



BUDDHIST ART
UNDER THE EMPIRE

皇天梵相

Hong Kong, 9 July 2020 | 香港 2020 年 7 月 9 日

CHRISTIE'S 佳士得

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS & LIAISON



Pola Antebi



Chi Fan Tsang



Ruben Lien



Liang-Lin Chen



Sherese Tong



Joan Ho



Timothy Lai



Nico Ma



Dai Dai



Felix Pei



Masahiko Kuze

CHINESE CERAMICS AND WORKS OF ART

HONG KONG

Pola Antebi,
International Director
Tel: +852 2978 9950
Chi Fan Tsang,
Specialist Head of
Department
Tel: +852 2978 9954
Ruben Lien, Senior Specialist
Tel: +852 2978 6735
Liang-Lin Chen,
Specialist Head of Sale
Tel: +852 2978 6725
Sherese Tong
Specialist
Tel: +852 2978 6733
Joan Ho
Tel: +852 2978 6810
Timothy Lai
Tel: +852 2978 9943
Nico Ma
Tel: +852 2978 9951
Fax: +852 2973 0521

BEIJING

Dai Dai, Senior Specialist
Felix Pei, Senior Specialist
Tel: +86 (0) 10 8583 1766
Fax: +86 (0) 10 8572 7901

TOKYO

Masahiko Kuze
Tel: +81 362 671 787

SALE CO-ORDINATOR

Priscilla Kong
pkong@christies.com
Tel: +852 2978 9958
Fax: +852 2973 0521

REGIONAL MANAGING DIRECTOR

Nicole Wright
Tel: +852 2978 9952
Fax: +852 2525 8157

HEAD OF SALE MANAGEMENT

Yanie Choi
Tel: +852 2978 9936
Fax: +852 2973 0087

SERVICES

WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE

Tel: +852 2978 9910
Email: bidsasia@christies.com

PADDLE REGISTRATION

Tel: +852 2760 1766
Email: registrationasia@christies.com

AUCTION RESULTS

HK: +852 2760 1766
UK: +44 (0)20 7627 2707
US: +1 212 703 8080
Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

CLIENT SERVICES

Tel: +852 2760 1766
Email: infoasia@christies.com

POST-SALE SERVICES

Tel: +852 2760 1766
Email: postsaleasia@christies.com

www.christies.com

EMAIL

For general enquiries about this auction, emails should be addressed to the Sale Co-ordinator(s).

BUDDHIST ART UNDER THE EMPIRE

皇天梵相

THURSDAY 9 JULY 2020 • 2020年7月9日(星期四)

AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **EMPIRE-18962**
在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為**皇天-18962**。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S 業務規定 • 買方須知

This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale • Buying at Christie's and reserves of the lots. [400]
此次拍賣受限於重要通知及目錄編列方法之說明、業務規定、買方須知及拍品底價。[400]

ENQUIRIES • 查詢

HK 香港: +852 2760 1766
UK 英國: +44 (0)20 7627 2707
US 美國: +1 212 703 8080

AUCTION • 拍賣

Thursday 9 July • 7月9日(星期四)
10.30am (Lots 2701-2725) • 上午10.30 (拍賣品編號2701-2725)
Location: The James Christie Room, 22nd Floor, Alexandra House,
18 Chater Road, Central, Hong Kong
地點: 香港中環遮打道18號歷山大廈22樓佳士得藝廊
Tel 電話: +852 2760 1766 • Fax 傳真: +852 2760 1767

VIEWING • 預展

LOCATION: 21st Floor, Jardine House, 1 Connaught Place, Central, Hong Kong
地點: 香港中環康樂廣場1號怡和大廈21樓
Saturday – Tuesday, 4 – 7 July • 7月4至7日(星期六至二)
10.30am – 6.00pm
Wednesday, 8 July • 7月8日(星期三)
10.30am – 5.30pm

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
Tuesday – Wednesday, 9 – 10 June • 6月9至10日(星期二至三)
10.00am – 6.00pm

SHANGHAI, Christie's Shanghai Art Space

上海, 佳士得上海藝術空間
Saturday – Sunday, 13 – 14 June • 6月13至14日(星期六至日)
10.00am – 6.00pm

AUCTIONEER • 拍賣官

Liang-Lin Chen

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request – please refer to the Important Notices at the back of the catalogue for further information.

敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

We may convert and display in our catalogues the HK\$ **estimates** in US\$. This is for the convenience of our clients only and is not binding in any way. The rate of exchange is fixed at the latest practical date prior to the printing of the catalogue and may change by the time of the sale. 我們可將港元**估價**轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

Scan to view auctions details
掃描以瀏覽拍賣詳情



Christie's Hong Kong
Auctions Website
佳士得香港拍賣網站



Christie's WeChat Mini
Program
佳士得微信小程序

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide

christies.com

CHRISTIE'S 佳士得

2701

TWO IMPRESSIVE LARGE PAINTED STUCCO
HEADS OF GUARDIAN KINGS

HEAD PAINTED IN WHITE: NORTHERN SONG DYNASTY (960-1127)
HEAD PAINTED IN RED: MING DYNASTY OR EARLIER

The head painted in white is well modelled with a fierce expression and a large domed forehead. The mouth is closed, his bulging eyes reveal black glass pupils within the deep sockets below a furrowed brow. The hair is rolled in segments at the hairline and pulled up into a topknot. The lips are painted in dark red, and the brows, moustache and beard are detailed in black against the stark white skin. The other is also well modelled in brownish-red with a scowling, theatrical expression and a large domed forehead. He has bulging eyes inlaid with black glass pupils below bushy eyebrows. A wispy beard, mustache and eyebrows are detailed in black against a brownish-red complexion. The hair is drawn up into a top-knot and his mouth wide open in a threatening shout.

Head painted in white: 19 5/8 in. (50 cm.) high, 11 1/8 in. (28 cm.) wide; head painted in red: 22 in. (56 cm.) high, 11 1/4 in. (28.6 cm.) wide, stands (2)

HK\$480,000-600,000

US\$63,000-78,000

PROVENANCE

Chang Wei-Hwa & Company, Taipei, acquired in the 1980s

These heads are remarkable for their dramatic expressions. Compare to a guardian figure retaining the original body, similarly modelled in stucco and painted in red, preserved in the Guangsheng Temple in Hongdong county, Shanxi province, illustrated in *Zhongguo siguan diaosu quanji - 3- Liao Jin Yuan siguan zaixiang*, Heilongjiang, 2005, no. 186 (fig. 1).

Compare also to a number of large stone guardian figures carved with similar grimace and bulging eyes below a furrowed brow, dating to either the Northern Song or Southern Song dynasty, illustrated in *Dazu shike diaosu quanji-Nanshan, Shimenshan, Shizhuanshan den shiku juan* (The Complete Collection of the Stone of Sculpture of Dazu), Chongqing, 1999, pp. 19, 69-72 and 98, pls. 20, 72-75 and 104.

The results of the C14 test from Paleo Labon Co., Ltd. sample numbers HK/RCPL/20/173 and HK/RCPL/20/174 are consistent with the dating of the two stucco heads respectively.

彩繪泥塑天王頭像

白天王：北宋；紅天王：明或更早

來源

雲中居舊藏，台北，1980年代

白天王表情氣勢威凜，眉宇忿然，髮束高髻，眼部鑲飾黑琉璃。紅天王面部表情威猛，怒目圓睜，蹙額攢眉，並鑲以黑琉璃眼，髮梳高髻，唇蓄髭鬚，並以紅、黑顏料勾塗細部，包括眉唇、鬚鬚等處。

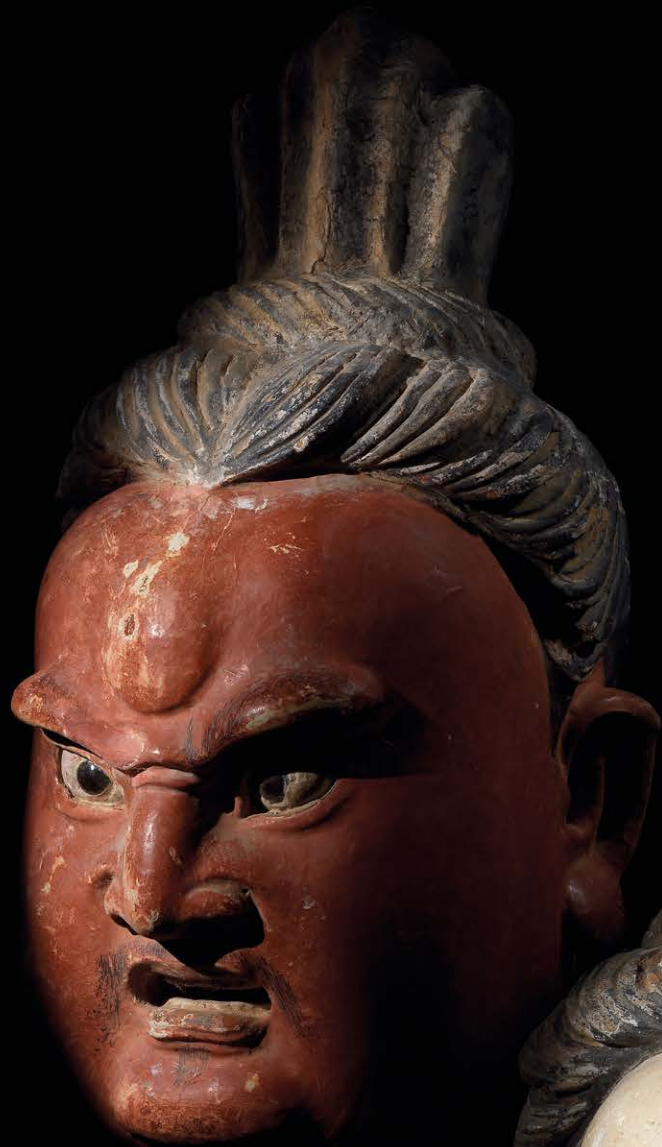
是類泥塑頭像生氣栩栩，面目傳神，山西洪洞廣勝寺有一尊紅彩泥塑天王像，身體保存完整，面部肌理及神態相似，可資比較，見《中國寺觀雕塑全集3：遼金元寺觀造像》，黑龍江，2005年，圖186號（圖一）。

宋代大足石窟內見有多尊類似大尺寸之石雕天王造像，並出版於《大足石刻雕塑全集—南山、石門山、石篆山等石窟卷》，重慶，1999年，頁19、69-72及98，圖版編號20、72-75及104。

Paleo Labon Co., Ltd. 碳14測試報告編號 HK/RCPL/20/173 及 HK/RCPL/20/174 之結果分別與此拍品之兩件頭像定年相符。



fig. 1 A stucco guardian figure in Guangsheng Temple, Shanxi
圖一 山西廣勝寺內泥塑天王像







PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES
IN ASIA (LOTS 2702-2717)

亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構
(拍品 2702-2717)





PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2702

A VERY RARE AND FINELY CAST GILT-BRONZE
FIGURE OF MAITREYA

INCISED YONGLE SIX-CHARACTER PRESENTATION MARK AND OF
THE PERIOD (1403-1425)

The figure is seated in *dhyanasana* on a double-lotus base, with his main hands held in *dharmachakra mudra* holding the tips of lotus stems, one lotus stem bearing his attribute of a flask. The figure is wearing a flowing *dhoti* tied at waist and sash over the shoulders revealing the chest adorned with beaded pendent jewellery. The face provides a benevolent expression with painted eyes and lips, his hair worn in braids and curling topknot with loose strands falling over the shoulders. The upper surface of the base is incised with a six-character mark, *Da Ming Yongle nian shi*, 'Bestowed in the Great Ming Yongle period'.

8 ½ in. (20.1 cm.) high, box

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

US\$330,000-450,000

PROVENANCE

Yoritomo Motohiro (1945-2015), Japan, renowned scholar of Buddhist art

明永樂 鎏金銅彌勒菩薩坐像

「大明永樂年施」刻款

來源

賴富本宏 (1945–2015)，日本，著名佛教藝術學者







fig. 1 *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 58-59, no. 22
圖一 《金銅佛造像圖錄》，台北，1993年，頁58-59，圖版22號

2702 Continued

The present figure belongs to an exceptional group of finely cast Buddhist figures made by the Imperial workshop of the early 15th century. Figures from this group are distinguished by their excellent quality of casting, rich gilding, and the outstanding execution of details. In the preceding century under the Yuan Dynasty, the authority of Mongol rulers had become closely associated with Tibetan Buddhist or Lamaist rituals. The tradition of Lamaist art continued into the Ming period and prevailed in works of art such as the present example. Missions to Tibet were sent during the early part of the Ming dynasty and sought to maintain good relations with the Tibetan lamas, and images such as the present lot appear to have been made as gifts that were exchanged on such visits.

The upturned eyes and the long, narrow petals on the lotus base suggest that the present figure was made during the early part of the Yongle reign. Figures from the later Yongle reign generally have rounder facial contours with less arched eyebrows and eyes, and broader petals on the base. Very few other gilt-bronze figures of Maitreya from the early 15th century have been published. Compare to a very similar Yongle-marked figure of Maitreya illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 58-59, no. 22 (fig. 1); and two other Yongle-marked figures of Maitreya in Tibet with cold-gilded faces, one displayed in the Li ma lha khang of the Potala Palace, illustrated by Ulrich von Schroeder in *Buddhist Sculptures in Tibet*, vol. II, Tibet & China, Hong Kong, 2001, p. 1236, figs. XX-1, XX-2; the other in the collection of the *Gtsug-lag-khang Temple*, see *ibid.*, pp. 1250-1251, no. 343F.

