



Bonhams

Fine Chinese Paintings

中國書畫

Hong Kong | 1 October 2018





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Fine Chinese Paintings

中國書畫

Hong Kong | Monday 1 October 2018 at 4pm

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VIEWING

HONG KONG

27 Sept 2018 Thurs 10am to 7pm
28 Sept 2018 Fri 10am to 7pm
29 Sept 2018 Sat 10am to 7pm
30 Sept 2018 Sun 10am to 7pm

Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
88 Queensway, Admiralty
Hong Kong

香港邦瀚斯藝術廊
金鐘太古廣場一期 2001 室
+852 2918 4321

PREVIEW

TAIPEI

1 Sept 2018 Sat 10am to 6pm
2 Sept 2018 Sun 10am to 6pm

Le Meridian Taipei
2nd Floor, Ballroom Taurus
38 Songren Road, Xinyi District
Taipei 110, Taiwan

台北寒舍艾美酒店
二樓 畢宿廳
台北市信義區松仁路 38 號

NEW YORK

6 Sept 2018 Thurs 10am to 5pm
7 Sept 2018 Fri 10am to 5pm
8 Sept 2018 Sat 10am to 5pm
9 Sept 2018 Sun 10am to 5pm

Bonhams New York
580 Madison Avenue
New York, New York 10022

紐約邦瀚斯藝廊
紐約麥迪遜大道 580 號

SALE NUMBER

24778

ILLUSTRATIONS

Front Cover: Lot 887 (detail)
Back Cover: Lot 936 (detail)
Inside Front Cover (left): Lot 824 (detail)
Inside Front Cover (right): Lot 820 (detail)
Inside Back Cover (left): Lot 824 (detail)
Inside Back Cover (right): Lot 896 (detail)
Opposite Sale Information: Lot 823 (detail)
Opposite Index of Artists: Lot 828 (detail)

BIDS

+852 2918 4321
+852 2918 4320 fax
info.hk@bonhams.com
To bid via the internet, please visit www.bonhams.com

Please note that bids should be submitted no later than 30 September 2018. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bids not being processed. Bidders of accepted bids will receive a Bid Confirmation.

REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email or post to the specialist department or to the bids department at bids.us@bonhams.com

To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/24778 and click on the Register to bid link at the top left of the page.

PAYMENT

For an overview of the payment process, please refer to the Clause 9 of the "NOTICE TO BIDDERS" section at the back of this catalogue.

CUSTOMER SERVICES

Monday to Friday 9:00 - 18:00
+852 2918 4321

拍賣品之狀況

請注意：本目錄並無說明任何拍賣品之狀況。按照本目錄後部份所載之「競投人通告第 15 條」，準買家必須於拍賣前親自確定拍賣品之狀況。純為方便準買家，本公司如在拍賣開始前 24 小時收到準買家的要求，本公司可提供書面上的狀況報告。狀況報告同時可於本公司網頁下載。該報告是依據「競投人通告第 1.6 條」提供。

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN CLAUSE 15 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website. This written indication is issued subject to Clause 1.6 of Appendix 2 to the Notice to Bidders.

Bonhams (Hong Kong) Ltd. Trading Office

Suite 2001, One Pacific Place
88 Queensway
Admiralty
Hong Kong

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Malcolm Barber Co-Chairman,
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Matthew Girling CEO,
Patrick Meade Group Vice Chairman,
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Malcolm Barber, Matthew Girling
Dessa Goddard, Asaph Hyman,
Graeme Thompson, Xibo Wang.

Sale Information

AFTER SALE COLLECTION

All sold lots will be available for collection after 10am on 2 October 2018 Tuesday from:
Bonhams Hong Kong office
Suite 2001, One Pacific Place
88 Queensway, Admiralty
Hong Kong

SHIPPING

For sale collection information and estimates on domestic and international shipping as well as export licenses please contact the Chinese Paintings department on Tel: +852 2918 4321
Fax: +852 2918 4320
chineseartpaintings.hk@bonhams.com

STORAGE CHARGES

Storage charges will commence one month after the date of the auction at the following rate:
HK\$800 per lot per month

拍賣後提貨

所有售出的拍品將於2018年10月2日星期二上午十時後提貨。提貨地址如下：
邦瀚斯拍賣行
香港金鐘道88號
太古廣場一期20樓2001室

運輸事宜

有關提貨、運輸費用、出口證等事宜的查詢，請聯繫邦瀚斯中國書畫部。
電話：+852 2918 4321
傳真：+852 2918 4320
chineseartpaintings.hk@bonhams.com

存放費用

拍賣結束一個月後，每件拍賣品每月將向買家徵收存放費用800港元。

PAYMENT

Purchases can only be released when full settlement (inclusive of all charges) of all invoices issued to the buyer is received in cleared funds. If you are a successful Bidder, payment will be due to be made to us by 4:30pm on the second working day after the Sale so that all sums are cleared

by the seventh working day after the Sale. This applies even if the buyer wishes to export the lot and an export license is (or may be) required. Before bidding you should ensure that you have the necessary funds available and be able to pay according to one of the methods set out below. All cheques should be made payable to Bonhams (Hong Kong) Ltd - Client A/C. Unless agreed by us in advance payments made by anyone other than the registered buyer will not be accepted. We accept the following methods of payment:

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank: all cheques must be cleared before you can collect your purchases;

Cash: you may pay for Lots purchased by you at this Sale with notes, coins or travellers cheques in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK\$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank Transfer: you may electronically transfer funds to our Client Account. If you do so, please quote your paddle number and invoice number as the reference.

付款

買家須將成功所購得之全部拍賣品的總額悉數付清後（包括所有費用），才可提取拍賣品。為確保拍賣會後七個工作天內所有款項可全部過賬，請於拍賣會後第二個工作天的下午四點半前付款，如買家希望把所購得之拍賣品運至香港以外的地方，以及需要或可能需要申請出口執照，這條款依然適用。在競投之前，請準買家確保所需資金，並可利用下述任何一種方式付款。除事前雙方有協議外，登記買家以外的其他人仕之付款將不會被接納。

我們接受以下各種付款方法：

所有香港銀行及其分行的港幣個人支票：
提取拍賣品前，所有支票必須已全部過帳。
支票的抬頭人請寫上
「Bonhams (Hong Kong) Ltd - Client A/C」

銀行匯票：在確認有效身份證明及匯票後，買家可立刻提取所購之拍賣品

現金：如所購得的拍賣品總值不超過HK\$80,000，買家可以現金或港幣（不接受其他貨幣）為單位之旅行支票付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，必須以現金及旅行支票以外的方式支付

銀行轉賬：買家可利用電子轉賬至我們的銀行賬戶，請注意把競標牌號碼及發票資料寫上，以作參考。

Our Client Account details are as follows:
客戶賬戶詳情如下：

Account Name 賬戶名稱
Bonhams (Hong Kong) Ltd - Client A/C

Account Number 賬戶號碼
808-870174-001

Bank Name 銀行名稱
HSBC

Bank Address 銀行地址
Head Office
1 Queens Road
Central
Hong Kong

Swift Code 國際匯款代碼
HSBCHKHKKH

If paying by bank transfer, the amount received after the deduction of any bank fees and/ or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Debit cards issued by a Hong Kong Bank: there is no additional charge for purchases made with these cards;

Credit cards: American Express, Visa and Mastercard only. There is a HK\$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK\$50,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards:

There is no additional charge for purchases made with these cards.

It maybe advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

如果閣下通過銀行轉賬付款，我們所收的款額經扣除任何銀行費用，以及/ 或者款項經兌換成港幣後，必須不少於如發票所應付款額。


由香港銀行發出的扣賬卡：以此方法付款，將不收取額外的費用

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK\$200,000。如所購得的拍賣品總值超過HK\$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK\$50,000，但此方式不適用於第一次成功競拍的買家。

中國銀聯 (CUP) 借記卡：以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。



Current scholarship in the fields of Chinese Paintings and Calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the 'Buyer's Agreement' of Appendix 2 does not apply to Chinese Paintings. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with the intent to deceive.

目前有關中國書畫之研究，不允許對畫家及完成日期，作無懷疑的聲明。附件二「買家協議」裡所包含的有限權利之購買取消條文，於中國書畫無效。不論上述任何，若二十一日之內，買方以書面通知邦翰斯該畫為贗品，以及在提供該通知書後十四日之內，將物品以出貨時之狀況交還邦翰斯及證明至邦翰斯滿意為止該畫為偽造物時，邦翰斯將取消該交易並退回購買價。「贗品」在上述指為蓄意欺騙之目的而作的作品。

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Fine Chinese Paintings

中國書畫

Lots 801-936

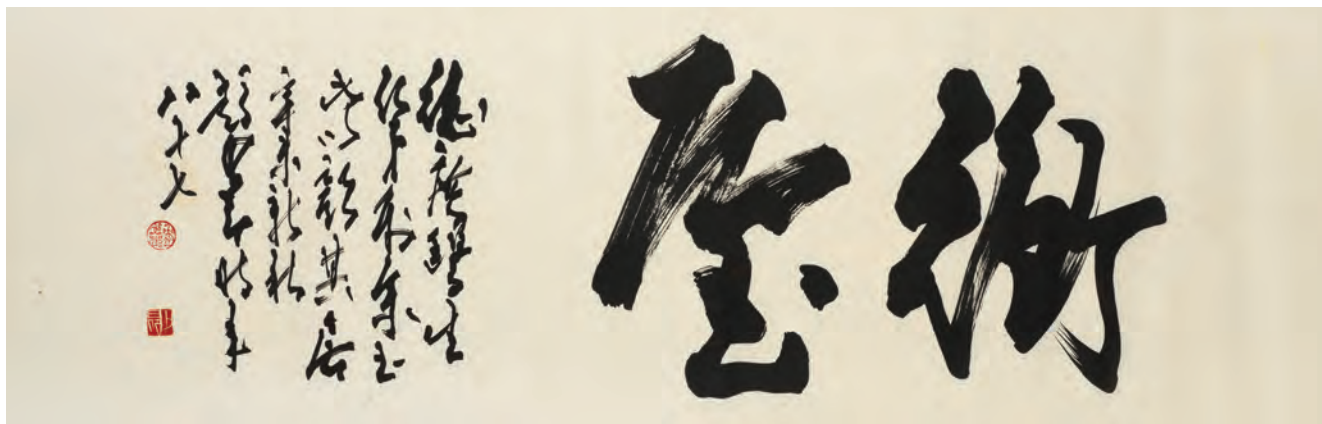
PREVIOUSLY IN THE COLLECTION OF HENGLU STUDIO

「衡廬」舊藏中國書畫

LOTS 801-810

「衡廬」主人陳德廣（1922-1993）醫生，廣東新會人，生於香港。一九四八年畢業於嶺南大學醫科，旋赴加拿大深造，五二年返港執業。陳氏仁心仁術，痼疾在抱，六二年與杏林同仁承辦了非牟利的私家醫院——港中分科醫院，任執行董事，卅載屹屹不休，港中醫院全盛時齊名養和。

上世紀八十年代，陳氏得識趙少昂，甚是投契，遂入夢萱堂問學繪事。他學畫雖晚，但頗具天份，經其師點撥，未幾已頗可觀。本輯「衡廬」舊藏，乃由後人珍藏至今。除齊白石〈群蝦圖〉（拍品編號806）及楊善深〈晨曲〉（拍品編號810）兩幅外，餘皆為趙少昂寫贈，署年集中於一九八六至九一年間。彼時畫家已屆耄耋，下筆仍勁健爽利，毫無疲態，尤其〈芭蕉花放鳥聲喧〉（拍品編號809）一幅，枝葉老辣痛快，芭蕉花開如盆，美艷襲人，不愧為畫家晚年精品。



801



802

801

ZHAO SHAO'ANG (1905-1998)

Henglu Studio

Ink on paper, framed

Titled, inscribed and signed Zhao Shao'ang, with a dedication, and two seals of the artist

Dated xinwei year (1991)

32.5 x 101cm (12³/₄ x 39³/₄in)

HK\$30,000 - 50,000

US\$3,800 - 6,400

趙少昂 衡廬 水墨紙本 鏡框 一九九一年作

款識：

衡廬。德廣醫生仁弟屬余書此，以顏其居。辛未（1991）新秋，趙少昂時年八十七。

鈐印：趙、少昂

註：「衡廬」乃陳家故居，採陳德廣父親伯衡之名命名。大宅建於一九五八年，位於港島南薄扶林沙宣道60號，裝潢陳設乃陳醫生精心設計，直至一九六五年陳伯衡辭世，一家三代長幼皆居於此。一九八七年，此宅院轉售發展商，建成如今的「愛琴苑」豪宅。

802

ZHAO SHAO'ANG (1905-1998)

Swallow

Ink and colour on paper, framed

Inscribed and signed Shao'ang, with three seals of the artist

Dated bingyin year (1986)

30.5 x 37cm (12 x 14½in).

HK\$20,000 - 40,000

US\$2,500 - 5,100

趙少昂 春燕 設色紙本 鏡框 一九八六年作

款識：

祇緣巢覆無歸處，惟有迎風獨自飛。丙寅（1986）春三月，少昂漫筆。

鈐印：趙、少昂、我自為我自有我在



803

803

ZHAO SHAO'ANG (1905-1998)

Bird on Willow Tree

Ink and colour on paper, framed

Inscribed and signed Shao'ang, with a dedication, and two seals of the artist

29 x 37cm (11¾ x 14½in).

HK\$20,000 - 40,000

US\$2,500 - 5,100

趙少昂 黃鸝翠柳 設色紙本 鏡框

款識：

柳花如雪滿春城，始聽東風第一聲。夢里江南舊時路，陽關煙雨未分明。德廣醫生屬。少昂八十八歲。

鈐印：趙、我之為我自有我在



804

804

ZHAO SHAO'ANG (1905-1998)

Cicadas

Ink and colour on paper, framed

Inscribed and signed Shao'ang, with three seals of the artist

Dated jisi year (1989)

30 x 37cm (11¾ x 14½in).

HK\$20,000 - 40,000

US\$2,500 - 5,100

趙少昂 柳蟬 設色紙本 鏡框 一九八九年作

款識：

暮色連空一片秋，綠楊搖盪倚畫樓。有人獨坐尋詩思，耳畔蟬聲意更幽。己巳（1989）清秋，少昂於嶺南藝苑，時年八十五。

鈐印：趙、少昂好鉢、我之為我自有我在



805

805
ZHAO SHAO'ANG (1905-1998)
Bird and Calligraphy

Ink and colour on paper; ink on paper, framed
Inscribed and signed Shao'ang, with a dedication, and three seals of the artist

Poetry hall inscribed and signed Shao'ang, with the same dedication, and three seals of the artist

Both dated xinwei year (1991)

Painting: 29.5 x 37cm (11 $\frac{5}{8}$ x 14 $\frac{5}{16}$ in).

Poetry hall: 29 x 37cm (11 $\frac{5}{8}$ x 14 $\frac{5}{16}$ in).

HK\$40,000 - 60,000
US\$5,100 - 7,600

趙少昂 幽禽圖並詩 設色、水墨紙本 鏡框 一九九一年作

詩堂：
幽禽相逐上枯荷，原上秋光大半過。對畫定因難棄此，白頭兄弟已無多。德廣醫生仁弟。辛未（1991）九月，少昂寫明人句，時年八十七。

款識：
德廣醫生仁弟清賞。辛未（1991）八月，少昂時年八十七。

鈐印：少昂、趙、我之為我自有我在、趙、少昂、此生祇願作閒人



806

806
QI BAISHI (1864-1957) AND ZHAO SHAO'ANG (1905-1998)
Shrimps and Calligraphy

Ink on paper, framed
Signed Baishi, with a dedication, and one seal of the artist
Poetry hall inscribed and signed Shao'ang, dated xinwei year (1991), with two seals of his

Painting: 34.5 x 34cm (13 $\frac{5}{8}$ x 13 $\frac{5}{16}$ in).

Poetry hall: 29 x 34cm (11 $\frac{5}{8}$ x 13 $\frac{5}{16}$ in).

HK\$220,000 - 280,000
US\$28,000 - 36,000

齊白石 群蝦圖 水墨紙本 鏡框
趙少昂題詩堂

詩堂：
蚶未肥時酒似波，蘆蝦風味較如何？果然個個為龍去，海國焉能著許多。辛未（1991）冬至，少昂題。

款識：
淑然女士雅正。九十一歲白石。

鈐印：（齊）白石
（趙）少昂、趙



807

807

ZHAO SHAO'ANG (1905-1998)

Calligraphy Couplet in Running Script

Ink on paper, pair of framed paintings

Inscribed and signed Zhao Shao'ang, with a dedication, and two seals of the artist

Dated xinwei year (1991)

132 x 33cm (52 x 13in) each. (2).

HK\$50,000 - 70,000

US\$6,400 - 8,900

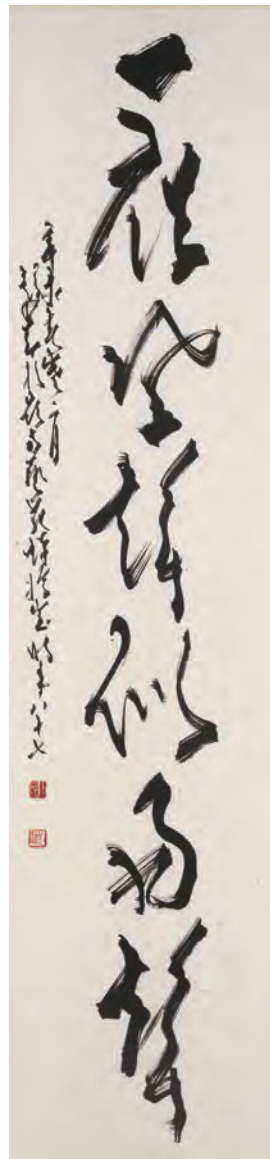
趙少昂 行書七言聯 水墨紙本 鏡框一對 一九九一年作

款識：

持其志毋暴其氣，敏於事而慎於言。

德廣醫生仁弟屬書聖哲名言，以懸座右，誌不忘也。辛未（1991）夏至，趙少昂於夢萱堂，時年八十七。

鈐印：趙、少昂



808

808

ZHAO SHAO'ANG (1905-1998)

Calligraphy Couplet in Running Script

Ink on paper, pair of framed paintings

Inscribed and signed Zhao Shao'ang, with two seals of the artist

Dated xinwei year (1991)

128 x 33cm (50% x 13in) each. (2).

HK\$50,000 - 70,000

US\$6,400 - 8,900

趙少昂 行書七言聯 水墨紙本 鏡框一對 一九九一年作

款識：

滿庭蕉葉兼梧葉，一夜風聲似雨聲。

辛未（1991）春寒二月，趙少昂於嶺南藝苑蟬嫣室，時年八十七。

鈐印：少昂、趙



809

ZHAO SHAO'ANG (1905-1998)

Plantain Tree

Ink and colour on paper, framed

Inscribed and signed Shao'ang, with four seals of the artist

Dated xinwei year (1991)

109 x 50.5cm (42 7/8 x 19 7/8in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

趙少昂 芭蕉花放鳥聲喧 設色紙本 鏡框
一九九一年作

款識：

十畝荒池漲綠藻，南風不見芰荷生。隔窗賴有芭蕉葉，未負瀟湘夜雨聲。辛未（1991）春寒二月，少昂於嶺南藝苑，時年八十七。

鈐印：趙、少昂、蟬嫣室、我之為我自有我在

註：嶺南地處亞熱帶，芭蕉為常見植物，自然也成為嶺南畫派筆下風景。據目前資料，趙少昂最早以芭蕉入畫的作品寫於一九三五年，題曰：「曉來微雨蕉花紫」，寫晨曦雨後，蕉林潤澤之境（見《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，頁21）；廣州藝術博物院所藏《曉來微雨蕉花紫》，寫於一九六二年，構圖與本幅類近，但相對簡單（見《嶺南獨秀——紀念趙少昂誕辰一百一十週年展》，香港文化博物館，香港，2015年，頁108-109）；香港文化博物館藏有鉅幅五連屏《芭蕉》，作於同年，題「窗外小雨，偶檢速寫冊，得此舊稿」云，足見畫家對這一題材之用心經營。

本幅仍以雨後芭蕉為題，瀟瀟一夜雨，氳氳滿畫幅，水、色調和之妙，盡現畫家功力。款署一九九一年，時趙少昂已近米壽，卻仍是筆底生風，構圖飽滿豐富，一大朵粉紫芭蕉花，盛開如盆，極富視覺衝擊力。再添一寶藍色雀鳥，棲於粉紫色花上，歡快地鳴叫，一藍一粉，令畫面絢麗不俗，生趣盎然。



810

810
YANG SHANSHEN (1913-2004)

Sparrows
Ink and colour on paper, framed
Titled, inscribed and signed Shanshen, with a dedication, and one seal of the artist
Dated jiazi year (1984)
65 x 34.5cm (25½ x 13½in).

HK\$30,000 - 50,000
US\$3,800 - 6,400

楊善深 晨曲 設色紙本 鏡框 一九八四年作

款識：
晨曲。德廣醫師清正。甲子（1984）重陽，善深。

鈐印：楊



811

811
YANG SHANSHEN (1913-2004)

Lady; Calligraphy
Ink and colour on paper; ink on gold-flecked paper, folding fan
Inscribed and signed Shanshen, with two seals of the artist. The reverse, inscribed and signed Yang Shanshen, with one seal of the artist
Both dated dingmao year (1987)
19 x 50cm (7½ x 19¾in).

HK\$40,000 - 60,000
US\$5,100 - 7,600

楊善深 仕女、書法 設色紙本、水墨灑金紙本 成扇 一九八七年作

款識：
丁卯（1987）春，戲寫於侯士頓文傑畫室。善深。
（反面）

明湖十里映晴絲，不管桃癡與李癡。覓箇情場歸宿處，春風一棹載西施。丁卯（1987）春三月，楊善深書。

鈐印：楊善深、春風草堂、楊氏



812

ZHAO SHAO'ANG (1905-1998)

Sunflowers and Magpie

Ink and colour on paper, framed

Inscribed and signed Shao'ang, with three seals of the artist

Dated renyin year (1962)

127.5 x 47.5cm (50¼ x 18¾in).

HK\$250,000 - 350,000

US\$32,000 - 45,000

Exhibited and Published:

Studies Centre for East Asian Culture, University of Tübingen, catalog no.12

Provenance:

Acquired in Hong Kong by the renowned Dr. Clyde Wu on behalf of the owner, and thence by descent. The painting was appraised by Garelick's Gallery in Michigan on 3 March 1972.

趙少昂 向日葵喜鵲 設色紙本 鏡框 一九六二年作

款識：

壬寅（1962）涼秋九月，少昂於嶺南藝苑。

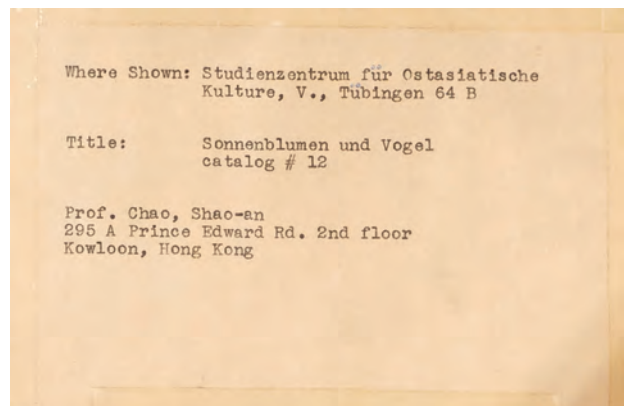
鈐印：趙、少昂、足跡英美法意瑞德日印菲諸國

展覽及著錄：

亞洲文化研究中心，德國蒂賓根大學，圖錄編號12

來源：

現藏家母親委託好友胡應洲醫生購於香港，一九七二年三月三日曾倩芝加哥一畫廊做估價。



畫框背面之標籤



813

813

LIN FENGMIAN (1900-1991)

Reclining Nude

Ink and colour on paper, framed

Signed Lin Fengmian, with one seal of the artist

35 x 34cm (13¾ x 13⅜in).

HK\$350,000 - 450,000

US\$45,000 - 57,000

Provenance:

Acquired in the early 1980s from Chung Kiu Chinese Products Emporium Limited

林風眠 裸女 設色紙本 鏡框

款識：
林風眠。

鈐印：林風眠印

來源：
上世紀八十年代初購自九龍中僑國貨公司工藝品分公司

註：一九七七年，林風眠獲批來港，經任中僑經理的堂弟林汝祥安排，借居於中僑頂樓的窄小貨倉。林汝祥協助林風眠舉辦畫展並處理日常售畫事宜。據藏家回憶，本幅乃以港幣六千元購入。





814

814

LIN FENGMIAN (1900-1991)

Opera Figures

Ink and colour on paper, framed

Signed Lin Fengmian, with one seal of the artist

68 x 68cm (26 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in).

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

US\$230,000 - 360,000

Provenance:

Private Hong Kong collection. Acquired in Hong Kong in the mid-1990s.

林風眠 寶蓮燈 設色紙本 鏡框

款識：
林風眠。

鈐印：林風眠印


來源：

香港私人珍藏。上世紀九十年代中購自本港畫廊。

註：一九五一年，林風眠定居上海，受關良影響，開始看戲畫戲。四十年代他畫戲曲人物，著眼點在人物形神以及綠條著色寫意形式的把握，這次則「轉移到借鑒西方現代藝術特別是立體主義，尋求一種造型的時空表達了。」

「寶蓮燈」——沈香劈山救母的故事，成為畫家最鍾愛的題材之一。本幅中三聖母仍著黑袍，配寶藍色飾帶居畫面正中，身後沈香與侍女一左一右，連同前景蓮花燈，皆滿敷橙紅色調，四角留白處全補以黑色，色系的冷暖對比，使構圖充滿張力。交織在色塊中粗豪的幾何線條，勾勒出三人舞蹈式的誇張型態。左側沉香和右側侍女托舉雙臂，將聖母環置中間，方中有圓，形成了吳冠中所說的「方、圓的飽滿與幾何的秩序」。可以說，戲劇題材的創作，最能體現林風眠致力追求的中西調和，他在構圖、光影、色彩以及空間處理上的大膽嘗試，極大豐富充實了中國繪畫的表現力，更將東方女性如詩如夢的美定格在畫布上。





「飽看了西湖的景色，在夕照的湖面上，南北山峰的倒影，因時間的不同，風晴雨霧的變化，她的美麗，對我來說，是看不完的。」

——林風眠



815

815

LIN FENGMIAN (1900-1991)

Lotus Pond

Ink and colour on paper, framed

Signed Lin Fengmian, with one seal of the artist

67.5 x 136cm (26 $\frac{5}{8}$ x 53 $\frac{1}{2}$ in).

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

US\$380,000 - 640,000

Provenance:

Private Hong Kong collection. Acquired in Hong Kong in the mid-1990s.

林風眠 荷塘 設色紙本 鏡框

款識：
林風眠。

鈐印：林風眠印

來源：
香港私人珍藏。上世紀九十年代中購自本港畫廊。

註：「水光激灑晴方好，山色空濛雨亦奇」，黃苗子曾借蘇軾之詩形容林風眠的創作，更讚譽他歷經劫難卻不改光風霽月的品格。一九二八年，林風眠自北平南下杭州，出任國立藝術院院長，從此他的筆下便多了西湖的水色山光。一九七七年移居香港後，他深居簡出，開始憑藉記憶重寫文革中被毀掉的畫作，孤鴻歸雁、綠柳長堤、十里荷塘的西湖美景頻頻出現，西子湖畔的歲月沈積了畫家無法忘懷的眷戀。



「荷」，亭亭淨植，花中君子也，從古至今都是中國文人逸士所詠頌的對象，北宋周敦頤有《愛蓮說》，民國朱自清寫下《荷塘月色》；若論及畫，既有南宋院體工筆菡萏的高潔，又有清初八大潑墨芙蓉的恣意。而林風眠之荷，融貫中西，自成一格，既保留了中國傳統藝術水墨韻味的精華，又在色彩上汲取了西方印象派的光影變化，猶如詩人艾青所形容，真是一首「彩色的詩」。

本幅採用了中國畫典型的三分構圖，近景的荷塘，荷葉田田，佔據畫面三分之二空間；中景蘆葦叢生，隨風舞動，以增加層次；遠景由濃墨抹出遠山，再以淡墨輕掃天空，凸顯空靈蕭瑟之感。林風眠在一九二九年《中國繪畫新論》中曾說，「中國的山水畫只限於風雨雪霧和四季的描繪，沒有對色彩複雜、變化萬千的陽光描寫；印象派運用了色彩光線的關係，而能表現時間的微妙變化」。林風眠一生的創作，都是調合中西的過程。莫奈《睡蓮》的影響雖在，但

中國畫媒材——宣紙、毛筆、墨、色的特質，令林風眠對光影的探索注定呈現前無古人的新意。荷葉輕浮於湖水之上，隨著陰陽向背而產生色彩的變化，白色的花瓣，嫩黃的花蕊，三三兩兩，點綴其中，在光線的折射律動中，顯得嬌俏頑皮，無疑做到了他所追求表現的「空氣的顫動和自然界之中音樂性的描寫」。

林風眠用創造身體力行着他「抱定信念，我入地獄」的執著，而至晚年，他創作力不減，又罕有地以四尺整紙展開這幅《荷塘》，他對藝術不渝的熱情盡情綻放在這雨過將晴、即見光芒的盛夏荷塘。

參考資料：

《林風眠全集（下卷）》（天津人民美術出版社，1994年，頁212）中收錄一九八三年的彩墨畫《荷》，構圖可與本幅相互佐證。



816

816

PU RU (1896-1963)

Peony

Ink and colour on silk cardboard, framed

Inscribed and signed Xishan Yishi Pu Ru, with four seals of the artist

Dated yiwei year (1955)

24 x 27cm (9½ x 10¾in).

HK\$250,000 - 350,000

US\$32,000 - 45,000

溥儒 宋本牡丹 設色絹卡 鏡框 一九五五年作

款識：

花向琉璃地上生，光風炫轉紫雲英。仿宋院本為伊藤啟子女弟清賞。

乙未（1955）春日，西山逸士溥儒。

鈐印：舊王孫、心齋、玉壺、與華相宜

上款：「伊藤啟子」為溥儒在日本期間（一九五五至五六年）所收女弟子，取號「文瑾」。據朱省齋《畫人畫事》中記載：啟子是明治大學的文科學生，她於第一次參觀溥心畬在東京的畫展後，由衷欽佩，誠心拜求收她為弟子。之後前去學畫，風霜雨雪，從未間斷。王家誠先生《溥心畬傳》中亦有所云，溥心畬離開日本後，大約在一九五九年九月，啟子赴台從溥心畬先生學習，溥心畬先生對於這個日本女學生關愛有加，當溥老利用學校準備的宣紙揮灑示範，卻特為伊藤啟子自備一尺高的絹本，不起稿直接繪製小卷。此絕佳之作，使同學大開眼界。惠澤藝林，莫不是伊藤小姐之功勞。這位伊藤小姐多才多藝，不僅在日開過中國畫個展，還能彈箏歌舞。有次溥儒宴請賓客，啟子小姐即席表演，溥心畬當場揮毫，作「文瑾女弟箏舞詩贈」。



817

817

PU RU (1896-1963)

Blue and Green Landscape

Ink and colour on silk, framed

Inscribed and signed Xishan Yishi Pu Ru, with two seals of the artist
91.5 x 33cm (36 x 13in).

HK\$400,000 - 600,000

US\$51,000 - 76,000

溥儒 松屋獨坐圖 設色絹本 鏡框

款識：

白雲引策杖，蒼逕誰往還。漸見松樹偃，時聞鳥聲閒。豁然喧氣盡，獨對萬重山。西山逸士溥儒。

鈐印：溥儒之印、心齋



818

818

YU FEI'AN (1889-1959)

Bird and Flower

Ink and colour on paper, framed

Inscribed and signed Fei'an, with two seals of the artist
Dated dingyou year (1957)

94 x 45cm (37 x 17¾in).

HK\$600,000 - 800,000

US\$76,000 - 100,000

于非闇 梨花小鳥 設色紙本 鏡框 一九五七年作

款識：

丁酉（1957）初春，友人贈榮寶齋監製熟紙數十餘張。今檢一佳紙寫此圖，以志一時之興耳。非闇并記。

鈐印：于照之印、非闇



819



820

819

WU CHANGSHUO (1844-1927)

Red Plum Blossoms

Ink and colour on satin, hanging scroll

Inscribed and signed Wu Changshuo Laofou, with two seals of the artist

Dated jiyin year (1914)

135 x 42cm (53 1/8 x 16 7/16 in).

HK\$500,000 - 700,000

US\$64,000 - 89,000

吳昌碩 紅梅 設色綾本 立軸 一九一四年作

款識：

前村昨夜雪初消，策蹇行來路不遙。宿酒乍醒詩興發，匆匆忘過段家橋。
甲寅（1914）三月幾望，安吉吳昌碩老缶，時年七十有一。

鈐印：吳俊卿印、倉碩

820

WU HUFAN (1894-1968)

Lotus

Ink and colour on paper, hanging scroll

Inscribed and signed Wu Hufan, with a dedication, and two seals of the artist

Dated jiashen year (1944)

59.5 x 32.5cm (23% x 12%in).

HK\$180,000 - 250,000

US\$23,000 - 32,000

吳湖帆 粉荷 設色紙本 立軸 一九四四年作

款識：

霧盞淺障青羅，洗湘娥春膩。甲申（1944）秋月，寫夢窗詞意，為益石先生雅鑒。吳湖帆。

鈐印：吳湖帆印、倩齋

821

QI GONG (1912-2005)

Five Poems in Running Script

Ink on paper, framed

Inscribed and signed Qi Gong, with a dedication, and three seals of the artist

Dated 1985

178 x 96cm (37% x 24%in).

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

US\$100,000 - 150,000

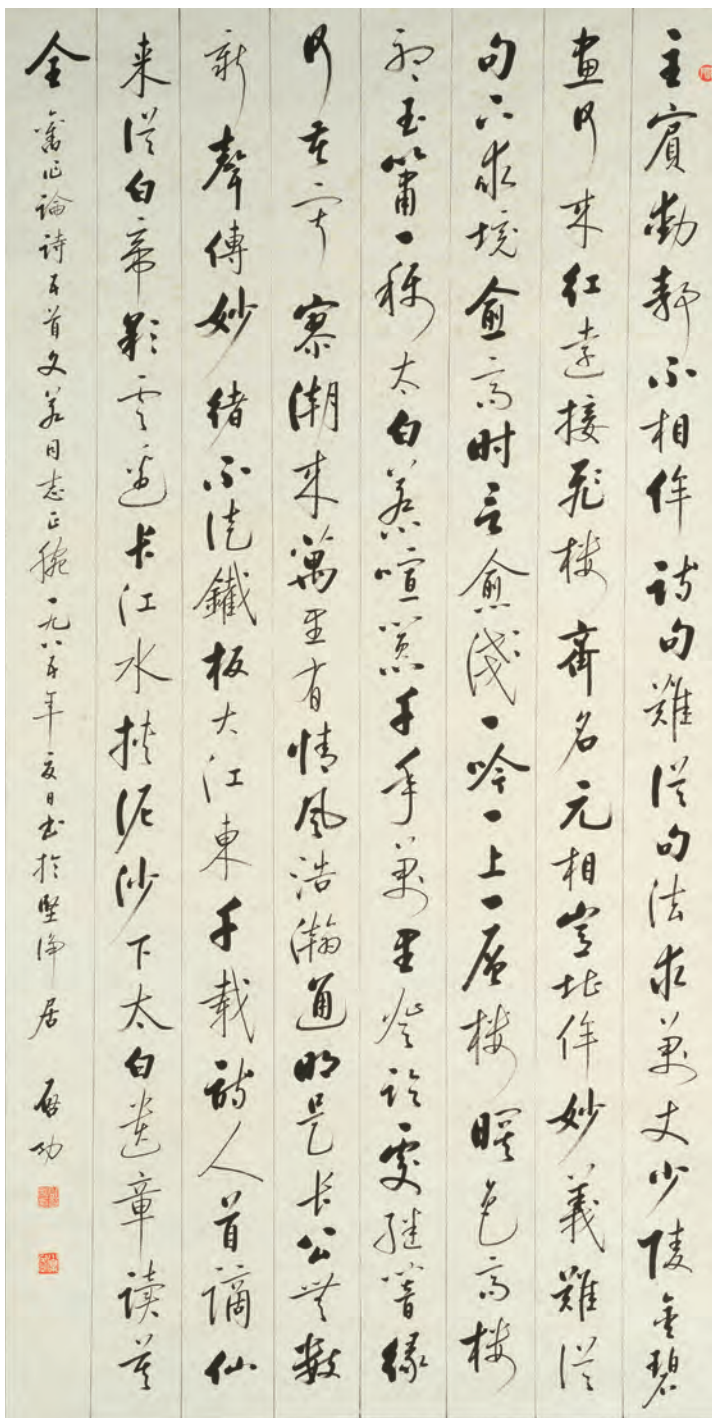
啟功 行書論詩五首 水墨紙本 鏡框 一九八五年作

款識：

主賓動靜不相伴，詩句難從句法求。萬丈少陵金碧畫，何來紅遠接飛樓。齊名元相豈堪伴，妙義難從句下求。境愈高時言愈淺，一吟一上一層樓。暝色高樓聽玉簫，一稱太白惹喧囂。千年萬里登臨處，繼響緣何苦寂寥。潮來萬里有情風，浩瀚通明是長公。無數新聲傳妙緒，不徒鐵板大江東。千載詩人首謫仙，來從白帝彩雲邊。長江水挾泥沙下，太白遺章讀莫全。舊作論詩五首，文若同志正腕。一九八五年夏日，書於堅淨居，啟功。

鈐印：啟功私印、小乘客、闢門

上款：「文若」應為沙孟海（1900-1992），浙江鄞縣人。原名文瀚，後改名文若，字孟海，中年後以字行，號僧季、石荒、沙村、決明。著名書法家、篆刻家，在古典文學、古文字學、金石考古學等方面皆有建樹。一九三二年起，歷任民國教育部秘書、浙江大學中文系教授及浙江文物管理委員會常務委員等職。一九七九年，當選西泠印社社長。一九八一年，當選中國書法家協會副主席。著錄包括《沙孟海論書叢稿》、《沙孟海寫書譜》、《印學史》等。啟功曾為《沙孟海瀚墨生涯》一書作序，對沙老書藝及為人多有讚譽。



821

FROM THE COLLECTION OF HENRY TAO-SZE HSIA (1923-2003)

夏道師博士舊藏張大千作品

LOT 822

Dr. Henry Tao-Sze Hsia (Xia Daoshi, 1923-2003) was an aerospace engineer and research scientist. Born to the prominent Republic era legal scholar and adjudicator Xia Qin (1892-1950), Dr. Hsia obtained a Bachelor of Science degree at the National Chiao Tung University in Shanghai (now the Shanghai Jiao Tong University) before emigrating to the United States in 1947, and subsequently obtained his Master's and Ph.D at Harvard and Stanford Universities, respectively. After relocating with his family to the Northern California Bay Area in 1957, Dr. Hsia worked as an engineer and consultant for such companies as Lockheed and General Electric. In addition to his many scientific achievements documented in publications and patents, Dr. Hsia held a deep appreciation for Chinese art and culture, and promoted Chinese culture by establishing a local Chinese Cultural Association and Chinese language school, as well as teaching Chinese history at the local community college. He led, and was an active member of, the Bay Area Chinese Society of Performing Arts. During his lifetime, Dr. Hsia and his wife Zhong Qi befriended and hosted many prominent Chinese scholars and artists, most notably Zhang Daqian, Hu Shi, Yu Youren, and Hou Beiren. In the early 1970s, Dr. Hsia and Zhang Daqian established a close acquaintance, the two sharing a love of traditional Peking opera. It was during the Hsia family's visits to Zhang Daqian's Monterey residence Huanbi'an when Dr. Hsia was gifted paintings by Zhang. Dr. Hsia treasured his collection of paintings and ceramics, and delighted in showing them to friends and students alike. Selected paintings from the Henry Tao-Sze Hsia collection are being offered by members of his family.

夏道師，美籍華人航空航天工程專家，祖籍江蘇泰州，其父為民國時期名法學家及司法官員夏勤（1892-1950）。夏道師於一九四四年獲上海交通大學理學士學位。一九四七年赴美後，於一九四八年獲哈佛大學理科碩士學位，一九六六年獲斯坦福大學博士學位。夏道師於一九五七年攜眷移居北加州舊金山灣區後，先後於洛克希德導彈和航天公司、加州通用電氣公司等機構擔任研究科學家、高級工程師或顧問等要職。主要著作有《火箭推進淺》（1968）。

夏氏忱於祖國文化藝術，開創舊金山華人表演藝術學會，曾任帕洛阿爾托市美籍華人科學和文化協會理事，並教授中國語言、歷史課程，致力推廣中國文化及歷史。夏道師與夫人鍾頤居美期間，結識多位學者與藝術家，如張大千、胡適、于右任等。夏氏與張大千尤其交好，兩人同好中國傳統戲曲藝術，特別是京劇。大千於上世紀七十年代初移居蒙特利後，道師屢屢攜同家人造訪環華庵，並於同時獲張大千相贈畫作。



夏道師博士與本幅作品，攝於一九八二年

Dr. Henry Tao-Sze Hsia in front of the current lot



京劇表演後合照，左一為夏道師，右三為張大千

After a Beijing Opera performance in the mid 1970s;
Dr. Hsia at far left, Zhang Daqian at third from the right

822

ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)

Boating At Sunset

Ink and color on paper, laid down on wood board, framed
Inscribed and signed Daqian Zhang Yuan, with five seals of the artist

Dated the sixty-third year of the Republic era and jiyin year (1974)

134.5 x 69cm (53 x 27 1/4 in).

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

US\$130,000 - 190,000

Provenance:

Acquired directly from the artist, and thence by descent

張大千 落日泛舟圖 設色紙本 鏡框 一九七四年作

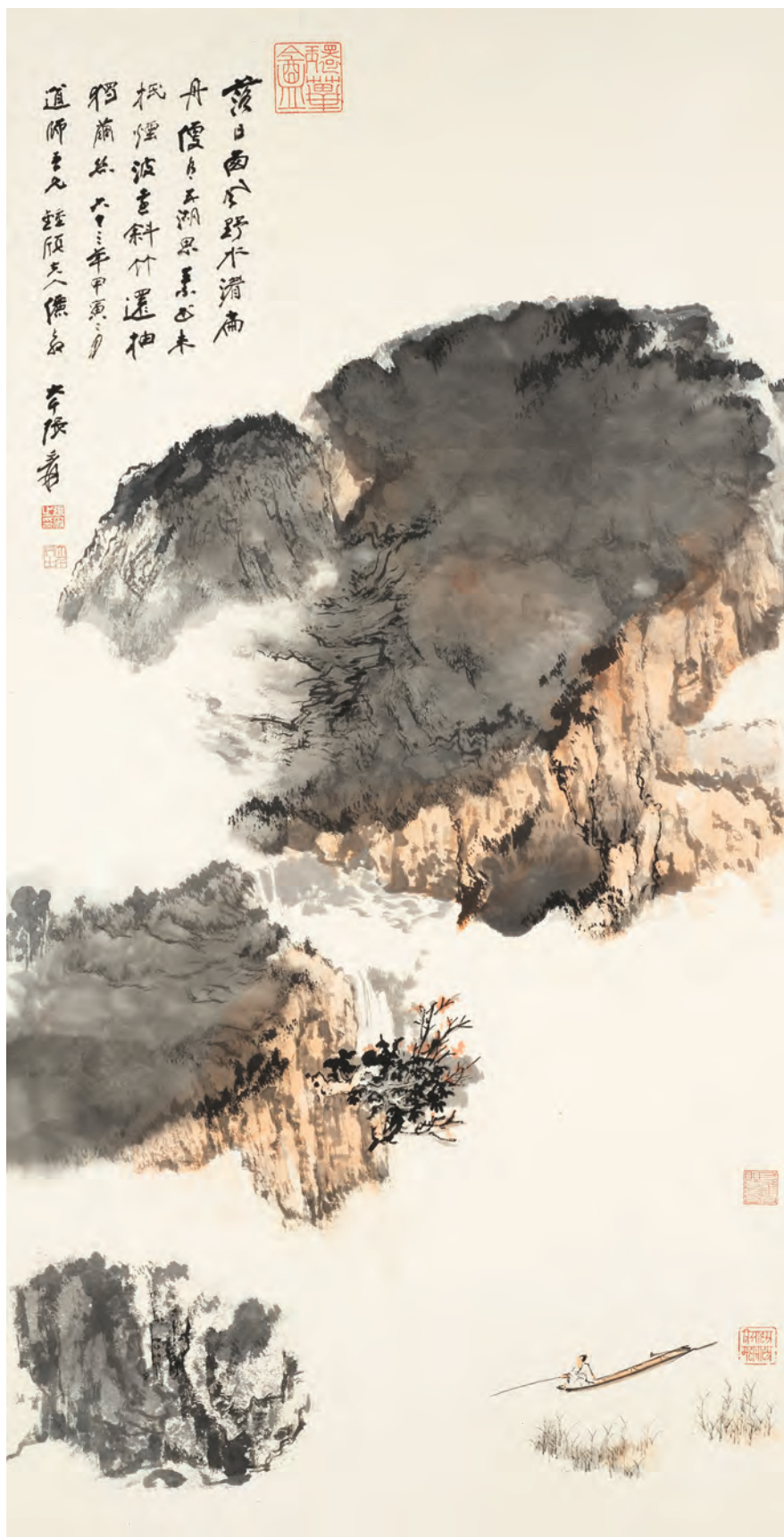
款識：

落日西風野水湄，扁舟便有五湖思。素書未抵煙波遠，斜竹還抽獨繭絲。六十三年甲寅（1974）二月。道師吾兄、鐘頤夫人儷教。大千張爰。

鈐印：環華龔、張爰之印、大千居士、一隻眼、三千大千

來源：

直接得自畫家寫贈，後由其子女繼承



822

823

ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)

Landscape

Ink and colour on paper, framed

Inscribed and signed Shujun Zhang Daqian Yuan, with a dedication, and three seals of the artist

Dated guimao year (1963)

124.5 x 51cm (49 x 20 1/2 in).

HK\$2,800,000 - 3,800,000

US\$360,000 - 480,000

Provenance:

Acquired directly from the artist. Previously in the collection of Cai Keting (1891-1974), Macau, and thence by descent.

張大千 溪山漁隱 設色紙本 鏡框 一九六三年作

款識：

癸卯（1963）九月初四日，昌鑾仁弟索寫，以祝其尊人克庭先生七旬晉四大慶。蜀郡張大千爰頓首百拜。

鈐印：張爰私印、千秋願、長共天難老

來源：

澳門殷商蔡克庭舊藏，直接得自畫家寫贈，並由其後人寶藏至今

上款：蔡克庭（1891-1974），拱北北嶺人（今廣東珠海香洲區北嶺村），澳門愛國殷商，事業版圖包括三和公司、俄國麵包公司、廬山影相館、花尾大渡號客輪等。抗戰時積極參與抗日，拱北地區淪陷，蔡氏以廠房、客輪權充避難所，接待逃至澳門之北嶺鄉民，義舉令人感念。戰後蔡氏擔任澳門鏡湖醫院主席及管理港澳銀行財政業務。一九七四年病逝於香港。



張大千（右四）與蔡克庭（左五）合影於澳門蔡家大宅院內

蔡昌鑾，克庭次子，與張大千結識於重慶，成為至交。昌鑾弟昌耀與大千同樣交好。蔡昌鑾日後為張大千遷居巴西置業亦幫助良多。一九四九年春，張大千攜眷僕等，自香港赴澳門蔡家作客，獲克庭父子盛情款待。

蔡家宅邸位於郵政總局後的大堂街十八號，樓高三層，大千一家寓樓下右前客房，前後達三月餘。除與居港澳的藝壇友人往來，如鄧芬、黃苗子、鮑少游、黃般若、黃蘊玉等，亦常於大宅內親自烹調川菜設宴，更將兩隻長臂白猿養在宅邸花園。廳中併置兩張八仙桌，大千每於午憩後便在案頭揮毫，閒時則漫步各處園林。畫家旅居澳門期間可謂十分愜意，而為答謝主人款待的盛情，凡題贈蔡家之作，必為精品。

張大千題贈蔡氏家族的作品，近年釋出市場為人所知的有〈唐人秋獵圖〉、〈富貴花開〉，前者是大千多次參展的仿古佳作；後者則是為克庭三女繪製的旗袍圖樣。此外，也有張大千親筆寄致蔡昌鑾及其夫人麗娟之賀歲卡。另有一件〈鏡湖涵碧〉，作於庚寅（1950），款識述及「去年夏借居澳門，嘗與蔡昌鑾、昌耀昆季登馬蛟」云云，為張蔡兩家交遊之證。蔡家大宅現已不存，八十年代初拆除改建，現址為永基大廈。

註：此幅祝壽之作，署年癸卯，即一九六三年，時大千僑居南美洲巴西「八德園」已九年。期間他四處遊歷，於世界各大重要博物館舉辦展覽，例如在本幅寫成的同時，即有美國紐約舉辦的個展。六十年代初期，大千一方面因眼疾，一方面因接觸到西方抽象表現主義的元素，不斷探索，發展出前無古人的潑墨潑彩風格，一九六二年〈青城山通景屏〉即是此階段的重要作品。而隔年創作的這幅〈溪山漁隱〉，屬於同一時期所寫之佳作。

畫中山水樹石的形像雖仍具體，但點染之間可見畫家快意揮灑的表現風格。除具象與抽象風格並存，大千將傳統各家各派打散揉碎，匯入己意而流出筆端。構圖虛實互襯，運筆痛快沈著，點染抒放不拘，通幅墨氣濕潤飽滿，濃、淡相生，層次通透有致，遠觀則暢快淋漓；近看則人物、小徑、屋舍皆饒富趣味。層層敷染，一氣呵成，具見匠心。

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莫小也，〈20世紀前期聚居中國澳門的傳統畫家〉，《藝術家》5（2011），頁179-184

陳繼春，〈張大千的澳門之旅〉，《澳門雜誌》1（1997），頁 88-93



癸卯九月初四日寫景
筆人及廷先生
子郡侯
首名華







寒水一瓶去
枝清香不減
溪村橫斜竹
底真与微雲
澹月也
廣道源瓶板



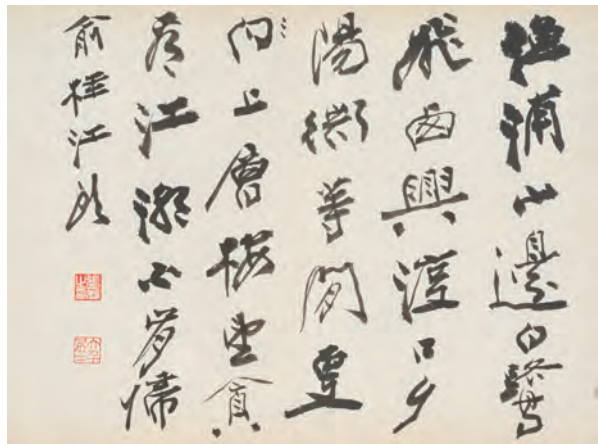
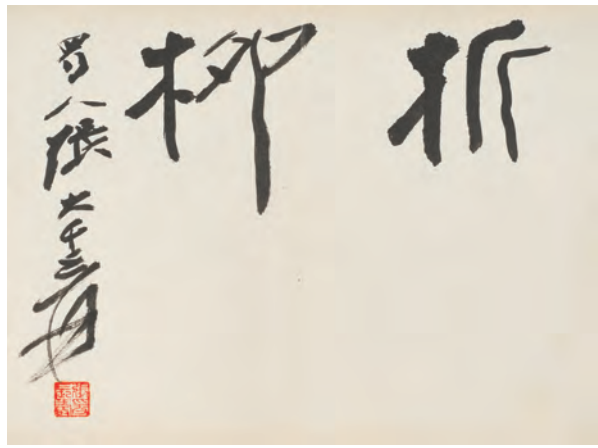
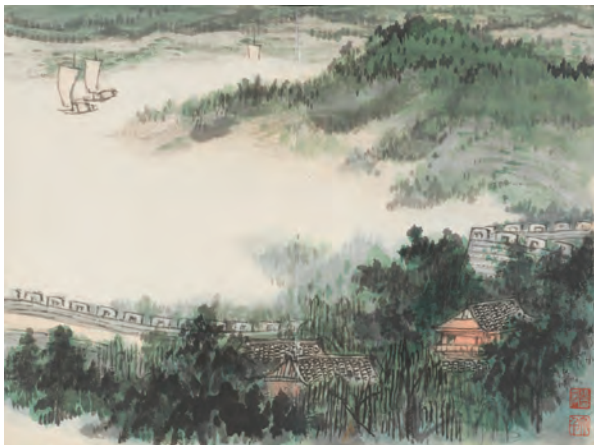
萬壑千峰深似江
伴益之語俱亦
心落空且為之
然惱何大并時
何也
劉天莊汝棠



他何遙亦為隱
君食之種不原
為牽多真十
竈茶烟都山下
為未老白雲
劉天莊西山

順華世是同流
已一筆頃仍真發
此美去以為別乘以
有千首宋一絕句難取
以絕句與則禮云
手更何時是六字良
不興哉
東周三月 天莊書

華館亦生梅
佳景長淮南
此上休共便
須買酒催行
樂至更何年
東周三月 天莊書



824

ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)

Album of Landscapes, Flowers, Self-Portrait and Calligraphy

Ink and colour on paper, album of fourteen leaves

Titled, inscribed and signed Shuren Zhang Daqian Yuan and Daqian jushi Yuan, dedicated to the artist disciple Li Shunhua, and with a total of twenty-three seals of the artist

Dated yiwei year (1955)

18 x 23.5cm (7 1/8 x 9 1/4in) each. (14).

