



An Ode to the Past –
Fu Baoshi's *The Song of the Pipa Player*

Previously from the Collection of H. H. K'ung

千秋名韻 — 孔祥熙家族舊藏傅抱石《琵琶行》

Hong Kong, 28 November 2017 | 香港 2017 年 11 月 28 日



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TUESDAY 28 NOVEMBER 2017 · 2017年11月28日 (星期二)

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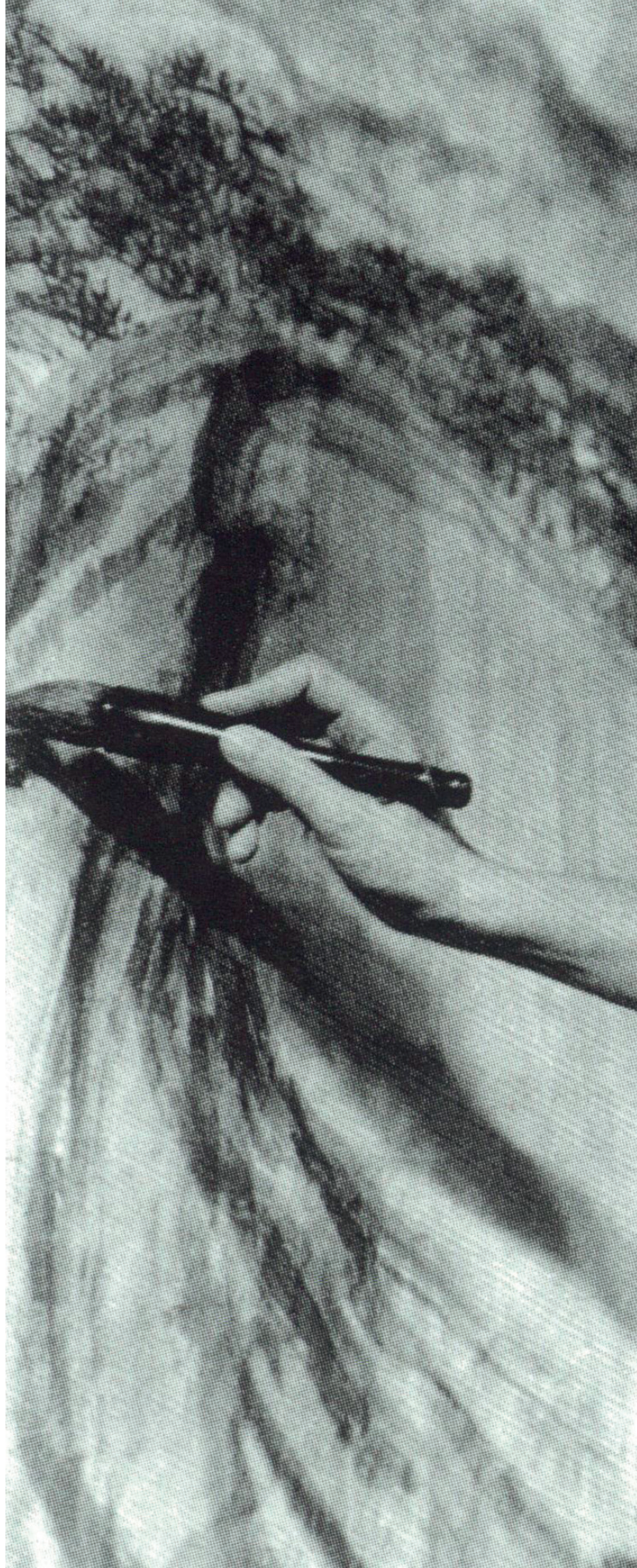


AN ODE TO THE PAST

A heroic articulation of a celebrated Tang dynasty poem, *The Song of the Pipa Player* is a moving figure painting masterwork within Fu Baoshi's historical figure painting oeuvre at the acme of his career. Executed in 1945, the painting depicts a scene from the eponymous poem by the statesman and poet Bai Juyi (772–846) with distinct expressions of pathos: in an unusual composition dominated by diagonal movement, the two groups of figures are rendered with precise brushstrokes and skilful handling of light and darkness, veiled only by the brooding grove of trees caught in the wind. Austere and deeply romantic in tone, the work presents a triumphant dialogue between poetry and painting that makes *The Song of the Pipa Player* one of Fu Baoshi's finest artistic achievements.

蹤跡大化 其命維新

《琵琶行》畫作創作於1945年，是傅抱石人物畫、詩意畫全盛時期的傑出代表作。其題材來源於中唐詩人白居易膾炙人口的名篇《琵琶行》。畫中傅抱石營造對角呼應的縝密構圖，以精妙的筆法和對光影的巧妙運用，將造型和色調完美融合。畫中楓樹枝葉繁茂，筆觸恣意豪邁；人物神情豐富，刻畫入木三分，畫家盡將“同是天涯淪落人”的哀愁情緒表現得淋漓盡致，宛如寒夜中傳來的人間可哀之曲，由此創造出一種既縱橫揮灑、無所拘束，又鮮艷精工、高古典雅的人物畫新面貌。此作由孔祥熙家族珍藏六十餘載，秘不示人，2010年甫一面世，震動藝壇，可比肩博物館中所藏最精者，實為傅抱石人物畫創作的巔峰之作。





8801

FU BAOSHI (1904-1965)

The Song of the Pipa Player

Hanging scroll, mounted and framed, ink and colour on paper

113 x 66 cm. (44 ½ x 26 in.)

Inscribed and signed, with three seals of the artist

Dated *yiyou* year (1945)

PROVENANCE:

Property formerly from the family of K'ung Hsiang-Hsi

Lot 2640, 30 November 2010, Fine Chinese Modern Paintings, Christie's Hong Kong.

LITERATURE:

Ye Zongqao ed., The Chronicle of Fu Baoshi's Life, Shanghai Classics Publishing House, December 2012, p.144.

Estimate on Request 估價待詢

傅抱石 琵琶行 設色紙本 立軸鏡框 一九四五年作

題識：乙酉（1945年）驚蟄前二日蜀中寫，傅抱石。

鈐印：抱石之印、抱石得心之作、蹤跡大化


來源：孔祥熙家族舊藏

香港佳士得，中國近現代畫，2010年11月30日，編號2640。

著錄：葉宗鎬編，《傅抱石年譜（增訂本）》，上海書畫出版社，2012年12月，第144頁。




石北傳



“
*ONE NIGHT BY THE RIVERSIDE
I BADE A FRIEND GOODBYE;
IN FALLING MAPLE LEAVES AND REED
FLOWERS THE AUTUMN SIGHED.*”

A tall maple tree, spanning from the lower left corner to the upper right, shading much of the painting, dominates the composition. The reeds and reed flowers growing by the tree are rendered with two shades of turquoise, clearly indicating the autumn season and further setting the melancholic tone of the work.

A traditional Chinese ink wash painting of a landscape. A large, gnarled tree trunk dominates the left side, extending vertically across the frame. The background is filled with dense, layered brushstrokes in shades of grey and white, suggesting mist or a vast, textured sky. In the lower right, there are smaller, more delicate brushstrokes that appear to be reeds or grasses growing near a body of water. The overall mood is somber and contemplative.

“
潯陽江頭夜送客，
楓葉荻花秋瑟瑟。”

楓樹當心而立，左下右上貫穿畫面，上遮天下壓地。以澹白石青寫成的荻蘆點綴在樹下。荻花依水邊而生，秋季開花，楓葉荻花點出“秋瑟瑟”季節特點，寒意肅殺，更添悲涼之感。



FIG. 1
圖一



FIG. 2
圖二

VARIATIONS ON A THEME

As a fervent devotee of classical literature, particularly that of ancient China, Fu Baoshi repeatedly painted the heroes and figures from age-old odes and songs. Throughout the 1940s *The Song of the Pipa Player* remained one of his favourite subjects after he settled in the wartime capital of Chongqing with a growing family. Worked and reworked on for over a decade, Fu Baoshi's several renditions of *The Song of the Pipa Player*, which his daughter Fu Yiyao fondly recalls was a vehicle for his early portraits of ladies, reveal the artist's personal explorations of the theme.

The Song of the Pipa Player, presented here, is dated 'two days before *jingzhe* of *yiyou* year', which corresponds to 4 March, 1945 when the end of the war was in sight. A painting dated spring of *jiashen* year (1944) currently in the collection of the Nanjing Museum (FIG. 1) portrays three figures – the eponymous player of *pipa*, or Chinese lute, the poet, and his guest – in a seemingly straight-forward arrangement. A more well-known and often published version (FIG. 2), also in the Nanjing Museum, shows an unusual diagonal composition of two groups of three figures and a standing white horse in the foreground similar to the present work. Here, a tall maple tree growing from side to side takes precedence, and the expressive, detailed treatment of the figures is exceptionally rare. Although this work is undated, it is presumed that it was painted circa 1944, after the previous painting was finished, as one can clearly see the artist's progression in terms of complexity in composition and technique. Fu also painted a number of works based on *The Song of the Pipa Player* after 1949, notably the small-scale work housed in the Nanjing Museum (FIG. 3). As Fu increasingly turned to landscape painting after the founding of new China in 1949, perhaps to serve the needs of those who favoured Soviet-style socialist realism, the fact that he returned to *The Song of the Pipa Player* after 1949 attests to the subject's importance to the artist.

