書收藏於此。爾後，萬壽寺成了皇家寺院，只供皇室頂禮，平常人不可出入參拜，其規模璇宮瓊宇，極其宏麗，近似大內，成為一間等級極為崇高的寺廟，併入內官監的管轄之下，由內官監太監張進主持寺院事務。

此件銀爐是萬曆十年（壬午），由御用監督造之皇家禮佛器，特供奉於萬壽寺中。其製作工藝精巧異常，盡顯皇家銀作匠人的功力。如此貴重的器物，極有可能是為了特殊原因而作。萬曆十年是一個值得紀念的一年，它是太子朱常洛出生之年，萬曆皇帝登基十年慶，亦是隆慶的十年冥誕，更是顧命大臣、李太后心腹張居正的逝世之年。此爐的製作是否與上面某個日子有關？因為史料的不全，我們只能臆測，但很有可能是為如此一個有重要意義的日子而作。其底部中心刻有十字金剛杵紋，



its actual weight of 4717 grams, showing that it was very precisely measured.

The decoration on the current censer is obviously related to Buddhism, but it is very difficult to identify each scene. One of the scenes (fig. 3) appears to recount the story where, upon being attacked by drunken elephants set loose by King Ajatashatru, the Buddha released five lions from his five fingers to quell the elephants. This story is recorded in many different sutras. The composition and decorative style of the decoration around the censer could have been inspired by contemporaneous woodblock prints, such as this example (fig. 4) in *Shishi yuanliu* (The Origins of Shakyamuni), printed by the imperial printing press of the Yongle period. This book was very popular during the Ming dynasty and was re-issued with new woodblock compositions subsequently in Jingtai and Chenghua periods, produced by the Imperial printing press. This censer is extremely rare and no other identical example appears to have been recorded. However, a small gilt-silver alms bowl, sold by Christie's Forever on the 5 June 2012, lot 628 (fig. 5), is very similarly decorated with a more simplified composition for its decoration, and bears the mark of Wanli Yinzuoju (銀作局 Imperial Silver Atelier). The current censer is a very important example in the study of gold and silver objects made in the Imperial atelier, as well as the type of Buddhist offerings made by the court.



fig. 4 Woodblock print from *Shishi yuanliu*, Yongle Imperial edition
圖三 永樂內府刻版《釋氏源流》



其上以雙勾線陰刻「萬壽寺」三個大字，表明其供奉之所，又加一圈雙勾陰線銘文「大明萬曆壬午年御用監造銀重壹佰貳拾伍兩陸錢」。此種款識書寫法可於定陵出土的兩件金帶柄蓋罐上看到相似的格式（圖一、二），應為當時御用監定製金銀器落款的慣例。上面所記銀重一百二十五兩六錢，以今天的重量換算應為 4684.82 克，與銀爐實際重量（不含銅膽）4717 克相差不多，可謂精準。

此爐上的紋飾明顯與佛教故事有關，但是還未能一一確認出處，只認出一景（圖三）似乎是阿闍世王放醉象害佛，佛祖五指一揮，變出五隻獅子將之馴服的寓言故事，在很多經書中都有記載。從構圖及風格看來，爐上的紋飾受到了木刻版畫的影響，可參見永樂版內府刻本《釋氏源流》中的調伏醉象插圖（圖四），風格構圖非常類似。此書在明代流傳很廣，影響深遠，景泰、成化年間均有重刻，而且都是由內府漢經廠主持刻製。萬壽寺既然本來是藏經之處，以經書上常見的版畫來裝飾此爐也不足為奇了。此爐極為罕見，至今未見相似例。不過北京佳士得永樂曾於 2012 年 6 月 5 日拍過一件帶有萬曆銀作局款的鑄金銀小鉢，拍品 628 號（圖五），其上有近似的紋飾，但構圖比較簡單，可資比較。此爐帶萬曆紀年款及御用監款，是研究明代皇家金銀器非常重要的一件標準器，又是研究佛教禮佛器具的一個重要例子，不論從其藝術性，歷史性或學術性來說都是一件不可多得的藏品。



fig. 3 detail of lot 2811
圖三 拍品 2811 細部



fig. 5
圖五

2811

AN IMPORTANT AND VERY RARE IMPERIAL
LARGE REPOUSSE PARCEL-GILT SILVER
CENSER

YUYONGJIAN ZAO MARK, DATED WANLI RENWU YEAR,
CORRESPONDING TO 1582 AND OF THE PERIOD

This silver censer, with an interior copper lining, is of circular shape, finely cast and partially gilt with a compressed body supported on a slightly splayed foot with a pair of dragon-head handles modelled around the body of the censer. The exterior is densely covered with a wide band of *repoussé* designs of multiple scenes depicting various Buddhist allegories. The neck is delicately decorated with a band of lotus blooms borne on undulating scrolls, and the foot with tumultuous waves. The base is incised with a *viśvavajra* and is surrounded by the inscription, *Da Ming Wanli renwu nian yuyongjian zao yinzhong yibai ershiwu liang liu qian* ([It is] made in the cyclical *renwu* year by the Directorate for Palace Accoutrements. The silver measures one hundred and twenty-five *liang* plus six *qian* [4684.82 grams] in total weight).

15 $\frac{1}{16}$ in. (39.5 cm.) wide, box, 4717g

HK\$2,000,000-3,000,000

US\$260,000-390,000

明萬曆壬午年 (1582年)

御用監造局部鎏金銀錘胎經變圖簋式爐
《萬壽寺大明萬曆壬午年御用監造銀重壹佰貳拾伍兩陸錢》款



mark





2812

A BUDDHIST VOTIVE PAINTING OF GUANYIN AND SUDHANA

MING DYNASTY (1368-1644)

The painting depicts Guanyin with a circular halo and half-opened downcast eyes against a background of a bamboo grove and a white parrot perched on a large rock. She reclines against an ornate balustrade above a blossoming lotus pond and wears a long, loose-fitting white robe with a bejewelled crown accommodating Amitabha Buddha. A vase with a willow sprig can be seen on her right-hand side and in the lower left of the painting is Sudhana standing on a rock and paying homage. The seal at the top centre is in both Chinese and Manchu scripts suggesting that the painting was collected by Prince Guo (1697-1738), Yunli, the 17th son of Emperor Kangxi.

Scroll, mounted and framed, ink and colour on hemp

75 3/4 x 36 1/2 in. (192 x 92.5 cm.)

