



Bonhams

The Reverend Richard Fabian Collection of Chinese Paintings

費立哲神父珍藏中國書畫

Hong Kong | 9 October 2019



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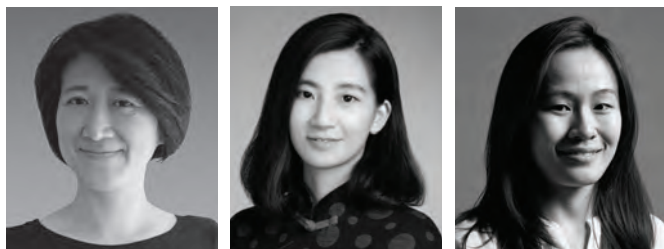


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The Reverend Richard Fabian Collection of Chinese Paintings

費立哲神父珍藏中國書畫

Hong Kong | Wednesday 9 October 2019 at 10am

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25769

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Front Cover: Lot 17
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Inside Back Cover (left): Lot 25
Opposite Sale Information: Lot 27, leaf 6
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Bank Name 銀行名稱
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Central
Hong Kong

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The Reverend Richard Fabian
Collection of Chinese Paintings

費立哲神父珍藏中國書畫

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A Word from the Contented Temporary Keeper

Rev. Richard Fabian

Opening a Chinese handscroll, vertical scroll or album is like answering your doorbell to find a whole guest party on your doorstep already chatting together or even singing in chorus. They cross your threshold and continue their conversation and song while you, listening at first, are drawn in to join them. Every Chinese artist expects this, no matter what viewers' depth of appreciation. When you must roll up a work they fall silent—but only until you open the next, whereupon they resume. Western opera stars may sing virtuoso arias to symphony accompaniment; but not even the greatest Chinese artist sings solo. Their chorus crosses centuries, the way European composers Mendelssohn and Poulenc did. Last year I bought an abstract ink painting by Zheng Chongbin, a Shanghai painter now living near San Francisco. Aesthetically and technically innovative, it was never a landscape; nevertheless its light and dark balances recalled for me "Travelers Among Mountains and Streams," a monumental Northern Song landscape by Fan Kuan, now in the Palace Museum, Taipei. I asked Chongbin whether he had designed his work to echo it. He answered "No, but we all know that painting so well it can show up on its own."

Chinese artists work for the world's grandest artistic republic. Westerners may collect fine art for museums or their homes—but few paint by themselves, or can recognize outstanding skill from their own action. The recent spread of icon painting workshops in churches does afford a hint of popular artistic experience today. But only Western gourmet cookbook authors write for such a broad world of practitioners. Chinese Calligraphy gives the strongest evidence, because every literate Chinese has learned to write with a brush under a teacher's eye, and most have learned to admire a magnificent stroke even if few can draw one. My own hand writes readably with ballpoint pens. But Chinese gallery openings invite visitors to sign a guest document and even add comments, using brush and ink. Of course I must attempt it. Something happens there as never at home: even as I write, a dozen Chinese gather around commenting aloud on the foreigner's calligraphy.

Chinese art draws viewers in an endless climb upward to broader views, as indeed many vertical landscape paintings do. Yale Professor Nelson Wu sent us students to the library to take card notes on sixty published works, and rank them as we preferred. Never correcting our observations, he pointed out valid qualities in each choice, and sent us back weekly to look at more and more in East Coast libraries and collections, ever writing out more card notes. Ranking the lot once more at year's end, we all found the same result: apart from the Fan Kuan masterwork (which still topped everyone's list) those we preferred in September had fallen far in May, while others we barely liked in the fall had risen near the top. A decade later at San Francisco, Professor Wu's friend Jung Ying Tsao guided my steps the same way for forty years, pointing out calligraphers' and painters' virtues and telling me always to look at more and more art as I traveled. Clear-eyed friends gave me invaluable advice, some who knew Chinese tradition and some not. Thanks to such teachers I assembled a body that shows leading modern artists attain their artistic peak. Releasing these works now, I will miss them but have no regrets. Instead I feel like a high school headmaster watching the sixth form senior class graduate and go on to their new colleges and careers. I am proud of every single one.



雲煙過眼自怡悅

費立哲

展開一幅中國畫，手卷也好、立軸也罷亦或是一本冊頁，就猶如聽到門鈴一響，打開門發現一眾嘉賓站在門口相與言歡。他們徑直走進門來，歡歌笑語不曾停歇，而起初只是觀望的你，也被吸引著不知不覺便融入其中。每一位中國藝術家都追求這樣的效果，不論面對的觀眾欣賞水平如何。當你不得不合上這幅畫作，他們便安靜下來，直到你再次打開畫卷，歡歌笑語又重新響起。西方的歌劇家可以在交響樂伴奏下高唱詠歎調；但即使是最偉大的中國藝術家也從不獨唱。他們的合唱跨越時空，正如歐洲作曲家門德爾松和普朗克那般。去年我收藏了一幅住在灣區的上海畫家鄭重賓的抽象水墨畫。這幅在審美上和技術上都充滿創新的作品，無論如何不能算是一幅山水畫；但畫中的明暗平衡卻使我想起了北宋畫家范寬的山水大作〈谿山行旅圖〉，該畫現藏於台北故宮博物院。我問重賓他的作品是否是對〈谿山行旅圖〉的致敬與回應，他說：「不是，但我們對那幅畫都太過熟悉，所以它自然就顯現出來了。」

中國藝術家為世界上最大的藝術受眾群體而創作。西方人可以為博物館或自己的住所收藏藝術——但很少有人自己創作，或是能從自己的嘗試中認識高超的技巧。最近在教會興起的聖像繪畫班多少提供了一些當今流行的藝術體驗，但在西方，只有美食作家才擁有如此龐大的跟風實踐群體。中國書法則是最有力的證明，因為每一個受過教育的中國人都曾跟隨老師練習毛筆字，多數人都懂得欣賞氣勢磅礴的筆觸，哪怕鮮有人自己能夠做到。我用圓珠筆寫的字尚屬勉強可看，但中國畫廊開幕式上，邀請來賓簽到留言時，用的卻是毛筆。當然，我肯定要試一試。這時，在家裡我永遠不會看到的事情發生了：在我拿著毛筆寫字時，十幾個中國人過來圍觀，高聲評論這個外國人的書法。

中國藝術吸引觀者無止境地登高遠眺，正如許多立軸畫中展現的那樣。耶魯大學的吳訥孫教授曾安排我們一班學生到圖書館，記下六十幅出版過的作品，並按照自己的喜好排名次。吳教授從未指正我們的觀點，只是指出每人選擇的可取之處，然後每週安排我們去東岸的圖書館和博物館參觀，記下更多筆記。學期末再次排序時，大家發現同樣的結果：除了范寬的名作（依然位列所有人清單之首），那些九月開學時大家喜歡的作品，在次年五月學期末排名都靠後了，而之前幾乎無人在意的作品卻名列前茅。十年後在舊金山，吳教授的朋友曹仲英以同樣的方式指導了我四十年，教我認識每個書畫家的好，並告訴我旅行時要盡量多看。很多目光敏銳的朋友給了我寶貴的建議，他們有的了解中國傳統，有的未必。正因為有這些良師益友，我才構建起這個收藏，吸納諸多近代名家的佳作傑構。如今這批藏品行將釋出，我會想念它們但卻心中無悔。相反，我感覺自己像是一位高中校長，目送著一批畢業生步入新的大學，開始職業生涯。我為他們每一位都感到驕傲自豪。





雅調 香風 韻
高次 禮堂 集

NEW SONGS ON ANCIENT TUNES

19TH-20TH CENTURY CHINESE PAINTINGS AND CALLIGRAPHY
FROM THE RICHARD FABIAN COLLECTION

HONGKONG
ACADEMY
OF ARTS



BETWEEN THE THUNDER AND THE RAIN

TANG YIFEN (1778-1853)

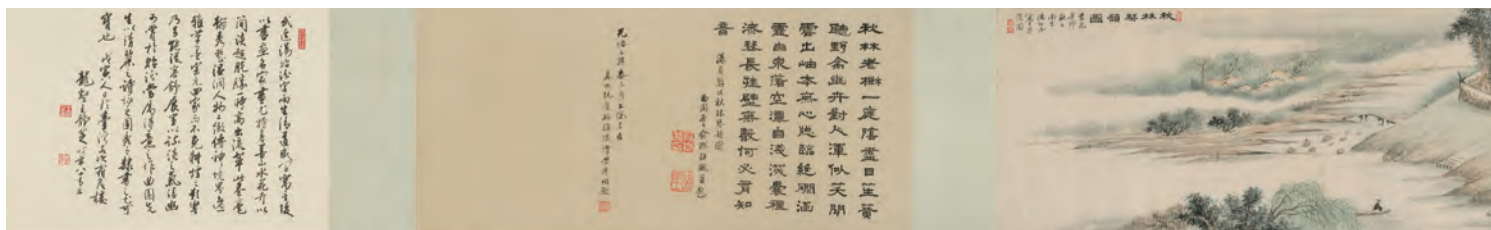
Who used the courtesy name Ruoyi, sobriquets Yusheng, Zhouweng, was born in Changzhou, Jiangsu Province, and lived in Nanjing. In the 60th year of the Qianlong period (1795), Tang inherited the title *Yunjiwei* (Knight Commandant of the Cloud) from his grandfather, and was *Shoubei* (Grand Commandant), *Dutong* (Vice Commissioner-in-chief) and *Canjun* (Adjutant) for Jiangsu, Guangdong, Jiangxi, and Zhejiang provinces. He spent his later years living in Qinyin Garden at the foot of Jilong Mountain of Nanjing. In the third year of the Xianfeng period (1853), Tang committed suicide by drowning himself upon the Taiping Army's capture of Nanjing, and was given a posthumous name Zhenmin.

Tang was proficient in astronomy, geology, and the Hundred Schools of Thought. His calligraphy and paintings are in the style of Dong Qichang, showing light and dry brushwork. He excelled in painting plum blossoms and occasionally painted pine trees using ancient methods. He wrote several books, such as *An Analysis of Hua Quan by Da Chongguang*, and *Writings of Qinyin Garden*, among others. Tang Yifen was of equal fame to Fang Xun, Xi Gang, Dai Xi, the four artists referred to as "Fang Xi Tang Dai" by their contemporaries. His wife Dong Wanzhen (1776-1849) and their four children were all competent painters.

湯貽汾 (1778-1853)

字若儀，號雨生，晚號粥翁。江蘇常州人，寓居南京。乾隆六十年（1795）以祖父蔭襲雲騎尉，歷任蘇、粵、贛、浙等省守備、都同、參將。晚歲寓南京雞籠山下琴隱園。咸豐三年（1853），太平軍破金陵，做絕命詞，投池以殉。謚貞愍。凡天文、地輿、百家之學，咸能深造。書畫宗董香光，多以淡墨乾筆皴擦，枯中見潤，自成一格。畫梅極有神韻。閒寫松柏，頗能入古。著有《畫筌析覽》、《畫眉樓》、《琴隱園諸集》。與方薰、奚岡、戴熙齊名，時稱「方奚湯戴」。其妻董婉貞（1776-1849）與子女共五人，亦善畫。





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TANG YIFEN (1778-1853)

Resonance of the Qin in Autumn Woods, 1831
Horizontal handscroll, ink and color on paper, inscribed by the artist and dated Daoguang *xinmao* (1831), and signed *Yusheng Tang Yifen*, with three artist's seals reading *Yusheng*, *Laoyu*, and *Zhouweng guiyin hou zuo*, with the frontispiece by Gu Yun (1835-1896) and a colophon in clerical script by Yu Yue (1821-1907), with additional colophons by Tan Xueli dated the second year of Guangxu (1876) and Wang Jingzhi (1916-2002).

Frontispiece: 29.2 x 90.2cm (11 1/2 x 35 1/2in)

Painting: 29.2 x 147.3cm (11 1/2 x 58in)

Colophon: 29.2cm x 106.7cm (11 1/2 x 42in)

HK\$100,000 - 150,000

US\$13,000 - 19,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

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Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.94-95

Provenance:

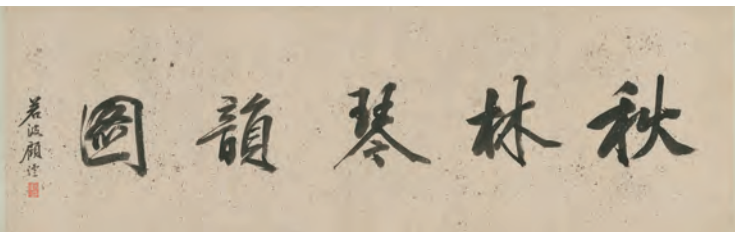
Far East Fine Arts, San Francisco, California
Christie's Hong Kong, Fine Classical Chinese Paintings and Calligraphy, 29 April 2001, lot 392

湯貽汾 秋林琴韻圖 設色紙本 手卷 一八三一年作
顧澐題引首
俞樾等題跋

引首：
秋林琴韻圖。若波顧澐。

款識：
秋林琴韻圖。道光辛卯（1831）秋日，雨生湯貽汾寫於琴隱園。

題跋：
（一）秋林老樹一庭陰，盡日笙簧聽野禽。幽卉對人渾似笑，閒雲出岫本無心。牕臨絕澗涵虛白，泉落空潭自淺深。囊裡漆琴長掛壁，無聲何必有知音。湯貞愷公〈秋林琴韻圖〉。曲園居士俞樾拜觀並題。
（二）光緒二年（1876）春三月上浣之吉，真州阮慶福、海陵譚學禮同觀。
（三）武進湯貽汾，字雨生。清道、咸間寓金陵。以書畫名家，畫尤特著。善山水、花卉。以簡淡超脫勝一時，高出流輩。此卷毫翰秀整溫潤，人物工緻傳神，境界逸雅。筆墨宗元四家，而不免耕煙之影響。乃另能從容舒展，宣以疏淡之氣，清幽可賞，於貽汾當屬得意之作。曲園先生以清麗之詩詠之，圓秀之隸書之，尤可寶也。戊寅（1998）人日於台灣客次霜茂樓，龍壑王靜芝時年八十有三。



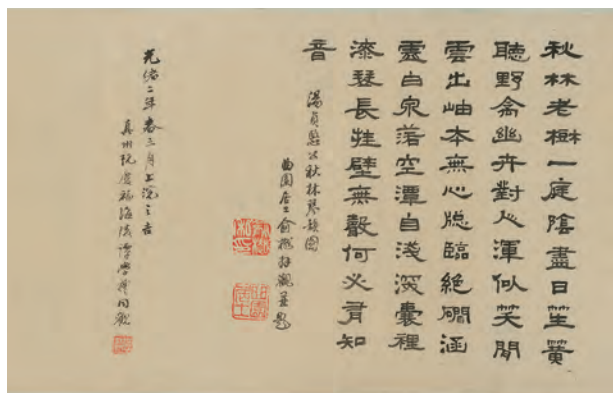
鈐印：雨生、老雨、粥翁歸隱後作
 (顧) 顧澗
 (俞) 俞樾私印、曲園居士
 (譚) 懋麟
 (王) 王靜芝印、霜茂廬、消搖游

展覽：
 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

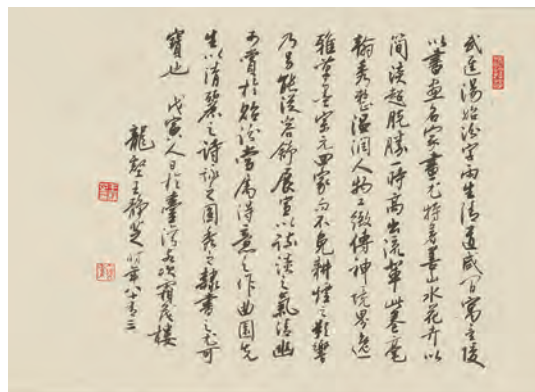
出版：
 戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-030，頁190-191

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁100-103

來源：
 美國加州舊金山遠東藝術中心
 佳士得香港，《中國古代書畫》，2001年4月29日，拍品編號392



俞樾、譚學禮題跋



王靜芝題跋

DAI XI (1801-1860)

Who used the courtesy name Chunshi, soubriquets Luchuang Jushi, Yu'an, Chunxi, and Jingdong Jushi, was a native of Qiantang, Zhejiang Province. In 1832 of the Daoguang period, Dai was awarded the *jinshi* degree. In 1860 of the Xianfeng period, he committed suicide by drowning himself when Hangzhou was captured by the Taiping Army and was given a posthumous name Wenjie.

Dai was a poet, calligrapher, painter, and was of equal fame to his contemporaries Fang Xun, Xi Gang, and Tang Yifen. Together with the four artists were known as "Fang Xi Tang Dai". He learned landscape painting by emulating Wang Hui. While he did not copy Wang's forms, he grasped and surpassed the elegant essence of Wang's hand. He was talented in painting trees, rocks, flowers and figures. He also painted flowers and figures. His authored books include *Poems by Xiku Studio*, and *Notes on Paintings by Xiku Studio*, among other works.

戴熙 (1801-1860)

字醇士，號鹿牀居士、榆庵、又號蒨溪、井東居士等。浙江錢塘人。道光十二年壬辰（1832）進士。咸豐十年（1860），太平軍克杭州，投水以絕。諡文節。詩、書、畫兼擅，與方薰、奚岡、湯貽汾齊名，又與湯氏並稱「湯戴」。山水師王翬，不襲其貌而純雅過之。木石小品，停勻妥帖，亦工花卉、人物。著有《習苦齋集》、《習苦齋畫絮》、《題畫偶錄》、《習苦齋詩文集》、《古泉叢話》等。



DAI XI (1801-1860)

Little Resting Cloud Hut, 1849

Horizontal handscroll, ink on paper, titled by the artist in seal script, dedicated to Zhang Mu (1805-1849), and signed *Qiantang Dai Xi*, with three artist's seals reading *Dai Xi*, *Chunshi* and *Chushi Jiafeng*, and with two collector's seals of Ye Hefu (1863-1937) on the painting; titleslip by Ye Hefu, dated bingshen (1896); a frontispiece in clerical script by He Shaoji (1799-1873), with one seal of his; three inscriptions written by the recipient Zhang Mu, the first dated the 28th year of the Daoguang reign (1848) and the last dated jiyou (1849), and with a total of nine collector's seals of his; two further inscriptions by the artist, dated the 28th year of the Daoguang reign (1848), and with four seals of his; followed by a further seven colophons: one by Ye Hefu, with another five collector's seals of his; four by Qi Junzao (1793-1866), the first two dated the 29th year of the Daoguang reign (1849) and xinyou and the 11th year of Xianfeng reign (1861), and with a total of five seals of his; one by Feng Zhiyi (1814-1867), dated jiyou (1849), and with one seal of his; and one by Duanmu Cai (19th century), dated renxu (1862), and with one seal of his.

Frontispiece: 31.1 x 97.2cm (12 1/4 x 38 1/4in)

Painting: 31.1 x 97.8cm (12 1/4 x 38 1/2in)

Colophon: 31.1 x 405.1cm (12 1/4 x 159 1/2in)

HK\$300,000 - 500,000**US\$38,000 - 64,000****Exhibited:**

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Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-024, pp.188-189

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.100-103

Wu Qingchi, *Jiaolang cuo lu*: volume.7, Zhonghua Shu Ju, Beijing, 2008, p.215

Provenance:

Far East Fine Arts, San Francisco, California
Christie's Hong Kong, Fine Classical Paintings and Calligraphy, 29 April 2001, lot 403

戴熙 小樓雲亭第二圖 水墨紙本 手卷 一八四九年作
葉鶴伏題簽條
何紹基題引首
張穆、葉鶴伏、戴熙、祁寓藻、馮志沂及端木埙題跋

簽條：

小樓雲第二圖。丙申（1896）正月，詩夢題簽。

引首：

小樓雲亭第二圖。石舟同年屬題。何紹基。鈐印：紹基印

款識：

小樓雲亭第二圖。平定張石舟屬。錢塘戴熙畫。

題跋：

（一）小樓雲亭記。余家陽泉山莊為金樓雲道院，元遺山詩所謂「開窗納山影，推枕得溪聲」者是也。有亭翼然，高出林杪，浙人張君世榮榜曰「臥雲」。先大夫及余兄弟皆嘗讀書於此，每欲易「臥」為「樓」，用備掌故，以先世舊題，未敢輒更也。茲余卜兆京北靈家橋，宜丁阜，地隸昌平，以圖經考之，其西北七十餘里，則金章宗之駐蹕山也。山陽有樓雲嘯臺，章宗嘗築亭於其上，兩地嘉名適相結蓐。而此間峰聯遶碣，流帶玉泉，山影溪聲，較之鄉郡一隅，規模為闊遠矣。因擬它日結茅墓田之旁，顏曰「小樓雲」，雨眺晴耕，徜徉終老，余之願詎有侈於是者哉？書此為券，並繫以詩：野亭築得小樓雲，種黍無錢亦可欣。〔香山詩云「欲作樓雲計，須營種黍錢」〕蓑笠喜酬西塞願〔頃余作「煙雨歸耕圖」〕松蘿看勒北山文。翠屏畫影欄前涌，玉瀑琴聲枕上聞。依舊舊家好春色〔陽泉春色，平定八景之一〕鱗花吟竹問誰群。道光廿八年（1848）十月立冬日，殷齋居士張穆記。

（二）詩夢居士珍藏。

（三）戊申（1848）十月，鹿牀侍郎為余寫〈小樓雲亭圖〉，並和拙詩，甫裝成卷，輒為偷兒持去，捕之累月不獲。追懷妙墨，難遂忘情。因擬請為寫第二圖，以詩先之，五疊子貞同年瓦香軒詩韻，知必一笑許我也。（詳詩不錄）己酉（1849）二月初八日作，三月初十日書。

（四）去歲張石翁索畫〈小樓雲亭〉矮卷，旋失去。今春復以詩來索第二圖，畫成輒和其詩。（詳詩不錄）道光二十九年（1849）三月十日已纔過，錄乞晒正，錢塘戴熙鹿牀居士小草。

附錄第一圖題跋。劫後餘生付白雲，山亭坦腹自欣欣。幽棲不負山林興，避俗仍攜冰雪文。道院精廬成往蹟，嘯臺遺址訪多聞。他時過問宜丁阜，應見添丁迥出群。張石舟卜兆昌平宜丁阜，擬築小樓雲亭為樓隱計，錢塘戴熙為之圖，並和其券隱詩，時戊申（1848）暢月。

（五）（詳詩不錄）小樓雲亭第二圖，鹿牀侍郎極得意之筆，自謂勝於初本。今鹿翁將南歸，此畫尤難得矣。讀石舟四弟詩序，令人有喬木故鄉之感，次和一章，聊當招隱。時道光二十有九年（1849）八月既望，壽陽祁寓藻並記。

（六）（詳詩不錄）己酉（1849）九月奉題〈小樓雲亭第二圖〉，請石翁仁兄教定，弟馮志沂。

（七）任槐庭司馬以殷齋此圖見示，重觀煙雲，如逢舊雨，不勝今昔之感。余題後兩月即奉使蘭州，明年春還都，石翁已作古人，今鹿牀侍郎亦殉杭城之難，故交筆墨俯仰如神。子貞太史還楚南，魯川淹留京國，天各一方，襄病餘生，歸老山中。展卷之餘，能不惘然。饒飢亭六十九叟寓藻重觀並記，歲在辛酉（1861）八月十八日，咸豐十有一年也。

（八）丙辰（1856）之歲十一月，張氏妹攜七歲姪女招姑來都，蓋石州先生遺腹女也。其生母亦亡，女聰慧，有父風，感歎成詩。（詳詩不錄）石翁繼配趙孺人有男曰蘭官，五六歲能誦毛詩、爾雅、弟子職、急就諸篇，孺人卒，以念母哀毀而殤。石翁既逝，以兒子孝瞻嗣之，吾甥也。奉匱歸葬陽泉山莊。其昌平墓田已售它人，招姑蓋取魂兮歸來之意也。其兩妾先後以矢節。生平著書已刊者顧亭林、閻潛邱兩先生年譜、《殷齋文詩集》，續刊未就者則《蒙古游牧記》、《魏延昌地形志》，二書卷帙繁重，何願船校補未竟，亦作古人。《地形志目錄》一冊尚在願翁家，其餘稿本余為收存，幸無散失。《游牧記》已刊至十三、四卷，患難遷徙，未遑訖工。今衰病日甚，不知能完此願否？附記於此，以俟世之知石翁者，理而董之，饒飢七十翁再跋。

（九）槐庭慶三與余同里，好書畫，曾刻顏魯公帖，乃道州何子貞太史家藏，石州手摹本也。殷齋所藏卷軸，大半散逸，余族孫履坦，亦收得數種，〈煙雨歸耕圖〉似在其中。又古硯三方，其一則晉府龜研，同人多題詠者，石州捐館時，余適奉使未還，子貞亦出都，檢點者無暇緘棄，殊可惜也。此卷戴侍郎畫尤可寶重。余藏戴畫三卷，一憶松，二雙橋精舍，三則侍郎高隱後所題寄者。武林再遭兵燹，鹿牀遺墨流落人間，更不知凡幾。世間神物，必當有呵護之者。寓藻又記。

（十）（詳詩不錄）壬戌（1862）季冬上澣古建康端木埙。

鈐印：(戴)戴熙、醇士、處士家風、戴熙、鹿牀詩畫、習苦、何必見戴

(何)紹基印

藏印：(張)石艾張穆、小樓雲亭、靖陽亭、陽泉山莊、殷齋居士、靖陽亭長、張穆印信、小樓雲亭、海闊天空氣象風霽月吟懷

(祁)叔穎手稿、息翁、祁雋藻印、饒飢亭叟、再覺道人

(馮)魯川初稿

(端)端木塚印

(葉)漪園詩夢齋珍藏書畫印、由我寶之、荷汀、佛尼音布、葉赫那拉氏、詩夢齋珍藏印、詩夢齋收藏書畫印

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

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Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁100-103

(清)吳慶坻，《蕉廊勝錄》卷七，中華書局，北京，2008年，頁215

來源：

美國加州舊金山遠東藝術中心

佳士得香港，《中國古代書畫》，2001年4月29日，拍品編號403

上款：張穆（1805-1849），初名瀛運，字蓬仙、誦風，號石舟、殷齋，一字石州，又字碩州，晚號靖陽亭長。山西平定人。理學家、西北邊陲地理及蒙古史家。道光十一年（1831），考取優貢生。結識回鄉省親的道光帝講官祁雋藻。次年考取正白旗漢教習，與何紹基、苗夔同年。道光十九年（1839）順天鄉試因「誤犯場規」被嚴懲，自此絕意仕進，僑居京城宣武城南，閉門著書，肆力於古。祁雋藻《殷齋文集》序謂其「為人豪放明銳，極深研幾。於經通孔氏微言大義，精訓詁篆籀；於史通天文、算術及地理之學；議論穿穴今昔，熔冶四庫百氏，舉泉涌，座客率擣舌不得語」。學問之外，張穆書法出顏魯公，篆、籀、小楷皆極古穆，亦擅畫工詩。傳世著作有《蒙古遊牧記》、《魏延昌地形志》、《顧亭林年譜》、《閻潛邱年譜》、《殷齋詩文集》等。

註：張穆一生充滿哀痛坎坷，十一歲失恃，十四歲失怙，十九歲而喪繼母，二十六歲二兄早逝，三十四歲髮妻病亡，三十五歲又遭禁考。道光二十八年（1848）二月，四十四歲的張穆又迭遭厄運。時京師瘟疫流行，九日之間，妻子雙亡，「十年營菑之巢，一日迅掃空之，人非木石，其誰堪比」。六月，三兄麗暹亦歿，張穆痛呼「穆何辜於天」！歸耕田園之思益切，他請吳儻作《煙雨歸耕圖》（祁叔穎跋云見於石州遺物，或即為現藏山西博物院卷），畫中石州衣簑戴笠，芒鞋鋤禾，意態恬然自適。十月，張穆作《小樓雲亭記》，擬於其卜居之京北靈家橋築「小樓雲」亭，「雨眺晴耕，徜徉終老」，並倩好友戴醇士寫《小樓雲亭圖》，誰料「甫裝成卷，輒為偷兒持去，捕之累月不獲」，而「追懷妙墨，難遂忘情」，於是再賦詩索畫，次年春，鹿牀寫成本卷《小樓雲亭第二圖》以贈。

祁叔穎跋云本卷乃鹿牀「極得意之筆，自謂勝於初本」，二稿勝於初稿，原是合情合理，況鹿牀與石州交誼匪淺，又兼此時鹿牀亦謀致仕，感同身受，豈不全力以赴哉！畫面以幾近滿幅的全景式構圖，寫崇山峻嶺，雲氣蒸騰，繁林茂樹間，「小樓雲亭」臨水而建，石州獨於亭中怡然趺坐，獨與天地精神往來。佈局開闢宏闊，取意荊、關；復以披麻皴輔以渴筆淡墨，得董、巨平淡天真之味，若視為鹿牀中年傑作，當不為過。

此卷寫成數月後，鹿牀告老歸邑，返杭州主講崇文書院，故叔穎八月既望跋有「今鹿翁將南歸，此畫尤難得矣」句，古時舟車不便，一別參與商，怎不令人感傷。卷後叔穎凡四跋，第一跋乃知交三人俱在京城，詩文唱和，何其融融。而再見此卷，忽忽十二載已逝，石州墓木已拱，而鹿牀則剛殉難於太平之亂。天人永訣，展卷能不惘然乎！

張穆與祁雋藻乃姻親，其三兄麗暹妻叔穎之妹，張祁雖相差十二歲，但因志趣相投，亦師亦友，交情篤厚。石州身後，叔穎整理其所遺書稿，刊行多部，《蒙古遊牧記》即其一，序曰「著述卓然不朽者，厥有二端：陳古義之書，則貴乎實事求是；論古今之書，則貴科經世之用。二者不可兼得，而張石州《蒙古遊牧記》獨能兼之。」

石州所藏，大半散佚，任槐庭之後，此卷曾為詩夢齋葉鶴伏珍藏。吳慶坻（1848-1924）《蕉廊勝錄》中錄有此卷，未知是其所藏抑或其經眼者，吳氏以鹿牀「筆下無塵俗」甚為看重，《蕉廊勝錄》第七卷「書畫」篇錄歷代書畫共四十條，戴熙即佔其五。

附題跋者簡介如下：

祁雋藻（1793-1866）字叔穎，一字淳甫，號春圃、息翁，晚號亭叟。山西壽陽人。嘉慶十九年（1814）進士，由庶吉士授編修。道光七年（1827）至十三年（1833）累官文淵閣校理、翰林院侍講學士、內閣學士兼禮部侍郎，道光二十年（1840）授兵部尚書，越九年值上書房總師傅，繼為體仁閣大學士、首席軍機大臣，並加賞太子太保銜。同治元年（1859），以大學士銜補禮部尚書，侍讀弘德殿。卒於北京，諡文端。祁氏精儒學、訓詁，善詩賦，為道、咸、同三代帝師。其書法由小篆入真行，師承二王，出顏柳，參以山谷，渾厚遒健，自成一格，「一時之最，人共寶之」。

馮志沂（1814-1876），字魯川，號柏泉。山西代州（今代縣）人。道光十六年（1836）進士，年二十三歲，授刑部主事，累官安徽廬州府知府、安徽按察使。為官清廉剛正，禮賢課士，為曾國藩所器重。從桐城派梅曾亮遊。工詩文，藏書頗豐，與張穆交誼篤厚，曾比鄰而居。傳世有《微尚齋詩文集》、《西隴山房集》、《微尚齋遺文》等。

端木塚（1815-1887），字子疇。江蘇江寧（今南京）人。道光二十九年（1849）優貢，得祁雋藻薦於朝，授內閣中書，後擢至侍讀。性兀傲。喜經史、善詩工書，善小楷，尤擅倚聲，嘗與人結聽松詞社。編著有《宋詞賞心錄》、《碧澗詞》、《楚辭啟蒙》等。

葉詩夢（1863-1937），姓葉赫那拉，名佛尼音布。父瑞麟，曾任兩廣總督。北京人。民國後更名葉潛，字鶴伏，又字荷汀，號詩夢居士，又號師孟。清末民初著名琴家。琴從祝安伯、孫晉齋、李湘石、黃勉之等名家，能融匯諸派。弟子有楊時百、高羅佩、汪孟舒等。善書法，精於武術，亦通岐黃，頗具聲名。好收藏，曾有「崑山玉」、「九霄環珮」、「風入松」、「鳴玉」、「歸鳳」、「霹靂」六張古琴珍品。其中「九霄環珮」，現藏於北京故宮，乃公認唐代雷琴名品。編著有《詩夢齋琴譜》、《詩夢齋詩文集》、《詩夢齋日記》、《醫藥雜錄》等。

HUANG YI (1744-1802)

Courtesy name Dayi, and sobriquets Xiaosong, Qiu'an, was a native of Qiantang (present day Hangzhou), Zhejiang Province. Huang inherited his father's talent in poetry and seal engraving, and later studied with the seal artist Ding Jing. Together with Ding, they became known by their joint surname "Ding Huang", and were both listed among the Eight Masters of Xiling. His seals were all styled with a calm and elegant charm. He excelled in calligraphy, especially clerical script, which reflected his studies of ancient inscriptions. Huang was also talented at painting, and his landscape paintings revealed traces of Dong Yuan and Ju Ran's techniques, using light ink and simple brushstrokes to capture the presence of nature with an epigraphic aesthetic. His flower paintings were inspired by Yun Shouping, and of prominence were his depictions of plum blossoms. He served diligently as vice commissioner (*Tongzhi*) of Jining. He was an enthusiast on discovering ancient steles and stele rubbings. His notes and sketches on studying stone inscriptions had fundamental influence on later epigraphy study and scholars. He published several books, including *The Study of Epigraphy from the Little Penglai Pavilion*, *Poems from the Little Penglai Pavilion*, and *Master of Qiuying'an's Collection of Seal Impressions*, among others.

黃易 (1744-1802)

字大易，號小松，又號秋盦。浙江錢塘（今杭州）人。父樹穀工詩擅鑄刻，小松既承家學，治印又為丁敬高弟，有出藍之譽，二人並稱「丁黃」，同列「西泠八家」。印風以工穩閑雅見長。工書，嫻熟隸法，精於博古，故隸書中參以鐘鼎，愈見古雅。山水法董、巨，以淡墨簡筆寫取神韻，冷逸幽雋，有金石味。兼工花卉，宗惲壽平，作墨梅亦饒逸致。官濟寧同知，勤於職事。熱衷訪古尋碑，搨碑，留下訪碑日記和多幅〈訪碑圖〉，對其後的金石學家影響頗鉅。著有《小蓬萊閣金石文字》、《小蓬萊閣詩鈔》、《秋影庵主印譜》等。



3

HUANG YI (1744-1802)

Bamboo

Hanging scroll, ink on paper, inscribed by the artist in *clerical* script, and signed *Xiaosong* with three artist's seals reading *Xiaosong*, *Zunguzhai* and *Yulin houren*, with a collector's seal *Renhe Qian Zuihou cang*, mounted with a calligraphic colophon by Wu Changshuo (1844-1927), dated *gengxu* (1910) with a dedication to Yimei, and signed *Anji Wu Junqing Changshuo*, with one calligrapher's seal reading *Junqing*.
Poetry hall: 21.6 x 31.8cm (8 1/2 x 12 1/2in)
Painting: 100.3 x 31.8cm (39 1/2 x 12 1/2in)

HK\$150,000 - 220,000

US\$19,000 - 28,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-156, p.215

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.202-203

Provenance:

Far East Fine Arts, San Francisco, California
Beijing Hanhai, Chinese Classical Paintings & Calligraphy, 9 December 2001, lot 983

黃易 墨竹 水墨紙本 立軸

吳昌碩題詩堂

詩堂：

爵觚盤敦鼎彝鐘，掩映清光竹一叢。種竹道人何處住，古田家在古防風。庚戌（1910）四月維夏，宜枚仁兄屬書，安吉吳俊卿昌碩。

款識：

霜欺雪壓見精神，弄月翻風迥絕塵。莫與芭蕉並檐角，并將秋雨作秋聲。小松。

鈐印：（黃）小松、尊古齋、寓林後人

（吳）俊卿

藏印：仁和錢醉侯藏

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：

戶田禎祐、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-156，頁215

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁200-203

來源：

美國加州舊金山遠東藝術中心
北京瀚海，《中國書畫（古代）》，2001年12月9日，拍品編號983

翠竹盤盤
 葉鐘掩映
 光竹一叢
 道人句
 處住
 富家
 在古
 防風
 庚戌四月
 宜松仁名
 吳松
 吳松
 吳松



霜欺雪壓見精神
 美月翻風迥絕
 塵算與芭
 蕉並擔角并將
 秋雨作秋聲
 小松

WU DONGFA (1747-1803)

Using the courtesy name Kanshu, and sobriquets Yunfu, Yunlu, was a native of Haiyan, Zhejiang Province. He wrote poetry from a young age, and was a calligrapher, painter, and seal artist, and connoisseurs would proclaim “Wu Dongfa’s Seal Script is equally famous as Deng Shiru’s Qin Script”. Wu became a *gongsheng* scholar in the first year of Jiaqing (1796), dedicated to the study of Epigraphy. He travelled with Qian Daxin, who respected him as an esteemed friend. He was recognized by Ruan Yuan, provincial governor of Zhejiang, and participated in the editing of *Compilation and Explanation of Ancient Texts*. Ruan Yuan, in his *Jottings of Dingxiang Pavilion*, commented that Wu Dongfa was conversant with ancient learning and writing, and that his viewpoints were often ground-breaking. He wrote more than ten books including, *Notes on the Study of Scriptures*, *Reading Stone Drum Script*, and *Poems by Yunlu*, among others. He followed the landscape painting style of the Yuan master Wu Zhonggui, who was known for his vast renderings of landscape subjects.

吳東發 (1747-1803)

字侃叔，號芸父，又號耘廬。浙江海鹽人。少工詩文，亦擅書畫金石篆刻，有「大篆吳東發，小篆鄧石如」之譽。嘉慶元年（1796）貢生，致力金石考據，嘗從錢大昕遊，為錢氏引為畏友。又受知於浙江撫臺阮元，參與編輯《經籍纂詁》。阮氏《定香亭筆談》中載侃叔「博古能文」、「所言頗為前人所未發」。著作等身，有《群經字考》、《讀經筆記》、《書序鏡》、《尚書後案質疑》、《經韻》、《六書述》、《石鼓文讀》、《商周文拾遺》、《鐘鼎款識釋文》、《遵道堂詩鈔》、《耘廬詩鈔》、《續漱浦詩話》等十數種。山水師吳仲圭，以蒼莽清峻見長。



4

WU DONGFA (1747-1803)

Landscape in the style of Xie Tingzhi (14th century)

Hanging scroll, ink and color on paper, inscribed by the artist and signed *Kanshu Wu Dongfa*, with two artist's seals reading *Wu Dongfa yin* and *Kanshu*.

101.2 x 38.5cm (39 7/8 x 15 1/8in)

HK\$25,000 - 35,000

US\$3,200 - 4,500

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Little, Stephen, J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.84-85

Tsao Jung Ying, *Chinese Paintings of the Middle Qing Dynasty*, Far East Fine Arts, San Francisco, 1987, p.236

Provenance:

Bonhams & Butterfields, San Francisco, California, Fine Asian Works of Art, 17 Nov 2004, lot 2139

吳東發 擬謝雪村筆意 設色紙本 立軸

款識：

擬謝雪村筆意。侃叔吳東發。

鈐印：吳東發印、侃叔

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁84-85

曹仲英，《清中期繪畫》，遠東藝術中心，舊金山，1987年，頁236

來源：

邦漢斯舊金山，《亞洲藝術精品》，2004年11月17日，拍品編號2139



ZHANG YIN (1761-1829)

Who used the courtesy name Baoya, sobriquets Xi'an, Qieweng, and Chengdong Zhesou, was a native of Dantu (present day Zhenjiang, Jiangsu Province). Both his father and uncle were very fond of paintings and had extensive collections, which afforded him the opportunity to view and copy masterworks from an early age. His landscape paintings were derived from Guan Tong and Jing Hao's style, which was a departure from the Four Wangs' orthodox tradition. Instead he painted actual landscape views, with a sparse and free atmosphere. *Discussions on Paintings by Tongyin* categorized Zhang Yin's paintings in the highest class (*Yipin*), and described his brushwork as free, bold and powerful, exhibiting the qualities of Northern Song masterpieces. He liked to use dry ink dots throughout the composition, creating a profound and vigorous impression. He was particularly talented in painting pine trees. Famous for his unique style of detailed rendering of pine trees, he was praised as "Pine Tree Zhang" by his contemporaries. He started the Jingjiang school, and nurtured many students. He also wrote *Poems from the Taochan Studio*.

