

CONTEMPLATING THE DIVINE  
FINE BUDDHIST ART

正觀自在 — 佛教藝術精品

Hong Kong, 30 May 2018 | 香港 2018 年 5 月 30 日



CHRISTIE'S 佳士得











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FINE BUDDHIST ART

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# CONTEMPLATING THE DIVINE - FINE BUDDHIST ART

## 正觀自在 — 佛教藝術精品

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Wednesday 30 May · 5月30日 (星期三)  
11.15am (Lots 2851-2871) approximately, immediately following the sale of The Nitta Maitreya  
約上午11.15 (拍賣品編號2851-2871) 新田舊藏鑲金銅彌勒佛拍賣後隨即舉行。  
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Friday, 25 May · 5月25日 (星期五)  
10.30am – 8.00pm  
Saturday – Tuesday, 26 – 29 May · 5月26至29日 (星期六至二)  
10.30am – 6.30pm

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10.00am – 6.00pm

#### SHANGHAI, Christie's Shanghai Art Space

##### 上海，佳士得上海藝術空間

Tuesday – Wednesday, 8 – 9 May · 5月8至9日 (星期二至三)  
10.00am – 6.00pm

#### TAIPEI, Taipei Marriott Hotel

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# CHRISTIE'S 佳士得



THE PROPERTY OF A GENTLEMAN

2851

北魏

鎏金銅釋迦牟尼坐像

## A RARE EARLY GILT-BRONZE FIGURE OF SAKYAMUNI

NORTHERN WEI DYNASTY (C.E. 386-534)

The deity is modelled with hands clasped together in *dhyana mudra* and seated in *dhyanasana* on a throne flanked by two roaring lions. The robes with U-shaped folds in the Mathuran style and the head with a protuberent *usnisa*.  
3 ¼ in. (8.2 cm.) high

**HK\$100,000-150,000**

**US\$13,000-19,000**

### PROVENANCE

Sold at Christie's London, 12 June 1989, lot 87

### EXHIBITED

University Museum and Art Gallery, The University of Hong Kong, *Art & Imitation in China*, The Oriental Ceramic Society of Hong Kong, 2006, Catalogue, p. 277, no. 159

The style of the present figure is from the Gandhara-Mathura canon, and usually dates to the later 4th and 5th centuries before the imposition of the sinicised Northern Wei style. The earliest figure of this *dhyani*-type would appear to be the Brundage example dated C.E. 338, and illustrated by C. Deydier, *Chinese Bronzes*, 1981, col. pl. 111. Others in this style are usually attributed to the Six Dynasties such as the example in the Nelson-Atkins Museum of Art, Kansas City, with roaring lions, illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, New York, 1988, pl. 2; and the figure from the collection of Goto Shinshudo, sold at Christie's New York, 14 September 2017, lot 803 (**fig. 1**).

### 來源

倫敦佳士得，1989年6月12日，拍品87號

### 展覽

香港大學美術博物館，《馳騁古今—中國藝術的摹仿與創新》，2006年，頁277，圖版編號159

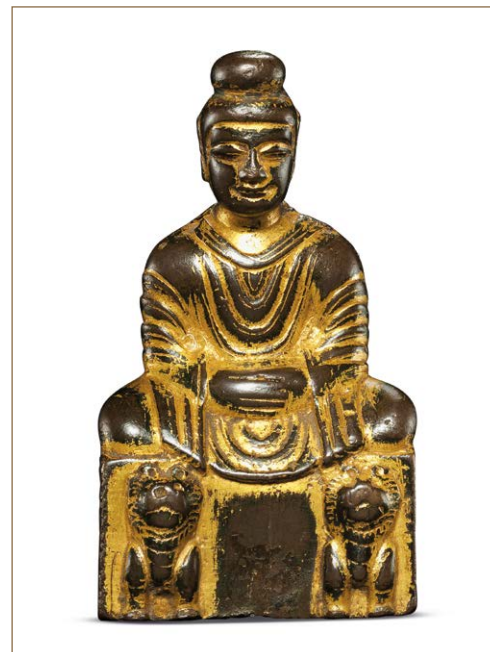


fig. 1 A gilt-bronze figure of Sakyamuni  
Sixteen Kingdoms Period (AD 304-439)  
Sold at Christie's New York, 14 September 2017, Lot 803  
圖一 十六國 鎏金銅釋迦牟尼坐像  
紐約佳士得 2017年9月14日 拍品803號







PROPERTY FROM AN ASIAN PRIVATE COLLECTION

2852

北魏孝昌四年（西元528年）  
石灰石三尊立像

### A RARE AND FINELY CARVED INSCRIBED PALE GREY STONE BUDDHIST STELE

NORTHERN WEI DYNASTY, DATED FOURTH  
YEAR OF XIAOCHANG ERA, CORRESPONDING  
TO C.E. 528 AND OF THE PERIOD

The large, thick petal-form stele is well carved in high relief with Buddha Sakyamuni in the centre flanked by two Bodhisattvas standing on lotus petal socles. The Buddha is shown with his left hand in *varada mudra* and wearing long layered robes with crisp parallel folds flaring out at the hem above the under-robe just above the bare feet. The face is carved with serene expression and his hair is pulled up and dressed in undulating waves continuing over the *usnisa*. The group is backed by an aureole intricately carved with foliage and flames, with a lotus nimbus behind the Buddha. The two Bodhisattvas are depicted holding implements in their hands, both standing beneath a carved *apsara*. The back is carved with an inscription dedicated by a Buddhist follower Zhang Yide, dated to the 11th day of the first month of the fourth year of the Xiaochang era (528).

27 3/8 in. (69.6 cm.) high, wood stand

HK\$1,800,000-2,600,000 US\$240,000-330,000

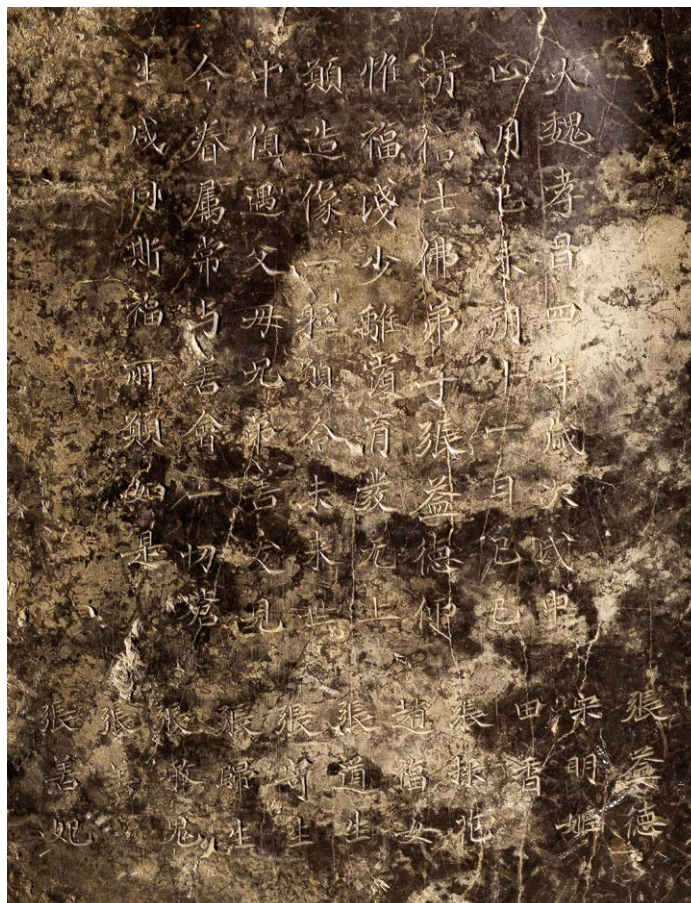
#### PROVENANCE

Acquired from Wui Po Kwok Gallery, Hong Kong, 1999

#### 來源

匯寶閣古美術，香港，1999年入藏

銘文：「大魏孝昌四年，歲次戊申，正月己未朔十一日己巳，清信士佛弟子張益德仰惟，福淺少離，覆育發無上願造像一軀，願令未來世中，值遇父母兄弟善友，見今眷屬常與善會一切蒼生，咸同斯福，所願如是。」



inscription  
銘文











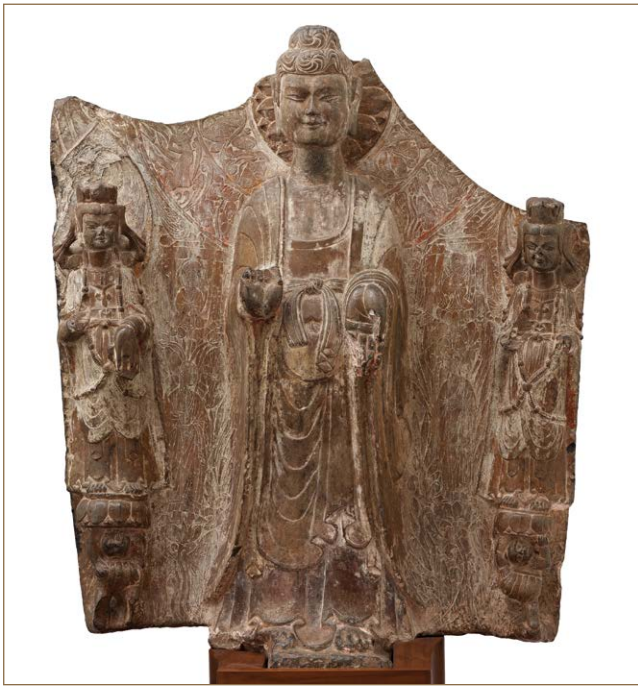


fig. 1 Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C.: Gift of Eugene and Agnes E. Meyer, F1968.54  
圖一 華盛頓弗利爾博物館藏品

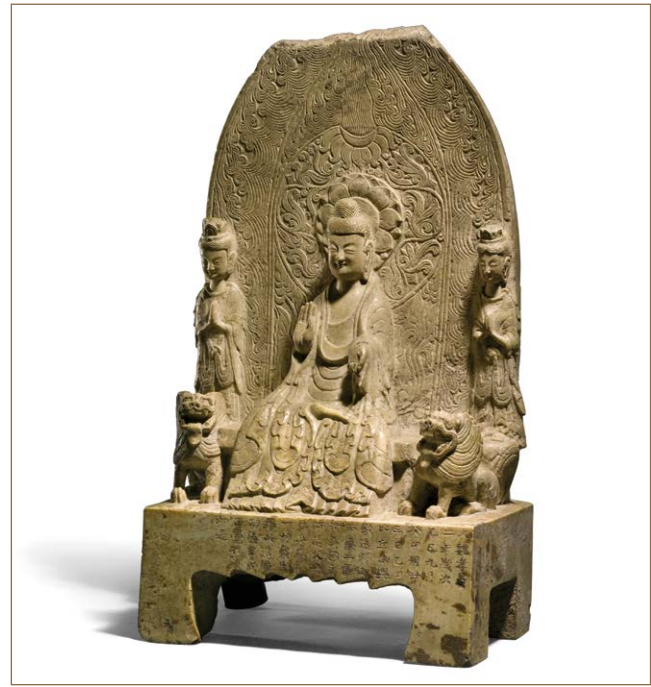


fig. 2 Fujita Museum Collection, sold at Christie's New York, 15 March 2017, Lot 529  
圖二 藤田美術館舊藏 紐約佳士得 2017年3月15日 拍品 529號

## 2852 Continued

The iconography of this stele was popular during the Northern Dynasties and can be seen on a number of comparable steles, however, it is very rare to find an inscribed stele from this period that has remained in good condition. Compare to a larger Northern Wei stele without an inscription in the collection of Freer Gallery of Art gifted by Eugene and Agnes E. Meyer, accession number F1968.54 (fig. 1), which has been dated circa 520s. The Freer and current steles are remarkably similar in style, especially in the detailed depiction of the nimbus and halo. The rather flattened style of the robes with flared skirts are characteristic of this period.

Compare, also, to a slightly smaller marble triad (60.6 cm.) with an inscription dated to the second year of Xiaochang era (526), formerly in the Fujita Museum, sold at Christie's New York, 15 March 2017, lot 529 (fig. 2); and another Northern Wei stele dated to 525, identified as being from Xianwen Maio, Qingzhou, Shandong province, illustrated by Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, 1998, vol. I, p. 36, no. 161.

See also other related examples of this iconography in various sizes, all dated Eastern Wei, in the Cleveland Museum of Art, Victoria and Albert Museum and The Asian Art Museum of San Francisco, illustrated in *Hai-wai Yi-chen: Chinese Art in Overseas Collections, Buddhist Sculpture II*, National Palace Museum, Taipei, 1990, pp. 37-39, nos. 34-36, respectively.

The sculptures discovered in a large cache at the Longxing Temple, Qingzhou, Shandong, in 1996, also included stele of Northern Wei to Northern Qi date that have the same iconography. See, *Masterpieces of Buddhist Statuary from Qingzhou City*, The National Museum of Chinese History, Qingzhou Municipal Museum, Beijing, 1999, pp. 56-73.

一佛二菩薩背屏式造像，佛高肉髻，圓形波狀髮，身披通肩袈裟，內著僧祇支，胸前打結，手施無畏和與願印。佛和左右脅侍菩薩採用高浮雕，主尊的頭光淺浮雕雙層蓮瓣，背屏上的佛光、火焰紋和伎樂飛天則採用陰線淺刻。背屏巧妙地將佛、菩薩、飛天連接起來，同時又表現出了造像的縱深和空間層次。佛與菩薩足下分踏蓮台，光素的長方體台座。造像整體展現出北魏清瘦雅致向東魏圓潤飽滿的風格過渡期特色。

本尊造像的雕刻風格與美國弗利爾博物館藏的一尊北魏釋迦立像相類似（圖一），主尊形體豐滿高大，高肉髻線刻波狀紋，面相方正，袈衣博帶，衣褶線條圓潤規整。雙手分別施無畏印及與願印。不同之處是：美國弗利爾博物館藏這尊造像，二脅侍菩薩立于下方有力士托舉的蓮台之上，佛與菩薩之間以陰線淺刻二弟子像。此外，也可比較：藤田博物館舊藏的北魏孝昌二年（西元 526 年）比丘法興造黃花石釋迦坐像（圖二），菩薩形體均略小，亦十分精細。



THE PROPERTY OF A GENTLEMAN

2853

隋  
／  
唐

## A SMALL GILT-BRONZE FIGURE OF SEATED BUDDHA

SUI/TANG DYNASTY (581-907)

鎏  
金  
銅  
佛  
坐  
像

The figure is seated with legs crossed under a voluminous robe draped over the left shoulder. The right hand raised in *abhayamudra*, symbol of offering and holding the end of a scarf in the left hand resting on the corresponding knee. The figure is supported on an integral lotus flower base and surrounded by a petal-shaped body aureole, and further detailed with a circular head aureole. 4 1/8 in. (10.5 cm.) high

**HK\$200,000-300,000**

**US\$26,000-38,000**

### PROVENANCE

J.T. Tai (1911-1992), sold at Sotheby's New York, 22 March 2011, lot 276

Compare to two similar figures from the same period, one illustrated by Jin Shen in *Haiwai ji Gangtai cang lidai foxiang: zhenpin jinian tujian* (Catalogue of Treasures of Buddhist Sculptures in Overseas Collections Including Hong Kong and Taiwan), Shanxi, 2007, p. 430, the other from a private Japanese collection, sold at Christie's New York, 14 September 2017, lot 804 (fig. 1).

### 來源

戴潤齋舊藏，紐約蘇富比，2011年3月22日，拍品276號

風格近似的北魏鎏金銅造像可參考一例載於金申《海外及港台藏歷代佛像：珍品紀年圖鑑》，山西，2007年，頁430，以及日本私人舊藏一例，拍賣於紐約佳士得，2017年9月14日，拍品804號（圖一）。

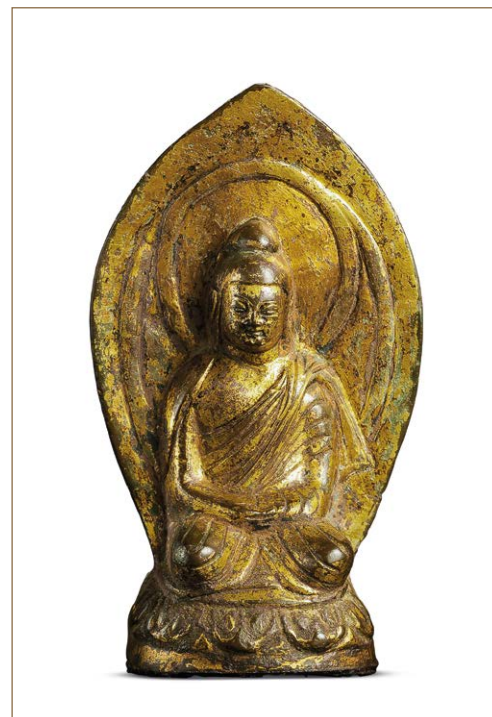


fig. 1 Sold at Christie's New York,  
14 September 2017, Lot 804  
圖一 紐約佳士得 2017年9月14日 拍品 804 號







2854

北周／隋

A VERY RARE AND IMPORTANT  
GILT-BRONZE FIGURE OF SEATED  
MAITREYA

NORTHERN ZHOU-SUI DYNASTY (AD 557-618)

鎏金銅彌勒菩薩坐像

The *bodhisattva* is shown seated with legs pendent in *bhadasana* (the benevolence pose) on a waisted, hourglass-shaped stool. The right hand is raised in *abhayamudra* and the left hand is held in *varadamudra*. He is wearing a *dhoti* folded over at the waist that falls in U-shaped folds to the hem above the bare feet that rest on lotus blossoms, and a shawl with long ends that are gathered by a foliate ornament below the waist and then continue over the arms where they fall to the edge of the base. The face is cast with strong features and is framed by ribbons that trail from the crown to the shoulders. A pierced tab projects from the back of the head.

6 ¾ in. (17 cm.) high, fitted *zitan* box

HK\$2,800,000-4,000,000

US\$360,000-520,000

## PROVENANCE

Sogoro Noda Collection, Kyoto, prior to 1955

The Nitta Collection, prior to 1955

## EXHIBITED

*Exhibition of Chinese Ancient Sculpture*, Tokyo, 1959*China and Japan Through Their Art*, Osaka City Museum of Fine Arts, 1972Osaka City Museum of Fine Arts, *Zui To no Bijutsu (Arts of Sui and Tang)*, Osaka, 1976*Chinese Art: One Man's Vision*, Kuboso Museum, Osaka, 1984*The Crucible of Compassion and Wisdom*, National Palace Museum, Taipei, 1987*Gilt-Bronze Buddhist Statues: China, Korea, Japan*, Tokyo National Museum, 1987

## LITERATURE

Tokyo National Museum, ed., *Catalogue of Japanese Gilt-Bronze Buddhas*, Tokyo, 1955, no. 8*Exhibition of Chinese Ancient Sculpture*, Tokyo, 1959S. Matsubara, 'Study of Sculpture of Eastern Wei Dynasty', *The Journal of Art Studies*, vol. 202, Tokyo, January 1959, pl. 16S. Mizuno, *Bronze and Stone Sculpture from the Yin to the T'ang Dynasty*, Tokyo, 1960, pl. 122S. Matsubara, *Study of the History of Chinese Buddhist Sculpture*, Tokyo, 1961, p. 125, fig. 103 and pl. 129 (c)*China and Japan Through Their Art*, Osaka City Museum of Fine Arts, 1972, no. 8*Chinese Art: One Man's Vision*, Kuboso Museum, Osaka, 1984, no. 96*The Crucible of Compassion and Wisdom*, National Palace Museum, Taipei, 1987, p. 170, pl. 73*Gilt-Bronze Buddhist Statues: China, Korea, Japan*, Tokyo National Museum, 1987, no. 81Jin Shen ed. *Fojiao diaosu mingpin tulu* (Images of Famous Buddhist Sculpture), Beijing, 1997, p. 296, no. 276*Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 4, Beijing, 2005, pp. 739-41

## 來源

Sogoro Noda 珍藏，京都，入藏於1955年以前

彭楷棟（新田棟一）珍藏，入藏於1987年以前

## 展覽

《中国古代彫刻展》，東京，1959年

《美術にみる中国と日本展》，大阪市立美術館，1972年

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《金銅佛造像特展》，國立故宮博物院，1987年

《特別展金銅仏：中国・朝鮮・日本》，東京国立博物館，1987年

## 著錄

《日本金銅仏図録》，東京，1955年，圖版編號8

《中国古代彫刻展》，東京，1959年

松原三郎，「東魏彫刻論 -- その特性とわが飛鳥止利様式との関係 --」，

《美術研究》，202號，東京，1959年1月，圖16

水野清一，《中国の彫刻：石佛・金銅佛》，東京，1960年，圖版編號122

松原三郎，《中國仏教雕刻史研究》，東京，1961年，頁125，

圖版編號103及129(c)

《美術にみる中国と日本展》，大阪，1972年，編號8

《特別展示：中国の美術一人の眼》，大阪，1984年，編號96

《金銅佛造像特展圖録》，臺北，1987年，頁170，編號73

《特別展金銅仏：中国・朝鮮・日本》，東京，1987年，編號81

金申，《佛教雕塑名品圖録》，北京，1997年，頁296，編號276

《中國流失海外佛教造像總和圖目》，第四冊，北京，2005年，頁739-41











## 2854 Continued

The *stupa*, the small globular object at the base of the crown, just below the tiny circular opening, identifies this deity as the *bodhisattva* Maitreya. The *stupa* refers to the funerary mounds in which the Historical Buddha Shakyamuni's relics were buried after his death and cremation. Tradition holds that Shakyamuni's relics were distributed amongst eight royal families, each of which constructed a burial mound to house the relics. The presence of the *stupa* thus links Maitreya, who is regarded as the Buddha of the Future, to Shakyamuni, the Historical Buddha. As a *bodhisattva*, Maitreya resides in the Tushita Heaven, where Shakyamuni resided before his earthly birth as Gautama Siddhartha (traditionally, 563-483 BCE) and, where, in fact, all *bodhisattvas* reside until they enter final *nirvana*.

As in this compelling image, Maitreya is typically depicted as a *bodhisattva*, a compassionate being who has attained enlightenment but who has postponed entry into final *nirvana* in order to help other sentient beings gain enlightenment, and thus is dressed in the robes of early Indian royalty, with a *dhoti*, an inner robe that covers the left shoulder but leaves the right shoulder bare, and billowing scarves. A wide necklace encircles the neck and upper portion of the chest and a tall crown surmounts the head of the *bodhisattva*. Original to the sculpture, the small opening at the front of the crown likely once anchored a jewel. The circular openings at either side of the neck not only differentiate the neck from the scarves and locks of hair that cascade from beneath the crown but perhaps allowed the attachment of a removable necklace.

Although typically presented as a *bodhisattva*, Maitreya is occasionally represented as a Buddha because he eventually will appear on Earth, achieve full enlightenment in just seven days, become a Buddha, and then, as the successor to Shakyamuni, will preach the *dharma*, or Buddhist doctrine. When depicted as a Buddha, Maitreya is dressed not in princely garb with crown or jewellery but in simple monk's robes, and he is shown with shaven pate or with hair arranged either in short, wavy locks or in small snail-shell curls. Most importantly, when presented as a Buddha, an *ushnisha*, the cranial protuberance symbolizing the expanded wisdom that a Buddha gains at enlightenment, appears on top of the head. Dressed in the guise of a prince, with crown, long hair and jewellery, this powerful sculpture clearly presents Maitreya as a *bodhisattva*, not as a Buddha.

The looping of the scarf through a beaded ornament at the abdomen as it passes down the body and over the knees indicates that this sculpture was created in the second half of the sixth century or beginning of the seventh, as do the large head and the stocky, columnar torso, the scarves that tumble gracefully from the shoulders to the arms and come to rest at the circular base, and the elongated elliptical openings that separate scarves from face, arms from torso, and scarves from hips and legs. Even so, this frequently published sculpture's precise date remains elusive, though it likely dates to the third quarter of the sixth century.

The worship of Maitreya was prevalent in India from the third century onward and was popular in China, Korea and Japan in the fifth and sixth centuries and into the seventh. Some modern scholars argue that Maitreya's popularity at that time had to do with the millennial anniversary of Shakyamuni's birth as Gautama Siddhartha, though strict theologians of the day maintained that Maitreya would not appear as the Buddha of the Future until far into the future (J. Leroy Davidson, *The Lotus Sutra in Chinese Art: A Study in Buddhist Art to the Year 1000*, New Haven, 1954).

The perforated tab at the back of the head anchored the aureole, or full-body halo, that originally appeared behind the image. The small hole at the back of the hourglass-shaped stool on which Maitreya sits, just below the stool's cushioned top, likely once accommodated a pin that stabilized the aureole and prevented lateral movement.

Each of the feet of the *bodhisattva* rests on a small lotus blossom at the base. The unusual placement of the feet at a slant, heels higher than toes to accord with the pitch of the hourglass-shaped stool, finds kinship in a gilt-bronze sculpture representing a seated *bodhisattva* that is dated to the Sui dynasty (581-618) and is now in the collection of the National Palace Museum, Taipei, illustrated in *The Casting of Religion: A Special Exhibition of Mr. Peng Kai-dong's Donation*, Taipei, 2004, p. 139, no. 123.