Compared to the 1944 work in the Nanjing Museum, the current painting displays a previously unseen maturity and confidence. Here, the figures give way to the heavily foliated tree that takes centre stage, occupying almost the entirety of the image. Through the branches and leaves the figures are seen as if through windows, in which the two servants, horseman and the horse in the foreground appear larger in scale than the group of figures in the back, creating a clear effect of perspective. As the eye moves upwards along the contour of the tree, one is met with a powerful scene of the three central figures painted against a light greyish green background depicting the river – on which the moon is suggested by negative space, showing the colour of the paper.

FIG. 1
Fu Baoshi, *The Song of the Pipa Player*, 1944,
Collection of the Nanjing Museum.

圖一
傅抱石，《琵琶行》，1944年作，南京博物院。

FIG. 2
Fu Baoshi, *The Song of the Pipa Player*, 1944,
Collection of the Nanjing Museum.

圖二
傅抱石，《琵琶行》，1944年作，南京博物院。

FIG. 3
Fu Baoshi, *The Song of the Pipa Player*, 1950s,
Collection of the Nanjing Museum.

圖三
傅抱石，《琵琶行》，1950年代，南京博物院。

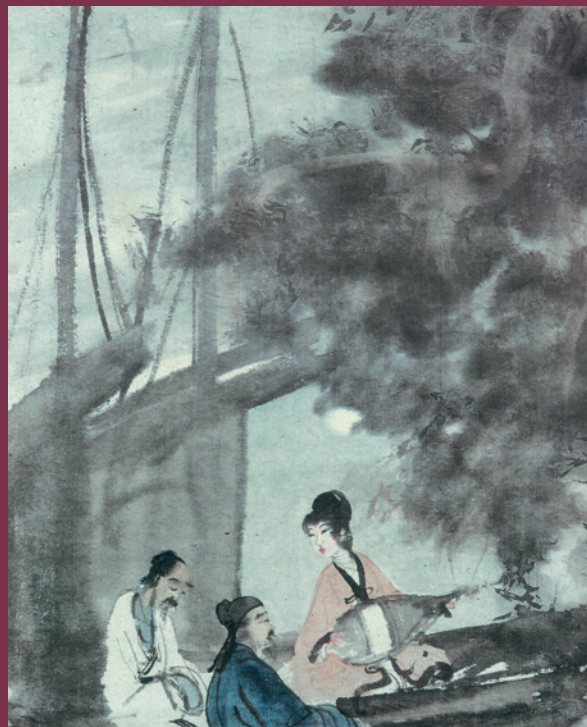


FIG. 3
圖三

唐人名篇 人物傑作

傅抱石對歷代文學藝術研究深入，並對詩畫關係具備獨到理解，《琵琶行》亦成爲他入蜀之後最爲鍾情的題材之一。據畫家女兒傅益瑤回憶，她見過其父最早的仕女畫，就是《琵琶行》。

本次呈現的《琵琶行》作品年款清晰，爲乙酉驚蟄前二日所作，具體應爲1945年農曆正月二十二日（公曆三月四日），乃是抗戰時期的尾聲，也是傅抱石創作最成熟之階段。現存傅氏《琵琶行》作品以1944-45年間創作爲多。南京博物院藏《琵琶行》（圖一），年款記爲甲申之春，作品重點圍繞在詩人、琵琶女與客三人，其構圖仍未偏離中國畫之深遠、平遠傳統。同爲南京博物院藏1944年作《琵琶行》是已出版的最負盛名的一幅（圖二）。全畫寫六人一馬，以左上右下的方式構圖，中間以巨大楓樹遮天蓋地。其構圖已經初具斜角對應的雛形，人物動物兼具，乃傅抱石人物畫中所少見，遂成爲博物館藏品中最精者。作品未具年款，唯博物館將其定爲1944年，應爲上一幅之後所創作，構圖方式已經發生明顯變化。除抗戰入川後集中創作的一批作品，另有作品偶見於1949年之後，如南京博物院所藏斗方大小之《琵琶行》（圖三）。1949年之後，因政治環境改變，傅抱石已將創作重心轉向山水畫，人物畫極少見。此件逸筆草草，重在寫意，但仍可見畫家對此一題材入畫之鍾情與執著。

本幅《琵琶行》其題款方式、畫面構圖類比1944年南京博物院作品，乃同類題材之僅見，但明顯此幅更加成熟、大膽。楓樹當心而立，左下右上貫穿畫面，上遮天下壓地，整個空間立刻顯得緊迫逼人。楓樹用筆肆意縱橫，而人物描寫精細整飾。六人一馬，由楓樹隔爲兩組，人物畫幅更大，表情表現細膩，爲傅氏人物畫所難得一見。右下角的侍從馬夫相對較大，近大遠小的對比使畫面產生強烈的縱深感。畫面中心自然放在左上三人，其背景以澹灰綠色渲染，右上依稀可見半輪明月，表現出月色映照在江面上所產生的朦朧恍惚之感，正所謂“別時茫茫江浸月”，頗有戲劇舞臺的效果，此爲博物院作品所未能比。

“

FATHER POURS SO MUCH COMPASSION IN HIS PAINTINGS THAT THEY DO NOT EVOKE EXCESSIVE SENTIMENTALITY, BUT INSTEAD RADIATE A COMFORTING, SPIRITUAL BEAUTY. FATHER DOES NOT MERELY NARRATE STORIES; HE CREATES THE VERY EMBODIMENT OF EMOTIONS. ”

- FU YIYAO

With a heightened dramatic tension expressed by the relationship between the figures, the thought-out positioning of different pictorial elements, and the contrast between light and shadow, *The Song of the Pipa Player* so boldly demonstrates the revolutionary vision and originality that marks Fu Baoshi one of the most important artists of the twentieth century.

Originally in the collection of the family of K'ung Hsiang-Hsi after it was completed, *The Song of the Pipa Player* travelled from Taiwan to the United States, and had remained in the collection of the family. In 2010, the painting was auctioned by Christie's, achieving a world auction record for the artist in that year. It has since enriched the scholarship on Fu Baoshi's figure painting.

“

父親傾人的同情心不是陪人流淚的兒戲，
而是最撫慰人心的人的精神的美。

父親已經不是在敘述一個故事，
而是在創造一個感情的化身。”

— 傅益瑤

畫中六人神態各異，整體調子陰鬱，倒是一匹白馬成爲畫面亮點，黑白反差的強烈對比更強化了畫面的戲劇效果。相較於1944年之作品，此幅晚寫一年，畫中更鈐“抱石得心之作”，畫家經過更多思考，其創作也更加成熟果斷。


此幅寫成後由孔祥熙家族收藏，輾轉台灣、美國，至六七十年代孔氏夫婦先後作古，後人繼承，秘藏孔家，再未出現於公開場合。2010年，此作由佳士得拍賣，一經面世，即改變世人對傅抱石人物畫存世作品格局之認識，並一舉創造當年傅抱石作品拍賣世界紀錄，奠定其傅氏人物畫代表作之地位。



“

*I DISMOUNTED THE HORSE AS
MY GUEST BOARDED THE BOAT,
WITH NO MUSIC, WE RAISED
OUR GLASSES TO TOAST. ”*

Here, the poet and his guest are placed prominently on the boat, while the horseman and two servants are seen waiting on the shore. In the chill, one servant holds his hands in his sleeves for warmth, standing back-to-back with the other figure.



“主人下馬客在船，
舉酒欲飲無管弦。”

楓樹將畫面貫穿為二，主客二人與琵琶女位於左上船上，位置突出。馬夫與二侍從岸邊等待。侍從手插袖中，二人背靠相依，凸顯深秋氣寒。



FIG. 4
圖四



FIG. 5
圖五

IMAGES OF ARCHAIC BEAUTY

'I prefer painting landscape in the style of artists of the Yuan dynasty and onwards, and figures in the manner of artists of the Southern Song and those that came before.'

- Fu Baoshi

Although Fu Baoshi's desire to illustrate historical figures and classical narrative poems only intensified after he moved inland with the onslaught of war, his deep interest in the literary and historic classics has long shaped his work. A consummate art historian as well as artist, Fu wrote numerous theses on Chinese landscape painting in his twenties, including *On the Evolution of Chinese Paintings*.

With the help of the artist Xu Beihong, Fu secured funds from the central and provincial governments to travel to Japan in the early 1930s, where ink painting was influenced by the art of China dating to the ancient times. It is hardly surprising that a keen interest in classical antiquity permeates Fu Baoshi's figure paintings: the God and Lady of the Xiang River, the poet Qu Yuan (c. 340–278 BC), the Han statesman Su Wu (140–60 BC), the Seven Sages of the Bamboo Grove, the Song scholar-general Wen Tianxiang (1236–1283) and the artist Shitao (1642–1707) are very much in his repertoire.

At the beginning of the twentieth century, artists in Japan were greatly inspired by historical subjects adapted from China, particularly those drawn from Chinese poetry of the past including *The Song of the Pipa Player*. As a young student in Japan, Fu Baoshi was likely to be familiar with some of these works, known examples of which include paintings by Yokoyama Taikan (1868–1958) and Hashimoto Kansetsu (1883–1945). It was also possible that Fu modelled his painting after a pair of six-panel screens that Hashimoto executed in 1910 (FIG. 6). While the two works share a similar composition, the modes of representation cannot be more different: Japanese artists at the turn of the century emphasised the decorative use of colour and light, and in contrast, Fu Baoshi employs silk-thin and swift, abbreviated brushwork reminiscent of that of the early masters to depict the face and garments of the figure. Through his studies in Japan, Fu rediscovered ancient methods to depict figures that became accessible outside China – techniques long neglected in China after the Yuan dynasty due to the literati predilection. He learned that capturing the spirit through form is of the utmost importance, stating that he preferred painting 'figures in the manner of artists of the Southern Song and those that came before.'