張峯 (1761-1829)

字寶崖，號夕庵、且翁，晚號城東蟄叟。丹徒（今江蘇鎮江）人。其父叔皆好丹青，「精鑑賞、富收藏，多蓄古人真跡」，夕庵早歲遍臨家藏，山水上追荆關，跳「四王」正統派藩籬，以真山真水入畫，得蒼秀渾噩之氣。《桐蔭論畫》列張峯為逸品，「筆意故逸，濃郁渾厚，得力於北宋大家方能有此境」。擅用焦墨點，滿布畫面，以致華滋深遠之境界。尤擅畫松，針葉細密，富裝飾性，風格獨特，有「張松」之時譽。開「京江派」，從學者甚多。著有《逃禪閣詩集》。





5

5

ZHANG YIN (1761-1829)

Listening to the Orioles in the Southern Mountains, 1818

Horizontal handscroll, ink and color on satin, inscribed by the artist with a poem by the Song dynasty poet Zeng Ji (Zeng Chashan, 1084-1166), followed by a dedication to Qiushan and dated *Jiaqing wuyin* (1818), and signed *Zhang Yin*, with three artist's seals reading *Xi'an*, *Zhang Yin zhi yin* and *Ziguiyi Shizhu*, and two collector's seals, with one reading *Zhenzhou Fang Weige zhenmi*.
40 x 109cm (15 3/4 x 43in)

HK\$80,000 - 120,000

US\$10,000 - 15,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-034, pp.192-193

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.164-165

Provenance:

Far East Fine Arts, San Francisco, California
Duoyunxuan Shanghai, Ancient Calligraphy and Paintings, 22 November 1998, lot 766

張峯 南山聽鷓圖 設色綾本 手卷 一八一八年作

款識：

宋曾茶山先生有詩曰：「綠陰不減來時路，添得黃鸝四五聲」，余最愛誦之。誦時，閉目一思，如身入其境。奈為塾師，訓蒙童讀懷世，遂目之曰：此千家詩耳，可發一噓。昨南山聽鷓歸，偶憶此詩，便覺意趣橫生。展素縑作此寄興，因持贈秋山四兄先生大雅，想亦同此嗜也，幸教之。嘉慶戊寅（1818）夏四月，世愚弟張峯作。

鈐印：夕菴、張峯之印、自歸依室主

藏印：一印漫漶不辨、真州方薇閣珍秘

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-034，頁192-193

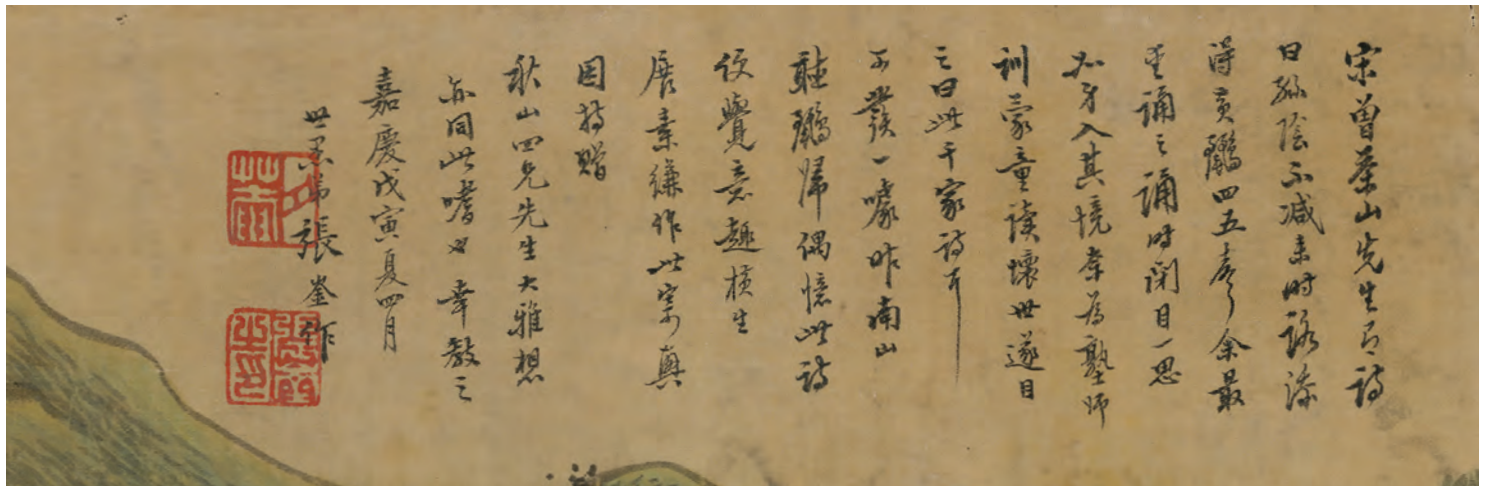
Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁164-165

來源：

美國加州舊金山遠東藝術中心
上海朵雲軒，《古代字畫》，1998年11月22日，拍品編號766



宋曾茶山先生詩
 日孤陰不減未時路添
 得黃鸝四五聲余最
 重誦之誦時閉目一思
 入乎其境存存聖師
 訓家童讀懷世遂目
 三曰此千家詩耳
 不若後一喙昨南山
 駐鵬歸偶憶此詩
 似覺嘉趣橫生
 唐素謙作此字真
 固持贈
 秋山四先生大雅想
 亦同此嗜也幸教之
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宋曾茶山先生詩
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 世宗張峯作

LIU YANCHONG (1809-1847) Birth names Rong and Yongzhi, he used the courtesy name Yanchong, sobriquet Lianghe, and he was a native of Tongliang (now Chongqing), Sichuan Province, although he later moved to Suzhou with his father. He studied under Zhu Angzhi to copy and reinterpret paintings of various masters from the Song and Yuan Dynasties, as well as Wu School of the Ming Dynasty, capturing their quintessence. His figure paintings were neat and meticulous, resembling the style of Fei Danxu and Gai Qi. As he passed away at a relatively young age, only a small number of his paintings are left behind. An example “Album of Landscape After Old Masters” is now in the collection of the Shanghai Museum, with an inscription by renowned calligrapher He Shaoji which reads, “layers of dark green and waves show a wonderful scenery which has an underlying great meaning beyond the painting”. Another surviving work, “Scroll of White Clouds” bears a colophon by Wu Changshuo which reads, “white clouds in pretty sky, pine shadows on the ground, a surrealistic scenery of this secular world.” Wu Hufan also had high admiration for Liu’s works; he complemented them in his diary, and in his Meijing Studio collected several of his paintings. Liu’s authored books include *Surviving Literary Collection from Guishi Studio*.

劉彥沖 (1809-1847)

初名榮，又名泳之，字彥沖，號梁壑。四川銅梁（今重慶）人，幼隨父寓居蘇州。師從朱昂之（1764-1840），臨宋元及吳門各家名跡，無不得其精髓。人物工整細緻，類改七蕪、費曉樓面貌。惜英年早逝，畫跡傳世頗稀。有上海博物館藏〈仿古山水冊〉何紹基題曰「蒼蒼浪浪現奇概，妙意本在丹青外」；又〈怡雲圖卷〉得吳昌碩長跋，曰「白雲麗天，松影在地，似真不是人間煙火者」。吳湖帆日記中多有提及，甚為推崇，梅景書屋亦藏多幀。有《歸實齋所存遺稿》行世。



LIU YANCHONG (1809-1847)

Blue and Green Landscape in the style of Wen Zhengming, 1845
Hanging scroll, ink and color on gold flecked paper, inscribed by the artist, dated *yisi* (1845, the twenty-fifth year of the Daoguang reign), dedicated to Yangchu, signed *Lianghezi Liu Yongzhi*, with one artist's seal reading *Yanchong*, one collector's seal reading *Hu shi jiangshang*.
Titleslip by Wu Hufan (1894-1968). Colophon on the mounting border by Xie Zhiliu (1910-1997), dated *bingshen* year (1956), with two calligrapher's seals reading *Xie Zhi Yin*, *Zhiliu*
42.5 x 27.3cm (16 3/4 x 10 3/4in)

HK\$30,000 - 50,000

US\$3,800 - 6,400

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.52

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.90-91

Provenance:

Far East Fine Arts, San Francisco, California
Duoyunxuan Shanghai, *Ancient Calligraphy and Paintings*, 22 November 1998, lot 712

劉彥沖 聽濤話舊 設色灑金紙本 立軸 一八四五年作
吳湖帆題簽條
謝稚柳題裱邊

簽條：

劉彥沖山水真跡。天鶴兄屬題。吳倩。

款識：

道光二十五年（1845），太歲在乙巳仲夏之月，為養初先生雅屬并正，梁壑子劉泳之。

題跋：

此圖情味雋永，蓋出於明四家，而文仇之意尤多，良足歡賞，天鶴先生出示索題。謝稚柳。丙申（1956）三月，定定館燈下。

鈐印：彥沖

藏印：胡氏鑑賞

（謝）謝稚印、稚柳（鈐於裱邊）

展覽：

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

《古調新歌：費立哲哲父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁52

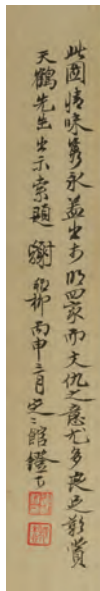
Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲哲父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁90-91

來源：

美國加州舊金山遠東藝術中心

上海朵雲軒，《古代字畫》，1998年11月22日，拍品編號712

註：嘉道年間，吳門畫壇以劉彥沖畫名為盛，惜「中歲沒沒」，畫跡傳世甚罕，斷縑尺楮，人咸寶之。以梅景書屋收藏之富，倩齋卻偏愛泳之，嘗有「百年來畫壇領袖即戴醇士與劉彥沖」之論，其畫藝之高，畫格之雅，可想見矣！本幅構圖採一河兩岸式，遠山如翠，近岸則樹木繁茂，岸邊坡石綠茵，皴擦點染，細膩有度。溪中一亭，二高士憑欄對坐，相與言歡。全幅筆意疏秀淨雅，設色麗而脫俗，謝稚柳裱邊所跋「情味雋永，蓋出於明四家，而文仇之意尤多」，實乃公允之論。



Inscription on the mounting border
裱邊題跋



道光二十五年大歲在
乙巳仲夏之月為
養初先生雅屬并正
梁鑒于劉泳之



WANG YUN (1816-AFTER 1886)

Courtesy names Yanshan, *Yanshan* and Wangdu, studio name Shieranzhai, was born in Yangzhou, Jiangsu Province. He wrote poems, was an expert at epigraphy and painting landscapes, flowers, and figures. He followed the styles of Wang Hui and Wang Yuanqi, with Wang Hui having the greatest influence on him, leading him to create his own simple and yet elegant style. From 1853 to 1864, when the Taiping Army occupied Yangzhou, Wang fled to Taizhou and stayed there, sometimes travelling to other cities such as Huaiyin, Hangzhou and Wuhan.

In 1883, Wang compiled *Record of Yangzhou Painting* and recorded over 560 painters who had stayed or lived in Yangzhou during the Qing Dynasty, which was the sole monograph on Yangzhou artists at this time. In it he discussed the “Eight Eccentric Painters of Yangzhou”, and commented that “people like Li Futang and Li Xiaocun paint without common style, like divergence between Su Qin and Zhang Yi, violated rules by Xu Xi and Huang Quan. They draw three to five strokes, so crude and valueless that no one cares. They write poems of five to seven words, which are only enough to amuse themselves”. His criticism was so contrary to contemporary understanding of the Eight Eccentrics and perhaps provided an alternative perspective which should be considered by today’s scholars. Wang’s masterpieces “Dragonboat Festival” and “Painting of Pingshan Studio” are now in the collection of the Yangzhou Museum. In the first painting, he depicted the actual scenery of Yangzhou with vitality and authenticity, depicting pleasant days with scenes of willows by the shore, and dragonboats racing down the river with excited cheering spectators. In the latter, he painted with equal likeness and outstanding techniques. Another of his albums “Ten Sites associated with Ruan Yuan” is now in the collection of the the Metropolitan Museum of Art in New York. He authored many publications, including *Notes on Epigraphy by Shieran Studio*, *Literary Collection of Shieran Studio*, and *Inscription by Qingxianglaoren*. From 1871 to 1874 (from 10th to 13th year of the Tongzhi period), he was invited by Fang Xunyi to compile *Supplemental Gazetteer for Yangzhou Prefecture*.

汪鋈 (1816-1886後)

又名汪度，字研山、硯山，號十二硯齋。祖籍安徽歙縣，生於揚州。工詩，邃於金石，善山水花卉，兼能寫真。畫宗王石谷、王麓臺，臨石谷之作，著力最深，風格簡淡秀雅。咸豐癸丑（1853）至同治三年（1864）太平軍佔揚州，期間汪鋈流寓泰州，並出遊至淮陰、杭州、武漢等地。

一八八三年，汪鋈輯成《揚州畫苑錄》四卷，記載清初以來揚籍及寓揚之畫家凡五百六十人，為有清一代記錄揚州畫苑僅有專著。他在書中提出「怪以八名」，例舉「李復堂、曠村之類，畫非一體，似蘇張之捭闔，個徐黃之遺規。率汰三筆五筆，覆醬嫌粗；胡謔五言七言，打油自喜」，與現代「揚州八怪」的認識相悖，對畫史影響甚大。汪鋈傳世畫作〈龍舟競渡圖〉、〈平山堂圖〉現藏於揚州博物館。前者繪揚州實景，水氣濛濛，堤柳依依，龍舟競渡，觀者如雲，風格清新自然，生動活潑。另有〈阮元遺事十景圖冊〉，現藏於紐約大都會博物館。汪鋈多有著作，另有《十二硯齋金石過眼錄》、《十二硯齋文錄》、《十二硯齋隨錄》、《清湘老人題記》、《補瘞鶴銘考》，他在同治十年至十三年（1871-1874）間，應方濟頤邀請參加了《續纂揚州府志》的修纂工作。

湖上草堂

東築隱甘

解文北對

春水廊

南在湖中

上種杉桐

榆柳下植

紅白荷花

隱畫構方

亭為遊人

觀蓮之所

春吐湖光

低相香氣

極安天曠

賢之趣



WANG YUN (1816- AFTER 1886)

Scenes of Yangzhou, 1876

Album of twenty-four leaves of painting and twenty-one leaves of calligraphy, ink and color on paper, or ink on paper, each leaf inscribed by the artist with his seals, with colophons by thirty calligraphers of the artists' contemporaries, the final two leaves of the album each dated by the artist to the second year of Guangxu reign (1876), with a collector's seal reading *Zhuo'an suode*.
35 x 40cm (13 3/4 x 15 3/4in) each (24)

HK\$400,000 - 600,000**US\$51,000 - 77,000****Exhibited:**

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp. Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections, University of Tokyo Press, 2013, A50-018, pp.185-187

Little, Stephen, and J. May Lee Barrett. New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection, Honolulu: Honolulu Museum of Art, 2007, pp.148-153

Provenance:

China Guardian Beijing, Classical Chinese Paintings and Calligraphy, 8 May 2000, lot 800

汪鋈 揚州風物冊 設色紙本 冊頁二十四開 一八七六年作
姚正鏞題扉頁

王莢、徐衡、李祖望、汪鋈、劉壽曾、萬同倫等二十九家題跋

扉頁：

點綴揚州。研山仁兄法家屬，蓋平姚正鏞題。

鈐印：姚、吳興

款識：

- (一) 東園探梅。去城最近，正月遊人叢集，試茗坐花，殆無虛日。
(二) 《爾雅》鯿鱈刀疏，今之鯿魚也。《山海經》鯿魚狹薄而長頭，大者尺餘，一名刀魚。王逢詩「如刀江鯿白盈尺」者是也。揚俗五辛盤外，擊鮮為尚，饕餮者能無滋饒吻乎。
(三) 揚之北門外，葉侍郎墓後有土阜，高十餘丈。二月間，土人於墳上放紙鳶，擲瓦礫於翁仲帽上，以下幸獲，謂之飛墻，浸已成俗。
(四) 里中少年嘗於二月二日送土地燈，尚生子之喜，果一索得男，則以十倍答神麻。故董愛江揚州竹枝詞有「土地燈完二月中」之句。
(五) 桃花庵前水，純是桃花色。花似去年紅，劉郎頭已白。白頭不歸去，又遇兩寒色。食故里三春，花遊讌屬何。客曾賓谷先生桃花庵詩。
(六) 清明三月紙鳶風。
(七) 《平山堂志》謂「篠園花瑞在三賢祠，西有亭曰瑞芍。揚州芍藥甲天下，多至三十九種。園中有雙歧並莖，攢三聚五，皆舊所未存。故稱花瑞焉」。
(八) 八鮮供佛事爭趨，玉版參來撒火珠。學得秦中好風俗，居然櫻筍合成廚。
(九) 龍舟自五月朔至十八日為一市，每於紅橋外極空闊處，竭水嬉能事，有打招掉梢等技，甚以乳鴨擲水中，舟人飛身泗水搶之，以資笑樂，殆即古人之奪標之類歟。
(十) 水國鮮非小，山僧飯有餘。新羅山人筆意。
(十一) 六月十八為觀音香市，夕陽時，遊船群集蓮花橋下，舟皆揚去頂篷，空明露生，打槳如飛，往來梭織，俗謂之「跑水馬」，即此事也。
(十二) 水殿風微送晚涼，蘭湯浴後理殘妝。口噙瑪瑙頭簪玉，只許郎看不近郎。
(十三) 湖上草堂東，築堤廿餘丈。北對春水廊，南在湖中，上種杉桐榆柳，下植紅白荷花。隄盡構方亭，為遊人觀蓮之所。吞吐湖光，低徊香氣，極炎天曠覽之趣。

- (十四) 斑魚、茭白，極湖鄉風味。
(十五) 蓮性老桂，甲於揚州。每逢中秋，酒榼雜沓，往往然也。
(十六) 中秋食品甚多，二者為劇。
(十七) 傍花村居，人多種菊，薜蘿周匝，完若牆壁，南鄰北宅，圍種戶植，連架接蔭，生意各殊。沈學子大成詩云「杖藜城外去，一徑入煙村。碧樹平圍野，黃花直到門。亂雅投屋背，老特繫籬根。寂寞深秋意，王蒙小筆存。」
(十八) 《夢華錄》載重陽日都人各以粉麵蒸糕遺送，上插剪綵小旗，俗尚相沿，不獨吾揚然也。
(十九) 鐵佛寺香黃菓。
(二十) 尖臍肥處菊猶黃，酒盞何辭右手將。寄語吳興饑太守，霜風容易遇湖鄉。畫蟹不能辨別尖團，以詩辨之，不禁失笑。
(二十一) 道光庚子(1840)十一月，與郭少卿、吳筱、莊幼蓮暨倪種雲同聚，三來酒市，種雲曾寫《紅橋買醉圖》，少卿為之序。亂後圖佚，而諸君亦復先後謝世。今復為圖，不禁有碩果僅存之嘆。
(二十二) 我有旨蓄，亦以御冬。
(二十三) 山堂積雪。揚州十二月皆有遊賞，或即其地，或即其事，幾無虛時。癸丑亂後，湖山勝地什不存一二，憶而寫此，亦微寓《清明上河圖》之意。迴首當年，能無慨嘆。時光緒二年(1876)八月，六一翁汪鋈並記。

(二十四) 非神非鬼鬧街頭，豈有黃羊作薦羞。假託衣冠猶舞蹈，是何面目也干求。蓮花唱出憐同乞，鼙鼓喧來媚未休。盜取虛聲惟一好，由它陋俗說揚州。和吳蓮芬歲殘四韻之作。分寫揚州十二月習俗好尚小物以事，各繫數言，以為紀風土事可也。若謂以之諷習俗也，則吾豈敢。光緒二年(1876)八月六十一翁汪鋈並識。

題跋：

- (一) 董氏《揚州竹枝詞》九十九首，備極郡中風土人物，可代輶軒，問俗采風，香車寶馬之汰侈，居服飲食之靡麗，俛色揣稱，盡態極妍。識者識其少忠厚和平之旨，更有作揚州好者，逞一時景物之繁，寫好事遊觀之勝。雖聲情宛轉，意旨風流，又未免對酒高歌，慷慨當以慨。豪心曠志，情見乎詞。汪君研山，係癸丑兵燹後，復還故里，目覩隆平，嘗慨然身世，雖未逢乾、嘉盛時，然憶昔年湖上園林、城中景物，幸曾約略見焉。述之後來，竟有指高詠、三賢祠諸迹不知其處者矣。況復東園梅嶺，土墼一坯，湖上草堂，屋無餘址，前所得之確見者，今為寫之筆端，一邱一壑，釣遊之，舊迹可尋。自春徂秋，士俗之繁華未改，開圖而覽之，水村山郭，野寺叢林，好春終古，柳色依稀，明月二分，桂枝皎潔，數十年前事，恍然在目。夫豈惟續洛陽名園之記，補荊楚歲時之書也哉！丙子(1876)秋九月，書奉研山大兄大人法家正可。賓嶼弟李祖望題。鈐印：李祖望印
(二) (詳文不錄)光緒丙子(1876)除夕，儀徵劉壽曾識於江甯武定橋宅寗室。鈐印：壽曾私印、恭父
(詳文不錄)口徐衡。鈐印：聖秋詩翰、東海
(三) 原序。揚州自漢以來為一大都會，沿及本朝財賦人物之盛，園籬服御之美，尤甲於天下。在昔乘輿南巡，維揚巨商爭先置頓，靡金錢百萬，構園一所。其時，郊外樓閣鱗比，草木皆綵錦光飾，人民熙熙，樂而遊觀，嗚呼盛矣！百餘年來，倍漸苦窳，巡幸之所，亦隳毀略盡，存者惟荒林古刹，殘碑斷磬，支離於灌莽風煙中。當秋蕭條，貧士謀謀，或撫今悼昔，憶懷舊之蓄念，不知涕泗之何從也。汪君汪度，工繪事，題詠不得志於時，往往適野而歌，愴懷前跡，撫揚州所存諸勝以寄意。凡郊墅臺榭及寺觀遊覽，略具於冊。余觀其所為，竊然，蒼然，墨妙不可知，而撫今追昔之意，則已流露於煙墨間，有不勝慨者。昔李明徑斗著《畫舫錄》紀揚州景物之盛，數十年來，讀者繹其文，神遊其宇，每不禁慨想而追慕之。今觀是圖，亦得不俛仰今昔而悵然淒以悲也。冰叔李肇增。
道光己酉(1849)，曾以目見揚州湖上諸勝，繪為一冊，特冰叔為余作序。癸丑(1853)後，園亭盡圯，冊亦不存。迨去秋復製斯圖，附以俗尚食物，俾觀者知吾揚風景如此，詎今夏冰叔作古，荷從弟覓得此稿，自書之以存其舊。汪鋈記。光緒丁丑(1877)。鈐印：硯山、硯山手寫
(四) (詳文不錄)秦郵夏子錫漫草。鈐印：夏子錫印
(五) (詳文不錄)硯翁仁兄大人祭正，壬午(1882)首夏，弟方鼎錄倚裝率書。鈐印：方鼎錄印、翁園
(詳文不錄)光緒丁丑(1877)立冬日，稼軒弟昆田拜稿。鈐印：稼軒晚學
(六) (詳文不錄)研山仁兄大人屬題，即希郢正，菊人弟黃宗彥呈稿。鈐印：宗彥之印、鞠人
(七) (詳文不錄)研翁仁兄大人教正，弟雲鵬初稿。鈐印：張雲鵬印、惕巖、久自芳室、鍊崖

(八) (詳文不錄) 硯山先生屬題，延祖梅毓。鈐印：梅毓
孔子語門弟子，拳拳於父母之國，柳下惠亦然。自是之後，賢人君子，騷雅之客，懷思鄉土，作為文字圖畫者，不可勝數也。余二十七歲去揚，又廿八年而歸，自幸可以長為鄉人，居一年而又捧檄於數千里之外。讀研翁此圖，其能無感哉？研翁行矣，其藏之於篋，待余之歸也，然後與子按圖而索之。時壬午（1882）二月，六舟陳彝。鈐印：彝印、六舟

(九) (詳文不錄) 光緒丁丑（1877）年荷花生日，江都李汝慶題於半畝園之客室。鈐印：頤園

(十) (詳文不錄) 戊寅（1878）春正月，題奉硯山尊兄仁大人雅屬，即希正句，薊南弟芮曾慶甫稿。鈐印：曾慶、薊南

(十一) (詳文不錄) 丙子（1876）秋，甘泉葉惠心題於半畝園。鈐印：蘭如女史

(詳詩不錄) 硯山吟丈，余卅年前老友也。今歲館邗上，舊雨重逢，把晤之餘，出斯冊所題，老筆頹唐，勉成七律一首，聊博大雅一粲。鳩樓弟丁國瑞，時年七十。鈐印：辜負一春式月天

(十二) (詳文不錄) 庚辰（1880）夏日，讀研山先生此作，不勝今昔之感，低徊流連，得三十，均賦而興也，教之。東美熊丕筠藁。鈐印：東美

(十三) (詳文不錄) 研山先生作此冊，自圖而自題之，皆有雋永之致，昔曾寓目，今為補題，聊博一咲。光緒辛巳（1881）冬十一月，凌霞呈稿。鈐印：凌瑕之印

(十四) (詳文不錄) 研山老兄以此冊索題，作此求教，樹君弟劉莊年拜稿。鈐印：臣劉莊年、樹君、樹君、壬午年作

(詳文不錄) 研山仁兄大人以所繪《揚州景物圖》索題，予離鄉廿餘載，披圖探索，一如在目前，率題四截句，用樹君觀察韻，即希教正。壬午（1882）五月，子穎弟方鼎銳未定藁。鈐印：方鼎銳印、子穎

(十五) (詳文不錄) 壬午（1882）秋日，研山弟索題，即次樹君同年韻奉正，忍齋方濬頤未草，時年六十有八。鈐印：忍齋六十之歲以後所作、古香凹

(詳文不錄) 光緒己卯（1879）冬月，舟過邗江，訪研山先生於十二硯齋，以是冊見示，謹讀一過以誌欽仰。吳門後學顧灑。鈐印：顧灑、雲壺

(十六) (詳文不錄) 丙子（1876）小春，研山大兄大人以此冊索題，即祈正句，桐軒弟於學琴未是草。鈐印：桐軒

(十七) (詳文不錄) 甲申（1884）四月偶遊邗上，研山仁兄索題，賦此求正，紹香于寶之拜稿。鈐印：于寶之印、紹香

(詳文不錄) 硯山老兄法家正之。少某弟王素拜觀並題。鈐印：少梅八十一歲復所作

硯翁案頭戲作，同庚弟蓮溪拜觀。鈐印：蓮溪

(十八) (詳文不錄) 硯山大兄大人屬題，以浪淘沙詞歸之，時丁丑（1877）三月晦，忠誠。鈐印：中白

(十九) (詳詩不錄) 光緒二年（1876）十月寫揚州景物冊子既成，自題於後。鈐印：硯山手稿

(二十) (七絕一首不錄) 光緒十六年（1890）閏月九日重觀，仲桓萬同倫。鈐印：仲壚、補嗟跼蹙

另王莢、萬同倫、王桐各開裱邊題詠，詳詩不錄。

鈐印：硯山（三鈐）、儀徵汪鑾硯山書畫印（三鈐）、汪硯山（三鈐）、硯山書畫（五鈐）、硯山（二鈐）、汪度詩畫（三鈐）、硯山手寫、汪度摹古、汪鑾硯山（二鈐）、又字汪度、天都墨客、金石布衣、留連身後之名

藏印：段氏十印齋所藏金石書畫、拙庵所得、後東坡十四丙子而生

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

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戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-018，頁185-187

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來源：

中國嘉德，《中國古代書畫》，2000年5月8日，拍品編號800

註：揚州自古繁庶，南梁殷芸小說中一句「腰纏十萬貫，騎鶴上揚州」即是最佳註腳，而京杭大運河的開通，令地處南北水陸交通要津的揚州，在唐是「天下之富揚為首」，在宋則為「淮左名都」，經濟繁榮，文藝亦隨之興盛。明清間揚州為兩淮鹽運漕運中心，萬商雲集，乃東南一大都會。康乾南巡數過揚州，揚州成為風尚華離之所，阮元在李斗《揚州畫舫錄》序中謂揚州「土沃風淳」、「土日以文，民日以富」，而這「恩澤稠疊」的盛況，卻在道光三十（1853）年春嘎然而止。

是年三月，太平天國軍陷南京，改名天京，清軍旋即在其東郊及揚州建立江南、江北大營，以抗衡圍剿，揚州淪為兩軍對壘的戰場。太平軍於咸豐三至八（1853-1858）年間三破揚城，七大藏書樓之一的文匯閣難逃浩劫，包括《四庫全書》在內的七萬九千餘卷藏書毀於一旦。汪鑾於城破前攜老母及幼女惶惶逃至城北二十餘里的北湖黃珏橋，期間作《北湖避寇草》，集詩四十餘首，述盡戰火帶來的破壞與災難以及顛沛流離的艱辛。此後他被迫流寓泰州逾十年，待太平軍亂平息，揚州「存者惟荒林古剎，殘碑斷甃，支離於灌莽煙中」，廣陵昔日之芳華，惟有向畫中尋了。

據硯山跋，早在道光己酉（1849）他便以所見揚州湖上諸勝繪為一冊，癸丑（1853）後散佚，此冊乃重繪前冊，又附以俗尚食物，「俾觀者知吾揚風景如此」。全冊構圖時出新意，筆意秀雅靈動，撫今追昔之意，「流露於煙墨間」，不啻為簡繪本《揚州畫舫錄》，袁枚《畫舫錄》序言云「臥而觀之，方知閒居展卷，勝於騎鶴來游也」，用於硯山此冊，亦非過譽也。

是冊硯山繪二十四開，題跋吟詠者，兩淮鹽運使方濬頤在內，凡二十八家，跋止於光緒十六年（1890），歷十四載，計二十三開。無論在官在野，咸為雅好詩文金石之全好，有姚正鏞、王莢、李祖望、劉壽曾、凌霞、方鼎銳、夏子錫、吳昆田、黃宗彥、張雲鵬、陳彝、李汝慶、芮曾慶、丁國瑞、熊丕筠、劉莊年、萬同倫、莊忠楨、于寶之、梅毓、葉惠心女史，亦有顧灑、王素以畫名者，茲擇部分簡介錄之：

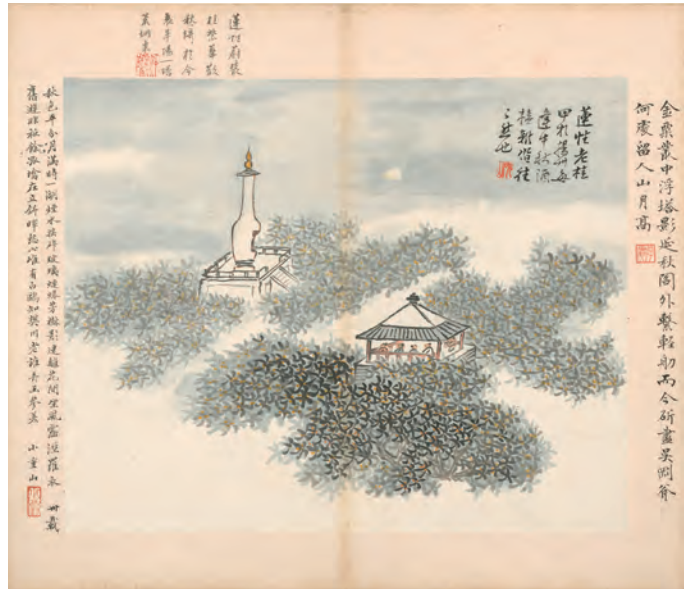
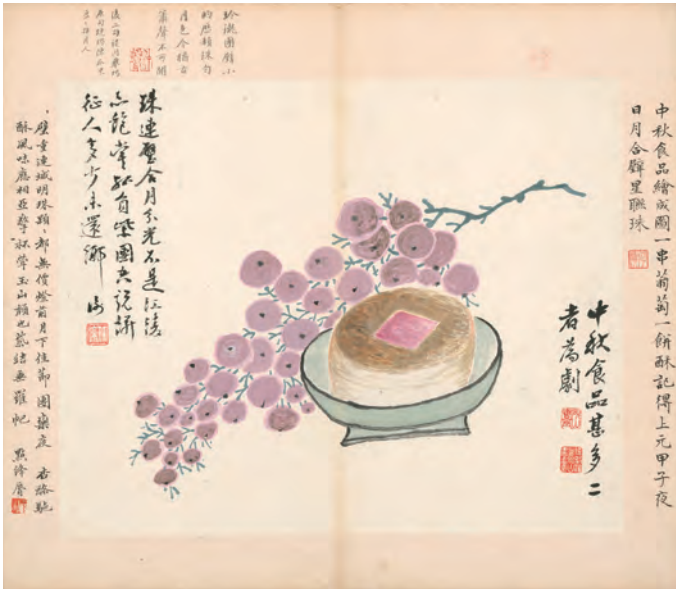
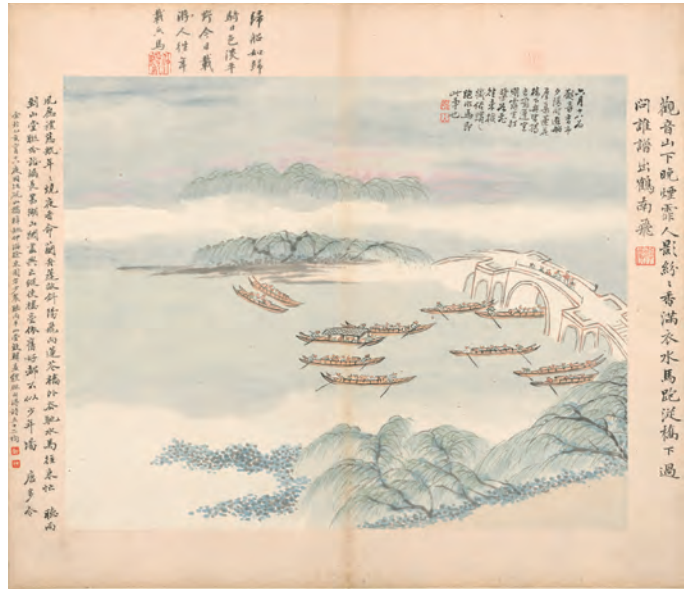
方濬頤（1815-1888），字子箴，號夢園、忍齋。安徽定遠人。道光二十四年（1844）進士，歷任浙、贛、豫、魯道御史、兩廣鹽運使、四川按察使等職。同治八年（1869），官兩淮鹽運使，在任十年，尤多善政。方氏仿效前任曾寶谷，於使署恢復題襟館，納四海文人雅士，宴集吟詠，輯成《題襟館倡和集》，汪鑾亦為題襟館座上賓，為忍齋作有《題襟館消暑圖》。解後主講梅花書院，長居揚州城內灣子街，廣擴賢能，校刊群籍。《皖志列傳》載其「才思敏捷，極善言吐，又能著書，刊行詩達四千首，六十歲後終日研究諸子史傳，撰寫隨筆，日一篇或三五篇，筆耕不輟」。有《夢園書畫錄》、《忍齋詩贊》、《二知軒詩鈔》傳世。

姚正鏞，字仲海，齋號轉蓬吟館、遲雲山館、種松堂、槐廬。遼寧蓋平（今屬營口）人。能詩，工書畫，嗜收藏，尤深金石之學。《續纂泰州志》稱其「性耽風雅，喜結納文士。咸豐中客泰州，顏其齋曰遲雲山館。」太平亂止後汪鑾拜吳讓之為師，據《揚州畫苑錄》二人「終日晤於泰州姚氏遲雲山館」。存世有《槐廬印譜》。

李祖望（1814-1881），字賓嶠。江蘇江都（今屬揚州）人。增貢生。邃於經史、金石、小學。著有《小學類編》，風行海內。汪鑾著《十二硯齋過眼錄》，賴其襄助，復以為序。

方鼎銳，字子穎，號退齋。江蘇儀徵人。咸豐壬子（1852）舉人，中書入直軍機處章京。同治十年（1871）任浙江溫處道。工書善畫，山水用筆簡淡，惜不多作。曾為汪鑾《清湘老人題記》作序，汪為其作《春風並轡圖》，見《揚州畫苑錄》卷二。

劉壽曾（1838-1882），字恭甫。江蘇儀徵人。文琪孫，毓松子，祖孫三人均以治《左傳》聞，乃揚州學術中堅。汪鑾曾與劉弟貴曾共同纂修《揚州府誌》，劉為分纂，汪為分校。



華氏揚州修詞九元皆備即中風土人物可代補軒閣俗采風香車寶
馬之汰侈展服飲慕之靡麗伴包攝極生德在折衷者法其少忠厚和
平之旨更有作揚州好者選一時景物之盛寓好事遊玩之勝雖繁
情宛宛去皆風流又未免對江看滄海者以慨豪傑情見乎詞

汪君研山付公兵後學後學遠志故望目親隆平嘗悅世身世未定
乾嘉盛時世法皆學湖上園林城中某物幸曾見其遺蹟之復
來竟有指其法度三變初者不知其更者夫沈漢東園楊原主勝一
杯湖上草堂居矣世前所得之確是者否為宮之事流一印一擊釣
迹之遺迹可尋自春但故土俗之然幸未改開園而見之亦村也郭
野者雲林好春後者加色依稀明月二分枝枝成院數十年可事
恍恍壯日夫豈惟借洛陽名園之記補荆楚歲時之書也哉而子

秋九月書奉
研山主人 陸家
研山主人 陸家
研山主人 陸家

揚州全盛在乾嘉之間考其生於道光咸豐七八歲時先大父先君子
即望湖湖上主謀馬舍多預侍坐時湖上園林視全盛時屋存十
然如小金山雲山園桃花庵蓮花亭上農桑亭山堂諸名勝尚存
秋佳日畫舫往來如織世宿承平物力滋盛士大夫秀紳之材性
為詩歌吟送風土四方之至者必以揚州為樂也或豐於且以未
盡屬區區湖上談名勝化為極極淮茶棧收之所上下孤危之所者
某園某墅遺址多不可辨識者以丙辰春大園城中侍先君子於南清
河再述東臺三遷江甯蓋去揚州二十年矣佳辰令節於故鄉一景之
勝一味之甘根觸不臥室又念所故侍坐湖上之蒼宿彌半淪喪其存者不
三數人孤露飄泊海隅兒時偶至揚州行湖上極不忍駐足不獨風物之
殊為可悲也揚州生計資於鹽菜近則凋落益甚公私交困無復豐博大
之概風尚習俗又稍異於所見之世矣百歲以推一二十年或可復造咸福
州三五十年或可復乾嘉之揚州氣化遊於上人事遂於下是在有心民物
者主持躬身 硯山北舟繪湖上四時景物持之產之依謀俗者寄慨其
見味索題感際合者書此歸之
北歸而子除多假款則者曾識於江甯武定橋完溫官

名漢黃領贈車酒白奔牛 師會卿
休玉判使穩風流 娛日夕雨資繁
心寄蕙深以清歲華 命辰辰辰
對題者 硯山先生 夢史 心徐海

研山道兄與予知同學長同游東師訪陸之會猶七七年
泊予改及秦中不相見者二十餘年誰家不棄尺素
往還且時以詩笺見寄而予浮沈宦海華工去久矣
媿幸以振年未盡解都下令長將有離東之行訪
做區區招禱先登離鄉州載湖山名卷風景全
非不令者之發適 研山以此冊示凡園中景約皆
著不月煙遊苑先步跋語而述名流皆舊同文游者
今陸鄭園能年傷奔逝昔日友交星星前
研山與予言兄才傑為健在仍因訪陸之佳謂非
厚幸也日臨上歸來再同遊遊不忘其美至何如也此以
研山仁兄大人 蔡正 壬午首夏弟方新保孫承平書