With seal of Prince Guo and ten other collector's seals

HK\$3,500,000-5,000,000

US\$460,000-650,000

PROVENANCE

Sold at Sotheby's Hong Kong, 27 April 2003, lot 319

明 蓮池觀音像

來源

香港蘇富比，2003年4月27日，拍品319號

鑒藏印：「和碩果親王之寶」、「玄賞齋」等十一人

此畫繪白衣觀音，悠然坐在蓮池亭台間，斜倚欄杆，並俯視蓮池中盛開朵朵的蓮花，後方還見假山及數株紫竹，石上棲身一枝金剛鸚鵡。觀音頭戴寶冠，冠中有阿彌陀佛。其右欄柱上置一楊柳淨瓶，左下角有善財童子赤足立於岩上，其雙手合十呈禮拜觀音貌。此畫中央高處並鈐有滿漢合璧的「和碩果親王之寶」藏印。



Seal of Prince Guo
「和碩果親王之寶」印



inscription
題識





2812 Continued

The composition of the current lot is similar to a painting of Nine-Lotus Bodhisattva in the collection of the Metropolitan Museum of Art, New York (18.139.2). According to the inscribed colophon dated to 1593 on the Metropolitan Museum painting, the facial features of the deity were based on the countenance of the Empress Dowager Cisheng (1544-1641), the mother of Emperor Wanli (r. 1573-1619), and the work was commissioned to commemorate two miraculous events that occurred in 1586 and 1587: the first was a dream revelation from the deity to the Empress Dowager, the second was the unanticipated appearance of lotus blossoms in her garden, affirming the Empress Dowager as the reincarnation of the deity.

The earliest representation of the Nine-Lotus Bodhisattva iconography appears to be a stele dated by inscription to 1587, located at the Cishou Monastery west of Beijing, which is engraved with an image of the deity, accompanied by the seal of the Empress Dowager and an eulogy by the Wanli Emperor. This shares a nearly identical composition with the Metropolitan Museum painting and may have been the source of inspiration of all subsequent depictions of the deity in different media popularised during the early seventeenth century.

Compare to another painting of the same subject with a similar composition, sold at Bonham's New York, 12 September 2012, lot 2021.

For a discussion on the Metropolitan Museum painting, see Marsha Weidner, 'Imperial Engagements with Buddhist Art and Architecture' in *Cultural Intersections in Later Chinese Buddhism*, University of Hawaii Press, Honolulu, 2001, pp. 128-129; and also another article by the same author, 'Images of the Nine-Lotus Bodhisattva and the Wanli Empress Dowager' in *Chungguksa yongu* (The Journal of Chinese Historical Researches), no. 35, April 30, 2005, pp. 245-278.

A carbon date (C14) test from the Rafter Radiocarbon Laboratory no. 28510/2 on a sample from this painting came to a calibrated date from 1416 to 1516, and the result of an additional C14 test from the Rafter Radiocarbon Laboratory no. R28423 on a sample from the side is dated between the years 1485 to 1661.

美國紐約大都會博物館藏有一幅繪於萬曆二十一年的九蓮觀音像。該圖具萬曆紀年題款，據悉該像觀音之面容，是按照明神宗的母親慈聖皇太后所作，以紀念觀音菩薩為慈聖李太后「托夢授經」及某日上天因感太后仁慈而在宮中忽降瑞蓮之事跡。此兩件神跡發生之後，太后遂逐漸確立其「九蓮菩薩」轉世身份，並在明末年間推崇起九蓮觀音的信仰。而是件拍品之構圖則與大都會博物館之九蓮觀音像構圖極為相似。

此外，北京西郊慈壽寺內現仍存有一石碑，碑身線刻「九蓮菩薩」，其上右側見有慈聖皇太后印璽一枚，並附「大明萬曆丁亥年造」款及萬曆皇帝之讚詞。此九蓮菩薩的構圖，明顯與大都會博物館之「九蓮觀音」及此件拍品相同，史學家認為該石碑上的九蓮觀音像，當為明末盛行的「九蓮觀音」形像之粉本。

類似的九蓮觀音畫像，還可參考2012年9月12日於紐約邦瀚斯拍賣，拍品2021號。

有關大都會博物館「九蓮觀音」的研究，可參考Marsha Weidner, 'Imperial Engagements with Buddhist Art and Architecture', 《Cultural Intersections in Later Chinese Buddhism》，夏威夷大學出版社，檀香山，2001年，頁128-129；以及Weidner的「Images of the Nine-Lotus Bodhisattva and the Wanli Empress Dowager」，發表於《中國史研究》，第35輯，2005年4月30日，頁245-278。

此畫經韋富達輻射碳實驗室碳-14測試，定年介於1416至1516年；裝裱邊料之測試斷代，則介於1485至1661年之間。



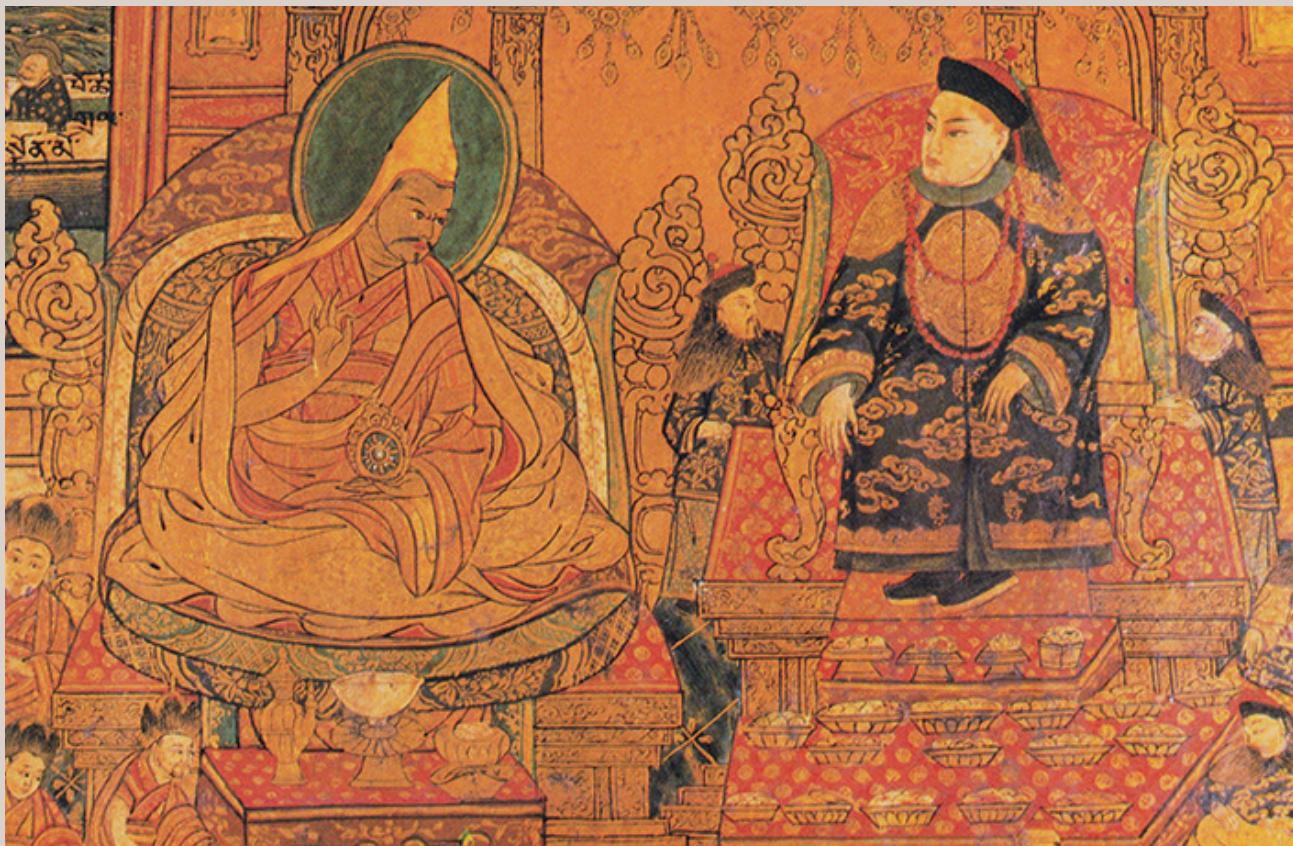


fig. 1 Detail of a mural depicting the 5th Dalai Lama blessing the Emperor Shunzhi, east wall, Red Palace, Potala Palace, Lhasa
 圖一 布達拉宮紅宮西有寂圓滿大殿東牆五世達賴喇嘛觀見順治帝壁畫細圖

