

GLORIES OF BUDDHIST ART

梵華古韻

Hong Kong, 29 May 2019 | 香港 2019 年 5 月 29 日



CHRISTIE'S 佳士得



GLORIES OF BUDDHIST ART

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GLORIES OF BUDDHIST ART

梵華古韻

WEDNESDAY 29 MAY 2019 · 2019年5月29日(星期三)

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AUCTION · 拍賣

Wednesday 29 May · 5月29日(星期三)
10.30am (Lots 2701-2715) · 上午10.30 (拍賣品編號2701-2715)
Location: Convention Hall, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong
地點：香港灣仔港灣道1號香港會議展覽中心會議廳
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VIEWING · 預展

HONG KONG, Hong Kong Convention and Exhibition Centre
香港，香港會議展覽中心
Friday, 24 May · 5月24日(星期五)
10.30am – 8.00pm
Saturday – Tuesday, 25 – 28 May · 5月25至28日(星期六至二)
10.30am – 6.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

BEIJING, Christie's Beijing Art Space

北京，佳士得北京藝術空間
Friday – Saturday, 3 – 4 May · 5月3至4日(星期五至六)
10.00am – 6.00pm

SHANGHAI, Christie's Shanghai Art Space

上海，佳士得上海藝術空間
Tuesday – Wednesday, 7 – 8 May · 5月7至8日(星期二至三)
10.00am – 6.00pm

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店
Saturday – Sunday, 11 – 12 May · 5月11至12日(星期六至日)
11.00am – 6.00pm

AUCTIONEER · 拍賣官

Leila de Vos Van Steenwijk

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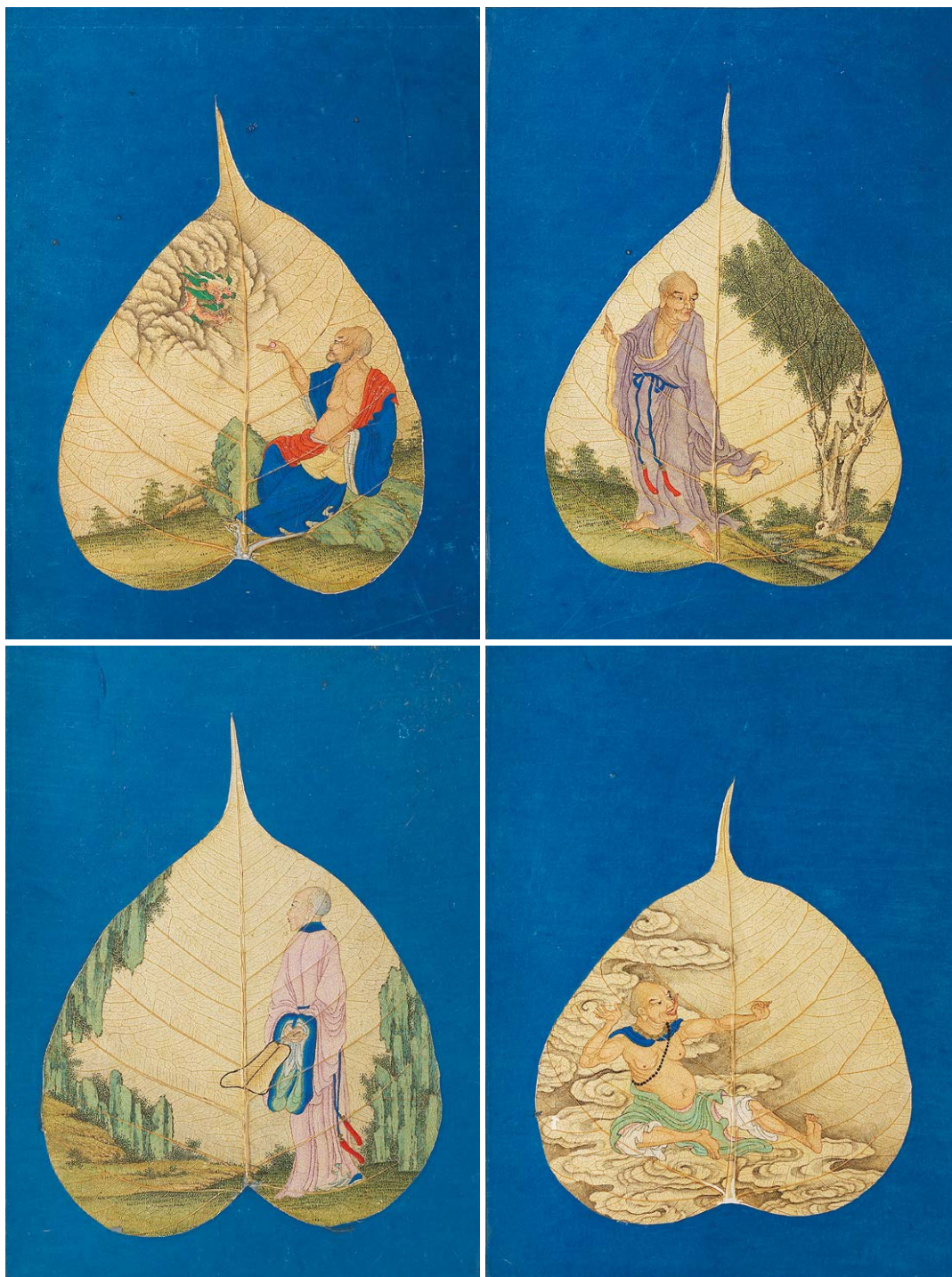


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(part 部份)

2701

AN ALBUM OF BODHI LEAF PAINTINGS
QING DYNASTY, 18TH CENTURY

The album contains thirty-two Bodhi leaves, fifteen with paintings depicting Luohan and one painted with Guanyin, mounted within *nanmu* covers.

7 ¾ x 10 ¾ in. (19.5 x 27.5 cm.)

HK\$200,000-400,000

US\$26,000-51,000

清十八世紀 菩提葉彩繪羅漢圖冊頁

本冊頁共收納三十二片薄如蟬翼的菩提葉，其中十六幅繪應真圖。通幅用筆細緻，設色鮮麗，人物姿態各異，表情生動，彩料至今仍保存良好，屬此類圖繪中之上品。



2702

AN ALBUM OF BODHI LEAF
PAINTINGS

QING DYNASTY, 18TH-19TH CENTURY

The album contains twelve Bodhi leaves, variously depicting groups of Luohan, Guanyin, and the Heavenly Kings, mounted within brocade covers. Accompanied by a green-ground brocade folio with a label reading 'Album of Luohan paintings by Xiao Chengsheng' signed Shinteno.

7 1/4 x 8 3/4 in. (17.9 x 22.3 cm.), Japanese wood box

HK\$100,000-200,000 US\$13,000-26,000

PROVENANCE:

Yamanaka Seiitsu (1822-1885)

Osaka Art Club, between 1930s to early 1940s

Shinteno is the pseudonym of the Japanese calligrapher and political figure Yamanaka Seiitsu (1822-1885), whose other inscription dated to 1878 appears on the underside of the box cover accompanying this lot.

清十八 / 十九世紀

菩提葉彩繪羅漢圖冊頁十二幅

來源：

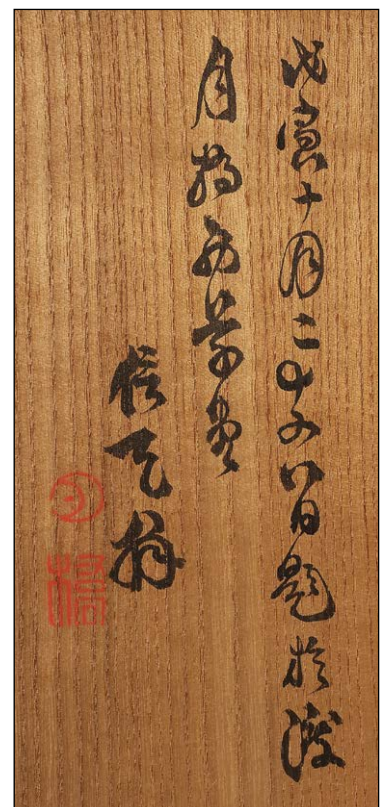
山中靜逸 (1822-1885)

大阪美術俱樂部，1930年代至1940年代初期

冊頁題籤：蕭承陞羅漢冊。信天翁題。鈐印：月、橋。

日本木盒蓋內銘：戊寅十月二十又八日，題於渡月橋雨景堂，信天翁題。鈐印：月、橋。

山中靜逸 (1822-1885)，號信天翁，為日本明治時代書法家、政治家。



Inscription on underside of
Japanese wood box cover
日本木盒蓋底題字

THE PROPERTY OF A LADY

~ 2703

A HIGHLY IMPORTANT AND
EXCEEDINGLY RARE *HUANGHUALI*
ALTAR TABLE, *GONGZHUO*

MING DYANSTY, SECOND HALF OF 15TH CENTURY

The two-panel rectangular top is set in a mitred frame with 'water-stopping' moulding and 'ice-plate' edge. The long sides of the high waist are decorated with three inset panels with raised begonia-shaped centres. The short sides with a similar panel and an incense stick drawer extending almost the entire length, above an unusual stepped and protruding moulding. The beaded ogee apron continuing into the massive cabriole legs terminating in upturned ends, each of stylised openwork in the form of an upturned leaf and resting on a ball foot. The detachable stand is echoing the table but without drawers and raised on short flanged cabriole legs. 39 in. (99 cm.) overall height, 41 in. (115 cm.) long, 27 in. (69.8 cm.) deep

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

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

明十五世紀後半期

黃花梨三彎腿鏤雕如意卷葉足長方供桌連底座

桌面長方形，冰盤沿上出有明榫，四邊起攔水線。高束腰，分段嵌絳環板，兩側各安抽屜一具，四角露出桌腿上截，托腮下挑沿。壺門式彭牙子。三彎腿，足端鏤雕如意卷葉紋，下承寶珠，落在須彌式底座上。





2703 Continued

PROVENANCE

Sold at Sotheby's New York, 18-19 October 1990, lot 614
The T.T. Tsui Collection
The Tsui Museum, acquisition no. MSF008
Sold at Christie's New York, From Elegant Mansions: Fine Classical Chinese Furniture and Works of Art, 16 September 1998, lot 23

LITERATURE

Wang Shixiang, 'Additional Examples of Classical Chinese Furniture-January 1992', *Chinese Furniture: Selected Articles from Orientations* 1984-2003, Hong Kong, 2004, p. 101, fig. 7
Wang Shixiang, 'Additional Examples of Classical Chinese Furniture', *Palace Museum Journal*, 1993 Issue 1, Beijing, P.44-54
Sarah Handler, 'Side tables, a Surface for Treasures and the Gods-May 1996', *Chinese Furniture: Selected Articles from Orientations* 1984-2003, Hong Kong, 2004, p. 204, Fig.9
Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Hong Kong, 2001, p. 230, no. 14.6

來源

紐約蘇富比，1990年10月18-19日，拍品614號
徐展堂舊藏
香港徐氏藝術館，典藏號MSF008
紐約佳士得，1998年9月16日，《From Elegant Mansions: Fine Classical Chinese Furniture and Works of Art》，拍品23號

著錄

王世襄，〈Additional Examples of Classical Chinese Furniture – January 1992〉，載《Chinese Furniture: Selected Articles from Orientations 1984-2003》，香港，2004年，頁101，圖7
王世襄，「明式家具實例增補」，載《故宮博物院院刊》，1993年1號，北京，頁44-54
Sarah Handler，〈Side tables, a Surface for Treasures and the Gods – May 1996〉，載《Chinese Furniture: Selected Articles from Orientations 1984-2003》，香港，2004年，頁204，圖9
Sarah Handler，〈Austere Luminosity of Chinese Classical Furniture〉，香港，2001年，頁230，圖14.6







fig. 1 *The Portraits of the Six Arhats*, Song dynasty.
Collection of the Palace Museum, Beijing
圖一 宋《六尊者像》北京故宮博物院藏品



fig. 3 Detail of top rail of a carved wood bell-stand, Fahai Temple, Beijing
圖三 北京法海寺鐘架卷雲紋雕刻細圖



fig. 2 Detail from *Mudan ting ji* [The Peony Pavilion],
woodblock print, Zang Maoxun edition, late Ming dynasty
圖二 晚明臧懋循版《牡丹亭記》版畫

2703 Continued

Altar tables are generally constructed of substantial proportions so that they serve a functional purpose in accommodating an array of displays including food and flowers, and ritual garnitures such as censers and vases made of varied materials. They were commonly placed in front of images of worship as ceremonial furniture and would have furnished a temple or a monastery. Sometimes such altar tables were placed at the centre of a reception hall or ancestral hall of a household. An early depiction of an altar table where it is shown placed in front of an arhat is illustrated on a Song dynasty handscroll, *The Portraits of the Six Arhats*, in the collection of the Beijing Palace Museum (fig. 1). The Palace Museum version is thought to be a copy of an earlier Tang dynasty painting by Lu Lengjia.

Formal and imposing side tables, often with additional everted flanges, were used as altar tables for certain households. However, these are very different from the present table which has a deliberate proportion and design. This type of altar tables would have been specifically commissioned for use in temples as suggested by Sarah Handler in *Austere Luminosity of Chinese Classical Furniture*, Hong Kong, 2001, p. 228. Altar tables of this type were referred to as *gongzhuo* in the 20th century by Beijing craftsmen. Unlike side tables, the present example has extraordinary distinctive features such as the elaborate design of the feet, a high waist with long drawers below the table top for storage of incense sticks, and is elevated on a stand or a floor stretcher. A closely related example displaying similar characteristics appears on a woodblock print of the *Mudan ting ji*, *The Peony Pavilion*, a revised edition by Zang Maoxun in the late Ming dynasty (fig. 2).