部外秋風天路華橋頭明月夜生寒園亭湖上泛舟
蘇且向園中著意為
三十年前舊游地重來不讓舊游列
研山先生生開冊以相示再三復法橋頭予懷時即北歸
情兼呈此示予詩聊以答吹采
史編丁丑三月三日楊軒書於西田拜楊

憶昔揚州唱竹收江都華氏詩詞風土人物即中倍天
風尚佔了三遠雲馬車車極盛十內前戶相輝映香社
秋燈佳宴遊並揚州名勝江流揚揚日月光平山探
細龍瀾近客停舟船遊人易動憂歸具湖上園林極大
帆城中某物羅幽徑何處登舟登舟登舟登舟登舟
紅筆叔以忠家後任修修修修修修修修修修修修
研山先生生開冊以相示再三復法橋頭予懷時即北歸
情兼呈此示予詩聊以答吹采
史編丁丑三月三日楊軒書於西田拜楊

仍太奇此圖畫少人寫出而真樂托此德於不
如信括十二姑寫得始是裝法巧似溪橋伴皆從展興
眾實親從世四望都生是我水城一字以舊遊以夢只
幾口庶始能先主日前故園不覺有初住江名父并去字
駭仍事是干也古鏡此圖不盡廣後數味觀入聽曲江
博王法汪君法法法法法法法法法法法法法法法法
研山仁兄大人 屬題即年 研山主人 夢史 心徐海

自觀城而北水扶疏亭臺交錯步達處處闕閣明麗如畫皆
湖濱出景也予未弱冠每值管筵佳日隨 先大父逐角湖
上凡過名勝出區心輒載出這成雙雙五幾數能這遊玩雙於
是評臺月撥角竹飛反古木名譽者如逝水今
研山先生贈湖上園林及幾景物影繪治文押東舊也皆念繁
惠古出遊情云介 俞驥引 陸夏倫 拉章謹呈 跪勸
古人位器精畫理典甜華筆皆可歡 先生筆墨界清鐵鐵鐵
頭淡宗全李 賴川 李忠訓書 餘息寓在廣陵園山水園林開地
蘊紅橋斜臥綠波白塔管入昔雲夏高若桂月景瓊玲片玉
林夢色眩旌暮雲煙雲共露飛洛普堂外樓簷位狀物籍菓
周叻風土雲傳現聖宿淪滄蓬綠楊風憶放扁自快如駿
尖對色揮襟裾錄境名區堪指味香何立劫麻紅羊金鳥塵
卷已矣繁華式散逐輕塵惟借丹青倫陸記讓註細抹香化五
湖山悅舟麻伊途此圖繼密網弄艱 先生畫有 漆鼎商畫知泣
笑石顯錄
天緒丁丑季荷夢生日江都多汝漢顯于子暗園史室

歌吹揚州地華湖往年華春逢錦繡城或成或鉞振揚無賦
賦低細社牧荷何期全粉畫重見畫圖全節候排辦若園亭設
色折逆探勝展幅何光雙履時說林外風迴華垂顯溪楊
紅墜雨野園翠把烟樓金龍騰木梳飛馬若若若若若若若若
粟靜參輝村極葉英護山門塔葉填垣室輝輝角角玉列閣
凡樓樓臺或都憑借墨錫詩心道湖野欽法拓索泉妙境搜
聲餘清警市塵壺壺頭頭味看核慶鎮鎮喜喜三餘取選陳
戲編催勝兒女語契結玉簪綠刀牌丹成裝紗龍苑同歡銀
果並陳承遠詩詠舞黃日尊開納探天園銀剛啟社場寬忽菜
顛物產紛紛繪樓樓子細研纖微俱曲首項扇不鞋捐掌故道
書藉增新溪樂鉅詞宜吟白石歌亦樓西金因為垂習復原知

屈指便芳難尋 繁路利高屏畫田填團團團團團團團團
小羞豐內食大貴富青雙雙雙雙雙雙雙雙雙雙雙雙雙雙
燭祇廢草草草草草草草草草草草草草草草草草草草草
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又山山山山山山山山山山山山山山山山山山山山山山
備辦備辦備辦備辦備辦備辦備辦備辦備辦備辦備辦備辦
硯山先生生開冊以相示再三復法橋頭予懷時即北歸
情兼呈此示予詩聊以答吹采
史編丁丑三月三日楊軒書於西田拜楊

研山先生生開冊以相示再三復法橋頭予懷時即北歸
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史編丁丑三月三日楊軒書於西田拜楊

迷羅性色夢多美賦也揚州自
昔誇粉本輕豎角有怪手餘
核區筆生花國中收檢新詩料
鄭公箱尋舊酒空天遣此翁留
老眼還烟令感親乳嘉

研字州台
情字

研山先生此同自題而自題之吟

有美永之政皆為寓目今為福

顯新傳一嘆

先結辛巳年十一月後為星振



水邊城郭綠楊絲盡插香車簇：馳明月二分梳
廿四披圖香淡冶春詞 注事繁華劉可憐迷
歌過眼已雲煙汨倫到底多情甚留任開元極
盛年 櫻筍厨開滿座香芙蓉紫懶又香陽我
乘已是蕭條後猶見刀魚一尺長 太守山堂開部
相分四磨話盡中詩桃花花樣乾梅花古想見先生
下筆時 光緒壬午十一月後為星振

研山先生此同自題而自題之吟



又向湖邊理釣絲重來不似舊遊時東園枯樹西園
桂葉半黃題乾沙洞名園荒蕪地堪憐野水蒼
蒼照晚煙惜有平山下路遊人載酒尚年
蕩花開後為九兵揮撥奴：趁夕陽舊雨年重注
甘話汪倫澤水目情長黃葉飄首古伸初披圖
何辛漢方詩粉粉景物依然好想見當年相識時

研山先生此同自題而自題之吟

知在是百年歌也新日也 謝居敬處均即幸
壬午十一月後為星振

枉事何堪湖蓬飄感此身功名難助味風景
馬蹄塵揚柳千條細鶯花幾度新多情
二分月依舊世游人

文獻今何在飄然白髮翁春回劫火後家住畫園
中濁酒盈觥新詩刻去工一舟歸未得又見石
揚紅

昔日園井芙蓉變遠風浪雲散古難全
我愧近朝學景物新君一着先

研山先生此同自題而自題之吟

晚翁紫頭戲作
同庚弟蓮臣叔報



林風風又荒蕪盡都非山好秋不是秋
那能打吹幾千枝 夕陽時 春春時可有漁洋為賦詩
風雁若為秋道更無人唱竹枝詞阿儂生佳揚湖
上春遊直到秋不勝柳深深層結只容一箇釣魚舟
蓮唯高想時新信喜來朋聚貧朋遊今年湖蟹熟
不辭黃酒酒香唇頰白 俗語撐舟
陽天似喜成和商筆一室宿僧做文章 有詩歌有
翻高無人能記首題極分明寫出桃花影博得
涼水一簫俗尚於今大異前朝家後月開輝期
開酒心亦懶海得香簪一梳賦庸夫文作廣陵對我
此無骨說廣陵一棹舊懷前度事賦無城羊於我
冰光燦一二月宮揚的景物與子成成目題於後

研山先生此同自題而自題之吟



ZHANG XIONG (1803-1886)

Also named Xiongxiang, he used the courtesy names Shoufu and Shoufu, sobriquets Zixiang, Xiangweng, Yuanhu Laoren and Yuanhu Waishi, studio name Yinteng Huaguan, and he was a native of Xiushui (now Jiaying), Zhejiang Province. He lived in Shanghai and earned his living by selling paintings. His early works were mostly flower paintings after ancient masters. He adopted the methods of artists such as Yun Shouping, Zhou Zhimian, and Jiang Tingxi, and had a fresh and elegant style. Later, he was influenced by folk art and Western art, and created works of diverse themes that were extremely festive and but not vulgar. He was called with Zhu Xiong and Ren Xiong as “Haishang Sanxiong (Three Bears of Shanghai)”. He had many students who were quite active and productive, and together they were known as the Yuanhu School. His publications include *Poems by Hengcha Studio*, *The Painting Collection of Zhang Zixiang* and *Sketches from Zhang Zixiang's Classes*.

XUGU (1823-1896)

Birth name Zhu Huaren, he used the sobriquets Juanhe and Ziyang Shanren. He was a native of Shexian, Anhui Province. He changed his name to Xubai after becoming a monk, and resided in Yangzhou. There, he also used his courtesy name Xugu, and had a studio named “Juefeian”. Xugu was a representative painter of Shanghai School and an army official in the Qing Army. While fighting against the Taiping Army, he was inspired to become a monk, although he was not vegetarian and did not venerate the Buddha, and “never stood with an abbot’s staff in the temple”. During the Tongzhi and Guangxu’s Emperors’ reigns, Xugu lived in Shanghai selling paintings for a living and built a great reputation. He described himself, “drawing 3000 pieces of painting in leisure, and begging meal money from people”. He was friends with many calligraphers and painters, such as Ren Bonian, Gu Heyi, Wu Changshuo, and Ni Tian. Xugu learnt architectural painting in his early days, but was later famous for painting flowers, fruits, birds, fishes, landscapes, figures and portraits, his most well-loved subjects were squirrels and goldfish. His style was concise but exaggerated, and his use of colours was exceptionally delicate and elegant. “Trembling brush” was his characteristic technique which drew intermittent lines with continued perception, resulting in a detached imagery with a charm of pure void. His publications include *Poems by Monk Xugu*.

WU DACHENG (1835-1902)

Birth name Dachun, he used the courtesy names Zhijing and Qingqing, sobriquets Hengxuan, Baiyunshanqiao and Kezhai in old age. He was a native of Suzhou, Jiangsu Province. He obtained his *jinshi* degree in 1867 (the sixth year of the Tongzhi Period), and later serving a number of posts including as compilation official, and an education official in Shaanxi, Daoyuan (sub-regional administrator) of Hebei Province, left vice censors-in-chief, and Governor of Guangdong and Hunan Provinces. He had a good political reputation, but was subsequently dismissed from office because of the defeat in the First Sino-Japanese War. Wu was an expert in art authentication, calligraphy, painting, seal engraving, and especially epigraphy, tirelessly inspecting monuments and inscriptions. He had an abundant art collection, including ancient bronzes, ancient jades, rubbings from stone inscriptions, ancient seals, clay seals, study tools, paintings and calligraphy, having appreciated more than 10,000 pieces in 20 years. Amongst his collection were famous bronze vessels such as the Jiliangfu He and the Ke Ding. He was close friends with Chen Jieqi, Pan Zuyin and Wang Yirong, and they often consulted with each other. His publications include *About Words*, *Collection on Classical Writings by Ke Studio*, *Antique Jades and Seals Collected by Shiliujinfu Studio*.

YANG BORUN (1837-1911)

Courtesy name Peifu, sobriquet Nanhu, he was a native of Jiaying, Zhejiang Province. In 1854, he moved to Shanghai, and earned a living by selling paintings and calligraphy. In the “Haishang Molin (Shanghai’s Ink Forest)”, a compilation of artists’ biographies Yang was described as “his paintings were thick and bold at first, gaining better command of techniques, and after middle age and gradually returning to a plain style with pure and elegant spirit, which was beyond the reach of other artists. His calligraphy looked like that of Yan Zhenqing and Mi Fu with natural beautiful structure, and he also wrote poetry.” Yang was a member of the Yu Garden Calligraphy and Painting Charitable Association. His painting used strong and light ink, imitating the work of Dong Qichang, with dotting smoke and trees with straightforward and vigorous strokes. His publications included eight volumes of *Literary Collection of South Lake Thatched Hut* and two volumes of *Notes on Paintings by Yushi Studio*.

WU GUXIANG (1848-1903)

Courtesy name Qiunong, he used the sobriquets Rongpu, Qiupu and Pingshan Huayin, and he was a native of Xiushui (now Jiaying), Zhejiang Province. He sold his paintings in Suzhou and Changshu for a living. Chen Dingshan (1897-1987) in his colophon on “Fang Wen Zhengming Qinglu Landscape Handscroll” stated that, “Young Wu was poor and was indulged in painting. Living in Wumen, when he saw good paintings while browsing bookstores that sold ancient publications and paintings, he would stand still and observe for a very long time.....” He once traveled to Beijing to paint and was praised by Weng Tonghe and Wang Yirong. His reputation thus rose and spread over the country. His landscapes were painted in the style of Wen Zhengming and Shen Zhou of the Ming Dynasty, and Dai Xi of the Qing Dynasty, and were graceful yet gloomy with vivid charm. His pine needles were painted with excellent fine brushwork, and his blue-green landscapes were beautifully coloured. He also excelled in painting ladies with fine strong lines to express their elegant faces. Chu Deyi commented them as “having delicate charm, the likes of jade pot”. In 1900 (the twenty-sixth year of the Guangxu period), he returned to Suzhou setting up “Yiyuan Huashe” together with artists Gu Zishan, Wu Qingqing, and had monthly gatherings, the first painting society that existed in modern Suzhou. In his old age, he returned to his hometown Jiaying and resided in Jiuyan.

GU YUN (1835-1896)

Courtesy name Ruobo, he used the sobriquets Yunhu and Huyin, studio names Zizaishi and Xiaoyou Xianguan, was a native of Wuxian (now Suzhou), Jiangsu Province. He liked painting, and studied the landscape painting style off the Loudong and Yushan Painting Schools, achieving the essence of Four Wangs, Wu Li and Yun Shouping. Later, he moved to Shanghai and earned a living by selling paintings. In 1888, he went to Beijing and then in the same year to Japan, visiting various scenic spots in Tokyo, and making sketches of interesting mountains and rivers. His works were loved by Japanese painting circles and were photographed and printed into books such as *Nanhua Examples*. He often visited Gu Wenbin’s famous “Guoyunlou (Hall of Passing Clouds)” in Jiangnan, copying Gu’s collection of masterpiece of the Song, Yuan, Ming and Qing Dynasties. He and Cheng Tinglu participated in planning and designing “Yiyuan”. After its completion, Gu Lian, together with Wu Dacheng, Gu Linshi, Fei Nianchi, Wang Tongyu, Weng Shouqi and Lu Hui formed “Yiyuan Huashe”, and gathered regularly to discuss art. Gu also re-designed “Sheyuan” for Judicial Commissioner Shen Bingcheng and renamed the building to “Ouyuan”, which had an exquisite layout and was listed as one of the World Cultural Heritages.



張熊 (1803-1886)

又名熊祥，字壽甫，亦作壽父，號子祥、祥翁，別號鴛湖老人、鴛湖外史，室名曰「銀藤花館」。浙江秀水（今嘉興）人。寓滬鬻畫為生。早年作品以花卉為主，仿古居多，取法惲壽平、周之冕、蔣廷錫等，畫風清新秀雅。後多吸收民間及西洋藝術，作品艷而不俗，題材多樣。與朱熊、任熊並稱「滬上三熊」。從學者眾多，且頗活躍，時稱「鴛湖派」。著有《蘅垞樓詩鈔》，另有《張子祥畫譜》、《張子祥課徒畫稿》傳世。

虛谷 (1824-1896)

俗姓朱，名懷仁，號倦鶴、紫陽山人。出家後名虛白，字虛谷，室名覺非齋。安徽歙縣人，居揚州。清末海派代表畫家。曾為清軍參將，因與太平天國作戰而意有所觸，披緇入山。不茹素，不禮佛，也「從不卓錫僧寺」。同、光年間寓居上海，賣畫為生，聲望極高。自謂「閩中寫出三千幅，行乞人間作飯錢」。與任伯年、顧鶴逸、吳昌碩、倪墨耕等書畫家友善。早年學界畫，後以花果、禽魚、山水、人物及肖像著名，尤擅松鼠及金魚，造型簡練誇張，設色細膩清雅。善用「顛筆」，線條斷續頓挫，筆斷而意連，常能超然象外，得清虛之味。有《虛谷和尚詩錄》傳世。

吳大澂 (1835-1902)

初名大淳，字止敬，又字清卿，號恆軒、白雲山樵，晚號憲齋。江蘇蘇州人。同治六年（1867）進士，授編修，歷任陝西學政、河北道、左副都御史、廣東巡撫、湖南巡撫，頗有政聲，後因中日甲午戰爭失利而慘遭罷黜。吳大澂精於鑑別，亦工書擅畫、兼鑄刻。尤擅金石學，考察古蹟、觀摩碑文，孜孜不倦。富收藏，廿年間，吉金、古玉、碑帖、古印、封泥、文房、書畫等，過眼不下萬餘件，不乏季良父盃、憲鼎等青銅重器。與陳介祺、潘祖蔭、王懿榮交好，常相切磋。著有《說文古籀補》、《字說》、《憲齋集古錄》、《古玉圖考》、《十六金符齋印存》等。

楊伯潤 (1837-1911)

字佩甫，別號南湖。浙江嘉興人。一八五四年到上海，以書畫自養。《海上墨林》曰「其畫初尚濃厚，中年後造詣精深，漸歸平淡，雅秀之氣為諸家所莫及。書近顏米，秀骨天成，工詩」。曾參與豫園書畫善會。其作講究濃淡墨色，類董其昌，點畫煙樹，出筆率意而清勁。有《南湖草堂集》八卷、《語石齋畫識》二卷傳世。

吳穀祥 (1848-1903)

字秋農，號蓉圃、秋圃、瓶山畫隱。浙江秀水（今嘉興）人。往來蘇州、常熟鬻畫為生。陳定山（1897-1987）在其〈做文徵明青綠山水卷〉跋謂「早貧而沉浸丹青，居吳門，每負手游行坊肆裝池間，見壁上有佳畫，則凝佇移晷不能去……」曾遊京師作畫，為翁同龢、王懿榮讚賞而聲譽鵲起，名嘈南北。其山水，遠宗文、沈，近法戴熙，蒼秀沉鬱，氣韻生動；所畫松針，細筆絕詣；畫青綠則賦色清麗，翠黛可挹。亦工仕女，人物線條細勁，面容清秀，褚德彝評其「得玉壺清韻」。光緒二十六年（1900）南歸，客居蘇州，與顧子山、吳清卿等結「怡園畫社」，每月聚會，為近代蘇州第一個畫會。晚歲返故里嘉興，寓居寄園。

顧澐 (1835-1896)

字若波，號雲壺、壺隱，室名自在室、小遊仙館。江蘇吳縣（今蘇州）人。性喜繪畫，山水師婁東、虞山畫派，能得四王、吳、惲之長。後移居上海，鬻畫為生。一八八八年北赴京畿，又於同年遊扶桑，遍覽東京諸勝，寫盡山水之真趣。作品受東瀛畫界喜愛，並影印出版為《南畫樣式》。出入聞名江南的顧文彬「過雲樓」，遍臨其所藏宋元明清佳作，並程庭鷺一起參與「怡園」的規劃設計。怡園畫社成立後，顧澐與吳大澂、顧麟士、費念慈、王同愈、翁綏琪、陸恢等定期雅聚，切磋藝事。顧澐還為按察史沈秉成改造「涉園」，更名「藕園」，佈局精緻巧妙，現為世界文化遺產之一。

山城

待讀

圖

李榮初

屬

乙亥冬

十月

楊伯潤



ZHANG XIONG (1803-1886), XUGU (1823-1896), WU DACHENG (1835-1902), YANG BORUN (1837-1911), WU GUXIANG (1848-1903) ET AL.

Studying with Father at the Mountain City, 1875-1876

Album of twenty leaves total, eight leaves of painting and twelve leaves of calligraphy, as follows:

Leaf 1: title leaf, signed *Hongfang*, followed by one seal reading

Songnan ransou and one collector's seal *Juanhu Shen Shanjun shi zhengcang shuhua zhi yin*

Leaf 2: title and inscription by Xu Jiali, dated *wuyin* (1878), followed by one calligrapher's seal reading *Xu*, one collector's seal reading *Hanlu xinshang*

Leaf 3: Yang Borun (1837-1911), ink on paper, calligraphy in running script dated *wuyin* (1878), signed *Yang Borun* with two artist's seals *Nanhu* and *Borun siyin*, and a collector's seal *Xiaan zhengcang zhi zhang*

Leaf 4: Yang Borun, ink on paper, dated *yihai* (1875), and signed *Yang Borun*, with an artist's seal *Nanhu*, and one collector's seal *Junhu Shen Shanjun shi zhengcang shuhua zhi yin*

Leaf 5: Chen Chan, ink on paper, calligraphy in clerical script, signed *Chen Chan* with an artist's seal reading *Tang'an*

Leaf 6: Zhang Xiong (1803-1886), ink and color on paper, dated *yihai* (1875) signed *Zixiang Zhang Xiong*, with two artist's seals reading *Zixiang* and *Yuanhu laoren*, and one collector's seals *Junhu Shen Shanjun shi zhengcang shuhua zhi yin*

Leaf 7: Shi Lunzao, ink on paper, calligraphy in regular script, signed *Quge Shi Lunzao*, with two artist's seals reading *Quge* and *Lunzao yinxin*

Leaf 8: Wu Dacheng (1835-1902), ink and color on paper, inscribed by the artist and dated *bingzi* (1876) signed *Wu Dacheng* with an artist's seal reading *Wu Dacheng* and a collector's seal *Xiaan zhengcang zhi zhang*

Leaf 9: Pu Hua (1832-1911) ink on paper, calligraphy in running script and dated *wuyin* (1878), signed *Pu Hua* with an artist's seal *zuoying* and one collector's seal *Xiaan zhengcang zhi zhang*

Leaf 10: Wu Guxiang (1848-1903) ink and color on paper, dated *bingzi* (1876) and signed *Qionong Wu Guxiang* with an artist's seal and two collector's seals

Leaf 11: Zhan Luqi, ink on paper, calligraphy in running script dated *bingzi* (1876) and signed *Zhan Luqi* with an artist's seal

Leaf 12: Xugu (1823-1896) ink and color on paper, dated *bingzi* (1876) and signed *Xugu*, with two artist's seals and a collector's seal.

Leaf 13: Ge Qilong, ink on paper, calligraphy in standard script, signed *Ge Qilong* with an artist's seal.

Leaf 14: Jin Dejian (1810-1887), ink and color on paper, dated *yihai* (1875), and signed *Jin Dejian* with an artist's seal and a collector's seal

Leaf 15: Qin Wenchu, ink on paper, calligraphy in running script, signed by the artist with an artist's seal

Leaf 16: Gu Yun (1835-1896), ink and color on paper, dated *yihai* (1875) and signed *Ruobo Gu Yun* with an artist's seal and a collector's seal

Leaf 17: He Shu, ink on paper, calligraphy in running script, dated *bingzi* (1876), signed by the artist with an artist's seal

Leaf 18: Chao Xun (1852-1917), ink and color on paper, inscribed by the artist and signed *Chao Xun* with an artist's seal and two collector's seals

Leaf 19: Yang Zhaoyun (1854-?), ink on paper, calligraphy in regular script, dated first year of Guangxu (1875) and signed Yang Zhaoyun, with an artist's seal and a collector's seal

Leaf 20: Du Qiukui, ink on paper, calligraphy in regular script, dated *yihai* (1875), with two artist's seals and two collector's seals the outer titleslip in seal script by Wang Fu'an (1880-1960) dated 1941, with two calligrapher's seals.

22.5 x 32.5cm (8 1/2 x 12 3/4in) each (20)

HK\$350,000 - 500,000
US\$45,000 - 64,000

Exhibited:

Wondrous Ink, Kalamazoo Institute of the Arts, Kalamazoo, MI, August 28- December 5, 2010

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-053, p.205

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, pp.69-71

Tsao Jung-Ying, *The Paintings of Xugu and Qi Baishi*, Seattle: University of Washington Press, 1993, p.140 (Leaf 12)

Provenance:

Far East Fine Arts, San Francisco, California

Sotheby's, Fine Modern and Contemporary Chinese Paintings, 27 and 28 October 1993, lot 818

張熊、虛谷、吳大澂、楊伯潤、吳穀祥等八家 山城侍讀圖
設色紙本 冊頁十開 一八七五年至一八七六年作
王福厂署簽
蒲華、楊伯潤、楊兆璽等十二家題跋

簽條：

山城侍讀圖。辛巳（1941）孟陬之月，福厂題於春住樓。

款識：

（一）山城侍讀圖。題應季榮世四兄屬，鴻筋□□。

山城侍讀圖。季榮先生，本其家學，工詩善畫，余神交久矣。迹隨尊甫，小住龍邱，繪圖屬晉卿索題，率此五字，以誌翰墨因緣。戊寅（1878）仲春，海昌弟徐家禮。

（二）山城侍讀圖。季榮詞兄屬。乙亥（1875）冬十一月，楊伯潤。對題：太邱交遊道彌廣，季方隨侍執几杖。君家喬梓亦如之，同幕山城意閒敞。客中大有家庭樂，謙賞梅花啟官閣。鶴鳴子和詩百篇，入夜吟聲止還作。羨君翩翩年正富，詩法況是乃翁授。世俗悠悠英雄館，青雲得路鉤天奏。奉題《山城侍讀圖》，季榮四兄大人鑒之。戊寅（1878）嘉平月，楊伯潤。

（三）山城侍讀圖。季榮仁世兄雅屬。乙亥（1875）三月。篤湖七十二老人子祥張熊。

對題：鍾岱之牡，齒至之車。前似飛鳥，後類距虛。穠麥服處，躁中煩外。羈堅轡，坳易路。於是伯樂相其前後，王良造父為之御，秦缺樓季為之右，此兩人者，馬佚能止之，車覆能起之。於是使射干鏃之重，爭千里之逐，此亦天下之至駿也。登景夷之臺，南望荆山，北望汝海。左江右湖，其樂無有。於是使博辯之士，原本山川，極命草木。比物屬事，離辭連類。季榮四兄大人雅屬，桂舟陳蟾。

（四）山城侍讀圖。季榮仁兄大人屬。丙子（1876）三月，吳大澂。對題：山城回首說同舟，交等忘年氣味投。入幕卻生真有子，驚人謝朓已無儔。也從覓覓閒門閉，任與嚙香泮水遊。開卷夜鐙吾媿甚，聲清老鳳好栖俦。湖海元龍意氣存，豈徒山谷有文孫。風高搏翮資豐羽，雪冷臺才出將門。行篋新詩還聚墨，故園秋樹尚留根。何當再剪西窗燭，為與推敲仔細論。季榮仁四兄世大人屬題，渠閣石綸藻初稿。

（五）山城侍讀圖。丙子（1876）新秋，即奉季榮仁兄大人雅屬，秋農吳穀祥。

對題：萬壑千巖氣毓奇，龍溪雲水湛清姿。異鄉曾未疎家學，薪火相傳父作師。名山椿蔭展風光，芳草當窗翠拂香。不負少年知努力，柔經剛史日初長。為客還須惜寸陰，淵源妙得讀書心。青燈翦蕊常忘倦，更鼓山城報夜深。事業縹緲守便賢，鶴鳴子和韻天然。多文為富千秋志，賣盡良田贖硯田。季榮四兄世大人〈山城侍讀圖〉，因隨尊甫幕遊龍邱時所製也。戊寅（1878）冬暮，率題拙句，奉正蒲華。

（六）山城侍讀圖。季榮先生屬正。丙子（1876）冬，虛谷。對題：好山環郭如畫屏，山光曉映青衫青。門外車馬任喧噪，阿翁覓句兒橫經。有時丹黃費鏤校，豕魚辨析毫芒形。有時講解得妙義，春冰消釋流無停。高吟朗誦膏欲盡，霜蟾清冷來窺櫺。奮物試將故檀守，異聞豈許同舍聆。天倫之樂乃至樂，誰言官閣殊家庭。龍邱賦歸已兩載，惟愛長下門長扁。分湖水肥足蝦蟹，晨饘夕膳佐潔馨。故知枕藉特餘事，尤能色養娛衰齡。對也顧此意自快，老鳳翔舞雜梳翎。他年倘再圖戲綵，不辭禿穎重磨礪。丙子（1876）冬日余客秀州，季榮詞兄出〈山城侍讀圖〉索題。書此以應，希正之。古姑末詹口魯齊甫稿。

（七）山城侍讀圖。季榮尊兄雅屬，乙亥（1875）中秋後二日，金德鑑今客滬上。對題：大有趨庭樂，渾忘羈旅情。執經依幕府，訪古入山城。靈運讀書處，阮孚蠟屐行。如聞幽谷裏，飛出鳳雛聲。元龍湖海士，垂老尚悲歌。〔請尊翁曼壽先生〕爾亦能高詠，胸中星宿羅。生涯托書劍，逸興寄巖阿。更憶浣花客，山居唱和多。〔請杜君晉卿〕奉題〈山城侍讀圖〉，即請季榮仁兄大雅政之，寄庵葛其龍甫稿。

（八）山城侍讀圖。季榮先生雅屬，即希正之。乙亥（1875）十二月，若波顛漾。對題：人生百年如電掃，富貴功名判遲早。時乎時乎不再來，壯歲蹉跎老大槁。元龍先生鸞鳳姿，便便腹笥人中師。賁策十上不得意，放情詩酒聊自怡。揭來稿筆出門去，薄書錢穀相羈縻。山齋事簡清畫永，佳兒侍讀消遣之。士先器識後文藝，崢嶸頭角千里驥。經史背誦如水流，旁參韻學李杜企。花南研北拂吟箋，老鳳吟殘雛鳳替。揮毫得意賀詩成，想見鞠躬晉壽解。此是天倫真樂地，筆瓢不易鐘鼎器。我展斯圖為黯然，猶憶舞勺成童年。業精於勤荒於怠，孜孜庭訓心脾鑄。少不努力老將至，堂堂駒影馳花輦。抱膝長吟學詠語，郊寒島瘦誰見憐。願君汲古擊脩綆，瓦鐙五夜燒三千。十年養氣十年讀，會看鳳羽儀閭天。奉題季榮世講兄臺〈山城侍讀圖〉，即希印可。松陵弟獨遊老民呈草。

（九）山城侍讀圖。季榮四兄大人詩家之屬，子餘弟巢勳。對題：山城徑僻絕塵緣，侍讀終朝志勉旃。繞膝常承詩禮訓，宜家端賴子孫賢。馳驅老我猶千里，偃蹇中途已五年。〔余自壬申冬至楚，倏忽已五年矣〕何日駟驄同覓句，梅窓清語意纏綿。〔爾翁有梅窓覓句圖故云〕丙子（1876）春仲，季榮四阮屬題〈山城侍讀圖〉，禾叔氏書畫，時客楚北。

鈐印：禾叔行笈之印
（十）陳君湖海豪，萬卷胸中有。憶昔省親時，與君為師友。君父丈人行，百觴酒一斗。澆微再三誦，至今香在口。簡書忽逼人，殷勤重分手。君賞山城花，我折長亭柳。路遙情未隔，夢輻馳左右。忽報雙鯉來，珍重呼童剖。開緘見故人，清風生戶牖。示余侍讀圖，索余詩一首。我詩何足言，羨君福良厚。詩禮承鯉遲，琳琅探二酉。聲隨老鳳清，澤衍元龍久。天倫本至樂，名山況不朽。念君轉自念，南北枉奔走。惆悵春暉遲，容易秋風後。學業一無成，君親兩俱負。清桓嘆蹉跎，悔不安畎畝。甘旨自晨昏，湖竹且株守。父書但能讀，功名直散帶。何當遂初志，風月同享受。訪君山城隅，相對一尊酒。談詩夜坐花，賞雨春翦韭。此約倘我踐，不嫌沮溺耦。拙句奉羨季榮四兄大人即題〈山城侍讀圖〉，當希教正。光緒紀元（1875）立冬，誠之楊兆鑒未定稿。

丈夫貴自立，好學宜及時。教育賴父兄，詎敢同荒嬉。元龍湖海士，翩翩鸞鶴姿。趨庭習詩禮，字識無與之。揭來為鏤驅，苦受塵網羈。隨侍到山城，聊以酬烏私。公餘復苦吟，客中父作師。開卷自有益，辨惑更質疑。有時解旅愁，敬進酒一卮。有時發清興，同覓絕妙詞。樂事敘天倫，外人安得知。肯堂既慰望，跨竈亦可期。鰥生幼失學，孤露尤足悲。教子憶丸熊，幸賴慈母慈。挑燈題君圖，不覺涕泗隨。淵源溯家學，我詠南陔詩。乙亥（1875）莫春之初，奉題季榮詞長兄〈山城侍讀圖〉，即請指政，海昌弟杜求燧初稿。

鈐印：（何）松南冉叟（徐）徐（楊）南湖、伯潤私印、南湖（陳）湯菴（張）子祥、鴛湖老人、鴛湖逸史（石）渠閣、綸藻印信（吳）吳大澂（蒲）作英（吳）吳穀祥印（詹）嗣夢（虛）虛谷（葛）蒲仙詞翰（金）德鑑（松）秦文（顧）雲壺（禾）禾叔行笈之印（巢）勳印（禾）禾叔行笈之印（楊）楊兆鑒（杜）杜求燧印、晉卿長壽
藏印：鴛湖沈善君氏珍藏書畫之印（七鈐）、漢虞心賞、俠厂珍藏之章（八鈐）

展覽：
《水墨神韻》，卡拉馬祖藝術學院，卡拉馬祖，密歇根州，2010年8月28日至12月5日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：
戶田祐佑、小川裕充，《中國繪畫總圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-053，頁205

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁69-71

曹仲英，《虛谷與齊白石畫集》，華盛頓大學出版社，西雅圖，1993年，頁140（虛谷一開）

來源：
美國加州舊金山遠東藝術中心
蘇富比香港，《中國書畫》，1993年10月27至28日，拍品編號818

上款：「季榮」即陳善福，字季榮，陳鴻誥四子，生平闕如，其名零星散見各處，不足拼湊其行狀，故此冊別具意義。

季榮父鴻誥（1825-1884），字曼壽，號味梅、鴛水詩人。浙江秀水（今嘉興）人。同治辛未（1871）貢生。幼喜吟詠，諸體皆擅，古體詩尤樸茂，廿六歲即刊行《味梅華館詩初集》。能書畫，喜寫梅竹，頗具韻致。書嗜金石，隸篆八分皆有法度。光緒二年（1876）舉家遷滬，越四年，赴東瀛，寓京都，遊歷三載。因其盛名，當地「墨客詩人，咸來題詩」，且從學者眾。期間於大阪出版《日本同人詩選》四卷，乃第一部中國人編輯的日本漢詩集。另著有《味梅華館詩鈔》、《喜雨集》、《日本紀遊詩》。

題跋諸家皆為素與曼壽有唱和者，由跋文可知，季榮曾與曼壽同幕山城龍邱（今浙江龍遊），隨侍起居，習詩讀經，享天倫之樂。或因交情匪淺，各家所寫盡出所能，極見心思，尤以虛谷一開，最為別開生面，令人為之眼亮。畫以張熊署年最早，為乙亥（1875）三月，虛谷一開最晚，為丙子（1876）冬，題跋詩文多成於期間，而以楊南湖和蒲作英兩開殿後，分署戊寅（1878）嘉平及冬暮，時曼壽已挈眷遷滬，寓法租界，與任伯年鄰里相望，並同楊南湖、張子祥、葛其龍諸人時相過從，詩酒度日。季榮隨父居滬後，亦有詩名，鄒弢在《三借廬贅譚》「海外詩人」一則曾記己卯（1879）秦虜雨與齊玉谿、葛隱耕、姚芷芳及陳季榮諸名流詩酒招邀事。

題跋諸家少見知於畫壇，茲附簡介如下：

徐家禮（1853-1917後），字美若，號藹園。浙江海寧人。工書畫，長期為清末上海《點石齋畫報》繪製古畫摹本，一八八六年十月《申報》稱其「以浙西名士作滬濱寓公，讀萬卷奇書，擅鄭虔三絕，尤工畫梅，冷豔疏香，深得孤山真趣」。喜製燈謎，常在徐園組織文人猜謎活動，有《藹園謎刺》、《謎刺集》傳世。擅戲曲，著有抄本雜劇五種，題曰《塾園五種曲》。

陳蟾（1832-1889），名殿英，一作段因，字桂州、桂舟，又字倦圃，號惕庵，晚號破環遺老。浙江溫嶺人。初師黃壺舟，習詩文、書法，再入崇文書院。後入詒經精舍，拜俞樾門下，習經史、訓詁、詩詞。與蒲華、吳昌碩友善，切磋書藝，唱和往來。同、光年間由例貢入太學，以舉人身分，享六品頂戴。晚年寓居寧波。

石綸藻，字翰臣、渠閣。浙江錢塘（杭州）人。咸豐八年（1858）舉人。曾任永嘉縣教諭，詩書俱佳。

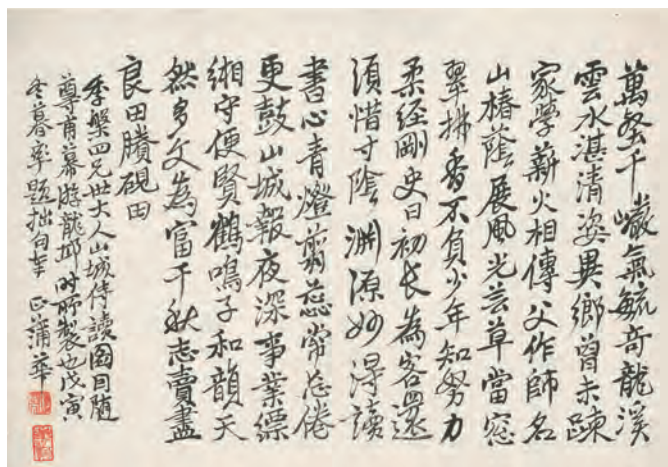
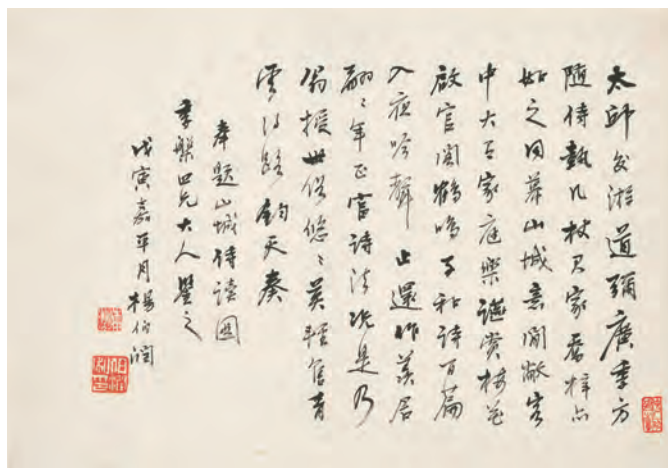
金德鑑（1810-1887後），一作寶鑑，字保三，號前釋老人，又號雙瑄閣主人。江蘇元和人，流寓上海。精研醫經，專攻喉科，懸壺滬北，乃上海名醫。好書畫，喜收藏。工山水，細膩熨帖，秀潤蒼鬱，深入古賢堂奧。所仿趙孟頫、王蒙、文徵明諸家之青綠，尤精妙入神。有著《喉科枕秘》、《爛喉丹痧輯要》、《急救霍亂方》傳世。

葛其龍，字隱耕。上海人。諸生。善詩書，有《寄庵詩鈔》傳世。鄒弢《三借廬贅譚》謂其「為人熱心古道，有長者風，時申江甚風雅，而君為祭酒。」

楊兆璽（1854-1908後），字誠之，號須圃。浙江吳興（今湖州）人。清末外交官。精通書法算術。同治十年（1871）由兩江總督曾國藩咨送京師同文館學習英文，畢業後任蘇松太道公署翻譯。光緒十年（1884）隨許景澄公使出洋。歸國後，繼任金陵同文館教習、江南儲材學堂督辦。光緒二十八年（1902）任欽差大臣出使比利時。著有《須圃出使奏議》、《須圃精蘊算學》。

巢勳（1852-1917），字子餘，號松道人，又號松華館主。浙江嘉興人。師從張熊，工山水、花鳥，其疎林遠岫、古木寒鴉，有雲林遺意。巢勳曾臨摹《芥子園畫譜》前三集，並增加海上名家畫作，又編繪一集「人物」，光緒二十三年（1897）於上海有正書局影印出版，世稱「巢勳臨本」。有《光雪聽竹軒詞》傳世。

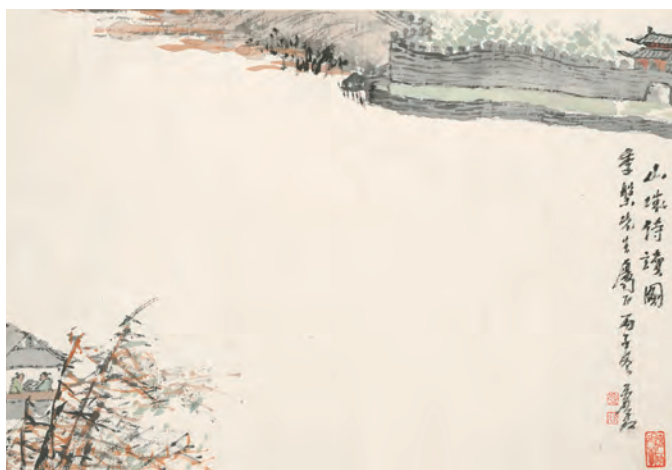
杜求燧，字晉卿，別號飯顆山樵，室名浣花吟館。浙江海寧人。諸生。書學六朝，得秀媚之致。著有《茶餘漫錄》、《浣花吟館詩鈔》等。杜氏寓龍遊期間，與陳曼壽、石翰臣唱和，有《山城倡和集》傳世。



大有迳庭樂洋忘羈旅情執
 依幕府訪古入山城靈運讀書
 處既尋蹤履行如聞幽谷哀飛
 出鳳維聲 元龍湖海士垂老
 尚悲歌 謂尊翁曼壽先生 爾亦能高詠胸

中星宿羅生涯託書劍逸興寄
 巖阿更憶浣花容山居唱和多
謂杜君吾卿 幸頌山城待溪高印落

李樂仁兄大雅
 政三 寄唐葛其龍甫索



山城徑俯絕 產綠侍讀
 終朝志勉旃 僥膝常承
 詩襟訓宜家 端賴子孫賢
 馳驅老我程 千里偃靈中
 運已日年 李自壬申年五月 侯恩已巳年矣 何日隸
 飄同覓句梅 憲清格意纏
亦篇有梅憲 范句閣格云 丙子春仲

李樂四阮屬題山城侍讀圖
 宋仲氏書榮時為望北



大夫貴自立好學宜及時教育賴父
 兄詎敢同荒嬉元龍湖海士翮一鸞
 鶴姿趨庭習詩禮字識無與之竭未
 為鐵驅苦受塵細竊隨侍到山城聊
 以酬烏私公餘復吾吟客中父作師
 聞卷自有益辨惑更質疑有時解旅
 愁敬進酒一危有時發清典同覓絕
 妙詞樂事叙天倫外人安得知肯堂

既慰望跨窳亦可期敏生勿失學孤
 露尤足悲教子憶丸熊幸賴慈母慈
 挑燈題君園不覺涕泗隨源溯源溯
 家學我詠南陔詩

乙亥莫春之初奉題
 李樂詞長兄山城侍讀圖即請
 指政 海昌弟杜求澄初稿

Album cover
 冊頁封面



如心環郭以畫屏山光映映青
 車馬任喧襟阿翁負而與橫
 黃黃傲林魚辨析毫芒形有
 得如翁是以漢輝深無滯萬
 以畫霜蟾清冷未顯樞密物
 異向豈許四舍於天倫之樂
 亦因殊家庭壯帥賦歸已加
 內不病分湖水肥星飯蟹晨
 聲如枕枕旅旅餘身尤能名
 出也取此意自快若鳳翔森
 倘再因談錄不辭為頌至
 丙子冬日余於廣州
 李樂世講元基山城待讀圖
 李樂世講元基山城待讀圖
 李樂世講元基山城待讀圖

人生百年如電掃富貴功名
 乎不再來壯歲蹉跎老大
 情詩酒聊自怡場亦索筆
 轍相羈塵山齊事簡清書
 遣之士先蓋識後文藝
 史背誦如水流香茶酌學
 北拂吟箋老風吟破雅風
 詩成想見鞠躬晉壽解此
 筆賦不易鐘鼎器我展斯
 蘇句成童年業精于勤荒
 心脾鶴少不努力堯將玉
 抱長吟學紫語那寒島瘦
 及古警備便元鐘五卷燒
 年讀會看鳳羽儀閣天
 奉頌
 李樂世講元基山城待讀
 印可
 松陵東默游老氏呈草

陳君湖海豪萬卷胸中有
 詩友君父大人行百雷酒
 在口聞者急逼人較動重
 長亭柳路遠情未隔琴
 珍重呼童到開城見故人
 讀國索余詩二首未詩何
 禮承理延琳琳探二百聲
 久天倫幸五果名山說不
 弄去個快春暉道容易林
 親兩俱負清拒嘆嗟蛇梅
 測以且抹守父者但能讀
 志風月同清受訪若山城
 坐於賞兩春首五此約倘
 李樂世講元基山城待讀
 敬台先梅記元基山城待讀

REN XIONG (1823-1857)

Using the courtesy name Weichang, sobriquet Xiang Pu, he was a native of Xiaoshan, Zhejiang Province. He was a leading figure of the Shanghai school in the late Qing dynasty. Ren Xiong, together with his son Ren Yu, brother Ren Xun, and Ren Yi were referred to as the Four Rens of the Shanghai school. Two famous artists of the late Qing dynasty, Zhou Xian and Yao Xie, recognized Ren Xiong's natural talents in art and gave him plentiful opportunities to closely view their entire paintings from the Song, Yuan, Ming, and Qing dynasties, which contributed to his mastery in painting various subjects, including landscapes, figures, flowers, birds, fish, insects, and animals. Zhang Mingke praised Ren's style of painting figures in his book *Discussions on Art by Hansong Studio*, saying that "the folds of clothing are so bold and firm as if they were made of and painted with metal; his style exhibits the essence of Chen Hongshou, while being innovative and unique." His works display imposing brushwork, elegance with an air of antiquity, and a sense of silence made possible by intense colours. His representational paintings, such as the "Self-Portrait", "Ten-Myriads Album", "Capturing the Essence of Yao Xie's Poetry", "Hut at Fang Lake", are in the collections of the Shanghai Museum and the Palace Museum.