菩薩善迦倚坐，頂戴高冠，右手作無畏印，左手施與願印。胸佩項飾，肩披天衣，並於腹前交叉。此尊造像的尊格可由其高冠中間代表窣堵波（佛塔）的圓形凸起確知為彌勒菩薩。窣堵波原指瘞埋釋迦牟尼佛舍利的土堆，彌勒菩薩冠上的窣堵波象徵其作為未來佛與現在佛釋迦牟尼的傳承關係。彌勒菩薩居兜率天，這也是所有菩薩在入般涅槃前的住所，而釋迦牟尼佛下生人間為喬答摩悉達多（約公元前 563 至 482 年）之前亦居於此。彌勒多以菩薩的形象出現。菩薩為已證悟佛果者，為了普渡眾生而不入般涅槃。因而此尊彌勒像身著袒露右肩之僧祇支，下著長裙，為源於古印度古貴族服飾的菩薩裝。其天衣於腹前交叉穿過一圓形裝飾物的表現手法是六世紀後半葉至七世紀的典型做法，這一時代特徵亦與其寬博的頭部和平直的上身相契合。儘管其具體年代難以確知，這尊屢經著錄的造像應為六世紀後半的作品。

彌勒信仰在印度起源於三世紀，並於五世紀起至七世紀流佈東亞中日韓等國。部分學者指出彌勒信仰在當時的流行是由於釋迦牟尼佛誕生千年紀念，儘管根據佛經記載彌勒下生成佛的時間在更加久遠的未來（見 J. Leroy Davidson, 《The Lotus Sutra in Chinese Art: A Study in Buddhist Art to the Year 1000》, 紐黑文, 1954 年）。



# ELEGANCE PERSONIFIED: A SUI STANDING BODHISATTVA

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## 妙法自在 隋 鎏金銅菩薩立像

毛瑞

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

Elegantly outfitted in the sumptuous trappings of an Indian prince of old, this compelling sculpture represents a bodhisattva 菩薩, a benevolent being who has attained enlightenment 菩提 but who has selflessly postponed entry into nirvana 涅槃 in order to assist other sentient beings—有情 or 眾生—in gaining enlightenment.<sup>2</sup> Bodhisattvas are presented in the guise of an early Indian prince, a reference to Siddhartha Gautama's worldly status before he became the Historical Buddha Sakyamuni 釋迦牟尼佛, implying that as Siddhartha 喬達摩悉達多 (traditionally, c. 563–c. 483 BC), who was born a crown prince, became a Buddha 佛, so will bodhisattvas eventually become Buddhas, once all sentient beings have attained enlightenment. The elaborate, openwork halo 背光 underscores the bodhisattva's divine status, just as the gilded surfaces of bodhisattva and halo alike not only make the sculpture appropriate for representing a deity but symbolize the light that, according to the sacred texts, or sutras 佛經, radiates from divine bodies.

Meaning “enlightened being”, a bodhisattva is an altruistic being who is dedicated to assisting other sentient beings in achieving release from the *samsara* cycle of birth and rebirth 輪迴 through the attainment of enlightenment; bodhisattvas thus embody the Mahayana 大乘佛教 ideal of delivering all living creatures from suffering 普度眾生. Thanks to the enormous stores they have amassed, bodhisattvas are able to assist others through the transfer of meritorious karma to those in need, a concept known in Sanskrit as *parinamana* and in Chinese as *huixiang* 回向 or 迴向.

此尊法相端凝的菩薩作古代印度王子打扮，衣飾華美且瓔珞琳瑯。<sup>1</sup> 菩薩慈悲為懷，雖已證菩提，卻毅然發願，要渡盡有情眾生始入涅槃<sup>2</sup>。菩薩形象為早期的印度王子，借指悉達多·喬達摩（相傳約公元前 563 至 483 年）成為賢劫釋迦牟尼佛之前的俗世身份，暗示既然身為太子的悉達多能修得正果，諸位菩薩渡盡眾生後亦可成佛。此像的背光鑲雕精湛，以彰顯菩薩之神聖地位，背光再襯以鎏金銅面，不僅適用於神祇題材，更體現了佛經所述菩薩煥發的光芒。

作為眾生之中的「覺者」，菩薩慈悲為懷，矢志渡盡一切有情眾生，使之免遭輪迴之苦；故此，菩薩體現了大乘佛教普渡眾生的理想。菩薩所積功德廣大無邊，但卻慨然施予眾生，以濟世扶弱，故名之曰「回向」或「迴向」，梵文為 *parinamana*。

如本尊所示，菩薩造型通常有一面、二臂及雙腿，偶爾也以多面多臂之姿出現，須視乎菩薩類別及經文中的具體描述而定。菩薩衣飾華美，或坐或立，長髮常綰為頂髻，側有髮絡飄垂肩頭，高髻或像本拍品般佩有寶冠。菩薩身穿帔帛和織錦半裙，滿身瓔珞琳瑯，頸項、臂腕和足踝佩飾寶釧。菩薩與佛陀均雙耳垂長，差別在於前者仍戴耳璫。菩薩通常跣足，本拍品便是一例，但在早期的印度和中國造像中，菩薩間或也會足踏草鞋或芒鞋。<sup>3</sup>

菩薩雖無特定的手印，但雙手常持合掌印或合十印，即當胸











Richly attired, bodhisattvas, who may be presented either standing or seated, are represented with long hair often arranged in a tall coiffure, or bun, on top of the head and with long strands of hair cascading over the shoulders. A crown sometimes surrounds the high coiffure as revealed by this sculpture. Bodhisattvas wear ornamental scarves, *dhotis* of rich silk brocade, and a wealth of jewellery that includes necklaces, armllets, bracelets, and anklets. Like Buddhas, bodhisattvas have distended earlobes, but, unlike the Buddhas, they wear earrings. Though bodhisattvas are generally shown barefoot, as in this sculpture, both early Indian and early Chinese images of bodhisattvas may be shown wearing sandals, often of plaited straw.<sup>3</sup>

Though not positioned in prescribed mudras, bodhisattvas' hands often appear in the *anjali mudra*—合掌印 or 合十印—a gesture indicating veneration in which the hands are clasped before the chest, palms touching, as if in prayer. (A ritual hand gesture, a mudra—手印 or 印相—symbolizes a particular action, power, or attitude of a deity). In other instances, as in this sculpture, a bodhisattva may hold one hand in the *abhaya mudra* 施無畏印, a gesture in which the hand is raised, palm outward, in the attitude of “do not fear”, and the other hand lowered, palm outward, in the *varada mudra* 與願印, or gift-giving gesture.

Buddhist scriptures speak of countless bodhisattvas, a few of whom are named and coupled with specific virtues. Best known and most frequently worshiped is Avalokitesvara—Guanyin 觀音菩薩 or Guanshiyin 觀世音菩薩—who is revered as the Bodhisattva of Compassion. A translation of the Sanskrit name Avalokitesvara, the bodhisattva's name means “[The One Who] Perceives the Sounds of the World”, a reference to Guanyin's ability to hear both the cries of the afflicted and the prayers of supplicants. Likely the second most worshiped bodhisattva is Maitreya 彌勒菩薩, or Mile

雙掌相抵，狀若虔心祈禱。（手印或印相是用手結成特定的佛教手勢，喻指某位神祇的特定行為、法力或態度。）有時候，菩薩也會像本尊般一手施無畏印，抬掌向外，象徵「無所畏怖」，另一手則垂掌向外，結與願印或施願印。

佛家典籍中的菩薩之多不計其數，部份有具體名稱，並被賦予特定的屬性。當中最家喻戶曉且信眾最多者，當屬以慈悲心著稱的觀音菩薩，又名觀世音菩薩。「觀音」出自梵文 Avalokiteshvara，可譯作「觀察世間音」，指觀音循聲救苦、有求必應。香火僅次於觀音者，應是彌勒菩薩，又稱彌勒或未來佛。他若以菩薩形象出現，代表仍然身處眾多菩薩居住的兜率天；若以佛陀之身示人，則代表他已從兜率下生為佛，正在人間淨土翅頭末城（又名雞頭摩城）說法。

菩薩可以是單體造像，但亦經常配對出現，以陪襯特定的佛陀，名曰「一鋪三尊」。一般來說，觀音和大勢至菩薩是阿彌陀佛的左右脅侍，在釋迦牟尼兩側的是文殊和普賢菩薩，而伴隨藥師佛則是日光和月光菩薩。

註明尊號的菩薩，通常會有特定的造像儀軌。作為阿彌陀佛的應化身，觀音的鑑別特徵是其寶冠或高髻前的小化佛。高髻或寶冠前飾偷婆或寶塔者，則是彌勒菩薩；寶塔象徵釋尊的舍利所在，既可突顯彌勒與釋尊關係密切，亦確立了他作為未來佛下生繼承釋迦牟尼佛的身份。文殊菩薩代表智慧善巧，其經卷或執於手中，但通常置於左肩蓮花之上；有時候，文殊還會手揮慧劍，以示斬除無明。至於日光和月光菩薩，兩者各以其寶冠上的日輪、月輝為身份標識。

雖然菩薩造型通常為一面、二臂、雙腿，但據經文描述，菩薩偶以多面多臂之姿出現，其諸多妙容之一為十一面觀音，此外尚有變化身具五百面、千手和千眼，所言縱非實數，亦



in Chinese, the Buddha of the Future, who is shown both as a bodhisattva, when residing in the Tushita Heaven 兜率天, where all bodhisattvas currently reside, and also as a Buddha, when preaching in his Ketumati Paradise (雞頭摩 or 翅頭末), after having descended to earth from the Tushita Heaven and achieved Buddhahood.

Although they may be presented individually, bodhisattvas often are presented in pairs and associated with particular Buddhas, in which case the three are featured together in triad form 三尊. Thus, Bodhisattvas Avalokitesvara 觀音菩薩 and Mahasthamaprapta 大勢至菩薩, or Dashizhi, generally appear on either side of the Buddha Amitabha, while Bodhisattvas Manjushri 文殊菩薩, the Bodhisattva of Transcendental Wisdom, and Samantabhadra 普賢菩薩—Wenshu and Puxian in Chinese—typically flank the Buddha Sakyamuni. In like manner Bodhisattvas Suryaprabha 日光菩薩 and Candraprabha 月光菩薩—Riguang and Yueguang—stand to the left and right of the Medicine Buddha 藥師佛.

Bodhisattvas often hold a lotus blossom, as this sculpture grasps a lotus bud in the lowered left hand, the lotus a universal symbol of Buddhism and an appropriate offering for presentation to a Buddha. When holding a long-stemmed lotus with the blossom itself appearing near the figure's left shoulder, Avalokitesvara is known as Padmapani 波頭摩巴尼, or "He Who Holds the Lotus". In other instances, Avalokitesvara might hold a fly whisk, an ancient Indian symbol representing the "sweeping away" of ignorance and mental afflictions. Avalokitesvara, Maitreya, and other bodhisattvas sometimes also hold a vase or small jar filled with holy water.<sup>4</sup> In fact, the *Lotus Sutra*—known in Sanskrit as the *Saddharma Pundarika Sutra* and in Chinese as the *Miaofa Lianhua Jing* 妙法蓮華經—which is the best-known of all Buddhist scriptures, which has been popular among Chinese Buddhists since Sui (C.E. 581–618) and

足見其眾。神祇的面孔、手足多於凡人，意味着與僅有一面和四肢者相比，受其救渡者更多。以十一面觀音為例，據說觀音當初為扶危解厄而分身乏術，其臉終裂成十一塊。佛經提到，阿彌陀佛見其應身苦不堪言，遂賜十一面，助之循聲救苦。觀音聞悉娑婆世界的呼叫後，欲向眾人施以援手，誰知雙臂應聲而碎。阿彌陀佛再度現身，賜之千手，以救萬民於水火。

菩薩常持蓮花，如本尊垂放的左手之中，便輕拈一朵蓮苞，眾所周知，蓮花是佛教象徵，故尤適於進獻佛陀。觀音若手持細長的蓮莖，蓮花在左肩附近，則是「波頭摩巴尼」或「蓮華手菩薩」之造型。有些觀音還會手持拂塵，這個古老的印度法器象徵除盡痴愚貪瞋。觀音、彌勒和別的菩薩有時還會持一淨瓶或寶瓶，內盛淨水。<sup>4</sup>《妙法蓮華經》在佛家典籍中最高為流行，自隋代（公元 581 至 618 年）和唐代（公元 618 至 907 年）以來，在中國佛教徒之間廣為流傳，經中對觀音菩薩的描述尤為詳盡，經文指觀音共有三十三應化身，七者為女身。

本尊菩薩既無題銘，亦無特定的造像標識，所以其身份難以定斷。說是觀音固無不可，但此處描寫的可能是其他（或無尊號）的菩薩。實際上，無名且無造像標識的菩薩，單體成像的機會不大，由此推論，它很可能出自「一鋪三尊」的組合，即另配一名佛陀及菩薩，或屬於鍍金銅神壇的群鋪造像，若是後者，也許還會伴有弟子、護法天王，以及類似天使在上方盤旋的飛天。<sup>5</sup>許多以群鋪式呈現的菩薩，皆無明顯的造像特徵，但其實冠通常像本尊般佩以盤狀飾物，四周環飾連珠。<sup>6</sup>

無論是單體式或群鋪式，根據此像足下的凸樺看來，它原先應是足踏蓮座。若是單獨成像，其足下可能是雙層蓮座，與



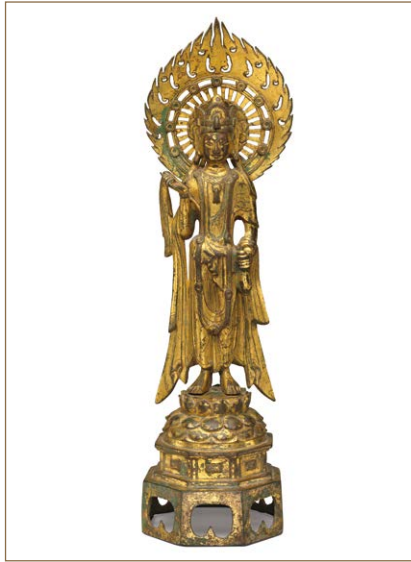


fig. 1 A gilt-bronze figure of Bodhisattva  
Avalokitesvara, Sui Dynasty  
Rogers Fund, 1912. Collection of The Metropolitan  
Museum of Art  
圖一 隋 鎏金銅菩薩立像  
大都會博物館藏品

Tang (C.E. 618–907) times, and which gives the fullest account of Avalokitesvara, states that there are thirty-three manifestations of Avalokitesvara, of which seven are female.

Lacking both inscription and specific iconographic attribute, this bodhisattva's identity remains elusive. Although it might represent Avalokitesvara, the sculpture probably depicts another, probably unnamed, bodhisattva. In fact, it is unlikely that a bodhisattva, unnamed and without an identifying attribute, would be depicted singly, a circumstance strongly suggesting that this sculpture originally was part of a triad 三尊, paired with a Buddha and another bodhisattva, or possibly was part of a group of Buddhist deities presented on a gilt bronze altar table, the assemblage perhaps also including monks, guardian figures, and apsaras 飛天, or celestial figures akin to angels, hovering above.<sup>5</sup> Many bodhisattvas presented within a group of deities lack identifying iconographic attributes; instead, the crowns of such bodhisattvas, like this one, often bear a disc at the front representing a jewel, the jewel sometimes surrounded by a ring of pearls.<sup>6</sup>

The tenons that project downward from the feet indicate that this sculpture, whether presented singly or as part of an ensemble, originally stood on a lotus pedestal. If the sculpture in fact was a stand-alone image, the pedestal might have been two-tiered, like the modern wooden pedestal which now accompanies it, with a larger, inverted lotus blossom comprising the lower tier, and a smaller, properly oriented blossom the upper tier. A closely related, gilt bronze sculpture representing Guanyin and now in the collection of the Metropolitan Museum of Art, New York 紐約大都會博物館 (fig. 1), reveals the type of pedestal on which this bodhisattva might have stood if originally a stand-alone sculpture (accession number 12.161).<sup>7</sup> On the other hand, if the sculpture originally figured as part of a group

本拍品的新配木座相仿，這類蓮座的下層作覆蓮狀，體積較大，上層為仰蓮，體積較小。本尊若是單體成像，其原配蓮座的樣式，應與紐約大都會藝術博物館藏近似鎏金銅菩薩之蓮座大同小異（登錄號 12.161）（圖一）<sup>7</sup>。但此像先前若是群鋪式的話，其蓮座或與前述樣式相同，或為單層仰蓮座，以便將最華美的蓮座，留待神壇正中的佛陀使用。事實上，向來只有知名度高、身份明確、香火鼎盛的菩薩才會單體造像，因此本尊很可能源自群鋪造像。再者，此像體態略顯 S 形，姿勢狀若 C 字，形似開括弧「(」，可見它確有可能來自群像，原立於居中佛陀身畔；若然如此，在尊卑有序、排列對稱的人物之中，佛陀身畔還會有一位對應的菩薩，其曲線狀若左右相反的 C 字或閉括號「)」。鏡像般的兩尊菩薩恍若抱合的景框，巧將佛陀框於其中。

此像法相莊嚴，其背光鏤雕而成，頭戴三葉冠，面相方圓，五官集中，雙目平視，冠側繒帶飄垂兩肩，胸前瓔珞琳瑯，珠鏈長垂逾膝，身上帔帛層疊交錯，繞兩臂並沿雙腿垂至足邊，線條曼妙，末端狀若燕尾，據種種跡象看來，此作應出自隋代（公元 518 至 618 年），即六世紀末或七世紀初的作品。菩薩的面部與寶鬘及其軀幹與手臂之間均有鏤雕處理，使人物更富於動態，觀之栩栩如生，這類風格源於北齊（公元 550 至 577 年），但當時僅是小試牛刀，及至隋代才廣泛運用於石雕和鎏金銅雕。菩薩的重量若均勻分佈兩腿，其細長珠串的朵花應垂於兩腿之間，但本尊體態略呈 S 形，身姿狀若 C 字，所以珠串下垂的線條並不對稱，致使朵花垂於左腿之前。這種表現手法別出心裁，既摒棄了此前的對稱構圖，亦預示了即將興起的唐風造像。日本私人珍藏中有一例唐初觀音立像，其珠串下垂的線條亦不對稱，前述新風格的影響一覽無遺。<sup>8</sup>



set on an altar table, its pedestal might have appeared as just described, though, alternatively, it might have included only a single, upright blossom, the most elaborate pedestal on the altar table being that reserved for the Buddha at the centre of the grouping. In fact, only well-known, clearly identified, and widely worshiped bodhisattvas were traditionally presented as stand-alone images, making it likely that this bodhisattva originally was part of an altar group. Moreover, the figure's slight S-curve posture and its subtly C-curved pose—resembling an opening parenthesis "("—further suggests that this sculpture likely was part of an altar group and stood to one side of the central Buddha; if so, the hierarchically scaled and symmetrically arranged group would have included a corresponding bodhisattva on the other side of the Buddha, that bodhisattva claiming a subtle reverse-C-curve, like a closing parenthesis ")", the two bodhisattvas thus gracefully framing the central Buddha in mirror-image fashion.

This majestic sculpture dates to the Sui dynasty (C.E. 518–618) and thus to the late sixth or early seventh century, as indicated by the openwork halo 背光, the three-point crown, the square, fleshy face with features concentrated toward its center, the open eyes gazing directly ahead, the ribbons descending from the coiffure to the shoulders, the necklace with large pendant jewel, the long strands of pearls that reach below the knees, and the heavy scarves that crisscross the body, lap over the arms, and then fall gracefully along the figure's legs, terminating in so-called swallowtail folds at the feet. Beginning modestly during the Northern Qi dynasty 北齊 (C.E. 550–577) and becoming more emphatic during the Sui in both stone and gilt bronze sculptures, openwork areas between face and dangling ribbons and between torso and arms imply the possibility of movement, imbuing the figures with life. This figure's slight S-curve posture and subtle C-curve pose cause the long chain of pearls to

本尊的光背鏤雕精美，外沿的熊熊火焰象徵法力與光芒，其造型繁複細膩，環繞菩薩之頭肩，與其端凝的面容形成了鮮明的對比。較早期的頭光、背光或舉身光俱為實心鑄造，所飾蓮花和光燄均是鑿刻或模鑄而成。有見鏤雕日益流行，隋代的透雕光背偶有採用構圖對稱的纏枝花卉，就此可參照東京國立博物館藏觀音立像，或日本靜岡縣熱海市 MOA 美術館（又名「岡田茂吉美術館」）珍藏的近似例；<sup>9</sup>但以本雕像和大都會近似作（館藏號 12.161）為例，此類作品無不氣韻靈動，預示了唐代雕刻匠人承先啟後、力求生動寫實之風。本拍品和大都會珍藏雖結合了佛教光身典型的蓮花和光焰紋，但增加了透雕的放射光軸，自菩薩的蓮形頭光輻射而出，既突顯了菩薩之法力，亦可用以象徵佛祖說法之法輪。

本尊菩薩氣度雍容，與之最接近的例子是上述大都會藝術博物館藏觀音立像（館藏號 12.161），<sup>10</sup>以及風格類似的東京永青文庫菩薩立像，<sup>11</sup>還有兩尊大致相同的哈佛大學珍藏觀音立像：一者為哈佛大學藝術博物館珍藏（登錄號 1950.155），另一例藏於佛羅倫薩的哈佛大學意大利文藝復興研究中心，又名伊塔蒂中心（Villa I Tatti）。大都會藏品無上述微妙的 S 形體態及 C 形身姿，故其線條對稱，身體重量均勻分佈於雙腿，因此年代應比本拍品略早，但兩者的鏤雕背光大同小異。兩尊哈佛雕像的光身均無透雕，其紋飾皆模鑄而成，然而其 S 形體態和 C 形身姿的曲線，均比本拍品和大都會珍藏明顯。永青文庫雕像的背光雖已佚失，但它與本拍品一樣，也有微妙的 S 形曲線及明顯不對稱的珠串，兩者皆預示了繼往開來的唐代造像風格。

上述作品皆是佛教藝術的巔峰之作，它們生動地詮釋了隋代見證的重大藝術沿革和嬗變演進，更以影響唐代雕塑的方式，徹底改變了中國佛教雕像的發展軌跡。



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fall asymmetrically, with the result that the floral emblem appears in front of the left leg rather than between the legs (as would the chain of a figure with weight equally distributed on both legs). This new, innovative approach breaks free from the symmetrical presentations of earlier eras and anticipates the new Tang style that soon would come into play. The influence of this new style is evident in the asymmetrical disposition of the chain of pearls worn by an early Tang Standing Guanyin in a Japanese private collection.<sup>8</sup>

With its lapping tongues of flame, the magnificent openwork halo that accompanies this bodhisattva radiates energy as well as light, and its complexity stands as a foil to the serene bodhisattva whose head and shoulders it frames. The halos and mandorlas, or full-body halos, of earlier periods were solid, their embellishment of lotus blossoms and tongues of flame either incised or integrally cast. With the growing taste for openwork, some Sui-dynasty reticulated halos feature symmetrically composed floral arabesques, such as that of the Standing Guanyin in the Tokyo National Museum 東京國立博物館 or the closely related one in the MOA Museum in Atami, Shizuoka prefecture, Japan (MOA 美術館 / 岡田茂吉美術館, 静岡県熱海市);<sup>9</sup> others, like the present sculpture and the related one in the Metropolitan Museum (12.161), however, reveal a dynamism that foreshadows the naturalistic, lively styles that Tang sculptors will explore, develop, and master. Although they employ the lotus blossom and tongues of flame that are standard features of Buddhist halos, both the Metropolitan Museum sculpture and the present one add openwork “spokes” that radiate from the lotus blossom presented *en face* directly behind the bodhisattva’s head, that increase the implied energy, and that symbolize the Wheel of the Law 法輪, a reference to the Buddha’s teachings.

The closest counterparts to this magnificent bodhisattva are the previously mentioned Standing Guanyin in the Metropolitan Museum (12.161)<sup>10</sup> and the stylistically related Standing Bodhisattva in the Eisei Bunko Museum, Tokyo 東京永青文庫<sup>11</sup> as well as the two virtually identical Standing Guanyin sculptures belonging to Harvard University, one in the Harvard Art Museums (accession number 1950.155) and the other in the Bernard Berenson collection at the Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, Italy. Lacking the slight S-curve posture and subtle C-curve pose, the Metropolitan Museum bodhisattva is symmetrically composed, its weight equally distributed on both legs, and thus presumably is a little earlier than the present sculpture, but the openwork halo is very closely related. The two Harvard sculptures have solid halos with integrally cast surface embellishment, but their slight S-curve postures and subtle C-curve poses are stronger than those of either the present bodhisattva or the Metropolitan Museum one. Although it has lost its halo, the Eisei Bunko sculpture displays the gentle S-curve and the decidedly asymmetrically disposed chain of pearls that, like the present sculpture, foreshadows the new styles to be explored and developed in the Tang.

All of these sculptures are masterworks of Buddhist sculpture and well represent the important artistic innovations, even transformations, that were occurring during the Sui dynasty and that, because of their influence on Tang sculpture, would alter the entire course of later Chinese Buddhist sculpture.