As altar tables are usually associated with ritual contemplation, the design is often more ornate and sumptuous, and thus in keeping with the ideals of honour and respect. The room where an altar table is placed can be assumed to be an important spiritual space where devotees could connect with the divine, and as such the decoration and proportions of the furniture used would more likely have been reflected in grandeur of surrounding architectural elements. One of the most notable elements of the present table is the reticulated and layered scroll leaves at the end of the cabriole legs, each is supported on an integral spherical ball forming the foot. This combined technique of openwork and high relief carving is unique among all known examples of classical Chinese furniture to date, and demonstrates the finest carving skills of 15th century craftsmanship. It is interesting, therefore, to find similarly stylised scrolls along the top rail of a carved wood bell-stand in the Buddhist Fahai Temple in Beijing which was built in 1443 during the Ming dynasty Zhengtong reign (1436-1449) (fig. 3). This closely related floral design is also found as part of the decorative elements on the balcony in the Chengshi Sanzhai, 'The Three Mansions of the Cheng's' in Huangshan city of Anhui Province (fig. 4). These grand mansions were constructed during the Chenghua reign (1465-1487) and belonged to Cheng Zhengmin (1446-1499), the deputy head of the Ministry of Rites - who by chance was the chief examiner of the famous scholar Tang Bohu (1470-1524) - and these buildings are preserved down the Cheng's lineage.

供桌的體量以雄偉見稱，因需要承載大量各式供奉的祭品，以及不同材質種類的供器，如燭台、香爐等。在寺廟或祠堂中，供桌會被放置在供奉的對象前面；有時亦會見於大宅廳堂中央。北京故宮博物院藏唐代畫家盧楞家的《六尊者像》的宋代仿本中（圖一），描繪了跪拜羅漢時用的供桌。

隆重得體的大平頭案或大翹頭案，於家庭宅子中亦可作供桌或供案使用。但是二十世紀北京工匠稱之為供桌的桌子，乃特別設計於寺廟中使用。詳細說明可參閱 Sarah Handler, 《Austere Luminosity of Chinese Classical Furniture》，香港，2001年，頁228關於桌案的討論。此類供桌如本拍品，皆見共同之處，如華麗的設計，高束腰中安長抽屜以收納香具，以及設底座或托泥。晚明臧懋循版《牡丹亭記》版畫中可見一張供桌亦屬同一種類（圖二）。

供桌會在祭祀供奉等儀式中使用，人界與至上界的聯繫，而這種空間都是神聖而莊嚴的，所以供桌的設計及比例都會與儀式的建築物有所關連，而設計都會富有裝飾性，以表達潛藏的敬畏之心與對神明崇高的追求。本拍品上的鏤雕如意卷葉足為十五世紀工匠水準超凡之作，其高浮雕於三彎腿上的如意卷葉紋，層巒密疊，巧奪天工，下雕寶珠，層次分明，為現存中國古典傢俱中獨一無二例。明代正統年間（1436-1449）於北京興修的法海寺中，可見一個鐘架上有相似的卷雲紋雕刻（圖三）。在安徽黃山於明代成化年間（1465-1487）落成的程氏三宅陽台外牆上，一個建築構件與本拍品上的如意卷葉足實為異曲同工（圖四）。程氏三宅為時任禮部右侍郎程政敏（1446-1499）一族的祖宅。程政敏曾為明代著名畫家唐伯虎的主考官。







fig. 4 Detail of a balcony located in the Chengshi Sanzhai [The Three Mansions of the Cheng's], Huangshan city, Anhui province
圖四 安徽黃山程氏三宅陽台外牆如意捲葉足雕刻細圖



fig. 5 A lacquered softwood altar table, 13th-15th century.
C.L.Ma Collection, Tianjin
圖五 十三至十五世紀 黑漆供桌 天津可樂馬古典家具博物館



fig. 6 A huanghuali, bamboo and nanmu altar table, late Ming dynasty.
After Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection, vol. 1, New York, 1996, pp.132-133, no.45
圖六 晚明 黃花梨、楠木與竹製供桌
載於《洪氏所藏木器百圖》，第一冊，紐約，1996年，頁132-133，編號45

2703 Continued

On the present table, the sophisticated design of the feet and the cabriole legs in contrast to the plain and beaded aprons and high waist create a harmonious flow with simple but strong lines and curvatures. Each of the elegantly curved cabriole legs extends upward in a single timber that emerges to form an angled corner of the high waist. The elegance of the form provides a perfect balance in contour for the lower section where it is supported by a stand that is designed to match the waist. The high waist and the graceful undulations of the cusped apron are both distinctive features that have strong links to Buddhism. High waisted pedestal stands, *xumizuo*, were commonly placed in front of Buddhist images, whilst the arched outlines formed by the apron resemble the *kunmen*, the outlines to the openings of Buddhist caves and pagodas. For further discussion, please refer to Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, vol.1, p.102-103.

The use of the beautifully grained *huanghuali* wood in this instance is fully utilised and integrated into the meticulous design. The whole table, including the liner of the drawers, is constructed entirely by the precious material *huanghuali*. Each of the curvilinear legs would have required substantial pieces of timber of at least 20cm x 20cm in cross section, as discussed by Wang Shixiang in 'Additional Examples of Classical Chinese Furniture - January 1992', *Chinese Furniture: Selected Articles from Orientations 1984-2003*, Hong Kong, 2004, p. 101. Valuable timber of this enormous size was clearly available in 15th century China but undoubtedly with popular demand by later generations *huanghuali* wood became increasingly scarce.

The present table appears to be a unique example of a *huanghuali* altar table of the mid-Ming period, and a very rare type of furniture to be preserved especially with its original stand. Most of the known extant altar tables are of Qing dynasty in date, and are made of softwood and sometimes covered in lacquer. Compare with two very rare early altar tables, the first is a larger table in lacquered softwood dating to 13th-15th century in the C.L.Ma Collection (fig. 5), which is illustrated in *C.L.Ma Collection: Traditional Chinese Furniture From the Greater Shanxi Region*, Hong Kong, 1999, p.148, no. 54. The second is a smaller table made of *huanghuali*, bamboo and *nanmu* with a comparable but more simpler design of the feet, dating to the late Ming dynasty, illustrated in *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp.132-133, no.45 (fig. 6)

本拍品的整體設計匠心獨運，三彎腿與足端優美婉轉的線條之上，施以素面只起陽線的牙板，三彎腿頂端的榫外露，構成以凸顯直線條的高束腰，僅飾繚環板。上下線條譜成和諧的動感，優美靈動，置於與高束腰相呼應的底座上，揉合了天人合一、琴瑟和鳴的訴願。中國古典家具上高束腰及牙板的設計，源於佛教藝術中的須彌座及佛塔佛窟中的壺門，王世襄於其著作中亦有說明，見《明式家具研究》，香港，1990年，第一冊，頁102-103。

黃花梨木材之美在本拍品上發揮的淋漓盡致，束腰中抽屜內部也為黃花梨製，極盡奢華。一體而造的三彎腿連鑲雕足，耗費的原材尺寸碩大，王世襄於《明式家具實例增補》，載《故宮博物院院刊》，1993年1號，北京，頁44-54中提出，此材的可用橫切面積具20公分乘20公分之大，昂貴難得。如此厚實大材，僅於15世紀時有充足儲備方可如此大方地揮霍使用，造就不計成本的華貴絕倫。

供桌之存世極為稀少，而當中明代例子罕見，全以珍貴木材黃花梨製，此桌應屬唯一。以如此體量及年代的傢俱，能保留原底座及原抽屜，並只有極少處舊補，實屬非常難得。現知供桌存世例中，清代例較多，當中多為漆木製。可比較兩張年代較相近的罕見供桌，一張定年13到15世紀的黑漆供桌，藏於天津可樂馬古典家具博物館，載於《可樂居選藏：山西傳統家具》，香港，1999年，頁148，編號54（圖五）；另見一黃花梨、楠木與竹製供桌，其足部設計與本拍品相似而較為簡單，載於《洪氏所藏木器百圖》，第一冊，紐約，1996年，頁132-133，編號45（圖六）。





THE GUMP'S MEDICINE BUDDHA

紺氏舊藏藥師佛



A MONUMENTAL SEATED MEDICINE BUDDHA

Robert D. Mowry

Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's

This magnificent lacquered-and-gilt-wood sculpture represents a Buddha 佛像 as indicated by the robes, *urna*, *ushnisha*, benevolent countenance, distended earlobes, small snail-shell curls of hair, and webbed fingers. It is typically represented by a painted disk or an inset cabochon jewel and often incorrectly termed a 'third eye' or even a caste mark, the *urna* 光毫 is the curl of white hair between the Buddha's eyebrows from which issues a ray of light illuminating all worlds 眉間光¹. The *ushnisha* 佛頂, or cranial protuberance atop the head, symbolizes the expanded wisdom that the Buddha gained at his enlightenment 菩提; it serves as the Buddha's diagnostic iconographic feature, as only Buddhas possess an *ushnisha*. The gilded surfaces 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 his body.

The Buddha sits in *padmasana* 蓮華坐, better-known in English as the lotus position, a cross-legged sitting position, or *asana* 坐, in which the feet are placed on the opposing thighs, soles up, the right foot atop the left thigh and thus concealing from view the left shin and foot. The Buddha lowers his right hand in the *varada-mudra* 與願印, or gift-giving gesture, in which the open hand rests on the right knee, palm outward, signifying that the Buddha is preaching 說法 and is ready to answer prayers and give blessings. The left hand rests in his lap, palm upward, in the *dhyana-mudra* 禪定印, or meditation gesture. In fact, the combination of right hand in *varada-mudra* and left hand in *dhyana-mudra* indicates that this sculpture represents the Medicine Buddha, known in Sanskrit as *Bhaisajyaguru* and in Chinese as *Yaoshifo* 藥師佛.

Like all Buddhas, the Medicine Buddha is an enlightened being who has entered *nirvana* 涅槃 and who shows unbiased compassion for all living beings. In particular, he protects all beings from illnesses—whether physical, mental, emotional, or spiritual—just as he also protects them from other dangers and obstacles; in addition, he helps them to eradicate the three poisons 三毒—attachment 貪, hatred 瞋, and ignorance 痴—which are the source of all passions, delusions, illnesses, and dangers.²

The Medicine Buddha's teachings are transmitted in the *Bhaisajyaguru-vaiduryaprabharaja Sutra* 藥師琉璃光如來本願功德經, best-known in English as the *Medicine Buddha Sutra*, which characterizes him as a *bodhisattva* who

清十八世紀 御製木胎漆金藥師佛坐像

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

此尊木胎漆金雕像雍容華美，主題人物雖作僧侶打扮，但觀其袈裟、眉間光毫、頂生肉髻，神情悲愍、雙耳垂長、頭生螺髮和指間網縵，在在俱是佛陀之徵。「光毫」是指佛眉間旋生的白毛，據說眉間光足可普照大千世界，造像多用顏料繪一圓形或鑲蛋面寶石來表現，但常被誤為「第三眼」或種姓標誌。¹ 佛陀頂上凸起的肉髻又名「佛頂」，象徵如來證悟菩提後佛智圓滿；此乃佛陀特有之相，多用作佛陀的鑑別特徵。佛體鑲金不僅與雕像的神祇身份相稱，更象徵了佛經所指佛體煥發的身光。

本尊盤腿結蓮華坐，腳掌朝天，右足置於左大腿上，其下左小腿和左足不可見。佛陀右手垂放於右膝之上，施與願印，掌心對外，象徵佛陀正在說法，並對信眾的祝禱祈願有求必應。佛的左手置於大腿之上，掌心朝天，施禪定印。事實上，這種右手施與願印與左手施禪定印的組合，正是藥師佛（梵文名為 *Bhaisajyaguru*）的標準造型。

藥師佛跟其他佛陀一樣，俱屬已證菩提得入涅槃之覺者，祂慈悲為懷，對眾生一視同仁，還能為眾生治病消災，拔除一切身體、精神、情感或心靈之苦，庇佑世人免遭危害困厄。祂更能化導人心的貪、瞋、痴三毒，亦即諸多慾望、妄念和病苦之源。²



fig. 1 Collection of the Palace Museum, Beijing, 17.5 cm. high
圖一 北京故宮博物院藏品，17.5公分高



fig. 2 Collection of the Palace Museum, Beijing, 17.5 cm. high
圖二 北京故宮博物院藏品，17.5公分高

made twelve great vows that he pledged to keep upon entering nirvana 涅槃 and attaining Buddhahood. (A bodhisattva 菩薩³ is a benevolent being who has attained enlightenment 菩提 but who has selflessly postponed entry into nirvana in order to assist other sentient beings—有情 or 衆生—in gaining enlightenment and thereby release from the samsara cycle 輪迴 of birth and rebirth.⁴) On achieving Buddhahood, he became the Buddha of the eastern paradise of Vaiduryanirbhasa, or Paradise of Pure Lapis Lazuli 琉璃耶淨土. There, two bodhisattvas symbolizing the light of the sun and of the moon attend him: Suryaprabha 日光遍照菩薩, symbolizing the sun, and Candraprabha 月光遍照菩薩, emblemizing the moon.