任熊 (1823-1857)

字渭長，號湘浦。浙江蕭山人。清末海派繪畫極具代表性人物。與子任預、弟薰及侄任頤並稱「海上四任」。得周閑、姚燮賞識，遍觀二人所藏宋元明清佳跡，畫益精進。山水、人物、花卉、翎毛、蟲魚、走獸，無一不精，變化神妙，不各一法。清張鳴珂《寒松閣談藝瑣錄》讚其人物「衣褶如銀勾鐵畫，直入陳章侯之室，而獨開生面者也。」筆力雄奇，古雅絕俗，色彩強烈而氣味靜穆，裝飾性極強。傳世代表作〈自畫像〉、〈十萬圖冊〉、〈姚燮詩意圖〉、〈范湖草堂圖〉，分藏於上海博物館及北京故宮。

乾坤眼前何

翻笑側身長繫

心裏事紛紛世序停此則

何容易試說自家華金張

史到如今能幾還可惜鏡換青絲產掩白頭一樣奔



REN XIONG (1823-1857)

Peonies and Butterflies, 1854

Hanging scroll, ink and color on paper, inscribed by the artist, dated *jiayin* (1854), signed *Weichang Ren Xiong*, with two artist's seals reading *Xiong yin* and *Weichang huazhang*.
159 x 86.8cm (62 1/2 x 34 1/8in)

HK\$380,000 - 480,000

US\$48,000 - 61,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-236, p.223

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.236-237

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.24 (detail), p.58

Provenance:

Far East Fine Arts, San Francisco, California

任熊 牡丹戲蝶圖 設色紙本 立軸 一八五四年作

款識：

曾見老蓮居士有此畫本，背摹其意。甲寅（1854）冬日，蕭山渭長任熊。

鈐印：熊印、渭長畫章

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-236，頁223

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁236-237

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁24（局部）及頁58

來源：

美國加州舊金山遠東藝術中心



曾見老蓮居士有此中魚奔背
其意甲第之日王廟山渭長
任熊



REN YI (1840-1895)

Birth name Run, his courtesy name was Bonian, sobriquet Ciyuan, Xiaolou and Shanyindaoshang Hangzhe. He was a native of Shaoxing, Zhejiang Province. His father Hesheng excelled at portrait painting, as a child he learned painting from him, emphasizing a realistic style. He also studied with the brothers Ren Xiong and Ren Xun. In his early years, he went to Ningbo to earn a living by selling paintings. In 1868 (the 7th year of the Tongzhi period), he moved to Shanghai residing at the Yu Garden of Chenghuangmiao (City God's Temple). At this location, local and western arts and culture interacted, and were an influence in Ren's later works. In Shanghai he befriended other artists such as Wu Changshuo, Xugu, Pu Hua, Wang Qiuyan, Jiang Shihe and Wu Youru, and they often socialized together. Ren painted portraits for Wu Changshuo on several occasions, leaving behind famous works, such as "Wu Changshuo in Official Uniform" and "Taking Shade in the Summer". In 1887 (the 13th year of the Guangxu Period), Ren Bonian met the painter Gao Yongzhi, and learnt from his collection of Bada Shanren paintings, by copying them from day to night. "Haishang Molin (Shanghai's Forest of Ink)", the biographical notes of Shanghai painters notes, "Bonian was famous all over the country before his prime years, after owing the paintings of Bada Sharen, he mastered the use of brushes." He, together with Wu Changshuo, Pu Hua and Xu Gu, were known as the "Four Outstanding Painters of Shanghai school". He also achieved the most outstanding accomplishments among the "Four Rens". His figures, flowers and birds used the double hook technique of the Song artists, applied with rich colours, was also quite close to style of Chen Hongshou of the Ming dynasty. He internalised the styles and techniques of Bada Shanren and created his own unique brushwork and ink application methods, which was bold and unconstrained, and at the same time, elegant and light. In his old age, he suffered from lung disease, and his savings from the sale of his paintings was swindled by a family member. He eventually passed away in Shanghai.

任頤 (1840-1895)

初名潤，字伯年，號次遠、小樓，別號山陰道上行者。浙江紹興人。父鶴聲，擅肖像，任伯年幼從父習畫，尤重寫實。繼師任熊、任薰。早歲赴寧波，賣畫為生。同治七年（1868）移居上海，住在城隍廟的豫園，來自民間及西洋之風氣匯聚於此，對任伯年的藝術亦產生影響。他廣結友人，與吳昌碩、虛谷、蒲華、王秋言、蔣石鶴、吳友如等，往來密切。曾為吳昌碩多次寫像，〈酸寒尉像〉、〈蕉蔭納涼圖〉皆為傳世名作。光緒十三年（1887），任伯年結識畫家高邕之，觀摩其所藏八大，日夜臨仿。《海上墨林》記曰「伯年年未及壯，已名垂大江南北，後得八大山人畫冊，更悟用筆之法」。任伯年與吳昌碩、蒲華、虛谷並稱「清末海派四傑」，亦乃「四任」中成就最突出的一位。他畫人物、花鳥，以宋人雙鉤法，賦色濃厚，白描傳神，頗近陳洪綬，又從八大作品中領悟筆墨之法，間逸放縱，飄逸淡雅，自成一格。晚歲，伯年素患肺疾，又為表親騙去歷年鬻畫所積，客死滬上。



REN YI (1840-1895)

Figures in a Landscape, 1881

Set of four hanging scrolls, ink and color on paper, each scroll inscribed and dated by the artist *xinsi* (1881), signed *Shanyin Ren Bonian, Shanyin Bonian Ren Yi, Bonian Ren Yi, Shanyin Ren Yi Bonian*, and each scroll with one artist's seal reading *Yi yin*.

149 x 39.7cm (58 5/8 x 15 5/8in) each (4)

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

US\$360,000 - 480,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007.

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA October 25, 2000-January 14, 2001.

The Four Jems, Far East Fine Arts, San Francisco, California, May 4, 1977

Published:

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Little, Stephen, and J. May Lee Barrett. *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*. Honolulu: Honolulu Museum of Art, 2007, pp. 270-273

Andrews, Julia Frances, Michael Knight, and Pauline Yao. *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*. San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, pp. 60-61

Soong, James H. and Jung Ying Tsao, *Chinese Paintings by the Four Jems: Four Late Nineteenth Century Masters*, Far East Fine Arts, San Francisco, 1977, no. 21a-d

Provenance:

Far East Fine Arts, San Francisco, California

任頤 山水人物 設色紙本 立軸四屏 一八八一年作

款識:

(一) 溪山觀瀑。仿新羅山人筆。辛巳(1881)夏六月，山陰任伯年。

(二) 辛巳(1881)六月，山陰伯年任頤。

(三) 師新羅山人，辛巳(1881)六月，伯年任頤。

(四) 光緒辛巳(1881)六月望後，山陰任頤伯年。

鈐印：頤印(四鈐)

展覽:

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

《風雲際會：從鴉片戰爭到「文革」(1840-1979)的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

《海上四任》，遠東藝術中心，舊金山，加州，1977年5月4日

出版:

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-062，頁207

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁270-273

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」(1840-1979)的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁60-61

宋漢西、曹仲英，《海上四任》，遠東藝術中心，舊金山，1977年，圖錄編號21a-d

來源:

美國加州舊金山遠東藝術中心

註：一八六八年底，二十八歲的任伯年結束浙東蘇州等地數年遊歷的生活，前往漸趨繁榮的上海發展，經胡遠介紹，在故香室箋扇店安視鬻畫。因其全面多能，作品題材廣泛，畫面新穎且具時代性，數年間便聲名大噪，漸至成為海上畫壇舉足輕重的人物。其人物畫的創作，早年師從任熊、任薰，遠法老蓮，中年後則不拘一格，兼收並蓄，並融合西法，而能雅俗共賞。徐悲鴻對任伯年極為稱賞，「故舉古今真能作寫意畫者，必推伯年為極致」。

市場所見伯年四屏，以花鳥為多，山水人物十不一見，本件出自畫家盛年，用筆簡淡，秀逸古雅，又多經展覽著錄，識者當自有定見。







XUGU (1823-1896)

Birth name Zhu Huairan, he used the sobriquets Juanhe and Ziyang Shanren. He was a native of Shexian, Anhui Province. He changed his name to Xubai after becoming a monk, and resided in Yangzhou. There, he also used his courtesy name Xugu, and had a studio named "Juefeian". Xugu was a representative painter of Shanghai School and an army official in the Qing Army. While fighting against the Taiping Army, he was inspired to become a monk, although he was not vegetarian and did not venerate the Buddha, and "never stood with an abbot's staff in the temple". During the Tongzhi and Guangxu's Emperors' reigns, Xugu lived in Shanghai selling paintings for a living and built a great reputation. He described himself, "drawing 3000 pieces of painting in leisure, and begging meal money from people". He was friends with many calligraphers and painters, such as Ren Bonian, Gu Heyi, Wu Changshuo, and Ni Tian. Xugu learnt architectural painting in his early days, but was later famous for painting flowers, fruits, birds, fishes, landscapes, figures and portraits, his most well-loved subjects were squirrels and goldfish. His style was concise but exaggerated, and his use of colours was exceptionally delicate and elegant. "Trembling brush" was his characteristic technique which drew intermittent lines with continued perception, resulting in a detached imagery with a charm of pure void. His publications include *Poems by Monk Xugu*.

虛谷 (1824-1896)

俗姓朱，名懷仁，號倦鶴、紫陽山人。出家後名虛白，字虛谷，室名覺非齋。安徽歙縣人，居揚州。清末海派代表畫家。曾為清軍參將，因與太平天國作戰而意有所觸，披緇入山。不茹素，不禮佛，也「從不卓錫僧寺」。同、光年間寓居上海，賣畫為生，聲望極重。自謂「閩中寫出三千幅，行乞人間作飯錢」。與任伯年、顧鶴逸、吳昌碩、倪墨耕等書畫家友善。早年學界畫，後以花果、禽魚、山水、人物及肖像著名，尤擅松鼠及金魚，造型簡練誇張，設色細膩清雅。善用「顫筆」，線條斷續頓挫，筆斷而意連，常能超然象外，得清虛之味。有《虛谷和尚詩錄》傳世。



11

XUGU (1823-1896)

Plum Blossoms and Vegetables

Hanging scroll, ink and color on paper, inscribed and dedicated to Shaomei, signed Xugu, with one artist's seal reading *Xugu shu hua*, one collector's seal reading *Haishang Wuling jizi Shaomei shi zhencang shuhua yin*.

106 x 40.1cm (41 3/4 x 15 3/4in)

HK\$500,000 - 700,000

US\$64,000 - 89,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-067, p.207

Tsao Jung-Ying, Craig L. Yee and Chen Siyuan, *Juefei An Xugu: yi quan da po qu lai jin* (Breaking through the Past to Modernity: The Art of Xugu), Beijing: Liangyou huayi, 2012, no.6

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.252-253

Tsao Jung-Ying, *The Paintings of Xugu and Qi Baishi*, University of Washington Press, 1993, pp.132-134

Provenance:

Far East Fine Arts, San Francisco, California

Christie's New York, *Fine Chinese Paintings and Calligraphy*, 30 November 1988, lot 136

虛谷 梅花清蔬圖 設色紙本 立軸

款識：

少梅尊兄屬。虛谷寫生。

鈐印：虛谷書畫

藏印：海上武陵季子少梅氏珍藏書畫印

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-067，頁207

曹仲英、余國梁、陳思淵，《覺非齋虛谷——一拳打破去來兮》，良友華藝所，北京，2012年，圖錄編號6

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁252-253

曹仲英，《虛谷和齊白石的繪畫》，華盛頓大學出版社，美國，1993年，頁132-134

來源：

美國加州舊金山遠東藝術中心

佳士得紐約，《中國書畫》，1988年11月30日，拍品編號136

上款：「少梅」應為顧少梅，清代收藏家，以顧愷之後人自居，有「虎頭後裔」印一方。



WU GUXIANG (1848-1903)

Courtesy name Qiunong, he used the sobriquets Rongpu, Qiupu and Pingshan Huayin, and he was a native of Xiushui (now Jiaxing), Zhejiang Province. He sold his paintings in Suzhou and Changshu for a living. Chen Dingshan (1897-1987) in his colophon on “Fang Wen Zhengming Qinglu Landscape Handscroll” stated that, “Young Wu was poor and was indulged in painting. Living in Wumen, when he saw good paintings while browsing bookstores that sold ancient publications and paintings, he would stand still and observe for a very long time.....” He once traveled to Beijing to paint and was praised by Weng Tonghe and Wang Yirong. His reputation thus rose and spread over the country. His landscapes were painted in the style of Wen Zhengming and Shen Zhou of the Ming Dynasty, and Dai Xi of the Qing Dynasty, and were graceful yet gloomy with vivid charm. His pine needles were painted with excellent fine brushwork, and his blue-green landscapes were beautifully coloured. He also excelled in painting ladies with fine strong lines to express their elegant faces. Chu Deyi commented them as “having delicate charm, the likes of jade pot”. In 1900 (the twenty-sixth year of the Guangxu period), he returned to Suzhou setting up “Yiyuan Huashe” together with artists Gu Zishan, Wu Qingqing, and had monthly gatherings, the first painting society that existed in modern Suzhou. In his old age, he returned to his hometown Jiaxing and resided in Jiyuan.

吳穀祥 (1848-1903)

字秋農，號蓉圃、秋圃、瓶山畫隱。浙江秀水（今嘉興）人。往來蘇州、常熟鬻畫為生。陳定山（1897-1987）在其〈倣文徵明青綠山水卷〉跋謂「早貧而沉浸丹青，居吳門，每負手游行坊肆裝池間，見壁上有佳畫，則凝佇移晷不能去」。曾遊京師作畫，為翁同龢、王懿榮讚賞而聲譽鵲起，名嚆南北。其山水遠宗文、沈，近法戴熙，蒼秀沉鬱，氣韻生動；所畫松針，細筆絕詣；畫青綠則賦色清麗，翠黛可挹。亦工仕女，人物線條細勁，面容清秀，褚德彝評其「得玉壺清韻」。光緒二十六年（1900）南歸，客居蘇州，與顧子山、吳清卿等結「怡園畫社」，每月聚會，為近代蘇州首個畫會。晚歲返故里嘉興，寓居寄園。



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WU GUXIANG (1848-1903)

Meditating by the Spring River, 1887

Hanging scroll, ink and color on paper, inscribed by the artist, dated *dinghai* (1887), signed *Qiunong Wu Guxiang*, with two artist's seals reading *Wu Guxiang* and *Qiunong*.

79.2 x 35cm (31 1/8 x 13 3/4in)

HK\$30,000 - 50,000

US\$3,800 - 6,400

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007.

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-195, p.218

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.334-335

Provenance:

Far East Fine Arts, San Francisco, California

吳穀祥 雲溪獨樂圖 設色紙本 立軸 一八八七年作

款識：

流水間過岳麓西，幾重樹色隔雲溪。客來盡日吟窓下，松靜門無一鳥啼。丁亥（1887）暮春月上浣，秋農吳穀祥。

鈐印：吳穀祥、秋農

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-195，頁218

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁334-335

來源：

美國加州舊金山遠東藝術中心



SHA FU (1831-1906)

Courtesy name Shanchun, he used the sobriquets Su'an and Xiangjing Waishi, and he was a native of Suzhou, Jiangsu Province. Born into a well-known family of painters, he was the most noted painter from "Shantang New Year Pictures Gallery" located outside Changmen in Suzhou. According to *Records of Tongqiao Yizhao* by Gu Lu, a Suzhou writer during the Daoguang period, Sha's gallery was one of the most famous painting galleries on Shantang street. For generations, Sha's family was widely known to be skilled figure painters, their works characteristically known for "Sha's Faces". Sha Fu inherited his family's expertise, and at first adored the paintings of Chen Hongshou. In his later years during the Xianfeng period, he studied under Ren Xiong and Ren Xun, then Gai Qi and Fei Danxu, eventually developing his own unique style that had elegant brushstrokes and a charming character.

沙馥 (1831-1906)

字山春，號粟庵，別署香涇外史。江蘇蘇州人。出身繪畫世家，乃蘇州閭門外山塘年畫鋪中最富盛名者。據清道光時蘇州顧祿《桐橋倚棹錄》，山塘畫鋪，以沙氏為最著。沙氏世代工人物，仕女面相極為精工，因有「沙相」之稱。山春秉承家學，初慕老蓮，咸豐間曾問業於任熊、任薰昆仲，繼而師改七籟、費曉樓，筆致妍秀，饒富韻致，自成一家。



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SHA FU (1831-1906)

Scholar and Boy Beneath the Trees

Hanging scroll, ink and color on paper, inscribed by the artist, with one artist's seal reading *Shanchun suo zuo*.

134.8 x 38.2cm (53 x 15in)

HK\$25,000 - 35,000

US\$3,200 - 4,500

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-146, p.214

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.282-283

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.65

Provenance:

Far East Fine Arts, San Francisco, California

沙韻 雙柑斗酒聽黃鸝 設色紙本 立軸

款識：

雙柑斗酒聽黃鸝。略用趙大年法。

鈐印：山春所作

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

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戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-146，頁214

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁282-283

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁65

來源：

美國加州舊金山遠東藝術中心



GU LINSHI (1865-1930)

Who used the courtesy name Heyi, and sobriquets Helu, Xijin Yufu, was a native of Yuanhe (current Suzhou), Jiangsu Province. His grandfather Gu Wenbin (1811-1889) constructed the Guo Yun Pavilion in his private garden Yiyuan, as a repository for his extensive collection of stele rubbings, calligraphy, paintings, and ancient books. His father Gu Cheng was good at authentication and was fond of seals. Under such scholarly influence, Heyi became a prolific painter. His landscape paintings were close to works by the Four Wangs and Wu School in style, accomplished with robust yet elegant brushworks. He excelled at authentication and delved into research, publishing *Notes on Paintings from the Guo Yun Pavilion*. In 1895, he created the Yiyuan Huashe together with Wu Dacheng, who also served as the president. Every month famed artists liked Sha Fu, Gu Yun, Wu Changshuo, Wu Guxiang, Lu Hui, Ren Yu, Fei Nianci, Ni Tian, Zheng Wenchao, and Weng Shouqi, would gather to discuss art and painting methods, forming the first painting society in modern Suzhou. He was reputed to be versatile, knowledgeable in traditional medicine, design, planting, and sculpture. He was benevolent and charitable. His paintings were compiled in numerous catalogues, such as *Landscape Paintings by Gu Heyi* and *Fine Selection of Landscape Paintings From Gu Heyi's Mid-Years*, among others.

顧麟士 (1865-1930)

字鶴逸，號鶴廬，別署西津漁父。江蘇元和（今蘇州）人。祖父顧文彬（1811-1889）造怡園、築「過雲樓」，所藏金石書畫古籍，多宋元劇迹，甲於江南。父顧承亦精鑑，好璽印。鶴逸幼承濡染，嗜丹青，涵蓄功深，故筆多逸氣。山水出入「四王」，格近吳門，筆力深厚而富雅韻。精鑑別，廣事蒐求，有《過雲樓續書畫記》行世。一八九五年，與吳大澂合創「怡園畫社」，由憲齋任會長，網羅姑蘇名家如沙馥、顧澐、吳昌碩、吳穀祥、陸恢、任預、費念慈、倪田、鄭文焯、翁綬琪等，每月聚會，「研討六法，切磋藝事」，為近代蘇州首個畫會。據云鶴逸多才多藝，「於方劑、營造、種蒔、雕刻諸藝，均具神解」。其人富而仁愛，有孟嘗君之風。尚有《顧鶴逸山水冊》、《顧鶴逸中年山水精品》、《顧鶴逸仿宋元山水冊》等畫集傳世。



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GU LINSHI (1865-1930)

Pine and Rock

Horizontal hanging scroll, ink and color on paper, inscribed by the artist with a poem, and signed *Gu Linshi*, with an artist's seal reading *Gu Linshi*.

95 x 148cm (37 3/8 x 58 1/4in)

HK\$100,000 - 150,000

US\$13,000 - 19,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-244, p.223

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.368-369

Provenance:

Far East Fine Arts, San Francisco, California

顧麟士 蒼松 設色紙本 立軸

款識：

皮香老龍骨，針短定僧髭。何必問年歲，知生盤古時。顧麟士。

鈐印：顧麟士

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

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Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁368-369

來源：

美國加州舊金山遠東藝術中心



14



WU CHANGSHUO (1844-1927)

Birth names Jun and Junqing, he used the courtesy names Changshuo and Cangshi, with sobriquets Foulou, Kutie, Pohe, Laofou, Foudaoren, and Dalong, he was a native of Anji (now Huzhou), Zhejiang Province. After the age of 70, he preferred to go by his courtesy names. Wu was born into a scholarly family, and he had received home education at a very young age in his father's reading room, learning classical literature and seal engraving. In 1860, when Taiping Army occupied Anji, his family dispersed and he wandered alone for five years. In 1865, he became a *xiuca* scholar, however he had no intention to pursue officialdom, and therefore devoted himself to the study of epigraphic seal carving, painting and calligraphy. In 1872, Wu Changshuo travelled around Hangzhou, Jiaying, Huzhou and Suzhou for 10 years to study art and acquaint himself with like-minded individuals, settling in Shanghai in 1887. In 1899, he was recommended by his fellow townsman Ding Lansun to serve as the county magistrate of Andong, Jiangsu Province. However, he resigned after only a month as he refused to compromise his integrity. In 1913, Xiling Yinshe (Xiling Seal Society) was founded, and Wu Changshuo was elected as the first president.

Wu was excellent at poetry, calligraphy, painting and seal engraving, and he especially loved calligraphy inscribed on the ancient Stone Drums which he copied countless throughout his lifetime. He transformed ancient techniques with brushstrokes of unique characteristics that seemed to penetrate the backing paper. His seal carving techniques follow the Zhejiang and Anhui Schools, which trace back to as early as the Qin and Han Dynasties; but yet they do not following conventions, with blunt cuts forcibly carved into the stone surface to create a simple yet vigorous effect, a technique that became known as the "Wupai". He first learnt to paint after Ren Bonian, later he self-studied through examining works by great masters, such as Zhao Zhiqian, Wu Rangzhi, Jin Dongxin, Shi Tao, Bada Shanren, Chen Chun and Xu Wei. He employed calligraphic techniques in painting, forming his signature freehand brushwork style. Strong brush and ink with vigorous vibe that is both rich in colour and epigraphic elements. Wu's close circle of friends included Yu Quyan, Ren Bonian, Shen Meishao, Yang Borun, Hu Gongshou, Yang Jianshan, Pu Zuoying, and Wang Yiting. He was also highly respected in the Japanese painting and calligraphy communities. His publications include *Surviving Seals of Puchao*, *Seals of Cangshi Studio*, *Poems by Foulou*, and *Flower Paintings by Master Wu Changshuo*.

吳昌碩 (1844-1927)

初名俊，又名俊卿，字昌碩，又署倉石，別號缶廬、苦鐵、破荷、老缶、缶道人、大鬻等，七十歲後以字行。浙江安吉（今屬湖州）人。書香門第，吳昌碩幼承庭訓，在其父讀書樓啟蒙，束髮受書，及兼篆刻。一八六〇年，太平軍攻占安吉，與家人被亂軍沖散，流浪外地達五年之久。一八六五年中秀才，但無意仕途，一心鑽研金石篆刻與書畫。一八七二年後，吳昌碩遊學十年，往來杭州、嘉興、湖州、蘇州等地，精進藝事，廣結友人。一八九九年，經同鄉丁蘭蓀推薦任江蘇安東縣令，因不願曲意逢迎，月餘即辭。一九一三年，西泠印社成立，吳昌碩被推舉為首位社長。

缶翁詩、書、畫、印「四絕」，鍾愛石鼓，數十年臨寫不輟，用筆結體，一變前人成法，力透紙背，獨具風骨。篆刻出浙派、皖派，上溯秦、漢，不蹈常規，鈍刀硬入，樸茂蒼勁，被稱作「吳派」。作畫初學任伯年，後廣泛借鑒趙之謙、吳讓之、金冬心、石濤、八大、陳淳、徐渭諸家，連書法用筆入畫，形成自己的大寫意風格。筆墨堅挺，氣魄雄渾，色彩濃鬱，富金石氣。清末民初海上畫壇，多有與吳昌碩投契者，如俞曲園、任伯年、沈寐叟、楊伯潤、胡公壽、楊見山、蒲作英、王一亭等，又得日本書畫界極為推崇。刊行有《樸巢印存》、《蒼石齋篆印》、《缶廬印存》、《缶廬詩存》、《吳昌碩石鼓文臨本》、《吳昌碩先生花卉冊》等。



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WU CHANGSHUO (1844-1927)

Autumn Landscape, 1919

Hanging scroll, ink on satin, inscribed by the artist, dated *jiwei xia* (summer, 1919), signed *Wu Changshuo*, with three artist's seals reading *Wu Jun zhi yin*, *Wu Changshi* and *banri cun*, and a collector's seal of Robert van Gulik reading *Gao Luopei cang*.
116.3 x 40.8cm (45 3/4 x 16in)

HK\$400,000 - 600,000

US\$51,000 - 77,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-085, p.209

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.314-315

Provenance:

Far East Fine Arts, San Francisco, California

Christie's Amsterdam, The van Gulik collection of Fine Chinese, Japanese and Tibetan Paintings and Calligraphy, 7 December 1983, lot 146

Formerly in the collection of the Dutch diplomat and sinologist Robert van Gulik (1910-1967)

吳昌碩 秋讀圖 水墨綾本 立軸 一九一九年作

款識:

秋之為氣闊鴻濛，珍重歐陽賦此風。我壽蹉跎仍未補，樹根補讀畫徒工。己未（1919）夏，吳昌碩年七十六。

鈐印：吳俊之印、吳昌石、半日邨

藏印：高羅佩藏

展覽:

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版:

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-085，頁209

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁314-315

來源:

美國加州舊金山遠東藝術中心

佳士得阿姆斯特丹，《高羅佩珍藏中國、日本及西藏書畫專場》，1983年12月7日，拍品編號146

荷蘭知名外交官、漢學家高羅佩（1910-1967）舊藏

註：本幅為荷蘭外交官、漢學家高羅佩（1910-1967）舊藏。高羅佩，字笑忘，號芝臺、吟月庵主。自幼迷戀東方文化，一九二九至一九三四年在荷蘭萊頓大學和烏特勒支大學攻讀荷屬東印度法律和印尼文化，兼修中文、藏文、印度文、日文，獲得博士學位後入外交部，一九三五年被派往日本，擔任荷蘭駐日大使館秘書。

一九四三年，他被委任荷蘭駐華大使館第一秘書，抵達重慶。在重慶與同在使館工作的張之洞外孫女水世芳結為伉儷。這期間，他活躍於重慶藝壇，與傅抱石、徐悲鴻、沈尹默、郭沫若等交往密切，並多獲寫贈。一九四六年，高羅佩被召回荷蘭。

高氏一生醉心於東方藝術，能操古琴，拜在古琴名家葉詩夢門下，乃「天風琴社」唯一的外國人，並著有《中國琴道》；能作古體詩，亦精研書法，他二十歲開始練習，終生不輟。高羅佩一生漢學著作頗豐，為考證中國文獻中的猿，親自飼養，著《長臂猿考》；研究中國古代性文化，著《秘戲圖考》、《中國古代房內考》；另創作偵探推理小說《大唐狄公案》，在西方影響深遠。高氏於書畫鑑定亦頗有心得，一九五八年出版《書畫鑑賞彙編》，翻譯並註釋陸時化《吳越所見書畫錄》序文及跋文，詳細介紹了書畫的裝裱、印章、題跋，以及高明的作偽和亂真之法。

一九六七年，高羅佩在荷蘭海牙逝世，其全部藏書及遺稿由家屬捐給荷蘭萊頓大學。書畫收藏則於一九九六年佳士得阿姆斯特丹專場釋出，其中四件係翁佳作，本幅即其一。據拍賣圖錄所示，本幅〈秋讀圖〉曾於一九七七年至八三年間，供美國華盛頓費列爾美術館借展研究。



秋之為氣潤澤
濛濛重陽風生
暮色澹然仍未
補淡漁樵工
吳昌碩年七十六

PU HUA (1832-1911)

Using the courtesy names Zuoying, Zhuying, and Zhuyun, sobriquets Xushan Yeshi and Zhongzhu Daoren, and studio names Jinqin Shiyan Zhai, and Furong'an, he was a native of Jiaxing, Zhejiang Province. At an early age, he entered himself for the imperial examinations but only passed at the county level as *xiucaai*. As a result, he ceased the pursuit of an official career and devoted himself to poetry, calligraphy and painting. He had a wild and creative soul, at the age of 30, following his wife's passing, he started travelling with his brushes and inkstones around Ningbo, Hangzhou and Shanghai, where he had neither a permanent residence nor job. He also travelled to Japan, where his works were admired. At 60, he finally settled in Shanghai and continued his career as a painter and calligrapher. Pu Hua, together with Ren Bonian, Wu Changshuo and Xu Gu, were known as the "Four Outstanding Painters of the Shanghai School". Among the four, he was closest to Wu Changshuo as they both had similar advocates and interests. Pu Hua's flowers were of the style of Xu Wei and Chen Chun, as well as Zheng Banqiao and Li Futang. He was especially fascinated with bamboo, and his outstanding pieces earned him the reputation of "Pu's Bamboo". His calligraphy was vivacious, clumsy yet elegant; and his style of painting was vigorous, unconstrained, original and creative. His publications include *Literary Collection of Furong'an*.

蒲華 (1832-1911)

字作英，亦作竹英、竹雲，號胥山野史、種竹道人，齋名九琴十硯齋、芙蓉盦等。浙江嘉興人。早歲參加科舉，僅中秀才，遂絕念仕途，潛心詩詞書畫。個性磊落不羈，而立之年髮妻病逝，蒲華遂攜筆硯出遊，往來寧波、杭州、上海一帶，居無定所，遊食四方。亦曾赴東瀛，頗得日人賞識。六十歲後始定居於滬上，繼續筆硯生涯。與任伯年、吳昌碩、虛谷合稱「海派四傑」。與伍翁為至交，二人主張與意趣相近，常相唱和。蒲氏花卉宗青藤、白陽，兼入板橋、復堂門庭，尤醉心於畫竹，有「蒲竹」之譽。其書法樸拙生趣，逸筆草草而格調高古。畫風雄健恣縱，天馬行空，獨辟蹊徑。有詩稿《芙蓉庵燹餘草》傳世。



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PU HUA (1832-1911)

Red Bamboo and Rock, 1907

Hanging scroll, ink and cinnabar on paper, inscribed by the artist, dated *dingwei* (1907), signed *Pu Hua*, with one artist's seal reading *Pu Zuoying*.

134.4 x 65.7cm (53 x 25 7/8in)

HK\$80,000 - 120,000

US\$10,000 - 15,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-166, p.217

Little, Stephen, and J. May Lee Barrett., *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.302-303

Provenance:

Far East Fine Arts, San Francisco, California

Christie's Hong Kong, Fine 19th & 20th Century Chinese Paintings, 30 October 1994, lot 184

蒲華 朱竹秀石圖 朱砂水墨紙本 立軸 一九〇七年作

款識：

周襟園有《朱竹》詩，序略云：頃過劍津西山，數頃琅玕，丹如火齊，乃知此君亦戲著緋。為賦二詩，中有「舊為綠縣老，近作赤城人」，又「翻新譜比紅兒曲，截管笛吹赤帝」，節《柳亭詩話》。丁未（1907）仲冬月之初，蒲華。

鈐印：蒲作英

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

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戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-166，頁217

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁302-303

來源：

美國加州舊金山遠東藝術中心

佳士得香港，《十九及二十世紀中國書畫》，1994年10月30日，拍品編號184



周禮園公朱竹詩序曰云頃過劍津西
嶽頭銀耳丹如大齊乃知此君之戲者非
為賦二指中曰君舊為得踪不西作未賦
已翻新譜比江兒曲截管笛吹未索
丁未仲冬月之初 竹葉

WANG ZHEN (1867-1938)

Courtesy name Yiting, he used the sobriquet Bailong Shanren, Meihua Guanzhu, Dharma name Jue Qi, whose ancestral home was Wuxing, Zhejiang province, although he was born in Qingpu, Shanghai. At the age of fourteen he apprenticed at Yichun Tang, a well-known mounting studio in Shanghai, while he simultaneously studied painting with Ren Bonian. In 1885, he joined the Osaka Steam Navigation Company. For his diligence and expertise, he became the exclusive agent of Nissin Steam Navigation Company in just twenty years, and one of the three largest importers in Shanghai, doing businesses in public service, insurance, and the finance industry, among others. In 1910 he joined the Tongmenghui. During the Republic Period, he served different crucial government positions, such as the Minister of Transportation in Shanghai commandery, and the head of the Ministry of Agriculture and Industry. In 1911, he started to learn painting from Wu Changshuo. Being an active advocate for Wu's art, he is credited for Wu's success in Western countries. Wang excelled in all traditional subjects, including birds and flowers, figures, Buddhist images, and landscapes. His style was valiant and raw, imposing yet intriguing.

王震 (1867-1938)

字一亭，號白龍山人、梅花館主，法名覺器。祖籍浙江吳興，生於上海青浦。十四歲學徒於上海知名裱畫店怡春堂，學畫於任伯年弟子，並曾受任氏指點。一八八五年入大阪輪船公司，為人勤勉，幹練通達，廿年間做到日清輪船公司總代理，並涉足公用事業、保險、金融等各行業，乃上海灘三大洋行買辦之一。一九一〇年加入同盟會，民國後曾任上海都督府交通部部長、農工商部部長等要職。一九一一年拜吳昌碩為師，大力推廣吳昌碩的藝術，對其畫藝遠播東洋功不可沒。王一亭花鳥、人物、佛像、山水，無所不能。畫風強悍厚拙，氣勢雄渾，又饒有意趣。



WANG ZHEN (1867-1938)

Cat and Rock with Banana Plant, 1917

Hanging scroll, ink and color on paper, inscribed by the artist with a poem and signed *Wang Zhen*, dated *dingsi* (1917), with two artist's seals reading *Yiting fu* and *cun wo*, with a second inscription by Wu Changshuo, dated *dingsi* (1917), signed *Changshuo*, with a calligrapher's seal reading *Wu Changshi*.