FIG. 6
圖六

FIG. 4
Fu Baoshi, *Qu Yuan*,
1947, Christie's Hong Kong,
Fine Chinese Modern Paintings,
30 November 2010, Lot 2669,
sold for HK\$15,220,000.

圖四
傅抱石，《屈原》，1947年作，
香港佳士得，中國近現代畫，
2010年11月30日，編號2669，
成交價港幣15,220,000。

FIG. 5
Fu Baoshi, *Empress Wu Zetian*,
1960, Christie's Hong Kong,
Fine Chinese Modern Paintings (II),
28 November 2005, Lot 2669,
sold for HK\$4,040,000.

圖五
傅抱石，《武則天》，1960年作，
香港佳士得，中國近現代畫（二），
2005年11月28日，編號922，
成交價港幣4,040,000。

FIG. 6
Hashimoto Kansetsu, *The Song of Pipa*,
pair of six-fold screens, Kawamura
Memorial Museum of Art.

圖六
橋本閑雪，《琵琶行》，1910年作，
六折屏風一對，川村紀念美術館。

晉唐衣冠 高古風貌

“我是往往喜歡山水雲物用元以下的技法，
而人物宮觀道具，則在南宋以上。”

— 傅抱石

傅抱石對歷史人物題材的興趣與傅氏畫家和藝術史學者的雙重身份密不可分。

傅氏在二十七歲就寫出《中國繪畫變遷史綱》，深得徐悲鴻賞識，後在他的支持下赴日留學，繼續研習中國美術史。由於傅抱石對歷史的濃厚興趣，因而作品往往保存濃厚的歷史氣息，早至上古人物，如湘君、湘夫人，戰國的屈原，漢代的蘇武，魏晉竹林七賢，近至南宋文天祥、清代石濤，無不曾入其人物畫中。

傅抱石早年在日留學期間雖專攻美術史，但並未放棄繪畫創作。《琵琶行》這一主題亦出現在日本近代繪畫中。傅抱石留學日本時，相信有機會看到二十世紀初日本風行的歷史畫作品，其中以橫山大觀、橋本閑雪等人的作品最為典型。後者在1910年曾創作《琵琶行》六折屏風一對（圖六）。傅氏當時作為學生，或許會記下此一題材作品，在日後創作構思時成為題材的選擇。但二者在具體畫面的營造以及技法的使用上卻截然不同。與日本畫大肆強化色彩、光影的表現而使繪畫裝飾性十足不同，傅抱石堅守中國畫的線條傳統，力求刻畫表現人物的內心世界，再輔以淡雅色彩，人物形象古樸端莊，女性面容豐腴美麗，畫面格調高雅。再加之傅抱石在美術史研究中通過歷代的圖像材料深入瞭解古人衣飾，將之應用在人物畫創作中，所創作出的人物大多晉唐衣冠，極富高古氣息。

“

*WET IS THE MARSHAL OF JIANGZHOU'S LONG
BLUE GOWN, THE BOAT STANDS STILL UPON
HEARING THE SONG OF PIPA.*

EVEN THE HORSE LOWERS HIS HEAD IN SORROW.

THE SKY IS DROWNED IN THE COLD MOONLIGHT. ”

- GUO MORUO

In Japan, Fu Baoshi was to meet a compatriot who changed his life and career. His tutor at the Imperial University of Fine Arts in Tokyo, Kimbara Seigo (1888-1958), introduced him to the distinguished author and historian Guo Moruo (1892-1978) who was living in Japan in exile at the time. The two men formed a lifelong friendship. In 1942, after Guo's five-act historical play about Qu Yuan debuted, Fu then created his very first *Portrait of Qu Yuan*, perhaps quickly recognising the potential of the narrative to comment on contemporary events. It became the prototype for many subsequent works of the same theme (**FIG. 4**). When Guo Moruo began working on a four-act play based on the life of the mid-Tang Empress Wu (624-705), Fu Baoshi, despite his preoccupation with the landscape genre at the time, painted a portrait of the empress (**FIG. 5**) the next year. Although it remains unclear whether Guo Moruo encouraged the artist to depict *The Song of the Pipa Player*, Fu once inscribed Guo's poem describing a scene from the ancient narrative verse on his painting.

“

江洲司馬濕青衫，一曲琵琶駐客帆。

馬亦低頭蜷復顧，中天唯見月光寒。”


— 郭沫若以《琵琶行》為主題的改編詩

在傅抱石的人物畫創作中，郭沫若起了相當的引導作用。在東京留學期間，導師金原省吾介紹傅抱石與同時期在日的郭沫若認識，從此二人結下終生友誼。1942年，郭沫若創作出五幕歷史劇《屈原》，在戰時力圖表現屈原的愛國主義情懷。受此影響，在《屈原》公演後，傅抱石即創作出第一幅《屈原像》，之後同題材作品更是不斷出現（圖四）。見證傅郭二人藝文交往的例證在建國後更多，代表性的例證就是《武則天》的創作。雖建國之後傅抱石已不再頻繁創作人物畫，但當郭沫若1959年寫成著名的《武則天·四幕史劇》後，傅抱石隔年即創作出相應和的作品（圖五），尤以武則天和上官婉兒之微妙神態令人叫絕。《琵琶行》的創作初衷是否有郭沫若發揮作用已無從考證，但眾所周知，郭沫若亦有以《琵琶行》為主題的改編詩，可以推斷二人就琵琶行的創作應當有所互動。

“
*DRUNK, BUT WITHOUT JOY,
WE SAID FAREWELL IN MISERY,
THE COLD MOON REFLECTED ON
THE RIVER, SHROUDED IN MIST.*”

A light, greyish green colour fills the pictorial space behind the group of figures in the upper left corner. A silver of the moon is visible in the background.



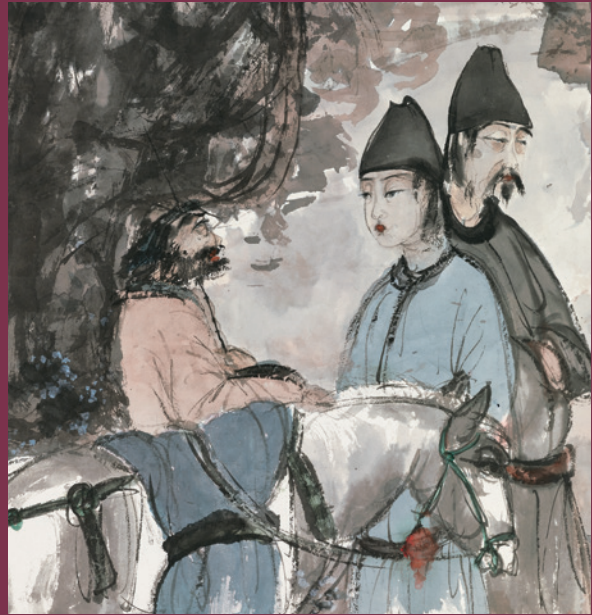


“
醉不成歡慘將別，
別時茫茫江浸月。”

左上角船上人物背景用澹灰綠色渲染，右上依稀可見半輪明月，表現出月色映照在江水上所產生的朦朧感，更添幾分寂寥之感。



Lot 8801 details
拍品 8801 局部



SKITTERED BRUSHES, REFINED LINES

'To depict historical figures is convenient, but it is also challenging. The artist must study them extensively, over a prolonged period of time, and consolidate one's learnings so that the images come from within – the brush expresses what is already in the heart and mind. It is only through this method can one truly capture the spirit of these figures.'

- Fu Baoshi

The beauty of the line plays an irreplaceable role in the creation of Fu Baoshi's figure painting. In an essay in the catalogue of his important 1942 exhibition, held in Chongqing, Fu writes of his initial intention of creating figure paintings: to refine and polish his brush lines, learning from wide-ranging sources from the patterns on ancient bronzeware to Qing dynasty flower paintings.

Approaching figure painting through the long history of art, Fu Baoshi establishes clear stylistic connections with ancient masters, and most significantly, Gu Kaizhi (c. 344–406). Fu is arguably indebted to the Eastern Jin master for the use of fine lines: with tautly controlled brushwork, he contours his figures with rounded and flowing lines, evoking the distinctive gossamer-like brushstrokes historically associated with Gu Kaizhi. Reviving the traditional techniques by skilfully employing the centred tip of the paint brush, the artist achieves a clarity of form evident in even the twists and turns of the brush in the depiction of the beautiful draping and creasing of the garments. The line here is slender, curved and consistent, without much variation in shape.

In *The Song of the Pipa Player*, the facial expressions and details of the figures are painstakingly rendered with a technique known as *sanfeng*, or the split bristle brush, by pressing the brush down forcefully to split and spread the bristles. This is most visible in Fu's depiction of facial hair of the male figures, as well as the bushy eyebrows and eyelashes – framing the windows to the soul with the greatest delicacy and sensitivity. By truly capturing the spirit and emotion of the figures, Fu Baoshi makes a revolutionary breakthrough in the figure painting genre in the history of modern painting in China.