A WOVEN ICONOGRAPHY – IMPERIAL GIFT TO A LIVING BUDDHA

In 1642, shortly before the reign of the first Qing dynasty emperor, Shunzhi (r. 1644–61), the Gelugpa monastic order achieved political dominance in central Tibet. It was during the reign of the Shunzhi Emperor that an imperial invitation to visit Beijing was proposed exclusively to the Gelugpa hierarch, who was the de facto ruler of Tibet. The Fifth Dalai Lama left for Beijing in 1652, and returned in 1654/55, during which time he received many Imperial gifts from the Qing court. This historical event was recorded in a mural on the east wall of the West Audience Hall in the Red Palace of the Potala Palace, Lhasa (fig. 1). The current *kesi* hanging, in view of the emphasis on Gelugpa iconography in the central portion and its excellent quality, was indeed very possible to have been one of these gifts to the Fifth Dalai Lama during or after his historic visit to Beijing in the mid-seventeenth century.

The black Six-Arm Mahakala, one of the most important Tibetan protective deities, is especially venerated by the Gelugpa monastic school, whose founder, Tsongkhapa, is portrayed above the Mahakala, along with the Buddha Vajradhara and another Gelugpa monk. The configuration of all of the deities, except for Lha mo, is to be found in a gouache on cotton *thangka* of the Six-Arm Mahakala of Wisdom, which was studied by Giuseppe Tucci in *Tibetan Painted Scrolls*, vol. 2, Rome, 1949, pl. 195, and attributed to the seventeenth century by Marilyn Rhie and Robert Thurman in *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1991, pp. 296–97, no. 112. This *thangka* also includes the figure of Tsongkhapa, as well as two other Gelugpa *lamas*, seated above the Mahakala. Despite the gruesome demeanour of the

羅織佛緣 — 一件御賜給活佛的緯絲唐卡

1642年，格魯派在藏中地區取得政權，成為西藏地區的實際統治者。順治時期，世祖皇帝特邀格魯派的五世達賴來訪北京。五世達賴接受了邀請，於1652年出發，在北京逗留了近兩年，於1654/55年回到西藏，在期間收到許多清廷贈與的禮物。這盛大的場面曾被布達拉宮紅宮西有寂圓滿大殿東牆的壁畫生動地紀錄下來（圖一）。本件緯絲六臂大黑天唐卡不但具有格魯派造像的特徵，其作工精美細緻，用色明亮多變，極具宮廷風格，非常有可能便是當時贈送給五世達賴的皇家禮物之一。

六臂大黑天是密宗最重要的守護神之一，更是格魯派的重要神祇。大黑天上有金剛總持，格魯派祖師宗喀巴以及另一個格魯派上師。這件唐卡上所有神祇的排列法（除了吉祥天母外）可以在另外一件十七世紀的彩繪唐卡上見到，著錄於《Wisdom and Compassion》，紐約，1991年，頁296–97，112號，同樣在大黑天上方有宗喀巴像。雖然大黑天神態駭人，但是整個唐卡的風格非常華美，紋飾豐富、



fig. 2 Kesi Vajrabhairava Mandala, Yuan dynasty, 245.5 x 209 cm. Collection of The Metropolitan Museum of Art.
圖二 元 緿絲大威德金剛曼陀羅 紐約大都會博物館藏品



fig. 3 An imperial embroidered silk *thangka*, Yongle period, 335.3 x 213.4 cm. Sold at Christie's Hong Kong, 26 November 2014, lot 3001
圖三 明永樂御製紅闌摩敵刺繡唐卡 香港佳士得 2014 年 11 月 26 日拍品 3001 號

fierce deities, the overall impression is highly decorative. The composition is highly ornamental and hierarchical, centred on the overly large Black Six-Arm Mahakala, with each subsidiary figure in its designated space, yet the figures themselves are very dynamic in stance. This composition is found in many *thangka* attributed to the seventeenth and eighteenth centuries in central Tibet.

The *kesi* weaving technique of this *thangka* indicates that it was a product of a highly skilled atelier inside China. The *kesi* weaving technique was already known as early as the Tang dynasty (618–907), and was possibly invented in the Han dynasty (206 BC–AD 220). It was used during the Song dynasty (960–1279) for pictorial depictions. *Kesi* with Tibetan Buddhist iconography were produced in Xixia during the twelfth to thirteenth centuries, and then in China during the Yuan dynasty (1279–1368) when imperial veneration of Tibetan Buddhism was at its apogee and when *kesi* was the technique of choice for imperial gifts. For such an example, refer to a *kesi* Vajrabhairava Mandala in the collection of The Metropolitan Museum of Art, accession number 1992.54 (fig. 2). The interest in Tibetan Buddhism continued during the years of the early Ming dynasty, especially in the early fifteenth century, and it was during this time that fantastic embroidered and *kesi thangka* with Tibetan Buddhist iconography were created for the early Ming dynasty emperors, Yongle (1403–1425) and Xuande (1426–1435), to present to Tibetan Buddhist masters of the Shakya, Kagyupa and Gelugpa schools, who had been invited to Beijing, as evidenced by a highly important imperial embroidered silk *thangka*, sold at Christie's Hong Kong, 26 November 2014, lot 3001 (fig. 3). However, by the end of the Ming dynasty there was a decline in interest in Tibetan Buddhism, as it was not actively promoted by the late Ming emperors. The *kesi* technique did continue to be used during the Ming dynasty (1368–1644), notably in the making of rank badges, costumes and wall hangings. By the seventeenth century *kesi* hangings with figural and floral designs, as well as Buddhist iconography, were being produced and continued to be popular, and to have imperial favour, throughout the Qing dynasty. The present hanging is exceptional, and possibly unique, in that both the central *thangka* and the surround are executed in the *kesi* technique.