153.5 x 69cm (60 1/2 x 27 1/8in)

HK\$250,000 - 350,000

US\$32,000 - 45,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-174, p.217

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.322-323

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.96 (detail), p.152

Provenance:

Far East Fine Arts, San Francisco, California

王震 狸貓菊石圖 設色紙本 立軸 一九一七年作

款識：

黃菊大如斗，黑狸伺於後。怕有熱中鼠輩來，誤認金印繫其肋。丁巳（1917）仲春，吳興王震。

題識：

貓思學草，貓思餐英。懷素復作，屈子再醒。丁巳（1917）三月望，一亭妙畫，昌碩題之。

鈐印：一亭父、存我

（吳）吳昌石

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎祐、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-174，頁217

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁322-323

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁96（局部）及頁152

來源：

美國加州舊金山遠東藝術中心



CHENG ZHANG (1869-1938)

Whose original name was Cheng Dezhang, used the sobriquet Yaosheng, and was born in Taixing, Jiangsu Province. He made a living by selling paintings, and lived mostly in Xiuning, Anhui Province before he moved to Shanghai during his later years. Previously an apprentice at a pawn shop, he was also a student of the painter Tang Runzhi during his childhood, and was well-trained to master traditional painting techniques. He changed his painting methods mid-career to reference Western perspective in his sketches. This new innovative style was considered a breakthrough from the established principles of the Wu School and the Four Wangs. He was talented at painting all subjects including landscapes, figures, bird and flower, and animals. He taught at Suzhou Caoqiao Middle School, Shanghai China College, and Tsinghua University, and his students included Wu Hufan, Ye Shengtao, Gu Jiegang, Hu Shi and Zheng Yimei among many others. Zheng Yimei praised him highly writing *"in terms of achievement in art, Cheng is as good as Ren Bonian, Wu Changshuo and Xu Beihong"*. His publications include *The Painting Collection of Cheng Yaosheng* and *Fine Selection of Works by Master Cheng Yaosheng*.

程璋 (1869-1938)

原名德璋，號瑤笙。安徽休寧人，生於江蘇泰興，晚年寓滬，鬻畫自給。曾為典當學徒，總角隨湯潤之習畫，傳統功底深厚，技法精研。中歲後變法，參西洋透視，結合寫生，突破吳門、四王繩規，自創新貌，山水、人物、花鳥、走獸皆擅。曾執教蘇州草橋中學、上海中國公學及清華大學，吳湖帆、葉聖陶、顧劼剛、胡適等都曾受其教澤。門生鄭逸梅對他至為推崇，曾撰文曰「即就藝術而論，足和任伯年、吳昌碩、徐悲鴻並列」。有《程瑤笙畫冊》和《程瑤笙先生遺作精品集》傳世。



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CHENG ZHANG (1869-1938)

Bodhidharma in Red Robe, 1932

Hanging scroll, ink and color on paper, inscribed by the artist and dated *renshen* (1932), signed *Xin'an Yaosheng Cheng Zhang*, with two artist's seals reading *Cheng Zhang zhi yin* and *Yaosheng changshou*.
136.2 x 66.7cm (53 5/8 x 26 1/4in)

HK\$100,000 - 150,000

US\$13,000 - 19,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-159, p.215

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.346-347

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.199

Provenance:

Far East Fine Arts, San Francisco, California

程璋 紅衣達摩 設色紙本 立軸 一九三二年作

款識：

壬申（1932）冬至日，新安瑤笙程璋寫。

鈐印：程璋之印、瑤笙長壽

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日-10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-159，頁215

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁346-347

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁199

來源：

美國加州舊金山遠東藝術中心



WU HUFAN (1894-1968)

Whose original name was Yiyan, was also named Wan, Qian, and used the sobriquets Qian'an, Chouyi, and studio name Meijing Shuwu. He was a native of Suzhou, Jiangsu Province and was the grandson of Wu Dacheng. In 1924, to escape the war, he moved to Shanghai, where he became neighbours with Feng Chaoran on Songshan road. He started a calligraphy and painting studio with Chen Ziqing, and became active amongst the Shanghai artistic circle, where he gained significant influence. Together with Wu Daiqiu, Wu Zishen and Feng Chaoran, they were referred to as "Three Wus and One Feng". In 1929 he served on the committee for the National Art Exhibition, and in 1935 he joined the Palace Museum review committee. Those experiences afforded him plenty of opportunities to view masterpieces. He practiced landscape paintings first by emulating the Four Wangs, Dong Qichang, and Shen Zhou. Mid-career he switched to follow old masters from the Song and the Yuan dynasties, such as Dong Yuan and Ju Ran, to developed a unique style that was elegant and refreshing. He achieved mastery in painting all subjects such as flowers, bamboo, rocks, figures, and horses. With a rich family lineage of arts connoisseurship and patronage, he became an expert in authentication, poetry and calligraphy; as well as in *Yisheng* lyrics, he was respected as a prominent and established figure of the twentieth century. His publications include *Wu Notes on Books and Paintings*, *Meijing Studio Collection of Paintings*, *Diary of Chouyi*, and *The Painting Collection of Wu Hufan*.

吳湖帆 (1894-1968)

初名翼燕，後更名萬，又名倩，號倩庵，別署醜髻，齋名梅景書屋。江蘇蘇州人，吳大澂文孫。一九二四年，因避戰亂移居上海嵩山路，與馮超然為鄰，並與陳子清合辦書畫事務所，自此活躍於海上畫壇，影響日鉅。與吳待秋、吳子深、馮超然並稱「三吳一馮」。一九二九年出任教育部全國美展常委，一九三五年，出任故宮博物院審查委員，所見名跡愈多。山水從「四王」、香光、石田入，中歲改學宋元、董、巨，漸成雅腴靈秀、縝麗清新之風格。花卉、竹石、人物、鞍馬樣樣皆能。其家學淵源，收藏宏豐，精鑑別、工詩擅書，尤善倚聲，乃二十世紀獨樹一幟的一代大家。有《吳氏書畫記》、《梅景畫笈》、《醜髻日記》、《吳湖帆畫集》等傳世。



19

WU HUFAN (1894-1968)

Landscape after Huang Yi

Hanging scroll, ink on paper, titled and inscribed by the artist, copying the original inscription, and signed *Hufan*, with one artist's seal reading *Wu Wan yinxin*.

63.3 x 30cm (24 3/4 x 11 3/4in)

HK\$280,000 - 350,000

US\$36,000 - 45,000

Exhibited:

Wondrous Ink, Kalamazoo Institute of the Arts, Kalamazoo, MI, August 28- December 5, 2010

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-200, p.219

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.564-565

Provenance:

Far East Fine Arts, San Francisco, California

吳湖帆 石淙 水墨紙本 立軸

款識：

石淙。石淙在城西四十里平洛澗。怪石凌空，面面靈瘦，深潭澄碧，溪水環流，誠高麗奇觀也。昔武后遊時，北崖刻詩，南崖刻序，後有范純仁等題字。下臨深淵，拓工架木求之。北崖有數孔，疑昔年架屋之跡。武后避暑，構造工妙，今惟山空水深、奇峰滿壑而已。石壁多近人題刻，路滑難登，不能捫視。稍東周公廟有斷碑首，曰「大唐洛州吉咸縣」等字。龍華寺斷石幢幢，漫漶難讀。問碑樓寺魏豫州刺劉碑造像，當隔數里，日晚不及訪也。臨黃小松司馬〈嵩洛訪碑圖〉之一。湖帆。

秋壘又自記云「於此間想見盧鴻草堂之勝」。是歲之臈，方綱書。

鈐印：吳萬印信

展覽：

《水墨神韻》，卡拉馬祖藝術學院，卡拉馬祖，密歇根州，2010年8月28日至12月5日

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

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戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-200，頁219

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁564-565

來源：

美國加州舊金山遠東藝術中心

註：眾所週知，湖帆祖父憲齋公乃黃秋壘擁躉，不僅宦中訪碑校碑亦步亦趨，對秋壘翰墨亦心摹手追，癡迷程度無人能及。嘉慶元年（1798）九月，秋壘攜拓工二人「自開封至嵩洛，十月經懷慶衛輝東還，往返四十日，得碑四百餘種，遊屐所經者成廿四圖，以誌快幸。」百年後的光緒十六（1890）年，〈嵩洛訪碑圖〉冊待價而沽，憲齋欲斥白銀三百五十兩而未獲，後輾轉自費屺懷處借得，通臨一過，湖帆甲戌（1934）跋云此冊「並翁閣學對題及各家題字悉為摹寫，逼似真本無異，即各家印章亦以硃砂鉤摹，此亦自古畫家臨摹之所未有者也」。臨畢，憲齋倩良公付之裝池，籤條囑染古色，冊面用紅木嵌錦，極盡鄭重之能事。湖帆推此冊為憲齋公「平生畫中最精工之第一畫」。湖帆自幼得憲齋公寵愛，耳濡目染，對秋壘訪碑圖自然熟悉，然其付諸文字常見，手寫訪碑之圖卻十分罕有。

本幅〈石淙〉實乃特例。所樞為〈嵩洛訪碑〉冊第九開，據秋壘訪碑日記，抵石淙為九月十四日。原作為橫幅冊頁，每開縱17.5釐米，橫50.8釐米，秋壘題識與翁覃溪跋皆在對頁，湖帆棄原作橫幅構圖，改為直幅，又將原識與跋移入畫面，使之可單獨欣賞。畫面加寬加高至縱63.3釐米，橫30釐米，故層巒堆疊，愈見高聳，山石皴擦，盡用叔明法，直得秋壘用筆超逸、瀟灑出塵之致。

秋意不自記云於此間
想見盧鴻草堂之膝
是歲之臆方綱書

石淙

石淙在城西四十
里平流澗怪石

噴如雷而水環流誠

嵩麓奇觀也昔武后游

時北崖刻詩用崖刻序

流有花徑仁華題字

下流深澗極之繁木亦之

北崖有觀祀鍾昔年

祭卷之近武后避易構

遊二物今惟此空水深者學

滿壑而已不壁多近人題

刻峻峭難登不勝列視稍

在周山廟有斷碑首曰七唐流

井芝廡點寺字龍華寺斷石幢

漫遠難讀向碑樓寺魏豫州刺

劉碑造像為隔鼓里日晚不及訪也

惟若小松司馬芳流訪碑園之一湖

水

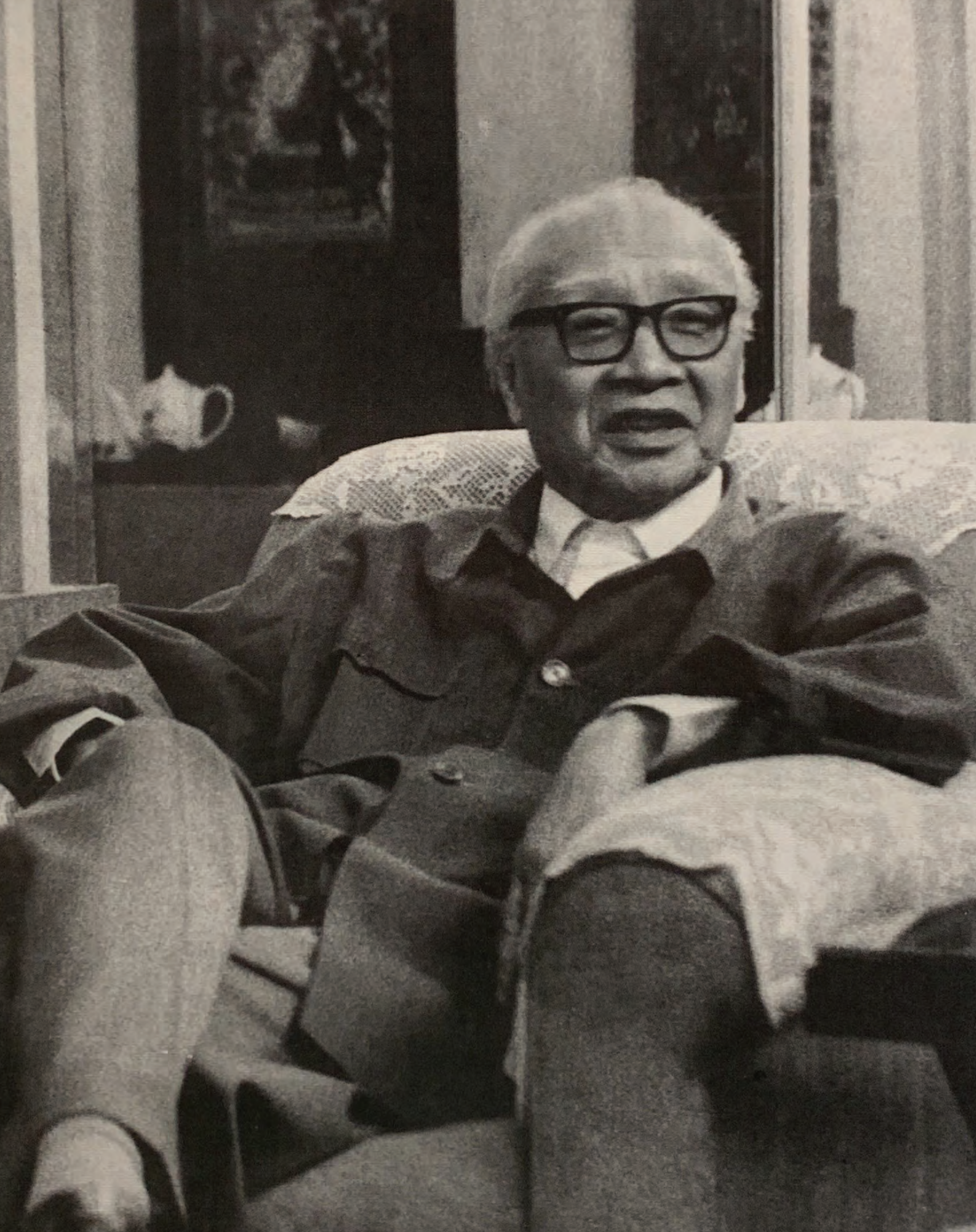


LIU HAI SU (1896-1994)

Original name Pan, he used the courtesy name Jifang, sobriquet Haiweng, Yihaitang, and Cuntiange, and he was a native of Changzhou, Jiangsu Province. In 1912, he co-founded the Shanghai Academy of Fine Arts together with Wu Shiguang, and Zhang Yuguang. He initiated a co-educational school system and pioneered the adoption of nude figure drawing in the studio, and thus was reprimanded to be an “traitor of art”. In 1919 he went to Japan to study art, and in the same year he participated in an art exhibition. From 1929 to 1931, he studied in Europe, and he co-founded the Chinese Art Association in France together with Yan Wenliang, Chang Yu, Wang Yachen, and Pang Xunqin. Several of his paintings were exhibited at the Salon d’Automne. From 1933 to 1935, he returned to Europe, and held a “Modern Chinese Art Exhibition” at the Academy of Arts, Berlin. Following the exhibition, Liu was also invited to London to speak at various places, promoting traditional Chinese painting. He excelled in both oil painting and ink painting, and was talented at combining traditional Chinese painting techniques with oil painting styles. His works are vigorous and magnificent, showcasing very expressive lines and brilliant colours. In his late years he was devoted to create splashed ink and color paintings, and his favourite subject was Anhui’s Yellow Mountain.

劉海粟 (1896-1994)

原名槃，字季芳，號海翁，室名藝海堂、存天閣。江蘇常州人。一九一二年，與烏始光、張聿光創辦上海圖畫美術院（上海美專前身），率先實行男女同校、使用人體模特，被當時社會斥「藝術叛徒」。一九一九年赴日考察並舉辦畫展。一九二九年至三一年首次赴歐考察，並同顏文樑、常玉、汪亞塵、龐熏栻等創辦中華留法藝術協會，多幅油畫作品入選法國沙龍展。一九三三年至三五年第二次歐遊，於德國柏林普魯士藝術學院舉辦《中國現代美術展覽會》，該展後應邀到英國倫敦，劉海粟也受邀於各地演講，宣傳中國傳統繪畫的精髓。劉海粟擅用油畫與水墨兩種媒材創作，又能將水墨技法融於油畫創作，畫風蒼古沉雄，線條極富表現力。晚年潛心潑墨、潑彩法，尤愛寫黃山，色彩絢麗，氣勢磅礴。



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LIU Haisu (1896-1994)

Pine, Juniper and Rock, 1927

Hanging scroll, ink and light color on paper, inscribed twice by the artist, the first one on the upper left corner dated *dingmao* (1927), signed *Liu Haisu*, followed by one artist's seal reading *Liu Haisu*, the second one on the right middle edge dated January, the eighteenth year of the Republic era (1929) and dedicated to Renzhi, signed *Cun tiange zhu*, followed by two artist's seals reading *Liu shi Haisu* and *Liu Jiu*.

134 x 50cm (52 3/4 x 19 5/8in)

HK\$180,000 - 250,000

US\$23,000 - 32,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-258, p.225

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.524-525

Provenance:

Far East Fine Arts, San Francisco, California

劉海粟 鬱勃縱橫 淡設色紙本 立軸 一九二七年作

款識：

鬱勃縱橫。丁卯（1927）秋，劉海粟。

十八年（1929）一月將遊歐，以留別任之先生，存天閣主又記。

鈐印：劉海粟、劉氏海粟、劉九

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

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來源：

美國加州舊金山遠東藝術中心



XU BEIHONG (1895-1953)

Birth name Shoukang, he was a native of Yixing, Jiangsu Province. At a young age, he learnt poetry, calligraphy and painting from his father Xu Dazhang. In 1915, he met Kang Youwei and began practising as his student in Shanghai. In 1919, he acquired a government scholarship to study western painting in France at the Paris Higher School of Fine Arts. He studied after Pascal Dagnan-Bouveret outside school and stayed in Germany for over a year, learning under Arthur Kampf and observing the local art scene. He returned to China in 1927 and successively taught at Shanghai Nanguo Academy of Art and Art School of Beijing University. In 1946, he was the president of the National Beijing Academy of Art. During the War of Resistance, he went to Southeast Asia, to raise money with the sale of his paintings in support of the Resistance. Meanwhile, he was invited to India to paint for Tagore and Gandhi. Xu Beihong is the founder of modern Chinese art education, who devoted his whole life to realistic painting and advocating "to improve traditional Chinese painting" through the use of Western painting techniques on composition, structure, light and colour. His paintings of people, landscapes, flowers and birds were fundamentally sketches. He used many Western sketching methods in traditional Chinese figure paintings, and successively created various famous works, such as *Yugong Moving the Mountain*, *Jiufanggao* and *Five Hundred Warriors of Tianheng*. His paintings of horses were the most highly acclaimed, as they integrated drawing techniques of East and the West, and that resulting in a unique style of his own.

徐悲鴻 (1895-1953)

原名壽康。江蘇宜興人。悲鴻幼承庭訓，隨父徐達章習詩文書畫。一九一五年於上海得識康有為，執弟子禮。一九一九年攜夫人蔣碧薇官費赴法，入讀巴黎高等美術學校，學習素描、油畫，課外師從達仰，期間遊歷德國一年餘，求教於畫家康普，觀摩當地藝術。一九二七年歸國，先後任教於上海南國藝術學院、北京大學藝術學院，並於一九四六年擔任國立北平藝術專科學校校長。抗戰軍興，遠赴東南亞，於新加坡、馬來亞等地為抗戰義賣籌款。期間他應邀訪問印度，為泰戈爾、甘地畫像。徐悲鴻乃中國現代美術教育的奠基人，一生致力於推行寫實繪畫，提倡以西畫之造型結構、光線色彩「改良傳統中國畫」。凡作人物、風景、花鳥，多對實物寫生。他在傳統人物畫創作中大量運用西方素描的方法，先後創作了〈愚公移山〉、〈九方皋〉、〈田橫五百士〉等一系列傳世名作。畫馬尤堪稱絕，融合中西技法，自成面貌。



XU BEIHONG (1895-1953)

Moonlight Landscape

Hanging scroll, ink on paper, signed *Beihong* on the lower right, with one artist's seal reading *Xu*, inscribed on the lower left by Liao Jingwen (1923-2015) and dated September 1985, followed by her seal reading *Jingwen*; there is a title inscription above the painting written by Wu Zuoren (1908-1997) in seal script, dated autumn 1985 (*yichou*), with one seal reading *Wu Zuoren yin*.

Poetry hall: 22.9 x 50.8cm (9 x 20in)

Painting: 70 x 50.8cm (24 x 20in)

HK\$500,000 - 800,000

US\$64,000 - 100,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001.

Published:

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Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.522-523

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.232

Provenance:

Far East Fine Arts, San Francisco, California

Christie's Hong Kong, Fine 19th & 20th Century Chinese Paintings, 18 January 1988, lot 138

徐悲鴻 煙林月照圖 水墨紙本 立軸

吳作人題詩堂

廖靜文題識

詩堂：

煙林月照。一九八五年乙丑（1985）秋盡，作人題。

款識：

悲鴻。

題識：

清輝。靜文題悲鴻舊作。一九八五年九月。

鈐印：（徐）徐

（廖）靜文

（吳）吳作人印

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

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戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-265，頁225

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Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁232

來源：

美國加州舊金山遠東藝術中心

佳士得香港，《十九及二十世紀中國書畫》，1988年1月18日，拍品編號138

註：悲鴻平生所做山水不多，蓋因其「最恨八股式山水」，主張改良，反對筆墨陳陳相因，謂董香光、王石谷乃「未見過崇山峻嶺，閉門畫了一輩子的人造來山水」，故其山水盡以實景入畫，多採西畫構圖，擯棄傳統皴法，而依墨色的濃淡變化表現光影明晦，傳世作品如一九三七年往來貴陽途中所寫〈灕江春雨〉（曾藏於中國美術家協會）以及一九四〇年印度所寫〈喜馬拉雅山〉（現藏於徐悲鴻紀念館），皆為悲鴻盛年山水的典型。本幅未署年款，就構圖、筆法及風格視之，與上述作品如出一轍，應寫於相若時期。

三九五子乙丑秋
 作人題
 燭 林 月 昭
 火



清輝
 靜文
 題
 志
 興
 作
 於
 此

HUANG BINHONG (1865-1955)

Birth names Maozhi and Zhi, courtesy name Pucun, sobriquet Binhong, he was a native of Shexian, Anhui Province. He was born in a family of scholars. His father Huang Dinghua, who abandoned the management of his business to lead a scholarly life, was extremely fond of poetry and painting. Huang Binhong commuted between Jinhua and Shexian in his early years to study literature and painting. Later, he studied with the *jinshi* scholar Wang Zhongyi. After the Boxer Rebellion, he fled to Shanghai to escape arrest for leading the secret anti-Qing organization “Huangshe (Yellow Society)”. In 1907, he joined the Society for the Preservation of Chinese Classics and assisted Deng Shi, Huang Jie and Liu Yazi in editing publications, such as *Newsletter on Politics and Art*. During his stay in Shanghai, he actively organized and participated in various activities for academic and art associations, such as “Nanshe”, “Yiguan Xuehui (Art View Society)”, “Lanmanshe”, and “Mifeng Huashe (Bee Painting Society)”, and befriended many artists like Kang Youwei, Wu Changshuo, and Liu Yazi. He had successively taught at Academies of Fine Arts in Shanghai, Beijing and Hangzhou. Huang loved traveling, exploring many places across China during his fifties to his seventies, climbing Mount Huang nine times and Mount Jiuhua five times. Through his travels, he sketched and learned from nature. Before the age of 80, he integrated styles of ancient artists and created one of his own. As a late bloomer, he finally fully grasped the realm of painting after the age of 80. In his early days, he was greatly influenced by Xin’an Painting School for its light and elegant style, and his works from this period were known as “Bai Binhong” (white Binhong). In later days, he loved dense landscapes of the Song Dynasty, which were painted with dark, layered, thick ink and his works from this duration were known as “Hei Binhong” (black Binhong). These paintings have entirely grasped the realm of “bold mountains and rivers, exuberant grass and trees”. Huang authored several publications, including an impressive six volumes set *Literary Collection of Huang Binhong*.

黃賓虹 (1865-1955)

名懋質，又名質，字樸存，號賓虹。安徽歙縣人。書香世家，其父黃定華，棄商好儒，喜吟詠、作畫。黃賓虹早歲往來金華、歙縣，讀書習畫。後問業於進士汪仲伊。庚子之亂後，因秘密組織反清「黃社」，被告發而連夜避往上海。一九〇七年加入上海國學保存會，協助鄧實、黃節、柳亞子等編輯〈政藝通報〉、〈國粹學報〉、〈神州國光集〉等刊物。僑居上海期間，積極參與、組織各類學術及美術社團活動，如「南社」、「藝觀學會」、「爛漫社」、「蜜蜂畫社」等，與康有為、吳昌碩、柳亞子等時相往還，詩畫唱和。先後任教於上海中國藝術專科學校、北平藝專及杭州國立藝專。黃賓虹好遊，五十至七十歲間，壯遊神州，九上黃山，五上九華。期間對景寫生，以造化為師。八十歲前融會古人而自創面貌，八十歲後臻於畫境，大器晚成。早期宗「新安畫派」，受其疏淡清逸之畫風影響頗深，所作世稱「白賓虹」；晚喜濃重北宋山水，以黑密厚實的積墨法入畫，洗練凝重、遒勁有力，世稱「黑賓虹」，得「山川渾厚、草木華滋」之境界。平生著述甚多，有《黃賓虹文集》六卷傳世。



22

HUANG BINHONG (1865-1955)

Landscape with a Green Roof

Hanging scroll, ink and color on paper, inscribed with a poem, signed
Huang Binhong, with one artist's seal reading *Huang Zhi zhi yin*.

133 x 47cm (52 3/8 x 18 1/2in)

HK\$700,000 - 900,000

US\$89,000 - 110,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI,
August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-071, p.208

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.540-541

Provenance:

Far East Fine Arts, San Francisco, California

黃賓虹 江閣秋雲圖 設色紙本 立軸

款識：

山雲初斂夕，雲氣已歸壑。何以散冲襟，孤琴坐江閣。美人期不來，天寒楓葉落。擬南宋人〈江閣秋雲圖〉意。黃賓虹畫。

鈐印：黃質之印

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-071，頁208

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁540-541

來源：

美國加州舊金山遠東藝術中心



CHEN ZHIFO (1896-1962)

Who used the sobriquet Xueweng, and studio name Yang Zhenlu, was a native of Yuyao (present day Cixi), Zhejiang Province, and he was a pioneer in modern decorative arts. In 1919, he was the first Chinese student accepted into Tokyo University of Arts to majoring in Crafts and Graphic Arts. Upon his graduation in 1923, he returned to China and founded the Shangmei Graphic Design company on Fusheng Street in Shanghai, providing pattern designs for major silk factories while cultivating young designers. He taught at several art schools in Shanghai, Guangzhou and Nanjing before he became a professor in the art department at National Central University in 1932. In 1958, he was relocated to be the vice principal of Nanjing University of the Arts, and he introduced various majors, such as textile dyeing and Interior Design to the arts faculty. He was extremely prolific in bird and flower paintings, and his style emulated the Five Dynasty masters Xu Xi and Huang Quan, as well as the Song Dynasty painting academy. He excelled in using the outlines filled with colour technique to paint bird and flower subjects, and he was famed for a refreshing and airy style. Together with Yu Fei'an, they were referred to as Southern Chen and Northern Yu. He authored more than ten books including, *Methods of Pattern Formations*, *Overview on Designs on Chinese Ceramics*, and a *Survey on Western Art*.

陳之佛 (1896-1962)

號雪翁，室名養真廬。浙江餘姚（今屬慈溪）人，乃現代工藝美術先驅。一九一九年考入東京美術學校工藝圖案科，是中國首位赴東瀛學習工藝美術的學生。一九二三年學成歸國，在上海福生路創辦尚美圖案館，為各大絲綢廠設計圖案紋樣，培養設計人員。歷任上海、廣州、南京各大專院校教授。一九三二年起專任南京中央大學藝術系教授。一九五八年，調任南京藝術專科學校（今南京藝術學院）副院長，為該校創建染織、裝演專業。陳之佛專擅雙鉤細染之工筆花鳥，上溯五代徐、黃，對宋代院體用功尤深，形成清新雋永、飄逸典雅的風格。與于非闇並稱「南陳北于」。著作有《圖案構成法》、《中國陶瓷圖案概觀》、《西洋美術概論》等十餘部。



23

CHEN ZHIFO (1896-1962)

Parrot on a Prunus Branch, 1950

Hanging scroll, ink and color on paper, inscribed by the artist and dated 1950, signed *Xueweng*, with three artist's seals reading *Chen Zhifo*, *Xueweng*, and *Yangzhen lu*.

81 x 42cm (31 3/4 x 16 1/2in)

HK\$350,000 - 500,000

US\$45,000 - 64,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-101, p.210

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.508-509

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.198

Provenance:

Far East Fine Arts, San Francisco, California

陳之佛 梅花鸚鵡 設色紙本 立軸 一九五〇年作

款識：

一九五〇年四月於金陵，雪翁。

鈐印：陳之佛、雪翁、養真廬

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-101，頁210

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁508-509

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁198

來源：

美國加州舊金山遠東藝術中心

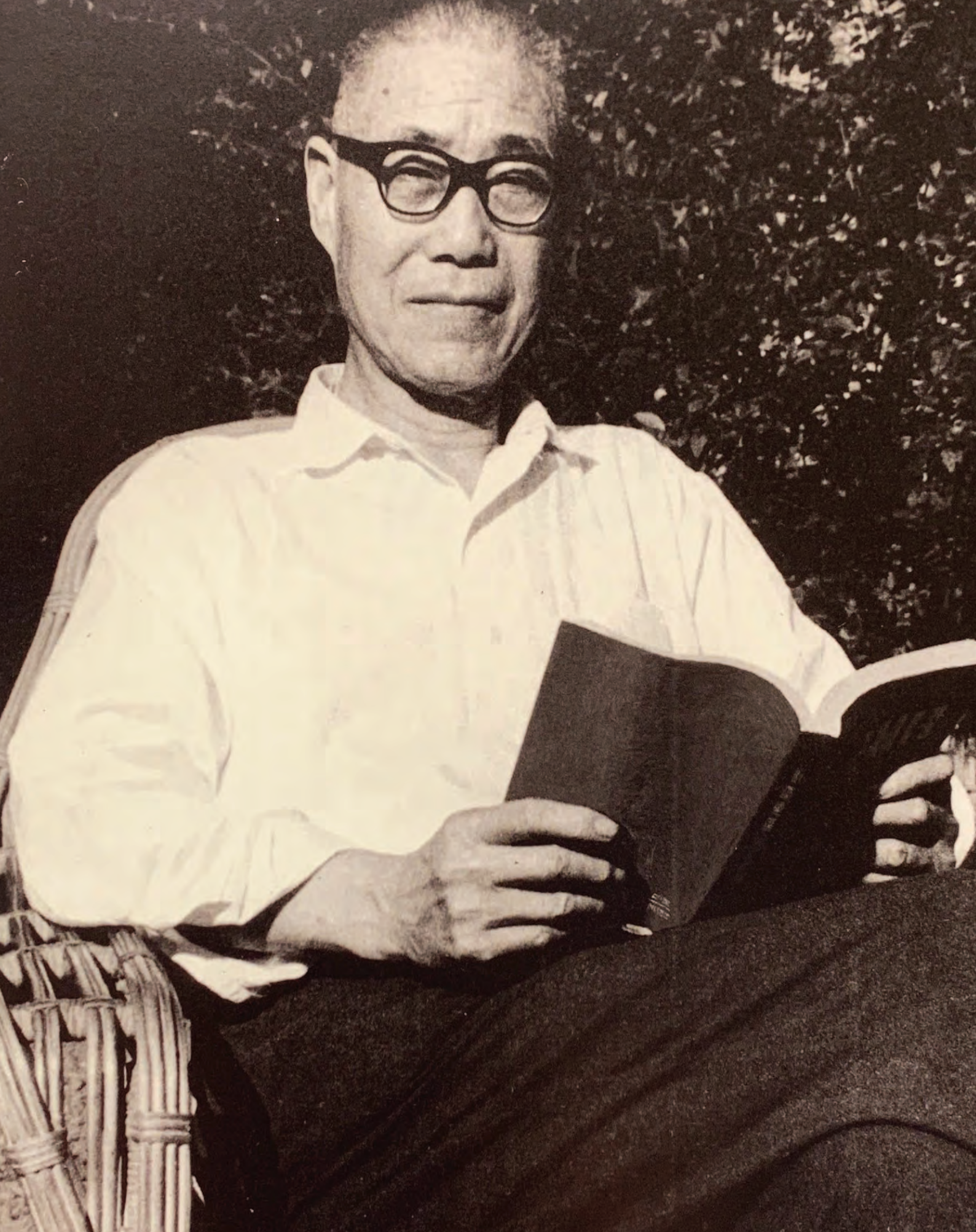


PAN TIANSHOU (1897-1971)

Birth name Tianshou, courtesy name Dayi, he used the sobriquets Ashou and Shouzhe, pen names Landaoren, Yizhe and, often used in his old age, Leipotoufeng Shouzhe. He was a native of Haining, Zhejiang Province. His father Pan Bingzhang was fond of calligraphy, and once served as township mayor and county senator. Pan Tianshou attended Zhejiang Provincial First Normal School in 1915, and studied with famous masters such as, Jing Hengyi, Li Shutong and Xia Mianzun. In 1923, he taught at the Shanghai Academy of Fine Arts, and acquaint himself with Wu Changshuo, Huang Binhong, and Wang Yiting, among other famous artists. Wu Changshuo was an admirer of his talent and once wrote a calligraphy couplet in seal script dedicated to him, praising his unique brushwork. In 1928, he was employed as a professor by the Hangzhou Academy of Fine Arts, and during his holidays there, he often visited famous mountains and rivers to sketch and draw. Pan was also the founder of the Chinese painting study group "Baishe (White Society)" along with Chu Wenyun, Wu Fuzhi and Zhang Shuqi. After the founding of the People's Republic of China, he became president of Zhejiang Academy of Fine Arts. Pan was good at poetry, calligraphy, painting and seal craving. He was greatly influenced by Wu Changshuo when he first arrived in Shanghai; then he studied and copied famous old masters such as Bada Shanren, Shi Tao, Dai Jin, and Shen Zhou, and grew to form his own style of composition, which was rugged and intense. His style combined the peculiar features of Bada Shanren, and vultures, eagles and frogs were some of his popular subjects. Pan also excelled at finger painting most obvious in the works done in his later years, they embodied his stiff, vigorous, bold and austere style.

潘天壽 (1897-1971)

名天授，字大頤，號阿壽、壽者，別署懶道人、頤者，晚年常署雷婆頭峰壽者。浙江海寧人。父稟璋，能書，曾任鄉長及縣參議員。一九一五年入浙江省立第一師範學校，受經亨頤、李叔同、夏丏尊等名師熏陶。一九二三年赴上海美術專門學校任教，結識吳昌碩、黃賓虹、王一亭等名家，吳賞其才，以「天驚地怪見落筆，巷語街談總入詩」篆書聯相贈。一九二八年受聘於國立杭州藝專教授，常利用假期遊歷名山勝水，寫生作畫。曾與褚聞韻、吳芾之、張書旂組成國畫研究會「白社」。建國後出任浙江美術學院院長。潘天壽詩、書、畫、印咸擅，初到上海受吳昌碩影響，後上溯八大、石濤、戴進、沈周等大家，逐漸有了自身面貌，畫作構圖險峻、充滿張力，結合八大造型中之奇崛、雄怪的特色，鷺、鷹、蛙皆能入畫。潘天壽還擅指畫，尤其晚年所作，更體現其風格的硬挺、剛勁、渾厚與樸拙。



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PAN TIANSHOU (1897-1971)

Orchids and Rock, 1964

Hanging scroll, ink on paper, inscribed by the artist with a poem, dated 1964, and signed *Shou*, with three artist's seals reading *A Shou, Pan Tianshou and Dayi*.

70 x 43cm (27 1/2 x 17in)

HK\$400,000 - 600,000

US\$51,000 - 77,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-259, p.224

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.588-589

Provenance:

Far East Fine Arts, San Francisco, California

Christie's Hong Kong, *Fine 19th & 20th Century Chinese Paintings*, 22 March 1993, lot 276

潘天壽 蘭石圖 水墨紙本 立軸 一九六四年作

款識：

珍重幽蘭開一枝，清幽耿耿聽猶疑。定應欲較香高下，故取群芳競發時。錄蘇子由詩句補空，一九六四年冬，壽。

鈐印：潘天壽、阿壽、大頤

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-259，頁224

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁588-589

來源：

美國加州舊金山遠東藝術中心

佳士得香港，《十九及二十世紀中國書畫》，1993年3月22日，拍品編號276

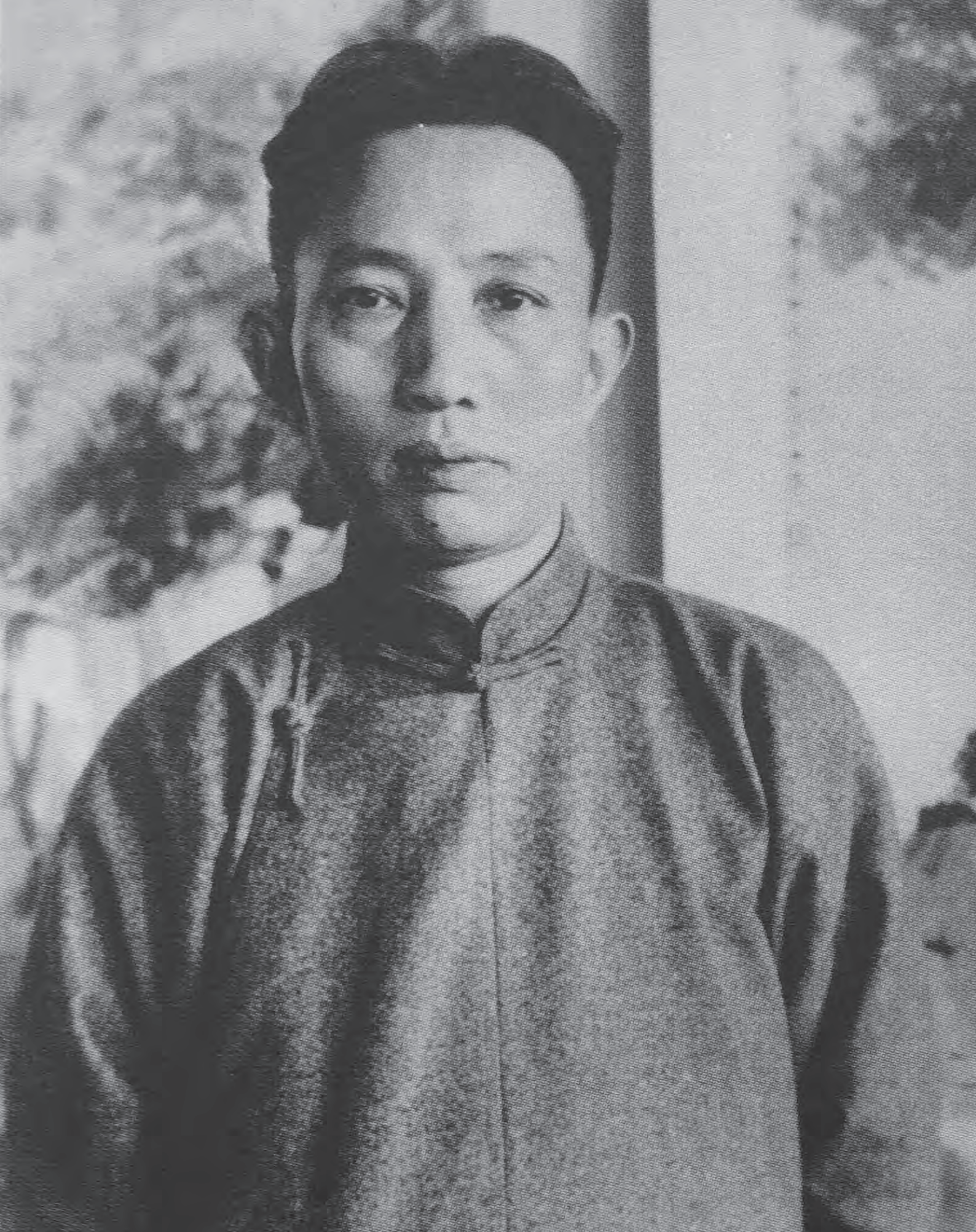


FU BAOSHI (1904-1965)

Birth names Changsheng and Ruilin, he used the sobriquet Baoshizhai Zhuren, was a native of Nanchang, Jiangxi Province. He was born in a poor family and had to help with family expenses by engraving seals in his early years. In 1926, he graduated from the Art Department of Jiangxi First Normal School. In 1931, he met Xu Beihong and on Xu's recommendation, he was able to study abroad in Japan. The following year, he joined the Imperial School of Fine Arts of Japan, where he studied under Seigo Kinbara and became acquainted with Guo Moruo. With their help, Fu held his first exhibition of calligraphy, painting and engraved seal in Ginza, Tokyo. After returning to China, he was employed by the Nanjing Central University of Art. During the eight years of the War of Resistance, his family moved to Jinkangpo, in the western suburbs of Chongqing. The environment in Western Sichuan greatly influenced his work, opening up new a perspective for his landscape and figure painting. After the founding of the People's Republic, he was invited to go to Mount Shao to create a series of works on Mao Zedong's former residence. He also cooperated with Guan Shanyue to paint "Jianshan Ruci Duoqiao (Such is the Beauty of Our Land)", which now hangs in the Great Hall of the People in Beijing. From the 1950s to the early 1960s, Fu created numerous paintings based on Mao Zedong's poetry. He originally created the "Baoshi's stroke" brush style, with bold strokes and ink, and broad verve, which is outstanding in producing rainstorm scenes and works with themes relating to water. Most of the characters in his figure paintings were elegant ladies and noble men, often related to ancient legends. Fu Baoshi meticulously studied art history and authored publications, including *Timeline of Monk Kugua*, *Research on the History of Chinese Classical Paintings*, *Volume on Ancient Books on Seal Engraving and Research on Gu Kaizhi's Paper 'Records on Painting Mount Yuntai'*.