Fu Baoshi,
The Poet Qu Yuan and Fisherman,
1954, Christie's Hong Kong,
Fine Chinese Modern Paintings,
31 May 2011, Lot 2751,
sold for HK\$17,460,000.
傅抱石，《屈原漁夫圖》，1954年作，
香港佳士得，中國近現代畫，
2011年5月31日，編號2751，
成交價港幣17,460,000。



散鋒破筆 入木三分

“刻畫歷史人物，有它的方便處，也有它的困難處，畫家只有通過長期的廣泛而深入的研究體會，心儀其人，凝而成像，所謂得知於心，然後行之於筆，把每個人的精神氣質性格特徵表現出來。”

— 傅抱石

具體到人物畫的創作上，線條在傅抱石作品中扮演著無可替代的作用。1942年，傅抱石在重慶舉辦個展，展出近作百餘幅，是為著名的“壬午重慶畫展”。在《畫展自序》中，傅抱石坦言他開始創作人物畫的初衷即為鍛煉線條，上至上古青銅紋樣，下至清代勾勒花卉，都成為他學習取法的對象。

就人物畫線條取法而論，傅抱石無疑是受東晉顧愷之的影響。顧愷之的線條圓而細，描法形似遊絲，故後人稱之為“高古遊絲描”。其基本畫法是用中鋒筆尖圓潤細描，要有秀勁古逸之氣為合，線條纖細、綿長、柔勁，沒有太多粗細和輕重變化，也沒有方折。在繪畫衣紋轉折處皆作弧形圓轉，別有趣味，這點在本幅中表現非常明顯。

除此之外，傅抱石將寫意筆法與工筆筆法乃至工筆重彩結合起來進行人物畫創作，以遊絲描勾勒衣紋，同時加入散鋒筆法，表達出人物的動勢和姿態，配合面部的精細描寫，收到極好的藝術效果。傅抱石能將人物形象畫的如此幽微淒迷，充分表達了女性非常豐富的內心情感世界，與傅抱石使用散鋒筆法有關，如人物眼睫毛的繪製，都是散鋒用筆的結果。以散鋒用筆對人物的眼睛加以深入刻畫，將人物的淒婉、勇毅、纏綿悱惻、蕭散、抑鬱、曠達、高潔等種種神情呈現出來，在“寫形傳神”歷史上確實是一個重大進展。這也奠定了傅抱石近現代人物畫大家的歷史地位。

BETWEEN ART AND POETRY

In *The Song of the Pipa Player*, Fu Baoshi brings to the fore the narrative details and nuances palpable in the poem by Bai Juyi, carefully remaining faithful to the verses in his work. The artist's attention to narrative details gives the painting a powerful sense of historical authenticity. What sets Fu Baoshi apart in his depiction of figures is his belief in the ability of images to impart emotion through human drama: for the artist, creativity is sustained by feelings.

As the artist posits that painting is not unlike a poem, a song or a beautiful essay, *The Song of the Pipa Player* takes the classical poem as source material and yet is independent of it in depth and complexity, transcending time and space. Because of the artist's interest in and love for classical literature and poetry, he was able to fully interpret the emotions of the poet and the pipa player a thousand years apart, conjuring a timeless, moving masterwork that continues to speak to viewers today.

以形寫神 形神兼備

傅抱石《琵琶行》的可貴之處在於畫家在有限的紙面空間上苦心思量，營造出對角呼應的縝密構圖，並將季節特徵、環境氛圍和人物哀愁一一表現，成為一件獨立而情感豐富的藝術作品。在《琵琶行》畫作中，傅抱石用縝密的構圖和舒放的筆法將作品的敘事情節、環境氣氛以及人物神態一一呈現。他不僅是在創作一幅畫面，而是完整的重構了詩人的精神世界。

傅氏對古典文學與藝術的研究是同步的，文學尤鍾情於詩，歷代佳作無不熟稔。畫家認為詩與畫原則上不過是表達形式的不同，二者是息息相通的。一幅畫應該像一首詩，一闕歌，或一篇美的散文。畫面的美應該是一種自感又感人的美。畫家在創作前必已對《琵琶行》的情節和最核心的情感了然於心，甚至有感於此，在創作中將情感與詩人和琵琶女聯通為一，因此既打動自己，又能感動觀眾。

“

*WHO WEPT THE MOST IN THE
AUDIENCE?*

*THE MARSHAL OF JIANGZHOU,
HIS LONG BLUE GOWN IS ALL
BUT SOAKED. ”*

Fu Baoshi focuses on the three protagonists – the poet, his guest, and the pipa player – in his depiction. The figure of the pipa player differs vastly from previous works by the artist: here, she is shown with a lowered head and a downward gaze, concentrating only on her music as sorrow clouds her features. Looking forlornly into the distance, the guest appears pensive and lost in thought while the Marshal of Jiangzhou, the poet himself, is so moved by the music that his eyes are flooded with tears. Frozen in time, the moment the artist captures is one saturated with profound sadness.



“
座中泣下誰最多？
江州司馬青衫濕。”

畫面中神態最為豐富傳神的當在船上三人。琵琶女姿態較前作已有不同。1944年博物院作品中琵琶女望向二人，此作中則低首垂目，專注於演奏，更顯顧影自憐，黯然神傷。客人回首空望，似有所思。江州司馬已被樂曲感動到低頭垂淚“青衫濕”。一種抑鬱、悲傷的氣氛被推向極致。靜止的畫面雖然只能捕捉一刻的場景，但畫家通過環境氛圍以及人物神態的精心刻畫，使畫面超越了時空限制，全詩所表現的複雜情感均一一躍於紙上。



Bai Juyi
白居易

MUSIC OF THE HEART

'I believe that a painting should be like a poem, a song, or a beautiful essay. So painting should just be like composing, singing, or writing. Poetic sentiments manifest themselves in Wang Wei's art, which naturally proves the truth in treating painting as silent poetry. To view the work of Ni Zan, Wu Zhen, Bada Shanren and Shitao is not unlike hearing a sorrowful tune, from the depths of the mountains, on a cold, silent night.'

- Fu Baoshi

The epic narrative poem *The Song of the Pipa Player* by Bai Juyi was composed in the year 816, the eleventh year of Emperor Xianzong's reign. In the years preceding the creation of the poem, Bai was serving as an official at the imperial court and, perhaps unwisely, made enemies at a tumultuous time: he was known to satirise the actions of corrupt officials in his poetry and political commentary, in stark contrast with the suffering of the common people. In 815, over the fraught situation between the court and the rebels in late Tang, the chancellor Wu Yuanheng (758-815) was assassinated, triggering a series of unfortunate events that led to the demotion and exile of Bai Juyi.

Banished to the provincial Xunyang away from the capital, as the Marshal of Jiangzhou, Bai Juyi devoted himself to poetry, which was often mournful and full of sorrow. *The Song of the Pipa Player* tells the story of a chance encounter between the poet and a pipa player who was once a celebrated musician in the capital. On a cold, frosty autumn night, when the poet was seeing a friend off on a boat, he suddenly heard beautiful, melancholic music from a neighbouring boat and invited the musician to join them. She played and sang about her faded beauty and wasted talent, reminiscing about her fame in the capital and lamenting the passing of time. It became apparent that the pipa player and the poet both serendipitously suffered from the vicissitudes of life as the poet sighed: 'Both of us in misfortune lost at the end of the world, does it matter that we have only just met, if our hearts understand?'

For centuries, with its powerful visual imagery, *The Song of the Pipa Player* has provided generations of artists and poets with the perfect allegory for the frustration of one's unrecognised talent. Artists as early as Guo Xu (1456-1532) depicted the meeting between the poet and the pipa player (FIG. 7); it is known that Tang Yin (1470-1524) and Qiu Ying (1494-1552) also illustrated scenes from the poem. In the twentieth century, the appeal of the poem remained as strong as ever: Li Keran (1907-1989) and Fang Rending (1901-1975) both created works on the theme. While the painting by Li Keran (FIG. 8) merely shows the two protagonists devoid of any background, Fang Rending produced a group of 22 paintings, fastidiously illustrating the different lines of the poem, including the couplet about the bleak living environment of the poet (FIG. 9).

FIG. 7
Guo Xu (1456-1529), *The Poet and the Pipa Player*,
Collection of the Palace Museum.