1. Note that 菩薩 is a contraction of 菩提薩埵, which is a transliteration of the Sanskrit term "bodhisattva".
2. For information on bodhisattvas, see: Robert E. Buswell, Jr. and Donald S. Lopez, Jr., *The Princeton Dictionary of Buddhism* (Princeton, NJ: Princeton University Press), 2013; A.L. Basham, "The Evolution of the Concept of the Bodhisattva" in Leslie S. Kawamura, *The Bodhisattva Doctrine in Buddhism* (Waterloo, Ontario, Canada: Published by Wilfrid Laurier University for the Canadian Corporation for Studies in Religion), 1981; Leslie S. Kawamura, *The Bodhisattva Doctrine in Buddhism* (Waterloo, Ontario, Canada: Published by Wilfrid Laurier University for the Canadian Corporation for Studies in Religion), 1981; Paul Williams, *Mahayana Buddhism: The Doctrinal Foundations*, 2<sup>nd</sup> edition, in the *Library of Religious Beliefs and Practices* series (New York: Routledge), 2009; Chün-fang Yü, *Kuan-Yin: The Chinese Transformation of Avalokitesvara* (New York: Columbia University Press), 2001.
3. See Angela Falco Howard et al., *Chinese Sculpture in The Culture and Civilization of China* series (New Haven: Yale University Press; and Beijing: Foreign Languages Press) 2006, p. 228.
4. For a bodhisattva holding both a vase and a fly whisk, see Harvard Art Museums, accession number 1943.53.77.
5. For a gilt bronze altarpiece including only a Buddha and two Bodhisattvas, see Freer Gallery of Art, Washington, DC, accession no. F1914.21; for a gilt bronze altarpiece including numerous figures, see Rene-Yvon Lefebvre d'Argence et al., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, pp. 192-193, no. 92, accession no. B60 B8+.
6. See: Harvard Art Museums, accession numbers 1943.53.32, 1943.53.54, and 1943.53.77.
7. See: Jin Shen, *Haiwai ji Gang Tai cang lidai foxiang* [Treasures of Buddhist Sculpture in Overseas Collections Including Hong Kong and Taiwan] (Taiyuan: Shanxi Renmin Chubanshe), 2007, p. 485, upper right corner. 金申, 編著, 海外及港台藏歷代佛像: 珍品紀年圖鑑 (太原: 山西人民出版社), 2007年, 第1版, 485頁, 右上角.
8. See: Jin Shen, *Haiwai ji Gang Tai cang lidai foxiang*, p. 481. 金申, 編著, 海外及港台藏歷代佛像, 481頁.
9. See: Jin Shen, *Haiwai ji Gang Tai cang lidai foxiang*, pp. 477 and 475 respectively. 金申, 編著, 海外及港台藏歷代佛像, 477, 475頁 分別.
10. See: Jin Shen, *Haiwai ji Gang Tai cang lidai foxiang*, p. 485. 金申, 編著, 海外及港台藏歷代佛像, 485頁.
11. See: Jin Shen, *Haiwai ji Gang Tai cang lidai foxiang*, p. 474. 金申, 編著, 海外及港台藏歷代佛像, 474頁.
1. 「菩薩」乃梵文 bodhisattva 音譯「菩提薩埵」之簡稱。
2. 關於菩薩的資料可參見: Robert E. Buswell, Jr. 及 Donald S. Lopez, Jr. 合著的《The Princeton Dictionary of Buddhism》(新澤西州普林斯頓: 普林斯頓出版社, 2013); A.L. Basham 所撰《The Evolution of the Concept of the Bodhisattva》, 載於 Leslie S. Kawamura 著作《The Bodhisattva Doctrine in Buddhism》(加拿大安大略省滑鐵盧: 勞雷爾大學 (Wilfrid Laurier University) 為加拿大宗教研究中心 (Canadian Corporation for Studies in Religion) 出版, 1981); Leslie S. Kawamura 著作《The Bodhisattva Doctrine in Buddhism》(加拿大安大略省滑鐵盧: 勞雷爾大學為加拿大宗教研究中心出版, 1981); Paul Williams 所著《Mahayana Buddhism: The Doctrinal Foundations》第二版, 收錄於《Library of Religious Beliefs and Practices》系列 (紐約: Routledge, 2009); 于君方 所著《Kuan-Yin: The Chinese Transformation of Avalokitesvara》(紐約: 哥倫比亞大學出版社, 2001)。
3. 詳見 Angela Falco Howard 等合著的《Chinese Sculpture in The Culture and Civilization of China》系列頁 228 (紐黑文: 耶魯大學出版社; 北京: 外文出版社, 2006)。
4. 就手執寶瓶和拂塵的菩薩, 可參見哈佛大學藝術博物館 (登錄號 1943.53.77)。
5. 一佛二菩薩組成的一鋪三尊鍍金銅像, 請見華盛頓特區的弗利爾美術館 (登錄號 F1914.21); 至於群鋪式的鍍金銅群像, 請見 Rene-Yvon Lefebvre d'Argence 等合著的《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》頁 192-193 編號 92 (登錄號 B60 B8+)。
6. 圖見哈佛大學藝術博物館 (登錄號 1943.53.32、1943.53.54 及 1943.53.77)。
7. 圖見金申編著的《海外及港台藏歷代佛像: 珍品紀年圖鑑》(太原: 山西人民出版社, 2007) 頁 485 右上角。
8. 圖見金申編著的《海外及港台藏歷代佛像: 珍品紀年圖鑑》(太原: 山西人民出版社, 2007) 頁 481。
9. 圖見金申編著的《海外及港台藏歷代佛像: 珍品紀年圖鑑》(太原: 山西人民出版社, 2007) 第 1 版頁 477 及 475。
10. 圖見金申編著的《海外及港台藏歷代佛像: 珍品紀年圖鑑》(太原: 山西人民出版社, 2007) 第 1 版頁 485。
11. 圖見金申編著的《海外及港台藏歷代佛像: 珍品紀年圖鑑》(太原: 山西人民出版社, 2007) 第 1 版頁 474。







THE PROPERTY OF A LADY

2855

隋  
鎏  
金  
銅  
菩  
薩  
立  
像

## A VERY RARE LARGE GILT-BRONZE STANDING FIGURE OF BODHISATTVA

SUI DYNASTY (581-618)

The slender figure is finely cast and shown standing in *tribhanga* with two pendent pierced tabs at the base, the right hand is raised in *abhayamudra*, and the left holding a branch. The facial features are finely modelled with downcast eyes and wide lips to give a contemplative expression, the hair swept-up in a topknot behind an elaborate headdress fastened with ribbons falling at both sides of the shoulders. The pendulous ears are set with spherical earrings, and the body adorned with a double-chained necklace notched at intervals. The detachable aureole is decorated with a lotus flower surrounded by beaded concentric circles and jagged flames with seven floating Amitabha seated on lotus thrones.

13 ¾ in. (35.1 cm.) overall height, *wumu* stand

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

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

### PROVENANCE

An Asian private collection, acquired in the mid-1990s

### EXHIBITED

The Shoto Museum of Art, *Chinese Treasures from the Chang Foundation*, Shibuya, 2001, Catalogue, no. 87

### LITERATURE

Jin Shen, *Haiwai ji Gangtai cang lidai foxiang: zhenpin jinian fujian*, Shanxi, 2007, p. 479

### 來源

亞洲私人珍藏，約 1990 年代中期入藏

### 展覽

涉谷區立松濤美術館，《中国美術の精華：台北・鴻禧美術館所藏品展》，涉谷，2001 年，圖錄圖版 87 號

### 著錄

金申，《海外及港台藏歷代佛像：珍品紀年圖鑑》，山西，2007 年，頁 479







PROPERTY FROM A PRIVATE WEST COAST COLLECTION

2856

唐

A RARE GILT-BRONZE FIGURE OF BUDDHA

TANG DYNASTY (618-907)

鎏  
金  
銅  
佛  
陀  
坐  
像

The deity is shown seated in *dhyanasana* on an elaborately draped base, his right hand raised in *abhayamudra* while the left hand resting on top of the knee, wearing loose robes tied at the waist over a patterned underrobe, the face has a serene expression beneath the hair dressed in waves radiating from a central whorl below the rounded *usnisha*, with two pierced tabs projecting from the back.

5 ¾ in. (14.6 cm.) high, wood stand

**HK\$1,500,000-1,800,000**

*US\$200,000-230,000*

**PROVENANCE**

Acquired in Hong Kong in 1995

**來源**

1995 年於香港入藏







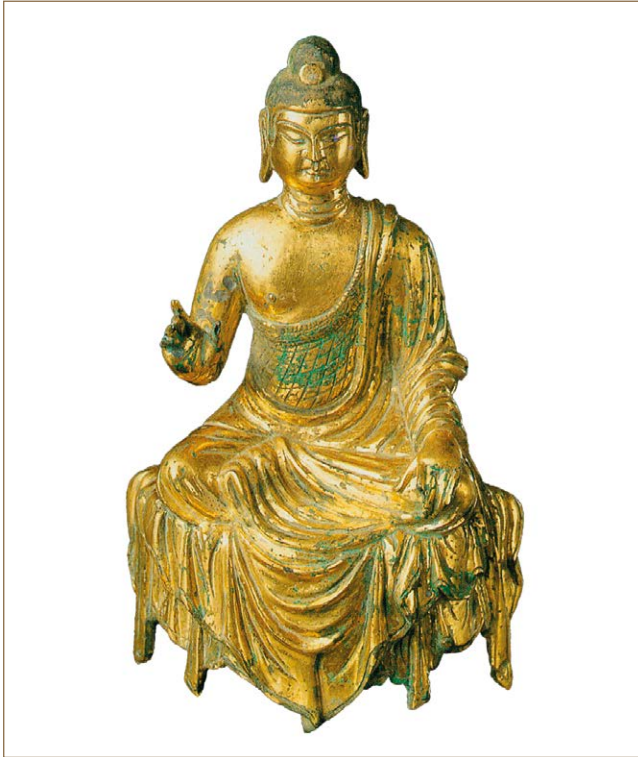


fig. 1 Collection of the National Palace Museum, Taipei  
圖一 國立故宮博物院藏品



fig. 2 Robert Ellsworth Collection, sold at Christie's New York,  
20 March 2015, Lot 759  
圖二 安思遠舊藏 紐約佳士得 2015年3月20日 拍品 759號

## 2856 Continued

Votive gilt-bronze figures of the 'Teaching Buddha,' with right hand raised in variants of *vitarkamudra*, and left hand resting on the knee, became extremely popular from the turn of the eighth century. The delicately cast draped base demonstrated the style of period, see an almost identical figure in comparable style in the National Palace Museum, Taipei, illustrated in *The Crucible of Compassion and Wisdom: Special Exhibition Catalogue of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum*, Taipei, 1987, p. 173, no 76 (fig. 1). Two closely related gilt-bronze figures in the collection of the Shanghai Museum are illustrated in S. Matsubara, *Chugoku Bukkyo Chokokushi Ron* (The History of Chinese Buddhist Sculpture): *Tang, Five Dynasties, Sung and Taoism Sculpture*, vol. 3, Tokyo, 1995, pl. 720 A and B. Compare, also, a similar but smaller gilt-bronze figure (8 cm. high) from the Collection of Robert H. Ellsworth, New York, sold at Christie's New York, 20 March 2015, lot 759 (fig. 2).

此像右手結無畏印，左手置於膝上，為八世紀流行的制式。底部的衣擺鑄造細致，可比較一極為相似的藏於台北國立故宮博物院造像（12公分高），見《金銅佛造像特展圖錄》，台北，1987年，頁173，圖版編號76（圖一）。另有兩件相關造像藏於上海博物館，見松原三郎著《中國佛教彫刻史論：唐五代宋及道教造像》，第三冊，東京，1995年，圖版編號720 A及B。另有一類似但尺寸較小（8公分）造像為安思遠舊藏，後於2015年3月20日經紐約佳士得拍賣，拍品759號（圖二）。







# 金剛亥母開花曼荼羅

羅文華



fig. 1 A gilt-bronze mandala of Vajrabhairava, Yongle period, collection of the Potala Palace  
圖一 永樂 鎏金銅威羅瓦金剛壇城 布達拉宮藏品

此曼荼羅為獨特的開花曼荼羅形式。「開花曼荼羅」一詞來源於清代宮廷檔案。西方文獻中多稱之為 Lotus Mandala，直譯為「蓮花曼荼羅」，以其形似蓮花。其形為八葉開敷，正中為蓮台，供主尊，八葉分列不同尊神，與主尊合為曼荼羅心輪主尊。八葉合攏則現蓮蕾之形，外有三重六層蓮葉，頂上部分原應有一帽將其尖部套住，固定八葉不動，帽上有伸出二小環，與其中二葉上的小環相擬，再以繩相繫穩固，方便搬移。這一點可以從東北印度的勝樂金剛到永樂宮廷的威羅瓦金剛開花曼荼羅的結構均可推知。（圖一及二）<sup>1</sup>

以蓮蕾形構鑄曼荼羅形式，有其豐富的象徵意義，首先，佛教一直視蓮花為清淨之象徵，蓮花藏世界就是最為清淨、本原的世界，開花曼荼羅就是基於這一點設計的；此外，開花曼荼羅一共八瓣，通常暗指中脈的心輪。根據瑜伽修行的理論，人體有左中右三道祖脈，其中中脈上有脈輪，心間有法輪，呈現為八道脈，也就八瓣的形狀，這也是蓮花八瓣的象徵之一，代表法輪所在<sup>2</sup>。通常而言，這種曼荼羅因其結構過簡，一般無法容納一個完整的曼荼羅，多表現曼荼羅最為核心部分，即心輪部分，這也是這種曼荼羅最重要的特徵之一。

這尊金剛亥母開花曼荼羅高約 20 釐米，上部為八瓣蓮蕾形式，下托蓮台，蓮台下有粗壯的蓮莖支撐，蓮莖兩側有捲曲小蓮枝。蓮莖下接圓形底托。底托周圍裝飾連珠紋。這個曼荼羅很可能表現的是十三尊二首金剛亥母曼荼羅<sup>3</sup>，正中蓮臺上以獨腳舞蹈姿站立的是一面二臂金剛亥母，其右側面可清晰看到一個野豬頭，右手抬起，持鉞刀，左手持嘎巴拉盤於胸前，左臂彎夾持喀章嘎。頭戴三葉骷髏冠，飾連珠瓔珞。

## THE LOTUS MANDALA OF VAJRAVARAHI

Luo Wenhua

The structure of this spectacular mandala is in the form of a flowering lotus, hence the name Lotus Mandala, or *Kaihua Mantuoluo* in Chinese, which was first recorded in the Qing imperial archives. In a lotus mandala, the main deity is surrounded by eight movable petals, each supporting its respective deity. The petals can be closed to form a lotus bud which is designed to be locked by a cap on the tip of the bud and secured by a chain through two loops on the cap. Such mechanism can be also found on the lotus mandalas of *Chakrasamvara* from Northeast India and *Vajrabhairava Ekavira* commissioned by the Yongle imperial court. (fig. 1-2)

A lotus mandala entails several layers of symbolism. The lotus is regarded as a symbol of purity in Buddhism. The eight petals denote the heart *chakra*, or the wheel of heart, which operates on the central channel *Sushumna*. According to the theory of *Yoga*, there are three main *Nadi*, or channels in the human body – *Ida*, *Pingala* and













fig. 2 A gilt-bronze mandala of Cakrasamvara,  
12th Century, Northeastern India,  
collection of the Potala Palace  
圖二 印度東北地區  
十二世紀 鍍金銅勝樂金剛壇城 布達拉宮藏品



Lot 2857  
拍品 2857 號

瓔珞為錯銀，與黃銅鑄造的身色相較格外鮮明。下踏二人屍，為外道之神，作為愚昧的象徵。

最為獨特的是八葉內側的形象。除了主尊背後一葉上看得見尊神形象之外，其他七葉上只有甘露瓶上供奉嘎巴拉盤。這一尊神成為我們辨識曼荼羅內容的主尊線索。

這尊像為一面四臂女尊，右手持鉞刀，左手持嘎巴拉盤，右上手持鞞鼓，左上手持喀章嘎。曼荼羅中，主尊身後的位置屬於西方，根據其圖像特徵可以確定此尊為堪割羅哈母（Kandaroha），其餘三個正方向雖然以甘露瓶與嘎巴拉盤表示，但分別象徵東方荼吉尼母（Dakini），北方喇嘛母（Lama）、南方具色母（Rupini），為金剛亥母最親近的四位空行母眷屬。這四位空行母通常出現在勝樂金剛周圍，是十三尊勝樂金剛曼荼羅心輪五尊的組成部分，其他四隅葉上的甘露瓶與嘎巴拉盤可能只是供養的象徵，並不表現實際尊神。

至於此尊的年代與產地，我們觀察到，金剛亥母沒有常見的戴鮮人首鬘，造型樸素，古雅，頗有東北印度或衛藏早期造像的特徵。另外，金剛亥母曼荼羅往往是勝樂金剛曼荼羅的變化形式之一，在開花曼荼羅的八葉之外側往往出現八大屍陀林的形象，但這裡只是素面，並沒有任何裝飾，由此判斷，此像的年代當在 12 世紀前後，其蓮台以下的蓮莖和底座部分銅色與上部不同，造型更為精緻和工整，應是後期所配。

*Sushumna*, along the left, right and centre, respectively. Eight *nadi* extend from the heart *chakra*, which forms the *Dharma*, “the cosmic law and order” in Buddhist term. It is believed that the structure of a lotus mandala represents the core concept in Buddhist cosmology.

The current mandala is 20 cm in height, elegantly supported by an openwork stalk composed of floral and leaf motifs over a circular base with a beaded rim. The central deity *Vajravarahi* stands in dancing posture over two prone bodies, a forceful expression of subduing ignorance. Her right hand holds the *kartrika*, a divine chopper while her left hand captures the *kapala*, a skull cup and *khatvanga*, a trident. A boar’s head is applied to the left of her tiara with three skulls on the top. Her upper torso, delicately adorned with a necklace inlaid in silver, shows the extremely detailed craftsmanship.

The motifs on the leaves are particularly interesting and offer essential clues in understanding the current mandala. Each of the seven petals is decorated with a *kalasa* and a *kapala*, while the one immediately behind *Vajravarahi*, which represents the direction of the West, is decorated with a figure of *Kandaroha*, as identified by her posture of *pratyaldhasana*. The sets of *kalasa* and *kapala* on the petals occupying the other three cardinal directions: East, North, and South, thus represent *Dakini*, *Lama*, and *Rupini*, respectively. The four deities are often seen surrounding *Chakrasamvara*, as illustrated by the mandala of *Chakrasamvara*.

The dating of the mandala can be inferred from its stylistic features. Its natural, austere hairstyle resembles the early style of Northeast India and Ü-Tsang region. The exterior of the petal is absent of *Shmashana Adhipati*, which often appears on mandalas of later periods. Therefore, it can be deduced that the current mandala was made around the 12th century.

1. Tibet: Klöster öffnen ihre Schatzkammern, Kulturstiftung Ruhr Essen: Villa Hgel, 2006. pp. 401-408, pls. 74, 75.
2. 羅文華：《究竟定：清代藏密瑜伽修行寶典》，北京：紫禁城出版社，2009年。圖5，頁59。
3. Kimiaki Tanaka, *Mitrayogin's 108 Mandalas*, Kathmandu: Vajra Publications, 2013. p. 116.
4. Martin Brauen, *Mandala: Sacred Circle in Tibetan Buddhism*, Arnoldsche/Rubin Museum of Art, 2009. p. 124, pl. 24.



2857

帕拉王朝十一／十二世紀  
銅錯銀金剛亥母壇城

## A VERY RARE SILVER-INLAID BRONZE MANDALA OF VAJRAVARAHI

PALA, 11-12TH CENTURY

The deity stands in dancing posture over two prone bodies on the centre of a lotus flower, her right hand holding the *kartrika* and her left supporting the *kapala* and *khatvanga*. Adorned with a festooned belt and jewellery inlaid with silver, her face displays a wrathful expression and is decorated with a boar head and a skull tiara. She is surrounded by eight movable petals, the one behind her engraved with a Kandaroha standing in *pratyalihasana* over a prostrate figure, and the seven petals each with a kalasa to the inside, all supported by an elaborate openwork stalk composed of floral and leaf motifs over a circular base with braided rims. The lower section of the base with an inscription.

7 7/8 in. (20 cm.) high

HK\$3,500,000-6,000,000

US\$450,000-770,000

### PROVENANCE

Acquired from an Asian private collector on 12 October 1989

This remarkable and iconic concept of a lotus-shaped mandala has articulated petals that close to form a lotus bud. The construction is a technical *tour-de-force*, with the stem mechanically joined to the separately cast base. First conceived in Northeastern India during the Pala Period (9th-13th centuries), very few examples remain from the period. These examples include a mandala of Chakrasamvara (22.5 cm. high) dated 15th century in Potala Palace, Lhasa, illustrated in *Tibet Treasures from the Roof of the World*, Taipei, 2010, p.116, no.30; a mandala of Buddha Shakyamuni (14.6 cm. high) dated 11th-12th century in Tibet Museum, Switzerland, illustrated in *Buddhist Sculptures of the Alain Bordier Foundation*, Hong Kong, 2010, pp. 16-17, pl. 5b (fig. 1); and a lotus mandala of Hevajra (19 cm. high) dated 13th century in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Tibet Buddhist Sculptures*, Beijing, 2012, p.108, no. 50 (fig. 2).

### 來源

1989年10月12日購自亞洲私人藏家

這尊精美絕倫的蓮花形壇城有八瓣可開合的花瓣，展開時如蓮花盛放，閉合時若花苞待放。花莖與底座完美銜接，堪稱一件工藝傑作。此造型源於帕拉時期（九至十三世紀）的印度東北部，存世同時期相似作品極為罕見，參考：拉薩布達拉宮所藏一件十五世紀勝樂金剛壇城，高 22.5 公分，載於《Tibet Treasures from the Roof of the World》，台北，2010 年，頁 116，圖錄圖版 30 號；瑞士西藏博物館所藏一件十一至十二世紀釋迦牟尼壇城，高 14.6 公分，載於《Buddhist Sculptures of the Alain Bordier Foundation》，香港，2010 年，頁 16-17，圖錄圖版 5b（圖一）；以及北京故宮博物院所藏一件十三世紀喜金剛壇城，高 19 公分，著錄於《故宮經典：藏傳佛教造像》，北京，2012 年，頁 108，圖錄圖版 50 號（圖二）。



fig. 1 Tibet Museum - Fondation Alain Bordier  
圖一 瑞士西藏博物館 Alain Bordier 基金會



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











# WOODEN FIGURE OF THE BODHISATTVA WATER MOON GUANYIN LIAO - JIN DYNASTY, 12TH CENTURY

**Rose Kerr**

*Museum Expert Advisor, Hong Kong*

*Former Keeper of the Far Eastern Department, Victoria & Albert Museum*

This attractive, contemplative sculpture is a religious image, depicting a Buddhist deity known as a Bodhisattva. Bodhisattvas were originally ordinary people, who through long meditation, prayer and a cycle of rebirths, had reached the ultimate goal of nirvana, i.e. liberation from all mental cares, and rebirth into a state of the highest happiness. But Bodhisattvas choose to turn away from that transcendental bliss, in order to return to the world to help other suffering human beings. For that reason, they hold a special place in the hearts of Buddhist worshippers.

The particular Bodhisattva is known in India as Avalokitesvara, the “Lord who looks down”, and he embodies compassion. In China he is called Guanyin, which means “comprehending the cries [of the world]”. In this figure, the cast of face with inward-turning gaze emphasises the Bodhisattva’s powers as a comforter, while the naturalistic modelling of body and dress stress nearness and accessibility. The figure is seated in a relaxed way, leaning on one arm with one leg drawn up, a posture of Royal Ease that has been identified with Water Moon Guanyin, a name taken from a Buddhist text called the *Flower Garland Sutra*. *Flower Garland Sutra* was an influential text that illuminated a cosmos of infinite, interlocking realms, existing in a state of mutual balance, without contradiction or conflict. A peaceful teaching, it argued that there is no cause and effect in the world, rather a state of mutual interfusion and complete equality.

The figure depicted is a male deity, for his bare torso is clearly visible beneath his robes. During the succeeding Ming dynasty the portrayal of Guanyin changed to that of a female divinity, because Guanyin’s merciful nature was compatible with womanly qualities, in particular the power to grant sons.

Guanyin is dressed in a form of clothing that is essentially Indian, a legacy of the religion’s transmission from India during the long-ago Han dynasty. Chinese apparel would never reveal so much of the naked body. Round his waist Guanyin wears a skirt or dhoti, consisting of a piece of material tied around the waist with a sash and extending to cover most of the legs. The Brahmanic cord is tied around his body and scarves are draped round his shoulders and across his torso, their ends moving gently in a divine wind. His hair is tied on top of his head in an elaborate chignon, with long trailing

## 遼 / 金代 公元十二世紀 木雕彩繪水月觀音坐像

**柯玫瑰**

香港博物館專家顧問

前維多利亞與亞伯特博物館遠東部總館長

此像雋永端凝，以佛教神祇觀音為題。觀音本為凡人，經長年修持、虔心向佛，幾經輪迴，終證悟涅槃，得入自在無礙之極樂淨土。但觀音終捨逍遙之境，只為返回世間，渡眾生苦厄。正是為此，觀音在信眾心中的地位格外尊崇。

本尊菩薩的梵文名為「Avalokitesvara」，意謂「觀世」，乃大慈大悲之化身。菩薩在中國又名「觀音」，源自「觀察世間音」一說。本尊面容祥和，雙目輕闔垂視，彰顯了菩薩循聲救苦之法力，而自然逼真的身姿和衣褶，則用以襯托其平易近人。觀音坐姿閒適，一手撐地，雙腿一曲一盤，正是水月觀音特有的「如意坐」姿，而「水月」之名典出佛教《華嚴經》。這部經典影響深遠，詮釋了無礙無盡、相涉相入之法界，其間萬物相成、圓融無爭。此經闡述清靜之理，指世上本無因果之分，眾生圓融相生、平等和諧。

此尊為男身，蓋因其袍下軀幹清晰可見。及至明代，觀音始蛻變為女相，想必是其慈和悲愍的形象（尤其是送子觀音）與女性更為契合。

觀音的衣著大致呈印度風格，承襲了佛教從天竺傳入漢地時的古風，其袒身露體的樣式與漢服大









fig. 1 A polychrome wood figure of Water Moon Guanyin, c. 1200  
Purchased with Art Fund support, the Vallentin Bequest, Sir Percival David and  
the Universities China Committee  
Photo © Victoria and Albert Museum, London  
圖一 約 1200 年 木雕彩繪水月觀音像  
倫敦維多利亞與亞伯特博物館藏品



fig. 2 A polychrome wood figure of Water Moon Guanyin, c. 1100-1200  
Artwork © On loan from the Asian Art Society in The Netherlands  
圖二 約 1100-1200 年 木雕彩繪水月觀音像  
荷蘭亞洲協會借展於荷蘭國立博物館

tendrils of hair, and he wears earrings in his pendant ear lobes. Round his head is a delicate crown, with a space in the middle that may originally have borne a small, seated image of the Buddha Amitabha, as was common. An elaborate necklace with dangling pendant hangs across his chest, while his arms are adorned with bangles and armlets. In the centre of his forehead is a depression that originally held a jewel, representing the third eye of divine perception. Luxurious dress and jewellery indicate that Bodhisattvas are noble figures, their attire based on the garb of Indian princes. This contrasts with the humble costume of the Buddha himself.