傅抱石 (1904-1965)

原名長生、瑞麟，號抱石齋主人。江西南昌人。家貧，少時便以刻印維持生計。一九二六年畢業於江西省第一師範學校藝術科。一九三一年，結識徐悲鴻，在其舉薦下，赴日留學考察，次年入日本帝國美術學校，師從金原省吾，並結識郭沫若。在二人幫助下，傅抱石第一次書畫篆刻展在東京銀座舉行。歸國後受聘於南京中央藝術大學，抗戰八年間，舉家遷居重慶西郊的金剛坡。川西環境極大影響了他的創作，為其山水、人物畫打開了新的面貌。建國後，他應邀上韶山，創作一系列毛澤東故居之作品；又與關山月合作〈江山如此多嬌〉，懸於人民大會堂。五十至六十年代初，大量進行毛澤東詩意創作。傅抱石獨創「抱石皴」，筆墨縱橫恣意，氣魄雄渾闊大，尤其能駕馭暴雨、山泉，刻畫以「水」為主題的作品；人物則多作仕女、高士，上古傳說。傅抱石精研美術史，著作包括《苦瓜和尚年表》、《中國古代山水畫史研究》、《中國篆刻史書略》、《晉顧愷之〈畫雲台山記〉之研究》等。



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FU BAOSHI (1904-1965)

Viewing a Waterfall

Hanging scroll, ink and color on paper, signed *Fu Baoshi*, with two artist's seals reading *Baoshi zhi yin* and *zongji dahua*.

110 x 31cm (43¼ x 12¼in)

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

US\$380,000 - 640,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30 to October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-260, p.225

The Complete Works of Fu Baoshi, Vol. I, Nanning: Guangxi Fine Arts Publishing House, March 2008, pp.128-129

Stephen Little and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, p.50 (detail), p. 64, pp.578-579

Ye Zonggao ed., *The World of Fu Baoshi*, Taipei: Shi Jh Tang Press Co. Ltd., December 2004, p.300

Mingjia Hanmo 10, Monograph on Fu Baoshi's Waterfalls, Springs and Rain Scenes, Hong Kong: Hanmoxuan, November 1990, p.76

Provenance:

Far East Fine Arts, San Francisco, California
Sotheby's Hong Kong, *Fine Modern Chinese Paintings*, 18 May 1989, lot 127

Previously in the collection of Zhou Lin (1915-1970), president of the Association of Chinese Artists in France

傅抱石 夏山觀瀑圖 設色紙本 立軸

款識：
傅抱石。重慶西郊。

鈐印：抱石之印、轍跡大化

展覽：
《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

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戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京：2013年，A50-260，頁225

《傅抱石全集》卷一，南寧：廣西美術出版社，2008年3月，頁128-129

Stephen Little, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁50（局部）及頁64、578-579

葉宗錦著，《傅抱石的世界》，台北：羲之堂文化出版事業有限公司，2004年12月，頁300

《名家翰墨》第十期，傅抱石瀑泉雨景專號，香港：翰墨軒，1990年11月，頁76

來源：
美國加州舊金山遠東藝術中心
蘇富比香港，《中國書畫》，1989年5月18日，拍品編號127
周麟（1915-1970）舊藏

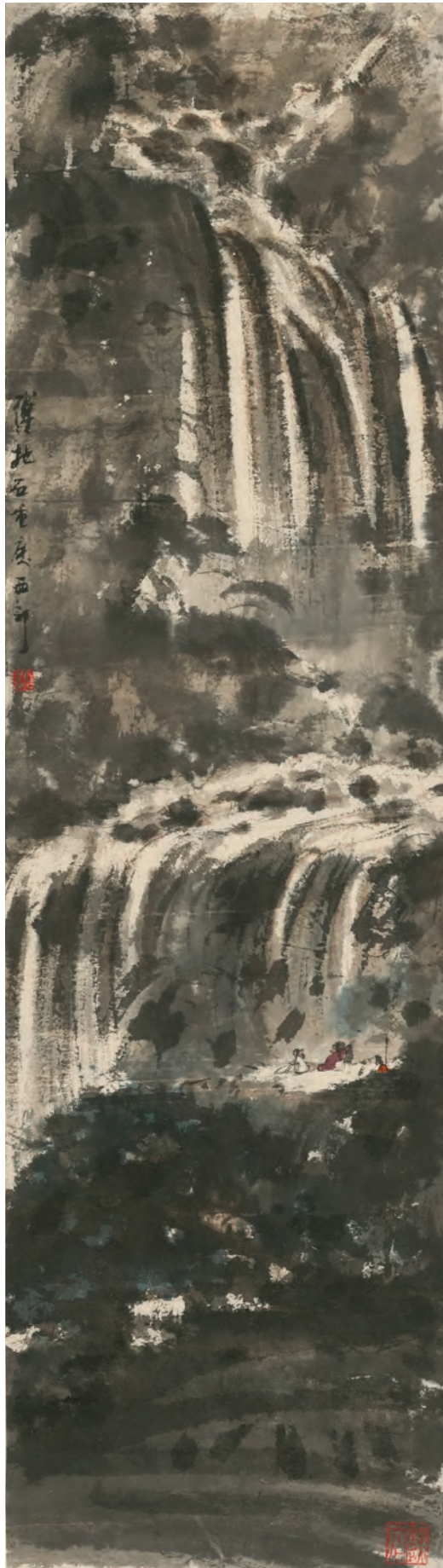
註：本幅原為周麟舊藏。周麟（1915-1970），上世紀三十年代入讀北平中法大學孔德學院高中部，因成績優異而被選派留學法國，乃中法庚子賠款的最後一批公費留學生。周氏熱衷藝術，活躍於上世紀四、五十年代的巴黎藝壇。一九四四年，他以學者及潘玉良經紀人身份與潘氏一起加入法國中華藝術家協會（Association des Artistes Chinois en France），一九五八年正式擔任該協會主席。多年來，周氏透過舉辦展覽、撰文及出版，積極推動中國藝術在法國的普及與發展。其所藏近現代中國書畫甚豐，就市場流出所見，不乏精品。抱石四十年代佳作〈屈原〉、〈醉僧圖〉皆為其舊藏，本幅亦乃其一，上世紀八十年代末於本港釋出，經曹氏默齋手，歸費立哲神父鳩居齋珍藏，不覺竟已整整四十年了。

上世紀四十年代，傅抱石攜家人居住在重慶西郊歌樂山以西的崇山峻嶺中，川西山區多雨，每到夏季，狂暴的山雨襲來，四周頓時混沌一片。待暴雨過後，河水迅速上漲，匯聚成瀑，於山間挾帶泥石，呼嘯而下，蔚為壯觀。往來任教於沙坪壩的中央大學，傅抱石在途中常遇此景。攝人心魄的視覺衝擊，為他帶來強烈的創作慾，瀑布成為傅抱石愛寫、擅寫的題材，「一半山川帶雨痕」亦成為抱石山水的標幟。

此幅〈夏山觀瀑圖〉正是創作於這一時期。畫面見重疊巒嶂，泉匯成瀑，層層迴環，飛流直下。近景平崖上，有高士二人，著上古衣冠，相對而坐，手之舞之，談笑風生；右側立一童子，幾不辨頭面，僅以極簡筆點成紅衣，與二高士構成三角形，在直線條與橫線條滿佈的畫面中，平添不規則，成為畫面焦點。

「瀑布」也稱作「水口」，非涓涓細流，其大開大合之勢，單勾線或暈染不足寫照，乃山水畫中最難表現的大自然神韻。明唐志契《繪事微言》有云：「水口之難畫，難在峽中流出，有璇環直捷之勢，點滴俱動，乃為活水。蓋水口比石不同，不得太硬，不得太軟，又不得太枯。軟則無勢，硬則刻板，枯則乾燥，故皆所忌。」傅抱石在深入觀察自然的基礎上，綜合前人之法，融入自己獨特的「抱石皴」，改以散筆皴擦，鋒毫夾水夾墨，快速在紙上掃出，恣意幻化的條條素練，便沃然紙上了。

獨有水勢尚不足表現飛瀑，巖石之經營亦被視作「傅氏水口」的點睛之筆。此作中，石塊上層較巨，下層較小，排兵佈陣，咸合自然。水流穿石隙而過，改道時激濺的水花四射，尤為生動。時值西川盛夏，然山中幽林繁密，少見日光。傅抱石以濕筆濃墨渲染樹石，與瀑布之飛白形成對比，虛實相生。駐足觀畫，泉石激盪之聲宛然，使人憑添涼意，心曠神怡。

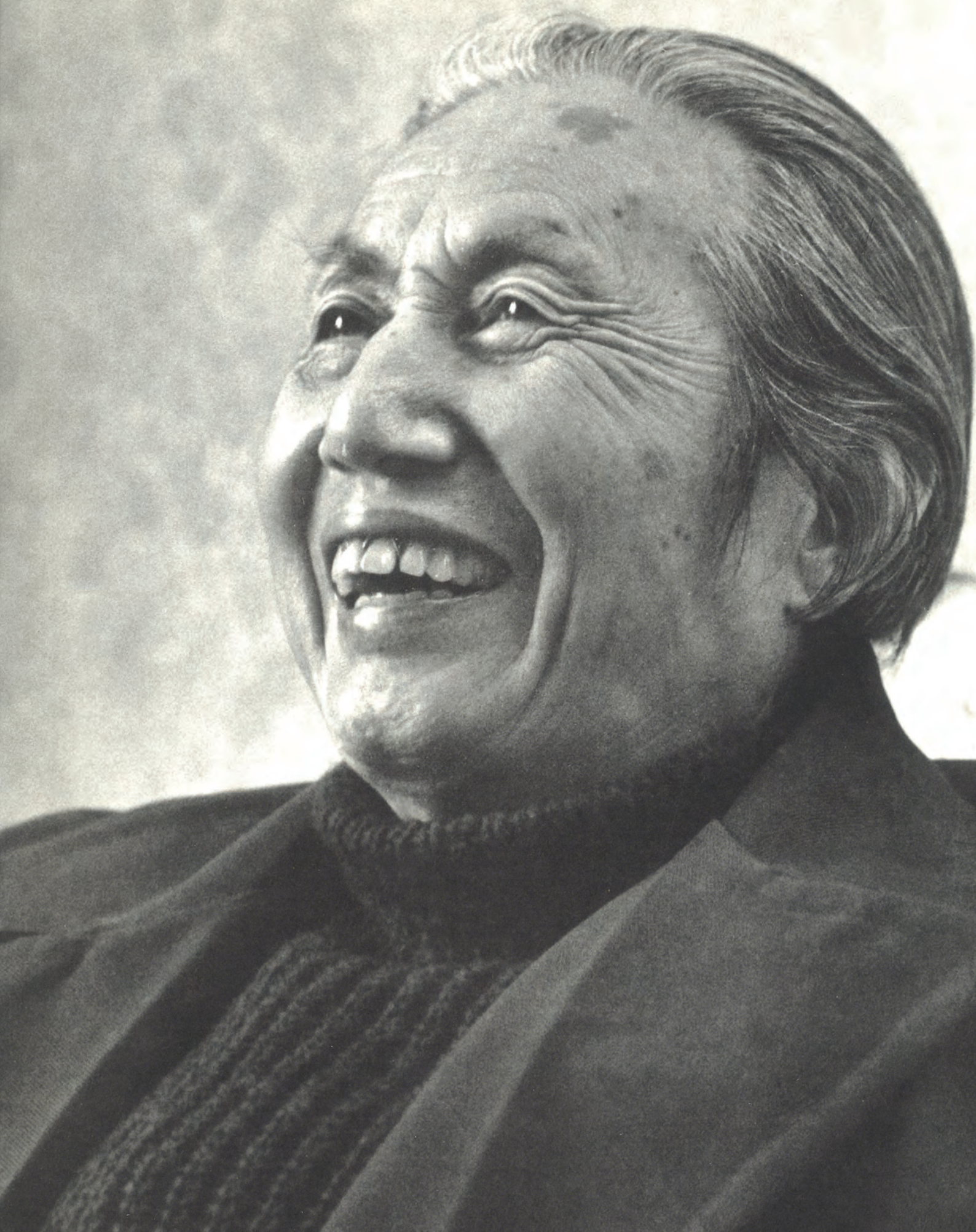


LU YANSHAO (1909-1993)

Also named Di, whose courtesy name Wanruo, he was a native of Jiading, Shanghai. A student at Wuxi Academy of Fine Arts since 1927, the same year he studied poetry and calligraphy with Wang Tongyu. A year later he studied after Feng Chaoran and befriended Wu Hufan. In 1956 he became a painter at the Shanghai Chinese Painting Academy. In 1962 he started teaching at Zhejiang Academy of Fine Arts, and became the principal of the Zhejiang Painting Academy in 1980. He first practiced landscape paintings by emulating the Four Wangs, as well as old masters from the Song and Yuan dynasties, while he took inspiration from his journeys wandering through grand mountains. His style was heavily influenced by Shi Tao, characterized with smooth lines and brushstrokes that are lush and delicate at the same time. He was especially proficient at painting clouds and water, using both empty space and layered ink techniques. His depictions of clouds and water were charged with dynamic energy and were highly praised. He also painted plum blossoms occasionally, rendered with extreme resolution. He authored *Comments on Landscape Paintings*, *The Autobiography of Lu Yanshao*, and *The Painting Collection of Lu Yanshao*, among others.

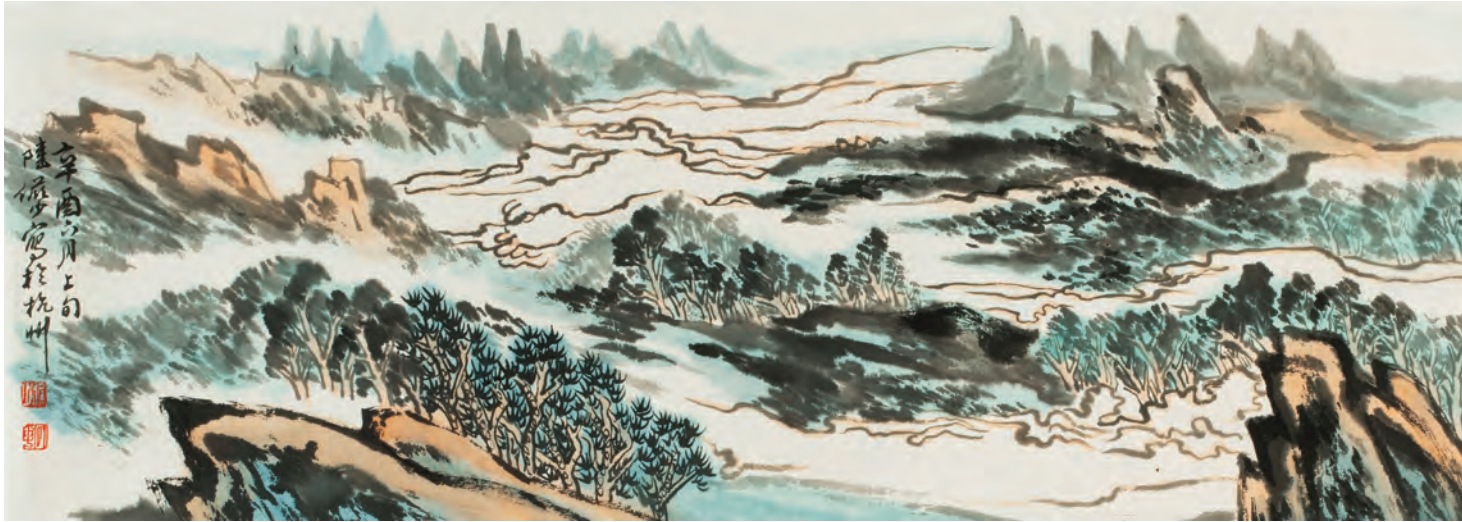
陸儼少 (1909-1993)

又名砥，字宛若。上海嘉定人。一九二七年入無錫美術專科學校，同年隨王同愈習詩文書法。次年，拜馮超然為師，並結識吳湖帆。一九五六年為上海中國畫院畫師，一九六二年起執教於浙江美術學院，並於一九八〇年擔任浙江畫院院長。山水自「四王」入手，上溯宋元諸家，平生好遊名山，大獲其益。筆墨尤受石濤影響，線條流暢、剛柔相濟。雲水為其絕詣，「留白」與「積墨」並用，勾雲勾水，變幻多端，有雄秀跌宕之概，最受讚美。間作梅花，得高古幽峭之致。有《山水畫芻議》、《陸儼少自述》、《陸儼少畫集》等行世。





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LU YANSHAO (1909-1993)

Jiangshan Landscape, 1981

Horizontal handscroll, ink and color on paper, inscribed by the artist and dated *xinyou* (1981), signed *Lu Yanshao*, with four artist's seals reading *Yanshao*, *Wanruo*, *Jiading* and *Wanqing*, mounted frontispiece in running script by Zhao Puchu (1907-2000), signed *Zhao Puchu*, followed by two seals reading *Zhao* and *Puchu*, a colophon by Qi Gong (1912-2005), signed *Qi Gong*, with two seals reading *Qi Gong* and *Yuanbai*.

Frontispiece: 22.9 x 68.6cm (9 x 27in)

Painting: 22.9 x 120.7cm (9 x 47 1/2in)

Colophon: 22.9 x 68.6cm (9 x 27in)

HK\$480,000 - 680,000

US\$61,000 - 87,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-275, pp.228-229

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.610-611

Provenance:

Acquired in Beijing in the summer of 2001

陸儼少 江山如畫 設色紙本 手卷 一九八一年作
趙樸初題引首
啟功題跋

引首：
江山如畫。題陸儼少先生山水長卷。趙樸初。

款識：
辛酉（1981）六月上旬，陸儼少寫於杭州。

題跋：
山川奇妙出天成，儼老娛心筆墨精。一卷無雙特健藥，藝林低首拜菁英。題陸儼少先生山水長卷。啟功。

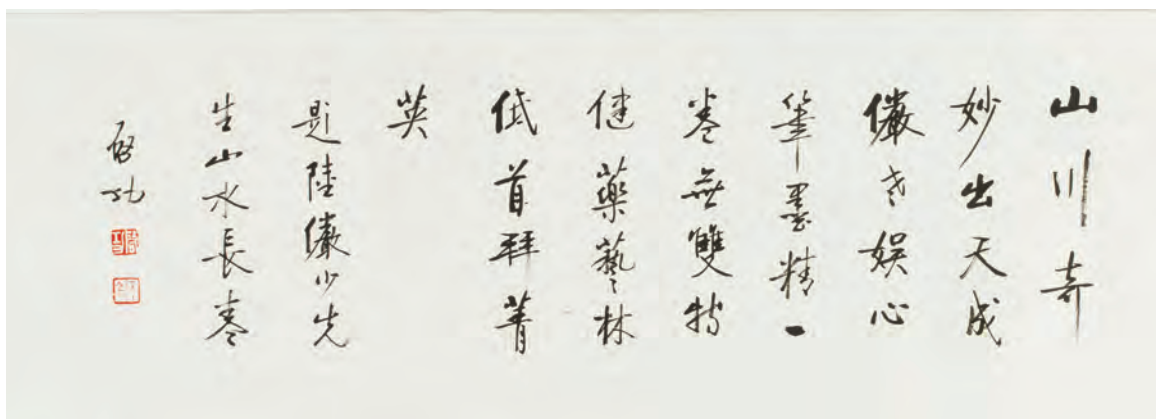
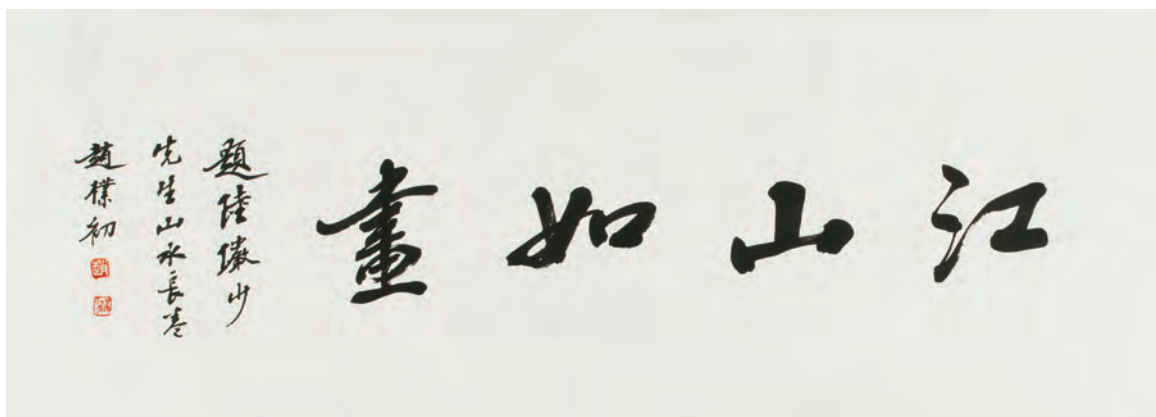
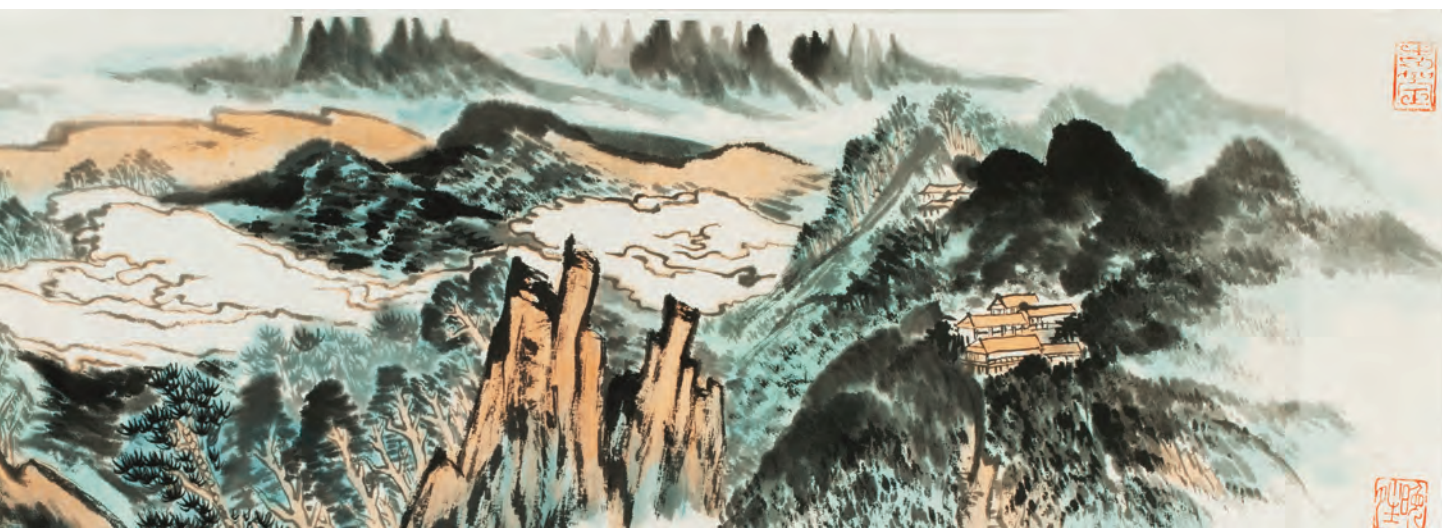
鈐印：儼少、宛若、嘉定、晚晴
（趙）趙、樸初
（啟）啟功、元白

展覽：
《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：
戶田祐佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-275，頁228-229

Little, Stephen, J. May Lee Barrett. 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁610-611

來源：
二〇〇一年夏購於北京



JIN CHENG (1878-1926)

Birth name Shaocheng, courtesy names Gongbei, Jingfu and Gongbei, sobriquets Beilou and Ouhu, Jin Cheng was a native of Nanxun of Guian County, Zhejiang Province. His father Jin Tao was a *xiuca* scholar in 1871 during the Tongzhi period, and was based in Shanghai and ran silk, pawnshop, and real estate businesses, also amassing an extensive art collection. Since childhood, Jin Cheng was fond of calligraphy, painting, seal engraving and classical Chinese literature. In 1902, he studied at King's College London, England and travelled to over 10 countries in Europe and the Americas. In 1905, he returned to Shanghai and served as a Chinese Magistrate of Mixed Court for the International Settlement. Because of his brilliant performance in handling the "Mrs. Li Huang case", he was promoted to Beijing. During the Republic Period, he was elected as a member of the House of Representatives, and successively served as a procurator of the Ministry of Internal Affairs and Secretary of the State Council. Under his facilitation, the Gallery of Ancient Relics in the Forbidden City was set up in 1914 and opened to the public. In 1920, he and Zhou Zhaoxiang founded the Chinese Painting Research Association in Beijing, aimed at "carefully study of ancient methods to attain and discover knowledge and new areas of research". They recruited famous artists in Beijing and Tianjin to enroll students into classes. Jin Cheng, together with Chen Shizeng and Zhou Zhaoxiang, organized four joint exhibitions of Chinese and Japanese paintings. Jin was the leader of the Beijing painting circle in the early Republic era, and also served as the main communication link of that between the North and the South, and China and Japan. He advocated seeing the new in antiquity in reference to old masterpieces from the Song and Yuan dynasties. He had copied a large number of famous works from the Gallery of Ancient Relics and private collections, and his landscapes integrated styles of previous old masters. Hills were orderly but with complex brushwork, with colors brilliantly executed. Flowers and birds were both reinterpreted and sketched, mainly employing meticulous brushwork but sometimes with a freehand style. His publications include *Diary of Travels to 18 countries*, *Poems by Oulu*, and *Theories on Paintings by Beilou*.

金城 (1878-1926)

原名紹城，字鞏北、經鄂，一字拱北，號北樓，又號藕湖。浙江歸安南潯人。其父金燾，同治十年（1871）秀才，在上海從事蠶絲、當舖、地產等生意，並富收藏。金城幼嗜書畫，兼工篆刻及古文辭。一九〇二年，赴笈英國倫敦大學國王學院，並有歐美十國遊歷的壯舉。一九〇五年學成返滬，任租界「會審公廨襄諭委員」，因「黎黃氏案」處理出色，擢調京師。民國後當選眾議院議員，先後任內務部檢事、國務院秘書等職。在金城的推動下，一九一四年紫禁城成立古物陳列所，並對外開放。一九二〇年，與周肇祥在北京創辦中國畫學研究會，以「精研古法、博采新知」為宗，羅致京津地區畫界俊彥，招生授課。又與陳師曾、周肇祥等組織了四次中日繪畫聯展。金城為民初北京畫壇領袖，又是南北畫界、中日畫界聯繫的主要紐帶。他提倡以古為新，以宋元為宗，曾大量臨摹古物陳列所和私家珍藏歷代名作，其山水綜合前人，丘壑嚴整，筆墨繁複，著色清麗；花鳥臨仿與寫生兼而有之，以工為主，間有寫意。著有《十八國遊歷日記》、《藕盧詩草》、《北樓論畫》、《畫學講義》等。



JIN CHENG (1878-1926)

Landscapes after Old Masters, 1905

Album of twelve leaves, ink and color on paper, each leaf inscribed by the artist, last leaf with a dedication to the artist's son Jin Kaihua (1899-1943), indicating the album painted in *yisi* (1905), later inscribed and given to his son in *dingsi jiyue ershiliu ri* (the 26th of the ninth lunar month, 1917), with fourteen artist's seals reading *Jingfu*, *Gongbo*, and one collector's seal.

Preface inscribed by Wu Changshuo (1844-1927) and dated *yisi* (1905), followed with one seal reading *Wu Jun zhi yin*; the first colophon by He Weipu (1842-1922), followed by one seal reading *Weipu changshou*, the second colophon by Jin Ruyi and dated *bingwu* (1906), with two seals reading *Jin Ruyi yin* and *Yiyun*.
26.4 x 36.5cm (10 3/8 x 14 3/8in) each (12)

HK\$300,000 - 500,000

US\$38,000 - 64,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-047, p.201

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.408-411

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, pp.139-141

Provenance:

Far East Fine Arts, San Francisco, California

金城 仿古山水冊 水墨、設色紙本 冊頁十二開 一九〇五年作
吳昌碩題扉頁
何維樸、金汝益題跋

扉頁：

湖海氣。歸來滄海上，相見一軒渠。讀書神飛動，知君飽讀書。乙巳（1905）重九後十日，經鄂先生自倫敦遊倦歸，出示法繪，欽佩已極，為之瑑崙。安吉吳俊卿。

款識：

- (一) 仿曹雲西。
- (二) 仿柯敬仲。
- (三) 仿大痴老人。
- (四) 仿米虎兒。
- (五) 仿郭河陽。
- (六) 仿叔明。
- (七) 仿北苑。
- (八) 仿趙蘆波。
- (九) 仿盛子昭。
- (十) 仿王洽。
- (十一) 仿李營丘。
- (十二) 仿沈石田。此冊余乙巳（1905）歲所作也。南北遨遊，每攜之行篋中，忽忽已十有一年矣。華兒乞作稿本，即以付之。丁巳（1917）九月廿六日，北樓題記。

題跋：

(一) 鞏伯仁兄出示所臨宋元諸家畫冊，運思精妙，筆無纖塵，真能得神似者。竊謂臨摹古人，始欲與古人合，終乃欲與古人離。平日博覽名蹟，融會胸中，到落筆時，吐棄一切，自出機杼。千巖萬壑，雲煙渺瀰，應手而來。諸法具備，則直以造化為師。不知我似古人，抑古人似我。鞏伯謂為何如？維樸。

(二) 吾家冬心老，筆墨萬古空。奇氣羅中懷，連腕負神通。生平愛之如性命，欲得其正光無從。丙午（1906）歸津門，鞏伯先生適相值，觀其臨本幾亂真，令我怡悅神安逸。我遊中國數萬里，自謂足跡亦遠矣。君乃西自倫敦回，我卻汗顏頰有疵。把筆索墨強書此，白吾愛敬斯已矣。丙午（1906）閏月，讀鞏伯宗兄所臨畫冊，心曠神怡，數月塵襟一洗而淨。索然口占，書之後幅，以誌相識之原因云，揖雲金汝益敬題。

鈐印：經鄂、鞏伯、金城之印、金城、鞏伯畫信、鞏伯、城、金城、鞏伯作畫、鞏伯、拱北、金城印、拱北、鞏白

- (吳) 吳俊之印
 - (何) 維樸長壽
 - (金) 金汝益印、揖雲
- 藏印：蔥石觀口



展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-047，頁201

Little, Stephen, and J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁408-411

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鍾文亞洲藝術文化中心，舊金山，加州，2000年，頁139-141

來源：

美國加州舊金山遠東藝術中心

上款：「華兒」即金開華（1899-1943），字樸齋，號述湖。金城次子。在湖社中襄助其兄開藩處理會務，出版《湖社月刊》以「提倡藝術、闡揚國光」。兄弟二人曾於民國二十六年（1937）三月十一日於北平舉辦〈金北樓遺作展覽〉。樸齋亦曾涉足養蜂業，創辦華北養蜂協會。繪畫專攻麻雀，然傳世作品極罕。

註：金城幼嗜丹青，「課餘握管，輒迥異於常人」。光緒二十二年（1896），金城十九歲，應童子試不第，但畫名早已艷稱鄉黨。金城自述亦曰「從事畫學幾三十年，無一師承。或聞之顯不以為異。然溯自晉唐以來，凡工繪事者，罔不出於閉戶自精。」無庸置疑，這「閉戶自精」的底氣，或曰先決條件，天賦之外，博覽名跡、大量臨摹應為不二法門。

然而，以所見資料與傳世畫跡，北樓三十歲前作品寥若晨星，署年最早者，乃南京博物院所藏〈春明四契圖〉，作於丁未（1907）。其鼎革之前臨古之作，亦集中於文、沈、四王等明清諸家，一般認為北樓上追宋元始自民國出仕北平時期，尤其古物陳列所設立後，得睹武英殿藏宋元巨蹟，「日攜筆研，坐臥其側，累年月臨摹殆遍，畫益大進」。

以上述故，本冊署年「乙巳」（1905），乃目前所見北樓傳世最早畫跡。畫家「南北遨遊，每攜之行中，忽忽已十有一年矣」，十餘年間畫不離身，自珍之情，溢於言表，若非愛子乞作畫稿，恐仍藏之篋笥，祕不示人。十二開所臨，自唐王洽、五代董源至宋元李成、郭熙、趙孟頫、黃公望、王蒙諸家，而以沈周收尾，顛覆既往認知，堪補畫史不足，其稀罕自不消言說也。

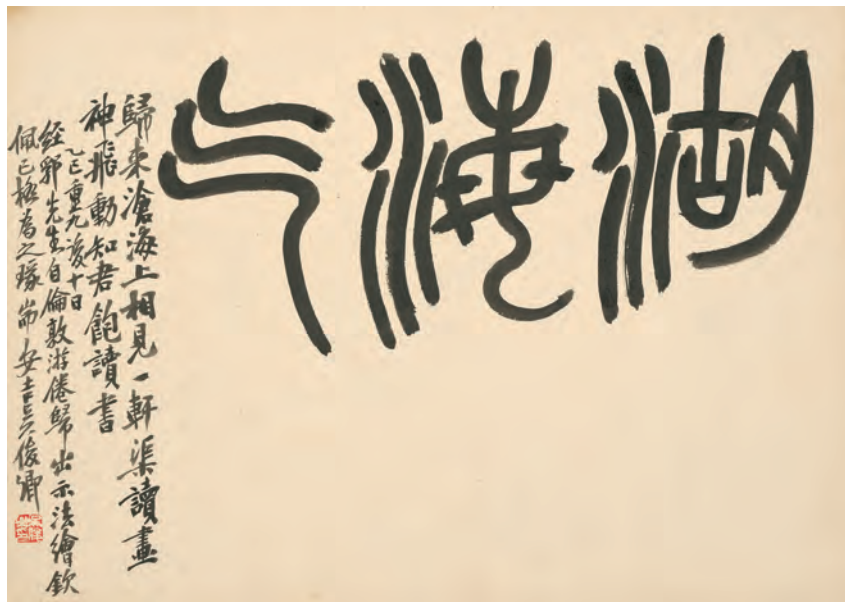
至於此冊原跡何在，尚未得考。北樓故里南潯，地處湖州，自唐開元年間，蠶絲已成貢品，南宋遠銷海外，《嘉泰吳興志》有「湖絲遍天下」之說。至清末光緒年間，經營湖絲發跡的富商，以「南潯四象八牛」為最，而「四象」之一龐家次子虛齋龐萊臣，精鑑別，富收藏，又素與金家交好，以北樓對繪事之耽著，虛齋所藏名跡，應早已近水樓台、先摹為快矣。

又，以傳世印章考，吳昌碩與金城相識，不遲於光緒十九年（1893），時在翁年剛半百，而北樓尚仍束髮。待本冊題畫時，在翁年逾耳順，而北樓負笈英倫三載，壯遊十國，翩翩少年長成風流宇俊。「乙巳重九後十日」乃西曆一九〇五年十月十七日，北樓返國未幾，出任上海公共租界會審公廨襄諭委員，此時距發生著名的「黎黃氏一案」，已不足一月。在翁篆「湖海氣」三字，神完氣足，非云畫藝，實是讚其個性豪俠，這與陳寶琛墓誌所云北樓「行事近俠」不謀而合。而北樓在「黎黃氏一案」審理中，因「勇敢正義、不畏強梁」，得「金大刀」雅號，在翁識人之功，以及二人忘年之交深，字裡行間盡現矣。

北樓臨古之勤，畫格之高，「運思精妙，筆無纖塵，真能得神似者」，又見識廣博，融貫中西，領略古法生新奇，已為定論，本冊不啻為顯證，實無須贅言。

參考資料：


邱敏芳著，《領略古法生新奇——金城繪畫藝術研究》，台北，歷史博物館，二〇〇七年十月







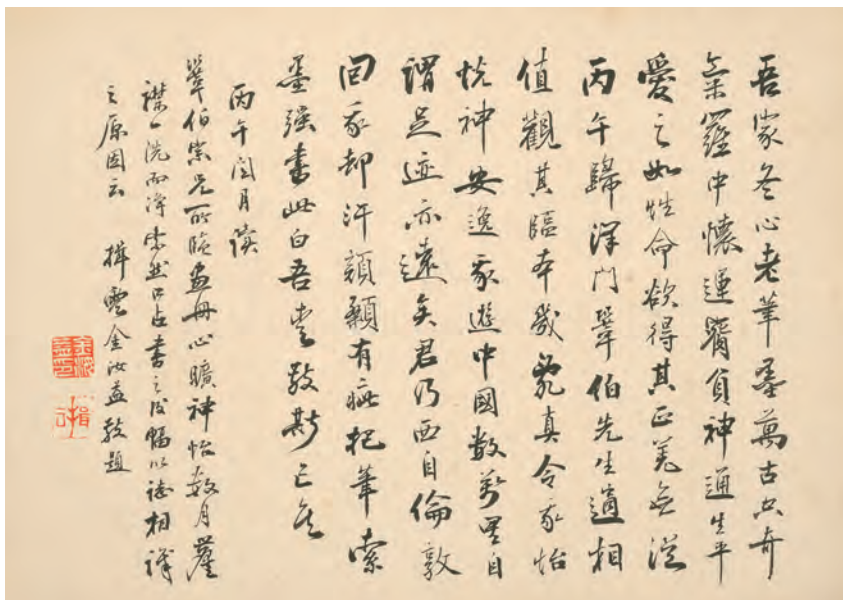






傲王洽




仿沈石田

 此册余已歲所
 作也南北遊
 每携之行篋中
 忽已十有一年
 矣華兒乞此
 稿本即以付之
 丁巳九月廿六日
 北樓題記




吾家老心老華尋萬古忠奇
 宗鑑中懷運賢負神通生平
 愛之如性命欲得其正美無從
 丙午歸洋門翠伯先生適相
 值觀其臨本敬覽真令家怡
 悅神安逸家遊中國散夢星目
 謂足迹亦遠矣君乃西自倫敦
 回家却汗顏顏有疵把筆索
 墨強書此白吾堂致謝
 丙午閏月
 翠伯崇先所願每心曠神怡數月聲
 階之洗而淨生此正書之自幅以誌相識
 之原因云 梓堂金汝益致題





翠伯兄出示所臨宗元諸
 家畫冊運思精妙筆無纖
 塵真能得神似者竊謂臨
 摹古人難與古人終乃
 欲與古人離平日博覽名
 蹟融會胸中到落筆時
 吐棄一切自出機杼千巖
 萬壑雲煙渺澗應手而來
 諸法具備別直以造化為師不
 知我似古人抑古人似我
 翠伯謂為何如 積棧

CHEN HENGKE (1876-1923)

Courtesy name Shizeng, sobriquets Huaitang and Xiudaoren, he was a native of Xiushui (now Jiujiang), Jiangxi Province. His grandfather Chen Baozhen was Governor of Hunan Province in the late Qing Dynasty, his father Chen Sanli was a *jinshi* scholar and once the chief official of the Ministry of Civil Service, and his younger brother Chen Yinke was a historian and an expert of classical literature. Chen Shizeng was born in his grandfather's office in Hunan and studied poetry, calligraphy and painting from a young age. In 1903, he went to Japan to study natural history. After returning to China in 1910, he was worked successively as compilation officer in the Ministry of Education, teacher in the Calligraphy Institute of Beijing University, commentator in the Chinese Painting Research Association and professor for the National Beijing Academy of Fine Arts. In 1917, he met Qi Baishi in the Fayuan Temple and they became close friends. Chen not only encouraged Qi to "reform in his old age", but also held exhibitions for him in Japan to promote his art, which greatly enhanced Qi's reputation and the prices of his paintings. Chen Shizeng was good at poetry, calligraphy, painting and seal engraving, and well-versed in art history. In 1922, to support traditional literati paintings, he published *A Study of Literati Painting*, which argued that "four essential factors of literati painting are firstly moral quality, secondly scholarship, thirdly literary talent, and lastly idea; only by possessing these factors can one then achieve perfection". His painted flowers and birds after Wu Changshuo, and also integrated the styles of Shen Zhou and Xu Wei, which exhibited a freehand style. He cast aside the orthodox approach of the "Four Wangs", and adopted methods from Shi Tao and Gong Xian, which have more outlines and less washes, with quick strokes and a free spirit. Because of his vivid figure paintings with simple brushwork, he was honored by Feng Zikai as the earliest cartoonist in China. His seal engraving followed Zhao Zhiqian and later Wu Changshuo. His published books include *Seal Impressions by Rancangshi*.