圖七
郭翹，《琵琶行圖軸》，故宮博物院。

FIG. 8
Li Keran (1907-1989), *Playing the Pipa on the Xun Yang River*, 1946
Collection of the Xu Beihong Memorial Museum

圖八
李可染，《溇陽琵琶》，1946年，
徐悲鴻紀念館。

FIG. 9
Fang Rending (1901-1975), *Song of the Pipa Player Series of Paintings*, 1948-1956

圖九
方人定，《琵琶行組畫》，1948-1956年

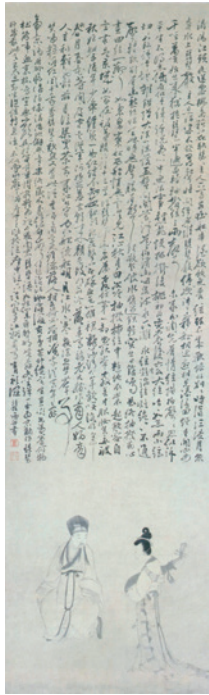


FIG. 7
圖七



FIG. 8
圖八



FIG. 9
圖九

琵琶古韻 千載流傳

“我認為一幅畫應該像一首詩，一闕歌，或一篇美的散文。因此，寫一幅畫就應該像作一首詩、唱一闕歌，或做一篇散文。王摩詰的“畫中有詩”，已充分顯示這無聲詩的真相，而讀倪雲林、吳仲圭、八大、石濤的遺作，更不啻是山隈深處寒夜傳來的人間可哀之曲。”

— 傅抱石

《琵琶行》乃九世紀現實主義詩歌的代表，作於唐憲宗元和十一年（西元816年）秋。白居易所處的時代，歷經安史之亂與藩鎮割據，已全然不是盛唐面貌，因此他的詩歌亦不見初唐時期的豪情與浪漫，多以平實文字寫社會現實。他平素寫諷喻詩得罪了許多朝廷的權貴，在唐朝藩鎮勢力刺殺宰相武元衡和御史中丞裴度的事件中蒙冤，繼而被唐憲宗貶為江州司馬，成為其思想變化的轉捩點。

《琵琶行》作於他貶官到江州的第二年，詩寫白居易夜送客於江上，忽聽到琵琶曲聲，得見曾為長安歌姬的琵琶女，並請其彈奏樂曲，琵琶女亦將淒慘身世娓娓道來。琵琶女的音樂和遭遇與詩人的際遇相互映襯，而瑟瑟秋風更增添一絲淒涼。在這裡，詩人視琵琶女為知己，二人同病相憐，正所謂“同是天涯淪落人，相逢何必曾相識！”

《琵琶行》詩以強烈的感染力，在中國文學史上長盛不衰，為文人藝客所稱道，亦成為歷代畫家入畫的鍾愛題材。最早有文獻記載的紙本作品乃北京故宮藏郭詒作於1529年的《琵琶行圖》（圖七），之後明代畫家唐寅、仇英亦有作品表現。進入二十世紀，近現代畫家仍對這一題材著迷不已。李可染曾寫《潯陽琵琶》（圖八），畫面中只寫詩歌中的主要人物琵琶女和白居易，並不表現具體的情境。方人定所作《琵琶行》組畫共計22幅，每一幅均表現詩歌中某一具體場景，如第19圖展現的即詩句“住近湓江地低濕，黃蘆苦竹繞宅生”中詩人的生活環境（圖九）。畫家持之以恆的描繪這一題材，也為經典詩歌的再現與重生注入持久的生命力。

ART IN AN AGE OF REVOLUTION

The Song of the Pipa Player was created in 1945, the last year of the Second World War. Then, Fu Baoshi was living in poverty since settling in Chongqing in 1939, after travelling through Wuhan and Guilin. At the foothills of Jingangpo in the suburb he and his family lived in a simple lodging with two small rooms, and in order to paint, he had to ask his wife and children to step outside – for the room was small and the family only had one table. Yet, despite the hardships, he drew inspiration from classical literature and history and painted indelible images in a completely fresh mode of expression.

With fluid, curving lines and robust, textured strokes, he created original imageries with such immediacy that the painting speaks strongly for itself, enlivened with a heroism perhaps particularly poignant at a time of war and revolution. The artist's daughter once commented that Fu's paintings do not 'evoke excessive sentimentality, but instead radiate a comforting, spiritual beauty.' With the music still lingering in the air, *The Song of the Pipa Player* is a powerful affirmation of this statement.



抱石胸懷 得心之作

《琵琶行》畫作的創作時間正是抗日戰爭的最後一年。

八年前，傅抱石全家輾轉武漢、桂林抵達重慶，最終在金剛坡下一處極小的舊院子立足，兩間分隔的房間均不過方丈大。畫家每每作畫時便將夫人和三個小孩請出屋外。而正是在這“連寫信都不易”的方寸之地，傅抱石苦心經營，筆路藍縷的開創了其繪畫的新風貌。他的人物畫格調高雅，形象高古而畫面現代，感情上攝人心脾，在民族危難之際的大環境下既保持了文化重要性又做到了創新，彰顯了二十世紀一代知識分子的堅守。

潯陽江畔的琵琶古韻已迴響千年，訴盡哀愁，傅抱石以丹青之志，穿越時空限制，上溯千年，在方寸畫面中與唐代詩人心往神交，在某種意義上延續了詩歌的生命。詩言志，歌詠言，畫傳神，《琵琶行》詩與畫，終將成為詩歌和繪畫史上的耀眼明珠。



FU BAOSHI

傅抱石

1904-1965

A celebrated pioneering artist, art historian and art theorist of modern China, Fu Baoshi (1904-1965) dedicated his life to the historical mission of transforming and reviving Chinese art at a most turbulent time. Born in an impoverished family, Fu experienced the trauma of war and political turmoil, yet remained true to his passion for history and painting. He poignantly pointed out that paintings must align with the times in which they were produced. Continuously searching for inspirations from classical poetry and literature, Fu not only reanimated the grandeur and majesty of ancient imageries, but also invented techniques such as the wrinkled-water, broken-brush and swiping-rain brushstrokes which brought about great energy conveyed in the paintings. After the founding of the People's Republic of China, Fu travelled the country to portray the nature of his motherland, fully integrating his art theories with practice. His devotion to connecting the past and the future continues to inspire generations of artists to the present.

傅抱石（1904-1965），中國近代最傑出的藝術史論家和藝術家之一，在二十世紀社會動蕩劇變的背景下，承擔起了作為文人傳承文化應對轉折的歷史使命，提出了“思想變了，筆墨不能不變”的精神，成為了中國藝術領先的革新家和繼承者。傅抱石出生貧寒，歷經戰亂，顛沛流離，其一生醉心於創作。他師古人之心，創今人之跡，在詩歌和古文中尋找靈感源泉，表現古風之浩蕩之勢，更開拓了皴水法、破筆點、掃雨法等技法，使畫面磅礴中更顯筆法精微。新中國成立後，傅抱石懷著對自然與祖國的滿腔熱情行千里路，暢寫大好河山之神韻。他將一生心血付諸將歷史理論和寫生實踐的結合，思量藝術家在歷史長河中的生命意義，為中國藝術帶來新生。

1904–1935

- Born Fu Changsheng in Nanchang, Jiangxi Province to a family of umbrella makers.
- At the age of 9, Fu received a *Kangxi Dictionary* and started to study seal carving. He became an apprentice at a porcelain shop and sold his paintings and seals to support himself, naming himself the Master of the Baoshi House.
- In 1923, Fu enrolled in the Jiangxi Provincial No.1 Normal School and embarked on his artistic career.
- He continued to teach at the school in Jiangxi after graduation. Wrote *An Outline of the Changes in the History of Chinese Paintings* in 1929, which was later published in 1931.
- In 1930, Fu brought his paintings to Xu Beihong, who was visiting Nanchang.
- In 1932, Fu went to Japan to further his study in the theory of art and East Asian art history under the Japanese art historian Kinbara Seigo. He met Guo Moruo when he was in Japan and established a life-long friendship.
- In 1935, he held a major exhibition of his paintings and seals in Tokyo. In June, he left Japan to return to China as his mother was severely ill.

1935–1946

- Referred by Xu Beihong, Fu served as a lecturer of Chinese art history at the Central University in Nanjing. His translation of *Paintings of Tang and Song Dynasty* by Kinbara was published.
- When the Sino-Japanese War broke out in 1937, Fu and his family moved to their ancestral house in Xinyu. He continued his research on Shitao, and published important works such as *the Chronology of Chinese Art*.
- Introduced by Guo Moruo, Fu moved to Wuhan to work for anti-Japanese campaigns in April, 1938.
- Fu and his family moved to the foothills of Jingang Mountain in Chongqing in 1939. He continued to teach at the Central University which was based in Chongqing during the war.

- In 1940, *A Study on Gu Kaizhi's Yuntai Mountain* was published. He finished a major work *Yuntai Mountain*, on which Guo Moruo inscribed a poem. He painted *Yuntai Mountain* again in 1941. Guo Moruo, Shen Yinmo and Xu Beihong all added colophons.
- *The Renwu Chongqing Exhibition* was held in 1942, showing more than a hundred masterpieces such as *Qu Yuan* and *The Thatched Hut of Great Purity*. Multiple exhibitions were held in Chongqing and Chengdu. In 1944, Fu and Guo Moruo held a joint exhibition.

1946–1965

- Fu and his family moved to Nanjing after the war. He continued to teach and held a group exhibition with artists including Xu Beihong.
- He created paintings inspired by Mao Zedong's poetry. Elected as a committee member of the Chinese People's Political Consultation Conference in 1956. Three years later, Fu collaborated with Guan Shanyue to create *Such Is the Beauty of Our Rivers*, a monumental landscape masterpiece for the Great Hall of the People in Beijing.
- He visited Romania and Czechoslovakia with the Chinese delegation of artists. Completed more than fifty landscape paintings.
- Appointed the first Dean of the Jiangsu Chinese Painting Academy. He also took up several important official posts.
- Fu led excursions to sketch from nature with fellow artists. The trips culminated in his large-scale landscape painting exhibitions in Beijing. Fu was most impressed by the scenery in Beijing and held an exhibition of his paintings of landscape of the Northeast. *Studies on Classical Chinese Landscape Paintings* was published in 1961.
- Passed away on 29th September 1965 in Nanjing.