According to traditional iconographic conventions, the Medicine Buddha, whether standing or seated, is portrayed with the left hand held at abdomen level, palm up, and with the right hand lowered, palm out, in the varadamudra. In many representations, though absent here, he holds a single myrobalan fruit 訶梨勒 between the thumb and index finger of the lowered right hand. In the left hand the Medicine Buddha typically holds a small jar—sometimes shown as a small bowl—containing amrita 甘露, the nectar of the myrobalan fruit and considered the nectar of immortality. Given that the Medicine Buddha is associated with the Paradise of Pure Lapis Lazuli and that his symbolic color is blue, the medicine jar is often tinted blue in paintings and in painted sculptures.⁵ The slightly upturned fingers of the left hand suggest that this Buddha perhaps once held a small medicine jar.⁶

This sculpture, which was created in northeastern China in the eighteenth century, reflects Tibetan influence. Although Tibetan imagery began to appear in the repertory of Chinese art already in the Yuan dynasty 元朝 (1279–1368), Tibetan influence on Chinese Buddhist art became far more pronounced

藥師佛的法門載於《藥師琉璃光如來本願功德經》(簡稱《藥師經》), 經中指藥師佛修行菩薩道時, 曾謂涅槃成佛後要恪守十二大願。(菩薩皆慈悲為懷,³ 雖已證菩提, 但卻捨己為人, 發願渡盡有情衆生始入涅槃, 使之脫離輪迴之苦。⁴) 成佛之後, 藥師佛成為東方淨琉璃世界(或琉璃耶淨土)之教主, 其脅侍為代表太陽的日光遍照菩薩, 以及象徵月亮的月光遍照菩薩。在供奉藥師佛的寺廟中, 陪伴在側的或許還有十二神將或十二神王, 以六位一組的形式分侍兩旁, 他們各執兵器, 身穿鎧甲, 象徵藥師佛普渡衆生之誓願。

根據傳統造像儀軌, 藥師佛無論或立或坐, 其形象為左手近腹, 掌心朝天, 右手垂放, 掌心向外施與願印。許多藥師佛造像皆右手垂放, 拇指與食指輕拈一枚訶梨勒果, 但這一特徵未見於本尊。祂的左手常執一小壺(或小鉢), 所盛的訶梨勒甘露據說可保長生不老。由於藥師佛與淨琉璃世界密不可分, 其特徵是通身藍如琉璃, 故此繪畫和彩繪雕像的藥器泰半呈藍。⁵ 本尊左手的手指微微內屈, 可能原來手執一小巧藥壺。⁶

本尊是十八世紀華北地區的製品, 呈現了來自西藏的影響。雖然中國藝術品早於元代(公元 1279 至 1368 年)已糅合西藏圖像元素, 但西藏對中



fig. 3 © The Avery Brundage Collection. Courtesy of Asian Art Museum, San Francisco, 101.6 cm. high
圖三 © Avery Brundage珍藏 舊金山亞洲藝術博物院藏品，101.6公分高



fig. 4 Consecratory items found inside the current Medicine Buddha
圖四 本藥師佛像裡面的裝藏物

in the Ming dynasty 明朝 (1368–1644), particularly during the Yongle 永樂年 (1403–1424) and Xuande 宣德 (1426–1435) eras, when the imperial court looked favorably upon Buddhism and made a concerted effort to build secular and religious alliances with Tibet, even inviting Tibetan monks to the capital, Beijing, to conduct religious services. In such early Ming sculptures of the Buddha, which typically are of gilt bronze, the outer robes leave the Buddha's right shoulder bare but cover the left shoulder and upper arm and then cross the chest and abdomen diagonally to cover the lower body and legs. Visible below the Buddha's right nipple, the top edge of the undergarment encircles the lower part of the chest and then emerges from under the outer robe to cover the left forearm. This basic presentation of the Buddha would continue through the eighteenth century in Tibeto-Chinese-style sculptures.⁷

The present figure is the largest by far of the several known Qing-dynasty sculptures in this style, all of which are generally dated to the eighteenth century—variously assigned to the Kangxi 康熙 (1662–1722) and Qianlong 乾隆 (1736–1795) reigns—and are said to have been produced in the region of Jehol 熱河 in northeastern China, near Chengde in Hebei province 河北省承德市; they reflect the Qing court's espousal of Tibetan Buddhism and its preference for Buddhist paintings and sculptures in Tibetan or Tibeto-Chinese styles. The sculptures closest in style and appearance to the present Buddha are the two representing the Buddha Shakyamuni in the collection of the Palace Museum, Beijing (Gu849 and Gu912 / 故 849 and 故 912 **figs. 1 and 2**).⁸ Each measuring just 17.5 cm in height, they are much smaller than the present example; in fact, they are the smallest of the published sculptures in this style. In kindred style but representing the Buddha Amitayus 無量壽⁹, the gilt-lacquered wood sculpture in the collection of the Asian Art Museum,

國佛教藝術的影響，在明代（1368 至 1644）尤為明顯，其中又以永樂（1403 至 1424 年）、宣德（1426 至 1435 年）二朝最為突出，當時的朝廷對佛教趨之若鶩，想方設法與西藏締結世俗與宗教聯盟，甚至邀請藏僧赴京主持法事。明初佛像以鑲金銅像居多，所披袈裟袒右肩，但覆蓋左肩和左臂，胸腹前橫斜而下，垂裹下半身及雙腿。佛陀右乳下，袈裟裡上沿清晰可見，其形如腰封，另一端在左臂袈裟之下出現，並沿前臂搭垂而下。這種基本的佛陀表現形式，一直襲用於十八世紀藏漢風格的雕像。⁷

本拍品造型之敦碩，已知的清代近似例鮮能企及，該批作品的斷代皆為十八世紀，分別出自康熙（1662 至 1722 年）及乾隆（1736 至 1795 年）年間，據說產地為華北熱河，即當今河北省承德市附近；它們反映了清宮對藏傳佛教之熱衷，以及對西藏或漢藏風格的佛教繪畫、雕像之喜愛。北京故宮博物院藏二例釋迦牟尼像，其風格、外觀與本拍品最為接近（館藏號故 849 及故 912 **圖一及圖二**）。⁸ 兩者僅高 17.5 公分，體積遠遠不及本拍品；實際上，它們也是已發表近似例中最小的作品。至於同一類風格的無量壽佛像，⁹ 可參考舊金山亞洲藝術博物館藏高 101.6 公分的木胎漆金像（館藏號 B60 S16+）（**圖三**）。¹⁰ 紐約和香港蘇富比曾各自推出一例近似的釋迦牟尼佛



Abraham Livingston (A.L.) Gump, After *Gump's Since 1861, A San Francisco Legend*, published 1991, p. 34
 紐艾柏 (Abraham Livingston Gump) · 載於《*Gump's Since 1861, A San Francisco Legend*》· 1991年出版 · 頁34

San Francisco, measures 101.6 cm in height (B60 S16+ **fig. 3**).¹⁰ The two closely related sculptures representing the Buddha Shakyamuni that sold at Sotheby's—one in New York and one in Hong Kong—are intermediate in size between the Palace Museum sculptures and both the present example and the Asian Art Museum sculpture; the Sotheby's sculptures measure 62.2 cm (New York) and 66 cm. (Hong Kong) in height respectively.¹¹

Even the earliest Chinese Buddhist sculptures in bronze were gilded, including those from the third and fourth centuries, such as the famous third-to-fourth-century Buddha in Meditation in the collection of the Harvard Art Museums, Cambridge, MA (1943.53.80.A), and the renowned Buddha in Meditation, dated to 338, in the Asian Art Museum, San Francisco (B60 B1034). (The gold was applied to such pieces through so-called amalgam gilding, in which an amalgam of mercury and powdered gold was applied to the sculpture's otherwise finished surfaces after which the sculpture was heated, causing the mercury to evaporate and the gold to bond permanently to the bronze.) By contrast, virtually all early Buddhist sculptures in wood, stone, and clay originally were embellished with brightly colored mineral pigments; affixed with a binder, or glue, the colors include saffron, blues, and greens for the robes and scarves, gilding for the jewelry, pink or white for the flesh, and black (and sometimes blue) for the hair, the colors typically applied over a gesso ground. (White in color, gesso was applied to smooth the surface of the wood or stone and to render it chalk-white so that pigments appear to best advantage in terms of color and clarity.) The Buddhist sculptures in the Mogao grottoes at Dunhuang, Gansu province 甘肅省敦煌莫高窟, retain the greatest amount of original pigment of all early Chinese sculptures, but other Buddhist stone sculptures from the Tang 唐朝 and earlier periods often exhibit traces of original pigment, as well, such as three

像，其體積介乎兩件故宮藏品與本拍品和亞洲藝術博物館藏之間，紐約拍品通高 62.2 公分，而香港拍品則高 66 公分。¹¹

其實，中國年代最早的佛教青銅像也有鑲金之作，當中不乏三及四世紀的作品，如馬薩諸塞州劍橋市哈佛大學藝術博物館藏著名的三至四世紀鑲金銅坐佛（館藏號 1943.53.80.A），以及舊金山亞洲藝術博物館的典藏級公元 338 年鑲金銅坐佛（館藏號 B60 B1034）。（當時的鑲金工藝是用金粉與水銀混合而成的金汞劑，塗在已加工的雕像表面，雕像加熱後水銀蒸發，而金粉則與銅牢牢黏合。）相比之下，幾乎所有早期的佛教木雕、石刻及泥塑造像，皆飾以鮮艷亮麗的礦物顏料；雕像的衣袍和帔帛多用橘黃、藍和綠色，珠串瓔珞大多鑲金，肌膚採用粉紅或白色，頭髮則以黑色（偶爾用藍色）呈現，其顏料用黏合劑或膠狀物固定，一般以白色膩子為地。（塗膩子既可確保木石表面平整，灰白底色也能使顏料益發鮮艷和清晰。）中國早期造像之中，原有彩繪保存得最好的例子，固然是甘肅省敦煌莫高窟的佛教造像，但不少唐代甚或更早的石雕佛像，亦殘留了彩繪痕跡，就此可參見哈佛大學藝術博物館藏三尊雕像：其一是北齊或隋代漢白玉坐佛（館藏號 1943.53.42），¹² 其二是隋代灰色石灰巖觀音立像（館藏號 1943.53.43），¹³ 以及唐代灰色



Gump's, 250 Post Street, San Francisco, 1909. After *Gump's Since 1861, A San Francisco Legend*, published 1991, p. 1
舊金山紺氏洋行，攝於1909年，載於《Gump's Since 1861, A San Francisco Legend》，1991年出版，頁1

sculptures in the collection of the Harvard Art Museums: a Northern Qi- 北齊朝 or Sui- 隋朝 dynasty Seated Buddha in white marble (1943.53.42),¹² a Sui Standing Guanyin in gray limestone (1943.53.43),¹³ and a Tang Kneeling Bodhisattva in gray limestone (1943.53.36).¹⁴ Though few pre-Song 宋朝前 Buddhist wooden sculptures survive, those from the Song 宋朝 (960–1279) and Yuan dynasties occasionally still retain their original pigments, or at least bear traces of them, such as the well-known examples in the Nelson-Atkins Museum of Art, Kansas City (34-10)¹⁵ and the Victoria and Albert Museum, London (A.7-1935).¹⁶ By the Liao dynasty 遼朝 (907–1125), Chinese sculptors apparently had begun to gild selected bronze sculptures by coating them with lacquer mixed with powdered gold¹⁷ — termed lacquer gilt—a process far easier than amalgam gilding. Then, at least by early Ming times, in addition to enhancing wooden sculptures with pigments, they had begun to embellish selected wood sculptures with gilt lacquer or to coat them with reddish orange lacquer¹⁸ which they subsequently gilded, a practice that continued into the Qing dynasty 清朝 (1644–1912) as witnessed by this splendid sculpture. The facial details of such gilt-lacquered sculptures typically were tinted with pigments to add descriptive color, with red for the lips, white for the whites of the eyes, black for the eyebrows and pupils of the eyes, and either black or blue for the hair (the blue from powdered azurite or, in the rarest instances, from powdered lapis lazuli).

When under worship, this sculpture would have sat on a double-lotus base¹⁹ and likely would have been backed by either a halo or a mandorla 背光, the lotus-petal-shaped aureole 光環 suggesting light radiating from the deity's body and thus signaling its divine status.²⁰ Like the present sculpture, neither of the closely related ones in the Palace Museum retains its original base.

石灰巖菩薩跪像（館藏號 1943.53.36）。¹⁴ 雖然早於宋代的傳世佛教木胎造像少之又少，但宋（960至1279年）元二代的作品間或也保留了原來的彩繪或可見其蛛絲馬跡，最經典的例子來自堪薩斯城的納爾遜－亞特金斯藝術館（館藏號 34-10）¹⁵ 及倫敦維多利亞與艾伯特博物館（館藏號 A.7-1935）。¹⁶ 及至遼代（907至1125年），中國雕刻藝人顯然已開始採用漆與金粉的混合物，來為上乘青銅像鑲金，¹⁷ 此即所謂的漆金，其工序遠比金汞劑簡單快捷。到了明初甚或之前，工匠除了用顏料來點綴木胎雕像，也開始用漆金來裝飾箇中精品，或是先髹橘紅漆，¹⁸ 其上再鑲金，這種做法一直沿用至清代（1644至1912年），本拍品便是此中的巔峰之作。這一類漆金雕像的五官細節常用顏料點染，諸如朱唇、眼白、黛眉、烏瞳及黑或青髮（藍色一般來自石青，也有用青金石粉末，但後者極罕），以收畫龍點睛之效。

遙想當年，本尊為人供奉時，應配有雙層仰覆蓮座，¹⁹ 身後襯以頭光或背光，蓮瓣形的光環代表神祇身體煥發的光芒，以彰顯其神聖地位。²⁰ 兩件北京故宮近似例也跟本拍品一樣，已散失其原配底座。

本尊藥師佛曾於1994年進行修復，當時發現其胸

Conservation treatment in 1994 revealed that this sculpture representing the Medicine Buddha includes a hollow cavity in the chest; by removing a previously sealed wooden plate from the back, the conservators discovered that cavity contained a number of small paper sutras and prayer scrolls, together with textile fragments, several small bronze seals(?), and assorted other consecratory items (fig. 4).²¹ Unfurling one of the small prayer scrolls, the conservators found the text, in red ink on paper, to have been inscribed in Tibetan. The items were returned to the cavity and the opening re-sealed with a wooden cover, which was subsequently gilded. Such dedicatory objects were deposited within the sculpture during its consecration ceremony in order to enliven the image and grant it religious efficacy.²² Religious in nature, such consecratory items seldom are dated and rarely include any information that would convey insight into a sculpture's date, place, or other circumstances of manufacture.²³

Martin S. Rosenblatt, who served as Vice President and Senior Buyer for Gump's between 1936 and 1957, acquired this sculpture for Gump's in Kyoto, Japan, in 1957. Shortly after its arrival in San Francisco, this Medicine Buddha was accorded a prominent display space, replacing as the store's emblem the Japanese bronze sculpture of the Buddha that the Gump family previously had given to San Francisco's Japanese Tea Garden. In 1864, Solomon Gump (1833–1908) established the Gump firm. S. & G. Gump, and, at the beginning of the twentieth century, the firm was passed on to Solomon's fourth son, Abraham Livingston Gump (1869–1947). Famous for its range of luxury home furnishings and décor items, Gump's by 1940 had become internationally renowned for its displays of Chinese art.