陳衡恪 (1876-1923)

字師曾，號槐堂，又號朽道人。江西修水（今九江）人。祖父陳寶箴，晚清湖南巡撫；父陳三立，進士出身，曾任吏部主事；弟陳寅恪，歷史學家、古典文學專家。陳師曾生於湖南祖父官署，幼習詩書繪畫。一九〇三年赴日學博物，一九一〇年歸國後歷任教育部編纂、北京大學畫法研究會導師、中國畫學研究會評議、國立北京美專教授等。一九一七年於法源寺結識齊白石，成莫逆之交，不僅鼓勵齊白石「衰年變法」，更為其在日本舉辦展覽，大力推廣白石藝術，令其畫名大噪，畫價大漲。陳師曾詩、書、畫、篆皆長，並稔熟畫史。一九二二年出版《文人畫之研究》，謂「文人畫之要素，第一人品，第二學問，第三才情，第四思想，具此四者，乃能完善」，力挺傳統文人畫。其花鳥師吳昌碩，又綜合石田、青藤，乃傳統大寫意一路；山水一掃「四王」習氣，取法石濤、龔賢，多勾皴，少渲染，用筆疾速，意氣恣縱；人物畫筆簡意賅，頗能傳神。治印初學搗叔，繼學缶翁，有《染蒼石印存》存世。



28

CHEN HENGKE (1876-1923)

Landscapes, 1918

Album of six leaves, ink on paper, ink and color on paper, inscribed by the artist on the last album leaf, dedicated to *Zhongyou*, dated *wuwu qiuchu* (early autumn 1918), signed *Shizeng*, with a total of six seals of the artist, reading *Shizeng*, *Xiuzhe*, *Shizeng zihao Xiu*, *xiuzhe* (2) and *Shizeng*.

25.5 x 32.1cm (10 x 12 5/8in) each (6)

HK\$60,000 - 80,000

US\$7,700 - 10,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-040, p.196

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.428-429

Provenance:

Far East Fine Arts, San Francisco, California

陳衡恪 仿古山水冊 水墨、設色紙本 冊頁六開 一九一八年作

款識：

仲貞老兄姻世大人雅鑒，戊午（1918）秋初，師曾。

鈐印：師曾、朽者、師曾自號朽、朽者（二鈐）、師曾

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，檀香山，2007年8月30日至10月28日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-040，頁196

Little, Stephen, and J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁428-429

來源：

美國加州舊金山遠東藝術中心







XIAO XUN (1883-1944)

Used the courtesy name Qianzhong, sobriquet Longqiao, Daolongshan Qiao, and was from Huaining, Anhui Province. He studied painting since childhood when he moved to Beijing to study with Jiang Yun, a teacher from his hometown. Diligent in practice, he gained recognition quickly. In 1920, he founded the Chinese Painting Research Association together with Jin Cheng, Zhou Zhaoxiang, and Chen Shi among others, while teaching at the National Beiping Art School. Traveling vast distances to visit famous sites and scenes in both the Northeastern and Southwestern regions of the country, he studied a range of masterworks spanning through history. Shitao and Mei Qing of the Huangshan school were his favourite painters, while he was also fond of works by Gong Xian. With his vast knowledge and comprehension of both ancient and modern painting styles and techniques, he created a style of his own, featuring robust brushwork, and colours that are either lucid and bright or lush and saturated. An important painter of the Jinjing School during the Republic Period, his publications include *Twenty-Four Fine Landscape Paintings by Xiao Longqiao* and *Sketches by a Student*.

CHEN BANDING (1876-1970)

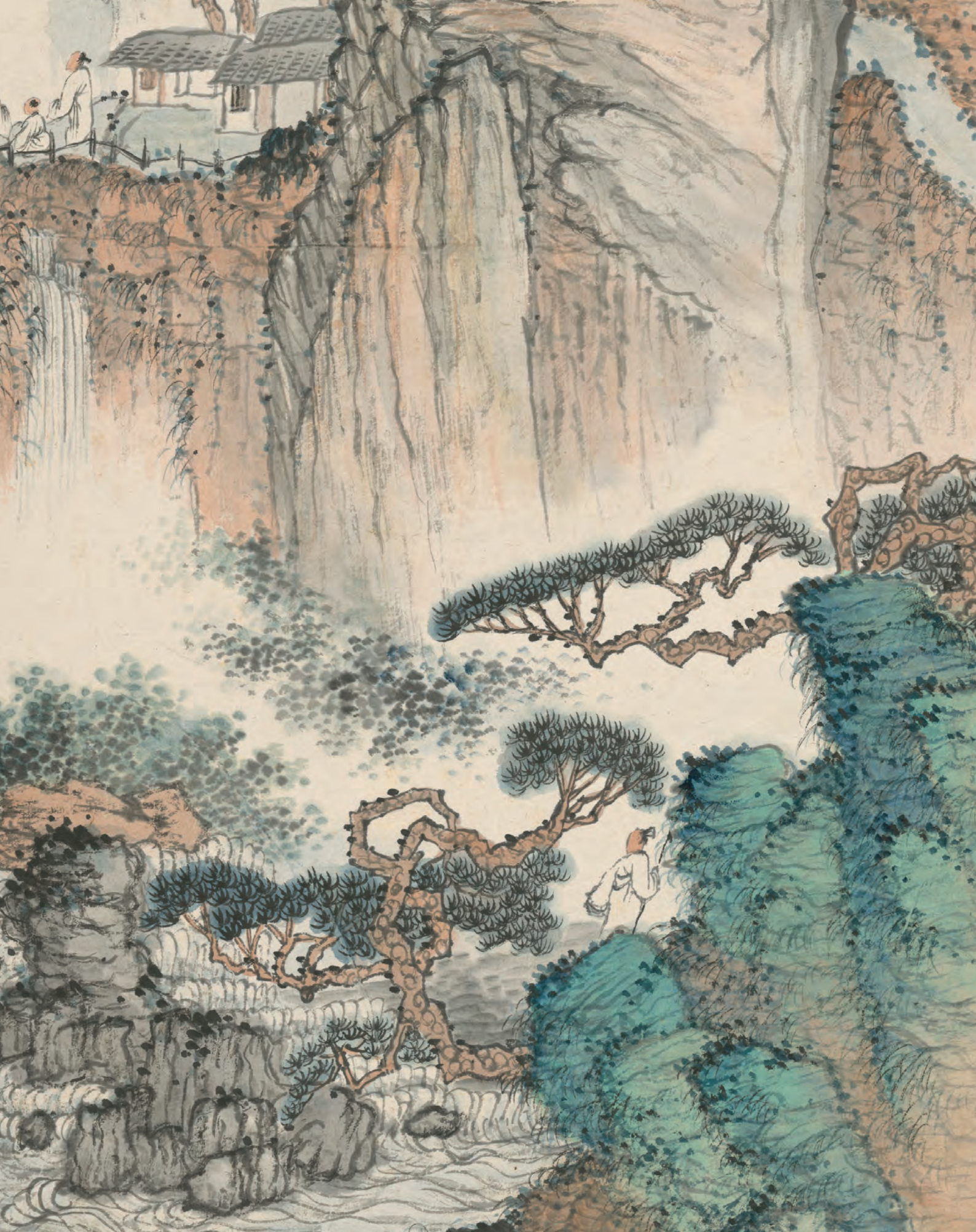
Original name Nian, used the courtesy names Banding, Banchi, and Jingshan, and was a native of Shaoxing, Zhejiang Province. In his twenties, Chen followed his uncle Wu Yin to Shanghai to work for the Shanghai entrepreneur and collector Yan Xinhou, in his studio "Xiaochanglu Guan", specializing in calligraphy rubbings, engravings, and couplets. Later, Chen became acquainted with and a student of Wu Changshuo, which allowed him to study closely with him on a daily basis for ten years. During this time, Chen's painting skills improved significantly. In 1906, at Jin Cheng's invitation, Chen moved to Beijing and started a living by selling paintings. He was considered a pioneer, bringing Southern school styles to the north, and was referred to as the backbone of Beijing painters. He taught at Beijing Fine Art School, Chinese Painting Research Association, and Peking University. In 1956, he advocated building the Beijing Art Academy together with Ye Gongchuo and others, and later served as vice principal of the academy. Chen was talented in calligraphy, paintings, and seal carving. His flower paintings were rooted in the styles of Wu Changshuo and Ren Bonian, and were also inspired by Xu Wei, Chen Chun, Bada Shanren, and Yun Shouping. Thus, he created his own unique pictorial style. His oeuvres were heavily influenced by epigraphic aesthetics, but were also appealing to the literati with its ethereal essence and elegant colours. His publications include *The Painting Collection of Chen Banding* and *Selected Works by Chen Banding*.

蕭遜 (1883-1944)

字謙中，號龍樵、大龍山樵。安徽懷寧人。自幼習畫，離鄉赴京拜入同鄉姜筠門下。刻苦繪事，名聲鵲起。一九二〇年，與金城、周肇祥、陳師曾等發起成立中國畫學研究會，並任教於北平藝專。足跡遍遊西南、東北名勝，廣涉歷代名家作品，最喜黃山畫派石濤、梅清法，又醉心於龔半千。融會古今，筆下自創一格。氣勢蒼莽渾厚，敷色或清麗明快、或濃重豐腴，為民國京津畫派重要畫家。出版有《蕭龍樵山水精品二十四幀》、《課徒畫稿》。

陳半丁 (1876-1970)

名年，字半丁，一作半癡，又字靜山。浙江紹興人。弱冠隨表叔吳隱到上海實業家、收藏家嚴信厚小長蘆館做工，為其拓印、刻帖及楹聯。得識吳昌碩並拜入門下，「旦夕得同室深研，有十年之久，獲益匪淺」，又得任伯年指點翎毛、人物，畫藝大進。一九〇六年應金城之邀赴北京，鬻畫為生，領「南風北漸」之先，為民國北京畫壇中堅。先後執教於北平藝專、中國畫學研究會、北京大學。一九五六年，與葉公綽等共同倡議成立北京畫院，其後出任畫院副院長。陳氏書、畫、印兼擅。寫意花卉自伍翁、伯年而溯至青藤、白陽、八大、南田，融諸家之法而化出己貌，富金石之味又兼文人雅意，作品瀟灑清逸、設色明麗，雅俗共賞。有《陳半丁畫集》、《陳半丁花卉譜》等刊行。



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XIAO XUN (1883-1944) AND CHEN BANDING (1876-1970)

Blue and Green Landscape

Hanging scroll, ink and color on paper, inscribed on the lower right by Xiao Xun, the second inscription with a poem on the top by Chen Banding, with four artists' seals reading *Xiao Xun, Yannian, Chen Nian zhi yin, and Chen Nian*.
103 x 34cm (40 1/2 x 13 3/8in)

HK\$80,000 - 120,000

US\$10,000 - 15,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-202, p.219

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.416-417

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.231

Provenance:

Far East Fine Arts, San Francisco, California

蕭遜、陳半丁 春山訪友圖 設色紙本 立軸

款識：

(蕭) 陳年、蕭遜合寫。

(陳) 文湍激幽澗，白雲流飛山。偃仰長松下，延眺一怡顏。清風拂素眼，瑤花落樹間。拾薪青煙際，煮苓供晚餐。耽此丘中賞，竟日未言聆。半丁老人補題。

鈐印：(蕭) 蕭遜

(陳) 陳年之印、陳半丁、延年

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-202，頁219

Little, Stephen, and J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁416-417

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁231

來源：

美國加州舊金山遠東藝術中心



白雲深處
一松如
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風神
梅間
蒼翠
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六

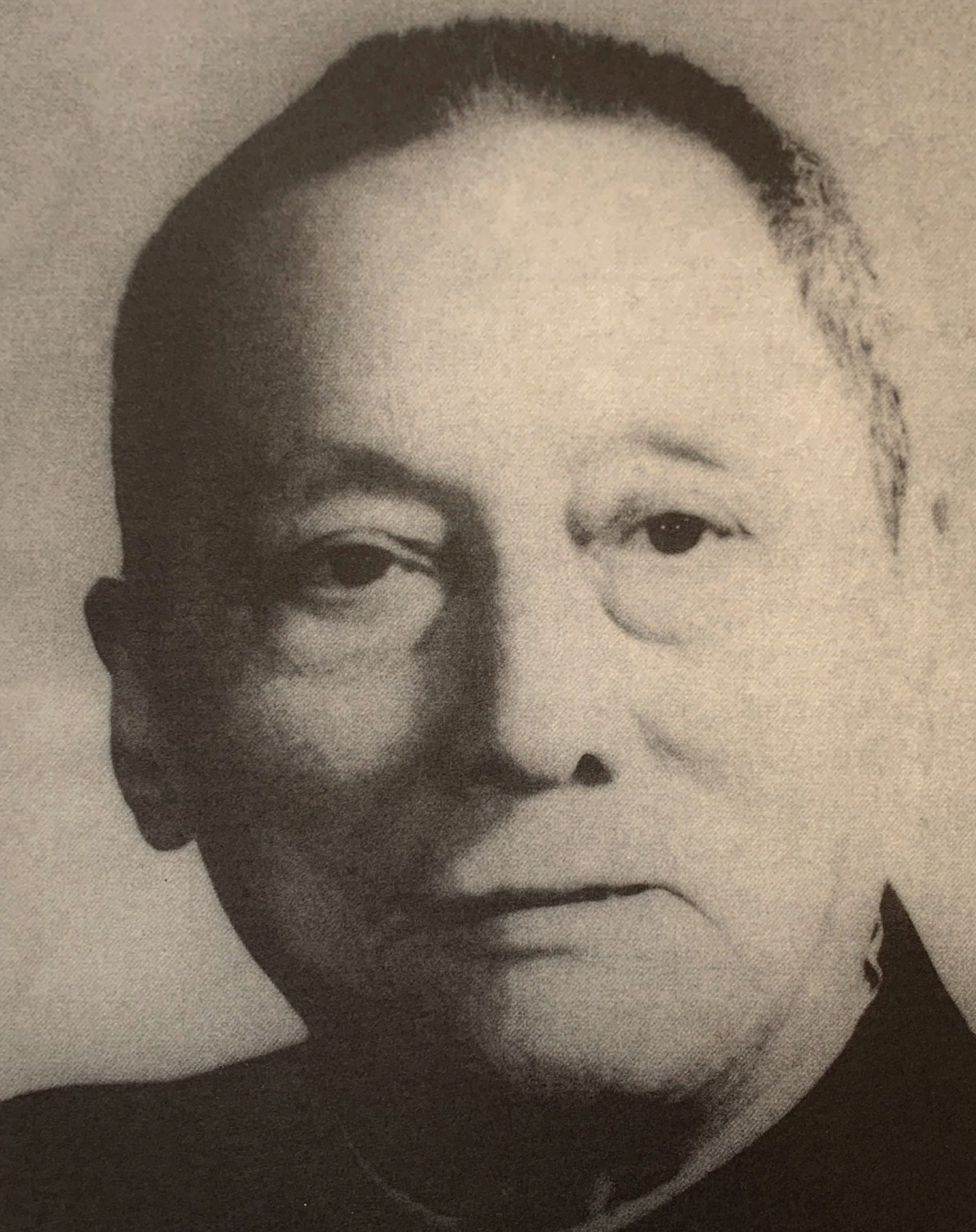
陳年
蕭德
合
寫

CHEN BANDING (1876-1970)

Original name Nian, used the courtesy names Banding, Banchi, and Jingshan, and was a native of Shaoxing, Zhejiang Province. In his twenties, Chen followed his uncle Wu Yin to Shanghai to work for the Shanghai entrepreneur and collector Yan Xinhou, in his studio “Xiaochanglu Guan”, specializing in calligraphy rubbings, engravings, and couplets. Later, Chen became acquainted with and a student of Wu Changshuo, which allowed him to study closely with him on a daily basis for ten years. During this time, Chen’s painting skills improved significantly. In 1906, at Jin Cheng’s invitation, Chen moved to Beijing and started a living by selling paintings. He was considered a pioneer, bringing Southern school styles to the north, and was referred to as the backbone of Beijing painters. He taught at Beijing Fine Art School, Chinese Painting Research Association, and Peking University. In 1956, he advocated building the Beijing Art Academy together with Ye Gongchuo and others, and later served as vice principal of the academy. Chen was talented in calligraphy, paintings, and seal carving. His flower paintings were rooted in the styles of Wu Changshuo and Ren Bonian, and were also inspired by Xu Wei, Chen Chun, Bada Shanren, and Yun Shouping. Thus, he created his own unique pictorial style. His oeuvres were heavily influenced by epigraphic aesthetics, but were also appealing to the literati with its ethereal essence and elegant colours. His publications include *The Painting Collection of Chen Banding* and *Selected Works by Chen Banding*.

陳半丁 (1876-1970)

名年，字半丁，一作半癡，又字靜山。浙江紹興人。弱冠隨表叔吳隱到上海實業家、收藏家嚴信厚小長蘆館做工，為其拓印、刻帖及楹聯。得識吳昌碩並拜入門下，「旦夕得同室深研，有十年之久，獲益匪淺」，又得任伯年指點翎毛、人物，畫藝大進。一九〇六年應金城之邀赴北京，鬻畫為生，領「南風北漸」之先，為民國北京畫壇中堅。先後執教於北平藝專、中國畫學研究會、北京大學。一九五六年，與葉公綽等共同倡議成立北京畫院，其後出任畫院副院長。陳氏書、畫、印兼擅。寫意花卉自缶翁、伯年而溯至青藤、白陽、八大、南田，融諸家之法而化出己貌，富金石之味又兼文人雅意，作品瀟灑清逸、設色明麗，雅俗共賞。有《陳半丁畫集》、《陳半丁花卉譜》等刊行。



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CHEN BANDING (1876-1970)

Landscape, 1942

Hanging scroll, ink and color on paper, inscribed with a poem by the artist, dedicated to *Zhixiong*, dated *renwu* (1942), with six artist's seals reading *Chen Nian*, *Banding Chen Nian*, *Shanyin daoshang ren*, *xianqing ju*, *Banding tumo*, and *xiangren zhilao buzhi nian*.
87 x 41.9cm (34 1/4 x 16 1/2in)

HK\$80,000 - 120,000

US\$10,000 - 15,000

Exhibited:

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-098, p.210-211

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, pp.120-121

Provenance:

Far East Fine Arts, San Francisco, California
Sotheby's New York, *Fine Chinese Paintings*, 25 November 1991, lot 125

陳半丁 春山策杖圖 設色紙本 立軸 一九四二年作

款識：

山關迢遞野橋斜，策杖幽尋豈憚賒。路轉峰回蓮佛寺，雞鳴犬吠隔人家。白雲作雨多如絮，紅葉驚風少似花。不是褊夫能兒得，空令泉石老煙霞。
志雄仁兄大雅正，壬午（1942）暮春之初，半丁弟陳年寫。

鈐印：陳年、半丁陳年、山陰道上人、閒清居、半丁塗抹、鄉人知老不知年

展覽：

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-098，頁210-211

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁120-121

來源：

美國加州舊金山遠東藝術中心
蘇富比紐約，《中國書畫》，1991年11月25日，拍品編號125



志雄仁兄大雅正 壬午暮
 春出杓半丁弟陳垂寫

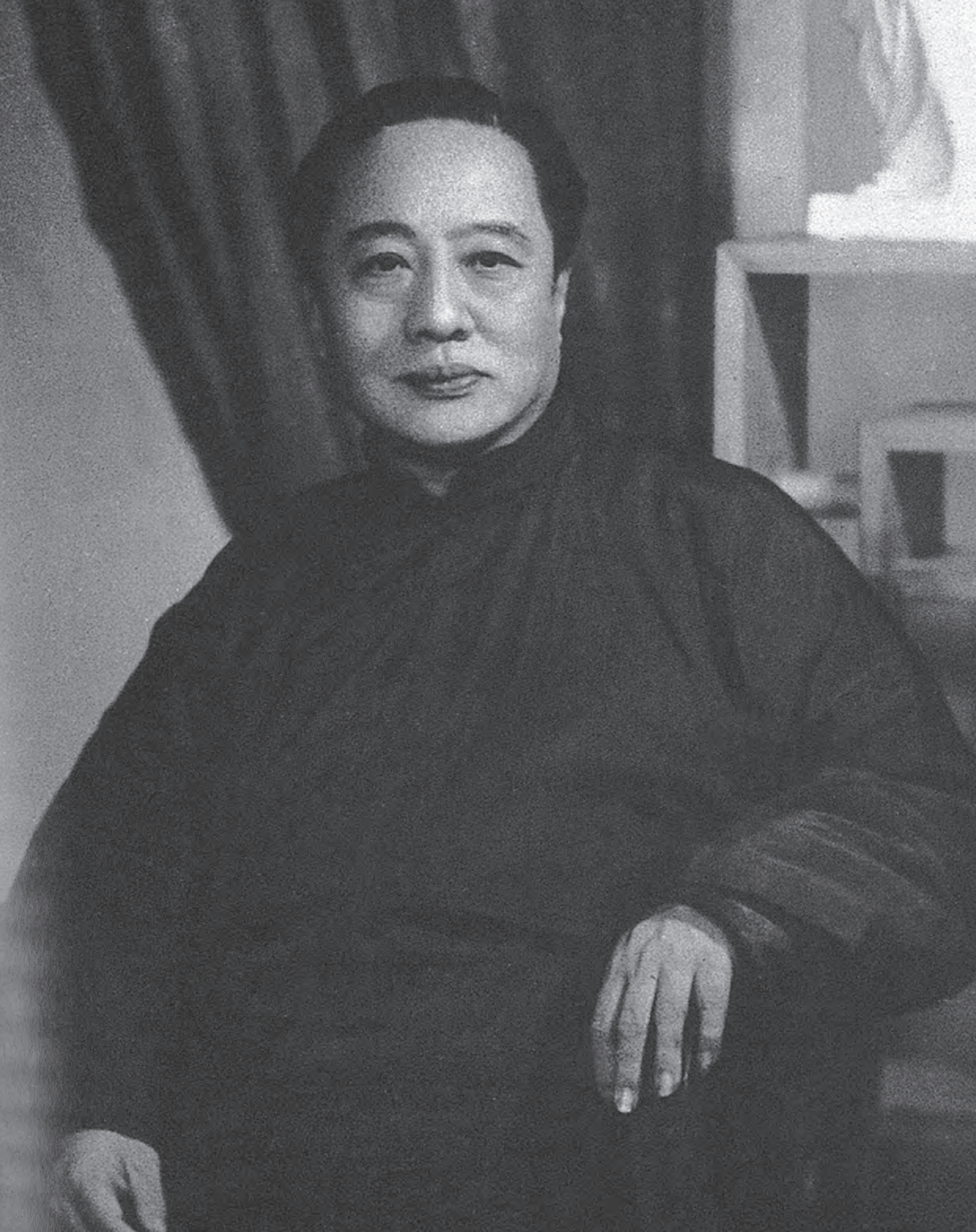
杖幽尋豈憚賒路轉
 峰回蓮佛寺雞鳴犬
 吠隔人家白雲作雨
 多如絮紅葉驚風少
 似筆不是榻夫能見
 得空今泉石老煙霞

PU RU (1896-1963)

Adopting the courtesy name Xinyu, and sobriquets Xishan Yishi, Xihuang Shangren, studio name Hanyutang, he was a member of the Qing imperial clan and the grandson of Prince Gong Yixin. After the 1911 Xinhai Revolution, he secluded himself in the Jietai Temple of Xishan in Beijing for over 10 years, concentrating on reading classics, history, poetry, and practicing painting. In 1925, he founded "Songfeng Huahui" with Pu Xuezhai, Pu Yizhai and other painters. In 1930, he held his first painting exhibition in Shuixie, Zhongshan Park, Beijing with his wife Luo Qingyuan, and he gained reputation as "The Best Painter in Northern Landscape Paintings", and together with Zhang Daqian they were hailed as "Zhang of the South and Pu of the North". In 1949, Pu Ru moved to Taiwan, earned his living by teaching classes and selling paintings. Together with Zhang Daqian and Huang Junbi, they were known as the "Three Masters from Across the Strait". Pu once said, "lifelong learning lies first in the study of classics and history, followed by poetry, calligraphy, then painting." His landscape painting followed the style of Ma Yuan and Xia Gui from the Southern Song Dynasty, as well as Tang Yin from the Ming Dynasty. Having studied stele rubbings and old masters' calligraphy, his regular script was vigorous and elegant, his running and cursive scripts are fluent and unrestrained. His authored several publications including *Literary Collection of Hanyu Studio*, and *Notes on Paintings by Hanyu Studio*.

溥儒 (1896-1963)

字心畬，號西山逸士、羲皇上人，齋號寒玉堂。清宗室，恭親王奕訢嫡孫。辛亥革命後，曾隱居北京西山戒台寺十餘年，飽讀經史詩文，並潛心作畫。一九二五年，與溥雪齋、溥毅齋等創立「松風畫會」，一九三〇年與夫人羅清媛在北平中山公園水榭舉辦首次畫展，聲名鵲起，被譽為「北宗山水第一人」。與張大千合稱「南張北溥」。一九四九年遷台，課徒鬻畫為生，與張大千、黃君璧並稱「渡海三家」。溥氏自述：「一生之學在經史，餘事為詩，其次書法，畫再次耳。」其山水遠追南宋馬夏，近取法明季唐寅，用筆挺健勁秀，俊逸出塵。書法碑帖並重，楷書剛健秀逸、行草飄灑酣暢。存世有《寒玉堂文集》、《寒玉堂論畫》、《西山集》等。



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PU RU (1896-1963)

Listening to the Pines

Hanging scroll, ink and color on paper, inscribed by the artist with a poem, signed *Xinyu*, with four artist's seals reading *ju wangsun, Pu Ru, Songchao ke*, and *jiangtian shuimo qiuguang wan*.
132 x 49.7cm (52 x 19 1/2in)

HK\$400,000 - 600,000

US\$51,000 - 77,000

Exhibited:

Wondrous Ink, Kalamazoo Institute of the Arts, Kalamazoo, MI, August 28-December 5, 2010

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-065, p.207

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.386-387

Provenance:

Far East Fine Arts, San Francisco, California

China Guardian, Beijing, *The Century of Chinese Fine Art II*, 26

October 1999, lot 181

溥儒 松下高士 設色紙本 立軸

款識：

春雲黯黯樹昏昏，鳩婦頻啼欲斷魂。憶得梨花深院裏，春寒寥落閉重門。翠壁流泉下急湍，谿亭草閣鏡中懸。楓林如錦憑闌外，一片晴峰鎖淡煙。遙岑轟轟木潺潺，古樹松風畫掩關。落日鐘聲來遠處，行人初向石橋邊。心奮。

鈐印：舊王孫、溥儒、松巢客、江天水墨秋光晚

展覽：

水墨神韻，卡拉馬祖藝術學院，卡拉馬祖，密歇根州，2010年8月28日至12月5日

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術學院博物館，夏威夷，2007年8月30日至10月28日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-065，頁207

Little, Stephen, and J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁386-387

來源：

美國加州舊金山遠東藝術中心

中國嘉德，《中國美術百年——國畫、書法》，1999年10月26日，拍品編號181



PU QUAN (1913-1991)

Courtesy name Songchuang, he was a member of the Qing imperial family. His father Zai Ying, brothers Pu Jin, Pu Jian, Pu Zuo were all competent painters. Pu Quan started to practice painting under the guidance of his father, brothers, and cousin Pu Ru since his childhood. He was good at painting landscapes, birds and flowers, scholarly playthings such as orchids and bamboo, and excelled exceptionally at painting horses. In 1928 he joined the Songfeng Painting Association. In 1936 he became a member of the Chinese Painting Research Association, while he taught in the art department of Fu Jen Catholic University. After 1949, he worked as a researcher at the Central Research Institute of Culture and History, and a painter at the Beijing Art Academy.

溥佺 (1913-1991)

字松窗，清宗室。父載瀛及兄溥忻、溥澗、弟溥佐皆擅畫。溥松窗自幼隨父兄及堂兄溥儒研習書畫，工山水、花鳥、蘭竹，尤長畫馬。一九二八年入「松風畫會」，一九三六年參加中國畫學研究會，並任教於輔仁大學美術系。一九四九年後，任中央文史館館員、北京畫院畫師。



PU QUAN (1913-1991)

Horse after Castiglione, 1950

Hanging scroll, ink and color on silk, inscribed a poem and signed by the artist, copying the original inscription by Giuseppe Castiglione (1688-1766) at lower left, dated *gengyin* (1950), with five artist's seals reading *Pu Quan changshou*, *Songchuang*, *Pu Quan changshou*, *Songchuang*, and *qinshu tang*.
129.5 x 67.3cm (51 x 26 1/2in)

HK\$80,000 - 120,000

US\$10,000 - 15,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-256, p.225

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.388-389

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, pp.218-219

Provenance:

Far East Fine Arts, San Francisco, California

溥佺 紫騮 設色絹本 立軸 一九五〇年作

款識：

庚寅（1950）元月，松窗溥佺臨於琴書堂。
乾隆癸亥（1743）孟春，海西臣郎世寧恭畫。
紫騮行且嘶，雙翻碧玉蹄。臨流不肯渡，似惜錦障泥。白雪關山遠，黃雲海戍迷。揮鞭萬里去，安得念春閨。不從桓公獵，何能伏虎威。一朝滿隴出，看去拂雲飛。松窗居士溥佺題。

鈐印：溥佺長壽、松窗、溥佺長壽、松窗、琴書堂

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術學院美術館，夏威夷，2007年8月30日10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-256，頁225

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁388-389

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁218-219

來源：

美國加州舊金山遠東藝術中心

紫駟行且嘶雙翻碧玉蹄
 眩流不肯渡似惜錦障泥
 白雲關山遠黃雲海戍迷
 揮鞭萬里去身得念吾閨
 不從桓公獵以能伏虎威
 一朝溝隴出看去拂雲卷

松窓居士溥佺題



乾隆癸亥孟春海西巨師世寧畫

庚寅元月松窓溥佺臨於琴書堂



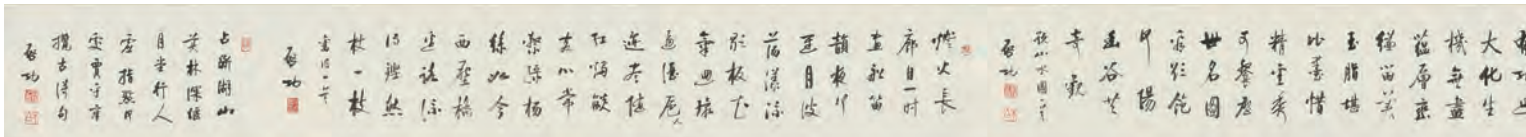
QI GONG (1912-2005)

Courtesy names Yuanbai and Yuanbo, he was a member of the Qing imperial family. As a child, he moved with his grandfather to live in Yixian, Hebei Province. On the subject of paintings, he learned from the artists Jia Yimin and Wu Jingting, and in 1930, he started Chinese classical literature lessons with Dai Jiangfu and practiced classical-style poetry. In 1933, through Fu Zengxiang's introduction, he became a student of Chen Yuan, who in turn recommended him to teach Chinese Language at Fu Jen Middle School. After the establishment of "Songfeng Huahui (Songfeng Painting Association)", Qi joined this group and started using the art name "Songhe". Following the victory of the War of Resistance, he served as a committee member of the Imperial Palace Museum, responsible for review and authentication of cultural relics in the Palace Museum Archives. He had also held successive positions at Fu Jen University and Beijing Normal University. In 1983, at the request of the State Administration of Cultural Relics, Qi Gong formed a "seven-person appraisal team" with Liu Jiu'an, Yang Renkai, Xie Zhiliu, Xu Bangda, Xie Chensheng and Fu Xinian. Together they spent eight years travelling throughout the country examining, researching and classifying public and private collections of ancient paintings and calligraphy. Qi Gong excelled in poetry, calligraphy and painting. Regular and cursive scripts were his specialties, they are vigorous and upright, overflowing with purity which is now known as the "Qi Style". His paintings mirrored his reputation in calligraphy and his paintings of landscapes, bamboo and rocks were thoughtfully composed, clear and pure, refreshing and elegant, embracing literati ideals. His publications include *The Painting Collection of Qi Gong*, *Essays on Ancient Calligraphy*, and *Literary Collection by Qi Gong*. He had also wrote annotations for popular novel "Hongloumeng (Dream of the Red Chamber)".

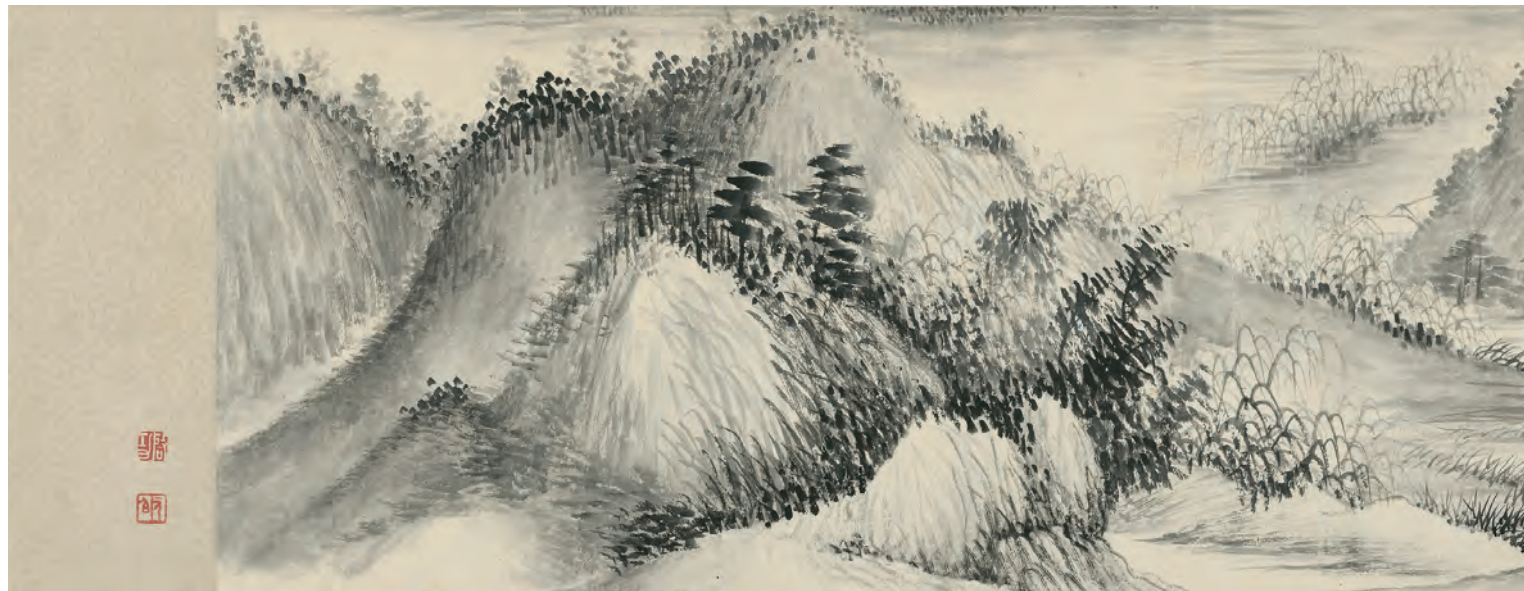
啟功 (1912-2005)

字元白，一字元伯。清宗室。北京匯文中學肄業，畫師賈義民、吳鏡汀，又從戴姜福習古文及詩詞。松風畫會成員，號「松壑」。一九三三年，經傅增湘推薦，受業於陳垣。抗戰勝利後，擔任故宮博物院委員，從事故宮文獻館審稿及文物鑑定工作。先後執教於輔仁中學、輔仁大學及北京師範大學。一九八三年，啟功應國家文物局之請，與劉九庵、楊仁愷、謝稚柳、徐邦達、謝辰生、傅熹年一起組成「七人鑑定小組」，巡迴全國，耗時八年，將國內公私收藏古代書畫盤點定級。啟功詩書畫俱佳，書宗二王，楷、行、草皆長，用筆剛勁挺拔，清氣溢流，有「啟體」之譽。畫名幾為書名所掩，山水、竹石，構圖嚴謹，明淨無塵，清勁秀潤，極富文人趣味。著有《啟功書畫集》、《啟功論書札記》、《啟功叢稿》、《漢語現象叢論》、《啟功口述歷史》等十數種，其五十年代註釋的程乙本《紅樓夢》，乃紅學經典註釋本。





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QI GONG (1912-2005)

Landscape, 1941

Horizontal handscroll, ink on paper, the landscape inscribed and signed by the artist, dated *xinsi* (1941), with four artist's seals reading *Qi Gong* (2), *Yuanbai* (2); the frontpiece and colophons written and signed by the artist, with twelve artist's seals reading *Qi Gong zhi yin* (3), *Yuanbai* (3), *Sheng yu renzi* (3), *Yuanbai jushi*, *Qi Gong*, *Zhushen*

Frontispiece: 30.5 x 97.8cm (12 x 38 1/2in)

Painting: 30.5 x 135.9cm (12 x 53 1/2in)

Colophon: 30.5 x 356.9cm (12 x 140 1/2in)

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

US\$100,000 - 150,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-274, pp.226-227

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.390-391

Provenance:

Acquired in Beijing in the summer of 2001. Rev. Fabian brought it to Qi Gong a week later, who sealed and inscribed the scroll in his presence.