HK\$4,500,000 - 5,500,000

US\$570,000 - 700,000

Provenance:

Collection of Li Shunhua, a disciple of Zhang Daqian

張大千 折柳集 設色紙本 冊頁十四開 一九五五年作

款識：

(一) 折柳。蜀人張大千爰。

(三) 篷窗恰受夕陽明，楊柳梨花半月程。老去不知寒食近，一篙煙水載春行。方岳《清明日舟次吳門》。

(五) 漁浦山邊白鷺飛，西興渡口夕陽微。等閑更上層樓望，貪看江潮不肯歸。俞桂《江頭》。

(七) 寒水一瓶春數枝，清香不減小溪時。橫斜竹底無人見，莫與微雲淡月知。張道洽《瓶梅》。

(九) 萬蕊千葩染似紅，停杯無語恨東風。薄寒且為花愁惱，何況開時值雨中。劉克庄《海棠》。

(十一) 絕頂遙知有隱君，餐芝種術鹿為群。多應午竈茶煙起，山下看來是白雲。劉克庄《西山》。

(十二) 乙未 (1955) 閏三月，寫宋人吟詠六冊贈順華世講。
(十三) 華館相望接使星，長淮南北已休兵。便須買酒催行樂，更覓何年是太平。吳則禮絕句。
(十四) 順華世仁兄同客三巴一年，頃將負笈北美，無以為別，案頭有千首宋人絕句，雜取六絕寫此。吳則禮云「更覓何時是太平」，良可興感也。乙未 (1955) 閏三月，大千居士爰。

鈐印：張爰壽、張爰印、大千、張爰之印、大千、大千、張爰之印、大千居士、張爰私印、大千、張爰印信、大千、三千大千、蜀郡張爰、張季、張爰之印、大千居士、張爰之印、大千居士、張爰、大千、張爰之印信、張爰

來源：
張大千弟子李順華珍藏

上款：「順華」即李龐，又名順華。上海人。其父李凌雲，自幼隨父從事古玩生意，與張善孖、大千兄弟皆為莫逆。一九五三年，李順華遠赴南美拜入大風堂門下，執弟子禮。他與妻子陳雪梅在巴西摩詰八德園隨侍大千一年有餘，建立了深厚的感情。一九五五年，李順華轉赴美國與家人團聚，仍不斷與大千保持聯繫。大千每次赴美舉辦畫展，李順華均代為處理行程及展覽諸事，照顧得盡心盡意。

註：「此夜曲中聞折柳，何人不起故園情」，小冊定名「折柳」，是大千為李順華的錢行之作。冊頁經折式裝潢，計十四頁，緩緩展開，三幅山水小景款款呈現，另有折枝海棠，奇石瓶花並自畫小像各一。穿插其中的是大千應景題寫的宋人詞句，方岳《清明日舟次吳門》、俞桂《江頭》、張道洽《瓶梅》、劉克莊《西山》、《海棠》，與畫面相映成趣，一冊集山水、人物、花卉、詩書，且開閉精絕，足見大千對這個弟子之疼愛，其別情依依俱匯於筆端。
上世紀五十年代，張大千遠赴南美，開始旅居生涯。在巴西聖保羅郊區的摩詰城，他覓得一片寶地，頗類成都平原，且種滿柿樹與玫瑰，隨即買下，開路挖湖，親自設計修建成「八德園」。時值李順華中學畢業，他接受父親李凌雲的建議，前往摩詰拜大千為師，入住「八德園」。李凌雲和大千、善孖兄弟為莫逆，李順華自與大千亦師徒亦父子，兩家的情誼在之後巴西與美國間的不斷往來中沈澱。
八德園雖座落於風情迥異的南美，然一花一木，一湖一亭，卻全按中式園林營造，大千「治園如作畫，不肯輕下一筆」，園中花草樹木「必故國所有者植之」。八德園中，不但遍植海外移來的奇花異草，還飼養了猿、鶴、雉雞、孔雀等故國珍禽異獸。苦心營造的八德園成為大千棲息的世外桃源，也成為他藝術靈感的源泉。「外師造化、中得心源」，大千在此獲得了求變的靈感，令大千享譽世界的潑墨風格便成於八德園，而本冊「折柳集」中，已可見些許端倪。亭臺樓閣、柳岸舟船都是舊時模樣，但點染皴擦已漸去傳統，以赭石、花青為主要基調，大膽鋪陳著色。構圖佈局注重整體氛圍的把握，咫尺畫面，意蘊千里。

825

ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)

Lunch Menu

Ink on paper, hanging scroll

Inscribed and signed Yuan, with four seals of the artist and one collector's seal

Dated the first day of the twelfth lunar month, the sixty-first year of the Republic era (1972)

Poetry hall titled, inscribed and signed Huang Junshi (b.1936), dated gengwu year (1990), with four seals of his

Painting: 44.5 x 64.5cm (17½ x 25¼in).

Poetry hall: 44 x 64.5cm (17¾ x 25¼in).

HK\$250,000 - 350,000

US\$32,000 - 45,000

Provenance:

Collection of Li Shunhua, a disciple of Zhang Daqian

張大千 環華庵食單 水墨紙本 立軸 一九七二年作
黃君寔署簽並題詩堂

詩堂：

知味。大千先生不獨當今畫宗，亦近代之易牙也。此菜單為大鬚兄所治，而先生為錄之，老輩風流令人懷想。庚午（1990）秋，黃君寔題。

款識：

清炒芥蘭、草菰菽乳、樟茶薰鴨、清炒蝦片、粉蒸肉（紅薯打底）、水鋪牛肉片。六十一年十二月一日午間，繆雲老、馬晉老見過環華庵，因乞順華賢侄治饌留飯。爰。

鈐印：（張）張爰之印、大千居士、環華庵、大千世界
（黃）黃君寔、山濤、松雲、浪迹山水之間

藏印：李氏之寶

來源：

張大千弟子李順華珍藏

註：李順華向大千討教古禮、書畫、鑑賞、烹調，然烹飪功夫卻下得最深。七十年代，大千移居美國，入住「環華庵」，偶有朋友造訪，李順華便身擔主廚之責，為之治饌。作於一九七二年的〈環華庵食單〉即為見證。當日，繆雲台（1894-1988）和馬晉三（1902-1998）到訪環華庵，並共進午餐。大千設計的食單上葷素搭配，有青菜，有豆腐，更有樟茶鴨、粉蒸肉、水鋪牛肉片幾道川菜中的名菜。大千愛吃、會吃，不愧為老饕中的老饕，真應了黃君寔先生詩堂所題「老輩風流，令人懷想」。

知味



大千先生不獨當
今至宗之近代之易
牙也此菜單為
大醫見所治饌而
先生為饌之老輩
風流令人懷想

庚午秋 黃君宜題



清炒芥藍
草菰蒜乳
樟茶薰鴨
清炒蝦片
粉蒸肉紅薯打底
水鋪牛肉片

六十年辛酉三月廿午間
穆雲老馬晉老兄過環
華廣園七順華賢於法
饌留飯

黃君



躡屐踏雪琴外能移滄海情

丙申臘月溥儒

搜琴待月畫中自有高山志

慈航長泛海湖音

西山逸士溥儒敬書

法界普霑甘露水

慶州佛國寺惠存

南無阿彌陀佛

826

PU RU (1896-1963)

Calligraphy Couplet in Running Script

Ink on silver-flecked wax paper, pair of hanging scrolls

Signed Pu Ru, with two seals of the artist

Dated bingshen year (1956)

158 x 43.5cm (62¼ x 17¼in) each. (2).

HK\$180,000 - 250,000

US\$23,000 - 32,000

溥儒 行書十一言聯 水墨灑銀蠟箋 立軸一對 一九五六年作

款識：

援琴待月，畫中自有高山志；躡屐踏雪，琴外能移滄海情。

丙申（1956）臘月·溥儒。

鈐印：溥儒之印、心畬

827

PU RU (1896-1963)

Calligraphy Couplet in Running Script

Cinnabar and ink on paper, pair of framed paintings

Inscribed and signed Xishan Yishi Pu Ru, with a dedication, two seals of the artist and one collector's seal

309 x 51.5cm (121¾ x 20¼in) each. (2).

HK\$500,000 - 700,000

US\$64,000 - 89,000

溥儒 行書七言聯 硃砂、水墨紙本 鏡框一對

伊藤啟子題識

款識：

法界普霖甘露水，慈航長泛海湖音。

慶州佛國寺惠存。西山逸士溥儒敬書。

題識：

南無阿彌陀佛。此為李大使囑先師心畬先生為朝鮮慶州佛國寺所書。未嘗取走，吾保存至今，望兒輩珍之。啟子記。

鈐印：溥儒之印、心畬

藏印：啟子

828

PU RU (1896-1963)

Riding a Donkey Under the Pine

Ink and colour on paper, hanging scroll

Inscribed and signed Pu Ru, with five seals of the artist

131 x 49.5cm (51¾ x 19½in).

HK\$380,000 - 480,000

US\$48,000 - 61,000

Provenance:

Singaporean Private Collection. The previous collector, who died in 2012, acquired his collection from 1980 till 2004 in Hong Kong and Singapore, and thence by descent.

溥儒 松徑行旅圖 設色紙本 立軸

款識：

黃茆亭子傍溪涯，水淨山明靜不譁。野老支筇來獨往，秋煙陽斷挂簾家。記得丹楓欲醉時，秋山過雨看雲移。偶然放舸滄浪上，讀罷閒書理釣絲。亂山離霧曉蔥蘢，遙見懸魚是梵宮。倚杖漫行行復坐，一聲啄木在林中。心畬。

鈐印：舊王孫、溥儒、二樂軒、松巢客、江天水墨秋光晚

來源：

新加坡私人珍藏。原藏家自一九八〇年至二〇〇四年間，在新加坡與香港兩地購藏書畫，二〇一二年病逝後，其收藏由子女繼承，今首釋出。



828



829

829

PU RU (1896-1963)

Playing Go by the Autumn River

Ink and colour on silk, hanging scroll

Inscribed and signed Pu Ru, with three seals of the artist and one collector's seal

Dated jimaoyear (1939)

112 x 44cm (44 1/8 x 17 3/8 in).

HK\$150,000 - 250,000

US\$19,000 - 32,000



830



溥儒 水樹對弈圖 設色絹本 立軸 一九三九年作

款識：

江風下空壁，江水復清淺。當軒寫秋色，誰謂荆門遠。木客曉出谷，楓林表絕巘。浩然懷吾廬，雲壑何時返。澗水鳴山館，長林接釣台。高風茅舍在，秋氣大江來。己卯（1939）十月，溥儒。

鈐印：舊王孫、溥儒、夢輕難記

藏印：溥忻收藏書畫



830

PU RU (1896-1963)

Four Seasons

Ink and colour on silk, set of four paintings, framed as table screen

Each signed Xinyu, with a total of four seals of the artist

16 x 8.5cm (6¼ x 3⅜in) each. (4).

HK\$250,000 - 350,000

US\$32,000 - 45,000

溥儒 四季山水 設色絹本 桌屏四幅

款識：
心奮。

鈐印：溥儒（四鈐）





831



831

PU RU (1896-1963) AND FU DUORUO (B.1930)

Flower Basket after Song Masters; Rooster, Chicks and Chrysanthemum

Ink and colour on paper, folding fan

Inscribed and signed Xishan Yishi Pu Ru, with a dedication, two seals of the artist. The reverse, inscribed and signed Pu Ru, with two seals of the artist, and one seal of Fu Duoruo

Dated yiwei year (1955)

15.5 x 48cm (6 1/8 x 18 7/8 in).

HK\$100,000 - 200,000

US\$13,000 - 25,000

溥儒、傅鐸若 仿宋人花籃、大吉圖 設色紙本 成扇
一九五五年作

款識：

在天願作比翼鳥，在地願做連理枝。此情若是久長時，又豈在朝朝暮暮。摹宋人院本法，寫此以為鐸若女弟雅玩。乙未（1955）秋，西山逸士溥儒。

（另面）

乙未（1955）秋九月，時客日本，與鐸若賢生合寫并記。溥儒。

鈐印：溥儒之印（二鈐）、心齋（二鈐）、鐸若之印



832

832

PU RU (1896-1963) AND ZHANG SHOU (1877-1947)

Landscape; Calligraphy in Regular Script

Ink and colour on silk; ink on silk, folding fan

Inscribed and signed Xinyu, with three seals of the artist. The reverse,

inscribed and signed Junshou di Zhang Shou, dated xuanyi duncang

(1942), with a dedication, and three seals of the artist

Dated gengwu year (1930)

18 x 44cm (7 $\frac{1}{8}$ x 17 $\frac{3}{8}$ in).

HK\$120,000 - 180,000

US\$15,000 - 23,000

溥儒 雲溪策杖 設色絹本 成扇 一九三〇年作

張壽 楷書節錄《韓顯宗墓誌》 水墨絹本 一九四二年作

款識：

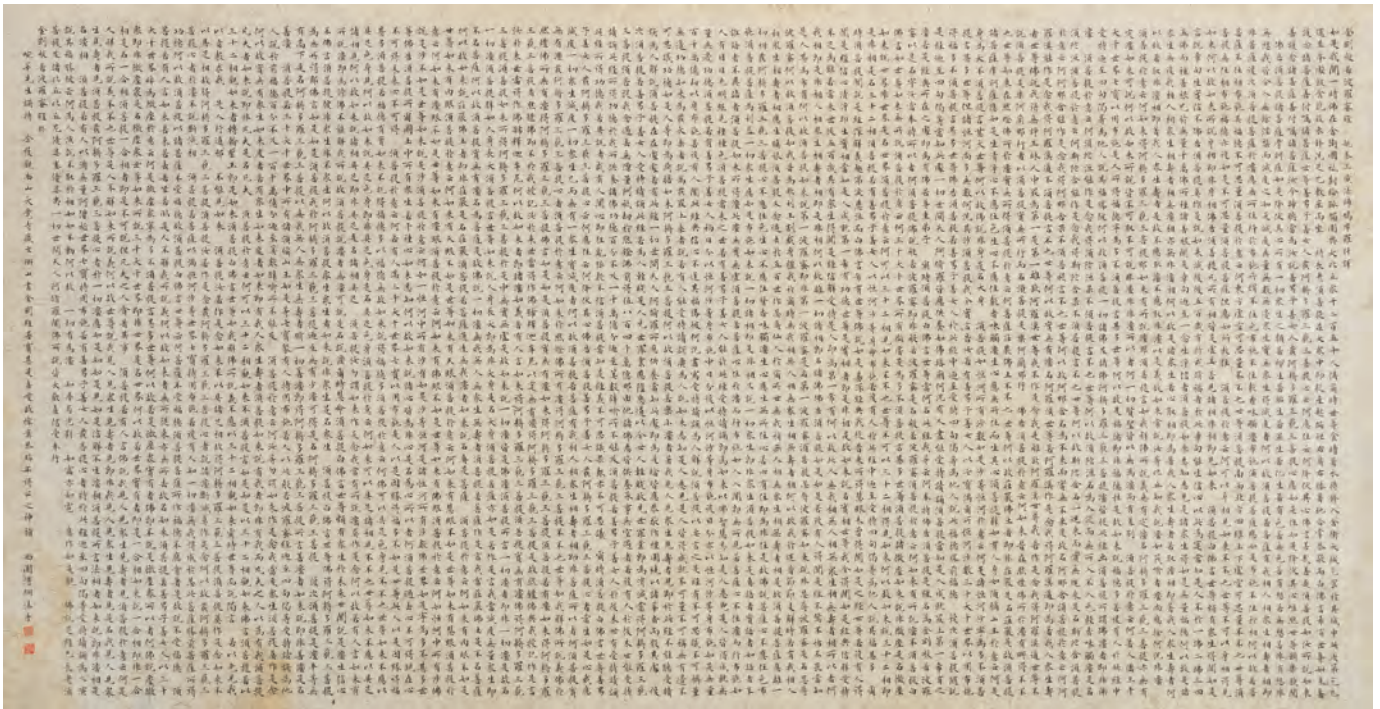
尺素生秋水，蒼茫浦溆分。尚含千峰雨，疑落萬峰雲。江上鳴瑤瑟，崖前識隱君。清猿聲斷續，應是隔溪聞。右題米元暉山水舊作。庚午（1930）端陽，心奮。

（另面）

（節錄《韓顯宗墓誌》，詳文不錄）歲在玄默敦牂（1942）初伏，節臨以應夢賢仁兄大人正之，君壽弟張壽學楷。

鈐印：（溥）乾坤一腐儒、一研梨花雨、長毋相忘

（張）張壽、君壽、小鄒香因少口



833



833
PU TONG (1877-1952)
 Diamond Sutra

Ink on paper, framed
 Titled, inscribed and signed Xiyuan Pu Tong, with a dedication, and two seals of the artist
 53 x 103cm (20% x 40 1/2 in).

HK\$60,000 - 80,000
US\$7,600 - 10,000

溥侗 楷書《金剛般若波羅蜜經》 水墨墨箋 鏡框

款識：
 （《金剛般若波羅蜜經》，詳文不錄）晚華先生誦持。余獲觀西山大覺寺藏文衡山書《金剛經》墨寶，甚是喜愛，故據案恭臨，不得公之神韻。西園溥侗沐手。

鈐印：溥侗私印、即今飄泊

834
PU TONG (1877-1952), MEI LANFANG (1894-1961), HAN SHENXIAN (1897-1962), CHENG YANQIU (1904-1958) ET AL.
 Flowers and Swallows

Ink and colour on paper, hanging scroll
 Inscribed and signed by Pu Tong, Li Ruijing, Cheng Yanqiu, Jiang Miaoxiang, Mei Lanfang, Han Shenxian, Zhang Xia, with a total of seven seals of the artists
 Dated xinmao year (1951)
 106.5 x 57cm (41 7/8 x 22 1/2 in).

HK\$40,000 - 60,000
US\$5,100 - 7,600

溥侗、梅蘭芳、韓慎先、程硯秋等 桃花雙燕 設色紙本 立軸
一九五一年作

款識：

辛卯（1951）春月，得宋元雜劇孤本數冊，與諸賢同賞於小雪浪齋。時華月初照，風送暗香，趁此佳景，縱筆遊藝，聚眾家丹青於一堂，媿古今文好之雅事，更勝別趣，自有韻質也。西園溥侗畫竹並記。

鶴籌李瑞齡畫薔薇。

程硯秋補燕。

姜妙香畫菊。

萍兒章邁霞設色。

梅蘭芳寫桃樹。

韓慎先補石。

鈐印：溥侗私印、李瑞齡印、鶴壽、程氏私印、妙香私印、章氏、晚華長壽、韓慎先印、夏心樓主人

835

QI BAISHI (1864-1957)

Longevity Peaches and Wine

Ink and colour on paper, hanging scroll

Titled, inscribed and signed Baishi Laoren, with three seals of the artist
Titleslip inscribed by Sun Yufeng (1901-1967), and with one seal of his
106.5 x 34cm (41 7/8 x 13 3/8 in).

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

US\$150,000 - 230,000

Provenance:

Hanhai Beijing, Modern Chinese Paintings (II), 5 June 2010, lot 497

齊白石 壽酒圖 設色紙本 立軸

簽條：

白石老人八十七歲畫壽酒圖。

款識：

壽酒。八十七歲白石老人畫并篆二字於京華。

鈐印：借山翁、吾年八十七矣、人長壽

藏印：孫煜峰鑑賞印（簽條）

來源：

北京瀚海，近現代書畫（二），2010年6月5日，拍品編號497

註：本幅曾為孫煜峰（1901-1967）所藏。孫氏乃民國時期大收藏家、實業家。解放後曾任上海閘北水電公司董事長和裕康房地產公司董事長。其書齋名為「弘一齋」，他先後五次將其收藏的精品捐贈給上海博物館，其中包括名跡如元代張雨〈行書台仙閣記〉、明代文徵明〈雙柯竹石圖〉等。



835

陳之佛
桃花雙雁圖
墨迹



836

CHEN ZHIFO (1896-1962)

Peach Blossoms and Pair of Geese

Ink and colour on paper, hanging scroll

Signed Xueweng, with one seal of the artist

120 x 40cm (47¼ x 15¾in).

HK\$400,000 - 600,000

US\$51,000 - 76,000

陳之佛 桃花雙雁圖 設色紙本 立軸

簽條：

陳之佛〈桃花雙雁圖〉墨跡。（四）

款識：

雪翁。

鈐印：陳之佛印



中華全國總商會收藏印章

FINE 18TH TO 20TH CENTURY CHINESE PAINTINGS AND CALLIGRAPHY FROM THE
COLLECTION OF TANYUAN SHANFANG
檀圓山房珍藏十八至二十世紀中國書畫
LOTS 837-886



The Tanyuan Shanfang collection of fifty paintings was formed between 1970s to 2000s. Having grown up overseas, the collector was first introduced to Chinese calligraphy in the late 1940s through a Chinese language program, where he grew fond of the art form and developed a deep interest in its long rich tradition and history. In the 1970s, his passion for Chinese calligraphy extended beyond his lectures and books when Mr. Zheng Zhenhuan of Hong Kong, a friend, educator, and connoisseur of Chinese calligraphy and paintings, introduced him to his circle of friends of Hong Kong renowned artists and collectors. Amongst them, of prominence was Mr. Dang Cangwu of Macau, a renowned dealer and connoisseur, who became instrumental in the formation of an extensive and diversified collection we see today.

檀圓山房主人生於海外，二戰後在中文學校接觸到書法，即為這一藝術形式的博大精深所折服。上世紀七十年代初結識港澳兩地書畫全道，開始陸續購藏，與澳門知名畫商傳研樓鄧蒼梧氏交往最密，又屢於紐約之拍賣會投得心愛之作。四五十年間，孜孜不倦，漸次匯為可觀的收藏。此輯甄選其部分精品，書法自晚清名臣至新文化運動中堅，繪畫則南北兼蓄，以嶺南第三代領軍趙少昂早年精絕之作領銜，冀以呈現該藏家不拘一格、包容兼備的品味與眼光。



837

PAN DAWEI (1881-1929)

Pine Branch and Rock

Ink and colour on paper, hanging scroll

Inscribed and signed Lengcan, with a dedication, and one seal of the artist

Dated yichou year (1925)

97 x 33.5cm (38¼ x 13¼in).

HK\$20,000 - 40,000

US\$2,500 - 5,100

潘達微 松枝枯石 設色紙本 立軸 一九二五年作

簽條：

潘冷殘〈松石〉。

款識：

有客來看老病身，為渠研墨寫青藤。近來醜拙人如畫，得似青藤又幾分。乙丑（1925）秋暮，病起塗此遣興。冷鷗同道過我，喜之，因以呈正，冷殘時客香澗赤柱山麓。

鈐印：冷殘

註：潘達微，名允忠，又名虹，字心薇，號達微、冷殘等，以號行世，廣東番禺人。幼喜丹青，師從居廉。早年受孫中山影響加入同盟會，有冒死收殮黃花崗起義烈士遺骸之義舉。一九〇五年，與高劍父（1879-1951）、陳垣（1880-1971）、何劍士（1877-1915）等在廣州創辦《時事畫報》，明確提出「以革命思想入畫」的口號。一九二六年，他和黃般若等畫友籌組成廣州國畫研究會香港分會，同年成立景社，為中國最早從事新聞攝影和人體藝術攝影的先驅之一。

838

SU LIUPENG (1796-1862)

Monk Resting Against Rock

Ink and colour on paper, hanging scroll

Inscribed and signed Zen daoren Liupeng, with a dedication, and two seals of the artist

146.5 x 75cm (57 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in).

HK\$150,000 - 250,000

US\$19,000 - 32,000

蘇六朋 指畫倚石仙人圖 設色紙本 立軸

簽條：

蘇六朋指畫人物。

款識：

滿地苔錢，買斷雲煙，笑桃花流水落晴川。石樓高處，夜夜啼猿。看二更雲，三更月，四更天。細草如氈，獨枕空拳，與麋野鹿同眠。殘霞未散，淡霧沉綿。是晉時人，秦時洞，漢時仙。子虎仁兄詞長雅屬。怎道人六朋指頭。

鈐印：臣六朋印、枕琴指頭

上款：「子虎仁兄」應為李長榮。李長榮，字元煊，號子虎。廣東南海人，長於詩文書畫，為名詩人張維屏弟子，有《柳堂詩鈔》行世。李氏主持之柳堂修禊及雅集，乃當時粵東重要文人活動，蘇六朋曾多次應邀參與。據朱萬章《蘇六朋在廣州藝事考略》記，最為人津津樂道的一次修禊，乃道光二十五年（1845），李氏召集黃培芳、蘇六朋、杜游、鄧大林、李漢等聚於柳堂，蘇六朋並應主人所請，繪製《柳堂修禊圖》，然後出諸家題詩歌詠，成一時之盛。





839

ZHAO SHAO'ANG (1905-1998)

Cotton Tree Flower

Ink and colour on paper, hanging scroll

Inscribed and signed Shao'ang, with two seals of the artist

Dated jiaxu year (1934)

146.5 x 47cm (57 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in).

HK\$70,000 - 90,000

US\$8,900 - 11,000

趙少昂 木棉花 設色紙本 立軸 一九三四年作

款識：

卻是南中春色別，滿城都是木棉花。甲戌（1934）二月，
雨窗漫筆。少昂。

鈐印：少昂之章、少昂垣

840

ZHAO SHAO'ANG (1905-1998)

Parrot Perching on Cotton Tree

Ink and colour on paper, hanging scroll

Inscribed and signed Shao'ang, with two seals of the artist

Dated gengwu year (1930)

129.5 x 52cm (51 x 20½in).

HK\$300,000 - 500,000

US\$38,000 - 64,000

Exhibited and Illustrated:

The Reformer's Brush: Modernity and Traditional Media in China, Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue No.12, p.105

趙少昂 鸚鵡 設色紙本 立軸 一九三〇年作

款識：

露染霜乾片片輕，斜陽照處轉烘明。和煙飄落九秋色，隨浪泛將千里情。幾夜月中藏鳥影，誰家庭際伴蛩聲。一時衰颯無多恨，看著清風剪彩成。庚午（1930）仲春，少昂。

鈐印：少昂寫生、趙垣之印

展覽及著錄：

《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》·夏威夷大學藝術館·並刊於目錄·2011年2月27日至4月8日·圖錄編號12·頁105

註：一九二〇年，十六歲的趙少昂入「天風樓」，師從高奇峰。他自小繪畫天賦過人，惟傳世二十年代至三十年代早期作品多散佚，市場寥寥。香港邦瀚斯二〇一七年秋拍之〈禾雀殘荷〉乃目前所見畫家最早的作品，寫於一九二六年。另有香港「游藝堂」所藏〈黃槐鳴蟬〉，寫於次年，兩幅均見其畫技尚在磨練，遠遜於三十年代中後期成熟之作。

一九三〇年，趙少昂以〈雙飛白孔雀〉參加比利時萬國博覽會，獲金牌獎。本幅作於同年，五色鸚鵡造型準確逼真，活靈活現，敷色華麗明艷，呼之欲出。葉片枝幹施以「撞水撞粉」法，呈現凹凸、明暗，極得季節變化中樹葉之質感，令人讚嘆畫家寫生狀物之高妙，少昂未及而立，有如此精絕之作，其畫藝冠絕嶺南，真名不虛傳也。





841



842

841

GUAN LIANG (1900-1986)

The Drunken Concubine

Ink and colour on paper, framed

Signed Guan Liang, with three seals of the artist
68 x 109.5cm (26¾ x 43¼in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

關良 貴妃醉酒 設色紙本 鏡框

款識：
番禺關良。

鈐印：關良、寫神傳情、簡遠

842

GUAN LIANG (1900-1986)

Monkey King

Ink and colour on paper, hanging scroll

Signed Guan Liang, with one seal of the artist
Titleslip inscribed by Deng Cangwu (1920-2008)
67.5 x 67.5cm (26½ x 26½in).

HK\$50,000 - 70,000

US\$6,400 - 8,900

關良 齊天大聖 設色紙本 立軸

簽條：
關良寫〈齊天大聖圖〉，一九九二年春重裝。

款識：
關良。

鈐印：關良



843

843

GUAN SHANYUE (1912-2000)

Bamboo and Plum Blossoms

Ink and colour on paper, hanging scroll

Inscribed and signed Guan Shanyue, with three seals of the artist

Dated 1988

96 x 70cm (37¾ x 27½in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

關山月 雙清圖 設色紙本 立軸 一九八八年作

款識：

雅淡久無蘭作伴，孤高唯有竹為朋。錄宋張澤民句補白。一九八八年夏，漠陽關山月於珠江南岸。

鈐印：嶺南人、關山月、山月畫梅

844

GUAN SHANYUE (1912-2000)

Training Horse

Ink on paper, hanging scroll

Signed Shanyue, with one seal of the artist and two collector's seals

Titleslip inscribed by Deng Cangwu (1920-2008), and with one seal of his

134 x 68.5cm (52¾ x 27in).

HK\$80,000 - 120,000

US\$10,000 - 15,000



844

關山月 敦煌壁畫人馬圖 水墨紙本 立軸

簽條：

關山月〈敦煌壁畫人馬圖〉真跡。傳研樓藏。二〇〇四年秋重裝。

款識：

山月畫。

鈐印：關山月印

藏印：鄧氏蒼梧傳研樓珍藏之印、鄧氏蒼梧鑑藏、傳研樓藏（簽條）

關山月 敦煌壁畫人馬圖真迹

傳研樓藏

845

WANG ZHEN (1867-1938)

Birds in the Moonlight

Ink and light colour on paper, hanging scroll

Titled and signed Bailong Shanren Wang Zhen, with a dedication, and two seals of the artist

Dated wuyin year (1938)

132.5 x 33cm (52 $\frac{1}{8}$ x 13in).

HK\$50,000 - 70,000

US\$6,400 - 8,900

王震 月落烏啼霜滿天 淡設色紙本 立軸 一九三八年作

款識：

月落烏啼霜滿天。戊寅（1938）春日，白龍山人王震寫為善卿先生雅鑒。

鈐印：王震長壽、一亭日利

846

WANG ZHEN (1867-1938)

Immortals

Ink and colour on paper, hanging scroll

Inscribed and signed Bailong Shanren Wang Zhen, with two seals of the artist

Dated xinwei year (1931)

133 x 41.5cm (52 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance:

Acquired from Bok Ya Chai, Hong Kong in the 1980s.

王震 福在眼前 設色紙本 立軸 一九三一年作

款識：

四海茫茫宙宇寬，神僊變幻本多端。莫言五嶽歸來晚，遊戲（還）須自在觀。擬新羅山人筆。辛未（1931）仲冬，白龍山人王震寫。

鈐印：一亭、王震大利

來源：

上世紀八十年代購於香港博雅齋。

847

WU CHANGSHUO (1844-1927)

Longevity Peaches

Ink and colour on paper, framed

Inscribed and signed Wu Changshuo Laofou, with three seals of the artist

Dated renxu year (1922)

118 x 67cm (46 $\frac{1}{2}$ x 26 $\frac{3}{8}$ in).

HK\$400,000 - 500,000

US\$51,000 - 64,000

吳昌碩 壽桃 設色紙本 鏡框 一九二二年作

款識：

灼灼桃之花，頰顏如中酒，一開三千年，結實大於斗。壬戌（1922）二月，七十九叟吳昌碩老缶。

鈐印：昌碩、苦鐵、人書俱老



847



848

848

CHENG SHIFA (1921-2007)

Picking Herbs

Ink and colour on paper, horizontal scroll

Titled and signed Cheng Shifa, with three seals of the artist

Dated wuwu year (1978)

56.5 x 180cm (22¼ x 70⅞in).

HK\$400,000 - 600,000

US\$51,000 - 76,000

程十髮 瀨湖問藥圖 設色紙本 橫批 一九七八年作

款識：

瀨湖問藥圖。歲在戊午（1978）仲秋之月，程十髮漫筆。

鈐印：程潼、十髮、五湖四海為家

註：程十髮出生於中醫世家，三代皆懸壺濟世，其父在松江開設中醫診所，又雅好藝術，對程十髮影響極大，故華佗、李時珍等古代名醫出現在他筆下，便不足為奇了。以李時珍為主角的〈瀨湖問藥圖〉尤為畫家所好，本幅寫成的同年，程十髮以一幅同題作品在上海科普畫展上獲獎。畫中的李時珍面目清癯、態度誠懇，他跋山涉水、遍尋草藥、又不恥下問的精神，寄託了畫家自身的理想和追求。

849

LU YANSHAO (1909-1993)

Landscape of South China

Ink and colour on paper, hanging scroll

Inscribed and signed Lu Yanshao, with three seals of the artist

Dated renxu year (1982)

Titleslip inscribed by Deng Cangwu (1920-2008)

90 x 47cm (35¾ x 18½in).

HK\$400,000 - 600,000

US\$51,000 - 76,000

陸儼少 江南風光 設色紙本 立軸 一九八二年作

簽條：

陸儼少〈江南春色圖〉。一九八二年作。

款識：

予生長江南，江之南，原隰平衍，重湖相疊，村聚歷落，草樹扶疏。所謂「董巨」創法一派，江南庶幾見之。壬戌（1982）十月，陸儼少并記。

鈐印：儼少、宛若、嘉定

850

LU YANSHAO (1909-1993)

Calligraphy Couplet in Running Script

Ink on paper, pair of hanging scrolls

Signed Lu Yanshao, with two seals of the artist, and three collector's seals

Dated yichou year (1985)

Both titleslips inscribed by Deng Cangwu (1920-2008), and each with one seal of his

135.5 x 20cm (53¾ x 7⅞in) each. (2).

HK\$120,000 - 180,000

US\$15,000 - 23,000

陸儼少 行書八言聯 水墨紙本 立軸一對 一九八五年作

簽條：

陸儼少聯。

款識：

登高一呼，萬山皆應；得少佳趣，眾賓與權。乙丑（1985）五月，陸儼少於晚晴軒。

鈐印：儼少、晚晴軒

藏印：蒼梧審定、鄧氏蒼梧藏聯、傳研樓、傳研樓藏（簽條、二鈐）

得少佳趣
泉竇與
權

陸儼少於曉晴軒



登高一呼
羣山皆應

乙丑五月



851

851

ZHAO SHURU (1874-1945)

War Horse

Ink and colour on paper, hanging scroll

Inscribed and signed Zhao Shuru, with one seal of the artist

Dated renshen year (1932)

112 x 56cm (44 1/8 x 22in).

HK\$70,000 - 90,000

US\$8,900 - 11,000

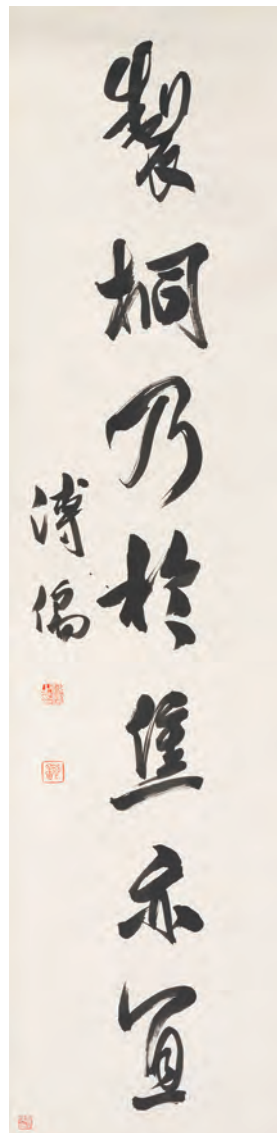
趙叔孺 戰馬圖 設色紙本 立軸 一九三二年作

款識：

雄姿未受伏櫪恩，猛氣猶思戰場利。壬申（1932）冬日，趙叔孺。

鈐印：趙氏叔孺

註：趙叔孺出身望族，其父為晚清顯宦。民國後，他隱居上海，以金石書畫聞名於時，尤擅畫馬，與吳湖帆山水、馮超然人物、吳待秋花卉並有「四家絕技」之稱譽。本幅寫駿馬一匹，傲然子立；背景古樹參天，意境悠然。然馬身上毛髮斑駁，似有負傷跡象，馬首後視，望向傷處，令人惻然。畫作署年壬申冬，即淞滬抗戰前後。一九三二年



852

一月二十八日，日寇突襲上海閘北十九路軍，十九路軍在蔡廷鍇、蔣光鼐指揮下奮起反抗，史稱「一·二八」事變。國家危難，歷來以「致虛守靜」為藝術宗旨的趙叔孺亦無法坐視，戰馬不忘伏櫪之恩，「猛氣猶思戰場利」，鼓舞士氣之心溢於言表。

852

PU RU (1896-1963)

Calligraphy Couplet in Running Script

Ink on paper, pair of hanging scrolls

Signed Pu Ru, with two seals of the artist and one collector's seal

132 x 33cm (52 x 13in) each. (2).

HK\$40,000 - 60,000

US\$5,100 - 7,600

溥儒 行書七言聯 水墨紙本 立軸一對

款識：

採藥不以甘為上，製桐乃於焦亦宜。

溥儒。

鈐印：溥儒之印、心齋

藏印：霍宗傑藏

853

PU RU (1896-1963)

Horses and Groom

Ink and colour on paper, hanging scroll

Inscribed and signed Xinyu, with a dedication, three seals

of the artist and three collectors' seals

Titleslip inscribed, and with one collector's seal

98.5 x 47.5cm (38¾ x 18¾in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

溥儒 雙風蹄 設色紙本 立軸

款識：

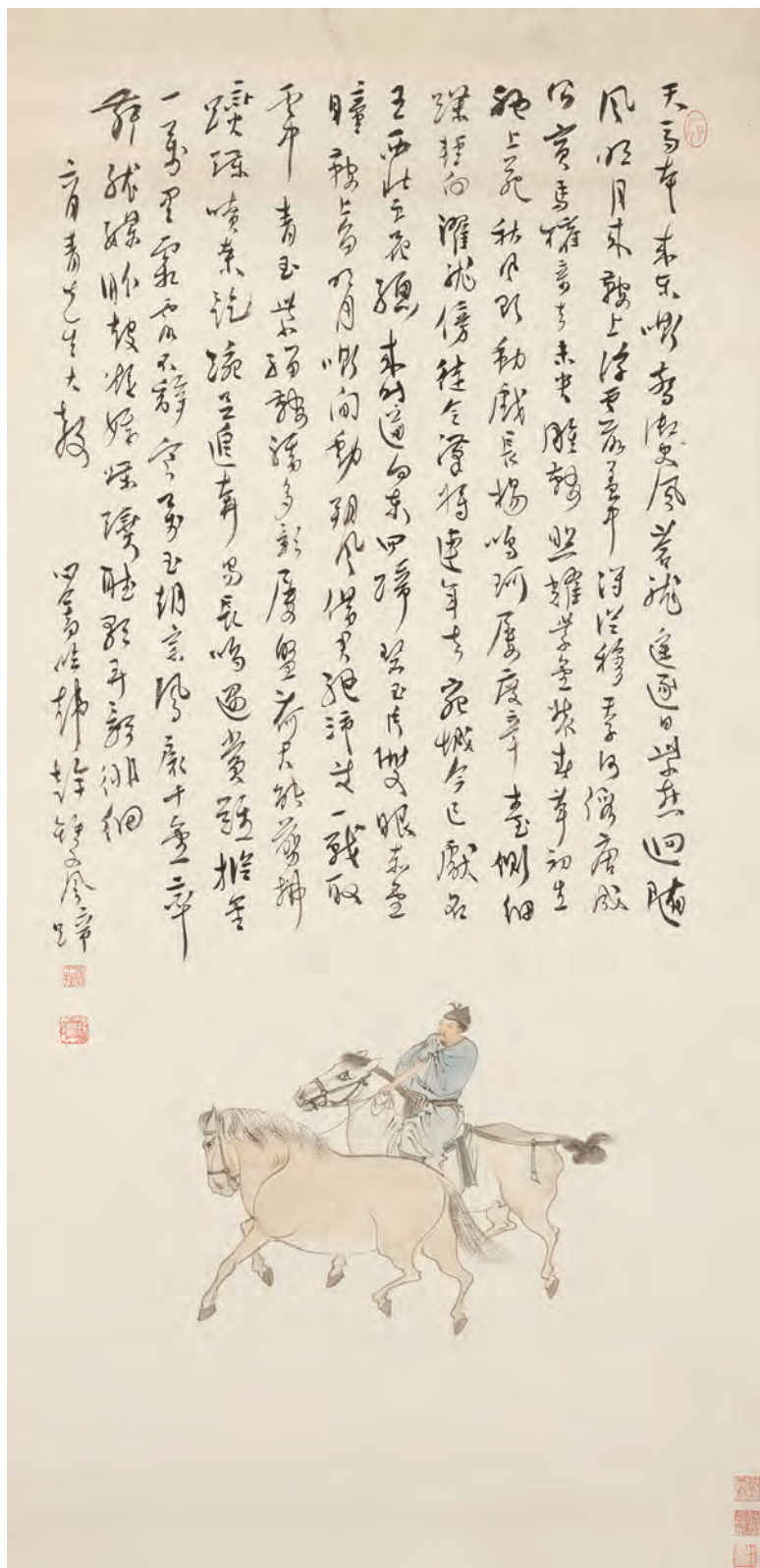
天馬來東，嘶驚御史驄。蒼龍遙逐日，紫燕迴追風。明月來鞍上，浮雲落蓋中。得從穆天子，何假唐成公。寶馬權奇去未央，雕鞍照曜紫金裝。春草初生馳上苑，秋風欲動戲長楊。鳴珂屢度章台側，細蹀經向濯龍傍。徒令漢將連年去，宛城今已獻名王。西北五花驄，來時道向東。四蹄碧玉片，雙眼赤金瞳。鞍上留明月，嘶間動朔風。借君能剪拂，躡蹀噴桑乾。跪足追奔易，長鳴遇賞難。攢金一萬里，霜露不辭寒。萬玉朝宗鳳，千金率舞龍。煤。胛鼓凝驕蹀躞，聽歌弄影徘徊。育青先生大教。心畬臨韓幹《雙風蹄》。

鈐印：舊王孫、溥儒、一朵紅雲

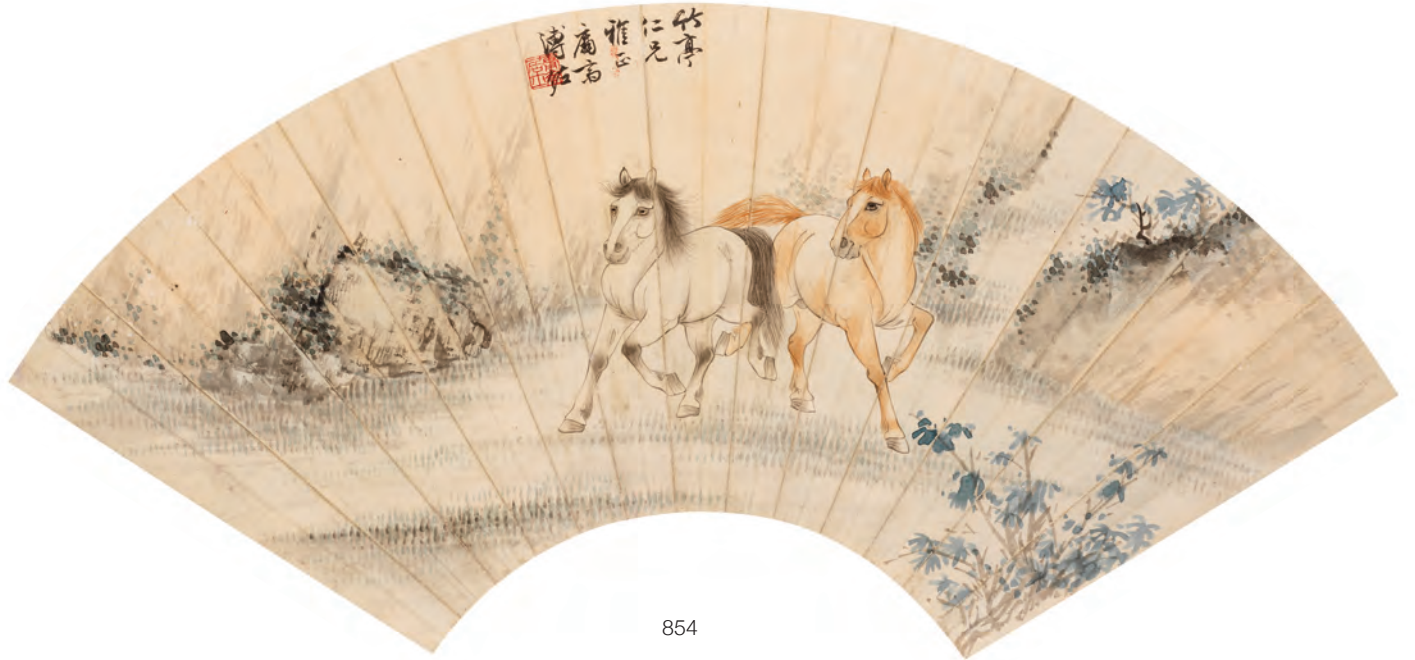
藏印：(鄧)鄧蒼梧印、鄧氏傳硯樓藏本

(袁)泳餘書齋、袁燦輝印(簽條)

註：本幅經袁燦輝、鄧蒼梧先後遞藏。袁氏乃澳門收藏家，齋號泳餘書齋，生平或闕。經向澳門有關人士查詢得知，袁氏乃黃寶虹女婿，在澳門代理經營石油氣。市場上曾出現多件寶虹寫贈，皆為精品，由此乃知其故。所藏後或歸鄧氏傳硯樓，目前所見多件畫作咸有二人藏印同時鈐蓋。



853



854

854

PU RU (1896-1963) AND PU ZUO (1918-2001)

Poems in Running Script; Horses

Ink on paper, ink and colour on paper, fan leaf, framed

Signed Pu Ru, with a dedication, and two seals of the artist. The other leaf, signed Pu Zuo, with the same dedication, and one seal of the artist

19.5 x 53cm (7% x 20%in) each. (2).

HK\$40,000 - 60,000

US\$5,100 - 7,600

溥儒 行書唐詩三首 水墨紙本 扇面 鏡框

溥佐 雙駿圖 設色紙本 扇面 鏡框

款識：

（岑參《奉和中書舍人賈至早朝大明宮》、王維《和賈至舍人早朝大明宮之作》及《積雨輞川莊作》三首，詳文不錄）竹亭仁兄之教。溥儒。

（另幅）

竹亭仁兄雅正。庸齋溥佐。

鈐印：（溥儒）心齋、垂虹

（溥佐）庸齋居士



855

855

PAN TIANSYOU (1897-1971)

Bird on Rock

Ink and light colour on paper, hanging scroll

Signed Yizhe, with one seal of the artist and one collector's seal
46 x 30cm (18 1/8 x 11 3/4in).

HK\$120,000 - 150,000

US\$15,000 - 19,000

Exhibited and Illustrated:

The Reformer's Brush: Modernity and Traditional Media in China,
Commemoration Exhibition of the 100th anniversary of the Xinhai
Revolution, University of Hawaii Art Gallery, February 27-April 8,
2011, catalogue No.12, p.63

潘天壽 憩息圖 淡設色紙本 立軸

款識：
頤者製。

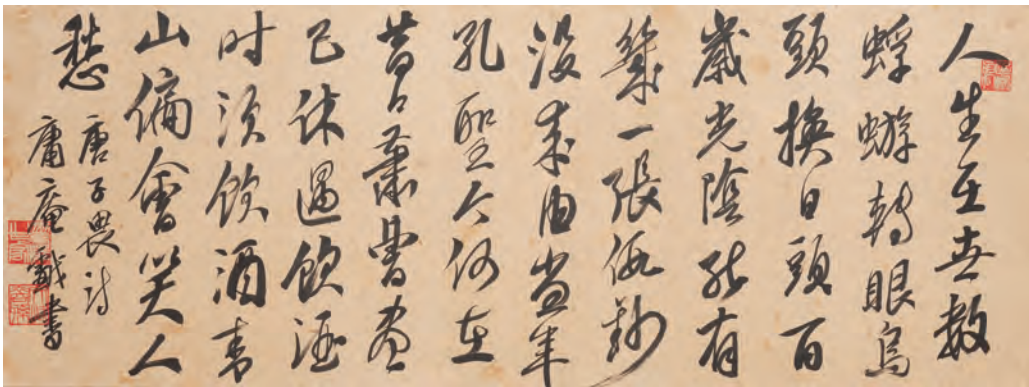
鈐印：阿壽
藏印：傳硯樓藏

展覽及著錄：

《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》，夏
威夷大學藝術館，並刊於目錄，2011年2月27日至4月8日，圖錄編號
12，頁63



856



857

856

WANG JIQIAN (C. C. WANG, 1907-2003)

Landscape

Ink and colour on paper, framed

Signed Jiqian, with two seals of the artist

Dated guichou year (1973)

60 x 75cm (23 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in).