主次分明。主神大黑天體積相對龐大，其他客座尊神則各安其位，井然有序，卻又各個姿態生動。這個構圖在藏中十七、十八世紀唐卡上非常常見。

此件緿絲織造工藝高超，應當是中國極為專精的作坊所作。緿絲唐代已經出現，有可能起源於漢代。宋代時緿絲畫盛行一時，當時西夏地區便有緿絲的藏傳佛教唐卡傳世。元朝對藏傳佛教的信仰達到一個高峰，元皇室又經常以緿絲為酬酢之禮，此時有精品緿絲唐卡出現，大都會博物館便收藏了一件非常重要的元代例子（圖二）。藏傳佛教在明代初期繼續盛行，而在此時期永樂及宣德皇帝製作了許多華美的刺繡及緿絲唐卡贈與薩迦，喀舉及格魯派被邀請來京的上師。2014 年秋季香港佳士得拍賣的永樂御製紅闌摩敵刺繡唐卡即為例證（圖三）。到了晚明，最後幾個皇帝並不熱衷藏傳佛教，但是緿絲技術持續發達，在補子上，服飾上或掛片上都還可以見到。十七世紀時緿絲花鳥人物畫及佛像持續盛行，並且受到皇室的贊助。本件緿絲中央的主圖像及一旁的裝飾紋飾都是緿絲製成，非常特別，應當是傳世孤品。



2813

A VERY RARE AND IMPORTANT KESI SIX-ARM MAHAKALA THANGKA

QING DYNASTY, 17TH CENTURY

The *thangka* is finely woven in the centre with the ferocious black figure of the Six-Arm Mahakala of Wisdom shown trampling Ganesh and holding a *kapala* and a *kartrika* in his primary hands, as well as further attributes of skull-shaped prayer beads, a trident, a *damaru* drum and a *vajra* rope in his subsidiary hands. He is adorned with jewellery, a five-skull crown and a garland of skulls, and wears an elephant hide draped over his shoulders, a billowing blue scarf and a tiger skin around his hips. Above him is the seated figure of the Buddha Vajradhara, flanked by two Gelugpa monks, one representing Tsongkhapa, the founder of the Gelugpa monastic school. Below the Black Mahakala is the White Six-Arm Mahakala of Wisdom and the deities of his entourage including a four-armed aspect of Lha Mo mounted on a white horse. This central panel is within a narrow red border and an outer field of dense multicolored clouds interspersed with auspicious objects and populated with numerous black birds and various animals, as well as with the stylised incantation 'Om' in gold thread within a red circle positioned directly above the head of a special red Garuda deity flanked by two small flying Garudas, two *nagas* with human heads and torsos, two *makaras* in the upper section and an offering of cones of butter-flour on a gold tray in the bottom section.

30 3/4 x 15 in. (78 x 38 cm.)

HK\$4,000,000-6,000,000

US\$500,000-780,000

PROVENANCE

Spink and Son Ltd., London, 1992 (fig. 1)

EXHIBITED

Spink and Son Ltd., *Tibetan Art at Spink*, London, 1992, no. 38

The results of ETH Zurich Laboratory of Ion Beam Physics carbon 14 dating test number ETH-42989 is consistent with the dating of this lot.

清初 緜絲六臂大黑天唐卡

來源

斯賓克, 倫敦, 1992年 (圖一)

展覽

斯賓克, 《Tibetan Art at Spink》, 倫敦, 1992年, 圖38號

此拍品經瑞士蘇黎世聯邦理工學院離子束物理實驗室的碳十四測試, 證實與本圖錄之定年符合。

Exhibition of:

TIBETAN ART AT SPINK

16th September
— 30th October 1992

Monday-Friday,
9:30am - 5:30pm

An extremely fine and rare kesi *thangka* depicting a Six-Armed Blue Mahakala. 78 x 38 cms; Sino-Tibetan, 17th century

A fully illustrated catalogue is available (£15 incl p&p)

fig. 1
圖一



2814

A LARGE BRONZE CAST AND REPOUSSE FIGURE OF BODHISATTVA

QIANLONG PERIOD (1736-1795)

The figure is gracefully modelled and standing in *samapada* on a separately cast lotus base, and portrayed with hands in *bhumyakramana mudra*, with the right hand raised to the chest holding the stem of a lotus flower, and the left arm resting by his side. The hair is swept up into a double topknot behind a five-leaf diadem suspending ribbons on each side of the head. The face is modelled with a benevolent expression with downcast eyes and lips slightly indented, and the body is adorned with various jewellery embellished with hardstones. The *mandorla* is decorated with foliate scrolls on a *repoussé* border with beaded edges. The face, hands and feet are highlighted with gilding. The present lot is accompanied by a copy of *Lamaistic Art: Exhibition organised in conjunction with the Nepalese Belgian Friendship, Société Générale de Banque, Brussels, 15th May-30th June 1975*, s.n.

23 1/2 in. (58.5 cm.), high (2)

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

US\$110,000-160,000

PROVENANCE

The Lingero Collection, Belgium, assembled between 1960s to 1975

Collection of Von Goidsenhoven, Belgium

Collection of Mr. J Eenens, Netherlands

LITERATURE

Armand Neven, *Lamaistic Art: Exhibition organised in conjunction with the Nepalese Belgian Friendship, Société Générale de Banque, Brussels, 15th May-30th June 1975*, s.n., pl.70 (fig. 1)

清乾隆 鑄銅錘胎菩薩立像

來源

Lingero珍藏，比利時，建立於1960年代至1975年

Von Goidsenhoven珍藏，比利時

J Eenens先生珍藏，荷蘭

著錄

Armand Neven, 《*Lamaistic Art: Exhibition organised in conjunction with the Nepalese Belgian Friendship, Société Générale de Banque, Brussels, 15th May-30th June 1975*》，布魯塞爾，1975年，圖版70號（圖一）



fig. 1
圖一



2814 Continued

The present figure is closely related to a larger figure of standing Maitreya presented to the Qing court as a gift from the Dalai Lama, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Forbidden City Press, 1992, p. 68, no. 40 (fig. 2). Compare also to a group of eight figures of Avalokitesvara similar in style in the collection of Chengde Palace, illustrated in *Buddhist Art from Rehol, Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, Taipei, 1999, pp. 70-73.

菩薩塑像優雅，慈眉善目，赤足安立，左手施觸地印，右手則持蓮蕾上舉至肩。頂有肉髻，頭戴五葉花冠，髮綺披肩，雙眼垂視，嘴帶微笑。身纏衆寶瓔珞，且踏於蓮台法座。光背邊緣錘繞卷草紋樣一圈，上下沿則飾以細密連珠。手腳及面部見肉泥金。隨此拍品還附一本1975年布魯塞爾出版A. Neven著的《Lamaistic Art: Exhibition organised in conjunction with the Nepalese Belgian Friendship, Société Générale de Banque, Brussels, 15th May-30th June 1975》展覽圖錄。

此尊造像與清宮舊藏一尊較大的彌勒像風格十分相似，見《清宮藏傳佛教文物》，北京，1992年，頁68，圖版40號（圖二），該尊佛像附有黃簽，為清代達賴喇嘛進獻給清朝皇帝的貢物。另比較藏於承德避暑山莊的八尊菩薩造像，見《清宮秘藏：承德避暑山莊藏傳佛教文物展圖錄》，台北，1999年，頁70至73。