The majestic, eighteenth-century Medicine Buddha thus stands as a telling symbol of Gump's long and very serious involvement with Asian art over the past century and a half. Works acquired at Gump's not only enhanced—and still enhance—wealthy homes throughout the nation, but, as collectors have passed their treasures on, many works have found their way into museum collections through gift and bequest and thus are on view in numerous public galleries. Indeed, works with the prized Gump's provenance still appear in auctions today, including the important imperial spinach-green jade book set from the Qianlong period 乾隆年 (1736–1795) that sold in Christie's 14–15 September 2017 New York auctions (lot 1025).²⁴

With its history spanning more than 150 years, Gump's was San Francisco's third oldest business in operation until the recent closing of its store. The Gump's brand remains a revered luxury name with customers across the United States and beyond. Recent changes such as the closure of the Gump's store marks a passing of American luxury department stores as purveyors of fine art. Gump's legacy will live on, however, as museums, collectors, auction houses and commercial galleries proudly list “Gump's San Francisco” as the provenance of works they display.

(For full essay endnotes, refer to Christies.com)

部中空。修復人員移除此像背部一塊密封木片後，發現當中貯存了若干小巧的紙本經文和經卷，另有織物殘片和若干小巧銅章和雜項供品（圖四）。²¹ 修復人員展讀一份經卷時發現，紙上用紅墨書寫的乃是藏文。一應供品最終物歸原處，開口處用木重新封好，其上鑲金。這些供品應是在開光儀式中存放，賦之以靈氣和法力。²² 此類帶宗教色彩的供品很少會註明日期，也鮮有提及與雕像年份、產地或製作背景有關的細節。²³

1936 年至 1957 年 期 間， 洛 瑪 恬 (Martin S. Rosenblatt) 出任 紺 氏 洋 行 副 總 裁 暨 採 購 主 管， 此 像 便 是 洛 氏 於 1957 年 在 日 本 京 都 為 紺 氏 購 入。 本 尊 藥 師 佛 運 抵 舊 金 山 後， 旋 即 被 放 在 店 中 當 眼 位 置， 此 前 同 一 位 置 展 示 的 正 是 紺 氏 老 店 標 誌， 即 其 家 族 此 前 贈 予 舊 金 山 日 本 茶 園 的 日 本 青 銅 佛 像。 1864 年， 紺 梭 羅 (Solomon Gump, 1833 至 1908 年) 成 立 紺 氏 洋 行 (S. & G. Gump)， 至 二 十 世 紀 初， 公 司 業 務 交 由 紺 梭 羅 第 四 子 紺 艾 柏 (Abraham Livingston Gump 1869 至 1947 年) 接 手。 紺 氏 出 售 的 奢 華 家 居 陳 設 與 裝 飾 品 以 種 類 之 多 聞 名 遐 邇， 早 於 1940 年 之 前， 店 中 陳 列 的 中 國 藝 術 品 已 蜚 聲 國 際。

是次拍賣的這尊端凝靜穆的十八世紀藥師佛像，生動地詮釋了紺氏一百五十年來與亞洲藝術綿長深廣的交流互動。撫今追昔，紺氏出品不知點綴了全國各地幾許華宅廣廈，它們或在珍藏者家族代代相傳，有的捐出或遺贈予博物館，在各大公立美術館公開展出。誠然，標榜為紺氏舊藏的拍品目前在市場上時可得見，紐約佳士得於 2017 年 9 月 14–15 日 拍 出 的 一 套 典 藏 級 乾 隆 (1736 至 1795 年) 御 製 碧 玉 冊 便 是 一 例 (拍 品 編 號 1025)。²⁴

紺氏洋行營運史前後長達 150 多年，按持續經營的時間來算，它在舊金山企業排行榜位居第三，直至近年結業為止。百年老店落下了帷幕，也替美國高檔百貨公司兼營藝術品的時代劃上了句號。但紺氏品牌在美國以至海外顧客心中，依然是高尚品味的象徵。紺氏對後世的影響力將長存，只要博物館、藏家、拍賣行和商業畫廊仍以擁有一件「舊金山紺氏舊藏」為傲，那紺氏百年傳承之火便可永葆不滅、歷久彌新。

(如欲參閱文章註釋，請瀏覽 christies.com)



The Gump's Buddha. After *Gump's Since 1861, A San Francisco Legend*, published 1991, p. 135 and dustjacket
載於《Gump's Since 1861, A San Francisco Legend》, 1991年出版, 頁135

THE GUMP'S BUDDHA
THE PROPERTY OF AN AMERICAN FAMILY
舊金山紺氏洋行舊藏
美國家族珍藏

2704

A HIGHLY IMPORTANT AND
MONUMENTAL IMPERIAL GILT-
LACQUERED WOOD FIGURE OF THE
MEDICINE BUDDHA

QING DYNASTY, 18TH CENTURY

The Buddha is shown seated in *padmasana* with his right hand extended in *varadamudra* and his left hand held above his lap, with palm upward in *dhyanamudra*, clad in voluminous robes gathered above the waist, the face with a serene expression and the forehead inset with a lapis lazuli *urna*. Below the multitude of snail-shell curls of hair painted in black and highlighted with blue pigment over the *ushnisha*. The chest with a concealed cavity opening at the back for consecration.

The figure: 68 in. (172.7 cm.) high; overall height including gilt-lacquered wood pedestal: 95 in. (241.2 cm.) high

HK\$30,000,000-50,000,000

US\$3,900,000-6,400,000

清十八世紀 御製木胎漆金藥師佛坐像

造像尺寸巨大，健碩雄偉。木胎，外髹金漆，高螺髮密集排列，塗紺青，眉間白毫嵌青金石。藥師佛結蓮華坐，右手下垂作與願印，左手施禪定印。身穿袈裟，袒露右肩，雙目光垂視，雙唇略帶微笑，神情莊重慈祥。



2704 Continued

PROVENANCE

Acquired by Martin S. Rosenblatt for Gump's in Kyoto, Japan, between 1936-1948

An American private Collection, acquired circa 2008, and on loan to Gump's San Francisco until 2018

EXHIBITED

Gump's, San Francisco, California, c. 1948-2018

LITERATURE

C.G. Wilson, *Gump's, Treasure Trade, A Story of San Francisco*, New York, 1949 (cover)

J.L. Roseman, N. Birmingham and D.D. Saeks, *Gump's Since 1861, A San Francisco Legend*, San Francisco, 1991, p. 135 and dustjacket

來源

Martin S. Rosenblatt 於 1936 至 1948 年間在京都為舊金山紺氏洋行購藏美國私人收藏，入藏於 2008 年前後，長期借展予紺氏洋行至 2018 年

展覽

美國舊金山紺氏洋行，約 1948 至 2018 年間

著錄

C.G. Wilson, 《Gump's, Treasure Trade, A Story of San Francisco》, 紐約, 1949 年 (封面)

J.L. Roseman、N. Birmingham 及 D.D. Saeks, 《Gump's Since 1861, A San Francisco Legend》, 舊金山, 1991 年, 頁 135 及書套





2705

A MASSIVE GREY STONE HEAD OF
BUDDHA

MING DYNASTY (1368-1644)

The monumental head is carved with a serene expression, the downcast tear-shaped eyes half closed in mediation below a high-relief *urna* in the centre of the forehead, above the pursed lips and between long pendulous ear lobes, the hair in tight curls rising to a high *usnisha*.

20 ¾ in. (53 cm. high), stand

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Chang Wei Hwa & Co., Taipei, acquired in 1992

明 石雕佛首

來源

雲中居，台北，1992年入藏



THE PROPERTY OF A PRIVATE ASIAN COLLECTOR

2706

A LARGE INSCRIBED MING STONE CARVING OF A SEATED BUDDHA DATED JIAJING TWENTY-EIGHTH YEAR (1549) AND OF THE PERIOD

The Buddha is shown seated in *padmasana* with his right hand extended in *bhūmyakramana mudra*, and his left hand held above his lap, with palm upward in *dhyānamudra*, clad in a robe which partially reveals his chest. The face has a serene expression with eyes downcast with benevolence. The deity is supported on a lotus plinth, the right side of which is incised with an inscription bearing the names of its patrons and recording a Jiajing dare.

61 3/8 in. (156 cm.) high, 35 in. (89 cm.) wide, 20 7/8 in. (53 cm.) deep

HK\$1,800,000-2,600,000

US\$240,000-330,000

PROVENANCE

Acquired in Taiwan, 1980s

LITERATURE

Chen Yi-An, 'Stone Buddha Sculpture Sitting on Stand Carved by the He Tianchong Family from Year 28 of Ming Jiajing Rule (1549)', *Study of the Arts*, Taipei National University of the Arts, May 2016 (no. 31), pp. 273-323

明嘉靖二十八年（1549）

何天寵家族供造石雕佛坐像

來源

1980年代購於台灣

著錄

陳怡安，〈漢式造像的復興——明嘉靖廿八年（1549）何天寵家族造石刻佛坐像考〉，《藝術學研究年報》，國立臺北藝術大學，2016年5月（第三十一期），頁 273-323



inscription
銘文



rubbing of inscription
銘文拓本





2706 Continued

The inscription on the current stone figure records that on the twenty-eighth day of the first month of Jiajing twenty-eighth year (1549), the family of He Tianchong, a military family from the Zhending area of Hebei province, sponsored the reconstruction of a Guanyin Temple in their village. In collaboration with the monk Yuan Duan, the He Family also commissioned the current stone Buddha, as well as other figures of Anan, Kasyapa and Sangharama *bodhisattvas* which are now lost. According to the research of the scholar Chen Yi-An, the monk Yuan Duan was likely to be related to the Buddhist sect of Linji which was active in the Hebei area during the mid to late Ming dynasty (see Chen Yi-An, 'Stone Buddha Sculpture Sitting on Stand Carved by the He Tianchong Family from Year 28 of Ming Jiajing Rule (1549)', *Study of the Arts*, Taipei National University of the Arts, May 2016 (no. 31), pp. 280-284.)

Even though the current seated Buddha is carved with a two-tiered *unisha*, an influence from Tibetan Buddhist art, it is noted for its rounded face, heavy robes and columnar body. These are Chinese characteristics that clearly deviate from Tibetan-influenced Buddhist images modelled with broad, muscular torsos and narrow waists which were popular during the early Ming dynasty. With its combination of Chinese and Tibetan elements the present figure is an important example of Buddhist image making in the mid to late Ming period.

佛全跏趺坐，右手下垂作降魔印，左手施冥想印。身穿袈裟，胸膛部分袒露，雙眼目光垂視，雙唇略帶微笑。下方為雙層蓮座，蓮座右方陰刻銘文，由右向左直列書寫，共一百一十六字。銘文如下：

大明國直隸真定府神武右衛左所百戶張下軍信士善人何天寵，見在藁城縣劉村社北周卦村居住，重脩觀音堂，自造當陽佛一尊、阿難加葉二尊、伽藍護法二尊，同共自造何天寵妻郭氏、武氏、長男何守余、馮氏、何守素、王氏、長孫何征北。嘉靖二十八年正月廿八日立，石匠李堂、史道造。僧人圓端。

從上文可見，此造像由河北真定府軍戶何天寵家族供造，並有僧人圓端的參與。據學者陳怡安考據，圓端有可能是臨濟宗真定地區第十七代僧人，見其文〈漢式造像的復興——明嘉靖廿八年（1549）何天寵家族造石刻佛坐像考〉，《藝術學研究年報》，國立臺北藝術大學，2016年5月（第三十一期），頁273-323。銘文提到何氏家族同時供造阿難加葉二尊及伽藍護法二尊，現已遺失，本佛像應是文中提到的「當陽佛」。「當陽佛」非傳統佛典的尊名，據陳怡安考究，「當陽」大抵是指坐北向南，二字亦曾出現於《楞嚴經》，並可能與明中晚期，出現在華北地區的民間秘密宗教黃天道有關。

本造像面額寬圓，雙眼細小，眼角上揚，上身線條扁平，身穿雙領垂肩式袈裟，都是漢式造像的風格，與明初宮廷佛像以藏傳風格為主、強調身軀線條及飽滿肌肉的樣式明顯迥異。與此同時，佛頭頂上的二重肉髻與傳統漢地常見的單層平緩突起的形式不同，反而與藏式造型的高聳雙重頂髻較接近（前引文，頁295-296）。可見此造像雖以漢式風格為主，但同時帶有藏傳佛教藝術元素，對研究明代中晚期佛教雕刻有重要的參考價值。

2707

A RARE AND SUPERBLY CAST GILT-BRONZE FIGURE OF PANJARNATA MAHAKALA

MING DYNASTY, 15TH CENTURY

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, all his eyes painted with red and black pigments. His hair is pulled into a flaming chignon secured with a foliate tiara. The figure is further adorned with celestial scarves billowing across the shoulder and a garland with snakes and skulls on the neck and arms. His waist is encircled with an elaborate apron, fitted on a separate double-lotus stand cast with a supine figure on top. The back of the base is incised with the characters *shang zuo er* 'second of upper left', while the flange below the left foot of the deity is incised with the characters *er shang zuo er* 'second of upper left second'.
12 1/8 in. (31 cm.) high, box

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

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

PROVENANCE

Sold at Sotheby's New York, 20 September 2002, lot 63
Rossi & Rossi, 2009

明十五世紀 鎏金銅大黑天金剛立像

來源

紐約蘇富比，2002年9月20日，拍品63號
Rossi & Rossi，2009年





fig. 1 A gilt-bronze figure of Panjarnata Mahakala, Yongle-Xuande period, sold at Christie's Hong Kong, 30 May 2018, lot 2863

圖一 明永樂/宣德 鑿金銅大黑天金剛像，香港佳士得，2018年5月30日，拍品2863號

2707 Continued

The inscriptions found on the current figure and stand, *shang zuo er* and *er shang zuo er*, are likely to be numbering systems for their placement in a specific order and location.

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; and another similar gilt-bronze figure of Panjarnata 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.

Compare also to a slightly smaller figure of Panjarnata Mahakala (27.8 cm.), cast with a very similar posture, dating to the Yongle to Xuande period, sold at Christie's Hong Kong, 30 May 2018, lot 2863 (fig. 1), as well as a slightly larger gilt-bronze example, dating to the 17th century, formerly in the Nitta Collection, exhibited in National Palace Museum, *The Crucible of Compassion and Wisdom*, Taipei, 1987, Catalogue, pl. 32.