彌勒頭戴五葉寶冠，頭頂束高髮髻。雙手結說法印，身佩珍寶瓔珞。手握蓮莖經腕臂至肩與耳齊，右肩蓮瓣置甘露寶瓶，為彌勒菩薩身份之重要標誌。雙足結跏趺坐於蓮花座上，蓮座為半月狀束腰形式，座上陰刻「大明永樂年施」款。

永樂、宣德造像由宮廷御用工匠塑造，主要賞賜給西藏上層僧侶。此類造像以黃銅鑄造，質地細密，造型雍容華貴，注重細節處理，為歷代宮廷造像中最為精美的一類。本尊彌勒菩薩像的面相俊美，雙眼細長上翹，蓮瓣細長飽滿，保持了印度和尼泊爾造像遺風，與永樂後期趨漢化的五官不同，應屬永樂前期之作品。

彌勒為梵語音譯，意譯「慈氏」。據《彌勒上生經》和《彌勒下生成佛經》中的記載，彌勒出生於古印度南天竺劫波利村大婆羅貴族家族，現為兜率天內院的菩薩，未來為釋迦摩尼之繼任者。比較一尊造型極為近似的永樂款彌勒造像，著錄於鴻禧美術館出版《金銅佛造像圖錄》，台北，1993年，圖版22號（圖一）。另比較在西藏兩尊臉部分泥金的永樂彌勒造像，一尊位於布達拉宮合金殿，見《Buddhist Sculptures in Tibet》，第二冊，香港，2001年，頁1236，圖版XX-1及XX-2，一尊藏於大昭寺，見前書，頁1250-1251，圖版343F。







PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2703

A VERY RARE AND SUPERB GILT-BRONZE
FIGURE OF BUDDHA SHAKYAMUNI
INCISED XUANDE SIX-CHARACTER PRESENTATION MARK IN A
LINE AND OF THE PERIOD (1426-1435)

The figure is seated in *dhyanasana* on a double-lotus base, with his right hand in *bhumisparsamudra*, his left hand in *dhyanamudra*, wearing a softly pleated robe draped over the left shoulder and falling in rounded folds on the base, the serene face is framed by long pendulous ears with vertical slits and hair arranged in rows of tight whorls surmounted by a domed *usnisa*, incised with a six-character mark, *Da Ming Xuande nian shi*, 'Bestowed in the Great Ming Xuande Period' on the top of the base.

10 $\frac{5}{8}$ in. (27 cm. high), box

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

US\$520,000-780,000

PROVENANCE

A New York private collection

Sold at Sotheby's New York, 17 September 2003, lot 22

明宣德 鎏金銅釋迦牟尼佛坐像
「大明宣德年施」刻款

來源

紐約私人珍藏

紐約蘇富比，2003年9月17日，拍品22號







2703 Continued

Early Ming dynasty Buddhist gilt-bronzes are known for their exceptional qualities as exemplified by the present seated figure of Shakyamuni. Of particular note is the outstanding execution of fine details from the subtle grooves to denote the facial features, realistic thin folds of the robe and high relief of the lotus petals forming the base. As with their Mongol Yuan dynasty predecessors, the Ming regime continued close political ties with Tibet, and with this endeavour several missions were dispatched during the early Ming period in attempt to forge stronger diplomatic ties with Tibetan religious leaders. For such missions, a number of Buddhist images similar to the present example were commissioned as presentation gifts to Tibetan lamas.

Compared with gilt-bronze figures from the early Yongle period, such as the figure of Maitreya in the present sale, see lot 2702, Xuande figures have broader facial contours with less arched eyebrows and eyes, and broader petals each with a three-point curl at the tip.

The closest comparable example to the present figure is a gilt-bronze Xuande-marked figure of Buddha (27.7 cm. high) gifted by Miss Lucy T. Aldrich to the Boston Museum of Fine Arts, Boston, see accession number: 52.1844, which is nearly identical in style to the present figure but with extensive wear to gilding.

For Yongle-marked figures of Buddha, compare with an example (27.5 cm.) sold at Christie's Hong Kong, 26 November 2014, lot 3105, which would have been set in a repoussé throne, such as the example in the British Museum, illustrated in *Arts of Asia*, Sept-Oct 1994, vol. 24, p. 84, no. 5, and the figure formerly in the Speelman Collection, sold at Sotheby's Hong Kong, 7 October 2006, lot 808; and a smaller Yongle figure (19 cm.) with effaced mark sold at Christie's London, 6 May 1975, lot 32, illustrated by Ulrich von Schroeder in *Indo-Tibetan Bronzes, Hong Kong, 1981*, p. 521, no. 146D.

右手結觸地印，左手結禪定印，雙足結跏趺坐於蓮花座上。蓮座為半月狀束腰形式，座上陰刻「大明宣德年施」款。

永樂、宣德鑲金銅佛造像以其卓越的工藝為衆人所知。誠如本尊釋迦牟尼佛坐像端莊的面容、自然的衣物褶皺、高浮雕的蓮座等諸多細節處理，均顯示製作的精美。明朝如同元代，亦與西藏保持密切聯繫，曾於明初遣員赴藏，並將一組如本拍品的宮廷製造佛造像賞賜僧侶。

宣德時期為明代宮廷造像的發展時期，其風格基本承襲永樂後期的特點，但與永樂初期頗有不同，整體來說，宣德造像的軀體較壯碩，面部更趨漢化、男性化，蓮座花瓣亦更加飽滿，尖端卷草紋更繁複。比較本拍賣中一尊永樂早期彌勒像的風格，見拍品 2702 號。

Lucy T. Aldrich 女士曾贈予波士頓美術館一尊宣德款鑲金銅釋迦牟尼佛像（27.7 公分），其風格與此尊基本相同，惟金水保存狀況欠佳，見典藏編號 52.1844。

另可參考 2014 年 11 月 26 日於香港佳士得拍賣拍品 3105 號（27.5 公分）的一尊永樂款釋迦牟尼佛像，其座前方有兩孔原應固定於鍍銀座上，如大英博物館所藏一尊，見《Arts of Asia》，1994 年 9-10 月，第 24 冊，頁 84，圖 5；以及 Speelman 舊藏一尊，2006 年 10 月 7 日於香港蘇富比拍賣，拍品 808 號。再有一尊尺寸較小（19 公分），磨款，1975 年 5 月 6 日於倫敦佳士得拍賣，拍品 32 號，載於《Indo-Tibetan Bronzes》，香港，1981 年，頁 521，圖版 146D。





PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2704

A RARE GILT-LACQUERED BRONZE FIGURE OF
BUDDHA SHAKYAMUNI

INCISED TIANSHUN 6TH YEAR MARK CORRESPONDING TO 1462
AND OF THE PERIOD

The figure is seated in *dhyanasana* on a double lotus base, with his right hand in *bhumisparsamudra*, his left hand in *dhyanamudra*, wearing a softly pleated robe draped over the left shoulder and falling in rounded folds on the base, the serene face is framed by long pendulous ears with vertical slits and hair arranged in rows of tight whorls surmounted by a domed *usnisa*. There are four incised inscriptions on the base: a seven-character mark inscription on the top in the front reading *Da Ming Tianshun liunian zao*, 'Made in the sixth year of the Tianshun period of the Great Ming'; a five-character inscription below the lotus petals in the front reading *shizun Shijiafo*, 'ten Buddha Shakyamuni'; a seven-character inscription below the petals on the back reading *shanren Wang Ming shi miaoxiu*, 'dedicated by Wang Ming'; a single character inscription on the underside of the base reading *jiu*, 'nine'.

13 5/8 in. (34.1 cm.) high, box

HK\$ 150,000-200,000

US\$20,000-26,000

PROVENANCE

Robert Biegler, Switzerland, 1996
Sold at Nagel, 10 May 2012, lot 1139

明天順六年（1462） 漆金銅釋迦牟尼佛坐像
「大明天順六年造」楷書刻款

來源

Robert Biegler，瑞士，1996 年
納高，2012 年 5 月 10 日，拍品 1139 號

右手結觸地印，左手結定印，雙足結跏趺坐於蓮花座上。蓮座為半月狀束腰形式，座前上方陰刻「大明天順六年造」款，座前下沿陰刻「十尊釋迦佛像」款，座後下沿陰刻「善人王銘施妙秀」款，座底邊沿陰刻「九」字。





PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2705

A VERY RARE COPPER-RED GLAZED MONK'S CAP EWER

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The globular body tapers towards the splayed foot, with a pronounced ridge at the base of the slightly flared neck and the elongated, curved spout which projects from the galleried rim of 'monk's cap' outline. The peak of the rim rises above a small lug on the interior and beside the incised *ruyi*-head tab surmounting the curved strap-handle moulded with a median ridge and terminating on the high shoulder with another *ruyi*-head. The ewer is covered in a rich copper-red glaze paling at the edges.

7 ¾ in. (19.2 cm.) high, box

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE

Sold at Christie's Hong Kong, 20 March 1990, lot 619
The Tsui Museum of Art, Hong Kong
Sold at Christie's Hong Kong, 29 April 2002, lot 538

LITERATURE

The Tsui Museum of Art, Hong Kong, 1991, no. 128
Christie's 20 Years in Hong Kong: Chinese Ceramics and Works of Art Highlights, Hong Kong, 2006, p. 155

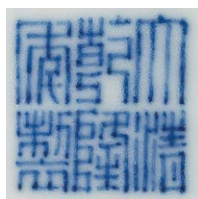
清乾隆 寶石紅釉僧帽壺 六字篆書款

來源

香港佳士得，1990年3月20日，拍品619號
徐氏藝術館，香港
香港佳士得，2002年4月29日，拍品538號

出版

徐氏藝術館，香港，1991年，圖版128號
《香港佳士得二十週年回顧 1986-2006：中國瓷器及工藝品精選》，香港，2006年，頁155



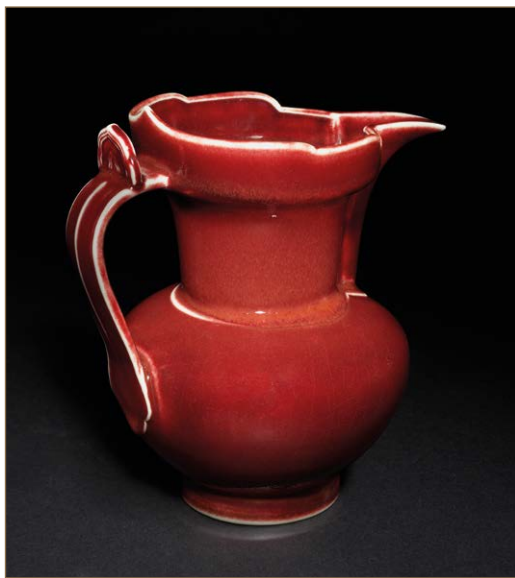
Monk's-cap ewers were used in ritual ceremonies of the Lamaist sect of Buddhism, and were mostly made in metal. The form was first copied in porcelain during the Yuan dynasty and was particularly popular during the Yongle and Xuande reigns. For a discussion on Yongle ewers of this form, see Liu Xinyuan, *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong, 1989, Catalogue, pp. 98 and 99. Early 15th-century examples are predominantly found with *tianbai* glaze, only two examples in red glaze appear to be known, both from the Qing court collection, one with a Qianlong imperial poem carved on the base is now in the National Palace Museum, Taipei, see *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 112-113, no. 29, which also has a wood stand with an inscription indicating that it was in the residence of the Yongzheng Emperor when he was a prince (fig. 1); the second is in the Palace Museum, Beijing, illustrated in the revised *Sekai Toji Zenshu*, Ming, vol. 14, Tokyo, 1976, no. 32. As suggested by the inscription on the stand, the first ewer is probably the one depicted in one of the *Twelve Beauties* portraits painted for Prince Yong (fig. 2) between 1709 and 1723.

The 15th-century examples provided the model for Qing potters. For Kangxi red-glazed ewers with Xuande apocryphal marks, see an example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, p. 25, no. 22; and another sold at Christie's Paris, 7 December 2007, lot 132. Compare also with a smaller Kangxi ewer without a mark (14 cm.), sold at Christie's New York, 21 March 2013, lot 1204. The Kangxi ewers have a more globular body and a straighter neck, unlike the Qianlong examples which adhere more closely to the 15th-century prototypes.