HK\$70,000 - 90,000

US\$8,900 - 11,000

王己千 山水 設色紙本 鏡框 一九七三年作

款識：

癸丑（1973）二月，己千於紐約。

鈐印：王己千印、蟲書鳥跡

857

WANG JIQIAN (C. C. WANG, 1907-2003)

Poem in Running Script

Ink on paper, framed

Inscribed and signed Yong'an, with three seals of the artist

37.5 x 100.5cm (14 $\frac{1}{4}$ x 39 $\frac{1}{2}$ in).

HK\$40,000 - 60,000

US\$5,100 - 7,600

Provenance:

Acquired from the previous owner, who around the 1970s acquired it directly from the artist

王己千 節錄唐子畏《無題》詩 水墨紙本 鏡框

款識：

人生在世數蜉蝣，轉眼烏頭換白頭。百歲光陰能有幾？一張假鈔沒來由。當年孔聖今何在？昔日蕭曹盡已休。遇飲酒時須飲酒，青山偏會笑人愁。唐子畏詩。庸庵戲書。

鈐印：震澤世家、文恪裔孫、屋漏痕

來源：

原藏家直接得自畫家寫贈，一九七〇年前後轉贈現藏家。



858

858

LIU GUOSONG (B.1932)

Landscape

Ink and colour on paper, framed

Signed Liu Guosong, with one seal of the artist

Dated 1965

58.5 x 91cm (23 x 35 7/8 in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

劉國松 山水 設色紙本 鏡框 一九六五年作

款識：

劉國松。一九六五。

鈐印：劉國松

859

LI XUBAI (B.1940)

Retreat in the Autumn Mountains

Ink and colour on paper, hanging scroll

Signed Xubai, with one seal of the artist

Titleslip inscribed by the artist

87 x 22.5cm (34 1/4 x 8 7/8 in).

HK\$25,000 - 35,000

US\$3,200 - 4,500

Provenance:

Acquired from Luen Chai Curios Store, Hong Kong in the 1980s.

李虛白 秋山歸隱 設色紙本 立軸

畫家自署簽

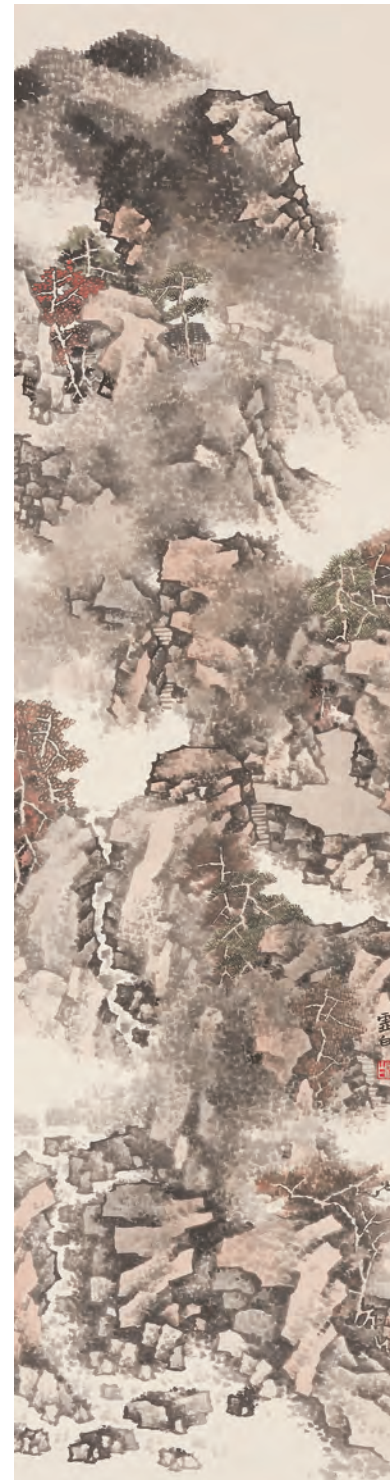
款識：

虛白。

鈐印：虛白

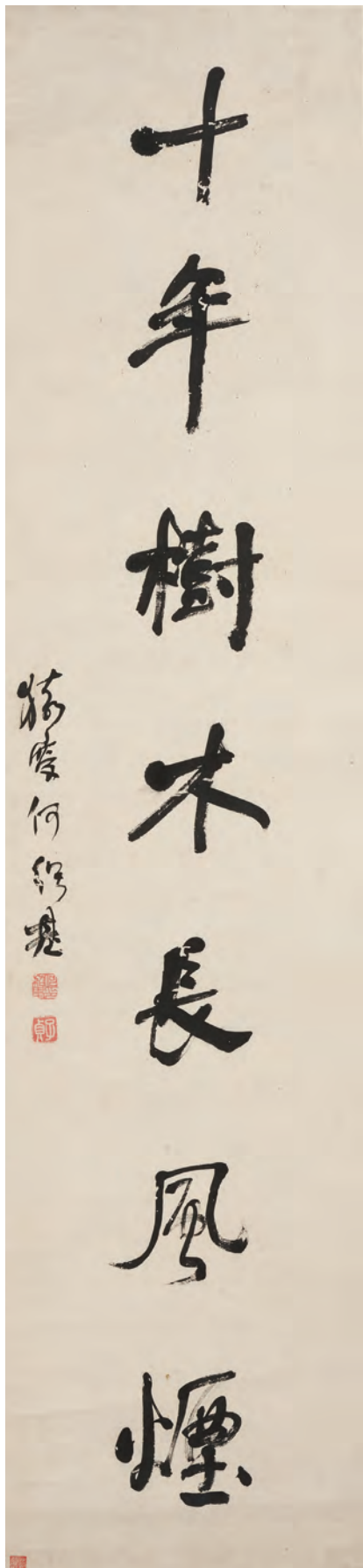
來源：

上世紀八十年代購於香港荷里活道聯齋古玩號。



秋山歸隱

859



860

HE SHAOJI (1799-1873)

Calligraphy Couplet in Running Script
Ink on paper, pair of hanging scrolls
Signed Yuansou He Shaoji, with two seals of the artist,
and two collector's seals
155 x 36cm (61 x 14 1/4in) each. (2).

HK\$80,000 - 120,000
US\$10,000 - 15,000

何紹基 行書七言聯 水墨紙本 立軸一對

款識：
萬卷藏書宜子弟，十年樹木長風煙。
猿叟何紹基。

鈐印：何紹基印、子貞
藏印：蒼梧審定、鄧氏傳硯樓藏本

861

DONG GAO (1740-1818)

Calligraphy in Running Script
Ink on gold-flecked paper, hanging scroll
Inscribed and signed Zhelin Dong Gao, with a dedication,
and two seals of the artist
Titleslip inscribed by Deng Cangwu (1920-2008)
81 x 44.5cm (31 7/8 x 17 1/2in).

HK\$30,000 - 50,000
US\$3,800 - 6,400

董誥 行書東坡詩評兩則 水墨灑金箋 立軸

簽條：
董誥行書真跡。一九八八年秋購，一九九零年春重裝。

款識：
柳子厚詩，在陶淵明後，韋蘇州前，退之豪放奇險則過之，而溫麗靖深，則不及。所貴乎枯澹者，謂其外枯而中膏，似澹而實美，子厚、淵明是也。若中邊皆枯澹，亦何足道。佛云：如人食蜜，中邊皆甜。食五味，知其甘苦者，皆是能分別其中邊者，百無一二也。黃魯直作此詞，清麗妍新，問其得意處，自言：以水光山色，替卻玉肌花兒。此乃真得漁父家風也。然出新婦磯，又入女兒浦，此漁父無乃大瀾浪乎？雲敦中丞大人正腕。柘林董誥。

鈐印：臣董誥印、柘林

註：董誥，字雅倫，一字西京，號蔗林，浙江富陽人。乾隆十九年探花（1764）。官至軍機大臣、文華殿大學士。精書法、擅繪畫。書法宗「二王」，繪畫秉承家學，山水秀雅絕塵，曾進奉乾、嘉二帝，均得到親筆題詠，並被收錄於《石渠寶笈》三編。

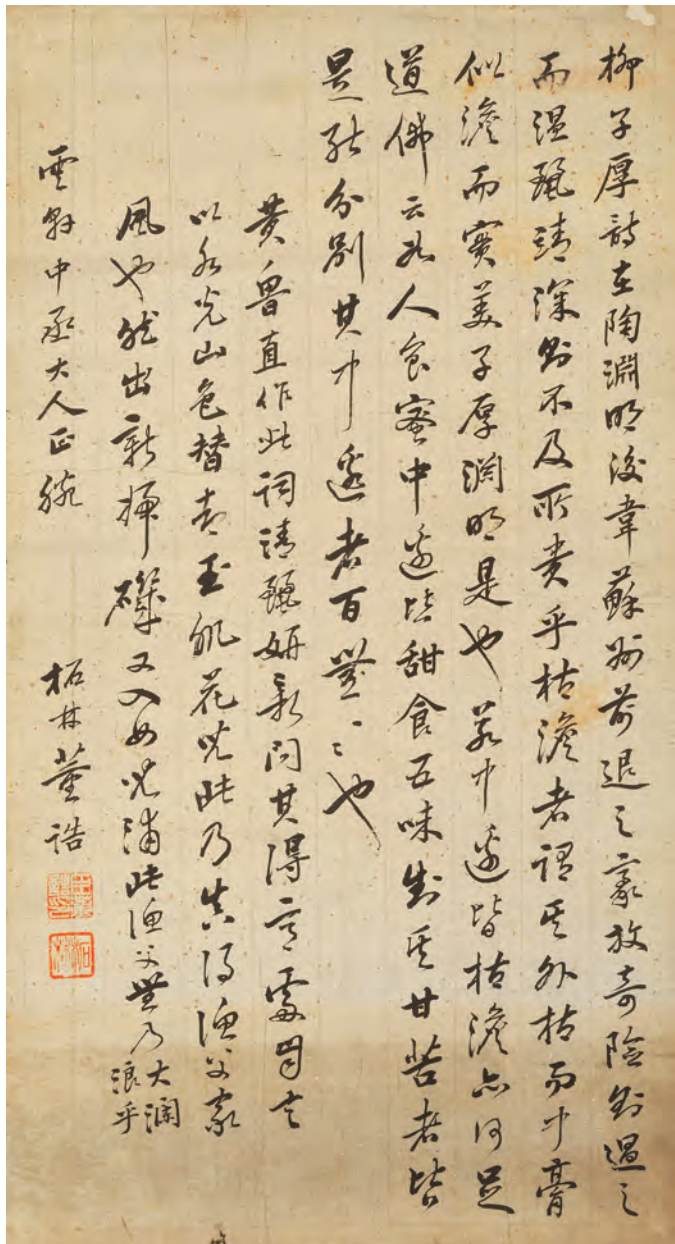
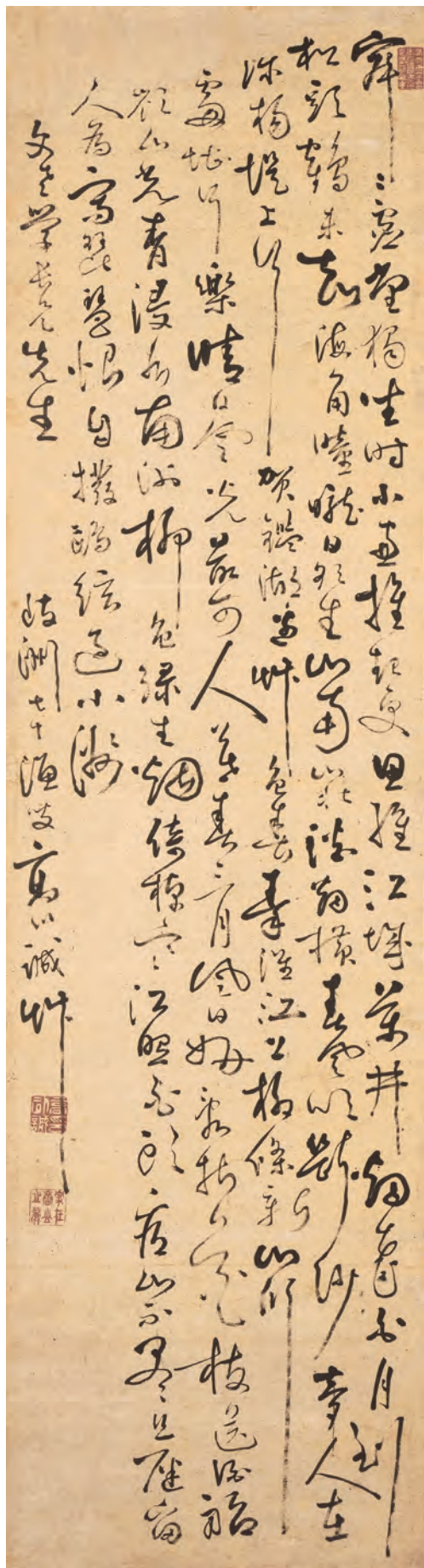
862

GAO YICHENG (18TH CENTURY)

Poems in Cursive Script
Ink on paper, hanging scroll
Inscribed and signed Gao Yicheng, with a dedication, and three seals of the artist
167 x 44.5cm (65 3/4 x 17 1/2in).

HK\$20,000 - 30,000
US\$2,500 - 3,800

高以誠先生草書真迹



高以誠 草書明七言絕句四首 水墨紙本 立軸

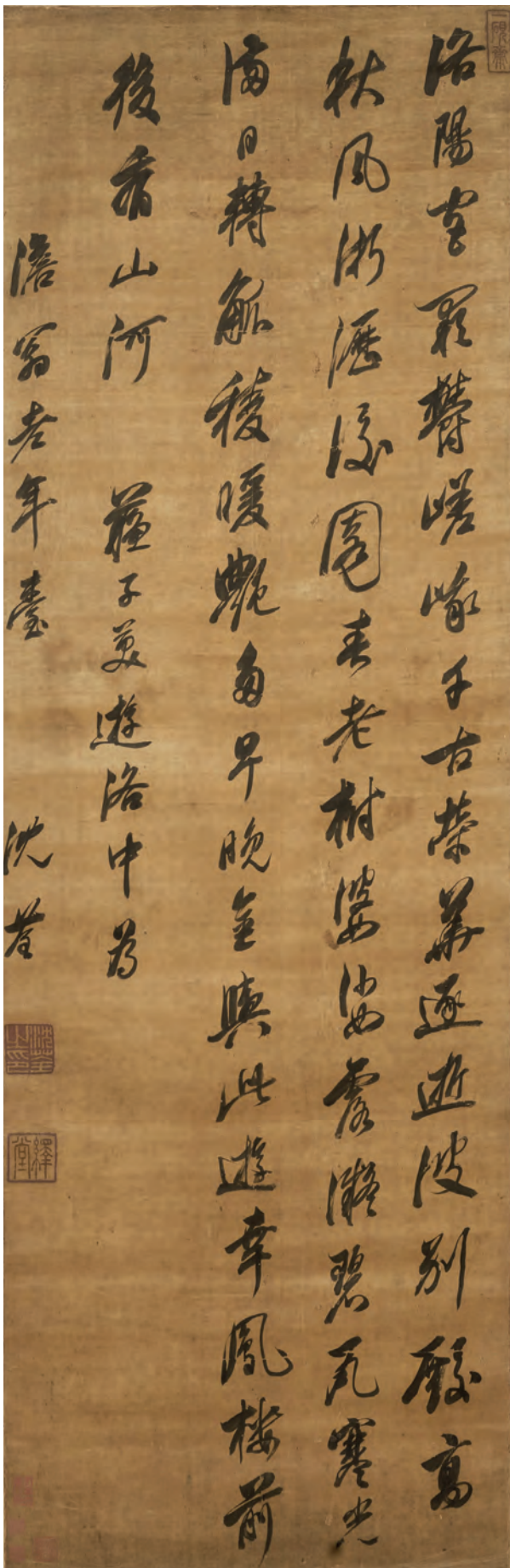
款識：

寂寂虛堂獨坐時，小窗推起更思誰。江城萬井煙花白，月到松頭鶴未知。海角瞳矓日欲生，山南山北淡煙橫。春風吹斷沙（禽）夢，人在綠楊堤上行。賀監湖邊草色春，秦淮江上柳條新。山川是處堪行樂，晴日風光最可人。暮春三月風日妍，亂折花枝送酒船。（西）嶺山光青浸水，南池柳色綠生煙。倚棹寒江照白頭，看山不盡且遲留。（無）人為寫琵琶恨，自撥鶻弦過小洲。文老學長兄先生，歧洲七十漁叟高以誠草。

鈐印：高以誠印、家在香山之麓、有竹百竿有香一爐有書千卷有酒半壺

註：高以誠，號歧洲漁叟，乾隆年間江蘇崑山人。其書師黃山谷，有名於時。

清沈荃行書蘇舜欽遊洛中詩真迹 藍塘書屋藏



863

SHEN QUAN (1624-1684)

Poem in Running Script

Ink on satin, hanging scroll

Inscribed and signed Shen Quan, with three seals of the artist, and four collectors' seals

Mounting border, with one collector's seal. Titleslip inscribed by Li

Weiluo, and with two seals of his

154 x 50.5cm (60% x 19%in).

HK\$70,000 - 90,000

US\$8,900 - 11,000

沈荃 行書節錄蘇舜欽《遊洛中詩》 水墨綾本 立軸

簽條：

清沈荃行書蘇舜欽《遊洛中詩》真跡。藍塘書屋藏。

款識：

洛陽宮殿巒嵯峨，千古榮華逐逝波。別殿高秋風漸瀝，後園春老樹婆娑。露凝碧瓦寒光滿，日轉觚稜暖豔多。早晚金輿此遊幸，鳳樓前後看山河。蘇子美《遊洛中》。為澹翁老年臺。沈銓。

鈐印：沈荃之印、繹堂、一硯齋

藏印：(李)李維洛鑑藏印、藍塘書屋、李(簽條)、維洛(簽條)鄧蒼梧印、鄧氏傳硯樓藏本、蒼梧眼福(裱邊)

864

LIN ZEXU (1785-1850)

Calligraphy in Running Script

Ink on paper, hanging scroll

Inscribed and signed Shaomu Lin Zexu, with two seals of the artist

169 x 66.5cm (66½ x 26½in).

HK\$150,000 - 250,000

US\$19,000 - 32,000

Provenance:

Christie's New York, Fine Chinese Paintings and Calligraphy, 3 June 1987, lot 107

林則徐 行書節錄蘇軾《書張少公判狀》 水墨紙本 立軸

款識：

張旭為常熟尉，有父老訴事，為判其狀，欣然持去。不數日，復有訟訴，亦為判之。他日復來。張甚怒，以為好訟。叩頭曰：「非敢訟也，誅見少公筆勢殊妙，欲家藏之耳。」張驚問其詳，蓋其父乃天下工書者也，張由是盡得筆法之妙。少穆林則徐。

鈐印：臣林則徐字少穆印、河東節帥江左中丞

來源：

紐約佳士得，中國書畫，1987年6月3日，拍品編號107

865

LIN ZEXU (1785-1850)

Calligraphy in Regular Script

Ink on gold-flecked paper, hanging scroll

Inscribed and signed Shaomu Lin Zexu, with a dedication, and two seals of the artist

Dated dingchou year of Emperor Jiaqing's reign (1817)

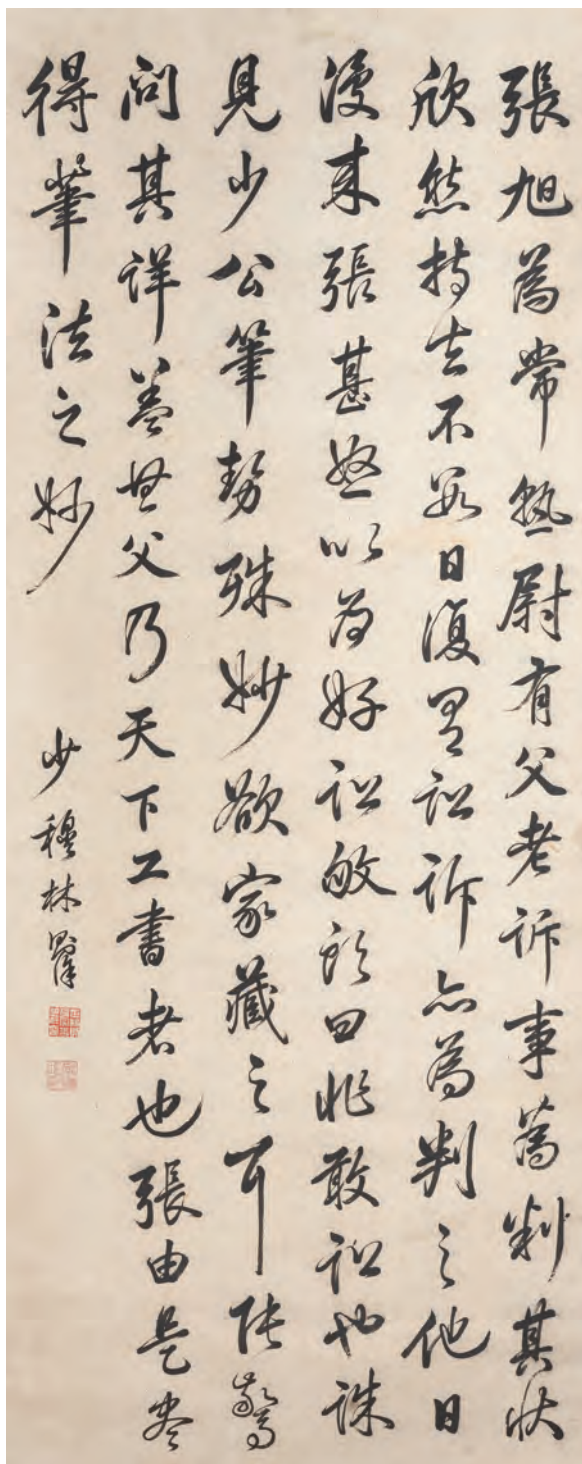
169 x 30cm (66½ x 11¼in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

Provenance:

Christie's New York, Fine Chinese Paintings and Calligraphy, 4 June 1986, lot 114



864

林則徐 楷書節錄孫過庭《書譜》 水墨灑金紙本 立軸
一八一七年作

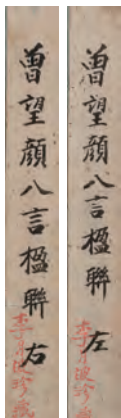
款識：
（孫過庭《書譜》，詳文不錄）雪航太翁先生雅屬，即請正腕。時嘉慶丁丑（1817）仲夏既望，少穆林則徐書於都門雲左山房。

鈐印：林則徐印、少穆

來源：
紐約佳士得，中國書畫，1986年6月4日，拍品編號114



865



866

ZENG WANGYAN (1790-1870)

Calligraphy Couplet in Running Script

Ink on wax paper, pair of hanging scrolls

Signed Zeng Wangyan, with a dedication, two seals of the artist and six collector's seals

Dated jisi year (1869)

Both titleslips inscribed by Li Yuebo, and each with one seal of his

168.5 x 34cm (66% x 13%in) each. (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

曾望顏 行書八言聯 水墨蝙蝠如意紋蠟箋 立軸一對 一八六九年作

簽條：
曾望顏八言對聯。

款識：
束身如圭，澄懷似鏡；種德類樹，養心若魚。
柏年七兄世講雅屬。己巳（1869）冬月，八十老叟曾望顏。

鈐印：臣曾望顏、京閩秦蜀使者
藏印：李月波印（二鈐）、李灝年（二鈐）、安樹齋（二鈐）、李月波珍藏（簽條、二鈐）

註：曾望顏，字瞻孔，廣東香山（今中山）人。道光二年（1822）進士，選庶吉士，授編修。歷任江西道監察御史、江南道監察御史、給事中、光祿寺少卿、順天府尹。擅詩文，工書畫。

866

867

LI WENTIAN (1834-1895)

Calligraphy Couplet in Running Script

Ink on gold-flecked red paper, pair of hanging scrolls

Signed Zhongyue Li Wentian, with a dedication, two

seals of the artist, and six collector's seals

Both titleslips inscribed by Li Yuebo, and each with

one seal of his

171 x 34.5cm (67% x 13%in) each. (2).

HK\$70,000 - 90,000

US\$8,900 - 11,000

李文田 行書八言聯 水墨灑金紙本 立軸一對

簽條：

李文田八言楹聯。

款識：

春氣遂為詩人所覺，夜坐能使畫理益深。

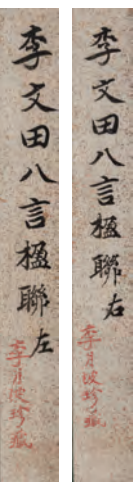
玉衡二兄先生正。仲約李文田。

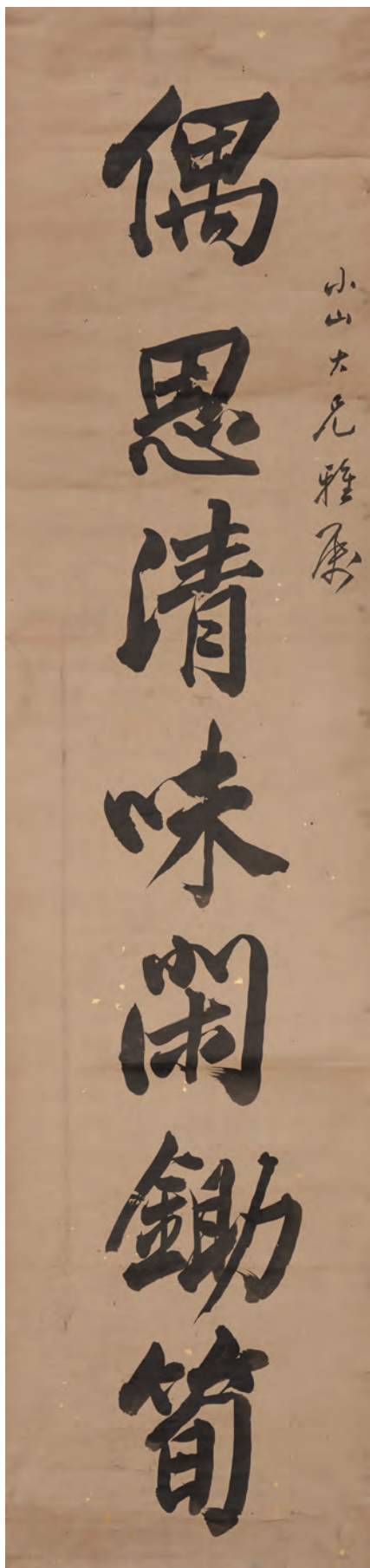
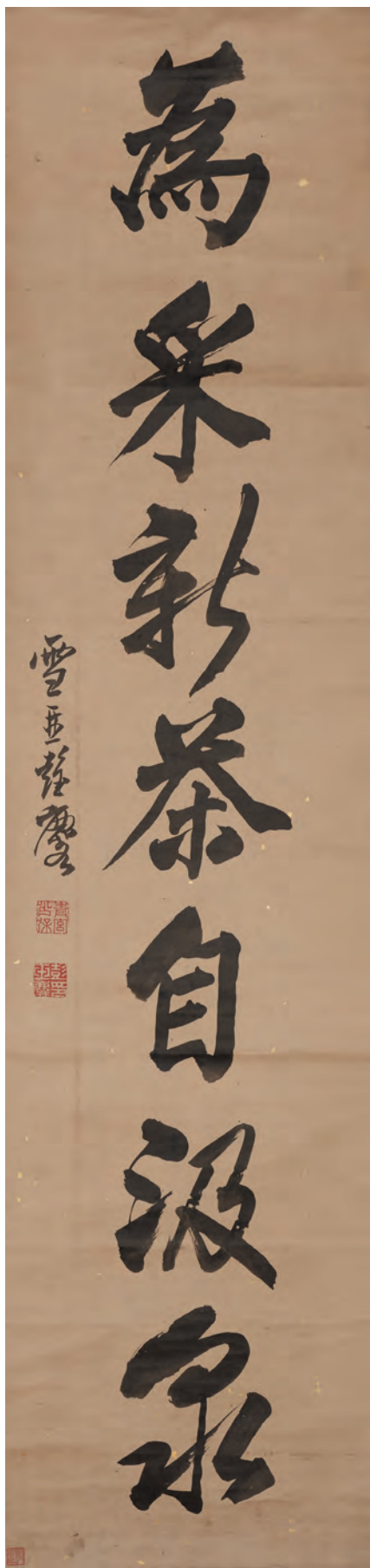
鈐印：李文田印、己未探花

藏印：李月波印（二鈐）、李灝年（二鈐）、安樹

齋（二鈐）、李月波珍藏（簽條、二鈐）

註：李文田，字畬光，號若農、芴農，諡文誠，廣東順德人。清代翰林、書法家、蒙古史研究專家。曾為《蒙古秘史》作註。其書法，篆隸楷諸體皆長，運碑入帖，筆力酣暢飽滿，意態雍容厚重，功力深厚。李文田最擅長的是行楷。時慈禧太后作畫，常命李文田為其題。





868

PENG YULIN (1816-1890)

Calligraphy Couplet in Running Script
Ink on gold-flecked paper, pair of hanging scrolls
Signed Xueqin Peng Lin, with a dedication, two seals of the artist, and one collector's seal
156 x 37cm (61 $\frac{3}{8}$ x 14 $\frac{5}{16}$ in) each. (2).

HK\$30,000 - 50,000
US\$3,800 - 6,400

彭玉麐 行書七言聯 水墨灑金紙本 立軸一對

款識：
偶思清味閑鋤筍，為采新茶自汲泉。
小山大兄雅屬。雪琴彭麐。

鈐印：青宮少保、彭玉麐印
藏印：鄧氏蒼梧藏聯

註：彭玉麐，字雪岑，號雪琴，湖南衡陽人。湘軍水師創建者，官至按察使、水師提督、兵部尚書。其文武雙全，能詩擅書，書法風格奇峭，又擅畫梅花。

869

ZUO ZONGTANG (1812-1885)

Calligraphy Couplet in Running Script
Ink on gold-flecked paper, pair of hanging scrolls
Signed Zuo Zongtang, with three seals of the artist
162.5 x 36cm (64 x 14 $\frac{1}{16}$ in) each. (2).

HK\$100,000 - 150,000
US\$13,000 - 19,000

Exhibited and Illustrated:

The Reformer's Brush: Modernity and Traditional Media in China, Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue No.12, p.28

左宗棠 行書七言聯 水墨灑金箋 立軸一對

款識：
藏異書貴得初本，收古畫須檢裂文。
左宗棠。

鈐印：大學士章、青宮太保恪靖侯、御賜旗常懋績

展覽及著錄：

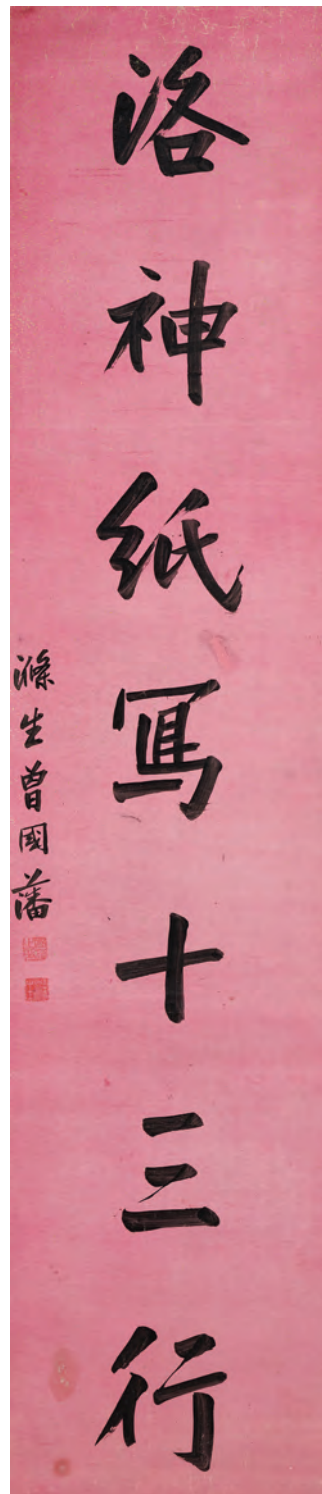
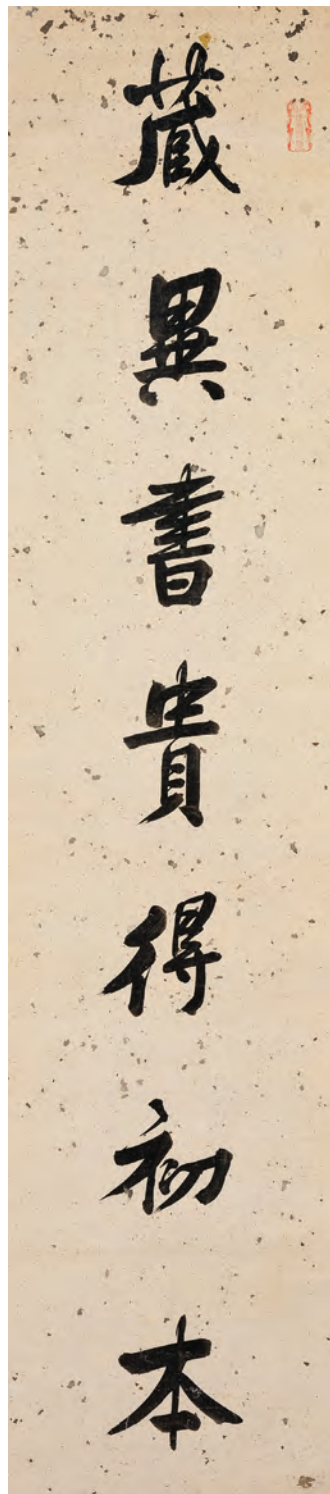
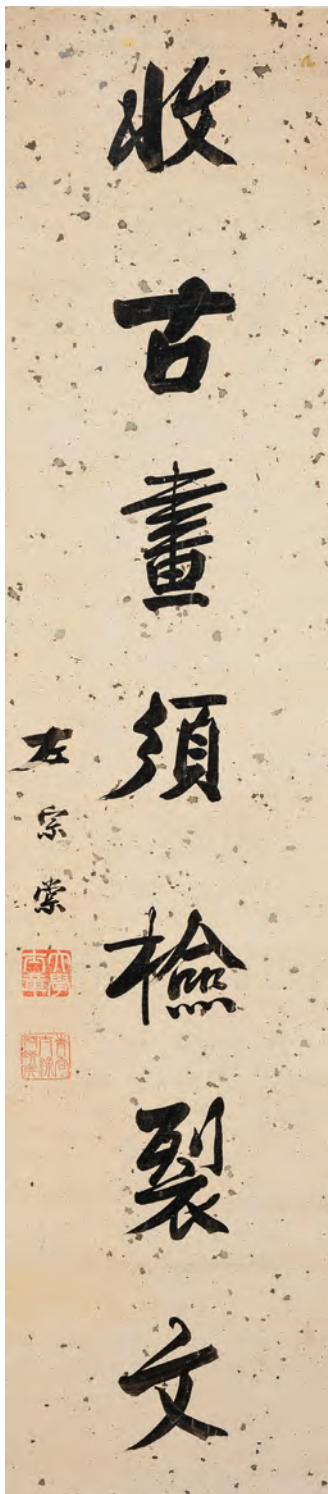
《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，並刊於目錄，2011年2月27日至4月8日，圖錄編號12，頁28

870

ZENG GUOFAN (1811-1872)

Calligraphy Couplet in Regular Script
Ink on gold-flecked paper, pair of hanging scrolls
Signed Disheng Zeng Guofan, with two seals of the artist
166.5 x 36cm (65 $\frac{1}{2}$ x 14 $\frac{1}{16}$ in) each. (2).

HK\$300,000 - 500,000
US\$38,000 - 64,000



869

曾國藩 楷書七言聯 水墨灑金箋 立軸一對

款識：

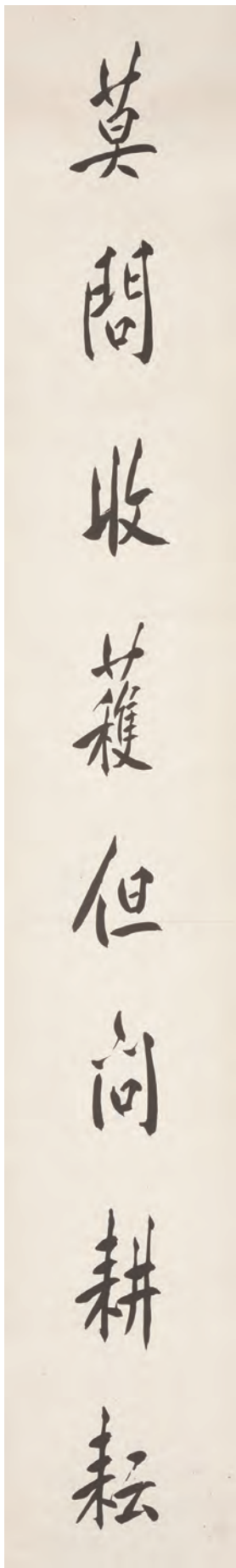
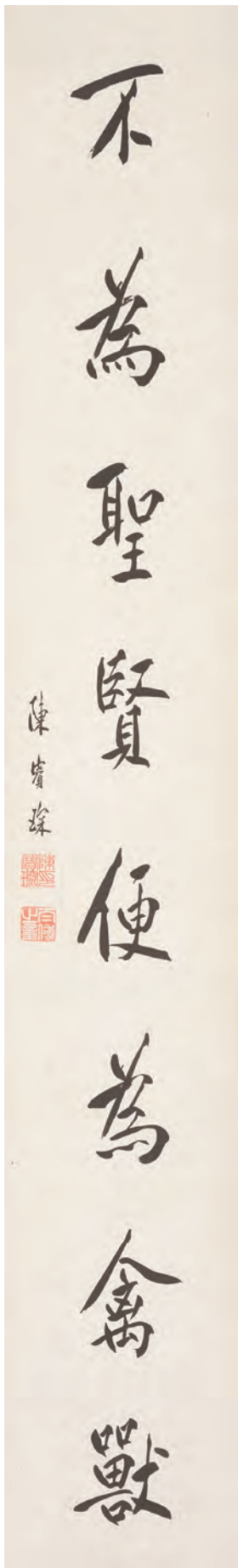
樓子書抄八萬卷，洛神紙寫十三行。
滌生曾國藩。

鈐印：國藩之印、滌生

註：曾國藩，初名子城，字伯涵，號滌生，湖南長沙人。晚清政治家、軍事家、理學家、文學家，與李鴻章、左宗棠、張之洞並稱「晚清四大名臣」，官至武英殿大學士、兩江總督，同治年間封一等毅勇侯。

870

曾國藩戎馬一生，但不曾偏廢讀書習字。他曾留下近一百三十萬字的日記，無疑可被視為罕見的書法鉅作。其中多有闡釋書論觀點，更反應了曾國藩「每日筆不停揮，除寫字及辦公事外，尚習字一張，不甚間斷」的勤奮與堅持。本幅楹聯「樓子書抄八萬卷，洛神紙寫十三行」，其中「樓子」應為「金樓子」，是梁元帝蕭繹的自號，他一生鍾愛讀書，自稱「得書八萬卷」。



871

CHEN BAOCHEN (1848-1935)

Calligraphy Couplet in Regular-Running Script

Ink on paper, pair of hanging scrolls

Signed Chen Baochen, with two seals of the artist

128.5 x 19.5cm (50% x 7%in) each. (2).

HK\$50,000 - 70,000

US\$6,400 - 8,900

Exhibited and Illustrated:

The Reformer's Brush: Modernity and Traditional Media in China, Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue No.12, p.47

陳寶琛 行楷八言聯 水墨紙本 立軸一對

款識：

莫問收穫，但問耕耘；不為聖賢，便為禽獸。

陳寶琛。

鈐印：陳寶琛印、太傅之章

展覽及著錄：

《革古立新：變革的筆觸，紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，並刊於目錄，2011年2月27日至4月8日，圖錄編號12，頁47

註：陳寶琛，字伯潛，號弢庵、聽水老人。福建閩縣（今福州市）人。他早年官至內閣學士兼禮部侍郎，直言敢諫，與張之洞、張佩綸、寶廷被稱為「樞廷四諫官」，深受寵信。中年因所薦官員軍務失當而受牽連，遂在家塾居廿五年之久，專心治學。晚年以六十四歲高齡出任宣統溥儀的「帝師」，對末代皇帝影響巨大。陳寶琛的書法如其為人，法規精嚴，理性而穩定。本幅作品中鋒用筆，力道遒勁。

872

CHEN SHAOBAI (1869-1934)

Calligraphy Couplet in Running Script

Ink on paper, pair of hanging scrolls

Signed Chen Shaobai, with a dedication, and one seal of the artist

136 x 32cm (53½ x 12%in) each. (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

陳少白 行書七言聯 水墨紙本 立軸一對

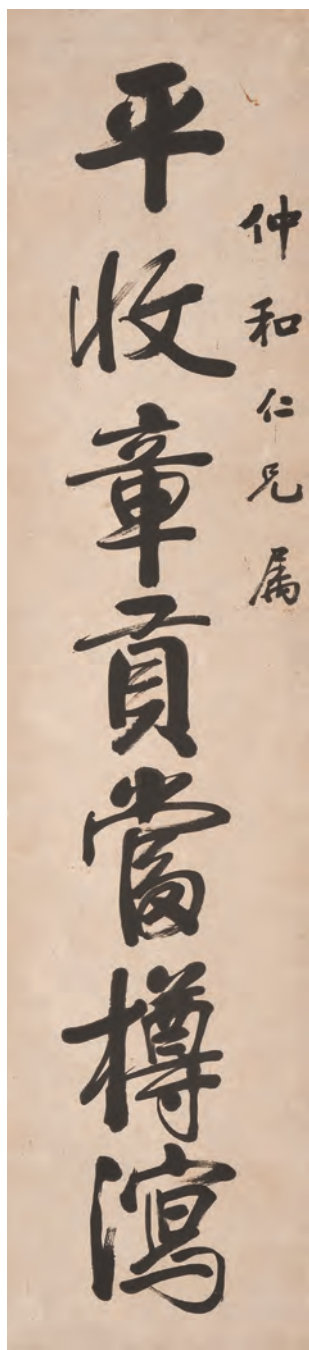
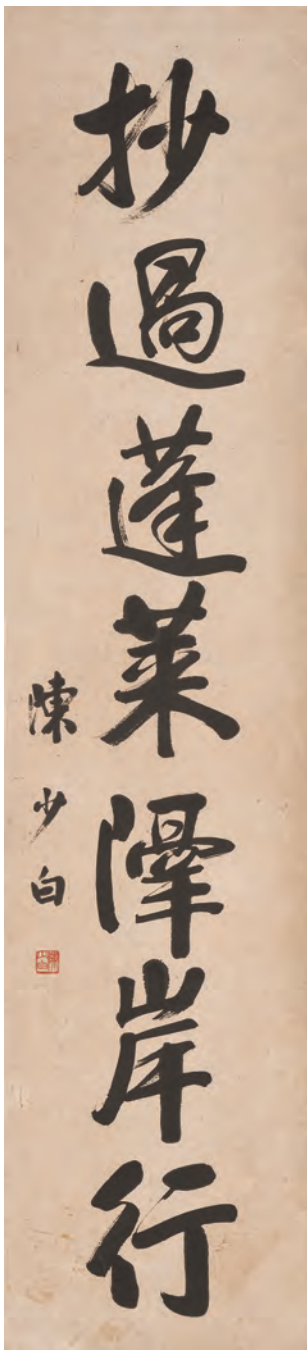
款識：

平收章貢當樽寫，抄過蓬萊隔岸行。

仲和仁兄屬。陳少白。

鈐印：陳少白

註：陳少白，原名聞韶，號夔石，生於廣東江門市。一八九五年入興中會，一八九七年赴台灣設立興中會台北分會，一九〇〇年奉孫中山命回香港辦《中國日報》。為了宣傳革命，他還成立「採南歌」、「振天聲」、「振天聲白話劇」等劇社，著有《興中會革命史要》等著作。



872

873

ZHU CIQI (1807-1882)

Calligraphy Couplet in Running Script

Ink on paper, pair of hanging scrolls

Signed Zhu Ciqi, with a dedication, three seals of the artist, and four collector's seals

Titleslip inscribed, and with two collector's seals
131.5 x 30.5cm (51¼ x 12in) each. (2).

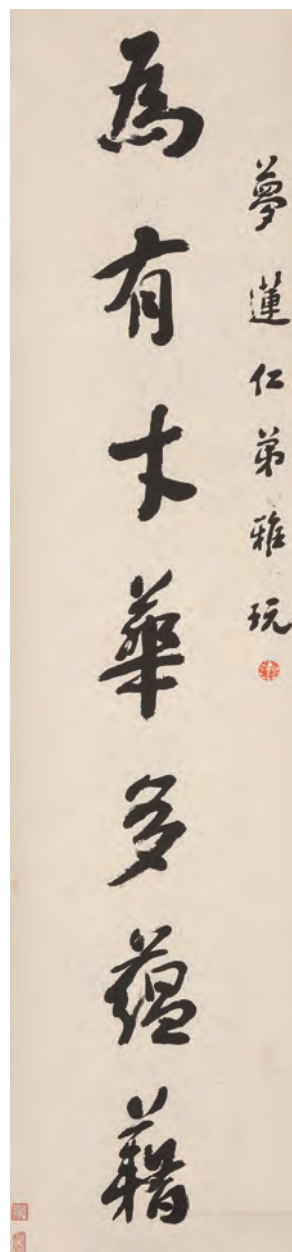
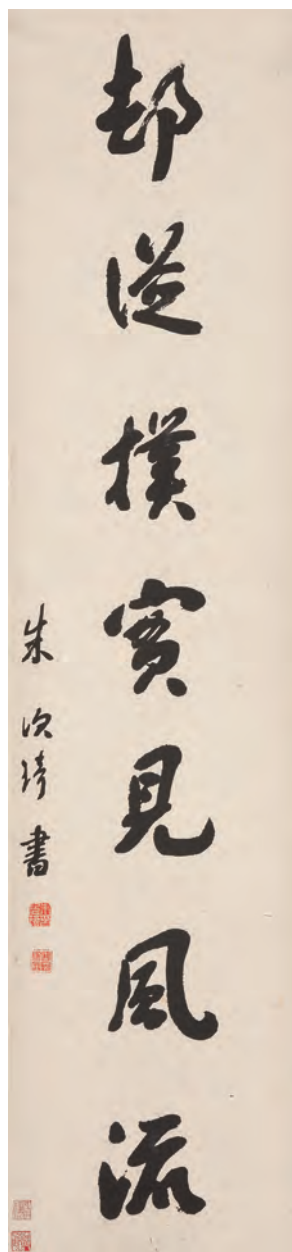
HK\$30,000 - 50,000

US\$3,800 - 6,400

朱次琦 行書七言聯 水墨紙本 立軸一對

簽條：

朱次琦行書七言聯。



873

款識：

為有才華多蘊藉，卻從樸實見風流。

夢蓮仁弟雅玩。朱次琦書。

鈴印：朱次琦印、香芸書屋

藏印：傳研樓、鄧氏蒼梧鑑藏、鄧氏蒼梧藏聯、蒼梧眼福、鄧蒼梧藏
(簽條、二鈴)

註：朱次琦，字稚圭，一字子襄，廣東南海九江人，世稱「九江先生」。他是清末著名的思想家、教育家、書法家。康有為、簡朝亮等皆為其弟子。其書以顏魯公入骨，氣韻古茂，堅勁雄厚，在碑學盛行的清晚期特以帖學為宗。其弟子康有為在《廣藝舟雙楫》中評價道「魯公之後，無其倫比」。



874

LIANG DINGFEN (1859-1919)

Calligraphy Couplet in Running Script
Ink on wax paper, pair of hanging scrolls
Signed Liang Dingfen, with a dedication, two seals of the artist, and two collector's seals
171.5 x 36cm (67½ x 14¼in) each. (2).

HK\$60,000 - 80,000
US\$7,600 - 10,000

梁鼎芬 行書八言聯 水墨蠟幅如意紋蠟箋 立軸一對

款識：
雁影橫天踈簾月午，蟲聲在地苔壁秋深。
德身二兄大人正之。梁鼎芬。

鈐印：梁鼎芬印、茗華室主
藏印：傳硯樓藏、蒼梧審定

註：梁鼎芬，字星海，又字伯烈，號節庵，別號不回山民、孤庵、浪遊詞客等，廣東番禺人。晚清學者、藏書家。光緒六年（1880）進士，授編修。其書法初學柳公權，中年後取法黃山谷，具爽健剛勁之風。近代簡經綸評其書法「秀雅絕倫」。

875

KANG YOUWEI (1858-1927)

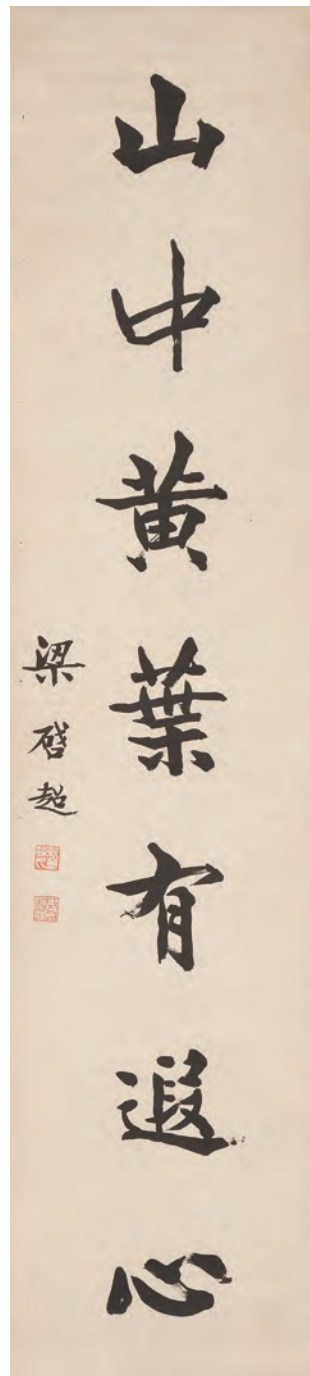
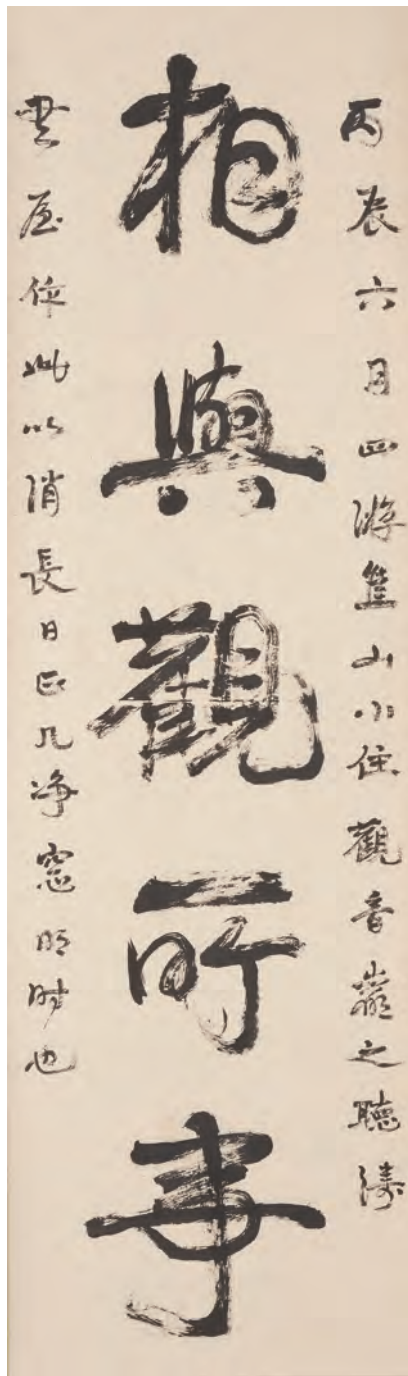
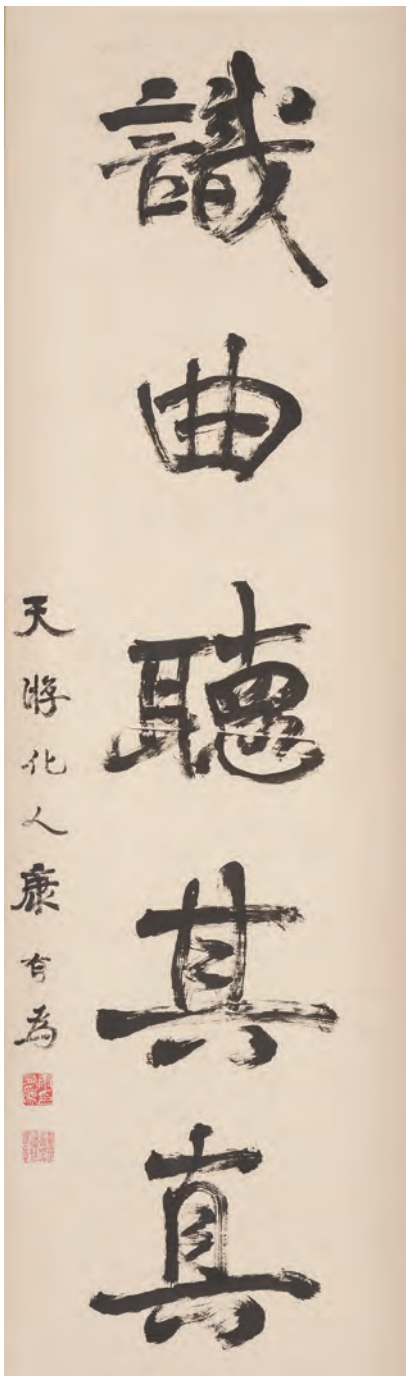
Calligraphy Couplet in Running Script
Ink on paper, pair of hanging scrolls
Inscribed and signed Tianyou huaren Kang Youwei, with two seals of the artist
Dated bingchen year (1916)
135.5 x 39.5cm (53¾ x 15½in) each. (2).