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，愍態可掬。大黑天金剛左腳下方插禪陰刻銘文「二上左二」；蓮座後方近足處刻「上左二」，有可能是辨認造像擺放位置的記號。

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。此像為銅鑿金兩臂，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，左手托噶巴拉盤，右手持鉞刀。胸前掛人首項蔓、珠寶瓔珞，長蛇裝飾。兩腿蹲踞姿勢蹂躪屍魔。

北京故宮博物院藏一件非常相似的永樂款鑿金大黑天金剛像，著錄於《故宮經典：明永樂宣德文物圖典》，故宮出版社，2012年，頁247，圖133。另參考布達拉宮珍藏一件近似的永樂銅鑿金大黑天金剛像，載於《漢傳佛像時代與風格》，北京，2010年，頁216，圖234。

另可參考一件尺寸略小的鑿金銅大黑天像（27.8公分），姿態造型相似，定年明永樂至宣德，2018年5月30日於香港佳士得拍賣，拍品2863號（圖一）。新田舊藏一件稍晚、定年十七世紀的鑿金銅大黑天像，可資比較，1987年展覽於國立故宮博物院《金銅佛造像特展》，圖版32號。



THE PROPERTY OF A GENTLEMAN

2708

A SUPERBLY CAST GILT-COPPER
STONE-INLAID SEATED FIGURE OF
MANJUSRI

NEPAL, 14TH CENTURY

The *bodhisattva* is finely cast seated in *vajraparyankasana*, his right hand holding up a sword, the *khadja*, behind his head, his left hand in the *vitarka* mudra, with a lotus stem supporting a book of the 'Perfection of Wisdom', *Prajnaparamita* Sutra, on his left shoulder. He wears elaborate bejewelled necklaces, armlets and rosette earrings inlaid with semi-precious stones. His *dhoti* is finely chased with floral motifs, his upper torso left bare. The face has a serene expression with downcast eyes and *urna* inlaid with turquoise, the head wearing a high crown secured with a five-leaf diadem, the hair piled in a *chignon* with locks falling over his shoulders. The bottom has a small consecration plate incised with a *visvavajra*.

9 in. (22.8 cm.) high, box

HK\$3,500,000-4,500,000

US\$450,000-580,000

PROVENANCE

A Swiss Collection, 1980s

Property from the Estate of M Van Ouwerkerk

Sold at Sotheby's New York, 19 September 2008, lot 302

尼泊爾 十四世紀 鑲金銅嵌寶石文殊菩薩坐像

菩薩結跏趺坐，頭戴五葉冠，雙目低垂，面容祥和帶微笑。上身袒露，穿帶嵌寶石瓔珞，下身繫兜提。右手提寶劍於腦門後，左手執托經書蓮莖。底部有一刻金剛杵紋飾的小裝藏板。

來源

瑞士私人收藏，1980年代

M Van Ouwerkerk 大宅珍藏

紐約蘇富比，2008年9月19日，拍品302號





2708 Continued

Manjusri, otherwise known as *Wenshushili Pusa*, is the Bodhisattva of Wisdom. He is often seen in a group of three comprising Sakyamuni and Samantabhadra; the latter commonly portrayed seated on an elephant. Like the current figure, Manjusri is often depicted holding the sword of knowledge and a lotus stem supporting the book of wisdom.

A gilt-bronze figure of Manjusri of similar posture and slightly larger size (28 cm.), attributing to Tibet, 14th century, is illustrated in *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, no. 64. Compare also to a Nepalese gilt-bronze figure of Manjusri dating to 15th century, in a seated position similarly clad in bejewelled ornaments, but with both hands in the *dharmacakra mudra*, illustrated in Meinrad Maria Grewenig and Eberhard Rist ed., *Buddha: 2000 Years of Buddhist Art. 232 Masterpieces*, Völklingen, 2016, no. 140.

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

此鎏金銅文殊菩薩造型端莊靜穆，姿態優美，鑄刻細膩。可比較蘇黎世雷特伯格博物館 Berti Aschmann 基金會珍藏一件尺寸略大的鎏金銅文殊菩薩坐像（28 公分），姿態造型與本尊相似，定年西藏十四世紀，著錄於《On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich》，蘇黎世，1995 年，圖版 64 號。亦可比較另一尊尼泊爾文殊菩薩坐像，定年十五世紀，尺寸姿態相若，惟雙手作說法印，著錄於《Buddha: 2000 Years of Buddhist Art. 232 Masterpieces》，弗爾克林根，2016 年，圖版 140 號。

2709

A RARE GILT-LACQUERED WOOD SEATED FIGURE OF A *BODHISATTVA*

YUAN DYNASTY, 14TH CENTURY

The deity is finely modelled seated in the posture of the royal ease, *Rajalilasana*, with the left leg bent horizontally, the right leg bent vertically, supporting the corresponding hand resting gently on the knee, the facial features finely detailed with arched eyebrows above eyes downcast in gentle contemplation, the hair upswept into an elaborate topknot, adorned with pendant earrings falling on the broad shoulders and a network of jewellery chains festooned across the bare torso, wearing a *dohti* emblazoned with further jewellery chains.

13 7/8 in. (34 cm.) high, box

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

US\$260,000-380,000

PROVENANCE

Sold at Christie's Hong Kong, 28 November 2006, lot 1608

元 木胎漆金菩薩半伽像

來源

香港佳士得，2006年11月28日，拍品1608號



2709 Continued

The style of the present figure belongs to a related group of gilt-bronze Buddhist sculptures dating to the 14th century. This group of images is characterised by their elongated body, broad torso and slim-line waist, very similar to Malla-period Nepalese bronzes. It is thought that its Nepalese influence was derived from the legendary Nepalese image maker, Aniko, who was active at the Yuan court and whose works are well documented in Chinese records, although no definitive example by the master has been identified with any certainty to date.

A large lacquered wood seated figure of a *bodhisattva*, also dating to the Yuan dynasty, wearing similarly ornate jewellery, is currently on display in the Kyoto National Museum. Compare also a gilt-lacquered bronze figure of Watermoon Guanyin, dating to the Yuan dynasty, sold at Christie's Hong Kong, 30 May 2018, lot 2860; as well as a gilt-bronze Guanyin with similar features and style, dating to the Yuan-early Ming dynasty, sold at Christie's Hong Kong, 26 April 1998, lot 601. A slightly later Ming-dynasty gilt-bronze figure of Guanyin, with similar hairstyle and posture, but noticeably less pronounced body line, is in the Asian Art Museum of San Francisco, illustrated in *Hai-Wai Yi-Chen: Chinese Art in Overseas Collections - Buddhist Sculpture*, Taipei, 1990, no. 174.

本尊與同期的元代鑲金銅造像風格一脈相承，身體修長，體態柔美婀娜，腰部纖細，受尼泊爾馬拉風格影響。中統三年（1262），元世祖忽必烈邀請尼泊爾雕塑大師阿尼哥入京觀見，拜八思巴門下，此後阿尼哥待京逾四十年，督造多座重要寺廟及佛教造像，故元代雕塑多見尼泊爾風格，本尊即為一例。

京都國立博物館藏一尊大型元代木胎髹漆菩薩坐像，風格與本尊相似，同樣穿戴華貴瓔珞珠寶，現展覽於館中。亦可參考一尊風格與造型近似的元代銅胎漆金水月觀音坐像，2018年5月30日於香港佳士得拍賣，拍品 2860 號；及另一尊鑲金銅水月觀音像，定年元至明初，1998年4月26日於香港佳士得拍賣，拍品 601 號。舊金山亞洲藝術博物館藏一件明代鑲金銅水月觀音造像，髮型及體態均與本像接近，但身體線條明顯較筆直，著錄於1990年台北出版《海外遺珍：佛像》，圖版 174 號。



2710

A RARE GILT-BRONZE SEATED FIGURE OF BHAIJAYARAJA AVALOKITESVARA DALI KINGDOM, 12TH CENTURY

The figure is finely cast seated in *dhyanasana*, the long upper torso wearing loose ropes, partially revealing his chest covered with elaborate necklaces, the right hand holding a sprig of willow and the left hand holding a lobed alms bowl, a celestial scarf floating across his both arms. The face has a pensive expression, with hair pulled into a high fan-shaped knot secured behind a tall eight-pointed crown decorated with *ruyi* and foliate scrolls, with loose tresses falling over the shoulders.
12 ½ in. (31.7 cm.) high, wood stand

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

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

PROVENANCE

Sold at Sotheby's New York, 17 September 2013, lot 64

大理國 十二世紀 鎏金銅楊柳觀音坐像

來源

紐約蘇富比，2013年9月17日，拍品64號





fig. 1 Formerly in the Nitta Collection, now in the collection of National Palace Museum, Taipei
圖一 新田棟一舊藏，現為國立故宮博物院藏品



fig. 2 Collection of the Yunnan Provincial Museum
圖二 雲南省博物館藏品

2710 Continued

Buddhist bronze images from the Dali Kingdom (AD 937-1253), an independent state in southwestern China that was coeval with China's Song dynasty (AD 907-1279) and more or less congruent with present-day Yunnan province, are very rare. It was not until the American scholar Helen Burwell Chapin (1892-1950) who published in 1944 a scroll painting known as the *Long Scroll of Buddhist Images*, by the late 12th century Yunnanese artist, Zhang Shengwen, that Buddhist images in Western collections were identified as of Yunnan origin. Interest in Yunnanese bronzes intensified again when restoration work which took place in the late 1970's at the Qianxun Pagoda, Yunnan province, yielded a reliquary deposit from its roof. Among the finds are similar examples in bronze, gold and gilt-silver, illustrated by Zhang Yongkang, *A Research on the Sculptures of Da-Li Buddha*, Taipei, 2002, *passim*.

While the Chinese emperor based his legitimacy on the Mandate of Heaven, the Yunnan monarchs grounded theirs on the will of Avalokitesvara. The present figure, depicted holding an alms bowl in the left hand and a stalk of willow in the right, represents Bhaiṣajyaraja Avalokitesvara, or Willow Guanyin in Chinese, a manifestation of Avalokitesvara who blesses devotees with good health and cures them of diseases.

This figure's slender body, elongated proportions, and distinctive facial features are typical of Dali Kingdom sculptures. Those features not only distinguish such images from sculptures produced in Song dynasty China but closely link them to sculptures created in India and Southeast Asia. A very similar seated figure from the Nitta Collection, also holding a willow and alms bowl, wearing similar ornaments, was included in the exhibition *The Crucible of Compassion and Wisdom: the Nitta Group Collection*, National Palace Museum, Taipei, 1987, catalogue. no. 92, where it was dated as Five Dynasties (fig. 1). The same piece was later included in *A Special Exhibition of Recently Acquired Gilt-Bronze Buddhist Images*, National Palace Museum, Taipei, 1996, catalogue. no. 17, where it was reattributed to the 12th century Dali Kingdom. Another figure of very similar posture and design, but of much smaller size (8 cm.) and made of silver, was excavated from the pagoda of Chongsheng Temple in Yunnan, currently in the Yunnan Provincial Museum Collection, illustrated in Li Kunsheng, *The Complete Works of Yunnan National Fine Arts: The Sculpture and Painting Arts of Nanzhao and Dali Kingdoms*, Kunming, 1999, no. 259 (fig. 2).

Compare to a gilt-bronze standing figure of Acuoye Guanyin, dating to Dali Kingdom, 12th century, from the Florence and Herbert Irving Collection, sold at Christie's New York, 20 March 2019, lot 813.

大理國（公元 937 至 1253 年），由段氏家族掌政，年代與宋代（公元 907 至 1279 年）相若，版圖與今位於中國西南的雲南省大致吻合。大理佛像本來鮮為人知，直至美國學者卓海倫（Helen Burwell Chapin）於 1944 年出版一幅由大理畫師張勝溫（活躍於 1163 - 1189）作畫的《大理國描工張勝溫畫梵像》，開始引起學術及鑑藏界關注。其後於 1970 年代，雲南大理崇聖寺千尋塔出土大量大理國佛教文物，更豐富世人對大理佛教造像的認識。

若說中國帝王以天子身份而自居正統，大理皇室則以觀音庇護以彰顯統治合法性，故大理王朝曾鑄造大批觀音造像。本尊右手持楊柳枝，左手持藥盃，是觀音三十三化身中的楊柳觀音形象，寓意為眾生消除病患。本觀音身段碩然，比例偏長，面相獨具一格，頸飾項圈，耳墜長垂至肩，俱屬大理雕像的特色。這些特徵不僅與中國宋代的雕像迥然有別，更與印度和東南亞作品密切相關。

新田棟一珍藏一件鍍金銅坐像，同樣手持楊柳及藥盃，無論風格、面容、衣飾等，都與本尊非常相似，於 1987 年國立故宮博物院《金銅佛造像特展》展覽時，院方定年五代（見圖錄圖版 92 號）（圖一）；但後期於 1996 年國立故宮博物院《歷代金銅佛造像特展》中，院方已更改為大理國十二世紀（見圖錄圖版 17 號）。另外大理崇聖寺主塔出土一件銀質楊柳觀音坐像，造型同樣與本尊相似，惟尺寸較小（8 公分），現藏雲南省博物館，著錄於李昆聲編，《南詔大理國雕刻繪畫藝術》，昆明，1999 年，圖 259（圖二）。

亦可參考美國歐雲伉儷珍藏一件鍍金銅阿嵯耶觀音立像，同樣定年大理國十二世紀，2019 年 3 月 20 日於紐約佳士得拍賣，拍品 813 號。





2711

2711

A GILT-BRONZE *KILA*
DALI KINGDOM, 12TH CENTURY

The upper portion of the *kila* is cast with the upper torso of the three-headed Vidjaraja with a pair of wings on the back, the hands in *vairocana mudra*, rising from lotus petals surmounted by a double *vajra*, the lower portion in the form of a plain pointed dagger. The back is cast with a ring-loop attachment in the form of a coiled snake.

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

HK\$150,000-250,000

US\$20,000-32,000

Compare to a similar bronze *kila* but depicting a single-faced *bodhisattva*, also wearing a *double vajra* crown and hands in the *vairocana mudra*, excavated from the pagoda of Chongsheng Temple in Yunnan, currently in the Yunnan Provincial Museum Collection, illustrated in Li Kunsheng, *The Complete Works of Yunnan National Fine Arts: The Sculpture and Painting Arts of Nanzhao and Dali Kingdoms*, Kunming, 1999, no. 298.