Wooden statues with painted surfaces were made in large numbers for Buddhist temples in north China during the 10th-13th centuries. They originally sat in a temple hall, along with other Buddhist figures of veneration. Many northern temples were as extensive as palaces, and contained a series of courtyards in which stood magnificent buildings devoted to worship, teaching and monks' living quarters. Water Moon Guanyins with attendants were often placed back-to-back with the main Buddha image in an image hall, facing the rear, that lead into a further courtyard. Thus they protected the sanctified domain against evil spirits.

Conservation work on this sculpture reveals that the deity was probably originally designed to have a lifelike appearance.<sup>1</sup> The figure was subsequently redecorated at least twice over the centuries. It was probably in the Ming dynasty that the appearance of the statue was completely changed to resemble gilt bronze, by applying raised patterns to the clothing and gilding the entire surface of the figure. In the late nineteenth or early twentieth century the surface of the statue was covered with thin paper that obscured details of the fine carving beneath, and was painted in rather garish colours. These several phases of redecoration were necessary because the sculpture was situated in a draughty, unheated hall, and suffered depredation from the elements. Refurbishment was carried out as an act of devotion that attracted merit by worshippers, who often paid for the work to be carried out.

Research and conservation projects on Guanyin figures in the Victoria and Albert Museum (fig. 1) and the Rijksmuseum have (fig. 2) revealed details of

異其趣。本尊腰繫長裙，腰際束帶外翻，褶裙下擺及踝；上身繫一婆羅門索結，肩披帔帛，斜飄於胸前，末端恍若隨風輕揚。頂束一工整高髻，數縷青絲飄垂，長耳佩飾耳璫。此像頭戴精美寶冠，冠正中有一穴，原先或飾常見的化佛坐像，其胸飾纓絡，臂腕均佩鐲釧。觀音眉間凹處原應嵌寶，代表已開悟之天眼。菩薩出家前地位尊顯，故其衣飾華美，作印度王子打扮，與佛祖簡樸的衣著迥然有別。

公元十至十三世紀，華北佛寺製作了大批彩繪木雕。這些造像原來應與其他佛教神祇一同供奉於大雄寶殿。北地佛寺多半氣勢恢宏，內中院落重重、殿宇林立，依次為佛殿、法堂和僧舍。觀音及侍者常置於大殿主尊背屏之後，面向通往後進院落的門廊，以庇佑佛門淨地、驅邪避兇。

研究人員在修復過程中發現，觀音本來的面貌似乎力求寫實<sup>1</sup>。但成像後的數百年間，此作至少翻新過兩次。約在明代，觀音被徹底改成仿鍍金銅樣式，除了衣物凸飾花紋，更通體貼金。及至十九世紀末或二十世紀初，造像表面再用棉紙裱糊，使原來的精雕細刻益發朦朧，彩繪的用色亦流於俗艷。但此像所在殿堂既有過堂風，又無供暖設備，想必飽受風霜寒暑侵害，所以不時翻新在所難免。善信視此為積福之舉，修復之資多來自信眾捐獻。

維多利亞與亞伯特博物館 (V&A) (圖一) 及阿姆斯特丹美術館 (圖二) 均珍藏觀音像，兩者所作的研究和修復工作<sup>2</sup>，揭示了雕像的造像和裝飾細節。這兩個項目提供了一些實用的參照點。V&A 觀音像是用泡桐木組件拼合而成，而是次拍賣的菩薩很可能也採用了類似的造像工



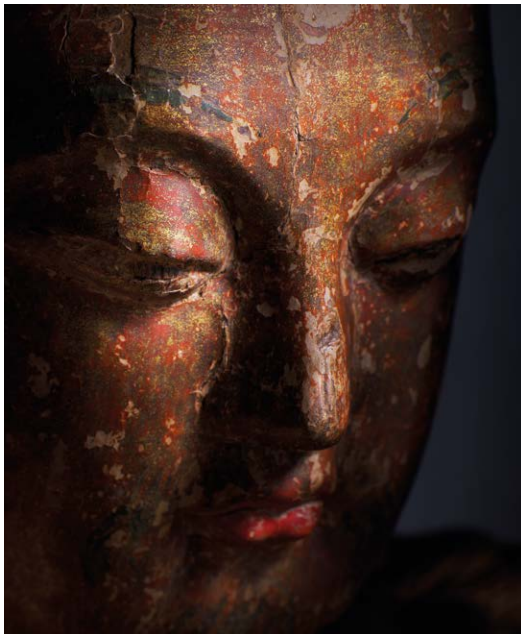


fig. 3a Traces of original cut gold on the face of the current wood Guanyin  
圖三 a 本觀音臉上原有的切金痕跡

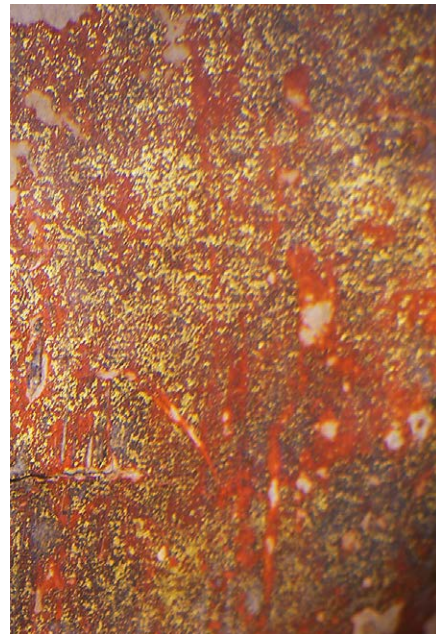


fig. 3b Traces of original cut gold on the face of the current wood Guanyin  
圖三 b 本觀音臉上原有的切金痕跡

how the sculptures were constructed and decorated.<sup>2</sup> These programmes provide useful points of comparison. The figure in the Victoria and Albert Museum was made of blocks of wood, jointed together. The wood came from a *Paulownia* species, the “Foxglove Tree”. It is likely that the Bodhisattava under discussion here was constructed in a similar manner, with his head, feet and hands being inserted into the torso. His right hand and right foot contain replacement pieces of wood.

The V&A figure was then covered with a gesso ground of kaolin clay bound with an animal glue; a similar colourless gesso layer was discovered on the Christie’s Bodhisattva. The surfaces were painted with several layers of pigments, their hues obtained from vegetable dyes like indigo, and mineral pigments. Expressive features were added, such as the delicate hairs of beard and moustache that were revealed when the mouth area of the Christie’s image was cleaned. The original, naturalistic painting of the figures appears to have changed completely during Ming dynasty restorations, when the images were made to look like gilt-bronze. Lastly, they suffered from crude paper-overlay repairs in the late nineteenth or early twentieth century.

One significant feature of decoration on all three Guanyin figures (Christie’s, the Victoria and Albert Museum and the Rijksmuseum) was the embellishment of the original robes with designs of cut gold (fig. 3a & b). Investigation revealed the presence of this delicate patterning in protected areas, such as the back of folds in garments. Gold-foil was applied on Buddhist sculptures and paintings in order to give them a precious appearance, and its origins go back at least to the Northern Qi dynasty (550-577), as examples from excavations at Qingzhou in Shandong province have shown.<sup>3</sup>

Gold itself was not seen as mere decoration, but as a gift to Buddha. Thus the decoration of Buddhist works of art with gold and silver was a way of expressing one’s piety and devotion. Gold-foil applications on sculptures imitated gold-thread embroidery, or designs rendered in gold-foil imprints on textiles. They most likely copied not only Chinese textiles, but also those influenced by Central Asian and Indian clothing.

藝，其頭、足、手俱用插合方式與軀幹組裝而成，右手、右足均有後來更換的木件。

拼合後的 V&A 觀音像塗有明膠，其上敷以高嶺土質的石膏地，與佳士得觀音像的無色石膏地近似。然後，雕像表面再施多層顏料（如藍靛等植物類染料和礦物顏料），並添加一些傳神逼真的細節，佳士得拍品清理後，在觀音唇邊發現的鬍鬚便是一例。這些雕像原有的彩繪畫風自然，但明代修復時刻意摹仿鎏金銅，致使其外觀徹底改變。最終，這批作品於十九世紀末或二十世紀初，再經歷了一次粗糙的裱糊修補。

佳士得、V&A 及阿姆斯特丹美術館珍藏的三尊觀音，其重要裝飾特徵之一是原有衣飾的切金紋樣。調查結果顯示，在較隱蔽的地方（如衣褶深凹處），仍有這類精細紋飾的痕跡（圖三 a & b）。佛教雕像與繪畫常施金箔，使之看來更華貴典雅，這一傳統至少可上溯至北齊（公元 550 至 577 年），就此可證諸山東青州出土文物<sup>3</sup>。

除了用作裝飾，黃金更是禮佛之物。故此，佛教藝術中的金銀飾，也是表現虔敬之心的載體。雕像貼金模仿的是金線刺繡或織物的印金花紋，其師法對象除了中國織繡品，也可能糅合了中亞和印度服裝的影響。

貼金工藝難度極大。匠人須把三片金箔加熱黏合，以增加金箔的厚度和韌性，然後用一把鋒利的竹刀，將之切成寬不過三毫米的箔絲，再用膠或漆黏貼在彩繪表面或石膏地上。箔絲形成的幾何圖形，狀若提花絲織物的紋樣。<sup>4</sup> 在佳士得觀音像右背，隱約仍可看見一小塊施金綫的深紅紋飾。











The application of gold-foil was a difficult process. First three layers of thin gold-foil leaves were joined together through heating, thereby creating a thicker and less easily-tearable sheet. Next, a sharp bamboo knife cut threads of gold-foil up to 3mm in width, that were applied to the painted surface, or to the gesso ground, using glue or lacquer. Geometrical patterns were built up using the gold threads, to mimic those of figured silk.<sup>4</sup> The traces of deep red decoration with fine gold lines were found on a small area at the back, right-hand side of the Christie's figure.

This figure was published by Petra Rösch in her book on images of Water-Moon Guanyin.<sup>5</sup> She describes and researches images still *in situ* in China, and also many that were removed from temples during the 1920s and 1930s, and sent to the West. This sculpture is first mentioned in a Christie, Manson and Woods auction catalogue of 1937, when it was sold in London. The Guanyin then came into the collection of F. Brodie Lodge (1880-1967), Northamptonshire, and was later sold at a Sotheby's sale in London in 1988. He then later made his next appearance in a 1990 catalogue of the distinguished London art dealer Giuseppe Eskenazi.<sup>6</sup>

This Water Moon Guanyin has thus travelled a long path. He was originally carved and painted for a temple in north China, at a time when the region was under the control of rulers from the north, first the Liao (907-1125), and then the Jin (1115-1234). Both were originally nomadic tribesmen, descended from the great tribes of Huns in the northern steppelands. Both empires became devoutly Buddhist, constructing temples and monasteries. The most important Buddhist sect of the Liao empire was the Huayan Sect, whose foundation derived from the *Flower Garland Sutra*. The centre of the Huayan school of Buddhism was Shanxi province, the area where many wooden sculptures were made.

Jin dynasty rulers built on this religious tradition, adopting Buddhism as the state religion in place of Shamanism. In their turn they built impressive monasteries and nunneries, filled with religious statuary and icons. Buddhist monks had to be examined every three years, and the Buddhist community was organized down to county level. It is evident that China was lavish in its patronage of Buddhism in the 12th century, ensuring a rich legacy of temples, tombs and artefacts - including this lovely wooden statue.

這尊觀音曾發表於羅璧姍 (Petra Rösch) 的水月觀音專著<sup>5</sup>。羅氏在書中列舉和研究了中國境內的造像，以及許多上一世紀二、三十年代從中國廟宇運至西方的作品。此像最早是在 1937 年倫敦的《佳士得、曼森及伍茲拍賣圖錄》中亮相並售出，其後被納入北安普敦郡的洛奇珍藏 (F. Brodie Lodge, 1880-1967 年)，並於 1988 年經倫敦蘇富比拍出。及至 1990 年，此像在倫敦著名古董商埃斯肯納齊 (Giuseppe Eskenazi) 的圖錄中再度露面<sup>6</sup>。

觀乎此，這尊水月觀音可謂飽經滄桑。它原是為華北一所廟宇製作的彩繪雕像，該地區當時已為北方外族統治，先是遼國 (公元 907 至 1125 年)，後有金代 (公元 1115 至 1234 年)。遼金子民原為游牧民族，祖先為稱雄北方大草原的匈奴。遼金二國其後改信佛教，廣建佛寺。佛教流派之一的華嚴宗在遼國盛極一時，其教義皆以《華嚴經》為依據。山西儼然為華嚴宗重鎮，亦是許多木雕造像的產地。

金代統治者繼承了這一宗教傳統，其國教薩滿教也終為佛教取代。歷朝帝王大肆興建莊嚴雄偉的寺庵，其間供奉的宗教雕塑和造像多不勝數。金代僧侶考選三年一次，僧官制度下至郡縣。顯而易見，十二世紀的中國朝廷不吝贊助佛教，其佛寺、墓葬文物和工藝品創造了一筆無輝煌的文化遺產，此尊木雕置身其間，其珍罕程度自不待言。







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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

2858

遼  
／  
金

A MAGNIFICENT AND EXTREMELY RARE  
POLYCHROME WOOD FIGURE OF WATER MOON  
GUANYIN

LIAO-JIN DYNASTY (907-1234)

木  
雕  
彩  
繪  
水  
月  
觀  
音  
坐  
像

The *bodhisattva* is shown seated in *rajalilasana*, the 'posture of royal ease', wearing a shawl draped over the shoulders and lapped over the arms, and a scarf tied around the torso, the *dhoti* tied above the waist falling in graceful folds around the legs, the face is well carved with a gentle expression below the hair gathered into a chignon behind the diadem.

26 in. (66 cm.) high

**HK\$15,000,000-20,000,000**

*US\$2,000,000-2,600,000*

**PROVENANCE**

Collection of Martin Erdmann (1865-1937), New York  
Sold at Christie's London, 17-18 November 1937, lot 143  
Collection of F. Brodie Lodge (1880-1967), Northamptonshire  
Sold at Sotheby's London, 7 June 1988, lot 48  
Eskenazi Ltd., London, 1991

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Eskenazi Ltd., London, Ancient Chinese Sculpture from the Alsdorf collection and others, London, June 1990, cover, fig. 23, and fig. 1-13  
Jin Shen, *Fojiao diaosu mingpin tulu; waiguo bowuguan cangpin, Zhongguo bowuguan cangpin, Zhong wai shoucangjia cangpin* [Pictorial Index of renowned Buddhist sculptures: treasures preserved in overseas museums, Chinese museums, and by Chinese and overseas collectors], Beijing, 1995, fig. 377  
Petra Rösch, *Chinese Wood Sculptures of the 11th to 13th centuries: Images of Water-moon Guanyin in Northern Chinese Temples and Western Collections*, Stuttgart, 2007, p. 244 and p. 320, fig. XXIV  
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**來源**

紐約 Martin Erdmann (1865-1937) 珍藏  
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英國 F. Brodie Lodge (1880-1967) 珍藏  
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# AN EXTRAORDINARY EMBROIDERED ICON DEPICTING ICHIJI KINRIN

John E. Vollmer, New York

The standing figure, dressed in a variety of figured, specially-dyed, and embroidered fabrics with hair piled high beneath a crown, and long locks cascading down the shoulders and adorned with jewelled armbands, bracelets, necklace and belt presents a resplendent version of the *bosatsu-zō* 菩薩像, or bodhisattva image common in Japanese Buddhist iconography<sup>1</sup>. (lot 2859) The figure's hands are depicted in the *chiken-in* 智拳印, or 'knowledge-fist' mudra, a gesture most often associated with Dainichi Nyorai 大日如來, or Vairocana, the central figure of Shingon Buddhism. The mudra also identifies *Ichiji Kinrin-zō* 一字金輪像, 'One-word Golden Wheel,' also known as the *Kinrin Butchō* 金輪佛頂, 'Golden Wheel Buddha Crown.' This class of esoteric deities embodies the virtues of all Buddhas and bodhisattvas.<sup>2</sup> In Japanese esoteric Buddhist tradition Ichiji Kinrin can be distinguished as Dainichi Kinrin 大日金輪 and is similar in appearance to Dainichi Nyorai when he appears in the *Kongōkai mandara* 金剛界曼荼羅, or Vajradhātu ('Diamond World') mandala, presented seated and with auras for both head and body.<sup>3</sup>

Ichiji Kinrin is presented standing on a lotus base against a celestial blue ground, his head surrounded by a single aura with swirling bands of colour—a pictorial device introduced to Japanese Buddhist art during the Heian period (794 to 1185).<sup>4</sup> This is a very rare image, as the majority of representations of Ichiji Kinrin dating from the Kamakura period and earlier all present the figure as seated on a lotus throne.<sup>5</sup>

Most of the embroidery, which totally covers the undyed silk tabby ground, is executed as floss silk surface embroidery, in stem, satin and interlocking long-and-short stitches. Details and outlines are stitched with tightly twisted or plied silk threads. Human hair has been used as thread to depict facial features. Traces of human hair can also be found among the black floss silk stitches used to depict the figure's coiffeur.

The exuberant floral borders surrounding the icon are integral to the figure panel. The original edges of these borders were

## 刺繡一字金輪掛軸絕品

沃約翰，紐約

掛軸中菩薩身著華貴衣料，髮髻高聳，長髮落於雙肩，穿戴鑲嵌寶石的臂環、手鐲、項鍊及腰帶，形象光彩奪目。(拍品 2859 號) 菩薩手結智拳印(或稱金剛智拳印)，通常為大日如來(毗盧遮那佛)之手印；大日如來乃真言宗之中央佛。智拳印亦為一字金輪像(又稱金輪佛頂)之印相；此密宗尊格體現諸佛和菩薩的品德。在日本佛教密宗傳統中，一字金輪為大日金輪，於金剛界曼荼羅中與大日如來的示現化身近似，以坐姿呈現，頭頂和身軀皆有光環。

一字金輪立於蓮花座上，由天青藍色地子所襯托，頭頂圍繞著漩渦色彩的單光環，此為平安時代(西元 794 年至 1185 年)引入日本佛教藝術的表現手法。此作實為相當罕見的圖像，因為鎌倉時代或更早期的一字金輪像，多以端坐於蓮花座上呈現。

通幅繡工完全覆蓋了未染色的真絲平紋底面，運用平面刺繡技巧，以輪廓繡、緞面繡、長短繡交替運針，細節和輪廓則運用捲線或撚線完成。人髮亦時而作為繡線描繪面容，於菩薩像髮間黑色絹絲的針腳，即可看見人髮的痕跡。

圍繞佛像的花卉邊框也與繡品融為一體。原本花框的邊緣經重新裝裱修整，並添增紅色絲綾等構圖元素，現已褪色為柔和的橙色。鍍金銅合金掛軸與懸掛配件似乎保留原始裝裱。

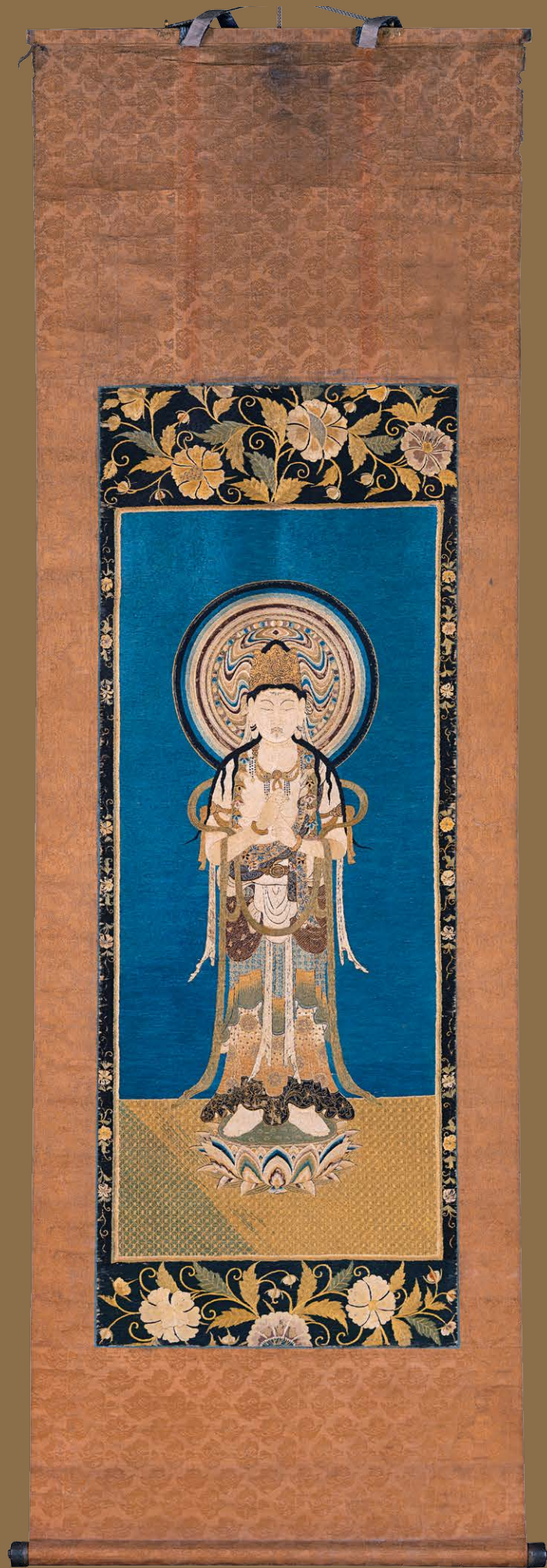
鎌倉時代(西元 1195 年至 1333 年)的刺繡相當罕見，目前只知有其他三件作品，可與此非凡的一字金輪掛軸相媲美。與此一字金輪佛像關係最密切的掛軸，乃是藏於細見美術館的一幅小型大日如來端坐像(圖一)，為日本國家指定文化財。兩件繡品都保留色彩豐富的原始光彩，各自展現精妙之處，演繹精湛圖像、繡工和染色，寶石和蓮花座等元素皆以鉅細靡遺的細節刻畫，令人驚嘆。細見美術館的大日如來像保留所有原始的花框，展現茂盛的花卉麗景。





fig. 1 Collection of the Hosomi Museum, Kyoto.  
Designated an Important Cultural Property in Japan  
圖一 京都細見美術館藏 重要文化財





Lot 2859  
拍品 2859 號



trimmed when it was remounted and given additional framing elements of self-patterned red silk twill now faded to a soft orange. The gilt copper alloy scroll ends and suspension fittings appear to be retained from the original mounting.

Embroideries dating from the Kamakura period (1195-1333) are rare. Only three other examples have been located. All can be compared to this extraordinary Ichiji Kinrin hanging scroll. However, the most closely related to the Ichiji Kinrin icon is a small hanging scroll of a seated Dainichi Nyorai, designated Important Cultural Property, in the Hosomi Museum.<sup>6</sup> (fig. 1) Both embroideries retain much of the original brilliance of a wide range of colours. Each textile is meticulously rendered to indicate woven figures, embroidery and ombre dyeing; the elements of jewellery and lotus thrones are depicted with amazing attention to detail. The Hosomi Dainichi Nyorai retains all of its floral borders, preserving the original very lush presentation.

An Amida Triad in the Form of Sacred Sanskrit Syllables from the Mary and Jackson Burke Collection in the Minneapolis Institute of Art<sup>7</sup> (fig. 2) and another Amida Triad from the Harry Parkard Collection in the Metropolitan Museum of Art<sup>8</sup> (fig. 3) offer a starkly different conception for depicting divinity. Both Amida Triads are quite faded and worn. The Metropolitan Museum's piece is very damaged along both lateral edges. Yet all four embroideries share the same format with a solidly worked (probably all blue) background, a 'tiled floor' plane in laid and couched embroidery and framing floral borders, which are narrower at the sides and broader at the top and bottom. The embroideries at the Minneapolis Institute of Art and the Metropolitan Museum of Art, like the present example, have been remounted with additional borders of self-patterned silk twill.