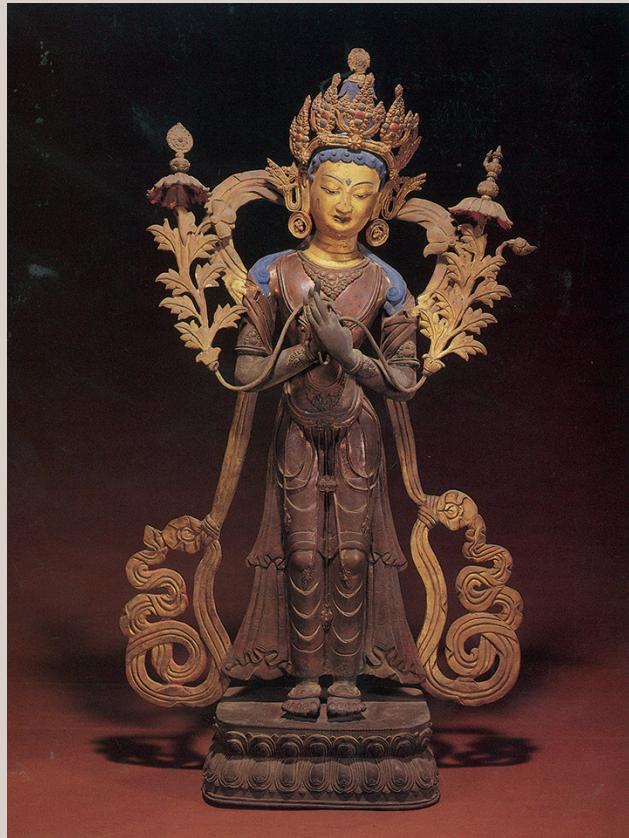


fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品





THE PROPERTY OF A HONG KONG GENTLEMAN

2815

A VERY RARE IMPERIAL WOODBLOCK-
PRINTED MAHAKARUNIKACITTA
DHARANI SUTRA AND BROCADE COVER
QIANLONG PERIOD (1736-1795)

The hard cover is bound with imperial yellow brocade, and inscribed with the title *Yushu Qianshou Qianyan Guanshiyin Pusa Dabeixin Tuoluoni*, *Mahakarunikacitta Dharani* sutra, opening the interior folio rendered in forty-eight concertina folds written in Chinese text, followed by line drawings illustrating the different manifestations of the Bodhisattva, ending with the *Bingzi* cyclical date of the Qianlong year, corresponding to 1756, and two seals of the Emperor. The back cover is similarly bound with yellow brocade; encased with a hard sleeve cover bearing the title of the sutra and fastened by two toggles.

13 3/8 in. long x 4 3/4 in. wide x 1 1/8 in. deep (34 x 12 x 2.8 cm.)

HK\$80,000-120,000

US\$10,000-16,000

The woodblock printed text expounds on the proper *mudras* and *dharani*-prayers for the 'Thousand-armed Thousand-eyed' Avalokitesvara. According to the preamble, this sutra is attributed to an early translation from Tang dynasty pilgrim, Xuanzang, and the text was hand copied by Emperor Qianlong. It is known during the reign of Qianlong that a sutra-printing house was established inside the Xihuamen Gate of the Imperial palace, where copying and editing were done under the guidance of State Tutor Changkya Hutuktu; for a further discussion on Buddhist sutras, cf. *Cultural Relics of Tibetan Buddhism, Collected in the Qing Palace*, pp. 114-115.

The 'Thousand-armed Thousand-eyed' Avalokitesvara, also referred to as *Sahasrabhuja-sahasranetra*, is a manifestation of Tantric (Esoteric) Buddhism, a branch Mahayana Buddhism. As suggested by the name, it conveys a meaning of an omnipotent deity with infinite compassion to alleviate the sufferings of sentient beings. Each incantation in this book is shown together with a drawing corresponding to the hand gestures for the attainment of a particular wish.

清乾隆 《御書千手千眼觀世音菩薩大悲心陀羅尼》刻本
全書四十八經折，附菩薩善行線描圖。署丙子（1756）年，「乾」、「隆」鈐印。黃綾書衣、外盒。

清代宮廷中有很多佛堂，大部份都建於乾隆時期。篤信佛教的清朝皇帝平日都習慣抄寫經書，尤其乾隆皇帝無論國事多麼繁忙，都會堅持每日抄寫經文。



2816

A RARE ENGRAVED AND GILT-DECORATED RED-LACQUERED WOOD SUTRA COVER

YONGLE PERIOD (1403-1425)

The slightly convex surface is finely engraved and gilt in *qiangjin* technique in the centre with the triple 'flaming' jewel, *triratna*, raised on an *amrita* vase which is flanked by four of the *bajixiang*, including the Wheel of law, umbrella, canopy and conch shell, each supported by a cushion nestled in a lotus blossom borne on a scrolling and enclosing leafy tendril, bordered by a row of lotus petals beneath a band of classic scroll. One narrow side is decorated with a lion mask flanked by classic scrolls, the other side with scrolling lotus. The underside is applied with plain red lacquer. 31 1/4 in. (79.5 cm.) long

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Plum Blossoms Gallery, Hong Kong, 1998

Compare a pair of similar covers, dated c. 1410, published by J.C.Y. Watt and B.B. Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, The Metropolitan Museum of Art, New York, 1991, pp. 116-7, where the authors note that these lacquered covers provide the earliest examples of Ming-style *qiangjin* work. Developed during the Southern Song period, *qiangjin* is a technique where channels carved into a lacquer groove are then filled with gold leaf or powder. The covers demonstrate an evolution in this technique from a more sharply cut free-form incision with a straight-edged instrument to a U-shaped groove produced with a channelling tool resulting in evenly spaced incisions.

A further set is illustrated by R.D. Jacobsen, *Appreciating China*, Minneapolis Institute of Arts, 2002, no. 48. A set from the Lee Family Collection was sold at Christie's Hong Kong, *Important Chinese Lacquer from the Lee Family Collection*, Part II, 1 December 2009, lot 1821. An inscribed pair was sold at Christie's Hong Kong, 28 November 2012, lot 2260.