大理國 十二世紀 鑲金銅單面獨股明王金剛槩

大理崇聖寺主塔曾出土一件銅質金剛槩，雖槩把上菩薩只呈一面，但其餘造型如手施智拳印、頭戴金剛杵寶冠、背後鑄蛇形銅環等，與本拍品非常類近，現藏雲南省博物館，著錄於李昆聲編，《南詔大理國雕刻繪畫藝術》，昆明，1999年，圖298。

2712

A WOOD FIGURE OF A THREE-FACED
AND SIX-ARMED GUANYIN
DALI KINGDOM, 12TH CENTURY

The figure of Guanyin is depicted with three heads, two of which have wrathful expressions; and six arms, the principal left hand carrying a precious pearl. His body is draped by elaborate bejewelled ornaments. He sits on a rocky throne, with lotus petals and small devotional figures below at the feet.

17 1/4 in. (44 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

大理國 十二世紀 木雕三面六臂觀音坐像









ELEGANCE PERSONIFIED: A PAIR OF STANDING BODHISATTVAS

Robert D. Mowry

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Wooden sculptures from the Five Dynasties 五代 (907–960) and Northern Song 北宋 (960–1127) periods are exceptionally rare; that these majestic sculptures not only have survived but have remained together as a pair signals their extraordinary importance and elevates them to the status of revered treasures. Published as early as 1924,¹ these refined and very compelling figures rank among the masterworks of Chinese Buddhist sculpture.

Elegantly outfitted in the sumptuous trappings of an Indian prince of old, these exquisite sculptures represent bodhisattvas 菩薩,² benevolent beings who have attained enlightenment 菩提 but who have selflessly postponed entry into nirvana 涅槃 in order to assist other sentient beings—有情 or 衆生—in gaining enlightenment.³ A bodhisattva is an altruistic being who embodies the Mahayana Buddhist 大乘佛教 ideal of delivering all living creatures from suffering 普度衆生. Richly attired, bodhisattvas, who may be presented either standing or seated, are represented with long hair characteristically arranged in a tall coiffure, or bun, atop the head and often with long strands of hair cascading over the shoulders, as seen in these sculptures. Bodhisattvas wear ornamental scarves, dhotis of rich silk brocade, and a wealth of jewellery that typically includes necklaces, armlets, bracelets, and anklets. Each of these figures wears a scarf and a necklace, for example, as well as a crown that encloses the high topknot of hair. Though bodhisattvas generally are shown barefoot, as in these sculptures, both early Indian and early Chinese images of bodhisattvas may be shown wearing sandals, often of plaited straw.⁴

These sculptures represent two specific bodhisattvas, Avalokitesvara, the bodhisattva of infinite compassion—who is known formally in Chinese as Guanshiyin Pusa 觀世音菩薩, or more simply as Guanyin Pusa 觀音菩薩—and Mahasthamaprapta, the bodhisattva of the power of wisdom, who is known in Chinese as Dashizhi Pusa 大勢至菩薩. By Tang times 唐時代 (618–907) these two bodhisattvas typically were presented as a pair and in association with the Buddha Amitabha 阿彌陀佛. In fact, Guanyin is regarded as a spiritual emanation of Amitabha and is identified by the small representation of Amitabha that appears at the front of the bodhisattva's crown. Symbolising wisdom, the long-necked water bottle 水瓶—in other instances, a covered jar—at the front of the crown identifies the other bodhisattva as Dashizhi.⁵

妙法自在 木胎菩薩立像一對

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

來自五代(公元 907 至 960 年)和北宋(公元 960 至 1127 年)的木雕寥若晨星,而是次拍賣的這對上乘木雕不僅倖存至今,且仍以配對之姿出現,益顯難能可貴,是難得一見的藝術瑰寶。兩尊雕像早於 1924 年已見於著錄,¹其工藝考究、法相莊嚴,堪稱中國佛教雕像的圭臬之作。

二像均作古印度王子打扮,衣飾華貴,以菩薩造型出現。²菩薩慈悲為懷,雖已證菩提,但卻捨己為人,發願渡盡有情衆生始入涅槃。³故此,菩薩體現了大乘佛教普渡衆生的無私精神。菩薩多衣飾繁縟,或坐或立,長髮常綰為頂髻,側有髮絡垂拂肩頭,一應特徵皆見於本拍品。除帔帛和織錦半裙外,菩薩更滿飾瓔珞,頸項、臂腕和足踝大多佩有寶釧。以本拍品為例,二菩薩均飾帔帛與項鍊,高髻環佩寶冠一頂。雖然菩薩以跣足者居多,樣式與本拍品相同,但早期的印度和中國造像之中,也有腳踏芒鞋或草鞋的例子。⁴

二像各有所指,一者是大慈大悲觀世音菩薩,或簡稱觀音菩薩,另一尊是象徵智慧的大勢至菩薩。時至唐代(公元 618 至 907 年),兩者常以阿彌陀佛左右脅侍的形象出現。實際上,觀音乃阿彌陀佛

A translation of the Sanskrit name Avalokitesvara, Guanshiyin 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. An earthly manifestation of the Buddha Amitabha, Guanyin guards the world in the interval between the departure of the Historical Buddha Shakyamuni and the appearance of Maitreya 彌勒, the Buddha of the Future. The *Lotus Sutra*—known in Sanskrit as the *Saddharma Pundarika Sutra* and in Chinese as the *Miaofa Lianhua Jing* 妙法蓮華經—is generally accepted as the earliest sacred text that presents the doctrines of Avalokitesvara, that presentation occurring in Chapter 25.⁶ Titled *Guanshiyin Pusa Pumenpin* 觀世音菩薩普門品 and devoted to Guanyin,⁷ that chapter describes Guanyin as a compassionate bodhisattva who hears the cries of sentient beings and who works tirelessly to help all those who call upon his name. The text describes thirty-three different manifestations of the bodhisattva, including female manifestations as well as ones with multiple heads and multiple limbs. This chapter has long circulated independently as stand-alone sutra called the *Avalokitesvara Sutra*, or *Guanshiyin Jing* 觀世音經 in Chinese, and is commonly recited or chanted at Buddhist temples in East Asia.

Mahasthamaprapta, or Dashizhi 大勢至菩薩 in Chinese, literally means “arrival of great strength” and represents the power of wisdom. This bodhisattva awakens in humans their need to be liberated from the samsara cycle of birth and rebirth 輪迴. In the pairing of the two bodhisattvas with the Buddha Amitabha to form an Amitabha Triad 阿彌陀三尊, Guanyin enacts Amitabha’s compassion, and Mahasthamaprapta brings to humanity the power of Amitabha’s wisdom. Among the earliest of the bodhisattvas identified in the sacred texts, Mahasthamaprapta is described in the *Longer Sukhavativyuha Sutra*, which was compiled in India in the first and second centuries AD and is known in Chinese as the *Da Amittuofu Jing* 大阿彌陀經.⁸ Mahasthamaprapta, or Dashizhi, is viewed as a protector of the Buddha and of the dharma 法, or canon of Buddhist teachings. In the *Shurangama Sutra*, known in Chinese as *Dafoding Shoulengyan Jing* 大佛頂首楞嚴經,⁹ Dashizhi recounts that he gained enlightenment through meditation and through the practice of Buddha recitation, thus underscoring the merit both of meditation and of chanting sutras during Buddhist worship. Although appearing in early Mahayana sutras, Dashizhi was seldom worshiped or represented in India but played an important role in Mahayana Buddhism as practiced in East Asia.

Originally set on a temple altar, these two sculptures would have appeared on either side of a Buddha, forming a triad 三尊. The Buddha, which could have been either standing or seated, likely would have been Amitabha. Guanyin typically appeared to the (viewer’s) left, and Dashizhi to the right, of the central Buddha, through the placement occasionally was reversed. The altar group might have included additional figures, hierarchically scaled and symmetrically arranged. A monk or disciple might have been tucked between the Buddha and each bodhisattva, for example, just as a guardian figure might have appeared at each outer edge of the assemblage. Akin to angels, celestial figures termed *apsaras* 飛天 possibly hovered above, venerating the Buddha, playing musical instruments, or making offerings of alms or flowers.

The three early eighth-century stone relief carvings formerly in the collection of the Japanese art dealer Hayasaki Kōichi 早崎孝一 (1874–1956), each of which depicts a triad with Guanyin and Dashizhi standing on either side of a Buddha, reveal how the present sculptures likely would have been placed in a triad.¹⁰ On its back face, a stele in the collection of the Metropolitan Museum of Art, New York (30.122),¹¹ includes three

的應化身，標誌是其寶冠前的小化佛。另一尊菩薩寶冠前的長頸水瓶（或飾以蓋瓶）則象徵智慧，亦點明其身份為大勢至菩薩。⁵

「觀音」出自梵文 Avalokitesvara，意謂「觀察世間音」，指觀音循聲救苦、有求必應。觀音作為阿彌陀佛應化身，在過去佛釋迦牟尼離開之後與未來佛彌勒降世之前守護娑婆眾生。《妙法蓮華經》（梵文為 Saddharma Pundarika Sutra）是公認最早闡述觀音法門的要典，相關記載見於第二十五品。⁶ 此章又名〈觀世音菩薩普門品〉，其中對觀音有專門的論述，⁷ 將之形容為慈悲為懷的菩薩，芸芸眾生若遭苦厄，稱其名即得解脫。據稱觀音共有三十三應身，當中有女身，也有多面多臂的形象。長期以來，該品獨立成篇，以《觀世音經》的形式廣為流傳，在東亞佛寺中廣為吟誦。

「大勢至」是指「得無上力」，代表智慧之力量，而大勢至菩薩能喚醒人們脫離輪迴的願望。大勢至、觀音菩薩與阿彌陀佛並列，即「阿彌陀三尊」，觀音體現的是阿彌陀佛之悲愍，而大勢至則向世人弘揚阿彌陀佛之智慧。與之有關最早的佛經記載，是著成於公元一、二世紀的《大阿彌陀經》（即 Longer Sukhavativyuha Sutra）。⁸ 大勢至被視為佛之守護者與護法神。根據《大佛頂首楞嚴經》，⁹ 大勢至菩薩自述當年是以修行與念佛證果，故彰顯了修行與誦經對佛教徒的重要性。早期的大乘佛經雖有提及大勢至菩薩，可是印度信眾甚少供奉或為之造像，但在東亞大乘佛教的地位卻舉足輕重。

兩尊菩薩原應供於神壇之上，為佛陀的左右脅侍，構成「一鋪三尊」的格局。佛陀或坐或立，如無意外應是阿彌陀佛。佛陀一般居中，從觀者角度來看，觀音通常侍立左側，大勢至侍立右方，但孰左孰右可以調換。群鋪組合中或許尚有別的神祇，各按尊卑等級對稱而列。譬如，佛陀與二菩薩之間可以各加插一名高僧或尊者，左右外沿亦可安設守護神。此外，可能還有類似西方天使的飛天在上方盤旋，以敬拜佛祖、奏樂、進獻供品或花果之姿出現。

日本古董商早崎孝一（1874 至 1956 年）舊藏三例八世紀初浮雕石刻，它們描寫的俱是佛陀和觀音、大勢至兩位脅侍菩薩的三尊組合，其呈現方式可能正是本拍品原來的佈局。¹⁰ 紐約大都會藝術博物館藏石碑背面有三個龕窟（館藏號 30.122），¹¹





niches, each of which features a seated Buddha flanked by two standing bodhisattvas and two standing monks, thus illustrating how this pair of bodhisattvas might have been arranged in a grouping of more than three figures; a Sui-dynasty 隋朝 (581–618) bronze altarpiece in the Museum of Fine Arts, Boston (22.407)¹² and a Sui or early Tang, gilt bronze altarpiece in the Asian Art Museum, San Francisco (B60 B8+)¹³ also reveal how these bodhisattvas might have been placed in a grouping of more than three figures.

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

Named bodhisattvas characteristically possess an identifying iconographic attribute. A spiritual emanation of the Buddha Amitabha, Guanyin is identified by the small image of Amitabha that appears at the front of the bodhisattva's crown or coiffure. As symbolic attribute, Dashizhi typically claims either a covered jar or a long-necked bottle, the vessel appearing at the front of the topknot or crown. Both Guanyin and Dashizhi may hold a lotus bud or blossom; if so, Guanyin usually holds it in the left hand, the flower typically appearing at the left shoulder, while Dashizhi holds it in the right hand.

Most Chinese Buddhist sculptures created before the Song dynasty 宋朝 (960–1279) were carved in stone or cast in bronze. Because government persecutions in 845 and early 846 seized the land and wealth of many Buddhist temples, severely limited the Buddhist church's tax-exempt status, and returned great numbers of Buddhist monks and nuns to lay life, Buddhism was much weakened in China after the mid-ninth century. With both their accumulated wealth and their annual income significantly reduced, Buddhist temples turned to wood as the favored material for sculptures from the late ninth century onward, as wood was less expensive than bronze and was easier, and thus less expensive, than stone to carve. Though some Buddhist sculptures must have been carved in wood in pre-Song times, few of those survive, so that most extant Chinese Buddhist wooden sculptures date to the tenth century or later.