The blue background for the upper section of each composition is characterised by thick floss silk in horizontal rows of interlocking long-and-short stitches. Similarly, the ground of the lower portion uses untwisted floss silk stitched in long parallel floats, either diagonally or horizontally, which are held in place by a grid of horizontal and crossed diagonal plied silk threads. A single floss silk couched cross-stitch is placed at each concurrence of these grid threads. Much finer floss silk threads are used for figures, on which long-and-short stitches are precisely placed often to emphasise outlines and contour lines of the under painting. The floral borders feature a mixture of naturalistic, if somewhat fantastic, flowers and scrolling foliage against a ground that, like the upper sections of each composition, is worked in horizontal rows of long-and-short-stitches. The related embroideries are dated late



fig. 2 Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation, Minneapolis Institute of Arts  
圖二 明尼亞波利斯美術館藏品

明尼阿波利斯美術館瑪麗和傑克森伯克珍藏中的一件種字阿彌陀三尊像(圖二)和另一件展於大都會博物館哈利派克珍藏的一件阿彌陀三尊像(圖三),則以截然不同的概念描繪神祇。兩件阿彌陀三尊像已褪色和磨損,大都會博物館之作品兩側邊緣更是嚴重受損。然而,上述四件繡品皆採用相同的樣式,背景應該以全部藍色的絲線繡成,周圍有裱褙刺繡和花框,側面略窄、頂部與底部略寬。明尼阿波利斯美術館和大都會博物館的繡品,如同此作品一般,皆添增圖案絲綾重新裝裱。

每件作品構圖上方的藍色背景,皆以粗絹絲水平相互交織長短針而成。下方地面則運用未燃的對角或縱向絹絲斜紋,由水平交叉對角捲線繡成網格固定,這些網格線交錯之處皆有單股十字繡。佛像本身則運用更細膩的絹絲,長短針精細刻畫底稿的輪廓線。花卉邊框以自然的曼妙花朵和蔓延枝葉呈現,如每件作品上半部的背景,皆由水平長短針運針。其繡風應為鎌倉時代晚期的刺繡(西元 1195 年 -1333 年)。碳 14 定年法也證實,此為 13 世紀末或 14 世紀初的繡品。

此一字金輪的形象或許出人意料,但若考慮到鎌倉時代發生的佛教行持鉅變,則不令人訝異。更早的奈良時代(西

元 710-794 年)和平安時代(西元 794-1185 年)期間,掌權天皇透過認可的佛教僧伽、寺院扶持以鞏固其與貴族的地位,寺院多位於市中心樞紐,即首都。宗教文化的特點經由精心策畫的宗教儀式、複雜的繪畫作品、宏大的儀式和僧綱的官位,表達形式主義。

鎌倉時代出現政權轉移,從天皇手中轉到將軍手中,首都從京都遷往較東邊的鎌倉,軍隊、武士階級奪取政治權位。期間興起六個新的佛教宗派,而所謂的「新佛教」轉向強調平民百姓的救贖,而非高僧的苦行。此佛教行持涉及很簡單的宗教信仰原則:誠實信仰和獻身精神,可由個人身體力行。

個人的心靈陶養演變成私人虔誠的行持,進而造就佛像化身更貼近世人的視覺呈現,於文中討論的三件作品可見一斑。細見美術館的大日如來像和明尼阿波利斯美術館的阿彌陀三尊像,尺寸太小不適用於寺院殿內,但置於私人佛壇則完美不過。大都會博物館的阿彌陀三尊像以及此一字金輪繡品,雖然幾乎是上述繡品的兩倍大,但其大小仍屬適用於家中的尺寸。這四件作品相似之處,表示當時有一間專業刺繡坊,足能滿足各種客戶的信仰需求。大日如來像反映出較古老的佛教密宗傳統,而阿彌陀三尊像則反映 1175 年興起較新的淨土宗。這些刺繡佛像當年可能由私人委託繡製,並無公开展示,因此暴露於外的時間較少,且經謹慎尊重的存放,也造就此一字金輪佛像繡品極佳的保存狀態。



Kamakura period (1195-1333). Evidence from Carbon 14 testing<sup>9</sup> corroborate that this embroidery also dates from the late thirteenth or early fourteenth centuries.

While the image of Ichiji Kinrin might seem unexpected, it is not totally surprising given the dramatic changes in Buddhist practice that occurred during the Kamakura period. During the previous Nara (710-794) and Heian periods (794-1185) Buddhism bolstered the position of the emperor and the ruling aristocracy through its sanctioned monastic communities and patronage of religious institutions based largely in urban centres that served as capitals. Religious culture was characterized by formalism expressed through elaborate ritual, complex pictorial representations, magnificent ceremonies and mediation of ecclesiastical ranks.

The Kamakura period marked the shift in political power from the emperor to military commanders called shogun 將軍, the relocation of the capital from Kyoto to Kamakura,—several days journey to the east—, and the political ascendancy of the military, or samurai class. Six new schools of Buddhism were founded during the period. The so-called New Buddhism emphasized more to the salvation of ordinary people more than the demanding lifestyle of monastic elites. Such practices involved a simple religious doctrine of faith, sincerity, and devotion that could be performed on an individual basis.

Personal spiritual responsibility led to private devotional practice and, by extension, the impetus for intimate visualizations such as the three works discussed here. The Hosomi Dainichi Nyorai and the Minneapolis Institute of Art's Amida Triad are too tiny in scale to be seen in a temple prayer hall but perfect for a personal altar. The Metropolitan Museum of Art's Amida Triad and the Ichiji Kinrin, while nearly twice as large as the Hosomi and Minneapolis embroideries, are still scaled for domestic use. The similarities among these four pieces suggest production by a single specialised, professional workshop that was able to cater to religious requirements for a variety of clients. The Dainichi images reflect older, esoteric Buddhist traditions, while the Amida Triads seemingly address the concerns of the newer Jōdo 淨土, or Pure Land School established in 1175. That embroidered icons such as these may have been commissioned for private use, as opposed to public display, hence limiting their exposure and ensuring careful, respectful handling, would help account for the remarkably fine state of preservation of this Ichiji Kinrin devotional embroidery.



fig. 3 The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975, The Metropolitan Museum of Art  
圖三 紐約大都會博物館藏品

#### Notes:

1. Private collection, *Ichiji Kinrin*, hanging scroll, floss silk, plied silk and human hair embroidery on silk, 41 ½ x 16 inches (105.4 x 40.6 cm), overall with mount 65 x 22 inches (165.1 x 55.9 cm), unpublished
2. Japanese Architecture and Art Net Users System website, entry for "*Ichiji Kinrin*." <http://www.aisf.or.jp/~jaanus/deta/i/ichijikinrin.htm> accessed April 6, 2018
3. See: Shūshin Kino, *Zōho Shoshū Butsuzō-zui* (Enlarged Edition Encompassing Various Sects of the Illustrated Compendium of Buddhist Images), Ogawa Tazemon: Tatsumi Saemon, 1796 (reprint of the 1783 edition), pp. 10 -13. <http://www.lib.ehime-u.ac.jp/SUZUKA/316/index.html> accessed April 2, 2018.
4. See Ito Shinji, ed., *Shubutsu* (Embroidered Buddhist Picture), *Nihon no bijutsu*, vol. 470 (Tokyo: Shibundo, 2005), pl. 73, which illustrates Nezu Museum collection, Dainichi Nyorai, 12th century, hanging scroll, ink and colour on silk, 150 x 87 cm.
5. See *Ichiji Kinrin mandala or Ekaksarasunisacakra* ("Mandala of the One-Syllable Golden Wheel"), 12th century, hanging scroll, ink and colour on silk, 79 x 49.5 cm. It is an Important Cultural Property in the Nara National Museum, accession number 947.0 and *Ichiji Kinrin, the Cosmic Buddha of the Golden Wheel*, early 13th century, hanging scroll, ink, colour, gold and silk on silk, 117.9 x 78.5 cm. Museum of Fine Arts, Boston, Fenollosa-Weld Collection, accession number 11.4039.
6. Dainichi Nyorai, Kamakura period, hanging scroll, silk floss, plied silk, human hair, gold-wrapped thread embroidery on silk, image 19.3 x 9.8 inches (49 x 25 cm), overall with mount 24.8 x 12 inches (63 x 30.5 cm), Hosomi Museum collection, gift of Hosomi Ryoichi, Izumiotsu, Shiga prefecture, reportedly from the Itsukushima Shrine. See: Nishimura Hyoe, ed., Nara National Museum supervised, *Shubutsu/ Embroidered Buddhist Pictures Japan* (Tokyo: Kadokawa shoten, 1964), colour plate III and pl. 50. Mochizuki Nobunari, ed., *Shoka aizo Nihon bukkyo bijutsu hiho/Japanese Buddhist Art Objects in Private Collections* (Tokyo: Sansaisha, 1973), pl. 25. Yamabe Tomoyuki, *Dainichi nyorai, in Kokka*, vol. 703 (Tokyo: Kokkasha, 1950). Hosomi Museum ed., *Hosomi bijutsukan meihin zuroku/Masterpieces of Hosomi Museum* (Kyoto: Hosomi Museum, 1998), pl. 36. Ito Shinji ed., *Shubutsu* (Embroidered Buddhist Picture), *Nihon no bijutsu* vol. 470 (Tokyo: Shibundo, 2005), plates 15 and 60.
7. Amida Triad as Sacred Sanskrit Syllables, hanging scroll, floss silk, plied silk and human hair embroidery on silk, Kamakura period, 14th century, image 23 1/8 x 9 15/16 inches (58.7 x 25.2 cm), overall with mount 49 7/8 x 15 inches (126.7 x 38.2 cm) Minneapolis Institute of Art, gift of the Mary and Jackson Burke Foundation in accession number 2015.79.452. Published: Murase, Miyeko, Il Kim, Shi-yee Liu, Gratia W. Nakahashi, Stephanie Wada, Soyoun Lee, and David A. Sensabaugh. *Art Through a Lifetime: The Mary Griggs Burke Collection*, Seattle, Washington: University of Washington Press, 2013, entry 843.
8. Metropolitan Museum of Art 1975.268.22, Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard and Purchase: Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest and the Annenberg Fund, image 44 7/8 x 15 1/4 inches (114 x 38.7 cm), overall with mount: 65 1/4 x 20 1/2 inches (165.7 x 52.1 cm). See: *Kaigai shozai Nihon bitsujutsuhin chōsa hōkoku 1, Nyūyōku metotoporitan bijutsukan, kaiga, chōkoku* (Catalogue of Japanese Art in Foreign Collections: 1, painting and sculpture of the Metropolitan Museum of Art, New York). Tokyo: *Kobunkazai kagaku kenkyūkai*, 1991, plate 65.
9. See: *Radiocarbon Dating Measurement Reports* dated September 15, 2017 and October 30, 2017 signed by Jill Walker for RCD Lockinge Laboratory, Wantage, Oxford.





detail  
局部

2859

AN EXTRAORDINARY EMBROIDERED PANEL  
DEPICTING ICHIJU KINRIN

KAMAKURA PERIOD, 14TH CENTURY

The panel is finely embroidered in stem, satin and interlocking long-and-short stitches with a central figure of Bodhisattva, most likely identified as Ichiji Kinrin (*Ekaaksarausnisacakra*). The figure stands on a double lotus throne with hands held in the 'knowledge fist' (*chiken-in*) gesture, and bears a serene facial expression with features picked out in human hair, beneath a tall top knot adorned with a foliate crown, and backed by an elaborate aureole decorated with a wave pattern simulating flames. The figure wears long, loose robes and celestial scarves against a deep blue background on undyed silk tabby within an integral floral border, and mounted on a 15th-century red silk twill.

41 ½ x 15 7/8 in. (105.4 x 40.3 cm.) including the borders, gilt-copper alloy scroll ends  
32 ¾ x 14 ¼ in. (82.9 x 35.9 cm.) excluding the borders

**HK\$6,000,000-8,000,000**

**US\$770,000-1,000,000**

**PROVENANCE**

A French private collection, acquired before 1950s

**來源**

法國私人珍藏，入藏於 1950 年代前

The result of the C14 test from RCD Lockinge no. RCD-8980 is consistent with the dating of the embroidered panel; the result of the C14 test from RCD Lockinge no. RCD-8982 is consistent with the dating of the mounted twill.

RCD Lockinge 碳 14 測試報告編號 RCD-8980 之結果與此拍品之定年相符。此掛軸於十五世紀時重新裝裱，RCD Lockinge 碳 14 測試報告編號 RCD-8982 之結果與裝裱定年相符。

鎌倉時代

十四世紀

刺繡  
一字金輪菩薩掛軸







THE PROPERTY OF A GENTLEMAN

2860

元  
銅胎金漆水月觀音坐像

A RARE GILT-LACQUERED BRONZE SEATED  
FIGURE OF GUANYIN

YUAN DYNASTY (1271-1368)

The deity is modelled seated with the left leg pendent and the other in *lilasana*, the posture of relaxation, with right hand resting on top of the right knee and the left arm is supported by a curved three-legged arm rest that continues around the back. Adorned with elaborate beaded jewellery and a foliate crown accommodating the Amitabha. Wearing gossamer garment fallen in folds around the body and elaborately tied to one side of the torso with a long shawl that wraps around the body and drapes over the arms. The layered *dhoti* is embellished with further beaded chains. There are traces of gold and red lacquer remaining.

16 ½ in. (42 cm.) high, stand

**HK\$700,000-1,000,000**

*US\$90,000-130,000*

**PROVENANCE**

Evelyn Annenberg Hall, sold at Christie's New York, 29 March 2006, lot 181

**來源**

Evelyn Annenberg Hall 舊藏，紐約佳士得，2006年3月29日，拍品181號













fig. 1 A gilt-bronze figure of Guanyin, Yuan-early Ming dynasty  
 Sold at Christie's Hong Kong, 26 April 1998, Lot 601  
 圖一 元 / 明初 鎏金銅觀音像  
 香港佳士得 1998年4月26日 拍品 601號

## 2860 Continued

The modelling of the present figure seated at ease with the left leg pendent is often termed by the name of the Water Moon Guanyin or *Nanhai Guanyin* (the Avalokitesvara of the Southern Seas). Both names refer to the Guanyin residing at Mount Potalaka on the southern coast of India. This imagery was introduced into China with the translation of the *Avatamsaka* (Huayan) sutra in the early 5th century.

Compare to a later gilt-bronze figure of Guanyin which is slightly smaller (38.7 cm. high) but remarkably similar in posture and style, formerly in the Nitta Collection, sold at Christie's Hong Kong, 26 April 1998, lot 601 (fig. 1).

「水月」原意為水中之月，佛經中引意佛法皆無實體。相信源自中國五世紀初翻譯佛經《華嚴經·入法界品》：「爾時善財童子……漸漸遊行至光明山，登彼山上周遍推求。見觀世音菩薩住山西阿，處處皆有流泉浴池，林木鬱茂地草柔軟。結跏趺坐金剛寶座，無量菩薩恭敬圍繞，而為演說大慈悲經。國南濱海有秣刺耶山……秣刺耶山東有布咀洛迦山。山徑危險，岩谷奇傾。山頂有池，其水澄鏡流出大海，周流繞山二十匝入南海。池側有石天宮，觀自在菩薩往來游舍。」

比較新田棟一舊藏一尊年代稍晚、造型相仿但尺寸略小（38.7公分）的鎏金銅觀音像，拍賣於香港佳士得，1998年4月26日，拍品 601號（圖一）。



VARIOUS PROPERTIES

2861

明  
永  
樂

A RARE GILT-BRONZE FIGURE OF AMITAYUS  
YONGLE INCISED SIX-CHARACTER PRESENTATION MARK  
AND OF THE PERIOD (1403-1424)

鑲  
金  
銅  
無  
量  
壽  
佛  
坐  
像  
「  
大  
明  
永  
樂  
年  
施  
」  
刻  
款

The deity is seated majestically with legs crossed in *dhyanasana*, the hands in *dhyana mudra*, held above the thighs and holding a *kalasa*. The rounded face is finely modelled with an *urna* between the arched eyebrows with eyes downcast providing a benevolent expression, the hair swept back in a topknot behind an elaborate crown with short sashes tied behind the ears, wearing a shawl over the broad shoulders revealing a bare torso festooned with complex beaded jewellery chains, the long *dhoti* secured by a belt decorated with rosettes around the narrow waist. The front of the beaded double-lotus base is incised with a six-character presentation mark, *Daming Yongle Nianshi*, 'Bestowed in the Yongle period of the Great Ming Dynasty'.

7 in. (18 cm) high

**HK\$2,800,000-4,000,000**

*US\$360,000-510,000*

**PROVENANCE**

Acquired in San Francisco in the 1990s

**來源**

1990年代於美國三藩市入藏



mark  
款識







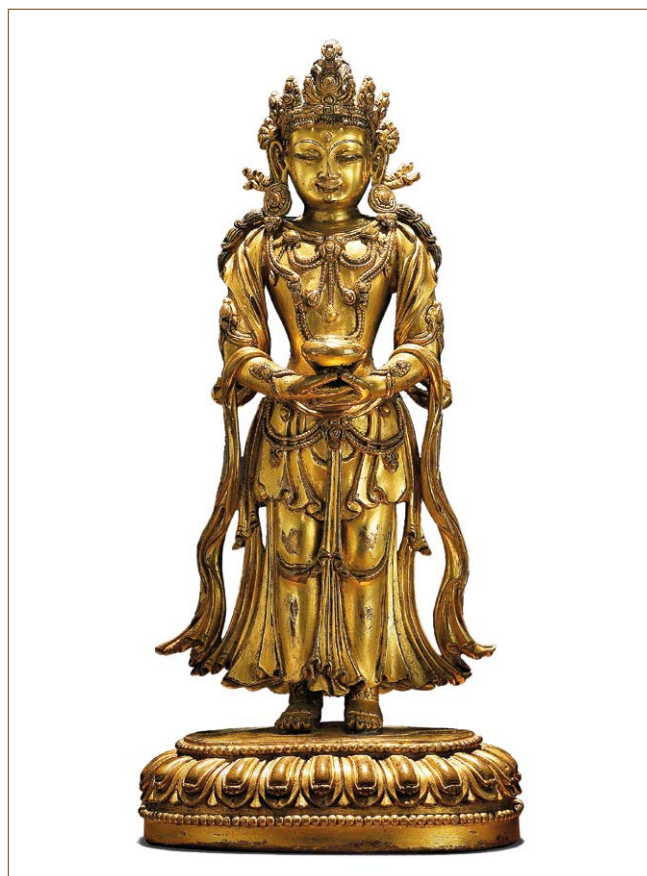


fig. 1 A small gilt-bronze standing figure of Amitayus, Yongle mark and period  
 Sold at Christie's Hong Kong, 3 June 2015, Lot 3009  
 圖一 明永樂 鑲金銅無量壽佛立像 「大明永樂年施」刻款  
 香港佳士得 2015年6月3日 拍品 3009號

## 2861 Continued

The present figure belongs to a very rare group of smaller sized Buddhist images from the Yongle period that are finely and skilfully cast. Other similar Yongle-marked gilt-bronze figures from this group include a slightly larger (20.5 cm. high) seated figure of Amitayus with a cold-painted face in the State Hermitage Museum, St Petersburg, inventory number y-656; a standing figure of Amitayus of comparable overall height (18.4 cm. high), sold at Christie's Hong Kong, 3 June 2015, lot 3009 (fig. 1); and a standing figure of Sakyamuni (19 cm. high) from the Speelman Collection, sold at Sotheby's Hong Kong, 7 October 2006, lot 803.

Buddhist images from the first half of the fifteenth century were greatly influenced by the art of Tibet. In the preceding century under the Yuan Dynasty, the authority of Mongol rulers had become closely associated with Tibetan Buddhist or Lamaist rituals. The tradition of Lamaist art continued into the Ming period and prevailed in works of art such as the present sculpture.

無量壽佛面相方正，神態仁慈。頭戴花冠，高結髮髻。袒上身，肩披帛帔，配飾纓絡。手持寶瓶，結跏趺坐於蓮花寶座，上刻「大明永樂年施」楷書款。

本尊無量壽佛是永樂時期為數不多的製造精良且尺寸較小的佛造像之一。其他同時期類似的銅鑲金佛造像可比較一尊較大無量壽佛坐像（20.5公分高），藏於聖彼得堡冬宮，編號y-656；一尊無量壽佛立像（18.4公分）於2015年6月3日經香港佳士得拍賣，拍品3009號（圖一）；以及Speelman舊藏一尊釋迦牟尼立像，於香港蘇富比2006年10月7日拍賣，拍品803號。

十五世紀上半葉的佛造像受西藏影響深遠。元代時，蒙人掌權者與藏傳佛教及喇嘛教儀式聯繫緊密，此傳統延續到明代，在本尊佛像上有所體現。









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



# 月曜曼荼羅

羅文華

佛教傳統有九曜之說，即：日曜（太陽）、月曜（月亮）、火曜（火星）、水曜（水星）、木曜（木星）、金曜（金星）、土曜（土星）、羅睺（月亮盈滿之星，也是日、月蝕的製造者）、計都（彗星，月亮虧缺之星）。在印度古老的吠陀文明中，日月二曜都是重要的祭祀物件。

月曜往往跟蘇摩（Soma，一種具有興奮作用的黃色汁液）有關，在傳統吠陀祭祀中扮演著重要的角色，被視為與不死甘露（nectar）相似。月亮的光輝促進萬物生長，同時產生甘露，月亮的盈虧分別象徵著甘露的盈滿與缺失。另外，月亮盈虧這種自然現象影響到印度的曆法，印度將一個月分為黑月和白月，正如玄奘所說：「月盈至滿，謂之白分，月虧至晦，謂之黑分。」簡單說，初一至十五日為白月，十六日至月末為黑月。月神往往代表財富和吉祥，但是又有盈虧，即有吉凶之轉換，因此月神的祭祀不僅非常重要而且非常頻繁。尼泊爾的加德滿都河谷印度教與佛教長期共存，印度教對於月曜的崇拜也影響到它在佛教的流傳。

這是一幅尼泊爾風格的月曜曼荼羅，雖然結構較為複雜，但內容十分清楚。正中圓輪是月曜曼荼羅。白色身，雙手持蓮花的是月曜天，腳著黃色皮靴，菩薩裝，坐於大車上，與前面御夫 Ambara 同樣身著鎧甲，一副武士打扮，御夫雙手攬韁繩，拉車的是七隻大鵝。兩位綠色身菩薩正在張弓搭箭向四下射擊，傳統二位均是月曜的明妃，但是右

## CHANDRA MANDALA

Luo Wenhua

In the Buddhist tradition, there are nine planetary deities: Surya (Sun), Chandra (Moon), Mangala (Mars), Budha (Mercury), Brihaspati (Jupiter), Shukra (Venus), Shani (Saturn), Rahu (the waning Moon), and Ketu (comet). The Sun and the Moon especially, were important objects of worship during the Vedic period (circa 1500-600 BC) of ancient India.

Chandra (the Moon) is often associated with *soma* (a kind of stimulating yellow juice), which is similar to the nectar of life, and played an important role in Vedic rituals. The Moon light nurtures the growth of all things and produces the nectar, while full Moon and new Moon symbolise the fullness and exhaustion of nectar respectively. Furthermore the progression of the lunar phases also determines the Hindu calendar. As explained by the monk Xuanzang, who made the pilgrimage from China to India during the Tang dynasty: "from the waxing crescent to the full Moon is called *suklapaksa*, and from the waning gibbous to the new Moon is called *krsnapaksa*." Since the Moon god embodies fortune and auspiciousness, but such fortune can be easily reverted as the moon phases progress, sacrifices to the Moon-god became crucial and had to be done very frequently. Such practice of Moon-god worship spread from Hinduism to Buddhism as these two religions had long coexisted in the Kathmandu Valley of Nepal.





fig. 1 Chandra Mandala Sotheby's New York, 28 March 2006, Lot 13  
 Photograph Courtesy of Sotheby's, Inc. © 2006  
 圖一 月曜曼荼羅唐卡 紐約蘇富比 2006年3月28日 拍品13號

側的一位身份沒有明顯的女性特徵，可能是畫家之筆誤。類似的作品都很清晰地畫出兩位女性菩薩像（圖一）。月曜四周有八葉，各置其他八曜，由正下方開始，分別是日曜（紅色身，持蓮花）、火曜（紅色身，持梵天頭、刀，騎山羊）、水曜（黃色身，持弓箭）、木曜（黃色身，持蓮花與短棍，騎大象）、金曜（白色身，持瓶與梵卷）、土曜（藍色身，持三叉戟與索，騎龜）、羅睺（藍色身，持日月，立火焰中）、計都（蛇身，持劍與索）。

四角各有一尊形象相同的文殊菩薩，白色身，右手上舉劍，左手持梵卷，菩薩裝坐姿，身邊各置八吉祥（輪、螺、傘、蓋、花、罐、魚、腸）中的兩個，只不過按照尼泊爾的傳統將輪換成了一對拂塵（右上角）。

最上排是七尊重要的尊神，正中五尊是五方佛，根據身分和手印能看得非常清晰，代表來自於整個佛國世界的加持力，五方佛兩側各有一位菩薩，雙手合什，各持藍色蓮花，代表日、月二菩薩。

下方一排共分三欄，正中一欄以藍色不動金剛為中心，兩邊分別展開七政寶（君寶、后寶、摩尼寶、輪寶、馬寶、象寶、臣寶），不動金剛兩側分別代表君寶（紅色）和后寶（白色），象寶和輪寶在君寶一邊，馬寶、摩尼寶在右欄，獨缺臣寶，我們推測最左側一欄中夫婦前後坐，正在

The present work is a Nepalese-style Moon-god mandala. Although the composition is rather complex, the subject is very well articulated. The central circle depicts mandala of the Moon-god, who is portrayed with a white complexion holding a lotus flower in his hands and sitting in his chariot, dressed in full armour like a warrior, as is his charioteer Ambara. The charioteer drives the chariot drawn by seven geese, while two further deities of green complexion in the chariot shoot arrows out to either side. These two deities are generally understood as Moon-god's consorts, and can be seen on other comparable works. (fig. 1) However, it is interesting that the deity on the right shows some male characteristics, which may have been due to the painter's oversight. The eight lotus petals surrounding the central circle are occupied by the other eight planetary deities, and can be identified starting from the bottom as follows: the Sun god Surya holding lotus, the Mars god Mangala riding a goat, the Mercury god Budha holding an arrow and a bow, the Jupiter god Brihaspati riding an elephant, the Venus god Shukra holding a vase in his right hand and a text in his left, the Saturn god Shani riding a tortoise, the waning Moon god Rahu holding the Sun and the Moon, and the comet god Ketu with nine faces and the body of a snake. On the periphery of the mandala's circle of flames are four representations of the wisdom Bodhisattva Manjusri, each flanked by two of the Eight Buddhist Symbols. The usual Wheel of the Law has been replaced by fly-whisk in this Nepalese representation. The upper register is painted with the Five Tathagatas flanked by two Bodhisattvas, while the lower register is divided into three panels. The central panel depicts a dark-blue wrathful deity Acala flanked by two figures seated in royal ease on thrones representing the minister and the queen of



舉行火供的可能就是代表臣寶，應當是當時一位大臣施供的月曜而發願繪畫的此幅唐卡，最右邊一欄正是其家族的其他供養人。

唐卡下方正中有一段梵文題記，大意如下：561 年的 Kartika 白月（即西元 1441 年 10 或 11 月）月亮盈滿之日，由 Joraram，Jitaram 和 Yikuli 三人於月升時舉行此法會。吉祥！

雖然三人來歷並不清晰，但是畫面提供的資訊可能將他們的身份指向宮廷大臣的特殊身份。

整幅唐卡精緻而又守矩，色彩線條均體現出傳統的特色，暗色卷西番蓮紋為主要背景，色彩鮮豔，又大量採用中間色，與同時期 Jucker Collection 中的另一幅月曜曼荼羅（15 世紀初）和文殊金剛與金剛界自在母唐卡相比，三者年代差距不大，但是風格卻有明顯的區別，它與同時期的西藏白居寺壁畫風格相比，具有更多的保守色彩，這幅唐卡是讓我們認識到尼泊爾藝術風格的複雜性和多樣性的重要作品。

參考資料：Hugo E. Kreijger, *Kathmandu Valley Painting: the Jucker Collection*, London: Serindia Publications, 1999. pp. 34-37, 40-41, 56-57, pls. 4, 5, 7, 15.

the 'Seven Regal Treasures'. Four other regal treasures, the wheel of the law, elephant, horse, and jewel are depicted on the sides. The remaining regal treasure, the minister, is plausibly represented by the couple performing sacrifices to the Moon god on the left panel, who has commissioned this *thangka*, while the rest of their family is depicted on the right-side panel.