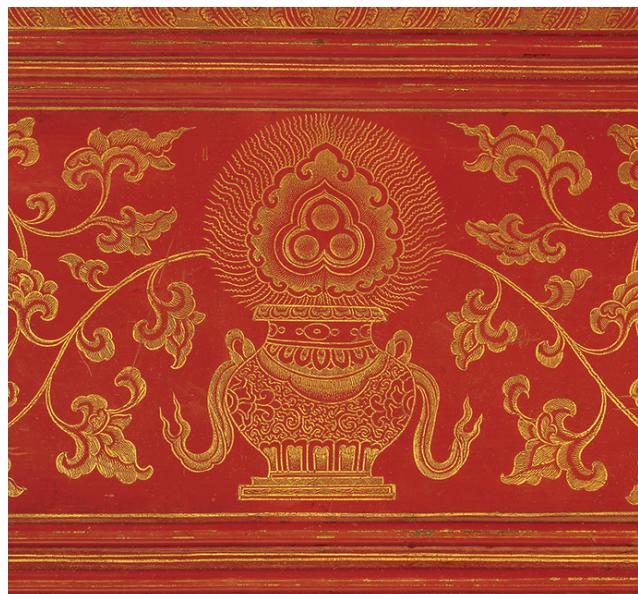
明永樂 朱漆戗金如意寶珠吉祥紋經文挾板

來源

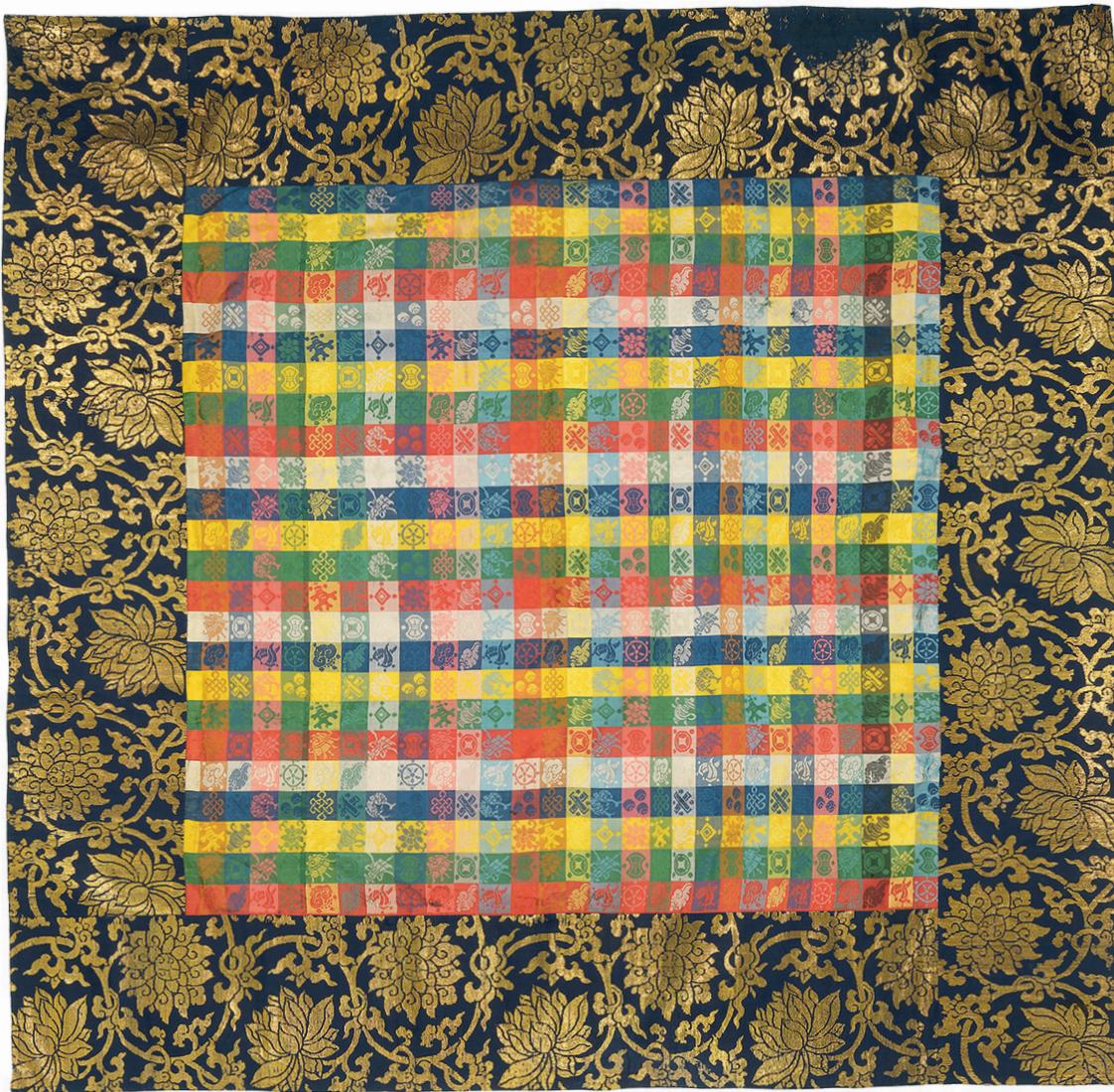
萬玉堂, 香港, 1998年

經板為木胎，通體髹紅漆為地，飾戗金紋。正面板沿四周飾雙蓮瓣紋，板心飾八吉祥紋中之輪、螺、傘、蓋，中央的寶瓶座上置三如意寶珠；較窄的一側飾纏枝蓮紋，另一側飾獅面卷草紋。背髹紅素漆。

紐約大都會博物館曾展覽過一對相似例，見1991年紐約出版《East Asian Lacquer: The Florence and Herbert Irving Collection》，頁116-117。李氏家族舊藏一例，2009年12月1日於香港佳士得專拍中拍賣，拍品1821號。另一對有刻字「大般若經第十二卷一宣聖大智慧到彼岸千百頌」，2012年11月28日於香港佳士得拍賣，拍品2260號。



detail
細部



2817

A SILK BROCADE BUDDHIST LAMA'S
ALTAR TABLE COVER

QING DYNASTY, 18TH CENTURY

The central panel is colourfully woven with a chequered pattern, each square containing a *Bajixiang* 'Eight Buddhist Emblems' or *zabao* 'miscellaneous treasures'. The border is woven in gold-wrapped threads with elaborate lotus scrolls against a sapphire-blue ground. The cover has a greyish-blue silk backing.
38 1/8 x 38 1/8 in. (97 x 97 cm.)

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

A private collection, acquired in Hong Kong in 2004

The quality of this altar table cover suggests that it was used by a high-ranking Tibetan Buddhist Lama, upon which he would place his bell, *dorge* and other ritual instruments.

清十八世紀 織錦八吉祥雜寶紋佛壇供桌圍

來源

私人珍藏，2004年購於香港

此桌圍繡工精緻，色彩鮮麗，如拼布般的佈局極富巧思，應原為身分尊貴的大喇嘛所用。

2818

A SMALL GREENISH-WHITE JADE VAJRA

QING DYNASTY, 18TH-19TH CENTURY

It is carved and pierced in the form of a *vajra* with well defined details. The stone is of an even pale greenish-white tone.
3 5/8 in. (9.1 cm.) long

HK\$80,000-120,000

US\$11,000-16,000

清十八/十九世紀 青白玉金剛杵



2818



2819

~ 2819

A LAPIS LAZULI FIGURE OF HEVAJRA

QIANLONG PERIOD (1736-1795)

The deity is carved standing above two demon figures, with four faces and six pairs of arms, his principal hands embracing his consort Nairatmya at his front in *alidhasana* depicted with her legs wrapped around Hevraja's waist. Both figures are adorned with a crown detailed with skulls, supported on an ivory stand carved with bats flying amidst swirling clouds.
6 1/2 in. (16.3 cm.) high, ivory stand

HK\$180,000-250,000

US\$24,000-32,000

清乾隆 青金石喜金剛立像

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

2820

A VERY RARE BLUE AND WHITE 'LUOHAN' ALMS BOWL AND COVER

DATED BY INSCRIPTION TO QIANLONG CYCLICAL
DINGSI YEAR, CORRESPONDING TO 1737 AND OF THE
PERIOD

The bowl is of deep, tapered form, painted with a *luohan* with a subdued tiger and inscribed around the exterior with the Heart Sutra, followed by a cyclical date, *dingsi*. The cover is further painted with a seated *luohan* holding a fan.