1904-1935 天賦異稟 東踐求藝

- 1904年生於江西省南昌市一修傘匠人家，原名長生，字慶遠。
- 9歲獲《康熙字典》一部，逐漸通熟篆刻。少年時迫於生計，瓷器店做過學徒，又賣畫鬻印，自號“抱石齋主人”。
- 1923年進入江西省立第一師範學校藝術科，正式踏上藝術理論和美術創作學習道路。
- 畢業後被留聘，先後在江西省立第一師範學校附屬小學、省立一中初中部和高中部教書。是年九月著成《摹印學》，1929年寫教學講義《中國繪畫變遷史綱》，三年後出版。
- 1930年，徐悲鴻造訪南昌，傅氏攜作品拜訪請求賜教
- 1932年3月，東渡日本留學深造美術，師從金原省吾，學習畫論及東方美術史，結識郭沫若。
- 1935年，在東京舉辦《傅抱石氏書畫篆刻個展》。六月因母親病重，就此返鄉。

1935-1946 史論泉湧 開拓畫境

- 1935年，經徐悲鴻推薦，執教於南京中央大學教育學院，教授中國美術史。翻譯日文作品《王摩詰》、《唐宋之繪畫》出版。
- 1937年，抗日戰爭全面爆發。舉家遷返新喻祖宅，繼續深入研究石濤，發表《石濤畫論之研究》、《六朝時代之繪畫》等多篇論著。發表《中國美術年表》。1941年完成《石濤上人年譜》。
- 1938年應郭沫若之邀，在武漢加入政治部三廳從事抗日宣傳創作。

- 1939年，全家遷居至重慶金剛坡，故有畫署“金剛坡下山齋”。
- 1940年三廳解散後，繼續任教於重慶中央大學。發表《晉顧愷之畫雲台山記之研究》，畫成《雲台山》一稿，郭沫若為畫題四絕。一年後再畫《雲台山》，郭沫若、沈尹默、徐悲鴻等為畫卷題識。
- 1942年舉辦《壬午重慶畫展》，展出《屈原》、《大漆草堂圖》等多件重要作品。之後在重慶、成都等地舉辦多次展覽。1944年與郭沫若舉辦聯展。

1946-1965 爐火純青 縱情山河

- 1946抗戰勝利後，舉家隨中央大學遷回南京，繼續在藝術系任教，並與徐悲鴻等在南京聯展。
- 以毛澤東詩詞創作《七律·長征詩意》、《沁園春·雪詞意》等多件作品。1956年當選為人民政協第二屆全國委員會委員。三年後與關山月合作，為北京人民大會堂創作巨作《江山如此多嬌》。
- 1957年代表中國美術家代表團訪問羅馬尼亞和捷克斯洛伐克，用國畫技法完成五十餘幅寫生。
- 1960年江蘇國畫院成立，擔任首任院長。當選中國美術家協會副主席、中國文學藝術界聯合會委員、中國美術家協會江蘇分會主席等要職。
- 同年率領江蘇省國畫院眾畫家旅行寫生，途經六省，跋涉兩萬三千里。1961年5月在北京舉辦《山河新貌畫展》，11月在南京舉辦《傅抱石東北寫生畫展》。出版《中國古代山水畫史的研究》
- 1965年9月29日，因腦溢血在南京家中逝世，葬於南京雨花臺公墓。

FU BAOSHI 傅抱石 1937-1949

1937 The Second Sino-Japanese War began. Invited by Guo Moruo, Fu joined the Third Department in the Political Council in Wuhan

Travelled to Zhuzhou, Dong'an and Guilin to produce art for the anti-Japanese campaign.

抗日戰爭全面爆發，受郭沫若之邀請，加入武漢政治部三廳

往來於株州、東安、桂林等地，從事抗日文藝創作

1939 Moved to Jingangpo in Chongqing. He was to remain there for 8 years.

Finished *Chinese Art History: The Antiquity*.

Further research on Shitao, wrote *A Study on Shitao's Paintings, A Study on Shitao's Birth and Death Dates, Collected Research on Shitao, and Re-examining Shitao*.

Following the footsteps of Li Bai, Mei Qing and Shitao, travelled to Xuancheng, Anhui Province by himself.

1940 *Chinese Artists at the End of the Ming Dynasty* was published. Guo Moruo wrote the preface for the book.

A Study on Yuntai Mountain by Gu Kaizhi of the Jin Dynasty was published

Wrote *A Brief History of Chinese Seal Carving*

輾轉至四川重慶金剛坡，在此居住八年

完成《中國美術史——古代篇》

繼續深入研究石濤，著《石濤畫論之研究》、《石濤生卒考》、《石濤叢考》、《石濤再考》

獨游安徽宣城、訪李白、梅清、石濤舊蹤

出版《中國明末民族藝人傳》，郭沫若撰序

發表《晉顧愷之畫雲台山記之研究》

著《中國篆刻史略》



FIG. 1
圖一

FIG. 1
Fu and his family in their residence in Jingangpo, Chongqing

圖一
傅抱石與家人在重慶金剛坡居所

FIG. 2
Cover of *A Chronicle of Shitao's Life*

圖二
《石濤上人年譜》封面

FIG. 3
Yuntai Mountain, 1941

圖三
《雲台山圖卷》，1941年

FIG. 4
Fu Baoshi (second from the left) and Guo Moruo (first from the left)

圖四
傅抱石（左二）與郭沫若（左一）

FIG. 5
Renwu Chongqing Exhibition. Photo taken at the Jiangsu Association in Chongqing

圖五
壬午重慶畫展，1942年攝於重慶江蘇同鄉會

Painted *Yuntai Mountain*, which was inscribed by Guo Moruo

Taught in the Central University in Chongqing

作《雲台山圖卷》，郭沫若題四絕句

執教於重慶中央大學

1941 Finished *A Chronicle of Shitao's Life*

Painted the second version of *Yuntai Mountain*. Guo Moruo, Shen Yinmo and Xu Beihong all inscribed colophons.

完成《石濤上人年譜》

再畫《雲台山圖卷》。郭沫若、沈尹默、徐悲鴻題識

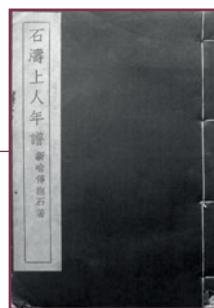


FIG. 2
圖二

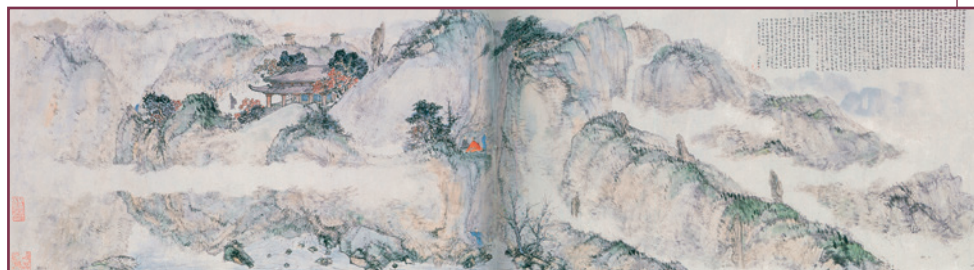


FIG. 3
圖三

1942	Met frequently with Guo Moruo to discuss historical materials when he was writing the play <i>Qu Yuan</i>	郭沫若創作歷史劇作《屈原》，常聚會探討相關史料。
	Increasingly incorporated ancient poetry in his paintings. Created <i>Qu Yuan, The Mountain Spirit, God of the Xiang River, Lady Xiang</i> and others.	更多作品以詩入畫，先後創作《屈原》、《山鬼》、《湘君》、《湘夫人》
	Guo Moruo inscribed on <i>Qu Yuan, Portrait of Tao Yuanming, Scene Inspired by Zhang Yehe's Poetry</i> by Fu Baoshi	郭沫若為《屈原》、《陶淵明像》、《張鶴野詩意圖》等題詩
	Organised the <i>Renwu Chongqing Exhibition</i> , displaying over a hundred important works	舉辦“壬午重慶畫展”，展出《大漆草堂圖》等百餘件重要作品
1943	Held solo exhibitions in Chongqing and Chengdu	在重慶、成都舉辦個展
1944	Created <i>Ode to Beautiful Ladies</i> inspired by Du Fu's poem	根據杜甫詩創作《麗人行》
	Held another exhibited in Chongqing	在重慶再辦畫展
	Held a joint exhibition with Guo Moruo in Kunming	在昆明舉行“郭沫若書法、傅抱石國畫”聯展
1945	Created multiple important works such as <i>Rain at Dawn, The Song of the Pipa Player</i>	創作《瀟瀟暮雨》《琵琶行》等多件重要作品
	Joined the Democratic Movement, signed on a political manifesto	參與民主運動，在“對時局宣言”上簽名
1946	Joint exhibition with Xu Beihong and others in Nanjing	在南京與徐悲鴻等人聯展
	Moved to Nanjing along with the Central University	隨中央大學遷回南京
1947	Published <i>the Spirit of Chinese Paintings</i>	發表《中國繪畫之精神》
	Held a major exhibition in Shanghai	在上海舉行畫展
1948	Published <i>A Chronicle of Shitao's Life</i>	《石濤上人年譜》出版
	Held an exhibition in Nanchang	在南昌舉行畫展



FIG. 4
圖四



FIG. 5
圖五



FIG. 6
圖六



FIG. 7
圖七

FIG. 6
The Mountain Spirit,
1945

圖六
《山鬼》，1945年

FIG. 7
The Song of the Pipa Player
(current lot),
1945

圖七
《琵琶行》(本拍品)，
1945年

FIG. 8
Xu Beihong (first
from the left) and Fu
Baoshi (second from
the left)

圖八
徐悲鴻(左一)與
傅抱石(左二)

FIG. 9
Fu Baoshi at his
exhibition in Shanghai

圖九
傅抱石在上海個展



FIG. 9
圖九



FIG. 8
圖八



K'ung Hsiang-Hsi (1880-1967)
孔祥熙



Soong Ai-ling (1889-1973)
孔祥熙夫人宋霭龄



Lot 8801
拍品 8801

THE COLLECTION OF K'UNG HSIANG-HSI FAMILY

The Song of the Pipa Player was part of the collection of K'ung Hsiang-Hsi (Kong Xiangxi, 1880-1967). Born in Taigu, Shanxi province to a well-established family of businessmen and educated by Christian missionaries, K'ung was a 75th-generation descendant of Confucius.