The Sanskrit inscription at the bottom might be translated as "on the full moon day of bright fortnight (of the month) of Kartik of Nepal Era 561 (1441 October/November), the (Kartik Purnima) Dharma was performed by these three main persons, (namely), Jyotiram (inscr. Jotaram) from Sohanache, Jitaram (and) Yikuli after the moon has risen. (Let it be) well. Although the identities of these three individuals remain unknown, they are likely to be ministers at the imperial court.

The central medallion of this *thangka* is reserved on a dark-coloured ground filled with lotus scrolls, which can be found on an early 15th century *thangka* of Chandra and a *thangka* of Siddhi Manjusri and Kesani Tara from the Jucker Collection, illustrated in Hugo E. Kreijger, *Kathmandu Valley Painting: the Jucker Collection*, London, 1999, pp. 34-37, 40-41, 56-57, pls. 4, 5, 7, 15, although the present *thangka* shows a noticeable difference in style. The current *thangka* is also more conventional than the contemporaneous fresco paintings in the Palcho monastery in Tibet. This important *thangka* offers insights to the complexity and variety of the styles found in Nepalese art.



2862

A *THANGKA* OF THE MANDALA OF MOON-GOD  
CHANDRA

NEPAL, INSCRIBED KARTIK OF NEPAL ERA 561,  
CORRESPONDING TO 1441 AND OF THE PERIOD

Chandra is seated on his chariot at the centre being drawn by his charioteer, Ambara, commanding seven geese, flanked by two deities shooting arrows, all within a circular mandala filled with seated deities, surmounted by a register depicting the Five Tathagatas and two bodhisattvas. The lower register depicts the donor seated at left and his family to the right, a Sanskrit inscription at the bottom bearing the date.

12 5/8 x 16 1/2 in. (32 x 42 cm.)

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

*US\$90,000-190,000*

**PROVENANCE**

A French private collection, acquired circa 1980s

The inscription might be translated as "in the full moon day of bright fortnight (of the month) of Kartik of Nepal Era 561 (1441 October/November), the (Kartik Purnima) Dharma was performed by these three main persons, (namely), Jyotiram (inscr. Jotaram) from Sohanache, Jitaram (and) Yikuli after the moon has risen. ( Let it be) well.

**來源**

法國私人珍藏，約1980年代入藏

尼泊爾  
尼泊爾曆561年(1441年)  
月曜曼荼羅唐卡





सुखी गीता का प्रथम अंश... १६९१...  
कलिकाठ... १६९१...



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

2863

明永樂／宣德  
鑲金銅大黑天金剛立像

A VERY RARE AND SUPERB GILT-BRONZE  
FIGURE OF PANJARNATA MAHAKALA

YONGLE-XUANDE PERIOD (1403-1435)

The protector deity is standing with a fierce expression holding a *kartri* and *kapala* in each of his hands. His bearded face is cast with the bulging third eye and his hair pulled into a flaming chignon secured with a foliate tiara set with skulls. The figure is further adorned with celestial scarves billowing across the shoulder and garland with snakes on the body, neck, crown and arm, his waist is encircled with an elaborate apron, fitted on a separate double-lotus stand cast with a supine figure on top.

11 in. (27.8 cm.) high

**HK\$8,000,000-10,000,000**

*US\$1,100,000-1,300,000*

**PROVENANCE**

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

**來源**

Benny Rustenburg，阿姆斯特丹，於1980以前入藏  
1989年購自上述來源

















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



fig. 2 Collection of the Potala Palace, Lhasa  
圖二 布達拉宮藏品

## 2863 Continued

Panjarnata Mahakala is often, but not always, depicted balancing a baton, *Gandhi*, in the crooks of his arms, from which all other forms of Mahakala are thought to emanate. However, even in the absence of the baton, the single-faced, two-armed wrathful deity holding the *kartri* and *kapala* is unmistakably Panjarnata Mahakala, the 'Lord of the Pavilion'. Panjarnata Mahakala is the special protector of the Hevajra cycle of Tantras in the Sakya School; his iconography and rituals are found in the 18th chapter of the Vajra Panjara Tantra, as well as in chapters 25 and 50 of the Mahakala Tantras.

Although the current figure is not inscribed with a reign mark, it closely relates in style to the imperial gilt-bronze figures of the Yongle and Xuande periods. Compare with a very similar gilt-iron figure of Panjaranata Mahakala with a Yongle mark in the Palace Museum, Beijing, illustrated in the *Splendors from the Yongle and Xuande Reigns of China's Ming Dynasty: Classics of the Forbidden City*, Beijing, 2012, p.247 no. 133 (fig. 1); and another similar gilt-bronze figure of Panjaranata Mahakala from the Yongle period in the Potala Palace, Tibet, illustrated in *The Times and the Styles of Statues of Buddha in Chinese Buddhism*, Beijing, 2010, p.216, fig.234 (fig. 2).

大黑天是毗盧遮那佛降魔時呈現出的忿怒相。大黑天梵文音譯為瑪哈噶拉，起源於印度，原為財富之神、戰神，傳入西藏後成為藏傳佛教中護法大神。常見有六臂、四臂、二臂三種。此像為銅鑲金兩臂，四肢粗壯，肌肉飽滿。大黑天三目圓睜，鬚眉立起，怒目而視。頭戴五骷髏冠，左手托嚙巴拉盤，右手持鉞刀。胸前掛人首項蔓、珠寶瓔珞，長蛇裝飾。兩腿蹲踞姿勢踩踏屍魔。此造像材質精良，寶冠、瓔珞、飄帶、蓮座鑄造精美繁複，形象怒而不凶，憨態可掬。北京故宮博物院藏一件非常相似的永樂款鐵鑲金大黑天金剛像，著錄於《故宮經典：明永樂宣德文物圖典》，故宮出版社，2012，頁247，圖133（圖一）。另參考布達拉宮珍藏一件近似的永樂銅鑲金大黑天金剛像，載於《漢傳佛像時代與風格》，北京，2010年，頁216，圖234（圖二）。







VARIOUS PROPERTIES

2864

西藏

十五世紀

絹本彩繪迦理迦尊者唐卡

AN IMPORTANT AND FINELY PAINTED  
*THANGKA* OF LUOHAN, ARHAT KALIKA

TIBET, 15TH CENTURY

The painting depicts the Arhat Kalika seated in *dhyanasana* on a rock before a halo with a golden earring in his hands, accompanied by a monk on the left below a small seated figure of Amitayus on the top left corner, shown seated in *dhyanasana* on a foliate base holding a *kalasa*, all set in a verdant landscape with a stream running in the foreground.

40 x 23 in. (101.6 x 58.4 cm.)

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

*US\$130,000-200,000*

**PROVENANCE**

Donald and Shelley Rubin, founders of the Rubin Museum of Art, New York, acquired prior to 1992

**LITERATURE**

Marilyn M. Rhie et al., *Wisdom and Compassion: The Sacred Art of Tibet*, London, 1992, p.414

Robert N. Linrothe, *Paradise and Plumage: Chinese Connections in Tibetan Arhat Painting*, New York, 2004, p. 56-59

**來源**

紐約魯賓藝術博物館創辦人 Donald 及 Shelley Rubin 伉儷珍藏，於 1992 年以前入藏

**著錄**

Marilyn M. Rhie 等編，《Wisdom and Compassion: The Sacred Art of Tibet》，倫敦，1992 年，頁 414

Robert N. Linrothe，《Paradise and Plumage: Chinese Connections in Tibetan Arhat Painting》，紐約，2004 年，頁 56–59









fig. 1 Imperial *thangka* depicting Luohan Chudapanthaka, Yongle mark and period  
Sotheby's New York, 21 September 2007, Lot 33  
Photograph Courtesy of Sotheby's, Inc. © 2007  
圖一 永樂款注荼半托迦尊者唐卡 紐約蘇富比 2007年9月21日 拍品33號

## 2864 Continued

Luohans, also known as Arhat in Sanskrit, were followers of the historical Buddha who have attained enlightenment but remained on earth to manifest their faith. They are usually depicted as middle-aged or elderly monks with shaven heads wearing heavy robes, without Vajrayana ornamentation. In early depictions, they are usually shown with Western features, but by the 11th-12th centuries they are more frequently portrayed as ethnically Chinese. Kalika is the fourth Arhat from the set of the Sixteen Arhats, and is identified by the earring held in his hands.

The present *thangka* demonstrates the Tibetan adaptation of Chinese Luohan *thangka* genre, which first became popular during the 15th century. Compare to an imperial *thangka* from the Yongle period of the same genre with a very similar composition, in the Robert Rosenkranz Collection, New York, illustrated in *Paradise and Plumage: Chinese Connections in Tibetan Arhat Painting*, New York, 2004, p. 56-59; and a Yongle-marked imperial *thangka* depicting Luohan Chudapanthaka, sold at Sotheby's New York, 21 September 2007, lot 33 (fig. 1).

羅漢（梵音譯 Arhat），為釋迦摩尼的信徒，已啟蒙但留在凡間發揚信念。他們常常被繪為中年或年長的和尚，削髮，著僧袍，無密宗佛教飾物。早期羅漢常被描繪為西方面孔，但十一至十二世紀時常被描繪為中原人樣貌。迦理迦尊者，為十六尊者之四，特徵是一對持於手中的耳環。

本件唐卡為西藏對於十五世紀中國羅漢唐卡的詮釋，並且通過對比一張構圖十分相似的永樂御製唐卡，藏於 Robert Rosenkranz 珍藏，見《Paradise and Plumage: Chinese Connections in Tibetan Arhat Painting》，紐約，2004年，頁56-59，可以理解以羅漢為題材的唐卡乃由中國傳入西藏。另見一張署永樂款的注荼半托迦尊者唐卡，拍賣於紐約蘇富比，2007年9月21日，拍品33號（圖一）。







2865

A LARGE GILT-COPPER CAST AND REPOUSSÉ  
FIGURE OF SHAKYA YESHE

TIBET, 16TH CENTURY

The figure is shown seated in *dhyanasana* on a double-lotus base with beaded rims, with his hands in *dharmachakramudra*, dressed in heavy robes decorated with floral pattern along the hems and clouds at the back, the face with smiling mouth flanked by prominent ears. The back of the base has an inscription.  
16 7/8 in. (43 cm.) high

HK\$500,000-800,000

US\$64,000-100,000

PROVENANCE

Acquired in Hong Kong, circa 1990-1995

The inscription may be translated as:

'The person who holds the (Entire) Treasury of the Precious Dharma Teachings, who utterly fulfils the (lofty spiritual) aspirations of students, who speaks his words of compassion in two languages (Sanskrit and Tibetan) - He is Shakyas Yeshe to whom I pay my respectful Homages. This image is (to be located) as the 6th (image) on the right hand side.'

Shakyas Yeshe (1354- 1435) was one of the principal disciples of Tsongkhapa (1357-1419) who founded the Gelug sect. He was ordered to go to Nanjing in 1414, where he was awarded the title 'Great State Teacher' (Daguoshi) and did not return to Tibet until fourteen years later. He then returned to Beijing on two separate occasions, in 1430 and 1434, and on the latter trip had the title *Daci Fawang* (Jamchen Choje in Tibetan), The Great Benevolent Dharma King bestowed upon him by the Xuande Emperor.

A figure of Naza Dragpugpa Sonampel, probably from the same workshop, was sold at Bonham's New York, 14 March 2017, lot 3261 (fig. 1).

來源

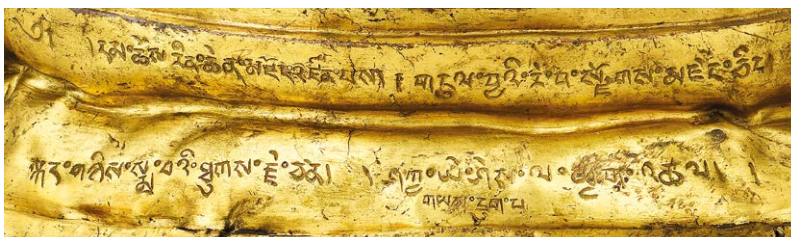
1990 至 1995 年間於香港入藏

據此座像底座銘文可得知此尊造像為釋迦也失 (1354-1435)，其為藏傳佛教格魯派祖師宗喀巴的近侍弟子。明永樂十二年 (1414)，奉旨到南京，朝見成祖，次年，受封「妙覺圓通慧慈普應輔國顯教灌頂弘善西天佛子大國師」，十四年回藏後創建色拉寺。此後分別於宣德五年、九年兩次晉京。在宣德九年 (1434) 至北京時，正式賜封為「大慈法王」。

參考一尊工藝、造型相仿的那札嘉普巴索郎培像造像，應與此尊造像出自同一作坊，拍賣於紐約邦翰斯，2017 年 3 月 14 日，拍品 3261 號 (圖一)。



fig. 1 Sold at Bonham's New York, 14 March 2017, lot 3261  
Photograph Courtesy of Bonham's © 2017  
圖一 紐約邦翰斯 2017 年 3 月 14 日 拍品 3261 號



inscription  
刻款











# 重開新風 再塑莊嚴 —

## 清初紮什倫布寺風格銅鍍金三世達賴喇嘛像欣賞

黃春和  
首都博物館研究員

在西藏佛教藝術史上，每一個時代都有其獨特的藝術流派與藝術地位。清代西藏佛教藝術在繼承前代藝術的基礎上，繼續朝著民族化方向發展，形成了以高度寫實為主流的藝術風尚和流派，開創了一個充滿現實主義藝術氣息的全新時代，為趨於衰微的西藏佛像藝術書寫了濃墨重彩的一筆，成為西藏佛教藝術史上的最後絕響。這一寫實風尚流行普遍，影響深廣，其中在佛教造像和繪畫上的表現尤其突出。此次香港佳士得推出了這尊銅鍍金三世達賴喇嘛像就是這一寫實風格的典型代表作品。

此像頭頂無髮，現莊嚴僧相。面形長圓，額部高凸，額前及兩鬢刻出彎曲和對稱的髮際線，將頭面分隔清晰；眉弓隆起，眼窩微陷，雙目睜視前方，目光炯炯有神。鼻樑短小，雙唇微啟含笑，慈容現於滿面。雙耳齊垂，耳輪分明。所有這些特徵皆一絲不苟地刻劃出來，極盡寫實之能事。上身著交領式僧坎（僧祇支），外披袒右肩袈裟，下身著僧裙。衣褶大起大落，流暢優美，既顯飄逸自然，又不失嚴謹規範，展現了極高的寫實水準。寬大的衣緣上鑿刻繁密的花卉紋飾，頗顯精緻華麗。結跏端坐於蓮花寶座上，左手置胸前結說法印，右手自然下垂置右膝上。蓮座為半月形雙層束腰式，上下邊緣各飾一周連珠紋，蓮瓣飽滿細長，形同明代樣式，在寬大蓮葉托護下，上下對稱分佈，看上去秀美齊整。蓮座後部底沿上刻有藏文銘文，漢譯為「頂禮傑旺塘欽巴阿格旺秋索南嘉措貝桑波」，由此而知此像表現的是格魯派達賴喇嘛世系中三世達賴喇嘛索南嘉措。整體以紅銅鑄造，表面鍍金純厚，金色燦爛悅目；底部保存有完好的裝藏，封底板密封嚴實，使其繼續保持著宗教神性與加持力量，其上所刻十字杵幾乎占滿底板，圖形圓大，刻劃精緻細膩。通觀全像，可謂造型完美，形象生動，技藝高超，品相一流，既充分展現了一代大師的慈容德範和超凡氣質，又生動刻劃出藏族人特有的純真質樸的相貌特徵。

三世達賴，法名索南嘉措（1543–1588年），明世宗嘉靖二十二年（1543年）出生於拉薩近郊堆壘。4歲入哲蚌寺，7歲受沙彌戒，11歲任哲蚌寺第十二任赤巴，22歲受比丘戒。

## A NEW SPRING OF SPIRITUALITY

Huang Chunhe

Researcher at Capital Museum, Beijing

Each era within Tibetan art history has its own distinctive zeitgeist. During the Qing dynasty, Tibetan Buddhist art integrated previous artistic traditions into a new style which became highly realistic and influential. The gilt-bronze figure of 3rd Dalai Lama is a paragon of such inimitable style.

The spiritual aura radiating from the figure is rendered dynamically by the skillful craftsmanship. The bronze body is covered in remarkably thick gilding with its base securely sealed and finely carved with an impressive double-*vajra*. His facial expression conveys tenderness and serenity that allow the viewers to immerse themselves in its contemplative presence.

The inscription on the back of the lotus base confirms the identity of this figure to be 3rd Dalai Lama, Sonam Gyatso (1543-1588), who was born in the twenty-second year of the Jiajing Period (1543). He entered the Drepung Monastery at the age of four and received the *Shramanera* precepts when he was seven. Three years later he was appointed as the 12th Tripa of Drepung and became the 13th Tripa of Sera Monastery. In May 1578, he met Altan Khan in Qinghai province and became the first person to be bestowed with the title 'Dalai Lama'. In the ensuing 34 years, he travelled around Gansu, Qinghai and Sichuan to spread Buddhist teaching and arrived in Guihua (nowadays Hohhot) in 1586 to preside over the funeral of Altan Khan. As one of the most important figures in spreading Buddhism to Mongolia, he organised the construction of the Thegchen Chonkhor Monastery and taught Buddhism in Eastern Mongolia in 1587 thus converting more Mongol tribes. In 1587 he was invited to visit the



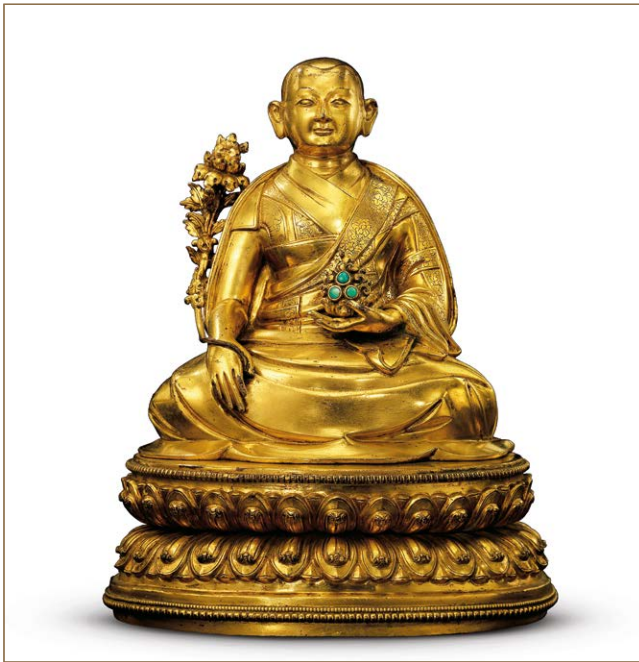


fig. 1 A gilt-bronze figure of the 4th Dala Lama, 17th century, 26.3 cm. high. Sold at Christie's Hong Kong, 2 December 2015, Lot 2914  
圖一 銅鍍金四世達賴雲丹嘉措像 十七世紀 高 26.3 公分 香港佳士得 2015 年 12 月 2 日 拍品 2914 號

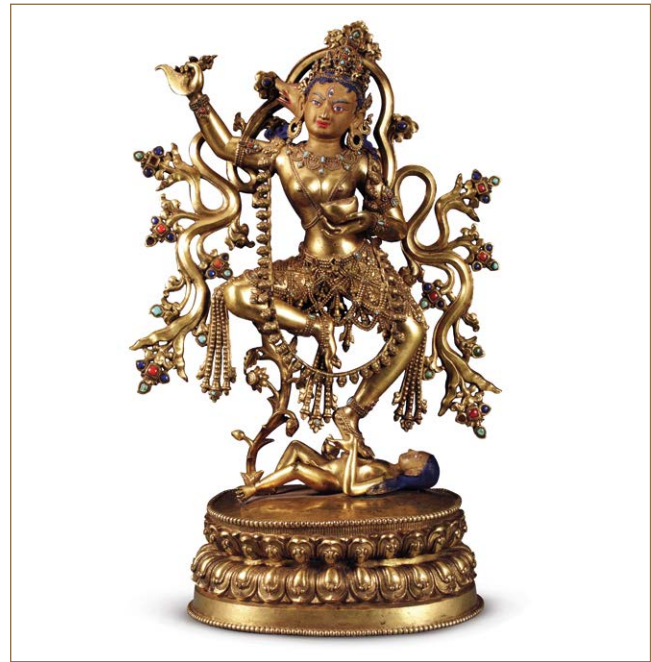


fig. 2 A gilt-bronze figure of Vajravarahi, 17th century, 41.5 cm. high. Collection of the Potala Palace, Lhasa  
圖二 布達拉宮藏品 銅鍍金剛亥母像 十七世紀 高 41.5 公分

後又受沙拉寺第十三任赤巴職位。1578 年 5 月與漠南蒙古王俺答汗會晤於青海仰華寺，受贈「聖識一切瓦齊爾達喇達賴喇嘛」尊號，達賴喇嘛名號由此而來。此後三四年間，奔波於甘肅、青海、四川等地授徒傳法。1586 年抵歸化城（即今呼和浩特），為俺答汗舉行超薦法會。在內蒙古期間，於歸化城建錫熱圖召寺，1587 年至內蒙古東部傳法，同年喀爾喀阿巴代台吉前來拜見，又贈以「諾門汗牙齊瓦齊爾可汗」尊號，使黃教影響播及內外蒙古。1587 年僧格都梭之子奢力克上表朝廷，為其請賜「朵爾只唱」封號，明神宗旋即邀請赴京會晤並講經。接受邀請後，於 1588 年啟程赴京，不幸中途於內蒙卡歐吐密圓寂，享年 46 歲。一生大力弘揚黃教，並積極協調漢、滿、藏、蒙民族關係特別是明中央與蒙、藏地方關係，成就顯著，為後世達賴喇嘛樹立了愛國愛教的光輝形象。

看到這尊造像，筆者立刻想起 2015 年香港佳士得秋拍的銅鍍金四世達賴喇嘛像（圖一）和 2015 年北京保利秋拍的銅鍍金自在觀音像和地獄主像，它在材質、大小規格、造型風格及局部細節上與四世達賴喇嘛像幾乎一模一樣，應當屬於同時製作的一套造像中的兩尊，而在造型風格及工藝上與保利拍賣的兩尊造像也完全一致。因此可以說四尊造像皆屬於同一風格類型，具有共同的藝術特點。其突出特徵可以歸納為四個方面：其一，造像全身結構勻稱，量度準確，形象莊嚴，充分體現了造像者對佛教工巧明的精深造詣。其二，造型生動，姿態優美，與當時同樣講究量度的北京宮廷造像相比，造型姿態更顯靈動，更富張力和藝術韻味。其三，無論軀體造型，還是裝飾部位，都追求自然的寫實性。如軀體和四肢具有肌肉感，線條柔美生動，全身充滿生機和活力；裝飾富於現實意味，此像衣緣刻劃的花卉紋飾就是突出的表現。其四，造像用材講究，胎體厚重，雕刻細膩，造型規範，鍍金亮麗，打磨光潔，無論整體還是局部細節都一絲不苟地雕鑿刻劃，極盡工巧之能事，整體給人精緻華麗的藝術美感。從這些藝術表現來看，這些造像無不展現出清新、華麗、自然、

Ming emperor but fell ill and died on his way to Beijing. He devoted his life to the promotion of the Gelugpa school and mediating relationships between the Han, Manchu, Tibetan and Mongols, which contributed greatly to the peace among regions and became a role model for future Dalai Lamas.