HK\$200,000 - 300,000
US\$25,000 - 38,000

康有為 行書五言聯 水墨紙本 立軸一對 一九一六年作

款識：
相與觀所事，識曲聽其真。
丙辰（1916）六月，四遊焦山，小住觀音巖之聽濤書屋，
作此以消長日，正凡淨窓明時也。天遊化人康有為。

鈐印：康有為印、維新百日出亡十六年三周大地遊遍四洲經三十國行六十萬里



875

876

LIANG QICHAO (1873-1929)

Calligraphy Couplet in Regular-Running Script

Ink on paper, pair of hanging scrolls

Signed Liang Qichao, with a dedication, and two seals of the artist
130 x 29cm (51 1/8 x 11 3/16 in) each. (2).

HK\$120,000 - 180,000

US\$15,000 - 23,000

Provenance:

Christie's New York, Fine Chinese Paintings and Calligraphy, 24 June 1983, lot 569

876

梁啟超 行楷七言聯 水墨紙本 立軸一對

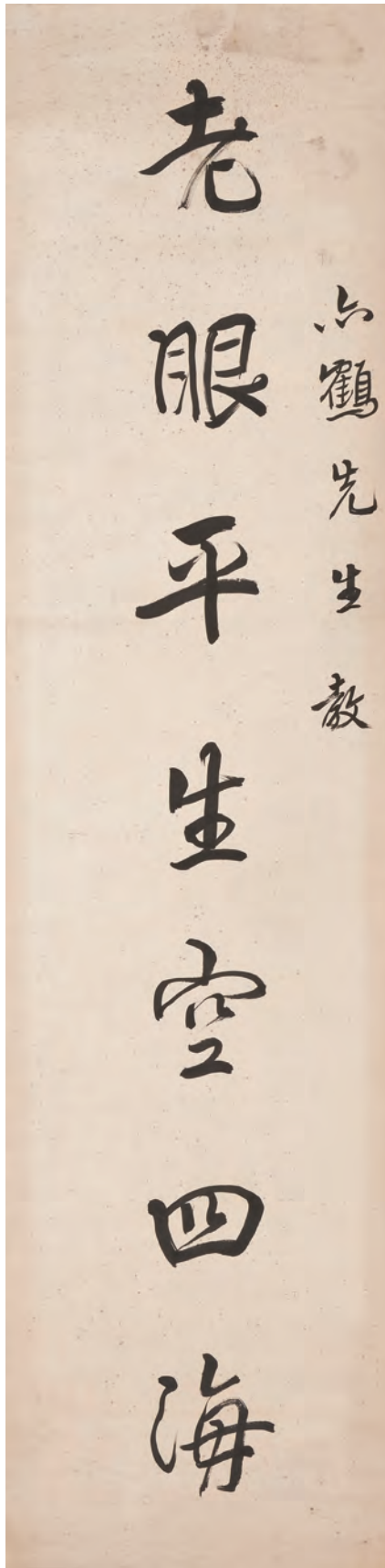
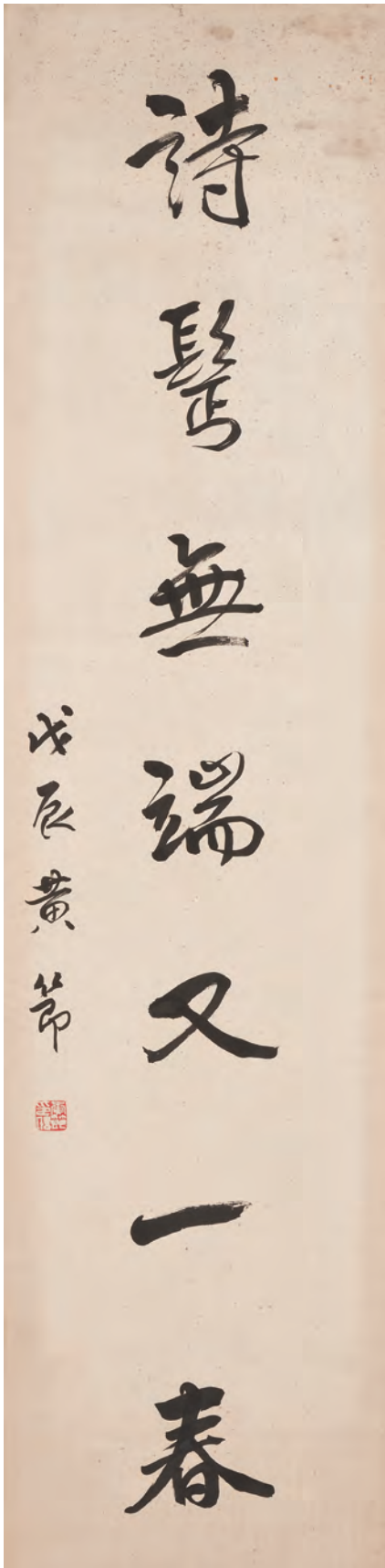
款識：

天半朱霞想高致，山中黃葉有遐心。
石芝仁兄正集。梁啟超。

鈐印：新會梁氏、啟超私印

來源：

紐約佳士得，中國書畫，1983年6月24日，拍品編號569



877

HUANG JIE (1873-1935)

Calligraphy Couplet in Running Script

Ink on paper, pair of hanging scrolls

Signed Huang Jie, with a dedication, and one seal of the artist

Dated wuchen year (1928)

132.5 x 32.5cm (52 $\frac{1}{8}$ x 12 $\frac{3}{4}$ in) each. (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

黃節 行書七言聯 水墨紙本 立軸一對
一九二八年作

款識：

老眼平生空四海，詩鬢無端又一春。
亦鶴先生教。戊辰（1928），黃節。

鈐印：黃節印信

註：黃節，原名晦聞，字玉昆，號純熙。廣東順德人。自幼聰敏好學，為簡朝亮門下弟子。與梁鼎芬、羅癘公、曾習經合稱「嶺南近代四家」。早年曾隨章炳麟為反清革命宣傳，創辦《國粹學報》，撰文刊登於《風雨樓叢書》，以詩文為革命呼號。後因對政事心灰意冷，不再從事新聞輿論工作，繼而投身教育行業及學術研究。一九一七年受聘北京大學文學院教授，專授中國詩學。其作品「以詩名世，作品風格既有唐詩的文采風華，又有宋詞的骨格峭健，剛柔並美，人稱『唐面宋骨』，其中七律尤為出色」。著有《蒹葭樓詩》兩卷、《詩學》、《詩律》、《詩旨纂辭》、《變雅》、《漢魏樂府風箋》等。

878

ZHU XIAOZANG (1857-1931)

Calligraphy Couplet in Running Script

Ink on paper, pair of hanging scrolls

Signed Zhu Xiaozang, with a dedication, two seals of the artist, and one collector's seal

145 x 35.5cm (57 1/8 x 14in) each. (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

朱孝臧 行書七言聯 水墨紙本 立軸一對

款識：

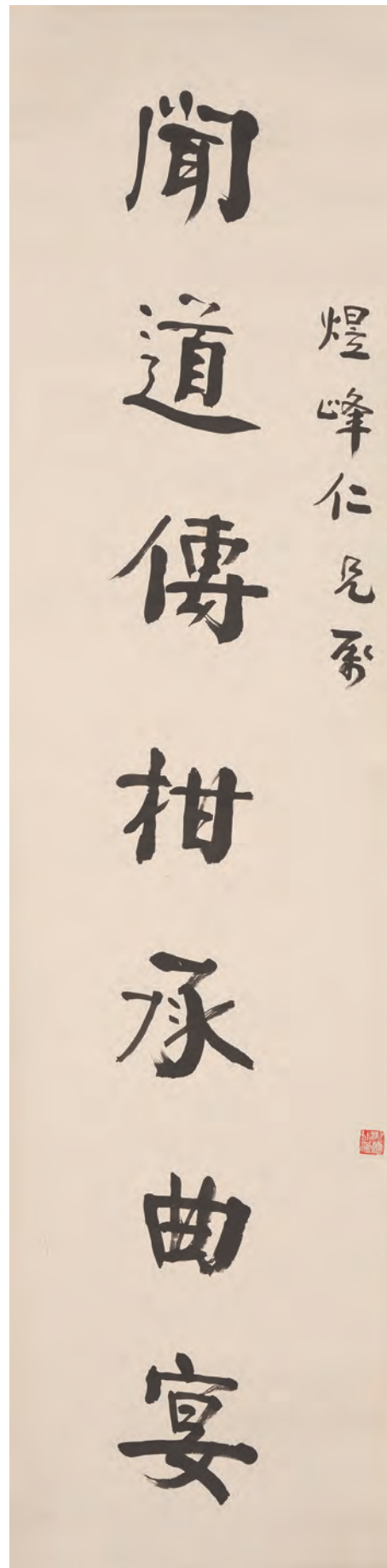
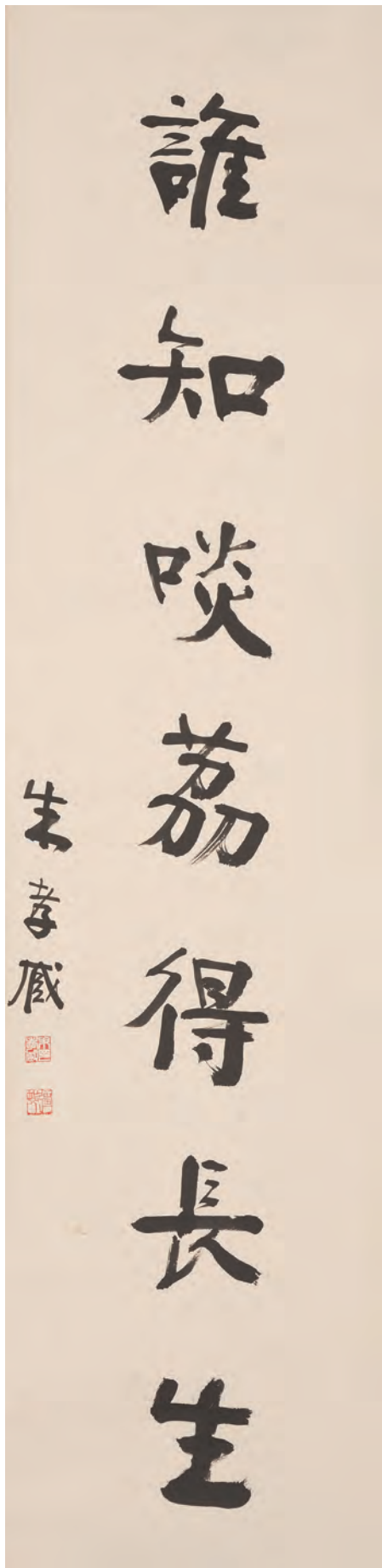
聞道傳柑承曲宴，誰知啖荔得長生。

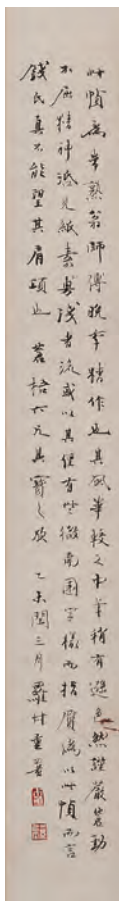
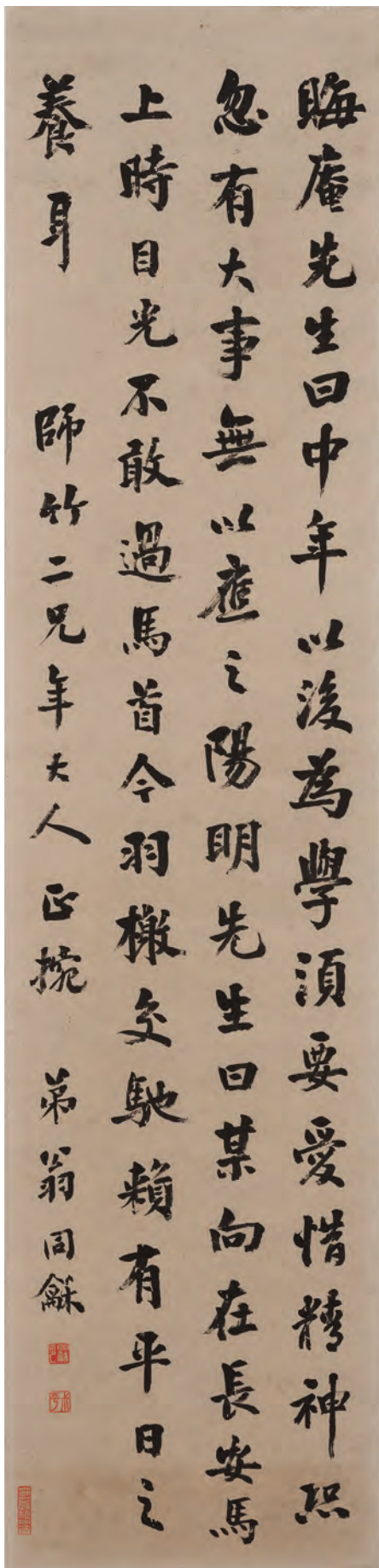
煜峰仁兄屬。朱孝臧。

鈐印：朱孝臧、彊邨

藏印：漱盧珍藏

註：朱孝臧，字蕈生，號彊村，浙江吳興人。光緒九年（1883）進士。曾任翰林院編修、禮部侍郎及廣東學政等。朱孝臧工詞學，著有《彊村叢書》等，與況周頤、王鵬運、鄭文焯並稱晚清詞學四大家。其書法合顏、柳為一爐，寫人物、梅花多饒逸趣。





裱邊題跋

879

WENG TONGHE (1830-1904)

Calligraphy in Regular-Running Script

Ink on paper, hanging scroll

Inscribed and signed Weng Tonghe, with two seals of the artist, and one collector's seal

Colophon on mounting border inscribed by Luo Shuzhong (1898-1969), dated yiwei year (1955), and with two seals of his 164.5 x 39.5cm (64¾ x 15½in).

HK\$250,000 - 350,000

US\$32,000 - 45,000

翁同龢 行楷論學篇 水墨紙本 立軸
羅叔重題裱邊

款識：

晦庵先生曰：中年以後為學，須要愛惜精神，恐忽有大事，無以應之。陽明先生曰：某向在長安馬上時，目光不敢過馬首。今羽檄交馳，賴有平日之養耳。師竹二兄年大人正腕。弟翁同龢。

題跋：

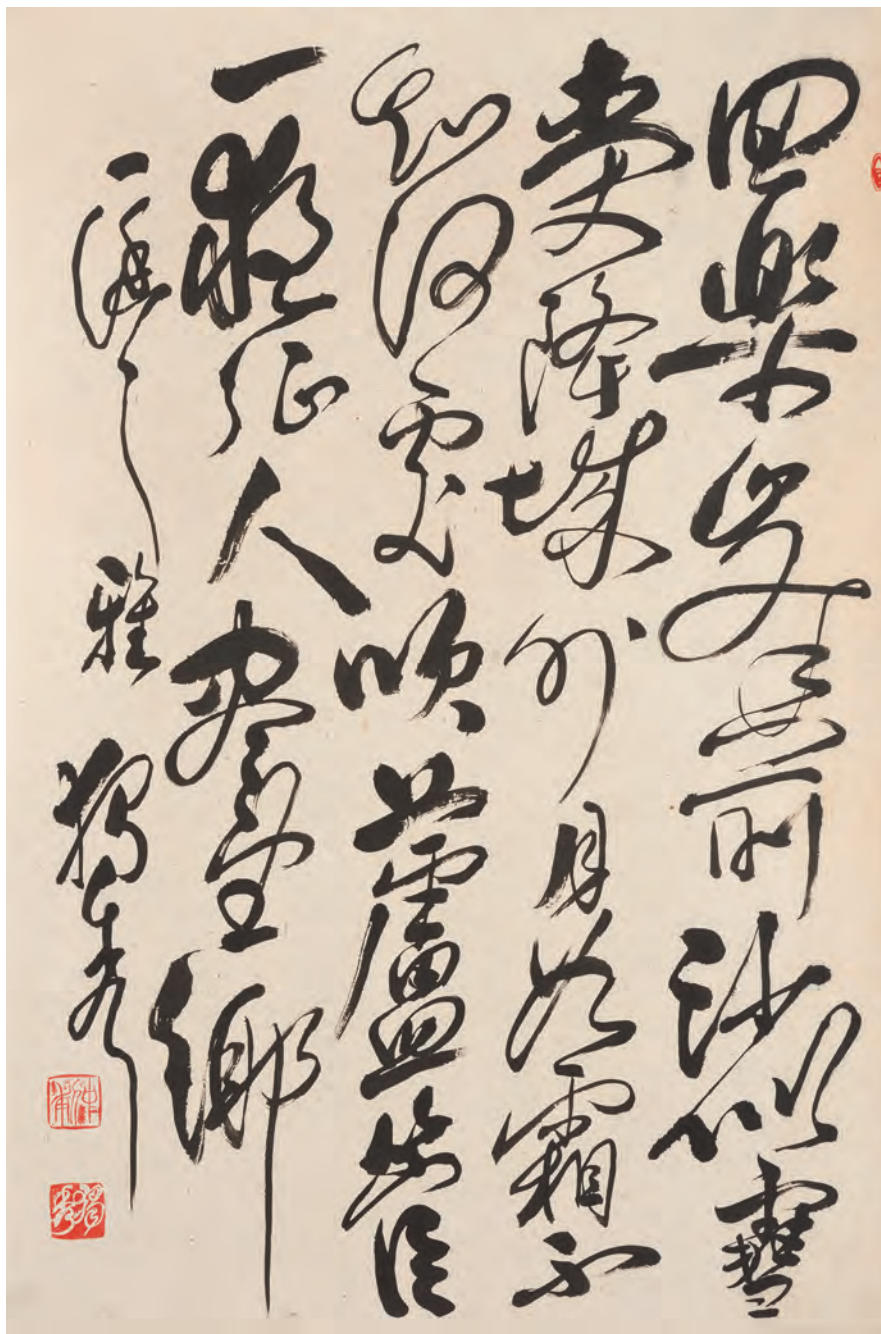
此幀為常熟翁師傳晚年精作也。其風華較之中年，稍有遜色。然謹嚴蒼勁，不屈精神，潛見紙素。敷淺者流，或以其僅有些微南圓字樣，而指贗偽。以此幀而言，錢氏真不能望其肩項也。蒼梧六兄具寶之歎。乙未（1955）閏三月，羅叔重署。

鈐印：（翁）同龢印、叔平

（羅）叔重、三不以堂（裱邊）

藏印：鄧蒼梧所藏

註：裱邊題跋者羅叔重（1898-1968），名瑛、字叔重，號寒碧、騷霞等，廣東南海人。為澳門文化藝術史上頗具影響的書畫家、篆刻家。其書以自創的「黑老虎」書法聞名；篆刻則出入周秦、兩漢，尤以六朝文字入印，頗獲時譽。



陳獨秀行書真跡

一八七九年生一九四二年卒一九九五年夏重裝
傳研樓藏

880

880

CHEN DUXIU (1879-1942)

Calligraphy in Cursive Script

Ink on paper, hanging scroll

Inscribed and signed Duxiu, with three seals of the artist

Titleslip inscribed by Deng Cangwu (1920-2008)

104 x 69.5cm (41 x 27%in).

HK\$120,000 - 180,000

US\$15,000 - 23,000

Exhibited and Illustrated:

The Reformer's Brush: Modernity and Traditional Media in China, Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue No.12, p.60

陳獨秀 草書《夜上受降城聞笛》 水墨紙本 立軸

簽條：

陳獨秀行書真跡。一八七九年生，一九四二年卒。一九九五年夏重裝。傳研樓藏。

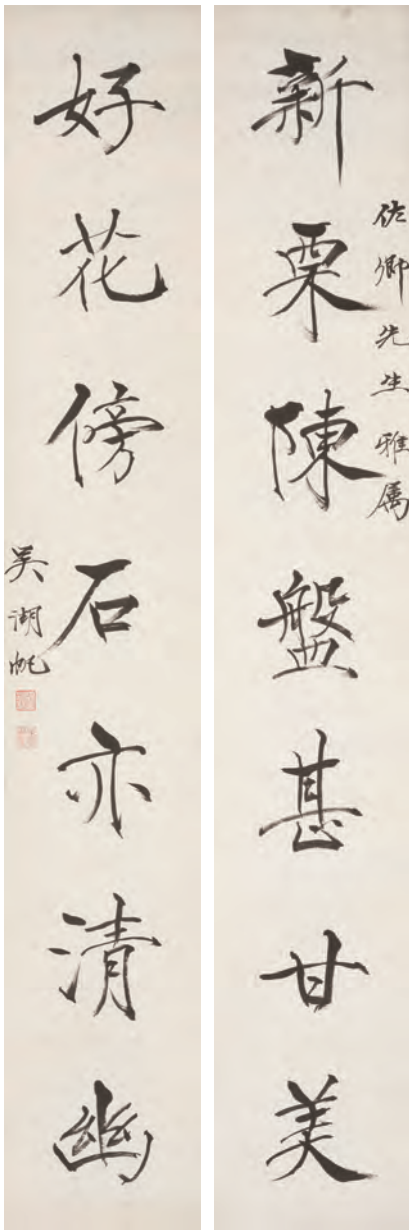
款識：

回樂峰前沙似雪，受降城外月如霜。不知何處吹蘆管，一夜徵人盡望鄉。一涵之雅。獨秀。

鈐印：仲甫、獨秀、□

展覽及著錄：

《革古立新：變革的筆觸，紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，並刊於目錄，2011年2月27日至4月8日，圖錄編號12，頁60



881

881

WU HUFAN (1894-1968)

Calligraphy Couplet in Running Script

Ink on paper, pair of hanging scrolls

Signed Wu Hufan, with a dedication, and two seals of the artist
128 x 20.5cm (50% x 8 1/8in) each. (2).

HK\$200,000 - 300,000

US\$25,000 - 38,000

吳湖帆 行書七言聯 水墨紙本 立軸一對

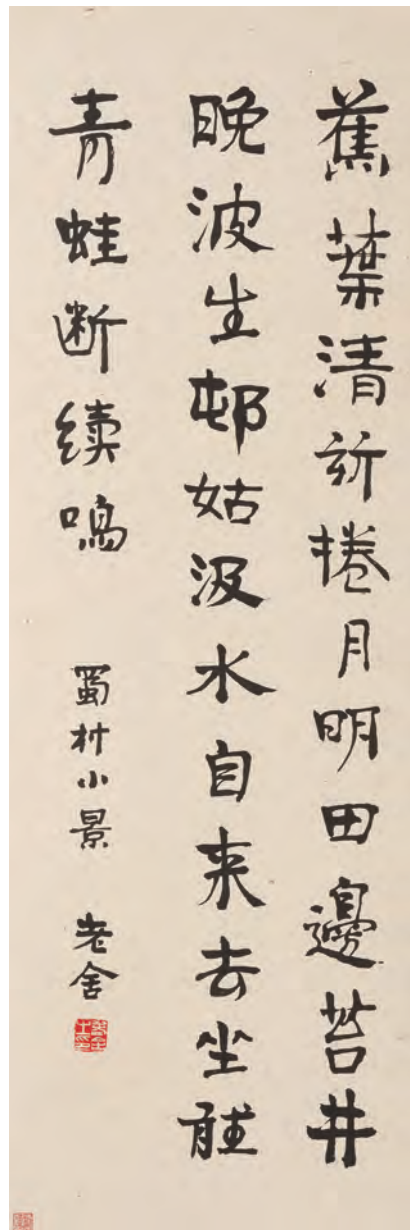
款識：

新栗陳盤甚甘美，好花傍石亦清幽。

佐卿先生雅屬。吳湖帆。

鈐印：吳湖帆、梅景書屋

上款：「佐卿」或為胡淦（1901-1979），字佐卿，號主諍。浙江杭州人，西泠印社早期社員。博聞情監，富收藏。與傅樸堂葛昌楹選編所藏拓印《明清名人刻印精品匯存》十二卷。



882

882

LAOSHE (1899-1966)

Poem in Regular Script

Ink on paper, hanging scroll

Titled and signed Laoshe, with one seal of the artist and one collector's seals

Titleslip inscribed by Deng Cangwu (1920-2008), and with one seal of his

73 x 25cm (28 3/4 x 9 7/8in).

HK\$100,000 - 150,000

US\$13,000 - 19,000

Exhibited and Illustrated:

The Reformer's Brush: Modernity and Traditional Media in China, Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue No.12, p.81



老舍 楷書《蜀村小景》 水墨紙本 立軸

簽條：

老舍寫遊蜀詩。一九九〇年重裝。

款識：

蕉葉清新捲月明，田邊苔井晚波生。邛姑汲水自來去，坐聽青蛙斷續鳴。蜀村小景。老舍。

鈐印：老舍之印

藏印：鄧蒼梧藏、傅硯樓藏（簽條）

展覽及著錄：

《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，並刊於目錄，2011年2月27日至4月8日，圖錄編號12，頁81

883

CAI YUANPEI (1868-1940)

Calligraphy in Running Script

Ink on gold-flecked paper, hanging scroll

Inscribed and signed Cai Yuanpei, with one seal of the artist
124 x 60cm (48 7/8 x 23 5/8 in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

Exhibited and Illustrated:

The Reformer's Brush: Modernity and Traditional Media in China, Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue No.12, p.58

蔡元培 行書《文人》七律一首 水墨灑金箋 立軸

款識：

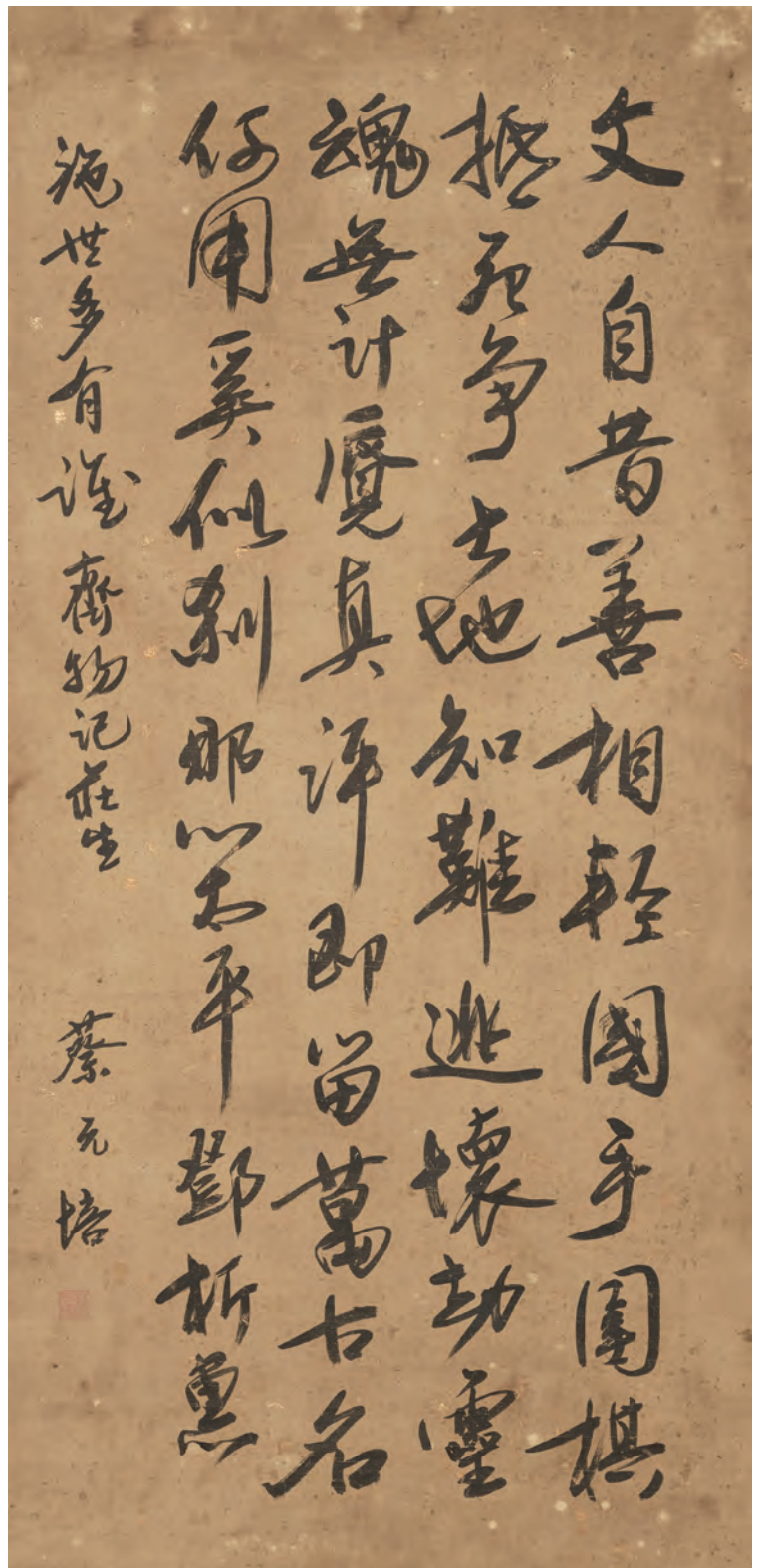
文人自昔善相輕，國手圍棋抵死爭。大地知難逃壞劫，靈魂無計覓真評。即留萬古名何用，奚似剎那心太平。鄧析惠施世多有，誰齊物記（託）莊生。蔡元培。

鈐印：蔡元培

展覽及著錄：

《革古立新：變革的筆觸·紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，並刊於目錄，2011年2月27日至4月8日，圖錄編號12，頁58

註：一九二七年十月二日，蔡元培應孫伏園之請，給其編輯的《貢獻》雜誌錄呈《文人》一首：「文人自昔善相輕，國手圍棋抵死爭。大地知難逃壞劫，靈魂無計覓真評。即留萬古名何用，奚似剎那心太平。鄧析惠施世多有，誰齊物記託莊生」。（見《蔡元培全集》（第五卷），北京：中華書局，1988年，頁178）



883

一九九二年冬重裝

884

QI GONG (1912-2005)

Poem in Running Script

Ink on paper, hanging scroll

Signed Qi Gong, with three seals of the artist

Dated with seal xinwei year(1991)

Titleslip inscribed by Deng Cangwu (1920-2008)

135 x 65.5cm (53 1/8 x 25 3/4in).

HK\$300,000 - 500,000

US\$38,000 - 64,000

啟功 行書《釣魚臺》詩 水墨紙本 立軸
一九九一年作

簽條：

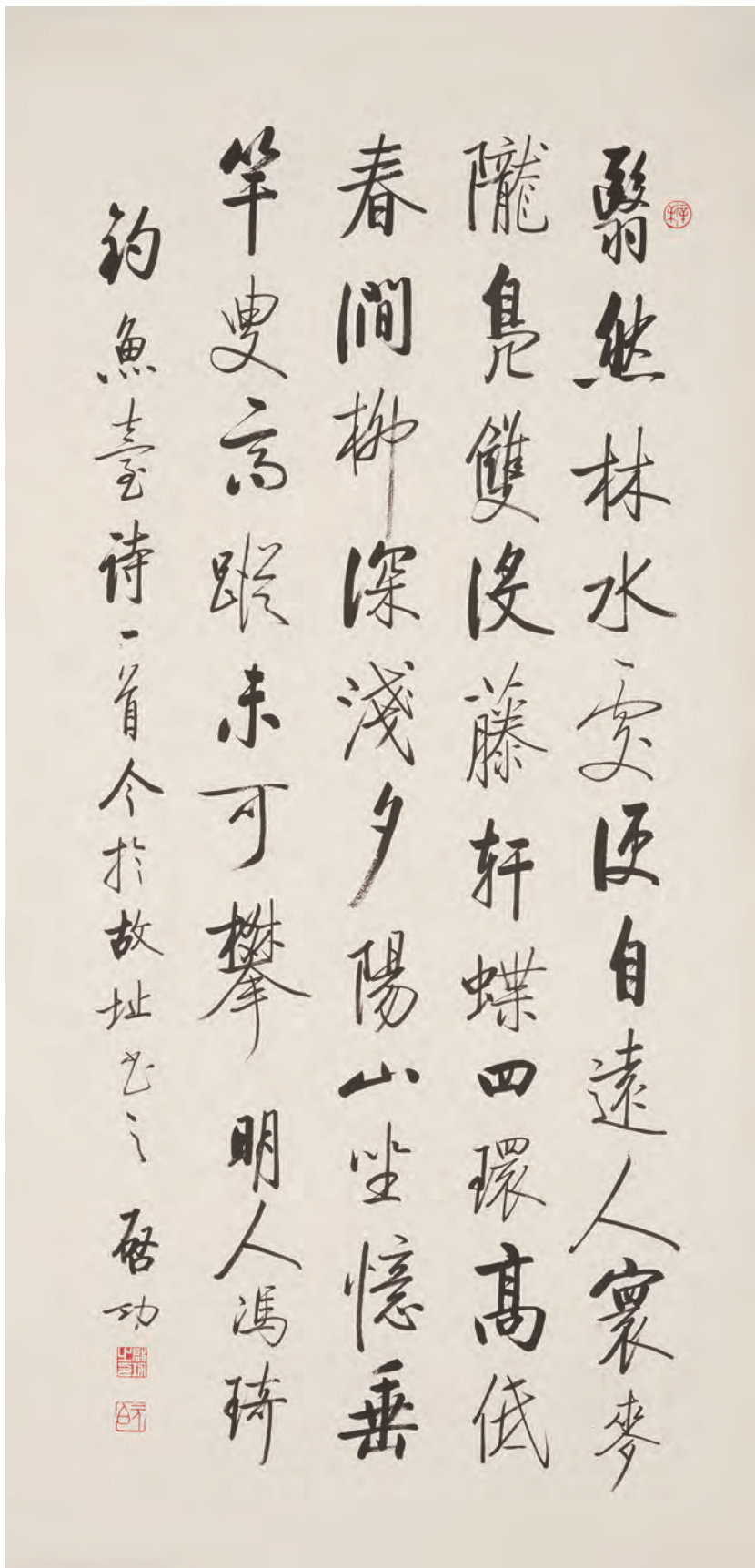
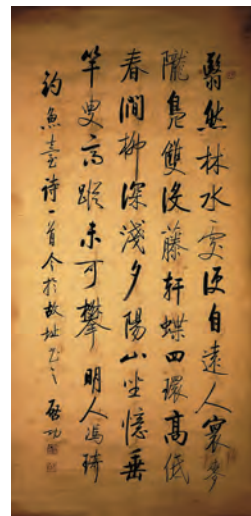
啟功先生行書立軸。一九九二年冬重裝。

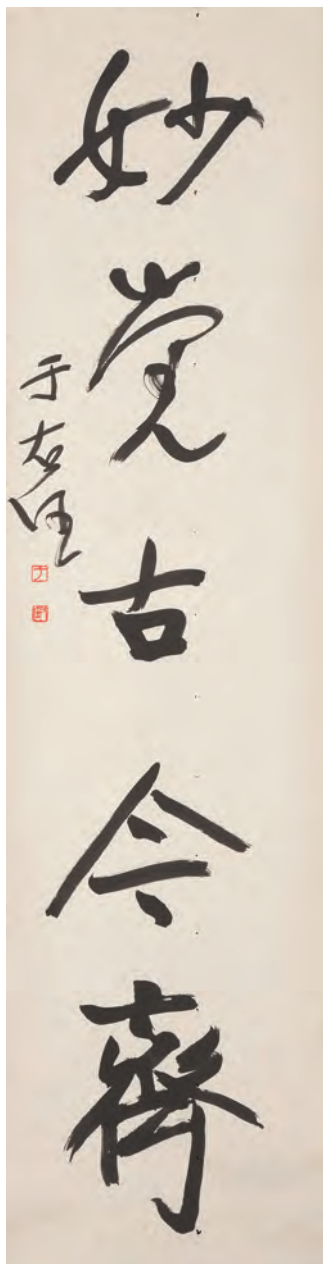
款識：

翳然林水處，便自遠人寰。麥隴鳧雙沒，藤軒蝶四環。高低春澗柳，深淺夕陽山。坐憶垂竿叟，高蹤未可攀。明人馮琦《釣魚臺》詩一首，今於故址書之。啟功。

鈐印：啟功之印、元白、辛未

註：本幅對光可見詩文草稿。





885

885

YU YOUREN (1879-1964)

Calligraphy Couplet in Running Script

Ink on paper, pair of hanging scrolls

Signed Yu Youren, with a dedication, and two seals of the artist
174.5 x 45.5cm (68¾ x 17¾in) each. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

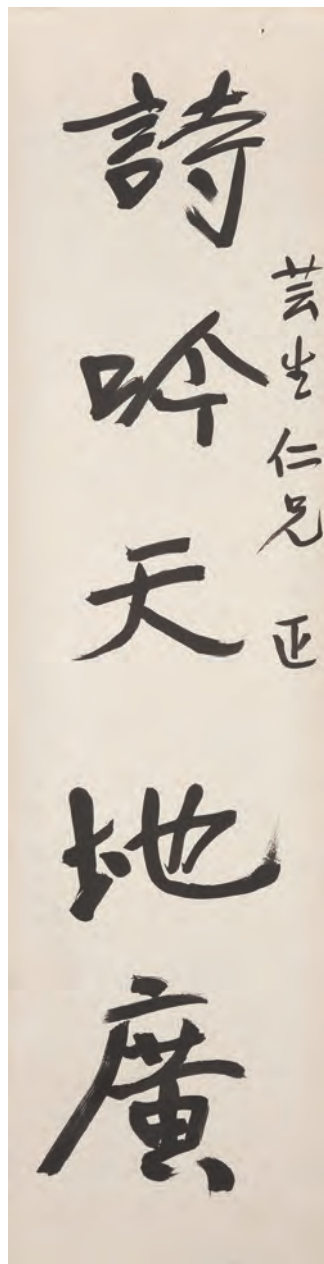
于右任 行書五言聯 水墨紙本 立軸一對

款識：

詩吟天地廣，妙覺古今齊。

芸生仁兄正。于右任。

鈐印：于、右任



886

886

HUANG MIAOZI (1913-2012)

Calligraphy Couplet in Seal Script

Ink on paper, pair of hanging scrolls

Signed Miaozi, with two seals of the artist

Dated yichou year (1985)

134 x 33cm (52¾ x 13in) each. (2).

HK\$5,000 - 8,000

US\$640 - 1,000

黃苗子 篆書五言聯 水墨紙本 立軸一對 一九八五年作

款識：

試吟青玉案，如登黃金臺。

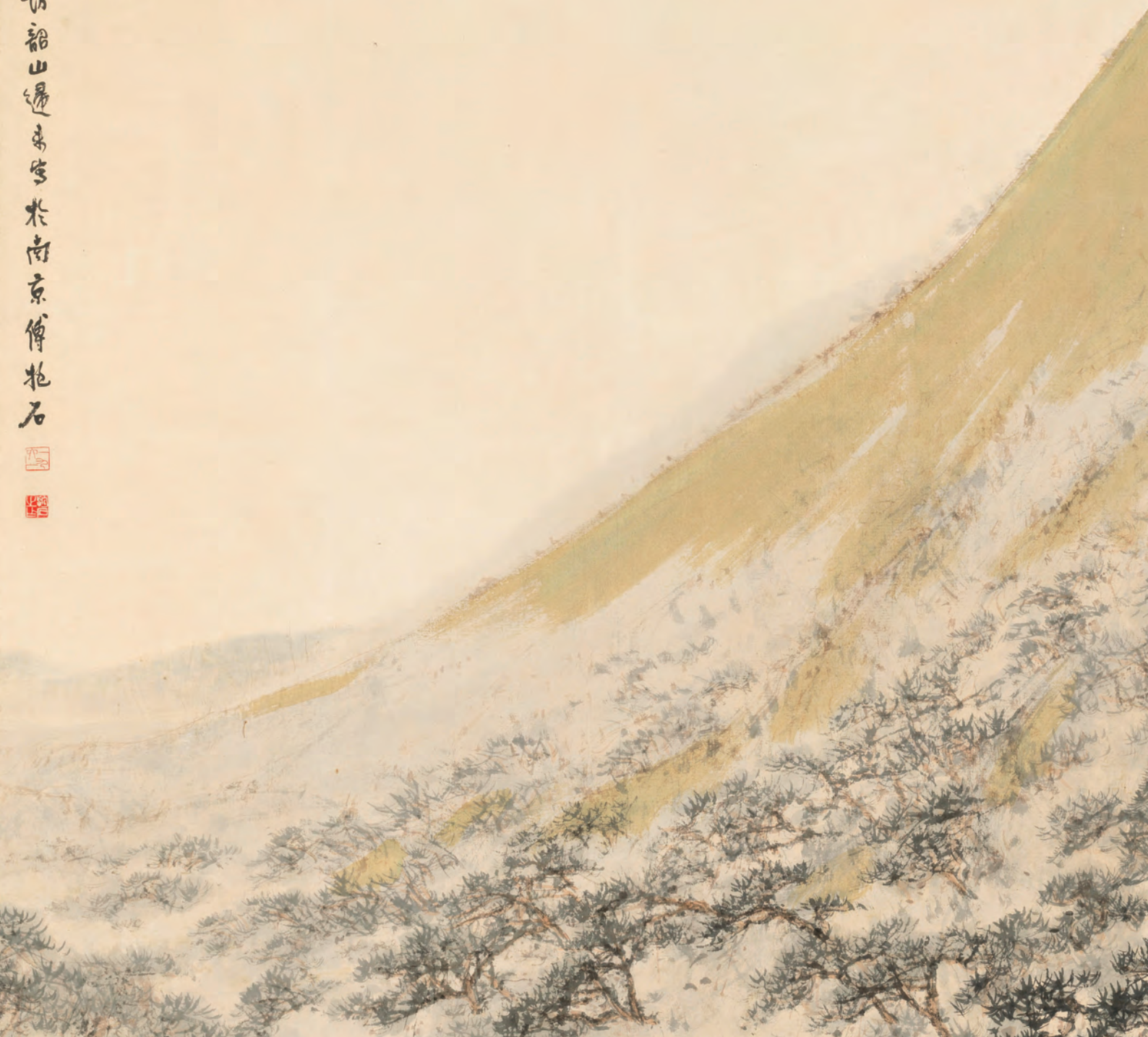
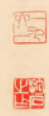
集杜甫李白句。乙丑（1985）初春，苗子。

鈐印：黃、苗子



韶峰古時

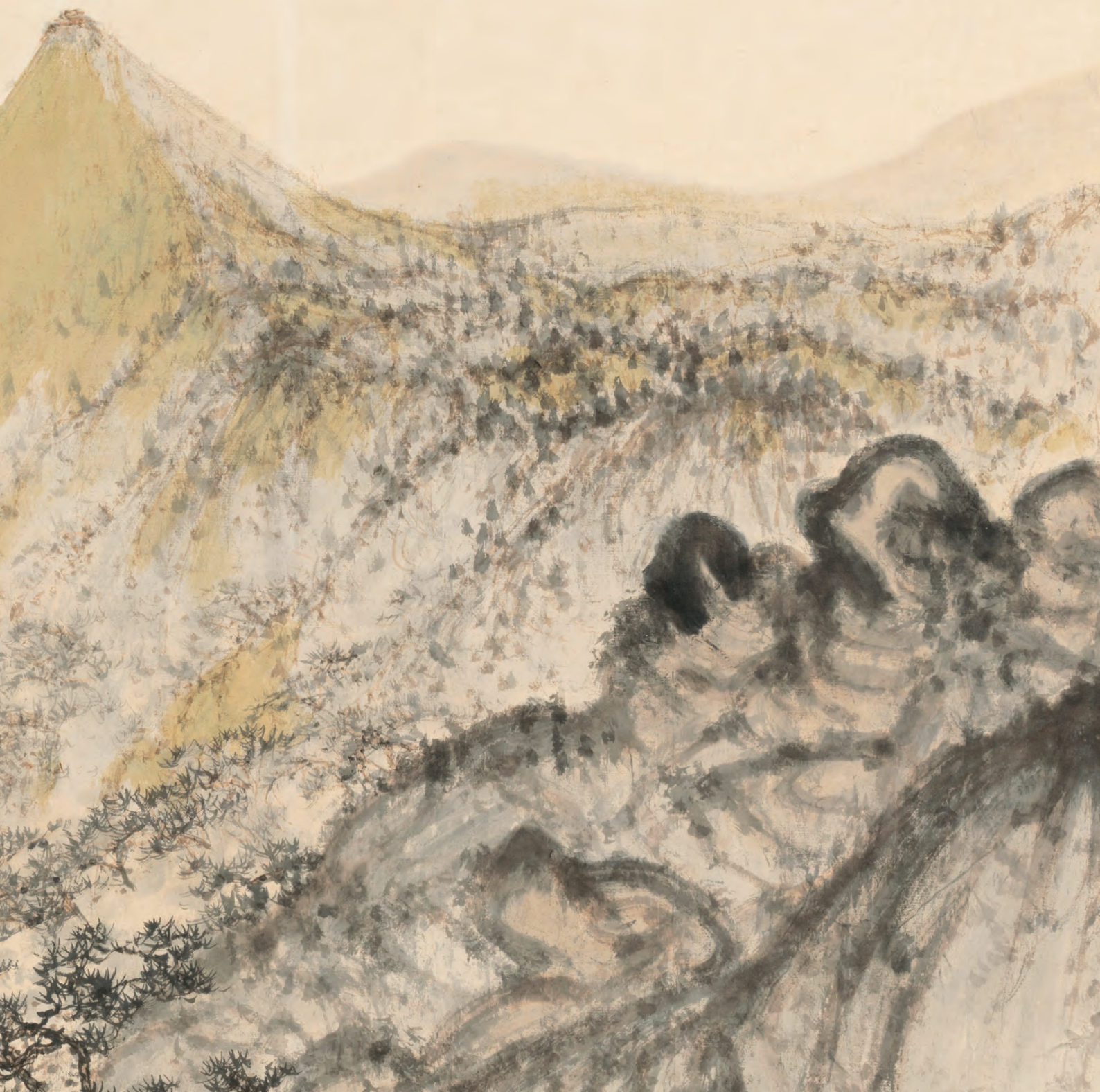
一九六二年二月重訪韶山邊書於南京傅抱石



MODERN CHINESE PAINTINGS FROM A DISTINGUISHED BRITISH PRIVATE COLLECTION

重要英國私人珍藏二十世紀中國書畫

LOTS 887-891



A HONG KONG COLLECTION

Colin Sheaf


One of the pleasures of making a professional career in Hong Kong, both long before and now after 1997, has been the opportunity to engage with the ever-changing resident and visiting communities of art enthusiasts there. The mixture is diverse and stimulating: academics at the universities and museums; Chinese and Western established and experimental collectors; Chinese (and a few foreign) dealers ensconced in their dozens down the long and winding spine of the Hong Kong antiques dragon, Hollywood Road; and students attracted from all over Asia to participate in the burgeoning cultural life after the late 1960s, when Hong Kong began to recapture its economic and cultural vitality. Almost anyone making a successful career in Hong Kong would find themselves equally attracted to the established antique markets, and to the vibrant Contemporary art life (mostly driven by a few leading galleries) which encouraged emerging collectors to venture into more challenging territory than the placid sunlit grasslands of traditional Chinese brush and ink painting. But for most Westerners, the greatest pleasure and challenge often lay in choosing twentieth-century mainland and Hong Kong artists whose work had a personal appeal, and supporting (in the case of living artists, directly) their work and development.

One of those Westerners discovering and indulging a taste for Chinese painting in the late 1960s, after a somewhat unconventional early life as an evacuee from both Shanghai and Hong Kong leading to his early education in Canada followed by a more traditional English upbringing, was a young executive at the most famous British trading company in Hong Kong, Jardine Matheson & Co. Jardines was established in Canton in 1832, more than a decade before it acquired a grand plot of land to build a headquarters building in the newly-ceded Crown Colony in 1844. Traditionally it was 'Jardines' whose Chief Executive in Hong Kong was frequently known as the 'Taipan', an acknowledged senior figure in the community. With an exciting career ahead of him at Jardines, focussed both on opportunities in Hong Kong itself and also on sectors like trading with the emergent People's Republic of China, David Newbigging would himself one day occupy this distinguished position as the culmination of 30 years spent with the Company.

Born in Tianjin, where his father was Jardines' branch office manager, later becoming a Director, he was educated in Canada and England, before joining Jardines in 1954. After serving in management positions around Asia, and in London and Australia, he was appointed a Main Board director in 1967, and Chairman and Senior Managing Director in 1975.

During his years at the helm of Jardines, he served on many Government and Private Sector Committees, most notably from 1978-1982 on Hong Kong's principal governing body, the Legislative Council (LEGCO). He was also appointed to the Executive Council (EXCO) in 1982, the most senior body advising the Governor. For this and many other services to business and the community, including chairing the HK Tourist Association and the General Chamber of Commerce, and supporting many local charities (notably as Chairman of Hong Kong's pre-eminent charity, the Community Chest), he was appointed an Officer of the Order of the British Empire (OBE) in 1982. Retiring from Hong Kong in 1984, he relocated to London and was appointed Chairman or Director of several charities and publicly-listed companies in the United Kingdom and the USA. He was Chairman of the Cancer Research UK and was awarded a Knighthood by the Queen for voluntary service to cancer research.