7 1/2 in. (19 cm.) wide, hardwood stand, box

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

US\$200,000-320,000

PROVENANCE

Knapton & Rasti, London, acquired in 2001

The shape of this bowl appears to be based on that of the simple alms bowl, or *patra*, which served as the food bowl of a monk. During the 18th century this shape was translated in various materials. The Qianlong Emperor was a devout Buddhist, and numerous Buddhist implements and art works were created under his direction. Many alms bowls were made during his reign in jade, cloisonné enamel and lacquer, but that of porcelain are relatively rare.

A Qianlong period blue and white alms bowl and cover inscribed with the Heart Sutra and the exact same cyclical date, but with a different *luohan*, is illustrated in *Gems of Beijing Cultural Relics Series, Pottery and Porcelain*, vol. II, pls.203-204. (fig. 1)

清乾隆丁巳年 (1737)

青花般若波羅蜜多心經羅漢蓋鉢

鉢豐肩，鼓腹，腹以下漸收。側面繪伏虎羅漢，蓋面羅漢則手持芭蕉扇；主體以青花楷書般若波羅蜜多心經，並有乾隆丁巳年冬月敬獻落款，時為乾隆二年（公元1737年）。經文書寫整齊劃一，羅漢及虎刻畫細膩，青花發色純正濃艷，甚為難得。可參考一件造型與紋飾均與本蓋鉢近似之青花經文蓋鉢，為北京萬壽寺舊藏，載於《北京文物精粹大系-陶瓷卷下》，北京，2003年，圖版203-204號（圖一），惟其一側所繪羅漢手持芭蕉扇，蓋面羅漢則雙手捧經。

來源

Knapton & Rasti, 倫敦, 2001 年入藏





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For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

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如閣下擬競投高額拍賣品（即佳士得亞洲二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,500,000 元或閣下擬競投全部拍賣品低估價總額之 20%（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 www.christies.com/highvaluelots。

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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 together with documentary proof of directors and beneficial owners; and

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept

bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on 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. 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\$1,200,000, 20% on that part of the **hammer price** over HK\$1,200,000 and up to and including HK\$20,000,000, and 12% of that part of the **hammer price** above HK\$20,000,000.

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 E2(h)(ii) 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. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

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

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$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 HKD80,000 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 fax on +852 2973 0111.

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 shall apply.

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) 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.

8 WAIVER

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

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to

have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有拍賣品所有權（以 **△** 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

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

2. 對於拍賣品描述佳士得所負的責任

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

3. 狀況

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

(b) 在本目錄條目或狀況報告中提及狀況不等同於對狀況的完整描述，圖片可能不會清晰展示出拍賣品。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），如果身份證明文件上沒有顯示，您當前的住址證明（如：當前的公共事業費賬單或銀行對賬單）。

(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，以及董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

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

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核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，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 網站。

(C) 書面競投

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

C. 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拖後，或改變拍賣品的順序；
- (c) 撤回任何拍賣品；
- (d) 將任何拍賣品分開拍賣或將兩件或多件拍賣品合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有出錯或爭議，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價開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣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 1,200,000 元之 25%；加逾港幣 1,200,000 元以上至港幣 20,000,000 元部分之 20%；加逾港幣 20,000,000 元以上之 12% 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退回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。

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

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

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

(k) 東南亞現代及當代藝術以及中國書畫。真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日起 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 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；傳真：+852 2973 0111。

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有的拍賣品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。

- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他佳士得集團公司的款項。
- (c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們

可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他佳士得集團公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的拍賣品。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後，您方可領取有關拍賣品。我們亦可選擇將您的拍賣品按照我們認為適當的方式出售。我們將用出售拍賣品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。
- (b) 有關提取拍賣品之詳情已列明於“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送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十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送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - (iii) 我們可以按我們認為商業上合理且恰當的方式出售拍賣品。
 - (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排拍賣品的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。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。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。

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

(b) 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、鱷魚皮、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(如短吻鱷或鱷魚)的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以Psi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帶為免費服務,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(除有特別註釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

4. **效力**

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行,則該部分應被視為刪除,其它部分不受影響。

5. **轉讓您的權利及責任**

除非我們給予書面許可,否則您不得就您在本協議下的權利或責任設立任何抵押,亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. **翻譯**

如果我們提供了本協議的翻譯件,我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. **個人信息**

您同意我們將持有並處理您的個人數據或信息,並將其交給其它佳士得集團公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策。

8. **棄權**

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償,也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. **法律及管轄權**

各方的權利及義務,就有關本業務規定,拍賣的行為及任何與上述條文的事項,均受香港法律管轄及根據香港法律解釋。在拍賣競投時,無論是親自出席或由代理人出席競投,書面、電話及其他方法競投,買方則被

視為接受本業務規定,及為佳士得之利益而言,接受香港法院之排他性管轄權,並同時接納佳士得亦有權在任何其他司法管轄區提出索償,以追討買方拖欠的任何款項。

10. **www.christies.com的報告**

售出的拍賣品的所有資料,包括**目錄描述**及價款都可在www.christies.com上查閱。銷售總額為**成交價**加上**買方酬金**,其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從www.christies.com網站上刪除。

K. 詞匯表

真品:以下所述的真實作品,而不是複製品或贗品:

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

真品保證:我們在本協議E段所詳述為拍賣品提供的保證。

買方酬金:除了**成交價**,買方支付給我們的費用。

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

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

狀況:拍賣品的物理狀況。

到期付款日:如第F1(a)段所列出的意思。

估價:目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。**低端估價**指該範圍的最低價;**高端估價**指該範圍的最高價。**中間估價**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 CONSIGNMENT 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，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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AUCTION AND OTHER SERVICES

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Email: privatesaleservicecentre@christies.com

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Fax: +852 2525 3856
Email: hongkong@christies.edu

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

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Fax: +1 212 468 7141
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Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2/60 1767
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

Singapore
Tel: +65 6543 5252
Email: singapore@cfass.com

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.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 31 May 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 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 1 June 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 .

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 . 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.

| 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 lots 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 lots 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 5 月 31 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 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 6 月 1 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

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。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 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.

A Bidder's Detail

Personal Account: Account Holder Authorised Agent (Name)
Authorisation Letter and ID (if applicable): Attached In System/previosuly provided

Company Account: I am (name and position)
Authorisation Letter and ID (if applicable): Attached In System/previosuly provided

Account No.

Account Name
Business Registration No.

Invoice Address Room/Flat Floor Block
Building/Estate
Street Address
City/District Post/Zip Code
County/Province/State Country

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.