The present figure is very similar in terms of material, size, style, and details, to a gilt-bronze figure of the 4th Dala Lama, sold at Christie's Hong Kong, 2 December 2015, lot 2914 (fig. 1), and to a gilt-bronze figure of Guanyin and a gilt-bronze figure of Yamaraja sold at Beijing Poly in Autumn 2015, and it is most likely that they belong to the same set. They share four prominent characteristics: 1) balanced proportion of the body 2) graceful lines with a strong sense of movement 3) pursuit of realism 4) sumptuous use of the material. The refreshing naturalism of the figures bears a striking resemblance and epitomises the forming of a new trend during the Qing dynasty. Figures of similar style can be found in Tibetan temples, museum collections and private collections worldwide, such as a gilt-bronze figure of Vajravarahi in the collection of the Potala Palace (fig. 2); a bronze figure of Vajrabhairava in the collection of Norbulingka; and a gilt-bronze figure of Sadaksari in the Capital Museum, Beijing (fig. 3); and a gilt-bronze figure of Kurukulla in the Palace Museum, Beijing (fig. 4). In addition, there are many other unpublished examples, especially in Tibetan temples and museums, as well as in museums outside Tibet, such as the Beijing Palace Museum, and the Capital Museum, the former holding more than 400 figures of this type, which were presented to the Qing court by high-ranking lamas or nobles.

The Qing imperial archives and the collection of the Palace Museum in Beijing provide crucial clues to the dating and origin of the current figure. Yellow labels written with the phrase 'Tashi Lengma' are attached to some of the Buddhist figures in the Palace Museum, as certificates of authentication by Changkya Rolpe Dorje, the principle Buddhist teacher at the Qing court. 'Tashi Lengma', literally means 'Bronze of



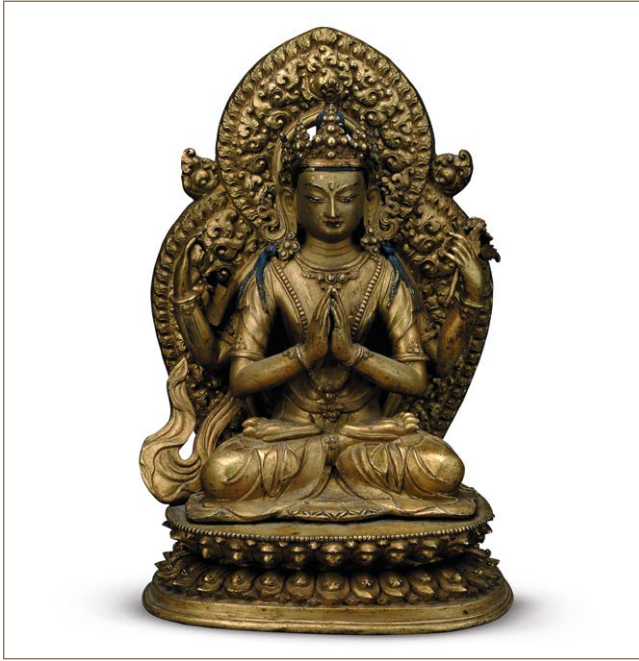


fig. 3 A gilt-bronze figure of Sadaksari,  
17th century, 26 cm. high.  
Collection of the Capital Museum, Beijing  
圖三 首都博物館藏品 銅鍍金四臂觀音菩薩像  
十七世紀 高 26 公分



fig. 4 A gilt-bronze figure of Kurukulla,  
18th century, 15 cm. high.  
Collection of the Palace Museum, Beijing  
圖四 北京故宮博物院藏品 銅鍍金金剛亥母像  
十八世紀 高 15 公分

生動的藝術風貌，充溢著生機勃勃的現實主義藝術氣息，完全是一種全新的時代藝術新風尚。

令人驚喜的是，當我們放眼市場之外，發現類似風格的造像遠不只此四尊，在西藏寺廟、國內外公私博物館都有遺存和收藏，典型實例如布達拉宮收藏的銅鍍金金剛亥母像（圖二），羅布林卡收藏的銅大威德金剛像，首都博物館收藏的銅鍍金四臂觀音菩薩像（圖三）、銅鍍金四世班禪像，北京故宮博物院收藏的銅鍍金智行佛母像（圖四）等。這些僅從目前公佈的資料而知，而沒有公佈的造像還有更多，其中西藏各大寺廟和博物館的遺存和收藏尤為豐富。筆者曾考察過西藏羅布林卡佛像庫房，在其豐富的藏品中就看到多尊風格典型的此類造像。而內地北京故宮博物院和首都博物館也各有收藏，筆者所在的首都博物館上萬尊藏傳佛像中就有不少此類造像；故宮博物院的收藏據故宮博物院研究人員統計總量達四百餘尊，都是西藏等地活佛、大喇嘛和上層人士進獻朝廷的禮物。由此豐富的遺存和收藏我們完全可以確信，此類造像不是一般的造像類型和風格，而是清代西藏地區一種極為流行和極具影響的造像風格。

那麼，這種風格產於何時何地，其風格又該如何歸類呢？所幸清宮檔案和北京故宮博物院的藏品為我們提供了重要依據。故宮博物院的藏品上附有三世章嘉國師「認看」（相當於鑑定）記錄的黃簽，黃簽上的記錄一律稱此類造像為「紮什琿瑪」，意為來自西藏紮什倫布寺的銅造像，其中「紮什」為紮什倫布寺的簡稱，「琿瑪」意為銅。如上舉銅鍍金金剛亥母像上就附有如此記錄的黃簽（圖五）。其中清宮一則檔案還明確記載這類「紮什琿瑪」最早是在清雍正九年（1731年）開始進獻宮廷的，文稱：「雍正九年五月二十二日，張玉柱交來佛一尊，說特古特（即西藏）送進，系班禪厄爾德尼進的紮使力媽（即紮什琿瑪）禮子佛。傳旨配好龕，畫樣呈覽，供在佛樓門壇內。欽此。」於是佛像上黃簽和清宮檔

the Tashi Lhunpo Monastery', and this kind of label is found attached on the aforementioned bronze figure of Vajravarahi in the Capital Museum (fig. 5). The mention of the 'Tashi Lengma' bronze figures first appears in the Qing imperial archives in the 9th year of the Yongzheng period (1731): "On the twenty-second day of the fifth month of the ninth year of Yongzheng, Zhang Yuzhu presented a figure of Buddha from Tibet as a 'Tashi Lengma' tribute from the Panchen Lama. The emperor ordered a shrine for it, asked for a draft of the shrine, then to have it placed in the tower within the Buddhist Chamber." Therefore, given the similarity between the current figure and the Capital Museum example, it can be concluded that the current bronze figure was also made in the Tashi Lhunpo Monastery, and as early as the ninth year of the Yongzheng period. The style of the 'Tashi Lengma' figures is the New Miantang style mentioned in various Tibetan literary sources, which deeply influenced the subsequent development of Buddhist art in the entire Tibetan region.

According to Tibetan literary sources, the New Miantang style was developed by Choyong Gyatso (active c. 16-17th century), a monk of the Tashi Lhunpo Monastery. His talent was recognised by his contemporary the 4th Panchen Lama (1567-1662), who invited him to lead many major painting and sculptural projects. In the Tashi Lhunpo Monastery, he created numerous frescos, *thangkas* and sculptures, including the twelve *thangkas* variously depicting the Buddha Sakyamuni, Sixteen Arhats, the legend of Maitreya's teaching, the legend of Tsongkhapa and others. in 1647. Stories of his artistic creation is recorded in the biography of 4th Panchen Lama. The biography of the 5th Panchen Lama also mentions several of his other achievements, most notably the painting of the fresco at the Potala Palace. The Tashi Lhunpo Monastery has preserved a *thangka* of the 4th Panchen Lama painted realistically by Choyong Gyatso (fig. 6). It is precisely such kind of truthful portrayal that has inspired the realistic style perpetuated throughout the Tibetan Buddhist figures of the Qing dynasty, as evidenced by the current figure.



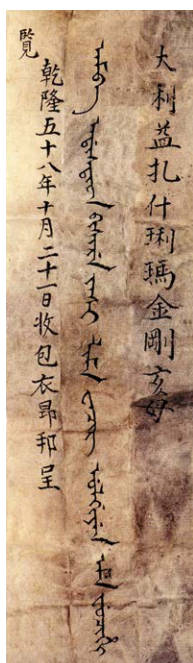


fig. 5 Yellow label found with the figure of Sadaksari in the collection of the Capital Museum, Beijing  
圖五 首都博物館藏品 金剛亥母像所繫黃箋

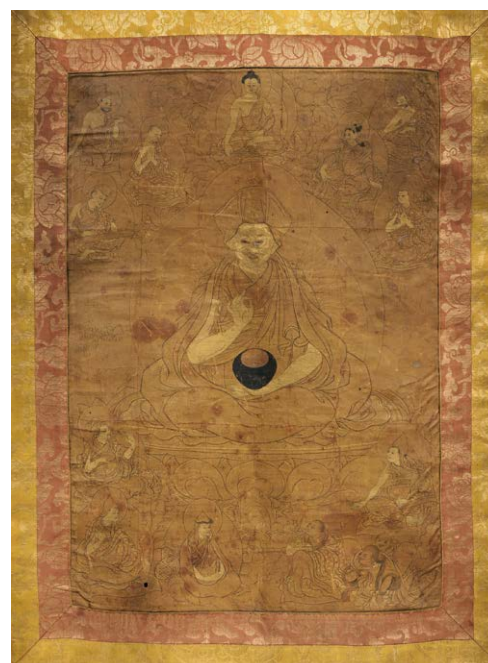


fig. 6 A thangka of the 4th Panchen Lama, painted by Choyong Gyatso, 17th century, 70 x 41 cm. Collection of the Tashi Lhunpo Monastery  
圖六 紮什倫布寺藏品 曲英嘉措繪四世班禪唐卡  
十七世紀 棉品金彩 縱 70 公分 橫 41 公分

案又共同為我們揭示了這類造像的產地、大致製作時間及風格歸屬：它們皆產於紮什倫布寺；製作時間下限為雍正九年，雍正九年後仍有製作；風格以寺廟命名，即紮什瑪。而征諸西藏歷史文獻，這一風格正是清代興起於紮什倫布寺而影響遍及藏區的佛教藝術主流風格——新勉塘風格。

據藏文文獻記載，新勉塘風格開創者為紮什倫布寺僧人曲英嘉措。曲英嘉措，後藏人，生卒年均不詳，與四世班禪（1567–1662年）大致生活於同一時代。他早年為紮什倫布寺僧人，由於深得四世班禪賞識，多次參與一些重大繪事和雕塑活動。尤其在紮什倫布寺，他創作了大量的壁畫、唐卡和雕塑作品。如1647年遵照四世班禪旨意，為紮什倫布寺創作了釋迦牟尼佛宏化圖、十六羅漢、彌勒佛說法畫傳、宗喀巴畫傳、傑瓦洛桑頓珠和克主桑結益西畫傳等12幅唐卡。《四世班禪傳》對其在後藏的重要藝術活動有詳細記載。後來被請至前藏，又得到五世達賴喇嘛重用，參與布達拉宮等地壁畫繪製及其他藝術活動，《五世達賴喇嘛傳》中有四處關於他藝術活動的記載。由於曲英嘉措創作頻繁，成績斐然，後世尊他為新勉塘流派的創始人，而一些現代西方藝術史家將他稱為班禪喇嘛的「宮廷」藝術家。令人欣喜的是，紮什倫布寺保存有一幅曲英嘉措繪製的四世班禪唐卡，畫中四世班禪顴骨高隆，鼻樑挺直，鼻翼寬大，下頰尖削，完全是一幅寫實性的肖像畫，充分展現曲英嘉措高超的繪畫技藝和清新自然的藝術風貌（圖六）。對比現存大量的寫實風格造像作品，它們與四世班禪唐卡有著明顯的藝術淵源關係。因此我們可以肯定這尊三世達賴喇嘛像及所有清代西藏寫實風格造像皆濫觴於紮什倫布寺，濫觴於紮什倫布寺藝術大師曲英嘉措開創的寫實風格；由此曲英嘉措開創的寫實風格的具體造型樣式也向世人露出了它的廬山真面目。

紮什倫布寺，意為「吉祥須彌寺」，位於西藏日喀則尼色日山下。始建於1447年，由宗喀巴弟子根敦朱巴（1391–1474

年）主持興建。歷史上大德輩出，其中以根敦朱巴和四世班禪最有影響。根敦朱巴於1447年得到桑珠孜（即今日喀則）宗本乃穹吉巴·班覺桑布資助，始建劄什倫布寺，任首任赤巴（法台）達三十八年之久，使該寺成為格魯派在後藏地區唯一的大寺。四世班禪於1601年就任住持，在其經營下，寺廟規模迅速擴大，寺僧增至五千餘人，房屋三千餘間，屬寺五十一處。歷史上紮什倫布寺不僅佛法興隆，而且佛教藝術也極為興盛，先後有勉拉頓珠和曲英嘉措兩位藝術大師誕生於此，他們分別開創了舊勉塘和新勉塘的藝術風格，皆為影響整個西藏佛教藝術的主流風格，開創了西藏佛教藝術和西藏民族藝術的新局面。勉拉頓珠影響在前，曲英嘉措繼踵於後，如果說四世班禪為曲英嘉措重開藝術新風格創造了有利條件，那麼勉拉頓珠之前的孤明先發則為其打下的深厚的藝術基礎。正是在紮什倫布寺肥沃的佛法和藝術土壤上，一朵朵如三世達賴喇嘛像這樣的藝術奇葩如雨後春筍般紛紛湧現出來，花香四溢，普惠雪域眾生。

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2866

清十七世紀

鎏金銅三世達賴喇嘛索南嘉措像

A RARE INSCRIBED GILT-BRONZE FIGURE OF THE THIRD DALAI LAMA, SONAM GYATSO

QING DYNASTY, 17TH CENTURY

The Dalai Lama is seated on a double-lotus base with scrolled petal tips and beaded rims, his hands held in *vitarka mudra*, with his right hand resting on his knee. He is dressed in heavy robes with foliate-incised hems, his face has a serene expression with a steady gaze. The back of the lotus base is incised with a Tibetan inscription. The base is sealed and incised with a double-*vajra*.

10 3/8 in. (26.4 cm.) high

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

US\$520,000-770,000



inscription  
刻款







2867

清康熙

A GILT-BRONZE FIGURE OF AMITAYUS

KANGXI PERIOD (1662-1722)

鑲金銅無量壽佛坐像

The figure is shown seated in *dhyanasana* on a separately cast double petalled lotus base, with his hands in *dhyanamudra*. He wears a voluminous *dhoti* delicately incised with floral patterns and adorned with various jewellery, the face with serene expression flanked by large foliate earrings and surmounted by a five-peaked ornate tiara.  
9 ½ in. (24 cm.) high

HK\$1,500,000-1,800,000

US\$200,000-230,000



Base of Lotus pedestal



Base of Amitayus













fig. 1 Sold at Christie's Hong Kong, Sale 2963, 28 November 2012, lot 2265  
圖一 香港佳士得 2012年11月28日 拍品 2265號

## 2867 Continued

The current figure belongs to a group of finely cast imperial gilt-bronze figures from the Kangxi period. Compare to a similar gilt-bronze figure of Avalokitesvara from this group, sold at Christie's Hong Kong, 28 November 2012, lot 2265 (fig. 1).

北京宮廷，漢藏風格。無量壽佛又稱長壽佛，為清代宮廷造像中代表性題材。清代皇帝為祈福長壽，頌揚帝王如佛陀在世護持人間，並命宮廷造辦處鑄造了大量風格各異的無量壽佛。這尊無量壽佛坐像是典型的清康熙宮廷金銅造像作品。康熙造像以選材考究，銅質精密，鑄造精湛，雕刻嫺熟、裝飾繁縟、鎏金亮麗而著稱，總體上給人一種雍容華貴的皇家氣韻。現存典型的清康熙造像市場中並不多見，一直是藏家所追逐的物件。此尊造像面型端莊俊秀、造型比例精準、裝飾繁縟華麗，鎏金亮麗悅目，蓮座工整大氣都具有清康熙金銅造像的藝術特點。寶冠、耳璫、繒帶、瓔珞、釧環及衣飾均雕刻細膩精緻，一絲不苟，顯示出高超的藝術水準。整像通體鎏金，胎體厚重，做工考究，為現存清康熙造像的精品。該造像最為殊勝之處在於分體鑄造，而且主尊和蓮花台座皆保存原裝鎏金封底。從蓮瓣形式看，顯然受到了喀爾喀蒙古造像的影響。可參閱香港佳士得 2012 年 11 月 28 日拍品 2265 號（圖一），與此尊造像藝術風格和製作工藝完全如出一轍，出自宮廷造辦處，應屬於清康熙宮廷造像一組作品。也可參閱一尊清康熙五十二年乾漆夾紵無量壽佛，載於黃春和著《藏傳佛像藝術鑒賞》，2004 年，彩圖 72，其為典型的康熙宮廷造像，與此尊造像具有相同的藝術風格。











2868

清乾隆

彩繪東方不動佛唐卡

AN IMPERIAL PAINTED *THANGKA* OF BUDDHA AKSHOBYA

QIANLONG PERIOD (1736-1795)

Akshobya is seated in *dhyanasana* on a lotus base resting on a gilt lacquer throne with his hands held in *bhumisparshamudra*. In front of him is an altar table and a rock table set with various offerings. All are amidst a mountainous landscape containing deer and cranes. The upper register has Buddha Shakyamuni in the centre amidst a blue sky filled with clouds. The yellow label on the front under the silk frame is inscribed with *dongfang budong fo* (Buddha Akshobya of the East) and the yellow label on the reverse is inscribed with *budong fo* (Buddha Akshobya).

33 ¼ x 22 ¼ in. (84.5 x 56.5 cm.)

**HK\$1,800,000-2,500,000**

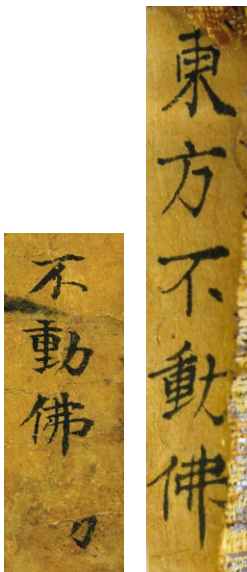
*US\$240,000-320,000*

**PROVENANCE**

A French private collector, active in the 1960-1980s

**來源**

法國私人珍藏，於1960至1980年代入藏



labels affixed to the *thangka*  
本唐卡上黃簽







## 2868 Continued

Akshobhya, which translates to 'immovable' or 'unshakable,' is one of the Five Tathagatas (Dhyani Buddhas). Each of the Five Tathagatas reign over one of the five directions, and Akshobhya is the Buddha who resides in the east. The yellow labels on the present *thangka*, one inscribed with *dongfang budong fo* (Buddha Akshobhya of the East) and the other inscribed with *budong fo* (Buddha Akshobhya), may suggest that this *thangka* was from a set of five. One of Qianlong imperial Five Tathagatas *thangkas* sets is preserved in the Palace Museum, Beijing, and is illustrated in Evelyn S. Rawski and Jessica Rawson, *China: The Three Emperors 1662-1795*, London, 2005, pp. 134-135, no. 39 (fig. 1). According to the authors, these five *thangkas* were displayed in the Qianlong Emperor's chapel, *fori lou* (the Buddha Sun Pavilion), completed in 1772, where they provided a backdrop for the bronze figures of the Five Tathagatas arrayed on the altar below, see *ibid*, p. 397.

Both the present *thangka* and the Palace Museum set demonstrate a similar stylistic treatment of the figures and the landscape all rendered in a vivid colour palette, with bright pinks, greens and yellows next to deep, iridescent blues. The central figures are both painted with special attention paid to their richly embroidered robes. Moreover, both examples display an exceptionally lush composition with emphasis on the rich *qing lü* (blue-green) Chinese-style landscape. There are all notable features of *thangka* Buddhist paintings produced in the imperial Buddhist workshops of the Qianlong period.

不動佛，又稱阿闍佛，為密宗五智如來之一。在金剛界曼荼羅中，五智如來各居一方，大日如來居中代表法界體性智，南方寶生佛代表平等性智，西方阿彌陀佛代表妙觀察智，北方不空成就佛代表成所作智，而不動佛居東方代表大圓鏡智。這五智以法界體性智為根本，其餘四智均為轉識所生。本幅唐卡上有兩處黃籤，書「東方不動佛」及「不動佛」，或為陳設、收納時作指示之用，表明其為一組五智如來唐卡中的一幅。故宮博物院藏有一組乾隆宮廷五智如來唐卡，載於 Evelyn S. Rawski 及 Jessica Rawson 著，《China The Three Emperors 1662-1795》，倫敦，2005 年，頁 134-135，編號 39（圖一）。該組五智如來唐卡原陳設於紫禁城佛日樓，懸掛於擺放五智如來銅像的供案之後，見同上，頁 397。

本件唐卡在人物和背景山水的風格上與前述故宮博物院藏五智如來唐卡如出一轍。整幅唐卡構圖嚴謹，設色明艷，多用黃、綠色調，配以明快的粉色及藍色，主尊之藍色礦物材料熠熠生輝，袈裟更以精細的工筆繪製織繡花紋，金碧輝煌。除此以外，這件唐卡與故宮院藏五智如來唐卡一樣皆以青綠山水作為背景，帶有濃鬱的漢地風格。以上種種皆指示著其為乾隆時期宮廷畫佛喇嘛、宮廷畫師所作。



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







2869

A GILT- BRONZE FIGURE OF WHITE TARA  
QING DYNASTY, 17TH-18TH CENTURY

The figure is cast seated in *dhyanasana* on a double-lotus base with a beaded rim. Her right hand is lowered in *varada mudra* and her left raised in *vitarka mudra*. She is wearing a diaphanous *dhoti*, a sash, armllets and a necklace. Her hands and feet are cast with eyes, and the face has a serene expression. Her hair is fashioned into a high chignon and inset with a lotus-bed tiara. The base is sealed and incised with a double-*vajra*.

13 in. (33 cm.) high

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

*US\$260,000-390,000*

**PROVENANCE**

Axel Benzler (1891-1976), Sweden  
Acquired from above in Russia in 1920s

**來源**

Axel Benzler (1891-1976) · 瑞典  
1920年代於蘇聯自 Axel Benzler 處入藏

清十七／十八世紀  
鎏金銅白度母坐像













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

## 2869 Continued

The open eyes on the palms, sole of feet, and center of the forehead show the goddess's active awareness and compassionate engagement with the entirety of the universe; Tara sees and alleviates the suffering of all sentient beings.

Compare to a very similar gilt-bronze figure of White Tara holding lotus sprays in the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Tibetan Buddhist Sculptures*, Beijing, 2012, p. 232, no. 139 (fig. 1), dated to the later half of the 17th century to early 18th century, and possibly made by the Imperial Workshop in Beijing.

北京宮廷，漢藏風格。白度母又稱「七眼佛母」，密宗修行中非常重要的女尊，是觀世音菩薩慈悲的化身。面相生動傳神，肌膚細膩圓潤，豐胸細腰，猶如少女般的婀娜，佛教經典也把她描述成美麗少女的形象，象徵白度母作為眾神之母的高貴和慈悲造像通體鎏金，選材考究，冶煉技術嫻熟。花冠、瓔珞、衣紋及蓮花瓣的雕刻精細，工藝水準極高，而且整體裝飾華麗，相貌雍容華貴，符合清代皇室所追求的審美情趣，因此很可能為宮廷造辦處之作品。相似作品可參考北京故宮博物院館藏的清宮舊藏銅鎏金白度母，著錄於《故宮經典：藏傳佛教造像》，北京，2012年，頁232，圖版編號139（圖一），二者藝術表現手法和工藝水準極為相似。



PROPERTY FROM A HONG KONG COLLECTOR

2870

清  
乾  
隆

AN EXTREMELY FINE IMPERIAL EMBROIDERED  
KESI PANEL OF AMITAYUS

QIANLONG PERIOD (1736-1795)

御  
製  
緯  
絲  
刺  
繡  
無  
量  
壽  
佛  
像

The panel is exquisitely worked with a figure of Amitayus below an elaborate bejewelled canopy seated in *padmasana* on a square double lotus-petal base, holding in his upturned palms a tiered reliquary, wearing a five-leaf tiara encircling a pointed stupa above the full face with pendulous ears, the head emanating a flaming aureole enclosing the eight Buddhist Emblems, dressed in a shawl exposing the bare chest with flowing celestial scarves floating to the sides, all against a blue background and elaborate floral foreground, some areas of outline highlighted with couched threads, including the entire circular halo richly decorated in couched gold threads, details shaded with pigments.

27 ½ x 56 ¼ in. (69.8 x 142.9 cm.)