Collecting art was a pleasure which could only fill the small interstices in a very busy Hong Kong business and family life. Nevertheless, it did occupy a significant



portion of his free time, and by 1984 he had assembled a small but carefully-chosen selection of Chinese paintings and works of art. He was drawn to work by twentieth-century Chinese artists, enjoying the interplay of traditional Chinese technique in limited media with the innovative aspects generated by mainland artists at last permitted to travel abroad, increasing their familiarity with artistic trends in Japan and the West (especially Paris). He was thus able to acquire many excellent paintings.

Discussing the paintings which he has consigned for this auction, Sir David relates:

'I have always admired the work of Fu Baoshi, after I became familiar with the artist in the 1960s in Hong Kong. As far as his painting of 'The Scholar' is concerned, I recollect I was on a trip to the Canton Trade Fair (as it was then known) to which I was a regular visitor on behalf of Jardines in the late 1950s and early 1960s. It would have been bought from a state-owned antique shop, in which Westerners were permitted to buy art and antiques in foreign currency.

Shortly after returning from our honeymoon in June 1968, and having moved into a new house, we were burgled one night. In the early 1960s I had started collecting Chinese porcelain, jade and paintings, and about sixty pieces were stolen including a painting by Fu Baoshi. In the next couple of days, the burglary was reported in the Press several times. The thief was caught by the Police and jailed but, by then, all the stolen goods had been disposed of and were never recovered. About a week later, Mr Y.C. Huang (Huang Yu Chia, sadly now deceased) a Senior Advisor to Jardines (and my former boss in the Jardines China Trading Division) was contacted by China Resources Ltd in Hong Kong, with whom Jardines did regular and substantial business. They said they had heard of the burglary and, if I was interested in a replacement Fu Baoshi, 'they had one available'. Y.C. and I went along, and this magnificent painting of Chairman Mao's birthplace was produced. Although the cost was somewhat above my 'pay grade' at the time, I bought it and it has been a centrepiece of our paintings ever since.

I bought the smaller 'Shaoshan' view because at that time I mostly preferred Fu's landscapes to his figural paintings, and I really loved my major 'Mountain' view. The smaller version was interesting, I thought, for its different perspective and colour tones, presumably because Fu was painting it in the wooded foothills at a different time of day, so I bought it when it was offered to me in Hong Kong as a diminutive but striking pendant to the big one.

Huang Zhou was not a well-known artist when I was visiting China in the late 1960s or early 1970s, but I liked his subject matter and it only cost a very small sum at the time for such an amusing subject. I cannot remember exactly which gallery I bought it at, but it could have been either in Hong Kong at Tsi Ku Chai, or in China.

I have always admired the work of Wu Guanzhong. My wife Carolyn believes that we must have bought our 'Lake Pavilion' scene in Hong Kong in the early 80s, probably from one of the imaginative contemporary art galleries.'

These paintings are therefore all being offered at auction for the first time. They were purchased purely for pleasure by a private collector, drawn to an intriguing and unfamiliar category of art. In this way, they illustrate the pleasant and much more relaxed circumstances in which fine collections were formed in Hong Kong during the third quarter of the twentieth-century; a period when Hong Kong's cultural life thrived greatly, under the stimulus of accelerating economic prosperity throughout the region.

香江集粹——重要英國私人珍藏


施福

早在香港回歸前至到如今，在港工作的樂事之一莫過於結識本地及到訪的藝術全道，這個多元而充滿活力的群體，不乏來自大學及博物館的學者；經驗豐富而樂於嘗試的中外收藏家；臥虎藏龍於荷李活道的華人（和少數幾位西人）古董商；伴隨著六十年代香港經濟復甦，亦有為本港蓬勃的文化生活吸引而來的亞洲各地學子。那時，本地的古董市場漸趨成熟，現當代藝術又在少數頂尖畫廊的持續推動下風生水起，有聲有色。這些都不斷鼓勵事業有成的新晉藏家拓展視野，認識和了解傳統中國書畫以外的領域。而對西方藏家而言，從二十世紀中國和本港藝術家中，揀選自己喜愛的藝術風格，並直接對在世藝術家的創作和成長給予支持，既是一種樂趣，亦是極大的挑戰。

此專輯主人大衛·紐璧堅爵士正是這樣一位收藏家。因父親任職怡和洋行駐天津辦事處，一九三四年，大衛爵士出生於天津，幼年幾經遷徙，自上海至香港，之後在加拿大和英國接受教育。怡和洋行（前稱渣甸洋行）成立於一八三二年，是著名老牌英資洋行，遠東最大英資財團，對香港早年發展有著舉足輕重的作用。怡和的老闆通常被稱為「大班」，是香港社會知名人物。一九五四年，大衛爵士加入香港怡和洋行，其後分別於亞洲、倫敦以及澳洲分部擔任管理工作，一九六七年，年僅三十四歲的大衛爵士便晉身為董事，一九七五年，他擢升為怡和洋行主席兼高級董事總經理，成為怡和「大班」中的一員。

掌舵渣甸期間，大衛爵士任職於多個政府與商業委員會，最為人熟知的，乃一九七八至一九八二年間任立法局非官守議員，並於一九八二年獲任香港最高行政機關行政會議的非官守議員。與此同時，他還擔任了香港旅遊協會及香港總商會主席，香港卓越慈善機構和公益金執行委員會主席。一九八二年，大衛·紐璧堅獲頒大英帝國勳章，以表彰其在工商事務和公共服務上做出的卓越貢獻。一九八四年榮休後，他遷居倫敦，繼任多間英國和美國慈善機構、上市公司董事一職。他還是英國癌症研究中心主席，因義務支持癌症研究成績卓著，而被授予女王騎士勳章。

儘管公私事務繁忙，大衛·紐璧堅爵士將僅有的業餘時間大部分投入到藝術收藏的愛好上。到一九八四年榮休前，他已匯集了一批數量可觀、品質上乘的中國書畫和工藝精品。有賴於二十世紀中國藝術巨匠在繼承傳統的同時，西學東漸，將日本和西方（尤其是巴黎）的藝術潮流帶回中國，以期融會貫通，探索創新，中國近現代藝術才會如此豐富而魅力無窮。也正因如此，大衛·紐璧堅爵士才得以擁有本季呈現的精美畫作。



論及是次拍賣委託的作品，大衛·紐璧堅爵士回憶說：

「上世紀六十年代起，我便醉心於傅抱石的作品。一九六八年六月，我與妻子新婚燕爾，蜜月歸來，我們的新家某晚不幸被竊，我從六十年代初開始收藏的中國藝術品被洗劫一空，包括瓷器、玉器及書畫在內大約六十幾件，其中還有一幅傅抱石的畫。當時這宗盜竊案頗為轟動，引得香港各大媒體連續幾天追蹤報導。盜賊很快被捉拿歸案，判刑入監，但失竊的藝術品已被銷贖，未能追回。大約一週後，我的上司，也是怡和的高級顧問黃先生，接到華潤公司高層打來的電話，華潤彼時與怡和多有生意往來及合作，對方說他們聽聞此宗竊案，倘若我仍願收藏傅氏之畫，他們有一幅佳作供我選擇。黃先生隨即與我前往，當日所見佳作即這件尺幅巨大的〈韶峰春曉〉。雖此畫的價格遠遠超出我的預算，我還是執意買了下來，從此我的書畫收藏便添了一件鉅作。

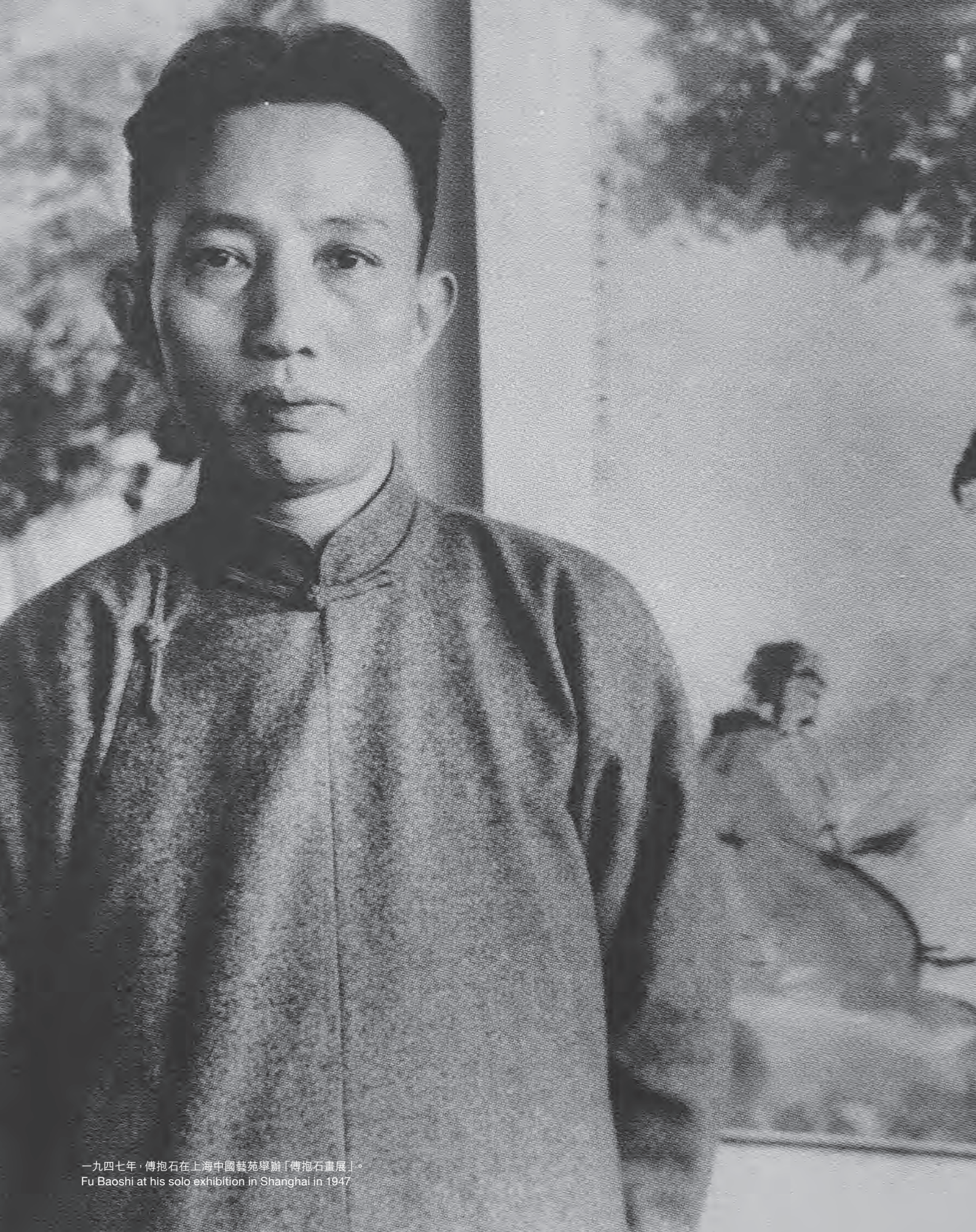
五十年代末至六十年代初，我常代表渣甸去廣州參與一年兩季的廣交會，我記得〈松蔭賞菊圖〉應該是某次出差時，在廣州的文物商店買的，當時外國人可以用外匯券購買古董和藝術品。

相較人物畫，我更鍾愛傅抱石的山水，因為特別喜歡〈韶峰春曉〉，因此，在香港集古齋畫廊見到小幅的〈韶山〉時，我又毫不猶豫地把它買下。我覺得這幅小品別具意趣，它所描繪的視角與色調有別於〈韶峰春曉〉，應是畫家在一天的不同時間、選取松林繁茂的山坡寫成。這幅作品小巧精緻，是鉅幅〈韶峰春曉〉的最佳陪襯。

六十年代末至七十年代初我訪問中國時，黃胄還不太出名，但我對他創作的題材深感興趣，這麼可愛的驢兒，而且所費無多，何樂不為呢！我記不清是在哪家畫廊買的，不是香港集古齋就是在中國。

至於吳冠中，我一直很欣賞他的作品。我太太卡羅琳認為，這幅〈觀魚圖〉，應該是八十年代初在香港一家很有前瞻性的當代藝廊購買的。」

此輯重要英國私人珍藏，見證了二十世紀後半葉香港經濟的繁榮發展和日益豐富的文化生活，也見證了當時愉快而輕鬆的收藏氛圍。這五件珍貴的畫作，在過去三、五十年來，自港島至英倫，伴隨藏家由而立至耄年，如今韶光流轉，這一珍藏又重返香江，因緣際會，是何等奇妙啊！



一九四七年，傅抱石在上海中國藝苑舉辦「傅抱石畫展」。
Fu Baoshi at his solo exhibition in Shanghai in 1947.



FU BAOSHI (1904-1965)

Born in Xinyu, Jiangxi Province, Fu Baoshi was one of the most prominent art theorists and painters of twentieth-century China. Having been educated in China and Japan at a time when art education underwent the challenge of modernising traditions through the study of Western methodologies, Fu developed a new style integrating foreign techniques and styles, and began creating boldly individualistic and strongly nationalistic works. Undisputedly a forerunner and practitioner of Chinese art history in the modern era, he endowed traditional Chinese painting with new visions, new ideas and new brushwork, of prominence is his “Fu’s hallmark texture strokes” —swiftly brushed marks of different ink densities— that create forms that appear both substantial and transparent.

傅抱石，原名長生、瑞麟，號「抱石齋主人」。江西新喻人。一九二六年畢業於江西省第一師範學校藝術科，經徐悲鴻舉薦赴日留學。入讀東京日本帝國美術學校，師從金原省吾攻讀東方美術史，同時繼續學習繪畫及篆刻。歸國後，執教南京中央藝術大學。發表、出版多種重要美術研究文章及專著，如《苦瓜和尚年表》、《中國篆刻史書略》、《晉顧愷之〈畫雲台山記〉之研究》等。尤擅山水和人物，獨創「抱石皴」，筆墨縱橫恣意，氣魄雄渾闊大，於二十世紀藝壇獨領風騷。

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FU BAOSHI (1904-1965)

Appreciating the Chrysanthemum Under the Pine Trees

Ink and colour on paper, framed

Inscribed and signed Xinyu Fu Baoshi, with a dedication, and two seals of the artist

Dated yiyou year (1945)

137 x 44cm (53⁷/₈ x 17¹/₂in).

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

US\$510,000 - 760,000

傅抱石 松蔭賞菊圖 設色紙本 鏡框 一九四五年作

款識：

緒章先生方家教政。乙酉（1945）五月三日，重慶西郊金剛坡下寫。新喻傅抱石。

鈐印：抱石之印、抱石得心之作



上款：「緒章先生」為盧緒章（1911-1995），上海廣大華行（今香港「華潤集團」前身）創辦人，中共秘密戰線地下經濟工作重要人物。解放後曾任外貿部副部長，被認為是中國對外貿易事業開拓者和奠基人之一。一九四〇年，盧緒章被委派至重慶，成為周恩來的得力助手，以廣大華行為掩護，為中共活動籌措經費。在周的指示下，盧緒章對外廣交朋友，公開參加各類社團活動，以提高社會地位，做到深入潛伏。盧緒章與「魔鬼」打交道，不僅利用各類上層關係使身份得以掩護，生意也做得風生水起（見李徵《盧緒章傳》）。至一九四五年，抗日戰爭勝利後，盧緒章才離開重慶，回到上海。

註：本幅〈松蔭賞菊圖〉作於乙酉五月三日（即西曆一九四五年六月十二日），值抗戰勝利前夕，也是傅抱石寓居重慶的第七個年頭。自一九三八年舉家遷至重慶沙坪壩金剛坡下，僅可容身的一間茅屋成為抱石一家大小的棲身之所，餐桌鋪上筆墨，便是畫室。巴蜀環境迥異，連月苦雨，山路崎嶇，自然之險惡最能激發創作情思，李白留下「蜀道難、難於上青天」的千古名句，傅抱石亦於蜀中迎來了他的藝術生涯極為重要而輝煌的八年。茅屋四周修竹環繞，老松數株，頗有石濤詩中「年來我得傍山居，消受濤聲與竹渠」的意境，畫家日日與竹溪相伴，雲霧為戲，寫出了許多感人至深的作品。

此幅〈松蔭賞菊圖〉正是傅抱石金剛坡時期人物畫的代表作。畫中見松林溪邊，老松勁挺，枝幹遒勁，針葉散鋒掃出，繁密交疊，有如華蓋。五柳先生身著藍袍，赤足趺坐於大石之上，左手輕捻菊花，置於鼻下，似在細嗅花香；右手藏於寬袍大袖內，輕撫於瑤琴之上，任衣袂飄飄，逶迤於地。他面容清矍，表情澹然，似神遊物外，眼神中卻透露着悲天憫人、孤傲不屈的胸懷。

「不是花中偏愛菊，此花開盡更無花」，古之愛菊者，以淵明為最。傅抱石癖嗜歷史，尤喜魏晉六朝人物典故。時值戰火如塗，家國不復，以史志懷，慕古思賢，頌其不為塵染的品行格局，乃畫家最擅者。在當時複雜的重慶社會背景下，以此圖贈予身份特殊的「緒章先生」，畫家之用心頗堪玩味。

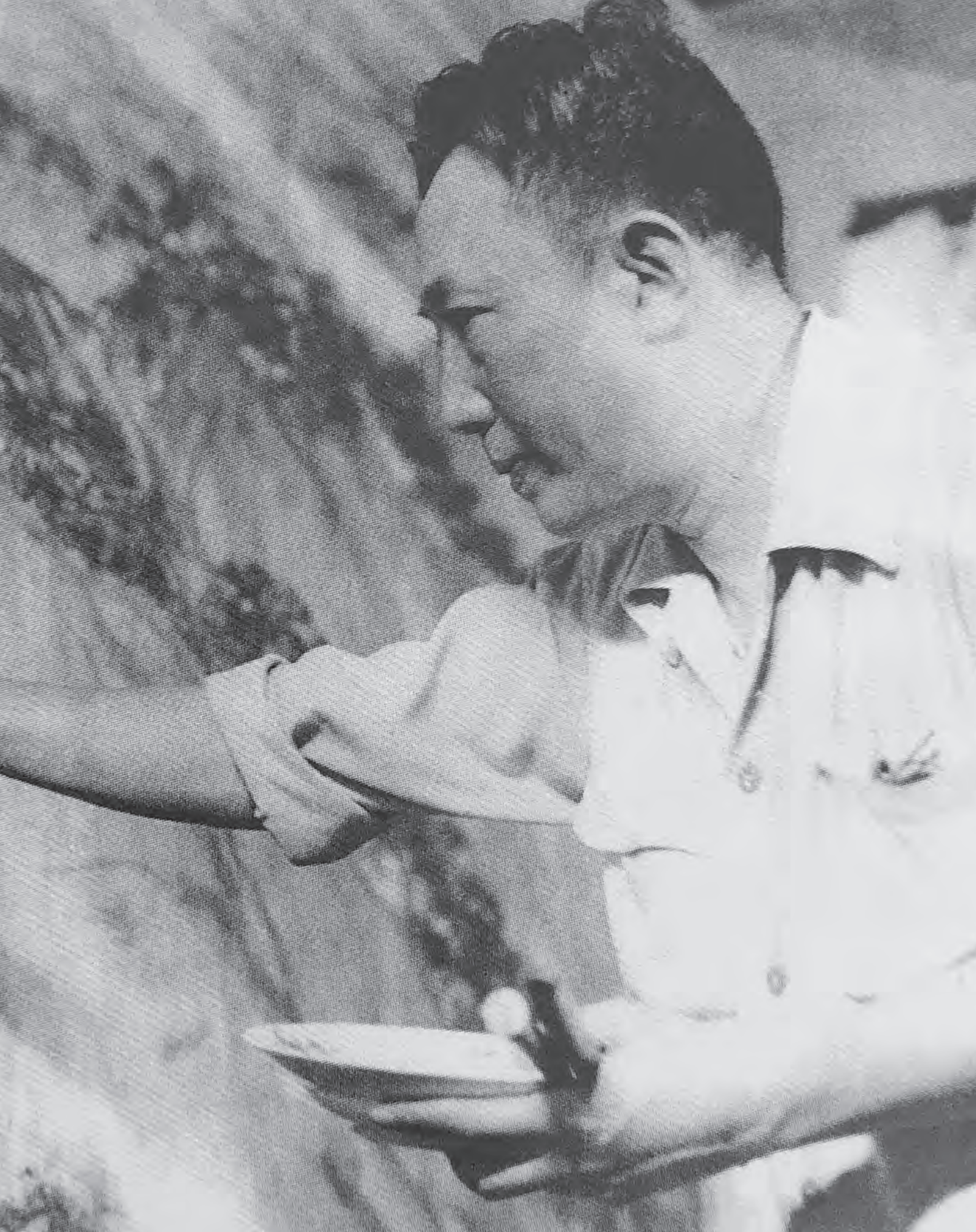
傅抱石與東晉畫家顧愷之神交久矣，他精心梳理，寫成《晉顧愷之之研究》，又考訂顧氏之《畫云臺山記》，並創作出《畫云臺山記圖卷》相和。顧虎頭「以形寫神」、在高古遊絲描中追求「氣韻生動」，對抱石的人物畫創作影響深遠。另一方面，傅抱石對明末陳洪綬也推崇倍至，認為他能夠繼承傳統，又表現出人物個性氣質（見傅抱石《陳老蓮〈水滸葉子〉序》）。本幅「賞菊圖」承虎頭、老蓮衣鉢，置五柳先生於松蔭溪畔，佈景道具中古琴、芒鞋、酒杯、筆洗無不刻劃入微，對比同期名作《晉賢圖》、《松下高士》、《虎溪三笑》等，論聲情並茂、情境交融，當屬此幅更勝。畫家成此佳構，右下以「抱石得心之作」押角，滿意之情，便無須多言了。







一九五九年，傅抱石為人民大會堂創作〈江山如此多嬌〉。
Fu Baoshi paints *Such is the Beauty of Our Rivers and Mountains*
for the Great Hall of the People in Beijing in 1959.



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FU BAOSHI (1904-1965)

Spring Morning at Mount Shao

Ink and colour on paper, framed

Titled, inscribed and signed Fu Baoshi, with three seals of the artist

Dated February 1961

146 x 201.5cm (57½ x 79¾in).

ESTIMATE UPON REQUEST

估價待詢

傅抱石 韶峰春曉 設色紙本 鏡框 一九六一年作

款識：

韶峰春曉。

一九六一年二月，重訪韶山歸來寫於南京。傅抱石。

鈐印：一九六一、抱石之印、鞞跡大化

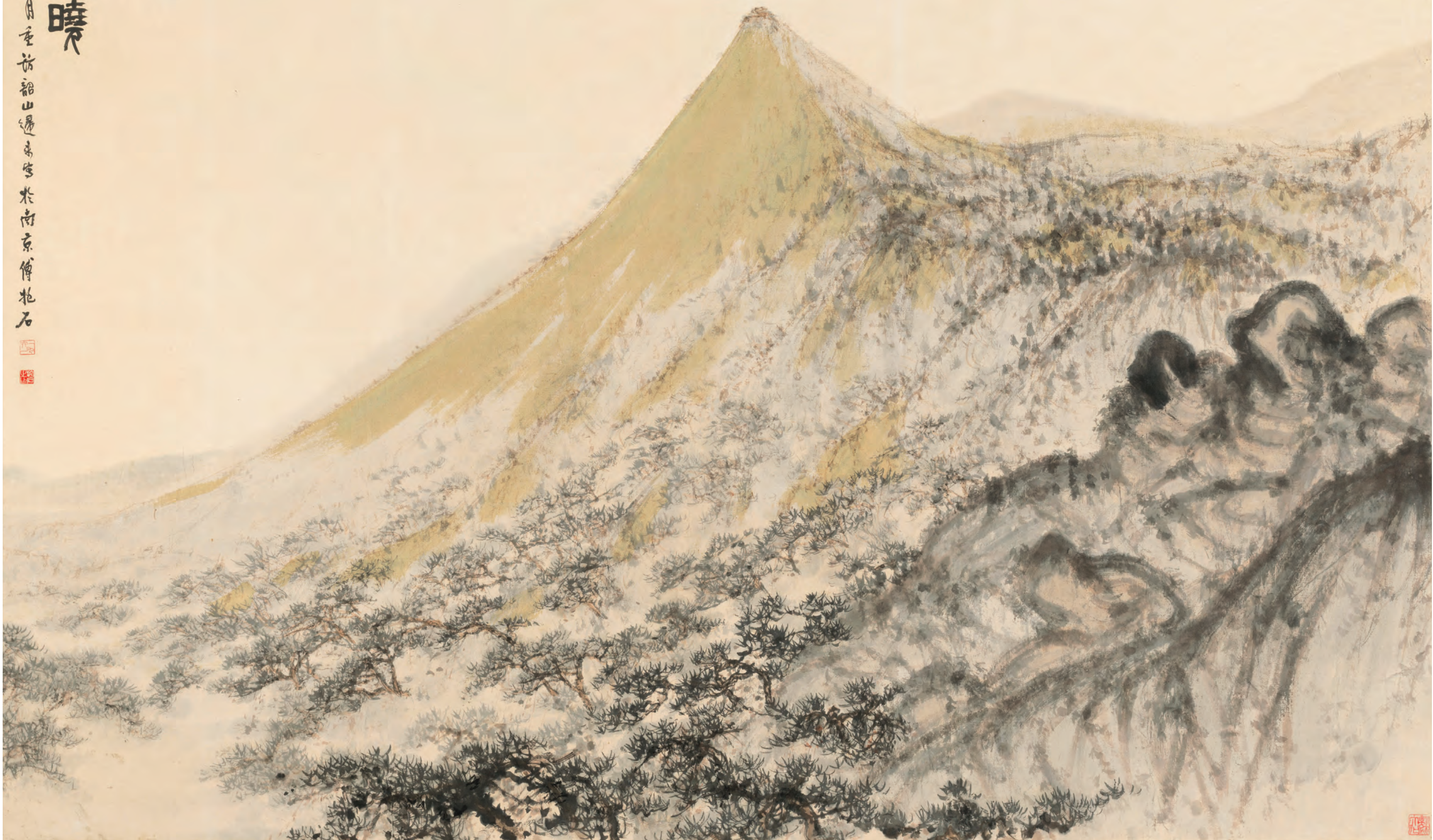
註：傅抱石乃新中國成立後，首位以毛澤東詩意進行創作的藝術家。他深知「筆墨當隨時代」的重要性，全國各地數萬里的旅行寫生，「搜儘奇峰打草稿」，傅抱石漸漸脫離金剛坡時期的沈鬱恣肆，形成了清新而雄渾的繪畫語彙，可以說，描繪新中國大好河山以及革命題材的創作，是傅抱石創作生涯最重要的組成。傅抱石將自己獨特的審美、筆墨風格與時代要求完美地結合，其命維新，而傅抱石在創新上所取得的成就，足堪與張大千晚年開創的潑墨潑彩相比肩，是二十世紀中國畫壇乃至世界畫壇的佼佼者。

〈韶峰春曉〉為已知現存傅氏此一題材最大尺幅的作品，不論構圖、設色、細節調度尤其是前景山石的皴法處理，皆為抱石畫作中獨樹一幟者，不愧為畫家晚年紅色題材的一幅精品傑構。

本幅作品一九六八年夏天，購於香港華潤公司，自此便懸掛於大衛爵士家客廳正中，乃其所藏中國藝術品中最寶愛者。然物有聚散，一九六八年到二〇一八年，整整五十年，彈指一揮間，今藏家年已耄耋，方捨得釋出，亦成就中國書畫海外收藏的又一段佳話。

韶峰高曉

一九六二年二月重游韶山邊山堂於南京傅抱石





THE WARM LIGHT OF DAWN
ON FU BAOSHI'S MASTERPIECE SPRING MORNING AT MOUNT SHAO

Wan Xinhua

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Mount Shao, one of the 72 peaks of Hengshan mountain, is located at the junction of Xiangtan, Xiangxiang and Ningxiang counties in Hunan Province. With the Shaofeng mountain range and Weihe River and Shishi River as its foundation, Mount Shao rises in the west and slopes towards the east and south, creating a memorable landscape of immense beauty. In the second year of Emperor Qianlong's reign (1737), when Dai Jiong from Xiangxiang wrote the preface for *The Genealogy of the Mao Family of the Mount Shao of Hunan Province*, he predicted that the future hope and glory of the country and its people would emerge from the Mao family in Shaoshan.

On 26 December 1893, Mao Zedong (1893-1976) was born. Half a century later, Mao led the Chinese Communist Party in fighting against the Japanese invaders, followed by the civil war against Kuomintang. Subsequently the People's Republic of China was established in 1949, fulfilling Dai Jiong's prophecy that Mount Shao would produce a great man.

As the hometown of Chairman Mao, Mount Shao gradually became an icon for the New China and an important subject for twentieth-century Chinese landscape painting. Invited by Hunan People's Publishing House, Fu Baoshi visited Shaoshan for the first time on 6 June 1959. He observed every site in detail, made sketches from various angles and collected ideas, and slowly included his sentiments into this new subject. Four days later, Fu Baoshi completed a beautiful handscroll of Mount Shao. While in high spirits, he also composed a group of works such as *The Towering Shaofeng* (Fig. 2), *The Evening Bell of Ciyue*, *Chairman Mao's Former Residence*, *The Guest House of Mount Shao*, *The Scenery on the Way to the Former Residence of Chairman Mao*, and *The Guangong Bridge*. In this series of paintings, Fu broke away from the actual scenery, creating a thematic landscape of a broad and majestic structure, and thereby gave birth to a fresh style that was prosperous, rigorous and impactful. It is a style that ties in with the leadership spirit of Mount Shao. The paintings demonstrated a superb integration of visual language, aesthetic taste and the themes of its time.

A week after Fu Baoshi left Mount Shao, on 25 June 1959, Mao Zedong returned to the hometown that he left for thirty-two years to conduct field research. Mao's trip stimulated the entire country's enthusiasm for Mount Shaoshan, triggering the first wave of "Mount Shao Fever" after 1949, and contributed to "Mount Shao" being the iconic theme for artists. Fu Baoshi was very contented about this trip, and thereafter fully immersed himself in the creation of the theme.

Probably inspired by the artist's life-long friend Guo Murou, Fu Baoshi created his first of a new series, *In the ambience of Mao Zedong's Poem to Mount Shao* (Fig. 4), in May 1960. Two months prior to that, Fu Baoshi accepted the commission for *The Towering Shaofeng* (Fig. 5) and devoted himself wholly to the work. In *The Towering Shaofeng*, instead of focusing on the portrayal of the mountain with texture strokes, he used highlight and contrast to emphasize the cloud-capped peak, which was intended to expand the ideology of the theme. With well deployed ink and malachite green, as well as versatile strokes interweaved in-between colours, Fu created a composition that is filled with the luxuriant and vital energy.

On 15 September 1960, Fu Baoshi led the Jiangsu Provincial Painting Academy on a journey to "broaden their horizons and gain knowledge". Over the course of three months, the delegation travelled to over ten major cities in six provinces including Henan, Shaanxi, Sichuan, Hubei, Hunan, Guangdong. Fu Baoshi painted along the way while paying tribute to the revolutionary sites, visiting industrial and mining enterprises as well as scenic spots, he contemplated and comprehended many issues between reality and art. On 1 December, Fu Baoshi revisited Shaoshan in the rain. From the lake to Chairman Mao's former residence, from the Mao family temple to the Guest House, he was overwhelmingly taken by the extraordinary atmosphere. After returning to Nanjing, Fu Baoshi had a surge of passion. He gathered his old sketches, reviewed them, and painted the current piece. The title reads, "*Spring Morning at Mount Shao. In February 1961, upon my return from Mount Shao, Fu Baoshi painted in Nanjing*". Two seals "1961" (seal carved in relief) and "Baoshi" (seal carved in intaglio) were stamped, along with "Zongji Dahua" (seal carved in relief) at the bottom right corner of the painting. (Fig. 6)

In his portrayal of the cloud-kissing peak – one of the Eight Scenes of Mount Shao, Fu boldly adopted an unconventional triangular composition, and applied a great amount of green pigment to convey not only the seasonal sense of spring, but also to indicate that Mount Shao, as the birthplace of Mao, would be the ever-lasting icon of revolution.

To sing praises for the sacred place, Fu suppressed the individuality in his brushstrokes and focused on achieving fine delicate qualities. Colours were added carefully to complement each ink brushstrokes. In this manner, he was able to achieve a harmonious union of ink and colours, creating a pure and peaceful atmosphere that suited both refined and popular tastes.

Mount Shao had never been considered a notable mountain worthy of depiction, thus never a subject in traditional Chinese painting. However, in the politics-dominated society after 1949, it began to carry peculiar significance. Paintings of Shaoshan then became a unique genre. Besides the common scenic components, running streams, grassy hills and passing clouds, lay revolutionary realism and romanticism. Needless to say, depicting Mount Shao not only prompted changes in the painter's ideological concepts, but also encourages new efforts to one's techniques. All raw material has to serve the purpose of its political agenda. In his endeavour, Fu Baoshi managed to transform Mount Shao from initially a simple sketch to ultimately an iconic landscape that exemplifies the political power of revolution.

In the later years of his life, Fu was indoctrinated and deeply influenced by the revolution, through his brushwork, *Spring Morning at Mount Shao* becomes naturally infused with ideological content required by the time, it successfully mirrors the redolence of the earth, and inherits the hopes that many share for the New China. *Spring Morning at Mount Shao* is a living testimony of Fu's life motto: "*Trail of brushstrokes should follow the change of times*".

Within a few years, with a heart filled with deep admiration for Shaoshan, Fu Baoshi painted over and over again. As this series of paintings began to be widely exhibited or published, they spread rapidly amongst the public and quickly gained widespread social recognition.

In the latter period of his career, it became very common that Fu Baoshi would make multiple drafts for the same subject, such as *Ode to Yuhuatai* and *Yan'an*, amongst other paintings that were related to the revolutionary sites. The repetitiveness and meticulousness shown in his oeuvres reflect his cautious attitude and sensitivity towards the political climate of the time.

However, as a work that represents its time, *Spring Morning at Mount Shao* carries and disseminates a spiritual significance and cultural value that cannot be surpassed by other landscape paintings. It is a fine hybrid of politics and art, it represents an aesthetic taste of the mainstream public and the societal values of a certain historical period.

煦色韶光 ——傅抱石《韶峰春曉》讀記

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韶山為南嶽衡山七十二峰之一，位於湖南湘潭、湘鄉、寧鄉三縣交界處，以韶峰山脈和韶河、石獅江為骨架，形成西部隆起、往東及南傾斜的地勢。韶山沖綿延逶迤，內部多為堅不可摧的巨石，在韶峰、雲富坨、車籬埂、木梓山、龍頭山、黑石寨均嶙峋出露，然鐘靈毓秀，風景怡人。乾隆二年（1737），湘鄉文人戴炯為《中湘韶山毛氏始修族譜》作序，從戰國奇才毛遂自薦而預言韶山毛氏定會出現「為國之華，為邦之望，使人與地俱傳」的人物。

一八九三年十二月二十六日，毛澤東（1893-1976）誕生於韶山。半個世紀後，他領導中國共產黨領導進行人民革命，締造了中華人民共和國。所謂「山川資俊傑，時勢造英雄」，韶山成就了毛澤東，毛澤東也成就了韶山，正印證了戴炯所謂「韶山奇境出奇才」的預言。

一九四三年冬天，一個名叫李有源（1903-1955）的陝北農民高聲唱起由陝北小調《騎白馬》改編而來的《移民歌》：「東方紅，太陽升，中國出了個毛澤東，他為人民謀幸福，他是人民大救星。」這幾句歌詞不脛而走，一傳十，十傳百，在黃土高坡家喻戶曉。後來，這首歌得到中央首肯，經詞曲作者潤色，定名《東方紅》。於是，韶山成為「紅太陽的故鄉」。

韶山沖，是一個群山環抱、峰巒聳峙、松竹蔥蘢的山村。在這裡，毛澤東度過了童年、少年時代。所謂「革命搖籃、領袖故里」，韶山留下了不少毛澤東青少年時期求學、生活、革命的遺跡、遺物，如韶山農民夜校（毛氏宗祠）、考察農民運動舊址（毛震公祠）等，不一而足。一九五〇年秋，湘潭縣人民政府與中共長沙地委研究決定在上屋場和南岸之間修繕毛澤東故居，以供民眾參觀。次年二月，故居修葺一新，並對外開放，陳列家具、農具數十件，堂屋匾額曰「中國人民偉大的領袖毛主席的家」，三年後改為「毛澤東同志故居」。

一九五四年十一月，軍旅詩人韓笑（1929-1994）出版抒情詩集《歌唱韶山》，氣勢明快，節奏鏗鏘，道出了無數民眾的心聲。後來，韶山與井岡山、遵義和延安，並列四大革命紀念地，逐步邁上中國政治的「神壇」，吸引著無數敬仰者的腳步。人們紛湧而至，追尋毛澤東青少年時代的點滴事蹟，聆聽韶山人對毛澤東種種傳奇的種種敘說。一個時代的聲音，匯成了崇拜的大海，也匯聚起「紅太陽故鄉」熙熙攘攘的人流。

作為領袖故里，韶山日益成為新中國畫家進行山水寫生的主要表現對象。這裡，茂林修竹、層巒疊嶂所具有的自然山川之美，是吸引眾多畫家視線的因素，但毛澤東早年生活、革命的歷史，更是畫家們為之謳歌、讚頌的動力。畫家們真誠地將韶山的革命精神和山水之美融於筆端，殫精竭慮，或融合西方技法，或演繹傳統技巧，創作出許多充滿詩情畫意的「韶山」畫作。

一九五九年六月六日，傅抱石應湖南人民出版社之邀第一次來到韶山寫生作畫。他不僅遊覽了韶山八景，還參觀了有關毛澤東早年革命活動遺跡，尤其是對以毛澤東故居為中心的自然環境，諸如韶峰、毛澤東少年時游泳過的池塘、勞動過的水田、讀書處和毛震公祠等都做了仔細觀察，勾畫不同角度的草圖，以速寫法收集素材（圖1），逐漸將個人的主觀感受和歌頌新時代的主題注入畫幅之中。

四天後，傅抱石設計草圖，開始落墨，基本繪製完成〈韶山圖〉卷，近似焦點式滿構圖，屋宇、遠山、松林整而透、透而鬆、鬆而翠，以低調的偏銀灰墨色、淡赭和淡綠造足了和暖溫馨、搖籃之詩意般的寧靜氣氛，極富溫潤雋永的人文氣息和生趣盎然的質樸情感。同時，他還乘興創作〈韶峰聳翠〉（圖2）〈慈悅晚鐘〉〈石壁流泉〉〈頓石成門〉〈毛震公祠〉〈毛主席故居〉〈韶山招待所〉〈將到毛主席故居處的風景〉〈關公橋〉等系列組畫。「韶山組畫」脫離了寫生層面而進入主題創作，以「一種寬闊、高大、雄偉的畫面格局，創造了一種濃郁、繁盛、謹嚴的審美風格」，比較成功地完成了從一般山水向一種特定山水的轉移，表現出一種與韶山領袖精神相吻合的清新、濃郁的鮮明風格，實現了視覺語言、審美趣味與時代題材的有機融合。

也就在傅抱石從韶山歸來一週後的六月二十五日，毛澤東回到了闊別三十二年的故鄉進行實地調研。他祭拜親人，宴請鄉鄰，接見幹部群眾，召開座談會，聽取對當前社會生產、生活情況的匯報和意見。期間，擅長詩詞的他吟賦《七律·到韶山》表達了自己回家鄉的激動心情：

別夢依稀咒逝川，故園三十二年前。紅旗卷起農奴戟，黑手高懸霸主鞭。
為有犧牲多壯志，敢教日月換新天。喜看稻菽千重浪，遍地英雄下夕煙。

毛澤東的故鄉之行，的確激發了全國上下對韶山的政治熱情，在社會上引發了一九四九年以後第一波「韶山熱」，也助長了美術界的韶山圖創作熱潮。

對於這次韶山寫生經歷，傅抱石十分自得，幾乎沉浸在韶山組畫的創作熱情之中，正如他為夫人羅時慧（1912-2001）生日而作〈毛主席故居〉所題：「一九五九年六月一日，應邀赴主席故居寫畫，雄偉幽麗，美不勝收。日前歸來，將一一付之筆墨，此主席故居也。今日時慧生日，相量成此」，熱切之情，溢於言表。他也曾即興繪制〈韶山圖〉，專門錄寫《七律·到韶山》一首，題云：「一九五九年六月瞻仰韶山，十六日離去，一週后，主席還抵故鄉，敬錄此詩」，寄托了誠摯的情感（圖3）。

一九六〇年五月，或許因為得益於郭沫若的啟發和交流，傅抱石在第一時間虔誠地創作了第一幅《毛澤東〈到韶山〉詩意圖》（圖4），題識：「舊夢依稀興逝川，故園三十一年前。紅旗卷起農奴戟，黑手高懸霸主鞭。為有犧牲多壯志，敢教日月換新天。喜看稻菽千重浪，更信人民億萬年。一九六〇年五月初，敬寫韶山詩意，傅抱石並記。」他採用俯視全景式構圖，以遠景韶峰為最高點，一條小溪橫穿畫面，梯田、農舍、學校、牌樓以及機關、招待所、毛澤東故居，蒼松翠柏，成巒疊嶂，生動再現了「日月換新天」的山區美景。由於運用了大面積的深綠色，畫面清朗郁茂，充滿了豐富的詩意韻致。

就在創作《毛澤東〈到韶山〉詩意圖》前的三月，傅抱石接受任務，傾心投入於〈韶峰聳翠〉的創作之中。他沒有著意刻畫韶峰的皴法結構，而是運用對比、襯托的手段，著重突出韶峰的「聳」勢，並拓展了內容主題與思想境界。他融會水墨、石綠，聳起韶峰一段蒼翠郁茂，墨色交融，點、渲染匯為一體，溢發出無限生機（圖5）。

一九六〇年九月十五日，傅抱石率領江蘇省國畫寫生工作團離開南京，「開眼界，擴胸襟，長見識」，相繼走訪河南、陝西、四川、湖北、湖南、廣東等六省十幾個大中城市，進行了為期三個月寫生活動，成為當時中國繪畫界一件極為轟動的大事。在壯游中，他一路走一路畫，瞻仰革命紀念地，參觀工礦企業，游覽風景名勝，不斷參悟現實與藝術之間的問題。十二月一日，傅抱石冒雨二次來到韶山沖，從水塘到故居，從毛震公祠到韶山招待所，感同身受，自然是非同一般。回寧後，傅抱石激情澎湃，重揀舊稿，細心收拾，落墨成畫，題云：「韶峰春曉。一九六一年二月，重訪韶山歸來，寫於南京，傅抱石，鈐印「一九六一」（朱文方印）、「抱石之印」（白文方印），並以「蹤跡大化」（朱文方印）押角，熱切之情溢於言表（圖6-1, 6-2, 6-3）。

傅抱石描繪韶山八景之「韶峰聳翠」，在突出「聳翠」之時，又增加「春曉」的意涵，以青綠設色之法表達出韶山乃領袖誕生地、革命長青的思想。這裡，他以俯瞰視角截取韶峰一角，充分展現了韶山的清麗景象。遠景韶峰聳立，結構以中鋒長線勾勒，山體則強化「破筆點」，以示草木蔥蘢，春意盎然，更遠處山巒數疊，由濃到淡，漸行漸遠；近景山坡巨石嶙峋，凝重渾厚，與韶峰的峻峭形成強烈對比，而大片松林以重墨畫成以支撐畫面，既真實又活潑。韶峰也因有近處大石和山腰山腳間點綴的松樹和左邊低緩遠山的襯托，具有一種直沖雲霄的高聳之勢。畫面色墨交融，強調濃淡干濕，層層暈染，筆墨游離於浪漫與真實之間以求變化，如山體的皴擦、樹木的點皴、雲霧的刻畫等皆經周密的安排，形象突出，層次分明，完全是一種自然平緩的抒寫。於是，晴朗的天空中到處瀰漫著春天的溫馨煦色。

在主題處理時，傅抱石以清新的語言來描繪與歌頌韶山，賦平凡景色予濃郁的感情色彩，如用濃墨寫出突兀塊石，以淡青和草綠渲染如黛青山，乃至淡墨點皴叢樹密林，層層疊疊，郁郁勃勃，都為畫面頻添無窮的抒情氣韻。尤其是那些體會入微的茂密景象充溢著清新的生活氣息，加強了視覺經

驗的親切感，也拉近了繪畫與自然的距離，從而實現了特定題材的政治內涵。總之，他在筆墨上弱化了獨立的形式奇崛，而強化工整細膩；又在色彩上以筆墨為骨加強色彩渲染，冷暖對應相諧，以營造和諧安寧的氣氛和明麗清純的情調，進入一種雅俗共賞的層面。

舊云：「一歲之計在於春」，「春」乃四季之首，陽氣回升，萬物復蘇，隱喻初始。古往今來，文人墨客多賦詩讚美，歌頌春之創造力，強調春之寶貴。在傅抱石筆下，韶山是領袖故里，乃新中國「春天」之所在，值得稱頌。出於社會心理之考慮，傅抱石將富於象征意義的綠色做了巧妙的布陳，呈現出宏大、偉岸、熱烈等時代政治品性，完成了對自然景物形與神、光與影、色與墨、虛與實、質與文的有機融合。由此，他以溫潤的筆墨刻畫了一幅朝氣蓬勃又不失壯闊的韶山春景，從而謳歌引領中國革命走向勝利的領袖。

眾所周知，韶山並不是繪畫傳統中的表現對象，從未進入文人視野而成為山水畫中的名山系列，但對二十世紀中國政治思想空間而言，具有非常特殊的革命史懷想。因為所連帶的革命歷史背景，以山水形式描繪韶山，又不同於一般的表現自我或抒寫胸中逸氣的山水畫。除了綠水、青山、雲霧等自然內容，還有作為革命紀念地的一些基本要求，盡管這種要求沒有明文規定，卻有著基於崇敬心態的革命現實主義或革命浪漫主義的品評標準。因此，描繪韶山既有思想觀念上的轉變，又有形式技法上的新努力。首先，傅抱石十分強調素材的取舍，且服務於主題思想。如此，韶山從原先的寫生范疇轉化為政治歌頌的象征層面，被賦予了某種革命性質的教化意義。於是，韶山寫生已不僅僅是觀察生活、體驗生活、表現生活的過程，也是畫家改造自己思想靈魂的過程。

當然，韶山主題創作往往會涉及內容與形式的關係問題。形式屬於視覺，經過十余年探索的傅抱石憑借已有創作經驗足能應付，也能夠創造出一種嶄新的視覺形式。那麼，如何進一步將蘊涵於韶山自然風景下的崇高和溫馨表達出來，而不是普通意義上的山水情懷，並在創作過程中藉以韶山之行的革命歷史感悟來消解一般審美中簡單的表象符號，進而使體驗通過藝術語言升華為形而上的思想精神。傅抱石不斷得到革命的熏陶，心靈滌宕萬千，並將這種體悟付諸於藝術探索，呈現了自然與生命交織的生動內涵。通過對韶山的視覺處理，〈韶峰春曉〉便在自然融會傳統趣味之時，也體現了時代所要求的思想內容，既充滿著大地泥土的芬芳和大自然清新的氣息，又寄注了飽滿的革命激情和發自肺腑的讚頌。「筆墨當隨時代」，在傅抱石手下絕不是一句空泛的口號。在寫生、創作、閱讀之時也能得到革命精神的教育與熏陶，這不僅是個人的心願，也是欣賞者所需，更是當政者的期望。

幾年間，傅抱石帶著瞻仰韶山的深切感受，接二連三地繪制韶山圖景，以深綠著色，昭示了新中國欣欣向榮的精神意象（圖7）。一九六四年二月，值毛澤東《七律·到韶山》發表之際，他又以詩意入畫，題識：「一九五九年六月十六日，自韶山返長沙，越數日聞主席蒞止，並有七律一首。蓋已數次擬形諸筆墨，愧未能窺測高深於萬一也。茲迎正式發佈之幸，復經營此幀，不禁神往。」可見，韶山之行對傅抱石的內心觸動不可謂不大。他以散鋒筆法揮寫，赭墨皴瀉，青綠點染，將韶山草石結合的地貌特點給予充分表現，筆墨淋漓酣暢，風格濃郁蒼潤。特別是荷鋤行走阡陌的農夫，似畫龍點睛，生動營造出「喜看稻菽千重浪，遍地英雄下夕煙」的意境（圖8）。新圖像謳歌新氣象，新筆墨寄寓新思想。伴隨著韶山圖的展覽或出版，傅抱石的韶山圖不斷進入公眾視野並迅速傳播，獲得了廣泛的社會認同。這種以歌頌為主務的主題創作在主流輿論的支持下產生了持續的發酵效應，所謂「革命的崇高感」和「新社會的新氣象」的有效融合亦得到了積極的響應，發揮著新山水題材的典范意義。

在後期繪畫生涯中，傅抱石一畫多稿、多本的現象十分普遍，尤其是諸如〈雨花台頌〉〈延安〉等革命紀念地主題更是如此，反復錘煉，精心經營，在一定程度上說明畫家在特殊政治時空背景下的拘謹心態。隨著社會的泛政治化，作為革命紀念地的韶山景觀在意識形態的強大作用力下形成了超乎個人意志之上的統一的創作規範，傅抱石或多或少地喪失了自我的藝術創造性，表現出幾分難以自主的狀態。由於強調自然的寫實再現，他放棄了多年來得心應手的長於氣勢而弱於細節的筆墨方式，使得〈韶峰聳翠〉〈韶峰春曉〉等一批表現特定內涵的大幅寫生作品，少了幾分輕鬆寫意。所以，傅抱石的韶山圖景不僅留下了深刻的時代烙印，而且生動見證了繪畫與社會的復雜關係。

但是，〈韶峰春曉〉作為主旋律作品，所承載和播散的精神意義和文化價值，也非一般的山水畫所能比擬。無論是創作主體，還是意境內涵，〈韶峰春曉〉可謂是政治與藝術的結晶，代表著特定歷史時期主流意識和社會主導價值觀最集中的美學趣味。



圖1 傅抱石 韶峰聳翠 畫稿 鉛筆紙本 17.1×22cm 1959年6月
南京博物院藏

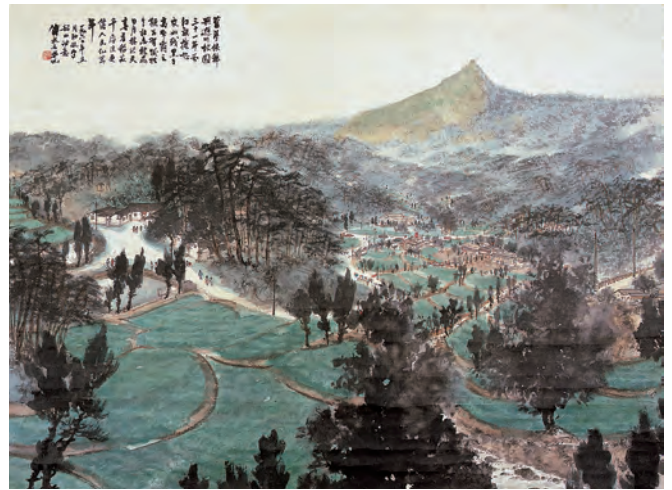


圖4 傅抱石 毛澤東《到韶山》詩意圖 軸 設色 88.1×116.3cm
1960年5月 南京博物院藏



圖2 傅抱石 韶峰聳翠 鏡心 設色紙本 48×56.2cm 1959年6月
南京博物院藏



圖5 1960年3月，傅抱石夫婦合影於剛完成的《韶峰聳翠》前

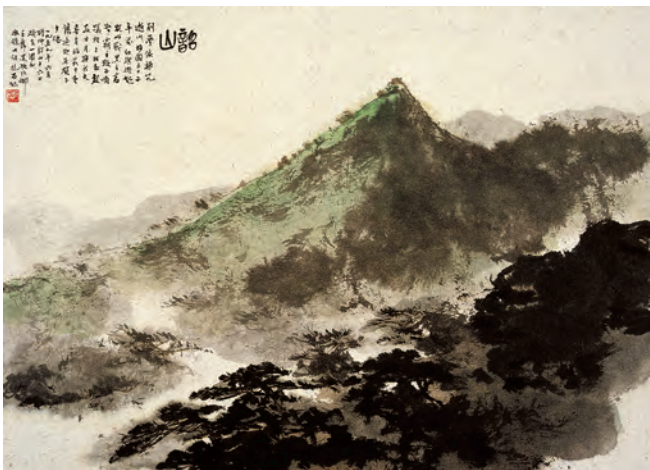


圖3 傅抱石 韶山 頁 設色紙本 28.5×39.5cm 1962年6月
南京博物院藏



圖6-1 韶峰春曉 局部



圖6-2 韶峰春曉 局部

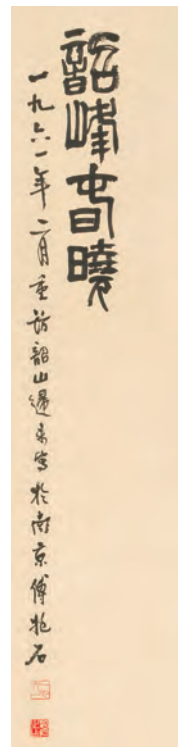


圖6-3 韶峰春曉
局部



圖7 傅抱石 韶峰聳翠圖 軸 設色紙本 45×68.5cm 1964年2月
遼寧省博物館藏



圖8 傅抱石 毛澤東《到韶山》詩意圖 頁 設色紙本 33×46.5cm
1964年

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FU BAOSHI (1904-1965)

Mount Shao

Ink and colour on paper, hanging scroll

Titled and signed Baoshi, with two seals of the artist

Dated 1965 and again with seal

32 x 43.5cm (12¾ x 17¼in).