Very few other Qianlong-marked red-glazed ewers are known. One nearly identical to the current ewer with a matched cover was included in the Min Chiu Society Thirtieth Anniversary Exhibition catalogue *Selected Treasures of Chinese Art*, no. 75, subsequently sold at Christie's Hong Kong, 27 April 1998, lot 721; and a smaller one (11.8 cm. high) with cover and gilt highlights in the National Palace Museum, Taipei, was included in the exhibition catalogue *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei, 2002, p. 197, no. V-33. Compare also with Qianlong-marked monk's cap ewers in different glaze colours, two in sacrificial blue glaze, one formerly preserved in the Warehouse of Antiquities at the Jingyang Palace in the Forbidden City, now in the National Palace Museum, Taipei, see *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, p. 213, no. 115; one of larger size (19.3 cm) in the Idemitsu Museum, see *Chinese Ceramics in the Idemitsu Collection*, no. 954; and a miniature ewer (10 cm. high) with four-character mark in pale celadon glaze in the Tianminlou Collection, see *The S. C. Ko Tianminlou Collection*, Part I, no. 158.







another view of lot 2705
拍品 2705 號另一面



fig. 1 A copper-red glazed monk's cap ewer. Xuande period.
Collection of the National Palace Museum, Taipei
圖一 宣德寶石紅釉僧帽壺 國立故宮博物院藏品

2705 Continued

口似僧帽形，尖流，曲盤，蓋兩端刻如意形飾，一端貼於腹間，一端貼於帽沿並有突棱豎起與口沿平立。長頸，圓碩腹，圈足。器外及器口內施紅釉，釉色鮮紅如寶石，口、足、帽沿邊等出筋處，呈現白邊。圈足露胎，細膩潔白，器底書青花「大清乾隆年製」篆書款。

僧帽壺因壺口形似僧帽而得名，為藏族佛教用器，多由金屬製作。瓷僧帽壺始燒於元代。明永樂、宣德年間因漢、藏文化交流頻密，景德鎮御器廠曾燒製大量僧帽壺，但以甜白釉為主，寶石紅釉者極少見。現存兩件明初寶石紅釉僧帽壺皆為清宮舊藏，一現藏台北故宮博物院，見《明代宣德官窯菁華特展圖錄》，台北，1998年，圖版29號（圖一）；另一為北京故宮博物院藏品，見《世界陶磁全集－明》，第14冊，東京，1976年，圖版32號。明初寶石紅釉僧帽壺深受清宮帝后所喜愛，上述台北故宮博物院之例於器底及木座底部皆刻有乾隆御題詩，詩中以「潤透硃砂釉，盛宜沆瀣漿」，來形容皇帝摩挲之際，十分欣賞寶石紅釉。木座外圍尚刻有「雍邸清玩」四字銘，表示其曾為雍正皇帝潛邸時所藏，雍正潛邸時清宮畫院繪《十二美人絹畫》「鑑古」中多寶格上之紅釉僧帽壺，應即為該例（圖二）。並據《故宮藏清宮陳設檔》（嘉慶七年十一月）記載，此僧帽壺陳設於內廷西路養心殿東暖閣博古閣內。而《清檔》亦記載，乾隆四年九、十月間，及乾隆五年正月至二月，乾隆帝命為霽紅僧帽壺配紫檀木座兩次。乾隆六年十一月，為霽紅僧帽壺配花梨木座。乾隆十年三月，命內務府造辦處製霽紅僧帽壺木樣，發往景德鎮燒瓷蓋等諸多史事。盛清帝王對於寶石紅釉僧帽壺的鍾愛，由此可見一斑。

康熙一朝曾仿燒寶石紅釉僧帽壺，惟其腹部較圓，頸部較直，見北京故宮博物院藏一例，載於故宮博物院藏文物珍品全集《單色釉》，香港，1999年，頁25，圖版22號，及巴黎佳士得2007年12月7日拍賣一例，拍品132號，兩者底部皆書宣德寄託款；另有康熙無款例子，器形較小（高14公分），見紐約佳士得2013年3月21日，拍品1204號。

乾隆款寶石紅釉僧帽壺於器形上與明初原型較為接近。近似例極為稀少。參考《歷代文物萃珍－敏求精舍三十週年紀念展》展出一件，後於香港佳士得1998年4月27日拍賣，拍品721號；及台北故宮博物院藏較小描金的一件（高11.8公分），錄於《乾隆皇帝的文化大業》，台北，2002年，頁197，圖版V-33號。乾隆款單色釉僧帽壺另有霽藍釉者，如曾存於紫禁城古董房一件，現藏台北故宮博物院，見《皇權與佛法－藏傳佛教法器特展圖錄》，台北，2002年，圖版721號，及出光美術館所藏一例，體型較大（高19.3公分），見《出光美術館藏品圖錄－中國陶磁》，東京，1987年，圖版954號。亦有粉青釉者，如天民樓藏袖珍四字篆書款一件（高10公分），見《天民樓藏瓷》，上冊，香港，1987年，圖版158號。

PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2706

A VERY RARE *DOUCAI* TIBETAN-STYLE EWER
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

Modelled after Tibetan metal prototypes, the ewer is potted with a globular body with an S-shaped spout emerging from a dragon mask, surmounted by the neck stepped in four sections rising to a wide flanged mouth decorated with the Eight Buddhist Emblems, the body is similarly decorated with the Emblems borne on lotus sprays. The beaded borders in relief are highlighted with gilt.

7 ¹/₁₆ in. (19.6 cm.) high, box

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

US\$330,000-450,000

PROVENANCE

Sold at Sotheby's Hong Kong, 2 May 2000, lot 677

清乾隆 鬥彩蓮托八吉祥紋奔巴壺 六字篆書款

來源

香港蘇富比，2000年5月2日，拍品677號

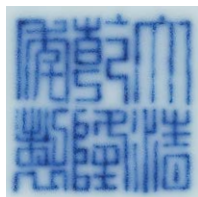








fig. 1 A blue and white Tibetan-style ewer. Kangxi period.
Collection of the Palace Museum, Beijing
圖一 康熙青花奔巴壺 北京故宮博物院藏品

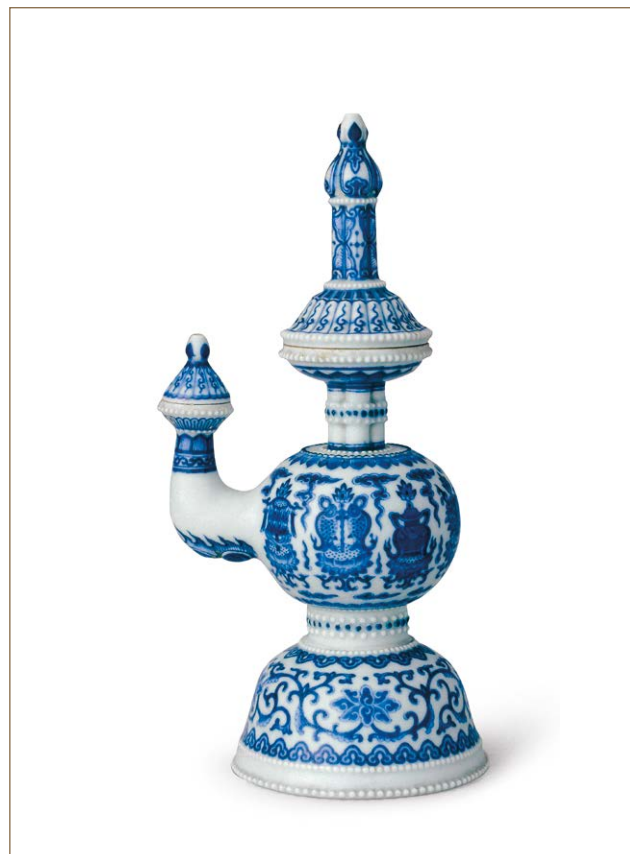


fig. 2 A blue and white Tibetan-style ewer. Qianlong period.
Collection of the Palace Museum, Beijing
圖二 乾隆青花奔巴壺 北京故宮博物院藏品

2706 Continued

Ewers of this type belong to a group of porcelain ritual wares modelled after Tibetan metal prototypes that was specially commissioned by the Qing Court for placement on Buddhist altars for ceremonial use in palaces and temples either within the Forbidden Palace or the *Bishushanzhuang* in Chengde. Compare to two Qianlong *famille rose* altar ornaments (lot 2717) and a Jiaqing simulated gold altar ornament (lot 2716) also from this group in the present sale.

The present type of ewer is known as a 'pure water ewer' and was used by monks to pour holy water into the cupped hands of the person to be blessed. Two styles of these ewers were made during the Qianlong period, one with a slender silhouette including a pagoda-form cover, which first appeared during the Kangxi period; the other with a canopy-style mouth like the present example, which first appeared during the Qianlong period, and retained its popularity through the Jiaqing period. Compare a Kangxi and a Qianlong blue and white Tibetan-style ewer of the first type in the Palace Museum, Beijing, with the Qianlong example showing close resemblance in form to its predecessor but painted on the body of the exterior with the Eight Buddhist Emblems supported on lotus blooms instead of a tasselled garland with lion masks, see *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 26, no. 9 (fig. 1), and *The Complete*

Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III), Hong Kong, 2010, p. 154, no. 140 (fig. 2), respectively. Compare also with a Kangxi *doucai* Tibetan-style ewer with a cover possibly replaced during the Qianlong period, illustrated in *Gugong bowuyuan cang Qingdai yuyao ciqu*, vol. 1-1, Beijing, 2005, pp. 200-201, no. 63 (fig. 3), which shares the same decoration as its contemporary blue and white ewer.

The majority of the Qianlong Tibetan-style ewers are of the second type, and are decorated in a variety of schemes, see for example, four variously decorated ewers in the National Palace Museum, formerly kept at the *Bishushanzhuang* in Chengde, illustrated in *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual Implements in the National Palace Museum*, Taipei, 1999, pp. 188-189, no. 95 (fig. 4).

Only two other Qianlong *doucai* ewers sharing the same decoration as the present ewer appear to be known, one is in the Asian Art Museum of San Francisco, illustrated by He Li, *Chinese Ceramics*, London, 1996, no. 162; the other was sold at Christie's Hong Kong, 31 March 1992, lot 626, which has restoration to the spout and small beaded areas.

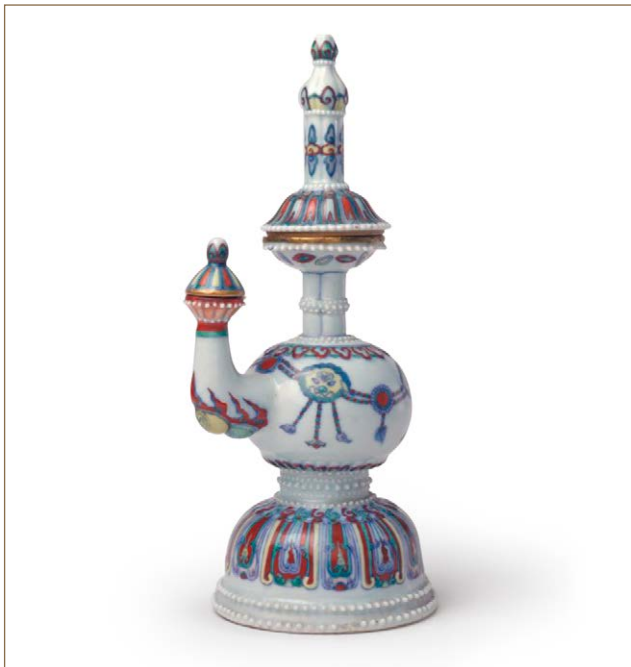


fig. 3 A doucai Tibetan-style ewer. Kangxi period.
Collection of the Palace Museum, Beijing
圖三 康熙鬥彩奔巴壺 北京故宮博物院藏品

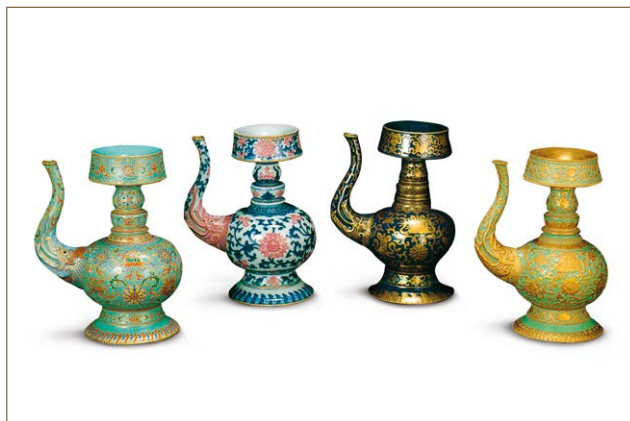


fig. 4 Four variously decorated Tibetan-style ewers. Qianlong period.
Collection of the National Palace Museum, Taipei
圖四 乾隆瓷奔巴壺四件 國立故宮博物院藏品

2706 Continued

器頂形如平台傘蓋狀，階式頸，圓腹，曲流，圈足外撇。器外壁以鬥彩繪飾圖案。腹外壁飾纏蓮托八吉祥紋，腹部下緣連瓣紋一圈，脛飾折枝蓮紋，圈足繞一；流底部以龍首為飾。口沿、圈足邊緣有金色連珠紋。圈足露胎一圈，足內白地青花書「大清乾隆年製」六字篆書款。

奔巴壺用以盛裝淨水，為藏傳佛教的供器之一。乾隆朝初期依照金屬供器原型燒造瓷供器，如藏式塔龕、奔巴壺、多穆壺、七政寶、八吉祥等。瓷土塑形窯燒因相對方便，因此瓷器逐漸取代金屬器成為主要的供器。而且瓷器品類眾多，釉彩豐富，利於創造出多種繽紛華麗的裝飾組合。乾隆時期的造辦處檔案有多筆關於瓷供具的紀錄。乾隆二十四年閏六月十八日：「…太監胡世傑交銅掐絲琺瑯五供一分、銅掐絲琺瑯八供一分、銀塔一座、銅奔巴壺一件、銀寶瓶一件、金瓊松石甘露瓶一件、銅鍍金輪二件。傳旨：著照交出供器俱各畫樣…准時俱交舒善做木樣帶往江西燒造磁塔、磁奔巴壺、磁甘露瓶、磁輪各一對…」此段文字記載了清宮依金屬供具製作畫樣，以畫樣旋木樣，再發往景德鎮燒製瓷供具的過程。此類依照金屬原型所作的瓷供具，還可參考本拍賣中乾隆粉彩高足蓮托供器兩件（拍品 2717 號），及一件嘉慶金釉瓷五彩法輪（拍品 2716 號）。