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

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

**PROVENANCE**

A European Private Collection

Sold at Phillips London, 18 November 1998, lot 119

Sold at Christie's Hong Kong, 26 April 1999, lot 525

A Hong Kong Private Collection

**LITERATURE**

Christie's Hong Kong Ltd., *Christie's: 20 Years in Hong Kong 1986-2006*, Christie's Hong Kong Ltd., Hong Kong, 2006, p. 265

**來源**

歐洲私人珍藏

倫敦富藝思，1998年11月18日，拍品119號

香港佳士得，1999年4月26日，拍品525號

香港私人珍藏

**著錄**

佳士得香港，《香港佳士得二十週年回顧，1986-2006中國瓷器及工藝品精選》，香港，2006年，頁265







## 2870 Continued

The combination of *kesi* or 'cut-silk', a weft-woven silk, with the use of embroidery to highlight areas of detail, is highly unusual; its overall effect enhances the features of the subject matter.

The Qianlong court commissioned an unprecedented number of Tibetan Buddhist sculptures, ritual objects, *thangkas* and textiles to furnish the Imperial palace and temple altars and to send as tribute to Lamaist monasteries. It is recorded that nearly 1500 silk *Thangkas* were collected in the Yonghegong (Palace of Harmony and Peace), often described as the largest and most important Tibetan Buddhist monastery under imperial patronage. The Beijing Palace Museum still preserves a large number of *kesi* and embroidered *thangkas*, many of which are recorded in *Midian Zhulin* (Forest of Pearls in the Secret Hall), an inventory of Buddhist and Daoist calligraphy and paintings from the imperial collection.

The majority of Buddhist *kesi* panels from the imperial collection share similar features: they depict a rich and varied compositions in which each plane is depicted in a different pattern generously framing the central Buddhist figure seated in the mid-section; the faces of the deities depicted are rendered in a realistic manner and with the current lot, some have been suggested as being portraits of spiritual teachers to the Emperor; each decorative element of the *thangka* is lavishly adorned, including the bejewelled canopy, the flaming mandorla, the layered *kasaya* and the lotus-petal base; they are woven with multi-coloured silk and gold threads. These finely woven Tibetan Buddhist paintings demonstrate the wealth of imperial patronage with no expense spared in their production.

Compare the current piece with two examples in museum collections sharing similar compositions and decorative styles, suggesting they came from the same imperial workshop, Jiangnan sanzhezao (Jiangnan Textile Tri-Manufactories) which produced silk and satin for the Imperial Household department of the Qing court.

The first is from the Beijing Palace Museum Collection (fig. 1) which in addition has a woven inscription by Emperor Qianlong above the central panel. This piece is illustrated in *The Complete Collection of Treasures of the Palace Museum: Embroidered Pictures*, Hong Kong, 2005, pl. 110, p. 198. The second, also depicting Sakyamuni seated in *padmasana* on a lotus-petal base under a bejewelled canopy, is in the Liaoning Provincial Museum (fig. 2) and is illustrated in *Heavens' Embroidered Cloths: One Thousand Years of Chinese Textiles*, Hong Kong, 1995, plate 117, pp. 334-5. Except for the falling flowers on the blue ground, the composition, iconography, posture and rendering of the features closely matches that of the present lot.

Other notable imperial Buddhist *thangkas* in public collections include two other examples in the National Palace Museum Collection, Taipei. One, with inventory number: 故絲-000162-00000, is dated to 1762 (corresponding to the 27th Year of the Qianlong Reign), depicting Sakyamuni with an imperial description on the top of the panel; the other depicting Amitayus (inventory number: 故絲-000123-00000). There are also three *kesi* tapestries of the Qianlong period, with representations of Amitayus, Sakyamuni and Maitreya, mounted on the ceiling of the Chinese Museum in the Palace of Fontainebleau.

Unlike the examples cited, the Amitayus figure on the present lot is placed in the foreground filling most of the panel, his benevolent expression and downcast eyes create an immediate and intimate rapport with the one contemplating the image, setting this *thangka* apart from the rest.



fig. 1 Collection of the Palace Museum, Beijing  
圖一 北京故宮博物院藏品  
206 x 86 cm.







## 2870 Continued

此幅繅絲主尊為無量壽佛，呈結跏趺坐，全身罩有佛光和身光，頂上飾華蓋瓔珞，下承束腰蓮花臺座，雙手仰掌疊放腹前，掌中托一舍利小佛塔。頭帶五葉寶冠，鬢上嵌牟尼寶珠，身著露胸袈裟，光背內有八寶。繅絲細部有描金著色，並運用平繅、構繅等技法。配色和諧，主次分明。

所謂「一寸繅絲一寸金」，繅絲又名「刻絲」，是以「通經斷緯」的方法織成，織成品費功耗時卻極富立體感。

清朝皇室尊崇藏傳佛教，尤以乾隆時期最盛。其時製作不少藏傳佛像、神器、唐卡及織繡等佛裝畫來裝飾清宮內廷，用以模擬西藏佛寺的佈置。基於織繡佛像所耗人力、物力、及財力均頗為可觀，因而在眾佛像當中，織繡佛像可謂最為珍貴。除了清廷內所收藏的藏傳佛教唐卡之外，北京雍和宮也珍藏約一千五百多幅各類質地的畫像佛。而乾隆時期的藏傳織繡佛像亦留存較多，製作也更為精細。《秘殿珠林》中便有不少這類織繡佛像的著錄。

清宮所藏之織繡佛像，絕非自由創造，其所編製之佛像必須符合「三經一疏」的要求，並同時考慮佛教題材如理如法的特點。宮廷畫師製作畫稿前，需由精通教義的高僧先進行畫樣指導，之後再供江南織造使用。比較現存織繡佛像之構圖，其共通特點可總結如下：佛像皆置中且有華蓋置頂；面部描繪寫實；佛後背光、華蓋寶珠、衣著袈裟及蓮花底座之裝飾細節繁密飽滿，可謂極盡華麗之能事。據此可知，除刺繡工藝之複雜，造價之昂貴，也只有乾隆盛世可為。

數件來自博物館的相似例與此幅繅絲構圖雷同，均為佛像置中、華蓋置頂。北京故宮博物院有一件繅絲乾隆題贊釋迦牟尼像軸（圖一），構圖簡要，釋迦牟尼佛後有背光，結跏趺坐於七寶蓮花座上，織錦上方有藍地金線繅乾乾隆行書題贊，其刊載於《故宮博物院藏文物珍品全集：織繡書畫》，香港，2005年，圖版編號110，頁198；此外，遼寧省博物館另有一件主尊為釋迦牟尼佛的類似例（圖二）。此幅織品刊於遼寧省博物館編，《華彩若英：中國古代繅絲刺繡精品集》，瀋陽，2009年，圖版編號37，頁134-135，並曾於1995年展於香港藝術館。此兩幅作品，除了後方繽紛飄然的曼陀羅花外，其構圖與是件拍品均極為相似。

台北國立故宮博物院亦有兩幅乾隆年間所製之繅絲織錦。一件為乾隆二十七年所製（館藏編號：故-絲-000162-00000），主尊為無量壽佛，並有曼陀羅繽紛飄然其中；另一件為御製贊繅絲釋迦牟尼佛（館藏編號：故-絲-000123-00000），並展於《天孫機杼：明清繅繡精華特展》中。除此之外，亦可參考法國楓丹白露宮中國館的天花板三幅以無量壽佛、釋迦牟尼佛及彌勒佛為主尊的掛毯。



fig. 2 Collection of the Liaoning Provincial Museum  
圖二 遼寧省博物館藏品  
182.7 x 77.6 cm.









ANOTHER PROPERTY

2871

A MOUNTED SET OF TWENTY FOUR BODHI  
LEAF PAINTINGS OF LUOHAN

QING DYNASTY, 19TH CENTURY

The set comprises twenty-four bodhi leaf paintings, each finely painted to depict a multitude of Luohan in various settings, mounted within six frames.

Each frame: 18 ¾ x 25 ¾ in. (47.3 x 65.5 cm.)

(6)

**HK\$200,000-300,000**

*US\$26,000-38,000*

**PROVENANCE**

Captain Richard Alsager, officer and commander of the East India Compny, acquired in China circa 1830 (according to label on the reverse of the frame)

**來源**

東印度公司 Richard Alsager 船長，約 1830 年於中國購得（據框後標籤）

Compare to a set of mounted nine bodhi leaf paintings sold at Christie's Hong Kong, 26 November 2014, lot 3116.

清十九世紀

菩提葉繪羅漢圖二十四幅















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

## (C) WRITTEN BIDS

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- 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:

- 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
- 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 give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- 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
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text



or illustration, we will refund your **purchase price**, subject to the following terms:

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

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

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
  - (ii) Wire transfer

You must make payments to:  
HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: 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\$3,000,000 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\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash

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

- (v) Banker's draft

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

- (vi) Cheque

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

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

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

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

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

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

## G COLLECTION AND STORAGE

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

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

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

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

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING


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

### 2 EXPORT AND IMPORT

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

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

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

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



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

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

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

#### (d) Lots of Iranian origin

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

#### (e) Gold

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

#### (f) Watches

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

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

### I OUR LIABILITY TO YOU

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

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

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

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

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

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

### J OTHER TERMS

#### 1 OUR ABILITY TO CANCEL

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

#### 2 RECORDINGS

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

#### 3 COPYRIGHT

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

#### 4 ENFORCING THIS AGREEMENT

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

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

#### 6 TRANSLATIONS

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

#### 7 PERSONAL INFORMATION

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

#### 8 WAIVER

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

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

### 9 LAW AND DISPUTES

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

### 10 REPORTING ON WWW.CHRISTIES.COM

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

### K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# 業務規定 · 買方須知

## 業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以▲標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

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

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

#### 2. 對於**拍賣品**描述佳士得所負的責任

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

#### 3. 狀況

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

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等於對**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近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

#### 6. 撤回

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

#### 7. 珠寶

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

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

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

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

#### 8. 鐘錶

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

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

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

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

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

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

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

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

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

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

#### 5. 親自出席競投

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

#### 6. 競投服務

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

##### (A) 電話競投

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

##### (B) 在 Christie's LIVE™ 網絡競投

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

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

##### (C) 書面競投

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

#### C. 拍賣之時

##### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

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

##### 3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有出錯或爭議，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：

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

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

#### 7. 貨幣兌換

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

#### 8. 成功競投

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

#### 9. 競投地法律

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

#### D. 買方酬金及稅款

##### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 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：

- 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；
- 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以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

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

業務規定的詞匯表裏有對“真品”一詞做出解釋。真品保證條款如下：

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

- 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是拍賣品的唯一所有人，且拍賣品不受其他申索權、權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。
- 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。我們可以要求您提供上述申索完整的細節及佐證證據；
  - 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。
- 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。
- 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。
- 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

- 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”）。
- 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。
  - 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](http://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。
    - 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
    - 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 3,000,000 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 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
    - 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）；
    - 銀行匯票  
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
    - 支票  
抬頭請註明「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。
  - 支付時請註明拍賣號碼、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）。
  - 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。



## 2. 所有權轉移

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

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

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

## 4. 不付款之補救辦法

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

- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
  - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
  - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
  - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
  - (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及

(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

## 5. 扣押拍賣品

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

## G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
- (b) 有關提取**拍賣品**之詳情已列明於“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](http://www.christies.com/storage)。
  - (v) 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。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](mailto:postsaleasia@christies.com)。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

### 2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。

許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

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

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

### (b) 含有受保護動植物物的**拍賣品**

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

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

### (c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。



(d) **源自伊朗的拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”(身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)購買以上物品。有些國家,例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方,佳士得在源自伊朗(波期)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**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不承擔任何責任。

**I. 佳士得之法律責任**

(a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**。在法律容許的最大程度上,所有由法律附加的保證及其他條款,均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證,我們對這些**保證**不負有任何責任。

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

(ii) 本公司無就任何**拍賣品**的可商售品質、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](http://www.christies.com) 上找到本公司私隱政策。

8. 棄權

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

9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍賣的行為及任何與上述條文的事項,均受香港法律管轄及根據香港法律解釋。在拍賣競

投時,無論是親自出席或由代理人出席競投,書面、電話及其他方法競投,買方則被視為接受本業務規定,及為佳士得之利益而言,接受香港法院之排他性管轄權,並同時接納佳士得亦有權在任何其他司法管轄區提出索償,以追討買方拖欠的任何款項。

10. [www.christies.com](http://www.christies.com) 的報告

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

**K. 詞匯表**

**真品**: 以下所述的真實作品,而不是複製品或贗品:

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

**真品保證**: 我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**: 除了**成交價**,買方支付給我們的費用。

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

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

**狀況**: **拍賣品**的物理狀況。

**到期付款日**: 如第 F1(a) 段所列出的意思。

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

**成交價**: 拍賣官接受的**拍賣品**最高競投價。

**標題**: 如 E2 段所列出的意思。

**拍賣品**: 供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件);

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

**購買款項**: 如第 F1(a) 段的意思。

**來源**: **拍賣品**的所有權歷史。

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

**底價**: **拍賣品**不會以低於此保密底價出售。**拍賣場通告**: 張貼位於拍賣場內的**拍賣品**旁或 [www.christies.com](http://www.christies.com) 的書面通知(上述通知內容會另行通知以電話或書面競投的客戶),或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

**副標題**: 如 E2 段所列出的意思。

**大階字體**: 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，只用作展示用途，並不作銷售。

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

#### ◦ **Minimum Price Guarantees:**

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

#### ◦◆ **Third Party Guarantees/Irrevocable bids**

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

Christie's compensates the third party in exchange for accepting this risk provided that the third party

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

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

#### **Other Arrangements**

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

#### **Bidding by parties with an interest**

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

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

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

#### **FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, CALLIGRAPHY, PAINTED CERAMIC AND WORKS OF ART**

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### **Qualified Headings**

In Christie's opinion a work by the artist.

\*\*Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of .../ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.



\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

\*"Signed ..."/"Sealed ..."

In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.

\*"With signature ..."/"With seal ..."

In Christie's qualified opinion the work has a signature/seal which is not that of the artist.

\*"Dated..."

In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.

\*"With date..."

In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

#### FOR CHINESE PORCELAIN AND WORKS OF ART

1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").

2. A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").

3. A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").

4. A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").

5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

## 重要通知及目錄編列方法之說明

### 重要通知

#### 佳士得在受委託拍賣品中的權益

##### ▲ 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

##### ◦ 保證最低出售價

佳士得有時就某些受委託出售的**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就該**拍賣品**提交一份不可撤銷的書面競投。第三方因此承諾競投該**拍賣品**，如果沒有其它競投，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、書法、手繪瓷器及中國工藝

下列詞語於本目錄中具有以下意義。請注意本目錄中關於作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

#### 有保留的標題

佳士得認是屬於該藝術家之作品

\* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\* 「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

\* 「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

\* 「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

#### \* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\* 「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。

\* 「附有...簽名」、「附有...款識」

指以佳士得有保留之意見認為，某作品有某藝術家的簽名 / 款識應不是某藝術家所為。

\* 「日期...」

指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。

\* 「附有...之日期」

指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

\* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄中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**。

#### 有關陶瓷及中國工藝拍賣品之規定

1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。

2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得之意見認為，該作品大概乃在所述時期、統治時期或朝代之內製成之複製品或仿製品（例如：「明朝風格花瓶」）。

3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。

4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。

5. 沒有註明日、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。



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## AUCTION AND OTHER SERVICES

**PRIVATE SALES**  
HK: +852 2978 6871  
Fax: +852 2760 1767  
Email: privatesaleservicecentre@christies.com

**CHRISTIE'S EDUCATION**  
**New York**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

**Hong Kong**  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

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

**CHRISTIE'S INTERNATIONAL REAL ESTATE**  
**New York**  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: info@christiesrealestate.com

**London**  
Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email: info@christiesrealestate.com

**Hong Kong**  
Tel: +852 2978 6788  
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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

08/03/18



## 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 30 May 2018 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [www.christies.com/storage](http://www.christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 31 May 2018.

All collections from the offsite warehouse will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

### PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or [postsaleasia@christies.com](mailto:postsaleasia@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased <b>lots</b> at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their <b>lots</b> within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.



## 倉儲與提取

### 提取地點與條款

所有未在 2018 年 5 月 30 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定**拍賣品**所在倉庫。**拍賣品**的移送和倉儲受 [www.christies.com/storage](http://www.christies.com/storage) 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2018 年 5 月 31 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](mailto:postsaleasia@christies.com)。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

### 有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 [www.christies.com](http://www.christies.com) 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買 <b>拍賣品</b> 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 <b>拍賣品</b> ，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。		



# CONTEMPLATING THE DIVINE - FINE BUDDHIST ART

WEDNESDAY 30 MAY 2018  
AT 11.15 AM

Convention Hall,  
Hong Kong Convention and Exhibition Centre,  
No.1 Harbour Road, Wanchai, Hong Kong

CODE NAME: **GUANYIN**  
SALE NUMBER: **16265**  
LOT NUMBER: **2851-2871**

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](http://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 [bridsasia@christies.com](mailto:bridsasia@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: [bridsasia@christies.com](mailto:bridsasia@christies.com)

Client Number (if applicable) \_\_\_\_\_

Client Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

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)



# 正觀自在 — 佛教藝術精品

二〇一八年 五月三十日  
星期三 上午十一時十五分

香港灣仔港灣道 1 號  
香港會議展覽中心會議廳

編號名稱：**觀音**  
拍賣編號：**16265**  
拍賣品編號：**2851-2871**

**佳士得不接受包括代理人在內之第三方支付款；付款資料於拍賣會完結後將不能更改。**

參與網絡競投可登入佳士得網站 [www.christies.com](http://www.christies.com)

## 競投價遞增幅度

競投一般由低於**低價估價**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。
- 本人知悉如競投成功，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，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。名酒之**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**售給最先送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，佳士得不會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](mailto:bidsasia@christies.com) 至投標部。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。

# CHRISTIE'S 佳士得

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](mailto:bidsasia@christies.com)

客戶編號（若適用）\_\_\_\_\_

客戶名稱（請用正楷填寫）\_\_\_\_\_

地址\_\_\_\_\_

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](mailto:registrationasia@christies.com).

## A Bidder's Detail

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

Account No. ....

Account Name .....

Address .....

City/District ..... Post/Zip Code .....

County/State ..... Country .....

Phone No. ....

**Please verify email address for post-sale communication** .....

Shipping Quote Required.

Shipping Address (  Same as the above address):

## B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

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

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20% of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

You can pay any 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.

## C Sale Registration

- |   |  |
|---|--|
| <input type="checkbox"/> 16123 Fine & Rare Wines: Direct from the Cellars of the Historic Domaine Comte Georges de Vogüé  | <input type="checkbox"/> 15953 Chinese Contemporary Ink  |
| <input type="checkbox"/> 16124 Fine & Rare Wines Featuring Wines Direct from Masseto and a Collection of Château Lafleur and other Guinaudeau Family Estate Wines | <input type="checkbox"/> 15954 Fine Chinese Classical Paintings and Calligraphy  |
| <input type="checkbox"/> 16130 Hong Kong Magnificent Jewels*  | <input type="checkbox"/> 15955 Fine Chinese Modern Paintings*  |
| <input type="checkbox"/> 16128 Important Watches and Private Collections  | <input type="checkbox"/> 16911 Celestial Immortals - The Taber Family <i>Tianqiuping</i> from Philbrook Museum of Art* |
| <input type="checkbox"/> 16132 Handbags & Accessories   | <input type="checkbox"/> 16956 Three Qianlong Rarities - Imperial Ceramics From An Important Private Collection*       |
| <input type="checkbox"/> 13275 Asian 20th Century & Contemporary Art (Evening Sale)*  | <input type="checkbox"/> 16966 The Nitta Maitreya*   |
| <input type="checkbox"/> 13277 Asian Contemporary Art (Day Sale)  | <input type="checkbox"/> 16265 Contemplating The Divine - Fine Buddhist Art*   |
| <input type="checkbox"/> 13276 Asian 20th Century Art (Day Sale)  | <input type="checkbox"/> 16759 Leisurly Delights of a Transient Life*  |
|   | <input type="checkbox"/> 15959 Important Chinese Ceramics and Works of Art*  |

\* 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, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle

Please indicate the bidding level you require:

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

## D Declarations

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

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

Name ..... Signature ..... Date .....



# 現場競拍登記表格

競投牌編號

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

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

## A 投標者資料

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

客戶編號 .....

客戶名稱 .....

客戶地址 .....

城市 / 區 ..... 郵區編號 .....

縣 / 省 / 州 ..... 國家 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址 (  同上述地址相同 ) :  
.....

## B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。個人：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。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。

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

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。

## C 拍賣項目登記

16123 佳士得名釀：武戈伯爵酒莊直遞珍釀  
 16124 佳士得名釀：呈獻馬賽多直遞窖藏、花堡酒莊非凡醇釀及格維諾德家族珍藏佳釀

16130 瑰麗珠寶及翡翠首飾 \*  
 16128 精緻名錶及私人珍藏  
 16132 典雅傳承：手袋及配飾

13275 亞洲二十世紀及當代藝術（晚間拍賣）\*  
融藝（晚間拍賣）\*  
 13277 亞洲當代藝術（日間拍賣）  
 13276 亞洲二十世紀藝術（日間拍賣）

15953 中國當代水墨  
 15954 中國古代書畫  
 15955 中國近現代畫 \*

16911 天中八仙——費布克美術館珍藏乾隆天球瓶 \*  
 16956 乾隆三希——重要私人珍藏清代官窯精品 \*  
 16966 新田舊藏鎏金銅彌勒佛 \*  
 16265 正觀自在——佛教藝術精品 \*  
 16759 浮生閑趣 \*  
 15959 重要中國瓷器及工藝精品 \*

\* 如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低價為港幣 8,000,000 元或以上的拍賣品，即高價拍品，請於以下方格劃上「✓」號。

本人有意登記高價拍品競投牌

請提供閣下之競投總額：

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

## 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。

· 本人知悉若本人未於拍賣前完成高價拍賣預先登記，佳士得將有權不接受任何高價拍品之競投。

· 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 ..... 簽署 ..... 日期 .....

佳士得香港有限公司  
香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766  
www.christies.com





# CHRISTIE'S

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01/04/18

# HONG KONG AUCTION CALENDAR

**FINE & RARE WINES:  
DIRECT FROM THE CELLARS OF  
THE HISTORIC DOMAINE COMTE  
GEORGES DE VOGUE**  
Sale number: 16123  
**FRIDAY 25 MAY  
5.30 PM**

**FINE & RARE WINES  
FEATURING WINES DIRECT FROM  
MASSETO AND A COLLECTION  
OF CHÂTEAU LAFLEUR AND  
OTHER GUINAUDEAU FAMILY  
ESTATE WINES**  
Sale number: 16124  
**SATURDAY 26 MAY  
10.30 AM**

**ASIAN 20TH CENTURY &  
CONTEMPORARY ART  
(EVENING SALE)  
CONTEMPORARIES:  
VOICE FROM EAST AND WEST  
(EVENING SALE)**  
Sale number: 13275  
**SATURDAY 26 MAY  
6.00 PM**  
Viewing: 25-26 May

**ASIAN CONTEMPORARY ART  
(DAY SALE)**  
Sale number: 13277  
**SUNDAY 27 MAY  
10.30 AM**  
Viewing: 25-26 May

**ASIAN 20TH CENTURY ART  
(DAY SALE)**  
Sale number: 13276  
**SUNDAY 27 MAY  
1.30 PM**  
Viewing: 25-26 May

**CHINESE CONTEMPORARY INK**  
Sale number: 15953  
**MONDAY 28 MAY  
11.00 AM**  
Viewing: 25-27 May

**IMPORTANT WATCHES AND  
PRIVATE COLLECTIONS**  
Sale number: 16128  
**MONDAY 28 MAY  
12.00 PM**  
Viewing: 25-27 May

**FINE CHINESE CLASSICAL  
PAINTINGS AND CALLIGRAPHY**  
Sale number: 15954  
**MONDAY 28 MAY  
2.30 PM**  
Viewing: 25-28 May

**FINE CHINESE MODERN  
PAINTINGS**  
Sale number: 15955  
**TUESDAY 29 MAY  
10.30 AM & 2.30 PM**  
Viewing: 25-28 May

**HONG KONG MAGNIFICENT  
JEWELS**  
Sale number: 16130  
**TUESDAY 29 MAY  
1.00 PM**  
Viewing: 25-29 May

**CELESTIAL IMMORTALS -  
THE TABER FAMILY  
TIANQIUPING FROM  
PHILBROOK MUSEUM OF ART**  
Sale number: 16911  
**WEDNESDAY 30 MAY  
10.30 AM**  
Viewing: 25-29 May

**THREE QIANLONG RARITIES -  
IMPERIAL CERAMICS FROM  
AN IMPORTANT PRIVATE  
COLLECTION**  
Sale number: 16956  
**WEDNESDAY 30 MAY  
10.45 AM**  
Viewing: 25-29 May

**THE NITTA MAITREYA**  
Sale number: 16966  
**WEDNESDAY 30 MAY  
11.00 AM**  
Viewing: 25-29 May

**HANDBAGS & ACCESSORIES**  
Sale number: 16132  
**WEDNESDAY 30 MAY  
11.00 AM**  
Viewing: 25-29 May

**CONTEMPLATING THE DIVINE -  
FINE BUDDHIST ART**  
Sale number: 16265  
**WEDNESDAY 30 MAY  
11.15 AM**  
Viewing: 25-29 May

**LEISURELY DELIGHTS OF  
A TRANSIENT LIFE**  
Sale number: 16759  
**WEDNESDAY 30 MAY  
11.45 AM**  
Viewing: 25-29 May

**IMPORTANT CHINESE CERAMICS  
AND WORKS OF ART**  
Sale number: 15959  
**WEDNESDAY 30 MAY  
2.30 PM**  
Viewing: 25-29 May

All dates are subject to change, please phone +852 2760 1766 for confirmation  
Photography: Fung Tsang, ST United Studio Limited, fungtsang@stunited.com















CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG  
香港 中環 遮打道18號 歷山大廈22樓