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

US\$190,000 - 320,000

Provenance:

Acquired at Tsi Ku Chai, Hong Kong on 2 Sep 1968, for HKD5,213 as indicated on the original invoice that has been kept intact.

傅抱石 韶山 設色紙本 立軸 一九六五年作

款識：

韶山。

一九六五年春，抱石南京并記。

鈐印：抱石、乙巳

來源：

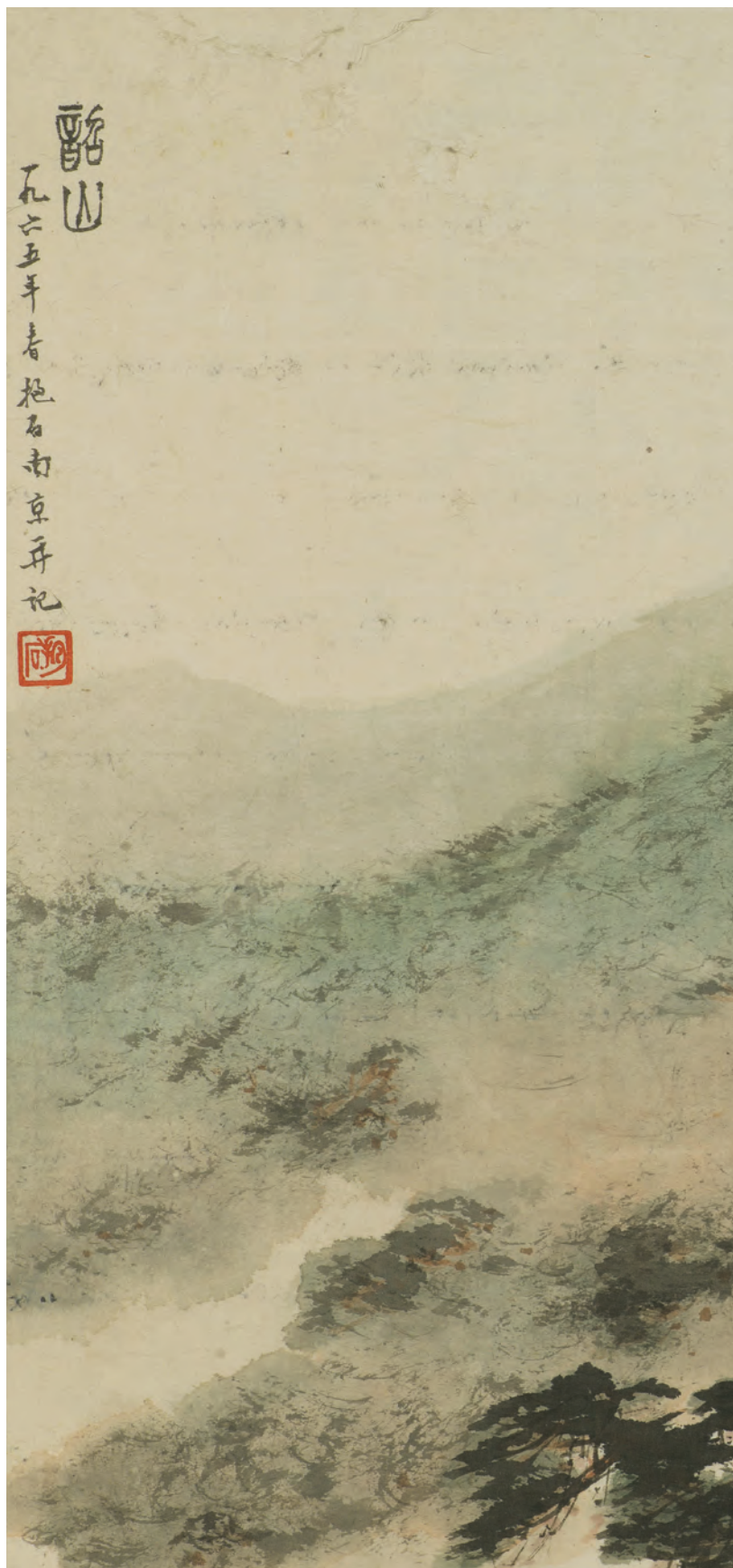
據藏家保留的原始發票，本幅一九六八年九月二日購於香港集古齋，時價港幣五千二百一十三元。

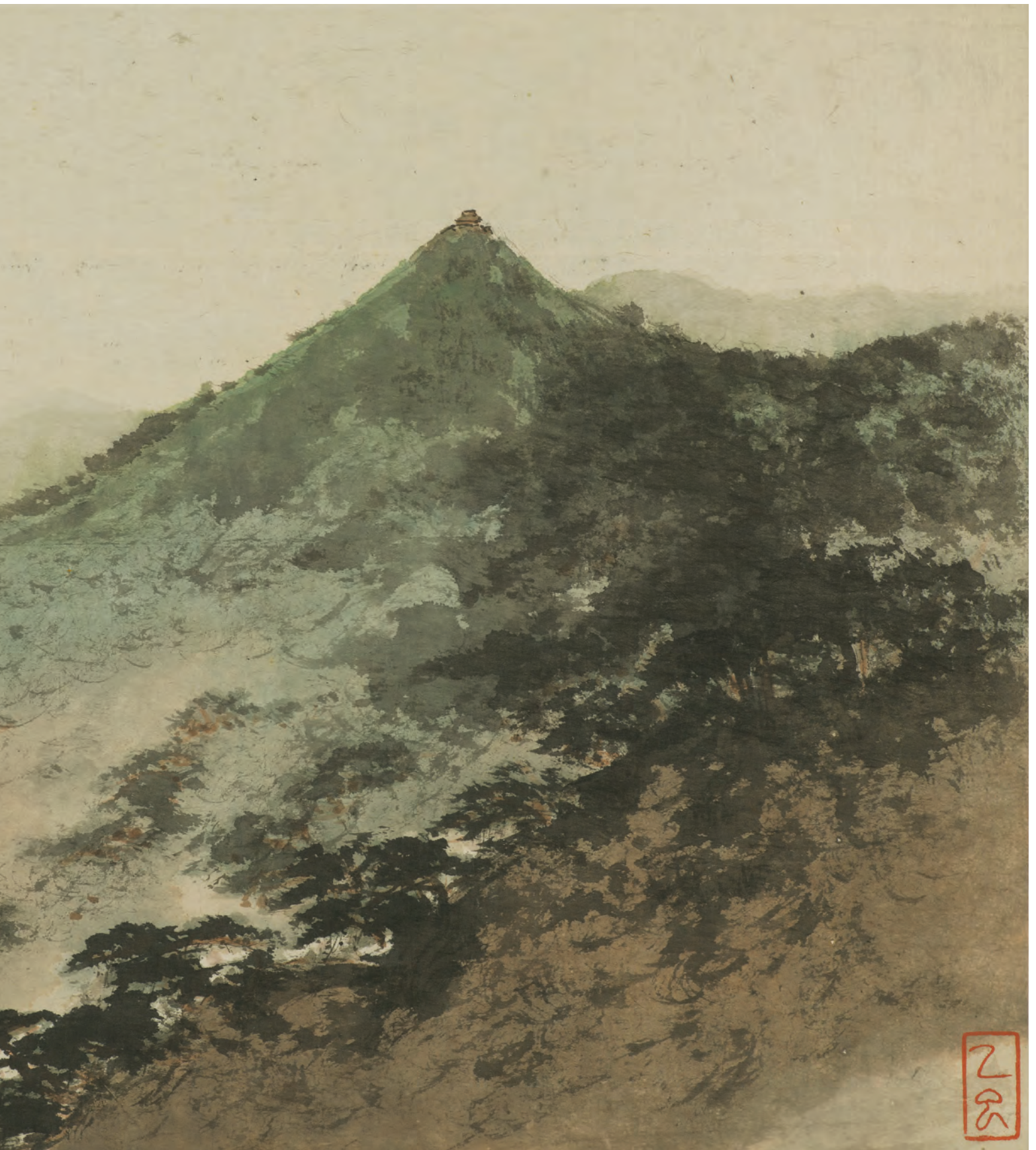
註：本幅篆書款「韶山」，並署「一九六五年春抱石南京並記」。一九六五年是傅抱石人生的最後一年，該年九月下旬，他應上海市委邀請赴滬商討上海國際機場大畫事宜，二十八日返南京家中，翌日便溘然長逝。本幅也成為抱石韶山題材的絕唱之一了。

傅抱石自一九五九年六月湖南寫生歸來，韶山及毛澤東「到韶山」詩意的創作便成為其重要主題之一。從「聳翠」到「春曉」，傅抱石以不同的角度再現這一革命聖地。本幅仍以韶峰為描繪對象，韶峰又名「仙女山」，據《湘潭縣志》載「恆氏三女從長沙來，擇穴築庵，靜心修煉，乃白日昇仙」，這樣的傳說，既增韶峰之神秘色彩，又為其平添了些許溫柔的詩意，恰如抱石筆下的韶峰，投射着不凡的靈性。

本幅林木蔥鬱繁茂，青翠欲滴，設色由山腳漸次蔓延至山頂，層層渲染，逐漸加重；山中霧氣蒸騰，迂迴繚繞；主峰居右，後有遠山以淡墨輕掃，增壯闊悠遠之境。當觀者視線聚焦峰頂，還會驚喜地發現一間小小的神女廟，顯是畫家點睛之筆。

傅抱石晚年頻寫韶山，反覆地錘鍊，不僅是畫家本人對韶山題材的鍾愛，也印證了這一主題廣受歡迎的程度。參照抱石同年八月所出同題作品，構圖、佈局皆與此作類近，只是季節不同，植被與光線略異，而此幅精巧可人、蒼翠空濛的韶山美景，更可見畫家經營之勝了。





HUANG ZHOU (1925-1997)

Born in Lixian county, Hebei Province, Huang Zhou was a leading figure of the renowned Chang'an School. During his lifetime, he held many exhibitions in and outside of China, and was awarded several times for his artistic achievements. Huang was especially well-recognised for his paintings of the northwest Xinjiang region, where he documented the lives of the ethnic minorities, their festive celebrations as well as the theatrics of their farm animals.

黃胄原名梁淦堂，字映齋。河北蠡縣人。長安畫派著名畫家。早年師承趙望雲，提倡生活、速寫和創作三位一體的創作理念。擅長人物及動物，尤以描繪新疆維吾爾族生活題材見長。一生對西北邊疆風情有獨鍾，多次深入新疆、西藏進行寫生。其作品造型生動、筆墨雄健、色彩鮮明，獨樹一幟。一九九一年，黃胄自籌資金創辦了炎黃藝術館，乃中國首家民營博物館。





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HUANG ZHOU (1925-1997)

A Girl with Four Donkeys

Ink and colour on paper, framed

Signed Huang Zhou, with two seals of the artist

Dated renyin year (1962)

91 x 47cm (35 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

黃胄 牧驢圖 設色紙本 鏡框 一九六二年作

款識：

黃胄寫於壬寅（1962）端午。

鈐印：梁、黃胄

註：黃胄堅信「生活是創作的唯一源泉」，他深入生活，足跡遍佈大江南北，尤善描寫氣勢恢弘的少數民族人民團結奮發的大型場景。在寫生的過程中，黃胄更將西方素描和速寫的形式與傳統筆墨相結合，加強對畫面中造型的把握，拓展了傳統人物畫的範式和語言，豐富了當代中國畫的創作。

驢是黃胄筆下最為常見的動物之一，黃胄也與驢有着特殊的「情緣」。早在上個世紀四十年代開始，黃胄深入西北寫生，毛驢就進入他的畫面。經過兩三年的觀察、研究，黃胄已深諳毛驢的各種型態和習性。文革期間，黃胄成為被批判的對象，被關進「牛棚」，擔任養驢的任務。他視驢兒為己出，自己吃什麼就喂毛驢吃什麼。據黃胄夫人鄭聞慧女士說，黃胄所飼養的驢竟可以在他離開後，仍從人群中認出他，猶如多年的搭檔和老友。

本幅〈牧驢圖〉成於一九六二年。黃胄以毛驢為主體，再加入背景和人物，使得畫面情境交融。畫上四隻毛驢被

分為兩組，型態各異。正中的毛驢背身回眸，氣質憨懇，雖不見高原驢兒的硬朗，卻是溫馴耐勞，可愛十足，與背景中的女孩兒形象互為映襯。畫面上方柳絲垂掛，隨風微斜，女孩身負草帽，背影輕盈，一副尋常農家田間牧歸的溫馨情境，令人動容。本幅作品背景中的女孩和柳枝均有設色，但驢兒的表現則完全由水墨完成。其筆墨層次豐富，水氣氤氳，毛驢肌肉結實，鬃毛蓬鬆柔軟的質感都得以體現。古語有云「墨分五色」，黃胄不僅做到如此，亦能做到「墨分肌理」，不愧為善用筆墨之大家。

「平生歷盡坎坷路，不向人間訴不平」，黃胄常以此句題寫在其毛驢創作中，但這又何嘗不是其人生道路的寫照和信條。經歷抗日，遭遇文革，甚至被關牛棚，與驢為伍，這些都不能將其壓倒，反而磨練了藝術家奮進、堅韌的性格，滋養了其賴以創作的土壤。藝術源於生活而高於生活，正因為這樸素而真實的藝術視角，才有了黃胄筆下源源不斷，生機勃勃的驢群，有了他作品中始終平凡卻令人感動的藝術形象，更有了他歌頌勞動、熱愛生活的赤子之心。



一九六九至一九七一年間，黃胄在北京西三環蓮花池軍事博物館勞動改造基地養驢。
Huang Zhou was obliged to raise donkeys during the Cultural Revolution from 1969-1971.



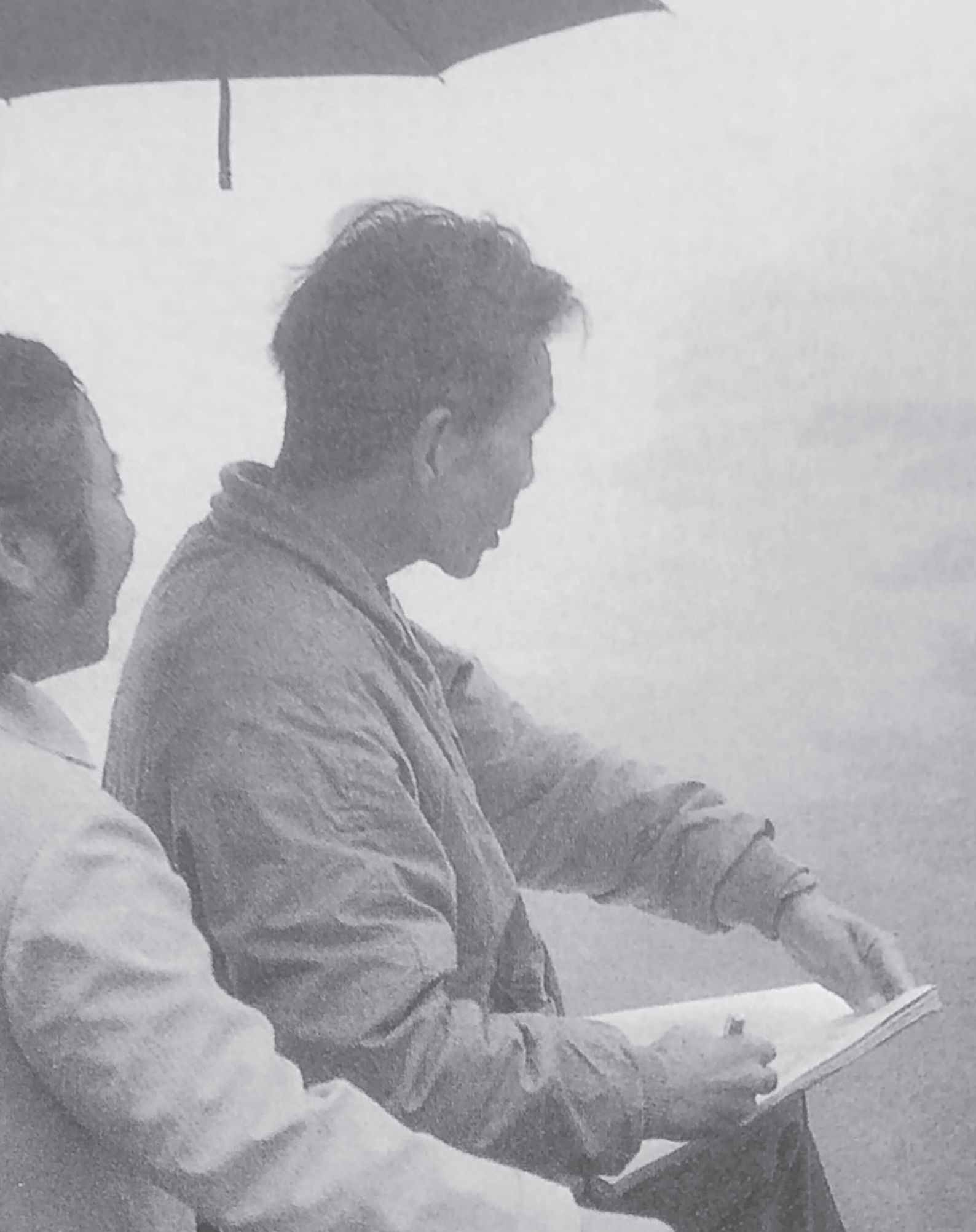
WU GUANZHONG (1919-2010)

Born in Yixing, Jiangsu Province, Wu Guanzhong was one of the pioneering Chinese artists in the twentieth-century recognised for modernising traditional Chinese painting. Wu was formally trained in both Chinese painting techniques and Western traditions at the National Academy of Art in Hangzhou under master Lin Fengmian (1900-1991), and then at the École nationale supérieure des beaux-arts in Paris under the guidance of Jean-Marie Souverbie (1891-1981). As a result, he was able to work comfortably between the two mediums of ink and oil, transposing traces of Western formalism into Chinese ink painting, and thereby synthesising them to form a distinctive style of his own. It is this breakthrough in his artistic career that brought him the honour of becoming the first living Chinese artist to have a solo exhibition at the British Museum in 1992.

吳冠中，別名荼，江蘇宜興人。一九四二年畢業於國立杭州藝術專科學校，師從林風眠、潘天壽。一九四六年赴法留學，入讀巴黎國立高等美術學校，在蘇弗爾皮教授工作室進修油畫。吳冠中致力將西方油畫的傳統、技法與中國傳統藝術精神和審美理想融為一體。在這兩種媒介中遊走，創出了別具一格的繪畫語言。一九九二年，倫敦大英博物館打破慣例，首次為在世中國藝術家舉辦展覽，《吳冠中——二十世紀的中國畫家》大展令吳冠中享譽世界。



一九八三年，吳冠中與夫人朱碧琴於黃山寫生。
Wu Guanzhong and his wife, Zhu Biqin, sketches at Mount Huang in 1983.



「蘇州園林，曲徑多，倒影重重，園雖小，迂迴自在，
仿佛園外有園，空靈無盡，凝眸處，別有洞天」

—— 吳冠中

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WU GUANZHONG (1919-2010)

Corner of Suzhou Garden

Ink and colour on paper, hanging scroll

With two seals of the artist

66 x 66cm (26 x 26in).

HK\$300,000 - 500,000

US\$38,000 - 64,000

吳冠中 觀魚圖 設色紙本 立軸

鈐印：八十年代、冠中寫生

註：「蘇州園林吸引我，屋宇亭榭之素雅、太湖石之玲瓏，垂柳依依、游魚悠悠，真是美不勝收」，自上世紀七十年代末，吳冠中便開始進行水墨媒介的探索，他以江南園林入畫，用傳統水墨表現園林的秀麗與靈氣。

然而中式園林之美有賴於空間的迂迴，需要「遊行」的視角，方能體會造境之妙，如何將此呈現於二維畫面，是吳冠中一直思索的問題。他在《吳冠中畫作誕生記》中描述，「從倒影中書寫園林情趣」，再「表現魚之樂，園林的魚之樂」，成為其解決畫面構成的理想方法。如本幅〈觀魚圖〉，水塘佔據畫面近乎一半的空間，紅色錦鯉游弋其中，在波光粼粼的倒影間穿梭來去。水塘之上則為庭院，迴廊曲折，植物從牆縫中探出枝梢，俏皮的翠綠與靈動的紅魚相呼應，令觀者猶如置身於園林之中，流連忘返。

按《吳冠中全集》收錄，以「觀魚」為主題的園林創作最早見於一九七七年。吳冠中偏愛此題材，作為對童年故鄉追憶，直至千禧年代仍然頻有佳作。蘇州園林中山石的質感、屋宇的滄桑斑駁皆給予吳冠中無限靈感，畫家在不斷凝鍊、打磨母題的過程中，構築了「風箏不斷線」的獨特風格。







892

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FU BAOSHI (1904-1965)

Spring Mountain in Sichuan

Ink and colour on paper, framed

Signed Baoshi, with one seal of the artist

Dated dingyou year (1957)

47.5 x 55cm (18¾ x 21½in).

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

US\$150,000 - 230,000

Exhibited and Illustrated:

Exhibition of Paintings By Famous Chinese Artists, Hong Kong, The City Hall Exhibition Hall, 17 to 19 May 1962, pamphlet no.17531

Provenance:

Private British collection. This lot was purchased by the current owner's grandfather, Tuh Faung Zing, who was born in Ningbo, China in 1907. Mr. Zing went to England to undertake an apprenticeship for the cotton mills in the late 1920s, he married an English girl and subsequently moved back to China and settled in Shanghai, where he worked as a manager at a local cotton mill factory. In the late 1930s, the family moved to Hong Kong and lived here till the late 1970s before immigrating to England. In Hong Kong, Mr. Zing worked as a senior manager at Nanyang Cotton Mill in Kowloon and was well respected in the community. The three paintings he purchased in 1962 have been kept in the family, the first of which, *Feeding the Donkeys* by Huang Zhou, was sold in this saleroom on 3 April 2018, Fine Chinese Paintings sale, lot 160.

傅抱石 蜀山圖 設色紙本 鏡框 一九五七年作

款識：

丁酉（1957）三月，抱石作。

鈐印：抱石私印

展覽及著錄：

《名家國畫展覽》，香港大會堂八樓展覽廳，1962年5月17日至19日，目錄編號17531

來源：

英國私人珍藏。原藏家，即現藏家祖父，一九〇七年生於浙江寧波，二十年代末負笈英格蘭學習紡織，娶英籍女子為妻，學成攜妻返國，定居上海，任公益紗廠經理。三十年代末與妻子一家三口移居香港，後任職九龍南洋紗廠高級管理人員。居港四十年，直至七十年代末方舉家移民倫敦。一九六二年香港大會堂展覽中，該藏家共購得三幅作品，一直保留原裝原框，由家人繼承珍藏，直至今春方釋出其中一幅，即黃胄〈銅驢圖〉，見香港邦瀚斯二〇一八年四月三日《中國書畫》拍賣，拍品編號160，本幅為其二。

註：附藏家提供的展覽價目表，本幅以港幣五百元購得。



893



894



895

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XU BEIHONG (1895-1953)

Loquats

Ink and colour on paper, fan leaf, framed
 Inscribed and signed Beihong, with one seal of the artist
 Dated the twenty-sixth year of the Republic era (1937)
 16 x 49.5cm (6¼ x 19½in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

徐悲鴻 枇杷 設色紙本 扇面 鏡框 一九三七年作

款識：
 明年定購香賓票，中得頭獎買枇杷。廿六年（1937）秋，悲鴻。

鈐印：徐

894

XU BEIHONG (1895-1953)

Pig

Ink and colour on paper, framed
 Inscribed and signed Beihong, with one seal of the artist
 Dated xinsi year (1941)
 40 x 49.5cm (12¼ x 19½in).

HK\$280,000 - 350,000

US\$36,000 - 45,000

徐悲鴻 墨豬 設色紙本 鏡框 一九四一年作

款識：
 廿八年舊作，越二年足成。辛巳（1941）中秋，悲鴻。

鈐印：徐

895

XU BEIHONG (1895-1953)

Galloping Horse

Ink on paper, framed
 Signed Beihong, with one seal of the artist
 Dated the twenty-eighth year of the Republic era (1939)
 21 x 31cm (8¼ x 12¼in).

HK\$180,000 - 250,000

US\$23,000 - 32,000

徐悲鴻 奔馬 水墨紙本 鏡框 一九三九年作

款識：
 廿八年（1939）秋，悲鴻。

鈐印：徐

XU BEIHONG (1895-1953)

Jiufang Gao and the Horse

Ink and colour on paper, hanging scroll

Inscribed and signed Beihong, with one seal of the artist, and one collector's seal

Dated the twenty-ninth year of the Republic era (1940)

Poetry hall inscribed and signed Xie Songshan, dated gengzi year (1960), with one seal of his

Painting: 49.5 x 36cm (19½ x 14¼in).

Poetry hall: 27.5 x 36cm (10¾ x 14¼in).

HK\$2,000,000 - 3,000,000**US\$250,000 - 380,000****Provenance:**

Previously in the collection of a British gentleman, who worked for the British American Tobacco in Singapore from 1939-1941, and then after WWII till 1960s. According to the grandchild of the gentleman, the current lot was a gift from his business associate Huang Manshi (1890-1963). Huang was known as a great friend and patron of the artist in Singapore.

徐悲鴻 九方皋 設色紙本 立軸 一九四〇年作
謝松山題詩堂

詩堂：

張侯擊空通西域，御苑當年求不得。神馬當從西北來，生駒汗血傳奇殖。大宛天馬出貳師，漢帝得之空冀北。畫馬昔稱曹將軍，妙筆傳神驚四國。嗚嗚叱吒九花蚪，紅衣美髯照夜白。今世畫工推徐子，胸中坵壑無窮極。烏絲腕下挾風雷，筆未到先氣已逼。憶昔邂逅在檳城，畫師數遭我寶墨。我獨愛君畫鞍馬，朝夕摩挲若拱壁。豈止屏障生光輝，亦如支遁重神力。世事滄桑感歲華，畫師已遊長側側。今年偶爾得新圖，大小兩幅壯行色。此圖雖小殊精絕，天矯騰越難羈勒。人間哪有真乘黃，世無伯樂誰賞識。而今世路已崎嶇，老驥徒然思伏櫪。第七十八庚子（1960）夏謝松山題。

款識：

廿九年（1940）五月，西馬拉雅山中。悲鴻。

鈐印：（徐）徐悲鴻

（謝）謝松山

藏印：赤雅軒藏

來源：

英國私人珍藏，並傳之子孫寶藏至今。原藏家任職英美菸草公司新加坡分公司，一九三九至四一年居新加坡，二戰爆發短暫返英，戰事平息後重返獅城，直至六十年代。夫婦二人均雅好文藝，除書畫外，亦有涉獵玉器。據藏家孫輩述，本幅乃其祖父獲贈於生意夥伴黃曼士（1890-1963）。黃曼士乃南洋兄弟煙草公司新加坡分公司總經理，嗜好書畫，為人熱心，是悲鴻藝術的知音。

註：「九方皋」出自《列子·說符》，穆文公請求伯樂為其舉薦擅相馬之士，伯樂舉薦九方皋的故事。穆文公質疑九方皋無法分辨馬匹的公母，但恰恰是因為九方皋看到了馬的內在精髓，忽略了表面無關緊要的特徵，以去偽存真之慧眼，方識得千里馬。徐悲鴻以畫馬聞名於世，而《九方皋》將駿馬題材融於春秋典故中，是他表現特定歷史情境，以史鑑今，又具敘事意義的代表作之一。

據徐悲鴻之子徐伯陽記載，自一九二八年起，徐悲鴻先後十九次創作《九方皋》，因此則典故，應了徐悲鴻「人須無傲氣，但必具傲骨」的精神。本幅作於一九四〇年，是他藝術鼎盛時期的作品。該年，徐悲鴻應印度詩人泰戈爾之邀，遍遊勝地，更在五月深入喜馬拉雅地區，感其雄偉壯觀。同年，徐悲鴻在其寫贈印度友人《奔馬圖》上題寫「孑然一身，良朋渺遠，故園灰燼，祖國苦戰，時與感慨耳」，可知抗戰進入最慘烈的階段，作此「九方皋」未嘗不是渴望天降良將、拯救蒼生之寄懷。

本幅作品中，徐悲鴻將西方繪畫的造型與東方藝術的筆墨相結合，生動詮釋了九方皋與千里馬的形象。畫中長者即九方皋，身著藍衣，捋鬚領首，欣慰地望著身前這匹駿馬，眼神中是肯定與讚許；而健碩的駿馬，高昂著馬頭，望向九方皋，似要騰空躍起，嘶鳴中流露欣遇識才者之喜悅。與九方皋的鎮定自若形成鮮明對比的，是馬首前一年輕男子，他面露驚慌之色，左手執馬鞭，右手握拳，似欲制服烈馬，豈不知千里馬何能為凡夫所馴服？畫面一張一弛，充滿戲劇性。現藏於徐悲鴻紀念館之《九方皋》，作於一九三一年，其九方皋的衣飾造型，尤其是其睿智而氣定神閒的姿態，與本幅乃出自同一稿；且兩幅良駒皆神采奕奕，馬壯而驪，符合史書所載。本幅作品尤重九方皋與千里馬知己相遇的瞬間描繪，傳神寫意，實乃「意與古會，思接千載」之作。

本幅作品並謝松山（1894-1965）題詩堂。謝松山，檳城報界名人，筆名雪堂、伊凡，齋號赤雅軒。一九三四年，謝松山來到馬來西亞，任檳城《新報》主筆，之後陸續任職於《馬華日報》、《光華日報》，以日據時期創作的舊體詩集《血海》而聞名，是著名的愛國詩人。謝松山喜愛收藏，與悲鴻結識於檳城，多獲寫贈。本幅詩堂中「今世畫工推徐子，胸中坵壑無窮極」，又云「我獨愛君畫鞍馬，朝夕摩挲若拱壁」，可見他對悲鴻畫馬之推崇。



藏家提供其祖父年輕時小像

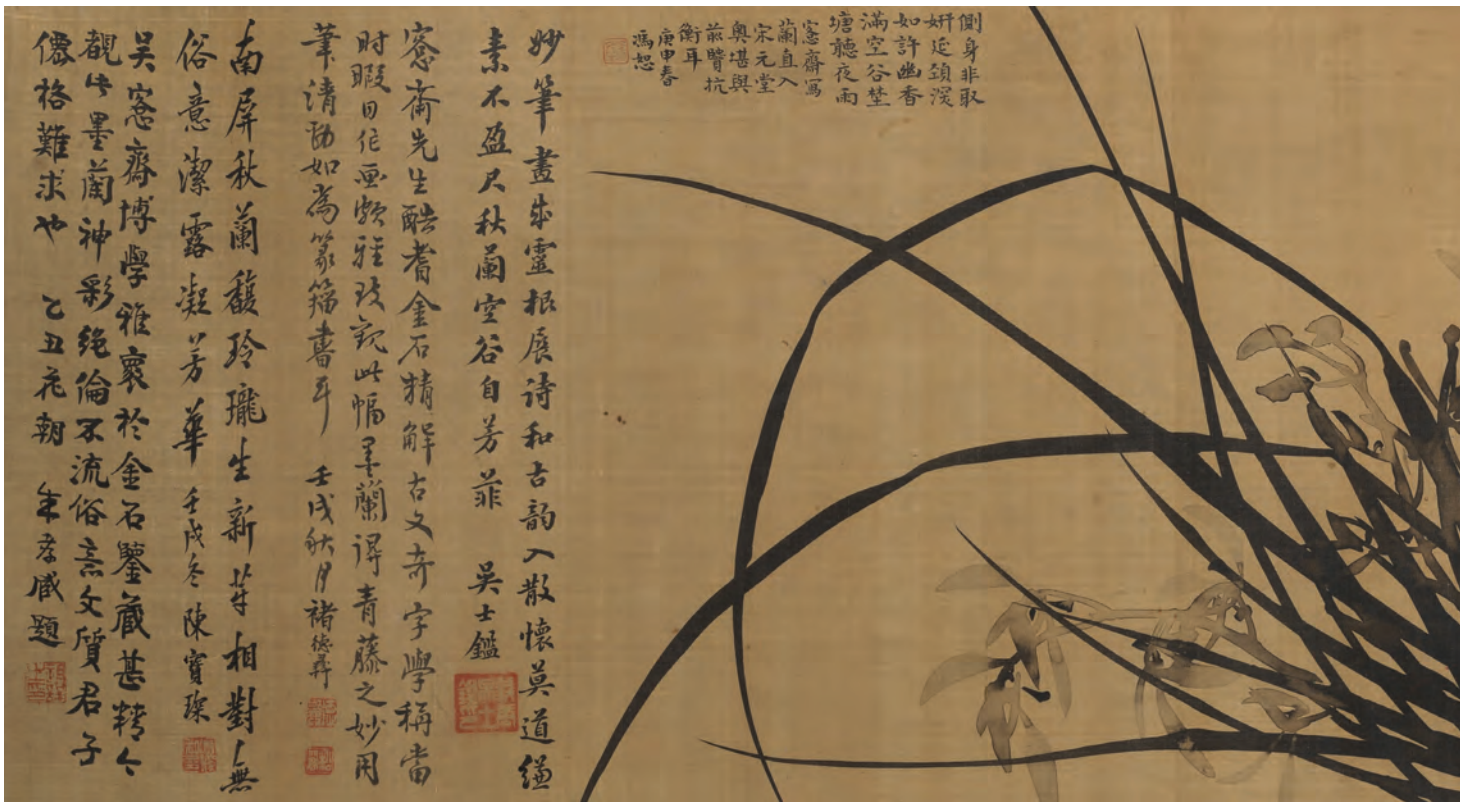
張儀譽為通西域御苑當年亦不得
 神馬為當陰西北東生駒汗血傳奇蹟大
 宛天馬出貳師漢帝時之六翼北馬
 昔稱曹將軍抄筆傳神驚回國暗鳴
 叱咤九花蚪孤衣美舞照夜亦今世而
 工推徐子胸中坵壑無窮枯鳥也腕
 下扶風當筆未到先氣已逼憶昔解
 追在橫城画師教遺家寶墨豕獨愛
 君画鞍馬形多摩挲筆為拱駭之豈止屏
 障生先輝亦必文通重神力亦不陰柔
 威嚴華画師已逝長惻々今斗偶尔
 月新圖大小飛幅壯行色快圖雖小珠
 粒絕大矯矯趨難竊勅人間那有
 真乘黃否無伯樂誰賞後而今各
 路已崎嶇空孺徒然思伏櫪

第七十八原于夏山和山題



九辛五月西馬拉雅山中悲鴻





側身非取
妍延頰浥
如許幽香
滿空谷楚
塘聽夜雨
室齋寫
蘭直入
宋元堂
與堪與
前臂抗
衡耳
庚申春
馮恕

妙筆畫本靈根展詩和古韻入散懷莫道鍾
素不盈尺秋蘭空谷自芳菲 吳士鑑

窻前先生酷嗜金石精解古文奇字學稱當
時暇日信筆頻往改款此幅早蘭得青藤之妙用
筆清勁如為篆籀書耳 壬戌秋月諸德再

南屏秋蘭蘂玲瓏生新芽相對無
俗意潔露凝芳華 壬戌冬陳寶珠

吳憲齋博學雅衷於金石鑒藏甚夥今
觀此墨蘭神彩絕倫不流俗意文質君子
儼格難求也 乙丑花朝 年孝威題

897



南山之祝萬壽無疆
徐崇嗣精心小冊向藏龐氏其心果品皆渾厚
有味狗不類俗潔草並得近唯李後堂而
始臻佳境余學步久而未成方詢古今人不
相及也
陸恢擬古

898



897

WU DACHENG (1835-1902)

Narcissus

Ink on silk, framed

Inscribed and signed Wu Dacheng, with two seals of the artist
Inscriptions by Feng Shu (1867-1948), dated gengshen year (1920),
with one seal; Wu Shijian (1868-1934), with one seal; Chu Deyi (1871-
1942), dated renxu year (1922), with two seals; Chen Baochen (1848-
1935), dated renxu year (1922), with one seal; and Zhu Xiaozang
(1857-1931), dated yichou year (1925), with one seal
27.5 x 84cm (10 $\frac{7}{8}$ x 33 $\frac{1}{2}$ in).

HK\$60,000 - 80,000

US\$7,600 - 10,000

吳大澂 君子之德 水墨絹本 鏡框 一八八九年作

款識：

君子之德。豹岑公以盆蘭贈之，收於居中。觀此蘭晚長含幽，葉自芬芳，故為寫照。歲在己丑（1889）初秋，吳大澂。

題識：

（馮）側身非取妍，延頸深如許。幽香滿空谷，埜塘聽夜雨。憲齋寫蘭直入宋元堂奧，堪與前賢抗衡耳。庚申（1920）春，馮恕。

（吳士鑑）妙筆畫成靈根展，詩和古韻入散懷。莫道縑素不盈尺，秋蘭空谷自芳菲。吳士鑑。

（褚）憲齋先生酷嗜金石、精解古文奇字，學稱當時。暇日作畫，頗雅致。觀此幅墨蘭，得青藤之妙，用筆清勁，如為篆籀書耳。壬戌（1922）秋月，褚得彝。

（陳）南屏秋蘭馥，玲瓏生新芽。相對無俗意，潔露凝芳華。壬戌（1922）冬，陳寶琛。

（朱）吳憲齋博學雅衷，於金石鑒藏甚精。今觀此墨蘭，神彩絕倫，不流俗意，文質君子，儂格難求也。乙丑（1925）花朝，朱孝臧題。

君子之德

豹岑公以盆蘭贈之收於居中
觀此蘭晚長含幽葉自芬芳故
為寫照 歲在己丑初秋 吳大澂

鈐印：（吳）吳大澂印、憲齋

（馮）馮恕

（吳）錢塘吳士鑑印

（褚）德彝、松窗

（陳）寶琛私印

（朱）祖謀之印

898

LU HUI (1851-1920)

Finger Citron and Longevity Peaches

Ink and colour on paper, framed

Inscribed and signed Lu Hui, with one seal of the artist

31.5 x 43cm (12 $\frac{3}{8}$ x 16 $\frac{7}{8}$ in).

HK\$20,000 - 40,000

US\$2,500 - 5,100

陸恢 佛手壽桃 設色紙本 鏡框

款識：

南山之祝，萬壽無疆。徐崇嗣絹心小冊，向藏龐氏。其作果品皆渾厚有味，綉不類俗，染筆兼得，近唯李復堂而始臻佳境。余學步，久而未成，方洵古今，人不相及也。陸恢擬古。

鈐印：陸恢之印



899

WU CHANGSHUO (1844-1927)

Lingzhi and Pine Trees

Ink and colour on silk, framed

Titled, inscribed and signed Anji Wu Changshuo, with a dedication, and three seals of the artist

Dated gengshen year (1920)

183.5 x 64.5cm (72¼ x 25½in).

HK\$500,000 - 700,000

US\$64,000 - 89,000

吳昌碩 壽者相 設色絹本 鏡框 一九二〇年作

款識：

壽者相。土屋先生雅屬，庚申（1920）十月，安吉吳昌碩時年七十有七，於六三園。

鈐印：俊卿之印、倉碩、廖天一

上款：「土屋」為土屋計左右，是三井銀行上海支店店長，又是「晃堂」主人。時位於上海虹口公園北側江灣路上的海上名園「六三園」是當時日本商界要員接待貴賓的宴請地。它由日本名仕白石六三郎在上海建造，占地約六千坪，內部清雅舒適，遍植松竹梅，還飼養了鹿、鶴、猴等動物。作為一家日本私人花園兼高級會所，以日本料理聞名上海。土屋計左右與王震交往密切，而王震又是吳昌碩的主要贊助、推廣者。康有為、吳昌碩、吳待秋、王震、土屋計左右與「六三園」主人白石六三郎經常在此地雅集，盛極一時。

900

HUANG BINHONG (1865-1955)

Ink Blossoms

Ink on paper, hanging scroll

Inscribed and signed Binhong, with one seal of the artist
40.5 x 41cm (16 x 16 1/2 in).

HK\$150,000 - 200,000

US\$19,000 - 25,000

黃賓虹 墨梅 水墨紙本 立軸

款識：

誰向羅浮夢玉人，香魂元是一枝春。微風霽雪相看處，
瘦影疎花絕點塵。賓虹。

鈐印：黃賓虹印



900

901

WU CHANGSHUO (1844-1927)

Plum Blossoms

Ink and colour on gold-flecked paper, folding fan

Inscribed and signed Aiji Wu Changshuo, with two seals of the artist

Dated yimao year (1927)

18.5 x 44cm (7 1/4 in x 17 3/8 in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

吳昌碩 紅梅 設色金箋 成扇 一九二七年作

款識：

梅花鐵骨紅，舊時種此樹。艷擊珊瑚碎，高倚夕陽處。
百匝繞不厭，圓涉頗成趣。太息飢驅人，揖爾出門去。
乙卯（1927）孟夏，安吉吳昌碩，年七十有二。

鈐印：老缶、吳昌石宜壽昌

註：另面楷書阮籍《詠懷》，款署靄青霽，鈐印兩方，
曰「臣霽」並「靄青」。字跡清秀，然未知何人也。



901



902

902

WU CHANGSHUO (1844-1927)

Apricot Blossoms

Ink and colour on paper, hanging scroll

Inscribed and signed Wu Changshuo and Kutie, with three seals of the artist

Dated jiyin year (1914)

76.5cm x 52cm (30 1/8in x 20 1/2in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance :

From An Asian Private Collection. For more information on the collection, see Bonhams Hong Kong, Fine Chinese Paintings, 27 November 2017, lot 120-138 introduction.

吳昌碩 杏花春雨 設色紙本 立軸 一九一四年作

款識：

指發先生有道教我。苦鐵。

杏花春兩江南。甲寅（1914）秋仲，吳昌碩時年七十一。

鈐印：龔、昌碩、五湖印巧

來源：

亞洲私人珍藏。詳見香港邦瀚斯《中國書畫》，2017年11月27日，拍品編號120-138介紹



903

903

WU CHANGSHUO (1844-1927)

Plum Blossoms and Wine Jar

Ink and light colour on paper, hanging scroll

Signed Kutie, with three seals of the artist and two collector's seals

Titleslip inscribed, and with one collector's seal

105 x 27cm (41 1/8 x 10 5/8in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

吳昌碩 梅花酒壺 淡設色紙本 立軸

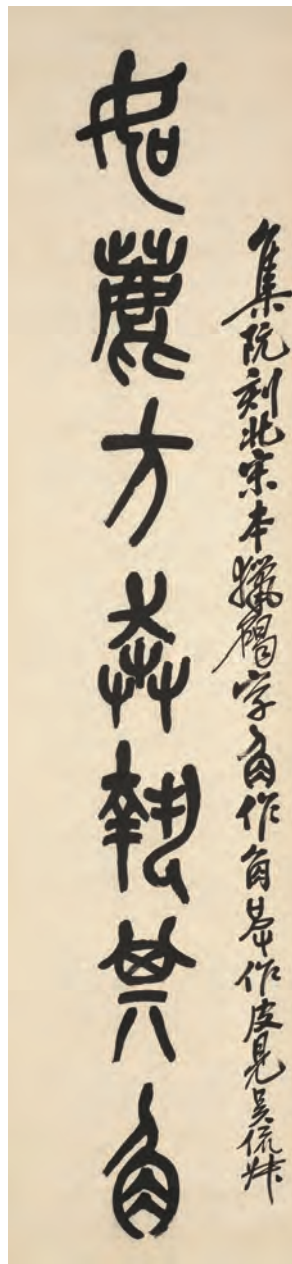
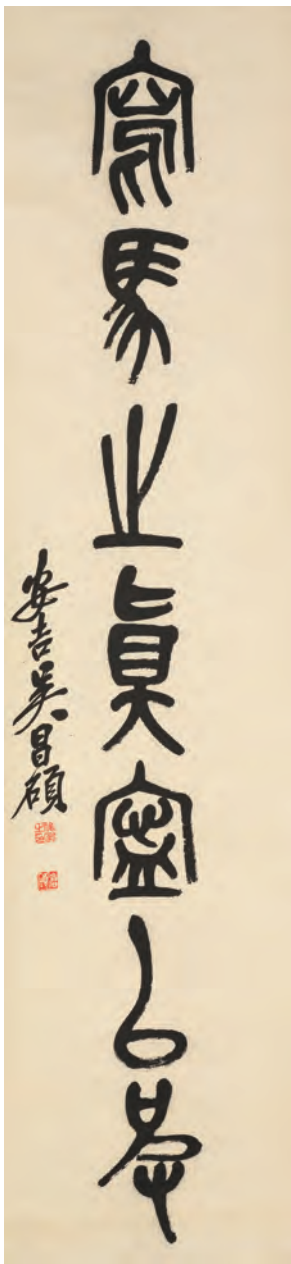
款識：

漫騰騰地暖烘烘。苦鐵。

鈐印：安吉吳俊章、伍無咎、古鄣

藏印：竹還齋、半丁攷藏真跡、半翁（簽條）





904

904

WU CHANGSHUO (1844-1927)

Calligraphy Couplet in Stone Drum Script

Ink on paper, pair of hanging scrolls

Inscribed and signed Anji Wu Changshuo, with two seals of the artist
133.5 x 30.5cm (52½ x 12in) each. (2).

HK\$100,000 - 150,000

US\$13,000 - 19,000

吳昌碩 石鼓文七言聯 水墨紙本 立軸一對

款識：

如鹿方奔執其角，寫馬之真寧以皮。

集阮刻北宋本獵碣字，角作角，皮作皮，見吳侃叔。安吉吳昌碩。

鈐印：俊卿之印、倉碩



905

905

WU CHANGSHUO (1844-1927)

Peony and Narcissus

Ink and colour on paper, hanging scroll

Inscribed and signed Wu Changshuo, with a dedication, and one seal of the artist

Dated gengshen year (1920)

134 x 50.5cm (52¾ x 19¾in).

HK\$600,000 - 800,000

US\$76,000 - 100,000

吳昌碩 富貴神仙 設色紙本 立軸 一九二〇年作

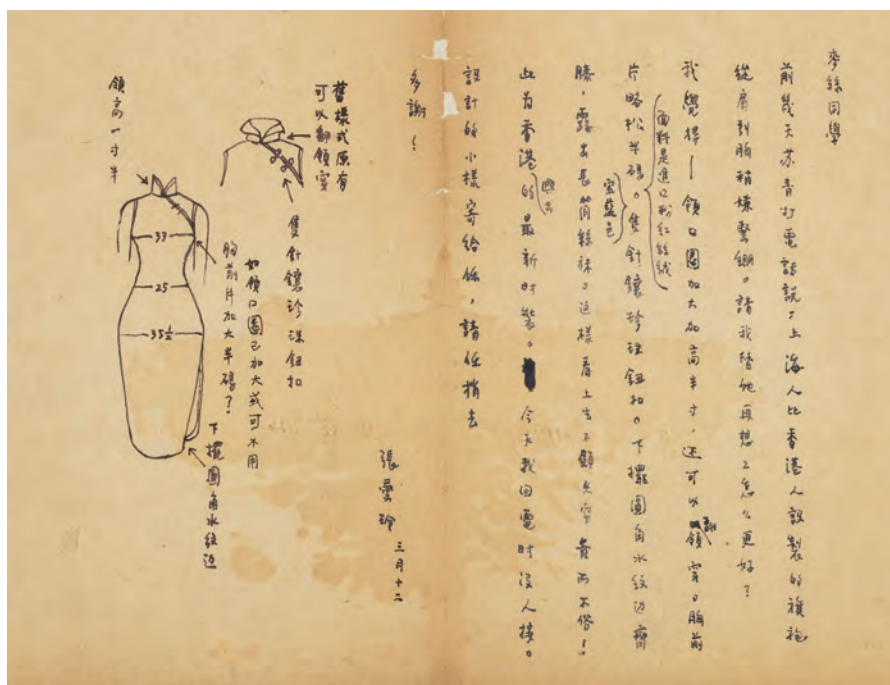
款識：

紅時欄外春風拂，香處毫端水佩橫。富貴神仙渾不羨，自高唯有石先生。聯笙仁兄大雅屬畫。庚申（1920）三月。吳昌碩年七十七。

鈐印：吳俊卿



906



907

906
LIN HUIYIN (1904-1955)
 Calligraphy in Regular Script
 Ink on gold-flecked paper, folding fan leaf, framed
 Inscribed and signed Lin Huiyin, with a dedication, and one seal of the artist
 Dated jiaohen year (1944)
 17.5 x 50cm (6% x 19%in).

HK\$30,000 - 50,000
US\$3,800 - 6,400

林徽因 楷書《滕王閣序》 水墨灑金紙本 扇面 鏡框
 一九四四年作

款識：
 （右錄《滕王閣序》，詳文不錄）甲申（1944）仲秋，錄於碧梧書屋之退思室，以應岳霖先生之雅屬。林徽因溫故。

鈐印：林徽因印

907
ZHANG AILING (CHANG AI-LING, 1920-1995)
 Letter
 Ink on paper, framed
 Inscribed and signed Zhang Ailing
 Dated 12 March
 27 x 34.5cm (10% x 13%in).