啟功 擬梅花龕主山水 水墨紙本 手卷 一九四一年作

引首：
筆駕雲濤生。啟功。

款識：
辛巳（1941）孟夏，擬梅花龕主法，元白居士啟功寫於簡靖堂。

題跋：
（一）春山如咲冬如睡，殘臘祁寒寫已難。妙手有功迴大化，生機無盡蘊層巒。綠留美玉脂堪比，墨惜精金秀可餐。歷世名圖看欲飽，河陽幽谷共奇觀。題山水圖一首。啟功。
（二）燈火長廊目一時，畫船笛韻夜行遲。月波蕩漾流歌板，花氣迴環逼酒卮。人跡盡隨紅燭焰，客心常繫綠楊絲。如今西壓橋邊路，添得鏗然杖一枝。舊作一首。啟功。
（三）占斷湖山美，林深偃月堂。行人虛指點，何處賈平章。攬古得句。啟功。

鈐印：啟功之印（三鈐）、元白（三鈐）、生於壬子（三鈐）、啟功（二鈐）、元白（二鈐）、元白居士、啟功、珠申

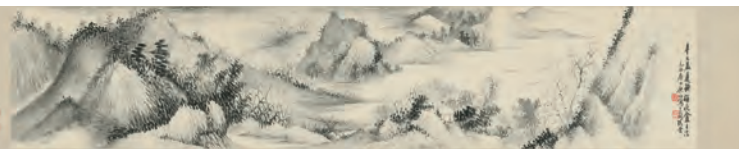
展覽：
《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：
戶田祐佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-274，頁226-227

Little, Stephen, and J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁390-391

來源：
二〇〇一年夏購於北京。一週後，費立哲神父拜訪啟功，並出示此卷，啟功隨即當面跋詩數首，並鈐印二方於畫心後隔水。

筆駕雲濤生



春山如睡
殘臘祗
寒寫已
難妙手



辛巳孟夏擬梅花衲主法
元白居士啟功寫于簡齋堂

春山如睡
殘臘祗
寒寫已
難妙手
有功迴
大化生
機無盡
益層密
徑留英
玉脂堪
比畫惜
精室秀
可餐應
世名圖
宋莊飽
甲陽
畫谷共
寺觀
後山水圖
啟功

燈火長
廊日一時
五和笛
韻板竹
逐日波
荷漾流
影板石
牽迴埃
通徑危
迹若隨
紅獨皎
在八常
索孫楊
絲以今
西歷橋
迹法深
乃理然
杖一杖
畫
啟功

占斷湖山
莫林深徑
月堂行人
空指點月
空實守空
攬古得句
啟功

LI KERAN (1907-1989)

Birth name Yongshun, he was a native of Xuzhou, Jiangsu Province. He loved painting since childhood, and studied with Qian Shizhi, a teacher in his village. At 16, he attended Shanghai Academy of Fine Arts, and six years later enrolled in Hangzhou Academy of Fine Arts' graduate class, studying with Lin Fengmian. During the War of Resistance, he followed the Third Office of the Political Department led by Guo Moruo to create anti-Japanese propaganda posters. In 1943, he was invited by Chen Zhifo to lecture in the Chongqing National Academy of Fine Arts. Then, he taught in Beijing Academy of Fine Arts in 1946. The next year, he studied with Qi Baishi and Huang Binhong. From the fifties, Li travelled the country and sketched famous mountains and rivers accumulating countless miles of footsteps and a myriad drawings. He advocated innovative ideas in painting like "smelting to achieve ten times the effort of mining" and "continuing through painstaking effort", and described himself as "Kuxuepai (school of labored practice)". Li was talented at painting landscapes with water and ink to increase the realistic sense of shape and space. He also used reverse light to depict the dawn and the dusk, expressing real charm in the landscapes, which was praised by many as "Li's Mountain and River". He also loved to draw cattle. In 1940s, he lived in Jingangpo, Chongqing where his home was next to a cowshed. He was so deeply impressed by the hard work and dedication of the water buffalo, he named his studio "Shuiniutang (Buffalo Studio)".

李可染 (1907-1989)

原名永順。江蘇徐州人。幼嗜繪畫，為鄉賢錢食芝啟蒙，十六歲進入上海美術專門學校，越六年考入杭州藝專研究生班，師從林風眠。抗戰爆發後，隨郭沫若領導的政治部第三廳，創作抗日宣傳畫。一九四三年，應陳之佛邀請，任重慶國立藝專講師。一九四六年到北平藝專任教，翌年拜齊白石、黃賓虹為師。五十年代起，李可染遍訪全國名山大川進行寫生，足跡數十萬里，積累大量寫生稿。作畫主張「採一煉十」、「慘淡經營」，以「苦學派」自謂。李可染作山水，長於用水用墨，以增加造型和空間的真實感，用逆光刻畫黎明、夕陽而得山水真趣，有「李家山水」之譽。亦特愛寫牛，上世紀四十年代居重慶金剛坡，住房緊鄰牛棚，深感於水牛辛勤勞動、鞠躬盡瘁之品質，名其齋為「師牛堂」。



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LI KERAN (1907-1989)

Apricot Blossoms in the Spring Rain

Hanging scroll, ink and color on paper, inscribed by the artist, signed *Keran*, with three artist's seals reading *Li, zai jingwei*, and *suoyaozhe hun*.

69 x 45cm (27 1/8 x 17 3/4in)

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

US\$130,000 - 260,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum, Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-125, p.212

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Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.215

Provenance:

Far East Fine Arts, San Francisco, California

李可染 杏花春雨江南 設色紙本 立軸

款識：
杏花春雨江南。可染。

鈐印：李、在精微、所要者魂

展覽：
《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日10月28日

出版：
戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-125，頁212

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來源：
美國加州舊金山遠東藝術中心



JU LIAN (1828-1904)

Using the courtesy name Shigang, sobriquets Guquan, Geshan Laoren, Geshan Qiaozia, Luohu Sanren, he was native of Yangzhou, Jiangsu Province. Past generations of his family were officials from Guangdong, and they later settled in Panyu. Ju Lian studied painting under his elder brother Ju Chao at a young age, and the Ju brothers, known as “Two Jus”, were the founders of the Lingnan school. Ju Lian liked to paint Lingnan flowers, insects, vegetables, fruits and fish, employing the “boneless” technique of Yun Shouping and his technique of “adding water or powder to still-drying pigment”, giving flowers and leaves a yin-yang perspective of light and shadow, that greatly enriched the expressionist techniques of traditional painting. When drawing insects, he “would always pin the insect at its abdomen with a needle or put it in a glass box and make sketches.” Gao Jianfu praised Ju Lian as follows, “whatever his eyes focus on, he can paint it. Everything and every wonder can be drawn. It is natural and seamless to make an interesting painting which can break the shackles of past traditional ideas.” In 1864, Ju Lian returned to his hometown with Ju Chao and built the “Shixiangyuan”, a painting academy. Their they ran a school to teach paintings, gaining a growing reputation and trained numerous outstanding students such as Gao Jianfu, Gao Qifeng and Chen Shuren.

居廉 (1828-1904)

字士剛，號古泉、隔山老人、隔山樵子、羅湖散人。原籍江蘇揚州，先輩來粵做官，遂落籍番禺。自幼隨從兄居巢習畫，與巢並稱「二居」，乃嶺南畫派奠基人。喜狀寫嶺南特色花卉草蟲、蔬果水族，以南田沒骨法兼施撞水、撞粉之技巧，使花卉、枝葉產生向光和背光的陰陽效果，極大豐富了傳統繪畫的表現手法。畫昆蟲時「每將昆蟲以針插腹部，或蓄儲玻璃箱，對之描寫」，高劍父稱其「眼之所到，筆便能到，無物不寫，無奇不寫……施諸畫面，涉筆成趣，極其自然，天衣無縫，可算打破過去傳統思想的束縛了」。一八六四年，居廉隨居巢返回故里，於隔山修建「十香園」，開館課徒，聲名日彰，桃李天下，高劍父、高奇峰及陳樹人皆出其帳下。



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JU LIAN (1828-1904)

Flowers and Birds, 1895

Hanging scroll, ink and colour on paper, inscribed and signed *Geshan Laoren Ju Lian*, dated *yiwei* (1895), with one artist's seal reading *guquan*.

175.2 x 41.6cm (69 x 16 3/8in)

HK\$70,000 - 90,000

US\$8,900 - 11,000

Exhibited:

Wondrous Ink, Kalamazoo Institute of the Arts, Kalamazoo, MI, August 28- December 5, 2010

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-114, p.211

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.482-483

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, p.50

Provenance:

Far East Fine Arts, San Francisco, California
Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 28 April 1997, lot 259

居廉 芙蓉雙喜圖 設色紙本 立軸 一八九五年作

款識：

乙未（1895）清和月中浣之吉，隔山老人居廉寫於嘯月琴館，仿南田翁用意。

鈐印：古泉

展覽：

《水墨神韻》，卡拉馬祖藝術學院，卡拉馬祖，密歇根州，2010年8月28日至12月5日

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日-10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-114，頁211

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁482-483

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁50

來源：

美國加州舊金山遠東藝術中心

蘇富比香港，《中國書畫》，1997年4月28日，拍品編號259



GAO JIANFU (1879-1951)

First name Lun, he adopted the courtesy name Jianfu, and was a native of Panyu, Guangdong Province. He first studied under Ju Lian, then under Wu Deyi who allowed him to examine his entire collection in “Wansongyuan”. In 1933, he enrolled in Canton Christian College to study sketching. In 1906, he went to Japan to study and met Mr. and Mrs. Liao Zhongkai, and he joined the Tongmenghui (Chinese Revolutionary Alliance). He was also a member of famous Japanese art groups, White Horse Club and Pacific Painting Club, and became deeply influenced by Japanese painters Takeuchi Seiho and Hashimoto Kansetsu. Upon his return to China, he and his brother Gao Qifeng set up Shenmei Publishing House, and The True Record in Shanghai, and “Pingmin Huabao” and “Shishi Huabao” in Guangzhou to publicise the revolution. After the 1911 Xinhai Revolution, Gao gradually left political circles and focused on art, and founded Chunshui Shuyuan in 1924, where he trained painters, such as Li Xiongcai and Guan Shanyue who later achieved fame. Together with his brother Qifeng and Chen Shuren, they were praised as the “Three Outstanding Painters of the Lingnan school”. In his early years, Gao Jianfu had learned from Ju Lian the “adding water or powder to still-drying pigment” and “boneless” flower drawing techniques; and later he was influenced by Japanese, forming a new painting style that was “an East and West synthesis”. He advocated painting as tools to “awakening the nation’s soul”. His drawings were unusually realistic, and often his landscapes, animals and plants would be metaphorical, at times sentimental or a passionate statement on current events. In his later years, he travelled to India, Nepal and other places, studying local customs, arts and culture. He authored several books including, *Poems by Washeng* and *Notes on Buddha Country*.

高劍父 (1879-1951)

名嵩，字劍父。廣東番禺人。師從居廉，又拜伍德彝，得入其「萬松園」，遍覽所藏名畫。一九〇三年，入讀格致書院，學習素描技巧。一九〇六年赴日留學，識廖仲愷夫婦，入中國同盟會。曾參加日本著名美術團體白馬會及太平洋畫會，深受日本畫家竹內棲鳳、橋本關雪影響。歸國後與其弟高奇峰在上海創審美書館、〈真相畫報〉，又在廣州創〈平民畫報〉和〈時事畫報〉，宣傳革命。辛亥革命後，淡出政壇，潛心藝術，一九二四年創辦春睡書院，播諸後學，黎雄才、關山月皆出其門下。高劍父與弟奇峰、陳樹人並稱「嶺南三傑」。早年學得居氏「撞水撞粉」沒骨花卉技巧，後受日本畫影響，將其對於環境的渲染以及光影的明暗對比等特色融入國畫當中，創出「折衷東西」的新畫法。他主張以繪畫「喚醒國魂」，因此多描繪現實生活，雖畫風景、動物、草木，卻多有寓意，或感時傷世，或高亢激奮，亦或畫殘紅病羽，避世消沉。晚遊印度、尼泊爾等地，兼採當地風格而融會貫通。著有《蛙聲集》、《佛國記》。



GAO JIANFU (1879-1951)

Nepalese Stone Bust

Hanging scroll, ink on paper, inscribed and signed by the artist *Jianfu*, with three artist's seals reading *Jianfu*, *Lun*, and *Gao Lun changshou*; lower inscription, ink on gold-flecked paper, written and signed by Yang Shanshen (1913-2004), with three artist's seals reading *Shanshen*, *Yang*, and *Da zizai*.

Painting: 55.9 x 33cm (22 x 13in)

Inscription: 32.4 x 33cm (12 3/4 x 13in)

HK\$80,000 - 120,000

US\$10,000 - 15,000

Exhibited:

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA, October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-108, p.211

Andrews, Julia Frances, Michael Knight, and Pauline Yao, *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, pp.204-205

Provenance:

Far East Fine Arts, San Francisco, California

高劍父 尼泊爾世尊石像 水墨紙本 立軸
楊善深題跋

款識：
尼泊爾世尊石像。劍父敬摹。

題跋：
念到心空佛也忘，千年暗室忽生光。劍師旅居尼泊爾時，以所摹世尊石像贈山笑三兄留念，善深為誌。

鈐印：（高）劍父、崙、高崙長壽
（楊）善深、楊、大自在

展覽：
《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

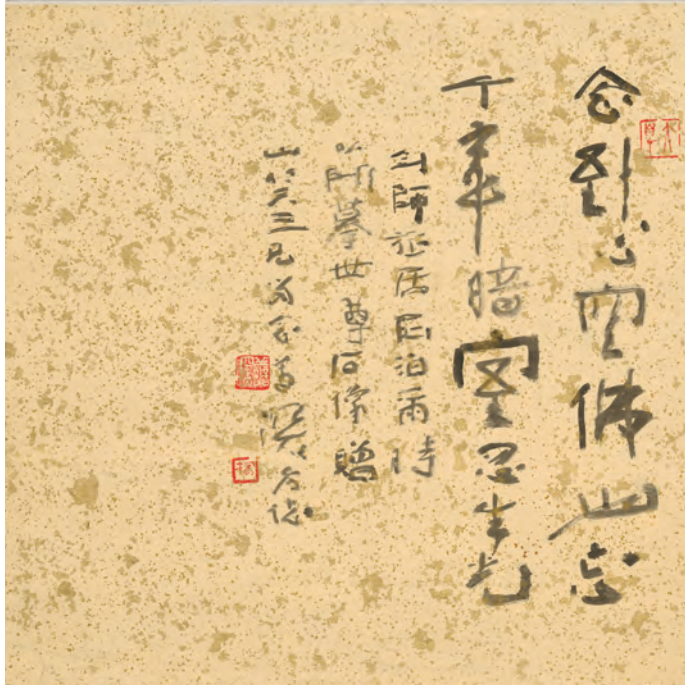
出版：
戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-108，頁211

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，頁204-205

來源：
美國加州舊金山遠東藝術中心

題跋上款：「山笑三兄」應為鄺山笑（1909-1976），原名劍飛，廣東台山人。粵劇名伶及電影明星，三十年代來港發展電影事業，有「風流小生」之名，一生出演一百二十多部電影。其書畫收藏量豐富，以粵籍同輩畫家為主，於香江素有聲名。他與趙少昂、楊善深（亦台山人）等淵源頗深，嘗於一九四八年，與趙少昂、陳荊鴻等於香港發起成立中國近代書畫匯。

一九三〇年底，高劍父赴印度考察藝術並舉辦個人畫展，期間遍遊諸省，並緬甸、錫蘭、不丹、尼泊爾、波斯、埃及各國，凡美術院、博物院、梵宮古剎，莫不參觀臨摹。據楊善深跋，本幅即為遊尼泊爾期間所撫，並贈予鄺氏留念。



GUAN SHANYUE (1912-2000)

Originally named Zepei, he was a native of Yangjiang, Guangdong Province. In 1935, he entered Gao Jianfu's "Chunshui Huayuan" to study painting. During the War of Resistance Against Japan, he took refuge with his teacher in Macau and Hong Kong and held many "War of Resistance Painting Exhibitions". After 1940, he travelled through Guilin to Sichuan, and then to the Northwest, making sketches on the way, studying Dunhuang art by copying murals. After 1949, Guan assumed the roles of president of the Guangzhou Academy of Fine Arts and as vice-chairman of the China Artists Association. In 1959, he collaborated with Fu Baoshi to create the monumental painting "Such is the Beauty of Our Land" for the Great Hall of the People. Guan's works adhered to the spirit of "meeting East and the West, merging the past and the present", stressing realistic compositions with Western-style shading techniques. As the foremost representative of the third-generation Lingnan school artists, Guan excelled in painting landscapes, figures, birds and flowers, with a fondness for plum blossoms. His oversize paintings were precipitous in composition and with a magnificent momentum.

關山月 (1912-2000)

原名澤霽。廣東陽江人。一九三五年入高劍父「春睡畫院」學畫。抗戰期間，隨師避難澳門、香港，多次舉辦「抗戰畫展」。一九四〇年後，經桂林至四川，再到西北寫生，考察敦煌藝術，臨摹壁畫。解放後曾先後任廣州美術學院院長、中國美協副主席等。一九五九年，與傅抱石合作為人民大會堂創作巨幅作品〈江山如此多嬌〉。關氏作品秉承「折衷中西，融匯古今」之精神，注重寫實，吸收西畫的構圖及明暗技巧，求新求變，乃「嶺南畫派」第三代代表人物。他山水、人物、花鳥俱佳，尤喜畫梅。其巨幅作品，構圖險峭而氣勢雄闊。



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GUAN SHANYUE (1912-2000)

Windswept Pines in a Mountain Gorge, 1977

Hanging scroll, ink and color on paper, inscribed by the artist and dated 1977, signed Guan Shanyue, with three artist's seals reading Guan, Shanyue, and qishi nian dai.
135 x 67cm (53 1/8 x 26 3/8in)

HK\$700,000 - 900,000

US\$89,000 - 110,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Between the Thunder and the Rain, Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, San Francisco, CA October 25, 2000-January 14, 2001

Published:

Teisuke Toda and Hiromitsu Ogawa comp. *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-286, p. 232

Little, Stephen, and J. May Lee Barrett. *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp. 608-609

Andrews, Julia Frances, Michael Knight, and Pauline Yao. *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, 2000, front cover, pp. 208-209,

Provenance:

Far East Fine Arts, San Francisco, California

關山月 峽谷松風 設色紙本 立軸 一九七七年作

款識：

峽谷松風。有云「五嶽歸來不看山，黃山歸來不看嶽。」余謂此說帶有片面性，當登上始信之。山顛一覽群峰，從雲霧中突起而競秀，誠壯觀也。因圖之以誌紀遊。一九七七年十月於珠江南岸，關山月並識。

鈐印：關、山月、七十年代

藏印：曹仲英印

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

出版：

戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-286，頁232

Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁608-609

Andrews, Julia Frances, Michael Knight, and Pauline Yao, 《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，李鐘文亞洲藝術文化中心，舊金山，加州，2000年，封面，頁208-209

來源：

美國加州舊金山遠東藝術中心

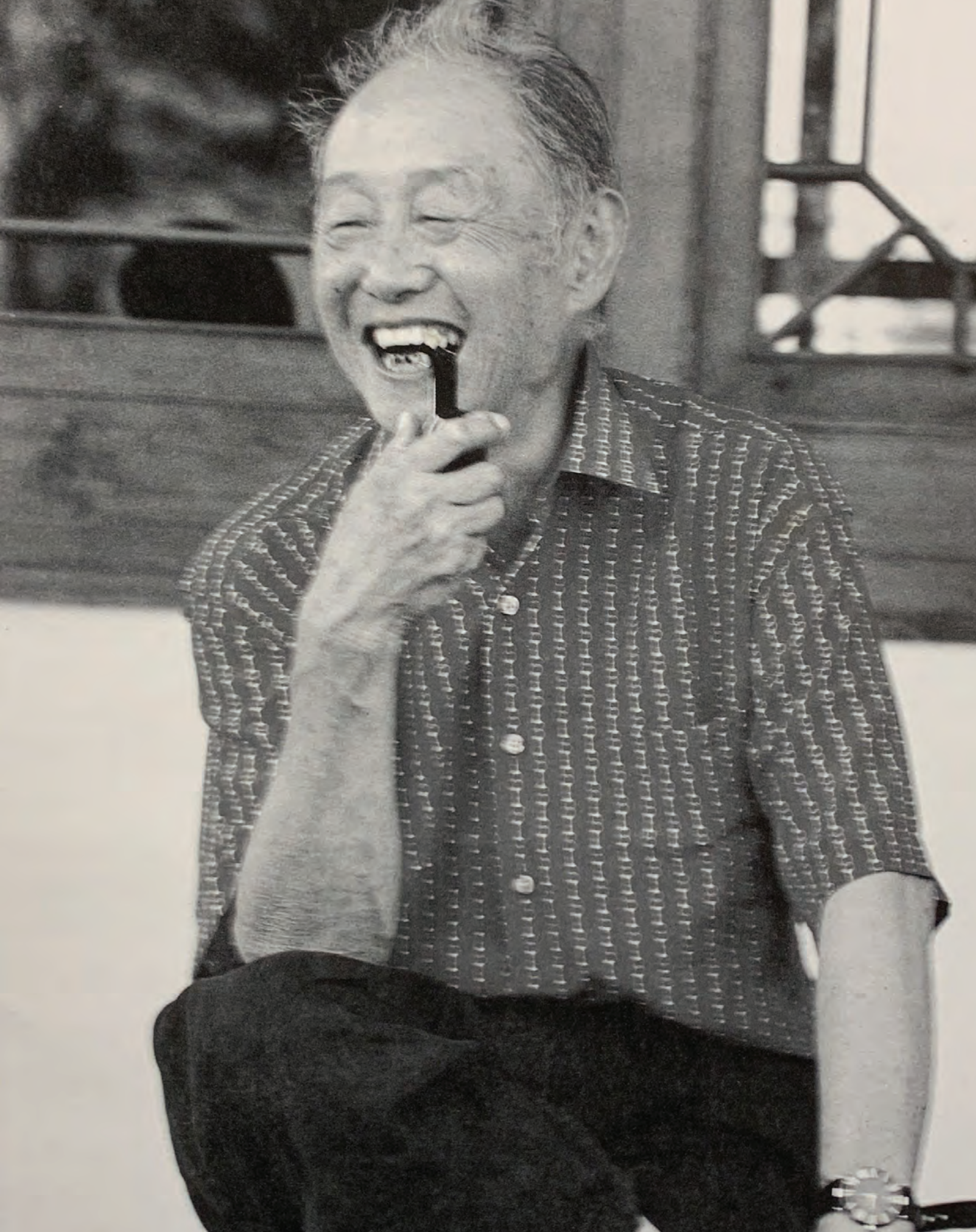


HUANG YONGYU (B.1924)

Who uses pen names Huang Xingbin, Huang Niu and Niufuzi, is a native of Fenghuang, Hunan Province. He was a nephew of Shen Congwen and was born into a poor family. When he was young, he wandered away from home and made living in Anhui and Fujian Provinces among other places. During the War of Resistance, he attended Jimei Middle School in Xiamen, and started to create woodcut works for which he gained a reputation. In 1938, he joined the Southeast China Woodcut Association chaired by Zheng Yuying (art name Yefu) and Jin Fengsun. In 1947, he was recommended by Li Hua and Chen Yanqiao to join the China Woodcut Association of Shanghai. In 1948, Huang Yongyu and his wife, Zhang Meixi, immigrated to Hong Kong and successively worked in Ta Kung Pao and New Evening News. Soon after Huang joined the “Renjian Huahui” in Hong Kong, and held his first solo exhibition at the Fung Ping Shan Library of the University of Hong Kong. In 1953, encouraged by Shen Congwen, he returned to Beijing to teach at the Central Academy of Fine Arts. Huang has an open and humorous personality, thus getting a nickname “Laowantong (old mischievous boy)”. Besides woodcut and Chinese paintings, his works span a great variety of genres, including sculpture, literature, architectures and stamp design. For both landscapes and flowers, he likes to use thick ink and heavy colour, resulting in bold and powerful works that exhibit many Western painting elements, while not lacking the charm of the East. He adores lotus and thus built “Wanhetang (Hall of Ten Thousand Lotus)” in the Beijing suburbs. Due to his adoration, he is also sometimes referred to as “Hechi (Lotus Mania)”.

黃永玉 (b.1924)

筆名黃杏檳、黃牛、牛夫子。湖南鳳凰人，沈從文表侄。幼時家貧，離鄉漂泊，曾輾轉安徽、福建等地謀生。抗戰期間，就讀於廈門集美中學。早歲從事版畫創作，已俱聲名。一九三八年加入野夫、金逢孫主持的中國東南木刻協會。一九四七年，經李樺、陳煙橋介紹參加上海中華全國木刻協會。一九四八年，黃永玉與夫人張梅溪移居香港，先後任職〈大公報〉、〈新晚報〉，又在香港參加「人間畫會」，不久便於香港大學馮平山圖書館舉辦首次個展。一九五三年，受沈從文鼓勵，黃永玉返北京，任教中央美術學院。黃永玉個性灑脫幽默，有「老頑童」之名，其創作多元，版畫、水墨之外，雕塑、文學、建築、郵票設計皆有涉獵。無論山水、花卉，喜用濃墨重彩，以厚重有力見長，頗多西畫元素，而又飽含東方氣韻。他極愛荷花，於京郊構築「萬荷堂」，頻以荷花入畫，有「荷癡」之稱。



HUANG YONGYU (B.1924)

Autumn Mountains, 1980

Hanging scroll, ink and color on paper, inscribed by the artist and signed *Huang Yongyu*, dedicated to *Luji*, dated *gengshen* (1980), with two artist's seals reading *Huang Yongyu* and *chiweng*.
102 x 102cm (40 1/8 x 40 1/8in)

HK\$500,000 - 700,000

US\$64,000 - 89,000

Exhibited:

New Songs on Ancient Tunes, Honolulu Museum of Art, Honolulu, HI, August 30-October 28, 2007

Published:

Teisuke Toda and Hiromitsu Ogawa comp., *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-287, p.233

Little, Stephen, and J. May Lee Barrett, *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Museum of Art, 2007, pp.614-615

Provenance:

Far East Fine Arts, San Francisco, California

Acquires directly from the artist as a painting gift by Gao Luji (b.1941)

黃永玉 蜀山秋色 設色紙本 立軸 一九八〇年作

款識：

明日巴陵道，秋山又幾重。魯冀弟遠行，特作〈蜀山秋色〉以贈，時在庚申（1980）春日，黃永玉於京華三里河南沙溝寓次。

鈐印：黃永玉、鷗翁

展覽：

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，檀香山，2007年8月30日至10月28日

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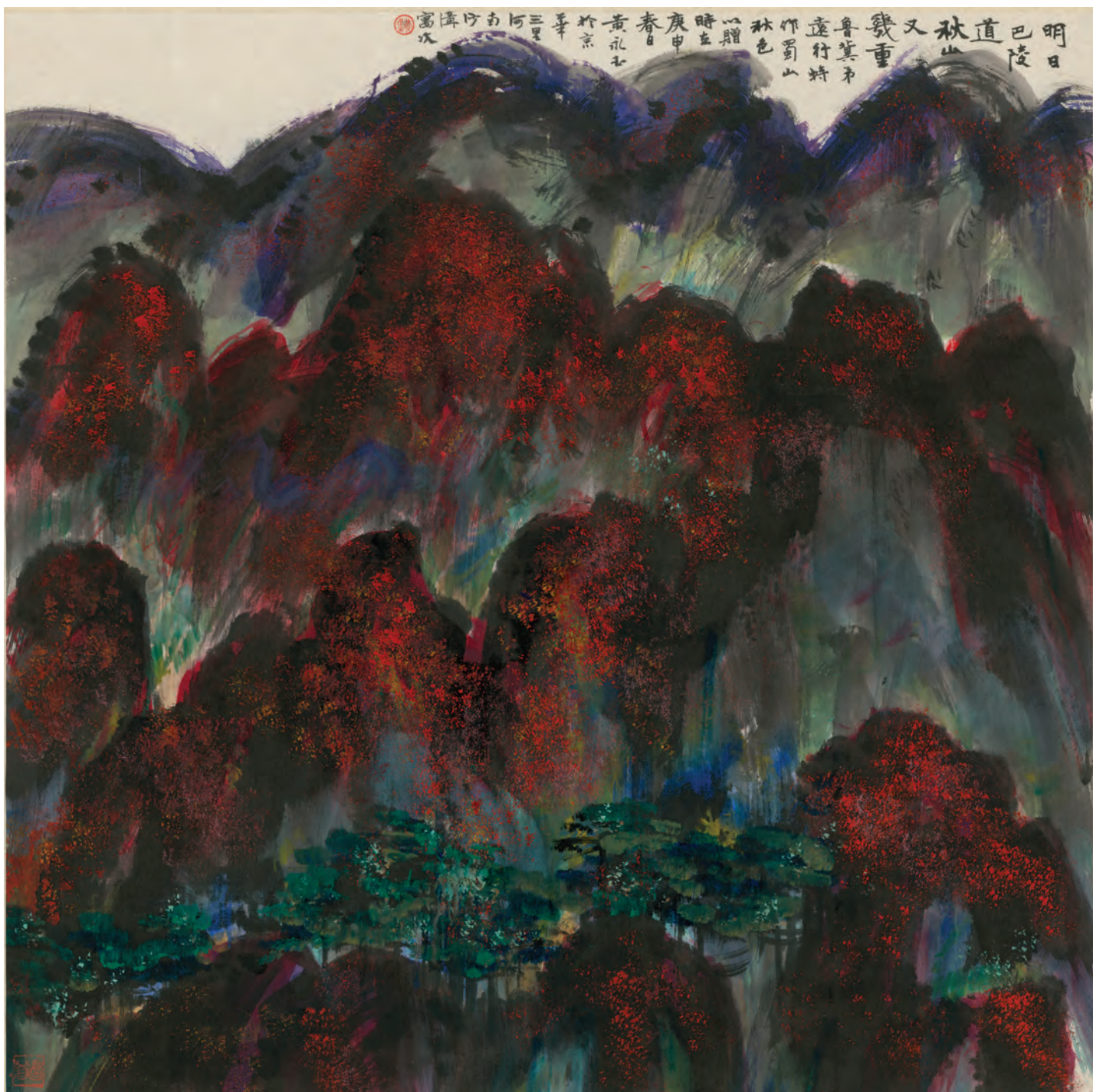
Little, Stephen, J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁614-615

來源：

美國加州舊金山遠東藝術中心
高魯冀舊藏，直接得自畫家寫贈

上款：「魯冀」即高魯冀，一九四一年生於天津，一九五九年考入清華大學土木系，一九七九年重返清華攻讀研究生，次年四月隻身赴美。曾任舊金山〈時代報〉、香港〈文匯報〉特約記者，後任〈文匯報〉駐美特派員，期間因報導「胡娜案件始末」及「江南案」而名聲大噪。二零一八年，所著《一個清華學子的荊棘人生：高魯冀回憶錄》出版，講述其平凡而傳奇的一生。多年來，高氏以文會友，與眾多藝術家及學者結緣，不少還是忘年交，其中包括沈從文、蕭乾、王己千、曹仲英等。他與黃永玉乃世交，十五歲即已相識，友誼跨越一甲子。「自傳」回憶了許多與黃永玉交往的生活片段，一起自製煙斗，一起製作銅蝕版畫。文革批鬥時，黃永玉如何苦中作樂，不忘瀟灑。

本幅〈蜀山秋色〉作於一九八〇年春，乃畫家為高魯冀赴美遠行的贈別之作。畫上所題「明日巴陵道，秋山又幾重」，出自唐朝李益的五言律詩《喜見外弟又言別》。畫面以濃墨重彩表現巴蜀崇山，層層疊疊，望不到盡頭；又用飽和度極高的硃砂，點染秋山茂林，色彩衝擊力極強的畫面，充滿熱情而積極向上的力量，恰如老友的叮嚀與祝福，伴隨高氏踏上前途未卜的異鄉旅程。



Bonhams

AUCTIONEERS SINCE 1793



Prints & Multiples

Los Angeles | October 15, 2019

PREVIEW

October 11-14, 2019

INQUIRIES

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PABLO PICASSO (1881-1973)

Service Scènes de Corrida (Set of 7 plates)

(A.R. 416-419; 421-423), 1959

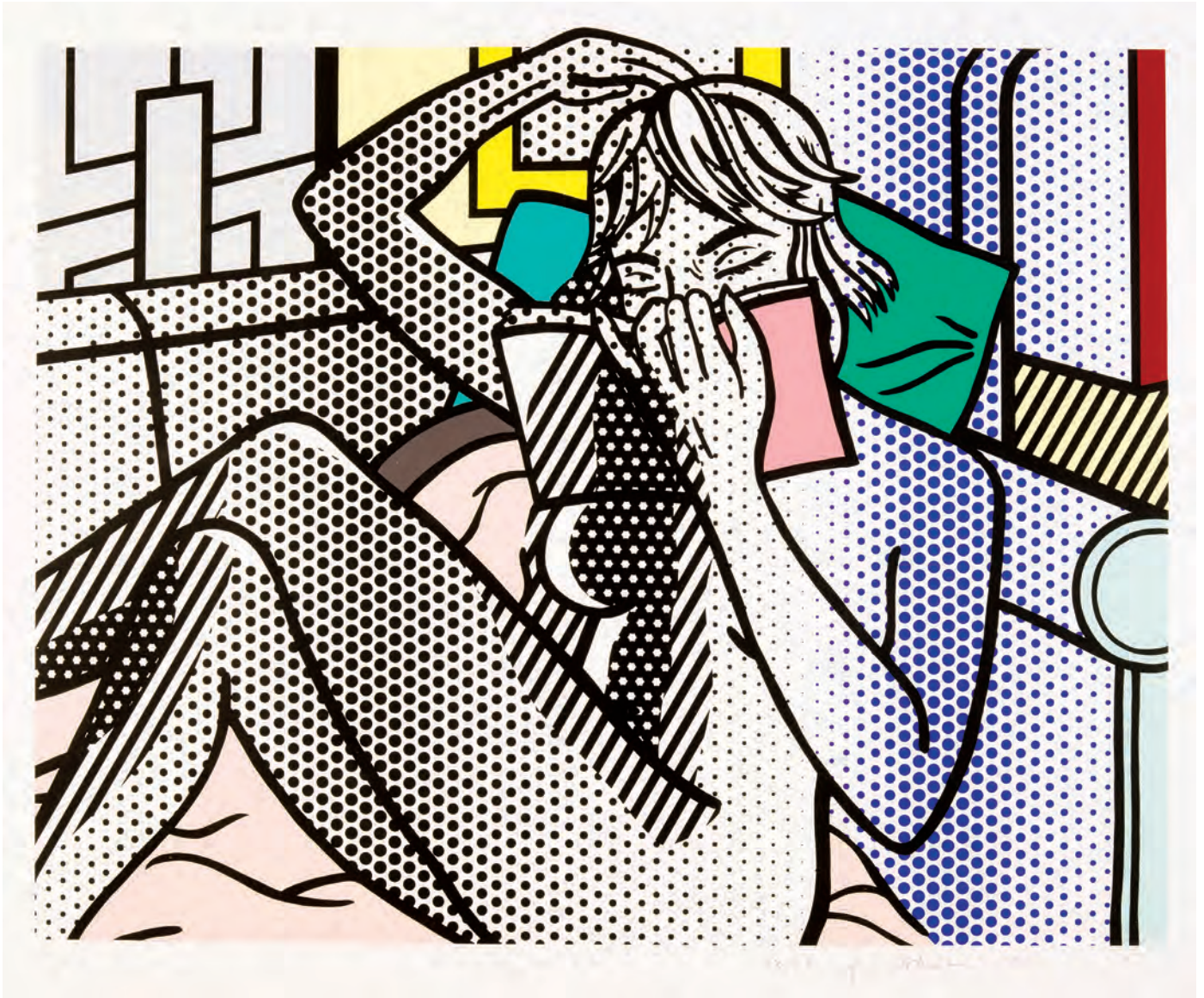
Partially glazed ceramic plates

Diameter 16 3/4in (42.5cm)

\$50,000 - 70,000

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ROY LICHTENSTEIN (1923-1997)

Nude Reading, from the Nude Series
(C. 288), 1994

Relief print

23 15/16 x 30 3/8in (60.7 x 77.1cm)

\$100,000 - 150,000

Bonhams

AUCTIONEERS SINCE 1793



Fine Chinese Ceramics and Works of Art

Hong Kong | 26 November 2019

VIEWING

23 - 25 November 2019

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AN EXTREMELY RARE BLUE AND WHITE 'MUSK-MALLOW AND LINGZHI' VASE

Qianlong seal mark and of the period
27.5cm (10 7/8in) high

Estimate upon request *

清乾隆 青花秋葵靈芝如意耳橄欖瓶
青花「大清乾隆年製」篆書款

Provenance:

An English private collection, and thence by descent

來源：

英國私人收藏，後由家族繼承

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793

Modern and Contemporary Art

Hong Kong | 24 November 2019

PREVIEW

Taipei | 8 – 9 November
Hong Kong | 21 – 24 November

INQUIRIES

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bonhams.com/contemporary

CAI GUO QIANG (B. 1957)

Hanging Pine, 2010
gunpowder on paper, mounted on wooden panel
230 x 77.5 cm (90 9/16 x 30 1/2 in)
HK\$800,000 - 1,200,000

Hanging Pine
Cai 2010 NY

垂松
蔡國強
2010

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:
27.5% on the first HK\$25,000 of the Hammer Price
25% of the Hammer Price above HK\$25,000
and up to HK\$3,500,000
20% of the Hammer Price above HK\$3,500,000
and up to HK\$1,000,000
13.9% of the Hammer Price above HK\$1,000,000

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:	HSBCHKHHKHK

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 1.1 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.	1.2	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	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	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	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	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	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	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	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>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>7.1.6</p> <p>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>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>4.5</p> <p>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>7.1.7</p> <p>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>3.1.1 The <i>Purchase Price</i> for the <i>Lot</i>;</p>	<p>4.6</p> <p>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>7.1.8</p> <p>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>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>4.7</p> <p>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>7.1.9</p> <p>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>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>4.8</p> <p>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>7.1.10</p> <p>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>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</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>7.1.11</p> <p>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>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>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>7.2</p> <p>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>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>6.2</p> <p>You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p>	<p>7.3</p> <p>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>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>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>7.4</p> <p>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>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>7.1.1</p> <p>to terminate this agreement immediately for your breach of contract;</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>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>7.1.2</p> <p>to retain possession of the <i>Lot</i>;</p>	<p>8.1.1</p> <p>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>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>7.1.3</p> <p>to remove, and/or store the <i>Lot</i> at your expense;</p>	<p>8.1.2</p> <p>deliver the <i>Lot</i> to a person other than you; and/or</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>7.1.4</p> <p>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>8.1.3</p> <p>commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</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>7.1.5</p> <p>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>	

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.	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	FORGERIES				
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	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	Paragraph 9 applies only if:	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.
9.2.1	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	10.2.4	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".
9.2.2	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	10.3	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.
9.2.3	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> .	10.4	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.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			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.
9.3.1	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			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.
9.3.2	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.				
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> .	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.	12.1	Law
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				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. Bonhams has a disputes procedure in place.
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.			12.2	Language
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		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.
10	OUR LIABILITY	11.1	You may not assign either the benefit or burden of this agreement.		DATA PROTECTION - USE OF YOUR INFORMATION
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	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.		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.
					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 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.

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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。

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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應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。

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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，而出價增幅一般約為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「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），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號牌的號碼，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，故閣下不應將號牌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），須就其獲接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翰斯負責。

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是代表本身進行競投。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翰斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所示銷售合約的條款，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25,000港元的27.5%
成交價25,000港元以上至3,500,000港元的25%
成交價3,500,000港元以上至31,000,000港元的20%
成交價31,000,000港元以上的13.9%

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。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦翰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。

邦翰斯首選的付款方式是通過銀行匯款：

閣下可把款項電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: HSBCHKHHHKH

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付款。

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/或邦翰斯的責任

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，亦不論其於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，或未需維修、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。
- 買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。如就註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串述，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所有款項；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所有款項。</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所有款項）（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或負責。</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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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	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，以較早日期為準，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。	7.2 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	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。	7.3 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。
6.2 閣下應於拍賣會後盡快為拍賣品投買保險。	7 未能付款或提取拍賣品及部份付款	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。
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；	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。
7.1.2 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；	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。
7.1.4 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借貸利率加5厘的年利率每日計息；	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	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。
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；	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。	10 本公司的責任 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。
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；	8.2.3 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	10.2 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。
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			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。

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、低價值的平均數，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—

(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.

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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: The Reverend Richard Fabian Collection Of Chinese Paintings	Sale date: 9 October 2019
Sale no.: 25789	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:

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Bonhams (Hong Kong) Limited. Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

登記及競投表格

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(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。

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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。

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* 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: 費立哲神父珍藏中國書畫	拍賣會日期: 2019年10月9日
拍賣會編號: 25769	拍賣會場地: 香港
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\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....按 50,000s
\$50,000 - 100,000.....按 5,000s	\$1,000,000 - 2,000,000.....按 100,000s
\$100,000 - 200,000.....按 10,000s	\$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
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地址	
城市	縣 / 郡
郵編	國家
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競投電話號碼 (包括電話國家區號)	
電郵 (大楷)	
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請注意所有電話對話將被錄音	
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簽字:

日期:

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