Country Code Phone No. Email

B 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 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, you will need to arrange payment with us. 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\$ 1,500,000 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:

HK \$ 0 - 500,000 HK \$ 500,001 - 2,000,000 HK \$ 2,000,001 - 4,000,000
 HK \$ 4,000,001 - 8,000,000 HK \$ 8,000,001 - 20,000,000 HK \$ 20,000,000 +

C Sale Registration

Please register me for the following sessions:

| | | | |
|--------------------------------|--|--------------------------------|---|
| <input type="checkbox"/> 14714 | Fine & Rare Wines from An Exceptional Private Collection Direct from Octavian Vaults | <input type="checkbox"/> 14338 | Fine Chinese Modern Paintings |
| <input type="checkbox"/> 14718 | Fine and Rare Wines Featuring | <input type="checkbox"/> 14716 | Hong Kong Magnificent Jewels |
| <input type="checkbox"/> 13267 | An Outstanding Collection of A Wine Lover & A Single Owner Collection | <input type="checkbox"/> 15710 | Resplendent and Glorious – Ancient Temples Amidst Clouds |
| <input type="checkbox"/> 13269 | Contemporaries: Voices from East and West | <input type="checkbox"/> 15657 | previously from the Mei Yun Tang Collection |
| <input type="checkbox"/> 13268 | Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 14557 | Adorning the Kings – A Private Collection of Archaic Jade Ornaments |
| <input type="checkbox"/> 14336 | Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 15658 | Handbags & Accessories |
| <input type="checkbox"/> 14715 | Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 14809 | The Perfect Countenance – Fine Buddhist Works of Art |
| <input type="checkbox"/> 14337 | Chinese Contemporary Ink | <input type="checkbox"/> 14612 | The Yongzheng Emperor's Double-Dragon Amphora |
| | Important Watches | | The Imperial Sale |
| | Fine Chinese Classical Paintings and Calligraphy | | Important Chinese Ceramics and Works of Art |

D Collection and Shipment

Please select one of the following options:

I will collect my purchased lot(s).
 Please provide a shipping quotation to my account address/the below address:
.....
.....

E 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.
 Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

Name Signature Date

投標者登記表格

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。

A 投標者資料

個人名義競投： 本人 代理人（姓名）.....

授權書及身份證明文件（如適用）： 現附上 在佳士得記錄上 / 已提供

公司名義競投： 本人是（姓名和職位）.....

授權書及身份證明文件（如適用）： 現附上 在佳士得記錄上 / 已提供

客戶編號

客戶名稱

商業登記編號

客戶地址 室 樓層 座

大廈 / 屋苑

街道

城市 / 區

郵區編號

縣 / 省 / 州

國家

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

國家及地區代碼

電話號碼

電郵地址

B 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，以供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，閣下需與我們聯繫以安排付款。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官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 1,500,000 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：

港幣 0 - 500,000 港幣 500,001 - 2,000,000 港幣 2,000,001 - 4,000,000
 港幣 4,000,001 - 8,000,000 港幣 8,000,001 - 20,000,000 港幣 20,000,000 +

C 拍賣項目登記

本人有意競投下列拍賣項目：

| | |
|---|--|
| <input type="checkbox"/> 14714 佳士得名釀：Octavian Vaults 直遞顯赫私人珍藏 | <input type="checkbox"/> 14338 中國近現代畫 |
| <input type="checkbox"/> 14718 佳士得名釀：呈獻名家顯赫窖藏及私人珍藏系列 | <input type="checkbox"/> 14716 琥珀珠寶及翡翠首飾 |
| <input type="checkbox"/> 13267 融藝 | <input type="checkbox"/> 15710 山嵐靄色 氣韻淋漓 |
| <input type="checkbox"/> 13269 亞洲二十世紀及當代藝術（晚間拍賣） | <input type="checkbox"/> 15657 佳王以珮 - 私人收藏古玉佩飾 |
| <input type="checkbox"/> 13268 亞洲二十世紀藝術（日間拍賣） | <input type="checkbox"/> 14557 典雅傳承：手袋及配飾 |
| <input type="checkbox"/> 14336 中國當代水墨 | <input type="checkbox"/> 15658 妙相圓明 - 佛教藝術精品 |
| <input type="checkbox"/> 14715 精緻名錄 | <input type="checkbox"/> 14809 雍正粉青釉雙龍尊 |
| <input type="checkbox"/> 14337 中國古代書畫 | <input type="checkbox"/> 14612 中國宮廷御製藝術精品 重要中國瓷器及工藝精品 |

D 提貨及運送安排

請選擇下列提貨及運送安排：

本人將親自提取已繳付之拍賣品。
 請按本人之客戶地址 / 以下地址提供貨運報價。

E 聲明

- 本人已細閱載於目錄內之末的業務規定，買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之資料搜集條款，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品預先登記，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。
- 如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

姓名

簽署

日期

CHRISTIE'S

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Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
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Rebecca Wei, President

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13/04/17

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES FROM AN EXCEPTIONAL PRIVATE COLLECTION DIRECT FROM OCTAVIAN VAULTS
Sale number: 14714
FRIDAY 26 MAY
5.00 PM

FINE AND RARE WINES FEATURING AN OUTSTANDING COLLECTION OF A WINE LOVER & A SINGLE OWNER COLLECTION
Sale number: 14718
SATURDAY 27 MAY
10.00 AM

CONTEMPORARIES: VOICES FROM EAST AND WEST ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)
Sale number: 13267
SATURDAY 27 MAY
6.30 PM
Viewing: 26-27 May

ASIAN CONTEMPORARY ART (DAY SALE)
Sale number: 13269
SUNDAY 28 MAY
10.30 AM
Viewing: 26-27 May

ASIAN 20TH CENTURY ART (DAY SALE)
Sale number: 13268
SUNDAY 28 MAY
1.30 PM
Viewing: 26-27 May

CHINESE CONTEMPORARY INK
Sale number: 14336
MONDAY 29 MAY
11.00 AM
Viewing: 26-28 May

IMPORTANT WATCHES
Sale number: 14715
MONDAY 29 MAY
2.00 PM
Viewing: 26-28 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY
Sale number: 14337
MONDAY 29 MAY
2.30 PM
Viewing: 26-29 May

FINE CHINESE MODERN PAINTINGS
Sale number: 14338
TUESDAY 30 MAY
10.00 AM, 2.00 PM & 4.20 PM
Viewing: 26-29 May

HONG KONG MAGNIFICENT JEWELS
Sale number: 14716
TUESDAY 30 MAY
1.00 PM
Viewing: 26-30 May

RESPLendent AND GLORIOUS - ANCIENT TEMPLES AMIDST CLOUDS PREVIOUSLY FROM THE MEI YUN TANG COLLECTION
Sale number: 15710
TUESDAY 30 MAY
4.15 PM
Viewing: 26-29 May

ADORNING THE KINGS - A PRIVATE COLLECTION OF ARCHAIC JADE ORNAMENTS
Sale number: 15657
WEDNESDAY 31 MAY
10.30 AM
Viewing: 26-30 May

HANDBAGS & ACCESSORIES
Sale number: 14557
WEDNESDAY 31 MAY
11.00 AM
Viewing: 26-30 May

THE PERFECT COUNTENANCE - FINE BUDDHIST WORKS OF ART
Sale number: 15658
WEDNESDAY 31 MAY
11.15 AM
Viewing: 26-30 May

THE YONGZHENG EMPEROR'S DOUBLE-DRAGON AMPHORA
Sale number: 14809
WEDNESDAY 31 MAY
11.45 AM
Viewing: 26-30 May

THE IMPERIAL SALE
Sale number: 14612
WEDNESDAY 31 MAY
11.45 AM
Viewing: 26-30 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART
Sale number: 14612
WEDNESDAY 31 MAY
2.30 PM
Viewing: 26-30 May



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

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



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