K'ung Hsiang-Hsi was a passionate advocate for education – having studied at Oberlin College and Yale University before returning to China in 1907, he helped to set up schools in his hometown of Taigu to fulfill his vision of strengthening China through education in the 1910's. His initial career as an educator was cut short by the political disruption caused by the fall of the Qing dynasty. He was quickly appointed the civil administrator of Taigu and division commander of the local army. Shifting politics obliged K'ung to spend time in Japan, where he met and in 1914 married Soong Ailing (1889-1973), eldest of the three famed Soong sisters and eventually became the brother-in-law of Sun Yat-sen and Chiang Kai-shek.

K'ung also engaged in business, trading internationally in kerosene and other natural resources through his Xiang Ji Company. K'ung Hsiang-Hsi served in several critical posts in the Republic of China government: Minister of Industry and Commerce (1928-1931), Minister of Finance (1933-1944), Governor of the Central Bank of China (1933-1945), and Premier of the Republic (1939-1945). During his career he enacted important economic reforms and was among the key architects of China's modern financial and industrial systems.

As a highly educated and sophisticated businessman, K'ung enjoyed the resources and the aesthetic sensibilities to appreciate fine works of art. His pivotal role in the government and close connections with influential people in China and abroad also provided him with ready access to important artists and collections, allowing the family to assemble one of the most important collections of jewellery, jadeite, Chinese paintings and works of art in modern Chinese history. To appreciate the treasures in K'ung's family collection is to embark on a journey in history through the eyes of a true connoisseur. K'ung lived in the United States after 1947 and these paintings remained in the family.

Christie's has offered some of the finest jewellery, Chinese paintings, calligraphy and works of art from the Collection of the H. H. K'ung Family. Hidden from public view for over 60 years, *The Song of the Pipa Player* was unveiled at Christie's for the first time in 2010 and achieved a world record for Fu Baoshi works ever sold at the time.

FIG. 1

Zhang Daqian (1899-1983), *Flying Deity*, 1941

圖一

張大千，飛仙，1941年作

FIG. 2

Wang Zhen (1867-1938), *Figures in Discussion*, 1934

圖二

王震，說傷圖，1934年作

FIG. 3

He Xiangning (1878-1972), *Monkey*

圖二

何香凝，封侯圖

FIG. 4

Zhang Daqian (1899-1983), *Lotus Pond*

圖四

張大千，幽荷清漪

FIG. 5

Guan Shanyue (1912-2000), *Fishing by the River*

圖五

關山月，江邊獨釣

FIG. 6

Zhang Shuqi (1900-1957), *Doves and Flowers*

圖六

張書旂，春意盎然，1940年作



FIG. 1

圖一



FIG. 2

圖二



FIG. 3

圖三



FIG. 4

圖四



FIG. 5

圖五



FIG. 6

圖六

孔祥熙家族珍藏

孔祥熙（1880—1967），字庸之，號子淵，生於山西太谷縣一個亦商亦儒的家庭。祖籍山東曲阜，孔子的第75世孫。

孔公致力推動教育，1910年代自美國歐柏林學院及耶魯大學學成歸國後，於家鄉山西太谷縣辦學，培育英才，冀以教育強國。但其最初的從教生涯因清末政治動蕩而終結。而後從政，旅居日本期間與“宋氏三姊妹”之長姊宋藹齡（1889—1973）相識，並於1914年成婚。其後與孫中山、蔣介石成為“連襟”。

孔祥熙亦以經商見長，成立祥記公司，從事煤油進口與天然資源貿易，其後於民國政府屢居要職，歷任實業部長（1928—1931）、財政部長（1933—1944年）、中央銀行總裁（1933—1945）和行政院長（1939—1945）。他推行多項重要經濟改革，在中央銀行總裁任內，更著力為中國現代金融及工業體制發展奠定基礎。

孔氏夫婦學養深厚，眼光獨到，所藏珠寶、翡翠、中國書畫與藝術精品，堪為近代中國之重要收藏。1947年，孔公移居美國，這些珍藏後為孔氏家族傳承。

佳士得在歷次拍賣中已數次推出孔祥熙家族珍藏珠寶首飾、中國書畫及瓷器精品，回溯一代望族的歷史足跡，重現此顯赫世家的傳奇風華。其中國書畫藏品均取得傲人佳績。本次隆重呈現之傅抱石《琵琶行》，於2010年佳士得秋拍呈現，為該作品成畫六十餘年來首次見諸公眾，成就傅抱石作品世界拍賣紀錄。

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

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

ENQUIRIES

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

高額拍賣品預先登記

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品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

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

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

查詢

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

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, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

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

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

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

2 TAXES

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.

(j) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss

of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. 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.

For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse 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 Gd(i) and (ii). In such circumstances paragraph Gd(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 on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department 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 **W** 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 **W** 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 in paragraph F1(a).

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

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

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

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

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

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

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

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

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

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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.

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日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別

6. 撤回

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

7. 珠寶

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

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

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

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

8. 鐘錶

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

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

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

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

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

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

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

4. 代表他人競投

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

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

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

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意繳付**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；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格的書面競投，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**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

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

6. 競投價遞增幅度

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

7. 貨幣兌換

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

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後

您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

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

2. 稅費

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

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

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

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

(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行（“標題”）以大階字體注明的資料作出**真品保證**。除了標題中顯示的資料，我們不對任何標題以外的資料（包括標題以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用於有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題中對“認為是…之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- (d) **真品保證**適用於被拍賣會通告修訂後的標題。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題乎合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在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：
- 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；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明估價的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交

書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 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**：
- 成交價**；和
 - 買方酬金**；和
 - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

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

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

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

(ii) 電匯至：

香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001

賬名：Christie’s Hong Kong Limited

收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

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

(iv) 現金

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

(v) 銀行匯票

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**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）：

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

我們不會因您所購買的拍賣品無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的拍賣品的要求。

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

(b) 含有受保護動植物物的拍賣品

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）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（例如猛犸象牙，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（例如猛犸象牙，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（不論身在何處）購買以上物品。有些國家，例如加拿大則允許在某特定

情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

(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

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以 Ψ 符號顯示。這些鐘錶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業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項）；和
- (ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該拍賣品的拍賣。

2. 錄像

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

3. 版權

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它佳士得集團公司用於我們的私隱政策所描述的，或與其相符的目

的。您可以在 www.christies.com 上找到本公司私隱政策。

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某時期或流派創作的作品**，則為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；

d) 以寶石為例，如**拍賣品在標題被描述為由某種材料製成**，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

佳士得集團：Christie's International Plc 及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。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

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

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只會作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

▲: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ▲ next to its lot number.

◊: Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

◆: Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest

in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

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 ..."/"Dated ..."/"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

**"With signature ..."/"With date ..."/"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa' on which the matrix was worked and not necessarily the date when the impression was printed or published.

*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.

重要通知及目錄編列方法之說明

重要通告

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

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

◆: 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前將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，等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註以符號 ◆ 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，我們不會在目錄中註以符號。

利益方的競投

如果競投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，遺產委託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、裝置、錄像、書法及手繪瓷器

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...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

* 「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [或大概日期] 而不一定是作品印刷或出版之日。

* 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之拍賣品。

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Ellanor Notides

AUCTION AND OTHER SERVICES

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Fax: +852 2760 1767
Email: privatesalecentre@christies.com

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Fax: +1 212 355 7370
Email: newyork@christies.edu

Hong Kong

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

London

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

CHRISTIE'S INTERNATIONAL REAL ESTATE

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Email: info@christiesrealestate.com

Hong Kong

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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

For a complete salerooms & offices listing go to 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 29 November 2017 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at www.christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2:00pm on 30 November 2017.

All collections from the offsite warehouse will be by pre-booked appointment only. Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.
Tel: +852 2760 1766 / Email: postsaleasia@christies.com.

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 11 月 29 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到其它倉庫。請在提取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 11 月 30 日下午 2 時起可以開始提取。

所有在其它倉庫之提取，將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。

電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

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。

**AN ODE TO THE PAST -
FU BAOSHI'S THE SONG OF
THE PIPA PLAYER
PREVIOUSLY FROM
THE COLLECTION OF
H. H. K'UNG**

**TUESDAY 28 NOVEMBER 2017
AT 4.30 PM**

Grand Hall,
Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong

**CODE NAME: PIPA
SALE NUMBER: 16508
LOT NUMBER: 8801**

**Please note that Christie's does not accept payment
from third parties, including agents, and that invoice
details cannot be changed after the sale.**

**BID ONLINE FOR THIS SALE AT
WWW.CHRISTIES.COM**

BIDDING INCREMENTS

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

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,000,000, 20% on any amount over HK\$ 2,000,000 up to and including HK\$ 30,000,000 and 12.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale - Buying at Christie's printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale 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 in the High Value Lot Deposit Forms.