HK\$20,000 - 30,000
US\$2,500 - 3,800
 No Reserve
 無底價拍品

張愛玲 信札 水墨紙本 鏡框

款識：
 麥絲同學：前幾天，蘇青打電話說，上海人比香港人設製的旗袍從肩到胸稍嫌緊繃，請我替她再想想怎麼更好？我覺得一領口圈加大加高半寸，還可以翻領穿。胸前片略鬆半碼。面料是進口粉紅絲絨。寶藍色雙針鑲珍珠鈕扣。下擺圓角水紋邊齊膝，露出長筒絲襪。這樣看上去不顯狹窄，貴而不俗！此為香港興出的最新時裝。今天我回電時沒有接。設計的小樣寄給你，請你捎去。多謝！
 張愛玲。三月十二。

908

LIU HAI SU (1896-1994)

Mount Huang in Splashed Colours

Ink and colour on paper, framed

Inscribed and signed Liu Haisu, with five seals of the artist

Dated renxu year (1982)

Further inscribed and signed Haisu, with a dedication, and one seal of the artist

126 x 65cm (49%in x 25%in).

HK\$380,000 - 450,000

US\$48,000 - 57,000

Provenance:

Acquired directly from the artist

Note: The painting will be sold with the letter illustrated and a photo of the collector taken at the artist's house in the 1980s.

劉海粟 黃山 潑彩設色紙本 鏡框 一九八二年作

款識：

黃山萬峰皆昂首，雲海乾坤眼底收。蒼松挺立齊招手，笑著彩霞舞神州。壬戌（1982）秋，九上黃山，登清涼頂，觀北海諸峰潑彩，劉海粟年方八七。

陳榕老弟雅存。海粟又題。

鈐印：海粟無恙、存天閣主、海粟歡喜、石破天驚、黃山是我師、劉海粟

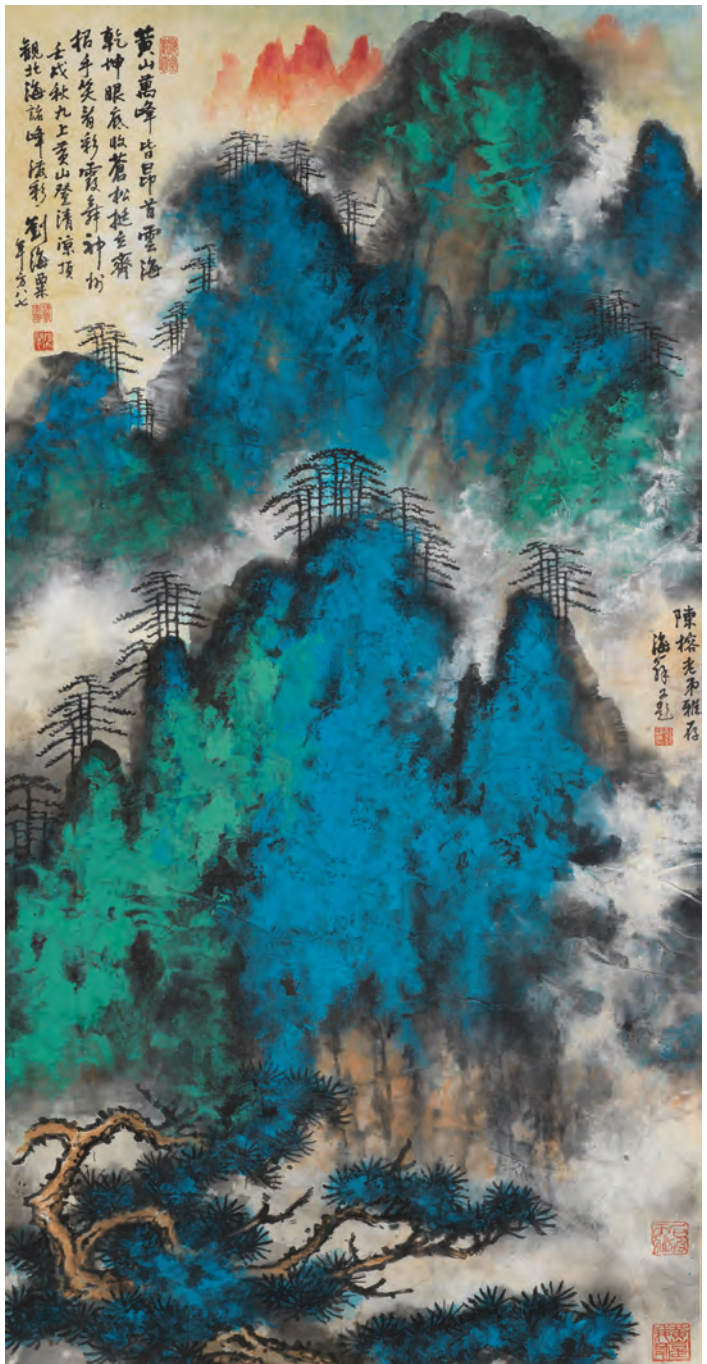
隨附信札：

陳榕老弟如晤：近未通音訊，懷念之極。黃山歸來，讀手翰及收到匯款，并承食物遠賜，情意兼重，此意何極。拜受增愧，感謝不盡。現掛號寄奉九上黃山登清涼頂潑彩一幅留念，依馳即頌。道安。劉海粟。一九八二年十一月七日。

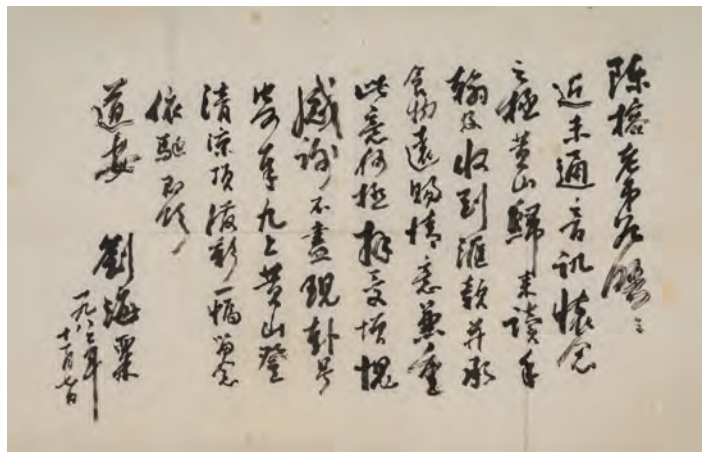
來源：

直接得自畫家寫贈

註：劉海粟本幅隨贈信札一封及藏家與劉氏一九八〇年代合影一張。



908



劉海粟親筆信札一封



909



909
TANG YUN (1910-1993) AND XIE ZHILIU (1910-1997)

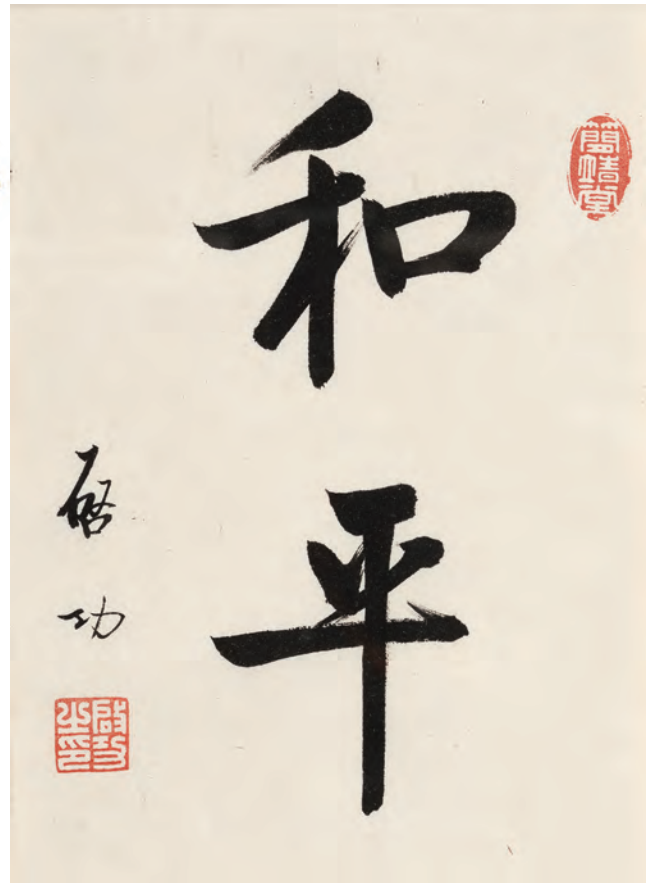
Splashed Colour Lotus; Calligraphy
Ink and colour on gold paper; ink on paper, folding fan
Signed Tang Yun, with a dedication, and one seal of the artist. The reverse, inscribed and signed Xie Zhiliu, with the same dedication, and one seal of the artist
Dated guichou year (1973)
18.5 x 44cm (7¼ x 17½in).

HK\$60,000 - 80,000
US\$7,600 - 10,000

唐雲 荷花蜻蜓 設色金箋 成扇 一九七三年作
謝稚柳 毛澤東七言絕句 水墨紙本

款識：
樂孫同志屬。癸丑（1973）九月，杭州唐雲畫。
（另面）
暮色蒼茫看勁松，亂雲飛渡仍從容。天生一個仙人洞，無限風光在險峰。樂孫屬書，謝稚柳。

鈐印：唐雲、謝稚柳



910

910
QI GONG (1912-2005)
Calligraphy in Regular Script

Ink on paper, framed
Titled and signed Qi Gong, with two seals of the artist
24 x 16.5cm (9½ x 6½in).

HK\$50,000 - 80,000
US\$6,400 - 10,000

Note: This lot was by repute acquired in Japan, and is kept in the original Japanese-style frame.

啟功 和平 水墨紙本 鏡框

款識：
和平。啟功。

鈐印：啟功之印、簡靖堂

註：本幅據云購自日本，保留原裝日式鏡框。



911

911
LING SHUHUA (1900-1990) AND TANG YIYING (1904-1993)

Ink Orchids
 Ink on paper, hanging scroll
 Signed Ling Shuhua, with one seal of the artist
 Annotation by Tang Yiyang, dated bingzi year (1936), with one seal of hers
 Poetry hall titled and signed Chen Yuan, dated bingzi year (1936), with one seal of his
 Painting: 29 x 40.5cm (11½ x 16in).
 Poetry hall: 16.5 x 40.5cm (11½ x 16in).

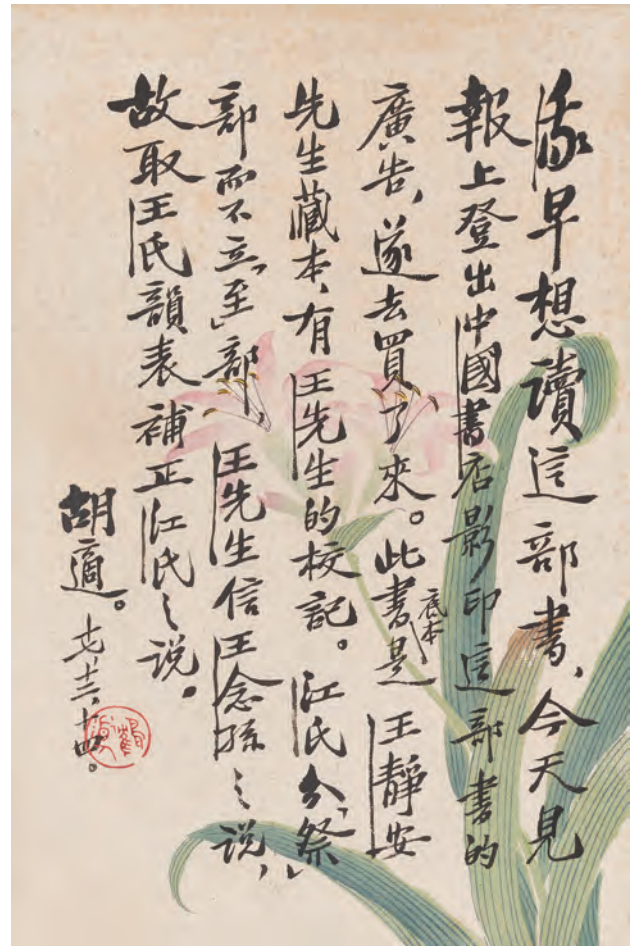
HK\$30,000 - 50,000
US\$3,800 - 6,400

凌叔華、唐怡瑩 水仙 水墨紙本 立軸 一九三六年作
 陳源題詩堂

款識：
 (凌)凌叔華。
 (唐)尋常詩思巧如春，又喜幽亭蕙草新。本是馨香比君子，繞蘭今更為誰人。丙子（1936）暮秋月雨夜，石霞補石并題。

詩堂：
 蘭馨石幽。丙子（1936）暮秋，陳源。

鈐印：（凌）凌叔華印
 （唐）怡瑩
 （陳）通伯



912

912
HU SHI (1891-1962)

Note on a New Book
 Ink on paper, framed
 Inscribed and signed Hu Shi, with one seal of the artist
 Dated 14 December, the seventeenth year of the Republic era (1928)
 27 x 17.5cm (10½ x 6¾in).

HK\$30,000 - 50,000
US\$3,800 - 6,400

胡適 筆記一則 水墨箋紙 鏡框 一九二八年作

款識：
 我早想讀這部書，今天見報上登出中國書店影印這部書的廣告，遂去買了來。此書底本是王靜安先生藏本，有王先生的校記。江氏分「祭」部而不立「至」部，王先生信王念孫之說，故取王氏韻表補正江氏之說。胡適。十七、十二、十四。

鈐印：鶴道人



913

913

JIANG ZHAOSHEN (1925-1996)

Landscape

Ink and colour on paper, framed

Inscribed and signed Jiaoyuan Jiang Zhaoshen, with two seals of the artist

Dated yisi year (1965)

179 x 94cm (70½ x 37in).

HK\$250,000 - 350,000

US\$32,000 - 45,000

江兆申 薛荔清暉 設色紙本 鏡框 一九六五年作

款識：

薛荔清暉生研席，懸帷坐對西山碧。松風不斷夏長寒，竹雨聲中展周易。南田客詩，因圖為大幅。乙巳（1965），原江兆申並書。

鈐印：江兆申印、茶原意造



914

914

WU GUANZHONG (1919-2010)

Flower Basket After Song Masters

Ink and colour on paper, framed

Titled and signed Wu Guanzhong, with two seals of the artist

Dated 1987

68.5 x 68cm (27 x 26¾in).

HK\$500,000 - 700,000

US\$64,000 - 89,000

Provenance:

Bonhams Hong Kong, Fine Chinese Ceramics, Works of Art and Paintings, 29 May 2008, lot 543

吳冠中 仿宋人花籃 設色紙本 鏡框 一九八七年作

款識：

仿宋人花籃。一九八七年，吳冠中。

鈐印：八十年代、吳冠中印

來源：

香港邦瀚斯，中國陶瓷、書畫及藝術品，2008年5月28日，拍品編號543



915

915

CHENG SHIFA (1921-2007)

Scholar in a Landscape

Ink and colour on paper, framed

Inscribed and signed Cheng Shifa, with three seals of the artist

Dated guihai year (1983)

96.5 x 178cm (38 x 70 1/2 in).

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

US\$230,000 - 320,000

Provenance:

Private collection, Singapore. Acquired in 1992 as part of the collection of a renowned Shanghainese restaurant, and by repute commissioned directly from the artist.

程十髮 採菊東籬下 設色紙本 鏡框 一九八三年作

款識：

採菊東籬下，悠然見南山。癸亥（1983）初夏，程十髮漫筆於上海。

鈐印：十髮之鈐、雲間程潼、鱸鄉人

來源：

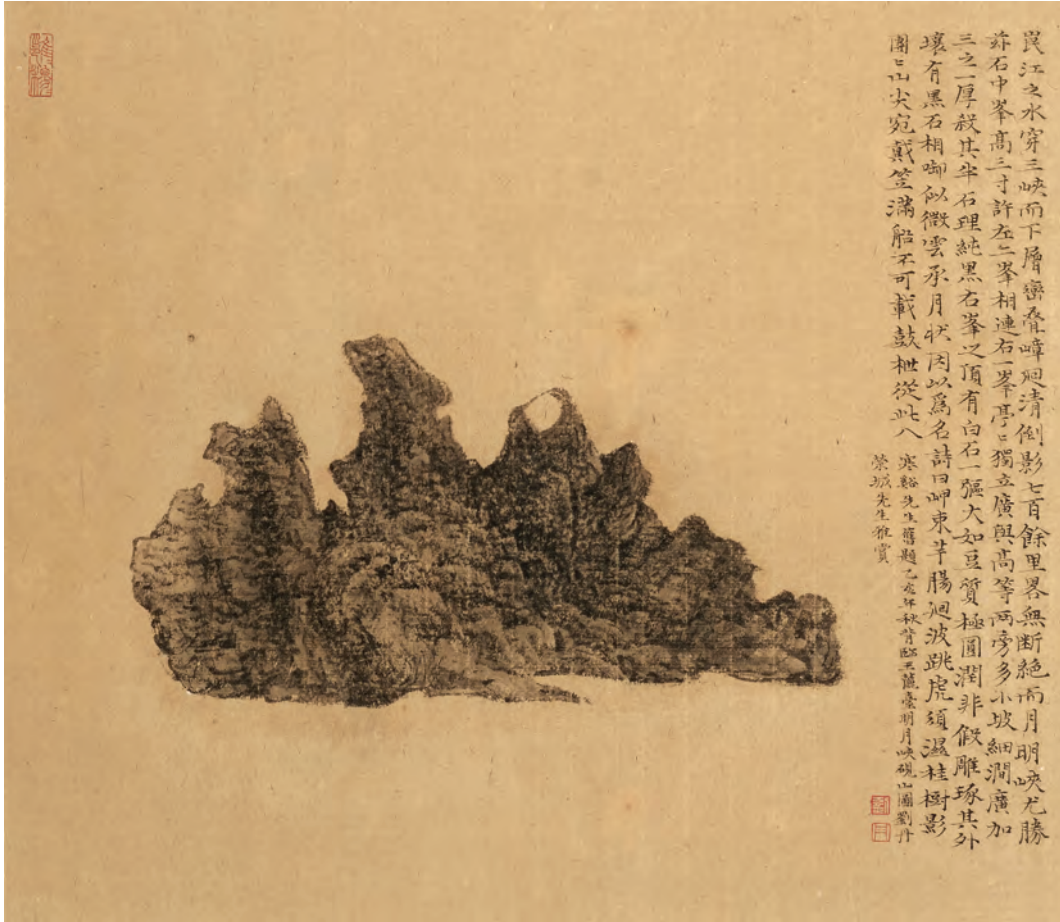
新加坡私人珍藏。一九九二年購自某知名上海本幫菜餐廳，此幅據云乃向畫家訂製之作。

FINE CHINESE PAINTINGS FROM ZUIMOXUAN COLLECTION

醉墨軒珍藏中國書畫

LOTS 916-923

醉墨軒主人，本業懸壺，行醫之餘，雅好藝術。上世紀九十年代初於一次雅集中結識劉丹，喜其彬彬有禮之傳統文人風度，自此定交，不覺已逾四分之一世紀。因此機緣，醉墨軒主人重燃收藏中國藝術之熱情，與劉丹常相往還，切磋藝事，並得畫家相贈甚夥。本輯四幅劉丹作品，其中〈明月峽硯山圖〉（拍品編號916）、〈天籟石圖〉（拍品編號917）及〈勺園石圖〉（拍品編號918），乃畫家將文人賞石入畫之肇始，其精微與意趣，令人沈醉；〈黃山奇峰〉（拍品編號919），可見畫家傳統技法之嫻熟。本輯中尚有鄭板橋鉅幅〈竹石圖〉（拍品編號923）與金農〈明月梅花圖〉（拍品編號922），乃醉墨軒主人承自其父，〈竹石圖〉集「詩」、「書」、「畫」於一體，乃板橋畫之經典。



916

916

LIU DAN (B.1953)

Rock after Wang Yuanqi

Ink on paper, framed

Inscribed and signed Liu Dan, with a dedication, and two seals of the artist

Dated yihai year (1995)

30 x 40cm (11¾ x 15¾in).

HK\$300,000 - 500,000

US\$38,000 - 64,000

Provenance:

Acquired directly from the artist

劉丹 明月峽硯山圖 水墨紙本 鏡框 一九九五年作

款識：

岷江之水穿三峽而下，層巒疊嶂，迴清倒影七百餘里，略無斷絕，而明月峽尤勝。茲石中峰高三寸許，左二峰相連，右一峰亭亭獨立，廣與高等。兩旁多小坡細潤，廣加三分之一，厚殺其半，石理純黑。右峰之頂，有白石一弧，大如豆，質極圓潤，非假雕琢。其外壤有黑石相啣，似微雲承月，因以為名。詩曰：岷東芋腸迴，波跳虎須濕。桂樹影團團，山尖宛戴笠。滿船不可載，鼓柁從此入。寒谿先生舊題。乙亥（1995）年秋，背臨王麓臺「明月峽硯山圖」。劉丹。榮城先生雅賞。

鈐印：劉丹、誰誰穆穆

來源：

現藏家直接得自畫家寫贈



917

917

LIU DAN (B.1953)

Tianlai Rock

Ink on paper, framed

Inscribed and signed Liu Dan, with one seal of the artist

Dated guiyou year (1993)

45 x 38.5cm (17¾ x 15¼in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

Provenance:

Acquired directly from the artist

劉丹 天籟石圖 水墨紙本 鏡框 一九九三年作

款識：

夫舉世所寶，不必私為己有，寓意於物，故以適意為悅。且南宮研山所藏，而歸蘇氏，奇寶在天地間，固非我之所得私。以一卷石之多，而易數畝之園，其細大若不侔然。己大而物小，泰山之重，可使輕於鴻毛，齊萬物於一指，則晤言一室之內，仰觀宇宙之大，其致一也。研山園自晉唐而宋，皆名流所居。南宮營之，以海岳名庵復百余年，始大復其舊岳為公姓。天設而地藏之，以遺其爾乎？予何幸，寓目其間，公俾記其顛末，於是乎書宋馮多福《研山園》記。癸酉（1993）年，經檀島見天籟石於枕霞軒，再為圖記。劉丹。

鈐印：劉丹印

來源：

現藏家直接得自畫家寫贈



918

918

LIU DAN (B.1953)

Shaoyuan Rock

Ink on paper, framed

Inscribed and signed Liu Dan, with one seal of the artist

Dated guiyou year (1993)

45 x 38cm (17¾ x 15in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

Provenance:

Acquired directly from the artist

劉丹 勺園石圖 水墨紙本 鏡框 一九九三年作

款識：

北淀有園一區，米仲詔萬鍾新築也，取海淀一勺意，署之曰「勺」，

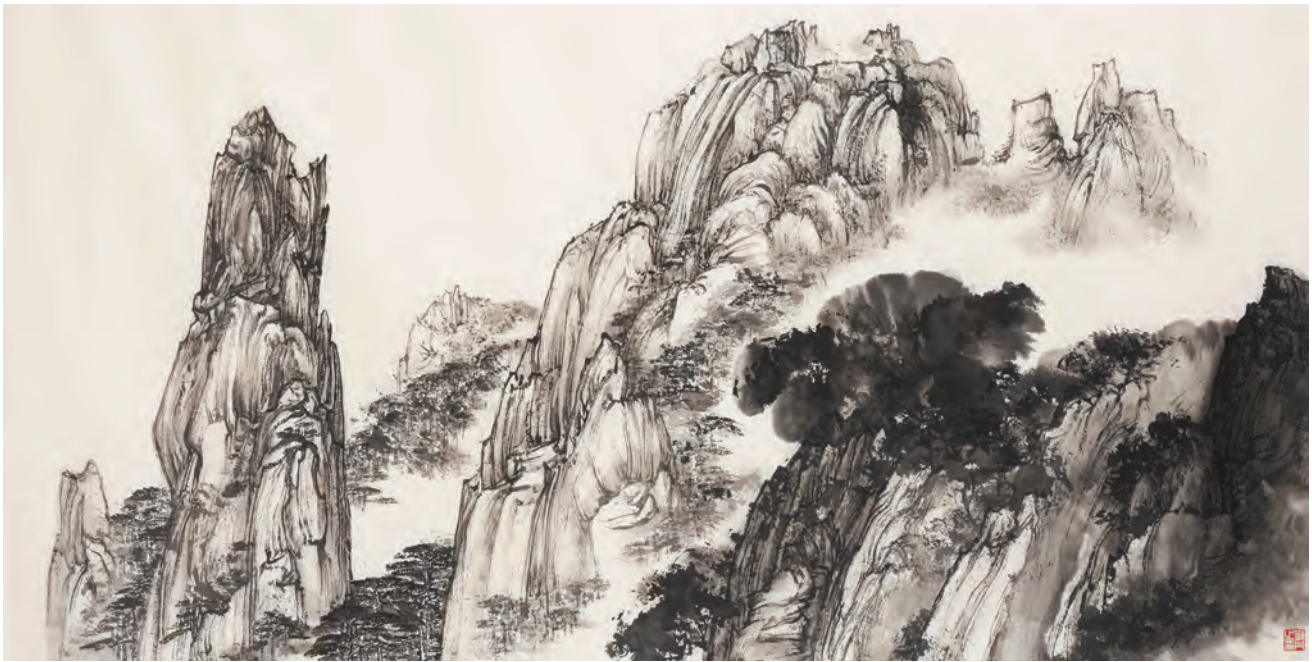
又署之曰「風煙里」。中所布景，曰「色空天」，曰「太乙葉」，曰「松坨」，曰「翠葆樹」，曰「林於澁」，種種會心，品題不盡，都人稱「米家園」，從而遊者趾相錯。仲詔復念園在郊關，不便日涉，因繪圖景為燈，丘壑亭臺，紆悉具備。都人士又詫為奇，嘖嘖稱「米家燈」。宸垣識略，謂勺園。入清後，為鄭親王邸，即洪雅園，今北京大學校園西南部，當即勺園遺址。癸酉（1993）元月，返紐約經檀島，寫於枕霞軒，劉丹並題。

鈐印：劉丹印

來源：

現藏家直接得自畫家寫贈

註：「勺園」是明朝書畫家米萬鍾所造，故址位於北京海淀。據《春明夢餘錄》描述「園僅百畝，一望盡水，長堤大橋，幽亭曲榭，路窮則舟，舟窮則廊，高柳掩之，一望彌際。」米萬鍾於萬曆四十五年（1617）年繪有《勺園修葺圖》亦可作為其佈局參考。今勺園已成為北京大學的一部分，成為接待外賓的重要場所。



919

919

LIU DAN (B.1953)

The Magnificent Mount Huang
Ink on paper, framed
With one seal of the artist
86.4 x 169.5cm (34 x 66¾in).

HK\$60,000 - 80,000

US\$7,600 - 10,000

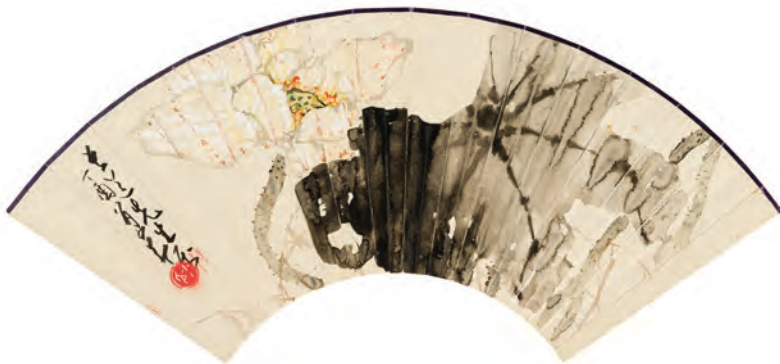
Provenance:

Acquired directly from the artist

劉丹 黃山奇峰 水墨紙本 鏡框

鈐印：劉丹之印

來源：
現藏家直接得自畫家寫贈



920

ZHAO SHAO'ANG (1905-1998) AND LIN QINGNI (1914-1972)

Lotus; Calligraphy
Ink and colour on paper; ink on gold-flecked paper, fan leaf,
framed
Inscribed and signed Shao'ang, with one seal of the artist. The
reverse, inscribed and signed Qingni, with one seal of the artist.
Dated dingyou year (1957)
18 x 52cm (7 x 20½in).

HK\$30,000 - 50,000

US\$3,800 - 6,400

趙少昂 荷花 設色紙本 扇面 鏡框 一九五七年作
林清霓 書法 水墨灑金紙本

款識：
曾道先生屬。丁酉（1957）八月，少昂。
（另面）
長夏江村風日清，簷牙燕雀已生成。蝶衣曬粉在枝干，蛛網添絲
屋角晴。落落疏簾邀月影，嘈嘈虛枕納溪聲。久斑兩鬢如霜雪，
直欲樵漁過此生。宋詩為本初尊兄屬。清霓。

鈐印：（趙）少昂
（林）清霓、思道堂

920

921

GAO QIFENG (1889-1933)

Paradise Flycatcher Perching on the Pine
Ink and colour on paper, framed
Signed Qifeng, with one seal of the artist
155.5 x 79.5cm (61¼ x 31¼in).

HK\$350,000 - 450,000

US\$45,000 - 57,000

高奇峰 松壽圖 設色紙本 鏡框

款識：
奇峰。

鈐印：嶺南高



921



922

JIN NONG (1687-1763)

Moon and the Plum Tree

Ink and light colour on paper, hanging scroll

Inscribed and signed Jin Nong, with one seal of the artist

Dated the twelfth year of Emperor Qianlong's reign, dingmao year (1747)

87.5 x 34.5cm (34½ x 13½in).

HK\$120,000 - 180,000

US\$15,000 - 23,000

金農 明月梅花圖 淡設色紙本 立軸 一七四六年作

款識：

乾隆十二年歲次丁卯（1747）小春。杭人金農作。

鈐印：金農印信

923

ZHENG XIE (1693-1765)

Bamboo and Rock

Ink on paper, framed

Inscribed and signed Banqiao Zheng Xie, with three seals of

the artist and three collectors' seals

236 x 114.5cm (92¾ x 45¼in).

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

US\$230,000 - 320,000

鄭燮 竹石圖 水墨紙本 鏡框

款識：

二十年前載酒瓶，東風倚醉竹西亭。而今再種揚州竹，依舊淮南一片青。板橋鄭燮。

鈐印：鄭燮印、七品官耳、丙辰進士

藏印：養性廬珍藏章、唐子西安審藏、雲溪秘翫

註：乾隆十八年（1753），因為民請賑而忤大吏，鄭板橋憤而辭官，歸老田園，結束十年宦宦生涯，返回揚州，重操舊業，以賣畫維生。回首前塵，他感慨萬分，初返揚州所作第一幅竹石圖上，他寫道「二十年前載酒瓶，東風倚醉竹西亭。而今再種揚州竹，依舊淮南一片青。」這闕飽含人生冷暖、五味塵雜的詩句亦題於本幅《竹石圖》，與疏落有致的竹叢和勁拔傲立的孤石兩相呼應，板橋豁達直率、不為俗染的純真性情呼之欲出。

鄭燮一生愛竹，喜其彎而不折，折而不斷，柔中有剛的個性。竹亦象徵君子，正直、堅韌，「因茲秉得堅剛性，歷盡東風瘦不斜」，「咬定青山不放鬆，立根原在破岩中」都是鄭燮詠竹的名句。《竹石圖》以竹自喻，以詩抒懷遣興，又得其獨特的「六分半書」陪襯，可謂文人畫「詩」、「書」、「畫」一體之楷模。

本幅《竹石圖》，尺幅巨大，筆墨層次豐富，氣勢渾然。兩叢主竹高大挺拔，次幹依石而生，枝葉繁密，交相間錯，向背伏仰各具姿態。竹葉以深墨為面，淡墨為背。用筆上，板橋打破常用「介」式撇劃之藩籬，孤石皴擦亦可見書法用筆。整幅作品，以「眼中之竹」抒寫「胸中之逸氣」，意趣盎然，耐人品味。



三十年来戴酒瓶
东风倚醉竹尚多
而今
再种招徕竹
依窗淮雨一片青
叔棣 鄭安



924



924

GU YUN (1835-1896) AND HUANG BAOYUE (1880-1969)

Bamboo and Rock

Gu Yun:

Ink on paper, folding fan

Inscribed and signed Yu Shanzi and Yunhu waishi Gu Yun, with a dedication, and three seals of the artist. The reverse, inscribed and signed Gu Yun, with the same dedication, and one seal of the artist Huang Baoyue:

Ink on paper, folding fan

Inscribed and signed Qingshannong Baoyue, with a dedication, and three seal of the artist. The reverse, inscribed and signed Huang Baoyue, with the same dedication, and one seal of the artist

Dated gengchen year (1940)

19 x 53.5cm (7½ x 21in) each. (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

Provenance:

Singaporean Private Collection. The previous collector, who died in 2012, acquired his collection from 1980 till 2004 in Hong Kong and Singapore, and thence by descent.

顧澐 喬柯、行書七言詩 水墨紙本 成扇

黃葆戉 竹石圖、臨漢禮器碑 水墨紙本、水墨髮箋 成扇
一九四〇年作

款識：

喬柯獨立未成林，磅礴舍毫正苦心。顧卻點苔添竹葉，石知窗外日西沉。

墨井道人本，臨似坡生賢譜阮清賞。雲壺外史顧澐。慈竹霜柯予自幼愛寫，筆法用元季，其澹古處終不能得。漁山子。

(另面)

(金農七言古詩一首，詳文不錄) 冬心先生句錄似坡生老譜姪察書。顧澐。

庚辰（1940）六月病篤復蘇，每於蔗香館憑欄，修篁相對，愛其長青，凌霜傲雪，無朝華夕瘁之態。因思冬心先生年踰六十始學畫，傾慕而效之，寫博子搢三兄先生一景，青山農葆戉。

(另面)

(節錄漢碑，詳文不錄) 松禪老人謂：漢禮器碑陰側不拘行列，古趣具足，臨似子搢我兄教之。黃葆戉。

鈐印：（顧）若波、顧澐之印、六十以後所作、若波

（黃）黃葆戉印、青山農六十後作、十手、黃氏

來源：

新加坡私人珍藏。原藏家自一九八〇年至二〇〇四年間，在新加坡與香港兩地購藏書畫，二〇一二年病逝後，其收藏由子女繼承，今首釋出。

925

HE SHAOJI (1799-1873)

Calligraphy Couplet in Running Script

Ink on gold-flecked red paper, pair of hanging scrolls

Signed Zizhen He Shaoji, with two seals of the artist

129.5 x 24cm (51 x 9½in) each. (2).

HK\$80,000 - 120,000

US\$10,000 - 15,000

何紹基 行書七言聯 水墨灑金紅箋 立軸一對

款識：

蘿帶不須吟杜若，角弓還與賦甘棠。

子貞何紹基。

鈐印：何紹基印、子貞



925



926

926

WO REN (1804-1871)

Calligraphy Couplet in Running Script
Ink on wax paper, pair of hanging scrolls

Signed Genfeng Wo Ren, with a dedication, and two seals of the artist
164 x 33.5cm (64 $\frac{1}{2}$ x 13 $\frac{1}{4}$ in) each. (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

倭仁 行書八言聯 水墨雲龍紋蠟箋 立軸一對

款識：

有功不伐，聞過則喜；為道日損，積德能升。
載莊世兄雅鑒。良峰倭仁。

鈐印：倭仁之印、良峰



927

927

ZHANG ZHIDONG (1837-1909)

Calligraphy Couplet in Regular Script

Gold pigment on blue paper, pair of hanging scrolls

Signed Zhang Zhidong, with two seals of the artist
217 x 47.5cm (85 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in) each. (2).

HK\$180,000 - 250,000

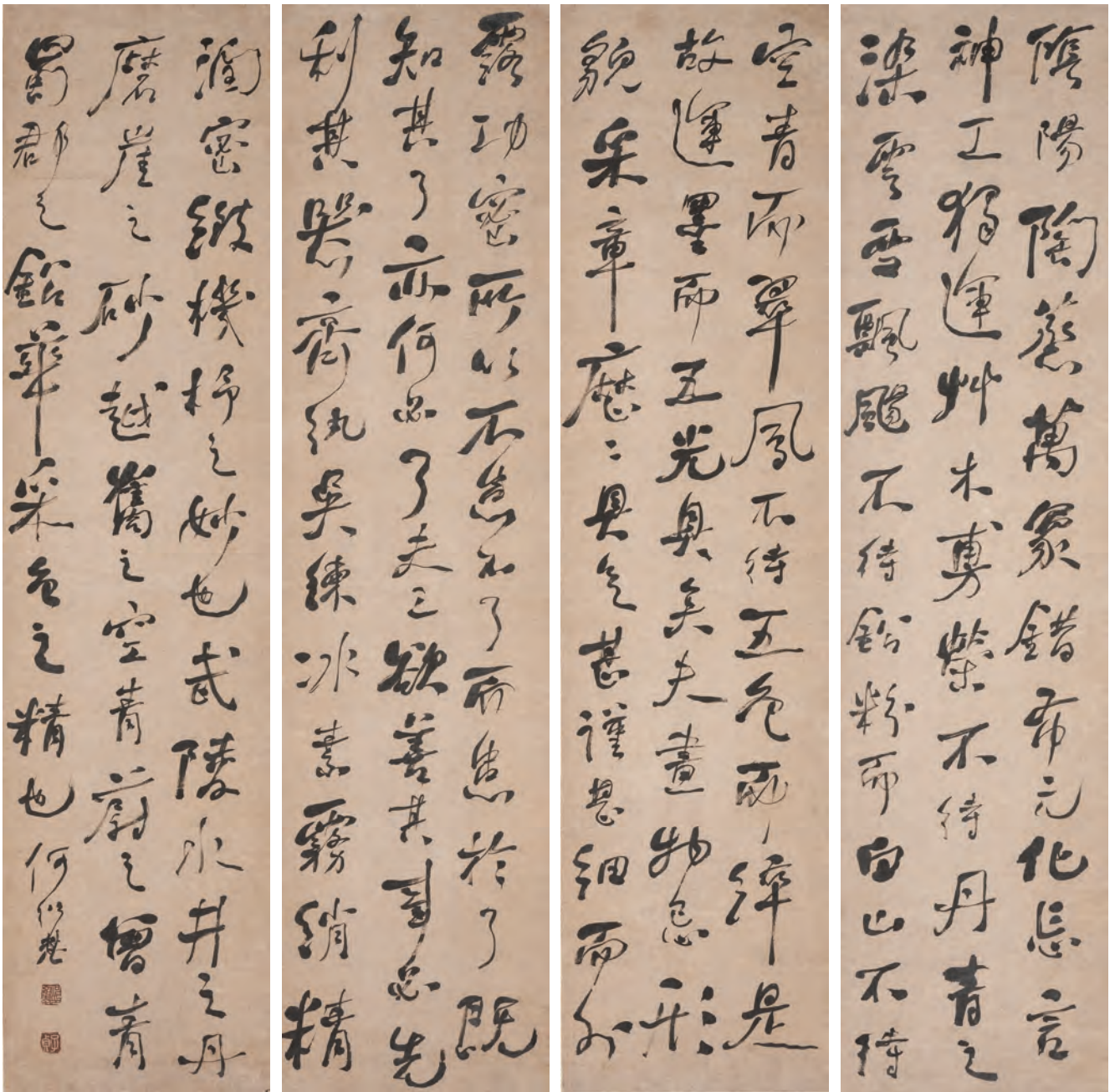
US\$23,000 - 32,000

張之洞 楷書五言聯 金粉瓷青紙本 立軸一對

款識：

紫衣恭帝詔，金榜賜龍圖。
張之洞。

鈐印：無競居士、南皮張之洞字孝達印



928

928

HE SHAOJI (1799-1873)

Calligraphy in Running Script

Ink on paper, set of four hanging scrolls

Signed He Shaoji, with two seals of the artist

132 x 32.5cm (52 x 12 7/8in) each. (4).

HK\$400,000 - 600,000

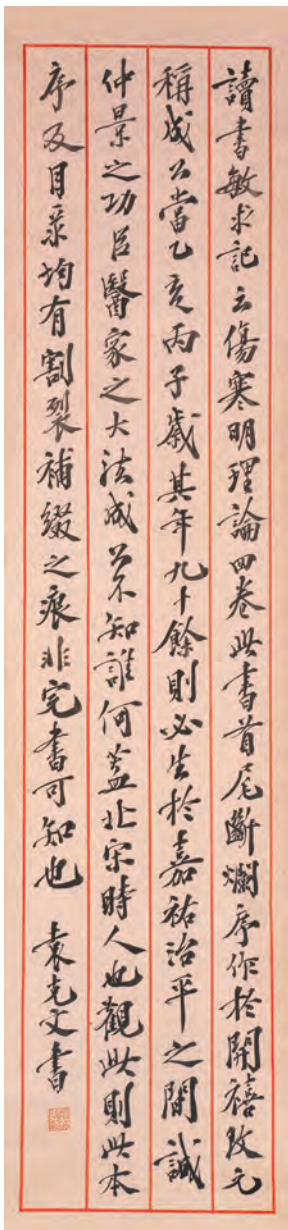
US\$51,000 - 76,000

何紹基 行書《歷代名畫記·論畫體工用拓寫》 水墨紙本
立軸四幅

款識：

陰陽陶蒸，萬象錯布；元化忘言，神工獨運。草木敷榮，不待丹青之染；雲雪飄揚，不待鉛粉而白。山不待空青而翠，鳳不待五色而彩。是故運墨而五光具矣。夫畫物忌形貌採章，歷歷具足，甚謹甚細，而外露巧密。所以不患不了，而患於了。既知其了，亦何必了？夫工欲善其事，必先利其器。齊紈吳練，冰素霧縞，精潤密緻，機杼之妙也。武陵水井之丹，磨嵯之砂，越嶺之空，青蔚之曾青。蜀郡之鉛華，採色之精也。何紹基。

鈐印：何紹基印、子貞



929

929

YUAN KEWEN (1889-1931)

Calligraphy in Running Script

Ink on gold-flecked red paper, hanging scroll

Inscribed and signed Yuan Kewen, with one seal of the artist

130 x 31cm (51 $\frac{1}{8}$ x 12 $\frac{1}{4}$ in).

HK\$50,000 - 70,000

US\$6,400 - 8,900

袁克文 行書節錄《讀書敏求記》 水墨灑金朱欄紙本 立軸

款識：

《讀書敏求記》云，《傷寒明理論》四卷，此書首尾斷爛，序作於開禧改元稱成公，當乙亥丙子歲，其年九十餘，則必生於嘉祐、治平之間，誠仲景之功臣，醫家之大法。成公不知誰何，蓋北宋時人也。觀此，則此本序及目錄均有割裂補綴之痕，非完書可知也。袁克文書。

鈐印：惟庚寅吾以降



930

930

ZHANG BOYING (1871-1949)

Calligraphy Couplet in Regular Script

Ink on gold-flecked red paper, pair of hanging scrolls

Signed Zhang Boying, with a dedication, and two seals of the artist

144 x 37.5cm (56 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in) each. (2).

HK\$30,000 - 50,000

US\$3,800 - 6,400

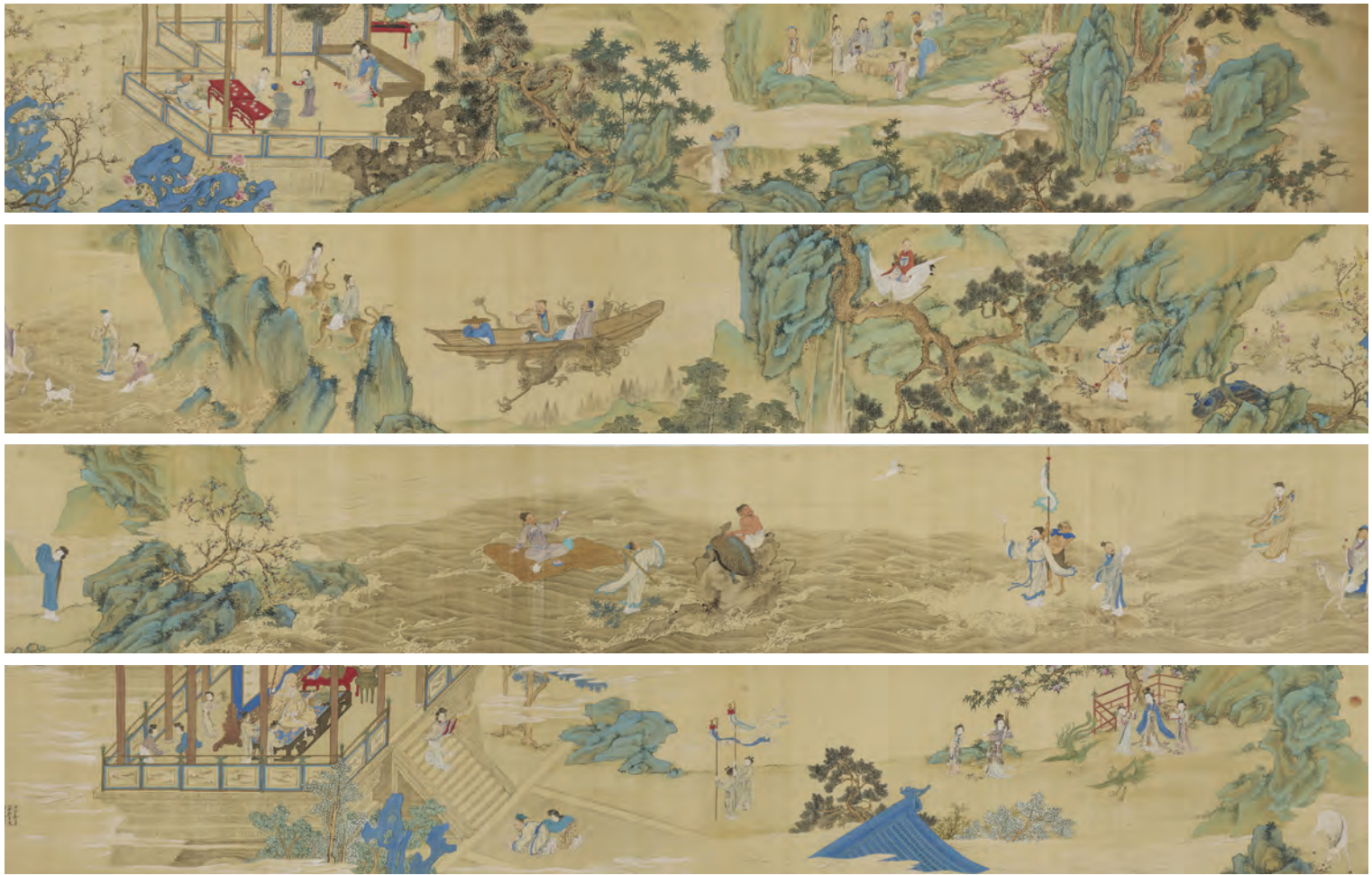
張伯英 楷書八言聯 水墨灑金紅箋 立軸一對

款識：

錦札題句伊人折紙，紅袖添香春夜讀書。
賀鴻銘先生令郎新婚留念。銅山張伯英敬題。

鈐印：張伯英印、雲龍山民

註：張伯英，字勺圃、少溥，號雲龍山民、東涯老人。徐州銅山人，出身名門望族。清光緒廿三年（1897）拔貢生、廿八年（1902）舉



931

人。辛亥後，任職於北洋政府陸軍部、國務院秘書廳等。離職後居於北京「小來禽館」中，以鬻字為生。張氏酷愛書法，以行楷名世。早年以顏體入手，後習魏碑，秉承彭城書派傳統。其楷書字體規整端正，用筆方圓兼備，有灑脫之致；而行書樸質秀逸，古拙自然，有奪人之效應。亦精於碑帖評鑑，曾仿《四庫提要》體例，著有《法帖提要》七卷，亦是王羲之《十七帖》之得意藏主。

931

HUANG SHANSHOU (1855-1919)

Land of Immortals

Ink and colour on silk, handscroll

Inscribed and signed Huang Shanshou, with one seal of the artist

Dated renyin year (1902)

36 x 863cm (14 1/8 x 339 3/4 in).

HK\$400,000 - 600,000

US\$51,000 - 76,000

黃山壽 長生故事圖 設色絹本 手卷 一九〇二年作

款識：

壬寅（1902）春二月，鶴溪外史黃山壽。

鈐印：鬲初父

註：黃山壽，原名曜，字鬲初，號旭道人、鶴溪外史，晚號旭遲老人。江蘇武進（今常州）人。出生書香世家，自幼嗜畫，遊遍粵贛寧津等地，結識畫師名士，切磋技藝，名動京城，因被招入內廷，官直隸同知。



局部

黃山壽擅青綠山水、花鳥、人物、走獸，無一不精。一九〇〇年遷居海上，鬻畫為生。與海派諸家頗有往來，並參與海上題襟館金石書畫會。本卷《長生故事圖》，長逾八米半，乃黃氏罕見之鉅作。畫面施以青綠，樹石樓臺經營巧妙；人物神情動態，栩然若生；飛禽走獸，莫不狀物寫神，直得機樞。最難得設色艷而不俗，濃而不膩，在黃氏作品中極為稀見。晚清鑑賞家張鳴珂，富收藏，平生好與畫家遊，他的《寒松閣談藝瑣錄》將黃山壽與改琦、任熊鼎足而三，認為其畫「古雅妍秀，玉壺、渭長後所僅見也。」



932

932

ZHANG LU (1464-1538)

The Immortal and Deer
Ink and colour on silk, hanging scroll
Signed Pingshan
136.5 x 86.5cm (53¾ x 34in).

HK\$200,000 - 300,000

US\$25,000 - 38,000

張路 仙人攜鹿圖 設色絹本 立軸

款識：
平山。

933

ANONYMOUS

Two Deities Cultivating Immortality Pill
Ink and colour on silk, hanging scroll
With a total of six collectors' seals
160.5 x 92cm (63¼ x 36¼in).

HK\$380,000 - 480,000

US\$48,000 - 61,000

Provenance:

Private French collection, and thence by descent. According to the collector's notes dated September 1957, the current lot was acquired in an exhibition held at Aurora University, Shanghai in 1945. The exhibition showcased the remainder of an old lawyer's collection ruined during the anti-Japanese war. Previously in the collection of Duanfang (1861-1911)



933

佚名 二仙煉丹圖 設色絹本 立軸
端方題裱邊

簽條：
宋牧溪〈二仙煉丹圖〉。樽堯老人珍藏。

裱邊：
宋牧溪〈二仙煉丹圖〉精品。
此畫筆墨頗為老當。二仙態度幽雅，佈景亦極精湛。因原裱尚佳，不復重裝矣。端方珍藏并誌。

藏印：松菊猶存、少微、（端方）陶齋

來源：
法國私人珍藏，並由後人珍藏至今
端方（1861-1911）舊藏

註：據原藏家，即現藏家父親，一九五七年九月整理藏品時留下的筆記，本幅作品一九四五年購於上海震旦大學（該校一九五二年併入上海第二醫學院，今乃上海交通大學醫學院）展覽。該展所售屬一位年邁律師所藏，乃抗戰灰劫餘芳。裱邊有端方長跋並「陶齋」印一方，知為陶齋故物。

端方，滿洲正白旗人，托忒克氏，字午橋，號陶齋。清末著名政治家、金石學家、收藏家。光緒八年（1882）舉人，後出任陝西按察使、布政使，代理陝西巡撫。八國聯軍時護駕有功，調河南布政使，後擢兩江總督、直隸總督等要職。一九一一年「保路運動」中慘遭殺害，諡忠敏。

端方性嗜書畫古董，收藏精品極夥，身後散盡。藏品中最負盛名的一組商周青銅器，一九二四年經福開森轉售予紐約大都會博物館。

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Handwritten text in an Indic script, likely Grantha or Tamil, on the top two pages of an open manuscript. The text is densely packed in horizontal lines. The right page of the top section contains a page number '२३५' at the bottom right.