Like virtually all early Buddhist sculptures of stone and wood, these two bodhisattvas originally were embellished with brightly coloured mineral pigments, the colours likely including saffron, blues, and greens for the robes and scarves, gilding for the jewellery, pink or white for the flesh, and black, or possibly blue, for the hair. Indeed, these sculptures retain traces of pigment and of the gesso ground on which the pigments were applied. (White in colour, gesso was applied to smooth the wood or stone surface and to render it chalk-white so that pigments appear to best advantage in terms of colour and clarity.) The Buddhist sculptures in the Mogao grottoes at Dunhuang, Gansu province 甘肅省敦煌莫高窟, retain the greatest amount of original pigment of all early Chinese sculptures, but Buddhist wood sculptures of the Song 宋 (960–1279), Liao 遼 (907–1125), Jin 金 (1115–1234), and Yuan 元 (1279–1368) periods often exhibit traces of original pigment, as well, as witnessed by the well-known Guanyin of the

各刻一坐佛，右各有一名菩薩和高僧侍立，本拍品若來自一鋪多尊，當年或許也是以此方式排列；至於其他可能適用於本拍品的一鋪多尊格局，還可參照波士頓美術館藏隋代（公元 581 至 618 年）青銅祭壇（館藏號 22.407），¹² 以及舊金山亞洲藝術博物館藏隋代或唐初鍍金銅祭壇（館藏號 B60 B8+）。¹³

菩薩雖可單體造像，但泰半以配對的方式呈現，以陪襯特定的佛陀，亦即「一鋪三尊」。故此，觀音和大勢至菩薩一般位於阿彌陀佛兩側，而過去佛釋迦牟尼的左右脅侍則是文殊和普賢菩薩，而伴隨藥師佛的則是日光和月光菩薩。

註明尊號的菩薩，一般有特定的造像儀軌。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。大勢至的標誌是其頂髻或寶冠前的蓋瓶或長頸瓶。觀音和大勢至常執蓮苞或蓮花，觀音泰半左手執花，蓮花多近左肩，而大勢至則以右手執花。

宋代（公元 960 至 1279 年）之前，中國佛教造像以石刻或銅鑄者居多。公元 845 年及 846 年初，由於朝廷大舉禁佛，除了沒收寺廟的土地財產，對佛門的稅賦減免亦大幅削減，並敕令大批僧尼還俗，所以九世紀中葉以降，中國佛教勢力大不如前。鑑於寺廟的累計財富和年度收入銳減，所以自九世紀末葉起，木材成爲了造像的上上之選，因爲它比青銅廉宜，也比石刻易於駕馭（故價格較低）。宋代之前，雖然也有製作木胎佛像，但鮮能流傳至今，所以存世的中國木胎佛像泰半是十世紀以降的作品。

本拍品跟絕大多數早期佛教石刻和木雕造像一樣，原應飾以鮮艷的礦物顏料，一般來說，衣袍和帔帛多用橘黃、藍和綠色，珠串璽珞大多鍍金，肌膚採用粉紅或白色，頭髮則以黑色或偶爾用藍色呈現。實際上，不少作品皆殘留了彩繪及其白色膩子的痕跡。（塗膩子既可確保木石表面平整，灰白底色也能使顏料益發鮮艷和清晰。）中國早期造像之中，原有彩繪保存得最好的例子，當屬甘肅省敦煌莫高窟的佛教造像，但不少來自宋代（960 至 1279 年）、遼代（907 至 1125 年）、金代（1115 至 1234 年）及元代（1279 至 1368 年）的木胎佛像，亦殘留了彩繪的痕跡，就此可證諸美國密蘇里州堪薩斯城的納爾遜－亞特金斯藝術館藏著名的南海觀音像。¹⁴



Southern Sea 南海觀音 sculpture in the collection of the Nelson-Atkins Museum, Kansas City, MO (34-10).¹⁴

When under worship in a temple, each sculpture in the triad would have been backed by either a halo or a mandorla 背光, the lotus-petal-shaped aureole 光環 suggesting light radiating from the deity's body and thus signaling its divine status. (Symbolising divinity, a halo is a circle, or disc, of light that appears behind the head of a deity; a mandorla is a full-body halo.) That each of these sculptures lacks a tenon between the shoulder blades or at the back of the head to receive a sculpted mandorla suggests that the aureoles were painted on the wall behind the figures. Such integration of painting and sculpture was a characteristic feature of traditional Buddhist temples. The aureoles likely incorporated floral designs arranged in a scrolling arabesque, perhaps with an open lotus blossom featured *en face* directly behind each figure's head.

The present bases on which these bodhisattvas stand are twentieth-century replacements for lost originals. As few bases for wooden sculptures survive from Song times, the exact appearance of these sculptures' original lotus bases is difficult to determine; even so, the bases for a pair of Northern Song 北宋 (960–1127) sculptures representing standing bodhisattvas dated to the tenth- to eleventh-century and now in the collection of the Metropolitan Museum of Art, New York (39.76.1-2), bear a close resemblance to the upper portion of the present sculptures' bases, suggesting that these bases likely capture something of the original bases' appearance.¹⁵ In addition, the base for a Yuan-dynasty wooden sculpture of a standing Guanyin dated by inscription to 1282, also in the Metropolitan Museum collection (34.15.1),¹⁶ corresponds closely to the upper portion of the bases on which these bodhisattvas stand.

A pair of Tang-dynasty 唐朝 (618–907) limestone figures representing bodhisattvas Guanyin and Dashizhi that sold at Christie's New York, in September 2018 (lots 1123 and 1124)¹⁷ presents the two bodhisattvas standing side-by-side in virtually the same poses assumed by this pair, illustrating the descent of sculptures of this type from Tang-dynasty forebearers. The depiction of bodhisattvas Guanyin and Dashizhi standing side-by-side on a mid- to late seventh-century limestone stele in the Metropolitan Museum of Art, New York (30.122),¹⁸ corresponds closely to that of the Christie's bodhisattvas and further traces the present figures' typological origins to Tang sculptures.

當初在廟中供奉時，三尊背後應各自襯以頭光或背光，蓮瓣形的光環代表神祇身體煥發的光芒，以彰顯其神聖地位。（頭光是指神祇頭後的圓形或盤狀光輪，以全身為背景的光輪則為背光，兩者皆為神祇標識。）在兩尊菩薩的肩胛之間與腦後，均無安裝雕作而成的背光所需的插樺，可見其光輪應繪於其身後的牆上。這種繪畫與雕塑結合的形式，正是傳統佛寺的裝飾特色之一。此類光環泰半糅合了曼妙的纏枝花紋，或在每像頭後飾一朵正面盛開之蓮花。

兩件拍品原來的底座均已散失，現存底座為二十世紀添加。由於宋代木雕底座幾無傳世例子，故難以斷定本拍品原配蓮座的外觀；但紐約大都會藝術博物館藏一對十至十一世紀北宋（公元 960 至 1127 年）菩薩立像（館藏號 39.76.1-2），其底座與本拍品底座上半部極為接近，為推想底座的原貌提供了線索。¹⁵ 此外，大都會尚有一尊根據銘文斷代為公元 1282 年作的元代木雕觀音立像（館藏號 34.15.1），其底座也與本拍品底座的上半部大同小異。¹⁶

2018 年 9 月，紐約佳士得拍出一對唐代（公元 618 至 907 年）石灰巖觀音及大勢至立像（拍品編號 1123 及 1124），¹⁷ 其相對而立的姿態與本拍品如出一轍，可見同類型的雕像確是脫胎於唐代作品。紐約大都會尚珍藏一例七世紀中至晚期石灰巖碑，其上刻一對觀音和大勢至菩薩（館藏號 30.122），¹⁸ 其對立的身姿也與佳士得本季推出的菩薩十分接近，再次證明本拍品之造型確與唐代雕像一脈相承。



fig. 1 Image: © The Trustees of the British Museum
圖一 大英博物館藏品

Even so, these majestic sculptures date to the Northern Song 北宋 period (960–1127), or perhaps even a little earlier, to the Five Dynasties 五代 period (907–960), as indicated by the slight stockiness of the figures—the impression of stockiness imparted by the short necks and heads that are a little small in proportion to the bodies—as well as by the attenuation of the figures, noted particularly in the elongation of the legs. In addition, the faces’ square shape—in contrast to the full, round faces of most Tang figures—points to the sculptures’ tenth-to-twelfth-century date, as do the crowns and the scarves that cross from each figure’s waist to its elbows (the scarves perhaps further serving as struts, or structural supports, for the arms). More complex than the necklaces typical of Tang sculptures, these bodhisattvas’ ‘fishnet pattern’ necklaces find parallels in Chinese wooden sculptures of the Northern Song period, as evinced by a standing attendant bodhisattva in the collection of New York’s Metropolitan Museum of Art (28.123).¹⁹

The closest counterparts to the present sculptures is an unpublished sculpture of painted wood in the collection of the Fuji Yurinkan in Kyoto, Japan 京都市藤井有鄰館. The face of the Yurinkan figure is similar to those of the present bodhisattvas, even if its body is a little stockier, its torso plumper and its legs less elongated. The ‘fishnet-style’ necklaces of the three figures are virtually identical, and the *dhotis* fall over the figures’ legs in a virtually identical pattern of folds. The similarity in style and general appearance of the Yurinkan sculpture to the present figures suggests that all three sculptures likely were produced in the same workshop and by the same team of sculptors.

Apart from the Yurinkan figure, two wooden sculptures representing bodhisattvas in the collection of the British Museum, London (1987,1221.1-2) (fig. 1),²⁰ and dated to the Five Dynasties period are closely allied in style to the present sculptures, underscoring the possibility that the present sculptures might also date to the Five Dynasties period—that

然而，本拍品的造型略顯敦實厚重，例如頸項偏短，按身軀比例來說其頭部偏小，且身形頹長（腿的比例尤為修長），從種種跡象看來，這對華美的雕像應是北宋（公元960至1127年）甚或早至五代（公元907至960年）的作品。再者，兩位菩薩臉形方正，與大多數唐代雕像面如滿月的形象截然不同，而且其寶冠樣式及帔帛從腰間繞至手肘（帔帛或可當作雙臂的棖子或支撐構件）的格局，亦與十至十二世紀風格吻合。本拍品的「網狀」瓔珞比常見的唐代款式更為繁縟，但卻與北宋木雕不謀而合，後者可參照紐約大都會珍藏的一例脅侍菩薩立像（館藏號 28.123）。¹⁹

與本拍品最接近的例子，當屬京都市藤井有鄰館尚未發表的一尊彩繪木雕。有鄰館雕像的面容與本拍品相若，但其體型略為敦厚，軀幹更形豐滿，雙腿比例不及本拍品修長。三者的「網狀」瓔珞大同小異，沿腿垂拂而下的裙褶亦如出一轍。以風格和整體外觀而言，有鄰館藏品與本拍品十分接近，意味着三者很可能是同一作坊甚或同一批工匠的製品。

除了上述的有鄰館藏品，倫敦大英博物館也有兩尊五代菩薩木雕（館藏號 1987,1221.1-2）（圖一），²⁰ 其風格也與本拍品雷同，堪可視為將本拍品斷



fig. 2 Collection of the Metropolitan Museum of Art, Rogers Fund, 1928, accession no. 28.123
圖二 大都會博物館，Rogers基金會，1928年，典藏編號28.123

is, to the tenth century. Unlike the present figures, the British Museum sculptures lack iconographic attributes, and they hold their arms in exactly the same positions—each with right arm lowered and with left arm flexed at the elbow and hand raised to chest height—indicating that they came from a large grouping of Buddhist deities that included multiple bodhisattvas rather than from a simple triad. Even so, the British Museum figures are slightly elongated, like the present sculptures, and the drapery falls over the legs in virtually identical fashion.

In addition to the Fuji Yurinkan and British Museum sculptures, four wooden sculptures in the collection of the Metropolitan Museum of Art, are close counterparts to the present figures. Two of those four sculptures including a pair of attendant bodhisattvas formerly attributed to the Tang dynasty²¹ but now reassigned to the Northern Song period and dated to the tenth- to eleventh-century (39.76.1-2).²² The third of the Metropolitan Museum sculptures is the previously mentioned standing bodhisattva with a 'fishnet necklace' (28.123) (fig. 2), dated to the tenth- to eleventh-century and which also shows stylistic kinship to the present figures; the fourth is a sculpture of Bodhisattva Manjushri 遊戲坐文殊菩薩像 seated in *rajalilasana* 遊戲坐, or the pose of royal ease, and dated to the late tenth to early twelfth century (42.25.5).²³

Published as early as 1924, these elegant, refined bodhisattvas are masterworks of Chinese Buddhist sculpture. They perfectly represent the early Song-dynasty style, illustrating that style's descent from Tang sculptures of the eighth century while incorporating those features that signal the emergence of a new style and the turn toward a new direction; as such, they rank as classics, not only of Chinese sculpture but of world sculpture.

(For full essay endnotes, refer to christies.com)

代為五代(約公元十世紀)雕像的佐證。但兩批作品的差別在於，大英博物館藏木雕缺乏特定的造像儀軌，而且兩位菩薩的雙臂姿勢相同，即右臂垂放，左臂舉手當胸，看來應是有多位菩薩的一鋪多尊組合，而非簡單的一鋪三尊。縱然如此，大英博物館藏菩薩的身姿跟本拍品一樣略顯頹長，其衣褶沿腿飄垂而下的樣式幾無二致。

本拍品的近似例除了前述有鄰館與大英博物館的珍藏，還有四尊紐約大都會館藏木雕。其中二例是一對脅侍菩薩，它們曾被斷代為唐代作品，²¹ 但現已更正為公元十至十一世紀的北宋木雕(館藏號 39.76.1-2)。²² 第三例近似的大都會館藏是前述佩戴「網狀」瓔珞的菩薩立像(館藏號 28.123)(圖二)，其斷代為公元十至十一世紀，風格也與本拍品一脈相通；第四例是一尊遊戲坐文殊菩薩像，斷代為公元十世紀末至十二世紀初(館藏號 42.25.6)。²³

本季推出的菩薩像早於 1924 年已見於著錄，其造型雍容華貴，誠為中國佛教雕像的圭臬之作。它們完美地詮釋了宋初風格，既印證了八世紀唐代雕像對後世的影響，亦預示了新風格的誕生與嬗變；明乎此，則知這兩件作品不僅是中國雕像史上的典藏之作，在世界雕像史上亦作如是觀。

(如欲參閱文章註釋，請瀏覽 christies.com)

2713

A HIGHLY IMPORTANT MAJESTIC PAIR OF WOOD FIGURES OF STANDING BODHISATTVAS

FIVE DYNASTIES-NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

Comprised of a standing figure of Guanyin, and a standing figure of Mahasthamaprapta, each regal bodhisattva is standing swayed gently to one side, with one hand raised and the other hand holding the end of the celestial scarf wrapped around the arms and back. Each wears a dhoti falling in loose folds, the upper torso left bare and partially covered with elaborate bejewelled necklaces, the eyes downcast with a benevolent expression. The Guanyin figure wears a crown centered by a diminutive image of Amitabha, while the figure of Mahasthamaprapta wears a crown centered by a vase. Both are raised on later lotus plinths.