乾隆官窯燒製的奔巴壺有兩種式樣，一種如本壺，器頂形如平台傘蓋狀，始燒於乾隆，流行於乾隆、嘉慶二朝。另一種器蓋高聳，狀若寶塔，始燒於康熙時期。乾隆三十一年十月初四造辦處檔案記載：「…太監胡世

傑交青花白底磁奔巴壺一件（隨木座）。傳旨：著畫樣呈覽，准時發往江西照樣燒造。欽此。」胡世傑上交的可能就是康熙時期的青花奔巴壺，御窯廠再依其畫樣進行仿燒。北京故宮博物院藏有該式康熙、乾隆青花奔巴壺各一，可資比較，分載於故宮珍藏康雍乾瓷器圖錄，香港，1989年，圖版 9 號（圖一），及故宮博物院藏文物珍品全集《青花釉裏紅（下）》，香港，2010年，頁 154，圖版 140 號（圖二）。

北京故宮博物院另藏有一件康熙鬥彩奔巴壺，其蓋與身、口略顯不合，似非原配，見《故宮博物院藏清代御窯瓷器》，卷一（上），北京，2005年，頁 200-201，圖版 63 號（圖三）。該件奔巴壺可能就是乾隆造辦處檔案中提及依樣配蓋的那一件，見乾隆三十三年十月二十二日造辦處檔案：「…太監胡世傑交五彩磁奔巴壺一件（木座）。傳旨：著配蓋，先畫樣，准時發往江西燒造。欽此。」

比較康熙二朝的奔巴壺，乾隆時期的作品風格明顯較絢爛華麗。現存多數乾隆官窯瓷奔巴壺均為清宮舊藏，許多曾置於熱河行宮。台北故宮博物院 1999 年《皇權與佛法：藏傳佛教法器特展》中曾展出四件原存熱河釉彩各異的瓷奔巴壺，見該展圖錄頁 188-189，圖版 95 號（圖四）。

紋飾與此壺近乎相同的鬥彩奔巴壺似僅有另外兩件，一為舊金山亞洲藝術博物館藏品，見何利著《Chinese Ceramics》，倫敦，1996年，編號 162。一曾於 1992 年 3 月 31 日於香港佳士得拍賣，拍品 626 號，其流及連珠紋等處有修復。



PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2707

A GILT-BRONZE FIGURE OF DHARMAPALA AND
A STAND

QIANLONG CAST SEVEN-CHARACTER MARK AND OF THE PERIOD
(1736-1795)

The deity is cast standing in *pratyaldhasana* atop a lotus stand. The figure is shown brandishing a *khadga* in his right hand, wearing beaded necklaces and bracelets under trailing celestial scarves and a diadem framing the flaming-red hair with further red, black and white pigment on the ferocious face with a third eye. The separate stand is cast with a seven-character mark on a raised platform and inscribed on the base with *awaniutou yuezhu, gLang mgo can* at the front; and *wushang yangti genben, anuttara-yogatantra (pha rgyud)* on the back. 7 ¾ in. (19.7 cm.) high

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Sold at Christie's Hong Kong, 27 April 1997, lot 44

A closely related figure of Acala is in the collection of the Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Tibetan Buddhist Art Sculptures*, Beijing, 2009, p. 282, no.179.

清乾隆 鎏金銅金剛像 「大清乾隆年敬造」鑄款

此尊一面三目二臂，頭戴五葉冠，赤髮憤怒相，左展立姿，右手舉寶劍，左手施期克印，與北京故宮博物院藏不動金剛造型相近，見《故宮經典：藏傳佛教造像》，北京，2009年，頁282，179號。

底座銘文：

前：「大清乾隆年敬造」、「阿瓦牛頭嶽主」

後：「無上陽體根本」

來源

香港佳士得，1997年4月27日，拍品44號



base
底部



大清乾隆年鑄

阿闍梨頭主

PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2708

A GILT-BRONZE FIGURE OF PALDEN LHAMO
QIANLONG INCISED SEVEN-CHARACTER MARK AND OF THE
PERIOD (1736-1795)

The fierce goddess is seated sideways on a flayed skin on top of a mule over a separately cast rocky base carved with waves surrounding a sea of swirling blood. The figure is shown with her right arm upraised and left holding a *kapala*, adorned in beaded jewellery and a garland of severed heads over her shoulders. Her wrathful face is cast with bulging eyes and a third eye on the forehead, below flame-like hair. There are traces of red pigment to the hair, mouth and the mouth of the mule. The base bears a seven-character inscription.
5 7/8 in. (14.5 cm.) overall high

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Sold at Christie's London, 15 November 2000, lot 88

Palden Lhamo, or Sri Devi in Sanskrit, is the Tibetan Protectress who is normally portrayed riding a horse and is the most important guardian deity of Tibetan Buddhism. The fierce nature of this character, intensified by the fiery red hair, represents one of the many wrathful deities who are reputed to keep evil at bay. A closely related larger example in the Palace Museum Collection, Beijing, also inscribed, was included in the exhibition *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Hong Kong, 1992, and is illustrated in the catalogue p. 107, col. pl. 78.

清乾隆 鑲金銅吉祥天母像

「大清乾隆年敬造」刻款

來源

倫敦佳士得，2000年11月15日，拍品88號



大清乾隆年造

PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2709

A PARCEL-GILT-LACQUERED BRONZE FIGURE OF
AMOGHASIDDHI BUDDHA

QIANLONG CAST SEVEN-CHARACTER MARK AND OF THE PERIOD
(1736-1795)

The three-faced deity is cast seated in *dhyanasana* on a lotus base. His extended arms are holding various attributes such as *ghanta*, lotus and *ratna*, and is richly adorned with beaded necklaces and jewellery. The legs are covered in a *dhoti* with finely incised hems. The three gold-painted faces have serene expressions, each crowned by a tall foliate diadem with traces of blue pigment to the swept back hair tied into a topknot. The stand is cast with a seven-character mark on the raised platform and incised on the front of the base with a three-character inscription reading *chengjiufu*, 'Amoghasiddhi'; and a six-character inscription on the back of the base reading *wushang yangti genben*, 'anuttara-yogatantra (*pharyud*)'.

6 ½ in. (16.5 cm.) high, box

HK\$ 100,000-150,000

US\$13,000-19,000

Compare to a bronze figure of Amoghasiddhi with skin cold painted in gold in the collection of Beijing Palace Museum, which is very similar in style and size to the current figure, see *Statues in the Sanctuary of Buddhist Essence*, Beijing, 2013, p.137, no. 192.

清乾隆 銅成就佛像 「大清乾隆年敬造」鑄款

底座銘文：

前：「大清乾隆年敬造」、「成就佛」

後：「無上陽體根本」

北京故宮藏一尊造型及尺寸非常近似的銅成就佛像，著錄於《梵華樓藏寶—佛像》，上冊，北京，2013年，頁137，192號。





大清乾隆年造

佛就成

PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2710

A GILT-BRONZE REPOUSSÉ FIGURE OF
VELAMA BUDDHA

QIANLONG INCISED SEVEN-CHARACTER MARK AND OF THE
PERIOD (1736-1795)

The deity is shown seated in *dhyanasana* with his hands in *bhumisparsa mudra*, the shoulders covered with a shawl and the long robes open at the chest and tied at the midriff. His face has a benevolent expression with downcast eyes, bow-shaped mouth flanked by long pendulous ear lobes, his hair arranged in tight curls rising to a domed *usnisha*. The lotus plinth is incised to the top with a five-syllable Tibetan inscription rendered in *Uchen* script reading *sa-rvā-rtha-da-rshi*, 'He Who Sees All Goals'; the front side near the bottom with a Chinese inscription reading *Da Qing Qianlong nian jingzao*, 'Respectfully made during the Qianlong reign', flanked by another Chinese inscription on the right reading *Weilan Fo* 'Buddha Weilan', and a four-syllable Tibetan inscription in *Uchen* script on the left reading *Dus-mkhyen-rgyal-po*, '(Three)-Time-Knowing Lord'. The two narrow sides are further inscribed with two sets of Manchu script.

12 in. (30.5 cm.) high, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Sold at Sotheby's Hong Kong, 15-16 November 1989, lot 586

Property from an important Asian collection

Sold at Sotheby's New York, 14 September 2011, lot 325

清乾隆 鑲金銅錘鏤違藍佛坐像

「大清乾隆年敬造」刻款

來源

香港蘇富比，1989年11月15-16日，拍品586號

重要亞洲珍藏

紐約蘇富比，2011年9月14日，拍品325號

佛陀全跏趺坐，右手下垂作觸地式，左手施冥想印。身穿袈裟，袒露前胸，雙目光垂視，雙唇略帶微笑，神情莊重慈祥。下承雙層蓮座，蓮座頂面刻有五字藏文，意思為「一切義見【如來】」。近足處正面刻「大清乾隆年敬造」款，款右邊刻「違藍佛」，左邊刻四字藏文，意思為「遍知三時（過去、現在、未來）佛」。兩側各刻滿文銘文。





佛 監 達

造 敬 年 隆 乾 清 大

འཇུག་ལྷན་པོའི་འཇུག་པོ་ལྷན་པོ་ལྷན་པོ་

PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2711

A SMALL GILT-BRONZE FIGURE OF JAMBHALA
INCISED KANGXI 32ND YEAR MARK, CORRESPONDING TO 1693
AND OF THE PERIOD

The figure is shown standing above a supine figure on a lotus plinth, his left hand holding a *jambhara*, his right hand holding a mongoose disgorging jewels. His face is cast with a fierce expression with a bulging third eye, his hair pulled into a flaming chignon secured with a foliate tiara set with skulls. The front of the lotus plinth is incised above the bottom with an inscription reading 'Respectfully made on the 3rd day of 5th month of Kangxi 32nd year'. The base is unsealed, exposing sutra scrolls inside.

4 7/8 in. (12.4 cm.) high, box

HK\$80,000-120,000

US\$11,000-16,000

The delicate details, slightly angular features and heavy gilding seen on the current figure are characteristic of Buddhist bronzes made in Sino-Tibetan style during the Kangxi period. It is both a reflection of the religious beliefs of the Kangxi emperor and a reminder of the political importance of Tibetan Buddhism to the Manchu ruling house in forging their alliance with Mongolia and Tibet. In Kangxi 36th year (1697), a Sutra Recitation Office was set up within the palace in the Zhongzhengdian (Hall of Central Uprightness), devoted to Tibetan Buddhist activities at court, including conducting the recitation of sutras and supervising the casting and storage of Buddhist images and religious ritual objects. Thus it appears the Emperor's devotion to Tibetan Buddhism was beyond political calculation, and was possibly influenced by his grandmother, Empress Dowager Xiaozhuang, who was a Mongol princess and adherent of Tibetan Buddhism.

清康熙三十二年（1693）鑲金銅黑財神立像 「大清康熙三十二年五月初三日誠」楷書刻款

造像鑄工精緻，鑲金厚重，糅合漢藏元素，為典型康熙朝藏傳佛像之風格。滿清皇室為鞏固與蒙古及西藏的政治聯盟，對藏傳佛教崇尚備至。康熙皇帝好佛，於三十六年（1697）在宮中正殿成立中正殿念經處，歸內務府管轄，負責供奉佛像、著經、管理喇嘛念經及辦造佛像等事務。康熙祖母孝莊文皇后本為蒙古公主，篤信藏傳佛教，康熙皇帝受其影響，是以對宮中佛教事務非常關心。



base
底部



PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2712

A BRONZE FIGURE OF MOHAYAMARI AND A
STAND

QIANLONG CAST SEVEN-CHARACTER MARK AND OF THE PERIOD
(1736-1795)

The deity is cast standing in *pratyaldhasana* on a lotus base holding a *ghanta* and *chakra* in each of his hands. His bearded face is cast with the bulging third eye, his hair is pulled into a flaming chignon secured with a skull 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 a tiger skirt. The separate gilt-lacquered stand is cast with a seven-character mark on a raised platform and incised on the front with a three-character inscription reading *jingangbang*, '*vajradanda*'; and on the back with a six-character inscription reading *wushang yangti genben*, '*anuttara-yogatantra (pha rgyud)*'.

7 ½ in. (18.9 cm.) high

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Purchased in Sydney on 5 October 1962

Sold at Bonham's London, 11 November 2010, lot 247

清乾隆 銅痴威羅瓦金剛像

「大清乾隆年敬造」鑄款

底座銘文：

前：「大清乾隆年敬造」、「金剛棒」

後：「無上陽體根本」

來源

1962年10月5日購於悉尼

倫敦邦瀚斯，2010年11月11日，拍品247號



base
底部



大清乾隆年造

金剛持

PROPERTY FROM A PRIVATE ASIAN COLLECTION
 SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
 亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2713

A GROUP OF ELEVEN GILT-LACQUERED TERRACOTTA VOTIVE PLAQUES, *TSHA TSHA*

QIANLONG INCISED AND GILT SIX-CHARACTER MARKS AND OF THE PERIOD (1736-1795)

Each plaque is moulded in clay and decorated in gilt and red lacquer depicting Buddhist deities, all on lotus stands and against a mandorla. Each plaque, with the exception of the largest plaque, bears an inscription on the back identifying the deity in Tibetan, Manchu, Mongolian and Chinese.