Handwritten text in an Indic script, likely Grantha or Tamil, on the bottom two pages of an open manuscript. The text is densely packed in horizontal lines. The right page of the bottom section contains a page number '२३६' at the bottom right.



吐蕃敦煌抄經概況與 《大乘無量壽宗要經》簡論

八世紀中期，崛起中的吐蕃勢力迅速擴張，而安史之亂中的唐朝國運急轉直下。一張一弛之間，軍政交鋒引發文明的碰撞與交融。敦煌作為絲綢之路上的重鎮和宗教聖地，深深吸引了被譽為藏傳佛教三大「法王」之一的吐蕃贊普——墀松德贊及其擁護者。除了開疆辟土和經濟利益，為了從這個「善鄉佛國」引進唐朝先進文化、汲取佛教思想，吐蕃軍隊從大曆十一年（776）起對敦煌進行了長達十一年的圍困，直至貞元二年（786）方實現和平佔領。

在統御敦煌的近七十年時間裏，以墀松德贊和另一位「法王」墀祖德贊為首的吐蕃統治階級大力扶植佛教，開窟造像，繕寫佛經。慕名而來的吐蕃僧團虛心學習敦煌佛經抄寫、管理制度的成熟經驗，官方同時組織漢藏兩種文字的佛經抄寫。敦煌大規模的寫經事業開始於吐蕃統治敦煌的中後期，即吐蕃第三位法王墀祖德贊執政時期（815-838）。墀祖德贊是一位虔誠的佛教徒，當藏文佛經翻譯告一段落，他便發願在全國範圍內展開大規模的寫經事業，在敦煌以抄經坊為基層單位，形成了近七百人的多民族經生隊伍。可以說，這既是一次興佛壯舉，也是一場大規模的文字普及運動。

但是，由於墀祖德贊在吐蕃推行佛教至上的政策，如賜予僧人特權、大興寺院等，招致部分反佛大臣不滿。西元八三八年，墀祖德贊被謀殺，繼位的達朗瑪贊普下令滅法，封閉所有寺院佛殿，毀壞佛像和佛教經典，吐蕃本土的佛教勢力遭受了重大打擊。千里之外的敦煌雖倖免於難，但是大規模的抄經活動終止了。因此，敦煌遺書中的古藏文寫經都是在這短暫的十幾年中寫成的，具有極其珍貴的歷史文獻價值。

從藏經洞出土的古藏文佛教文獻看，吐蕃統治敦煌時期所抄之經主要為《十萬般若波羅蜜多經》和《大乘無量壽宗要經》，其中數量最多的是《十萬般若波羅蜜多經》。本次上拍的兩卷吐蕃統治敦煌時期古藏文寫經是《大乘無量壽宗要經》。法國國家圖書館、大英博物館、日本天理圖書館、龍谷大學圖書館、臺北中央圖書館、中國國家圖書館、甘肅省博物館等均有收藏。

《大乘無量壽宗要經》也稱《大無量壽經》、《大經》、《雙卷經》，為淨土三經之一。謂過去有國王出家為僧，號法藏，發四十八願，稱「十方眾生，至心信樂，欲生我國，乃至十念，若不生者，不取正覺」。後成佛，名無量壽。其國土在西方，名為「安樂」、「極樂」云云。敦煌寫卷中有漢、蕃兩種文字的《大乘無量壽宗要經》，繕寫此經所作的功德是對吐蕃贊普的讚頌和祝福，當局十分重視。法國國家圖書館藏P.t.999號卷子記載：「往昔，為天子赤祖德贊之功德，在沙洲敬寫漢、蕃兩文《大乘無量壽宗要經》法本，以此作為對百姓廣泛的教法大佈施。經卷彙集於龍興寺（敦煌十六座寺院之一）之經庫中，漢文《大乘無量壽宗要經》寫卷一百三十五卷，蕃文寫卷四百八十卷，計六百一十五卷。」

從這些寫卷的字形上看，九世紀初第二次藏文改革前的一般特徵明顯。吐蕃時期第二次文字改革前，藏文的書寫形式、文法規則、書法書品都與後期的藏文有著明顯的不同。

敦煌古藏文佛經有兩種裝幀形式。梵夾裝主要用來抄寫《大般若經》、《二萬五千般若頌》、《大寶積經》、《大乘經纂要義》、《入不思議境界》等吐蕃弘佛早期傳頌的經典。《大乘無量壽宗要經》、《十萬般若波羅蜜多經》則為卷軸裝，藏文以硬筆（竹筆或木筆）橫書。從墨蹟觀之，多深淺不勻，有洇透現象，用墨含膠較輕。抄經所用的是寬約三十一—三十三釐米、外觀粗厚的藏紙，通常由多張紙粘接卷制而成，單紙長約四十五釐米，每紙兩欄，隔欄寬約一.五釐米，欄平均書寫經文約十九—二十一行。用於抄寫《大乘無量壽宗要經》的紙張裁切較為整齊，而抄寫《十萬般若波羅蜜多經》的紙張則寬度不一，互相連接後不整齊。《大乘無量壽宗要經》抄寫一遍平均用紙三張，總長約一百三十五釐米，但抄寫多遍後粘接在一起的也很普遍。因《大乘無量壽宗要經》寓意吉祥，多為做功德的人僱人抄寫，視個人能力可長可短，多則十遍，少則一遍。

抄寫《大乘無量壽宗要經》所使用的藏紙，堅韌厚實，耐拉抗蛀，色呈灰白或淡黃。造紙的主要原料包括瑞香狼毒、沉香、山茱萸科的燈台樹、杜鵑科的野茶花樹和故紙等。瑞香狼毒有劇毒，雖然不是造紙的上乘原料，卻可以防蟲，有利於紙張的長期保存。

吐蕃統治時期的敦煌抄經坊，寫經生終日疾書，校對人嚴謹勘核，佛經至少經過三校方能入函入藏。在這樣嚴格的約束下，產生了一大批高質量抄本。這兩卷書法流麗、紙墨精良的古藏文《大乘無量壽宗要經》寫經，見證了青藏高原通過絲綢之路與中原文明的交流融匯。在吐蕃勢力撤出敦煌後的百年時間裏，藏語仍然是絲綢之路上的通用語言之一，而古藏文寫經的魅力日益被世人頂禮。

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張延清，《吐蕃敦煌抄經研究》，民族出版社，2016年第一版

《中央研究院歷史語言研究所傅斯年圖書館藏敦煌遺書》，傳圖41號、42號、43號、44號、45號、46號、47號、48號



934
INFINITE LIFE SUTRA IN UCHEN SCRIPT (9TH CENTURY)

Ink on paper, handscroll
31.5 x 136.5cm (12% x 53%in).

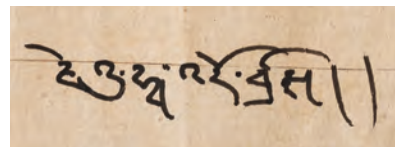
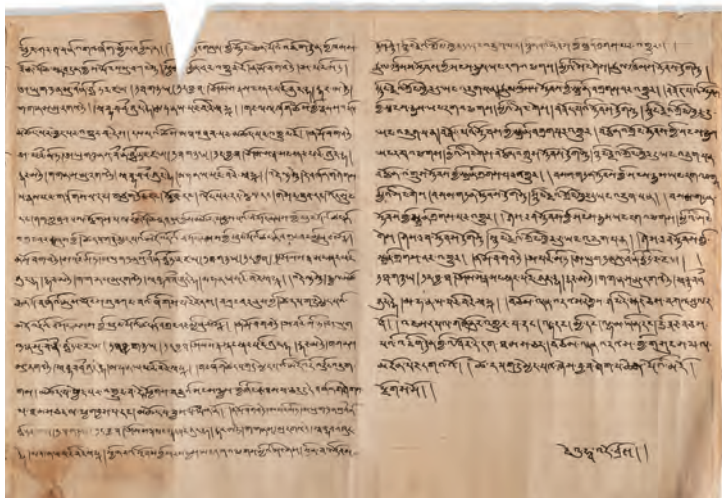
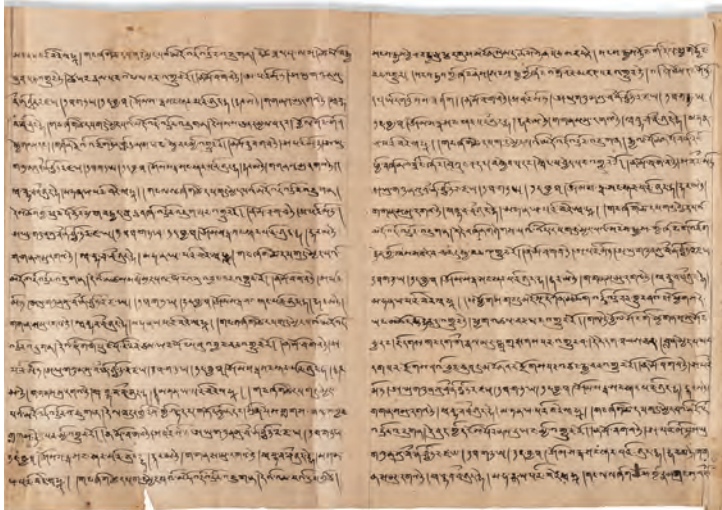
HK\$300,000 - 500,000
US\$38,000 - 64,000

曹華奴 古藏文寫本《大乘無量壽宗要經》 水墨紙本
吐蕃統治敦煌時期 九世紀

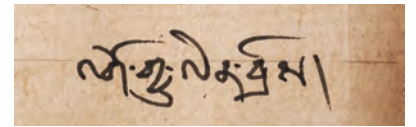
註：《大乘無量壽宗要經》乃吐蕃統治敦煌時期，因贊普患疾，令僧侶書寫祈福之經。吐蕃敦煌抄經的時間始自西元八二二年，到西元八三六年基本結束，歷時僅十四年。隨著吐蕃第三位「法王」赤祖德贊被殺，繼位的統治者開始滅佛，敦煌大規模的抄經活動由此終止。因此，卷軸裝形式的古藏文敦煌遺書《大乘無量壽宗要經》祇存在於這短短的十幾年，彌足珍貴。

本卷使用平整厚重的藏紙抄寫，共3紙，每紙分左右二欄，以硬筆從左向右書寫，有烏絲欄。經卷首尾俱全，通卷抄寫《大乘無量壽宗要經》一遍。首題古藏文「rgya gar skad du A pi ri mi ta a yur na ma ha ya na su tra」，「梵云無量壽宗要經」，「bod skad du tshé dpag du myed pav zhes bya ba theg pa chen povi mdo」，「蕃云無量壽宗要經」。尾有抄寫者題記：曹華奴抄。

九世紀初的吐蕃統治時期，正處於第二次藏文改革前，藏文的書寫形式、文法規則、書法書品都與後期的藏文有著明顯的不同。敦煌藏文寫卷中的文字具有易於識別的顯著特點。此卷字體、書風與公藏同時期敦煌遺書一致。



抄經人名款



抄經人名款

935

935
INFINITE LIFE SUTRA IN UCHEN SCRIPT (9TH CENTURY)
 Ink on paper, handscroll
 31 x 531cm (12 1/4 x 209in).

HK\$1,000,000 - 1,500,000
US\$130,000 - 190,000

杜祿勒 古藏文寫本《大乘無量壽宗要經》 水墨紙本
 吐蕃統治敦煌時期 九世紀

註：《大乘無量壽宗要經》寓意吉祥，在吐蕃統治敦煌時期，開展抄經活動的短短十四年間，專門用來為統治者祈福。

此卷《大乘無量壽宗要經》使用平整厚重的藏紙抄寫，共十二紙，每紙分左右二欄，以便筆從左向右書寫，有烏絲欄。經卷首尾俱全，通卷抄寫《大乘無量壽宗要經》四遍。首題古藏文「rgya gar skad du A pi ri mi ta a yur na ma ha ya na su tra」，「梵云無量壽宗要經」，「bod skad du tshe dpag du myed pav zhes bya ba theg pa chen povi mdo」，「蕃云無量壽宗要經」。尾題古藏文「tshe dpag du myed pav zhes bya ba theg pa chen povi mdo rdzogs so」，「無量壽宗壽經終了」。尾有抄寫者題記：杜祿勒抄。

《大乘無量壽宗要經》篇幅相對短小，故往往只有抄寫者署名，而沒有校對人。如敦煌市博物館藏Db.t.0240《大乘無量壽宗要經》共抄寫十遍，其中第一—五遍有寫經題記，第六—十遍無寫經題記，題記只有抄寫人，沒有校對人。但此卷卷面有刮痕痕跡，說明經過嚴格校勘。

九世紀初的吐蕃統治時期，正處於第二次藏文改革前，藏文的書寫形式、文法規則、書法書品都與後期的藏文有著明顯的不同。敦煌藏文寫卷中的文字具有易於識別的顯著特點。此卷字體、書風與公藏同時期敦煌遺書一致。

勞

藥

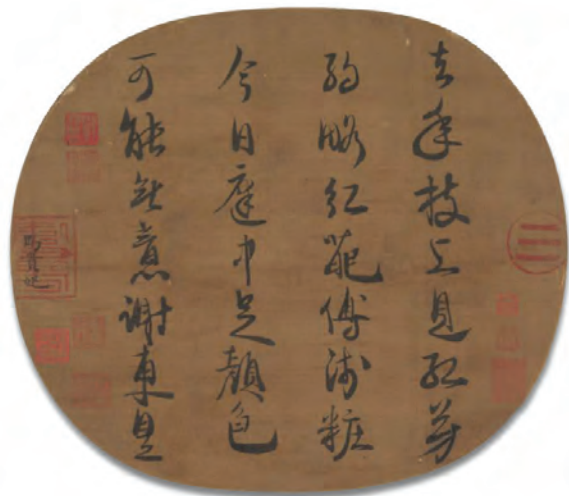
舟

石





圖六



圖七



圖八

圖一 馬麟〈伏羲像〉 台北故宮博物院藏

圖二 馬麟〈靜聽松風圖〉 台北故宮博物院藏

圖三〈潮聲山翠〉聯句 紐約大都會博物館藏

圖四〈湖上晴煙〉七言詩 紐約大都會博物館藏

圖五〈長苦春來〉七言詩 紐約大都會博物館藏

圖六〈秋深雨過〉聯句 紐約大都會博物館藏

圖六〈去年枝上〉七言詩 紐約大都會博物館藏

圖八〈山頭禪室〉七言詩 紐約大都會博物館藏



圖三



圖四



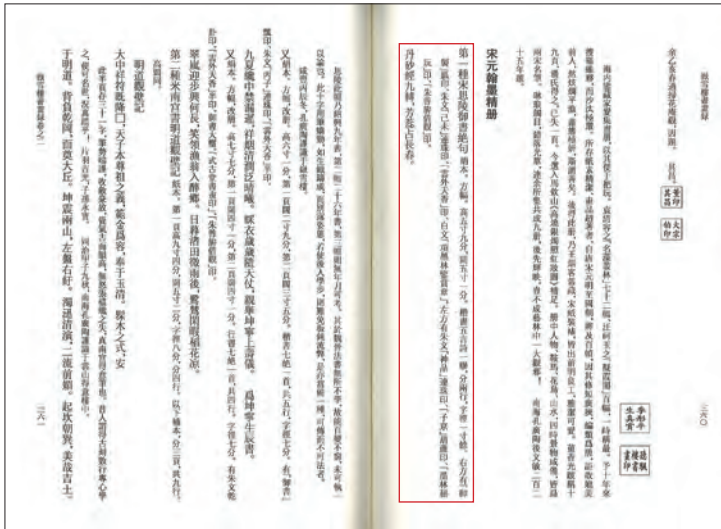
圖五



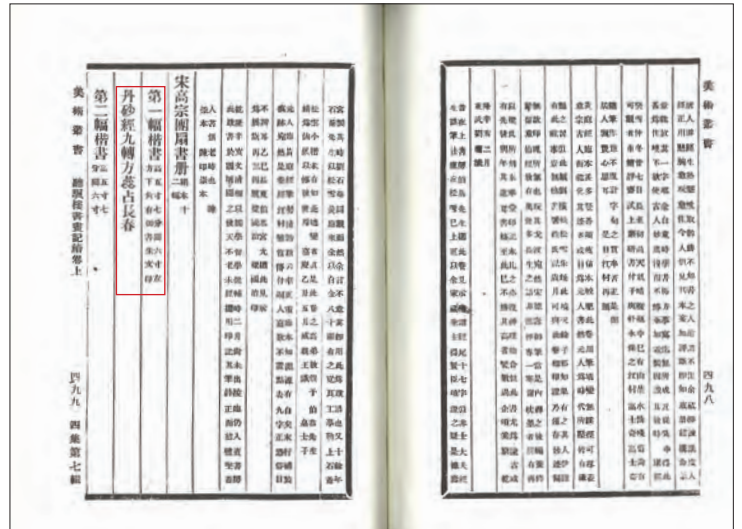
圖一



圖二



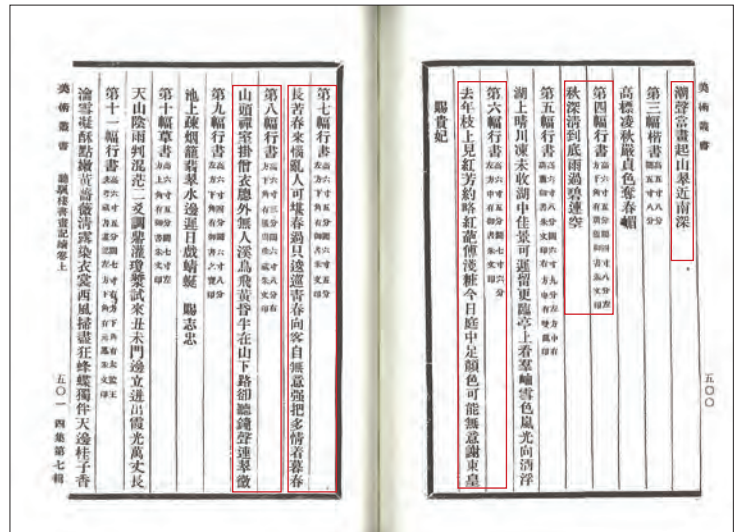
嶽雪樓書畫錄 頁360-361



聽颿樓書畫記 頁498-499



本拍品裝演現況



聽颿樓書畫記 頁500-501



〈宋理宗坐像〉 台北故宮博物院藏



出版物書影

ATTRIBUTED TO EMPEROR LIZONG (1225-1264)

Poem in Regular Script

Ink on silk, fan mounted as an album leaf, framed

With two seals of the artist, and total of nine collectors' seals

Dated with seal jiwei year (1259)

19 x 16.5cm (7½ x 6½in).

ESTIMATE UPON REQUEST

估價待詢

Provenance:

Previously in the collection of Sa Rongchun (1911-1988), and thence by descent

Previously in the collection of Zhu Xingzhai (1902-1970)

Previously in the collection of Kong Guangtao (1832-1890)

Previously in the collection of Pan Zhengwei (1791-1850)

傳 宋理宗 楷書丹砂芳蕊聯句 水墨絹本
團扇裱成冊頁並孔廣陶題跋一頁 鏡框 一二五九年年作

款識：

丹砂經九轉，芳蕊占長春。

題跋：思陵此幅，乃紹興九年書，第二幅二十六年書，第三幅則無年月可攷。其於魏晉法書，無所不學，故能百變不窮，未可執一以論也。此十字用筆矯勁，如生鐵鑄成，而別露姿態。若使後人學步，則難免板鈍流弊，是亦當備一種可傳而不可法者。咸豐丙辰（1856）冬，孔廣陶謹識於嶽雪樓。

鈐印：己未、御製

藏印：雲外天香、項墨林鑑賞章、神品、孔氏鑒定、少唐墨緣、朱善旂借觀印、子京、墨林祕玩、沙榮存（裱邊）

著錄：

潘正煒編《聽颿樓書畫記》，續卷上，四集第七輯，世界書局有限公司，台北，2017年，頁499

孔廣陶《嶽雪樓書畫錄》，卷二，宋元翰墨精冊，上海古籍出版社，上海，2011年，頁360

孔廣陶《嶽雪樓鑒真法帖》，中國書店，北京，1997年10月，頁87
朱省齋《宋高宗翰墨真跡（書畫隨筆之廿）》，半月刊《熱風》67（1956年6月16日），創聖出版社，香港，頁24-25

朱省齋編著《書畫隨筆》，星洲世界書局有限公司，吉隆坡，1958年，頁120-123

徐邦達著《徐邦達集十二·古書畫偽訛考辨叁》，故宮出版社，北京，2015年9月，頁377-379

來源：

沙榮存先生舊藏，並由其後人珍藏至今

朱省齋（1902-1988）舊藏

孔廣陶（1832-1890）嶽雪樓舊藏

潘正煒（1791-1850）聽颿樓舊藏

沙榮存（1911-1988），江蘇江陰人。上海滬江大學畢業，日本早稻田大學經濟學碩士。早年在交通部任職，一九四五年被派往美國研習航運管理，返國後入上海招商局總公司任職，負責發展遠洋業務，并兼任交通大學教授。四九年隨國民政府赴台，後派駐東瀛，任職招商局東京辦事處。一九七四年移居紐約，與人合辦大華航業公司，任總經理。

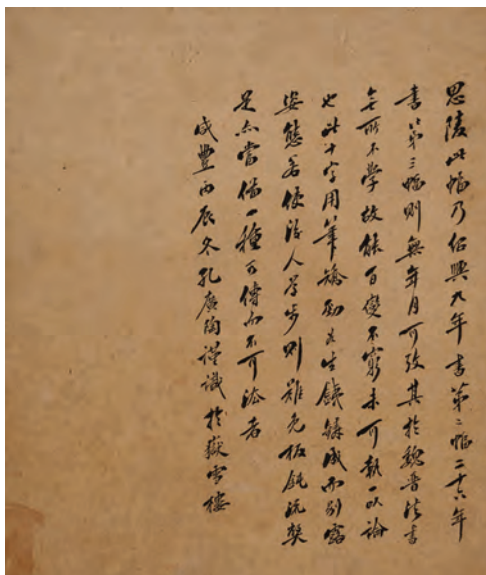
沙氏雅好藝術，與渡海三家張大千、溥儒、黃君璧皆友善，多獲寫贈。三人有東京之行時，沙氏亦曾曲儘地主之誼。

註：大宋天子，多有藝術天才者，以徽宗趙佶和高宗趙構父子為最，而南宋末年的理宗趙昀（1205-1264），享國四十年（1225-1264），雖因政事上趨於退避無為且耽於聲色而為人詬病，但其藝術品味與書法造詣，則被學者認為是高宗之後「最有成就且最富個人特色的」。

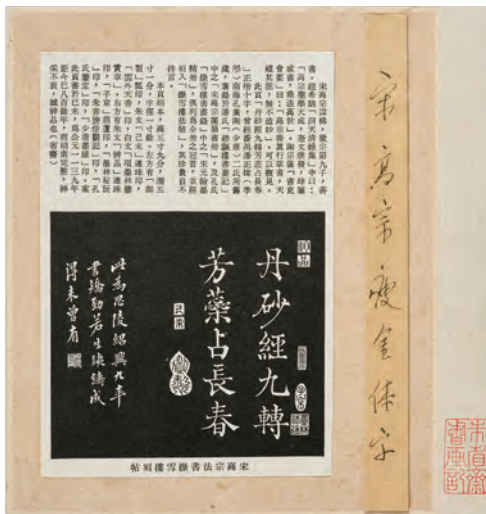
據史料載，理宗崇好道與禪，素對佛寺道觀賞賜有加，且常以書畫及御書相賜。傳世公私收藏理宗御筆詩畫，多涉禪道之思致，如臺北故宮所藏題馬麟畫幾幅〈伏羲像〉、〈靜聽松風圖〉等，本幅丹砂九轉、芳蕊長春聯句，亦屬此類，人生飄忽無常，韶光稍縱即逝，求仙問道，以祈長生，又豈獨為帝王所思哉。

「丹砂芳蕊」聯句，絹本方幅，觀其絹質，極為緊緻細密，捩絕千載塵埃於外；察其墨色，烏金沈厚，朱泥御印褪去鮮麗，微泛出歲月幽光；審其行筆，飄逸跳脫而健勁爽利，細微處常見險峭的鋒芒，跌宕有致。南宋偏安，西子湖畔的風流旖旎，彷彿便聚在這咫尺之間。尤其值得一提的是，《聽颿樓書畫記》中〈宋高宗團扇書冊〉其餘十一幅，另多楊妹子書一頁，為顧岳阜自張大千處購得，後捐贈紐約大都會藝術博物館，為該館鎮館之寶。徐邦達《古書畫偽訛考辨》中云「不知何時拆換的」，《嶽雪樓書畫錄》成書於光緒己丑（1889），則拆換乃「聽颿樓」故物星散之時無疑。

紐約大都會博物館所藏〈南宋帝后書法團扇〉十二開冊中，「潮聲當畫起，山翠近南深」一開，以及近年釋出市場之理宗楷書「淺沙平有路，流水慢無聲」聯句團扇，書法風格皆可與本幅相佐證，而本幅筆勢更見綺逸勁峭，實為理宗傳世書跡之極精到者。



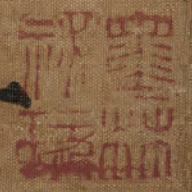
孔廣陶題跋



藏家所影印朱省齋文章

丹砂經九轉

芳藥占長春



NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our **List of Definitions** and **Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as auctioneer of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*' job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer's Agreement** save for those varied by announcement given out orally before and/or during the *Sale*, which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams*' relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. No reference is made in the *Catalogue* to any defect, damage or restoration of the *Lot*. Please see paragraph 15.

Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*.

Lots are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such

items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*' opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any Tax or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*.

Estimates are in the currency of the *Sale*.

Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams*' behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or in tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams*'

discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again.

Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee* and *Telephone Bidding Form* before the *Sale*. You may be asked for proof of identity, residence, financial details and references, which, if asked for, you must supply if your bids are to be accepted by us. Please bring your passport, Hong Kong Identity Card (or similar photo proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid.

We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You

will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful Bidder you will need to ensure that your number can be clearly seen by the Auctioneer and that it is your number which is identified as the Buyer's. You should not let anyone else use your paddle as all Lots will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed.

If there is any doubt as to the Hammer Price of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. The decision of the Auctioneer is considered final and conclusive.

At the end of the Sale, or when you have finished bidding please return your paddle to the Bidder registration desk.

Bidding by telephone

If you wish to bid at the Sale by telephone, please complete an Absentee and Telephone Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office which is responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls may be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interests to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee and Telephone Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our Website at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the Bidding Form although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the Bidding Form explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid.

Subject to the above, please let us know if you are acting on behalf of another person when bidding for Lots at the Sale. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to an Absentee and Telephone Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the Hammer Price and Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our Conditions of Business and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue save for those varied by announcement given out orally before and/or during

the Sale. You will be liable to pay the Purchase Price, which is the Hammer Price plus any Tax.

At the same time, a separate contract is also entered into between us as auctioneers and the Buyer. This is our Buyer's Agreement, the terms of which are set out in Appendix 2 at the end of the Catalogue. Please read the terms of the Contract for Sale and our Buyer's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the Buyer's Agreement, a premium (the Buyer's Premium) is payable to us by the Buyer in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the Hammer Price and payable in addition to it. Storage charges and Expenses are also payable by the Buyer as set out in the Buyer's Agreement.

For this Sale the following rates of Buyer's Premium will be payable by Buyers on each lot purchased:
25% up to HK\$2,000,000 of the Hammer Price
20% from HK\$2,000,001 to 30,000,000 of the Hammer Price
12.5% from HK\$30,000,001 of the Hammer Price

8. TAX

The Hammer Price and the Buyer's Premium payable by the Buyer is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the Buyer shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the Purchase Price payable by the Buyer.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the Purchase Price and the Buyer's Premium (plus Tax and any other charges and Expenses to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to be made to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

Bonhams' preferred payment method is by bank transfer

Bank transfer: you may electronically transfer funds to our Client Account. If you do so, please quote your paddle number and invoice number as the reference. Our Client Account details are as follows:

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong
Account Name:	Bonhams (Hong Kong) Limited. - Client A/C
Account Number:	808 870 174001
SWIFT Code:	HSBCHKH-HHKH

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank : all cheques must be cleared before you can collect your purchases;

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK\$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes;

Debit cards issued by a Hong Kong bank (EPS): there is no additional charge for purchases made with these cards in person;

Credit cards: American Express, Visa and Mastercard only. There is a HK\$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK\$50,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It maybe advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Buyer's Agreement as set out in Appendix 2 of the Catalogue.

11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the Sale.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that Lots marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the Lot is not subject to CITES regulations. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise.

In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot

irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract* (if any) or statutory duty or otherwise.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. DAMAGE AND RESTORATION

Bidders should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the *Sale*. When providing *Condition Reports*, we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

16. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

18. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows: Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.

1.3 Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4 The contract is made on the striking of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The Seller undertakes to you that:

2.1.1 The Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;

2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;

2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot

2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and Taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.

3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.

4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.

5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full, and received in cleared funds by, Bonhams.

6 PAYMENT

6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.

6.2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.

7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot. You will collect and remove the Lot at your own expense from Bonhams' custody and/or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

7.5 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):

8.1.1 to terminate immediately the Contract for Sale of the Lot for your breach of contract;

8.1.2 to re-sell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the Lot;

8.1.4 to remove and store the Lot at your expense;

8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;

8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and

8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	<i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW AND DISPUTE RESOLUTION
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10 MISCELLANEOUS You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11.1	Law All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. <i>Bonhams</i> has a disputes procedure in place
8.3	On any re-sale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	11.2	Language The <i>Contract for Sale</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
9	THE SELLER'S LIABILITY	10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.	APPENDIX 2	BUYER'S AGREEMENT IMPORTANT: These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the Auctioneer's hammer in respect of the <i>Lot</i> .	10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	1	THE CONTRACT These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
9.2	Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the <i>Sale of Goods Ordinance</i> (Chapter 26 of the Laws of Hong Kong) or otherwise.	10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	1.1	1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
9.3	The <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	1.3	1.4 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the Auctioneer's hammer in respect of the <i>Lot</i> , when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
9.4	The <i>Seller</i> will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	1.4	1.5 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
9.5	In any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".	1.5	1.5.1 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
9.6	Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the	10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.	1.5.1	1.5.2 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1.5.2	1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
		10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1.5.3	1.5.3 we will provide a guarantee in the terms set out in paragraph 9.
		10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assignees of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.	1.6	1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .

<p>2</p> <p>PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p> <p>3</p> <p>PAYMENT</p> <p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 The <i>Purchase Price</i> for the <i>Lot</i>;</p> <p>3.1.2 A <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 If the <i>Lot</i> is marked ^[A], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.</p> <p>3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the Seller in respect of the <i>Lot</i>, any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the Seller.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>4</p> <p>COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the Seller or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our</p>	<p>premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the Seller or held by the <i>Storage Contractor</i> as agent on behalf of the Seller and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all charges due under the <i>Storage Contract</i>.</p> <p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p> <p>5</p> <p>STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6</p> <p>RESPONSIBILITY FOR THE LOT</p> <p>6.1 Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passed to you when it was knocked down to you.</p> <p>6.2 You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7</p> <p>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p> <p>7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited</p>	<p>from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p> <p>7.1.6 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;</p> <p>7.1.7 to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;</p> <p>7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>sale</i>) until all sums due to us have been paid in full;</p> <p>7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;</p> <p>7.1.10 on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>sale</i>) and to apply any monies due to you as a result of such <i>sale</i> in payment or part payment of any amounts owed to us;</p> <p>7.1.11 refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i>.</p> <p>7.2 You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.</p> <p>7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.</p> <p>7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.</p> <p>8</p> <p>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>8.1 Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:</p> <p>8.1.1 retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i>; and/or</p> <p>8.1.2 deliver the <i>Lot</i> to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p>
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8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:				
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.				
9	FORGERIES				
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>sale</i> to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
9.2	Paragraph 9 applies only if:	10.2.2	changes in atmospheric pressure; nor will we be liable for:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.3	damage to tension stringed musical instruments; or	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.8	In this agreement "including" means "including, without limitation".
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	10.3	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or <i>damage</i> is caused by or claimed in respect of any negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or	10.4	In any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any <i>loss</i> or <i>damage</i> alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.			11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .			12	GOVERNING LAW
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1)(b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>Tax</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .		You may wish to protect yourself against loss by obtaining insurance.	12.1	Law
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.	10.5	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	12.2	Language
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.				The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .	11	MISCELLANEOUS		DATA PROTECTION - USE OF YOUR INFORMATION
		11.1	You may not assign either the benefit or burden of this agreement.		As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.
10	OUR LIABILITY	11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary).
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription				

Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client.services@bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked ["r"] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the

Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax on the Hammer Price. (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"Tax" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees,

levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

"Website" Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

"Section 14 Implied undertaking as to title etc.

- (1) In every contract of sale, other than one to which subsection (2) applies, there is-
 - (a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and
 - (b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-
 - (a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and
 - (b) an implied warranty that neither-
 - (i) the seller; nor
 - (ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor
 - (iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

競投人通告

本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項：有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及/ 或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

1. 本公司的角色

作為拍賣品的拍賣人，邦瀚斯 純粹代表賣家及為賣家的權益行事。邦瀚斯的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品的專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯 作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。

邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯 與買家的關係受該協議所規管。

2. 拍賣品

在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。

圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。

拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。

敬請注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部件已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出品年代久遠，故可能有損毀及/ 或經過修理，閣下不應假設拍賣品狀況良好。

電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。

任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計

拍賣品的合約說明

圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

成交價估計

在大部份情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代賣家提供該報告。邦瀚斯 並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對這份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。

邦瀚斯 對閣下的責任

如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與買家訂立而非邦瀚斯；邦瀚斯 僅作為賣家的代理行事（邦瀚斯作為主事人出售拍賣品除外）。

邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他責任。

閣下不應假定已經進行該等查驗、調查或測試。

就邦瀚斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。

邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。

修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。

拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可以按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。

本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。

拍賣速度可超過每小時100項拍賣品，而出價增幅一般為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。

倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。

任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

5. 競投

參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「牌號競投」。閣下會獲發一個註有號碼的大型牌子（「牌號」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下牌號的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將牌號轉交任何其他人士使用。發票一經發出後將不予更改。

若對於成交價或閣下是否成功投得某項拍賣品有任何疑問，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定視為最終及不可推翻的決定。

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站 <http://www.bonhams.com>。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其遞交納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及/或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首2,000,000港元的25%
成交價2,000,001 - 30,000,000港元或以上部分的20%
成交價30,000,001港元或以上部分的12.5%

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須有以下其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

邦瀚斯首選的付款方式是通過銀行匯款：

閣下可把款項匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：

銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong)
Limited-Client A/C
帳號： 808 870 174001
Swift code: HSBCHKHKKH

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票/ 本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品。

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以使用鈔票、錢幣為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款。

由香港銀行發出的扣賬卡（易辦事）：以此等卡支付將不會收取附加費。

中國銀聯（CUP）借記卡：以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK\$200,000。如所購得的拍賣品總值超過HK\$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK\$50,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口/ 貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及/或進口許可證的責任。

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字樣的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及/或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是在拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。

在任何情況下，倘若本公司及/或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及/或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司不(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提及本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦翰斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出的情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用的增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未會維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦翰斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦翰斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦翰斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦翰斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦翰斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由韋青斯基製造

當製造者的名字出現在名稱裡，邦翰斯認為該物件由該製造者製作。

2. 鑽石胸針，由韋青斯基署名

邦翰斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由韋青斯基裝嵌

邦翰斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意

見這乃是該藝術家的作品；

「出自巴薩諾」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「巴薩諾畫室/ 工作室」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「巴薩諾圈子」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「巴薩諾追隨者」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「巴薩諾風格」：我們認為這是該藝術家風格的、並且屬較後期的作品；

「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；

「由……署名及/ 或註上日期及/ 或題詞」：我們認為署名及/ 或日期及/ 或題詞出自該藝術家的手筆；

「載有……的署名及/ 或日期及/ 或題詞」：我們認為簽署及/ 或日期及/ 或題詞是由他人加上的。

20. 瓷器及玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於 4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下一瓶頸內或少於 4 厘米

15-30 年一瓶頂部 (ts) 或最多 5 厘米

30 年或以上一瓶肩高處 (hs) 或最多 6 厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB — 酒莊瓶裝
DB — 葡萄園瓶裝
EstB — 莊園瓶裝
BB — 波爾多瓶裝
BE — 比利時瓶裝
FB — 法國瓶裝
GB — 德國瓶裝
OB — 奧波爾圖瓶裝
UK — 英國瓶裝
owc — 原裝木箱
iwc — 獨立木箱
oc — 原裝紙板箱

符號

以下符號表明下列情況：

- Y 當出口這些物件至歐盟以外地方，將受瀕危野生動植物種國際貿易公約規限，請參閱第 13 條。
- 賣家獲邦翰斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。
- ▲ 邦翰斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。
- Ⓞ 此拍賣品包含象牙或是象牙製品。美國政府已禁止象牙製品入境。

22. 語言

本競投人通告以中英文刊載。如就該譯本競投人通告有任何爭議，以英文條款為本。

保障資料 - 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第 1159 條及附表 6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存在香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡 Bonhams (Hong Kong) Ltd (就香港法例第 486 章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡 client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及/ 或尋求對拍賣品進行獨立的查驗。

<p>1 合約</p> <p>1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。</p> <p>1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。</p> <p>1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。</p> <p>1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。</p> <p>2 賣家的承諾</p> <p>2.1 賣家向閣下承諾：</p> <p>2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；</p> <p>2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。</p> <p>2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。</p> <p>2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；</p> <p>2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。</p> <p>3 拍賣品的說明</p> <p>3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。</p> <p>3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。</p> <p>4 對用途的合適程度及令人滿意的品質</p> <p>4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。</p> <p>4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。</p>	<p>5 風險、產權及所有權</p> <p>5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。</p> <p>5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。</p> <p>6 付款</p> <p>6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。</p> <p>6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。</p> <p>7 領取拍賣品</p> <p>7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。</p> <p>7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及/或邦瀚斯的所有其他款項為止。</p> <p>7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及/或控制或由儲存承辦商保管的拍賣品，並將其移走。</p> <p>7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。</p> <p>7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。</p> <p>8 未有支付拍賣品的款項</p> <p>8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：</p> <p>8.1.1 因閣下違反合約而即時終止銷售合約；</p> <p>8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；</p> <p>8.1.3 保留拍賣品的管有權；</p> <p>8.1.4 遷移及儲存拍賣品，費用由閣下承擔；</p> <p>8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；</p>	<p>8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；</p> <p>8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非賣家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；</p> <p>8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；</p> <p>8.1.9 保留由賣家及/或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及</p> <p>8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。</p> <p>8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。</p> <p>8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。</p> <p>9 賣家的責任</p> <p>9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。</p> <p>9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。</p> <p>9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。</p> <p>9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還索賠或其他而產生或就此而申索；</p>
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9.5	在任何情況下，倘若賣家就拍賣品，或任何其他其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11	規管法律	個工作日下午四時三十分向本公司支付：
9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用人法律責任條例，本公司須負有的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	11.1	法律	3.1.1 拍賣品的買價；
10	一般事項	11.2	語言	3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及
10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。		本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。	3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。
10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。	附錄二	買家協議	3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。
10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。	重要事項：此等條款可能會於閣下出售拍賣品前予以修訂，修訂的方式可以在圖錄載列不同的條款，及/或於圖錄加入插頁，及/或於拍賣會場地上以通告，及/或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。	3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。	
10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。	1	合約	3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
10.5	倘若銷售合約的任何條款或任何條款任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。	1.1	此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。	3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/或產生的利息，利益歸本公司，直至將款項付予賣家時止。
10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
10.7	銷售合約內所用標語僅為方便參考而設，概不影響合約的詮釋。	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
10.8	銷售合約內「包括」一詞指「包括，但不限於」。	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	4 領取拍賣品
10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。	1.5	本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任：	4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
10.10	凡提述第某段，即指銷售合約內該編號的段落。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。
10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
10.12	銷售合約凡賦予賣家豁免、及/或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	1.5.3	本公司會按照第9段所載條款提供擔保。	4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
		2	履行銷售合約	4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。
		3	付款	4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。
		3.1	閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。	

4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	售的貨品)而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	以識別該拍賣品。
4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費(按照本公司的目前收費率)及任何開支(包括根據儲存合約的任何收費)。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付(視情況而定)閣下為買家的任何拍賣品的買價。	9.3 於下述情況下，第9段不適用於廢品： 9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或
5	拍賣品儲存	7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支(不論是否已採取法律行動)，閣下同意按全數彌償基準並連同其利息(於頒布判決或命令之前及之後)向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。
6	對拍賣品的責任 本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期(或若無指定日期，則為拍賣會後第七日下午四時三十分之前)為止，以較早日為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責(儘管在支付買價前，拍賣品仍未為閣下的財物)。若閣下於競投人通告所規定的時間及日期(或若無指定日期，則為拍賣會後第七日下午四時三十分之前)前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦翰斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.3 倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價(或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價)，然後支付買家費用(或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用)，再然後用以支付應付予本公司的任何其他款項。	9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非廢品而必需進行的程序及測試。
6.1	待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及/或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.5 倘本公司信納拍賣品為廢品，本公司會(作為主事人)向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	8 其他人士就拍賣品的申索	9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
7	未能付款或提取拍賣品及部份付款	8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索(或可合理地預期會提出申索)，本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可： 8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及/或 8.1.2 向閣下以外的其他人士交付拍賣品；及/或 8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及/或 8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及/或抵押品。	9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
7.1	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及/或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利(在不損害本公司可以代賣家行使的任何權利下)，而無須另行通知閣下： 7.1.1 因閣下違反合約而即時終止本協議； 7.1.2 保留拍賣品的管有權； 7.1.3 遷移及/或儲存拍賣品，費用由閣下承擔； 7.1.4 就閣下所欠的任何款項(包括買價)及/或違約的損害賠償，向閣下採取法律程序； 7.1.5 就任何應付款項(於頒布判決或命令之前及之後)收取由應付款項日期起至實際付款日期止的利息，按渣打銀行(香港)有限公司不時的基本借貸利率加5厘的年利率每日計息； 7.1.6 取回並未成為閣下財產的拍賣品(或其任何部份)管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業(不論是否連同汽車)，以取得拍賣品(或其任何部份)的管有權； 7.1.7 在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品； 7.1.8 保留由本公司因任何目的(包括，但不限於，其他已售予閣下或交予本公司出售的貨品)而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止； 7.1.9 以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項； 7.1.10 在給予三個月書面通知下，把本公司因任何目的(包括其他已售予閣下或交予本公司出	8.2 第8.1段所述的酌情權： 8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何判決、命令或判決而終止，於該管有權終止後隨時行使；及 8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。	9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
9	廢品	9.1 本公司根據本第9段的條款就任何廢品承擔個人責任。	10 本公司的責任
9.1	本公司根據本第9段的條款就任何廢品承擔個人責任。	9.2 第9段僅於以下情況適用： 9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及 9.2.2 閣下於知悉拍賣品為或可能為廢品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為廢品；及 9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出(不論是以書面，包括在圖錄或邦翰斯的網站上或口頭形式或以行為或其他)任何拍賣品說明或資料或拍賣品的成交估價計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。 10.2 當拍賣品由閣下承擔風險時及/或當拍賣品已成為閣下的財產並由本公司保管及/或控制時，本公司對閣下之責任限於閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責： 10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或 10.2.2 大氣壓力改變； 本公司亦不就以下負責： 10.2.3 弦樂器的損壞；或 10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。
9.2	本公司根據本第9段的條款就任何廢品承擔個人責任。	9.2 第9段僅於以下情況適用：	10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。
9.2.1	閣下為本公司因任何目的(包括，但不限於，其他已售予閣下或交予本公司出售的貨品)而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；	9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及	10.4 在任何情況下，倘若本公司就拍賣品，或任
9.2.2	閣下為本公司因任何目的(包括，但不限於，其他已售予閣下或交予本公司出售的貨品)而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；	9.2.2 閣下於知悉拍賣品為或可能為廢品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為廢品；及	
9.2.3	於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料	

何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下宜購買保險以保障閣下的損失。

10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章僱用法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

11 一般事項

11.1 閣下不得轉讓本協議的利益或須承擔的責任。

11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。

11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。

11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦翰斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。

11.5 倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。

11.6 本協議內凡提及邦翰斯均指，倘適用，包括邦翰斯的高級職員、僱員及代理。

11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。

11.8 本協議內「包括」一詞指「包括，但不限於」。

11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

11.10 凡提及第某段，即指本協議內該編號的段落。

11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。

11.12 本協議凡賦予賣家豁免、及/或排除或限制邦翰斯責任時，邦翰斯的控股公司及該控股公司的附屬公司，邦翰斯及該等公司的後續公司及承讓公司，以及邦翰斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。

12 規管法律

12.1 法律

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

12.2 語言

本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

附錄三

釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「**額外費用**」按照競投人通告計算的費用，以彌補邦翰斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「**拍賣人**」主持拍賣會的邦翰斯代表。

「**競投人**」已填妥競投表格的人士。

「**競投表格**」本公司的競投人登記表格、缺席者及電話競投表格。

「**邦翰斯**」邦翰斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦翰斯亦稱為我們。

「**書籍**」於專門書籍拍賣會提供以作銷售的印刷書籍。

「**業務**」包括任何行業、業務及專業。

「**買家**」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「**買家協議**」邦翰斯與買家訂立的合約（見圖錄內附錄二）。

「**買家費用**」以成交價按競投人通告訂明的費率計算的款項。

「**圖錄**」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「**佣金**」賣家應付予邦翰斯的佣金，按照合約表格訂明的費率計算。

「**狀況報告**」由邦翰斯代表賣家向競投人或潛在競

投人提供有關拍賣品狀況的報告。

「**寄售費**」賣家應付予邦翰斯的費用，按照業務規則訂明的費率計算。

「**合約表格**」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦翰斯提供以作銷售的拍賣品清單。

「**銷售合約**」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「**合約說明**」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「**說明**」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「**資料**」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「**成交價估計**」本公司對成交價可能範圍的意見的陳述。

「**開支**」邦翰斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自負責買家的遷移收費或領取費用，加稅項。

「**贗品**」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該贗品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/或對其進行修復及/或修改（包括重畫或覆畫）而成為贗品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「**保證**」在任何贗品上邦翰斯對買家全力承擔的責任，以及在專門郵票拍賣會及/或專門書籍拍賣會當中，根據買家協議內訂立，由郵票或書籍組成的拍賣品。

「**成交價**」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「**香港**」中華人民共和國香港特別行政區。

「**遺失或損壞保證**」指業務規則第8.2.1段所述的保證。

「**遺失或損壞保證費用**」指業務規則第8.2.3段所述的費用。

「**拍賣品**」任何託付予邦翰斯，供以拍賣或私人協約形式出售的任何物品（而凡提及任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「**汽車圖錄費**」作為邦翰斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦翰斯的費用。

「**New Bond Street**」指邦翰斯位於101 New Bond Street, London W1S 1SR的拍賣場。

「**名義收費**」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「**名義費用**」賣家應付予邦翰斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「**名義價格**」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「**競投人通告**」刊印於本公司圖錄前部的通告。

「**買價**」成交價與成交價的稅項相加的總數。

「**底價**」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「**拍賣會**」由邦翰斯提供以作銷售拍賣品的拍賣會。

「**出售所得款項**」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「**賣家**」合約表格所列提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦翰斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「**專家查驗**」由專家對拍賣品進行目視查驗。

「**郵票**」指於專門郵票拍賣會提供以作銷售的郵

票。

「**標準查驗**」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。

「**儲存合約**」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「**儲存承辦商**」於圖錄指明的公司。

「**稅項**」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其他估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「**恐怖主義**」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「**信託帳戶**」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。

「**網站**」網址為www.bonhams.com的邦瀚斯網站。

「**撤銷通知**」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。

「**不設底價**」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「**藝術家轉售權**」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「**受託保管人**」：貨品所交託的人士。

「**彌償保證**」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「**互爭權利訴訟**」：由法院裁定拍賣品擁有權誰屬的訴訟。

「**投得**」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「**留置權**」：管有拍賣品的人士保留其管有權的權利。

「**風險**」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「**所有權**」：拍賣品擁有權的法律及衡平法上的權利。

「**侵權法**」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有一

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

(2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品一

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

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Registration and Bidding Form

(Attende / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? or post

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

Sale title: Fine Chinese Paintings	Sale date: 1 OCTOBER 2018
Sale no. 24778	Sale venue: HONG KONG

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments HK\$:

\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s
\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....by 50,000s
\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s
\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
Please note that all telephone calls are recorded.	
Please tick if you have registered with us before <input type="checkbox"/>	

Important

When registering, the Bidder accepts personal liability for his/her purchase payment, unless it has been previously agreed in writing with Bonhams, that a Bidder is acting as an agent for a third party. Any person placing a bid as agent on behalf of another (whether or not he has disclosed this fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. By signing this form you agree to be bound by the Notice to Bidders printed in this Catalogue. You also authorise Bonhams to pursue a financial reference from your bank. Finally, Bonhams may request that you provide proof of identity and permanent address for verification and client administration purposes.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com

Bonhams (Hong Kong) Limited. Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

登記及競投表格

邦瀚斯

(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法



號牌 (僅供本公司填寫)

Bonhams

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有關下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。我們可能會提供您的個人資料給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資料透露給公司以外人員，但可能會不定時向您提供您可能會有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：

電郵 郵寄

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

若成功購買拍品

本人將自行提取貨品

請安排運輸公司聯繫我提供報價，我同意將本人聯繫資料交予運輸公司。

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題: 中國書畫	拍賣會日期: 2018年10月1日
拍賣會編號: 24778	拍賣會場地: 香港
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小時提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱目錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。	
一般競投價遞增幅度 (港元) : \$10,000 - 20,000.....按 1,000s \$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s \$50,000 - 100,000.....按 5,000s \$100,000 - 200,000.....按 10,000s \$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s \$500,000 - 1,000,000.....按 50,000s \$1,000,000 - 2,000,000.....按 100,000s \$2,000,000以上.....由拍賣官酌情決定	
拍賣官可隨時酌情決定把任何競投價拆細。	
客戶編號	稱銜
名	姓
公司名稱 (如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	傳真
競投電話號碼 (包括電話國家區號)	
電郵 (大楷)	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 <input type="checkbox"/>	本人登記為交易客戶 <input type="checkbox"/>
請注意所有電話對話將被錄音 <input type="checkbox"/>	
以往曾於本公司登記 <input type="checkbox"/>	

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本目錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

閣下簽署此表格，則代表閣下已閱讀目錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。

簽字:

日期:

* 應急競投價: 表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價 (不包括買家費用) 代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

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