CHRISTIE'S 佳士得

Paddle No.

Written Bids Form
Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:
Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable)

Client Name (please print)

Address

Post Code

Contact Number (Mobile)

Please verify email address for post-sale communication

Shipping Quote Required

Shipping address (Same as the above address)

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S

Signature Date

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, 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:** 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 party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

千秋名韻 一 孔祥熙家族舊藏傅抱石 《琵琶行》

二〇一七年 十一月二十八日
星期二 下午四時三十分

香港灣仔博覽道1號
香港會議展覽中心大會堂

編號名稱：**琵琶行**
拍賣編號：**16508**
拍賣品編號：**8801**

佳士得不接受包括代理人在內之第三方付款；付款資料於拍賣會結束後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

競投一般由低於**低端估價**開始，通常每次減價之遞增幅度（競投價遞增幅度）最高為10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個減價金額：

競投價	每次減價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人如悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定之買方須知）。買方酬金費率按每件拍賣品成交價首港幣2,000,000元之25%，加逾港幣2,000,000元以上至30,000,000元部份之20%；加逾港幣30,000,000元以上之12.5%計算。名酒的買方酬金是按每件拍賣品成交價之22.5%。**
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解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**售給最先達其書面競投書給本公司之競投人。
- 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**低價估價**的50%進行競投；或如果您的投標價低於**低價估價**的50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不曾就任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：+852 2760 1766。

拍賣官一般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。請將已填妥之高額拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人如悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或**佳士得集團**其他公司亦無任何欠款，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。

競投牌編號

書面競投表格 香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：bidsasia@christies.com

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客戶名稱（請用正楷填寫）

地址

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聯絡電話（手提電話）

請確認電郵地址以作售後服務用途

請提供運費報價

運送地址（ 同上述地址相同）

如閣下不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。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名

日期

如閣下未曾於佳士得競投或託售**拍賣品**，請附上以下文件之副本。**個人**：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，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分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得**拍賣品**，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及/或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)



BIDDER REGISTRATION FORM

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account No.

Account Name

Address

City/District Post/Zip Code

County/State Country

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address)
.....

B Sale Registration

Please register me for the following sessions:

- | | |
|--|---|
| <input type="checkbox"/> 14723 Fine & Rare Wines Featuring A Superb Collection Part II | <input type="checkbox"/> 16043 Court, Studio, Atelier
Chinese Works of Art and Paintings from The Ming Dynasty
Evening Sale |
| <input type="checkbox"/> 13271 Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 14342 Fine Chinese Modern Paintings |
| <input type="checkbox"/> 13273 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 14721 Hong Kong Magnificent Jewels & The Pink Promise |
| <input type="checkbox"/> 13272 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 16508 An Ode to the Past - Fu Baoshi's <i>The Song of the Pipa Player</i>
Previously from the Collection of H. H. K'ung |
| <input type="checkbox"/> 15770 Dear Monsieur Monet | <input type="checkbox"/> 16069 Chinese Archaic Jades from The Yangdetang Collection |
| <input type="checkbox"/> 14339 Chinese Contemporary Ink | <input type="checkbox"/> 14712 Handbags & Accessories |
| <input type="checkbox"/> 14720 Important Watches & an Evening of Vintage Wristwatches | <input type="checkbox"/> 16072 Important Chinese Ceramics from The Dr. James D. Thornton Collection |
| <input type="checkbox"/> 14340 Fine Chinese Classical Paintings and Calligraphy | <input type="checkbox"/> 16071 Imperial Qing Monochromes from The J. M. Hu Collection |
| <input type="checkbox"/> 16030 Important Ming Imperial Works of Art from The Le Cong Tang Collection
Evening Sale | <input type="checkbox"/> 14710 Important Chinese Ceramics and Works of Art |

C Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle? Yes No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

- | | | |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000 | <input type="checkbox"/> HK \$ 500,001 - 2,000,000 | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 + |

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail.
You can opt-out of receiving this information at any time.

Name Signature Date

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www.christies.com

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

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

A 投標者資料

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

客戶編號

客戶名稱

客戶地址

城市 / 區 郵區編號

縣 / 省 / 州 國家

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同)

B 拍賣項目登記

本人有意競投下列拍賣項目：

- | | |
|---|---|
| <input type="checkbox"/> 14723 佳士得名釀 | <input type="checkbox"/> 16043 御苑·文心·匠藝 - 明代器物書畫 |
| <input type="checkbox"/> 13271 亞洲二十世紀及當代藝術 (晚間拍賣) | <input type="checkbox"/> 14342 中國近現代畫 |
| <input type="checkbox"/> 13273 亞洲當代藝術 (日間拍賣) | <input type="checkbox"/> 14721 瑰麗珠寶及翡翠首飾 |
| <input type="checkbox"/> 13272 亞洲二十世紀藝術 (日間拍賣) | <input type="checkbox"/> 16508 千秋名韻 - 孔祥熙家族舊藏傳抱石《琵琶行》 |
| <input type="checkbox"/> 15770 親愛的莫內先生 | <input type="checkbox"/> 16069 養德堂珍藏中國古玉器 |
| <input type="checkbox"/> 14339 中國當代水墨 | <input type="checkbox"/> 14712 典雅傳承：手袋及配飾 |
| <input type="checkbox"/> 14720 精緻名錶及古董腕錶 | <input type="checkbox"/> 16072 詹姆斯·桑頓醫生珍藏中國重要瓷器 |
| <input type="checkbox"/> 14340 中國古代書畫 | <input type="checkbox"/> 16071 暫得樓藏清代官窯單色釉瓷器 |
| <input type="checkbox"/> 16030 樂從堂藏明代宮廷珍器 | <input type="checkbox"/> 14710 重要中國瓷器及工藝精品 |
| <input type="checkbox"/> 16030 晚間拍賣 | |

C 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**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，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？ 是 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣品低估價為港幣 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 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額：

- | | | |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000 | <input type="checkbox"/> 港幣 500,001 - 2,000,000 | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 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。

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20/09/17

HONG KONG AUCTION CALENDAR

FINE & RARE WINES FEATURING A SUPERB COLLECTION PART II

Sale number: 14723
**SATURDAY 25 NOVEMBER
11.00 AM**

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13271
**SATURDAY 25 NOVEMBER
6.00 PM**
Viewing: 24-25 November

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13273
**SUNDAY 26 NOVEMBER
10.30 AM**
Viewing: 24-25 November

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13272
**SUNDAY 26 NOVEMBER
12.30 PM**
Viewing: 24-25 November

DEAR MONSIEUR MONET

Sale number: 15770
**SUNDAY 26 NOVEMBER
5.00 PM**
Viewing: 24-26 November

CHINESE CONTEMPORARY INK

Sale number: 14339
**MONDAY 27 NOVEMBER
11.00 AM**
Viewing: 24-26 November

IMPORTANT WATCHES & AN EVENING OF VINTAGE WRISTWATCHES

Sale number: 14720
**MONDAY 27 NOVEMBER
1.00 PM**
Viewing: 24-26 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14340
**MONDAY 27 NOVEMBER
1.30 PM**
Viewing: 24-27 November

IMPORTANT MING IMPERIAL WORKS OF ART FROM THE LE CONG TANG COLLECTION

Sale number: 16030
**MONDAY 27 NOVEMBER
7.00 PM**
Viewing: 24-27 November

COURT, STUDIO, ATELIER CHINESE WORKS OF ART AND PAINTINGS FROM THE MING DYNASTY EVENING SALE

Sale number: 16043
**MONDAY 27 NOVEMBER
7.15 PM**
Viewing: 24-27 November

FINE CHINESE MODERN PAINTINGS

Sale number: 14342
**TUESDAY 28 NOVEMBER
10.30 AM, 2.30 PM & 4.30 PM**
Viewing: 24-27 November

HONG KONG MAGNIFICENT JEWELS & THE PINK PROMISE

Sale number: 14721
**TUESDAY 28 NOVEMBER
1.00 PM**
Viewing: 24-28 November

AN ODE TO THE PAST - FU BAOSHI'S THE SONG OF THE PIPA PLAYER PREVIOUSLY FROM THE COLLECTION OF H. H. K'UNG

Sale number: 16508
**TUESDAY 28 NOVEMBER
4.30 PM**
Viewing: 24-27 November

CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION

Sale number: 16069
**WEDNESDAY 29 NOVEMBER
10.30 AM**
Viewing: 24-28 November

HANDBAGS & ACCESSORIES

Sale number: 14712
**WEDNESDAY 29 NOVEMBER
11.00 AM**
Viewing: 24-28 November

IMPORTANT CHINESE CERAMICS FROM THE DR. JAMES D. THORNTON COLLECTION

Sale number: 16072
**WEDNESDAY 29 NOVEMBER
2.00 PM**
Viewing: 24-28 November

IMPERIAL QING MONOCHROMES FROM THE J. M. HU COLLECTION

Sale number: 16071
**WEDNESDAY 29 NOVEMBER
2.15 PM**
Viewing: 24-28 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14710
**WEDNESDAY 29 NOVEMBER
2.20 PM**
Viewing: 24-28 November

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

Catalogue photo credits: Mak Kin Pon







CHRISTIE'S 佳士得

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