The largest: 4 1/8 in. (10.5 cm.)

(11)

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE

Sold at Sotheby's Paris, 16 December 2010, lot 277

Small votive plaques such as the present lot are known in Tibetan as *tsha tsha*. They were made to serve as pilgrims' souvenirs, portable shrines and to be inserted into large stupas to enhance sacredness. Several complete sets of 360 plaques were found inside the garden of *Cining gong*, the Palace of Compassion and Tranquility, in the Forbidden City, Beijing. Some were commissioned by the Qianlong emperor in 1749, as discussed by Luo Wenhua in the introduction of *Eulogies to the Sacred Images of the Buddhas and Bodhisattvas*, Beijing, 2008, p. 8

清乾隆 朱漆泥金陶擦擦一組十一尊

來源

巴黎蘇富比，2010年12月16日，拍品277號

除最大尊外，每尊背面題有漢文、藏文、滿文、蒙古文。整套應為三百六十件。北京故宮慈寧宮花園的威若館供奉數套完整擦擦，有些為乾隆皇帝1749年下旨所製造，可參考羅文華著，《諸佛菩薩聖像贊》，北京，2008年，頁8。



back
背面



PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2714

A GILT-BRONZE FIGURE OF ROLPE DORJE
INCISED QIANLONG WUXU CYCLICAL MARK CORRESPONDING TO
1778 AND OF THE PERIOD

The Lama is seated in *dhyanasana* on a double-lotus base, wearing a monastic robe with incised foliate hem, his right hand in *vitarkamudra*, and the left palm facing upwards holding a separately cast *kalasa*, his face showing a benevolent expression with a small congenital protrusion to the lower right cheek. By each of his arms is a lotus stem, with a sword emerging from the flower on the right side, and a book on his left. The back of the base is incised with an eleven-syllable Tibetan line rendered in *Uchen* script transliterated as *skyabs mgon lchang skya rol ba'i rdor je la na ma*, 'Pay Homage to Supreme Protector Changkya Rolpe Dorje', above an eight-character Qianlong *wuxu* cyclical presentation mark. 6 1/2 in. (16.5 cm.), box

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

A Swedish private collection
Sold at Nagel, 17 May 2008, lot 129

Rolpe Dorje (1717-1786) was the Third Changkya Hutuktu of the Gelugpa sect, and the principal Tibetan Buddhist teacher in the Qianlong Court. A learned scholar fluent in Chinese, Mongolian, Manchu and Tibetan, he oversaw the translation of the Kangyur into Manchu and Tibetan. Compare a gilt-bronze figure of Rolpe Dorje seated on a square cushion with hands held in the same *mudra* but missing the *kalasa* in the Capital Museum, Beijing (fig. 1). Refer also to a painted *thangka* of Rolpe Dorje in the Palace Museum, Beijing, commissioned by the Qianlong Emperor in 1787 where the Lama is shown holding the same *mudra* with a white *kalasa* in his left palm.



清乾隆戊戌年 (1778)

鑲金銅三世章嘉呼圖克圖若必多吉像
「大清乾隆戊戌敬成」刻款

來源

瑞典私人珍藏

納高，2008年5月17日，拍品129號

右手結說法印，左手結禪定印，持一甘露寶瓶。右腮旁凸起。雙足結跏趺坐於蓮花座上。兩臂旁各有一蓮莖，右肩蓮瓣置寶劍，左肩蓮瓣置經書。座後方刻兩行橫款，上為11個音節烏金體藏文款，可譯成：「向章嘉呼圖克圖若必多吉致敬」，下為「大清乾隆戊戌敬成」楷書款。鑿刻精美，鑲金厚重。

章嘉·若必多吉為第三世章嘉呼圖克圖(1717-1786)。章嘉為清代黃教四大活佛系統之一。若必多吉負責內蒙、山西、北京等地宗教事務，並為乾隆皇帝的上師。他十分博學，精通漢、滿、蒙、藏四種文字，曾奉乾隆之命將《甘珠爾》譯為滿文及蒙文。比較首都博物館藏一尊鑲金銅三世章嘉像，所持手印相同，但寶瓶已失(圖一)。另參考北京故宮博物院藏一幅1787年完成的三世章嘉唐卡，手印及持寶瓶的形象與此亦同。



fig.1 Collection of the Capital Museum, Beijing
圖一 北京首都博物館藏品



PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2715

A RARE CONCH SHELL WITH GILT-COPPER
REPOUSSÉ AND ENAMEL-INSET MOUNT
QING DYNASTY, 19TH CENTURY

The shell is finely polished and mounted with a gilt-copper flange worked in relief with the Eight Buddhist Emblems, the edges embellished with enamel beads, and incised with a possibly later Qianlong mark; together with a yellow and orange silk streamer embroidered with lotus blossoms and butterflies attached with silk tassels.

8 ½ in. (20.6 cm.) long (shell); 21 ¼ in. (54 cm.) long (tassel), box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Sold at Nagel, 8 December 2014, lot 70

In Tibetan Buddhism the conch is used to call together religious assemblies and it is seen as symbolising the Voice of the Buddha and the transmission of Buddhist teachings. During the actual practice of rituals, it is used both as a musical instrument and as a container for holy water. Under the reign of the Qianlong Emperor, a variety of ritual implements were produced, often of extraordinary quality and employing unusual materials and techniques. The mount of the present example is of excellent workmanship, executed in gilt-metal repoussé with an intricate design of the Eight Auspicious Symbols amidst lotus scrolls. For a similar Qianlong conch shell attached with tassels, but incised with a *yuzhi* mark with mount filled with enamels, see the example from the James and Marilyn Alsdorf Collection, Chicago, sold at Christie's New York, 22 March 2011, lot 2510 (fig. 1).



fig.1 Sold at Christie's New York, 22 March 2011, lot 2510
圖一 紐約佳士得，2011年3月22日，拍品2510號

清十九世紀 填琺瑯鑿刻八吉祥紋翅白螺

來源

納高，2014年12月8日，拍品70號

白螺在西藏，是吹奏的樂器、法號，也是佛壇上盛放甘露的容器。此法螺為左旋，現代貝類學稱之為右旋。鑲銅鑲金翅，鑿刻蓮花八吉祥紋，邊沿嵌琺瑯彩珠，內刻「乾隆年製」楷書款，款應為後加。蓮花蝶紋繡帶。比較一件形制類似、翅填琺瑯並帶「乾隆御製」款的法螺，為Alsdorf伉儷舊藏，2011年3月22日於紐約佳士得拍賣，拍品2510號（圖一）。



PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2716

A RARE PORCELAIN SIMULATED-METAL
'BUDDHIST WHEEL' ALTAR ORNAMENT
JIAQING GILT SIX-CHARACTER SEAL MARK AND OF THE PERIOD
(1796-1820)

The ornament is moulded as a Buddhist wheel of law standing on a spreading plinth with lotus petals in high relief, all in imitation of a gold or gilt-bronze original, the reticulated wheel at the centre enriched with turquoise, coral and sapphire-blue enamels to simulate their hardstone counterparts.
10 $\frac{7}{8}$ in. (27.5 cm.) high, box

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

US\$ 130,000-190,000

PROVENANCE

Sold at Sotheby's Amsterdam, 16 October 1995, lot 172

EXHIBITED

Hong Kong Museum of Art, January 1997

清嘉慶 金釉瓷粉彩法輪 描金六字篆書款

來源

阿姆斯特丹蘇富比，1995年10月16日，拍品172號

展覽

香港藝術館，1997年1月





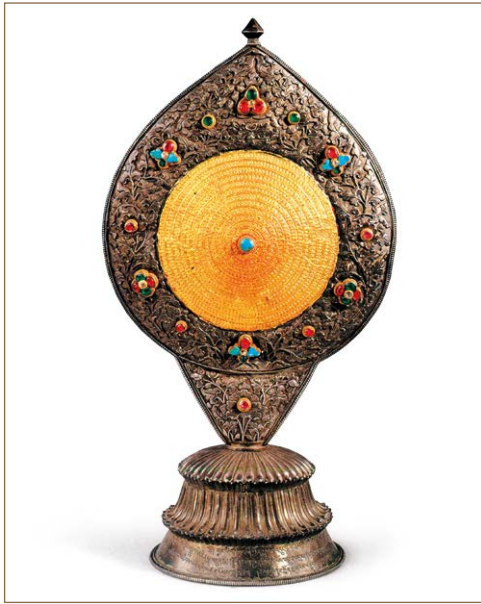


fig. 1 Collection of the Tibet Museum
圖一 西藏博物館藏品



fig. 2 Collection of the National Palace Museum, Taipei
圖二 國立故宮博物院藏品

2716 Continued

The present type of altar ornaments belongs to a group of porcelain ritual wares modelled after Tibetan metal prototypes that was specially commissioned by the Qing Court for placement on Buddhist altars for ceremonial use in palaces and temples either within the Forbidden Palace or the *Bishushanzhuang* in Chengde. Compare to a Qianlong *doucai* Tibetan-style ewer (lot 2706) and two Qianlong *famille rose* altar ornaments (lot 2717) from this group in the present sale. For a metal original of the present type of altar ornament, refer to a gilt-silver example inlaid with semi-precious stones in the Tibet Museum, illustrated in *Treasures from Snow Mountains: Gems of Tibetan Cultural Relics*, Shanghai, 2001, p. 152, no. 70 (fig. 1).

The present type of altar ornaments was displayed in pairs, such as a pair from the Qianlong period placed on the altar table on the second floor of the Fanhua Pavilion in the Forbidden City, see *Sacrificial Vessels in the Sanctuary of Buddhist Essence*, Beijing, 2013, nos. 66 and 75. Compare also to another pair from the Jiaqing period, formerly preserved in the *Bishushanzhuang* in the National Palace Museum, Taipei, illustrated in *Monarchy and Its Buddhist Way: Tibetan-Buddhist Ritual*, Taipei, 2002, p. 175, no. 83 (fig. 2).

法輪通體施金釉，仿金質或鑲金銅法輪。兩面相同。輪面以紅、藍、綠三釉色，分別模仿金屬法輪上鑲嵌的珊瑚、青金石、綠松石。輪轂造型為寶相花，八條鍍空菱形輪輻連接輪輞以示八正道。輪外為一圈桃形寬邊，上刻雲紋，外滾連珠紋。底座上雕細長蓮瓣。底座描金「大清嘉慶年製」篆書款。

金釉瓷粉彩法輪始燒於乾隆一朝，乾隆朝初期依照金屬供器原型燒造瓷供器，如法輪、奔巴壺、多穆壺、七政寶、八吉祥等。瓷土塑形窯燒因相對方便，因此瓷器逐漸取代金屬器成為主要的供器。而且瓷器品類眾多，釉彩豐富，利於創造出多種繽紛華麗的裝飾組合。乾隆二十四年閏六月十八日造辦處檔案記載：「…太監胡世傑交銅掐絲珐琅五供一分…銅鍍金輪二件。傳旨：著照交出供器俱各畫樣…准時俱交舒善做木樣帶往江西燒造磁塔、磁奔巴壺、磁甘露瓶、磁輪各一對…。」記載了清宮依金屬供具製作畫樣，以畫樣旋木樣，再發往景德鎮燒製瓷供具的過程。瓷法輪的金屬原型可參考西藏博物館所藏一件鑲金銀嵌寶法輪，見《雪域藏珍：西藏文物精華》，上海，圖版 70 號（圖一）。其他依金屬原型所作的瓷供具，可參考本拍賣中乾隆門彩蓮托八吉祥紋奔巴壺（拍品 2706 號），及乾隆粉彩高足蓮托供器兩件（拍品 2717 號）。

此類金釉瓷粉彩法輪原為成對陳放。如陳設於紫禁城梵華樓六品佛樓二樓的一對，見《梵華樓藏寶·供器》，北京，2013 年，圖 66、75；及台北故宮博物院嘉慶款數對，其一載於《皇權與佛法－藏傳佛教法器特展圖錄》，台北，2002 年，頁 175，圖版 83 號（圖二）。



PROPERTY FROM A PRIVATE ASIAN COLLECTION
SOLD TO BENEFIT MENTAL HEALTH CHARITIES IN ASIA
亞洲私人珍藏 — 有關收益將捐贈予亞洲精神健康慈善機構

2717

TWO FAMILLE ROSE BUDDHIST ALTAR
EMBLEMS

QIANLONG SIX-CHARACTER SEAL MARKS IN IRON RED AND OF
THE PERIOD (1736-1795)

Each circular openwork medallion is enclosing one of the Eight
Buddhist Emblems, one a treasure vase, the other a parasol,
supported by a lotus pod encased within a lotus blossom raised
on a foliate stem rising from a domed stepped base.