Guanyin: 56 3/4 in. (144 cm.) high; overall height including stand: 67 1/2 in. (171.5 cm.) high
Mahasthamaprapta: 57 1/8 in. (145 cm.) high; overall height including stand: 68 1/8 in. (173 cm.) high (2)

HK\$40,000,000-60,000,000 US\$5,200,000-7,700,000

PROVENANCE

Yamanaka & Co., Tokyo, acquired prior to 1924
An American private collection
Sotheby's Hong Kong, 6 November 1996, lot 937

LITERATURE

Yamanaka & Co., *Shina kobijutsu taikan* [Comprehensive Review of Ancient Chinese Art], Osaka, 1924, no. 149

The result of Paleo Labo Radiocarbon Dating test nos. PLD-31409 and PLD-31410 (8 April 2016) is consistent with the dating of this lot.

五代 / 北宋 十 / 十一世紀 木雕菩薩立像一對

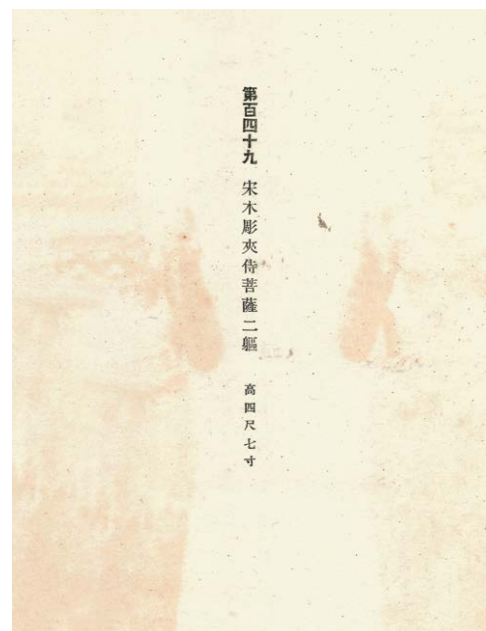
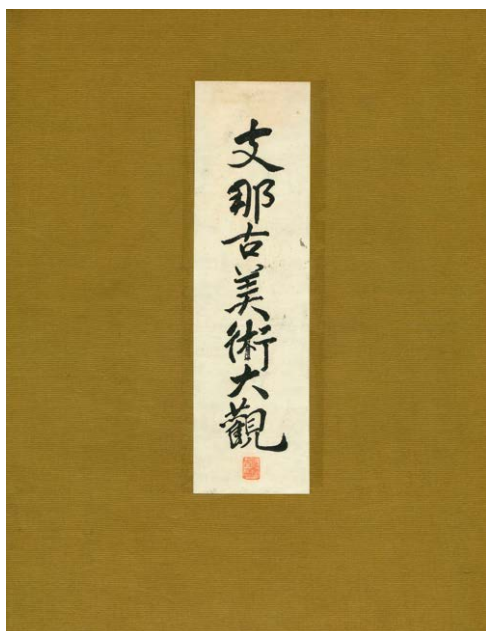
觀音菩薩及大勢至菩薩各一尊，菩薩立姿，微呈三屈式。一手舉胸前，另一手執飄帶。下身繫兜提，上身袒露，穿帶珠寶瓔珞，臂繫飄帶。雙眼垂視，髮髻高聳，觀音五葉冠上有阿彌陀佛造像，大勢至五葉冠上有寶瓶紋飾。面容祥和靜穆、妙相莊嚴。

來源

山中商會，東京，大正十三年（1924）以前入藏
美國私人珍藏
香港蘇富比，1996年11月6日，拍品937號

著錄

山中商會，《支那古美術大觀》，大阪，1924年，圖版149號
此對立像經 Paleo Labo 放射性碳定年法檢測（測試編號 PLD-31409 及 PLD-31410；2016年4月8日），證實與本圖錄之定年符合。



Yamanaka & Co., *Shina kobijutsu taikan* [Comprehensive Review of Ancient Chinese Art], Osaka, 1924, no. 149
山中商會，《支那古美術大觀》，大阪，1924年，圖版149號





2714

A VERY RARE SMALL SILVER RELIQUARY VASE AND COVER

DATED SEVENTH YEAR OF TIANBAO ERA OF TANG DYNASTY BY INSCRIPTION, CORRESPONDING TO AD 748 AND OF THE PERIOD

The small vase is delicately incised on the body of the exterior with four evenly spaced lotus blossoms between bands of petals above and below, the neck is incised with a dedicatory inscription dated to AD 748 below a beaded rim. The cover is chased in the form of an upturned five-pointed leaf with veins detailed in relief and a stem-form finial.

2 ¾ in. (7 cm.) high

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Acquired in Macau in 1985

The inscription on the neck may be translated as, 'a Buddhist reliquary vase respectfully made on the eight day of the intercalary tenth month of the seventh year of Tianbao Era (748) as a perpetual offering'.

唐天寶七年（748）銀胎錘碟蓮紋舍利蓋瓶

來源

1985年購於澳門

頸部刻銘：「天寶七年閏十月八日敬造佛舍利瓶壹永為供養。」



inscription
刻款



THE PROPERTY OF A GENTLEMAN

2715

TWO MINIATURE GILT-BRONZE FIGURES OF *BODHISATTVAS*

TANG DYNASTY (AD 618-907)

Both figures are modelled seated with one knee bent upwards above a double-lotus pedestal, one *bodhisattva* holding a precious vase in his left hand, the other holding a willow twig in his right hand.

2 ¼ in. (5.6 cm.) high, Japanese wood box

(2)

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Idemitsu Museum of Art, Tokyo, acquired prior to 1989

LITERATURE

Ancient Chinese Arts in The Idemitsu Collection, Tokyo, 1989, no. 347

唐 鎏金銅菩薩袖珍像兩件

來源

出光美術館，東京，入藏於1989年以前

著錄

《中國の工芸—出光美術館藏品圖録》，東京，1989年，圖版347號

HIGH VALUE LOT PRE-REGISTRATION

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

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

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

ENQUIRIES

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

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估值總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

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

查詢

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

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

(C) WRITTEN BIDS

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

C CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(i).

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\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% 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/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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:

- 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**.

- 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**.

- 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.

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

- 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.

- 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**.

- 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.

- 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.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any

circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

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

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$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.

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 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) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(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 administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www.christies.com/storage shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law

are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or

remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: individual auctioneer and/or Christie's.
authentic: a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以▲標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任
我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保

您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

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

5. 估價

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

6. 撤回

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

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

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

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

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 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) **作為匿名委託人的代理人：**如果您以代理人身份為匿名委託人（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，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**

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

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有關於競投的錯誤或者爭議，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，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)，E(2)(i)，F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出

相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

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

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣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 2,500,000 元之 25%；加逾港幣 2,500,000 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 13.5% 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 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付

稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

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

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期待款、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：

- (a) 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**。
- (b) 我們只會對本目錄**描述**第一組詞（“**標題**”）以**大階字體**注明的資料作出**真品保證**以及當作者或藝術家未有列明時，我們會對本目錄**描述**第二組詞以**大階字體**注明的有關日期或時期的資料作出**真品保證**（“**副標題**”）。除了**標題**或**副標題**中顯示的資料，我們不對任何**標題**或**副標題**以外的資料（包括**標題**或**副標題**以外的**大階字體**注明）作出任何保證。
- (c) **真品保證**不適用有**保留標題**或**副標題**或任何有**保留**的部分**標題**或**副標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**或**副標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**或**副標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**或**副標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**或**副標題**乎被普遍接受的學者或專家的意見，或**標題**或**副標題**指出意見衝突的地方。

- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在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。
- (h) 要申索**真品保證**下的權利，您必須：
- (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**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、預期待款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- (a) 此額外**保證**不適用於：
- (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
- (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
- (iii) 沒有標題的書籍；
- (iv) 沒有標明估價的已售**拍賣品**；
- (v) 目錄中表明售出後不可退貨的書籍；
- (vi) **狀況**報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。

E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
- (i) **成交價**；和
- (ii) **買方酬金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
- (i) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊網上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
- (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 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：
- (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
- (vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算購買款項後，您才擁有拍賣品及拍賣品的所有權，即使本公司已將拍賣品交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則拍賣品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得的拍賣淨價金額。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，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (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。
 - (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 或發電郵至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

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

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

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

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

(b) 含有受保護動植物材料的拍賣品

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

(c) 美國關於非洲象象牙的進口禁令

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

(d) 源自伊朗的拍賣品

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”(身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)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 **U** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

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

I. 佳士得之法律責任

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

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任(無論是因違反本協議,購買**拍賣品**或與競投相關的任何其它事項);和
(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求,任何種類之任何**保證**,均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。

(d) 就**拍賣品**購買的事宜,我們僅對買方負有法律責任。

(e) 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些原因須對您負上法律責任,

我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

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

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

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

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官: 個人拍賣官和 / 或佳士得。

真品: 以下所述的真實作品,而不是複製品或贗品:

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

真品保證: 我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金: 除了**成交價**,買方支付給我們的費用。

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

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

狀況: **拍賣品**的物理狀況。

到期付款日: 如第 F1(a) 段所列出的意思。

估價: 目錄中或拍賣場通告中列出的我們認為**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。**中間估值**為兩者的中間點。

成交價: **拍賣官**接受的**拍賣品**最高競投價。

標題: 如 E2 段所列出的意思。

拍賣品: 供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件);

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

購買款項: 如第 F1(a) 段的意思。

來源: **拍賣品**的所有權歷史。

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

底價: **拍賣品**不會以低於此保密底價出售。

拍賣場通告: 張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知(上述通知內容會另行通知以電話或書面競投的客戶),或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題: 如 E2 段所列出的意思。

大階字體: 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的**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

如果競技人在**拍賣品**持有經濟利益並欲競投該**拍賣品**，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的**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。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

* 「...之創作室」及「...之工作室」

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

* 「...時期」

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

* 「跟隨...風格」

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

* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

* 「簽名...」、「款識...」

指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。

* 「附有...簽名」、「附有...款識」

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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。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。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。

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

C 拍賣項目登記

- | | |
|--|---|
| <input type="checkbox"/> 17620 珍罕名釀及烈酒呈獻顯赫窖藏及醇酪威士忌 | <input type="checkbox"/> 18203 浮世刻印：日本私人博物館日本版畫舊藏 |
| <input type="checkbox"/> 17621 珍罕名釀及烈酒呈獻顯赫窖藏及醇酪威士忌 | <input type="checkbox"/> 16697 中國當代水墨 |
| <input type="checkbox"/> 17479 精緻名錶 | <input type="checkbox"/> 16698 中國古代書畫與澄懷堂美術館藏品 * |
| <input type="checkbox"/> 17476 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 16699 中國近現代畫 * |
| <input type="checkbox"/> 17472 典雅傳承：手袋及配件 | <input type="checkbox"/> 17740 梵華古韻 * |
| <input type="checkbox"/> 18164 離心力 * | <input type="checkbox"/> 18454 禹火紫霞 * |
| <input type="checkbox"/> 15615 二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 17739 寶芳閣官窯瓷器珍藏 * |
| <input type="checkbox"/> 15616 二十世紀及當代藝術（上午拍賣） | <input type="checkbox"/> 18336 浮生閒趣 * |
| <input type="checkbox"/> 15617 二十世紀及當代藝術（下午拍賣） | <input type="checkbox"/> 16694 重要中國瓷器及工藝精品 * |

*如閣下有意競投 (i) 佳士得二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣品低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

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

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
 - 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
 - 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

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Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

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Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

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Francis Belin, President

CHAIRMAN'S OFFICE

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Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Ben Clark, Deputy Chairman
Charmie Hamami, Deputy Chairman
Ben Kong, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

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Jinqing Cai, Deputy Chairman
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CC Wang, Mandy Wang, Aaron Wong,
Michael Xie, Maxwell Yao, Harriet Yu,
Michelle Zhang, Terry Zhou

09/04/19

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17620
FRIDAY 24 MAY
3.00 PM & 5.30 PM

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17621
SATURDAY 25 MAY
10.00 AM

ICONOCLAST

Sale number: 18164
SATURDAY 25 MAY
5.30 PM
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15615
SATURDAY 25 MAY
5.30 PM
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15616
SUNDAY 26 MAY
10.00 AM
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15617
SUNDAY 26 MAY
1.00 PM
Viewing: 24-25 May

MASTERPIECES OF UKIYO-E: A COLLECTION OF JAPANESE PRINTS FORMERLY IN A JAPANESE PRIVATE MUSEUM

Sale number: 18203
MONDAY 27 MAY
10.00 AM
Viewing: 24-26 May

CHINESE CONTEMPORARY INK

Sale number: 16697
MONDAY 27 MAY
11.00 AM
Viewing: 24-26 May

IMPORTANT WATCHES

Sale number: 17479
MONDAY 27 MAY
1.00 PM
Viewing: 24-26 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY INCLUDING PROPERTY FROM THE CHOKAIDO MUSEUM COLLECTION

Sale number: 16698
MONDAY 27 MAY
2.30 PM
Viewing: 24-27 May

FINE CHINESE MODERN PAINTINGS

Sale number: 16699
TUESDAY 28 MAY
10.00 AM & 2.30 PM
Viewing: 24-27 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 17476
TUESDAY 28 MAY
1.00 PM
Viewing: 24-28 May

GLORIES OF BUDDHIST ART

Sale number: 17740
WEDNESDAY 29 MAY
10.30 AM
Viewing: 24-28 May

FOUR MASTERPIECES OF JUN WARE

Sale number: 18454
WEDNESDAY 29 MAY
10.45 AM
Viewing: 24-28 May

THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS

Sale number: 17739
WEDNESDAY 29 MAY
10.50 AM
Viewing: 24-28 May

LEISURELY DELIGHTS

Sale number: 18336
WEDNESDAY 29 MAY
11.00 AM & 2.30 PM
Viewing: 24-28 May

HANDBAGS & ACCESSORIES

Sale number: 17472
WEDNESDAY 29 MAY
11.00 AM
Viewing: 24-28 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16694
WEDNESDAY 29 MAY
3.30 PM
Viewing: 24-28 May

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

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

CHRISTIE'S 佳士得

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