11 ¼ in. (28.2 cm.) high, boxes (2)

HK\$1,500,000-2,500,000 US\$200,000-320,000

PROVENANCE

Sold at Sotheby's Hong Kong, 27 April 1999, lot 488 (one of two,
parasol)

Sold at Christie's New York, 16 September 1999, lot 382 (one of
two, treasure vase)

清乾隆 粉彩高足蓮托供器兩件 礬紅六字篆書款

來源

香港蘇富比，1999年4月27日，拍品488號（其一，傘）

紐約佳士得，1999年9月16日，拍品382號（其一，寶瓶）





2717 Continued

The present emblems belong to a set of imperial Eight Buddhist Emblems specially commissioned by the Qing Court for placement on Buddhist altar tables for ceremonial uses in palaces and temples either within the Forbidden Palace or the *Bishushanzhuang* in Chengde. The complete set of eight comprises the wheel of law, the conch shell, the banner of victory, the parasol, the lotus, the treasure vase, the pair of fish and the endless knot. A complete set of these emblems very similar in design to the present emblems but with blue ground on the bases can be seen on the altar of the *Fanzong Lou*, Hall of Buddhism, in the Forbidden City, Beijing, see *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Hong Kong, 1992, p. 136, no. 99-1, where metal altar ornaments, on which the porcelain ones are based, are pictured on another altar, nos. 108-1 and 108-3, while a gilt-silver set is seen on no. 139.

Compare also to two sets sold at auctions, one of slightly smaller size (24.1 cm. high) with iron-red ground bases and four-character marks in iron red sold at Christie's Hong Kong, 28 November 2006, lot 1617; another also smaller in size (23.5 cm. high) with iron-red dragons around the base and six-character marks in iron red, sold at Sotheby's Hong Kong, 29 October 2001, lot 607. Compare also to a smaller Jiaqing set (20.5 cm. high) with yellow-ground bases in the Nanjing Museum, illustrated in *Zhongguo Qingdai guanyao ciqu*, Shanghai, 2003, p. 376. For other types of porcelain altar ornaments commissioned by Qing Court, refer to a Qianlong Tibetan-style *doucai* ewer (lot 2706) and a Jiaqing simulated gold altar ornament (lot 2717) in the present sale.

此二件供器頂端分別為八吉祥中的「華蓋」及「寶瓶」，原為一套八件，另外六件為「法輪」、「法螺」、「華蓋」、「蓮花」、「雙魚」，及「盤長」。北京紫禁城梵宗樓供桌上有一套粉彩八吉祥供具，其造型與本二例基本相同，惟其底座為藍地，見《清宮藏傳佛教文物》，香港，1992年，頁136，圖版99-1號。同書另載有雨花閣內兩層佛龕之供桌圖片，其上有一套金屬製蓮托八吉祥供具，見同上，圖版108-1及108-3；及一套鑲金銀蓮托八吉祥供具，圖版139。完整成套的粉彩八吉祥供具另可參考拍賣過的兩套，尺寸皆較小，一套（高24.1公分）為礬紅地底座，書礬紅四字篆書款，2006年11月28日於香港佳士得拍賣，拍品1617號碼；另一套（高23.5公分）底座繪礬紅雙龍戲珠紋，書礬紅六字篆書款，2001年10月29日於香港蘇富比拍賣，拍品607號。另可比較南京博物院藏嘉慶黃地一套（高20.5公分），見《中國清代官窯瓷器》，上海，2003年，頁376。

乾隆朝初期依照金屬供器原型燒造瓷供器，如藏式塔龕、奔巴壺、多穆壺、七政寶、八吉祥等。瓷土塑形窯燒因相對方便，因此瓷器逐漸取代金屬器成為主要的供器。而且瓷器品類眾多，釉彩豐富，利於創造出多種繽紛華麗的裝飾組合。此類依照金屬原形所作的瓷供具還可參考本拍賣中乾隆鬥彩奔巴壺（拍品2706號），及嘉慶金釉瓷五彩法輪（拍品2717號）。



THE PROPERTY OF A SOUTHEAST ASIAN COLLECTOR

2718

AN IMPORTANT BRONZE FIGURE OF
CHATURBHUJA MAHAKALA

TIBET, 15TH-16TH CENTURY

The wrathful protector is seated in *lalitasana* on a prostrate human figure over a double-lotus base with a beaded rim. The principal hands are holding a *vajra*-tipped flaying chopper raised directly above a blood-filled *kapala* (the skull cup), while both secondary hands in *karanamudra*, likely originally holding a sword and a skull-crowned staff. A well-detailed *dharmapala* ornament with *vajra*-tipped finial surmounting the head above the demonic face, large open bulging eyes, flaming eyebrows, snarling mouth showing teeth and fangs, and a 'third eye' in the centre of the forehead. He wears a scarf of flayed elephant hide, a tiger-hide skirt with a loincloth made from a human-skin, hand and foot secured at the waist and is adorned with a garland of severed heads, like a sacred cord in the form of a snake which adds to his macabre appearance. The base is sealed.

20 1/8 in. (51.4 cm.) high

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

US\$520,000-780,000

PROVENANCE

A Dutch private collection, formed in the early 1990s

Sold at Christie's Paris, 14 December 2011, lot 197

西藏十五 / 十六世紀 銅四臂大黑天坐像

來源

荷蘭私人珍藏，建立於 1990 年代早期

巴黎佳士得，2011 年 12 月 14 日，拍品 197 號

四臂大黑天傳為勝樂金剛之化身，頭戴五骷髏冠，三目怒睜，獠牙吡咧。左手托盛血顛嘎巴拉碗，右手持金剛鉞刀，似欲攪動盪內作吞食狀，後臂二手則原應持三叉戟及寶劍。頸掛五十人頭瓔珞，身批白象皮，下穿濕虎皮，腰圍人皮裙，安坐於蓮花日輪屍座上。





2718 Continued

Mahakala is both a protector and meditation deity in Tibetan Buddhism and has countless manifestations of which the four-armed type is a less common one. Caturbhuj Mahakala or the four-armed Mahakala is known in Tibet as Nakpachenpo and was originally a Brahmanic deity. In Tantric Buddhism he became not only a *dharmapala* or defender of the Buddhist faith but also an important *yidam* or tutelary deity. By the sixteenth century he was named the *yidam* for the entirety of Mongolia. He remained popular with all Tibetans and in particular with the Sakyapa sect. He is often featured together with his own shrine and typically depicted in a seated position with two hands extended to the sides brandishing a sword and staff.

The size of the current lot is extremely rare. In consideration of the rather large size and quality, one may suggest that the figure was once housed in an important temple chapel. A close example dated to the 12th century is in the Tibet Museum in Lhasa which was included in the exhibition of *Tibet: Treasures from the Roof of the World* at the Bowers Museum of Cultural Art in 2004 and is illustrated online at <http://www.asianart.com/exhibitions/bowers/8.html>. There are two smaller examples, one (17.1 cm. high) dated to the 15th century in the Norton Simon Museum in Pasadena, California, inventory number 626.449.6840; and another, dated to the 16th century, formerly in the Lionel and Danielle Fournier private collection of Himalayan art, sold at Christie's Paris, 12 December 2018, lot 46 (17.5 cm. high).

大黑天為密宗中重要護法神，亦為專治疾病之醫神與財富之神，其形象多樣，有雙臂、四臂、六臂三種。

此像造型碩大，甚為罕見，其或原置於藏傳佛教寺廟當中。一件與其極為類似的十二世紀四臂大黑天，為拉薩西藏博物館所藏，曾於 2004 年展於洛杉磯的寶爾文化藝術博物館，可見於 <http://www.asianart.com/exhibitions/bowers/8.html>。另有兩件尺寸較小的類似例，其一為藏於美國加州帕薩迪納的諾頓·西蒙藝術館的十五世紀四臂大黑天（高 17.1 公分，館藏編號：626.449.6840）；其二為來自 Lionel and Danielle Fournier of Himalayan Art 的舊藏，在 2018 年 12 月 12 日於佳士得巴黎所拍的拍品 46 號（高 17.5 公分）。

2719

A VERY RARE LARGE GILT-BRONZE SEATED
FIGURE OF PADMASAMBHAVA

TIBET, 15TH CENTURY

The figure is depicted seated in *dhyanasana* on a crisp double-lotus pedestal, with almond-shaped eyes and a raised *urna* on his forehead. The head is flanked by elongated ears with large rounded earrings and bears a peaked Tantric cap with upturned sides centred with a crescent moon surmounted by a sun. Its robes are finely incised and stippled with lotus blooms and scrolling foliage, the left hand holding a *kapala* and the right wielding a *vajra*. Part of the verso of the lotus base is left unglilded. *Together with a gilt-bronze khatvanga (trident).*

The figure: 17 $\frac{3}{4}$ in. (45 cm.) high, box

The khatvanga: 14 $\frac{3}{8}$ in. (36.5 cm.) long, box

HK\$2,800,000–5,000,000

US\$370,000–650,000

PROVENANCE

A Hong Kong private collection, acquired in the 1990s

西藏十五世紀 鑲金銅蓮花生大士坐像

來源

香港私人珍藏，1990年代入藏





2719 Continued

Padmasambhava (literally 'lotus-born' in Sanskrit), also known as Guru Rinpoche among Tibetans, is believed to be one of the principal masters to bring Buddhism to Tibet and to teach the tantras in the 8th century. He is depicted in numerous forms with different names representing outer, inner and secret aspects of his spiritual being, with the change of names following the chronology of his life story. In the 5th century B.C., Buddha Shakyamuni arrived as the founder of Buddhism. His teachings were subsumed by the Sutrayana and the Tantryana. In the 8th century, Padmasambhava personified the guru principle, the ritualistic path of Buddhism and the heart of Vajrayana Buddhism. They are exemplified in its flourishing after it was introduced into Tibet and the Himalayas between the 7th and 11th centuries. Because of Padmasambhava's teachings and contribution, he is known as the 'Second Buddha'.

Compare the present figure with a closely related Padmasambhava, dated to the second half of the 15th century and formerly in the Zimmerman Family Collection, with copper and silver inlay and the same seriously gazing eyes and delicate modelling of the features and ornaments, illustrated in Marilyn M. Rhie and Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1991, pp. 172-173, pl. 47. Another example, circa 15th century and formerly in the Blanche C. Olschak Collection, is published in U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 449, pl. 122C.

See also two later examples, both dated to the 17th century, illustrated in Gerd-Wolfgang Essen, *Die Götter des Himalaya: Buddhistische Kunst Tibets*, Munich, 1989, p. 86, pl. II-183 and Helmut Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zürich*, Zürich, 1998, pl. 120, respectively.

此像為蓮花生大士，結全跏趺坐於蓮花座上，頭戴蓮花苞帽，並有日、月雙輪。雙目炯炯有神，耳戴大圓璫。其右手結契克印持金剛杵，左手平托嘎巴拉碗。附帶一件鑲金銅骷髏天仗法器。

蓮花生大士，又有「第二佛陀」之稱，僅次於釋迦牟尼佛。八世紀後期由印度入藏弘法，創建僧團及桑耶寺而成為藏傳佛教的奠基者，為今寧瑪派所信奉。據悉其有多個化身，依其生平事跡以蓮師八變的方式呈現。

可比較一件十五世紀下半葉，原為 Zimmerman 家族舊藏的類似例，其載於 Marilyn M. Rhie 與 Robert A. F. Thurman 所著《*Wisdom and Compassion: The Sacred Art of Tibet*》，紐約，1991 年，頁 172–173，圖版 47。另有一件十五世紀的比較例，曾為 Blanche C. Olschak 舊藏，載於 U. von Schroeder 所著的《*Indo-Tibetan Bronzes*》，香港，1981 年，頁 449，圖版 120 號。

此外，還可參見兩件十七世紀的類似例，分別載於 Gerd-Wolfgang Essen 的《*Die Götter des Himalaya: Buddhistische Kunst Tibets*》，慕尼黑，1989 年，頁 86，圖版 II–183 號；及 Helmut Uhlig 所著《*On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zürich*》，蘇黎世，1998 年，圖版 120。

2720

A GILT-BRONZE FIGURE OF KARMAPA
YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The figure is seated in *dhyanasana* on a double-lotus base with hands resting on his knees, wearing inner and outer robes with finely incised and beaded borders and vertical folds on the back, his meditative face with downcast eyes surmounted by a double-pointed crown adorned with a sun and moon. The base is sealed with a base plate incised with a double-vajra to the centre.

5 ½ in. (13.8 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Acquired in Hong Kong in 1990s

元 / 明初 鎏金銅大寶法王坐像

來源

1990年代購於香港

It is possible that the current figure depicts the third Karmapa, Rangjung Dorje (1284-1339), scholar and teacher to the Mongol court of China. Very few gilt-bronze figures of the Third Karmapa are known, and the present figure appears to be one of the finest and best preserved among existing examples. Compare with a gilt-bronze figure of the Third Karmapa in a private collection, which shares very similar facial features with the current figure, but has a rounder torso with wider and flatter petals on the base, with much wear to gilding, see Himalayan Art Resources (himalayanart.org), item no. 21136.

此像可能為三世噶瑪巴讓炯多傑之造像。類似的存世例不多，此尊為同類者中鑄造、保存較好之一。可比較私人珍藏一尊五官、造型與此極為類似之三世噶瑪巴鎏金銅造像，其座上蓮瓣較平闊，惜金水保存欠佳，見喜馬拉雅藝術資源庫典藏編號 21136。



two views
兩面



2721

A BRONZE FIGURE OF A SEATED BUDDHA

LIAO DYNASTY (907-1125)

The figure is finely cast and shown seated in *dhyanasana* on top of a double lotus throne raised on a waisted circular pedestal, with hands in *dhyanamudra*, wearing robes loosely draped around the torso, the face cast with delicate features and with an *usnisha* above the snail curls of the hair. The back with a stud to secure a mandorla.

5 1/8 in. (13 cm.) high, box

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

US\$100,000-150,000

PROVENANCE

C.C. Lin, Taipei, 10 January 1993

遼 銅阿彌陀佛坐像

來源

平養居，台北，1993年1月10日



two views
兩面





2722

A LIMESTONE HEAD OF BODHISATTVA
TANG DYNASTY (618-907)

The oval face is sensitively carved with gently curving eyes below the graceful arch of the brows, framed by the long pendulous ears and the hair pulled up in a chignon secured by a diadem and a headdress.

8 ¼ in. (22 cm.) high, wood stand

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

C.C. Teng & Co., Taipei, acquired in 1991

唐 石灰岩雕菩薩頭像

來源

慎德堂，台北，入藏於 1991 年



2723

A RARE CARVED 'APSARA' STONE STELE

LIAO DYNASTY (907-1125)

The grey stone stele is carved in relief on the front with a panel depicting an *apsara* playing the *pipa* on a mythical singing bird amidst lotus stems, enclosed by a brocade pattern comprised of stylised floral blooms. 23 $\frac{7}{8}$ x 16 in. (60.6 x 40.7 cm.), metal stand

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

C.C. Lin, Taipei, 10 January, 1993

遼 飛天妙音鳥紋石碑

來源

平養居，台北，1993年1月10號







2724

A SMALL WHITE JADE CARVING OF A 'DOUBLE-VAJRA'

QING DYNASTY (1644-1911)

The jade is carved and pierced in the form of a 'double-*vajra*' incised with stylised lotus petals. The stone is of an even pale white tone.

2 5/8 in. (6.5 cm.) long

HK\$120,000-180,000

US\$16,000-23,000

清 白玉十字金剛杵

2725

A LARGE SILVER-INLAID BRONZE FIGURE OF
GUANYIN

QING DYNASTY, 19TH CENTURY

The bodhisattva is modelled standing in a graceful pose, slightly turned to her right with her head inclined. It is finely detailed with the eyes downcast and lips gently dented to provide a benevolent expression on her face beneath the elaborately coiffed hair. She wears a long loose celestial robe, inlaid with silver-wire cloud patterns and classic scroll at the hem, that falls in soft folds to the tops of the bare feet and is open at the chest to reveal a bejewelled necklace centred by a beaded lotus medallion. Her left arm is holding a *ruyi* sceptre while her right hand is concealed beneath her long robe. The back is incised with a four-character *Yutang Shisou* (monk Shisou of the Jade Hall) mark in a vertical line with a *Yuanhe ernian* (the second year of the Yuanhe reign) mark on the base. 31 ¼ in. (79.4 cm.) high

HK\$380,000-550,000

US\$50,000-71,000

PROVENANCE

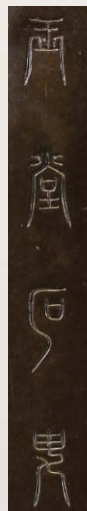
Sold at Bonham's New York, 16 March 2015, lot 8065

清十九世紀 銅錯銀觀音菩薩立像

背刻「玉堂石叟」，底部亦刻「元和二年」寄託款。

來源

紐約邦瀚斯，2015年3月16日，拍品8065號





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 <https://www.christies.com/buying-services/buying-guide/register-and-bid/> 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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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(1).

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. 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.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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: HSBCHKHKKH

- (iii) Credit Card.
 We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

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

(d) 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**.

(e) 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.

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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**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分證明文件，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) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

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

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

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

4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何逃稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

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

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會能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 <https://www.christies.com/buying-services/buying-guide/register-and-bid/>，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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 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士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有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托競投）。

5. 代表賣方競投

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

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

6. 競投價遞增幅度

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

7. 貨幣兌換

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

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**香港幣 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**或其任法律上有權這麼做；
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

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

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**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**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何**保證**。
- (c) **真品保證**不適用於有**保留標題**或任何有保留的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在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**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- (a) 此類外**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後 12 個月內，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。買方需按以上 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。
- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
 - (i) **成交價**；和
 - (ii) **買方酬金**；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
 - (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - (i) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
 - (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 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
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
 - (vi) 支票
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
 - (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
 - (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**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

- 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
 - 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
 - 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
 - 採取我們認為必要或適當的任何行動。
- 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。
- 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

- 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**）。
- 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
- 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。
- 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
 - 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - 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。
 - 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**。
 - 倉儲的條款適用，條款請見 www.christies.com/storage。
 - 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

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

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

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負

責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

- 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。
- 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。
- 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [-] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。
- 美國關於非洲象象牙的進口禁令

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

(f) **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。

(g) **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 ♡ 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。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》(California Consumer Privacy Act) 聲明。

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力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：

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

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的**保證**。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

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

狀況：拍賣品的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：拍賣品的所有權歷史。

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

底價：拍賣品不會以低於此保密密底價出售。

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.

⊠ Bidding by parties with an interest.

• **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。

⊠ 利益方的競投。

• 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. 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.

◦ 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 irrevocable 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.

⊠ Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ⊠. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being created in certain period, reign or dynasty 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.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any

issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

- In Christie's opinion a work by the maker or artist e.g. A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)
- When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot. e.g. A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY
- If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark. e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

- When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears. e.g. A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC
- If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture. e.g. A BLUE AND WHITE BOWL

CHINESE CERAMICS AND WORKS OF ART QUALIFIED HEADINGS

- When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

- In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt. e.g. A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD
- In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt. e.g. A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲ 部分或全部歸佳士得擁有的拍賣品

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

◦ 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，佳士得有時選擇與同意在拍賣之前該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 ◦◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付不可撤銷的成交價及買方酬金。

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。

✙ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附註符號 ✙。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業

務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附註目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

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。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定·買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語的使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真價，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

- 佳士得認為是屬於該創作者或藝術家之作品
例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

• 如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

• 作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

• 在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

中國瓷器及工藝精品

有保留的標題

• 以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例 如：A BLUE AND WHITE MING-STYLE BOWL
The Ming-style bowl is decorated with lotus scrolls...

• 以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。
例如：A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

• 佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如：A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

INTERNATIONAL ASIAN ART DEPARTMENT

CHAIRMAN

Jonathan Stone
Deputy Chairman, Asia Pacific
Tel: +852 2978 9989

CHAIRMAN

Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

MODERN & CONTEMPORARY ART

Eric Chang
Deputy Chairman, Asia Pacific
Chairman, Modern & Contemporary Art

Evelyn Lin
Deputy Chairman, Asia Pacific
Deputy Chairman, International
Director and Head of Department
Tel: +852 2760 1766

BEIJING

Dina Zhang
Tel: +86 (0) 10 8572 7900

HONG KONG

Jacky Ho
Marcello Kwan
Asia Chiao
Janice Chan
Ada Tsui
Vanessa Chung
Sihan Hu
Laura Shao
Sabrina Chien
Tel: +852 2760 1766

JAKARTA

Vanessa S. Pranoto
Tel: +62(0)21 7278 6268

NEW YORK

Aisi Wang
Tel: +1 212 641 3771

PARIS

Emmanuelle Chan
Fiona Braslau
Tel: +33 (0)1 40 76 84 22

SEOUL

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Grace Zhuang
Tel: +86 (0) 21 2226 1530

SINGAPORE

Dexter How
Yunyi Lau
Tel: +65 6715 9356

TAIPEI

Yu-Shan Lu
Raphael Cheng
Tel: +886 2 2736 3356

TOKYO

Chie Kawasaki
Tel: +81 (0) 3 6267 1766

ASIAN ART

PARIS

Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 76 05

CHINESE CERAMICS & WORKS OF ART

Pola Antebi,
Deputy Chairman, Asia Pacific
International Director
Tel: +852 2978 9950

Michael Bass, International Director
Tel: +1 212 636 2180

Leila de Vos van Steenwijk,
European Head
Tel: +44 (0)20 7389 2578

Chi Fan Tsang,
Deputy Chairman, Asia Pacific
Specialist Head of Department
Tel: +852 2760 1766

Rosemary Scott (Senior International
Academic Consultant)

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

HONG KONG

Ruben Lien
Liang-Lin Chen
Sherese Tong
Joan Ho
Timothy Lai
Nico Ma
Tel: +852 2760 1766

LONDON

Marco Almeida
Kate Hunt
Ivy Chan
Katie Lundie
Cecilia Zi
Tel: +44 (0)20 7389 2577

NEW YORK

Margaret Gristina
Olivia Hamilton
Michelle Cheng
Jessica Chang
Vicki Paloympis
Rufus Chen
Tel: +1 212 636 2180

SAN FRANCISCO

Andrew Lueck
Tel: +1 415 982 0982

TOKYO

Masahiko Kuze
Tel: +81 (0) 3 6267 1766

CHINESE PAINTINGS

Ben Kong,
Deputy Chairman, Asia Pacific
Chairman, Chinese Paintings

Kim Yu,
International Specialist Head of
Chinese Paintings
Tel: +852 2760 1766

BEIJING

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

Jessie Or
Carmen Shek Cerne
Amy Cheng
Dr Man Kung
Yorkie Tam
Frank Yang
Andy Kang
Tel: +852 2760 1766

NEW YORK

Elizabeth Hammer
Dr Amy Riggs
Sophia Zhou
Tel: +1 212 641 5760

TOKYO

Seiji Inami
Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

JAPAN

Katsura Yamaguchi,
Managing Director/
International Director, Asian Art
Tel: +81 (0)3 6267 1766

LONDON

Anastasia von Seibold
Tel: +44 (0)20 7752 3127

NEW YORK

Takaaki Murakami
Tel: +1 212 636 2160

REGIONAL MANAGING DIRECTORS

Lillian Ng
Tel: +852 2978 9995

Rachel Orkin-Ramey
Tel: +1 212 636 2194

Leila de Vos van Steenwijk
Tel: +44 (0)20 7389 2578

Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Virginie Aubert
Tel: +33 (0)140 76 85 93

Yanie Choi
Tel: +852 2978 9936

Yiwen Huang
Tel: +886 223 220 007

Meg Kaye
Tel: +44 207 389 2657

Annie Lee
Tel: +852 2978 9994

Valeria Severini
Tel: +44 207 104 5789

Jennie Tang
Tel: +1 212 641 5765

PRIVATE SALES DIRECTOR

Nelly Li
Tel: +852 2978 6797

ASIA PACIFIC REGIONAL OFFICES

BANGKOK

Prapavadee Sophonpanich
Tel: +66 (0)2 252 3685

BEIJING

Julia Hu
Tel: +86 (0) 10 8583 1766

JAKARTA

Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Charmie Hamami
Tel: +62 (0)21 7278 6268

MUMBAI

Sonal Singh
Tel: +91 222 280 7905

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

Julia Hu
Tel: +86 (0)21 6355 1766

SINGAPORE

Jane Ngiam
Tel: +65 6735 1766

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

Katsura Yamaguchi
Tel: +81 (0)3 6267 1777

WORLDWIDE SALEROOMS, OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BRAZIL
SÃO PAULO
 +55 21 3500 8944
 Marina Bertoldi

CANADA
TORONTO
 +1 647 519 0957
 Brett Sherlock
 (Consultant)

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratinoff
 de Lira

COLOMBIA
BOGOTA
 +57 1 635 54 00
 Juanita Madrinan
 (Consultant)

DENMARK
COPENHAGEN
 +45 2612 0092
 Rikke Juel Brandt
 (Consultant)

FRANCE
**BRITTANY AND
 THE LOIRE VALLEY**
 +33 (0)6 09 44 90 78
 Virginie Gregory
 (Consultant)

**GREATER
 EASTERN FRANCE**
 +33 (0)6 07 16 34 25
 Jean-Louis Janin Daviet
 (Consultant)

NORD-PAS DE CALAIS
 +33 (0)6 09 63 21 02
 Jean-Louis Brémilts
 (Consultant)

•PARIS
 +33 (0)1 40 76 85 85

**PROVENCE -
 ALPES CÔTE D'AZUR**
 +33 (0)6 71 99 97 67
 Fabienne Albertini-
 Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)170 840 7950
 Arno Verkade

FRANKFURT
 +49 (0)170 840 7950
 Natalie Radziwill

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin
 zu Rantzau

MUNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin
 Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne
 Schweizer

INDIA
MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

INDONESIA
JAKARTA
 +62 (0)21 7278 6268
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
•MILAN
 +39 02 303 2831
 Cristiano De Lorenzo

ROME
 +39 06 686 3333
 Marina Cicogna
 (Consultant)

NORTH ITALY
 +39 348 3131 021
 Paola Gradi
 (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene
 Valenti Gonzaga
 (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori
 Venenti (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi
 (Consultant)

FLORENCE
 +39 055 219 012
 Alessandra Niccolini
 di Camugliano
 (Consultant)

**CENTRAL &
 SOUTHERN ITALY**
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
 +62(0)21 7278 6268
 Charmie Hamami

MEXICO
MEXICO CITY
 +52 55 5281 5446
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
 +31 (0)20 57 55 255
 Arno Verkade

NORWAY
OSLO
 +47 949 89 294
 Cornelia Svedman
 (Consultant)

**PEOPLE'S REPUBLIC
 OF CHINA**
BEIJING
 +86 (0)10 8583 1766
 Julia Hu

•HONG KONG
 +852 2760 1766

•SHANGHAI
 +86 (0)21 6355 1766
 Julia Hu

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira
 Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Zain Talyarkhan

SINGAPORE
SINGAPORE
 +65 6735 1766
 Jane Ngiam

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Jun Lee

SPAIN
MADRID
 +34 (0)91 532 6626
 Carmen Schjaer
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman
 (Consultant)
 +46 (0)70 9369 201
 Louise Dyhién
 (Consultant)

SWITZERLAND
•GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

•ZURICH
 +41 (0)44 268 1010
 Jutta Nixdorf

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0)2 252 3685
 Prapavadee
 Sophonpanich

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

**UNITED ARAB
 EMIRATES**
•DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
•LONDON
 +44 (0)20 7839 9060

**NORTH AND
 NORTHEAST**
 +44 (0)20 7104 5702
 Thomas Scott

**NORTHWEST
 AND WALES**
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon
 (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall
 (Consultant)

UNITED STATES
CHICAGO
 +1 312 787 2765
 Catherine Busch

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600
 Sonya Roth

MIAMI
 +1 305 445 1487
 Jessica Katz

•NEW YORK
 +1 212 636 2000

PALM BEACH
 +1 561 777 4275
 David G. Ober
 (Consultant)

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION AND OTHER SERVICES

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

CHRISTIE'S EDUCATION
NEW YORK
 Tel: +1 212 355 1501
 Fax: +1 212 355 7370
 Email: newyork@christies.edu

HONG KONG
 Tel: +852 2978 6768
 Fax: +852 2525 3856
 Email: hongkong@christies.edu

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

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

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

HONG KONG
 Tel: +852 2978 6788
 Fax: +852 2760 1767
 Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
NEW YORK
 Tel: +1 212 974 4579
 Email: newyork@cfass.com

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com

Bespoke Service. Buy and Sell Privately. Now.

專人服務 · 保密交易 · 即時購藏

CONTACTS 查詢

Global Head, Private Sales

私人洽購全球主管

Adrien Meyer

ameyer@christies.com

+1 212 636 2056

Global Managing Director, Private Sales

私人洽購全球總監

Anthea Peers

apeers@christies.com

+44 (0)207 389 2124

Chinese Ceramics and Works of Art,
Hong Kong

中國瓷器及藝術品部 (香港)

Pola Antebi 安蓓蕾

pantebi@christies.com

+852 2978 6734

Chinese Ceramics and Works of Art,
New York

中國瓷器及藝術品部 (紐約)

Margaret Gristina 葛曼琪

mgristina@christies.com

+1 212 636 2180

PRIVATE SALES 私人洽購

CHRISTIE'S 佳士得



**A REMARKABLE AND EXTREMELY RARE
IMPERIAL MIDNIGHT-BLUE 'DRAGON' SURCOAT, LONGGUA
QIANLONG PERIOD (1736-1795)**

58 1/2 in. (149.5 cm.) long x 59 in. (150 cm.) wide

清乾隆 御製石青緞繡八團五爪龍錦褂

長58 1/2 吋 (149.5 公分) ; 寬 59 吋 (150 公分)

PRICE UPON REQUEST 價格待詢



Study the Art World with the World's Leading Auction House 與世界頂級拍賣行一起探索藝術世界

Christie's Education is an international art institute wholly owned by Christie's auction house. As such, we provide a unique learning experience that cannot be found elsewhere.

Christie's Education specialises in the study of the art market. We offer a rich and diverse range of courses, with industry experts, designed to introduce the fundamentals of art, collecting, art history, luxury, and art business.

佳士得美術學院是由佳士得拍賣行全資擁有的國際藝術學院，因此，我們可為您帶來獨一無二、不可多得的學習體驗。

佳士得美術學院專注於研究藝術市場。我們的課程豐富多樣，由業內專家授課指導，帶您了解藝術、收藏、藝術史、奢侈品和藝術商業的基礎知識。

瀏覽詳情 christies.edu

CHRISTIE'S
EDUCATION 佳士得美術學院

LONDON 倫敦 · NEW YORK 紐約 · HONG KONG 香港 · ONLINE 網上課程



BID REGISTRATION FORM

| | |
|-----------------------|--------------|
| For internal use only | |
| PADDLE NUMBER | STAFF BIDDER |
| | CTL |

CHRISTIE'S
 Bid Department
 Tel: +852 2978 9910
 bidsasia@christies.com

Sale Title _____ Sale No. _____
 Sale Date _____

Account No. _____
 Account Name _____
 Telephone No. (+ ____) _____
 Email _____
 Invoice Address _____

Please select one Written Bid Telephone Bid

| Lot Number | Absentee Maximum Bid or Emergency Telephone Bid (in Hong Kong Dollars, excluding Buyer's Premium) | For internal use only | |
|------------|---|-----------------------|-----------------------|
| | | Bought ✓ or x | Under-bid to / Result |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Complete for telephone bids only

Contact Name _____
 Tel No. (+ ____) _____ Same as above
 Alternative Tel No. (+ ____) _____
 Language _____

Please send me a shipping quotation Yes No
 Delivery address Invoice address Alternative address (complete below)

Address _____

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale. I have read the "Conditions of Sale • Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale • Buying at Christie's). CHRISTIE'S ONLY accepts payment from the account holder named on the invoice. I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.

Signature _____
 Date _____

佳士得 競投表格

| | | |
|------|-------------|-----|
| 競投牌號 | 佳士得專用 職員 | CTL |
|------|-------------|-----|

CHRISTIE'S 佳士得

投票部
Tel: +852 2978 9910
bidsasia@christies.com

拍賣項目 _____ 拍賣編號 _____

拍賣日期 _____

請選擇以下一項

書面競投 電話競投

| 拍賣品編號 | 書面最高競投價 或 緊急電話競投價 (港幣, 酬金不計在內) | 佳士得專用 | |
|-------|-----------------------------------|----------|-----------|
| | | 成功 ✓ 或 x | 出價至 / 成交價 |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

客戶編號 _____

客戶姓名 _____

電話 (+ _____) _____

電郵地址 _____

賬單地址 _____

只供電話競投填寫

聯絡姓名 _____

聯絡電話 (+ _____) _____ 同上

其他聯絡電話 (+ _____) _____

拍賣語言 _____

請提供付運報價 是 否

送貨地址 賬單地址

其他地址 (請於下方填寫)

地址 _____

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

本人已細閱載於目錄內之買家須知、重要通知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。本人知悉如競投成功, 本人應付之購買款項為成交價及買方酬金 (以及所有基於成交價和買方酬金而產生的稅費, 及符合業務規定。買方須知。佳士得只可接受發票上所列明的客戶之付款。本人已細閱載於目錄內業務規定之個人資料條款, 並同意遵守該規定。

簽署 _____

日期 _____

BIDDER REGISTRATION FORM

Paddle No.

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

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

A Bidder's Detail

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

Account Name Account No.

Address

..... Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

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

B Identity Documents and Financial References

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

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

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

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

C Sale Registration

18893 Finest & Rarest Wines and Spirits

18264 Fine Chinese Classical Paintings and Calligraphy *

18894 Important Watches

18265 Fine Chinese Modern and Contemporary Ink Paintings *

Including The Titanium Collection and An Important Private Asian Collection Part 3

18896 Hong Kong Magnificent Jewels *

18962 Buddhist Art Under the Empire

18897 Handbags & Accessories

18242 Important Chinese Ceramics and Works of Art *

16891 Modern and Contemporary Art Evening Sale *

16892 Modern and Contemporary Art Day Sale

* If you intend to bid on: (i) any lot in the Modern and Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

HK \$ 0 - 500,000

HK \$ 500,001 - 2,000,000

HK \$ 2,000,001 - 4,000,000

HK \$ 4,000,001 - 8,000,000

HK \$ 8,000,001 - 20,000,000

HK \$ 20,000,000 +

D Declarations

• I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.

• I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.

• I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.

• If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

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

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

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

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

A 投標者資料

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

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上述地址相同）：

.....

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。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

18893 佳士得珍罕名釀及烈酒

18894 精緻名錶

鈦金屬系列及亞洲重要私人收藏（第三部份）

18896 瑰麗珠寶及翡翠首飾*

18897 典雅傳承：手袋及配件

18264 中國古代書畫*

18265 中國近現代及當代書畫*

18962 皇天梵相

18242 重要中國瓷器及工藝精品*

16891 現代及當代藝術 晚間拍賣*

16892 現代及當代藝術 日間拍賣

*如閣下有意競投 (i) 佳士得現代及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，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：

港幣 0 - 500,000

港幣 500,001 - 2,000,000

港幣 2,000,001 - 4,000,000

港幣 4,000,001 - 8,000,000

港幣 8,000,001 - 20,000,000

港幣 20,000,000 +

D 聲明

• 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，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。

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

姓名 簽署 日期



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

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

INTERNATIONAL CHAIRMEN

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

CHRISTIE'S ASIA PACIFIC

Francis Belin, President

CHAIRMAN'S OFFICE

Jonathan Stone, Deputy Chairman
Pola Antebi, Deputy Chairman
Eric Chang, 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

CHRISTIE'S ADVISORY COUNCIL, ASIA PACIFIC

Jinqing Cai, Chairman
Pierre Chen, Raymond Ch'ien, William Fung,
Qiong Er Jiang, Handel Lee, Anthony Lin,
Pan Gong Kai, Dee Poon, Mimi Tang,
Patrick Thomas, Wang Wei, Douglas Woo

SENIOR VICE PRESIDENTS

Karen Au Yeung, Upasna Bajaj, Lavina Chan,
Elaine Holt, Kitty Mak, Audrey Shum,
Bo Tan, Katsura Yamaguchi, Kim Yu

VICE PRESIDENTS

Alexandre Bigler, Carmen Shek Cerne, Janet Chang,
Liang-Lin Chen, Blanca Cheng, Fung Chiang,
Isaac Choi, Betsy Chow, Jennie Chu,
Isabel Coutier, Emily Fisher, Jacky Ho,
Dexter How, Julia Hu, Seiji Inami,
Yunah Jung, Marcello Kwan, Elaine Kwok,
Stephenie Leung, Ruben Lien, Georgina Liu,
Gabrielle Mak, Sara Mao, Mindy Melrose,
Lillian Ng, Jasmin Ngai, Jessie Or,
Terence Poon, Sonal Singh, Winsy Tsang,
Nicole Wright, Alan Yip, Harriet Yu,
Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Lee Bingle, Selina Chan, Winifred Chan,
Kelly Chang, Lesley Chen, Amy Cheng,
Joanne Cheng, Terry Choi, Yanie Choi,
Simon Chow, Eric Chung, Dai Dai,
Helen Fung, Georgina Hilton, Gigi Ho,
Phybie Ho, Yiwen Huang, Chie Kawasaki,
Masahiko Kuze, Annie Lee, Joyce Lee,
Kevyn Leung, Nelly Li, Rachel Li,
Caroline Liang, Louis Lin, Vicky Liu,
Caitlin Lo, Yu-Shan Lu, Jennie Ng,
Tony Ng, Cissy Ngan, Benson Or,
Stephanie Pang, Felix Pei, Zhongwei Qin,
Joe So, Sherese Tong, CC Wang,
Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Mia Zhang, Michelle Zhang,
Terry Zhou

01/06/2020

HONG KONG AUCTION CALENDAR

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 18264
WEDNESDAY 8 JULY
10.30 AM
Viewing: 4-7 July

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 18265
WEDNESDAY 8 JULY
2.30 PM
Viewing: 4-7 July

BUDDHIST ART UNDER THE EMPIRE

Sale number: 18962
THURSDAY 9 JULY
10.30 AM
Viewing: 4-8 July

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 18242
THURSDAY 9 JULY
11.00 AM
Viewing: 4-8 July

HONG KONG MAGNIFICENT JEWELS

Sale number: 18896
THURSDAY 9 JULY
3.00 PM
Viewing: 4-7 July

HANDBAGS & ACCESSORIES

Sale number: 18897
FRIDAY 10 JULY
11.00 AM
Viewing: 4-7 July

MODERN AND CONTEMPORARY ART EVENING SALE

Sale number: 16891
FRIDAY 10 JULY
6.30 PM
Viewing: 4-10 July

ONE: A GLOBAL SALE OF THE 20TH CENTURY HONG KONG

Sale number: 20201
FRIDAY 10 JULY
8.00 PM
Viewing: 4-10 July

MODERN AND CONTEMPORARY ART DAY SALE

Sale number: 16892
SATURDAY 11 JULY
2.00 PM
Viewing: 4-10 July

FINEST & RAREST WINES AND SPIRITS

Sale number: 18893
SUNDAY 12 JULY
10.30 AM

IMPORTANT WATCHES INCLUDING THE TITANIUM COLLECTION AND AN IMPORTANT PRIVATE ASIAN COLLECTION PART 3

Sale number: 18894
MONDAY 13 JULY
11.00 AM
Viewing: 4-7 July

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

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



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG

香港 中環 遮打道18號 歷山大廈22樓